Textile Design Utilisation of Archive Resources and the Creative Process Journal Method

Design Principles & Practices
Wednesday 6th March 2013

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THE GLASGOW
SCHOOL OF ART

Overview

Project Contextualisation

Research Methodology

Archive Artefact Selection and Rationale
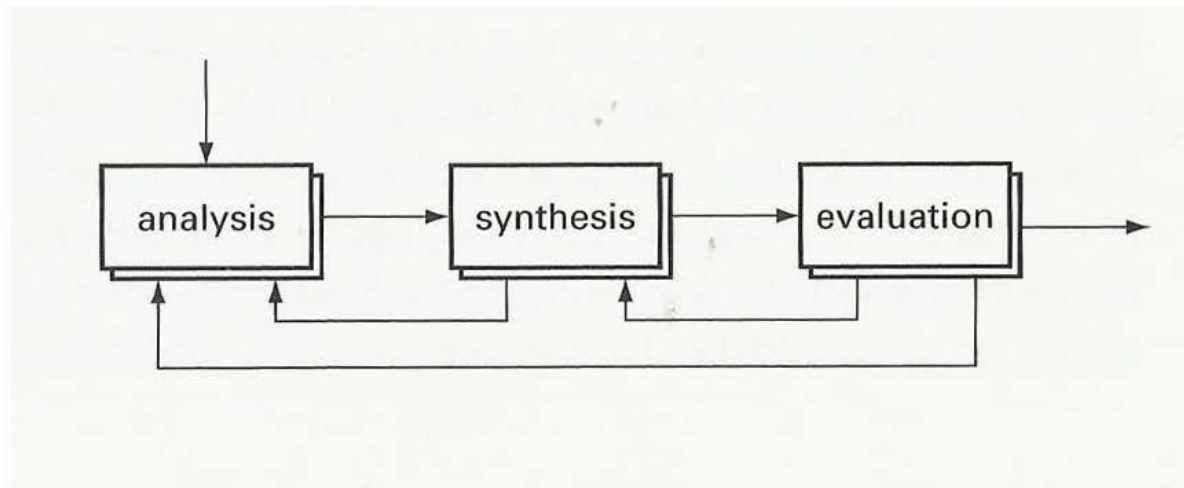
Design Process Utilisation

Creative Process Journals

Conclusions & Future Research

Design process and design thinking studies examples:

Automotive and Industrial Design (Cross 2011)

Architecture (Lawson 2006, Schon 1985)

'A generalised map of the design process'   (Lawson 2006: 38)

'...exploration and understanding of design process...to advance the use of such processes in the field of textiles and clothing.'

(Labat & Sokolowski 1999:11)

Utilisation of inspirational sources and '...drawing ideas from previous designs...' is recognised as '...a universal part of human designing...'   (Eckert & Stacey 2003)

In textiles, images are collected for inspiration and idea development, these can be personal or intuitive, trend based, from trade fair visits, press, suppliers, consultants, customers and agents.   (Studd 2002)

Textile and fashion designers often use historical and archive resources as inspiration for the creation of new artefacts.   (Davies 2010)

Project Aim

To examine the conceptual possibilities of re-interpreting archive material, using the Archives and Collections Centre at The Glasgow School of Art.

Research Questions

To what extent will the ideas produced be derivative or unoriginal?

Will we be re-interpreting, reproducing, initiating, appropriating, parodying or deliberately abstracting? Or will archive material simple act as a prompt, trigger, or 'fodder'?

How will working from archive material differ from our normal working practice?

Will we be collaborating with the originator of the archive piece?

To what extent will we make sense of the original artefact by working from it?

Archives & Collections Centre, The Glasgow School of Art

Awaken Archive Induction Sessions, 2008

Creative Process Journals (CPJs)

Research log is intended to record creative practice as it happens and can contain '...detailed written descriptions based on direct observation' and '...a range of approaches to documentation such as photographs, rough sketches, drawings, diagrams and videos...'

<div align="right">(McGilp & Stephen-Cran 2007)</div>

This log is interrogated, reflected upon, sifted through and edited to produce the CPJ that integrates '...text and visuals or other media to detail the creative journey.'

<div align="right">(McGilp & Stephen-Cran 2007)</div>

The intention of the CPJ is to represent to external viewers the key components involved in the creative process.

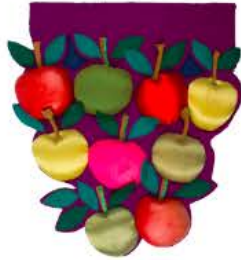<div align="right">(Gillham & McGilp 2007)</div>

The CPJ comprises '...text and visuals or other media to detail the 'creative journey'.

<div align="right">(McGilp & Stephen-Cran 2007)</div>

Awaken Exhibition, Mackintosh Gallery, The Glasgow School of Art, 24 January - 28 February 2009

Apples, by Mary Gribble, textile sample, mid 1970s.
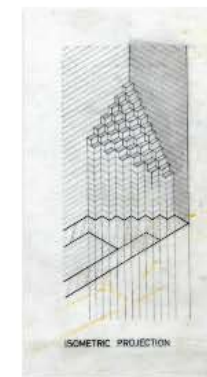

Fabric poster, 1981.

The Glasgow School of Art Fashion Show photograph, 1952.

Painting studios, The Glasgow School of Art, c1960s.

Travel Journal (detail) by John Walter Lindsay, 1950.

Detail of architectural drawing, Gillespie, Kidd and Coia, c.1958.

Apples, by Mary Gribble, textile sample, mid 1970s.

Fabric poster, 1981.

The Glasgow School of Art Fashion Show photograph, 1952.

Painting studios, The Glasgow School of Art, c1960s.

Travel Journal (detail) by John Walter Lindsay, 1950.

ISOMETRIC PROJECTION
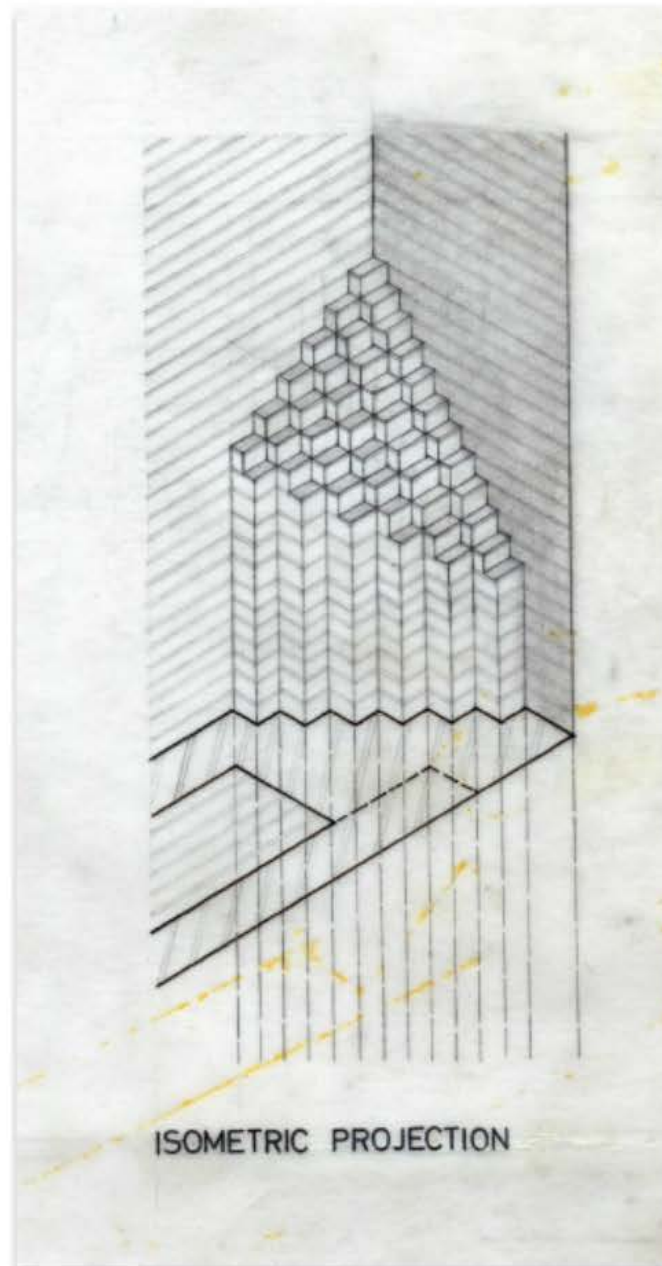
Detail of architectural drawing, Gillespie, Kidd and Coia, c.1958.

Artefact Selection Rationale

- Personal connections with aesthetic content

- Reflection on previous practice

- Technique used and potential material exploration

- Ethos behind certain items

- Memories triggered related to prior experience

Archive Utilisation Approaches
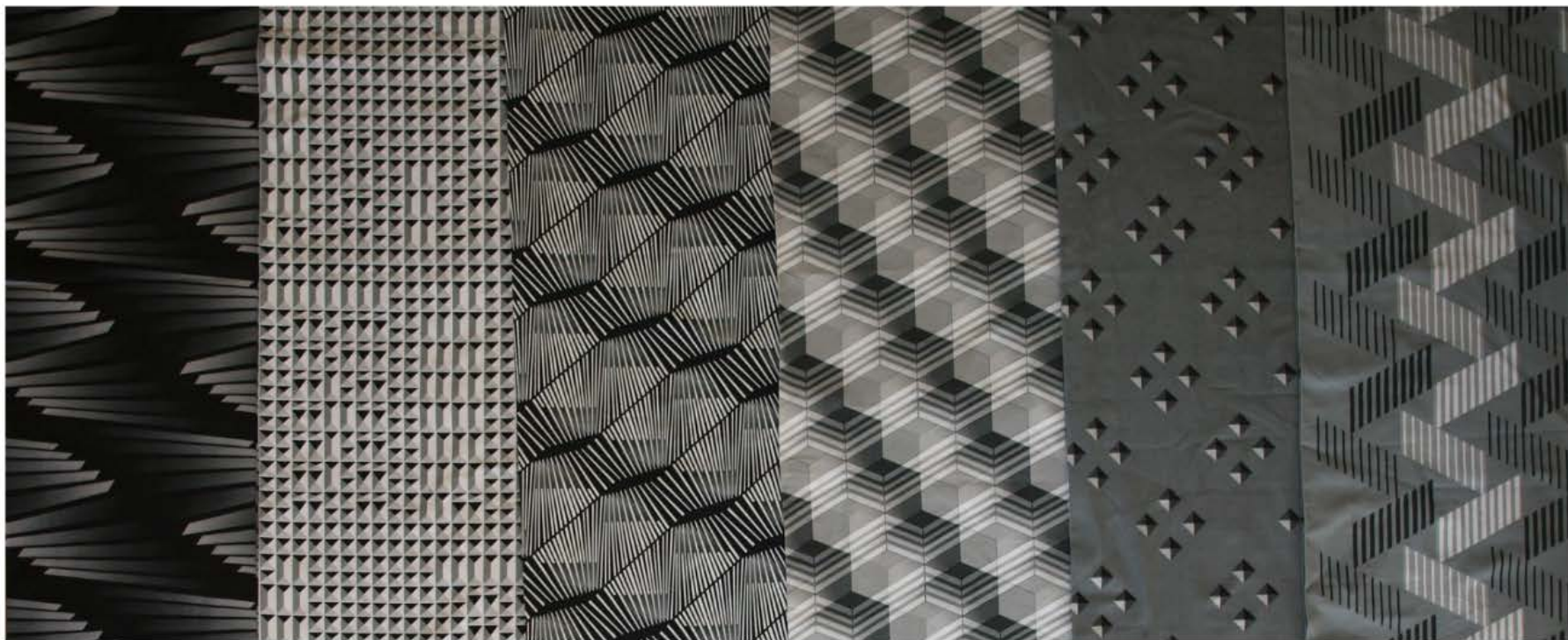
Reference to owned personal archive

Exhibition case showing Joanna Kinnersly-Taylor inspiration, 'external artefacts' and development work.

Collection of additional material

'Virtrine of Research' for My Glasgow Girls, exhibition detail, Beca Lipscombe.
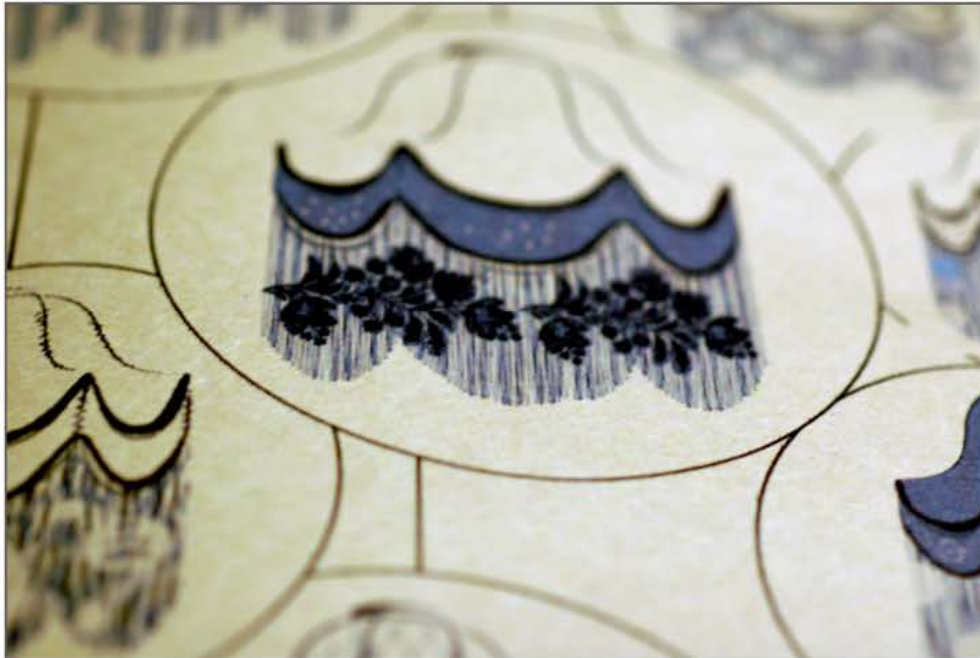
Brief within a brief

GC&K Digital Textiles Collection. Elaine Bremner and Helena Britt.

Product focused

Awaken upholstered chairs, Alan Shaw

Image development

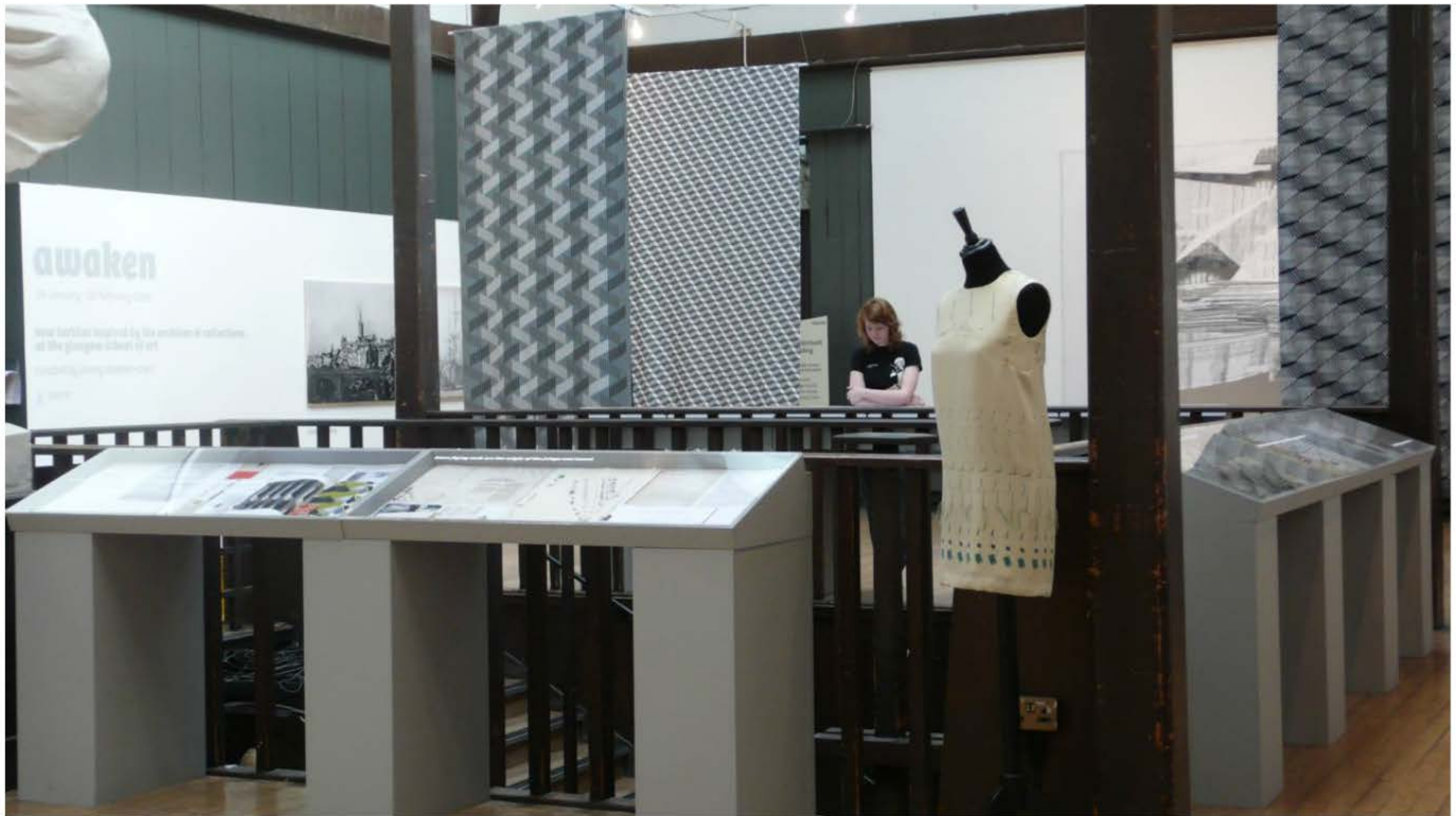Lampshade design development from archive imagery.
Alan Gallacher.

Printed lampshade, Alan Gallacher.

Collaboration

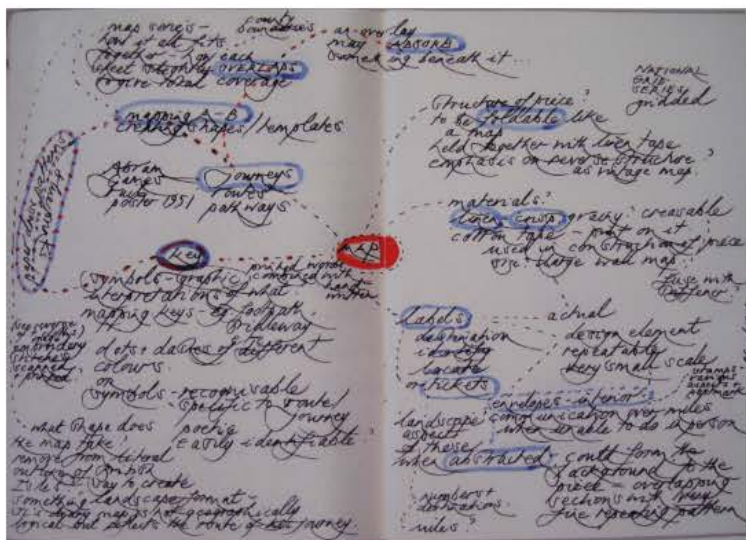'My Glasgow Girls', screen-printed fabric posters, Beca Lipscombe.

Resulting artefacts included textile lengths, garments, interior products, artworks and a site specific installation.
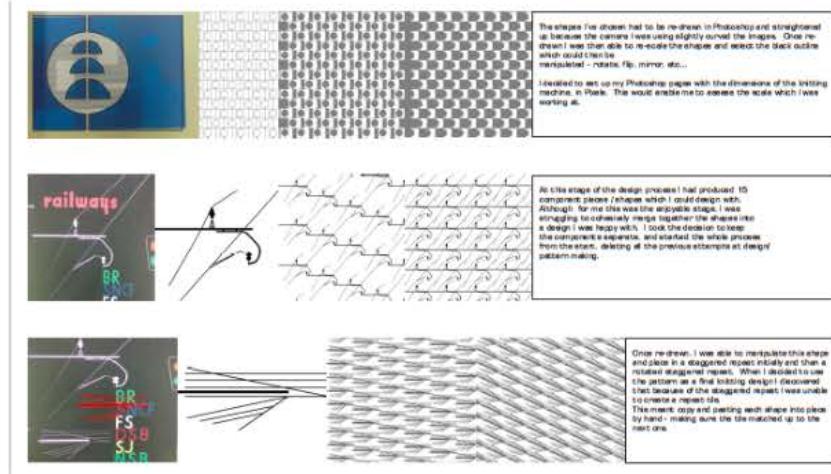
Creative Process Journals (CPJs)

Enables creative practitioners to record, analyse, evidence and explicate their own creative process.

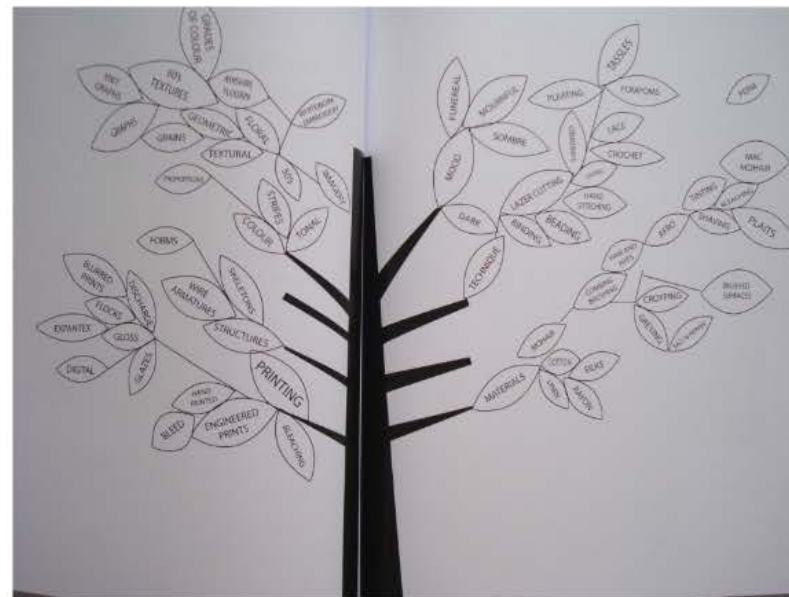(McGilp & Stephen-Cran 2007)

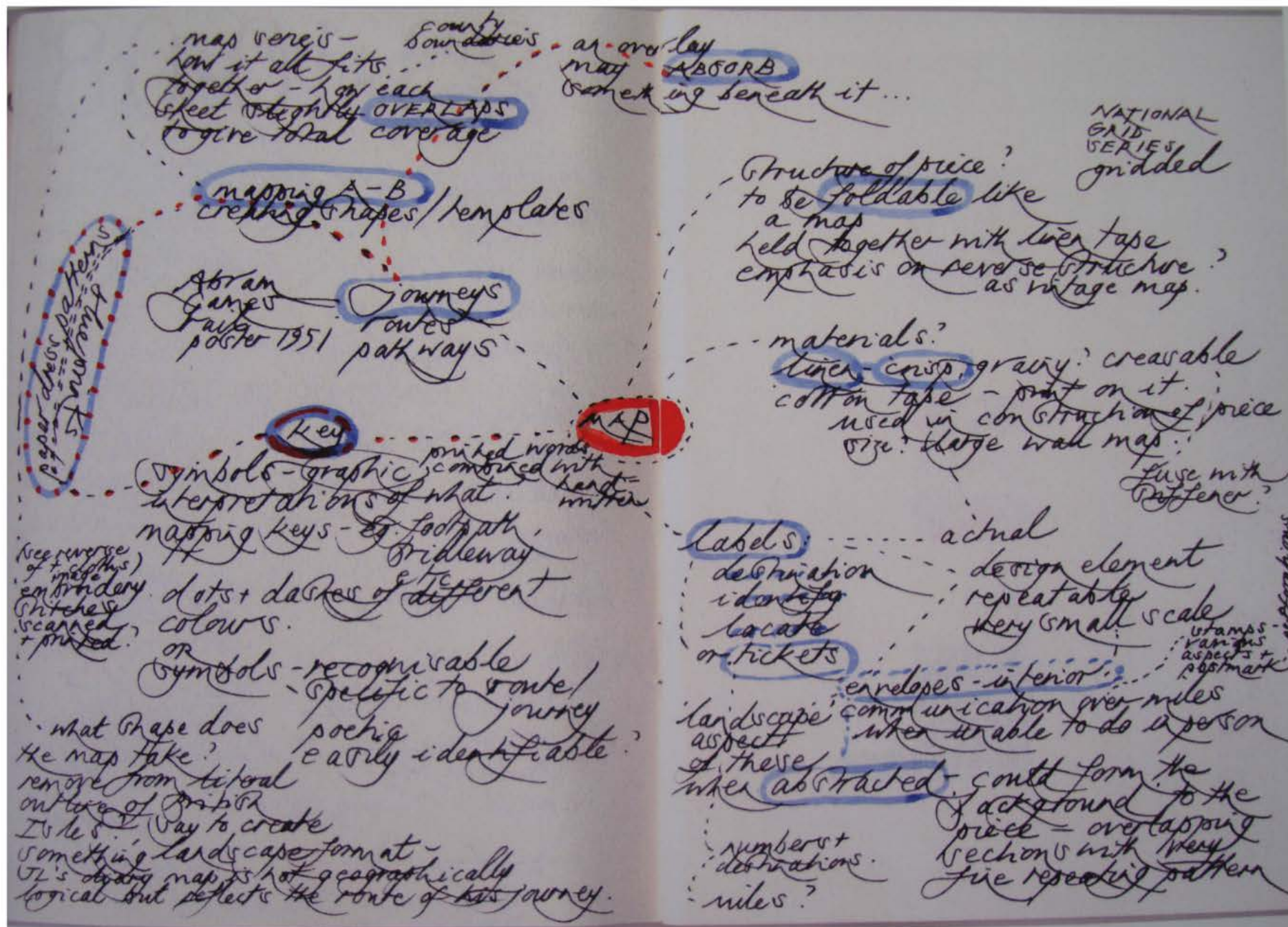CPJ extract, concept development mapping, Joanna Kinnersly-Taylor.

CPJ extract, diagrams showing archive image imagery to knit structure development, Leigh Bagley.

CPJ extract, connecting past practice to inform idea development, Beca Lipscombe.

CPJ extract, digital concept development map, Alan Gallacher.

CPJ extract, concept development mapping, Joanna Kinnersly-Taylor.

'In House' GSA fabric posters

Image from A/W 2008/9 collection 'Black Velvet'

Bernie Reid photography A/W collection

John Byrne, artist, playwright + film maker - from Paisley, workd@ Elderslie carpet factory

DOBBLEGANGER

CENTRE FOR ADVANCED TEXTILES
THE GLASGOW SCHOOL: ART

ALAN SHAW

CAT center

Digitally printed on corduroy Paisley, from Paisley museum show! archive, for A/W 2008/9 collection 'Black Velvet'
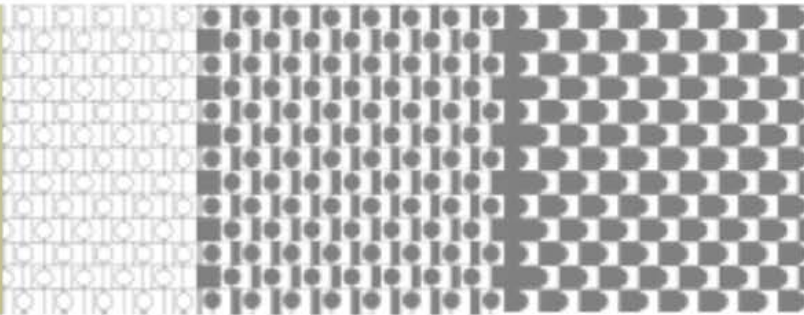
corduroy digital printed fabric for A/W collection

Paisley Museum, Paisley

CPJ extract, digital concept development map, Alan Gallacher.

The shapes I've chosen had to be re-drawn in Photoshop and straightened up because the camera I was using slightly curved the images. Once re-drawn I was then able to re-scale the shapes and select the black outline which could then be
manipulated - rotate, flip, mirror, etc...

I decided to set up my Photoshop pages with the dimensions of the knitting machine, in Pixels. This would enable me to assess the scale which I was working at.

At this stage of the design process I had produced 15 component pieces /shapes which I could design with. Although for me this was the enjoyable stage, I was struggling to cohesively merge together the shapes into a design I was happy with. I took the decision to keep the components separate, and started the whole process from the start, deleting all the previous attempts at design/ pattern making.
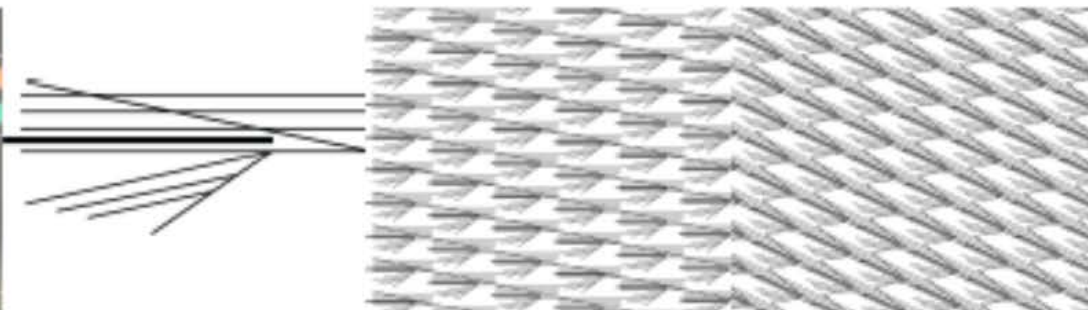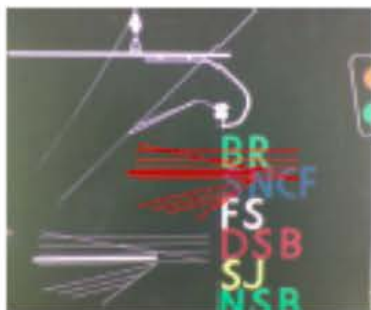
Once re-drawn, I was able to manipulate this shape and place it in a staggered repeat initially and then a rotated staggered repeat. When I decided to use the pattern as a final knitting design I discovered that because of the staggered repeat I was unable to create a repeat tile.
This meant copy and pasting each shape into place by hand - making sure the tile matched up to the next one.

CPJ extract, diagrams showing archive image imagery to knit structure development, Leigh Bagley.
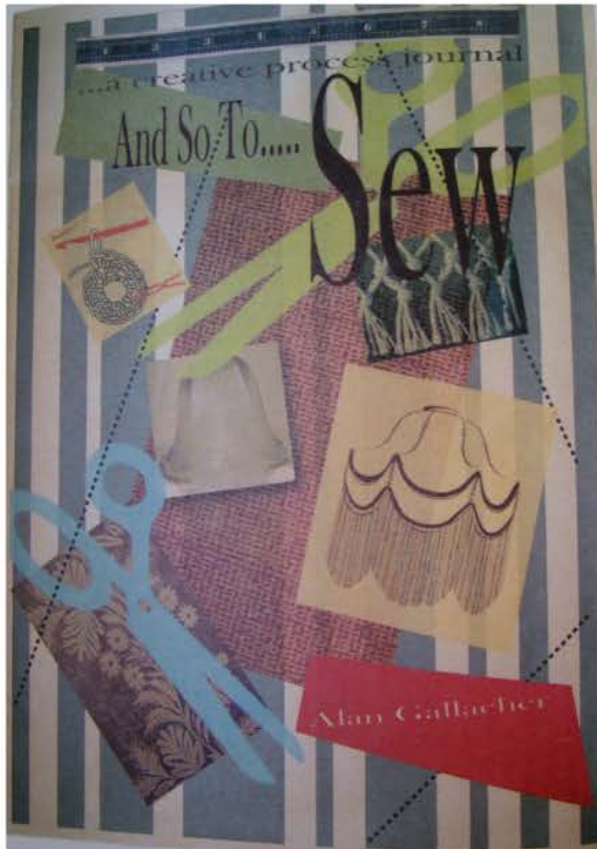
CPJ front cover, Alan Gallacher.
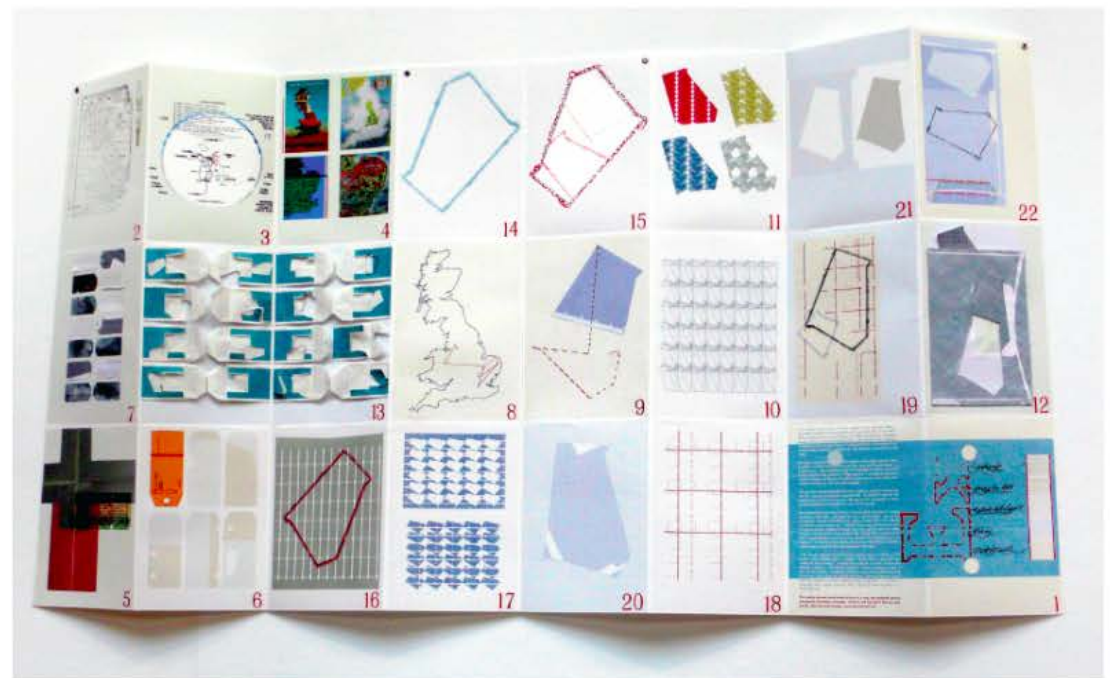
CPJ extract, Joanna Kinnersly-Taylor.

Conclusions and Future Research

- Creative process journals (CPJs) as method of data collection

- Considerations when working with archives

- Further projects with creative practitioners and students

- Nature of creative practice undertaken due to HEI context

References

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Davies, H. (2010) Fashion Designers Sketchbooks. London: Laurence King.

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