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Conveying the spontaneity of drawing through the knitted textile production process

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Conveying the spontaneity of drawing through the knit production process

Ian Mc Innes and Pam Schenk

School of Textiles and Design, Heriot Watt University, UK

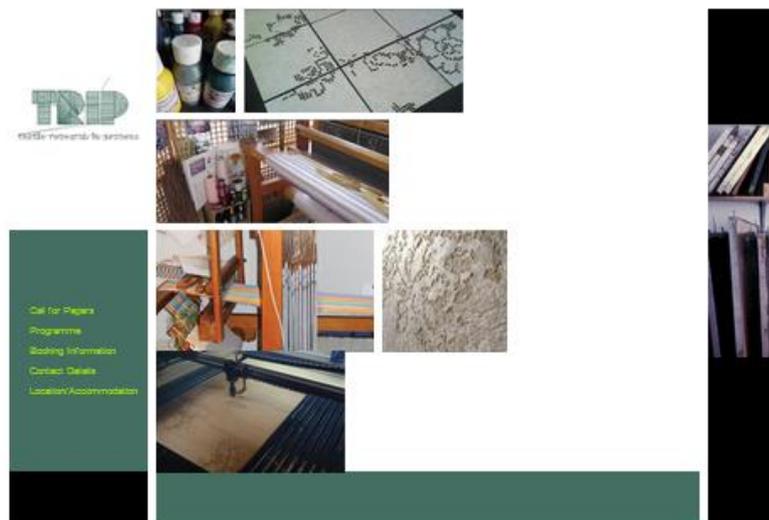
i.m.mcinnnes@hw.ac.uk

p.m.Schenk@hw.ac.uk

Abstract

The first phase of a research project to investigated the creative potential of iterative links between drawing, design and production for knit, concentrated on exploring the ways that computer integrated manufacture from the designer maker to high specification industry production, can evoke the spontaneity of drawing in knit samples. A second phase, building on that exploration, investigated the range of expressive opportunities facilitated by the interaction between traditional drawing methods and digital technology by establishing a kind of iterative discourse between drawing to initiate ideas and the actual making of knitted fabric. Using a First World War theme to initiate a narrative between the conceptual and material, even visceral manifestation of warfare, a series of experimental pieces have been created and are here presented

TRIP International Symposium, Loughborough University



Exhibition

TRIP: An international symposium exploring the role and relevance of traditional 'hand skills' in contemporary textiles, and the value and status of craft processes.
Textiles Research Group event
School of the Arts - Loughborough University
Wednesday 16th and Thursday 17th November 2011

Technology such as digital embroidery, grids and Jacquard, laser and rapid prototyping are valuable assets in textile manufacturing but can be limiting and may restrict or exclude creative spontaneity in the design process, development, and production. This may lead to a more superficial approach to the originator of the design and artefacts, inhibiting conceptual content and promoting mechanical and uniform characteristics where irregularity and subtle variety are less evident in the final textile outcomes. In contrast to this, in relation to traditional processes, human inconsistencies and even error could be promoted as positive qualities, leading to innovation through experimentation and may also embed a desirable degree of character into the fabrics. The unexpected can contribute a value and conceptual depth that is exciting and potentially unique. Within this context the hand-made has acquired a new visual and respect in recent years.

Through a series of illustrated presentations and panel discussions by leading artists, designers, researchers and technologists, the symposium provided an opportunity for the dissemination of written and visual material and provided discussion around these central themes, seeking to expose and define the role of hand skills and the value of process in contemporary textiles.

Keynote Speakers:

Bradley Quinn
Wingo Salby
Bronie Henderson (Matthew Williamson)

Presenters:

Kevin Almond	Ian McInnes	Sue Tilton
Serge Andreu	Julia Neal	Miriam Ulla
Arne Ankers, Pedro Sousa & Ana Graça	Valerie Miller	Alison White
Anne Louise Berg	Die Paavola & Dr Paul Whitaker	Kim Wallace
Trish Ballard	Wendy Parnell	Prof Martin Woolley & Robert Hudson
Dr Gillie Burns & Faye Harbin	Mark Parker	
Susan Carsten	Nadia Pinski	
Ruth Clifford	Nick Rodgers	
Tina Conner	Sean Ryan & Penny Widdell	
Marko Gamen	Sanna Shariff	
Suzanne Grant	Josephine Shaw	
Jennifer Green	Angela Thomas	
Jane Hagh	Valerine Townsend	
Wendy Lacey		



Ian McInnes

Ian McInnes is a Senior Lecturer in Design at the Heriot-Watt University School of Textiles & Design and has worked successfully as a knitwear and knitted textile designer in Milan, London and Scotland. His current research interests are in knitted fabric innovation with the aid of digital visualisation and fabric manufacturing processes.

He has designed a portfolio of successful degree and postgraduate courses across Fashion and Textile design disciplines and is sought by prestigious academic institutions as academic advisor and as external examiner in the UK, India, Dubai, Finland, Iceland and Mauritius.

Appointed to the Scottish Academy of Fashion project team, he is responsible for developing product innovation through knowledge transfer and exchange projects, matching research expertise within the consortium with leading textile companies.

Current development projects are focused on working with the Scottish Cashmere Knitwear Industry in the establishment of a Knit Research Centre and building a portfolio of collaborative knit research projects for existing and new emerging markets.

Abstract

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