**MA Fashion and Textile Design pre-arrival activity 2018/19**

**PART 1**

**‘Homestyle’**

**We would like you to:**

**1. Create a photo-essay of 12-16 images which say something, from your own perspective, about style in the place you are from.** If you are not currently 'at home', make a study of style in the place you are currently in - but avoid places you are simply visiting as a tourist if at all possible.

We will use the images as a basis for discussion and other activities in induction week, so bring them with you, printed out (fill a sheet of A4 with 4 images so you can get 12 on 3 sheets or 16 over 4 sheets) and saved on a USB, to the relevant session (see your induction timetable).

* Take the pictures yourself - avoid using found images.
* You might choose to look at a specific group of people, or a place, or collections of objects or a mixture of these; but do focus on one style - don’t try to represent everything (there will probably be many to choose from).
* Be as creative and as observant as you can - document ‘the big picture’ **and** the small details.

**2. Write a short piece (300 words) which explains what you find interesting, surprising or strange about what you see.**

**3. Use both the written piece and your photographs as inspirational starting points to generate some initial design development ideas relating to silhouette, detail, colour, fabric and trims to demonstrate how you use primary research to inform and create innovative design ideas (please bring hard copies and files saved to a USB to ‘Homestyle’ presentations)**

**Part 2**

**Please complete the Project Proposal Pro Forma document to outline your initial thoughts to enable you to establish potential research questions and a theme for the focus of your MA study.**

MA FTK Project Proposal Pro-forma

At the beginning of your post-graduate study you are required to develop a project proposal. Please complete this pro-forma to help you to develop your ideas.

**Name: David Morrish**

**Course: MA Fashion & Textiles (P/T)**

**An investigation into obsolescent men’s tailored suits and the refashioning potential through multi-disciplinary craft practices, new technologies & emotional connectivity.**

Working title of your research project, for example “An investigation into …”

Your specific area of interest/specialism in your chosen Masters degree

My main interest and specialism lies in men’s tailoring, sustainability and storytelling. I am keen to explore and experiment with materials and processes from multiple creative professions, in order to offer alternative tailored aesthetics and offer new suggestions for personalisation, customisation and heighten emotional connectivity. It is hoped that new processes and practices will be developed helping to reduce environmental waste through a change in consumer behaviour and social attitudes towards obsolescent garments.

A project brief (in bullet points) which outlines your aims (why you want to research within this area/ what are you hoping to achieve?) and your objectives (how will you practically undertake your research?)

**Personal Motives:**

My MA direction stems from my personal interest and experience in tailoring, manufacturing processes (traditional and digital), materials and sustainability. Working in academia, it has become important that I improve my academic qualifications in order to open doors for future promotion, mobility, flexibility and to ensure job stability. With pressure to further engage in research and contribute within external events (conferences, publications, exhibitions etc) it is imperative that I begin to define my specialism and establish a direction that could be explored further for PHD study. My own business startup “Kingfly Tailoring” is currently suspended and there could be an opportunity to re-establish its USP with a more personal and sustainable underpinning.

**Personal Aims:**

* To build and develop my academic and research profiles in the area of sustainable men’s tailoring.
* To identity a direction for PHD level of study and opportunities to engage in calls for contributions to conferences, exhibitions, publication and papers.
* To develop new specialist skills in manufacturing.
* To rethink my business start USP and identify gap opportunities.

**Brief:**

**Disruptive Tailoring** is centralised around the specialism of menswear tailoring, encouraging a rethink in current practices and processes, thus actively breaking with and disrupting time served traditions and mass manufacturing in an attempt to offer a sustainable, closed loop and forward thinking tailoring approach.

Upcycling unwanted and discarded suits (binned and second hand) I aim to refashion into desirable, contemporary and forward thinking creations, influenced by processes commonly found in other disciplines and co designed to reflect the needs and wants of the consumer.

**Research Question:** What are the challenges and opportunities for refashioning obsolescent men’s tailored suits?

**Supporting Questions:**

**1 –** Is there a market for refashioned tailored suits?

**2 –** Can this practice enhance personal health and well-being?

**3 –** Could this be a viable sustainable business model?

**4 –** What would the design process look like working in such an uncertain environment?

**5 –** Could a tailored suit become more valuable in its second life than it was in it’s first?

**Brief Aims:**

* Propose sustainable alternatives for obsolescent men’s suits, preventing them reaching landfill or incineration.
* Propose new processes for the personalisation and customisation of men’s suits, creating a heightened emotional connection.
* Develop a deeper and more informed understanding of male consumer relationship to tailored suits.
* Identify business opportunities in the refashioning men’s suits.
* To formulate a co-design process working within an ambiguous and very individual environment.

What relevant qualifications/professional work experience do you have?

**Methodologies:**

* Quantitive research will be carried out on over 100 discarded men’s suits, within Oxfam Wastesaver to determine whether any obvious *physical* damage could have contributed to the reason for its obsolescence. Patterns of wear, damage will be analysed as well as observations on colour, style, detailing in relation to current trends and styles.
* Qualitive research through questionnaires and interviews will be carried out to better understand male behaviour and attitudes towards their suits, personalisation and customisation of objects they own. By understanding the consumer psyche it is hoped that greater emotional connection can be forged between the suit and user and thus impact direct on care and its longevity.
* Literature Research around identity, belongingness, personalisation and emotional connection to inanimate objects to establish a philosophical underpinning to my work and increased knowledge in this area.
* Archive research on Edward Carpenter (Sheffield 1844-1929) –  "Saint in Sandals", the "Noble Savage" freethinker, [socialist](https://en.wikipedia.org/wiki/Socialism) [poet](https://en.wikipedia.org/wiki/Poet), [philosopher](https://en.wikipedia.org/wiki/Philosopher), [anthologist](https://en.wikipedia.org/wiki/Anthologist), - works include theories on health and well being, art, war, sex, human evolution. Particularly keen to explore and analyse his published work, **Towards industrial Freedom,** 1917.
* Statistical data research and analysis on sustainability, circular economy, particularly around tailoring and apparel.
* Primary and Secondary research on current and historical tailoring practices around personalisation and identification.
* Practice based research, dissembling various unwanted suits, into their individual components to better understand construction and material differences, in an attempt to identify opportunities for personalisation and customisation.
* Empirical Research: Case studies and observations with artisans and makers from selected bespoke disciplines (tbc) will be carried out focusing on design philosophy, material handling and production processes, to further help develop possible ideas for fabric manipulation and embellishment.
* Practice based research: Materials and process testing through sampling and experimentation.

I have a BA (Hons) Fashion Studies (2000) and 10 years experience working in the fashion and automotive industries as a designer, quality assurance, production operative or product developer. Since 2010 I have worked as a fashion design academic, specialising in the teaching of fashion design, CAD and tailoring. I currently have my own tailoring startup business working with Yorkshire wool producers and CMT manufacturers. I have extensive connections in the tailoring and creative sectors and able to utilise these connections in the research and production of my work. I also have experience and connections in the automotive industry particularly around the customisation of vehicles. I have also worked as an education consultant for tailors and tailoring related companies. Recently I presented my first published paper at the PLATE conference in Delft, which focused on storytelling through tailoring, a case study of the second year live client project I wrote and delivered. I am confident in pattern cutting, garment manufacture and various CADCAM processes.

Name some of the designers, artists, makers or areas of the creative industries that interest you and why?

I am particularly interested in creative individuals, artists, designer/makers that challenge the norm and push boundaries, who are not afraid to try something new and work across disciplines. The rebels and ground breakers: names include: Iris Van Herpen, Christopher Raeburn, Comme Des Garcons, Margiela, Thom Browne, Craig Green, walter von Beirnock, Rohan Chhabra, Shelley Fox, Yinka Shonibare, Lucy orta, Dai Rees etc... I also respect traditional artisan skills, and appreciate time served heritage skills and traditions, particularly in regard to tailoring construction; I totally admire the old school tailoring houses on Savile Row e.g Gieves and Hawkes, Henry Poole, Anderson and Sheppard etc… In terms of print application, I admire the work of Mary Katrantzou, Basso & Brooke Christopher Kane, McQueen. Leather specialist Una Burke for her use of not only techniques but the dual meaning to her work. Viktor and Rolf for their innovative use of fabrics, production methods and presentation techniques. Hussain Chalayan for his techno inspired concepts.

I am also fascinated by creative artisans and tradesman outside of fashion design, joiners and carpenters, painters and decorators, product and furniture designers, milliners, jewellers and metalworkers, book artists, origami, car body repairers and restorer etc… in fact I love all creative processes and fascinated about the journey and transformation of materials as much as the final outcome itself.

My MA will have dual purpose. It will be used to enhance my own business, that of personalised men’s tailoring but also used to enhance my academic profile and thus mobility or open opportunities for progression. The audience therefore will be customers and current/future employers.

Who will be the audience for your completed MA work e.g. your current/future employer, design company, manufacturer and customers?

What resources do you require?

To carry out my MA I *may* need access to:

* Sewing machinery and specialist equipment
* Laser cutters, engravers and embossers
* Rapid Prototypers?
* Screenprinting, digital printing, UV printing, sublimation printing, wrap printing
* Vac formers and moulders
* Paints, dyes etc
* Electronics and smart materials (smart wire, optic fibres etc)
* Embroidery machines
* Mannequins
* Tailored suits and wool fabric (off cuts, scraps, end of rolls).
* Photography and video equipment
* Beading and other embellishments
* Specialist construction fabrics for moulding and shaping.

Depending on the artisan research the list above may be extended. I may also need contact support to secure interviews for case studies.

As an academic, I will be carrying out the majority of my work from distance and have access to most of the above processes. I am particularly interested in the dye workshop, fashion accessories processes and embroider facilities at NTU.

However, access to the dye workshop and specialist technical knowledge could come in very useful.

Mentoring and guidance from a menswear fashion design specialised would also be appreciated.