some like it HOT

EXHIBITION

24/11/2017 to 15/12/2017
EXHIBITION CATALOGUE

WORK BY STAFF OF:

BA TEXTILE DESIGN
BA JEWELLERY DESIGN
MA MATERIAL FUTURES
& GUEST PRACTITIONERS
FOREWORD

Since the beginning of the 21st century CSM materials researchers have questioned the environmental and social impact of making: form, structure, material, surface, colour. This research has led to unprecedented cross disciplinary collaborations between design and biology, engineering, medicine, centuries old craft and socially disadvantaged communities. The resulting new approaches have been exhibited internationally and have led the world in curriculum development. CSM students learning in this research led environment graduate challenging what has gone before, understanding the impact of their design decisions and confident that they can contribute to a better world.

In the context of the CSM Creative Unions initiative, the Some Like it Hot exhibition demonstrates how temperature, a fundamental driver in the creative processes of Textiles, Jewellery and Material Futures, can break down traditional discipline boundaries, unifying disparate research practices. This one essential key element usually a given, a hidden, is fore-fronted in the very different making processes of each body of work.

Spanning geographical borders, Central Saint Martins also welcomes the complementary work and new perspectives of international designers, artists and crafts makers to the exhibition: CSM Visiting Professor, Reiko Sudo, Nuno, Japan; Professor Kinor Jiang, Hong Kong Polytechnic University + Riu Xu, Beijing Academy of Fine Arts, China; Beatrice Brovia + Nicolas Cheng, Sweden and Kirsten Haydon, RMIT, Australia.

CSM - Creative Unions - Some Like It Hot - No Boundaries - No Barriers - Connections

Anne Smith
Dean of Academic Programmes
This exhibition emerged out of an exploration of the interconnectedness of the subject areas of our courses - BA Jewellery Design, BA Textile Design and MA Material Futures. Rather than focusing on the materiality of our practices, we chose to articulate and review the work around key temperatures required at fabrication stage.

In history, the control of fire and, by default, temperature levels has been core to the emergence of new technical processes. The transition from the Stone Age to the Iron Age evidences how craft makers have colonised new ways of making by expanding their mastering of the heat process. This exhibition highlights the intrinsic dependence of some of our fabrication processes with the control of heat and energy. Some exhibitors have used this focus as a means to find new forms and materials, others are more concerned with free expression and some are revisiting traditional processes. As such, the exhibition provides a map of temperatures relied upon across our disciplines for the production of contemporary craft and design artefacts.

Carole Collet
Professor in Design for Sustainable Futures
Central Saint Martins LVMH Director of Sustainable Innovation
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GUEST PRACTITIONERS
REIKO SUDO
Jellyfish

42°C
To create the distinctive *Jellyfish* texture an industrial vinyl (polyvinyl alcohol) fabric with a preset 50% heat-shrinkage ratio, is layered onto a polyester organdy, but only affixed in particular parts using a special adhesive screen-printed in a checkerboard pattern before receiving a flash heat-treatment. This causes the polyester organdy to shrivel where adhered, and being a thermoplastic fabric, it retains these crinkles even after the polyvinyl alcohol cloth is washed away. Polyvinyls are developed to be used for car seat covers however, through the application of hand silkscreen printing, dry heat oven treatment and washing out processes, the industrial fabric has been transformed into a poetic NUNO material. NUNO stopped using PVC in 2000, however, determined to find a more sustainable material they have been using polyvinyl alcohol since 2016.


www.nuno.com
As part of Jiang and Xu’s research, a roll-to-roll magnetron sputtering system has been developed for large-scale metallic textile production. The technology is an environmentally friendly approach for creating functional and decorative textiles. Alloys and metal oxides are used to coat silk fabric which creates entrancing painterly hues on the fabric surface that infuse geometric and ergonomic designs to bring about the mood of the temperature and time on sophisticated metallic silk.

Multilayered alloy and metallic oxide films were thus deposited onto the silk fabric by using magnetron sputtering technology, utilising electron power flow with a current intensity of 0.5 - 12 A. Potentially the surface temperature could be as high as 800°C. However, due to the use of a recirculating cooling system, the silk fabric for this project was coated with a temperature that did not exceed 80°C.

With thanks to…..
RUIXU STUDIO and Royal Success (Asia) Limited

ABOUT
KINOR JIANG & RUIXU

Kinor Jiang is a textile and fashion design expert who has achieved research breakthroughs on non-aqueous coating design system for textile production and the applications in fashion. The novel design approach has opened a new route to improve textile functional properties and enhance fabric aesthetics.

Rui Xu is a fashion artist based in London. Her works bridge fashion, painting, music and dancing. She was the Fashion Head at China Central Academy of Fine Arts. She had solo exhibitions and performances at Zaha Hadid Gallery, Royal College of Art and Saatchi Gallery. The Victoria & Albert Museum and Clarence House have collected her works.

Jiang and Xu’s fashion design collaborations have been exhibited worldwide, and have been part of the permanent collections of museums including the Victoria & Albert Museum and China National Silk Museum.

www.kinorj.strikingly.com
www.ruixustudio.com
Gold is a controversial material. Today, it is largely used because of its physical properties - electrical conductivity, resistance to corrosion and radiations, ductility - for the functioning of consumer electronics, digital media, telecommunications, and as shield foil in space explorations. It is one among a group of rare minerals on which our daily interactions, entertainment needs, communications and access to information rely. Gold is incorporated into all of these devices and is at the heart of their secret functioning. Using a domestic form of mining, Conversation Piece processed impure gold and other e-waste materials by extracting it from discarded electronics and other sources. By using these materials in the creation of new jewellery pieces, Brovia and Cheng look closely at the relationship between jewellery and electronics and the boundary between adornment and the cult for technology.

ABOUT

Conversation Piece is a collaborative research practice based in Stockholm, initiated in 2011 by Nicolas Cheng and Beatrice Brovia, with a strong focus on material culture and craft discourse. Together they develop projects across scales and mediums, blurring the lines between disciplines, with work ranging from installation to concept-driven jewellery and object, material research and self-organised exhibitions. Their collaborative work has been published and exhibited internationally since 2011, including the Triennale Design Museum; Saint-Etienne Design Biennale; Z33 House for Contemporary Art in Hasselt; Schmuck 2016. Conversation Piece were awarded First Prize (professional category) from New Traditional Jewellery, 2014, and the Bronze Prize at the Cheongju International Craft Biennale 2015. Work from their collaboration is represented in the permanent collections of Pinakothek der Moderne in Munich, and the Stedelijk Museum ’s-Hertogenbosch (NL).

www.conversationpiece.co
www.beatricebrovia.com
www.nicolascheng.com
KIRSTEN HAYDON
Ice Remnant
Ice Remnant is a necklace which references and miniaturises the calving and falling ice from the landscape of Antarctica; the edges of glaciers and icebergs. Each Southern Ice porcelain piece is made from a unique mould and the forms drape and fall on the body.

With thanks to.....
Gallery SO

ABOUT

Kirsten Haydon

Dr Kirsten Haydon is a New Zealand gold and silversmith based in Melbourne Australia. Her research investigates new and innovative ways of depicting and communicating the experience of Antarctica through the making and locating of objects. This research has provided new knowledge in the areas of enamelling and installation for object-based practices. Through this research, she has explored new material possibilities using traditional vitreous enamels in combination with new technologies and industrial materials. In 2004, Haydon travelled as a New Zealand Antarctic Arts Fellow to Antarctica for her doctoral research project, Antarctic landscapes in the souvenir and jewellery. She won the Victorian Craft Awards, 2017 Lynne Kosky Jewellery Award and herwork is collected in international public collections including; Musée des Arts Décoratifs, Paris, Ville de Cagnes, France, Antarctica New Zealand, Christchurch, Te Papa Tongarewa Museum of New Zealand, The Dowse, Wellington and the National Gallery of Victoria in Melbourne.

http://art.rmit.edu.au/people/kirsten-haydon/
MARLENE MCKIBBIN
Energy = Acorn + Time

-30°C
A small collection of wearables made from English brown oak. This tree fell in Duckyls Wood, Sussex in 2010 and had hosted the beefsteak mushroom, Fistulina hepatica, which turned the heartwood a lovely rich brown. While reappraising her making practice and energy usage McKibbin thought it appropriate to use this often overlooked and abundant material (in England). The pieces are hand machined, sanded, polished and laser engraved.

The laser engraving heats the wood to 230°C for ten seconds, consuming 120 watts and costing less than one pence. Most of the energy used in the making process is by the extractor fans. However the energy used in the growing process of the oak is immeasurable and took 200 years.

Marlene McKibbin is an Associate Lecturer on BA Jewellery Design and has run her own practice since 1978. She works with many different materials analysing and processing their unique qualities, resulting in simple rhythmic and tactile pieces. When not making jewellery she spends time in Sussex, helping to manage Duckyls, an ancient woodland. She is also a Director of Seawater Greenhouse Ltd. a company that is currently working in Somaliland growing fresh produce utilising sunlight and seawater. They now hope to replicate this on a much larger scale giving new hope to the Horn of Africa by enabling the local population to have a constant supply of fresh vegetables and demonstrate that drought does not have to lead to famine.

www.marlenemckibbin.co.uk
NAOMI FILMER
Collective Breath

-4ºC

SOME LIKE IT HOT, 2017
Collective Breath part 1 investigates and formulates the visual and dimensional substance of breath. This is the first piece in an ongoing exploration of how breath can be captured in material form. It comes from a desire to realise the physical fragility of breath by petrifying it in and as frozen matter. This metamorphosis is enabled by a device that collects exhaled breath, gathering it as material that implements and accumulates form.

Visitors are invited to breathe through the blow pipe into the glass chamber. Moisture from the exhaled breath condenses onto the cooling form within and freezes. Successive exhalations build upon the split form into layers of ice, gradually transforming it into a single solid.

The aluminium form inside the glass chamber is connected to a cooling device (claimed from an electric cool box), cooling the form to below zero degrees. Moisture from breath exhaled into the glass chamber settles on the surface of the form and freezes.

With thanks to....
Kees Verbeek for endless tests and building part 1.

Naomi Filmer challenges boundaries that define what constitutes jewellery, seeing jewellery not as adornment and codes of identity, but as a means of exploring the expressive possibilities of the body. Working with recurring themes of anatomical fragmentation and isolation, she makes objects that occupy a middle ground between art and design - creating works that engage the body as both subject and informant, that embody expression through material and physical state.

Filmer’s works have featured in international exhibitions as sculptural installations; presented on catwalk during London and Paris Fashion weeks; commissioned as mannequin details for contemporary fashion archive exhibitions, Paris, London, Antwerp.

Currently Filmer is Senior Lecturer in Fashion Artefact, London College of Fashion, UAL; Associate Lecturer in Jewellery Design, Central Saint Martins, UAL; Visiting Lecturer, Royal Academy, Antwerp.
CHLOE GRIFFITH
Glacier
Working from a found image, the work explores the surface of a glacier which is discovered through the painting process in a series of gestural abstractions. Griffith is particularly interested in the lines, shapes and colours that are visible when the glacier is looked at close up, not as a whole. The painting therefore becomes unrecognisable as a glacier - it is much more concerned about the process of painting.

Chloe Griffith works as the Academic Coordinator for MA Material Futures. She is also a fine artist having studied at Chelsea College of Arts and Falmouth University. She explores paint as a medium and is interested in the apparent opposites of representation and abstraction, seeing how far she can push the boundaries of both. In her paintings the line between abstraction and figuration is therefore blurred so that the images exhibit characteristics of both. Consequently, what is happening is an exploration of recognisable subject matter which is discovered through the painting process in a series of gestural abstractions.
16.6°C

PHILIPPA BROCK
1580
1580 explores woven, vertical, deployable 3D systems, investigating and inspired by the construction and properties of medieval ruff sizes, kites and honeycomb mushrooms. 15810 is woven in interconnecting, flat, vertical layers, which can then expand into greater volumes when taken off the loom. It is a body of abstract, convergent works which develop from previous research, and which explore ideas around horizontal 3D surface effects and challenge industrial digitally woven Jacquard loom methods. These textiles, through design, yarn and woven structures, have inherent ‘on-loom finishing’ properties, which allows them to self-form to 3D when tension is released. 1580 requires manipulation and heat after weaving to release and maintain its 3D layered systems. Experiments have included, the sizing of the fabrics with cold water starch and heat, PVA and cassava and laser cutting for shape abstraction.

**With thanks to...**
Gainsborough Weaving Company, CSM Internal Research Fund, Adam Briggs

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Philippa Brock is Weave Pathway Leader for BA Textile Design and researcher. Her research ranges from innovation in 3D digital Jacquard power loom production methods, e-textiles, designing for industry, to the production of trend packages. In 2016, together with Samuel Dempsey, she curated ‘Weaving Futures’ at the London Transport Museum, which explored woven design processes and used transport data manifestation innovation, through live digital TC2 Jacquard weaving, with works being created as the exhibition progressed. She works as an independent practitioner, collaborating with Jo Pierce on Studio Houndstooth, a materials & textile research studio currently working on The Wallpaper Wall, a social engagement project working with documenting and archiving domestic wallpapers. She also edits The Weave Shed website. Brock’s works are exhibited internationally and represented in the Crafts Council collection.

GILES LAST
Radiator Key Neckpiece

18°C
Giles Last’s work revolves around exploring traditional colouring techniques, particularly low tech patination. In his samples he uses materials such as vinegars or radish to achieve different colours in gilding metal, copper and brass. His colouring experimentations have evolved into enamelled and oxidised copper neckpieces. The **Radiator Key Neckpiece**, is composed of radiator keys which have a simple functional elegance and a very specific use. The key allows air to be bled out of radiators to increase the functionality of the radiator – increasing the temperature output.

Giles Last studied jewellery at the Central School of Art and Design in the 1980s, later moving to Barcelona to study enamelling. On return, Giles joined the staff at Central Saint Martins and gained an MA in Public Art at Chelsea College of Art and Design, exploring a jewellery-based narrative on an environmental scale. A key inspiration is exploring the aesthetic of places and items not usually related to jewellery decoration and bringing them into a jewellery context. Current research work explores traditional colouring techniques, particularly low tech patination. The output of much of the research is in the form of test samples. The work exhibited consists of jewellery that is a vehicle for the colouring techniques and is inspired by classical utilitarian hand tools such folding rulers and radiator keys.
CAROLINE BROADHEAD
Shadow Remains 02

19.7°C
The series of images was a result of looking at ways the human body leaves traces, particularly with its heat. An infra-red camera allows documentation of a range of temperatures. Although the camera can pick up an immediate body shape of warmth, what is more interesting is that when that body moves away, the temperature differences that have affected the immediate environment remain for several minutes after. This image shows the way the wooden floor holds the heat of Broadhead’s feet and also the lower temperature of her shadow. When the camera took the image, visually it was of a white wall and a clear floor, the temperature traces being invisible.

Shadow Remains 02 24.7°C is the hottest part of the image, a record of the footprints on the floor and 21.6°C is the coldest part of the image, the part of the shadow that was farthest away from the heat source.

With thanks to….  
Jack Cole

Caroline Broadhead is Programme Director of Jewellery & Textiles and Course Leader of BA Jewellery Design at CSM. Her work has spanned jewellery, dance collaborations and installations in historic buildings. Broadhead’s work is concerned with boundaries of an individual and the interface of inside and outside. It is concerned with a sense of territory and personal space, presence and absence and a balance between substance and image. The work has explored outer extents of the body as seen through light, shadows and reflections and movement. Larger scale and collaborative works develop atmospheres that elicit subjective, emotional responses.

www.carolinebroadhead.com
MELANIE GEORGACOPOULOS

Brilliant Brooch

20°C
To form a diamond naturally in the earth’s mantle a heat of at least 1050°C is required whereas mother of pearl forms naturally inside a mollusc, with an optimum water temperature between 20–25°C. At temperatures above 28°C the oysters show signs of exhaustion, deposition of calcium stops at 13°C causing hibernation and below 6°C the oysters die. The thickness of the layers increases when the temperature is higher, and thinner when the temperature goes down, allowing both seasons and historical ocean temperatures to be tracked by looking at these layers.

Each of the 72 segments of mother of pearl have been precision cut, sanded and polished by hand before being carefully assembled together, carried out at room temperature, approximately 20°C. The soldering is completed at approximately 700 – 830°C at which the solder runs.

Melanie Georgacopoulos’s latest work explores ideas about the perception of rare gemstones, in particular, diamonds. She is uneasy about the extraordinary prices such stones fetch as well as the complex environmental and social issues surrounding the mining industry. \textit{Brilliant Brooch} mimics a brilliant cut diamond in 2D form in a material less widely valued than a traditional gemstone. The scale of the piece matches that of the largest ever cut diamond, the Cullinan I. Although commonly used and technically a waste product of the pearl industry, mother of pearl (MOP) is often overlooked. This piece aims to celebrate the colours and iridescence of MOP, whilst highlighting awareness of the waste of pearl oysters and issues surrounding both pearl and diamond production.

Melanie Georgacopoulos is by nature a storyteller. With a background in sculpture she works with materials in new ways to release their potential and stimulate new interpretations. She began her exploration of the pearl during her MA at the RCA in 2007, after which she worked as a freelance designer under Antoine Sandoz before establishing her eponymous label in 2010. In Georgacopoulos’ work the paradoxical, intriguing nature of pearls and MOP is at the core of every piece, she continually strives to challenge existing preconceptions of these organic materials. It is this unique approach which led to Georgacopoulos’ collaboration with TASAKI in 2013 and directional line M/G TASAKI was born. Since then Georgacopoulos has been appointed Head Designer for M/G TASAKI where she designs seasonally, alongside being a visiting lecturer at Central Saint Martins and creating collections and one-off pieces for her own brand.

www.melaniegeorgacopoulos.com
This experimental collection of vessels is inspired by the ancient traditional craft of gourd moulding prominent in China in the 18th century. It consists of placing a mould over the fruit of the Lagenaria plant (a genus of gourd bearing vines, part of the Cucurbitaceae family) so that it marries the shape of the mould as it grows. This plant thrives best in hot summer climate, at 28°C and above. Once harvested, the gourd is dried at ambient temperature over a period of six to nine months, when the flesh dries out and the outer skin hardens into a soft wooden material. This project explores the concept of slow manufacturing versus rapid prototyping and proposes to revisit botanical methods to grow contemporary utilitarian products, at ambient temperature.

160°C
Thermo-forming plastic moulds

28/34°C
Growth of Lagenaria plants

With thanks to.....
Central Saint Martins for their continuing support

Carole Collet is Professor in Design for Sustainable Futures, CSM LVMH Director of Sustainable Innovation and Director of the Design & Living Systems Lab at Central Saint Martins. Collet explores the interface of biological sciences and design to challenge established craft and manufacturing paradigms and propose new sustainable approaches to biofabricate materials and products. Collet appropriates a wide range of diverse techniques, from photography to textiles, horticulture, biology and speculative design to generate design artefacts and future scenarios. Her work has been featured in international exhibitions and she regularly contributes to conferences on the subject of textile futures, biodesign, biomimicry, synthetic biology, future manufacturing and bio-materiality, sustainable design and climate change.

www.desingandlivingsystems.com
The reference to temperature in this instance explores its close literal association to emotions and feelings. The brooch enables a physical understanding of different temperatures to express states of mind and consequently to judge and label a person’s personality. In physics, phenomena are thoroughly tested and therefore not questioned and there is no ambiguity to a factual outcome: something hot cannot also be cold. Unlike physics, the mutability of language allows for on-going variance and sometimes the contradictory comprehension of the same words. Cheung is interested in the grey areas of understanding people and things and how this can be expressed through jewellery.

Normal body temperature ranges between 36.5°C to 37.2°C but one degree above 37.2°C is considered a fever and one degree under 36.5°C is considered hypothermia.

Lin Cheung is a Senior Lecturer and Stage 3 Lead tutor on BA (Hons) Jewellery Design. Cheung explores jewellery both materially and conceptually. Her work questions its established uses and meanings, examining the role of jewellery in adornment, the formation of identity or as a trigger of memory and emotion. Underpinned by a detailed knowledge of materials and processes, Cheung’s distinctive approach to making offers a witty and poignant response to the human condition. She won The Arts Foundation Award for jewellery in 2001, and was selected for Jerwood Contemporary Makers in 2008. Cheung designed the medals for the London 2012 Paralympic Games and is a finalist for the BBC Radio 4 Woman’s Hour Craft Prize 2017.

www.lincheung.co.uk
AYSE SIMSEK

Untitled
As a weaver, Simsek uses yarn windings as a method of exploring ideas for designs. Her yarn winding studies have evolved over time to become artworks in themselves. She likes to experiment with the materials she uses: both yarns to wind with and surface to wind on to. After working successfully on glass surfaces, Simsek wanted to experiment further, keeping the translucent properties of glass, but having more control of the shape of the surface, using polyester resin. Her work is inspired by both nature and geometry, in particular where the two meet. Simsek has explored this relationship through both the yarn studies and the way in which they are displayed. The designs are progressive; each circle of the display influences the designs within it, moving toward the centre.

Ayse Simsek is a Weave Technician and a woven textile artist and designer based at Parndon Mill Studios in Essex. In 2011 Ayse graduated from the Royal College of Art with an MA in Textiles, and has since developed a studio practice weaving both by hand and with a sampling Jacquard loom. Her work focuses on creating one-off textile pieces for interior spaces, such as wall-hangings, framed Jacquards or fabric for windows. Using both traditional and modern techniques, Simsek likes to experiment with finding ways that can allow high contrasts to work together in either subtle or more surprising ways. Yarn windings are also an important element to her work, as a way to express ideas for woven cloth, and to create intricate layered patterns that otherwise would not be possible to weave.
New Natural explores and questions the perception of natural colour and its application in contemporary print and material exploration. The project focuses on heritage craft techniques working alongside new, non-traditional dye and print approaches.

Locally sourced madder, one of the oldest and most commonly used traditional natural dye sources, is used in combination with foraged blackberry and plant-based bio mordants to create a range of contemporary printed material samples. ‘Low heat, no heat’ and ‘non-waste dye’ approaches were applied in both print and dye processes.

Notions of permanent and transient colour were explored through a play between these two colours. Low impact print methods are used to explore layering and trapping of colour and to create ‘evolving’ patterns in which time and light play a key factor in the transformation of the print.

With thanks to....
William Dickinson – CSM Digital Fabrication
Audejas for wool sponsorship 100% recycled wool R(e)volve

Rebecca Hoyes is a Lecturer on the BA Textiles Print Pathway. Alongside her teaching practice Hoyes works as a colour consultant and textile designer for textiles and materials within industry. Working on diverse projects for high street retailers, luxury markets and with NGO partners she seeks to embed sustainable processes and responsible design strategies in her work. Hoyes’ ongoing research interests lie in colour provenance, low impact print/ dye techniques, material and pattern exploration and in the facilitation of artisan collaborations through design.

www.rebeccahoyes.com

Jo Pierce is Senior Lecturer and Print Pathway Leader on the BA Textile Design. She is a member of Textile Futures Research Community and collaborator with Philippa Brock in Studio Houndstooth, a materials and textile research studio. The studio facilitates a range of cross-disciplinary, collaborative, socially innovative, textile based projects; to work with industry, community and education groups. Pierce’s own practice includes research, design, exhibition and collaboration and her work focuses on pattern, print, surface and material investigation. Projects are concerned with exploring print process in relation to social, sustainable, craft and digital dialogues. Her work creates crafted narratives that foster connection and longevity to material things and places.
Under Construction explores thermal insulation materials used for buildings and their potential as a textile print surface. Inspired by an earlier workshop collaboration, We are Never Naked, with architect Eva Sopeoglou and Matina Kousidi and taking visual inspiration from the installation of household heating systems and construction spaces, this project has created a series of playful textiles that propose new interior uses for these previously hidden materials.

Turning the inside out, Pierce’s print is an exploration of low impact materials and low-tech utilitarian print with the intention to connect and suggest information for the homemade aesthetic and offer an alternative to slick products. Recycled composite wool rich fibres and composite foam materials have been the focus to explore surface pattern created using screen print, heat press and print finishing techniques including Expandex, vinyl, inlay and bonding techniques.

Jo Pierce is Senior Lecturer and Print Pathway Leader on the BA Textile Design. She is a member of Textile Futures Research Community and collaborator with Philippa Brock in Studio Houndstooth, a materials and textile research studio. The studio facilitates a range of cross-disciplinary, collaborative, socially innovative, textile based projects; to work with industry, community and education groups. Pierce’s own practice includes research, design, exhibition and collaboration and her work focuses on pattern, print, surface and material investigation. Projects are concerned with exploring print process in relation to social, sustainable, craft and digital dialogues. Her work creates crafted narratives that foster connection and longevity to material things and places.

www.thehoundstoothproject.com
L A U R A  B A K E R
Coat

60°C
Baker’s Coat was inspired by her recent research project which took place in Shanghai, China. Baker stayed at the campus of Donghua University and taught a Surface Pattern workshop at the Fashion and Design College. Here she visited the Shanghai Museum of Textiles and Costume and was able to spend time documenting Chinese silk brocades and their history, technology, construction and pattern. The museum houses examples of ancient and contemporary weaving, printing, and embroidery techniques and machines. Baker spent time researching these fabrication processes, materials and production techniques.

With thanks to….
The Aviary Studio, Manuel Padilla
CSM Refresh scheme

Baker’s professional practice lies in bespoke shirt design, which inject unconventional elements into the usually conservative world of formal shirting, and use fabrics such natural bamboo silk and cotton poplin with digital prints. In her book, Laser Cutting for Fashion and Textiles, Laura Baker explores how the combination of new digital technologies and traditional craftsmanship are putting laser cutting at the cutting edge of textile design.

In addition to her role as 2D Specialist Print Technical Coordinator, Baker is a Short Course Tutor, teaching Digital Print on Textiles, Laser Cutting for Fashion and Textiles and Textiles Portfolio courses. Baker’s research into digital and traditional surface techniques has enabled her to gain greater insight into the way her area of specialism sits within another educational and cultural context. Her interest in siting new technologies in relation to their historical context reflects the relationship and balance between the analogue and digital which are core to the College’s ethos.

www.lauraberens.squarespace.com
Trajectory is one of four fabric panels which are based on the theme of spaceflight and exploration from the 1950s onwards, and also reflect the innovations and inventions made in rocketry, space suits and life sustaining garments allowing astronauts to travel into extreme temperatures. The processes used cover all the key temperatures used in the production of dyed and printed textiles.

Other works in this series use a variety of heat processes including:

- Acid dyes (90ºC)
- Screen printing with pigment ink and also with adhesive for flock paper at 140ºC and 150ºC
- Sublimation transfer (200ºC)
- Dip-dyeing with direct dyes (90ºC and 100ºC)
- Heat for adhesives
- Steaming process

With thanks to Technical Resources for their support.

June Fish is a Specialist Print and Dye Technician for the Textiles and Fashion courses, where she is also involved as a tutor in Short Courses and Study Supports. Her previous work has been a freelance textile designer and tutor at various colleges. Fish is also known for her book Designing and Printing Textiles where she explores the creative process behind designing and printing textile patterns.
TANSY HAMLEY
The Streets of Jaipur
The Streets of Jaipur are three samples that demonstrate a combination of techniques. First, the photographic images have been heat-transfer pressed at 200°C with digital sublimation, a process using heat-activated inks digitally printed onto paper which are then pressed onto synthetic fibres in a heat transfer press. Furthermore, they each have a traditionally printed design which has been screen-printed with a heat-activated glue to be flocked or foiled in the heat transfer press at 150°C. The photographs were taken by Hamley on an early morning heritage walk around Jaipur and the print designs taken from drawings from her sketchbook, details of a hand-stitched scarf and an Indian woodblock design she used in Jaipur.

Tansy Hamley is a Specialist Technician in Print and Dye, working for BA and MA Fashion and Textiles courses, specifically for print, knit and weave pathways. In this role she provides opportunities for students to explore and develop their awareness of various textiles techniques and processes, such as: traditional silk-screen printing; heat transfer press printing, including digital sublimation and dyeing both fabrics and yarns. Hamley graduated from Central Saint Martins BA (Hons) Fashion Print in 2005 and has worked as a freelance print designer for names for Zandra Rhodes and Jenny Packham.
FRIEDA MUNRO

When the World is in Chaos

190°C
Skeletal simulacra of crystalline forms, constructed using a laser welder, brought to life in flames – the angles on a wooden form are steel wire and laser-welded together, the wooden structure is then burned away colouring the steel and creating a linear form of the original. As the wood burns away the steel glows with a vivid red. Heat is integral to every aspect of the construction of these pieces.

Frieda Munro originally studied fine art at Goldsmiths College in the late 80s and went on to exhibit in Europe and London specialising in installations and text-based works. After a stint as a jungle DJ and graphic designer she re-trained as a jewellery designer at Central Saint Martins where she still works part-time as a technician. She has a workshop in south London which she shares with a silversmithing friend and her two whippets.

www.friedamunro.com
MAX WARREN
Hotbowl
200°C
Work from this series is a result of research carried out during residencies in Scotland and Korea in 2016. Digital and optical distortions, reflections and tessellated tiled floor patterns were the inspiration for experiments with metal, colour and form.

Max Warren studied at the University of Brighton and the Royal College of Art, graduating in 2009. He has exhibited widely in Europe and the UK and his works have been acquired by several major private and public collections including the V&A, The Goldsmiths’ Company and The Fitzwilliam Museum. In 2016 he was awarded a national craft residency at Cove Park in Scotland and was invited to be artist in residence at Seoul National University in South Korea. Warren is Lead Tutor for Year 2 BA Jewellery Design.

www.cargocollective.com/maxwarren
ANNE SMITH
Tartan: Layers, Light and Shade

295°C
A CO2 laser beam has no temperature, temperature is generated when the photons of the beam transfer their energy to the molecular structure of the material, which in turn causes the material to heat up. The cut occurs when the temperature has reached the melting point of the particular material. These panels continue the theme of referencing traditional textiles motifs, here tartan, through the exploration of laser cut layers to create light and shade, transparency and opacity. The tartan pattern drifts in and out of focus, without the application of environmentally damaging colouration processes.

As spatial interventions, the panels filter light to expose and conceal, increasing and decreasing the environmental temperature.

With thanks to….
Billy Dickinson, Digital Fabrication Bureau, CSM.

ABOUT

ANNE MARR & REBECCA HOYES
Glazed Grids
This series of modular glazed ceramic pieces explores the fusing, melting and glazing possibilities of basalt - a commonplace naturally occurring black volcanic stone. Basalt is used industrially for its strengthening and reinforcing properties and this project explores new contexts for this material in the fusion of basalt materials with clay and in its application as a glaze medium.

Glazed Grids investigates and exploits the specific melting and fusing points of basalt, the resulting material hybrids, in the form of prototype modular tiles, propose applications for architectural and interior environments. Through careful control of temperature a range of colours, material finishes and soft grid patterns were created. Using woven basalt mesh structures and geometric modules a playful range of interactive pattern combinations can be generated.

With thanks to…..
Harriet Nourse (student helper)
Andrew Allum and Simeon Featherstone (CSM technicians)
Material sponsorship - GBF Basalt Fibre Co Ltd.

ABOUT

Rebecca Hoyes is a lecturer on the BA Textiles Print Pathway. Alongside her teaching practice Hoyes works as a colour and materials consultant within industry. Working on diverse projects for high street retailers, luxury markets and with NGO partners Hoyes seeks to embed sustainable processes and considered design strategies in her work. Her ongoing research interests lie in material and colour provenance, low impact and innovative print/ dye and surface pattern techniques, material and pattern exploration and in the facilitation of artisan collaborations through design.

www.rebeccahoyes.com

Anne Marr is Course Leader for BA Textile Design as well as a senior researcher at the Textile Future Research Community (TFRC), London. From 2001-2008 she was appointed Professor for Textile Design in Hamburg, Germany and has worked as a textile designer and design consultant for a wide range of industry clients. Collaborative, process-led research is informed by interdisciplinary practice exchange to create future textile materials. Her special interest lies in pattern generation to communicate personal narratives and cultural identities as well the specific context of fabrication. Based around the socio-cultural context of textiles, particularly the area of Urban Fabric - Marr’s research explores understandings and boundaries of different textile-based approaches to respond to societal or urban needs and to create more empathetic communities.

www.tfrc.com
MARIA MILITSI

Hot Seat
Hot Seat is the outcome of burning a chair while Militsi was applying flux onto a cufflink in order to avoid oxidisation and achieve a finishing touch of white/silver colour. As the piece was reaching the required temperature it fell off the firing brick and ended up on the chair where Militsi was sitting at the time, creating a hole in the shape of the cufflink. The cufflink now inhabits this burn mark and the two pieces oddly coexist to reminisce this moment of crisis.

With thanks to….
Melanie Georgacopoulos and Holly Browning for providing the chair.

Maria Militsi studied at the Mokume School of Jewellery in Greece before gaining a BA (Hons) in Jewellery from Middlesex University (2006) and an MA from the Royal College of Art (2008). Soon after she established her own art-jewellery practice, she has exhibited internationally: USA, Sweden, Switzerland, The Netherlands, Germany, Italy, Estonia and Japan. Within her practice she examines the role of jewellery/objects related to value and function. Since 2012 she has been a Visiting Lecturer on the BA Jewellery Design course.

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KIEREN JONES
The Port Talbot Chair
Historically, mining and metal casting has been central to Wales’ economic and cultural identity, producing much of the iron and ore that fuelled the industrial revolution in the UK. Alongside mass industrial production, many miners and steelworkers secretly produced small one-off pieces from scrap pours at the end of the day. These everyday items often drew inspiration from the common vernacular of traditional Welsh crafts and artifacts.

Collecting scrap timber from the old Llanwern steelworking site, a primitive scrap chair was created reminiscent of local stick back chairs that can be found across south Wales. This chair was then cast in LG1 Industrial Bronze, much in the same way that secret pours were conducted in the heyday of Welsh steel production.

Kieren Jones is a maker and artist based in London, producing small-scale architecture and design interventions in response to the built environment. Through his work, Jones is particularly interested in exploring the notions of amateurism, industry, production and the position of craft in the 21st Century. Jones is also the Course Leader and Senior Lecturer of MA Material Futures which is a two-year masters programme dedicated to exploring the intersection of craft, science and technology.
A common thread through Silo Studio’s practice is to explore variety and uniqueness whilst using moulds, which would normally standardise results. Inspired by the potential of textile moulds, Attua and Oscar have developed ‘textile moulded glass’. Using a high temperature silica textile that remains stable, tensile and flexible at the very high temperatures required to melt glass. The process involves making hand stitched moulds into which the borosilicate glass is blown. The shape and size of the piece is the result of the mould inflating, leaving the imprint of the stitch and weave of the fabric on the glass. Each mould can be used multiple times but due to its flexibility each moulded piece it is always slightly different.

Silo Studio is the London based design collaboration of Attua Aparicio (Spain, 1981) and Oscar Lessing (UK, 1979), who formed the partnership while studying on the Design Products course at the Royal College of Art (2009 – 2011). Coming from backgrounds in engineering and design, the core of Silo Studio’s work is to look at industrial processes and materials, bringing them into the studio to develop. By adopting a hands-on approach, which they refer to as ‘handmade hi-tech’, they aim to discover possibilities that the production line does not see, developing the expressive potential in industrial materials. A mix of craft and technology.

www.silostudio.net
EXHIBITION
LETHABY GALLERY

PHOTOGRAPHY: BELINDA LAWLEY
Polygamii
Reiko Sudo

The Port Talbot Chair
Kieren Jones

Collective Breath
Naomi Filmer
When the World is in Chaos
Frieda Munro

Botanical Manufacture
Carole Collet
Tartan: Layers, Light and Shade

Anna Smith

Trajectory

June Fish
Under Construction
Jo Pierce

Energy = Acorn + Time
Marlene McKibbin
When the Sun Goes Down
Kinor Jiang & Rui Xu

Untitled
Ayse Simsek