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Open to Change: Embracing nature and the fragility of design.

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Open to change: Embracing nature and the fragility of design.

Nicola Redmore
Huddersfield University
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Starting out
Aims

How to create pieces that tread lightly in the landscape and yet enhance our vision and understanding of a site?
Aims & Objectives

Exploring the notion of how to marry the environment with design, through the development of woven textiles

To investigate the practice of leno weaving in order to gain an understanding of its benefits and limitations in the creation of suspended seating materials for outdoor use.

To understand the current practice in the design and manufacture of textile materials which respond to environmental conditions.

Explore the material and woven structure potential of leno weaves through the practice of hand weaving.
Phillip Beesely

Erratics Net (1998)

Haystack Veil (1997)
Building in weakness

‘The component mesh-works are deliberately weak + fragile designed to share and shed their forces. Temperature, human occupation and environmental cycles all directly work on the sensitive components and the materials soak up that influence.’ Phillip Beesley (2011)
Janet Echelman
Suicidal Textiles (2009), Carole Colett

Compton Verney (2013), Laura Ellen Bacon
Patricia Urquiola

Flo Chair for Driade

Tropicallia for Moroso
Rayon and color filled fancy Leno woven sample.
February 6, 1933

Bilbille, Paris 1962 Sample book
Huddersfield University

Huddersfield University, Archive
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Setting up
Leno heddles

Twine Doup  Metal Doup Heddles  Doup threading
Weaving
Visual model of the researcher’s creative process
(adapted from Gray & Malins, 2004, and Bunnell 1998)
Early samples
Continuing with the use of the monofilament weft yarns, this sample uses a highlight of the monofilament in and amongst concentrated picks of the copper raffia yarn. This sample is rather reminiscent of the type of woven raffia and cane used in a lot of outdoor furniture and allows us to see a glimpse of the open leno crossings at the point that the monofilament crosses the warp.

This is the first sample created with the super chunky wool yarn. The mix of the chunky cream wool with accents of the blue and orange seen in the fishing net inspiration is quite striking. Of particular note is the definition of the crossing threads as they are held firmly on the surface by the thicker parts. This is something to experiment with further.
‘Rarely is empathy for materials greater than it is in the textile and fiber-related media, where they are felt and experienced beyond their physical presence as is they were animate and alive’. Walter Seelig (2005)
Sock on fence

**Sock timeline**

**October 2012**

- brittle and lost colour
- pink toe first noticed

**November 2013**

- little or no colour differences

**February 2014**

- large chunk missing

**June 2014**

- lighter colour tiny part remains
- new signs of life cocoon attached
Continuing the Journey

Leno
Erosion
Geotextiles
Land art