LIVING WITH THEM

an investigation of transforming people' lives regarding their achievements into design processes of making textiles
Case studies: Isaac Newton and Andy Warhol

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My inspiration for making textiles came from the way a person lived his life regarding his achievement. A life of a remarkable person who had already passed away was the beginning of this project. Not only could I study his remarkable life, but his personal life was so interesting that I wanted to share it. I transformed his life regarding his achievement into a design process of making textiles. And it became my method for the whole project.

In summary, the results in this project were divided into two parts. The first part was the result from a piece of research where I transformed his life regarding his achievement into a design process of sketching and experiments. The second part was the result from the same design process that was used for setting a design concept to make textiles.

There were two case studies which showed that different people led to different processes and different materials. The process of each person consisted of various experiments and the part of making textile resulting in a pattern and a showpiece was the example of how the process worked.

Although this investigation was involved with two people’s lives, textile results were not personification of those people but rather showed a glimpse of the way they lived their lives since it has affected how patterns and showpieces have been made.

The two case studies in this project were Andy Warhol and Isaac Newton. They were from different fields, professions and times. Together they showed two processes and two textile results.
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The aim for this project was to transform people’s lives into textiles. For me this transformation was a new way of working. I could be inspired by works of those people. But what I did was to get the inspiration from what I could not see, in this case it was personal lives and achievements. It was also a challenge either to use or to adapt them as my own way of working because they were quite abstract. I used those people’s lives as a starting point of the whole design process. The life of each person could be a method for sketching, designing or creating anything. Additionally, for this master thesis it was set to be a design method for making textiles.

The aim for results in terms of textiles is that the final textile piece is supposed to show more than an outer surface that people can see. They can see colours and patterns first. But how the piece was made is something beyond that. They may have to look at it, touch it, feel it or maybe use it to actually understand it completely.
I am interested in people, their lives, their works, and their minds that conduct all their behaviors. I am also interested in household textiles that are used in our daily life because they are close to people. Textile and people are always connected. So I would like to combine these two things together in my project.

Lives’ of people that caught my attention were the lives of notables. I investigated lives of these people in order to find either reasons or clues behind their successes. What did they achieve? What did they do to become famous? How did they dedicate their lives towards what they loved? I studied the entire lives of each person and his personal point of view. As they could be good examples for all of us nowadays to think about our lives and how we live as well as are motivated by lives of others.

Moreover, the way the person lived his life is like a process of living. So I see a similarity between a design process and a process of living. So what I will do in this project is to investigate and transform a person’s life into a design process of making textiles.
There are four steps for viewers to follow and understand my works. These steps are a way of looking backwards to what I have done. Pictures below are an example of the first case study, Andy Warhol.

**First step** - See a showpiece; textiles or patterns (a visual perception)

![Images](Kitnichee, R., 2012, A pattern and a showpiece: Images, [Photographed] [Private collection])

**Second step** - Know how to use textiles (given instructions)

![Sketches](Kitnichee, R., 2012, A pattern and a showpiece: Sketches, [Photographed] [Private collection])

**Third step** - Know how textiles were made (a documentation)

![Documentation](Kitnichee, R., 2012, Warhol's process: One out of five approaches, [Photographed] [Private collection])

**PERCEPTION AND APPRECIATION**
Fourth step  - Get ideas of persons’ lives (a relation between the showpiece and the persons’ lives)

Warhol, A., 1982, Self portrait eating banana [Photographed] [Online]

Warhol, A., 1966, Cow Wallpaper (pink on yellow)[Photographed] [Online]

Warhol, A., 1962, Campbell’s Soup Cans [Photographed] [Online]
The method that I used for this project in general consists of several ways: research, practice as research, sketch, and design by doing. They could be divided into two parts. Apart from research, the first part focused on a transformation of an idea of life into a process for an experiment. The second part focused on the process used to design a textile showpiece.

**METHOD**

**THE PERSON**
- study

**INSPIRING PARTS OF HIS LIFE**
- select

**AN IDEA**
- one word

**A DESIGN PROCESS**
- action

**AN EXPERIMENT**
- material involved in his life

**APPROACHES**
- stick to the design process

**SAMPLES**

**THE DESIGN PROCESS**
- message

**A DESIGN CONCEPT**
- sketch

**HOME TEXTILES**
- select and materialize

**MAKING**
- develop, make patterns

**A SHOWPIECE**
- shows

**A PATTERN/AESTHETIC**
- see, stare, touch, use

**THE DESIGN CONCEPT/ FUNCTIONALITY**

Kitnichee, R., 2012, Method: First and second part, [Diagram] [Private collection]

**The first part**

This part was where I transformed a person’s life regarding his achievement into a design process which I adhered to throughout the whole project. I let the design process control the experimentation. It meant that the experiment could be done in many different ways as long as it is connected to the design process. Research about a person was carried out by reading books and other relevant materials. I also did some research by practicing on a process in a form of experimentation. Apart from that, I used the experiment as a way of sketching prior to design a textile showpiece. The reading part was where I mostly made my interpretation and when it came to the experiment I focused more on a transformation which was about translating an abstract idea inspired by a person’s life to the way of making some samples through the experimentation. And these samples were either results or traces of the process.

There were several adjustments of the method’s workflow in an early stage that I kept on changing during my research and experiment. But every version respectively started with ‘a person’, ‘inspiring parts of his life’, ‘an idea of life’. These 3 stages were my method of finding ‘a design process’ that lead to ‘an experimentation’ (and lead to ‘a design concept’ in the second part) because I could never get the idea without the person, and I could never get the process without the idea.
The idea of life is usually set to be only one word. This word helped defining the design process physically by listing actions that express the word and gathering materials involved in the person’s life. After that, I carried out an experiment on the design process that could be done by many approaches. For instance, one design process could have three, five, seven approaches or more.

**Results from the first part**
I counted everything that happened after the research to be the results. The results are
- the transformation of a life to an idea
- the design process
- the experiment that showed possibilities of using the same design process to create samples
- the samples as traces of the experiment and the design process.

The one concrete result here was many sets of samples that will be used later in the second part.

**The second part**
The method for this part was designed by practicing as a way to expand the use of the samples that I have got from the first part. I used the same design process but I did not use it for an experiment. Instead, I applied and used it to conduct the way I designed a textile showpiece. In addition, I might do more experiments to refine samples if they were necessary.

One major addition for this part was a design concept. The design concept derived from the design process and my own message that was inspired by the life of the person. At this point, the design process and the design concept were the main parameters that define the textile showpiece. I listed possibilities of household textiles and at the same time I sketched how they should be and how they should be used for. Then I selected one of them to develop into a real piece.

In the end the showpiece will be a function as well as an aesthetic in itself because the aim of the project was involved in how people see and use textiles. Certain usage and functionality will be required for using the textiles according to the design concept. The pattern will show the aesthetic, however; it could help defining the function as well.

**Results from the second part**
The results in this part are only textiles which are
- the pattern and
- the showpiece.

Kitnichee, R., 2012, Method: Research and practice as research, [Diagram] [Private collection]
Here I will describe the whole method that I used for my first case study. It started with the life of Andy Warhol. For me, the most inspiring part of his life should be involved in his personal life and also in his profession. Andy Warhol is well known for his achievement in bringing Pop art into the world of Fine arts. Another reason that I chose Andy Warhol to be the first case study was my curiosity.

Inspired by the life of Warhol, I got the idea of repetition. Repetition appeared in his personal life and in his work. In his work repetition was referred to his various versions of art. There were many incidents that revealed his repetitive routine in his private life. Then I thought about how to transform it into a design process that has an experimentation and a materialisation as outcomes. James (2006) suggested that Warhol’s paintings of Campbell’s soup cans were such a sensational success that Warhol soon found himself the most famous and controversial figure in American Pop Art. On the other hand, Warhol also claimed that he had Campbell’s soup for lunch everyday for 20 years. Apart from the idea of repetition, the Campbell’s soup also played an important role both in his private life and in his paintings.

I listed some words that I chose from Warhol’s life in relation to repetition, the idea. Later I selected one word and transformed it into a design process for the whole project. For example, I selected repetition from monotonous, boring, humdrum and tiresome. In the case, repetition refers to both the idea and the word.

The design process of repetition consisted of two main aspects which were ‘how to do it (action)’ and ‘how to make it from (material)’. Then I designed an experiment that I could use all parameters. The experiment should reflect boredom and monotony and it should be made from the same material, the Campbell’s soup. For the design process of repetition, I came up with five different approaches to create samples and I experimented all of them. All the approaches mainly focused on how to use the soup, how to paint it, and how to change it with different ways of repeated actions. Here are five approaches and also five sets of different samples.
1. A repetition of the act of filling and painting a soup in square shapes.


2. A repeated action of a dryer when painted fabrics are inside.


3. Repeated directions of a squeegee to paint fabrics on flat screen printing.

4. A gradual washing of painted fabrics.

Kitnichee, R., 2011, Warhol: Approach No.4: Action and results, [Photographed] [Private collection]

5. An exposition of painted fabrics to the sunlight day by day.

Kitnichee, R., 2011, Warhol: Approach No.5: Action and results, [Photographed] [Private collection]
All five approaches were interesting to me because of their different actions. They were works that I could not keep results in between. All I had after the experiment were traces from every action and results could be interesting and new. Among five approaches there were two approaches that I found boring yet enjoyable. They were the third and the fifth approach. The third approach was repeated directions of a squeegee to paint fabrics on flat screen printing and the fifth approach was an exposition of painted fabrics to the sunlight day by day. Besides that, I am also pleased with each result. The results could be used to create a pattern immediately. Moreover, they could be remade to make more patterns. After a long decision of comparing the third and the fifth approach, I finally chose the third approach.

The third approach was the action of printing by repeating directions of a squeegee on flat screen printing ten times on ten pieces of the same fabric. The pictures shown previously were samples painted from tomato soup only. Ten original pieces were later arranged in many ways to make patterns. There were five more tastes of Campbell’s soup. It meant that I had 60 pieces of sample that could be arranged and produced more patterns. But when I saw the difference among six sets of samples the one I did from a tomato soup provided nicer shapes and forms than others.

After I had materials to make patterns, I started to arrange them and at the same time I thought about the message for the textile showpiece. Inspired of the repetitious life of Warhol, the message for this textile showpiece was 'Can banality be originality?' Since the project was about a person’s life, I decided to focus on a household textile rather than textile for a public space. I used 10 samples to create patterns. After that, I listed the possibilities that the textile should be and how I could use those patterns on the textile. I sketched several ideas in terms of functionality first and materiality is the second priority. But whatever I did, the main focus was on the repetition and the message. For example, I focused on how the samples were arranged, how patterns should look like, what could be the textile, how repetitive it was used in a daily life and how it should be used exactly.

Kitnichee, R., 2011, Selected pattern and example of other patterns, [Photographed] [Private collection]

Kitnichee, R., 2011, Listing and sketching: Contexts and textiles, [Photographed] [Private collection]
I selected two textile objects in a house by thinking of a repeated usage of those objects. Also I thought of how to communicate the message. The two objects are a curtain and a tablecloth. I sketched possibilities of the textile showpiece (either the curtain or the tablecloth), then listed how to make the showpiece that shows both a banality and an originality. I thought about a banal activity of using textile that shows a pattern and a banal textile that reveals its pattern in a usual way. Later I developed those thoughts into four ideas.

1. The idea of washing a tablecloth that creates patterns
2. The idea of the tablecloth that shows its pattern by collecting stain and dust
3. The idea of an ordinary tablecloth that hides and shows its pattern according to tables’ colour
4. The idea of using a tablecloth and a table runner that change patterns according to positions where a user places together.

I tested all the ideas. The first one was not successful due to the limitation of a technique. I used burnt-out printing that required washing. I thought that I could skip some processes to make it able to be washed several times till a pattern showed. But it turned out that the pattern was revealed only at the first wash. The second one seemed promising but colours from food and dust came with an unpleasant smell. The third one worked but it required changing of a table and it seemed not so often to get that chance because changing a table was not something that could happen every day.

After several tryouts of these ideas in terms of techniques and materiality, a result from the fourth idea was successfully done. The showpieces were two tablecloths and a series of three table runners that hide and change their patterns according to the way user places them. I used a burnt-out technique in this work. By printing an original pattern on tablecloths and a reverse pattern on table runners, I could use them separately. When I placed them at the same reverse position they created almost no pattern. Moreover, when I shifted them a bit, there was another pattern created. The white colour was used as a statement of ordinary. (Material sample NO.1A and NO.1B)

These showpieces were made to show the usual or banal way we use textiles and to show how we can create something new each time that we use them.

Kitnichee, R., 2012, Two tablecloths, [Photographed] [Private collection]
Kitnichee, R., 2012, Table runners: Reverse pattern: Various size, [Sketch] [Private collection]

Tablecloth on tablecloth
Tablecloth on tablecloth 45 degree
Medium size Table runner on tablecloth

Kitnichee, R., 2012, How they work together: Illustration, [Sketch] [Private collection]

Kitnichee, R., 2012, The showpieces: Two tablecloths: Close-up, [Photographed] [Private collection]
The second person I selected was Isaac Newton. According to the book regarding an autism shared among talented people that I adhered to since I had researched on Warhol, I came across Newton. James (2006) suggested that Newton shared the same Asperger’s Syndrome as Warhol. But besides this autism that they shared together, they also shared another thing. It was the fact that they both brought about a major effect to their field of profession. According to Burt (2001) Newton was well-known for he has been considered by many to be the greatest and most influential scientist who ever lived. What he brought to the world is an order and understanding to a universe of apparent complexity. Sullivat (1998) also describes that Newton owns the Principia: Mathematical Principles of Natural Philosophy that changed science forever.

Warhol and Newton had an Asperger’s Syndrome which meant that they might share the same trait of personality and behaviour however that did not mean their lives were alike. In this study, besides transforming a person’s life into a design process, I also wanted to see if these two persons’ lives led to different design processes besides the reason that they were both from different professions and time.

The challenge for me to choose Newton to be the second case study was because he was from a scientific area, which was far from my interest. This case study was another example of how to work with the unknowns, a person, a process and a material. In my opinion, it was good to work with unfamiliarity because I had no idea about it and this left me an open space to explore different things.

Using the same method as Andy Warhol, I listed all that I got and was inspired by Newton’s life. Then later I transformed them into a design process for the whole project. The most inspiring part of Newton’s life is concentration. He was known for being a concentrative fool (Fenn, 2012). According to Byers (2011), Isaac Newton described the secret of his success in the following words, “It was through concentration and sheer dedication. I keep the subject constantly before me till the first dawning opens slowly, little by little into full and clear light.”
Inspired by Newton’s life, the design process for this case study is concentration. I listed various things involved in his concentration. Then I designed an experiment that consisted of the use of all parameters. The experiment was done through the act of concentration, and it should be made from the material of concentration as well. The materials from Newton’s life were apple, gravity, nature, concave mirror, prism, light, etc.

Gravity, nature, concave mirror, prism, and light were things that he either discovered or worked with. However there was a story about an apple that fell and helped him to realise the gravity. It could be a rumour. But it could be a true story as well because there were so many documents mentioned about this. Whether this story was true or not, I considered a part of his life.

All materials that are used in the experiment in relation to apple must be prepared first. The preparation came from a basic scientific knowledge of testing acid and base. This knowledge is used to get an idea about the pH of solution by using an acid base indicator. According to Ophardt (2003) the most common indicator is found on “litmus” paper. It is red below pH 4.5 and blue above pH 8.2.

Using this knowledge, I made my own litmus colour by extracting (boiling) a colour from a red cabbage. The red cabbage contains a pigment that functions as a natural pH indicator. When an acid is added, the red colour will deepen. If a base is added, it should turn green (Carusella, 2008).

Prior to making any samples, I tried dropping a juice from an apple, from an orange, from a lemon and an apple cider vinegar on small pieces of litmus fabric. Results were different shades of pink. I decided to use the vinegar for the rest of the experiment because it gave the same results as the real apple juice and the colour also changed faster. But I still wanted to show that I really considered about materials involved with Newton’s life and I wanted to stick to that. Therefore, all the apple juice I mentioned was actually the apple cider vinegar. And it could also be any vinegar because there were a variety of vinegars. In this case, it was just a joke to use the vinegar instead of the apple juice yet I chose to use the apple cider vinegar. Although I used the vinegar in the experiment, the initial purpose was to refer it as the apple juice. And for the rest of the report I will mention the apple juice instead of the vinegar. (Material sample NO.11)

According to the diagram of acid and base indicators, an apple juice is acid, therefore; the litmus fabric turns pink. When I used an apple juice, the litmus fabric turns dark pink. And when I tried with soap water, the litmus fabric turns blue.
For the design process of concentration, I came up with nine different approaches to create samples. Here is a list of all the approaches.

1. A concentration of dropping a drop of an apple juice on fabrics in one area.
   (Process: focused action / Material: gravity and apple)
2. An action of weaving and dropping an apple juice on a fabric.
   (Process: focused action / Material: gravity and apple)
3. A concentration of dropping drops of color on cones then weaving to see how the color spreads itself after weaving.
   (Process: focused action / Material: gravity and apple)
4. An intense action of jacquard weaving machine with patterns that focus on particular areas using loose threads resting on a plain surface.
   (Process: intense action / Material: -)
5. A concentration of dropping colours in particular areas on fabrics from the fourth approach.
   (Process: concentrated action / Material: gravity)
6. A concentration of dropping apple juice on dyed fabrics from the fourth approach.
   (Process: concentrated action / Material: gravity and apple)
7. An action of looking through prism at the right angle to get the focal point.
   (Process: focused action / Material: prism, light and nature)
8. A mixture of the fourth and the seventh approach printed by digital printer.
   (Process: focused action / Material: prism, light and nature)
9. An action of weaving that focuses on some materials in a particular space by using heavy and light material.
   (Process: focused action / Material: gravity)

Each approach consisted of one or several materials which were apple, gravity, nature, prism, light, etc. But it was very important that all the approaches had the action of concentration in some way because this experiment was about the process of making samples through concentrated action and it could not be omitted. Therefore, it did not matter for the fourth approach though it had none of the materials.

The nine approaches were set by combining the possibilities of using the materials with my own knowledge and experience.
THE DESIGN PROCESS AND EXPERIMENTS:
NINE APPROACHES AND NINE RESULTS

This is the first part of the project where I transformed a design process into nine experiments.

1. A concentration of dropping an intense drop of an apple juice on fabrics in one area.  
   (Process: focused action / Material: gravity and apple)

By dropping the apple juice one time in the centre of each litmus fabrics, results are different. It depends on how the fabrics absorb the juice. Five fabrics are very loose cotton, loose cotton, cotton, jersey, and canvas. I used the same dropper to drop the juice in the centre. Playing with gravity, I used the distance between the fabric and the dropper to create different shapes, forms and edges. The intensity of colour depends on type, thickness and construction of each fabric. For example, a very loose cotton creates a strong colour, sharp edge and has a bigger area while a canvas sample has a pale colour, blur edge and has a smaller area.

2. An action of weaving and dropping an apple juice on a fabric.  
   (Limitation: focused action, gravity and apple)

Then I tried weaving in a hand-loom weaving machine because I needed to have a lot of effort when I wove. Weaving is about focusing on each weft yarn that is woven little by little. I used a litmus thread, which I dyed together with fabrics from the first approach to be the weft. When I wove, I dropped the apple juice at the same time. I used the action of concentration in this approach, however; I also chose patterns regarding concentration as well.

Next pictures were samples that I wove in plain weave then I dropped an apple juice after I had woven some of weft yarns with litmus thread. A result was a big pink area that distinct from other areas. The last picture happened when I dropped the apple juice first on the warps then wove. A result was a blurry pink area that spread horizontally. This result did not show much of the distinction.
Besides dropping the apple juice, I also tried testing patterns that showed concentrated threads. First I wove by using existing pattern provided in a hand-loom weaving machine. The threads that floated on a surface of a fabric were interesting. But when they came in a repeated pattern or when I looked at them in a big picture, they were no longer show concentration. Instead they showed a repeated pattern. Then I made a gap when I wove. A result was a group of weft yearns loosing on a surface of a fabric. Concentrated threads were clearly shown when there was a contrary with other areas.
There were four samples dyed in bleached and unbleached cotton. I dropped the colour in the centre of three sets of cone in different sizes, big, medium and small. Furthermore, for the last set I dropped the colour only on top of each cone. Then I wove them in a hand-loom weaving machine to see how the colour spread itself on fabrics. The weaving machine was set to have black and white warp threads in order to differentiate patterns and colours that were made from weft yarns. The patterns used for weaving were plain weave and satin weave. However, most of the area was woven in satin. Plain weave showed half of the weft and the warp while satin showed more of the weft which was dyed threads here.
Kitnichee, R., 2012, Newton’s third approach: Various results, [Photographed] [Private collection]

From pictures above each kind of drop created its own pattern. The big drop created an intense colour and showed less space between each row from the beginning. The medium drop showed less intensity and quickly shaded from an intense pattern to a lighter one. While the small drop created no intensity and displayed a very constant and steady pattern, the drops that were made on top of a cone created almost the same pattern as the small drop but showed more of an empty space that slightly shaded to plain white weft yarns.

The close-up example of the small drop spread on fabric showed a difference between back and front side. This example was woven by a satin pattern so the front side (folded) showed lines of weft yarns while the back side showed dots.

Each drop, each weaving technique and each side showed how various patterns could be created. These results were a good example of how to use the same process to create the patterns differently.
4. A concentration of jacquard weaving machine with a pattern that focus on particular areas using loose threads resting on a plain surface. (Limitation: intense jacquard weaving pattern)

The concentrated action in this approach was from the action of a jacquard weaving machine. And an idea of a concentration of threads derived from the second approach. As a result, the fourth approach was the combination of an intense action and material. I also selected three patterns regarding concentration. They had different areas of focusing which were horizontal, vertical and mixed areas. But in the end these patterns did not affect much on finished pieces. Instead, they were various materials that caused a major effect on the pieces. The selected materials were used on the weft. Some were woven at the back and some were woven to be the loose part at the front. The mixture of materials also caused some shrinkage.

The materials were selected because of their different features. They were cotton, polyester (PES), wool and Elastane. Cotton and PES were steady. Elastane was flexible and wool was shrinkable. These different properties provided different surfaces on fabrics. For example, when I used cotton to be both back and front parts, the result was plain fabric with loose cotton threads on the surface. When I used Elastane to be the back part and either cotton or PES to be the front part, the result was a shrinkage fabric with loose cotton or PES threads on the surface. The shrinkage caused the loose cotton or PES threads to fall down.

Kitnichee, R., 2012, Newton’s fourth approach: Weaving patterns, [Photographed] [Private collection]
Kitnichee, R., 2012, Newton's fourth approach: Results 1. [Photographed] [Private collection]
Kitnichee, R., 2012, Newton’s fourth approach: Results 2.[Photographed] [Private collection]
5. A concentration of dropping colours in particular areas on fabrics from the fourth approach. (Limitation: focused action, intense drops and gravity)

Using the results from the fourth approach, I dropped colours only in a particular area on each fabric. I focused on how to drop each colour and where to drop it constantly. When I dropped each colour, it was the gravity that let the colour spread down. I also tried to drop the colour on a fabric then I held up the fabric vertically to see another action of gravity. As a result, the colours were blended smoothly. Below are pictures of different areas that showed concentration in different colours.

There was a difference compared to the first approach. Both approaches consisted of dropping an apple juice or colours. In the first approach I dropped an apple juice on a plain surface but in the fifth approach I dropped colours on uneven surfaces. Loosing threads on the surface were the key effect of how colours were absorbed into fabrics. As a result, uneven surfaces created uneven patterns.
6. A concentration of dropping an apple juice on dyed fabrics from the fourth approach.  
   (Limitation: focused action, gravity and apple)

Similar to the fifth approach, instead of dropping colours I dropped the apple juice on the fabrics from the fourth approach. Before I dropped the juice, the fabrics were dyed with a red cabbage juice.

There were four samples here. Each of them I dropped the juice in a particular area which was a bottom part. However, there was one sample that I decided to leave as it was after dying. It was a fabric woven in mixed-area pattern that had Elastane on the back and Cotton on the front. Elastane at the back forced the fabric to shrink vigorously. A result was many bands of thread loosing on the front which played a major role in absorbance that caused an interesting pattern on the back of the fabric. Compared to other results this one had the strongest pattern of all. Hence, I did not want to destroy this beauty by adding more colours onto it. (Material sample NO.10)
7. An action of looking through prism at the right angle to get the focal point.  
(Limitation: focused action, prism, light and nature)

In this approach I played with another material, a prism. From the beginning I tried to use it with light. The prism can be used to break light up into its constituent spectral colours, the colours of the rainbow.

Below is the diagram from Sir Isaac Newton's crucial experiment, 1666-72. A ray of light is divided into its constituent colours by the first prism (Douma, 2006). I tried to see what the prism would show. Later, I saw the rainbow and I could control where to have it.

Later I found another way to use the prism. I looked through prism from one side to other sides, from one corner to other corners. Finally I found a point that I could see everything in spectral colours, for instance, a house, parking lots, cars, trees, branches and leaves. Then I photographed what I saw by using a digital camera. I decided to take photos from natural atmosphere since nature was always a subject in his study. Patterns shown below were taken from trees, branches, leaves, a snow, a rain, a ground etc.

Kitnichee, R., 2012, Newton’s seventh approach: Some of the results of prismatic patterns, [Photographed] [Private collection]
8. A mixture of the fourth and the seventh approach printed by digital printer.

   (Limitation: intense jacquard weaving pattern, focused action, prism, light and nature)

I printed prismatic patterns from a previous experiment on fabrics from the fourth approach. Since the patterns consisted of bright colours, using a digital printer was a proper solution. The process of digital printing required that a fabrics be steamed and washed after printing. This caused colour pigments on fabrics to be brighter, which was exactly like what I saw through the prism.

Kitnichee, R., 2012, Newton’s eighth approach: In the process, preparation, printing, steaming and washing, [Photographed] [Private collection]

Kitnichee, R., 2012, Newton’s eighth approach: Results, [Photographed] [Private collection]
Results were different according to features of each material. Materials that caused an effect in printing were Cotton and PES. Apart from how much thread loosed on a surface that affected on the visibility of patterns, the materials also affected on the absorbance of colours. The picture from the previous page showed yellow threads loosing on the front part. Those yellow threads were PES that did not take dyed stuffs from a printer. They used to be off-white but the preparation process has some chemicals that change the colour of the threads from off-white to pale yellow and yellow.

Below are pictures of Cotton threads loosing on the surface. As you can see that thickness of bands of thread and the amount they tangled among others are the important parts that make pattern printed differently. Even threads cause nothing at the back but patterns are clearly seen. Even threads with more space cause some lines at the back. While tangled threads cause less colours at the back, patterns on the surface are hardly seen.
9. An action of weaving that focus on some material in a particular space by using heavy and light material. (Limitation: focused action and gravity)

I went back to a hand-loom weaving machine again. I wanted to combine a focused action with gravity. Consequently, I wove a fabric that consisted of heavy and light materials to see what gravity would do to the finished fabrics. Results were the fall of some parts that were woven by the light material. All material were papery thread, polyester, cotton and metal. This approach was about using gravity in different way. Instead of dropping a colour on a fabric, I wove fabrics with different materials to see how the fabrics would fall according to gravity.

I initially focused on the different of materials. But in the end the materials did not matter at all. What mattered was a space in between. It reminded me that while I was focusing on one material, another material got less of my interest. Moreover, it did not matter among thickness, thinness, and heavy or light materials. The material that had more space would be out of focus and one with less space would have all attention.

Kitnichee, R., 2012, Newton’s ninth approach: Results in detail, [Photographed] [Private collection]
I designed nine approaches that I was not familiar with in order to control some parts while letting other parts be controlled by other things such as materials, the gravity, a prism and a weaving machine. Therefore, I couldn’t control the whole results. For example, every approach that was involved with weaving was very unpredictable. Even though I selected patterns to weave I would never know what would come out. It was also a challenge to see patterns changed according to materials I used. Another example was from the way I looked through prism. I controlled angles of the prism and I selected where to look. But the light and the way the prism reacted with the background that I chose were something beyond my control.

I did not have the nine approaches all at once. It was more like a step by step from one to two and to the next. For example, I came up with the first and the second approaches together. After seeing results from both approaches I thought of a drop and weaving in another way. Therefore the third approach was like the first one but a drop of colour was dripped on a cone of thread instead of on a fabric. And all approaches went on like this. When I had new material, a prism, I tested it then later I combined it to other current approaches to create new ones. And it does not matter among nine, ten or more approaches. It depends on the time I have and it depends on results at hand. Even though I had more time, I would stop if I thought that the results I had are good enough.
All results derived from different approaches, however; all of them are from the same process, the process of concentration. The results showed different textures form different patterns. What I saw in common among these results were the blend of colours and materials. This could be something that I should keep in mind.

There are several results that I personally find interesting. They are samples from the approach No. 6, 7 and 8. And I would like to take them further. Patterns from sixth, seventh and ninth approach are really visually to new me. Even though the patterns from sixth and ninth approach derived from usual techniques, digital printing and dying, they showed a relationship between front and back surfaces that affects on how patterns appear. Prismatic patterns from the seventh approach are the gold piece of all results I have. They are interesting because of the action of making it yet a prism, an object that creates the patterns, distorts scenes of nature mesmerizingly.

Still there are two more results that also create beautiful patterns. For example, the results from the approach No. 3 and 5. Different weaving patterns, different surfaces and different material cause an effect on the final appearance of fabrics.

Apart from these the approaches mentioned above, what I have from other approaches is many pieces of samples that I could use later in this project. These samples are sources that I can select and apply in different parts of a textile showpiece.
This is the second part of the project. In this part, the design process was used to design a textile showpiece. Besides the process of concentration that I adhered to, I considered a message that I wanted to communicate through the showpiece as well. There were several incidents in Newton’s life and some friends and acquaintances’ memories about him, which were interesting in regard to concentration, for example,

- Newton was not a man of half-hearted pursuits. When he thought on something, he thought on it continually. (Westfall, 1993)
- Miss Storer, Newton’s friend, recalled him as a sober, silent, thinking lad. (Westfall, 1993)
- As a boy, he was once beaten by the schoolmaster’s son. Then they fought. Due to Newton’s spirit and courage and the fact that he was smaller, still he managed to win the battle physically and academically. (Westfall, 1993)
- Newton spent so much time at building that he frequently neglected his school work and fell behind, whereupon he turned to his books and quickly leaped ahead once more. (Westfall, 1993)
- Sir Isaac Newton was asked how he discovered the law of gravity. He replied, ‘It was through concentration and sheer dedication. I keep the subject constantly before me, till the first dawnsings opens slowly, little by little and little into the full and clear light. (James, 2006)
- Sometimes Newton invited people to his rooms for a glass of wine, but if an idea came to him while he was fetching wine from another room, he would sit down to work on it, completely forgetting the guests who were waiting for him. (James, 2006)

Oxford Dictionaries (2012) defines ‘concentration’ as

- the action or power of focusing one’s attention or mental effort
- dealing with one particular thing above all others
- a close gathering of people or things
- the action of gathering together closely
- the relative amount of a given substance contained within a solution or in a particular volume of space.

Then I reinterpreted Newton’s incidents and the meaning of concentration in three different directions.

- The concentration that leads to a discovery – to find something new
- The concentration that leads to an isolation – to escape from the world
- The concentration that leads to an inattention – to be careless or neglect

I see the possibility of three directions that could be developed into the message. So I developed three directions at the same time in order to pick the best direction.
Message 1 - Concentration/Discovery

by the concentration of seeing a pattern reveals/changes/moves or something new will happen
by the concentration of using a pattern reveals/changes/ or something will be different from its original appearance

I came across two existing works that expressed this idea very well. Both works are about optical illusion and how it changes our visual perception. The first work called 'stereogram'. The Stereogram – A Stereogram Collection’s website (2012) describes that a stereogram is a pair of two-dimensional panels depicting the view of a scene or an object from the vantage points of the right and left eyes. Observing the panels superimposed in a stereoscope results in the experience of three-dimensionality by virtue of the fact that object depth is encoded as right/left position difference in the panels.

The second work called 'La Selva RGB – the black series’ by Carnovsky. Jaguarshoes (2011) describes this installation that as lighting transitions from natural white to warm red, through green then blue, storybook creatures hide and reveal themselves on the walls of DreamBagsJaguarShoes, creating a magical ancient document of flora and fauna from once newly discovered lands.
Pictures above demonstrate the way images and patterns can change, be changed, or they can reveal something beyond surfaces that once seen as something different. This idea reflects on the way Newton focused on his work so much that it brought about major discoveries in science.

While I was thinking of an execution that communicates both concentration and discovery, I listed the possibility to find the suitable kind of home textile for the execution. As I mentioned earlier that this project was about a person's life, I focused only on household textiles.

To apply this idea in my work, I need patterns and enough space to illustrate this idea. Then I thought of results from the seventh approach, prismatic patterns. Furthermore, I was quite certain that there would be some ways to apply them with a structure of optical illusion. However it was necessary that the idea of concentration and discovery required textiles that provided large or enough area to show patterns. So I decided to develop other two messages, isolation and inattention, to see the possibility of all ideas.
**Message 2 - Concentration/Isolation**

by the concentration of using that helps escaping from surroundings
by the concentration of using textiles or patterns that create another atmosphere

I came up with an idea that textiles could change current atmosphere to a new one as if one lived in a new room without going anywhere. Later I listed and sketched some of home textiles. Then I put function that answered the message in them. This idea reflects on the way Newton focused on his work. In order to finish his work, he had to think about it all the time. This made him lose social interaction and be with himself even though he was surrounded by people.

Imagine a room with many layers of transparent curtains that can be slid and switched their positions. Once all layers overlap, the room becomes darken. And in the opposite way, the room becomes lighten. Another example is a series of blankets that can layer them up according to functionality and aesthetic.

![Image](Kitnichee, R., 2012, Isolation: Panel curtains, [Photographed] [Private collection])

Between these two ideas, I preferred the curtains to the blanket. The curtains had more impact on the whole room while the blanket had a role only on a certain space, a bed. Consequently, I developed the curtains idea into real materials. Pictures below are rough illustrations of how my idea will work.

Patterns on the pictures are printed on transparent papers. Therefore, a key feature is to be crystal clear in the same way as we look through a glass or a window. This feature is quite hard to achieve when thinking about a fabric.

![Image](Kitnichee, R., 2012, Isolation: Layers of blanket, [Photographed] [Private collection])

![Image](Kitnichee, R., 2012, Isolation: Transparent curtains, [Photographed] [Private collection])
There are try-outs of many materials to get the look that similar to the illustration picture on the previous page. The materials used here are as follows.

**First row**
- Piece 1-3: transparent papers  
  technique: printing for paper  
- Piece 4: white silk (with and without texture)  
  technique: digital printing  
- Piece 5: polyester/polyamide  
  technique: transfer printing

**Second row**
- Piece 1-3: cotton Batist PH  
  technique: digital printing  
- Piece 4-6: cotton Moll  
  technique: digital printing

The most successful result was a set from polyester/polyamide. It showed the closest look as transparent papers. But the big obstacle was this type of fabric was used for transferring printing that is only available in a small size. As a result, I dropped this idea out.

So far the first message is still a second plan. After I crossed out the second message, I continue to develop the third message.
Message 3 - Concentration/Inattention

concentrating on usage, one will realise what one has missed or neglected

A brief description of this message led me to think of many textiles in a house that people usually abandoned intentionally and accidentally. This idea reflects on the way Newton focused on his work so much that he forgot to eat, sleep, etc. I listed and sketched textiles that let people focus on a particular area especially the used area according to their functions. Such as a carpet, a doormat, a kitchen towel, a tablecloth, a shower curtain and a bed sheet.

Originally this message was inspired by the use of a handkerchief that appeared unexpectedly in my thought. We fold it, and we use maybe just one side or two sides of the outer fold. Not so many people unfold it and use every side. The inner sides of the fold, therefore, remain unused and clean.

Pictures below are sketches of many textiles and how they should function.

Kitnichee, R., 2012, Inattention: Various textiles, [Sketch] [Private collection]
For example, the use of a tablecloth that makes people realise the used area. I sketched two dining tables for four persons, and each table had a tablecloth on top. The first table I cut out four circles that should be the position where plates are laid on. Therefore, these areas were important to protect undesired food on the table underneath. Then people would think about what was going to happen and where were those circles? The same execution appeared on another sketch. Instead of cutting out four areas I printed a colour on the four areas to emphasise the used area. As a result, the rest of listed textiles went like this focusing on the used and unused area.

I found this third message interesting because it reflected how people actually live in their daily lives. I, consequently, crossed off the first message, concentration/discovery, and tried to make this message possible.

There were a few textiles that I visualised more-- tiles and a doormat. The tiles or a wallpaper that helped emphasising an area in a house or an area on a wall where it was seen regularly. This could be applied for a safety reason as well. I selected one pattern from the seventh approach to illustrate how tiles would work in this message. This only one tile created many more patterns when placed differently.

The doormat or a carpet could be used according to the area where people positioned them-- in a room or in front of a door. It also depended on people's behaviours when using them. I sketched all areas that people used the doormat. There were nine areas. By switching directions of the doormat there would be five areas. I could print a pattern in a particular area to emphasise the usage or I could use high piles and low piles to differentiate different areas.
Although the doormat idea was a good solution still it was too far from people. I was sure that there were other textiles that were used closely to people’s lives. Later I came up with a towel that was frequently used both in a kitchen and in a bathroom. I thought about a frequency of how people washed and wiped their hands, so there could be a bath towel or a kitchen towel. Then I sketched how the towel would look like and gathered towels in all sizes available in a market. There were many sizes in centimetre which were 30x30, 50x60, 50x70, 50x100, 70x140, and 100x150. But the most common size was 50x70 cm.

I sketched the towel the same way I did with the doormat. I sketched all angles that could be used, thought of how to print on them, and which kind of forms that could differentiate the used area and the cleaner one. But I realised that the way we placed these two pieces were totally different. The doormat was placed flatly on a floor but the towel was always hanged.

Later I made three towels from cotton and saw how they fell. Guessing the used area, I divided each towel into three parts, the top, the middle and the lower part. I printed a black colour on the three towels and when they fell there were no longer complete rectangles.
At the same time I tested possible materials that were suitable for the message. Since I could not decide whether it should be a bath towel or a kitchen towel, I tested the materials in order to let the right material suggest me a solution. I chose some of prismatic patterns to test with a digital printer. I selected each of them that showed different forms, shades and colours.

Kitnichee, R., 2012, Test: Prismatic patterns [Photographed] [Private collection]

Kitnichee, R., 2012, Materialise: Kitchen towels or bath towels, [Photographed] [Private collection]
A picture shown on previous page is a test for kitchen towels in nine different materials which mostly have flat surface. The list of the materials on the left side is as follows 1. Cotton toile 2. Linen/Viscose 3. Linen Tvättad 4. Linen 5. Bomull Velvet CO Victoria 6. Cotton Duck, and on the right side is a picture of sample printed with terry fabric in three sizes of loop for bath towels 1. Terry/big loop 2. Terry/medium loop 3. Terry/small loop. (Material sample NO.5 -9)

Printed samples that have flatter surface show a pattern clearly. Terry fabrics in medium and big loop show messy and wavy surface and turn out to be too thick. When a towel is hung, folding works better with flat surface. Although small looped terry has flat surface, it is still considered quite thick for folding. As a result, I decided to develop the towel idea to be used as the kitchen towel rather than the bath towel.

Among different flat surface of samples that I tested for the kitchen towel, I chose two out of six samples to examine closely. They were samples printed on Linen and Cotton Duck. The rest did not show patterns clearly and colours were somehow extremely faded like Cotton toile. The mixing of Linen and Viscose showed bright colours but the fabric was too thin. Bomull Velvet CO Victoria also showed vivid smooth colours; however, its front and back side were not similar. Linen Tvättad had the same rough texture as Linen but the Tvättad one was a bit thinner. Therefore, Linen was thicker and this was better for folding. Moreover a printed pattern on Linen had the look of typical kitchen towel with rough woven texture and small lumps, which was quite interesting. Another selected sample was Cotton Duck. This fabric showed the cleanest surface compared to Linen and all. Both samples worked finely with folding. The patterns that I had were quite colourful and full of many shapes. So when these patterns were printed on surface of the fabric like Linen, it turned out as if they were competing with each other. As a result, the final material went to Cotton Duck because of its smooth and even surface that showed patterns clearly and its texture would never cause attention.
Apart from considering how a towel falls, I have to find how people actually use the towel in their daily lives. Previously I divided used area into three parts. But I was not sure how it worked, so I did an experiment to see a concentrated usage. I asked ten to twelve people to paint a fabric and they had to use all colours without mixing them. So before starting the next colour they should wipe their hands on three towels. After they finished painting, they can wash and wipe their hands with the one above a kitchen sink.

There were four towels in total placed in positions according to a picture below. The first towel was placed a bit higher up so people could wipe their hands in the middle or the top part. Obviously the lower part was too low and almost touched a kitchen sink. The second and the third towel were placed in the same position but the second one was easier to reach. I put them really close to each other because I could not imagine how people would wipe them. Some could sit, paint and wipe while some sit, paint, stand up then wipe their hands. The fourth was placed in another side of the room and it was hung a bit low so that the edge could touch the floor.
The result was surprising. No matter how high or low the towels were hung, people wiped their hands on the lower part. If the lower part was dirty, they wiped their hands on the middle part. And I found that people hardly touched the top part. From the experiment there was only the fourth towels that was wiped on the top part. The reason was that it was hung too low. People started wiping it from the bottom but when other parts were dirty people tended to wipe their hands on the top part as well.

One more observation was how the falling of the towels affected the used area. Pictures below show that when the third and the fourth towel bend their back sides to the front, those back sides were assuredly used. The first and the second towels had none of the back sides in the front. As a result, the back sides of both towels were somewhat clean.
The conclusion was that the concentrated usage only appeared on the middle and the lower part of the towels. Of course not when it was laid flat but the used area happened when it was hung, fell and was folded naturally.

Then I came up with another quick experiment because the previous one was focused on the used area rather than folding. This experiment required only one towel to find an answer to the question, “What was the exact used area when the towel was folded several times?” Consequently, I hung the towel, let it fall, and drew a line, and I repeated these steps several times until all lines were connected.

The height that I drew lines at was the same height that I got from the previous experiment. It was the height that combined the lower part and the middle part together.
What I got from two experiments were two areas that derived from a concentrated usage and several folds of the kitchen towels. Blue shapes on a picture below demonstrate the area that towels mostly used after several folds. While the rectangle shape is not relevant to the folds in reality, the rectangle with contraction of almost half circle on the top follows the folds very well.

When I looked at the shape, the rectangle with contraction of almost half circle on top got along with my purpose perfectly, but there was a lack of aesthetic. I could use this shape, but there was something missing, so I decided to do one more experiment in order to find something that is better than this shape. In this experiment, I focused on some particular folds rather than the folds that would complete one towel’s life span like the one I did.
The final experiment was focused only on a few folds. There were six towels made from Cotton Duck fabric. I separated them into two groups, and each group had three towels. In the first group, I printed pigment colours on three towels. In the second group, I printed reactive colours on the other three towels. When I printed the pigment colours, the colours stayed on a printed side of a fabric. But it was different for the reactive colours which were more transparent and looked like liquid. The reactive colours not only stayed on a fabric but seeped in to the back side.

I hung each towel, let it fall, and placed it on a printing table. While I was placing it, I tried to keep a fold as it was like when it was hung. Then I taped the top part so that I could print only on the middle and lower parts. The measurement was around thirteen inches from the lower edge after I had folded it.

Firstly, I printed only three folds and painted with three different colours—yellow, pink, blue, respectively. So the experiment continued as follows, hung the towel, let if fall, folded it, placed it on the table, measured it, taped it, printed on it and let it dry, and it was the same for the next colour.

After I finished printing pigment colours, I started to do the same process with the next group of towels. One difference was this time I used reactive colours.
Secondly, I selected one out of three towels of each group to reprint again with the rest of colours till there was no space left to print. The results were quite similar to the one I folded and drew many lines on a towel which I felt that it was not interesting.
I selected five patterns out of eight patterns by selecting nice forms and colours that actually appeared on the fabric, Cotton Duck, which I printed previously. Each form from each pattern was unique and different. However, each pattern always consisted of yellow, pink, orange, red, cyan, blue and green but with different proportion of each colour. The similarity was that all patterns had the blend of colours and looked blurry.

Then I looked at all towels and started to analyse them. I focused on towels that were made from three different folds. There were four towels--two towels printed with pigment colours and the others printed with reactive colours. I saw each of them from three forms that were printed by three colours. Then I drew abstract forms from each colour, overlapped them, separated them, combined them, etc. Later when I had enough various forms, I started to put prismatic patterns on.

I chose one towel that was printed with pigment colours because of its beautiful abstract forms. I perceived three colours as one shape both front and back sides. In the beginning I put three prismatic patterns on each form. For instance, I put the same pattern in yellow forms, and this is applied to both sides. There were three colours on the towel but I had five patterns. I did not know if I wanted to use all patterns. Anyhow this was not a reason. The fact was that this towel would be the mixture of all patterns which was more interesting to me, so I mixed five patterns randomly on both sides but still I tried to keep the balance of all patterns and colours nice.
This was the first time for me to print on both sides by a digital printer. There were many things to calculate prior to printing. I measured the actual size then added up more area for shrinkage. Yet I had to add up for double sided printing. There was a risk that if I turned the back side of the fabric on to print, the fabric position could shift. Nevertheless, finally, the first kitchen towel came out.
I hung it in a kitchen with other towels, one with the same size and another with a smaller size. Then I hung it on a wall in the toilet to see different kinds of hanging. As you can see from the pictures, on the edge of each pattern, there is a soft blurry edge in between. I did that in respect that the fold had curves. This sample made me realise that the fold did not have only curves but also sharp lines that cover most of the area when I looked at the towel. The curves appeared only on edges and caused less attention when compared to those sharp lines.

Additionally, I had to rethink about the mixture of five patterns again. All five patterns were really stunning separately. But when I mixed them together, they shared the area on the fabrics. The less area they occupied, the less impact they affected on the towel. If only each pattern had enough space, it would look neat on the towel. The solution was clear that I wanted to print only one pattern on the towel.

In the mean time, I figured out how the size of a loop should be as well as different types of finishing for edges and corners. The kitchen towel here was different from typical kitchen towels sold in the market. This kitchen towel was printed on both sides so the finishing had to look neat from both sides. The same reason is applied to the hanger. Another thing was that the kitchen towel showed lines from the folds so the finishing of edges should not be so thick.

I tried six ways to keep edges and corners and three different hangers.

**Edges and corners**
1. The corner was folded and kept inside the fold. The folded line was diagonal.
2. This one was like the first one but the edge was small.
3. The edge size was in the middle between the first and the second. The corner was just folded up normally.
4. Here I tried an overlock stitch. It worked finely for the edge, but not for the corner. So I sewed two sizes of a bar tag at the corner.
5. This had an overlock edge like the fourth one. But instead of sewing a bar tag I hand stitched to finish the corner in a square shape.
6. This finishing showed a bare overlock edge and corner. I hand stitched and tied a knot in the corner from loose overlock threads to keep the corner tight. So it seemed like nothing happened in the corner.

**Hangers**
1. Beige ribbon
2. White hanger sewn from folding Cotton Duck fabric, the same material as a towel.
3. Off-white ribbon

I preferred the edge and corner from the second sample and all samples sewn with the overlock stitch. They both showed some small area of edges. When I imagined a pattern printed on both sides of a fabric, the second sample appeared to show the mixture of both sides on the edges. This disturbed the joint of the pattern. The overlock stitch nicely showed sharp edges when folded. Then I decided to choose the plain corner from the sixth sample so that the corner would not interfere the pattern no matter how a towel was folded.

The hangers had the same width which was 1cm. There were more colours of the ribbon. I also thought about using a vivid blue, red or yellow ribbon that were similar to colours in prismatic pattern. The attention of the kitchen towel should goes to the fold and the pattern not to the hanger. I chose the white hanger so it would not cause much of attention.

Each towel was printed on both sides, the way I attached the hanger should reflect on both sides as well. The solution was to hand stitch one end of the hanger on the front side of the towel and another end on the back side.
I went back to see the four kitchen towels that I printed earlier. Then I picked two towels from pigment printing and one towel from reactive printing because of their printed shapes. Instead of using three folds in one towel, I selected only one fold of each towels. As a result, I separated each fold and picked the nicest forms that appeared on the front and the back side. Below are pictures that show selected shapes. There are seven of them. Later I changed those shapes from colours to black and selected the final five towels of five prismatic patterns.

Kitnichee, R., 2012, The kitchen towel: Form separation, [Photographed] [Private collection]

The same process was done like the first time I printed. Calculation of measurement had to be based on these facts—actual size, shrinkage size and transfer size for the shift of double sided printing. After that, I prepared digital files and prepared five Cotton Duck fabrics to be ready for printing.

As I mentioned about curves and sharp lines on my previous printing, in these final prints I placed a pattern and followed the form on each towel without blurring any edges. So when I looked at a big picture after hanging a towel, sharp edges showed bold effect.

Kitnichee, R., 2012, Five kitchen towels: Concentration and inattention, [Photographed] [Private collection]
Inspired by Isaac Newton’s life regarding an idea of concentration and inattention, I would like to present five towels that show different forms and were made from different folds. Once each fold bends back to its own shape, a used area will completely show. (Material sample NO.1-4)
Besides their functionality that the towels can be folded and show patterns on the front side, when the towels are unfolded or folded in different ways, the shapes of the printed patterns and the forms of the towels will endlessly show different angles of shapes and patterns. I think that this is an unexpected beauty from the original idea.
A DESIGN PROCESS AND MAKING DECISION

Here is the work from British knitwear artist, Freddie Robbins, that is very much involved with a design process and making decision. The work shown below make me think about a creative process in design. As a designer whatever decision I make will undoubtedly affect on a result. I think it is more productive to make design decision in different ways and base my decision on other things rather than my own perception. I find it fun and creative not to stick to the same way of thinking and choosing. The work ‘How to make a piece of work when you’re too tired to make decisions’, a knitted wool by Freddie Robbins, is an example of making decision that inspires me to look for other design decisions. The idea of this work started during her pregnancy when she found the difficulty of making necessary decisions.

Colchester (2007, p.150) describes that Freddie Robbins has put the idea that patterns emerge from a few relatively simple rules of interaction to achieve a precarious, and therefore dynamic, balance between chaos and order. Robbins has put these ideas to work in a piece called ‘How to make a piece of work when you are too tired to make decisions’ where all the main decisions regarding choice of yarn, stitch and when to cast off have been made by the throw of three dice. These three dice are set to control the color of the yarns, numbers for stitches and rows (3, 4, 8, 12, 15 and 17) and the last decides the actions: “knit”, “hook up side of knitting”, “turn knitting”, “make row of lace holes then knit”.

Robbins (2004) also explains about her results that each individual piece was made by using 10 actions. The instructions, numbers dice and actions dice were modified after several experiments to give more consistently successful results. The finished piece is ongoing. The arrangement of individual pieces can be changed and it can be added to at anytime.

In my opinion, her work challenges the role of designers. It raises awareness to answer the question who is the one that makes decisions. In this case, it could be that the dice design results and it could also be that the person who throws the dice does them since she is the one who throws the dice and she is the one who set actions, colors, etc. on the dice. For me I think that her three dice are her tool of making decisions. Her idea works endlessly, of course, until all sides of the dice repeat themselves.
But until then there is a lot of things going on. I like how she works because she can experiment on many possibilities on knitting. The results are also unique and have their own aesthetic without any attempt to force it to be beautiful. For me, an idea for this work is letting results, pieces of knitted wool, follow a design process, three dice.

Inspired by Robbins’ idea of setting her own tool, the dice, for designing something, I set my own tool to design something as well. Comparing my work with Robbins’, I have 3 factors to consider on my transformation which are idea, process or action, and material and I got all of these from the person’s life. After several tryouts of the factor’s hierarchy of transformation, I found that it is more possible to arrange them in this way -- an idea, a process and materials, respectively. By studying each chosen person, I know how he lived his life and this will be the initial idea, the first out of three. When I have the idea I can list what kind of actions I can experiment. When I know how to experiment, I need to know what I can use in this experiment or through what kind of medium I should apply it. So the material is always the last thing. All the three parameters are quite limited and have less choice than Robbins’ work because they are extracted from the person. The idea of how the person lived his life will define the action and the material. The same way as Robbins throws three dice, I select three things from the person, my only dice. It could have 6 sides or maybe it could have only 2 sides. I could say that the person is the dice, and I choose each side of the dice instead of throwing it, choosing only one part from the person to work on it further. I chose not to choose randomly but selectively.

I found that what I am doing now is either unstable or unpredictable. I will not know how to experiment before I get the idea. And I cannot do any experiments till I know the material. The material I got from the person is the most enjoyable part. Profoundly I will never know what kind of thing that had an affect on the person’s life until I dig into his world. I can choose a person but I cannot control what are in the life of the person. Like Robbins’ work, she could not control results of dice even though she threw them. In fact, it is the idea of unexpected results that I admire.

Robbins (2004) also explained that the idea of making something through chance held great appeal for her. For me, I think that it is a challenge to experiment on the thing that I have never used and also the process that I have never tried. It is like giving myself a chance for an exploration as I do not have to stick too much on results. If I have never done something then I will have to try and play with it. I consider this as a playground to be creative rather than to adhere to aesthetic and functionality during the process.

**A DESIGN PROCESS AND PATTERNS**

Another work that shows a design process and a way to make patterns is the work from Linda Hutchins. Her work that has prominent aspects either in ‘the method’ or ‘the results’ is ‘Trousseau’, 2003. She is American textile artist that uses the graphic form of words to explore the new pattern formation. Trousseau presents 20 qualities desirable in a bride. It is a series of images produced by repeatedly typing words and phrases on an old-fashioned typewriter. This work also shows an idea of repetition expressed in artist’s activity and her result.

As described by Colchester (2007, p.148), Trousseau is about the patterns that emerge when words are repeatedly typed on lengths of cloth or paper. The shape of the letters and the intervals between the words make patterns as the lines continue down the lengths suggesting another dimension beyond the sense of the words themselves. The words are the kind of things that are said again and again. For instance, the words used in Trousseau are from the female virtues believed to be necessary for a happy married life, ‘generosity, devotion, innocence, faith, humility, gratitude, etc.’
There is also a message hidden in the medium that she uses in Trousseau. As Scheinman (2004) explained about Trousseau, a whisper-thin Japanese mending tissue is used for making it. These patterned squares suggest the silken hankies and linens a girl might once have embroidered for her hope chest. And this has a connection to marriage as it is the first thought of Trousseau.

The patterns are created by an alteration of typing the same word again and again. One length of cloth that is typed shows a pattern already but a double layer, vertically and horizontally, of it creates more. Using the same process as Trousseau, another work from her is ‘Reiteration’ 2003, typewriting on nine scrolls of vellum.

Scheinman (2004) explained more about Reiteration that the same word or phrase is typed over and over on both sides of translucent paper to create weave-like drawings. Lines of characters and spaces merge into precise patterns with specific associations—textile structures, lace drafts or moires. This formal elegance plays off against her choice of “message,” accentuating catchwords and homilies that are the fabric of ordinary life.

Both Trousseau and Reiteration show the process of art, an activity of typing out words, that indicates a large amount of effort of doing an ordinary thing can bring about a stunning visual poetry or a textual pattern. The process that she used is simple but that she shifted to type other words means that various patterns will be made. 20 words mean 20 patterns. Consequently, if a word she typed was incorrect or if she added different permutations then patterns will be altered.

The reason I am interested in these works is the process of making various patterns that are simply generated from a set of texts. Shapes and forms of texts are beautiful in themselves. The ideas behind these two works are far from complexity but the structures of the patterns are complicated, delicate and deliberately arranged. Words for each pattern are arranged in different ways, therefore; the patterns are distinguished. This differentiation not only depends on words themselves but also depends on the structure of how the artist types each word.

Colchester (2007, p.148) explained that Hutchins’s works explore the way that chance upsets the predictability of pattern – and by association the predictability of life. Some patterns emerge from type errors that inevitably occur as the artist types the same words repeatedly, others from odd breaks of text. Given a large enough field, such mistakes tend to repeat themselves, creating a new level of pattern.
The sense of ‘repetition’ in her works is really strong. As I mentioned earlier her action of typing all letters kept on repeating the same word and also the same position of each letter on a typewriter. Unlike Reiteration, Hutchins duplicated another layer for Trousseau to create more complexity in her patterns. Her works show the exploration of the direction of letters and the position of words that create patterns from an ordinary typewriter. In the end those letters and their position control the composition of each work.

Furthermore, her works seem computational when I look at the patterns. But the process behind is more like a handicraft. I could say that her works show the balance of computation, permutation of words and their positions, and art. And this inspires me a lot on how I want to work. It inspires me to work with common objects, in this case is a typewriter, because I can do and create so many things from the objects that may seem so unimaginative because I see them as ordinary things. Also her works inspire me to work in a systematic way and see the difference if some tiny alterations are made. When she chose the structure to be oblique, she typed the word slantingly. Each word forms different patterns. But just a small change of word can create different patterns; therefore, it can communicate different feelings and expressions.


The same idea of errors and patterns made from a typewriter that is in Hutchins’ works is also shown in one movie, The Shining. What is more in this film is a secret message that the director deliberately reveals to viewer.

Colchester (2007, p.149) mentions about these errors and patterns that they are reminiscent of the work produced by the tormented character Jack Torrence in Stanley Kubrick’s film, The Shining (1980); his madness is revealed through the manuscript he has been working on consisting only of the repetitions and permutations of a single sentence. In Hutchins’s hands these permutations are intricately elaborated to create beautiful, complex, lace-like patterns or moiré effects.

All the scripts are typed mainly with one sentence. It is ‘All work and no play makes Jack a dull boy.’ The picture on the next page will show the manuscripts of Jack Torrance that shows various compositions of how this sentence is typed differently, therefore; it forms different patterns. There is also another version of the picture that shows the hidden message. The embedded message is presented by a slightly change of letters and spacing between each letter. This is so interesting to see how the director tricked his audience with a new sentence, a new message.

Many patterned scripts in this film inspire me about how to secretly hide your message on the surface of my pattern. It is so literal in Hutchins’s patterns and manuscripts shown in the film because they are constructed from readable alphabets. But this reminds me about a message while I design my own pattern. My pattern could be more appealing to a viewer if there is something that is hidden inside and is not obviously shown--something that is deliberately shown without any attempt to catch a strong attention.
According to Broomberg and Chanarin (2008), the error appears four times on the second to last page, although with slight alterations in spelling.

“All work and no play makes Jack adult boy”
“All work and no play makes Jack adult boy”
“All work and no play makes Jack adult boy”
“All work and no play makes Jack adult boy”

Kubrick cleverly allows his audience to glance over a few pages of irrelevant repetitions of the same text so that the ‘adult boy’ message would bypass their attention.

Apart from making various patterns from texts, a way that the hidden message is concealed deliberately under these simple texts and by the use of misspelling is very clever. This is a good example of how to present a message that I want to speak through either my textile piece or my pattern.
WITH THE OPPONENT

In the examination the opponent, Johanna Lewengard, and I, discussed about this project in many points of view. Starting from the name of the project in the first draft of my report, Others’ Lives, which has recently been changed to ‘Living with Them’ and was followed by two specific names of case study. The way that ‘Others’ Lives’ affected my own idea was quite challenging. Since I had started this project I felt as if I were living with that person, for instance, I knew how they eat, sleep, think and work. As a result, this project was how I mixed my aspect with those people. I followed their ways of working and living, but at the same time I also added how I think about their lives. This work was like collaboration between those people and me. I got an idea to form my own question from them, not literally, and I solved my own problem. For example, I got the idea of concentration from Isaac Newton but my solution was to bring not only concentration but inattention into my design as well. Then later I found my way to materialise concentration and inattention into five kitchen towels.

Johanna suggested about the work from Feminist artist, Judy Chicago. As Chicago describes (1979) The Dinner Party is a monumental work of art, triangular in configuration, that employs numerous media, including ceramics, china-painting, and an array of needle and fiber techniques, to honor the history of women in Western Civilization. An immense open table covered with fine white cloths is set with thirty-nine place settings, thirteen on a side, each commemorating a goddess, historical figure, or important women. The table rests upon an immense porcelain floor comprised of 2304 hand-casts, gilded and lusted tiles on which are inscribed the names of 999 other important women. These names are grouped around the place settings to symbolize the long traditions of women’s achievements.

What I consider that my work and ‘The Dinner Party’ have in common is that they are involved with people and their achievements. The difference is my work focuses on functionality and how people use a kitchen towel as a product.

Chicago, J., 1979, The Dinner Party, Mixed media, 42’ x 48’ x 3’, Collection of the Brooklyn Museum, Taken by Donald Woodman, [Image] [Online]
There was also a question of what difference between Newton’s and Warhol’s process is. I have mentioned under the topic ‘Method’ that the flow of their processes was the same. Therefore, the big picture was the same but differed in details. Ideas that I got from two lives were different. The approaches of Warhol were five, but Newton reached nine. Warhol had only one material, Campbell’s soup, while Newton had several; apple, prism, nature, etc. Messages inspired by Newton and Warhol were different. My message regarding Warhol’s repetition turned out to be a nice fancy question, ‘Can Banality be Originality?’ But the one of Newton’s concentration turned out to be only two words, ‘Concentration/Inattention.’ However, there was no problem about how the messages were as long as I understood them. Back to the numbers of the approaches of each person, five for Warhol and nine for Newton, the most important dissimilarity was not about how many of them but it was about how I can compare results from each experiment.

I might have to get back to the reason why I came up with 5 and 9 approaches for Warhol and Newton, respectively. The answer was it did not matter if I got 3, 5, 7 or 10 approaches. It just happened to be that way. Maybe it depended on the materials and actions. Of course Newton’s process had more materials, so there were more approaches. Nevertheless, it was my experience and the way I saw every detailed possibility from the persons that allowed me to come up with another approach and the next ones and so on.

The huge difference was during the experiments my thought functioned oppositely. Newton’s experiment was a year later than Warhol’s. During Warhol’s experiment I reflected on five approaches once after I got all results. But I unconsciously reflected on every step during Newton’s experiment. I thought it might be that I had more time for Newton. Anyhow I had all reflections towards samples from Newton’s experiment. I had spontaneously collected them, and they were automatically recalled in my mind. I did not have to write it down. In fact, I did not even know that I actually reflected on them. While I performed each approach, I reflected. When I saw the results, I reflected. Then I chose some results and linked them to the next approach, and this cycle went on and on. Johanna suggested me action research or learning by doing. This idea brought about a continuous process and it can be developed on and on. It was the way one plan led to another new plan and so on.
Which one is easier? I did not know which one was easier. In terms of time spent, maybe Warhol’s approaches were faster, and it could probably mean easier because I reflected and evaluated them all at once. But Newton’s approaches were more fun, and, without noticing, they just went on and on. I picked the good thing from the previous approach and decided to take some parts to carry them along with me to the next approach without knowing why. The psychologist Jonathan W. Schooler suggested that when you start becoming reflective about the process, it undermines your ability. You lose the flow. (Gladwell, 2005) I might have to agree with that because this happened to me when I experimented with Newton’s nine approaches. However my flow came to an end at the ninth approach. It was so free from the first approach to the eighth. But when I did the ninth approach I felt as if there were no reason to do more and what I have got were enough to take them to the next step. Still I have time to complete it, so it was the last approach. After that, I reflected samples and chose some of them.

In summary, I evaluated and reflected on Newton’s approaches and the samples simultaneously. For Warhol’s, I evaluated the approaches and reflected on the samples, but I did not reflect on each approach while I was experimenting. No matter how differently I did the two experiments or how long they took, every approach and every sample taught me something, so whatever I did was later useful in some way.

The way I chose some samples rather than the others was quite hard to explain, but actually there were some reasons to explain it. In fact, I only realized that when I tried to recall the moment. Firstly, I chose samples that communicated the idea. Secondly, I chose the samples that had visual aesthetic. Thirdly, I looked back to see if the approach was interesting. Consequently, I tried to select each sample logically and aesthetically. Most of selected samples consisted of these three reasons. But again there was an exception. It was something that happened along the way. Something that was not completed in the process, but I decided to stop, for example, the result from Newton’s sixth approach. I dyed the fabrics with red cabbage in order that when I poured an apple juice on the fabrics the pigment from red cabbage would change. But there was one piece of fabrics that was so right. A pattern created after I dyed the fabric was so beautiful that I had to keep it way. This was an unexpected result and it was out of the plan.

The whole method of this project could be a good example for me to develop or create a new method of study that suits my style. During the process I found the systematic way of making patterns. Additionally, I always wanted to set up the way of working that I depended my decision on something that was not only from me, such as other people’s ideas, materials, actions, etc. But I also thought that not only did I make patterns, the method that I used for this project was also systematic. As you can see that Warhol and Newton provide different ideas and I ended up with different design processes and different showpieces.

My contribution to the field of textiles could be this systematic way of making patterns. I could say that I found a new way of creating patterns for myself. Although I did not create a new material, I tried to make something from the material that I already had. For example, I created patterns from the use of some properties of that material. I did not pay my attention too much on it if the materials already had good quality enough to express my design. I focused more on textiles’ properties that could create patterns as well as I focused on the way textiles was used, the actions when we used textiles. For example, how we eat, how we make a table, how we wipe our hands and how we use a towel. Then I developed my own textiles according to that. Therefore, I did not only see textiles from material point of view, I also see it from functional aspect.

There was also a very hard question for me. It was about where and when I mixed my intuition into my design, and if it got along with rules that I set in the design process. I did not know it. But every step and every decision came from what I thought about the rules. I set them and followed them. My intuition would find the way to follow those rules. But if it could not succeed, there was always another plan. This was when I rationally followed the rules while the intuition controlled most of the part. It is like one incident I mentioned previously that the dyed pattern was so right that I did not care if it had to consist of any drop of apple juice.
This out-of-the-rules moment also happened when I chose to use apple cider vinegar instead of real apple juice. I set the rules for my method and one of them was to use a material or some materials from the chosen persons’ lives. There was no problem about the Campbelle’s soup because Warhol did not claim the taste that he favoured. There was no limitation, so I chose and bought all tastes. But one of Newton’s materials was quite controversial. It was the question as if it was true that he saw that apple fell from the tree or even if it fell on his head while he was sitting under the tree. It did not matter if it was true as long as we all know that this was all about Newton’s gravity theory. Even though this was true or just a rumour, this was still his story. My method was not about finding the truth from anyone’s life. It was to find some interesting points in the life and adapt them to be my method or one of the rules. Anyhow I still mentioned that I used the apple juice for the whole report. That actually was apple cider vinegar, in respect to this story. I did not follow all the rules. I obeyed most of the rules and for those that I broke I pretended to follow them at least in the report. Moreover, the reason that I dared to break some rules was because I trusted what I thought more than my own rules.

We also discussed about how much of my intuition affected on each approach. I, myself, answered that I was always there in all approaches. Starting from how I set the rules, how I picked the right idea, how I chose materials, these things were controlled by my experience. It also controlled the way I conducted all approaches. But my intuition played the most important part of all. It selected each sample and sometimes it changed the way I did each approach. Maybe the reason that I had so many approaches for Newton was that I used my intuition a lot in every step so I felt that some approaches needed to be revised. Every step meant that I did each approach, I saw a result while I was doing it, I reflected, I did more, I reflected, I developed and change the way I did each approach, and so on until I satisfied. Unlike Warhol’s approaches my intuition ruled once when all approaches were finished, and it only played the part of selected results and not the part of developing approaches.

And here is the last question. It was about how my method works if I used this method with more people and if it would work for other designers as well. For me this method surely worked for Warhol and Newton, and it will definitely work with others because there were a lot of adjustment from Warhol to Newton and finally the method worked for both. There was also nothing specific in the method itself, so it would be suitable for everybody.

My method could be also used by other designers, and it was so simple. For example, If I ask you to do Warhol’s case like I did, you might end up with different ideas and the rest would undoubtedly turn out to be different. If you found the same idea as mine so fascinating, you might end up with a different material. The experiment will be the part that mostly differentiates everything because it requires experience from each designer. This is something that totally varies.

You can try using my method with something else rather than people. It could work as well. Perhaps, the method has to be slightly changed or adjusted. For example, you can pick a chair and see its form, its colour, its background or its reason behind the making until you get the idea about it, and you can find its material and use this material for an experiment. Finally, you can just follow the flow of my method.
WITH MYSELF

My reflection here will mostly be the part that I used a design process to be a design concept for making a showpiece.

There were some parts about which I came to the point that I did not know what to do and where to go. The solution was to do it over and over again. I did not leave my mind blank. I just knew that I would get something, and I would know something after I produced something. To know more or not was another story. However, one thing I was certain was that I would not know less. My secret was to keep on going. In fact, it was good to look backwards once in a while during Newton’s experiment and later in the process that I had to finalise a kitchen towel.

I could not make a decision when I decided to make a towel. I was confused whether I should make a kitchen towel or a bath towel because they were all about wiping hands. So I let materials lead me to the way. This was my solution--do it over and over again. I selected all possible materials for both kinds of towels then I tested them by printing my prismatic patterns on them. Later I knew what to choose because I let the materials speak for themselves. As you already knew, I chose to develop the kitchen towel, and the reason that I knew was to materialise it.

The same way that I asked people to paint a fabric and wipe their hands with four kitchen towel, I guessed, there were some areas that people really used the kitchen towels. I, therefore, made a rough guess by dividing each towel into three parts--top, middle and the lowest part. But then I did not know what to do next. There was something that I could not do by myself. As a result, I needed to ask other people for some assistance. After they finished painting and wiping their hands the answer was clear. I wanted to know the used area on the kitchen towel, and they showed me. It was the whole piece except for the top part and the hanger.

Then I did a quick experiment by drawing several lines on a kitchen towel. Each line showed each fold. The result was related to wiping-hands experiment. But still I felt that it was too obvious. I was still looking for something else, and to find it was to do more experiments. Eventually, the last experiment was quite satisfied as I got many samples.

Additionally, there was an obstacle about the fold. I spent a lot of time worrying too much about three folds that showed on one towel and this led me nowhere. I looked at the towels and I did not know what to do until I changed the way I see them. From the same towels that I have done, I looked at them like when I first printed them. I recollected what I did and that was when I knew that I should focus on only one fold. This problem will never happen and the process of development will be shorten only if I knew this when I first printed the yellow colour for the first fold. At that moment I did not know and I focused on a different way of folding. I focused on folds, colours, where to tape it and when it would dry. I only realised it when I am finally calm, sit and relaxed and really analysed what I have done.

I think the easiest decision that I made is when I selected five prismatic patterns. It was so free to look at nature through prism. All patterns were stunning. The final five patterns were chosen according to theirs nice forms and colours. Each showpiece has beautiful visuals and together they showed a nice colour combination. I did not have to think about other reasons except the aesthetic.
FOR FURTHER DEVELOPMENT

I am satisfied with what I have done, considering the time I had and the way I did many experiments. It was interesting, and I enjoyed it. As my background is graphic design, I wonder whether there would be a better outcome if I knew more about textiles and fabrics. I am sure that this could make some difference, but I am not certain which one will be better. One thing for sure is that I might come up with a long list of fabrics more quickly than my current knowledge, or I could skip some parts regarding testing fabrics. It could help to lessen some time. However, no matter how much I know about fabrics, in the end I still have to test selected fabrics. It is necessary. I do not think I could skip this part, or it could be that I get something totally different and that could be something great. Because materialisation is something that I cannot only picture in my head, I have to do it myself, to actually see it. This is why we all have to learn and develop in order to go further, to gain more experience and to decide what needs to be decided.

It is possible to produce a production of these kitchen towels. I have no doubt in double-sided printing. It worked. With the help of technician I think we can help developing this work easily. I will know the exact area for printing and turning fabric upside down. Therefore, when I fold the kitchen towels, the used area will be in the exact position. Unlike the showpieces that I have, some of them still show small white area. This development will help the folds and the patterns to be connected smoothly.

For now, I am still not quite sure about the finishing for edges if it will withstand resistance when people use and wash a towel. Because the corner sewn by the overlock stitch is loose, and though I had made a strong knot, it still was thin threads tied together. It was fine to be the showpieces. If I want to make this kitchen towels real products, I have to test their durability. Besides that, I have to find other solutions.

Another aspect is that these kitchen towels were printed on a table. So when we looked at the folded towels hanging they seemed to be flat. I need to iron them in order to show the exact part as they were printed as this is what I want to communicate, to show the used area. This might seem unnatural compared to the one that falls normally and shows whatever it might naturally show. In my opinion, the one that is hung without showing the used area is nicer. It is nice as it looks true and usual and at the same time it shows some abstract forms which are more beautiful than the folded ones. These abstract forms will surprise you every time you hang the towels.

I am interested and still curious about many people’s lives so I will definitely search for the next person. This will not be a project at the school that has a limited time. I, therefore, will have more time to study the next chosen person and this could affect how I interpreted or reinterpret his or her life. Then I will know if more time really help defining the idea of the person or it will make me hesitate to make a decision.
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