-The *Wind* Projects-

Final Report

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To explore ways of working with the idea of a pattern in the context of; movement, activation/interrelations and unpredictability.
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The first part of this report is a short introduction to my previous work followed by my thoughts about ways of incorporating ideas such as theories about the philosophical concept of Rhizome and of the thoughts behind the practice of Biomimicry into the creative process of making a textile. In addition to this, my work in relation to the artist David Bowen and designer Daniel Svahn will also be discussed. The second part describes the process of making my M.a project entitled The Wind Projects and includes documentation of work with different mediums including video, sculpture, photography, model making and hands on work with materials.

I. Introduction/abstract

...this is not about imitation...this is about translation....
this is about the materialization of something that is real, but just-happens to be invisible...

The Wind Projects focus on the investigation of a creative process where a dynamic and uncontrollable force/action is materialized into a pattern which is then used and looked at as information, instructions or blueprints to be translated into form.

Patterns and information are very important keywords. Here they are seen as traces of actions and responses to influential forces in environments and as the information that these actions produce and leave behind.

What furthermore fuels this project and builds it up are thoughts about creative processes, about controle and chance in the process and in life and about the artists and designers tasks to translate abstract information and factors into form.

What this project aims to investigate is:

- Whether a process that is built up by information retrieved and translated from a dynamic, moving, uncontrollable and sensitive source will produce forms/objects that are precisely that.
- Methods of translating abstract information into form.
- The information in actions and in response.
- The role and power of the designer - how much should the designer control in the process.
- Balance between controlled and uncontrolled inputs in the creative process.

**Keywords:**
randomness, order, patterns, behavior, translation/materialization, inherent qualities of materials, movement, interrelated relationships.

**Background - Patterns and Information.**

The main idea behind The Wind Projects is based on my will to work with the approach of adding an uncontrolled and dynamic input into my creative process. This input I chose to add in the form of a designed but uncontrollable situation that resulted in chaotic and unrepeatable pattern. My aim was then to work with and regard the information I retrieved from this situation, both the pattern and the sensitive and uncontrollable movements that generated it, as a guiding tool, instructions and information for steps to be taken to build up the process of creating a textile.

What made me interested in working with this approach were two things; firstly, to try to explore methods of working with the idea of a pattern, a term traditionally connected to textiles, in a broad manner. I did not want to work with a pattern as being an image, copied, repeated and applied. Instead I wanted to see it as a form of information deriving from an uncontrolled action or behavior and to see this information as data to be translated into the aesthetics and behavior of a textile. In this context I thought about abstract ideas such as balance between chaos and order, sensitive and inter relative systems, movement and unpredictability.

Secondly I wanted to work with the idea of seeing patterns as indicators of form; giving indications about methods to turn two dimensional information into three dimensional form.

My project is therefore based on ideas about methods of trying to translate a character or feature of movement, transformation, sensitivity and unpredictability into the construction and aesthetics of a material and to work from the standpoint that this material would not be static or predictable. This would not be a material with a frozen image of reality; copied, repeated and applied but rather a moving pattern in itself, fueled and instructed by a real movement that at one point left its trace (pattern) and by that a notion of a form to be realized.
During the process I worked with several mediums including video, sculpture, photography, model making and practical work with materials, both as creative method and as tools for documentation.

- **Statement**-

This project focuses on ways of exploring and working with the idea of a pattern in the context of; chance and order, movement, activation/friction and unpredictability.

- **Aim**-

- To explore ways in which the concept and idea of a pattern can be seen and used in a broad manner.

- To working with research questions such as;

  How to create a non-static material that is very reactive to outside stimuli?

  How to create a moving material and a moving pattern?

  How to make an unrepeatable pattern?

  How to incorporate into a material the notion and idea that patterns are predecessors of form and could be used as information about methods to turn two dimensional information into three dimensional form?

  How to create a process where these factors are looked at in a broad manner, adding to the practical process thoughts about unpredictability, interrelations, creative processes in general and the designers tasks to transform abstract information into form?
II. Process Concepts.

II.I Introduction to previous work and working methods.

...I see my work as reactions to my context/environment, which shapes my thoughts. I am like a receptor that observes and collects data that I later look at, brake down and use parts of it to build up new thoughts. I see my work as suggestion or results from different ways to interacting with and perceive your environ- ment. I also see them as questions about existential factors such as reality, definitions, boarders, control, space, language and language of things...

Before I started my education in textile design I studied Fine Art at the Icelandic Academy of the Arts. A common theme in my projects was to work with what I sensed as cultural definitions and ideas about the inevitable interrelated relationship between nature, environment, materials and ob- jects, and reflect on different ways in which these relationships could affect the ways humans act and define their role in society. In my work na- ture was a symbol that stood for truth in the sense that I regarded nature to evolve and transform in ways, which for me made very much sense. The unpredictability, sensitivity and dynamic behavior attributed to nature, for me felt truer than to view concepts such as time and transformation in a linear, predefined and predictable manner. I see now that the way I used nature and ideas about it in my work, was an attempt at adding to my process an element, feelings or concept of openness, interaction, inter- relations and the balance between unpredictability and order.

These ideas manifests themselves in two ways in my work:

1. Literally/conceptually:

By using cultural symbols; working with the method of using specific ma- terials or objects that “say” something in a cultural context. In other words to work with the language of materials and by combining them to try to create an open conversation with the ones who sense the work.

When working with this approach I work with ideas about nature, environ- ment, chaos and order as symbols and work with these ideas conceptually through materials. I also work with different ways to engage the viewer by inviting him to be a part of the work and by doing that adding his be- havior to the piece.
2. In regards to working methods and the up-building of a creative process:

My other approach to working with ideas about of unpredictability, interrelations, uncontrollable features, openness and balance between chaos and order, is in a more theoretical or ideological way. This involves seeing them as ways of thinking, in envisioning my artistic process and in regarding the results of my processes as being a contribution to an open discussion about art and design.

This therefore refers to seeing the process as being open and sensitive, yet structured and controlled. I like to think of it as regarding the creative process as an action of interrelations, transformation and growth, where there is always a structure present (the constant actions), the structure being sensitive, transformative and open to influences from all directions.

My first steps in working with these ideas within a textiles context were by looking at the idea of a pattern and to try to break up and redefine the methods and ideas traditionally connected to it.

The approach I chose to work with was to see patterns as being a trace or the result of an action, an action that could be open and chance derived as opposed to strictly repetitive and predictable.

My first experiments in working with these thoughts in mind were to design small situations outside where a partly controlled and partly uncontrolled pattern was created on a white cotton textile. In these situations or scenarios the idea was to widen the idea of the use of a textile and of the creations of a pattern and to see it as being a medium to deliver information about an action that at some point took place.

This approach was also inspired by ideas about interrelative realtionships between environments, objects and living things. In this sense the textiles was seen as being affected by the environment almost shaped by it. These thoughts also open up for a broader defintion of what a pattern can be; it can f.x be the routes a car driwes through a city in one day, it can be the way the sunlight hits a brick of a building differently every hour of the day etc.

The following examples were made when experimenting with textile printing bearing the previously mentioned thougths in mind.

6.
Scenario 1. Frost Printing.

The above images show my experimentation with ideas about irregular and unpredictable patterns in relation to frost-formation and transformation through time. The method I used was to place pieces of white textiles on the wall of a building during high winter. I then placed a bag with color on top of it and cut small holes in it in order for the color to leak onto the material. The aim was to let the color freeze on the textiles and through the interrelated relationships between time, weather conditions and the situation a non repeatable pattern would be created. The process was documented during one day and one night.

Material:
White cotton textile and neon acrylic paint mixed with water.
Scenario 1./Step 2.

In the second stage of the experiment I wanted to work further with the pattern created in Scenario 1. and work with it in relation to ideas about changable patterns that react to changes in their environments, in this case the transaction from outside to inside. In addition to this I was also thinking about ideas about dissapearing and unstable patterns.
Scenario 2. Car Printing.

The Car Printing experiment was built on thoughts of working with a pattern and a textile as being an interface or medium to open up ideas about patterns, and a medium to materialize ideas about time and interactions between different things in our environments. The methods I used were to place pieces of white textiles on a traffic street and document the process of cars driving over them, gradually “printing” a pattern on their surface. A pattern that changed with every new car.

Material: white cotton textiles, the dirt from the street and car tires mixed with snow.
II.II. Rhizome as a vision and inspiration.

As mentioned before interrelative relationships, unpredictability and balance between chance and order are ideas that can be seen as a red thread in my work and I try to work with these ideas both practically, through experimentation with materials and situations, and in a ideological or theoretical way. For this reason I find theories about Rhizome to be inspiring because they give a vision of a way of working that emphasises ideas about creative open ended systems that interact and influence other systems, independently of predefined or logical rules. They give a vision of a root system with open ended roots that can be connected to any root within the system as well as roots from other systems. And these constant connections that at first glance seem to be very chance derived and chaotic, still form a pattern or structure resulting from their behavior; to always be open and to connect, to always influence something. This is the constant within an otherwise seemingly chaotic and unpredictable system.

As the founders or creators of the Rhizome concept, French philosophers Gilles Deleuze and Felix Guattari, describe it;

"...unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even non-sign states. The rhizome is reducible to neither the One or the multiple. It is not the One that becomes Two or even directly three, four, five etc. It is not a multiple derived from the one, or to which one is added (n+1). It is comprised not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overspills..."(Deleuze & Guattari, 1987, p. 21).
In addition to this Rhizome can also be explained as:

- An image of thoughts and based on the botanical rhizome that apprehends multiplicities.

- A way of thinking that opposes the act of thinking in binaries (something that consists of two parts) as for example:

Content/form, depth/surface, essence/appearance, soul/body, author/book, signified/signifier, speech/writing, unconscious/conscious, reality/ideology and so on.

- A critique of representation and of the arborescent way of constructing knowledge; it also allows for multiplicities.

(http://www.rhizomes.net/, accessed Des 26th 2012)

With these thoughts in mind I feel like elements of interrelations, growth, unpredictability, systems within systems and chaos and order are inevitable part of reality and therefore of creation. For me these theories articulate well how inputs from all directions, including different working fields, can affect a creative process and how this idea can be worked with as a theme, symbol or even inspire working methods when constructing ways of building up a project. For this reason I wanted to open my process up to outside influences; try to include elements of unpredictability and interrelations into it and use them as information, inspiration and symbols in my work. I also wanted to try to work with this unpredictable information in a systematic way and try to build my project upon ideas about finding a way to use unpredictable or uncontrolled inputs in a controlled way. Having said this, I do realize that my work is not coherent in every sense with Deleuze’s and Guattarie’s theories. To name one reason for this, my work is to a large part built up by designing a system to work with unpredictable information in the sense that it offers a very simplified and easy to comprehend way of working with a complex, and constantly changing factor such as the wind. In fact this could be argued to be very far from Rhizome theories which do not really accept the idea of one sided systems or solutions that follow the rules or principles of linearity or vertical knowledge.

Having said this I still feel that these theories are important for me and inspire my work. The theories can be challenging to work with since they deal to a large extent with abstract and intangible factors such as thought, perception and constantly transforming processes and this makes them difficult to materialize and to work with in a pre fixed context of time and materials. Despite of these difficulties I still wanted to try to incorporate some thoughts from these theories which felt inspirational for me in relation to my project.

The following thoughts are what I took from theories and ideas about Rhizome, chance, control and transformation, and tried to keep in mind while building up my process:

- Since everything is subject to change; nothing is constant → I want to make something that changes or moves.
- Since my opinion is not a universal truth → I want to make something that is open to many interpretations and provides ideas and examples of working methods.

- Since everything is affected by everything → I want to make something that is sensitive to its surroundings and shows this inter relative relationship in a visual manner.

- Since processes are in fact open and very sensitive → I want to work with elements that are open and sensitive as inspirations and to document and show the steps of my process as an important part of my project.

By working with these thoughts in mind I was aspiring to create a process which would result in a material that was clear but yet open in terms of interpretation and not exclusively made for one purpose. I wanted to work with the idea of creating a material that was filled with information in itself but would still work as a interface that would be able to show information about what was happening around it in a visual manner, and as a medium to show/materialize certain working methods and ideas. In this context I thought a lot about the visual effect of movement and how through interaction the effect of movement or transformation can be focused on as a way of showing the transformative relationship between all things.

### III. Patterns and behavior

As mentioned before patterns and information are important keywords in my project. Traditionally textiles patterns are described as a part of the decoration of the textile that is based on repeated form elements, used in order to form a border, a surface pattern or a separate motif” (Juul & Skjeggestad, 1992:11). Systematic repetition and working from the view of designing a system that will result in a predictable outcome are therefore key factors and important working methods. Thus careful planning is inevitable as well as to work from a strict frame of parameters. To give another example, the author Lewis F. Day says in his book Pattern Design, that the meaning of the word pattern, comes from repetition, and is closely connected to manufacture. A pattern has always a geometric basis, within a pattern lines are inevitable and it must not be left to chance. (Day, 1933: 1)

Three woven versions of the Dogtooth pattern [Photographed][Online]
In my process I planned to work with the retrieved information from two focus points:

1. **Patterns as information;** as being chance derived, unpredictable, unrepeateable and as being indicators of form, providing blueprints to be transformed from a two dimensional state to a three dimensional one.

2. **Behavior as information;** as being a factor that could be translated into a material. In the context of my project I planned to work with translating a behavior of movement (or moving patterns) and sensitivity to outside influences, into the behavior and aesthetics of the textile.

Looking at textiles as a medium in itself and as a source of information.

Besides from looking at alternative ways of working with the idea of a pattern, another aim with the Wind Projects was to explore the idea of looking at behavior as information that could be translated to the behavior of and aesthetics of a material. One wish was to try to translate the information given by the whole situation; the behavior of the wind; movement, sensitivity, unpredictability and interrelations into a textile. The material could therefore be in this sense seen as being built up from a unpredictable pattern, and to behave in the way that it shows, movement in a visual manner when interacted with.
To explain this way of seeing and working with the information resulting from this partly controlled and partly uncontrolled situation, the following map is meant to illustrate the way in which I broke down and defined the information I wanted to work with:

The method of looking at behavior and translating it into a material can in some ways be explained by referring to methods connected to Bio Mimicry and to ideas about intrinsic values.

Janine M. Benyus states in her book Bio Mimicry, Innovation Inspired by Nature that Biomimicry is a science that studies nature models and then imitates or takes inspiration from these designs and processes to solve human problems. Bio Mimicry is therefore seen as the examination of nature, its models, systems and processes to emulate or take inspiration from. (Benyus, 1997).
This indicates a view of looking at objects of study not only from the standpoint of what they can be used for but also from the view of examining their behavior and what they do; how they behave independently (from inside) and how they interact with their environment. In a textile context these methods have been used to produce smart and technical materials by using the method of examining materials already existing in nature that possess qualities that can be useful for humans and their needs.

What interested me about these theories and how I feel they are related to The Wind project are from my point of view in the method of attempting to translate a certain researched behavior into a textile and also in regarding the textile as a medium in itself, capable of expressing information derived from the original input that inspired its creation. When I was thinking of ways to materialize my ideas I wanted to see the materials that I was creating and the materials that I was using to create them as mediums capable in themselves of containing information, both in the sense of their cultural references (how they tend to be used in reality, what their place, history or "language" is) and also in relation to how a material can behave, independently of its capacity to serve a certain purpose for anyone/anything outside of it.

Related to these thoughts are also ideas about not focusing only on the end use of the textiles but to try to also see it as a form of information in itself, as a materialized idea that can be used a medium to express and deliver information. For this to be possible it is important to look at information from an open point of view and focus on intrinsic values and information in materials and behavior (see map 2.).

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Experimentation in order to find the materials (which can be anything; also ideas or feelings) that fit the best to express the most abstract and intrinsic features of the project.

Always keep in mind to be true to the original input, but to also be open and explore it in different mediums.

Idea     ———> Materialization     ———> Contextualization     ———> Work from the standpoint of a De-centralization of The Self:

- focus on intrinsic values.
- look at what the object does in itself, not only at how it serves me.
- look at how the object behaves.

Take decisions best fitted to honour the inherent qualities of the object/material/idea.

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IV. Artist and designers working with unpredictable input in their process:

The American artist David Bowen creates situations where he works with uncontrollable factors as generators of visual information. In his highly technical sculptures he creates complex situations mimicking natural situations, and then exhibit the trace or information that these situations produce to the viewer of his work. These processes often take place in real time and Bowen works with living “materials” such as plants and animals as input and generators of data. The fine line between control and unpredictability and between interference and letting go is the factor creating tension in the work, the factor raising questions and opening up conversations about art, nature, systems and creation.

What fascinates me and inspires me about Bowen’s methods of working and his choices of “materials” is the way in which he “hides” the work of the artist and limits his input to being mostly the generator of a situation, a situation that will inevitably evolve on its own regardless of the wishes of the artist himself. This way of decentralization on behalf of the artist enables unpredictability to be a major feature of the artwork even though the work also involves careful planning and therefore consist of a balance between controlled and uncontrolled inputs and behavior.
To look at the method of working with unpredictability and open processes in a design context, the Swedish product designer Daniel Svahn worked in his M.A project called Viskningsleken or Chinese Whispers, with the idea of origin, translation, language and to find new ways of working within the design process. His method was based on the idea of the whisper game where a group of people whispers a word or message from one person to the other, passing it through a line of people until finally the last player announces the word/message to the entire group. As can be expected, the message most often changes in the retellings so the original statement announced by the first person most often differs from the final one.

Daniel's approach was to take an image of designer Arne Jacobsen’s ‘Seven’ chair and write a description of it without explicitly saying it was a chair. Another designer then sketched a design based on his text. A third designer wrote a text based on that image which was passed to a fourth to draw it. He also used this method to design a lamp and a table, in both cases working with famous designs as the original “word” in the game and to reconstruct the objects according to their development throughout the process.

In the process each step produced variations and in the end resulted in a final design that Svahn produced but might not have came up with himself if he had used his normal working methods.

I feel like I can relate to the design methods that Daniel works with and I see his methods of working on the Chinese Whisper project as interesting ways to emphasize questions about the role of the designer, the power of the designer and how sensitive a creative process inevitably is to outside influences. These factors I also relate in some sense to The Wind Projects since one of the things I was interested in exploring in my project was openness and unpredictability as an input in a process.
Design Example 1

Construction-Activation

**Description:**
To design a situation resulting in a chance derived, unpredictable and unrepeatable pattern.
To regard and work with the pattern as information about:

- form to be realized (from 2-D to 3-D), form based on ideas of balancing chance and order and on ideas about structure built on interrelations.

- movement based on unpredictable friction/interrelations and to work with these factors in a textile context; both in making and contextualizing.

**Method:**
Work with a dynamic and uncontrollable factor (the wind) as a generator of a pattern. Use a homemade device to materialize the movements created in collaboration between wind, tree, device, color and textile. By this creating a time sculpture/scenario that through interaction and the passing of time, leaves a trace of an action. Using the “recorded” pattern/information as a blueprint to construct a three-dimensional textile and to look at the situation in whole as information or behavior to be translated into the behavior of a textile (chaos, order, movement, interrelations and sensitivity).

**Keywords and concepts:**
Dynamic patterns that cannot be repeated seen as fundamental inputs in a creative process.

Activation of a static pattern.

Moving construction.

Chaos/Order/Interrelations/Sensitivity
Step 1.

Finding the core:

1. Finding a dynamic factor that can not be controlled or designed, ever!
2. Use this factor as leading force, major input and guiding tool in the creative process.

...........Hmmm...........................................................
........................................................

Q: which aspects of reality are uncontrollable?
A: (almost) All.

Q: Which are the most uncontrollable?
A: Transformation (constant becoming), the weather, gravity, interrelated relationship between objects, living things and environments.

Q: Which aspects of reality are a little controllable?
A: all except: transformation (constant becoming), the weather, gravity and the interrelative relationship between object, living things and environments.

.........choose one of those... ..............................................................

..............................The Weather...........................................
(The Wind)

Step 2.

Constructing the projects.

The guidelines, cornerstones and statements of the project are the two following sentences:

All actions and materials are information &
All actions and materials are shaped by and shape the environment
More abstract factors that build up and influence the project are:

- Searching for ways to create a dynamic design process with an attempt at creating a non static and reactive material.

- Thoughts about the initial factor that a process is built up on; how far can the energy of the initial factor go in the process.

**Step 3.**

**Design Variables in the process:**

- **The weather:** not rainy and preferably quite windy.

- **The construction of the color-dispersing device:** it should preferably disperse the color when it is moved by the tree’s movements, not when it is still.

- **The textile that is “recording” the color:** in my project it should be white and not too absorbent, but could also be done with colored textiles.

- **Different trees,** in different locations will give different results; experiment with this.

- **Height:** how high in the tree the color device is placed, the higher it is from the ground the more it will be moved by the wind.

- **Time:** how long the textile is exposed to the situation.

- **Color:** the color should be dark enough to show a clear pattern formation on a textile surface.

Step 4. Process

1.

Experimentation with black color on different white textiles including, cotton in three variations, viscose and wool.

2.

Images of the “printing” of the wind pattern in different circumstances, working with different design variables. Here two different color-dispersing devices were used, two different colors and three different types of textiles; cotton in two thicknesses and viscose.

Examples of the “printed” textiles; the result of working with different textiles in different circumstances (see previously mentioned design variables).
4.

Aesthetics and Methods of Construction.

Here the next step of the process started; turning a two-dimensional pattern (blueprint/information) into a three-dimensional structure. I chose to work with sponge material which I regarded to have the textile qualities that I wanted the construction to have; be flexible, considerably soft, and have a tactile character. I cut the material into columns, creating a stiff yet flexible thread. In addition to this I also thought about how the sponges behave; they absorb water, the material is light, it keeps its shape, it can be cut into almost any form etc.

I also decided to work with information that I had retrieved from the original input;
- Movement that was generated from outside influences
- Sensitivity
- Interrelations (see Map. 3)

5.

Visualization of desired movement of the pattern in the final material.


The steps to read the original pattern in a 3-d manner, while focusing on ideas about movement and interrelations:

1. Experimenting with ways to extrude the wind pattern from the textile once it has been transferred to it by the given circumstances.

2. Turn it into a 3D sculpture by placing sponge columns in on top of each drop on the fabric and designing connections in the same material.

3. Using different methods of constructing, working with different ways to relate the patterns to the sizes and shapes of the sponges;

**Options of construction (ways to “read” the material in a 3-d manner):**

1. Always working with the same size of the sponges.

2. Create a fixed system by reading the material and dividing the drops into different groups according to their size. Then using this information to decide the height and width of each sponge shape.

3. Working with difference in size between drop sponges and connection sponges.

4. Reading each material individually and cutting the sponges according to each size.

5. Thinking about color in order to emphasis the pattern; pulling also the color of the pattern up from the material.

Always also considering the information in the chosen material; sponge;

- How does it behave?
- What influences it?
- How does it influence its surroundings
First steps of reading the pattern and extruding it.

Structure I.


Made with the method of cutting the sponges into cube shapes with same height and width;
h: 9.cm
w: 1x1.cm
Created with the method of developing a fixed system by reading the material and dividing the drops into different groups according to their size. Then using this information to decide the height and width of each sponge shape.
This structure was made in the way that the sponges that were placed on top of each drop were all cut into 1x1.cm cubes in width and 18.cm in height. Here I also experimented with color; the sponges on the drops are all in the same color (black) and the connection sponges are all in another (yellow).
Structure 4.

Here the structure is built by working with two heights of the sponges; 18. cm and 9. cm and also by experimenting with color in order to translate the pattern better from the blueprint material to the 3D one.
Conclusions after model making:

After having experimented with different patterns from different situations, I could see that some patterns were better suited than others to be translated into a material that should be "sensitive", moving and show a feature of a moving pattern. The ones I felt were best suited were the ones that were created when the weather was the most windy, when it was not raining and when the device worked perfectly (if the paint was not a tiny bit too thin which would make it drip too much even when the device was not being moved). Under these perfect circumstances the pattern became very readable and suitable for the aim of the project.

Example:

Baldvinsdottir, U., 2102, Wind Project Process: Wind/Tree Patterns., [Photographed]

After experimenting with the first structures I could see that the "clear-est" patterns combined with the methods used in structure 3 and 4 were best suited to be used in order to create a structure that would react to outside stimuli and that would show this reaction in the most visual manner.
This is the model chosen to take further to create the final structure. Here all the sponge columns (black) are in the same height and width and the connection columns (white) are in the same scale.
9. The process of building the final structure.

Baldvinsdottir, U., 2102, Wind Project Process: Final Structure 1., [Photographed]
Baldvinsdottir, U., 2102, Wind Project Process: Final Structure 3., [Photographed]
The “result” or structure deriving from Design Example 1, I see as a piece or beginning of a fabric. It is in some ways presented like a model and is meant to be touched and interacted with. When this happens the interconnected structure moves and in a very visual manner shows a transformation in the pattern which builds it up. This feature is due to the way the fabric is constructed and also due to the inherent qualities of the sponge material it is made from. This is why I like to describe the material as being sensitive to outside influences because it in fact shows the interaction deriving from touch or other outside influences such as vibration for example, in a very visual manner.

While working on the project my wish was to create a transparent and open process which would in the end produce a material but also a method of working. As I have mentioned before, I see my work a lot like suggestions and not necessarily “finished” –end products. The methods that were used when creating the material can be done by anyone, anywhere and it is also possible for everyone to change the parameters I worked with in order to get a different result. The main idea from my point of view was in fact to point out ways of interacting with and materializing abstract information from everyday environments in a textile, art, thought and creative context.
Design Example 2.

Static → Activation

Q: What can make the static pattern generated by a moving and unpredictable factor, move again? Transform again?

A: Time, interaction, added movement.

→ Static becomes moving.

→ Add another movement on top of that and moving becomes movement x 2; moving, movement.

→ Movement, upon movement, upon movement.

Description:

Working with ideas about addition to or activation of a static pattern, with the aim of taking it from a static state to a moving one. Think about the activation in terms of interrelated relationships between textile and body, and how the individual behavior of these two components impact each other when combined. Also think about sequences ( ↔ ↔ ↔ ) and layered movements.

Method:

These fabrics are created from one of the pattern resulting from the wind/tree situation. As mentioned before I wanted to see the original pattern as information to be built upon and raw material to be transformed and played with within the framework and context of movement, unpredictability and activation.

My first step was to design a situation where the original pattern would move and this I did by working with gravity; I let the original fabrics fall and photographed them in the process. These photographs I then used parts of and knitted in a two color viscose material. The reason I wanted to work with the knitting technique was to explore the process of materializing the idea of a moving pattern in a traditional but yet unconventional manner. I felt that the knitting technique had a rich tradition and also many possibilities to work with the idea of a textile pattern in a the context of unpredictability and changeable patterns. This I was interested in exploring in the process. I chose to work with viscose due to its heaviness and fall.

After this I experimented with adding yet another movement or activation to the already moving pattern. I added the body into the equation and tried to see the body as a source of activation for the fabrics.

First I experimented with placing the fabrics on a dummy and to move it and to blow wind on it with a fan. This I photographed and made into a stop motion movie in order to visualize the relationship between fabric, pattern, body and unpredictable movement.

47.
I also experimented with placing the fabrics on a real person and documented how their movements would alter and transform the pattern. Then I took images of the moving pattern as it was being activated for the second time by the activation of the body and knitted again, working with the idea of endless layered movements and forever transforming patterns.

**Experimentation with the visualization of movement in the textile pattern.**

Images of experimentation with the activation of a static pattern by working with gravity and fall.
After the gravity/fall experiments the following fabrics were developed. The fabrics were knitted from a digital image in a circular knitting machine, in a two color viscose. The viscose was chosen due to its heaviness and fall and my wish was that this feature of the material would contribute even more to the visual changes in the pattern when moved, for example by the body. My method was to first knit small samples to see how I could work with this chosen knitting technique and the chosen material in regards to movement and activation of static patterns. The sample in the top left corner is a knitted version of the original Tree pattern in a static state. The other samples are developed from photographs from the gravity/fall experiments and are all moved versions of the first pattern.

Baldvinsdottir, U., 2013, Wind Projects Process: Wind Pattern Movements in knitted material/Viscose, 35.cm x 35.cm, samples, [Photographed]
I then chose two patterns to work with in a bigger scale:

**Static.**
Circular Knitted Viscose in two colors.
1.5 m x 1.5 m.

**Static + Movement.**
Circular Knitted Viscose in two colors.
1.5 m x 1.5 m.
After the first experiments with gravity and fall as a activation factor I wanted to add another activation factor into the equation: the body. I started experimenting with placing my first small samples on a dummy and explored how I could activate the patterns. My first approach was to experiment with blowing wind with a fan on the dummy/fabrics and photograph the different stages and transformation the pattern went through when the wind was affecting it (see following photographs).
Baldvinsdottir, U., 2013, Wind Projects Process: Wind Pattern Movements in knitted material, experiments on dummy 2., [Photographed]
Baldvinsdottir, U., 2013, Wind Projects Process: Wind Pattern Movements in knitted material, experiments with movement and change in the pattern, [Photographed]

I then placed the fabrics on a real persons and worked with the activation of the patterns in relation to the different movements of the body, movements that can never be performed in the same way twice. Here I worked with the bigger fabrics that I had knitted and worked again with thoughts about layered activation based on movement.

Movement of the static pattern.
A moved version of the first static pattern, moved again ; moving movement.

Baldvinsdottir, U., 2013, Wind Projects Process: Wind Pattern Movements in knitted material, experiments with movement and change in the pattern 2., [Photographed]
In these experiments I was working with the two bigger fabrics that I had previously chosen to scale up. Since my wish was to work with the idea of activation of a pattern in relation to the movement of the body and to work with the idea of endless layers of movement and for ever changing patterns, I decided to knit fabrics with the pattern that were created when I asked my model to move wearing the pattern which had already been moved once. The following samples are example of the patterns that came out of this stage of the experiment and I also knitted one of them in a bigger scale.
The results from this design experiment consists of knitted viscose fabrics/patterns. I see the three bigger fabrics as the “results” and they are in fact the result of a working method which can be developed endlessly and produce endless unpredictable patterns. I wanted these fabrics to open up the idea of this feeling of continuation and to also be an open ended suggestion which would not necessarily offer a solution but rather give an idea of a process. The fabrics can be used for garments and were to some extent produced with that purpose in mind but they can of course also be seen as a sculpture or pieces in themselves.

**Movement + Movement.**
Circular Knitted Viscose in two colors.
1.5 m x 1.5 m.
Design Example 3

Uncontrolled construction & activation
Textile + Pattern + Body

Description:

Meeting point between Design Example 1. and 2.

combining construction methods (2-D to 3-D) and activation of the pattern based on the movements of the body.

Method:

To work with same method as in project 1; to use two of the original patterns as base to be extruded to create a 3-d structure. In this approach work with a soft tube knitted from black cotton and place one tube on each drop in the pattern. All the tubes are in the same length (18.cm) and are connected with the same material, creating a interconnected structure. Experimenting with turning this textile into a garment and work with the soft pattern structure in the context of how it will move according to how the body moves, working with ideas about interrelated relationships between, body, garment and pattern.

The result from this design example consists of a suggestive garment which is made based on the previously mentioned ideas about the extrusion of a chaotic two dimensional pattern, into an interconnected three dimensional structure. The structure is then connected to several points on the garment making it sensitive to every movement of the one who is wearing it. This garment is thus meant to play with ideas about patterns as blueprints for form, about activation or movement of patterns and about interrelated relationships between body, textile and pattern. This garment is in some ways a functional sculpture but at this stage it is meant to serve as an idea or suggestion for interaction and change through movement.

Material: white cotton, black cotton thread, red cotton thread, metal wire.
VI.

Conclusion.

The aim with the creation of the Wind Projects was to design and explore working methods and processes which would open up the idea of what a pattern can be and how it can be worked with openly in a textile context. The aim was furthermore to experiment with ideas about unpredictability and the transformation of static patterns to moving ones, by working with ideas about activation, friction and interrelated relationships.

In addition to this I also wanted to work with the idea of a pattern and a textile as being more than a decoration or a product developed for one purpose only. My wish was to rather regard and work with the notion of textiles and patterns as being mediums capable in themselves, of delivering or materializing information about processes, about methods of working, thinking and interacting. In other words to see the textile as a material offering information about processes and ideas.

My approach to working with ideas of a pattern in relation to movement activation and friction was based on working with activation factors coming from an outside source, such as for example touch or movement of the body to move or change the patterns/textiles. And by working with movement inside the materials/patterns themselves due to their inherent qualities. Both of these activation methods I explored in the process and in the design examples. The unpredictability factor that I wanted to explore came through my attempts at opening up my process to an unpredictable factor in the environment (the wind) and work with this factor as a generator of patterns that I could otherwise never have controlled or designed.

As I have mentioned before my project was partly seen as a process balancing controlled and uncontrolled inputs. Through the project these factors have developed in my mind and I have found myself thinking a lot about what is in fact predictable in our reality and what is not. In some sense it could be said that nothing is predictable and left to chance and that this idea is merely coming from a human point of view; the fact that something seems unpredictable to me does not in any way confirm that it is. So in some way it might also be said that my project was also an exploration of variations and the combination of different factors, under different circumstances.

My biggest challenge in the process was to try to materialize my ideas while still staying within the framework of traditional textiles, but my approach was to anchor my ideas by using what I saw as symbols connected to textiles such as:

: white textiles as a white canvases, to be filled with information.
: traditional techniques, such as knitting and printing but working with them in a different context.
: textile and body relationship; working with the inevitable relationship between textile and body and therefore textile, pattern and body.
: ideas about structure that builds up a material, f.ex. knitting and weaving structures.
Another challenge was to work with my ideas outside and to use the weather as the main generator of my patterns. This was of course the core idea behind the project; to work with chaotic, unpredictable and uncontrollable information but this also added difficulties to the whole process and made it harder to plan and predict.

Despite of inevitable process difficulties I feel that I have in this project moved closer to my goal of opening up the process behind the creation of a pattern and the use of a pattern in relation to my ideas about textiles (aesthetics, construction and use). I wanted to relate the process of making a pattern more to reality and to interactive processes in our daily environments. In relation to this I saw my project as an attempt at opening up the creative process, make it transparent and demonstrative because I wanted it to be seen as open-ended suggestions about working methods and of ways of interacting with and retrieving information from your environments.

My wish is that my project can be seen as suggestions or examples of working methods and for ways of opening up ideas about ways of working with patterns and processes in a textile context.
All my suggestions can be taken further and are not necessarily seen as finished products even though they can of course also be seen in that way. From my point of view they are seen as suggestions and open ended ideas based on thoughts about open process and information in a textile context.
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Photographs (2)

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Baldvinsdottir, U., 2013, Wind Projects: Wind Pattern Movements in Interrelative Garment, [Photographed]
Appendix

Additional material information.

Design Example 1.

Design example 1. is made from white and black foam material in PPI 80. Models are made from the same material and from cleaning sponges.

Design Example 2.

The fabrics in Design Example 2. are knitted in a two color (black and white) viscose material on a three color base (see technical drawing below). The fabrics are knitted on an industrial circular knitting machine. The fabrics were knitted from digital photographs and then washed at 60°C.

![Knitting Technology]

Two colour jacquard on a three colour basis/bas

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← Color 1. on front/back bed.
← Color 2. on front/back bed.
← Color 2. on back bed.
← Color 1. on front/back bed.
← Color 2. on front/back bed.
← Color 2. on back bed.

General: Two colour jacquard on a three colour basis requires a machine with individual needle selection on one of the needle beds. Together two knitting systems form a pattern row on the plain side of the fabric. The third system only knits on the rib needles. This is done to give the fabric the same thickness as the three colour jacquard binding, even though only two colours are being used.

Properties:
Flexibility: Normally good flexibility.
Elasticity: Normally good elasticity.
Machine types: Can be produced on flat knitting machines and two bed circular knitting machines.
Design Example 3.

Black cotton tubes were knitted on an industrial flat knitting machine with three cones of thread and knitting gauge 10. Jacket material is white mercerised cotton.