

Ways Of Percieving

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Course Title: Surface Pattern Design

Word Count: 1549

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Title: Indoor exhibition space inspired by surface pattern design.

William Morris relates closely to how I have developed my imaginative designs and patterns through forming botanical wallpaper designs. Morris' wallpaper has been described as 'Quite Modern and very humble' (Robinson, 2014). There is an irony here as Morris' patterns tended to be authentic, classical and bewildering which contradicts Robinsons' opinion. The space he worked in was important as Morris' space was used creatively. Morris appears to be influenced by 19th century through a home style comfort, upon a large space featuring hidden areas and corners creating an illusion of space. Evidently, shown by element from the antique wardrobe set in the gallery space and further walls parallel creating hidden places. Morris' primitive religious influenced art would be creatively developed into stain glass windows built into the space. Alongside this, Morris would display illustrative designs hanging on the wall as evaluated through 'The panels of figurative designs and compositions of branches, leaves and berries set at eye level into the blue wood dado suggests an art gallery display' (Robinson, 2014) Systematically, Morris' evaluation to be useful in composing the understanding of my set up inside the exhibition space.



Figure 1
William Morris exhibition
2020
Arts & Civic

In relation to my conceptual space, I have discovered a unique way of viewing my space from any time and any place, through the concept of virtual reality, (VR). To deconstruct, my space will be recorded and documented to establish a 360-degree rotation of the exhibition space. Into the comparison of the simulation, the informed quote states 'Special focus areas could be listed as materiality and textural development of space, lighting of interiors, scale and spatial qualities, complexity of the space, and overall functional effectiveness of the space' (Roshko, 2019, p46). This suggests the inhibition of light and special context in the environment can impact feelings from the audiences' perspective. The article has informed my knowledge on the effectiveness of space and how It can be specialised.

The space I will be creating is strongly influenced by interior design. I am using the more transitional designs in relation to style of botanical and traditional drawings to use in my exhibition space. I will draw on William Morris' work for the traditional design element. 'Historically, wood or vinyl base has been used as a transition between walls and floors, while some type of crown moulding has been used at the wall and ceiling intersection.' (Peter.J,2019). There is a juxtaposition here between the historically influenced theme through art and space links and how I can connect modern concepts through using technology and adapting the space through wallpaper and pattern design. My space will adhere to the wood and vinyl interiors against luscious botanic designs. The concept to nature ties in well with the theme. 'Interior style Hunter' interviews with Faiza Seth, founder of Casa Forma. Seth states, 'because the rooms have a dynamic and unusual shape – but it allowed us to be more creative' (Seth,2017). Evidently, Seth uses space to her advantage in the business. The space manifests objects tailored to the audience's desire.

My practice ultimately involves a heightened responsibility to create pattern design that will be admirable to my consumer due to the use of content and natural theme. In terms of the space I will be creating, my work will need to be relevant and admirable for my audience. The space involved will be captured through the essence of nature and botanicals. The pattern I will be exhibiting will captured by large scale patterns on the wall. William Morris' wallpaper designs are shown large scale in his exhibitions as shown previously. The height allows for the audience to be able to perceive designs through eye level. This makes it easier for the audience to appreciate the work.

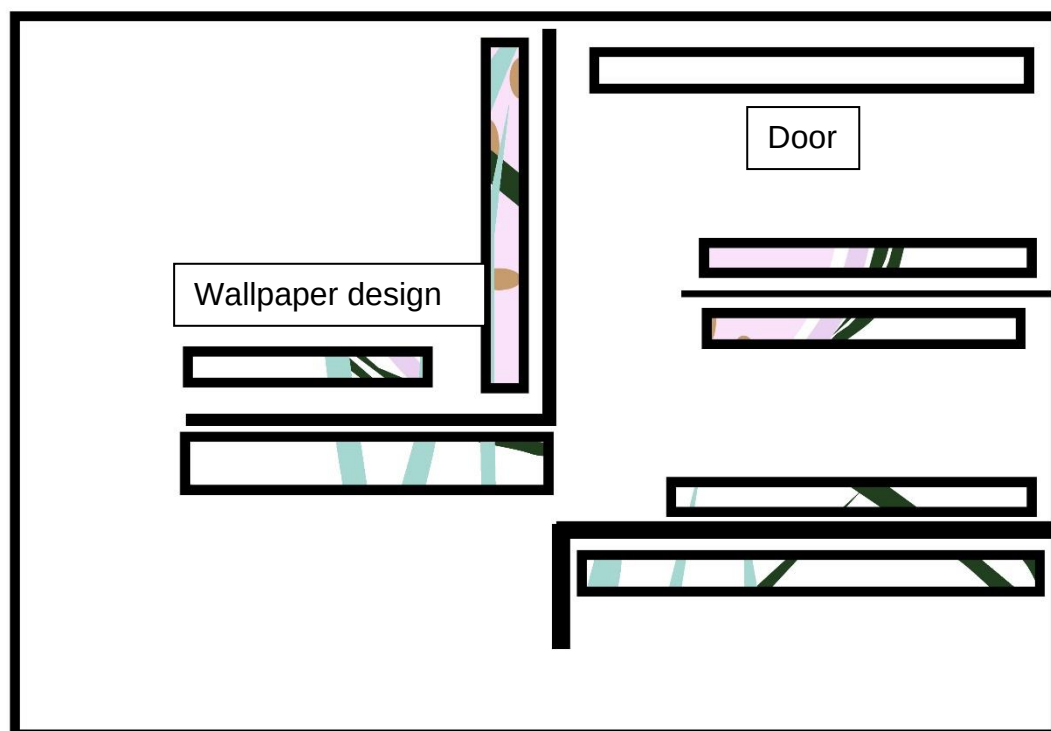


Figure 2

My space – Door – Set up – Wallpaper design/object

From the viewing of the space, it is indefinitely encountered by the perspective. From a historic perspective the Extramission theory is when an object is entangled with the eye. When the light hits of the object, the image is translated into the human eye. This is extremely important to recognise when planning the exhibition space, further noticing where light will be best placed composing with the object. Indeed, (Olivi,2011,p324) states 'Many thinkers believed that, when you perceive an object, it gets represented in your sensory soul: the compartment of the immaterial soul that is responsible for perceptual processes' which shows that our senses are in control when we touch, smell, see and hear what is around us. The creation of the inside exhibition space becomes clear where I have enabled for corners and crevices' to hide view of other works and compose the space to be a maze or distorted set up to allow viewers to go around the space establishing new finds as they go. Therefore, for Olivi the question of how 'representations get into the sensory soul amounts to the question of how the sensory soul comes to be in states that are themselves expressive and representative of their objects.' (Olivi, 2011, p328)

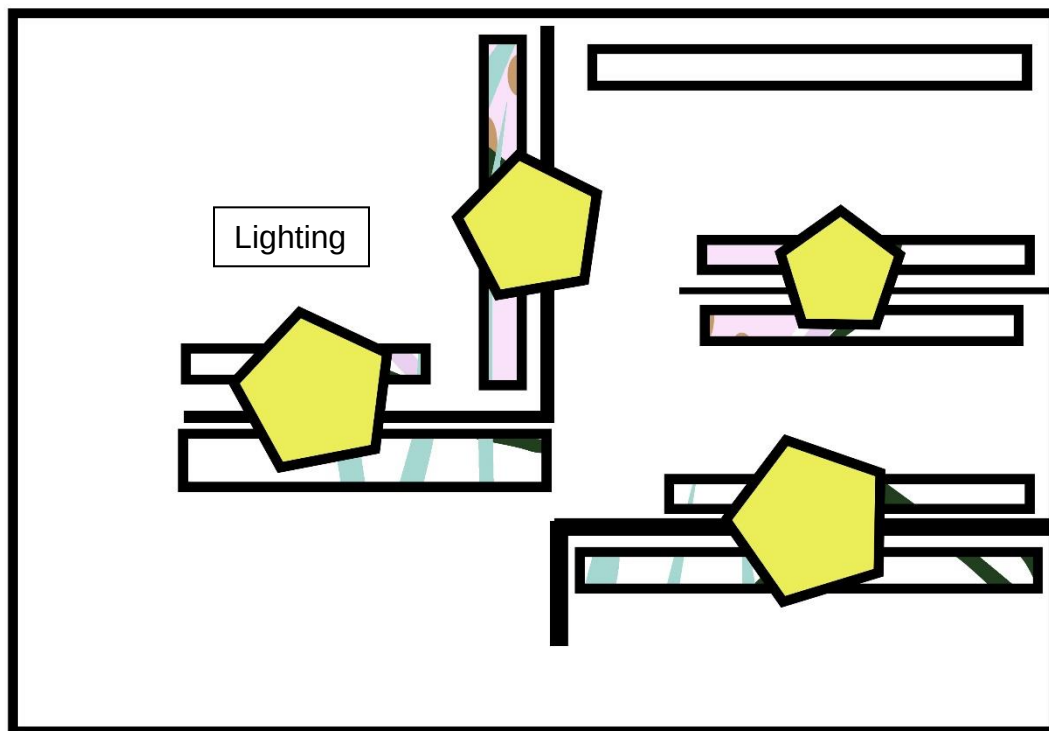


Figure 3

My Space - Lighting

Further to my space, bringing in the historical element means the space will contain walls with oak and enticing the inspiration I have been drawn towards from William Morris. Morris' wallpaper design familiarises my designs.

Lighting is an important factor of an exhibition. J.K states that 'Lighting is a multi-dimensional element that affects the visibility of other interior elements.' (J.K, 2020, p41). Using green filtered light to achieve bright results enhancing direction from the audiences' eye towards the surface pattern design up on the wall. The audience will adhere to direction and from my research, it has proved that those who study in this form of lighting receive the best learning results. 'CCT was remained in the range of high 2000K to low 3000K, which is the recommended light level for learning environment'. (J.K, 2020, p47)



Figure 4

Buildipedia, 2009. Wooden Panels



Figure 5

My wallpaper design on wooden panel



Figure 6
Laura Ashley
Room space
2019
Laura Ashley official website

Laura Ashley is a cultural design company which was founded in the 1950s as documented through 'Our Heritage' on their official webpage. Uniquely, was established from a small fee to purchase equipment to produce designs. Years later, the brand is now a high street retailer selling furnishings, wallpaper and other interior textile forms. Laura Ashley as a brand inspires me to create a simplistic composition of objects which suits my theme through botanical designs. The significance of my space allows for the consideration of every element involved. The theme and composition of my space to the space will adhere to how Laura Ashley creates theirs in terms of establishing audience and object. Reflecting on the use of technology, Virtual reality will further the ability for my space to be seen through a screen. My audience will each view my space from their own perspective, taking on their own interpretation of my object.



Figure 7
Michael Aram
Wisteria Duvet
2020
Michael Aram official website

With the space featuring a bedroom set, exhibiting my designs onto furnishings enables the link through how Michael Aram connects with his audience. The need for a physical aspect to be exhibited furthers the theme through interior and pattern design which works closely together. The placement value of the bed impacts the quality caused by the size of space within. By this, (Hemmings, 2019,pg414) draws on 'The relatively small size of the room forced viewers to experience the subtle patterns of each design from multiple perspectives' The article shows that when exhibiting pattern design it is valuable to adhere to the rules of composition when featuring object.



Figure 8

Madness is part of Life

Ernesto Neto is a truly magnificent artist when it comes to establishing space design. His entirety of artworks inspires his audience to collectively become present through a sensory experience. There is a strong similarity shown with how I plan my exhibition for where I allow for my audience to walk through the space not being able to see what is ahead, without physically walking through it themselves, again initiating the Extramission theory.

The journey through my exhibition is important. The audience will become entangled and fascinated with the possibilities when discovering elements of the exhibition. As the space features gaps and imperfect spaces, the route will allow for them to see, sense and feel what is around them due to the reaction to the light, interior design and theme.

In conclusion, my space will be suited to those who seek out nature and pattern in the design of their interiors. My space will be open to the public and the use of virtual reality (VR) will be involved where those who are not represent physically, can experience the space in another form. Interior and pattern design will be feature closely together and enable for the audience to initiate a sensory experience when discovering elements of the exhibition. Spatial elements with lighting, object and design will be advanced through the inspiration of William Morris, Laura Ashely, Michael Aram and Ernesto Neto where the designers have previously captured the essence of pattern design, quality and space. The studies through lighting environment, virtual reality (VR) and the Extra mission theory will be the deep-rooted research into composing my exhibition space.

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Figures of Images

Figure 1- Arts & Civic, 2020. *William Morris Gallery Display*. [image] Available at: <<http://www.prsarchitects.com/sites/default/files/2016-05/prs-williammorrisgallery-06gallery.jpg>> [Accessed 24 March 2020].

Figure 2- my design

Figure 3- my design

Figure 4- Buildipedia, 2009. *Wooden Panels*. [image] Available at: <https://lh3.googleusercontent.com/proxy/6_KNaaYy_AlcqZtn5q_9kAp8rwNz1_sSbl-EB7d0ZveQ2gYy3tNUK7u9HtqIUwrVdj9DTdPeWjgwjTJjqYbaEmJLmAGD2Gqly0_Aywn6YW33-s0cfhPivRyLITsjtOD8UJx0MILQSIRI5VA> [Accessed 17 March 2020].

Figure 5- Buildipedia, 2009. *Wooden Panels*. [image] Available at: <https://lh3.googleusercontent.com/proxy/6_KNaaYy_AlcqZtn5q_9kAp8rwNz1_sSbl-EB7d0ZveQ2gYy3tNUK7u9HtqIUwrVdj9DTdPeWjgwjTJjqYbaEmJLmAGD2Gqly0_Aywn6YW33-s0cfhPivRyLITsjtOD8UJx0MILQSIRI5VA> [Accessed 17 March 2020].

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Figure 6- Laura Ashley. 2019. *Our Heritage*. [online] Available at: <<https://www.lauraashley.com/en-gb/our-heritage>> [Accessed 24 March 2020].

Figure 7- Aram, M., 2020. *Wisteria Duvet*. [online] Michael Aram. Available at: <<https://michaelaram.com/collections/duvets-shams/products/wisteria-duvet>> [Accessed 12 April 2020].

Figure 8- Tanyabonakdar Gallery, 2012. *Ernesto Neto Madness Is Part Of Life 2012 Installation View Espace Louis Vuitton, Tokyo, Japan, 2012-2013*. [image] Available at: <http://images.tanyabonakdargallery.com/www_tanyabonakdargallery_com/2012_7600_ErnestoNeto_EspaceLouisVuitton_PressBD1.jpg> [Accessed 17 March 2020].