

Formation of Pattern and Object

Student Number: 1701524

BA Course: Surface Pattern Design and Textiles

Word Count: 1354

Tutor: Julia Lockheart, Gwenllian Beynon

Influenced from patterns and structure I would like to curate a space within a large profound area, spacious enough to shower people with patterns of light and curiosity. The imagined space which alludes itself to me is the outside court area at Tate Modern. After being there twice previously to the Tate, I am always miraculously amazed by the lure given to the public, which attracts people to come and see wonders of art. By lure I mean other artist's work, like Olafur Eliasson's Ice Watch exhibition. Eliasson states, *"individual, they are like beings, they whisper to you. If you put your ear to them, you can hear the air bubbles. And that air is fresh and clean - it has half the CO2 of the air outside"* (Singh, 2018). His exhibition of Ice Watch took the effects of global warming straight outside Tate Modern and was an eye opener to the public. What was interesting about this exhibition was how it only lasted about a week; the ice melted quickly.

Through conductive research I will talk about structuralism, the natural and unnatural presence of patterns and how I would like to interpret these through different methods. Visualising my exhibition, I would like to curate wood layering structures with curves and bends attaching themselves to form together, making an enormously layered piece splendour to the naked eye. The designed area will be of a large area, so the dimension would be around 10m x 10m? What would differentiate this piece to any other work would be the perception of light transmitted through the woodwork. What I would like to see from this, is the shadowed patterns along the floor, curating a pattern from means of another design. Marina Tabassum has such done so, curating a Mosque which emits light through its walls, opposite from shadows she says *"the way I see it here, in Bangladesh, it's filled with glitz and*

glamour. It is almost like a fashion icon. For me, architecture is not a fashion. It is something timeless” (Pagliacolo, Jan 14, 2019). Taking my own initiative, I differentiate in opinion from Tabassum’s kind words, I believe that architectural structure can inspire all sorts of art including fashion and textiles with repetition of pattern. My exhibition will in such do so by initiating frequent patterns throughout the day when sun emits its light onto the exhibition piece. The designed structure will be secure and stable for the public to enter the space as they please. One establishment use robotics to curate redefining architectural designs, some of which visually inputs my exhibition without much said. As of recently ‘Up-Sticks’ an exhibition in V&A Dundee curated by Gramazio Kohler, with help from students of ETH Zurich was established, put together from timber and sticks. The exhibition covered the spacious room of 2000 spur wood tiled flooring and showcased the co-work between humans and robotics.



Figure 1

(Gramazio Kohler Research, 2019)

As from the image above I am reluctant upon reflection as to why I would like to ensure my exhibited structural piece should be aesthetically pleasing, initially responding from first glance. What interests me when going to an exhibition is works of art that brings out a spark from them, something which immediately attracts me to them. Schaeffer explains that *“if you adopt the aesthetic stance towards a flower, a sound, or a picture, your activity is not driven by the transitive aim of identifying it correctly as the flower A, the sound of K, or the representation of Z. This identification surely is often part of the aesthetic process—but once you have achieved this goal of identification, the process is not over. One could even say that it is now that it really begins”* (Bundgaard and Stjernfelt, 2015). In this reasoning once you are attracted to a piece of art you unconsciously spend time with this piece, as a fabrication of understanding this piece of work connects with how you feel about the exhibited structure of work. In that reality it is an artist’s delight for public appreciation of your collective work. It is that appealing interest which my exhibition would see front, not as an object but something naturally comforting whilst being in place rather than out of place within the city. As though it is placed within in nature, my sculptured piece will submerge anyone within it back into the tranquillity of nature. In such doing so the working man/woman will be able to relax, take a breather and indulge themselves into a book.

As mentioned previously, I would like to curate my exhibition outside of Tate Modern in London. It has come to my attention that my piece is made of wood, so there are many factors which I must account for. These factors may deter my thoughts about the location I see fit to exhibit. If I exhibit my work outside then weather conditions would become an important issue, I will have to check on my structural piece to see if any maintenance would be in the foreseeable future. Discussing about weather and how structure can be affected due to weather, an article, the Pliable Plane; Textiles in Architecture, on Anni Albers brings to my attention that *"If the nature of architecture is the grounded, the fixed, the permanent, then textiles are its very antithesis. If, however, we think of the process of building and the process of weaving and compare the work involved, we will find similarities despite the vast difference in scale"* (Albers, 1957). The text then proceeds onto *"We can recognise in leaves and bark and especially in hides and furs, prototypes of fabric and it is their as our secondary skin, either in their Palaeolithic or their transposed form, that has made us independent of place, hour and season, in the remote past as today"* (Albers, 1957). In taking note of this it is highly important to coat, cover my design to keep it impartial from withering from all forms of weather. Without hesitation covering my structure with waterproof paint would be partial for it not fraying. However, in conditions such as warm weather my structure would need catering so that the wood frame does not split. So, to prevent any implications such as the wood fraying, applying water to keep the wood slightly damp will keep the texture smooth and unharmed to the touch of skin. Applying a gloss to the structure would also keep the structure to its originality, but maintaining the structure, preserving it to my standards presents a more timeless asset to it. Further more from the article the Pliable Plane, adding texture or a material to cloth the structure could also prevent the structure from deteriorating, as the similarities of structure is combined between architecture and weaving, both intertwining and

even-handed when it comes to combining formations. As the structure is in the coverage of 10m x 10m the waterproof fabric would present itself to ~~quite~~ quite the accumulation, so perhaps coating my design with a gloss or waterproof paint would see fit best. Other than how to maintain my designed structured piece, the area outside Tate modern will have more than enough room where my will be exhibited. I initially chose this area as from artists such as Olafur Eliasson had exhibited his Ice Watch exhibition and Louise Bourgeois had displayed his sculptured Spider.



Figure 2

(The Christian Science Monitor, 2010)

To conclude, I believe that in order to curate a space there are numerous factors that give and take within how our individuality portrays our perceptions through emotional means as

well as our belief, who we are as artists. I am always questioning what I like in art, what area do I love and how do I want others to perceive my work, whether exceptional or disgraceful. I think where we are as a society today, it can be hard to express our thoughts. There are so many people throughout Earth, and we all have outgoing expectations to which we perceive. We cannot all see the same, but we can open our minds to something new, to see the spectacular.

Figures

Fig 1. Gramazio Kohler Research, 2019. *Up Sticks*. [image] Available at: <https://gramaziokohler.arch.ethz.ch/web/lehre/e/0/0/0/375.html> [Accessed 1 May 2020].

Fig 2. The Christian Science Monitor, 2010. *Spider*. [image] Available at: <https://www.csmonitor.com/From-the-news-wires/2010/0601/Sculptor-Louise-Bourgeois-plumbed-depths-of-female-psyche-made-giant-freaky-spiders> [Accessed 6 May 2020].

Bibliography

Adamou, N., 2020. 'Spider', Louise Bourgeois, 1994 | Tate. [online] Tate. Available at: <https://www.tate.org.uk/art/artworks/bourgeois-spider-al00354> [Accessed 6 May 2020].

Albers, Anni. "The Pliable Plane; Textiles in Architecture." *Perspecta*, vol. 4, 1957, pp. 36–41. JSTOR, www.jstor.org/stable/1566855. Accessed 4 May 2020.

Bundgaard, P. and Stjernfelt, F., 2015. *Investigations Into The Phenomenology And The Ontology Of The Work Of Art*. 81st ed. New York: Springer Open, p.156.

DesignRulz. 2020. *40 Spectacular Brick Wall Ideas You Can Use For Any House*. [online] Available at: <https://www.designrulz.com/brick-wall-ideas/> [Accessed 6 May 2020].

2020. *Family Map*. [eBook] London, pp.1-9. Available at: [http://file:///C:/Users/camat/AppData/Local/Packages/Microsoft.MicrosoftEdge_8wekyb3d8bbwe/TemporaryState/Downloads/TM%20Family%20Map%20Spring%202018%20FINAL%20\(1\).pdf](http://file:///C:/Users/camat/AppData/Local/Packages/Microsoft.MicrosoftEdge_8wekyb3d8bbwe/TemporaryState/Downloads/TM%20Family%20Map%20Spring%202018%20FINAL%20(1).pdf) [Accessed 6 May 2020].

Gramaziokohler.arch.ethz.ch. 2019. Gramazio Kohler Research. [online] Available at: <https://gramaziokohler.arch.ethz.ch/web/lehre/e/0/0/0/375.html> [Accessed 6 May 2020].

Pagiocolo, E., 2019. Q&A with Marina Tabassum. *Azure*, [online] p.1. Available at: <https://www.azuremagazine.com/article/qa-marina-tabassum/> [Accessed 6 May 2020].

Wertz, F., 2014. *Journal of Phenomenology Psychology*. BRILL, 45(11), pp.1-9.

Searle, A. and Jones, J., 2019. *Top 20 Art Exhibitions Of 2019*. [online] the Guardian. Available at: <https://www.theguardian.com/culture/2019/dec/15/top-20-art-exhibitions-of-2019> [Accessed 6 May 2020].

Singh, A., 2018. Artist Olafur Eliasson Installs Melting Icebergs in the heart of London. *Telegraph*, [online] p.1. Available at: <https://www.telegraph.co.uk/news/2018/12/11/artist-olafur-eliasson-installs-melting-icebergs-heart-london/> [Accessed 6 May 2020].

Victoria and Albert Museum Dundee. 2019. *V&A Dundee · Up-Sticks*. [online] Available at: <https://www.vam.ac.uk/dundee/exhibitions/up-sticks> [Accessed 6 May 2020].

Vimeo, 2020. *MAS DAFB: Up Sticks*. [video] Available at: <https://vimeo.com/389261707> [Accessed 6 May 2020].