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Proposed question for independent inquiry: 'How can designers determine the functionality of a material in surface pattern design through the means of communication so that it can be seen differently?'

Surface Pattern Design, my current practise, is an artistic focus on pattern that is designed different context and concept. *Pattern, Material, and Communication* are the three keywords I will be focusing on. I am interested in how artists demonstrate pattern and textile functions. Seeing how the functionality of material demonstrates an important narrative is also beneficial. I want to investigate the experience of design, its sensory functions to question how pattern affects textile properties.

PATTERN

Pattern is defined as “a regular arrangement of lines, shapes, and colours” (Oxford Learner Dictionary, 2021). As a student studying Surface Pattern Design, pattern in terms of design elements establishes a meaningful approach. Pattern design is a technique that fascinates me. Not only does the structure and behaviour of pattern cause me to struggle to believe its ability, but the use of design in pattern has an infinite number of possibilities for development.

Around the 1800s, the Arts and Crafts movement paved the way for the creative industry to provide a rich history. William Morris, a well-known artist, as shown in Figure 2, Morris' '*Acanthus*' (1874) pattern pushed the boundaries of surface pattern design. William Morris' interior design elements, such as wallpapers and soft furnishings, contribute to my admiration for him. Scale, form, and colour are the three most important factors to consider when forming repeats. This is supported by the 19th century artist Owen Jones "Form without colour is like a body without a soul." Jones adapted a design language to further the modern world by identifying cultural and religious motifs in design where he wrote '*The Grammar of Ornament, 1856*'. Supported by the Arts and Crafts moment in the 1800s with Morris' repeated motifs with soft beige tones and gestural natural forms. Following this period, design evolved, and artists were inspired by Morris' skill and technique to create their own patterns. Clearly, artists, like me, have questioned the possibilities of pattern making. Walter Crane, heavily influenced by William Morris, designed children's books in a similar design style in the early 1900s. As a result, while William Morris created pattern for an interior context, Crater challenged this and altered its context in his own work. As a result of this, I question the design battle that has battled from hundreds of years ago to the present day. The meaning of pattern, however, remains the same: it is a specific arrangement created by a designer.

At the best of times, the skill of hand repeating motifs is difficult. Morris's work, like that of other historic artists, has been investigated and dissected into stages of the design process. Variable Projects with Adam Marcus is an example of a process for disassembling Morris' '*Acanthus*' (1874) pattern, deconstructing his fauna motif identified as a 'Curve Network.' The project delves into what is different today and how technology is used to create a hand-drawn pattern like William Morris's. The difficult elements are being questioned, especially now that we have digital technologies to develop. 'These patterns, often associated with the British Arts & Crafts movement, are celebrated for their floral exuberance and exceptional visual richness,' states Marcus (2016). The essence of Morris' designs allows creative practitioners like myself to question and preserve the history of pattern making. "Repetition was essential for carrying out the exercises, but scaling up the surface

patterns meant that there was no longer a repeat; thus, the repetition was lost, but something else – a significant and eloquent artistic expression – occurred” (Johnstone, 2017, p.324). Johnstone questioned the possibilities in design by challenging pattern. Pattern, spatiality, and textile behaviours were challenged, and boundaries were crossed in the areas he investigated. The scale of the repeat in Johnstone's experiment determined its 'artistic expression.' There are numerous factors to consider when designing a Surface Pattern. In my practise, it is critical to understand the significance of scale because it unquestionably determines its functionality and principle.

Pattern composition creates structure and form. According to Feagin and Maynard's approach to seeing composition philosophy in aesthetics, "it is my design to render it manifest that no one point in its composition is referable either to accident or intuition" (Feagin & Maynard, 1997, pp.208-209). The previously mentioned regular arrangement allows the designer to compose a structured piece of work, whether created by hand or digitally. Figure 2 depicts the deconstruction of pattern making, with its composition being tightly composed in terms of shape range.

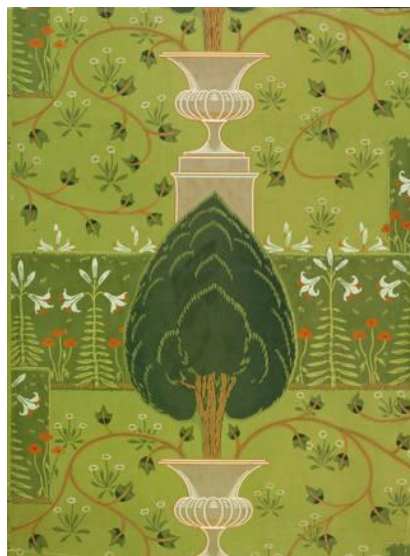
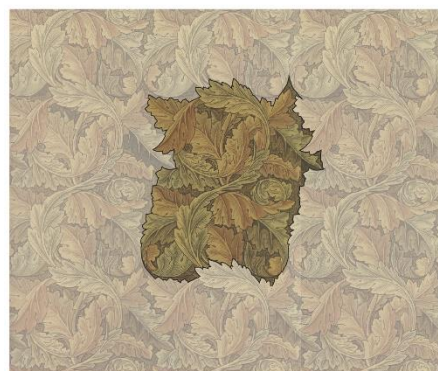


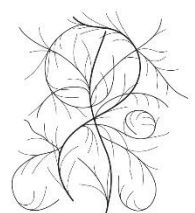
Figure 1. The Formal Garden, wallpaper, designed by Walter Crane, manufactured by Jeffrey & Co., 1904, England. Museum no. E.5101-1919. © Victoria and Albert Museum, London



Acanthus (1874)



Isolated Tile



Curve Network

Figure 2. William Morris, 'Acanthus', 1874, Variable Projects



Figure 3. Denise Anne, Random Pattern, 2016.

MATERIAL

In art and design, the term 'material' refers to a variety of things. Material can refer to the physicality of an object while also contradicting the narrative of an artist's work. The (im)material things and objects dictate its financial hold on the consumer and the artist's careful statement. According to Ullrich (2006, p.60) 'Banksy: Urban art in a Material World,' 'Banksy seeks to use rather »inappropriate« and materially worthless objects, or at the very least to/keep his material costs as low as possible.' Banksy, a well-known urban artist, uses street art to convey powerful political messages. Ullrich writes that Banksy's art is not physical or functional in terms of material, but rather powerful and heavy in its message. This suggests Banksy recognises the value of originality. Banksy's unnamed street art in Figure 5 demonstrates an immediate purpose in its identity. His work clearly has a narrative that allows his audience to translate an emotional response. The artist is unconcerned about its monetary value but creates something distinctively original and one-of-a-kind. In addition, Marcel Duchamp uses the same non-functional idea to create art. These artists did not create material for the sake of monetary gain or consumerism. In fact, Marcel Duchamp's 'fountain' (1917) is lost within figure 4. Only a replica, signed by Duchamp himself, remains in the hands of curators. Although the physical material has been lost, the meaning and impression of the form has been preserved and passed down through history.

The Oxford dictionary defines 'Material' as "denoting or consisting of physical objects rather than the mind or spirit". Evaluated as a pure object in its physical form in the material. This is in contrast to the statement, 'Objects and artefacts are not inherently meaningful: rather, they are made meaningful through social interaction such as strategizing' (Whittington, 2006, pp.615-629), in which the object is strategized and meaning is formed through its interaction with the artists and the consumer. When you think about it, the word 'Material' or 'Materi-' comes from the Latin word 'to matter.' As a result, in my evaluative opinion, the 'matter' could be its physical property or the connotation, which is its purpose and translation of the material.

The question of why materials matter in the creative industry allows artists and designers to understand the potential of their work's sense or tangibility. Unexpected occurrences can occur during the creation of art due to the properties of the material. For instance, an explosion in the kiln caused by bubbles in the clay, or when mixing dyes in the lab, where a single drop can change the entire colour function. The unexpected, on the other hand, can magnify senses because it is perceptual. Banksy's unfunctional art is clearly demonstrated by his powerful displays and Duchamp, demonstrating that the meaning of his material cannot be lost, even with its property.

The value of physical material in textile design, on the other hand, can be just as powerful. Textile design in my practise is closely related to how materials can be adapted and designed with to produce a pattern garment or lifestyle product in a different context. There is a clear significance in how textiles require the material to tell its own narrative. According to one article I read, "I hope there is a space for the viewer to inhabit between the source material and the physical outcome,

demonstrating the idea of territory in material and how there is meaning in this process.” (Williams and O'Reilly, 2005, p.277). Gerard Williams and Sally O'Reilly assess their surroundings by combining space and sensory experience from a single material. Figure 6 shows Hannah Croft demonstrating the same understanding. The material of the artists' influences me to understand the importance of material; however, I question the possibilities in how material can create a sensory experience that can change and depend on its space and function.

Art is curated, studied, and frequently passed down through ancestors. Collections are most often inherited and handed down. These discoveries are reshaping the worlds of art and design. Edmund De Waal, the fifth heir to the 'Netsuke,' documented his findings in a biography in which he documents past letters by Jules Laforgue. 'La revue Blanche', a journal where Laforgue writes around 30 letters on the grand furnishings and rooms of Charles Ephrussi, which Waal has now inherited, is discussed in Chapter 7, The Yellow Armchair. "In your bright room, where the note of the yellow armchair bursts, yellow, so yellow!" (Waal, 2010, p.67). In this room, he feels alive. He builds his life around colour. 'You can feel the space in these letters' (Waal, 2010, p70). The material has sentimental value, referring to the Latin meaning "to matter." Material care and meaning are sometimes lost. Like Duchamp's unfunctional 'fountain replica' found in Figure 4. Also, the 'Netsuke', as shown in Figure 7, holds a lot of meaning and worth to it.



Figure 4. Marcel Duchamp, fountain replica, 1917. The Tate



Figure 5. Unnamed Banksy street art. Nottingham. Image from Banksy.co.uk



Figure 6. *Patinated Metal Applique* on fabric, by Hannah Croft, MUUNA, Material Driven



Figure 7. Uncle Iggy holding the Netsuke in his apartment, Tokyo, 1960. Edmund De Waal.

COMMUNICATION

The final keyword that I have considered is 'communication,' which is derived from the Latin noun 'communicare,' which means to share. In a more technical sense, we communicate through various channels, whether face to face, online, or otherwise. In design, the same principle applies. Communication in design demonstrates understanding of the design itself, integrating development approaches, and determining function.

Technology is a modern tool that we primarily employ for communication. Artists digitally document their processes in order to communicate with their global audiences. In the article 'Arts-Based Educational Research: The Challenges of Social Media and Video Based Research Methods in Communication Design Education,' communication has been challenged and studied. Figure 8 depicts how students were given various opportunities to communicate their design in digital formats such as 'Snapchat', 'GoPro', and post-it notes. determining whether photography or film was the best method. 'Filming their behaviours in the studio was problematic, as the participants felt self-conscious and, to a degree, acknowledged that they conducted themselves differently to their normal routine.' they wrote, (Marshaley, 2019, p.734). At times, live film made students feel uneasy. Contrary to

popular belief, I believe that the students communicated effectively by being able to see what their peers were designing while designing their own work. Students were able to design with inspiration thanks to the various perspectives.

The study on film and live streaming is supported by the article 'Live mobile collaboration for video production: design, guidelines, and requirements,' which clearly shows how live streaming allows designers to captivate their processes by joining live stream services with other artists in collaboration who may be thousands of miles away. Visits to shows and exhibits are not possible in the current climate. As a result, people can still feel connected using this alternative method. According to the article, 'By providing a seamless way for users to collaborate, navigate, and bookmark media streams captured around them.' (Comput, 2014, p.694). This informs my perspective on the value of live filming and staying connected.

Figure 9 depicts Sonia Carrasco, a fashion designer who engaged in a live stream to demonstrate a garment collection. Carrasco has shared her virtual experience on social media platforms at the same time that her fashion film is available. Although live streaming London Fashion Week allows for connection, human contact is ultimately lost. Normally, London Fashion Week would be experienced in person, with a physical audience and a sense of being present at the venue. Mark Wong, in his article 'Hidden Youth?', also questions the limits of human contact. In the digital age, a new perspective on the sociality of young people who are 'withdrawn' in their bedrooms.' Wong summarises his article with three keywords: 'online, social connections, and social withdrawal.' Mark Wong's article is conceptualised by these three keywords. Unfortunately, in this digital age, human contact has been limited. The signifier, which is online media, allows the signified, or us, to feel our connection or constraint on media. 'Technological platforms can be a valuable space for young people to feel a sense of belonging, solidarity, and connectedness' (Buckingham, 2008).

Unfortunately, from a personal standpoint, the limitation of human contact has an impact on the progression of a project study in my practise. Comput, on the other hand, makes an excellent point about how media streams enable collective artists and designers to collaborate. As a result, while there is no direct personal contact, the face-to-face online experience contributes to a sense of belonging.

Art and design have a language of their own. From my experience, designing necessitates the need to create a narrative and allow the viewer to comprehend and depict the meaning of what is displayed. According to a book that guides this way of thinking in practise, 'Things are observed, registered, staged, documented, estranged from their usual context; they are actors upon the stage of everyday reality in a medium whose psychological and philosophical dimensions are taking on increasing importance.' (Weiermair, 1998, p.6). A true meaning is revealed here by exposing the perceptual influence via communicating design. Figure 10 depicts a communication technique for still life photography, which is primarily used for drawing and observation techniques in fine art. Morandi shadow drawings, derived from the artist Giorgio Morandi in Figure 11, are used to depict the physicality of objects while communicating the objects' message.

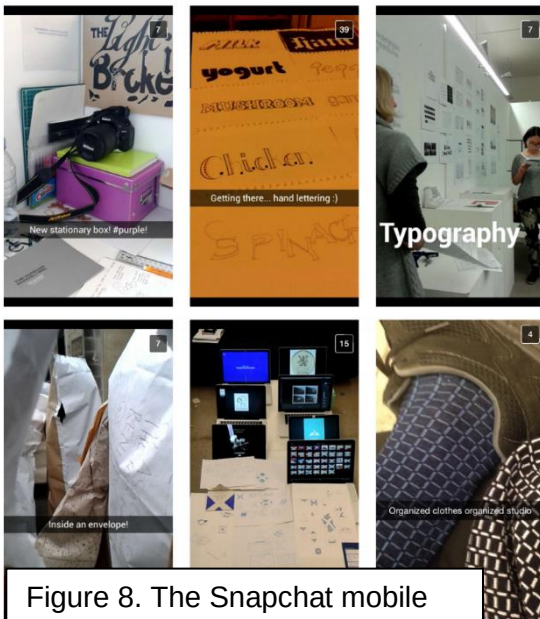


Figure 8. The Snapchat mobile application allowed the participants to capture spontaneous images of studio life as it happened. © 2017, *Arts-Based Educational Research: The Challenges of Social Media and Video Based Research Methods in Communication Design Education*, 2019.

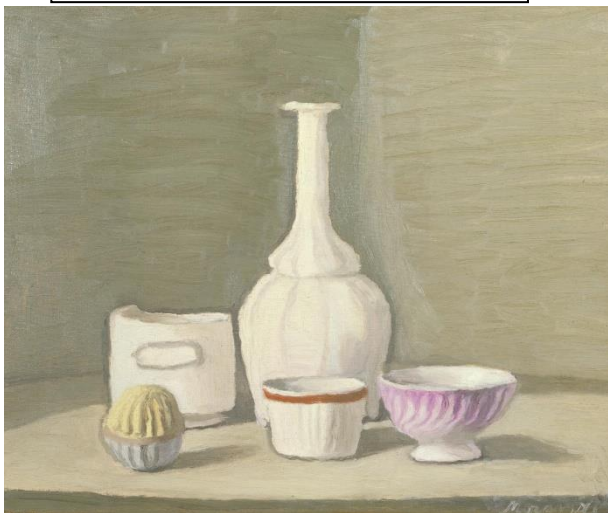


Figure 11. Giorgio Morandi, 1946, Still life, Tate Gallery

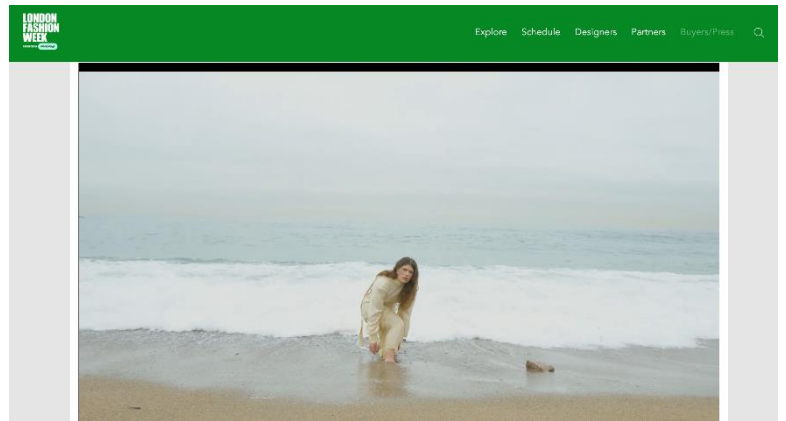


Figure 9. Sonia Carrasco Spring Summer 21, London Fashion Week.



Figure 10. Tony de Wolf
Still Life Pots with Egg
Oil on board
19" x 16" 2015

Consequently, Surface Pattern design has been a working area where I have been able to fully inform my ideas and study approachable techniques to produce art that reflects my style. *Pattern*, *material*, and *communication* are the three keywords researched that have allowed me to question not only their physical attributes, but also the meaning behind them, resulting in a new perspective on the words. The leading question has piqued my interest in learning more about what it means for pattern design results based on material and substance, and why communication is perceived in different ways. Personally, I am intrigued with the extended understanding of others' views depending on senses, sight and feeling.

It is fascinating how William Morris revolutionised the Arts and Crafts movement in the early 1800s and continues to be a huge inspiration in learning structure and pattern form for skilled pattern designers. Personally, I am mesmerised by the function of pattern in the distinction between handmade and digitally created pattern design. The same can be said about the value of objects by Edmund De Wall; in my opinion, art retains significant meaning even when the material decays or its physical properties change over time. A pattern or material's origin is always held.

The keywords have led me to a question that acknowledges the study of technological and in-person engagement with design. As a result, different perceptions of the design can be communicated. Communication is essential in all aspects of design. The strengths and weaknesses of pattern design that have been communicated are especially encouraging for development. In this case, the pattern can be held in any material, but it must be communicated to be understood. Giorgio Morandi is a great example of how to use objects and materials to determine the function of form. Shadow and outside elements shape the art, which is then understood and communicated. This has finally led me to ask the proposed question, 'How can designers determine the functionality of a material in surface pattern design through the means of communication so that it can be seen differently?'

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