

Question: Understanding fabric behaviours; does fabric have a sensory effect on the visual and the tactile within Interiors.

Student Number: 2104184

BA course title: Surface Pattern Design and Textiles

Supervisor's name: Gwenllian Beynon

Word count: 5,022

The concept of sensory impact is employed when an object or entity engages in a physical action that evokes a memory or preference, namely, a scent or selection of fabric due to its tactile sensation on the body. Our senses serve as a repository of all our information, preserving it until we require a deeper understanding (Cowan, 2015). Stored securely, pleasurability in terms of experience prompts us to be inclined to buy the material. Positive interaction obeyed by an installation or immersive room remains within the individual, reiterating return as it was something they had never seen before. Undeniably fabrics possess tactile features, namely by weight or woven structure enhancing our experiences as we discern the contact gained, by placement on the body or positioning in an interior setting. Mannerly arranged, fabrics situate in classifications according to process, production and functionality. Inquiring surface textures and functionality, Rùthschilling (2008) states that surfaces have significantly evolved in everyday life, and the phrase surface design is no longer exclusive to a single material, present-day printed textiles can be applied to 3D corporality. In this paper, I will be examining the physical properties of fabrics, dividing them into categories namely, fabric type to functionality and practicality within garment construction or how they are established within Interiors. Exploring Anni Albers' delicate floating structures, Llio James' application of desired process, the incorporation of language both physical in terms of naming and resonance of work creates a devotion and appreciation of tactility and how it's used diffusely. Analysing and inquiring emotional responses to fabrics enhances awareness as we think deeply of what we see and why we see it. The emotional engagement within Design is the most important aspect in user experience, a tactile methodology should be applied from the beginning to secure the observer, creating a long-lasting connection from artwork to perspective as the individual can almost confide in the piece or resort back to it in times of hardship. It could be argued that fabric is entirely for the motive of visual almost out of bounds to the consumer, should there be a barrier in terms of contact with the pieces as ultimately, the potential of damage is likely. To establish, makers must recognise the fabrics used, studying their external surfaces namely, fibres and structure.

Fabrics are designed and fit for purpose, categorised into both Cellulose and Synthetic fibres. Canal et al., (2007, p.445) identifies the components of Textile Fibres as "polymeric materials." Mattingly (2013) dissects "polymers" as "poly" implying "many" and "mers" as

“parts”. Many almost generalises the subject matter as we query its significance in the Textiles Industry, contextualising a scale or a quantity as a depiction of multiples is issued. Equally, parts advise breadth of supply considering commodity and this idea of transferability. Understanding the classification of Textile Fibres is often strenuous as there are numerous principles, namely, origin. Recognised above, if a fabric is a Cellulose fibre for example wool, cotton or silk, or a Synthetic fibre, for example polyamide and polyester, thus determines the basis of origin (Canal et al., 2007, p.445). Fibres saturate us, they can be found in our homes or in medical instances (Horrocks et al., 2000, p.44-45), however, to be considered a Textiles fibre, the material must possess 2 vital characteristics, namely “Essential” and “Desirable”, thus determining the admirability of a fabric (Kiron, 2022). Tactility is the foremost counteraction of admirability as the feeling of fabric by hand surpasses how the fabric appears on display in a shop or as part of an exhibition, however, it could be argued that the washing and wear properties of fabrics further persuade consumers as today they require convenience attaining simplicity. Longevity of fabrics must comply with costly prices of often higher quality fabrics such as silk accompany extreme prices due to their nature or if they have been sustainably sourced or made, causing frustration of consumers as their products do not wash in line with instructions given.

Textiles play an emphatic role in our understanding of the world. Continuously striving for aesthetic or creating idyllic surroundings, often, our own perception of the natural world becomes exhausted. Despite incorporating natural elements, questioning the outside in notion, the capabilities of natural components are not fully explored in terms of possession of an area, devising and telling of a story begun in the location. Foraged natural elements generate appreciable dyes that can also be formed by household waste such as onion skins and orange peel. Objects whether favourable in terms of touch or unfavourable within the instruction of scent, can be as noted taken from and applied in varied instances.

Miscellaneous objects create an opening for inconsistent perspectives as their formulation in a space is unique, ultimately offering a breadth of responses. Experiences fabricate feelings of gratifications as essentially, instruction is appointed. The faculties of senses; sight, touch, smell, taste, and hearing have become deserted when evaluating a space, fundamentally this ought to be paramount. The application of textiles is decisive over physical experience and interaction of a body within an expanse. Textiles can be described

as a network for congregation as quoted by Mitchell "Textiles function, critically and materially, to connect such chasms as between language and space or words and architecture" (2006, p.342). This initial connection between space and textiles is a commodity to explore. Space is compliant to individuals, whether in organisation of people through seating or the inducing of acts such as queuing. Textiles coincide with an arrangement of space to induce form and interest. According to Merleau-Ponty, the body is a notion that enacts in the interrelationship of the spatial (2012). Being spatially aware comprises of depth and navigation as individuals comprehend their body's position in line with location or expanse. Merleau's-Ponty's theory analyses how perception plays a pivotal role in the engagement of the world. Perception as discussed is a unifying experience that is often shared or altered. Merleau expresses the danger of loss of perception as our sensations have become depleted or questioning of what we see in substitute of how we see it. Merleau also expresses his mentation of a space and the behaviours of a body within it. Ponty's phenomenology of a space apotheosises the components that frame a space for example shape, specific colour, and physiognomy of an object. It can be argued that his theory is a creation of a profound experience of existence that surpasses interaction with senses, "everything that exists, exists either as a thing or as a consciousness, and there is no between." (Merleau, 2012, p.40). The distinction of existence as an in-between from perceiving and perceptual impressions is rigorous to understand. Although fabric is manipulated by physical implementation namely sewing, behaviour and movement is implied by the weather or by interaction of the observer attaining existence questioning the ability to induce change.

Colour in relation to textiles is profound, comprehension of colour theory and in this present case, room colour psychology is required. Colour physically and emotionally impacts us, the application of said medium can determine responses and longevity of thought. The interrelationship of colour and psychological functioning has been explored in much depth by varied theorists. An area of appreciation and external stimuli as we feature within a space. Commonly, ideas of colour theory and its conception are in reciprocation of ideas obeyed by Isaac Newton. Munsell (2012) notes that a physical circular structure was desired by Newton as a means of communicating the appearance of colour, physically dividing them into sectors in accordance of light and dark. This juxtaposition resulted in as we know the

primary colours, red, yellow, and blue. Disputing this, Johann Wolfgang von Goethe (1970) undertook a psychological experiment regarding the enjoyment of colour and its physical impact on organs within the body such as vision (1970, p.7). Projecting his findings into emotional responses as the stance of colours namely, black, and white, visual reactions occurred. Presenting his focus on the eye, more accurately in the retina as generally "it is affected by brightness and darkness, so it is affected by single bright or dark objects" (Goethe, 1970, p.6). To imitate light and dark, he proposes the conventional stating "black, as the equivalent of darkness, leaves the organ in the state of repose; white, as the representative of light, excites it" (1970, p.7). The use of black in expanses or circumstances is perceptible. Frequently, the murk of black introduces it as an area of shadow or ambush. An idea of uncovering or revealing in the behaviours of black as it slowly cascades. This notion can be illustrated through Interior Design, approaching fabric manipulation namely draping and sew tucks. Darkness or the application of a restrained palette can be an area of refuge for Artists/Makers due to the expanse of colour available and the mediums that are also available. Containment and almost this idea of shielding from society or environment is allowing of freely creating, embodying this idea of setting a scene. Many appeal to desired colours for their grounding properties and their means of nostalgia as ultimately, evoking a calming energy is the objective. In the 19th century, it has been recognised that society would paint in caves, a movement in observation of the Chauvet Cave. The Chauvet Cave was extensively explored by Artists, consisting of divided sections in accordance with colour. The Artists would openly conspire, applying the earliest colour inquiries; Red and Black, exclusively the colours that had been devised in the period. Despite the audacious act of applying red, individuals prioritised the dominating shade; black due to their preferences of being in complete darkness in abeyance of the caves. The courageous acts of individuals are the reason the movement has remained a constant. The requirement for creating art which did not exist yet out of reach for the Artists, stimulated other movements to compose an avant-garde rational. Avant-garde thinking expands the inclination of the application of accustomed colour as its motive is to suggest palettes of inapt tones and ambiguous narratives. A suggestive palette within Interiors begins with white walls or a white canvas in photoshop for instance. The application of white within textiles is seen indefinitely, fabrics begin their journey from an undyed state that often comprises of pure white or a cream

shade dependent on the fabric type, progressing depth of shade from natural dyeing to chemical induced dyes that often present more vivid and intense shades. Fundamentally and functionally forgiving, white due to its limited and easily transferrable nature of hue and engagement of light, it is deemed “most always right” to design with (Grant, 2018).

Dominance of shade and colour in situ is seen mostly on large scale pieces. Makers combine and often disregard shades to act in accordance with a pattern or technique, Weaving, a technique of application and almost mirroring as a regulation is needed, Makers provide a distinct crossover of colour that is uniquely for the piece as the layers can be concealed.

Woven, weighted fabrics adorn Interior spaces, their high impact stance provides strength replicating a physical being as we can surround ourselves in the blanket or carpet as we physically use them as a barrier from differing surface texture to differing climates. In fig 1 (Llio James), it is apparent of the bleak nature of design as white is used as a tool for disintegration. Often used to highlight or to make evident, white is generously used here almost to break up the regularity of a seemingly forceful Design.



Fig 1. James. (n/d) *DOT*.

Raised and supported by hand, *DOT* by James (n/d) is traditionally Welsh, denotive of the symbolism of blankets and their heat properties, also, the detection of solace by an entity. Compositionally, the piece is rigid, structured into layers obeying a strict pattern, conducted by the traditional process of Weaving. Woven textiles are comprised of "colour and pattern" (Richards, 2021) colour that is provided to distinct the weft and warp threads, isolating from the prevalent pattern that is often in direction of the structures. The term warp and weft are crucial when evaluating weaving as necessarily the image will be fictitious by the two components. Fabricated by lambswool, a light fabric which emulates a sensual piece of cloth or knitwear. Lambswool is comparable to merino wool as the pair originate from the correspondent, although as separate periods (John, B. 2020). Lambswool creates an admiral and smooth wool that is versatile to home and clothing, merino wool because of the maturity of the sheep, it emits a scratchy sensitivity (Macgregor, n/d). Wools remain the most habitual fabric forecasting the textiles scene, allowing of pliability to create sculptural

and experimental forms, a conversation of wearability and functionality. Llio inhabits her work, appreciating her surroundings as a Welsh woman to instigate her designs, each blanket amorphous in terms of blocks of colour and their placement, resulting in an assorted outcome. The assorted outcome proves significant as the selling point for Llio's work as although multiples are created, comparability of client's pieces will differ as marks and strands will contrast creating a variance of finishes, unique fibres and their colour strength will create subtle or momentous impressions. Weaving is almost challenged in the contemporary world due to the nature of its fabric choice and the rigid duplication that is needed to compose it. It could be argued that Artists have endeavoured reinventing the materiality of weaving to exploit the concept provided, and the sources of the process specifically in Wales at which it is vastly used to create blankets. Blankets provide individuals with consolation, comparable to a warm hug.

Traditionally obeyed by a hand loom, Ade (2014) affirms the origination of Weaving in Wales in presence of the 12th century, habitually creating both clothing and coverings in this manner. The manufacturing process would gradually transpire in the winter as at that stage the wool would be collated and easily accessible (Ade, 2014). As discussed, weaving although the nature of its process, a brand namely *Melin Tregwynt* devised virtually a niche that comprises of perpetual colours and textures suitable for all clients. Their authenticity and adherence of origin within materials is something to applaud, as ultimately this retains popularity and customer experience. It is noted that their tagline is "woven in Wales" thus being direct and effective in their brand naming as it appears that their process remains with them, requisite for sustainability under traceability. Stated on their website "every design we make is unique to us and only produced here in Pembrokeshire" (Tregwynt, 2023) proves additionally attractive as consumers cannot purchase cloth of a similar nature in the rest of Wales. Melin Tregwynt have transcended their exposition from home to clothing making wearable almost coverings to accommodate warmth and security.

Weighted blankets have been explored and revealing of alleviating anxiety according to the Explore Sleep Foundation, (2022) their heavy structure and notion of resembling a physical body "can be beneficial" for stress relief and promotion of sleep. Weighted blankets are also comprised of soft materials appealed as "ultra soft" on their packaging to appeal to individuals. The exterior materials are often chenille, cotton or fleece pleasurable fabrics to

touch and engage with (Page, 2021). Performance of the blankets in terms of how they sit within an interior setting or their behaviour on skin matters, as skin can be of fragility and unique types that can react with fabrics. Desirability of woven fabrics remain as their essence of origination from previous periods creates almost a narrative in homes.

Fabric textures and our understanding is crucial when evaluating their behaviour in a space and ultimately our interaction with them. Textiles evoke a sensory and pleasurable experience as visually they appeal us, also, allow us to engage in touch, a principal part of the decision process when deciding the fabrics, we wear. Sensations within the hand are notorious when engaging in a piece as accordingly we can select and detect the appropriate fabrics for us as equally, each fabric offers a tactile sensation. Tactility and pleasurability as mentioned is greatly challenged in Textiles. Transferring thoughts to appliance of construction and evaluation of suited materials is dependent on the visualisation of the piece in terms of placement within the location. Within the Design process, fluidity and clarity poses direction as a means of aiding one's visual outcome. Through the creation of similar objects that correspond with their inspiration, Maker's work in parallel to the origin of the idea and the communication that will be achieved from effects of the piece. Internal functions and behavioural stances of a building is striking as almost this provides context to an exhibition, whether it be named or influenced by a specific spot, and this enhances the overall performance of the outcome.

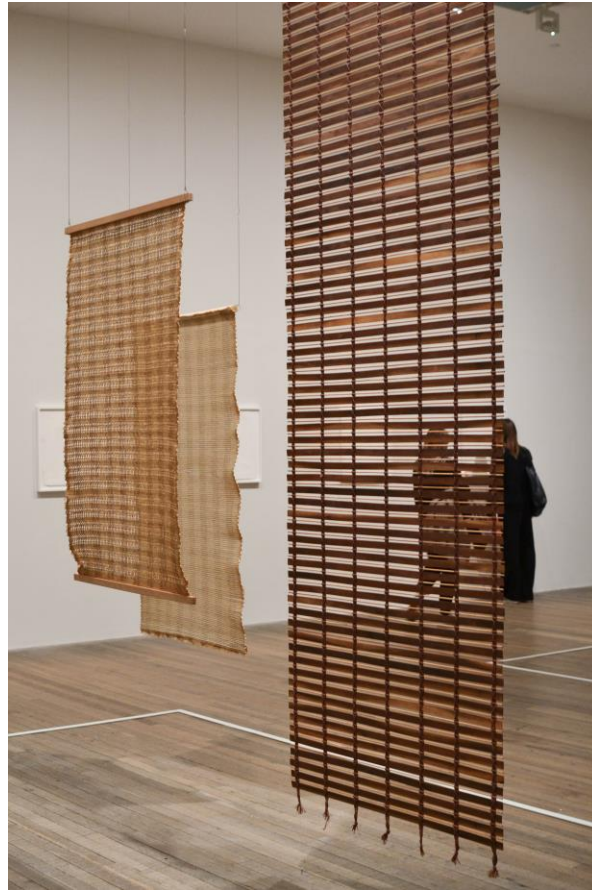


Fig 2. Albers. (2018) *Anni Albers installation view*.

Albers has configured almost a series of varied weighted outcomes, examining desirability in terms of colour and performance of structures as obscurity is indicated. Leading is the darkest of the tones almost behaving as a blind or in aid of division for a room. Orchestrated on a Jacquard loom, the woven process is more controlled as each thread can be arranged or scattered by preference. A jacquard is a mechanism attached to a traditional loom. Devised by Joseph-Marie Jacquard (2018) "revolutionising how patterned cloth could be woven" as quoted by Science and Industry Museum (2019). Paternity was able to be fully expressed due to the now configuration of the loom. The Designer devised interchangeable cards that behaved as the apparatus of control of weft and warp, differing their heights allowing for safe access of crossover of threads. Science and Industry Museum (2019) discusses the approach undertaken by makers, beginning with a drawn pattern whether in repeat or as a placement is later "painted onto squared paper" (SAIM, 2019). Carefully controlled, the cards mimic the pattern ought from the offset as it is then transferred onto the fabric. Intriguingly, the loom is the focal point of the exhibition, reiterating the making process as the observer is made known of the combination of hand and machine-driven

outcomes. The portrayal of almost Anni Albers' life is imminent here as Tate applies physical properties namely the hanging woven pieces, demonstrating Albers' desire for process and engagement with viewers as a narration of a story unfolds. In many images of the installation, female figures are photographed in admiration of the pieces, was this the intention of Tate within the display of pieces. Has Tate tried to refer to the designer's identity and admire her capabilities? Anni was a part of the Bauhaus Movement, of which was highly dominated by men. Her personality distinguished itself through materiality as although there are limitations with any material, Anni prioritised clarity within the visible elements and palpable to ground individuals. Floating stances as shown above, escalate the presence of the exhibition. The ratio of light to material is thoughtfully imagined, a language is almost conducted as the lasting properties of the pieces are difficult to distinguish. Materials act as a means of communication as scale can be extensively examined to transmit sensations of sorrow or pleasure. As discussed, formulating relationships, and returning to engage with is the completion of Anni's work, her sensibility of encompassing herself into her work, "I feel on new ground, arrive[d] at a realization of ever-extending relationships" (Albers et al., 2017, p. 15). Relationships of entity and physical structures is vital, the variable parts create conversations of visibility and opacity as one can situate themselves within the artwork or behind to create a feeling of absence. To be expressive and forgiving in the design process creates a strenuous and passionate designer, they have an ability to behave with an open mind to the depiction of the work and its interpretation, also allowing for the opportunity to let others feel a particular way towards your work.



Fig 3. Paint and Paper Library. (2023) *BLUE PEARL DINING ROOM*.

Interior Design like the classification of fabrics, is divided into methodologies arranged by colour or value of texture. Figure 3 due to its limited scattering of goods can be recognised as Minimalist Design, a sophistication of minute details to prompt curiosity. Subtle hues awaken the senses embracing a whispered colour approach. Whispers of colour can be conducted through dyeing, specifically natural dyeing as colour is dependent on the stance of the fabric, whether mordanted for full colour using household items such as soya milk or chemically induced using Ferrous Sulphate, the desired outcome can be achieved. Natural dyeing as a due to its sustainable application is required today as it almost invents oneself as an above figure, thinking forwardly and thoughtfully examining levels of waste and being aware of the honourable natural world. The idea of gathering found objects to use as tools for dyeing is a motive of Designers as the creation of colour can be entirely unusual. The act of gathering specifically of objects belonging to a region or local area is of importance as this conceptualises your design ultimately, signifying an appreciation of what surrounds you.

Figure 3 denotes Minimalist Design, inquisitive of responses obtained by a correlation of colours, typically a pairing of colours for tame impact. Demonstrating an opposition, the dominating colours of the image are complementary; pink and blue suggesting high contrast, vindictive of the cascading natural stone on the walls. Blushing pink and almost a sacrificed blue behave as means of comfort as the clear division of walls creates a secure environment as we can resort to a desired location. Entitled "blue pearl" immediately a cross section is generated. Cherry (2022) examines the psychology of blue deeming it as unlikely to cause harm or distress as often it is applied within a traditional setting. Blue often refers to the blues interestingly which evokes sadness or feelings of helplessness, however, within the mechanism of this context, blue is used as almost an inviting tool as it is in the background of a dining space where gathering of family is prominent. Evaluating emotional impact within Interiors is required to assign what the space will be and how it can be enjoyed by consumers. Furthermore, materiality can evoke emotional interplay of senses, whether visual or pleasure in terms of practicality as surface texture must be proficient in complying with needs, for instance, a chair in which the fabric would be of a flaccidity for ultimate comfort and prolonged execution. Fabric choice can uplift or bemuse the observer as although in rational of softer, delicate fabrics being forgiving and comfortable for the viewer, rough and irregular textures can also be implemented within a serene location. Figure 3 despite its generous and playful outlook, it could be argued that the materiality of the flooring is unfitting for the essence desired. Tiles despite their capabilities of applying colour or pattern to a room, cause difficulty as safety procedures are then needed to meet the expectations of maintaining a safe home environment. Although imposed as a hazardous material, Evans (2023) from Brush Point Studio discusses how enlarged mechanisms namely blankets and carpets can be applied seasonally for effect for maximal warmth.

Changes as uncomplicated as this will create durability of materials, prolonging expenditure of introductory components. Conforming to societal views of creating a limit palette is unrealistic. The process of elimination regarding components of Interiors, possesses an uneven conversation as there is little to no appreciation of raw materials. Materiality as discussed is the focal point of a space, manipulation of materials with distinct qualities can convey and create appeal to connect with the building's exterior. Prioritising the engagement of individuals, enabling those with similar reliance to participate in your interior setting or a maker's curated exhibition. Curation of an exhibition or a space involves verdict

of choice of fabric, being considerate of the aesthetics to functionality, moreover, considering the two components that will accompany side by side, resonating in your location.

Senses at a basic level is one's visual perception, observing how a property is viewed and how visually the space will enlighten you. A presence within the location whether negative or positive, will influence discovery as recognition of objects will occur. Examining your home style is often of difficulty as energy can be exerted through choice of coloured fabrics however depletion can be occurred as knowledge of where to put to successfully place objects can misconceive your vision. Working within a tactile means will enhance breadth of communication as politely individuals will want to engage, namely with instances of soft materials for consolation. Evaluating the presence of pivotal structures as seen in Anni Albers floating structures, a need for tactility is more prominent than ever as you query materiality. Structurally delicate, the irresistibility of engagement is strenuous as the structures resemble a body that's observing the behaviours of spectators as they brush against it. Remaining tactile and vigilant within our means of creating above all matters. Throughout recent years, the lack of human interaction has depleted our overall sensory experience as we consolidated our screens as a repercussion of being unable to see who we wanted and when we wanted. The value of touch is imminent today as the ability of freely expressing our desires and thoughts can be in line of an exhibition or ideology within a space. Tactility coincides with existence, from first glance we are indulged to touch or physically engage with a piece, the impressions that can be physical because of a piece such as indenting of the skin extends the duration of a piece as it is reminding of the events that transpired, texture adds a variation and attentiveness as elegance and opulence can be conveyed by appropriate fabrics namely velvets and silks.

The sensory experiences obtained by a location or parallel to home comforts, enhances our interaction with the world as we become appreciative of the tangible world. Fabrics are utilised as visual components that commonly elevate the environments within which they are used. Cloth should be explored and promoted for authentic depth of character when establishing an ambient output within an Interior environment. Fabrics are fundamentally instruments for behaviourally encouraging audiences to situate themselves within a space or for critically analysing their experience of touch provided. Many thinkers have

investigated how to create an admirable experience, as earlier demonstrated. Zumthor (2006), who prioritises touch as the main source of tactility over each sense, claiming that the effect of these spaces would when entered “feel you could stay there- that you were not just passing through” (Zumthor, p.42) this ideation of comfortably manoeuvring around a space with ease is a relaxed notion that almost increases confidence when entering unknown territory. He notes the embracement of staying and being able to stay, that is often unfeasible for individuals is of importance as those spaces are compliant of perspectives and perception of everyone.

As discussed, the skin is the first to respond, transmitting feelings throughout the body. Acting as a barrier, our awareness of completely releasing is constrained for many as they question our responses to the corresponding engagement. Fundamentally, fabrics substantially supervise our senses to departure from merely appreciating conventional materiality. Engagement should be applied to textural scapes as locations with the referred to textile technology are immediately elevated.

Bibliography

Ade (2014). *Welsh Wool Weaving - Ade in Britain*. [online] www.youtube.com. Available at: <https://www.youtube.com/watch?v=OvreiNnhfiw> [Accessed 29 Nov. 2023].

Albers, A. et al. (2017) *On Weaving: New Expanded Edition*. New Expanded. Princeton, NJ: Princeton University Press.

Canal, C. et al., (2007) 'Role of the Active Species of Plasmas Involved in the Modification of Textile Materials', *Plasma processes and polymers*, 4(4), pp. 445–454. Available at: <https://doi.org/10.1002/ppap.200600199>.

Cherry, K. (2022). *The Color Blue: Meaning and Color Psychology*. [online] Verywell Mind. Available at: <https://www.verywellmind.com/the-color-psychology-of-blue-2795815>.

Cowan, N. (2015). *Sensory Memory - an overview | ScienceDirect Topics*. [online] Sciencedirect.com. Available at: <https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/sensory-memory>.

Evelise Anicet Ruthschilling and Anne Annicet (2018) 'Slow Design de Superfície e Tecnologias Contemporâneas Aplicados na Moda', *Modapalavra e-periódico*, 11(21).

Goethe, J.W. von (1970) *Theory of colours*. Cambridge, Mau: M. I. T. Press.

Grant, V. (2018). *Designing with White is Most Always Right*. [online] Valerie Grant Interiors. Available at: <https://www.valeriegrantinteriors.com/designing-with-white-is-most-always-right/>.

Horrocks, A, et al., (2000). *Handbook of technical textiles*. Boca Raton: Fla.

Jefferies, J et al., (2018). *The handbook of textile culture*. London; New York: Bloomsbury Visual Arts, An Imprint Of Bloomsbury Publishing, Plc. ("Becoming A Successful Illustrator by Bloomsbury Publishing - Issuu")

John, B. (2020). *Pure wool or merino lambswool... what's the difference?* [online] The British Blanket Company. Available at: <https://thebritishblanketcompany.com/blogs/news/pure-wool-or-merino-lambswool-whats-the-difference#:~:text=Lambswool%20is%20wool%20taken%20from> [Accessed 29 Nov. 2023].

Kiron, M.I. (2022). *Fabric Properties and Characteristics for Garment Manufacturing*. [online] Textile Learner. Available at: <https://textilelearner.net/fabric-characteristics-for-garment-manufacturing/>.

Macgregor, M. (n.d.). *Explanation: Cashmere, Lambswool and Merino*. [online] BAKKA. Available at: <https://www.bakkaknitwear.com/pages/explanation-lambswool-merino-and-cashmere>.

Merleau-Ponty, M. (2012) *Phenomenology of perception*. Edited by D.A. Landes. London: Routledge.

Mitchell, V. (2006). Drawing Threads from Sight to Site', *Textile : the journal of cloth and culture*, 4(3), pp. 340–361. Available at: <https://doi.org/10.2752/147597506778691459>.

Munsell, A. (2012). *Sir Isaac Newton's Influence on the Color Wheel*. [online] Munsell Color System; Color Matching from Munsell Color Company. Available at: <https://munsell.com/color-blog/sir-isaac-newton-color-wheel/#:~:text=While%20it%20appears%20as%20though>.

Noyed, D. (2021). *Weighted Blanket Research Methodology*. [online] Sleep Foundation. Available at: <https://www.sleepfoundation.org/research-methodology/weighted-blanket>.

Page, J. (2021). *What Are Weighted Blankets Made of?* [online] Luna. Available at: <https://www.lunablanket.com/blogs/news/what-are-weighted-blankets-made-of#:~:text=Weighted%20blankets%20can%20be%20constructed>.

Science and Industry Museum. (2019). *Programming patterns: the story of the Jacquard loom* | Science and Industry Museum. [online] Available at: <https://www.scienceandindustrymuseum.org.uk/objects-and-stories/jacquard-loom>.

Studio, B.P. (21AD). *The Role of Textiles in Interior Design*. [online] Brush Point Studio. Available at: <https://shop.brushpointstudio.ca/blogs/news/the-role-of-textiles-in-interior-design> [Accessed 11 Dec. 2023].

TED-Ed (2013). *From DNA to Silly Putty, the diverse world of polymers - Jan Mattingly*. YouTube. Available at: <https://www.youtube.com/watch?v=UwRVj9rz2QQ>

Richards, A. (2021). *Weaving*. The Crowood Press.

Zumthor, P. (2006). *Atmospheres : architectural environments, surrounding objects*. Basel ; Boston ; Berlin: Birkhäuser, , Cop.

List of Figures

Fig 1. James, L. (n.d.). *DOT*. Online shop. Available at: <https://www.llojames.com/shop/dot-dot-dot>.

Fig 2. Albers, A. (2018). *Anni Albers installation view*. Tate Modern, London. Available at: <https://artmap.com/tatemodern/exhibition/anni-albers-2018>.

Fig 3. Paint and Paper Library. (2023) *Blue Pearl*. Online shop. Available at <https://www.paintandpaperlibrary.com/blue-pearl-dining-room>