

Ideation of Woven Textile Art: A Conceptual Framework

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Abstract:

Different textile designers have different theories and methods of proposing ideas that result in unique productions. The adaptation of the theories learned in producing textile design is dependent on the artist or textile designer's critical thinking and creativity. Due to a lack of references, new designers or students were unable to extract the design process, particularly in woven textiles from the existence of a textile designer. This paper will propose a conceptual framework for the ideation of woven textile art. It provides information for students, textile designers, and textile artists to gain basic knowledge of the design-making process. The methodology would be conducted by integrating a qualitative approach where it refers to library research, book, and literature review from journals, articles, observations, and fieldwork. The proposed conceptual framework integrates the introduction of the design process through research drawing of subject matter, idea development, weaving textile process, and woven product.

Keywords — Textile Design, Woven Textile Art, Conceptual Framework

I. INTRODUCTION

This conceptual framework paper explains the introduction to design making especially in textile design. This paper consists of the steps to produce a new product design from zero to the finished product. This paper's content was very familiar to textile educators or textile designers where this framework is not too different from others and these methods can be applied to any discipline in textile design. The reason for bringing up this paper is to share the basic knowledge with the public on how to become a good and well-educated designer in design making, especially in the textile field. The conceptual framework of this paper will go through a few steps on design making which consists of the research study on the subject matter, idea development on motif and pattern, product making

process, and the finished product. It is hoped that this paper will assist beginners and others to master their field in the future. The further study for this paper is more focused on woven textile art production.

Textile design has a broad definition. It started from the ancient time when primitive man used the textile for shelter made by hand until the invention of the machine to produce the sophisticated textile craft and products. The artistic skill and modern technology were the complex combination of elements to represent a textile design [1]. Textile or fibre artist has combined traditional technology on producing textile design the new technology to form a new aesthetic or turn it into a sustainable design [2]. After combining the colour, imagery, pattern, and composition, it will form the textile design [3]. Textile design is the way to construct or decorate the

surface of the fabric by implementing print, dying, woven, waxing, knitting, embroidery, and so on. It can be produced manually or by machine. Textile production and industries were produced by yarn designers, colourist designers, woven designers, knitted designers, carpet designers, print designers, and so on. All the designers reflected the needs of textile production and the market [4]. Textile design for industrial purposes must have a high aesthetic value and take into account aspects of marketability, suitability of materials used, production techniques, and function to society. With that, the production of textile products will be of better quality with the existence of organized textile design practices [5].

Textile art is the process of making a creative textile that involves the use of textile material as its physical medium [6]. The textile materials can be natural or man-made for example cotton threads, silk, ropes, tires, fiberglass, and many more. The expression of textile art can be in the form of tapestry, textile design, textile sculpture, and installation art. Woven fabrics are made by interlacing two sets of threads at right angles in a form of 90 degrees to one another which involves the warp (vertical thread) attached to the loom or frame and weft (horizontal thread) in and out passing through the warp thread [7], [8], [9]. Woven textile design basically can be seen from the rough exploitation of its structures, materials, and also colour [10]. The woven textiles can be made by hand or by loom. In ancient times, woven textile was made by hand and was also known as non-loom woven until the invention of sophisticated machines to produce woven textile. Weaving is also known as the old craft of a man [11]. The weaving process has been practiced for 26,000 years, and where this weaving was used as a human need until nowadays. It is also said by [12], woven also known as the old craft and the time it's come is still not clear or unknown.

According to a journal paper in the design studies area stated that weaving design is complicated long-term creative process where it involved two particular problem-solving designs which are visual designing and technical designing. Both of these things are significant elements that must be taken

into attention before the project is done [13]. Good weaving results are often well-known among laborers and depend on the production process including the use of materials, intensive time, as well as the use of a lot of energy, depending on the difficulty of the weaving project to be produced.

The weaving process can be divided into two categories which are nonwoven fabric and woven fabric. Both techniques and methods are textile crafts that produce images or pictures. The pictures from the weaving technique always display abstract and the production of woven is not only for attire but also can be a decorated craft for ceremonies and ritual purposes as well [14]. In this paper, the researcher will provide the framework for doing the design process for woven fabric in woven textile art by using a table loom machine.

II. LITERATURE REVIEW

This study is about the conceptual framework of woven textile art ideation. The construction of this framework is adapted from two theories on producing the next project. Due to the issues in getting data collection, the researcher chose to refer to the theory by two sources only named Theory A and Theory B. The first writer is, Fang-Wu Tung who wrote a journal focusing on creating the new product concept of rush weaving products and collaborated between designers and local craftspeople. The result of this research will be a reference for the craftspeople and designers for the development of craft art and design practice [15]. The researcher had shown clear methods of producing textile design products for commercial purposes (refer to Figure 1). Tung's theory named Theory A refers to the co-creation method (see Figure 2) proposed by Sander and Steppers. Co-creation is the method of creating something new into existence method. Tung produces the weaving product with a rush from a local natural source. The theory begins with research on craft and identifying the problem, opportunities, and what to design. Then, design development begins with sketching,

discussing, prototyping, and presenting the product. The shared knowledge will be shared with others.

was generated after gathering the information from Nadya Wang’s report in her article in 2017.



Fig 1: Different forms of visualization through the development process (Tung, 2012)

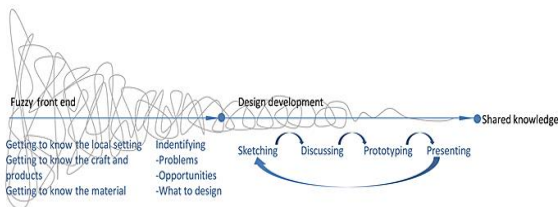


Fig 2: The combination of Tung and Sander and Stepper’s theory (Tung, 2012)

The second theory, Theory B is by a Malaysian fibre textile artist named Anne Samat. Detailed information of her works was gathered from an interview session with Nadya Wang [16]. She explored the art of Songket and Malaysian identity with woven sculpture through installation and tapestry techniques. She focused on material from fibres and discovered objects as the key elements of her art and explored the woven sculpture by using her hand and loom. The artwork’s inspiration is mostly from her surrounding with traditional Songket and also Pua Kumbu inspired by its motifs and colours. Most of her artworks show aesthetic value and are mounted on the wall. The thing that I love about this artist is, the artist produces the artwork with simple steps and expressed it with a high impact. She began her art by producing a simple sketch and sometimes only she can understand it, then she would plan for the materials and the weaving process is on its way, as she told Wang. In general, the flow chart below can show the flows of the artist who produced her artwork. Figure 3 below



Fig 3: The data analysis about Anne Samat’s textile production process. (Wang, 2017).

III. METHODOLOGY

This research employs a qualitative approach related to my topic where it refers to library research, book and literature review from articles and journals, and observation and fieldwork. The data analysis for this research was gathered from the journal and article previously. The method to analyze the data is by doing a summary of the design practice from the related theories. This study will present a conceptual framework based on Theory A and Theory B studied. The researcher will show the detailing of each element from the new framework through discussion and fieldwork. The framework will show in the chart. The fieldwork will show in the table contains the process of woven textile art making starting from research drawing, motif and pattern development, weaving process, and the execution of the final product.

IV. RESULTS

The from both articles and journals that had been gathered, it was found that the frameworks by this artist or designer were not too different where both have the design background. The method and theory used by Tung and Anne Samat have similarities in steps 1 and step 2 (refer Figure 4 and Figure 5) which involved the research on the product’s concept or subject matter and sketching. The difference between these theories started from steps 3 to 5, where they used different names and steps before they become the end product. Tung produced functional products, while Anne Samad only

produced artworks for aesthetic purposes and not for commercial.



Fig 4: Theory A



Fig 5: Theory B

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This study was very agreed with her theory when she does for the prototype before producing the real product. This method is the safe way and can

consider as product testing before it goes for the commercial. However, the theory by Anne Samat also can be a reference, especially for artists from other fields besides textiles. The way she produced the simple sketches before producing the artwork does not matter because the interpretation of art is different based on their understanding. The key elements of her artwork are focusing on its materials and weaving process because she wants to show her trademarks. These two examples can be as the reference for conducting my framework, where this framework can use for both types of artwork or products.

The conceptual framework in this paper showed a few methods and processes to create textile products starting from the research drawing, idea development of motif and pattern, and the weaving process before it became woven textile art. This paper showed some visuals and descriptions of the related topic from a few points of view of the artist or designer. This conceptual framework paper will share examples of woven textile art inspired by the subject matter from flora motif by adapting both theories from Theory A and Theory B. Figure 6 below shows the proposed process of woven textile art making.

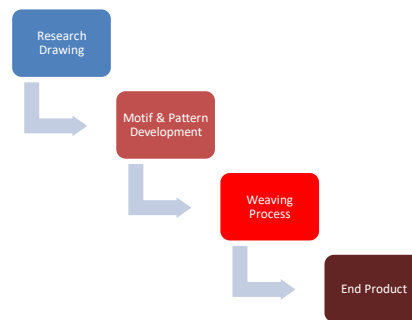


Fig 6: Conceptual Framework

V. CONCLUSION

In conclusion, the woven textile art can be interpreted as the concept, material, technique, process or methods involved in expressing the textile art to form a functional or non-functional textile art.

The frameworks produce by each artist or designer in generally was very useful to others beginners or students to practice in their textile design making. The way them interpret the method maybe different, but the outcome of the end product is the same. Sometime, they are using the same methods, but at the end they are produced the different product either for functional art or non-functional art. From that, we can see all the artists and designers have their own strength on focusing in their field. Some of them are very particular on design research so that they will get the best info before doing a product. In addition, the drawing skill among the artist or designers is very important, besides they also need to have the good knowledge about design practice. This paper had shown the detailing methods on producing the creative woven textile art which can use for beginner, students and textile designer to express their artworks or product making especially in woven product. Weaving process in this paper is quite detail and the result will be the best if the beginners or students and textile designer followed the whole step without skip the process. Techniques and materials are the important elements should be more pay attention. Through these elements, it can represent the main characteristic of woven textile art.

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