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STORYTELLING PATTERN IS...
AN ENDLESS CHAIN OF IMAGINATION

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ABSTRACT

STORYTELLING PATTERN IS AN ENDLESS CHAIN OF IMAGINATION

Daily life resembles a textile pattern. Both are built on forever by repeating things. Both transform every second by the effect of chance. The repetition of pattern relaxes us, and the appearance caused by the chance inspires us. Both trigger a chain of imagination in unique harmony. I narrate a story in textile pattern to cause it. Textile pattern is a medium to express the chance. Any pieces of daily life become a pattern. The pieces of daily life, which are discovered by the “third eye” (different angle than usual), become a point of departure of the chain of imagination. The viewers have freedom to interpret the design in the way they want. They connect their personal memories with the design, which makes the differences in reaction. The story continues to be narrated while transforming its appearance. Storytelling is a succession from designer to viewer, as if to draw a spiral. Storytelling pattern is an endless chain of imagination.

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DAILY LIFE RESEMBLES TEXTILE PATTERN

One of my patterns is named *Everyday*. (fig.1) The pattern consists of one single screen in a square shape. I tried to experiment by rotating the screen for every layer and by overlapping the patterns in random order. Actually, I had a plan about the direction of rotation and color structure, though, in fact, I printed very intuitively. (fig.2) I don't know why. It might be just an idea or my fickle character acting out. However, as a result, the pattern made in this improvised way really inspired me. There were unpredictable shapes and effects of overlapped colors on the fabric. I was really into the hand printing work as a way of generating new shapes and colors. It seemed an endless chain of imagination.

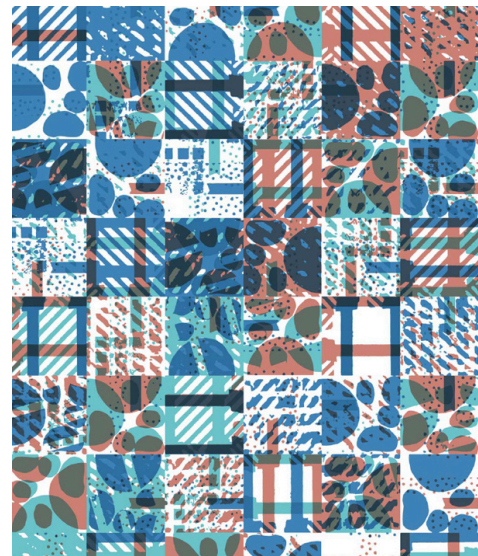


fig.1 Miwa Akabane; *Everyday*, pattern design, 2011 (planned design)

The pattern and the improvised printing way let me remember daily life as ordinary but special days. Daily life resembles a textile pattern. Both textile pattern and daily life have two different aspects. Daily life built by repeating things which seem to be monotonous not dramatic, but in a rhythm. For example, the sun comes up and goes down everyday. Similarly, a textile pattern repeats a motif in keeping to a perpetual rhythm. In *Everyday*, one single screen was repeated. On the other hand, and at the same time, daily life has another aspect. Daily life transforms every second by chance or unpredictable events in daily life. The sunrise and sunset change day by day. One day suddenly a convulsion of nature might occur in my home town. A few years ago I did not expect to live in Sweden. There is nothing the same than usual days. Similarly, textile pattern transforms the appearance every moment. The appearance is influenced very much by unexpected things, for example, the users, the spaces, the light, the given shape, the passed time and so on. These elements are not controlled by anyone or anything. Try to imagine a girl wearing a dress with a printed pattern. The girl turns round and round like dancing. Her skirt billows out, swings and twists along with her movement: So does the pattern. The appearance of the pattern also continues to change.

Daily life resembles a textile pattern. Both are built on forever by repeating things. Both transform every second by the effect of chance. The appearance caused by the chance inspires me, and trigger off an endless chain of imagination as in a word-association game. I believe that this "chain" provides me a trigger to notice more colorful life. The chain of imagination expands our world. My purpose is to narrate such an endless chain of imagination with my textile pattern. I'd like to propose that storytelling pattern is an endless chain of imagination. And the story continues forever with various things or people as if to draw a spiral. In this essay, I'd like to investigate this idea.

Everyday (story)

as usual days, but special days.

Today seems like the same as usual days.

But, in fact, there is nothing the same day in a usual day.

Today is somewhere different from yesterday or tomorrow.

Today's sunrise came at 3:46. Tomorrow's comes at 3:44.

It will come at 3:35 in a week.

Everyday is made up of such days.

Such days lengthen into weeks, weeks into months,

and months into years.



fig.2 Miwa Akabane; *Everyday*, pattern design, 2011 (hand printed by improvised way)

STORYTELLING PATTERN IN A NEW WAY

In *Everyday* work, I thought about storytelling in pattern in a new way. Someone said that the improvised hand printing resembles exactly the writing of a text and the telling of a story. His words made me notice how to tell a story in textile pattern. I'd like to consider that storytelling in textile pattern includes the surrounding of the pattern e.g. the way of collecting stuff, the method of representation (printing, weaving, dying, knitting etc), the receiver (the user or the viewer), the space where the pattern is used, and even the passed time. These elements cause unpredictable things. The unpredictable things make an endless chain of imagination. Daily life is full of chance. The appearance of daily life is influenced by the chance, and it continues to change in every moment. Chance in daily life causes an endless chain of imagination triggering to notice a more colorful life. Daily life resembles a textile pattern. If so, textile pattern is able to cause the chain of imagination. Before I talk about this idea, I'd like to describe about a background of how unpredictable things cause a chain of imagination. I wonder how I will find such a chain of imagination in daily life.

FROM DESIGN GYMNASTIC

Design Gymnastic A.B.C. is a simple and playful sensorial exercise to train faculty of discovery. by stimulating inborn sense of wonder, by stretching muscle of imagination, by making intuitive power full use, the exercise let you be receptive to all answers what lies all around you.¹ — Masayo Ave²

¹ This is a message from Ave's email that I received from her after the *Design Gymnastic* workshop, 5 June 2011.

² Masayo Ave, born 1962, a Japanese architect/designer and founder of Haptic Interface Design Insititute in Berlin. She is a considerable pioneer who explores the studies on sensorial qualities in the field of industrial design. Since 2001, she has been conducting the design workshops which uniquely deal with sensorial topics in design in various universities in Europe.

Design Gymnastic, is a workshop organized by Masayo Ave dealt with sensorial topics in design. I participated the workshop last summer in Berlin.³ The method used is very simple: just to go around the park and discover the letters of alphabet and numerals in nature, to trim them in square by photo shooting. It may sound really easy but it actually requires a lot of imaginative power and clear visual sense. The participants cannot add or move anything; that's against the rules.

Many of the haptic facts around us are not clearly visible, sometimes because the textures are too small or too big or too vague, or sometimes because of the prejudices in our brain, which are directly connected to our eyes.⁴ – Masayo Ave

As the above quotation, at the beginning of workshop, it was really difficult for the participants to see leaves or flowers as anything more than a leaf or flower as usual. Each of the letters of alphabet and numerals has a unique line of curves and right angles (like a symbol shape, the most important shape to recognize their character) .The participants struggled to see with thinking about a link between the symbol shape and the lawn at our feet.

My digital camera has been working exactly as my third eye: it automatically focuses on and catches what I do not see exactly with my two naked eyes but what I feel by touching, hearing, smelling or by instinct.⁵ – Masayo Ave

However, as Ave said above, the view-finder of digital camera provided us a different view. The outline or the veins of a leaf transformed to just a line by zooming in. The “third eye” made us lose even three-dimensional sense. e.g. a sense of depth. The “third eye” transformed the view between the leaves into just a black shape. Actually, the black shape was a shadow shape of a view of background in the leaves. Then, we came to see the nature in the park as just a shapes or lines. We had a fun to seek new shape or line in a familiar view. There was a different world than usual in the viewfinder of the digital camera. I felt as if I had become “Alice”.⁶



fig.3 A series of alphabet letters and numerals Ave discovered.

In the workshop, I realized the following thing; if people can get a different angle (in the workshop, it is a digital camera as the “third eye”) than they have usually, they can see a different view and perceive “something” never felt before. And then, their prejudice is thrown away by this “something”. They get excited about unpredictable impacts, and the impacts inspire them to expand their imagination like an endless chain of imagination.

³ *Design Gymnastics* at Berlin 2011, 2nd & 3rd June.

⁴ Ave, Masayo., 2008. “Self-portrait and Haptic Interface Design Workshop”, *ILLYWORDS*, no.24, pp5

⁵ Ave, Masayo., 2008. pp5

⁶ taken a main character's name from *Alice's Adventures in Wonderland* written by Charles Lutwidge Dodgson under the pseudonym Lewis Carroll in 1865.

TEXTILE PATTERN AS A MEDIUM

As Ave said, many of the haptic facts around us are not clearly visible. However, textile pattern would be able to visualize them because the appearances of textile pattern are influenced by unpredictable things, and they are the haptic facts around us as well. Textile pattern transforms the appearance every moment. The appearance is influenced by unpredictable things. Therefore, textile pattern can become a medium to express unpredictable things. I consider that textile pattern could be able to provide a different angle, as the “third eye”.

In my work, *walking waking dream* (fig.4,5), textile pattern is used as a medium to express the chance of daily life. With this work I tried to tell a story involved with space. I presented it as an installation work. The work was an effort to provide the viewer with a different angle by expressing unpredictable things in textile pattern. The work presented one single day and it expressed an ordinary scene. It consisted of two different representations of one single pattern. One pattern printed on fabric the other was made by light and shadow in space. Combining the burn out effect with the transparency technique lead the design away from the familiar.

The patterns express a dream which someone (who might be me or anyone) had during an afternoon nap after reading a newspaper. In the dream, something like plants and animals appear. Nobody has seen them in the real world. They are imaginary. The pattern is based on a collage of newspaper. The newspaper express daily life as ordinary but special. Shapes of paper were hand-torn and made really unpredictable and unique shapes. They inspired me and I expanded my imagination to make the pattern. Moreover, in the installation work, I placed three chairs as symbols of daily life. One of them is child size, and the others are standard size. The three chairs seemed to be a small family. The child chair was set on the wall like some kinds of frolicking child. Also, the chair was on a wall made it seems very dream-like. The patterns made by shadows appeared on the wall, the floor and the chairs placed nearby. The shadow patterns had different appearances, for example while the shape of pattern appeared. It varied in sharpness or darkness. The shadow patterns did exist without doubt, though the viewers could not touch them. They could only touch the wall or the chairs. If a viewer touched the pattern on the wall, the pattern’s appearance would soon change. Moreover, the pattern would then also be printed on the viewer’s body. The pattern’s appearances changed every second. Its appearance was influenced by the weather and the sunlight hour by hour. There was nothing the same in its appearance.



fig.4 Miwa Akabane: *Walking Waking Dream*, pattern design and installation work, Group exhibition, *I wait behind the factory gates - for you to finish off the shift*, Färgfabriken, Stockholm, 2011

Walking Waking Dream (story)

I napped for a while this afternoon.

Today's dream was different from yesterday's.

But already, I cannot recall what I dreamt of today.

Now is already past.



fig.5 Miwa Akabane: *Walking Waking Dream*, pattern design and installation work, Group exhibition, *I wait behind the factory gates - for you to finish off the shift*, Färgfabriken, Stockholm, 2011

REPETITION AND CHANCE

In this part, I'd like to explore about repetition of pattern. This is another aspect that both daily life and textile pattern have. Daily life and textile pattern, both are built on forever by repeating things. In the former parts, I explored about what the chance of daily life and textile pattern provide. This gives people the different angle that causes the chain of imagination. Then, what does repetition of pattern give us?

RECOGNITION OF PATTERN

Before I am going to talk about this, I'd like to describe about recognition of pattern. Lizzie Finn⁷ said in a interview, "Humans are programmed to recognize pattern in order to make sense of the world around us."⁸ According to psychologist Alison Gopnik⁹ and colleagues, day-old infants will gaze with intensity at the edges and stripes. Strong visual lines and color contrasts are first clues to the existence of discrete objects. Along with tactile, auditory and movement information, these clues coalesce into patterns with which we first parse the world around us.¹⁰

Then, I try to think about the programming to recognize pattern with the *Everyday* work. One day I showed my friend the *Everyday* pattern. Her impression was really interesting for me. She said, "I feel Tokyo." There are

⁷ Lizzie Finn, Born in London, graphic artist, She has achieved international recognition for her influential and distinctive work fusing hand crafted and digital techniques.

⁸ Terashima, Ayako., 2009, *Pattern Factory*, NY, Collins Design An Imprint of Harper Collins Publishers, pp.147

⁹ Alison Gopnik, born 1955 in Philadelphia, a professor of psychology and affiliate professor of philosophy.

¹⁰ Gopnik, Alison., Meltzoff, Andrew and Kuhl, Patricia. 1999. *The Scientist in the Crib, What Early Learning Tells Us About the Mind*. New York: Perennial, pp. 66-70, 152 Via Michele and Robert Root-Bernstein, "What's the Pattern? Recognizing and forming patterns is vital to the creative imagination", 2011, *Imagine That! Annals of Ordinary and Extraordinary Genius* [online] Available at: <<http://www.psychologytoday.com/blog/imagine/201103/what-s-the-pattern>> [Accessed 16 March 2012].

various shapes and colors in the pattern. The appearance is busy, so it reminded her of Tokyo. Moreover, another friend saying, the *Everyday* pattern seems like a blue check pattern with looking from a distance, though it was noticed by looking from near that there are not only blue but also other various colors, orange, green, grey, black and so on. The shapes of motif were as well. She said that it is interesting that her eyes look this way and that like seeking new shapes and colors. In both friends' examples, they looked at the pattern to make sense of the world around them definitely. The first friend tried to relate the busy appearance of the pattern to Tokyo. The various colors and shapes in the pattern made the second friend's eyes seek the clues to recognize the pattern.

Their impressions were really curious for me, because there were the difference of interpretation by people. I am always interested in the difference of each people's thought, feeling or impression. However, at the same time, I noticed again that the viewer had to have the freedom of interpretation. In spite of the interest, I was probably a slave to narrate own story in my textile pattern. After telling my concept of the work to the first friend, she laughed at her own impression. She probably thought that she made a mistake. So, she was embarrassed at it and she laughed at herself. Though, she did not need to laugh and feel embarrassed. If anything, I should be embarrassed at myself.

RELAX AND STIRRING

The art that is frankly decorative is the art to live with. It is, of all visible arts, the one art that creates in us both mood and temperament. The harmony that resides in the delicate proportions of lines and masses becomes mirrored in the mind. The repetitions of pattern give us rest. The marvels of design stir the imagination.¹¹ – Oscar Wilde, “The Critic as Artist”¹²

We understand what's being said based on the small changes to a given repeated pattern. Maybe that's why we are attracted to seeing a symbol or motif repeated over and over consistently without change because it means we can relax in the knowledge that we don't have to work out any message or code.¹³ – Lizzie Finn¹⁴

Rest or relax, according to the both quotations, the repetition of pattern gives us them. Textile pattern is built by repeating a motif in keeping to a perpetual rhythm. The appearance could seem to be monotonous. Surely, expectable things could provide us relax mood. However, on the other hand, Wilde said, “the marvels of design stir the imagination”. His words give me something exciting or emotional feeling. I wonder that how both feelings, relax and stirring, exist together in harmony, or how both feeling influence each other.

¹¹ Meller, Susan., and Elffers, Joost.,1991, *Textile Designs: two hundred years of European and American patterns for printed fabrics organized by motif, style, color, layout, and period*, NY, Harry N. Abrams, pp.13

¹² Oscar Wilde (1854 -1900), an Irish writer and poet. “The Critic as Artist” is one of his most well-known dialogues and, along with *The Decay of Lying* (1889) his best expression of his aesthetics.

¹³ Terashima, Ayako., 2009, *Pattern Factory*, NY, Collins Design An Imprint of Harper Collins Publishers, pp.147

¹⁴ Lizzie Finn, Born in London, graphic artist, She has achieved international recognition for her influential and distinctive work fusing hand crafted and digital techniques.

Pattern not understood – The meaning of the word – Comes of repetition, and is closely connected with manufacture – Has always a geometric basis – Use and necessity of system in design – Lines inevitable, and must not be left to chance.¹⁵ – Lewis.F.Day¹⁶

It is necessary to build a repetition in a textile pattern as industrial production. According to the quotation from Day, making pattern does not need the chance or unpredictable thing. It is definitely true. However, the viewer's impression is obviously unpredictable. The repetition of pattern gives us rest or relax. Generally, when we feel relax, we used to be unconsciousness and spontaneity. Then, our prejudice is thrown away and we become to expand their imagination. Moreover, as I already talked, we are programmed to recognize pattern, so that we gaze a pattern in our unconsciousness feeling. This could be relate to what Finn saying, "that's why we are attracted to seeing a symbol or motif repeated over and over consistently without change because it means we can relax in the knowledge that we don't have to work out any message or code". As Wilde said, "... creates in us both mood and temperament. The harmony that resides in the delicate proportions of lines and masses becomes mirrored in the mind." His idea means that the way to appear of pattern is influenced by each person's mind. There is nothing more unpredictable than the human mind. As my friends' impressions on the *Everyday* pattern were different each other. Unpredictable things cause a chain of imagination. Therefore, relax and stirring, they exist together in harmony, and they influence each other.

As I explored in the former parts, if textile pattern is a medium to mirror unpredictable things in daily life, it must combine repetition and chance. These are able to exist together in harmony. Relax feeling caused by repetition makes the viewers stir their unpredictable imagination. Daily life resembles textile pattern in two opposite aspects; repetition and chance. Repetition exists in daily life or textile pattern, so it is so in nature. I'd like to propose that the designer is mediator to visualize unpredictable things, which cause a chain of imagination, like textile pattern as medium as well. There are many unpredictable things around us. We perceive a lot of things, but they are not visible. Textile pattern would a way to visualize them. Then, I believe that the repetitions of pattern have the ability to expand our imagination as well.

¹⁵ Day, Lewis,F.1903. *Pattern Design: A Book for Students Treating in a Practical Way of the Anatomy, Planning and Evolution of Repeated Ornament*, London, B.T. Batsford, pp.01

¹⁶ Lewis.F.Day (1845-1910), an artist and writer.

STORYTELLING IS A SUCCESSION

As I already proposed in the former part, storytelling in textile pattern includes the surrounding of the pattern, for example, the receiver, the space, the given shape, the passed time and so on. In this part, I'd like to explore this idea more with focusing on the receiver's impression. Storytelling is a succession from designer to viewer. Then, the endless chain of imagination is caused for the viewer as well. I'd like to discuss this idea with examples, my previous work and a company's interesting approach.

In my work, *Your aoi-tori (blue bird)*, I tried an experiment like a workshop in my exhibition.¹⁷ (fig.7) I painted a picture like relief based on my pattern work, *aoi-tori*, (fig.6). I placed a scrap of fabric and crayon for fabric next to the picture. Then, I asked visitors to make their own picture by frottage art technique using the picture. Incidentally, the picture was painted almost all in white color, so it was little bit a hard for the visitors to find the motif in the picture. They looked at the picture carefully, and some people touched on the picture with hand or finger directly. Then, they tried to make frottage art. Their drawings were displayed on a wall. Many drawings were collected during the period of the exhibition. Each participant tried to draw not to be similar to other's appearance or colors. They were influenced or inspired by each other. As a result, collected drawings were full of their own originality and unique approach. They used some different colors, and drew own their picture on the scrap of fabric. The fabrics were exactly each participant's work. My original pattern, *aoi-tori*, flew away somewhere.

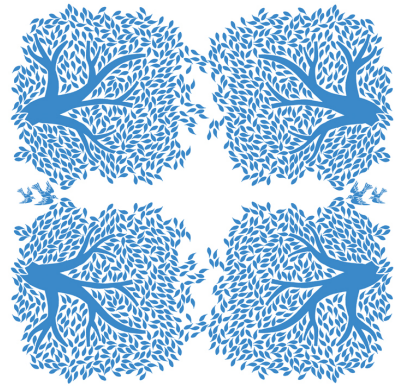


fig.6 Miwa Akabane; *aoi-tori*, pattern design, 2009



fig.7 Miwa Akabane: *Your aoi-tori*, installation work in solo exhibition, *apapane*, Sundries, Tokyo, 2010

Thus, the viewers' impressions are unpredictable for the designer. The designer cannot handle their thought, and the designer cannot follow their action. As I said in the former part, the viewers have the freedom to interpret the design in the way that they want to. I'd like to propose that their free interpretations are also storytelling as the chain of imagination. In addition, I strongly sympathize with the fact that the designer cannot control the viewers' impression because it is unpredictable. This inspires me and makes my imagination expand as well.

¹⁷ My solo exhibition "apapane" in Sundries, Tokyo, July 2010

Here are some objects remade by people.(fig.8) The appearances of the *aoi-tori* as pattern transformed by the given shape, e.g. hat, cushion, bag and so on. The boy wearing the hat made of the fabric, I wonder that he remember it when he grows up. I wonder how his parents thought or felt when they gave the hat to him. When users get the pattern as fabric or something, the story of pattern will change. In other words, a new story is added to the original story narrated by the designer. The new story would be added their personal memory or experience called "the passed time". A story of the pattern is repeated by perpetual rhythm. At the same time, the story is succeeded to the users, and new story is narrated by them. Storytelling is a succession from designer to user while developing.



fig. 8

Then, I'd like to describe another example. It was a really interesting approach, *Take Part. Make Art!*, that was organized by the Finnish brand Marimekko¹⁸. The event was one of expressions under Marimekko's 60th anniversary theme, "Why Not Together?"¹⁹ The attempt succeeded as really strong communication among company, designer and user. Marimekko has spread their vision of "happiness, colors and relationships" around the world. Founder Armi Rata²⁰ once said, "I only want to bring people together so they can get to know each other and gain something from one another."²¹ A riff on this collaborative premise, the iconic brand recently showed the results of a crowd-sourced Facebook competition in an exhibit at Jannelli & Volpi's Milanese shop to celebrate Marimekko's 60 years. (fig.9) Inviting more than 34,000 Facebook fans to be part of the collective global project, the task was to show what they could do with Marimekko fabrics. The most interesting ideas were published on the Marimekko website, while the best authors were invited to the brand's Helsinki headquarters last March to take part in a Marimekko workshop. The upshot of these creative days became the subject of the group show. An accompanying book called "Surrur"²² reveals the creative process behind many Marimekko designers. It also includes an array of DIY projects for transforming common objects into playful products, or how to start from scratch.²³ The book has introduced many ideas; various shapes of cushion, easily and interesting clothes pattern,



fig.9 picture from website, *COOL HUNTING*



fig.10 picture from *Surrur*

¹⁸ Marimekko is a Finnish textile and clothing design company renowned for its original prints and colours. The company designs and manufactures interior decoration items ranging from furnishing fabrics to tableware as well as clothing, bags and other accessories. It was founded in 1951 by Viljo and Armi Ratia

¹⁹ "WHY NOT TOGETHER. When we get together, we can do whatever. Social project with Marimekko fabrics." taken from Marimekko Official Website, "Marimekko during Milan Furniture Fair 2011", [online] Available at: <<http://www.marimekko.com/news-and-events/press-releases/marimekko-during-milan-furniture-fair-2011>> [Accessed 16 March 2012].

²⁰ Armi Ratia, 1912-1979, born at Pälkjärvi in Ladogan Karelia, the founder of the Finnish textile and clothing company Marimekko.

²¹ Marimekko Official Website, "Marimekko during Milan Furniture Fair 2011", [online] Available at: <<http://www.marimekko.com/news-and-events/press-releases/marimekko-during-milan-furniture-fair-2011>> [Accessed 16 March 2012].

²² Savio, Mari and Rapia, Kati, 2011, *Surrur –make your own marimekko*, Helsinki, WSOY.

²³ Ferrarini, Paolo, 2011, "Take Part. Make Art! Marimekko celebrates their 60 years with a DIY book and crowd-sourced exhibit in Milan", *COOL HUNTING* in design, [online] Available at: <<http://www.coolhunting.com/design/60-years-marimekko.php>> [Accessed 16 March 2012].

really cute interior decoration items and a jacket for a car! (fig.10) These ideas in the book don't need to be made in Marimekko fabrics. Some people might try it with IKEA fabrics. However, Marimekko has spread its vision. I sympathize deeply with it. I am particularly attracted by the continuity of textiles as an expressive medium. Textiles are used everywhere and are an important part of our daily life. However, its use differs, depending on each person and each space. The appearance changes from the producer to the user, and then from one user to another. These things are the communication and the positive relationship. I believe that this is also the chain of imagination and storytelling.

PIECES OF WOOD, PIECES OF DAILY LIFE, – MY PRESENT PROJECT

Storytelling pattern is an endless chain of imagination. I narrate a story in a pattern to cause it. Daily life is built on forever by repeating things, and at the same time, it is full of chance. The chance and repetition, both trigger a chain of imagination. I start to sketch with looking forward to see the chance. Piece of my daily life is a point of departure for an endless chain of imagination.

I took pieces of wood. They were already cut into various shapes, cube, columnar or anything. I piled them like brick game, then pulled down, and then piled again. I noticed that they had lines on their surface. Each line had unique shape. There was nothing the same. I could see the lines like a human fingerprint. Actually, the lines were a part of annual rings. Then, I remembered that the pieces of wood were formerly a tree. I wonder where the tree was, what kind of flower was had, and if anyone used to look at its flower. I wonder why the tree was cut. My chain of imagination never



fig. 11 Miwa Akabane, work in progress

stopped. The pieces of wood seemed to talk by their memories, and they showed various appearances like a kaleidoscope. The annual rings were trimmed in the surface shape, so that I saw the lines as just a stripe pattern. Then, I piled them with my attention of the lines. I tried to pile to connect each line, but it was a bit difficult to connect the lines. The lines were not clearly visible. Then, I painted the pieces of wood by following the lines, to separate in black and white colors. Black and white, each line was exactly marks of their annual rings, though I could not see them as wood. I thought that natural brown colors were important to recognize them as wood. They became just objects. However, I still had a memory that they were pieces of wood. Then, suddenly I hinted out to put the pieces of wood on a mirror. And more, I placed water on the mirror, and I put the pieces on it. When I looked into the mirror, a ceiling became a floor. The floor existed very deep place. Of course, I could not touch the floor because it was in mirror. Tower of wood seemed to continue to build into the deeper world.

Black-and-white lines seemed to go down forever. Due to the influence of refraction of water, the expression of black-and-white line became even more complicated. When I looked at the water surface with putting my face and digital camera close, I was confused the appearance between reality and reflection. The Black-and-white lines seemed to be continued forever while repeating the reality and fiction. (fig.11)

The daisies make a pattern on the lawn, the pebbles on the path, the dead leaves in the lane; the branches of the trees above, the naked twigs against the sky, the clouds that mottle the blue heavens by day, the stars that diaper their depths by night, all make perpetual pattern, the grain of wood the veining of marble, the speckling of granite, fall so obviously into pattern that they have been accepted in place of intelligent design. The surface of the sea is rippled, as the sandy shore is ribbed, with wind-woven device, the rocks are covered with shellfish clustering into pattern of the dewy grass; your breath upon the window-pane crystallizes into pattern.²⁴ – Lewis. F. Day

As this quotation, any pieces of daily life become a pattern. Many artists, from Leonardo da Vinci to M.C. Escher, have purposefully looked for familiar patterns in wood grain, stone-walls, stains, clouds, even man-made objects.²⁵ Day also said, “Take any form you please and repeat it at regular intervals, and as surely as recurrent sounds give rhythm or cadence, whether you want it or not...It is so in nature”²⁶

Every object that we can take interest in (and that should be every object in the home since otherwise it cannot express personal matters and remains dead) in some way or the other has to be an enigma concealing something mysterious we cannot easily cope with.²⁷ – Josef Frank²⁸

“He pointed out that within a framework of common experiences the pattern artist should offer some mysteries or surprises”, the author says.²⁹ Frank’s pattern, *Squabble*, (fig.12) is introduced as good illustration about this quotation. “Built on a bicontinuous surface structure, with two identical, profusely variegated “channels” in red and white. The eye can “walk” from one side of the pattern to the other along a red or, alternately, a white path.”³⁰ Actually, this quotation is referred in the part of “Timelessness” in the book. Of Frank’s approximately 170 fabric pattern, about 125 have been printed at least once. Roughly forty of them live on as classics which are now between fifty and seventy-five years old. They continue to be loved by people.



Fig. 12 Josef Frank, *Squabble*, 1943-1945

²⁴ Day, Lewis,F.1903. *Pattern Design: A Book for Students Treating in a Practical Way of the Anatomy, Planning and Evolution of Repeated Ornament*, London, B.T. Batsford, pp.03

²⁵ Michele and Robert Root-Bernstein, “What’s the Pattern? Recognizing and forming patterns is vital to the creative imagination”, 2011, *Imagine That!Annals of Ordinary and Extraordinary Genius*

²⁶ Day, Lewis,F.1903. pp.3

²⁷ Wängberg-Eriksson, Kristina ,2007. *Josef Frank -Textile Designs*, Stockholm, Bokforlaget Signum, pp.140

²⁸ Josef Frank (1885-1967), textile designer and architecture

²⁹ Wängberg-Eriksson, Kristina , pp.140

³⁰ *Josef Frank -Textile Designs* taken from Frank’s article “Rum och interndning”(Room and furnishings), published in *Form* 1934.

Any pieces of daily life can be built as a pattern, though due to give pattern “Timelessness”, designer should tell mysteries in pattern. I wonder how should I do?

I believe that the pieces of daily life, which are discovered by the “third eye” (as Ave’s word, means a different angle than usual), become “the mysteries”. Actually, there are many of haptic things around us. These cause a chain of imagination. However, they are not clearly visible. So, I try to open my mind. It is “BE YOURSELF”³¹. Then, I get the “third eye”. Everything in my own daily life becomes my image source, motif, and stuff of making pattern. Piece of daily life become a storytelling pattern, and it is a point of departure of the endless chain of imagination. I narrate my own story in textile pattern with repetition. The drive to recognize and form patterns can be a spur to curiosity, discovery and experimentation throughout life. When personal memories of the designer are represented on a textile fabric as motif of its pattern, the memories are shared with others who look the fabric. The storytelling is a succession to viewer. The storytelling continues forever with various things or people while developing as if to draw a spiral. Daily life and storytelling pattern, both repeat in keeping to a perpetual rhythm. This could lead to “Timelessness”.

³¹ Wakisaka, Katsuji, “Being Myself”, 2008. *Dreams in Northern Europe, Sophistication in New York, and Emotion in Japan –The world of Textile Design by Katsuji Wakisaka*, Tokyo, Joshibi University of Art and Design Museum, pp.5, taken from his sentence, “The best way to sum up what I learned at Marimekko is “Be Yourself””, which came from Armi Ratia. He also said “Marimekko’s policy was to let the designers decide what the company would produce, which gave him a lot of freedom, but was also difficult as he had to try hard to contribute original ideas that came within.”

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