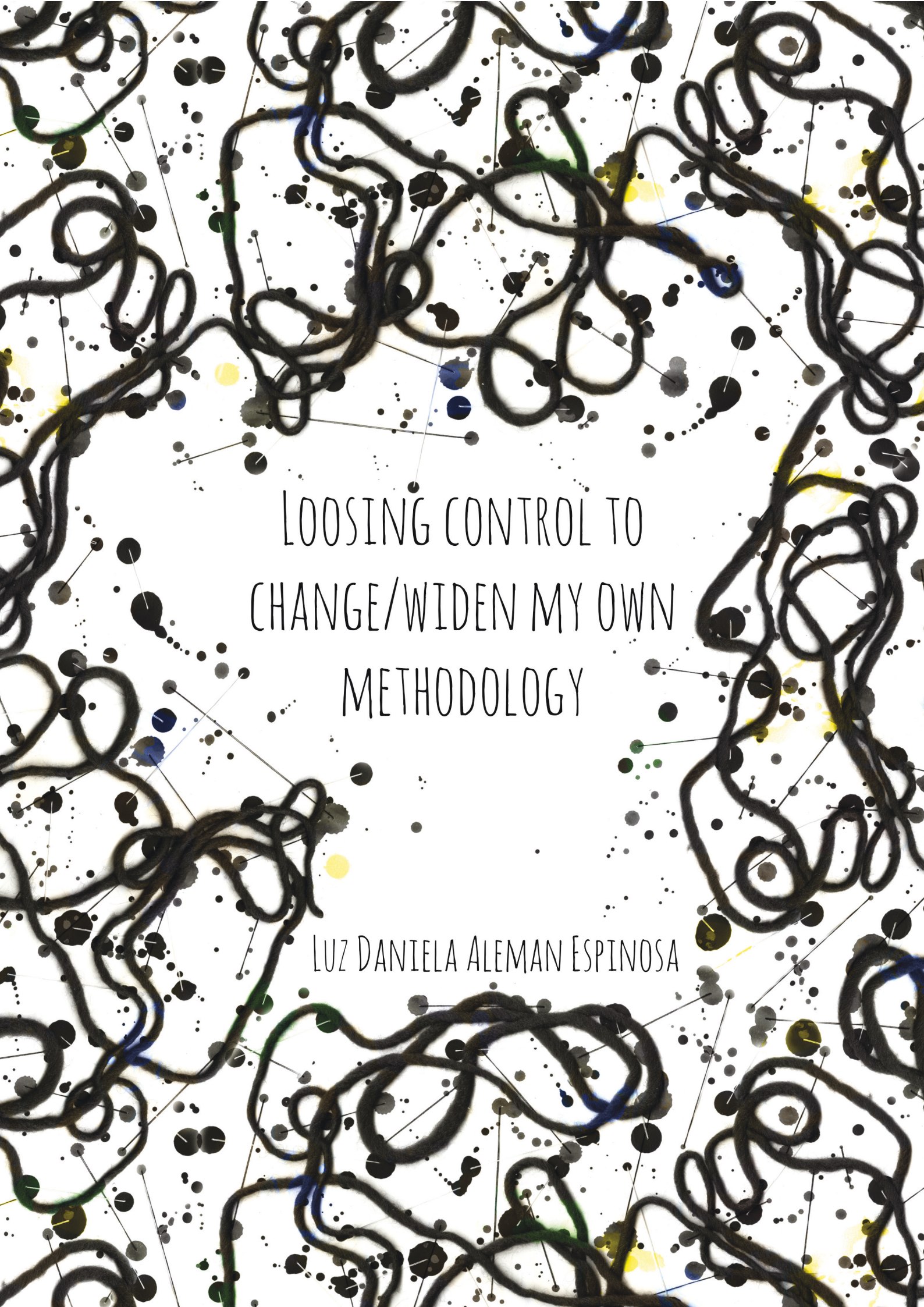

Loosing control to change/widen my own methodology

Luz Daniela Aleman Espinosa

MASTERARBEIT

Loosing control to change/widen my own methodology

A textile collection made in Jacquard and Digital Print

by Luz Daniela Aleman Espinosa

This thesis is submitted for the degree of Master of Arts

Program in Textile • Art • Design

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March 2017

University of Arts and Industrial Design Linz

Universität Für Künstlerische und Industrielle Gestaltung Linz

Abstract

This research project contains a personal overview of my own character when designing; an introspection that concludes in the search for more personal creativity; one that is intended to change/widen my own design methods in this project in order to widen my controlled techniques by the means of experimentation.

This work is divided into two parts: firstly, the theoretical part, which includes the topics of creativity and methodology in art and design practice. And secondly, the practical part, in which I develop a new method for myself and then with it a textile collection. The techniques applied increased the amount of the randomized and uncontrolled abstract forms that were used later for the creation of the patterns. Some of the patterns are then translated into jacquard weaving and digital printing.

Introduction

Doing my master's degree at an Art University has been an interesting and challenging experience, as it has taught me – between many other things - to explore myself. Adaptation to a new country, language, people, culture, university, teachers, education's approaches, students, etc. make you see outside the box.

My former experience at school and university in Colombia and maybe my own personality formed me to be an exact and meticulous person when I design or draw and control is always an important part of my routine.

Design projects rarely lead you to search answers in yourself. It is very normal that you work in groups and commonly evaluate a crowd of stakeholders to develop a solution for an interdisciplinary problem which you have elaborated previously. You develop concepts and moldboards, discover design insights, make visual diaries and investigate the state of the art. You observe, ask questions to people and experts, prototype, and so on. You try to be as objective as possible, but still choose your favorite techniques and methodology. Some projects manage to be more objective than others, but definitely documenting the entire process is as important as the resulting design.

The University of Art and Design Linz - as far as I can state from the Textile Department - encourages you to open up and find your own path through artistic training. You will very rarely work in teams, try to solve a certain problem with a predefined brief or intend to reach a specific user. What you often do, involves searching your own aesthetics and the way of how to represent your ideas for an artistic project. As I see it, generally people are experimenting all the time.

Working entirely alone for all my projects these two years has also reinforced myself and in some way opened my eyes in a fresh form and forced me to try new things.

This work aims to widen my design methodologies and techniques, trying not to use my usual, but to find new ones based on experimentation. Doing so involves making an attempt to loosen control. In order to get to this point, I will explain the process of how I usually design and contrast it with the new one I develop.

For once, my project will not be about external elements, but the unfamiliar process

of internalizing and introspecting.

For this quest, in order to arrive at some visible and comparable point at the end of the process, a textile collection is been developed in which a new method and techniques are explored in order to create patterns.

Key Concepts
Adaptation / Control / Experimentation / Methodology / Techniques

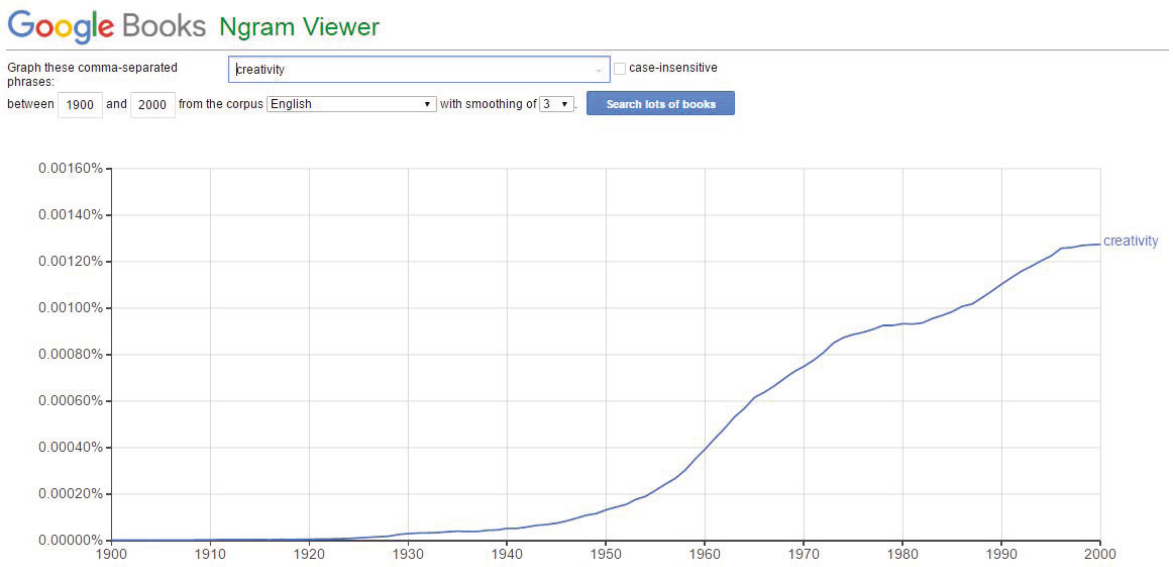
Research question
How can I widen my set of techniques with some that involve less control and more experimentation to create different aesthetics?

Creativity

Definition of Creativity

There has been a lot of research done on creativity over the past years and the concept is widely used nowadays in our daily lives. However, it is interesting that its common application only began in the 20th century. In the following graphic taken from "Google Books Ngram Viewer" its usage in English literature can be seen from 1900 to 2000. Although this tool has been criticized for its reliance, due to its bias to being limited to Google's scanned books, my intention is to show that the usage of the word has been spread consistently over the last decades. As it can be seen, the word only started to be used in literature in the last century and increased steadily until 2000.

Graphic 1: Usage of the word creativity. (Google Ngram Viewer 2016, online)



As a person who is working in the artistic fields, one comes to hear this word very often, being stated by our colleges, teachers or even people that usually don't take part of our domain. It is constantly used in our disciplines, even when we need to improve something, solve a big problem, or when having done something remarkable.

It can be said that talking about creativity in artistic fields has already become a catchy phrase. But what is understood by the concept of creativity? Which implications and different definitions do exist that concern us also in the artistic fields?

Ken Robinson defines creativity as "the process of having original ideas that have value" (Robinson, 2006). A lot of research has been done about it mainly by psychologists that tried to explore which factors lead to it and also the not less substantial work of describing its core attributes and the phenomenon of creativity.
It is surprising to find that the most accepted definition of creativity by psychologists not only involves fields or domains such as science and music, but in most cases we artists and designers do not enter in it.
I will begin with the definition of creativity that involves not only one person, but also a society. A society that change, follows an innovation or recognizes a new contribution made by somebody. The person who discovers the innovation has been creative. That means only a few specific people actually get to be creative (Csikszentmihalyi, 1996). Creative people exist in science as well as in the artistic field. However, this does not mean that just a small number of individuals have a creative potential (Runco, 2004). The work produced by this individual must be a novelty and must be recognized for it (Sternberg, Kaufman, Pretz, 2002). This individual also has to be part of a Domain, which described by Sternberg in "Creativity: From potential to realization" is:

> "Information – a set of rules, procedures and instructions for action. To do something creative one must operate within a domain. Art is a domain, and the various styles and movements within art can be considered subdomains" (Sternberg, 2004).

Taking this definition into account leads us to say that even the students in an Art University are not creative, because they are not well recognized by the domain or as big innovators by the society. Only individuals, such as Nobel Prize winners, will be considered as creatives (Sternberg, 2004).

Therefore, the second definition of creativity is the one that refers to personal creativity, understanding it as an individual process, which can also transcend to the social scale when a good innovation occurs and manages to get recognized. Runco proposes this in the following way:

> "If only a select group of persons was creative, it would be inaccurate to describe creativity as part of human nature. The position here is that creative talents are shared among all of us, and thus creative potential is a part of human nature". (Sternberg, 2004)

Sternberg describes creativity as an everyday process in which the individual is capable of solving daily problems due to adaptation. This adaptation is the activity that makes the human not only solve, but also foresee problems.

Methodology

Research in art and design

Research art and design´s domain is a relatively new activity, due to the view of scientists who convene in that scientific research does not work properly and objectively in these specific fields. Thus, art and design used to be far out of the scope of academic's prestige because of the perception that their scientific investigations were not considered as serious, as most of its outcomes are not measurable nor reproducible data and their results cannot be explained by scientific methods.

During the past decades there have been many arguments by different authors against epistemology, which influence directly in questioning the scientific method as a reliable source for finding the truth. Authors like Paul Feyerabend have strongly criticized the way on how we rely on science, arguing that it confronts with its own research history in the way that it has never been historically consistent. (Feyerabend, 1993). Then he makes the point that the scientific method is composed of theories and that these are not a hundred percent true, because none of them is perfect. They contain certain elements that do not work, every abstraction loses touch with reality to some point and even if the scientist knows about them, he/she would not talk about it. Although, as he/she claims, it is not always the theory that is to be blamed, but also the method. So this knowledge is not an approach to a utopia where we get close to the truth, but an "ever increasing ocean of mutually incompatible alternatives" (Feyerabend, 1993). Now, taking this point of view would also explain why this debate about epistemology also leads to questioning the methods used for research in other disciplines.

During the 1980s, there was a very strong movement in the United Kingdom fueled by art and design's academics, which was aiming for a better pedagogic and research methodology that would fit better to these specific fields. Then during the 1990s a debate occurred, in which academics tried to explain the nature of research in art and design. "This was an attempt to characterize a research approach that still adhered to the widely agreed generic definition of research as 'accessible systematic inquiry', but that championed the development of a new 'space' in which practice – active creation and reflection on that – could become a central part of the research process" (Gray, 2008).

Carole Gray and Julian Malins were two of the very first advocates of the movement trying to develop a new methodology for art and design. They would try to explain, explore and conclude why the art and design discipline needed a new methodology other than the scientific method. Additionally, they thought about how to involve it in Masters and PhD studies so that they would be able to realize works as reliable as the academic fields that use scientific research as main tool.

"In the absence of an established and validated set of research methods in Art and Design, we have had to be similarly adaptive and inventive." (Gray and Malins, 2004, p. 102). Leavy also describes art and design practices as promoters to ask new questions and solve them in a new way that end up with descriptions, explorations and findings (Leavy, 2009).

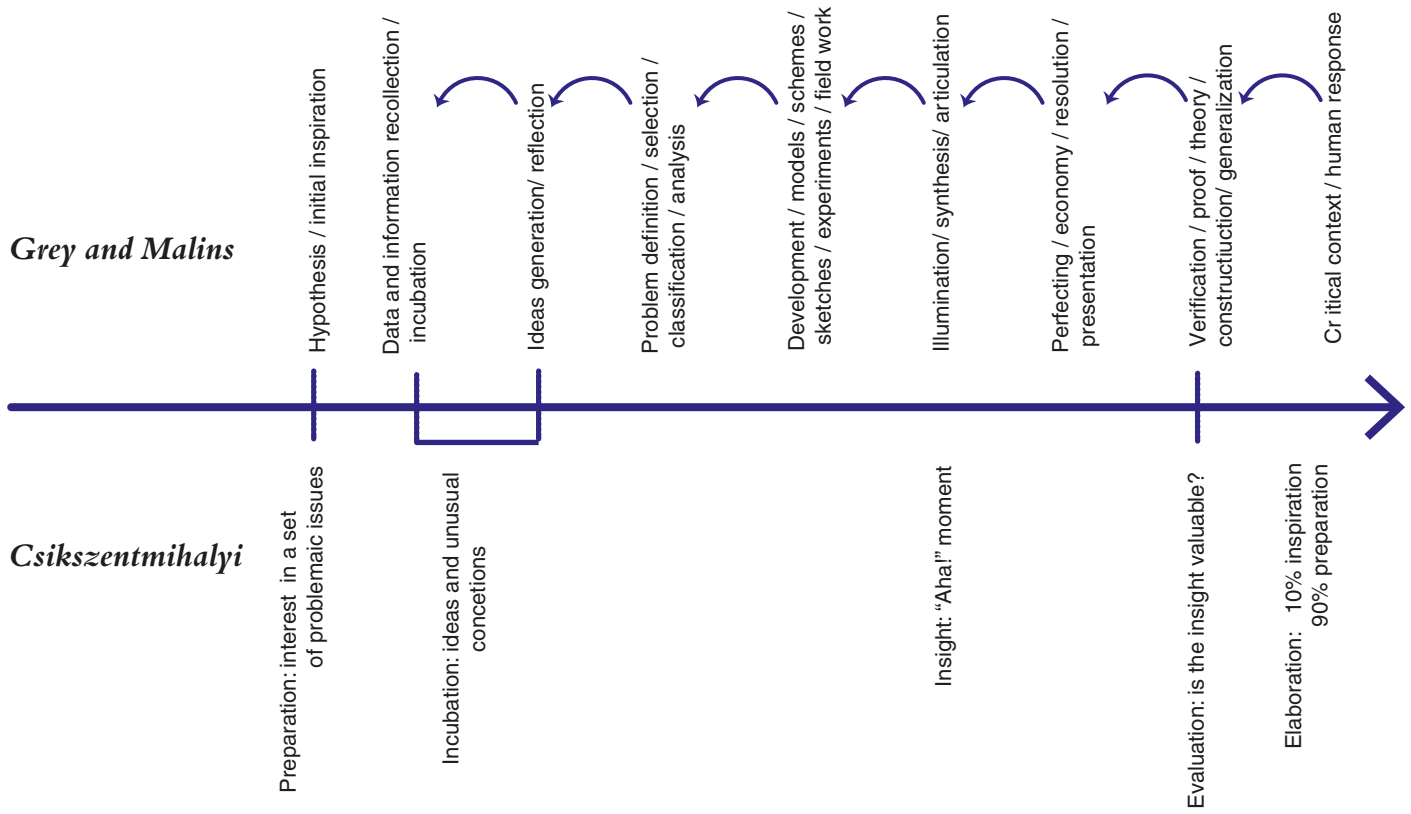
What they saw is that people in creative fields followed certain steps , which they would happen to do during the production of a work or project (Gray & Malins, 1993). They identified them as it follows:

- Hypothesis/initial inspiration
- Data and information recollection/ incubation
- Ideas generation/ reflection
- Problem definition/ selection/ classification/ analysis
- Development/ models/ schemes/ sketches/ experiments/ field work
- Illumination/ synthesis/ articulation
- Perfecting/ economy/ resolution/ presentation
- Verification/ proof/ theory construction/ generalization
- Critical context/ human response
- Hypothesis revision/ improvement of the artwork/ alter concepts

Although these are not necessarily fix steps, but only a pattern that can be seen as a potential methodology, Gray and Malins tried to explain why a scientific method was not appropriate in understanding the person and the process underneath. The authors even stimulate the reader to search for more possible methodologies that apply for different projects in these domains.

The next graphic shows the creative research's five steps in the scientific method seen by Csikszentmihalyi, compared to the art and design methodology observed by Gray and Malins. The steps found are not necessarily linear because one can always go further and back if needed.

Creative Process in steps



Here, the difference between creativity as a result of scientific research on one side and art and design research on the other, shows that the second emphasize more the process[1], where depending on each person's preferences and previous knowledge, different techniques are used to develop it. Looking at the graphic it is possible to see that the two methodologies are different because they have other goals. But these preferences are so subjective in a way that even if the same brief and techniques to be used are given to several people, nobody will end up with the exact same project and a lot of different interpretations would most probably arise. Because every person is a very different world, has different backgrounds, knowledge experiences, it is possible to solve the same problems in ever new ways. This means that in this domain there are no right answers or even objectivity (Leavy, 2009). Furthermore, designers have different goals and interests and they give value to things that don't exist yet because design is constructive and not analytic as science is (Cross, 1981).

What if you try to challenge your own preferences by using new techniques and points of view you have never used in order to develop a new process? This question is a very important one regarding this project, in which also feelings are involved. At Universidad de los Andes – my home university in Colombia - , I was taught to try as best as possible not to involve feelings or my own preferences when working on a project. Only the most effective solutions related to a specific user were valuable. However, in recent decades there have been critical perspectives from feminism theory that defy this form of positivism[2], arguing that "emotions are neither more basic than observation, reason or action in building theory, nor secondary to them. Each

[1] *Art and design practices are very attentive to the process as Leavy also mentions (Leavy, 2009).*

[2] *Logic positivism: "A philosophical theory that holds to be meaningful only those propositions that can be analysed by the tools of logic into elementary propositions that are either tautological or are empirically verifiable. It therefore rejects metaphysics, theology, and sometimes ethics as meaningless." (Collins Dictionary)*

of these human faculties reflects an aspect of human knowledge inseparable from the other aspects." (Jaggar, 1989). Leavy also explains that emotions and "other aspects of subjective experience" take an important role in artistic expression (Leavy, 2009).

If we consider different aspects applied to research, such as described above, it is possible to have a more human and at the same time more complex approach towards research methodology in art and design. Feyerabend also encourages incorporating parts of anarchism into the scientific method to include many-sided views, a richer content and to value accidents that can in the end help generating change. It is not possible to encapsulate all this complexity in one simple-sided method. It is human complexity that makes it essential to have a new view of methodology as an open and variable element, because "without chaos there is no knowledge" – without failure there is no progress (Feyerabend, 1993). "Anarchism helps us to achieve progress" (Feyerabend, 1993). This led to the idea that if anti-method is absolutely reliable, because the facts and theories by which it is composed are not absolute; then we could reinvent the applied techniques and continuously transform them, because all the existing methods have their limits. I will take this same stand in order to try to reinvent my own methodology for the sake of this project and my personal creativity. Because even if loosing control is not part of my normal design methodology – if I can call it like this – it will lead me to explore a new world of possibilities and to learn more about myself.

State of the art

During the scope of the research for this thesis, it was difficult to find similar projects in which artist or designers were aiming or willing to deliberatively change their methods and then make a project or write about it, but far more were likely to experiment with uncontrolled or semi-controlled techniques. The idea of letting part of the process to be delegated to chance or to natural processes is intriguing.

Jackson Pollock

Born in 1912, Pollock was an American painter and a major figure of the abstract expressionist movement. He is well known for his action painting – a term created by the art critic Harold Rosenberg (Rosenberg, 1952) –which involves drippings from aluminum paint or enamel onto a flat canvas that let his intricate movement's trajectories to be seen in several different layers produced on different days. He stated that his paintings came from his subconscious mind.

Jackson Pollock in his studio in 1951 by Hans Hamuth
Retrieved from http://www.jackson-pollock.org/

Anne Douglas

Douglas is a sculptor based in Aberdeen, Scotland, where she works in the Robert Gordon Univerity as Emeritus Professor. She has dedicated parts of her last twenty years to practice led research. In 1992 her research in "Sculpture/structure and improvisation in making" consisted on observing her own practices while improvising and experimenting with new materials on a larger scale outdoors. The method she followed was that of reflection of her own sculpture in the practice (Douglas, 1992).

Sophie Foster

Based in Weimar, Germany, Foster is an artist who works and gets inspired by the processes of nature. Her work uses her natural environment as a collaboration, as she herself calls it, to create controlled or uncontrolled methods in which intricate forms are developed.

The performance "Living sculpture" in 2010 involved a glass coated with a cucumber infused rice paper and snails leaving traces on the canvas while they ate the paper.

Hussein Challayan

Based in London, Challayan is a British/Turkish Cypriot conceptual fashion designer. For his graduation at Central Saint Martins College of Art and Design in 1993, he presented his collection "The tangent flows", representing life, death and urban decay, in which he buried garments in his back yard and exhumed them shortly before the start of the runway. His collections involve technology as well as visual art.

Hussein Challayan's "The tangent flows" collection
Retrieved from http://chelseamaterialstudy.blogspot.co.at

Sigalit Landau

This Israeli sculptor, video and installation artist used for the project "Small Hasidic Salt Bride" a black gown and submerged it in the Dead Sea for two months in 2014. The photography series shows the crystallization's process until the gown changed its colour from black to white.

Sigalit Landau exhibition in Marlborough Contemporary.
Retrieved from http://themindcircle.com

IDEO

IDEO is an international consulting and design firm based in Palo Alto, California. The firm was founded in 1991 and innovated worldwide in product development with their process of design in teamwork. IDEO employs several people who are specialists in a number of different disciplines. One of the many methods they use is the "IDEO Cards". This is a deck of cards that consists of many different methods that can be used to approach a design problem centered in the people. Each one has a small story and describes how and when to use it. They can also be chosen in a randomized way and change the course of the group's process, thus encouraging new approaches to the work.

IDEO Cards
Retrieved from https://madupiyadasa.files.wordpress.com

My design method

What I call my design methods in this text refers to the rules, steps and techniques that I frequently use in my usual design process. In order to try changing my methods, it is necessary to describe the ones I use normally. Having that clear, it is possible to get to a second stage and try generating a new personal technique.

Usually, when designing, I look for inspiration. I might choose a theme and then start looking for more of what raises my interest at the moment or I would follow a certain given design brief. Inspirations can also come due to coincidence in which new findings can also become an important part of the concept. Playing and amplifying with this information can also be very interesting along the whole process.

Feyerabend inquires that playing, as an extraneous activity, can lead to novel ideas and development (Feyerabend, 1993). Many psychologists who research creativity, such as Csikszentmihalyi, also argue for the importance of having hobbies and knowledge in different areas of interest as you never know when you are having an "Aha!" moment that will considerably help the creative process (Csikszentmihalyi, 1996).

Gray and Malins describe this process very clearly:

> "As practitioners in Art and Design, we are at some point involved in 'making' (…). We usually start with some kind of curiosity. From this stage we might develop an intention (…) and imagine the possible ways forward. Depending on our working preferences we might start sketching (...). This 'visual thinking' usually involves putting elements together… and taking elements apart (…). We are concerned with relationships, contrast, comparisons, patterns – the parts in relation to the whole." (Gray and Malins, 2009)

These relationships, contrasts, comparisons and patterns are always present due to the nature of design. This normally represents the solid base of a project. Due to them it is possible to find insights and develop projects. As such, it could be imagined as a mental weave, where a concept is shown and gives structure to the object or project to be: It is where the concept lies.

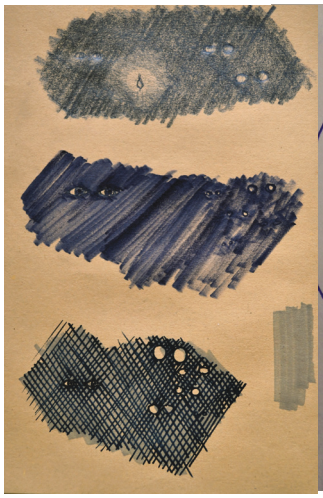
Following the sequence of these ideas, I will continue describing my course of action. After finding an interest and then trying to develop a concept as clearly as possible, it is helpful to materialize it. I prefer to do this in the form of Mood Boards as a visual way of summarizing concepts. This is a commonly used tool in design processes, composed by juxtaposed images that, together, show a visual basis, values and concepts. As Andés explains, they provide a mechanism to respond to perceptions about the design brief such as inspiration, communication and aid to lateral thinking (Andés, 2009). After this summary of the concept is made, I then develop the color palette that normally is inspired by the Mood Boards or translated from them. These colors will subsequently be part of the final piece to be created.

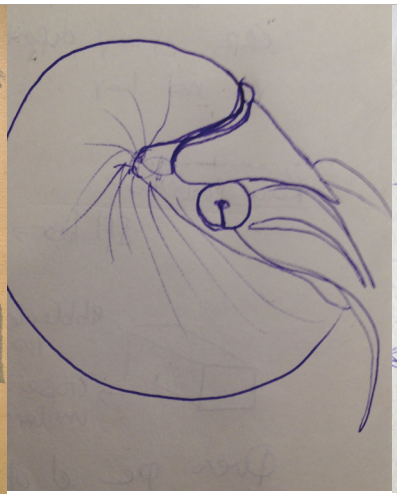
I normally create various Mood Boards that adjust to the idea or concept I am working on.

Subsistencia Milagrosa

This color palette is an example of how I extract it directly from the Mood Boards.

Next, the sketching, brain storming, prototyping phase begins. After that the try-and-error step takes place, where it may be necessary to go back and forth in the process to reassure and try to find the best solution. Finally, the critical thinking phase is necessary to control or test.





Here everything seems under control - even if no process will be the same and each theme requires a different approach. Of course there are difficulties every now and then, where the idea or "Aha!" moment does not come immediately, "when the pieces of the puzzle fall together (…) there may be several insights interspersed with periods of incubation, evaluation, and elaboration" (Csikszenmihalyi, 1996).

The way in a person solves each part of the puzzle has to do with individual preferences and personality. I, as a matter of fact, tend to be a very exact person. Even when I draw, I am inclined to do so and hardly use abstract forms. It is very normal for people to experiment in all directions until the point where you find what you like, feel comfortable and finally decide to take this path further. This is how we specialize, but sometimes this specialization taken to the extremes also can lead to stop being creative (Csikszenmihalyi, 1996). Partly because you stop trying new things and taking new challenges. Whether I stopped being creative until that point… I do not think so, yet it makes me realize how rich in content and experience one may be when continuously and frequently trying new techniques.

Even though I will have to raise this question again: What if I stopped being creative? What about taking a fresh challenge and experiment with elements we tend to leave behind because is it not our expertise or we have not tried out. Csikszenmihalyi comments that "all of us end up specializing in some traits, which usually means that we neglect traits that are complementary to the ones we developed" (Csikszenmihalyi, 1996).

The controlling mind described above stopped being unconscious and started being

conscious due to the novelty of noticing I was very different to the students in the University of Art and Design Linz. My methods were completely different to the ones used by teachers and students. This marked the moment when I started to realize that the others did art while I designed. Watching most of my colleagues working was a rich experience: Their way of thinking was also totally different to mine, without mentioning language or culture. This influence certainly also affected me in a way and the proof of it is indeed the present project.

"Even the most abstract mind is affected by the surroundings of the body. No one is immune to the impressions that impinge on the senses from the outside (…). Spatiotemporal context in which creative persons live has consequences that often go unnoticed." (Csikszenmihalyi, 1996)

Gray and Malins state that experiential learning occurs during the response to each person's experience and prior knowledge, through active exploration and in interaction between learners (Gray and Malins, 2004). This contrast flourished my curiosity towards different methodologies.

Method for this project

For this thesis, deconstructing my own design method and at the same time intending to assemble a different one, adopting different techniques than my usual ones and experimenting more instead of controlling all the outcomes is the pursued method for this project. What I intend to do at the beginning is to analyze the way I would proceed, but instead of acting this way I seek what I considered the opposite to trying to control. These outcomes develop another method. Even the "no method" is a method. Also denying having a method is applying a method. Getting apart from my own usual methods and trying not to use them will automatically lead to a new one.

In the course of this project many different experiences occur, such as feeling uncomfortable and disoriented. I had to struggle with my own preferences, forcing myself at moments to push further. "It is a risk, because there is no control, and it can be difficult. Yet, one can also learn to find affective pleasure in the challenge" (Richards, 2009). As Richards also mentions, there is the issue of not being in control that also produces anxiety in many moments of the process. As control is very different for each person, it varies and trying to get rid of it can invoke different encountered feelings.

Sometimes it was nice to see how I started to flow after collecting practice through repetition, getting engrossed in what I was doing. Passing this point, I could stand hours experimenting and forgetting about time or fear of the outcome.
At the same time, I try to develop those techniques I lack, that specifically reduce control and introduce action as an important element leading to a big content of the aleatory, and/or the uncontrollable to take part: Leaving an open door for abstract forms that replace my formal way of representation.

As explained previously, playing is a vital part because it led to the development of new ways of thinking and acting. Playing, taken in this project mainly as the extraneous activity of achieving uncontrolled results mainly with dripping paint, was induced in a way to prevent control and 'excessive' thinking for the designs as well as to develop answers to not yet realized problems. The idea of finding another procedure and the creation of new forms of association that lead to new solutions and problems.

In order to change my method and loosen my control tendencies, I had to state to myself rules to make it happen.

Rules

The following rules are to be adopted: They serve as an important tool for achieving new results and aesthetics. They forbid the adoption of my traditional methods and enhance the use of new ones.

"It is never easy to break new ground, to venture into the unknown. When one starts out, the difficulties may seem almost overwhelming" (Csikszentmihalyi, 1996).

This made it easier for me to find other routes and paths during the process:

1. No precise concept or inspiration at the beginning - I just knew I was going to intend not to control all the outcomes in my experimentation.
2. No Mood Boards
3. No keywords
4. No Brainmaps or brainstorming
5. No concrete or real representations
6. Not much time for thinking
7. Be open, try new things, and accept imperfections as possible aesthetic ap proaches and outcomes.
8. Make use of the random and uncontrolled

I worked with a certain objective or brief to be able to get to some final end and not get completely lost during the process. Finally, I designed a textile collection with the experimental material I developed during this long and painful as well as enjoyable phase.

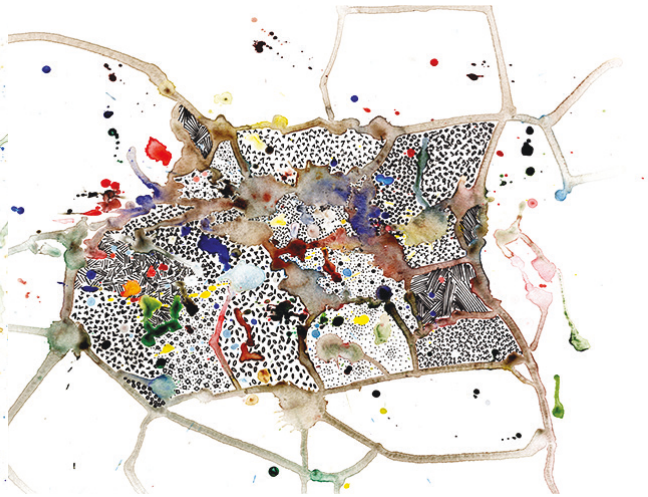
Process

"To live a creative life, we must lose our fear of being wrong." Joseph Chilton Pearce

This project began when I did a very timid dripping on a very small paper and showed it to my thesis advisor. The outcome of this conversation was for me realizing that I used to work very exactly, detailed and somehow strictly. What have not I done yet because I was afraid?

Once I had a starting brief about designing a textile collection by the means of experimentation, I began making tryouts of what could be interesting forms and shapes for the pattern- making process. During the experimentation phase it occurred to me that I could try drawing on top of the dripping paint on a tracing paper. Some of the results are aesthetically interesting, but still did not fulfill their objective.

At this point, I thought I was very open to the outcome and tried several things like the ones that are shown in the following images:



These examples were all still too shy. I used different techniques trying to find out a way of proceeding, but did not manage for quite some time. Lawson mentions that designers "have incomplete and possibly conflicting ideas as a matter of course, and allow these ideas to coexist without attempting to resolve them too early" (Lawson, 2005). This was exactly what happened at this stage when a lot of ideas were flourishing and the path to the end result was not visible, but what helped was the idea of overlaying two different images, two strange layers; one with semi intended forms and the other one with unintended ones. This procedure was taken for many of the patterns developed for this research and the thesis.

It was not easy and I was doing a completely different approach to a totally different type of work. I was fighting against my own routines and it did not feel amazing. Richards describes this as a "necessary period of incubation", where the individual affronts the fear and own blockades and endure, withstanding and continuing the process (Richards, 2009). All these risky situations might not always be successful like Csikszentmihalyi express because "what is risk without an occasional failure?" (Csikszentmihalyi, 1996). It does not mean that having risks and making errors is the same as being creative, but taking these risks gives us the opportunity to produce something authentic (Robinson, 2006).

Before finding the applied method and path I took in the end, I was still trying to avoid abstract forms subconsciously and holding back. As seen above, ideas I had at this moment included: trying to find similarities for objects in the drippings and completing them, finding silhouettes, etc. It took until the next stage to accept that abstract forms were the route for strolling out of the box.

At some point, I decided that I needed a more radical change and aimed to take all these drippings to extremes, exaggerating them to all extent, where I would hardly go for, if it was not necessary for this personal research. My approach had to change as well, for I needed to invert priorities and pay more attention to the action. Shifting perspective and then being able to foresee different alternatives and break routine was what worked for me finally (Richards, 2009).

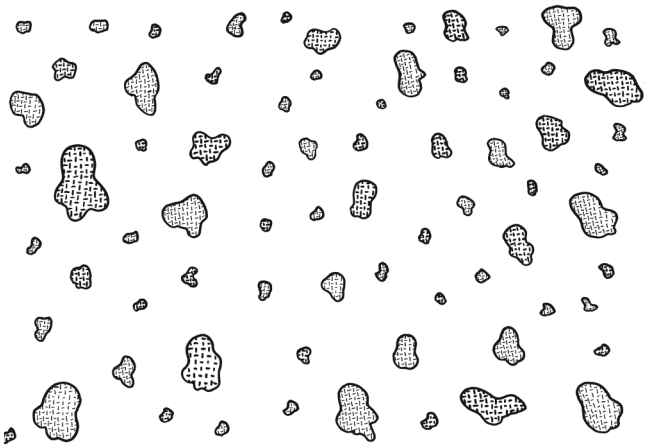
I used a variety of techniques that let me proceed relatively fast and have a lot of material to choose from. Around seventy percent of the material produced was not used due to uninteresting shapes, excess of action, discordant compositions, and others – not passing the final selection. This part of the process will later be explained more accurately.

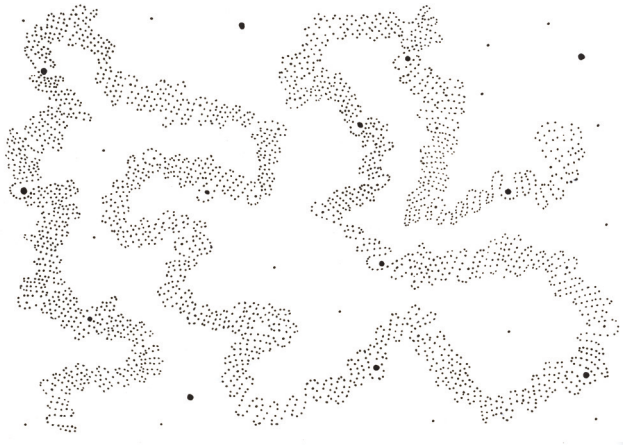
Techniques

Each experiment was done on an A3 or A2 format. Subsequently, every technique used is explained:

The 5 minutes technique

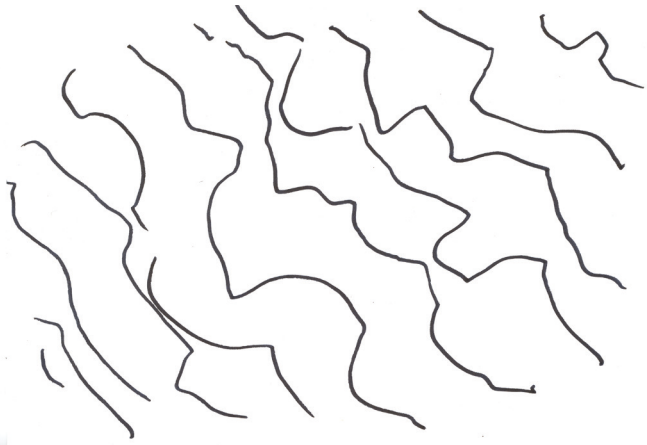
This technique consists on drawing elements for five minutes. The rules are to empty the mind before beginning and then drawing with a marker. Once the five minutes are over, it is possible to complete the drawing without adding any different element that has not been drawn in the first place. It is possible to achieve interesting shapes that live in our subconscious mind and use the little time as a fear blockade in which the mind is just attentive to the present and risking more without thinking about the outcomes.

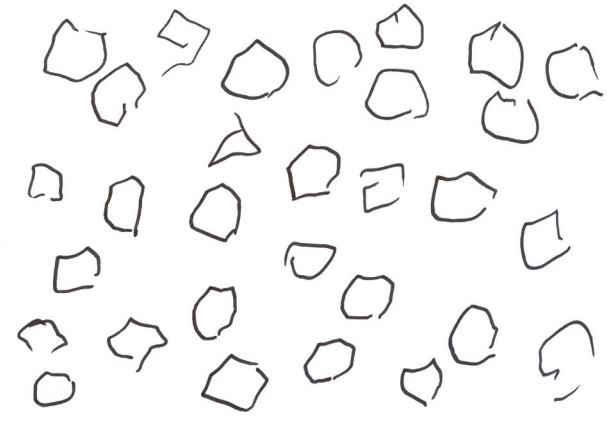




The feet drawing

The technique was about drawing with the feet – as opposed to the hands - on a paper that lay on the floor while the painter is sitting on a chair. Through various attempts it was noticeable that the drawings were neither visually stimulating nor mindless. The mind was very present and active, but the feet did not have the adequate training. Thus, this was the initial intention, the results were not good.





Pieces of paper

This technique involves tearing postcards and then combining them randomly on a white paper with the back side up. The next step is to pour paint on it and make drippings, then to let it dry and detach the postcard pieces. The result was very uncontrolled and optically attractive. Different colors were used as well.

Drop it

Dropping paint to the paper from around one meter high is done to create most of the splashes. I used this technique varying the altitude and style of how I dropped the paint (mostly acrylic), which produced different results.

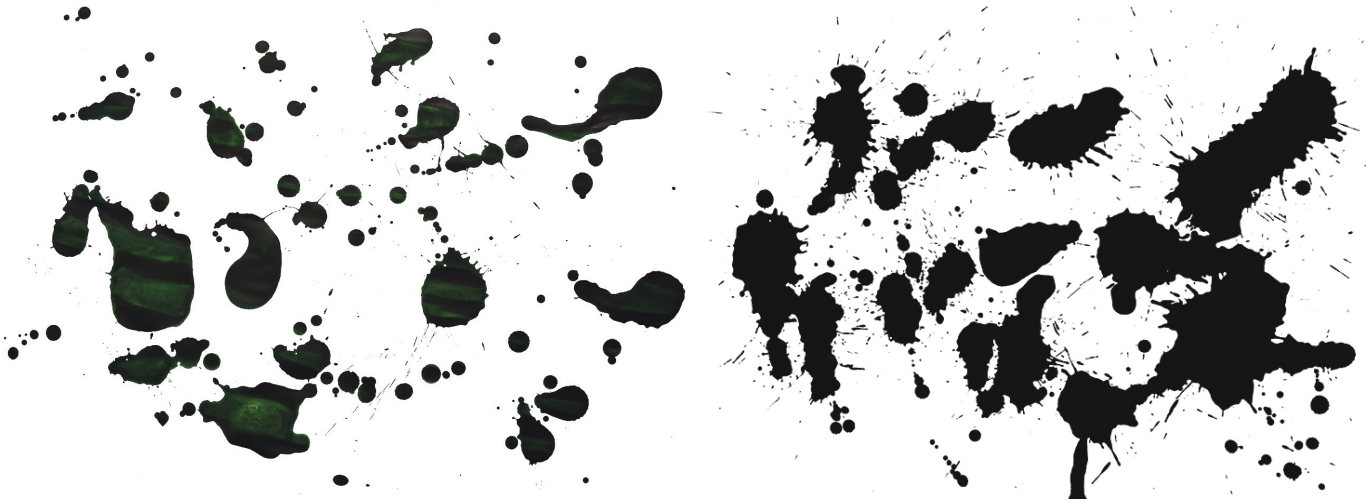
Emptying the paint all at once

Dropping all the paint in a vigorous way

Emptying the paint in different zones

Dropping paint with a circular wrist movement and splash

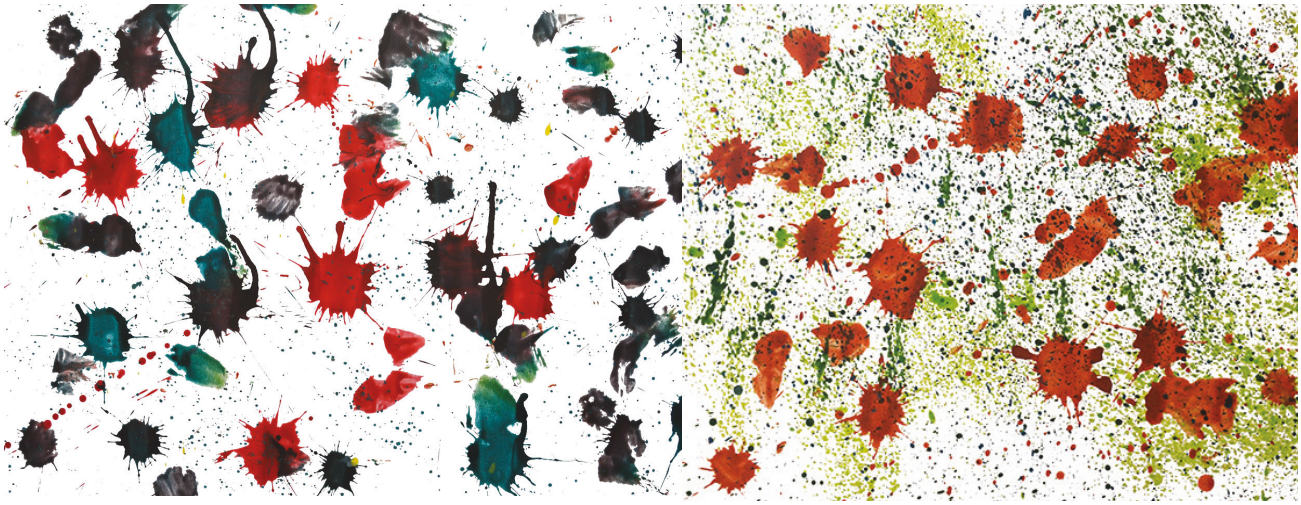
Dropping paint with pushed movements



Dropping all the paint all and glush

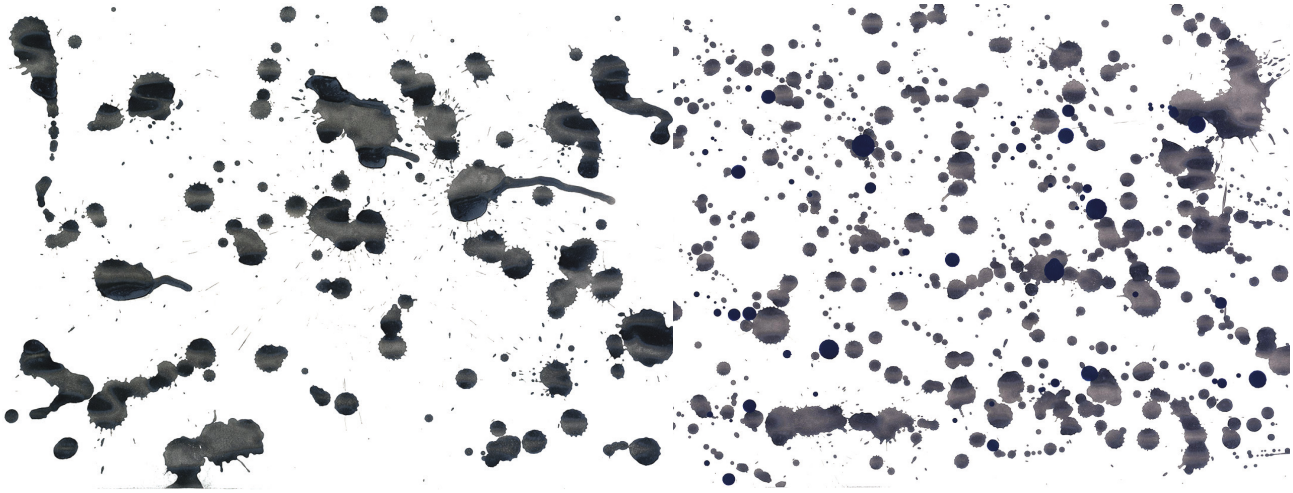
Drop your brush

Spotting paint and then dropping the brush to the paper. It generated big spots with angular terminations due to the impact.



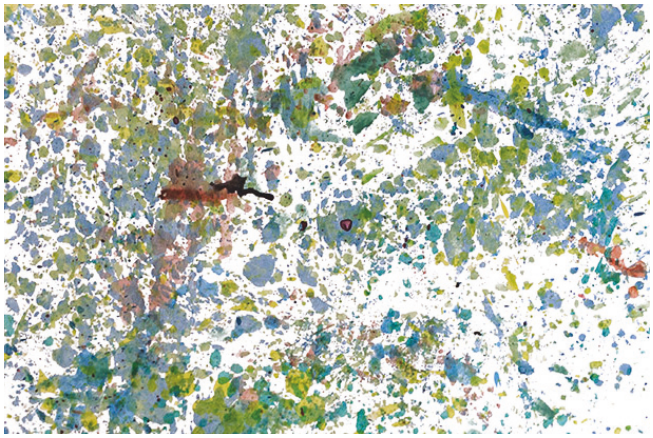
Spotting

Spotting the paper with the use of a paintbrush from around 1 meter away. The density of the acrylic, the height from which it is thrown and the force made by the hand severally influenced the results on the paper, producing different shapes such as perfect circles or splashes.



Use what is left

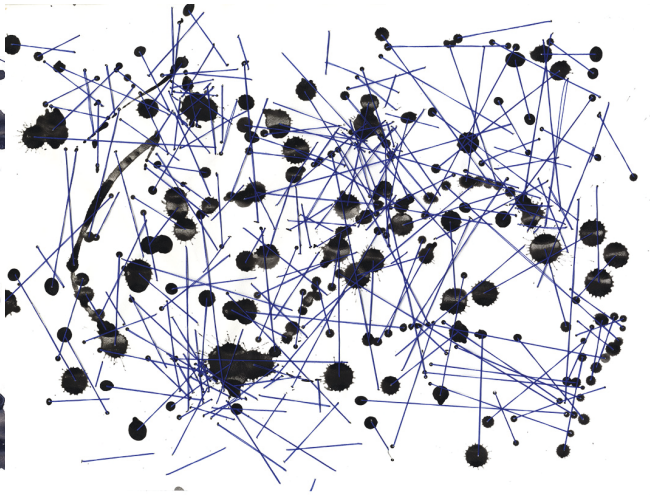
Not wanting to waste the paint that fell outside the paper in the plastic, I took another white paper and pressed on it against them forming intricate shapes.



Combination of techniques

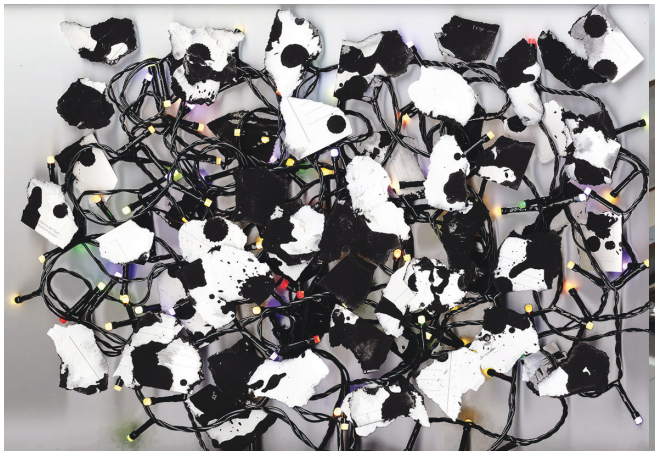
Connected spots

This technique combines spotting and sewing: The thread connects some of the spots of the same color. In some, the thread is not supposed to have intersections, whether in others the objective was to connect each three spots, or avoid intersecting spots of a different color.



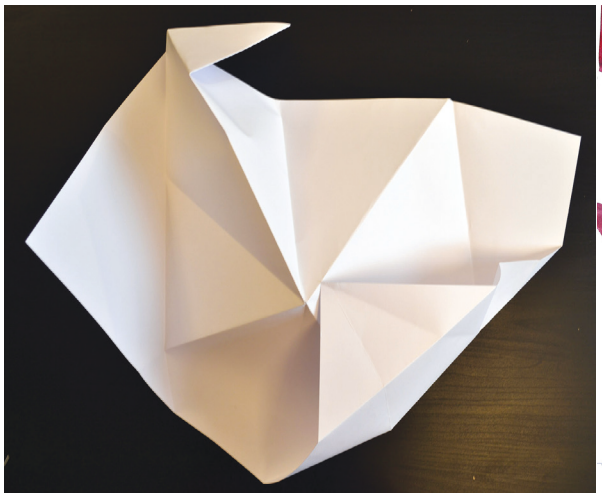
The scanning

To have less controlled results, the pieces of paper's product was mixed facing down on the surface of the scanner. Then adding of threads, fairy lights or movement of the papers while the scanner was working.



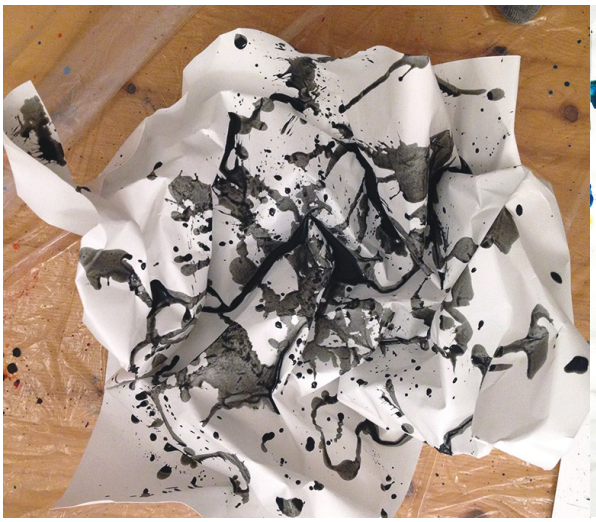
The folded paper

Each paper is to be folded forming a three-dimensional shape. Next, with the dropping technique the paint falls and follows the pleated paths. The results are only visible once the paper is dry and unfolded.



The paper ball

The paper is crushed and filled with paint with the dropping technique. Then the paint is left to dry and the paper extended.



Throwing the paint horizontally

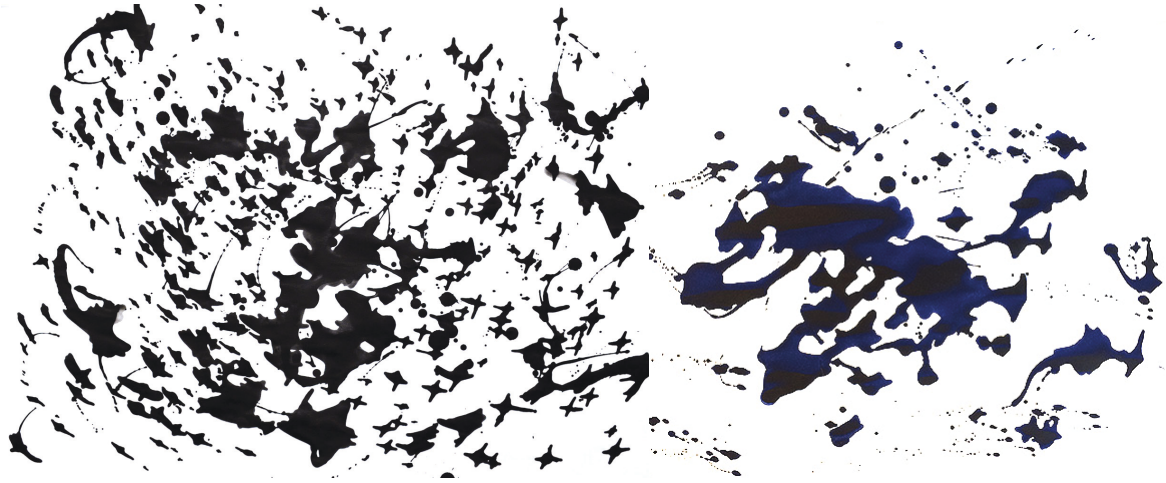
This technique worked with two papers at the same time: One is lying on the floor and the other is fixed perpendicularly to the paper on the floor. The paint is thrown and the excess paint drops on the paper on the ground.

Drop it and movement

The dripping technique is used and then the paper is moved creating different effects.

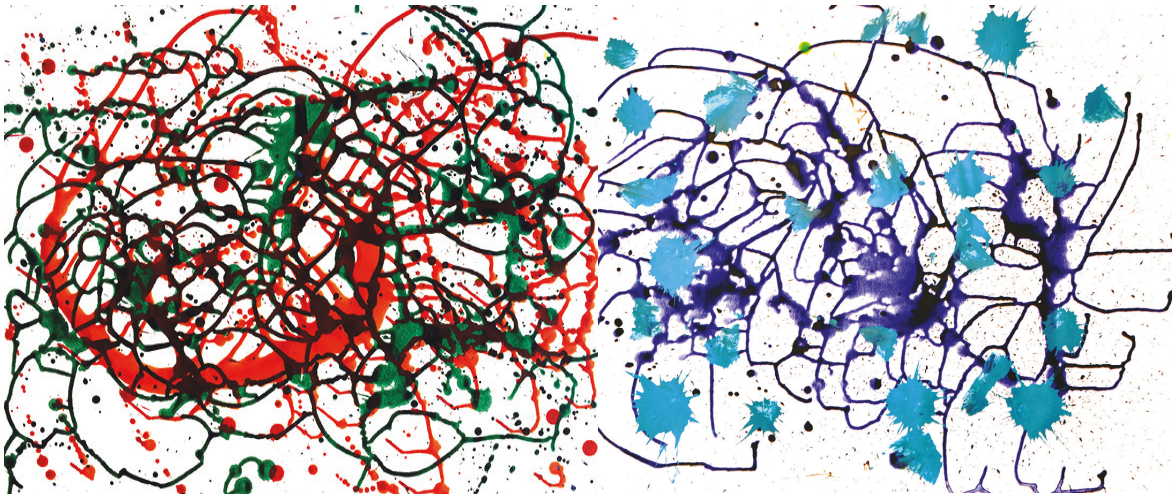
Vibrating

Vibration is used in oscillating movements



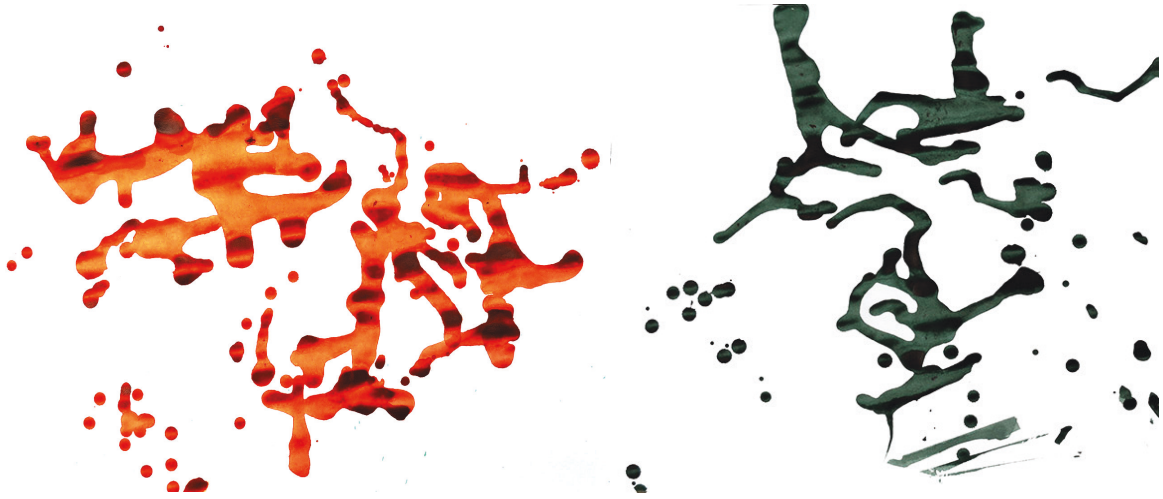
Dripping maze

The paper is inclined and turned in all directions without letting the drops fall from the paper formatting intricate forms.



Moving

The dripping is made with abundant paint and the paper is manipulated mak ing in one or two small movements.



Frisket and drippings

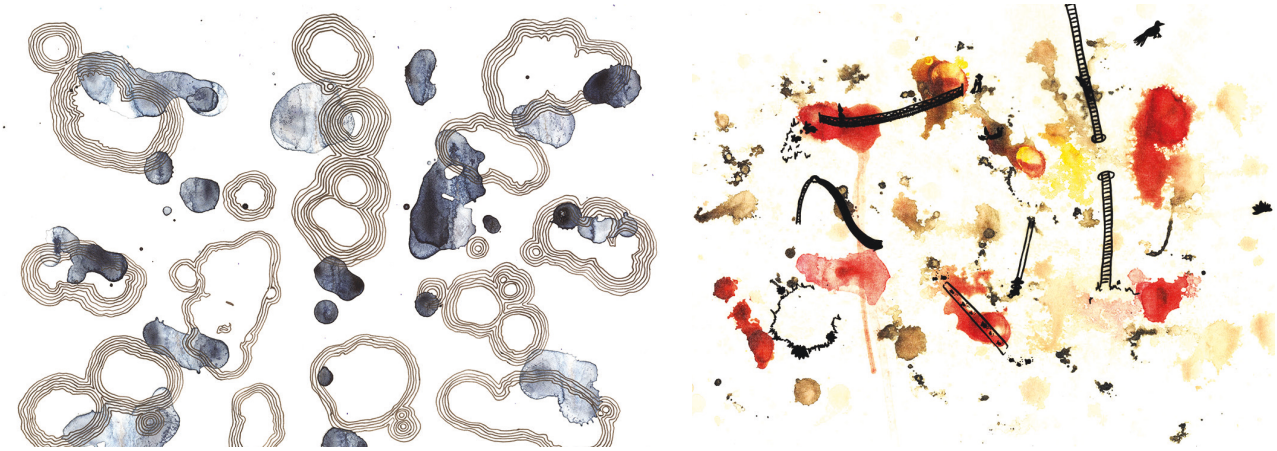
The paper is prepared applying frisket in order to make a color reserve. Then drippings are made and when the paint is dry, the frisket is taken out leaving a white area where it was applied.

Preexisting form

A geometrical shape is made on the paper and once it is dry, dripping paint and movements are applied.

Spotting and drawing

Spotting and movement is applied and left to dry. In most of the papers, water was splashed on the surface before dropping the paint to make the color flow by chance joining with other water spots and forming bigger color surfaces. Afterwards, the drawing is completed with black or white marker on top of tracing paper. As explained above, the technique does not complete the requirements.



Choosing and filtering information

The filtering of the more than hundred papers and scanned files was made by a like-dislike procedure, in which the shapes were taken as interesting, beautiful, playful, usable, transformable or not. For the first time in the project, caring about how each image looked and imagining how they would appeal in the final designs was important. This master thesis is supposed to widen with my usual methodology and now the alternative approach that was made consisted in leaving stakeholders or intended users out of the selection process and instead focusing on my personal aesthetic taste. Aesthetics, as Richards argues generally involve emotional response as an adaptive signal of one's wellbeing (Richards, 2009). Naturally, whether I talk about my final designs or each image that I have produced, each individual would like or dislike them in his/her own and personal way.

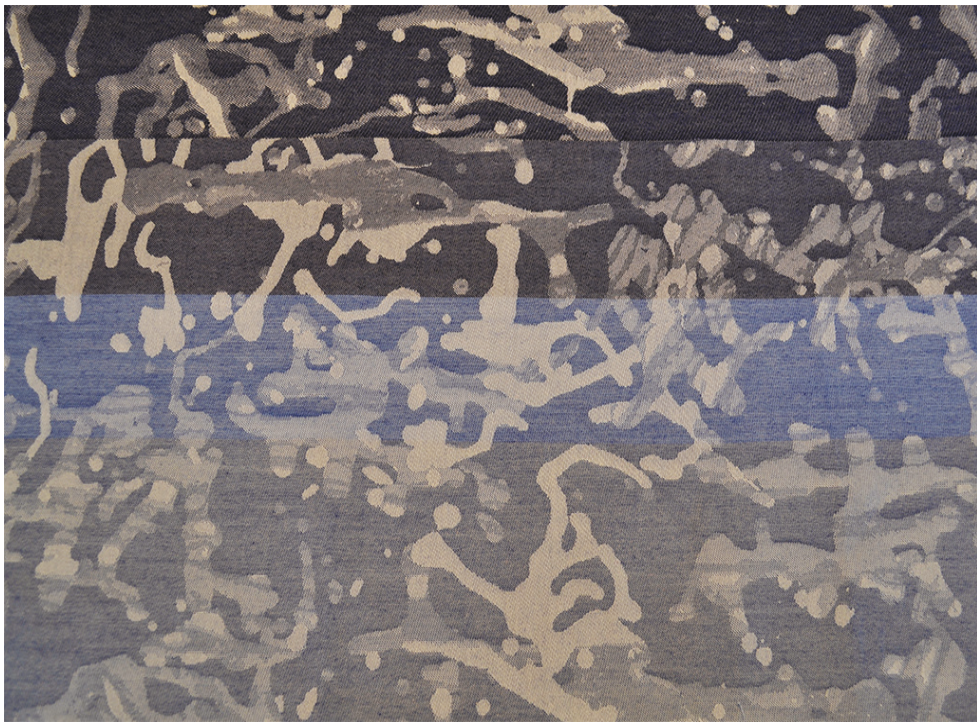
Collection

After the filtering process, some of the imagery was chosen as eligible for the pattern making process, which was completely done digitally. Most of the images were used as layers and then interpolated, overlapped or mixed with others. Some of them were also pattern repeated as they were. Mixing techniques and images within each other augmented even more the random component or in another cases for some of the designs, it makes them look as something different for each viewer. They could start taking different shapes in each person's brain.

Designing the patterns was also demanding because I was not used to work with such shapes. It took me much more time as it takes me normally to make a pattern. I remember myself rearranging, moving and mixing the image until I got to a desirable design that appealed to me or looked balanced.

However, it was easier with other designs because I knew exactly which of the art pieces I was mixing and as soon as I saw them next to each other I had an idea of how it should look. Some alterations by interfering with my normal method happened during the process as well. In all the chaos that was in my mind at the beginning, struggling to develop another way of proceeding, I tried to experiment with different colors and let this theme open for later. The color palette was finally conceived during the Jacquard weaving in Haslach. The warp of the machine was white and it influenced how the final designs looked. The colors were deliberately chosen by like-dislike and tried in the designs by weaving small samples and comparing them before weaving all the complete length of the final fabrics.

During the design process it can be seen as well the development of the various techniques can be traced back. As the Jacquard part was made first. Thus, one can see in it that the techniques were not yet fully developed, but took a first form other than on paper and are even more experimental and not only on paper.



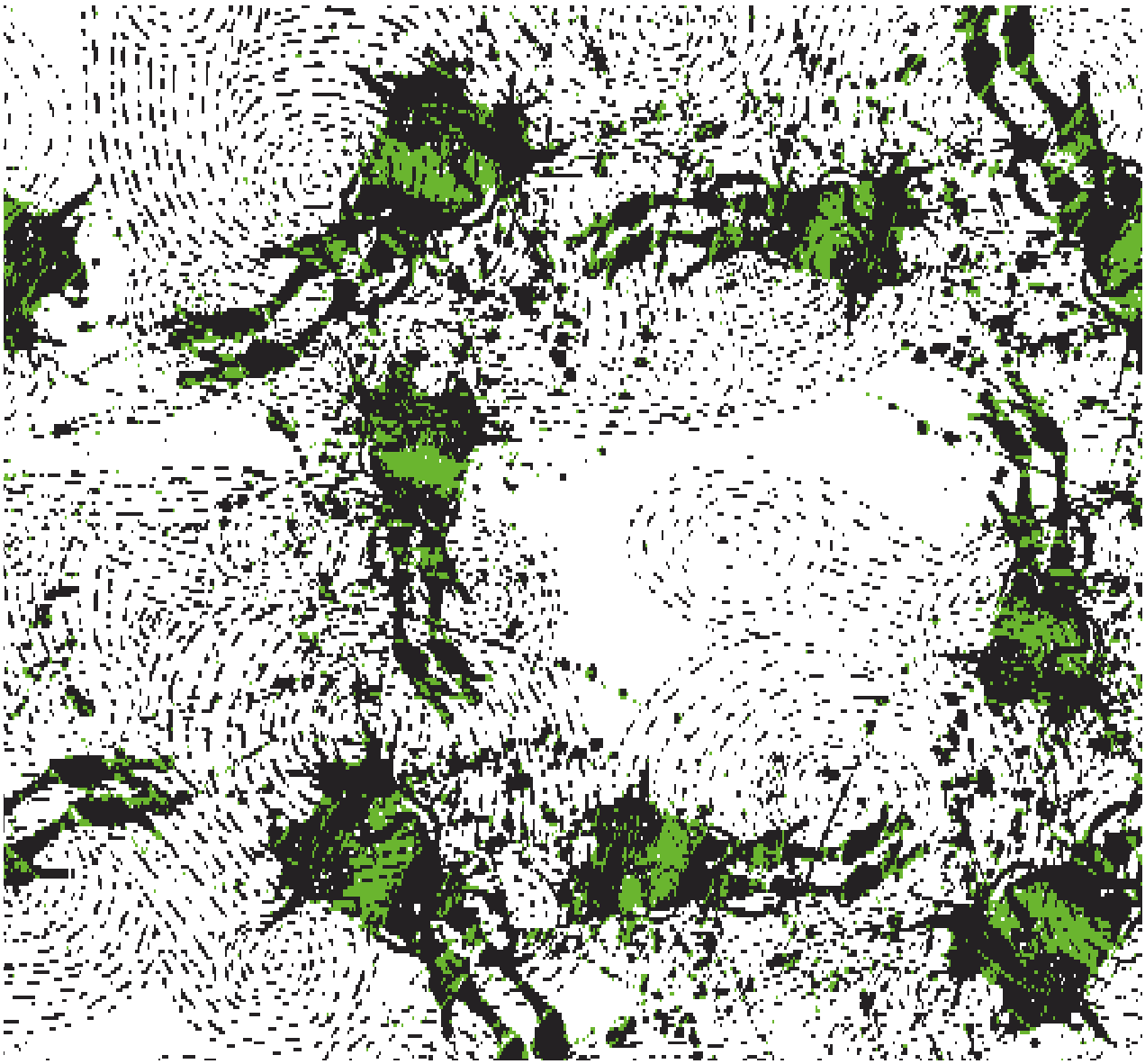
Jacquard

For the next designs, it was necessary to reduce the colors for all and translating them into the number of color threads needed for each design. As it can be seen, the color concept was not very clear by then.

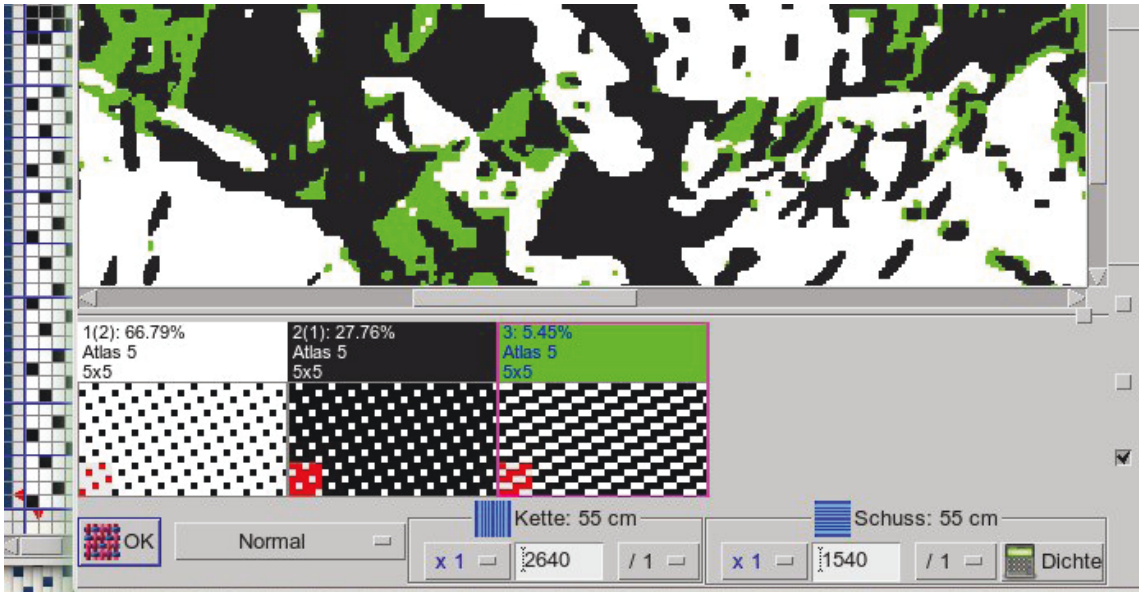
Artikel: 1

Verbendung: Dekorationsstoff

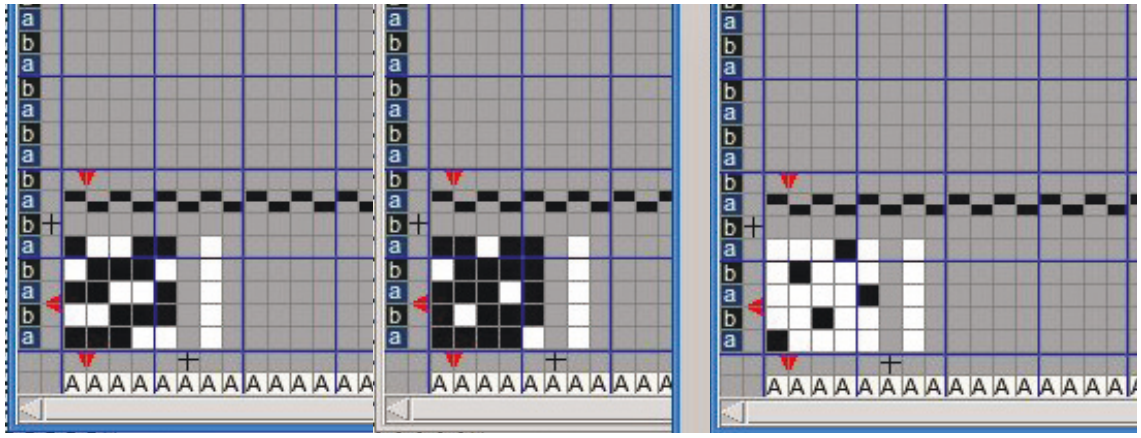
Qualität: 1 Kettig / 1 Schus-systeme 1K1S	Maschine: K1
Designname: Daniela01	Rapportgröße: k/S 2640 X 1540 (55 X 55 cm)
Gewebename: DA01a	Diskettenname: 1uDA01a
Farbe: Tencel Schwarz TKH 259 (NM 70/2) Tencel Tunfisch Hell 9 (NM 100/1)	
Kettfolge: 1A Weiß Kette 1a Tuna 1b Schwarz	Patronendimensionen: 5 - 5 Shussdichte: 48/28 REVERSE gewebt



Belegung

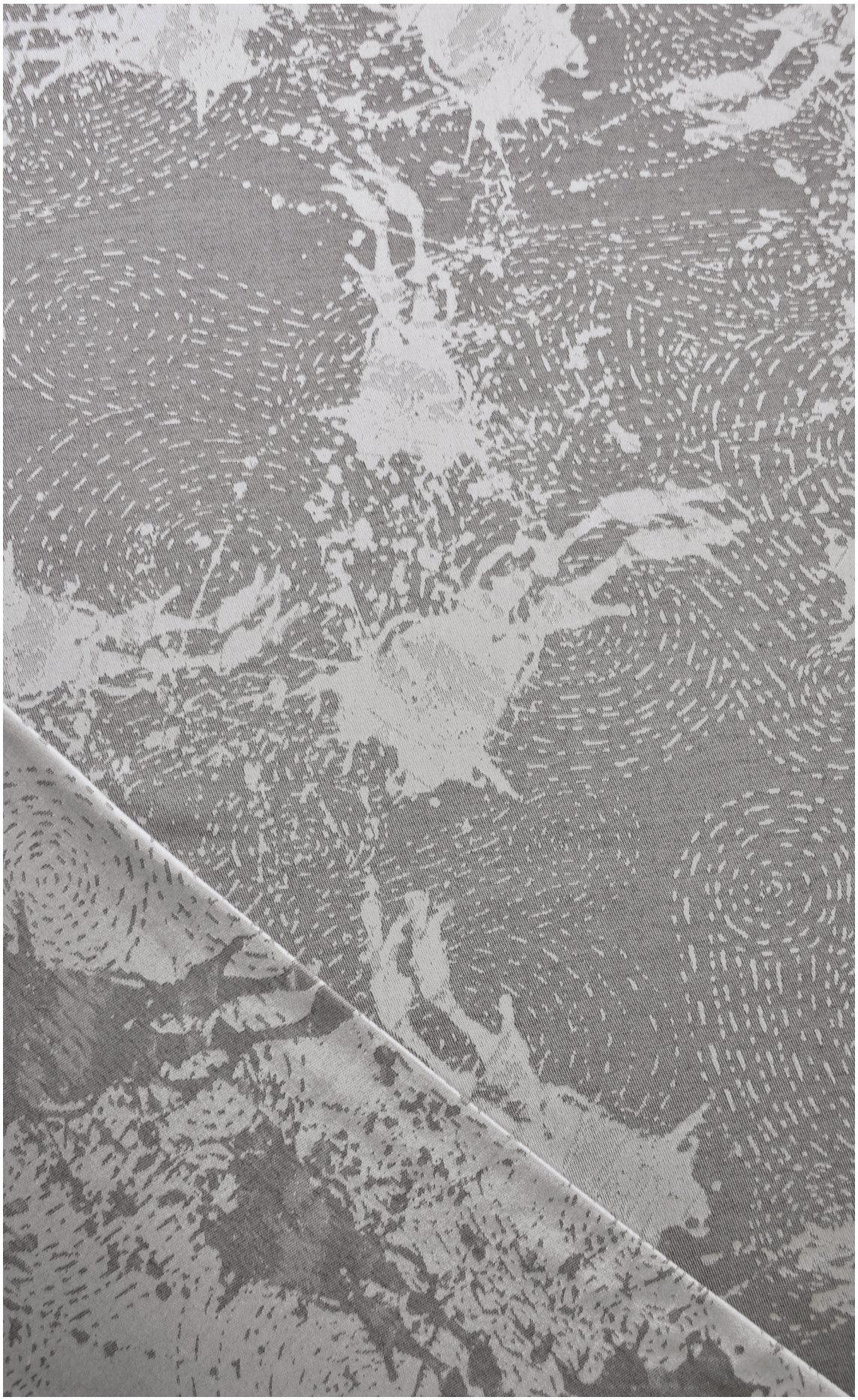


Bindungen



Experiments

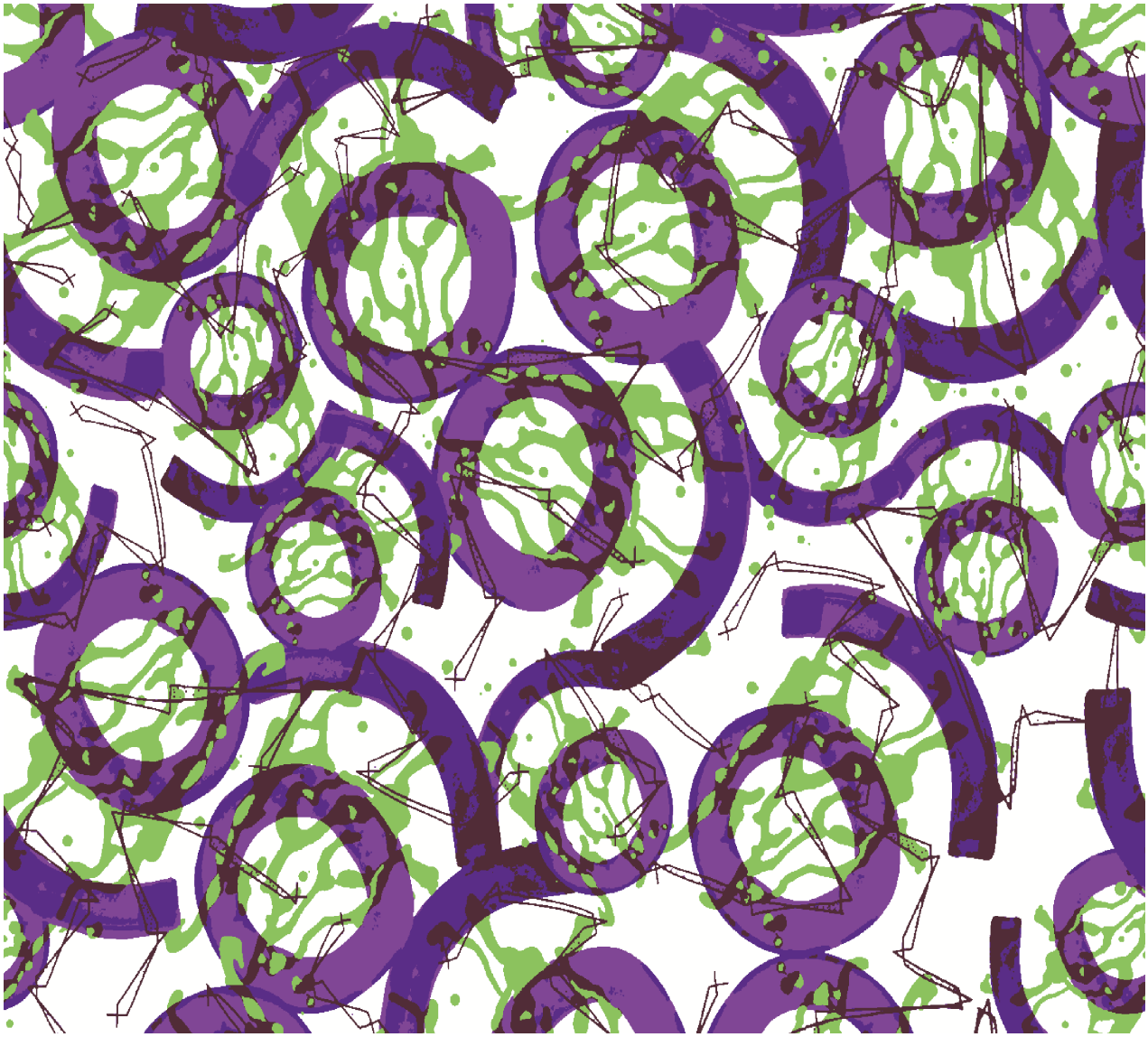
These were two samples with wool composition were washed in the washing machine in two different cycles. They did not work as expected due to the extreme distortion of the patterns



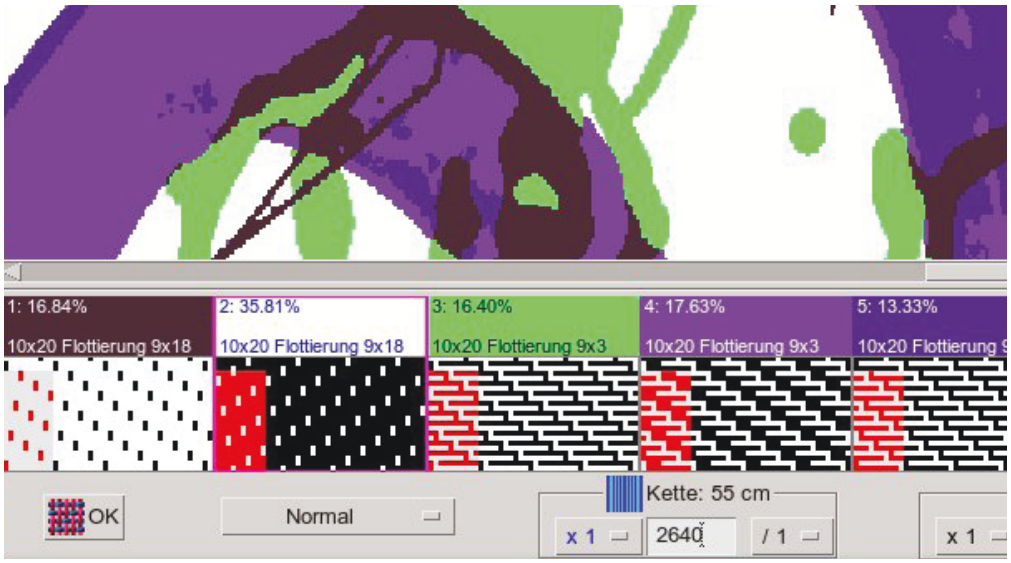
Artikel: 2

Verbendung: Dekorationsstoff

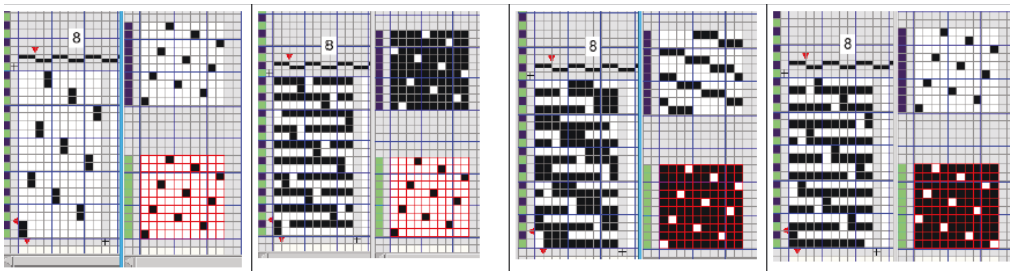
Qualität: 1 Kettig / 2 Schus-systeme 1K2S	Maschine: K1
Designname: Daniela3b_mit Bi	Rapportgröße: k/S 2640 X 2500 (55 X 62.5 cm)
Gewebename: DA03e	Diskettenname: 1uDA03e
Farbe: Grüne Seide TKH 591 (NM 100/1) Violet Baumwolle TKH (NM 135/2)	
Kettfolge: 1A Weiß Kette 1a Grün 1b Violet	Patronendimensionen: 10 - 20 Schussdichte: 40/48

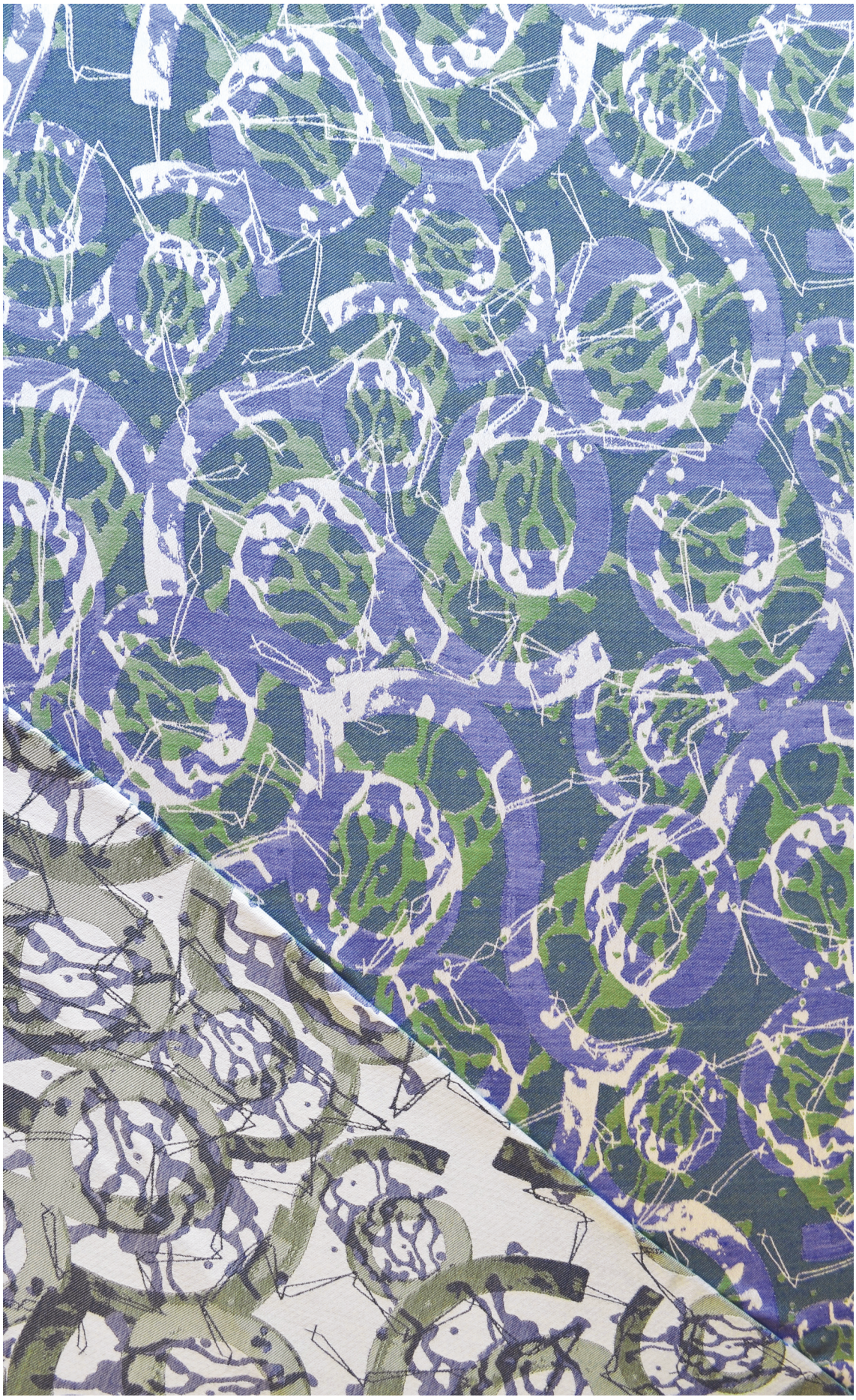


Belegung



Bindungen

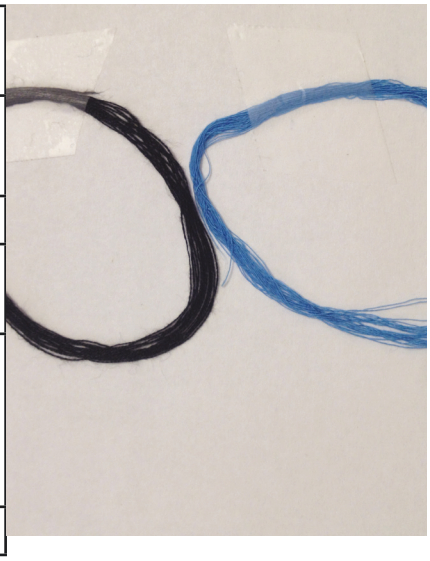


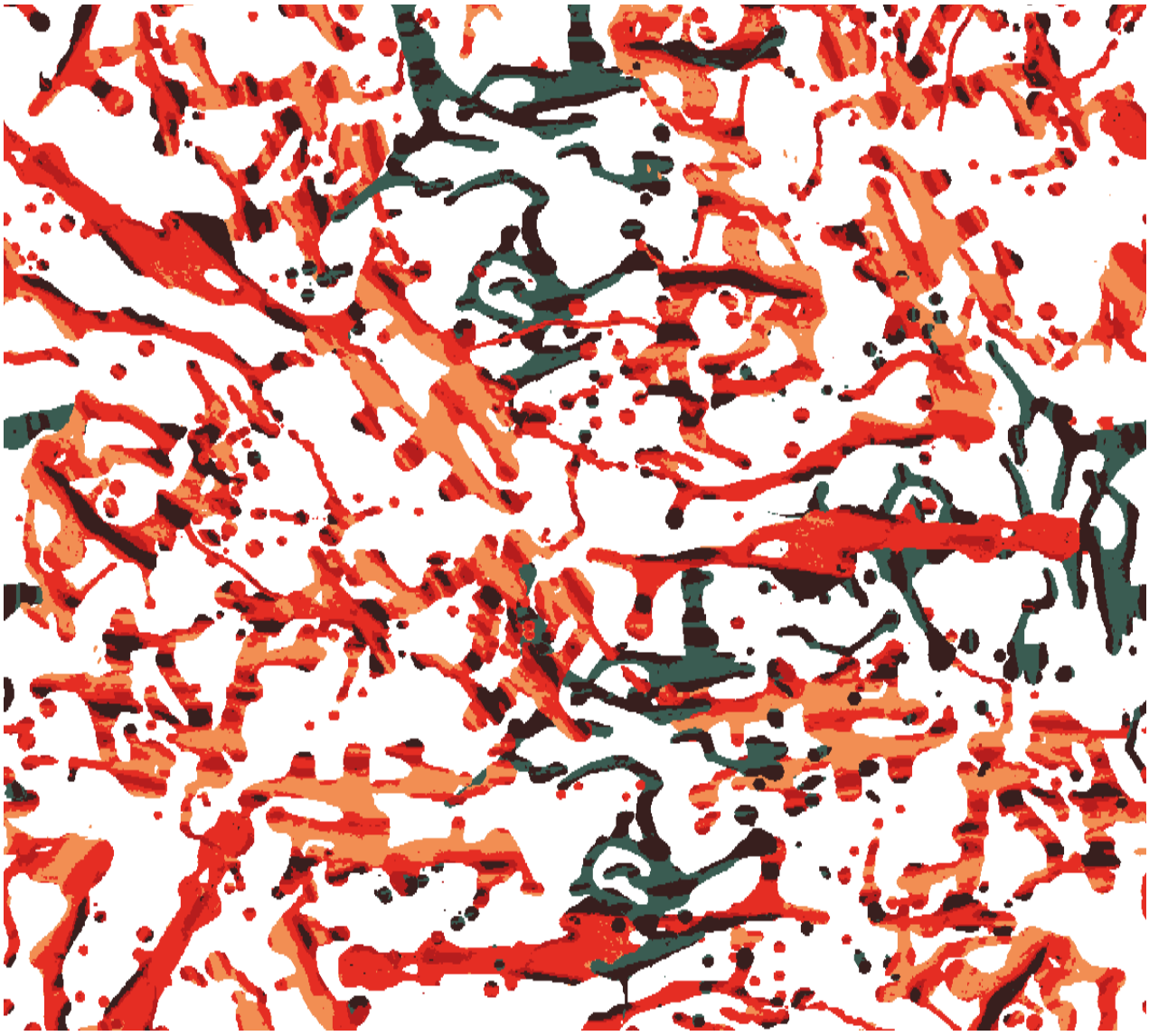


Artikel: 3

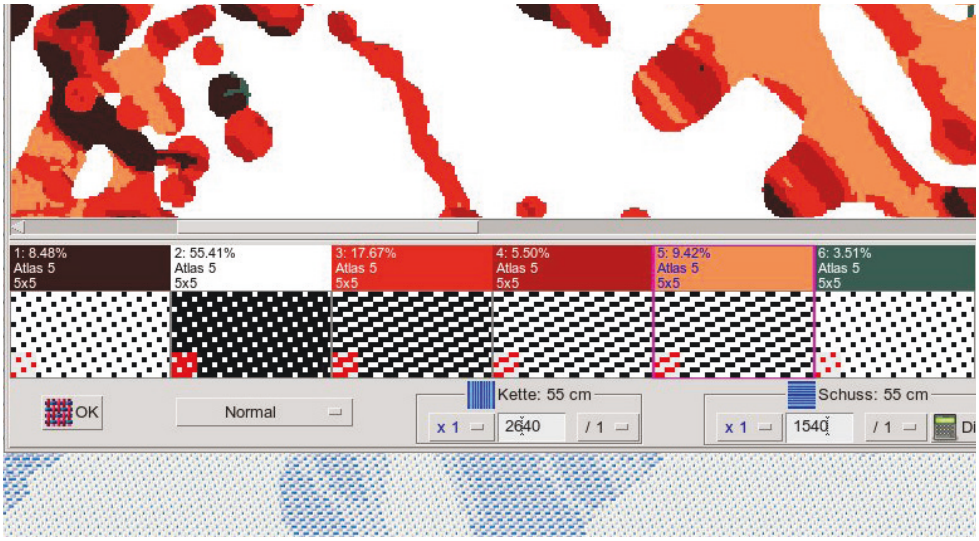
Verbendung: Dekorationsstoff

Qualität: 1 Kettig / 1 Schus-systeme 1K1S	Maschine: K1
Designname: Daniela5a	Rapportgröße: k/S 2640 X 2200 (55 X 55 cm)
Gewebename: DA05a	Diskettenname: 1uDA05a
Farbe: Tencel Schwartz TKH 259 (NM 100/1) Tencel Blau TKH (NM 100/1)	
Kettfolge: 1A Weiß Kette 1a Schwarz 1b Blau	Patronendimensionen: 8 - 16 4 - 4 Shussdichte: 28/40

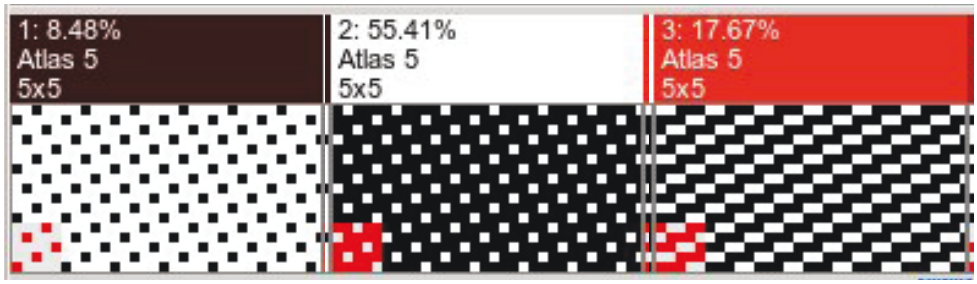


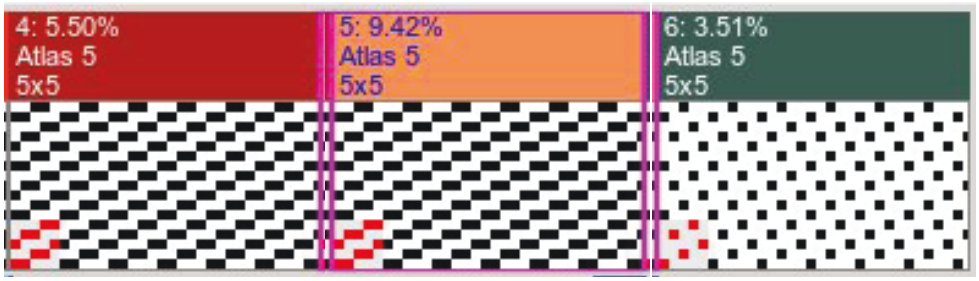


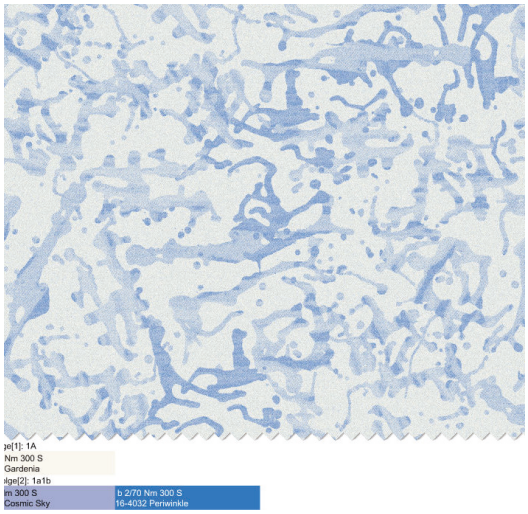
Belegung



Bindungen



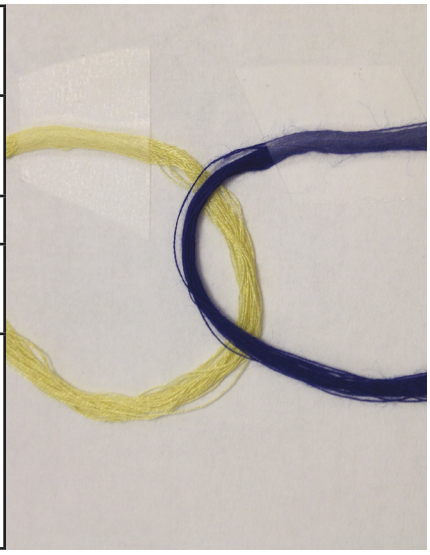


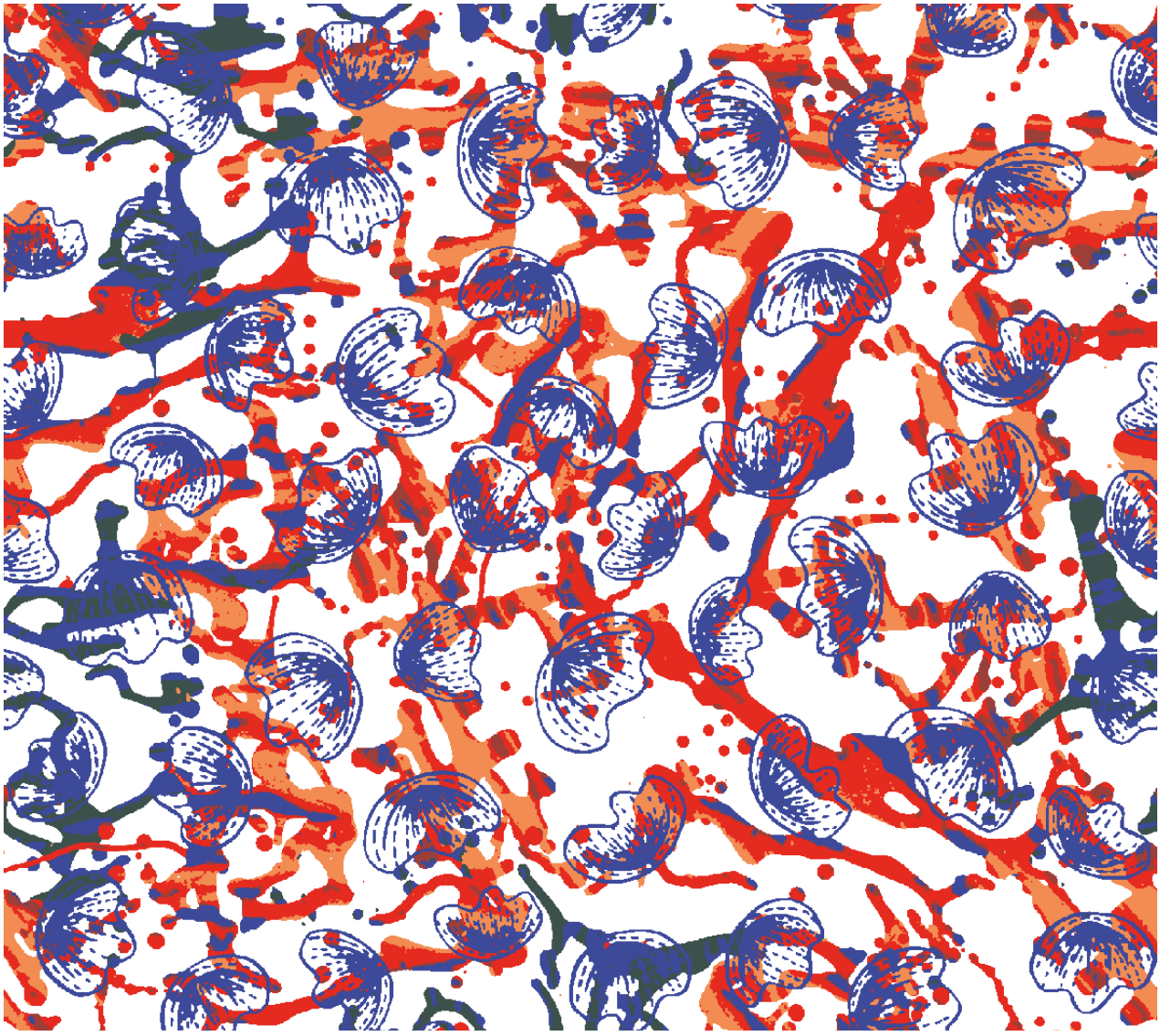


Artikel: 4

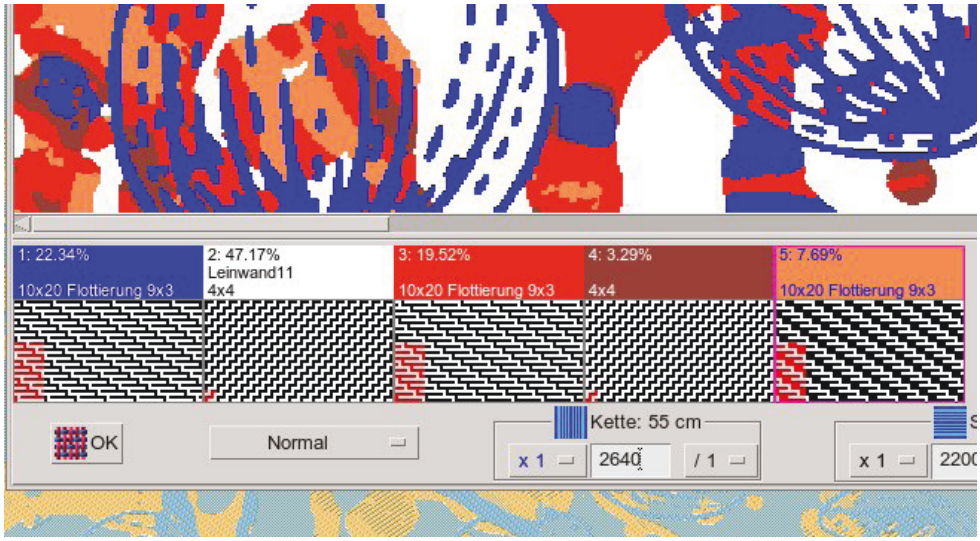
Verbendung: Dekorationsstoff

Qualität: 2 Kettig / 2 Schus-systeme 2K2S	Maschine: K1
Designname: Daniela4	Rapportgröße: k/S 2640 X 2200 (55 X 55 cm)
Gewebename: DA04a	Diskettenname: 1uDA04a
Farbe: Baumwolle Gelb TKH (NM 135/2) Tencel Blau TKH (NM 135/2)	
Kettfolge: 1A Weiß Kette 1a Gelb 1b Blau	Patronendimensionen: 8 - 16 2 - 2 Schussdichte: 48/40





Belegung



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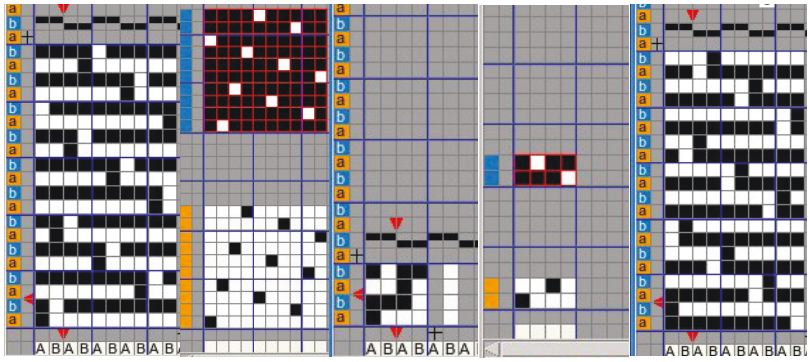
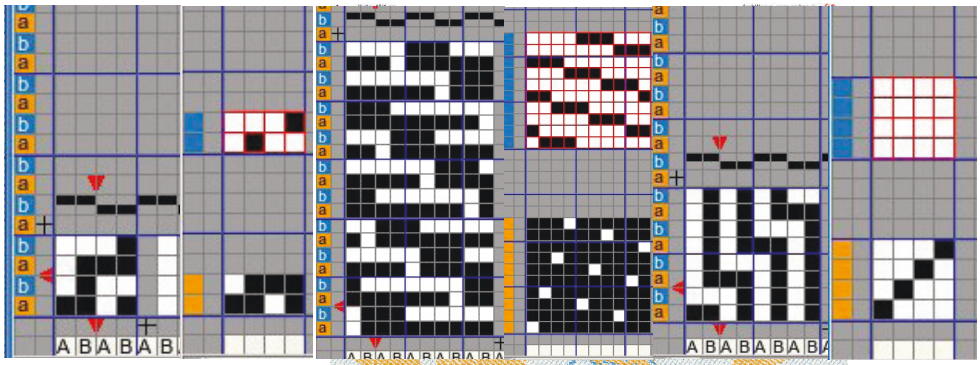
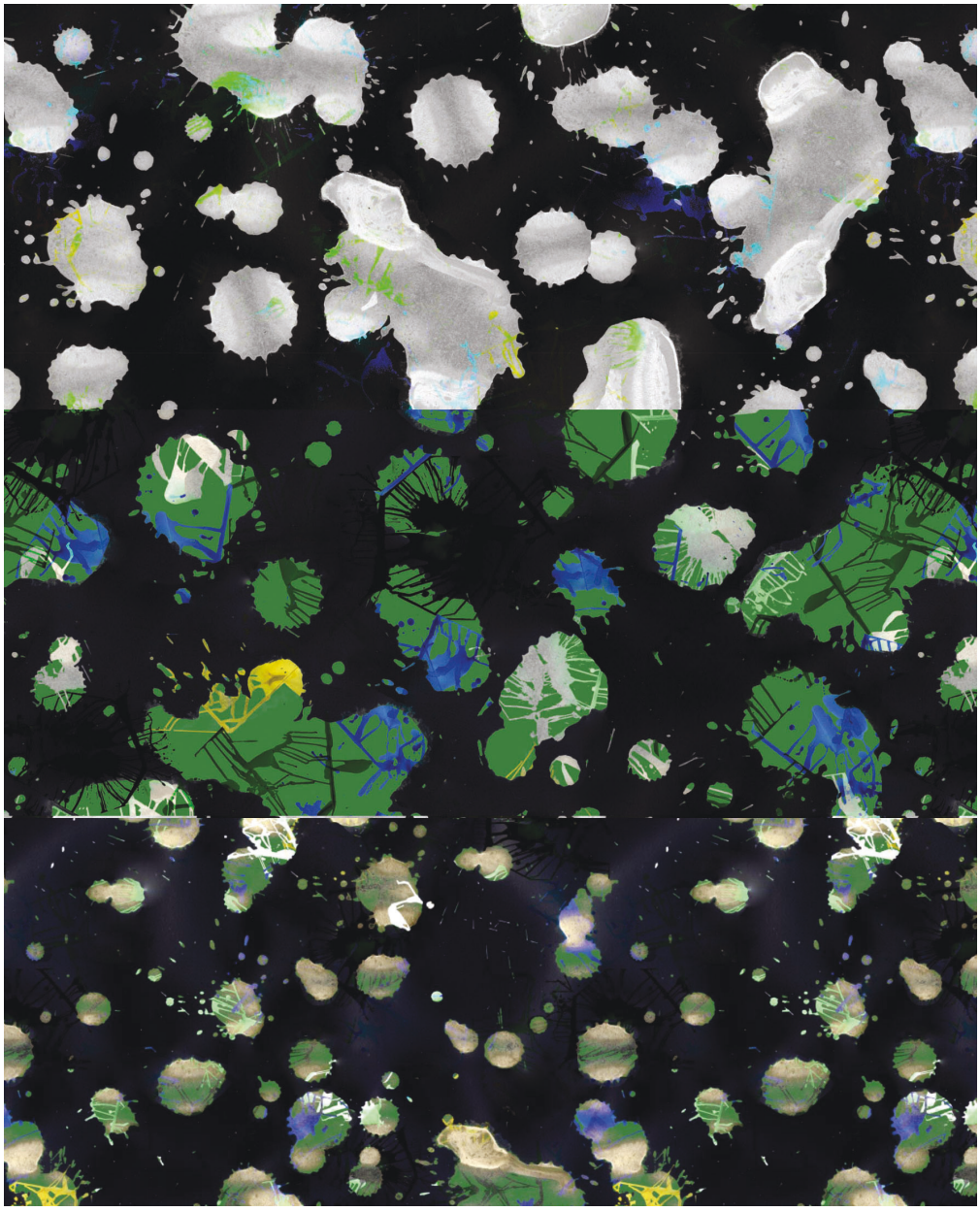


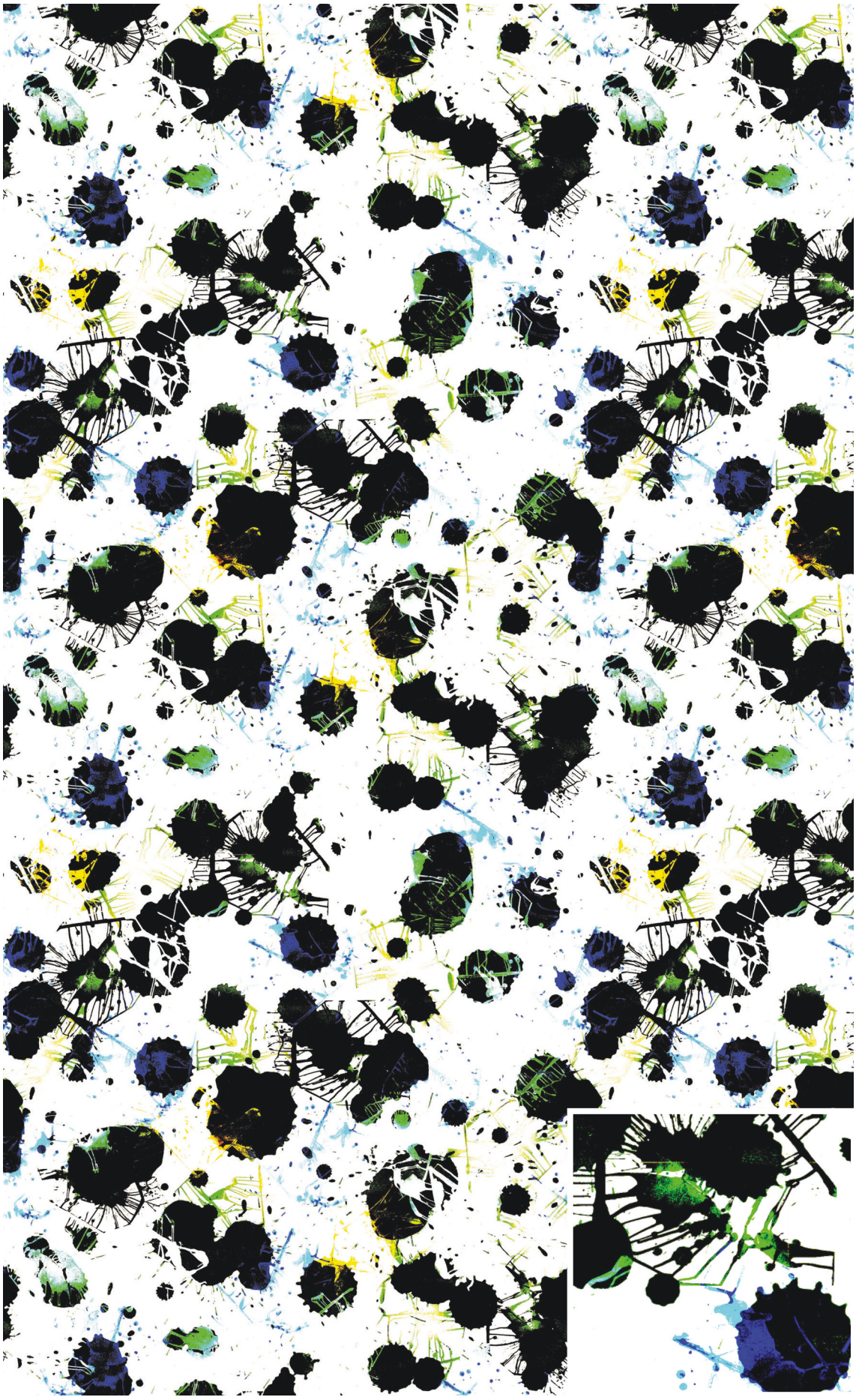


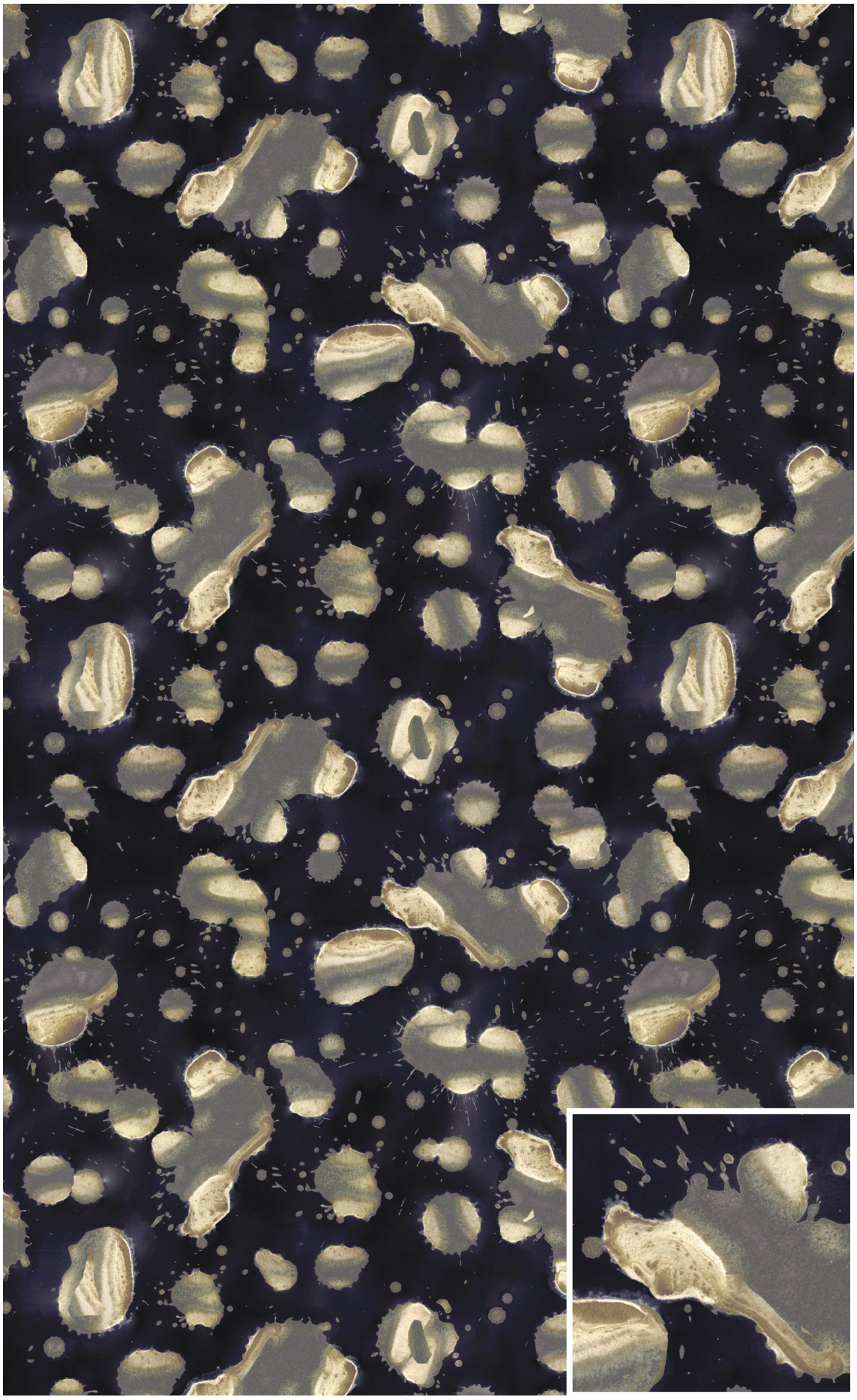
Digital Print

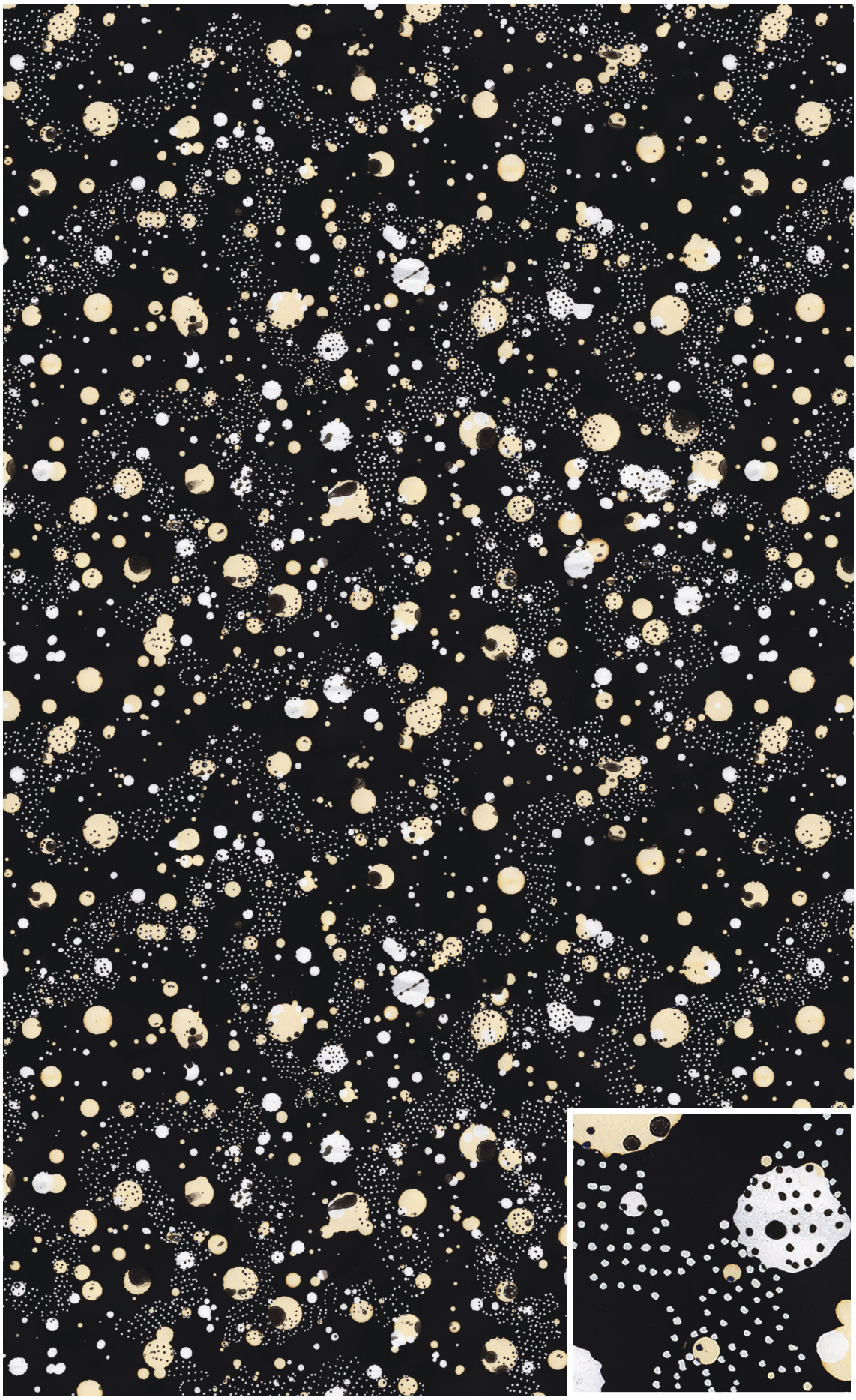
Creating the patterns for the digital print required more experimentation and tryouts for each of the designs. Many variations of only one design were made overlapping, merged, crossing and/or mixing them. Five of the patterns were printed in Satin 100% cotton und 190g/m^2.

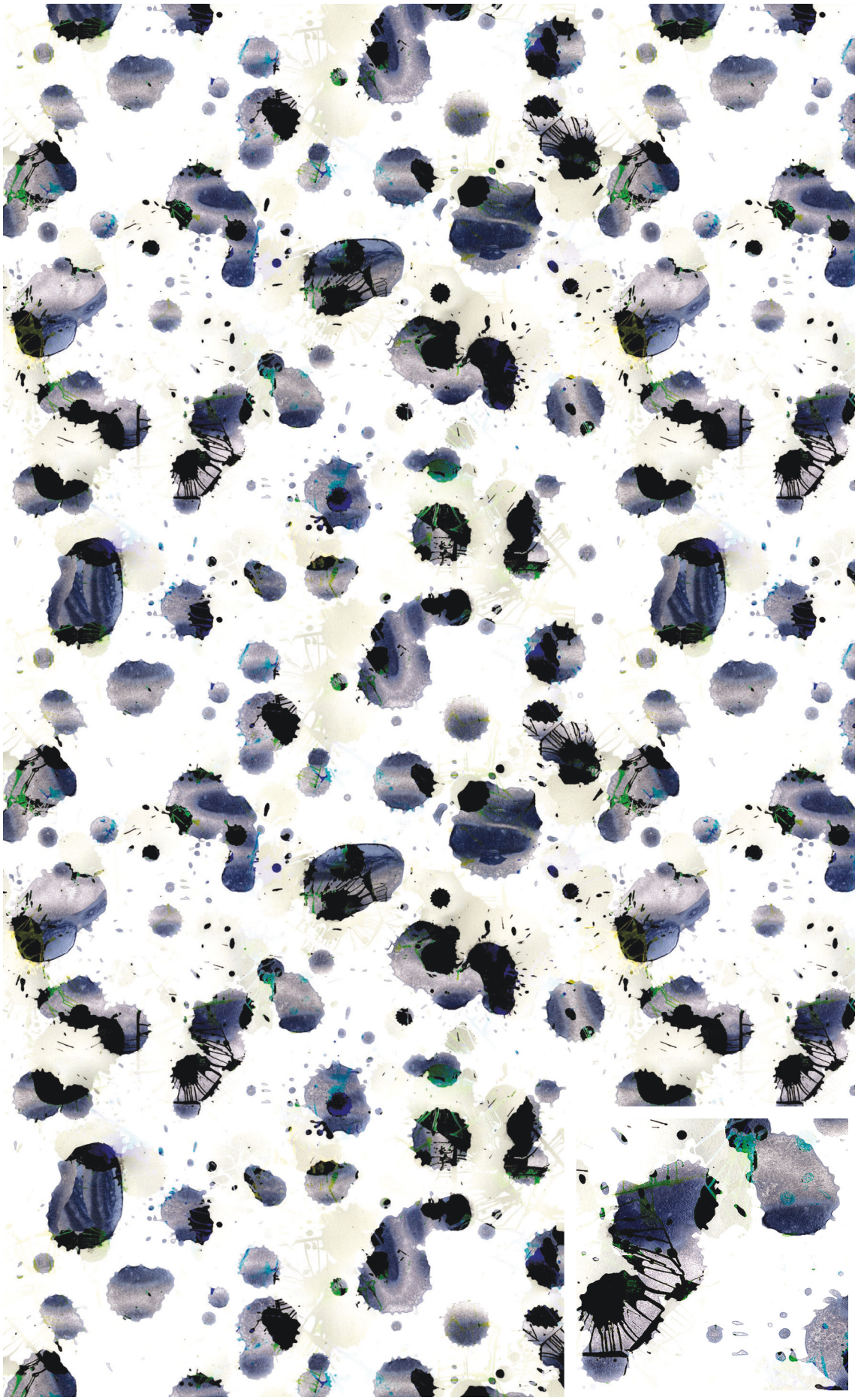
In the following image one design with many variations can be seen.

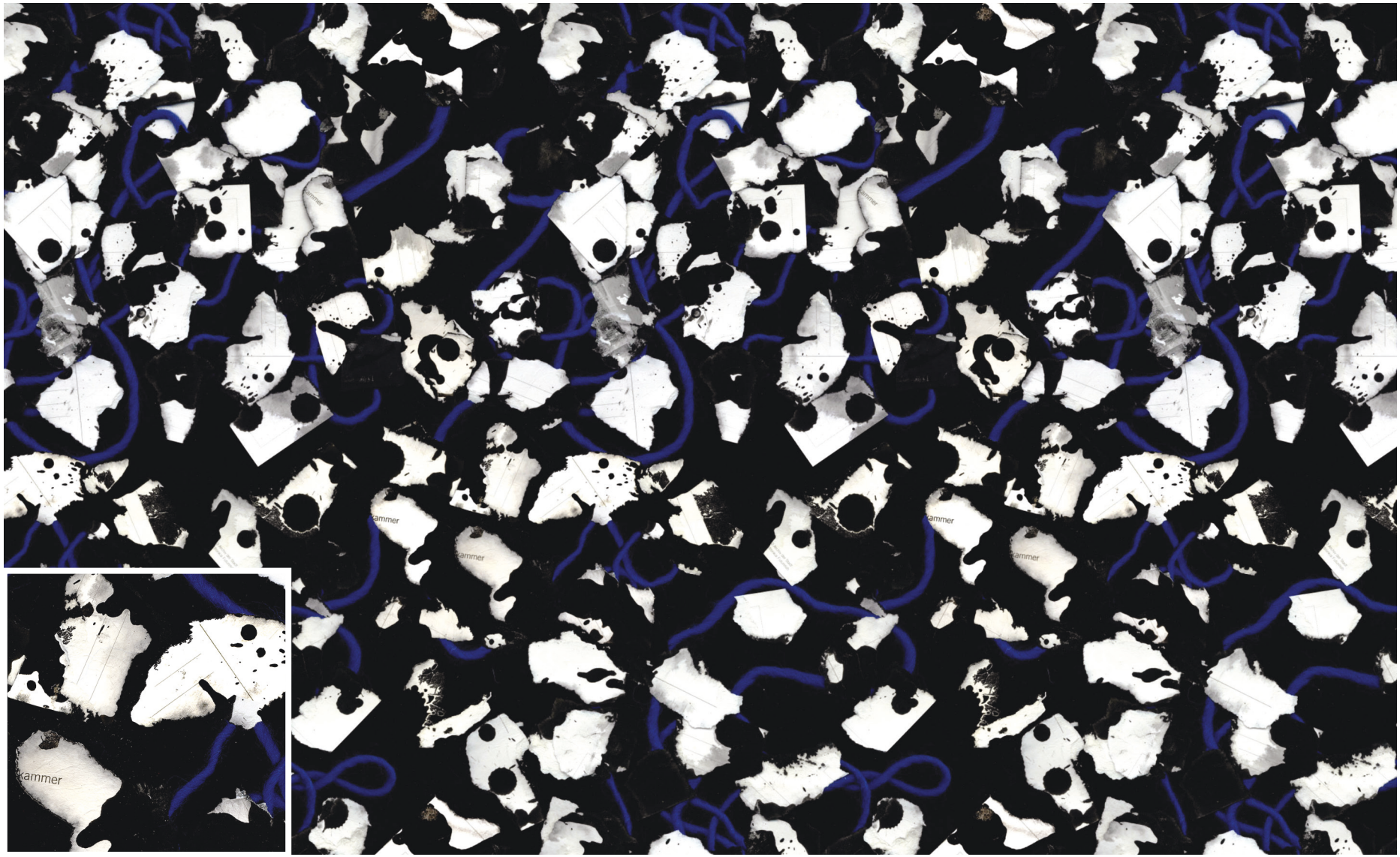


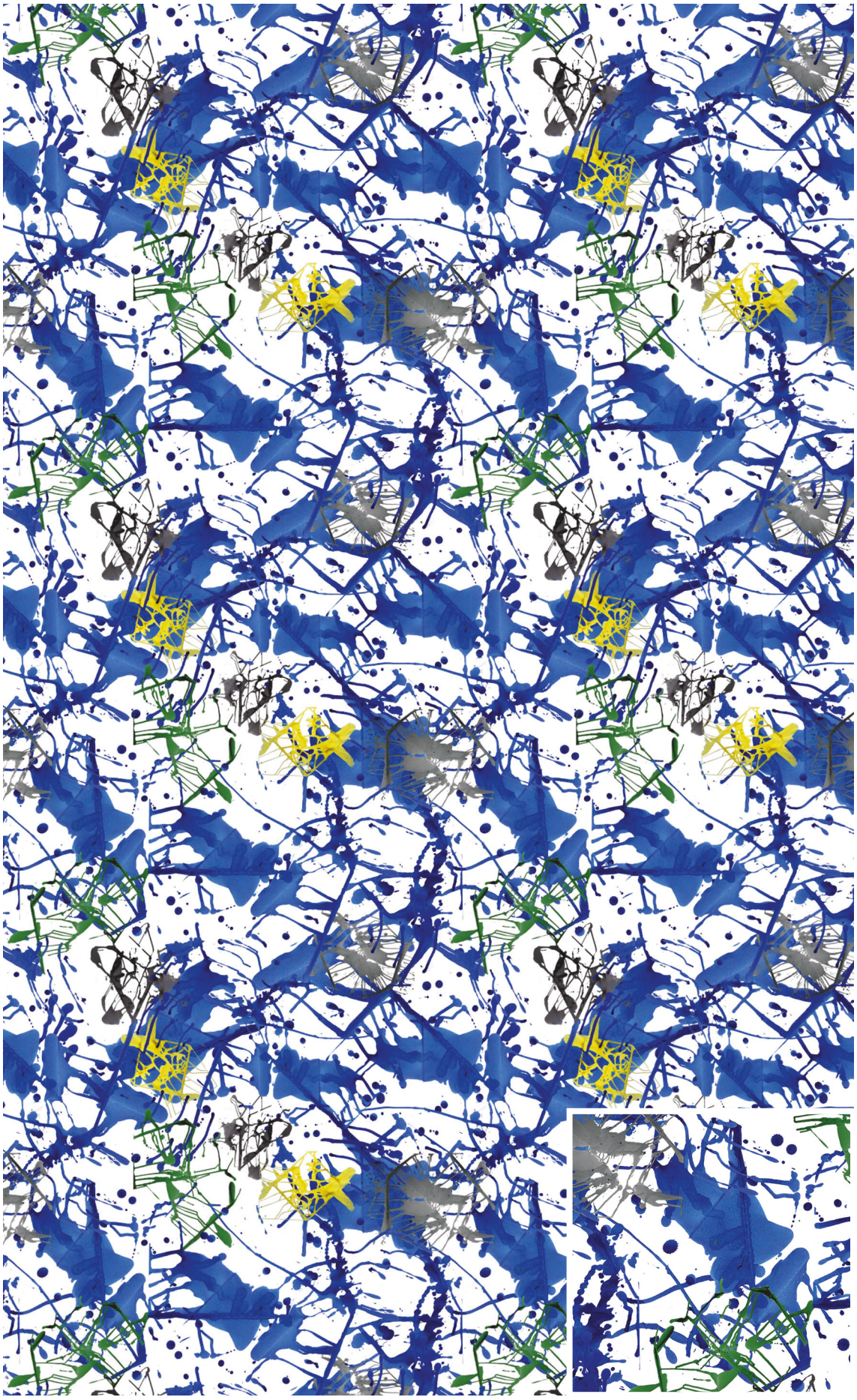


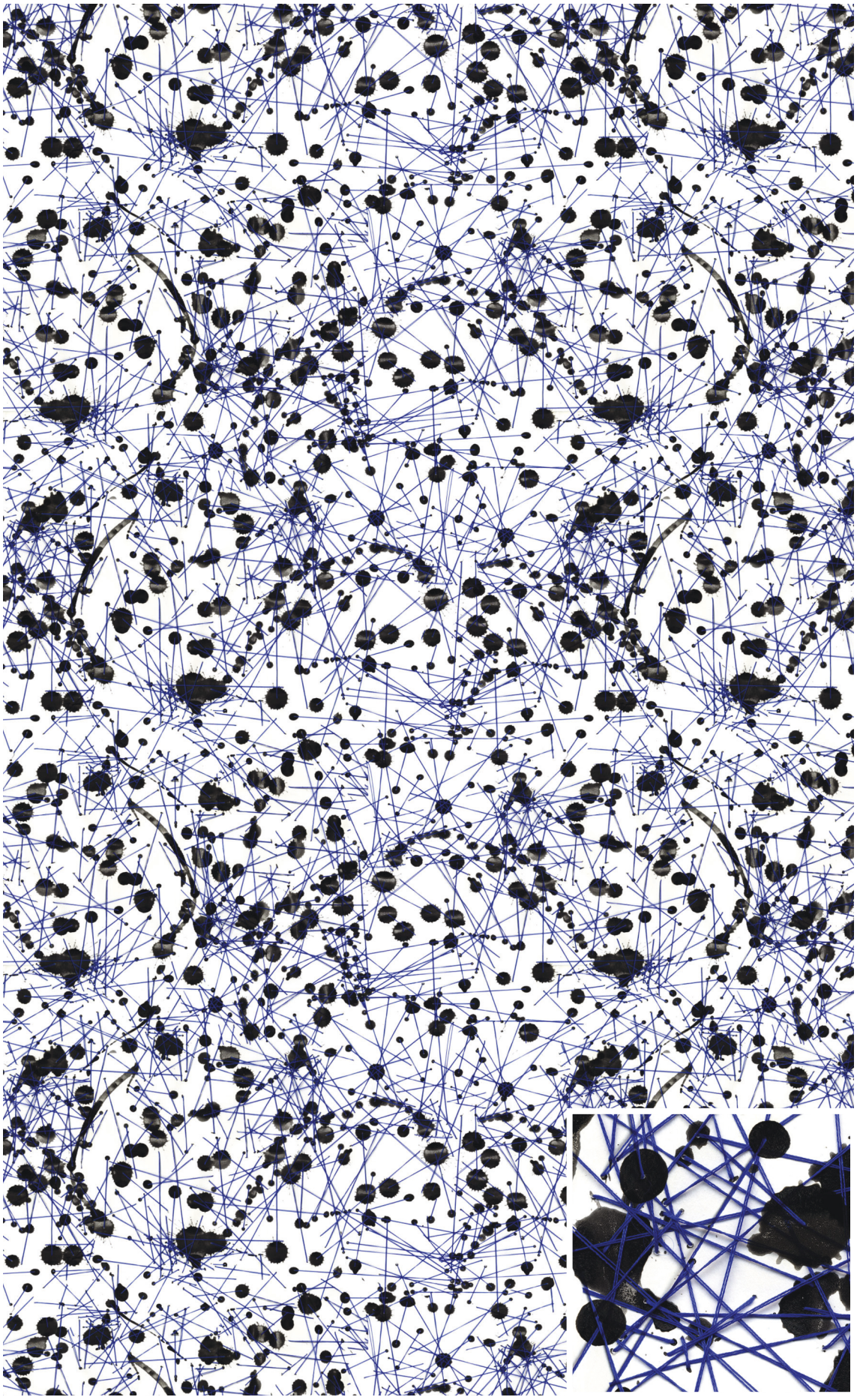


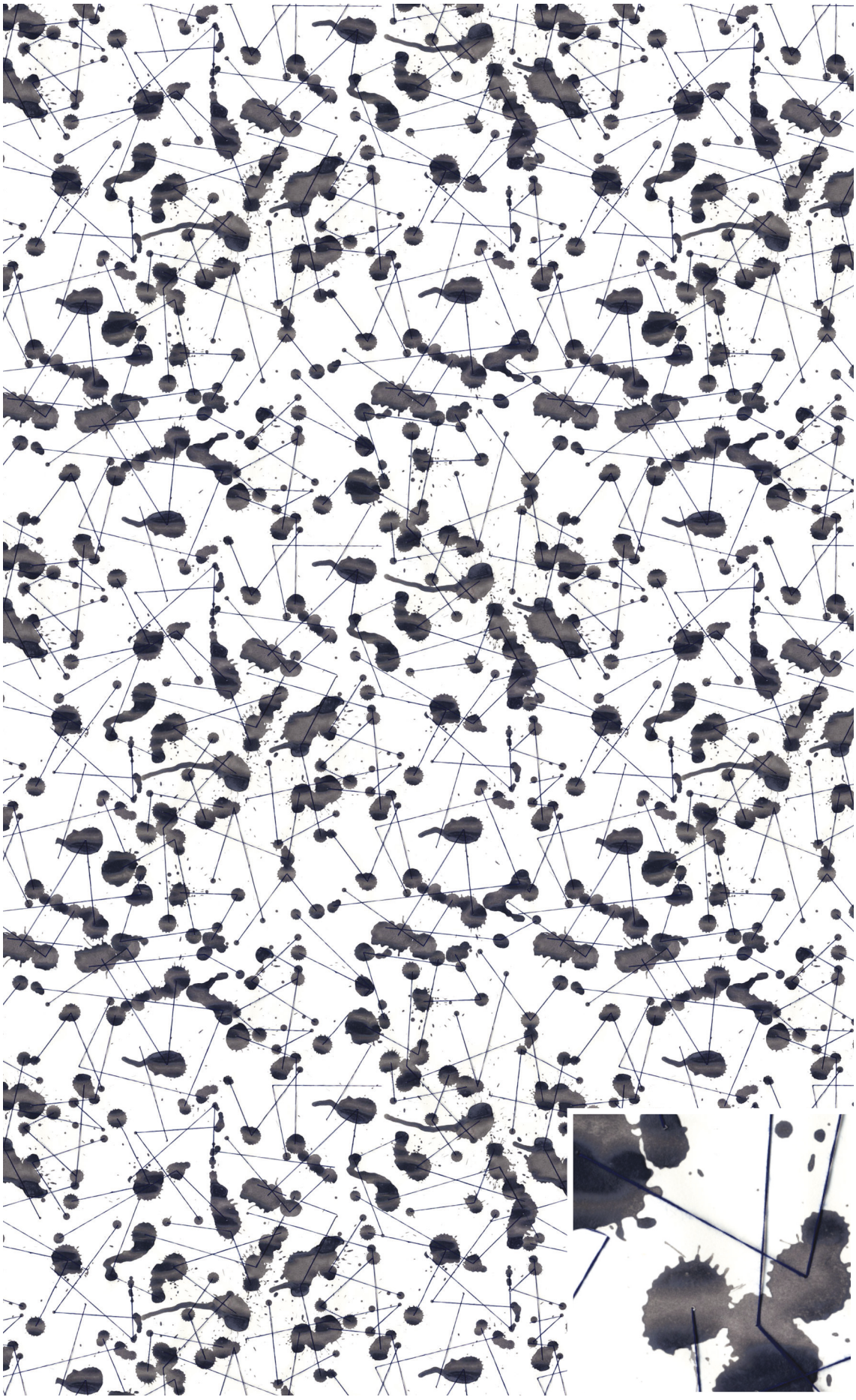


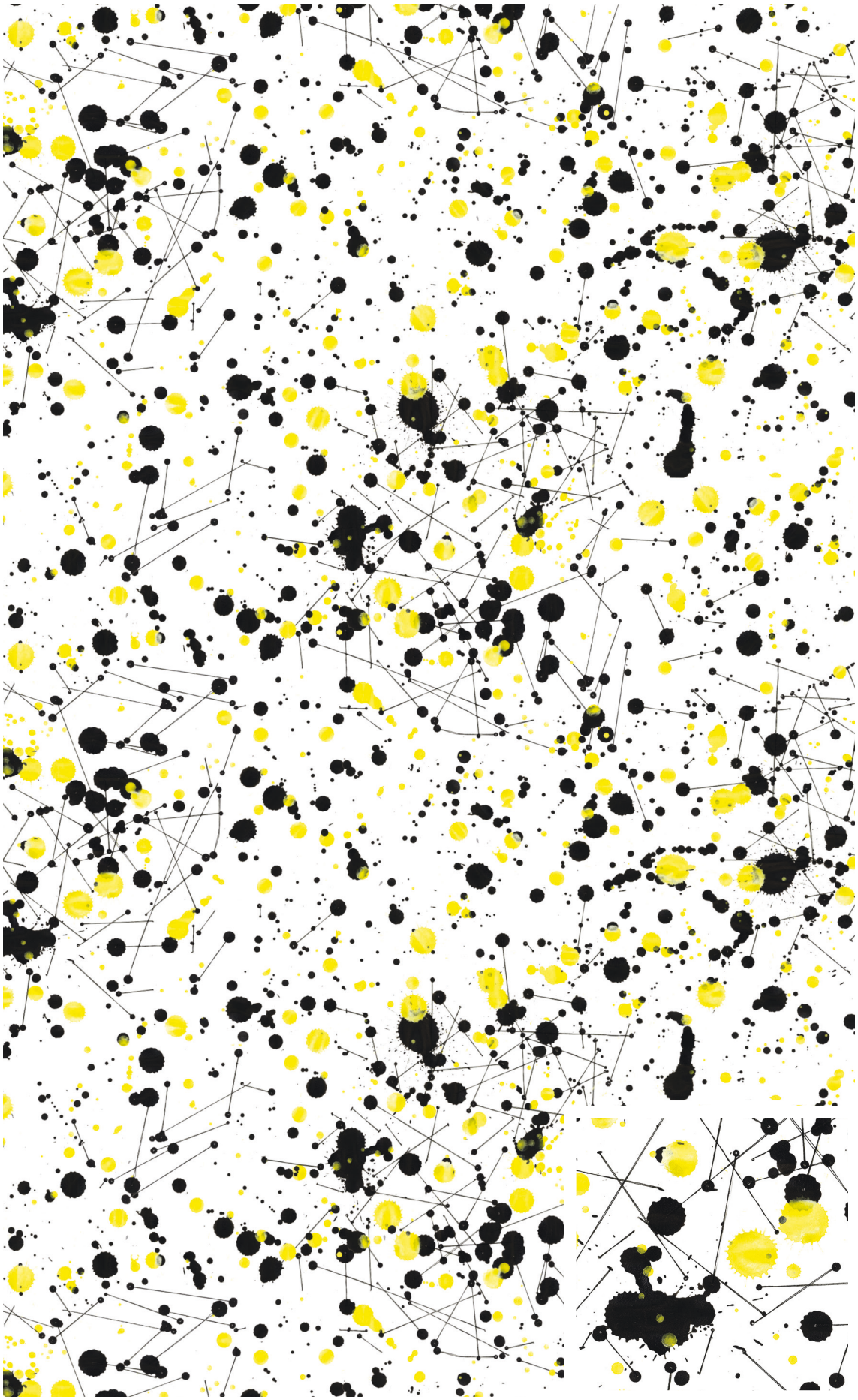


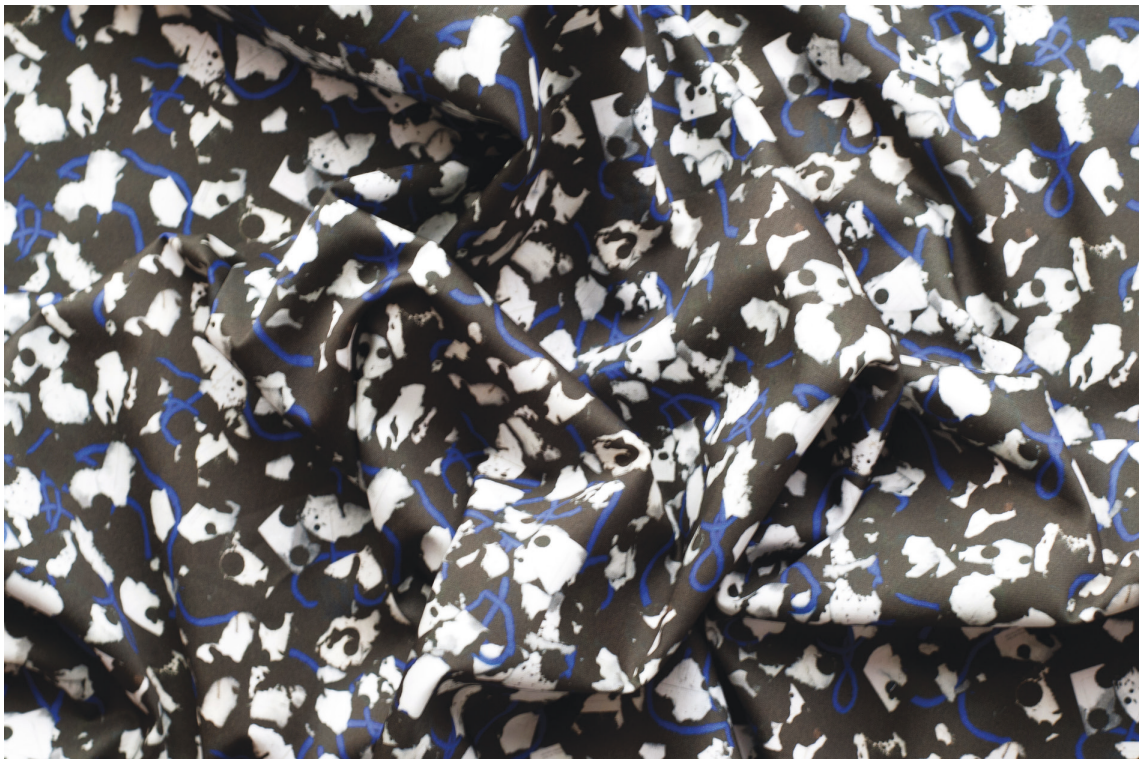

kammer











Conclusion

In my thesis I have discussed creativity and methodology in art and design all the way up to here. Initially, I have discovered an insight about me that I would not have recognized, if the cultural/educational shock when moving from Colombia to Austria had not happened. I would not be able to see all this from the outside, if I had not noticed that I usually enjoy controlling everything that I produce, applying controlled methods.

All the work for this project gave me the opportunity to do something new and to discover more about myself and the world I live in. I took this challenge knowing that it was not easy to venture into this unknown and risky territory, but feeling that it could be worth it. On the way to come here, I have overcome many difficulties and learned a lot in the process. Giving myself the opportunity to discover and to be open to new experience and experimentation made me reflect as well about my own methods.

I must say that working on a new method was much more difficult than following my own procedure and having struggles and not knowing how exactly to proceed next was sometimes overwhelming and scary. Getting rid of control as much as possible, not having a clear concept in the beginning and staring a trip to the unknown or help of a Mood Board were the most difficult parts of it. Then, when I started experimenting, my mind was always trying to find known shapes in the spots I made and to think how I could transform them into concrete representations. It was only after that I realized, I still had to break with the old habits and patterns of my methods to make this an interesting and different experience for me and my own personal creativity. Breaking them definitely was the most difficult thing. Once I started testing, the ideas started coming slowly. The more I experimented, the more ideas I got. It was also important knowing when to stop the experimenting process, since it can last eternally. Finally, when it was time to make selections and design the patterns, I again had difficulties and spent more time with some until I reached a design that I considered interesting enough and appealing. The process of verification never ends and as a matter of fact, nor it does the entire project. It will never be completely finished, but that is why we have deadlines.

I did not know that I could learn so much by reflecting on how I solve design issues and that this experimentation could be complementing me in such a way. The new

method used permitted me to learn a lot about myself and taught me other infinite possible techniques that can be used in the future. I believe that no matter the method applied, each of us conserves a specific and individual style. After using randomized methods and techniques that lower the degree of control – and thus staying in the dark when thinking about the end result of the project – I could only notice my own style when retaking control in the process, in the last part. Although experimenting with a completely different approach, my final designs, can be positively recognizable as mine.

This whole process has also made me analyze myself better, investigate on how I work, and understand why I tend to take certain design briefs. By now I have a better understanding of the structure of my education and my behavior in design processes. This anti-method was a very challenging and a very rich one. Rich in content and fresh in experience. I have developed something that I used to lack and I am positively happy with the results.

I cannot prove whether my normal methodology or the one used for this project is better because each approach is very different from one another. What I can suggest is that trying other methods help to increase the creative potential. I can strongly encourage everyone to try out what I have done and get to know oneself more. And this finding of that uncontrolled experimentation for exact people is very worth it, is the contribution and one of the outputs of this research. That there is always a possibility to stimulate even more of our creative potential and perform more creatively by trying not only new methods in our own domain, but trying anything that is new for us and stepping out of the comfort zone.

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I would like to thank my advisor, Gilbert Bretterbauer for all the patience, guidance and support though all the course of my Master's Degree. Thanks to all the teachers that have been part of this process and have helped in many moments such as Elisabeth Stötzler.

I would like to thank as well, and not less, my family for all the love and support. Thanks to Maximilian Jäger for all your critical view, encouragement and assistance.
Thank you Melanie Moser, Clara Boesl, Analía Larrazabal, Maria Shurkal and Ingrid Núñez.