

APPENDIX:

TACTILE STORYTELLING USING A TRANSMEDIA APPROACH

AT EMILY CARR UNIVERSITY OF ART + DESIGN

FROM SEPTEMBER 2017 TO APRIL 2020

HAOLIN LIU

APPENDIX:

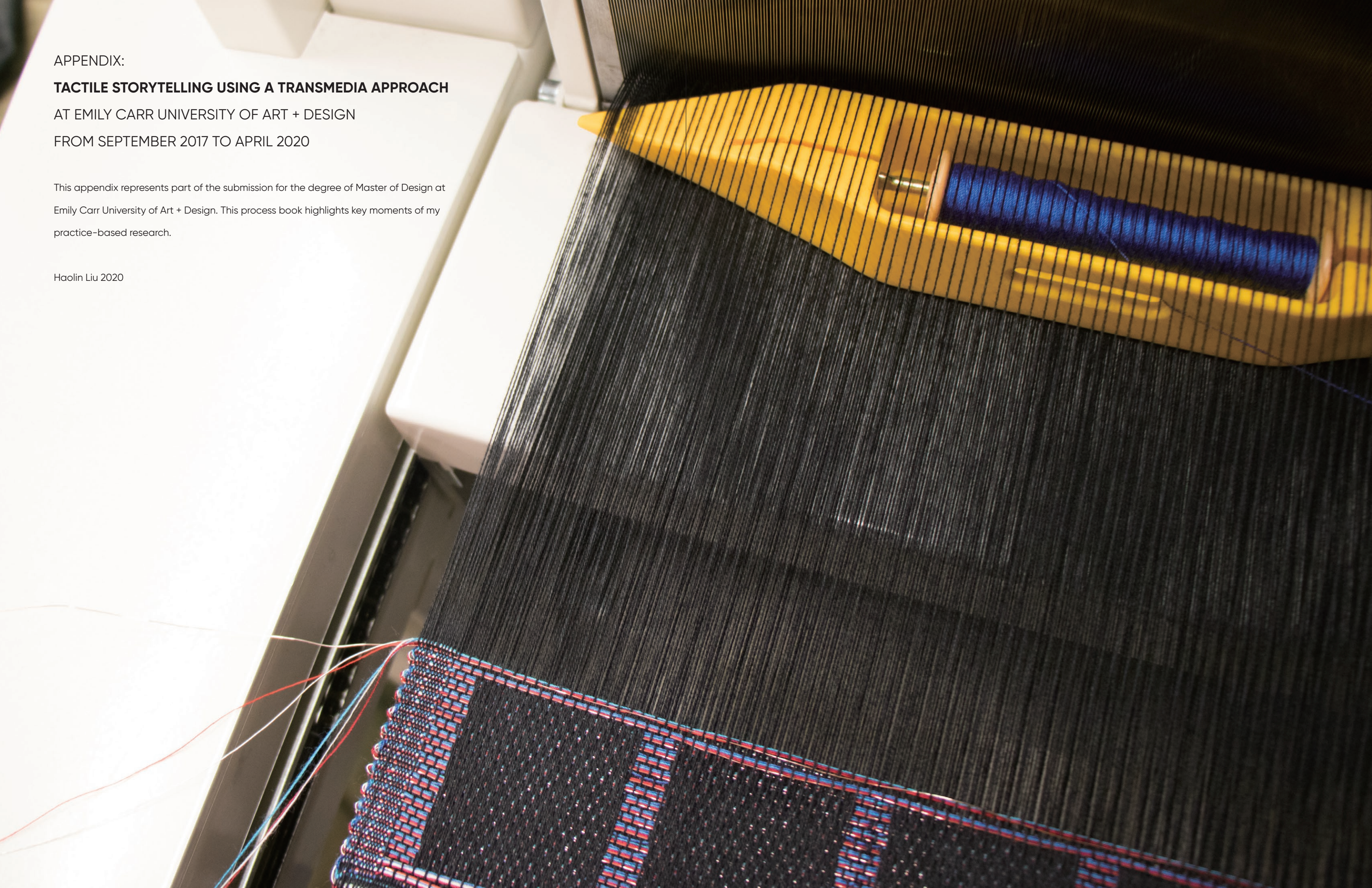
TACTILE STORYTELLING USING A TRANSMEDIA APPROACH

AT EMILY CARR UNIVERSITY OF ART + DESIGN

FROM SEPTEMBER 2017 TO APRIL 2020

This appendix represents part of the submission for the degree of Master of Design at Emily Carr University of Art + Design. This process book highlights key moments of my practice-based research.

Haolin Liu 2020



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I
WEAVING IMAGES

P. 6-13

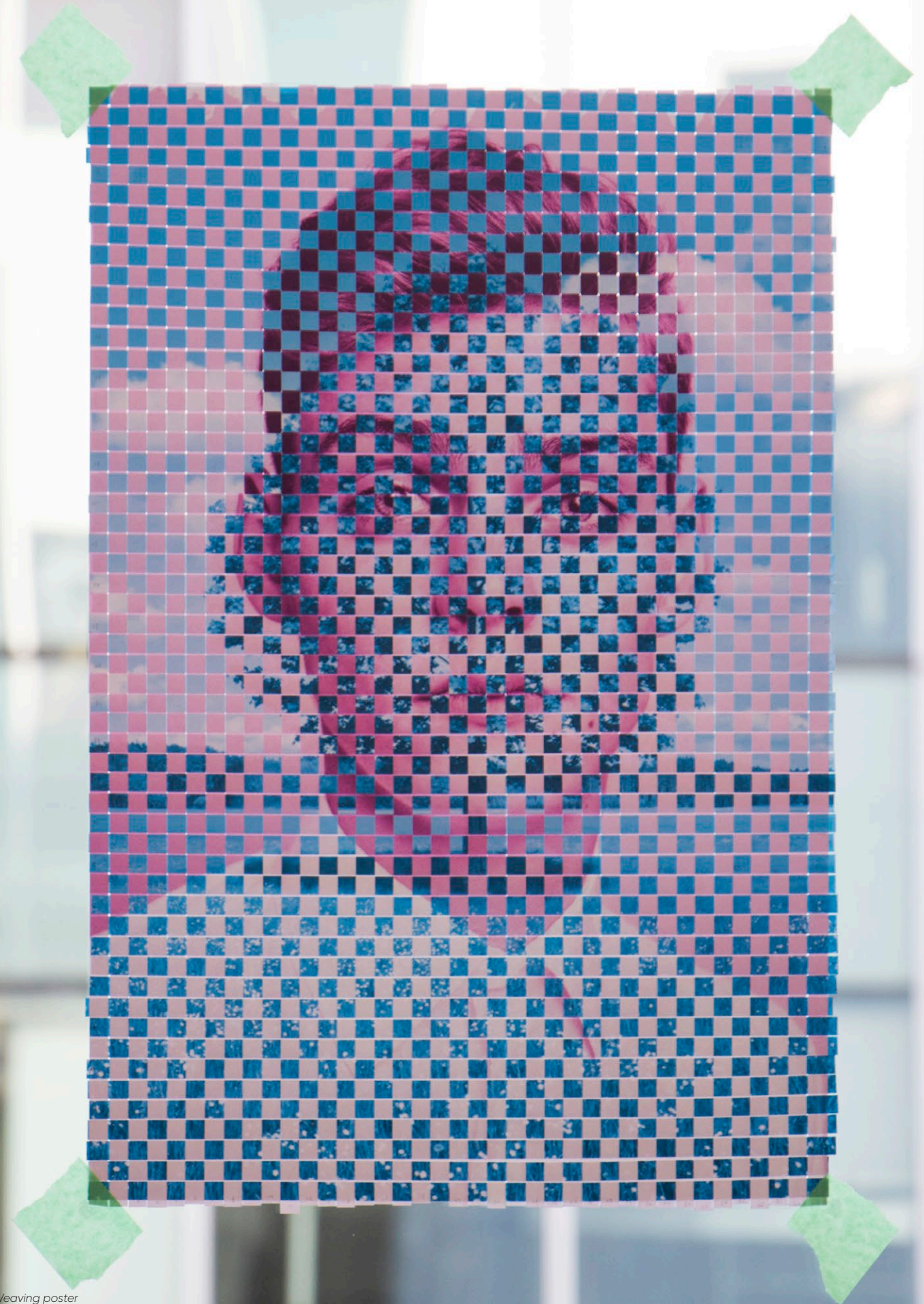


Figure 1: Weaving poster

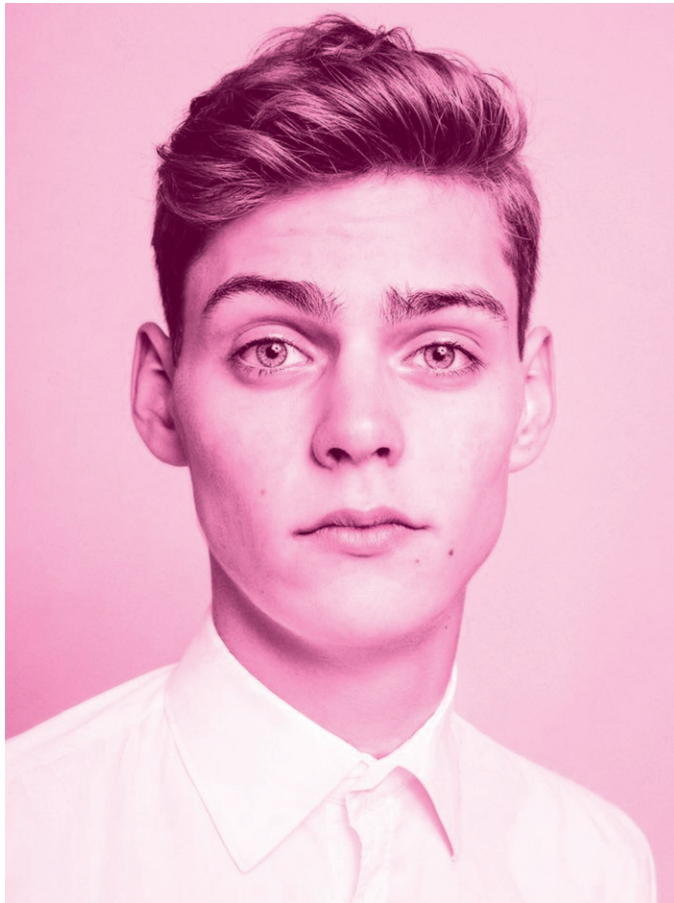


Figure 2: Original image of portrait



Figure 4: Original image of nature



Figure 3: Cutting portrait into strips vertically



Figure 5: Cutting nature image into strips horizontally



Figure 6: Fixing horizontal strips into place



Figure 7: Fixing vertical strips into place



Figure 8: Weaving the poster

I planned this project to be an exploration of graphic design through hand making. I started with one poster of portrait of a man, and a second poster of a tree. The two posters were cut into horizontal or vertical strips, then a new poster was created with the "pixels" from the two posters. Thus the audience could see both the "man" and the "tree" in one same poster. In a way the creation process "weaved" the two posters together. The strips are like yarns, and after weaving the elements of both posters are harmoniously integrated. After the exploration, I became interested in how different images, or even different types of media can be used collaboratively to express information and emotion.

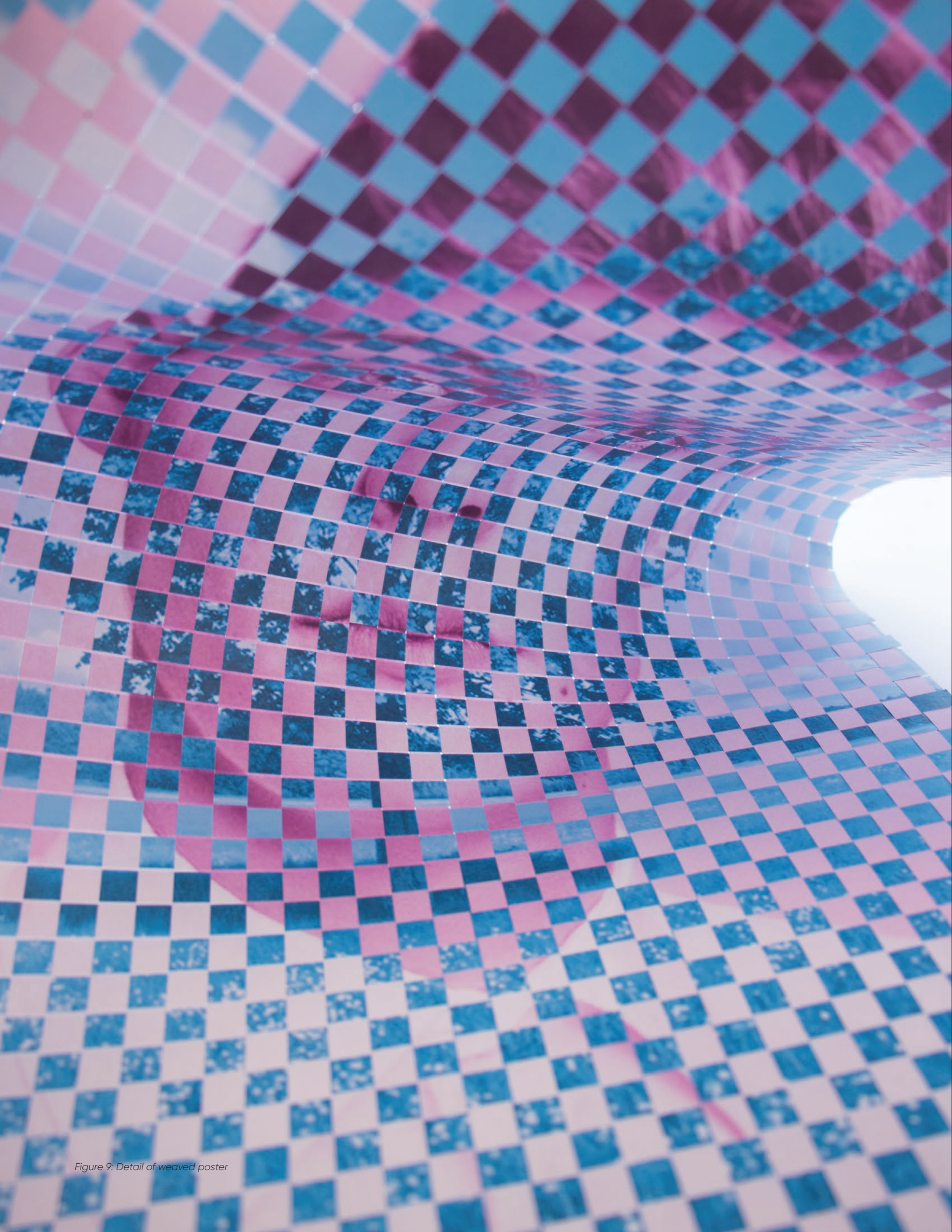


Figure 9: Detail of weaved poster

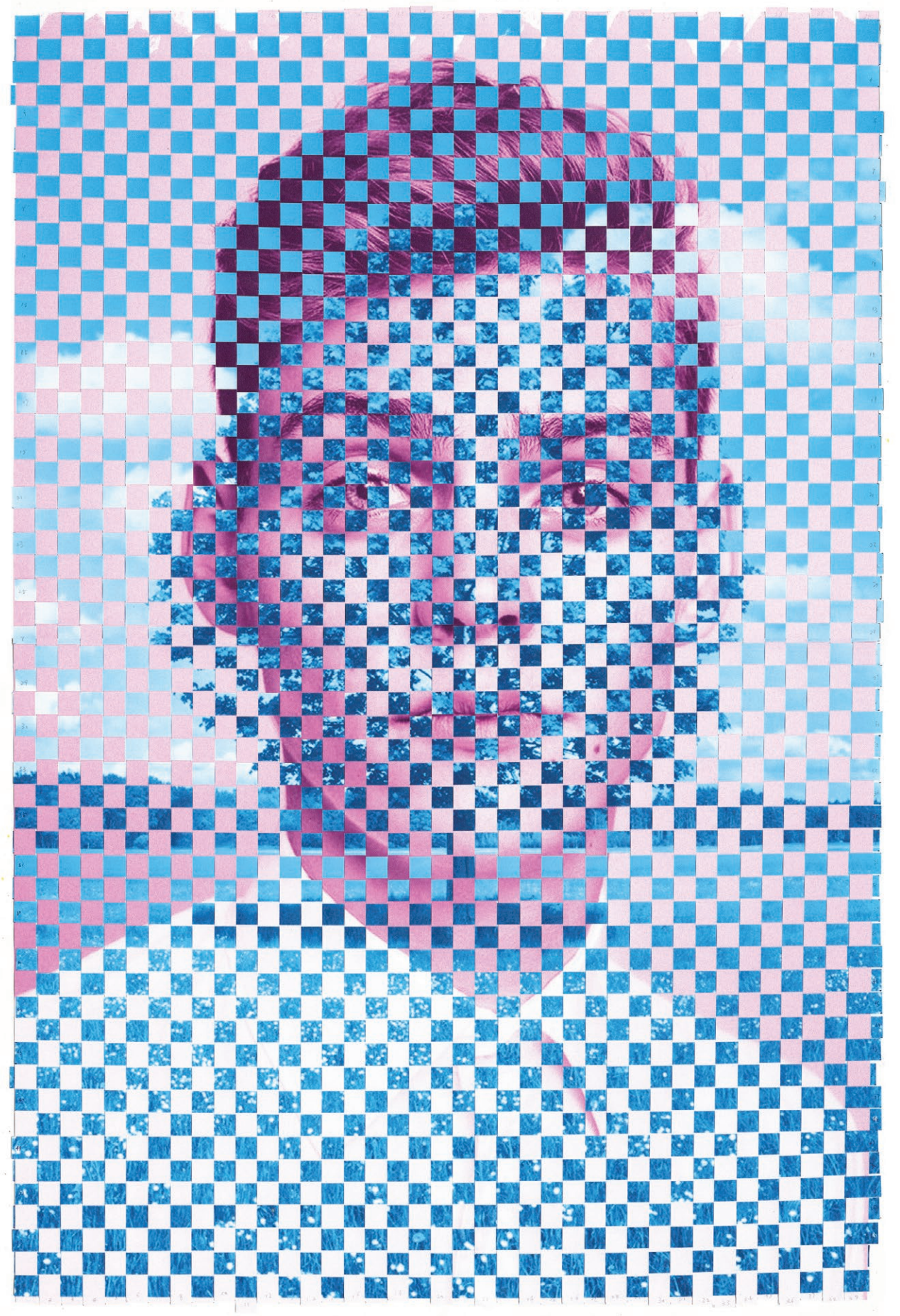


Figure 10: Final product of weaved poster

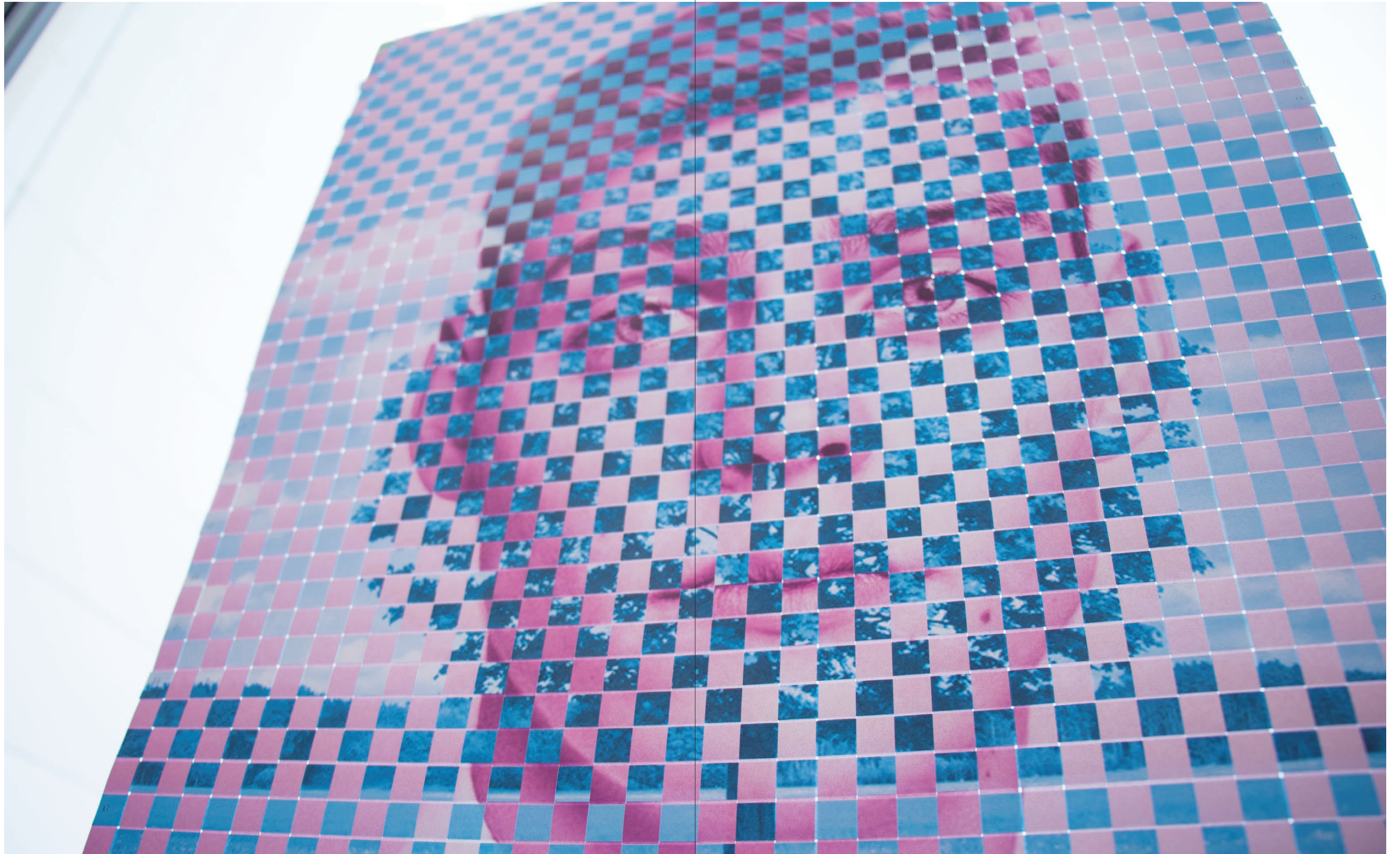


Figure 11: Detail of woven poster

II MATERIALIZING MEDITATION

P. 14-23



Figure 12: Materials displaying



Figure 13: Meditation practice #1



Figure 14: Meditation practice #2



Figure 15: Meditation practice #3

After coming to Vancouver, I felt a lot of stress so I began to meditate in the morning. I would perform present moment awareness meditation, clear my mind of all thoughts and anchor my soul. It was very relaxing and led me into my research of irises and how the world is seen through them. I spent time searching through images of nature and observed the colours therein. I selected a variety of different types of irises to do my work and extracted colour from them. I then did a detailed examination of each iris and analyzed the different elements before deciding which materials to use for each part.



Figure 16: Meditation practice #4



Figure 17: Moodboard of irises

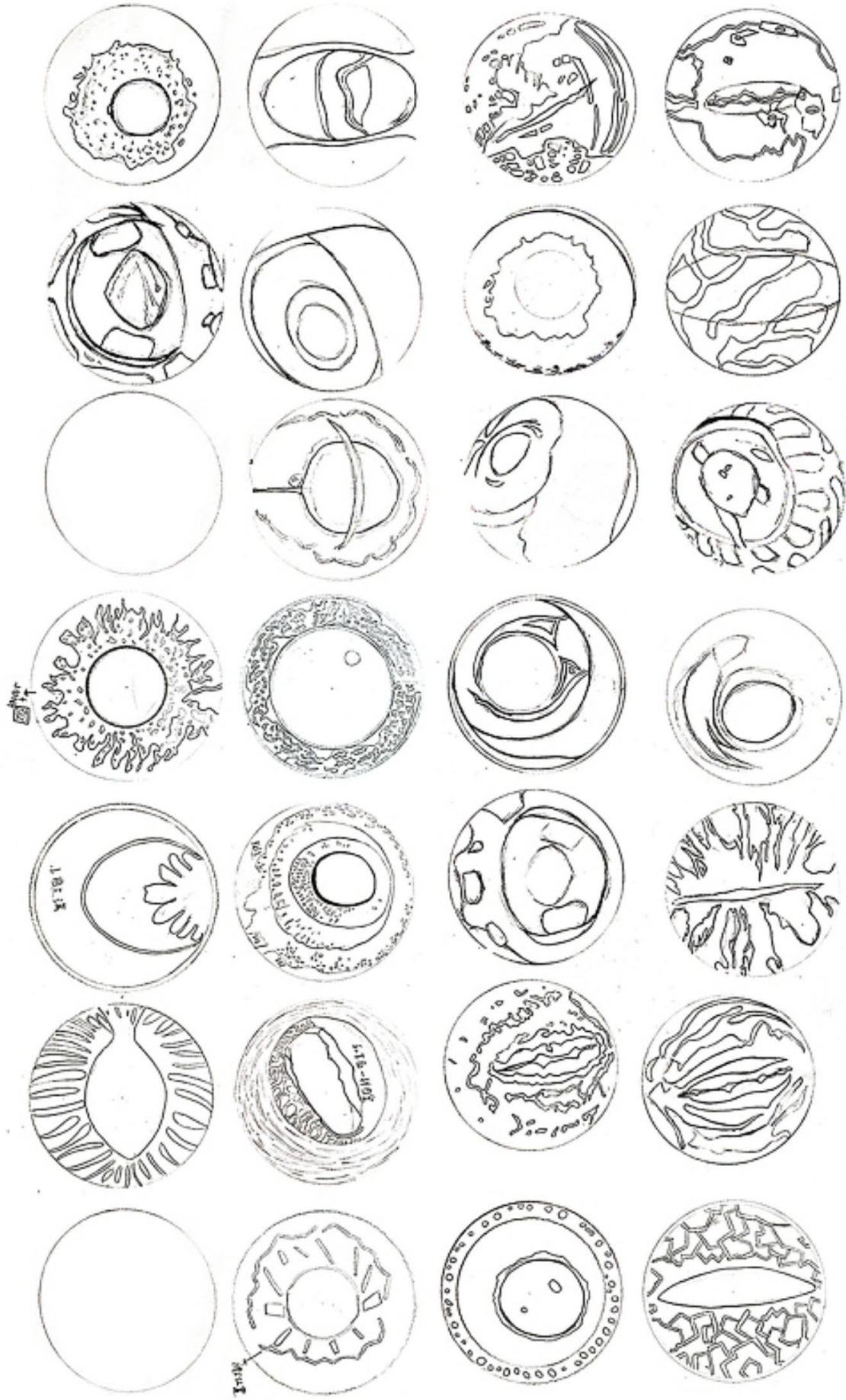


Figure 18: Draft of design



Figure 19: Creation process

In the next step, I made embroidery sewing of the symbol of iris, as it represents the energy of the universe that enters the body like a spiritual light, behind the darkness of closed eyes. Several attempts were made (shown in Figure 19), for instance, when drafting pattern #1, I was planning to sew onto the patterned texture, using French knot for the black part and flat stitch for the yellow part. However, as I was exploring I recognized that the homogenized texture lacks the feeling of thickness and variation, thus this plan was abandoned after several attempts. Then I tried to add some different material such as wool and coloured beads to diversify the expressions. Two entire days were spent on creating pattern #2; unfortunately due to the issues of cutting the edge this pattern was abandoned as well. Nevertheless, through the process of exploration each failure brought me closer to success.

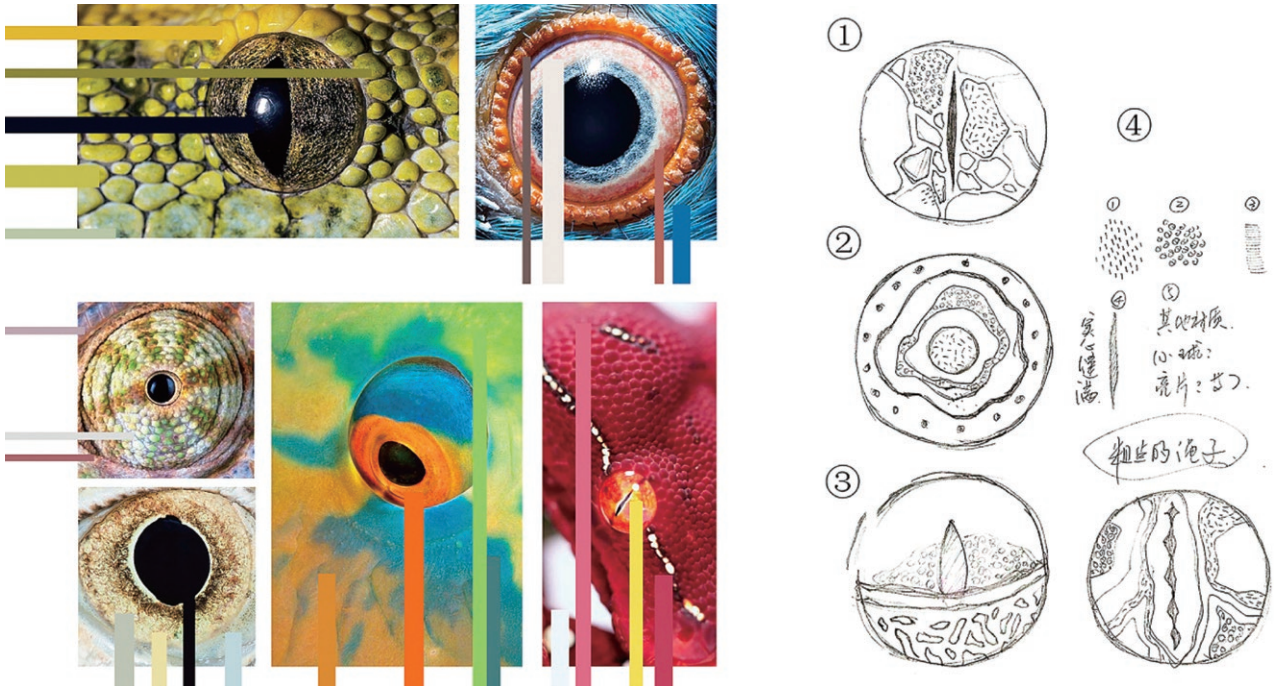




Figure 20: Cutting printed fabric





Figure 21: Exhibition of embroideries



Figure 22: Sewing process



Figure 23: Display of final embroideries

III EXPLORATORY WEAVING

P. 24-41

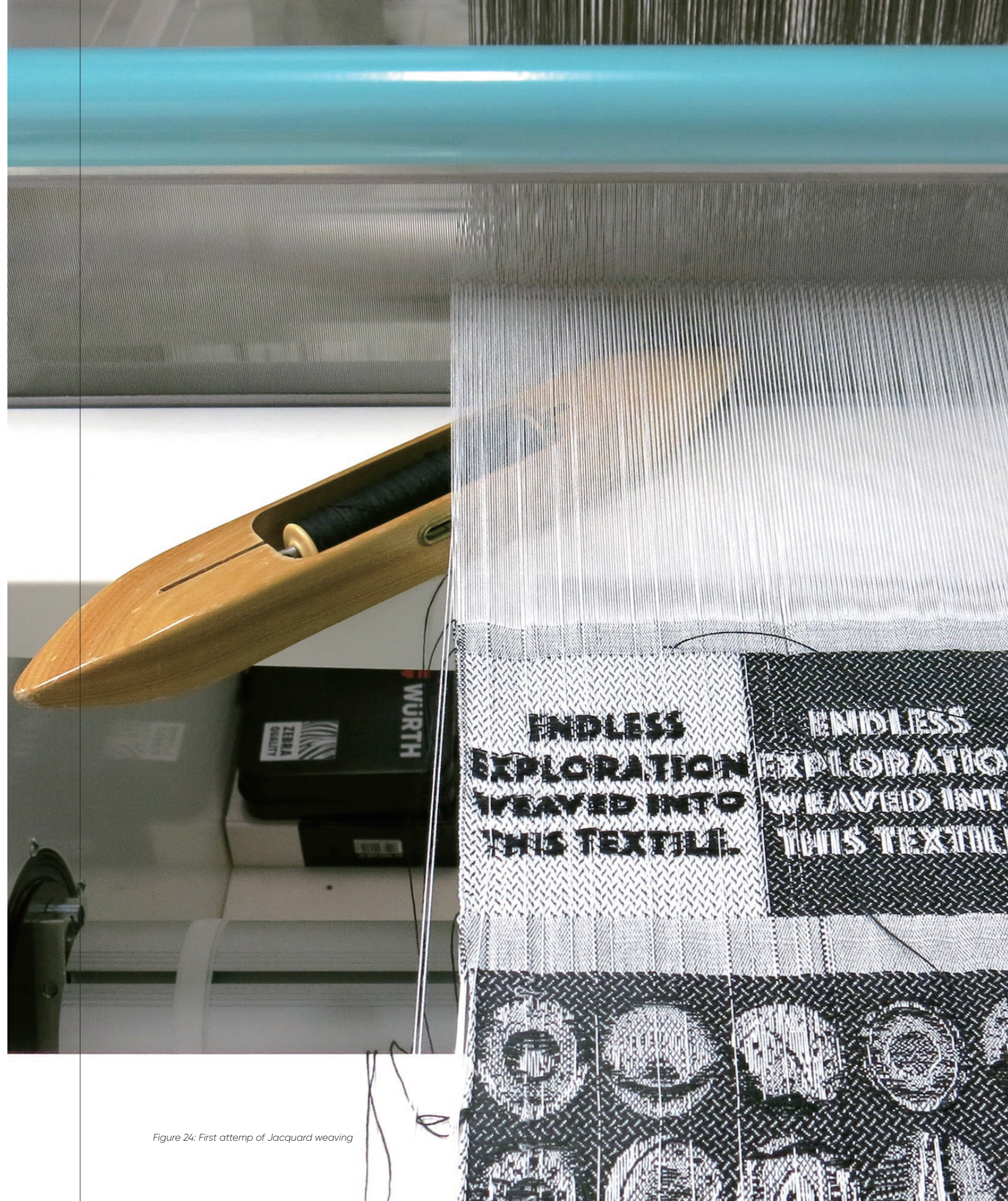


Figure 24: First attemp of Jacquard weaving



Figure 25: TC-2 loom in Material Matters Lab



Figure 26: Marking the warps for cutting

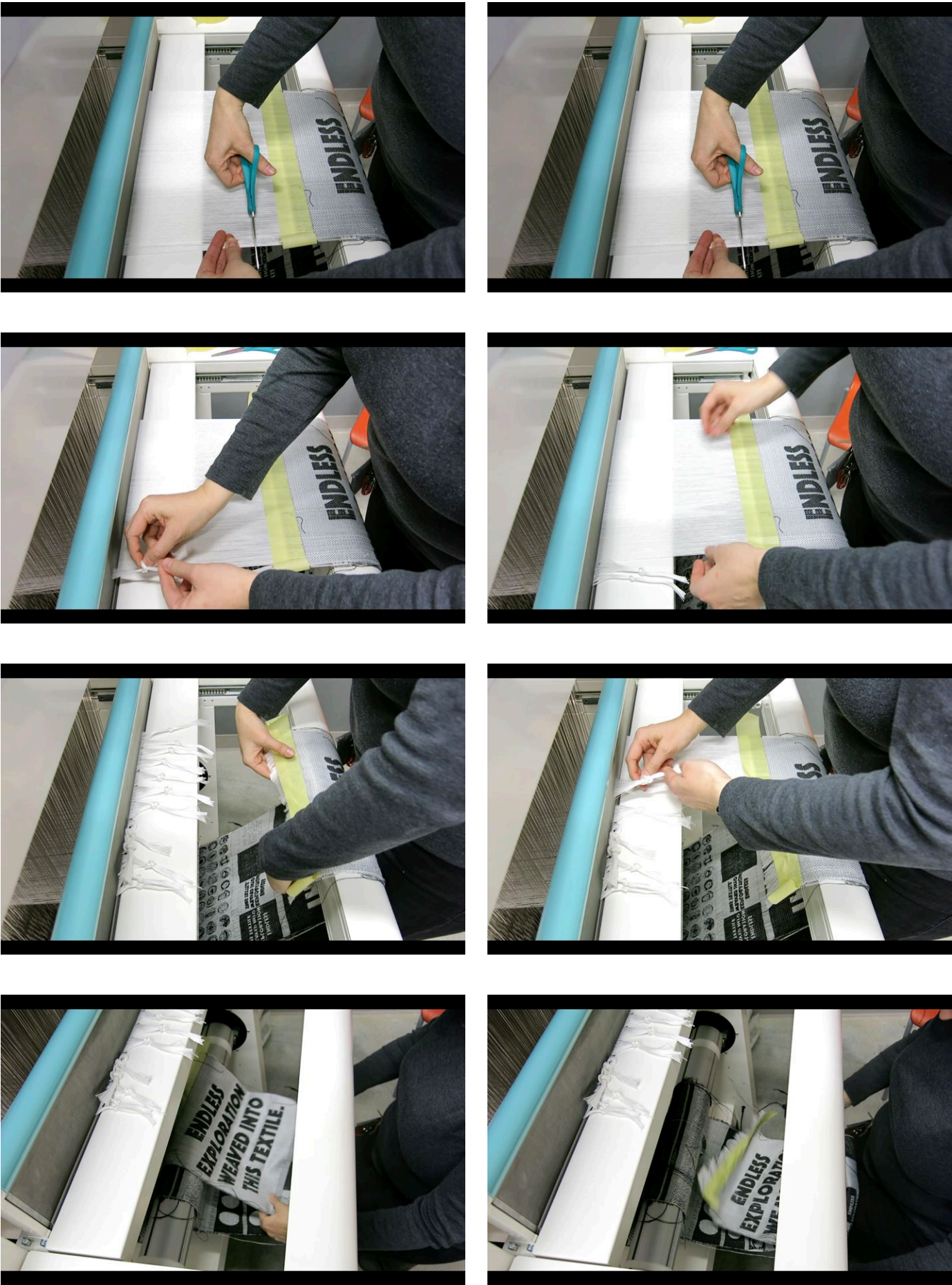


Figure 27: Cutting the tapestry

The tapestry below was made by the TC-2 (The Thread Controller 2), for my second academic year open studio exhibition. I practiced weaving with the machine for three weeks, during which I first learnt different scales to operate the machine with my pupils patterns, then I tested with different kinds of threads and experimented with different texts in terms of scale and font. This was my first attempt of using the TC-2 loom, with guidance from the Softshop technician Jen Hiebert. Through the process I gained the preliminary understanding and essential technique of using the loom, which built a solid foundation for future tapestry weaving.



Figure 28: Display of tapestry

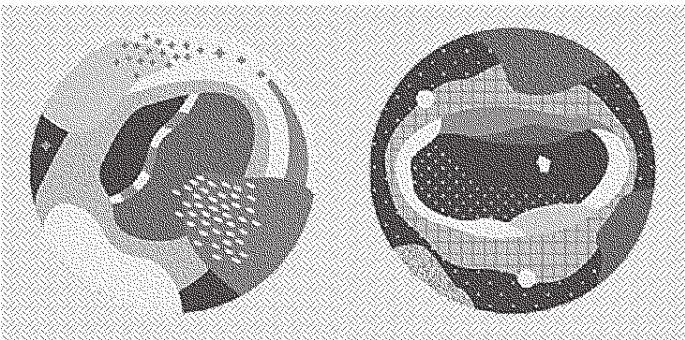
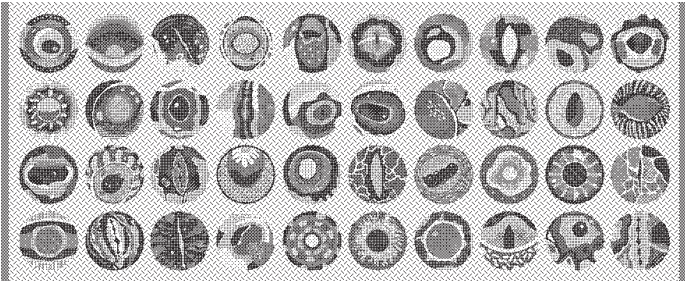


Figure 29: Original bitmap (left) vs. tapestry product (right)



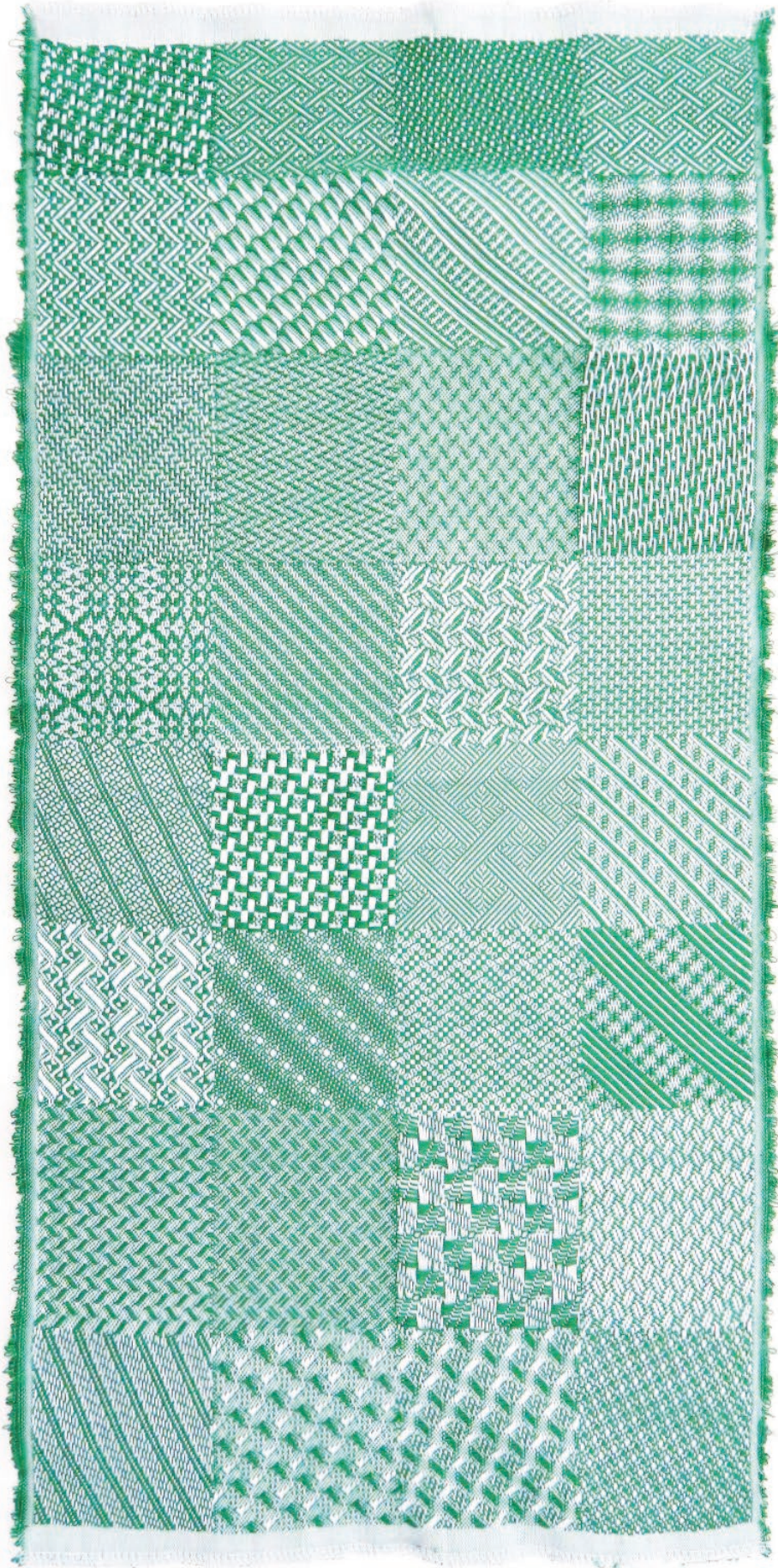


Figure 30: Thirty two pattern testings

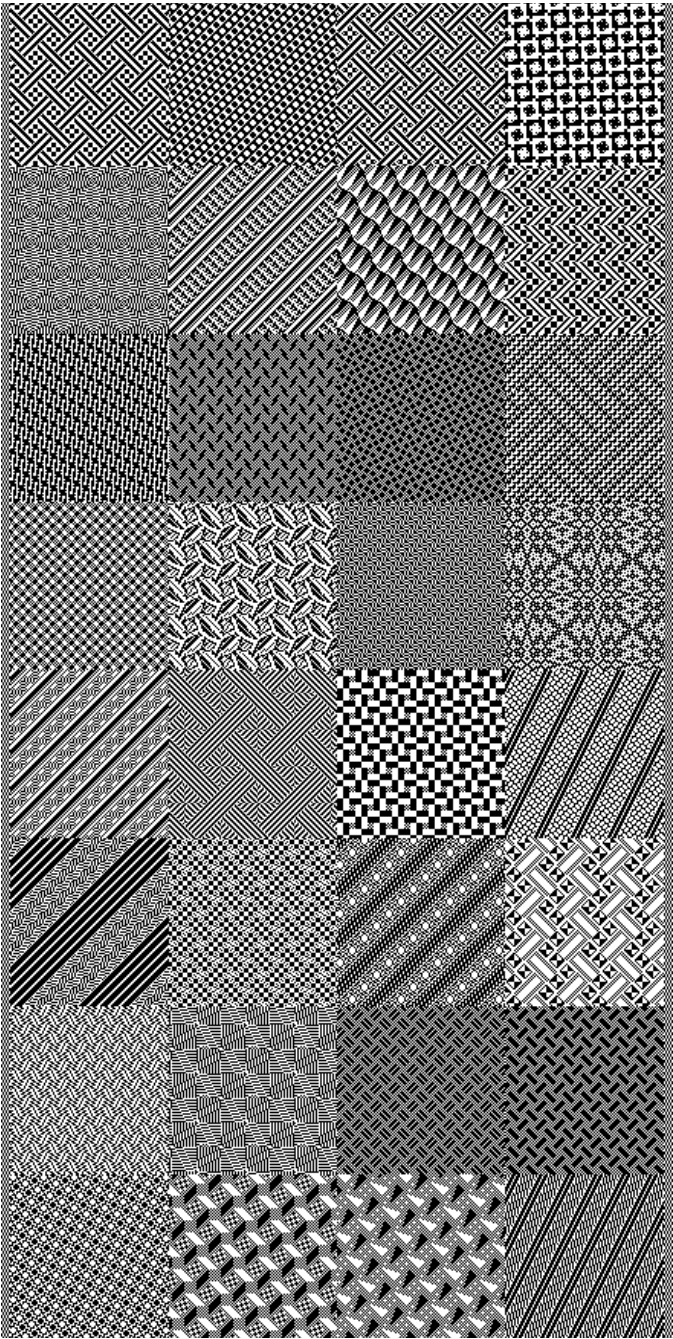


Figure 31: Bitmap of 32 patterns

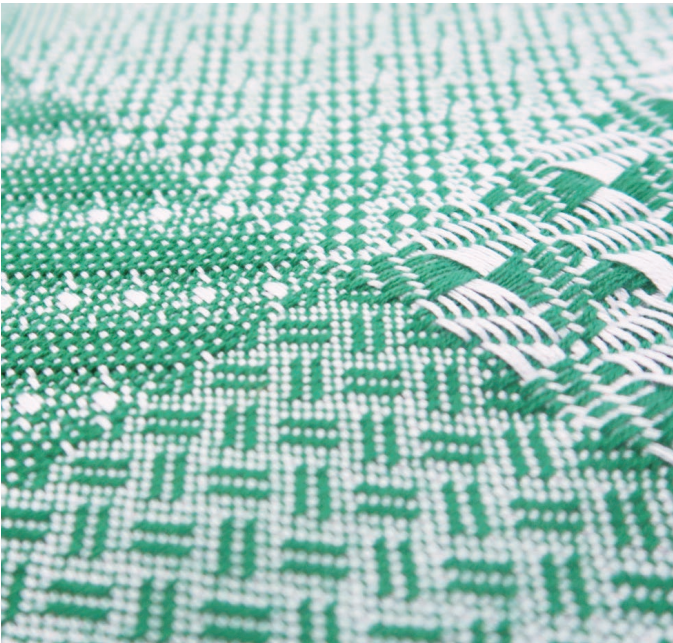


Figure 32: Details of tapestry #1

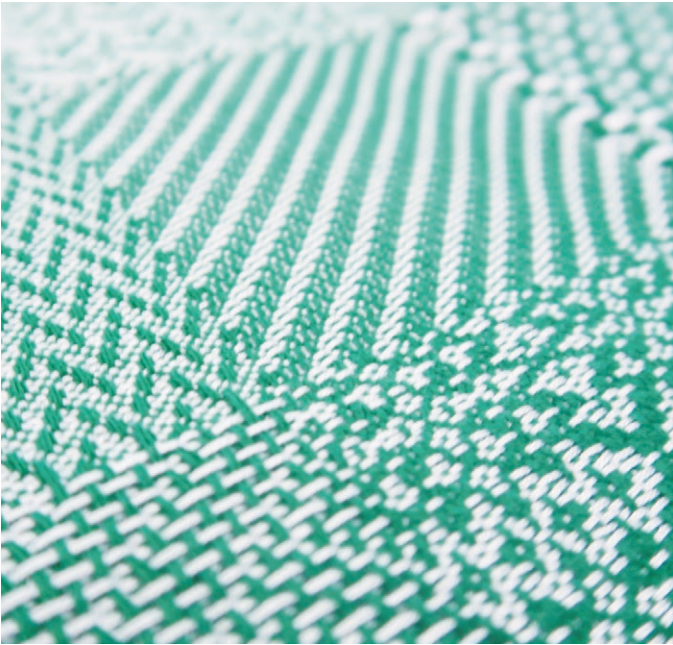


Figure 33: Details of tapestry #2

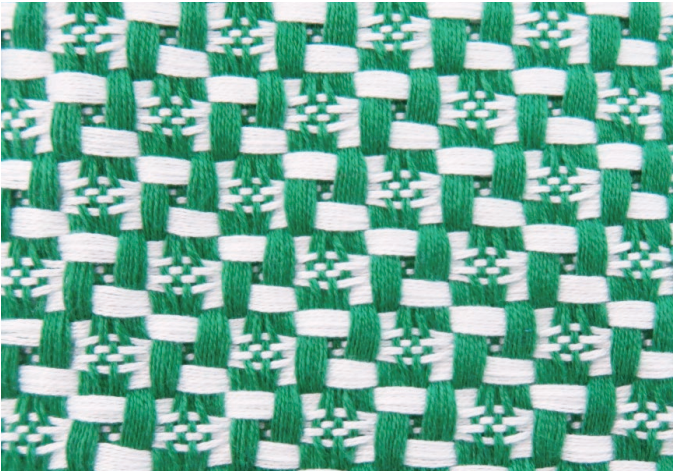


Figure 34: Details of tapestry #3

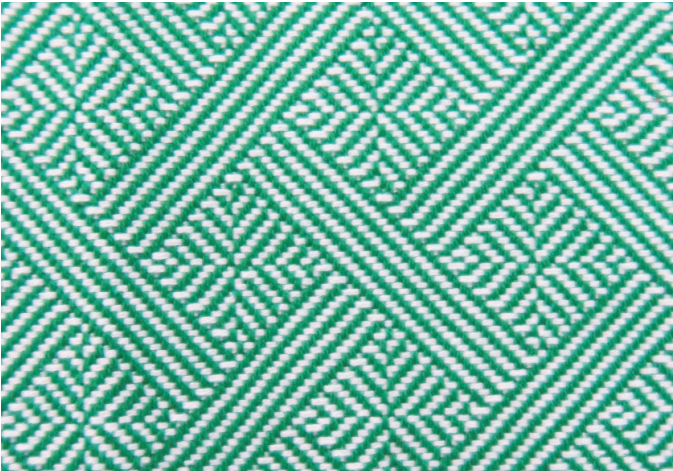


Figure 35: Details of tapestry #4

IV INTERVIEWS

P. 32-41



Figure 36: Ruth Scheuing at Makerlabs, Vancouver, BC



Figure 37: Ruth explaining her project



Figure 38: Graffiti of Makerlabs



Figure 39: Ruth's studio inside Makerlabs



Figure 40: Hanna Haapasalo displaying her tapestry at Material Matters Lab, Emily Carr University of Art + Design, Vancouver, BC



Figure 41: Hanna reviewing 32 pattern testing



Figure 42: Hanna displaying another tapestry



Figure 43: Hanna showing notes on weaving structures



Figure 44: Hanna demonstrating how to make a 7-ends satin weaving structure



Figure 45: Hanna showing her current work at her studio



Figure 46: Interior of Hanna's studio



Figure 47: Sfumato edge effect



Figure 48: Skype interview of Wanda Kerr



Figure 49: Skyper interview of Trish Johnson



Figure 50: Skype interview of Saskia Wassing

I interviewed ten weaving experts: Hanna Haapasalo, Jen Hiebert, Ruth Scheuing, Wanda Kerr, Trish Johnson, Saskia Wassing, John Paul Morabito, Apple Chang, Yanfen Wang and Agatha Lee. Each artist shared not only their technique, but also how weaving relates to their life. I appreciate their insights and support to my research.



Figure 51: Interview with Jen Hiebert at ECU

Questionnaires

1. How did you first get into (weaving, knitting...)?
2. How did you get into your profession?
3. Do you have a ritual for creativity?
4. Do people influence your creative process?
5. What is your process for coming up with new ideas?
6. Do you start with materials or an idea first?
7. Do you have a preferred material that you use?
8. How is creating things important in your life? And what does being a creator mean to you?
9. What is your favourite creation and why?
10. Do you have any creation that is related to your past? If so, can you tell me some more details about your stories?
11. Have you noticed if there is a difference between how people interpret your work?
12. Do you think people interpret your work differently than you intend?
13. How do you feel about your work having different interpretations? whether it is your intended interpretation or another?

Figure 52: Interview questionnaire

V
HANDS-ON WORKSHOPS

P. 42-57



Figure 53: A glance at "Hands-on weaving" workshop



Figure 54: "A day in our life" peer review with MDes 2019 #1





Figure 55: "A day in our life" peer review with MDes 2019 #2



Figure 56: "A day in our life" peer review with MDes 2019 #3



Figure 57: "A day in our life" peer review with MDes 2019 #4



Figure 58: "A day in our life" peer review with MDes 2019 #5



Figure 59: Tammy Tan and Maggie Luo weaving in pair



Figure 60: Keirh Doyle and Prakriti Mukhopadhyay weaving in pair



Figure 61: Sherry Kuo and Mariko Kuroda weaving in pair



Figure 62: Song Tang and Jessica Bayntun weaving in pair

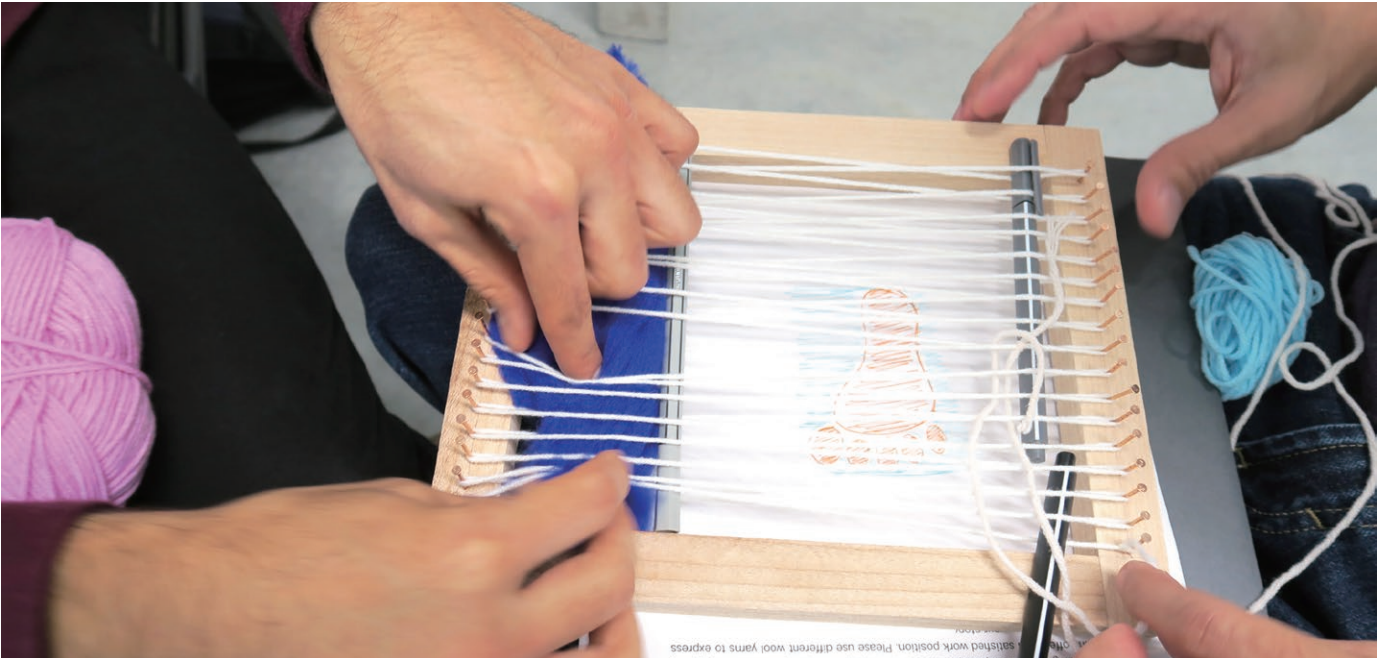


Figure 63: Alejandro Alarcon and Ricardo Barrocas weaving in pair



Figure 64: Composing weaving draft

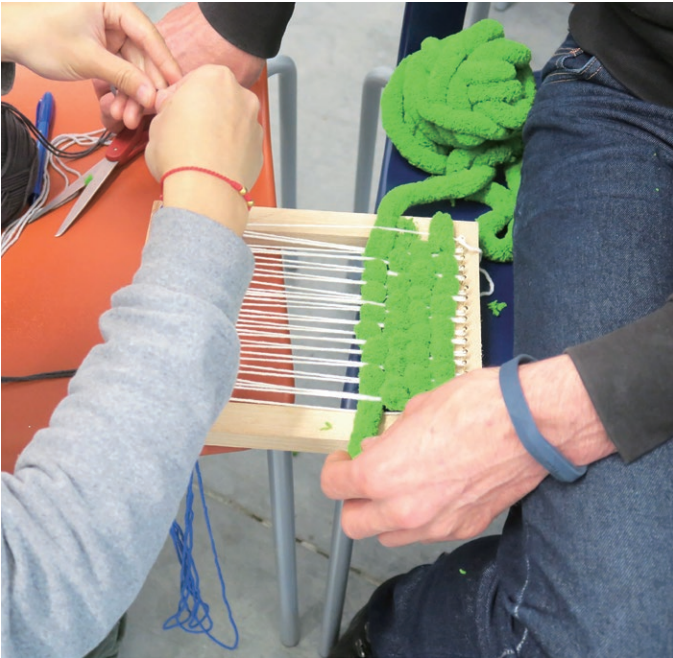


Figure 65: Xinyu Yang and Jesse Cathcart weaving in pair



Figure 66: Drawing weaving draft

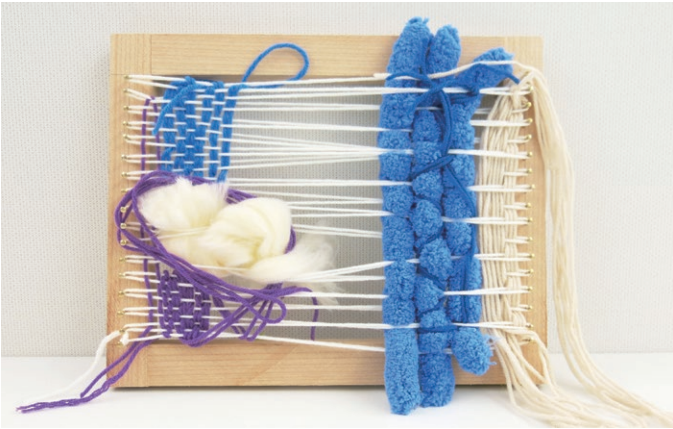


Figure 67: Final weaving piece of Keirh and Prakriti

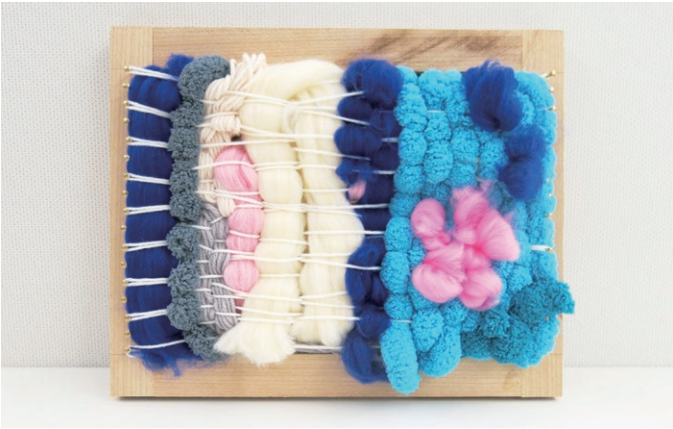


Figure 68: Final weaving piece of Tammy and Maggie



Figure 69: Final weaving piece of Song and Jessica

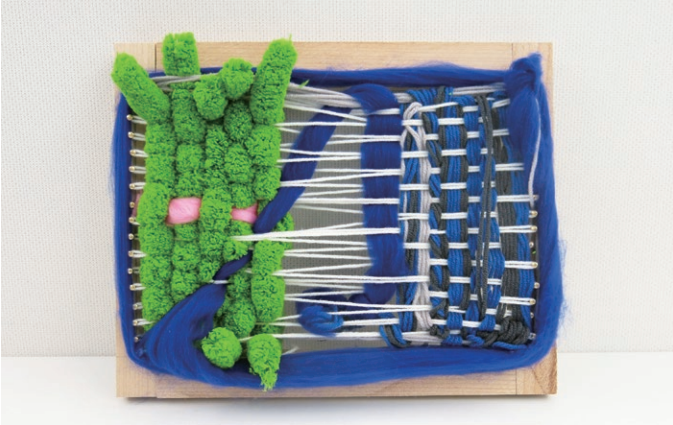


Figure 70: Final weaving piece of Xinyu and Jesse

I held a weaving workshop during the Graduate Design Studio III class in fall 2018. Almost all participants were students who face various levels of stress out of daily life. The topic of this workshop was storytelling by weaving and the goals of this workshop were:

1. Initial exploration of storytelling through weaving.
2. Sharing stories and promoting communication.
3. Learning basic weaving skills.

Working in pairs, each student started at one end and then had to bring their weaving together in the middle. As they did so, they shared stories. An important observation is that reaching the middle together and discussing stories while working was essentially social communication. Figure 67 to 70 are some artefacts and the stories behind them collected in this workshop. Tammy's story (right side of Figure 68) was about her cat named "Tuan". Getting Tuan as a 20th birthday present turned out to be the happiest memory of her life. Tammy used solid blue to represent her daily routine, while a pink flower to represent Tuan. The other participant of the group, Maggie's weaving (left side of Figure 68) is based on her love life: her life used to be dark and gloomy, she chose pink to illustrate meeting her partner. Pink flows into white to signify her life now where she is happily married and living a wonderful life. Song's weaving (left side of Figure 69) illustrated a bird's eye view his hometown, interlaced with the sea and forest, all surrounded by clouds.

From outside, looking in, these pieces tell stories that are open to interpretation giving everyone a unique experience. As Maarit Mäkelä said, weaving works "to give a voice to the artefact. This requires us to interpret an artefact in a certain context. This action seems to break the muteness of the artefact and give it a voice so that it can tell its story."



Figure 71: "Hands-on weaving" workshop with MDes 2020 #1





Figure 72: "Hands-on weaving" workshop with MDes 2020 #2

This second weaving workshop was conducted as my transmedia storytelling exploration and practice-based research progressed. This workshop was conducted with students in the MDes 2020 class with the theme of "a day in our life". Instead of being focused on just weaving, the participants were also asked to create a transmedia storytelling event using the steps of composing, weaving, writing and oral storytelling. This workshop was designed so that the participants could practice and explore the transmedia storytelling approach to express stories.



Figure 74: Material selection



Figure 73: "Hands-on weaving" workshop with MDes 2020 #3



Figure 75: "Hands-on weaving" workshop with MDes 2020 #4



Figure 76: Damien Stonick and Nandita Ratan weaving in pair

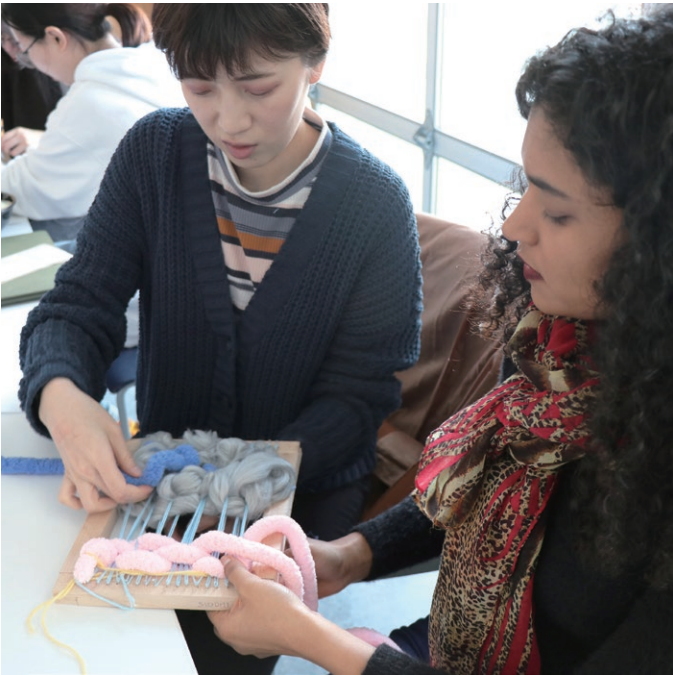


Figure 77: Wuchen Zhang and Siddhi Vasudeo weaving in pair



Figure 78: Laura Caceres Rivero, Andrew Simon, and Jonathan Yaputra teamwork



Figure 79: Workshop on Halloween



Figure 80: Donut break



Figure 81: Damien explain her weaving while telling her story



Figure 82: Final weaving piece of Sheen and Srushti



Figure 83: Final weaving piece of Damien and Nandita



Figure 84: Final weaving piece of Devansh and Eric



Figure 85: Final weaving piece of Wuchen and Siddhi



Figure 86: Final weaving piece of Medha and Jean



Figure 87: Final weaving piece of Andrew and Jonathan

Srushti

Write your story

"I saved 15 cats today". That would have been a hell of a story. However, I am no superhero/woman.

My story start with a usual routine of waking up and struggling to get out of bed till the point that I absolutely have to.

I have my meals in the most lousome way with a cartoon series and finished my cereal, getting ready and walked from home for like 15 minutes since the bus decided to test my patience. So, I walk to the station meet new people on the way to school and attend school and go back, tired, sleepy and mostly hungry. Then the pattern's quite disrupted because it's mostly undecisive.

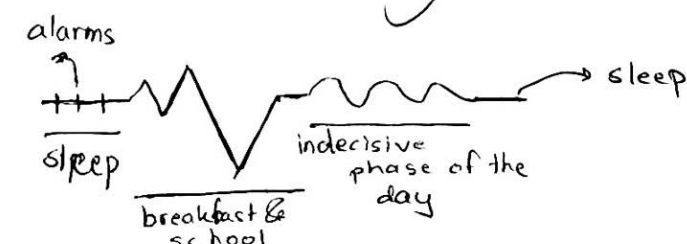


Figure 88: Visualization draft from Srushti



Figure 89: "Hands-on weaving" workshop with MDes 2020 #5



VI
LOOM PREPARATION

P. 58-65



Figure 90: Jen Hiebert installing new warps on the TC-2 loom



Figure 91: Untangle of warps



Figure 92: Unorganized warps

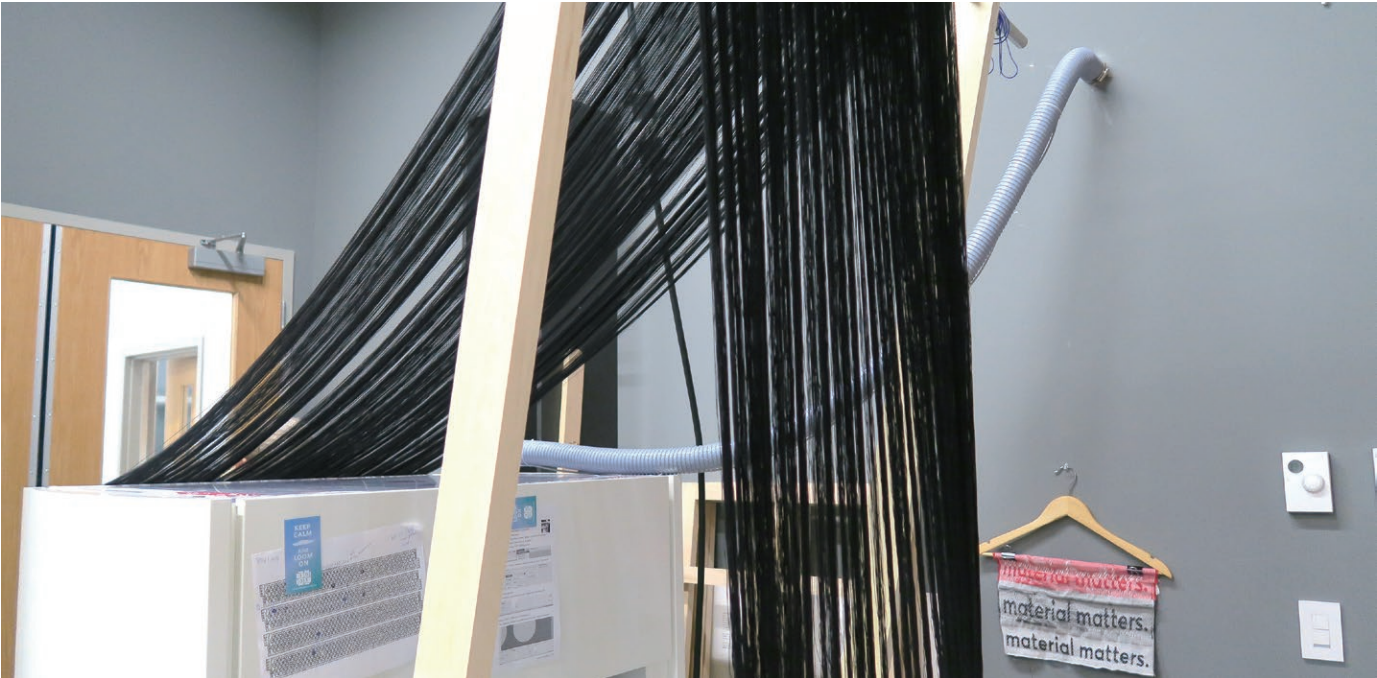


Figure 93: Stand supporting the warps

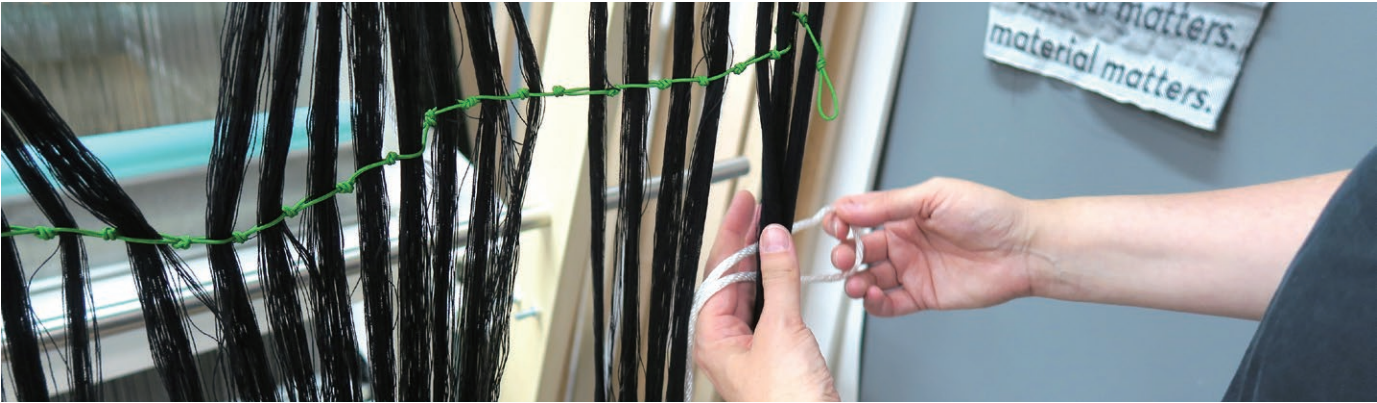


Figure 94: Deviding the warps into groups



Figure 95: Overview of TARP lab with warps installed on the TC-2 loom



Figure 96: Untangle of warps

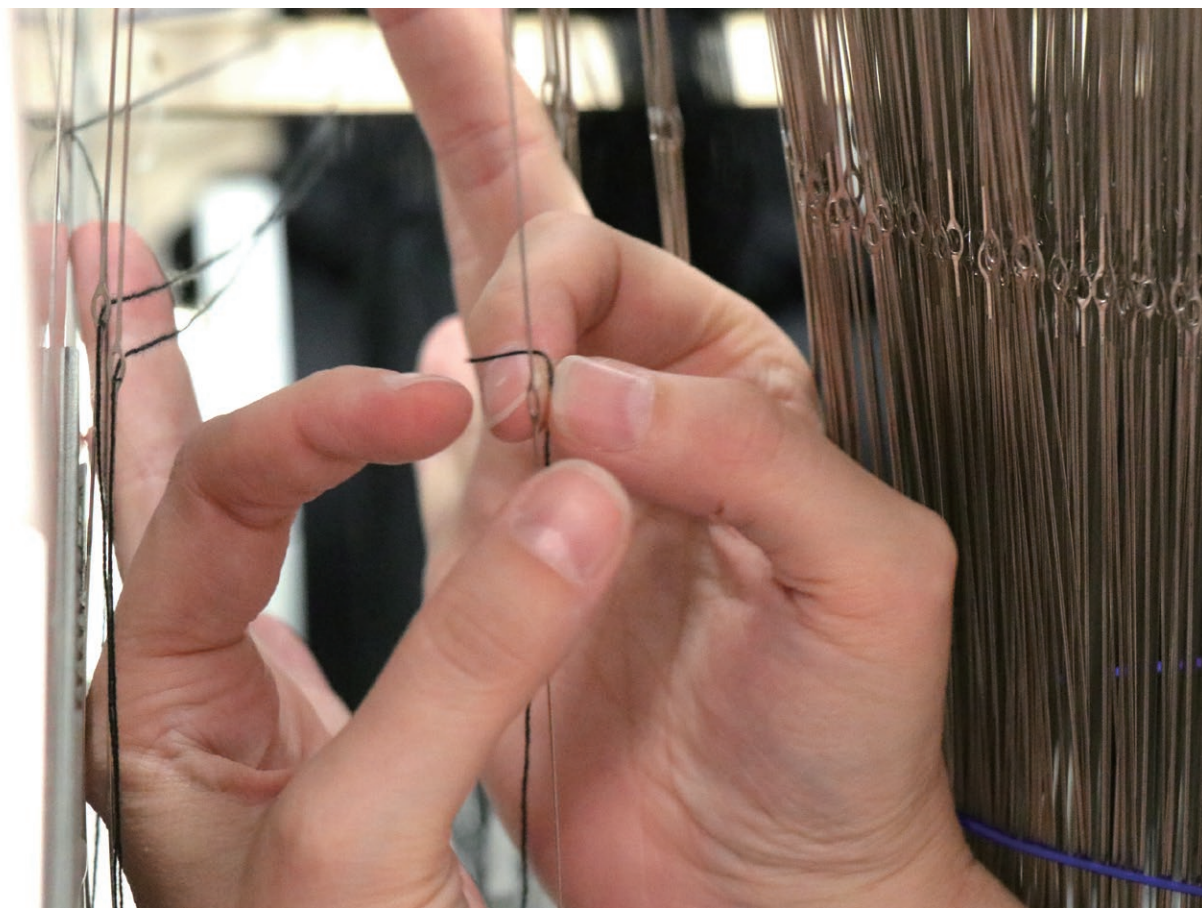


Figure 97: Jen passing a thread through eyelet



Figure 98: Another view of passing thread through eyelet



Figure 99: Devising the warps into groups

Figure 100: Grouped warps



VII
FINAL TAPESTRIES

P. 66-85



Figure 101: Tassel of "little red car" tapestry



Figure 102: Signage of TARP lab



Figure 103: Material Matters Lab



Figure 104: TC-2 Loom in the TARP lab



Figure 105: Rear view of TC-2 Loom

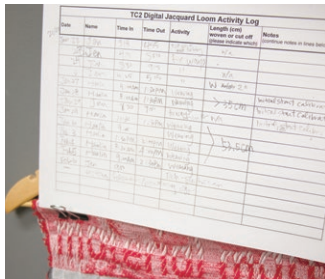


Figure 106: Sign-in and out sheet

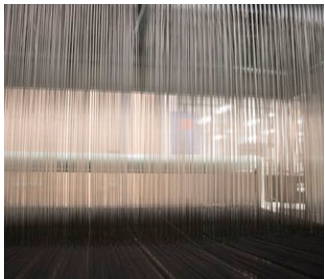


Figure 107: Inside TC-2 Loom

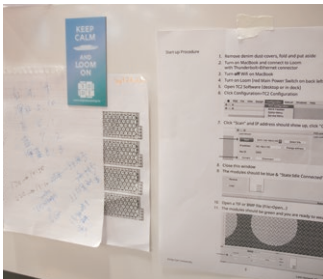


Figure 108: Manual of TC-2 loom



Figure 109: Manual loom in TARP lab



Figure 110: "little red car" tapestry being woven



Figure 111: Seven shuttles used in weaving

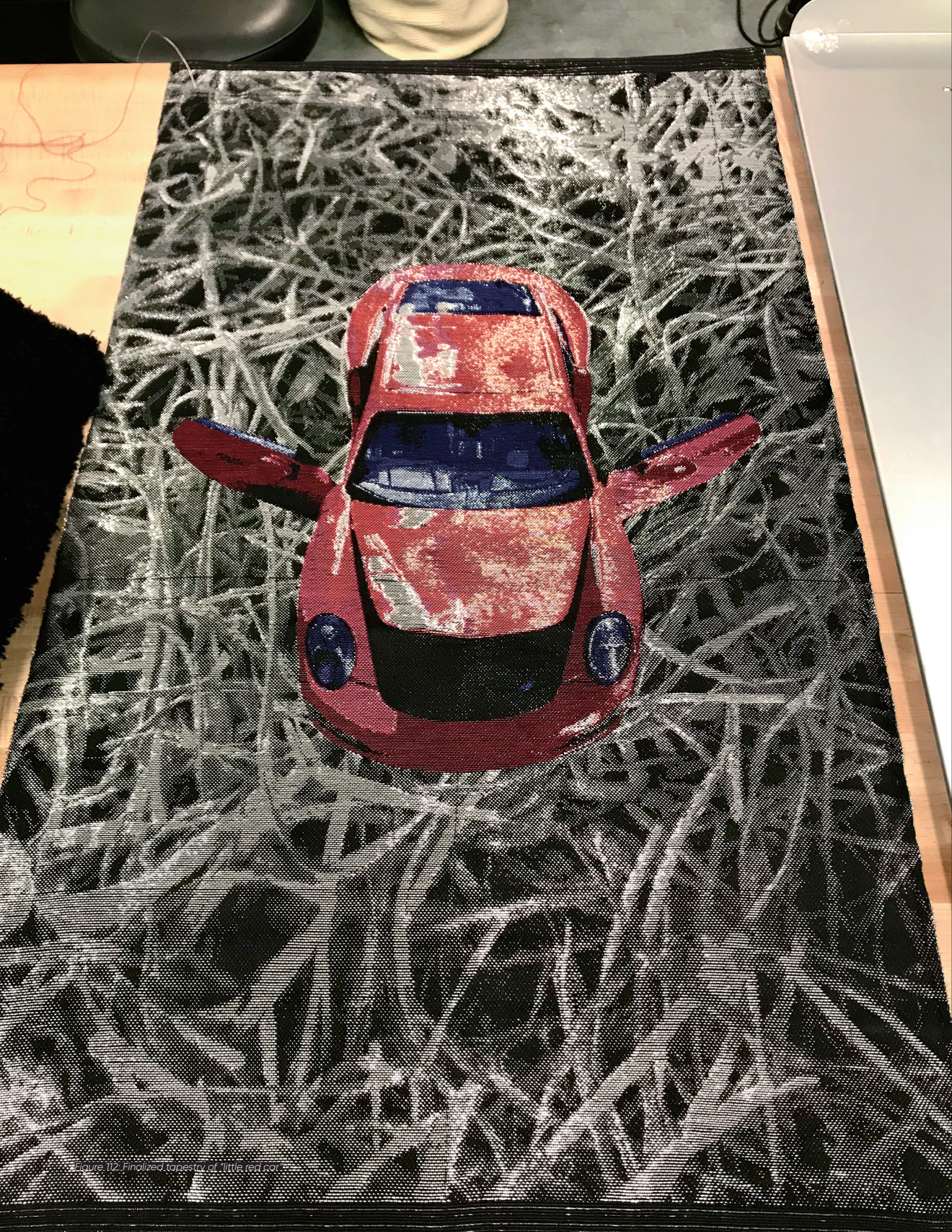


Figure 112: Finalized tapestry of "little red car"



Figure 113: Image of little red car



Figure 114: TC-2 Loom in operation #1



Figure 115: TC-2 Loom in operation #2



Figure 116: TC-2 Loom in operation #3



Figure 117: Reverse side of close-up tapestry

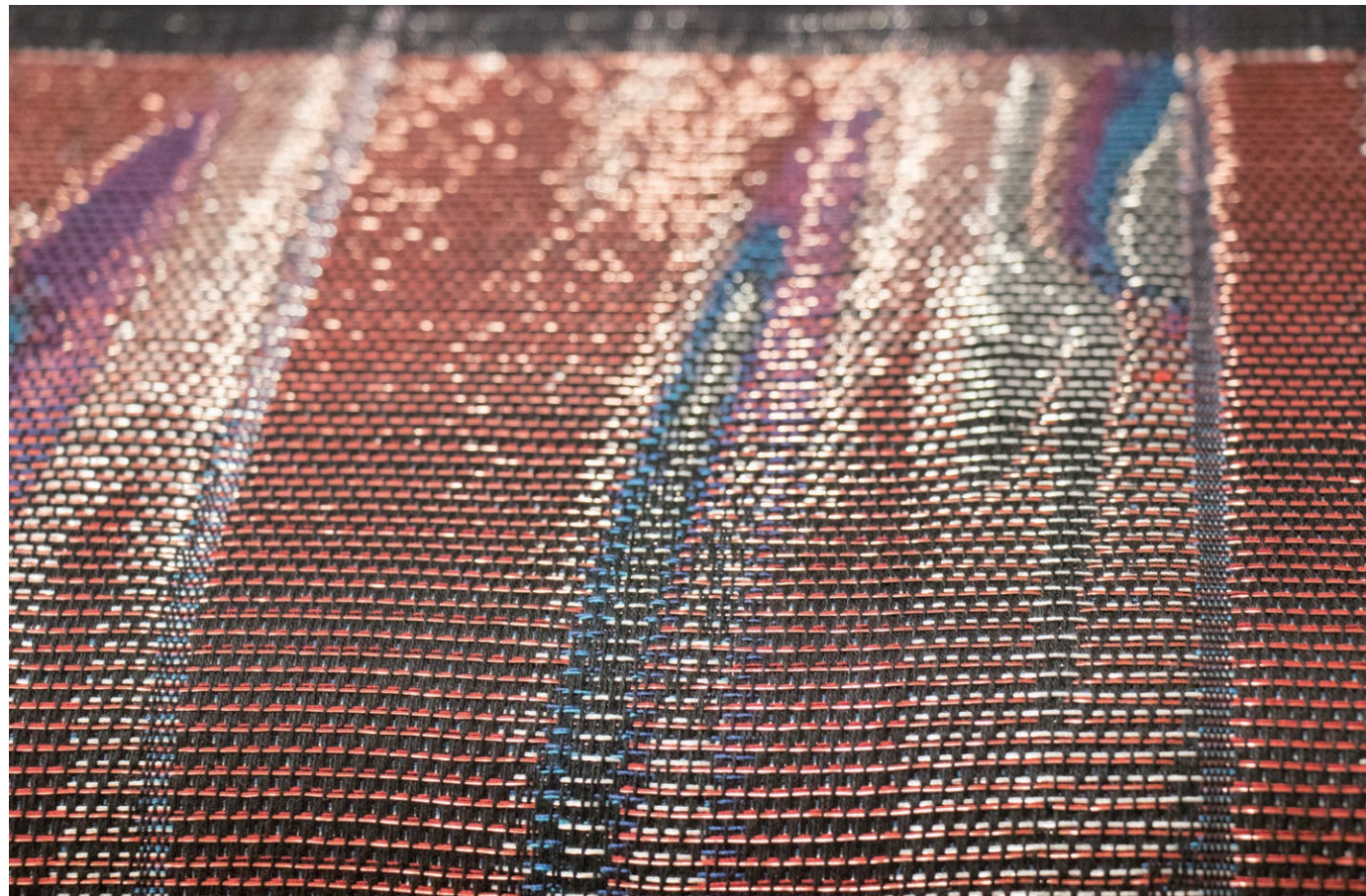


Figure 118: Detail of close-up tapestry #1

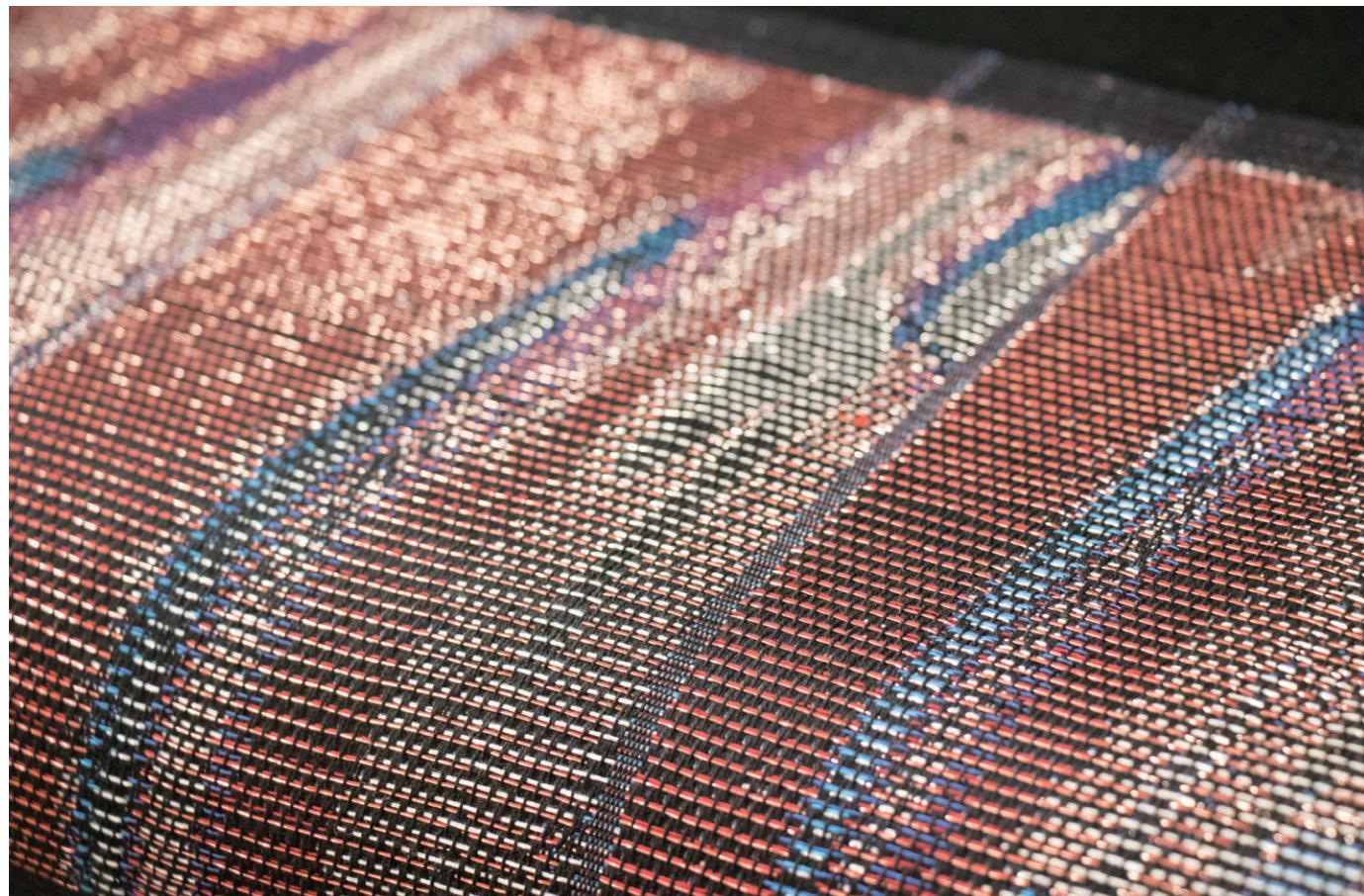


Figure 119: Detail of close-up tapestry #2



Figure 120: Masking tape to fix the wefts for cutting

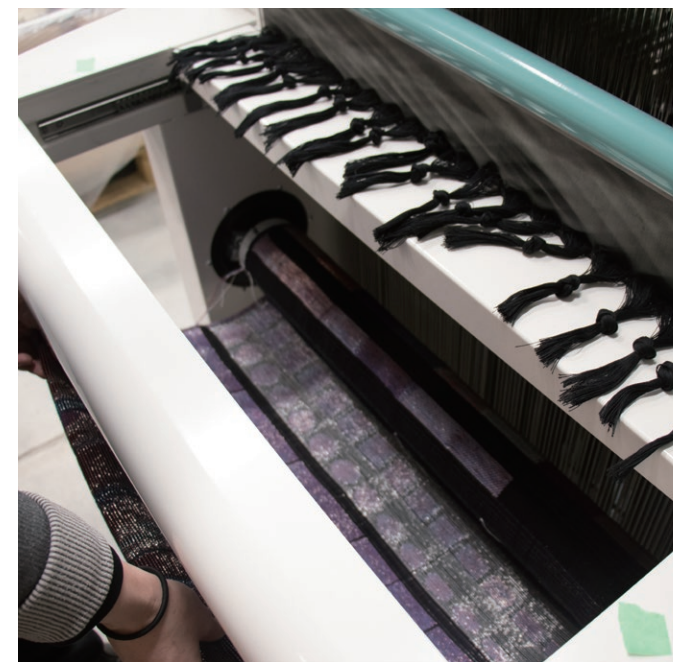


Figure 121: Retrieving close-up tapestry from TC-2 loom #2

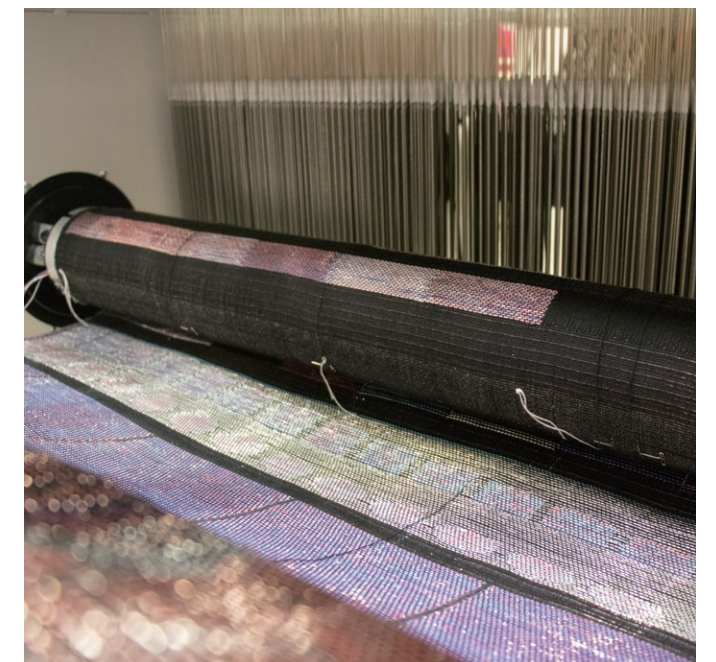


Figure 122: Retrieving close-up tapestry from TC-2 loom #1



Figure 123: Weaving of close-up tapestry #1



Figure 124: Weaving of close-up tapestry #2



Figure 125: Unexpected visitor



Figure 126: Weaving of close-up tapestry #3



Figure 127: Weaving of close-up tapestry #4

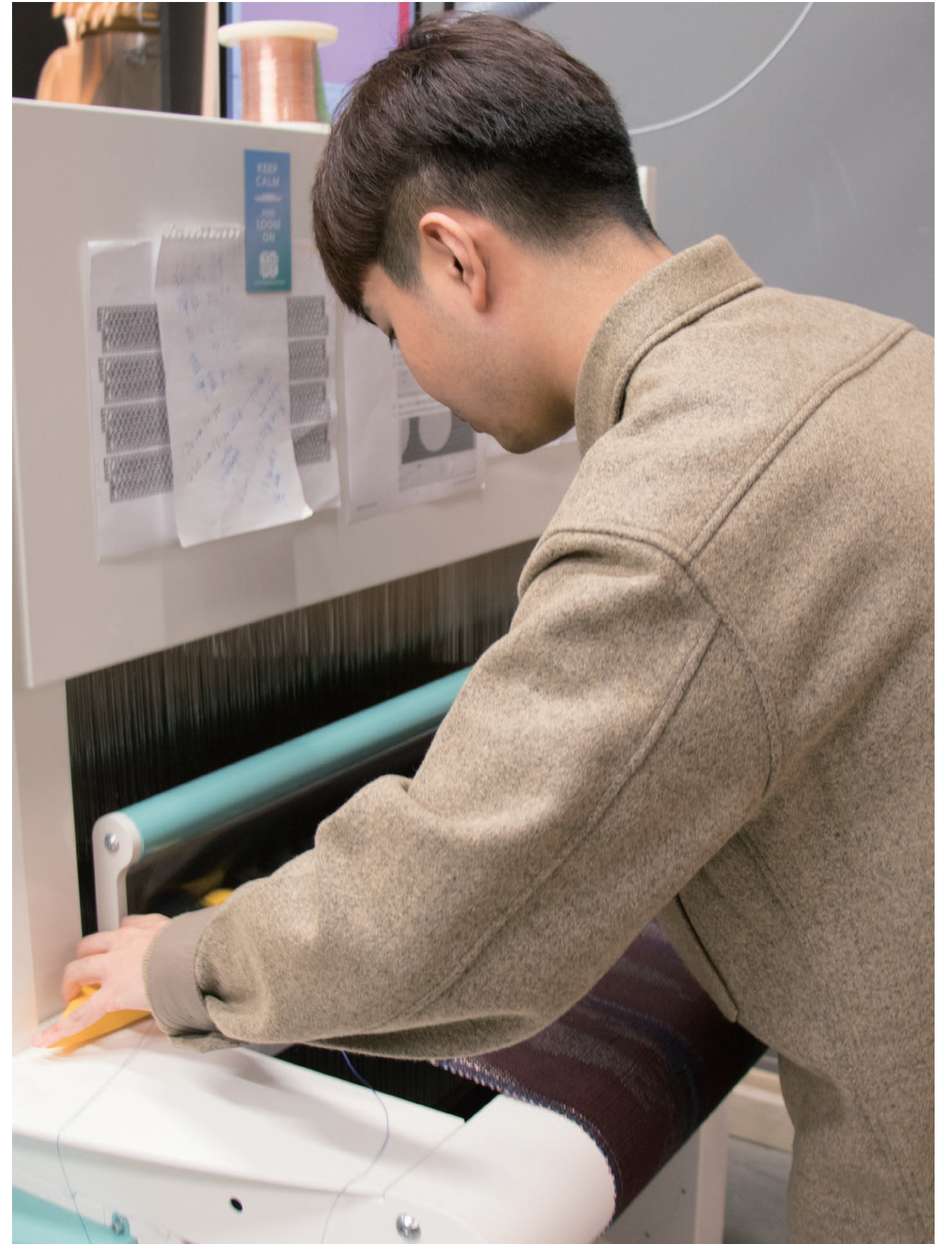


Figure 128: Weaving of close-up tapestry #5

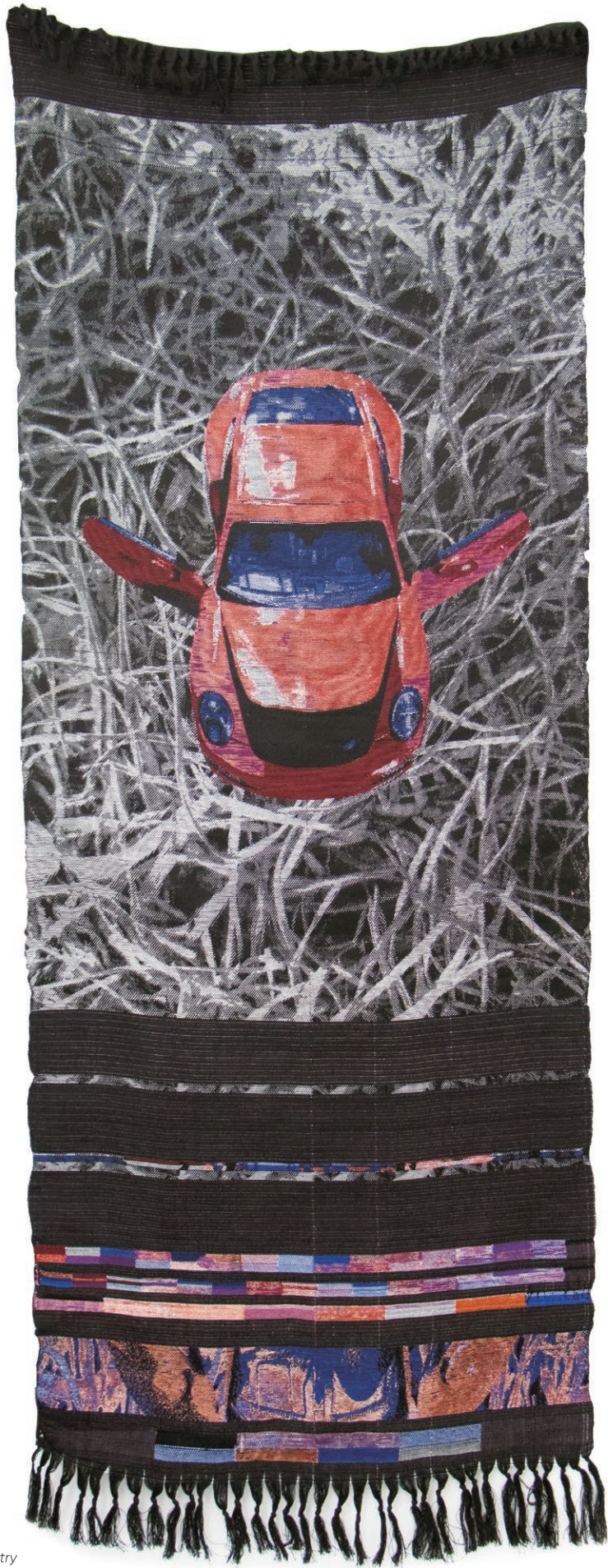


Figure 129: Displaying little red car tapestry



Figure 130: Displaying close-up tapestry



Figure 131: Exhibition of transmedia storytelling



Figure 132: Focused in weaving

