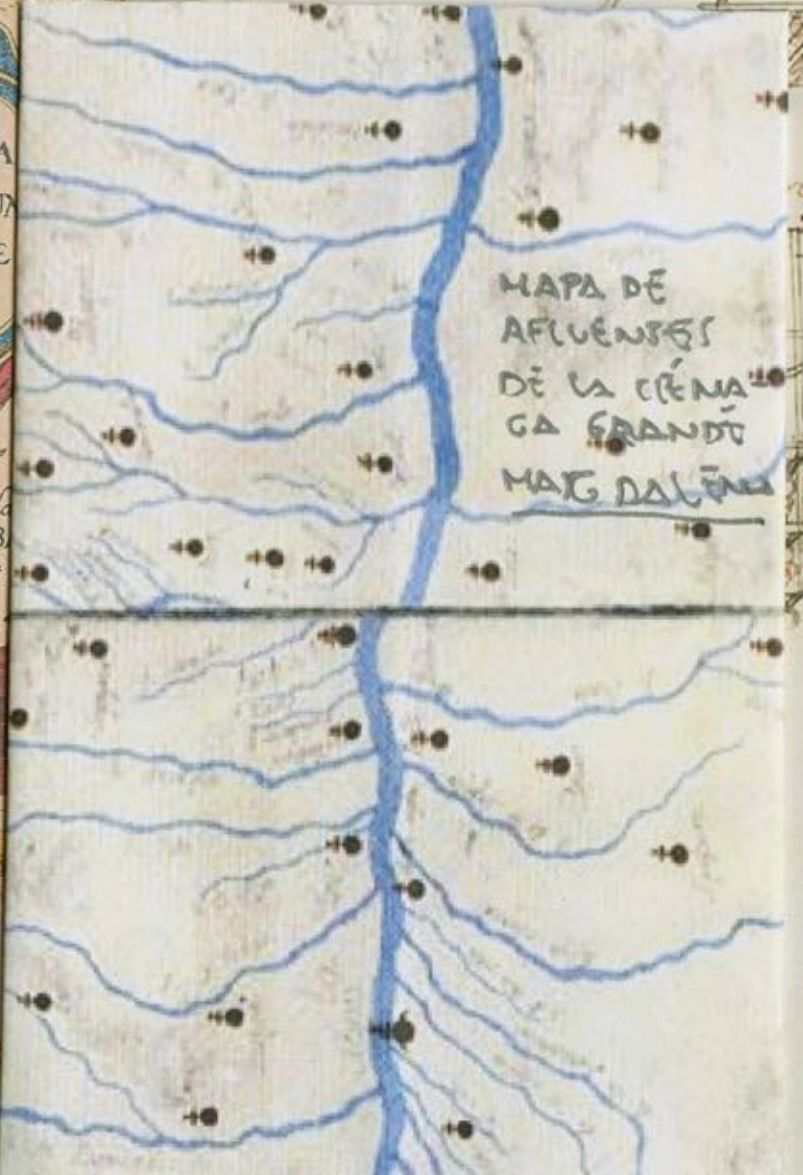
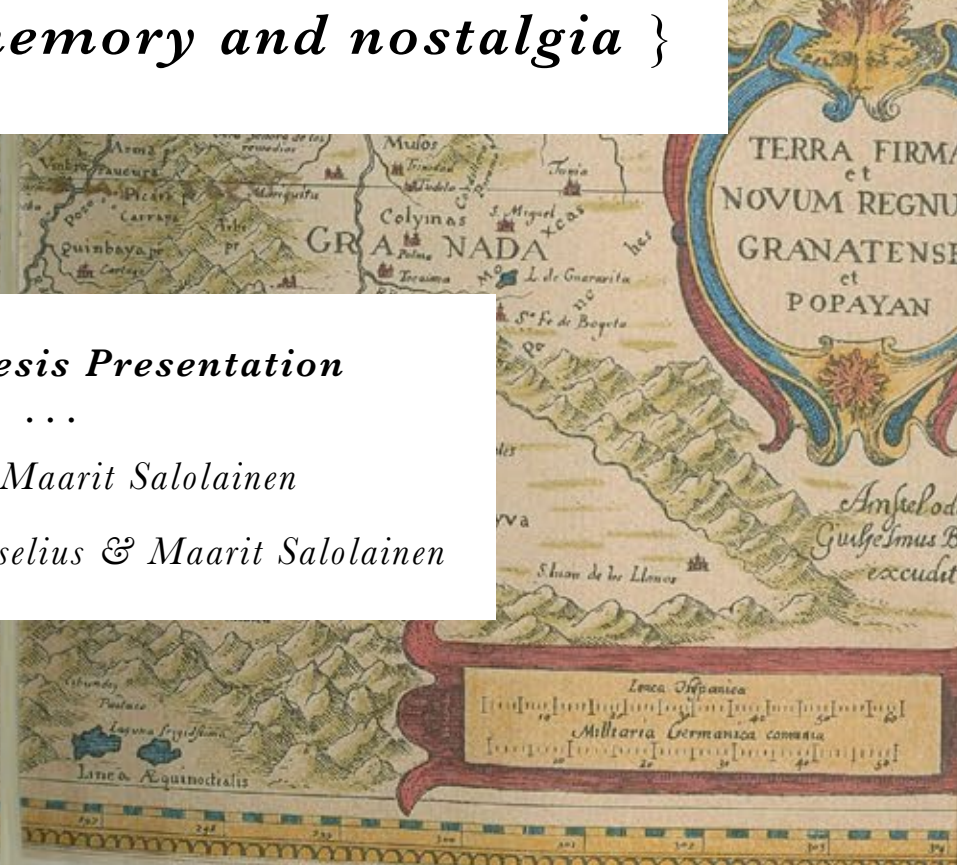


LEONARDO HIDALGO URIBE
{ *Geographies of memory and nostalgia* }

Masters Thesis Presentation
...
Supervisor: Maarit Salolainen
Advisors: Hanna Weselius & Maarit Salolainen



Content

...

1. Theory and Context

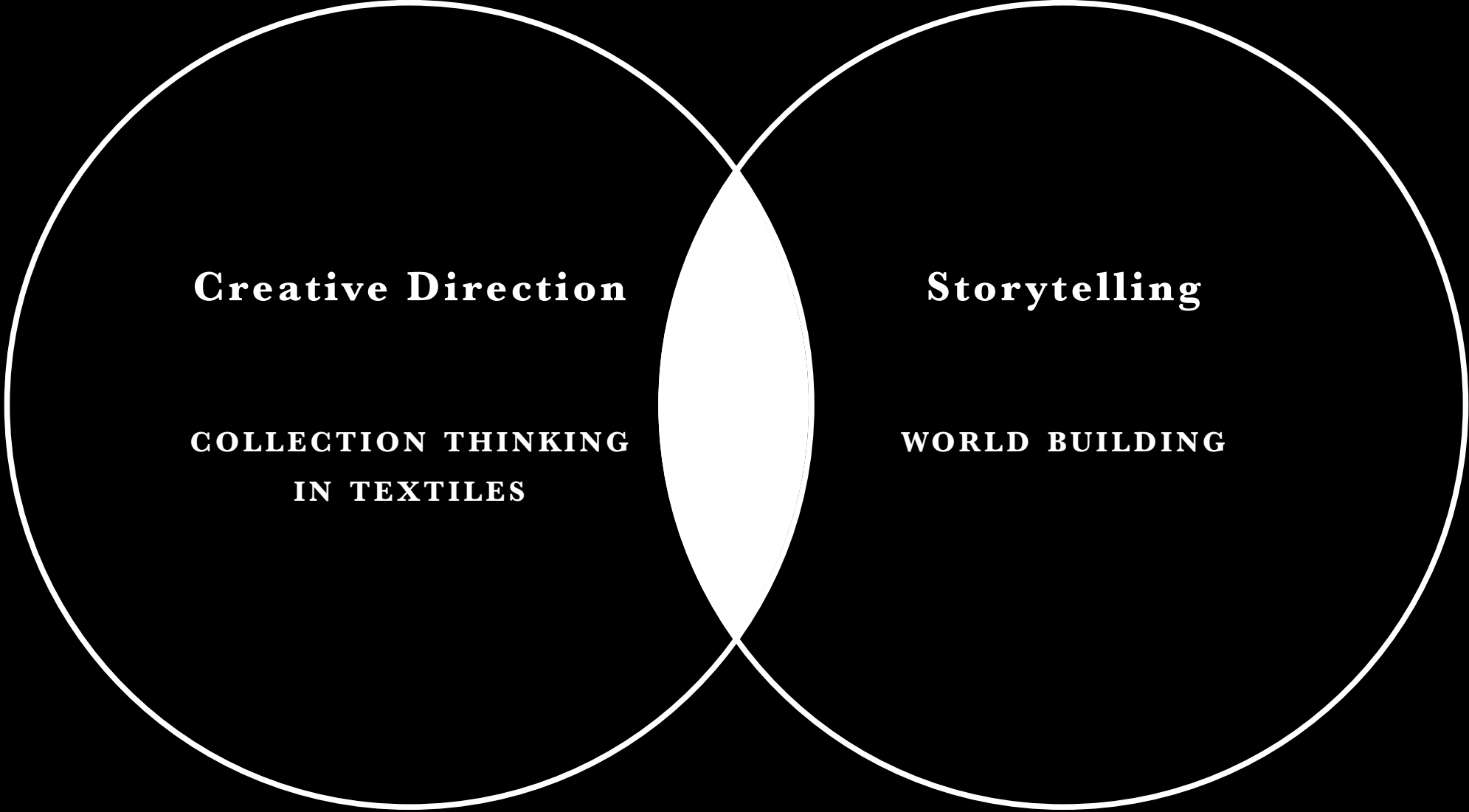
2. Research Questions and Objectives

3. Research Methods

4. Design Process and Results

5. Conclusions

THEORY AND CONTEXT



Creative direction as a form of storytelling

Textile Collections:

- Tell stories by **gathering individual elements into a narrative entity**
- A group of objects that are **conceived and viewed as a whole**
- A range of elements **created based on a theme**

Creative Direction:

- **Creation of a shared narrative:** communicated to the creative team and audiences
- **Defines the expression of the story:** the feel and look of a collection
- **Collection coordination:** maintaining a balance between unity and variation



Atmospheres in storyworlds

Placing the spectator

Immersion

Words and images

The Fall of the House of Usher by Edgar Allan Poe

“During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher”



Collection as a storyworld

Style will be determined by the atmosphere of the world

Elements of the collection are **unified** by the identity of the storyworld

Versatility, individual designs express different dimensions of the world

Atlas as a tool for creative direction

Builds the body and **expression** of the storyworld

Determines the **boundaries**, points of entry and exit

Works as a **communication** tool through navigation and immersion

RESEARCH QUESTIONS AND OBJECTIVES

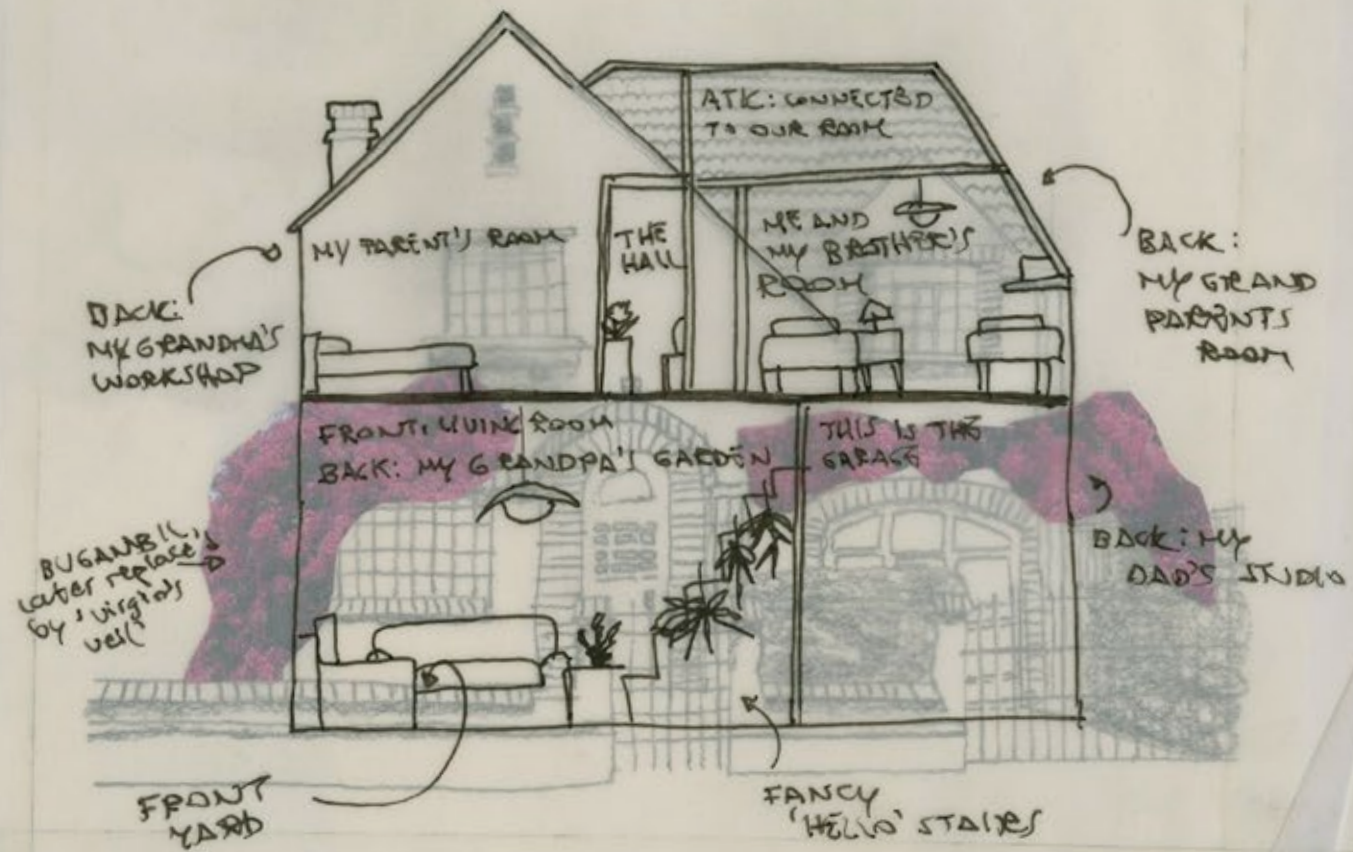
1. How does storytelling work as a tool of creation and coordination of textile collections?
2. How can written fiction and image become an emotional and sensorial guideline in the creation of woven textiles?

Objectives:

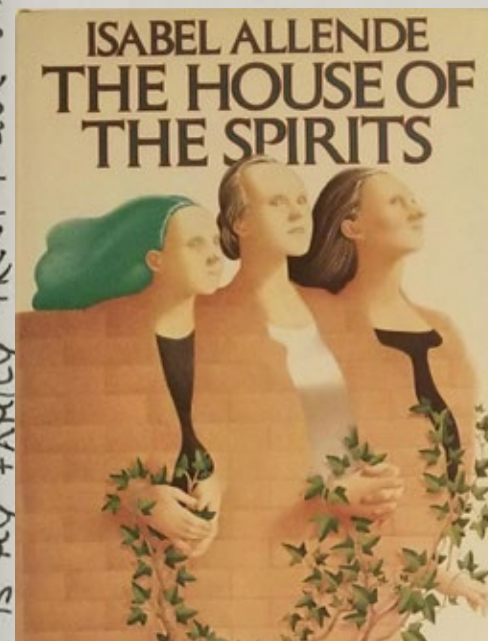
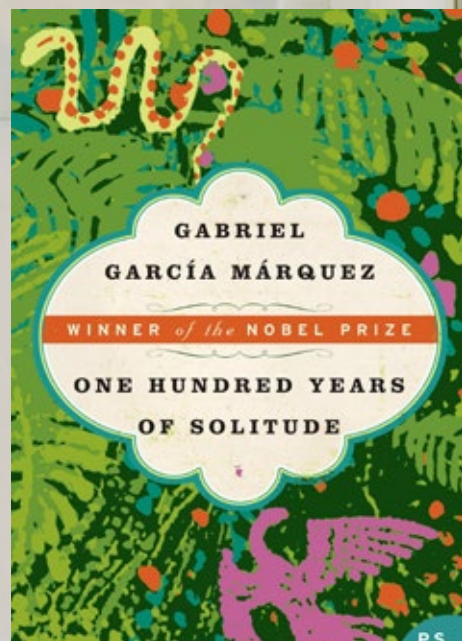
1. Create a storyworld that is able to lead the directions of visual research, textile sketching and collection making, which can be communicated through a concept book (atlas).
2. Develop a textile collection of 16 designs that narrate different sides of the storyworld.
3. Develop an understanding of the role of narrative and storyworlds in the process of ideation, development, coordination and communication of textile collections.

A world in a family

Autobiography into fictional storyworld



MY HOUSE



IS MY FAMILY TREE. I LIVE WITH MY PARENTS AND MY GRANDPARENTS, I AM VERY MISSED MY BROTHER, BUT ILL GIVE HIM A PIC LATER



THE CLIMBERS TOOK OVER THE WALLS MAKING THEM
TINY AND THEY EXPANDED THROUGH THE WINDOWS,
GOING ALONG THE FAÇADE LIKE VIRGIN MARY'S
MUSLIN,

took over the walls making them tiny and they
expanded through the windows, going along the
façade like a Virgin Mary's muslin, which then
became the name of that plant due to the
spiritual majesty of the veil of white flowers that
never wither. Little by little, new furniture, with
proportions that matched the dimensions of the
space, started to make it feel more real and
normal and the whole family started dwell it in
harmony with its magnitudes.

PLANT P
OF THE
WITHER
WITH PR
OF THE S
NOPE
NORMAL AN
FAMILY STARTED TO DWELL IT
WITH I

RESEARCH METHODS

narrative interviews

(exploring the worlds of experiences and past events)

collage

(juxtaposing memories, feelings, words and images)



SE WAYS
I COULDN
BOOK B
ALL THE
AND M
FABRICS AND MOTIFS THAT SPREAD
ROUND THE WALLS AND THE FLOOR

ICES OF
HIS HOWE
LATER

&
IN THE -

DESIGN PROCESS

1. INTERVIEWS

TOPICS

Characters
family members

Places
journeys across the country

OUTLINE OF
STORYWORLD

QUESTIONS

Memory triggers
*a conversation that transforms
into a story*

Emotional / sensory
moods and atmospheres

NAVIGATING
TOGETHER THE
WORLD OF
THEIR STORIES

2. WRITING FICTION

FIRST PERSON

My mother as narrator
*Tying stories together under a
single perspective*

EPISODIC STRUCTURE

Individual narratives
*Stories about specific
characters or journeys*

IMMERSING MYSELF

The subjective narrator
*Creating the atmosphere and tone
in the text*

*Descriptions of sensorial elements
and feelings*

BUILDING A
WORLD WITH
WORDS

3. RESULTING STORIES

ABOUT CHARACTERS (8)

"The meditation of my father" - *Álvaro*
"The Golden Hour" - *Luz Helena*
"The Flowers of my Mother" - *Lilia*
"The Residents of my Room" - *Luz Helena*
"The Hands of my Grandma" - *Mercedes*
"Tamales from Tolima" - *Mercedes*
"The man from Ambalema" - *Benjamín*
"Benjamin's Garden" - *Benjamín*

ABOUT PLACES / JOURNEYS (10)

"A Watermelon in Orinoco" - *July, 1977*
"Brown Sugar Men" - *March, 1981*
"Mojarra in Taganga" - *January, 1975*
"Rock Crabs" - *January, 1961*
"The Hands of my Grandma" - *Mercedes*
"Stranded in the Night" - *November, 1961*
"The Mud Market" - *December, 1962*
"The Mist Forest" - *February, 1977*
"*The five short tales of my grandpa*" - *1921*

4. TRANSFORMING STORIES INTO IMAGERY

DISSECTING STORIES

Characters
*Keywords and brief description of
their traits*

*Picking fragments from the stories
with sensorial and emotional
content*

Journeys / Places

*Defining elements of the world:
objects, people, spaces*

*Picking fragments from the stories
with sensorial and emotional
content*

SEARCH OF IMAGERY

Sources
Own photos
Family archive
Books, magazines and internet.

CREATING
VISUAL AND
SENSORIAL
WORLDS





The man from Ambalema

My grandpa was a person hard to convince. He had opinions as attached to the dirt under his feet as he had to his hometown that neither the bustling world of the city nor the promises of revolutionary politicians managed to get his attention. He was not a conservative man, though, in fact he had the right-winged person and he could not see a point above because he started to believe that those who had things that religion had done in Colombia. He neither was a delirious person despite his constant raptures, and his lack of interest in the musical trends of the night showed he lived. He was not a fanatic about TV shows, excepting one about nature, which broadcasted every Sunday from a Spanish chain. He was a man of modesty and he rarely looked on the news, which then helped in technology because of their numerous statements and their revealing information about the social situation of the country.




His local geography and nature, his passion for ecology, which included jaguars, toucans, toucans and every natural animal creature that existed in this country. This also influenced his diet habits that transmitted to the whole family. His devotion to radish, onion and garlic made him build his own garden in the yard of the house and plant there any kind of herbs that had medicinal and health benefits. This garden was the strongest connection he could have with his homeland, Ambalema, and its life as 11000 trees were located in the depths of valleys vigorously covered by the Magdalena River, being in the middle of insubmersive mountains where the heat of the sun did not escape her necessities. A landscape as steep as fascinating as the passion he transmitted to his grandchildren when he told the stories about these places and these animals.



and their fishes. Even though he was a man from Tolima, he did not like to eat pork and instead of any kind of red meat, he preferred to have served a delicious seafood. He knew the exact method of taking off the spine and bones of fishes, which he followed a long time and concentration as form of a ritual. Probably his favorite time of the year was autumn, a season where the river becomes unusually crowded by all sorts of fishes that reached the banks and everyone could catch them using their nets or baskets.



Beyond his passion, Benjamin was a leader that he always was affectionate with my grandpa, my parents and on. He was really close to my brother and my dad he told them all the things he experienced, heard or witnessed about his life in the countryside, which I ended up getting through them. Despite being a man who was usually busy in the nineteenth century, and whose stories would go back to many centuries more in the past, his way of thinking was always sensitive to the environment. He fought for equality and justice and was concerned about the dignity of man, which made me feel sure that whenever he would offer a lot of his time what has happened in his several years. My mother told me that he was usually with humble people. It was easy for him to talk to any kind of people, for instance he was very close to the guards and the gendarmes of the forest that he attended in Bogotá. In addition, in Florida, he used to talk to the fishermen and he still has the one his younger men that served on their backs great outfits and other sorts of creams from the moon.

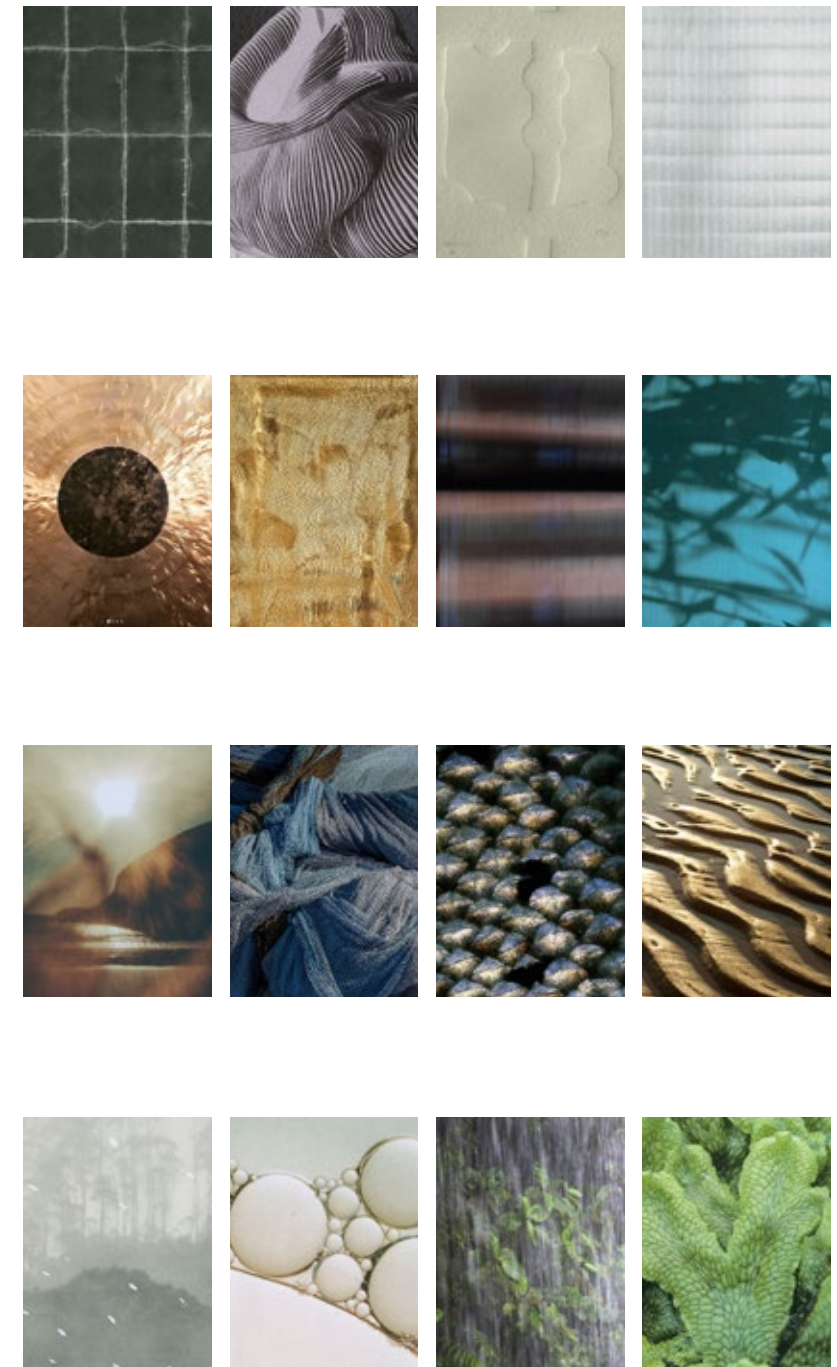
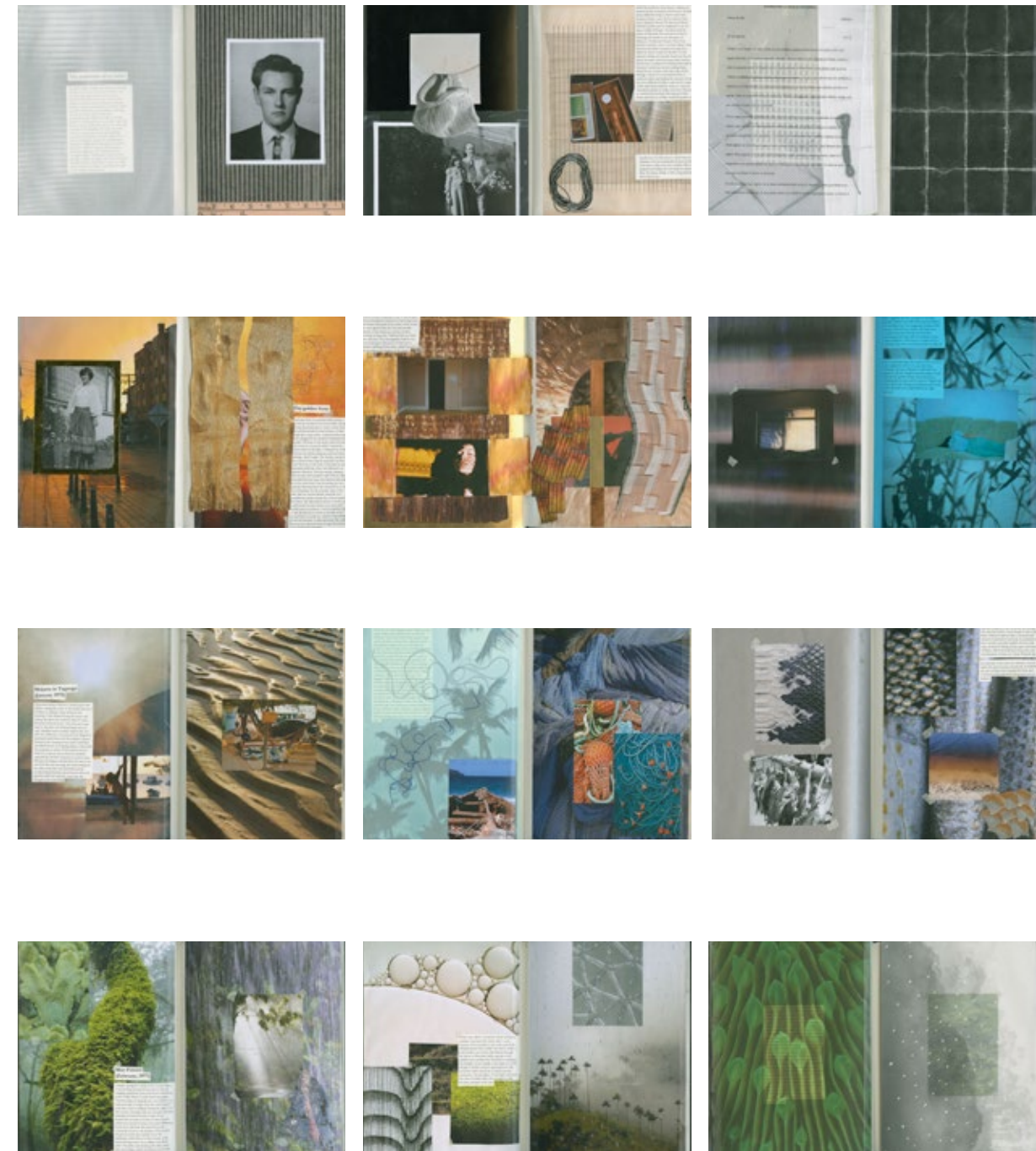


During the morning a faint noise of drizzle hit over the tent with such delicacy that I wasn't afraid of coming out from it. Slight dew floated in the air and fell down to the ground in the form of small water drops that could be only noticed with careful attention. There were tiny piles of water everywhere covering the surfaces of the ground, leaves, spider webs, tree trunks, stems and flowers. When I started my trekking to the interior of the mountain, I found a greater abundance of drifting water that crashed with each up of lush moss that grew all around the forest. It spread out the thick trunks of trees covered by diverse species of flowers and climbing plants that entangled each other forming intricate tapestries. Occasionally, small trails of blue sky filtered through the tallest leaves but it vanished with the slow flows of fog that traveled around the mountains. This built a terrain of constant light changes, which exaggerated shadows while dimming them at the same time. Little anthuriums and orchids could be seen every time I stopped to look at the details of the green and fluffy ground, which was ornamented by the shiny colors of hidden bugs and petals.



horizon yet has a long way to go. A blond light filtered through the windows of the living room and bathed with gold every corner of the house. My steps ignited with the soft and metallic radiance of the afternoon and my shadow extended so long that I believed that my body grew with her. That unstoppable shadow was escorted by quiet silhouettes of fern leaves, climbers and long floral stems, which danced with the sun to the rhythm of the music.





EXPLORING THE STORIES IN THE ATLAS

(I WENT THROUGH ALL STORIES TO FIND WHICH WORK BEST TOGETHER AS A COLLECTION)

FINAL SELECTION OF FOUR STORIES FOR THE COLLECTION

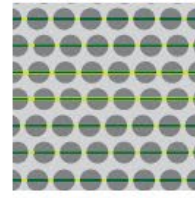
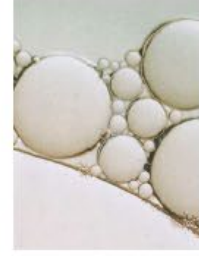
(EACH ROW WORKS AS A COLLECTION FAMILY)

INDIVIDUAL DESIGN IDEAS USING VISUAL MATERIAL FROM THE STORIES

(DESIGNS ARE ACCORDINGLY GROUPED AS FAMILIES)



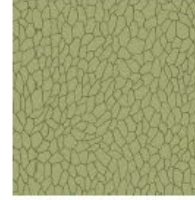
FIL COUPÉ



DOUBLE WEAVE POCKET-FLOATS



DOUBLE WEAVE



PLAIN WEAVE AND FLOATS 12A
SATIN 2 WEFT SYSTEMS 12b



9



10



11A

11B



12A

12B

Repeat size: 2520 warps x 1260 wefts

Warp: PES, 20 DN - WHITE
Density: 40 ends/cm

Weft 1: PE, 20/1 YM, FIKSELI TEX MONO (GROUND SHEER)
Weft 2 (2nd option): PE № 30/2, KESIK ELYAF PES (GROUND CUT)
Density (archive design): 38+R

+DIGITAL PRINT



Repeat size: 1260 warps x 420 wefts

Warp: PES, 20 DN
Density: 80 ends/cm - BLACK

Weft 1: PE, 20/1 DN, MONOFIL (GROUND SHEER WHITE)
Weft 2: PE, 75/36R FF, PARLAK PES (SHRINK GROUND SILVER)
Weft 3: CO, № 30/2, COMPACT PAMUK (THICK INSIDE FLOATS)
Weft 4: CO, № 30/2, COMPACT PAMUK (THICK INSIDE FLOATS)
Weft 5: CO, № 30/2, COMPACT PAMUK (THICK INSIDE FLOATS)
Density (archive design): 64 ends/cm

Finishing: Steaming



Repeat size: 2520 warps x 300(A)/440(B) wefts

Warp: PES, 20 DN - BLACK
Density: 80 ends/cm

Weft 1: PE, 20/1 YM, FIKSELI TEX MONO (GROUND SHEER)
Weft 2: PE, 75/36R FF, PARLAK PES (SHRINK GROUND SILVER WHITE)
Weft 3: PE, № 60/1, KESIK ELYAF PES (GROUND PES COMPANION GRAY)
Weft 4: VI, № 18/2, VISKON TAYFUN FLA (RAIN GROUND A)
Density (archive design): 54 picks/cm

Finishing: Steaming

+DIGITAL PRINT



Repeat size: 630 warps x 1260 wefts

Warp: PES, 20 DN - WHITE
Density: 40 ends/cm

Weft 1: PE, 20/1 YM, FIKSELI TEX MONO (GROUND SHEER)
Weft 2: PE, 20/1 YM MONOIL TEX HIGH S (SHRINKING GROUND)
Weft 3: PE 135/48, P, TEXTURE 120S (MAIN GROUND "THICK")
Density (archive design): 42

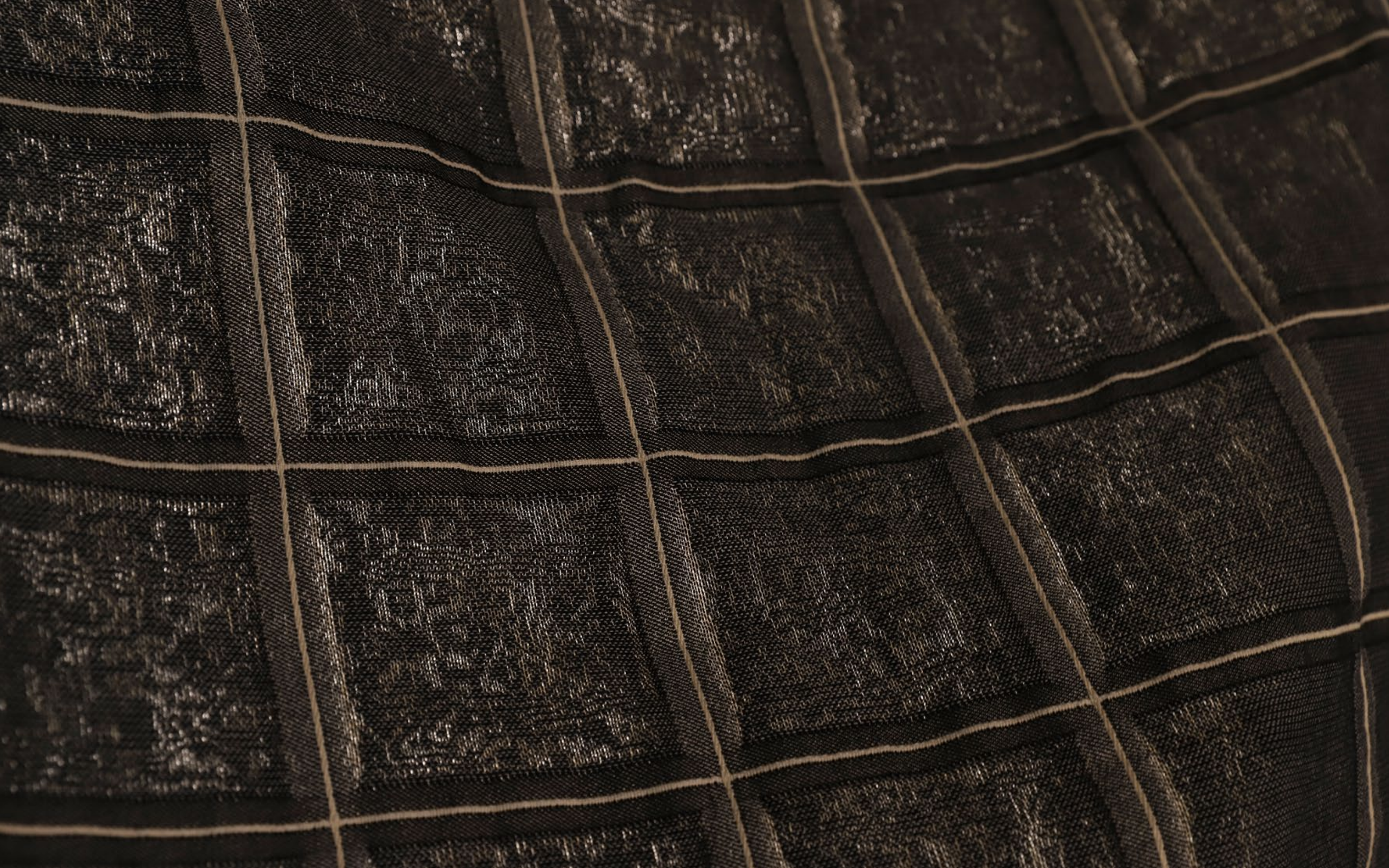
Finishing: Steaming



0028 LEAF



















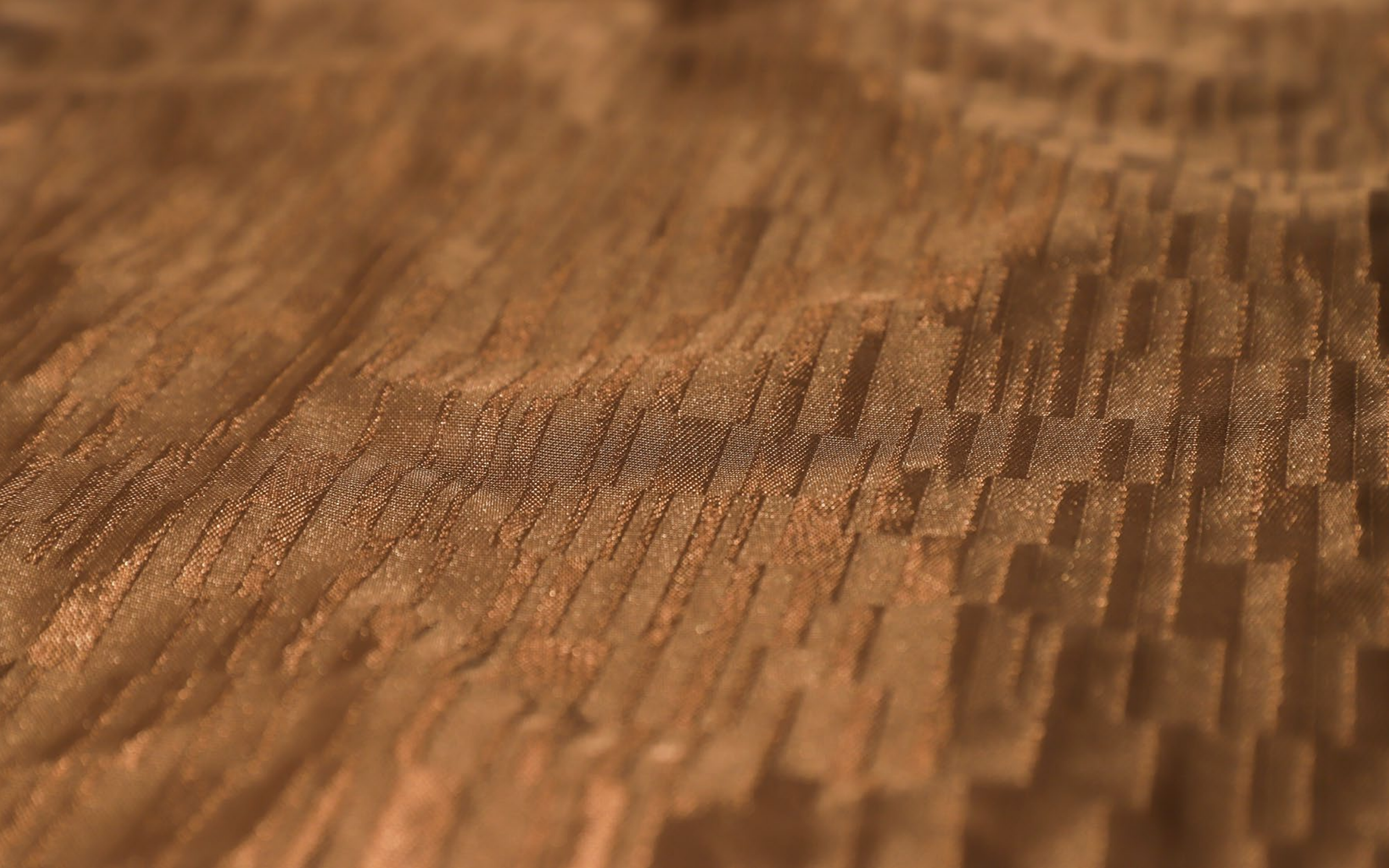
The Golden Hour













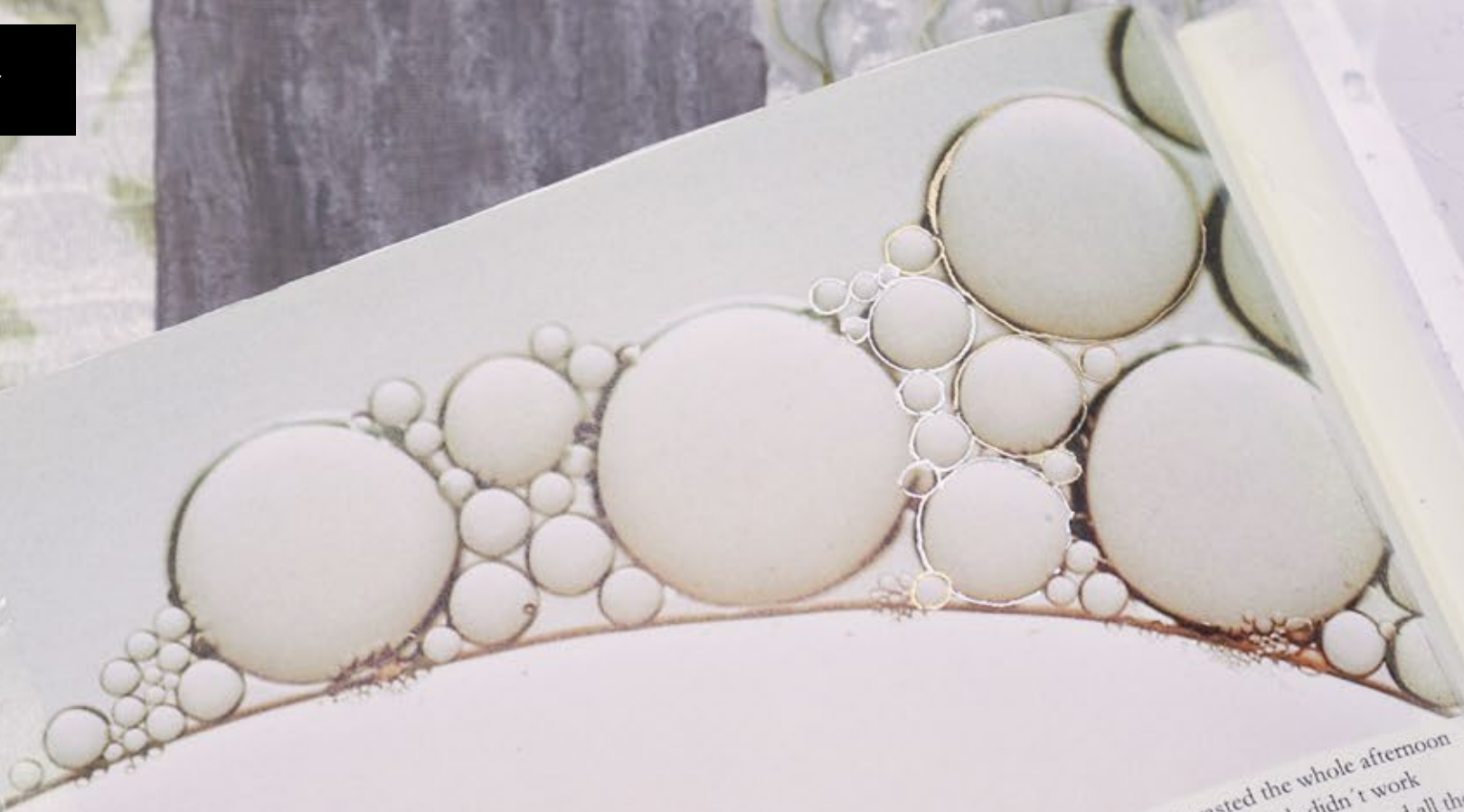




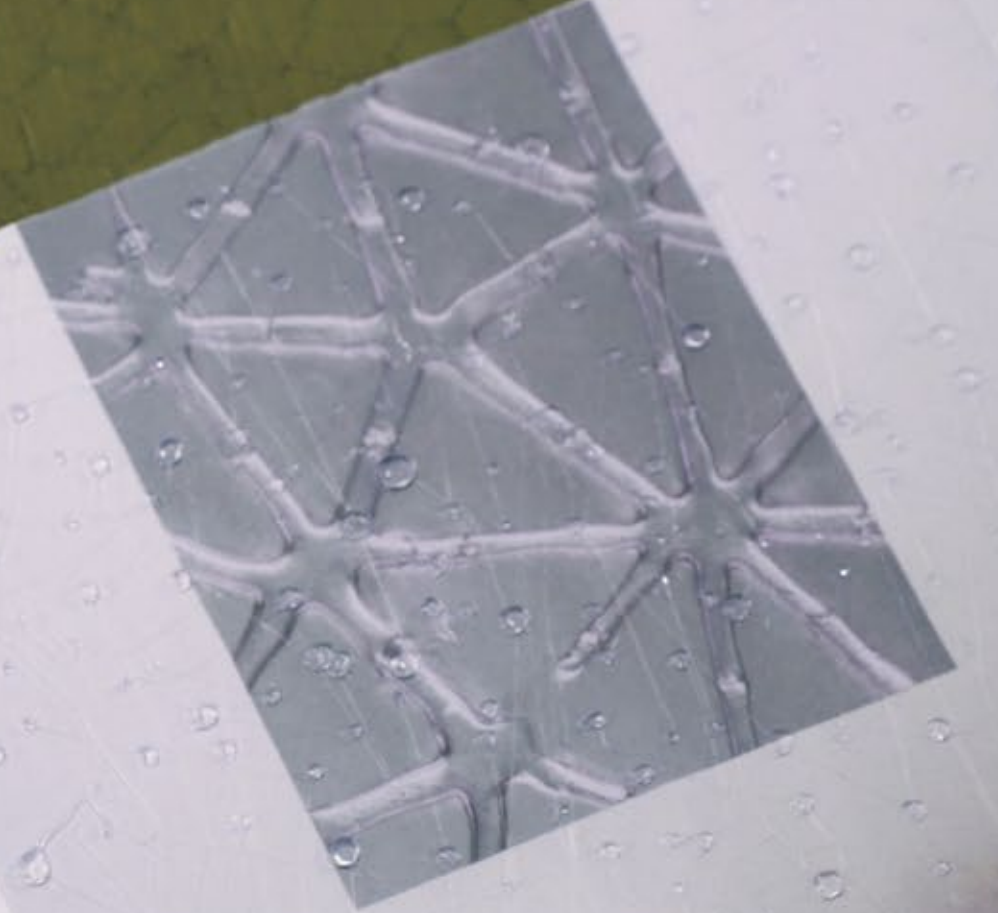




The Mist Forest



When it got dark, I wasted the whole afternoon making a frustrated fire which didn't work because of the humidity in the earth and all the damped grasses that couldn't be used as tinder. I had instead a sea of stars that filtered through the leaves of the palms while a group of shy sparkles was coming from the horizon replacing the firelight. In the middle of the darkness that grass, fireflies started a glowing dance that circles traced by a swing of gentle glints of the night took over

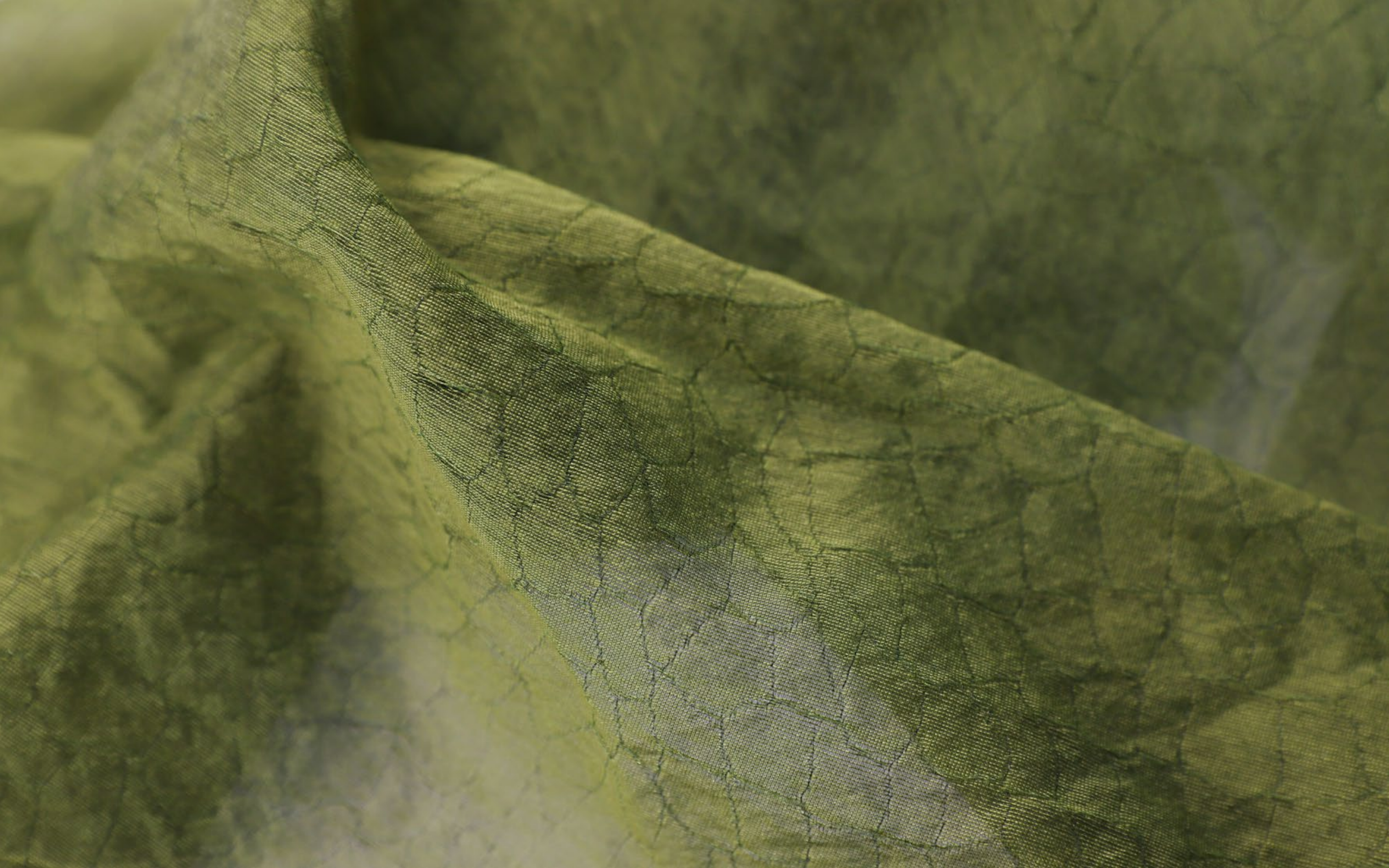


POURQUOI LA GOUTTE QUI NE RÉVÈLE PAS



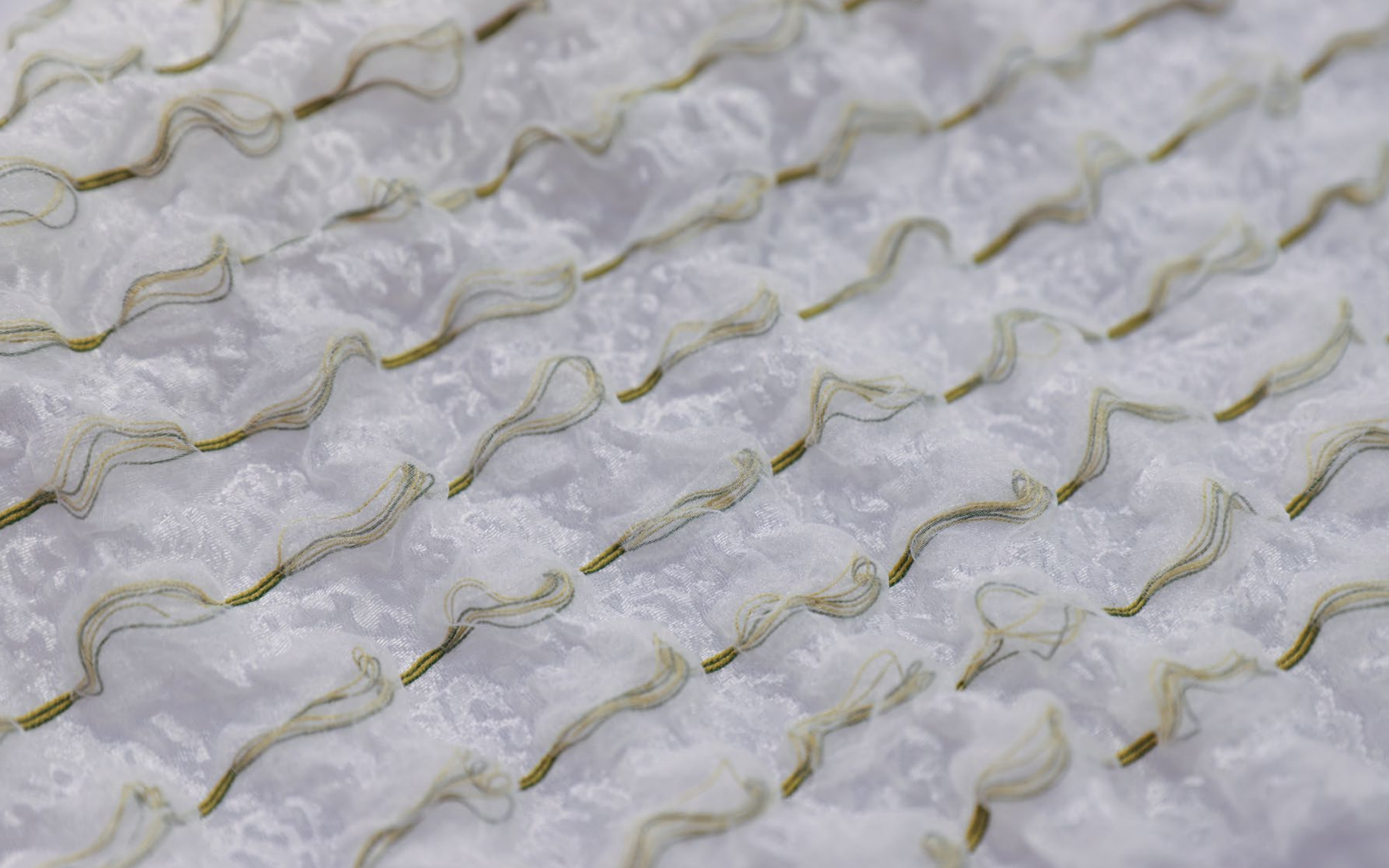
















Mojarra in Taganga

**Mojarra in Taganga
(January 1975)**

My parents always told me to better stay in the shadow during the noon on the beach because I could get a sunburn. Since eleven in the morning, I was already hitting the waves and tasting the salt in the seawater, and of course, this game took me hours. The only way to go back to the tents was feeling hungry after an early breakfast and an intense aquatic day, but still, the vehemence of a person from Bogotá in the beach could bear even the toughest famine. However, the cunning of my mom could beat my effervescence by ordering dishes of fried fish for everyone at twelve. If the smell could not reach me, a distant shout from the shadows captured my brother's attention as well as mine. Between the fatigue and the heat, the way to the tent from the sea was inevitable and the muddy feeling from the sea increased when my grandma dried me with the towel that she brought in her travel bag.



















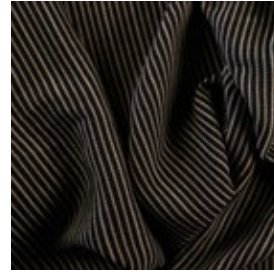




METICULOUS
MULTI-LAYERED WEAVE

Warp: CO, Nm 30/2
Density: 30 ends/cm

Weft 1: CO, Nm 8/1
Weft 2: CO, Nm 30/2
Density: 36 picks/cm



INCESSANT
MULTI-LAYERED WEAVE

Warp: CO, Nm 30/2
Density: 30 ends/cm

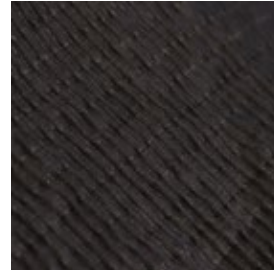
Weft 1: CO, Nm 30/2
Weft 2: CO, Nm 8/1
Weft 3: CO, Nm 30/2
Density: 40 picks/cm



AFFABLE
DOUBLE WEAVE

Warp: CO, Nm 30/2
Density: 30 ends/cm

Weft 1: VI, Nm 4,7/1
Weft 2: CO, Nm 8/1
Weft 3: CO, Nm 30/2
Density: 16 picks/cm



TIMID
MULTI-LAYERED WEAVE

Warp: PES, 20 DN
Density: 80 ends/cm

Weft 1: PES, 20 DN
Weft 2: PES, Ne 100/1
Weft 3: PES, 75/36 T
Density: 60 picks/cm



PONDER
DOUBLE WEAVE

Warp: PES, 20 DN
Density: 80 ends/cm

Weft 1: PE, 20/1 YM
Weft 2: PE, 75/36R
Weft 3: PE, Ne 60/1
Density: 54 picks/cm



DEW
MULTI-LAYERED WEAVE

Warp: PES, 20 DN
Density: 80 ends/cm

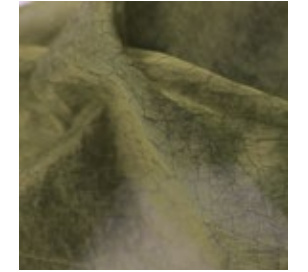
Weft 1: PE, 20/1 DN
Weft 2: PE, 75/36 T
Weft 3: CO, Ne 30/2
Weft 4: CO, Ne 30/2
Weft 5: CO, Ne 30/2
Density: 64 picks/cm



DILUVIUM
DOUBLE WEAVE / DIGITAL PRINT

Warp: PES, 20 DN
Density: 80 ends/cm

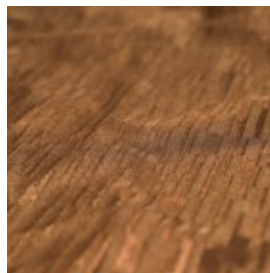
Weft 1: PE, 20/1 YM
Weft 2: PE, 75/36R
Weft 3: PE, Ne 60/1
Weft 4: VI, Ne 18/2
Density: 54 picks/cm



FOLIAGE
PLAIN WEAVE

Warp: PES, 20 DN
Density: 40 ends/cm

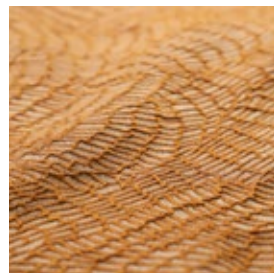
Weft 1: PE, 20/1 YM
Weft 2: PE 135/48
Density: 40 picks/cm



CRESCENDO
SATIN WEAVE

Warp: PES, 50 DN
Density: 112 ends/cm

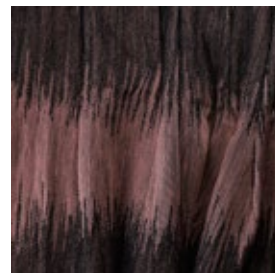
Weft 1: PES, 100/33 T
Weft 2: PES, 54/24 T
Weft 3: PES, 20/1 YM
Density: 50 picks/cm



DELIRIUM
MULTI-LAYERED WEAVE

Warp: PES, 50 DN
Density: 80 ends/cm

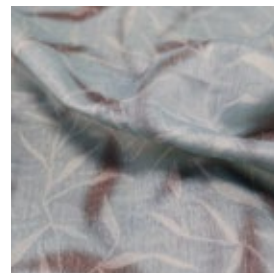
Weft 1: PES, 270/96 T
Weft 2: PES, 100/33 T
Density: 42 picks/cm



ANDANTE
DOUBLE WEAVE / BURNOUT

Warp: PES, 20 DN
Density: 40 ends/cm

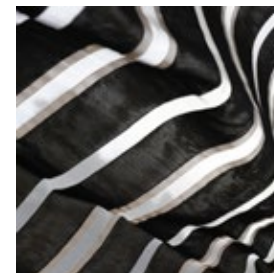
Weft 1: LI, Nm 33/1
Weft 2: PES, 20/1 DN
Weft 3: PES, 54/24 T
Weft 4: LI, Nm 33/1
Density: 70 picks/cm



LENTO
DOUBLE WEAVE / DIGITAL PRINT

Warp: PES, 20 DN
Density: 80 ends/cm

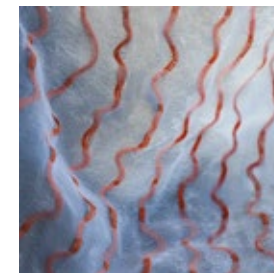
Weft 1: VI, Ne 28/2
Weft 2: LI, Nm 33/1
Weft 3: PE, Ne 30/1
Density: 40 picks/cm



RADIANT
DOUBLE WEAVE / FIL COUPÉ

Warp: PES, 20 DN
Density: 80 ends/cm

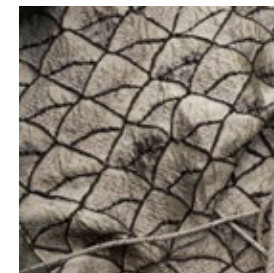
Weft 1: PE, 20/1 DN
Weft 2: CO, Ne 30/2
Weft 3: CO, Ne 30/2
Density: 60 picks/cm



DAYBREAK
MULTI-LAYERED / DIGITAL PRINT

Warp: PES, 20 DN
Density: 40 ends/cm

Weft 1: PE, 20/1 DN
Weft 2: PE, 20/1 DN
Weft 3: LI, Nm 9,6/2
Density: 68-85 picks/cm



MOJARRA
MULTI-LAYERED WEAVE

Warp: PES, 20 DN
Density: 80 ends/cm

Weft 1: PE, 150/72 FF
Weft 2: PE, 270/96T
Weft 3: PE, 270/96T
Weft 4: PE, 435/140 DN
Density: 50 picks/cm



RIPPLES
MULTI-LAYERED WEAVE

Warp: PES, 20 DN
Density: 80 ends/cm

Weft 1: PE, 20/1 DN
Weft 2: PES, 100/33T
Weft 3: CO, Ne 30/2
Density: 70 picks/cm

CONCLUSIONS

Textile collections are made by stories and are also a form of storytelling

Colors, tactility, yarn qualities and textile techniques are mediums to evoke and represent the atmosphere of a story

Storyworlds build a structure, but they also work as source of inspiration for a creative team. They can be an open invitation for speculation while maintaining cohesion

The fragmented nature of storyworlds allows the creative director to define different styles within a collection without losing unity

There are many universes to be explored around the life and memories of designers and their families

Teşekkürler!

Thank you!

¡Gracias!

Kiitos!