

KEYNOTE PAPER:
The Art of Deconstructing Fabric to Create
Transparent Maze Project

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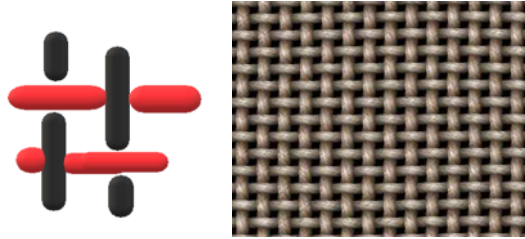
Introduction

International projects, Promote well-being and help both artists and society to live a unique atmosphere of different culture backgrounds through art. While, sometimes there is no chance to experience this kind of connection. It is a chance to learn, to promote well-being. Promote peaceful and inclusive societies for sustainable development. (Artists who gather in a place give the society an experience of feeling safe with others and vice versa. That will help people to think more about keeping their cities safe and support all efforts of developing. It is melting the solid edges between human beings from different cultures. In this project, different levels of people, cultures, history and atmosphere were combined to achieve such an art event.

Weaving

It is known that the hand weaving is one of the oldest crafts invented by man because of the need to cover from hot and cold weather. The material of art is the medium used by the artist in expression, whether it is oil colors or wood or thread or clay, every kind of material has a physical characteristics. Weaving is an art process where Yarns intersect in different manners to create fabric. The simplest way of creating tissue is the plain weave.

Plain weave draft



Draft 1: Plain weave

Looms are the machine to make fabrics, by the interlacing system. In this project, yarns were pulled out of the plain fabric. It was the opposite way, deconstruct weaving was the way of achieving the designs and the semi-transparent fabric to create domains.

The project theme

«Tradition of Future — Future of Tradition» is a curatorial work, whose elements have been collected and selected in the course of a century. The show is mixing traditional Islamic Art from the 1910 exhibition and contemporary Islamic Art, design, typography, film and architecture.

The exhibition's layout is developed in a circular way, emerging from a centre, which the visitor reaches having seen documents of the historic exhibition. At the centre hall, some 30 of the most famous rugs, vases, illuminated manuscripts and other works in the 1910 exhibition will be presented. In the inner circle are representatives of eastern 'Modernity' that move between 1910 and 2010. The exhibition's scenography is created by an architectural structure of hanging fabrics to present the artworks. The space is aligned along interlinked paths, allowing for smooth shifts of perspective between exhibited works of different time periods. A network of paths run between triangular-shaped spaces, each of them accommodating one or more objects, interlocking traditional and contemporary Islamic Art. Just as in the 1910 exhibition, the individual objects unfold new effects.

Identity of fabricated Fiber

The fabricated fiber was the natural Jute. It is the fibers that come from the inner bark of the plants are known as bast fiber. Different types of natural and man-made fibers are available in the world. So it is essential to know the properties of fibers. Without that it is not possible to separate one fiber from others.

Jute is produced in Egypt for making sacs, and for rapping. It is a strong half transparent fabric. Photo (2), it comes in natural color or in different colors.



Photo 2

Fabric has to be semitransparent and designed in a maze showing objects through. Designs was made by architect Dr. Samir Kurdi, photo (3).

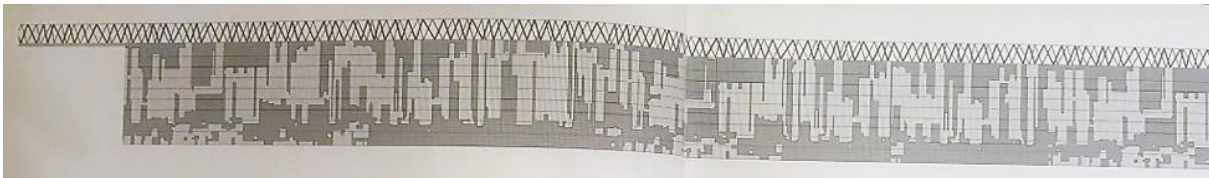


Photo 3: Sample of Designs

Working in groups was the best way to create the fabricated panels. Designs were made of modern abstract where lines and shapes are inspired by digital codes and electrocardiography

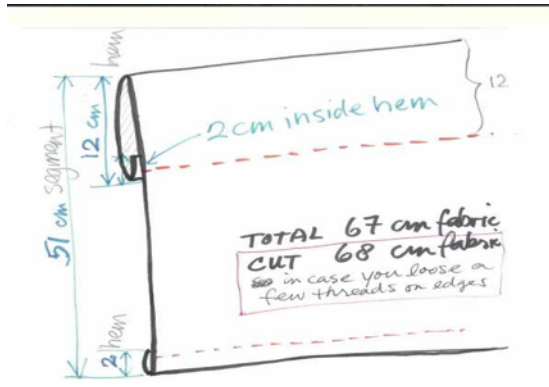
like drawing. Jute was the best material to achieve transparency and give the opportunity of deconstructing the weaving without losing the durability of the fabric. Working team used it to create the domain walls for many reasons such as its physical characteristics. Jute is a long, soft, shiny vegetable fiber that can be spun into coarse, strong threads. When the fabric was assembled, the resulting spaces, formed across triangles, cohere into a network of pathways which comments upon the architecture in a subtle manner, inasmuch as it temporarily ushers the strict hierarchy of the halls into a new, interlaced and multi-perspective order. The concept issues a summons to view attainable concatenation between tradition and future from subsequent views. The challenge was to create 285m² of semi-transparent hand fabricated domain walls.

Exhibitions and museums are two important fields in education. In this research, the art of making environment for showing museum items in an exhibition include many thinking, problem solving, art expression and culture exchange.

The prepared designs were very geometrical and couldn't be woven regularly for these reasons:

- Designs mainly designed on paper with strait fine lines.
- Transparency of designs was impossible to be created by loose, soft and flexible yarns.
- Pieces of required fabric has different dimensions in length, and have strictly fixed heights.

Deconstructing 285 meters square of Jute



The hems were designed to insert a thin rode of metal give stability to the panels.

Panels were containing of four wide stripes attached to each horizontally by velvet strings in a shoelace technique, photo (4).



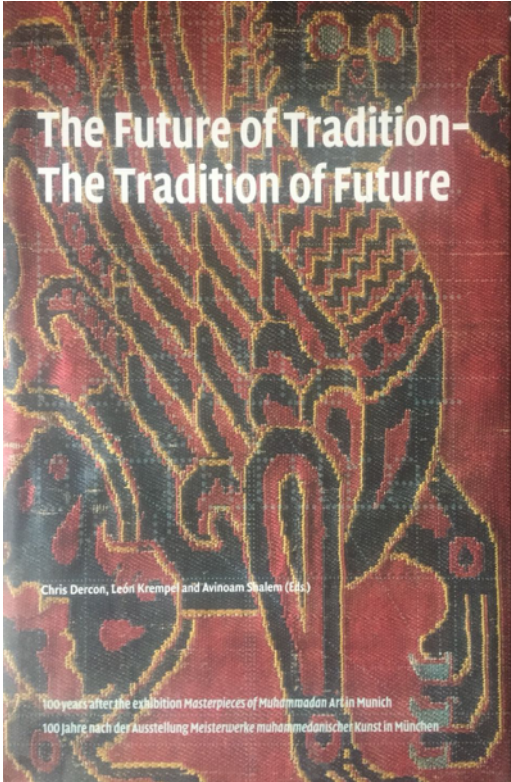
Photo 4

Some photos of the working stages





Photos of the event opening:







- Installation of the exhibition "The Future of Tradition — the Tradition of Future. 100 Years after the Exhibition "Masterpieces of Muhammadan Art" in Munich". Video: Marino Solokhov

<https://www.youtube.com/watch?v=Zdk9pztJ9zU&list=PL12152A1B39E55D64&index=41>