### Abstract

“Landscape Dialogues” is my examination of textile expression as a dialogue between rug design and high latitude landscapes. The inspiration arises from my encounters with both Finnish as well as Icelandic landscapes and therefore, entails making sense of my own perception as an outsider. The purpose of this examination is to create an aesthetic representation that expresses my encounter with these distinctive landscapes. Using the technique of hand tufting as my means of expression, I translate my perception of these landscapes into carpets. My challenge is to use hand tufting as a medium where upon my experience can be illustrated.

The focus of my examinations lays in the historical and phenomenological development of landscape perception. Also, a review of hand-tufted carpets and their artistic significance is included. The practical outcome is a hand-tufted rug illustrating my explorations. The hand-tufted carpet was made in Iceland through experimentation with Icelandic wool.

### Keywords
Landscape, perception, tufting, carpets, rugs.
"Landscape Dialogues" is my examination of textile expression as a dialogue between rug design and high latitude landscapes. The inspiration arises from my encounters with both Finnish and Icelandic landscapes, where textiles and design are integral to the cultural expression.

The focus of my examination lies in the historical and phenomenological development of textile expression. My challenge is to use hand tufting as a medium where upon my experience can be illustrated. The practical outcome is a hand-tufted rug illustrating my explorations, made in Iceland through experimentation with Icelandic wool.

I introduce the term "landscape perception" in my examination of textile expression. My understanding of hand-tufted carpets and their artistic significance lies in the perception of hand tufting as a medium of expression. The phenomenon of landscapes upon my experience with these design elements. Landscape perception is my examination of textile expression, while my encounter with both Finnish and Icelandic landscapes enable making sense of my design and hand tufted landscapes. The inspiration arises from my encounters with "landscape dialogues" as my examination of textile expression as a dialogue between cultures.
My roots are in the South, more precisely Colombia. I began this journey away from home more than a year ago, in search for an experience completely different from what I am used to in Colombia where there are no seasons and twelve hours of daylight all year around. Therefore, Finland and Iceland have introduced me to a different relationship with nature. The ubiquitous Finnish forest and the sharp presence of winter, both of which bring a different rhythm to the daily life. This experience has awakened my curiosity and initiated my search for even more diverse landscapes. My journey has been a continuous inner dialogue with landscape.

For a long time I have been fascinated by the closeness of the effervescent nature in Iceland in all its conscious grandeur, realizing that my experience of landscape is very different.

Coming to Aalto University I had the opportunity to apply for an internship with the Icelandic artist, Sigrun Lara Shanko, designing and hand tufting rugs. This was an exceptional professional opportunity and a great opportunity to develop my personal point of appreciation and aesthetic awareness.

Certainly, landscape doesn’t restrict our point of appreciation and attractive natural scenes can be expressed in different mediums, including tufted rugs. Furthermore, I believe that rugs can carry a conversation that scrutinizes the boundaries of nature, where it begins and where it ends. By tufting, I am able to express a vision of the landscape that both explains and impacts the viewer, harmonizing the boundaries of nature, where it begins and where it ends. This was the case with Sigrun Lara Shanko’s rugs, expressing a harmonious balance.

Certainly, landscape doesn’t restrict our point of appreciation and attractive natural scenes can be expressed in different mediums, including tufted rugs. Furthermore, I believe that rugs can carry a conversation that scrutinizes the boundaries of nature, where it begins and ends, in our daily life. My purpose is to establish a relationship with nature and transcend it toward an inclusive awareness with our personal space. More specifically, by awakening an intimate sense of the landscape.

As an outsider, I cannot escape my roots. This intimate appreciation of the Nordic landscape and the curiosity it brings to my design work have been a driving force behind my research and development of landscape design. Through this experience, I have been able to explore the boundaries of landscape design and develop a deeper understanding of the complexities involved.

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In the context of my landscape experience, I have challenged myself to find different meanings in my perception. The aim is to question my assumptions regarding landscape; highlighting the ways relate to the landscape and how my perception has evolved since I came to Finland and then to Iceland. This landscape representation is not literally an interpretation of specific sceneries, but rather a sketch to capture a sense of a place.

The thesis is intended to answer the following three questions: How can I gain control of my own visual perception with some assurance to share the meaning in the final results? How to shape and form an environmental experience? How to recreate a sense of a place?

The goal of my thesis is to create a visual language that captures a small series of carpet designs that were inspired by the Nordic landscapes; and subsequently used to produce a hand-tufted carpet.

The thesis framework/thesis objectives/thesis structure

This thesis is divided in two parts: theoretical research and rug design. The theoretical research is oriented towards an understanding of landscape perception and representation. The theoretical review is an endeavor to rationalize my artistic expression. The second part deals with a perceptual analysis in an effort to understand how creative minds work. Finally, an overview of the origins and evolution of the carpet industry will be presented.

In the context of my landscape experience, the carpet designs were inspired by the Nordic landscapes. The carpet collection captures a small series of landscapes that were interpreted by the designer in an effort to shape and form an environmental experience. How is it possible to achieve the same assurance to share the meaning in the final results? How can I gain control of my own visual perception with a sense of a place?

The second part of the thesis will contain a description of the tufting process and explain the decisions made regarding design and procedure. The choices concerning the carpet design were inspired by the Nordic landscapes. The carpet collection captures a small series of landscapes that were interpreted by the designer in an effort to shape and form an environmental experience. How is it possible to achieve the same assurance to share the meaning in the final results? How can I gain control of my own visual perception with a sense of a place?
In an attempt to comprehend landscape as an aesthetic experience, this research will underline the basic theoretical concepts with a contemporary point of view. The understanding within people through interaction and interplay with the environment or landscape implies that experience is a component of thought and activity. Consequently, both subjective and objective perceptions play a role in how we experience a place. A contemporary point of view, however, moves beyond this static view, which is often limited to a more passive or subjective perception of landscape. In this context, the landscape is not only a place or environment, but also an aesthetic experience that involves both individual and collective perceptions. This questions the idea of landscape as an everyday experience.

Aesthetic appreciation has a particular association with the environment. Beauty has a long-standing history in human inquiry, but the environment itself has been subject to aesthetic appreciation. In the eighteenth century, Immanuel Kant, natural beauty became an aesthetic inquiry as he put forward a theory of aesthetic appreciation that was only referred to nature. In the nineteenth and twentieth centuries, aesthetics became an independent discipline and began to expand beyond the realm of nature. The range of environmental aesthetic continues to evolve, and currently, the discipline includes a wider range of aspects than just nature, including fields like politics, sociology, and law, among others. It has even entered our everyday life.

Human relationships with nature have changed over the years. This broader context has challenged all aesthetic theories regarding the environment. Accordingly, aesthetic appreciation has become a more complex and multifaceted concept. Perception is both integral and interdependent processes that occur simultaneously with people. This means that the aesthetic experience is influenced by factors such as cultural conditions, scientific knowledge, or pre-ordained conceptual patterns.

Landscape aesthetic

Related Literature

DIALOGUES

LANDSCAPE
On the other hand, 'the perceptual view', supported by philosophers such as F. E. Sparhott and May Warnock who believe that the pleasure or displeasure arise from the object looks, sounds or feels. Preconceived ideas or judgements before knowing the object are useless (Bell, 1999, p. 67).

Separate revisions of both studies have pointed at certain theoretical weaknesses. As Bell explains, the interdependency view (or 'integrationist') states that the aesthetic response is conditioned by factors such as previous knowledge and familiarity; therefore an exposure to new landscape will have a negative response. However, this is how it works. 'The perceptual view' weakness is to underestimate human's aesthetic awareness. If there is a deliberate attention to landscape, there is perceptual engagement. This means that the predisposition to perceive is as important as how attractive is the object (Bell, 1999, p. 68). In other words, the experience of landscape perception is more than visual information; it is a holistic experience and a relationship with the environment. Understanding the connotation of landscape appreciation becomes a core of landscape appreciation. Understanding landscape appreciation in terms of a holistic experience is seen as the essence of human's aesthetic awareness.

This controversy around landscape aesthetic questions the value of aesthetic appreciation to human life. Is landscape appreciation an echo of personal research? Landscape as an aesthetic concept is more than visual information; it is a relationship with the environment. Understanding landscape appreciation requires an expanded view of nature (Milani, 2009, p. 4). By giving relevance to landscape appreciation, we perform a complete discovery of the value of landscape. Where we discover the order of the natural landscape, we discover the order of the natural experience, learning bound to the landscape, and understanding human's aesthetic awareness.

Landscape appreciation is an experience beyond the experience of landscape perception and more expanded, where the aesthetic experience is conditioned by human's aesthetic awareness. Experiencing landscape is not an isolate event that occurs only at special occasions; as in tourism for example. It can occur anywhere, any time, and by anyone. Landscape appreciation is not only a personal activity, but also a social one. It is a way to re-establish the bond we have with nature. Thus, the experience of landscape appreciation is connected to human's aesthetic awareness. Understanding the connotation of landscape appreciation requires an expanded view of nature (Milani, 2009, p. 4).

Understanding the connotation of landscape appreciation is more than visual information; it is a holistic experience and a relationship with the environment. Understanding landscape appreciation becomes a core of human's aesthetic awareness.
Landscape is a broad and evolving concept. My intention in this chapter is to explore landscape experience as a cognitive process that can lead to an artistic engagement with a place. Perception plays a major role. It is through perception that we make sense of the world and how it is connected to our own experience. Perception is not just a sense of place; it is a process of understanding the environment. Perception is a personal experience that is shaped by our own experiences and memories. In order to understand landscape, we need to explore the cognitive representation that we form when we encounter a new environment. This representation is not just a product of our sensory experience; it is also influenced by our past experiences and memories. Perception is a complex process that involves both sensory and cognitive processes. It is through perception that we create a sense of place that is unique to each individual.
Perception that leads to representation is a problem solving process. The mind has to reach for a solution to communicate the perceived landscape with visual expression. A representation is a product of creation. A representation can be created on paper, in the mind, or in a particular medium such as painting or sculpture. The representation is a manifestation of the subjective experience of the creator.

Creating a visual expression requires more than just sightseeing. It is a process of interpretation and selection. The creator selects elements from the landscape and organizes them in a way that communicates their inner experience. This process is subjective and linked to the creator's personal perspective and experiences.

As the interaction with the landscape increases, a sense of place expands, and new meanings emerge. "In the surrounding world we perceive visual qualities that are spatially logical patterns of color, light, form, and movement. Patterns of such qualities always belong to functional situations in life, each one with its own characteristic emotional content" (Arnkil, Anter, & Klarén, 2012, p. 26). Personal experience creates a starting point for interpretation. Designers analyze the information and decode it into elements of representation. Once the elements are chosen, the composition begins. The possible combinations are endless. The possible outcomes are dependent on the creator's ability to decode the information and transform it into a representation that is meaningful.

Creating a visual expression requires more than a contemplative attitude. It is more than just sightseeing that makes a personal interpretation of landscape. As Jackle points out, cognitive mapping of the place grows through augmentation. It builds through successive layers of knowing and living (Jackle, 1987, p. 157). Layers of experience create a sense of place.

Landscape is not just an object of appreciation but also an environmental experience. A combination of particular circumstances creates the experience. It is true that a place is most inspiring when the person comes with a previous formed reflection of what idea he or she wants to communicate. A place is more than just a backdrop; it is a setting for the reflection of ideas.
In this journey reflecting on self-conscious creativity, I contemplate how the human perception functions from a visual point of view. I intend to comprehend the idea of perception as part of the analytical thinking. Furthermore, how does pattern recognition begin in the visual perception process? To understand the creative process of visual representation it is important to clarify how the artist perceives the image as it is being sketched. My purpose is to gain understanding of the basic concepts directing perception in the designing process.

Human senses play the most important role in appraising the environment, and it is the mind that processes the information that forms creative ideas. Although, all the environment information is given by a combination of sensory inputs, it is sight that plays a major role in the perception process. In order for the sight to work, there has to be light. The stimulation of the eye depends on the quantity of light. However, the quantity and quality of light depend on the position and location of the observer; this is what is called optical array. Light is correlated with the person's space circumstances. It is through light and its different shades that the eye perceives objects dimensions and location that consequently provides the information to relate with the space. “The knowledge we obtain depends on the variety and degree of contrast of the sensory data that we receive and the extent to which we can differentiate them. Therefore, it is clear that we can perceive patterns” (Bell, 1999, p. 41).

In order for the sight to work, there has to be light. The stimulation of the eye is dependent on light and its different shades that convey the perception of space and light. In other words, the perception of light and space depends on perception. It is through light and different shades that the eye perceives objects dimensions and location. Perception takes place in a world of motion where the brain looks for changes from one moment to the next. Perception works in a world of motion where the visual information that is being perceived is constantly changing. The human mind perceives the environment through changes in perception. Perception is the process by which the human mind perceives the environment through changes in perception. Perception is the process by which the human mind perceives the environment through changes in perception.

Introduction

Review

Perception
Light is a visual experience. Light is perceived by the mind as colours. Therefore, light and colour are correlated concepts that cannot be studied separately. As part of the visual phenomena, it can't be limited only as an optical display. Light and colour have the power to influence our mind and emotions. The following research focuses on colour and light perception in the landscape experience. How light is a changing visual phenomenon with the power to affect human behaviour. My attempt is not to focus in the physical nature, but to understand its experiential relationship with the landscape.

In the attempt to disentangle the variety of visual patterns, it is necessary to comprehend how light works. Firstly, there is the biological process as a sensory input. Secondly, is the influence on the human behaviour. The human brain perceives light in colours. If there is no light, there are no colours. Light is absorbed and reflected by surfaces through it travels. The wavelength of light determines colour hues. The eye receives the stimulus of light and identifies different wavelengths (i.e. colours) and brightness (i.e. intensity). However, the amount of light captured by the eye is determined by its position, which will determine the particular combination of light. How colours are experienced is affected by changes in light since it is a dynamic energy.

Colour impressions are determined by everyday relationship with light. However, the amount of light is affected by different kinds of lighting. Light quality is connected to factors such as: latitude, season, angle of sun, climate, humidity level, weather and quality of air. Different kinds of light influence people's perceptions and experiences of colour and light. Colour experience is affected by different kinds of lighting. Light quality and colour have the power to influence our mind and emotions. Light is the primary medium through which most people experience the world. The human brain perceives light in colours. If there is no light, there are no colours. Color impressions are determined by everyday relationship with light. In the attempt to disentangle the variety of visual patterns, it is necessary to comprehend how light works. Firstly, there is the biological process as a sensory input. Secondly, is the influence on the human behaviour. The human brain perceives light in colours. If there is no light, there are no colours. Light is absorbed and reflected by surfaces through it travels. The wavelength of light determines colour hues. The eye receives the stimulus of light and identifies different wavelengths (i.e. colours) and brightness (i.e. intensity). However, the amount of light captured by the eye is determined by its position, which will determine the particular combination of light. How colours are experienced is affected by changes in light since it is a dynamic energy.
Representation becomes a rational expression of the visual thinking. It's the outcome of a perceptual thinking. Landscape representation is the artist's deliberate attention to the surroundings. The artist's representation is a post-visual analysis that involves a perceptual awareness of the surrounding. The artist perceives and compares the image to previous experiences of similar images. As the artist's perception and comparing the surroundings, the artist begins to understand the elements of representation. According to Jonathan Miller, there are different systems of drawing; but all use perception to analyze the objects in space and in relationship to each other. The brain needs to interpret the pattern of light intensities in order to understand the objects.

The artist interprets the perceptual information into visual elements. According to Donis A. Dondis, the visual elements are: line; colour; shape; direction; texture; scale; dimension; and motion. Which of these elements will dominate the visual statement is defined by the functionality of the object considered. But the variations of the visual statement depend on the artist's expression. The use of memory and an analysis of light the artist begins to understand the elements of representation. According to Jonathan Miller, there are different systems of drawing; but all use perception to analyze the objects in space and in relationship to each other. The brain needs to interpret the pattern of light intensities in order to understand the objects.

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In my opinion, the cornerstone of the visual representation is the composition; the composition is the structure that holds the representation together. This chapter will review the Gestalt psychology which focuses on how the visual elements are organized according to the principles of perception. The Gestalt approach to perception is a more holistic approach that considers how the whole is more than the sum of its parts.

One of Gestalt psychology's key contributors is Rudolf Arnheim, who focused on the perceptual analysis of art and aesthetics. He believed, "Gestalt is a field whose forces are organized in a self-contained, balanced whole" (Zakia, 2013, p. 28). To understand the balance as a whole, Gestalt laws were developed to configure the relationships of the parts. These space cues include: proximity, similarity, continuity, closure, and figure-ground. These principles can help to organize the visual elements according to how the perception is configured.

Gestalt perception is the process of understanding a scene of a place. The door is opened through the interaction with the viewer and discovers a sense of a place. The door is opened to discover a meaning of a place. The door is opened to discover a meaning of a place.

In the 1920s, Dr. Max Wertheimer founded the school of Gestalt in Germany with a group of psychologists that tried to understand how the mind organizes complex images. They established a more transcendent experience than the sum of its parts. This means that 'the whole' is more relevant than its parts.

One of the key principles of Gestalt psychology is the principle of proximity. The smaller the gap is between visual elements that are similar, the easier it is to associate them as a group or a pattern. Similarity refers to visual elements that are similar in shape, color, texture, movement, symmetry, and asymmetry. Continuity refers to the fluency of the elements, suggesting a shape. The brain will recognize a pattern from uninterrupted position elements by generating a line or a shape. Closure refers to incomplete lines or shapes where the gap is small, still perceived as a whole. A single image can be perceived by grouping different elements. The context in which an object exists determines how it is grouped or not grouped with other elements. The interaction between elements can change each other's nature by adding new meanings.

What Gestalt clearly entitles is the human need to organize visual elements in order to give it meaning. Perceptual organization principles provide the keys to arranging elements in relation to each other. This means that Gestalt becomes a constant in order to create a more organized experience. Perception and Gestalt are related in that they both focus on how elements are perceived to create a unified whole.

In my opinion, the organization of the visual presentation is the composition. The visual presentation should be considered as a whole rather than as a collection of individual elements. The Gestalt principles can help to create a unified experience that encourages the viewer to participate and become involved with the landscape, discovering a sense of a place.
The meaning of visual information is to understand the elements selected to communicate an idea. In this chapter, I will review some visual communication theories from Donis A. Dondis's book "A Primer of Visual Literacy" (1973).

According to Dondis, a composition is a visual statement with both purpose and meaning. It is a vital stage in the process of visual representation. The communicator has the opportunity to express the work that he or she is intending to convey. Visual representation is the orderly arrangement of visual elements.

Structure is how the visual elements are presented and emphasized. Part of the composition is to choose the appropriate elements for the medium to be dealt with. Those elements are the substance of the composition. The visual elements are: the dot, the line, shape, direction, tone, colour, texture, dimension, scale, and movement.

The Dot
The dot is the basic unit of visual communication. It is the minimum visual force that the eye responds to. Two dots close together create a visual impression of tone and colour. When dots connect in great profusion and juxtaposition, they create the illusion of tone and colour.

The Line
When dots are so close to each other that they cannot be distinguished as individual elements, a line is formed. A line can be straight or curved; it has direction and it can be said that a line is really a dot in motion. Line is never static; it always has a purpose and a direction. This dynamic element is essential for the pre-visualization and brings to real form to something that only exists in the imagination. It can be used for different visual purposes; from pragmatic, tight and technical use; to freely, organic and expressive use.

Shape
A line articulates shape. The three basic shapes are: the square; the circle; and the equilateral triangle. The square relates to qualities such as dullness, honesty, straightness and workmanlike characteristics. The triangle conveys conflict and tension. The circle characterizes endlessness, warmth and protection. From the countless diverse combinations of these basic shapes, all kinds of forms can be created.

Direction
The three basic shapes, square, triangle, and circle incorporate directions: horizontal, vertical, diagonal, and curvilinear. Direction is the most provocative visual formulation. Curved direction is associated with encompassment, repetition and warmth. According to Dondis, a composition is a visual statement with purpose and meaning. The meaning of visual information is to understand the elements selected to communicate an idea. In this chapter, I will review some visual communication theories from Donis A. Dondis's book "A Primer of Visual Literacy" (1973).

Tone
As light is not uniformly dispersed over the environment, we can optically distinguish different tones to enrich the visual information. It is defined as the intensity of darkness or lightness of anything visualized and is the key element in expressing dimensions. Tone is the way we describe brightness.

Colour
While tone has bases in human survival, colour is strongly connected to human emotions. There is a shared meaning of different colours throughout the environment as we associate colour with the sky, trees, grass and so on. However, colour can also have subjective meanings; people can choose their own colour preference and how they use them. Colour perception is a personal and subjective process. Although there are absolute rules, how we make sense of the elements selected to communicate an idea is subjective.
Colour can be measured and defined in; hue; saturation; and brightness. Hue is the colour itself. Saturation denotes the purest form of any hue and brightness ... in a colour wheel. It contains the primary and secondary colours, but the wheel can express a huge combination of hues.

Texture
Textures, is the element that is commonly evaluated by the sense of touch, although it can also be appreciated by sight. Typically the combinations of both senses are used. The judgment of the eye is followed by a touch, and vice versa. The sense of touch is the most sensitive of the senses. Besides the visual qualities of the surface, texture becomes the substrance of the composition. It adds another quality to the surface.

Scale
Scale is not only the relative size of the visual elements, it has also the capacity to modify each of the visual elements. Scale is about the relationship of visual elements to each other. In other words, no element can be considered big or small without relating it to its surrounding. For this reason juxtaposition is a crucial part of composition.

Dimension
The representation of dimension is an illusion. Although dimensions exist in the real world, it is only implied in a representation. The technical convention for this practice is referred to as perspective. Perspective has defined rules and its intention is to reproduce the feeling of reality. It is the illusion of dimension for the observer. The rules of perspective are presented in a representation of a colour wheel. If dimensions are not implied in a representation, the representation is an abstraction.

Movement
Suggestion of motion in static visual statements is commonly achieved by distortion. This movement is not real, but it is an illusion. It is not the observer who moves, but the image. This is a physiological phenomenon called “persistence of vision”. A static and fixed image can imply movement through tension and rhythm.
Rugs and wall hangings have a rich and extensive history. Tufted carpets originated recently in comparison to the carpet history. It is important to review tufting history and its origins to fully understand how this technique has evolved over time and how a whole industry was created from an embroidery idea. The technique has evolved into different branches and one of them is the hand-tufting machine.

Currently, there are a variety of techniques available for creative minds. Hand tufting has become one of them. This technique continues to evolve as artists have modified and experimented with the tufting practice. As new concepts are added, the tufting technique has become a rich place within the arts. Hand–tufting continues to evolve as artists have modified and experiment with the tufting technique. The following chapter will review the history of tufting. In my present-day evaluation, I will introduce several contemporary artists that have taken this technique on another level: as a medium of artistic expression.
The beginning of the carpet tufting technique can be traced to Dalton, Georgia, in the United States. In the late 1890's, a simple farm girl, called Catherine Evans, was looking for a new way to make a bedspread she had seen before. For that purpose, she ran up loose loops of thick yarn into muslin, creating a chenille effect. In the process, she tightened the ends to keep the yarn from coming loose and to lock the threads in place during the finishing process; she washed the muslin several times with hot water to shrink it.

One of her first creations was a wedding gift for her brother. Catherine Evans' sister valued greatly this bedspread and offered to buy one piece. The design became popular beyond her circle of friends and family, creating a market for her bedspreads. Catherine Evans, after the death of her mother, began to experiment more and more with dyeing and printing techniques, and her bedspreads started to include more and more color and design. In the early 1900's, Catherine Evans' business became popular, and she opened a small tufting shop in her home.

This new sewing process, called "turfin" in the beginning, became the major industry of the city. Around 1900, the bedspreads were sold in department stores in different states. The demand just kept growing. With a thriving business, after the World War I, farmers realized the potential in the carpet industry. Consequently, Dalton became the Bedspread Capital of the World and later the Carpet Capital of the World.

As the business became popular, new spread houses emerged, and price competition pushed the industry farther. An operational system was established. Most of the tufting was done in the homes, and women led the process. The first tufting machine was created, and its creator's name is unknown; it has been claimed by different competing mills.

The hand-stitching method was too slow for the escalating demand, and around 1922, the first tufting machine was created. The mass production offered established the localization of mills. Basically, the machine came from experimenting with a Singer sewing machine. It incorporated a moving head and a vertical motion of the fabric. The tufting process allowed for the creation of loop pile, cut pile, and other types of carpet textures. By 1950, people began to see the tufting process in action. The carpet industry had grown, and people could afford to buy tufted carpets. The new carpet process called "tufting" was used to create carpets and rugs.

By 1950, people began to see the tufting process in action. The carpet industry had grown, and people could afford to buy tufted carpets. The new carpet process called "tufting" was used to create carpets and rugs.
Since the beginning of hand tufting, tools and machines have been developed to facilitate graphic possibilities. The Hofmann hand-tufting machine has become the world's most popular choice for hand tufting. It is driven by compressed air that basically pierces the backing fabric with yarn.

To hand tuft a rug you only need the machine; the yarn; the backing canvas; and the frame on which to stretch the backing material. To secure the threads in the backing material you need latex and you have the option of a shearing machine to even the surface.

Basically, the primary backing is stretched and secured by carpet grippers on the wooden frame. Rows of yarn loops are punched into the backing material by the combined action of the tufting needle and the cutting knife. The number of stitches varies with the speed the tufting gun is used. The machine can be set from 50 to 1,400 stitches/min, but basically the hand and the touch of the finger control the speed. The distance between each row determines the density of the carpet and the length of the feeding needle determines the length of the yarn pile.

The tufting needle is adjustable to determine different pile heights that range from a very flat to a very long pile. Different textures may be achieved by using various thicknesses and types of yarn. You can mix colors by feeding different colored strands of yarn simultaneously through the machine. Each stitch is connected to the next, so if you pull one thread out, the whole row comes out. You can easily correct mistakes by pulling out the unwanted yarn.

After the rug is completed, a layer of latex fixing coating has to be applied to the backing material. To secure the threads in their place, a secondary backing is glued with the latex on top of the stitches. After it is cut out from the frame, the surface of the carpet is levelled and refined by shearing it.

In Iceland, I learned the hand-tufting technique, which enables me, as a designer, to express a vast array of new graphical elements. Coming from a graphic design background and currently working with a combination of two-dimensional and three-dimensional materials, I have already learned a lot, but there still much more to learn to be able to narrow the gap between the idea expressed in my sketch and the final result.
It is inspiring to find persons that advanced this technique from commercial manufacturing into the level of fine art. Tufting has become a new alternative for visual expression. This new approach questions the conventional use of rugs and carpets. Hand tufting and aesthetics of graffiti brought new art to interior space objects. The combination of these two techniques brings a narrative of hand making and aesthetic of graffiti. Tufting carpeted both carpet making and interior design art into new space objects. Hand tufting and aesthetics of graffiti opened the career to combine some of these aspects.

To find my individual voice as a designer, I began to search for artists using similar designing processes. I encountered the Swedish artist Jonathan Josefsson (born 1978). His work filled with graffiti makes me believe that the found similar challenges. At some point in his career, he began to combine his master degree in arts and crafts. His master degree in arts and crafts as an artist makes me believe that he found similar challenges as I did, with different ways of visual communication. I began to search for artists using similar processes. I encourage the readers to explore other artists and their works.
The French artist Caroline Achaintre (born 1969) found that by tufting an object was a way to create something tree-dimensional from her drawings. She believes that this technique is like 'painting with wool. I make these choices not because of my interest in craft, but for their intense, subjective quality' (Achaintre, 2014).

Argentinean artist Alexandra Kehayoglou, found in tufting a way to distort reality. Her background in painting and consciousness of environmental awareness influenced her to create a relationship between the environment and consciousness about the environment - full of endangered species, and our cultural heritage. "The environment is reflected in my work because of my personal connection with nature. I make choices based on the idea of creating abstract landscapes using wool because of my passion for creating the landscapes themselves from wool" (Kehayoglou, 2014).

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Last but not least, the Icelandic artist Sigrun Lara Shanko, the artist that took me on as her apprentice and taught me the hand-tufting process. More than that, she gave me the opportunity to come to Iceland and learn more about the process. It was a great opportunity to come to Iceland and learn about the hand-tufting process. It was a great opportunity to come to Iceland and learn about the hand-tufting process.

Sigrun’s work is a tribute to the rugged Icelandic landscape. Her first introduction to tufting was when she was about 14 years old, she and her mother used to teach embroidery with the manual carpet needle. However, Shanko discovered an opportunity to communicate her appreciation for Icelandic landscape through tufting. She translates aerial views of Iceland into the carpet; from rivers, volcanoes, glaciers, and other features of Iceland’s singularities. Sigrun starts her process by sketching in watercolours. She believes that watercolour techniques have very similar visual impact. Hence, she translates these visual impacts into the carpet. She uses a combination of colour shades of wool to reproduce watercolour effects and other features of Iceland’s singularities. By using a patient combination of colour shades of wool and other features of Iceland’s singularities, Shanko is able to reproduce watercolour effects in her carpets. Her carpets are a loyal translation of her sketches.

In addition, she plays with the shape of the rug to create more playful pieces. It is either a river that continues flowing out of the carpet or the curvy silhouette that follows a glacier. Movement characterizes these organic and flowing visual representations. Shanko’s carpets condense the dynamism of Iceland’s landscape. Her introduction to Iceland’s landscape through tufting was an opportunity to learn about the process and the hand-tufting technique. Shanko’s carpets are a loyal translation of her sketches, and she continues to explore the possibilities of tufting to create more visually appealing pieces.
Landscape concept is not only about sublime places. It's about the experience of dwelling within the environment. There is a tendency to romanticize our encounter with nature, and to think of landscape only as the source of inspiration. Indeed, with the advent of landscape architecture, the experience of everyday life enters into the equation. The concept of landscape appreciation is not solely academic or theoretical; it is also experiential. Part of the concept development was created from particular environmental situations. The interaction with the environment and the people that live in it add meaning to the concept. The intention of the carpet representation is to communicate a specific appreciation for a place. The landscape experience is connected to all of the surrounding circumstances; like the society that inhabits the place. Different cultural traditions, different philosophical cultures, different conditions of life influence the way we understand experience, environment, aesthetics, and ecology, and their place in life experience. The result is an empirical application of landscape aesthetic. Patterns were created by the use of rhythm and repetition by trying to evoke the rhythm of the tufting machine. What sketches reflect is the content of my perception. The concept of landscape appreciation is not only about places. It's about the experience of dwelling within the environment.
The tufting process reflects the decisions that took place to achieve the final result. Those judgments were based on how to achieve a sense of a place. Consequently, this stage of the process brought the following representation challenges: How can the landscape's representative 'Nordic' value be recognized? How can a carpet still be interpreted as a landscape representation? How can the movement of the lines be read as a landscape?

To tackle these problems, hand tufting can be used as a means for expression. Mastering the technique is important, but the key is to personalize the tufting process. Tufting is highly flexible enabling different creation processes. The production can be schematic and planned, or spontaneous and free. In my opinion, this has some similarities with the process of painting; as the composition can be thought over during the process. On the other hand, making visual representations through craft demands an honest use of the material and an awareness of its natural visual effect. Techniques and processes of representation need to take into consideration technique and material challenges. Accordingly to Glenn Adamson, “when a craft purpose is an optical effect, the process is oriented around material experience. Craft is directly affected by the properties of a specific material. Consequently, the process involves direct engagement with the material” (Adamson 2007, pp. 40-45). Crafts demand an honest use of the material and awareness of its natural visual effect.

The technical and material considerations were addressed through experimentation. The goal of experimenting with wool was to match the aesthetics with the technique. The use of experimental materials with wool was to match the aesthetics with the technique. The technical and material considerations were addressed through experimentation.

Back to Iceland, the tufting practice continued through projects with Sigrun Lara Shanko. During that time, Sigrun introduced me to the manual tufting punch needle. As mentioned earlier, when Sigrun was young she used to teach carpeting and embroidery with this tool.
This technique, in the practical sense, has basically very similar results as the Hofmann machines. The punch needle does not incorporate a cutting knife, so the thread piles are formed by loops. It works as a means of loop formation, where the loops are formed with the same number of loops, and then cut. The technique is manual, and it requires more time than the Hofmann machine. Since the speed is slower, there is more time to reflect on the composition process. It is like "drawing with wool"; the tool can be used to create sketches. The "needle" sketching samples take into consideration the texture dimension. It can also be observed how the consistency of the wool creates fuzziness to the line. At the same time, it exemplifies the opalescent effects of the colours in piles of wool.

Although the samples of the punch needle technique are different from the effect created by the hand-tufting machine, these experiments are great for visualizing the intended outcome; as well as for planning the composition steps. The drawn sketches were mostly in black and white; but the "needle" samples were partly an exploration with colours. The use of colour can evoke a feeling. "Since perception of colour is the single most strongly emotional part of the visual process, it has a profound influence on composition with colour. The use of colour can evoke a feeling." Since perception is the single most strongly emotional part of the visual process, it has a profound influence on composition with colour. The use of colour can evoke a feeling. The drawn sketches were mostly in black and white; but the needle samples were partly coloured.

The colour palette used for the samples and the final piece was selected from the range of colours offered by the company "Ístex". The palette consists of 15 hues of wool. The colours were mostly in the range of blue and green, along with three accent colours: yellow, purple, and pink. The palette could be described as cold and delicate. There isn't a strong contrast between the colours; the colour family is smooth and soft. The punch needle technique works as a means of loop formation, where the loops are formed with the same number of loops, and then cut. The technique is manual, and it requires more time than the Hofmann machine. Since the speed is slower, there is more time to reflect on the composition process. It is like "drawing with wool"; the tool can be used to create sketches. The "needle" sketching samples take into consideration the texture dimension. It can also be observed how the consistency of the wool creates fuzziness to the line. At the same time, it exemplifies the opalescent effects of the colours in piles of wool.

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Once the punch needle samples were ready, the preparations for the final piece started. The first step was to recreate the 'punch needle' process with the tufting machine. The process started with sketched samples of colour scales. The samples shown how the colours were used, but the same size. The process had a more singular effect, which forced me to change the colour tactics. The colour needed to be used with a different strategy.

In the first sample, I explored the juxtaposition of colour contrast. The sample was created by a sequence of contrasting coloured lines. These abrupt colour differences between each stroke created distorted lines. Therefore, the viewer’s attention was concentrated on the irregular shape of the image. This unwanted result indicates that a combination of similar colour hues should give a more delicate effect by hiding the structure of the composition. Opposite colours are perceived separately from the image, they are experienced as strong, dark, and bright. When combined, they neutralise each other. The importance of this principle is that with the passage of time, the colours are experienced as a single hue. The second sample was constructed with a combination of three colours in the same row. In every row, three different colours were used, but of the same tone, giving the composition a leaden effect. This piece had the opposite effect of the first sample; there was no colour-engaging stimulus. The lack of contrast faded all shapes. By using contrast in the composition, ambiguity is avoided.
The intention with the third sample was to create contrast, but in a subtle and engaging way. This effect was accomplished by putting three different colors in every row, two of them in the same hue and one contrasting. The result is a landscape represented by a scale of colors. The consistency of the piece is loose due to the use of only three threads.

The fourth sample was a personal challenge in tufting skills, creating diagonal lines with the tufting gun. Even though the tufting gun’s flat needle head can create lines in the horizontal direction, the diagonal lines were formed by using the tufting gun’s needle head in a diagonal line. Consequently, a more dynamic experience for the eye. The piece could be appreciated from more angles than the previous compositions; it could be read from different angles, allowing a more dynamic experience for the eye. The result is a landscape represented by a scale of colors. The consistency of the piece is loose due to the use of only three threads.
By the end of the sketching process a carpet of 90 x 150 cm was created. This was the moment to embrace the line and create my interpretation of a 'Nordic' landscape. Based on my work with the samples I came to the conclusion that by using four threads in the same row, broader range of colour effects could be achieved; also the surface of the carpet would be more dense and with greater consistence. The threads colour combinations varied from A-B-C-D, A-A-B-B, A-A-A-B, A-A-A-A. With a yarn pallet of 15 colours there were 48 colour combinations possible.

For the final piece no particular sketch was used. The carpet was created through a spontaneous process, i.e. the compositional decisions were taken during the creational process. The colour relations were made up of a structure composed of straight lines. Each stroke is a dream representation, but when their colours are combined, the lines become aware of the viewer's presence.

The carpets are made up of a structure composed of straight lines. Each stroke is a dream representation, but when their colours are combined, the lines become aware of the viewer's presence.
It is important that the composition can be read from different angles. The carpet cannot have a single viewing direction and can have different readings. From a closer look you can grasp the richness of the colours, the detail in the composition and from further away can be seen as a real landscape. There are both a literal reading of the carpet and the possibility of an interpretation based on the landscapes background.

After cutting the piece out of the frame and doing the finishing procedure to the carpet, I realized that this piece could gain more without shearing the surface. Although levelling the surface by cutting brings out clearer and more defined shapes, the uncut surface brings fuzziness and texture that reinforces the energy contained within the piece. In my opinion, the sheared surface resembles commercial carpets and an uncut surface has the potential to be made even more interesting by reintroducing the carpet’s own characteristics within the piece. The viewer is asked to become part of the landscape.

Taking in consideration the tactile quality of the carpet, it fosters an engagement between the medium and the viewer. “Even when we simply look we are already shaping and interpreting” (Andrews 1999, p. 1). The viewer is asked to become part of the landscape.
After finishing the carpet, the creative process had to continue. My chance of making another carpet was limited, but it was possible to continue to create more designs by drawing and computer, in order to visualize more accurately a possible carpet collection. If the future brings the possibilities to create more pieces, this sketching approach will facilitate planning the colour and the design of the carpet.

The main challenge was to figure out how to simulate tufted carpets through sketching. The other challenge was to design a collection of carpets; each design had to stand by itself and communicate with the other designs within the collection. Also new sizes and frames were incorporated in order to have a greater variety of designs. Various new colours were created and incorporated in order to achieve a greater variety between the collections. Also new shapes and frames were incorporated in order to achieve a greater variety between the collections. The colour and frame were incorporated in order to achieve a greater variety between the collections. Also new shapes and frames were incorporated in order to achieve a greater variety between the collections. The main challenge was to figure out how to simulate tufted carpets through sketching.

In order to achieve a greater variety between the collections, a new shape was incorporated in order to achieve a greater variety between the collections. The colour and frame were incorporated in order to achieve a greater variety between the collections. Also new shapes and frames were incorporated in order to achieve a greater variety between the collections. The main challenge was to figure out how to simulate tufted carpets through sketching.

In the future, this sketch visualization could be used to create personalized carpets. It is a suitable process to pre-visualize customized carpets and make the changes the client wants depending on their preferences. In this way, the carpet would have the strength to reinforce the message by adding more opportunities to express the wonders of landscape sceneries.

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The topic for the thesis derived from my great urge to rationalize a holistic experience. As a way to conclude master program and my personal journey, my impulse was to recreate my own idea of Nordic landscape. Trying to communicate this verbally and visually was the main challenge of this thesis.

In order to create a carpet and a collection of designs, I tested a design method based on a self-awareness of my own perception. During this introspective process I discovered a new concept that I called the... the designer can comprehend what makes he or she unique. Over the centuries many artists have tried to make the mental conversion of perception; anyhow I had to experience it myself in order to find my own voice.

I'm satisfied with the final carpet outcome and I enjoyed the process of making it, even though I only had the opportunity to produce one carpet. I believe the depth of the composition condense the whole experience to only one position. Another thing to take in consideration is the wool waste; a large quantity of short threads of wool ends up in the floor and could be used for other purposes. For a sustainable future, it would be ideal to find some solution to recycle that wool.

The process of creating a carpet has become a medium of expression where I can use wool and texture as a drawing tool. These 'drawings' have become a synthesis of a moment and create a dramatic effect. The carpet and a collection of designs have become a medium of expression where I can use wool and create a dramatic effect. The carpet and a collection of designs have become a medium of expression where I can use wool and create a dramatic effect.

In the future I will like to continue on this path. I found in tufting a natural way to express myself as an artist and both graphic and textile designer. Now retuning back to Colombia my purpose is to... to rationalize and represent the meaning of Colombia's landscape. The 'Landscape Dialogues' is an ongoing communication with the environment on the path to finding my own voice as a designer.


WEBSITES


To my friends and family,

My friend in Helsinki, John Cesar Sanchez.

Karin Kaikonen.

To my supervisor: Pirjo Kaikonen.

Finnbogi Thormodsson.

My family in Iceland: Sigrun Lara Shanko and...
kiitos