

Overview of Textile Arts/Design in Habitable Places: A Beauty to Behold in the Built Environment

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Abstract: Textiles can be categorized into utilitarian and aesthetic. Utilitarian textiles are used for practical purposes. In contrast, aesthetic textiles focus on artistic expressions like textile installations for artistic and educational purposes in built environments. However, many people often overlook the use of textile installation art as decorative elements in their surroundings. Textile installations have come to pose some challenges to the conventional 2D textile design in that they are found in most art exhibitions and museums. Nevertheless, this has brought forth results in designs which are unexpected. In line with this, they are used to decorate the built environment. This paper is predicated on the fact that these installations have not been sufficiently practiced and paid attention to by artists and designers in Nigeria. Therefore, this study highlights the new and innovative ways in which textiles have been showcased by textile artists, sculptors and some painters who have begun to dim the boundaries between textile design and other aspects of art. It looks at the relationships between textiles and the environment, new technologies and techniques that artists are adapting to transform an environment aesthetically and instructively using textiles. It also looked at the shift of some textile artists/designers from concentrating on surface design to manipulation of form and structure of a fabric and how that manipulation can result in larger 3D designs which can be used to enhance the built environments. This is qualitative research. It employed the use of desk methodology. It utilized observations and photographs as research instruments. It found out that some Nigerian artists of various specializations now adapt textiles to their art works and it documented such works. This study concludes by suggesting that various ways in which textile art could be used as decorations in the built environment should be researched into, practiced, appreciated and encouraged in Nigeria to aid its sustainability.

Keywords: Textiles, Textile art, Embellishment, Built environment, Textile installations.

Introduction

The built environment encompasses human-made spaces designed for various activities. According to Roof and Oleru (2008), it includes everything from buildings and parks to neighbourhoods and cities, as well as the supporting infrastructure like water supply and energy networks. Macmillan Dictionary and Jackson (2003) define the built environment as all structures built by people, distinct from the

natural environment, such as towns, houses, schools, and more. It could also refer to the human –made surroundings that provide the setting for human activity, from buildings, parks or green spaces to neighbourhoods and cities which include their supporting infrastructure, such as water supply or energy works. Burton (2011) emphasizes the crucial role of the built environment in the well-being of both children and adults, highlighting how

places like schools provide safe spaces for learning and other activities. Additionally, Jackson (2003) stresses the importance of houses as essential elements of the built environment, providing shelter and contributing to healthy living. These structures are constructed from various materials such as wood, bricks, and metals, and can be further enhanced through textile artworks. The parks usually have some trees that could also be enhanced using textile art. The built environment touches all aspects of people's lives for instance, buildings people live in, roads, bridges, and transportation system that takes people from one place to the other. The built environment serves practical, heritage, social, and aesthetic purposes, and it is important to recognize the aesthetic value that textile art/design can bring to these spaces. This study is of the view that the aesthetic and functional potential of textile art in the built environment has not been fully explored by artists, designers, and scholars. Therefore, there is a growing need to emphasize the aesthetic and functional contributions of textile art in the built environment to fully harness its potential, a process that is gaining attention in recent times. This is qualitative research. This study utilized desk methodology, and observations and photographs as research instruments. It recorded the textile arts utilized in the components of the built environment which are parks, buildings, roads, walk ways and others.

Literature Review

Textiles

Textiles consist of natural or synthetic fibers, which can be derived from animals (such as silk and wool), plants (including cotton, flax, and hemp), or synthetics like Kevlar, nylon, polyester, rayon, and spandex (Marjoly 1977 and Kadolph 1998). The term "textiles" encompasses a wide range of fiber-based materials, including fibers, yarns, filaments, threads, and various fabric types. While initially referring to woven fabrics, the term now covers various manufacturing methods, including knitting and non-woven techniques, to create textiles for diverse applications, from everyday clothing to specialized items like bulletproof jackets and spacesuits (Elsasser, 2005). Textiles

are broadly categorized into consumer textiles, focusing on aesthetics and comfort, and technical textiles, prioritizing functional properties. Examples of technical textiles include geotextiles, industrial textiles, and medical textiles, while consumer textiles encompass clothing and furnishings. Each component of a textile product, including fiber, yarn, fabric, processing, and finishing, contributes to the final product and is selected based on its suitability for the intended use (Horrocks and Anand, 2016). Fibers, the smallest component of fabric, are spun into yarn and used to manufacture fabrics. Fibers can be transformed into fabric through techniques such as felting and bonding, or by manipulating yarns using various fabric manufacturing systems. Textile materials undergo processing and finishing to enhance their aesthetics, physical characteristics, and utility. Textile manufacturing, encompassing dyeing, printing, and embroidery, is considered one of the oldest industrial arts (Elsasser, 2005).

Embellishments and the built environments.

Embellishment refers to the addition of decorative details or ornamental features to enhance the visual appeal of something. Katz (2011) suggests that the adaptability of fabric is advantageous, as it can be utilized to embellish and enrich the structures where people live, work, play, and worship. The built environment encompasses the physical spaces created by humans for various activities, including living, working, and leisure pursuits, from individual buildings and parks to entire neighborhoods and cities. There is significant concern about the impact of the built environment on individuals, with studies showing that people can be positively or negatively influenced by their surroundings. Burton (2011) highlights the importance of enhancing urban parks and open spaces to provide opportunities for free play, interaction with nature, physical activities, and social engagement, particularly for children and tourists. Eichberger (2015) further emphasizes the need to enhance environmental features such as playgrounds and recreational facilities to encourage active living. According to Katz (2011), textiles are intimately intertwined with people's lives, from the moment of birth, when

newborns are swaddled in fabrics, to the end of life, when individuals are clothed. Bhatt (2014) describes the diverse roles that textiles play in daily life, from bedding and clothing to home decor such as curtains, rugs, and wall panels. Textiles have multiple functions and are deeply woven into the fabric of everyday life. However, this study specifically focuses on textile art and its utilization to embellish and enhance the built environment. Textile art, in the form of installations, wall panels, and hangings, has the transformative ability to enhance various built environments, including gardens, parks, hotels, churches, stadiums, houses, and shopping malls. For instance, a classroom can be transformed into a wedding reception hall through the use of fabric drapes, floral arrangements, and art installations. Textile installations in parks and open spaces often convey the artist's emotions and create a peaceful ambiance through colorful and creative art pieces.

Textile art as embellishments.

Textile embellishments in this context refers to the textile art or design works used to decorate the environments in form of installations, wall hangings and panels to make it more beautiful and attractive; so as to be more acceptable to people. Textile art encompasses some techniques. Gottesman, (2016) reports that, it has undergone a revitalization over the past century, in that textile artists have been able to push boundaries of what can be considered a textile, as well as how a textile can be considered an art. She further mentions that 1970s' in particular marked a new beginning in textile art history in that feminist artists like Judy Chicago and Miriam Schapiro embraced some textile techniques such as sewing and quilting and utilized them to produce textile art works. Others are Alighiero Boetti, Faith Ringgold, Judith Scott, Nick Cave, Alexandra Kehayoglou, Billie Zangewa, Pia Camil to mention but a few.

In most cases, in textile art, the unused fibres are used to create art pieces while in some cases the already made fabrics from the factory are used alongside with sculptural pieces to produce some textile art works for instance in

most of Yinka Shonibares' art works. But before these fabrics can be employed in any textile art work, the surfaces have to be enhanced using one, two or more textile design techniques namely weaving, printing, dyeing, painting, fibre art, beadwork, embroidery, mirror work, quilting, knitting, stitching, applique, piping, trimmings, use of laces, pleating, crocheting, bonding, and other new techniques like laser cut textile installations. The textile arts produced can be painterly, functional, sculptural and conceptual. They are usually more than life size and not restricted to a square canvas mounted in strategic places.

Bhatt (2014) defines, surface designing as a superficial decoration on the fabric. There are innumerable varieties of decorations that enrich the surface of the fabric used for embellishing the built environment but their techniques vary. Some of them are discussed briefly by this study. For instance:

Dyeing: this is the method of colouring the fabric, yarn and fabric by dipping into the dye solution at estimated shade, concentration time and temperature. For better penetration of the dye solution, the dyeing process is extended beyond the specific time at predetermined temperature. In dyeing, there are various techniques which can be utilized for example discharge dyeing, tie-dyeing, ikat dyeing, tritik, batik and starch resist. In discharge dyeing, the discolouration of colour is achieved in selected areas of the dyed fabric with dischargeable agent and chemical. This is done by a technique known as bleaching. All dyes are not effectively bleached and sometimes are not safe to bleach. Therefore, appropriate bleaching or discharging agents which are safe and effective to produce excellent discharge effects should be selected, if this technique is chosen.

Tie-dyeing: This is a type of resist dyeing where water repellent strong twine, cord, string, plastic coated threads and wire are used as building materials to produce various variegated effect. The multi colour variegated effect of tie-dye is obtained by compressing and binding the cloth in various ways for example pleating, coiling and twisting, knotting,

spotting, marbling, tritik (stitching), clamping, folding and their combinations.

Ikat Dyeing: This refers to dyeing of yarn especially the warp yarns, to produce unique effects that are different from the well-defined designs printed on the fabric. The warp yarns or weft yarns are tied with resist materials as in tie-dye, when dyed, those covered or resisted areas do not absorb the dye, thus retain the ground colour. After dyeing the resist materials are removed before weaving. The product of this is characterized by fuzzy edges. When the weft or warp is tie-dyed it is called single Ikat but when both are tie-dyed it is called double Ikat.

Batik: This is an ancient craft, where wax, starch or resin act as resisting agent. In more complicated batik works, several layers of resist and dye with wax are applied which each layer of resist that protects the colour it covers. The special feature of a batik is its “crack” effect of wax which is done deliberately by squeezing and crumpling the wax applied on the fabric to crack and enable the dye to penetrate and produce a threadlike effect of fine veins on the dyed cloth.

Weaving: weaving involves the interlacing of the warp and weft threads, at right angles using a loom. There are off loom weaving which include tapestry and rug hooking. These products of the loom are utilized in producing textile embellishments.

Tapestry- is a form of textile arts, that involves often-meticulous process of weaving continuous and discontinuous threads of fabric to produce either pictorial or abstract designs. According to Gottesman (2016), the earliest tapestries date to 11th century in Germany and in most European centres while the commercial production of tapestries for nobility began in the 14th century and expanded afterwards. They are elaborate large patterns which are produced on the hand loom and much different from the machine made fabrics like jacquard. Tapestry art may be likened to a painting with yarn, showcasing an endless picture.

Printing: Printing is an art that makes use of different techniques to transfer the design to fabrics. This produces designs of numerous innovative ideas of thoughts and can be done using stencils, screen, photographic transfer, wooden blocks, rollers, transfers and so many others. In printing, the design may be imprinted with the aid of machines or hand made. The handmade prints are much more expensive than the machine made because they are more unique and artistic. Various methods of printing can be combined to produce a piece of printed fabric which can be used to produce art works for the built environment.

Hand painting: This is an ancient art that is done by free hand-painting of design. It involves the application of dye or pigment to textiles. The dyes are usually fast when it comes in contact with water. There are different types of paints which produces different effects; some are shiny and some produce embossed effects. In hand painting, some materials are used to achieve these effects namely ball point fabric pen, 3D fabric polymer inks, felt-tipped markers crayons and designer's gouache.

Embroidery: it involves stitching pictures, scenes or other decorations on cloth or other materials using a needle and either thread or yarn. Batt (2014) mentions that, it utilizes two components; the base fabric and coloured thread for decoration. Hand embroidery depicts hand skill and machine embroidery requires dexterity and co-ordination of the eye and hand to transfer the design onto the cloth mechanically.

Applique: This is a decorative design made by stitching cut pieces or swatches of materials and other embellishments like beads and mirrors and applying them to the surface of a plain ground cloth for decoration.

Quilting: This techniques involves creating artistic and patterns from left over scraps of rich fabrics remains on a remarkably lightweight but durable fabric piece by stitching them over to the ground fabric. The patterns used in quilting consist of an entire cloth and known dimensions backed by padding and an underlining, with a

pattern formed by stitching through the layer of fabric and padding.

Patchwork: Unlike the applique, patchwork according to Naik & Wilson (2009), is not worked on a ground cloth, instead the small swatches are joined together side by side to form an overall pattern into totally a new piece. The designs or patterns are mostly geometric in shape, square, star, diamond and triangle.

Yarn bombing: McGovern (2014), defines this as a form of art that employs colourful displays of knitted or crocheted yarn or fibre to objects in the public environment rather than paint or chalk.

Textile artists and textile art installations in the built environment.

People have been practicing the art of creating with textiles for thousands of years. It started from a necessity to fill basic needs, different cultures around the world developed techniques of producing artistic, creative and beautiful cloth that has led to what is known as textile art. For millennium, according to Gottesman (2016), some textile artists and manufacturers have created fabrics for very specific purposes but more recently in 1960s, artists have created sculptures and installations from found, purchased or suitable fabrics, rejecting the weight or durability of traditional sculptural materials like stone and wood. For instance, Claes Oldenburg, Robert Morris, Yayoi Kusama and Joseph Beuys among others used felt and other consumer grade fabrics to create soft sculptures. Christo and Jeanne-Claude made use of millions of square feet of bright and shimmery textiles to drape entire buildings and geological formations so as to draw attention to them. Yinka Shonibare, a British-Nigerian artist(Sculptor), uses the colourful patterns of Dutch wax fabrics to highlight the role textiles played in the history of colonialism and global trade in recreation of historic European costumes. He is best known for his display of

characters dressed in spectacular period costumes made from Dutch wax fabrics and some textile art installations, see Figure (13). Some textile artists like Judy Chicago(1939- till date) and Miriam Schapiro are feminist artists who in the 1970s, challenged the difference between textiles and fine arts by adapting some textile techniques that were traditionally labelled womens' crafts for example sewing and quilting to produce some textile installations that have made history. Gottesman (2016) indicates that Chicago's works include paintings, tapestries, and sculpture and mixed media installations. Her most celebrated work is, *The Dinner Party* (1974-19) is permanently displayed in Brooklyn museum, U.S.A., Sheila Hicks (1934- till date) (see figures 1 and 2) is a pioneer fiber artist, who has been able to showcase elements of painting and sculpture with her vibrant woven and textile works. She creates these works in different shapes and sizes in form of wall mountings that imitate the format of painting and suspended textile art pieces that hang from the ceiling to the floor like textured columns in sculpture.



Figure 1: Shiela Hicks (2018). *La Sentinelle de safran*

Source: <http://www.dreamideamachine.com/?p=56936>



Figure 2: Shiela Hicks (1973). Title: *Lianes nantaises, Ligne de Vie*, installation view. Centre Pompidou, Philippe Migeat

Source:

<http://www.dreamideamachine.com/?p=56936>



Figure 3: Shiela Hicks (2014). *Atterrissage*. Title: *Knotting, wrapping, folding, twisting and stacking wool, linen, cotton and more*.

Source: <https://www.artbook.com/blog-sheila-hicks-atterrissage.html>

Anni Albers (1899-1994) was a textile artist who created some weavings to define pictorial textile art. Ever since the 1980s, textile arts and fibre arts have become more conceptual and developed new forms. Many artists were found to be experimenting with textile techniques, materials and concepts completely pushing the limits of the medium to another level. The re-born techniques for example are embroidery art,

weaving, quilting, crocheting and many others. These, have been able to come up with something new other than challenging social and political issues like feminism, domesticity, women's and identity politics. These artists, utilized textiles and thread as painting and sculpting materials. According to Martinique (2017), contemporary textile art pieces today, explore different textile and fibre art techniques to provide a lot possibilities. She further gave some instances like; Ana Barboza- a Peruvian textile artist, utilizes wool and other yarns for embroidery to create landscapes. Her works imitate the flow of waves and grass. Mimi Jung- a Korean-American artist, creates constructions and woven wall pieces with yarns. Another is Nike Schroeder a Berlin based artist, who uses embroidery to create some striking illustrations that involve threads which emulate the appearance of dripping paint and she also explored the idealized beauty of the female form, Lin Tinamo a Chinese artist, created some textile installation works which incorporate materials and objects typically associated with women. Victoria Udondian a Nigerian artist (painter) but presently explores fabric collages and textile installations; and also Mary Izang a textile artist uses tapestry to explore the Plateau state landscapes as a research. All these artists with their works continue to showcase a heritage of different fabric arts which reinvent the medium in various ways.

Methodology

Functions of textile arts in the built environment.

There are many ways that the built environment can support health and wellbeing through the use of textile arts. Environments that promote stress reduction, physical movement, and social connection will support the basic human needs that encourage health and wellbeing. Textile Artists mostly incorporate the goal of health and wellbeing early in their designs phases so that each aspect of a project is informed and driven by the desire to support mental health and wellbeing. There are six levels of human needs in the built environment according to Bartuska, 2007.

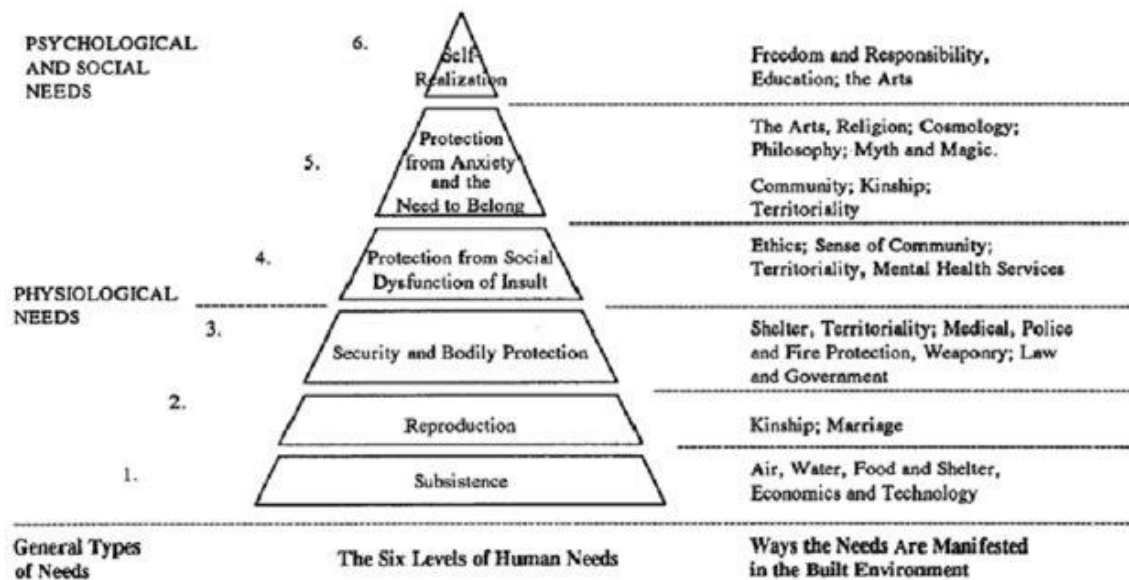


Figure 4: Human Needs and ways they are manifested in the built environment (Source: Bartuska Tom J, 2007)

The fifth level type of need is protection from anxiety and the need to belong which are manifested in the arts, religion, cosmology, philosophy, myth and magic. Also in the community through kingship. Visual arts (textile arts) is the primary concern of this study. Textile arts could be installed externally or internally to enhance the built environment. They are often commissioned by developers, local authorities or other land owners, or may be procured by galleries, museums, arts organizations, and the Arts Council.

Through the utilization of African indigenous fabrics in the production of textile arts which are used for decorating the built environments, the cultural heritage is promoted and showcased. Since African fabrics are replete with symbolic motifs, a lot of messages are passed onto the onlooker in the environment in which the art piece is placed or mounted. For example the textile art installation of Chief Nike Davies-Okundaye (see Figure 5).

Bhatt (2014) affirms that a work of art express the imagination of artists in a non-grammatical way that are not linked to spoken or written language. Therefore, a textile art expresses the artists' ingenuity. Each textile art has a definite meaning which it reveals to the onlooker. By this expression, self-satisfaction of the artist is attained.

Textile art works have themes which are usually educative. They can be used to raise awareness for a large variety of causes. A number of art activities were aimed at raising awareness of autism, cancer, human-trafficking and a lot of other topics.

Textile art works are also therapeutics, for instance some of the textile art installations which are hung on the hospital, clinic, and pharmacy shops walls which are based on different aspects of health. It creates a process of healing through creative art works. While admiring those artworks by patients their minds are being distracted from their troubled health for quite some time.

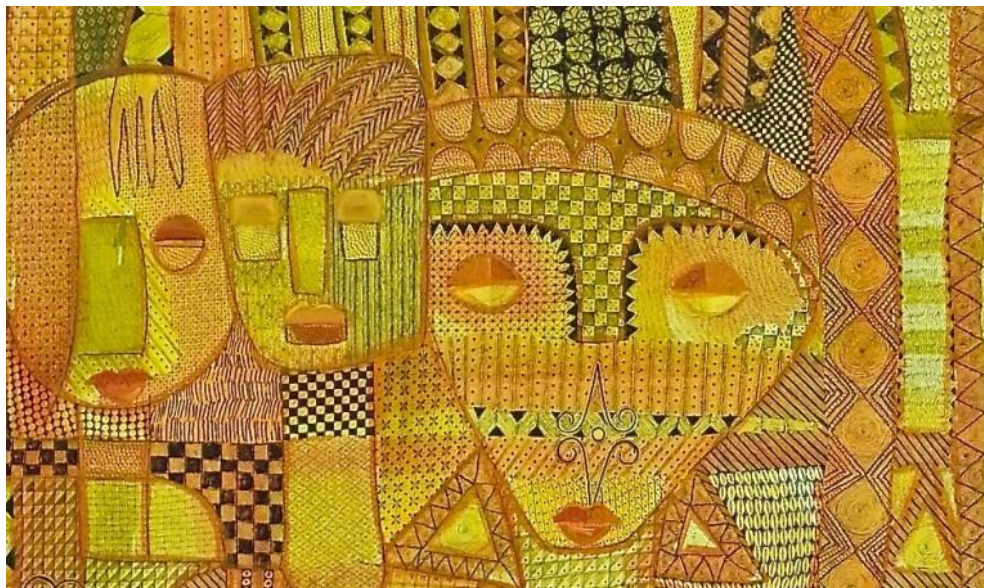


Figure 5: Nike Okundaye (2016). Title: *feminine power*

Source:

<https://blogs.bl.uk/asian-and-african/2016/01/chief-nike-davies-okundaye-visits-the-british-librarys-west-africa-exhibition-.html>

Textile art work installations are used in enhancing interiors, define space, absorb sound, and create specific character and atmosphere in the built environment. See Yinka Shonibares' Nelson ship in a bottle in Figure 14.

They could also be utilized as a form of propaganda in that they subtly manipulate the viewer into a particular emotional or psychological response towards a particular idea or object.

Through the utilization of left over fabrics in quilting and patchwork reduction of waste of left over materials is achieved. Instead of throwing them away into landfills or burning them, they are utilized to produce various textile arts which can be sold for economic purposes.

According to Katz (2011), a piece of fabric takes on symbolic value while creating sacred place. She further mentions that a fabric in a place of worship is relatable and flexible. It provides a decreased sense of alienation, disaffection, isolation and increased sense of closeness. It can transform the built environment, in that a room that serves as the spiritual home to one faith group on Saturday can be home to another on Sunday. A special

fabric used to cover a table or a banner hung on the wall usually makes some differences.

Theoretical studies

Theory of Aesthetic Experience

To analyze this topic "Overview of Textile Arts/Design in Habitable Places: A Beauty to Behold in the Built Environment," several theories can be utilized.

Theory of Aesthetic Experience, propounded by John Dewey (1934 -), Dewey's philosophy emphasizes the importance of aesthetic experiences in everyday life. He argued that art should be integrated into the environment to elevate the human experience. In the context of textile arts, this theory can be applied to how textiles contribute to overall ambiance and beauty in habitable spaces.

Another theory is environmental Aesthetics, propounded by Alan H. Cowen (1982-). Environmental aesthetics explores the value of beauty in the environment. This theory can help assess how textile design affects the visual and sensory qualities of built environments, emphasizing that well-designed textiles can enhance both aesthetic appreciation and emotional responses.

The third is biophilic Design Theory, propounded by Stephen R. Kellert during early 2000s. This theory posits that humans have an inherent connection to nature, which should be reflected in design. Textiles that incorporate natural patterns, materials, and colors can create a harmonious balance between built environments and the natural world, enhancing well-being. These theories provide a comprehensive framework for assessing the impact of textile arts and design within the built environment, highlighting their aesthetic, cultural, and functional significance.

Some textile art installations

Biddulph town in Staffordshire in UK always utilize yarn bombing to decorate their environment during major celebrations every

year. According to Lenton (2022), Biddulph town hall has again been 'yarn-bombed' over the weekend, and this time there are more lovely knitted creations than ever brightening up the town centre. The area around the town hall has been 'yarn bombed', this time as part of the Biddulph jubilee Festival, which has a wide range of all kinds of events happening in the town throughout July. This is a growing trend all over the country, yarn bombing involves covering objects or structures in public places with decorative knitted or crocheted material, as a form of street design or art. See figures 7-10 respectively.



Figure 6: Textile arts used as embellishments on fence.

Source: <https://biddulph.nub.news/news/local-news/gallery-biddulph-covered-in-knitted-creations-after-yarn-bombing-event-141302>



Figure 7: Textile art as decorations in trees in the built environment. Source: <https://eastmoline.librarycalendar.com/event/yarn-bombing-library>

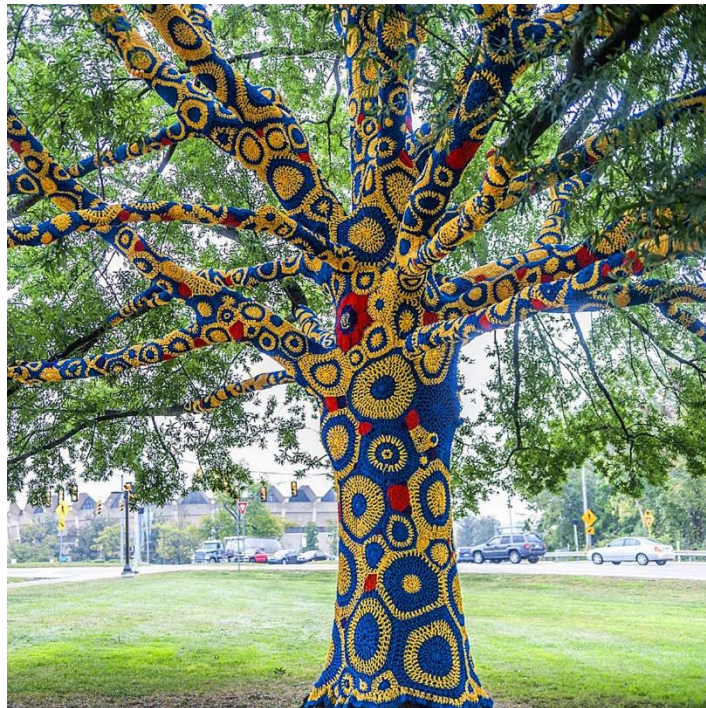


Figure 8: Textile art.

Source: <https://www.domestika.org/en/blog/6921-how-did-yarn-bombing-reach-your-city>

Here in Figure 6, designs of crocheted colourful yarns were used to decorate this tree that has beautified the built environment.

Here the yarns were crocheted into different types of flowers attached to the barbed wire fence for decorations.



Figure 9: Textile art. Source: www.laivastrakuose.



Figure 10: Textile art as aesthetics in a park. Source: Micoope



Figure 11: Textile artist Magda Sayeg transforms urban landscapes into her own playground by decorating everyday objects with colorful knit and crochet works.

Source: <https://www.google.com/search?q=yarn%20bombing&udm=2&uds=>

Here, round wires were used to form some designs by crocheting some designs on them to beautify the built environment.

Findings

Contemporary African Textile art and Textile Installation artists

Textile art installations could be found in strategic places in the built environment, they could also be found in museums as permanent exhibitions and various temporary art exhibitions. They could be used for tourism purposes. Some examples of some textile art installations are placed in figures 9-14 respectively.

Victoria Udondian born in 1982 is a Nigerian artist that concentrates on Confronting notions of authenticity and cultural contamination she works with large-scale sculptural forms utilizing second-hand textiles as the primary material.... like used clothes, burlap, paper, plastic bags, shopping bags and textile recycling companies' product not minding that she trained as a painter. She has been able to synergize textiles and sculptural frames into her art from her exhibition "We Face Forward; Art from West Africa Today" I'm Manchester, *Aso Ikele* was constructed in 3 parts like an Italian altarpiece. Working with donated second-hand clothes from the UK, it combined materials and narratives from various sources as well as

having as a base, the traditionalism of her cultural cloths.



Figure 12: Victoria Udondian (2012). Name of work: *Aso-ikele*. Media: used clothes from Manchester, used burlap from Nigeria. 231/4'x23'. South London Gallery.

Source: <https://www.contemporary-african-art.com/contemporary-textile-installation-artists.html>



Figure 13: Yinka Shonibare(2003) *Scramble for Africa*. Life size fibre glass mannequins 14 chairs table, Dutch wax-printed fabrics. installation 14 figures, 14 chairs, table 132 x 488 x 280 cm. The Pinnell Collection, Courtesy of the artist, Stephen Friedman Gallery (London), and James Cohan Gallery (New York). Commissioned by Museum for African Art, New York, for the exhibition *Look Both Ways*.

Yinka Shonibare's born in 1962 works explore cultural identity, colonialism and post-colonialism within the contemporary context of globalization. A hallmark of his art is the brightly coloured Ankara fabrics he uses. He is

a sculptor but does not hesitate in carrying out explorations using the synergy of African wax printed fabrics and some other sculptural medium to produce some thought-provoking art pieces for the built environment.



Figure 14: Yinka Shonibare: *Nelson's Ship in a Bottle*.

Source: <https://www.blackhistorymonth.org.uk/article/section/artists/yinka-shonibare-the-artist-celebrating-african-culture-and-identity/> national maritime museum

One of Shonibare's most famous works is "Nelson's Ship in a Bottle," a large-scale sculpture that was installed on the Fourth Plinth in Trafalgar Square in 2010. Yinka Shonibare's famous art work, "Ship In A Bottle", originally displayed for a couple of years on the fourth plinth in Trafalgar Square. After a new sculpture replaced it, this piece was moved to Greenwich to become part of the National Maritime Museum. The sculpture consists of a replica of Horatio Nelson's flagship, the HMS Victory, contained within a giant glass bottle. The sails of the ship are made from brightly coloured African wax prints, while the ship

itself is made from fiberglass. The piece is a commentary on Britain's imperial past and its relationship with Africa, as well as a celebration of the diversity and complexity of contemporary British culture (Samuels, 2023).

Peju Alatise born in 1975 began her career with painting then branched out to be a multimedia artist using beads, cloth, resin and other materials in her works. By using fabrics, ceramics and metal she creates conceptual, 3-dimensional pieces that have an underlying theme highlighting the absence of women (see figure 15 and 16)- a theme that specifically



Figure 15: Peju Alatise (nd). *Wrapture- a story of cloth*. Source: <https://www.contemporary-african-art.com/contemporary-textile-installation-artists.html>



Figure 16: Peju Alatise(nd). *Orange goes to heaven*. Source: <https://www.contemporary-african-art.com/contemporary-textile-installation-artists.html>



Figure 17: Nnenna Okore. (2017)

Title of work: *Osimili*

Source: <https://sculpturemagazine.art/nnenna-okore/> Nnenna Okore

resonates across Nigerian society after the disappearance of 100's of girls to the hand of Boko Haram ever since 2014.

Raised in a Muslim family Alatise originally faced opposition to her chosen career. A young Peju was shaped by her observations on the role of women in Nigerian society, increasingly questioning the status quo. Nowadays she addresses issues concerning her religion and other pertinent subjects like immigration and child brides also not neglecting the use of textiles in her art works.

Nnenna Okores born in 1975 works' are partly inspired by traditional women's hand woven fabrics in Africa though not a formerly trained textile artist. She is a painter but has blurred the demarcation between painting and textiles in her works. Presently, she held an exhibition with the title "Osimili." In the Igbo language of Nigeria, "Osimili," the title of Nnenna Okore's recent show, means a huge body of water. Her processes include weaving, sewing, rolling, twisting and dyeing - techniques garnered from watching women perform daily tasks in the visceral and tactile street markets of Nigeria. She uses wire to shape and join fabric forms, creating malleable and changeable sculptures with multiple parts that relate to the site of their installation. Her end products are truly masterful, intricate sculptural installations that

are inspired by the textures, colors and landscapes of her local environment (Allen, 2018).

Textile installations have not been sufficiently practiced and paid attention to by artists and designers in Nigeria. This study found out that in many parts of the world, textile art was and still being utilized to beautify the built environment. Some artists have also began to employ the use of textiles in their art works to make various art statements and such art works are found in some strategic places abroad. Through the use of textile arts, the built environment can support health and wellbeing

Conclusion

The art of designing and creating textiles spans global cultures and represents one of the earliest human technologies. More recently, some artists have created sculptures and installations from fabrics instead of the usual medium like stone and wood. The shift of some textile artists from concentrating on surface design to manipulation of fibres and fabrics into some forms and structures to produce large 3D textile art works which are used to decorate the built environment have shown the versatility of textiles. Through the production of these textile art installations, fabric scraps are utilized thereby, reducing any form of waste; for

instance in quilting and patchwork. Therefore, different types of textiles should be utilized quite often to produce art works that can be used to enhance the built environments as this has proven that textiles can yield very interesting results.

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