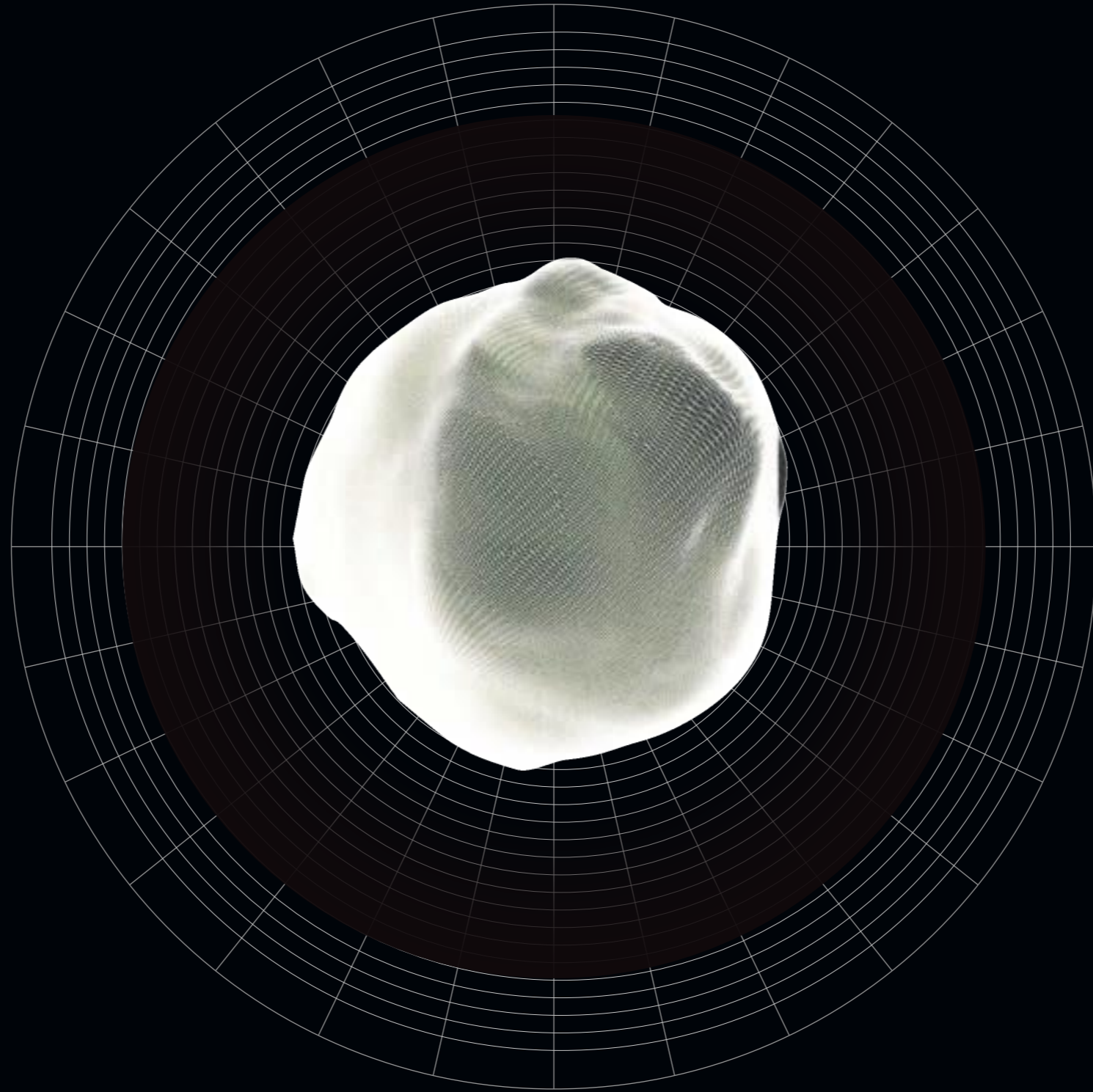


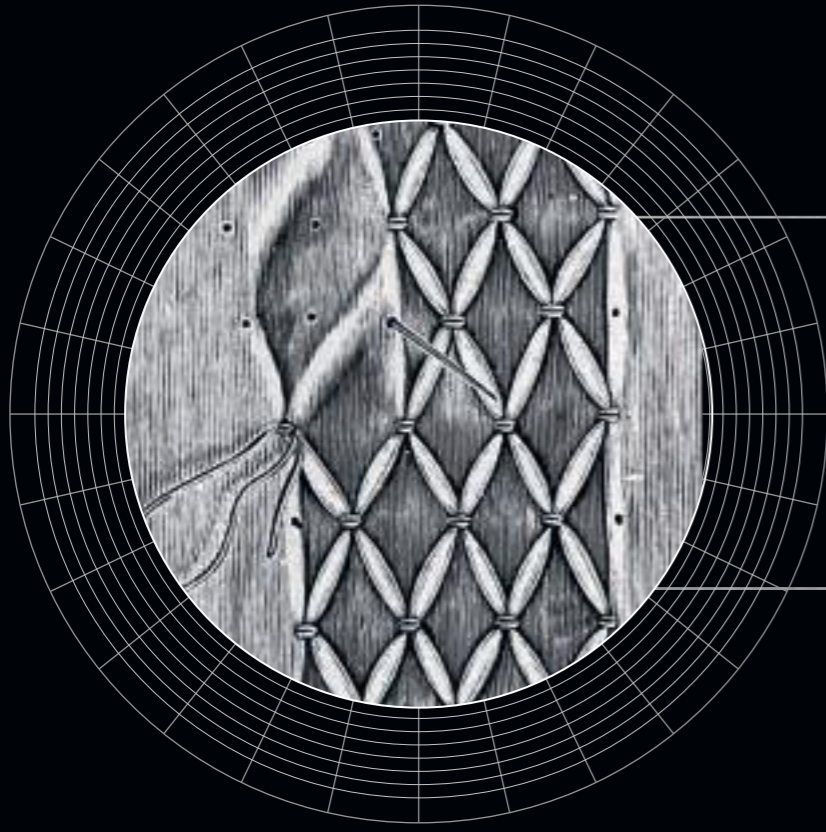
SPACE++

FUTURE #v1.SPACE



- + COLOUR
- + SOUND
- + ENVIRONMENT
- + RESONANCE
- + ATMOSPHERE
- + COMMUNITY
- + AR/VR
- + EXPERIENCE
- + INSTALLATION
- + VIBRATION
- + TRIBE
- + TEXTURE





I EXPLORED THE POTENTIAL OF TRADITIONAL SMOCKING TECHNIQUES TO CREATE EXPANDING BAGS THAT COULD ACCOMMODATE VARIOUS ITEMS. BY EMPLOYING THE ART OF SMOCKING, I DISCOVERED A WAY TO DESIGN BAGS THAT COULD EXPAND AND CONTRACT AS NEEDED, OFFERING FLEXIBILITY AND ADAPTABILITY.

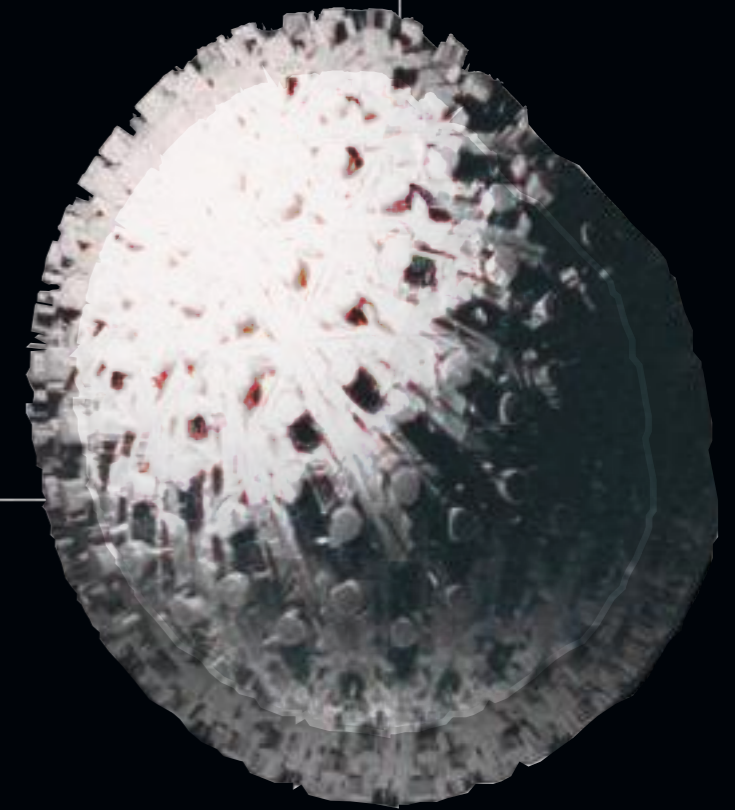
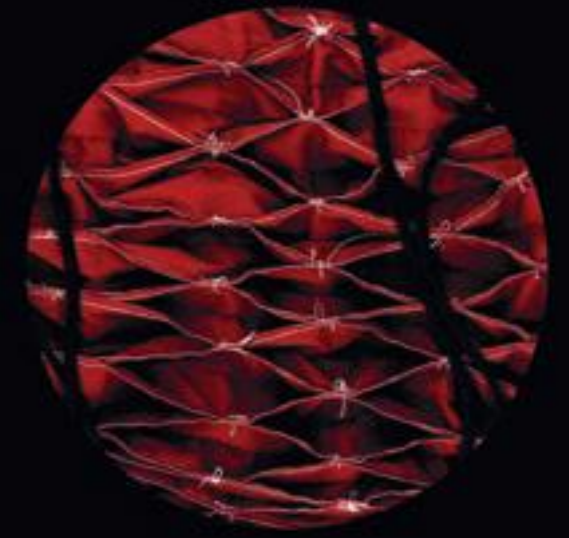
TRADITIONAL SMOCKING

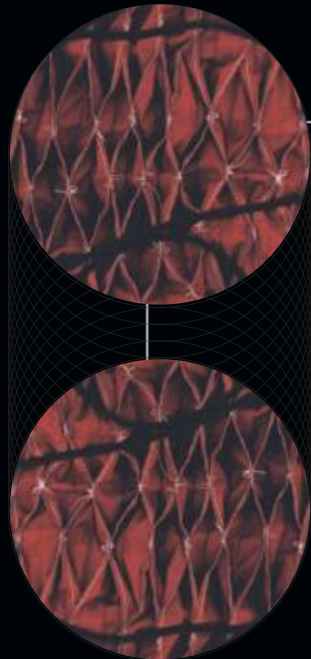




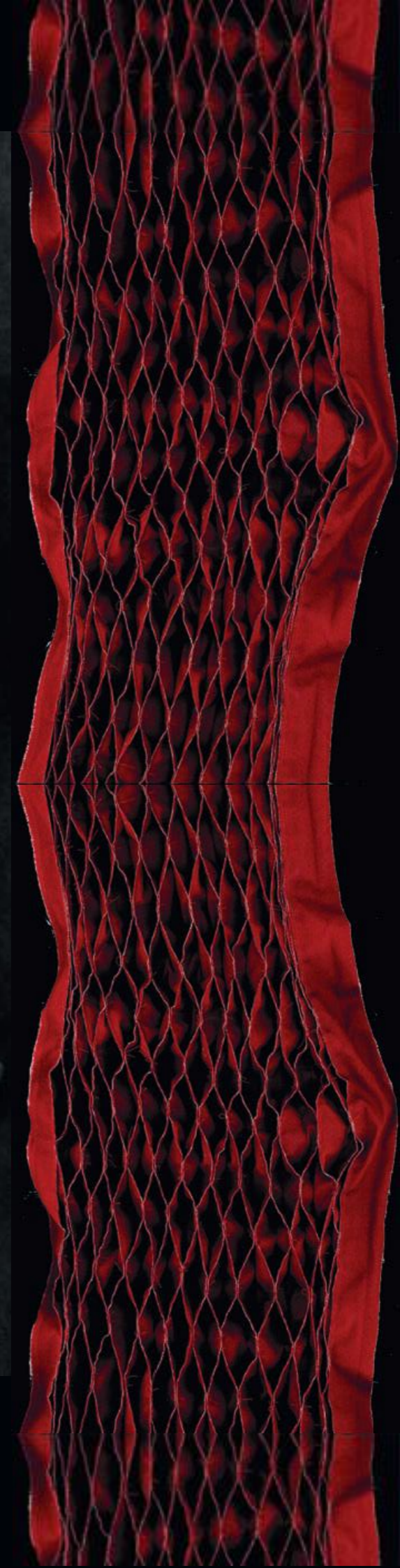
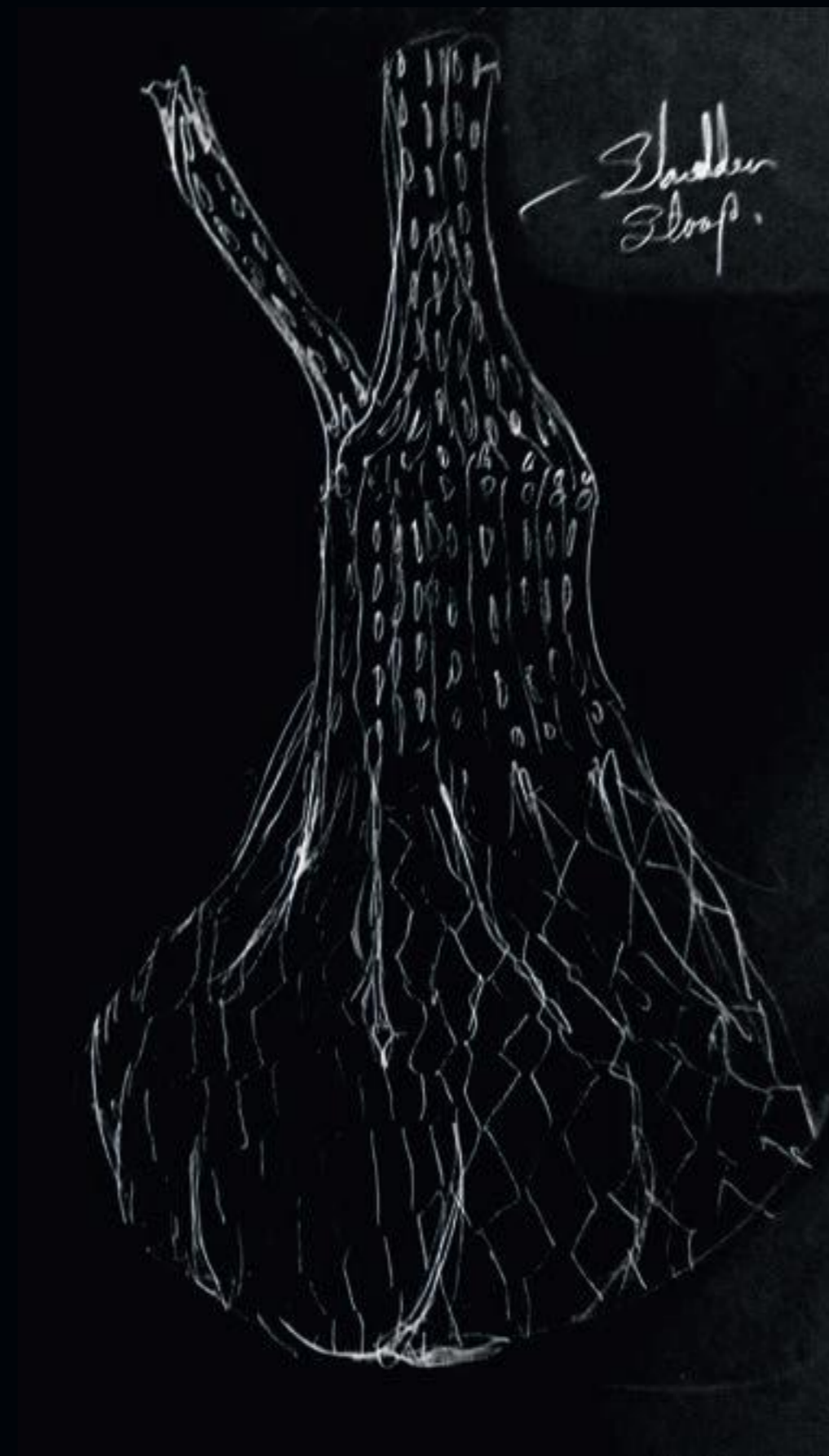
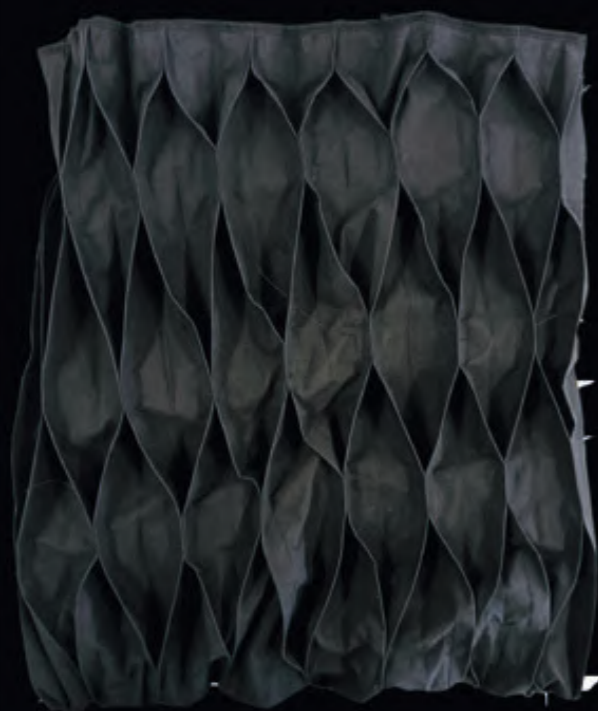
Karl Blossfeldt. (1928).
Urformen der Kunst.

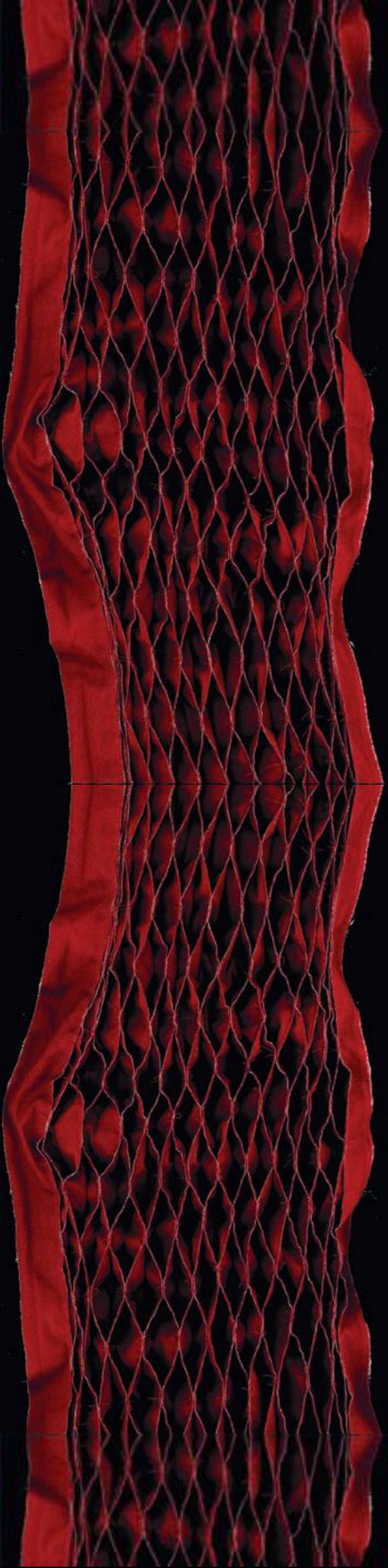
INSPIRED BY BLOSSFELDT'S KEEN OBSERVATION OF NATURAL STRUCTURES, I EXPLORE THE INHERENT BEAUTY AND INTRICATE PATTERNS FOUND IN ORGANIC ELEMENTS. I DELVE INTO THE RICH TEXTURES, SHAPES, AND FORMS THAT EXIST IN THE NATURAL WORLD, AND ALLOW THEM TO GUIDE MY CREATIVE PROCESS.





I EXPANDED MY EXPLORATION FROM HAND SMOCKING, DISCOVERING NEW USES FOR ITS TECHNIQUE. WITHIN THE THEME OF IDENTITY, I VENTURED INTO DIFFERENT ELEMENTS THAT EMBODIED MY EXPERIMENTAL SIDE. AFTER REFINING THE SMOCKED TECHNIQUE WITH INITIAL BAGS, I BEGAN EXPLORING MORE PLAYFUL APPLICATIONS WHILE RETAINING THEIR FUNCTIONALITY AS CARRIERS.



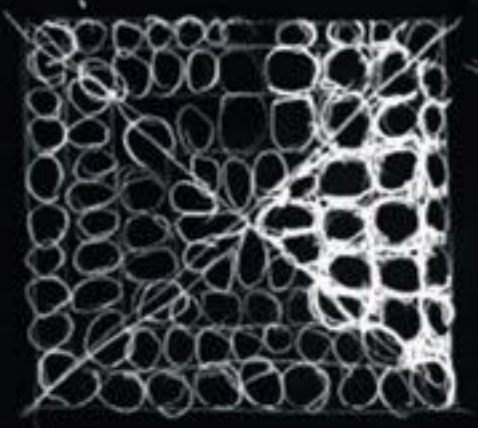




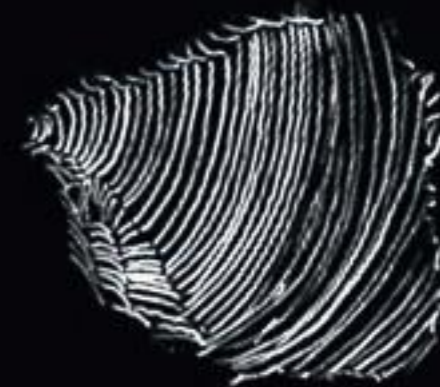
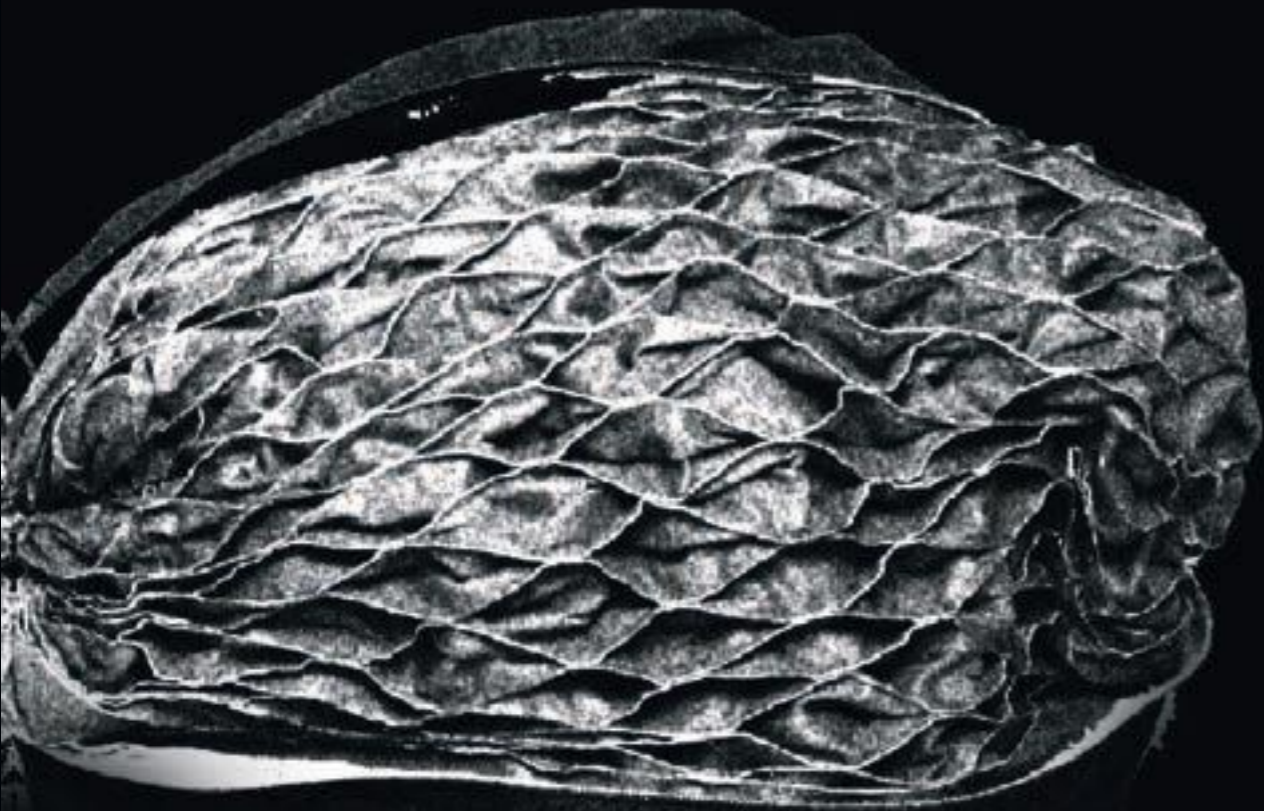
to be used for weight layer
 - soft load sensors ✓
 - elastact ✓

the design with pull out to create form

Combine



by pushing out horizontally
 & returns to disk form.

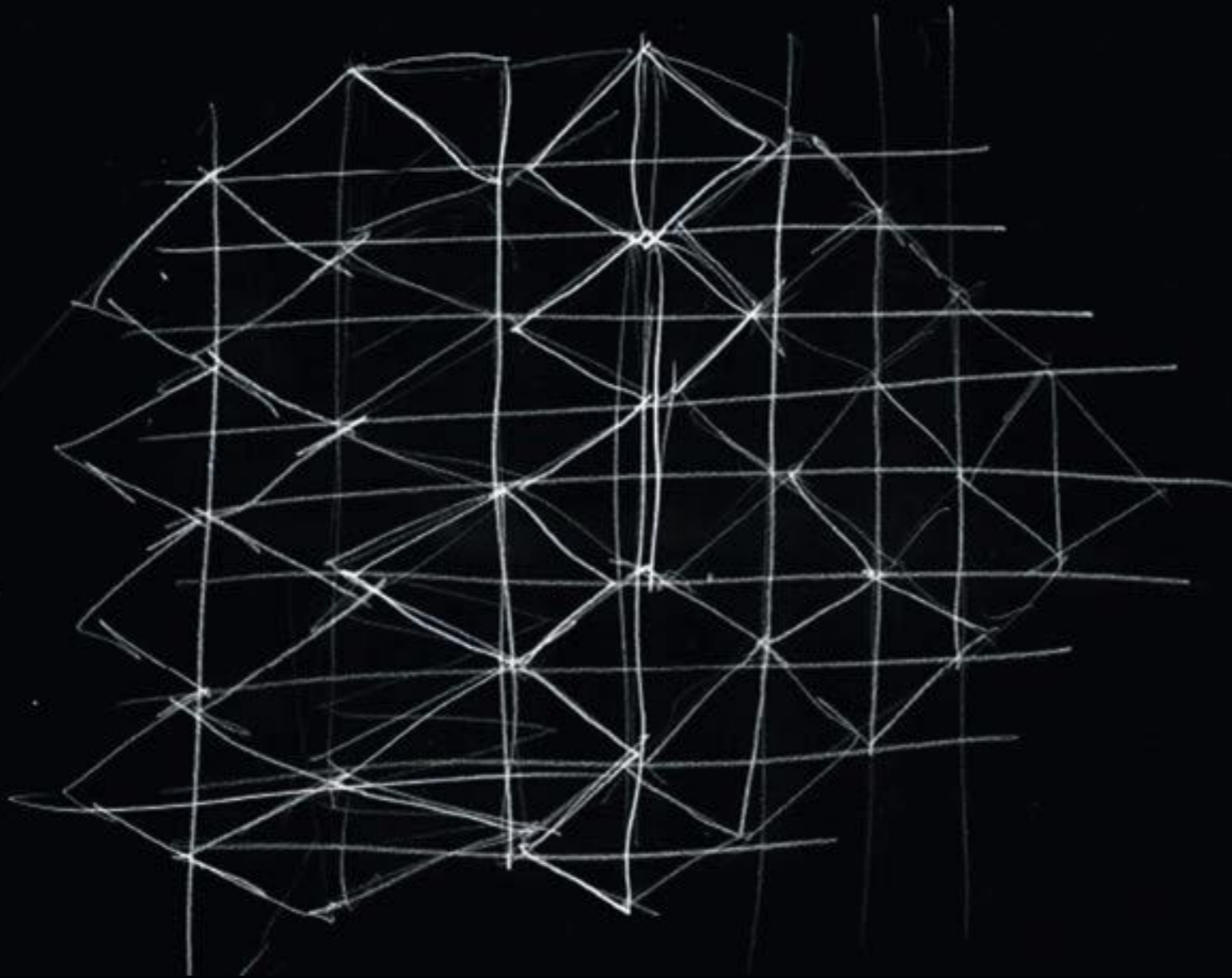
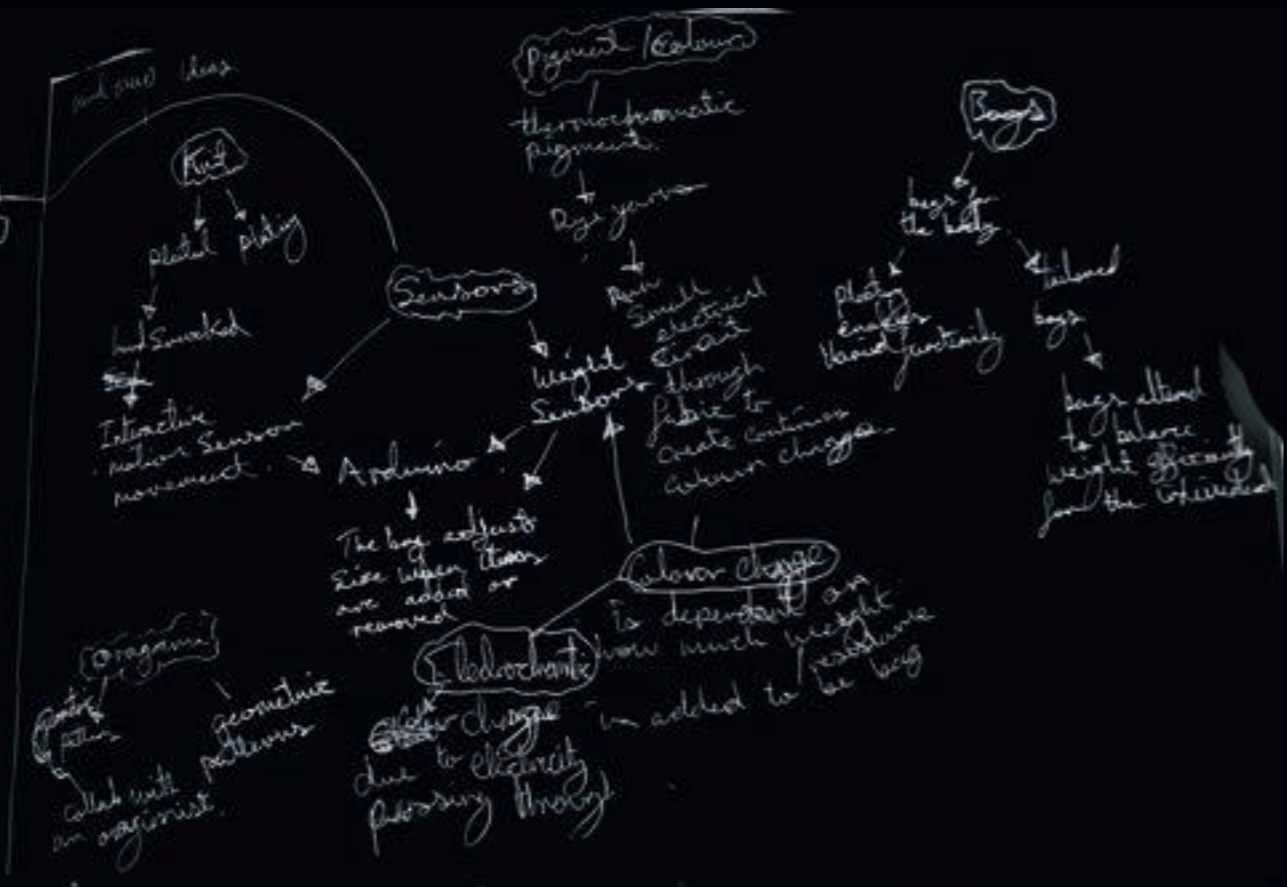


I DELVED INTO THE IDEA OF USING PERSONAL BELONGINGS OR CHERISHED ITEMS AS A MEANS OF IDENTIFYING INDIVIDUALS. TO EXPLORE THIS CONCEPT, I EXPERIMENTED WITH VACUUM SEALING A FEW ITEMS FROM A FRIEND IN RUBBER-COATED MESH. UNFORTUNATELY, THE RESULTS DID NOT LIVE UP TO THE INITIAL INSPIRATION.



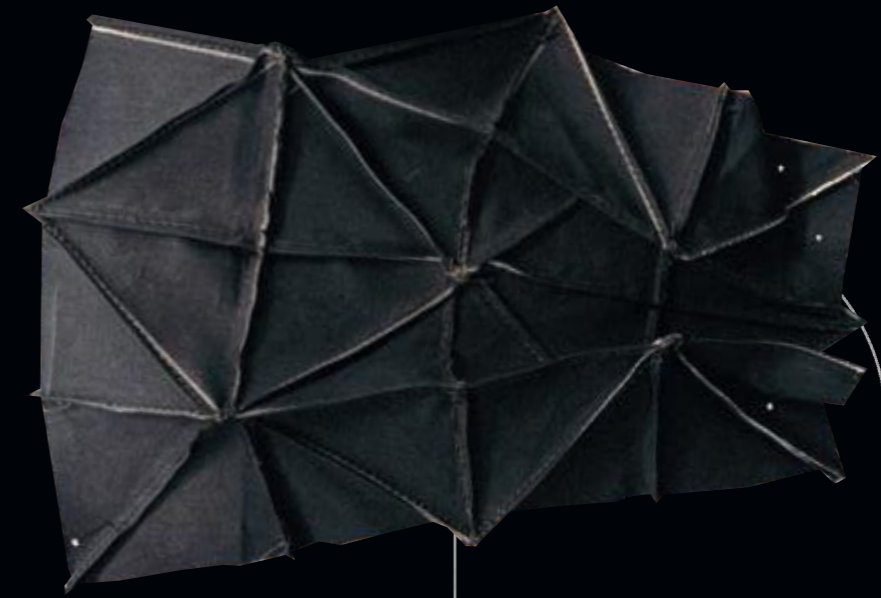
the bag registers what's behind it and creates the image using the heat dyed fabric.

Camouflage



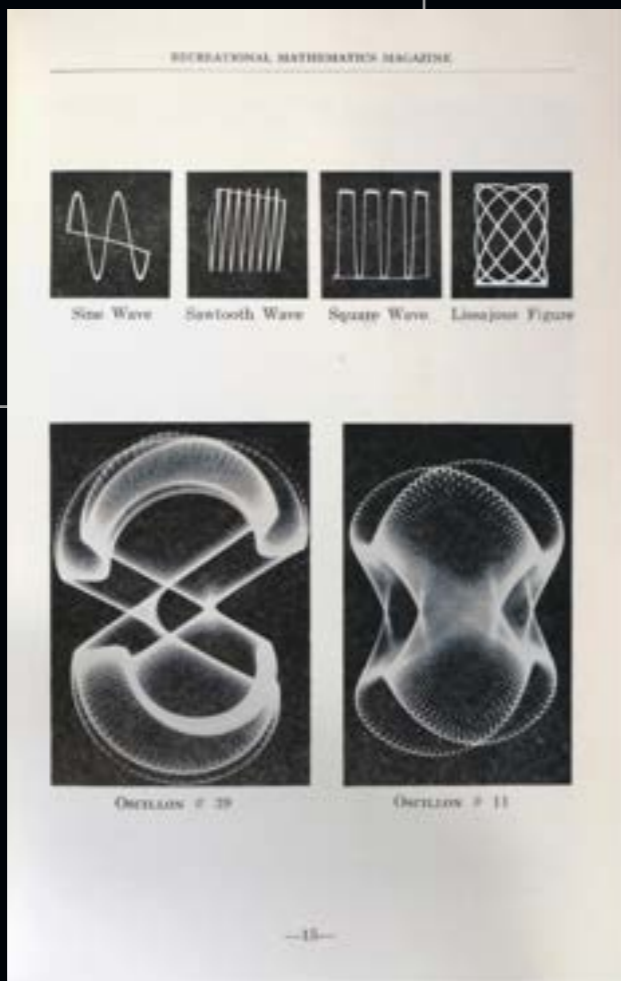
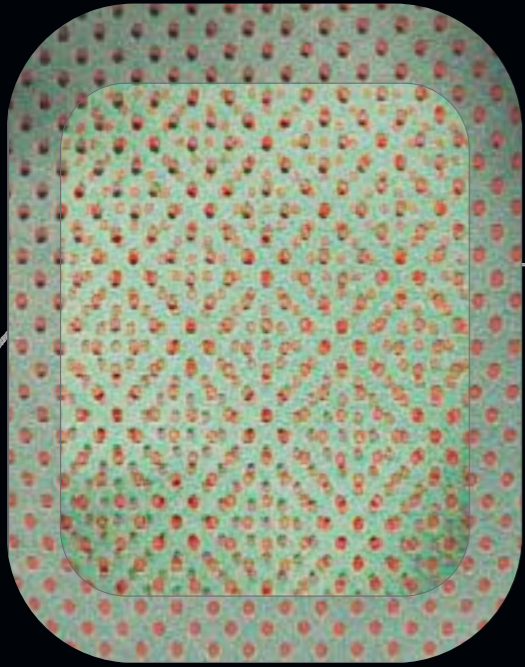
Nature holds a great mystery,

Textile Reflexes



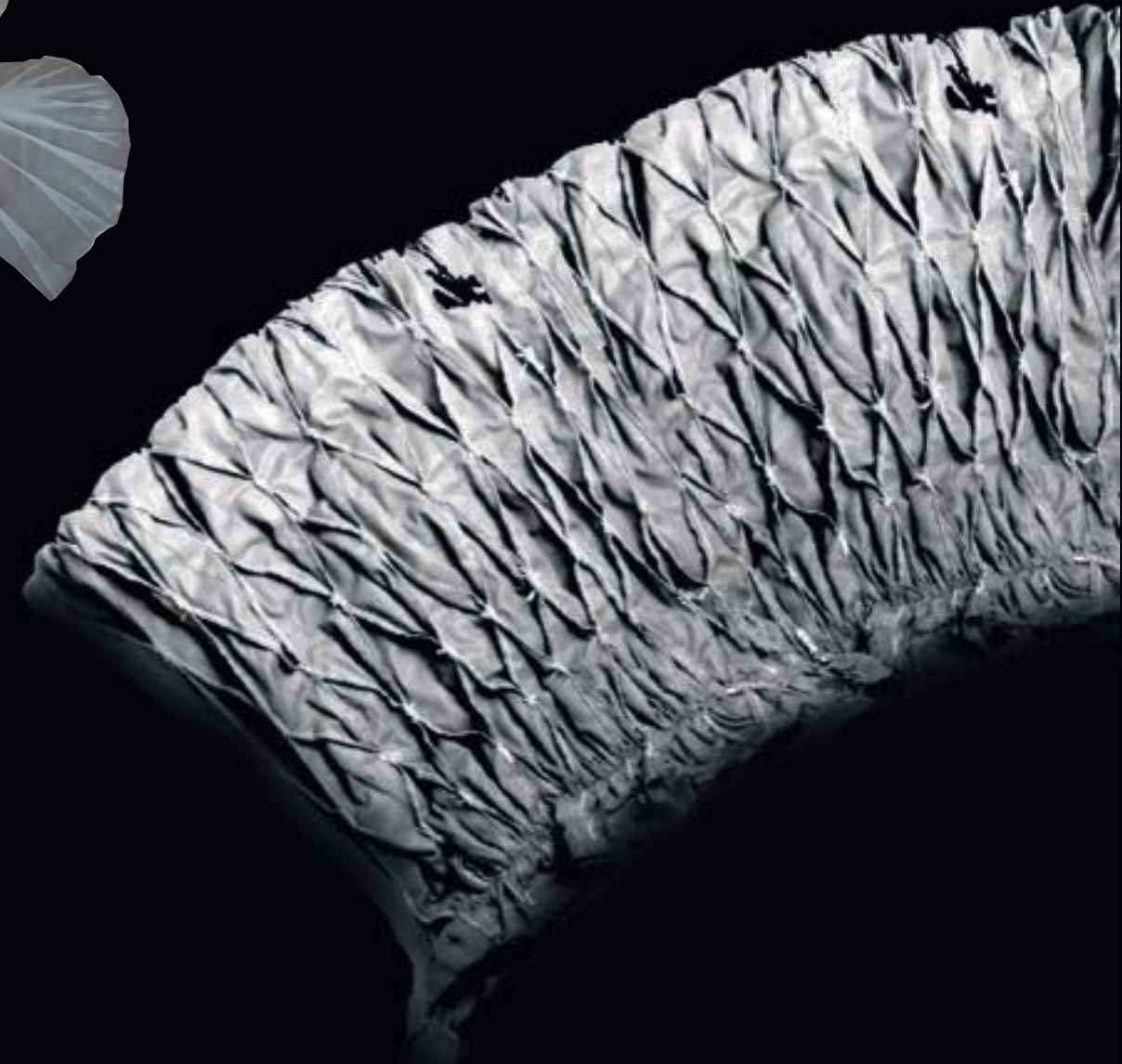
TAKING THE CONCEPT TO ITS EXTREME, I TOYED WITH THE IDEA OF CREATING AN EXHIBITION ENVIRONMENT WHERE INDIVIDUALS COULD BE VACUUM SEALED WITHIN LARGE BAGS. THIS PROVOCATIVE CONCEPT AIMED TO CHALLENGE NOTIONS OF IDENTITY AND PERSONAL ATTACHMENT IN A HEIGHTENED SETTING.

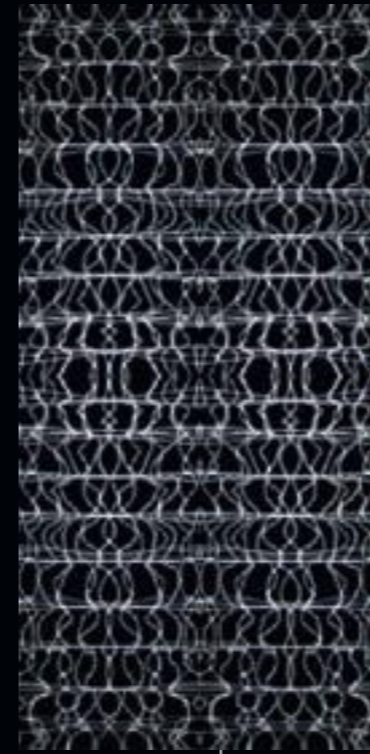




Laposky. (1961). Electronic Abstractions: Mathematics in Design.

BY EMBRACING THE ORGANIC QUALITIES FOUND WITHIN ELECTRONIC ABSTRACTIONS, I STRIVE TO CREATE ARTWORKS THAT BRIDGE THE GAP BETWEEN THE ARTIFICIAL AND THE NATURAL. I CELEBRATE THE INHERENT BEAUTY AND COMPLEXITY THAT ARISES FROM THIS FUSION, BLURRING THE LINES BETWEEN MAN-MADE AND ORGANIC FORMS.

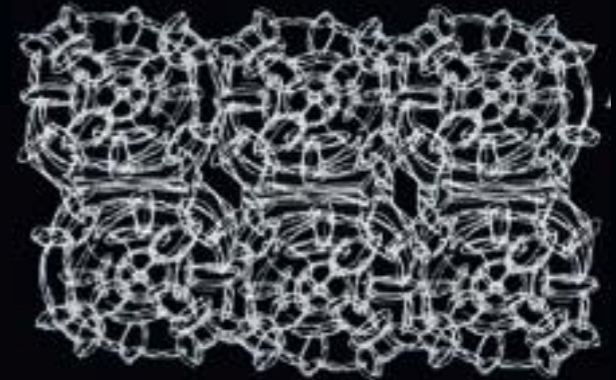
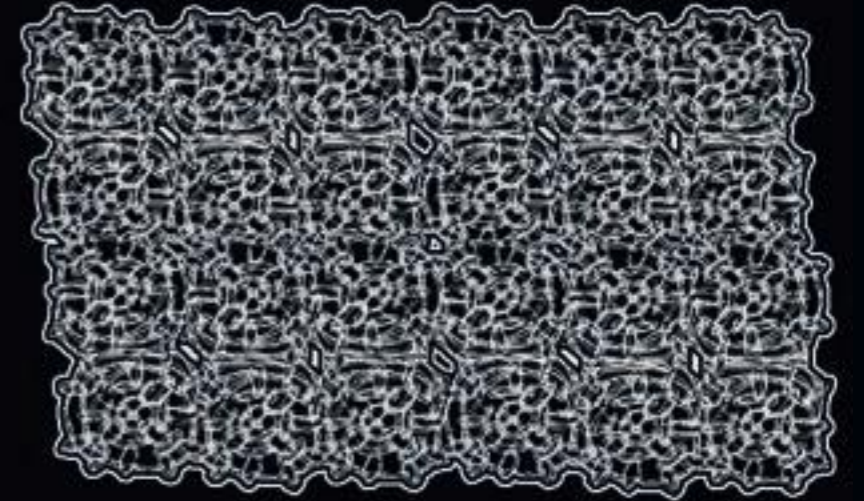


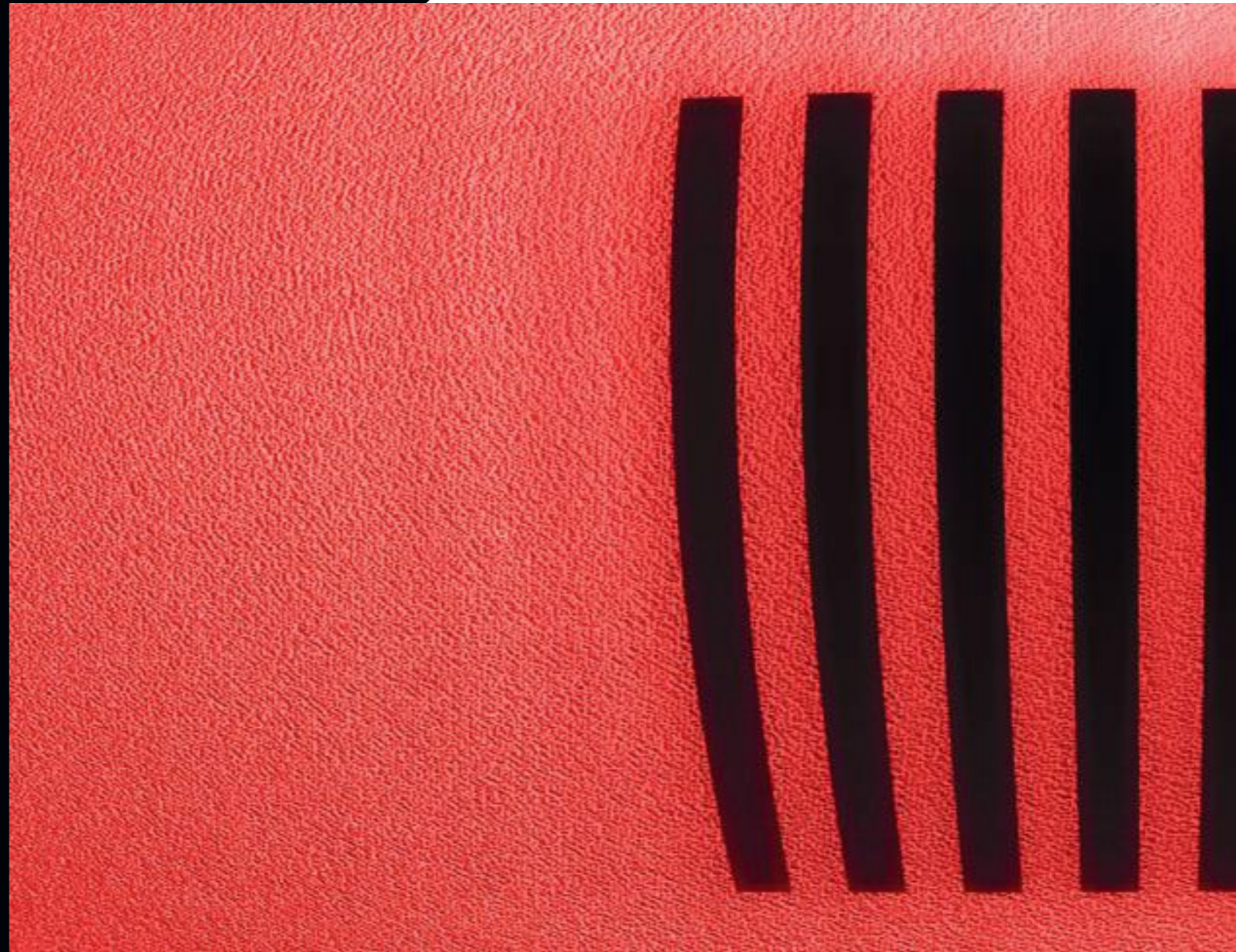


Fabric thread design: 2



- Layered Synthetic



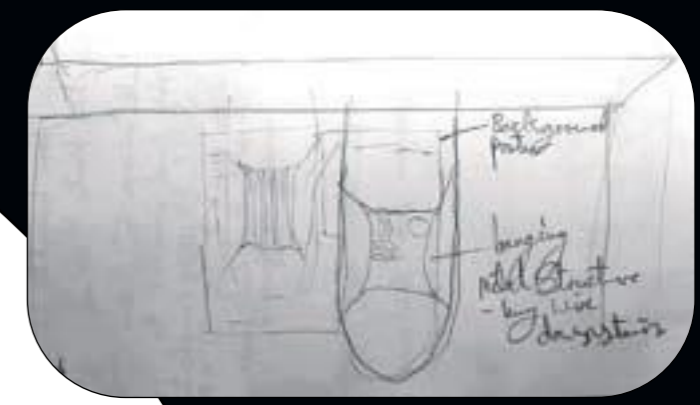




+ ARTIFACTS
+ T-2 KNIT

'BODY' IS A PROJECT ABOUT IDENTITY, FOCUSING ON THE AFFINITY WE HOLD WITH ITEMS WE VALUE. IT DESCRIBES COMFORT THROUGH OBSCURING AND DISTORTING THE BODY IN A NEW FORM, BECOMING MORE PHYSICALLY IN TUNE WITH OUR POSSESSIONS LETTING THEM DICTATE OUR PHYSICALITY. BY DESIGNING FOR THE BODY, 'BODY OPENS A CONVERSATION ON SOCIETAL NORMS WHEN REGARDING THE HUMAN FORM. BY EXPLORING A NEW FORM DICTATED BY THE ITEMS WE CARRY.

THE WORK HERE PRESENTS THE ONGOING INVESTIGATION INTO A CROSSOVER OF TWO FORCES WITHIN IN ONE VESSEL. OUR MENTAL AND PHYSICAL SELVES, EACH CAN BE ALTERED BY THE OTHER FOR BETTER OR FOR WORSE. THIS PROJECT COMBINES BOTH TO DEFINE A CONJUNCTION, WHERE THROUGH HOLDING VALUED ARTIFACTS CLOSE A BALANCE CAN BE CREATED.



+ THE SHAPES WERE INFORMED BY THE FEMALE BODY AND CUT TO BE WORN AS A GARMENT WHILST MAINTING THERE INTIAL FUNCTION AS BAGS.

'THIS INVESTIGATION INTO EXPANDING FABRICS CONCENTRATES ON DEVELOPING AN ECONOMICAL APPROACH TO SIZE AND SPACE. WHILST ALSO TAKING A STANCE ON HOW THE ITEMS CAN BE REPRESENTATIVE OF THE CARRIER THROUGH THE SHAPE AND SILHOUETTE THE ITEMS CREATE.'



When Seen from the side the
Side the light shows the
KROK colour



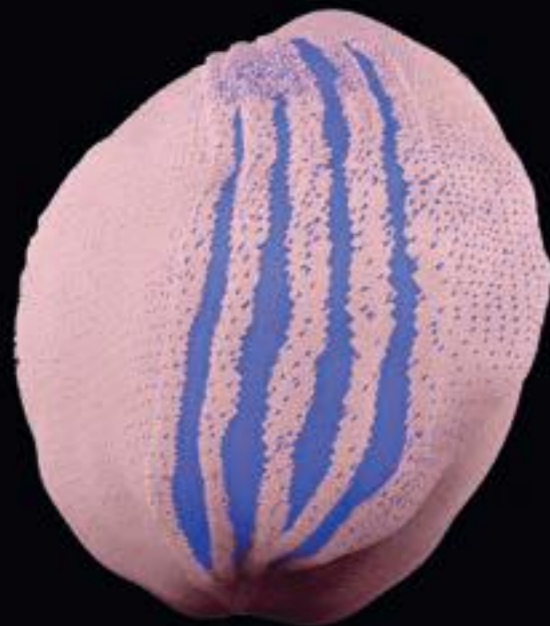
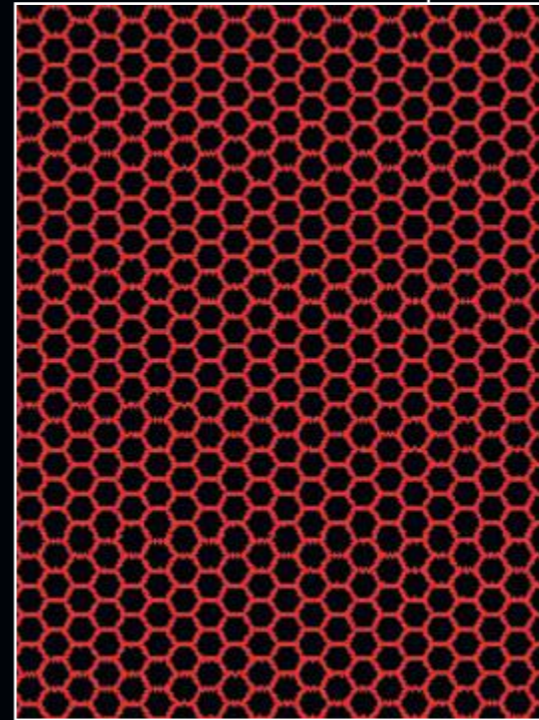
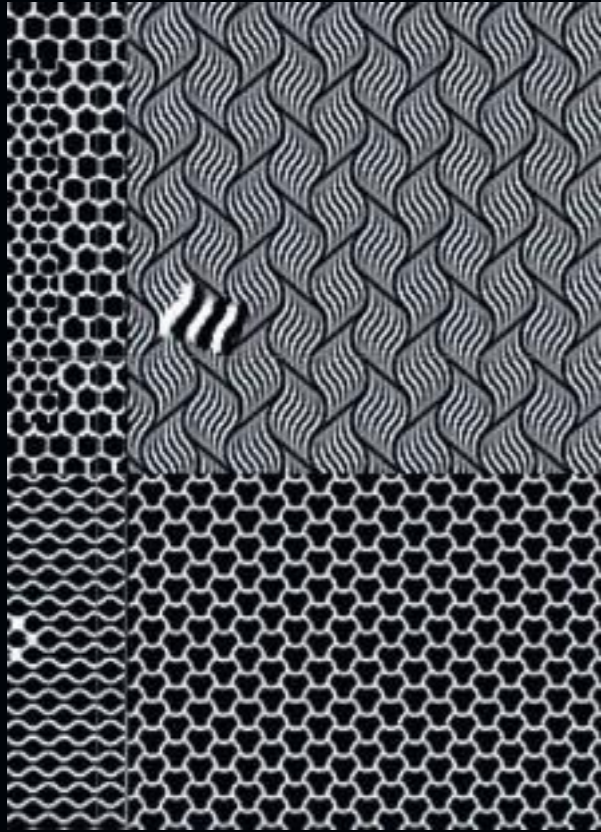
WIP-23
B
O
D
Y



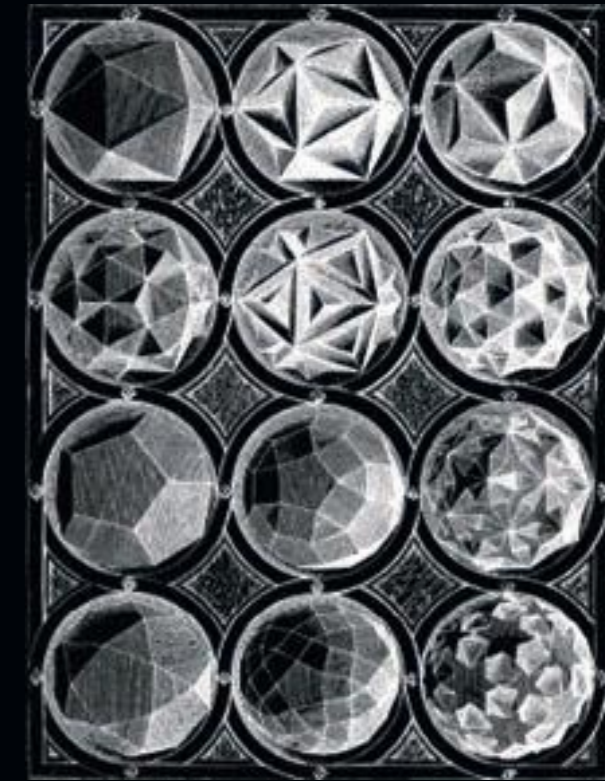
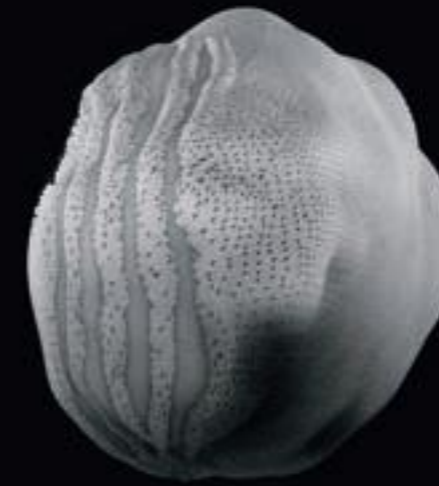
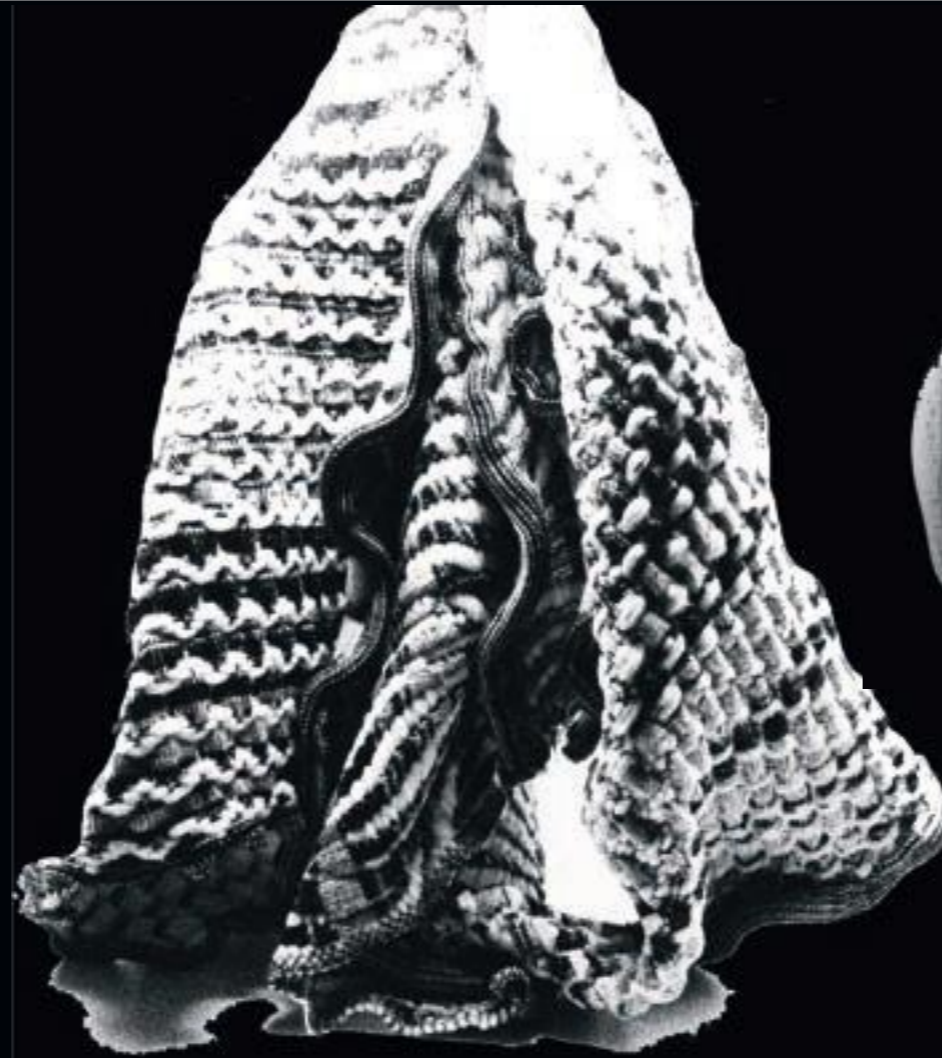
+ INITIAL CONCEPT



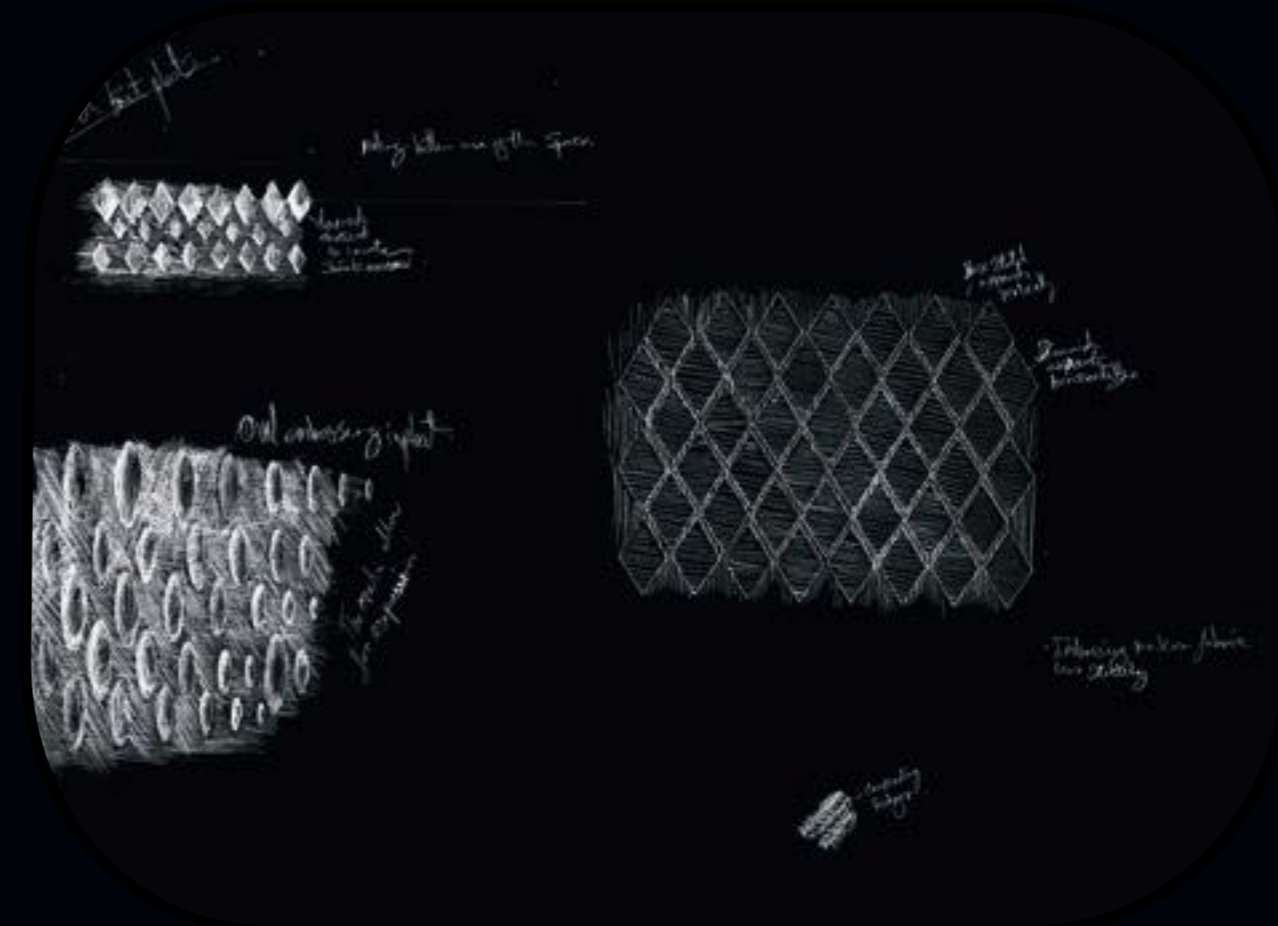
+ FURTHER EXPERIMENTATION IN DIGITAL KNIT
LOOKING TOWARDS MORE STRUCTURED
RESULTS BY INCLUDING TIGHT PATTERN
AND NYLON INLAY.

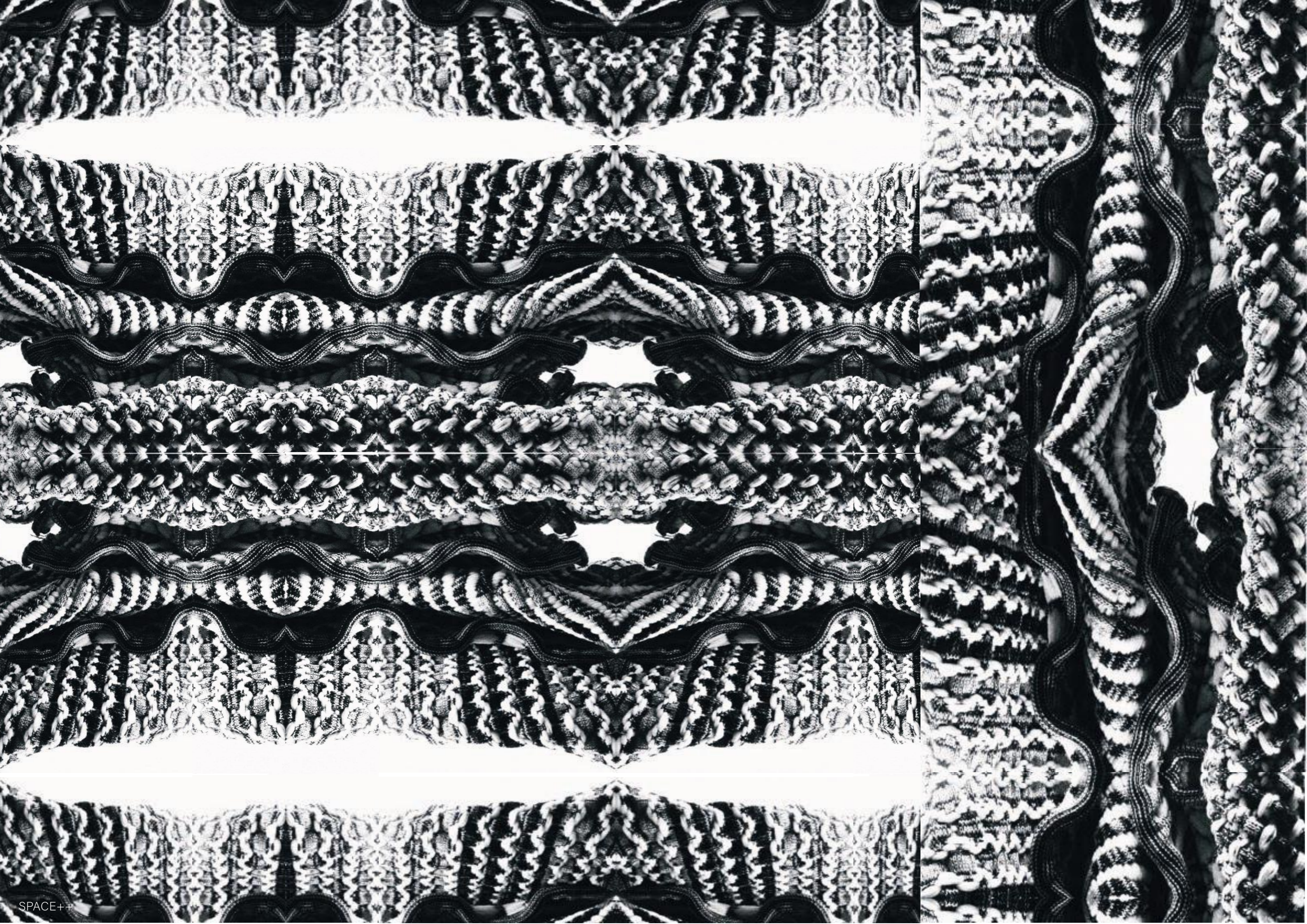


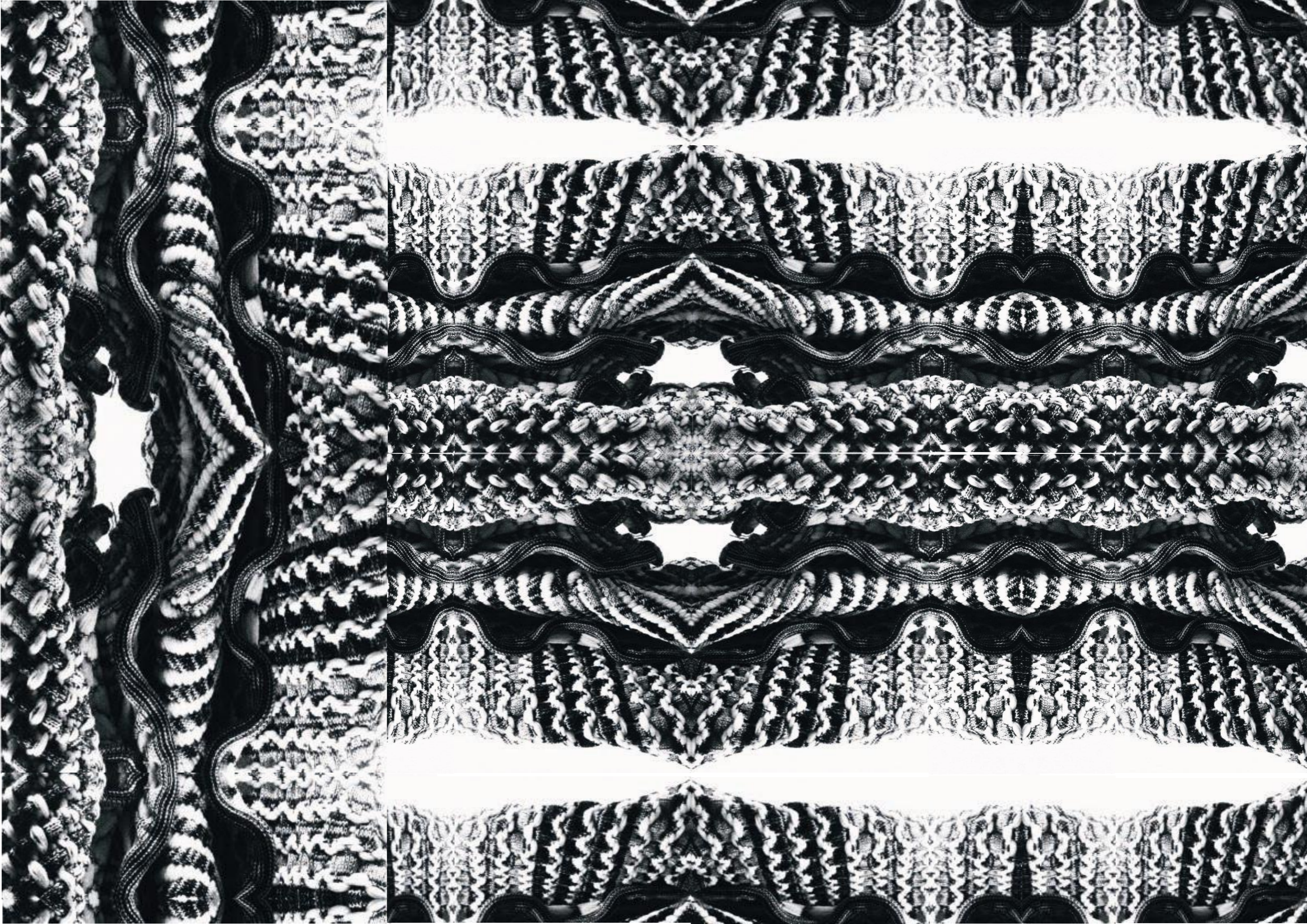
THE PATTERNS IN MY KNIT DESIGNS WERE
INSPIRED BY A BLENDER MODEL THAT I HAD
CREATED. DRAWING FROM THE DIGITAL
REALM, I TRANSLATED THE INTRICATE
DETAILS AND VISUAL ELEMENTS OF THE
BLENDER MODEL INTO CAPTIVATING KNIT
PATTERNS.



+ THE IDEA BEHIND THESE PANELS WAS TO CREATE A PIECES OF FABRIC WITH VARIED FUNCTIONALITY, THE KNIT WOULD BE ABLE TO MOVE/ ADJUST TO SIZES YOU DESIRED.





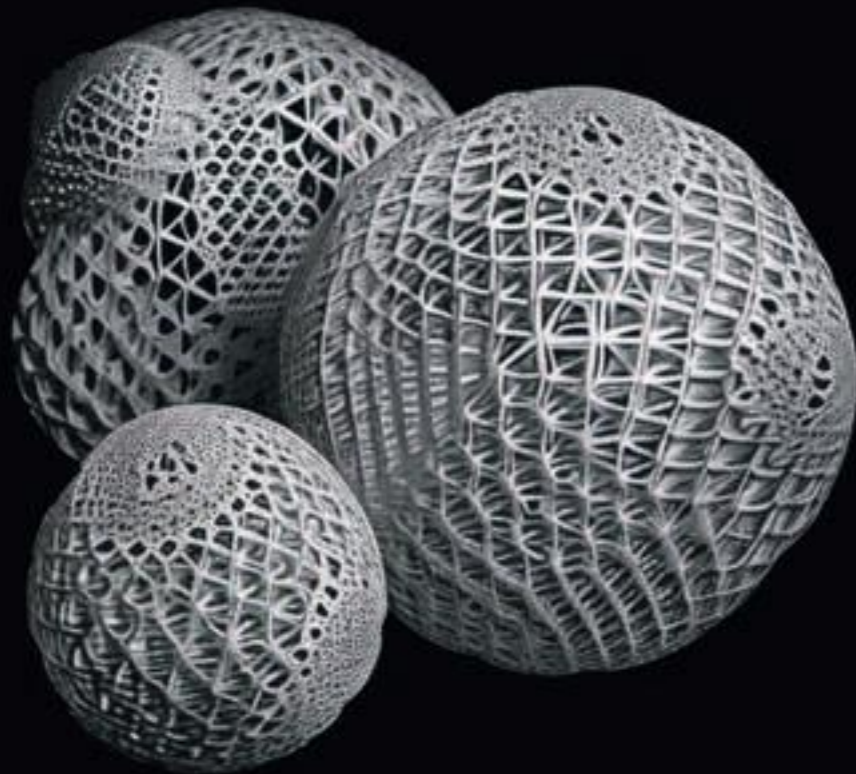


+ AI DESIGN
+ MIDJOURNEY

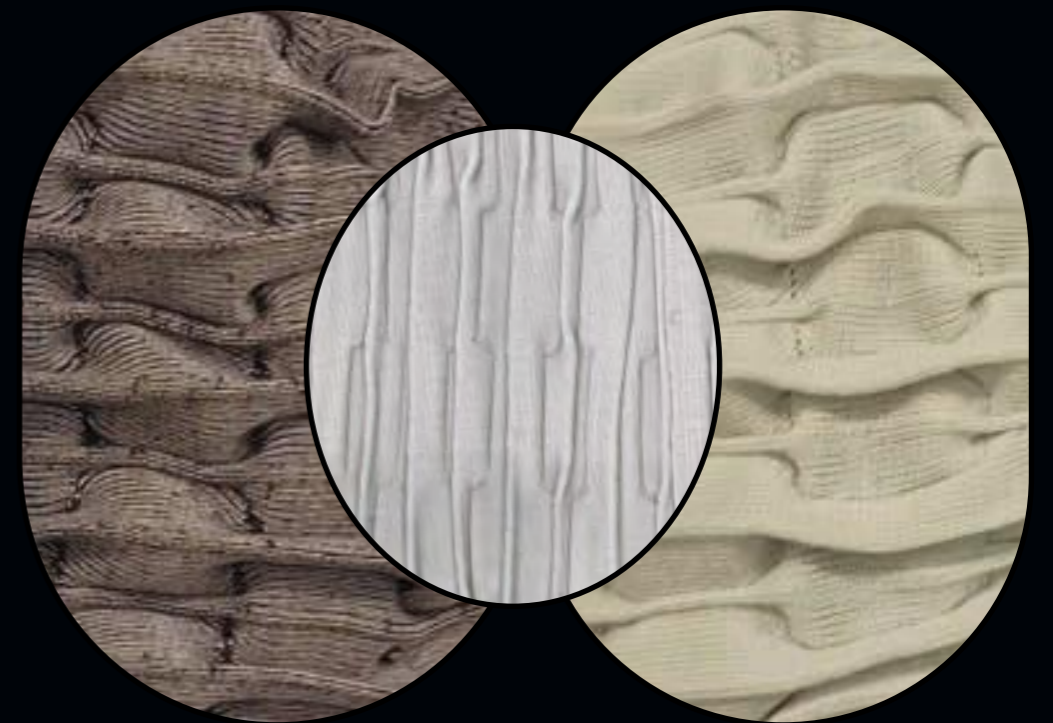


I DID SOME QUICK ITERATIONS OF ORGANIC STYLE PATTERNS IN MID-JOURNEY.

THE EXPLORATION OF THESE DIGITAL REALMS INSPIRED ME TO TRANSLATE THEIR VISUAL QUALITIES INTO STITCH PATTERNS AND KNITTING TECHNIQUES. THIS FUSION OF DIGITAL AND TACTILE REALMS ALLOWED ME TO CREATE UNIQUE AND CAPTIVATING KNITTED PIECES



Big bark removed from
last year.



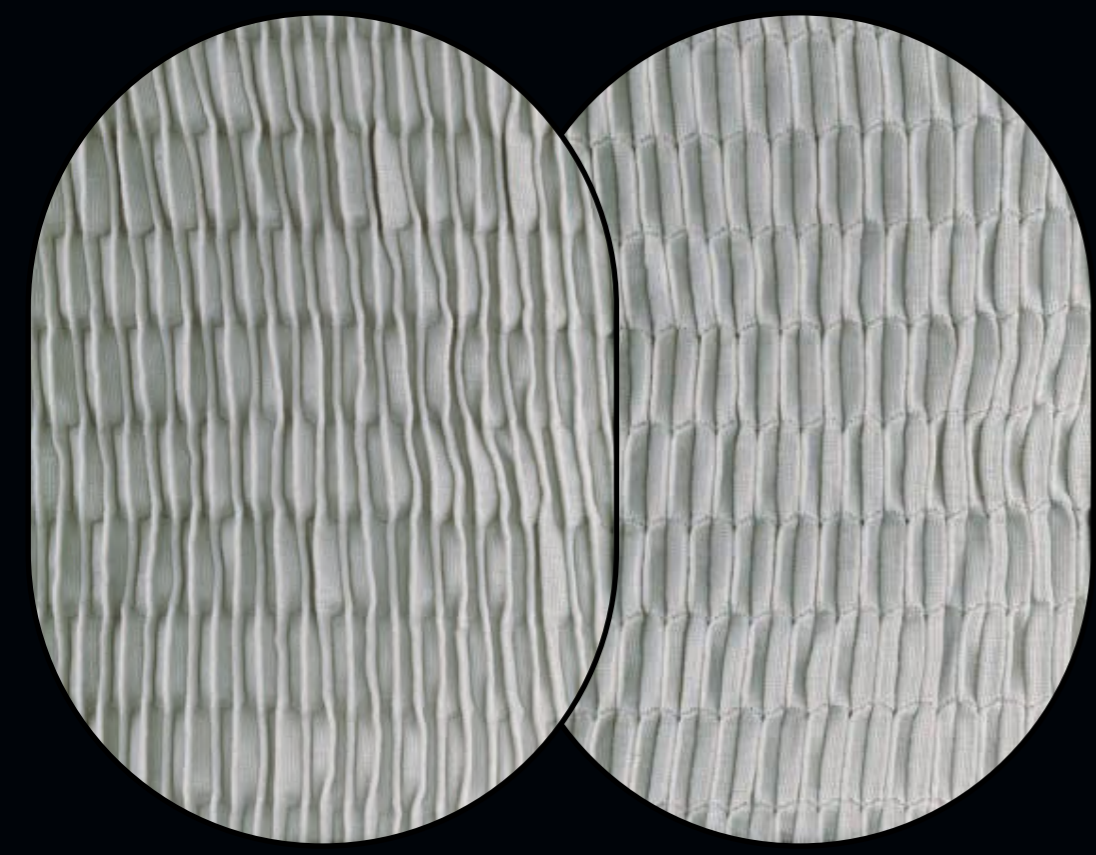
Alternate Geo-Plant.
 To create in white. Plating
 • A# New plant - trial + if well A2 for print
 • A#3 Shallow to full depth pleat to shallow

Wool - insulation
 - try find another

- Plat DIG. 999 - 1st Sample - few minutes to knit
- Plat DIG. 998 - large Sample - 50 minutes
- Plat DIG. Close - Condensed pleats - 997

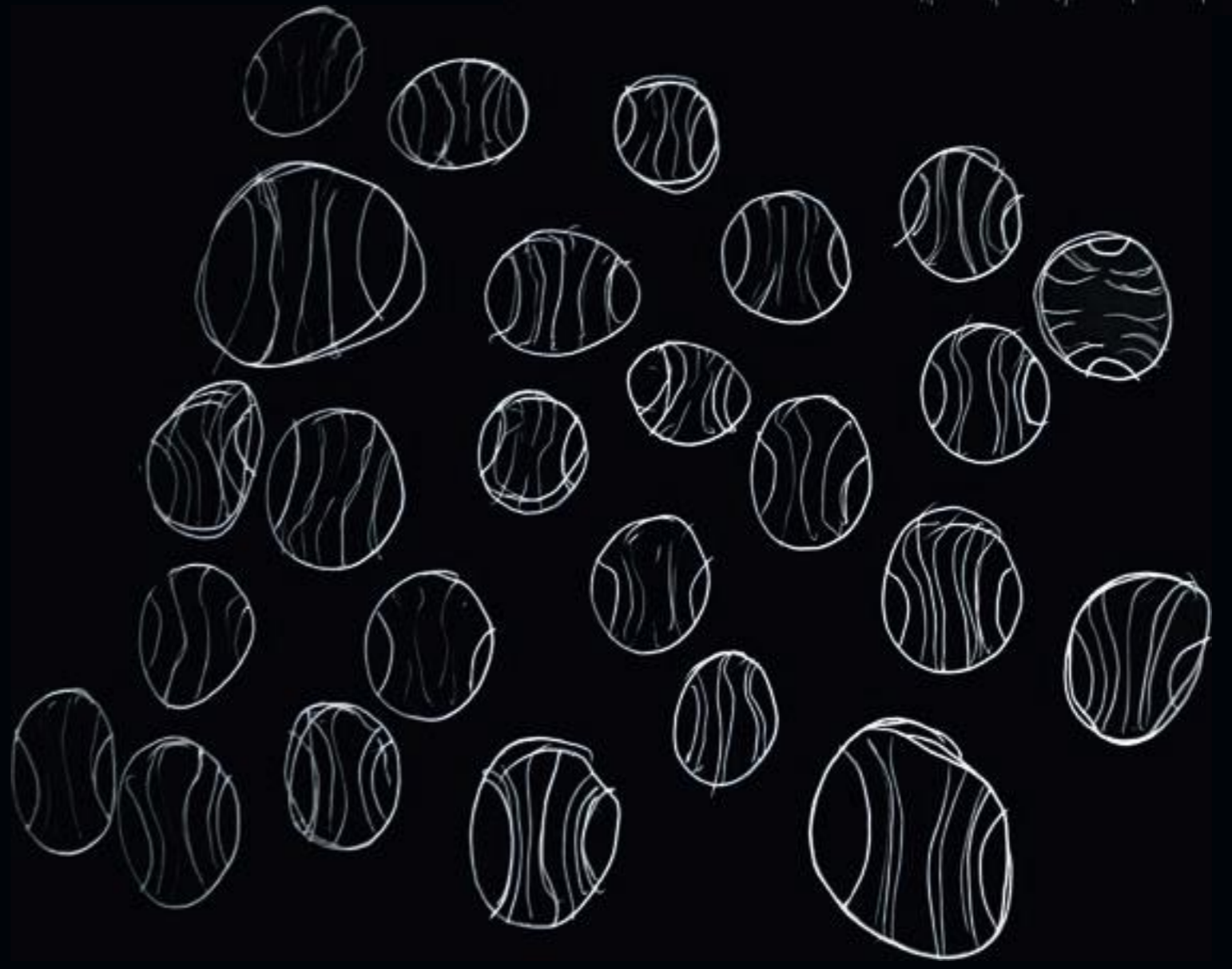
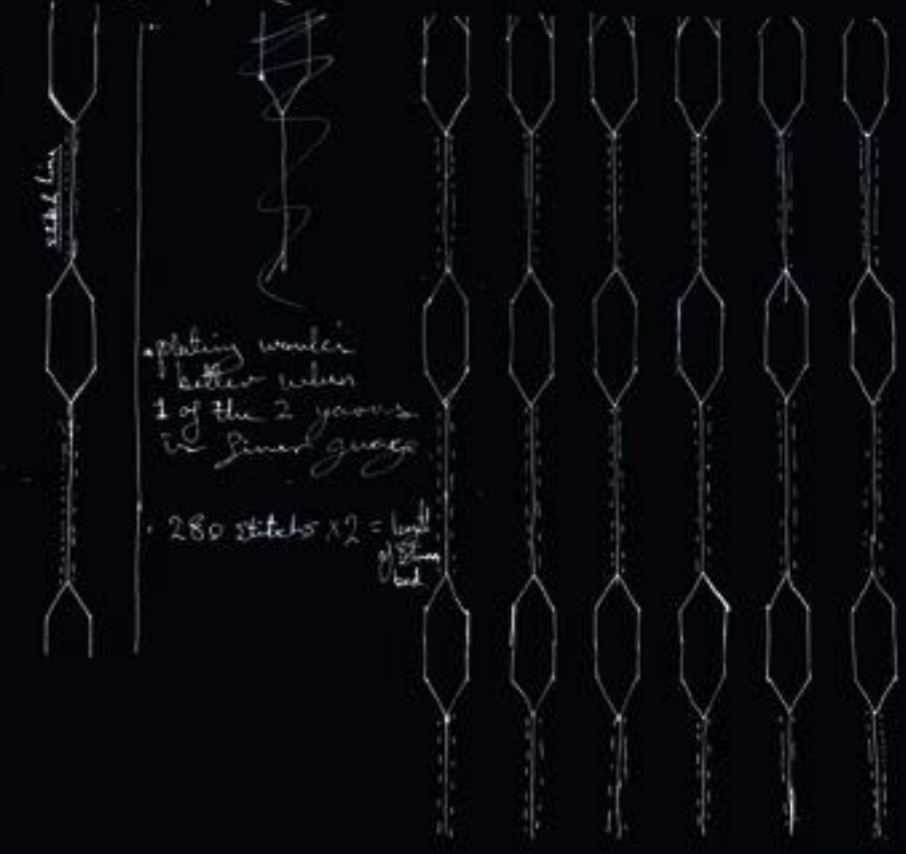


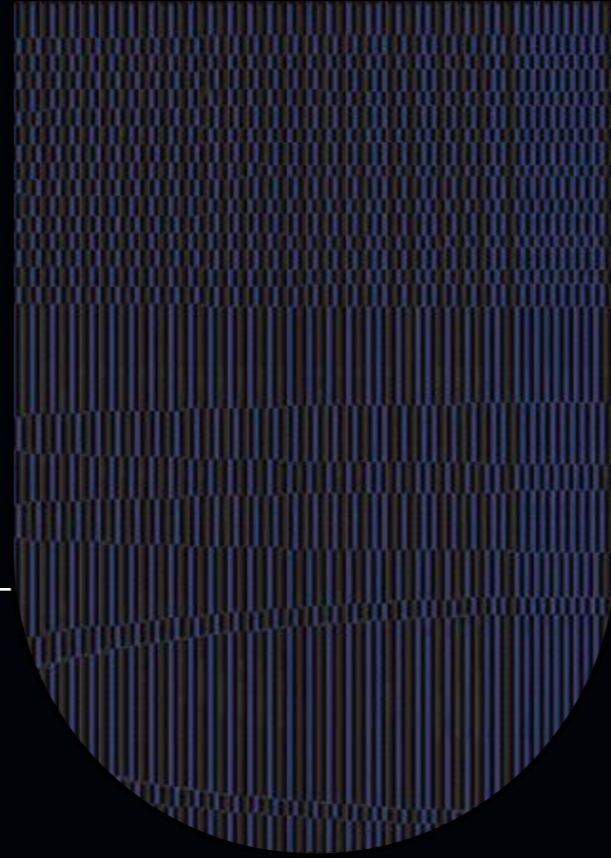
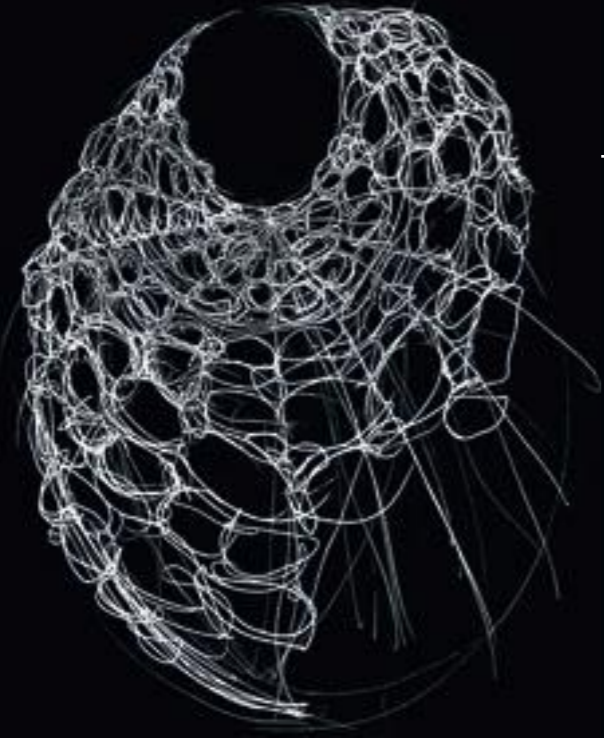
- Samples:
- plating - double thickness
- Single thickness



+ THESE ARE FRONT AND BACK OF THE SAME PIECE RESEMBLING BONE STRUCTURE.

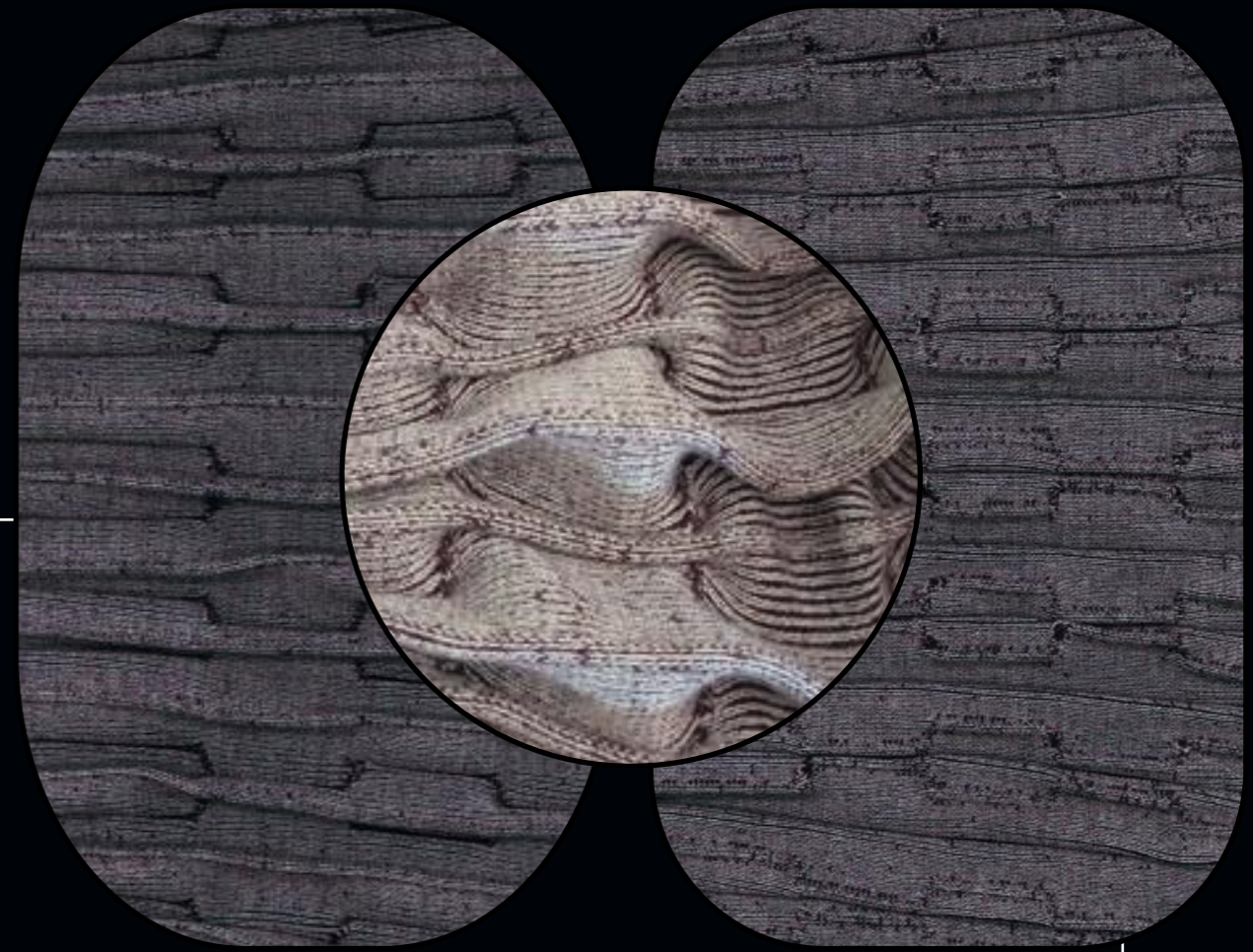
Alternate Geo-Plant





+ THE SAMPLES WERE CREATED ON THE SHIMA. THE DARKER SAMPLES ARE MADE USING THE PLATING TECHNIQUE.

THIS DESIGN CAME FROM VARIOUS SAMPLING SESSIONS OVER THE PAST TERM.



+ MY AIM WAS TO CREATE AN ITERATION OF MY SMOCKED SAMPLES I CREATED AT THE BEGINNING OF THE YEAR.

I BELIEVE THESE NEW ITERATIONS WERE A SUCCESS, CREATING A NEW GEOMETRIC FORM THAT WHEN SEWED, CREATED A RIGID FORM THAT WHEN CONTORTED CREATED NEW SHAPES AND TEXTURE.



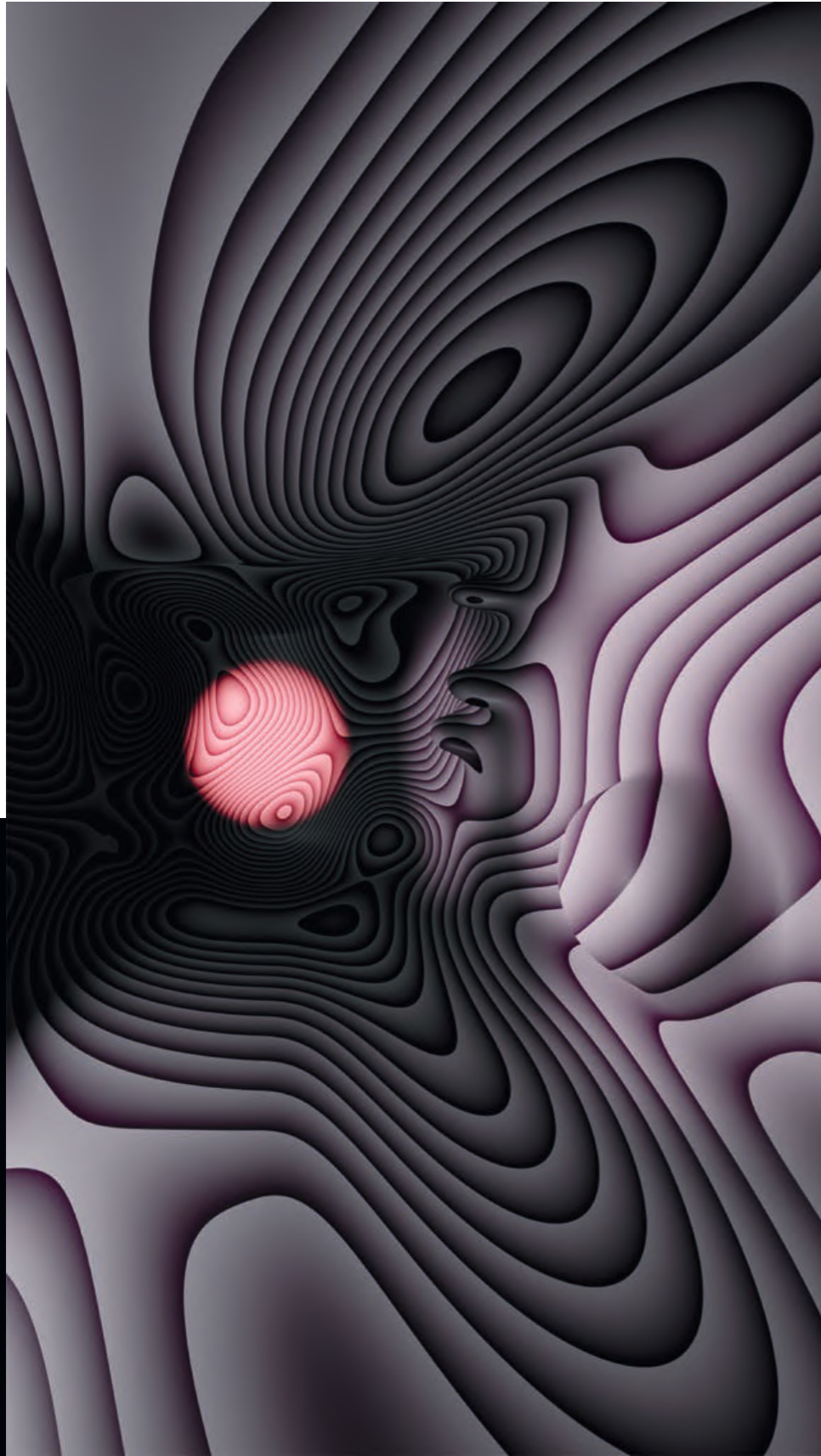
+ THE TWO CIRCULAR SKETCHES ARE BRIEF IDEAS OF HOW THE FINAL OUTCOME MAY LOOK. THEY WOULD BE ON AN EXTREMELY LARGE SCALE.

SPACE++ IS A CONCEPTUAL EVENT CENTERED AROUND THE COMBINATION OF LIGHT AND SOUND. IT AIMS TO PROVIDE A SENSORY EXPERIENCE AND FOSTER A SENSE OF COMMUNITY AND CULTURE AMONG ITS PARTICIPANTS.

TO ACHIEVE THIS, I HAVE UTILIZED MODULAR DESIGNED AND TESTED DISCS MADE FROM A RIBBED KNIT MATERIAL, WHICH I HAD PREVIOUSLY DESIGNED IN THE COURSE OF THIS PROJECT. THESE DISCS CAN BE CONNECTED TOGETHER IN INFINITE COMBINATIONS, RESULTING IN SEEMINGLY LIMITLESS PATTERNS. BY IMPLEMENTING PROJECTION MAPPING, I AM ABLE TO ALTER THE SHAPE AND TEXTURE OF THE FABRIC, GIVING IT A DUAL IDENTITY.

IN DEVELOPING MY PROJECT, I HAVE DRAWN INSPIRATION FROM VARIOUS STRUCTURES AND INSTALLATIONS TO EXPLORE AESTHETICS AND DETERMINE THE OPTIMAL PLACEMENT OF THE OBJECT.





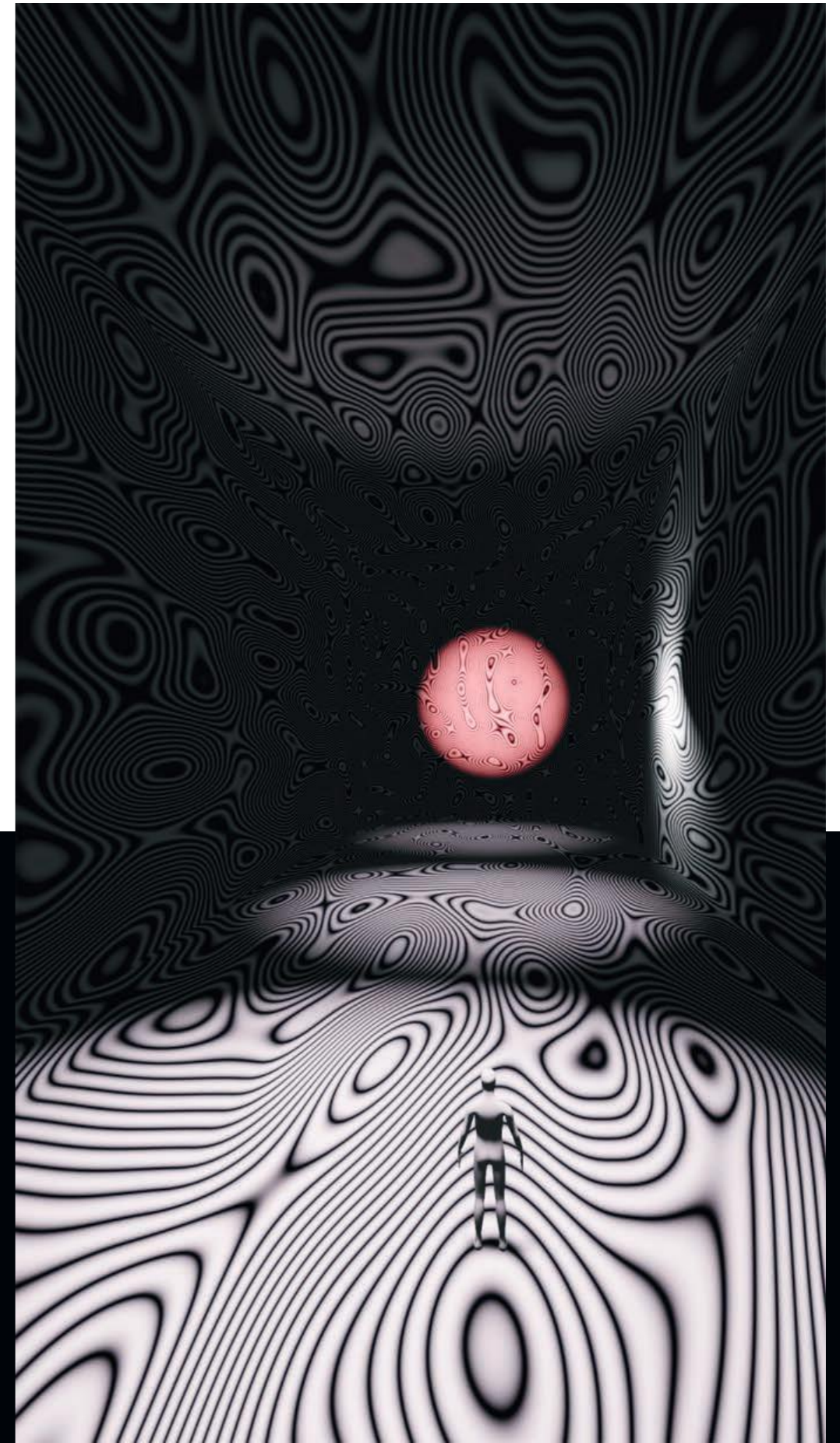
THESE SNAPSHOTS ARE TAKEN FROM DIGITAL MODELS IN
BLENDER, THAT DEMONSTRATE THE
SCALE AND ATTITUDE OF THE EXPERIENCES.
THE COLOUR WAYS WENT TO ONTO INSPIRE MY FINAL KNIT.



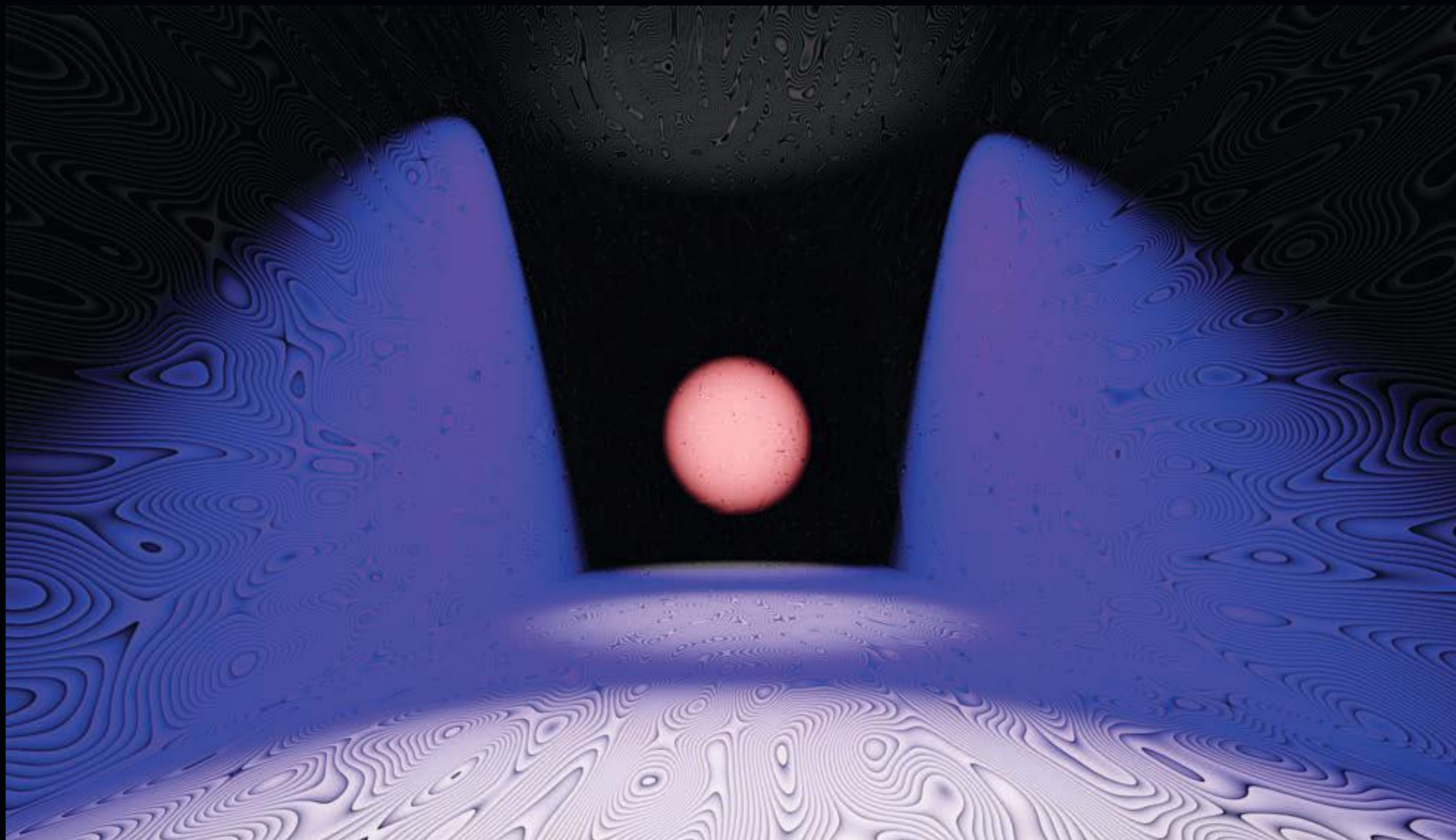
+ SCALE, SOUND AND TEXTURE, WHERE DOES
THIS BRING US IN THE SPACE ?

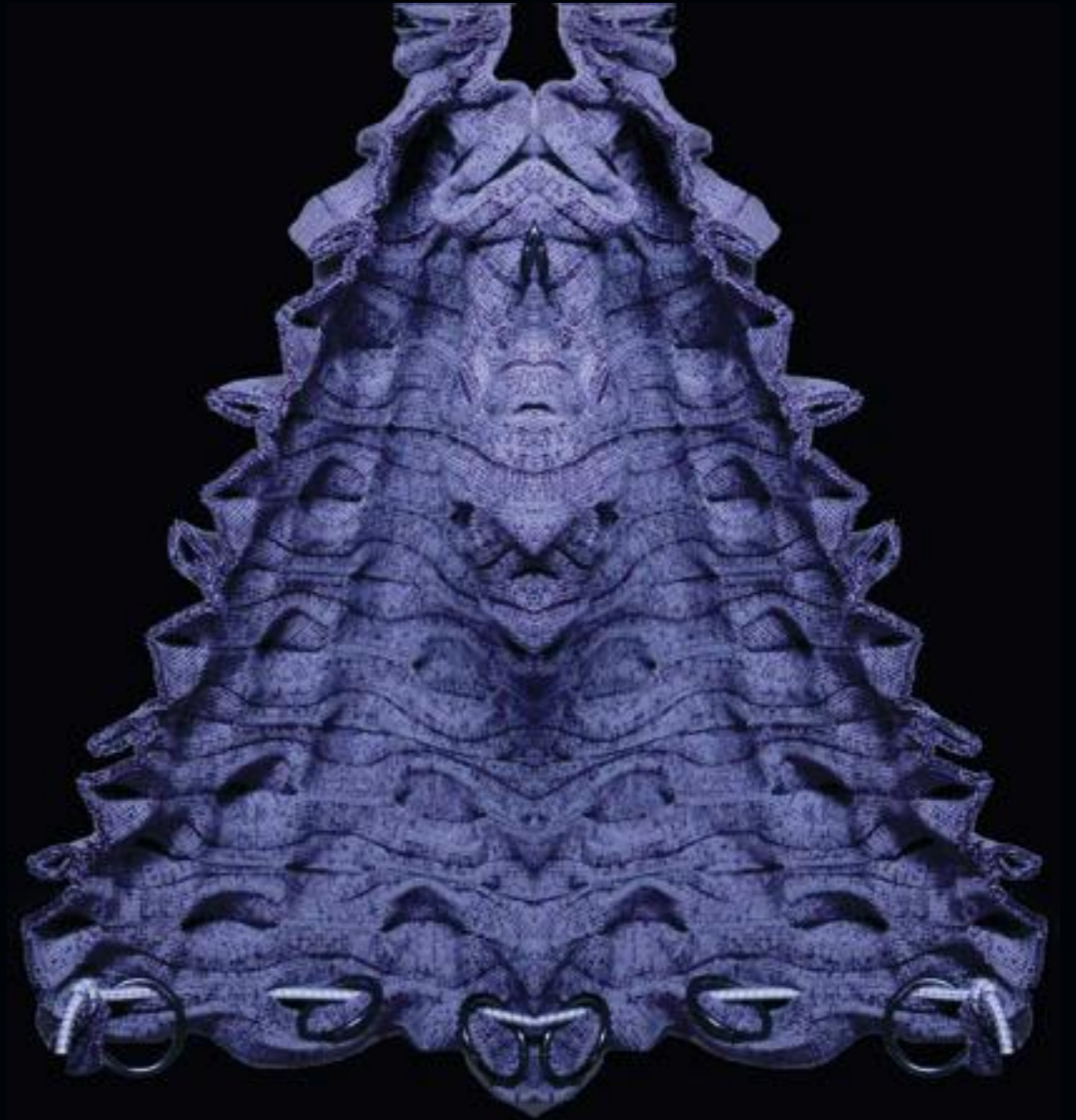
Thermochromic
wallpaper that
changes colour
when the light
switches are
turned on.

The colours gradually
fade into each other
in a varied circuit.



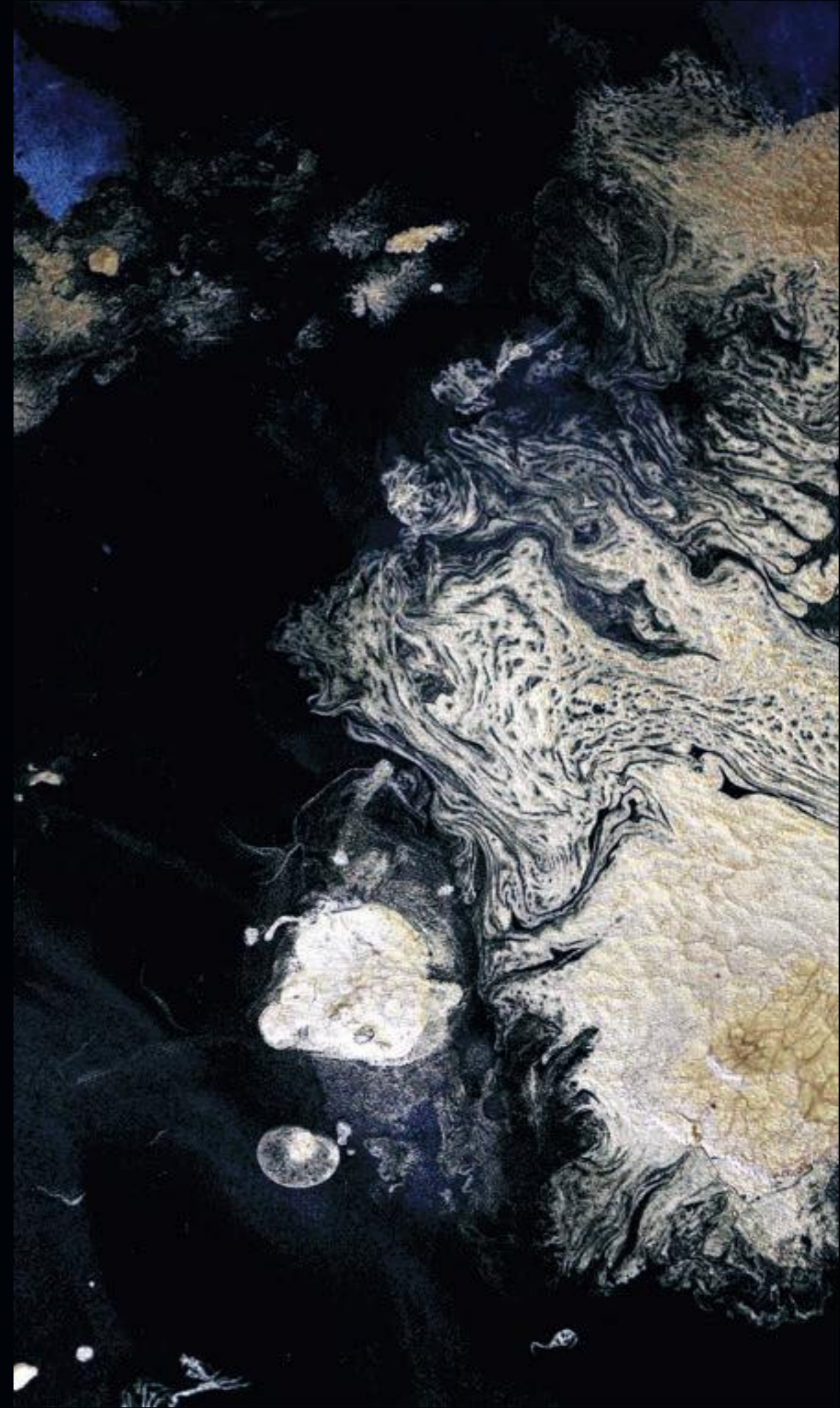
Shadow Play 1

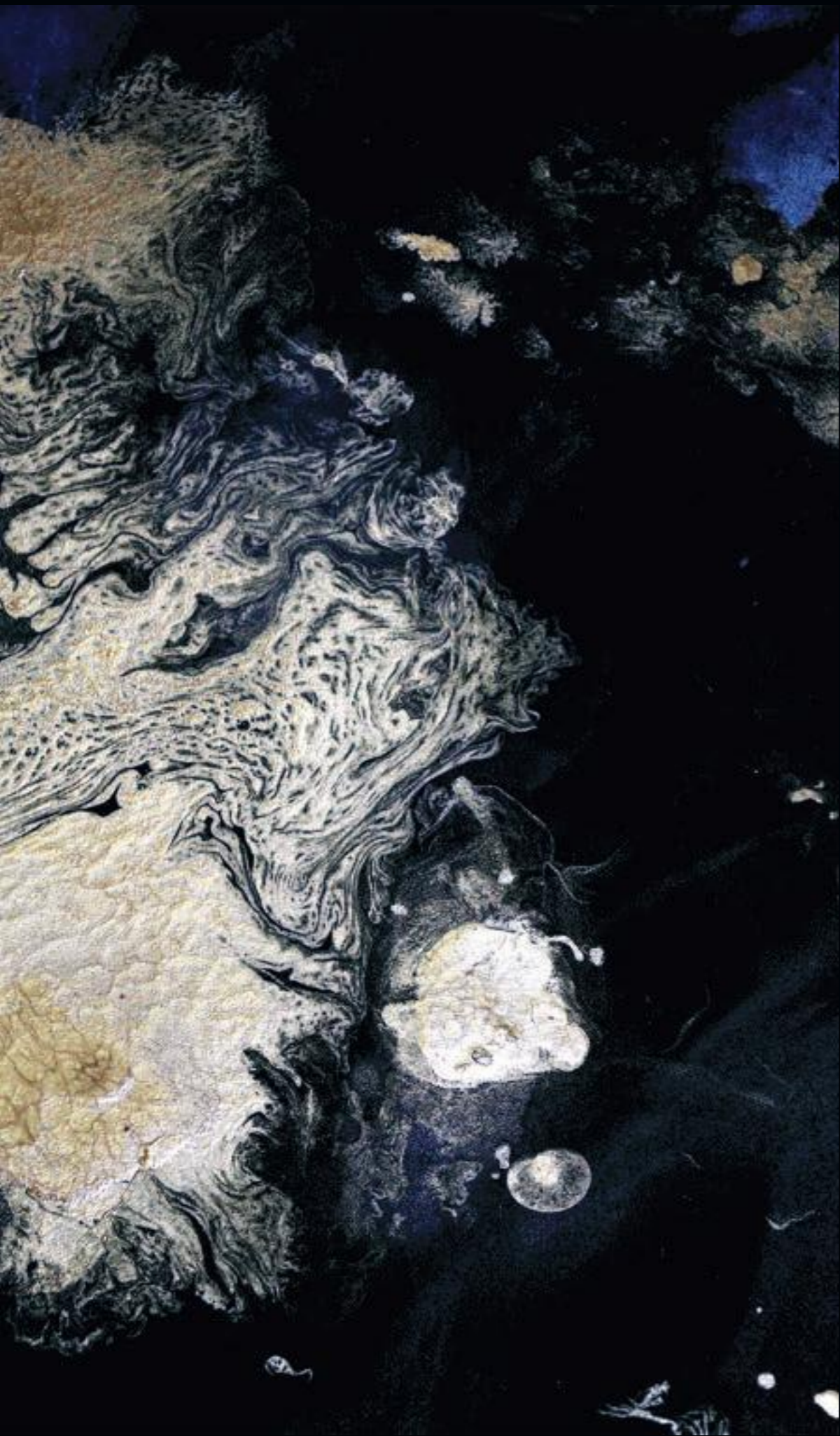




M.T.R.R.O.R. M.T.R.R.O.R.
N.A.B.O.B. N.A.B.O.B.

THE ACRYLIC MARBLING TECHNIQUE ENABLED ME TO RECREATE THE ORGANIC PATTERNS I OBSERVED IN THE NATURAL WORLD, INVITING VIEWERS TO EMBARK ON A VISUAL JOURNEY THAT MIRRORED THE VISUALS I HAD BEEN DEVELOPING FOR THE PROJECTIONS.





Herbert W. Franke. (1971). "Computergrafik - Computerkunst."



King Fahad National Library in Riyadh by Gerber Architekten

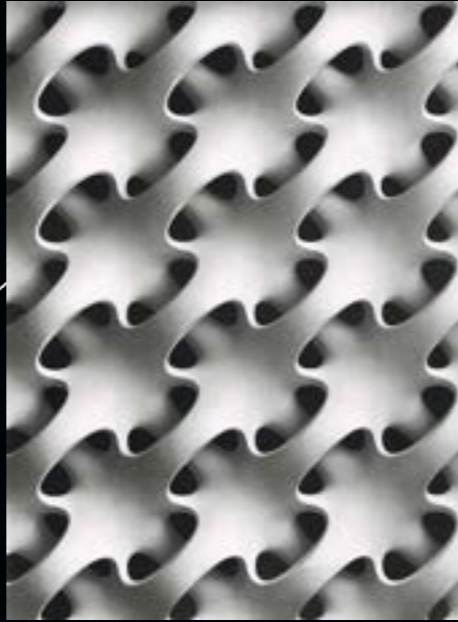




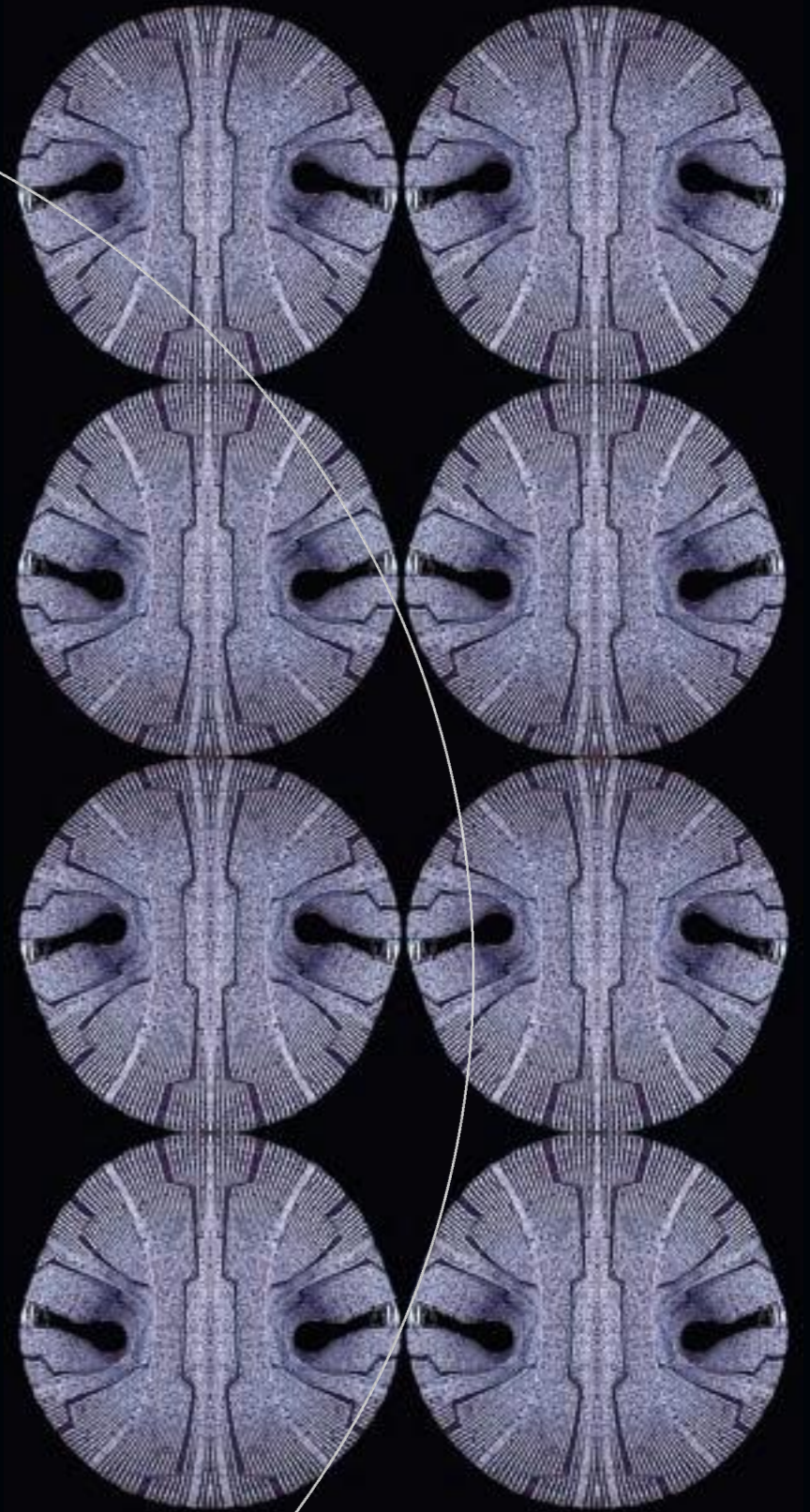
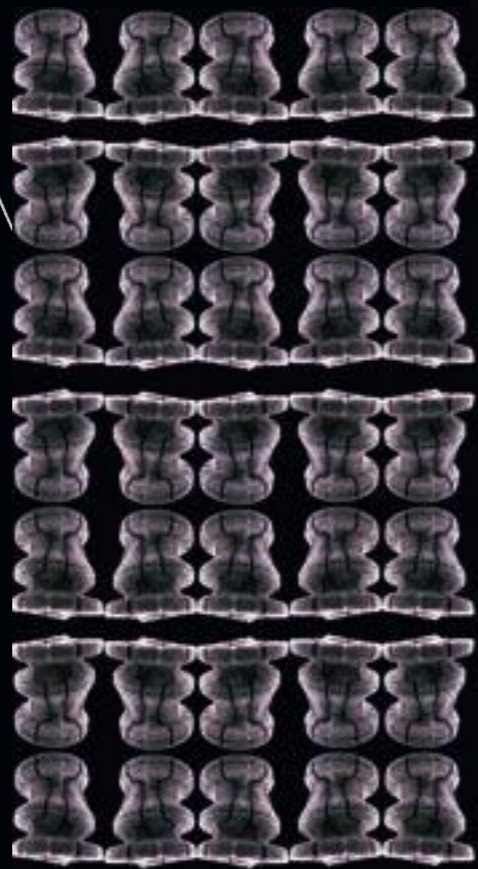
I EMBARKED ON A SERIES OF EXPERIMENTS THAT INVOLVED INCORPORATING BONING INTO MY DESIGNED KNIT, RESULTING IN THE CREATION OF ORGANIC SHAPES. THIS INNOVATIVE APPROACH ALLOWED ME TO PUSH THE BOUNDARIES OF TRADITIONAL KNITTING TECHNIQUES AND EXPLORE NEW POSSIBILITIES FOR SCULPTURAL FORMS.

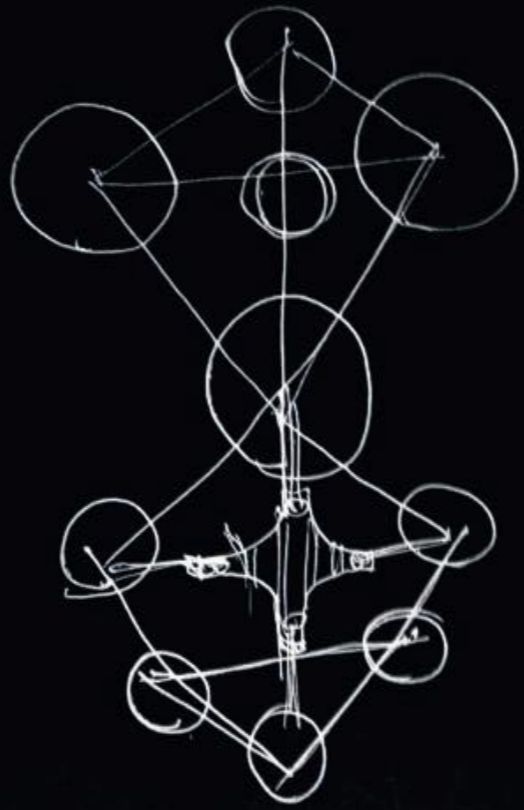
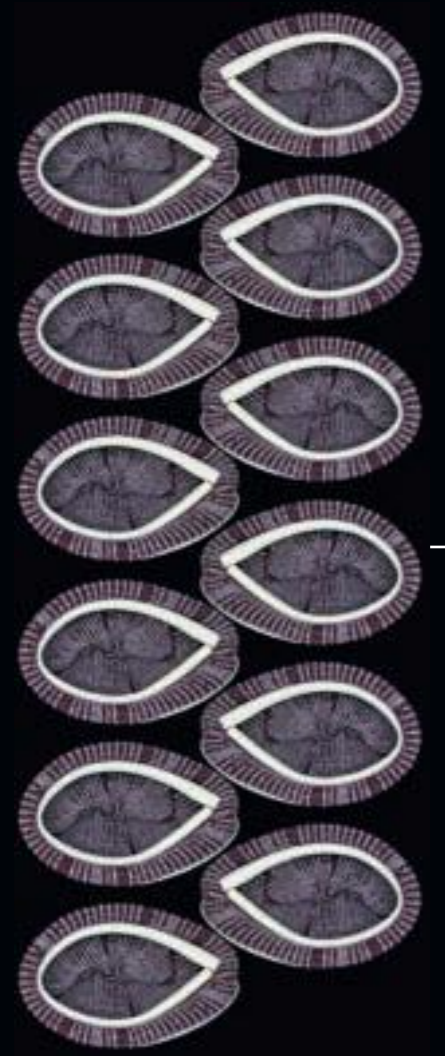
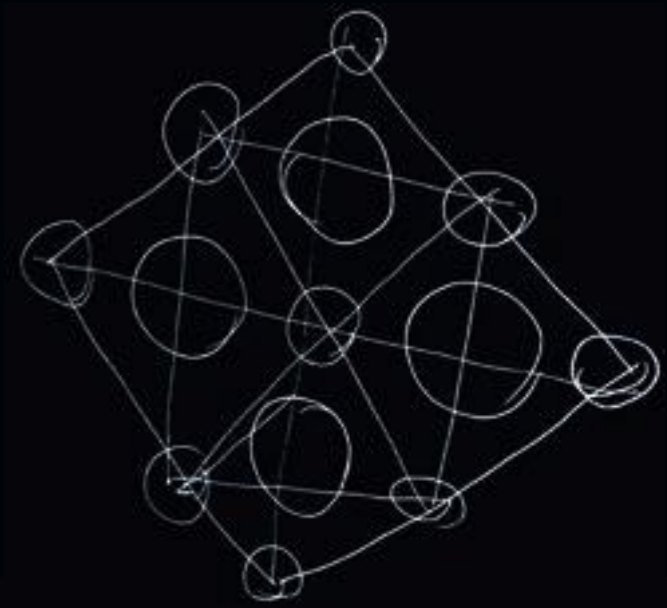


different sized beads on thread from dipping in resin

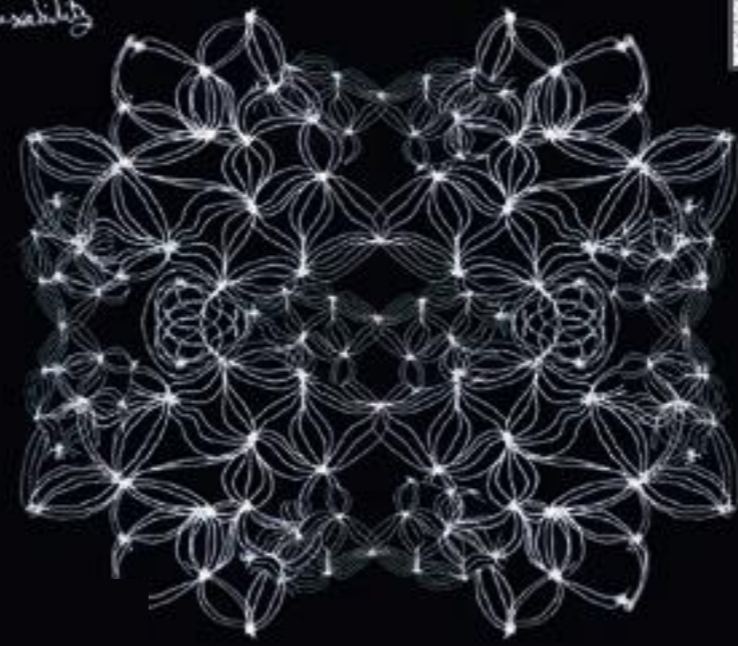


Erwin Hauer Design #2, 1951

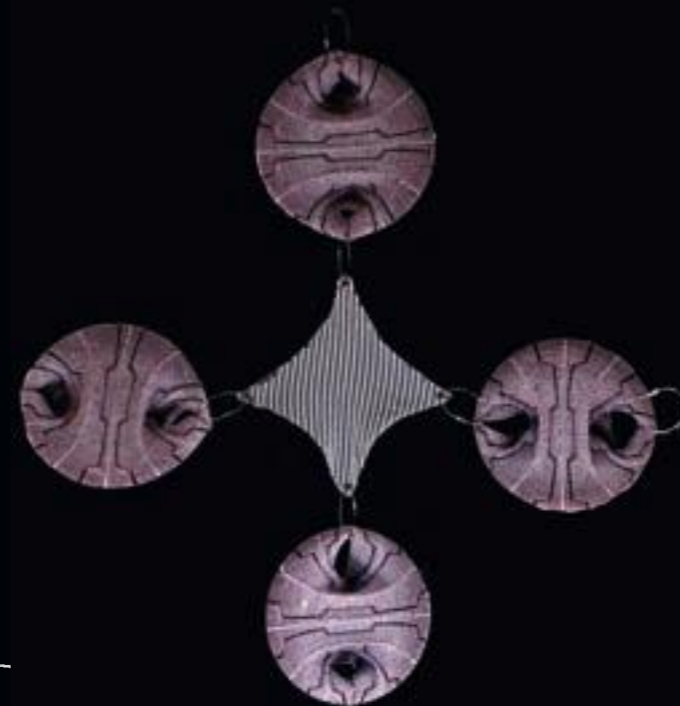




Feasibility

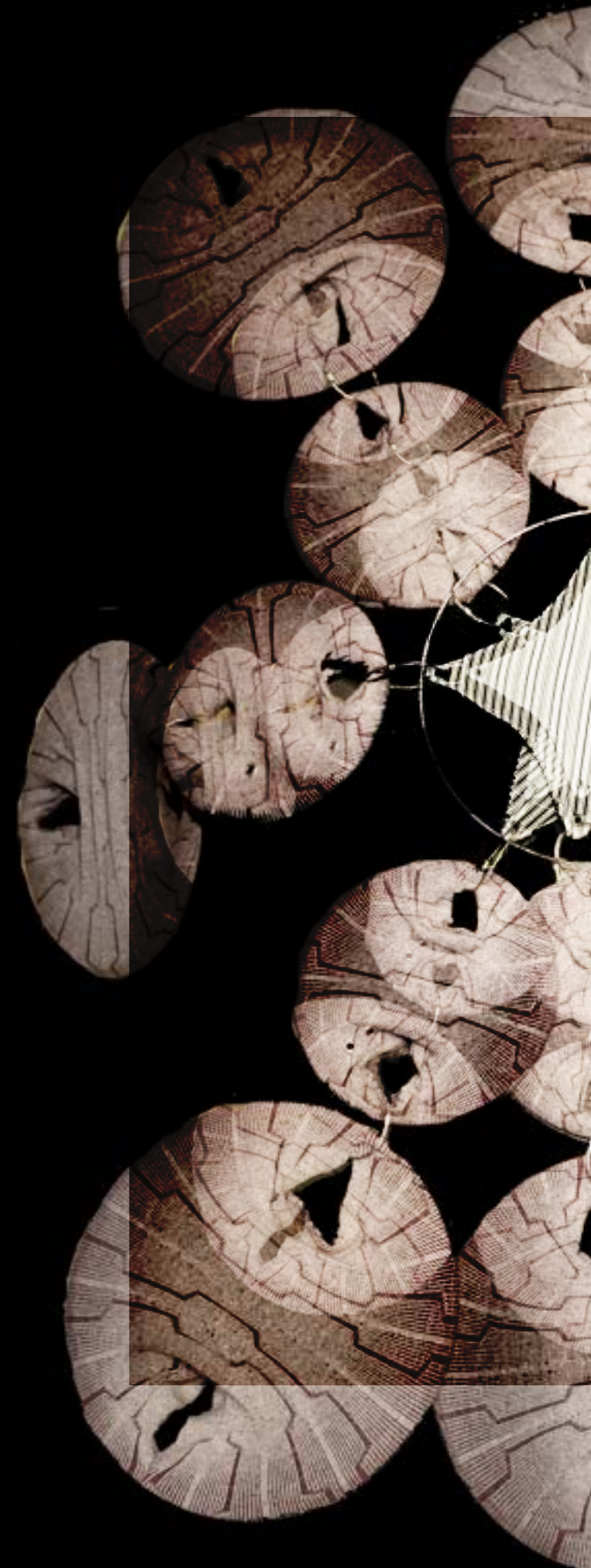
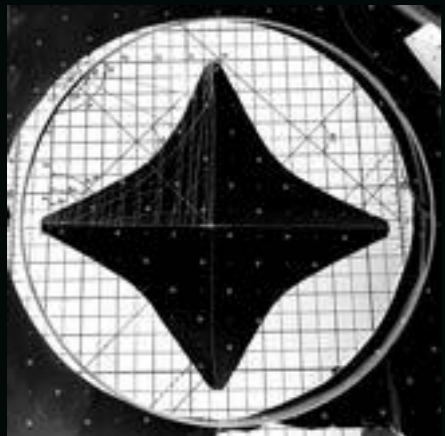
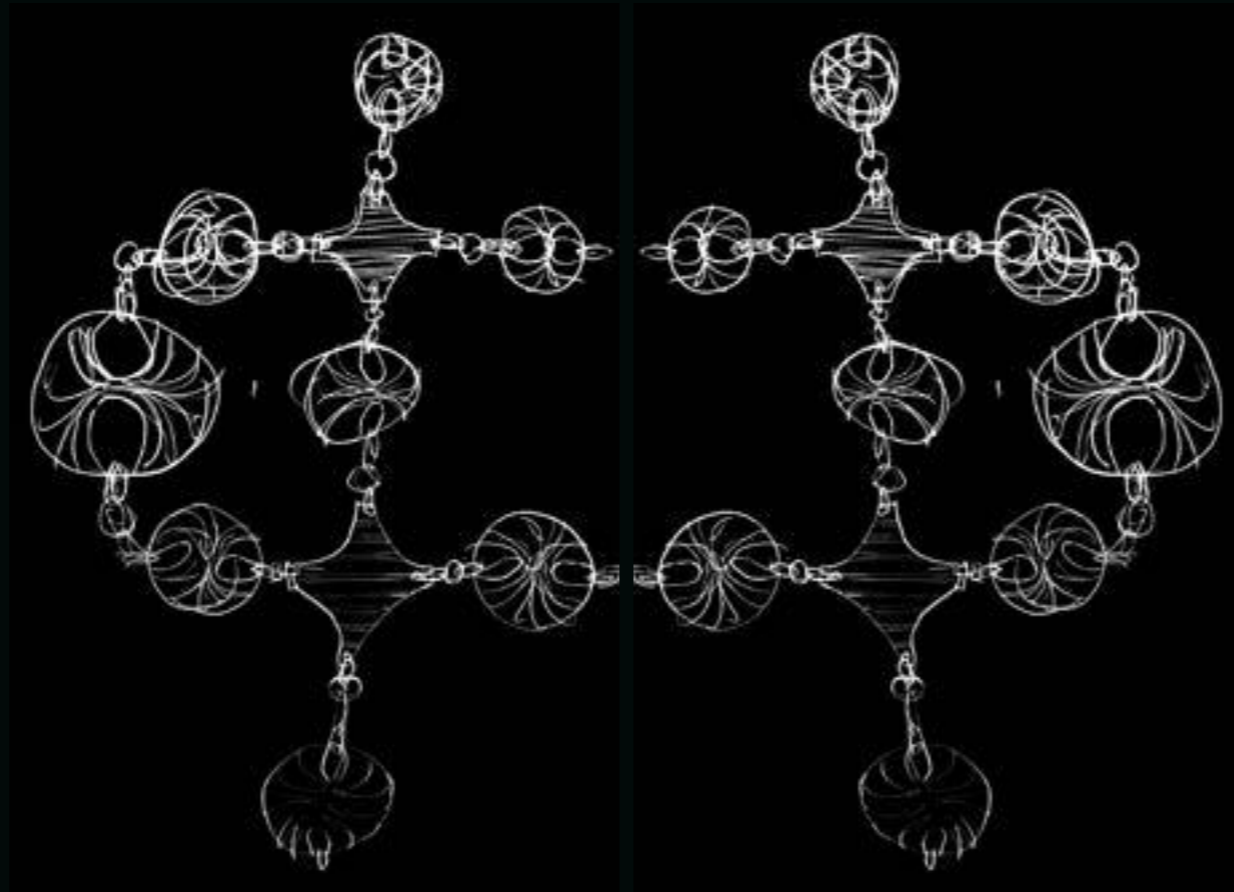


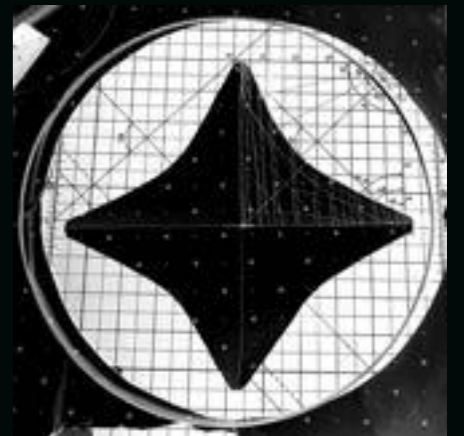
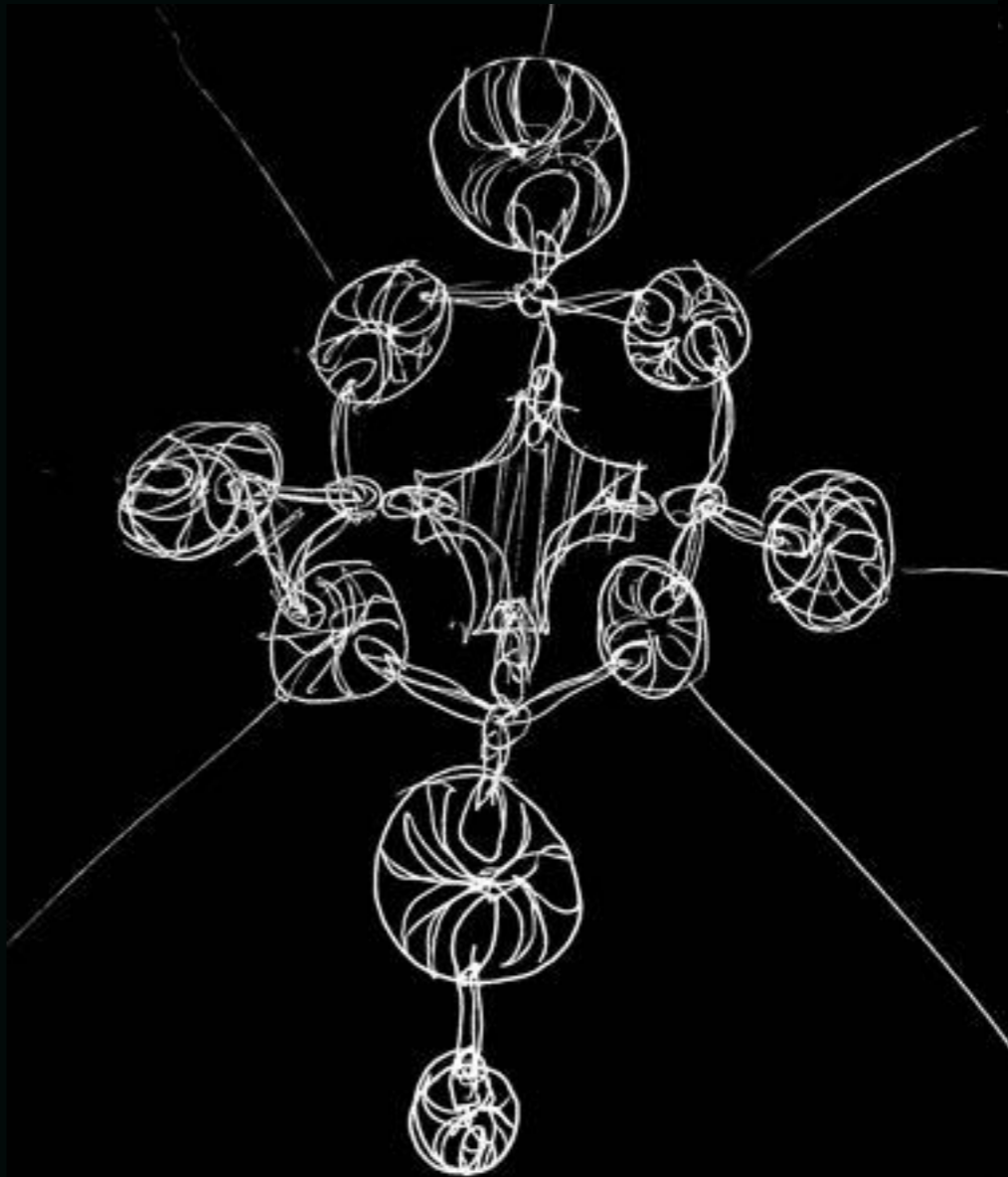
BY INTEGRATING BONING, WHICH PROVIDES STRUCTURAL SUPPORT, INTO MY KNIT DESIGNS, I WAS ABLE TO MANIPULATE THE FABRIC AND GIVE IT A THREE-DIMENSIONAL QUALITY. THE COMBINATION OF THE FLEXIBLE KNIT AND THE RIGID BONING CREATED A DYNAMIC INTERPLAY BETWEEN ORGANIC AND STRUCTURED ELEMENTS





Menges, A. (2013). The Institute for Computational Design in Stuttgart.






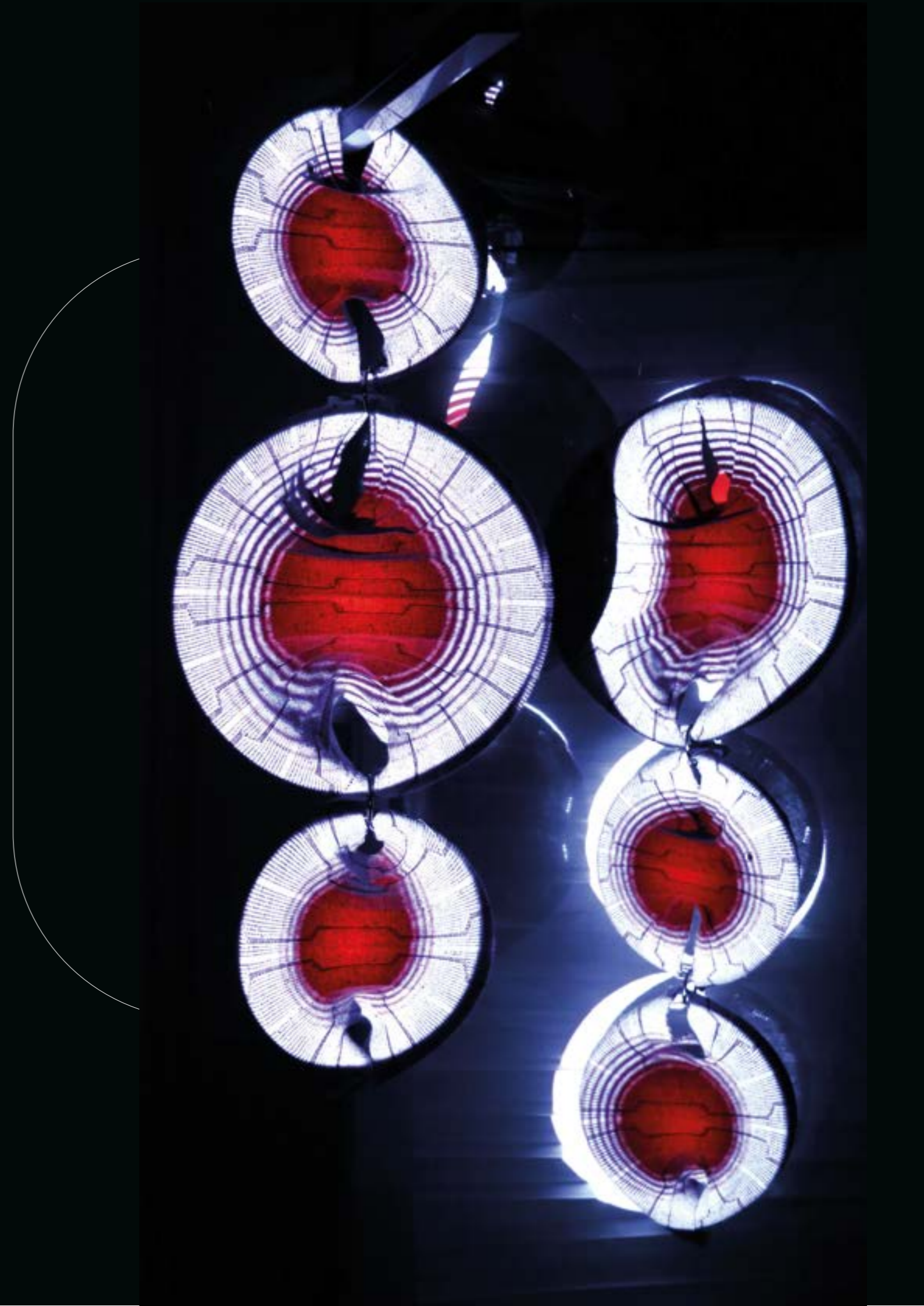
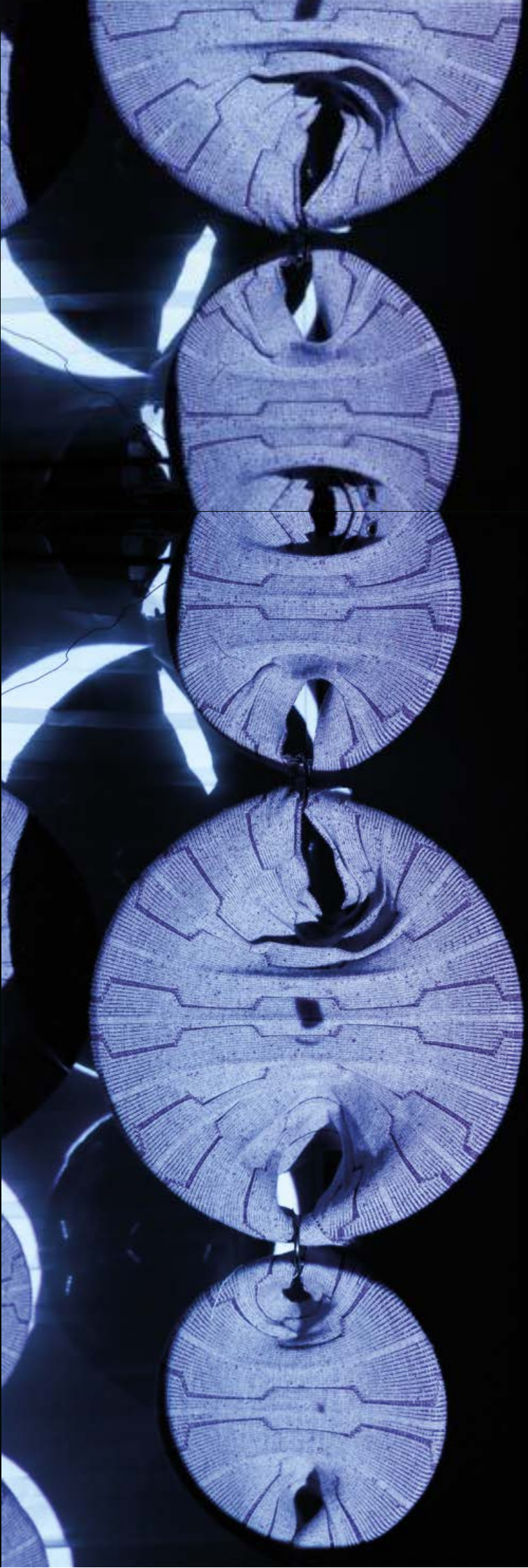
THE SKETCHES ACTED AS A VISUAL DIALOGUE BETWEEN MY IMAGINATION AND THE INHERENT PATTERNS FOUND IN SACRED GEOMETRY. THROUGH CAREFUL OBSERVATION AND INTERPRETATION, I EXTRACTED FUNDAMENTAL GEOMETRIC SHAPES AND RATIOS THAT RESONATED WITH THE ESSENCE OF THE SCULPTURE. THESE SKETCHES BECAME A BLUEPRINT, GUIDING THE FORMATION AND ARRANGEMENT OF THE MODULAR COMPONENTS.



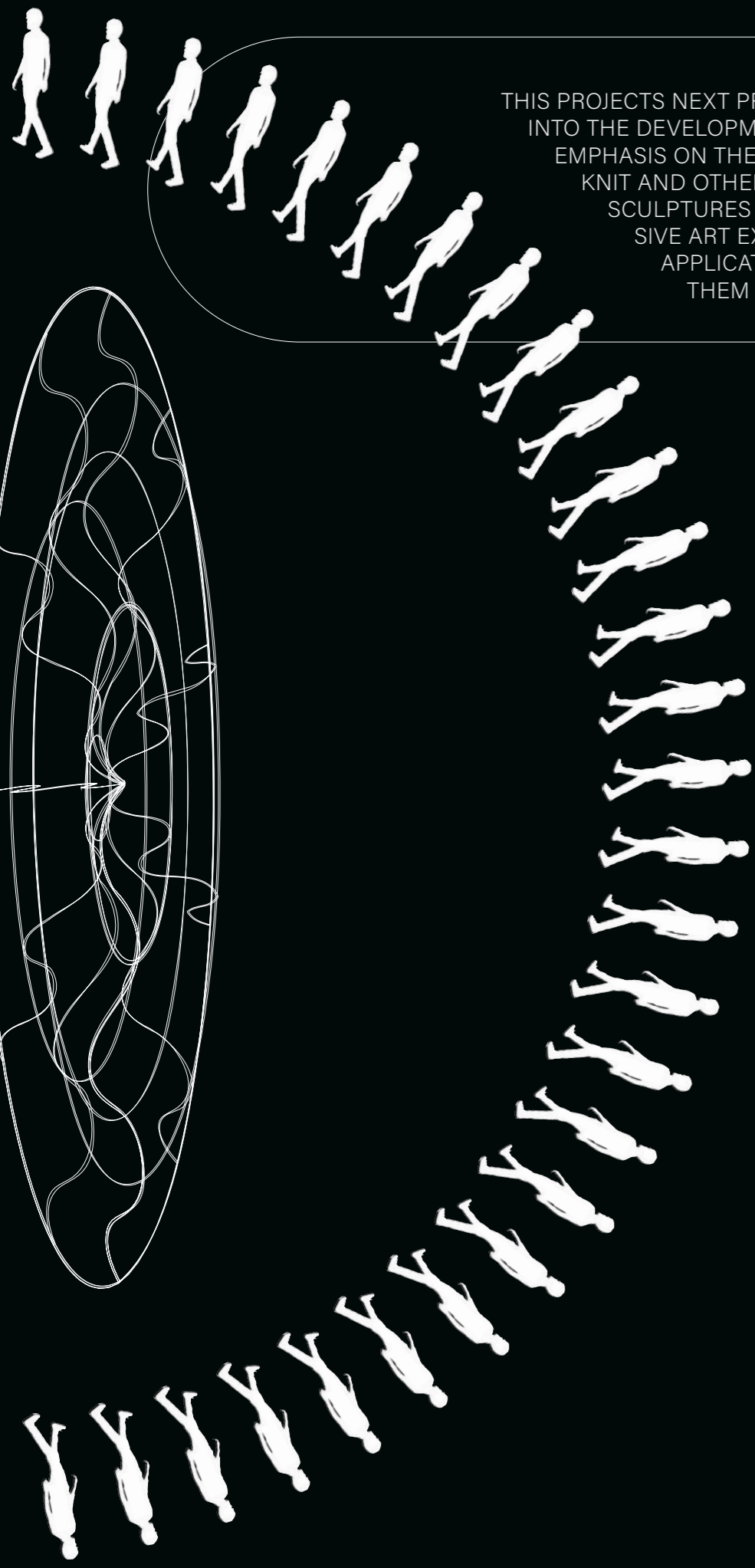
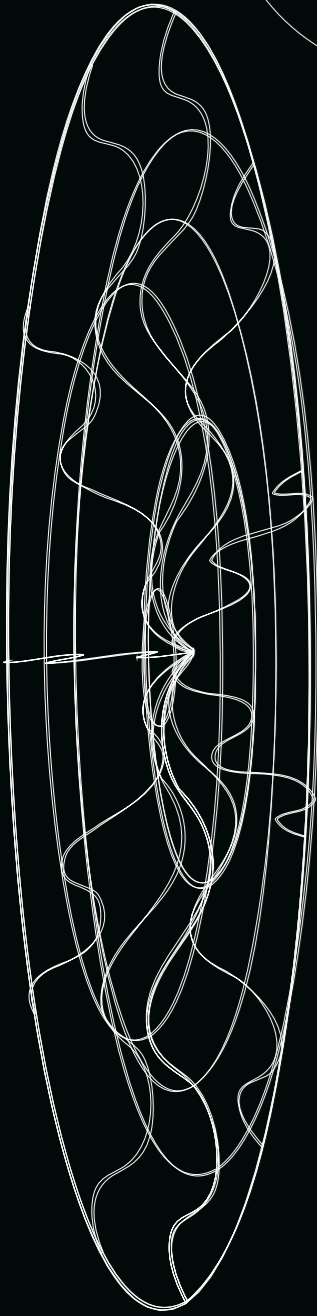
PROJECTION MAPPING ON KNIT FABRICS IS A TECHNIQUE THAT COMBINES THE VISUAL IMPACT OF PROJECTED IMAGERY WITH THE UNIQUE QUALITIES OF KNITTED TEXTILES. BY UTILIZING PROJECTION MAPPING, DESIGNERS AND ARTISTS CAN TRANSFORM THE SURFACE OF KNIT FABRICS INTO DYNAMIC, INTERACTIVE, AND VISUALLY CAPTIVATING DISPLAYS.



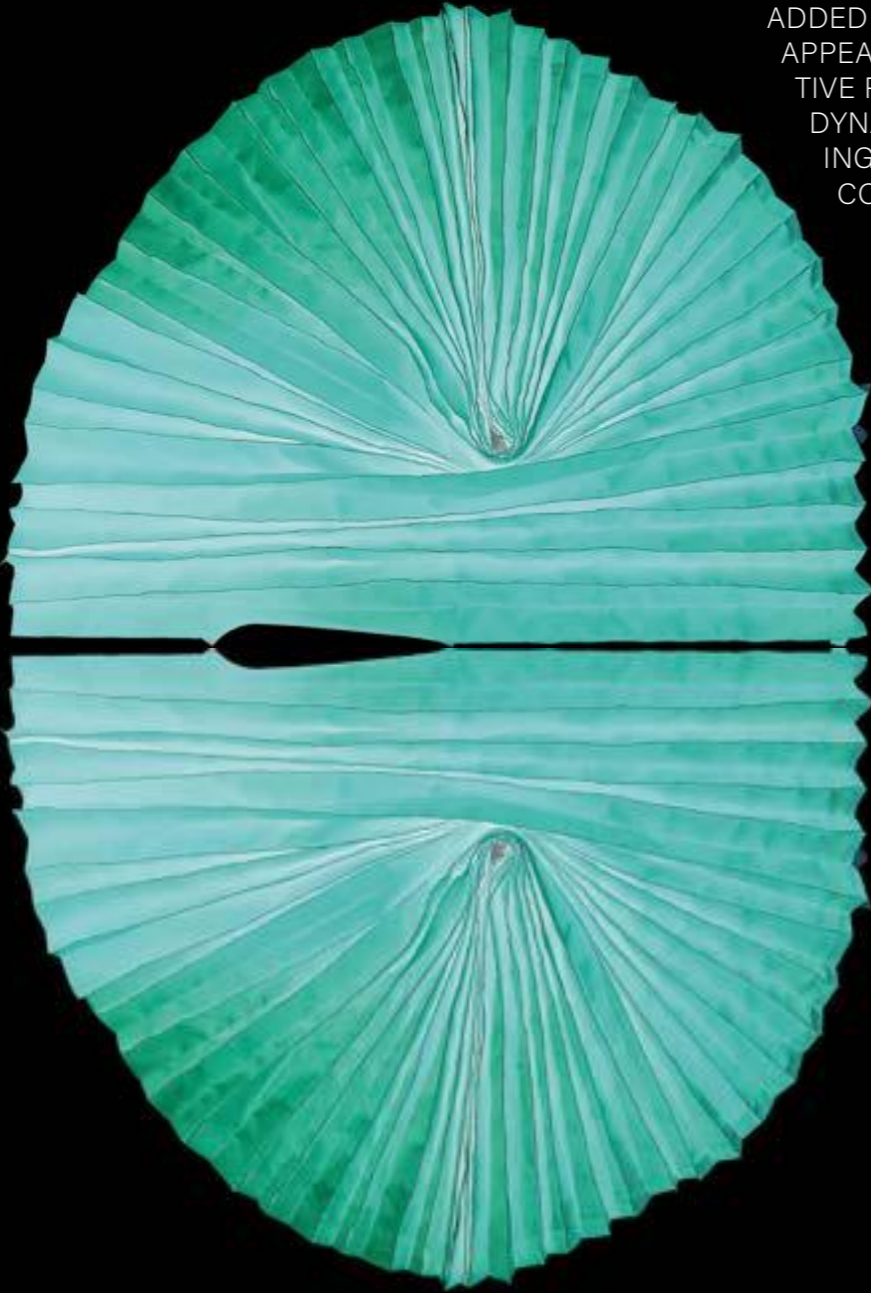
ONE OF THE REMARKABLE ASPECTS OF PROJECTION MAPPING ON KNIT IS ITS ABILITY TO ADAPT TO THE CONTOURS AND TEXTURE OF THE FABRIC. KNITTED FABRICS, WITH THEIR INHERENT FLEXIBILITY AND STRETCH, OFFER AN ORGANIC AND MULTIDIMENSIONAL CANVAS FOR PROJECTION MAPPING. THE INTERPLAY BETWEEN LIGHT AND SHADOW, COUPLED WITH THE INTRICATE PATTERNS CREATED BY THE KNITTED STRUCTURE, ADDS DEPTH AND VISUAL INTEREST TO THE PROJECTED CONTENT.



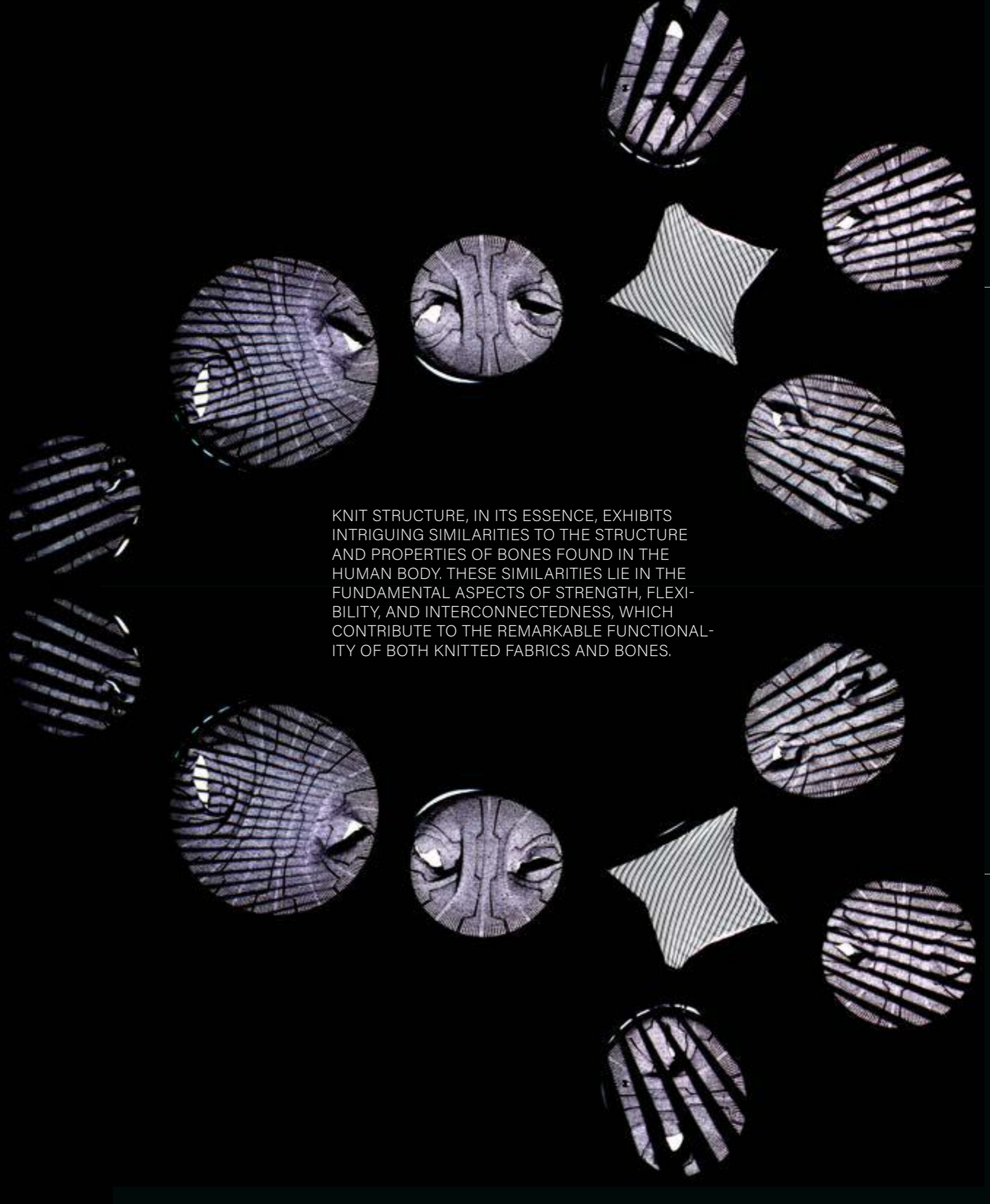
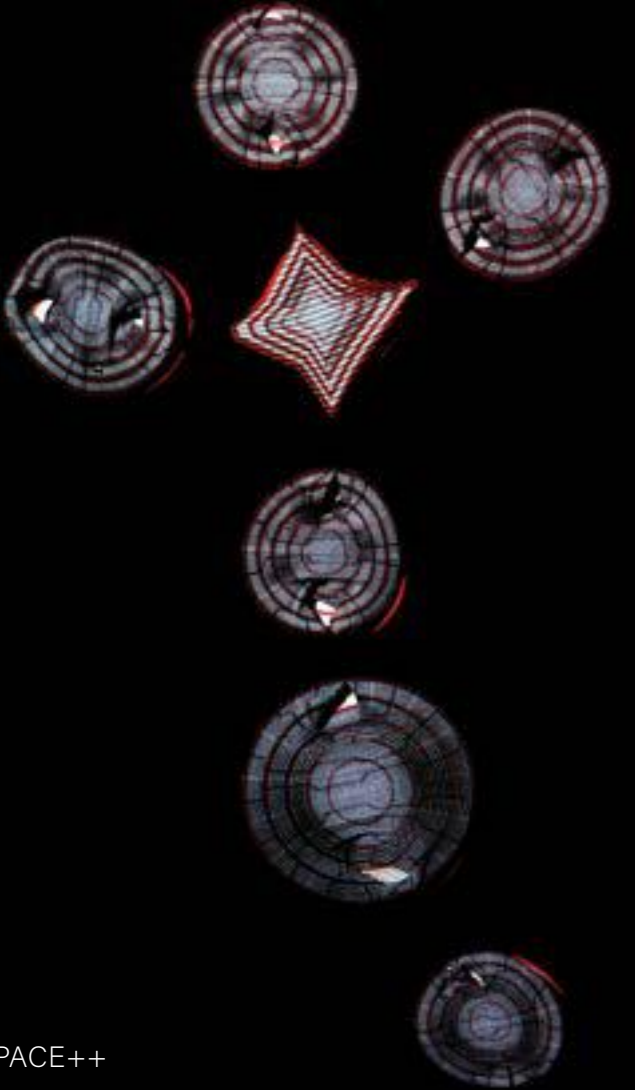
THIS PROJECTS NEXT PROGRESSION INVOLVES DELVING DEEPER INTO THE DEVELOPMENT OF THIS IDEA, WITH A PARTICULAR EMPHASIS ON THE CREATION OF SCULPTURAL WORKS USING KNIT AND OTHER MANIPULATED MATERIALS. THESE UNIQUE SCULPTURES WILL SERVE AS THE CANVAS FOR IMMERSIVE ART EXPERIENCES, FURTHER ENHANCED BY THE APPLICATION OF PROJECTIONS THAT WILL BRING THEM TO LIFE.



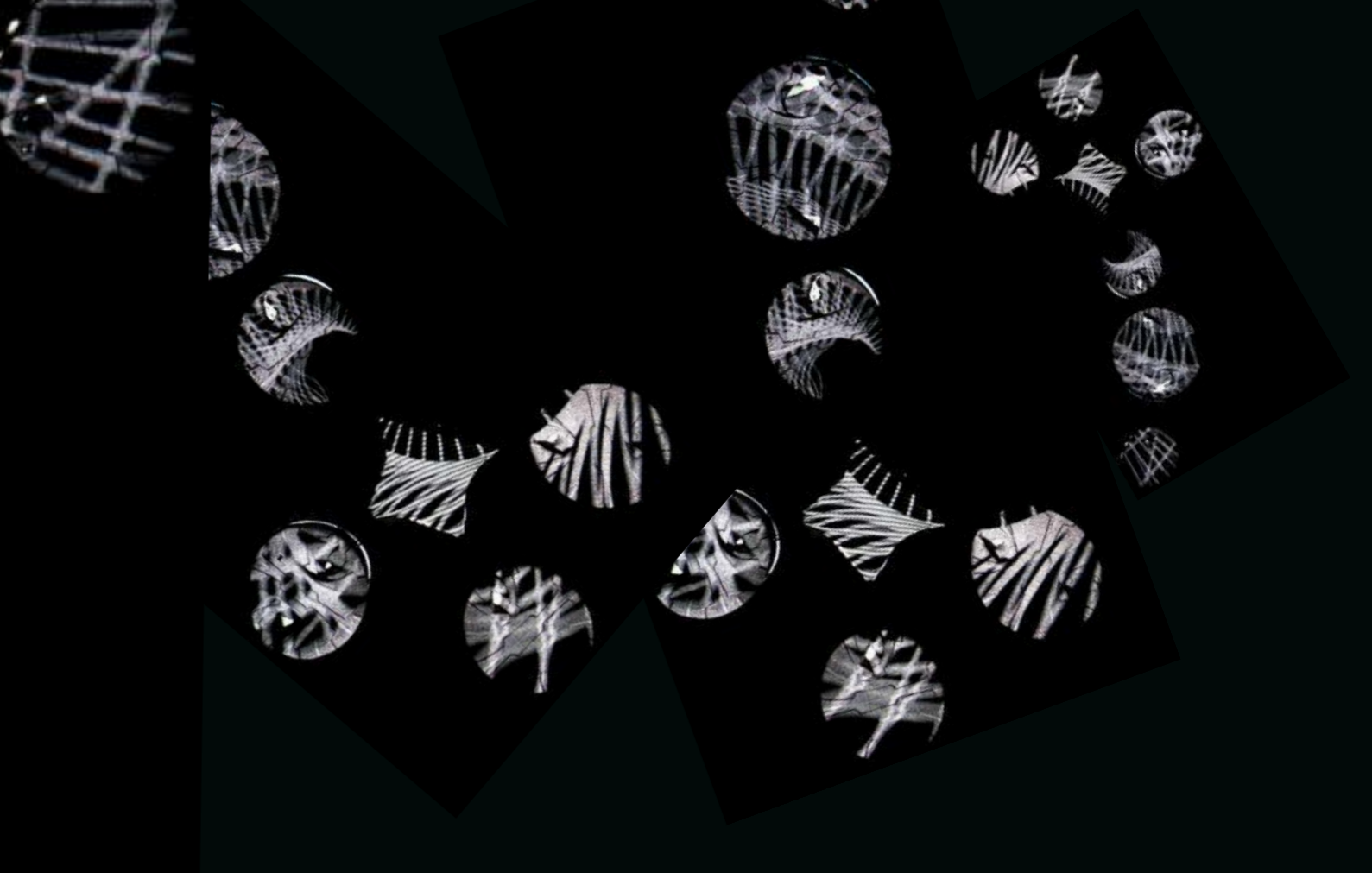
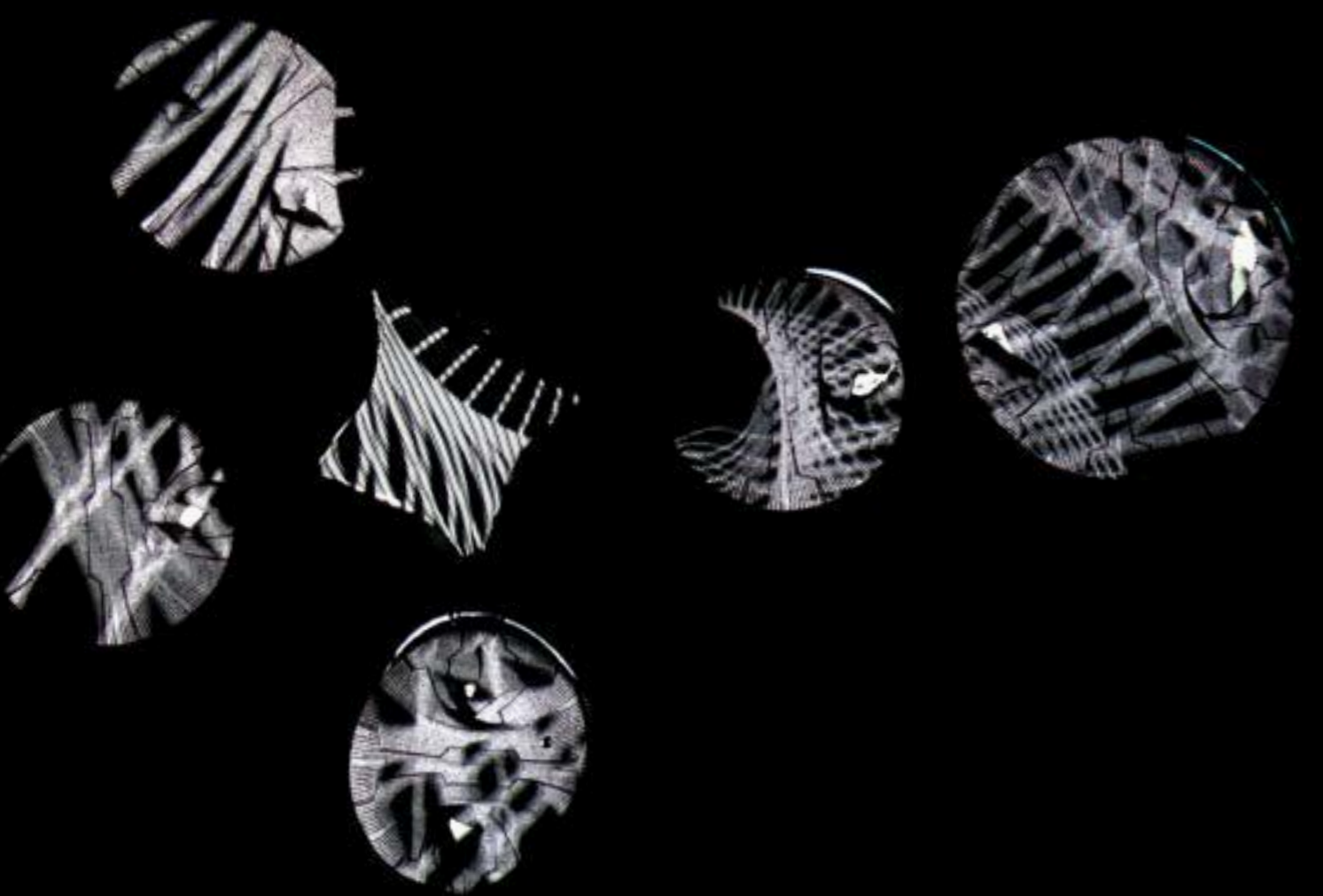
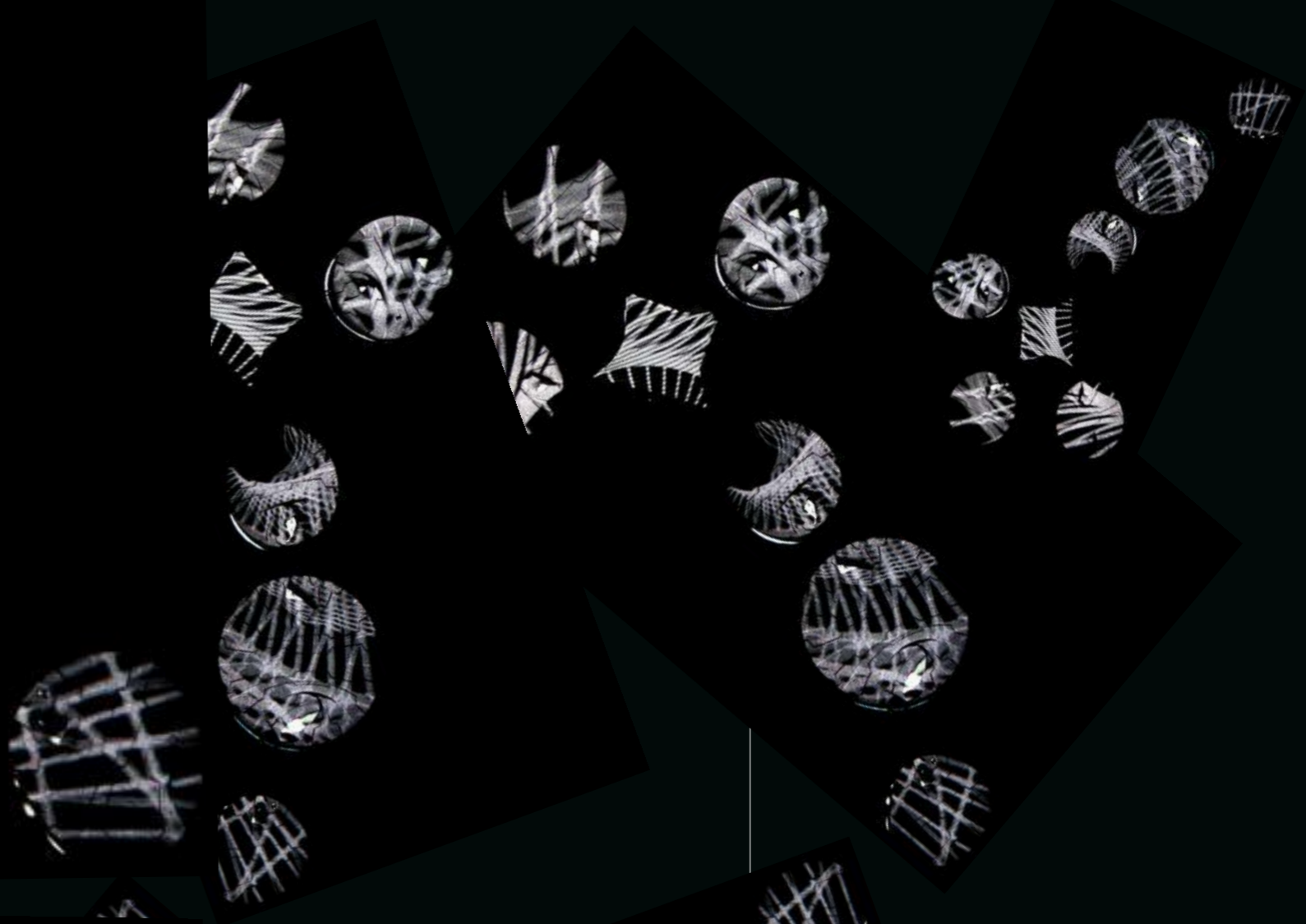
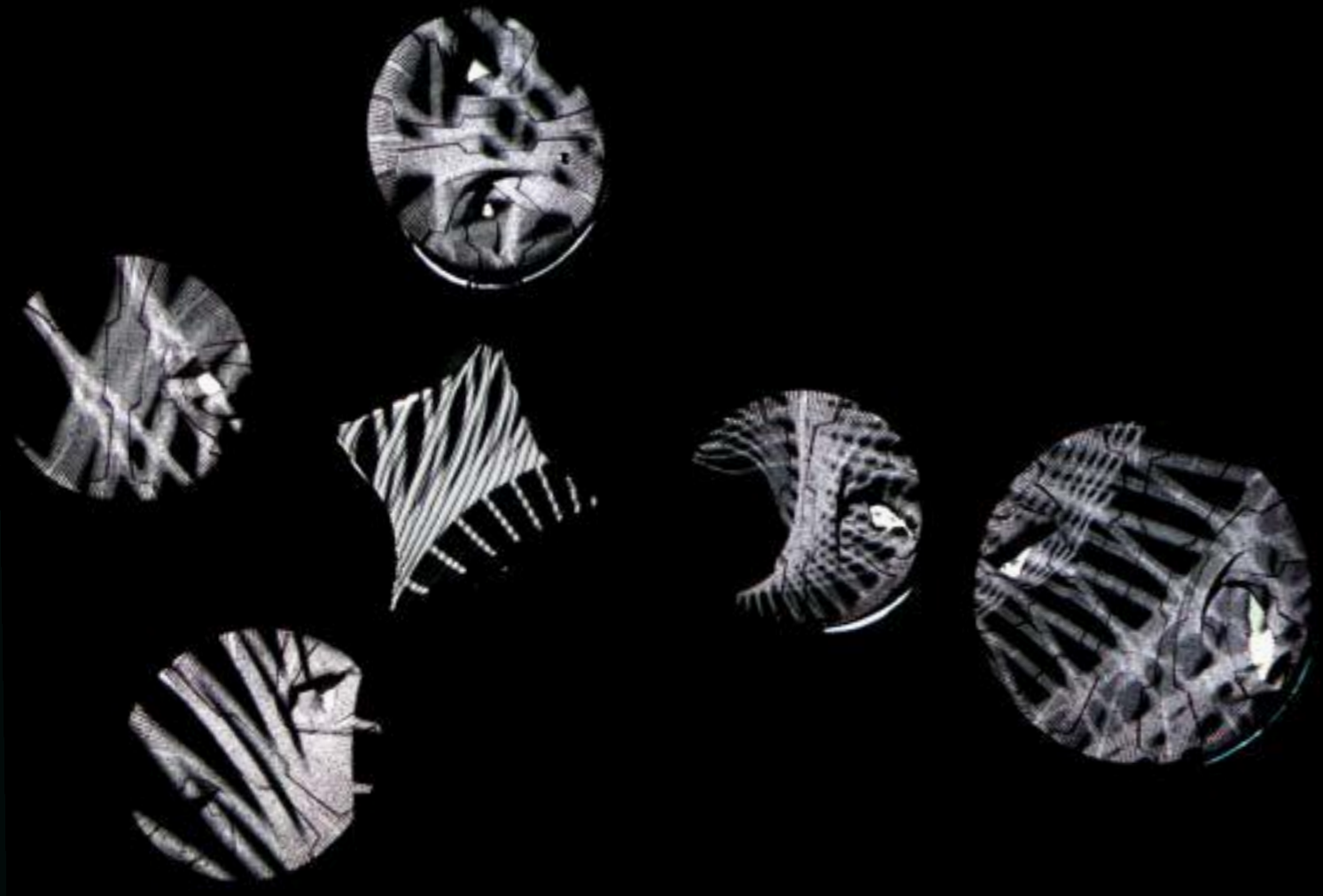
THE
ABILITY TO ALTER THE SHAPE AND DEPTH OF THE KNIT
DISKS THROUGH PROJECTION MAPPING NOT ONLY
ADDED A NEW DIMENSION TO THEIR AESTHETIC
APPEAL BUT ALSO OPENED DOORS TO INNOVA-
TIVE POSSIBILITIES. THE FABRIC BECAME A
DYNAMIC ELEMENT, CAPABLE OF ADAPT-
ING AND EVOLVING TO SUIT VARIOUS
CONTEXTS AND NARRATIVES.

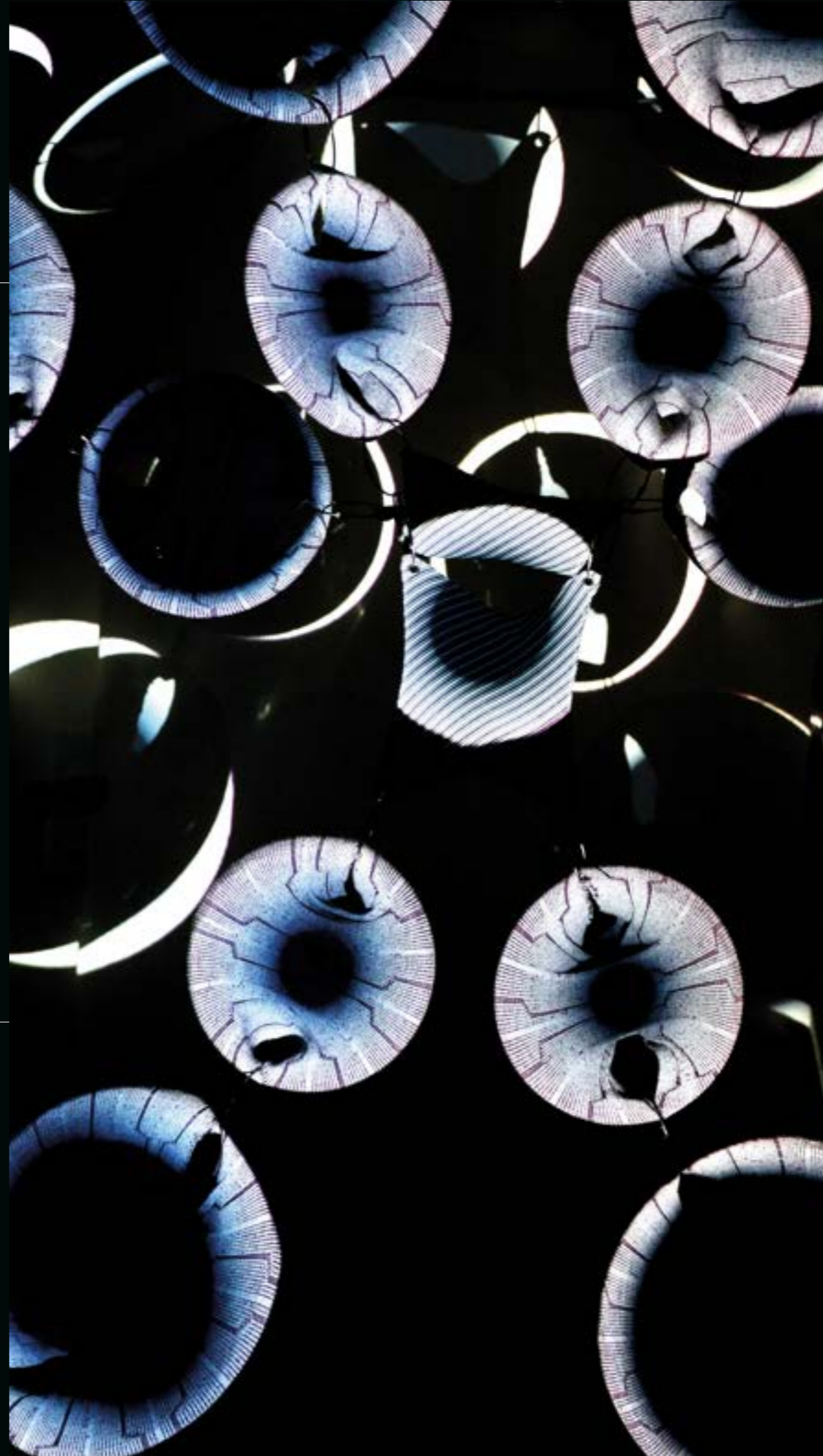




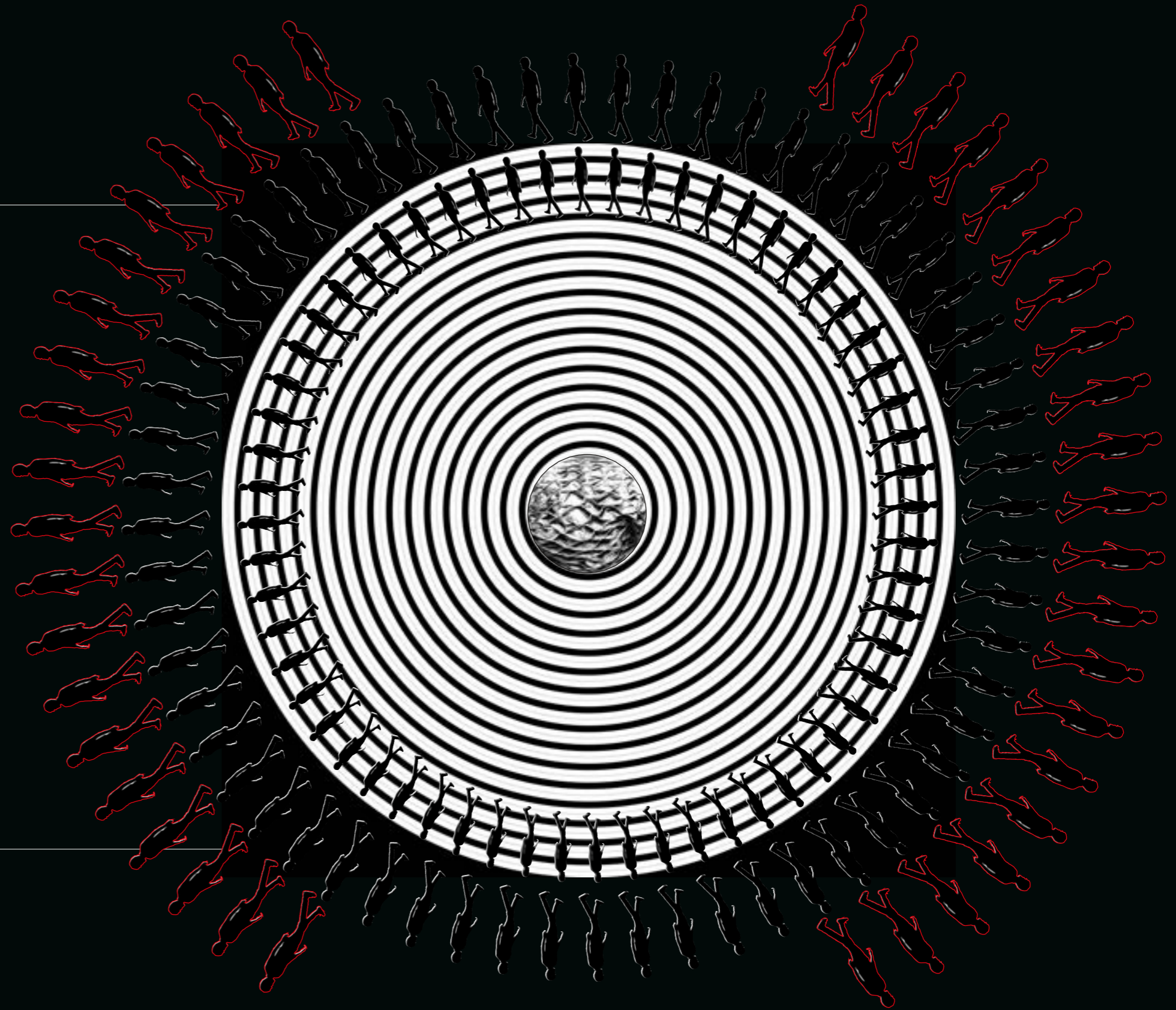


KNIT STRUCTURE, IN ITS ESSENCE, EXHIBITS INTRIGUING SIMILARITIES TO THE STRUCTURE AND PROPERTIES OF BONES FOUND IN THE HUMAN BODY. THESE SIMILARITIES LIE IN THE FUNDAMENTAL ASPECTS OF STRENGTH, FLEXIBILITY, AND INTERCONNECTEDNESS, WHICH CONTRIBUTE TO THE REMARKABLE FUNCTIONALITY OF BOTH KNITTED FABRICS AND BONES.

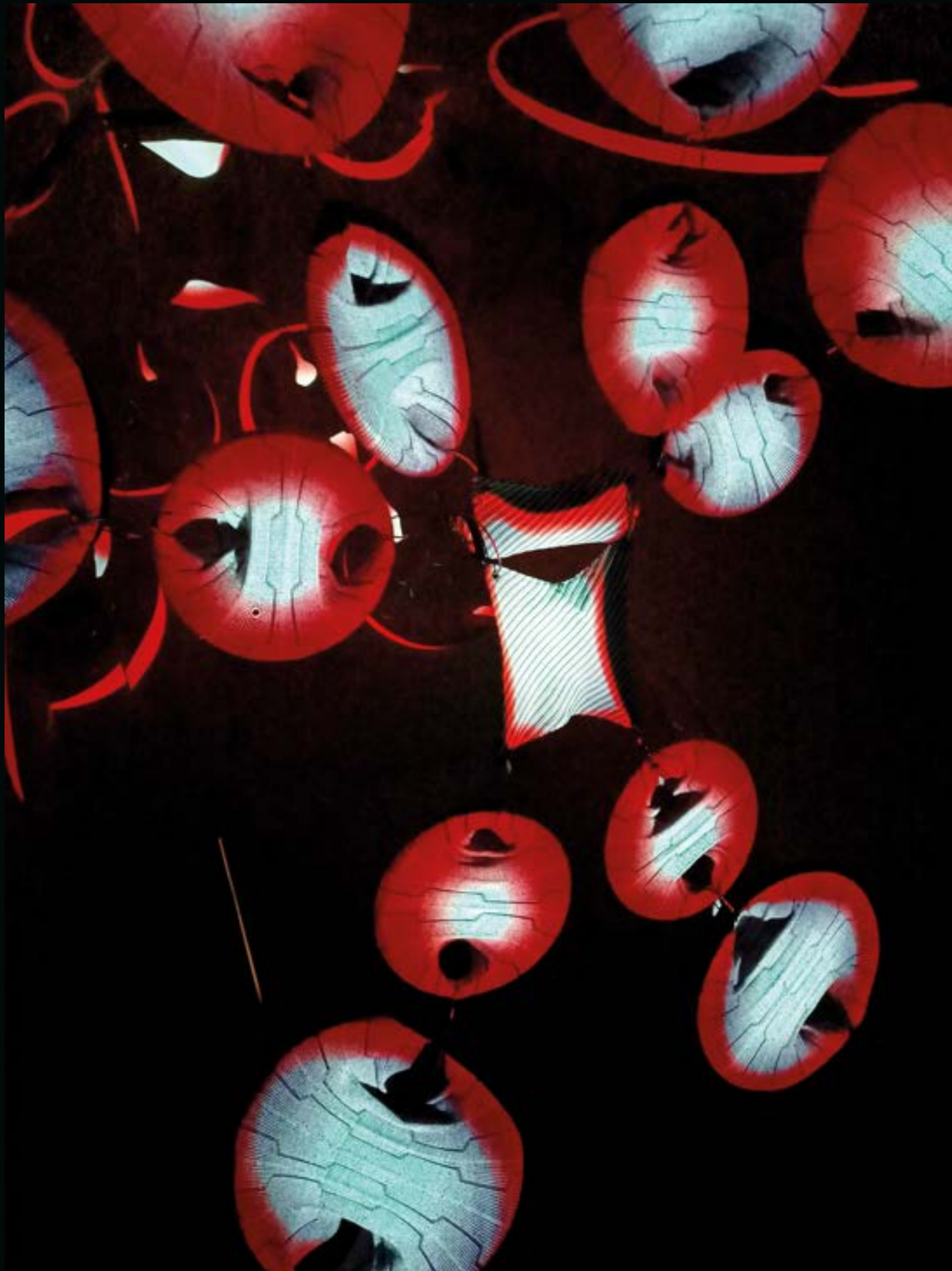




WITH CAREFUL CONSIDERATION OF THE KNIT'S TEXTURE, STRUCTURE, AND INTERLOCKING LOOPS, I HARNESSSED THE POTENTIAL OF PROJECTION MAPPING TO BRING A NEW PERSPECTIVE TO THE FABRIC. EACH PATTERN PROJECTED ONTO THE KNIT BECAME A NEW KNIT, INTERTWINING WITH CIRCULAR SHAPE OF THE DISKS GAVE A GREAT FEELING OF CALM.



+ THINKING ABOUT SCALE,
SOUND AND TEXTURE, WHERE DOES
THIS BRING US IN THE SPACE ?



THE MODULAR SCULPTURE I DESIGNED IS AN INNOVATIVE BLEND OF FORM AND TECHNOLOGY, ENHANCED BY THE MESMERIZING TECHNIQUE OF PROJECTION MAPPING. THROUGH CAREFUL CONSIDERATION OF MODULAR ELEMENTS, EACH COMPONENT OF THE SCULPTURE CAN BE EASILY CONNECTED, DISCONNECTED, AND RECONFIGURED, ALLOWING FOR A DYNAMIC AND EVER-EVOLVING ART PIECE.

BY INTEGRATING PROJECTION MAPPING INTO THE SCULPTURE, THE POSSIBILITIES FOR VISUAL TRANSFORMATION ARE ENDLESS. THE PROJECTORS ARE PRECISELY CALIBRATED TO MAP INTRICATE IMAGERY ONTO THE VARIOUS MODULAR COMPONENTS, CREATING A CAPTIVATING INTERPLAY OF LIGHT AND FORM. THE PROJECTED VISUALS SEAMLESSLY ADAPT AND CONFORM TO THE CONTOURS AND SHAPES OF THE SCULPTURE, IMMERSING VIEWERS IN AN EVER-CHANGING VISUAL NARRATIVE.

THROUGH PROJECTION MAPPING, THE SCULPTURE BECOMES A CANVAS FOR DYNAMIC ANIMATIONS, VIBRANT COLORS, AND IMMERSIVE STORYTELLING. THE INTRICATELY MAPPED PROJECTIONS EMPHASIZE THE SCULPTURAL DETAILS, HIGHLIGHTING THE TEXTURES, CONTOURS, AND INTERCONNECTIONS OF THE MODULAR ELEMENTS. THIS TECHNICAL INNOVATION ADDS A NEW LAYER OF DIMENSION AND DEPTH TO THE SCULPTURE, ENGAGING THE VIEWER'S SENSES AND CREATING AN IMMERSIVE VISUAL EXPERIENCE.

THE MODULARITY OF THE SCULPTURE ALLOWS FOR FLEXIBILITY IN PROJECTION MAPPING, AS DIFFERENT CONFIGURATIONS AND ARRANGEMENTS CAN EVOKE UNIQUE MOODS, NARRATIVES, OR ATMOSPHERES. THIS TECHNICAL INTERPLAY BETWEEN MODULARITY AND PROJECTION MAPPING OFFERS ENDLESS CREATIVE POSSIBILITIES, ENABLING THE SCULPTURE TO EVOLVE, ADAPT, AND COMMUNICATE DIVERSE MESSAGES OR THEMES.

IN SUMMARY, THE MODULAR SCULPTURE, ENHANCED BY PROJECTION MAPPING, IS A TESTAMENT TO THE HARMONIOUS BLEND OF TECHNOLOGY AND ARTISTRY. IT OFFERS A DYNAMIC VISUAL EXPERIENCE, WHERE THE INTERPLAY OF MODULAR ELEMENTS AND PRECISELY MAPPED PROJECTIONS CAPTIVATES THE VIEWER'S IMAGINATION, TRANSPORTING THEM INTO A WORLD OF EVER-CHANGING AND VISUALLY IMMERSIVE STORYTELLING.

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