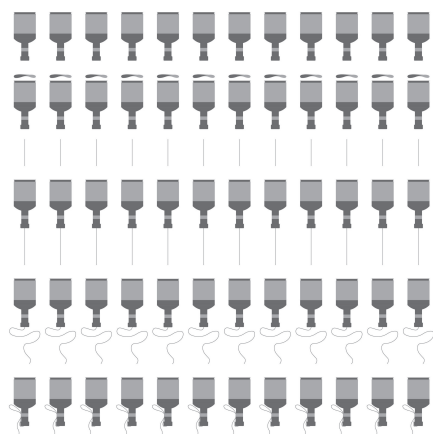


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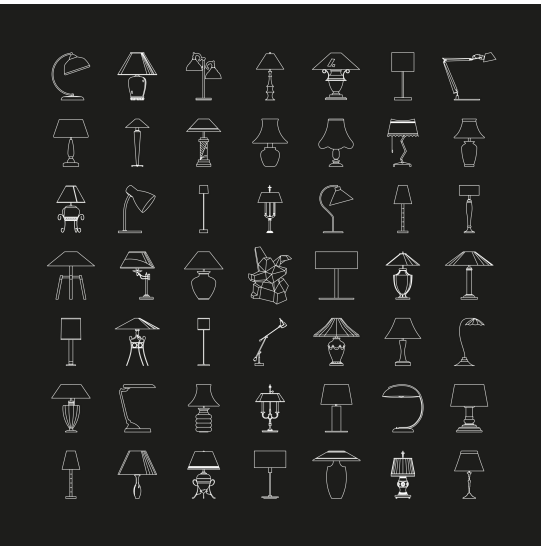
WORKING WITH THE FOUND OBJECT

POPPERS

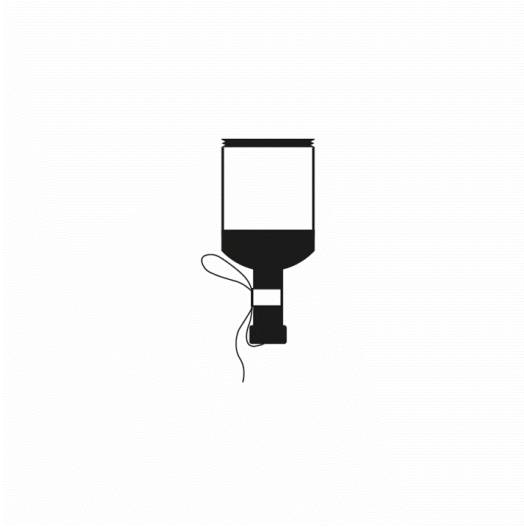
INITIAL PIECES



ILLUSTRATION



ILLUSTRATION

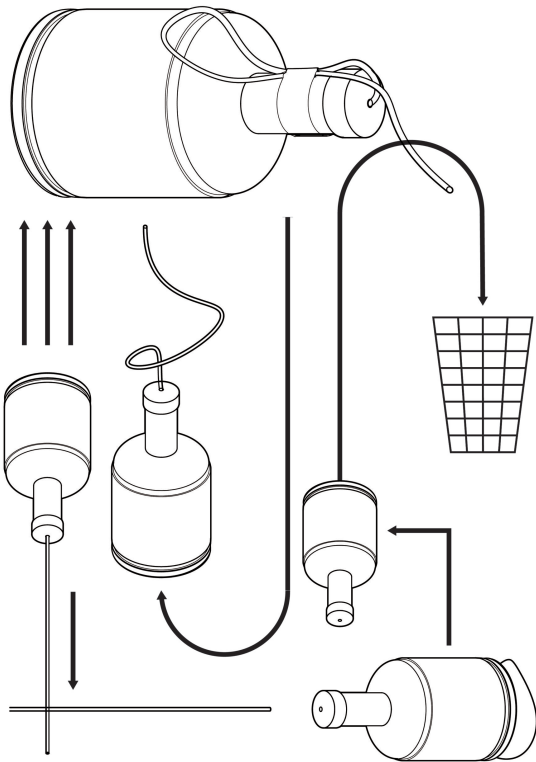


GIF

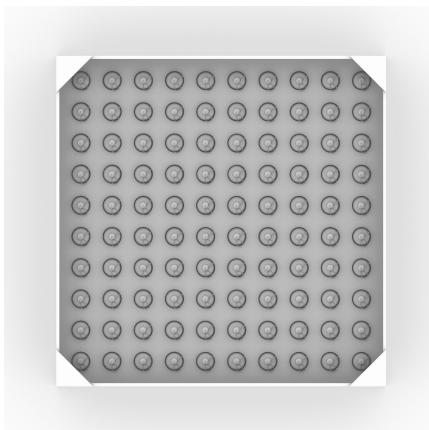
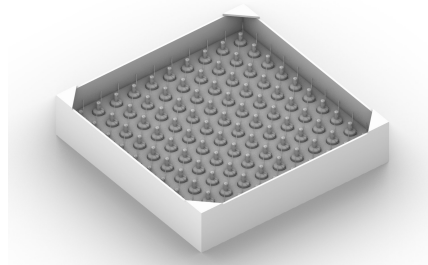
DEVELOPMENT INTO RESOLVED PIECE



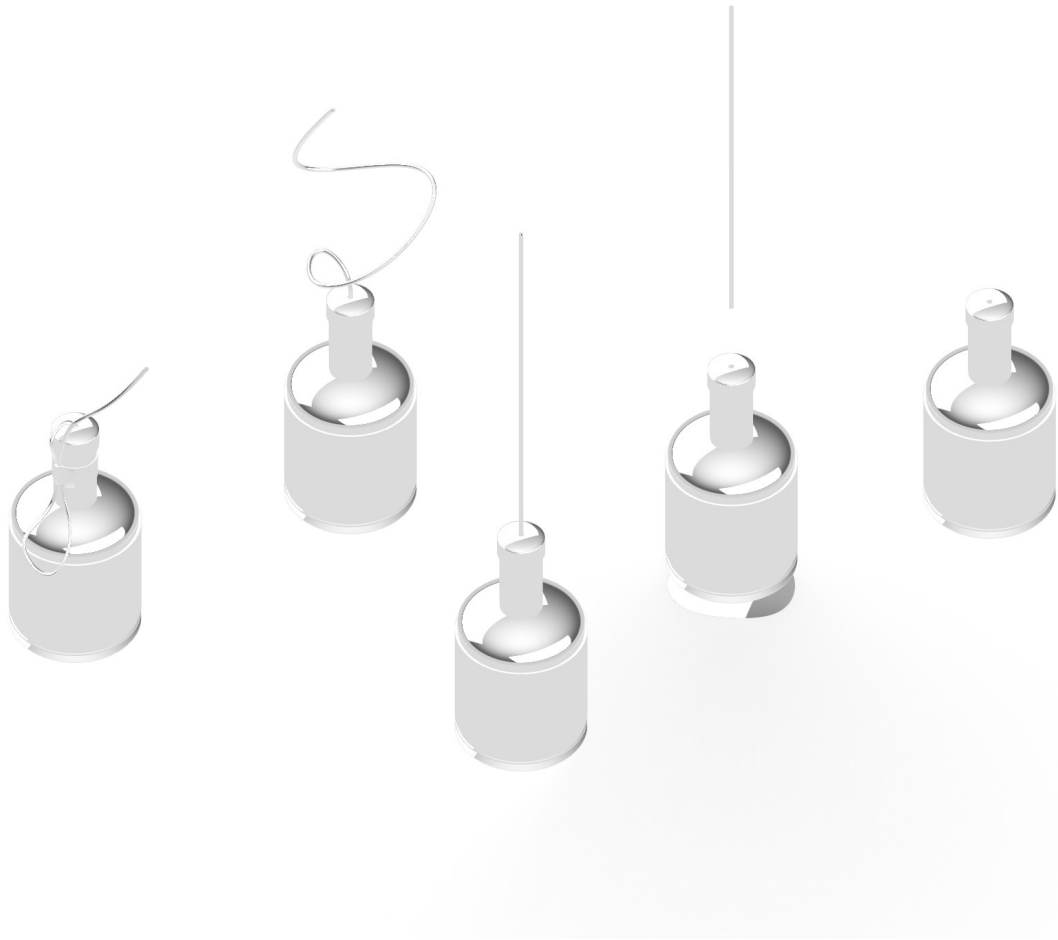
RHINO MODELING



IKEA POSTER – SPRÄNGA



RHINO MODEL OF IKEA SPRÄNGA PACKAGING



SPRÄNGA MODEL

RESOLVED WORK – PARTY POPPER

FINAL POPPER MANUAL

PDF BOOKLET INSPIRED BY IKEA – SPRÄNGA

VERBS

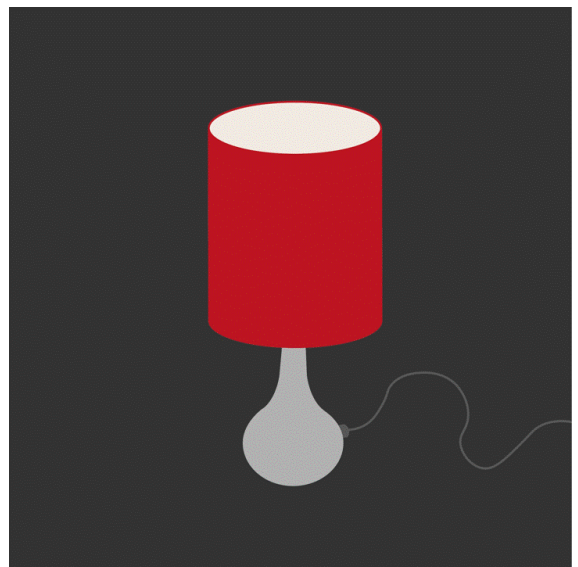
PDF BOOKLET INSPIRED BY THE WORK OF RICHARD SERRA

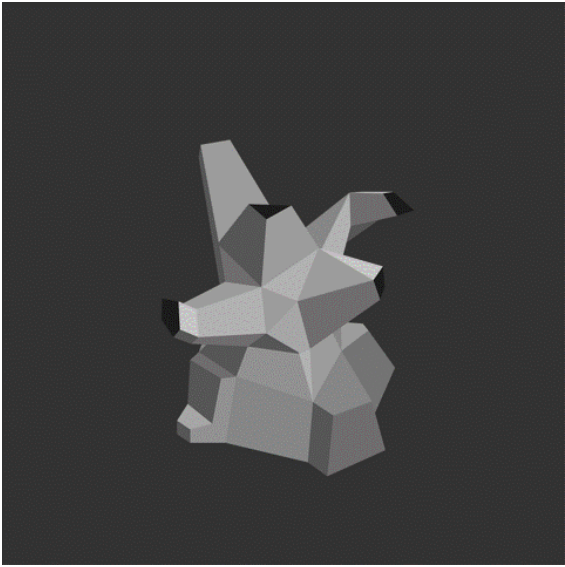
OTHER WORK FROM WORKING WITH THE FOUND OBJECT

LAMPSHADE



INITIAL





GIFS DEPICTING ALTERATION



NEWLEY FASHIONED LAMPSHADE

TRASH





CASTING OF SINGLE-USE PLASTICS INSPIRED BY RACHEL WHITEREAD





ASSEMBLAGE OF TRASH INSPIRED BY CORNELIA PARKER

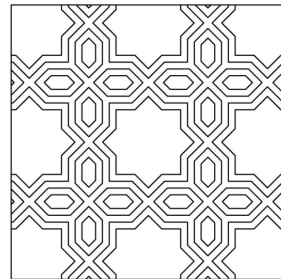
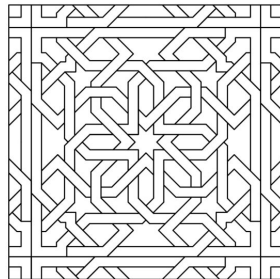
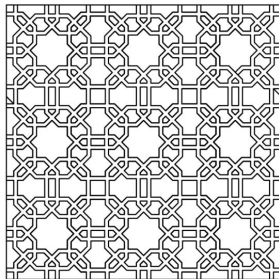
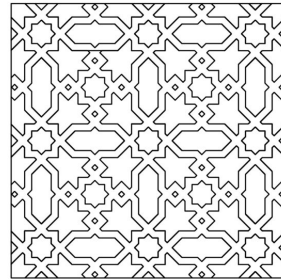
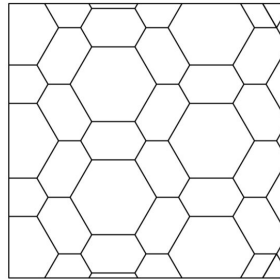
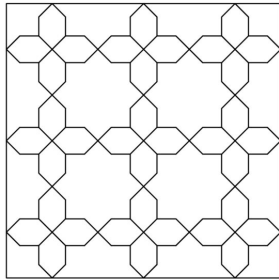
REFLECTIVE STATEMENT – WORKING WITH THE FOUND OBJECT

Over this course, I've aimed to explore a number of topics that I believe are important and relevant, whilst keeping a common thread running throughout. One such topic reflects upon single-use plastics and other materials that contribute to the vast quantities of waste that the planet has to deal with. This I do through my projects *Party Poppers* and *Trash*. Using repetitive imagery, I allude to the impacts and consequences of mass production, and the never-ending consumption cycle which supports and drives it. Through my plaster-casting, I aim to demonstrate the permanency of the impacts of our throw-away culture, whilst working with items that often have a useful lifespan of just a few seconds (e.g. a *popper*). Whilst many organisations and people are focused on the environment, the continued growth in consumerism remains a recurring and growing predicament. And through my *lampshade*, I could, metaphorically, be redirecting/ highlighting new paths that we could/ should take.

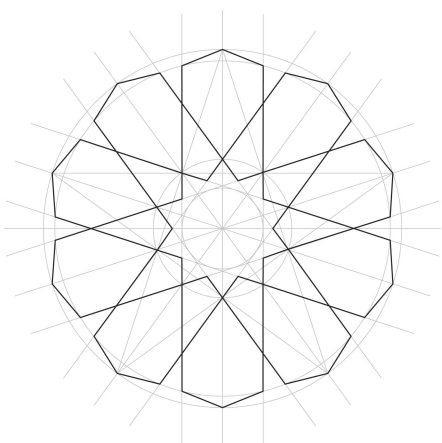
MAKING AND BREAKING NARRATIVE

ISLAMIC GEOMETRIC PATTERNS

INITIAL PIECES



LINE DRAWING OF PATTERNS



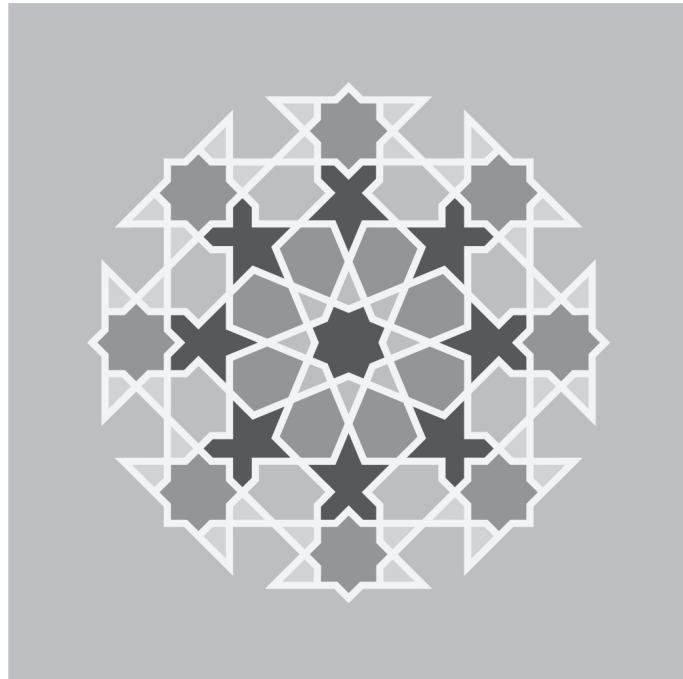
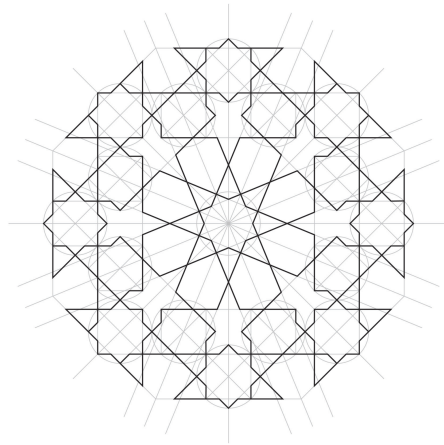
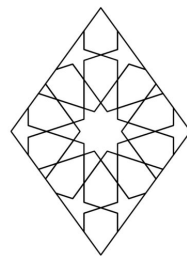
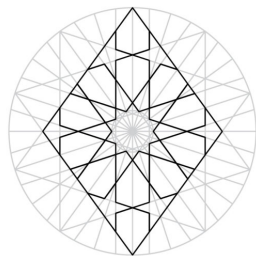
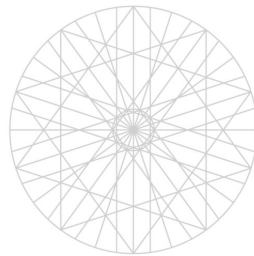
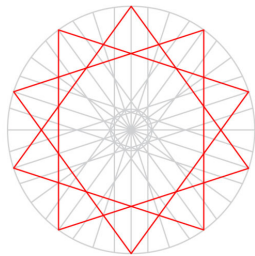
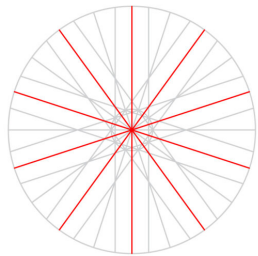
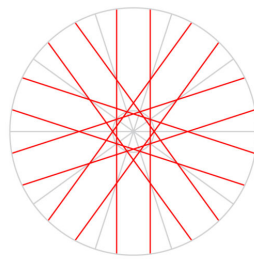
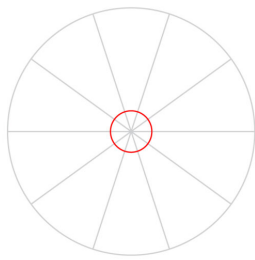
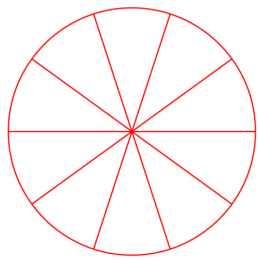
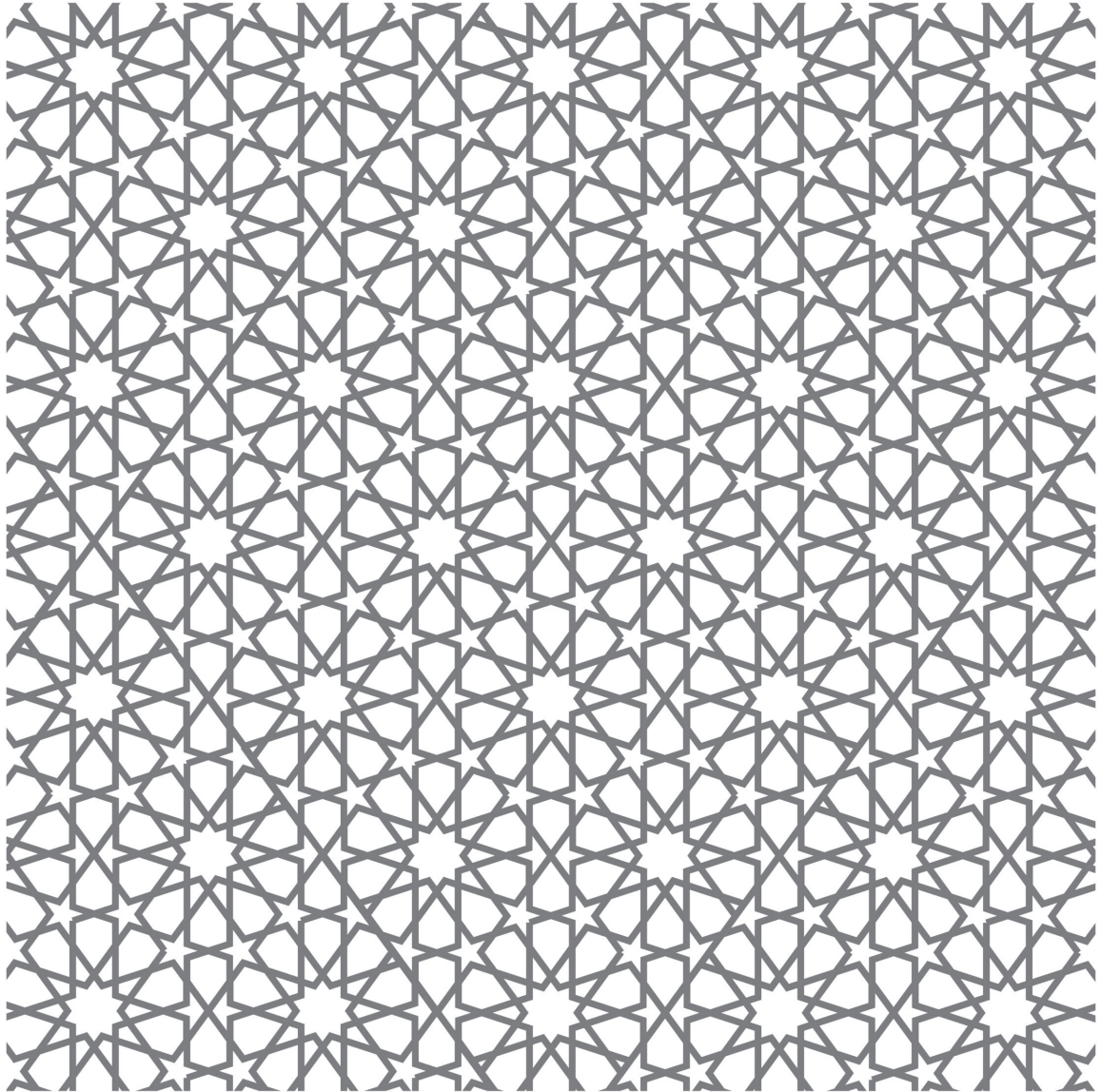


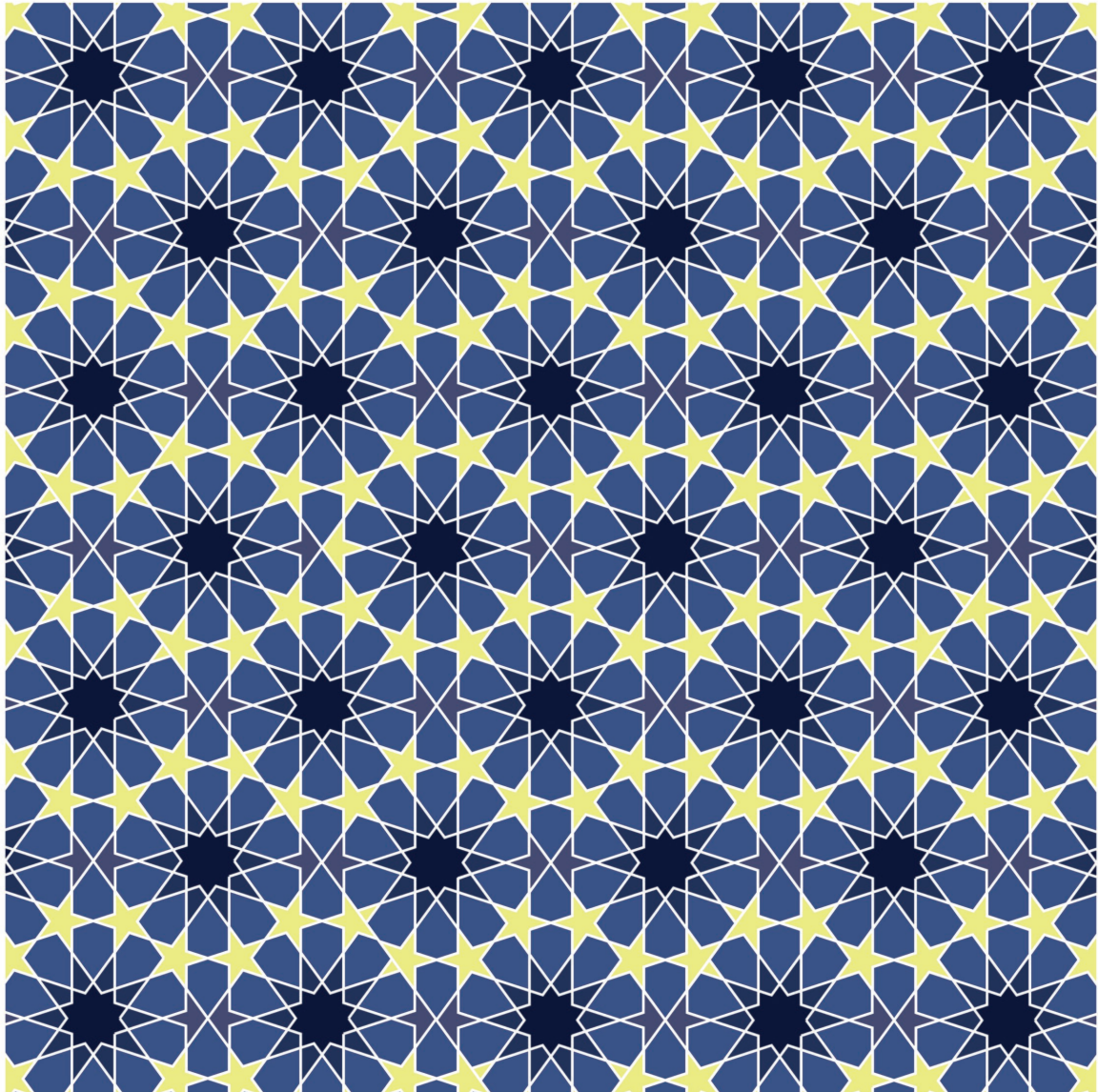
ILLUSTRATION OF STUDIES



MEDIUMS OF ISLAMIC GEOMETRIC PATTERNS

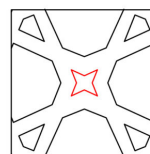
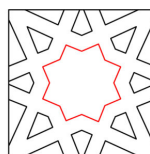
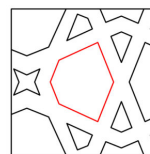
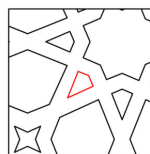
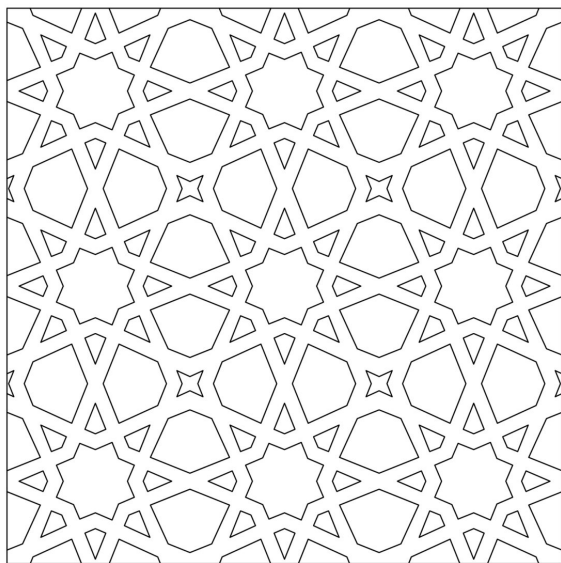




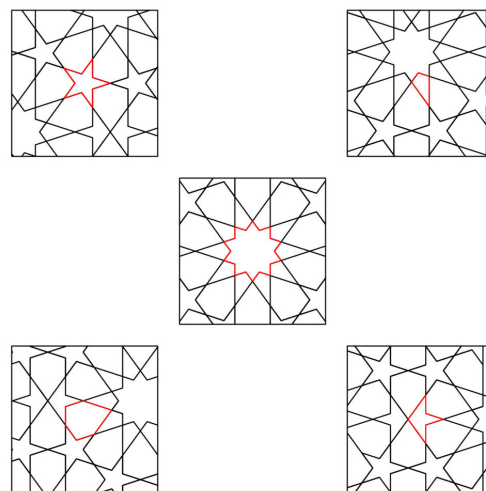
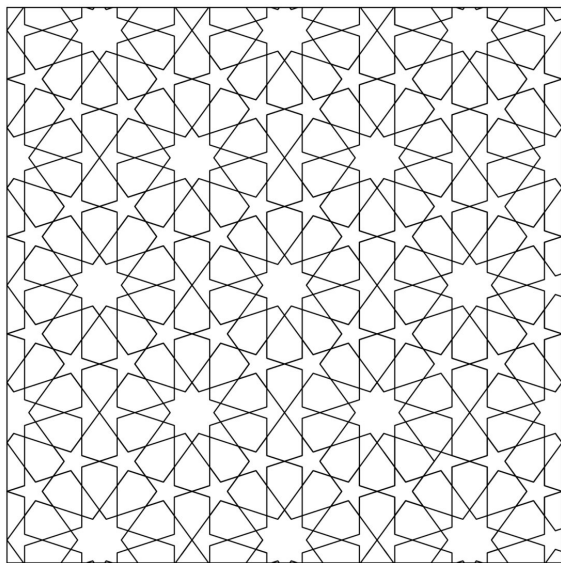


STAR STUDY

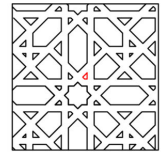
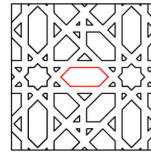
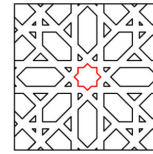
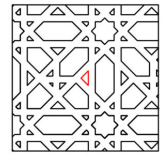
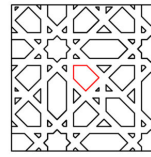
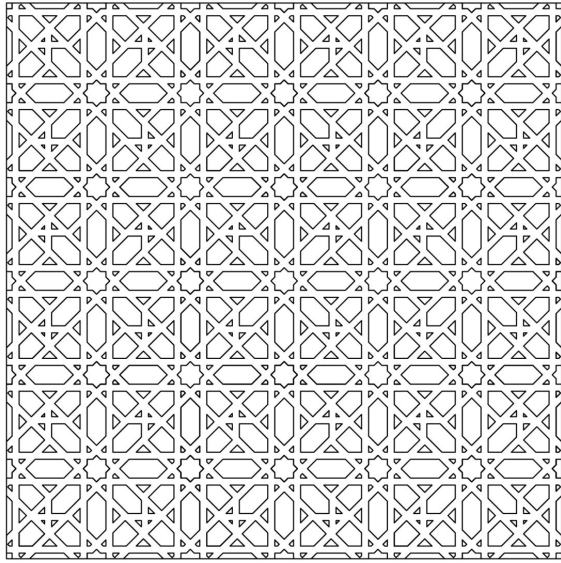
SUB-PROJECT: CHAOS



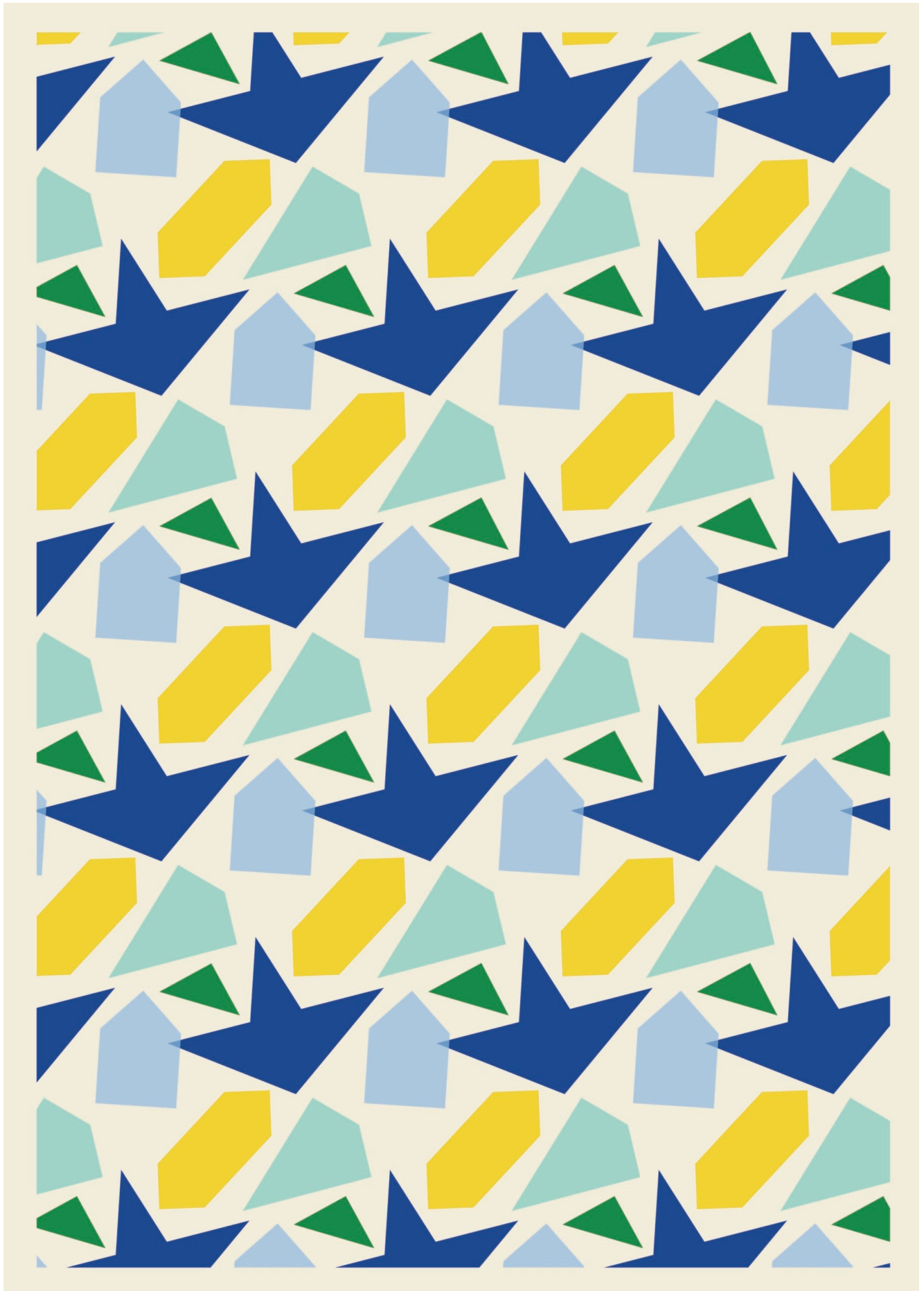
EXTRACTED SHAPES FROM PATTERN NO.1



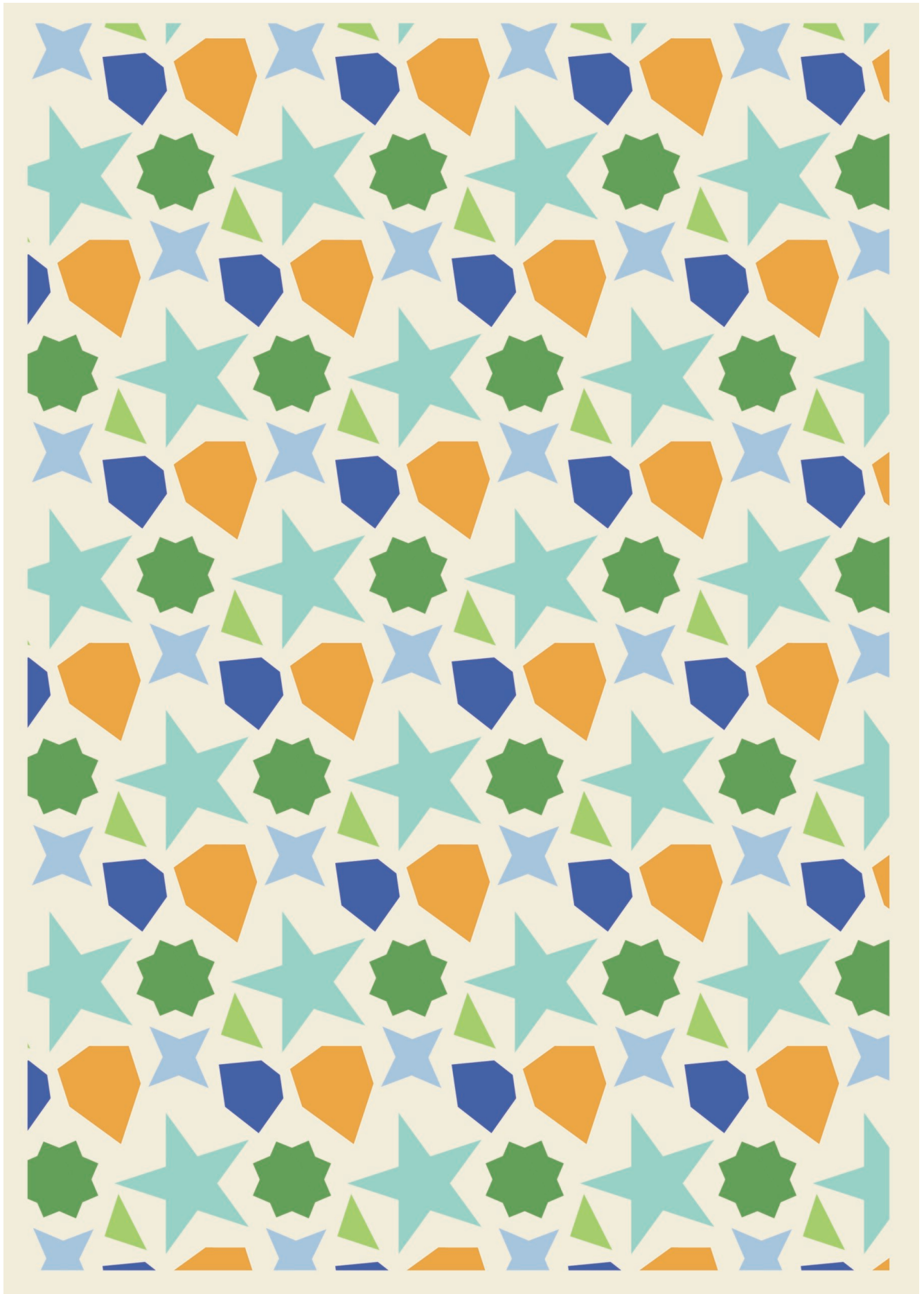
EXTRACTED SHAPES FROM PATTERN NO.2



EXTRACTED SHAPES FROM PATTERN NO.3



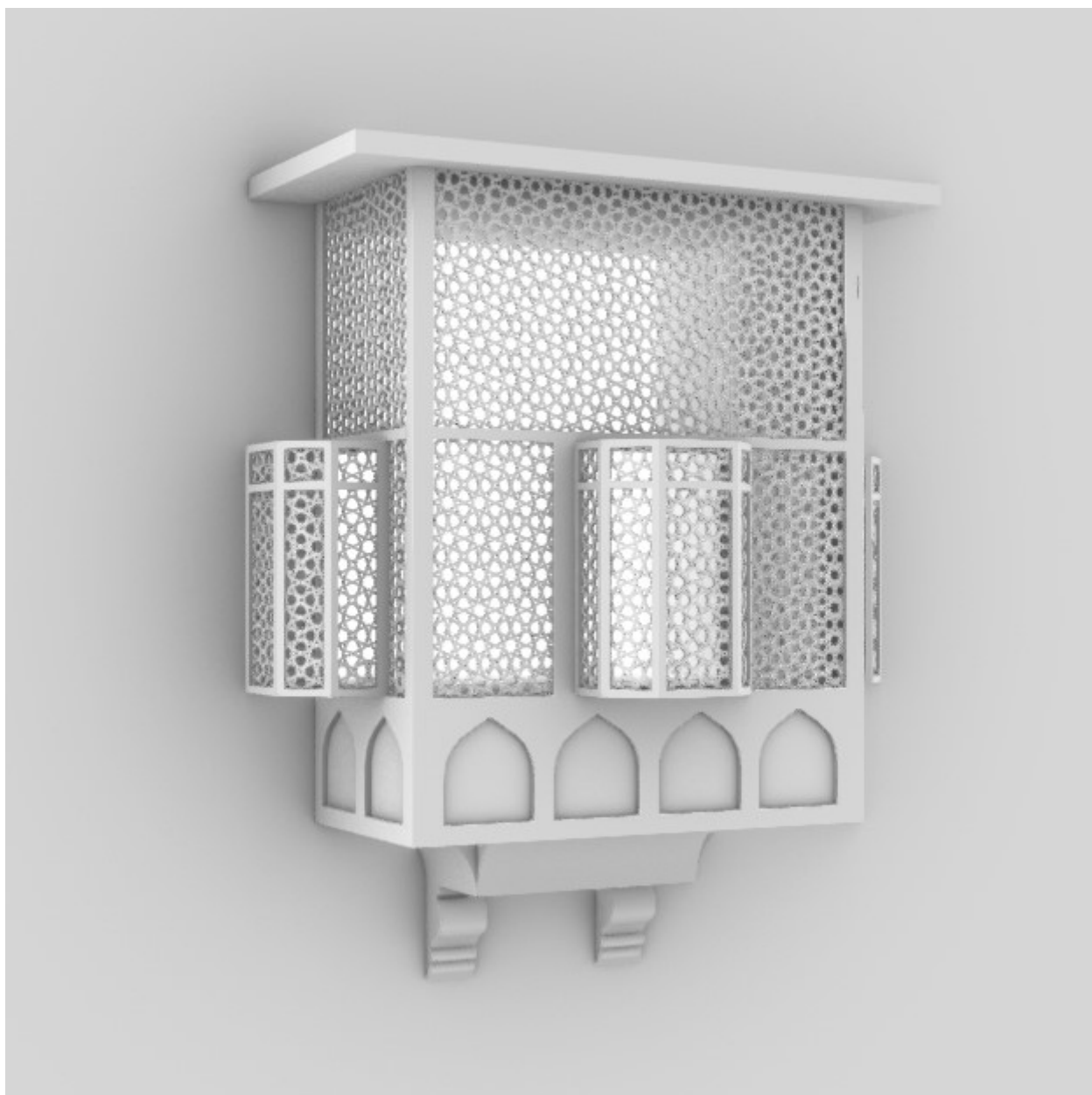
NEW PATTERN FORMATION NO.1



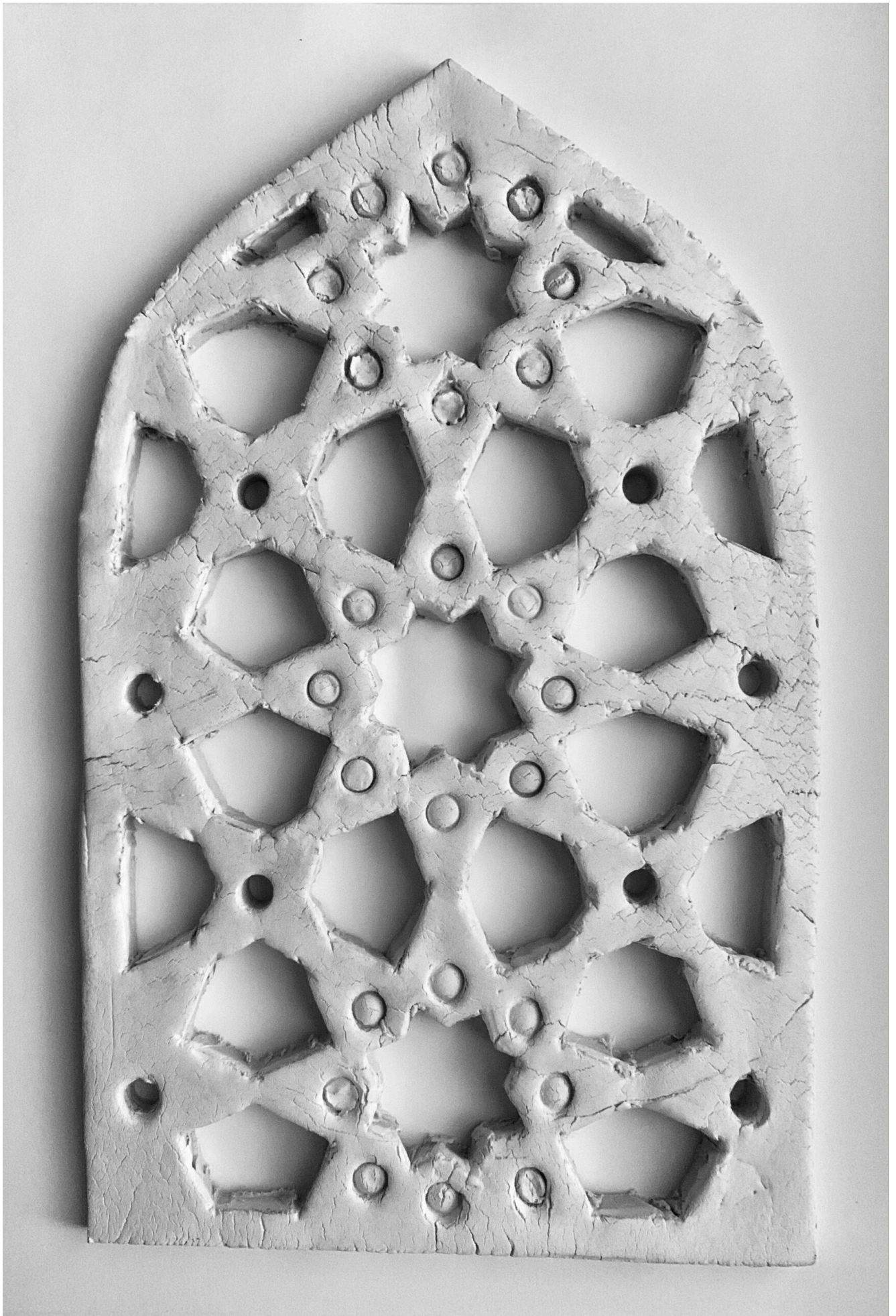
NEW PATTERN FORMATION NO.2

SUB-PROJECT: MASHRABIYA

RESOLVED WORK – MASHRABIYA



MODEL OF MASHRABIYA



REFLECTIVE STATEMENT – MAKING AND BREAKING NARRATIVE

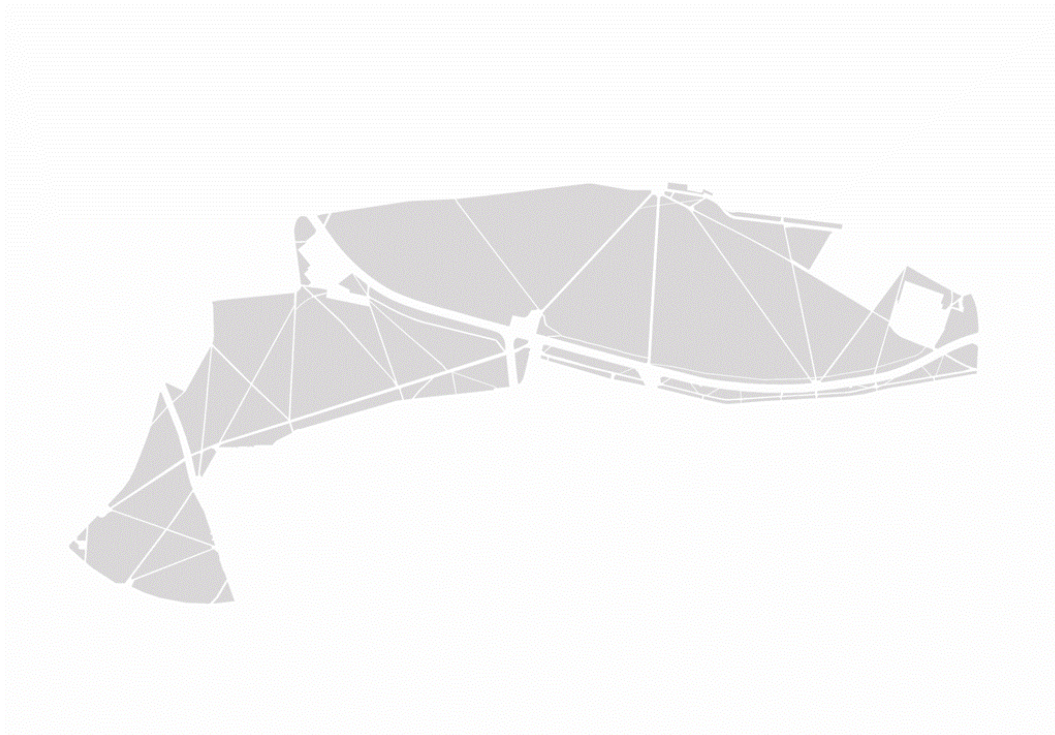
The thread which runs through almost all of my sub-projects in this course, is the use of shapes. This project, in which I've focused on *Islamic geometric patterns*, fully exemplifies this. I have really enjoyed studying their formation and construction as well as their use in many practical ways – transcending boundaries of art, and all the while retaining beauty and dignity. Rich in history, their significance runs through many (mainly middle Eastern) cultures and civilisations. In my art, I have sought to document, explore and adapt these patterns in a number of ways. My studies have not only enabled me to grasp a better understanding of the construction of different patterns, but to realise the respect due to those craftsmen and engineers who apply these to the production of practical and often very beautiful works.

MAPPING THE SOUNDSCAPE

MEADOWS

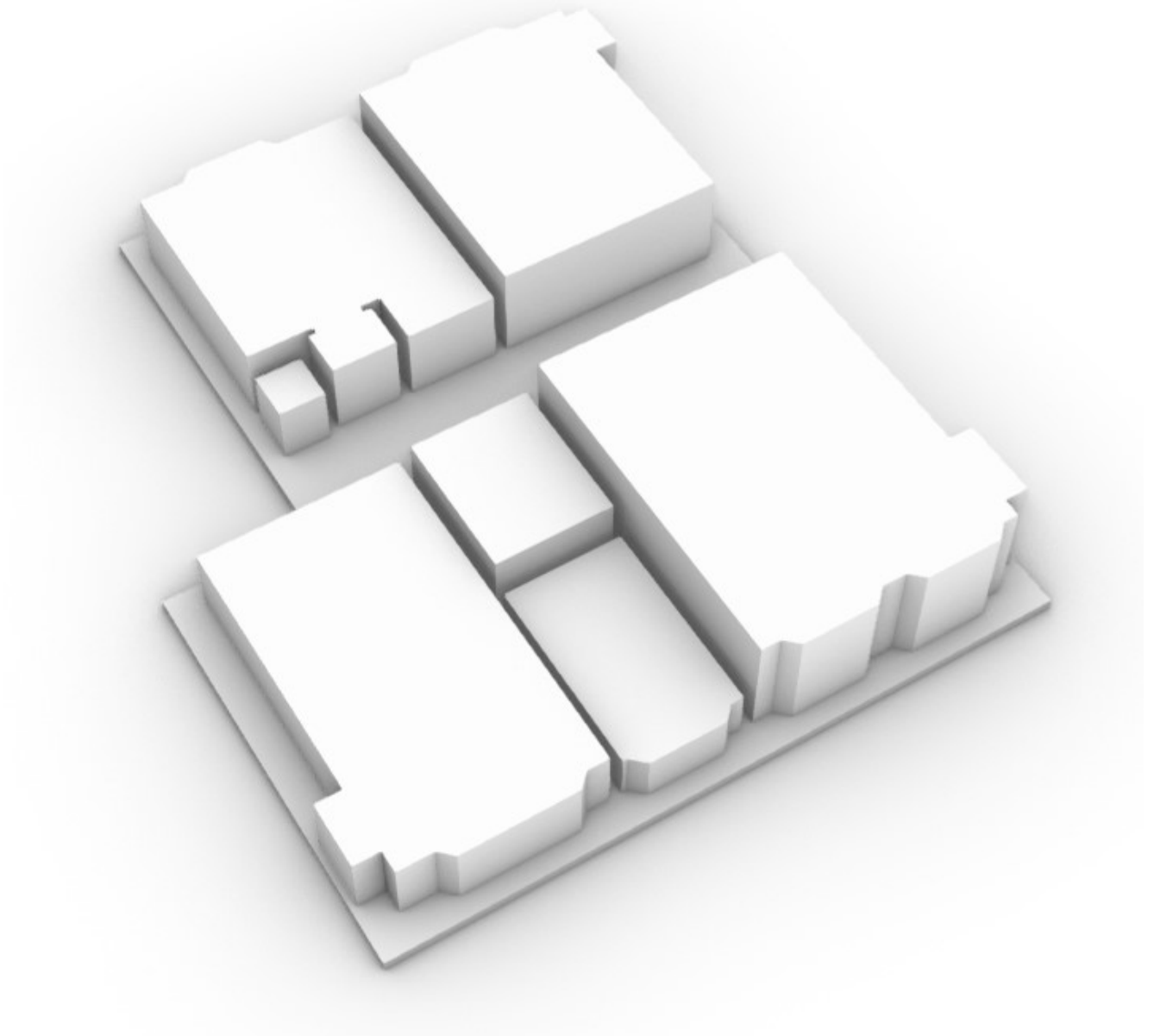


ILLUSTRATION OF THE MEADOWS W/ GOOGLE EARTH MAPPING



GIF (ACCOMPANIES VIDEO – RESOLVED PIECE)

FLAT



MODEL DETAILING VOLUME OF NOISE

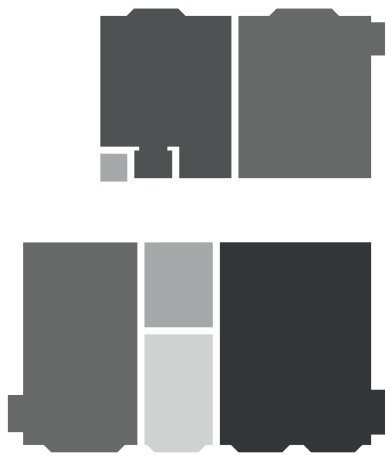
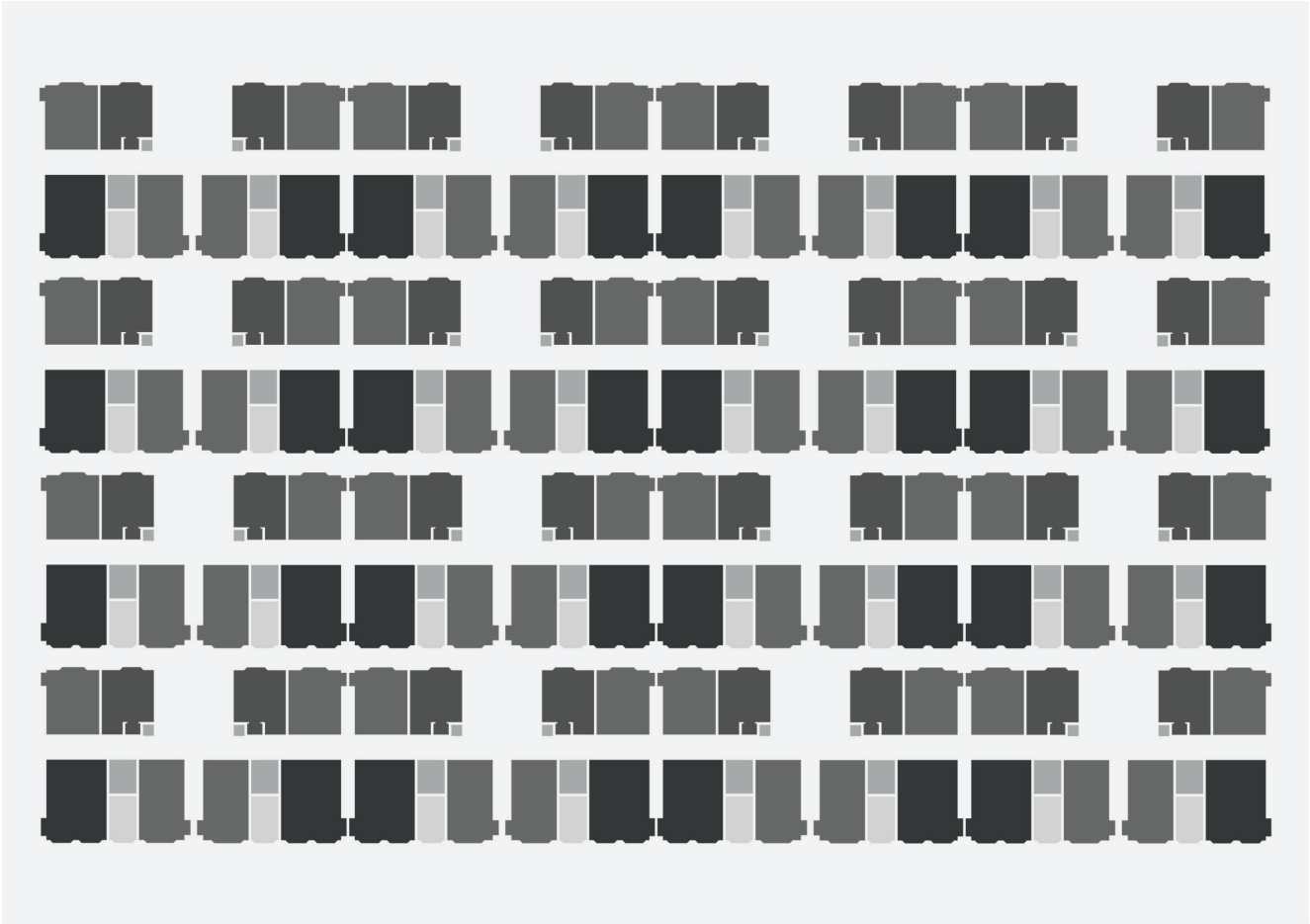


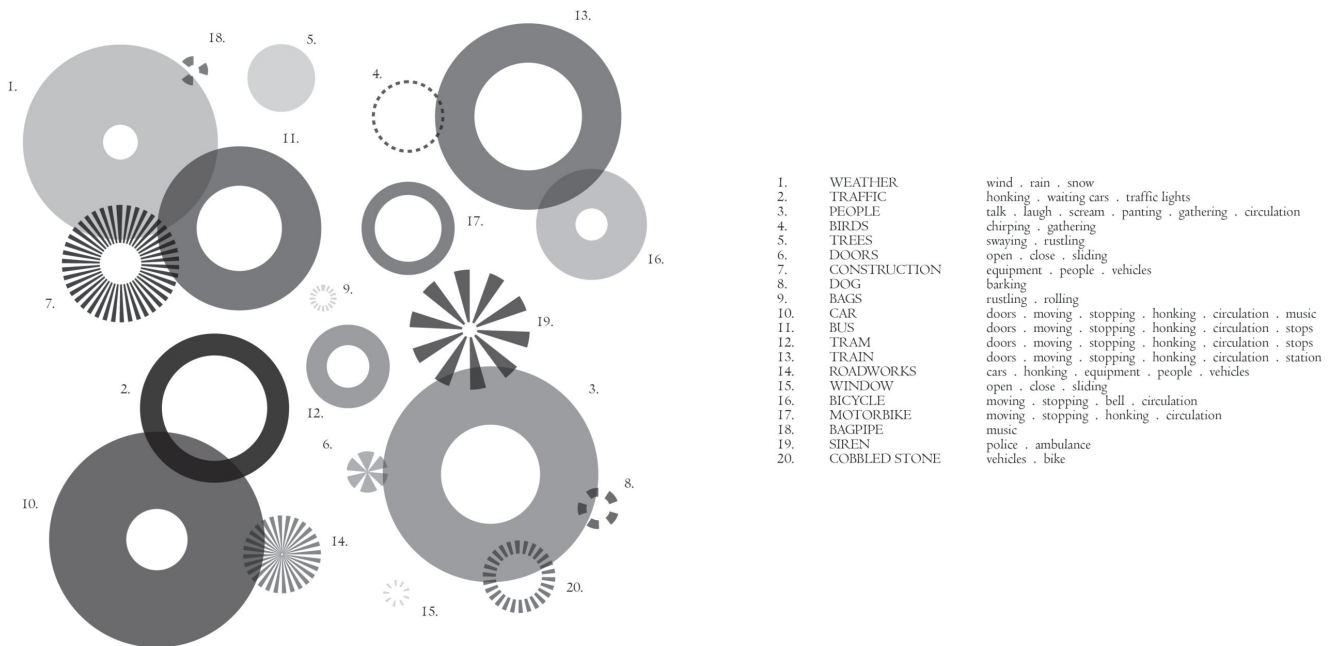
ILLUSTRATION IN RESPONSE TO MODEL



PATTERN FORMED FROM ILLUSTRATION (ABOVE)

RESOLVED WORK

SOUNDS OF THE CITY



SOUNDS OF THE CITY

SOUNDS OF A CITY MAPPING

https://blogs.ed.ac.uk/s1960140_drawn-from-the-city-2020-2021sem2/wp-content/uploads/sites/4340/2021/04/Sounds-of-The-Meadows.mp4

SOUNDS OF THE MEADOWS

REFLECTIVE STATEMENT – MAPPING THE SOUNDSCAPE

My work on this was very different to anything I have done before. Here, where sound was the subject of focus, I initially found it difficult to find ways to visually present this. Whilst those who suffer from synesthesia can have a very different perspective to most, and I am not acquainted with synesthesia, I sought to represent sound in an abstraction,

where I resorted to using shapes to represent sound. Thus, I differentiated between different sounds through shapes (again), with different sizing and shading representing different volumes and types of noise. This is particularly the case with respect to *Sounds of the City* and *My Flat*. In my piece, *Sounds of the Meadows*, rather than resorting to visually present sounds, I was able to string together a video, presenting the sounds that each blocked area of the meadows created.

Sounds are a part of everyday life for everyone – though typically nowhere as much noticed, thought about or commented on compared to images. In my work I sought to highlight and compose sounds that represent enclosed places, highlighting the elements of sound which surrounds everyone all the time.
