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The first semester presented a plethora of challenges alongside valuable learning opportunities. The three modules undertaken during this period have laid a solid foundation for the remainder of my Master of Design (MDes) program. While the module on Research and Innovation emerged as the primary catalyst for my final project, it is noteworthy that the other modules also made significant contributions to the enhancement of my confidence and design process. Engaging in the Thought Experiment facilitated a novel manner of thinking, whereas the Contemporary Creative Practice (CCP) module equipped me with essential tools for honing my skills in tackling briefs aligned with client expectations and allowing for the emergence of my personal design style. Each project undertaken, offered a unique opportunity for deeper reflection into my identity as a designer, therefore, allowing a newfound sense of self-assurance in relying upon my intuitive capabilities.

In semester one, as part of the CCP module, working on live briefs required thorough research to attain a comprehensive understanding of each client. An example of this can be seen during the live brief with Mini Moderns, where an in-depth exploration of the client and their brand greatly aided in the understanding of their desired artistic style. Notably, Mini Moderns is characterised by a mid-century aesthetic heavily influenced by the 1950s and 1960s, encompassing predominantly graphic elements. The research allowed me successfully to craft a collection that harmonised with the client's design preferences. A significant aspect of Mini Moderns' approach to their process is the strong personalised narratives of their designs. Consequently, I adapted their design style and integrated it into the creation of my collection for the given brief. Upon reflection, I realised that having a narrative served as a robust guide throughout the design process, enabling me to maintain focus and coherence. Moreover, establishing a personal connection to my designs proved incredibly fulfilling and pushed me to think deeper about my collection.

Final collection



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Primary images of my Mini Moderns live brief work.

Image 1, my full collection. Image 2, photo of final hero patterns, in exhibition space.

Contemporary Creative Practice offered a diverse range of project opportunities, including the collaborative Piano Project. The Piano Project was my first experience working with other designers. During this project we were able to approach our research in a new way, as we were granted access to the Jazz Heritage Wales archive which gave us the opportunity to undertake an interview. Visiting the archive allowed engagement with physical artifacts, and with the narratives recounted, first hand, by the archive's founder, Jen Wilson, was invaluable. In hindsight, the visit to the archive would have been beneficial earlier on in the project, as it was the visit that influenced our narrative, which was to celebrate the theme of diversity through the lens of female empowerment in Jazz. We found ourselves in the position of re-evaluating our initial plans and realigning them due to this newly found information, which shaped our narrative accordingly. Effective communication and collaboration amongst us three team members played a crucial role in shaping our design direction. Regular discussions, brainstorming sessions, and feedback exchanges enabled us to evaluate ideas, refine concepts, and make informed decisions. We discussed time limitations, technical considerations, accessibility requirements, exhibition location and the scale of the piano. We were aware that problem-solving served as an integral component to our design process, and it was important to us to effectively address the drawbacks. An example of this was, mid-project, an adjustment to the main design focal point of the back of the piano, meant a redesign was inevitable. This was due to having to eliminate our hand painted screen image idea and adopting a digitally created pattern that better encompassed the essence of the original inspiration, derived from the late Beryl Bryden's archived dress. We engaged in efficient time management practices, prioritising essential tasks and delegating tasks focused to each of our strengths. This approach allowed the setback to be quickly resolved and placed the project back on track.



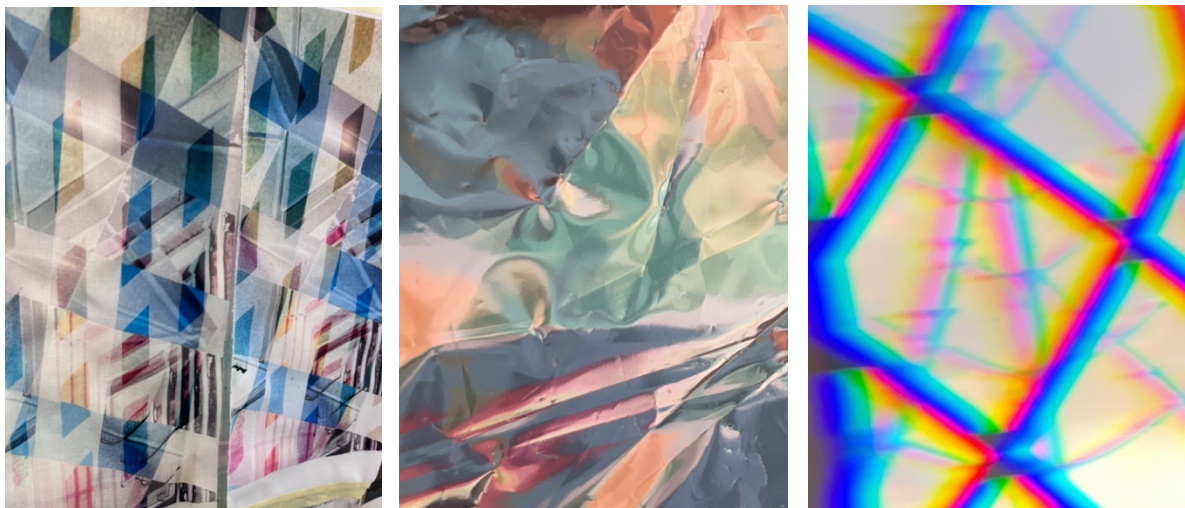
Primary images from the Piano Project.

Image 3, a photograph of the finished piano and the team. Image 4, the fabric piece that was designed for the back of the piano.

This project played a pivotal role in bolstering my confidence. Initially, I was able to actively contribute to the team by presenting my concepts and ideas. However, as the project progressed, I witnessed a notable growth in my confidence as a designer, as I found myself

confidently defending and advocating for my design decisions. This surprised me. I reflected on the reason why I was able to do this and realised that during my three years of degree I had gained significant knowledge and experience about design concepts, composition and colour theory that had surprisingly become second nature. Yet, it was not until I was able to work with others that I realised how competent I am when making design choices. This awareness that I had all the vital skills for my practice fuelled my confidence.

This newfound confidence propelled me further in the Research and Innovation module. This module played a transformative role in my learning journey, serving as a pivotal moment for the exploration and development of my creative style. Through an examination of various practitioners and their works, such as Yayoi Kusama, I discovered a fresh confidence in approaching my artistic endeavours in new and unconventional way. This module provided a liberating experience, offering the freedom to experiment, have fun, and embrace a non-traditional approach to creation. As I delved deeper into this process of exploration and self-discovery, I found myself breaking free from the constraints and limitations I had imposed on my own creativity over the years.



Primary images from Research and Innovation

Image 5, digitally printed fabric with screen print tests. Image 6 and 7, experimental photographs to create imagery.

(UN)CONTROL(ED) is as a visual representation of my personal journey throughout this year. The primary objective of this project was to immerse myself in the joy of the creative process, to look further than conventional application of process and instead engaging in experimentation and pushing the boundaries of my comfort zone. During my exploration, I came to realise that my own creative process was often hindered by a tendency to control every aspect of the process and focusing too heavily on the predetermined outcome. (EXAMPLE) Ironically, it was the serendipitous results, the elements beyond my control, that inspired me the most. Embracing this realisation, I began to incorporate the concept of "I can only control myself", into my work, acknowledging both the controlled and uncontrolled aspects. To embody this notion of "control and uncontrol," I employed two primary

processes in the creation of my body of work: Cyanotype, and Shibori. These techniques align harmoniously with the idea of partial control.

Shibori involves a series of intricate folds held together by various resists, which in turn create captivating patterns on the fabric during the dyeing process. During the initial stages, I had control, through folding and introducing resists. However, it is ultimately external factors that determined the outcome, elements completely beyond my control. I felt that during the process of this project I was continuously challenging the idea of control and what that means to me. By letting go of the need for complete control, I embarked on a freeing creative journey that embraced the processes rather than fixating on the outcome. This has resulted in a body of work that embodies the beauty of the unexpected and reflects on my personal artistic growth.



Primary images

Image 8, Shibori on velvet. Image 9, Shibori on silk viscose satin.

Additionally, my engagement with light as a drawing tool during the Research and Innovation module sparked a continued fascination, prompting me to delve further into light-based experimentation. This exploration led me to working with cyanotype, where the utilisation of light played a fundamental role in creating my imagery. I discovered light has long been a source of inspiration and fascination for artists throughout history, and its role in contemporary art continues to evolve. In recent years, numerous artists have embraced light as a medium for creative expression, pushing the boundaries of traditional art forms. Artists like Olafur Eliasson, create installations that manipulate light to distort spatial perception, blurring the boundaries between reality and illusion. My favourite installation of Eliasson's is, *Radiant existence sphere*, 2022. I am inspired by the use of light and how it projects vivid hues onto the surrounding space creates a dynamic and immersive experience for viewers.

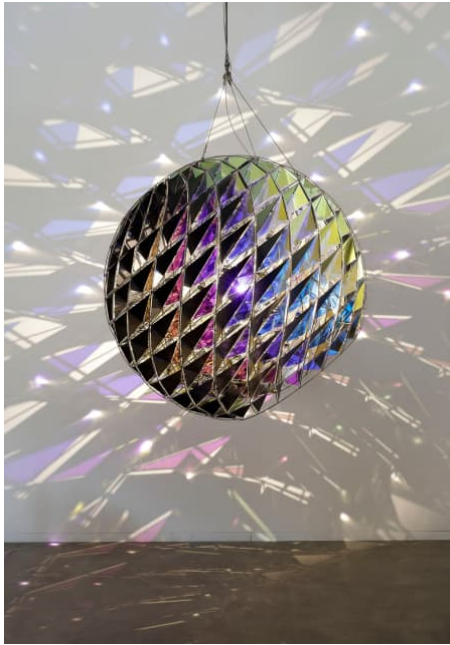


Image 10 and 11, photographs of Olafur Eliasson's Radiant existence sphere, 2022.

Inspired, I wanted light to play a fundamental role in creating my imagery, so I started experimenting with cyanotype. Testing with two types of UV light sources, artificial UV light box and natural sunlight, I found that the sun prints offered a deeper connection to the serendipitous outcomes I sought. Allowing the print to be exposed for an extended period under the sun's rays resulted in the casting of shadows around the objects, creating a halo-like glow. This delicate blur of the cyanotype process evoked a profound connection to the ethereal aesthetic found in the works of Sarah Moon. Moon's photographic compositions consistently embody a dreamlike quality, skilfully blurring the boundaries that separate reality from fantasy. The interplay of light and shadows, the soft-focus blur with the infusion of tonal elements found in within the sun prints was absent when exposing using the UV light box. Unlike the artificial UV light, natural sunlight further enhanced the sense of unpredictability and serendipity.

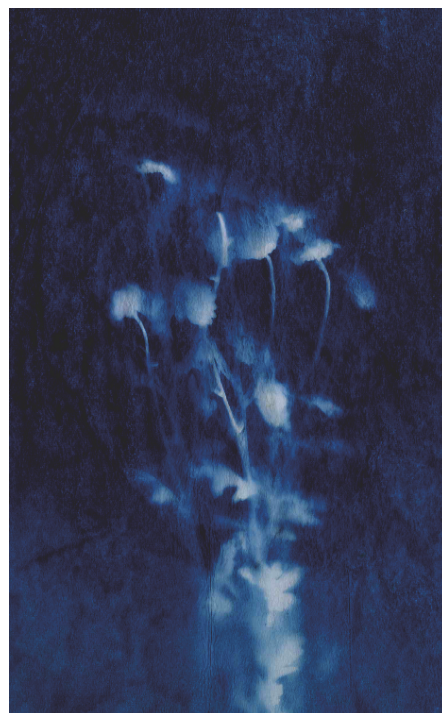


Image 12, Sarah Moon, L'inconnue, 2011. Image 13, One of my initial cyanotype sun print samples.

An objective of mine this year was to broaden the scope of materiality used in my creative process. In pursuit of this goal, I started this exploration through the cyanotype process, starting by using tissue paper, tracing paper, wood vinyl and fabric. I was interested to observe how different materials would vary the outcomes and influence the coloration within the cyanotype medium. I quickly found success when exposing with sunlight using tissue paper, it had an ethereal aesthetic with a soft tonal element. The transparency of the tissue paper seamlessly aligned with the overarching theme of light within my work. This led me to explore the potential impact of folding the tissue paper during the exposure process. It was during this experimental phase that made me question: Who else might be venturing into this realm of folded cyanotypes? This curiosity led me to the works of Fritz Horstman, an artist renowned for his proficiency in creating folded cyanotypes. Horstman adeptly employs various origami and folding techniques to imbue the paper with structural intricacies. Inspired by his approach, I embarked on a similar path, however, while Horstman had control over the placement and angle of light, I chose to expose my folded cyanotype paper to the unbridled radiance of the sun. The outcomes of this experiment of folded cyanotype sun prints marked a crucial turning point in my project, unveiling immense potential.

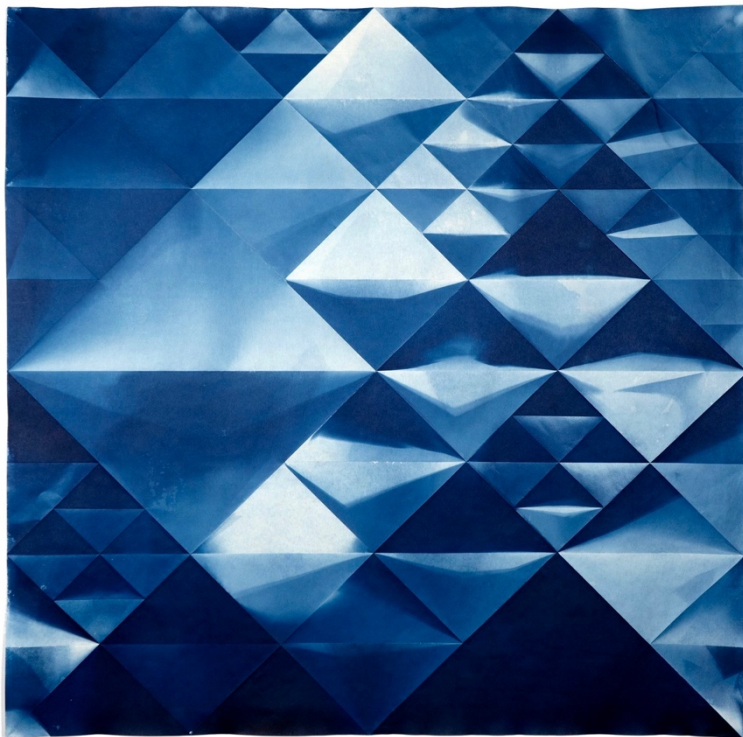


Image 14, Fritz Horstman, *Folded Cyanotype 207*, 2023. Image 15, My folded cyanotype, sun print sample.

I also encountered the works of Chloe McCarrick, an artist who masterfully incorporates folds into her cyanotype prints. McCarrick's distinctive approach involves manipulating the cyanotype prints after the exposure process, utilising the folds to introduce dimension, adding a captivating three-dimensional quality to her artwork. Her creative methodology

resonated deeply with me, as it embraces the spirit of freedom and experimentation, breathing new life into traditional image-making techniques through a contemporary lens. Moreover, I found great admiration for McCarrick's conceptual framework, particularly her focus on female empowerment, a recurring theme in her body of work. This resonated with my own journey, this year particularly, I found myself surrounded by strong and supportive women, which greatly influenced my perception of femininity and personal growth. To symbolise these elements within my imagery, I chose to incorporate nature, using flowers and foliage as subjects for exposure in my cyanotype prints. However, I was driven to approach the incorporation of floral elements in a non-obvious manner, seeking to create patterns that evoked a sense of intrigue and added depth to the visual narrative.



Image 16, Chloe McCarrick, *Maria's Metamorphosis*, 2022. Image 17, *My large scale folded cyanotype*.

The work of artist Shelly Goldsmith resonated deeply with my body of work, particularly in relation to the concept of control. Goldsmith's work "*Locus of the Dress*" delves into the theory "*Locus of Control*," which explores individuals' perceptions of their level of control over the outcomes of events in their lives. Originating from the pioneering research of psychologist Julian B. Rotter in the 1950s, the "*Locus of Control*" explores the extent to which individuals believe they have control over the outcomes of events in their lives. It encompasses two primary orientations: internal locus of control, wherein individuals attribute the outcomes of events to their own actions and abilities, and external locus of control, where individuals attribute outcomes to external factors beyond their control. Just as the theory of "*Locus of Control*" explores the extent to which individuals perceive themselves to have control over the outcomes of events in their lives, my project delves into the interplay between controlled and uncontrolled elements within the creative process.

Within Goldsmith's practice-based investigation, the mastery of scale and her ability to evoke a sense of awe and wonder through her captivating creations of "Dresses for Giants", encouraged me to embark on a realm of scaling within cyanotype prints. I was driven by the prospect of potentially creating a large-scale cyanotype wallpaper. However, I encountered significant challenges and complications in executing this vision. The folding and manipulating a large-scale piece of paper for cyanotype proved onerous, as the delicate nature of the paper rendered it prone to tearing, especially during the washing process. Additionally, the results of the larger cyanotype were underwhelming, lacking the tonal density that characterised the original smaller-scale cyanotypes.



Image 17 and 18, Shelly Goldsmith, Dresses for Giants, 2022

In response to these obstacles, I redirected my approach and turned my attention to large-scale installations created through the assemblage of multiple smaller-sized cyanotype samples. This realisation led me to embark on a methodical and repetitive folding process, generating a substantial quantity of folded paper. Initially, my intention was to expose all the folded samples to the sun in the same manner. However, I was challenged to step outside my comfort zone and embrace a more experimental mindset. By deviating from the original plan of uniform exposure, the outcomes of this experiment presented me with intriguing and unique designs. Had I adhered to the initial idea of uniform exposure, the designs would

have been repetitive and lacking in diversity. Instead, my willingness to embrace experimentation rewarded me with a multitude of captivating samples, showcasing a richer range of visual motifs. This abundance of diverse imagery provided better selection to further develop my work in a digital domain.

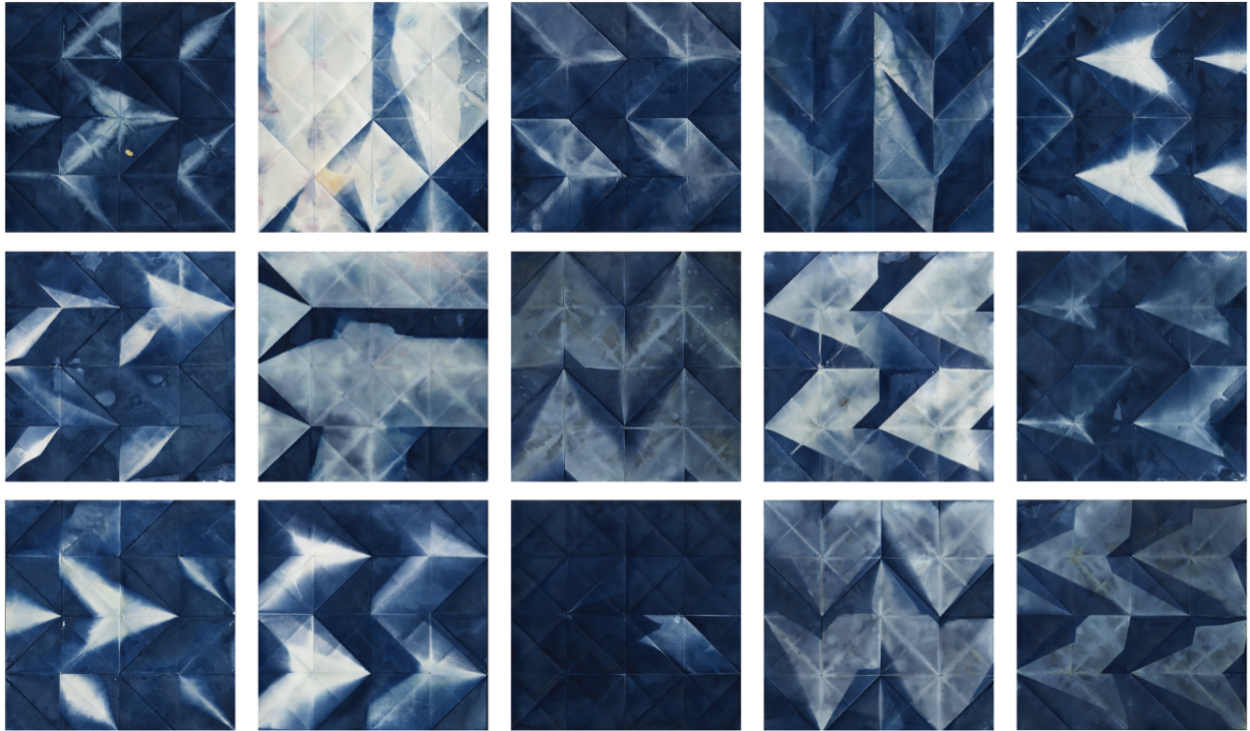


Image 19, all my small scale sun print folded cyanotype experimentation.

Continuing with my process-based exploration, I moved onto experimenting using the laser cutter. The incorporation of laser cutting as a process within my project aligns seamlessly with continued theme of light and the exploration of different mediums, such as paper, fabric and glass. By utilising the laser, I am essentially harnessing the power of light to not only cut but also draw and create intricate designs. The juxtaposition of the laser's precise control with the unpredictable and serendipitous outcomes of other processes, like cyanotype and Shibori, reinforces the theme of control and uncontrol within my work. The use of light as a tool for creation adds an additional layer of conceptual depth to my project, as it echoes the exploration of light as a fundamental element in my work.

The artistic craftsmanship exhibited by Tord Boontje has been a consistent source of inspiration for me, particularly in his collaborations with Kvadrat where his intricate laser-cut design on fabric stood out. Drawing from Boontje's work, I sought to incorporate laser-cut designs into my own project, aiming to connect light and space in a similar manner to his creations, as I wanted to create an interactive experience for the view, but in a subtle way that felt appropriate for the show space. Originally, much like Boontje's intricate designs, I envisioned infusing my artwork with a floral motif but in a distinctive geometric style. However, upon reviewing the entirety of my work, I realised that this design style did not

harmonise cohesively with the rest of my project. It felt overpowering and detracted from the overall aesthetic I had developed. Recognising the need for a change, I decided to refine my approach to the laser-cut designs, opting for a simpler and more understated line work design that wasn't so stylised, as that would complement and enhance the other elements of my work. Although this specific element of incorporating intricate laser-cut designs into my work did not ultimately make the final cut, it played a crucial role in refining my creative process and thinking. This exploration allowed me to recognise the importance of simplicity and restraint when working with the laser, rather than attempting to overcomplicate or overwork the design. This realisation guided me towards a simpler and more impactful use of the laser, enabling me to create a body of work that was refined and focused in its visual language.



Image 20, Tord Boontje, Kvadrat, 2005. Image 21, My geometric floral laser cut design, on paper, layered over a sun print.

My project aligns with the principles and aesthetics of the Light and Space movement, which emerged during the 1960s and 1970s in Southern California. The movement is characterised by its investigation of light, space, perception, and the immersive sensory encounters for the viewer. Larry Bell is associated with the Light and Space movement. He emerged as a prominent figure in the Southern California art scene in the 1960s and is known for his innovative work with glass and light. Bell's glass sculptures are known for their minimalist aesthetics and geometric forms. Throughout this project, my primary objective was to broaden my understanding and application of materiality. Having predominantly focused on fabric in my previous projects, I felt compelled to venture beyond my comfort zone and explore the realm of hard materials. In this context, glass emerged as a particularly fitting medium due to its inherent relationship with light. Larry Bell's London exhibition "New

Work" served as a significant source of inspiration for my research into glass. Bell's consideration of light, space, scale, and layering techniques is particularly noteworthy within his body of work and caused me to think deeper about my own work. Initially, I was unaware of the vast range of glass available, the different textures, colours, and thicknesses. Motivated by a desire for experimentation and variation, I deliberately sought out different types of glass to incorporate into my final pieces. Among these, the textured glass stood out as particularly captivating, as it introduced an added dimensionality and provided a unique opportunity for light to interact in a distinct manner compared to its flat counterparts. By incorporating textured glass within my exhibition, I hope to create an immersive experience, where the interaction of light, texture, and the viewer's presence offer a unique encounter to each person.



Image 22 and 23, Larry Bell, New Work exhibition, 2022.

During my investigation into UV printing on glass, a modern printing technique that utilises ultraviolet light to cure or dry ink instantly allowing application of print on a wide range of materials, I made a significant observation regarding the suitability of different glass types for this process. Through experimentation, I found that textured glass yielded more favourable results when it came to UV printing, both sides printed well with rich colour application. In contrast, when working with coloured glass, specifically shades of blue to fit my colour pallet, I encountered limitations in terms of tonal depth and lack of clarity of the image I was attempting to print.

Upon further exploration, I made an exciting discovery regarding the application of the laser on glass. Through thorough testing and experimentation, I found that by engraving the glass in layers, the laser's ability to remove layers of the glass surface it created depth and dimension within the glass. This could be seen through both sides, enhancing the visual impact of the artwork. As a result, I opted to focus on laser engraving for coloured glass, which offered more precise control and allowed the imagery to translate effectively onto the

surface. By recognising the strengths and limitations of each technique in relation to the specific characteristics of the glass, I was able to make informed decisions for achieving the desired visual outcomes in my body of work.

As I delved into the application of my glass designs within their intended context, which is high-end interior settings, I began to consider the most suitable format for their implementation. Recognising the versatility of my designs, I envisioned them being utilised as panelling or window art, effectively integrating them into both domestic home interior and commercial spaces. Given the current zeitgeist, the rise of hybrid working environments, I found the concept of incorporating patterned glass particularly innovative. I explored the notion of hybrid cubicle workspaces that seamlessly blend within home living spaces and traditional office environments. By introducing patterned glass, I aimed to enhance privacy while simultaneously injecting visual stimulation into otherwise plain and mundane areas. This approach offers a practical solution for creating delineated workspaces within larger open-plan settings, without sacrificing the aesthetic appeal of the overall environment. The use of patterned glass in these hybrid working environments serves a dual purpose. Functionally, it provides an additional layer of privacy, creating distinct boundaries and fostering concentration. Visually, it adds a dynamic and visually pleasing element to the space, transforming it into an engaging and aesthetically enriched working environment. This innovative concept holds the potential to be further developed and introduced to the wider working world, aligning with contemporary needs and aspirations.



Image 23, my test pieces of glass, laser engraved, layered float glass, UV printed textured glass on both sides.
Image 24, layering my final pieces of glass in my exhibition space.

The curation of my degree show exhibition space marked the final stage in my project. While I initially envisioned a flat layout for my exhibition, I had to adapt to the actual space provided, which incorporated a corner. This required a reconsideration of my original layout plan to accommodate the corner spacing. As is often the case when working with physical spaces, plans had to be adjusted, adaptability and flexibility are key skills to have. Having all my artwork laid out before me allowed me to really evaluate the body of work. It allowed me to critically assess the cohesion and visual harmony of the pieces as a whole, making necessary edits to ensure an aesthetically pleasing exhibition. The skill to refine, select and edit out is something I have had to learn this year, to have the confidence to allow the work to breathe and not overwork the space.

While I did alter the layout to fit the space, the core concept of the arrangement remained intact. I aimed to create distinct visual separations between the different materials, such as glass, fabric, and paper. By doing so, I sought to provide the viewer with a visually digestible experience, avoiding an overwhelming visual stimulation. The individual materials were afforded their own designated spaces, yet still able to interact within the body of work as a whole. I was particularly happy in curating the space in this as there was the interconnectedness between the different elements. For example, the layered glass interacted harmoniously with the layered fabric and wallpaper. This interplay established visual connections and a sense of cohesion throughout the exhibition. Witnessing all my work come together in the final exhibition space was immensely gratifying. It allowed me to fully appreciate the culmination of my efforts and envision the collective impact of my work on the viewers.

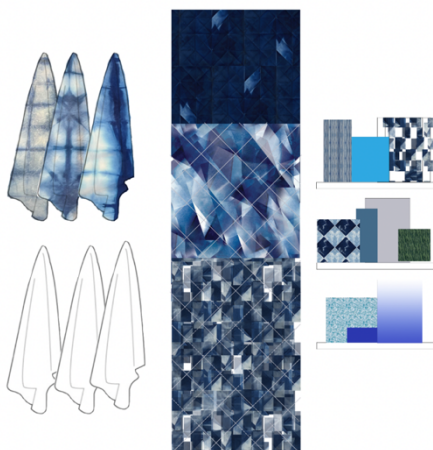


Image 25, my initial layout plan. Image 26, my final exhibition space

This body of work stands as a huge personal accomplishment, representing a transformative journey of self-discovery and the emergence of my authentic creative style. Reflecting on my mindset during my previous year in the third year, I recognise a sense of unfulfillment in my artistic endeavours. However, this year there has been a profound shift as I wholeheartedly embraced my true self and my creative voice. Guided by my intuition, I embrace the unknown and the unconventional, allowing them to shape and direct my artistic trajectory. With high aspirations for the year, I am immensely gratified by the body of work I have produced. While there remains untapped potential and avenues for further exploration, I have successfully set realistic goals within the given timeframe that I feel I have achieved. This body of work has been liberating to create, as it was not burdened by stress or overthinking. It was a process driven by pure enjoyment, where I allowed serendipitous outcomes to guide me from one experiment to the next.

What truly captivates me about this body of work is the cohesive interplay and interconnectedness of its various elements, spanning from the initial investigations to the material exploration and imagery selection. Within self-imposed boundaries, I remained focused and realistic, but never limiting myself to the potentiality of any idea. Embracing the natural progression of my work allowed me to find ease and a sense of control, with the exception of the outcomes themselves, which embraced the inherent beauty of unpredictability. Through deliberate experimentation, I successfully obtained the necessary imagery to create patterns while still maintaining a sense of authorship over the final outcomes. Overcoming my fear of inadequate or unsuitable imagery was pivotal in developing a strong and cohesive body of work.

This year has also revealed the depth of knowledge within my practice. I have embraced and acknowledged my expertise, dispelling the negative mindset of previous years. Confident in my capabilities, I no longer fear answering my peers' inquiries, recognising that I possess valuable insights. I also embrace mistakes as they are inevitable, but also invaluable part of the learning process. This newfound optimism extends to my future career prospects, as the experiences and growth of this year have instilled in me a sense of confidence and an unwavering belief in the power of continued learning and evolution.

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