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Introduction

My work to date has been underpinned by experimentation with geometric patterns as I find they can be varied in an infinite number of ways including different shapes, thickness of line, colour, and placement. There is huge versatility in geometric shapes, as one shape could make hundreds of unique designs. When I see a shape, I can see its different possibilities of pattern, size, and shape. I like to play with repetition within pattern, changing the rhythm that flows through each interconnected pattern selection, when using a reoccurring shape throughout. The processes I have employed are often tactile such as embroidery, print, cut and fold in both analogue and digital processes. Often using cutting edge digital technology such as drawing, cutting and marking with a laser. Using different layering methods on hard and soft surfaces to add multidimensional and sensory properties this adds both aesthetic and tactile qualities to my work. These processes bring layers of dimension to my work, creating inviting textures that want to be touched, this also gives a handmade or bespoke quality as a result. I am a multifaceted designer showing a collection of my designs that could have multiple applications.

Thought experiment

The Thought Experiment has provided me the space to explore and broaden my conceptual thinking. It challenged me to work with pattern in the medium of film and performance. This expanded my visual communication to reach new audiences including not only touch but taking the Braille into an audible experience where I could look at less comfortable modes of communication for my audience engagement.

Learning new processes such as Photography and Film led me to compare how we see through our eyes to seeing through the lens of a camera and how you could get the viewer to keep their focus on an element you felt needed attention. The title of my text I chose at random was "*Find the infinitesimal caress*" (Droit, 2003, p. 203) I understood it as a whispering caress of touch, a barely there touch. While reading the text I found a striking quote which resonated with me. "*But without touching, it cannot exist.*" (Droit, 2003, p. 203) This appeals to my design ethos of inviting the audience to interact with my work and get immediate information through interaction with our hands. Also, in my own practice I can feel the perception of what I am making change when I involve a more haptic approach or intuitive way of working. (Kappers, 2010) It is a big desire for us humans to touch for comfort, especially after the restrictions we have endured through the pandemic. As humans we can experience great comfort and intuitive knowledge through tactile and tacit knowledge. (Medical News Today, 2022)

My final submission was a combination of light, shadow, sound, movement and it explored a playful variety of dots in a variety of formats. Indeed, dots were integral even within the sound format where it was created through punching dots out of music sheets to crank through a music box. It taught me that my simple repeats of dots could flourish in other formats, other than surfaces creating a whole different exploration. This way of working has pushed me to see the value of my work and how I could disseminate ideas further. Finding new pathways, seeing new connections and experimenting with combinations of artwork.

These concepts took me further down the route of looking at language and tactile languages like braille and coding like Binary and Morse. Through sensory connection to the language of braille I created a series of dots and dashes to create my own language which could be secret or to be playful and let people decode the messages themselves. I started with circles as I could relate it to the language and how it has different meanings throughout life, signs, wheels, and different coding through language. Although this research started from the visually impaired, I took a different route with my experimentation focusing more on playing with the dots and abstracting through utilizing sound and shadow work. This was an experience of playing with conceptual thinking and working outside of my comfort zone. Using multi-layered ideas, Music and film that pushed me beyond the edges of my comfort zone, a shared experience of light and shadow that explored my materiality and gave paper a more emotional value.

After receiving feedback from the academic team, I began to contemplate how the senses work and how they are heightened when one is lost or impaired. Scientific research about how we see led me to play with capturing light and movement through shadow work.

Considering photography ideas and the natural lens of our eyes I began to look at my work in a more photographic way and how I could emulate this in the final piece.

I played with layers of perforated paper and drawings so that I could see positive and negatives and look at what would show when elements were hidden. This led me to creating a variety of fretworks to play with shining light through and to see what shadows it would create. This is something that would feature in my final piece where I created repeats in paper with perforated dots that I envisioned would cast shadows across the wall when hit by light. However, when curating I found it difficult to display in a way for it cast shadows as I felt it would look messy with the different designs all casting shadows over each other.

Contemporary Creative Practice

Contemporary Creative Practice enabled me to define and explore my personal professional trajectory. These collaborative experiences enabled me to realise that I work best with a playful mindset when conceptualising an idea. I enjoy working with a set brief with restrictions to challenge my way of working while also adding my own signature style. Specifically adding a tactile element into the work which I subconsciously took further into my Advanced Practice. both through collaboration and working with the company RR Then later in my collaboration with Jan Koen Lomans when I demonstrated when I experimented with deconstruction and upcycling within my project. This deconstruction and reconstruction played a large role in my thinking throughout the project, currently designers are having to be conscious of sustainability, and as a practioner I would like if this could become a part of my practice in the future.

For Rolls Royce I decided to investigate the delicate qualities of origami, my original concept was to look at stars and how they followed you throughout your journey. When looking at the two-dimensional folded star I found interest in their unique fold marks and decided to take them further into three-dimensional sampling. My narrative developed further of the following stars so that you were enveloped in the surroundings with the innovative samplings of digital processes. I experimented with a variety of materials with cut, stitch and folds which kept my narrative of the delicate qualities which kept in line with Rolls Royce's branding with the sumptuous aesthetic. I feel I missed out on a big opportunity to pitch to Rolls Royce when I did not meet the deadline as I missed out on getting a discussion with this prestigious company and getting their opinions and feedback on my work from a commercial viewpoint and as something amazing to add to a CV for future employers.



Fig.1 Picnic table design

"A triptych of lines delicately defines the character of every Rolls-Royce. [...] These three lines harmonise to map a form that is always unquestionably Rolls-Royce." (Rolls Royce, 2022) Whilst researching the Rolls Royce cars, I found that they use a concept of three simple lines that can be identified when designing their cars and can be easily recognised. I used this idea when looking at their Spirit of Ecstasy logo and implemented this design in my own version, in the form of a constellation made from a few simple geometric lines.

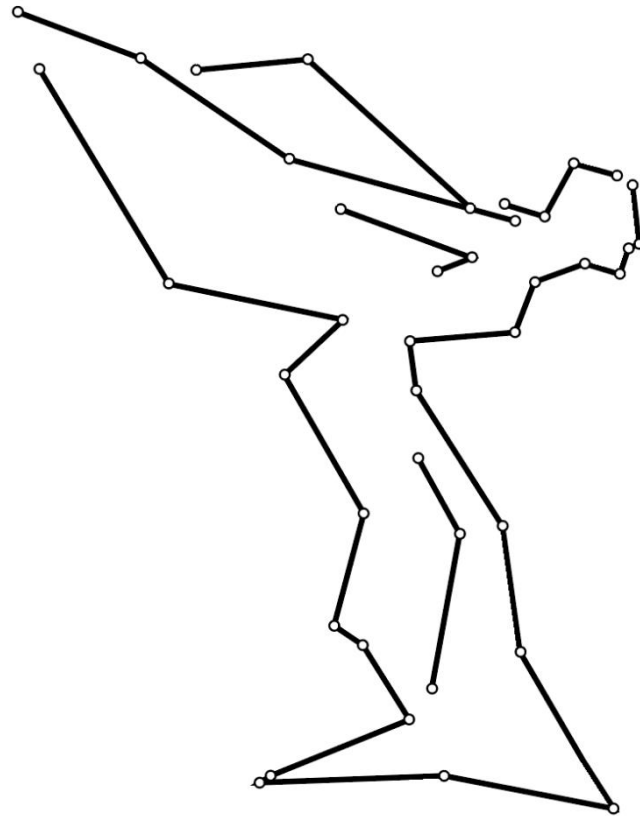


Fig.2 Spirit of Ecstasy Constellation

In making my stitched patterned curtains I was constantly aligning my design with their application, by continuously thus, mapping my design ideas into the envisioned space by using photoshop thus ensuring that they complimented the overall theme and the high-end/ luxurious finish expected by Rolls Royce and gave a feeling of being immersed in an outside night sky environment. While making test samples I learnt how to refine my dyeing process in order to make my samples clean and to a high standard.

In feedback Rolls Royce expressed that the strong narrative I had created was one that they felt fitted in well with their brand. I kept my focus on the comment of a strong narrative in mind while I was finishing the project to ensure it was well received by Rolls Royce.



Fig.3 Folded Curtain

For our collaboration with Jan Koen Lomans we had an initial briefing where he asked for us to find a way to use his archive of tapestries to create a new piece of textile with a whole new narrative. From collaboration and compromise we were able to incorporate our own ideas together to form a collection that is cohesive whilst allowing me to keep my own design integrity. Collaborative working, sharing of ideas and workload allowed me to partake in a large project which I feel I could not have completed alone. Our original concept was to keep our imagery inspiration close to nature as he was fond of working under the theme and he wanted to keep his original colour palette from his tapestries which closely resembled a natural aesthetic.

Collaboration and Feedback was given virtually, which allowed us to work internationally through video meetings where we could discuss ideas and changes as often as they were required. We had 30 kilograms of tapestry samples to use with the only caveat being that the material was not to be dyed. The palette was chosen so it was one less thing as a group we had to decide. This gave us the freedom to investigate and play with the materials and concepts however we pleased. Collaboration can be difficult with clashing ways of working. Positives included working with an artist that had different ways of working and a different cultural mindset. I hung my first exhibition without any academic or technical support I felt my ideas were heard and valued and I will carry this into future practice.

Through discussions of concepts, we decided to go with the idea of creating a main focal wall hanging with other subsidiary tapestries with tactile qualities. It was an experience where others could run their hands through it and escape to another place, it showed me as a multifaceted designer, and it gave me the confidence to go on to take risks. My past experiences with tactility and tactile materials influenced me to create a three-dimensional and tactile wall hanging. This extended process involved using a large tapestry of Jan's and

sliced into long strips that were then stitched one end to secure and then unthreaded by hand. This produced a deconstructive process producing an unravelled collection of textures to combine to create a unique tapestry of tactility. We repeated this process with three different tapestries and the product was a reconstructed abstract scene of the movement of the sea.



Fig.4 *Dirwedd NR2*

The tapestry with the tactile element combined with three other tapestries each made with very different processes and different outcomes, came together as a collective and the overall effect was that they complemented each other. I found collaboration challenging, getting my ideas across however feedback from Jan gave us direction.

We moved away from the idea of having one tapestry to showcase individual talents in the tapestries which is how the project developed into creating four very different but cohesive works. The collaboration worked well as we shared the workload among us, and we all had a part in creating each of the pieces. Each person took charge of the completion and ownership of the individual pieces which helped navigating the differences in opinion whilst collaborating.



Fig.5 Final Dirwedd Collection

The collaboration process even across vast distance and cultural identities was challenging. However, I simplified the process and managed to fuse my ideas with Jan's concept to produce something texturally comforting and visually captivating. On reflection this has given me the confidence to potentially collaborate with other artists /practioners both virtually and possibly other pathways. The gallery press release showed that they understood our strong conceptual vision of the Welsh landscape through their written materials.

Research and Innovation

Historically, I have a particular affinity to tactility within my designs and choices of materials. Within the Research and Innovation module I submitted a variety of samples showcasing my ideas of innovation, experimentation, and a mixture of materials. My most successful sample was a combination of wood and leather, the time that I took making these two materials to fit together was time well spent to create a contrasting piece that they aligned together beautifully. This is something I expanded on in my Advanced Practice. I laser cut a binary pattern a type of code. I wondered could I extend this idea further to hide secret messages within pattern for people to decipher, this exploration is an extension from the Thought Experiment. The binary pattern I created out of wood which gave me the idea of weaving with its cut slots. I decided to go with a firm but malleable leather to use to weave through the wood which created an interesting juxtaposition of materials.

It was a simple mistake not giving in a sketchbook where I could show my conceptual thinking that went along with my samples. In future projects I'll make sure to evidence my thinking for others to understand. Talk about my reflective practice, for example I made this lovely leather and wood sample where I could have made many more versions to work on this further.

Current project

During my current work I have kept my exploration playful created my image making through keeping notes of games and their unique marks and pattern and how we play with certain toys. This way of working gives me an infinite number of possible outcomes to further explore. Previous projects have led me to thinking in a playful mindset, when working I will have several drawings which I view as similar to a tub of Lego which has an infinite number of possibilities and materiality's to build and put together, to create my unique patterns. My previous projects worked well for me by pushing my creativity and trying more materials my comfort material is paper with its flexibility and its malleability giving me infinite applications, variations, and outcomes which I could translate into other materials that can offer more durable and sturdy properties. This opens possibilities for designing for outdoor purposes. This excites me as a multifaceted designer and gives me greater options for the application of my work to expand into designing for other surfaces.

Glass took me out of my comfort zone with its transparent properties, I think this worked well for me because I found comfort in the fact that I could layer these (like paper) there was a delicate quality to them, this fragile quality makes it more difficult to work with and can be appreciated more. This realisation of being able to use one laser file on multiple materials gave me some fantastic results which really boosted my confidence and made it exciting to see possible new applications. As part of my future employability, I think working with different materials will show strength in my processes and how I can look at different applications for my designs. I have discovered the versatility of glass and how I can apply it in different spaces and surfaces. Space-mapping my samples helps me visualise how these different materials will look like different products, furnishings, and their functionality.

This module has taught me how to combine materials together to create unique juxtapositions to furnish cohesively. Using a previous sample of wood and leather but also combining materials together for a collection from floor to wall. Gave me the confidence to use combinations that complement each other, and those materials could be used for different surface applications across interiors for example my tangram shapes could be interpreted as wall décor or flooring as I suggested when displaying in my degree show. I have learnt that my creativity comes at the last second when I get my creative ideas from being under pressure and then the realization that one design could be spread across several materials with completely different results and applications. From experiencing this last-minute creative burst, I feel I have developed a better way of working in the future, by keeping my options open by working on multiple projects at a time, this way I do not exhaust myself and my creativity on one single project and I can stay enthusiastic and keep my creativity flowing. These concepts could be shown in commercial and domestic spaces. Possible applications could include lighting, furniture, walls, textiles etc.

I believe the best thing I did was experimenting with different woods and how I could play with their malleability and their strength through thickness of wood and looking at how they could be able to hold weight off a hook/peg. The Tangram pegboard concept has shown to be successful as it is basically a prototype which can be shown to accommodate the function intended to the consumer. I believe my Tangram wood panels came out strong as they

could be versatile with their design and how the viewer/customer could use a kit themselves and create a design uniquely made by them for their own spaces. When I began experimenting with creating a surface design for the tangram pieces, I discovered that the engraving was not working well for me as it was not viable as it would take too long to complete, and it also came out messy with the burn that would come off the edges. I managed to troubleshoot the problem with a simple solution with my cutting by using masking tape to cover the wood before I would cut which helped the amount of burn which helped me realise that the technology needs to be aligned with the fitness for purpose.

I would have liked to have pushed my experimenting further with other materials as I feel that because I was not knowledgeable in certain materials like glass, I found it difficult to try because I had to rely on other people's schedules and couldn't use without supervision which made me feel hesitant to experiment further with other materials which could have pushed my projects multi-surface ideas. With playing with different processes in quieter times I could try other material processes for me to feel confident to reach out to use these in future practice. The greatest challenge for me while doing a project is that I do a lot of drawing and then go on to sampling, whereas I have had comments in the past where I should be going back and forth between drawing and sampling to create more ideas for myself. I find this difficult as I prefer to flow through my project from one to another, but I understand the purpose of this to improve my performance, possibly missing out some of my drawings that could have become a strong element in my project and could end up being a missed opportunity.

I find the components to the assignment tedious as I prefer to work creatively feeling free without having to make notes or explain how I visualise my designs. When I do these though I do find the appeal and the need for these elements as I must show others how I see these designs working. I do struggle with portfolio boards as I find I need to refine and have a perfect display of my work whereas I find my work process in my sketchbook does not always look tidy and perfect which adds a stress to showing samples.

Using the laser cutter to cut out my designs helped with the number of dots I had to cut over time. However, the dots did not always perforate all the way through which meant it became laborious to have to prise the dots out that did not perforate all the way out. I do still agree with my choice with the laser cutter though as it did save me time in most of my materials.



Fig.6 Laser Cut Leather

I believe that the mark sharing between different elements of the module is well thought out as I joined this course to push my creativity further and discover myself as a multifaceted designer and the mark weighting helped with that. My practical work gets awarded more than other elements like writing or presenting. I find the portfolio boards need to be refined and tidy and might not always show the depth of my thinking and I feel the viewer misses elements of my thought process. I do believe that the writing has helped me as I could look at myself analytically to reflect how I work and how I view myself now and in the future.

Unfortunately, resubmission of a previous project ate into my Advanced Practice module, this meant I started the project off behind schedule which added anxiety and caused me to experience procrastination at the start of the project. Conversely, time well spent included using both analogue and digital processes. Digital files I made worked as a future resource and enabled me to apply and test on different surfaces. This then showed me what worked and inspired further experimentation on a variety of surfaces. Often, I have found processes that I have traditionally completed by hand, could be better facilitated by using different methods e.g., whereas I thought to create a stencil by hand and paint, a traditional method would have worked quicker by silk screening my pattern on. Periodical feedback throughout the project helped keep me on track with my visions for the work and having that confirmation from the lecturers helped me push ideas further and gave me the reassurance that I was working in right direction. Feedback from lecturers throughout, helped massively

as they were all conceptually different in their idea and this had the potential to help take my project in different directions which overall give me the confidence to continue rather than procrastinate further. The feedback at the end of the project feels somewhat counterproductive as I cannot amend by that point, but I could take the comments into my future projects in order to refine my work even further.



Fig.7 Tangram Pegboard

My product of the Tangram Pegboard is commercially viable and could be extended into new varieties with different design themes allowing the individual to make their own bespoke individual practical or aesthetic product. Motivation came from creating a concept that had not been done before and was unique, but I was also hindered by the module's many elements and not focusing on just one of my final pieces. What this has taught me about my practice is, that I want to be a multifaceted designer where I can play with different processes and materials in a variety of different projects for different purposes. I could push this concept further with a collaborator who is more knowledgeable in product design who could develop ideas further with scale or materials. With their expertise I could problem solve and learn how to sell my work as a product that is commercially viable. However, in future collaborations I would try to seek someone who has similar work ethics and to set clear boundaries sooner regarding accreditation and economic considerations to make the collaboration more viable for myself. This assignment has helped me to understand how to show viewers my creative thinking clearly. To help them understand the journey I take with my ideas and to invite them along the narrative behind the project.

If I were to advise others on the assignment, I would suggest experimenting with every digital file, draw and play with these in every material, you can think of. I found doing this with my laser files helped me because I discovered new possibilities. Through doing this you start to brainstorm ideas that you may not have imagined, testing and even the mistakes can inspire further exploration along the way. Even photocopying an original sample could help with not wanting to 'destroy' samples that you are precious about so that you can cut, tear, weave them to explore further.

I believe I need to work on my confidence in my ideas. Previously, I sought out a lot of confirmation from lecturers and peers, whereas in the future I need to be more confident in my abilities, to be able to sell my work to future customers with confidence. My next step would be to seek out more opportunities for work experience with different companies in order to bulk up my CV and to further increase my confidence. I need to become more commercially aware, to understand my unique selling potential. With this in mind I have built up my skill set to be more up to date with cutting edge technology and advance my practice and to visualise it in the world.

Conclusion

In Conclusion, in my experimental future trajectories, I will look to take more risks as this pushes the boundaries of my creative thinking and builds my confidence when these risks work well but also as opportunities to learn from. I would enjoy collaborating, where I can get more experiences but where the work can be distributed equally, and the positives equally benefit all involved. My aspirations have expanded, whereas once I saw myself as a bespoke wallpaper designer, I now know I can be that, but also so much more, I feel I have limitless potential in various applications and different consumer markets. My continuous developing skill set has made this potential possible, where I could present myself to an employer or customer with fresh contemporary ideas and designs. Recently, I have pitched and been chosen for New Designers in the week that showcases Surface Pattern where I can show the numerous surfaces, I feel confident in working with. However, I feel that I could also have worked in the second week of New Designers with Product Design presenting my Tangram Pegboard idea which has design and practicality intertwined.

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