Overview of Submission Components:

- Physical submission.
  - A Presentation book including samples for each Part of the course and sketchbook pages for Parts 1 to 4.
  - Sketchbook for Part 5.
  - Additional samples of work.
  - Photographic documentation of final work.

  Please note: Due to constraints of postage from Australia, which include dimension restrictions as well cost, I have tried to minimise the weight and bulk of presentation method and materials in order to maximise the amount of coursework submitted. I apologise for the reduced quality of mounting and presentation.

- Learning log: https://fibresofbeing.wordpress.com/textiles-1-mixed-media-for-textiles/
  This includes links to all sections of the course. There are also soft copies of each of the Presentation books, to provide fast links to referenced posts.

- GDrive assessment folder.
  - Copies of all tutor reports
  - Video documentation of final work.
Part 1 - Surface Distortion

Research subjects included Anne Kyyrö Quinn, whose use of felt on walls I contrasted with Joseph Beuys (20 March 2015).
Project 1 Folding

A series of transformations applied to a simple linear accordion fold led to a curved three dimensional shape \(21\text{ March 2015}\).

Moving to more unusual materials, including steel wool and drinking straws, the same fold in balsa wood brought fragility to light and shadow \(22\text{ March 2015}\).
Project 1 Crumpling

Crumpling was attempted in a number of materials, with crisp, light paper most successful.

The idea of printing on crumpled paper was later developed in Parts 4 and 5.
Sketch Part1 sorting 29 May 2015. The torn balsa of p1-106 (26 April 2015) is shown in yellow and red, with crumpling behind.
Based on window placement at Le Corbusier’s chapel of Notre Dame du Haut, Ronchamp
Project 2 Cutting

Ariana Boussard-Reifel
*Between the Lines*

Research included Ariana Boussard-Reifel, who uses absence as material - voids, shelters and Austin Kleon, who transforms the everyday and gives new meaning (*30 April 2015*).

Austin Kleon
*Newspaper blackout*

I used cutting to reveal, to frame, to cause the eye to seek, to contrast materials, to play with light and shadow.

Holes were based on a spiral and window placement at Le Corbusier’s chapel of Notre Dame du Haut, Ronchamp

This was the first major use of corrugated cardboard, a material that I returned to repeatedly.
Project 3 Fusing

Heating and fusing produced exciting samples, many of which were developed during sampling in later Parts of the course.

p1-25 and p1-26 10 April 2015

The materials used in p1-25 suggested a development - stretching the netting, distorting the grid, while fusing to create tension and shaping. P1-26 was then developed further in Part 2, Joining (6 June 2015).
used an internal, pre-prepared distortion of a grid, best seen with back-lighting.
The slumped, distorted ceramic forms of Janet Fieldhouse (research post 11 April 2015) and an earlier heating sample (p1-57, 19 April 2015) were in mind with an attempt to heat sheet plastic over an armature of 3D plastic. In p1-59 an alternative approach of plastic filaments over kinetic sand form was more successful. The resulting bowl was further developed in Part 5 (p5-15 23 February 2016).
P1-75 was the first in a series of experiments heating synthetic organza.

In Part 2 p2-23 (22 June 2015) the distortion/shrinking effect was used to create shaping in combination with other materials. P1-75 itself was used as part of creating a variable corner join (p2-28 27 June 2015).

In Part 3 p1-75 was encased in resin to create p3-46 (23 September 2015), an exciting combination I have continued to explore.
Shadow lines on Barak building in Melbourne. Research 5 April 2015

Mandy Gunn Centro-Polis
7 May 2015 and 22 May 2015
The dimensionality and play of light on corrugated cardboard was intriguing.

Scratched marks on photographs could suggest emotion and direct attention.
Personal Project - 3D printing and drawing

In addition to the course exercises I experimented with creating 3 dimensional plastic using a variety of new-to-me materials and processes.

Software allowed me to explore surface distortion difficult or impossible to produce physically.

Polymorph plastic could be used to create distorted surfaces. This example was further developed using a 3D pen, drawing in plastic filament.

After further re-softening and manipulation, the sample became a complex but undifferentiated surface. (Included in submission package)

Other experiments in shaping, mixing and colouring polymorph can be seen.

This could be seen as an example of casting, but here I consider the distorted surface created by drawing with the 3D pen into a shaped mold.