

Freesoul-Kofi El Shabazz-Thompson

Portfolio March 2020

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1. The Envelope Chair

Envelopes, Steel and Aluminum Base, Filling
24L x 18W x 24H inches, 40lbs



2. The Envelope Chair - *Detail*

Amazon.com - Pioneer Square H x amazon.com/envelope_chair_2020_freesoul-kofi_el_shabazz

amazon I pushed the envelope as far as it needed to be pushed, and now it's on the floor, and people seem to want it to stay there.




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Envelope Chair, February 2020


Freesoul-Kofi El Shabazz
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- Envelopes
- Steel and Aluminum Roller Base
- Filling
- 24L x 18W x 24H (inches)
- 40 lbs

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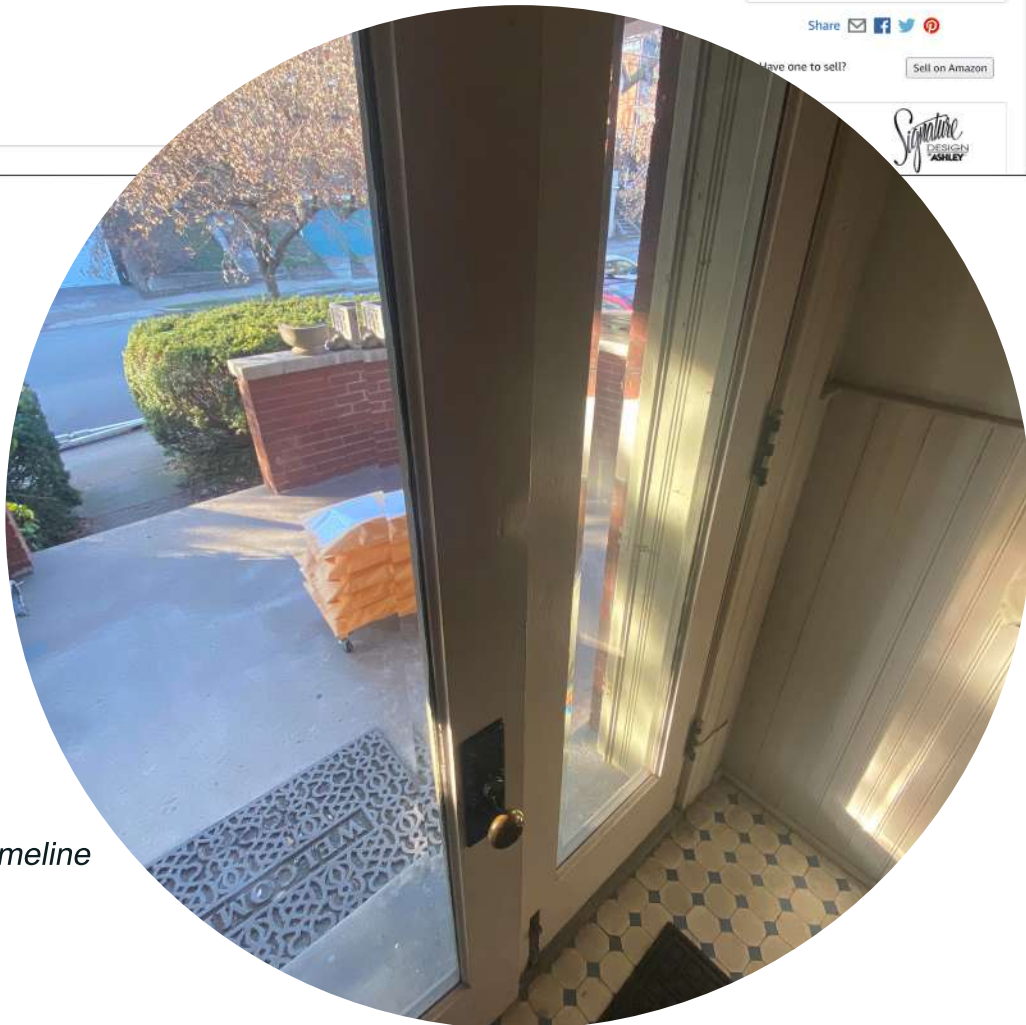
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3. The Envelope Chair - Timeline

Amazon to Delivery

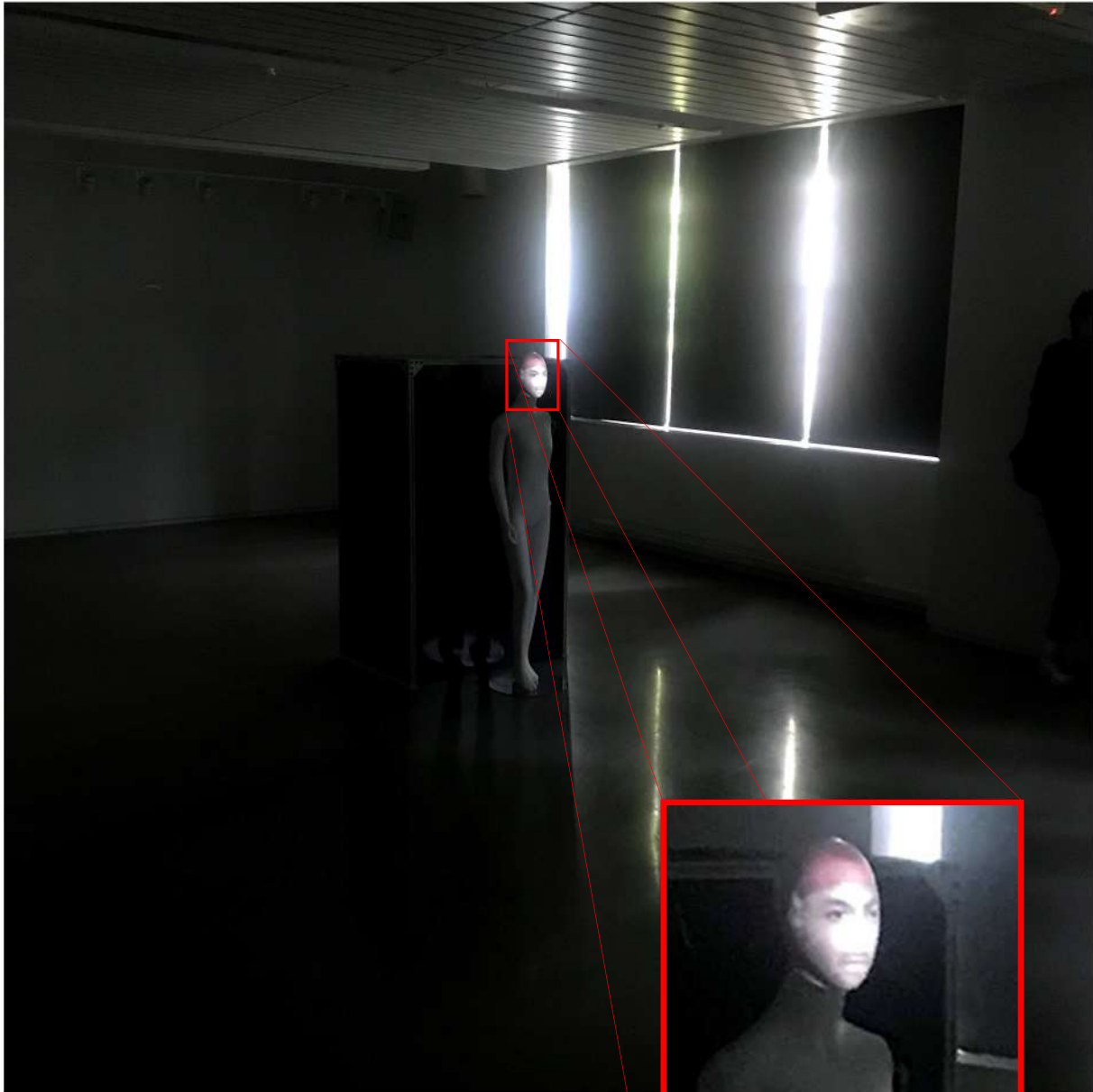


4. Untitled (with Nelly Lin)

androgynous mannequin, projector, computer + software, security camera + router, tripod, concealed microphone + speaker, extruded aluminum structural materials, mirror panes, polycarbonate panes
approx. 320 sq. ft.



5. Untitled (with Nelly Lin) - *Alternative*



6. Untitled (with Nelly Lin) - *Alternative, Detail*

Our sculpture established several bodies in conversation with the guests who entered the space. The security camera was mounted on a tripod with focus on the entrance of the gallery, it was to be the first thing guests saw when they entered the space. Cords ran from the camera to the router and more cords connected the router to the computer. The projector was also connected to the computer. The mannequin stood several feet away from the aforementioned materials and behind it stood a box of similar height (~5 feet). In the box, the three internal faces were mirrored and the fourth wall allowed for guests to examine the inside of the box through a head-shaped hole cut in a pane of polycarbonate. Mapping software was used to project onto the head of the mannequin.

To the guests, as they entered the space it appeared that the camera recorded their faces and projected them on to the mannequin. Upon closer examination our guests found that their faces were distorted and intermingled with the faces of other guests in the space. A concealed microphone and speaker distorted the voices of the guests based on proximity, giving presence to the mannequin body.

We created two modes of feeling; 1) the self as many and 2) many as the self. Our work does this by presenting our guests with two presentations of themselves, the first being what appears to be their features on an unidentifiable figure (the mannequin) and the second being the infinite population of themselves that is observed when looking within the mirrored structure. In this we held community and gave physical presence to what seems like our collective decision as a society to throw away privacy.

7. Untitled (with Nelly Lin) - *Text*



8. Cattle Tech



Our client, Raitong Organics, presented the following situations: 1) Cattle wander onto roads where they cannot be seen, thus endangering themselves and drivers. 2) Cattle herding conventions provide the opportunity for cows to feed on other farmers crops, which is property damage. Our solution needed to be low cost, easily manufacturable & reparable, and accessible to the older generation of Thai farmers. We increased cattle visibility with a hi-vis collar, and created an open source system for tetherless containment of cattle using Long Range Radios.

My role on the team was hardware lead as well as being a part of the software and visibility design teams. This project is scheduled to resume in spring 2020 with a new team. Our research, design propositions, design summary and initial testing can be found on my website at freesoul.id/dem.

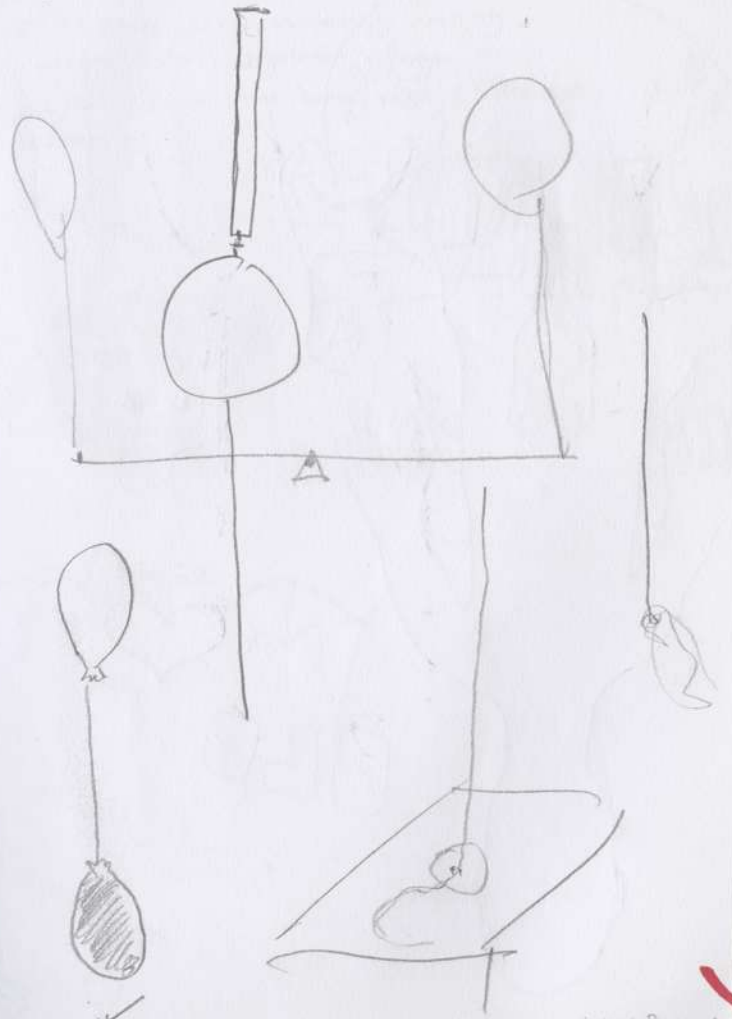
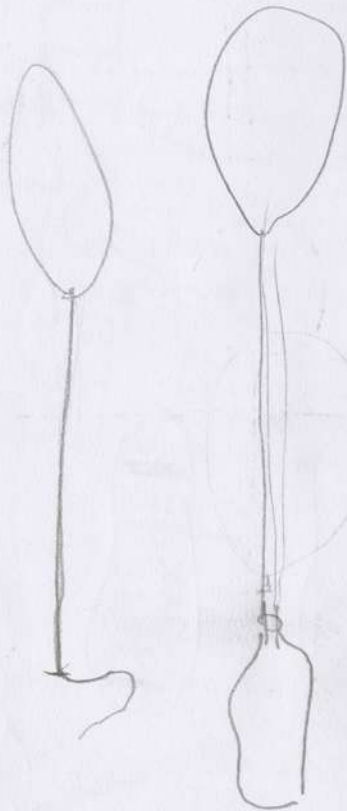
9. Cattle Tech - Field Research, Summary



10. Balance

Balloon x3, String, Hammer & Chisel
“subtle bodies being in suspense” Henry Corbin, *Mundus Imaginalis*

BALANCE



inigo freasol



12. A Flower

Masucine Body, Long Straight Hair (Pink), 100% Cotton Luxury Shirt,
100% Cotton Luxury Trousers, Chicken Wire, Plaster, Raw Cotton

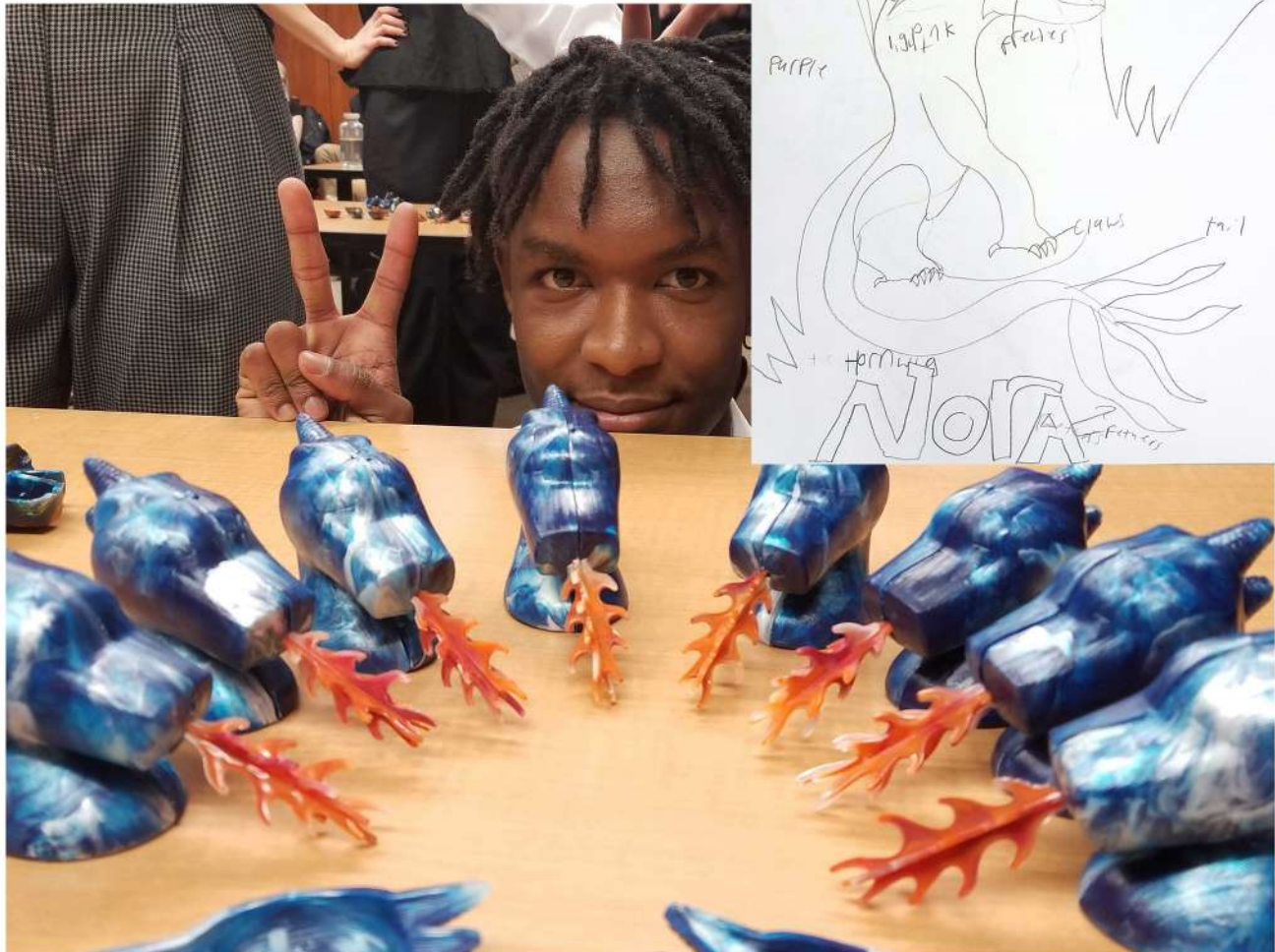
Walking through the valley of Salts
I am trudging, but I am elegant.
My bliss is no longer, upon this heap
For I know who I am.
When did I weave this web? Surely, not in a time I've known.

-

What is it, when transforming natural materials to products, and further to products within a hierarchy of sign-values affording prestige, that really happens? Have I accepted that hierarchy? What is this tension surrounding pop cultures pursuit of luxury?

A Flower, from root to petal is a gradient. The sacred organization of petals in prime numbers and golden ratio patterns is upheld by the roots-- which exist in the same on the same body but not within the same environment; earth versus air. In my performance I will convey a sense of this drama.

13. A Flower - *Performance Notes, Text*



14. Nora The Dragon

Interpreted a sketch done by a local gradeschooler and used CAD skills to bring said sketch to life as a toy. In order to make the toy, we furthered our CAM skills and used Haas routers to mill molds. Using the department injection molding machine we produced a run of the product.



15. Rel8-Ball

ux/ui + product design

we wanted to promote mental health conversations so we developed a Magic 8 Ball like game using a 3D printed housing and a smartphone. My role on the team was software lead, but I also coproduced and acted in a video outlining the device's use case.



16. 40.441268, -80.007851

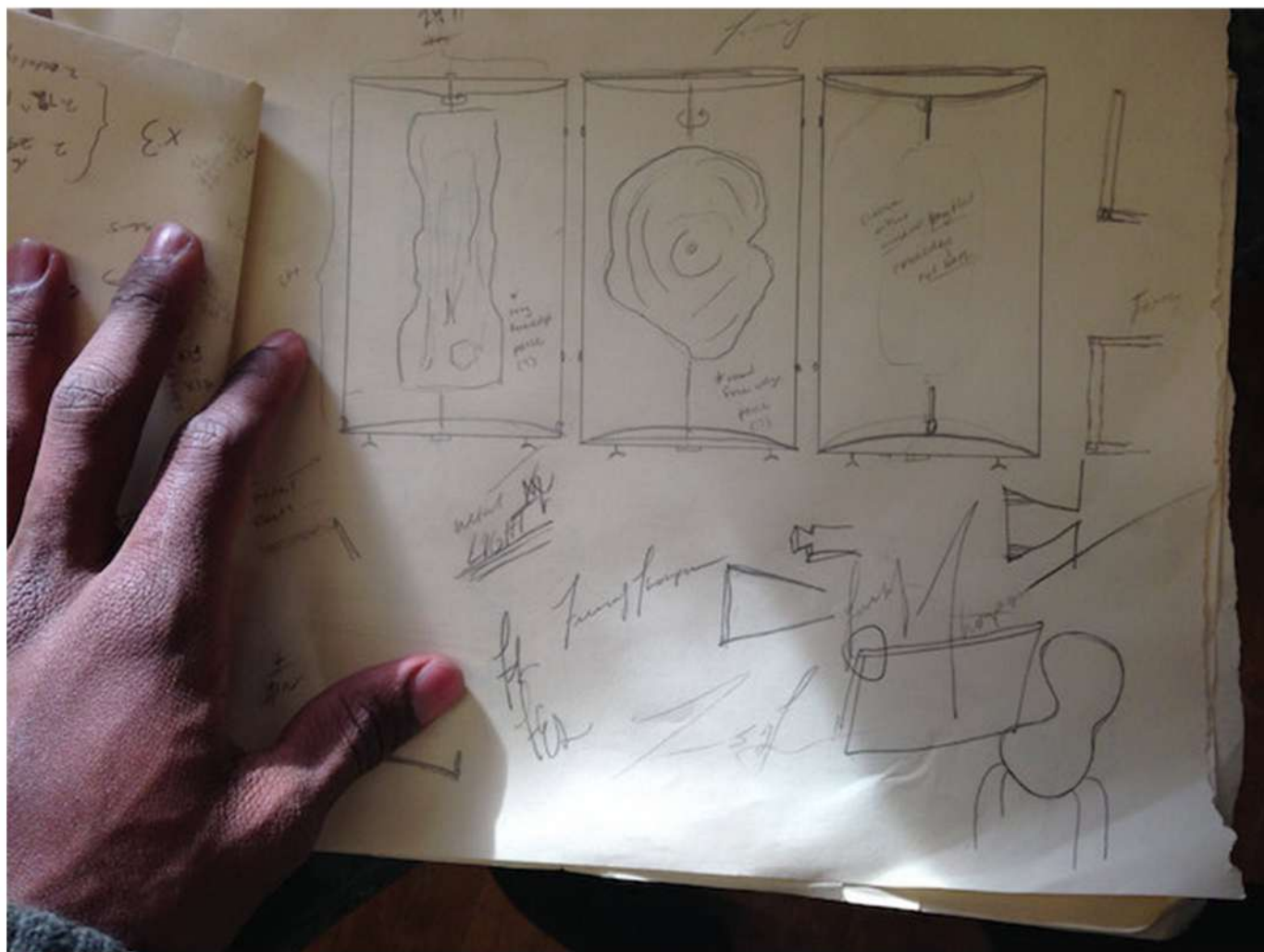
Found Glass Shards, Ceramic Face by Unidentified Artist, Soil from 40.461520, -79.929146

Used as cover art for *Bedouin*, released by 8X2 in 2016



17. Room Screens

Steel, Aluminum, Cherry, Walnut (found Newtown PA)



18. Room Screens - Notes



19. Hall Table

Steel, Cherry (found Newtown, PA)



20. Hall Table - Notes