

The background of the image features a complex, abstract geometric pattern composed of various shades of blue and white. It consists of numerous overlapping triangles, trapezoids, and other polygonal shapes that create a sense of depth and motion. The colors range from bright white to deep navy blue, with some yellow and grey accents. The overall effect is modern and architectural.

CASEY AITKEN

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PATTERN PROJECT - THE TOOL

PROJECT GOAL: EXPLORE METHODS OF REPRESENTATION INCLUDING WRITING, DRAWING, AND 3-DIMENSIONAL CONSTRUCTION. THE PROJECT INCLUDES FOUR PHASES: THE TOOL, THE PATTERN DRAWING, THE SPACE CONTAINER, AND SERIAL SECTIONS.

PHASE I: ENGAGE AN ORDINARY HOUSEHOLD TOOL AND RECREATE IT USING ONLY STRATHMORE PAPER AND WHITE THREAD.



1

CORKSCREW

UNWRAPPING THE TOOL IN LANGUAGE - A NARRATIVE WRITTEN TO ANALYZE AND TAKE APART THE TOOL THROUGH LANGUAGE.

Tool Essay

I pried apart the adhesive binding and gazed inside its corrugated prison. Warm sunlight washed over its dull weathered bronze body. Curious fingers ventured inside and were gently welcomed by its sophisticated body. I was immediately struck by its emphatic construction; such an elegant form with riveting ornamentation also possessed a noticeable heft. The structure was beautifully proud and symmetrical.

The torso comprised of a slim sturdy stem, topped with a flat oblong circular head, with an equally oblong opening sizeable enough to fit my thumb. A feather pattern encircled the sides of the head, alluding to an elegant aerial entity. The head was wide at the sides like an eye-shaped cavity staring back at me. The stem was long, thick, and elegant, like the graceful neck of a giraffe. The upper stem was a smooth sturdy channel that transfigured into a series of strong circular ridges below.

Here the neck greeted its bronze chassis, ornamented with luscious grapes, sheltered by overhanging grape leaves. On either side of the grape leaves were silver pivot points, smaller than a penny, giving its arms the gift of movement. The silver pivots rebelled against the consistent muted bronze exterior and glinted brilliantly under the afternoon sun. Its prominent shoulders – attached at the pivots - boasted gear like ridges protruding the edges, extending in a radial pattern. It contrasted heavily to the smooth edges of the upper neck but familiarized with the charming ridges of the lower portion.

I followed the arms downward, entranced by its winged curvature. Its biomorphic quality undulated between sharp and curved edges. They were relatively planar and extended past the bottom of the chassis. The sleeves of its arms echoed the grape leaf ornamentation found on its torso. Its hands deviated from the planar direction of the arms to become flat at the side. The hands tapered at the tips like a scythe and curved inwards, but when viewed at its profile, revealed a leaf shape. With its arms at the sides and neck fully extended, it seemed to possess unmatched posture that would rival that of a disciplined soldier ready to march.

The middle of its torso featured a void, defined by thin ornate sides that extended from the grapes above. It was like peeking into the visceral insides of an animal, but instead of finding warm organs and hot blood, I found a cold bronze spinal column. It originated from the elegant neck that had penetrated the upper torso and now made a reappearance framed by the window of the chassis. Unlike a typical spinal column, this featured a winding spiral that waltzed with my eyes downward only to hide from sight within the lower chassis.

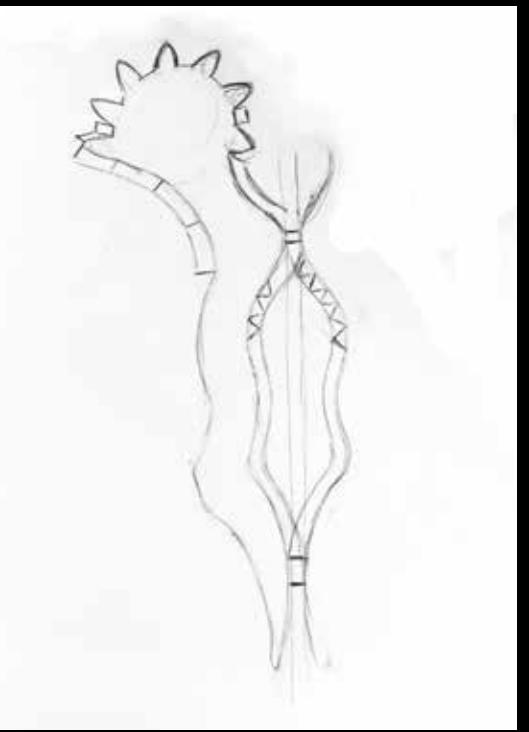
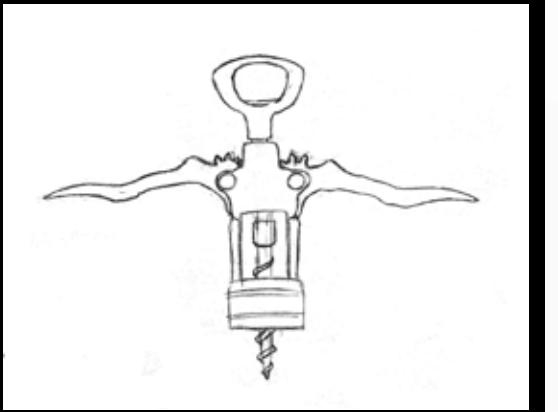
The lower chassis was attached at the bottom of the window and resembled part of a barrel, engraved with a gnarled wood grain texture and complete with two circular dotted rims to mimic the steel bracings of a real barrel. The barrel had neither top nor bottom and displayed its white-wall insides when viewed at alternative angles. Just below the bottom of the barrel rested the tip of the spinal cord, sharper than a cold dagger.

I inserted my thumb into its gaping eye, and while grasping the swollen barrel, plunged my thumb down. At once, the wings shot up triumphantly and the shoulder ridges circled inwards to propel the ridges of the stem downward and command the piercing spine to skewer the air.

2

PATTERN PROJECT - THE TOOL

INITIAL SKETCHES OF CORK-SCREW AND IDEAS TO MAKE PATTERNS OF THE ARMS.



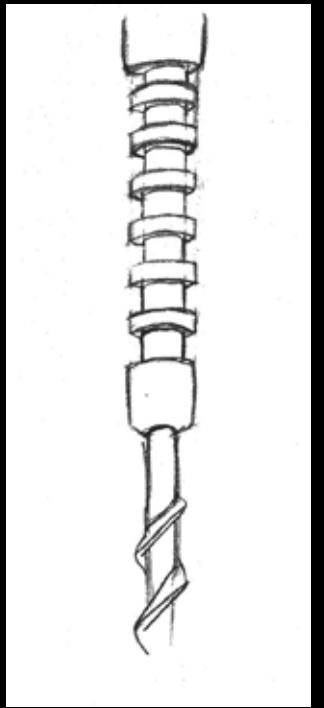
ATTEMPTS TO CREATE A PAPER MOLD OF THE ARM BY CUTTING TO FORM THE CURVATURE.



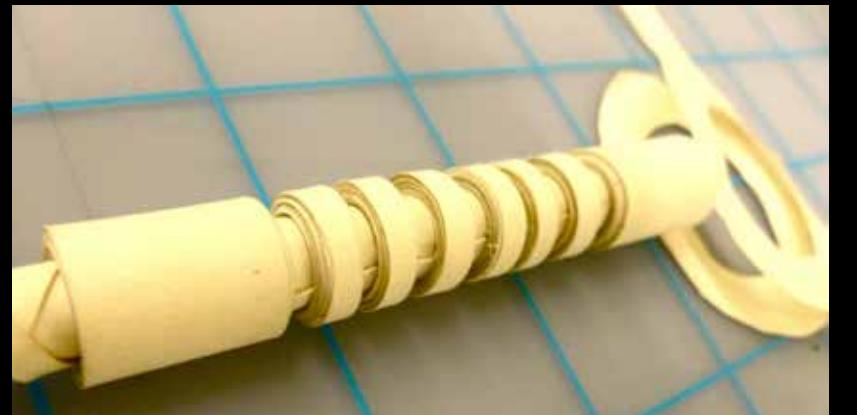
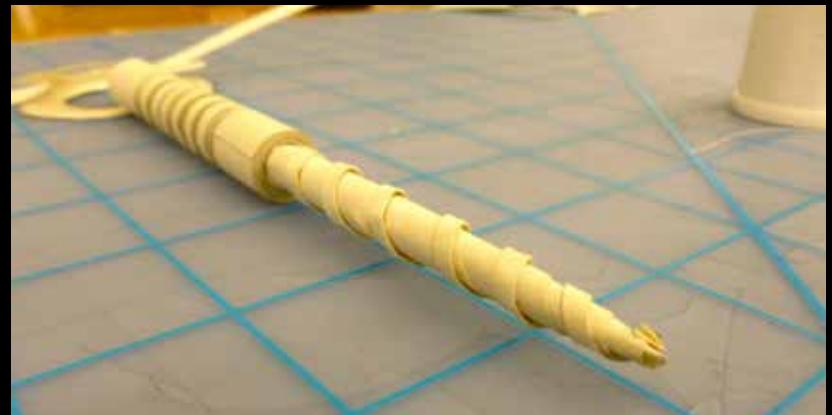
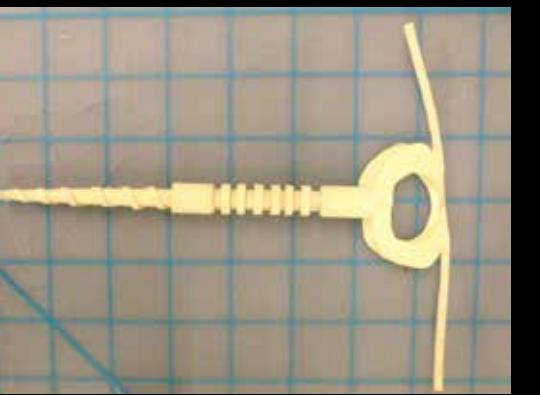
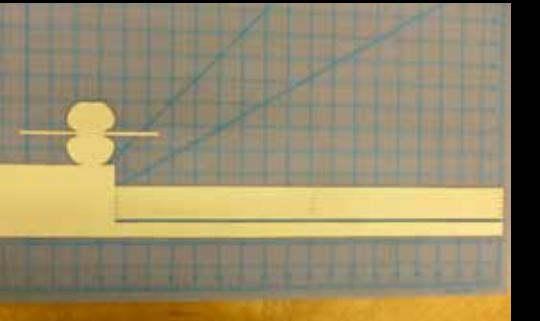
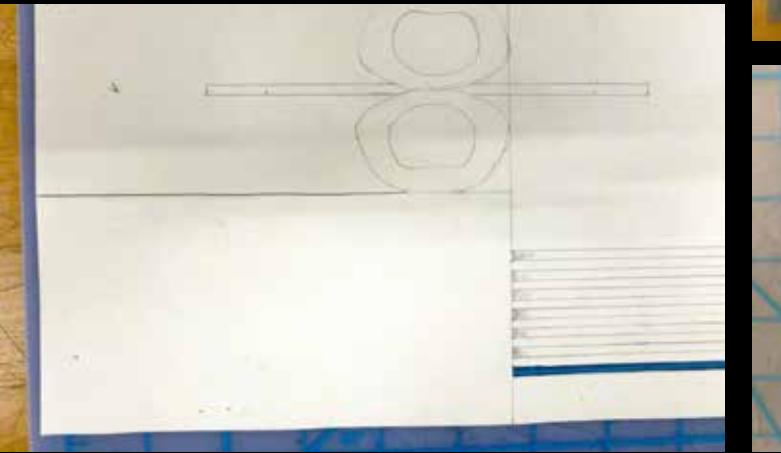
FIRST THREE-DIMENSIONAL REPRESENTATION OF THE TOOL.
(TAPE ALLOWED)



PATTERN PROJECT - THE TOOL

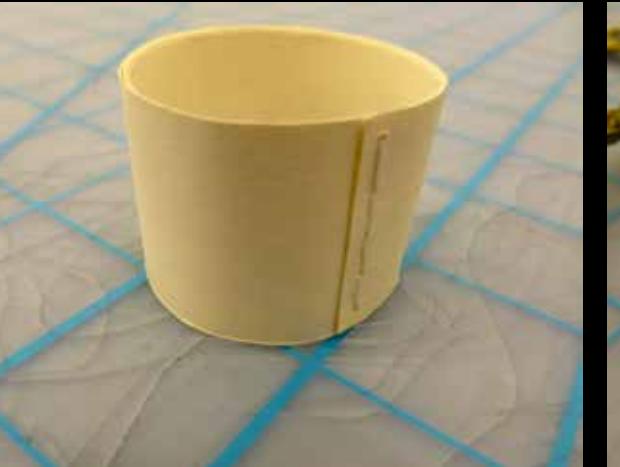
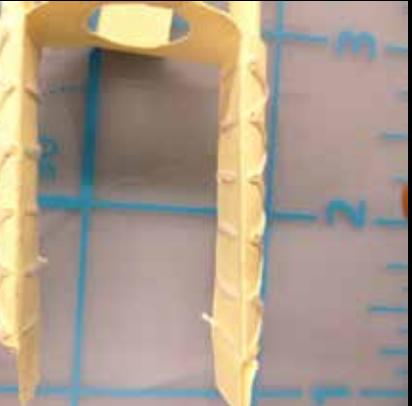
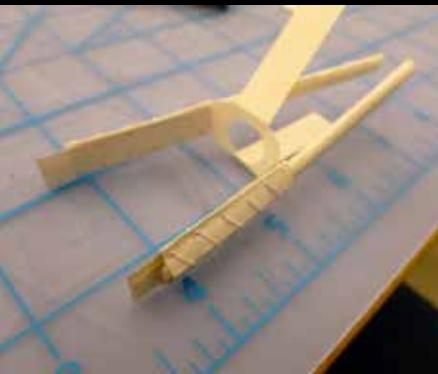
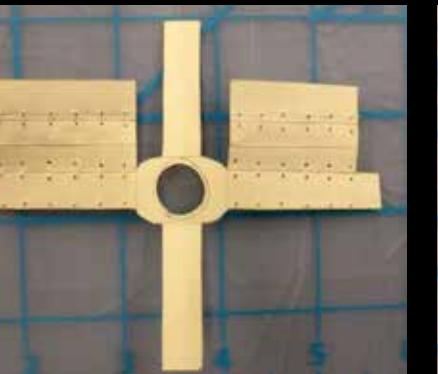
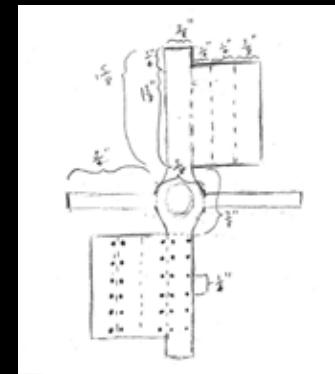


DEVELOPMENT OF STEM AND HEAD FOR THE FINAL MODEL.



TO CREATE THE RIDGES AND SPIRAL OF THE STEM, LONG STRIPS OF PAPER ARE WOUND AROUND THE CORE MANY TIMES TO CREATE THICKNESS.

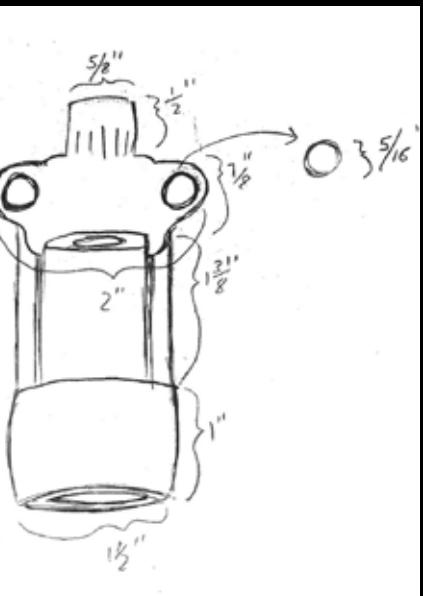
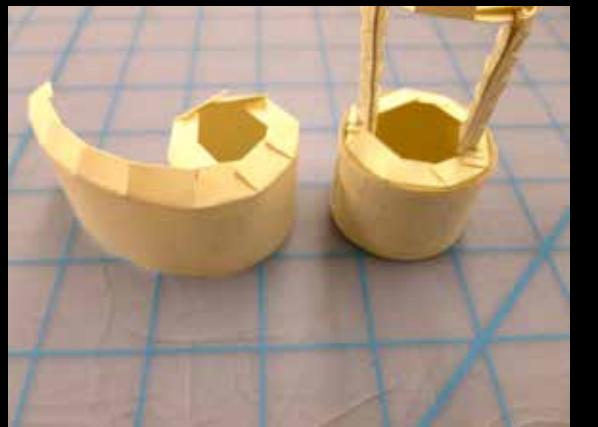
THE STITCHING MIMICS THE ORNAMENTATION OF THE TOOL.



THIS PIECE IS FOLDED, PERFORATED, AND THREADED TO CREATE THE CONNECTION TO THE BARREL.

PATTERN PROJECT - THE TOOL

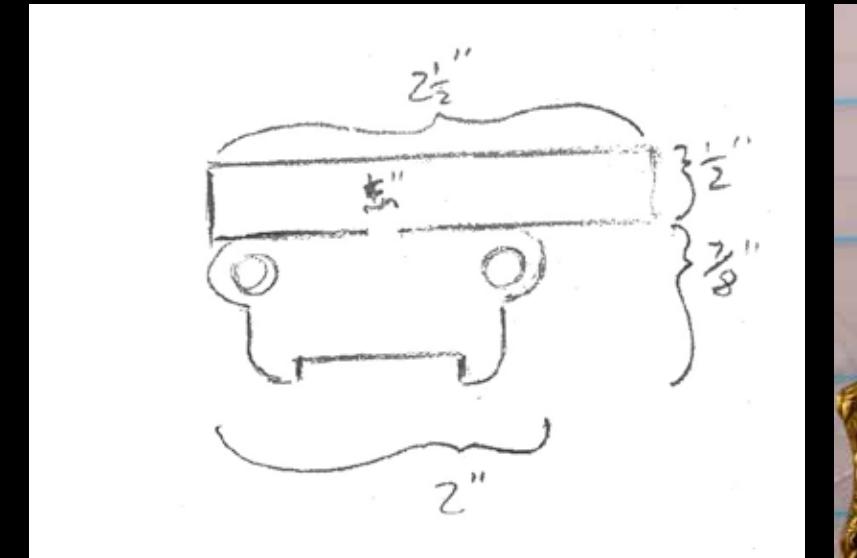
THIS ADDITION TO THE BARREL SERVES AS AN ILLUSION OF THICKNESS. FLAPS IN THE PAPER ARE BENT AND ROLLED IN A CIRCLE.



THIS PART IS SEWN ON THE INSIDE OF THE FIRST BARREL PIECE.



7



FOR THE UPPER BODY, MANY CUTOUTS ARE LAYERED TO CREATE THICKNESS. ALSO, A WETTED CUTOUT IS PRESSED AND DRIED ON THE ACTUAL CORKSCREW TO EMBOSSED IT. THE EMBOSSED PAPER LAYS ON TOP THE OTHER LAYERS TO CAPTURE THE ORNAMENTATION THAT MAKES THIS TOOL UNIQUE.



8

PATTERN PROJECT - THE TOOL

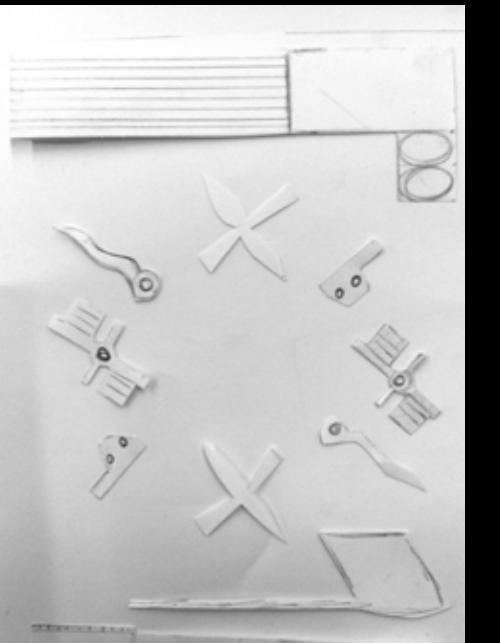
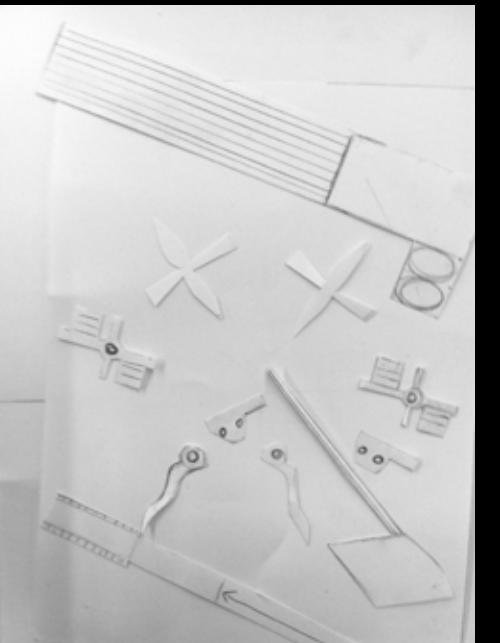
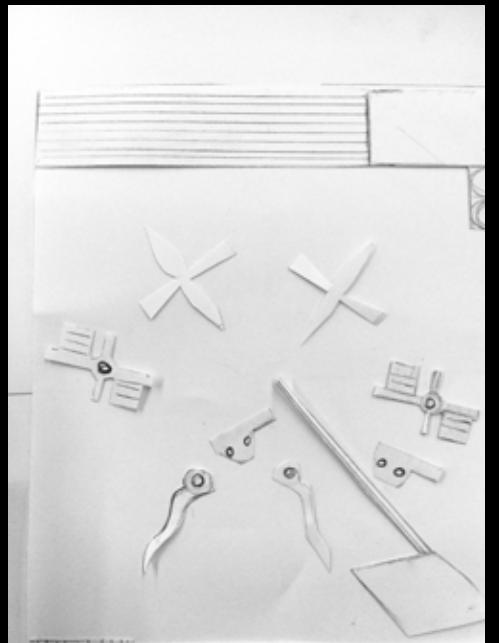
THE SAME METHOD OF LAYERING AND EMBOSsing FROM THE UPPER BODY IS USED TO GIVE ORNAMENTATION AND THICKNESS TO THE ARMS.



FINAL TOOL



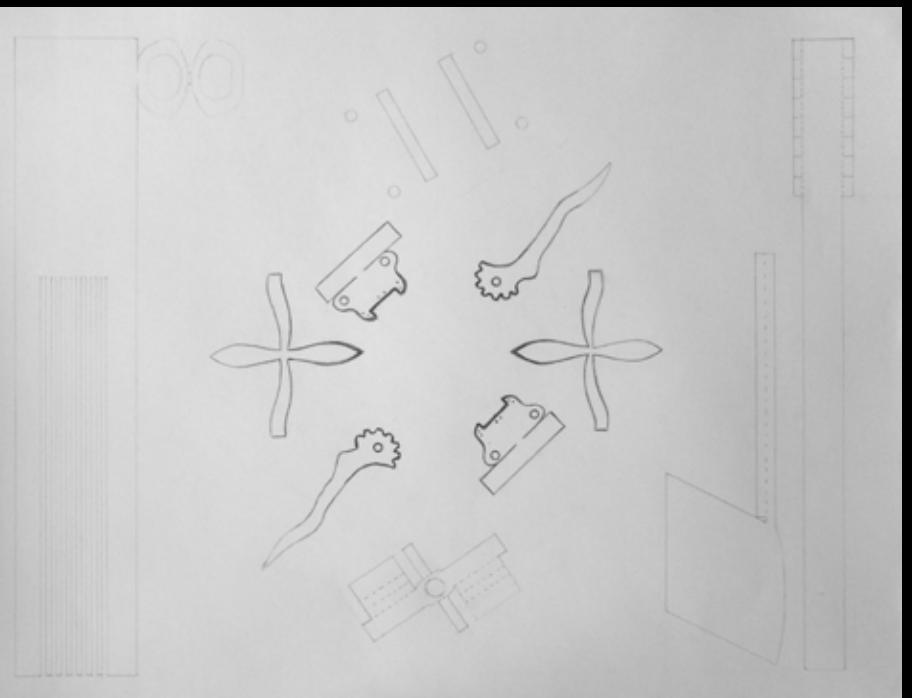
PATTERN PROJECT - PATTERN DRAWING



PHASE II: ANALYZING THE PIECES OF THE TOOL'S CONSTRUCTION, "MAKE IT STRANGE" BY DESIGNING AND DRAWING THE FULL SIZE PIECES TO CREATE A PATTERN, SWITCHING TO 2D REPRESENTATION. A "MAP" OF THE SURFACE IS CREATED AND COMPOSED TO CREATE A MEANINGFUL NARRATIVE. ACCURACY IS CRUCIAL.

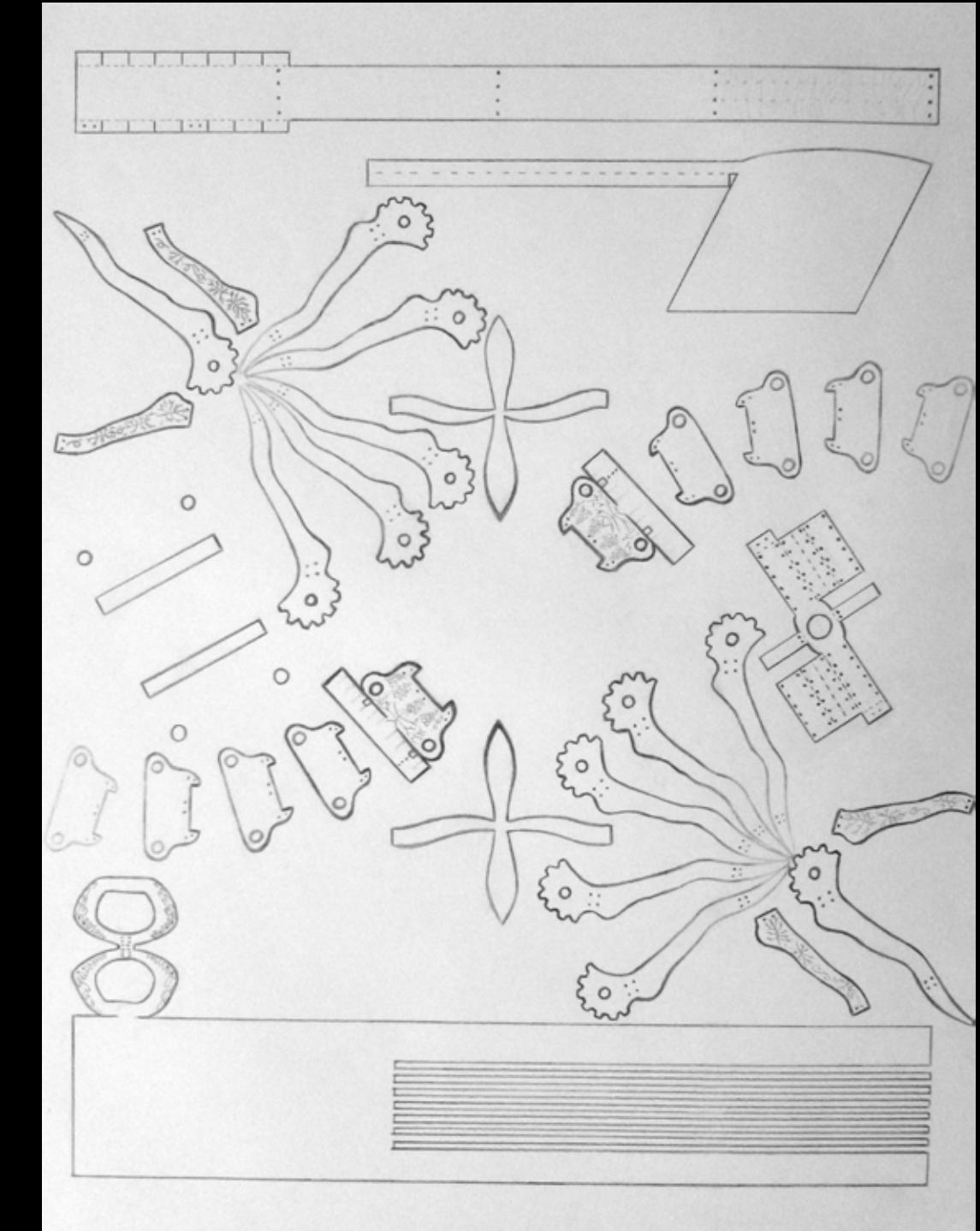
(ABOVE) ROUGH SMALL-SCALE PIECES ARE USED TO EXPERIMENT COMPOSITIONS.

(RIGHT) FIRST DRAFT OF THE FINAL DRAWING. 18"x24"



FINAL PATTERN DRAWING
24"x18"

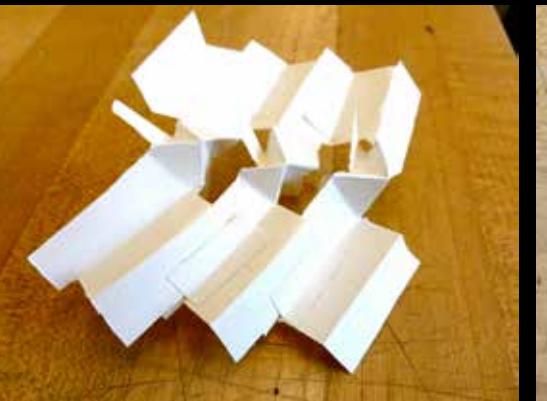
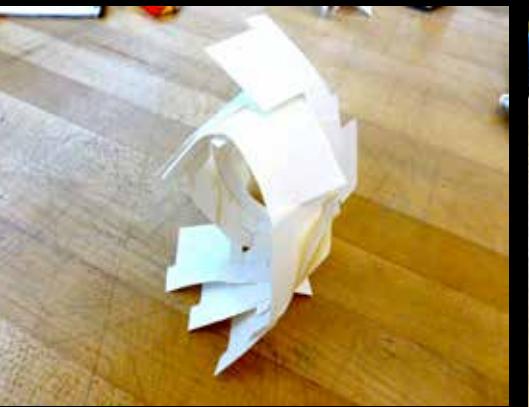
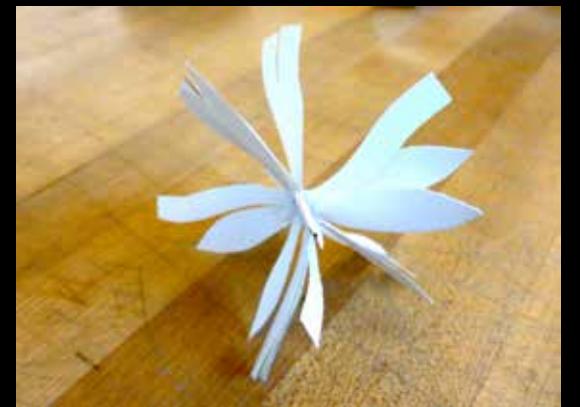
THE FINAL ITERATION TRANSLATES THE INTENSE ORNAMENTATION FOUND IN THE CORKSCREW, AS WELL AS THE INTRINSIC MOVEMENT ASSOCIATED.



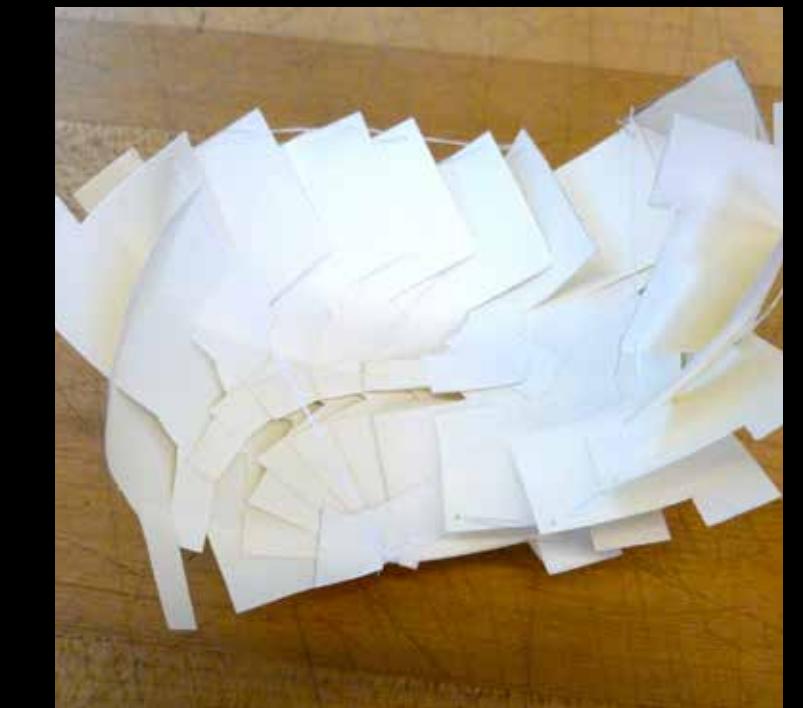
PATTERN PROJECT - SPACE CONTAINER

PHASE III: DESIGN A "CONTAINER OF SPACE" USING THE PATTERN PIECES AS A KIT OF PARTS. USE ANY OR ALL OF THE PIECES, AND AS MANY DUPLICATES AS DESIRED. USE ONLY STRATHMORE PAPER AND THREAD. THE FORM AND LOGIC OF THE CONTAINER MUST RELATE TO EVERYTHING DONE SO FAR. THIS PHASE INVOLVES THINKING ABOUT "WHAT IS SPACE?".

MOVING BACK TO 3D INTERPRETATION, WE BEGIN BY EXPERIMENTING WITH PATTERNS.



PATTERN PIECES ARE BENT, FOLDED, TABBED, WEAVED, AND SOWN TO CREATE DIFFERENT MODULE POSSIBILITIES.

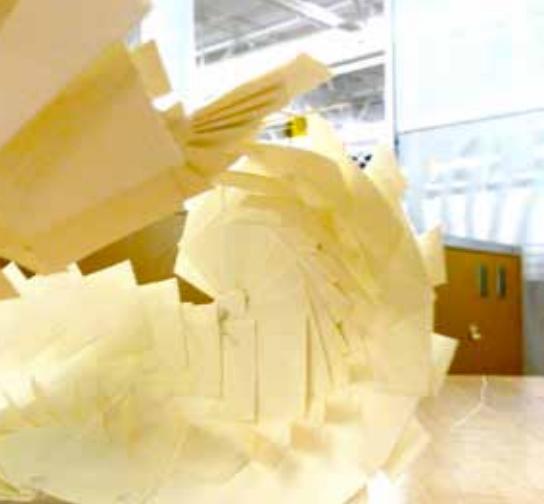
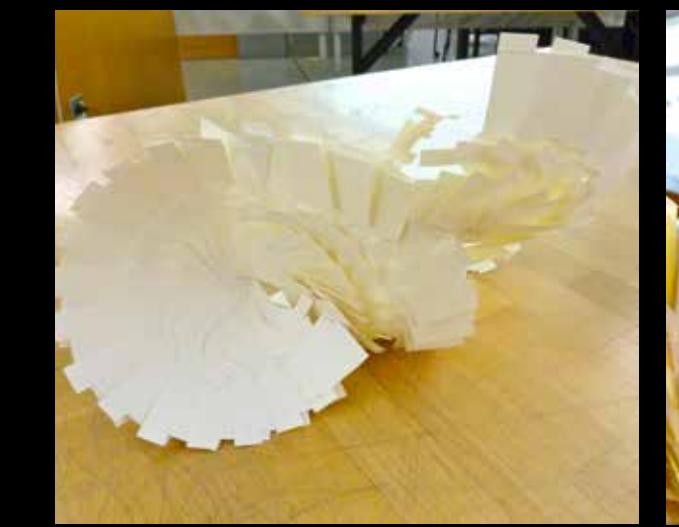
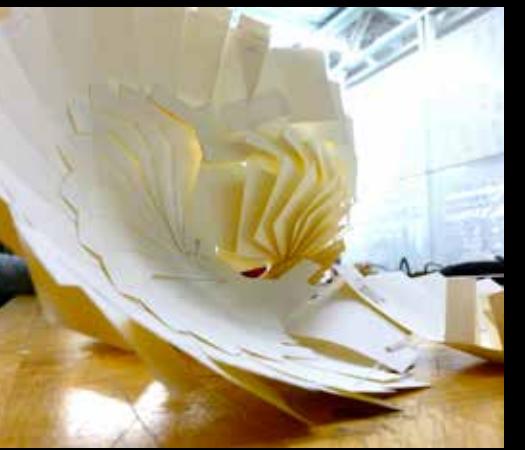


I EXPAND ON ONE OF THE MODULES, TRYING DIFFERENT CONNECTIONS AND CURVATURES.



PATTERN PROJECT - SPACE CONTAINER

DEVELOPMENT OF FIRST DRAFT



BY CONSTRUCTING SEVERAL MODULES OF OVERLAPPING PATTERNS, I WAS ABLE TO BEND AND LINK THEM TOGETHER IN VARYING WAYS TO CREATE A FLOWING CONTAINER OF SPACE.



THE ORNATE SURFACE TEXTURE RELATES BACK TO THE COMPLEX DECORATION OF THE ORIGINAL CORKSCREW.

PATTERN PROJECT - SPACE CONTAINER



TO DEVELOP AND PUSH THE
“CONTAINMENT” OF SPACE, A
FINAL MODULE WAS ADDED TO
LINK THE TWO MAIN SPACES
FROM THE FIRST DRAFT,



FINAL SPACE CONTAINER

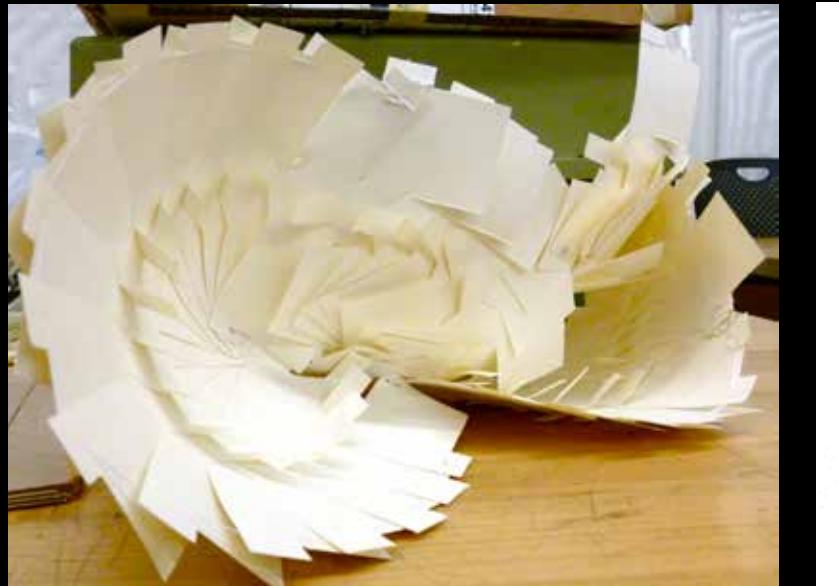
TOTAL PIECES USED: 68
TO INCREASE SURFACE TEXTURE
AND COMPLEXITY OF SPACE, THE
“ARMS” OF EACH PIECE ARE BENT
SLIGHTLY AWAY FROM THE BODY.



PATTERN PROJECT - SERIAL SECTIONS

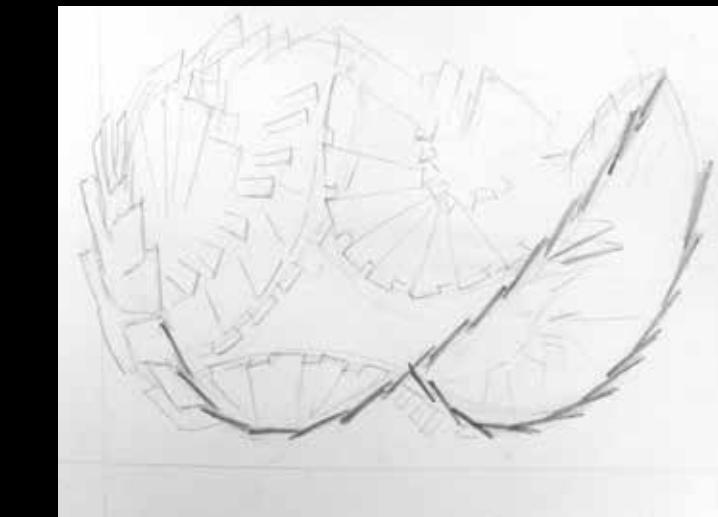
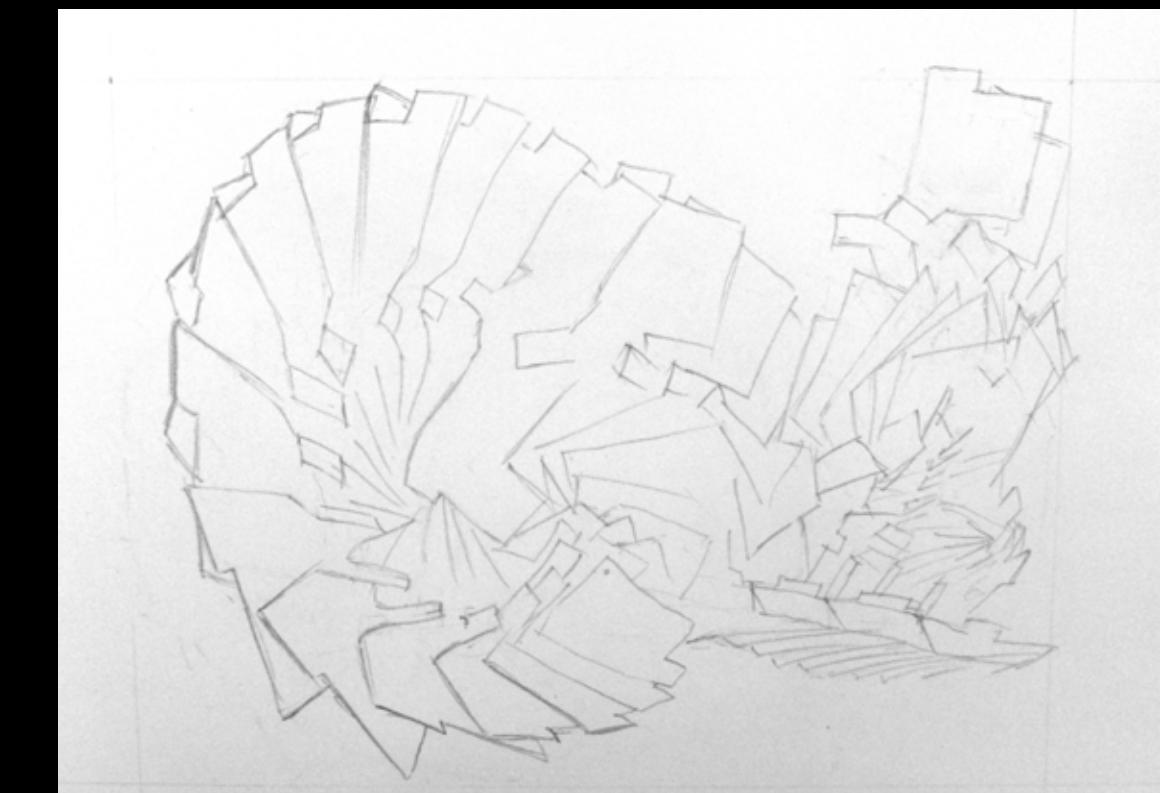
PHASE IV: FOCUSING ON THE QUALITY OF SPACES CONTAINED WITHIN THE SPACE CONTAINER, EIGHT SERIAL SECTION DRAWINGS ARE PRODUCED, CUT IN REGULAR INTERVALS. CAREFUL CONSIDERATION IS GIVEN FOR THE WAY IN WHICH SECTIONS ARE PERCEIVED AND HOW THE COMPOSITION OF SECTIONS ON PAPER ASSOCIATES WITH THE DIRECTIONAL FORCES OF THE FORM.

AS IN THE PAST PHASES, THE DESIGN PROCESS SHOULD REFLECT THE DESIGN WORK DONE SO FAR.



ROUGH DRAFT EXERCISES FOCUSING ON IMAGINING THE CUTS AND USING LINE WEIGHT TO SHOW POCHE' AND DEPTH.

FIRST DRAFT OF FIRST, MIDDLE, AND LAST SERIAL SECTIONS.

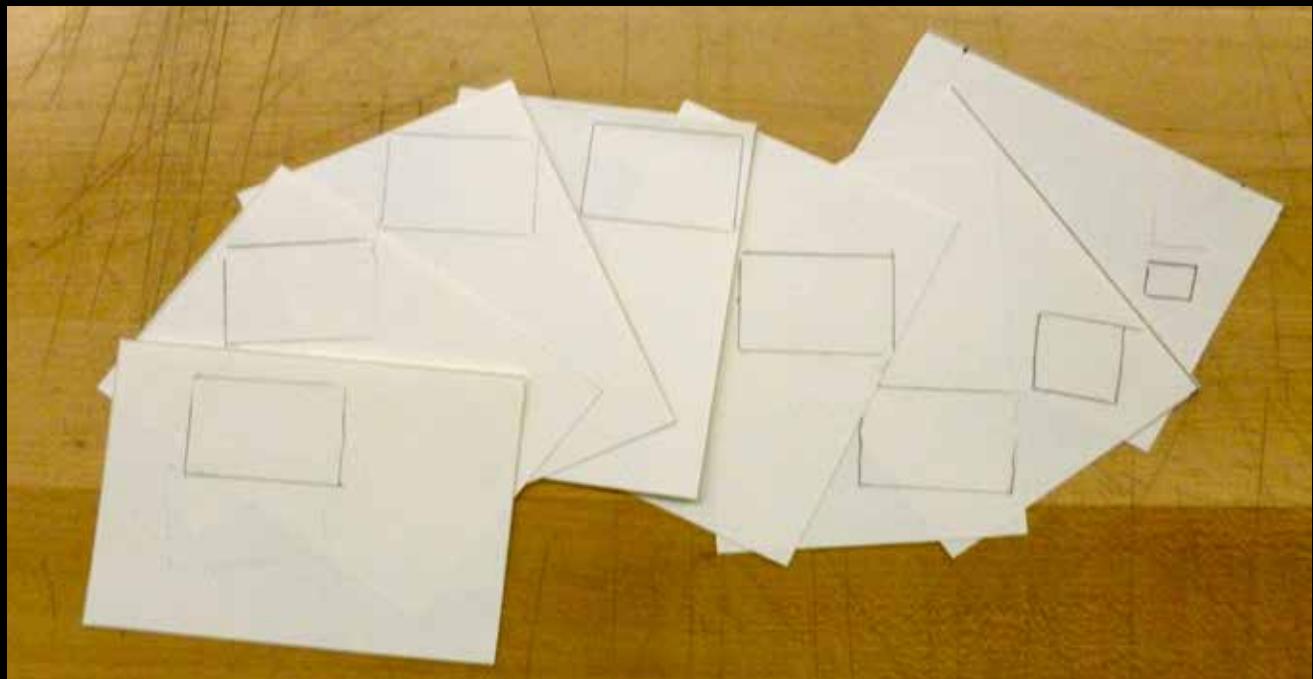
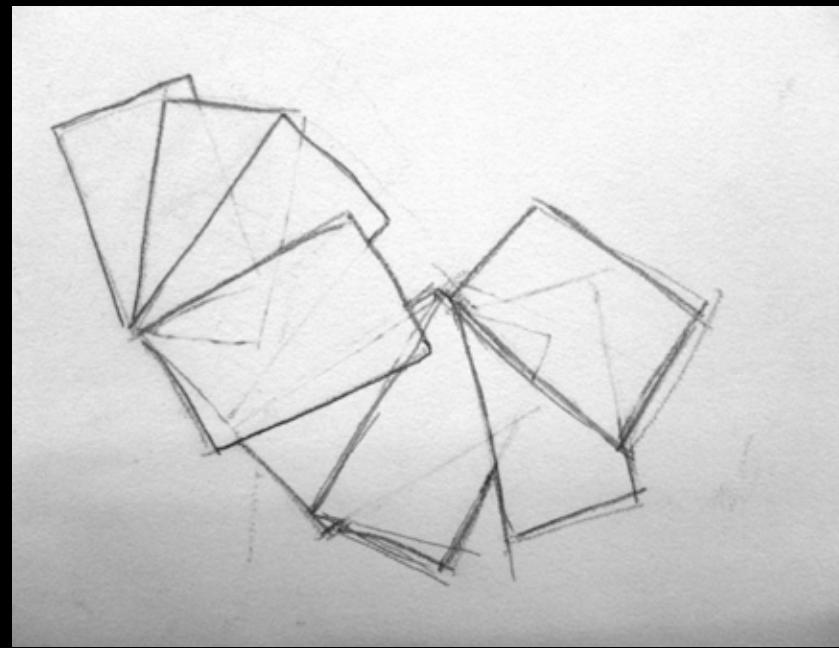
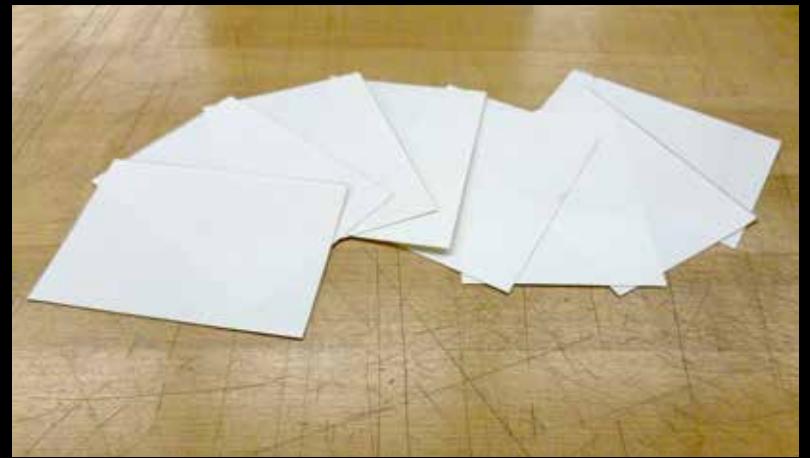


EACH CUT EXPLORES THE TEXTURE OF THE CONTAINER THROUGH POCHE'.



PATTERN PROJECT - SERIAL SECTIONS

IDEAS FOR LAYOUT OF FINAL SERIAL SECTIONS. THE LAYERING AND REPETITION OF PAPER REFLECTS THE QUALITIES OF THE SPACE CONTAINER.



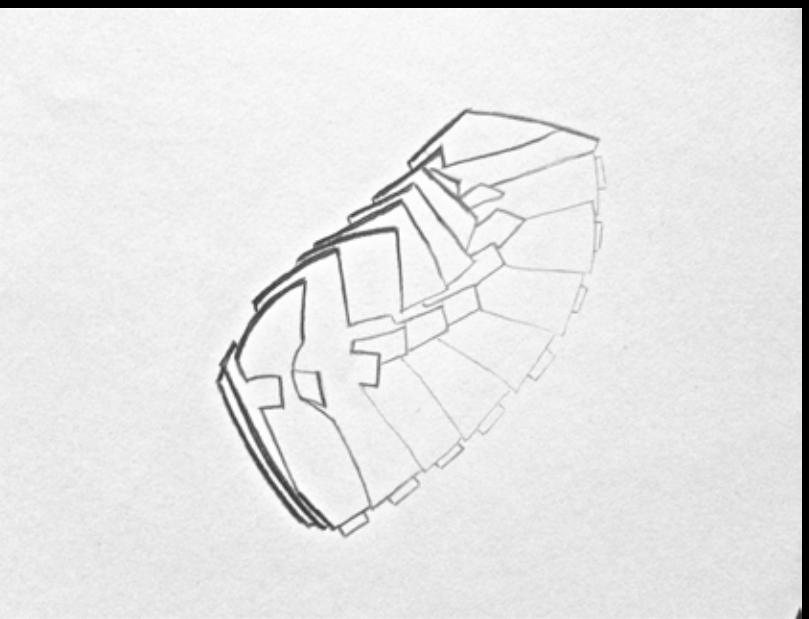
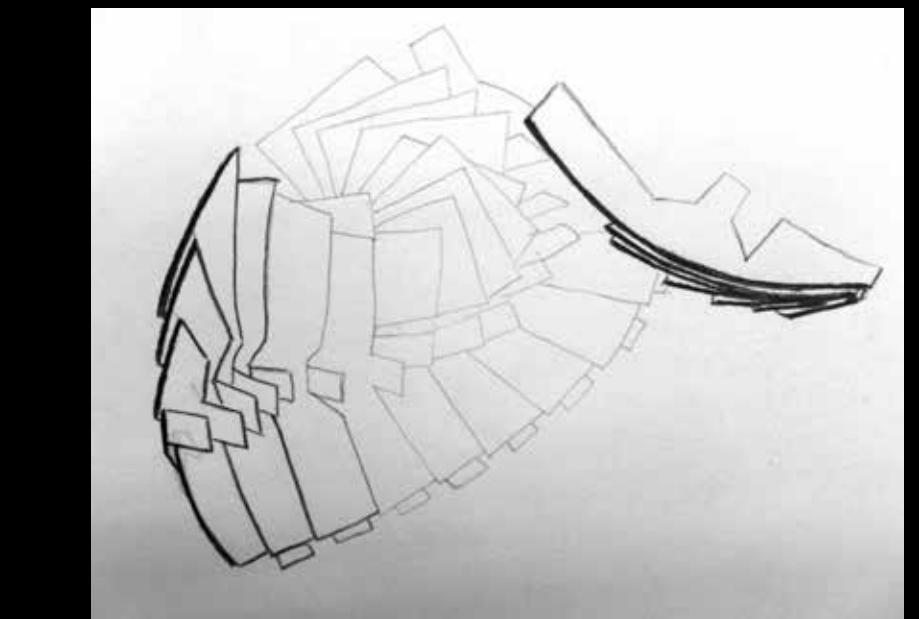
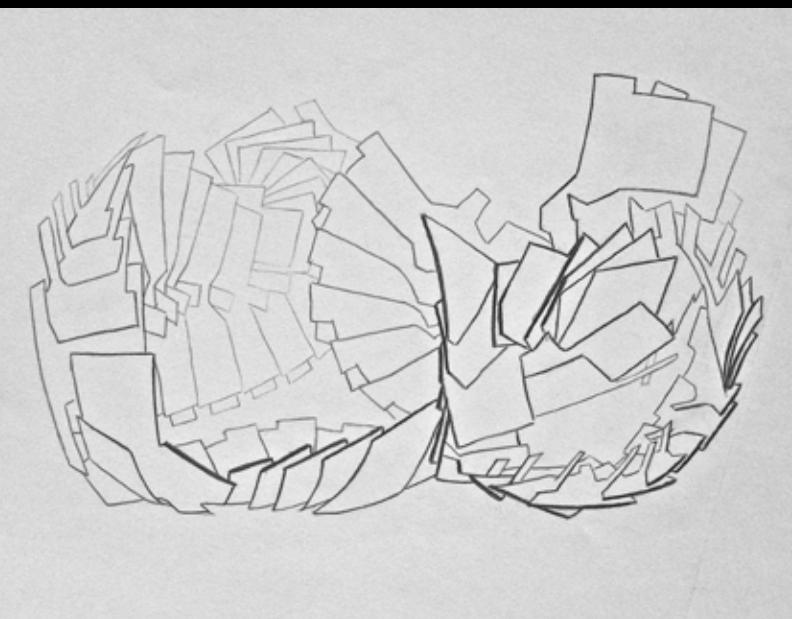
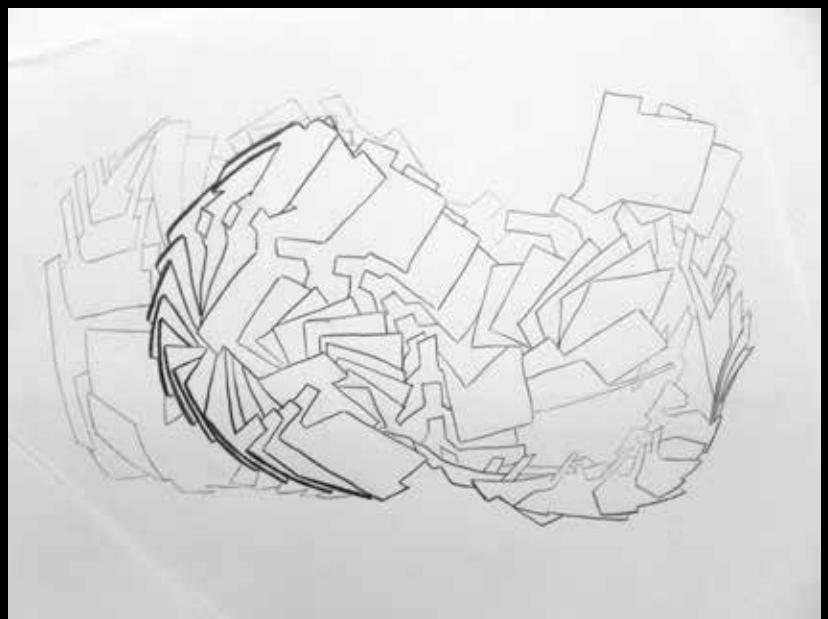
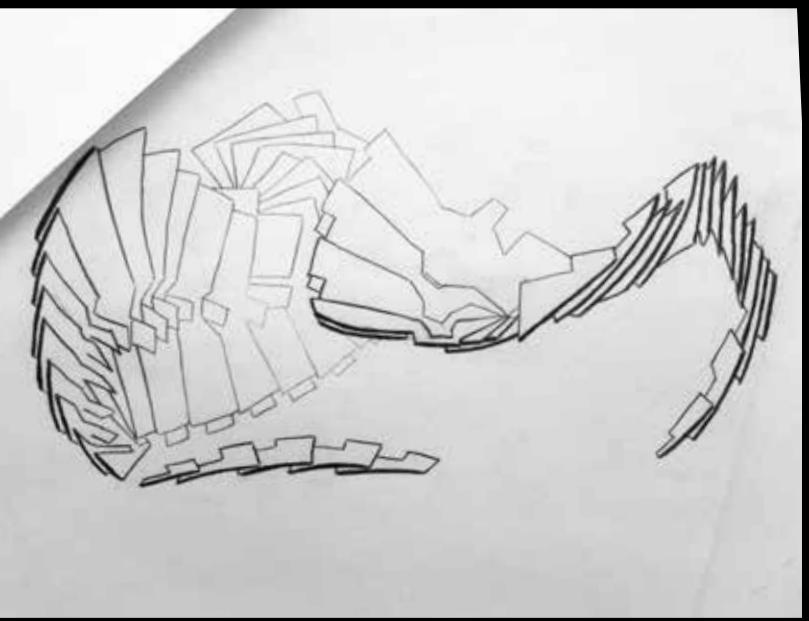
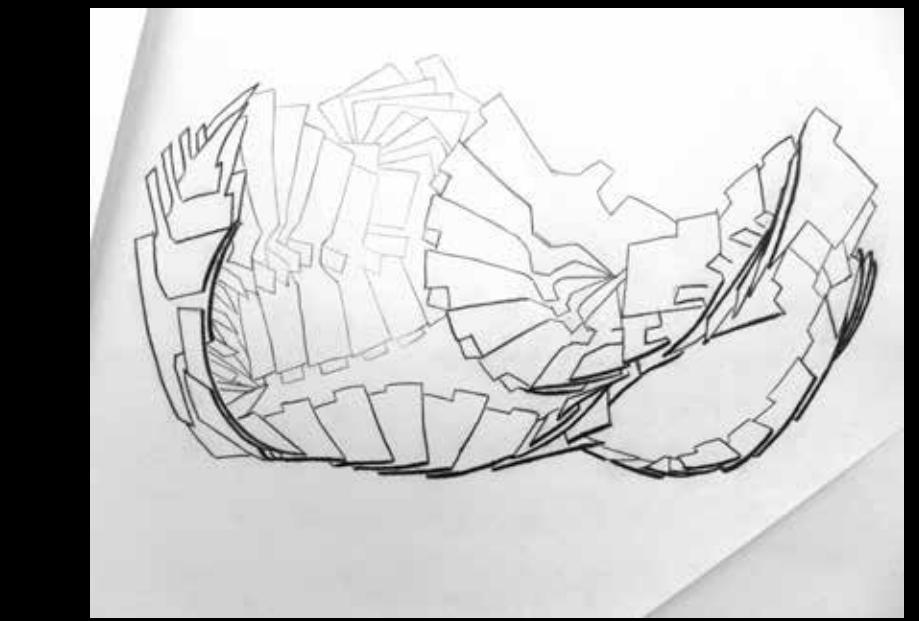
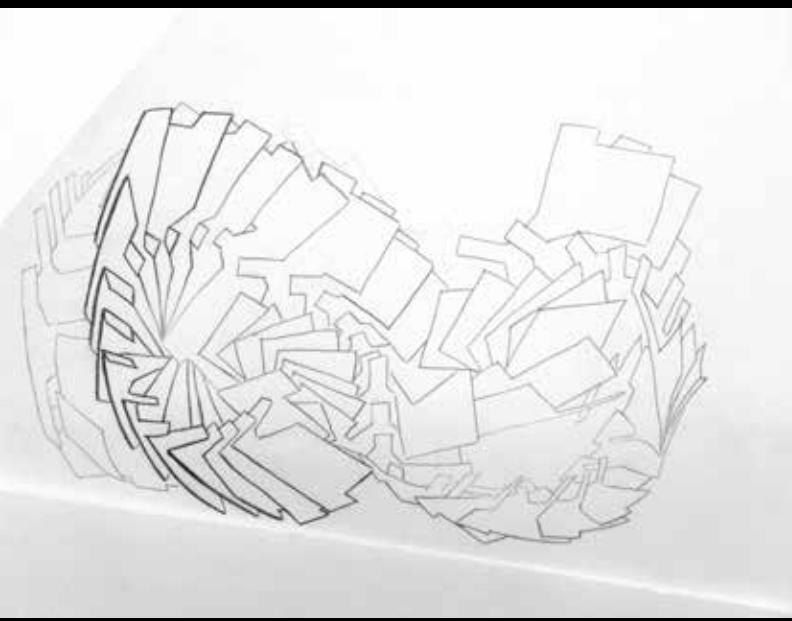
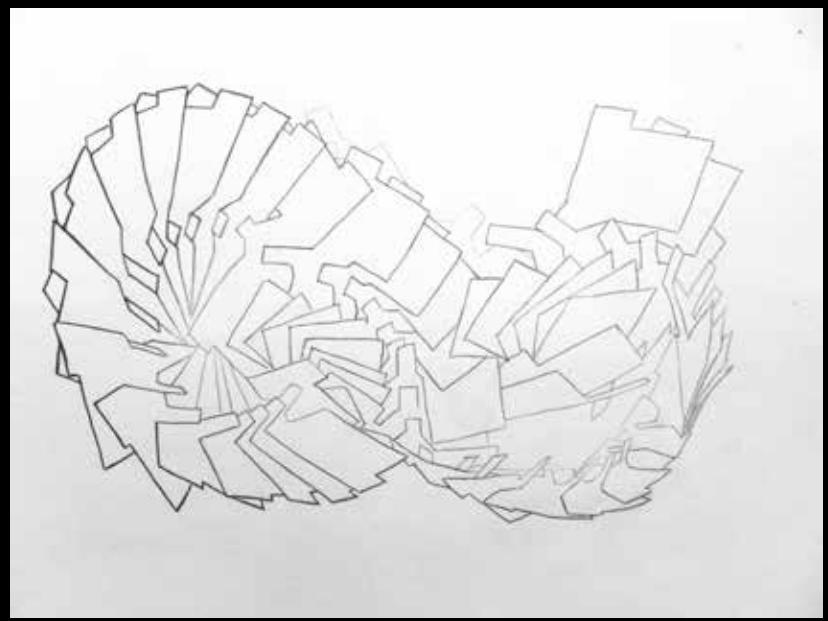
FINAL SERIAL SECTIONS WITH COMPOSITION



EIGHT SHEETS OF 18"X24" STRATHMORE

PATTERN PROJECT - SERIAL SECTIONS

FINAL SERIAL SECTIONS INDIVIDUALLY



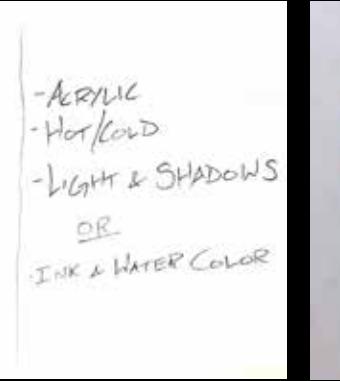
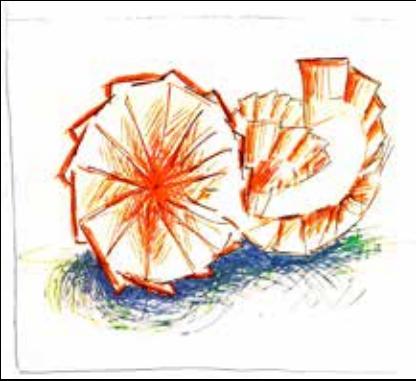
RE-PRESENTATION OF THE PATTERN PROJECT

THIS IS A PROJECT THAT CONCLUDED THE SEMESTER. IT GAVE US THE OPPORTUNITY TO CRITICALLY CONSIDER OUR SEMESTER'S WORK AND - BY CHOOSING ONE PROJECT - MAKE SOMETHING THAT REFLECTS UPON IT AND EXTENDS IT IN A NEW FORM.

IDEA FOR RE-PRESENTATION: A RENDERED VERSION OF THE SPACE CONTAINER WITH COLOR.

POSSIBLE MEDIUMS:

- WATERCOLOR AND INK
- ACRYLIC ON MASONITE



I DECIDED TO USE ACRYLIC ON MASONITE BOARD. I ALSO FLIPPED THE CONTAINER OVER TO DELIVER A NEW AND DIFFERENT VIEWING ANGLE. THE FINAL PAINTING SHOWS THE CONTAINER AS A PUBLIC SCULPTURE.

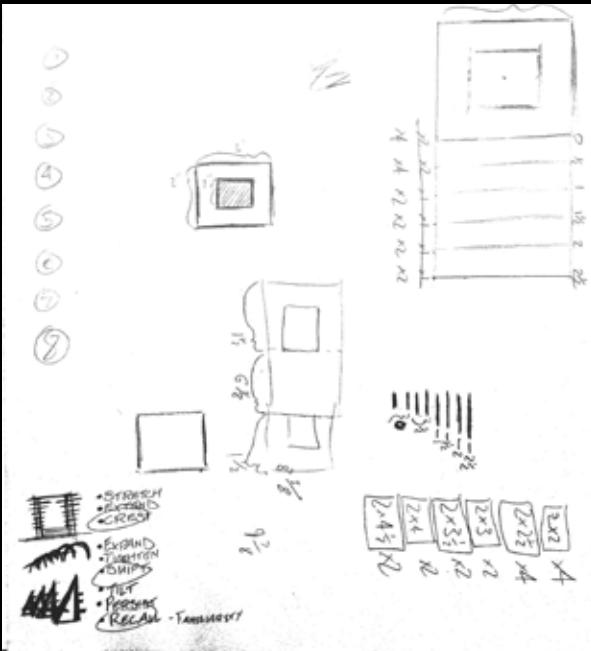
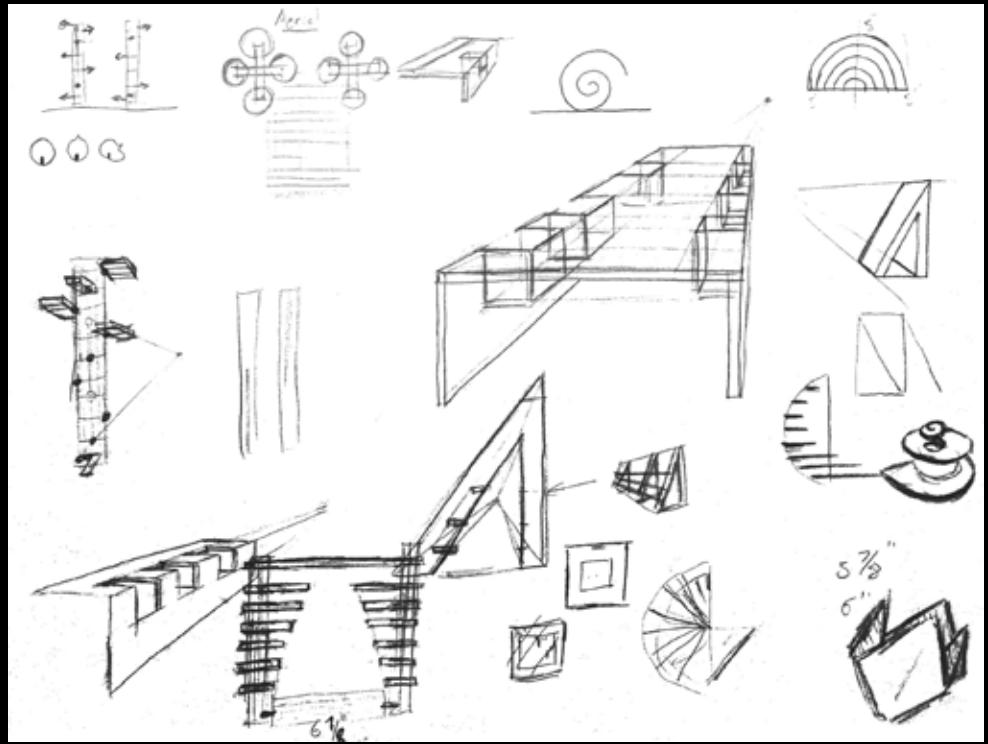
FINAL RE-PRESENTATION



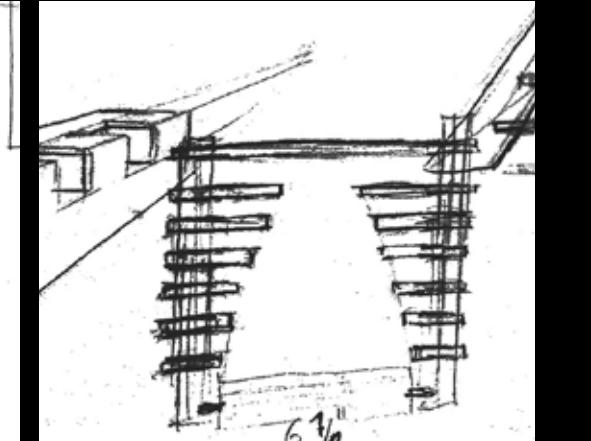
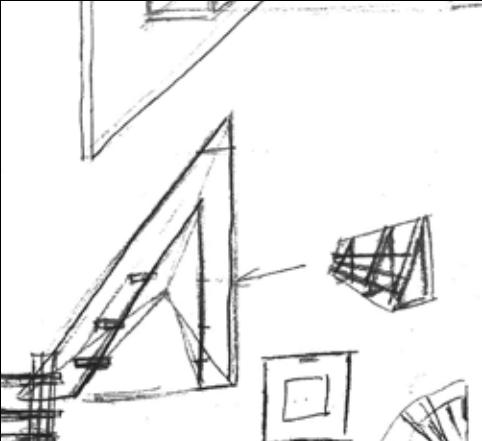
SPACE CONTAINER PAINTING. 2011. ACRYLIC ON MASONITE. 18" x 24".

PASSAGeway PROJECT

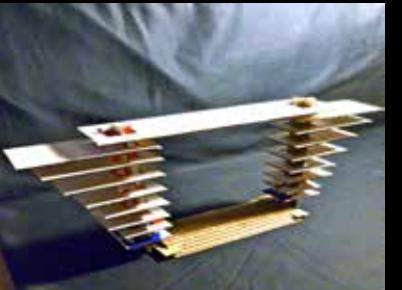
PROJECT GOAL: DESIGN A PASSAGeway FROM ONLY CARDBOARD AND TWINE, ENGAGING IDEAS OF THRESHOLD AND PASSAGE AND HOW DESIGN RELATES TO SITE. ALSO FOSTER AN AWARENESS OF THE BODY AND ITS MOVEMENT IN SPACE, ADDRESS MATERIAL RESEARCH AND EXPERIMENTATION, EXPLORE TWO AND THREE-DIMENSIONAL PROCESS, AND DEVELOP DESIGN AND FABRICATION SKILLS IN INDIVIDUAL AND COLLABORATIVE CONTEXTS.



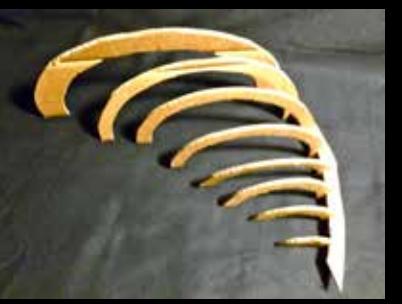
IDEAS FOR SMALL-SCALE EXERCISES



THREE SMALL-SCALE EXERCISES IN CARDBOARD WITH THREE MEANINGFUL VERBS ATTACHED.



CREST, STRETCH, EXTEND

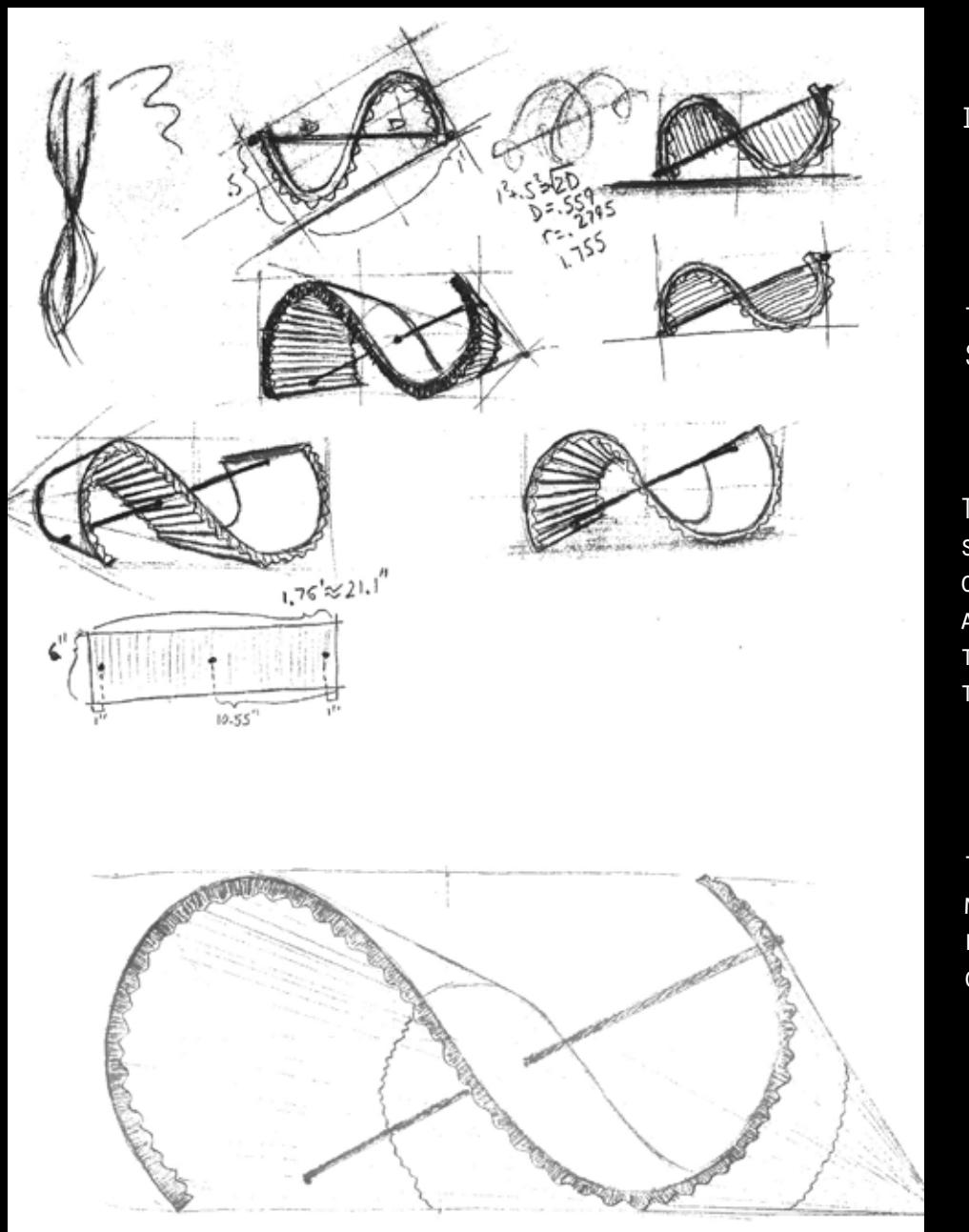


SHIFT, EXPAND, TIGHTEN



RECALL, TIKT, PERSIST

PASSAGeway PROJECT



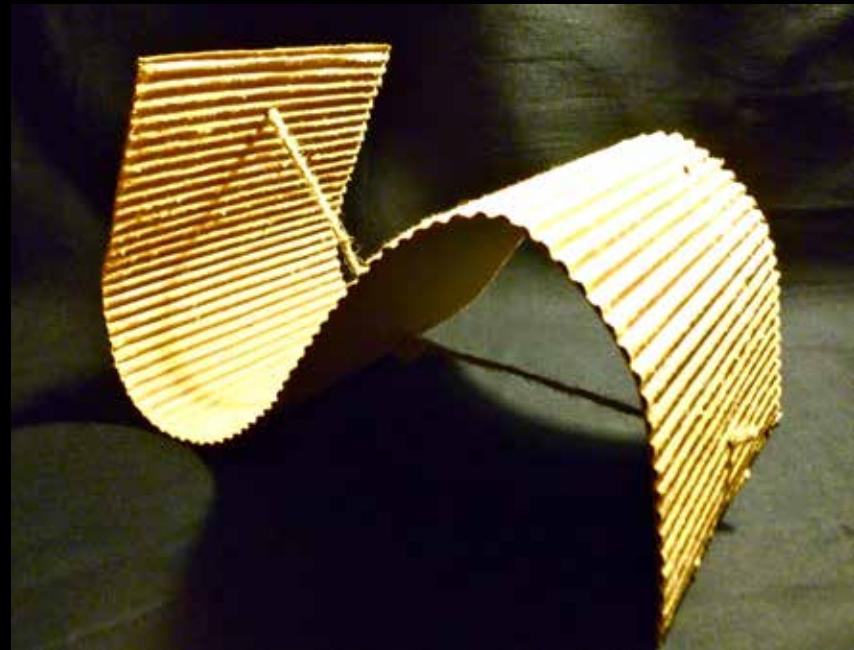
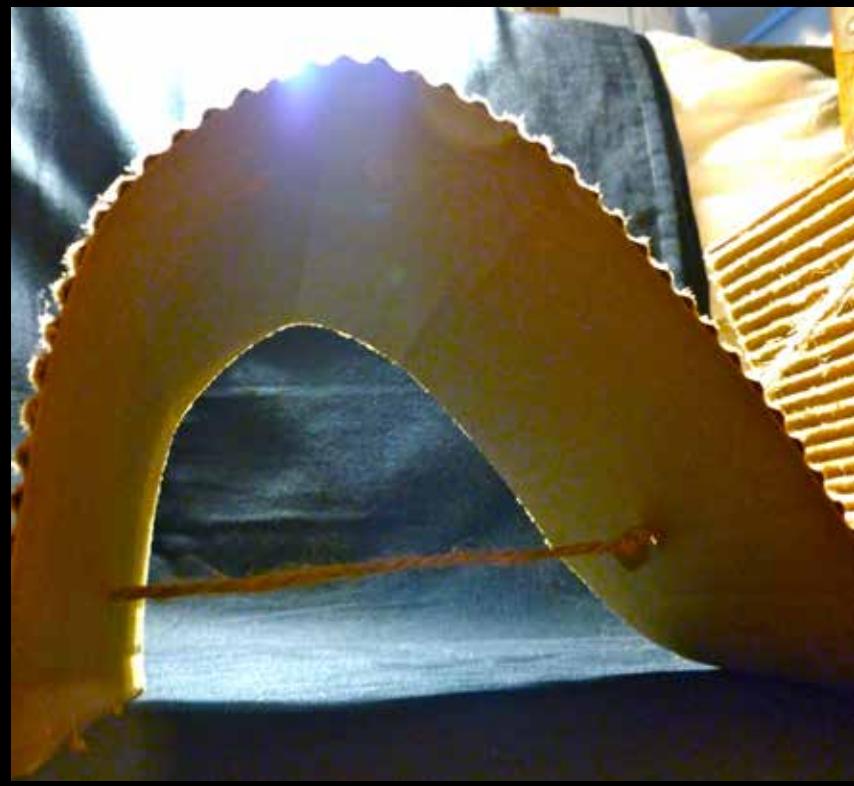
IDEA FOR FULL SIZE PASSAGeway.

THEMES:

SOUND WAVE, MOVEMENT, CHANGE.

THIS PASSAGeway IS MADE FROM A SINGLE RECTANGULAR PIECE OF CARDBOARD WITH ONE SIDE REMOVED TO ADD TEXTURE - THE CORRUGATED TEXTURE MIMICS THE COMPOSITION OF THE PASSAGeway.

THROUGH THIS SOLUTION, THE PERSON MAY CHOOSE BETWEEN TWO DIFFERENT PASSAGeway EXPERIENCES - UNDER THE CURVE, OR OVER THE CURVE.



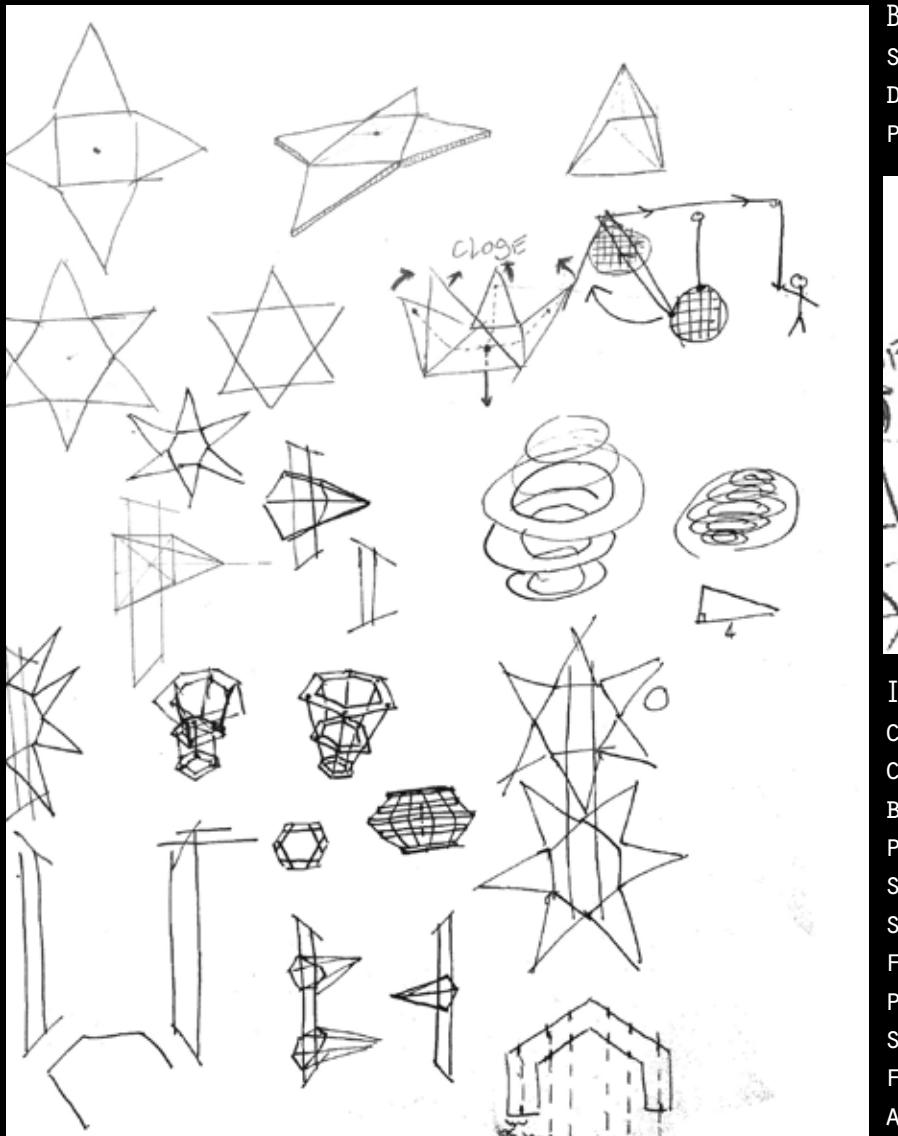
SMALL-SCALE MODEL

KNOTS WERE ADDED IN THE MIDDLE TO STABILIZE THE CENTER.

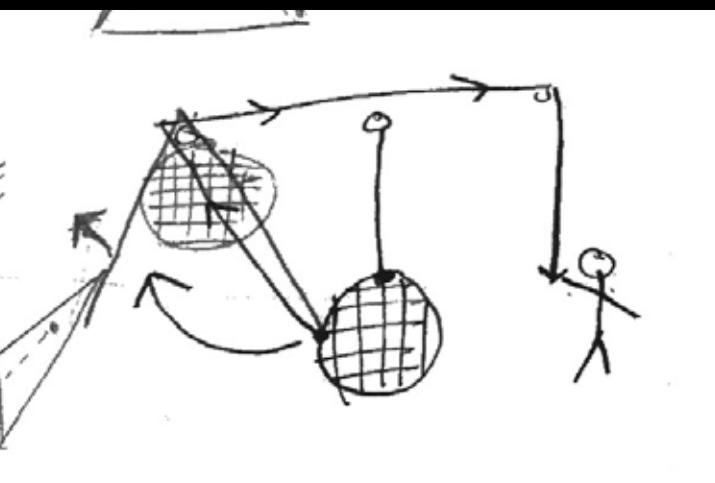


PASSAGEWAY PROJECT

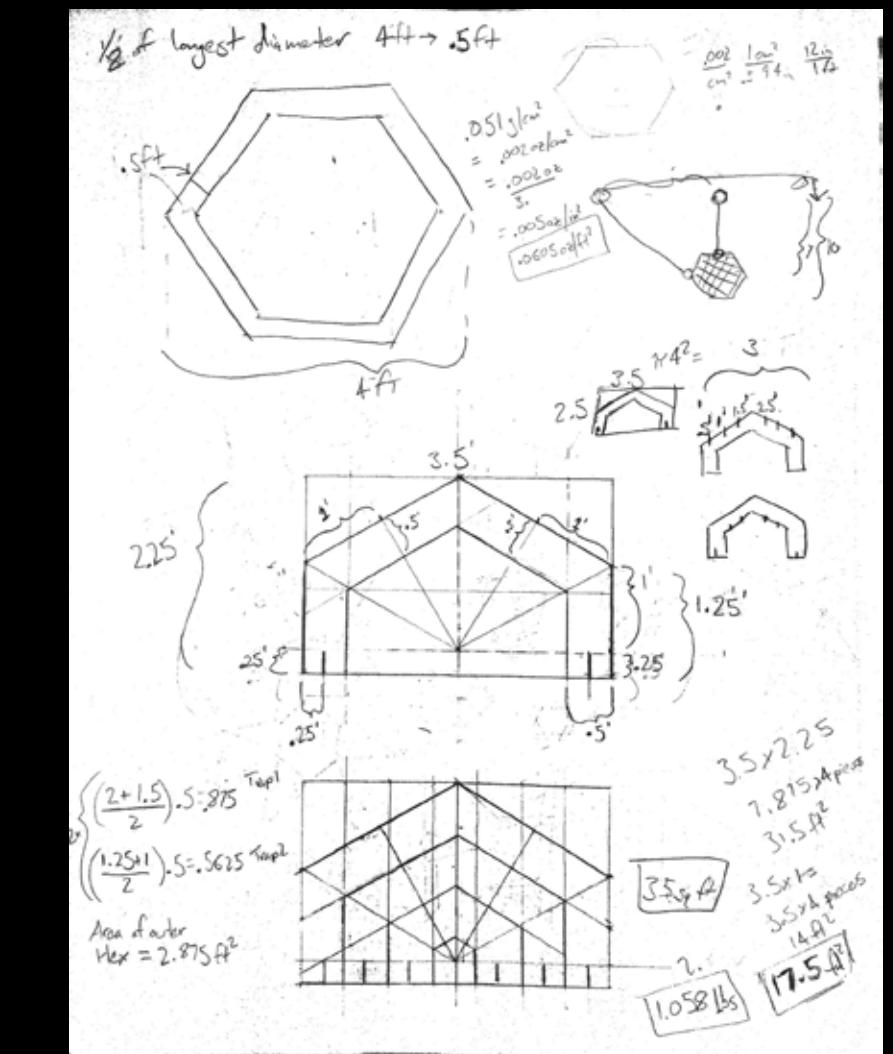
IDEAS FOR FULL SIZE PASSAGeway.



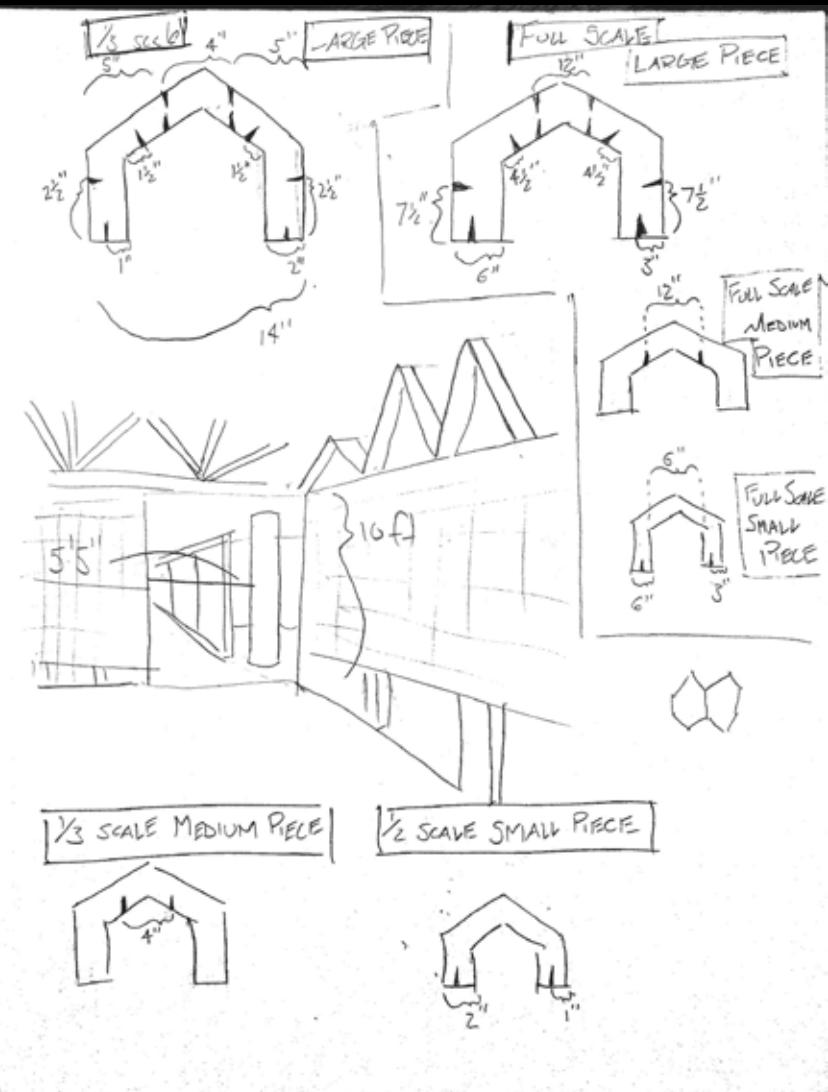
BUILDING UPON THE THEMES OF
OUND WAVE, MOVEMENT, AND CHANGE, I
EVELOPED A DESIGN FOR A MOVING
ESSAGEWAY.



DECIDED ON A DESIGN THAT UTILIZED A CARDBOARD STRUCTURE, HANGING FROM THE CEILING. IT IS ATTACHED AT TWO POINTS BY PULLEYS. TO PASS, THE PERSON MUST PULL TO RAISE THE STRUCTURE. ONCE RELEASED, THE STRUCTURE SWINGS TOWARDS THEM AWAY FROM THE USER LIKE A PENDULUM. THE PERSON MUST QUICKLY RUN UNDER THE SWINGING CARDBOARD IN ORDER TO PASS, thus fulfilling the original themes and adding dynamic motion.



SCHEMATICS DRAFTED FOR BOTH THE SMALL-SCALE MODEL AND FULL-SCALE PASSAGEWAY.



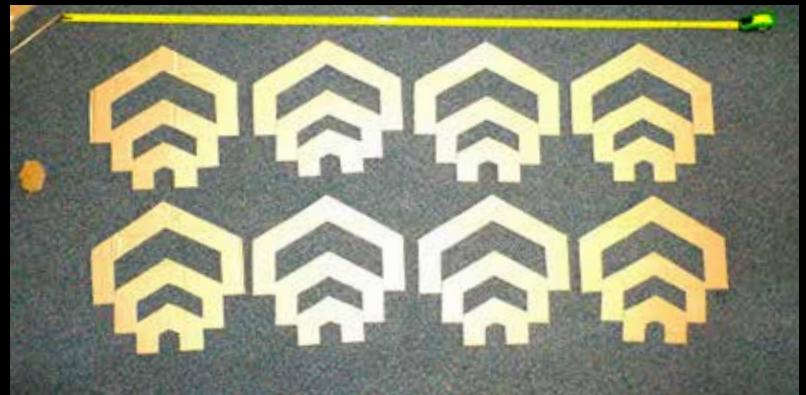
DEVELOPMENT OF PENDULUM SCHEMATICS,
ALONG WITH A SKETCH AND DIMENSIONS OF
THE STUDIO SPACE WHERE THE PENDULUM IS
TO BE HUNG.

PASSAGeway PROJECT

SMALL-SCALE MODEL



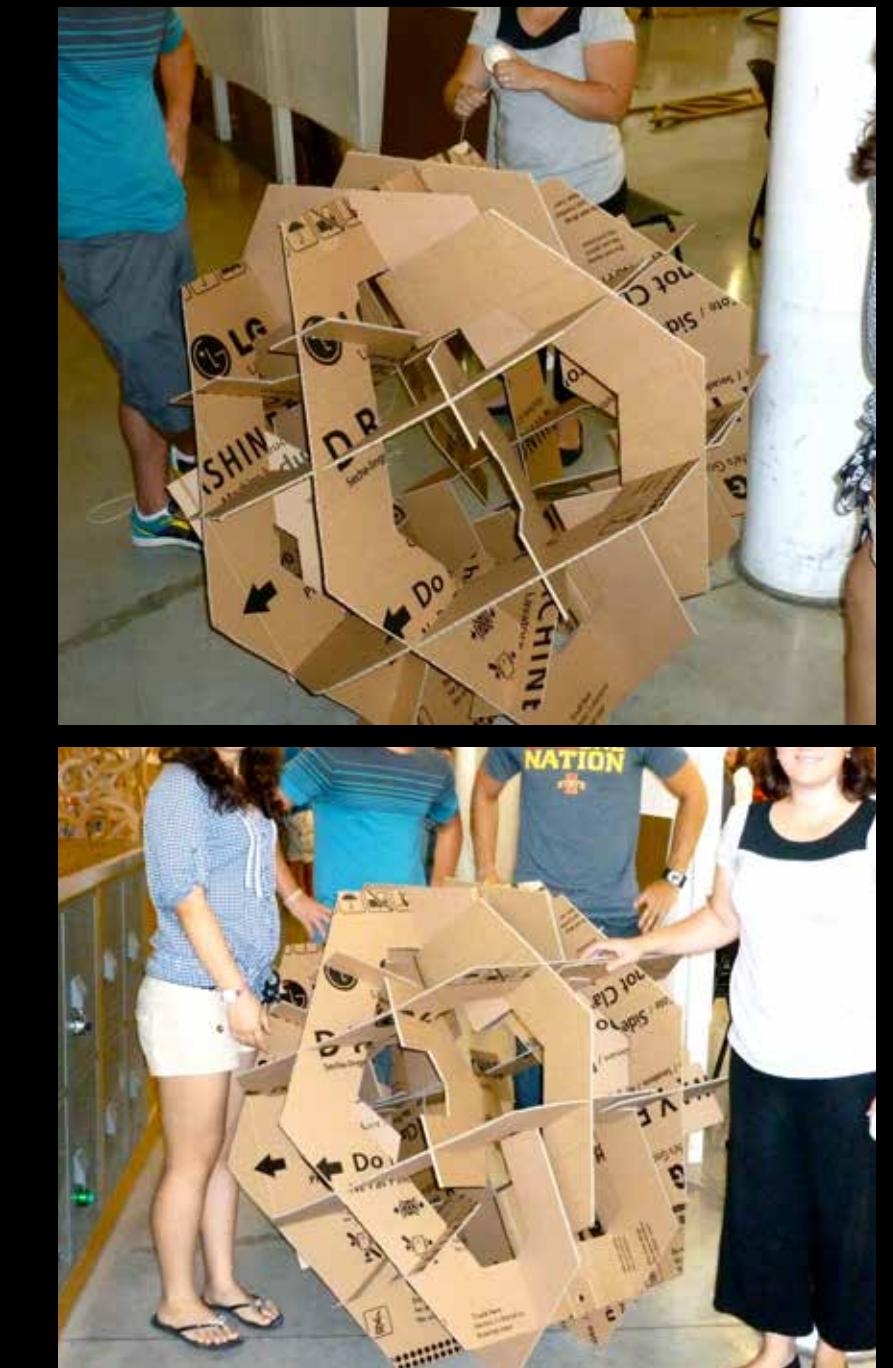
TO MINIMIZE CARDBOARD WASTE, ALL SMALLER PIECES ARE CUT FROM THE LARGER PIECE.



ALL PIECES
INTERLOCK
THROUGH
PRECISE CUTS.



FINAL PASSAGeway



BIOMORPHIC LIFE FORM SCULPTURE

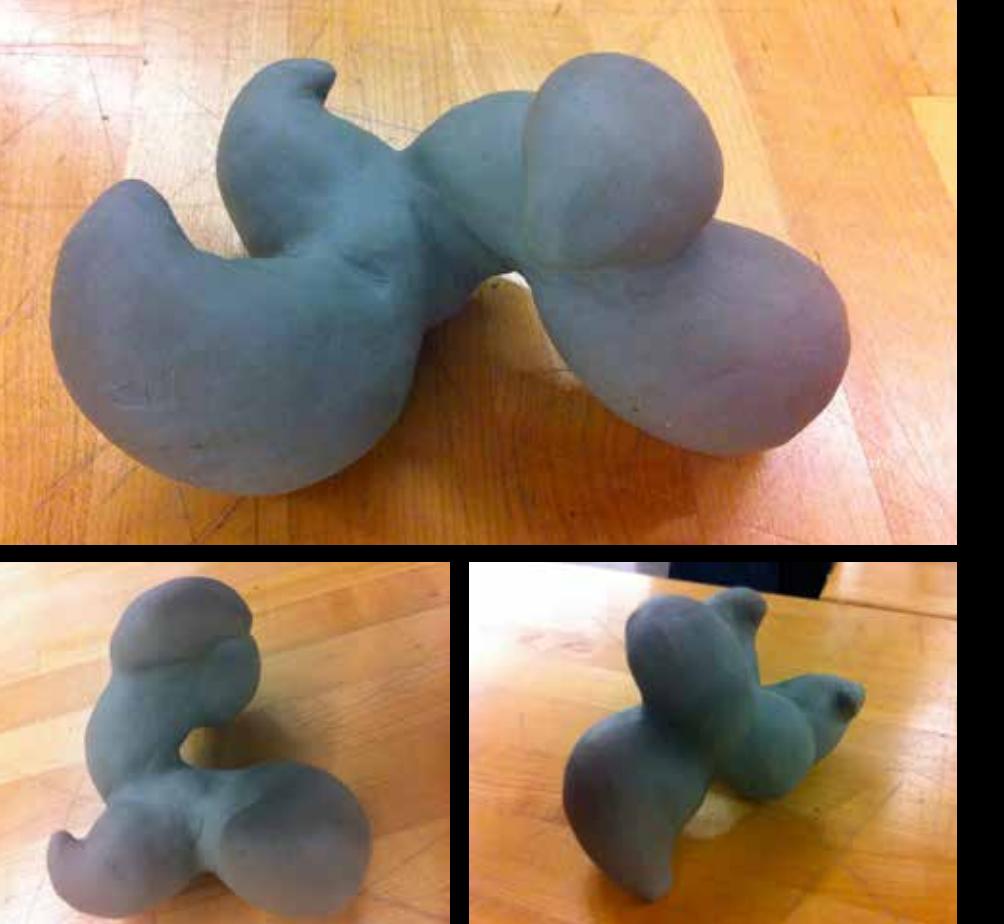
PROJECT GOAL: USING THE HUMAN FORM AS A POINT OF DEPARTURE, DESIGN A CAST IRON BIOMORPHIC LIFE FORM SCULPTURE. THE SCULPTURE SHOULD COMMUNICATE ELEMENTS OF HIGH AND LOW SPEED CURVATURE, ASYMMETRICAL BALANCE, AND RHYTHM WITH EMPHASIS ON DYNAMIC SPATIAL/FORMAL RELATIONSHIPS WHICH CHARACTERIZES LIFE FORMS. PROCESS CONSISTS OF THREE SCULPTING PHASES.

PHASE I: THE FIRST MODEL IS PRODUCED THROUGH ADDITIVE METHOD, USING ROMA PLASTALINA. CLOSE ATTENTION IS PAID TO THE REQUIRED ELEMENTS, AS THIS WILL SERVE AS THE BASIS FOR THE NEXT TWO PHASES.

SKETCHES



CLAY MODEL



PHASE II: USING THE CLAY MODEL AS A POINT OF REFERENCE, CREATE A FOAM RELIEF SCULPTURE OF SAME SCALE.



FIRST RELIEF ATTEMPT

FINAL RELIEF

BIOMORPHIC LIFE FORM SCULPTURE

PHASE III: THE FOAM WILL SERVE AS THE MOLD FOR THE FINAL PHASE, THE SUBSTITUTION METHOD - CASTING A FINAL BIOMORPHIC LIFE FORM SCULPTURE WITH MOLTEN IRON AT A FOUNDRY. THE IRON CAST MUST THEN BE FINISHED THROUGH FILING AND SANDING.

CASTING AT THE FOUNDRY



FILING AND SANDING PROCESS

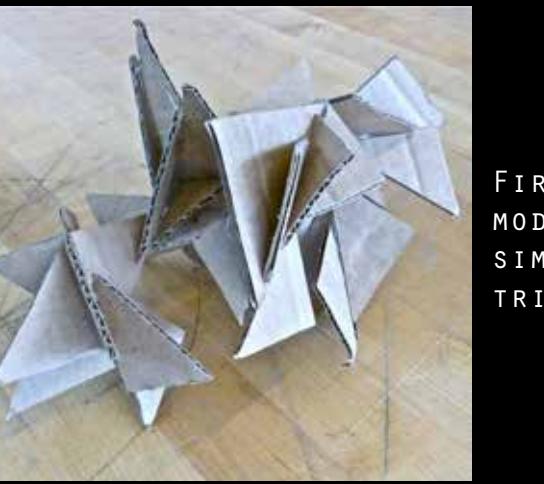
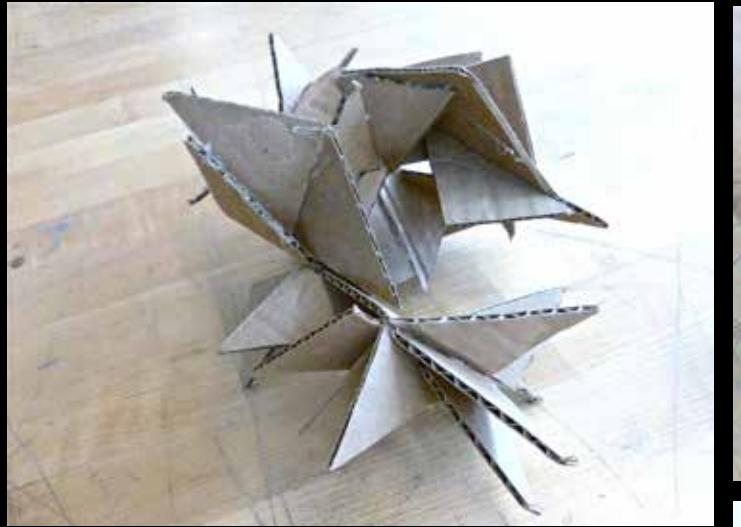
FINAL BIOMORPHIC LIFE FORM SCULPTURE



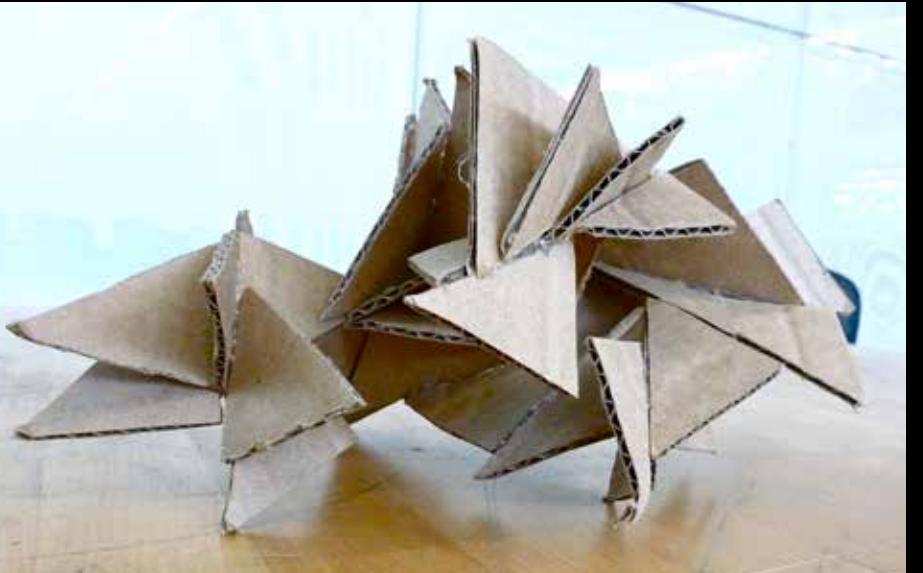
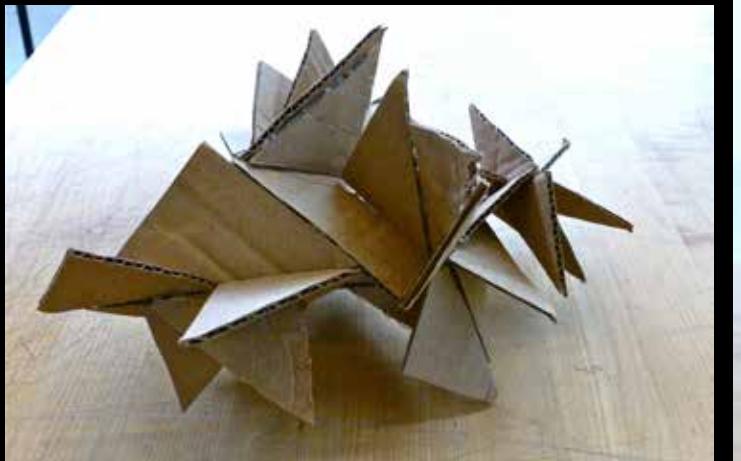
BIOMORPHIC MODULAR STRUCTURE

PROJECT GOAL: USING MY BIOMORPHIC LIFE FORM SCULPTURE AS A POINT OF DEPARTURE, CREATE A STAINED GLASS MODULAR STRUCTURE. THIS PROJECT INTEGRATES ELEMENTS FROM THE PREVIOUS PROJECT (HIGH AND LOW SPEED CURVATURE, ASYMMETRICAL BALANCE, AND RHYTHM WITH EMPHASIS ON DYNAMIC SPATIAL/FORMAL RELATIONSHIPS) AS WELL AS PROPERTIES OF LIGHT, COLOR, AND OPTICAL DENSITY. STRUCTURE MUST STAND ON THREE POINTS.

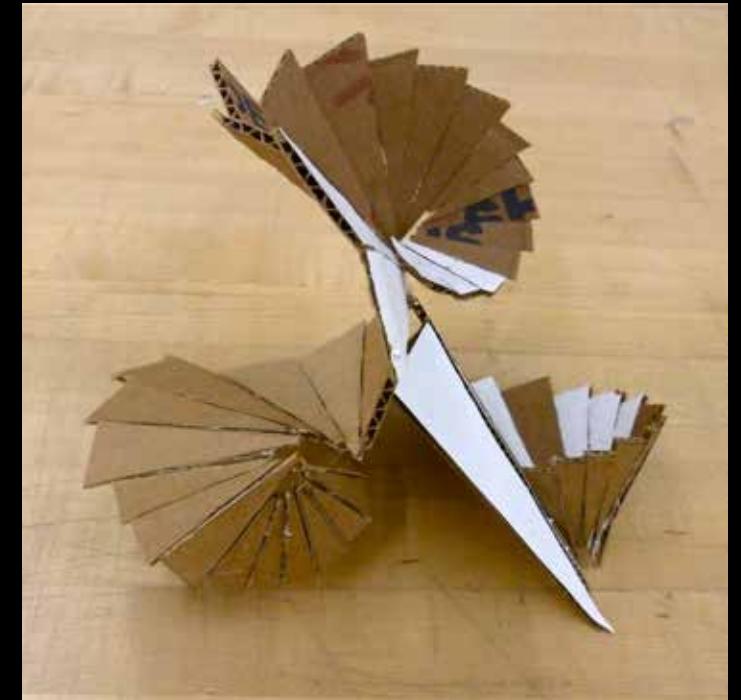
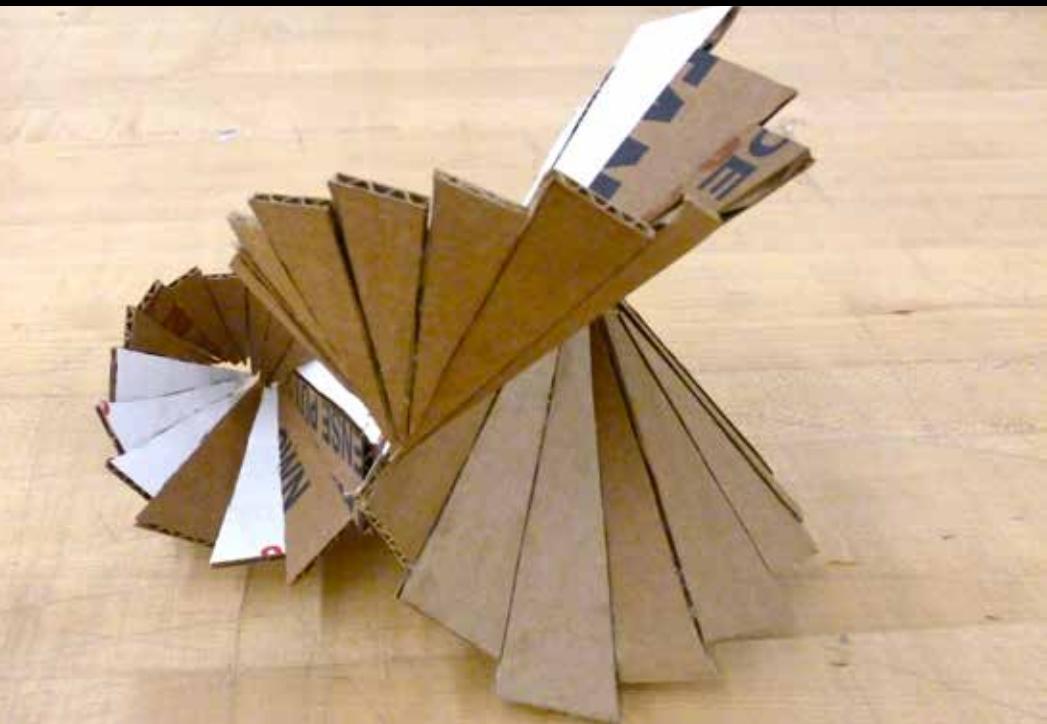
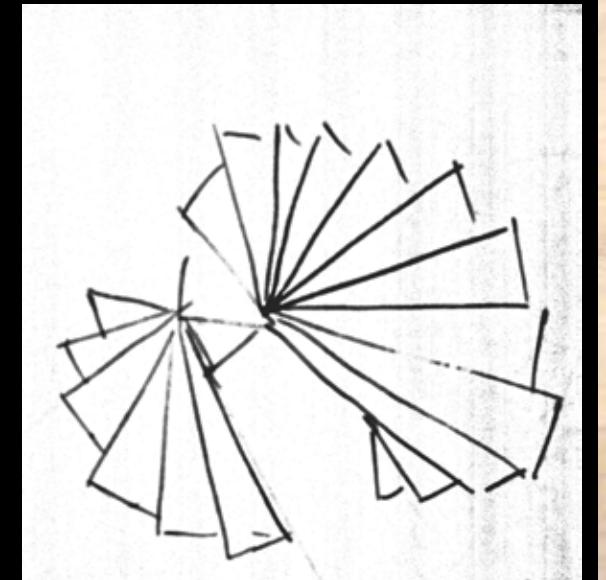
PHASE I: EXPERIMENT WITH CARDBOARD AND HOT GLUE TO DEFINE A MODULE.



FIRST EXPERIMENTAL MODULE. MADE USING SIMILAR SIZED TRIANGLES.



FIRST DRAFT OF MODULAR STRUCTURE. MADE USING THREE MODULES OF VARYING TRIANGLES.



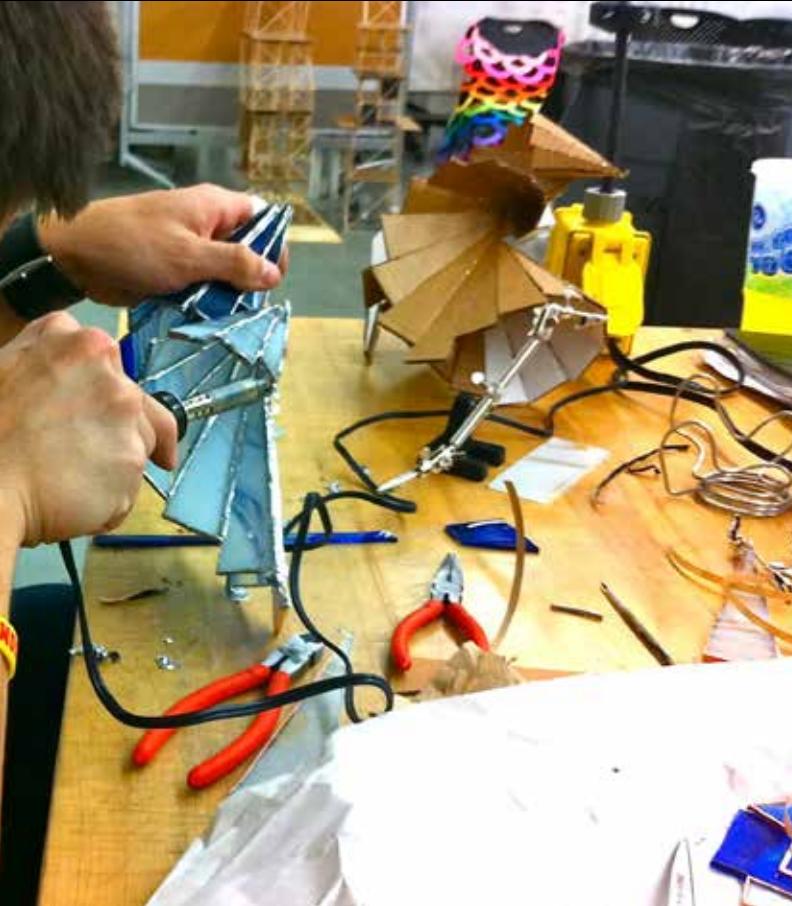
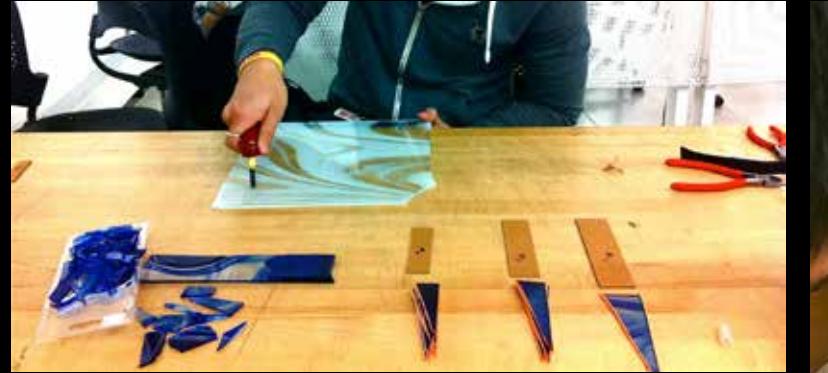
BIOMORPHIC MODULAR STRUCTURE



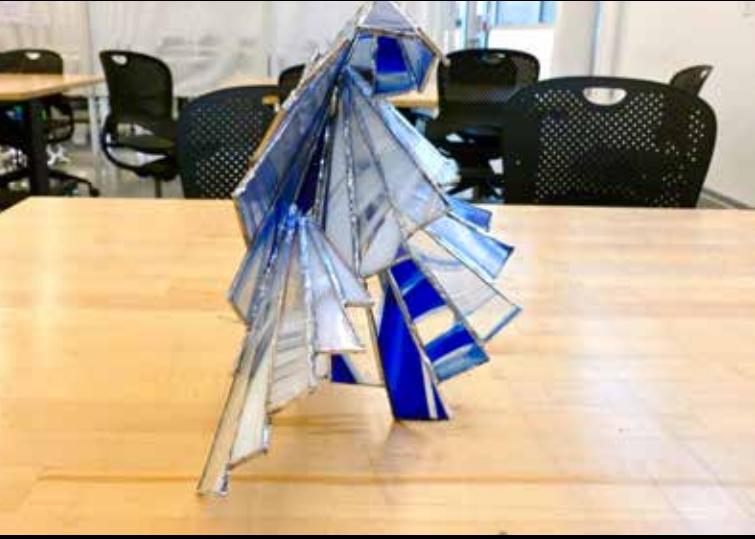
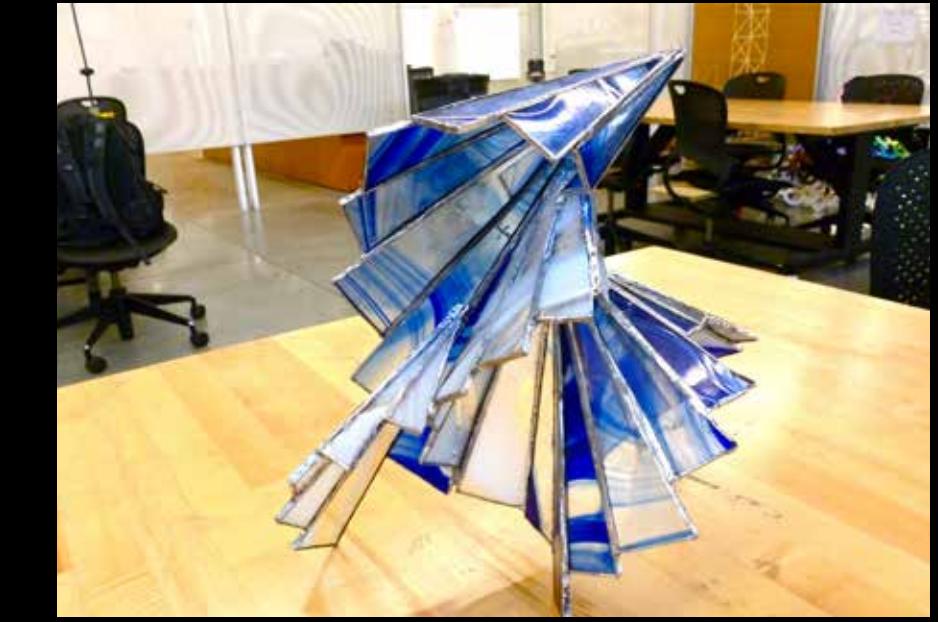
FOR THE FINAL STRUCTURE I CHOSE BLUE AND WHITE STAINED GLASS.

I PROGRESSED THROUGH THE SCULPTURE, MAKING DECISIONS BASED OFF WHAT I LEARNED FROM MY CARDBOARD MODELS.

MINOR CHANGES HAD TO BE MADE TO THE SIZE OF PIECES AND THE WAY THEY WERE HELD TOGETHER BECAUSE OF THE NATURE OF THE STAINED GLASS AND SOLDER MEDIUM.



FINAL BIOMORPHIC MODULAR STRUCTURE



PAINTING - STILL LIFE



BLACK AND WHITE STILL LIFE. 2011. ACRYLIC ON CANVAS. 18" x 24".

43

PAINTING - FRUIT STILL LIFE



PURE COLOR STILL LIFE. 2011. ACRYLIC ON CANVAS. 18" x 24".

44

PAINTING - MASTER REPLICATION



45

REPLICATION OF "IMPRESSION, SUNRISE" (BY MONET). 2011. ACRYLIC ON MASONITE.
18" x 24".

PAINTING - CONSTRUCTIONISM



46

COSMIC BEANS. 2011. ACRYLIC AND COFFEE BEANS ON MASONITE. 18" x 24".

PAINTING - MONTAGE



GUITAR HEAD. 2011. ACRYLIC ON CANVAS. 18" x 24".

DRAWING - OIL PASTEL



REPLICATION OF "CAFE TERRACE AT NIGHT" (BY VAN GOGH). 2011. OIL PASTEL ON STRATHMORE.
24" x 18".

DRAWING - MIXED MEDIA

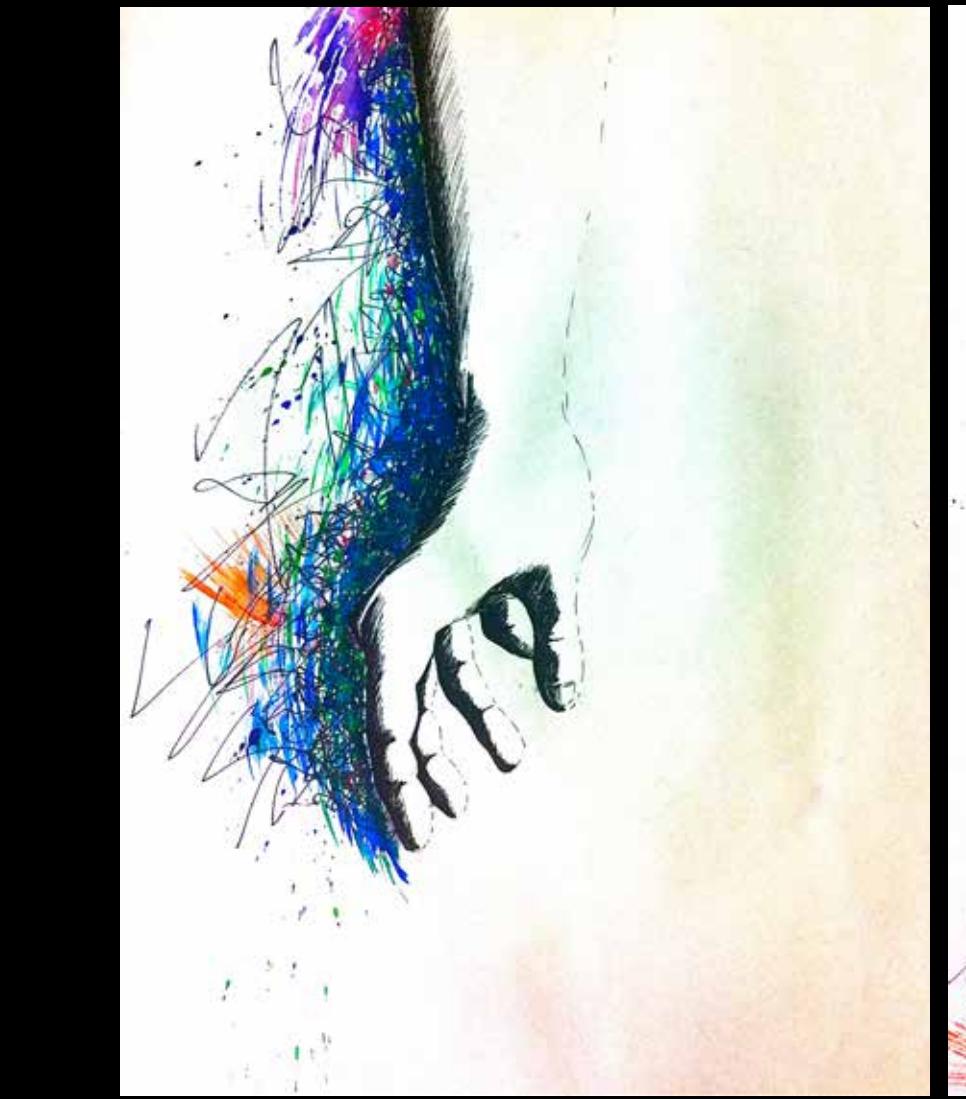


INTEGRAL. 2011. WATER COLOR AND INK ON STRATHMORE. 18" x 24".

DRAWING - MIXED MEDIA



ELASTICITY (1/3). 2011. WATER COLOR AND INK ON STRATHMORE. 24" x 18".

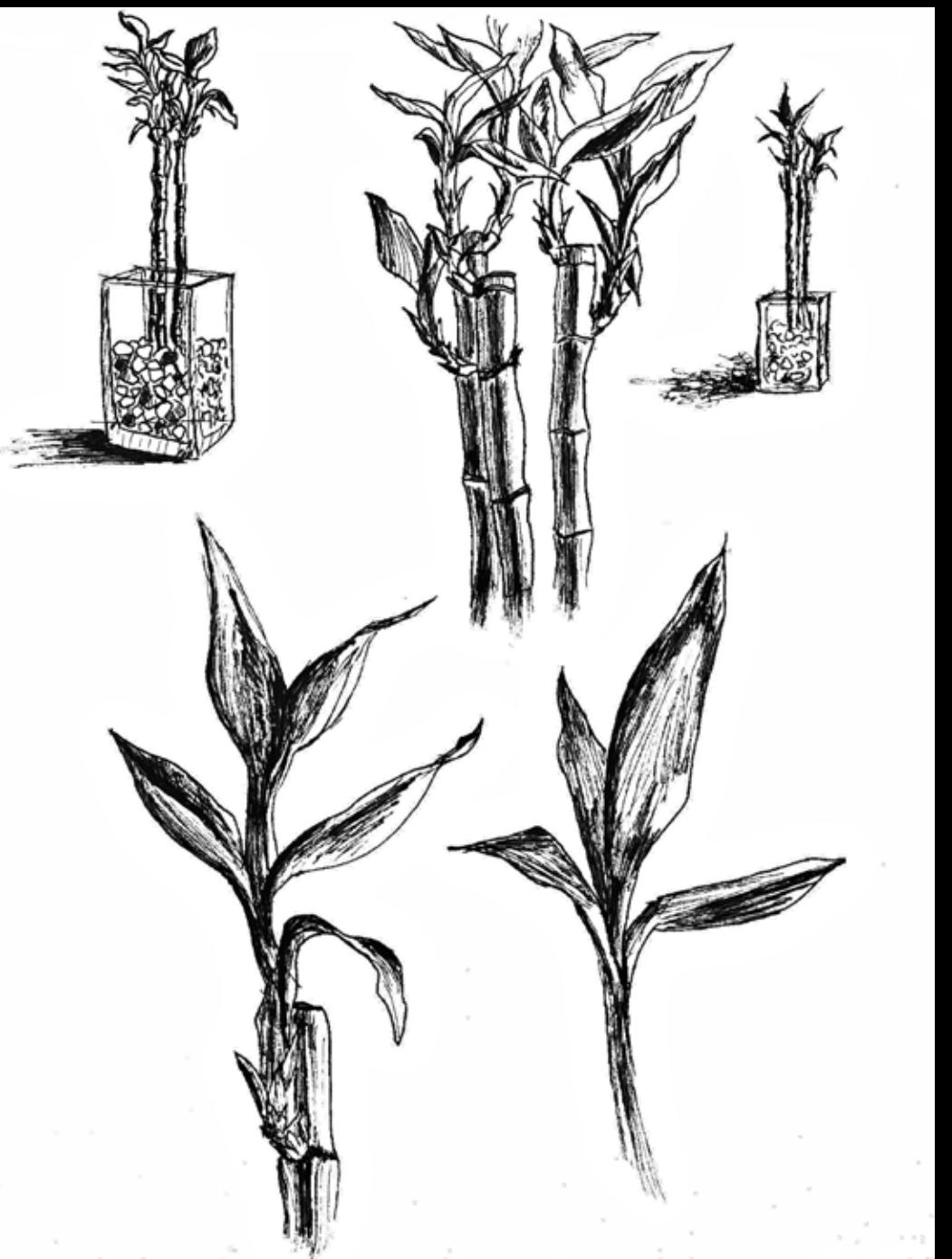


ELASTICITY (2/3). 2011. WATER COLOR AND INK ON STRATHMORE. 24" x 18".



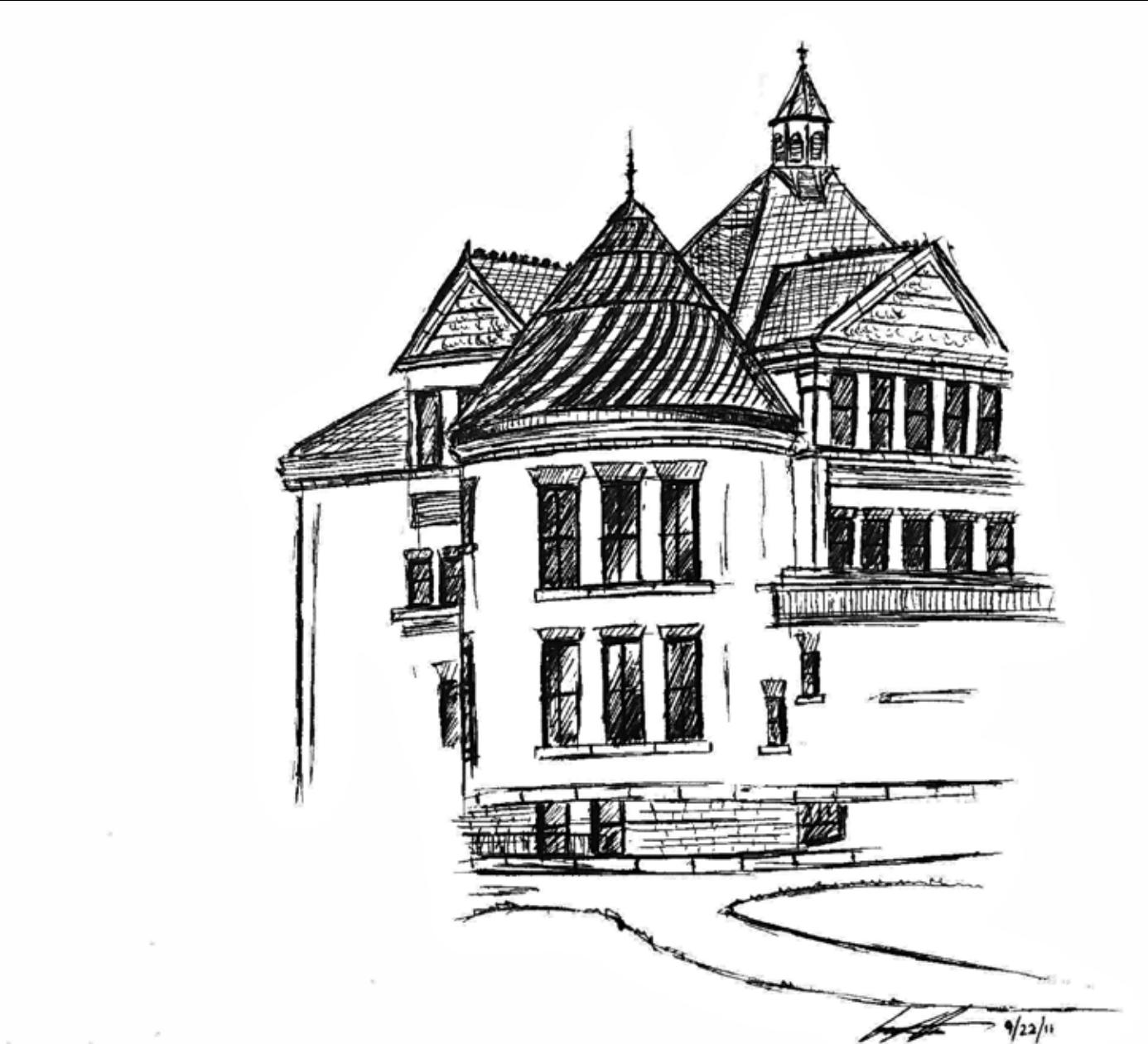
ELASTICITY (3/3). 2011. WATER COLOR AND INK ON STRATHMORE. 24" x 18".

DRAWING - SKETCHES



53

DRAWING - SKETCHES



MORRILL HALL. 2011. INK ON PAPER. 8.5" x 11".

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