

THE EASIEST CONTACT WITH A MATERIAL - WITH HANDS.

AS SOON AS I TOUCHED CLAY - I FELT LIKE WANTING TO FOLD, SQUISH & PLAY WITH IT. - INTUITIVE.

LOVED THAT I COULD GET MY HANDS & CLOTHES DIRTY (A MORE CONNECTEDNESS).

**EXPRESSIVE**

**FUN**

**MATERIALITY - HANDSON**

IT IS EASY TO CREATE FORMS & THE MATERIAL IS RESPONSIVE IN HANDS, THOUGH IF NOT CONTROLLED - CAN CREATE - CRACKS EASILY

THE MEDIUM.

- UNDERSTANDING ITS PROPERTIES (ELASTICITY, TENSILE...)



UNDERSTANDING BASIC TECHNIQUES

(A) SCORING & SCRATCHING FOR JOINING. (ATTACHMENT)

ADD WATER FOR MOISTURE

MERGE DIAGONALLY.

USING BASIC TOOLS LIKE TOOTHPICK & ICE CREAM STICK.

HOW DOES IT MAKE ME FEEL?

SENSORIAL EMOTIONS

- SQUISHY
- SOFT
- GRAINY
- THERAPEUTIC
- RESPONSIVE MEDIUM.

LUMP OF CLAY

MAKING IT ROUND

PINCH & MAKE IT SEMI-SPHERE & MAKE TWO

LET BOTTOM BECOME LEATHERDY.

JOIN USING SCRATCHING

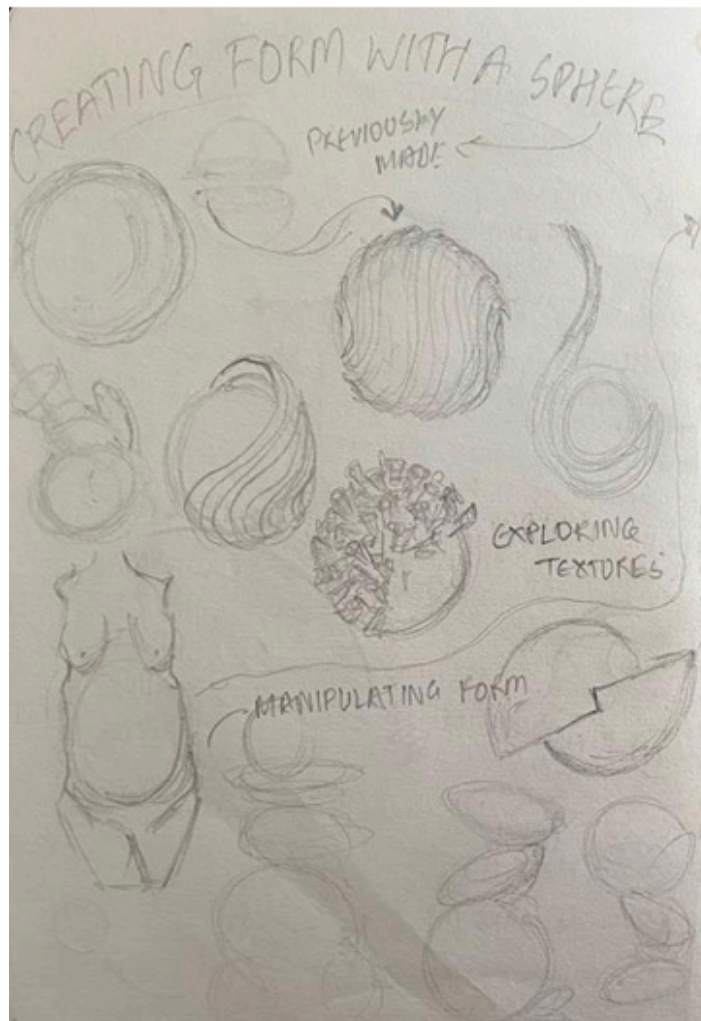


CREATING FORM WITH A SPHERE

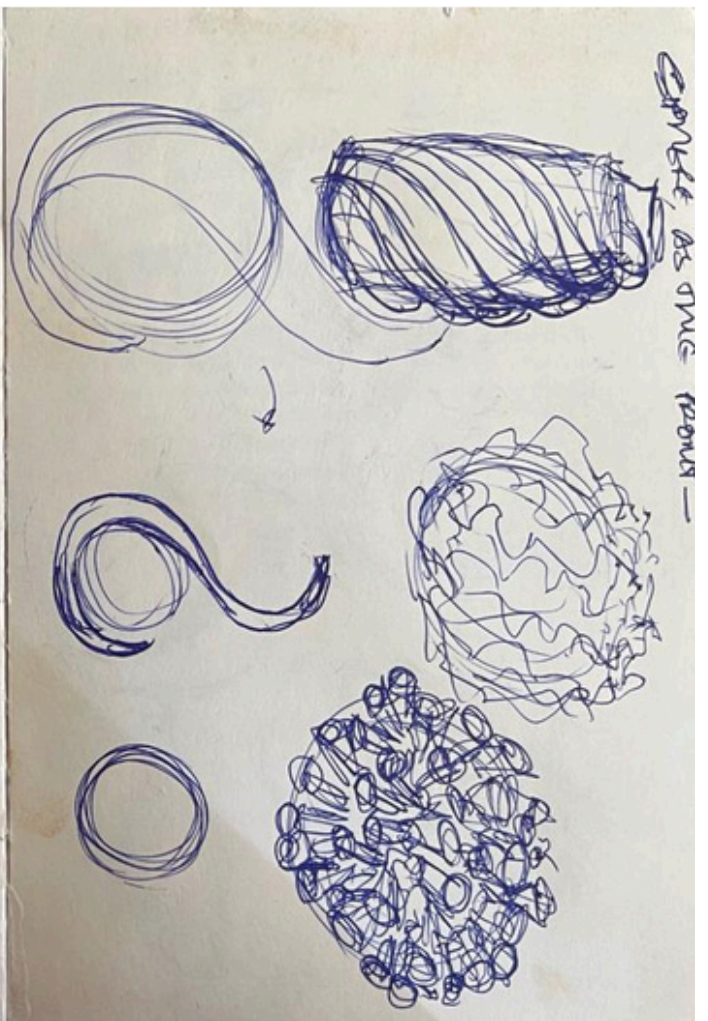
PREVIOUSLY MADE

EXPLORING TEXTURES

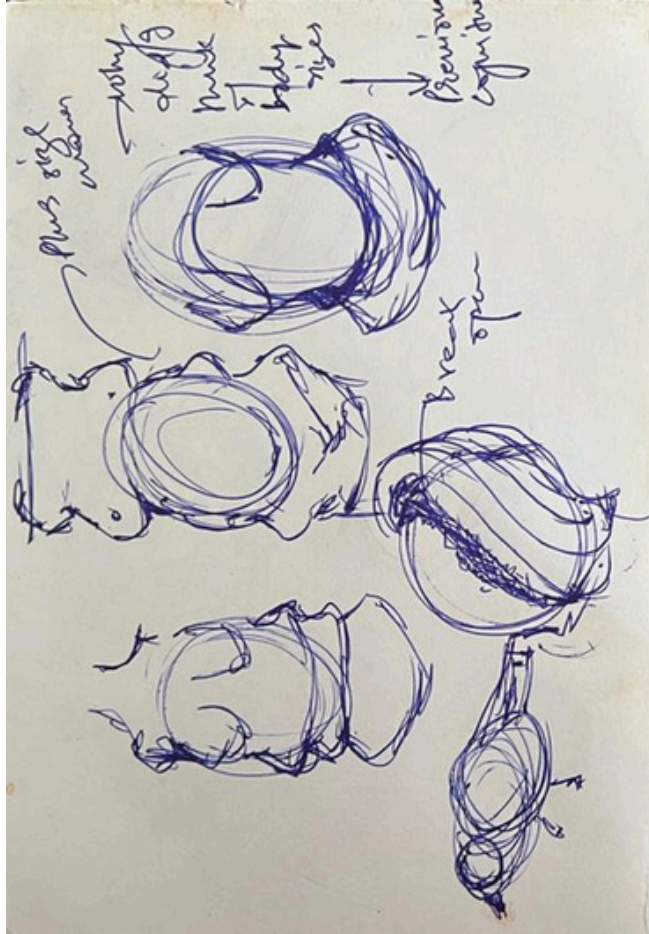
MANIPULATING FORM



EXPLORE, AS ONE FORM -







- UNDERSTANDING MATERIAL'S PROPERTIES & LIMITATIONS  
**CONTROL-** TO DEVELOP MOTOR SKILLS & UNDERSTAND THREE-DIMENSIONAL CONCEPTS.

## AESTHETIC SENSIBILITIES

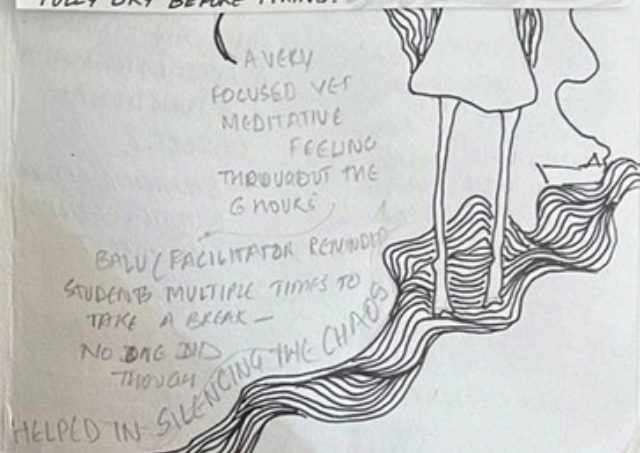
EXPRESSING CREATIVITY - EXPERIMENTING WITH DIFFERENT TEXTURES, PATTERNS, FORMS & NARRATIVES.

## STRUCTURAL INTEGRITY

ALSO ALLOWED TO UNDERSTAND THE IMPORTANCE OF LEAVING AIR POCKETS IN SCULPTURAL WORK - AS AIR TRAPPED CAN CAUSE EXPLOSION DURING THE FIRING PROCESS. - ENSURING PIECES ARE FULLY DRY BEFORE FIRING.

## ADAPTIVE STRATEGIES.

- UNDERSTANDING OF COMPOSITION / PROPORTIONS -



## WORKING WITH CONSTRAINTS.

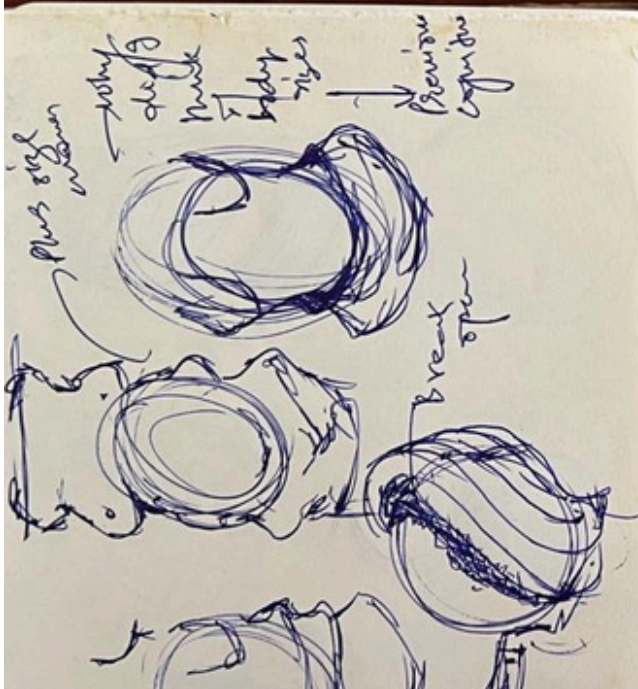
STUDENTS WORK INVOLVED EXPLORATION OF FORMS, PLAYING WITH DIFFERENT TEXTURES. - ALLOWED INDIVIDUAL ARTISTIC EXPRESSION WITHIN DEFINED LIMITATION - USING SPHERE AS THE FUNDAMENTAL BASE.

MY 'TALENTED CLASSMATES' CREATIONS ON DISPLAY - DURING THE EXHIBITION.



- PERSONAL EXPRESSION

- TURNING A SPHERE IN A ARTISTIC FORM





# CREATING FORMS USING COILING & SLABING.

The process today felt like a connection to Earth. It was a different experience.

IDEAS POURING IN, COILING BRINGS A SENSE OF BUILDING - LAYER BY LAYER. (IT WAS LIKE SOLVING A PUZZLE, PROBLEM SOLVING).

## UNDERSTANDING FORM & MATERIALS

THE IDEAS EVOLVED BASED ON MY NEED OF HAVING A VASE AT MY HOME

INITIAL FOCUS WAS TO MAKE BASIC SHAPES BUT INTUITIVELY EXPERIMENTING WITH ASYMMETRY, COMPLEX FORMS, INSPIRED BY ARTIST ZHU OH MU.

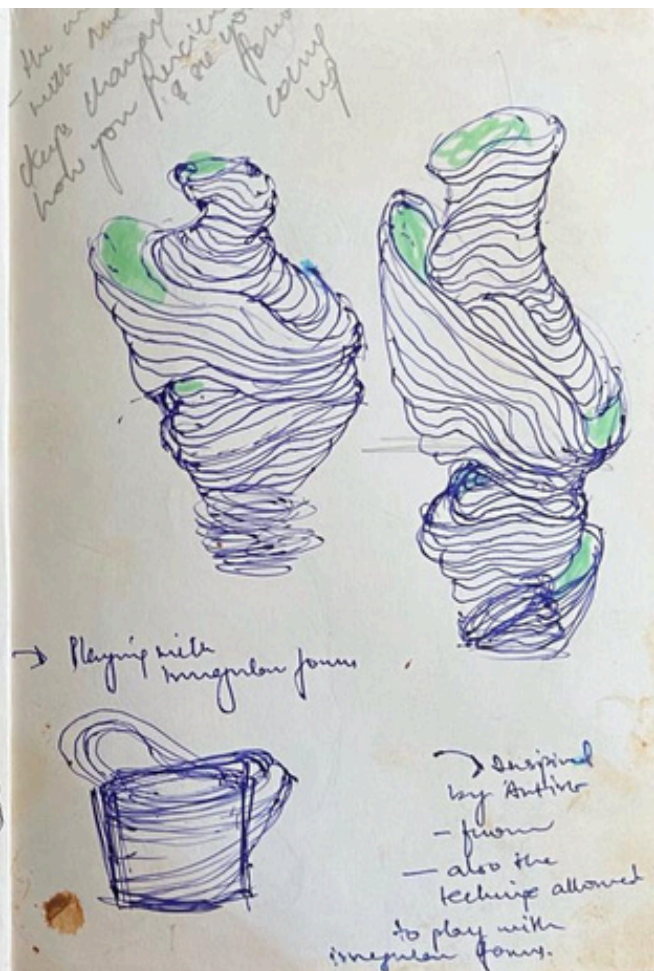
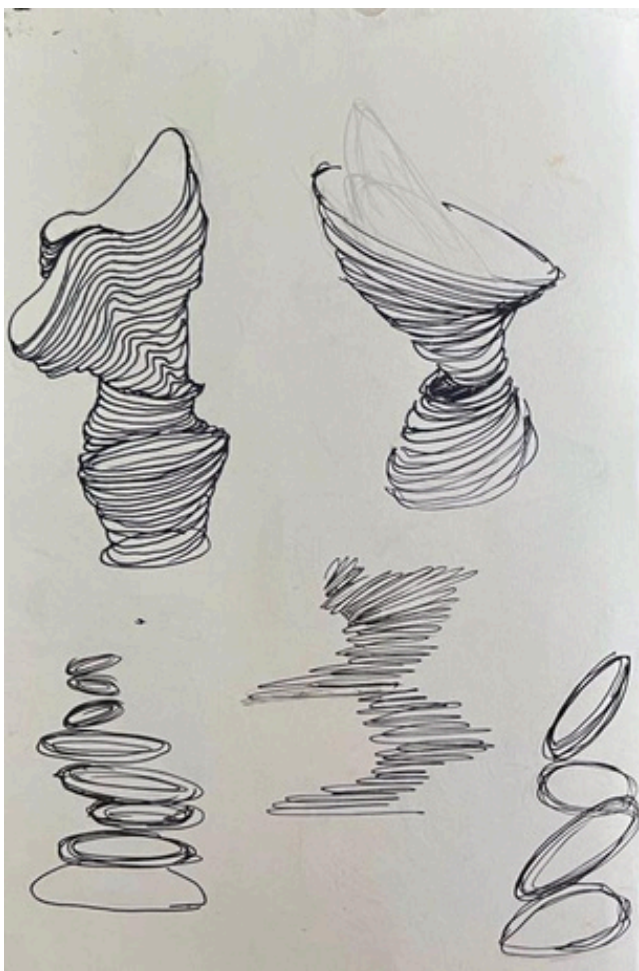
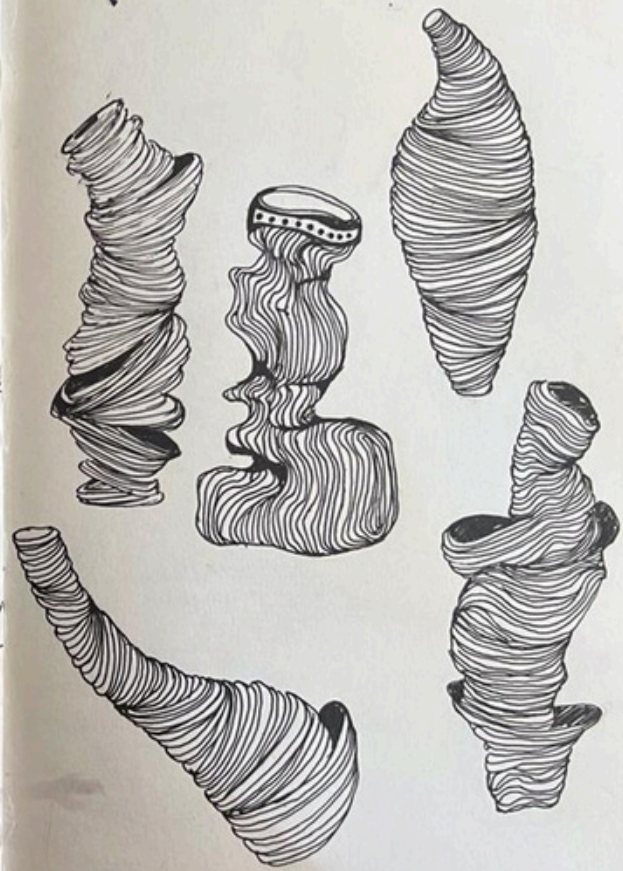
- AS I KEPT ON SKETCHING IDEAS BECAME MORE & MORE COMPLEX.

WHAT WILL THIS PIECE BECOME?

HOW CAN I MAKE A AESTHETIC FORM & A FUNCTIONAL OBJECT.?

- BALANCING BETWEEN ARTISTIC & UTILITARIAN ASPECT

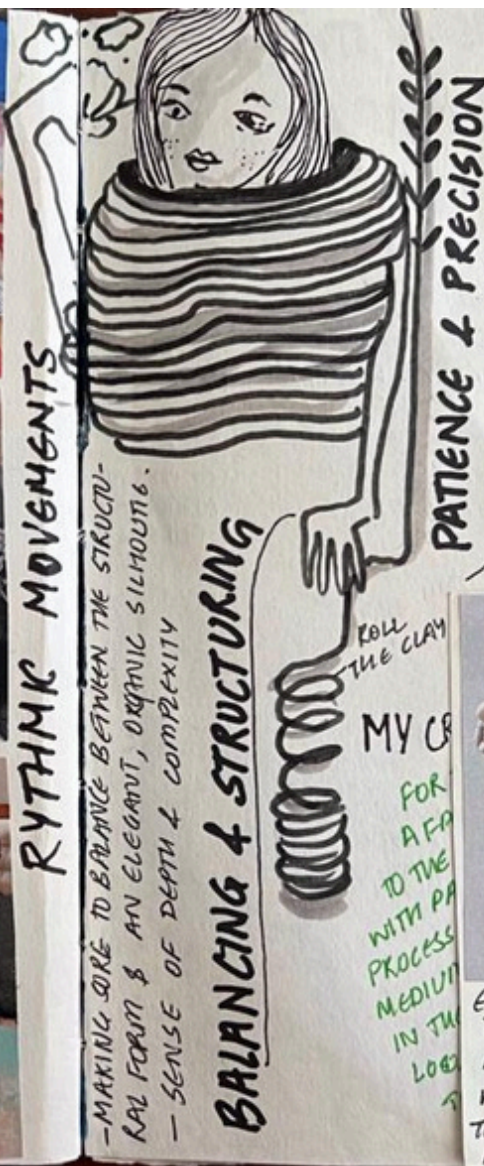
THE FREEDOM TO SCULPT ABSTRACT FORMS & EXPERIMENT







THROUGHOUT THE MAKING OF THIS FORM - REQUIRED ME TO FOCUS & MAINTAIN THE BALANCE BY DISTRIBUTING THE WEIGHT - ALSO NOT COMPROMISING WITH THE INTENDED FORM. HOWEVER ~~WAS~~ <sup>AS THE</sup> COILED LAYER UPON LAYER, THERE WAS A REALIZATION THAT CLAY HAS ITS OWN IDEAS. THE FORM TURNED OUT NOTHING LIKE I DESIGNED. HOWEVER THE RHYTHMIC MOTION OF COILING - WAS A MEDITATIVE QUALITY - ALLOWED TO WORK FREELY. BEING ABLE TO SEE THE VASE TAKE ITS SHAPE - WAS THE MOST SATISFYING & EMPOWERING MOMENT.



THE WHOLE PROCESS OF DEVELOPING THIS VASE - REQUIRED PATIENCE - ENSURING EACH COIL IS SEAMLESSLY INTEGRATED WITH THE NEXT - SECURED FROM INSIDE SO THAT THE OUTSIDE CAN STILL HAVE THE INTENDED TEXTURES - REQUIRED AN UNDERSTANDING, HOW DIFFERENT COILS & LENGTH & THICKNESS CAN IMPACT THE STRUCTURE & THE VISUAL APPEAL.



EXPLORING WITH THE COILING TECHNIQUE CAME NATURALLY - AS I HAVE PREVIOUSLY WORKED WITH FABRIC COILING - HOWEVER THE MATERIAL REQUIRED ME TO BE MORE FIRM YET GENTLE PRESSURE



# CREATING FORMS WITH SLABBING TECHNIQUE

## MEASUREMENT & PRECISION

CUTTING & ASSEMBLING CLAY SLABS - GETTING THE RIGHT CUT & ALIGNMENT PLAYS AN IMPORTANT ROLE WHEN SLABBING.

## CHALLENGES

UNEVEN SURFACES,  
QUICK DRYING & CRACKING  
- REQUIRES AN UNDERSTANDING OF THE TIME REQUIRED FOR DRYING & ADAPTIVE STRATEGIES TO CREATE THE DESIGN

## 3D FORMS.

- STABLE FORMS, STRONG BASE & EXPLORING ANGULAR FORMS.

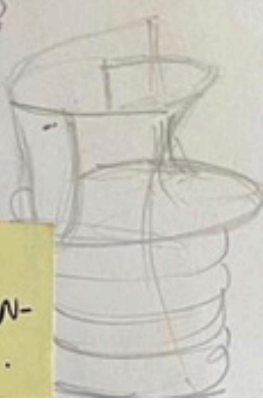
## CONSTRUCTION.

- USING METHODS OF SCORING, SLIPPING, USING SLURRY TO JOIN SLABS ALLOWS A DEEPER UNDERSTANDING OF THE MATERIAL.

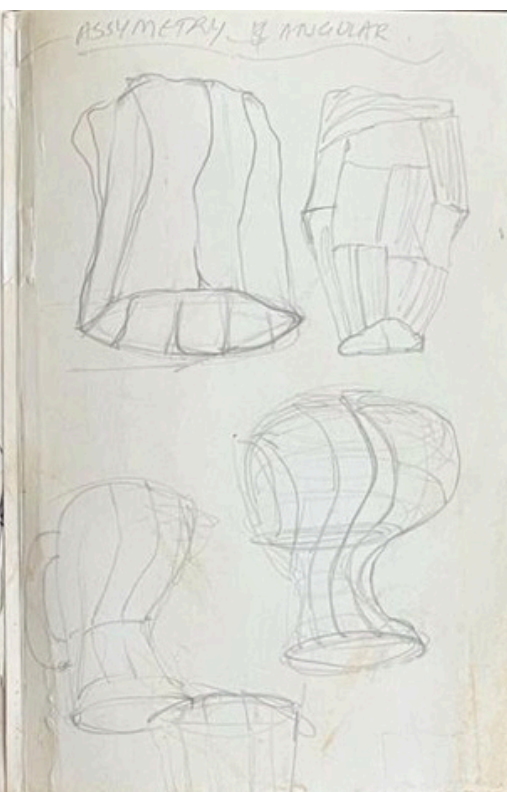


SLABBING - felt more angular  
- 3 dimensional form. glancing

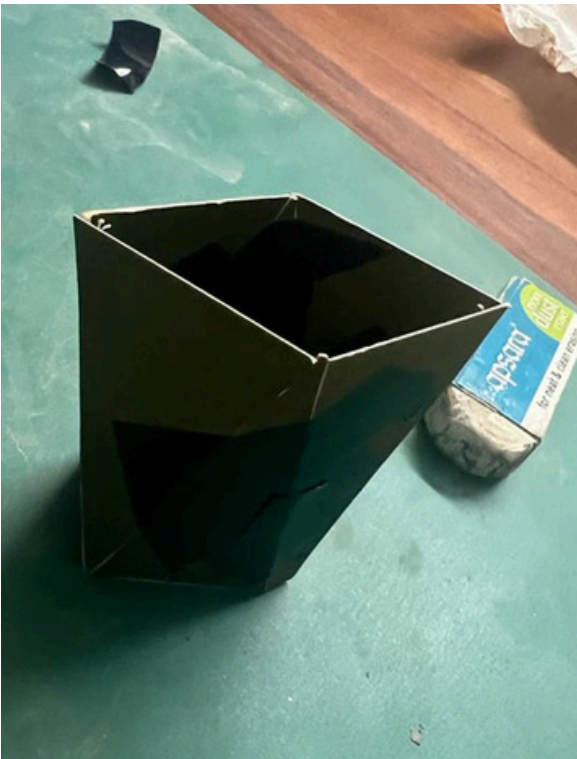
- BALANCE  
- PRECISION JOINING  
- ANGLES CUTTING



QUICK SKETCHES WITH SLABBING TECHNIQUE.









MATERIAL CONSTRAINTS:  
CLAY AS A MEDIUM PRESENTED CERTAIN CHALLENGES FOR ACHIEVING TEXTURE - LIKE A HERB STEM WAS DIFFICULT TO CREATE - THIS ALLOWED STUDENTS TO EXPLORE CREATIVE SOLUTIONS & ALTERNATE MATERIAL (LIKE REAL STEEL PLUCKED FROM GARDEN) - TO CONVEY THE DESIRED SCENE.

AESTHETICS  
INCLUDED THEIR OWN AESTHETICS WHILE NARRATING AN ANIMATED MOVIE SCENE - INDIVIDUAL EXPRESSION.  
- THERE WAS A SENSE OF AUTHORITY, DEEP ENGAGEMENT WITH THE PROCESS.

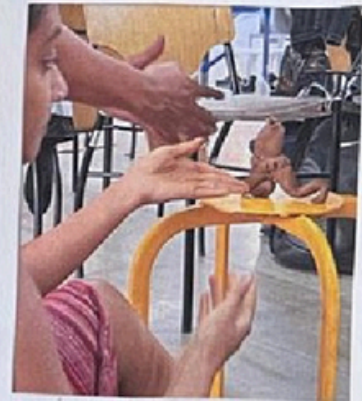
CREATIVE ADAPTATIONS  
- USED INNOVATIVE APPROACHES WHEN FACED WITH CHALLENGING SITUATION - LIKE STRUCTURAL STRENGTH, OR COMPLEX DESIGNS.  
- AWARENESS SHOWN TO OVERALL DESIGNS - MAKING IT COHESIVE.



SCALE & PROPORTIONS  
MOST WERE ABLE TO ACCURATELY DEPICT THE SCENE - BUT STRUGGLED WITH THE PROPORTIONS BETWEEN VARIOUS ELEMENTS - LIKE THE RAT & A SPATULA IN ITS HAND.  
BALANCING - REALIZING THAT SOME ELEMENTS WERE DIFFICULT TO BALANCE, USED STRATEGIES

IN WHAT WAYS DOES THE PROCESS OF HAND BUILDING ~~PROCES~~ BRINGS A DEEPER UNDERSTANDING OF THE INTERSECTIONS B/W VISUAL STORYTELLING, MEDIUM/MATERIALITY & ARTISTIC EXPRESSION. ??

TECHNICAL CHALLENGES:  
- IN TRANSLATING INTRICATE DETAILS, LIKE, GESTURES, MOVEMENTS, BALANCING, ETC. THE IDEAS DESIGNED INCLUDED A LOT OF DETAIL-LINING, BUT AS SOON AS STUDENTS STARTED MAKING - THEY SIMPLIFIED THE DESIGNS DUE TO LIMITATIONS.



IN WHAT WAYS - INSPIRATION CONTRIBUTE TO PERSONAL PERSPECTIVE & THE JOURNEY TO CREATIVE SELF DISCOVERY?

OBSERVATIONS & ENQUIRY

ONE OF THE GROUPS BALANCING THE CHARACTER.





# THROWING DAY ON THE WHEEL.

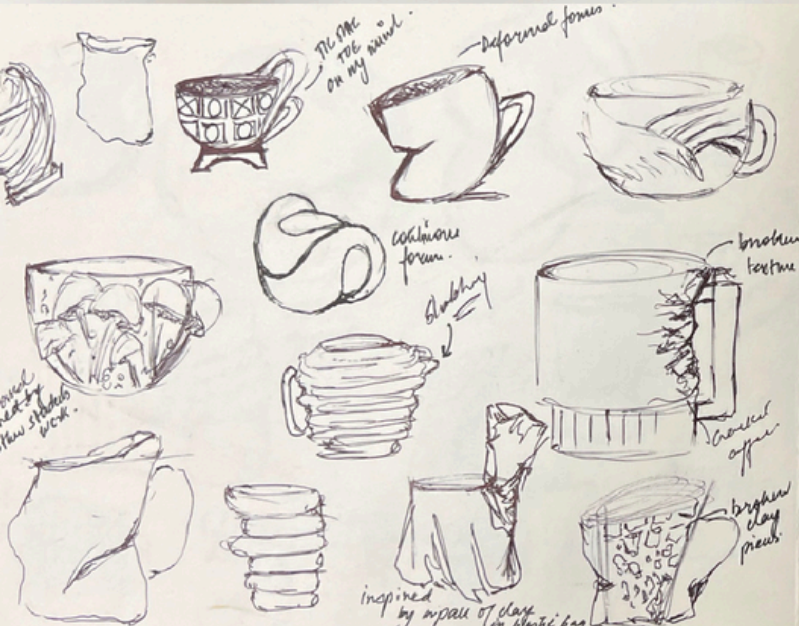
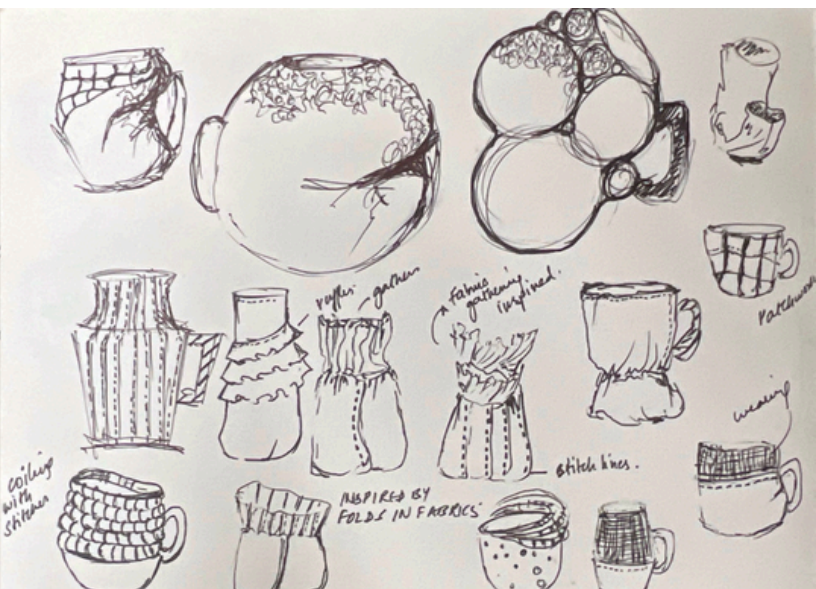
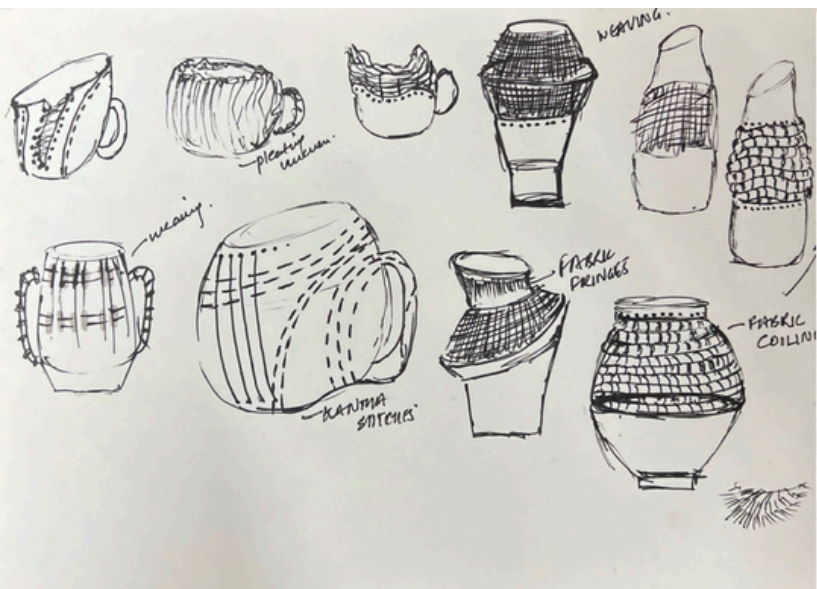


BODILY MOVEMENTS  
- GESTURAL UNDERSTANDING  
(CLAY TO FORM).

STARTING WITH A  
PRECONCEIVED IDEA BUT  
THE FORM IS THE RES-  
ULT OF HOW THE  
MATERIAL LETS YOU  
PLAY. WHAT GESTURES  
YOU USE TO MAKE  
DISTINCT DESIGNS -  
ADDING YOUR "PERSON-  
AL TOUCH".











## CONNECTING THE LEARNINGS

Having prior experience with fabric coiling, I could utilize my existing knowledge and transfer it to clay coiling, allowing me to create complex and detailed forms. It appeared as though my body "knows" what to do. Additionally, continued use of the technique and medium increased confidence, enabling for the development of increasingly complicated concepts.

