

# 2018 ghosts

What is left when mass becomes void? Can what remains suggest what once existed? How does materiality reinforce this suggestion?

Material exploration studying the formal implications of fabric when used as a reverse cast, and how the process can be predicted using digital technology. Initial tests to create structural rigidity within a variety of fabrics using a series of different stiffening agents, leading to mid- and large-scale tests of its application on a series of found objects. Final prototype is a large-scale "ghost" cast from a collection of benches, stools and chairs that functions as a semi-private booth for seating within the stairwell of Rudolph Hall, which was tested digitally using N-Cloth simulators in advance of construction. The study ultimately explores the use of material to bridge the line of the familiar and unfamiliar.

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Initial material tests done using various types of fabric and stiffening agents. The final selections were then tested on two found objects: a garbage can and a stool. The resultant casts suggest the objects that generated them, but can be assigned different functional uses due to their ambiguity of form and materiality.

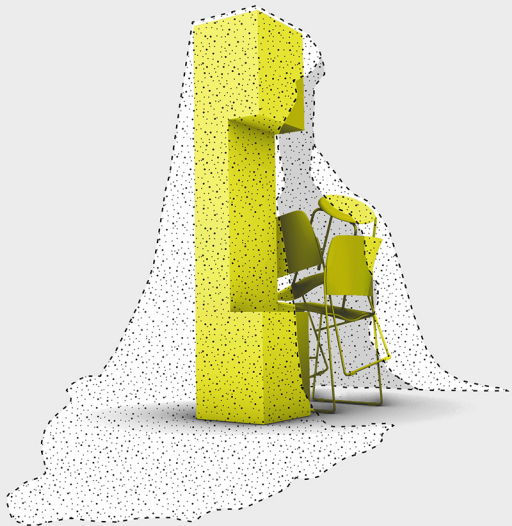




Digital fabric simulators were used to predict the final form of the casts and to provide accurate area estimates for construction. The final piece consisted of a series of found objects for sitting (bench, chairs, stool), cast within 120 square feet of fabric, to create a semi-private seating booth.

Left: N-Cloth/Maya

Below: Marvelous Designer

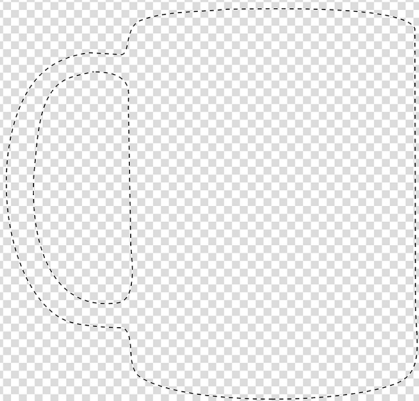




The final piece was sited in the stairwell of Rudolph Hall, functioning as a semi-private seating booth to subvert the original function of the casted elements. Digital simulation allowed the piece to be custom-fit within the existing nook, despite being assembled and fabricated off-site.

The felt stool was placed within the booth as a suggestion of the forms used to construct it.





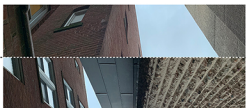
# 2018 arch/merch

How does architecture exist within contemporary representation and reproduction? How can manual techniques subvert an automated process of framing?

A study of the way architecture is subverted through contemporary imagemaking, reproduction and framing in both virtual and physical space. Starts with a photograph of the liminal space between Rudolph Hall and an adjacent building, which was then uploaded to an online printing service that automatically crops and maps the image onto a variety of products. In juxtaposition to the automated process, a manual process was created to reinsert the cropped-out, or “forgotten,” parts of the image back into the printing space. These reinserted fragments were manually manipulated to become pseudo-seamless false realities of new architecture, which were then mapped back onto the objects through the online service.

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Left: A deliberately manual process of re-inserting the cropped image back into the frame juxtaposes the service's automation.

Right: The resultant image was mapped back onto the mug that generated it.

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The manual process was repeated on a variety of different products. Forms which had complex mapping, such as the floor pillow, leggings and the duffel bag, were more difficult to distinguish from the original than those which had more regular cropping, such as the tote bag or phone.

