

6.2 Introduction of Techniques

1. Photography and treating images

When addressing image distortion, I also drew inspiration from the collage works of David Hockney, one of the leading figures of Pop Art, connecting and transforming photographs taken from different angles or from documented interactions with objects.

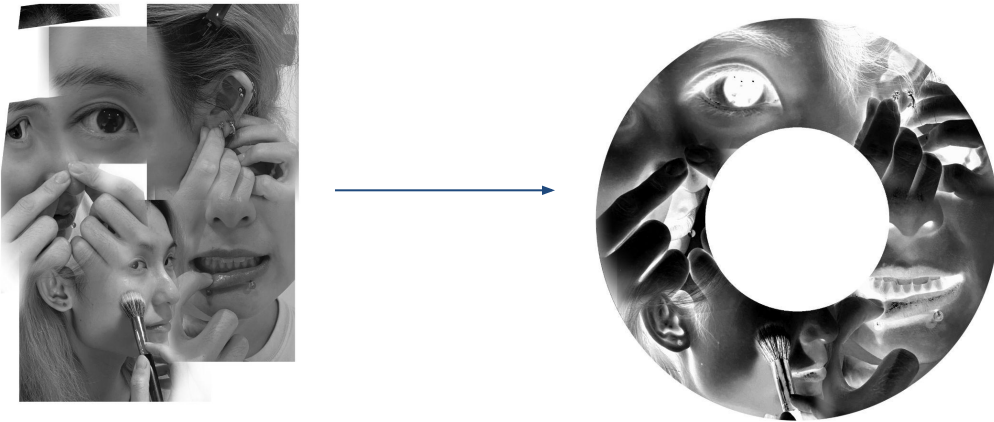
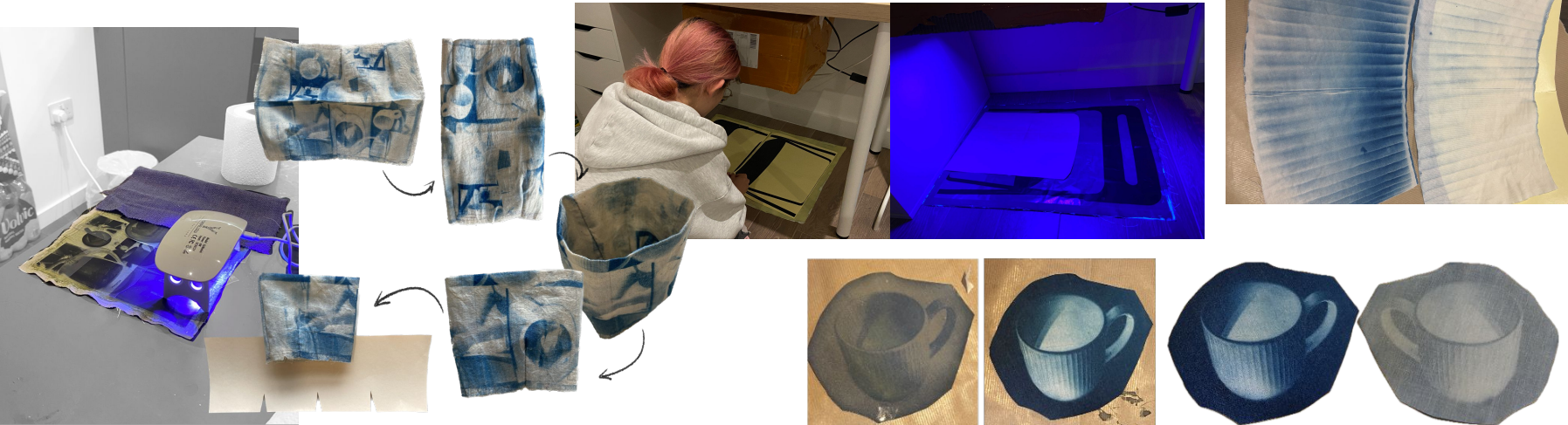
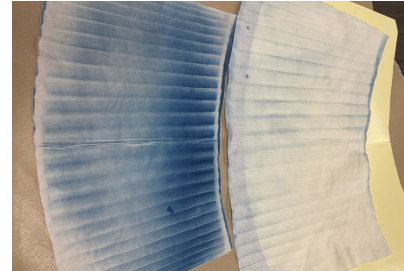


Figure 14 David Hockney, The Artist's Desk from collection "joiners"

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2. Cyanotype making

I employ cyanotype techniques to process all images. I begin by evenly brushing a one-to-one mixture of ferric ammonium citrate and potassium ferricyanide onto leather and fabric surfaces, allowing the materials to air-dry in a light-free environment. I occasionally adjust the solution's proportions to achieve varying degrees of exposure effect. Once the materials are thoroughly dry, I attach the image-printed film to their surfaces and expose them using daylight or ultraviolet lamps. I control the duration of exposure and the angle of the light source to achieve varied effects. Following exposure, I wash away the residual solution with water and employ a hydrogen peroxide solution to deepen the indigo blue hue.





Fabric pre-wash



Exposure



Washing under running water



Adding hydrogen peroxide



Drying

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3. Pattern making

Based on the original scale and form of the chosen domestic objects, I developed new patterns that deform, compress, and resize the shapes to ensure both recognisability and wearability. This process transforms the object's domestic identity into a portable artefact while maintaining its symbolic connection to home.

Inspired by Rubbing/Loving: Seoul Home by Do Ho Suh, I employed masking tape to cover my selected objects, creating original patterns in their exact dimensions. Subsequently, I manipulated these patterns to alter their proportions and refine details, using calico fabric for detailed pattern adjustments. When drafting the patterns, I also considered the elasticity and thickness of different materials, adapting the patterns to suit various leathers and fabrics.

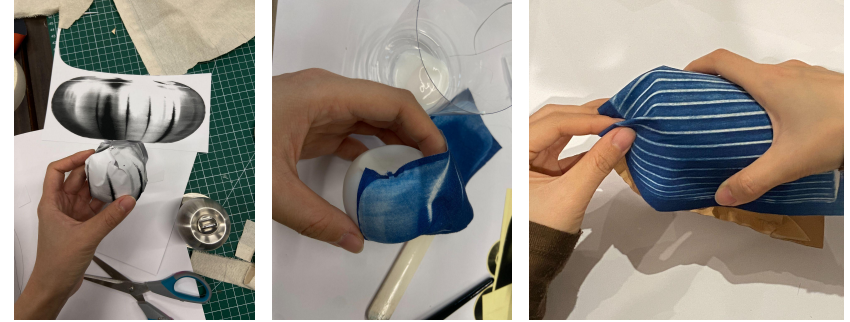


Figure 15 Rubbing/Loving: Seoul Home, Do Ho Suh

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4. Wet moulding/cladding technique applied to leather

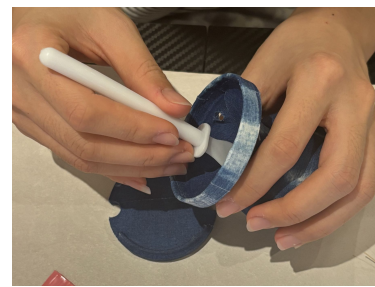
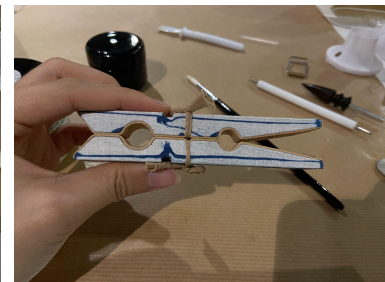
I employed wet moulding and cladding techniques to build up solid shapes and merge leather with textile surfaces, exploring tactility and the intimacy between body and object.



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5. cladding technique

I affixed the fabric bearing the cyanotype image to the surface of the support structure to achieve the smoothest and flattest finish possible. Soft vegetable-tanned sheepskin was employed for the construction of the lining.

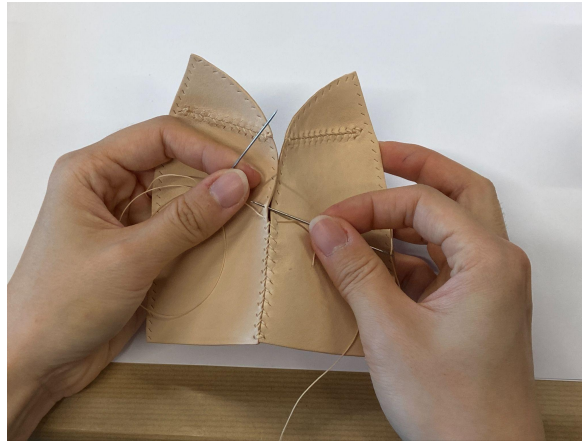


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6. Hand and machine stitching

I assemble components through a combination of hand-sewing and machine stitching, ensuring durability while transforming visible seams into decorative and symbolic traces of connection.

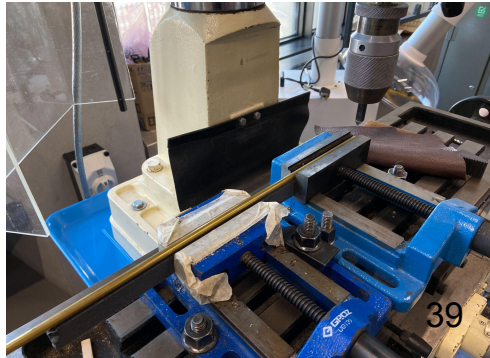
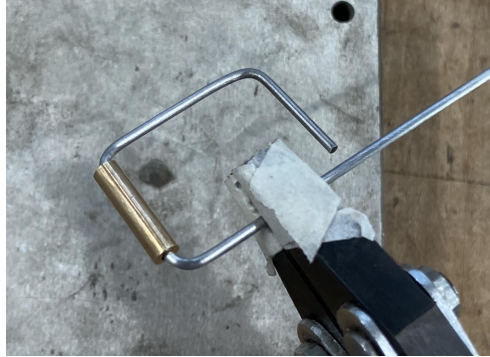
I employed a combination of hand-sewing and machine-sewing techniques to join the components. For the hand-sewn seams, I selected the baseball stitch and invisible stitch techniques to create tightly joined decorative lines. Machine sewing was used to reinforce the majority of the long fabric strips, as it delivers greater precision and efficiency when sewing straight lines. This was an entirely new technique to you wasn't it? Refer to your learning



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7. Metalsmithing

Metalsmithing: Some of my pieces incorporate metal connecting components such as brooch pins and spring pegs. I craft these using brass and stainless steel, applying multiple techniques like sawing, filing, polishing, drilling, and soldering.



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7. Wood Making

I used plywood to construct some of the support base. Within the wood workshop, I utilised techniques including cutting, sanding and lathe turning to fabricate my model. Particular attention was paid to smoothing the edges of the support structure to prevent sharp corners from tearing the fabric.

