

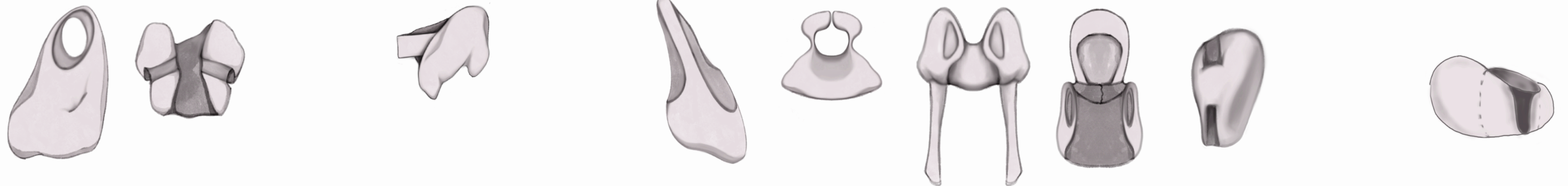
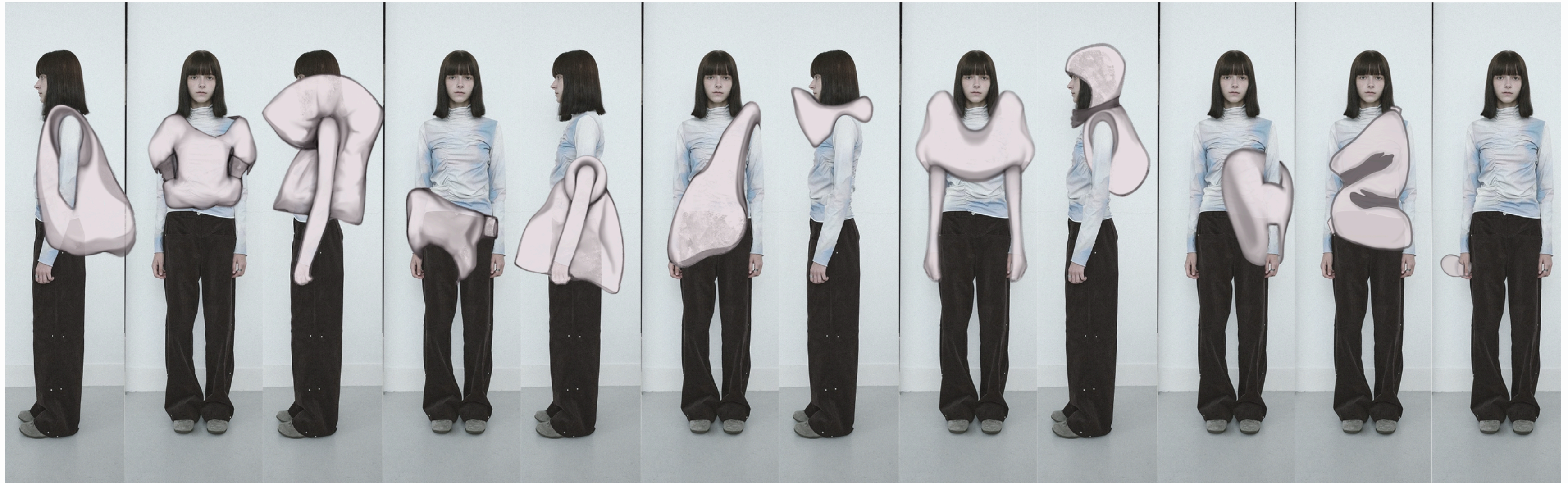
DESIGN DEVELOPMENT

1. Start from my daily actions: first draft



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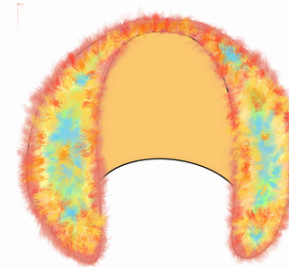
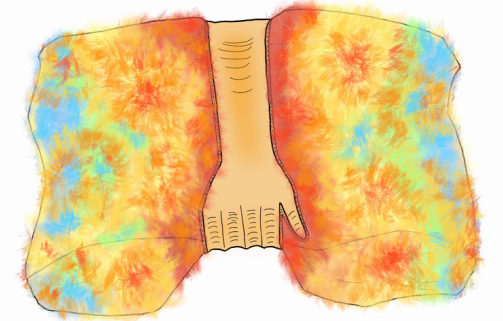
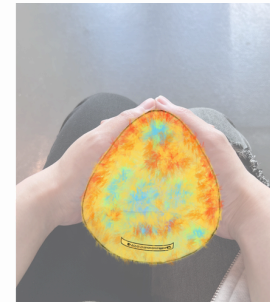


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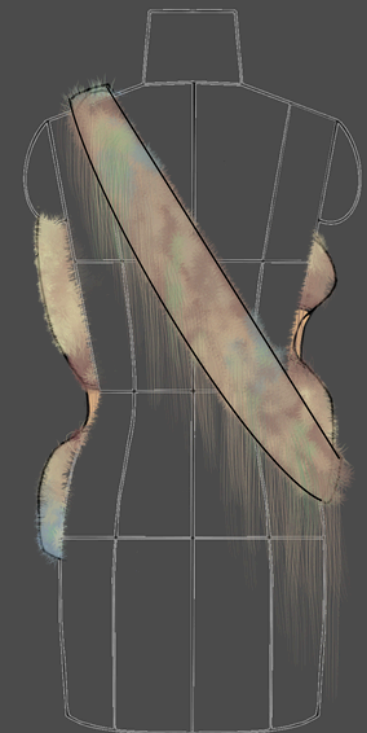
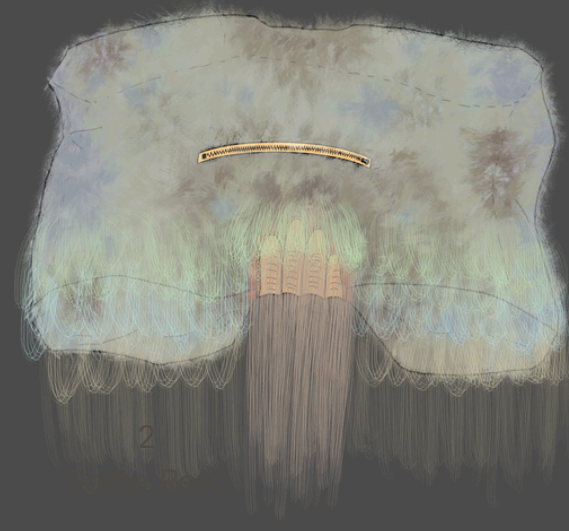
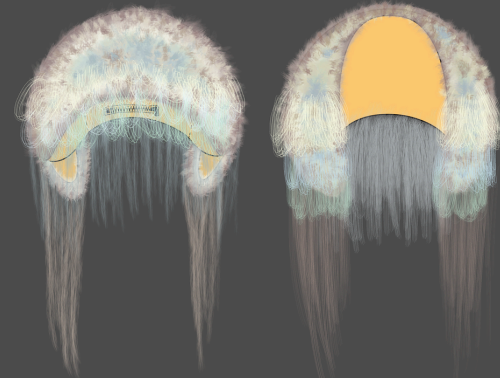
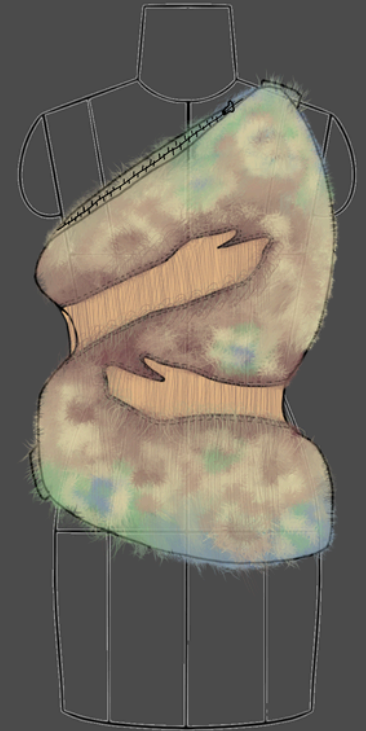
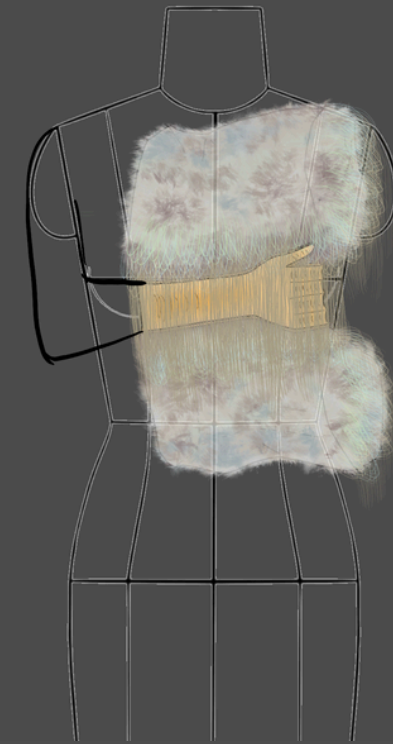
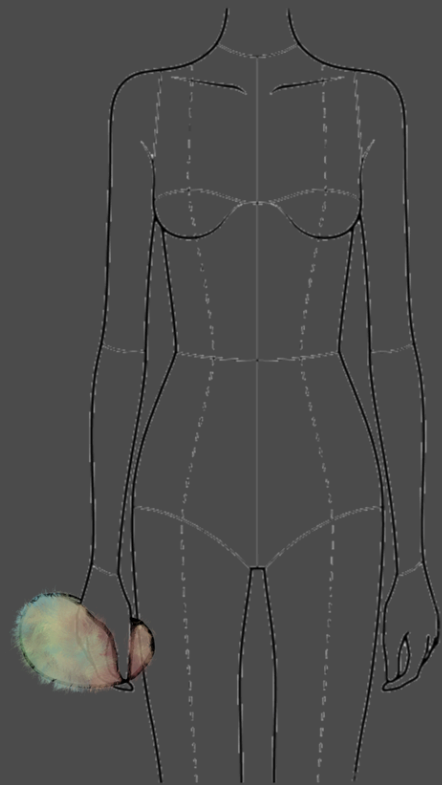
The first shapes of this project come from my own body in motion. Before fibre, before objects, there were gestures—small, instinctive behaviours I repeat without thinking. While walking, I unconsciously gather fabric at my chest with one hand, gripping it lightly as if anchoring myself to something soft. On buses or the tube, I would hug my bag close in front of me like a shield. These actions were not dramatic, but they revealed something intimate: they were gestures of comfort-seeking.

I began to treat them as form generators, all of these movements produce shape. My initial sketches were therefore like tracings of body posture, small cartographies of touch. I realised that the objects I wanted to make were not simply carriers, but companions that the body already knows how to hold.



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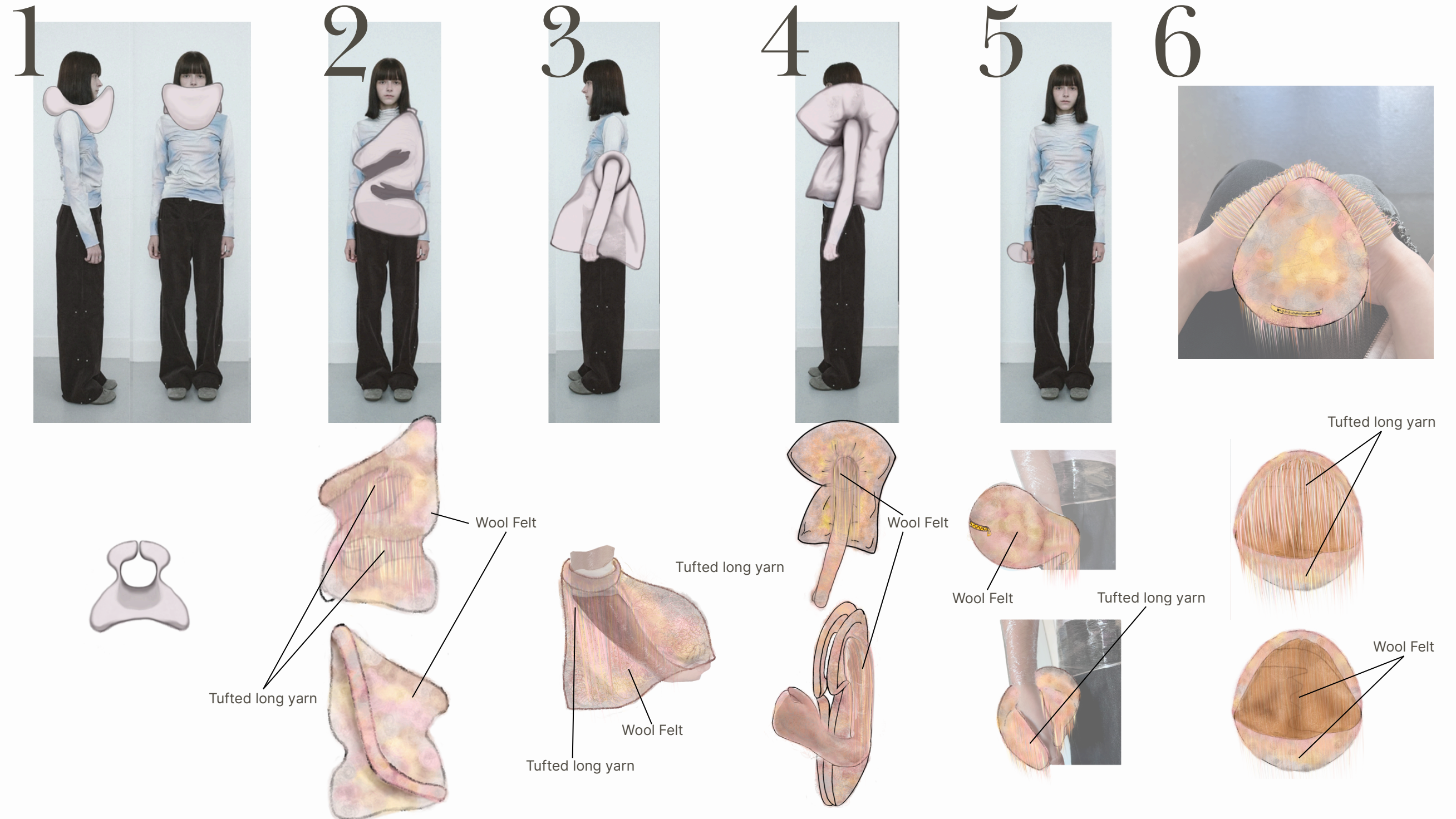
DESIGN DEVELOPMENT

2. Bring more emotion into the flow of design

The next stage of development: designing a series of six bags whose forms embody a gradual shift from tension to ease.

I observed my own behaviour during different levels of anxiety—on crowded streets, in unfamiliar environments, during moments of anticipation or discomfort. Sometimes I seek something to hold, press, or hide behind. At lower levels of unease, the grip loosens, movements become softer, and touch feels less defensive and more exploratory. Eventually, when comfort settles in, the body no longer shields—it rests.

In response, I structured the collection as an emotional gradient, where the first piece is the most anxious one, and gradually calm and relax.



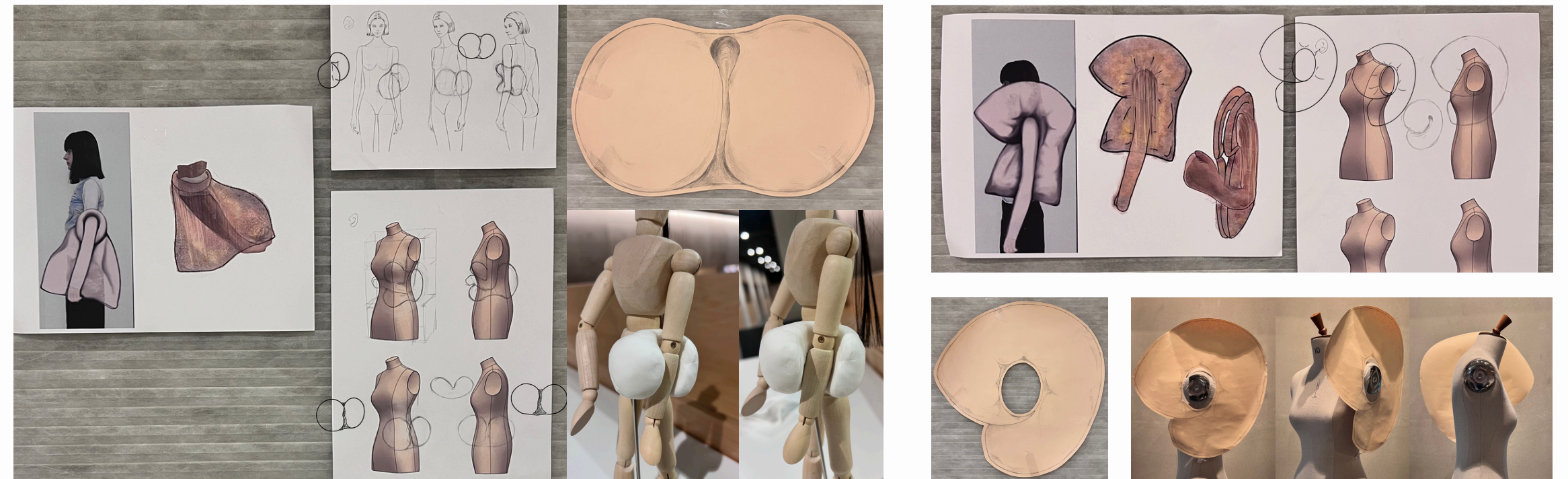
DESIGN DEVELOPMENT

3. Make them a whole

Consider the size range, wearing place on the body, similarity from the shapes and structures

In last line-up draft, the 3rd and 4th pieces have similarities in shape, as the 5th and 6th pieces also look like each other, but overall, there isn't enough visual similarity when the 6 pieces are viewed together as a whole. I could modify the shapes of each piece to be rounder, creating more similarity.

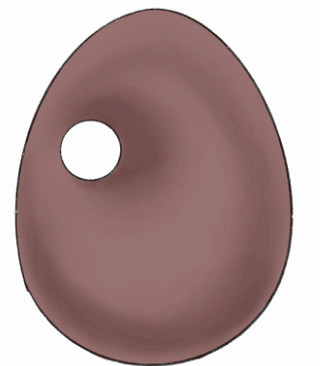
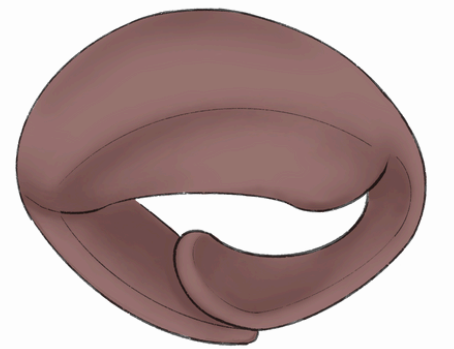
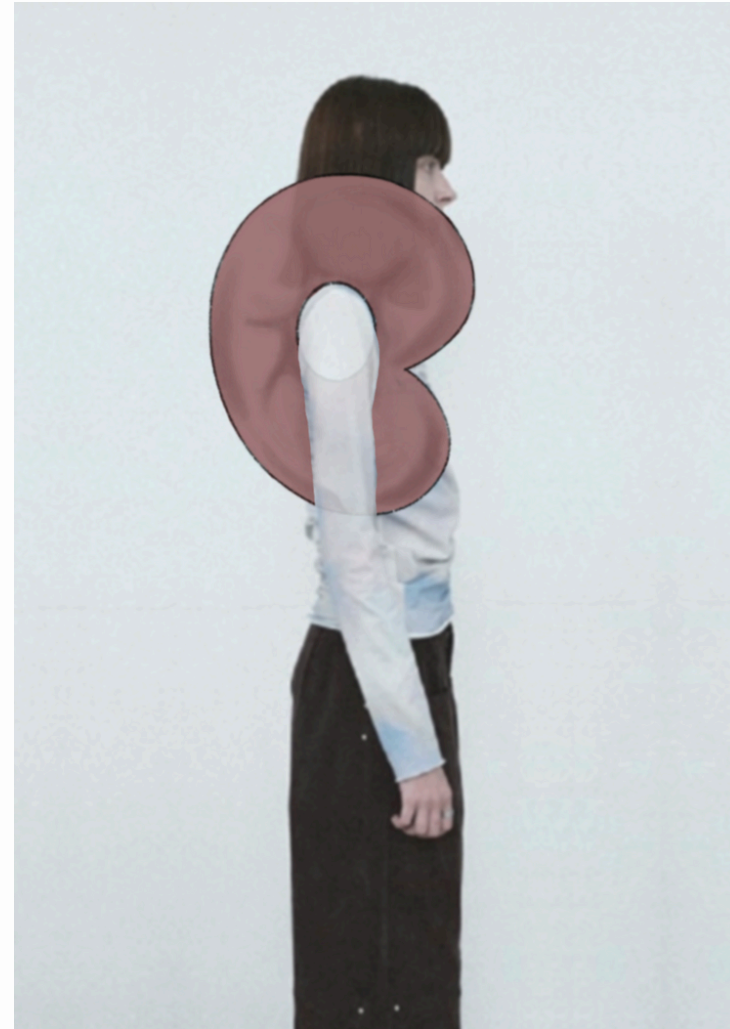
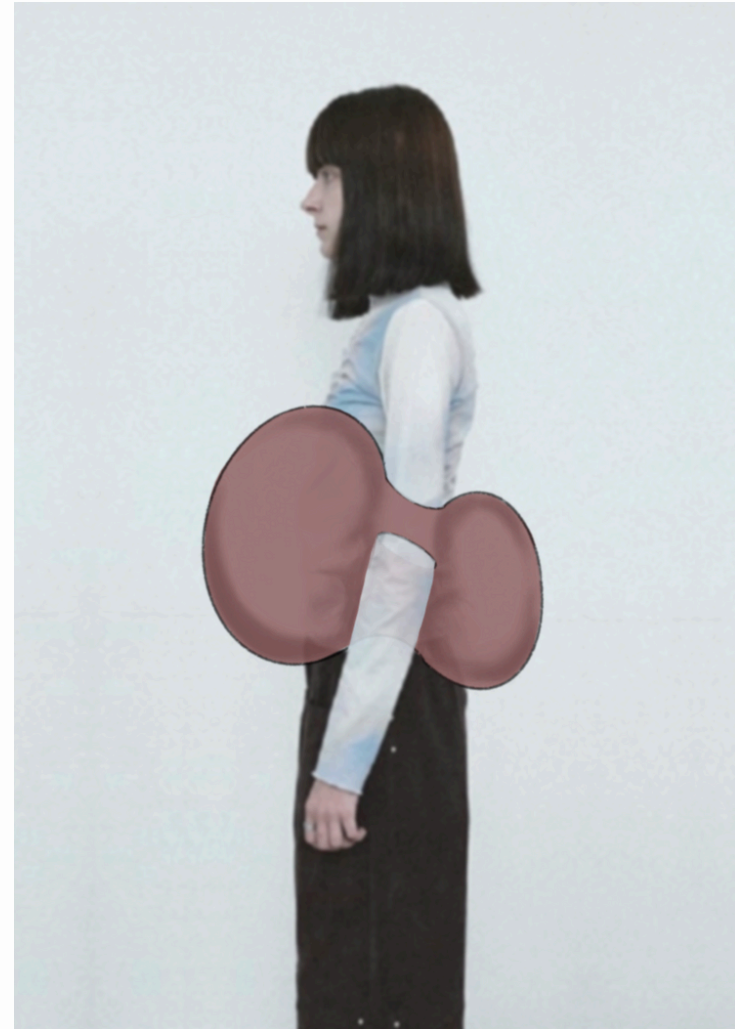
Another consideration is the size variation between pieces, their placement on the body when worn, and whether they cross the body.



DESIGN DEVELOPMENT

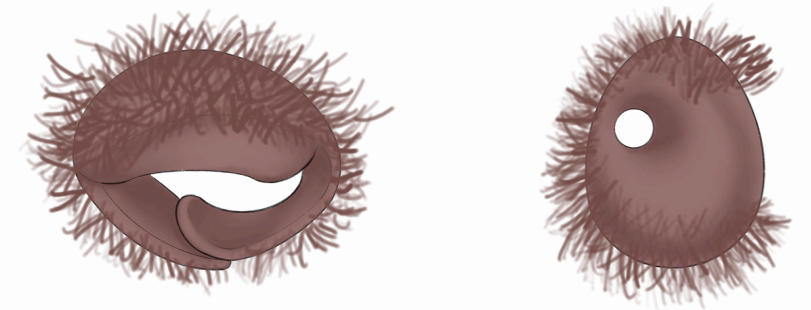
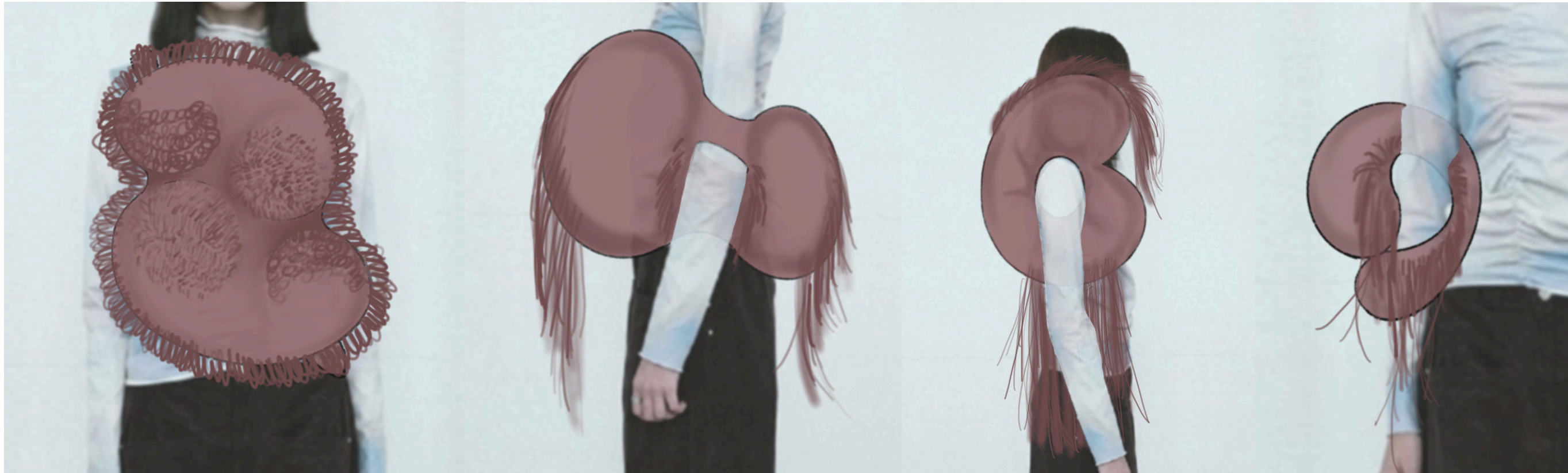
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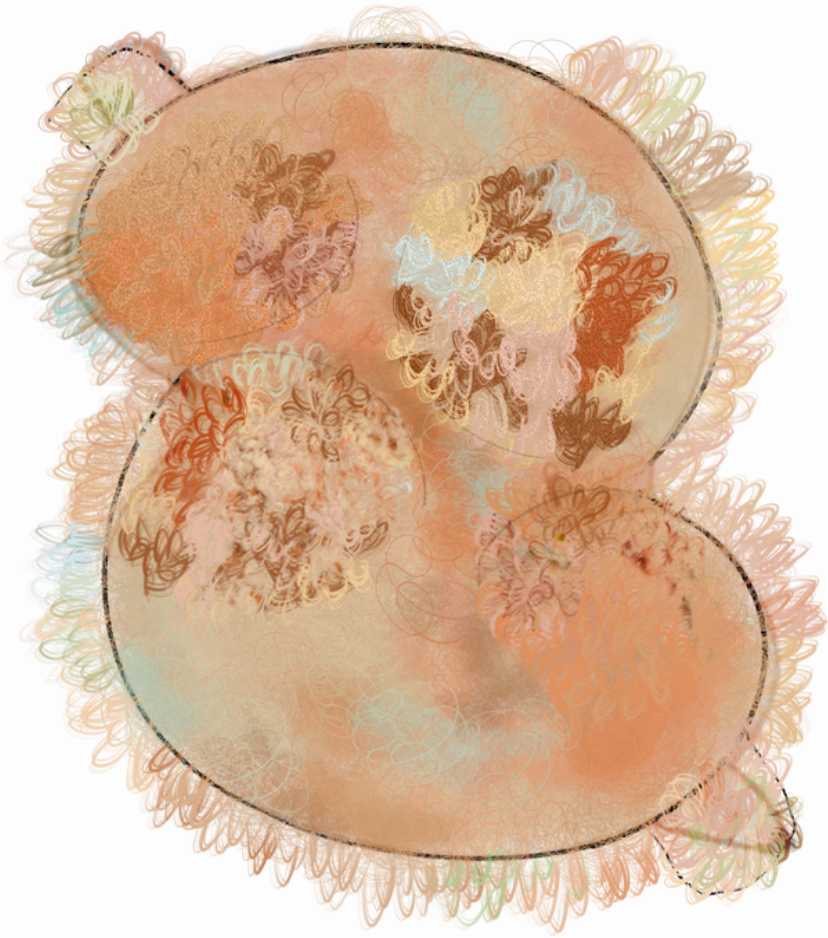
DESIGN DEVELOPMENT

4. Add some creature like features



LINE-UP

1. Final line-up



No. 1: I Hold You



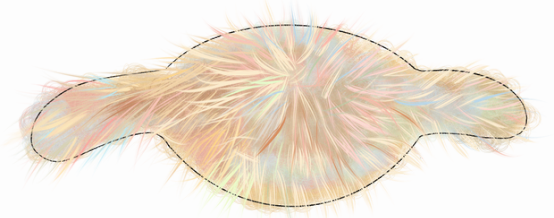
No. 2: Place Your Feelings Here



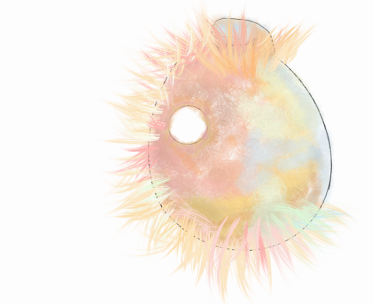
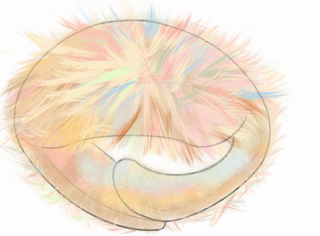
No. 3: You Could Be Seen



No. 4: A Quiet Friend



No. 5: Come Closer



No. 6: Whisper