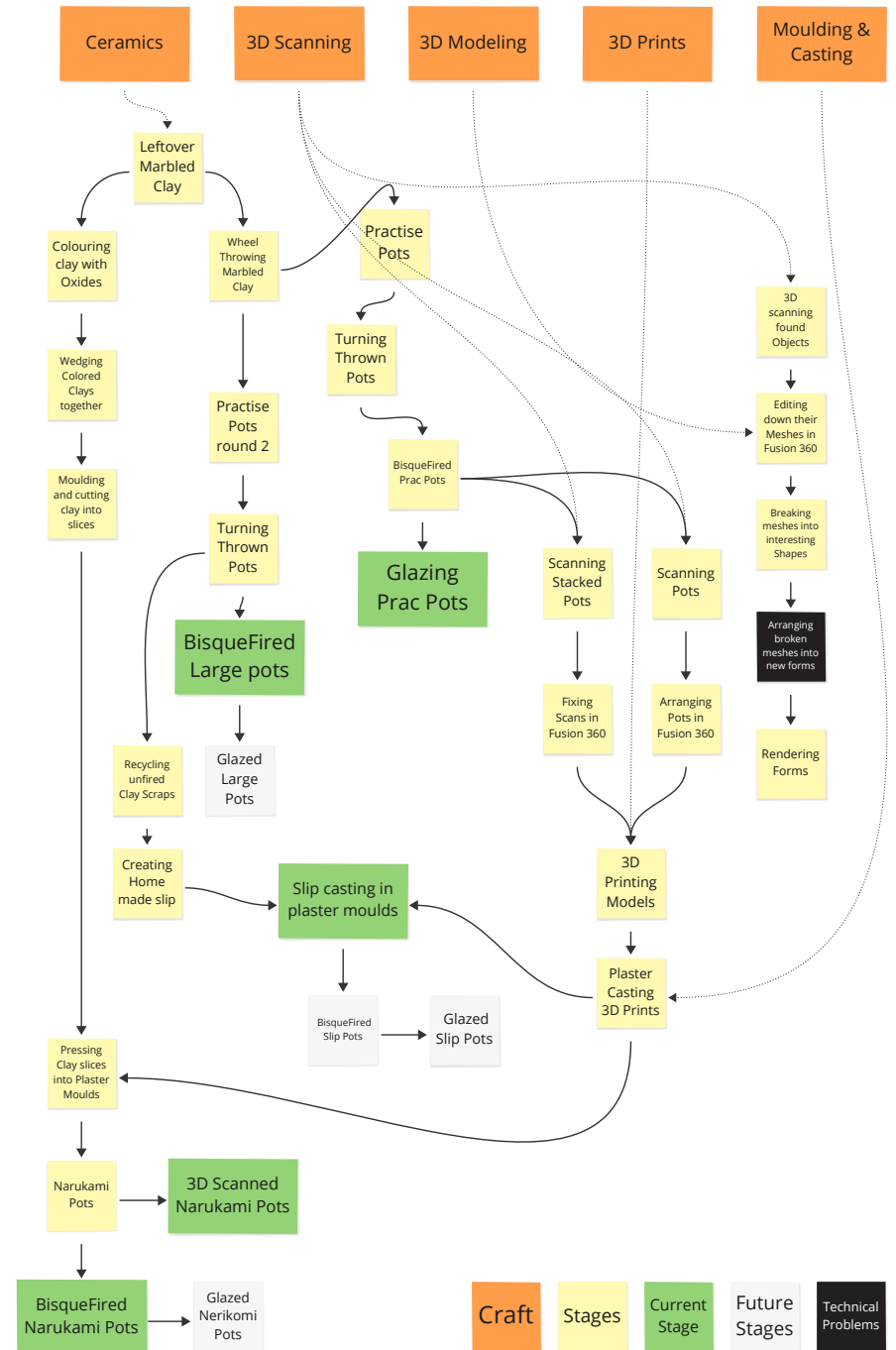


ADAD9211 Hybrid Crafting Task Two

Major Project

by Jason Moisiadis

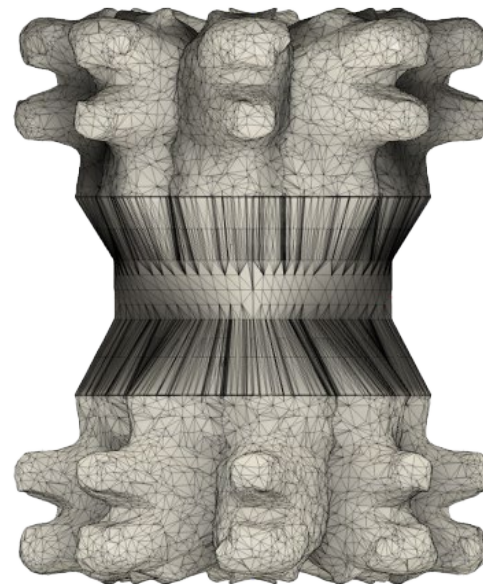
process map



What didn't work out



- Poor Proformance with Fusion 360
- Uncertainty of the mould releaseing from 3D Print
- Complex 3D form means complex scaffolding when 3D printing.



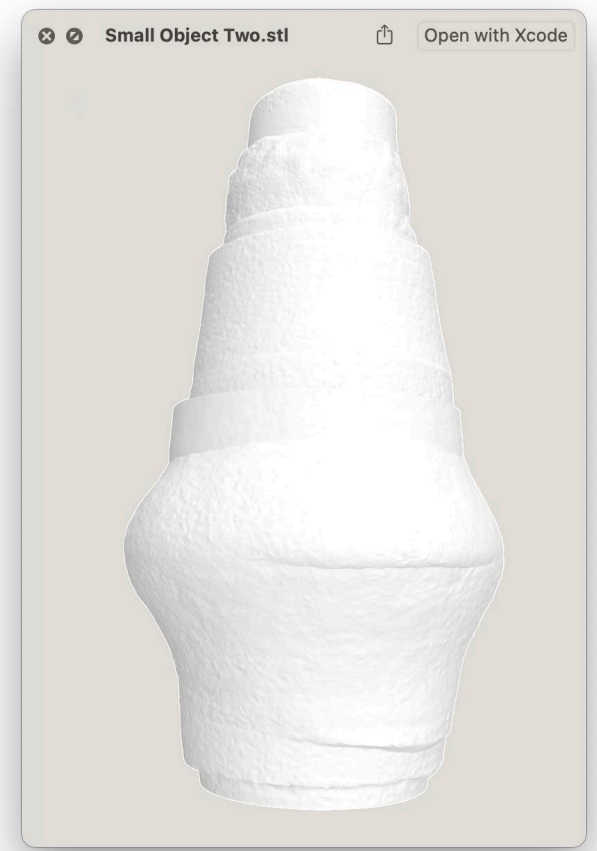
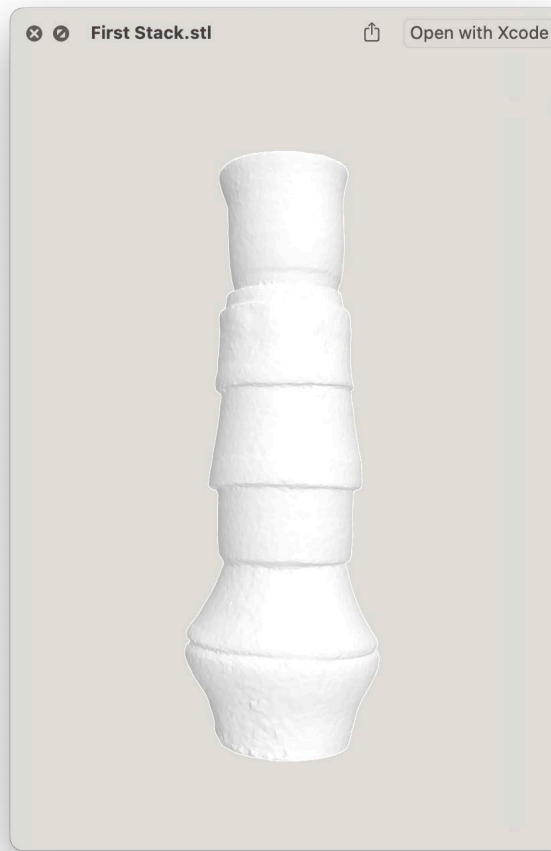
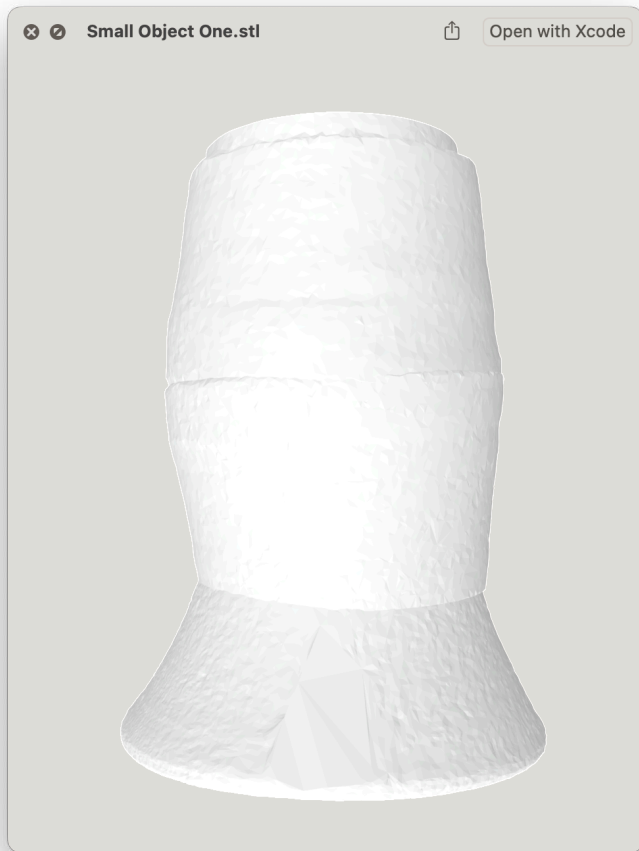
Side Projects



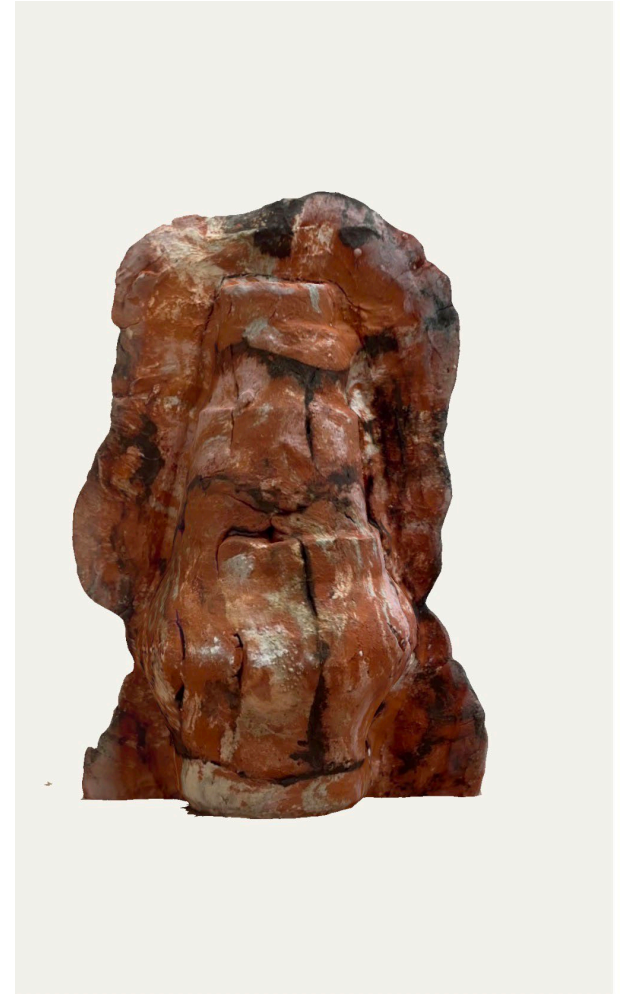
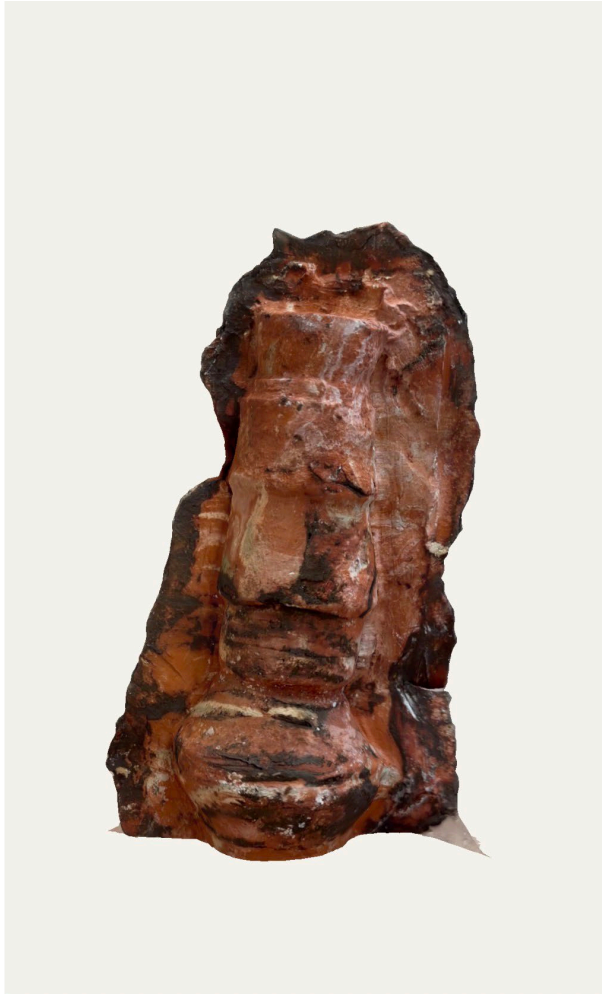
Creating something new



3D Print files



Final Forms



Hybridity.

Bringing together the traditional Japanese practise of Narukami with the process of 3D Scanning and 3D Printing to create new ceramic forms.

My work is expanding on the Narukami process, bringing in 3D Scanning and Printing to allow for new forms and shapes. The Japanese word Narukami translates to folding in English, the collecting of old scraps of clay and folding them together to create something new. Through 3D scanning and printing I am able to integrate my old work into my new, reclaiming the scraps leftover from learning these ceramics techniques and folding them into my current work and practice. Thus giving them new life in the same way that traditional Narukami gives clay scraps new life.

With the moulds I have made I can continue to recycle leftover pieces of clay into home made slip to be casted into new work.





Stacked Ceramic Pots



3D Scans



STL 3D Print File



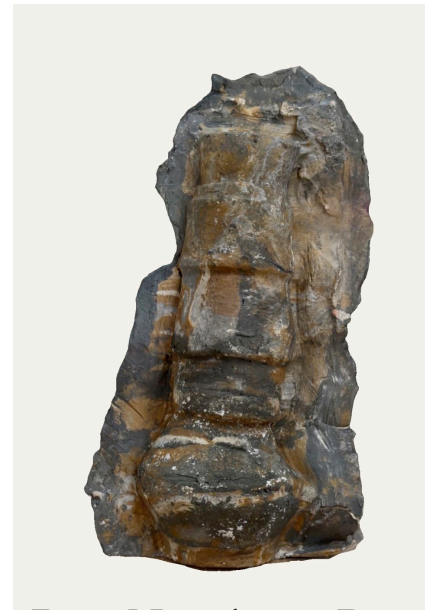
3D Print



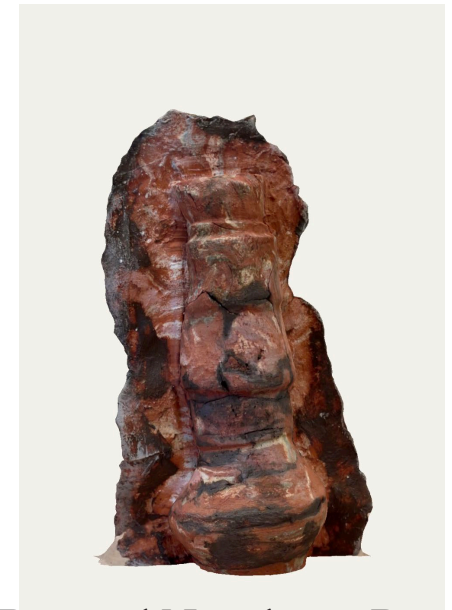
Empty Plaster Mould of Print



Narukami Wedges in Plaster Mould



Raw Narukami Pot



Bisqued Narukami Pot



*Intentional /
Accidental*

My Binary Understanding.

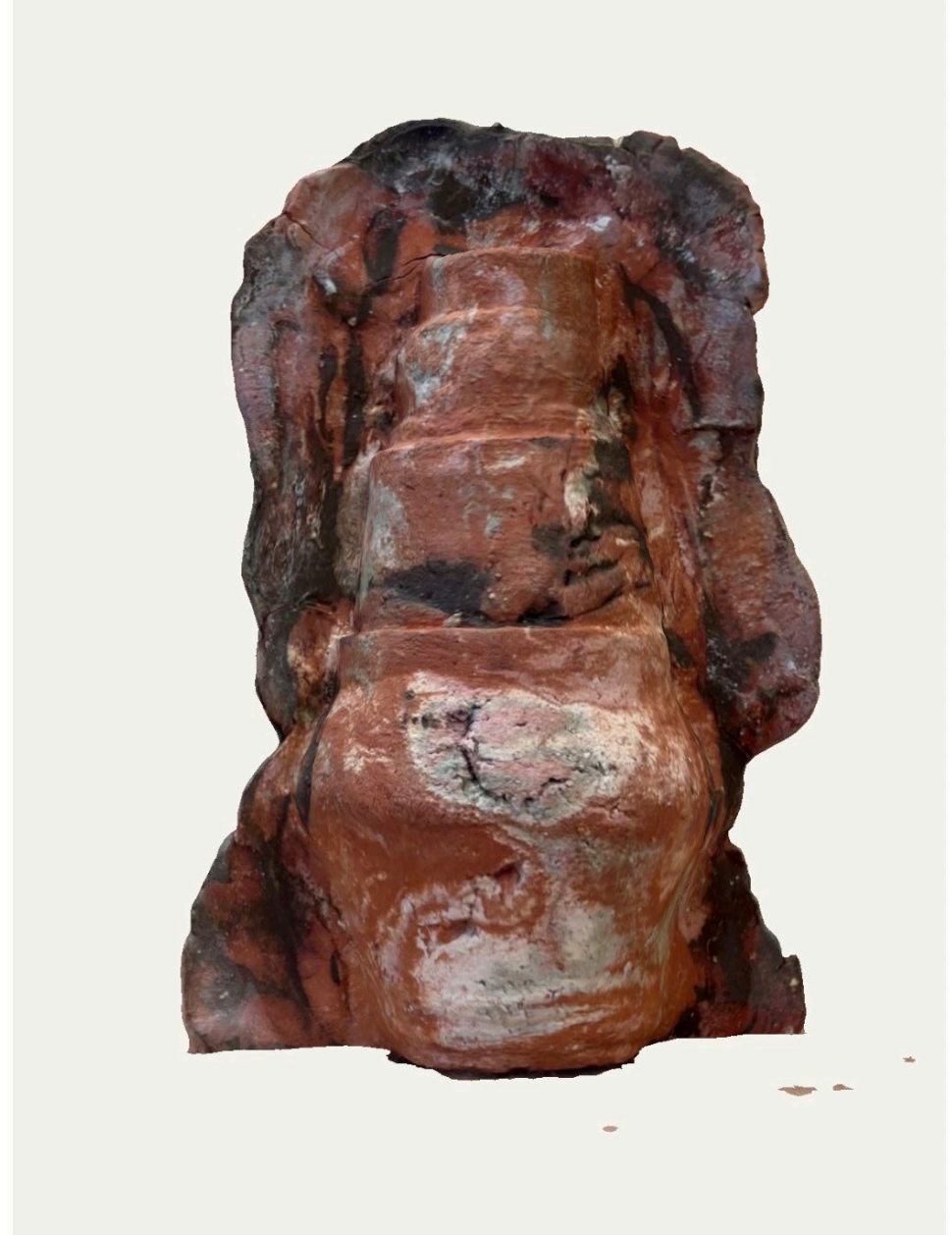
In making you are intentional, you choose the material, you find the objects, you gather techniques and apply them there. Through it all, you are building something that is a remembrance of that very human intention that brought them together. Or, do we just walk the ball up the hill only to watch it fall down again. Choosing here and there to shove it or kick. To let it fall still or stop it here. Form bounded by our own choice but let to develop on its own inside of that, a reflection of a reflection that we can't make out anymore, yet it falls pleasant on our eye somehow.



Disruption / Transfiguration

Everything that I did I chose to do, but not everything became what I hoped it would be.

...the process of making is an translation of the intention of the maker... ...If that translates into something unexpected isn't that what I welcomed into the work by making that choice in the first place?



Process Duality.

...essence of the Narukami process, pieces made together broken and reformed together not in the same together but in a new together one that will hold its shape for longer still. Modelling how intentions are translated through action and action through intention. Ending up as something accidental in the end, some mix of intention and translation error pushed outwards to the surface telling the story of how it came to be.



Hybrid Craft Practitioner.

Florian Gadsby

- Honesty of form
- Metirality is shown clearly
- Complexity hidden in simplicty





olivier van herpt

- Mixing materials and Colors
- Bringing in outside variables in the work
- Form found in perfected imperfection

Report.

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With the moulds I have made I can continue to recycle leftover pieces of clay into home made slip to be casted into new work.

My Binary Understanding.

“Intentional / Accidental”

In making you are intentional, you choose the material, you find the objects, gather techniques and apply them there. Through it all, you are building something that is a remembrance of that very human intention that brought them together.

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Florian Gadsby

Florian has been a repeated long term inspiration behind my ceramic works. The documentation of his processes through long form video really aided me to gather new techniques to try out and experiment with.

His work itself takes its ornamentation from the material itself and how the process shapes and forms the work. The finishes achieved through his work comes from the process of reduction firing which causes oxygen to be taken directly out of the iron content clay itself to help fuel the oxygen needs of the gas kiln. This produces a very distinct effect that is very difficult to reproduce in any other kind of kiln. He really uses the process language of this reduction process to create stunning ceramic works.





olivier van herpt

Herpt really inspired me to investigate mixing different colours and textures of clays together and communicate my ideas through that mixing. It is through that process of discovery that I came across Narukami and immediately fell in love with the process and the look of the final product of the process.

The concept of bringing outside variables into the work was also really inspiring. Leading me to ask questions of how can apparent faults in the work actually communicate something more about the process than a perfectly constructed form? This question lead me to ultimately informed my binary understanding and the translation of intention into final outcome.

Disruption / Transfiguration

I chose where each piece of moulded clay would be placed and yet my choices didn't form my exact intention, something is muddled through the act of making that leads us to a random scattering of outcomes. Everything that I did I chose to do, but not everything became what I hoped it would be. We could call those outcomes that we liked 'happy accidents' or those we didn't mistakes or failures. But the line we draw in any case is arbitrary.

We lack a vision over the future that our actions have already made, yet we hope that it could be more or fear it could be less, or are completely unaware of what lurks beyond the next 'something'. There is no way to talk about choices and approaching futures, accidents and intentions without enduring a sense of Mysticism or Pseudoscience; vaguely implying a vague sense of moral judgement on one way of thinking or another. But that is not what I'm trying to get at, if we live in a truly determinist universe then nothing is accidental everything is related and connected to actions and choices that were made before. In my process of making with ceramics I can only see what is in front of me, making guesses based on prior experience of how the choices that I made then will form an outcome that I desire. Because of the vast number of variables involved in making ceramics the choices I make will inevitably translate into different outcomes than what I expected. Compare that to working within Fusion 360, after creating a sketch and extruding a form if it doesn't meet my expectation I can go back and

reconfigure that sketch for as long as I want to create as exact of a representation of my intention as possible. Each and every variable can be tweaked and remoulded until, well, you don't want to anymore. Blending the Digital and Analogue methods of making together allows for the me as the Maker to have greater control over of the Analogue and then loose some of the control of the Digital. Allowing for forms and shapes and concepts to be explored together that wouldn't have the same impact apart.

Thus, calling a part of the work intentional and another accidental is a sort of false comparison. Everything in the process of making is an translation of the intention of the maker. Understood or not at the time it is kinda irrelevant, I make a choice to have more or less control within an aspect of the work. If that translates into something unexpected isn't that what I welcomed into the work by making that choice in the first place?

Process Duality.

The organic shapes of the Narukami clay fragments blend the tessellated polygonal forms of the scanned objects to a new precise and repeated overall shape yet organic from. The clay slabs used to construct the Narukami work actually offer a physical kind of tessellation one no measured in polygons but the size of the piece and the pressure and precision that they are placed and pressed into the mould. This can be seen in the gaps between the slabs in some of the works or when the slabs themselves were perhaps a little too dry to form properly to the mould breaking and bending instead of seeping into the new shape. In doing so, this resistance to take the exact shape models out the transfiguration of my binary through the mould being the intention and the form of the final work taken in clay is the translation of that intention into action for better or worse.

Either in the casting or moulding process the majority of the thin horizontal lines of the 3D printing have been lost through the making process in the Narukami Pots. Yet they may still be recovered in a Slip casting process or with a thinner application of mould release in the initial plaster moulding process. Although, those details have seemed to be lost (when I am writing this) their inclusion or exclusion is not necessary in the final work for the intention in the work to come through effectively.

The decision to keep the skirting left over from the two-part moulding process was one guided by accident. In the first two works produced I removed the overflow without really thinking, of course I should clean the work and

create something that is pristine, which speaks only of the moulded form transformed into this new final form without distraction of how that transformation was produced. Yet actually, in leaving the skirting it allows the work to speak on how it came into being, two parts created separately together and then forced to become one together. All that didn't fit in-between pushed outwards to find a new form to take. Isn't this the essence of the Narukami process, pieces made together broken and reformed together not in the same together but in a new together one that will hold its shape for longer still. Modelling how intentions are translated through action and action through intention. Ending up as something accidental in the end, some mix of intention and translation error pushed outwards to the surface telling the story of how it came to be.