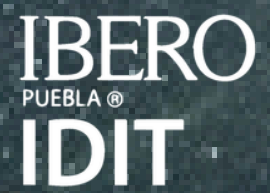


A hand is shown reaching upwards from the bottom of the frame towards the surface of clear blue water. The water is bright blue, and sunlight filters through from the top, creating a shimmering, sparkling effect on the surface and throughout the water. The hand is positioned in the lower-left quadrant, with fingers slightly spread. The overall mood is serene and evocative of liquid movement and light.

LIQUID GESTURES

LIQUID GESTURES

Monserrat Islas



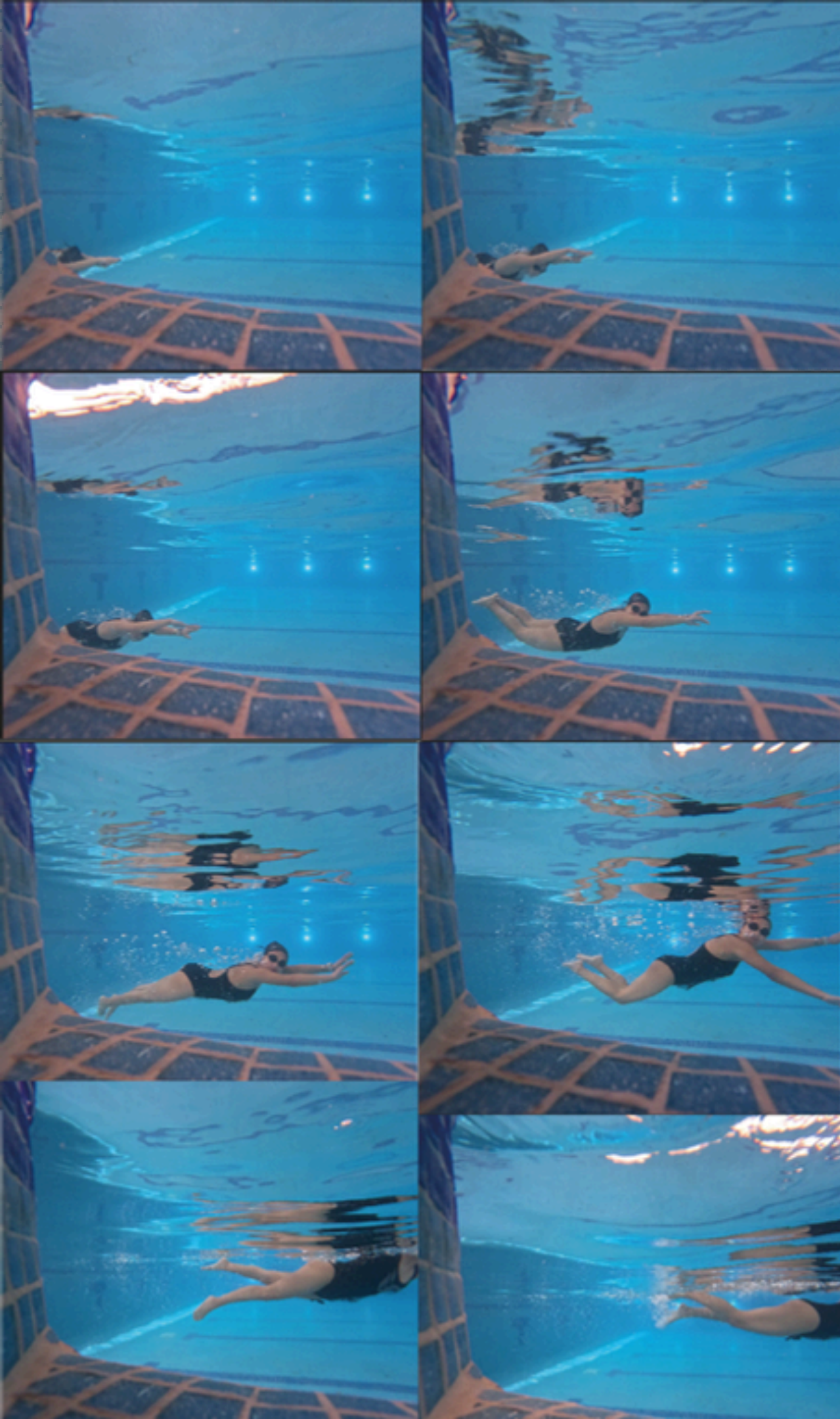
The background features a complex, abstract pattern of thin, overlapping lines in various shades of blue and white. These lines form a series of concentric, wavy shapes that resemble ripples on water or a stylized, organic form. The overall effect is a sense of movement and depth, with the lines curving and intersecting to create a textured, three-dimensional appearance.

How can movement in water be translated into form?

An underwater photograph of a swimmer in a pool. The swimmer is wearing a black swimsuit and is captured mid-stroke, with their legs extended and feet kicking up a cloud of white bubbles. The water is a clear, vibrant blue, and the pool's lane lines are visible on the bottom. The lighting is bright, creating a shimmering effect on the water's surface and the swimmer's body.

In water, the body adapts to forces such as resistance, pressure, and flow.

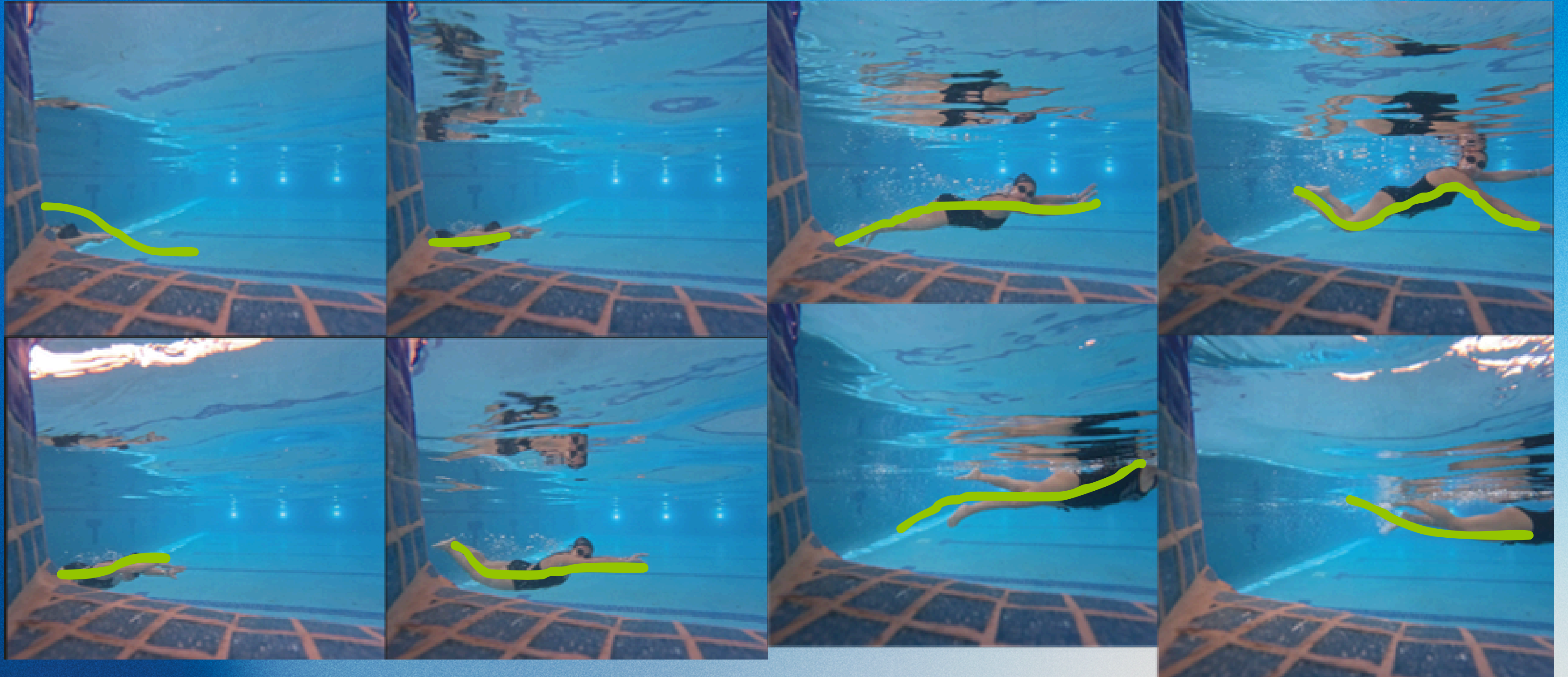
This interaction generates specific structures
patterns of movement



Each movement leaves a trace in
space.

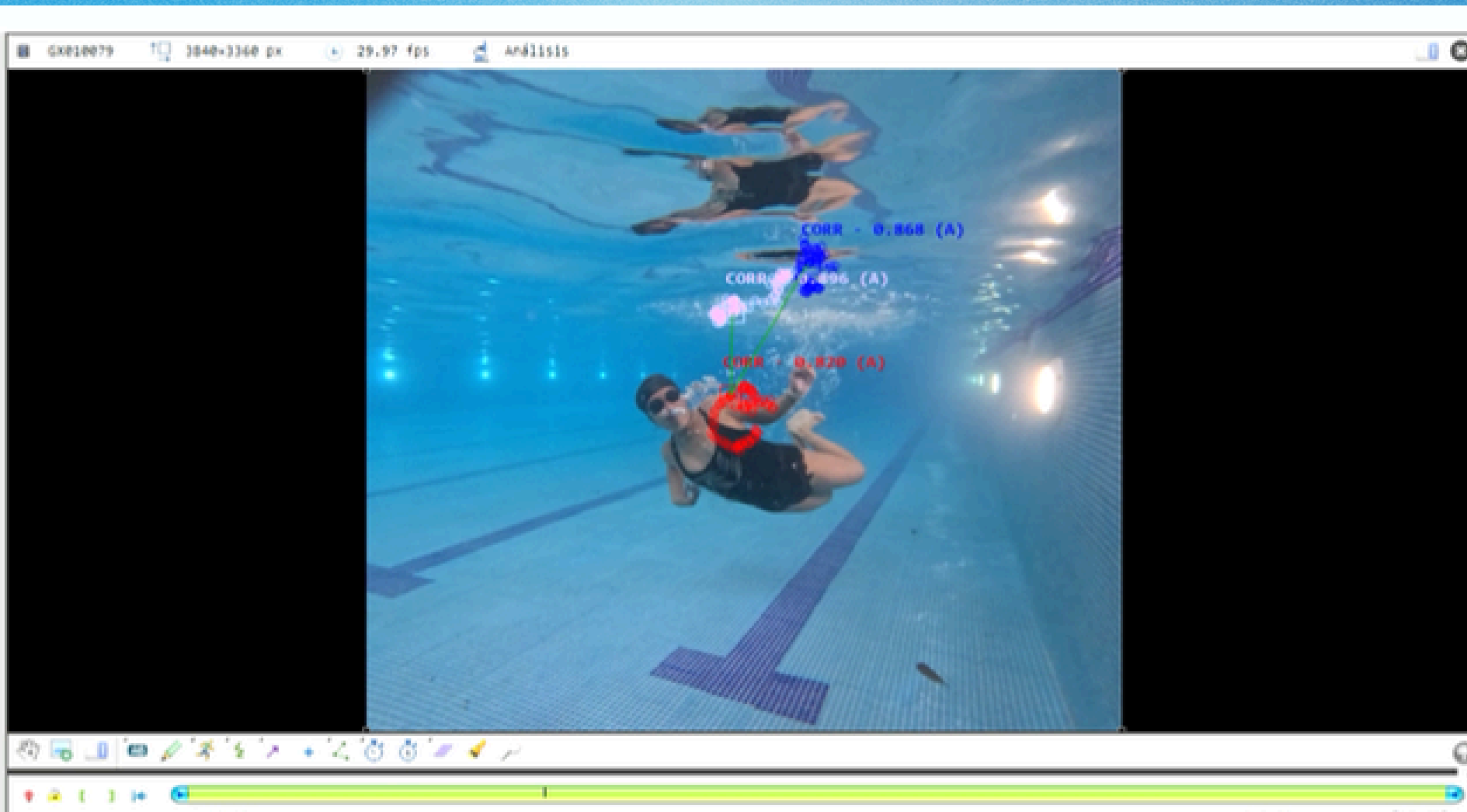
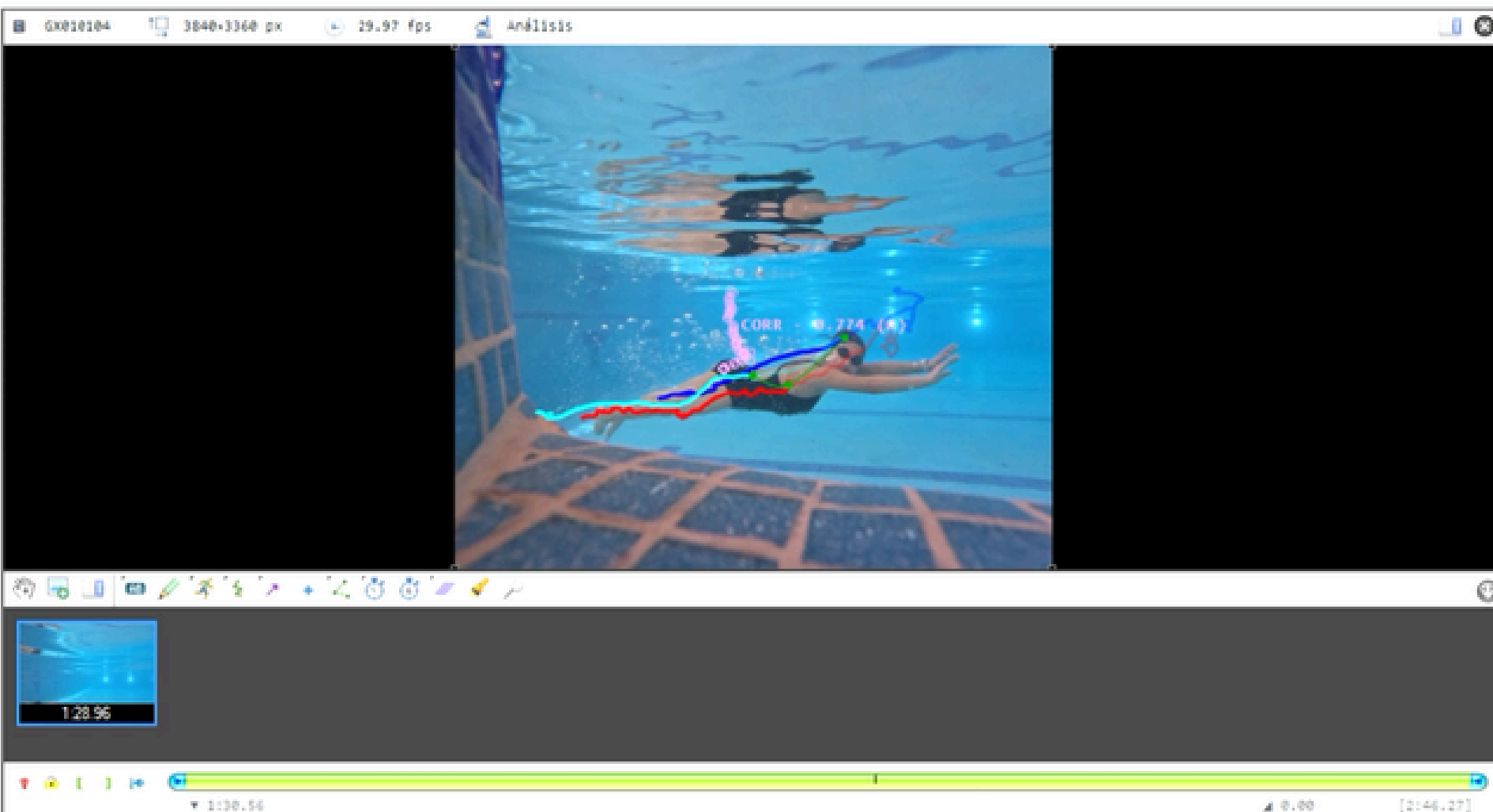
These traces can be interpreted
as spatial data.

Traced specific parts of the body to capture different qualities of movement.

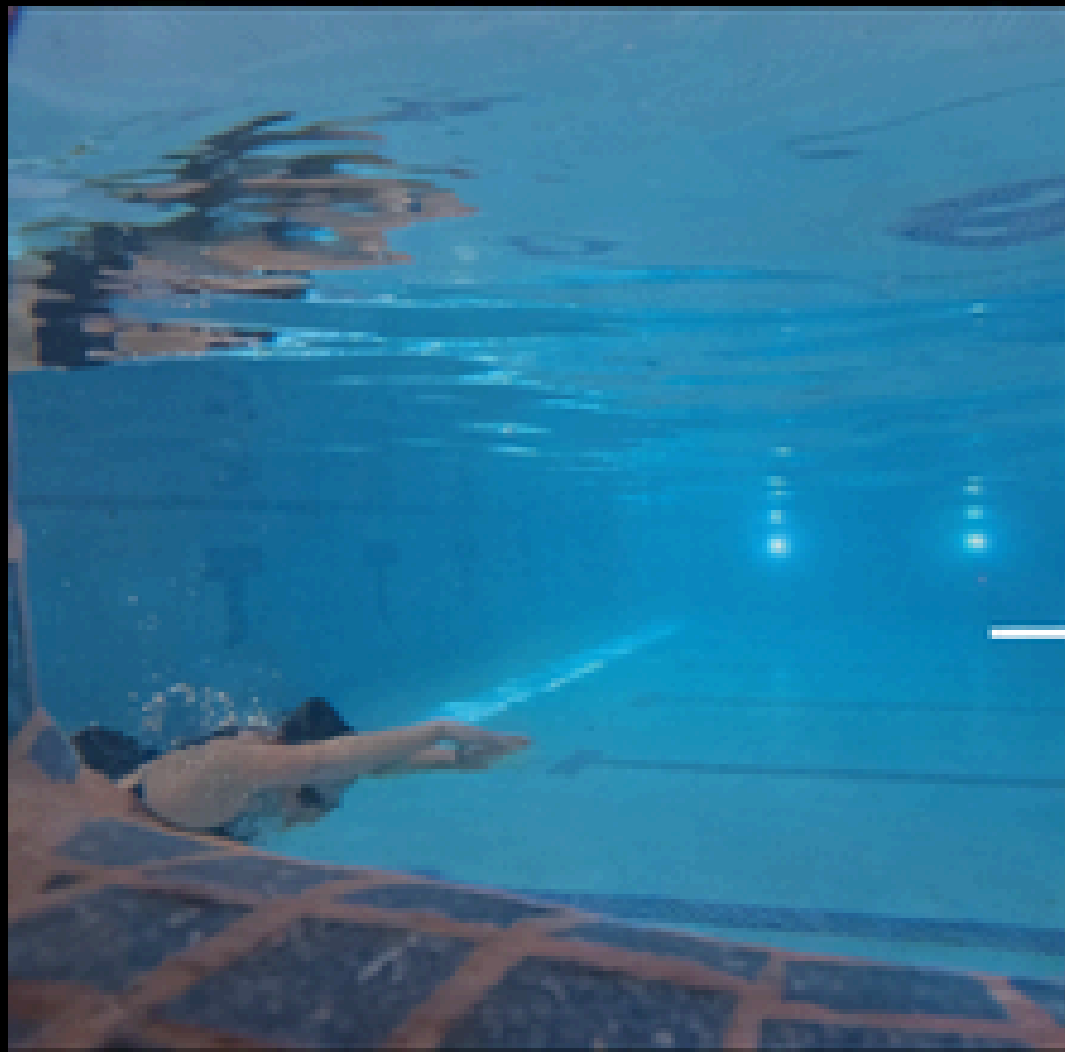


Gesture extraction

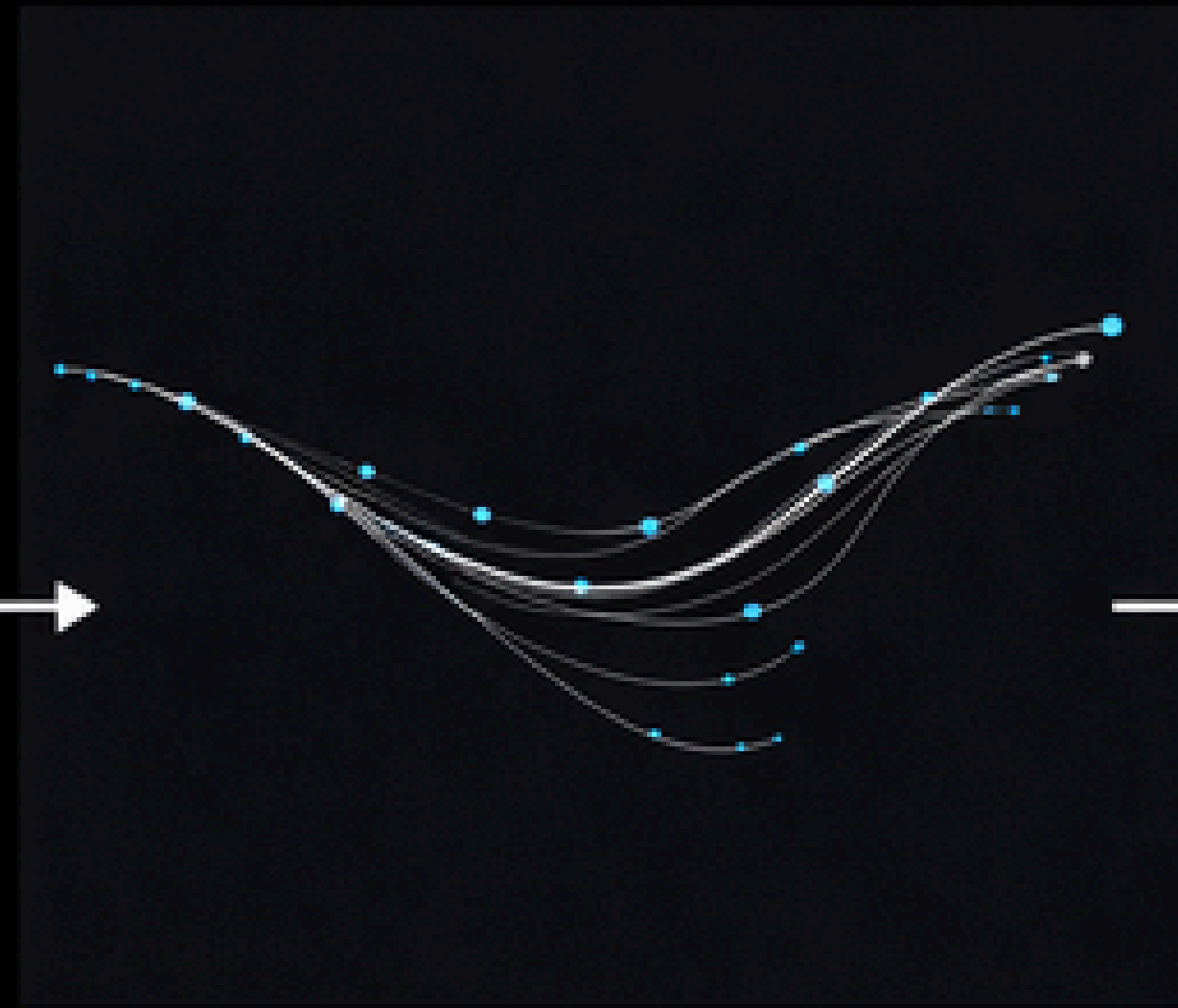
The project starts from underwater video recordings. Each movement becomes raw data.



To understand how these gestures could become material, I explored different ways of translating movement into patterns



Underwater video



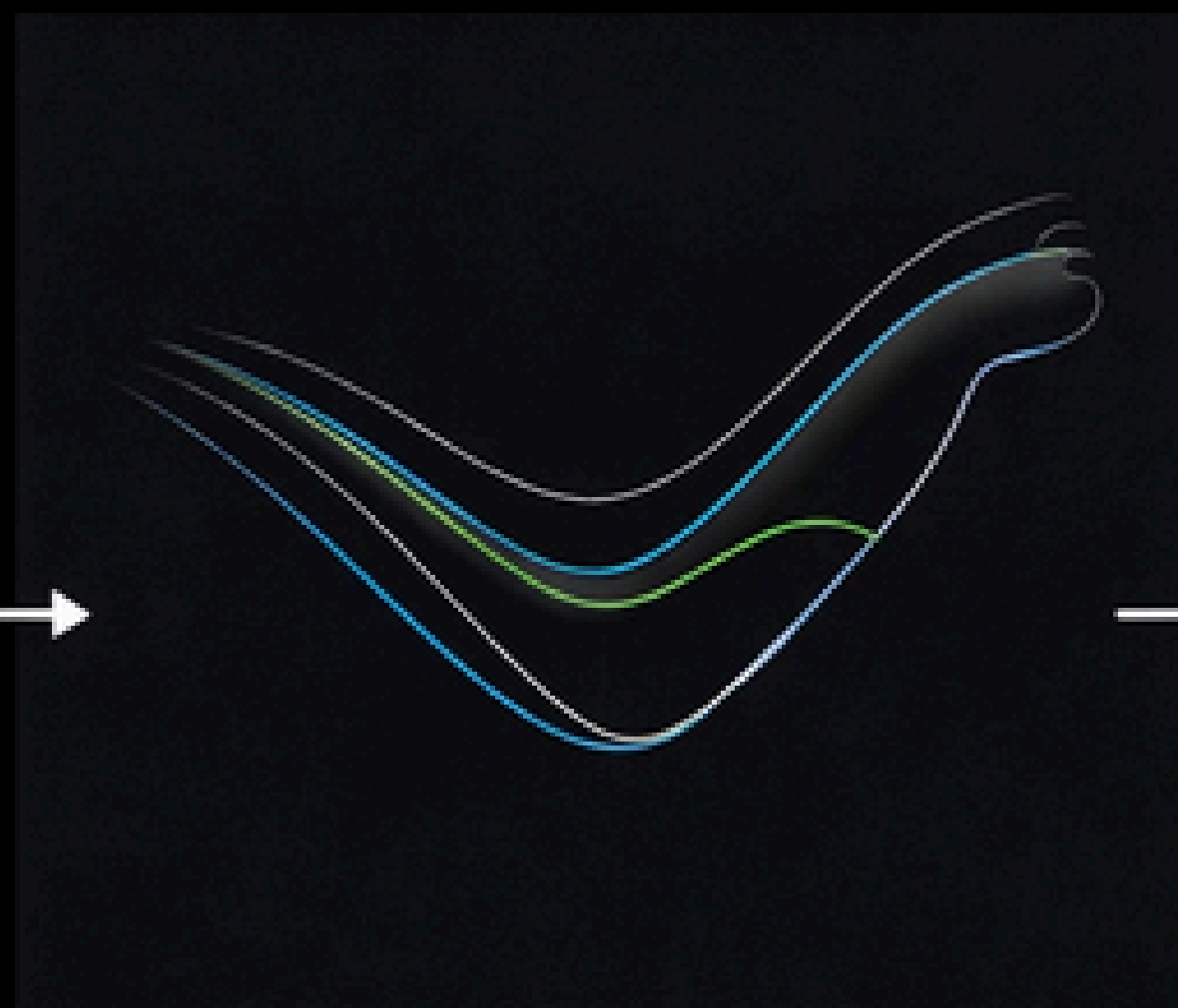
arm trajectory



liquid pattern



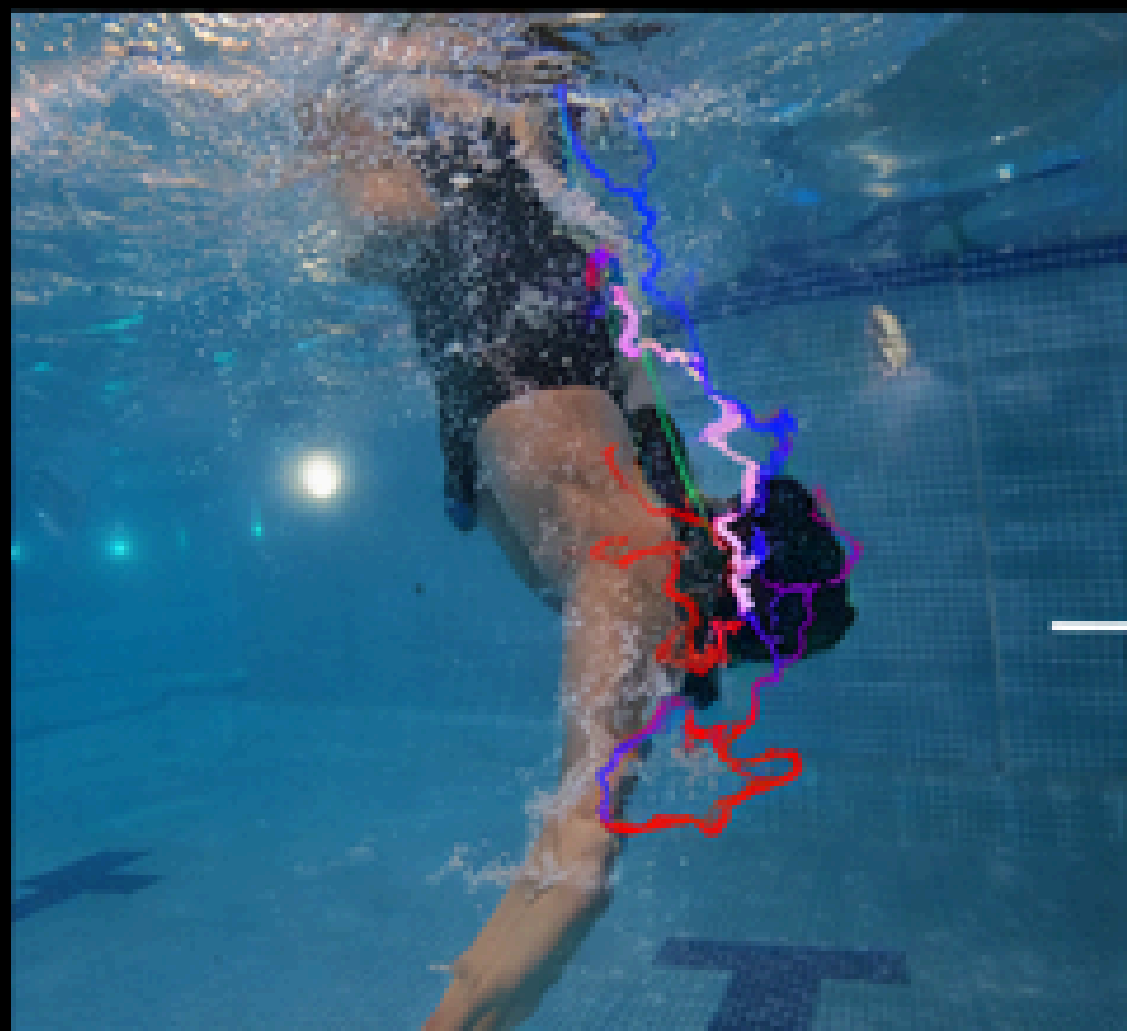
Underwater video



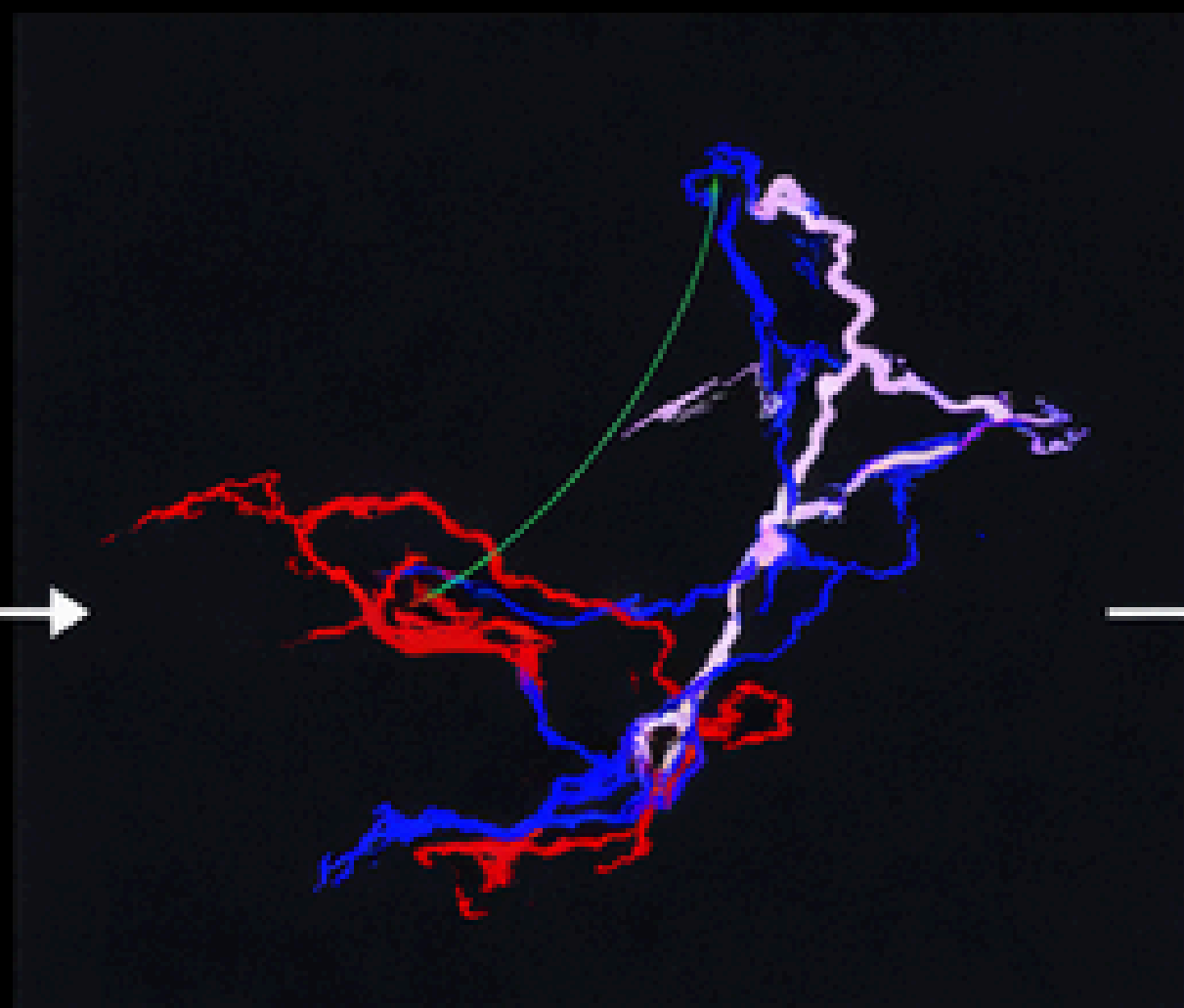
arm contour extraction



fluid contour pattern



Underwater video

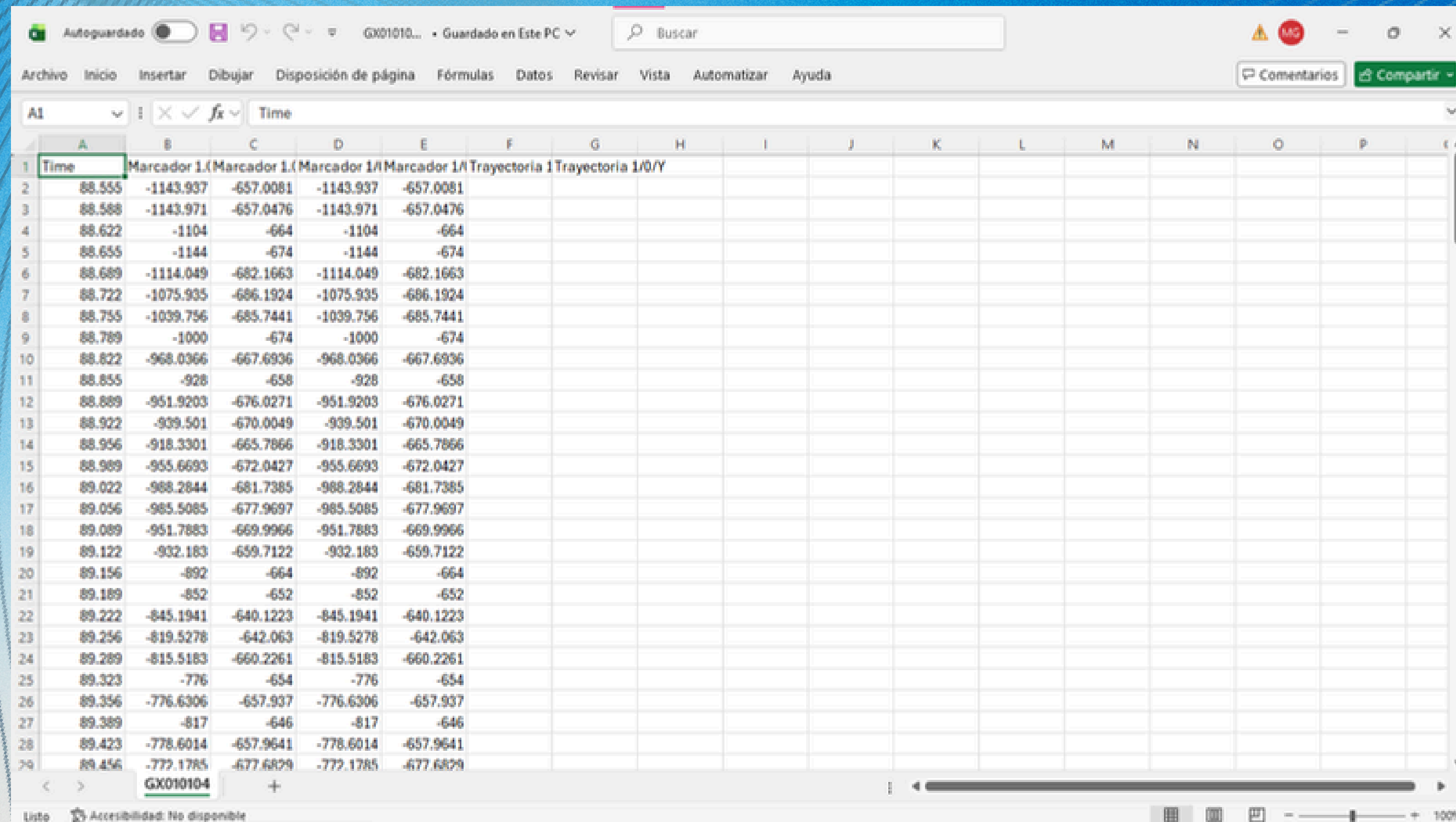


captured trajectories



fluid motion pattern

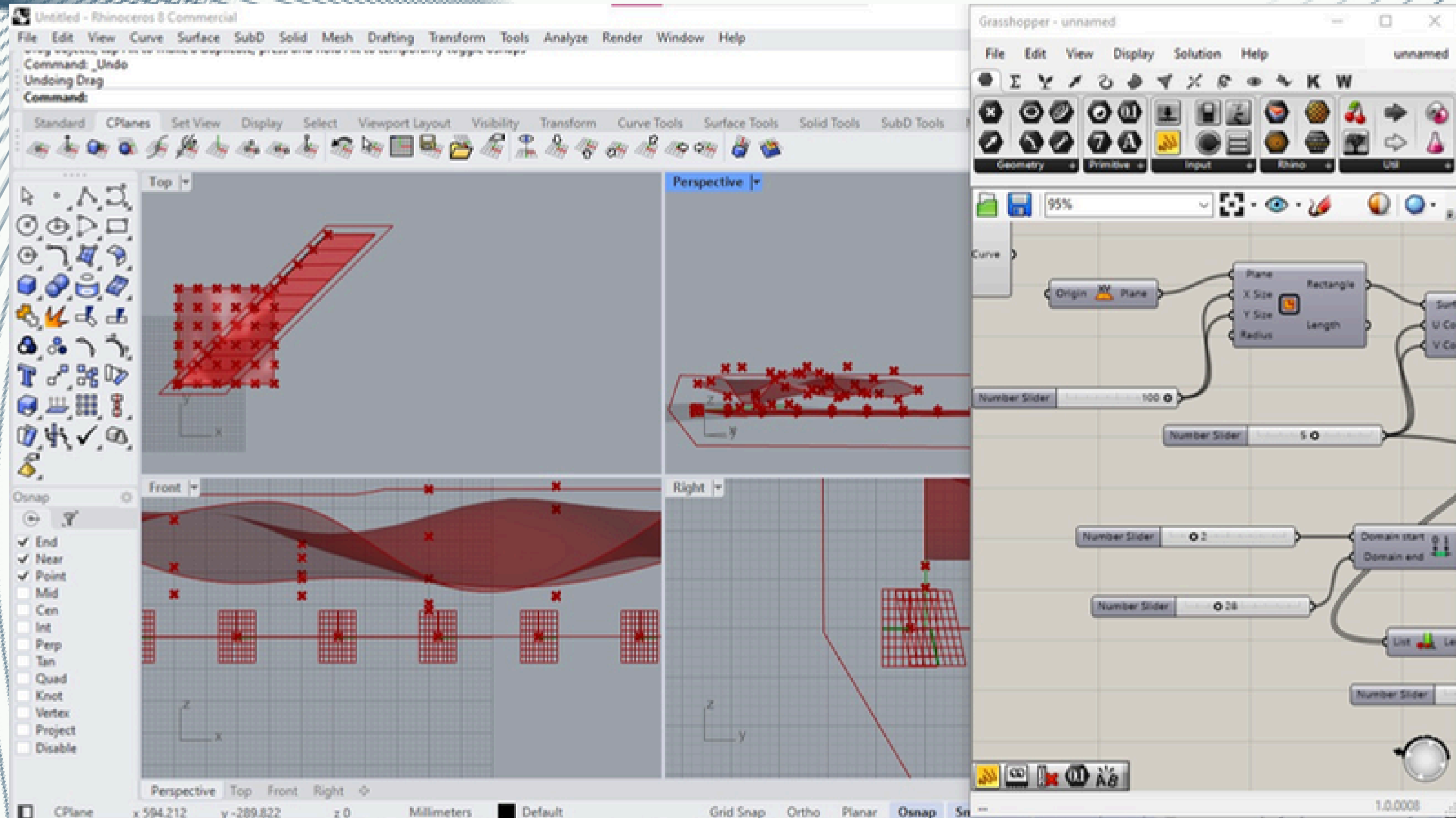
Movement is converted into measurable data, structured as spatial coordinates.



The screenshot shows an Excel spreadsheet with a table of data. The table has 5 columns and 29 rows. The first column is labeled 'Time' and contains values from 88.555 to 89.456. The next four columns are labeled 'Marcador 1', 'Marcador 2', 'Marcador 3', and 'Marcador 4' (though the labels in the image are truncated). The fifth column is labeled 'Trayectoria 1' and contains values from -657.0081 to -677.6879. The data shows a clear downward trend in both the 'Time' and 'Trayectoria 1' columns, while the 'Marcador' columns show a general upward trend.

Time	Marcador 1	Marcador 2	Marcador 3	Marcador 4	Trayectoria 1
88.555	-1143.937	-657.0081	-1143.937	-657.0081	
88.588	-1143.971	-657.0476	-1143.971	-657.0476	
88.622	-1104	-664	-1104	-664	
88.655	-1144	-674	-1144	-674	
88.689	-1114.049	-682.1663	-1114.049	-682.1663	
88.722	-1075.935	-686.1924	-1075.935	-686.1924	
88.755	-1039.756	-685.7441	-1039.756	-685.7441	
88.789	-1000	-674	-1000	-674	
88.822	-968.0366	-667.6936	-968.0366	-667.6936	
88.855	-928	-658	-928	-658	
88.889	-951.9203	-676.0271	-951.9203	-676.0271	
88.922	-939.501	-670.0049	-939.501	-670.0049	
88.956	-918.3301	-665.7866	-918.3301	-665.7866	
88.989	-955.6693	-672.0427	-955.6693	-672.0427	
89.022	-988.2844	-681.7385	-988.2844	-681.7385	
89.056	-985.5085	-677.9697	-985.5085	-677.9697	
89.089	-951.7883	-669.9966	-951.7883	-669.9966	
89.122	-932.183	-659.7122	-932.183	-659.7122	
89.156	-892	-664	-892	-664	
89.189	-852	-652	-852	-652	
89.222	-845.1941	-640.1223	-845.1941	-640.1223	
89.256	-819.5278	-642.063	-819.5278	-642.063	
89.289	-815.5183	-660.2261	-815.5183	-660.2261	
89.323	-776	-654	-776	-654	
89.356	-776.6306	-657.937	-776.6306	-657.937	
89.389	-817	-646	-817	-646	
89.423	-778.6014	-657.9641	-778.6014	-657.9641	
89.456	-777.1785	-677.6879	-777.1785	-677.6879	

Grasshopper exploration

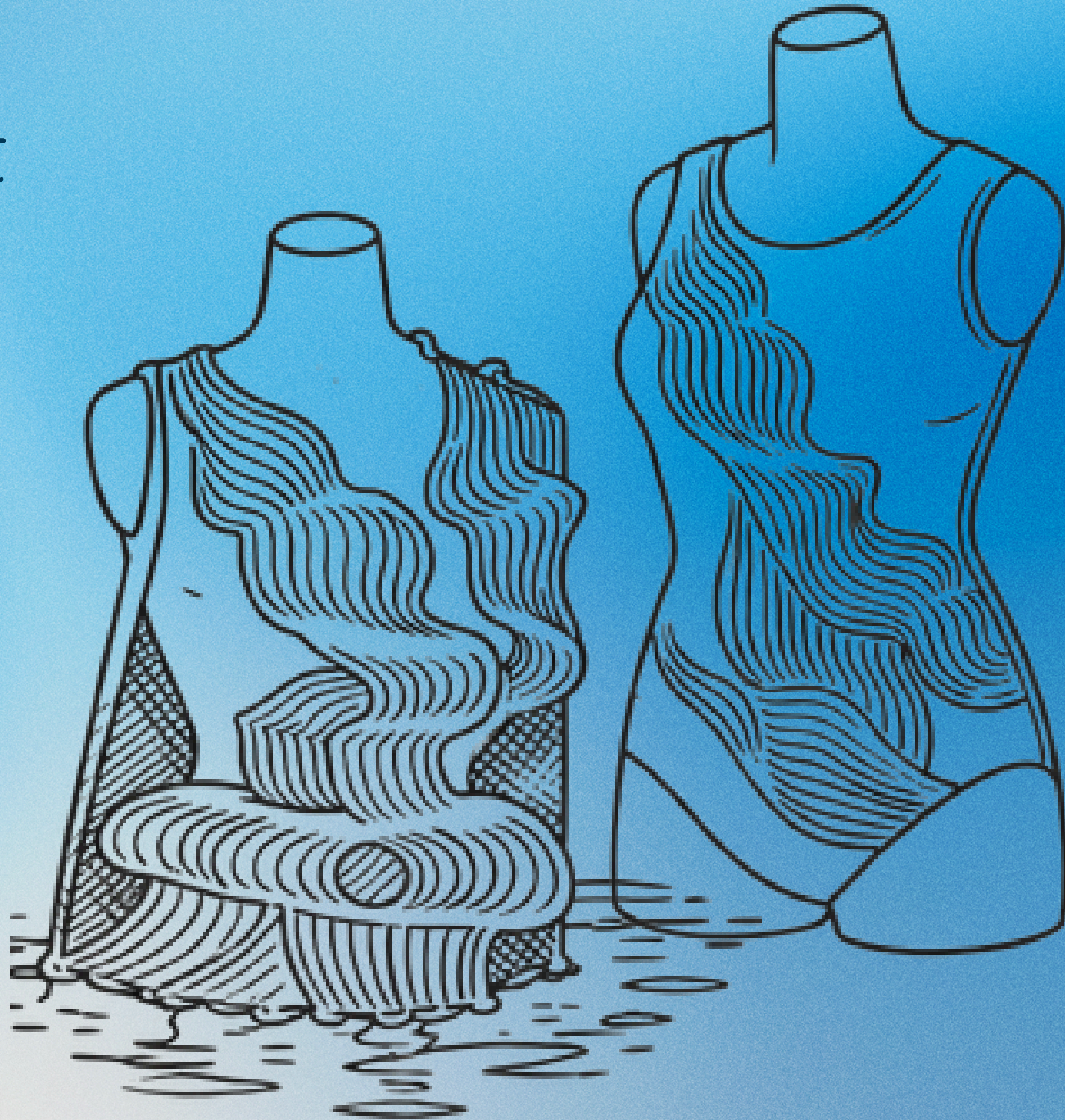


The background features a complex, abstract pattern of thin, parallel lines in shades of light blue and white. These lines are arranged in a way that creates a sense of depth and movement, resembling a series of overlapping, curved planes or a topographical map. The overall effect is a dynamic, flowing visual texture.

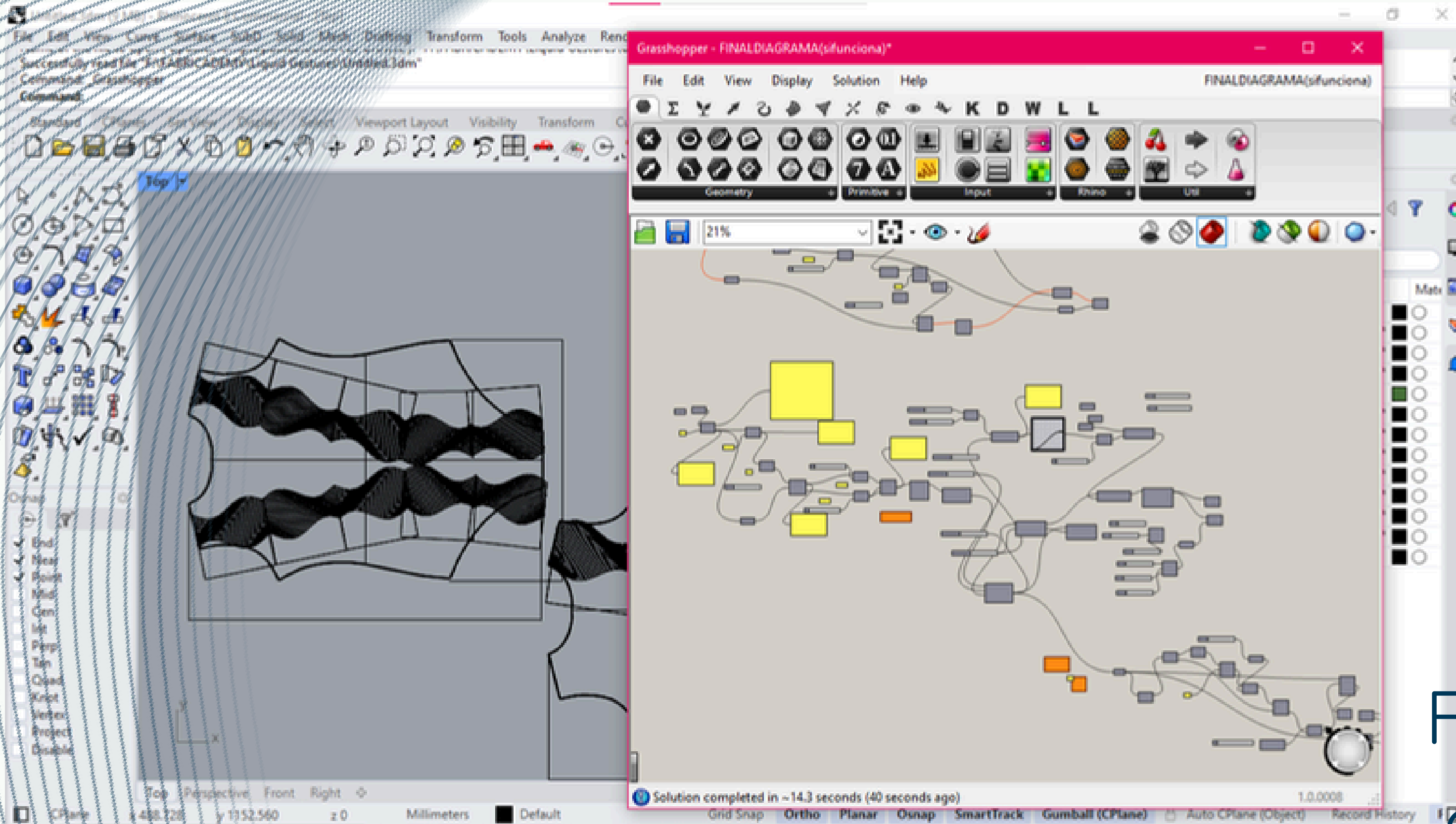
Same system, different movement inputs.

Each piece is generated from different movement data,
which means the resulting geometry varies depending on the specific trajectory.

Bodysuit

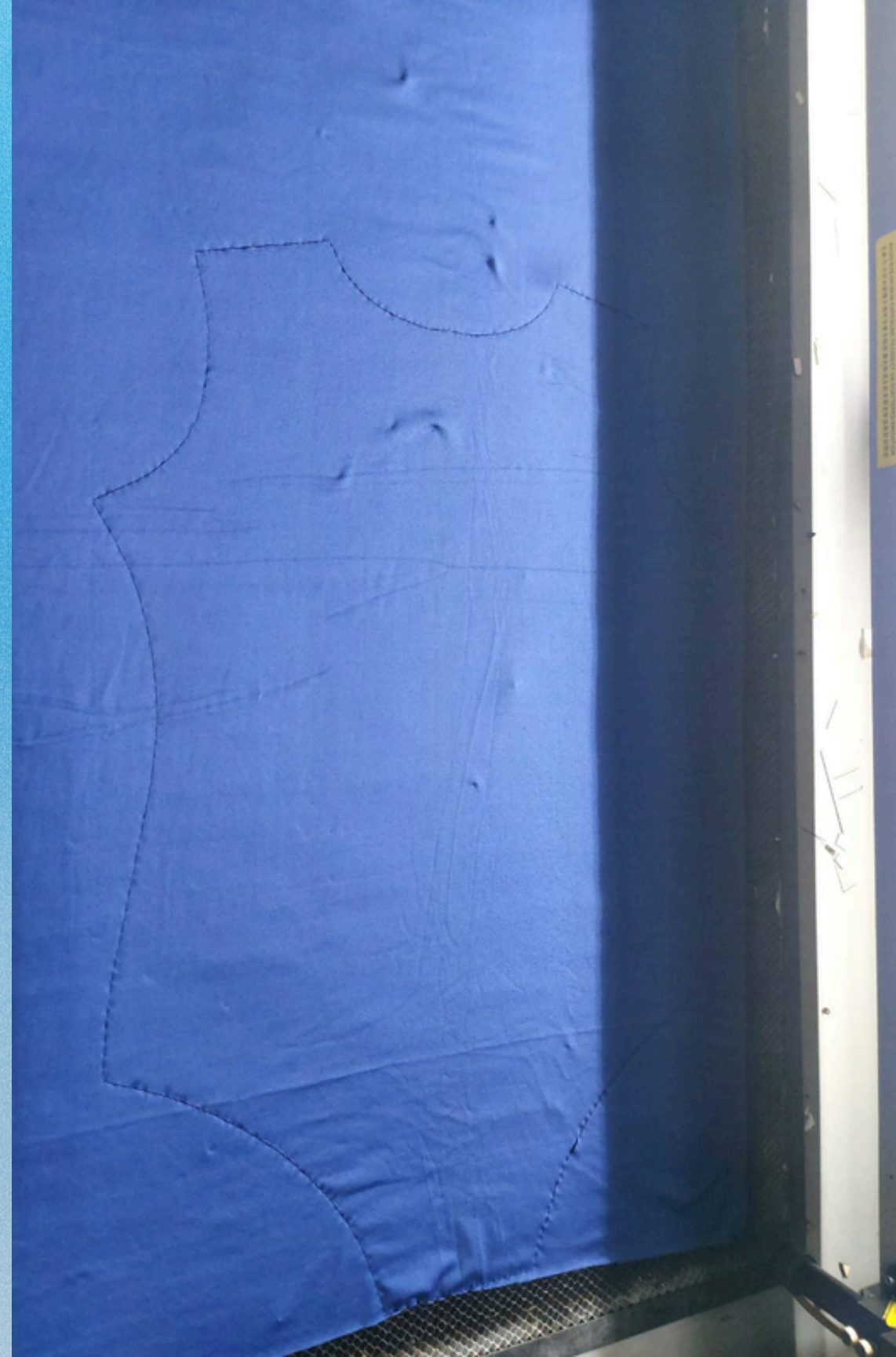


1st. Gesture - Arm

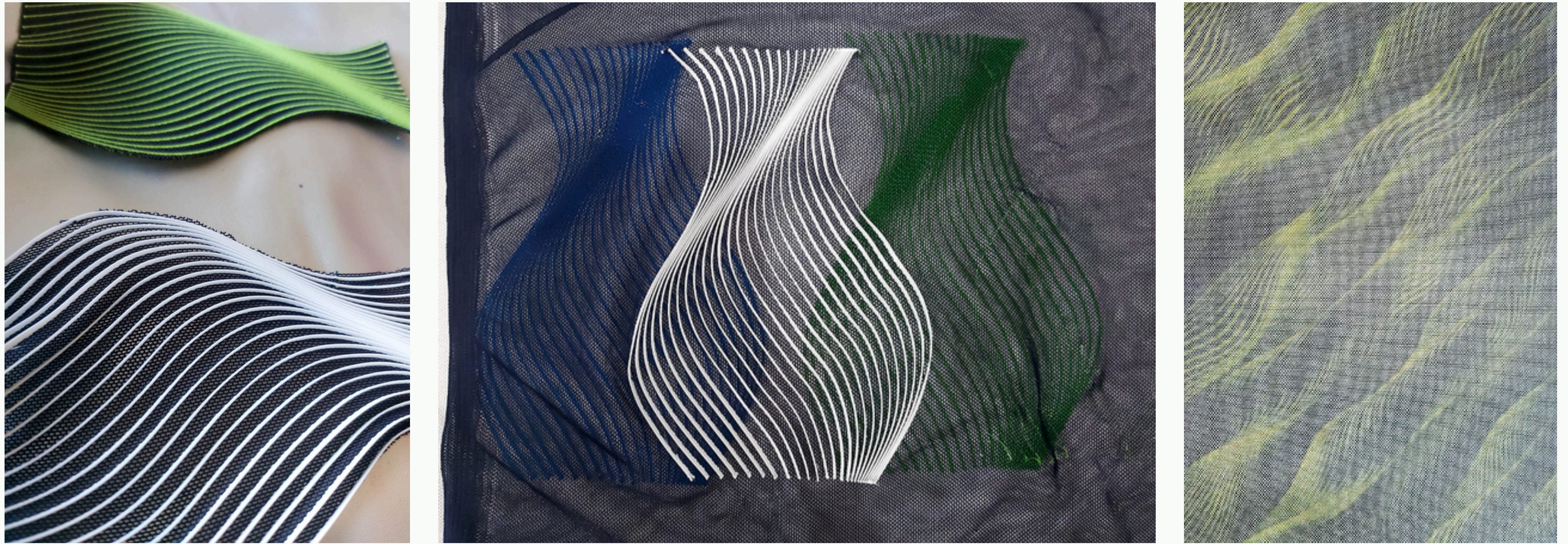


Flexibility
and flow

Sublimation

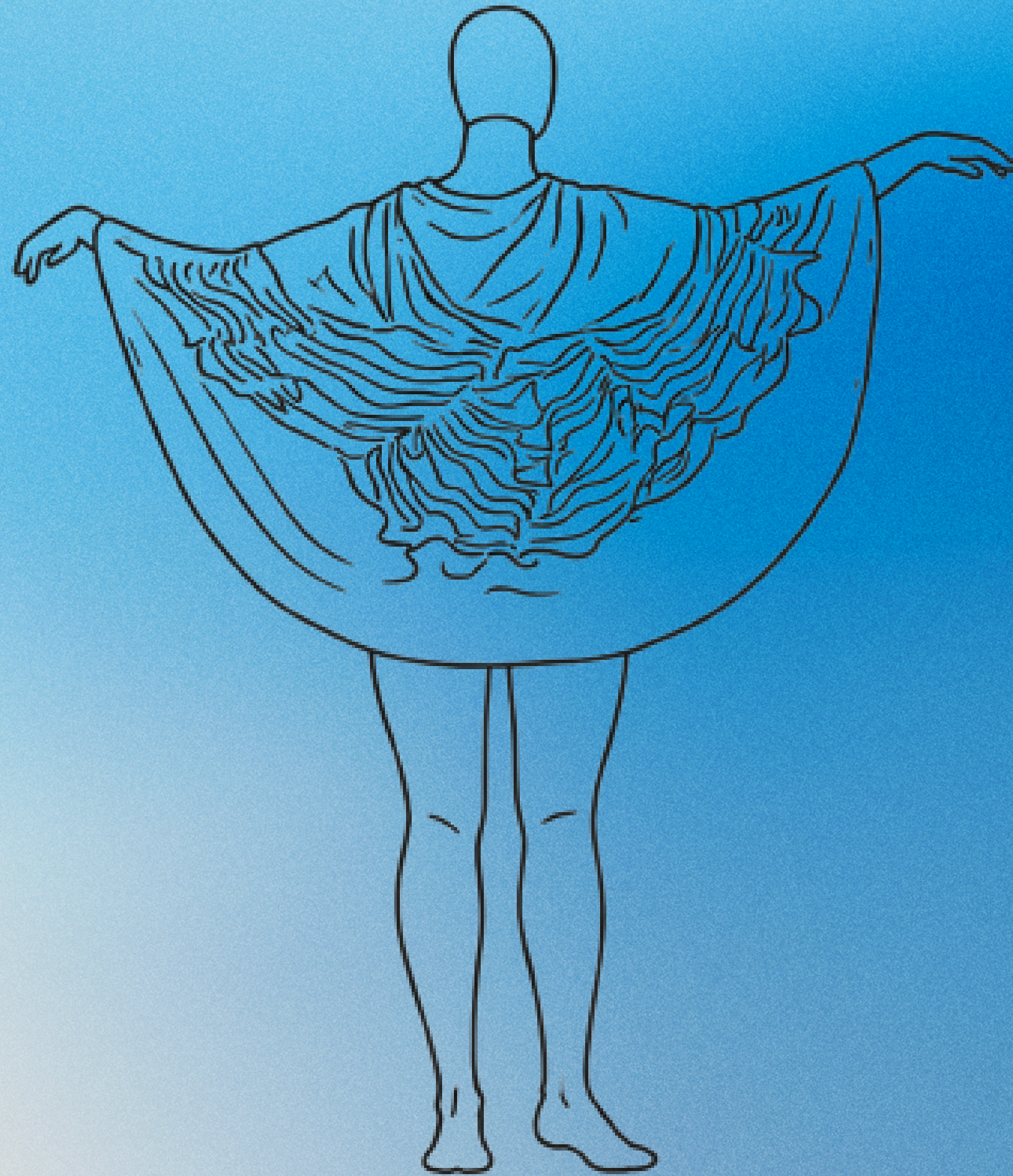


Laser cutting

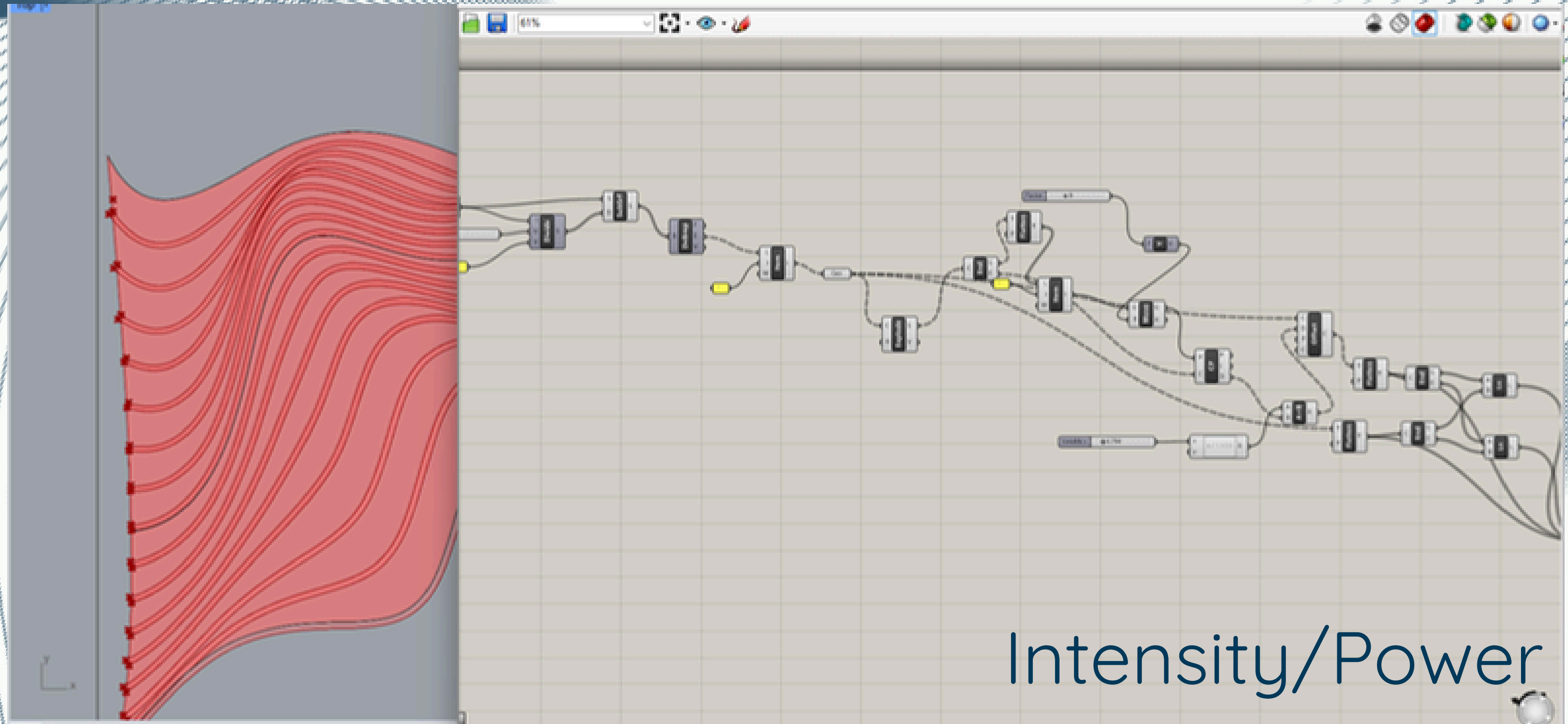


Thin lines on mesh to maintain the flexibility of the fabrics that mold to the body

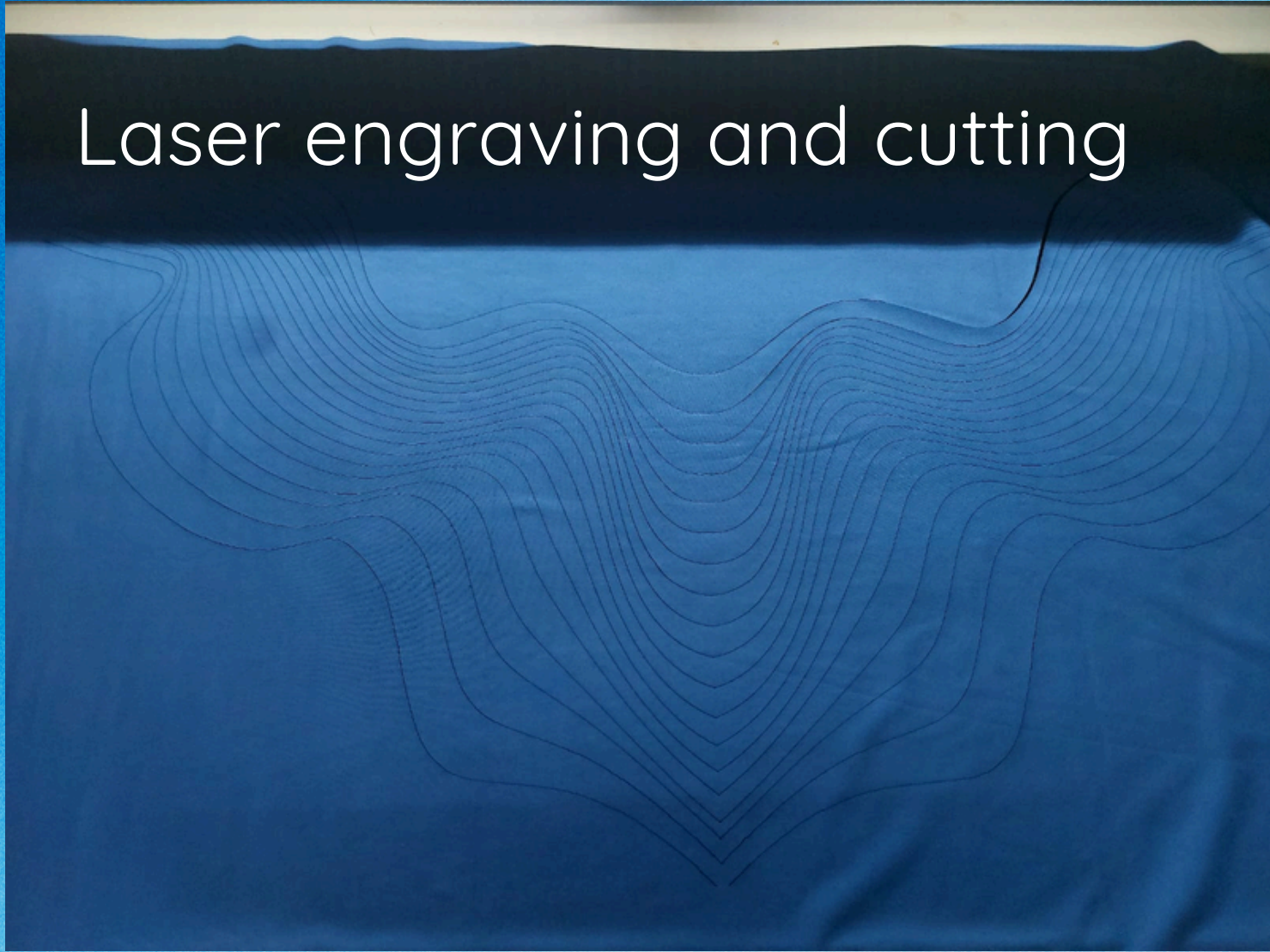
Cover-up



2nd. Gesture - Trunk



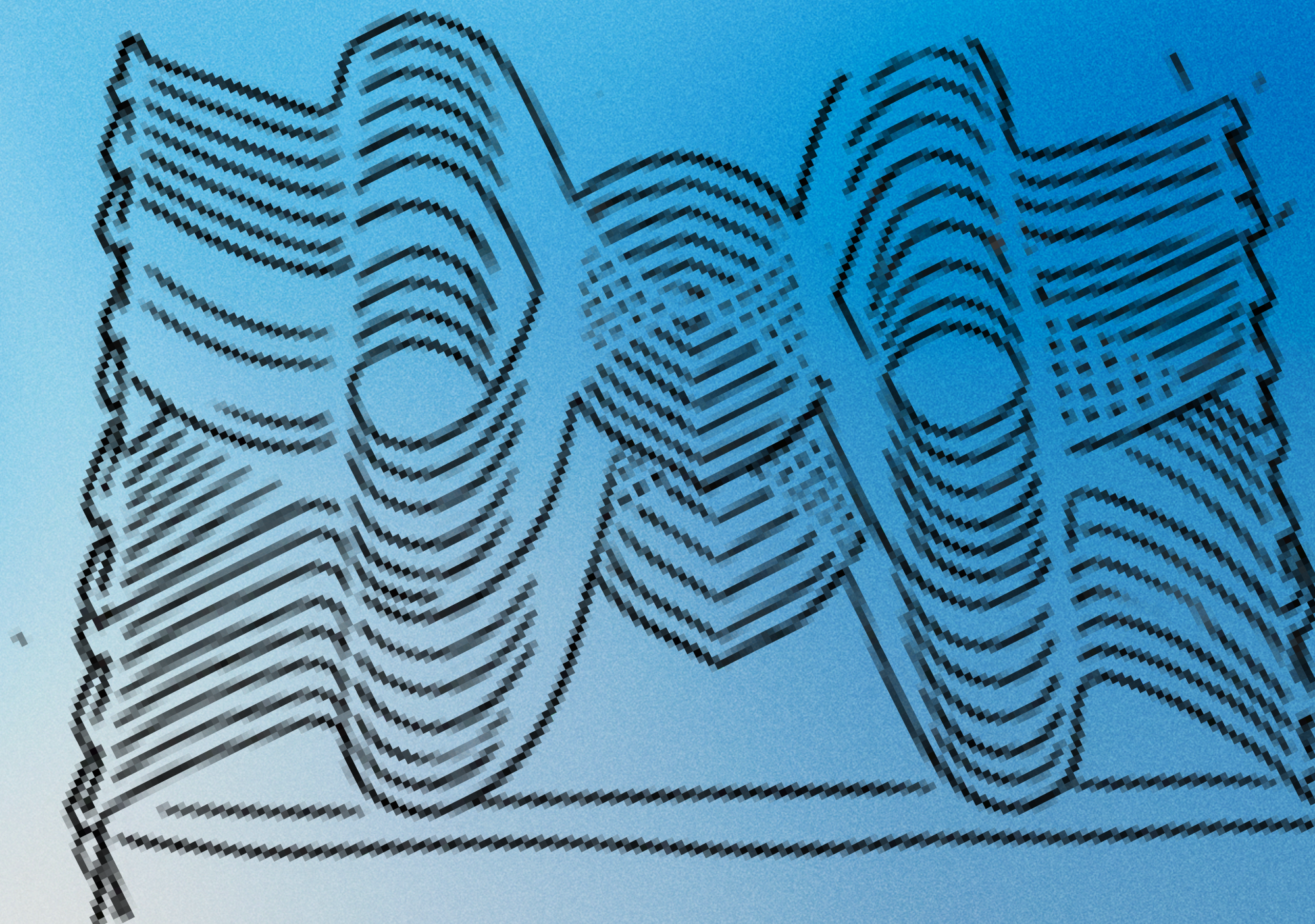
Laser engraving and cutting



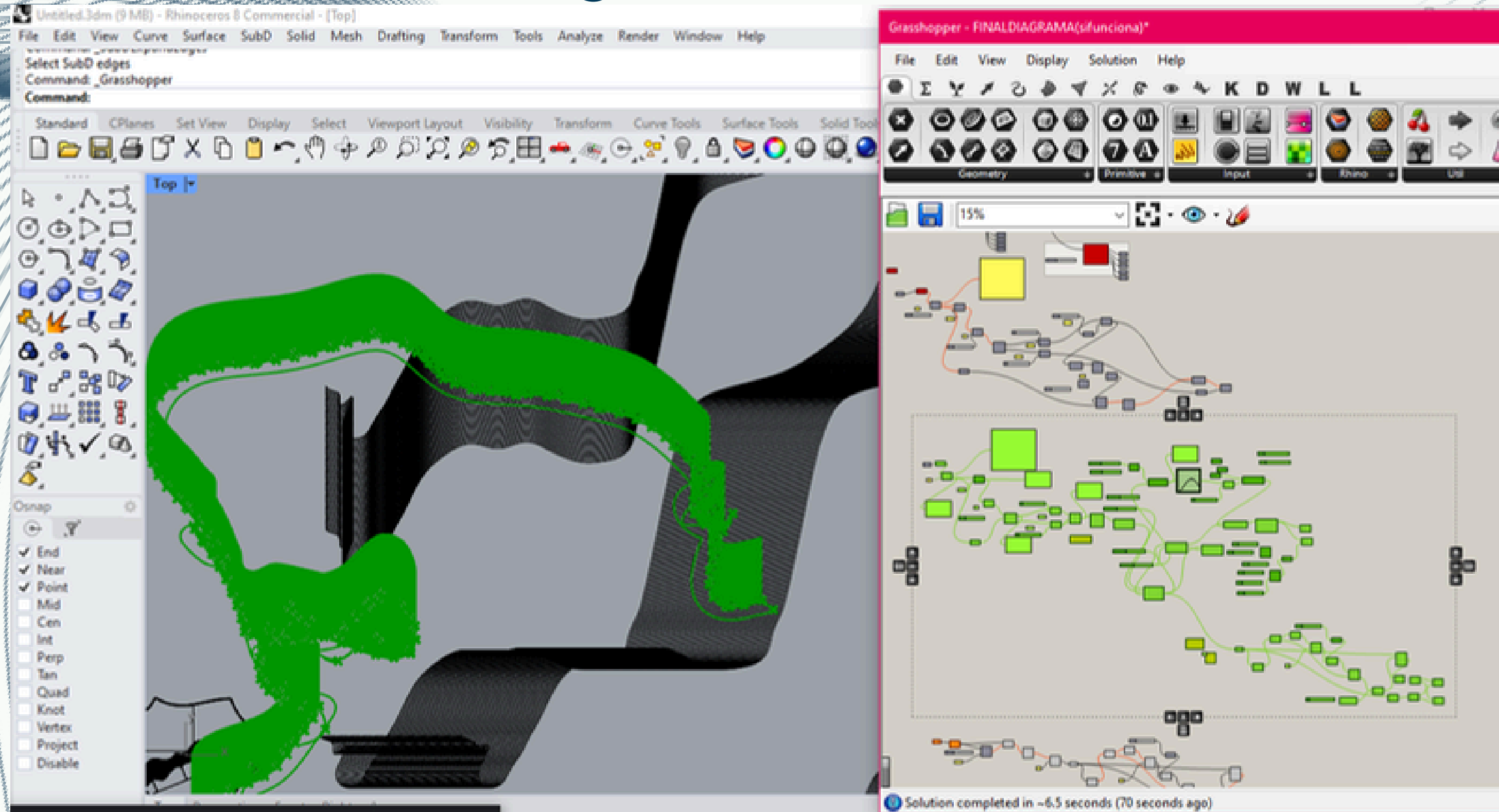
Layering



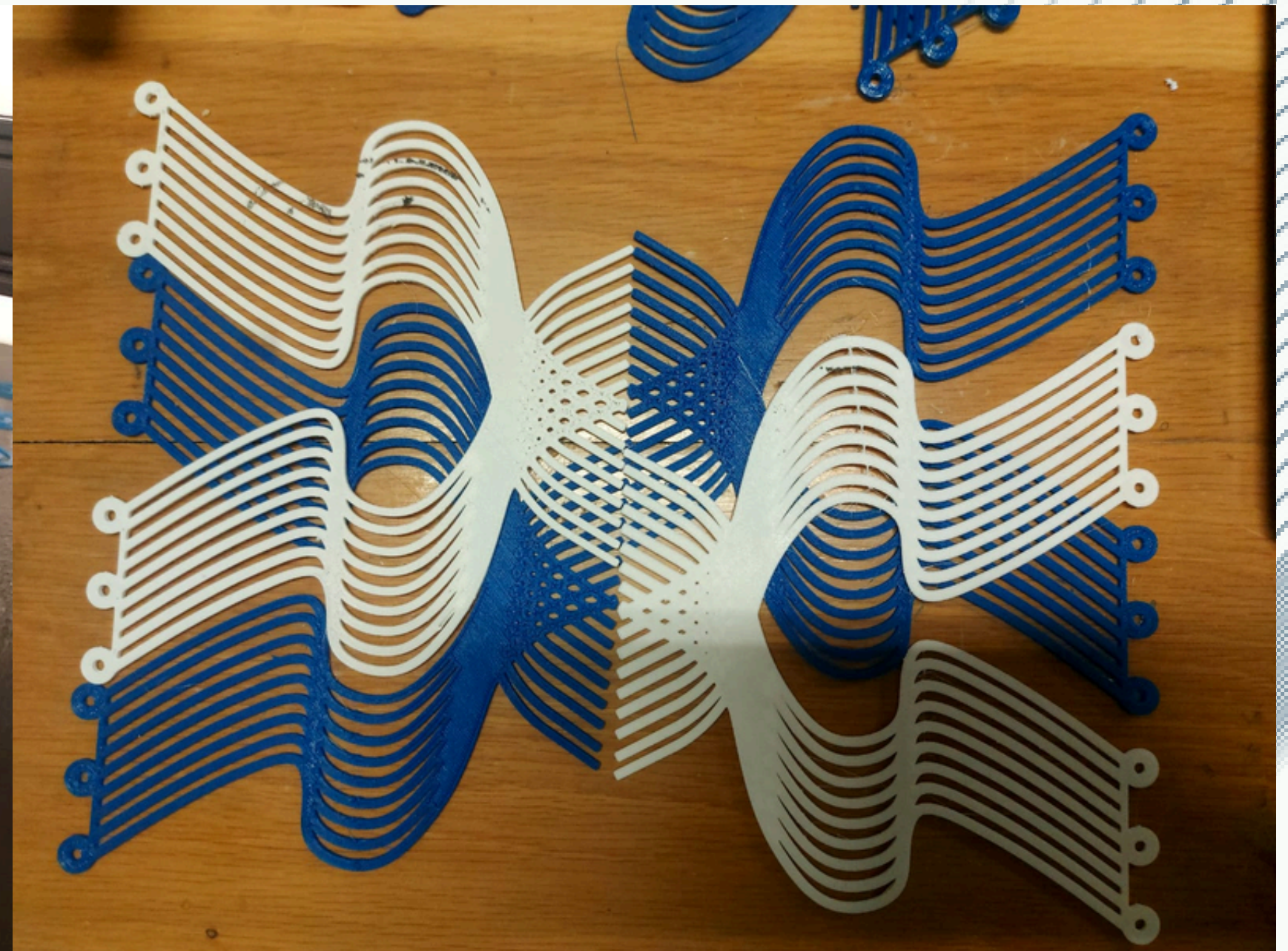
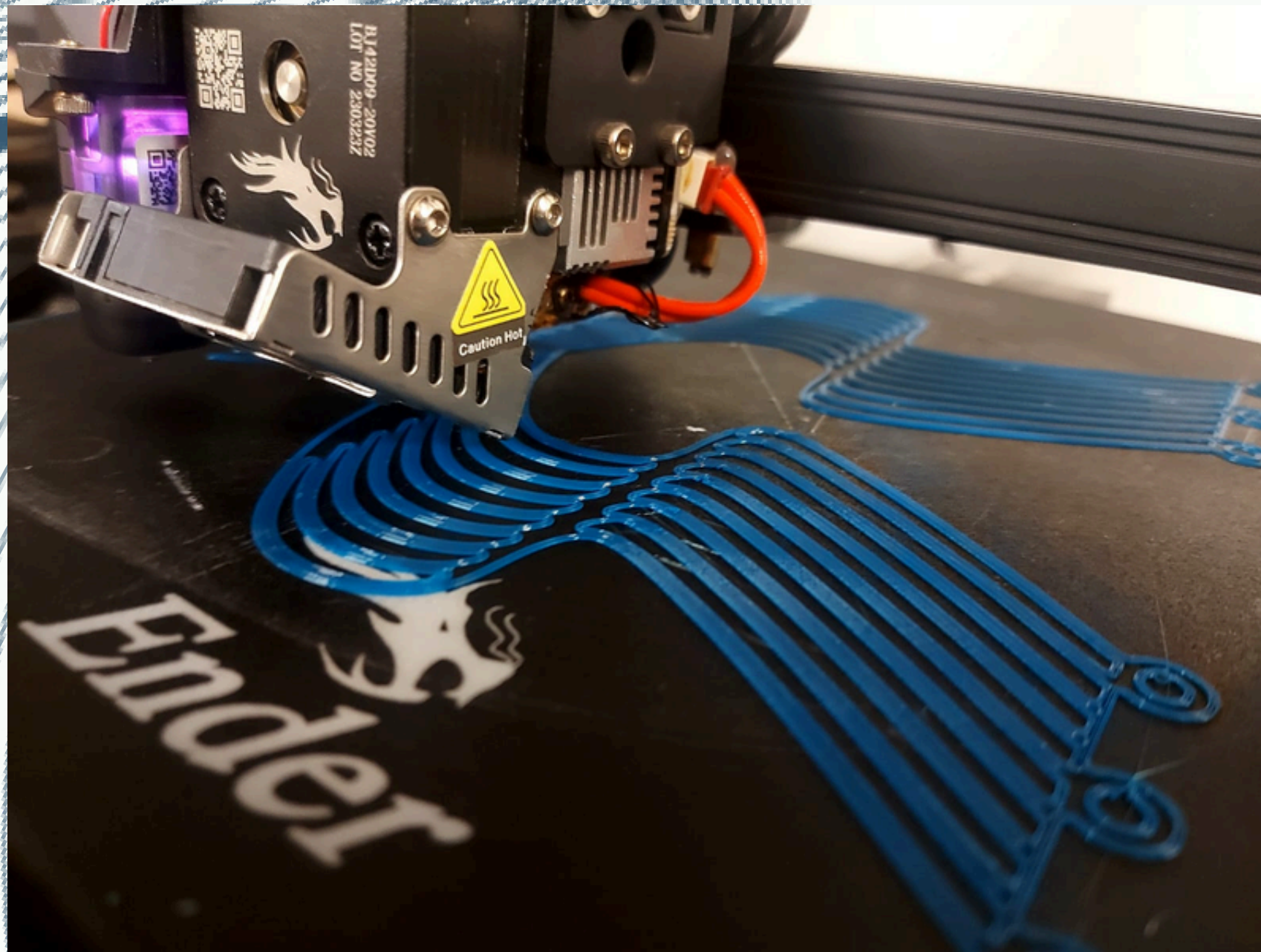
Bag



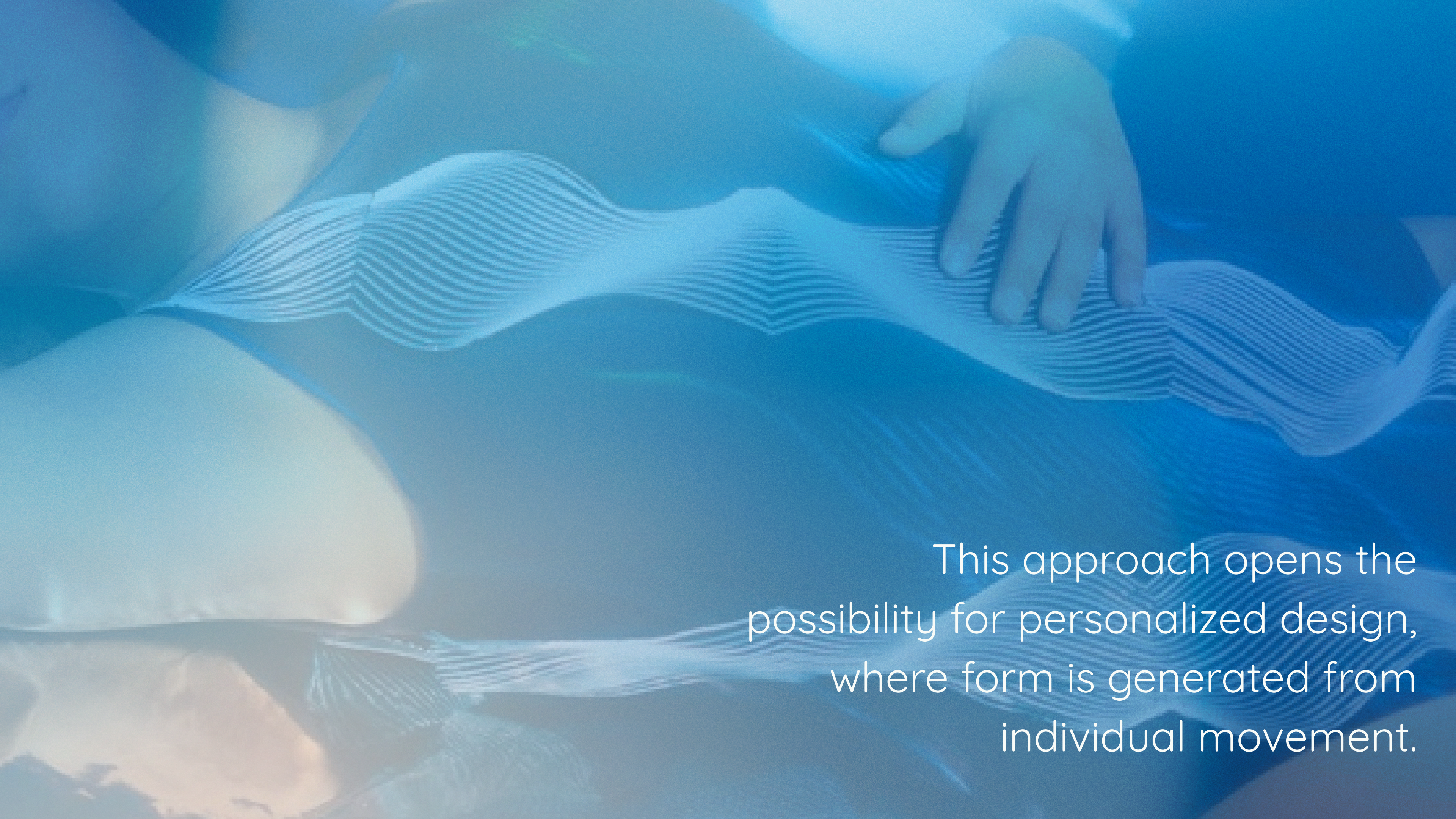
3rd. Gesture - Leg



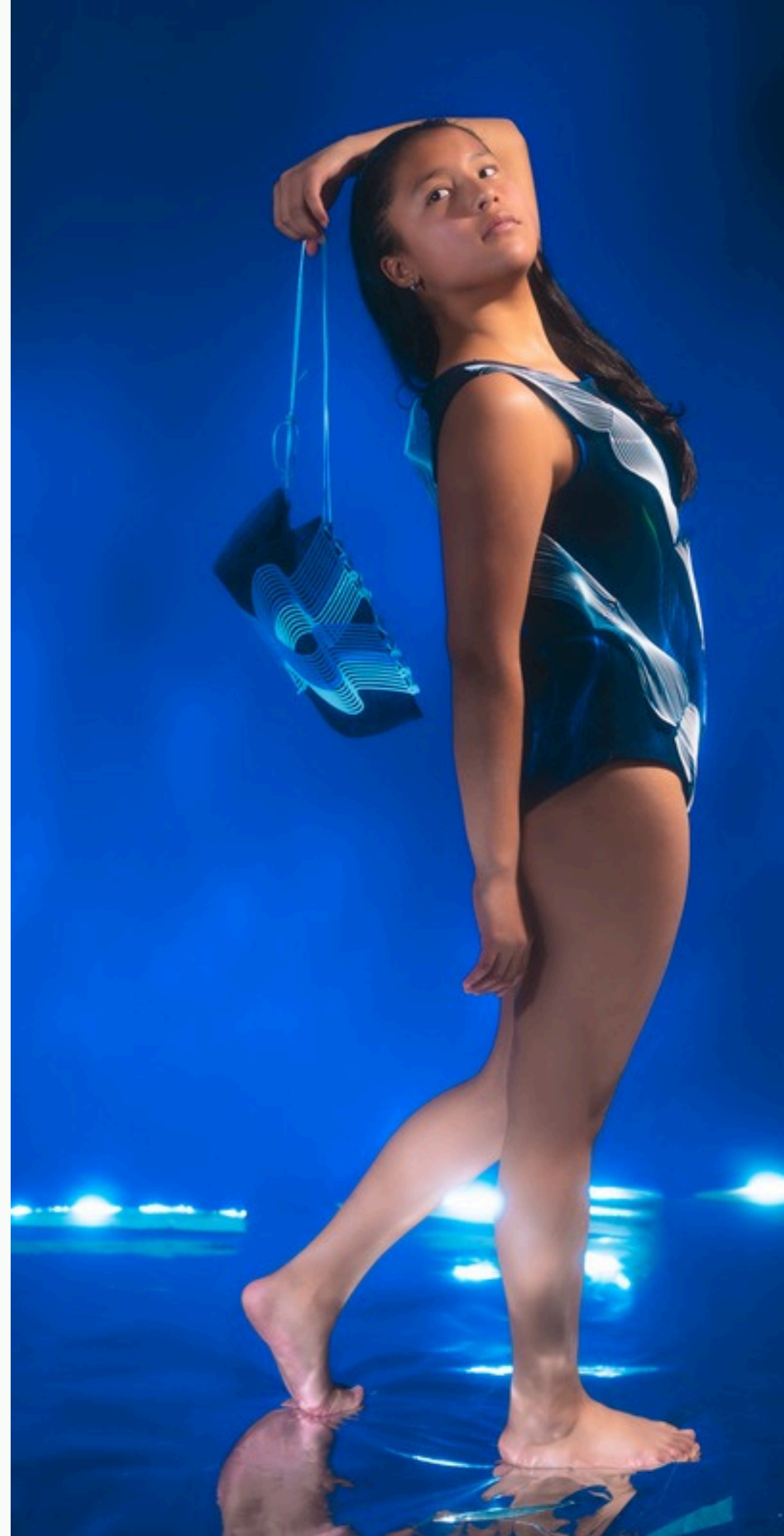
Structure and rhythm



Interconnected modules

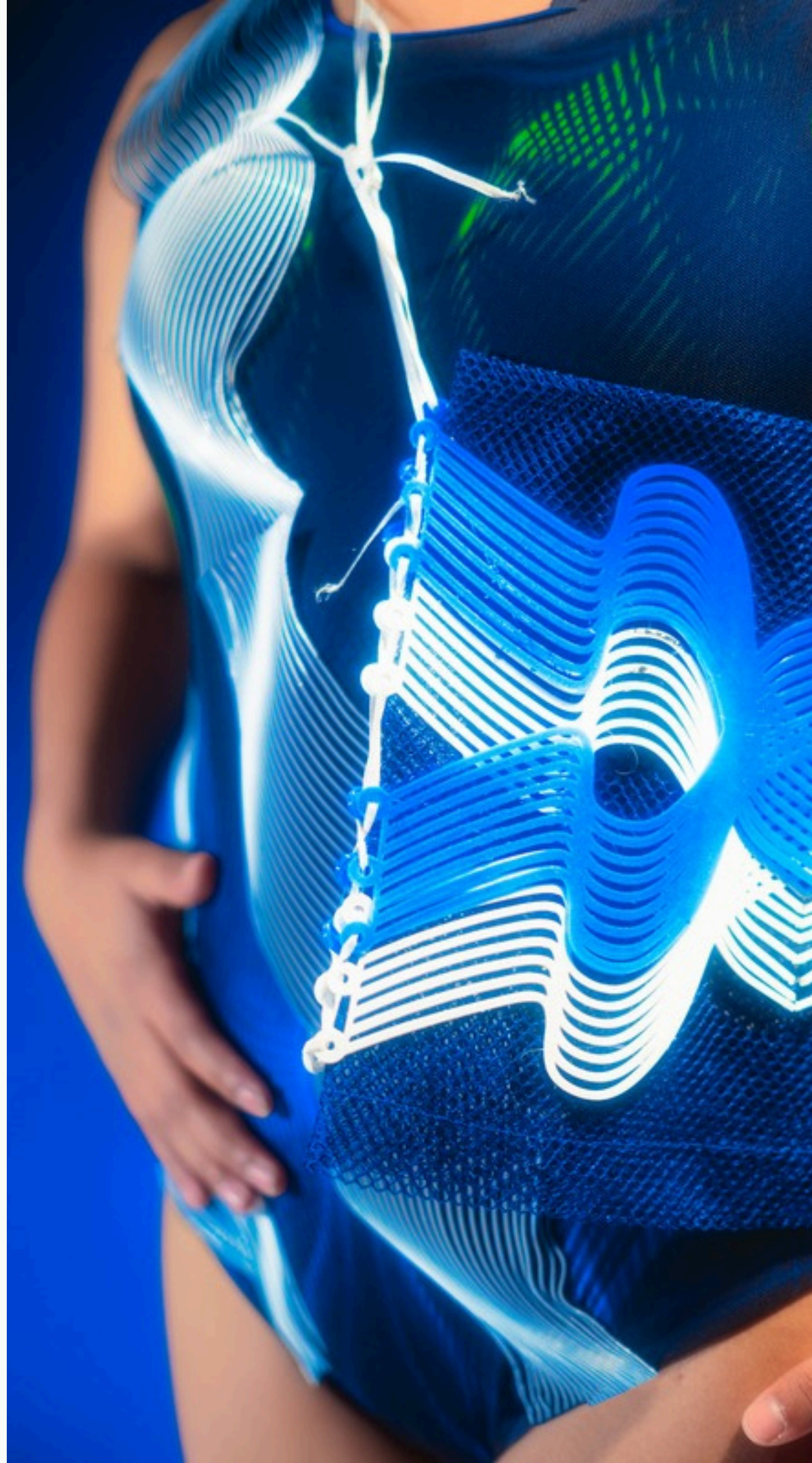
A hand is shown touching a surface with a wavy, textured pattern. The background is a soft, blue-toned image of a person's face, partially obscured by the textured surface. The overall aesthetic is clean and modern, with a focus on tactile interaction and personalized design.

This approach opens the possibility for personalized design, where form is generated from individual movement.











Model: Fatima Islas
Photographer: Jesús
Rafael JR
Styling: Monse Islas



THANK YOU

