

LIQUID GESTURES

REVIEW 1

Concepts:

Textile waste

Fast Fashion, Globalization, and Identity
product or system that responded to the
concept of slow fashion and the
humanization of technologies to take

Comments:

Resolve technical and material part

Textile waste?

Main focus on design or textile waste

Body
+
Technology
+
Material
+
Identity

- Hidden movement
- Underwater trajectories
- Reduction of textile waste
- Leveraging textile waste

Values

- Accesories
- Sportwear
- Wearable
- Textile

Products

- Slow fashion
- Sostenibility
- Body as material

Concepts

**Final Fabricademy
Project Proposal**

Interests

- My passion
- Identity
- Personal footprint
-

Tools

- Textile Scaffold
- 3D printing
- BiOfabricating

REVIEW 2

Concept:

How the human body relates to water

Movement of the body as a way to create data

Fabric system that converts data into a wearable item

Identity

Feedback:

Add sensors

Reconsider the piece and its risks

Wearables or biomaterials.



Brainstorming

Body + water + movement

- Body + water
- The body as an obstacle to flow
- The body as a channel for currents
- The body as a source of waves
- Underwater breathing as a rhythm of data
- Water resistance as a "filter" for movement

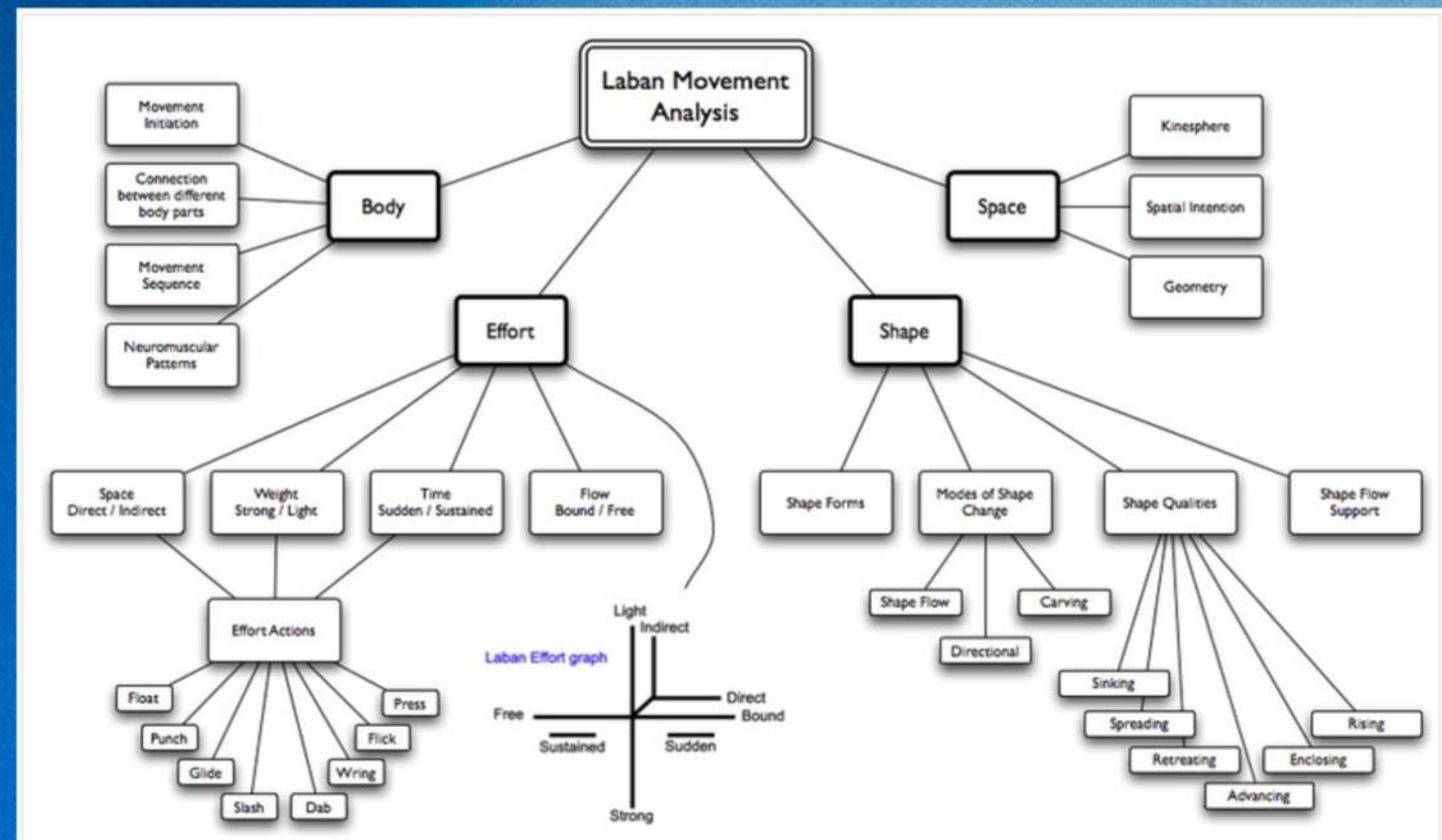
- Movimiento
- Brazadas lentas → patrones expansivos
- Giros del torso → geometrías helicoidales
- Patadas → vibraciones repetitivas
- Flotar vs hundirse → densidad del patrón
- Microgestos (manos, dedos) → detalle paramétrico



Data - Translation

- Data (not overly technical)
- Body movement paths
- Movement velocity
- Intensity / power
- Rhythm
- Flow vs. break

- Flowing waves
- Circular vortices
- Layered forms
- Organic repeats
- Gradual shifts
- Density changes

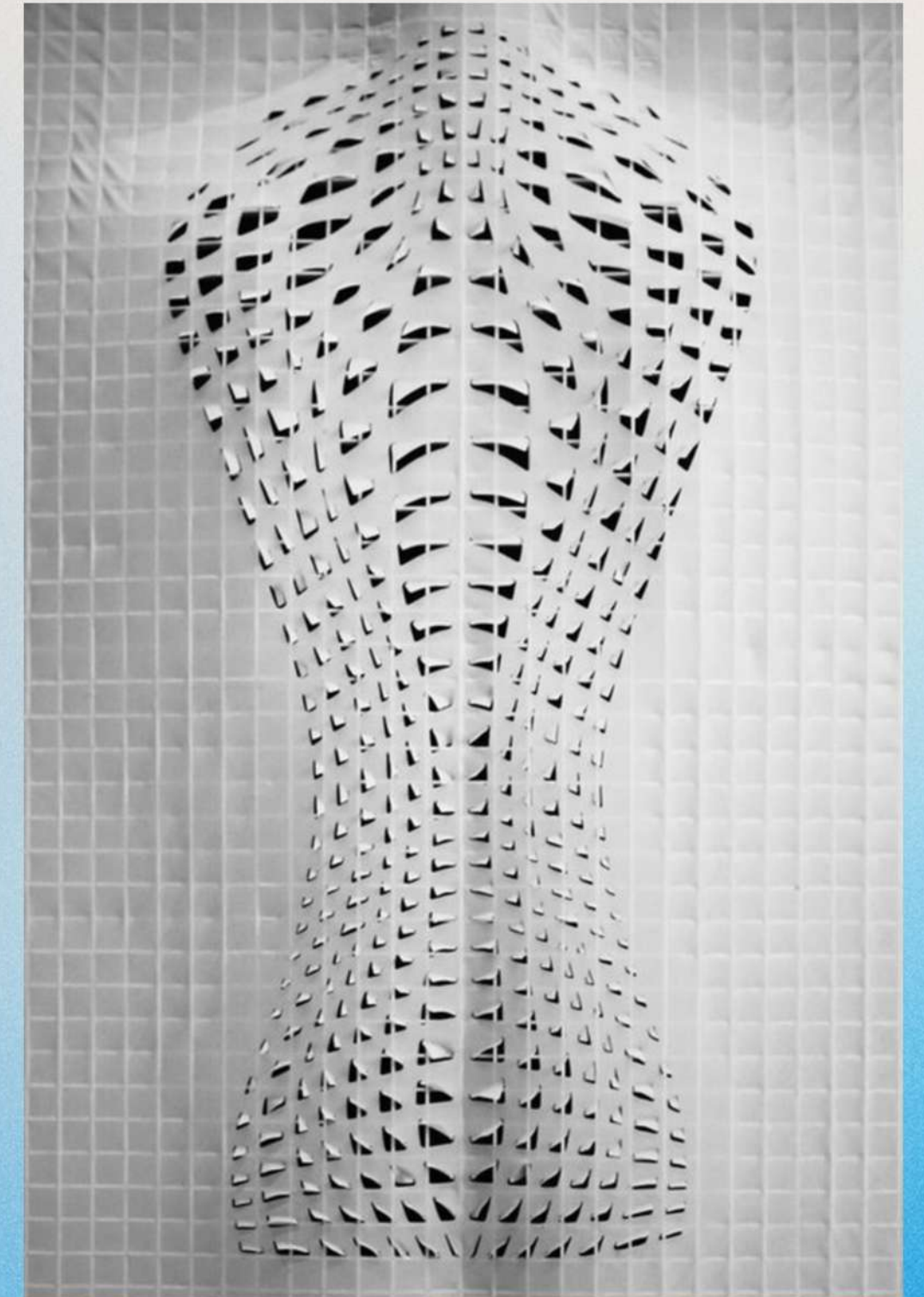
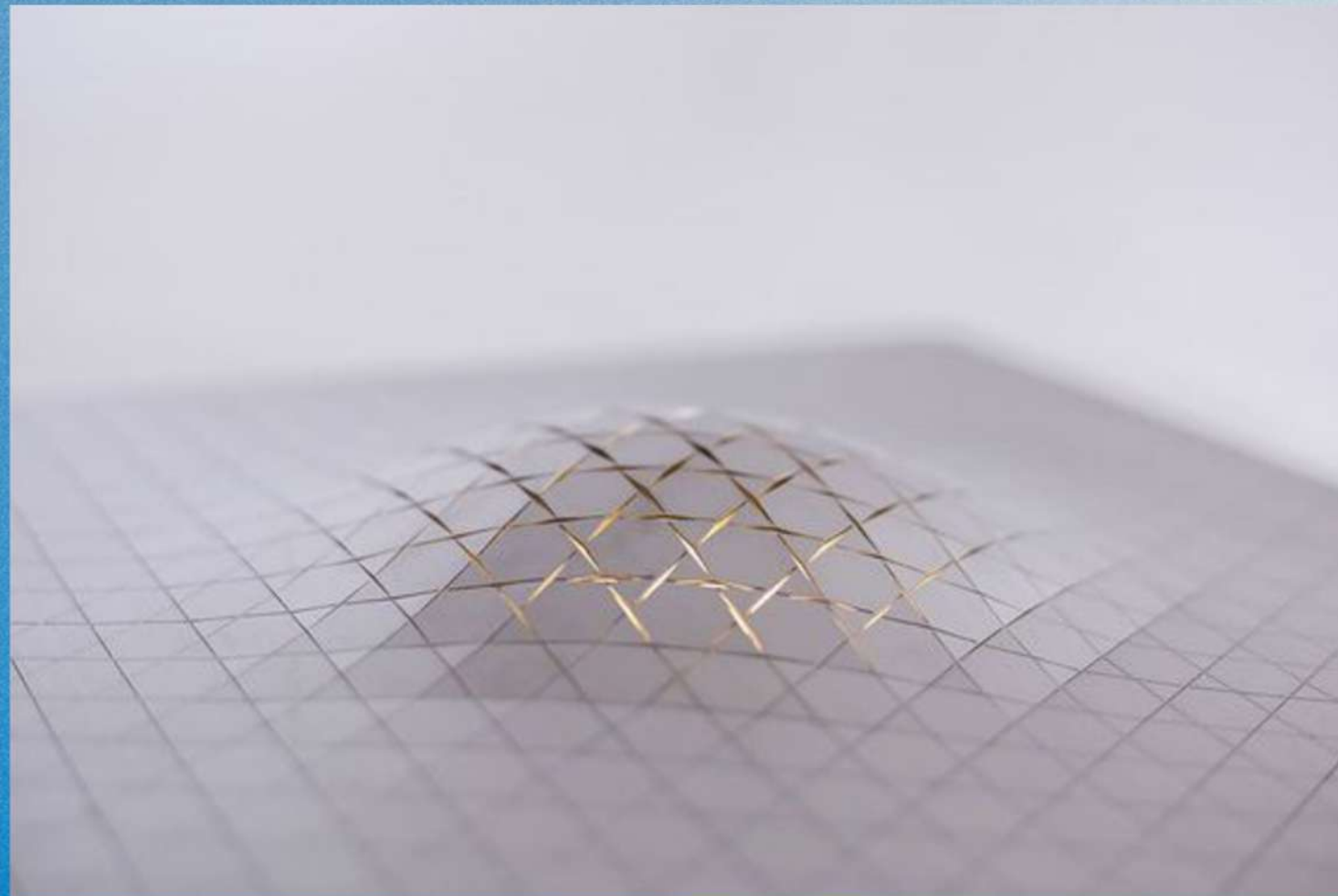


Picture Posted By: Ali Momeni

BODY	EFFORT	SHAPE	SPACE
<p>The category of body provides a terminology that distinguishes specific body parts and body part relationships, identifies sources of initiation of movement, and describes simultaneous or sequential phrasing of movement. It incorporates material known as Bartenieff Fundamentals, developed by Irmgard Bartenieff in the United States between 1940 and 1981. The concepts are based on highly specific anatomical and kinesiological principles and the exercises that comprise the fundamentals are designed to address the biomechanics of integration, coordination, and skill development. In application, these fundamentals enable actors to provide specific motor training to enhance the movement skills desired within a specific context.</p>	<p>The effort category is a qualitative description of movement that provides a vocabulary for articulating the dynamic changes in movement expression. Effort addresses qualities of movement in terms of weight (light and heavy), space (direct and indirect), time (quick and sustained), and flow (free and bound). These eight effort elements combine to create configurations of multiple elements which he described as "states" and "drives." These effort configurations have moments of significant change which yields the limitless rhythmic variation that is apparent in the phrasing of human movement.</p>	<p>The category of space addresses issues of proximity, direction, pathway, location, and relationship. The relative distances between people or between a person and an object are the substance of much of the cultural choreography that is revealed in social behavior. Laban wanted to define three-dimensional space, therefore, he imagined a human being standing inside various geometric forms such as a sphere, cube, or octahedron and the vertices, edges, and facets of these geometric shapes provide a directional structuring of space.</p>	<p>The category of shape focuses on the capacity of the body to shape itself in space. This framework provides a way to describe the plasticity of the body, the forms it reveals, and the way in which its form constantly changes. Shape is viewed as a dynamic process because the outward change of shape creates a variety of inner attitudes. For example, a movement in which the individual is actively shaping the outer environment, as in walking your dog, appears differently than a change in the body shape that results from a deep sigh or another internally motivated action. This framework provides a way to describe the malleability of the body, the forms it reveals, and the way in which its form constantly changes.</p>

Materialize – Parametric Design

- 3D-printed mesh surfaces
- Modules linked together
- Auxetics
- Contrast: soft / rigid, organic / synthetic



CONCEPT

Liquid Gestures explores the human body as a generator of data through underwater movement. In dialogue with the water, the body becomes a sensitive interface whose gestures are translated through parametric design into wearable structures.

- The project proposes unique pieces that humanize technology by turning movement into matter.
- Making data tangible

Physical representation of my relationship with water.

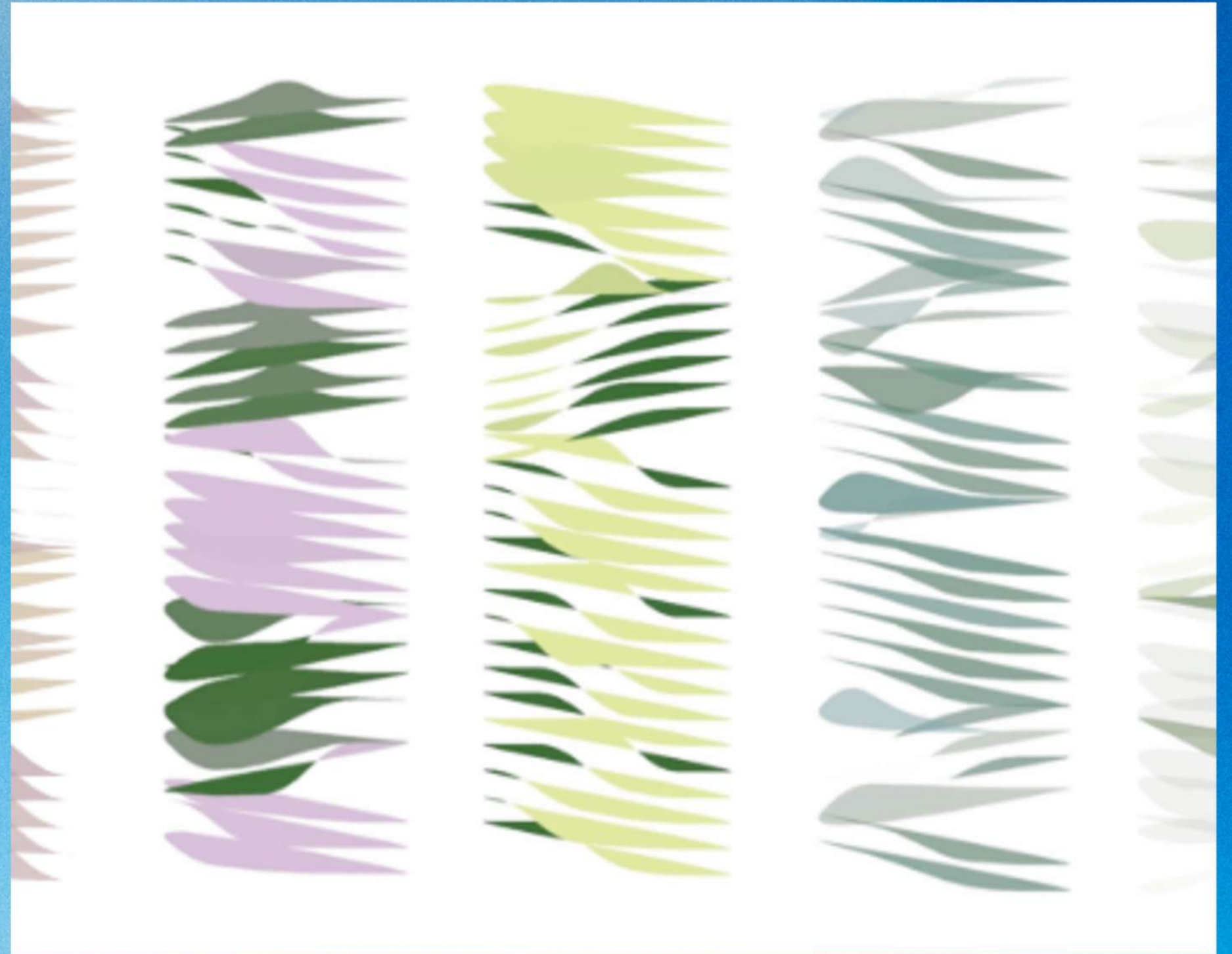


Analogous Cases

Margrét Katrín Guttormsdóttir

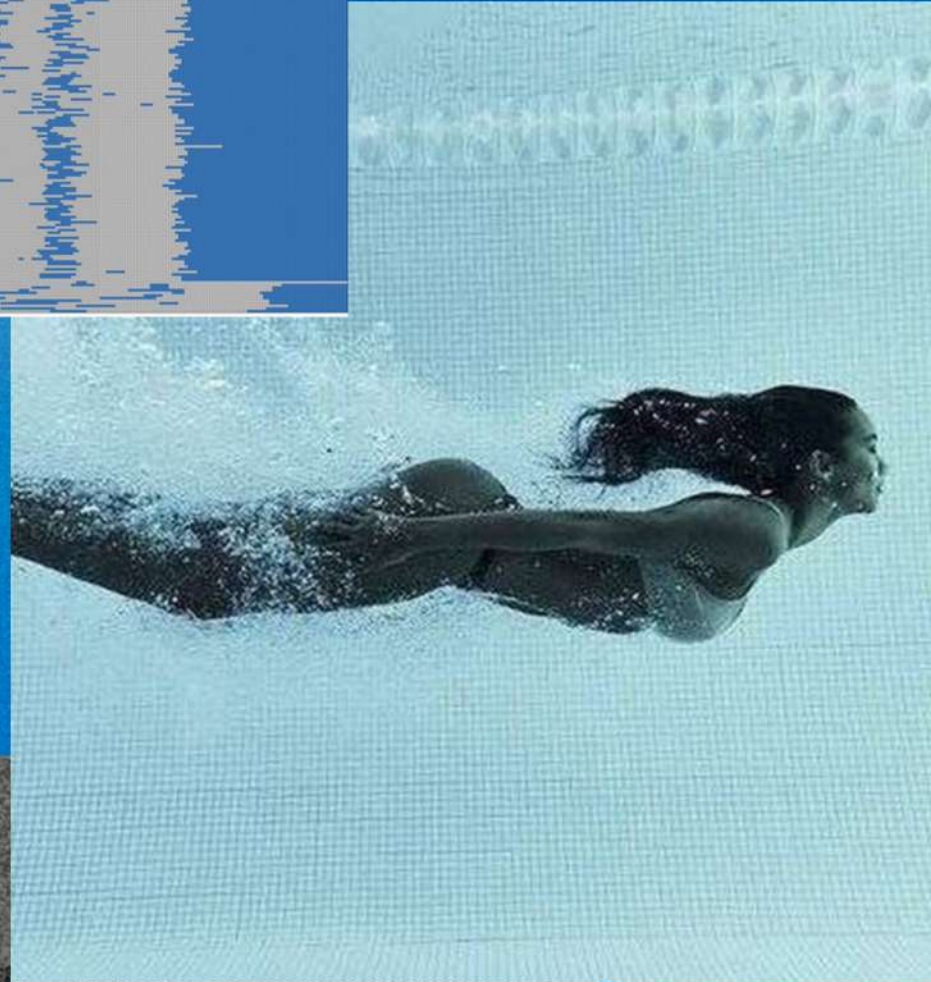
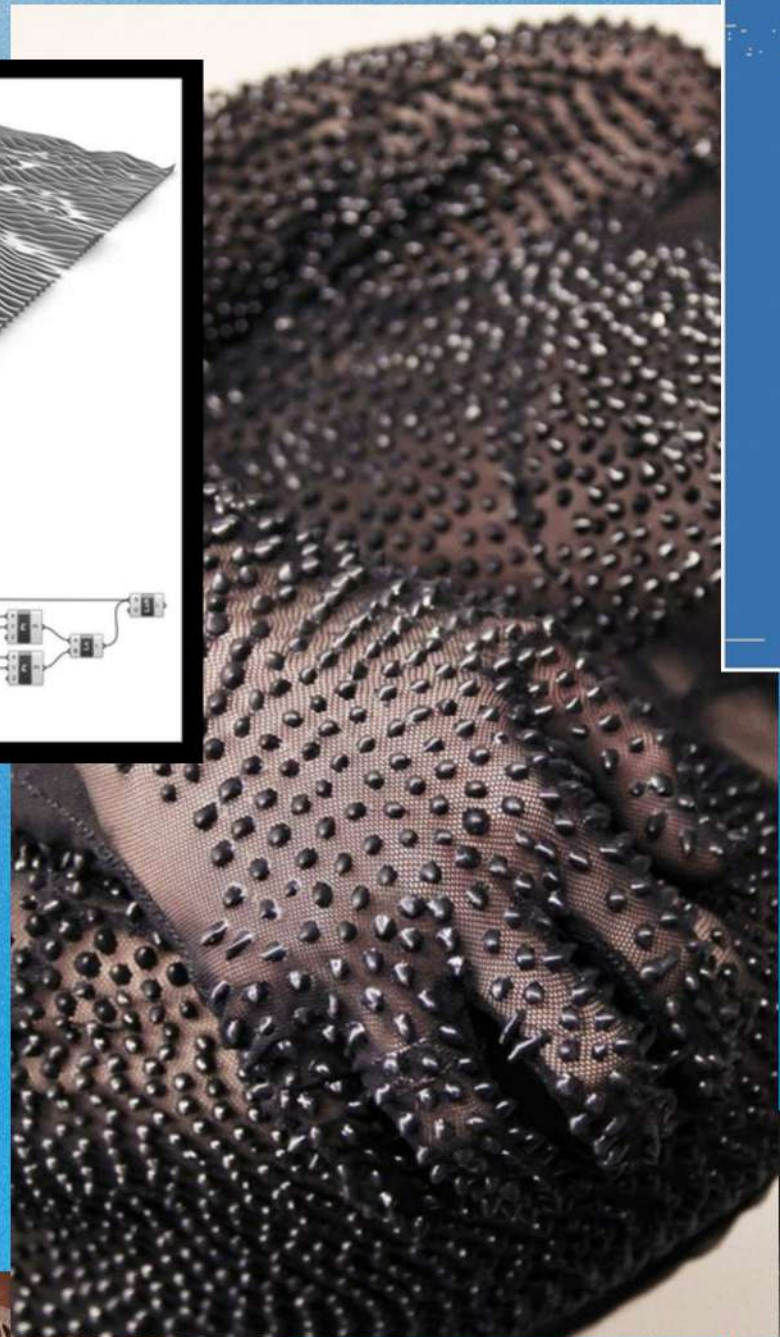
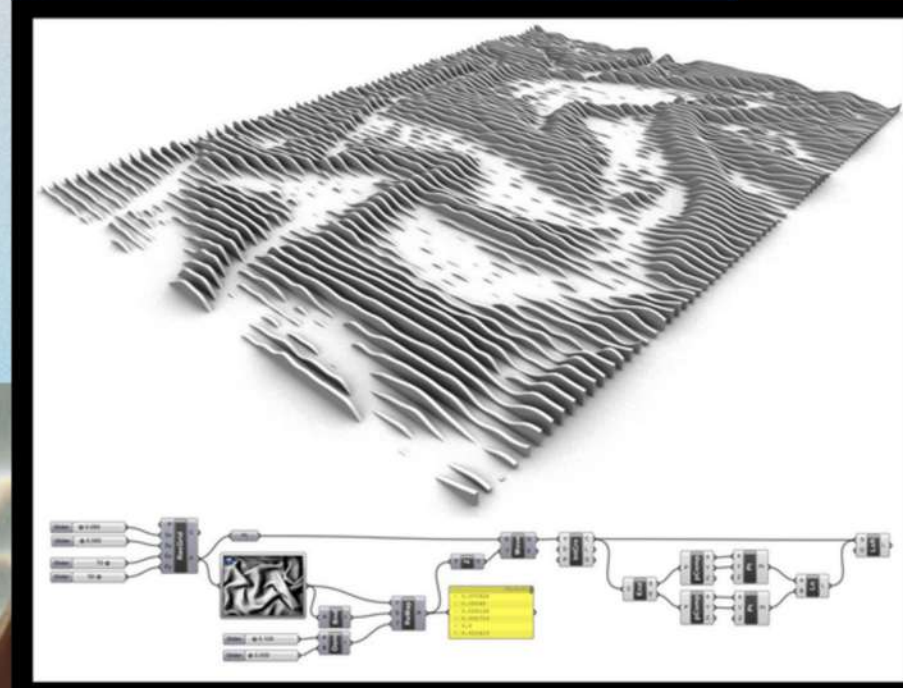
The image shows a screenshot of a video player interface. At the top left, the text "Parametric design" is visible. The video title is "Moving shapes_margrekatrin.mp4" and the creator's name is "Margrét Katrín Guttormsdóttir". The main content of the video is the title "Moving Shapes" in a large, dark red, serif font. On the right side, there are three icons: a heart, a clock, and a share icon. At the bottom, there is a play button, a progress bar showing 01:53, and various control icons (volume, settings, full screen, and a "vimeo" logo). The words "Dance" and "Stress relief" are partially visible at the bottom left and right corners, respectively.

Margrét Katrín Guttormsdóttir

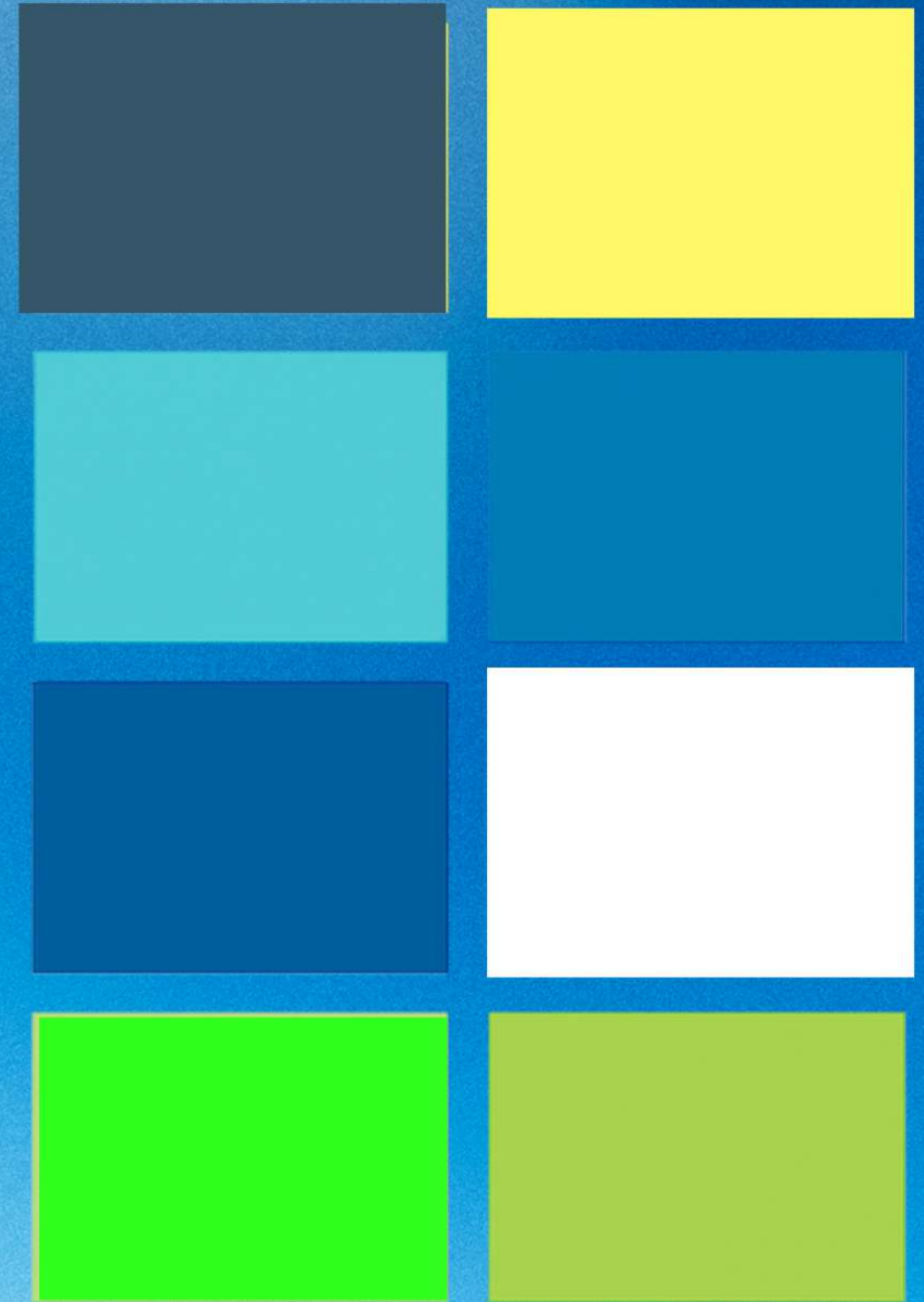
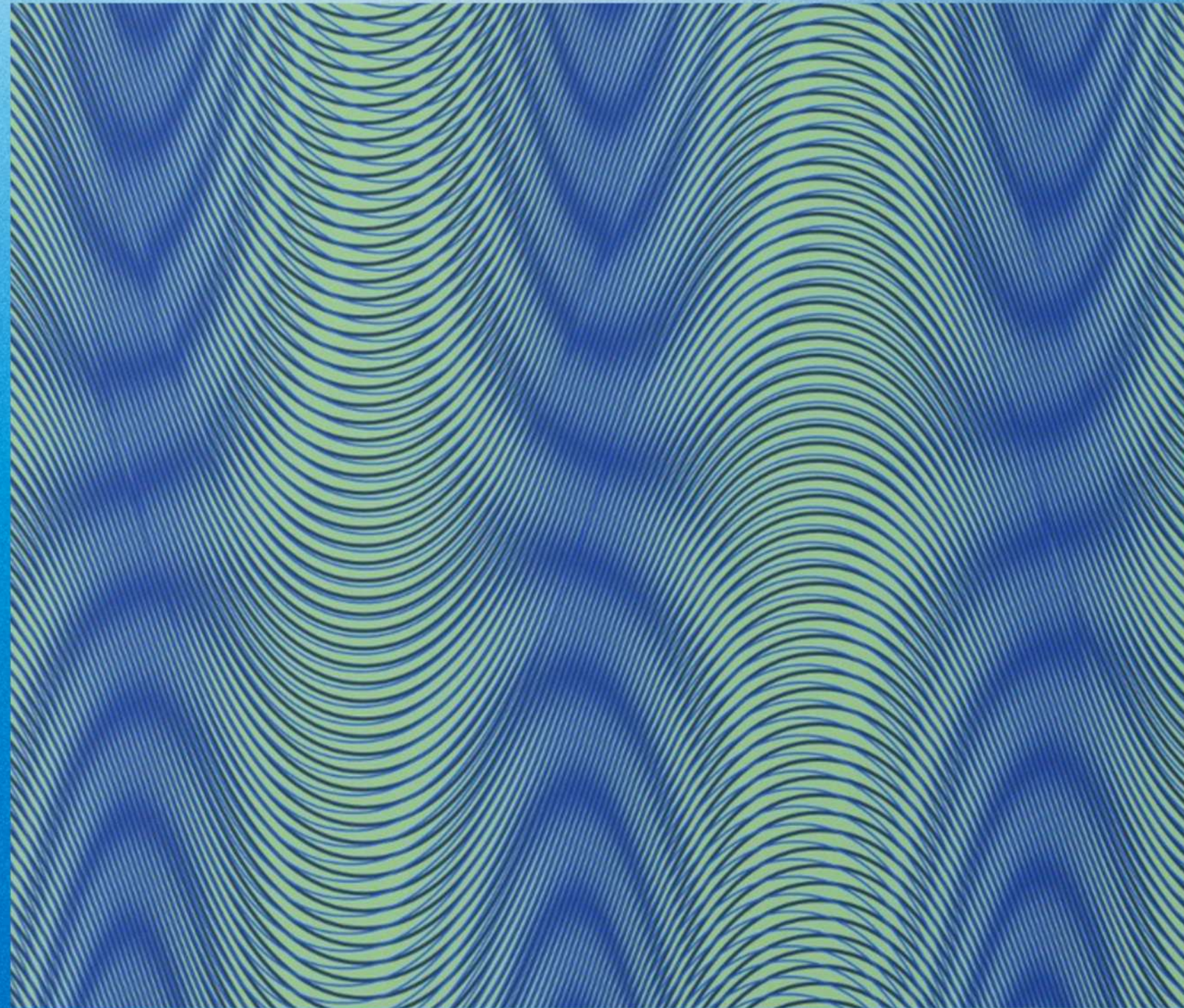


Moodboard

Surface
Texture
Movement



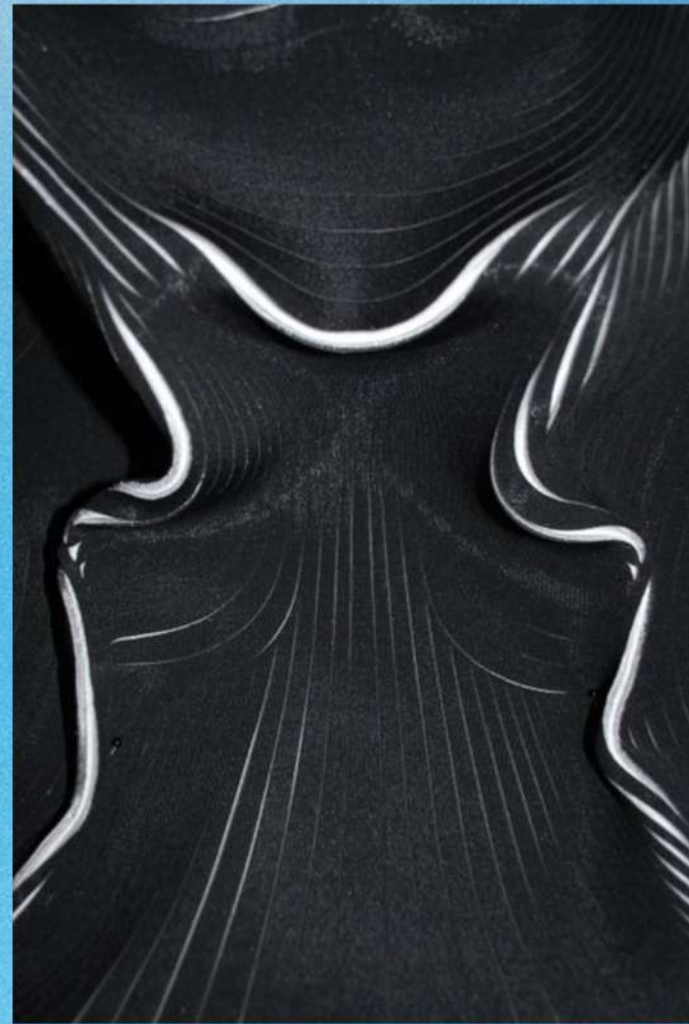
COLOR PALETTE



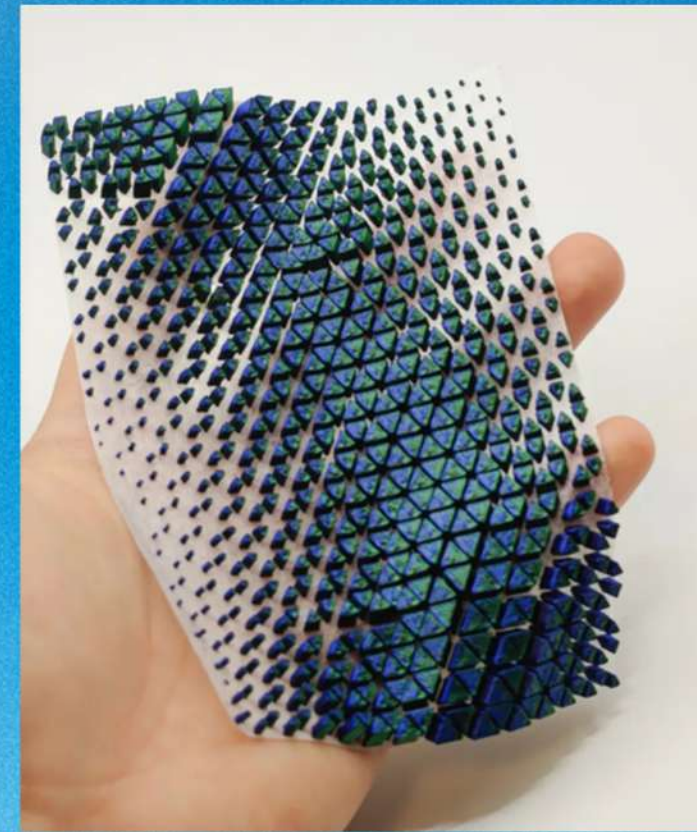
FABRICS



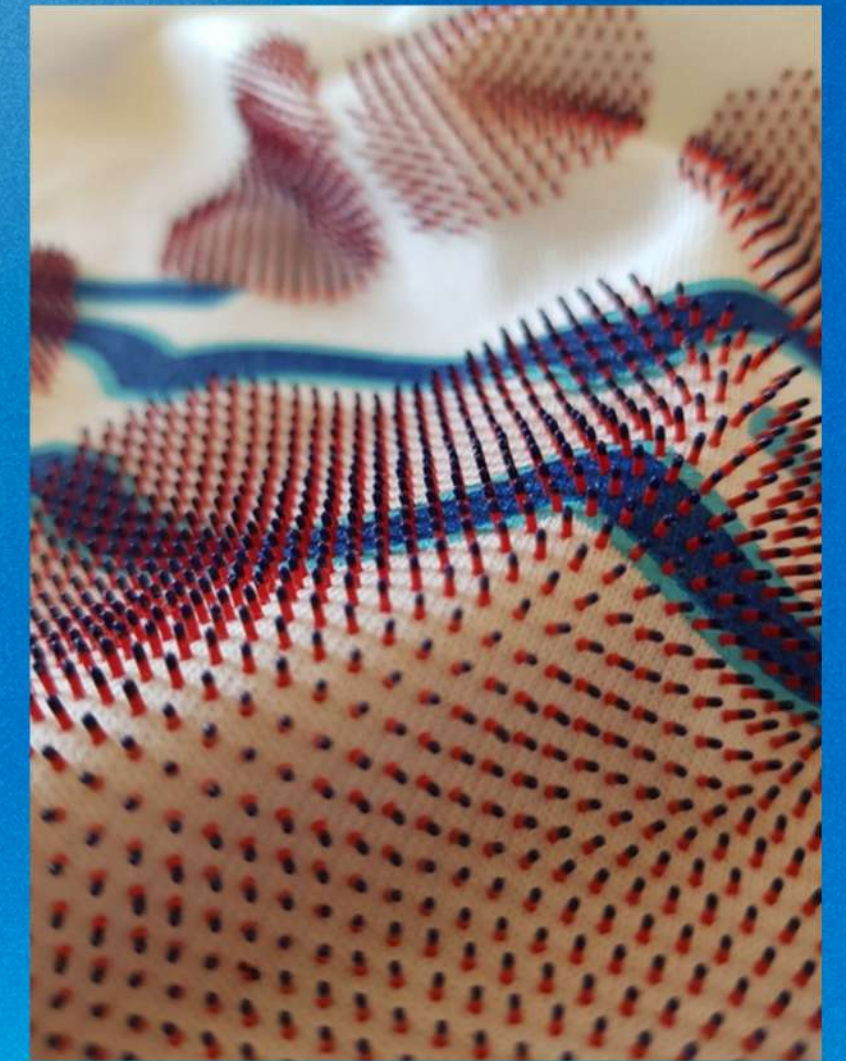
Sublimated



Laser cutting neoprene



Mesh



Lycra