

**ART 4753 COURSE TERM**

**Tarnished**

**Daniel Hardy**

**ART 4753 COURSE TERM**

**Tarnished**

**Daniel or Dan Hardy**

**08.06.2024**

# TABLE OF CONTENTS

INTRODUCTION	PAGE 6
RESEARCH	PAGE 8
PROCESS & PRODUCTION	PAGE 24
OBSERVATIONS & OUTPUTS	PAGE 42
INDEX/BIBLIOGRAPHY	PAGE 52

# INTRODUCTION



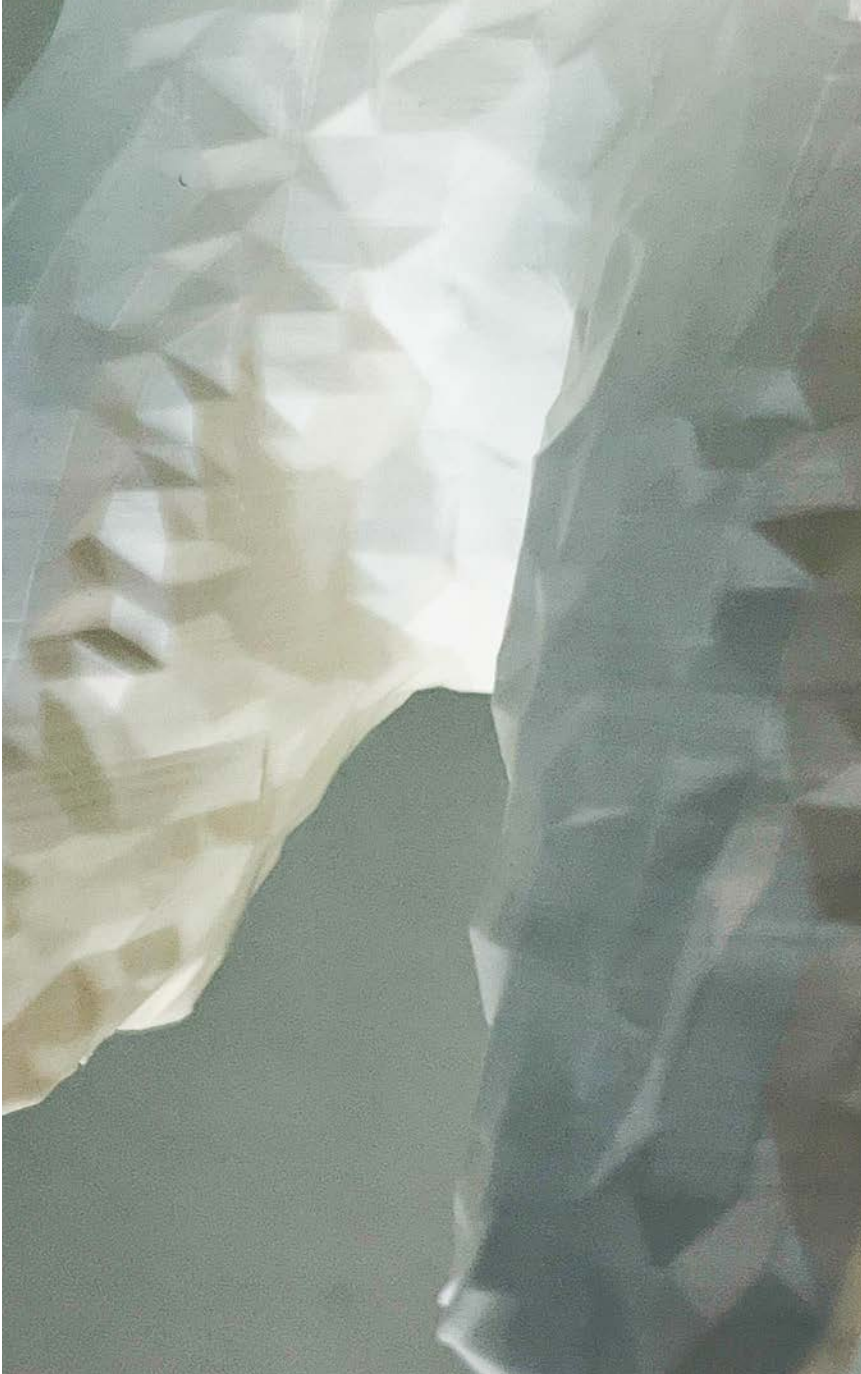
Digital Fabrication is the process of translating a design from the digital realm into fabricated material. However, this is not just a question of digital to material, but also of design and concept. This process involves intense research, experimentation, patience, care, and lots of trial and error.

## PROJECT BRIEF:

Image, Volume, Layers is a decentralized project, in which the main object/design output is presented alongside content related to its conception, process of production, and intent.

Each project should utilize the combination of image, volume, layers in its design process, as well as conceptually - as we consider that language in relationship to histories.

# RESEARCH



8

## RESEARCH SUB-CONTENTS:

- SURFACE IMAGE

## RESEARCH REFERENCES

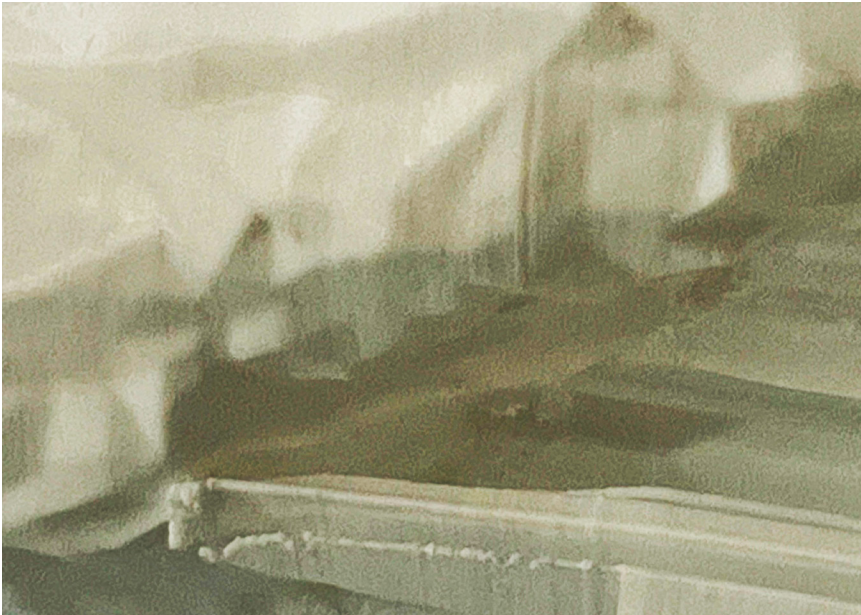
- OLAFUR ELIASSON
- PHRA ACHANA SHRINE
- MIRASCOPE
  
- FOCUSED RESEARCH  
(IMAGE, VOLUME, LAYERS)



9



# Surface Image



## WHAT?

Surface image, similar to a first impression, is our constant projection of ourselves to the world. What interests me and guided my research, was the control we do and do not have over our surface image and our impressions on other people. We have control, in a sense of being able to guide viewers into what we would like for them to see and we do not have control as we are not able to predict their thoughts or feelings to however we are presenting ourselves in that instance.

## WHY?

I am interested in surface images because of the personal battles each individual goes through when dealing with their own identity.

I have always struggled with my image. Growing up essentially equal parts tri-racial, culture and representation has always been confusing and a struggle for me and led to my fair share of hurdles when it comes to self identity. However, being in a place where I have the privillage to consider these thoughts, I now wish to address my own personal issues with identity in this work.

## HOW?

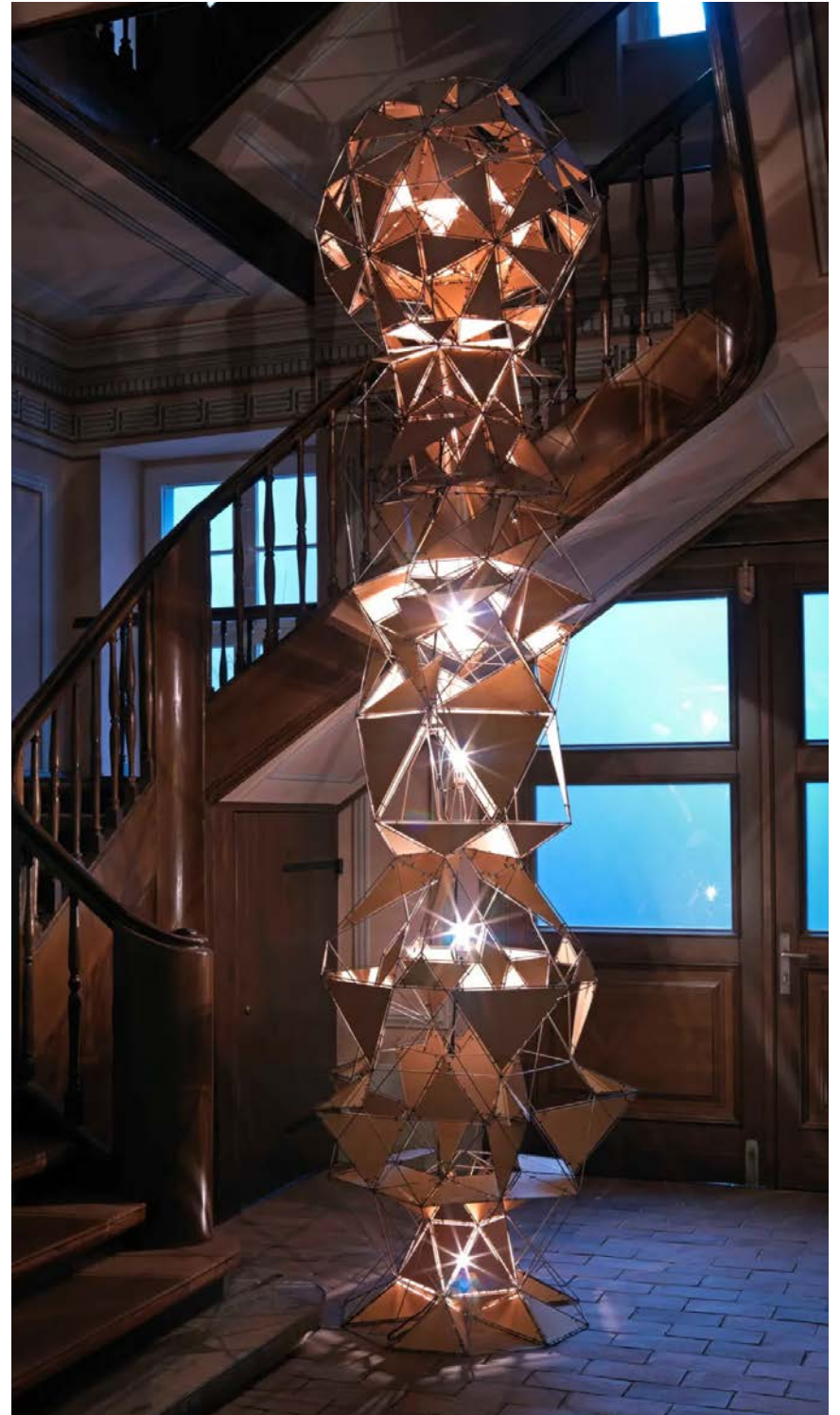
With the constraints of our digital fabrication tools. I plan to create a sculpture utilizing image, volume, and layers with an overall motifs including illusion, image, and misrepresentation. I intend to use material that offers contrasting surfaces in both color, sheen, and texture.

Materials consist of Metal, Vinyl, PLA Plastic, Paint, One Double Banded Wasp, and a Mirascope

# Olafur Eliasson



The process of fabricating something from a digital realm was not beyond my scope of work, but applying that concept to work in the round proved challenging to visualize mentally. Looking to Eliasson's work for inspiration can be considered my oasis in the desert moment. I was stunned by his form and the shape of his planes as they occupied a large studio space and acted with light well. What I ended up drawing from his work was his building technique of a metal frame and suspended vinyl.









# Phra Achana Shrine

Tambon Mueang Kao

Thailand

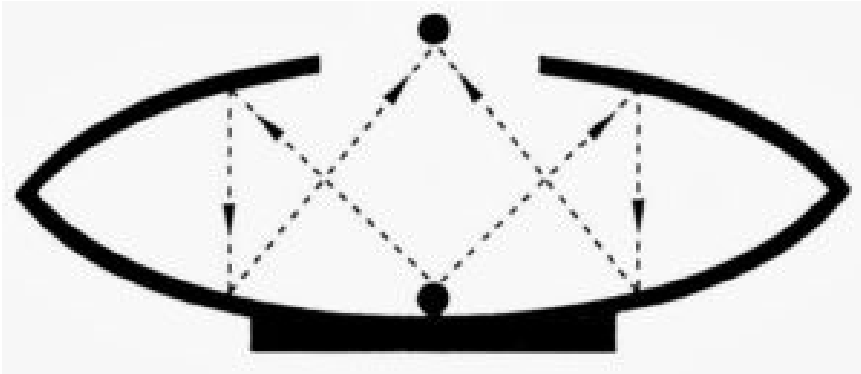
More of a conceptual inspiration that speaks to my motif of self-reflection. I have always felt that interacting with objects that are considered holy call for a certain level of inward thinking. When met with entities that are considered greater than everything around us, I find it hard to not think about your own place in the universe. Is there space for us in a world filled with such massive and grand beings? Do our actions effect their world? Do they effect anything? Though bleak, I feel there is comfort in knowing that your actions do not hold any cosmic weight, but can greatly affect your individual life.







# Mirascope



An important component to my work was figuring out how I could be creative with the word 'Image'. Without electronics, I was determined to utilize a static image in the round and was reminded of a physics illusion I learned when I was younger. Projecting essentially a hologram, I knew that I had to include this science in my art, as the symbolism of the intangible projection fit too well with my themes.

Be warned, fabrication of a Mirascope is no small feat. Respect to STEM practices is required to build a successful working Mirascope from scratch.





# FOCUSED RESEARCH

## IMAGE, VOLUME, LAYERS



## IMAGE

Image was explored in two ways in my artwork.

1. Reflected/Projected Image- The projection of thoughts, feelings, or emotions. Re-enforced by an intagable make-up.

2. Surface Image- My work attempts to contrast what is seen on the surface and interior.

## VOLUME

In terms of scale and space, as well as the limitations of our tools. Volume was an overarching consideration in the build. Not only spacial, but visual volume was utilized in bright contrasting colors, textures, and reflection.

## LAYERS

The concept of surface image implies the existance of an inner image or layer. I attempt to address layers this way and in my material's symbolism and meaning to my motifs.

The physical build of the work has two layers as well. An outer shell and an inner form.

# PROCESS & PRODUCTION

Initial build tests for framing.

Plasma Cutting of metal frames.

Body splice documentation.

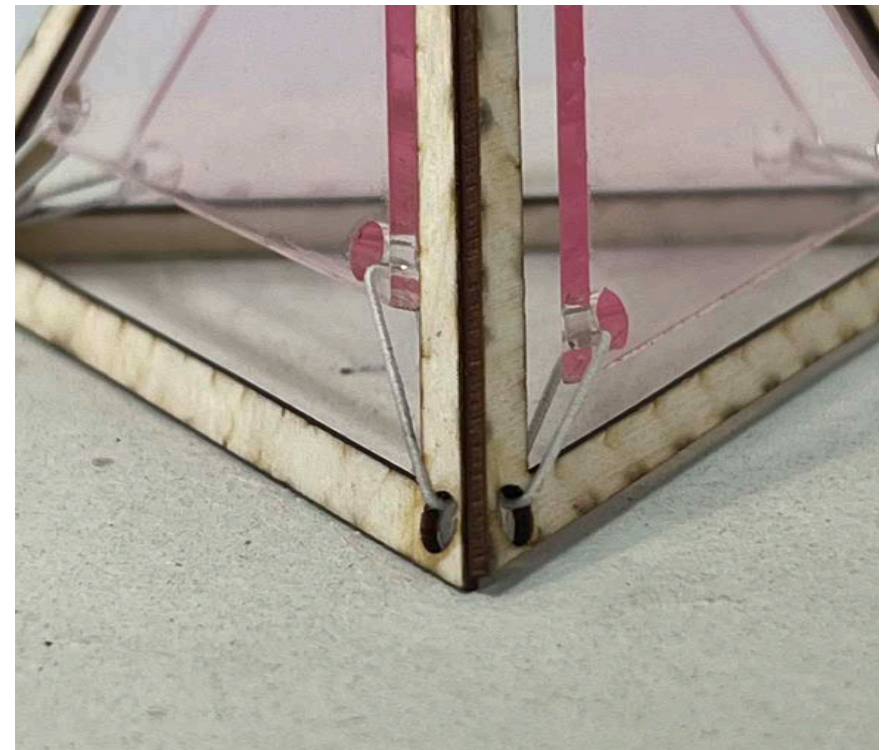
Mirascope test builds.

Mirascope projection.

Lasercut of Vinyl.

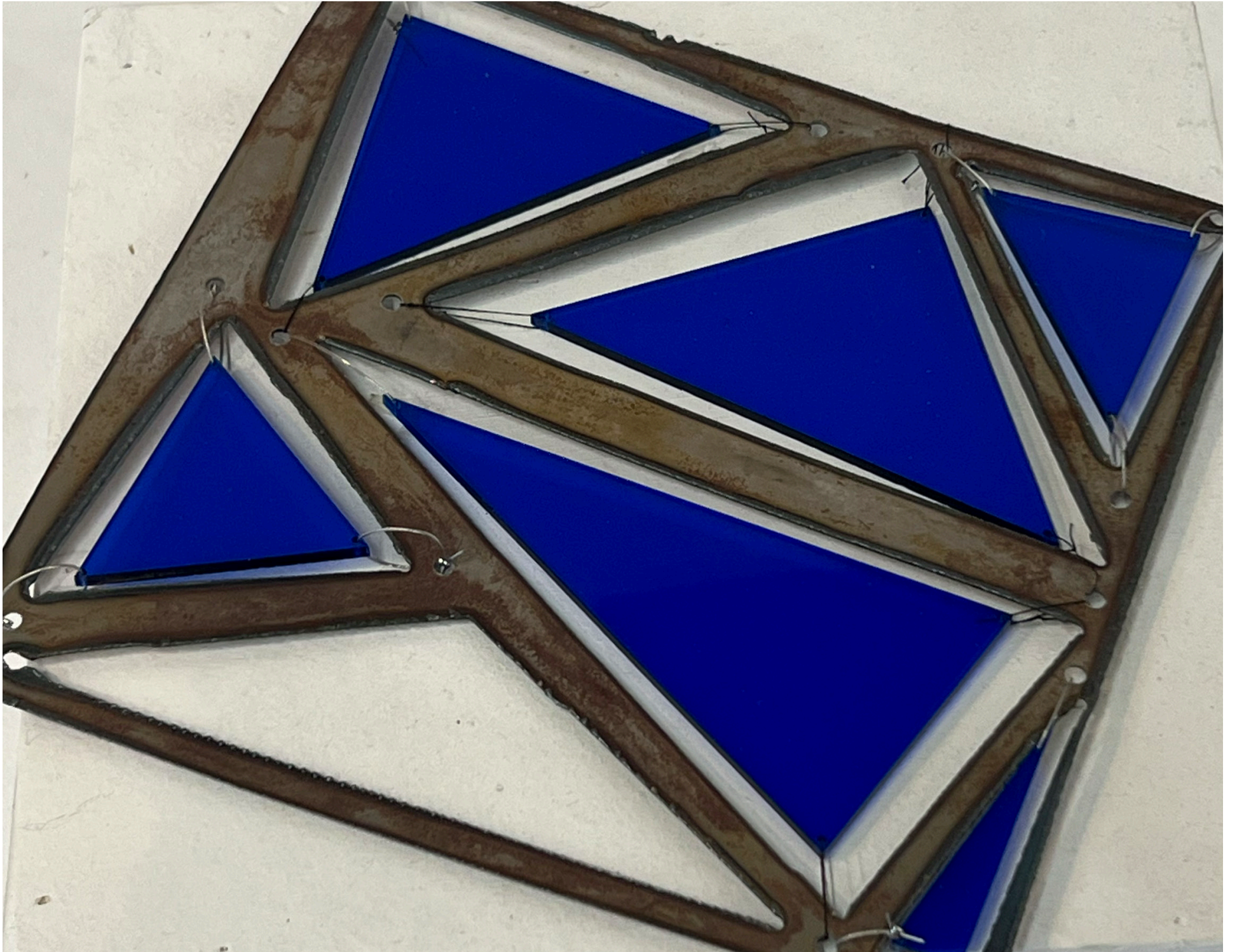


24

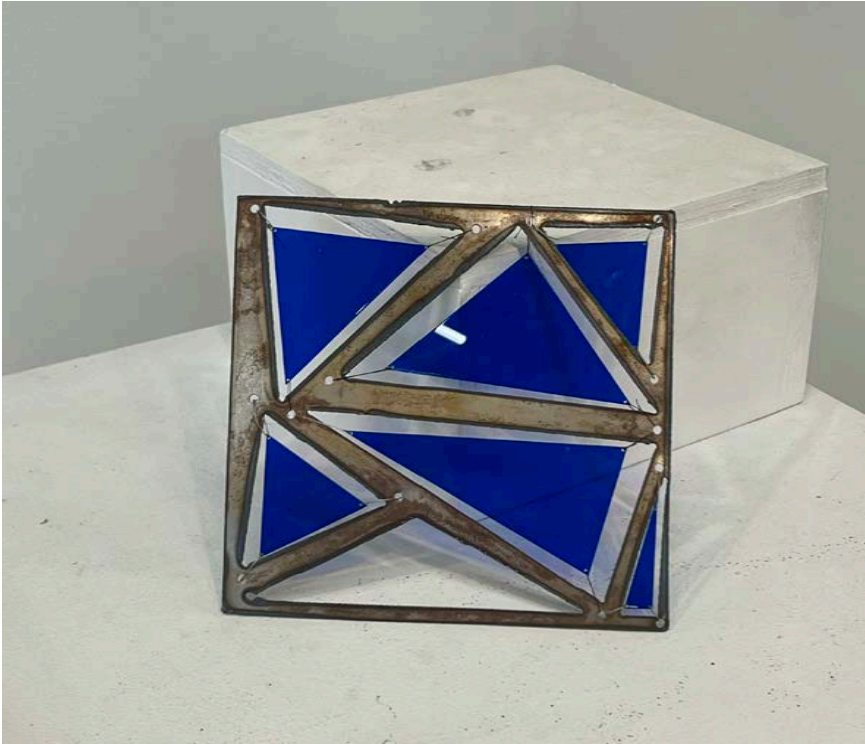


25









28



29





30



31



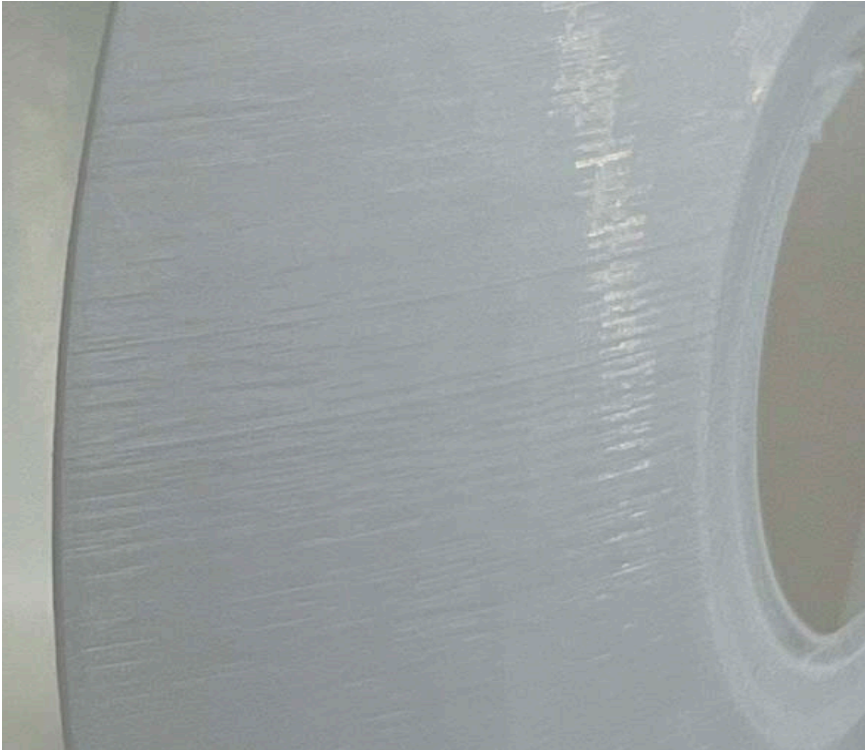


32



33











Actual size of insect.  
Mirascope projection  
image is slightly larger.



Jibber Jabber.

This section of the zine is for my own personal notes and reflection of the project. I've listed some 'facillitators' to keep me in a consistent mindset when fabricating my artwork. Here is what I'd like to share.

#### FACILLITATORS:

Blood Meridian - Cormic McCarthy\*

Fear and Hunger - Miro Haverinen\*

2093 - Yeat

Peace "Fly" God - Westside Gunn

Elden Ring - Hidetaka Miyazaki & George R.R. Martin

Darkest Dungeon - Chris Bourassa\*

Three Body Problem - Liu Cixin\*

I like to use facillitators in my methods of works because I believe they keep emotions consistant in artworks. A lot of the time I will listen, watch, play media exclusivly when working on a project. I've noticed it can be hard trying to appeal to a feeling in your art when you are not feeling that emotion outside of it. With this project, I wanted to feel

contradictory and contrast two feelings, being just a spot in the world and having the world revolve around you. When the world revolves around you, everything matters to everything. There is overwhelming pressure, but if handled successfully there can be grandiose feelings of euphoria. Pressure makes diamonds, but being the one with all the shine is really a double-sided sword. On the other side of the spectrum, you are just a speck. Knowing that your actions will hardly affect the timeline of mankind causes you to act ungracefully and neglect the one life we have been bestowed. But being a speck has its perks, as knowing that your actions only affect your life breaths a new purpose to life. Now you MUST take advantage of every moment, and there is no allowance to act ungraciously.

This conundrum between the two thoughts and the mental back and forth I had with myself is what suspended me in a particular workflow that I appreciated. I was productive but also took my time to joyously rot.

\*I would suggest you all to research the facilitators as they are all accredited forms of media for their platform. However, please be warned as some contain triggers and are **very graphic**.



# OBSERVATIONS & OUTPUTS

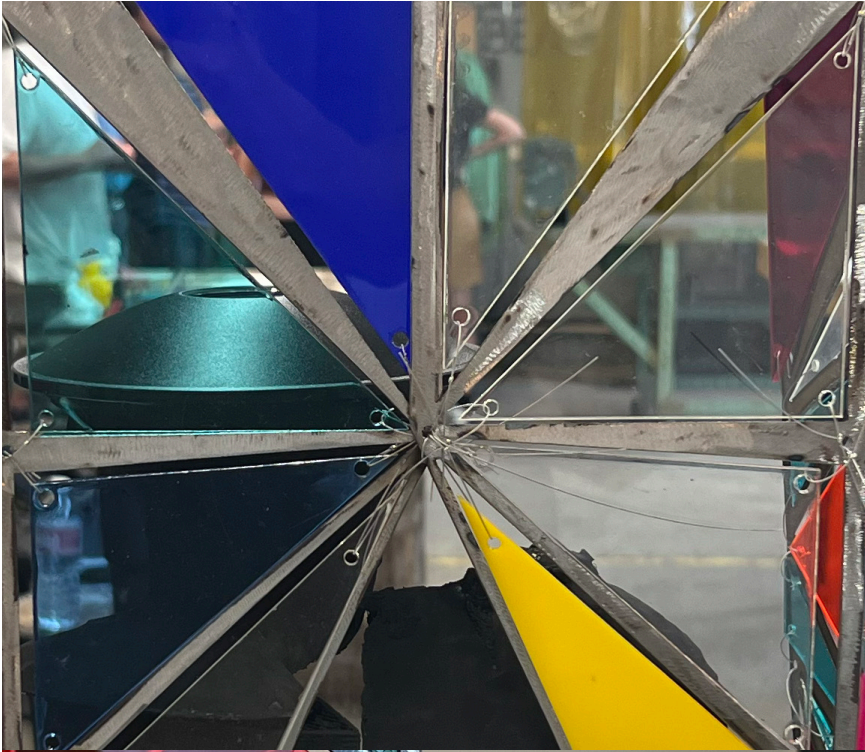
Final output.





Nocturnal  
and  
Floca





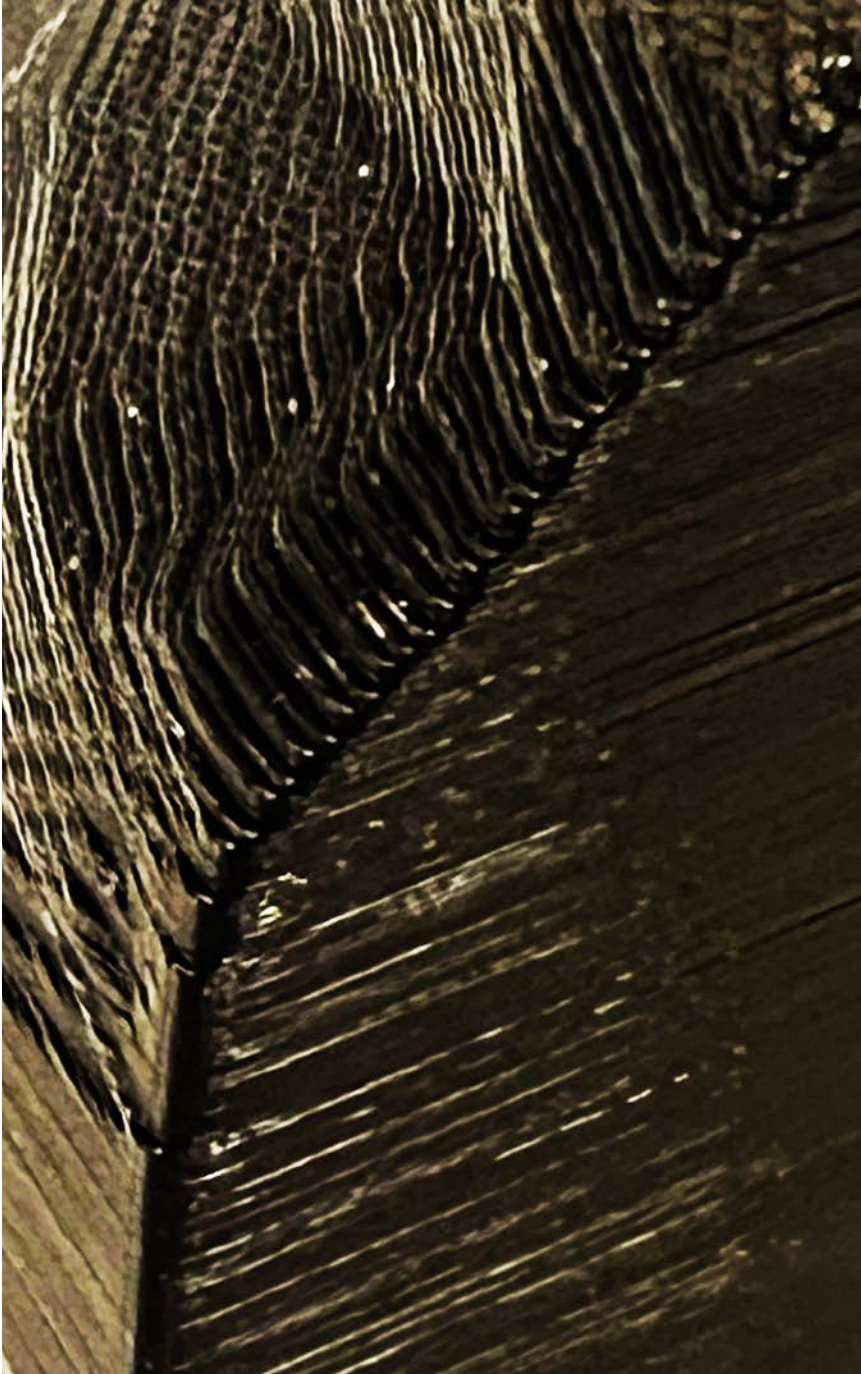


THANK YOU - DJH





# INDEX



Olafur Ellisson

Firefly double-polyedron sphere experiment, 2020, Stainless steel, coloured-effect filter glass, mirror glass, LED light, motor, paint

Power tower, 2005/2023, Stainless Steel, Plywood, Lightbulbs, coloured glass

Phra Achana. Atlas Obscura. (2019, April 4). <https://www.atlasobscura.com/places/phra-achana>

Studio Olafur Eliasson. (n.d.). <https://olafureliasson.net/>

Kang, J. (2024, January 5). Home - Optigone Mirage Interactive 3-D Hologram Maker - science gifts, visual illusion. Opti. <https://optigone.com/>