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*SPACE BLANKET* is a malleable fabric-like fragment. This element is often referred to as a “geometric protoplasm”: a simple grid system with a slippage mechanism, offering fluid properties. This work looks to innovative moments found in architecture, technology and the geometric arts.

I have delved abstractly into the realm of surfaces and structures whilst discovering the individual’s desire to mould one’s own space. The intention is to question psychological experiences and memories of personal space. This work attempts to challenge conventional ideas about *constructed space* versus *dynamic space*. *SPACE BLANKET* bridges both the theoretical and the practical by way of inventive technologies. Studio work and research seeks to appreciate theoretical ideas and representational concepts from in architecture and geometric arts. Surface, structure and motion are concepts I work with. Kinetic fluidness is the intent.

I now look to the ‘*first architects who wove their walls*’ [1], in hopes of furthering the links between architecture and the arts. In respect to Gottfried Semper [2], I am influenced by the moulding capabilities of materials, and the concept of a *petrified fabric* found in bricks and tiles. The work thus far, has been involved in material metamorphosis.

C. S. Smith wrote in A Search for Structure, about the less widely known historical facts of the first discovery of useful materials, machines or processes has almost always been in the decorative arts. To quote: ‘Discovery requires aesthetically motivated curiosity, not logic, for new things can acquire validity only by interaction in an environment that has yet to be.’ [3]

This research studies and appreciates valuable insights from existing and emerging practices in design and technology. Often my questions probed into the transition from what is learned from studies of work and to the social interactions experienced. The relationships between technology and the individual are customarily neglected. It is my aim to move towards human-centred arrangements specifically addressing memory and experience.

When one thinks of extraordinary innovative moments, we need only to refer to the 1929 ball bearing exhibited in the Museum of Modern Art. Inclusion of the ball bearing was seen not only as a marker of innovative technology, it was also revered for its beauty - form, design and invention inspire.

## References

- [1] McEwen, I. K., Socrates Ancestor - An Essay on Architecture Beginnings
- [2] Semper, G., The Four Elements of Architecture and other writings
- [3] Smith, C. S., A Search for Structure