

FORMED BY DESIRE: AN INVESTIGATION OF THE RELATIONSHIP BETWEEN
PLAYFULNESS AND DESIGN

By

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My personal development and professional training have led me to believe that playful attitudes help people cope, problem-solve and can offer emotional lightness. The *Formed by Desire* collection is comprised of three series of personal adornment and installations entitled: *Spin & Spun*, *Garabatos Picados*, and *Tinkered*. Each series presents familiar childhood imagery such as the Spirograph™ in efforts to drive forth the restorative nature of imaginative behavior.

This collection is underpinned by the investigation of the connection between playfulness and forthright linear expression that is influential to my design practice. Characteristics of this visual vocabulary are bold tones and the conversion of spontaneous linear drawings into three-dimensional objects. My graphic language is akin to *garabatos*, whimsical marks, which are usually made by children before they are able to write. These elements reference childhood candor and reiterate the notion that adults can be simultaneously serious and playful.

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PLAYFULNESS AND DESIGN

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By

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To my father, Fernando Garcia; for your charisma and love is always with me and never forgotten.

Para mi Padre, Fernando Garcia; tu angel y amor siempre esta conmigo y nunca sera olvidado.

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I thank my parents, Leticia and Sergio Clavijo for all for your support over the years, my grandmothers, Guadalupe Rayon and Maria Luna for raising me like I was their own and my grandfather, Maestro Jesus Hurtado for his immense dedication to making art and the invaluable inspiration.

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CHAPTER 1: AESTHETIC IDEOLOGY

A couple of formative factors inform my visual narrative and the intent with which I create my work. They include my cultural background, family heritage and my professional involvement with at-risk youth. This collection is comprised of three series of work entitled: *Spun & Spin*, *Garabatos Picados* and *Tinkered*. The *Garabatos Picados* and *Tinkered* pins (Figure 1) are my response to a desire to create wearable objects that project whimsical tones onto personal appearances in efforts to positively alter mood. Gestural objects in vibrant colors materialize within each series as graphic triggers that reconnect people with regenerative powers of playfulness.



Figure 1: *Garabato Picados* and *Tinkered* pins

Copper, Steel, Coral, Sterling Silver, Powder Coat

Approximately 2" x 1.5" x 1"- 3.5" x 1.5" x 1"

Art as Antidote

The amalgamation of cultural elements and my grandfather's artistic influence provided the framework during the most difficult periods of my life. At the age of nine, I suffered the sudden and violent loss of my Dad. This traumatic event turned my world upside down. At that

time I was a recent immigrant to the United States and was away from my immediate family. These circumstances launched me into adulthood at an accelerated rate. My folk heritage was critical in helping me cope with loss and manage drastic changes. Singer Celia Cruz's lyrics from the song "La Vida es un Carnaval" come to mind as I think back to these difficult moments.

Ay, there's no need to cry, because life is a carnival/
It's more beautiful to live singing.
Ay, there is no need to cry, for life is a carnival/
and your pains can be alleviated through song.

In search of personal healing and with this attitude in mind, I began to create small drawings and paintings. Through humble works, I found a way to release emotional tension. Some drawings were very large, filling the walls of my apartment, mostly made with inexpensive sidewalk chalk. Making art became a personal antidote. Creative activity exerted a transformative pull on my personal growth and professional development. Finding solace from sorrow has been a key issue throughout my life. This idea conceptually drives the focus of my artistic investigations.

Creative Growth

My grandfather, Maestro Jesus Hurtado, is an instrumental figure in expanding my understanding of color's ability to modify mood. He has dedicated his life to the investigation of form and color, and has been a deep personal source of inspiration. His painting studio, which housed a couple of young apprentices and his sons, was the backdrop of my childhood education. By watching him paint, I developed true respect for the rigorous absorption that craft skill requires. My love for step-by-step process is rooted in the afternoons of my early childhood spent in the painting studio with my family. His mentorship taught me to focus on color's physical presence in the world around me. I've always been drawn to the brilliant blues, oranges and *Rosa Mexicano* tones that coat the facades of many Hispanic neighborhoods. As I matured, I

realized that the cheerful tones often serve a dual purpose: to distract from the disparity of the infrastructure and improve personal outlooks. From my grandfather I learned that the physical presence of color is so intoxicating that it can help re-define the emotional landscape. Consequently, each piece in this collection is treated like miniature canvas embedded with rich layered color.

Transformative Folklore

My Hispanic background shapes the notion that folklore has regenerative powers that can assuage emotional woes. Celebrations, songs and poems from my upbringing use humor and spirited attitudes to cope with troubling situations. My aesthetic development is inspired by the capacity that folk arts have to provide personal rejuvenation, and I guide my work by a similar focus on liveliness.

The Rio Grande region where I grew up encompasses the most frequently crossed international border in the world. The border region is an environment marked both by deep conflict and opportunity. This geographic setting frames my desire to pursue creative responses to troubling situations in efforts to assuage distress. Many immigrant families, such as my own, learn to reconcile economic inequalities and language barriers with hard work, a perseverant spirit and the strength of a lively cultural heritage. My social outlook is formed by witnessing hardships that families face when split by geographic boundaries and the damaging impact of organized crime in the border area. The severity of these experiences, highlight the necessity for a light-hearted approach to everyday occurrences. Poet Juan de Dios Peza describes this approach in “Reir Llorando” with a few sentences that roughly translate to, “Here we learn to laugh with tears/ and also to mourn with laughter.” (55-56)

Traditionally, Mexicans tend to tell jokes in times of crisis. Societal currents emphasize *Picardia*, or mischief, to help cope with troubling situations in everyday. *Picardia* infuses *Dia de los Muertos*, Day of the Dead festivities. During this three-day celebration, families clean and decorate graves in remembrance of their loved ones. Elaborate altars are made and layered with *ofrendas* – offerings including marigolds, photos, memorabilia, favorite foods and beverages of the departed. Mocking epitaphs are written in remembrance of habits and interesting anecdotes. Humor and folklore blend to help endure crisis and strengthen families through times of sorrow and loss. *Dia de los Muertos* embraces celebration over mourning, and is an example of folk arts tradition having a transformative effect on emotional perception. These social attitudes consciously strive to infuse delight back into everyday life to help improve outlooks. The pieces of adornment and installations created for this thesis embrace the spirit of these colloquial attitudes. The intent of this body of work is to infuse wardrobes and landscapes with whimsical pieces that bring levity to the forefront.

The *Formed by Desire* collection features a bright palate that reflects the enduring cultural tones of my background. The *Purple Swing* pin (Figure 2) highlights my proclivity to combine multiple saturated tones with accents of a contrasting color within a single composition. This satisfies my aspirations to make adornments with elements of surprise that aid the wearer in reconnecting with a memories of frank astonishment from youth.



Figure 2: *Purple Swing pin*

Copper, Silver, Powder Coat, Coral, Chrysoprase

3" X 2.5" x 1"

Serious Play

My understanding of art as a coping mechanism led me to embrace strong professional ties with Youth Art-Reach Services, which help at-risk children to connect to school, cope with difficult situations, and manage stress. In turn, teaching young children and teenagers has significantly impacted my visual narrative. I have adopted certain traits and tactics of childhood behavior into my design aesthetic such as exploratory construction and intuitive drawing skills that bring elements of delight to the “serious” adult landscape. My professional experiences

reiterate my cultural views; that *Picardia* or playful behavior helps people problem solve and can distance one from pain, fear and other burdens.

Teaching in disadvantaged communities revealed the notion that play is one of the key factors leading to happiness in adulthood. Play builds understanding, encourages communication and teaches us how to be good citizens: share, take turns and listen to one another. Many of my young students come from disadvantaged communities and face harsh living arrangements, yet their spirits are unbridled when given the opportunity to express themselves creatively. Watching young students engage in discovering the possibilities of the arts is remarkable and inspiring. Often students' only solace felt from their hectic background is while making art. Yet, in spite of the burdens that weight down their conditions, playful exploration transports them to a positive mental landscape where they can thrive.

The objects I fabricate are visual proclamations that intend to cajole people out of adult thinking that gets in the way of creative confidence. Somewhere between childhood and adulthood, many of us stop allowing ourselves to play. We exchange play for work and responsibilities. This collection of adornment pieces and installations is the symbolic manifestations of the lasting impression of childhood play and celebrates the restorative properties of creative thinking.

CHAPTER 2: METHODOLOGY

My approach encompasses a dual investigation of gestural drawing and traditional metalworking practices.

Graphic Sources

I use inks and calligraphy brushes to make linear illustrations that are the base from which ideas are developed into refined pieces of adornment. The two-dimensional medium embraces my intuitive design practice while jewelry fabrication methods allow me to exert control over dimensional objects. The illustrations adopt an innate tendency to draw loosely and spontaneously without the pretense of self-editing. Stencils are made from the gestural exercises and are transferred onto metal. This practice converts drawings into three-dimensional objects. The *Blue* drawing (Figure 3) is a study of gestural exercises and color interactions from which I take visual cues for jewelry compositions.



Figure 3: *Blue* drawing

Ink & Chalk Pastels on Paper

5" x 5"

Cutting and Finishing Metal

The decorative craft *Papel Picado*, or “pierced paper” is the technical inspiration for showcasing pierced metal shapes. *Papel Picado* involves cutting out elaborate designs from brightly colored tissue paper using stencils and small chisels. The reference in my work to *Papel Picado* is a personal tribute to my folkloric craft heritage. The technique for hand-piercing metal sheets is similar to *Papel Picado*. After transcribing the design onto metal, I drill a hole into the sheet and pierce out a pattern by hand; using a jeweler’s saw frame and blade. This process opens up interstices within each shape. I admire the technical voracity of these practices and attention to detail that each step of the process demands. However, the departure from visual and technical traditions is crucial to the development of this body of work. I follow stencils from extemporaneous illustrations instead of piercing traditional designs such as birds, flowers and skeletons.

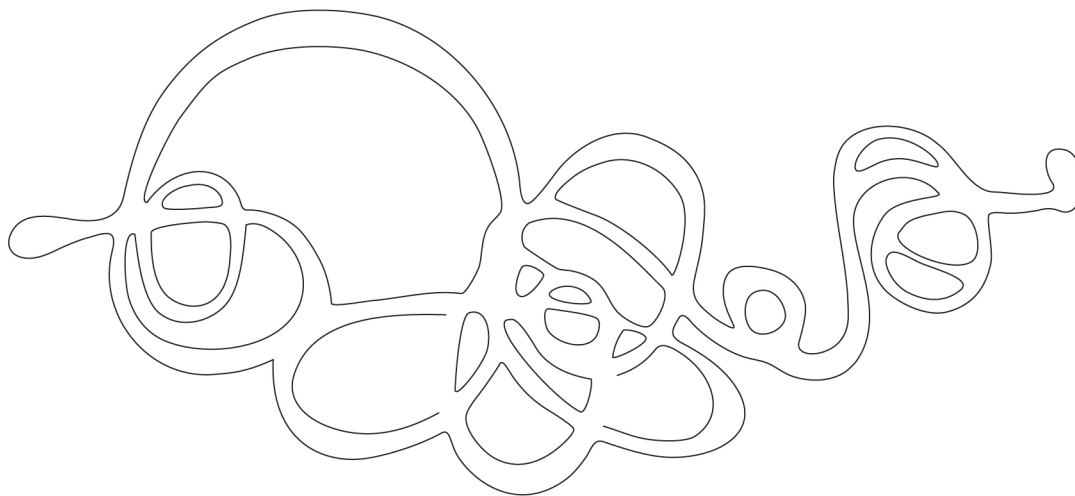


Figure 4: *Twist* stencil

Vector Graphic

The *Twist* stencil (Figure 4) was traced from a gestural drawing and digitally converted into a vector graphic in order to arrive at a precise pattern that can be repeatedly scaled in size and reproduced. These images are cut out of thin metal sheet by hand with a jeweler's saw, or by a mechanical water jet system with a combination of abrasives and a high-pressure water stream. The integration of industrial technology produces a high yield of pierced metal figures. This process allows for maximum material yield with minimal waste, and offers flexibility to create variations on forms with a fast turnaround from prototype into production. These pierced pieces are proxy to building blocks. I often work on multiple components at one time and later combine them to arrive at visually balanced compositions. Long-established metal working tools such as sandpaper and files are used to remove abrasive burs; every piece that is cut is meticulously finished by hand.

Powder Coating

The integration of color is an intrinsic part of each arrangement. Powder Coating facilitates the infusion of a wide range of tones to my visual vocabulary. "Powder Coating is a type of thermoplastic coating applied as a free flowing, dry powder. The main differences between conventional liquid paint and a powder is that powder does not require a solvent to keep the binder and filler parts in liquid form. The coating is applied electrostatically and is then cured under heat to allow it to flow and form a 'skin'. It is usually used to create a hard finish that is tougher than conventional paint mainly used for industrial applications" (Wikipedia contributors). This collection of work explores the medium's possibilities within the field of personal adornment. This investigation focuses on three areas of the Powder Coating process: preparation, application and curing techniques.

Powder Coating presents the opportunity to use brilliantly bold colors such as the *Rosa Mexicano* featured in components of the *Rosa Fuchsia* necklace (Figure 13). The material is highly durable and lends itself to specialty finishes that would not be possible to achieve with any other coating process. The wide color selection, speed of application and short curing time makes this surface treatment ideal for working with numerous components at one time. The preparation and curing processes are standardized; metal is cleaned of grease and oxides and then cured at low heat. However, the application of the material has endless variations. Powder Coating easily allows for multiple color layers and specialty finishes such as matte, glossy, transparent and textured. The material also lends itself to create gradient effects as each color layer blends onto another during the curing process. The powder can also be manipulated with brushes and sifting by hand for painterly outcomes.

Most significantly, the free-flowing application of powder evenly coats exterior surfaces and interior structures that would otherwise be inaccessible for pigment treatment. This is a unique trait to Powder Coating because the pigment is propelled by compressed air and applied electrostatically. A positive charge runs through the metal and insures that the powder evenly covers each form. Intricate three-dimensional fabrications, such as the *Spun* wire pieces benefit from this distinctive quality. Fine wire arrangements are finely coated without clumps of pigment that are likely to obstruct the interstices of the forms. This discovery led to a continued investigation of Powder Coating onto a variety of components for personal adornment.

Connections

The polymer qualities of the powder material dictate certain fabrication requirements. Rivets or variations of cold connections are used as the finishing attachments to most of my jewelry structures. The low-melting polymer cannot endure the high temperatures of

oxygen/acetylene soldering methods. Instead, silver rivets and small silver tubes are used to build up spaces between planes. Any metal fabrication that requires soldering is executed in the initial construction stages. The combination of hot and cold connections yields endless possibilities for layered color combinations. Compositions are stacked with multi-colored pierced sheet elements, some which are formed by hammer blows to create a volume. *Sunshine* lapel pin (Figure 5) is the result of the development of a graphic gesture into a wearable personal object through metal forming and riveting techniques. The back plate bears a spring loaded pin mechanism.



Figure 5: *Sunshine Twist* lapel pin

Copper, Powder Coat, Sterling Silver, Steel

2.5" x 2" x 1"

Wire Twisting

Another technical attribute is the manipulation of wire by twisting, bending and binding to “draw” in space. I refer to this practice as tinkering. The word tinker often refers to playing, fiddling or meddling often in experimental ways. This term aligns itself with the improvisational

qualities of my ink drawings. The tinkered elements are three-dimensional extensions of the linear quality of my ink strokes. The graphic vocabulary that defines this work is initially rehearsed in ink and paper first, which allows my hands to work with wire from memory with extemporaneous ease. The wire components allow me to sculpt volume without accumulating mass. Forging the wire creates variations of line weights that reflect the graphic sources. The resulting sculpted objects are wearable and reflect the dynamic gestural movements of the maker's hand. The detail of *Cachetes Colorados* necklace (Figure 6) illustrates how each wire element is precisely bound together. Larger clusters come together with fine wire binding while jump rings help connect and articulate the piece as a whole.



Figure 6: *Cachetes Colorados* necklace detail

Brass, Steel, Silver, Copper, Powder Coat

16" x 7" x 2

Wire Binding

Wire binding serves as an essential joining method in the creation of my three-dimensional linear drawings. In order to reproduce the intricate geometric markings of the Spirograph™, I created a jig similar to those used for string art patterns. These jigs are originally intended to help children understand geometric progression. Instead of string, I spin fine thread, copper or silver wire, to create delicate pieces. Each shape is bound together by over four hundred stitches of continuous wire that give the forms structural integrity.

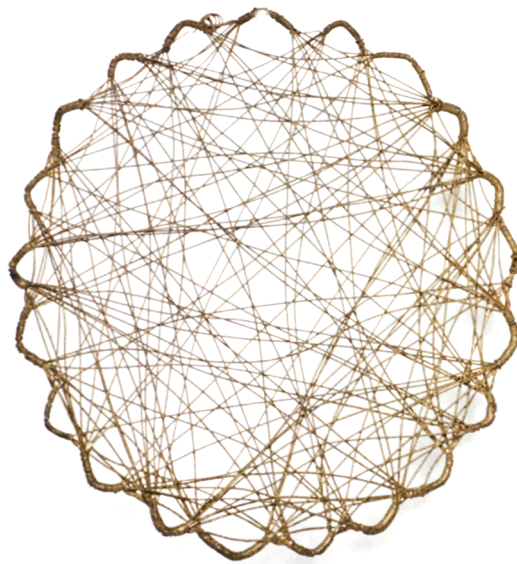


Figure 7: *Spun* arrangement

Copper wire, Powder Coat

3" x 3" x .25"

CHAPTER 3: *SPUN & SPIN SERIES*

There are two groups of work within this series which feature intricate arrangements that are spun between points to create abstract geometric patterns. The Spirograph™ form triggers childhood nostalgia by evoking memories that help connect adults with a childlike sense of play. *Spun* represents a jewelry series that references the bounty of constructive play, while *Spin* refers to a group of installations that highlights the flow of creative process in the public landscape. The idea is to present something familiar in a different way.

Spun is comprised of jewelry pieces that feature wire components reminiscent of Spirograph™ drawings, vibrant colors, and flowing linear compositions. The *Spun* brooch trio (Figure 8) follows this compositional recipe. Each *Spun* element is made from one continuous piece of silver wire which implies motion as the eye travels from point to point. Silver is spun around a grid of nails with quick gestural motions and then sewn together with diminutive stitches that line the outer edges of the circular form. The wire arrangements are the visual assembly between ordered and intuitive processes. This technique yields a sturdy shape that appears as fragile as a wafer. The brightness of the silver wire contributes to the overall visual buoyancy of the brooches. The silver highlights in the *Spun* arrangements are accented with transparent color overlays and patina treatments. Each brooch is layered by riveting a wire element between pierced copper sheets that mimic gestural drawings. The trio of brooches showcases the layering of transparent and matte finishes, and color gradations achieved through electro-static and sifting applications. *Bloom*, centerpiece of the *Spun* brooch trio (Figure 8) juxtaposes bold colors and fair tones. The frontal piece gradates from a sand color to a blossomy salmon while the back piece is an opaque moss green. This series of personal adornment presents familiar forms from infancy in efforts to trigger a mix of endorphins that lifts our spirits.



Figure 8: *Spun* brooch trio

Copper, Sterling Silver, Powder Coat, Steel

Approximately 2.5” x 3” x .5” - 4”x 3” x .5”

Spin consists of installations that were specific to time and place. This project emerged as an act of renegade landscape rejuvenation after Hurricane Irene made landfall in Eastern North Carolina in August of 2011. Dozens of trees fell due to powerful wind gusts and were later cut at cross-sections with chain saws in order to clear the streets of debris. The cross-sections provided a unique surface for the development of string patterns in public sites and an opportunity for community interaction. The installation by the Greenway trail in Greenville North Carolina (Figure 9) was one of the first sites to be “string bombed”. The geometric arrangement transferred flawlessly onto the semi-circular faces of the tree stumps.



Figure 9: *Spin* installation site, Greenville NC

100% Cotton String, Spray Painted Nails

The string installations covered over a dozen sites throughout the city, particularly in places with high pedestrian traffic such as parks. Photo-documentation of the sites was necessary because of the temporal quality of the series. The pieces integrated into the community backdrop, and faced deterioration due to climate changes and urban interaction. The motivation for this exploration originated from the activity itself in pursuit of creative flow- a state of concentration or complete absorption with the activity at hand. This is a state in which people are so involved in an activity that nothing else seems to matter. In his seminal work, *Flow: The Psychology of Optimal Experience*, Mihaly Csíkszentmihályi outlines his theory that people are happiest when they are in a state of flow. The notion of flow paired with the visual nod to childhood crafts charged this site-specific work with an intuitive ease.

A few factors were integral to the success of this endeavor. First was the scouting of locations for fallen tree cross-sections that were accessible for public viewing. Each tree site was available for short windows of opportunity as local city government continued to repair the grounds. Second was the fluidity and ease of construction; bright spray painted nails, cotton string, hammer and a ruler were the only tools required for a quick installation. These non-sanctioned spinning activities were completed over a short period of time. Pedestrian interaction was another important factor in this investigation. The string iterations were public manifestations of the joy of playing with child-like abandonment. Public feedback often revolved around childhood memories, the joy of craft afternoons and invariably brought a smile to viewers face. This landscape activity created a personal state of full involvement and tugged at the publics' back to basics sensibilities by surprising them with familiar string patterns in completely unexpected locations.

I followed the same geometric arrangement as in the *Spun* jewelry forms of twenty-one pegs to string over the surfaces of the tree trunk cross-sections. While the *Spun* jewelry visually references playfulness, the intricate fabrication process gives pause to the spontaneity of the experience itself. The *Spin* series allowed me to fully engage in the hypnotic aspects of installing linear drawings on location. The repetitive spinning structure became a personal meditative sequence that intuitively guided my movements from moment to moment. During this playful activity, I felt in control, forgetting about problems and ego.

CHAPTER 4: GARABATOS PICADOS SERIES

This series strikes a synthesis between the craft traditions of my past and visible influences of present creative research. These pieces of personal adornment rely heavily on the conversion of two-dimensional graphics into wearable configurations. Stencils taken from my illustrative practice are the foundation from which each of these forms can develop into refined items. The jewelry pieces are characterized by calligraphic figures that emphasize balance between positive and negative space. The *Twist* lapel pins (Figure 10) are a prime example of this compositional technique. The capricious pin design translates a static drawing into a dynamic form. The negative space pierced out of each figure is guided by the same stencil design (Figure 5). Individually forming the pierced metal shapes and layering them with candy tones achieves variety within the group. Lapel pins are traditionally used as symbols of achievement or affiliation. The *Twist* lapel pins adapt this format in efforts to symbolically affiliate the wearer with elements of quirk in an attempt to animate day-to-day conversations and interactions.



Figure 10: *Twist* lapel pins

Copper, Sterling Silver, Powder Coat

Approximately 2" x 1.5" x 1"- 3" x 2" x 1.5"

Primary (Figure 11) necklace is composed of layered perforated *garabatos* in red, yellow and blue tones. The necklace integrates a variety of components to highlight asymmetrical balance. A line of black onyx beads that leads to two steel wire components that lay on the breastplate makes the neckline. Several candy red pierced components are layered over solid blue-violet shapes that hang from the neckline. The calligraphic figures are linked with gestural steel cable and wire bindings that mirror the whimsy of the original brush strokes. A central pendant dominates the composition comprised of red, sky blue, blue-violet and transparent yellow. A strand of garnets and fresh water pearls cradles the pendant. This component swings down to provide visual counter balance to the beaded neckline. The integration of movement through the beaded strands emphasizes elements of duality in my work. The necklace explores the pull between static and dynamic, two and three dimensional, ordered and intuitive. These

qualities are emblematic of the overall *Formed by Desire* collection. The amalgamation of pierced, drawn and beaded components produces a necklace that is sophisticated and bold.

Through this jewelry work, I intend to visually communicate a nuance view of play. The designs are whimsical and refined, embracing the motto that you can be a serious, professional adult and be playful. It is easy to fall into the trap that the two states are absolute. In his TED lecture, *Tales of Creativity and Play*, Tim Brown, CEO and President of IDEO, a global design consultancy, remarks that “It’s not an ‘either/or,’ it’s an ‘and’. You can be serious and play.” (Brown). He maintains that one of the praiseworthy traits of young children is their ability to engage in exploratory play. Unconcerned with the judgment of their peers, children slide past burdens of originality and instead lose themselves in their own innovative processes, often creating in vast quantities. This generative work process underpins my own visual undertakings.



Figure 11: *Primary* necklace

Copper, Silver, Garnets, Fresh Water Pearls, Black Onyx, Steel, Steel Cable, Powder Coat

16" x 5.5" x .5"

CHAPTER 5: TINKERED SERIES

The *Tinkered* pieces are comprised of wire forms that are bound and articulated with small jump rings that help build dimension without accumulating weight. These compositions are guided by a series of behaviors that I have observed in children that turn out to be useful to designers. *Orange Crush* (Figure 12) and *Rosa Fuchsia* (Figure 13) necklaces are a prime example of exploratory building methods that embrace thinking with your hands to find compositional solutions. Both pieces are intuitively twisted and bound to create three-dimensional drawings that activate space on the body and off the wall.



Figure 12: *Orange Crush* necklace

Copper, Steel, Brass, Powder Coat

14" x 6" x 2"

Each necklace showcases a long chain that is composed of distinct links in a various sizes and colors. Individual wire links are Powder Coated in multiple of colors. Some links are left untreated and remain blackened steel, while others are treated with multiple layers of opaque and transparent coats. In order to create the vast quantities of components necessary to fabricate these jewelry forms, I have established a set of personal parameters. I use a variety of wire gauges to mimic the assorted linear thicknesses of my brush strokes, and cut them down to predetermined lengths. This setup allows me to work with automated fluidity, and to generate countless variations of similar shapes. In each composition, the chain connects to two symmetrical points of focus. These focal elements are made from copper sheets that are pierced with intricate cut-outs and hammered to create volumetric forms. The *Orange Crush* piece contrasts grey tones with brilliant oranges, neon yellow and hits of blue. While in *Rosa Fuchsia*, the components are coated with a white base that is glossed over with a transparent fuchsia in order to yield a vibrant *Rosa Mexicano*.

A transition from a generative mode into a convergent mode occurs as I begin to look for compositional options and develop linking solutions. In both necklaces, a large cluster of tinkered pieces cascade down from each of these components. The assembly process for these clusters is similar to putting together a puzzle in which you have to make sure that pieces ‘fit’ before they are laid out. Thinking with my hands allows me to look for articulated linking solutions. This series thrives on the intuitive quality of childhood problem solving, and is developed through a precise metal working practice. I cherish the surprise compositional outcomes guided by my trial and error exploration.

The *Tinkered* series transforms graphic impulses into physical figures, static into dynamic, and prints itself onto the body and the wall.



Figure 13: *Rosa Fuchsia* necklace

Steel, Copper, Sterling Silver, Powder Coat

20" x 7" x 2"

CHAPTER 6: CONCLUSION

My desire to create pieces that visually reconnect audiences with a sense of playful rejuvenation is the result of my cultural heritage, past experiences and professional development. Through the making of these objects, I have been able to share my enthusiastic ideology with others. It is my hope that those who choose to wear the pieces from this collection, or take a moment to take in an installation, partake in the idea that one can be a serious adult without forgoing a sense of play.

The process of making the *Formed by Desire* collection has led me to embrace my intuition in regards to design practice, solidified my metal smithing skills and introduced me to new industrial processes. I look forward to continue to work with the visual and technical vocabulary that I have nurtured over the past three years to create work that serves as a kind of visual antidote to the seriousness of the adult landscape.

GLOSSARY

Rivet technique	A metal pin is fed through holes in the parts to be joined, and then a projecting tip on each end is hammered back on itself to create a head that locks the stack together.
Soldering Method	The idea behind soldering is to introduce an alloy that is fluid between two metals that is fluid exactly at the point of maximum expansion. The alloy, solder, flows into spaces to create an intercrystalline bond.
Jump Ring	A wire ring made by bringing the two ends together without soldering or welding.
Form	Controlled shaping of metal by the force of a hammer.
<i>Garabato</i>	Whimsical marks
<i>Rosa Mexicano</i>	Saturated color similar to magenta
<i>Picardia</i>	Mischief
<i>Papel Picado</i>	Pierced paper
<i>Cachetes Colorados</i>	Pink Cheeks

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