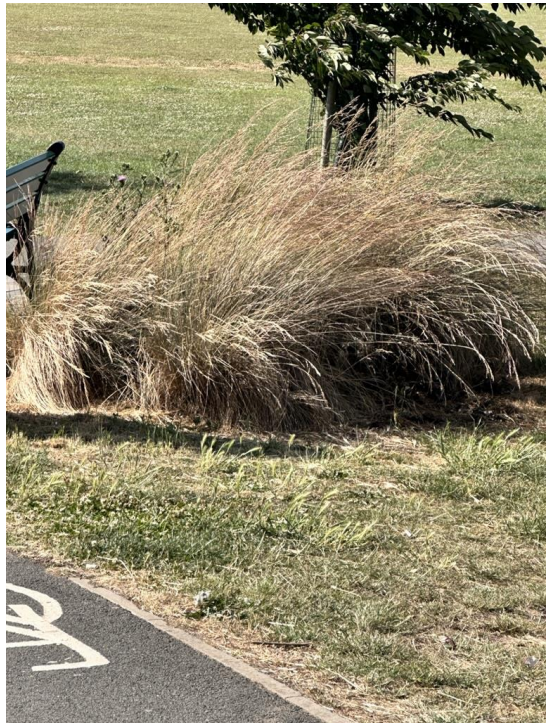
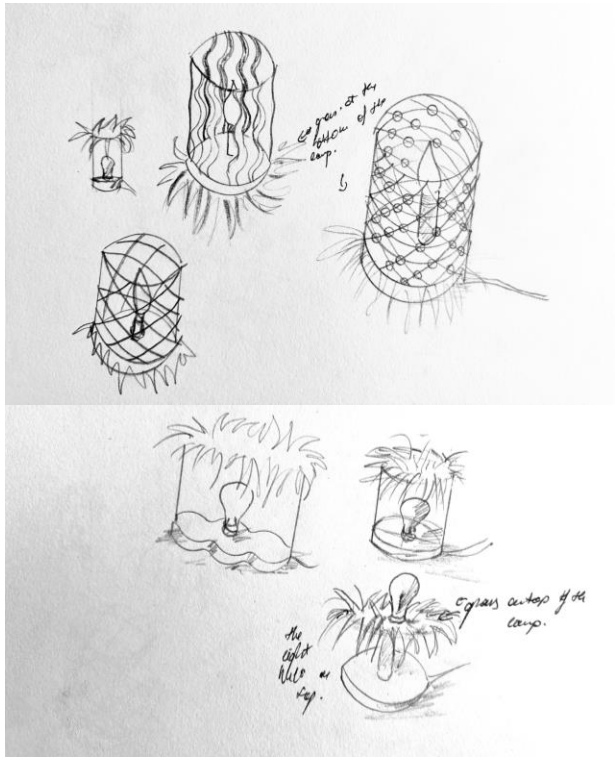
DESIGN PROCESS

From Concept to Creation



Observational study of Montrose Park: These visual records inform the emotional tone and material choices of the project.

Grass and weeds
Analysis of their shape and interaction with the environment laid the foundation for an interactive, homage-based lighting design.

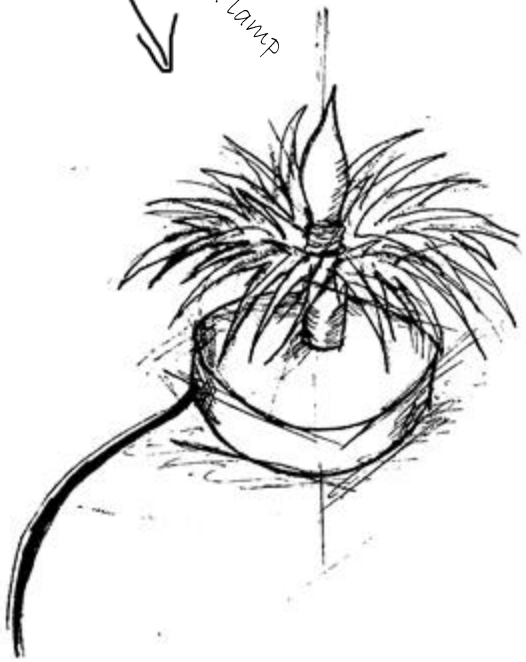


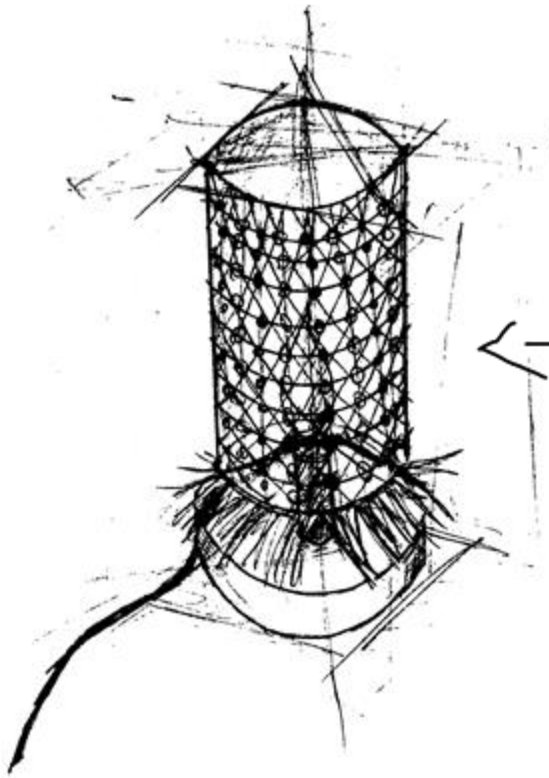
Initial concept sketches exploring how the natural form of a weed can support body-nature interaction through light. The sketches inform how movement, fragility, and memory can coexist within one tactile object.

DESIGN PROCESS

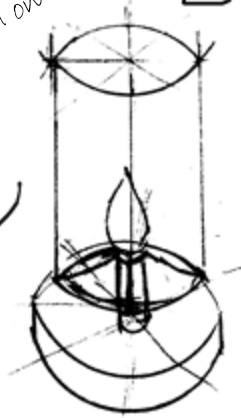
From Concept to Creation

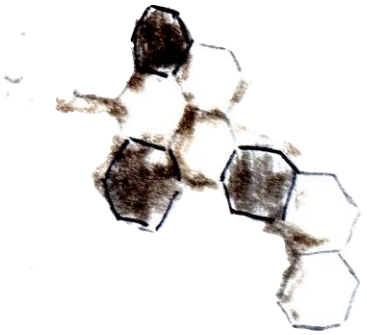
Weed transformed into a lamp





Lampshade inspired by patterns found on the ground





MATERIALS AND MAKING

From Concept to Creation

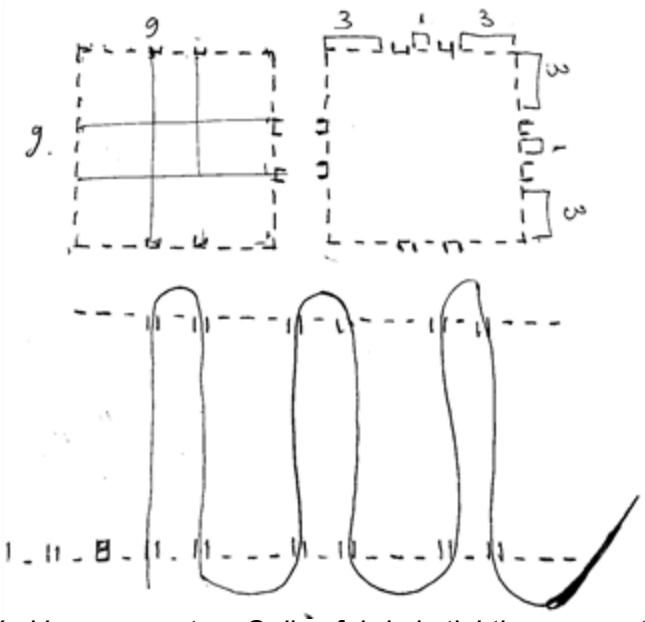
Blades of grass and wild weeds collected during daily walks through Montrose Park. Their varying sizes, textures, and states of decay inspired the diversity of material application.
Selection was based on pliability, strength, and visual continuity.

Discarded lamps sourced from a local reuse initiative. Their bases were salvaged and recontextualized to house the new handmade designs, reinforcing the project's upcycling ethos.

MAKING PROCESS - Ñandutí-style needlework in progress.
Grass fibres are being sewn into calico stretched on a frame; this technique adds both aesthetic intricacy and emotional symbolism.

MAKING PROCESS

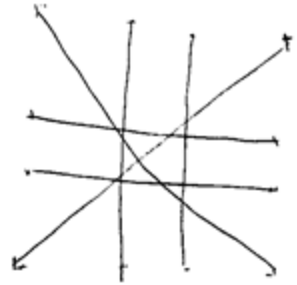
From Concept to Creation



Working area setup: Calico fabric is tightly sewn onto a wooden frame to serve as the base for the grass needlework.

The process begins by preparing the working area, where calico fabric is carefully stretched and secured onto a frame to provide a stable base for needlework. Once the fabric is mounted, a grid is established by drawing 45 fine lines across the width and 63 along the length of the surface.

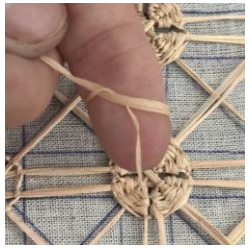
A marking system is applied using a repeated rhythm of **3/1/1/1** — every third line is emphasized, one is skipped, and the following is marked — to form a guide structure. This pattern is repeated seven times across the width and ten times along the length. Additional diagonal lines are drawn in designated zones where interaction or visual focus is intended, allowing for the integration of more complex structural geometry.



Once the drawn grid is complete, threads made from processed grass are carefully sewn along the designated paths, including both vertical, horizontal, and diagonal lines, maintaining the **3/1/1/1** configuration. This structural thread layout forms the foundational framework for the Ñandutí-inspired needlework, which is then applied using traditional lace-making techniques.

MAKING PROCESS

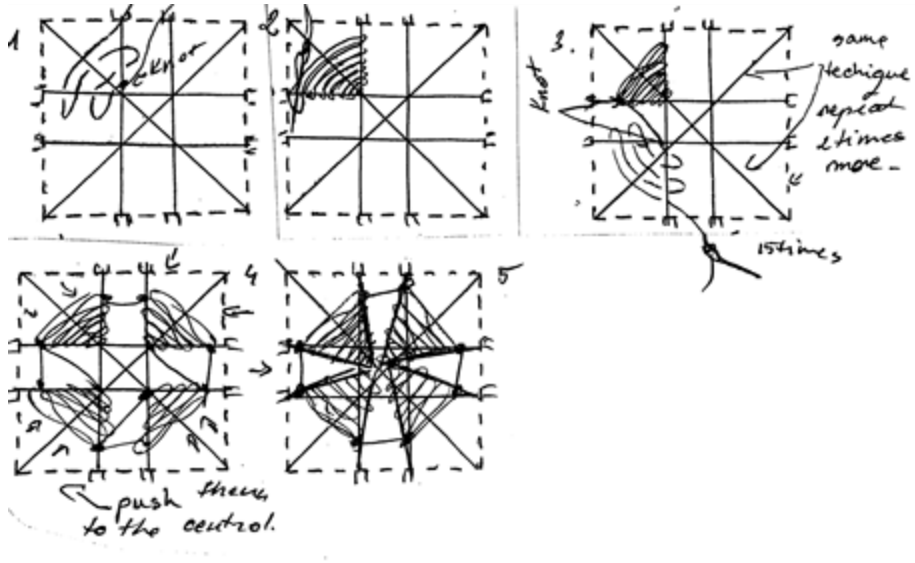
From Concept to Creation



To construct the full circle pattern, a sufficiently long thread is required. The process begins by securing the thread with a knot on the first set-up line of the pre-drawn grid. The thread is then woven alternately between the first and second adjacent set-up threads, repeating this interlacing action fifteen times. Upon completion of the fifteenth weave, a knot is tied onto the third set-up thread, followed by a second knot on the fourth. The weaving process resumes, this time repeated for fourteen interlacings, after which a knot is again made on the fourth thread, followed by a single weave to complete the fifteenth pass, and a final knot is placed on the sixth set-up thread.

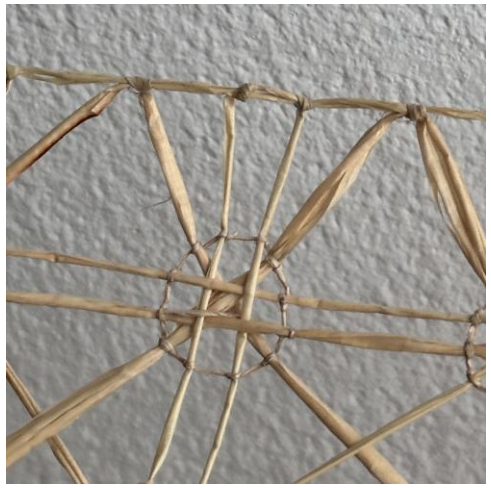
This technique is systematically repeated to generate four triangular woven segments. Once all four triangular shapes are completed, they are gently drawn toward the centre of the composition. The remaining thread is then passed through the central point of the first woven triangle, secured with a knot at the centre, passed again through the third triangle, and the excess thread is trimmed to complete the form.

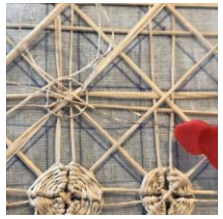
Each motif takes 10–13 minutes and is repeated in a 5x7 grid.

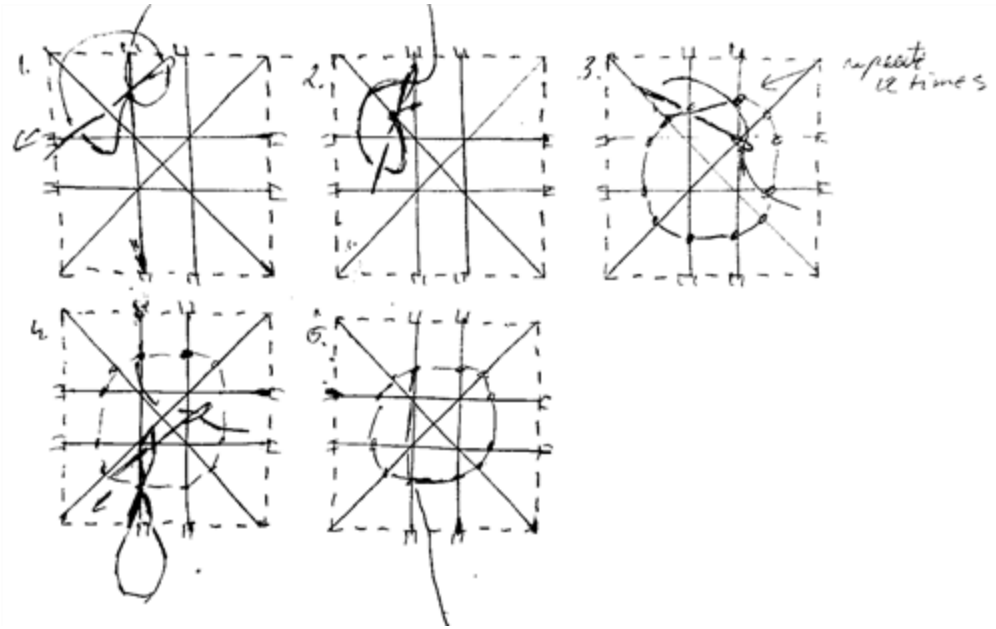


MAKING PROCESS

From Concept to Creation







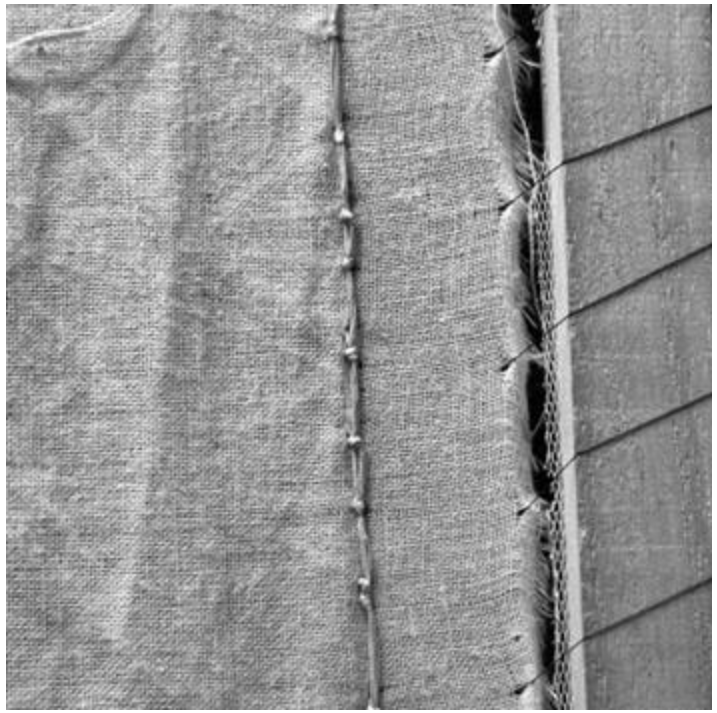
To construct the empty circle pattern, a long thread is utilized. The process commences by securing the thread with a knot on the first line of the set-up threads on the fabric. A second knot is then tied onto the adjacent (second) set-up thread, intentionally leaving a small loop of thread between the two knots. This technique is repeated systematically twelve times, forming a circular sequence of evenly spaced thread loops. To close the pattern, the final knot is tied onto the original portion of thread formed between the first and second set-up threads, completing the circular structure.

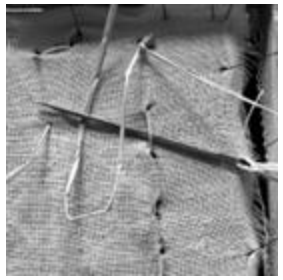
To initiate the subsequent pattern, the needle is passed through the underside of the centre of the completed circle. Using a needle threader, the thread is drawn through the sixth knot within the pattern. This positioning enables the practitioner to begin constructing the second circular form using the same technique.

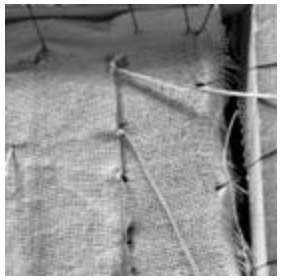
A single vertical column of 7 patterns requires approximately 40 minutes.

MAKING PROCESS

From Concept to Creation



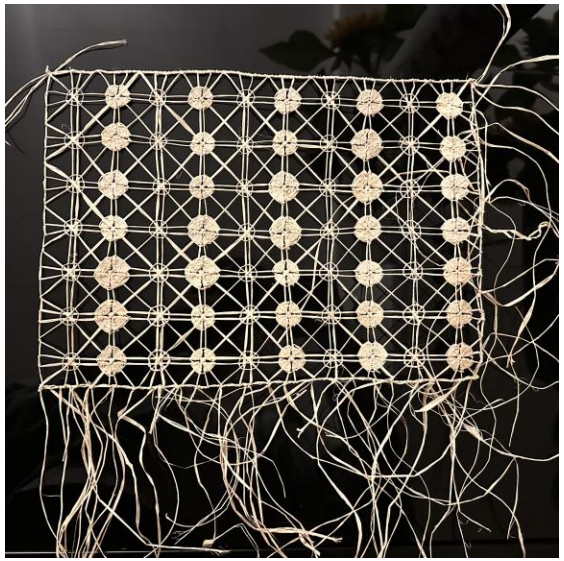
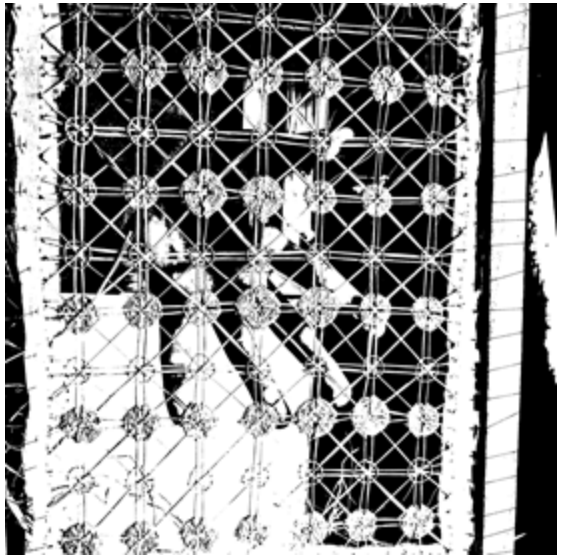




To secure the needlework from behind, a coral knot stitch technique is used to tie each loop in succession, enhancing both durability and elasticity. The top edge is reinforced with two additional rows of coral knots for visual cohesion and structural support. This finishing stage takes around 1 hour.

MAKING PROCESS

From Concept to Creation

The design is delicately removed from the frame by cutting along the inner and outer edges. Remaining calico is gently separated using tweezers, allowing the needlework to stand independently.
This step takes approximately 30 minutes.

MAKING PROCESS

From Concept to Creation




To restore aesthetic balance at the base of the design, additional grass threads are incorporated using a macramé start-point technique.
The threads are trimmed for evenness, giving the structure a more refined finish.
This refinement process takes around 2 hours.

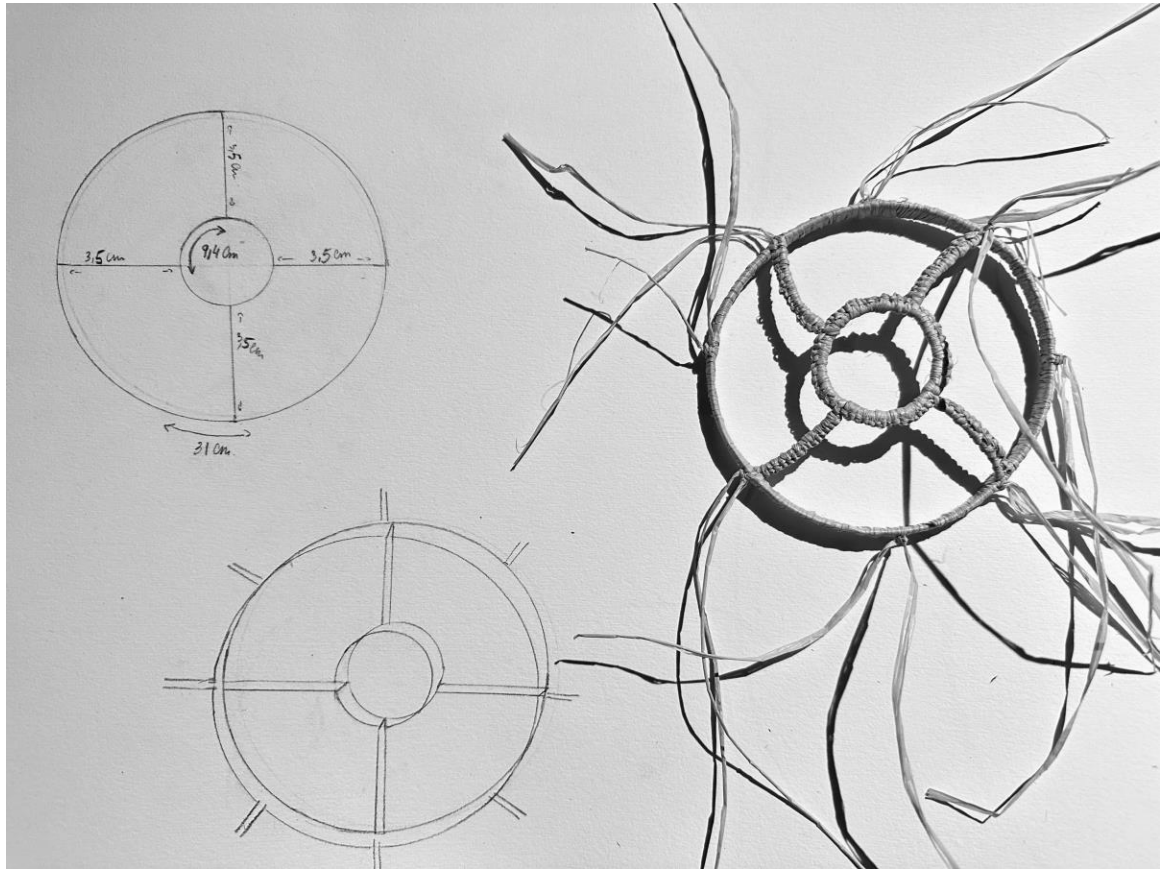
MAKING PROCESS

From Concept to Creation

The set-up threads left at the back are tied and secured using the tatting technique — chosen for its exceptional durability.
The technique gives both visual neatness and structural support.
This stage took approximately 1.5 hours.

MAKING PROCESS

From Concept to Creation



A 9.4 cm diameter circle is created with grass thread to form a central hub, from which 4 arms extend and attach to a 31 cm bamboo ring. The structure is reinforced with tatting and wrapped in grass thread to obscure joints and preserve the visual continuity of the material.
This complex joinery process took 3 hours.

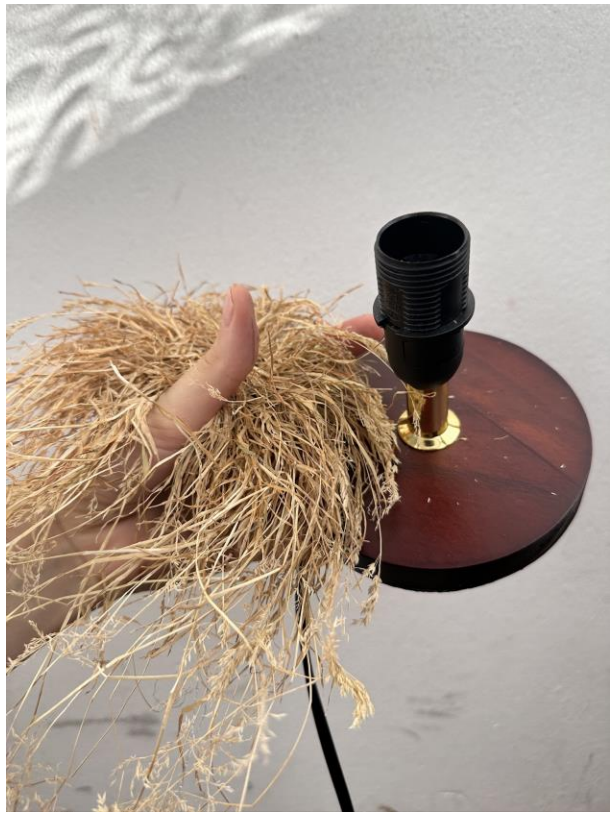
MAKING PROCESS

From Concept to Creation

The structural holder is securely attached to the completed needlework lamp using manual stitching and knotting techniques. The design is then installed into the recycled lamp base, completing the full assembly in under 10 minutes.

MAKING PROCESS

From Concept to Creation

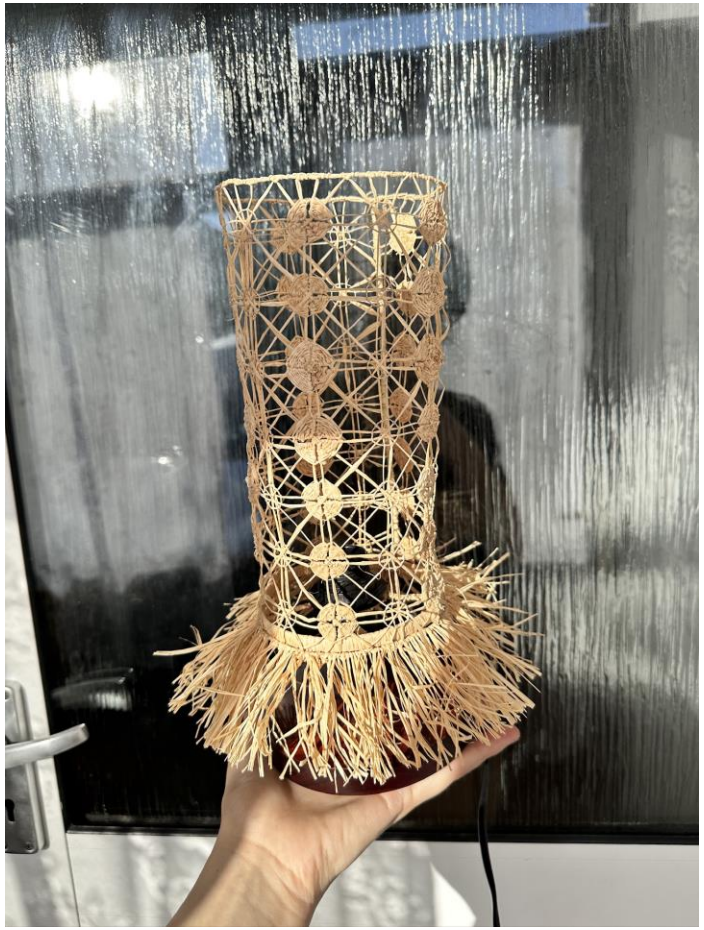


The prepared, dried weed is attached directly to the second reused lamp base. A metal screw holds it in place, preserving its organic form as a sculptural lighting element.

Assembly is minimal and intentional, highlighting the natural beauty of the form.

FINAL DESIGNS

From Concept to Creation



FINAL DESIGNS

From Concept to Creation