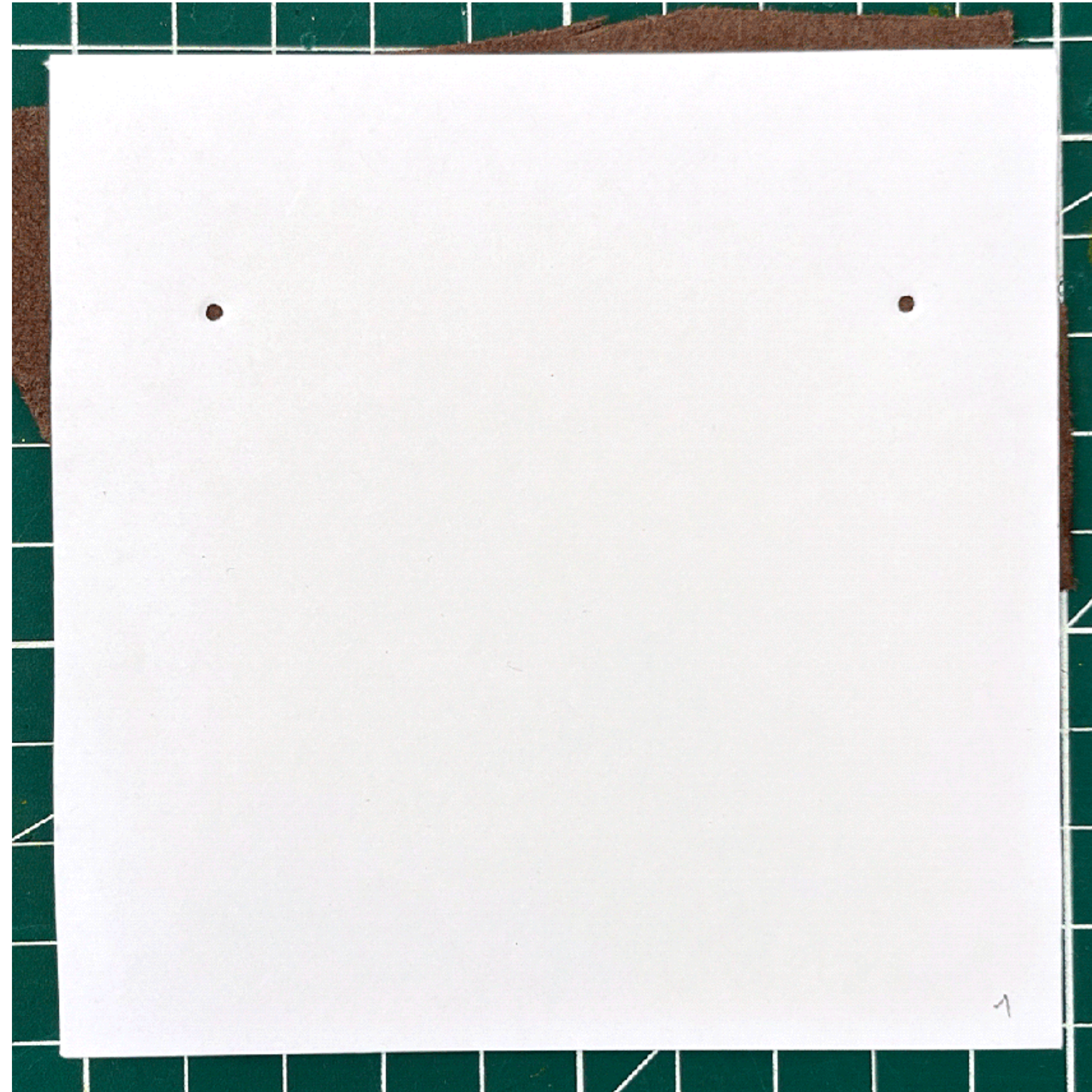


POSITIONS OF
ITERATING

SNIPPET

Starting point

In Unit 1, I created this stop motion of perforated patterns on paper, referring to the brogue practice, an old technique applied on farmer's leather shoes to let the water go out.



100 ITERATIONS

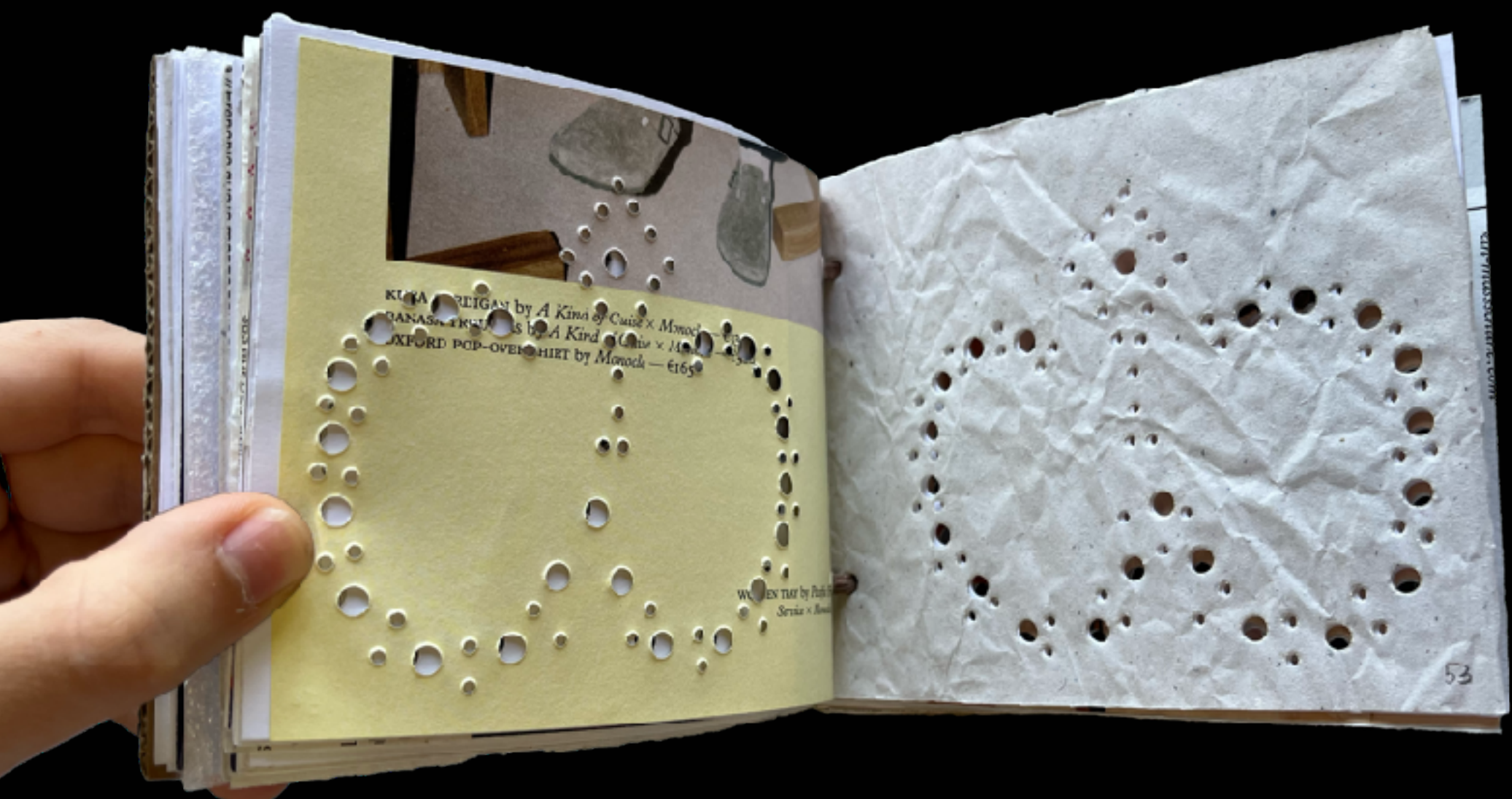
Process

For this first week, the goal was to gather 100 iterations of my selected snippet in one bound publication. I chose to further my approach to stop-motion animation, aiming to bring to life the art of the brogue and the craftsmanship associated with it. Without taking a particular position, the idea was simply to experiment with different hole patterns borrowed from the brogue vocabulary on different media.

I began by collecting materials (shoe cardboard, leather, silk sheets, shoe magazines), all adjusted to the same scale. I then organized them so that it gradually revealed the world of the brogue shoe: subtly evoking it, then revealing it more explicitly over the course of the iterations. Next came the perforation stage, inspired by a short animation that served as a model.





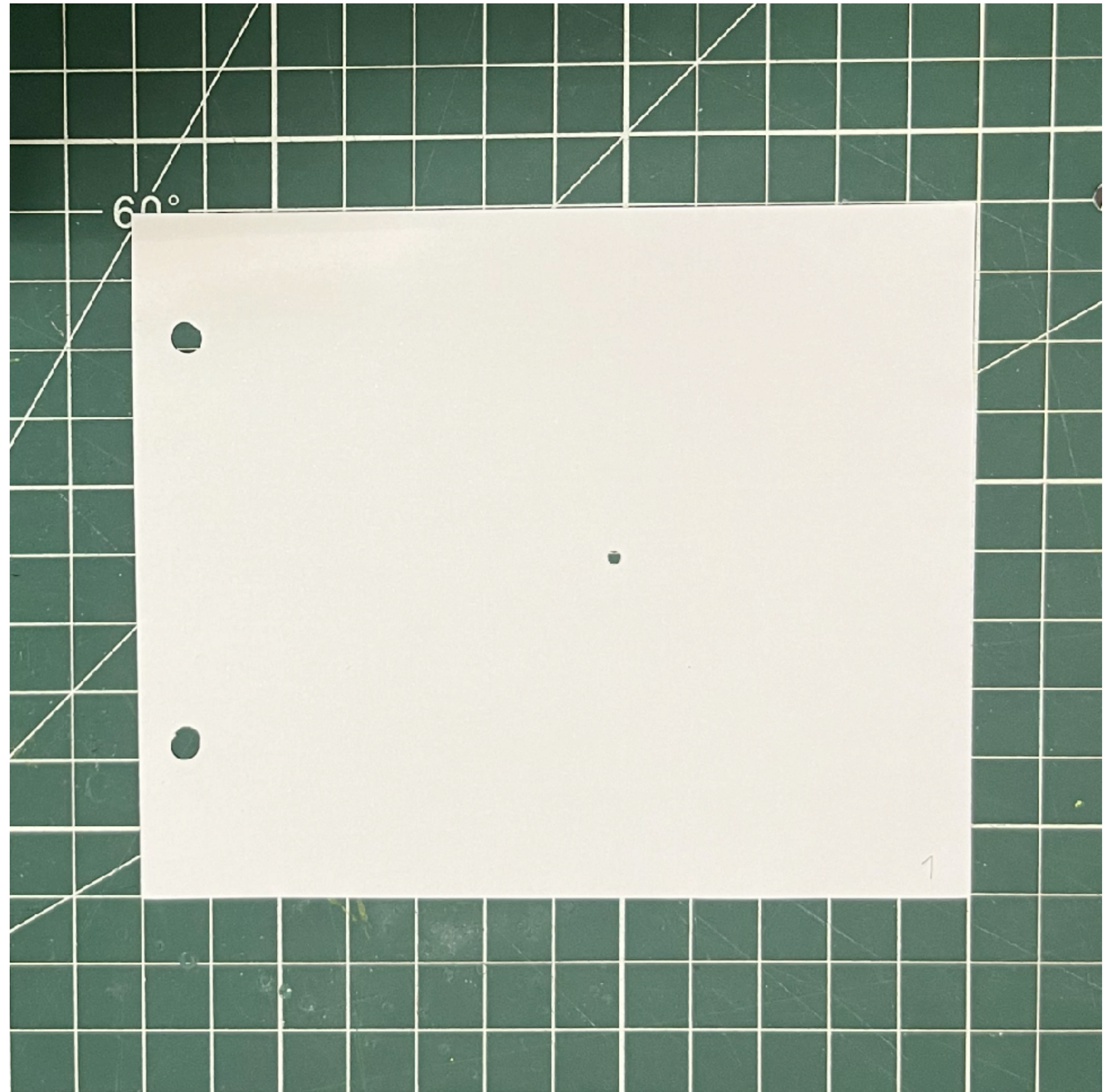


FINDINGS

I discovered a quite redundant technique that's more physical than it appears. But its imperfections (paper tears, misalignments) create a charm that recalls the materiality and vulnerability of paper, and this seems even more striking in the digital version.

The readability of frames seems to depend on the complexity of the materials supporting the holes: patterns (checkerboards, lines), text, and highly textured materials (bubble wrap) compromise the legibility and fluidity of the animation. Conversely, lighter backgrounds and more solid materials reveal the holes better.

https://youtube.com/shorts/YpwFZ__dl6w?feature=share

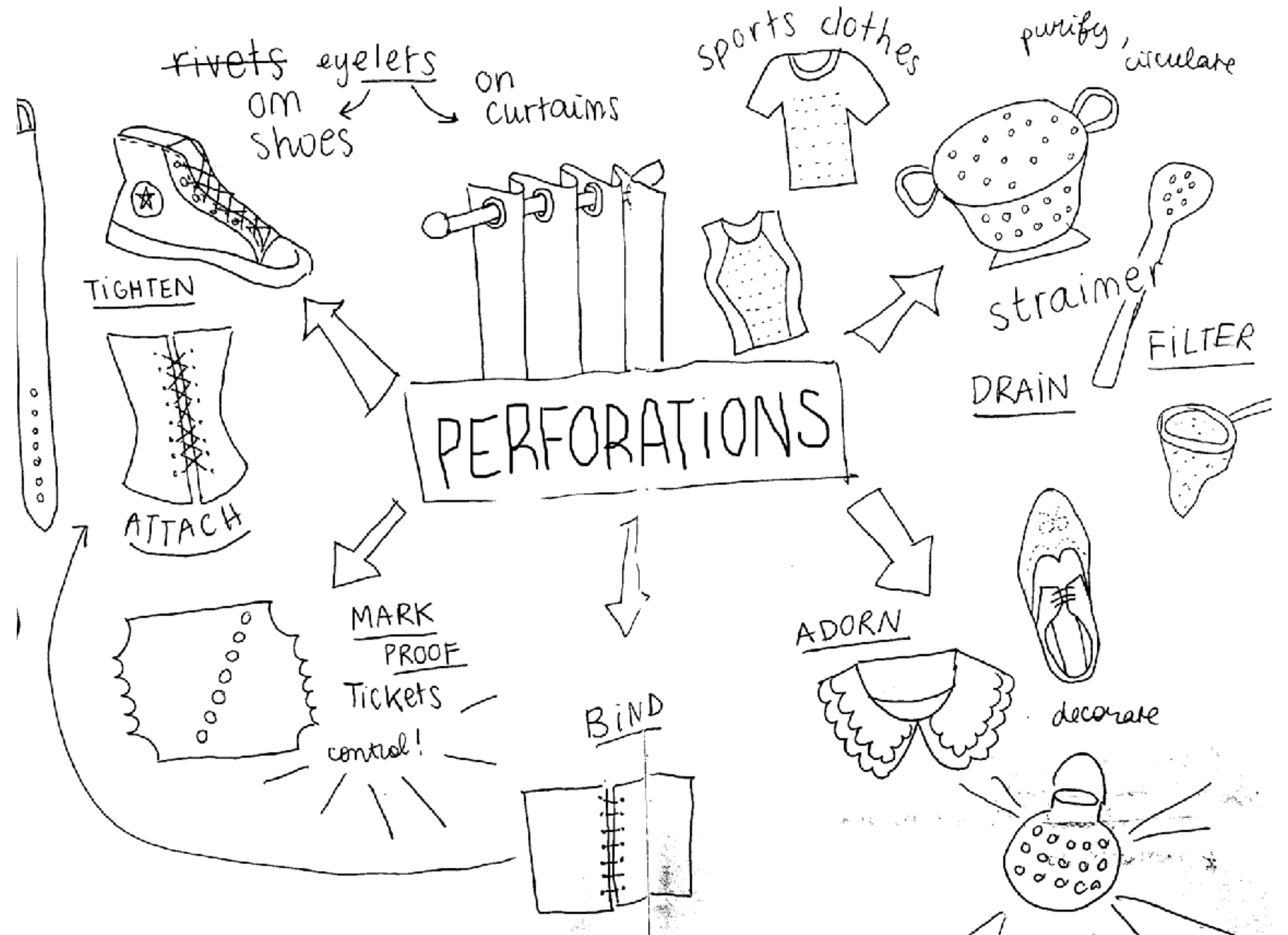


ENQUIRY

The group tutorial served as a step back, encouraging me to broaden my scope of attention on other everyday objects than brogue shoes that contain perforations.

I grouped them according to their function. How can holes be useful? What functions do they usually perform? Are they necessarily useful? What role do holes play in our everyday objects?

There is an interesting tension between the idea of **removing** some material to **fulfill** a function.



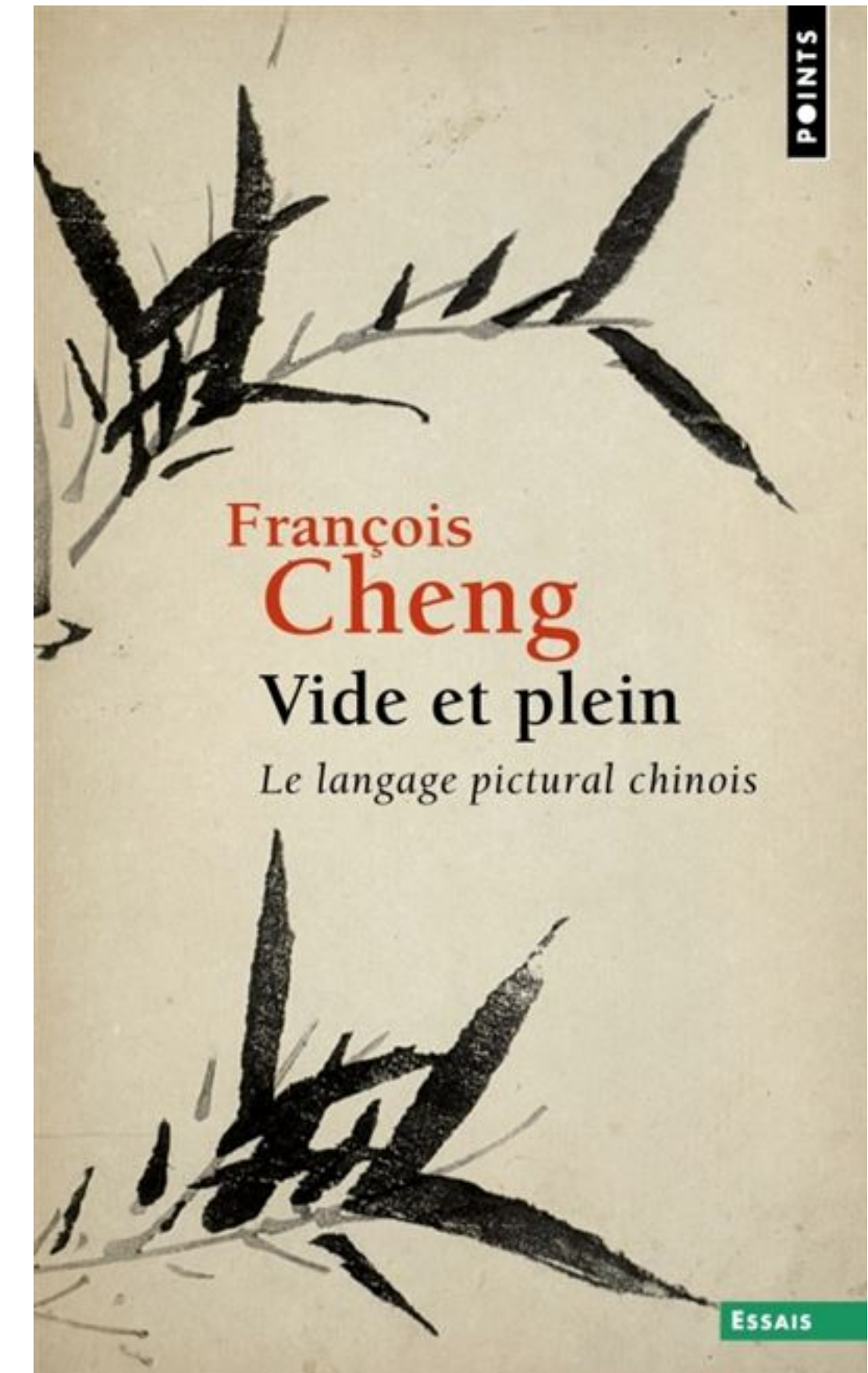
REFERENCE #1

Critical position

“In painting, as in the universe, the breaths would not circulate and yin-yang would not operate without emptiness. Without emptiness, the brush-stroke, which implies volume and light, rhythm and color, would be unable to manifest all its potentialities. In the execution of a painting, emptiness comes into play at every level, from the basic strokes to the composition of the whole. It is a sign among the signs, providing the pictorial system with its effectiveness and unity.” p.62

Cheng, F. (1979) Empty and Full: The Language of Chinese Painting. Paris: Points Editions.

François Cheng offers a poetic interpretation of emptiness, to be seen not as an absence but as an active, structuring presence. The occidental vision is often binary, giving a negative connotation to emptiness and a positive one to fullness. Cheng brings more nuance and values the void as a condition to shape. Emptiness reveals just as holes make outlines visible and legible.

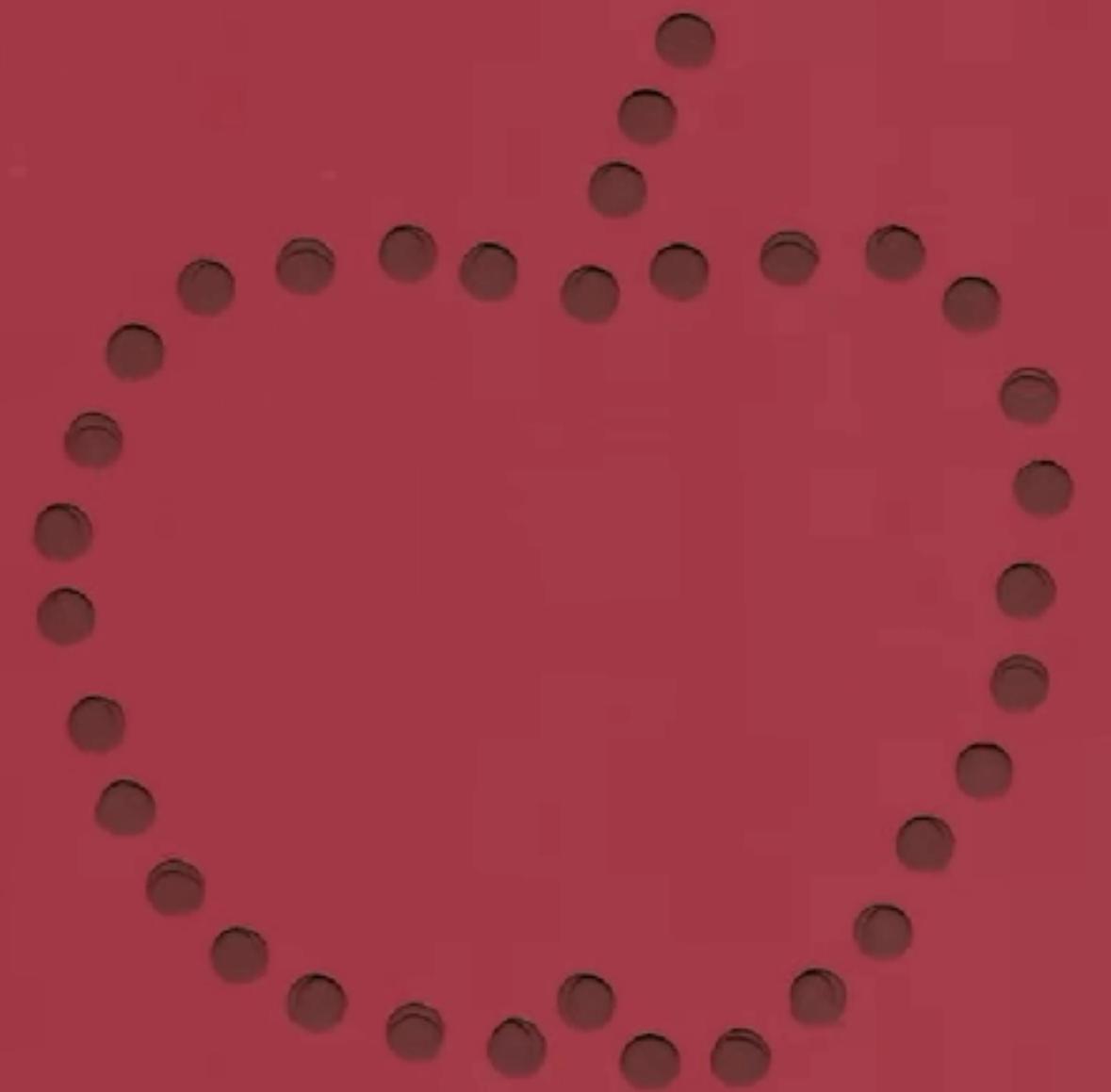


REFERENCE #2

Medium

Ferry, Helen. (2025) *Interludes*. Paris: Hermès. Accessible on: <https://www.helenferry.co.uk/herm%C3%A8s>

Hermès commissioned Helen Ferry to attract people's attention. For me, she accomplishes this mission perfectly, using a technique that detonates with her distribution method. Indeed, the stop motion of perforated paper contrasts with its immaterial digital distribution channel. Magic happens when the tangible and the animated are confronted, and it's this tension that guides most of my projects. Furthermore, the hole here plays a harmonizing role: it's the constant that unites the different symbols, enabling their fluid metamorphosis. This animation demonstrates the power of the hole, versatile in form-making despite its simplicity. In my project, I place the concept of the hole at the center of my exploration: using such a pared-down style would allow for a focused attention on this often overlooked element.



WRITING

The poetic form seems an appropriate way to give a voice to the perforation, a discreet but decisive presence in its environment.

The idea is to make the hole express itself, while playing on the presence/absence tension that characterizes it.

This text serves as a basement for the perforated visuals that will be animated.

Thought to be empty
yet always full of purpose!

Sometimes, I let things flow
water, air, heat.

Sometimes I prove something

~~Not quite empty~~
~~but shaped by intention~~
~~also~~ full of purpose
~~let things flow~~
~~water, air, heat~~

* I record a passage → yet tangible
quiet proof that ~~something moved~~
~~(that someone was there.)~~

* I pull things close
holding bodies in shape
pages together

* I let things flow
filter water, air & light
~~filter~~ I release I catch & release

* sometimes

Empty but ~~also~~ full of ~~secret~~ purpose

I record a passage
quiet ~~yet~~ tangible proof that someone was
there yet

I pull things close
holding bodies in shape, pages together

I let things flow
filtering water, air and light
~~catching and releasing~~ catching just enough
to let the rest pass

Sometimes I only please the eye
~~I conceal, I reveal~~
I exist to charm

~~I conceal, I reveal~~

I remove, ~~yet~~ full fill

~~you might not notice me~~
~~but I~~

I'm not what's there
but what gives shape to everything else.

Empty but full of purpose.

I record a passage, quiet yet tangible proof
that someone was there.

I pull things close, holding bodies in shape,
pages together.

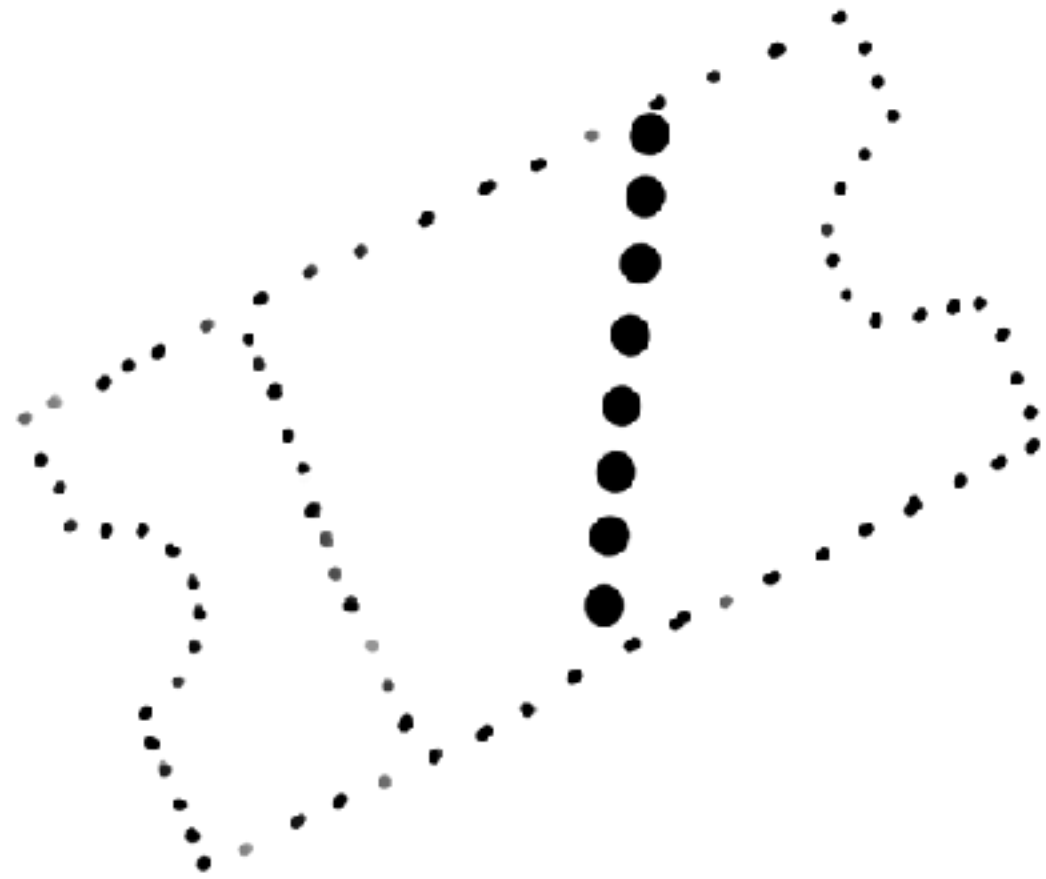
I let things flow, filtering water, air and light,
catching just enough to let the rest pass.

Sometimes I only please the eye.

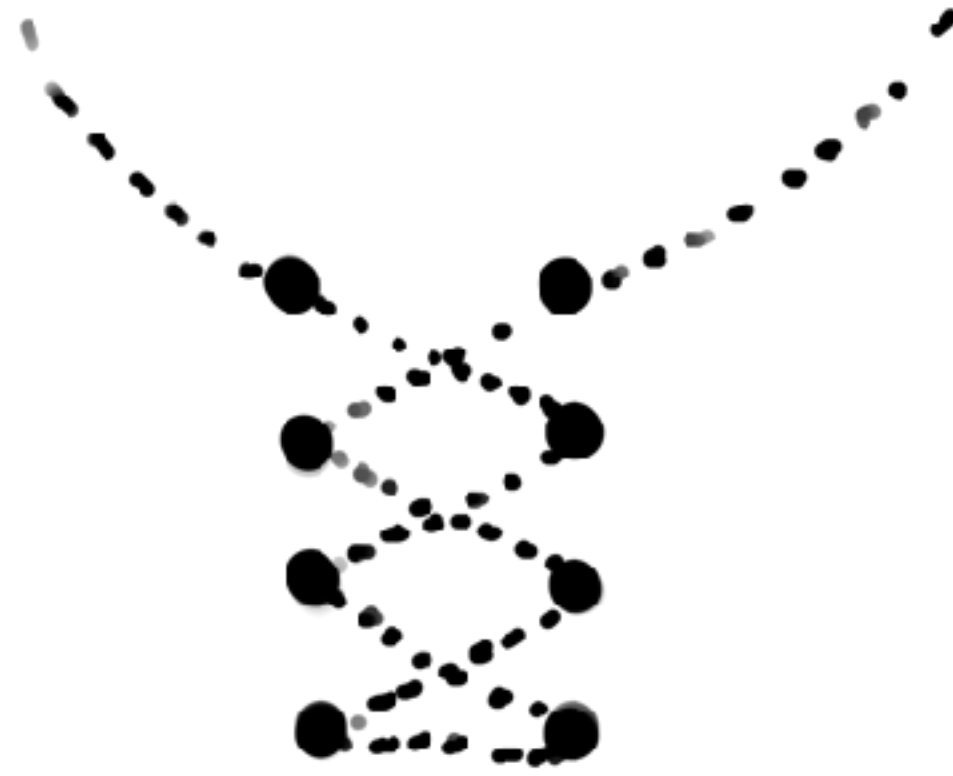
I exist to charm!

I remove but I fulfill, I'm not what's there, but
what gives shape to everything else.

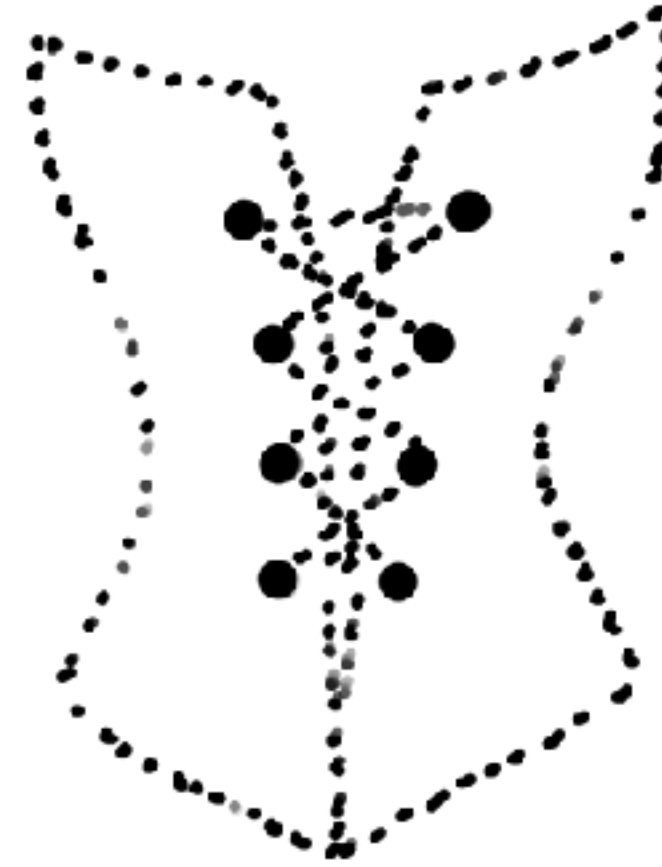
PROCESS



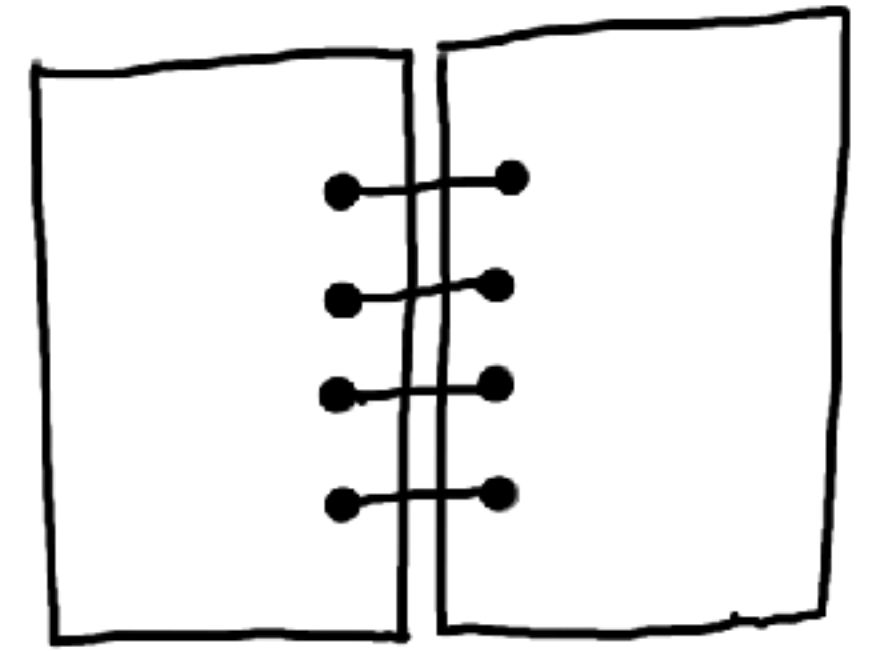
I record a passage



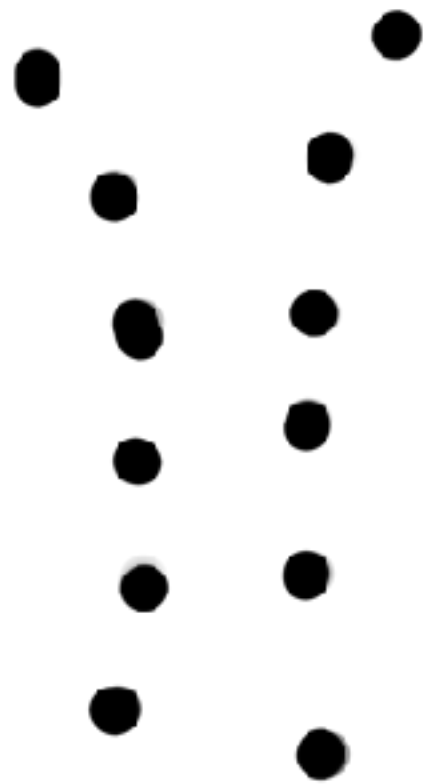
I pull things close



holding bodies in shape



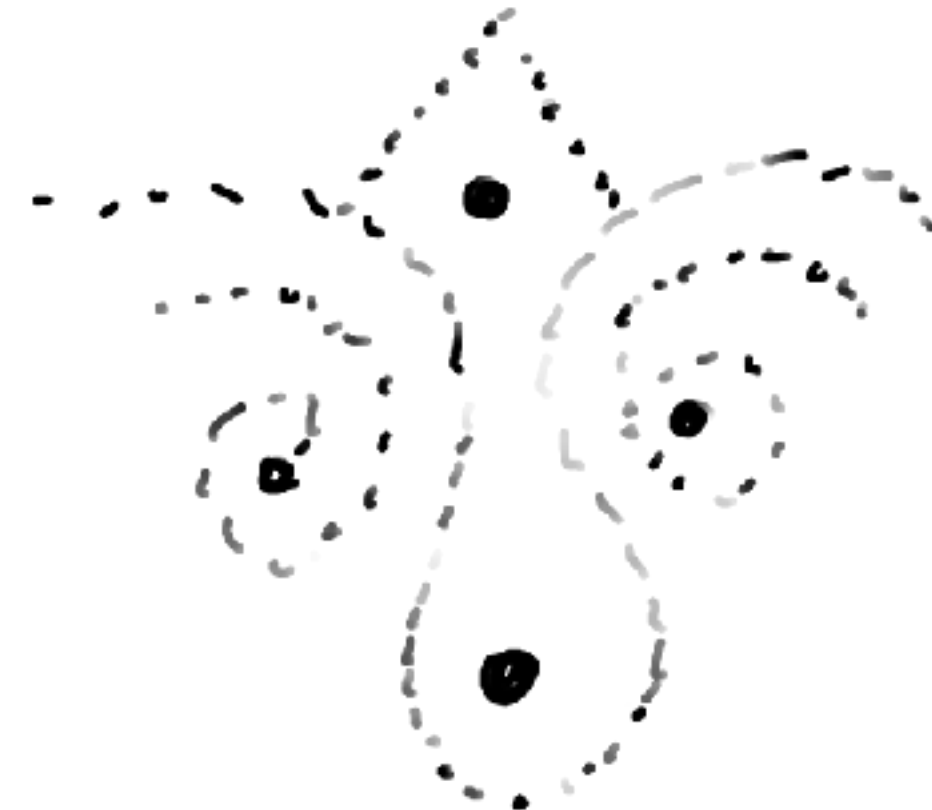
pages together.



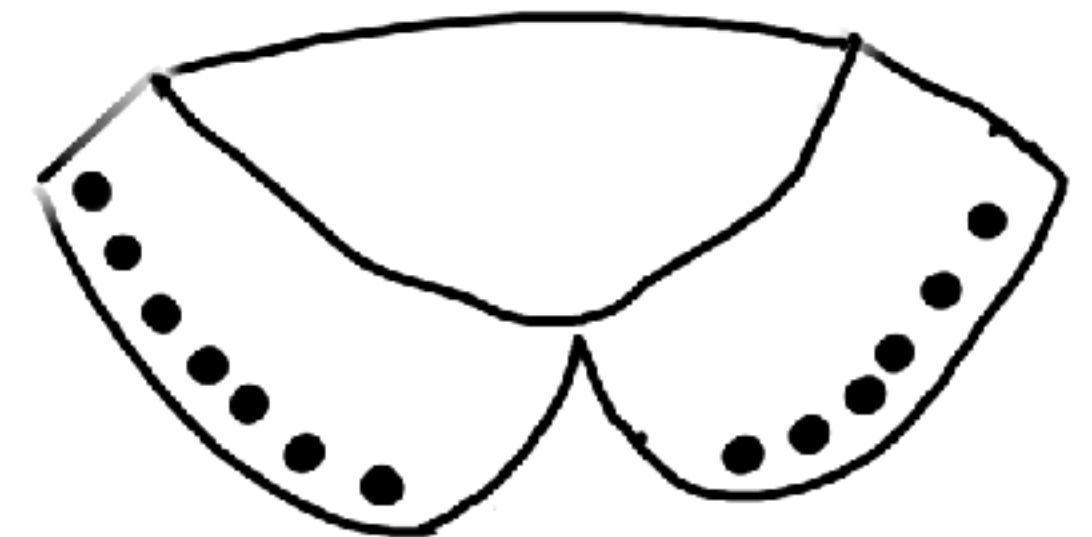
I let things flow



filtering water, air and light

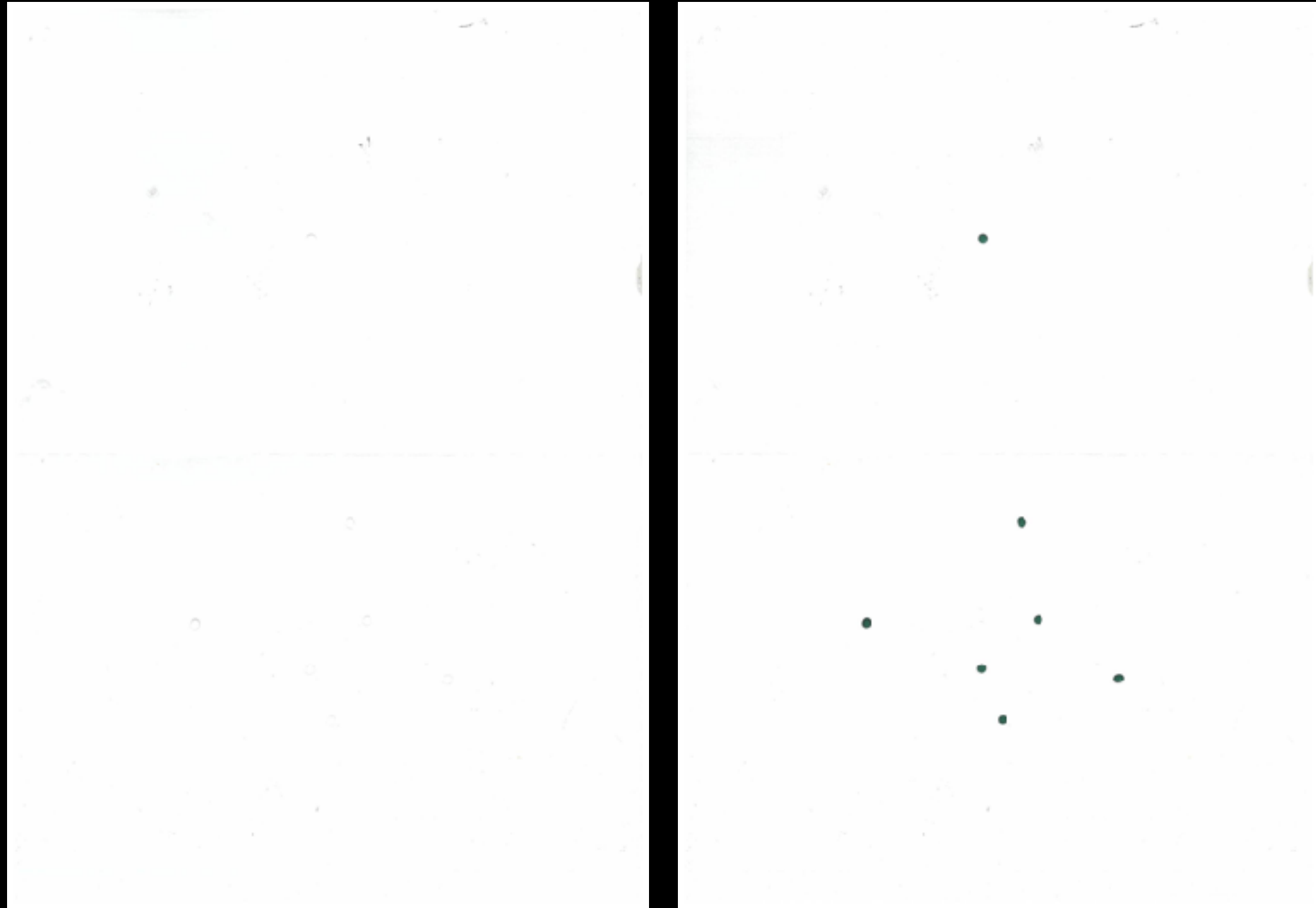


Sometimes I only please the eye.



I exist to charm!

PROCESS



I was planning to scan my perforated sheets, but it was a failure: the scan sanitizes the paper and the holes disappear! Using a camera seemed much more efficient to show the materiality and relief of the holes.

