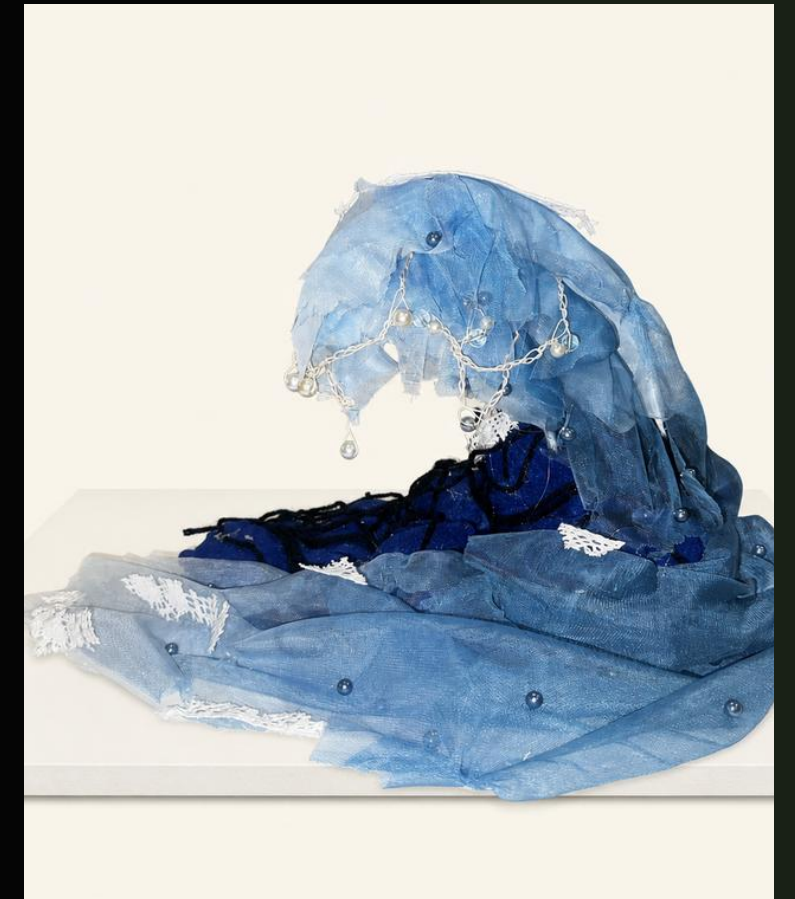




TIDAL RISE

From Entanglement Toward Regeneration

QIANJIN XIANG / Z5607612

A textile wave shaped by erosion, visible repair and regeneration.

Entanglement is both the problem and the material condition



MARINE ENTANGLEMENT

Discarded fishing nets, ropes and textile waste can persist in coastal environments, continuing to trap marine life and accumulate as ghost gear (UNEP, 2009).

Tidal Rise asks whether damaged net-like matter can be reorganised through textile repair and openwork.

Bondi Pavilion turns coastal responsibility into public encounter



CLIENT / SITE

Bondi Pavilion

A coastal civic and cultural setting where recreation, heritage and environmental responsibility intersect. The installation creates an educational encounter with repair and coastal stewardship.

DESIGN OPPORTUNITY

Place a bodily-scale textile installation beside the colonnade route so visitors experience marine entanglement, visible repair and release without blocking circulation.

FINAL PROPOSAL

Semi-outdoor colonnade · beside the main path · proposed scale 3.0 × 2.2 × 1.0 m

Lace and net repair share a language of openwork and care



IRISH CROCHET
Raised motifs joined through an open mesh ground
Research: Powerhouse Lace Collection + National
Museum of Ireland

SHARED PRINCIPLES

01 KNOT

02 VOID

03 REPAIR

04 CONNECTION



NET REPAIR
Damage remains visible inside a working structure

Visible repair turns damage into a public practice of care

ENTANGLE

REPAIR

RELEASE

Damage remains visible.

Tidal Rise is a freestanding textile installation proposed for the semi-outdoor colonnade of Bondi Pavilion. It interprets marine entanglement through a rising form that moves from compression to repair and release. Research into the Powerhouse Lace Collection, Irish crochet and fishing-net repair revealed a shared structural language of knot, void, connection and visible labour. Rather than applying lace as decoration, I translate openwork into a method for joining damaged matter.

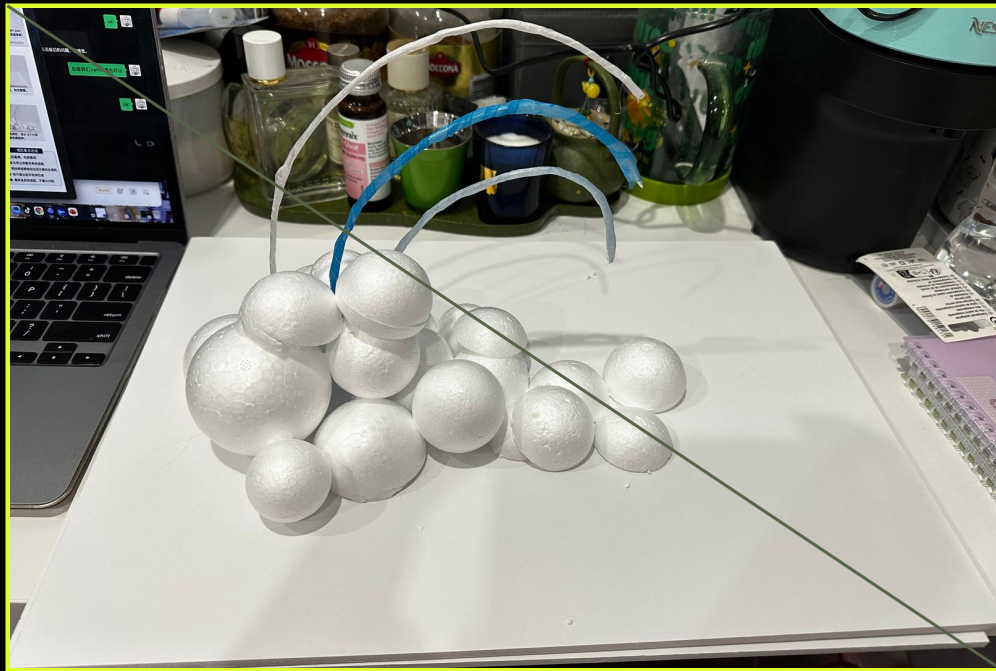
A dense root of felt and navy yarn represents accumulated ghost gear and environmental pressure. It rises through visibly repaired joins into a pale organza crest, where reused lace, crochet and suspended beads create porosity, movement and reflected light. Workshop experimentation in felting, interlacing and embroidery informed the volume, tension and droplet details, while iterative foam-and-wire armatures tested silhouette, balance and the central hollow. Feedback on an over-complex early surface led me to reduce lace, clarify the opening and extend the translucent tidal wash.

The installation creates an educational dialogue with Bondi Pavilion by bringing coastal responsibility into an everyday public route without obstructing circulation. Visitors encounter changes in weight, texture and transparency at bodily scale. Sustainability is treated as maintenance rather than a completed solution: textile modules are stitched or tied to a reusable frame so sections can be removed, repaired and separated after display. The prototype demonstrates the material language, while full-scale loads, weather performance, bead security and accessible clearance remain subject to one-to-one testing and site approval.

The research translates into three spatial moves

01

ENTANGLE



Dense accumulation establishes the environmental tension.

02

REPAIR



Visible joins make care, labour and adaptation legible.

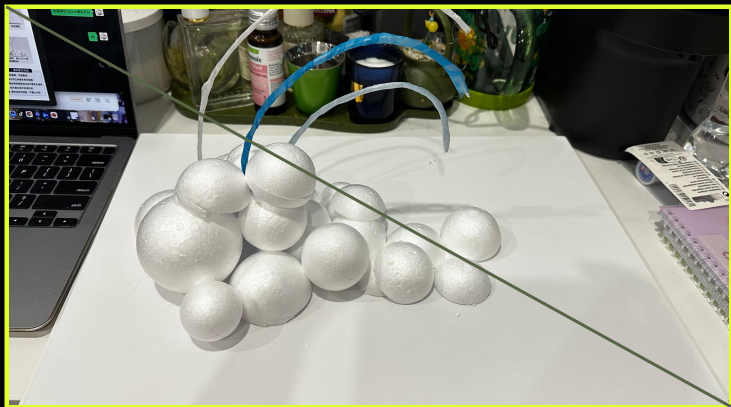
03

RELEASE



Increasing porosity suggests release, renewed connection and the possibility of regeneration.

A compact record of research, making, feedback and design development



01

Research direction

Marine entanglement, Bondi Pavilion, Irish crochet and net repair established the project frame.



02

Initial making

Foam, felt and yarn tests translated dense waste into a low compressed root.



03

Failure / problem

The first surface became too decorative; excessive lace and loops hid the wave form.



04

Final response

Feedback led to a clearer hollow, fewer details and a longer pale tidal release.

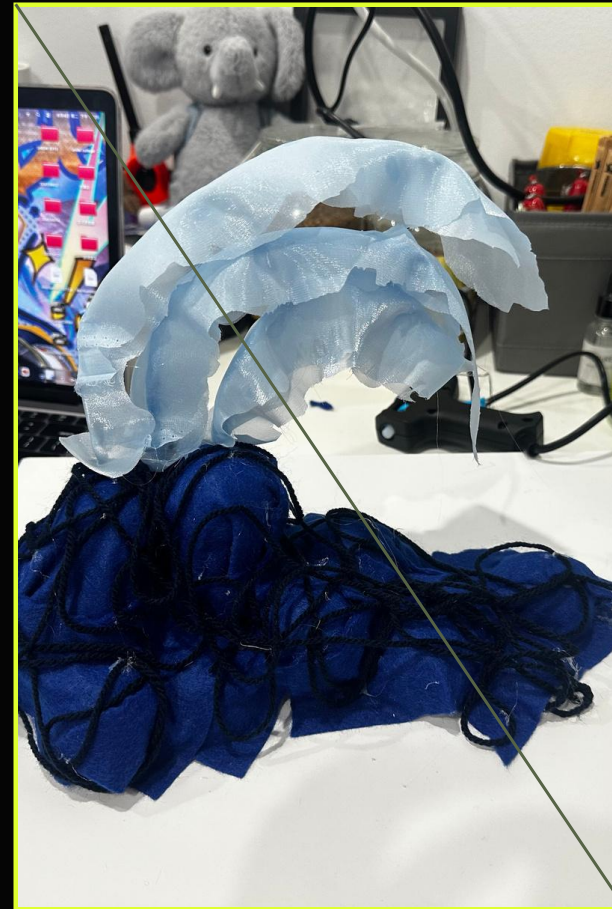
Existing samples evidence form, drape and joining—not full-scale construction



FELTING
Dense root volume
Prototype evidence



INTERLACING
Tension, knots and repair
Prototype evidence



SURFACE / COLOUR
Tonal water movement
Further test proposed



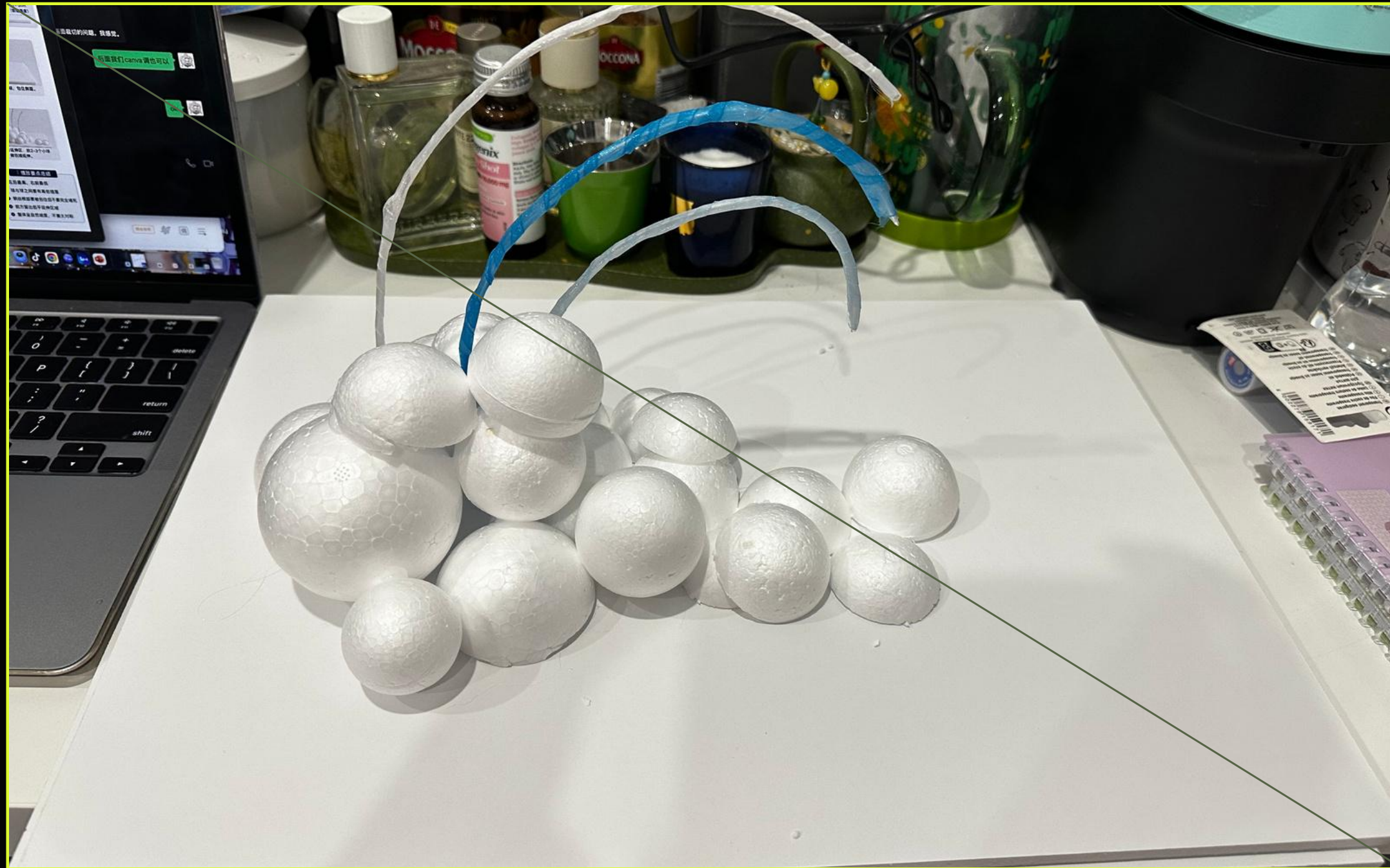
CROCHET / LACE
Openwork and raised motifs
Prototype evidence



EMBROIDERY / BEADS
Detail and droplets
Safety test proposed

These are prototype-scale samples only. Proposed next development: 1:1 felt-wrapping, organza/lace drape, connection-node and base-colour tests.

The first armature tested mass and stability, but also exposed limits



AIM

Test whether a low, irregular base could support a rising textile wave.

PROCESS

Foam spheres, three aluminium-wire ribs and hidden ties were assembled by hand.

WHAT FAILED

The mass was stable, but the first surface was visually heavy and the hollow was not clear enough.

DESIGN IMPACT

Keep the three-rib profile, reduce surface noise and make the central opening more visible.

The concept is clear; full-scale material and structural evidence remains unresolved

FEEDBACK

The prototype reads as a strong small-scale soft sculpture, but it does not yet prove how a large textile installation would be built.

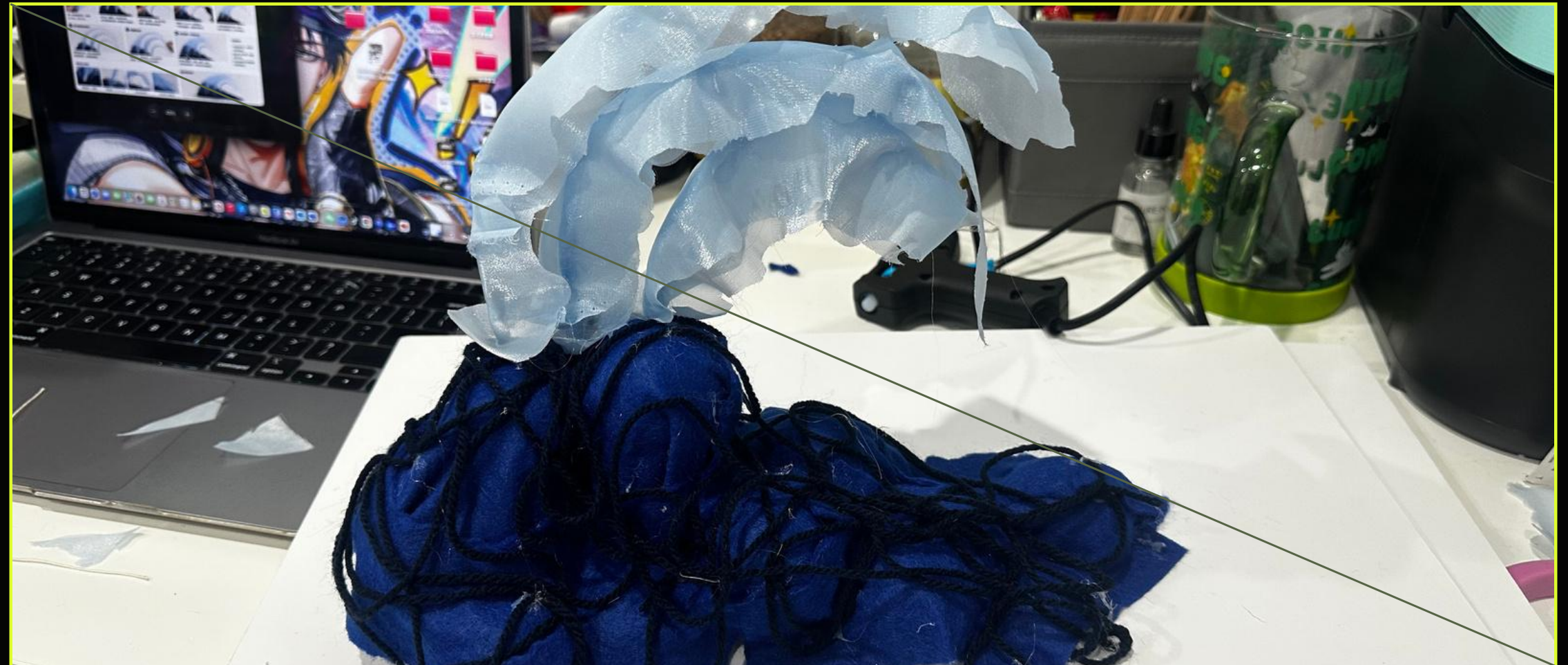
CONFIRMED AT PROTOTYPE SCALE

Wave form, felt wrapping, material weight and the water-like base direction are visually established.

NOT YET VALIDATED

Full-scale materials, understructure, connections, gravity, stability and visitor safety.

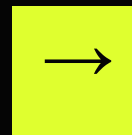
PROPOSED NEXT DEVELOPMENT — Build 1:1 material panels and connection nodes; test a lighter modular base and expanded water colour / texture.



ITERATION

Feedback shifted the project from an over-complex surface to a clear tidal form

BEFORE



AFTER



FEEDBACK

The wave silhouette needed a clearer hollow and stronger material hierarchy.

RESPONSE

I reduced lace and looping yarn, opened the central hollow and extended the pale wash. The final form reads as one continuous rise.

Prototype materials are evidenced; full-scale materials remain proposed

MATERIAL	ROLE IN THE WORK	SOURCE / IMPACT	USE + CARE	NEXT LIFE
Prototype root Felt + navy yarn	Creates compressed tidal weight	Existing prototype evidence only	Further 1:1 sample proposed	Test navy–indigo–teal–grey-blue layers
Prototype crest Organza + lace + beads	Creates transparency, foam and spray	Existing prototype evidence only	1:1 drape + bead test proposed	Confirm removable joins
Prototype support Foam + aluminium wire	Forms volume and the three-rib curl	Not a full-scale material system	Do not enlarge foam spheres directly	Proposed: test tubular ribs + modular base
Prototype joining Stitch + tie + cotton chain	Keeps repair and labour visible	Full-scale connection untested	1:1 sleeve + tie node proposed	Confirm separable repair

No 1:1 material or load testing has been completed. Proposed next development: test full-scale panels, frame-node sleeves / ties, base modules and bead safety.

The A3 prototype resolves density into a translucent tidal edge



SCALE

A3 conceptual prototype · 420 × 297 mm

MATERIAL

Foam, wire, felt, yarn, organza, lace and beads

EXPERIENCE

A dark root rises into a light, suspended crest

At Bondi Pavilion, the work reshapes movement and attention



The viewer journey moves from approach to departure

01

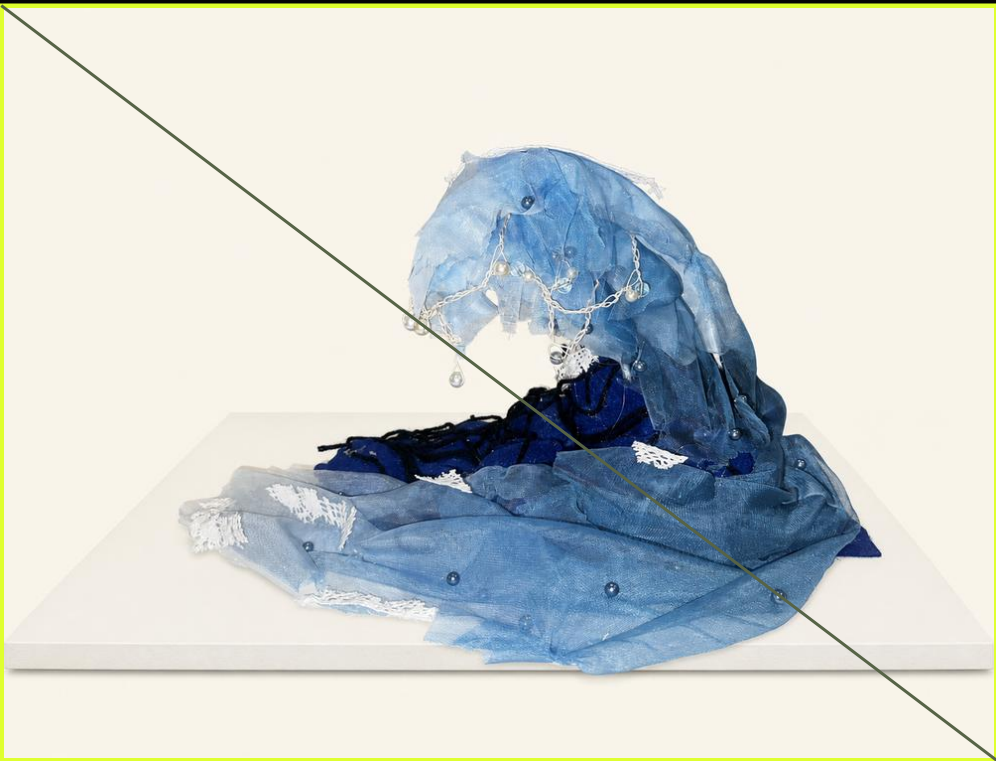
APPROACH



A rising blue silhouette appears beside the colonnade route.

02

ENCOUNTER



Visitors read knots, translucent layers, lace and suspended droplets at close material scale.

03

DEPARTURE



The shift from entanglement to release remains as a question about repair and care.

The handmade prototype resolves surface, joins and scale



A3 base · foam and wire armature · felt, yarn, organza, lace and beads · hollow and visible joins resolved

A buildable direction is defined, but 1:1 load and connection tests are still required

01

BASE + RIBS — PROPOSED

Curved aluminium ribs into removable bolted sockets on a weighted, non-slip plinth. No permanent drilling. Not yet tested.

02

TEXTILE CONNECTION — PROPOSED

Organza / lace modules would use reinforced edges, fabric sleeves and removable ties. 1:1 node sample required.

03

DROPLET SAFETY — PROPOSED

Clear beads would be double-stitched through reinforced patches with safety loops. Drop length and loading require testing.

04

SITE CHECK — REQUIRED

Rounded ends · secure floor edge · accessible route · severe-weather removal · site approval + structural review required.



SCALE TRANSLATION — PROPOSED

The foam spheres and wire test silhouette only; they will not be enlarged. Proposed 1:1 system: weighted plinth + curved tubular ribs + removable textile-filled base modules or mesh sleeves. Exact tube, ballast, filling and spacing require load / gravity tests.

The final presentation confirmed the concept and identified full-scale evidence as the next priority

CONFIRMED

At prototype scale, the rising wave, felt wrapping, tonal weight and tidal-base direction are resolved. The prototype remains a model—not proof of a finished full-scale installation.

MATERIAL EXPERIMENTS

PROPOSED — Build 1:1 felt, organza / lace and connection samples to test weight, drape, transparency and joining.

STRUCTURE + SCALE

PROPOSED — Test a weighted non-invasive plinth, curved ribs, sleeves / ties and a lightweight modular base. Foam spheres will not be enlarged.

WATER-LIKE BASE

PROPOSED — Layer navy, indigo, teal and grey-blue felt, yarn, net and transparent textiles to strengthen pressure, flow and reflection.

STATUS

Not yet fabricated or load-tested at 1:1. Full-scale materials, dimensions, ballast, bead security and site safety remain subject to testing and review.

References and image credits

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PROJECT + IMAGE CREDITS

DDES9121 Task 2 — Resonate brief · Tidal Lace — Task 2A research draft · Personal prototype, material and making-process photographs · Bondi Pavilion site imagery · National Museum of Ireland lace imagery · AI-assisted background cleanup and site visualisation based on the photographed physical prototype