

uke

Composing everyday rituals

Group three

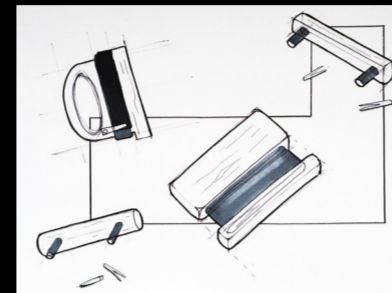
process map

shape

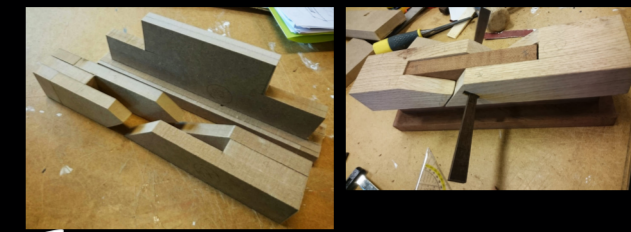
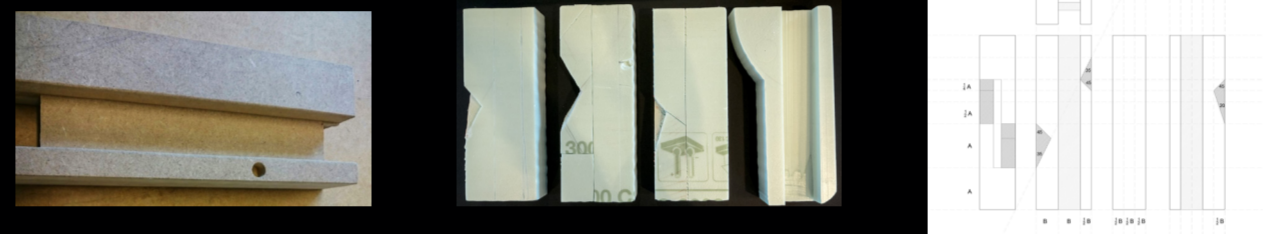
First iterations for belt storage. The aim was to take out and put away the belt skillfully but this would damage/disrespect the belt.



Second iteration based on sketches and Japanese simplicity. The ends of the belt stay straight while the rest is kept flexible for practicality and respect. The placement of the hole for the clip was determined by seeing where the belt ends after wrapping.



To hold the block more comfortably and make it aesthetically pleasing we experimented with geometric cut outs for grip. The hole for the clip was made in line with the design language.



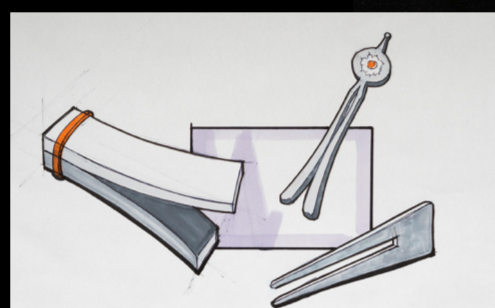
The block is composed of three parts that fit together and are held in place with a pin. It is inspired by Japanese wood joints to express craftsmanship and respect and allows for the different kinds of wood to blend together.

Final prototype the Obi Uke treated with oil in order to protect the wood.



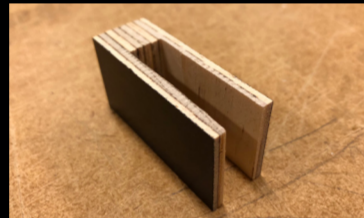
clip

During the ritual the clip will have value through clean the uke to be able to roll it around the base. The clip will care for the belt by closing it in the base keeping the ends straight.



The clip and the base need to holistically work together. So they should not be seen as two separate things but as one. How do they work together to create a whole

When the uke is put on the clip will prepare the gi to be able to put the uke around the waist without the gi opening.



In the final phase the clip is incorporated in the design of the base. With the same style and geometrics. The clip will be able to clean prepare and care for the uke by closing it in the base



wood

First selection of wood. The wood was chosen based on the colour pallet of the judogi: black / white / red. Furthermore we looked at different grains.



We explored different finishing techniques to see which result looked and felt the best. We also focused on which finishing enhanced the wood the most.

The grains of the wood were inspected to make a plan of how to saw the wood and which parts to use.



pouch

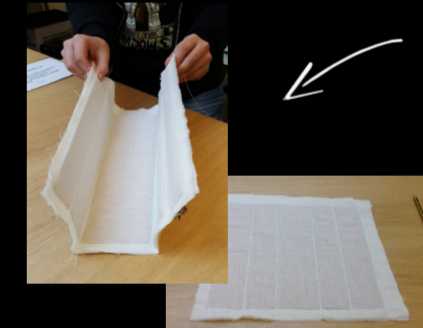
Needed for the protection of uke and a clear start/end of the ritual. The pouch offers the same respect to the uke as the judoka offers the belt.



Japanese embroidery is done on cotton/silk. Cotton is chosen for a better fit with the cotton of the judo gi. Wooden buttons were considered to fit the organic vibe.



Mimicking Sashiko hand embroidery.



First boning structure: tough enough to protect the uke but light to not add significant weight. The rolling of the boning makes the action of packing and unpacking satisfactory.



Red black and white samples were chosen to match the colors on the judo gi.

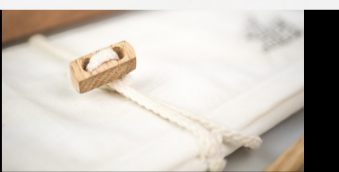


Machine embroidery explorations were made with standard patterns to learn how the machine works and which colors and fabrics work best.



Final angular waves embroidery on final fabric. The waves symbolise the calmity with which the ritual begins. The angularity matches the shapes of the uke.

Final pouch. The closing system matches the wrapping of the belt around the waist. The securing is done with a handmade american oak button



notation system

The first exploration of the notation system was focused on the Obi. Furthermore the strokes lacked expressivity something we added in the next iterations.



To focus on the expressivity of the we explored calligraph. With this we could express speed feeling precision and much more to connote the ritual.



For the final iteration a calligraphy drawing was made whilst watching the ritual. Each action's value was captured by the brush. To visualise the time aspects and the different phases of the ritual we decided to deconstruct each layer and print it on transparent paper.

