

By treating specific timestamps and trial counts as creative coordinates, the generative logic of the text is deeply bound to the physical properties of the tools stitch patterns, resistance, and systemic parameters. The following archive documents a total of 39 trials, illustrating how the text evolves from simple information delivery into a powerful visual manifestation of struggle. As environmental constraints deform the work, the narrative shifts from a planned design to a raw, bodily trace of hardship.

Experiment process:

[TAG: 1-4| Individual constraints| Number of experiment: 12| Time: 3,5.8 mins]

A state of relative ease

In this opening phase, the experiment is a single-dimensional game. I focus on the concept of Adhocism treating crochet as a mental game of making rules and breaking them on the fly. At this stage, the process feels easy and light. My brain is in full control of every movement, and because there is very little physical pressure or environmental interference, the dialogue between my mind and my hands is smooth and uninterrupted. Every stitch, every turn of the hook, and every loop is a clear, deliberate choice made by my conscious mind. Here, the work still belongs to the realm of traditional "design"; my hands are simply submissive tools, following exactly what my brain wants to achieve without any resistance.

[TAG: 5-10| Binary constraints| Number of experiment: 18| Time: 3,5.8 mins]

Incremental constraints, A challenge of endurance

As the experiment moves forward, the constraints become double, and the project changes into a grueling test of physical endurance. By combining different variables, such as tying my wrists together while increasing the duration of the task, I discovered a strange inertia of behavior. In the short 3-minute trials, I still have the energy to fight hard against the restrictions. However, as the time extends to 8 minutes, the weight of the task becomes heavy, and my brain starts to shut down under the constant stress. My movements slowly change from an active struggle into a mechanical, repetitive adaptation. I realized that under long-term pressure, I no longer use my active will to create. Instead, the process becomes an automatic output of my muscles and nerves, moving on their own as a way to survive the clock.

[TAG:10-13| Triple constraints| Number of experiment: 9| Time: 3,5.8 mins]

Peak-constraint setting

Under the final stage of triple constraints, closed eyes, tied wrists, and extreme environments, the difficulty grows very fast, reaching a breaking point. My creative space is physically squeezed and compressed by these harsh, real world conditions. The crochet objects completely lose their identity as decorations or functional things; instead, they become a Bodily Index. Every messy stitch, and the shrinking size of the fabric is a raw record of the real pain and hardship I felt at that exact moment. At this peak, the final work is not a design choice or a planned shape, but a physical trace of my body meeting a difficult reality. When the mind is finally forced to let go and stop thinking, the body leaves behind a much more honest and raw story of its own struggle.