

**Level 6 – Research Framework Document**

**NAME** Mearr Hurn

**DATE** 7<sup>th</sup> May 2019

**Summary Sentence or Research Question:**

A series miniature coral that has been bleached because of climate change.

**Summary Statement:**

'We lose ourselves in the miniature, by holding or observing small objects we become lost in our own little universe. Being able to have a full view of our small world means we can understand and appreciate them fully as well as creating a sense of control.

In my project I am hand building a series of miniature coral using a variety of different clays. The colours and texture of the clay is closest to representing the coral in the Great Barrier Reef which as a result of global warming, has been bleached. In 2016 there was a mass bleaching that resulted in 30% of the coral bleached and on the verge of death with very little time to recover because of a heatwave in 2017. Making small coral will encourage us to sympathise with them while holding them in the palm of our hands as something precious.'

The Earths extreme fluctuating temperatures combined with the increasing amount of pollution found in the Ocean causes coral to become stressed. Algae begin to expel from the coral's tissue, leaving them with no food source and making them vulnerable to diseases and infections. Algae is the corals main source of energy; without it the coral loses it's colour. This process is called bleaching.

I want to spread awareness to this horrific problem by creating a series of bleached coral made from various types of clay and textiles. I'll also be including vibrant coral to make the pure white of the damaged coral to appear more severe. I have weaved a map of The Great Barrier reef indicating the scale and where coral is left debilitated because of the bleaching events. This will illustrate the impact Climate change has on the Great Barrier Reef.

Through my dissertation *The Doll House Dioramas Of Unexplained Deaths*, I looked at how miniature dioramas invites the audience to transfer themselves into the scene, and how we feel compelled to hold in our hands, or protect. I developed this idea in my work through making my ceramic coral miniature to exemplify their value.

I want to educate the younger generations about climate change and what they can do to decrease their carbon footprint. I have created a storybook featuring a family scuba diving. The children notice the coral is white and not the vibrant colours they expected to see. They then go through a journey of discovering the effects climate change has on the planet and how to improve their lifestyles to lessen the strain on the earth.

A year later, they go scuba diving again and notice some areas of the coral reef have recovered their colour. However, most of the reef is still damaged.

The children then ask the reader for help to start making changes to benefit us and the Earth.

**Key Words:**

- Climate Change
- Ceramics
- Coral
- Bleaching Events
- Miniature
- Hand building
- Weaving
- Education
- Storybook
- Diorama
- Children's book
- Shadow
- Litter
- Embroidery
- Textiles
- Heat Map

## **Research Methods:**

### **Primary Research:**

- Visiting beaches, parks and forests looking and taking photos of textures and forms to use as inspiration and reference
- Picking up litter beach/ river clean ups to see the mammoth amount of waste I find.
- Asking people how they feel looking at my work - most said they were tempted to hold them.
- Sea life Centre, Look the coral in there
- Doing private exhibition, seeing how people react to my work, discovering ways to display.
- Through illustrations
- Using light and photography to explore the best way to view the coral
- Visiting butchers on Green street for creative enquiry

### **Secondary Research:**

#### Galleries/ Artists:

- V&A: Rachel Kneebone, her porcelain pieces and the ceramics collection
- Tate Modern: Anni Albers, rediscovered love for weaving.
- Tate Britain: Rachel Whiteread, One Hundred Empty Spaces (saw in 2018)
- Birling Gap National Trust shop, which as a section in the back about what is found in the area (litter, fossils) and information about marine life.
- Phoebe Cummings: <http://www.phoebecummings.com/>
- Katherine Wheeler, her porcelain coral jewellery
- National Geographic
- NASA Climate Change
- 4Ocean
- Coralive
- Guardian

#### **Books/ magazines:**

- William Gray: Coral Reefs & Islands
- Susan Stewart: *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*
- CRAFT magazines (2018-2019)

**Medium for Research:**

- Photography, traditional and digital illustration to experiment and use to reflect.
- Painting
- Through material throwing, hand building, sewing, embroidery, weaving

**Material and Technical Investigation:**

- Using various types of clay to find the best one that was malleable and didn't crack when in the kiln.
- Exploring different forms and textures with clay
- Polymer clay and experimenting with the colours that can be produced as well as how much I can do with it.
- Experimenting with variety of different textiles methods:
  - Embroidery, experimenting with different knots and how to implement them into the ceramics
  - Weaving, learning different techniques like making fringes and loops.
  - KnittingHow to use this to help convey the message I want to put across as well as make my work more appealing.
- Photography and illustrations will help me evaluate what went right or wrong

**Timescale of work across the year:**

Term 1:

September – October:

- Building sketchbook
- Research
- Starting to experiment with different forms and textures.

November – December

- Start experimenting with embroidery
- Trying different clays (black porcelain, Bone china)
- Dissertation
-

Term 2:

January – February/March:

- *Break because of mental health* –

- Weaving experimenting

March – April

- Polymer clay experimentations
- Casa Creativa exhibition
- Begin illustrating and writing storybook
- Producing final pieces
- Experimenting with displaying

Term 3:

May – June

- Making final pieces
- Set up

### **Identify potential professional contexts for your work:**

Displayed in art galleries, showcased in for environmental issues events and for window displays for sea themed stores/hotels.

To be used in photoshoots for companies that are advertising their ecofriendly products.

### **3D Outcomes:**

- A series of miniature coral that are made from polymer clay, porcelain and embroidery.
- As well as jewelry covered in barnacles and miniature thrown pots.
- A heat map of the Great Barrier Reef that indicates where the most bleached coral is, made with weaving and ceramics.
- A storybook made to teach children about Climate Change and how they can help

### **Presentation & Display:**

Coral on a display table in a grid form with strip lights behind them, on the wall so that they produce strong shadows.

Map on the wall beside a shelf with business cards, the storybook and a couple of barnacles

**Portfolio / Publication:**

Mearr Hurn PDF

**Ethical considerations** - If you answer YES to any of these questions then email Patrick IMMEDIATELY

Will you be asking anyone questions (interviews and or questionnaires)? **NO**

Will you ask people to test or physically evaluate your work for you? **NO**

Do you intend to run a workshop that involves a group of people? **NO**

Do you intend photographing, videoing or sound recording anyone? **NO**

Does your work involve children? **NO**

Brief outline of ethical considerations: **N/A**

**BA(hons) Dissertation Title / MDes Essay Titles:** The Doll House Dioramas  
Of Unexplained Deaths

