

**School of Art
BA(hons) 3D Design and Craft**

Level 5 – Research Framework Document -

NAME: Rosie Tweedale

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Summary Sentence or Research Question:

How are people re-claiming food autonomy from commercial industries?

Using objects to re-connect to sustainable food systems and the natural environment through engagement with local people, places and processes.

Summary Statement:

This project aims to challenge the ways that we relate to food within a system geared towards mass production. Industrialisation has placed agriculture within the production line, transforming the way that crops are grown, packaged, shipped and sold on a mass scale. However, this expansion has caused many aspects of the natural cycles to become fragmented and disconnected. By replacing a regenerative and sustainable ecosystem, various harmful methods have been enforced that increase profits and economies of scale but harm the natural world in the process. For example, pesticide use leading to soil death, monoculture cropping degrading natural biodiversity, linear systems of mass production causing extreme amounts of food waste, as well as global food transport contributing to air pollution and climate change.

For this body of work, I have been exploring the ways in which different groups of people have been working to create more sustainable agricultural solutions across Brighton. I have focused on groups who are reclaiming a connection to the natural world through engaging with locality.

As a maker, I am specifically interested in the tools and functional objects that play a role in connecting people to processes around food. I have been working collaboratively with each group to create a set of objects that help to physically embody the work that they are doing and champion their stories.

For each project, I have co-designed an object that draws attention to a specific aspect of the organisation, focusing on the key fundamental strength that they bring to the overall sustainable movement.

- The BPT- Educating others through actively teaching people to grow.
- The Sussex Peasant- Localised Transport- and a transparent food system.
- Old Tree Brewery- creating human-scale, closed-loop systems that value waste as energy.
- The Brighthelm Centre- Building an environmental community through urban re-wilding.

The wood for each object has been carefully sourced in meaningful ways that materially connect the pieces to the processes and places they have been created for.

- Using harvesting crates from one of the farms of The Sussex Peasant to directly connect the stall to the producers.
- Coppicing wood from the Forest Garden of Old Tree Brewery.
- Using Permaculture principles to dictate how to use waste wood outputs as inputs for The Brighton Permaculture Trust.
- Sourcing local wood from the Sussex Landscape to re-wild the city for the Brighthelm Centre.

By making these objects by hand, I hope to draw attention to the ways that people are working with their hands in a system geared towards mass production.

A common material language has been technically developed to make each of these objects. The process involves traditionally handmaking each object in

wood, through carving, lathing, chiseling, filing, sanding etc... Then sandblasting the wood to reveal the incredible natural textures in the grain and casting them into porcelain. This process creates tactile, ceramic objects that accentuate the natural grain to symbolically connect them to the natural world.

By making these pieces as a set, I hope to unify these objects and groups together by visually creating similarities between organisations. These few groups are only a small insight into the wider sustainable network of people working across Brighton to challenge commercial systems. I hope to continue working with various other people to share their stories and inspire other people to question how they can reconnect to food in their own lives. The next project will be with Acre Honey- local sustainable beekeeping organisation.

Finally, I intend to use the degree show to bring these various people together, encourage communication, discussion and hopefully future collaboration between them. As I learnt through my interviews, running a grassroots business can often feel like an impossible challenge within a system dominated by corporate power. Therefore, it is so important to forge links between small groups to work together as a wider, stronger community. I will then gift these objects each group to celebrate the hard work and efforts they have made in their various ways.

I hope to use this meeting as an opportunity to question how they each perceive the objects. I want to find out what the most valuable aspects of this process are and explore what impacts it might have. I hope this will help me to decode and define my research practice for future collaborations by beginning to understand the roles that objects play within the greater sustainable food movement.

Key Words: Urban Agriculture, Circular Economy, Localisation, Tools, Permaculture Design, Sustainable Food Systems, Grassroots Networks, Human-scale Production, Collaboration, Sandblasting, Woodgrain, Slip Casting, Community.

Research Methods:

Initial Research- focused on understanding the wider issues and the bigger picture of the problems with industrial food systems.

Over summer I began by widely researching Urban Agriculture through attending various community events held by growing projects around London. My aim was to build an understanding of the types of work and types of projects that are currently happening around this topic.

For each place/project I visited, I documented and analysed the strengths and weaknesses of the projects, key uses of the space and fundamental project intentions.

Projects/Urban Agriculture sites I documented across London:

- Dalston Eastern Curve Garden- Green public space within a residential part of London. Used as an educational space open to schools to get kids gardening, and open use for other groups, including people with learning difficulties. <http://dalstongarden.org/>
- Phytology- Community Medicinal Garden and arts space- in Bethnal Green- I attended the weekly community day where compost loos and herbal walks were held. <https://phytology.org.uk/about/>
- Skip Garden Community Garden - at Kings Cross. Project set up by Global Generation and architects from the Bartlett- using waste building materials to construct edible spaces. <https://www.globalgeneration.org.uk/skip-garden-and-kitchen-1/>
- Rochester Square- Community gardening group and ceramics studio that works with clay as a medium to transition from food to table and back to the earth. <https://www.rochestersquare.co.uk/>

Talks Attended:

- 'Craft Communities', A panel discussion at the Design Museum debating the role of making within communities and society currently today. What are the implications this diminishing? 13/05/18
<https://designmuseum.org/whats-on/talks-courses-and-workshops/craft-communities>
- Attending the National Park City Week, Talks and Discussions about various aspects of urban agriculture, re-wilding, and protecting green spaces. 21/07/18 <http://www.nationalparkcity.london/events>
- 'Beespace' at 'Onca' Gallery, 12/11/18 A Panel discussion about re-wilding cities, pesticides, bees and pollinators- Speakers included activists, scientific researchers and artists working with these topics. <https://onca.org.uk/event/beespace-panel-discussion/>

This early practical research was combined with wider academic research into the issues with commercial agriculture and mass production of food to build a broader understanding of sustainable design theories and solutions.

Theoretical Research:

Key Readings – about Agriculture:

- 'The Food System' by Tony Worsely and Geoff Tansey, 1995.
- 'Hungry City' by Carolyn Steel, 2013.
- 'The Permaculture Promise' by Jono Neiger, 2016.

- 'Cradle to Cradle' by McDonough, William, and Michael Braungart, 2002.

These design theories primarily contextualised some of the issues faced within the food production system we have today. Identifying some key theories for sustainable solutions to these issues; circular design, localisation and permaculture.

Reading about Craftsmanship:

- 'Making is Connecting' David Gauntlett, 2011.
- 'Why We Make Things and Why It Matters', Peter Korn, 2017.
- 'The Case for Working with Your Hands', Matthew Crawford, 2010.
- 'The Power of Making' Daniel Charney, 2011.

These writers discuss the position of making and craftsmanship within wider society to help to situate how making can engage us with the world by increasing our understanding and physical connection to it.

Reading about Material Meaning:

- 'The Spirit of Design; objects, environment and meaning', by Stewart Walker, 2011.
- 'Fewer, Better Things', by Glen Adamson, 2018.
- 'Emotionally Durable Design' by Jonathan Chapman, 2005.

These books helped to create a full and wide understanding of how materials can carry intrinsic meaning through where and how they are sourced. This research deeply influenced my methodologies and the importance of sourcing wood in a considered way within my pieces.

Documentaries Watched:

Grayson Perry – 'Rites of Passage' a very valuable series showing Grayson Perry's working process. Following his research, interviews, designing to understand how he creates ceramic vessels which play a vital role in telling people's stories and marking events. This inspired my own ideas and informed my research process to design methods for communicating and collaboratively working with groups.

<https://www.channel4.com/programmes/grayson-perry-rites-of-passage>

Important Podcasts:

'The Sympathy of Things' – BBC radio series tracing various objects of design through historical periods, questioning Industrialisation, economies of scale, and craftsmanship. <https://www.bbc.co.uk/sounds/play/m0001188>

Exhibitions Visited

Ceramic Art London- Visited to specifically see the work of Simon Kidd, a ceramicist using raw materials sourced from specific sites, e.g. grog to make vessels that directly embody 'place' through materials and textures.

<https://www.simonkiddceramics.com/>

Collect, Saatchi Gallery, 29/02/19- Visited to speak to the artist, Adam Buick, to see the work and directly ask him questions about his use of sourced materials used in ceramic glazes to make objects meaningfully connect to place.

<http://www.adambuick.com/moon-jars/>

Reflection:

These visits were valuable to examine the wider professional crafts industry and see what various techniques and processes are being used in contemporary ceramics today. However, I found that many of these projects did not connect to issues, or sustainability. These research trips actually pushed my projects further away from creating commercial artworks, and further towards making functional pieces to be purposefully used by real people.

Research then moved onto practical books looking at traditional tool making processes. 'The Making of Tools' by Alexander G. Weygers, 1973.

Workshops/ Courses Attended:

I attended various specific courses which pivotal to increasing practical knowledge about urban agriculture and sustainable design processes. They were key to understanding vital information about soils, types of plants, and design process methodologies.

- Introduction to Permaculture – Weekend course attended with the Brighton Permaculture Trust, giving me a fuller understanding of permaculture design methodologies and principles. 29/04/18
<https://brightonpermaculture.org.uk/>
- 'Designing Edible Spaces' Weekend Course attended run by Urban Edible Landscaper, Neils Crawford, including an interview with him about ways to grow food in cities. 27/05/2018.
<https://www.facebook.com/events/364271117663842/>
- 'Feeding the City- Ideation Workshop' by Impact hub at 'Silo', a pre-industrial food restaurant based in Brighton. Methods and considerations for designing sustainable agriculture enterprises. It was an interesting insight into the realities of considerations for grassroots agriculture start-ups. <https://kingscross.impacthub.net/feedingthecity/>

Stage 2- Focused location-based research within Brighton.

After my broader research into urban agriculture, I then focused on finding specific sustainable organisations within Brighton who are finding alternative agricultural solutions.

For this research, I began by attending a Community Seed Swap event- Called 'Seedy Sunday' Brighton. This event brought together various different groups across the entire 'Growing' community in Brighton. The event was a perfect opportunity to map out the various types of work happening by speaking to various groups and building connections. <https://seedysunday.org/>

Early Collection of possible places/groups and Routes to explore:

- Brighton Permaculture Trust- Volunteer Allotment Days at Stammer Park.
<https://brightonpermaculture.org.uk/>
- Racehill Community Orchard, Volunteer Days at Brighton Racecourse
<https://brightonpermaculture.org.uk/racehill-award/>
- Fork and Dig it- group allotment food shares collective, Stammer Park.
<https://forkanddigit.co.uk/>
- Gleaning Network, Volunteer waste food harvesting trips.
<https://feedbackglobal.org/campaigns/gleaning-network/>

- Old Tree Brewery, Sustainable brewery reviving fermentation and engaging in local foraging and closed loop food systems. Research trips I went on included forest gardening land restoration volunteer days, and Apple Festival.
<https://oldtree.house/>
Special Branch Tree Nursery, a native tree growing organisation. I attended a volunteer day.
<http://www.specialbranchtrees.org.uk/>
- Hisbe Foods, a waste free, Conscious food shop.
<https://hisbe.co.uk/>
- Silo, Pre-Industrial, waste-free restaurant.
<http://www.silobrighton.com/>
- Aecre Honey, a local bee keeper using sustainable methods,
<https://www.aecre.co.uk/>
- The Real Junk Food Project, organisation intercepting food waste streams to feed people, volunteer days.
<http://www.realjunkfoodbrighton.co.uk/>
- The Sussex Peasant, local Sussex produce market stall.
<http://thesussexpeasant.co.uk/>
- The Brighthelm Community center, community space supporting various groups working around sustainability.
<https://www.brighthelm.org.uk/>

From here, I did further research of these groups online and then practically involved myself further through attending Volunteer sessions and events held by the groups I had specifically chosen.

These early trips deepened my understanding of each organisation, prompting subsequent focused research trips, carrying out specific themed research. This included collecting imagery of the objects and tools used, as well as carrying out interviews with individuals, and organising to shadow them.

Medium for Research:

- 35 mm Film Photography- My research was predominantly carried out through film photography documentation of visual spaces. This analogue medium of documentation lent itself perfectly to my research project as I am specifically focusing on people doing and making things by hand. Through analogue photographic documentation it visually reflects the underlying 'hand crafted' aspect of this project.
- Ongoing Reflective Journals- analysing my findings- taking notes about people, processes and meetings to track the information.
- Object Collection- Using Drawing and Photography to create a bank of imagery focusing on the tools and objects that connect people to food processes. This helped me to visually identify the key hand processes being used by various groups.
- Each project began with Online Research into each group to give a grounding of knowledge about each group.
- Followed by Interviews- Carried out with planned questions aimed to research further into each organisation and explore the issues and strengths from personal experiences.

Material and Technical Investigation:

Stage 1- Initial Material Exploration:

My technical process began with a more open, expressive, playful and experimental approach to exploring the combination of the two natural materials, clay and wood, which directly come from the earth and the trees. Initially I was interested in how the two materials have different properties, but how they can be used in opposition and combination to each other. For example, using steam bending to create flexibility and curves within wood and considering ways that ceramics could express the material textures and properties of wood in opposite ways.

This experimental and creative working process led me to explore the borderline between the two materials through fire. I questioned and materially explored how burning these materials affected each of their natural states in different ways. I used charcoal to blend into clay at different percentages, and burnt away the surface layers of the wood, to reveal the wood grain textures. This led me to exploring sandblasting processes to extract the intricate grain patterns and then begin to transfer these into ceramics in different ways.

Stage 2- Refining my Technical Process:

I then carried out a set of testing using different types of wood species to explore the different densities, grain textures that each of them possessed. From this point, I began applying this process to ceramics in various ways. Through carving, lathing and cutting the wood in various ways, different shapes were revealed. I applied these to various ceramic processes including press-moulding, jigger jolly and then slip casting. Although the early stages of this process were quite intuitive, a structured testing, reflection and improvement process was needed to refine my own making technique to understand the boundaries of using this complex process.

Stage 3- Applying what I have learned to Carefully Designed Objects:

After understanding this process further, I began to use it to create more finalised and carefully made objects through mould making. I began by designing my objects through drawing, and then using paper moquettes, and printing out scale images of designs to visually test my objects at different scales. When I was unsure of the making process, I tested making my objects at smaller scales (for example, the small frame) to test the process for that individual object before making the actual pieces. This helped me to prepare and plan before making with confidence and intention.

Stage 4- Complex Mould Making:

As my pieces involved numerous complex textures, I had to cast my masters into multiple part moulds to avoid undercuts. For the large moulds, I found this incredibly challenging, as every stage of the process was physically demanding and often required assistance. For example, mould making with large quantities of plaster, tying moulds together securely was physically demanding, pouring heavy, large volumes of slip, taking moulds apart without damaging the pieces. This large-scale work pushed my own understanding of this process and technical abilities to a whole new level of difficulty. However, with each mould I made, I learned something valuable which I could then utilise to make the next moulds technically better.

Glaze Development-

I was determined to develop my own, original set of glazes for this piece, as I wanted my work to be unique and original and authentic to me, rather than using shop-bought glazes. This process involved rigorous testing of various glaze recipes which I refined through meticulous grid systems. (see technical journal for development)

Traditional Woodwork Techniques:

As each of my ceramic objects is made from wood, I had to develop my own skills at carving, lathing and working with green wood. I practiced with smaller objects to give me the confidence and ability to know how to approach these pieces on a larger scale.

I covered a variety of techniques, from coppicing, to using a draw knife, woodcarving and chiseling work with gouges, turning large pieces on the lathe, and finishing wood to a professional standard using filing, sanding and oiling techniques.

Technology:

I developed my designs using a combination of CAD software across Rhinoceros 3D and Adobe Illustrator. I explored how each technological software works in different ways and used both to carry out specific tasks for laser cut.

I feel I have developed my own unique material language through refining and testing this process over the course of a year, and now feel confident to continue to apply it to making a variety of other tools and objects in the future.

Timescale of Work:

- Timescale of Research
- **Timescale of Making**

Phase 1 Research: Broad Exploration around the Subject.

0-2 Months

Begin by researching widely around the subject of urban agriculture: Reading relevant texts and begin to develop and early ideas around the subject. Use other current projects as inspiration to learn from. Take ideas from city gardens, community spaces and movements to create an in-depth and expansive understanding of this subject and area. This is important for later understanding my place within the overall movement. Visit workshops, events and speak to people to learn more about the issues and alternative solutions to agriculture in general.

Phase 1 Making: Wide Exploration of Natural Materials and Processes

0-2Months

Early phase experimenting with natural materials - samples and testing with wood. Collect at least 10 different wood types/species- researching wood types/hard and soft wood what are the qualities, how do they differ, why?

Practically experiment with various densities and grains to see which give the best outcomes when translating these textures into ceramics.

Experiment at this stage and explore new material processes and ideas to push the boundaries of my making and create space for development and new ideas. Try using wood and ceramics in at least 3 different ways that you are not used to; try firing new materials in the kiln. Document all tests, work intuitively to understand what processes do and don't work effectively. When things go wrong, carry out more tests in different ways to resolve problems. Don't give up when you hit a wall, and don't be afraid to try and fail. At this stage, failed outcomes are as valuable as successful outcomes because they all inform my material awareness of the boundaries and limitations of this making process.

Phase 2 Research: Local and Specific.

2-4 Months

As this is such a broad and wide topic; it is important to make this project a relevant a manageable scale to work through in the timeframe of the year. Use this time to focus on specific organisations and specific issues local and relevant to this place. Visit workshops, events and speak to various groups across the city, to learn more about the issues and specific organisations that engage with Brighton. This will allow me to make work that is personal and direct and engages with locality.

Phase 2 Making: Applying Technical Skills and Developing my Form.

2-4 Months

The second phase will focus on extracting what I have learned, and moving on to test more refined, specific and difficult technical processes. Apply these grain textures to at least three different ceramic processes, to understand which are more or less successful. For example, Press Moulding, Jigger Jolly, Slip Casting. Begin to make more finalised objects and outcomes. Use table wear as a framework to test processes on using simple, functional shapes and recognisable forms. Begin to also test and develop initial glaze experiments using at least 2 different glaze recipes. Push my skills within woodworking by taking on larger projects and crafting objects as skillfully and accurately as possible.

Phase 3 Research: Deeper Research into Chosen Groups.

4-6 Months

Once I have conducted more generalised research into the wider sustainable networks working across Brighton, research further into specific groups. Analyse how individuals have responded to this wide problem in unique ways. Carry out research through photography, drawing and interviews to delve deeper into understanding the struggles, strengths and processes of each organisation. Do this for at least 4 groups.

Phase 3 Making: Creating Finished Outcomes.

4-6 Months

Carry out further glaze tests, transferring the knowledge learned from the first two tests. Test another 2 glaze recipes. Apply this refined material language and process to create resolved and carefully designed functional objects. Use a process of focused testing to prepare for making each individual object. Make a minimum of 3 objects working with different organisations. Focus on putting in the extra effort to meaningfully source wood materials for the pieces. Make sure each piece is finished to a high level. Work on the most difficult and unpredictable pieces first, as these will have the highest degree of risk. Focus on creating ceramic work prior to wooden counterparts to account for shrinkage and make sure all pieces fit together. Leave wooden aspects to the final weeks to minimize risks of unpredictable glazing and firing processes of ceramics.

Phase 4 Research: Reflection and Finalisation.

6-8 Months

Finish all objects before the final deadline to allow time to photograph the finished objects in their locations and compose the images into a booklet. This is important both to contextualise this project for the viewers to and connect the objects, people and processes back together.

3D Outcomes:

A series of eating vessels- bowls, dishes, mugs, that retain the wood grain texture on the outside- Possibly also eating utensils. Placing these objects within the domestic setting, presented on a table.

For the Sussex Peasant- A Map of Sussex showing distances between producers to consumers, tracking food miles visually for customers to see. For this, CAD software and laser cutting is used to create accurate and detailed professional work. The wooden board will be made from harvesting crates sourced from local producers, then mounted together and joined with a ceramic frame.

For the Brighton Permaculture Trust- An A-Frame made from sandblasted waste wood to expose the interesting grain textures. Plum line bob made from ceramics, and a set of hand whittled wooden pegs with ceramic tops to plant into the ground at points along the contours.

For Old Tree Brewery- A handcrafted Kombucha Brewing Spoon, with a handle and spoon bowl carved from wood and cast into ceramics. The wood will be coppiced sycamore from their forest garden, finished to a high standard and food safe.

For the Brighthelm Centre- A set of wall planter pods made with unique different glazes. Made from carved Douglas Fir which has been sourced from the Sussex landscape. Each pod will be allotted to a different group using the site to create a collaborative wall space.

Presentation & Display:

Initial Presentation Research:

- This began with a visit to the Brighton Museum to analyse the way objects are presented clearly with both visual material and supporting information. I found that site specific photographs helped to situate objects within contexts and specific environments and play a vital role in communicating messages.
- Additionally, I visited the Brighton Magazine shop to take inspiration from a large range of different types of professional graphic layouts. It helped me to visually understand how to clearly and graphically space out imagery and texts - which helped me when designing my Luparello books to accompany each piece and clearly communicate my intention.

I will present these pieces each with a profile photograph of each person holding or using their objects. These will be vital for reconnecting the pieces to places, people and processes and giving them a narrative. Below these images I will create a Luparello (concertina book) of 10 slides succinctly documenting each group's individual story and explaining their processes. This repeated layout will create a structural framework for clearly conveying the complex information within each piece of work.

One wall will have a documentation of black and white film photographs taken across my project. A framed mind map will visually explain the various connections between these groups, showing the expanding network of organisations in Brighton.

I will present these together with my dissertation which will provide theory and academic research supporting this project. On display will also be my PDF made into a professional book which will be placed on the table for people to flick through and see all the projects, research, interviews, experimentation and technical processes culminated to create these finished pieces. For my work, process and technical development is very integral to my objects and I want to make sure this side of my material exploration is seen.

Portfolio / Publication:

Sketchbooks, technical Journals, PDF printed as a professional research book, drawings, photographs documenting process.

I will focus on sharing my Instagram account, which has been professionally documenting my processes, people, materials and work throughout this project. Instagram is a fantastic platform for visually sharing design and craft work and can be valuable for networking with other designer makers.

I will also be linking to my website which documents each of the individual projects in context with explanations and finished imagery. This, I feel, is very important to professionalise my practice.

Identify potential professional contexts for your work:

Where can I see this going?

Commissions:

I would be very open to commission-based work, creating similar objects for various groups of people. I will see if there is any response or interest for this kind of work throughout the show and New Designers.

Funding:

However, for this kind of work, my objects are being made to be gifted to each group. Many of the grassroots organisations I have been working with survive on low economic income, and heavily rely on volunteer support. So, it would be unlikely that they could afford these pieces.

Therefore, if I was to continue to make this kind of conceptual and critical work post-degree, I would have to apply for various types of funding such as commissions for certain museums or exhibitions. One option is applying for the Jerwood Makers Open. This requires projects which are “achievable within an £8,000 budget and a six-month development and production period.” It focuses on making and materials. I feel that a well-planned and practiced project like this would be a good candidate for this fund. I will consider applying once I have access to the required wood and ceramic machinery or make studio costs part of my application process. <https://jerwoodmakersopen.artopps.co.uk/>

Residencies:

Another way of continuing to make this kind of work is through applying to artist residencies, which would provide funded studio spaces, time and materials to develop my practice.

I have been exploring the many artist residencies available which culminate an interest in both Farm/Food and Ceramics. I feel that my projects this year show a clear grounding in sustainable agriculture and bridge the gap between farming and ceramics. I will use this portfolio to apply to various places for work placements and internships to learn more about the two parallel practices.

Craigarden in New York State, USA is a sustainable farm and artist space, running a series of workshops and courses across farming, food and ceramics. I will be applying here for their 4-month resident ceramics internship program next summer. It would be invaluable to learn more about making and teaching ceramics cross disciplinarily with agriculture.

<http://www.craigardan.org/>

The Wormfarm Institute Artist Residency Program, Wisconsin.

Studio space for 3 months alongside immersion into a working farm environment, with 15 hours work on the farm each week.

<https://wormfarminstitute.org/artist-residencies/>

The Tasis Farm Artist Residency, Vancouver Island.

<https://tahsisliving.blogspot.com/2018/06/tahsis-farm-artist-residency.html>

Ruthin Craft Centre, Resident Artist, Wales

This offers funded residencies for those working within traditional crafts techniques.

<http://ruthincraftcentre.org.uk/residencies/>

This time/space could help me to develop my practice and abilities at running courses and events before applying to various green spaces to run my own workshops that integrate making within agriculture. I could apply to run workshops in green community spaces across London such as Phytology and the Skip Community Garden which both hold various free/paid workshops across the year.

Commercial Artwork

Alternatively, I have considered that I might have to shift the focus of my work towards more commercial, sellable artworks. One ceramicist who uses a similar approach to processes as me is Simon Kidd. He creates slip cast objects, but instead of commercially producing lots of batches, he limits each piece to an edition of 15. This use of slip casting as a limited process means he can sell each individual piece of work for a higher price and remains within the domain of art rather than batch production. I have considered working in a similar way. For example, making a set of hand carved spoons with parts cast from the same mould to be sold in limited editions

<https://www.simonkiddceramics.com/contact>

For making commercial craft work, I would apply to sell pieces at traditional craft fairs and centres. For example, Abingdon Craft Fair which focuses on traditional craftsmanship.

<http://www.abingdoncraftfair.org.uk/>

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)? **Yes – I will be interviewing people to gain a deeper understanding of their sustainable work.**

Will you ask people to test or physically evaluate your work for you? **Yes- feedback at the show by the various groups will be vital to improve this process for future projects.**

Do you intend to run a workshop that involves a group of people? **Possibly**

Do you intend photographing, videoing or sound recording anyone? **Yes- to place my objects in context**

Does your work involve children? **No**

Brief outline of ethical considerations:

If I am making objects to go into a space, I will have to research that space, documentation, photography, notes, research the history of the area.

ASK QUESTIONS- what is it lacking? What does it need? What are the best aspects of this space?

Who might this benefit or who might it affect?

How am I sourcing my wood and materials- is it in an ethical way? It will be important to use materials that are non-harmful and conflate with the sustainable projects that I will be doing.

BA(hons) Dissertation Title / MDes Essay Titles:

Can Sustainable Design Theories Provide Realistic Solutions to the Commercial
Food Production Issues in the UK?