

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

Level 6 – Research Framework Document - **expandable template**

See separate PDF on studentcentral: Notes and Guidance for writing your L6 Research Framework Document.

NAME: Isabella Hoffmann

DATE: 01/May/2019

Summary Sentence or Research Question:

Sentimentality, Remembrance, and Nostalgia.

Summary Statement:

An investigation of sentimentality, exploring my heritage and ethnicity, family units, stories and legends, creating work inspired by my findings.

I began using this project to explore my personal journey through life. I started by drawing on inspiration from objects that have been given or collected – objects that are treasured for their sentimental value, their connection to people and places, and to personal memories.

The current global trend of xenophobia has made me consider more deeply how we are linked as human beings. By exploring my own ethnicity, I have discovered connections to people and places through time. Stories, legends and poetry from those far-flung shores have inspired my collection.

While I have taken some of my design cues from Victorian nostalgic motifs – an era that was particularly associated with remembrance and symbolism - my collection is by no means sentimental for the past. My collection reflects the necessity for us to remember – and never forget - our connections to other human beings and communities, thereby creating bonds and bridging divides.

Key Words:

Jewellery, remembrance, nostalgia, personal, collections, xenophobia, connections, stories, legends, Victorian, places, bridging divides.

Research Methods:

Primary Source research:

Interview and personal family research provides the information and depth of personal knowledge for my project.

Talking to family members and friends about pieces that are sentimentally valuable to them and why, provides me with the basis of my exploration – and our common need as human beings to feel connected. I also discover more about my own background and ethnicity.

I have looked at the items my mother retains of my late father's personal possessions to share with my sister and me. These include a diary and keepsakes that have texture and smell.

I studied old film footage and photographs, linking the people and places with the items kept and treasured.

This has further led me to genealogical research to discover I am linked to Scotland, Italy, Egypt, New Zealand, South Africa, Greece, Germany, France and more. From these I have distilled a selection of diverse places and people I feel connected to. My aim is to capture that sense of connection through a collection - a collection that provides a way to remember.

Visual Research: photography, sketches and drawing, provides inspiration and the growth and formation of my ideas.

Contextual Research: Visiting and taking part in a workshop at Kingham Jewellery Workshop, Oxfordshire; and visiting and speaking to exhibitors at Bishopsland, Dunsden, South Oxfordshire at the annual Retrospective has provided me with the chance to speak to jewellers and makers about techniques, while gaining inspiration and building my confidence for my own work.

Secondary research:

Collected poetry, legends and songs that capture the essence of locations and peoples

The book: *Death, Memory and Material Culture* by Elizabeth Hallam and Jenny Hockey provides insight into the different practices of remembrance and the way in which we treasure keepsakes and the sentimental value we attach to them.

Historical Reference:

Visiting a variety of museums, especially the V&A's British exhibition, to refer to Victorian mourning practices and acts of remembrance has informed the development of my pieces

Reference to Victorian works such as the book: *The Language of Flowers* by Kate Greenaway <https://archive.org/details/languageofflower00gree> was helpful for the floral elements of my collection.

While also researching my own family history:

Excerpts from *The Pantomime Life of Joseph Grimaldi* by Andrew McConnell Stott

Library and archival services through the extensive world catalogue: WorldCat:

<http://worldcat.org/identities/lccn-no93033026/>

<http://fathomjournal.org/the-suez-crisis-and-the-jews-of-egypt/>

Medium for Research:

Drawings: ink and pencil sketches; collage; mind-mapping; Photography; Film; Desk/reference research; 3D materials; writing.

Material and Technical Investigation:

Throughout this project I have experimented with various materials and processes. These have included:

Pewter, Copper, Gilding metal Silver. Experimenting with sand casting and gem stones. Lost wax casting. Enameling, soldering, rivet, hinge and chain making. Doming, acid etching. Brooch backs, earring hooks, ring making.

The main materials and techniques I have used for my project have been:

Copper, gilding metal and silver. Doming, Lost wax casting, earring hooks, brooch backs, soldering, pin sawing.

To keep record and keep a visualised development of my work I have been using sketchbooks, photography and pdfs.

Timescale of work across the year:

Preparatory for Term 1: Visit to Bishopland. Workshop at Kingham Workshop.

Primary research begun. Initial collection of primary source materials.

Term 1: Museum visit to The Wilson in Cheltenham. Experimentation such as maquet making. Reference reading, further collection of primary source materials

Term 2: Museum visits- various in London. Last of experimenting, beginning to make final ideas.

Term 3: Complete final ideas and show set up.

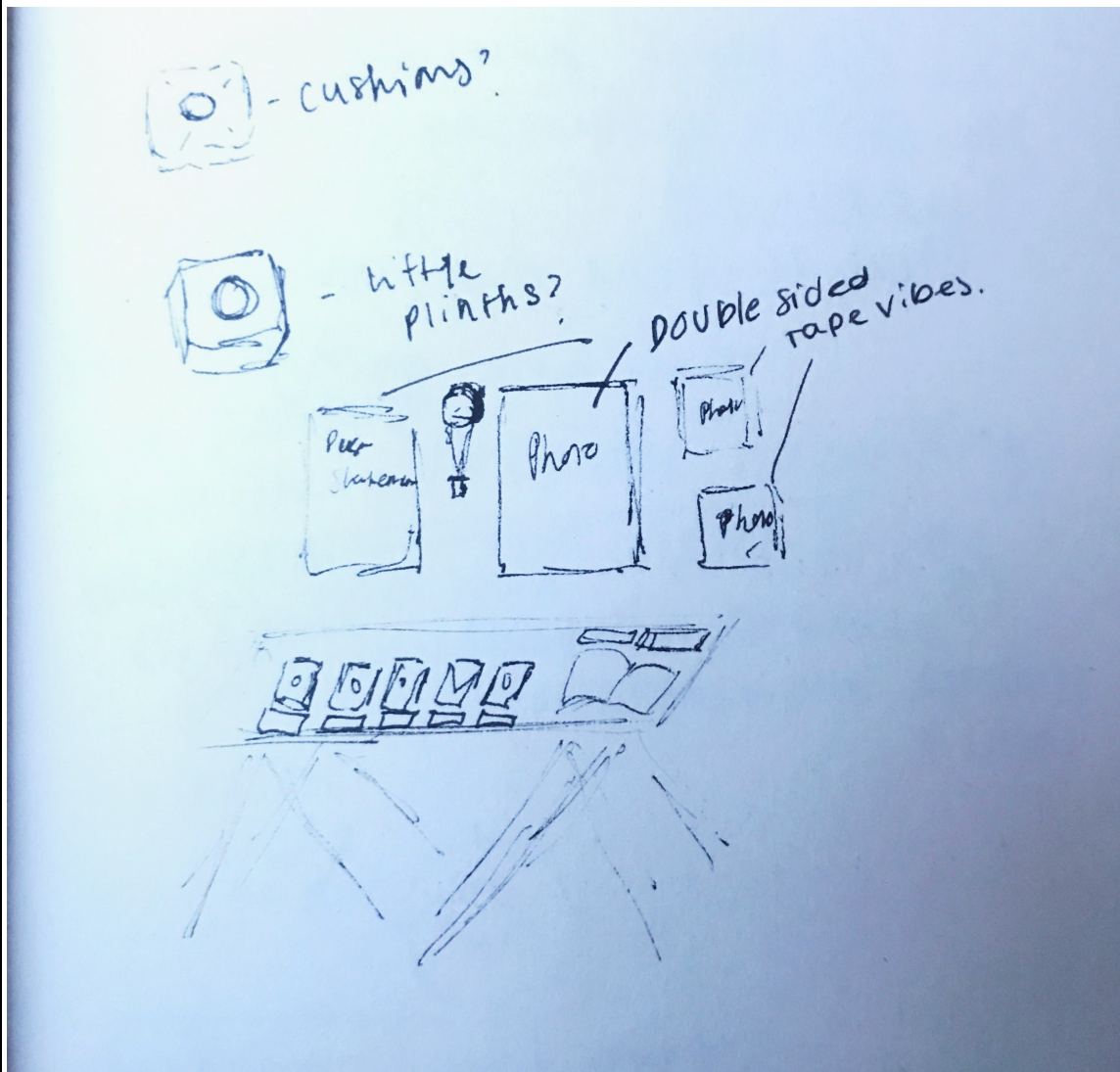
3D Outcomes:

6-10 pieces of jewellery.

- 2 snake rings/pendants – unsure of including in exhibition.
- 2 hidden gem stone pendants- unsure of including in exhibition.
- 6 pieces inspired by stories/poetry and mythologies from different countries that I come from.

Presentation & Display:

Floating plinth on table- to hide weights that will hold down my work. 5 square little blocks on the table with each separate countries piece on top it with the countries name on it. 3 A3 photographs of final pieces on wall. Possibly 2 hooks on wall for pendants. Small book with : Family tree at the front, then a repeat of: 1. Country, 2. photograph of relative/place then 3. poem/story, and lastly 4. object.



Portfolio / Publication:

Add to, edit PDF for creative enquiry. Frequently add to sketchbooks.

Identify potential professional contexts for your work:

Gallery exhibit- as the collection is a personal one it may be difficult for someone not directly associated with the project to connect with the pieces unless the context is clear. As a result, an exhibition such as at the ONCA gallery in Brighton would give the opportunity to gather a group of craftspeople and artist whose context of work is similar to mine, developing an exhibition around themes such as *Bridging Divides* or *Remembrance*.

Portfolio for self-employment – using images of the collection, market and sell through own website and social media, other online companies and on-street retailers and galleries.

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

N/A

Brief outline of ethical considerations:

N/A

BA(hons) Dissertation Title / MDes Essay Titles:

The Arts and Crafts Movement: 19th Century lessons in emotional design that can answer 21st century problems.