

Level 6 – Research Framework Document - expandable template

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

NAME Elena Samms

DATE 03/06/2019

Summary Sentence or Research Question:

To Speak of Light as Soft

Summary Statement:

When viewing light all of our senses play integral roles in the experience. When viewing *soft* light, in particular, the merging of the senses has a direct impact on the language we use to describe it. To define light as *soft* is to allude it to our memories of physical and emotional softness – the word applies itself not only to describing texture but also to a feeling, it is an explicit example of our multisensory experience of our environments. Often, when speaking of light as soft we describe it not by its technical, scientific make up, but through its interaction with us, and to our personal associations with a certain soft milieu. It is ‘soft’ not because of it, but because of *us*.

Key Words:

Light, ceramics, slip casting, the senses, language, porcelain, shadow, plaster lathe.

Research Methods:

Theoretical research:

- I read books *The Eyes of the Skin* (Juhani Pallasmaa, 1996) and *Thinking Architecture* (Peter Zumthor, 1998), furthering my understanding of the phenomena of the senses and how they factor into our use of language.

Visual Research:

- I went to the exhibition *Shape of Light* at the Tate modern in October, 2019.

Medium for Research:

- I produced a series of photograms in the darkroom.
- I experimented with image making – manipulating images of lathe turned objects as a means to developing form.
- I carried drawings to visualize my ideas at each stage of the project in A4 and A3 sketchbooks.
- All tests were recorded in these sketchbooks as well – this meant that I could constantly reference back to the range of testing that I had developed.

Material and Technical Investigation:

- A collection of photograms produced in the dark room.
- Small - large plaster forms turned on the lathe.
- A series of tests produced by manipulating slip casted forms – the porcelain forms were slip casted in plaster moulds made of the small – large plaster forms turned on the lathe.
- All testing and development was recorded at every stage in the form of sketchbooks.

Timescale of work across the year:

September – October 2018:

- Theoretical and visual research carried out (reading and visiting an exhibition).
- Initial research carried out in the dark room in the form of photograms.
- All findings and thoughts were recorded in A4 and A3 sketchbooks.

November – December 2018:

- This was the main development stage from my research – in this time is when I started my material tests of the plaster lathe.
- Turning a small series of plaster forms on the lathe, making moulds of these form and slip casting them.
- In this time I positioned the plaster forms in natural light and watched over a series of a few weeks to see how the light changed the forms in different ways.
- In sketchbooks I developed from these initial material tests and started to turn large forms of the lathe – also making moulds of these and later slip casting them.

January – March 2019:

- These three months were a period of time in which I resolved all of my visual and 3D research from the 4 months prior.
- On top of visualizing a final outcome for degree show, I was also pushing my project and constantly reevaluating how to elevate my lathe turned forms.
- I started to manipulate plaster objects on the bandsaw, recording all outcomes in sketchbooks.
- I cut slip casted forms and rearranged them. Here is where I was developing my skill of fettling and joining slip casted forms together.

April – May 2019:

- In these final 2 months I brought together everything I had developed and learnt in the last year and fully visualized what I wanted to exhibit at degree show.
- I started to make my finish objects that will be on my display. Recording all thoughts in sketchbooks.

Identify potential professional contexts for your work:

- My graduate collection will be available for sale in experienced design retailers such as The Conran Shop in central London.
- It is important to me that my work is available for sale, and, as the collection develops after university, it will be shown in its entirety.

3D Outcomes:

3D Outcomes:

- Plaster forms turned on the lathe – some cut on the bandsaw.
- A series of plaster moulds, ranging from small to large.
- Slip casted porcelain forms, ranging from small to medium.

Final outcomes:

- 3 medium porcelain vessels.
- A series of smaller porcelain objects (between 12-15).
- 3-5 small porcelain functional forms.

Presentation & Display:

- The 3 bullet points above will each have their own plinth – leveled at 3 different heights.
- You will be able to walk around all of the plinths (they will be in the center of the room rather than against the wall).
- They will be arranged in natural light (close to a window).
- Sitting on the lowest plinths will be my business cards.
- Alongside business cards will be a folder studio photographs taken of the final ceramic outcomes.

Portfolio / Publication:

- All research and development in my project has been documented in black A4 and A3 sketchbooks.

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:

A Sense of Self in Architectural Space