



RESEARCH FRAMEWORK DOCUMENT

AD313 PDF 1

Daniel Jackson
BA (hons) 3D Design and Craft

School of Art

BA (hons) 3D Design and Craft

Level 6 – Research Framework Document

Name: Daniel Jackson Date: 1st May 2020

Introduction

Journeys are defined by what we encounter while being on them. Textures, sounds and smells all create memories. The journey or route itself can be affected by external factors; environment, weather, health, culture all impact your journey. The geography can do the same; water, people, plants can all dictate or affect your route or mode of travel, these all contribute to that movement and experience.

With wellbeing at the forefront of public interest in 2020 and over the last decade, mental health has seen unprecedented exposure. A priority for us to resolve, treat, support and understand. The understanding that each of us experience 'experiences' differently, is sometimes hard to recognise. We all go through processes, we all get up and go to work, shopping, school, etc. Generally, we understand the processes involved in daily life and routine that happen for us to achieve this routine.

What?

I have researched how various 'matter' reaches its destination physically. Through researching rail, water, road, air traffic networks alongside botany and anthropology, I have seen how each work independently and together collectively. Every physical object or organism has a journey, be it through choice or science.

This degree forms part of my career path change, comments on my personal 'journey' have been made by many. The lack of understanding and questions; why, when, how I have tried to answer, but the answer is; constraints, time scales, finances, behaviours and many other external factors have influenced me to change direction.

Why?

I have undertaken many journeys in life and during this research project. For this project I have encountered and engaged with places/destinations, I have documented photographically, orally, through drawings, frottage,

mixed media, painting, ceramics, woodwork and scrap booking to ensure I capture the experience of each journey with as much detail as possible. To conclude these journeys, I have selected my favourite experiences where I encountered the most colour, texture and emotion and tried to recreate them in sculpture form.

The most memorable/or my favourite journey was a trip on the London underground, the experience itself sometimes felt dangerous, exciting, quick, rushed, relaxing and I encompassed many textures during this trip. Textures from textiles, architecture, nature, human interaction and history.

How?

This led me to want to recreate these experiences and colours in sculpture, creating large forms to replicate colour and historic moments or experiences that have occurred. The London Underground is a huge achievement in its own form, the tunnels and tubes connecting people, industry and families. This mode of transport connects people geographically, while impacting their experience through; colour, lighting, advertising, comfort, safety and sound.

I want to replicate the experience through a series of sculpted form. With aesthetic association and scale, at the forefront of importance, the series should revert your mindset to a previous experience or journey on The London Underground.

Key words

Colour, Process, Fragility, Experience, Form, Sculpture, Texture, Aesthetic, Form, Replicate.

Who?

I have researched sculpture artists that include everyday materials into their forms, for example Henry Moore, Sarah Morris, David Shrigley. I have also looked into artists who have included the London Underground within their works. In 2013, the 150-year anniversary of The London Underground saw Transport for London produce many artists work on the front cover of the iconic London Underground Map. The anniversary sparked artists interest into the history, colours and stations along the London Underground. Within this project I hope to capture the importance and significance of The London Underground while reflecting upon my own journey,

When?

Three-dimensional work concluded on the 18th March due to the COVID 19 pandemic. Prior to this I set out the below planner.

Term W/C	Month	Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday		
1	January	1	Dissertation								
2		2	Dissertation					Dissertation Deadline			
3		3	Sample Tiles	Sample Tiles	Map Drawing	Map Plates	Map Plates	Plan Portfolio			
4		4	Set Up Formative Assessment	Print Portfolio	Extruding Samples	Extruding Samples	Formative Assessment	Plan Portfolio			
5	February	1	Extruding Samples						Artists Research		
6		2	Extruding Tubes						Artists Research		
7		3	Mill Wooden Cradle	Mill Wooden Cradle	Bisque Fire Samples	Glaze Sample Tubes	Glaze Sample	London			
8		4	Test Glazes			Turn Wooden Former	Photograph Samples	Tutorial	Oxford	Networks Research	
9	March	1	Make Plaster Former	Make Plaster Mould	Cast Mould	Bisque Fire Casts	Glaze Casts/Group Review	Lower Beeding			
10		2	Source Wood for Base	Mill Wooden Base	Make Final Mock-Up				Complete Plan for Professional Practice		
11		3	Complete Plan for Prof. Practice	Prof. Practice Plan Deadline	Make Final Pieces (Tube Map?)				London - Norfolk		
12		4	Make Website & Business Cards	Plan Portfolio				Turkey			
13	April	1	Easter Break								
		2									
		3									
1			4	Make Final Pieces & Assemble Portfolio						Plan Portfolio	
2	May	1									
3		2	Degree Set Up								
4		3									
5		4					Private View	Public Show			
6	June	1	Public Show								
		2									
		3									
		4									
	July	1									
		2									
		3									
		4		Graduation							

My plan to construct my forms and final pieces in week 11 to ensure I had a representative portfolio of work. I had constructed and bisque fired the London underground map tubing and assembled the layout on the oak board, I had also begun construction of the 11 large vessels, with one glazed and high-fired. Up to the 18th of March I was on schedule to complete my project I n preparation for the end of term, degree show.

The aim for my degree show was to display a large body of work, including 11 scaled vessels and a geographically accurate ceramic London Underground Tube Map, mounted on an oak board that reflect the colour and experience through aesthetic.

If?

I would have liked the opportunity to complete my work, its unique scale and portal of fruition was well documented within contextual and visual research, and I believe the outcome would have been successful.

My final body of work has been interrupted by COVID 19, but I can identify that the works would have been extremely heavy to hang and move. Great care would have been needed to install the Map in the exhibition space. The way in which the ceramics were mounted onto the oak meant there was a great delicateness to the piece.

Risk?

The eleven scaled vessels would have consumed a large surface area when displayed on a trestle table, this would have been contextualised, clearly identifiable with the London Underground Experience. I regret this exhibition will no longer take place, and potentially the work never completed but the research and skills I have achieved during this project have been of great interest and personal gain.

Dissertation title/topic: Impacts of Creativity and its Relationship to Education

‘The body examines arguments of stigma surrounding art and design as a subject and its position within the National Curriculum as a soft subject. The research investigates up to which point creative subjects are compulsory and at which point the creative subjects become down to opportunity and choice through intervention’