

Daniel Jackson

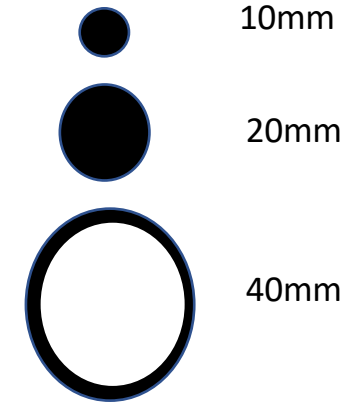
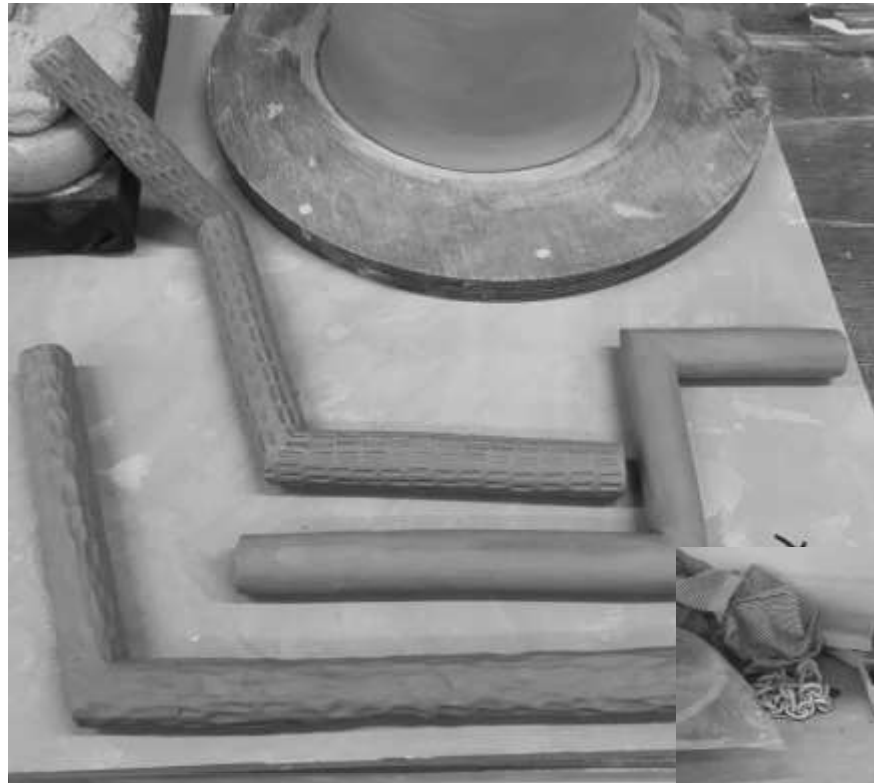
AD318

PDF 3

3D Design and Crafts BA (Hons)

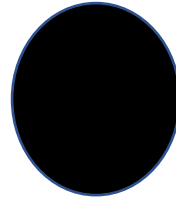
University of Brighton





Once I had developed the design, overcome the technical difficulties of scale and structure; I settled for the **solid 10mm** cylinder, extruded in Petra Grog. This allowed for the assembly to hold its form during the firing process and be molded to the correct shape just before it reaches leather hard.





40mm



Here I am experimenting with materials, the tubular shape is achievable in many mediums, but I found both wood and clay to be relative to the context and textures I was aiming to achieve.

Here I am using the lathe to achieve a diameter of 40mm. My aim here is to carve tubes that can then be made into modular sections to re-create a section of the underground.

Sadly this method and finish did not reflect my research or meet my expectations. I would have hidden the material under a gloss finish, I want to reflect the underground environment, its structure and materials being used. Texture and aesthetic is a key feature of my project, to reflect on the process and the journey.

Wood, is a malleable material; but for this project it lacks the impact I am looking for. However I chose to use an oak wood for the base board and the tubular cradles to offer a contrast.

These tubes in terracotta clay, were part of the workshop based research and material testing process. I tested 6 types of clay to ensure I used the appropriate clay for my forms. I needed to ensure the clay body would hold its cylindrical form whilst ensuring I could achieve bright and vibrant colours with a smooth finish. I achieved this in Petra Grog Stoneware.





Here is a sample of the various surface textures, colour samples, clay types and fragility tests of the cylinder tubes tests in a stoneware and earthenware firing. These formed the technical resolution to my final sculpture and vessels.



There were further colours to resolve to achieve the full eleven main underground lines; Bakerloo, Waterloo and City and the Metropolitan. These colours were in the early stages of development when we concluded making on the 18th of March 2020.

Overall I tested multiple stains, base glazes and colours to achieve the London Underground colour pallet. These were a time consuming exercise, but vital to achieve the hexadecimal colour matching.



These are the first colour tests I completed on the extruded tubes. Each has a variance in application from top to bottom, one to three coats of glaze, painted by hand. I chose to spray the resolved pieces after further testing to achieve a block colour finish.

You can see some of the colours are almost there, but the solidity and vibrancy needed further work to achieve the exact London Underground Colours.

Resolved Glaze Test Results.







Final Glaze Results for the Metropolitan Line Vessel Texture.





Here is a 3D plan for a sculpture piece. This section was based on the District Line, Ealing Broadway - Wimbledon. The design shows how I would join the extruded clay together to make the form.

My aim was to create a section or complete London underground line in 40mm extruded clay tubing. This plan worked well but the made sculpture did not reflect the fluidity I experienced when traveling on the London Underground so I did not continue with this idea and design.





These sculpture glaze test pieces show how the final glaze looks on a large tubular piece.

This section was going to form a modular sculpture, alongside the District Line piece on slide thirteen. They could have been joined, using an oak plug and held in the wooden cradle as shown in PDF 2.



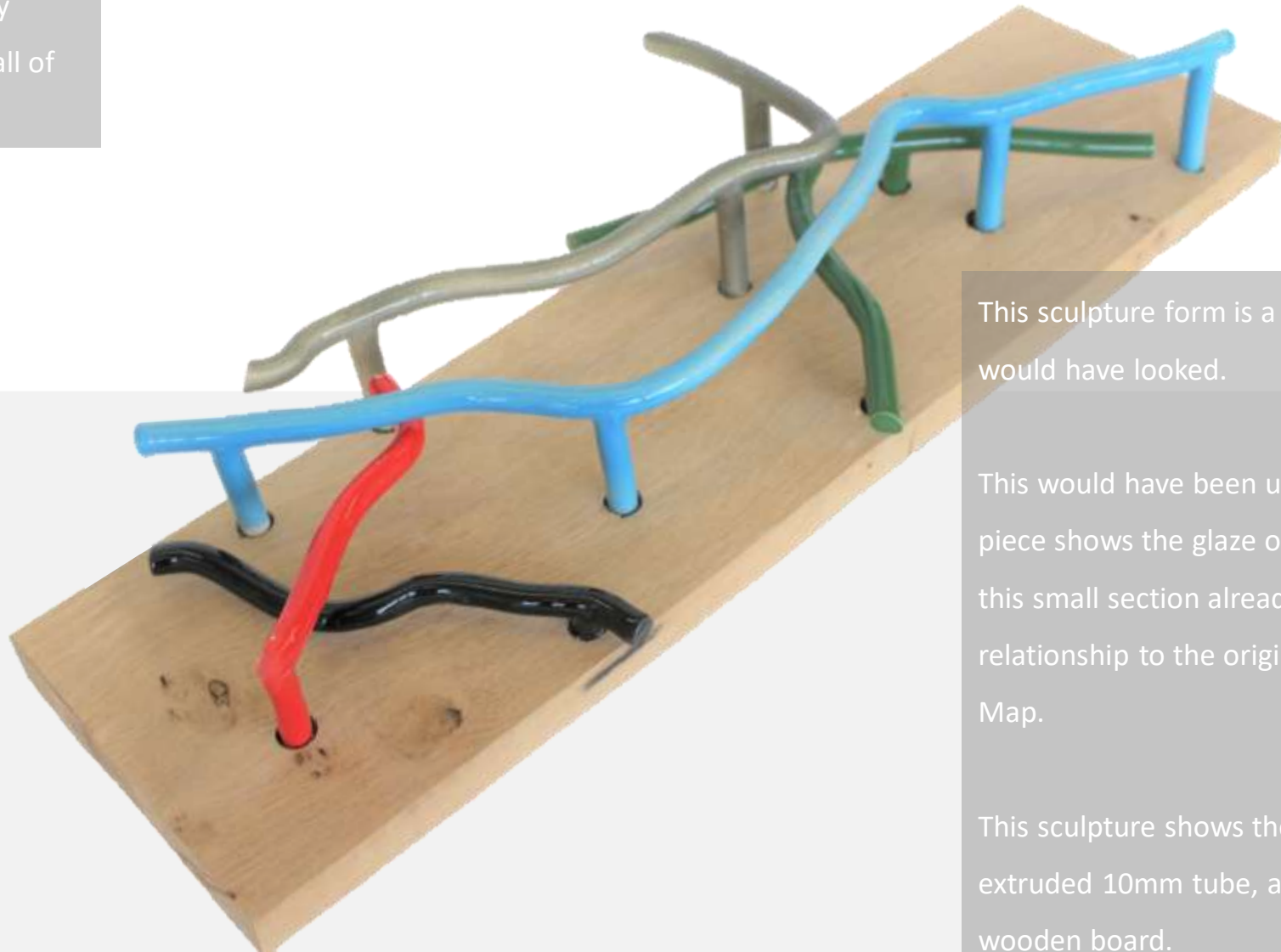


CHAPTER

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Integration

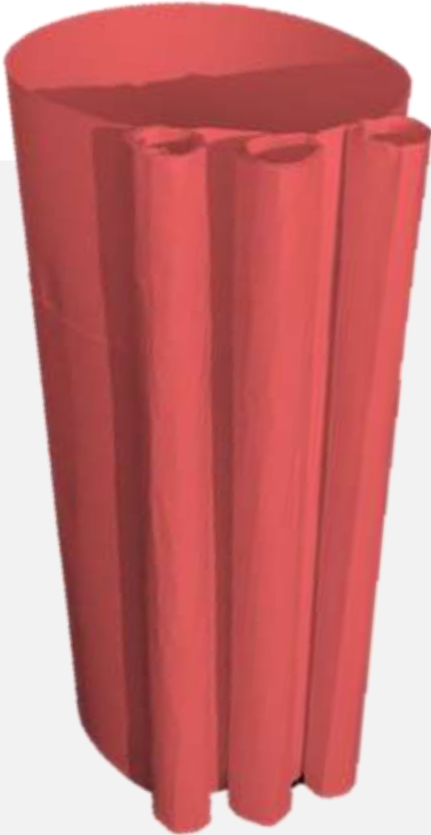
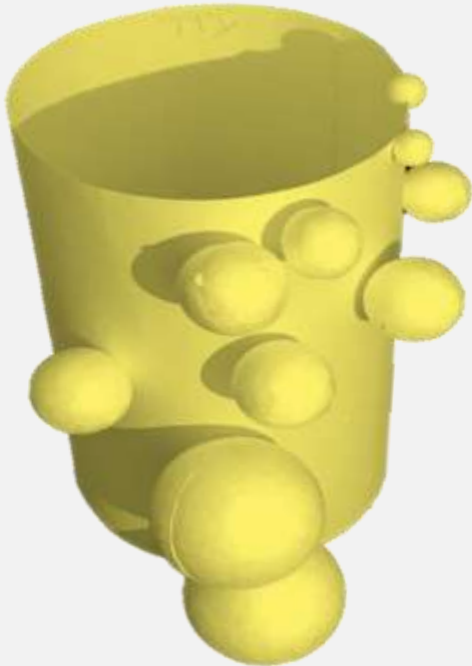
This sample piece concludes the research components of my project, bringing together all of the elements.

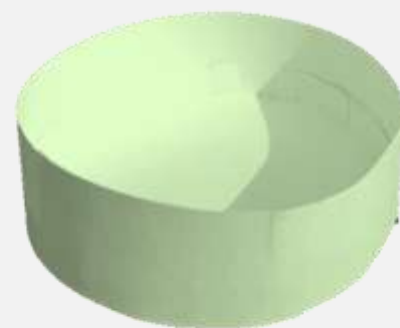
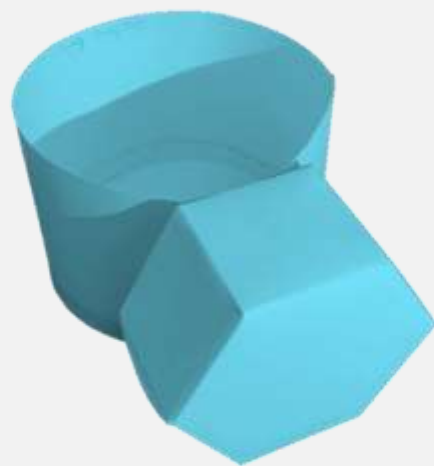


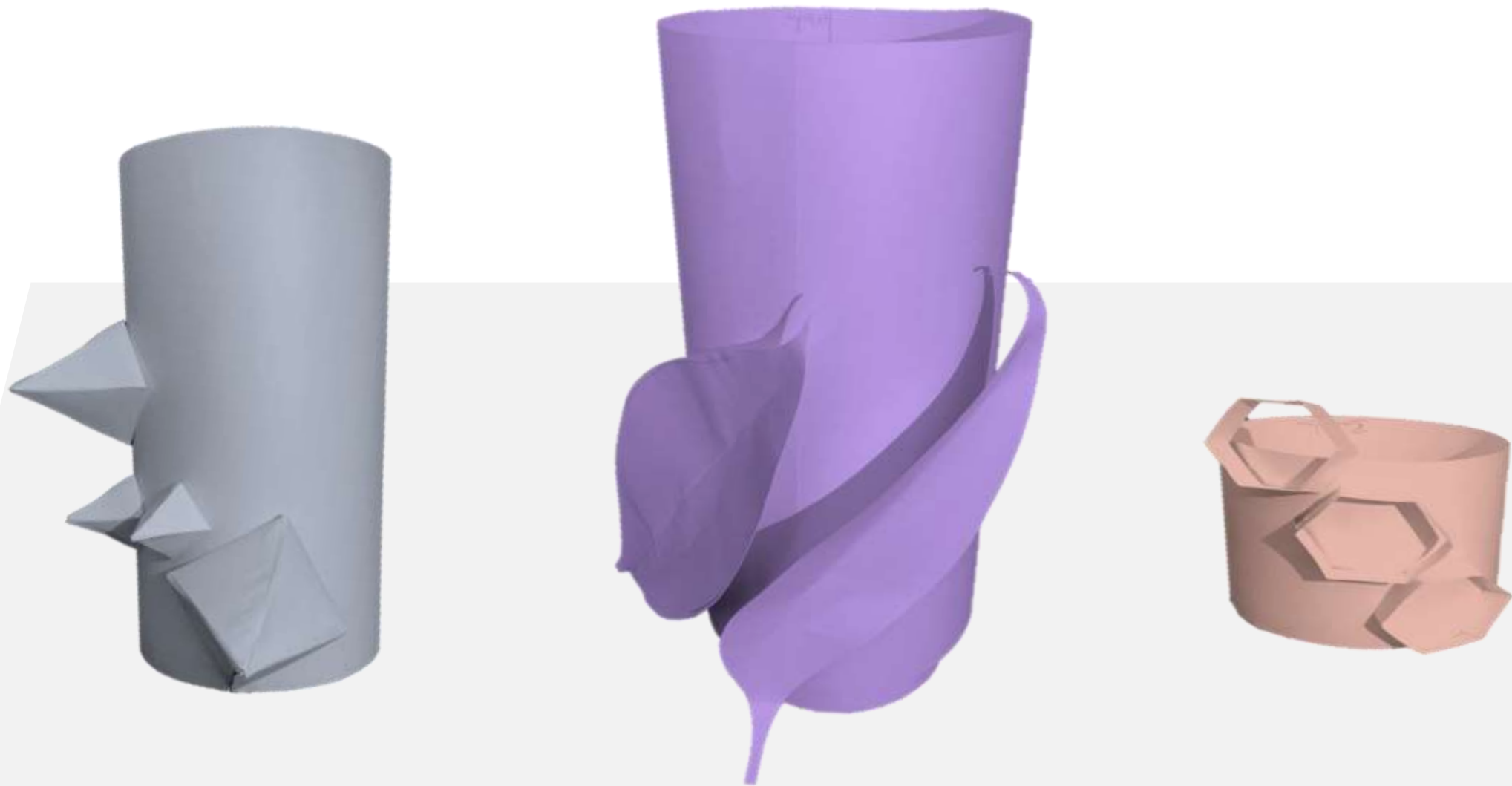
This sculpture form is a guide to how my final piece would have looked.

This would have been upscaled to 2000x1000mm. This piece shows the glaze on the intended form. I believe this small section already shows the aesthetic and relationship to the original London Underground Tube Map.

This sculpture shows the resolved elements; glazes, extruded 10mm tube, assembly height, clay choice and wooden board.









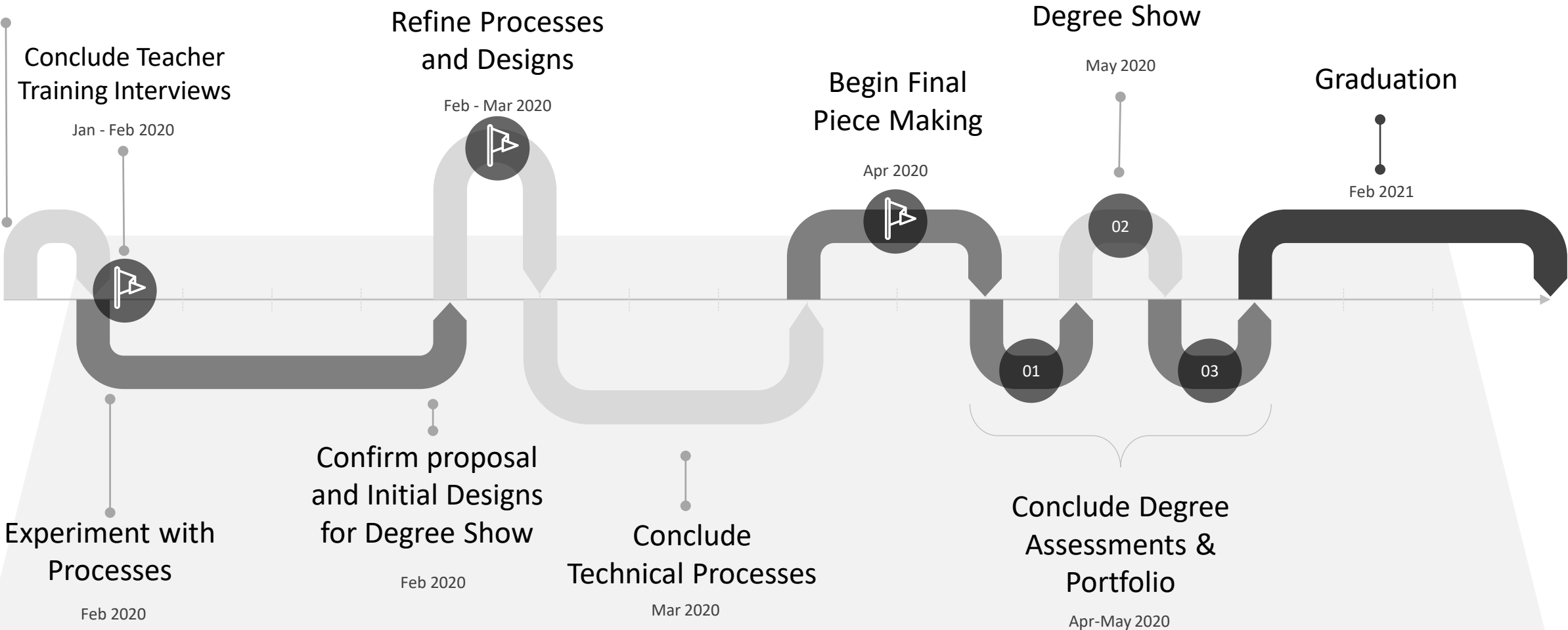
CHAPTER

3

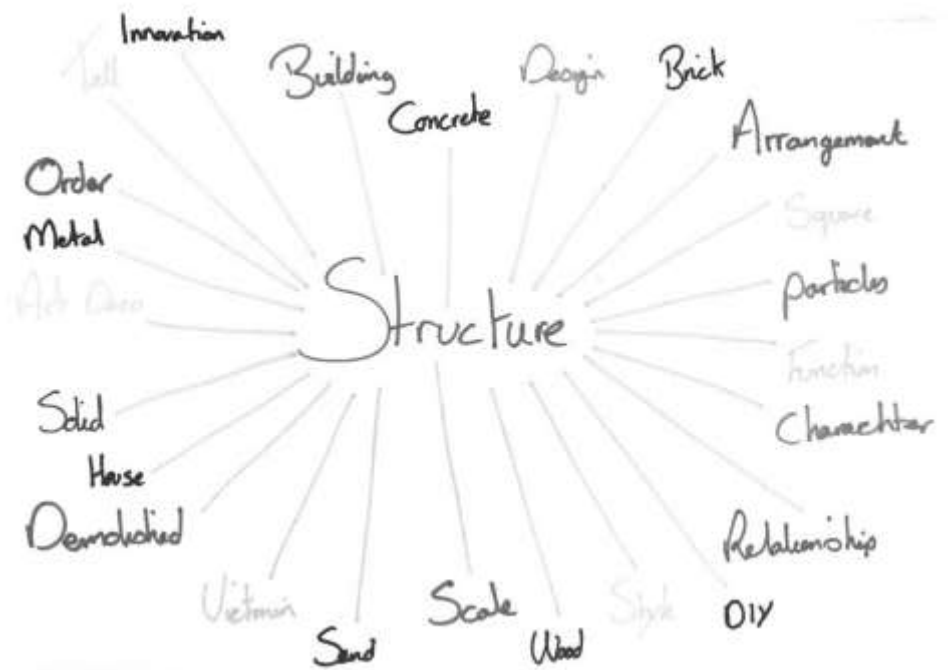
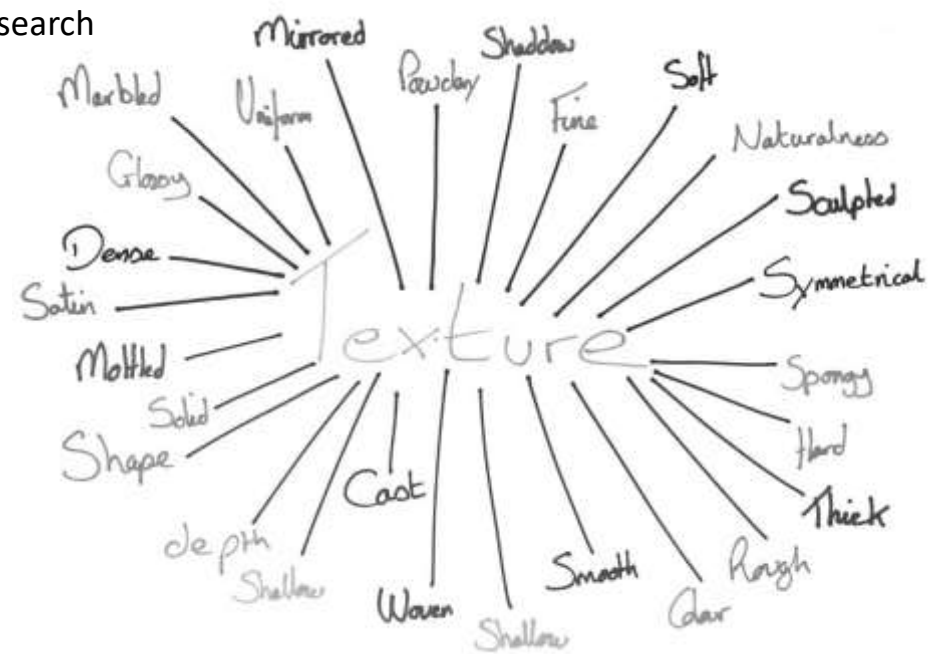
Organisation

Timeline

Initial
Research
Jan 2020



Research



Geographical London Underground Tube Pre-glaze and assembly.



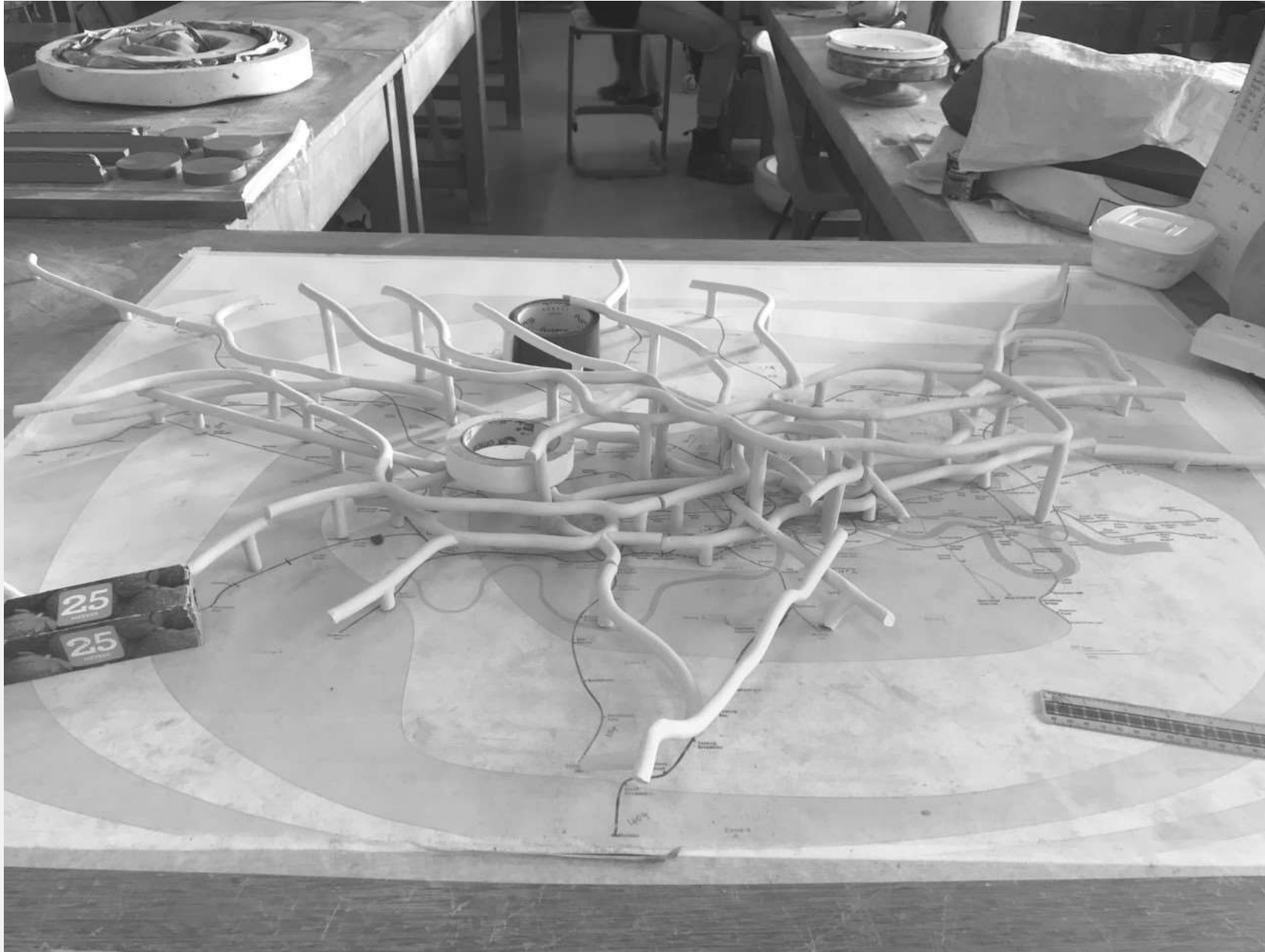
London Underground Vessels Glaze and Texture plan.

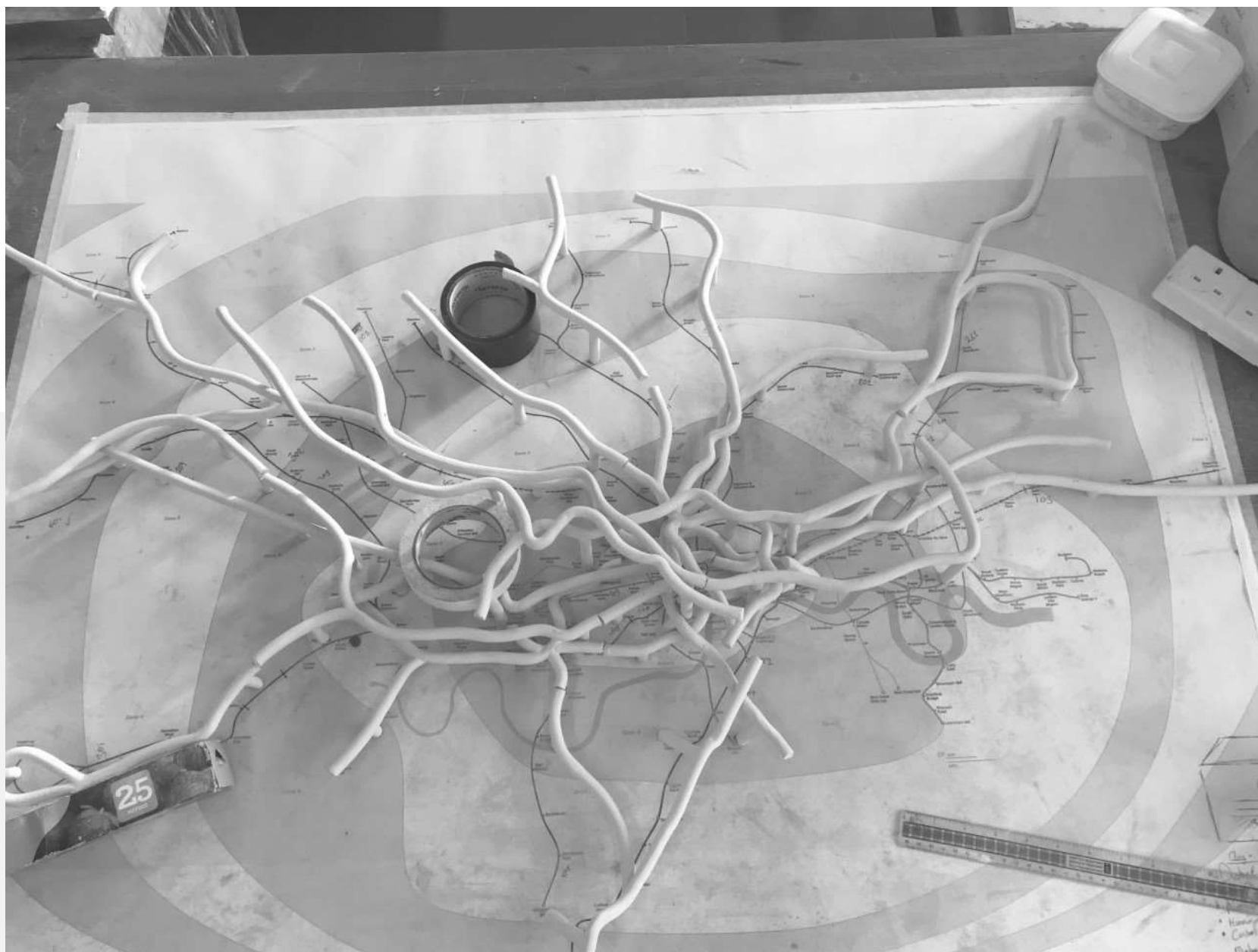
| Underground Line | Glaze Choice | Fact/Design |
|---------------------------|--------------|--|
| Bakerloo line | TBC | Hexagons are tiled on the wall of Marylebone Station, they have been there since the station opened representing a modern and dynamic station at the time of its opening. |
| Central Line | TRUE RED | Bond Street station has been petitioned to be renamed Selfridges since the 1900's. The three columns mirror the architecture and columns featured on the Selfridges façade, showing a visually uniform and Beaux Arts appearance. |
| Circle Line | LEMON ZEST | The circle line, once a complete circle. In 2009 the line finished at Edgware Road, and was extended out to Hammersmith. These spheres represent the history of continuous circuit on the Circle line. |
| District Line | CACTUS | This line has the longest continual underground tunnel at 27.8km long. |
| Hammersmith and City Line | PINK | TBC |
| Jubilee Line | GRANITE | TBC |
| Metropolitan Line | TBC | Leaf's represent the distance this tube line covers, the Metropolitan line covers 3 Counties and connects inner London to the leafy green suburbs. Its destination is the furthest outside of London at 25 Miles. This was the beginning of my research and features throughout my research. |
| Northern Line | BLACK STAIN | Pyramids feature on this vessel due to the close link and association to Egyptomania. The line was heavily extended and under construction during the time Tutankhamun was discovered in 1926. |
| Piccadilly Line | ROYAL BLUE | 1 1/2 tubes feature on this vessel as this line has many disused stations, where during the world wars famous artifacts were rolled up into little tubular canisters and stored in these unused stations. Some still house artefacts today in these canisters. |
| Victoria Line | MALIBU | Large hexagon |
| Waterloo and City Line | BERMUDA | TBC |

My London Underground Glaze Research ‘Bible’.

| Code | MFR Code | Glaze Colour | Glaze % | Glaze MFR | Base Glaze | Code | MFR Code | Glaze Colour | Glaze % | Glaze MFR | Base Glaze |
|-------|----------|--------------|---------|--------------|------------|--------|----------|------------------------|---------|-----------|------------|
| 292 | NC029 | CACTUS | 2 | SCARVA NANO | P2027 | RIO1 | N/A | RED IRON OXIDE | 1 | N/A | P2027 |
| 293 | NC029 | CACTUS | 3 | SCARVA NANO | P2027 | RIO4 | N/A | RED IRON OXIDE | 4 | N/A | P2027 |
| 296 | NC029 | CACTUS | 6 | SCARVA NANO | P2027 | RIO5 | N/A | RED IRON OXIDE | 10 | N/A | P2027 |
| 442 | NC044 | ROYAL BLUE | 2 | SCARVA NANO | P2027 | SR10 | N/A | SIGNAL RED STAIN | 20 | N/A | P2027 |
| 443 | NC044 | ROYAL BLUE | 3 | SCARVA NANO | P2027 | SR2 | N/A | SIGNAL RED STAIN | 2 | N/A | P2027 |
| 446 | NC044 | ROYAL BLUE | 6 | SCARVA NANO | P2027 | SR5 | N/A | SIGNAL RED STAIN | 6 | N/A | P2027 |
| 112 | NC011 | CHERRY | 2 | SCARVA NANO | P2027 | TR10 | N/A | TRUE RED STAIN | 10 | N/A | P2027 |
| 113 | NC011 | CHERRY | 3 | SCARVA NANO | P2027 | TR2 | N/A | TRUE RED STAIN | 2 | N/A | P2027 |
| 116 | NC011 | CHERRY | 6 | SCARVA NANO | P2027 | TR5 | N/A | TRUE RED STAIN | 5 | N/A | P2027 |
| 542 | NC054 | PINK | 2 | SCARVA NANO | P2027 | TRQ 10 | N/A | TURQUIOSE STAIN | 5 | N/A | P2027 |
| 543 | NC054 | PINK | 3 | SCARVA NANO | P2027 | EG2 | N/A | EGG YELLOW STAIN | 2 | N/A | P2027 |
| 546 | NC054 | PINK | 6 | SCARVA NANO | P2027 | EG5 | N/A | EGG YELLOW STAIN | 5 | N/A | P2027 |
| 582 | NC058 | PLUM | 2 | SCARVA NANO | P2027 | EG10 | N/A | EGG YELLOW STAIN | 10 | N/A | P2027 |
| 583 | NC058 | PLUM | 3 | SCARVA NANO | P2027 | BO5 | N/A | BRIGHT ORANGE STAIN | 5 | N/A | P2027 |
| 586 | NC058 | PLUM | 6 | SCARVA NANO | P2027 | SL5 | N/A | SLATE GREY STAIN | 5 | N/A | P2027 |
| 172 | NC017 | LEMON ZEST | 2 | SCARVA NANO | P2027 | BIO2 | N/A | BLACK IRON OXIDE | 2 | N/A | P2027 |
| 173 | NC017 | LEMON ZEST | 3 | SCARVA NANO | P2027 | BIO5 | N/A | BLACK IRON OXIDE | 5 | N/A | P2027 |
| 176 | NC017 | LEMON ZEST | 6 | SCARVA NANO | P2027 | BIO10 | N/A | BLACK IRON OXIDE | 10 | N/A | P2027 |
| 6010 | NC060 | GRANITE | 10 | SCARVA NANO | P2027 | CO2 | N/A | COBALT OXIDE | 2 | N/A | P2027 |
| 3810 | NC038 | MALIBU | 10 | SCARVA NANO | P2027 | CO5 | N/A | COBALT OXIDE | 5 | N/A | P2027 |
| 64210 | 6242 | BERMUDA | 10 | SCARVA MASON | P2027 | CO10 | N/A | COBALT OXIDE | 10 | N/A | P2027 |
| | | | | | | HTR2 | N/A | HIGH TEMP RED | 2 | N/A | P2027 |
| | | | | | | HTR5 | N/A | HIGH TEMP RED | 5 | N/A | P2027 |
| | | | | | | HTR10 | N/A | HIGH TEMP RED | 10 | N/A | P2027 |
| | | | | | | VP2 | N/A | VANADIUM PENTOXIDE | 2 | N/A | P2027 |
| | | | | | | VP5 | N/A | VANADIUM PENTOXIDE | 5 | N/A | P2027 |
| | | | | | | VP10 | N/A | VANADIUM PENTOXIDE | 10 | N/A | P2027 |
| | | | | | | PBS10 | N/A | PITCH BLACK STAIN | 10 | N/A | P2027 |
| | | | | | | TQS10 | N/A | TURQUIOSE GREEN STRAIN | 10 | N/A | P2027 |
| | | | | | | YS2 | N/A | YELLOW STAIN | 2 | N/A | P2027 |
| | | | | | | YS5 | N/A | YELLOW STAIN | 5 | N/A | P2027 |
| | | | | | | YS10 | N/A | YELLOW STAIN | 10 | N/A | P2027 |

Geographical London Underground Map Layout.







CHAPTER

4

Resolution



London Underground Bakerloo Line Vessel – Part finished 2 of 11.



London Underground Circle Line Vessel – Part finished 3 of 11.

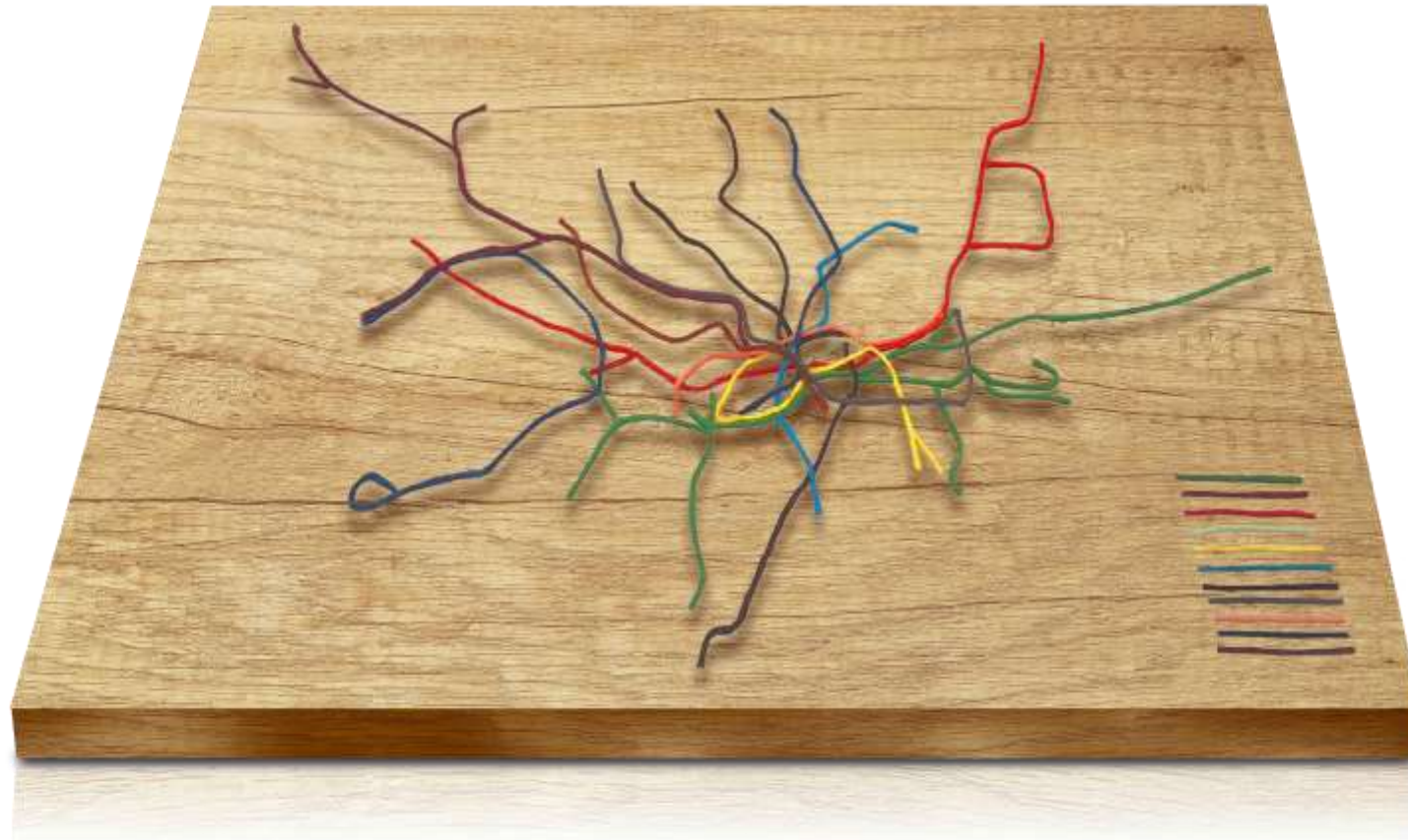


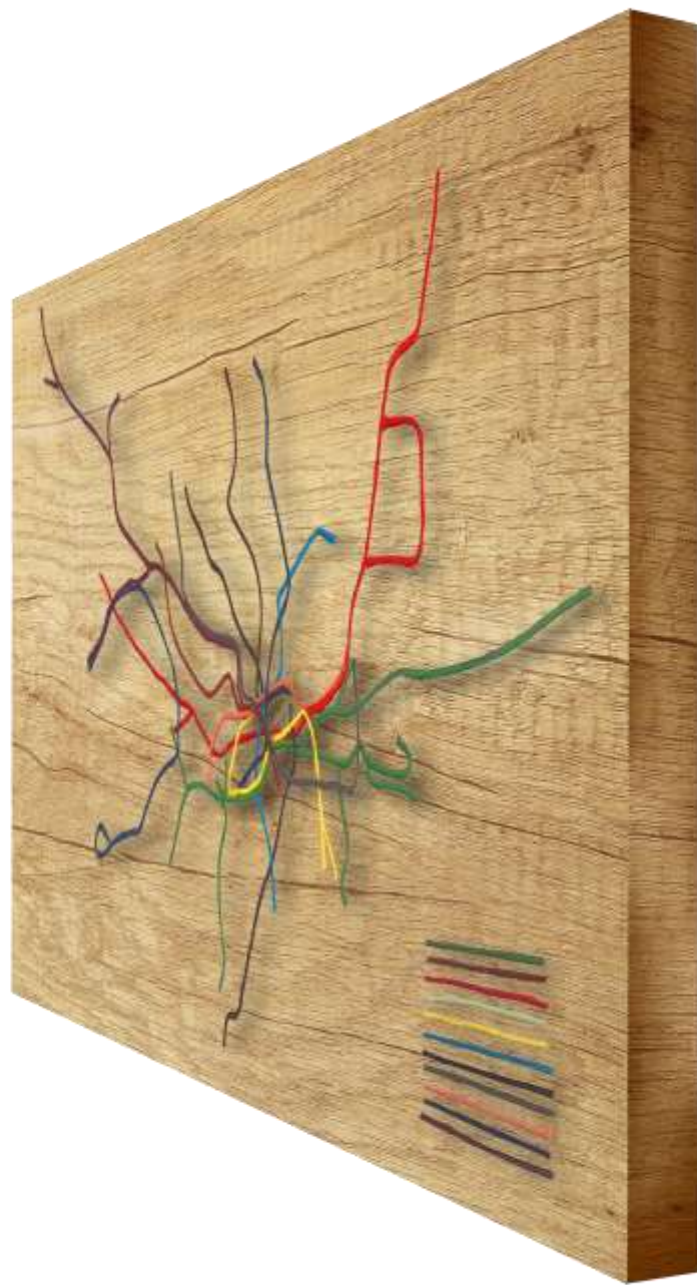


Geographical London Underground Map – Made sample of resolved piece.



Geographical London Underground Map – 3D Rhino example of resolved piece 1 of 1.





Reflective Conclusion

This body of work shows I have considered and researched this design substantially. I have reflected and developed on my own technical abilities, within both ceramics and woodwork to produce a resolved, coherent body of work.

The technical difficulties I have encompassed due to scale and form has pushed me to explore ceramics in further detail. I have learnt there are material limitations with strength, colour and form. My ideas and designs have evolved through organically through process development and research. I have refined my technical ability to ensure I push my skills to achieve the end results.

My resolved pieces would have consisted of eleven large, scaled vessels reflecting the true hexadecimal colouring of the

underground line, whilst projecting a texture or form relative to the experience or history that specific line. I would have also presented a geographically accurate London Underground Map in ceramics, mounted on wood. This would have been a large sculpture, 2000x1000mm.

The London Underground has driven my research further and further into history, material characteristics and colour. The London Underground and the expeditions I have taken reflect the journey and process element of my research.

I have encountered many processes along my journey throughout this year and my degree, encountering textures, experiences and learning along the way. This project is the perfect finale to my studies.

Daniel Jackson.

