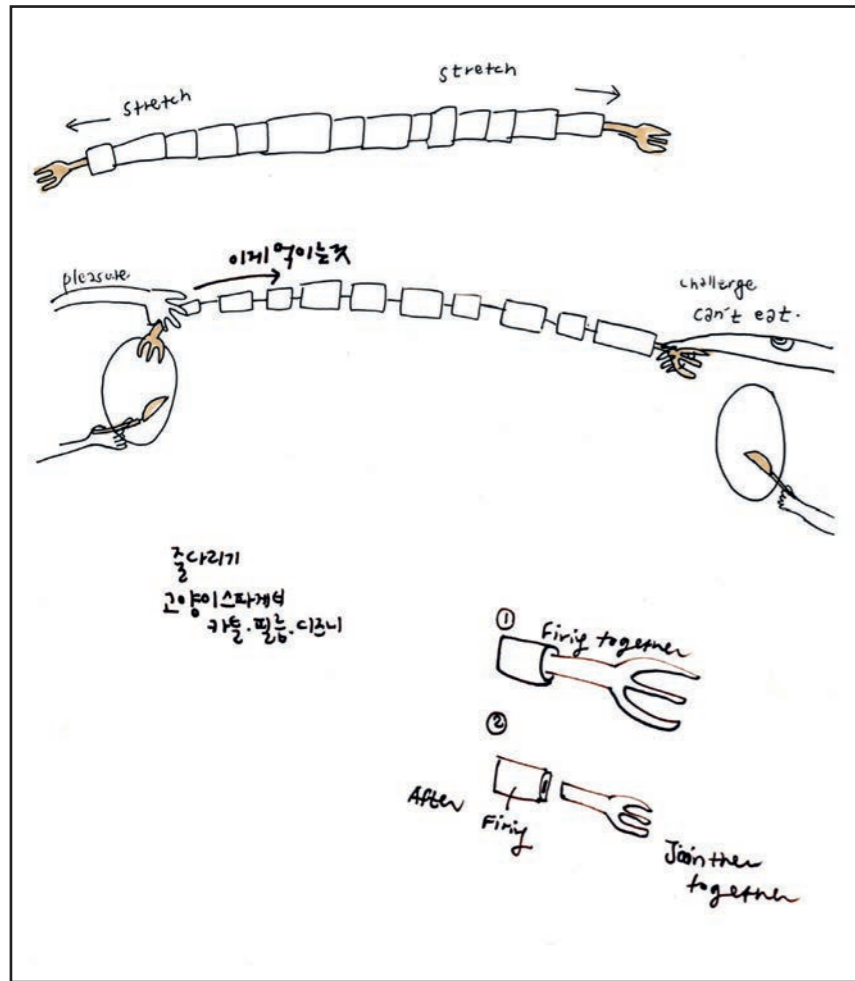


**We are all strangers,
so we talk through objects.**

**AD318 Self Directed Study Design and Craft
JI IN BYUN**

INITIAL IDEA DEVELOPMENT



Handbuild

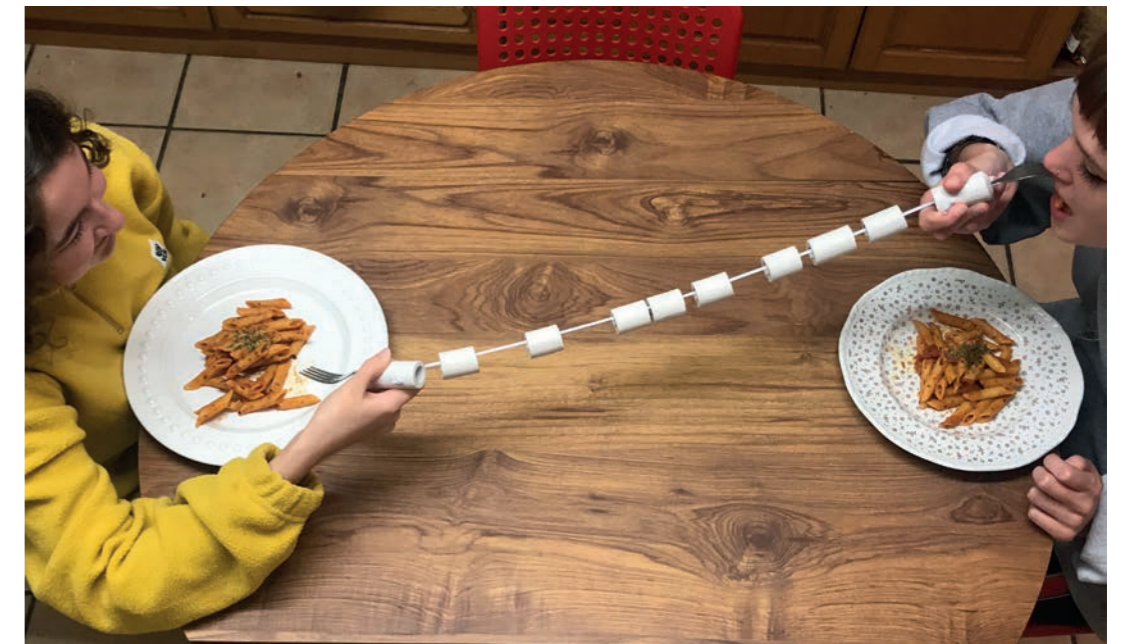


Clay Extruder



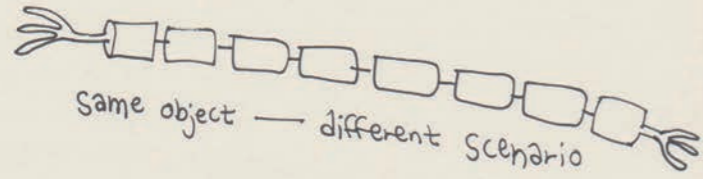
First one was fired together to join the metal folk part to the ceramic body.

Second one was stick the fork in the ceramic with super glue after firing.



Next Step

★ Scenario



1. My table



ONLY The object suitable size for my dinner table.

What if LONG distance? --- canteen or cafe/Corridor
SHORT distance?

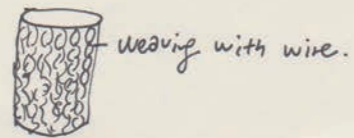
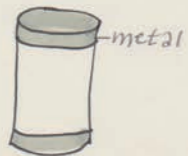
2. Scale / Place / How many people engaged in?
specific space, picnic
just two?
Group of people?

3. scenario (performance)

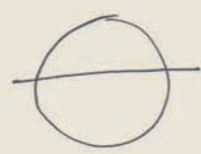
- Comics
- ridiculous event
- Serious
- social: whole network with people.
- Game

4. Different material - could be Metal.

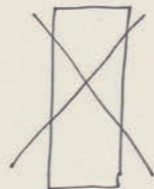
5. If I make the tube unfired porcelain, when we push-pull, it might be broken and make a sound.



6. Place of nature of table.



Just Two.



Group of people.

How it change?

7. Attitude - ★ value of material.

throw away Plastic vs silver cutlery.
Wood



What's the role of THIRD PERSON?
observer?
Disturber?

9. Commenting the cultural different the functional
create the conversation and performance.
the space/environment.
gesture.

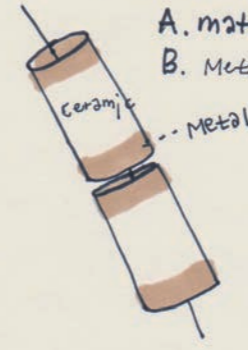
Emotional psychology respond of object.

10. playing with what is normal plate / Fabric - Napkin tablecloth.

Sound: 브르타타타타타타.

A. material - metal

B. Metal plated. (Edge of the tube)



C. weaving wire.
be crushed??

* ① Make metal template for ceramic extruder
② Thin layer ceramic tube.

existed object. join them with my object.

알뜰개. 레진. 울진 실리온.

자이언 스펀지의 터스커. 울진 울진.

Metal CLAY -- After fired, Looks Metal.
Silver / Gold Lustre dish

① story of experience first, Find the SHAPE

② After Break, what's that??

Is that All??

Why it might be break???

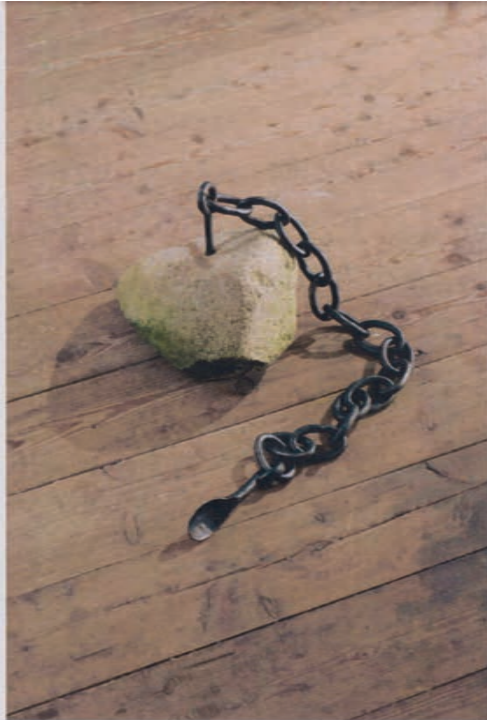
ex) Money box - what say from it??

③ Low fired - absorb the liquid (red wine)

Leave our story.

absorb our story.

Ghost.



The *Zulbreak(fast)* spoon by David Wolkerstorfer is reminiscent of a ball and chain

Designer and knife-maker David Wolkerstorfer ventured into unfamiliar territory by creating 72 different spoons from copper waste, old tools and wood.

Some were up to 1.5 metres long, inviting diners to feed their table-mates and creating a more social eating experience. Wolkerstorfer wanted to make people sit with their food for longer by using unexpected textures and materials.

Copper
Steal



Eija Mustonen's mittens offer a new way to eat with hands

Drawing on the idea of hands as the original cutlery, Finnish jewellery designer Eija Mustonen created a series of three mittens in nickel silver, copper and pewter.

They are something between jewellery, clothing and tools," said the designer. "I was educated as a silversmith 30 years ago, so with these pieces I want to honour that craft."

Do we eat only by HAND??



The uneven surface of the Ugly Queen and Ugly Princess spoons are designed to make eaters take their time

"It takes more time to eat with a heavy spoon," he explained. "And you will need even more time if it has a structured surface which makes it hard to get the food off."

"Nowadays most of our cutlery is made of stainless steel, but you will notice that the taste of food also depends on the material you eat it from," he continued. "So the same soup will taste different from iron, silver or golden spoons."



A series of spoons by Jenni Säkura is made from serpentine

Other variations on the theme of spoons came from artist Jenni Säkura, who took inspiration from the natural shape of Finnish serpentine stone.

"I found myself admiring the little details inside the stone and it seemed almost impossible to grind the slices I had cut any further," she explained. "So they are more like ideas of spoons, given straight from nature."

The shapes force you to move your hands in a slightly different way. Stone makes you more careful, as the material can seem fragile," she continued.
or too sharp!!



Crunchy, hot and sweet-sour pumpkin variations are served on Lisa Filt's Spoonmania

Considerate handling is also necessary to navigate Lisa Filt's creations, which consist of a series of spoons, connected into a branching network to form a kind of plate.

"Approximately 200 spoons were sent through a rolling mill," explained the designer. "After that I combined them into new forms and used two kinds of riveting to connect them."

spoon as plate!



Corn bread is served on a soapstone plate by Pia Groh

Other designers reinterpreted clay in new and unexpected ways to form bowls and plates.

Ceramicist Lillian Turlen created a series of ADO's or "Annoyingly Dependent Objects" - irregularly shaped sharing plates, which need to be propped up by wooden blocks to stay upright.

If it can support the food.

"I think of functional dishware as a supportive structure of the meal, something to serve on and eat off," said Turlen.

"So I wanted to make pieces that would themselves need supporting structures - other objects to prop them up. I wanted dishware that would make demands, and that unabashedly would be complicating the dining experience."



Lillian Turlen's Annoyingly Dependent Objects come in a range of colours from light, dusty pink to black

Where Turlen looked at form, Austrian ceramicist Petra Lindenhauer focused on the sourcing of the material, creating 65 plates out of waste clay and glaze from her own workshop, mixed with ash from the kiln.

Vienna designer Gregor Titze, meanwhile foraged the clay from the local area: "I managed to get some clay from the underground of Vienna, as the city is developing a new subway line," said Titze.

"Most common tableware is smooth, flat and shiny. It's just an anonymous item between the table and the fork. The rough surface of my objects should bring a more haptic perception into food consumption."



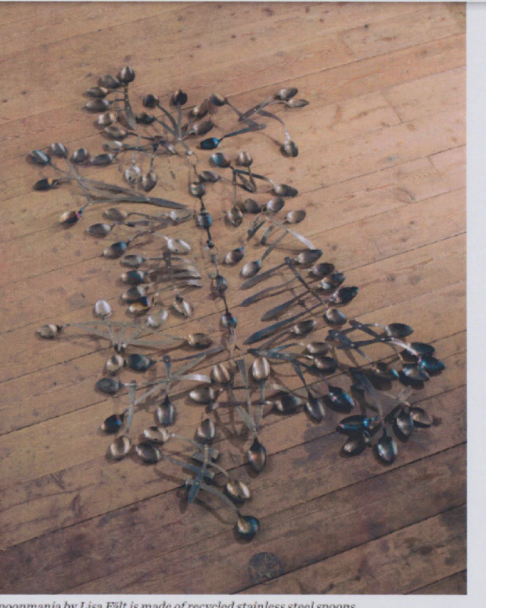
A roast pork imitation made from celery is served on a clay plate by Petra Lindenhauer



A roast pork imitation made from celery is served on a clay plate by Petra Lindenhauer

"Just think about the possibilities of what can happen when we start bending the norms and experimenting with the materials, sizes or textures of our eating tools," said Kullik.

"Understanding that changing the way we eat can have a direct impact on how we behave and think, is an interesting stimulus to step away from comfort and functionality." *uncomfortable.



Spoonmania by Lisa Filt is made of recycled stainless steel spoons

Indeed, research by the University of Oxford has proved that the taste of food is directly impacted by the size, shape, colour and weight of the cutlery we use to eat it.

The experiment found, for example, that diners thought their food tasted better and was worth 15 per cent more money when consumed with heavier utensils.

In this same spirit, previous creations for Experimental Gastronomy have included multi-ended spoons and forks, as well as oversized versions made from former Soviet Union tools.

Elsewhere, design studio Michel/Fabian has created *Goûte*, a spoon that is said to improve the flavour of food by recreating the experience of licking your fingers.

Read more: Design | Tableware | Cutlery | Plates

1. Struggling to find what's the next step?
2. Look back the proposition feedback.
3. To know what else I should make, I need to research the
 - Psychological aspect of FOOD & Eating
 - Colour theory
 - Social etiquette --- TO Break the RULE 😊
 - cultural feeling toward
 - Sketch - London restaurant or other example / Blind Restaurant.
4. I don't know what I want to do/MAKE.
 - How I can break the Rule?
 - What kind of Imaginary object / Fantasy?
 - What's the story of MY Dinner table??
 - Decide the story → it's better to know make the object based on story.

From the book **Gastrophysics**

Depending on the SOUND
 Colour → Taste
 Texture
 SMELL
 sight
 differently

Experimental Gastronomy: unusual dinner party concept

What if:
 What happens when artist collaborate with chefs?
 When they rethink the tools with which we feed ourselves?



Earth and Water (2015)



비밀다. 문지른다.
 흙탕물에서.
 비누가 탄생할 것이다.

A video that portrays the process of [washing hands with mud soap] also reveals how natural elements are involved in culture, not the opposite.

문화적요소가 자연에 개입하는 것이 아닌.
 자연적요소가 문화에 개입하는 과정.

Natural Element → Culture
 Cultural element (Culture) * → Nature

<conscious/conscience>



↳ conceptually linked with ideas of human interaction, social invention, Appropriateness

ceramic installation that comprises several thousand hollow unfired Bone china tiles laid out on the floor of the gallery space. Visitor need to cross the work to encounter other part of the exhibition. [The floor tiles record their path within the space]

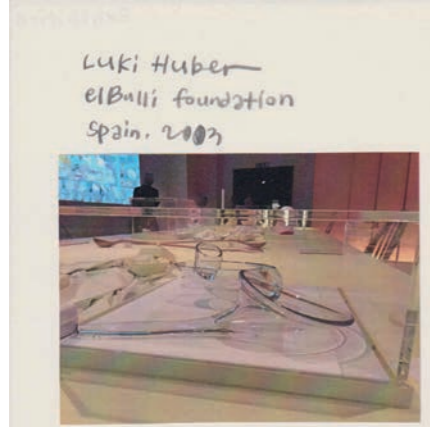
* @ Destroy @ Trace.

* Like tread on SNOW 눈 밟고 밟고 밟기.

Someone have destroyed in a gallery which usually show objects which are highly crafted and treasured for their physical beauty.

Research - material construction
 Dimension
 Wall-thickness
 ceramic type
 firing time

to get floor-piece to break exactly (ceramic box) as she wants.



Luki Huber
 elBulli foundation
 Spain, 2003

Designer Luki Huber collaborated with the creative team at the restaurant 'elBulli' to create these pieces. They are one of the many examples of cooking, serving and eating tools designed for specific dishes at elBulli, and are symbolic of the restaurant's intensely creative, interdisciplinary and experimental culture.

Dish - For specific FOOD

Trace of Maker

[skilled worker in



Poland's oldest Porcelain factory]

Manufacturers remove the traces of human labour in most products. But This one, the maker wear gloves dipped in cobalt salts when handling these pieces. part of a project titled people from Porcelain Factory. When fired, their handprints turned vivid blue, emphasising the important of human touch and embodied skill in porcelain production.

SONIC CHIP FROM Book 'Gastrophysics: the new science of eating'

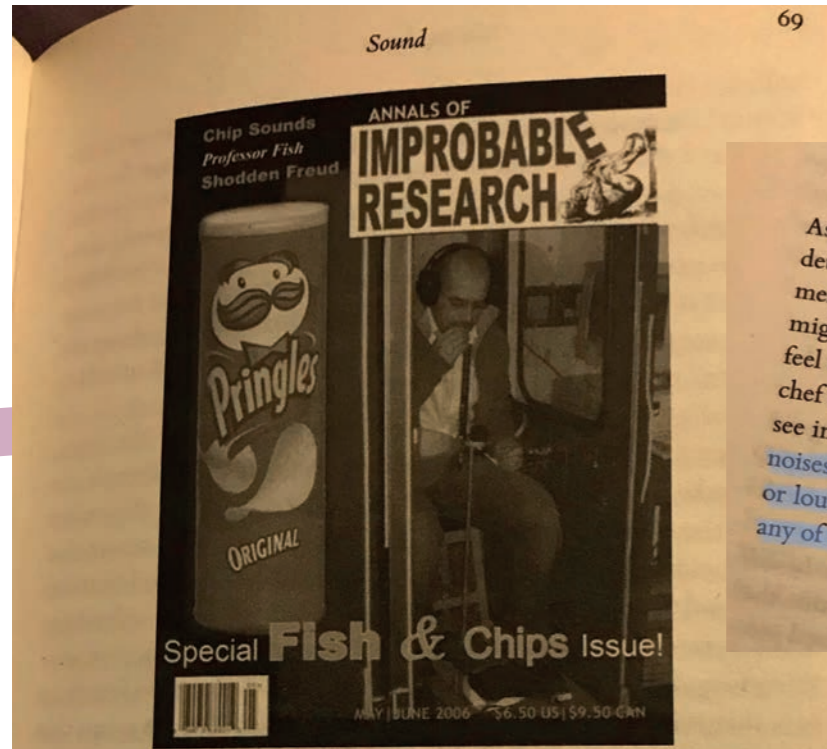


Figure 4.1. My former student Max Zampani (now the esteemed Prof. Zampani) demonstrating the 'sonic chip' experiment on the front cover of *The Annals of Improbable Research*.

4. Sound

Ask yourself which sense is the most important when it comes to determining your experience of food and drink. Most people will mention taste first. Smell will rank pretty highly too, of course. Some might talk about what a food looks like, and maybe even the mouth-feel and oral texture. But virtually no one, be they sensory scientist, chef or regular consumer, talks about sound. However, as you will see in this chapter, what we hear when we eat and drink – even the noises of food preparation, the rattling sounds of product packaging or loud background music – plays a much more important role than any of us realize. Sound, in other words, is the forgotten flavour sense.¹

ago, they were so busy concentrating on the texture of the crisps that they were just as easily fooled as the Oxford undergraduates¹¹ who provided the subject matter for our original study.

You can play exactly the same sonic tricks with apples, celery, carrots or, in fact, with any other noisy food, be it dry, like crisps and crackers, or moist, like fruit and vegetables. In one recent study, this time conducted in northern Italy, ratings of the crispness and hardness of three varieties of apple were systematically modified by changing people's biting sounds.¹² This crossmodal illusion is important for a couple of reasons. For one thing, it provides one of the most robust demonstrations that what we hear really does influence what we taste. And it turns out that this particular crossmodal effect works just as well even when you know exactly what is going on. It continues to work no matter how many sonically enhanced chips you've bitten into too. I should know, having crunched more than most – all in the name of science. In other words, the sonic chip illusion is an automatic multisensory effect, as you will see in the next chapter.

The sound of food

Many of the food properties that we all find highly desirable – think crispy, crackly, crunchy, carbonated, creamy* and, of course, squeaky (like halloumi cheese) – depend, at least in part, on what we hear. Most of us are convinced subjectively that we 'feel' the crunch of the crisp. However, this is simply not the case. Introspection, after all, often leads us astray and, based on the results of the gastrophysics research, I can assure you nowhere is this more true than in the world of flavour. (Take, for instance, the experience of carbonation. Most people, if you ask them, will swear blind that they enjoy the 'feel' of the bubbles bursting or exploding in their mouths. It turns out, though, that the sensation is actually mediated largely by the sour receptors on the tongue; i.e., by the sense of *taste*, not by the sense of *touch* at all.)¹³

Given that we don't have touch receptors on our teeth, any feeling we get as we bite into or chew (masticate) a food is largely mediated by what is felt by the sensors located in the jaw and the rest of the mouth. The latter, removed as they are from the action, do not provide any especially precise information about the texture of a food. By contrast, the sounds that we hear when a food fractures or is crushed between our teeth generally provide a much more accurate sense of what is going on in our mouths. So it makes sense that we have come to rely on this rich array of auditory cues whenever we evaluate the textural properties of food.

Some of these sounds are conducted via the jaw-bones to the inner ear, while others are transmitted through the air. Our brains

'Why is a soggy potato chip unappetizing?' This was the title of a commentary in a top science journal called (you guessed it) *Science* a few years ago.¹⁷ The nutrient content doesn't change as a crisp becomes stale but, for whatever reason, none of us seems to like the soggy variant. And yet, no one was, I suspect, born liking noisy food. It is on this point that I have to disagree with Mario Batali when he says: 'There is something innately appealing about crispy food.'¹⁸ No, there isn't. Indeed, most of what we think of as innate is, in fact, learnt. In other words, we all learn to like specific food sensory cues, in large part because of what they signal to our brains about what we are consuming (and what physiological rewards are to come). Crisp and crunchy – well, they signal fresh, new and maybe seasonal too.

Perhaps the more fundamental question that we should concern ourselves with is why exactly crispy, crunchy and crackly have come to constitute such universally desirable

have to figure out now is which insects, and which insects, in a ration, would make the loudest crunch of all?²⁴ Then away we all go, to a crispier, crunchier and more sustainable future.

Why do crisps come in such noisy packets?

As well as the sounds of preparation and the noises associated with our consumption of food and drink, the sounds of product packaging also have a pronounced impact on our tasting experiences. Do you think that it is an accident that crisps come in such noisy packets? Of course it isn't! From the very beginning, marketers intuited that it would make sense to have the sound of the packaging be congruent with the sensory properties of the contents. This is as true today as it

Gastrophysics

was back in the 1920s when crisps were first packaged for fresh, portion-controlled delivery direct to the consumer.²⁵ Even Pringles, whose packets typically make less noise than most other snacks, have done something to enhance the sound of their foil seal. You don't have to take my word for it – try running your fingers over it next time you come across a tube and just listen to the difference.

But just how much influence does the sound of the packaging really have on our judgements of the product within? Well, a few years ago, we tackled this very question. Together with Oxford undergraduate Amanda Wong, we conducted a study showing that the louder the rattling packaging sound that people heard as they ate, the crunchier-seeming were the crisps they had been asked to rate. While the effects were nothing like as dramatic as those we saw when we modified the sound of the crunch itself, they were still significant.²⁶ In other words, in terms of perception, our brains appear to have a remarkably hard time distinguishing the product from the packaging.

Frito-Lay may have taken these findings a little

What does your food sound like at home?

All right, I hear you say, I can see why big companies or chefs might be interested in sound or in sonically mediated food textures, but how does this affect us mere mortals? Well, the latest findings from gastrophysics highlighting the importance of sound also provide insights that you can take advantage of at home. For instance, the next time you throw a dinner party, be sure to ask yourself where the sonic interest lies in the dishes you serve. If it isn't crunchy, crackly, crispy or creamy, are you stimulating your guests' senses as effectively as you might? The solution can be quite simple: just sprinkling

some toasted seeds over your salad, or adding some crispy croutons to your soups at the last minute. This presumably explains the ubiquitous presence of the gherkin and Batavia lettuce (also known as French crisp lettuce) in your burger bun too – they add a sonic element that makes you enjoy the experience of eating the burger that much more.²⁴

Those of you who are a little more adventurous might want to try sprinkling some popping candy into your chocolate mousse, or even into the potato topping of your shepherd's pie. These are both approaches that top chefs have incorporated into their dishes over the years.³⁵ And if you want to make the sonic surprise all the more memorable, 'hide' it. Your guests will be taken aback when, several mouthfuls into that mostly silent chocolate mousse, say, they

Breaking the ceramic test

Traces of drinks remaining on ceramic test

- Material : Special Porcelain tube
- Low temperature Fired 850c
- Tested the fired day (2 hours after being taken out of the kiln)

semi-porcelain slip.

1. →

2. →

3. →

(Second one) 20min with porcelain coil
semi-porcelain slip + Grogged porcelain

First one 20min

Third one 15min

All = grogged porcelain

TEST.

same thickness

A

B

more hollow

Which one easy to break.

After Dry - It breaks.

I don't know why.

Trace:

absorb anything.

Drink.

무엇으로도 남는게는 스펀지로 닦아 내 손길 스펀지 손길. □ Trace of Sponge. Not my hands.

* refined object = Trace of sponge.

liquid Drink = (glaze)??

① Basic

@ 20min - Normal

@ 10-15min - thin

② Intended break. → broken shape/piece.

@ 20min

③ small/thin one.

thin but Different

I.

(Special) porcelain

850 °C

fired 850 °C (Bisc firing)

* Tested the fired day (after 2 hours)

coffee

orange juice

20 min

DISSOLVED

After pouring the liquid out. It dried.

Test what temperature and thickness are good to break. Ironically I hesitated to break a plate. Because I made it really carefully, and the plates are a result of my time and effort. It was also unfamiliar to breaking precious pottery on purpose.

GROUP REVIEW Reflection

ENVIRONMENTAL AGENDA * USING + REMAKING WITH THE ORANGE JUICE / COFFEE EXPERIMENTS TRY RECLAIMING THE DISSOLVED CLAY + FIRE IT AGAIN.

University of Brighton
BA (Hons) 3D Design and Craft

Level 6 – Group Review Report

Name: Ji-in
Date: 21/11/19
Name of reviewer: LAUREN J

Tutors at review: ALMA + GARATH

Statement summary, including feedback: TEMPORARY PERIOD OF USAGE !! functionality

3D work presented: PORCELAIN DISH + NEW EXPERIMENTS WITH FORK, PORCELAIN !!

Summary of group discussion / response:

- MEANING BEHIND FOOD RITUAL
- SENSORY IDEA OF EATING SEPARATION EATING WITH WHAT EACH OF YOUR PIECES DOES, IS IT STILL ABOUT INTERACTION? PLATE BREAKS + THEN SHARE THE SECTION OF IT
- MATERIALS (CERAMICS) CONTRAST WITH AIM OF WORK
- INDIAN TERRACOTA CUPS THROWN OUT TRAIN WINDOWS?
- ONE USE THINGS → WHAT HAPPENS WITH THE PLATE AFTER IT BREAKS
- GREEK CULTURE SMASHING PLATES
- KEEP SAKE OBJECTS? ORGANISE THE WAY IT BREAKS
- CREATING YOUR OWN TRADITION!!
- REASON FOR THE BREAKAGE!
- BLOOMTIME?
- HOW COULD THE FOOD EFFECT THE PLATE?
- A ONE PERSON OBJECT
- RESEARCH AIRFIX MODEL PLANE CONSTRUCTIONS
- could you MAKING DINING SETS LIKE THAT?

LEFT-OVER FOOD TO INSPIRE FORM

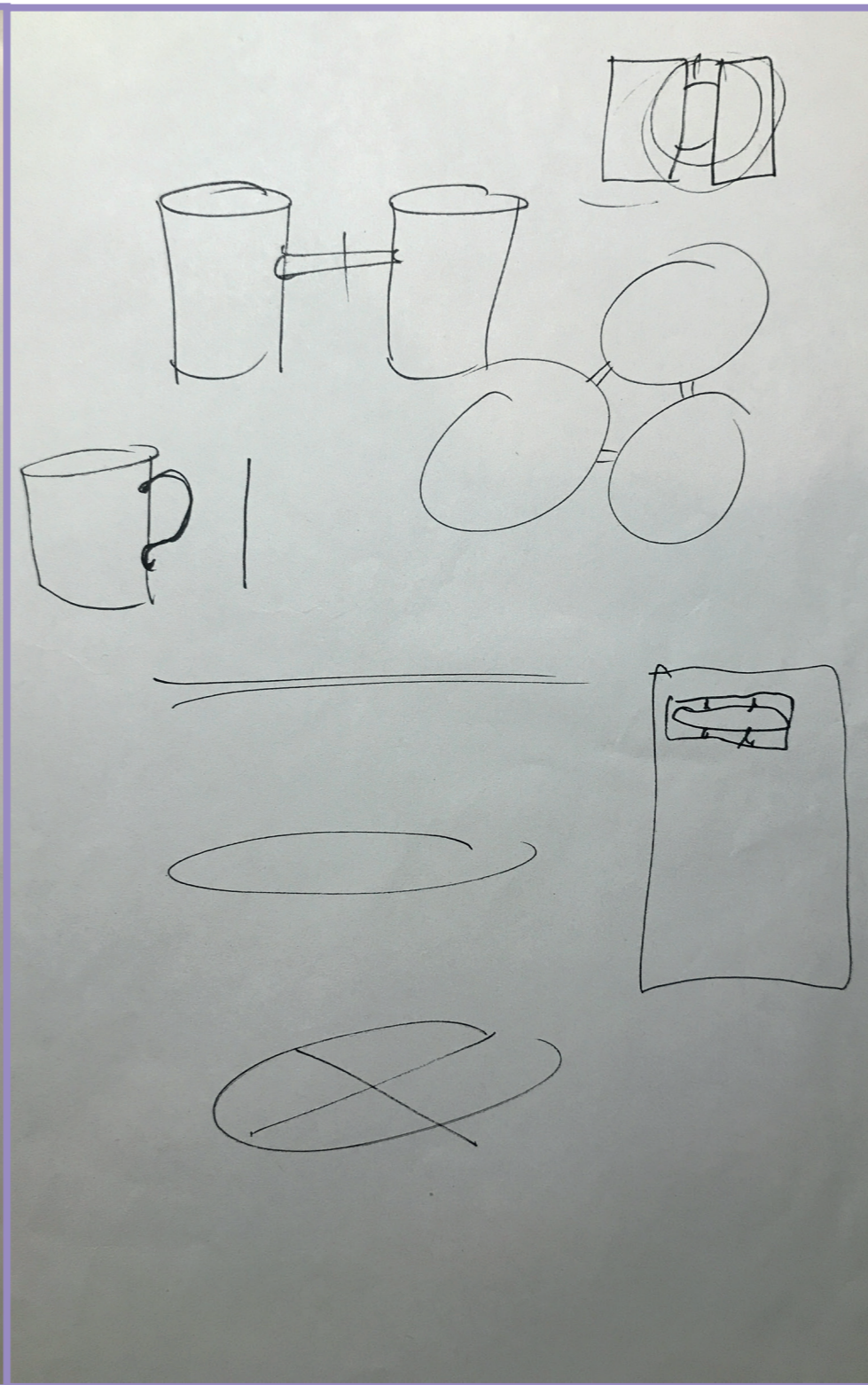
ACTIONS / recommendations: → WHY??

- IS YOUR WORK A METAPHOR / INSTALLATION ABOUT DINING?

- COMPARE CARBON FOOTPRINT OF WASHING UP A PLATE VS FIRING IT & DESTROYING IT

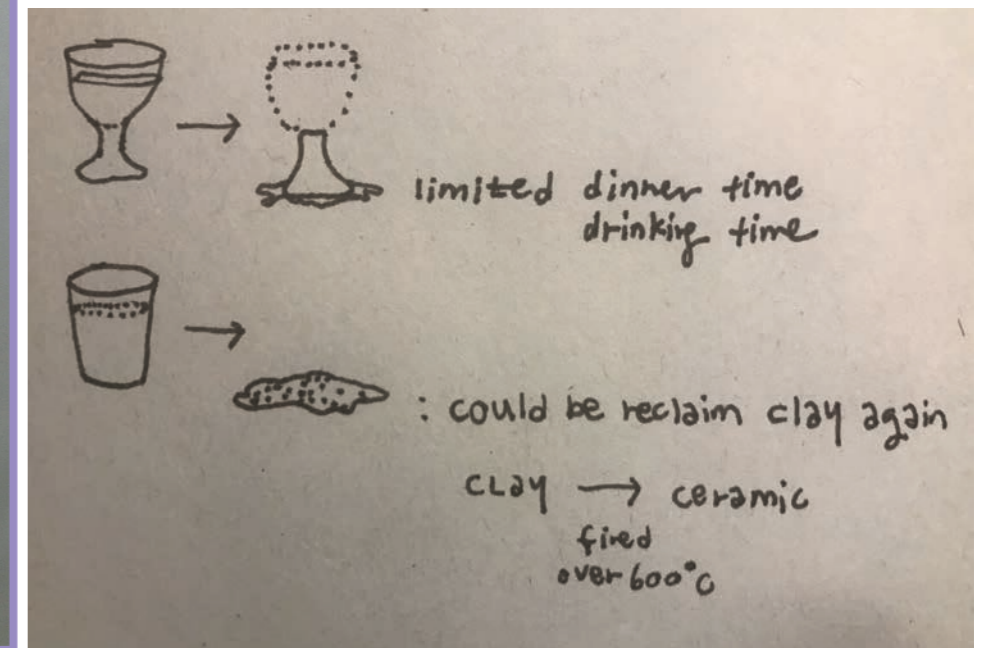
- CRACK OBJECT TO USE IT!!

THINK ABOUT



After group review I could think of, Why I want to make people to break their plates. Do I want to improve the flavor of food by using the breaking sound? If it breaks during the dinner, what happens to the food? I knew it was meaningless to break a plate when people were eating. I felt lost in my head. Then I decided to test first, breaking the link rather than breaking the plate itself, second dissolving the ceramic cup.

what I was interested is these kinds of tableware would be a temporary object which exists just a moment.



Dissolving experimentations


1

TEST Again

Fired: 850°C

* Tested the next day after firing.

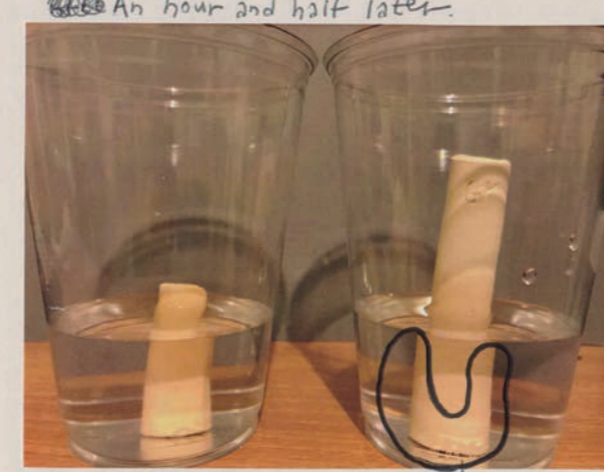
850°C



Glacier porcelain special porcelain Grogged porcelain

Does it depend on the type of porcelain? : **TEST**

An hour and half later.



NOT Dissolving
(Leave them 3 hour later)

Bubbles formed around it, which seemed to dissolve.

The ceramic piece absorbed the water but not dissolved.
The only difference from the previous experience was that this test was done one day after fired.

porcelain piece cured already?

The only difference from the previous experience was that this test was done one day after fired.

- Material : Grogged Porcelain
Special Porcelain
Glacier Porcelain
- Low temperature fired 850c
- Tested the next day after firing.

2

Tested the fired day


TEST III ②

Fired: 800°C

porcelain clay

The day (fired day)

800°C




Leave slip 15 min Leave slip 5 min

: orange juice's plate thinner than coffee one (Room temperature)

porcelain pieces absorbed the liquid, the level of liquid are lowered.

Leaking

Left it for a day.




porcelain piece white → slightly brown

orange juice coffee

At this time, I thought the base of porcelain piece was melting by 'hot' coffee.

The piece containing the orange juice was thinner, but the orange juice did not leak.

- Material: Porcelain slip
- Low temperature fired 800c
- Tested the fired day



In less than 5 minutes the water began to leak.

3

Test with Modelling clay
fire: 850°C

3

850°C



Leaking more and more.
Absorbing

- Material: Modelling Clay
- Low temperature fired 850c
- Tested the fired day

After A day..



Level of Liquid $\nabla \nabla \nabla \nabla \nabla$ Lower !!!

Pouring the liquid out.



Colour of pieces were changed.
Trace of Liquid.

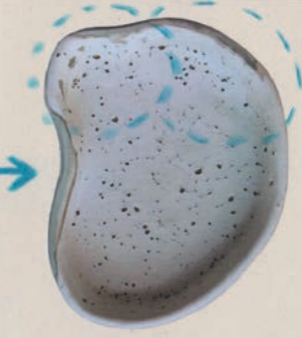


Go moldy.
smell still good.
(coffee/orange)

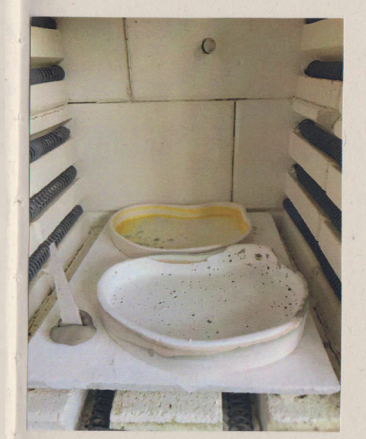
Leave them to dry
ceramic plates hold trace of liquid
- smell of coffee and orange juice and natural colour.



Glaze



without glaze



1280°C Firing

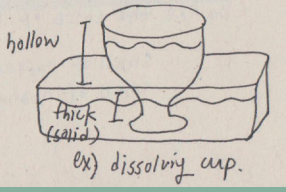
mold and color on the plate disappeared.

900 °c

TEST IV

TEST I

"object" was in the liquid.
Holding the liquid
AND
In the liquid.

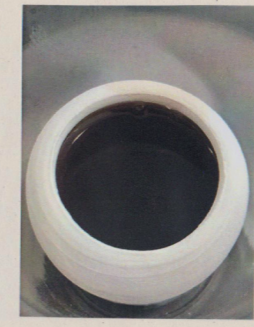


Throwing object
Fire : 900 °c



Difference :

Pour the liquid
Inside and
outside.



① absorbing
the inside
of coffee
First.



After A DAY...



② the level of
coffee was
Lower.
But the level of
water was
similar.

There is MOLD...



The biso fired porcelain piece only absorb the liquid.
But it doesn't dissolve anymore... What's the difference

- Material : Grogged Pocolain (Throwing)
- Low temperature fired 900c
- Tested the fired day

The difference from previous attempts was not only to pour liquids into the cup, but also to pour the liquid outside the cup. The liquid was both external and internal and would be easier to dissolve, which was the same condition as the first test.

이 음식이 자꾸?? Drama in the dinner table.

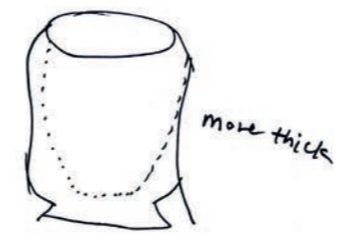
① Dissolving

② Breaking / cracking → object come out from the "performance."
What kind of

900 °c grogged ceramic.



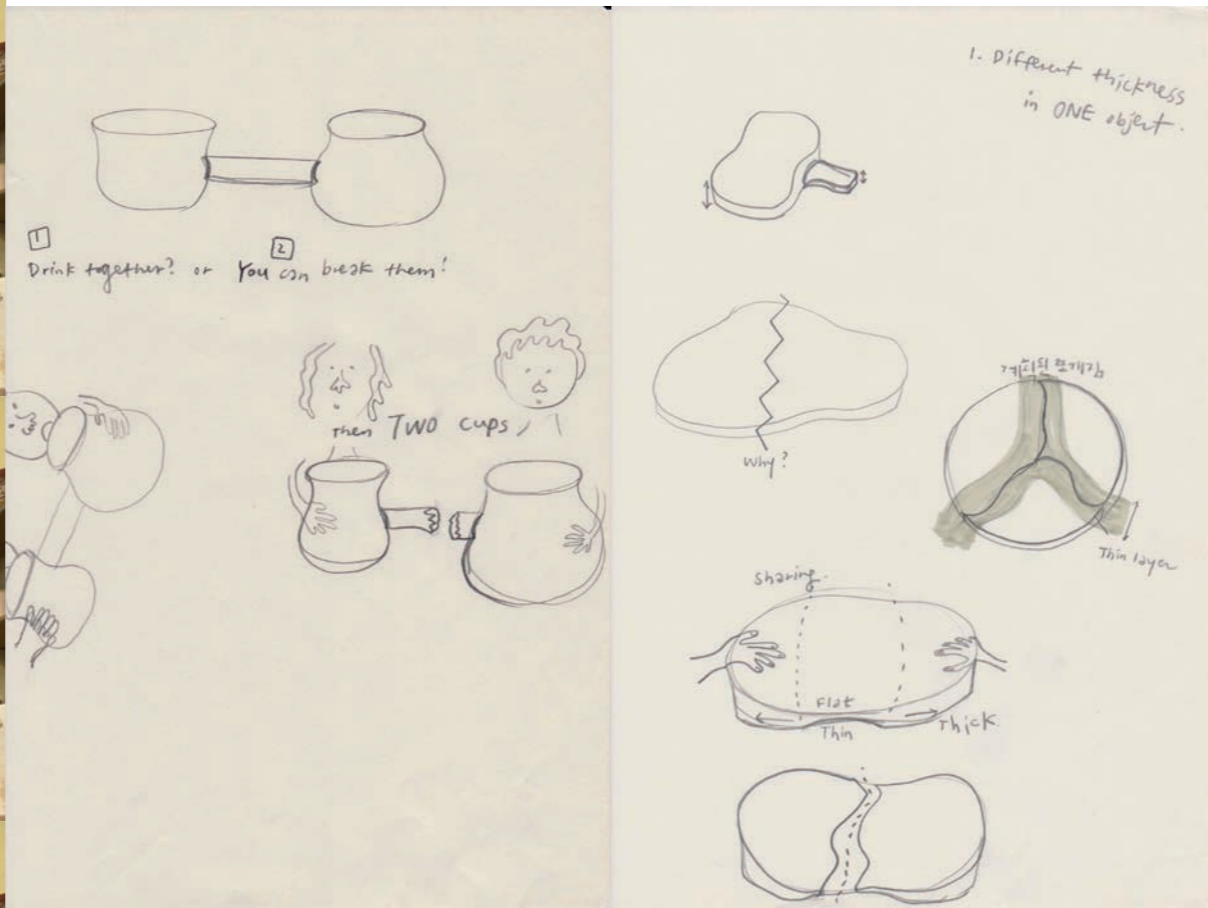
11:08



① absorb first.
water level ↓
11:09.

→ outside water taste.

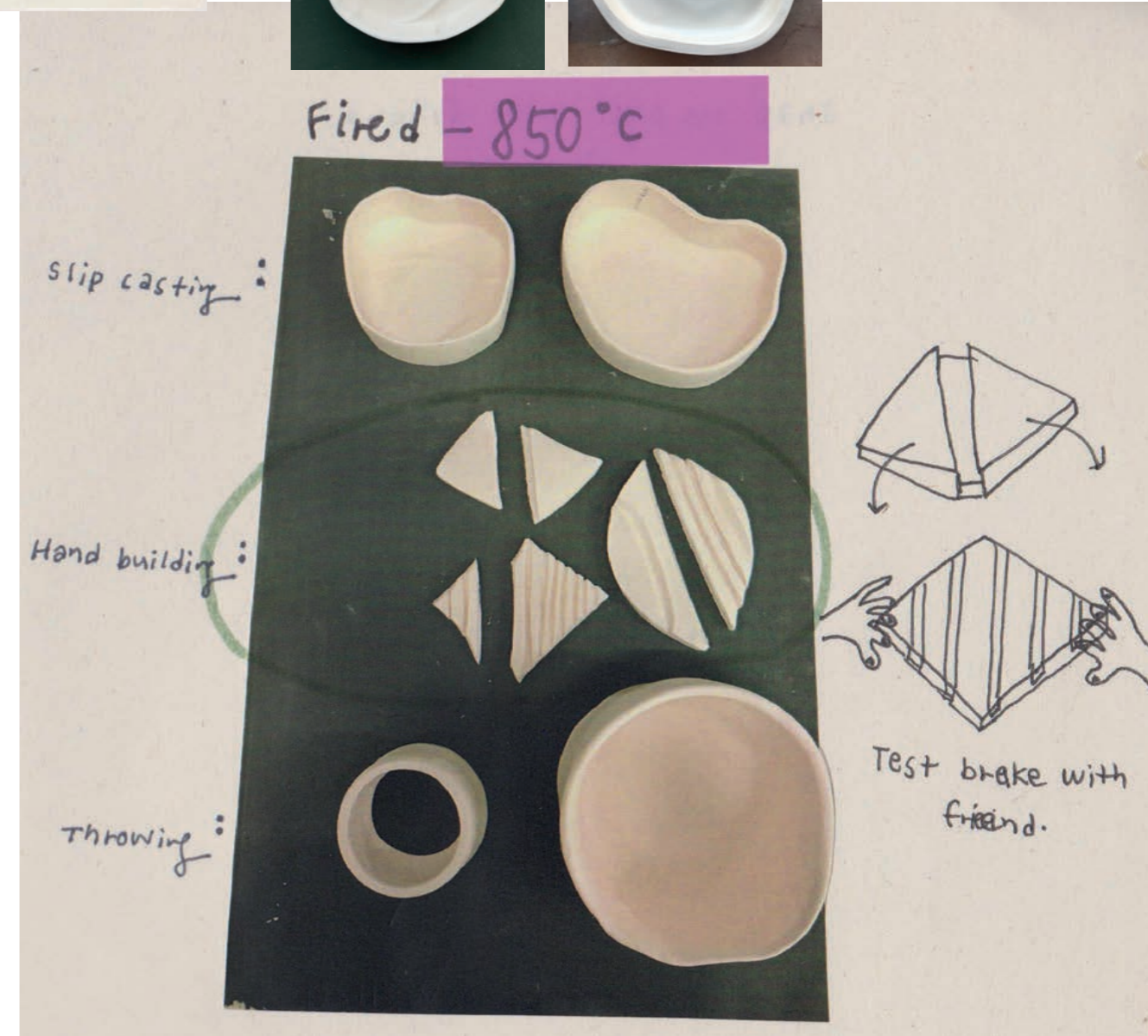
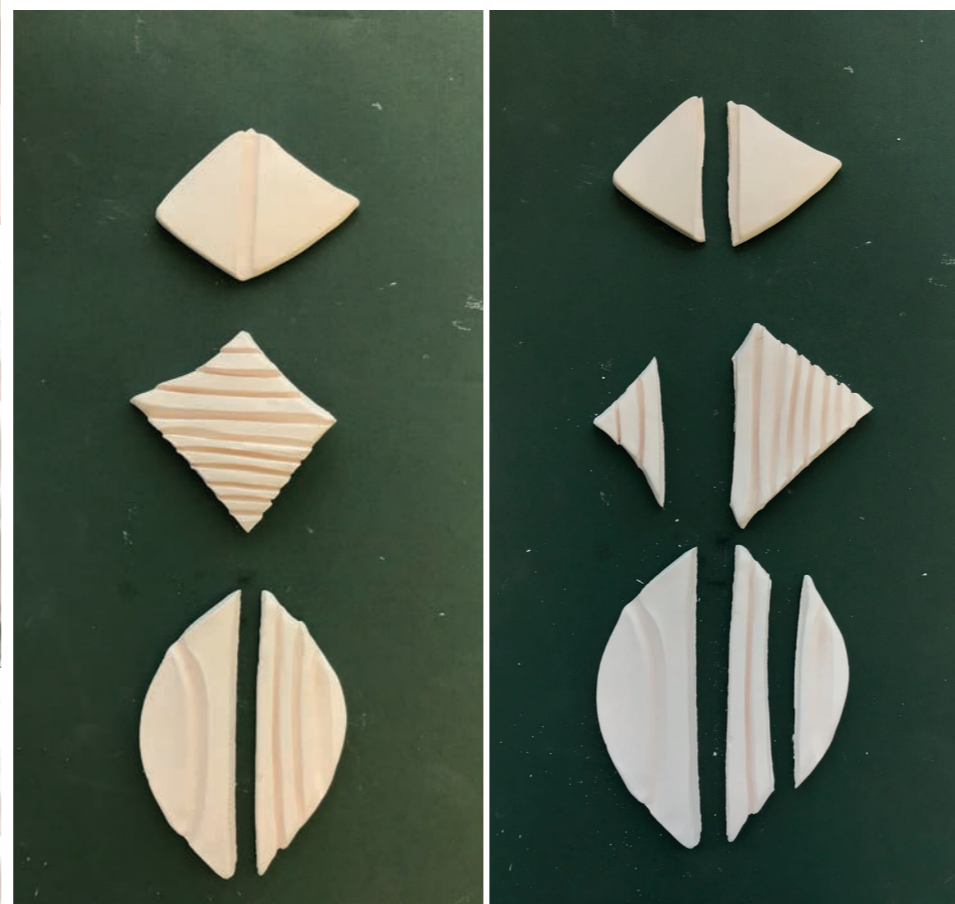
After all the experiments, it was confirmed that the ceramic did not dissolve in the liquid. Ceramics only absorbed liquid. So I moved on to the next experiment.



different slip casting time
 different thickness on the bottom
 Intended to break shape



BREAKING LINK TEST



REFLECTION

★ KEEP IN MIND

- Broken = Lose function?
- Uncontrolled object vs Controlled object (= designed object)
- Unexpected
- The reaction of material that are expected by the action of people.
- Memory of dinner table.
- Value of Material.
Disposable folk, knife, spoon, plate for outdoor picnic
- Contrary to throw away plastic and wood tableware vs silver cutlery ceramic tableware.
- Play with what is normal !!
- Absorb our story = Leave our story on object.
- How I treat the object? Specially ceramic object?
When I break someone else's stuff by accident, I feel sorry, embarrassing and sorrow for losing it.
- Focus on the creation and the destruction of the work itself.
- Object change, depending on our emotion



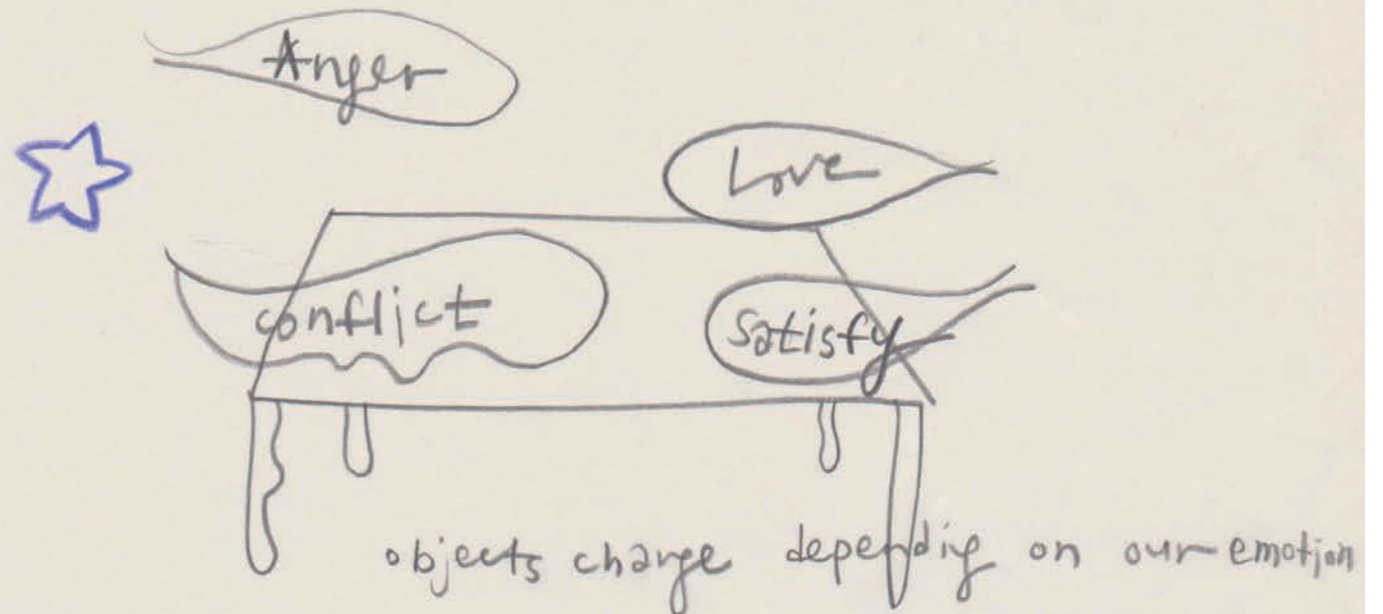
- ① viewer/people's respond.
- ② How object react ?? to our behavior movement.

power strength of HAND. → Angry →



Bend the fork/spoon.
Squeeze the FOOD

문화사역, 부스러기들, 부스러지길 안.아.
오브제와의 이별.
Reverse - perception
우리들 함께 지켜 오셨으면, 레지이러들
메탈크러이
깨지길 세라믹,



WAY of Eating

Experimental Eating

Taste better? - NO

How to use "crockerly"

it makes our performance

Controlled object = designed object

Uncontrolled object "Unexpected"

Creation — destruction of the work itself



What if the plate is broken when we eat??

Breaking
Cracking

Dissolving

Temporary period

Lost the function?

Is this object dead??

What's Dead object

Not using?
When we throw away ceramic stuff.

Value of material

Second-hand shop
Vintage

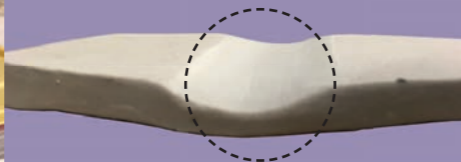
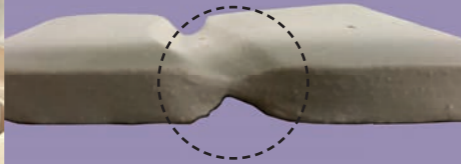
Broken

VESSEL



BALANCE

Find Proper thickness of slab to support objects and snap easily !



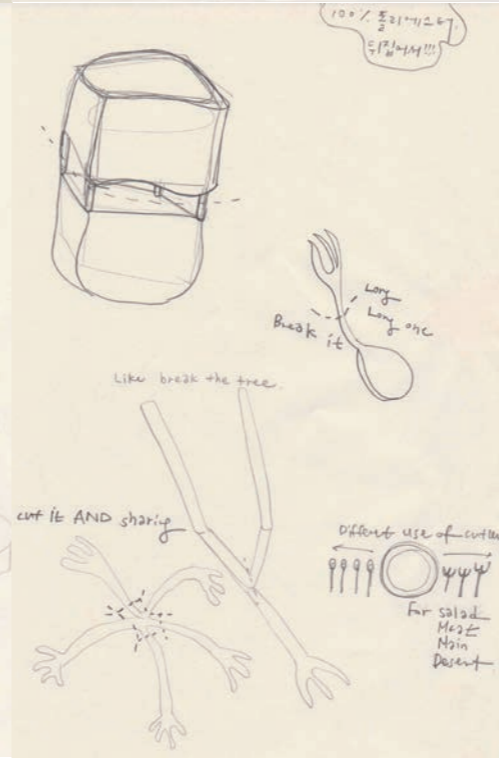
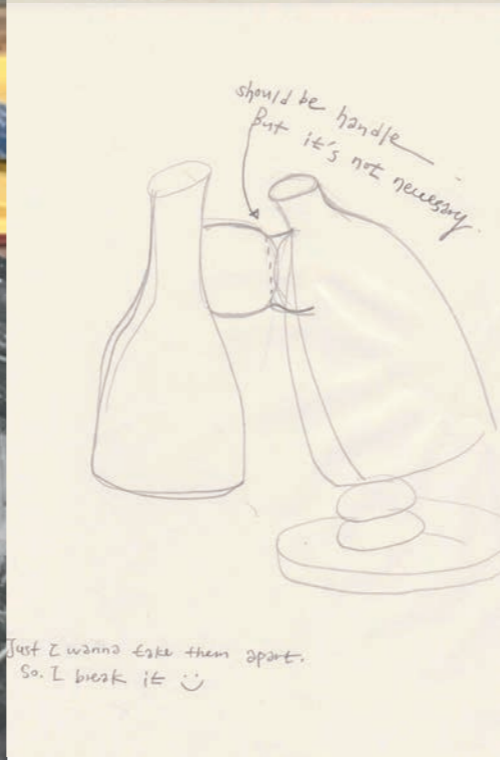
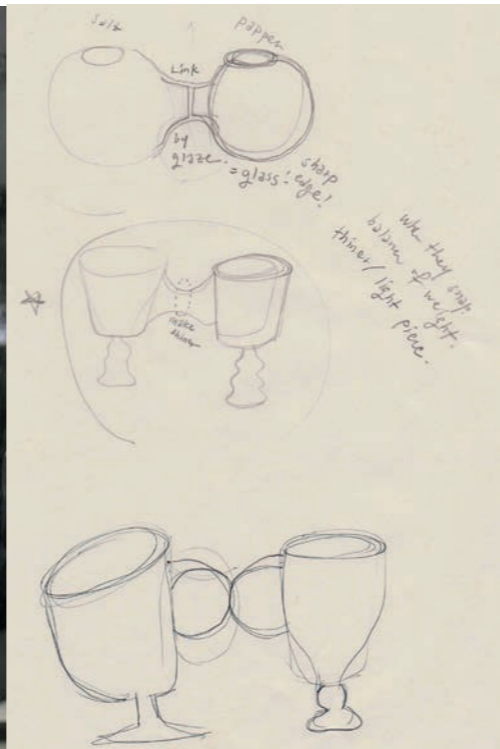
It was difficult to find the perfect time to attach the slab.

When attaching a slab to each object?

Condition of clay

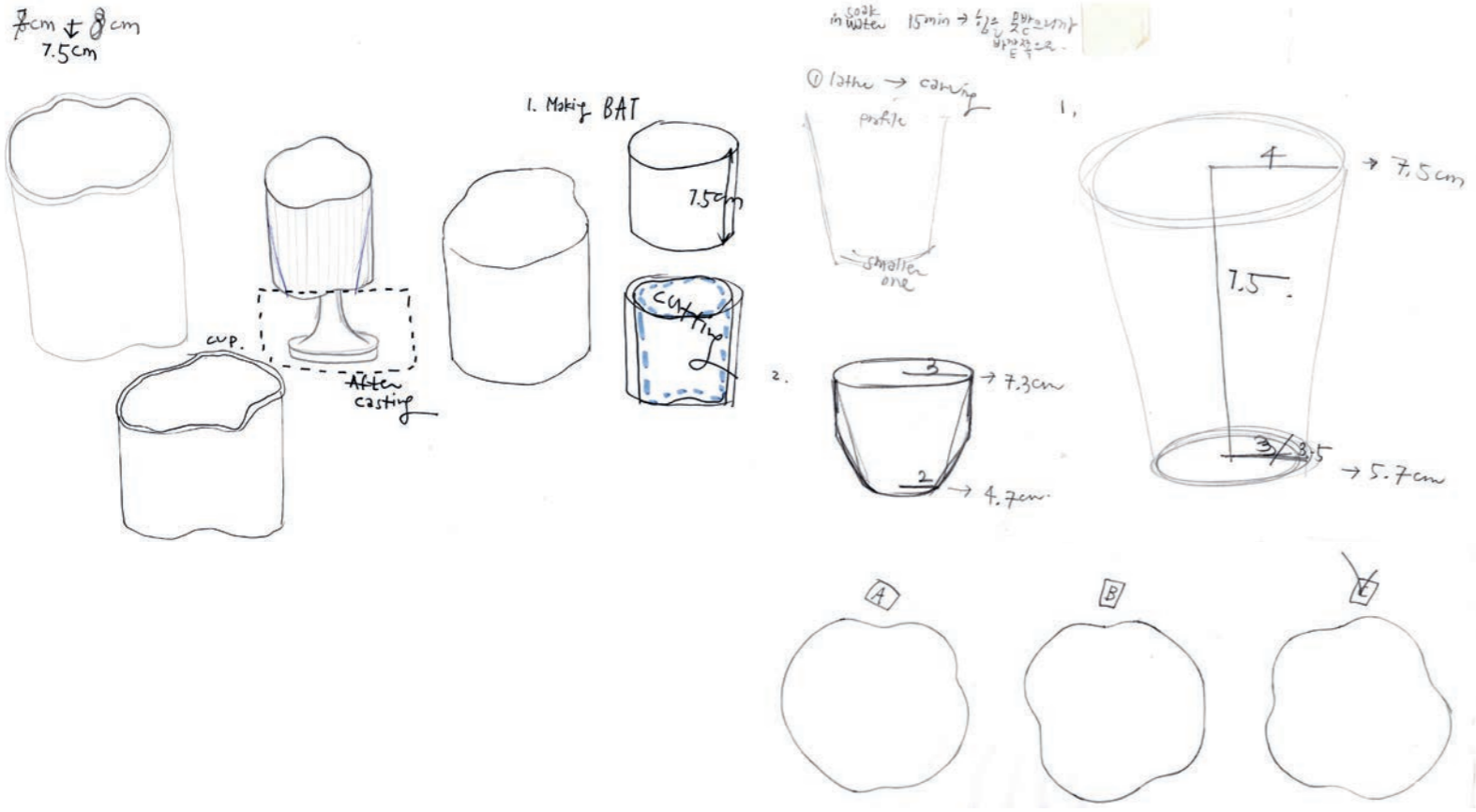
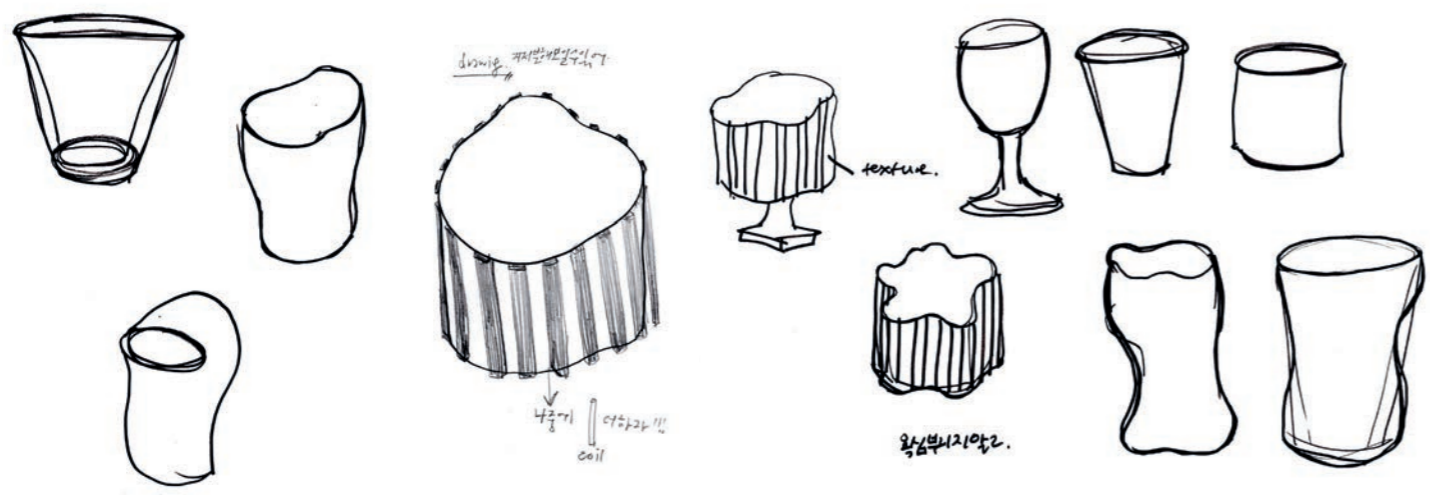
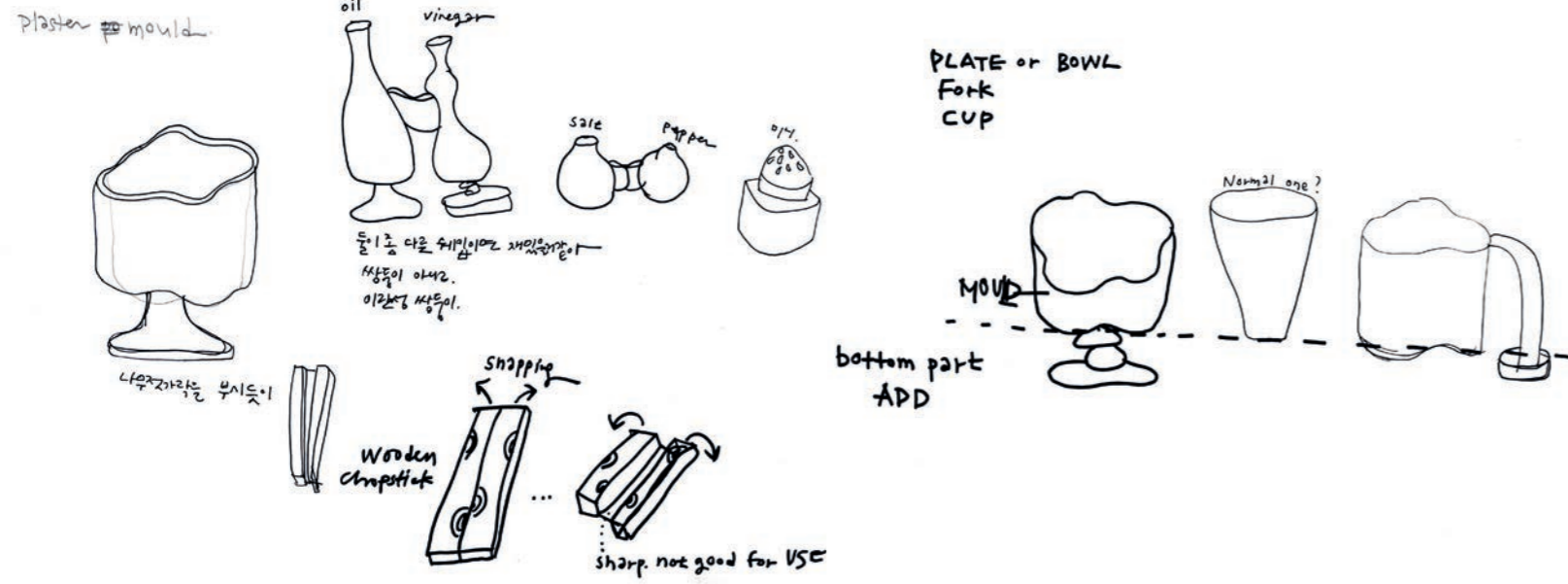
slab : Almost dried, harder than leather hard

object : leather hard



To prevent object from breaking in the kiln, Paint Alumina on the base and fired together with objects.

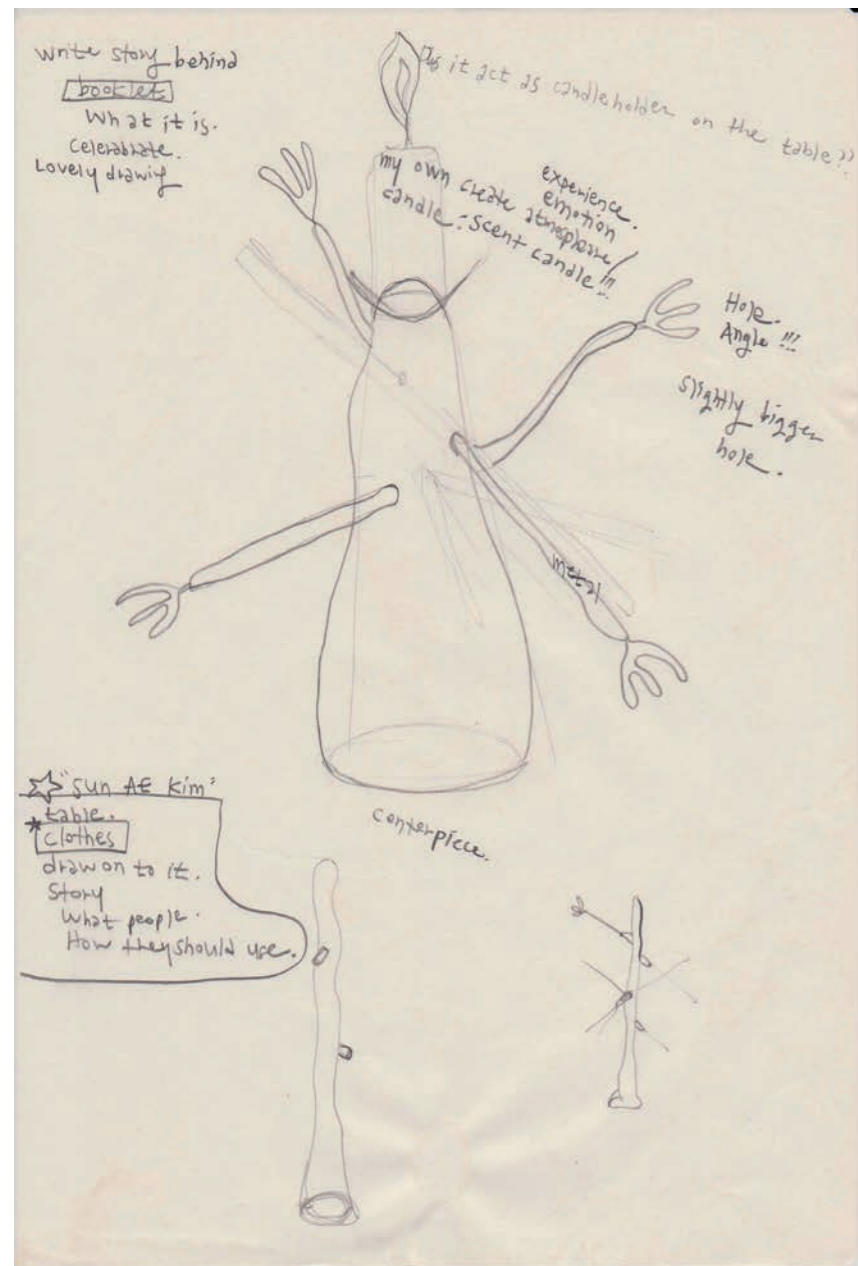
CUP SHAPE AND MOULD DEVELOPMENT



Carving the plaster



CANDLE HOLDER SHAPE DEVELOPMENT



Test 1

Throwing objects
Difficult to make the shape and size I want exactly.

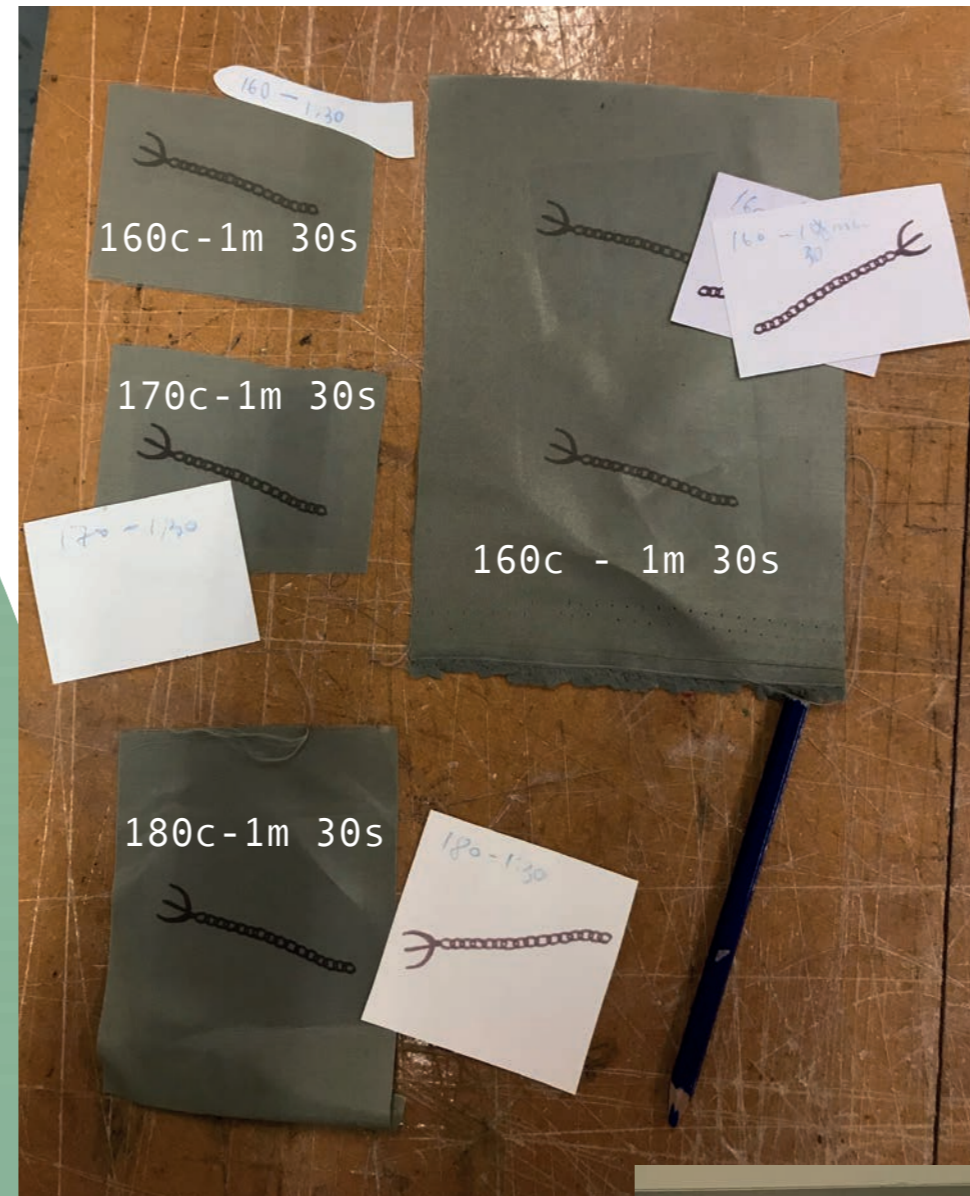
Test 2

Handbuild objects



- Support dripping candle wax but decided to remove it.
I thought candle dripping down and solidifying on the object is more natural and beautiful.

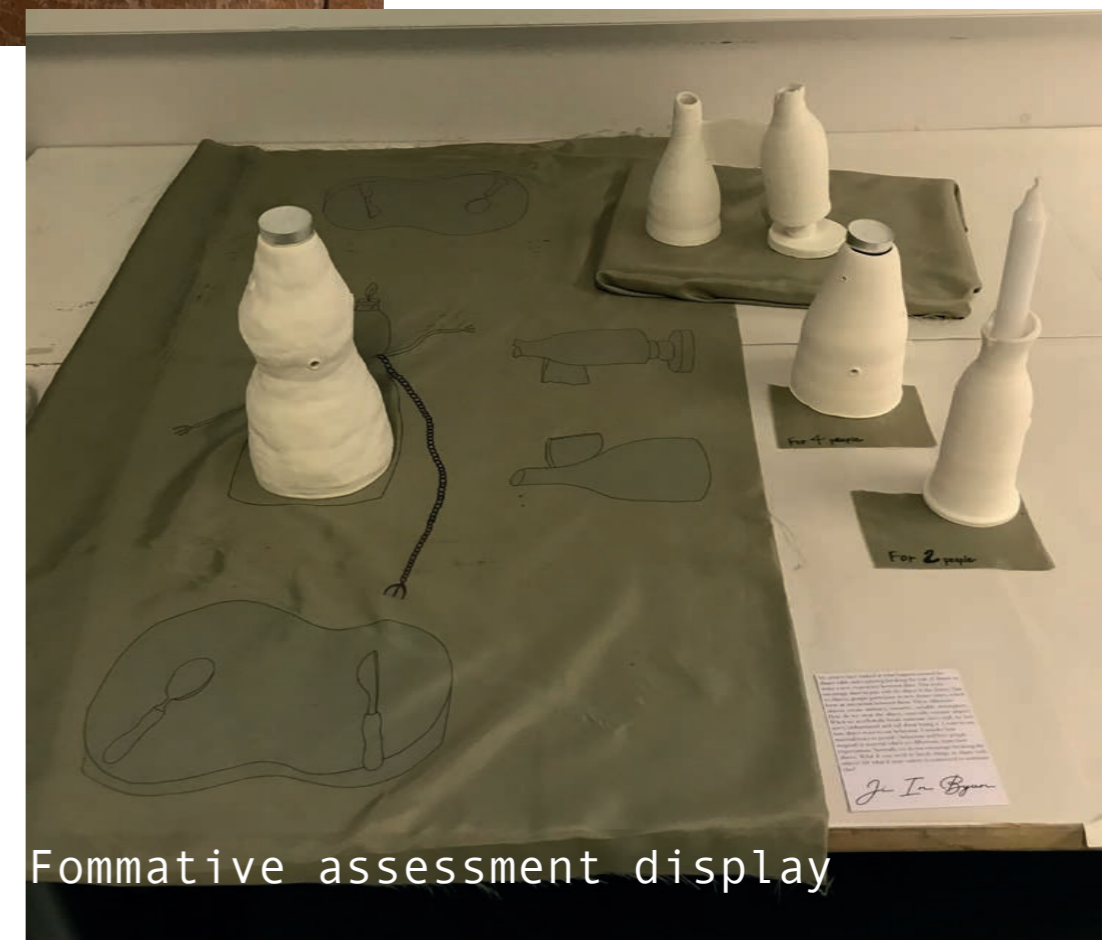
TABLECLOTH



Tablecloth acts as instruction for the diner and show how to use these experimental tableware elements.

Is it better to use the tablecloth as a manual or to let people freely touch objects and find their own way?

OCCATION :
TWO OR FOUR PARTICIPATIONS



Formative assessment display

Snapping ceramic idea apply to cup



1. SLAB CONNECTION

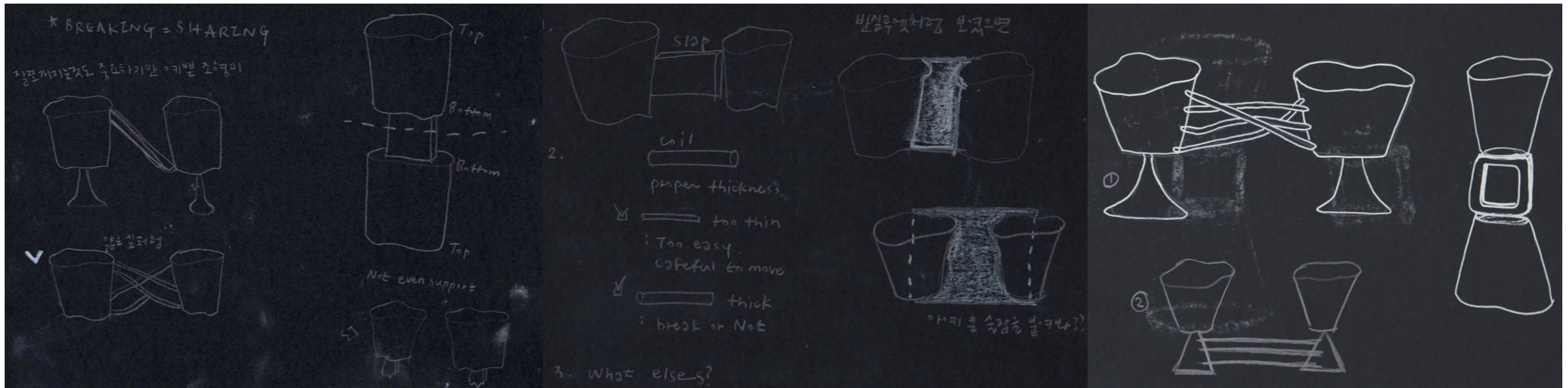
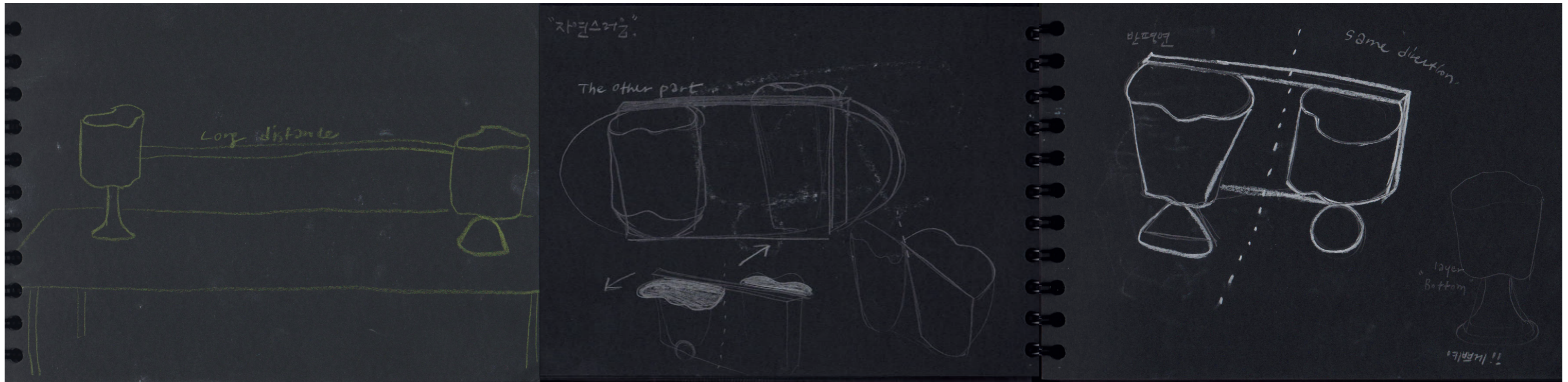
Test 1 : Broken itself before fired
Lost the balance?



Test 2



Slab connection idea development for next experiment.



2. COIL CONNECTION



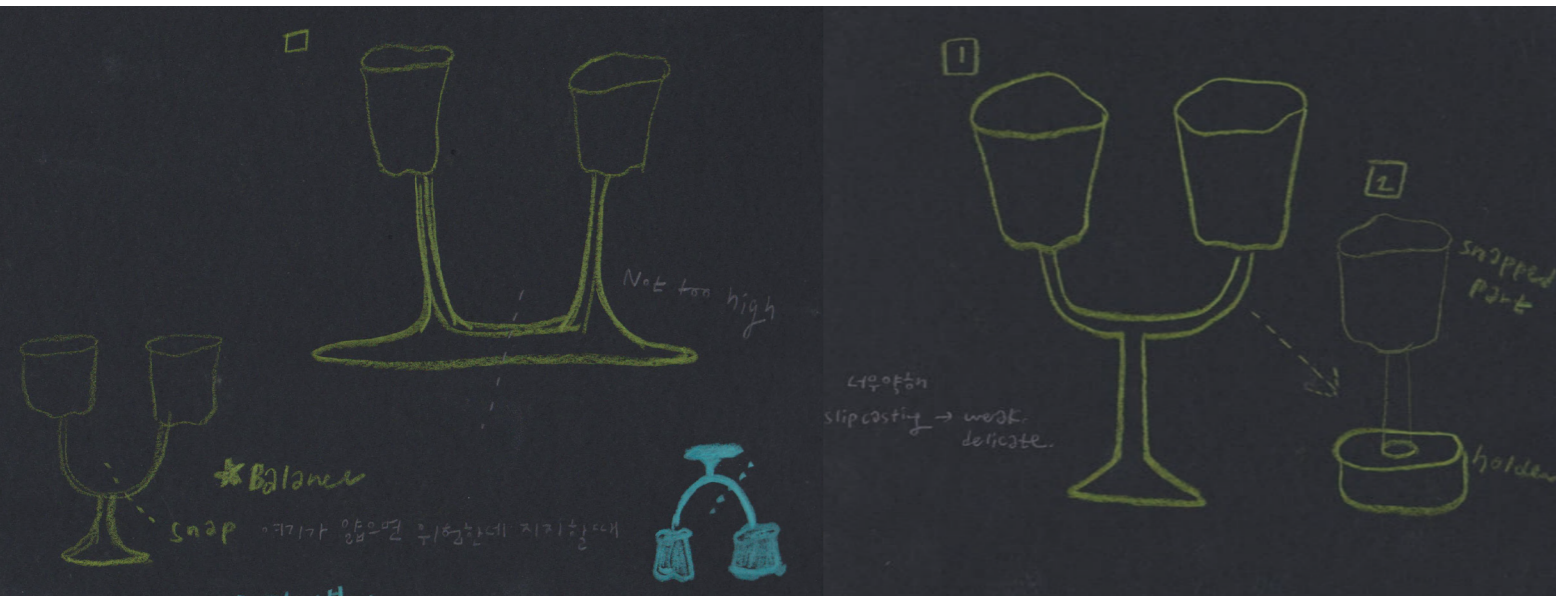
Test 1 : Loose 2 coils
with dripping texture



Test 2 : Tight 4 coils



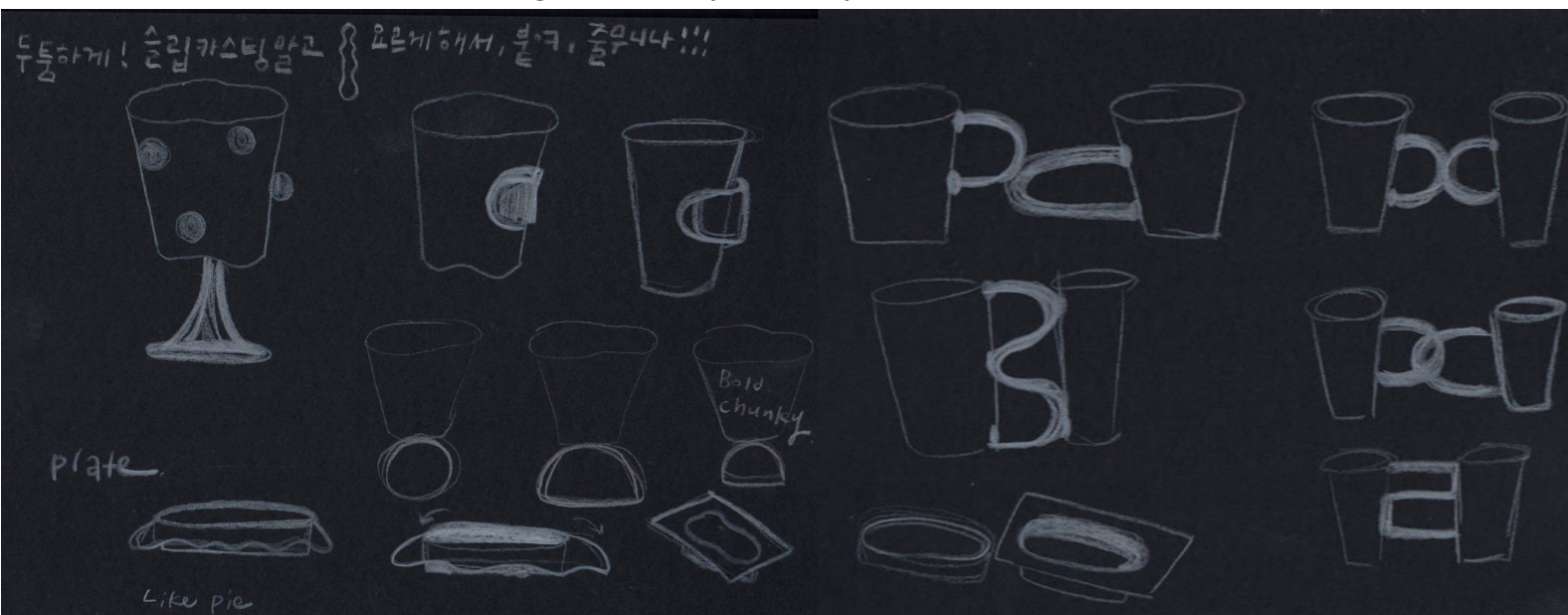
3. DOTTED LINE ON SLAB CONNECTION



Test 1 : Linked bottom part to prevent break the cup shape

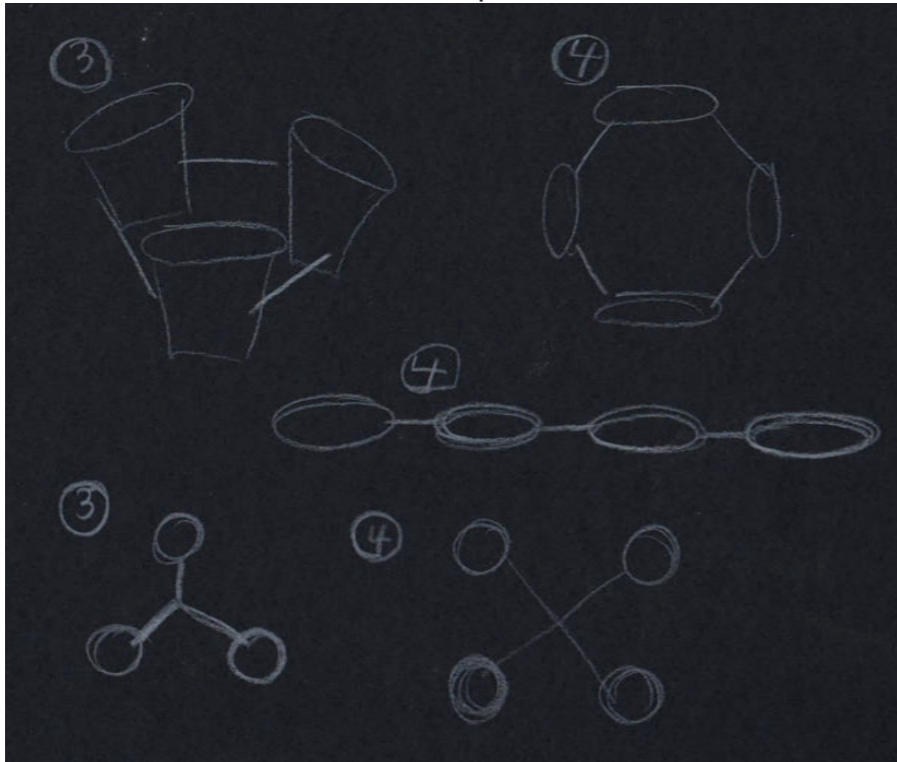


Variations of connecting two cups shape



Coiling around the cup to prevent cup body from breaking, when breaking two cups.

Participants : more than 2 people
 How does cups looks like?
 How to link 3 or 4 cups?



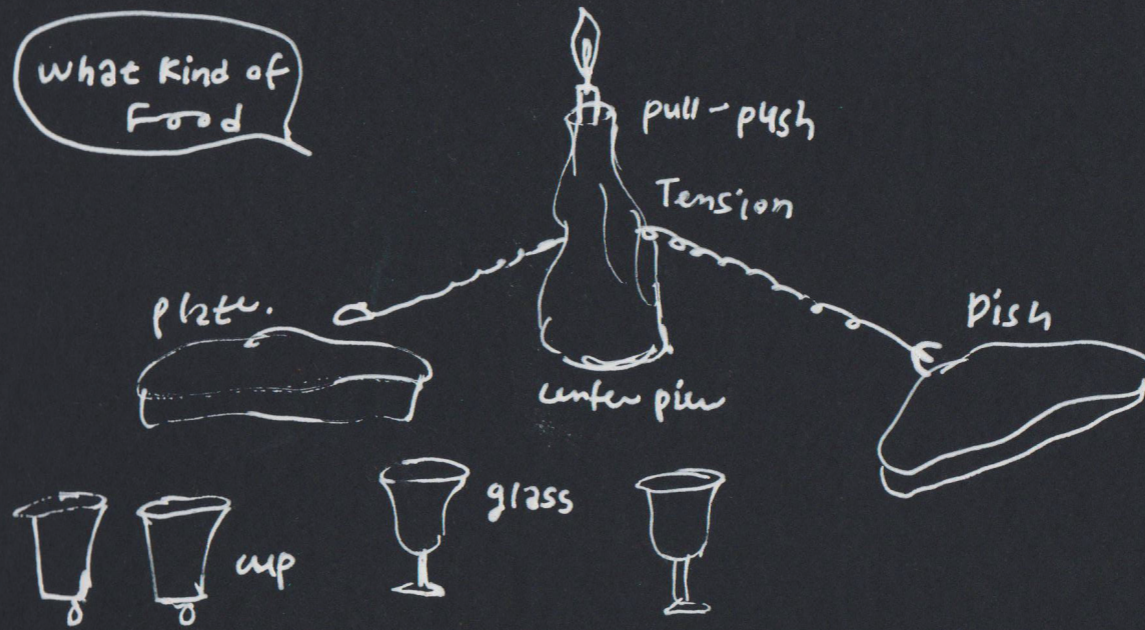
WHAT'S ON MY DINNER TABLE?

In my imagination.

purple. orange. green. Brown, Dark Blue.
 (Yellow)

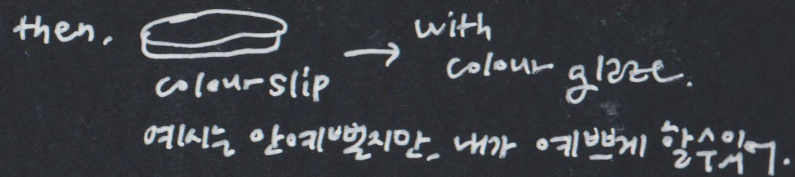
그리고. 오감자 organza fabric 그리고 프라스틱 등기.

What kind of Food



- cutlery.
- salt / pepper
- oil / vinegar
- 마. 지. 시.

1. colour slip
 colour glaze.



여러가지 양이 필요하지만, 내가 여기까지 할 수 있어.

2. Making PLATE. by hand building.

OR Double mould casting.

3. Lathes. for candle holder !!!

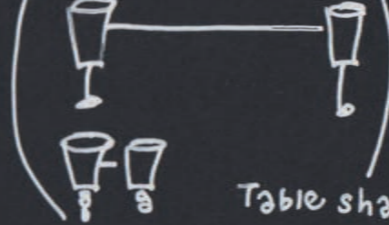
☆ Chain MAKE !!! 시간분배가 중요해.

PLATE

CUP

-dripping
 like candle melting.

What I want.



Need experience!!!
 (경험이 중요) 드레싱을 사먹는다고.

Table shape
 Table clothes 모두 내가 상상해서 내가 제일 좋아하는 거.

plate와 in 자채가 아니라 양쪽 끝에서
 구멍을 두어 연결시켜서
 주머니를 만들 수 있다.

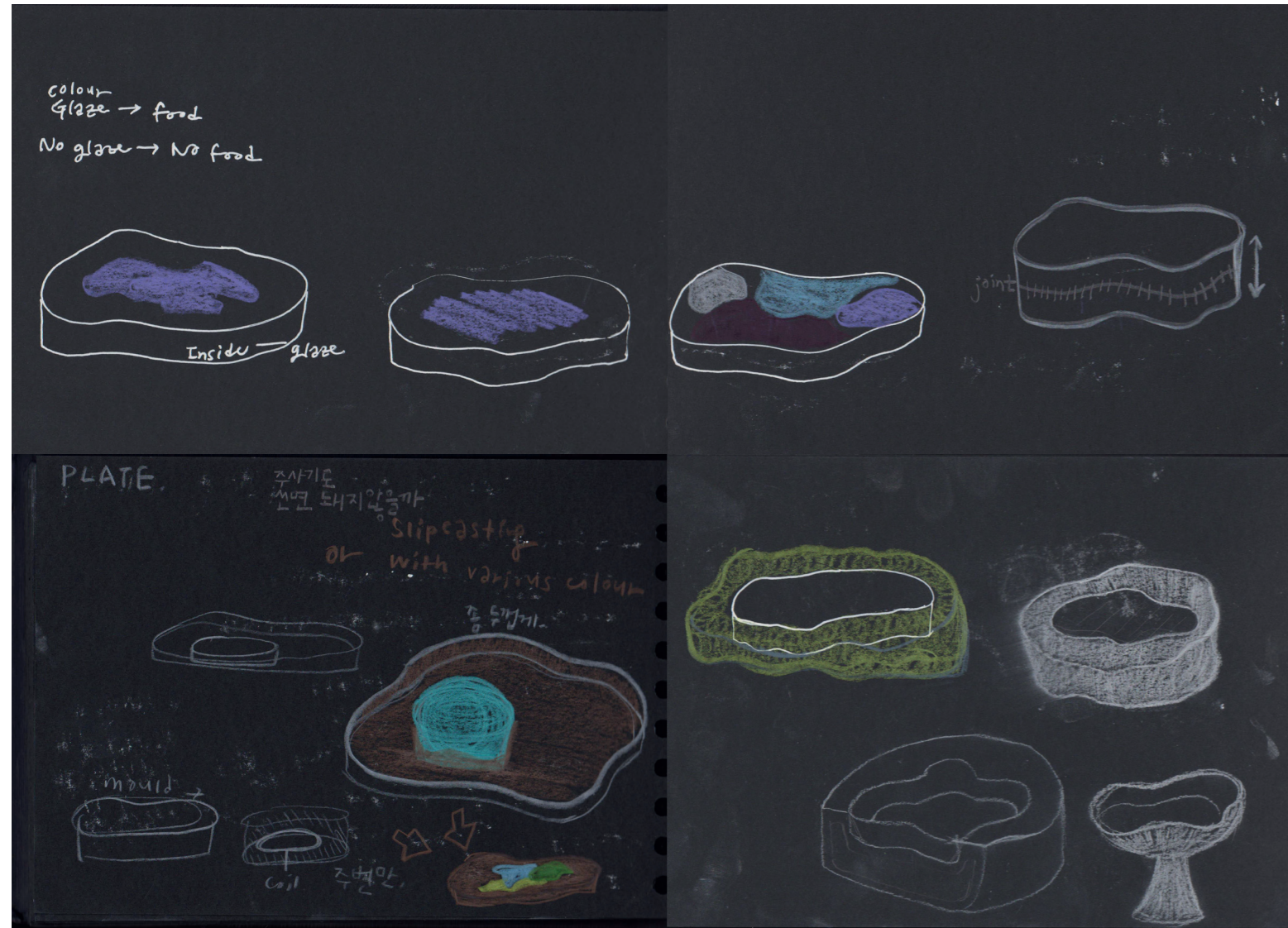


1. Lathes. → 장구대장이지만. 금강산. 이기백이야.
 무인도관광 해야야.

2. If not work, find other way. ☺

PLATE SHAPE DEVELOPMENT

First Idea



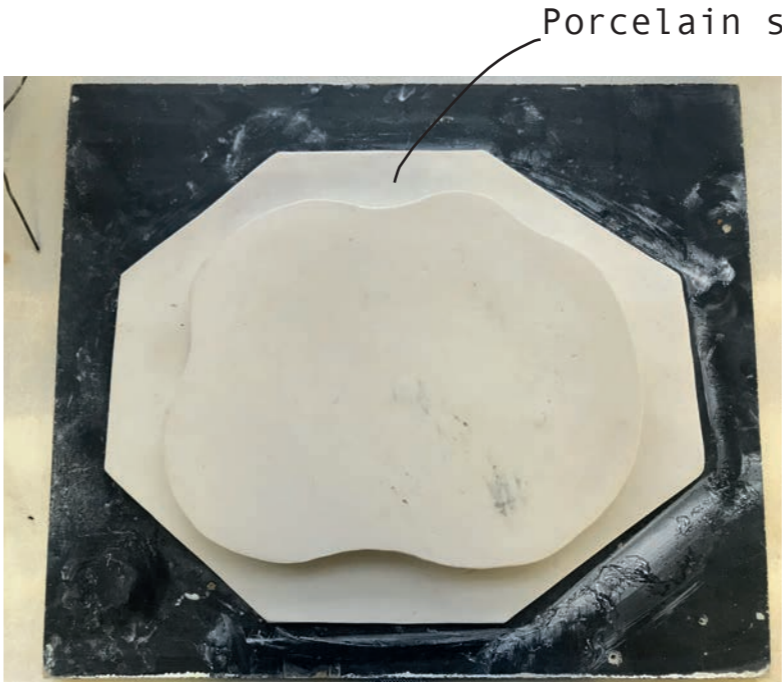
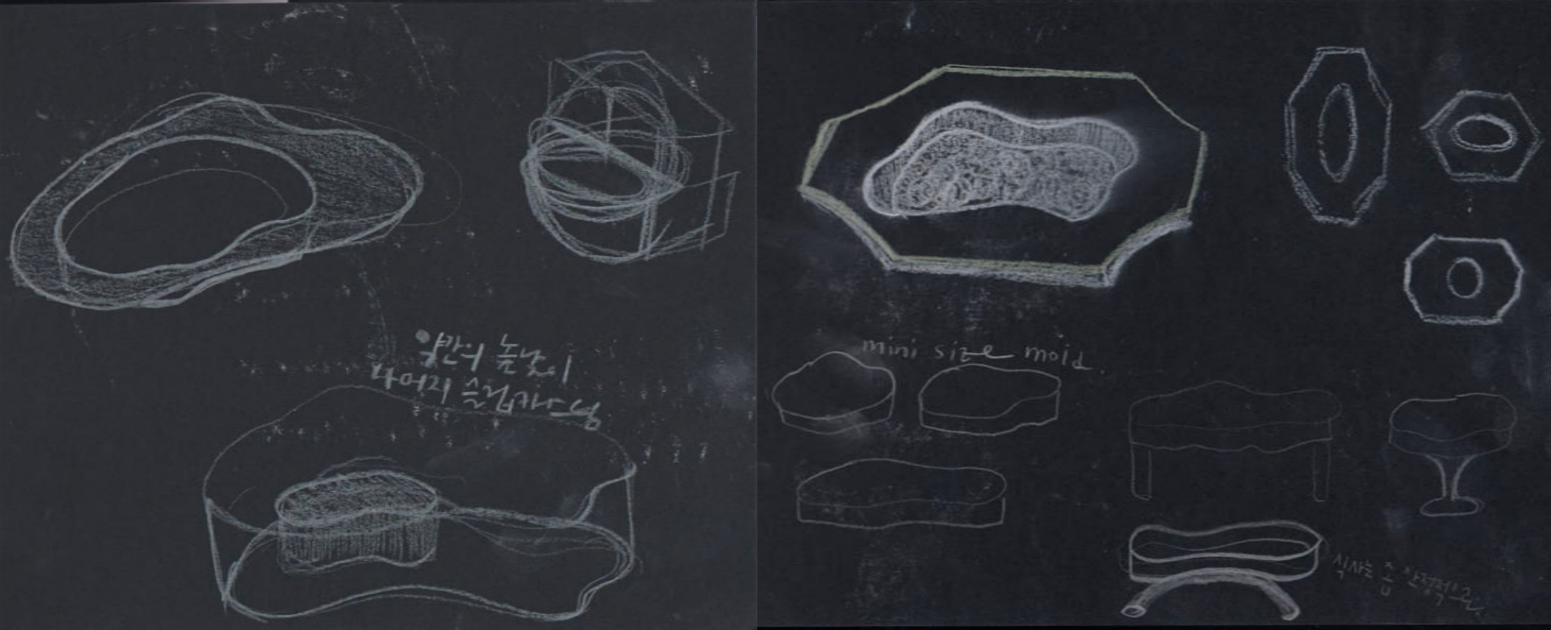
Combine two piece of plate
or
Double cast moulds

To dicide the technical way, i started to make the shape by handbuild to test the shape and is it go well with other objects(cup and candleholder)

Test chunky and bold plate



Second Idea



Measure the shape slightly smaller than plaster mould.



Slipcasting the mould



Test 1

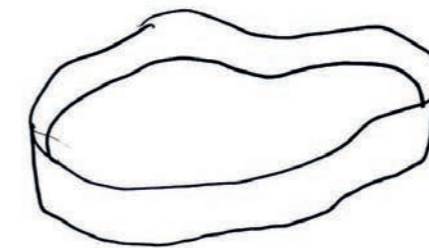
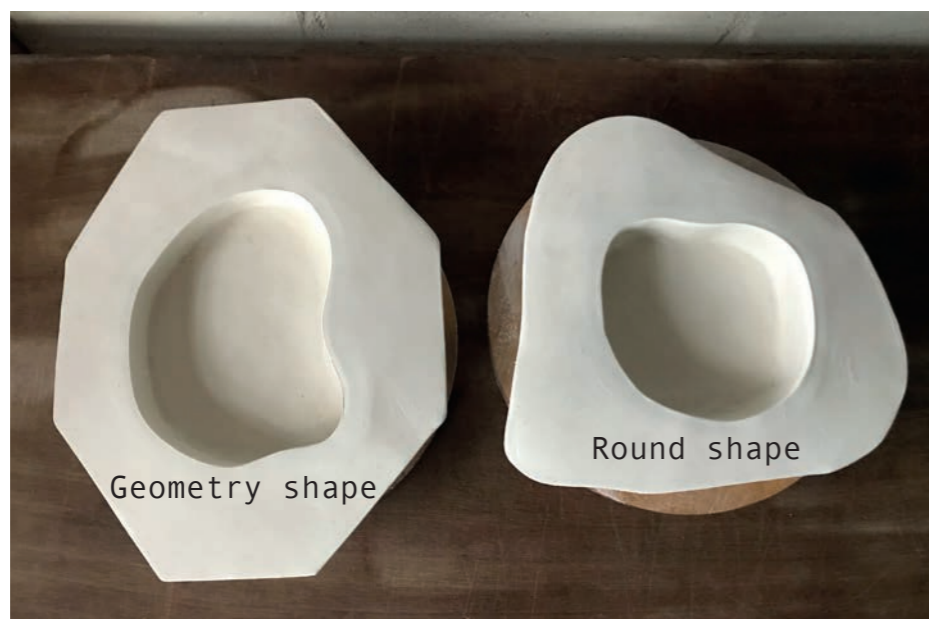


Experiment with the top shape of the plate where I can put side-dish. Sharing food will place on the side part.

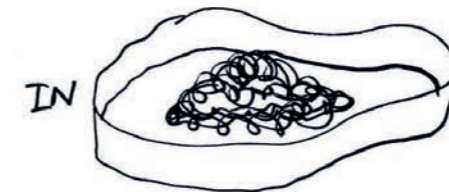
Test 2



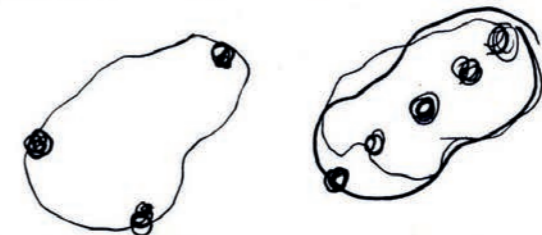
Food is served on a large plate, so eater/diner should bring their own portion to the plate. I love the way people eat when they eat across the table. In the west, I can see the movement when passing salt and pepper or toasting drinks, But in my culture, we share all the side dishes except rice dish, so I can easily see the choreography on the table.

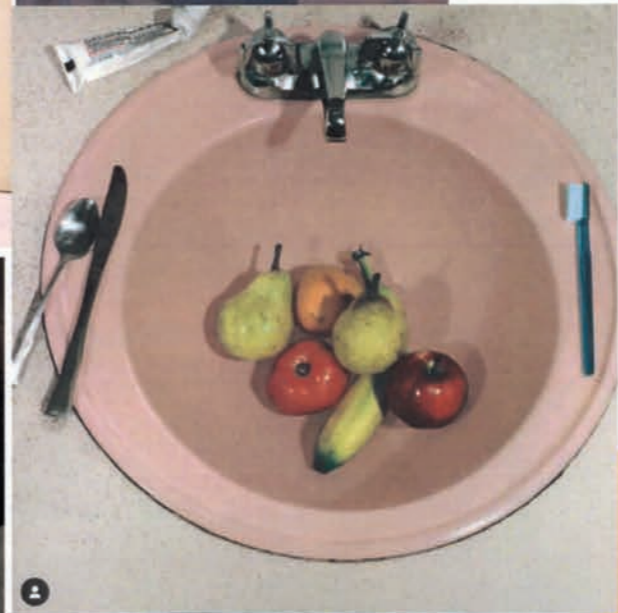
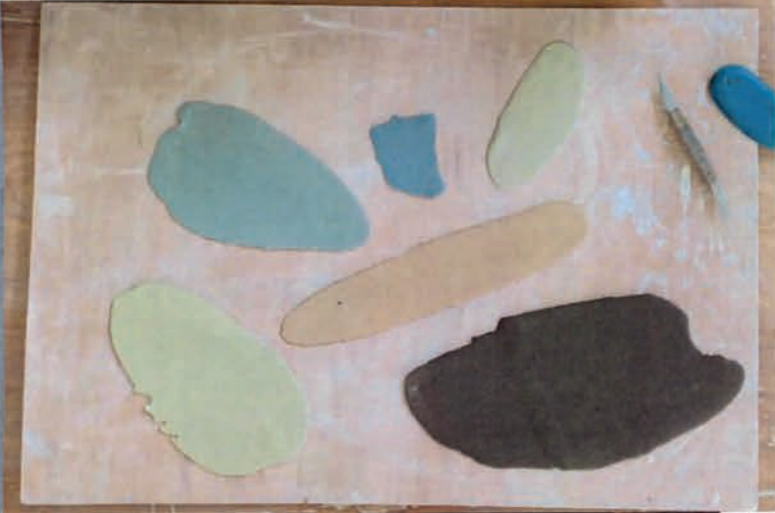
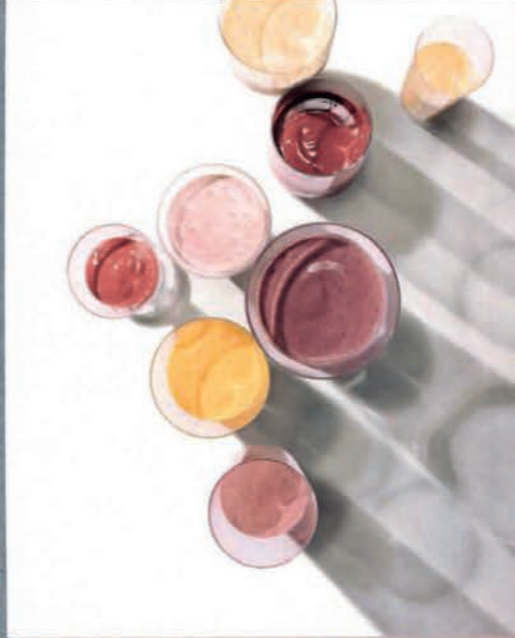
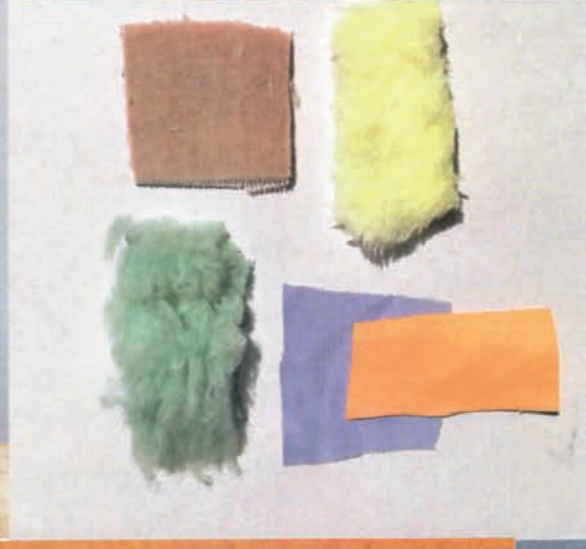


Should be linked with other one. OR NOT.



What I like, The shape and size But WHAT FOR???





COLOUR MOODBOARD

GLAZE EXPERIMENTATION

1240-1260°C (cone 6-8)
Chromium oxide 0.1
Tin oxide 8

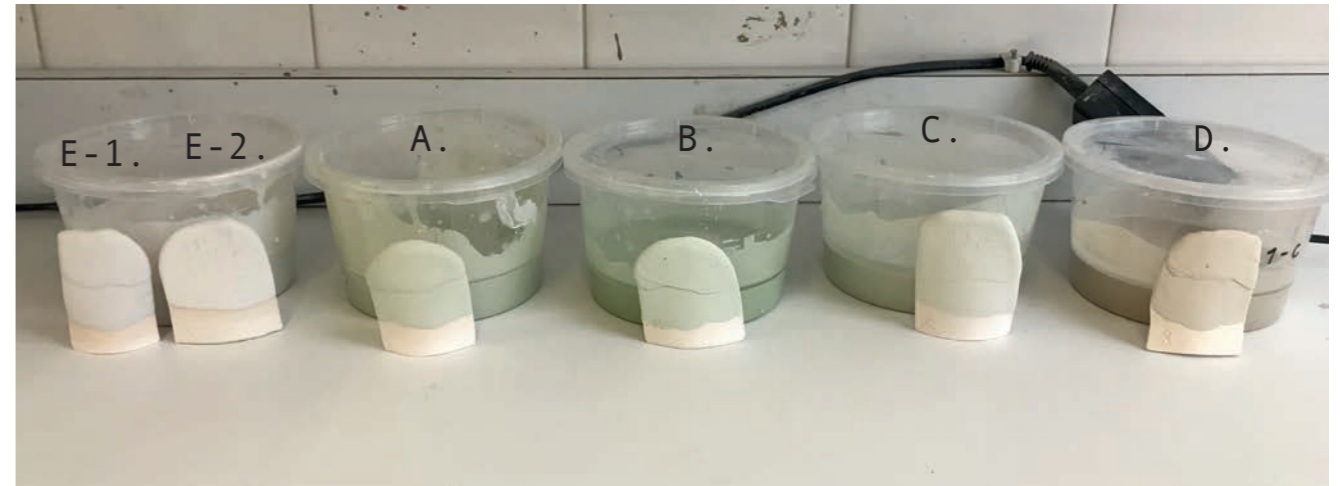
Neodymium oxide 6

2 Rutile
4 Tin oxide
0.05 cobalt oxide

1240°C-1260°C (cone 6-8)

1260-1280°C (cone 6-9)
Chromium oxide 0.5
(47/15/13/5/17)

Soda feldspar 47
Calcium borate frit 16
Whiting 14
china clay 5
Quartz 18



1260°C (cone 8)

Reds and Purples	
DESCRIPTION	PARTS DRY WEIGHT
Orange red	10
Red	15
Dark red	20
Purple	25
Dark purple	30
Black	35

Grey magnesium matt
1260°C (cone 8)

potash feldspar 34
Talc 22
Whiting 12
China clay 15
Quartz 16
+ cobalt oxide 0.1
copper oxide 0.5

Potash feldspar 27
Whiting 21
china clay 20
Quartz 32
+ chromium oxide 0.2
Tin oxide 5

Test Turquoise Sea-green 1260°C (cone 8)

Soda feldspar 47
Calcium borate frit 16
Whiting 14
china clay 5
Quartz 18
+ copper oxide 1 and 2

1260°C (cone 8)
opaque

1260°C (cone 8)
potash feldspar 34
Talc 22
Whiting 12
china clay 15
Quartz 16
+ Rutile 7
Tin oxide 5

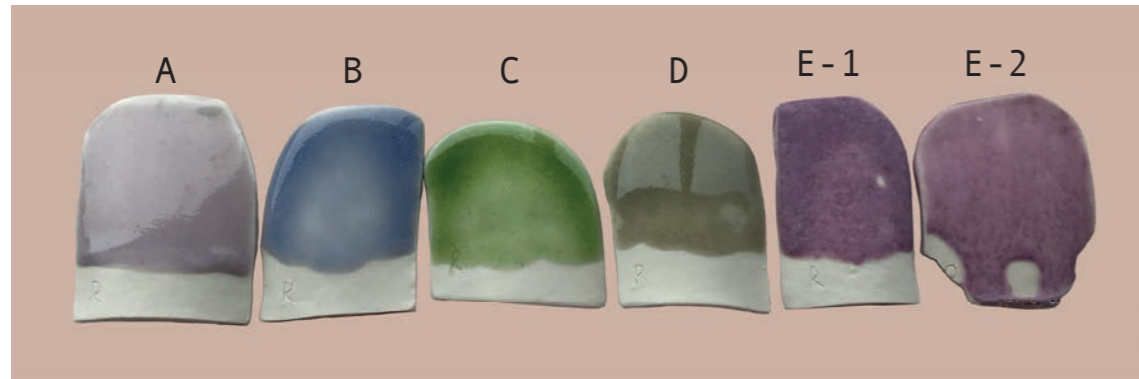
Transparent
① Ilmenite 5
② Nickel oxide 0.3
③ Nickel oxide 0.3
cobalt oxide 0.1
Ilmenite 5

1280°C (cone 9)
potash feldspar 27
Whiting 21
china clay 20
Quartz 32
+ Rutile 5

1280°C (cone 9)
Potash feldspar 27
Whiting 21
china clay 20
Quartz 32



GLAZE LINKED CUPS



Glaze test on objects



Glaze on the 'coil connection' as well to make the delicate coil strong.
- Transparent Glaze





Glaze without Slab connection part.
To make it easy to break.
Glaze different colour on each cup
- Glaze A and B



1.



2.



After firing, objects became warped and smaller; Throwing object is much smaller than slip casting object.

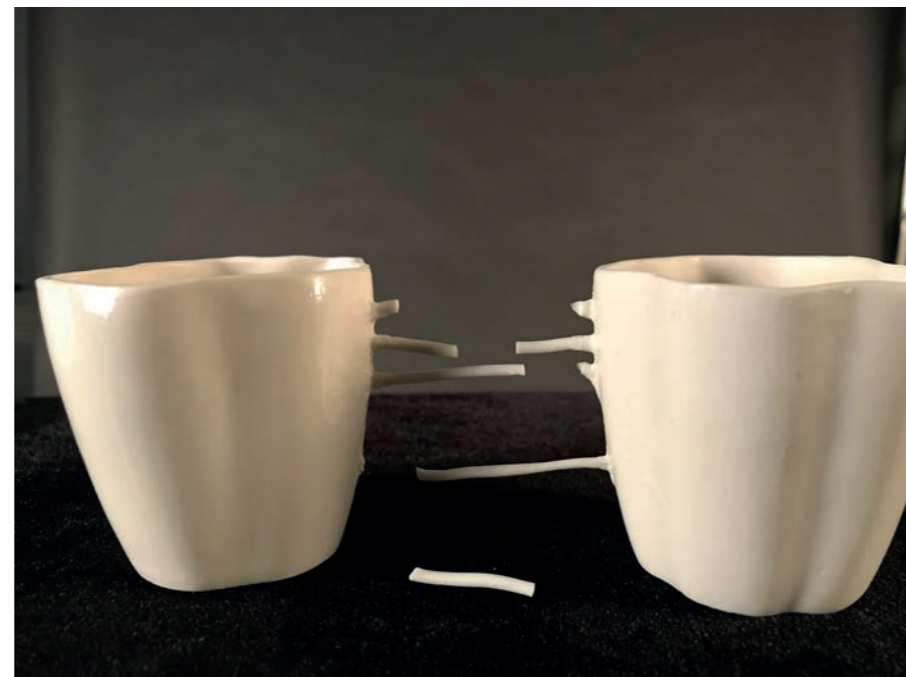
Make the bottom part more thick and larger to support each cup even after dividing the cups. STABLE / COMFORTABLE / SAFE

3.



It attached to another object next to it in the kiln.

1. BREAKING EXPERIMENTATION



It is really easy to break
The glaze makes the coil stronger to hold
the cup comfortably.
Coil connection make the piece more beauti-
ful and dramatically break.
Next piece need more coil on cups and dif-
ferent variation of coil.

2. BREAKING EXPERIMENTATION



Need more pressure to break but the thin part of the slab break really clearly in the middle of the slab.

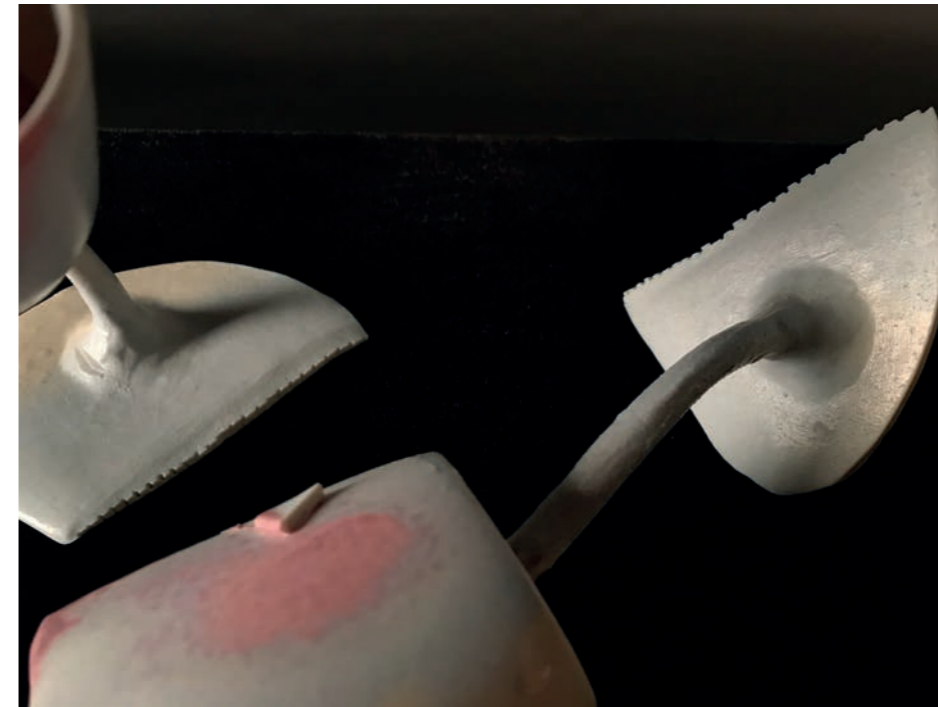
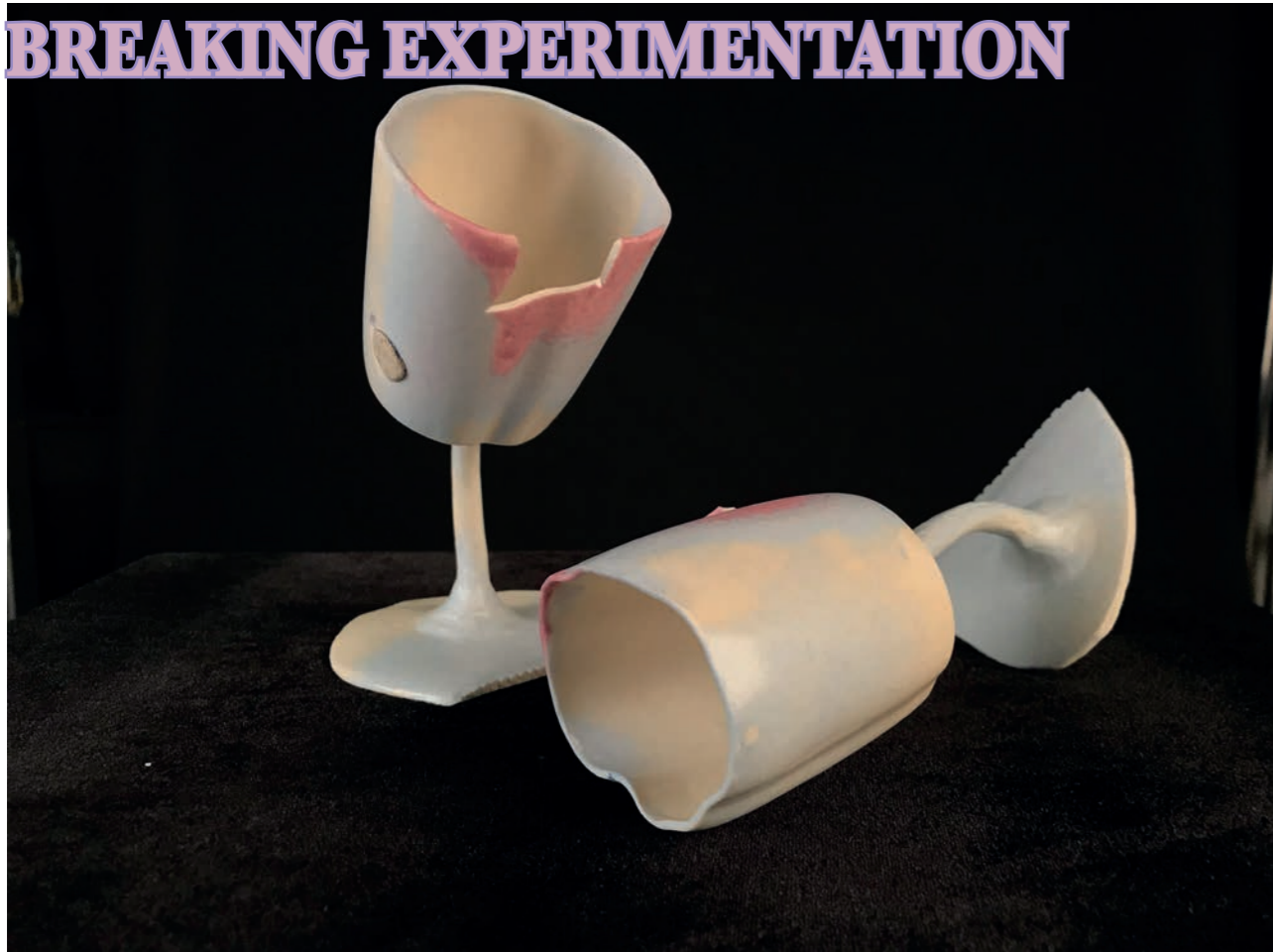
I'm satisfied!

However, the bottom part of the cup should be more supportable. It should be standing on the table after breaking.

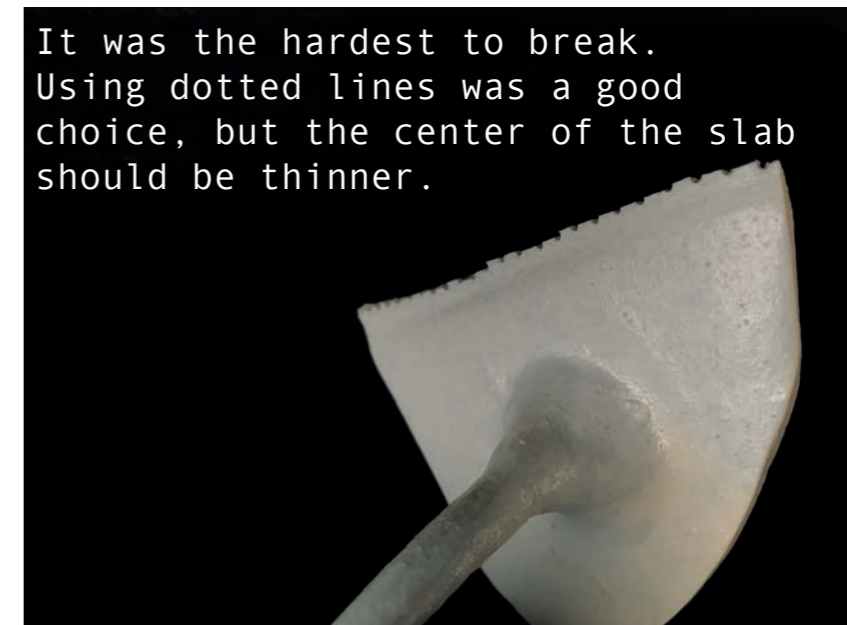
The quality of porcelain is warp when it is fired so need the more wide bottom to balance.



3. BREAKING EXPERIMENTATION



It was the hardest to break.
Using dotted lines was a good
choice, but the center of the slab
should be thinner.



CHAMPAGNE GLASS

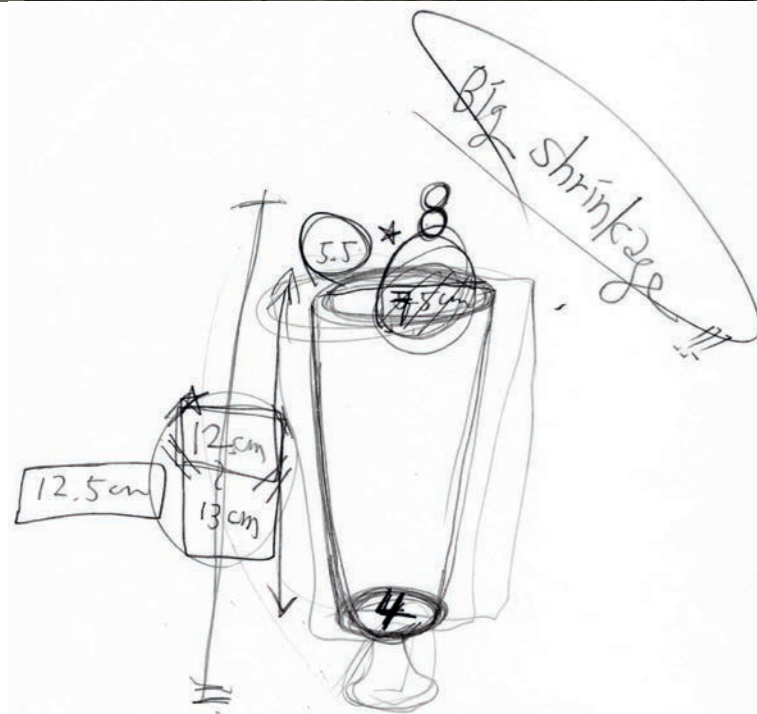


Loose coil - break easily

Make a cup on the alumina applied base, not on the desk.

It will make it easier to move cups to the kiln, and the coil will not break during transportation.

Also, the bottom and the cup have to be baked together anyway. Next time, I will try creating a loose coil connecting cup on an alumina applied base.



Need different height of glass to make interesting variation of linked cup.

Show more beautiful coil link.



COLOUR SLIP EXPERIMENTATION

Test 1



Test 2

- ① Green Chrome 5%
10%
- ② Chrome Tin 4%
- ③ purple iron oxide 4%
- ④ //// (3%) → 8%
- ⑤ Dirty lavender 7%
12%
- ⑥ Yellow iron oxide 6%
- ⑦ / (1%) → 8%
- ⑧ Bramley Green 4%
- ⑨ Turquoise Green 4%
- ⑩ Slate Grey 4%
- ⑪ Blue Lagoon 10%

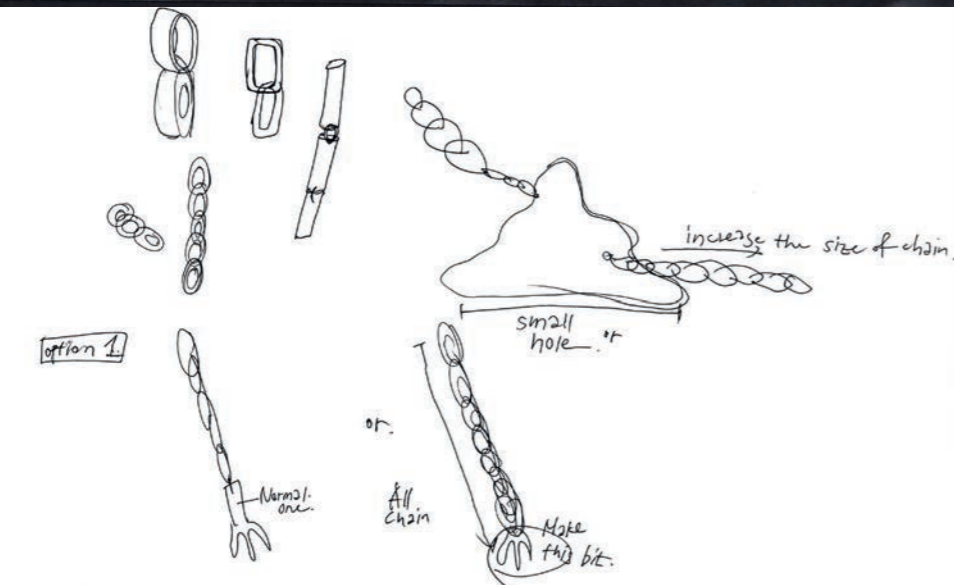
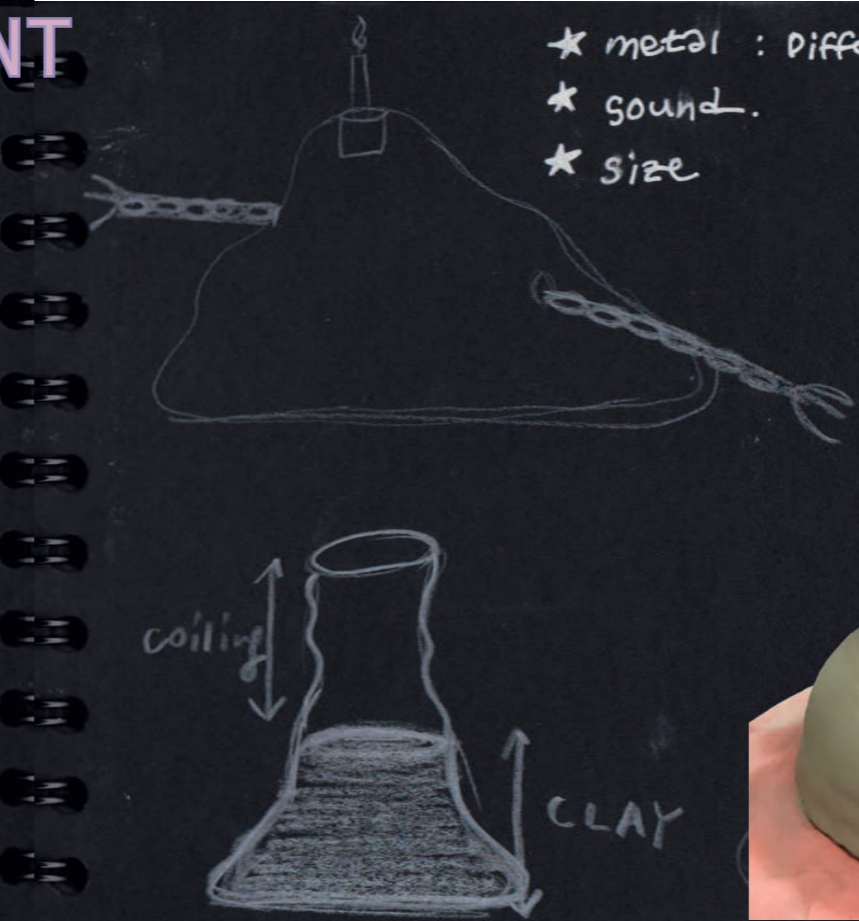
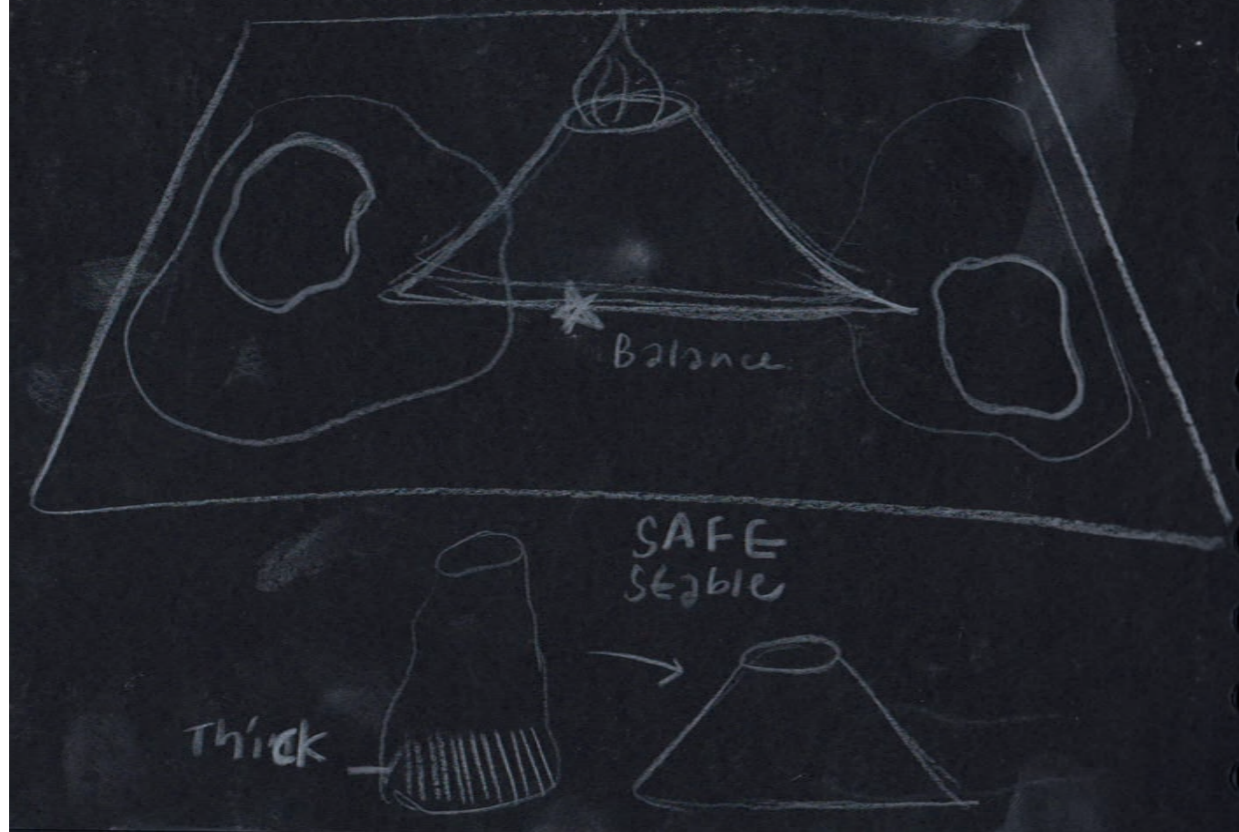


Test 3

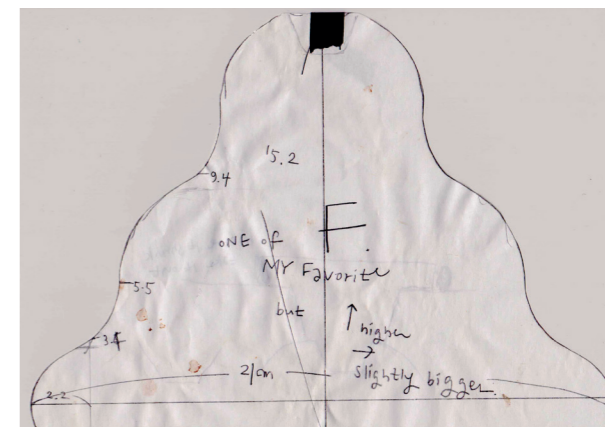
- Flesh Pink 8%
Cobalt 1%
- DL 12%
FP 3%
- BL 10%
R 2%
- BL 10%
R 3%
- Egg Yellow 4%
- Chrome 5%
Egg Y 2%
- BG 7%
- ET 2%
Lime G 3%
- Y 2%
EY 1%
- RED 4%
Cobalt 0.5%
- R 4
C 1.5
- R 7
C 1
- R 7
C 0.5
- R 4
C 0.25
- TG 4%
- Pink 5%
T 2%
- P 7
T 2
- P 6
C 0.5
- P 9%
C 0.5%



CANDLE HOLDER SHAPE DEVELOPMENT

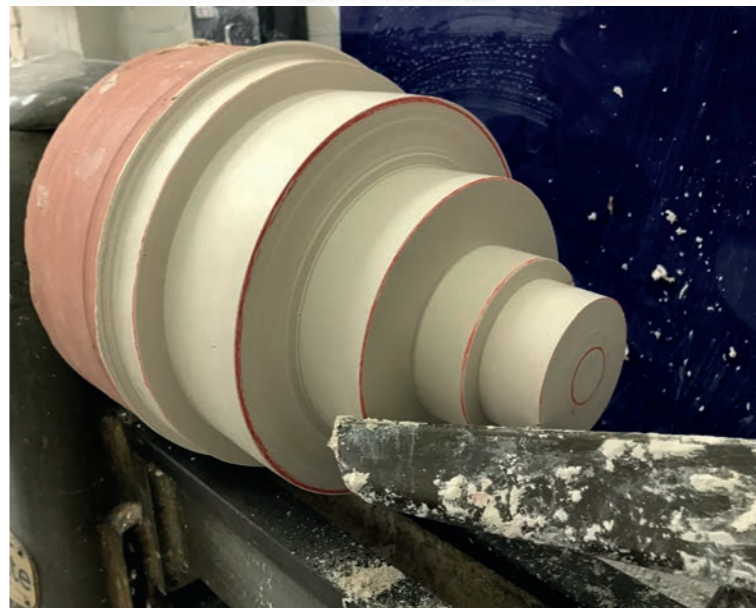
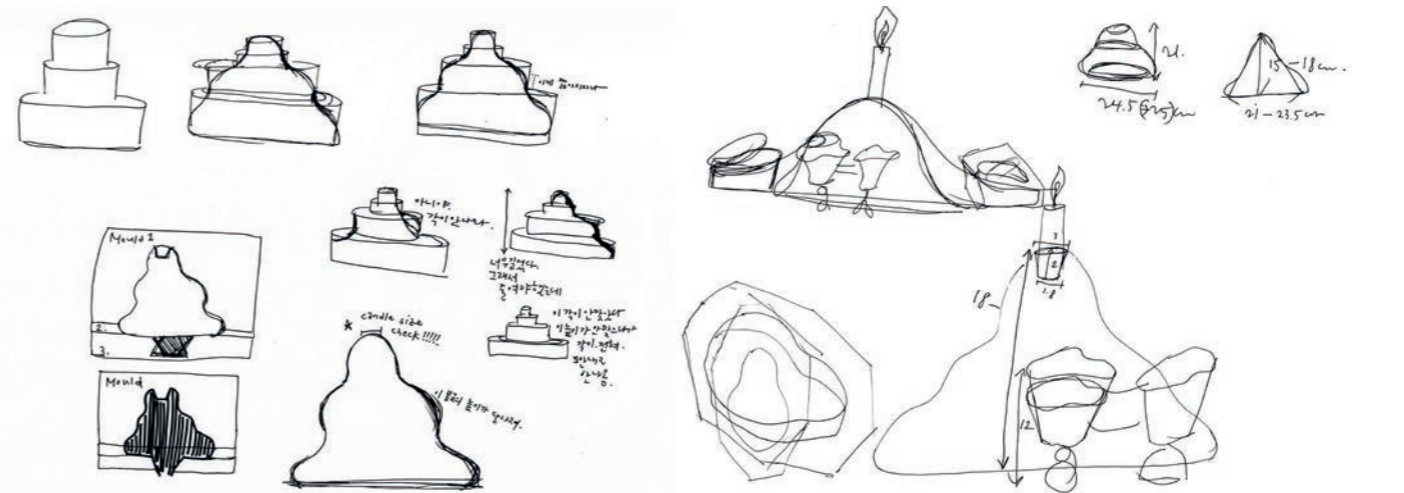


Handbuild final shape to check the height and width.



Selected shape and size for Candle holder mould.

CANDLE HOLDER MOULD MAKING



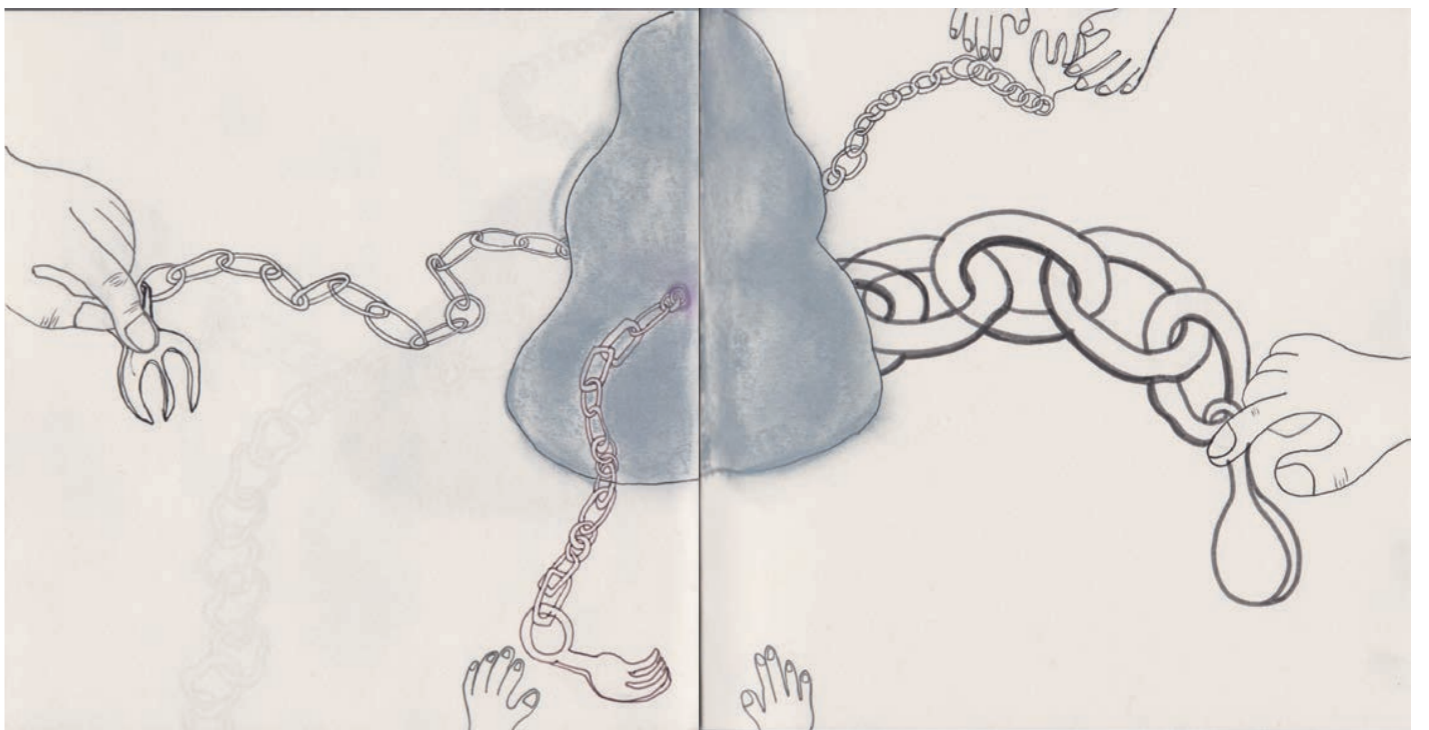
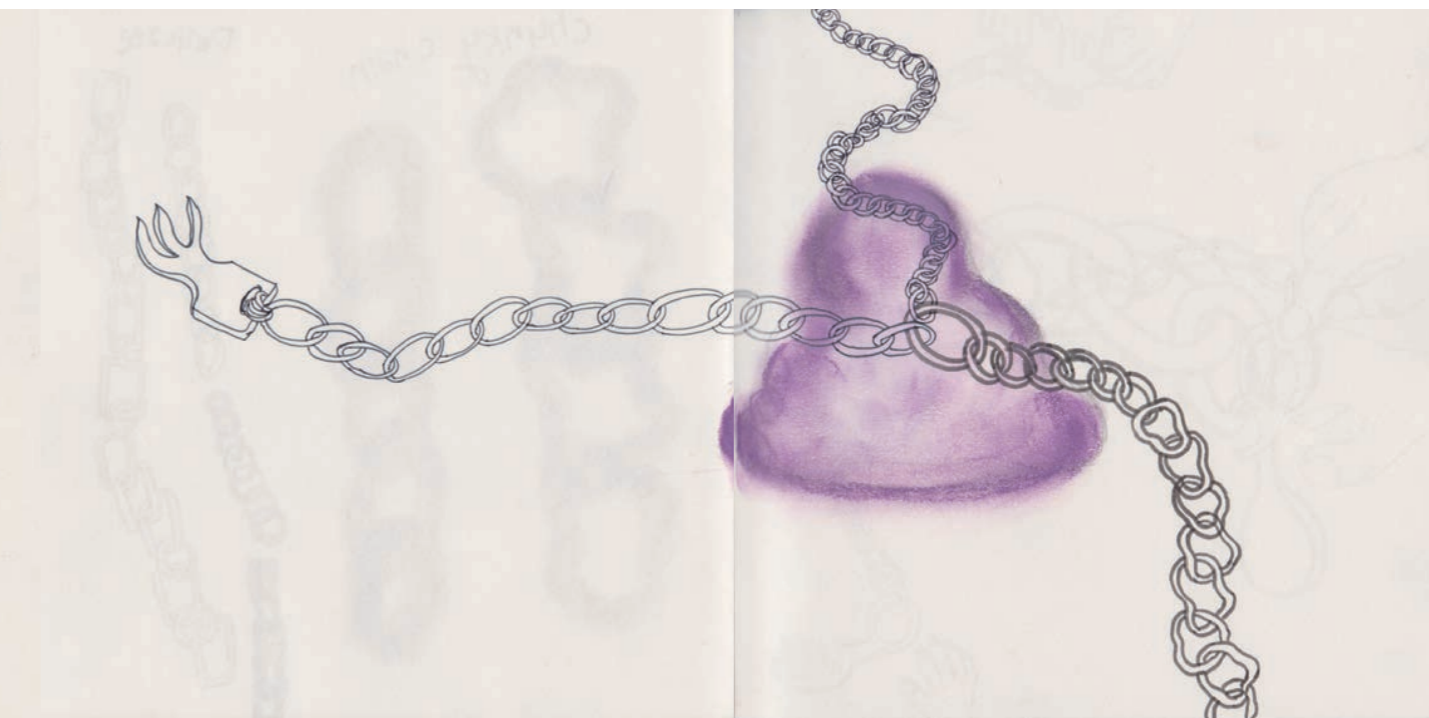
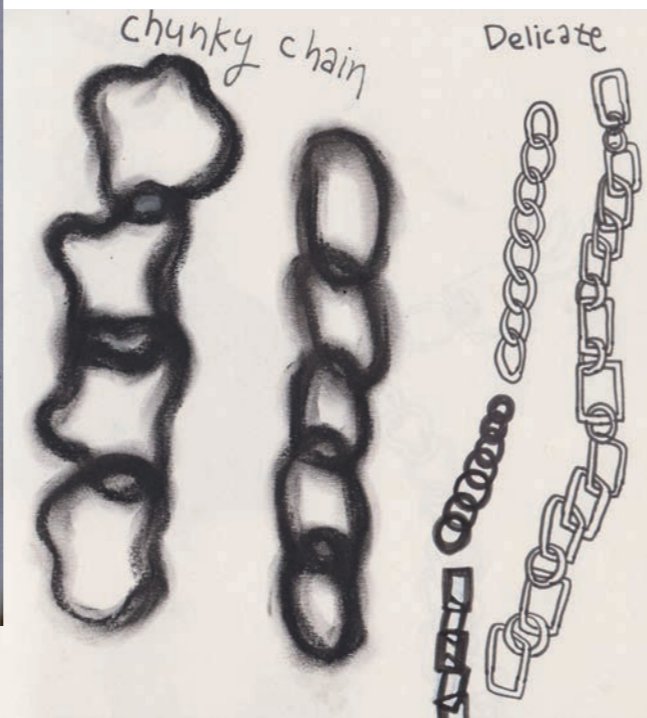
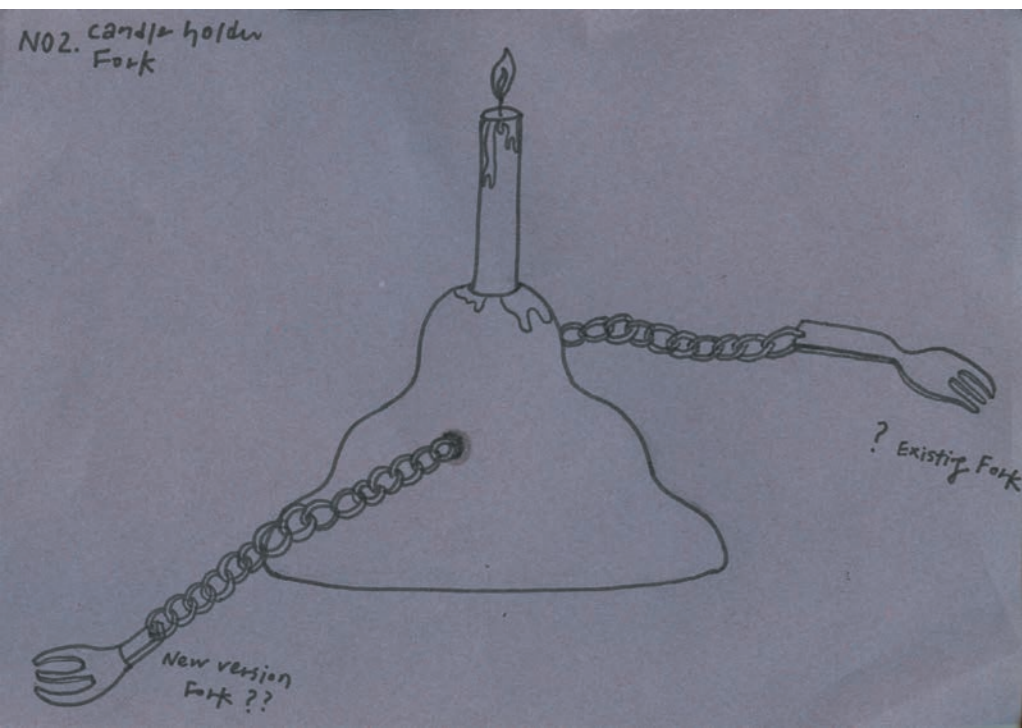


Remove the top mould at proper time



Finally Save the holder

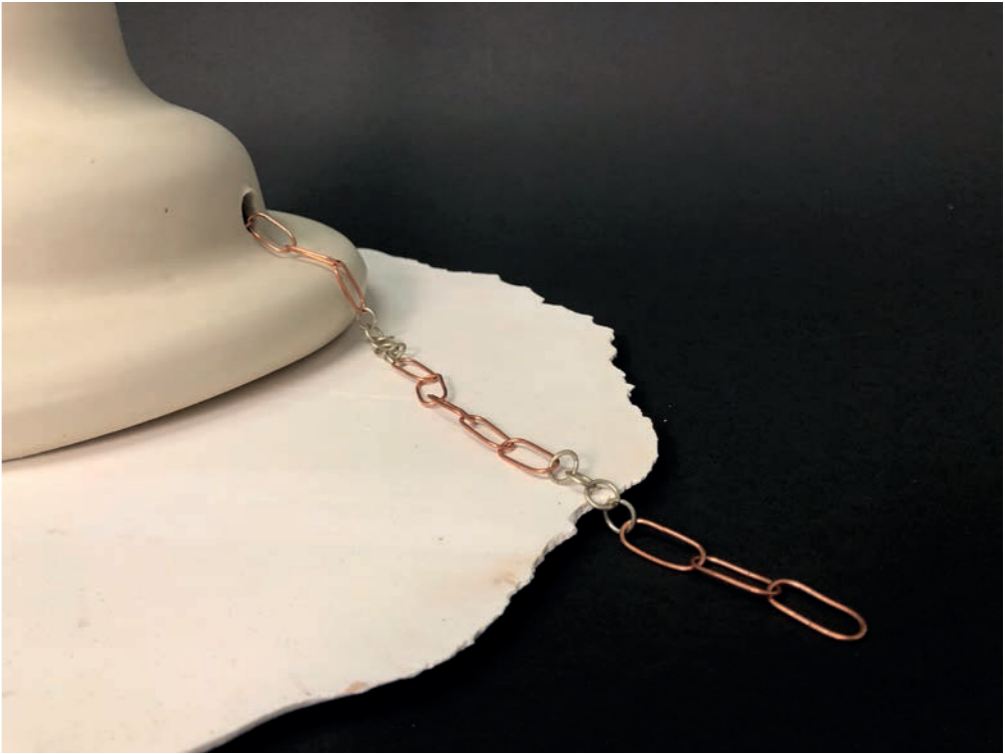


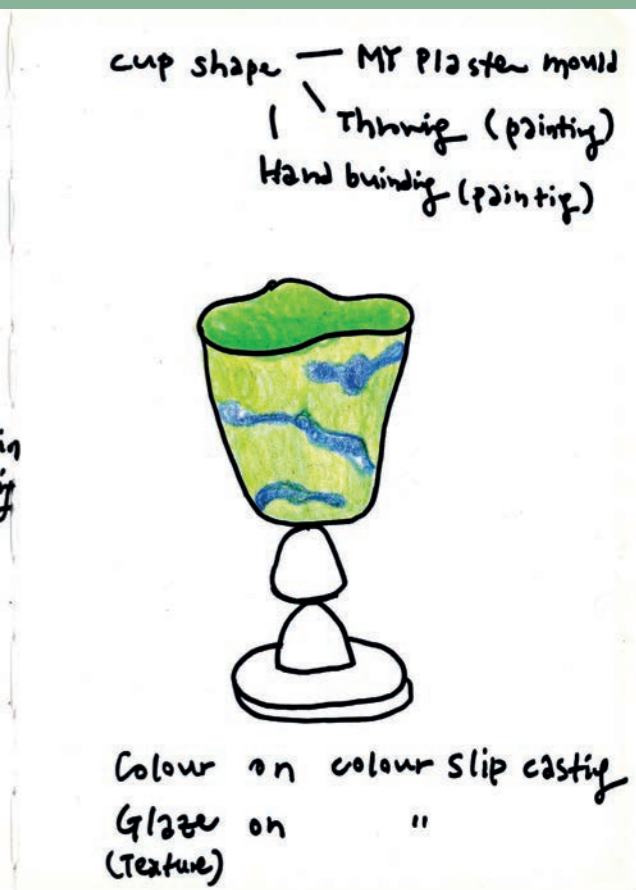
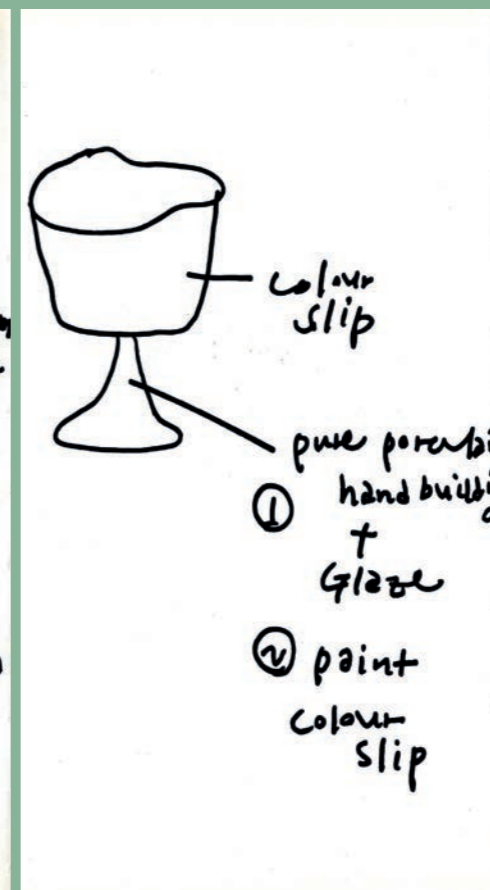
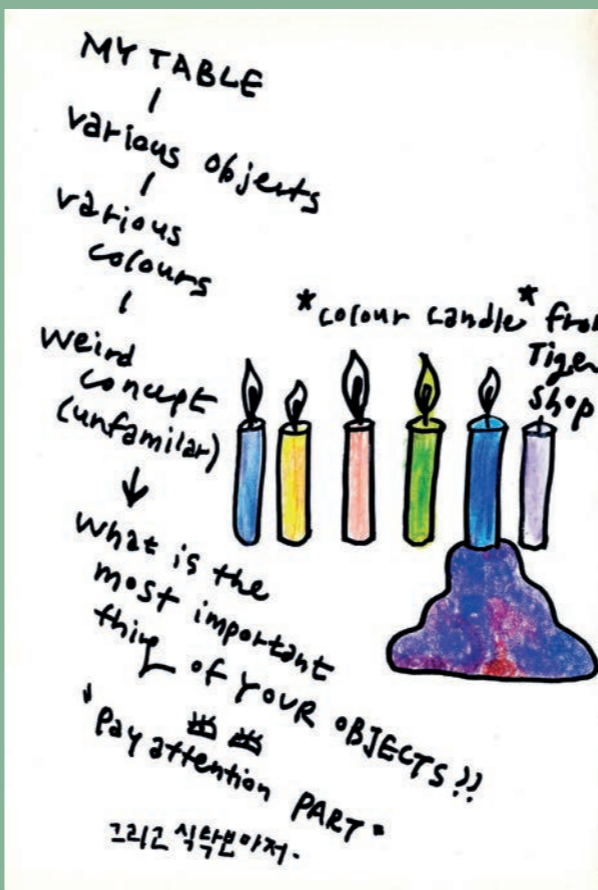
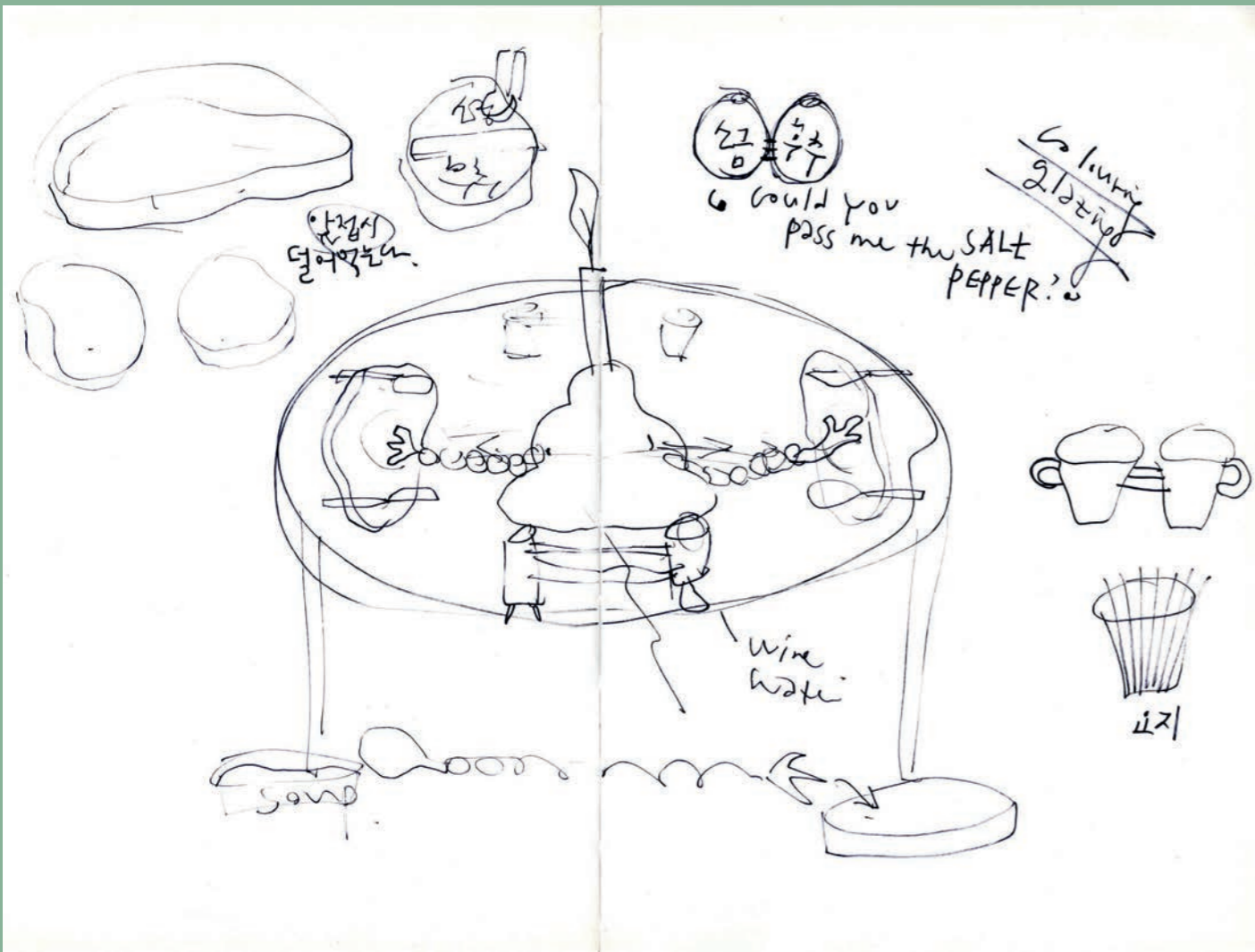


CHAIN EXPERIMENTATION

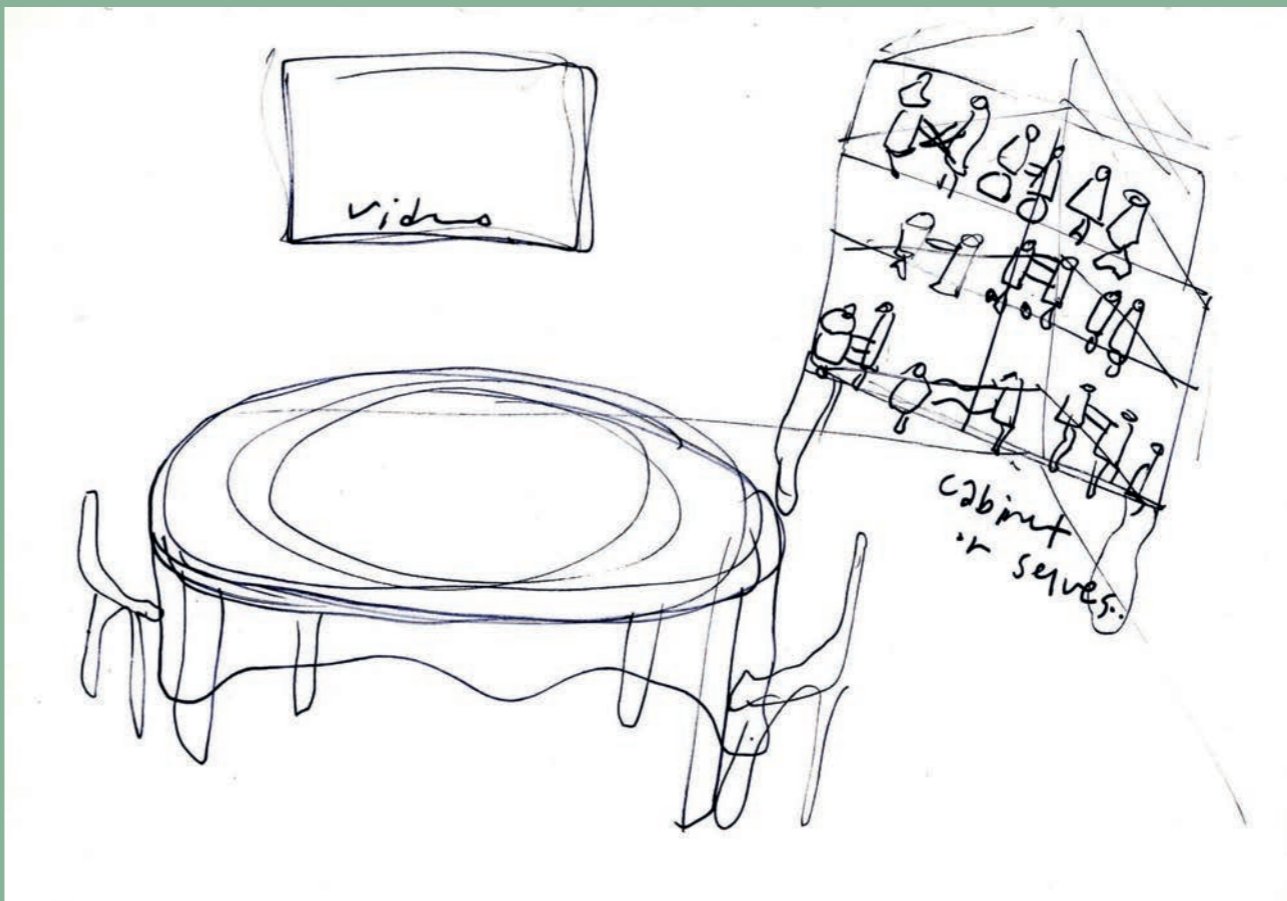
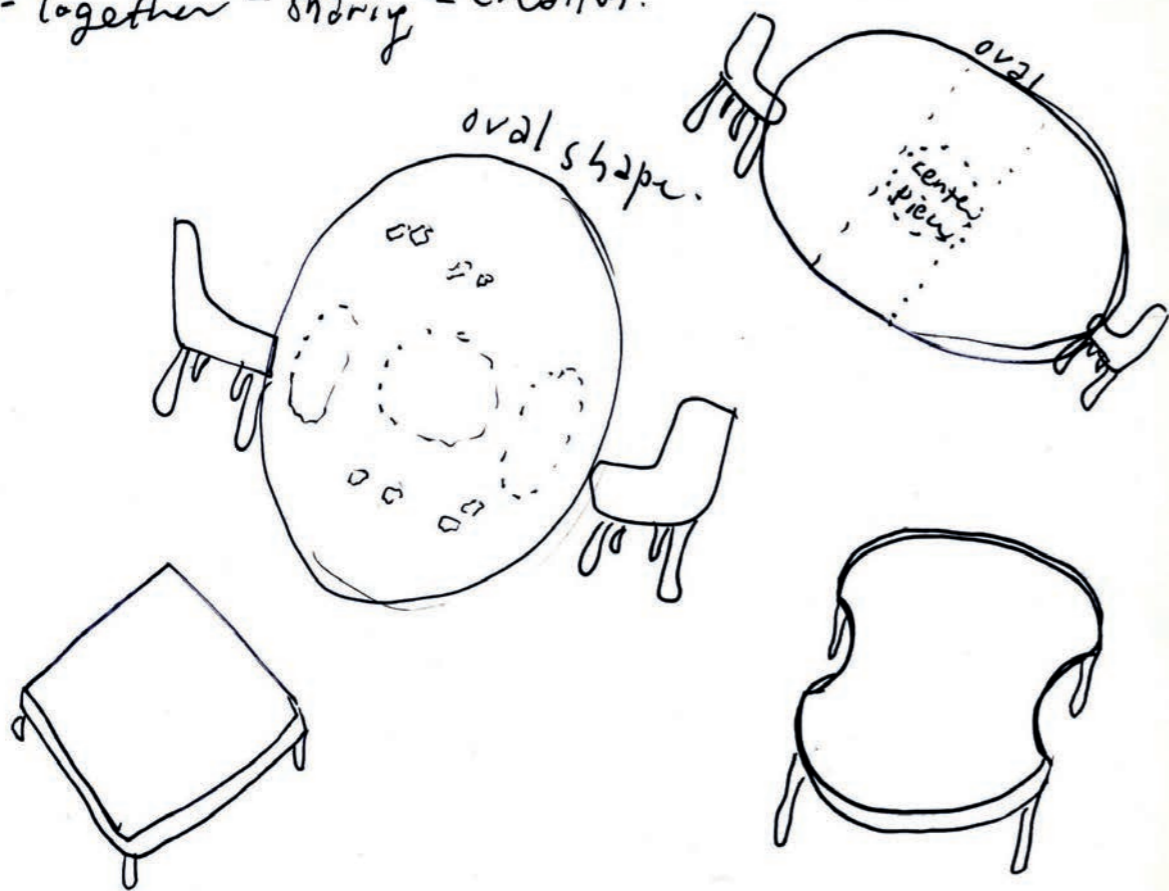








Breaking = Together = sharing = creation.



SET UP IN ROOM 318B



Create models to imagine the display.



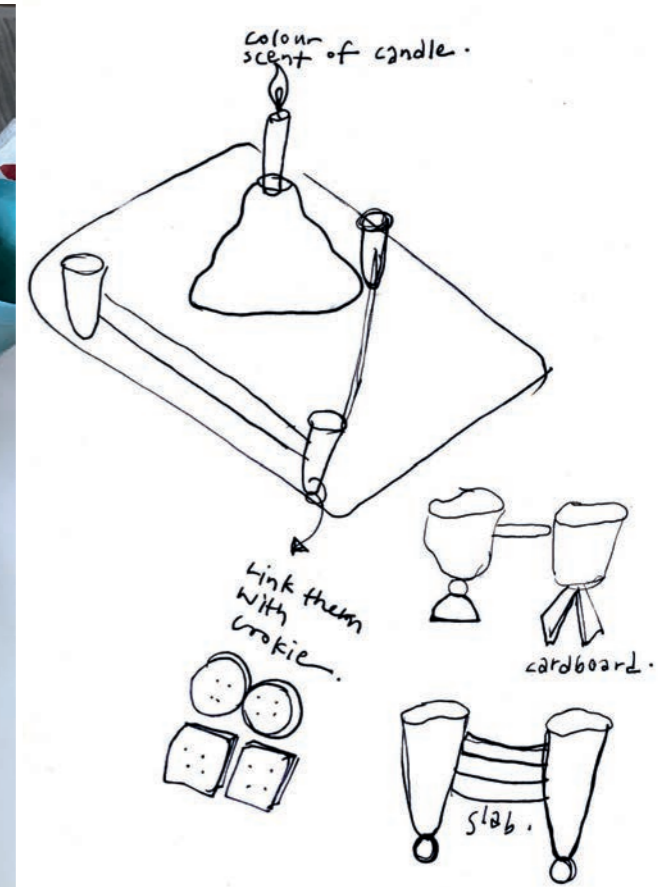
candleholder : papermache



Baked cookie :
use for chain(push and pull
fork) and connecting part of
cups(coil & slab)



Samples of different types of connected cups
(imaginary example of applying color slip)

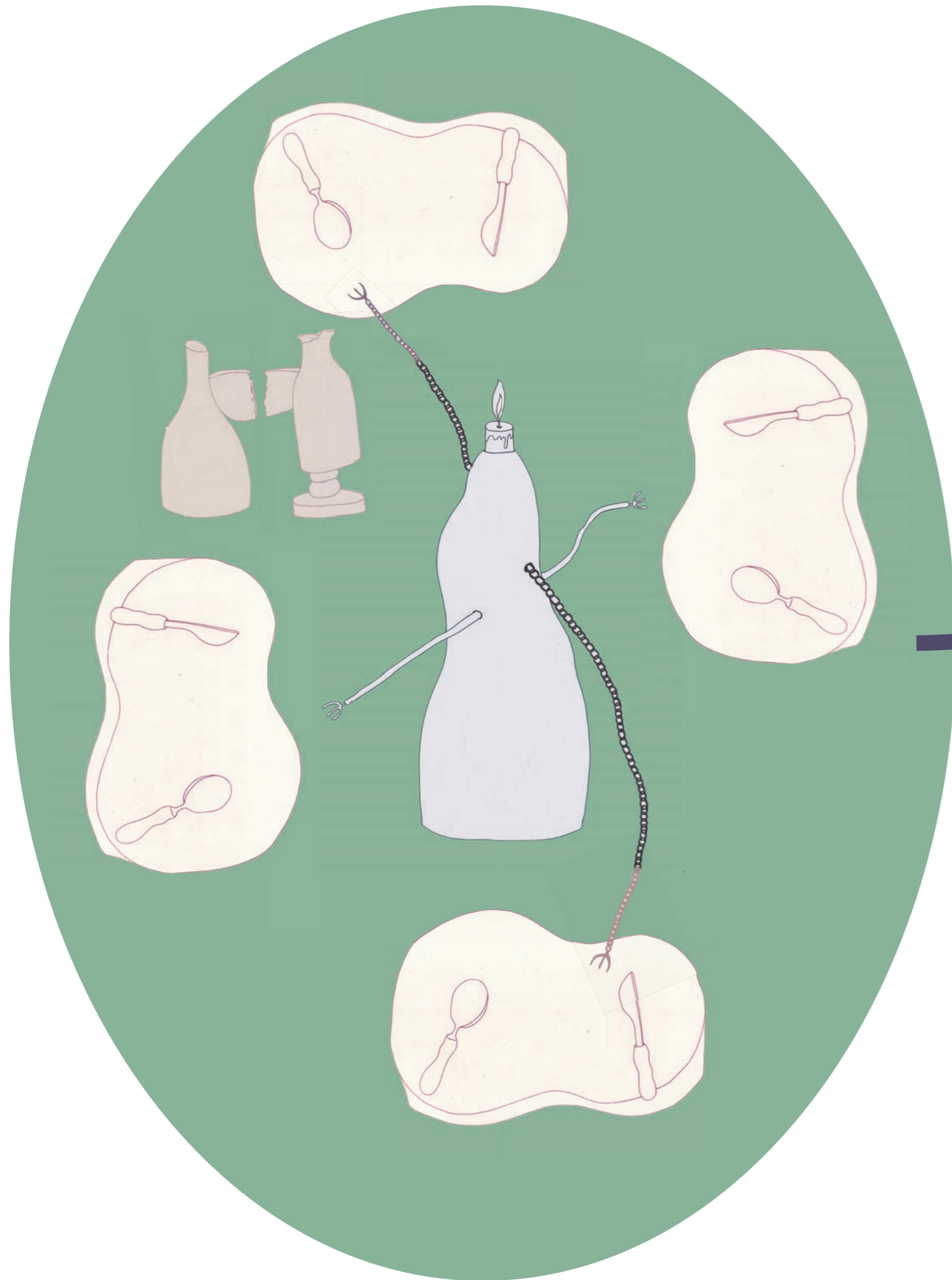




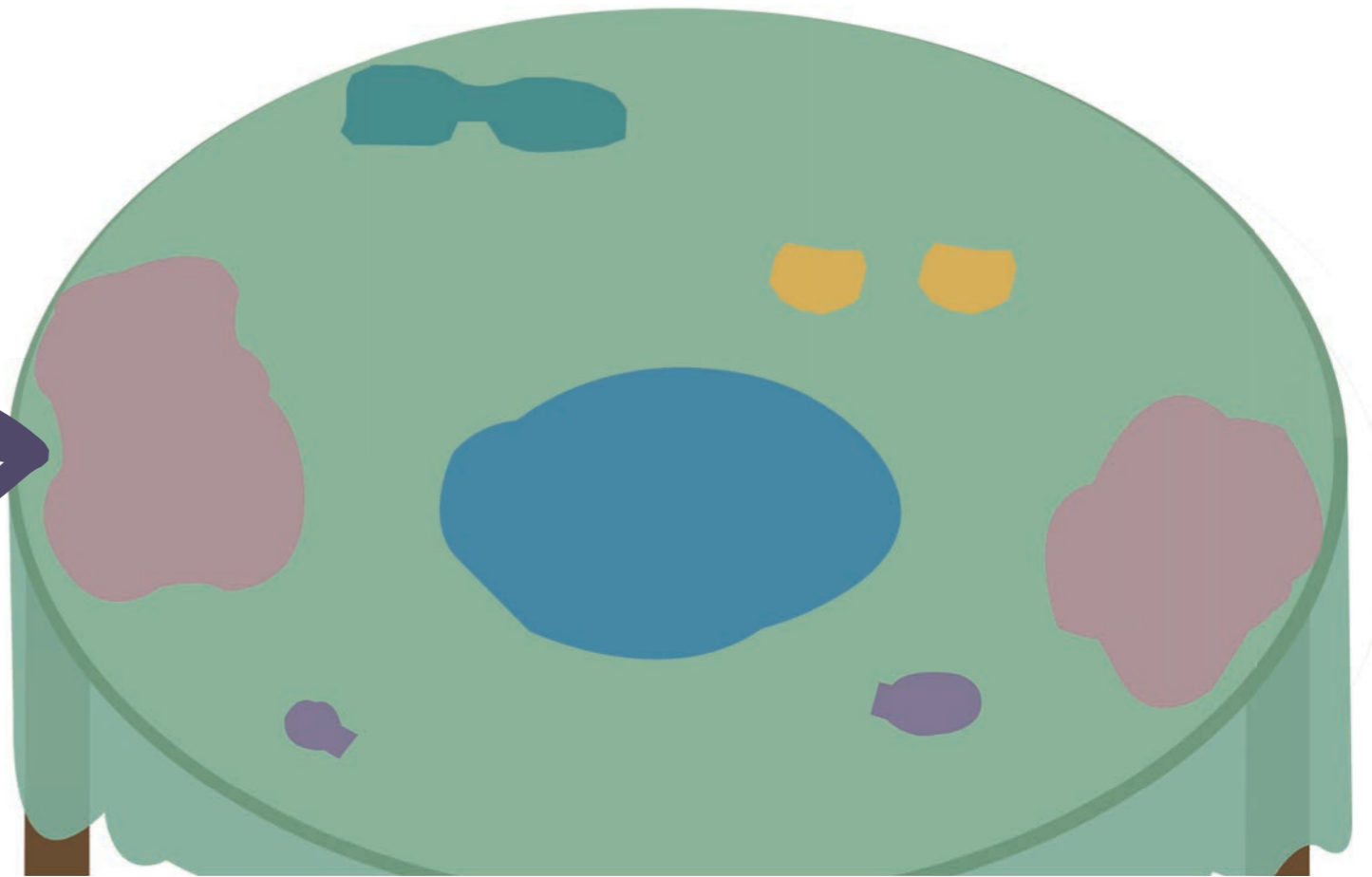
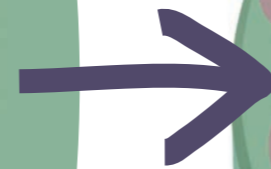
Display experimentation
with models.



TABLECLOTH IDEA DEVELOPMENT



A tablecloth with abstract drawings is able to figuratively indicate the location and use of each tableware objects.



ORGANISATION

AUTUMN TERM

Week 1-4

Research the culinary occasion and meaning of dining.
Try to make experimental objects as tableware to identify the theme and my interest what I want to develop further.

Week 5-10

Reading the book 'Gastrophysics: The New Science of Eating'
Decide to test breaking the porcelain plate and tube shape to taste better.
Making the plate plaster mould. First slip casting with semi porcelain and porcelain slip

Week 11-12:

Test dissolving the porcelain
Hand build small pieces for dissolving test and throwing the shape of small cup to test as well.

SPRING TERM

Week 1-5

Making cup plaster mould.
Making center pieces -throwing and hand build to check the size, height and how it looks like on the table.
Practice the Throwing Porcelain - link the two vase(bowl)s with slab connection.
Connected cups breaking Test.
Designing the whole table how it looks like and what kinds of elements need.
Test Tablecloth which will act as instruction - drawing, scanning, print on the fabric.

Week 6-10

Making center piece plaster mould.
Plate shape and role idea development.
Glaze test and colour slip test

Glaze test on the throwing and hand building objects.
Linked cups making (slab, coil and dotted line to let people know to break) Test the connecting parts of the two objects
Test how it breaks and decide the role of each objects at the dinner table.

Week 11-13

Second colour slip test to fine perfect pastel colour
Making chains with different type of metals
Try slip casting to new center piece mould

My plan is, the Rest of Spring term
Develop the shape of plate and the colour of the plate.
(The appearance).
Slip casting the plate and center piece by playing the different colour slips and glaze.
Making cutlery with copper for test and try to make final cutlery with silver.
Keep making two cups with different connections and shape (These are for display on the show)

EASTER BREAK

Designing the tablecloth and practicing making chain and cutlery.

SUMMER TERM

Glaze and fire every objects (cup, plate, center piece) on my table
Make and finish final chain and cutlery.
Print tablecloth

I left my first diary of 3rd year at Brighton's house. Therefore, I can't fully show my daily plans but these are the records in the diaries that I brought when I came back to Korea because of the COVID 19.

MONDAY 3/2/20
1. Big one - firing shelf
2. Book the Test kiln
3. 유세미로 플라스틱 사탕.
4. mold glass 사탕틀기
* Glass Book
Drawing Book.

TO DO LIST (3/2/20)
1. Pottery PLATE
a. Test of Cup → mould.
oil / vinegar
salt / pepper
3. Paper porcelain → glass test
Shape of glass test tile
4. wire ***
아래에다가 칠할거야.

THIS WEEK. 4/2/20
1. carry the cup
2. Finish the research Book.
3. Crisp sound part
heavy cutting From Book
4. Colour - glass Decision
Matt / satin colour
Inside - glossy??
안나걸의 색이 다들 좋아하더라.
5. Flat* → cube.

2/15/20
1. 10이까지 사진세팅.
2. 일기쓰기
3. 유세미로 플라스틱 사탕틀기
5775
8982
8186
9290
9797
사진이 이미지 세팅
7. Interview with Stien...
8. 번잡하기. carrying the plaster
안나 걸이 안나한테. 후한가여라.
대신 안나한테 물어볼거야.

1:10-1:15
1. 10이까지 사진세팅.
2. 일기쓰기
3. 유세미로 플라스틱 사탕틀기
시리이온 타이밍이다
1. 개질했다.
2. 준비되지 않은
3. 애들들 영리하
4. 다들 좋아하
5. 그대들의 생각은...
6. 준비가 되있는 나쁜...

White
plaster가 유리질할때
슬러지같은 것. 그대 해야 거름X
BAT 거름
가래는... 영음만 써라.
① 어떻게 인공호흡기나
② 원래의 Matt white.
purple
아랑울.
가래에 뭐? 기어올라!

WED T THUR FRI
1. 바나나
2. 컵
3. glass slip
4. transfer
5. transfer
6. transfer
7. transfer
8. transfer
9. transfer
10. transfer

가운데태우기
체인
라인
Colour slip + color
Faded Scott
China clay
Matt glass

목 Pplate
내일 목제이스 책 (만들기)
가자여기
체인...
CE Tutorial 준비.
PP - PESTOL
SWOT
Personal professional plan.
Book the photography studio
Chain Research

Why break. Example.
Gastrophysics
Social Media
PP - PESTOL
SWOT
Personal professional plan.
Book the photography studio
Chain Research

2월 20
V colour slip → kiln shelf
V glass test → test kiln
photo studio Booking.
4개 22나
4개 22나

Today
First
WED
일부 들들 - 유세미로 플라스틱 사탕틀기
아닌 들들 - 내가
WED

CHAIN!
CUP
At least 10 pics
PP Folio Submission
CHAIN!
CUP
At least 10 pics
PP Folio Submission
CHAIN!
CUP
At least 10 pics
PP Folio Submission

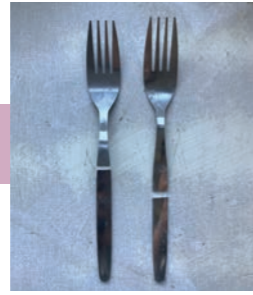
4/2/20
V 유세미로 플라스틱 사탕틀기
V 유세미로 플라스틱 사탕틀기
V 유세미로 플라스틱 사탕틀기
V 유세미로 플라스틱 사탕틀기

월요일
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월요일

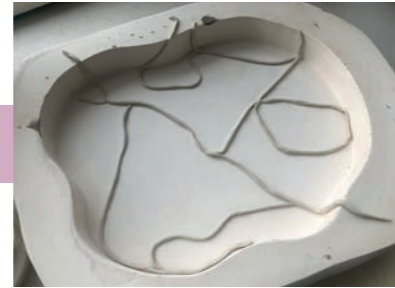
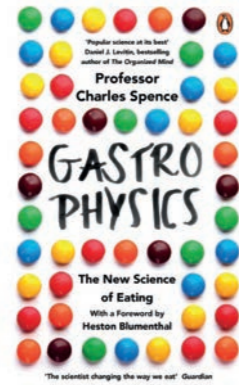
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OCTOBER



NOVEMBER



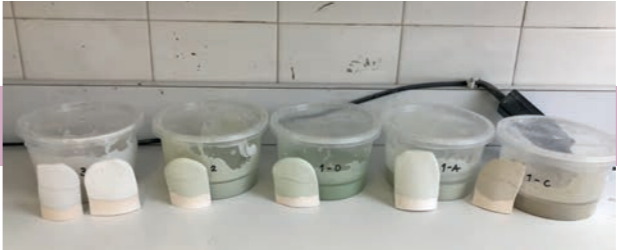
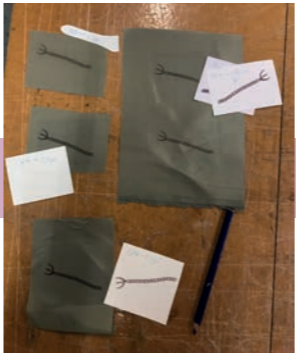
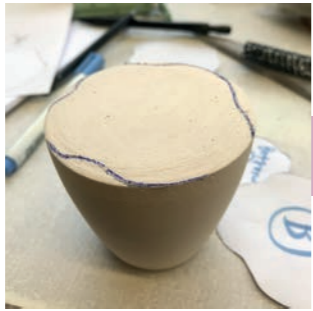
DECEMBER



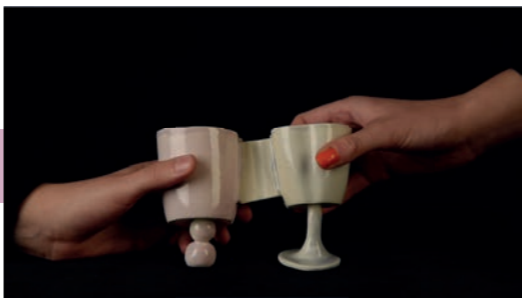
JANUARY



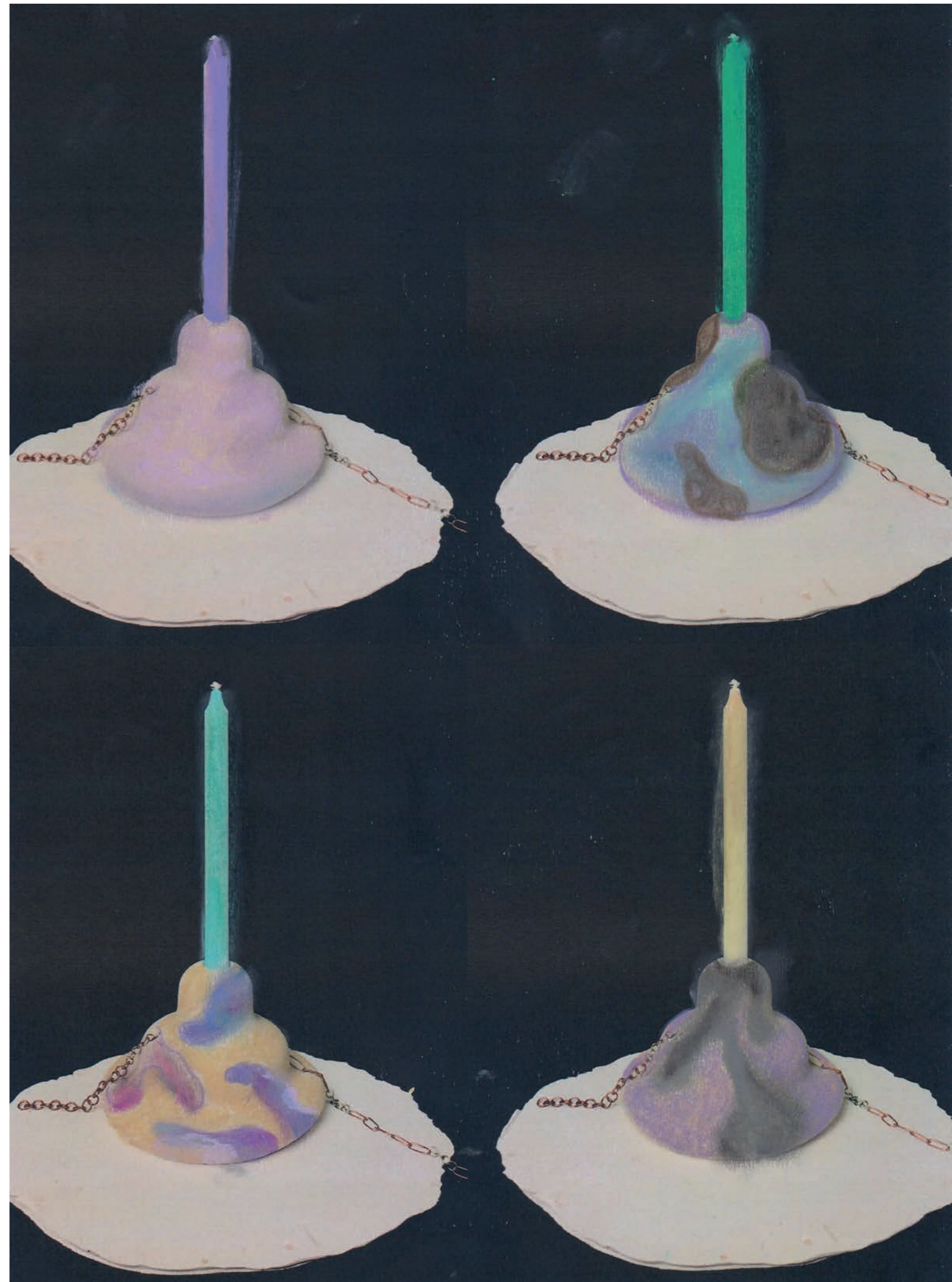
FABRUARY



MARCH



RESOLUTION



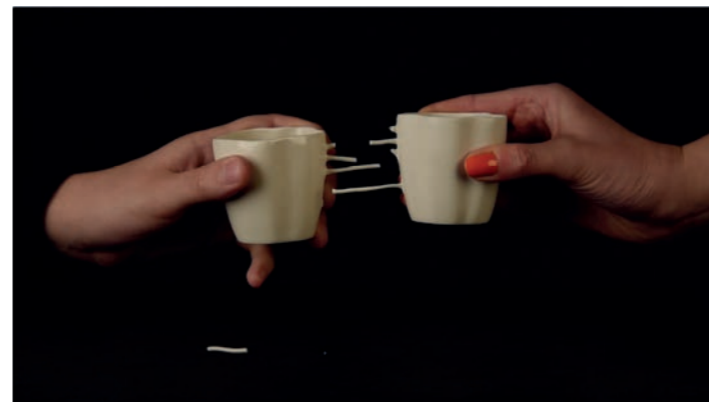
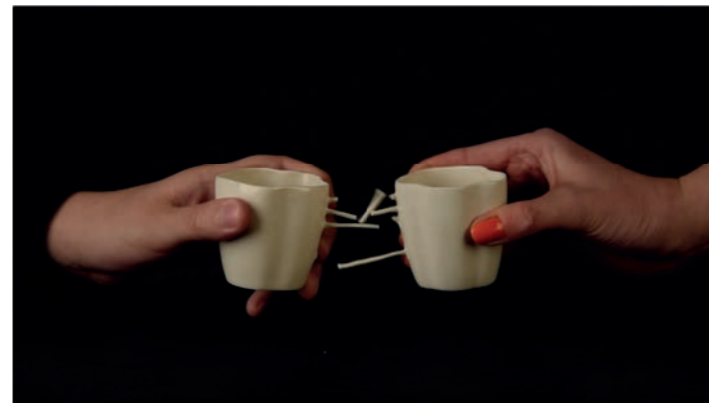
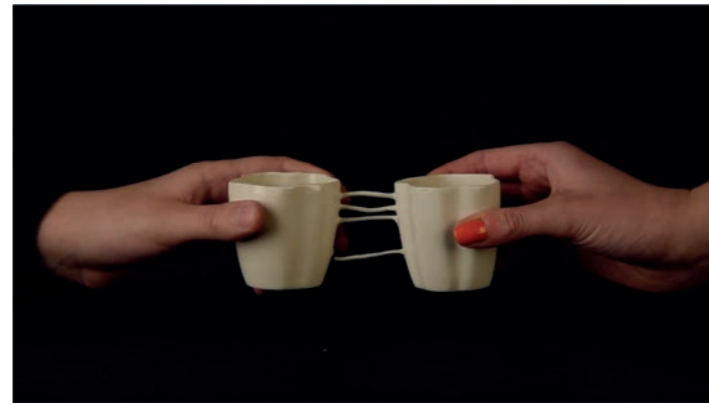
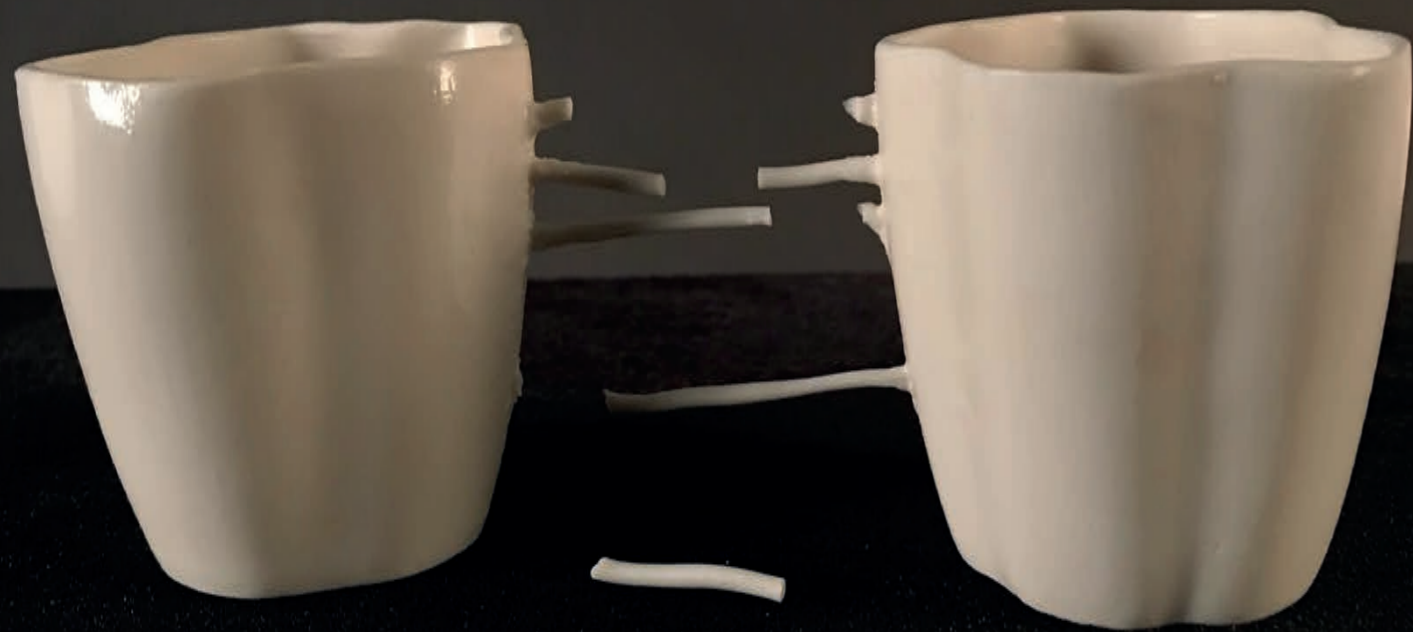


PULL AND PUSH CUTLERY



BREAKING THE CUP

No. 1



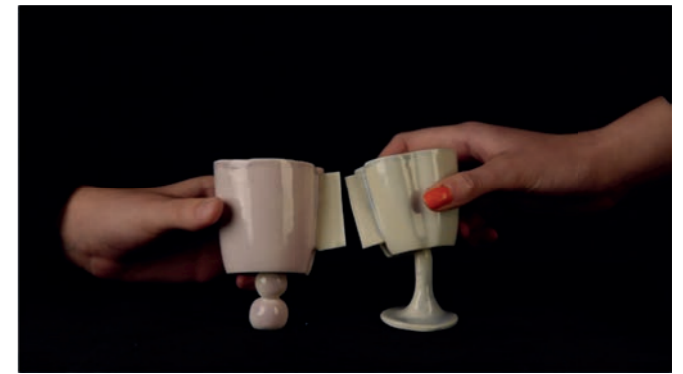
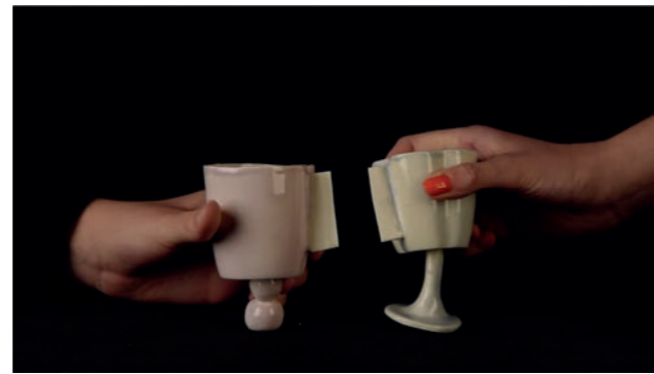
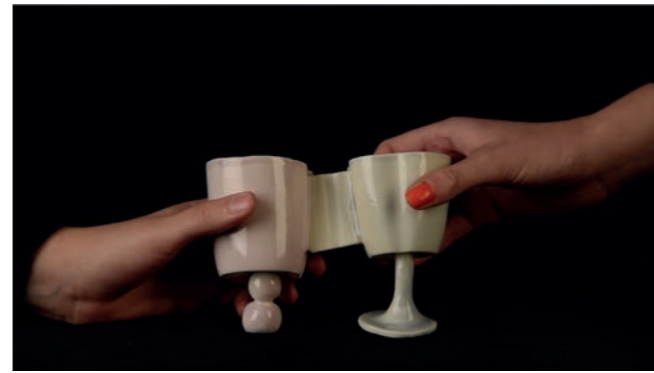
TEST 1

STRING CONNECTION

WHOLE VIDEO
<https://vimeo.com/421406419>

BREAKING THE CUP

No. 2

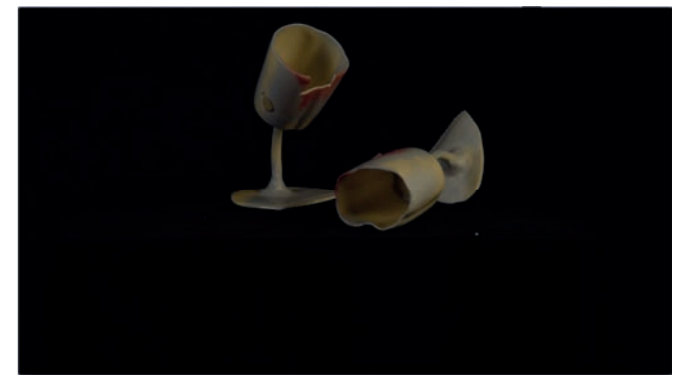


TEST 2

SLAB CONNECTION

BREAKING THE CUP

No. 3

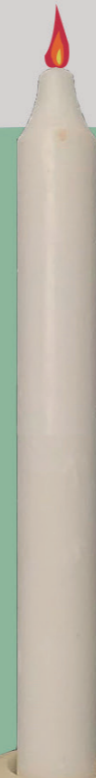


TEST 3

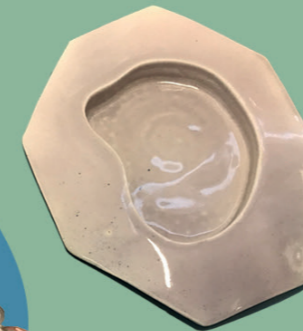
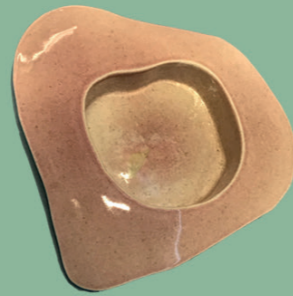
DOTS CONNECTION

We are all strangers,
so we talk through objects.

Hey Stranger,
Which fork do you want
to choose?



Don't pull your fork
too strong,
I want to eat!
Take it easy



It feels like
you're feeding me!



Oh, could you give me
a hand?
I'm quite thirsty.

Let's snap a cups!