

UOB. 3D D&C. L6. RESEARCH PLANNER

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Version: 2



Intro

Introduce the outline topic, nature and basis of your research project(s) and / or the context or problem? Can you give it a title?

1. Introduction

The project centres around my personal childhood memories, the time and place they occurred and how these memories I hold so dear become fragmented and eroded over time. Revisiting these specific locations and collecting and scanning objects from these key places from my past, much like the memories these scans weren't a perfect representation, the scans became a memory of the object. Contorting these scans much like my memories until they became a physical interpretation of my distorted childhood recollections.



What?

What are you trying to find out and learn through the research ?
What are the **research questions** you are asking? What new insights or understandings are you seeking?

2. What?

I will firstly be researching the science behind memory and how these systems of recollection help us delve back into our minds.

Secondly, I will be taking several trips down to the Pyrenees to soak in the environment and try to understand the power this building and the surrounding hillside has over my creative practice.

Thirdly, whilst on these trips to France I will be collecting and scanning objects, remnants and materials from specific locations.

Fourthly, I will be researching artists & designers who work within the sphere of memory and try to understand how to visually represent these elusive themes.



Why?

What are the aims and objectives of the research?
What are you hoping it will achieve? Why is it relevant and worth finding out and who (if anyone) might benefit or what might change as a result?

3. Why?

I want to explore the power of memories and how these key fragments that are cherished become distorted and eventually erode over time. Taking our extraordinary neural systems and apply it in a fully digitised realm which we associate with automated efficient permanence. The juxtaposition between recollection of memories and their materiality and cutting-edge digital fabrication methods is where the project sits. I also want to create a tight loop wherein the materials that are scanned remotely can be used in either the construction and or final finish of the pieces, this will help the project become more ecologically conscious but also create stronger pathways to the key themes of the project, place, traces and transitions.



How?

What methods will you use to help answer your research questions?
How are you approaching undertaking the research? What tools and / or equipment will you need?

4. How?

I will be undertaking trips to the house where I grew up in, mountainous France. My experiences will be documented through photography, scanning, interviews and sketching.

These trips will also be led by material compilations, trying to use the environment to access memories of places and materials where I can collect these forgotten fragments and bring them into the project.

I will be 3D printing using specialised filaments which will be comprised of materials I have collected from my research trips. These will either be printed at university or by specialist companies such as Sandhelden.



Who?

What references relate to your subject / topic, who else is working in this area what is the precedent of work in the field? (State of the Art)

5. Who?

Neuroscience: I have been exploring neuroscience and the ways we remember, this has been through several key sources, I have been researching memory in eye witness statements and Scott Fraser and Elizabeth Loftus have TED talks on the subject which have been truly insightful.

Print: I have been reading many from many areas, firstly from Rita Carter, a writer that makes neuroscience not quite so daunting, her book 'The Brain Book' has been the key for the majority of my scientific and theoretical research. Glen Adamson's book Fewer, Better Things: The Hidden Wisdom of Objects in which there is a chapter entitled 'All that is left' in which he talks about the power of relics, also along similar lined the book 'Orality and literacy: the technologizing of the word' by Walter J. Ong has also been very inspiring. From an academic perspective I read 'Art of Memory' by Frances Yates which has given me a different perspective on memory in a historical context.

Places: I visited Doris Salcedo's exhibition at the White Cube, I also more recently visited Tony Craggs exhibition at the Lisson Gallery. For specific research into marketplace and where I see my work I visited PAD art & design which gave me a much better understanding of the way high end production works. I also visited several Amin Taha designed buildings in north London in order to get first-hand experience of a designer specifically working closely with materiality and memory.

Makers: I have been compiling lists of makers who inspire me and work within a similar field of interest. This would include: Eduardo Tresoldi, Pinuccio Sciola, Davide Quayola, Jonathan Keep, Sebastian Brajkovic, Ensamble Studio and Peter Zumthor.

Fabrication: I have been keeping a very keen eye on advances in construction methods related to robot-assisted additive fabrication, this of course means visiting the design sites such as Dezeen, Archdaily and Designboom daily. I have also been keeping up to date with journals and periodicals, One such article deserves special attention is 'Hybrid Reassemblage: An Exploration of Craft, Digital Fabrication and Artifact Uniqueness' from Amit Zoran and Leah Buechley for MITpress which was extremely insightful and pushed me into new avenues in the project.

Interview: This will be supported by an in-depth interview with my father who still to this day lives and works at the house. I will get under the surface of his motivations and his project creating a family home from a crumbling ruin.



When?

When will you do the work, what are the planned stages and milestones?

6. When?

Summer

I spent the summer in the Pyrenees mountains which provided the seeds for which this project has blossomed. Creating collages using photoshop from mostly geological or natural images I have taken myself.

October

At the start of the month was mostly time for letting the project grow, I began scanning at the end of week 2 which kickstarted the project. This was where I started experimenting with chair designs and decided on the six designs I would print and put forward for the proposition exhibition. The prints (3 models each) took 2 days each.

November

This month was led by research into the science behind memory, this was followed by a research trip to North London to visit the buildings of Amin Taha, the trip was extensively photographed. This trip was followed going through the process of casting in aluminium which required a risk assessment. The experimentation of forms continued throughout and resulted in my Pecha Kucha laying out my ideas for the year ahead.

December

The month was dominated by dissertation writing, but I did have a discussion with Gareth Neal during my group tutorials who pointed me to the possibilities of achieving high art in a domestic setting with the trojan horse that is vessels.

January

This month was concentrated on printing the Spiral Vessel, this meant learning a new tool for printing which is Cura, more experimentations with textures in Meshmixer with a greater focus on products. After my dissertation hand in took a research trip to France with my dad, photography and remote scanning through Qlone. After my Pecha Kucha I had a particularly insightful meeting with James McAdam who encouraged the ideas of mixing art with design in a digital form. Finishing printing of Spiral Vessel which was painted and finished. Total print time 5 days which was cut from 8 days.

February

This month started with a visit from our external examiner, I was lucky enough to be chosen to speak to him and he raised some interesting points on form and composition which I ruminated on. The same points were echoed by Jem and Avril in our meeting, materiality needed to be of much higher value in my project. This kick started my second vessel which resulted in a research trip to Newhaven beach, Sample collecting, print starting. Print time 7 days reduced from 10.

March

Designing final vessels during the time my second vessel was being printed, second vessel was sanded and coated, first of final pieces began printing, this time in two pieces which was being printed in two sections. The print in all took 10 days. Contacted Sandhelden and received a quote for SLS sand printing for second final piece. Finishing final piece number 1 when the news of impending closures happened.



If?

If you undertake this research what are the ethical implications - are you studying or involving people in your research?

7. If?

No, I don't think there will be any ethical dilemmas in my research but I will consult Patrick about the interview with my father and the ethical implications that may arise.



Risk?

What are the health and safety risks and considerations related to your work and how will you mitigate against them?

8. Risk?

Other than electroplating my milled piece (which I have professionals to conduct for me) there are no dangerous or risky processes to my work.

Dissertation title/topic:

Within social-media's perpetual oceans of creativity cross-fertilization are the regimented systems of categorization within art, design and fashion now obsolete?