



**Laura Deasy**

PD3 3AD318

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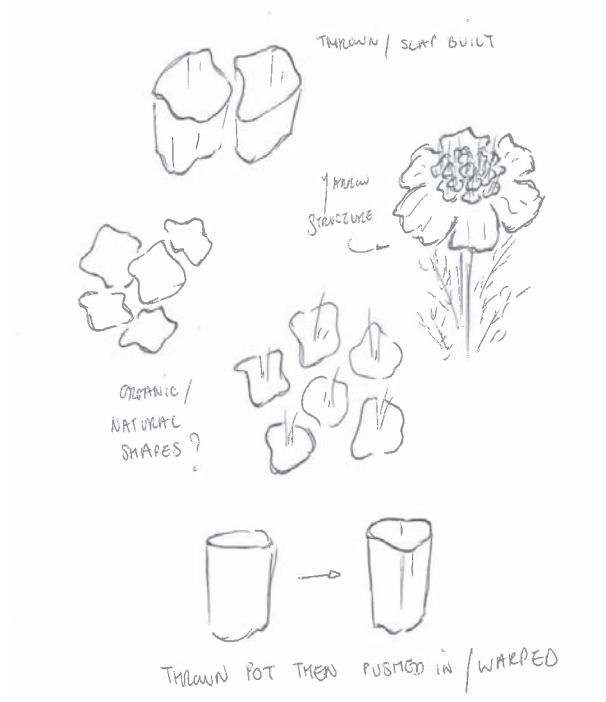
## Throwing

As one of the main skills I'd developed throughout second year, I began throwing forms to start generating ideas in the studio.





6



Throwing with terracotta clay, coloured clay and use of decorative slip. Manipulating the form of thrown vessels.

7





## Colour/ texture exploration

I wanted colour to be a key focus in my projects and have previously enjoyed using colours in the clay body as opposed to in glazes, so used this as a starting point to develop colour palettes.





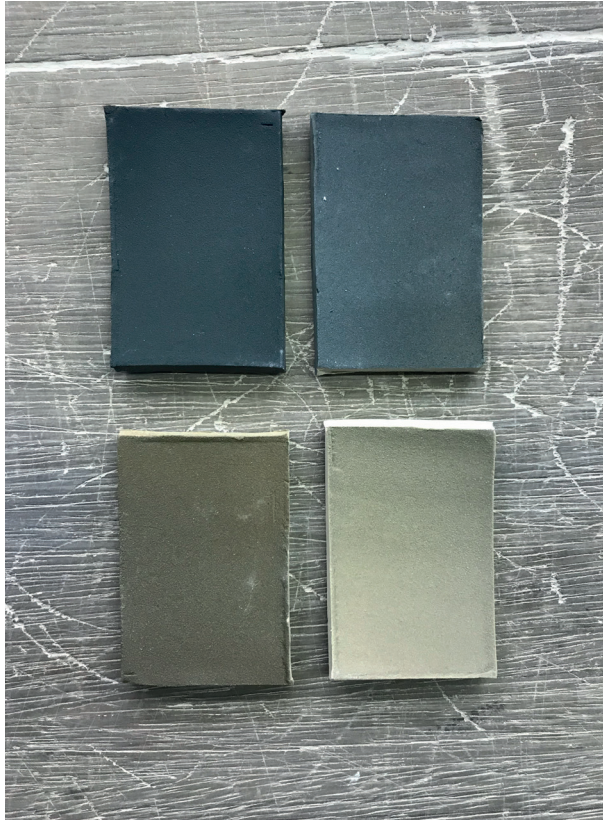
COLOURED SLIP TEST TILES

① 3% BLACK 1% RED IRON	⑮ SWIRL OF <del>7</del> 13 + 12
② 5% BLACK 2% RED IRON	⑯ SWIRL OF 7 + 13
③ 5% GREY	⑰ MIX OF 7 + 13 ? (MIGHT HAVE MIXED UP)
④ 10% GREY	⑱ MIX OF 10 + 7 + 13
⑤ 5% BLACK	⑲ MIX OF 3 + 2
⑥ 10% BLACK	⑳ SWIRL OF 3 + 7
⑦ 2% CHROME OXIDE	㉑ 2 + 14
⑧ 4% CHROME OXIDE	㉒ SWIRL OF 7 + 13 + 12
⑨ 1% COPPER CARBONATE	㉓ 7 + 13 ?
⑩ 3% COPPER CARBONATE	㉔ MIX OF ↙
⑪ 5% LIME GREEN	
⑫ 10% LIME GREEN	
⑬ 5% TURQ GREEN	
⑭ 10% TURQ GREEN	

ENGOBES

<u>[S/W]</u>	<u>[E/W]</u>
• BALL CLAY - 35	• CHINA CLAY - 20
• CHINA CLAY - 40	• BALL CLAY - 20
• POTASH - 20	• CALCINE CHINA C - 20
• BORAX - 5	• BORAX - 20
	• FLINT

Stained semi-porcelain slip tests (stoneware)



After the stained slip experiments were fired i began to separate them into natural colours and industrial colours, this triggered me to start looking for colour keys. I then went on to test a stoneware engobe recipe to add a different texture into the mix.



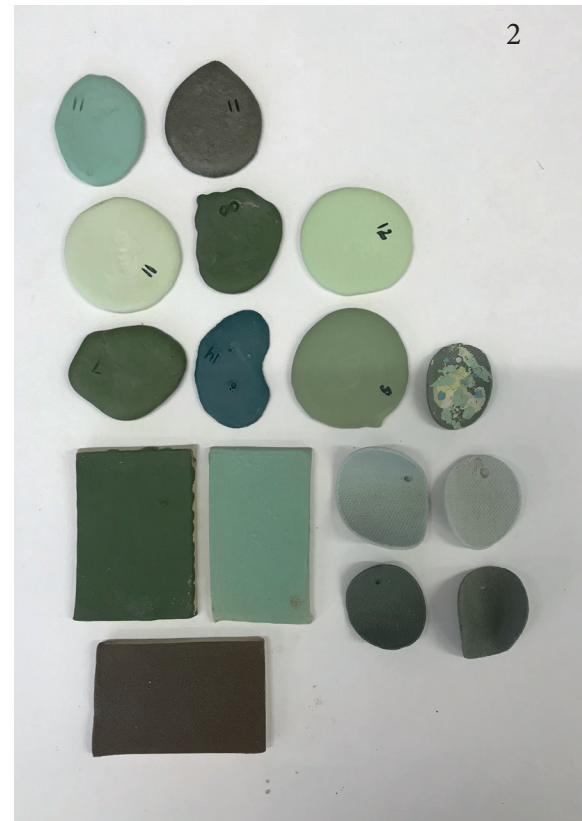


Exploring urban colours and textures on terracotta and grey stained modelling clay. Earthenware.

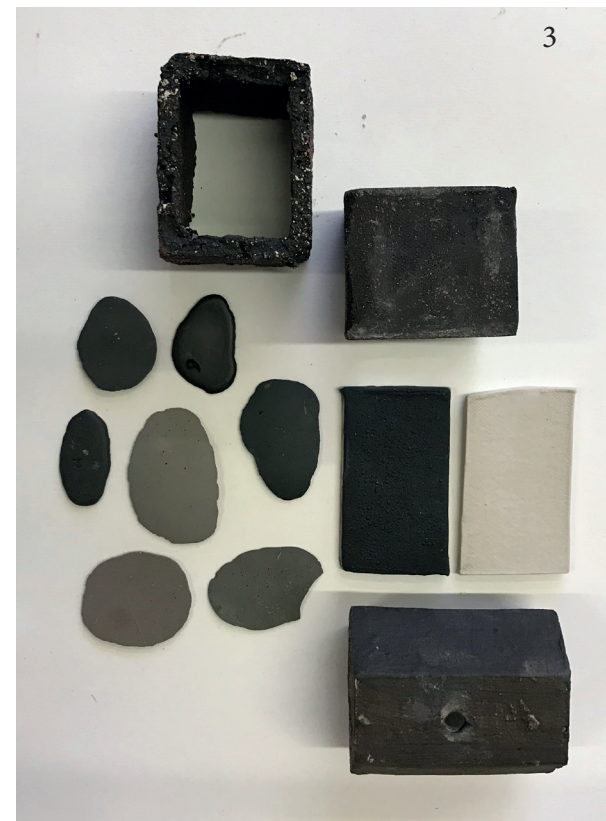




1



2



3

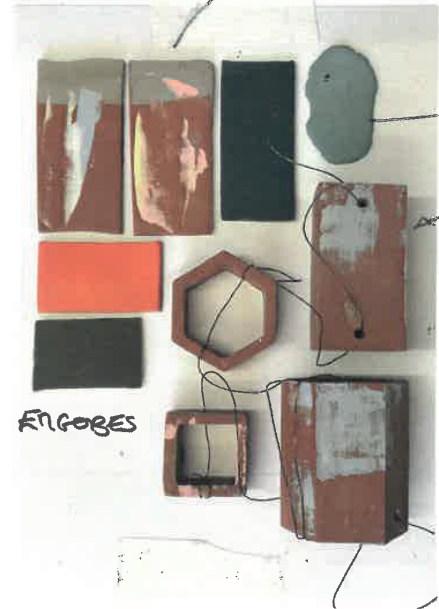
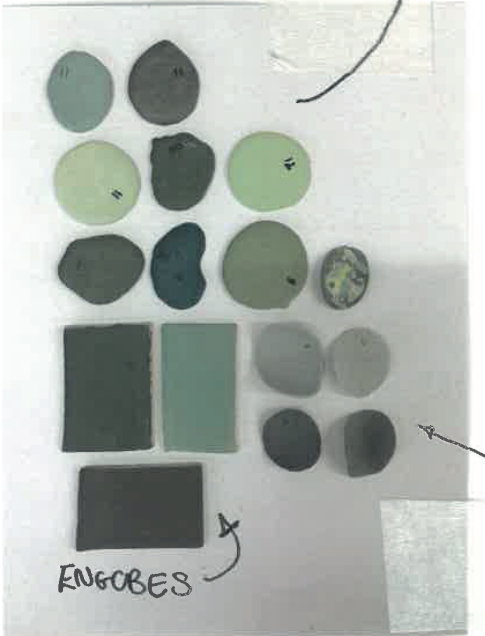
### Developing a key

These photos show my various experiments sectioned out into keys based on three landscape areas: Urban, Natural and Industrial.

1. Engobe tests and slip test (stoneware), grey clay/terracotta test tiles and decorative slip on extruded geometric shapes + wire experiments (earthenware).
2. Green and blue tone slip and engobe tests, initial petal form made from green chrome oxide stained modelling clay (lighter colour is low bisqued and darker green is stoneware fired)
3. Black/grey slip and engobe tests, black chunky and black smooth scarva clay hand built geometric form tests, stoneware (top) and extruded crank form with black decorative slip surface, stoneware (bottom)

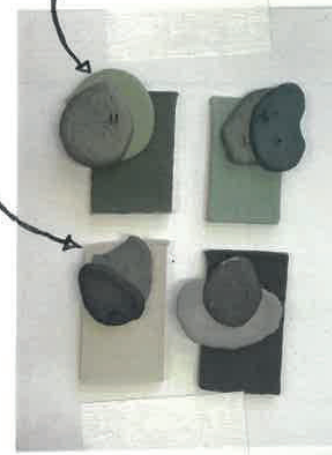
OF CRAYON

PORCELAIN SLIP STAINED  
WOODLANDS / NATURAL LAND

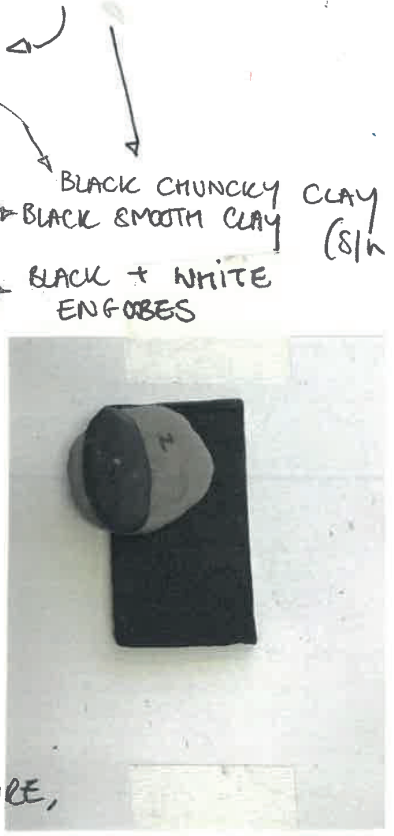


STAINED MODELLING CLAY LEAPS

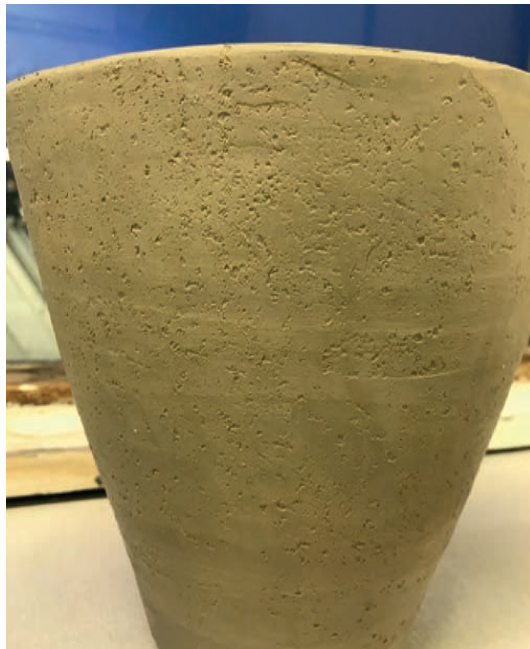
URBAN  
CASTING SLIP  
DECORATIVE SLIP ON TERROCOTA  
INDUSTRIAL  
NATURAL



INDUSTRIAL OR URBAN?  
- COLOURED CRANK CLAY, SPRIGGED W/ CONCRETE TEXTURE,



## Textures tests



The first image above shows the use of a sprig mould I made from casting onto a concrete slab (sadly don't have a photo of the sprig mould itself). The texture from it was subtle but quite effective at adding a bit of an urban texture to pieces. The second photo shows some brick clay tests I tried out, mixing clay, molochite and sawdust to get these rough textures. They weren't what I was aiming for but it opened up the idea of being experimental with the clay body to get the effect I wanted.

First time colouring crank, turning point!  
I knew this was a texture I wanted to continue using throughout the project



Testing stained crank clay at different percentages



• CRANK FULL BAG x 1 = 11.00  
 • SLIP INGREDIENTS = 7.60  
 • BLACK STAIN x 5 = £6  
 • TG x 1 = £1

£2.60  
 £2  
 £23  
 £7.10

£25  
 18.60  
 6.00  
 £ 24.60  
 £

[ TESTS ON CRANK ]

[ - SLIP ]  
 ↳ BLACK 4% ~~7%~~ 10%  
 ↳ ORANGE 10%  
 ↳ ORANGE 10% + 2% RED  
 ↳ TG ~~7%~~ 10%

[ - COLOURED CRANK SLURRY ]  
 ↳ BLACK 10%  
 ↳ ORANGE 10%  
 ↳ ORANGE 10% + RED 2%  
 ↳ TG 10%

[ SLIP + MOLO CHITE ]  
 ↳ BLACK 4% 10%  
 ↳ ORANGE 10% ↳ TVEQ 10%



To get a bit more of a free flowing pattern in the surface I pinched random sized chucks from different coloured crank clay samples, rolled them together into balls before then rolling them into small test tiles. On the right you can see the stoneware fired results, I really liked this effect and wanted to go larger scale with it. This technique is similar to some of my drawings I had been doing to develop ideas from things seen on walks through Croydon.





I eventually went big scale with my geometric vessels and wanted to still have the same coloured crank texture, but colouring 12kg of crank for one vessel would have been far too expensive. So I tested a range of ideas to still get the right surface colour/texture without staining the whole body of clay.

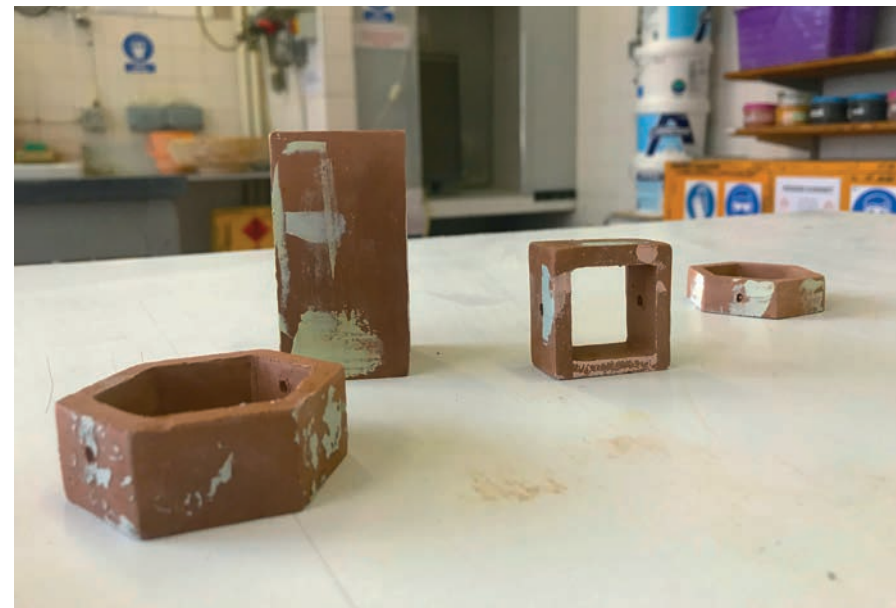
1. Stained crank clay slurry painted onto plain crank clay with clear glaze. Stoneware. Using this on large vessels allowed for a strong, sturdy crank body whilst still having that colour and texture from the coloured crank without the expensive of staining the whole thing!

2. Black stain from uni vs black stain brought on scarva

3. Coloured decorative slip at different percentages on crank

4. Decorative slip with added molochite for texture

5. Different percentages of coloured crank slurry onto plain crank slab. It was clear that the black and orange coloured crank worked well but the turquoise was too dull, so I ended up using the turquoise coloured slip on the final vessels



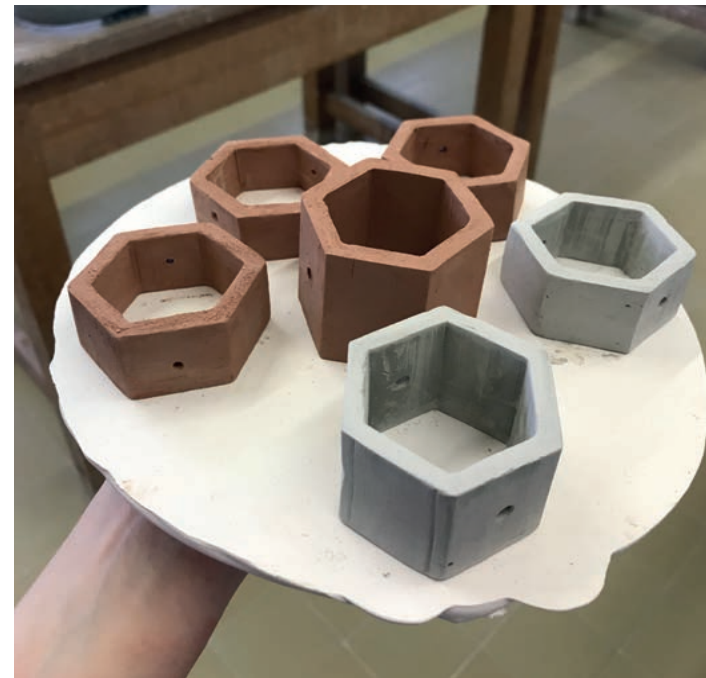
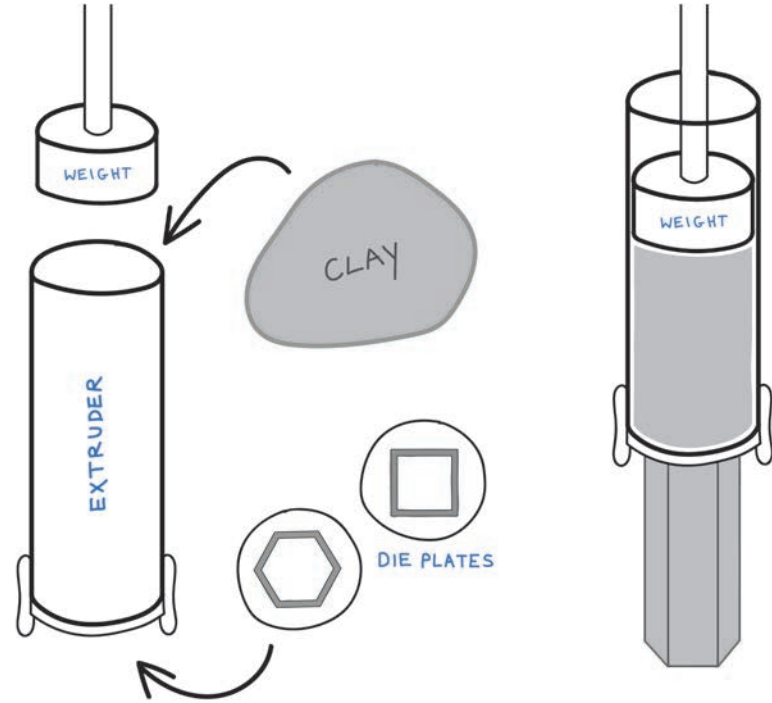
Road surface markings used as inspiration for decorative slip experiments on terracotta

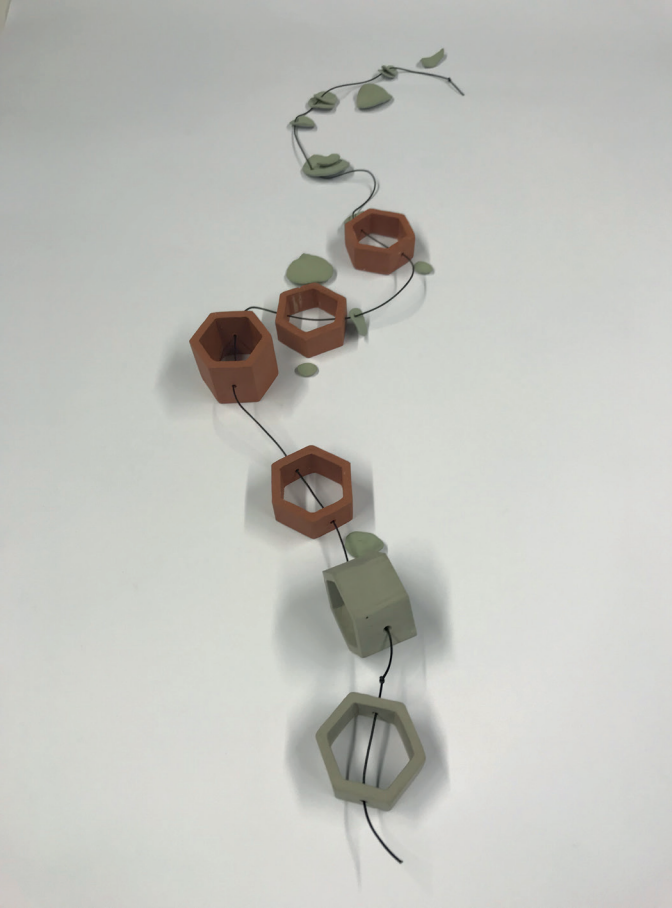




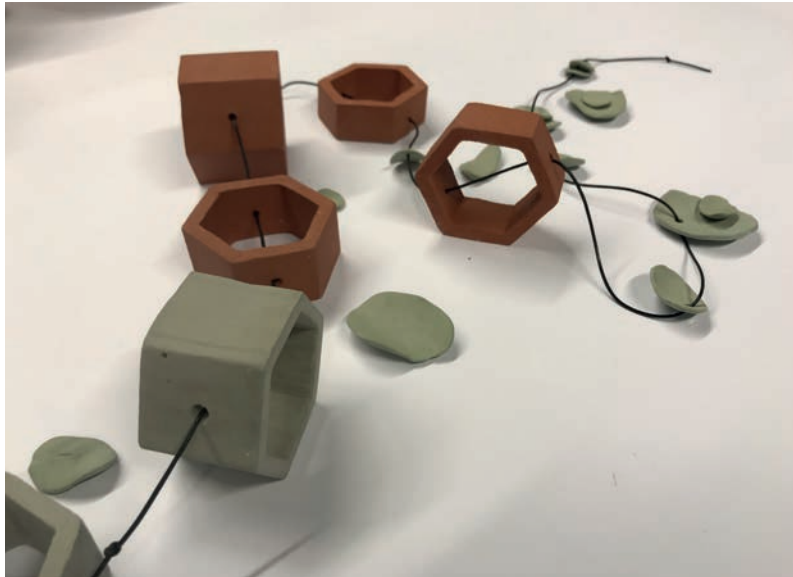
## Extruding

I used extruding as a main technique throughout this project, initially because it allowed me to create crisp geometric forms and then it ended up feeding into the narrative of my project with the way I could manipulate the shape and process

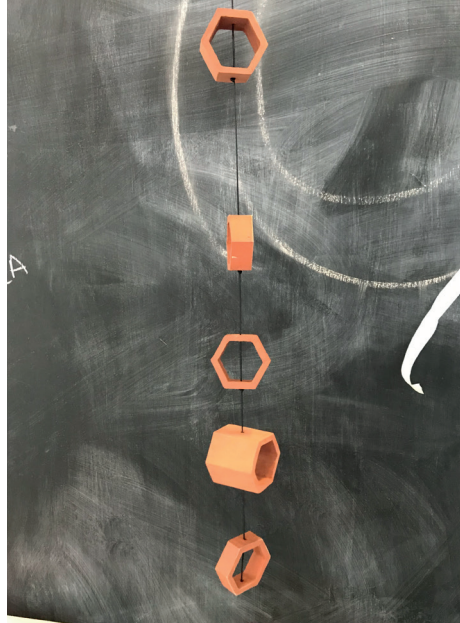




Initial landscape chain outcome

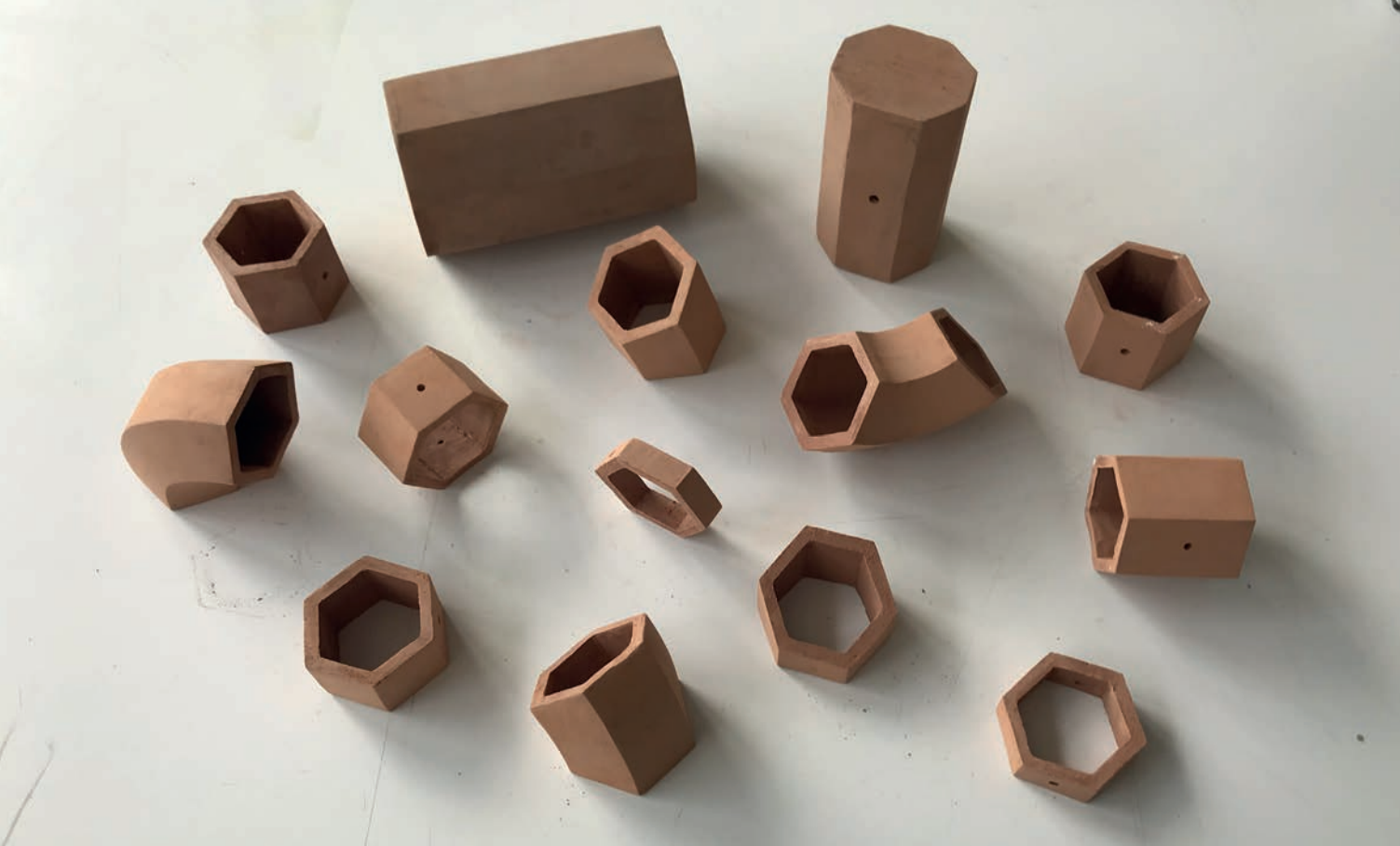


Experimenting with threading together and suspending extruded forms



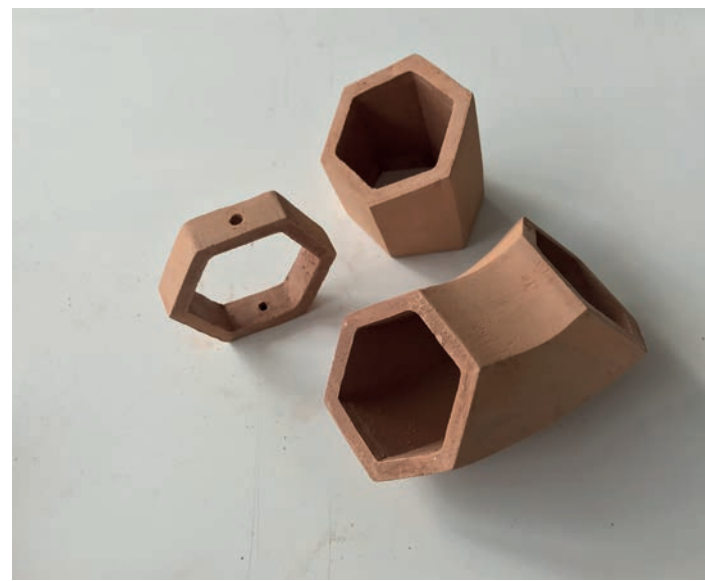
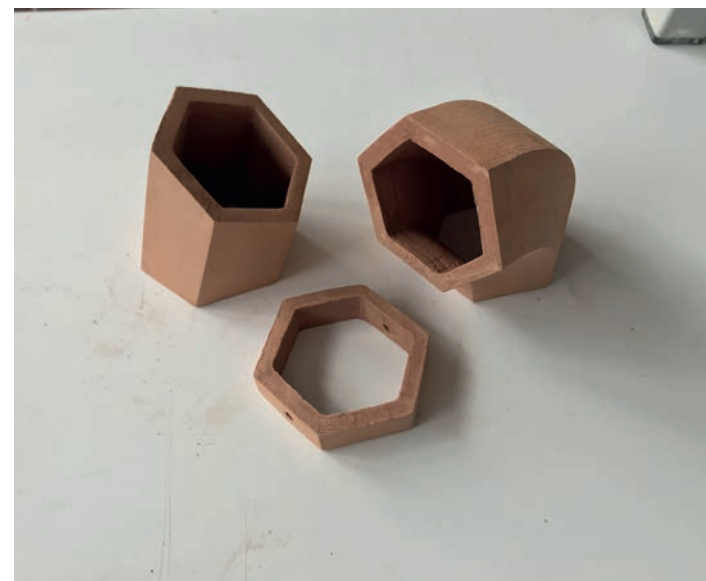
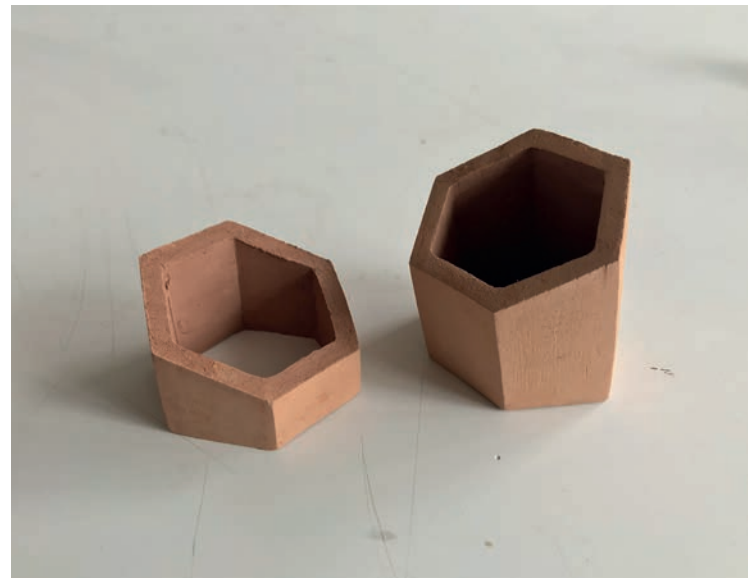


Extruding enabled me to semi batch produce these long chime like pieces which then allowed me to be more ambitious with larger scale installations I eventually made.



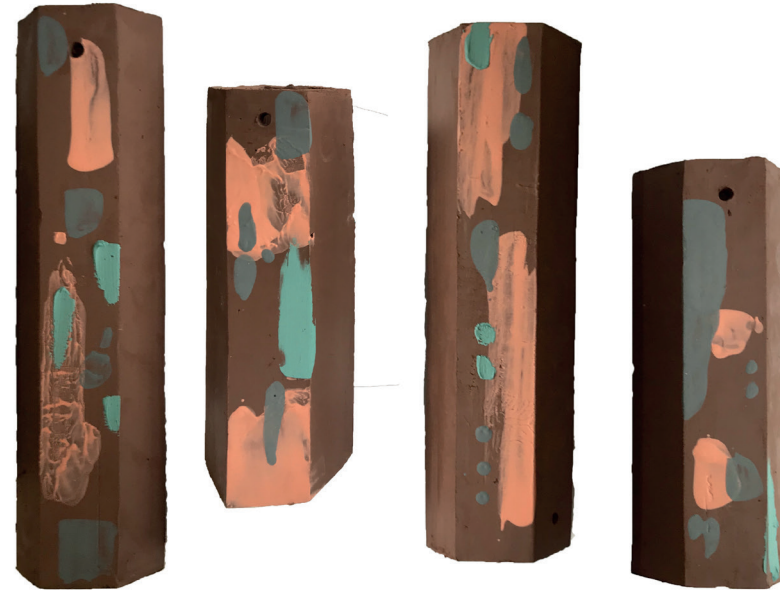
### **Introducing a curve**

After Christmas I began wanting to step away from the linear extruded forms I'd been making, especially when I noticed how each building in Croydon had its own little, unique features, so began curving the clay as it was coming out of the extruder.





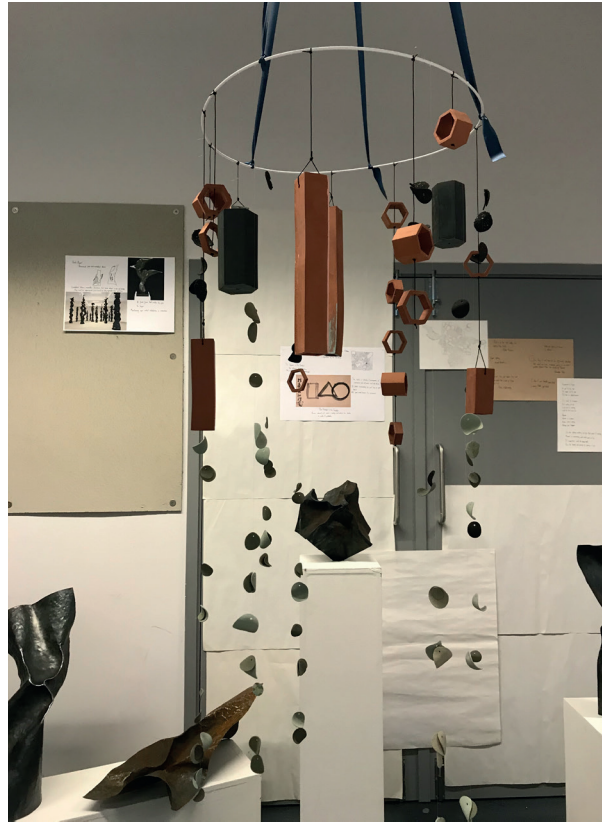
Curved test with coloured crank and surface decoration



These pieces were some of my final extruded forms before workshops closed, I used details from works around Croydon to add coloured details and patterns to on side of each of the forms. These we're going to go onto the final mobile outcome.



Piling different coloured crank clays into the extruder to get random patterns in the clay body, created from the pressure of the extruder.



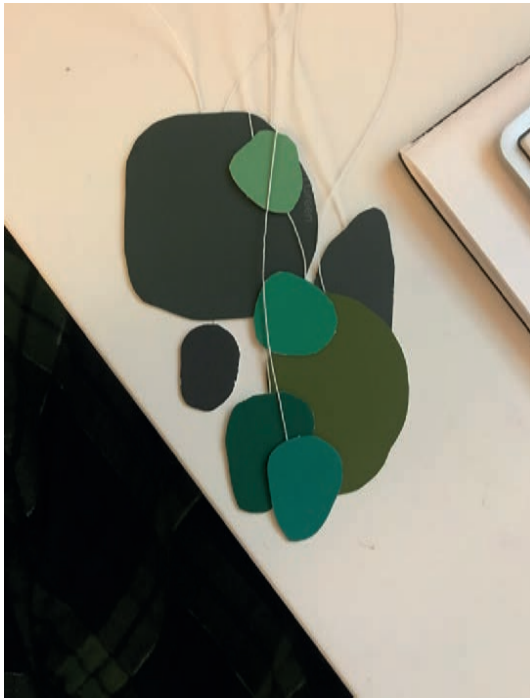
Initial mobile outcome test, suspending extruded forms.



## Petal forms



To bring an element of the natural landscape of urban settings into my project I began by colouring some modelling clay with different green oxides and stains. Initially I hand pressed them into little petal forms, I then took began using the slab roller to press small balls of clay into flat discs. I loved how when peeled off the slab rolling fabric each petal developed it's own unique curve from the process of being peeled off.



Experiments with adding a lichen like texture to the leafs

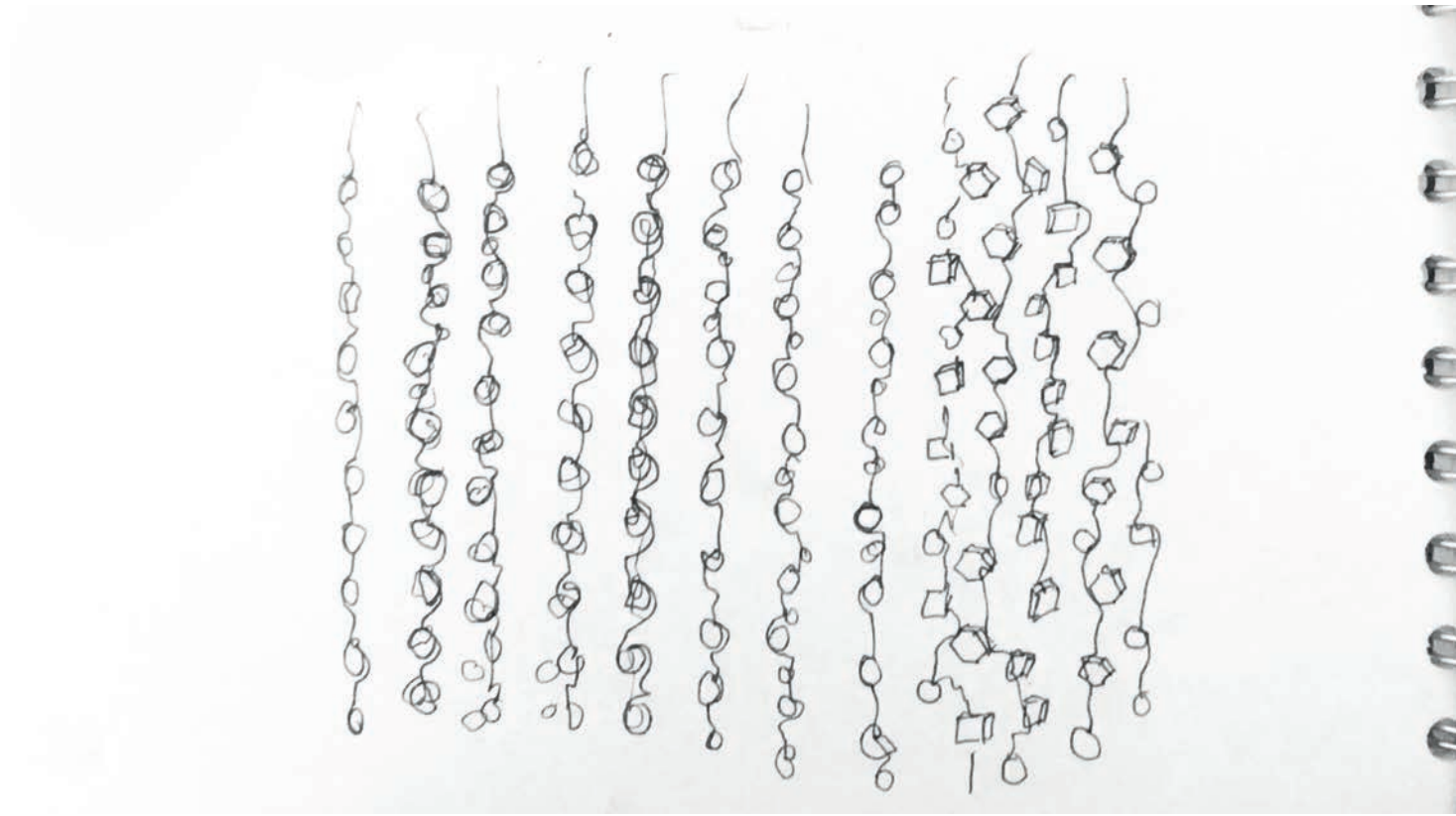


Batch producing petals and adding different tones of green slip onto the surface.





On the left are some unfired, black clay petals. These we're used in the mobile outcome to bring show a mix between the urban/industrial side of Croydon and the natural side. It helped soften the transition between forms and colours. The second photo shows some coloured porcelain drying out, ready to be made into petal forms, which was my plan before the workshops closed.



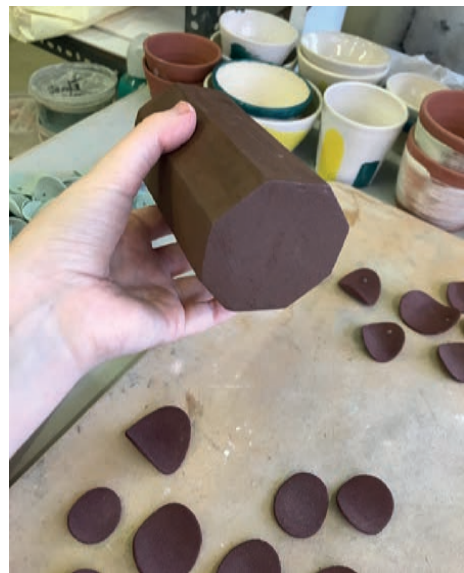
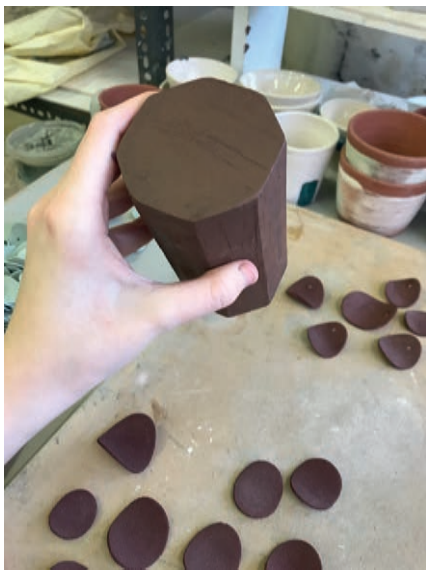
## Mould making

To gain a bit of variation from the shapes I could extrude I made a set of moulds which I could create various geometric forms from



MDF sledging profiles used to create reclaim clay masters





Using terracotta casting slip to create whole form.



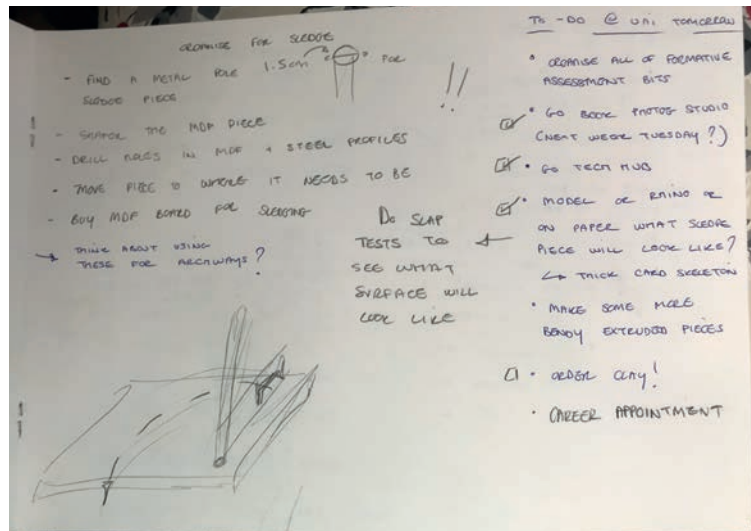
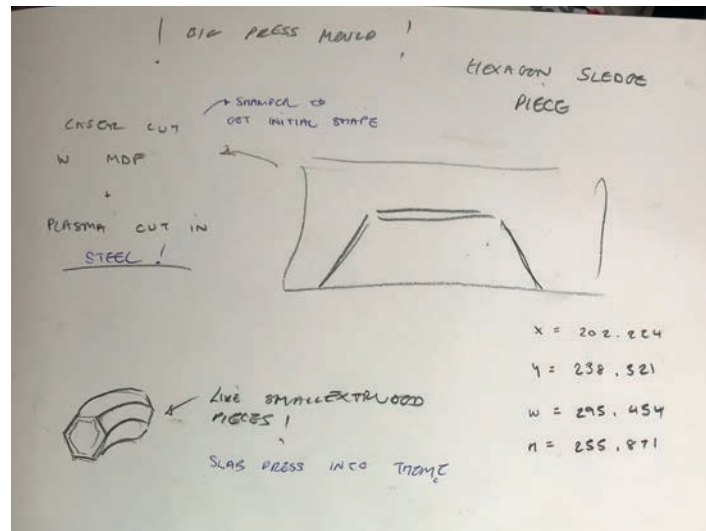
Two earthenware fired pieces.



Crank surface decoration onto terracotta earthenware cast forms along side black stained semi porcelain stoneware slip casts.



Model making to test shapes for larger scale vessels.



## Big sledging

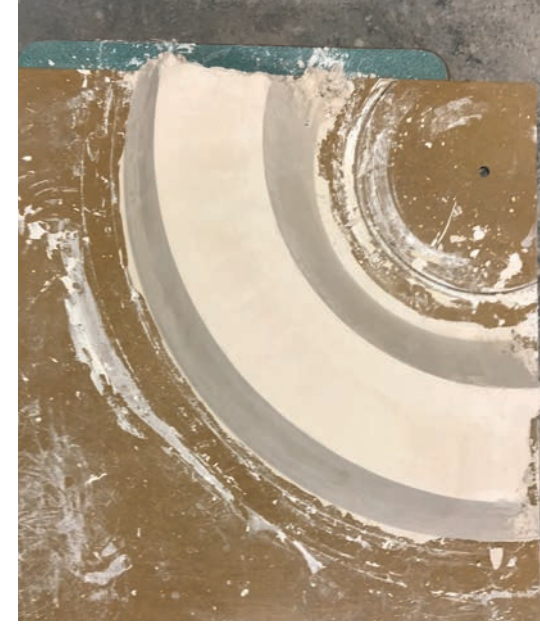
Wanting to go large scale with these curved hexagon forms led me to investigate sledging. Creating a shape that is both curved and geometric could only really be done by sledging using a metal arm that held the sledging profile whilst allowing a 90 degree curve to be created. This metal arm was attached to a pole going through it and then down through the MDF surface that the master was then sledged onto.

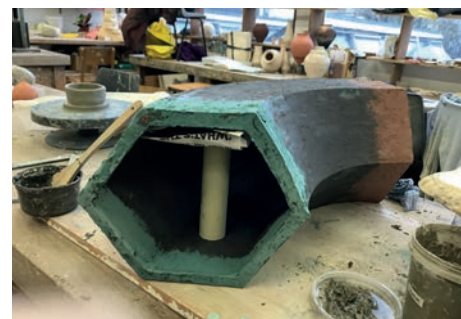
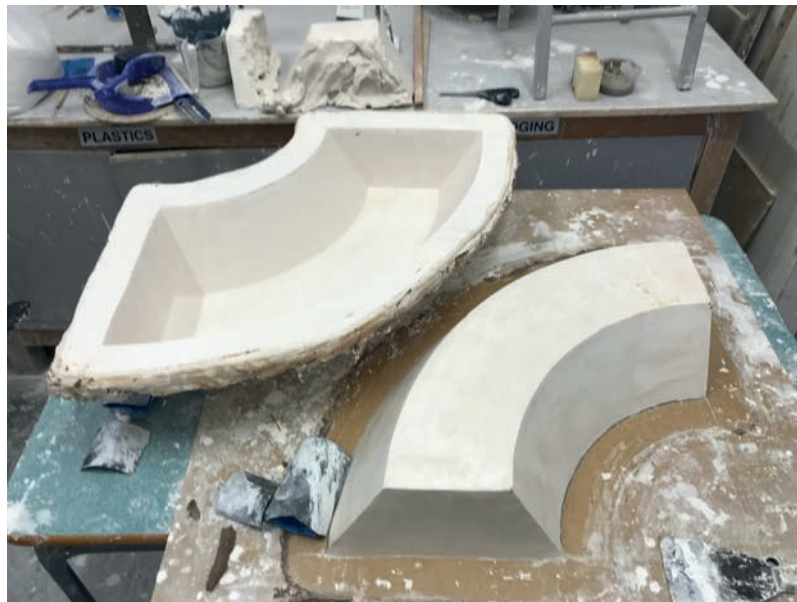






The mould making process was challenging! After sledging 18kg of plaster over the reclaim clay core the rough edges were then sawn off whilst ensure the ends were straight/to a 90 degree angle, for this I used a protractor. The ends of the master were then filled in with plaster, whilst the whole master had to be smoothed using wet and dry paper and a metal kidney. To minimise weight I used scrim netting fabric in layers which reduced the amount of plaster needed whilst increasing the strength of the mould.







Ji-in for scale!





First fired stoneware vessel



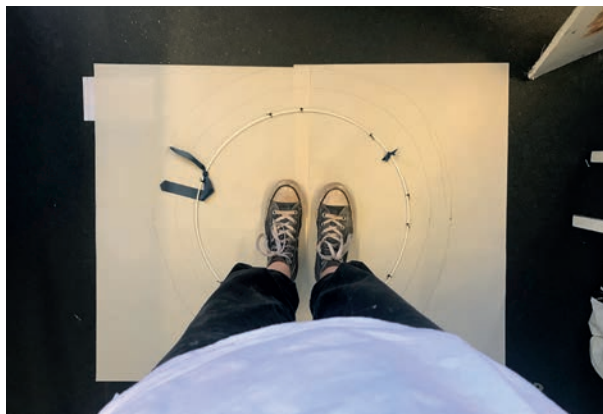


## Other bits n bobs

This was the first larger scale (30cm x 30cm 30cm) piece I made exploring geometric forms, to make it I built a wooden 90 degree former which I could slab build onto. This vessel was made around November and helped me realise that I did want to go big scale, but I'd need to work on form first as the cube shape really did not work well.



When planning the final mobile outcome I took the ring I used for the initial mobile (which wasn't quite big enough to fit an average adult in the middle) and made it 10cm wider each way before designing this new shape with two layers on Illustrator, to then be plasma cut in steel.



In the first few weeks back at uni I struggled to get started on forms so my tutor suggested I look at my own local environment, as my initial topic was nature in London, and create a model.



This model helped illustrate the contrast of urban, industrial and natural landscapes coming together as one in my local area, which then helped guide my studio work in a more specific direction.

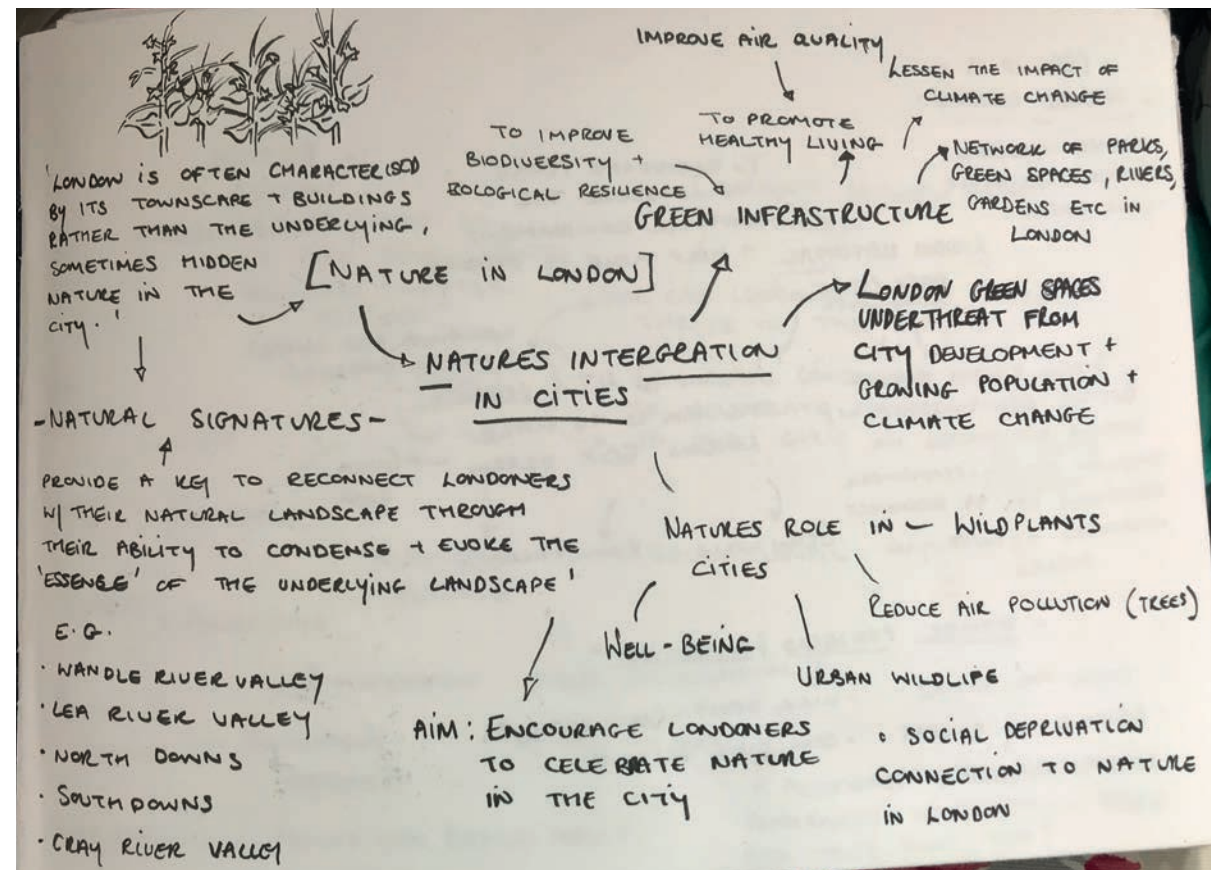
## Chapter 2

Integration





# Sketchbook 1



EMBANKMENT + CHARING-CROSS



YOU ARE FLOWERS CHOSEN FOR PUBLIC SPACES?



SEEMS TO BE DECENT EXPOSURE TO PLANTS + TREES IN CENTRAL LONDON



PROVIDES SHELTER + FOOD FOR WILDLIFE



EVERGREEN  
↓  
KEY SOURCES OF FOOD IN AUTUMN / WINTER WHEN FOOD IS SCARCE



PETUNIAS → VERY COLOURFUL  
→ BIG MASS OF FLOWERS  
Summer & Flowers

- PROS OF A •
- GREENER LONDON •

- MORE WILDLIFE
- IMPROVE WELLBEING
- LESS CARBON

LONDON NATIONAL PARK CITY

TO ENCOURAGE PEOPLE TO CONSERVE THE NATURAL ENVIRONMENT + HELP MAKE IT GREENER

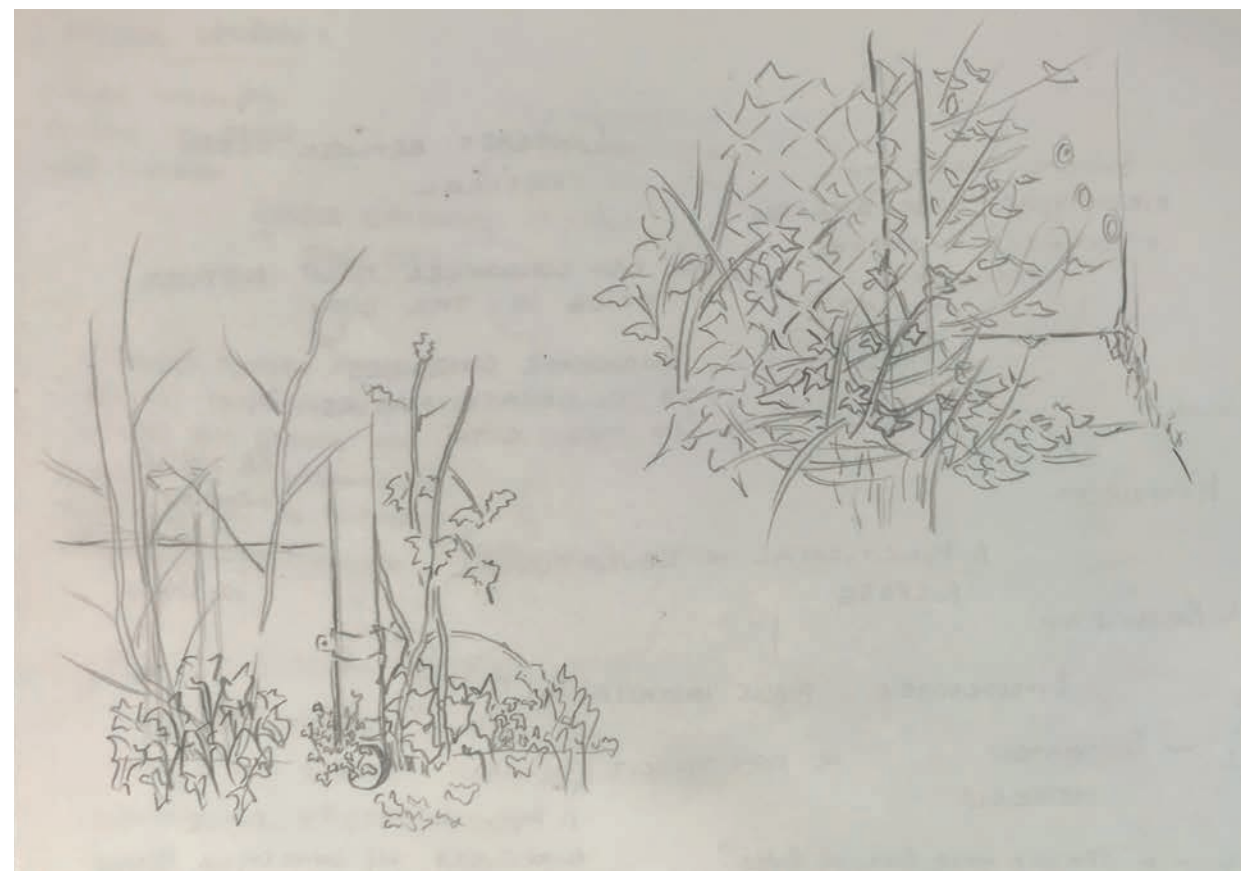
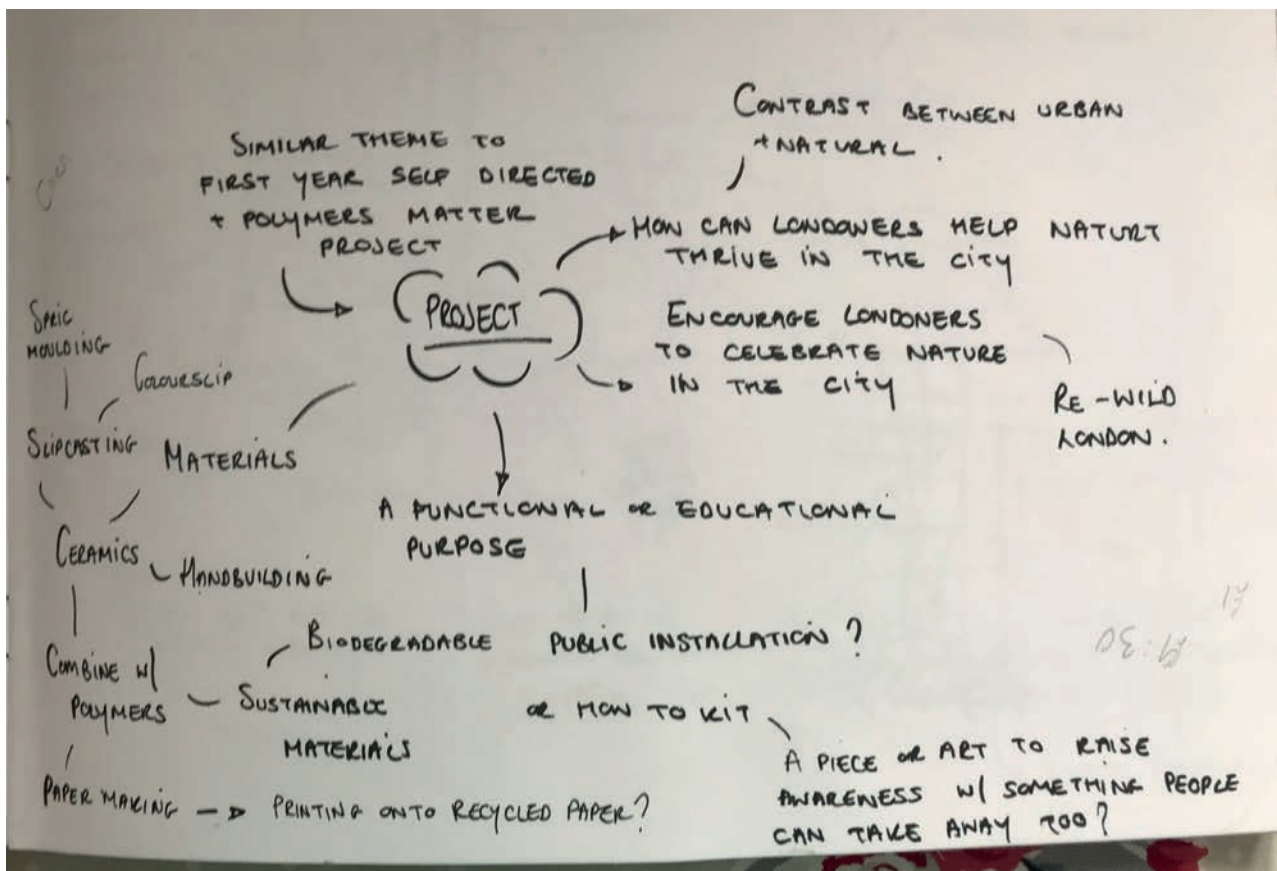
- BRITISH NATIVE WILDFLOWERS •

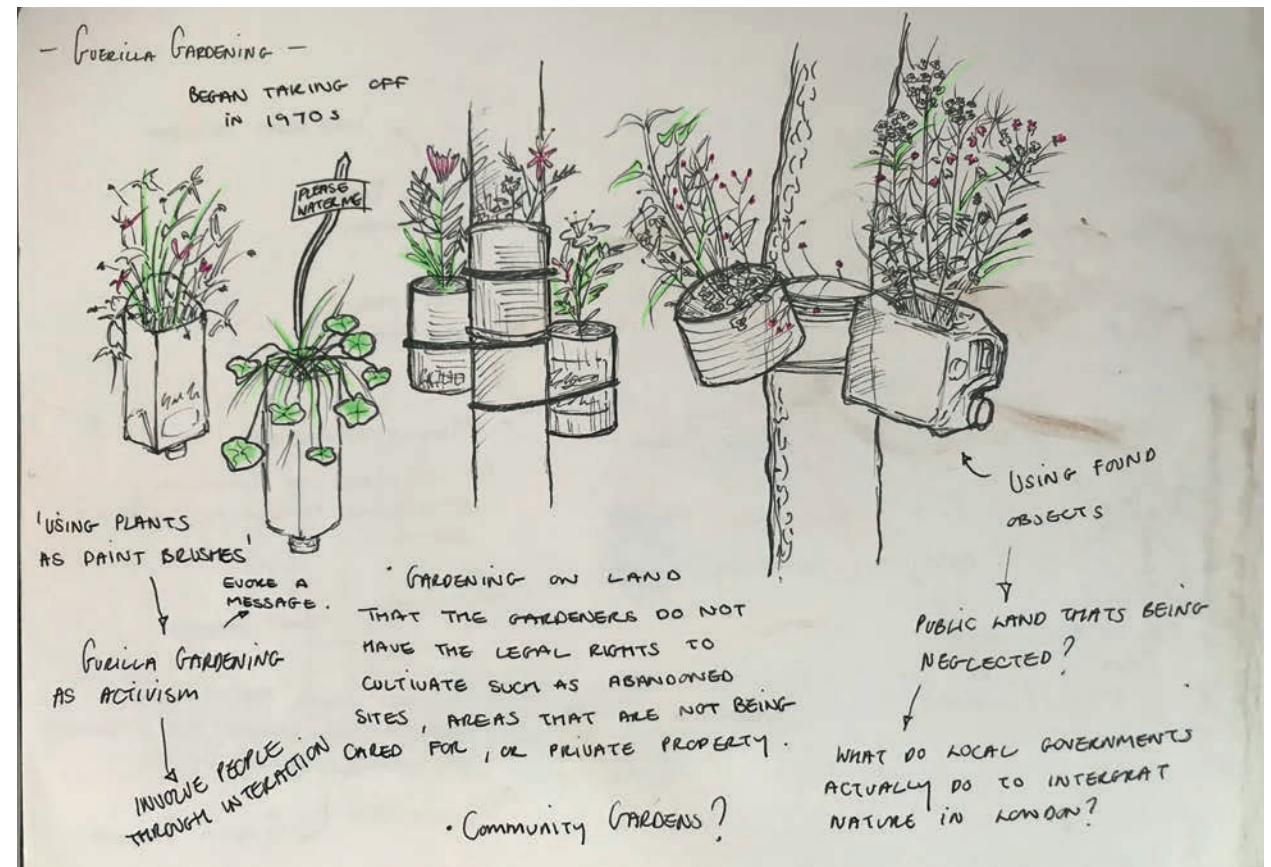
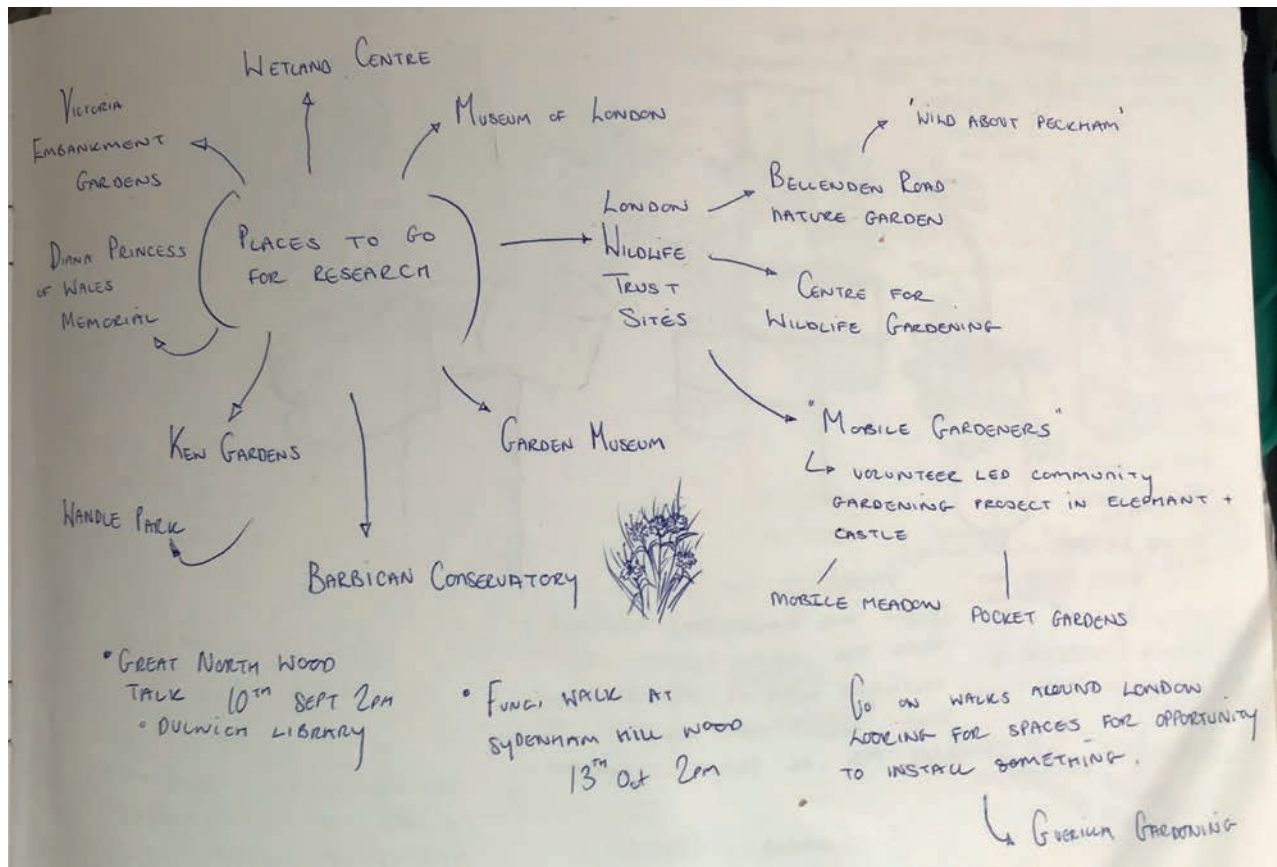
THERE'S A NEED FOR A BETTER RELATIONSHIP W/ NATURE BUT THERE'S NO EXISTING POLICY / FRAMEWORK SPECIFICALLY AIM TO RECONNECT LONDONERS W/ UNDERLYING NATURE

LONDON IS 47% GREEN + INCLUDING GOLF COURSES + DOMESTIC GARDENS  
THE AIM IS TO MAKE LONDON 50% GREEN → GREEN ROOFS  
GREEN WALLS      RAIN GARDENS

- OTHER PROJECTS / CHARITIES -

- TREES FOR CITIES
- NICK GANT COMMUNITY 21
- REWILD MY STREET
- REWILDING BRITAIN
- LONDON WILDLIFE TRUST

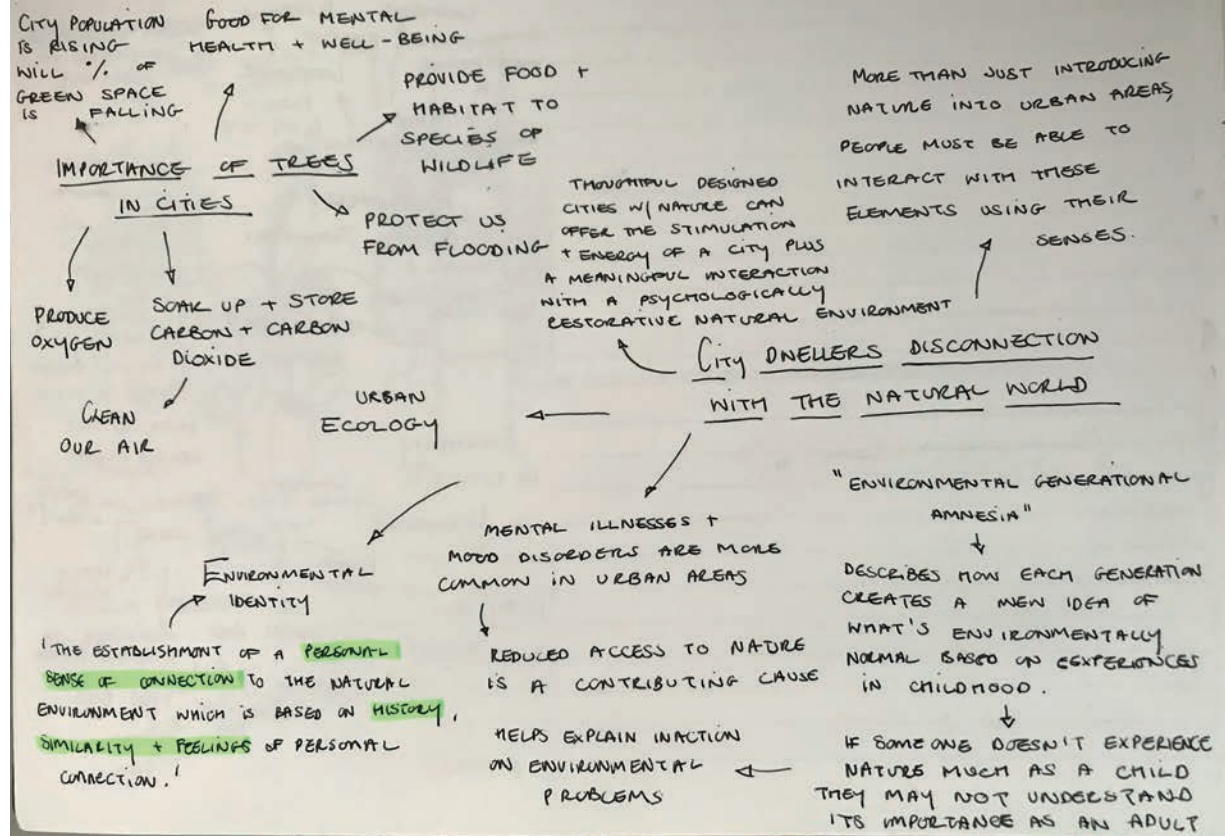
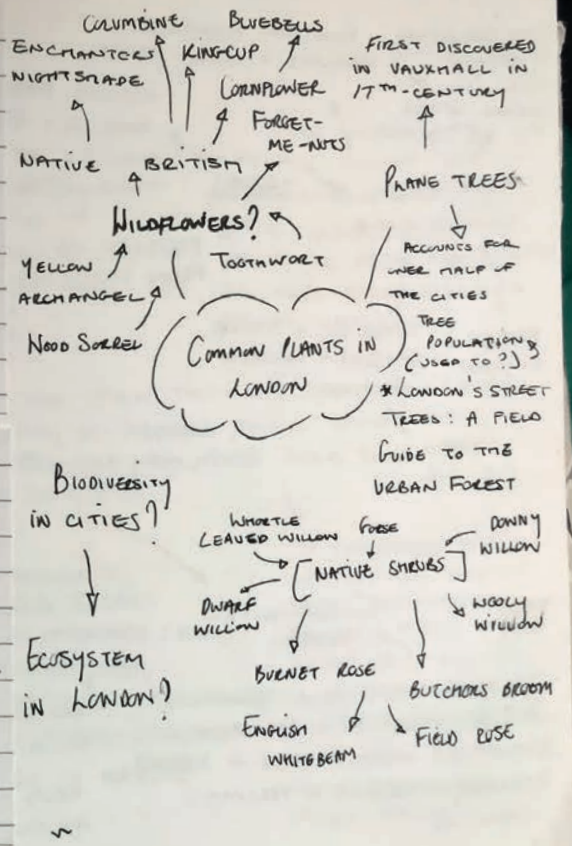


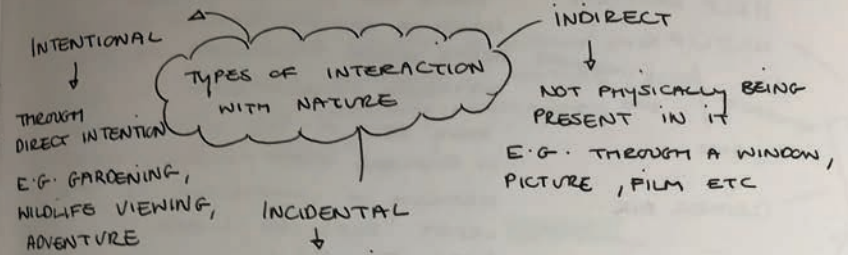


BASES FOR SELF DIRECTED

• THERE'S A LOT OF NATURE IN LONDON BUT ITS MORE CONCENTRATED IN CENTRAL LONDON, SO RATHER THAN DOING A PROJECT THAT HIGHLIGHTS THE EXISTING NATURE OR ALREADY WELL KNOWN NATURAL FEATURES I WANT MY PROJECT TO HELP INTERGRATE NATURE INTO MORE DEPRIVED AREAS. I WANT TO DO SOME RESEARCH INTO SOCIALLY DEPRIVED AREAS OF LONDON + HOW THEY ARE ALSO

THE AREAS MOST DEPRIVED OF GREEN SPACE + HOW THIS IMPACTS THOSE LIVING IN THEM AREAS. I WANT MY PROJECT TO CELEBRATE LONDON AS A COMMUNITY + THE LESSER SEEN PARTS OF IT (BITS MORE SEEN BY LOCALS) AS WELL AS INTERGRATING THE NATURAL HISTORY POTENTIALLY (NATIVE FLOWERS? ETC) + HOW NATURE CAN TACKLE LOCAL + NATIONAL ISSUES (WELLBEING OF RESIDENTS + CO<sup>2</sup> EMISSIONS, PLANTS ABSORB)



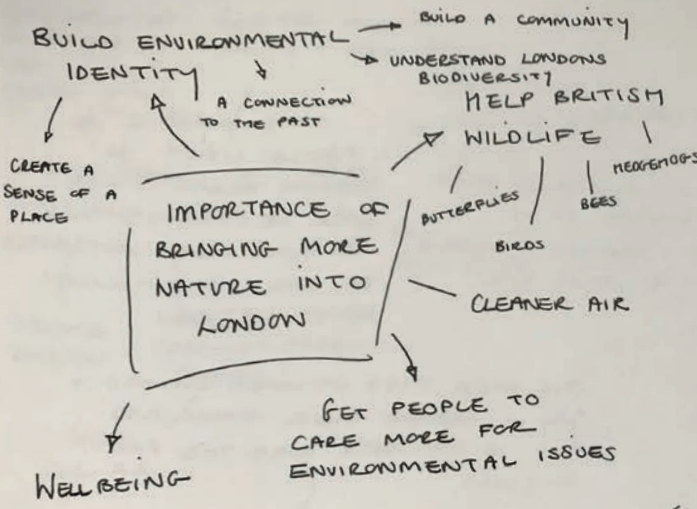


• THE INCREASE IN PEOPLE LIVING IN URBAN AREAS + THE LACK OF GREEN SPACES IN THOSE AREAS CONTRIBUTES TO OUR DISCONNECTION FROM NATURE.

THE AREA THAT CHILDREN EXPLORE + PLAY IN AROUND THEIR HOMES HAS REDUCED BY 90% OVER THE PAST 20 YEARS.

IF CHILDREN ARE CONTINUALLY TAUGHT ABOUT ENDANGERED ANIMALS FROM FAR AWAY ECOSYSTEMS + HABITATS, THEY RISK LOSING AN IMPORTANT CONNECTION TO THEIR LOCAL WILDLIFE + GREEN SPACE.

CONNECTEDNESS TO NATURE IS IMPORTANT AS IT LEADS TO CONCERN FOR NATURE. MAYER + FRANTZ (2004) STATE THAT 'IF PEOPLE FEEL CONNECTED TO NATURE, THEN THEY WILL BE LESS LIKELY TO HARM IT, FOR HARMING IT WOULD IN ESSENCE BE HARMING THEIR VERY SELF'. CLAYTON (2003) STATES THAT BEING CONNECTED TO NATURE NURTURES OUR ENVIRONMENTAL IDENTITY.



WHAT WOULD A UTOPIC, NATURE FILLED VERSION OF CROYDON LOOK LIKE?

A POTENTIAL FOCUS FOR ME MIGHT BE TO TRY & TACKLE HOW TO ENGAGE THOSE LIVING IN DEPRIVED AREAS W/ NATURE MORE SO

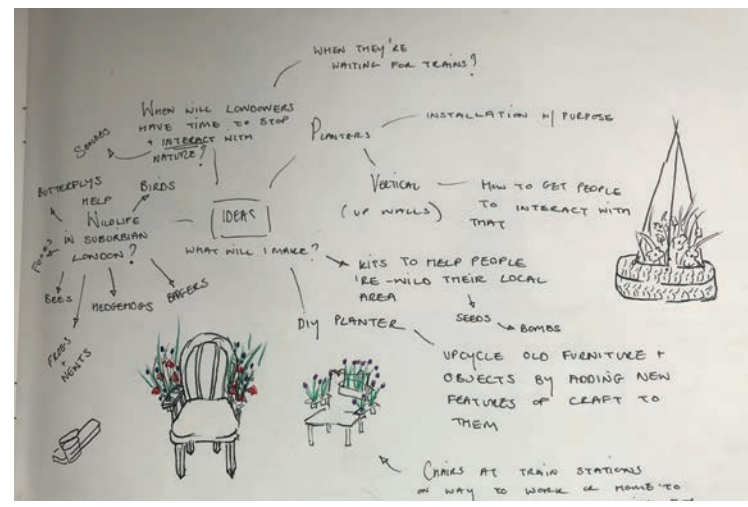
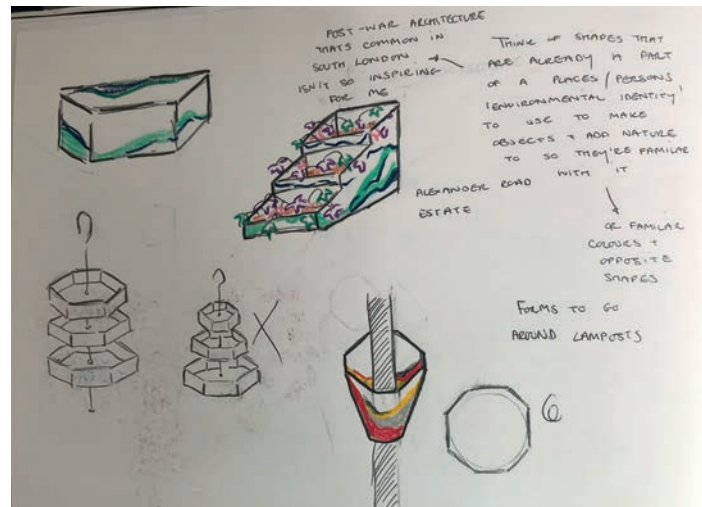
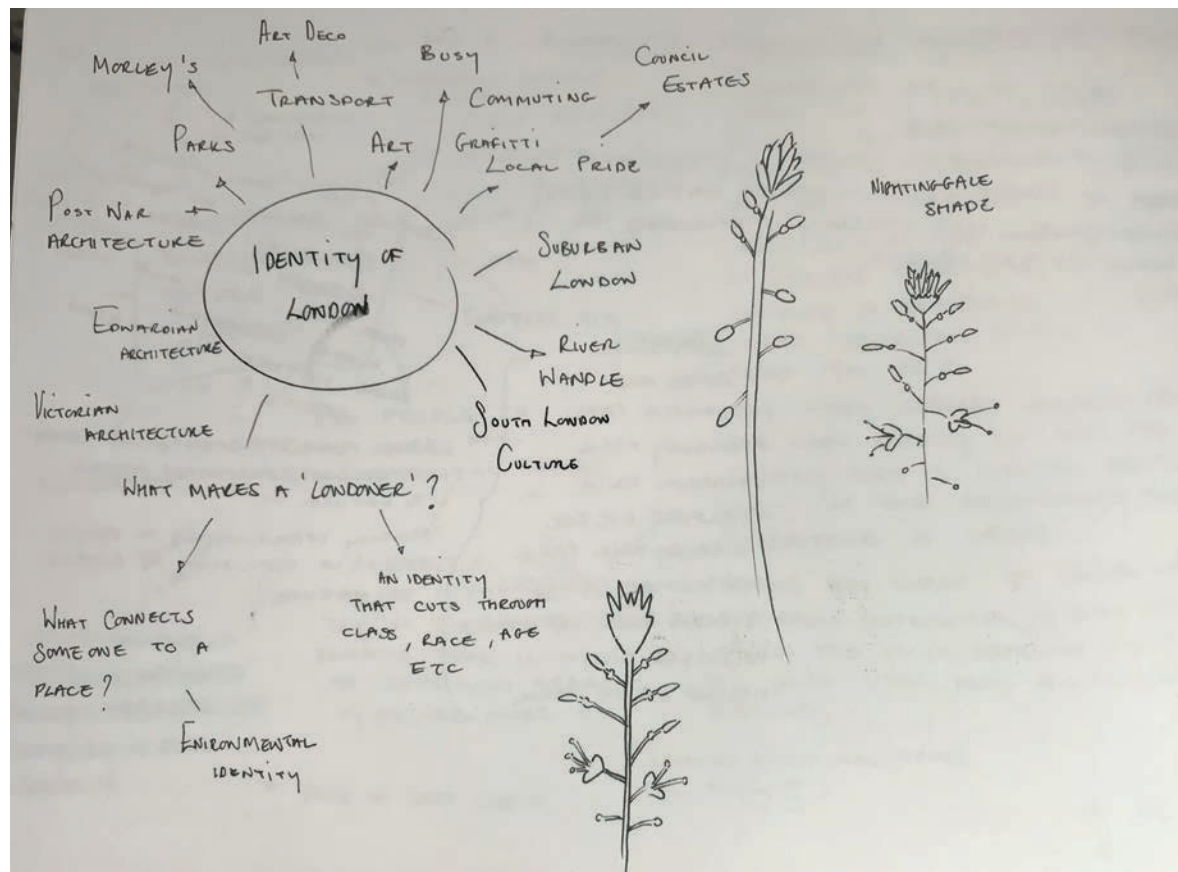
FOCUS IN SOUTH LONDON

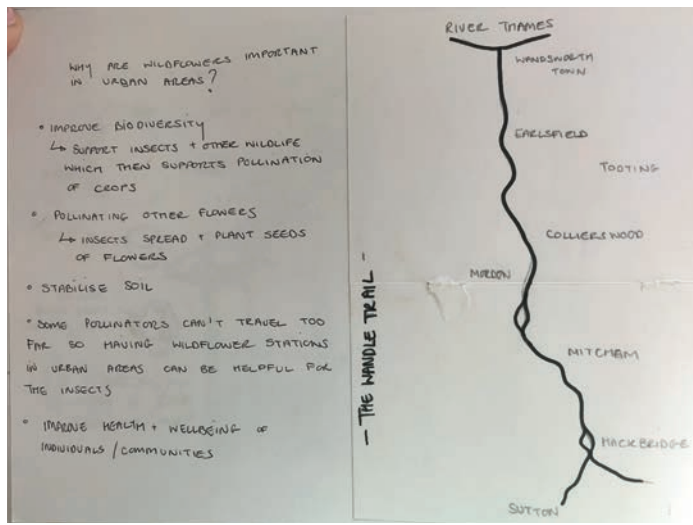
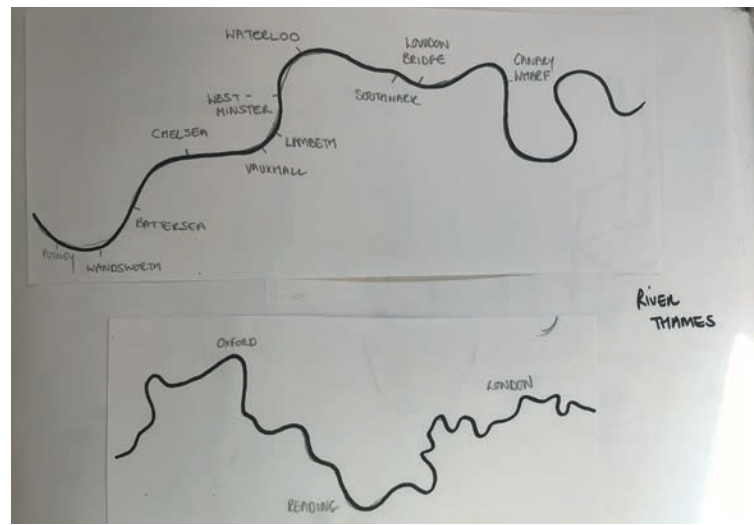
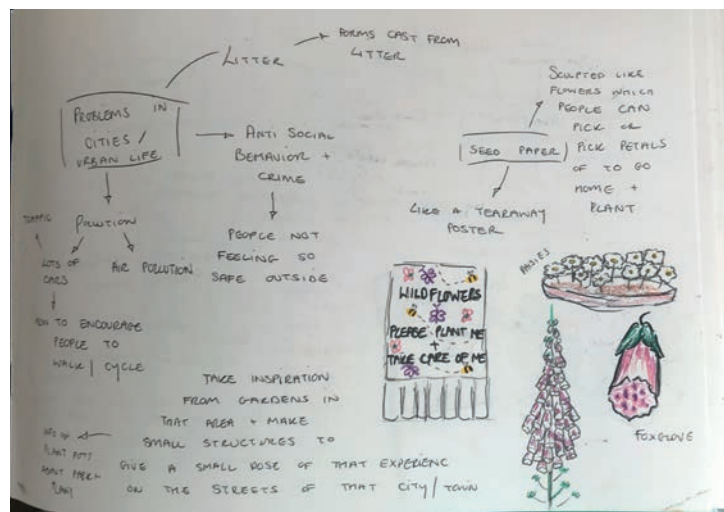
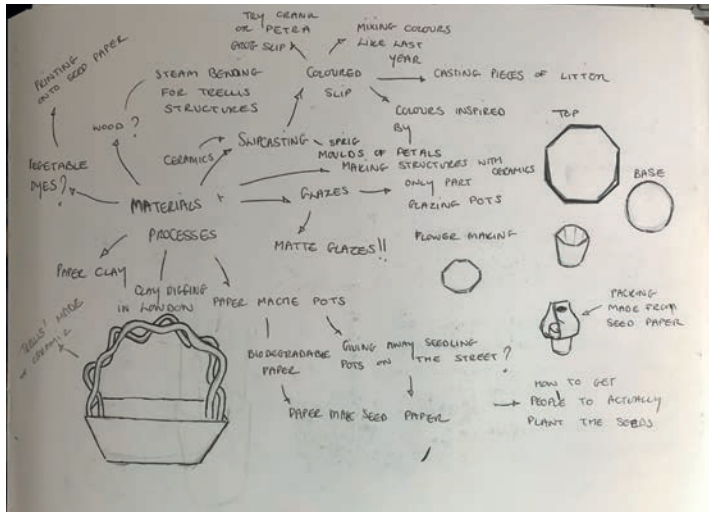
[DEPRIVED AREAS + NATURE]

- AROUND ONE IN FIVE CHILDREN LIVING IN ENGLAND'S MOST DEPRIVED AREAS NEVER SPEND TIME IN THE NATURAL ENVIRONMENT.
- ONLY 65% OF THE MOST DEPRIVED IN ENGLAND SPEND TIME OUTDOORS WEEKLY IN COMPARISON TO THE LEAST DEPRIVED WHERE IT RISES TO 75%.
- THE MOST DEPRIVED CHILDREN ARE FAR LESS LIKELY TO SEE THE COUNTRY SIDE + COASTAL AREAS, MOST OF THE GREENSPACE THEY EXPERIENCE IS URBAN.
- LONDON HAS LOADS OF GREEN SPACES BUT THEIR DISTRIBUTION IS VERY UNEVEN + OFTEN THE MOST DEPRIVED AREAS ARE ALSO THOSE MOST ENVIRONMENTALLY DEPRIVED.

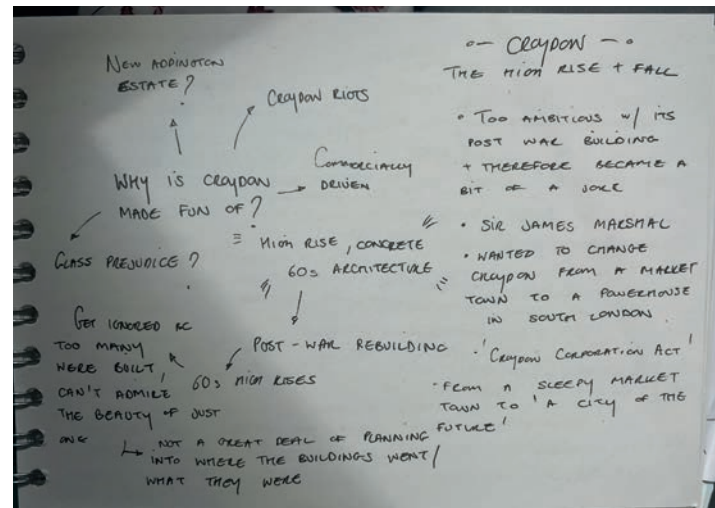
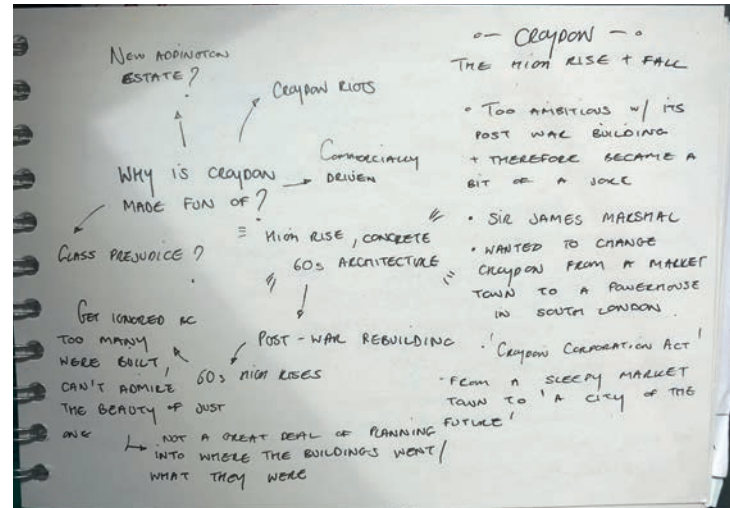
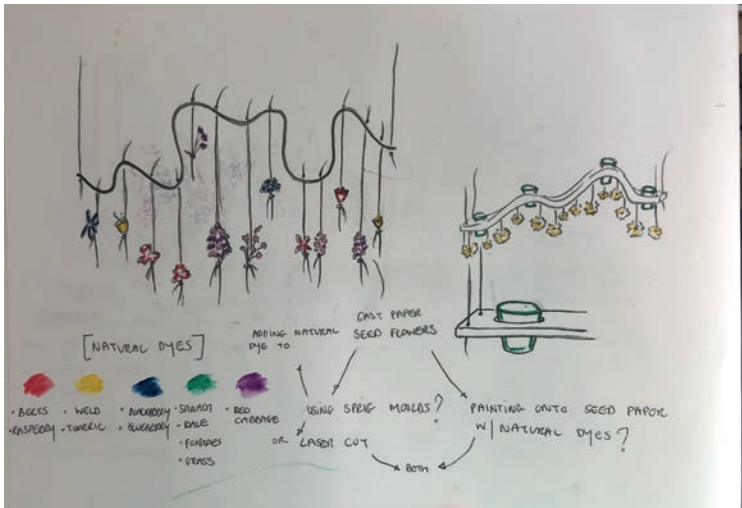
CREATING A NATURAL SPACE FOR THEM?

LA CR











Grow Wild TRANSFORMS SPACES + CHANGES LIVES THROUGH UK NATIVE PLANTS + FUNGI.

WE BELIEVE THAT SIMPLE ACTS OF CREATIVITY CAN TURN SPACES INTO BEAUTIFUL INSPIRING + COLOURFUL WILDLIFE HAVENS, ENCOURAGING PEOPLE TO CARE FOR + BELIEVE IN THE NATURE AROUND THEM.

YOUTH PROJECTS → FUNDING KITS → FLOWERS + FESTIVALS → COMMUNITY PROJECTS

SEED KITS → SIX MAN BEERS OF ACTIVITY

WILDLIFE PLANTERS CHANGE COMMUNITIES TO CARE TOGETHER, CONNECT WILDLIFE + IMPROVE THEIR HEALTH + WELLBEING.

SEED KITS → GROW WILD DISTRIBUTES MILLIONS OF WILDLIFE SEEDS TO PEOPLE ACROSS THE UK → INDIVIDUAL PACKETS + KITS TO TRANSFORM LOCAL SPACES

SOME COPIES ON EACH INSTALLATION ARE COMPLETED

LOW COSTS → USING RECYCLED / UPCYCLED MATERIALS

BEAUTIFUL VEGANT SIGNAGE → PROJECTS → SMALL GARDENS OUTSIDE SHOPS

HOW TO GROW YOUR STREET? → HOW DO YOU BRING COLOUR + NATURE TO A "GENERALLY VERY CHASTE SPACE"?

EVERY YEAR GROW WILD FUNDS AROUND 500 COMMUNITY PROJECTS ACROSS THE UK THAT ENGAGE HUNDREDS OF PEOPLE IN THE JOY OF PLANTS + FUNGI IN THEIR LOCAL AREA.

THROUGH THESE PROJECTS WE HAVE REACHED THOUSANDS OF PEOPLE WHO IN MORE OR DEPENDENT YEARS, ENJOYING THEM IN THE REAL VALUE OF THE NATURE AROUND US.

- Grow Wild -

'GROW WILD' IS A NATIONAL OUTREACH INITIATIVE OF THE Royal Botanic Garden, Kew. THE PROGRAMME TAKES Kew'S MESSAGE OUTSIDE THE WALLS OF OUR TWO BOTANIC GARDENS, REACHING NEW + DIFFERENT AUDIENCES.

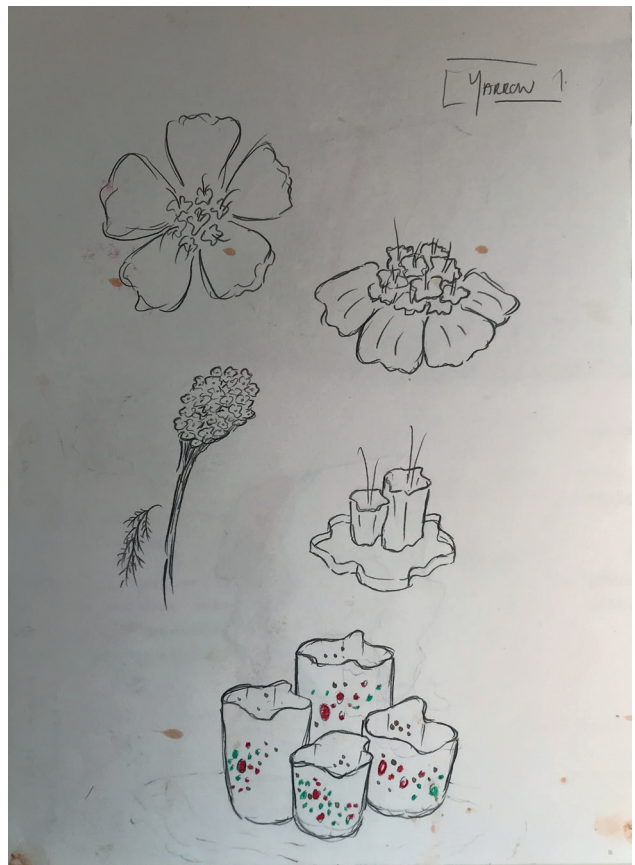
GROW WILD'S MISSION: → TO BRING PEOPLE TOGETHER TO VALUE + ENJOY WILDLIFE + FUNGI

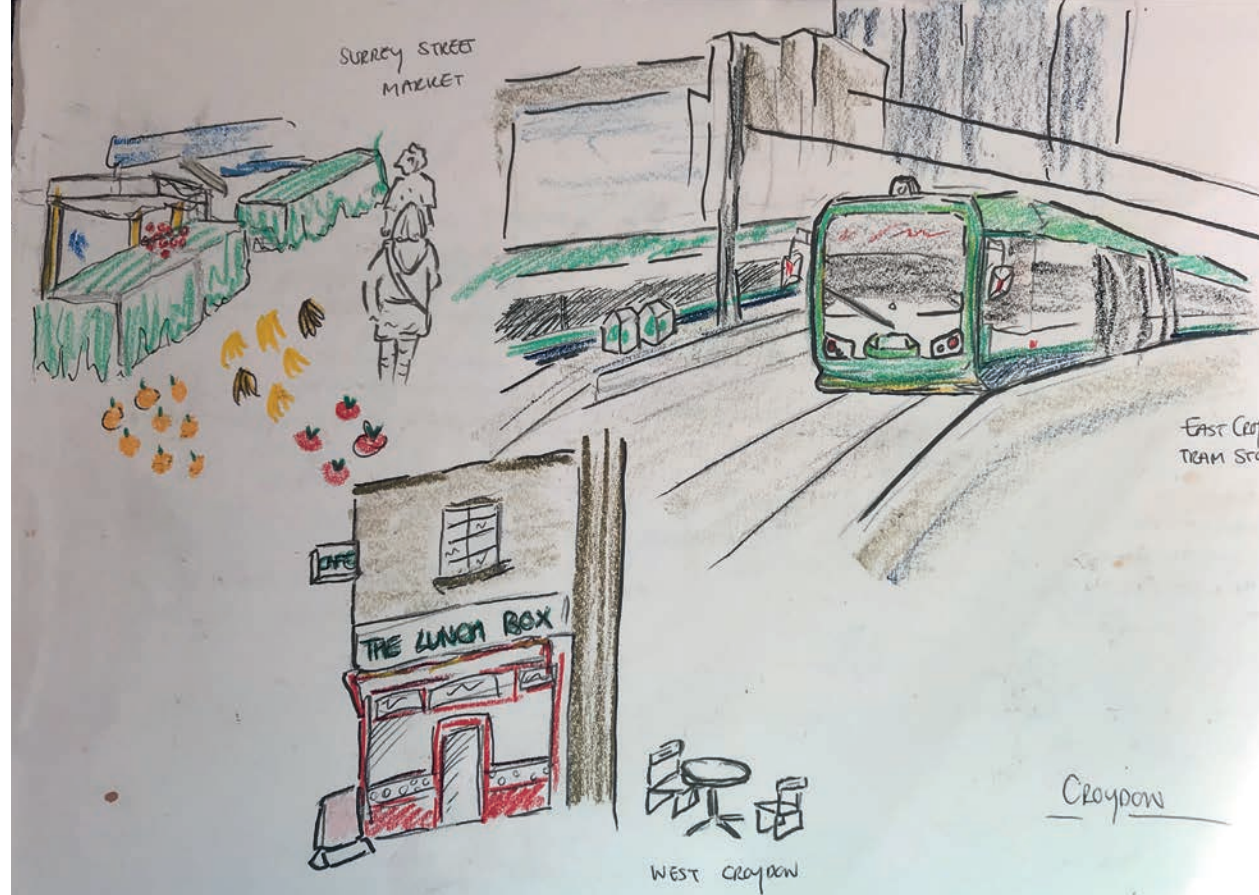
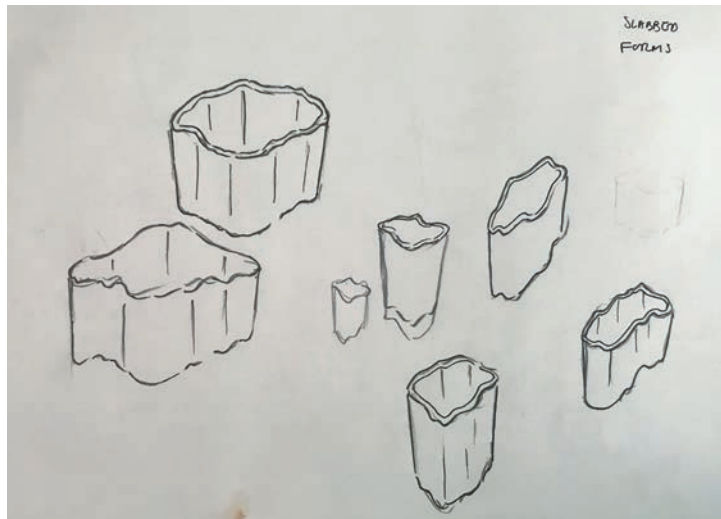
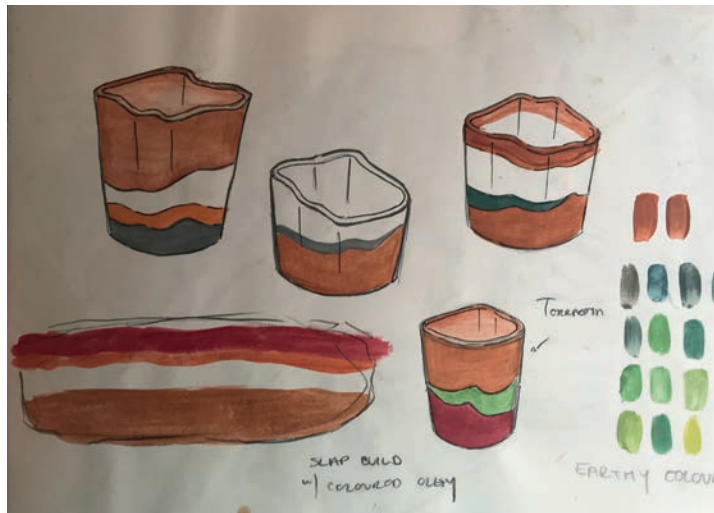
WE IMPACT + SCALE → WE BRING PEOPLE TOGETHER BY ENCOURAGING THEM TO CONNECT THROUGH NATURE

INSPIRE THEM TO LEARN WHY NATIVE PLANTS + FUNGI MATTER + WE EMPower THEM TO SHARE THEIR EXPERIENCES W/ THOSE AROUND THEM.

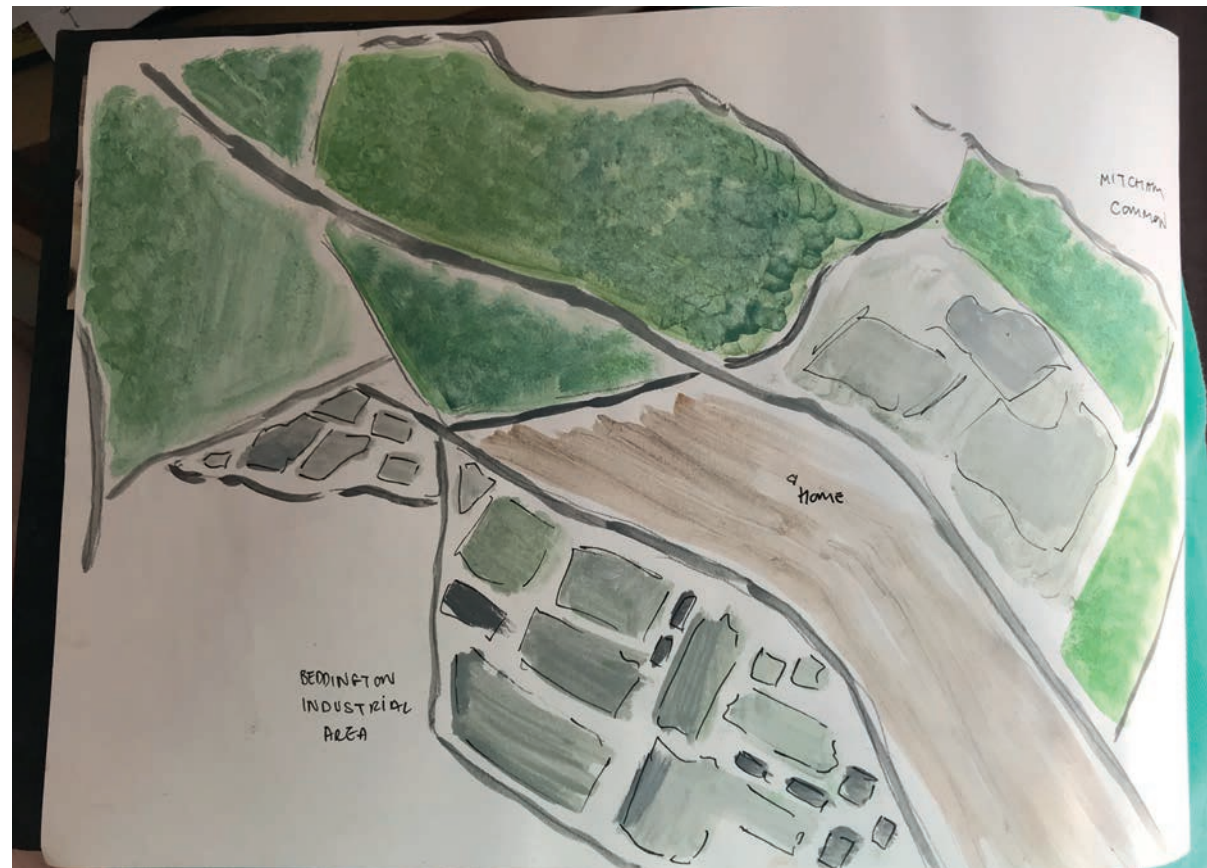
THROUGH GROW WILD, Kew IS INSPIRING MILLIONS OF PEOPLE TO GROW AS A GROUP, GET ACTIVE, **CARE ABOUT + ENGAGE W/ NATURE**, AND GIVE BACK THROUGH VOLUNTEERING. ALL WHICH CAN **IMPROVE HEALTH + WELLBEING**, AS WELL AS **URBAN + UNLOVED SPACES ACROSS THE UK**.

... HELP Kew ACHIEVE ITS VISION OF A WORLD WHERE PLANTS + FUNGI ARE UNDERSTOOD, VALUED + CONSERVED - BECAUSE OUR LIVES DEPEND ON IT.





## Sketchbook 2





BLACKBERRY JUICE!



MITCHAM COMMON



- MONICA  
↳ JEWELLERY ENVIRONMENT  
• 21ST ABOUT POLITICS  
+ ENVIRONMENTAL
- WHERE IS CRAFT IN EXTINCTION REBELLION TYPE THINGS
- LOOK AT THE POLITICAL SIDE OF THING
- CERAMIC CONCRETE
- DELVE INTO POLITICS + ENVIRONMENTALISM IN CERAMIC !!  
↳ LABOUR  
VIEWS ON CLIMATE CHANGE
- LOCAL POLITICIAN  
↳ EMAIL
- PHOTO MODELS !!
- GREY INASTAY! BE IMAGINATIVE SUBJECTIVE

↳ GEOMETRIC INDUSTRIAL COLOURS!

↳ NATURE

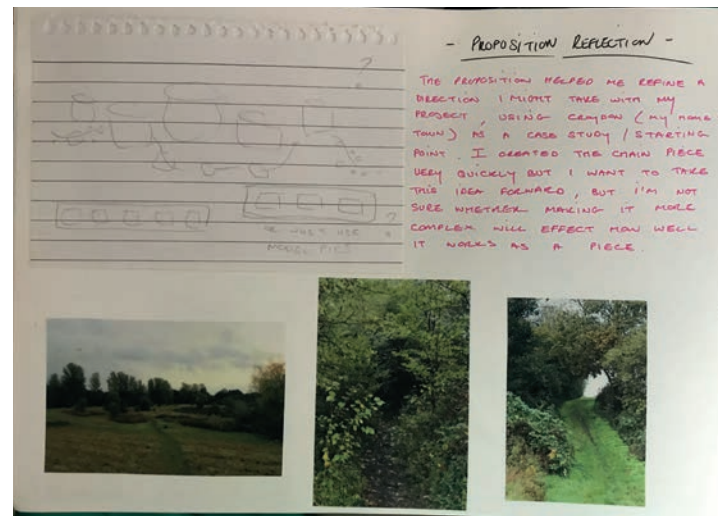
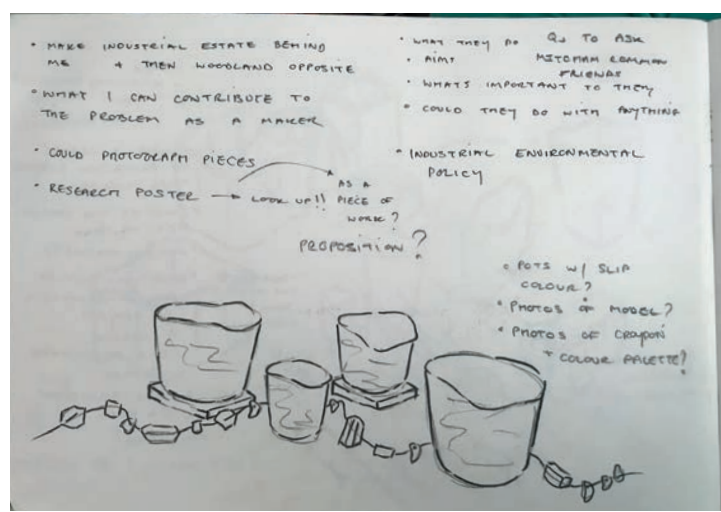
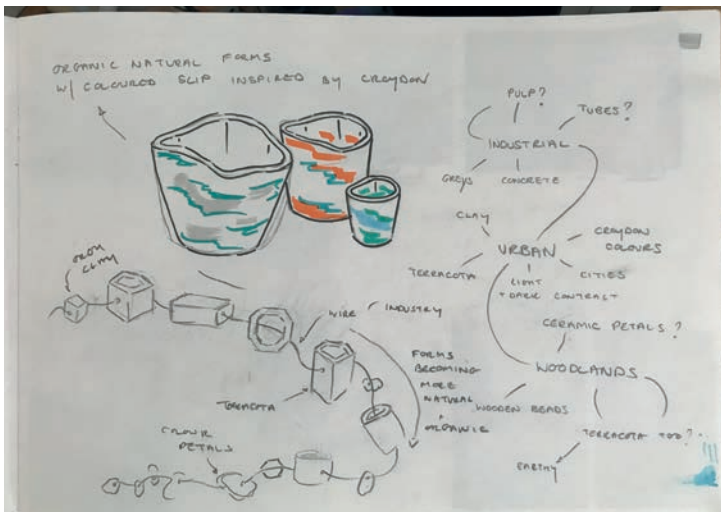
↳ STORY LINE  
INDUSTRIAL → URBAN → NATURE  
CONCRETE → CERAMIC → NATURE

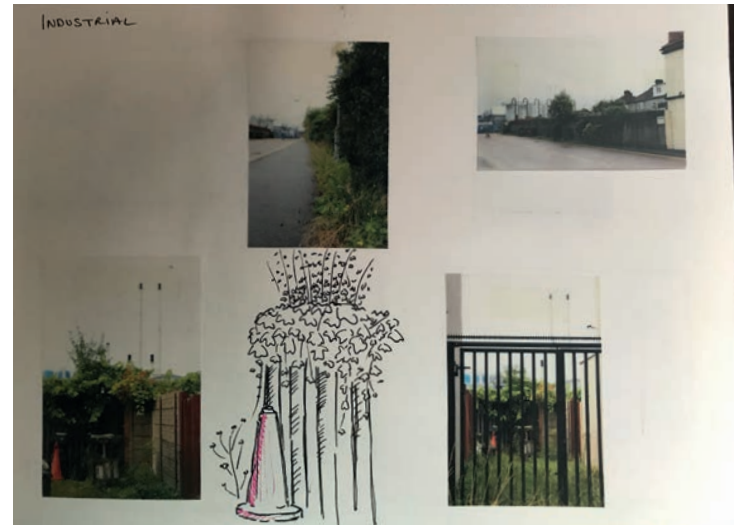
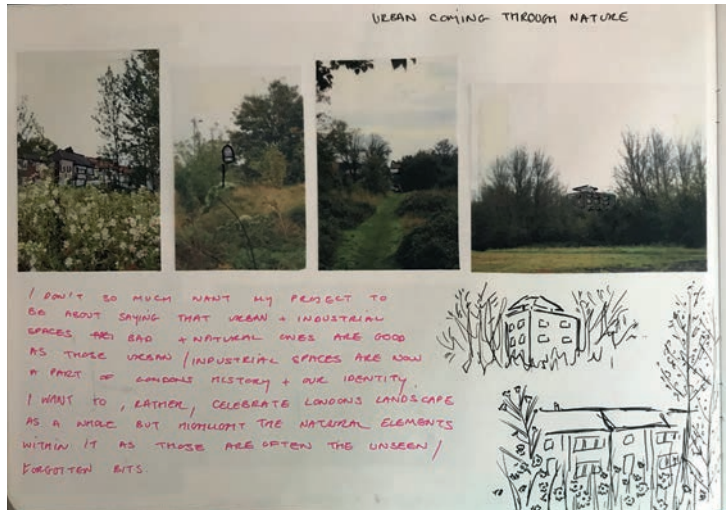
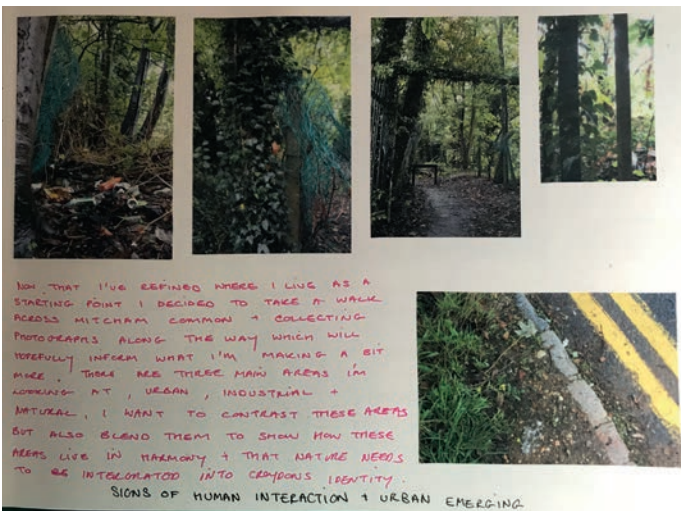
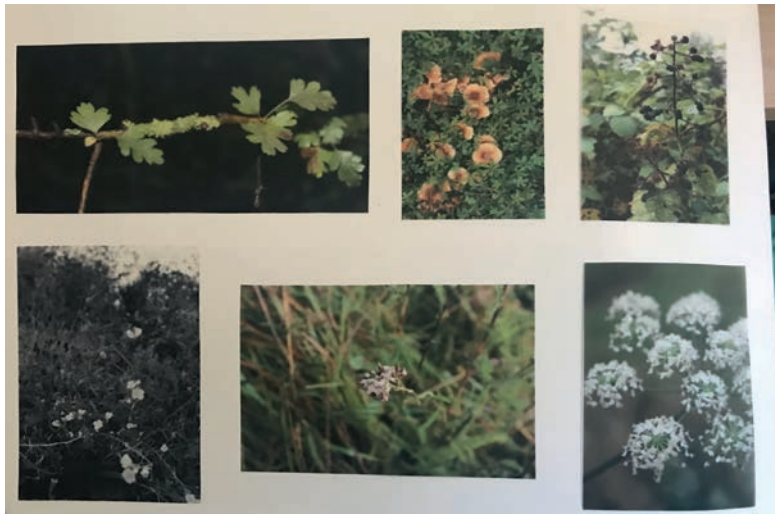
↳ PARTITION!

HE SLOPPED →

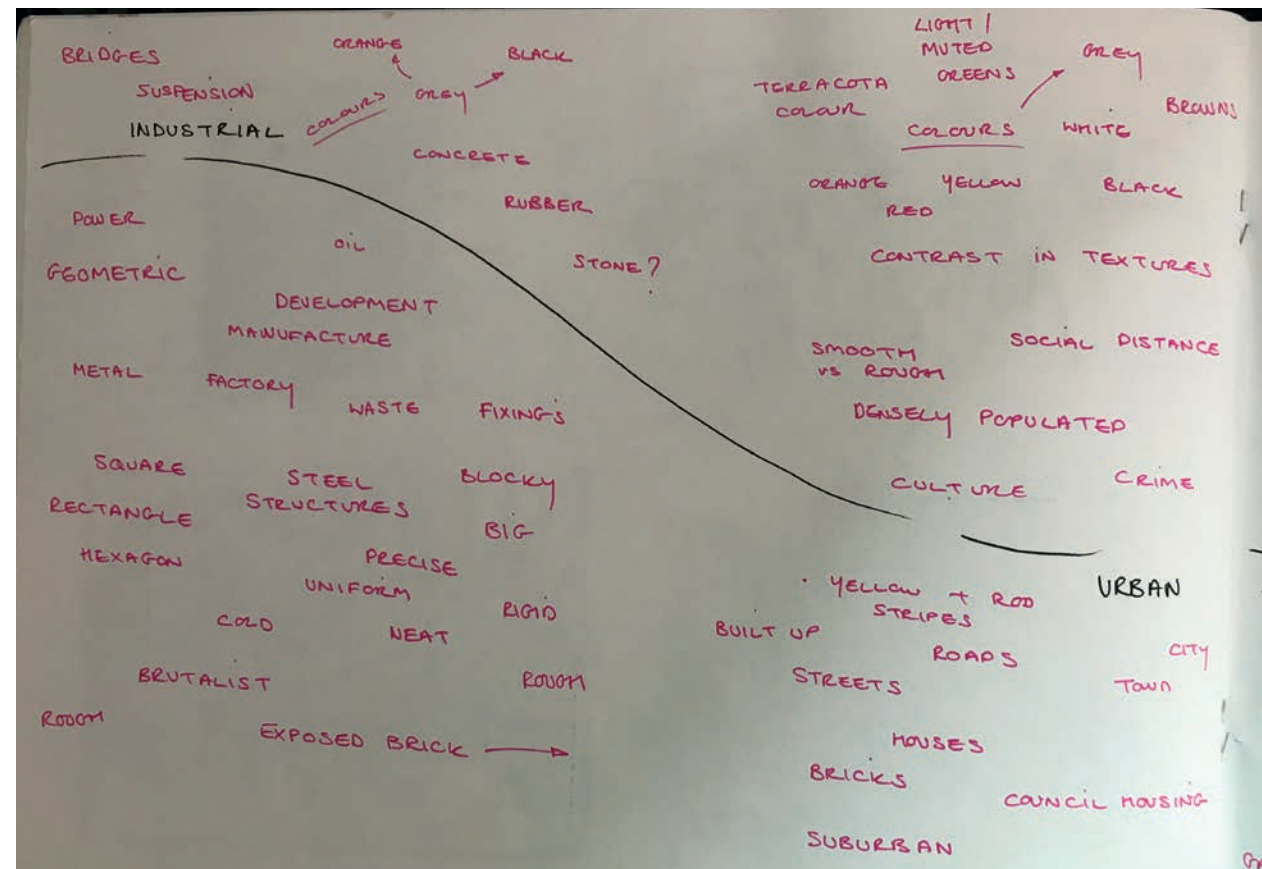
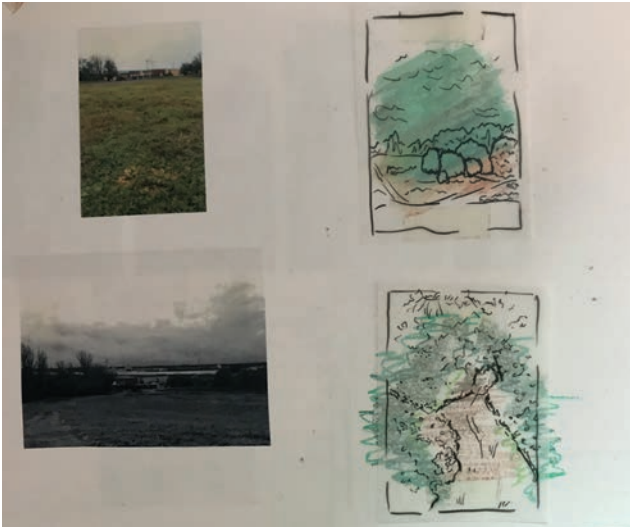
HAND THROWN THEN WIPED BY HAND AFTER

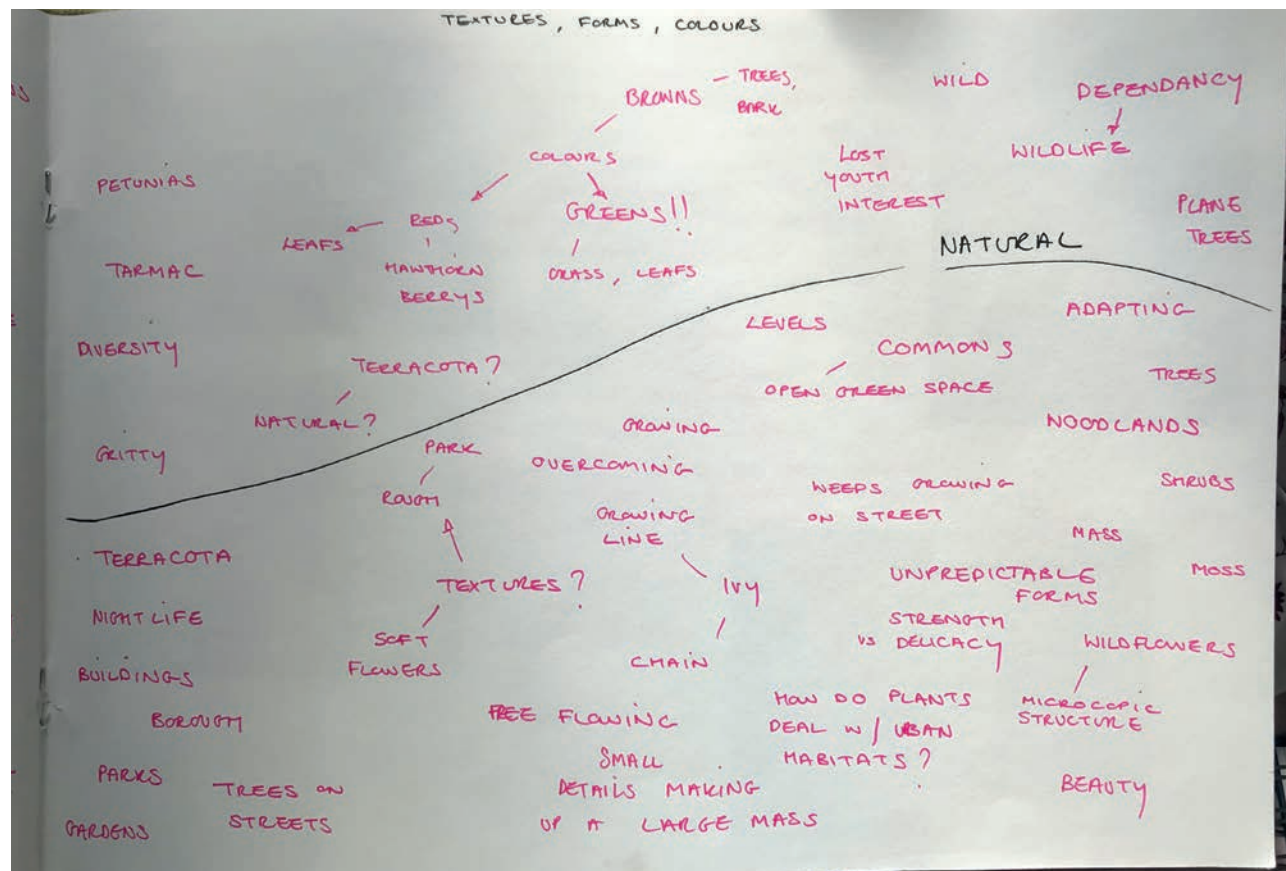
WOULDN'T USE ABLE TO SECTION CLAY W/ CRACKED CLAY + THROWING









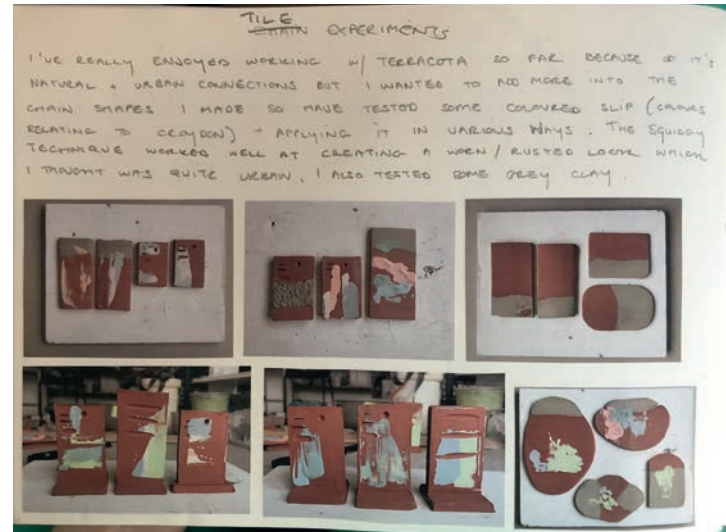
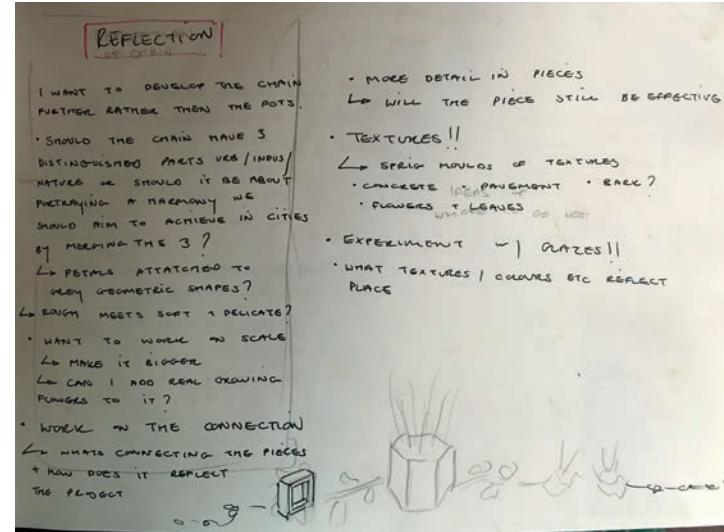
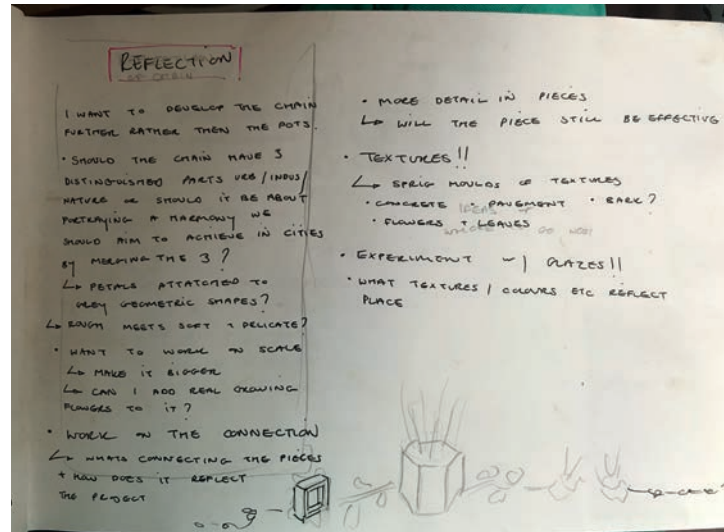
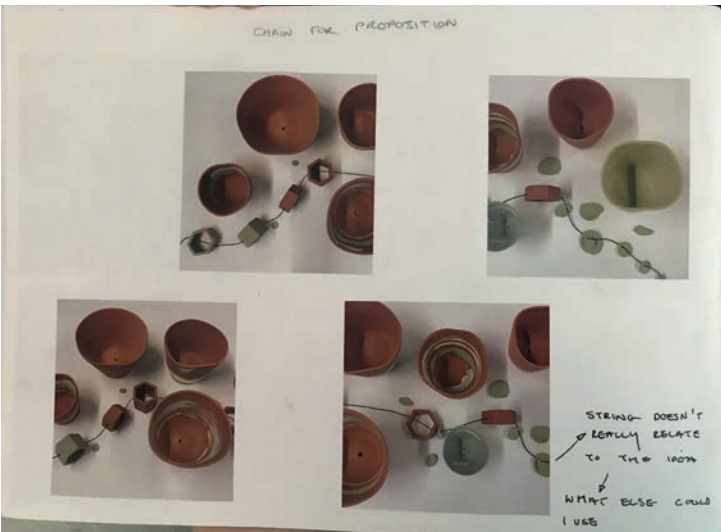


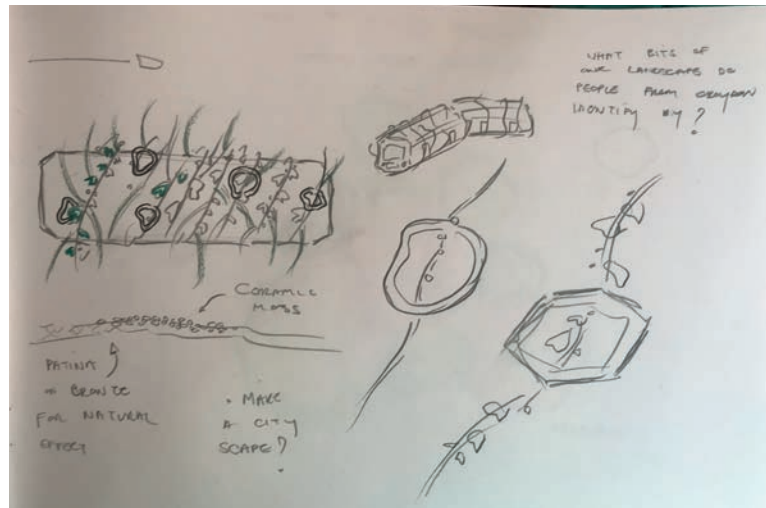
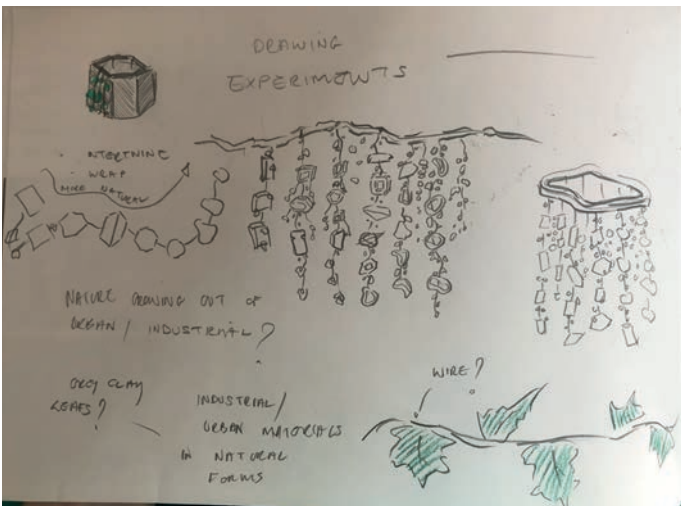
THROW FOR PHOTOS

THESE POTS WERE INSPIRED BY THE SHAPE OF YARROW, A BRITISH NATIVE WILDFLOWER, + WERE THROWN THEN WAVED BY HAND. FOR SOME I ADDED A DRAINAGE HOLE AT THE BOTTOM IN CASE I WANTED TO USE THEM AS PLANTERS. I THEN ADDED CERTAIN DECORATIVE SLIP INTO THE PIECES WHILE THE WHEEL WAS SPINNING (GEMPAW CANALS), AS PIECES I'M NOT SURE HOW WELL THEY POLYMERISE THE PLACE IN THE CONTRAST AS THE SLIP MAKES ACE QUITE ORGANIC LOOKING. I WANT TO MAYBE LOOK AT MOLDING URBAN + NATURE RATHER THAN CONTRASTING

SKETCHES + EXPLANATION

THE STARTING POINT FOR THIS CHAIN IDEA WAS TWO POTS I MADE THAT WERE SLIGHTLY WAVED WHICH I LAYED A PIECE OF IVY ACROSS. I LIKED THE LOOK OF THE IVY TRAVELING ACROSS OBJECTS + WANTED TO USE THAT AS A SORT OF STORYLINE TO SHOW THE CONTRASTING LANDSCAPES OF MY HOME.





PURE NATURE  
W/ECO ECONOMY!!

## CITY PEOPLES RELATIONSHIP W/NATURE

'A NEW RELATIONSHIP  
BETWEEN CITY +  
WILDERNESS. A CASE  
FOR WILD/URBAN NATURE'

- D.U.M., DEUTSCHE UMWELTHILFE  
WILDERNESS LIKE

• 50% OF THE WORLD'S POPULATION  
LIVE IN CITIES - THEREFORE MOST PEOPLES  
PERCEPTION OF NATURE IS FROM AN  
URBAN VIEW + WE GET TO KNOW NATURE  
THROUGH URBAN GREEN SPACES.

• URBAN NATURE CAN HAVE  
PROPERTIES

• URBAN GREEN SPACES ARE OFTEN THE FIRST  
+ OFTEN THE ONLY POINT OF CONTACT W/  
NATURAL ENVIRONMENTS FOR MANY CITY  
DWELLERS. IT IS HERE THAT

'URBANITES' GET TO KNOW + LEARN TO APPRECIATE  
NATURE

↳ THE CHALLENGE IS CONVINCING URBAN  
CITY PEOPLE WHO ARE ACCUSTOMED TO  
CULTIVATED LANDSCAPES THAT WILDERNESS  
DOES NOT ONLY HAVE TO EXIST IN REMOTE  
AREAS. - IT CAN BE FOUND IN THEIR  
SURROUNDINGS

• URBAN GREEN SPACES ARE CREATED AND  
CULTIVATED BY HUMANS ACCORDING TO  
THEIR STANDARDS RATHER THAN ALLOWING  
NATURE TO DESIGN ITSELF.

• EXPERIENCING URBAN WILD AREAS CAN HELP  
INCREASE THE READINESS TO PROTECT  
WILDERNESS OUTSIDE CITIES (TRZYNA, 2005.)

• MAKING WILD NATURE AVAILABLE + PROVIDING  
A TANGIBLE EXPERIENCE.

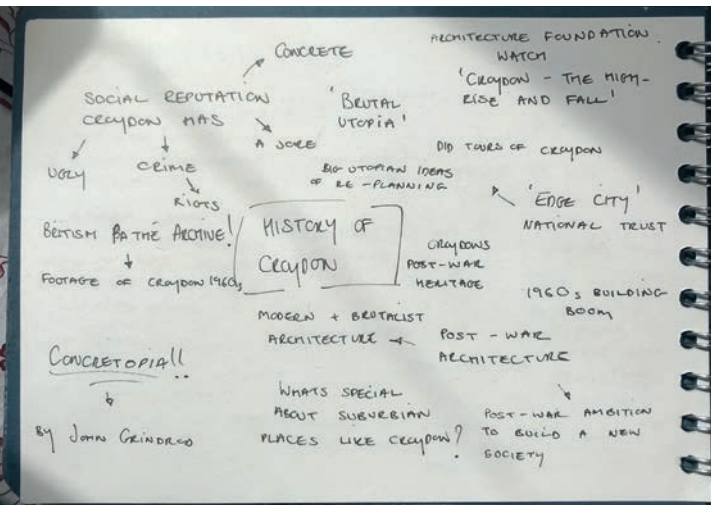
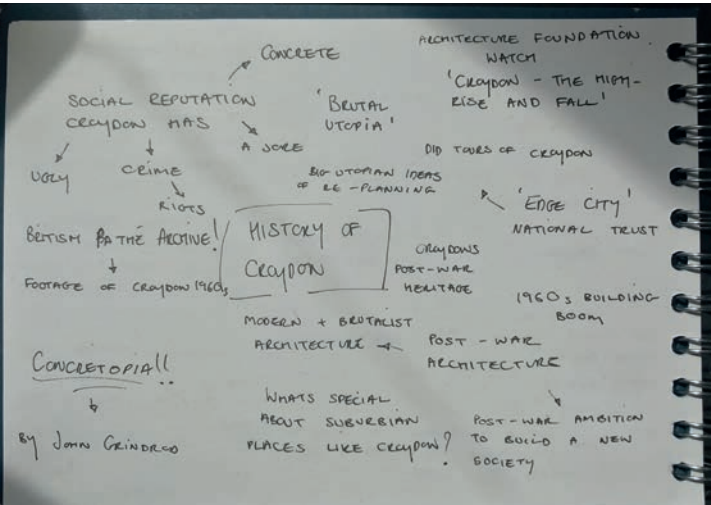
↳ BIODIVERSITY PROTECTION ↳ RAISE AWARENESS  
OF NATURE CONSERVATION

• CONNOTATIONS WILDERNESS HAS

↳ SAFETY!!

• "ONE PROTECTS ONLY WHAT ONE KNOWS"

Sketchbook 3



'Satellite City'

↳ BUILT FOR DRIVING INTO, GOING TO WORK + THON, LEAVING → NOT FOR LIVING

[PUBLIC SPACE?]

↳ NOTHING HAPPENING AT WALKING LEVEL EXCEPT MESS?

↳ PEDESTRIAN AREA BECAME UNFRIENDLY, UNCOMFORTABLE + DANGEROUS

• BUILT FOR CONSUMERS NOT CITIZENS! CONSUMERISM!

• PEOPLE WHO DIDN'T WANT TO SHOP BECAME ALIENATED FROM THE TOWN

• JAMES MARSHALLS CAPITALIST PLANS FAILED Craydon

↳ Craydon WENT INTO DECLINE

• DEVELOPMENT HAS BECOME MUCH MORE HUMANE NOW

• LITTLE POCKETS OF CHANGE + INTERVENTION DOTTED ABOUT

• SOMETHING THAT CITIZENS CAN APPRECIATED, NOT A HIGH MINDED CONCEPT?

• VISIBLE STATEMENT ABOUT FEELING POSITIVE ABOUT AN AREA?

• MOST INTERVENTIONS VS THE HUGE COMMERCIAL SKYRISERS

• FOCUS ON THE LOCALS!!

'Satellite City'

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[PUBLIC SPACE?]

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• FOCUS ON THE LOCALS!!

HANKINS / BROWN?  
 PLACEMAKING TEAM  
 ↳ CROYDON COUNCIL

# THIS IS CROYDON

- MELTING POT OF DIFFERENT CULTURES
- LOVE HATE RELATIONSHIP
- SURREY STREET MARKET
- COMMUNITY

ARCHITECTURAL DETAILS STAMPED ALL OVER CROYDON

[ EDGE CITY ]

- POST-WAR AMBITIONS TO BUILD A NEW SOCIETY?
- EXPLORING URBAN IDENTITY?
- CELEBRATE REAL PLACES PEOPLE LIVE

WARY ANOMALY + GEOMETRIC

[ ARCHITECTURE IN CROYDON ]

- POST WAR HIGH RISES 60s/70s
- VICTORIAN BRUTALIST
- 30s + 50s

same . vnc 2 @ NATIONAL TRUST . org . UK

HANKINS / BROWN?  
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- 30s + 50s

same . vnc 2 @ NATIONAL TRUST . org . UK

# Edge City: Croydon



Image of Croydon's NLA tower | National Trust Images / Sophia Schorr-Kon  
 A National Trust celebration of post war politics, place-making and pride.

This June, as part of Croydon Heritage Festival, National Trust London is reviving Edge City: Croydon for one day. Once again we will be running tours around some of Croydon's most iconic buildings and the surrounding 'new town' area. It has only been a year, but Croydon is changing rapidly and this is an apt moment to celebrate its post-war architecture and help shape as well as debate its future.

In July 2016, National Trust London explored the contemporary heritage of Croydon and cast a spotlight on the borough as one of the most important examples of the post-war ambition to build a new society. Following hot on the heels of openings of the Balfron Tower and Southbank Centre, the project aim was to change the perception of heritage from simply country houses and coastlines, and celebrates the real places in which people live, work and play.

Often referred to as an 'Edge City' – a city-sized development on the outskirts of a city – this project is a riposte to Croydon's 'Crap Town' reputation. Everywhere has its own unique spirit of place, and many Croydonians feel tremendous pride for their town. As it begins another wave of regeneration, the National Trust is seeking to spark a debate about what is special and cherished about suburban places like Croydon, which are as awash with heritage, green space and beauty as anywhere else.

Places like Croydon are the ordinary places in which people live, work, and play. The National Trust wants to reveal how they came about, explore how they took their current form, discover what people love about those places, and establish how we can maintain and develop them for future generations.

• HANKINS / BROWN?  
 • PLACEMAKING TEAM  
 ↳ CRAYFON COUNCIL

[ # THIS IS CRAYFON ]

- MELTING POT OF DIFFERENT CULTURES
- LOVE HATE RELATIONSHIP
- SURREY STREET MARKET
- COMMUNITY

ARCHITECTURAL DETAILS STAMPED ALL OVER CRAYFON

[ EDGE CITY ]

- POST-WAR AMBITIONS TO BUILD A NEW SOCIETY?
- EXPLORING URBAN IDENTITY?
- CELEBRATE REAL PLACES PEOPLE LIVE

WANT ANGLICAN + GEOMETRIC

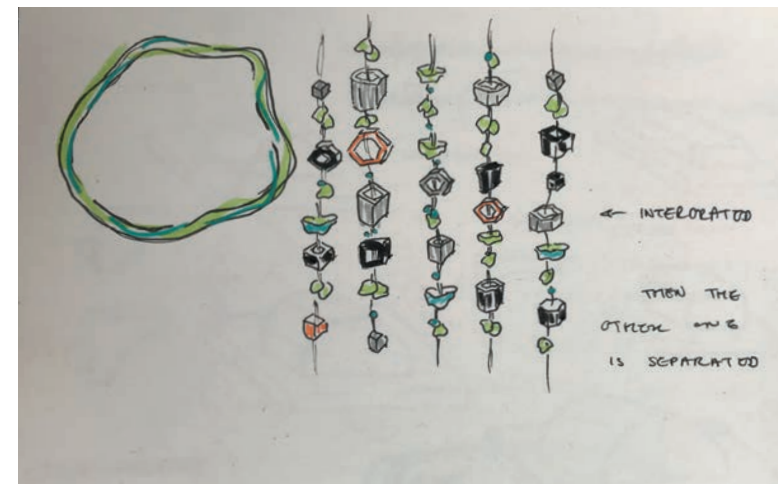
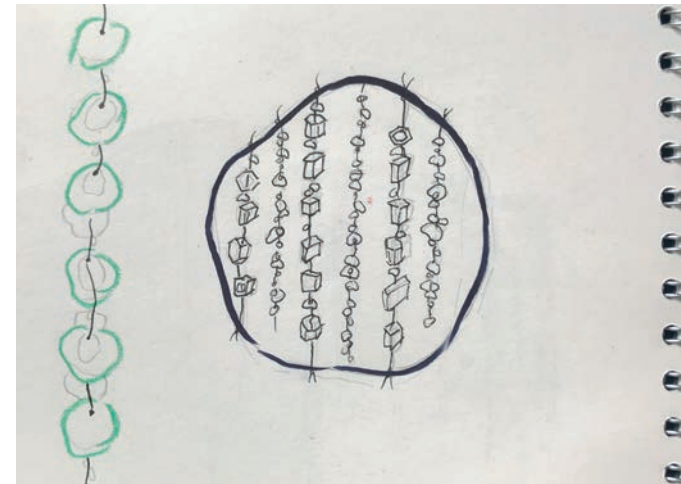
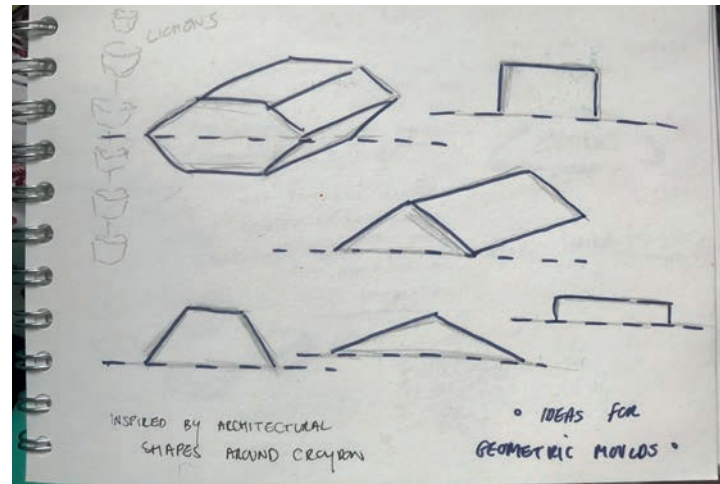
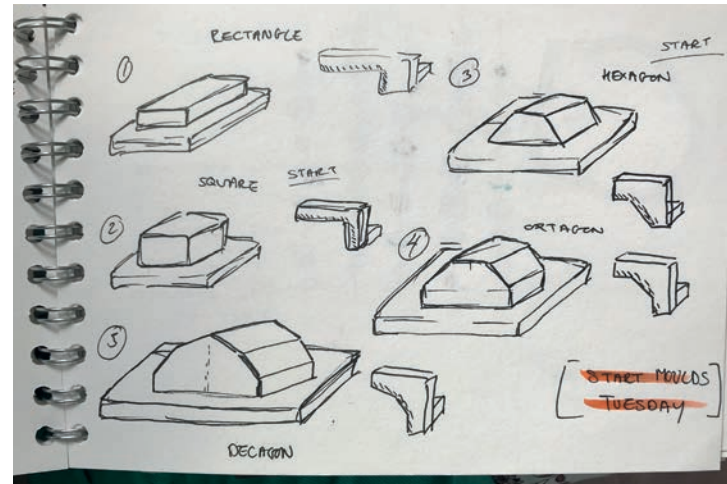
[ ARCHITECTURE IN CRAYFON ]

- POST WAR HIGH RISES 60s / 70s
- VICTORIAN - BRUTALIST
- 30s + 50s

ENR... KING L@ NATIONAL TRUST... REG. UK















Level 6 – Group Review Report

Name: Laura Deasy

Date: 21.11.19

Tutors at review: Alma + Gareth

Name of reviewer:

Statement summary, including feedback:

Croyden. *Revisit & condense 250 words*  
Industrial + Urban landscapes. Greenspace. diversity?

3D work presented:

Objects are a key to the area - keys.

Hexagons + □ = buildings

Summary of group discussion / response:

The scale? where does it sit? Green space usage - social - talk to the people.

It is enriched with meaning - but final object doesn't connect to Gareth - How can it be more open for others?

Stats + Mapping - Great. statue

Making it relatable for the whole community - inference from new cultures. Croydens Identity.

More intricate to the key = more beautiful

Dream catcher

Actions / recommendations:

Reflect on people in Croyden + the connection they have. Ethnicity

Go to Croyden library for info on Croydens locals.

Be ambitious on scale. *or don't - make*

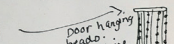
Stories on others experience living in Croyden - will give context.

across road ■ Urbanise into pots

Gate way

to change

- people walk through stop because ceramic



Gate way

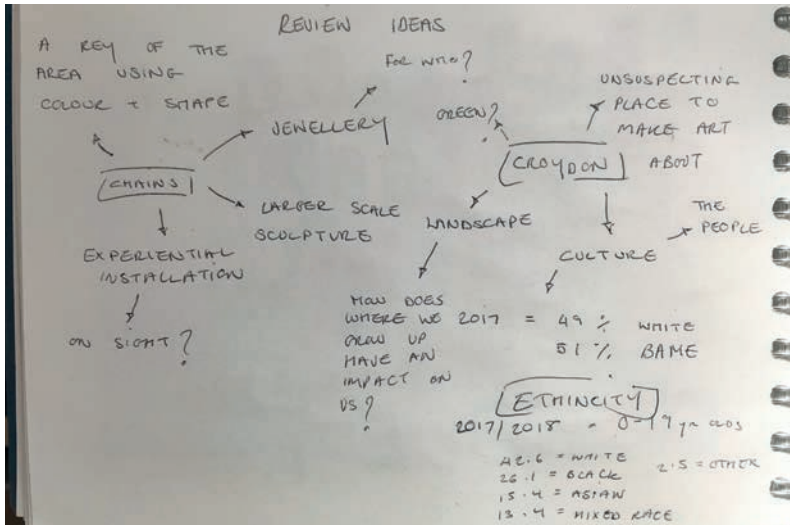
print outs

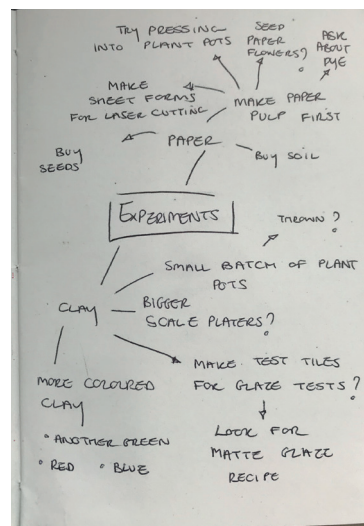
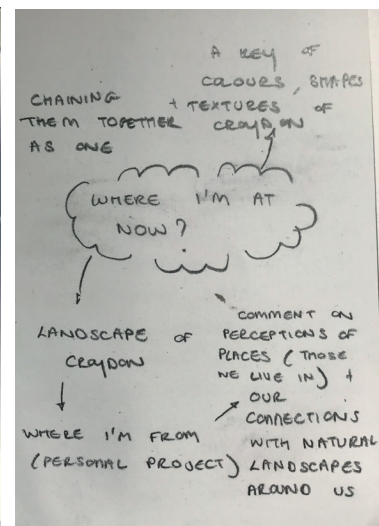
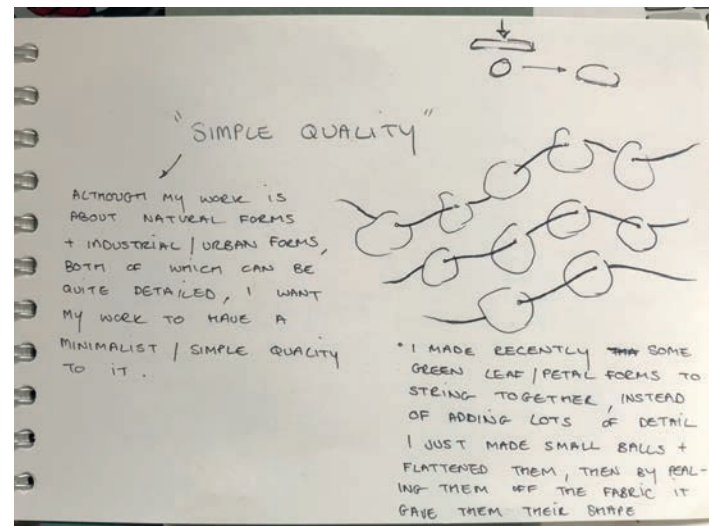
Sensus

Gate way

to change

- people walk through stop because ceramic





SMALL OR LARGE SCALE?

I'VE EXPERIMENTED A BIT WITH LARGE SCALE + AM NOT SURE HOW I FEEL ABOUT IT PARTICULARLY ON A LARGE SCALE - THE GEOMETRIC FORMS SEEM REALLY BLAND ON A LARGER SCALE. I WANT TO TEST SOME LARGER MODELS IN CARDBOARD TO NOT WASTE CLAY + THEN SEE WHETHER LARGE SCALE IS THE WAY TO GO

I HAVE SPOKEN TO A FEW TUTORS ABOUT REMAINING SMALL SCALE BUT DOING MULTIPLE SMALL PIECES TO MAKE UP A LARGE PIECE, I REALLY LIKE THIS IDEA + WANT TO WORK W/ IT MORE.

PERHAPS THE GEOMETRIC FORMS WORK ON A SMALL SCALE + MORE NATURALISTIC FORMS WORK ON A LARGER SCALE, IS THERE A WAY OF COMBINING THE TWO?

**GEOMETRIC** (INDUSTRIAL / URBAN) → TAKING THE SCALE OF FLAVOR (NATURE)

**REVERSAL!** SMALL, DELICATE

**NATURAL** (WOODLANDS / GREEN SPACES) → TAKING THE SCALE OF BUILDINGS + FACTORIES

↓

**BIG!**

• CROYDON ISN'T NOTICED FOR IT'S BEAUTY, IN URBAN SPACES OR IN NATURAL ONES, YET IT'S AN EXAMPLE OF THE BASIC LANDSCAPE MANY LONDONERS LIVE + GROW UP IN.

• DO WE NOTICE + APPRECIATE OUR LOCAL LANDSCAPES ENOUGH?

• HOW DO THE PLACES WE GROW UP SHAPE US?

OTHER THINGS TO THINK ABOUT NOW!

**THE STRING** → THE ACTUAL MATERIAL I USE TO STRING THE PIECES TOGETHER, WHAT AM I USING? DOES THIS REFLECT THE PROJECT AT ALL?

**FORM** → THIS GOES ALONG WITH SCALE, JEWELLERY? - PROBABLY NOT! INSTALLATION - WOULD LIKE THIS, WHERE? ON SITE IN CROYDON → SCALE? LARGE, OR SMALL COMPONENTS MAKING UP LARGE SCALE?


**FINISH / GLAZE** - HOW AM I CONNECTING PIECES TOGETHER? WANT IT TO LOOK SLICK! GLAZE? I DON'T PARTICULARLY ENJOY THE GLAZING PROCESS + SOMETIMES DON'T EVEN ENJOY THE LOOK OF GLAZES I HAVE DONE IN THE PAST, I MUCH PREFER WORKING WITH CLAY + ADDING STAINS TO THE BODY. HOW CAN I PUSH THIS TECHNIQUES? → RESEARCH INTO GLAZES TO SEE IF THERE IS ANY I REALLY LOVE.

I FEEL LIKE THE FORMS OF HEXAGONS + SQUARES ETC WHICH I'M WORKING WITH FEEL QUITE OVER DONE NOW

TEST OUT USING MOULDS? WHAT DO I THINK AFTER THAT

EXPLORE GEOMETRIC FORMS MORE WITH MODELS

→ SPEND MORE TIME MAKING NATURAL FORMS AS A BREAK FROM THE GEOMETRIC FORMS, I NORMALLY PREFER WORKING WITH CURVED, CIRCULAR (FLOWING FORMS SO IT MAKES SENSE I'M GETTING SLIGHTLY FED UP WITH GEOMETRICS!



I'VE BEEN WORKING WITH COLOURS BUT STRUGGLE QUITE A BIT WITH PENETRATING SHAPES

MODEL MAKING? DRAWING ON BITE?

OTHER THINGS TO THINK ABOUT NOW!

**THE STRING**  
 ↳ THE ACTUAL MATERIAL I USE TO STRING THE PIECES TOGETHER, WHAT AM I USING? DOES THIS REFLECT THE PROJECT AT ALL?

**FORM**  
 ↳ THIS GOES ALONG WITH SCALE, JEWELLERY? - PROBABLY NOT! INSTALLATION - WOULD LIKE THIS, ↳ WHERE? ON SITE IN CEYLON ↳ SCALE? LARGE, OR SMALL COMPONENTS MAKING UP LARGE SCALE?

**FINISH / GLAZE** - HOW AM I CONNECTING PIECES TOGETHER? WANT IT TO LOOK SLICK!  
 ↳ GLAZE? I DON'T PARTICULARLY ENJOY THE GLAZING PROCESS + SOMETIMES DON'T EVEN ENJOY THE LOOK OF GLAZES I HAVE DONE IN THE PAST, I MUCH PREFER WORKING WITH CLAY + ADDING STAINS TO THE BODY. HOW CAN I PUSH THIS TECHNIQUES?  
 ↳ RESEARCH INTO GLAZES TO SEE IF THERE IS ANY I REALLY LOVE.

• USING CHAINS LIKE BEADED DOORWAYS!

↳ DOORWAY  
 ↓  
 SYMBOLIC?

• SOUND, FEELING

↳ STOP + NOTICE

SMALL ←

WHAT DOES SCALE SAY ABOUT A PIECE?

SCALE

↓

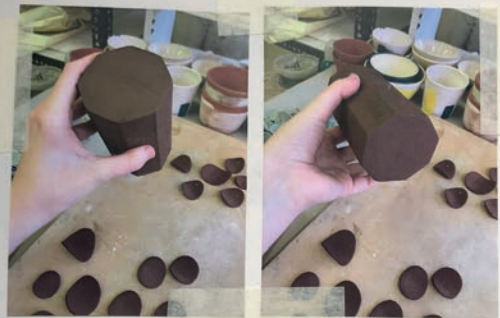
LARGER

FUNCTIONS?

MEDIUM SCALE FOR GEOMETRIC?

• I CREATED A LARGE SCALE GEOMETRIC PIECE BUT FOUND THAT IT DIDN'T WORK VERY, I'M NOW THINK THAT MAYBE NATURAL FORMS WORK ON A BIGGER SCALE + GEOMETRIC ONES WORK ON A SMALLER SCALE





THIS WAS THE FIRST CAST I MADE FROM MY MOULD, I USED TERRACOTA CASTING SLIP AS IT HELPED ME GET REALLY CRISP LINES + EDGES. HOWEVER I FOUND THAT THE SHAPE WARPED + CURVED A LOT WHICH MADE CONNECTING THE TWO HALFS TOGETHER DIFFICULT. WILL SEE HOW IT HANDLES THE FIRING.



### MOULD MAKING

SO FAR I'VE BEEN EXTENDING THE GEOMETRIC SHAPES I'VE BEEN MAKING BUT I WANT TO GO BIGGER SCALE WITH THEM, WHICH EXTENDING IS HOLDING ME BACK WITH SO I'VE MADE SOME TEST MOULDS TO PRACTICE WITH



TERRACOTA CASTS!



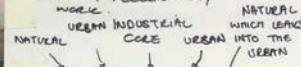
### REFLECTION ON CHAIN IDEA

I REALLY LIKED THE SIMPLICITY OF THE CHAIN IDEA BUT AM STUCK AS TO HOW TO PUSH IT FURTHER. I'M HOPING I CAN USE THE MOULDS TO SCALE UP MY WORK TO SEE WHAT I THINK OF THE IDEA ON A LARGER SCALE. BUT I ALSO LIKE THE DELICACY OF IT ON THIS SCALE, I FEEL LIKE PLAYING WITH SCALE MIGHT BE A VESSEL FOR THE NARRATIVE OF HOW CEYLON PEOPLE RELATE MORE TO THE URBAN SPACE THAN TO THE NATURAL.



### OUTCOME 2

I WANTED TO PLAY WITH THE IDEA OF USING SOME KIND OF FRAME TO GIVE STRUCTURE TO THE CHAINS + BEADS. THIS OPENS UP A LOT OF POSSIBILITIES IN TERMS OF HOW I PRESENT MY WORK.



IN THIS PIECE I EXPERIMENTED WITH USING BLACK CLAY WHICH I BOUGHT FROM SCAVA INSTEAD OF USING STAINS IN MODELLING CLAY OR CRANK AS THAT WAS TURNING OUT QUITE EXPENSIVE. I ALSO WANT TO EXPERIMENT MORE WITH SPECIFIC MATERIALS THAT RELATE TO EACH AREA & USE THE KEYS MORE OFTEN.

E.G. CONCRETE = INDUSTRIAL  
 OAK = WOODLANDS  
 BRICK CLAY = URBAN



I WANT TO KEEP WORK WITH THE IDEAS OF CHAINS + MULTIPLES OF FORMS PRESENTED TOGETHER, I TRIED DOING LARGER GEOMETRIC FORMS BUT IT REALLY DIDN'T APPEAL TO ME AS MUCH (BUT THAT WAS A SIMPLE CUBE SHAPE SO PERHAPS I NEED TO TRY SOME MORE EXCITING FORMS). I FEEL LIKE THE MULTIPLES THAT MAKE UP A BIGGER PIECE COULD SYMBOLISE SOMETHING ABOUT HOW CROYDON IS NOT A DIVERSE SPACE IN TERMS OF



LANDSCAPE + CULTURE + MADE UP OF SO MUCH MORE THAN PEOPLES POOR PERCEPTION OF IT

LOOKING LIKE LONDON BRICK STOCK.

THE WALKING ROUTE I TOOK TO EXPLORE + PHOTOGRAPH CROYDON.

CONCRETE W/ SOME KIND OF PEBBLES (REINFORCED)

COLOR SCHEME!!

EXPLORING CROYDON MORE

CROYDON IS FULL OF POST-WAR + MODERN ARCHITECT, VERY GEOMETRIC BUT ALSO DIVERSE



SURREY STREET MARKET



"COLOURFUL CROYDON"

LICHEN EXPERIMENT



LOOKING AT NATURE AGAIN!

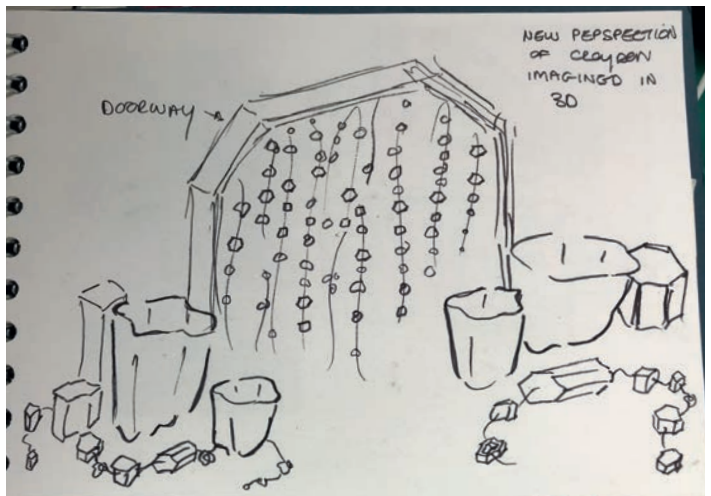
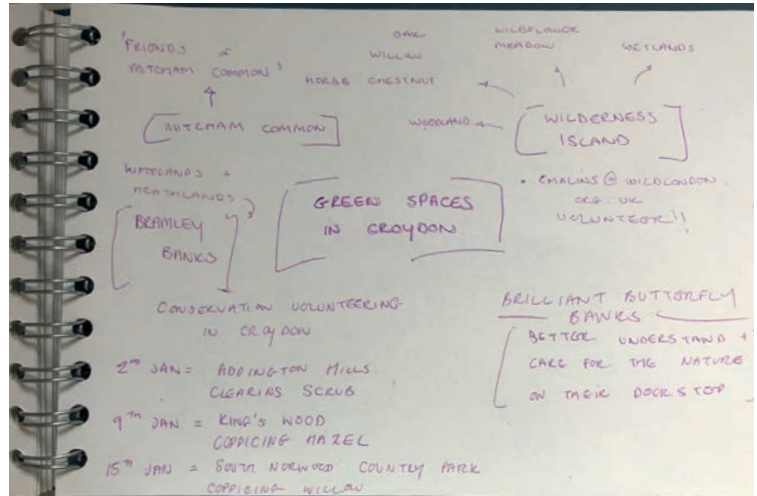
I'VE SPENT MOST OF THE LAST FEW WEEKS FOCUSING ON THE URBAN | INDUSTRIAL LANDSCAPE OF CROYDON BUT I NOW WANT TO GET BACK TO THE NATURAL SIDE OF MY TOWN. MY PROJECTS INITIAL FOCUS WAS TO ENCOURAGE LONDONERS TO ~~RECEIVE~~ CELEBRATE THE NATURE WITHIN THE CITY + IMPROVE PEOPLES CONNECTION + AWARENESS OF THOSE SPACES.

ARE RECOGNISABLY "CROYDON" THROUGH USE OF COLOUR KEYS, SHAPES + TEXTURES FROM IT'S URBAN LANDSCAPE BUT TO REPRESENT THE NATURAL LANDSCAPE OF CROYDON (USING THE SAME METHODS) INTERTWINED W| THE URBAN LANDSCAPE, SO THAT IT MIGHT TRIGGER PEOPLE TO QUESTION | EXPLORE | REALISE THE NATURAL LOCAL LAND AVAILABLE TO THEM AS WELL AS THE BEAUTY THAT CAN BE FOUND WITHIN THE URBAN. I FEEL LIKE THIS COMBINATION OF AESTHETICS WILL LOOK ALMOST FANTASY LIKE? WHICH SORT OF LINKS TO THE RESEARCH I'VE BEEN DOING INTO UTOPIAN ESCAPISM + WILLIAM MORRIS FOR MY DISSERTATION, IN HIS WRITING MORRIS DREAMS OF A LONDON

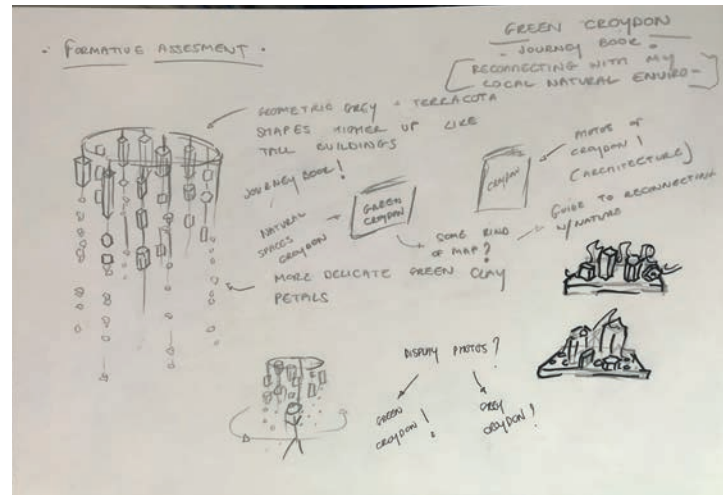
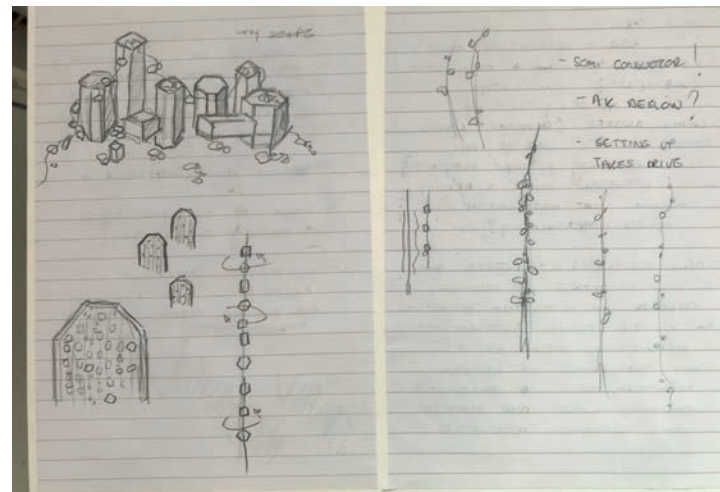
IN TERMS OF ENVIRONMENTAL IDENTITY LONDONERS ARE VERY CONNECTED TO THE URBAN SPACES ALREADY AS WE EXPERIENCE THEM THE MOST (GROWING UP, LIVING, WORKING) SO IN THIS PROJECT, WHICH CELEBRATES LONDON, I WANTED TO STILL INCORPORATE THIS SIDE OF LONDON. LONDON IS SPLIT ALMOST 50/50 SPLIT URBAN | BUILT UP SPACE + GREEN SPACE, + THE AIM OF MY PROJECT INITIALLY WAS TO CELEBRATE THE GREEN SIDE OF LONDON. NOW MY PROJECT HAS TRANSFORMED SLIGHTLY INTO INVESTIGATING LONDON'S ENVIRONMENTAL IDENTITY, FOCUSING PARTICULARLY ON CROYDON, + ~~HOW~~ REPRESENTING BOTH THE URBAN SPACES + THE NATURAL ONES AS AN ILLUSTRATION OF CROYDON. GROWING UP IN CROYDON, I DIDN'T EVEN REALISE ALL THE GREEN SPACE THAT'S AVAILABLE AROUND ME, SO I WANT TO CREATE PIECES WHICH →

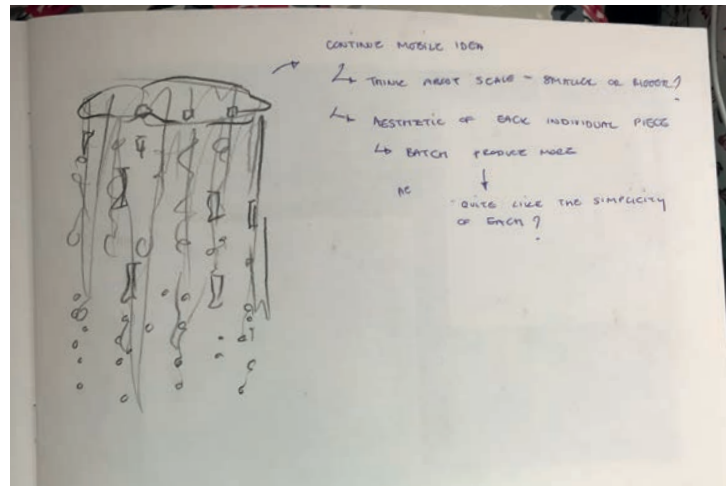
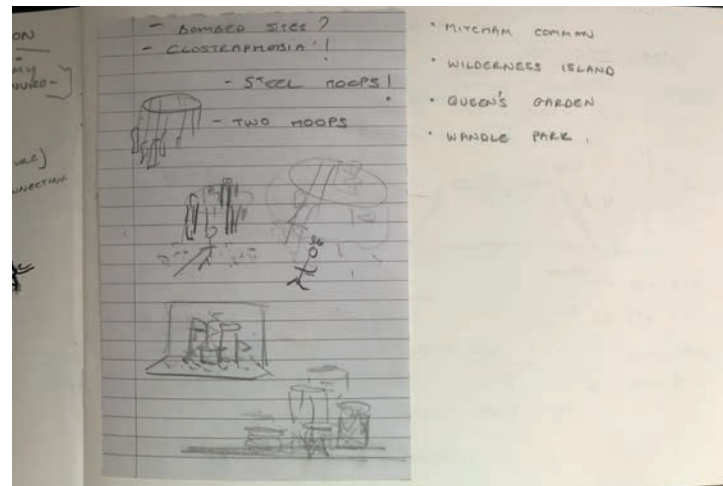
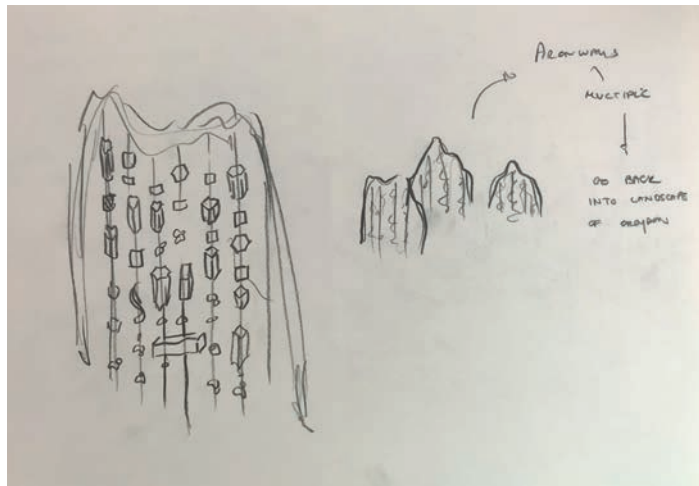
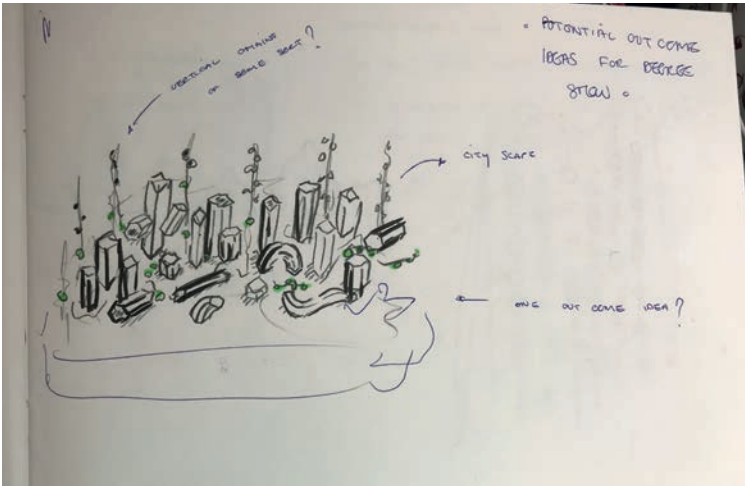
THIS CONNECTS BACK TO ONE OF MY RESEARCH QUESTIONS IN MY RESEARCH FRAMEWORK OF HOW COULD I USE CRAFT AS A TOOL TO RECONNECT PEOPLE W/ THE NATURAL SIDE OF LDN. I SUGGESTED THAT AN OUTCOME MAY TAKE THE FORM OF A PUBLIC INSTALLATION THAT MAY ALSO SERVE A FUNCTIONAL OR EDUCATIONAL PURPOSE TO INFORM PEOPLE OF WAYS THEY CAN HELP, WHATS AROUND THEM + IN GENERAL CELEBRATE LONDON'S LANDSCAPE, SO I'M THINKING MAYBE A SCULPTURAL INSTALLATION WHICH WOULD STEM FROM THE CHAIN FORMS I'M CREATING NOW + THEN POTENTIALLY SOME KIND OF INFORMATIVE BOOKLET OR GRAPHIC THAT POTENTIALLY A PUBLIC WORKSHOP THAT RUNS ALONG SIDE MY ARTWORK (JACQUI SUGGESTED).

THAT IS OVERFLOWING WITH GREENSPLY + NATURE, WHILE I LOVE THIS IDEA I ALSO LOVE LONDON + CROYDON'S URBAN LANDSCAPE FOR IT'S CULTURE, ARCHITECTURE + AS ITS THE BACK DROP OF WHERE I GREW UP, BUT SIMILARLY I FEEL I MISSED OUT HAVE A RELATIONSHIP W/ THE NATURAL LANDSCAPE OF MY HOME TOWN AND I THINK IF PEOPLE WERE MORE AWARE OF THESE SPACES I THINK PEOPLE WOULD BEGIN TO CARE FOR + HARNESS A WANT TO SEE NATURAL SPACES THRIVE + MULTIPLY SO THAT LONDON MIGHT EVEN BECOME GREENER. WITH THAT THINKING IN MIND I THINK THAT MY PROJECT WOULD WORK BEST AS A PUBLIC INSTALLATION OF SOME SORT,

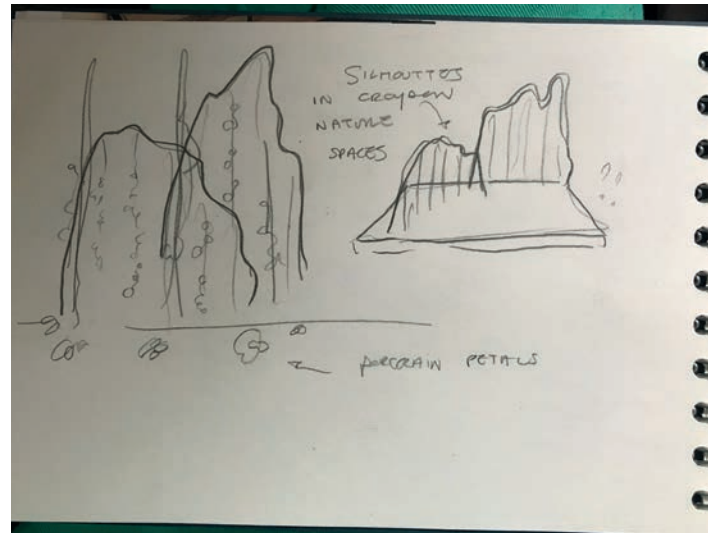
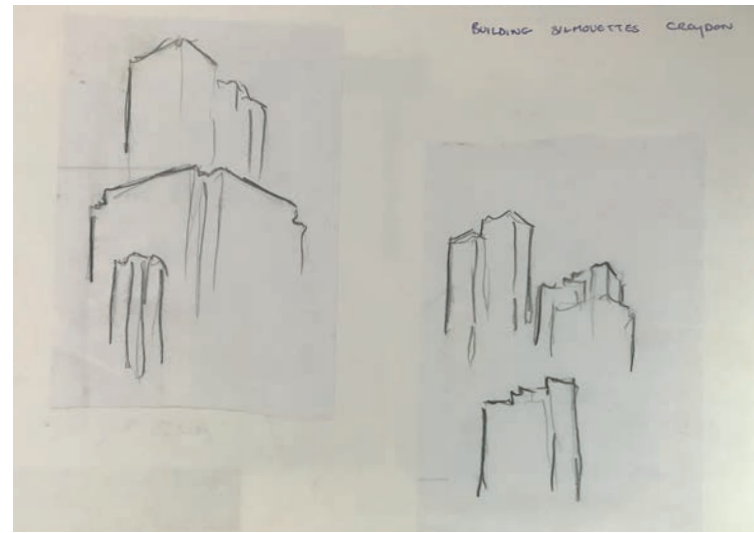
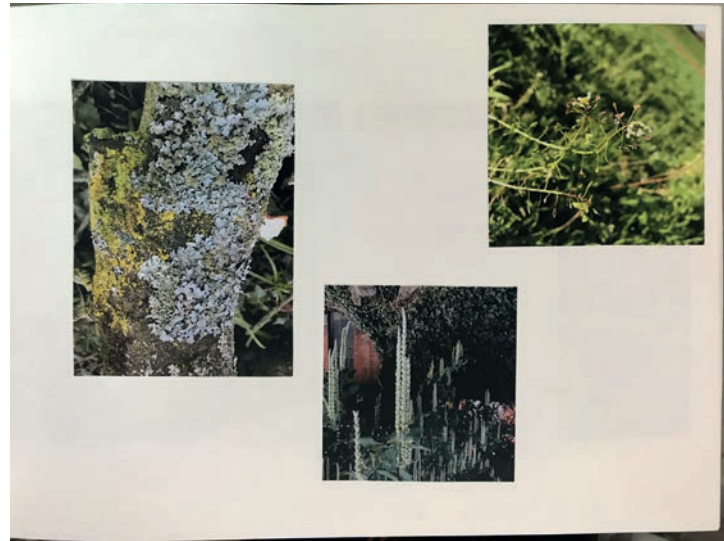


# Sketchbook 4

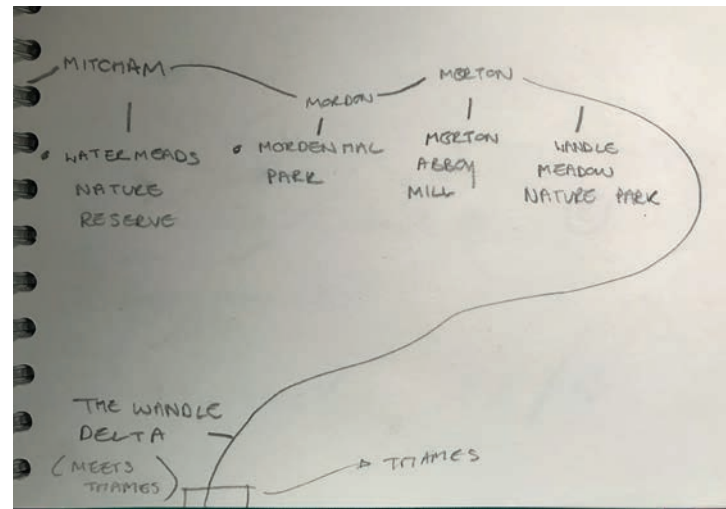
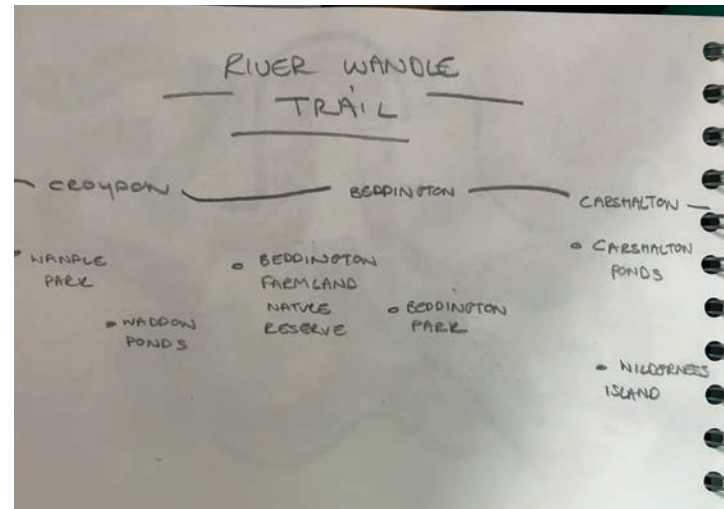
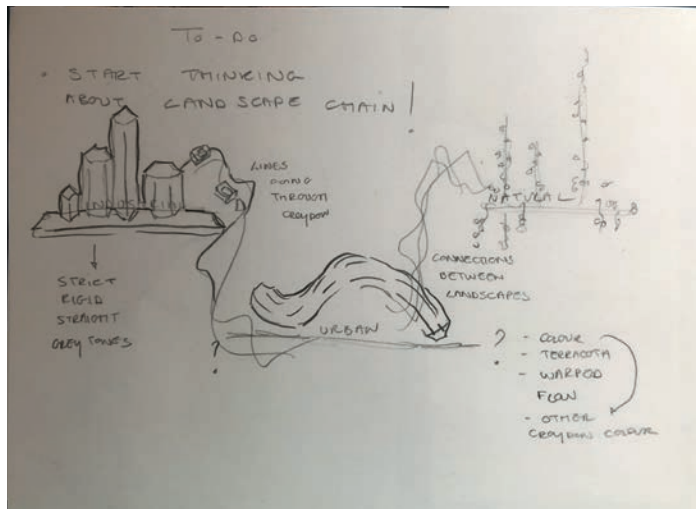
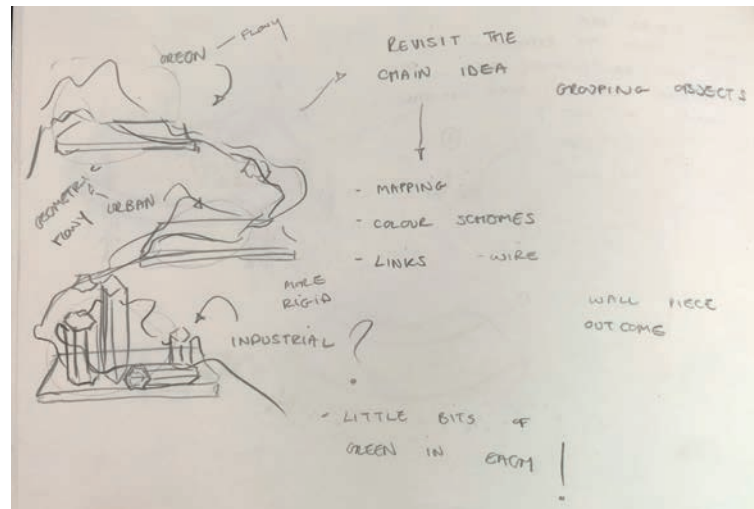


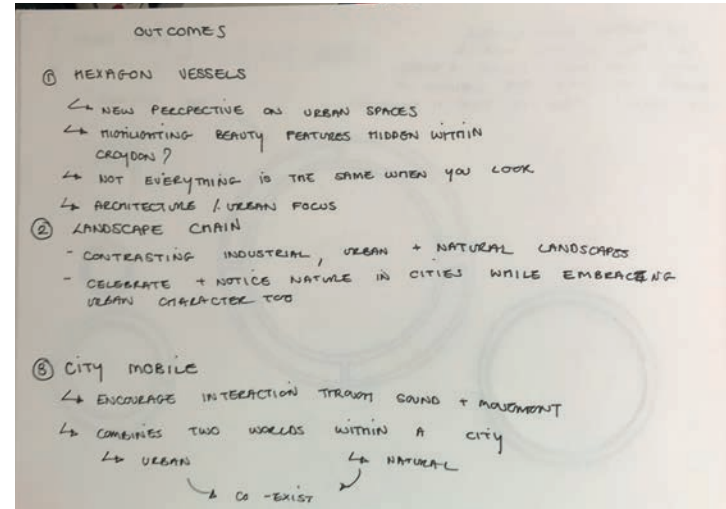
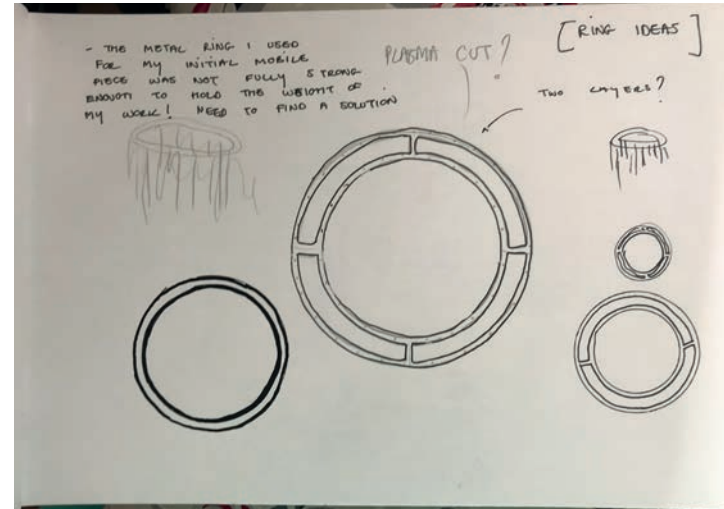
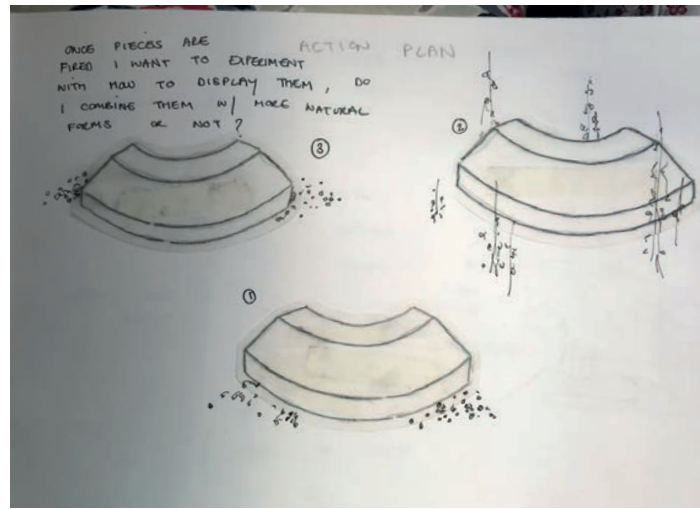
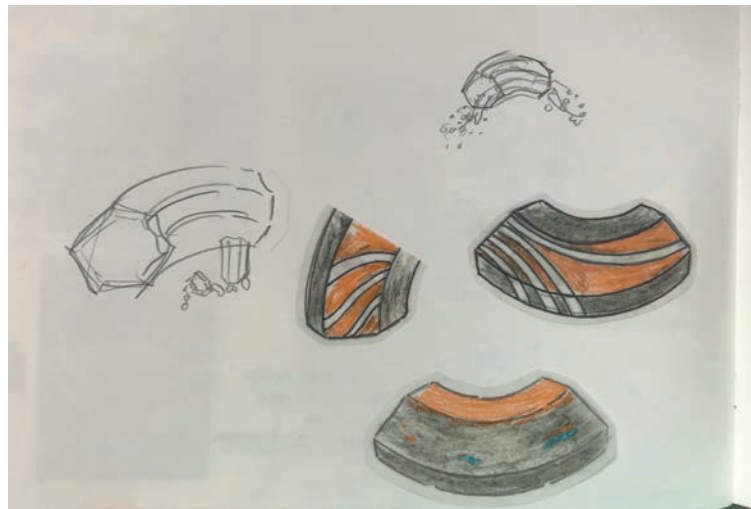








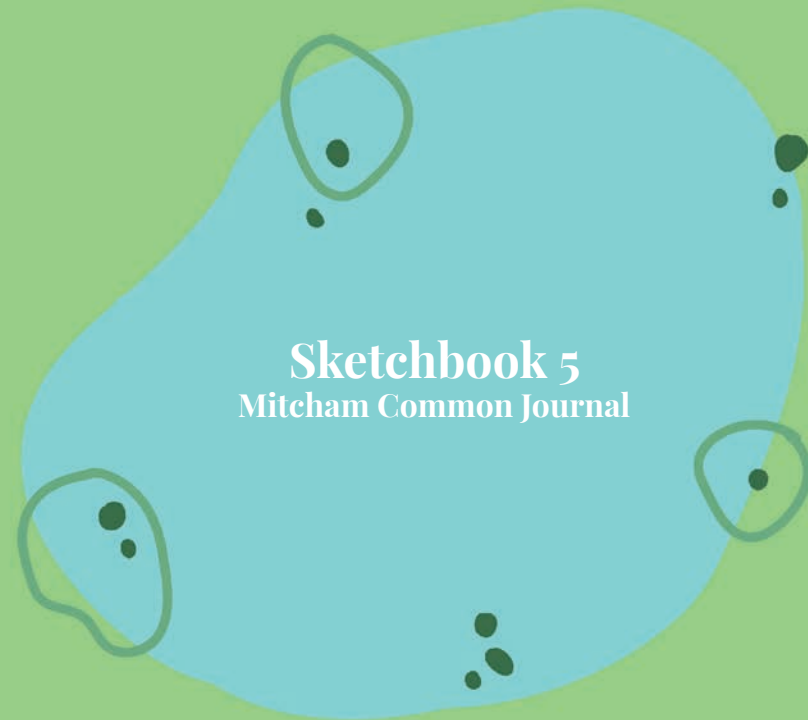


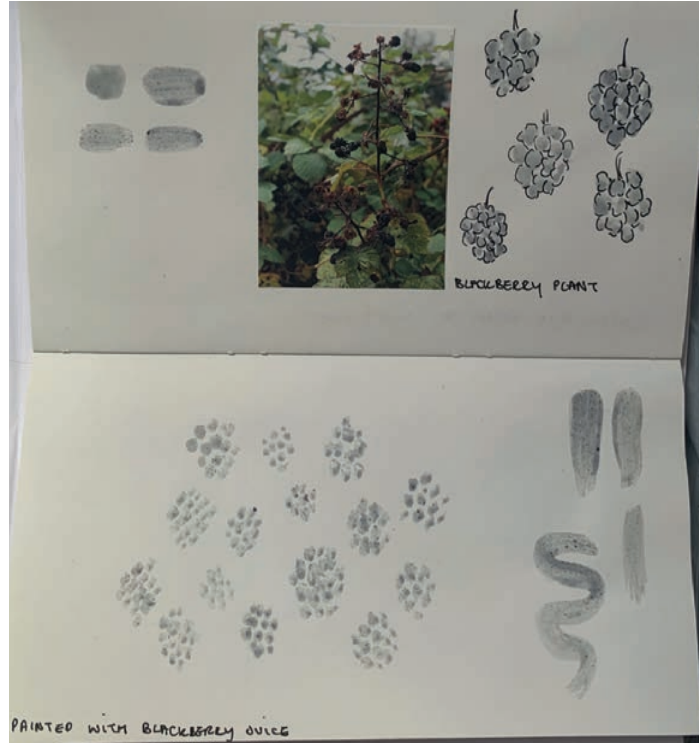
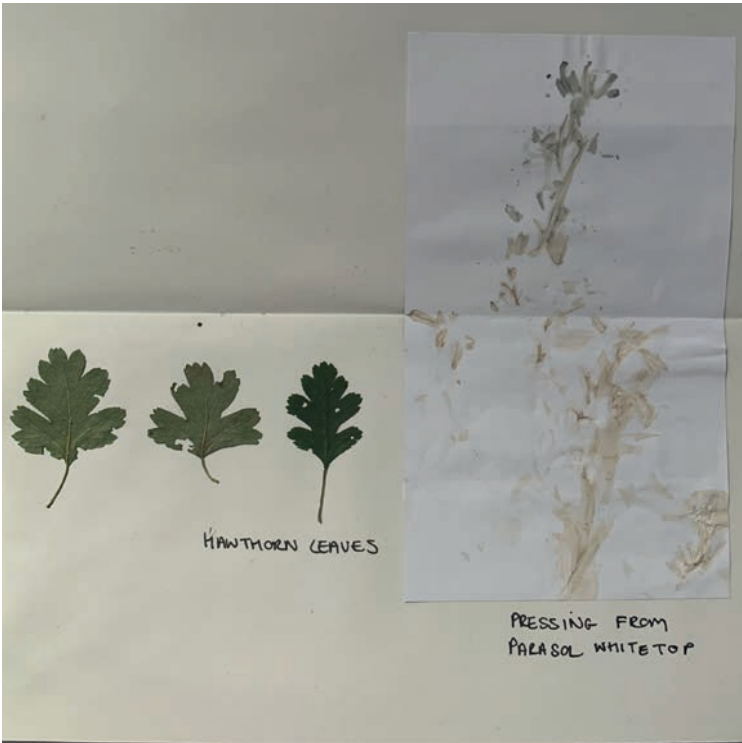


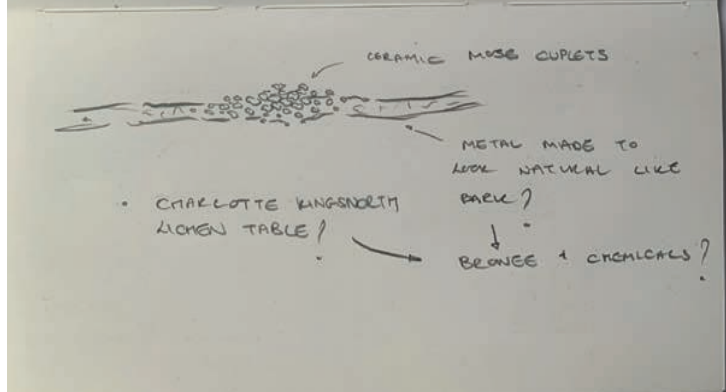
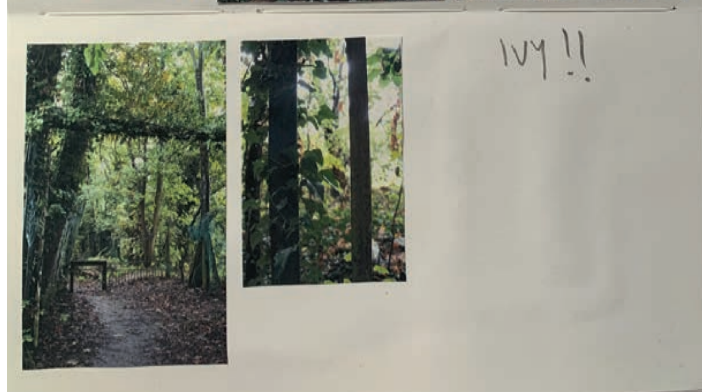
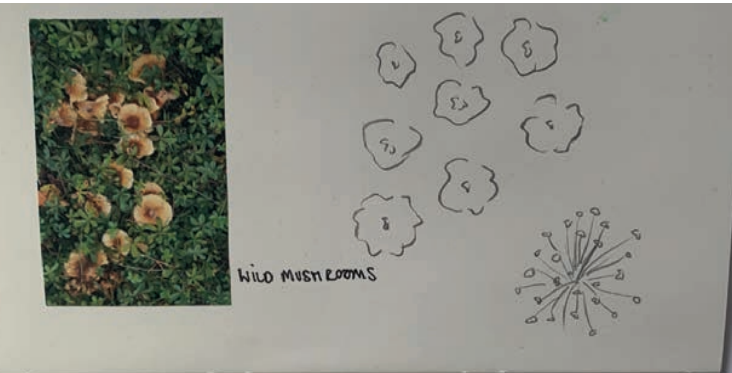


This project studies the idea of environmental identity within urban landscapes, aiming to celebrate the beauty that can be found within these spaces along with the unseen nature that exists within urban environments.

In a series of journeys through Croydon, my local landscape, I've been searching for marks of character, beauty and brightness in a place that has a social reputation for being unpleasant and translating these findings into my work. My goal in this body of work would be to encourage a new perspective on urban places; in order to highlight and reveal the beauty and nature that they house.



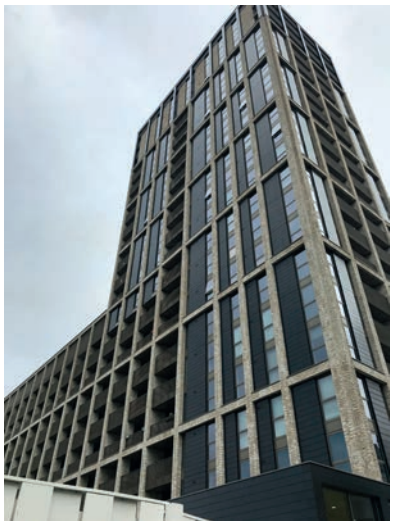




## Croydon walk 1



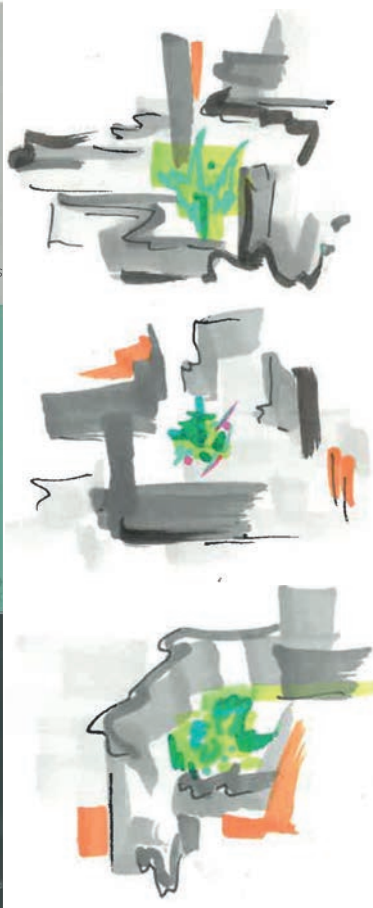
# Croydon walk 2





## Croydon walk 3





## B&Q trip

In January I took a trip to B&Q, a place that combined industry and nature, and tried to look at it as a mini Croydon. In contrast to the rest of the store the garden centre section was rather empty! But instead of seeing this as a bad thing I searched for what plants were there and developed drawings that focused on these.



# Chapter 3

## Organisation



Throughout the year I used a few different techniques of planning my time and managing tasks that needed completing. My main technique of planning was creating daily and weekly lists, which I usually binned after I completed all tasks listed unfortunately, I also used drawings from time to time in order to visualise what tasks needed to be completed. I also used a planner diary occasionally to plan out certain days in a structured way, helping me to prioritise certain tasks as well as plan studio work along side other things going on outside of the studio. This chapter documents some of my lists as well as an outlined plan of each month and what work was completed.

- TOMORROW
- TAKE PHOTOS OF GROUPED PIECES ✓
- GLAZE HEXAGON ✓  
(BUY GLAZE AT LUNCH)
- FINISH CURRENT HEXAGON ✓
- DRY OUT PORCELAIN ✓
- [FOR PROF P] • BOOK ANOTHER STUDIO FOR FIRST WEEK BACK
- ADD TO PESTEL
- TRY REFERENCE MM IN MAIN TEXT
- ADD PHOTOS TO WEBSITE + FINISH!
- BUDGET FOR NOW?
- MAYBE
- ILLUSTRATOR RING! ✓

- TO-DO TOMORROW
- UNI
- CHECK PIECE, IS IT READY FOR FIRING
- WORK ON BIG PIECE (FINISH DURING DAY)
- START WORKING ON CHAIN PIECE?
- ↳ SORT BITS IN DESIGN LAB

MOULD MAKING DAY!!

- TOMORROW
- 8:30 AM - LEAVE + GET WINE!
- 9 AM - GET SLIP FROM JI!
- 9:30 AM - GET TURQ & STAIN
- MIX GLAZES (1 HOUR)
- 11 AM - GO PRINT SHAPES (ALSO PRINT SOME STUFF) FROM PHOTOS
- MEDIUM SIZE + SMALL SIZE
- BUY CONCRETOPIN FROM WATERSTONES
- FOODSHOP!
- WASH!

- UNI FOR 9:30 AM
- BUY LIME GREEN
- TG
- COBALT
- CHROME
- TEST PORCELAIN COLOURS!
- WASH BOTTOM OF HEXAGON FOR FIRING
- GO WORK ON PP!!
- EMAIL BACK DIANE!

DAY	DATE
	15/OCT/19
TODAY// START	
07	• PRINT COMMON PHOTOS
08	• MAKE PAPER PULP
09	• SET PULP + BERRIES TO SOAK!
10	• GET SHAMPOO AT LUNCH!!
11	• MAKE WATER COLOUR BOOK?
12	
13	• EMAIL FRIENDS OF MITCHAM COMMON ETC
14	
15	
16	
17	
18	
19	
20	
PRIORITIES	
	• PULP
	• PRINT
	• SHAMPOO
//END.	

DAY	DATE
FRIDAY!	
TODAY// START	
07	
08	
09	
10	CREATIVE ENQUIRY
11	TRY THROW BIGGER?
12	
13	WORK
14	FINISH THROWING SOME SCABBED LARGER FORMS?
15	
16	
17	
18	GO LIBRARY? MAKE PRESENTATION!!
19	
20	
PRIORITIES	
//END.	

DAY	DATE
TODAY// START	
07	
08	CALL WELL - BEING PLACE
09	WORK ON MODEL
10	
11	
12	MAKE MODEL!
13	REVISE OVER DISSECT WORK?
14	WORK
15	CERAMIC BITS
16	
17	
18	MEET JOE?
19	
20	
PRIORITIES	
	• MODEL
	• CALL WELLBEING
	• CERAMIC EXPERIMENTS
//END.	

To - Do

• START THINKING ABOUT LANDSCAPE CHAIN!

INDUSTRIAL

NATURAL

URBAN

LINES GOING THROUGH CROYDON

CONNECTIONS BETWEEN LANDSCAPES

• CLAY

• TERACOTTA

• WARPOD FLAN

• OTHER CROYDON COLOUR

Summer – Exploring London, particularly its natural spaces to help solidify the main idea of the project, its main themes and aims. Here I noticed that there seems to be good access to green spaces in central London but less of a focus on it on the outskirts of London.

September - Experimenting with initial ideas, Nature in London, in the studio. Defining if the project had a practical or conceptual purpose.

October – Narrowing down my research to focus on Croydon, my hometown. Making a cardboard model of my house and street. Initial walk on Mitcham Common looking at what species can be found on the common and my immediate local area. One walk into Croydon town centre looking for colour inspiration, thinking about how I can combine the research from these two walks (this led to the landscape chain and the terracotta yarrow pots)

November – Second walk looking for unique forms in the architecture or Croydon town centre, this is when the hexagon shape became more of a focus. Developing extruded forms, coloured clay/slip tests, engobes, petal forms to combine geometric forms with natural ones. These experiments lead to the creation of the key used to visual convey the urban, the natural and the industrial spaces in Croydon. Testing black clay and concrete sprig mould.

December – Wall hung mobile outcome made, using a ceramic ring a string to form a map of Croydon using the key of different landscapes. This led me to want to make a bigger outcome using strung together ceramic pieces showing the different landscapes of Croydon. 3 small plaster moulds made to help me make different geometric shaped forms for larger mobile.

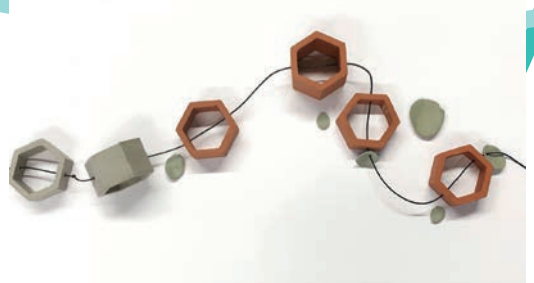
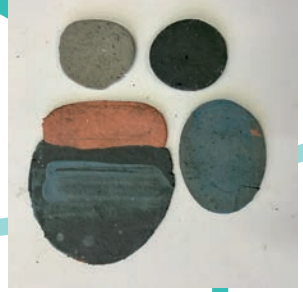
January – B&Q research trip. Another walk around Croydon focusing on colours and patterns. Using the extruder to create curved/bended geometric forms. First large-scale mobile outcome produced using moulded and extruded pieces and petal forms. Litter pick with friends of Mitcham Common. Wilderness Island visit and third Croydon walk focusing on colour and pattern.

February – Hazel coppicing with The Conservation Volunteers and John Grindrod guided walk. Planning large scale curved hexagon using model making and surface decoration tests. Organising sledging profile and rig. Sledging and mould making.

March - Construction and firing of first hexagon vessel. Plasma cutting of ring for mobile and begin batch production of extruded forms for this using decorative details from Croydon. Porcelain experiments for petal forms. (\*From this point on the workshop has closed, the following is what I planned to do\*) learning from the making/firing of the first hexagon vessel produce another four/five. Whilst hexagon vessels take time to dry extruded/ make petals for mobile, have mobile forms ready to fire before Easter break.

April - Finish any hexagon vessels, aim to have three or five good ones for degree show. Plasma cut arches for landscape chain. Test construction of mobile during Easter break week. Start constructing landscape chain

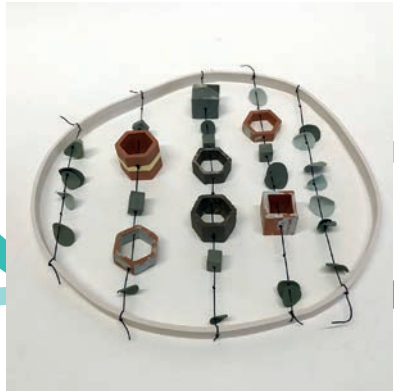
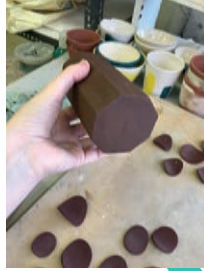
May – Make another vessel (last resort if firings went wrong). Make any final pieces for landscape chain. Print pictures/ photo book/ research document for degree show (print before degree show set up)



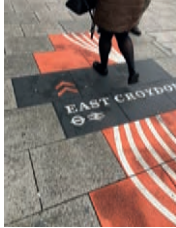
Summer/September

October

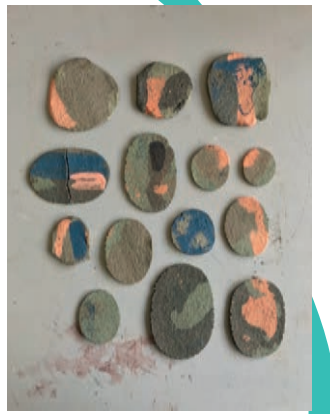
November



December

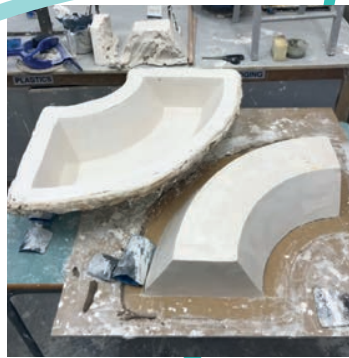
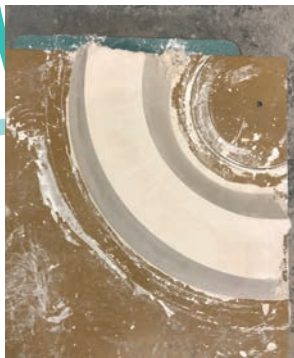


January

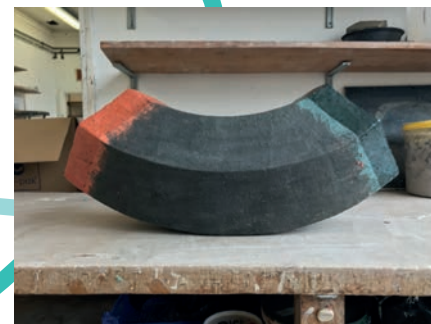
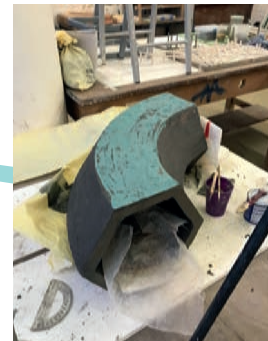


Early February





Late February



March

and Craft  
Dashboard  
Announcements  
Module Information  
Study Materials  
Assessment & Grades  
Online Tutorial Journal  
Academic Tutorial Times

Create Journal Entry

Journal Instructions ^

Select "Create new journal entry" and write or copy/paste into textbox.

Thursday, 10 October 2019

After tutorial 1 with Patrick and prep before tutorial 2 with Patrick  
Posted by Laura Deasy at Thursday, 10 October 2019 00:26:13

During the tutorial we focused on where I live, as in my hometown. This was quite interesting because it turns out that I live sandwiched between an industrial estate and a woodlands, Mitcham Common, which could be subconsciously informing my interest in doing a project about celebrating nature in London. We spoke about using this setting to inform the objects I make, potentially making objects to go into that space specifically but for now not to focus on making functional objects and to just develop forms and colours, etc. This took some pressure off as I saw my project as probably ending in something quite functional which I think was putting me in the wrong mindset for making.

Patrick set me homework of making a 3 architectural model of a section of my road, to get where I live up in 3D and see if that can inform some of the objects I make. He also said to think of the contrast between industrial and nature in my ceramic experiments.

Prep for tutorial 2:

I have now made the model of the section of my road, if I had more time I would want to further outwards from the point on google maps which I modeled to look at the distance and connection to the woodlands but perhaps look at how to portray/ replicate that connection between the industrial estate and Mitcham common in a less architectural way but in a more abstract way. From the model I think I might take some drawings and shapes and use them to inspire some of the geometric ceramics I plan to make along with using some of the colours.

I have done some more drawings and thrown pieces since the last tutorial where I have been thinking of some natural forms which I then want to contrast with some geometric forms which I plan to work on in the next couple of days. Over the weekend I'm going back to Croydon to take some drawings and photographs of my local area and to go for walk across Mitcham Common (not alone) to inform the shapes I make going forward. At the moment I have just been making vessel type pieces, which I could see being planters going forward potentially when I look more into function. I want to look more into paper making too, I spoke to Helen from bookbinding who runs the dye garden who suggested trying to find natural materials which can be found easily from nature found in cities to dye the paper I make. I've also been thinking about some chain/bead-like forms of geometric shapes strung together, inspired by Ivy, similar to some objects I made in the first year.

Comments: 1

Patrick Letschka said...  
Saturday, 12 October 2019 15:51:40 o'clock BST  
You are doing exactly what Nick Gant was suggesting at the first creative enquiry session by taking a broad look at your subject. This is the time to be adventurous and not to worry about designing a final object. Keep digging into what is really going on in your hometown what are the deep issues and what is the public feeling on the subject of global warming - for example.

Consider photography or photos essays as part of your 3D work

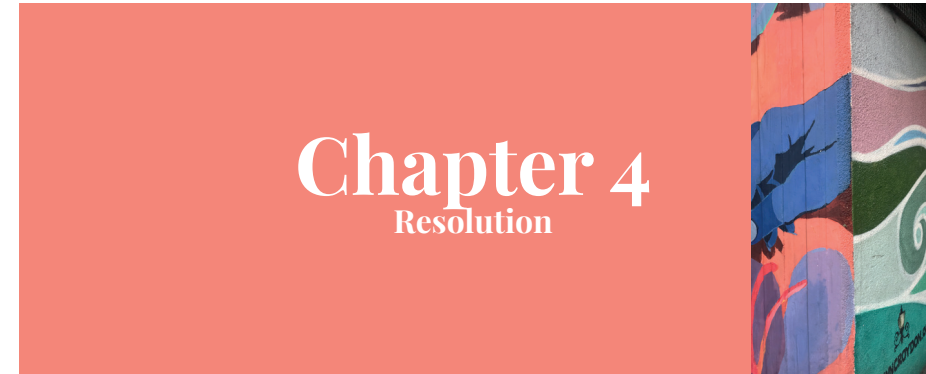
The string of beads seems to be a good way of describing your aims and objectives at propositions.  
I did suggest you consider going to Munich to see how materials can tell a narrative - it also seems to fit the string of beads idea too - let me know if this seems a good idea to you.

Wednesday, 9 October 2019

JournalDetails ^

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Due to the UK lockdown the majority of my final 3D outcomes were never resolved, this chapter explores a set of illustrations and tests which visualise my ambitions for my final pieces which would have concluded my body of work

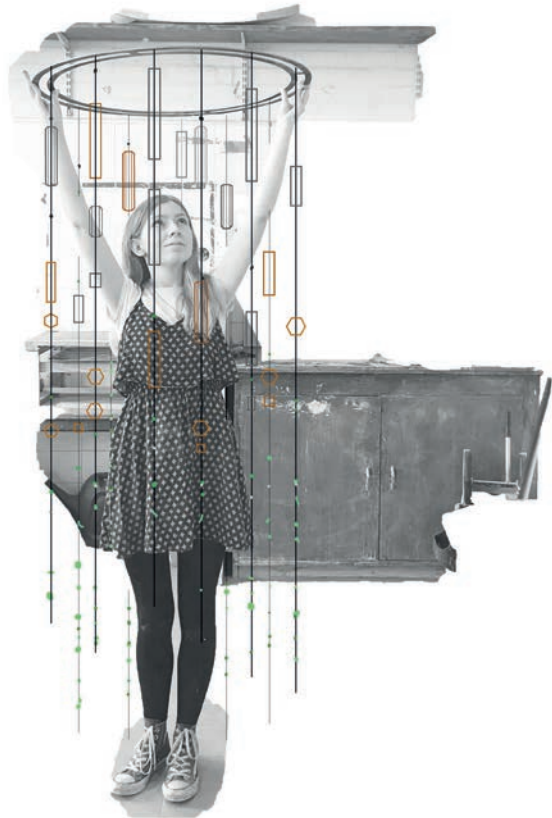
Throughout the year I found tutorials with my two tutors once every few weeks very useful in terms reviewing the stage I was at, which then helped me organise how to move forward with ideas and studio explorations. The online journal was a great tool for documenting my thoughts and plans.



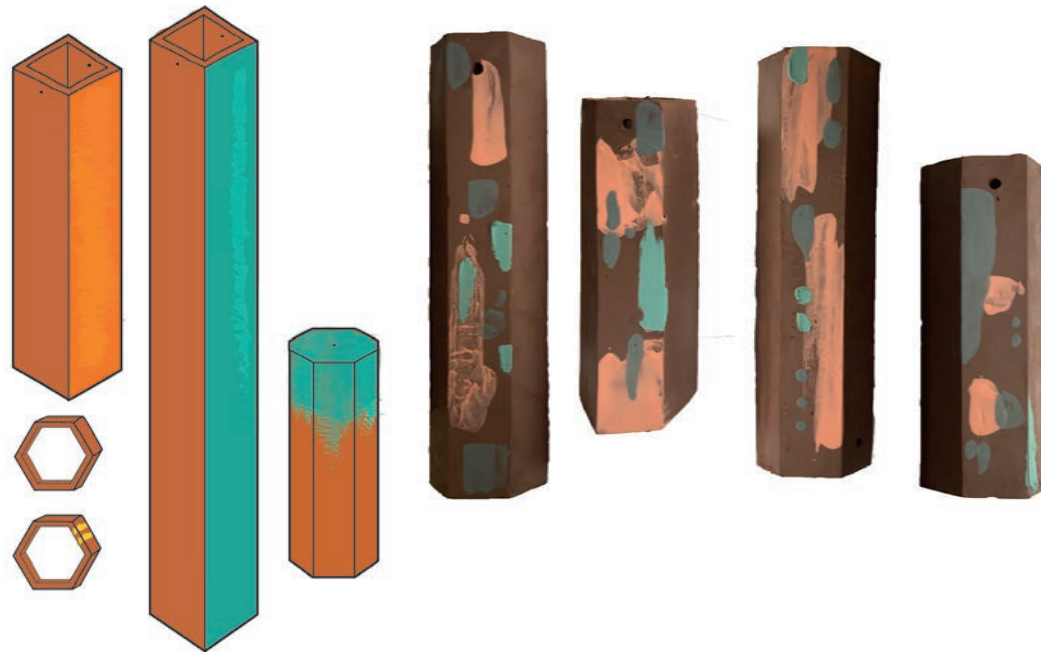
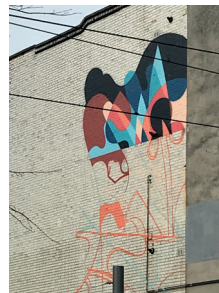
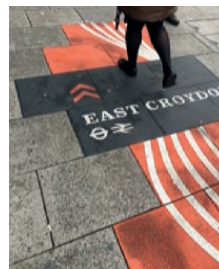
## Poplar Hanging mobile outcome

This illustration shows what I imagine the final mobile outcome will look like, it combines the three different landscapes that make up my local area, industrial, urban and natural. I was able to reflect onto each of the ceramic bead pieces a personal sense of Croydon's landscape by adding specific details I found in these areas. The urban and industrial beads were going to hang from thin black leather string, with 2-6 beads thread onto each string, whilst the natural beads were to be thread separate to the other beads on either white cotton thread or see through plastic thread. The frame which it all hung from was plasma cut from steel to ensure strength whilst also introducing an industrial material into the piece, the frame had an outer ring for the urban and industrial beads to be hung from and an inner ring for the natural beads to hang from so when a person stands inside it they feel closer to the natural forms. The aim of this piece was to generate that feeling of being within an urban city setting with an emphasise on small details of beauty, added to by the subtle sounds and motions of the mobile. This piece presents both the urban and natural world existing together in harmony



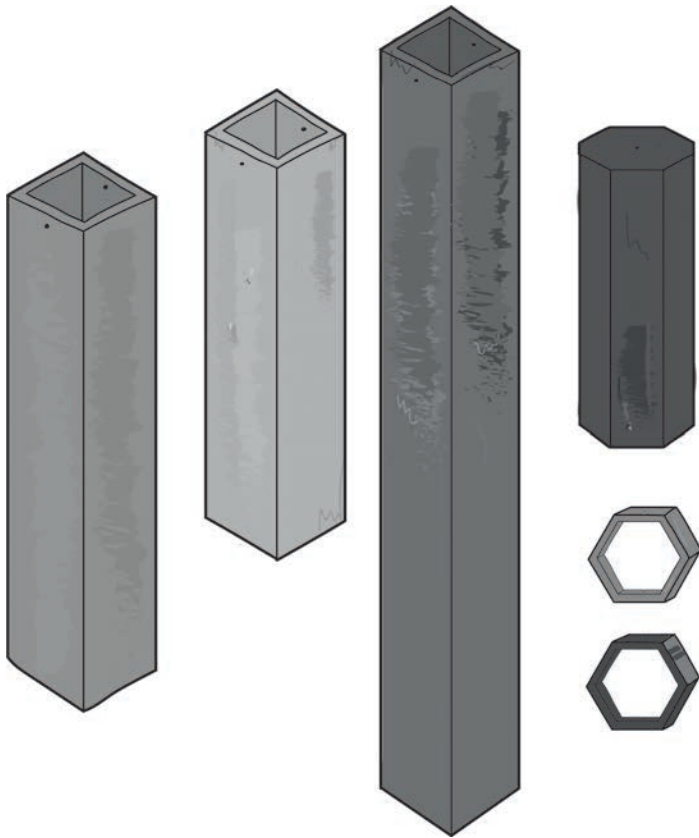


Plasma cut steel ring



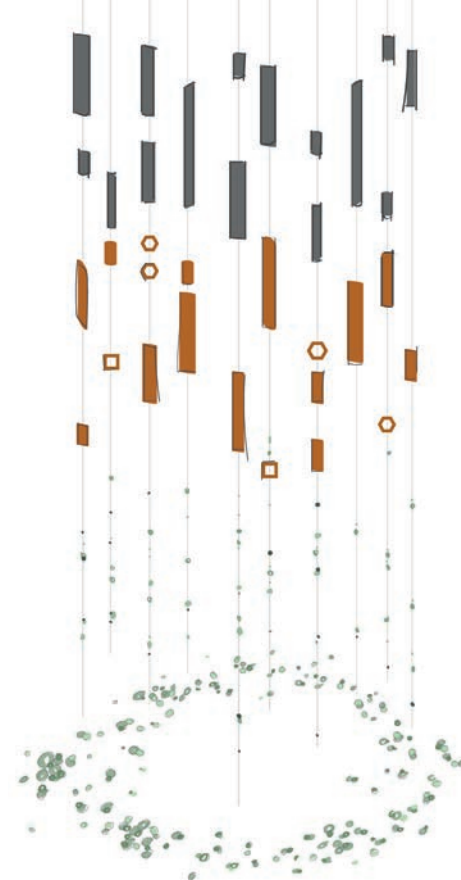
## Urban

The urban beads were going to be mainly made of terracotta clay, reflecting some of the suburban settings around Croydon, in square and hexagon prism tubes subtly inspired by the architecture around Croydon town centre. These would mainly be extruded but some would also be cast using terracotta slip. I wanted most (roughly 50-75%) of the urban beads to have one side with small abstracted details reflecting colours and textures I found around Croydon town centre. These details would be added using stains and oxides in decorative slip and crack clay to give extra texture.



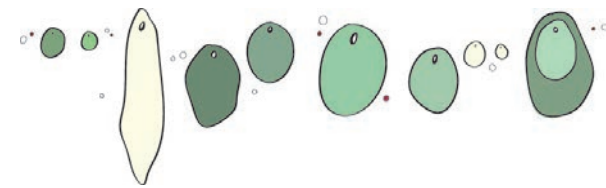
## Industrial

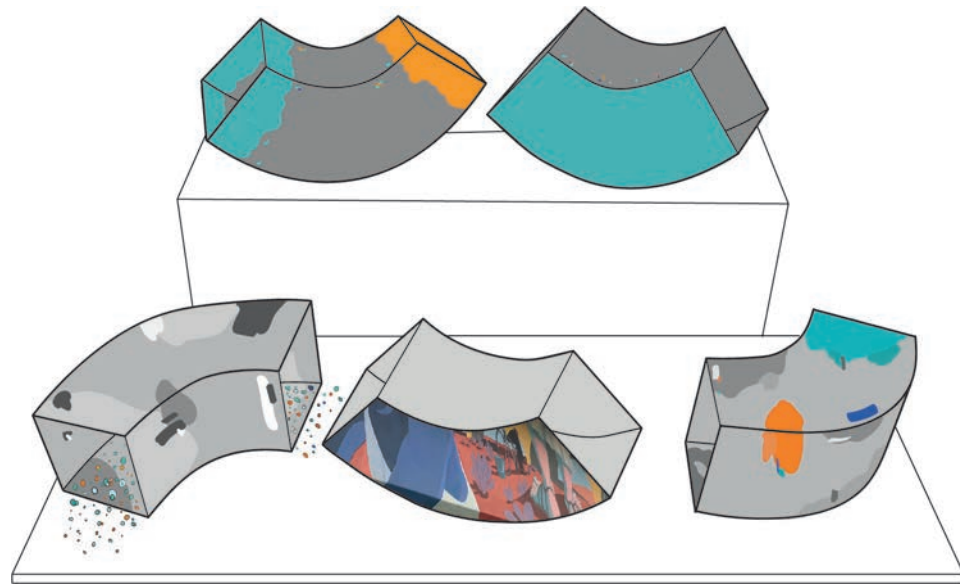
Along with the the urban pieces the industrial beads will be on the top half of the mobile to reflect a sense of buildings/towers/factories growing above our heads in a city setting. Extruded using black clay and grey/black coloured crank these pieces will be mainly square tubes with an occasional slip cast hexagonal piece using black stained semi porcelain slip. To add extra tones and texture I would have used a sprig mould of concrete to recreate that texture along with different shades of blacks and greys as surface minimal decoration using coloured crank and stained decorative slip.



## Natural

At the lower half of the mobile on the inner ring would have been small hand-built petal forms reflecting the natural side of Croydon. Although they would have been heavily concentrated on the lower half I planned to also place a few green petals within the urban middle section and create some petal forms from black clay to go into the industrial top half to keep this natural form a constant throughout the whole piece. To incorporate a personal side of this natural landscape I planned to include some porcelain petals to reflect the yarrow flowers I found during my recent explorations of Mitcham Common and some very small dark red stained porcelain ball beads to reflect my childhood experiences of berry picking on the common. The petals would have then travelled to the ground to form a scattered ring around the mobile, some petals piled on top of each other. These positions reflect the levels that each landscape lives at.





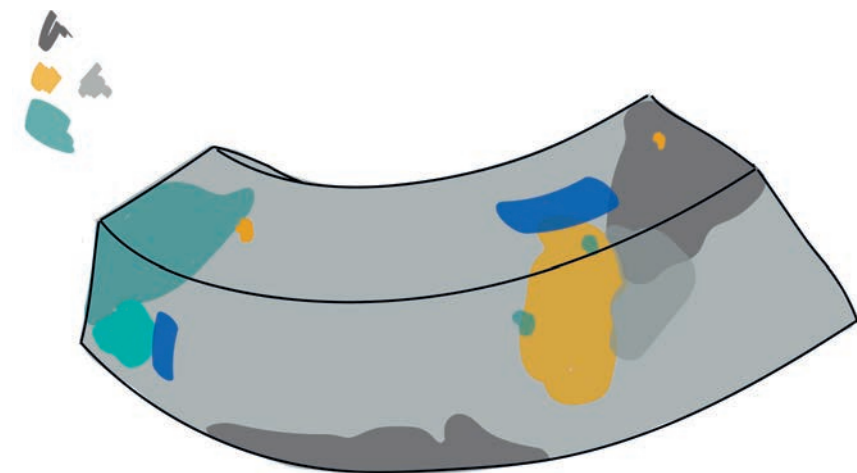
## Cronx

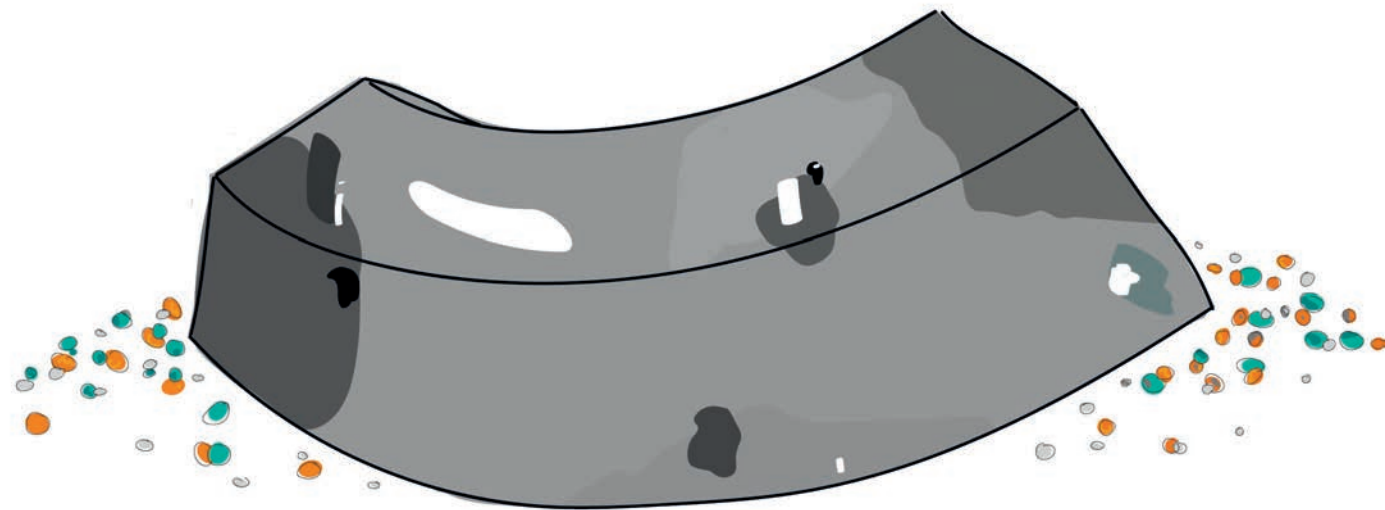
This set of large curved vessel named after my hometown explored the idea of exploring and seeking new perspective on the everyday, ordinary urban landscape many of us live in. The hollow nature of this piece hopes to encourage people to look into and around the vessel, embodying this idea of exploring for before unseen beauty within our everyday life.



## Vessel 1

This vessel would have used a similar technique to the test tiles pictured on the left, by colouring clay and then joining different colours before slab rolling them, but on a large scale before the slabs are pressed into my large hexagon curve mould. On top of this I would have created smaller details of colour using stained decorative slip. I planned to glaze just one side of this shape.





## Vessel 2

Using the same technique as vessel 1 but mainly using greys/black coloured crank clay with white decorative slip. In the inside petal forms trail to the outside of the vessel, unlike the green petals used on the mobile I would have made these bright urban colours using that same rolling different colours together then slab rolling them technique. I would have likely used stained porcelain to add a contrasting texture to the crank vessel, I wanted to use the same natural petal form but with an urban twist for this vessel.

### Vessel 3

As the only vessel to be fired before workshop closures this piece helped me visualise other future vessels in terms of surface decoration. The two ends of this vessel reflect two colours I found in Croydon town centre, with a clear glaze to highlight them.

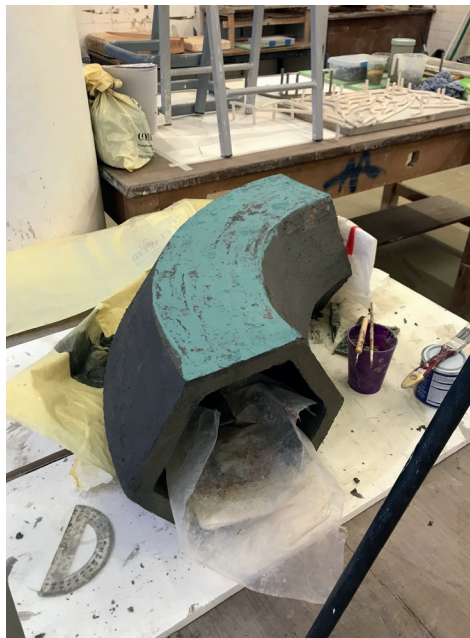




## Vessel 4

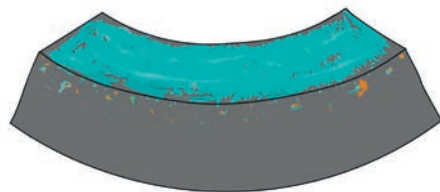
For this vessel I wanted to go more detailed with the surface one one of the sides of the hexagon shape, specifically inspired by graffiti found in Croydon to connect more to the culture of the place as well as it's landscape. For this I was planning on either using decorative slip and stencils to recreate a similar pattern or using digital transfers if it could be completed in time.



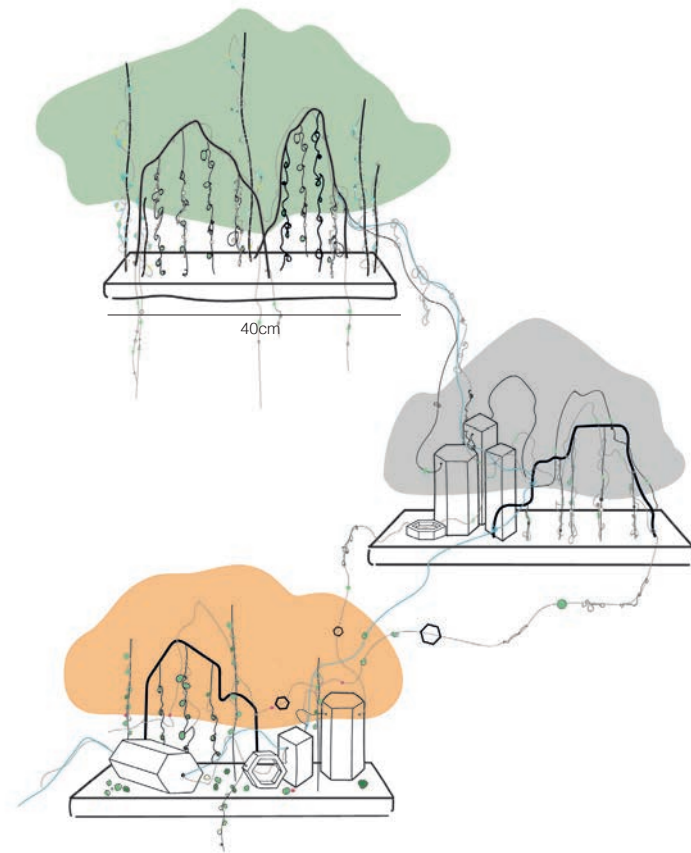


### Vessel 5

This vessel was made but unfired before workshop closures, it would have been fired straight up to stoneware with no glaze. One side had decorative slip of a colour found in Croydon, along with small details of colour on the two connecting sides.



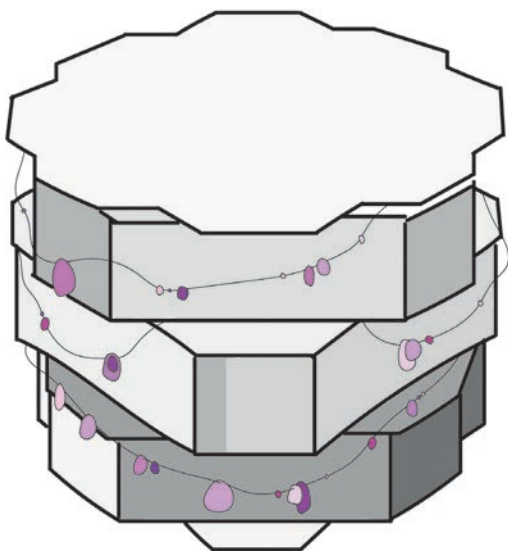
100cm



### Landscape chain Wall piece

This sketch shows what I believe it would have turned out like, using three separate wall mounted tiers to represent industrial, urban and natural landscapes. Each section is connected by various wires, one of which being blue toned to symbolise the River Wandle, entangled with ceramic petal and leaf forms which travel throughout each tier to show the overgrowing nature that exists throughout South London. Each section has a small arch like form which I imagined would be plasma cut from steel, an industrial material to representing the River Wandle's industrial past.

## Stacking vessel proposal

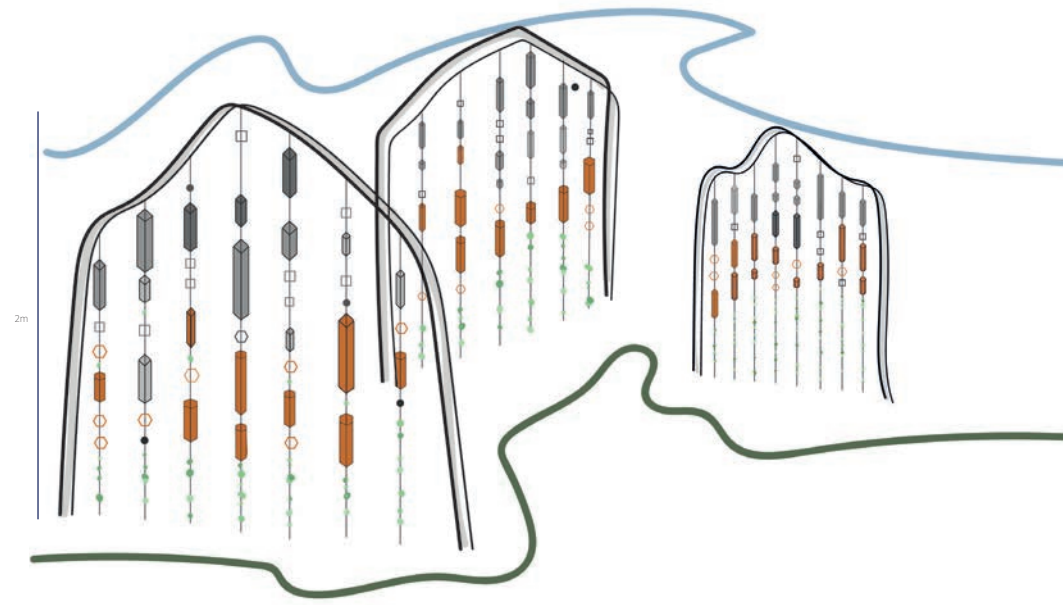


This stacked vessel idea was an idea I was just beginning to develop when the UK went into lockdown. It was largely inspired by the No1 Croydon building, one of my personal favourites in town. Each tier would be individual casts of the identical shape but each one shifted 45 degrees to create the same effect as the building. I wanted to explore casting with different tones of greys, blacks and whites as even though in other outcomes I focused on brighter colours found in the urban landscape I also wanted to explore the beauty within the monochrome. I was looking forward to experimenting with height on this piece as the forms could almost be stacked limitlessly. I was also thinking of adding a chain of natural forms around the edges in purple/pink tones, taken from Saffron Square in Croydon.



## Arch proposal

At the same time I was coming up with the mobile idea I thought of using an arch way form rather than the mobile form. This would have had slightly less movement and sound but I liked how the arch/doorway form represented a new beginning, which fitted the concept of looking at things from a new perspective that has run through my work. The arch itself would have been made from steel with the beads either hanging from string, same as the mobile, so that they still moved slightly and a person could walk through the arch slowly, noticing the fragile nature of the ceramic beads. Or the beads would be thread onto a thin steel rod to limit the motion and make it applicable to an outdoor environment.



# Reflection

Over this past academic year my confidence in my own practice has grown as my skill set has expanded. I faced some big technical learning curves when it came to going large scale with my curved vessels and when working towards the mobile outcome but taking the time to prepare and develop my technical knowledge, particularly thanks to the help of the technicians and tutors, enabled me to be more ambitious in this body of work in comparison to the past. Having this extra confidence in my technical skills also opened up more possibilities to different ideas that I might have dismissed before. As this was quite a personal project I really enjoyed the research side to this body of work, finding out about the history, context and issues which surround London and then going further into rediscovering my own hometown. I think the integration of this research into my studio practice was effective due to the approach I took, initially remaining open and broad at the beginning and then enabling it to become more focused. By continuously reflecting on my studio work and research in my sketchbooks and tutorials I was able to organise where my project might leading.

As the workshops closed I had just fired my first curved vessel, had another waiting to be fired and another one in the making. I could finally see things coming together. In terms of resolution I'm proud of myself for being ambitious with the outcomes I would have had, the idea and scale of the curved vessels and mobile are much grander than what I would have imagined I'd be making for my degree show at the start of the year. Each of my planned outcomes are enriched with this idea of finding the overlooked beauty and nature within urban settings, which then extends further into discovering an appreciation of the everyday. Each outcome holding a slightly different narrative to this message within their forms and details. I have thoroughly enjoyed taking this body of research and translating it into my studio work, and I'm excited to continue this body of work in the studio as soon as possible!

