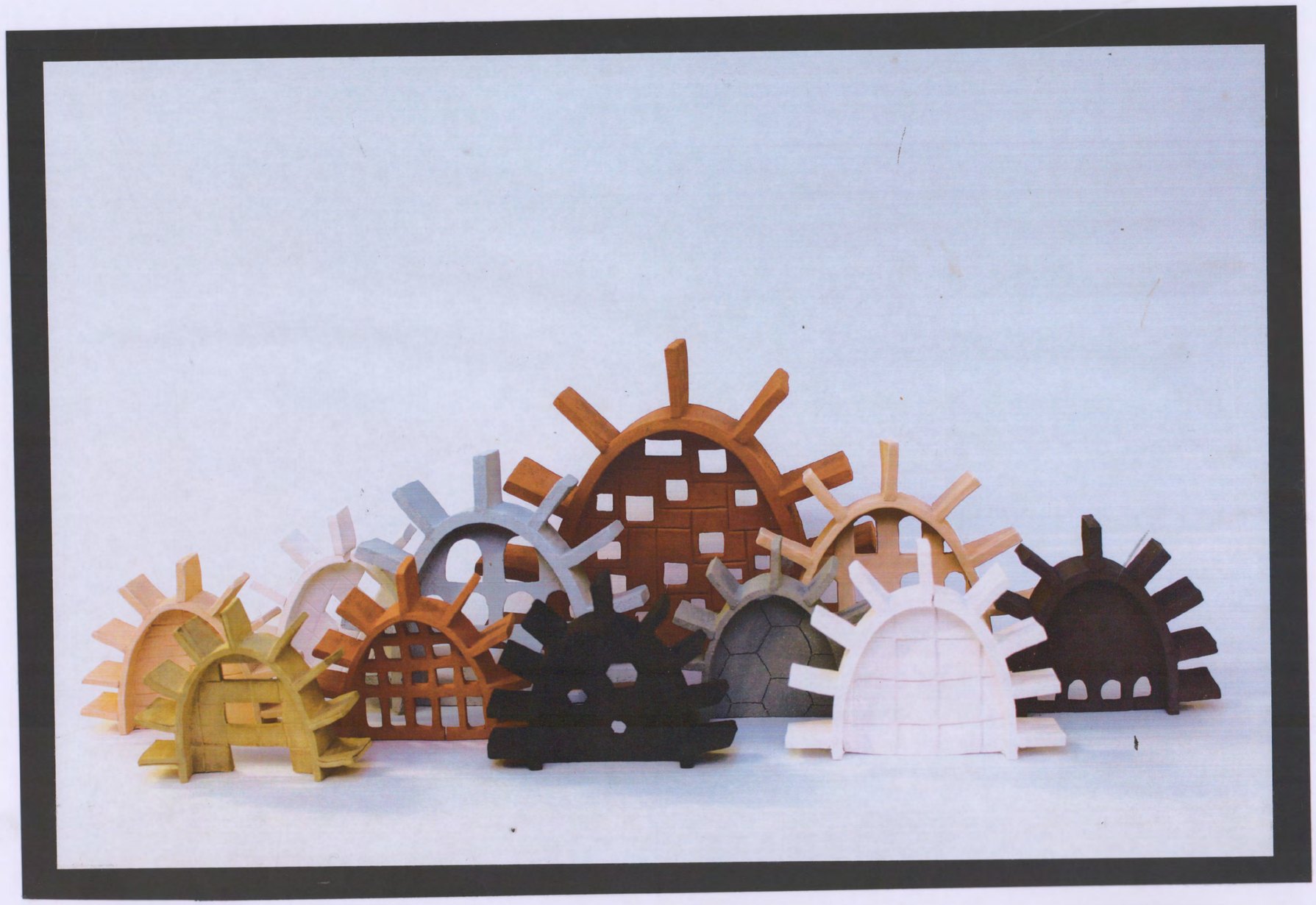
# FAÇADES

**How are ceramic artists inspired by architectural features?**



# Outline Proposal Form

Details of Proposal :

In this investigation, I will be considering how three ceramic artists show different architectural features in their artwork I will be studying their use of texture, pattern, shape, line and colour.

I plan to begin this investigation by looking at a historical era of architecture during the Tudor times—the timber framing. I will do this by studying a piece of Chris Turrell's. Turrell has used a wall piece to show medieval illustration and architecture. This serves as a good starting point as it demonstrates the pattern used to create a façade. I will then go on to study Gerd Kanz who demonstrates architectural features repeatedly throughout his work using a repetition of arches and layering facades to create a piece. His arches are inspired by the neo-classical era of architecture. He uses texture and shape to represent architectural features. I will then go on to study the work of Andrew Walker who uses shape, line and colour to represent architectural features. Andrew Walker looks at architectural landscapes in his work. This means that he portrays the shape of a building. I thought this would create an interesting difference to the other two artists as they only look at the façade. I am not going to directly study the shape of a building however, I will keep it in mind and it may influence my work a little. Andrew Walker looks at post-modernism in buildings and the shape of them. I first saw Andrew Walker's artwork at the Ceramic Art London exhibition.

I intend to compare pieces from these artists and discover the most influential element of art that ceramic artists use to portray architectural features.

I am going to make use of the elements of art by using them throughout my artwork. I will show colour by use of slips and different clays. I will show shape by looking at arches, and different shaped buildings and how these show their facades in different ways. I will show form by using ceramics and 3D elements to create depth, length and height. I will show texture by using grogged and smooth clay and by looking at carving into the clay. I will show pattern by looking at different facades and how they are represented through clay. I will show tone by look at different firing temperatures for clay which changes the colour clay. I will show line by incorporating both vertical and horizontal lines.

I plan on picking my artists work apart and combining them to create a couple of pieces which have influences from them all. I will then chose one of these to create a larger final piece that represents how ceramic artists are inspired by architectural features.

Sources:

http://ctwceramics.squarespace.com/

https://www.gerdkanz.de/

https://www.andrewwalkerceramics.co.uk/

| Approved | Approved | More information | Not Approved |
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| | | | |



Primary Image -Chester



Gerd Kanz artwork



Andrew Walker Artwork



Primary Image -London



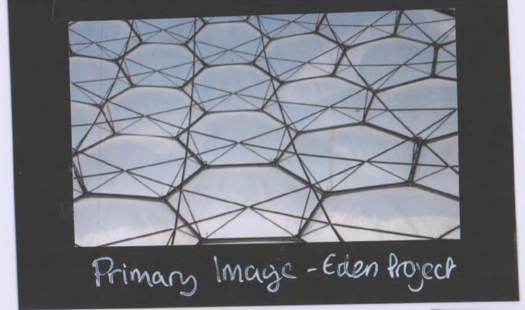
Chris Turrel Artwork



Primary Image -London



Secondary Image



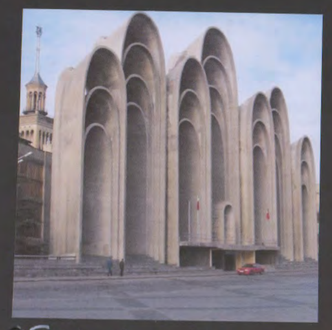
Primary Image -Eden Project



Primary Image -Bath



Primary Image -London



Secondary Image



Secondary Image



Secondary Image

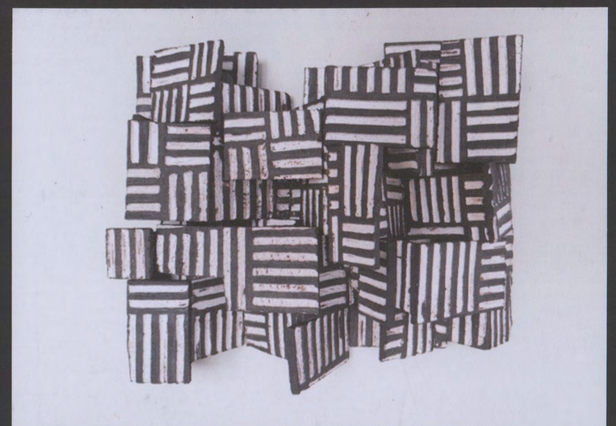


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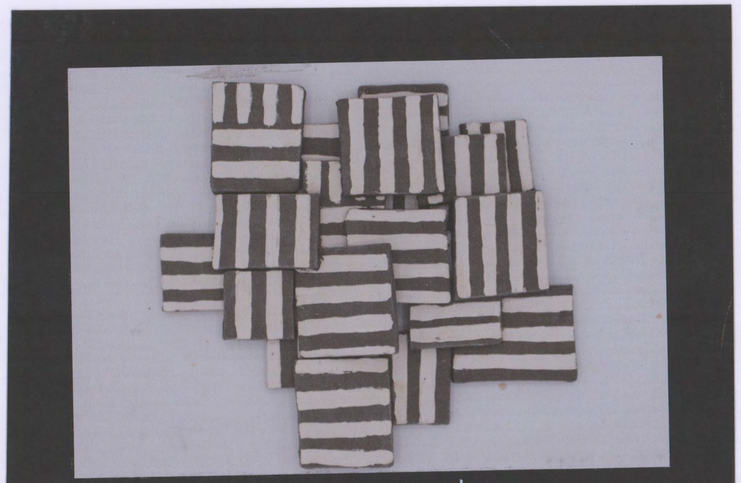


Secondary Image

# Chris Turrell



Artists Work



Artist Transcription

I selected Chris Turrell as he is influenced by medieval illustration and architecture. I have linked his work to Chester, which I visited to study the use of monochromatic patterns in architecture. This links to facades because it is texture and pattern from the front of the buildings. The piece I am looking at, is from a project called Modern Nature 2.

This minimal and decorative wall piece is made up of straight lines which are rectilinear to each other. This creates an interesting form as some of the sections within the artwork are placed at a horizontal angle or a vertical angle based on the direction of the pattern. The texture of this piece is smooth as the white underglaze is inlaid and flush with the black clay; however, there is an irregular scratched look to some of the white which makes it seem less flat than it is. It has a matt finish which reduces any reflection and therefore enhances the shadows. However, the piece has a clean look to it. This is down to the fact that it consists of two colours: black and white.

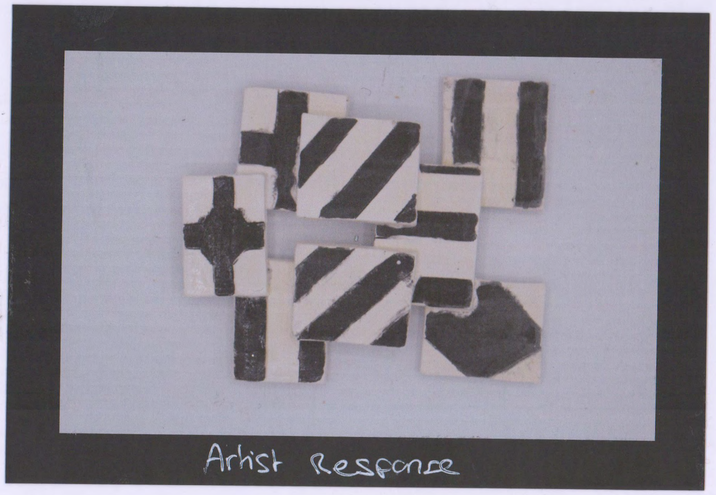
Turrell made this piece using black porcelain with white underglaze inlaid into it which is pleasing to the eye. These tones make it seem deeper than it is because it increases the shadows and makes the pattern seem bolder and more confident. It also makes the piece more stylistic and cleaner looking.

Turrell designed this piece to look simple at first glance but as you study it, to become more complex and interesting. The multi-viewpoint enhances this as it increases interaction with the viewer. Chris Turrell wanted his piece to seem alive to the viewer and he has done this by the irregular pattern and the modernistic style.

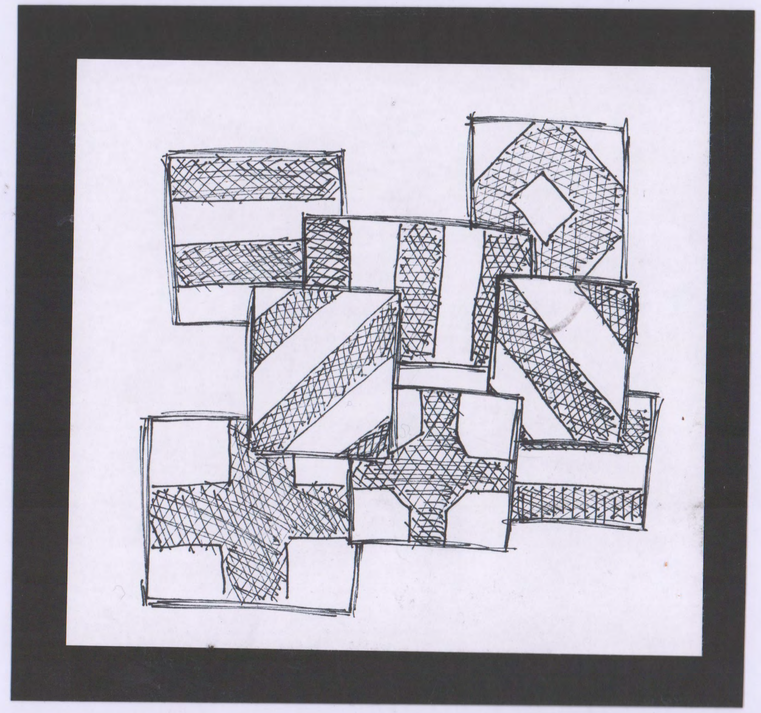
This piece was inspired by the Tudor timber framing surrounding medieval architecture. The movement included white buildings with blackened timber frames in regular patterns. Turrell's irregularity shows that he has taken this and his theme of modern nature to create a unique and original piece inspired by many architectural features.

This piece shows how ceramic artists are inspired by architectural features because it shows the pattern and texture of facades.

Written Analysis



Artist Response



**Artist transcription analysis**

I used black clay for this piece however, it didn't turn out as dark as Chris Turrell's did. I really like the tones and the shadows of this piece. The vertical and horizontal lines on this piece makes it seem very angular and perpendicular. I did put some of the squares on a vertical angle, but the picture doesn't really show this. I think I should have made the angles steeper. I managed to create the rustic look quite well with the white slips, but Chris Turrell's lines had more defined edges and mine were more freehand.

**Artist response analysis**

I designed this piece from looking at Chris Turrell's piece and picture I took in Chester of Tudor buildings. I made it will white earthenware clay and did black oxides on it to make the pattern. I like the way the white clay seems to dismiss depth and it reduces shadows. However, this does defeat the point of how Chris Turrell uses the colour of the clay to create layers and depth. The black lines on the clay are a bit messy which isn't very good, but this does increase the rustic look that Chris Turrell's piece has. I did less polygons than Chris Turrell as I wanted to be able to see some more of the facades, but I think this makes it look a little unfinished. I do like the way that there are gaps through the clay to see to the other side.









Black Grogged clay

White slip inlaid into clay

stripes go ↔

Buff Smooth Clay

Black and white Slip stripes

Stripes go ↕

Black Grogged Clay

Raw glaze on greenware White glaze stripes

stripes go ↕

Buff Smooth Clay

Fired then Black + white glaze stripes

stripes go ↔

White Earthenware Clay

Black Oxides stipes

stripes go ↔

White Earthenware Clay

Fired then black glaze stripes

stripes go ↕

# Gerd Kanz

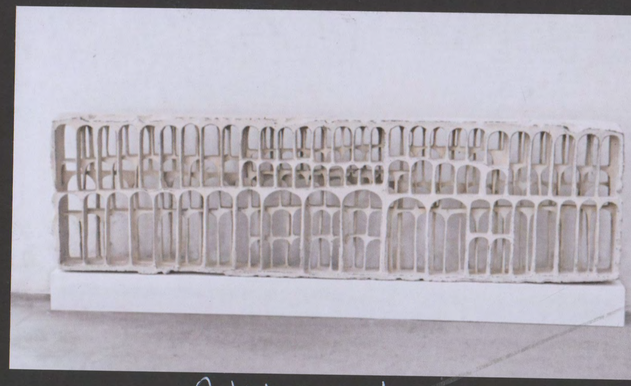
Gerd Kanz is an artist who is mainly inspired by architecture from the religious history of Christians and Islam. This piece doesn't have a name, but it has many layered arches which can be seen through to more layers behind. There are a lot of shadows in this piece which are emphasised by the use of white. Although the material of the piece is not specified, a lot of Gerd's work is made of a combination of wood, metal pigments with rust and gold tones.

The lines in this piece are mostly vertical with some horizontal separating the arches from each other. This creates a very straightforward feel to the piece but as you look closer and see the layers, it becomes more complicated. The colours are very neutral in white and some darker patches in the surface, however most of the colour and light comes from the shadows Kanz has created. Each arch has a shadow, and each layer emphasises these shadows more. This gives it depth. This also makes it look deeper than it is when it is only 12cm deep. This makes it feel like there is space around it. This is down to the fact that the form is complicated and there is an intense collection of arches. The pattern could be classed as a repetitive one, but each motif is a different size, and each has been created separately meaning that each is different – they are organic forms. The texture looks rough as though it hasn't been polished. This creates a rustic effect. This is emphasised by the darker lines around the edges of the piece and the arches. There is a lot of structure involved in this piece as the lines between the arches are thin, the foremost layer has the largest arches. This is to show the layers behind better. As the layers go back, the arches get smaller.

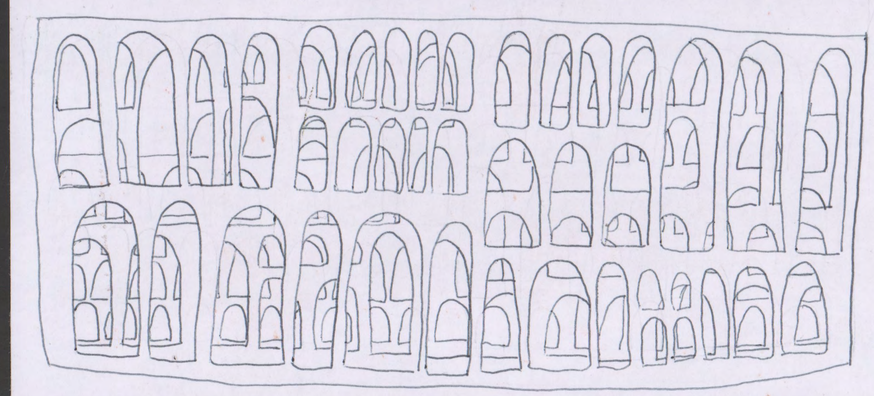
The bottom of the piece isn't flat and comes up at one end on the plinth. It is freestanding and has been carved out and layered.

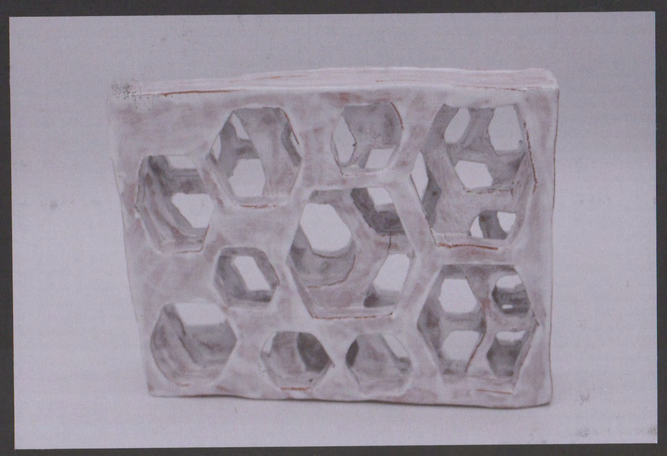
This piece shows architectural features because of the arches. Many facades from the neo-classical era are inspired by arches which create openings to doorways. Kanz has used features like layers, openings, and shape to create this piece.

Written Analysis

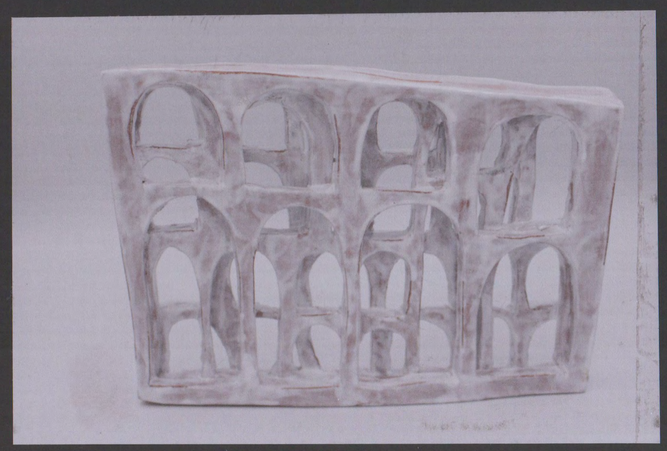


Artists work





Artist Response



Artist Transcription

**Artist transcription analysis**

I decided to create a small corner of Kanz's work to show the layers and different sizes of arches. I like the effect of the layers and the shadow over the back layers. The glaze should have been thicker to create an opaquer white. I like the way however that it has pooled in areas. This emphasises the areas I have scratched the glaze back. I think it would be interesting to create this with a different shape than arches to see is the effect is the same. I could also use this technique of layering and have a different façade on each layer.

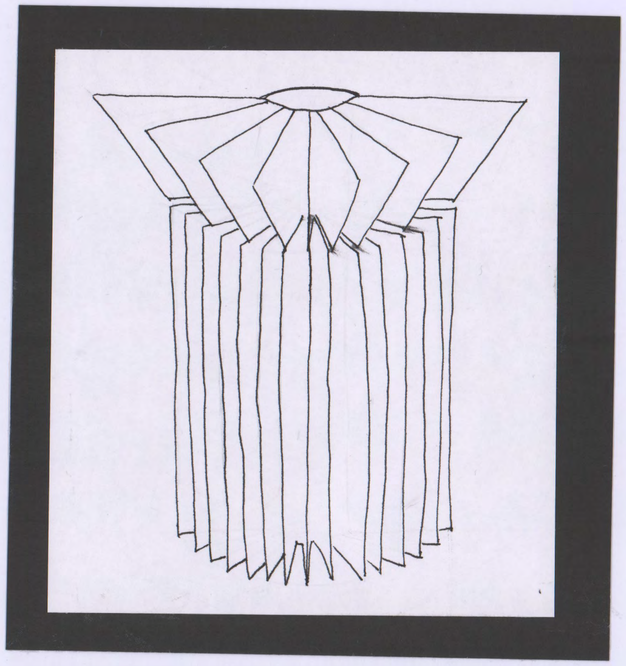
**Artist response analysis**

I was inspired to create this piece when I visited the Eden Project which is inspired by contemporary architecture. Rather than using arches, I decided to use the hexagons from Eden. I like the way that terracotta clay I used has come through where I scraped back the glaze. However, I think I should have done two more layers of glaze to make the white a more solid colour as it is a bit transparent and Kanz's work is more of an opaque white. I added more layers of glaze for this piece than I did for the transcription, but I think it needs even more again. I used clay to create this piece rather than wood as I will be using clay for my final piece, and I thought I could get an interesting effect of rugged edges with clay.

# Andrew Walker



Artist work





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07796 376800
IMAGE: *Architect Ceramic Collection Iron*
Handbuilt ceramic vessels
VARIOUS SIZES

STAND 30

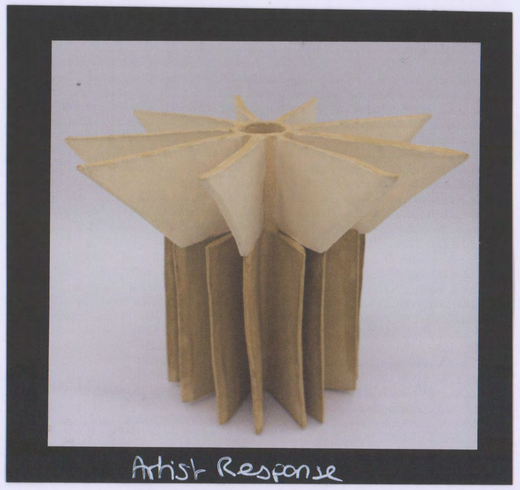
**Andrew Walker**

Symmetrical lines and shapes from our architectural landscape play a huge part in my work. Once I delve deeper into the detail, the imperfections created through fabrication become just as important. I often think about the construction in these details, some being invisible and many being purposeful.

This honesty is often built into the design of my vessels, allowing for subtle differences in the hand building process which give the viewer an insight into its construction. Most of my work is purposefully left unglazed to reflect the core nature of their natural materials thus remaining honest to their origins.

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Page from CAL 2022 booklet



Artist Response

I chose this piece because the shape represents the Gherkin in London. When talking to the artist at the Ceramic Art London Show in April 2022, I learnt that this piece is presented as raw clay with no glaze on it. However, it has got slip on the top half which has coloured it white, this increases the rustic look. The raw clay is coloured a tan colour. The contrast is pleasing to the eye because they are neutral colours. This makes it seem more natural. The piece is made of vertical lines in blades which surround a core shaped in a cylinder. There is then a bade shaped in a rounded cone with more blades around it, offset from the upper blades. The cone supports the cylinder which sits on it and rests upon the blades below. From front in, the lines in this piece are vertical, but the profile of the piece is rounded with a bugle near the bottom – this creates an egg shape. The surface is rough which has been created by a grogged clay. This increases the rustic look. Between the blades are deep shadows which are formed by the narrowing gap between them. This makes the tone of the piece seem darker than it is

Andrew walker is inspired by architectural landscapes, and I think this piece is inspired by a rounded building. Walker lives in Sheffield in England where there is an impressive skyline. It is also close to London. My interpretation of this piece is of the Gherkin. The artist is trying to portray the lines and shape of the building but not the colour or pattern. The façade of the gherkin is made up of diamonds and diagonal lines. However, the piece is vertical lines. The artist is trying to show the contrast and how the shape isn't influenced by the pattern. In London, the Gherkin seems out of place on the road it is built. I think that the artist is trying to show the difference and the contrast in the colours.

I like this piece because it shows the shape of buildings. I am looking at this in my project because a lot of buildings have facades all the way around them. For example, the Old City Hall in London: the shape of the building enhances the façade as it gives it a rounded look. This makes it seem more streamline. The Gherkin is another. The façade pattern curves diagonally up and around the building to the top.

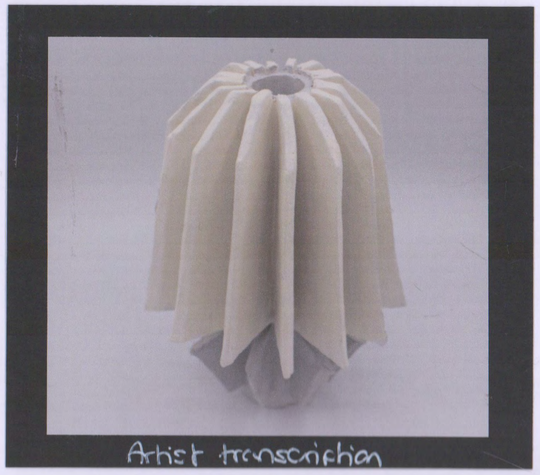
Written Analysis

**Artist transcription analysis**

This piece has turned out well I think, I like the use of white slip on the upper blades however, I had to use a light grey 'concrete-effect' clay as this was grogged. I think this has meant that the contrast isn't as great as Andrew Walker's piece. Mine is not as smooth as Walker's and his lines are straighter. This has meant that my 'building' has a wonky look to it. The bottom blades are a little small on mine however, I like the effect this creates of a sharp taper out.

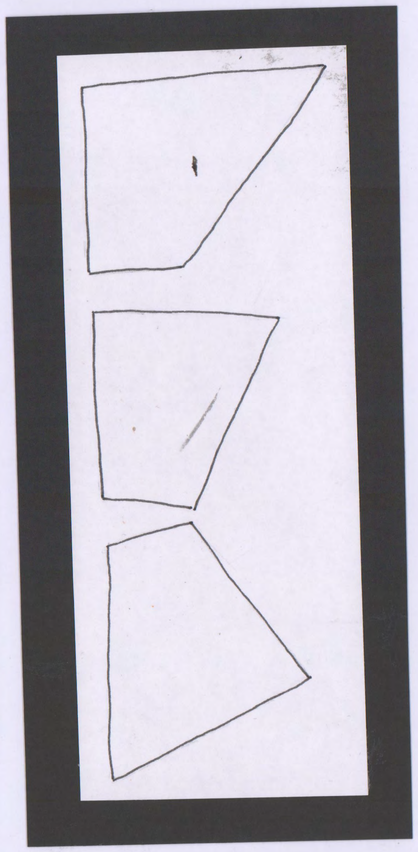
**Artist response analysis**

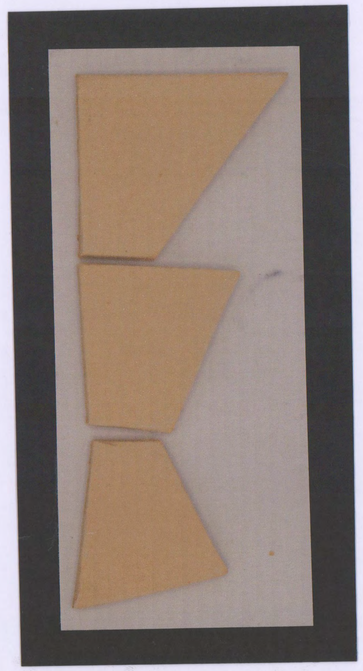
The contrast on this piece is much better. I was inspired to create this piece from the Sky Garden building in London. This tapers out at the top. However, I think my design tapers out too sharply. I high fired this piece which meant the white slip turned a warmer colour. However, I like this as it goes with the warm colour of the bottom blades. The lines in the piece are straighter and the shape represents architectural features.

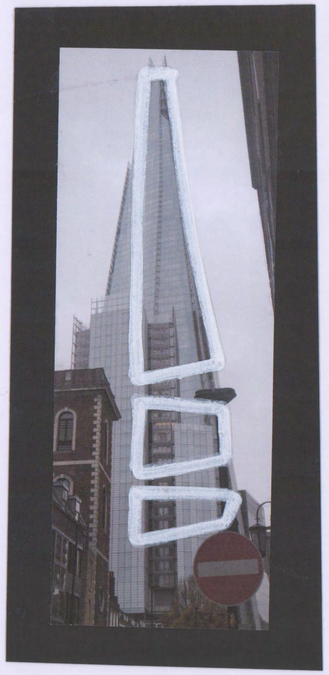


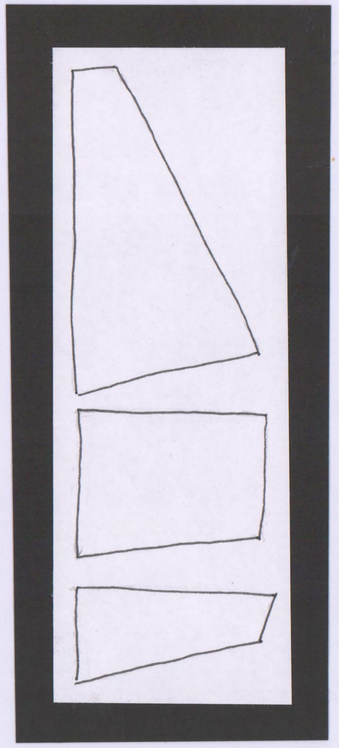
Artist transcription

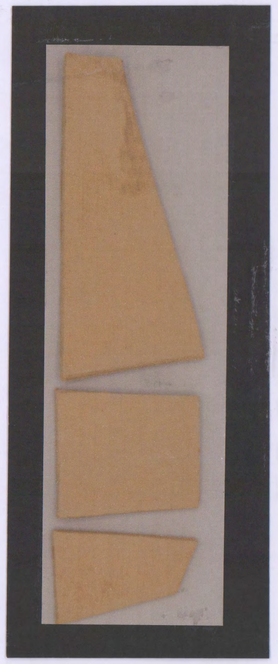




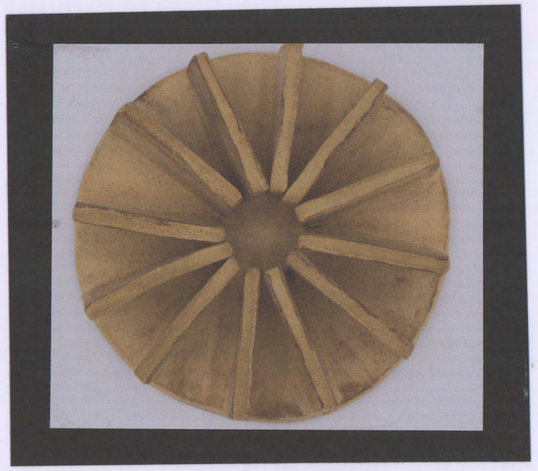




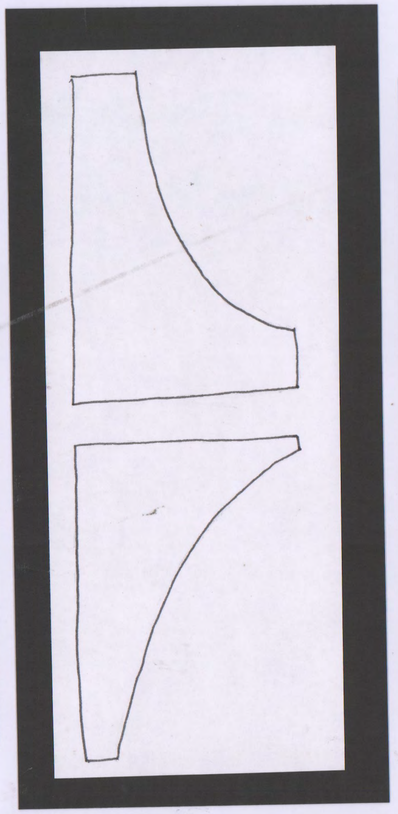


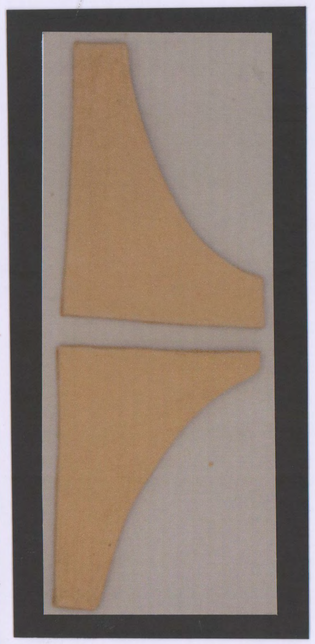


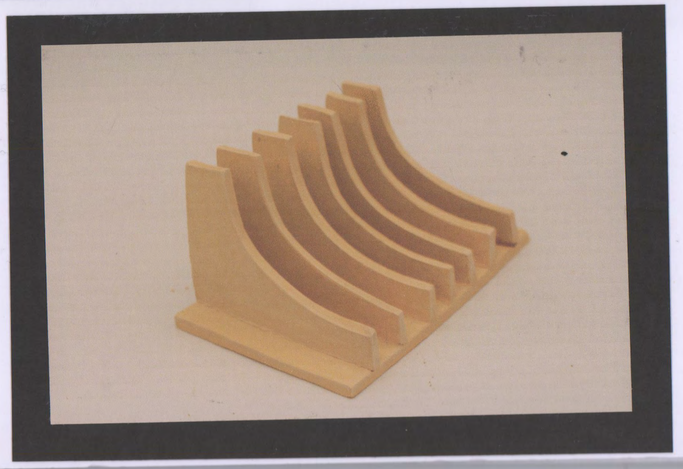




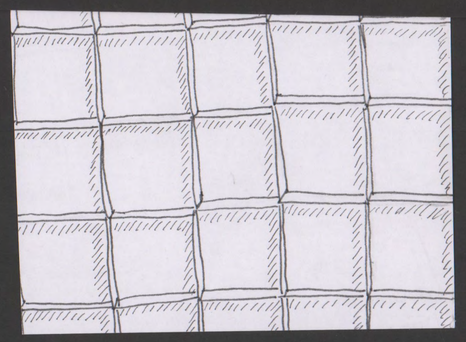


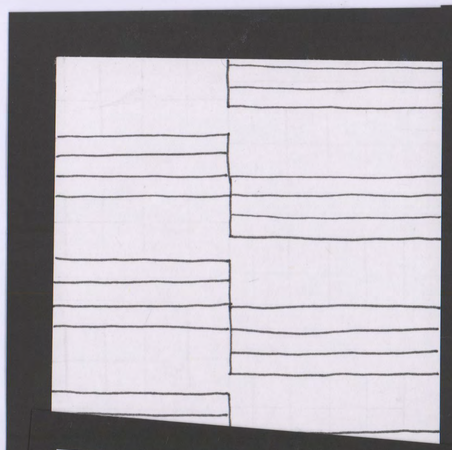






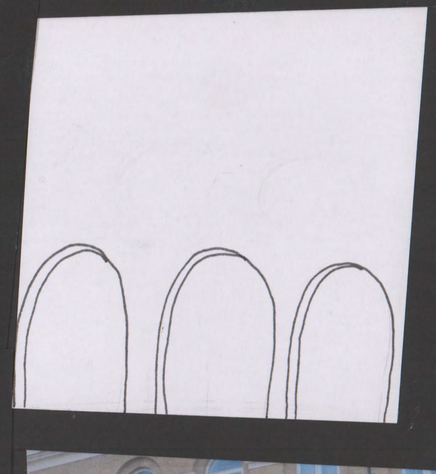


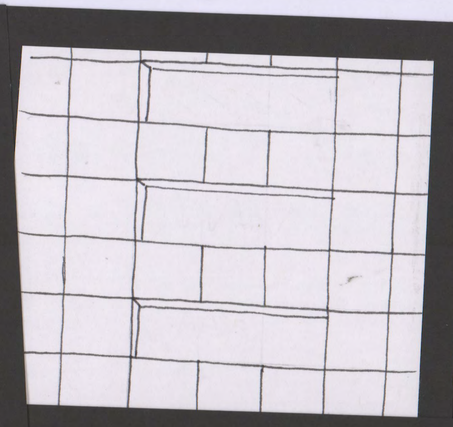






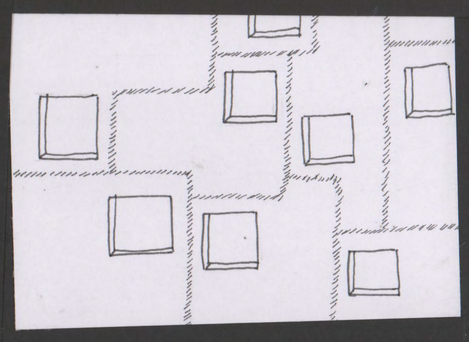




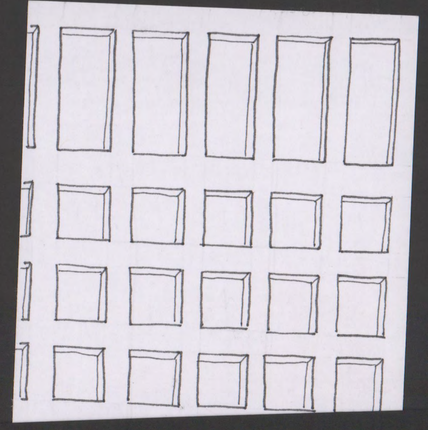




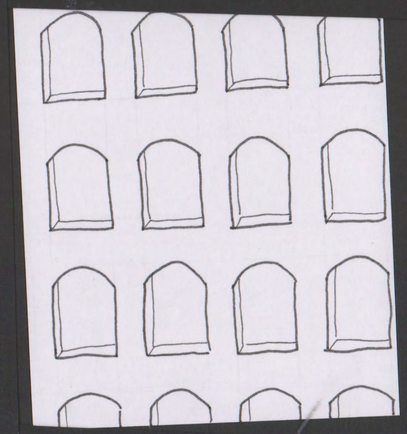


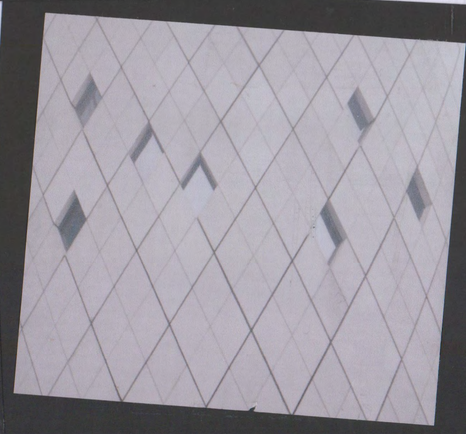


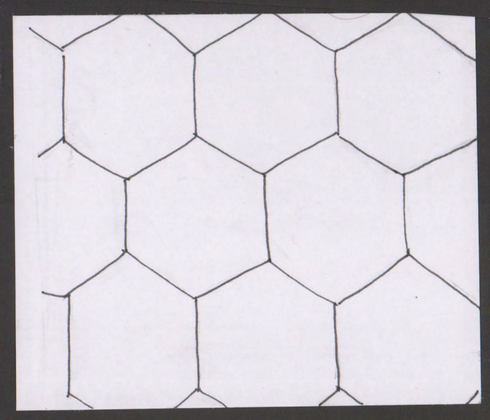




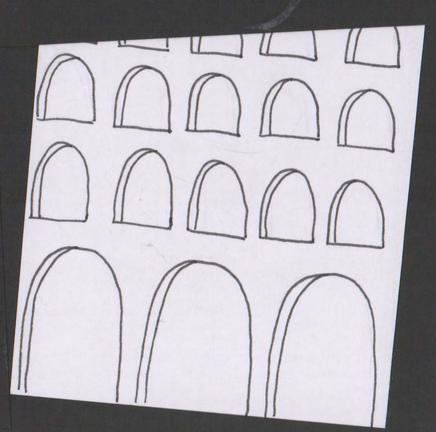

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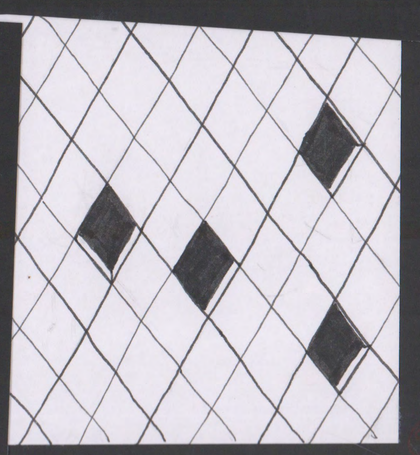


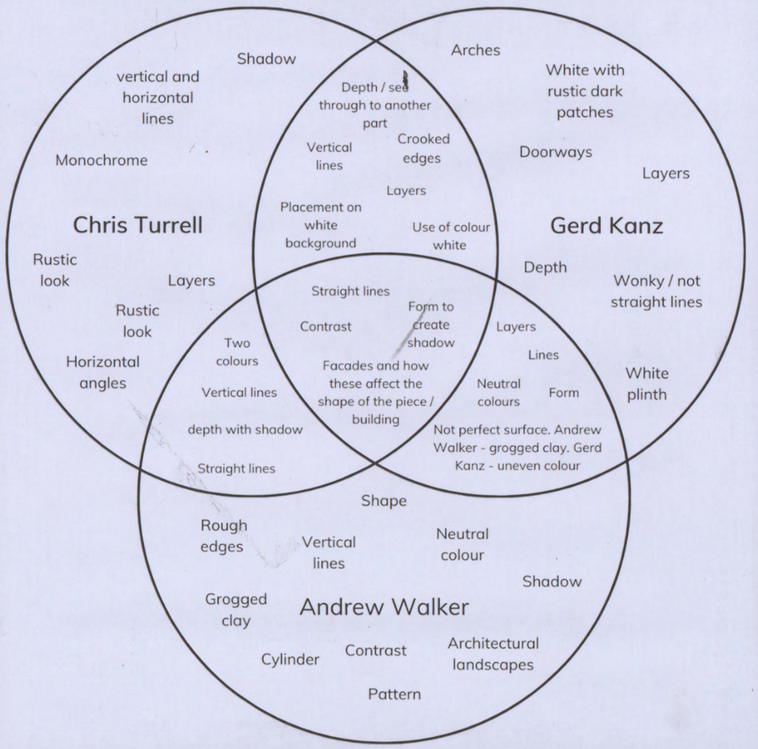


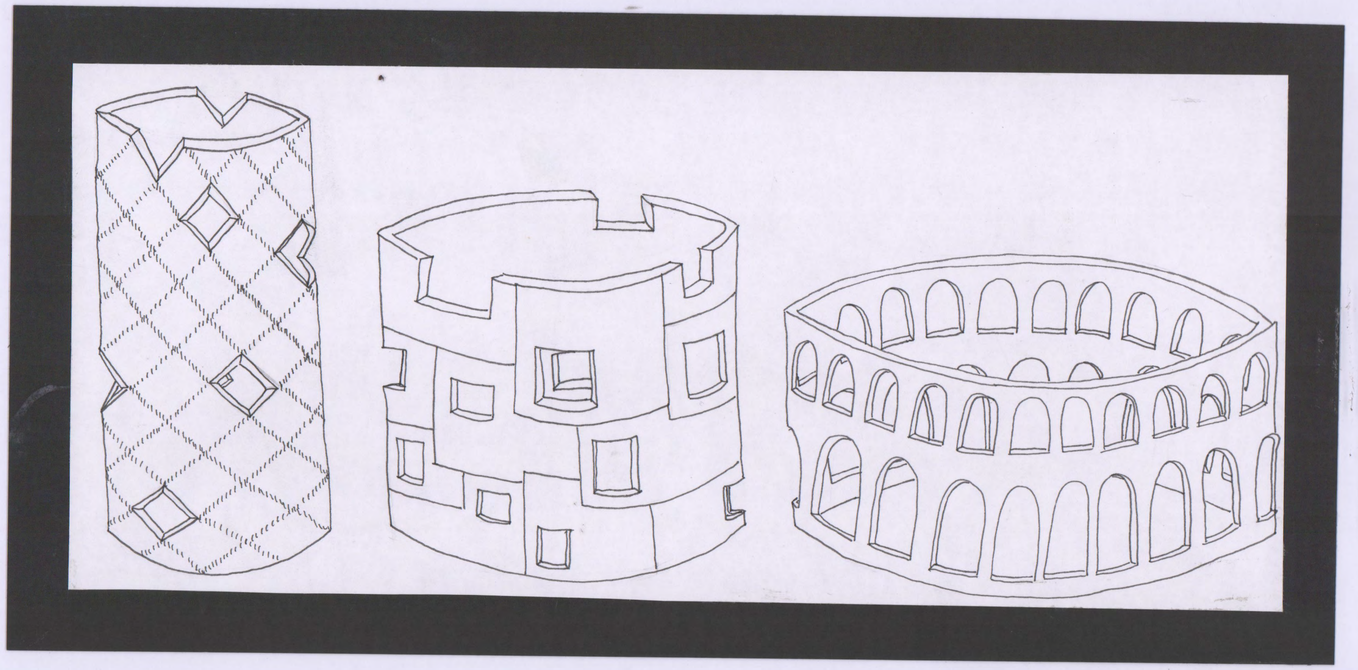




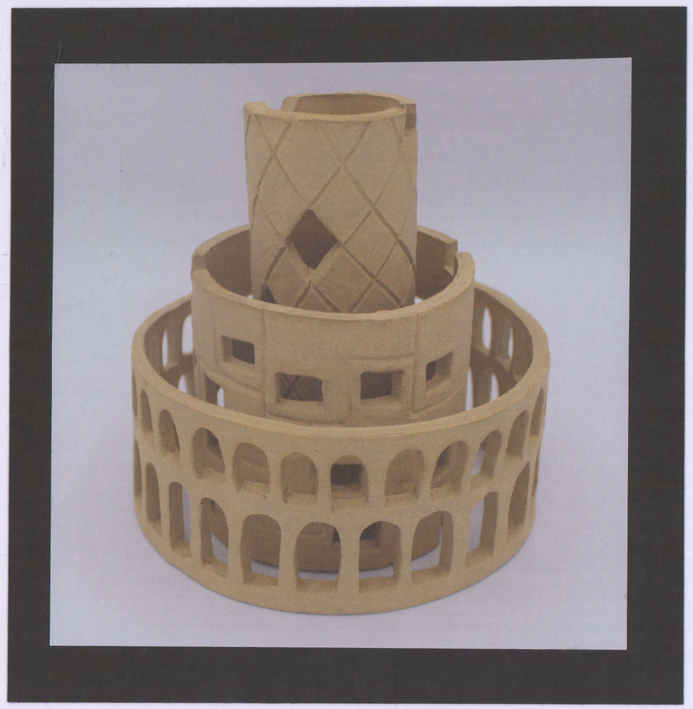












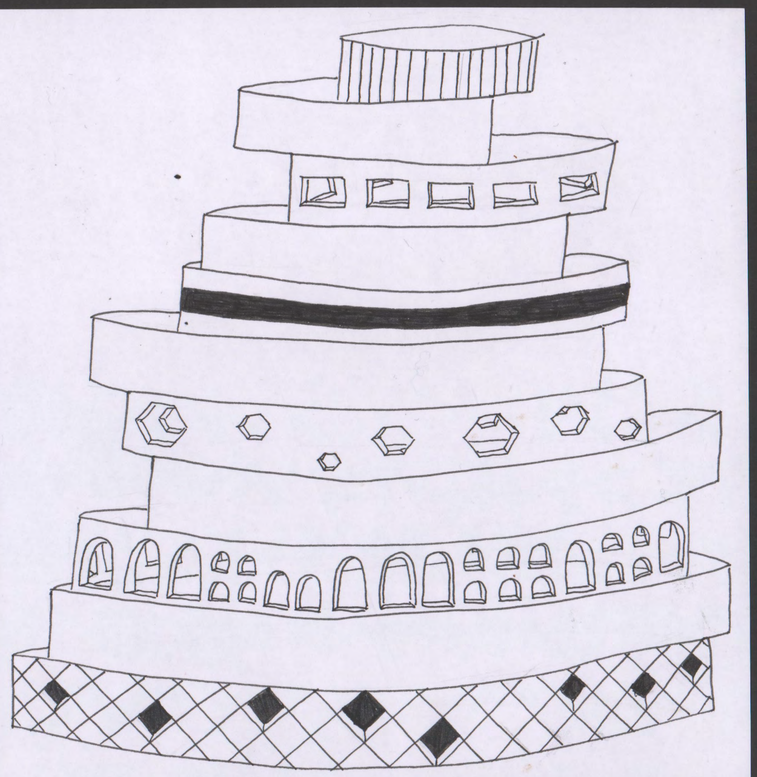


Different sizes brought together → Chris Turrel

Cylinder Shape → Andrew Walker

Raw Clay → Andrew Walker

Layers → Gerd Kanz









'Stripes'/Every other ring → Chris Turrell

Raw Clay → Andrew Walker

Different Facades → Gerd Kanz, Chris Turrell

'Cylinder' shape → Andrew Walker





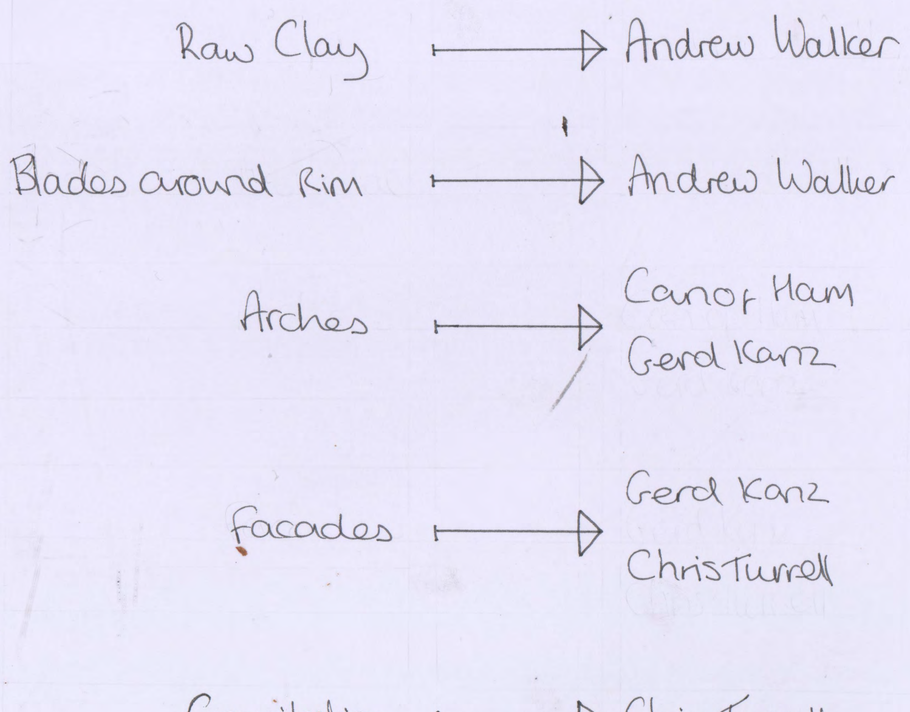
Raw Clay → Andrew Walker

Blades around Rim → Andrew Walker

Arches → Canary Ham
Gerd Kanz

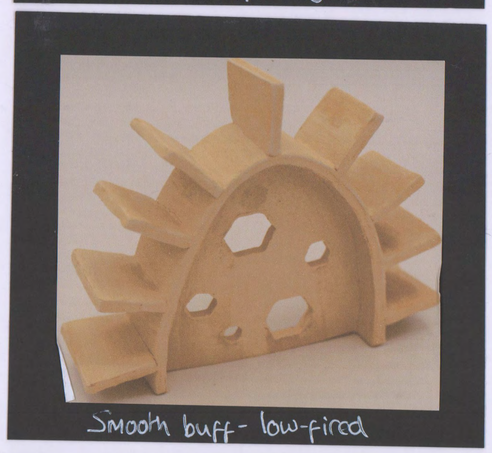
Facades → Gerd Kanz
Chris Turrell

Compilation → Chris Turrell

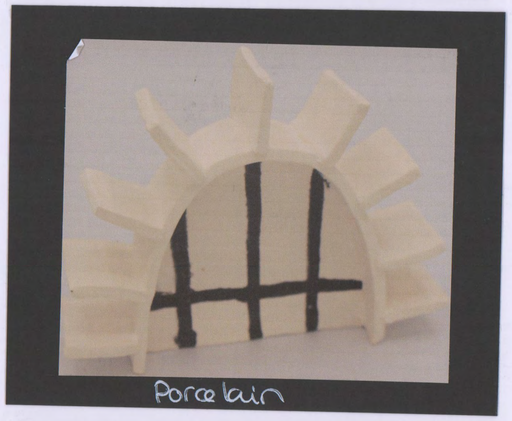




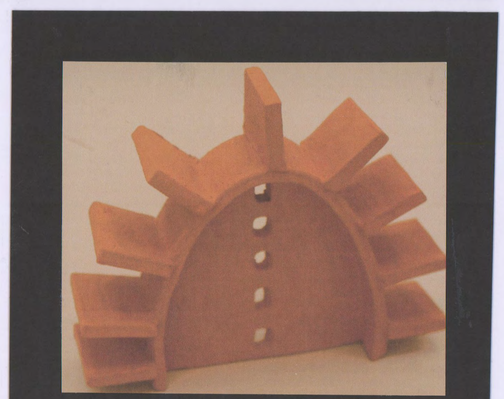
Smooth buff - high fire



Smooth buff - low-fired

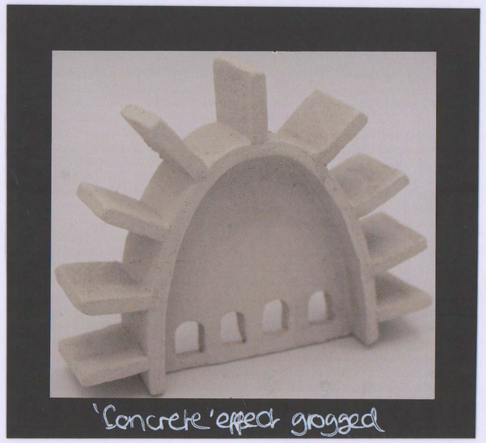


Porcelain



Smooth Terracota

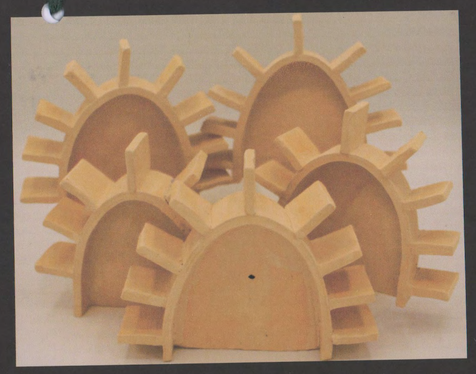




'Concrete' effect grogged

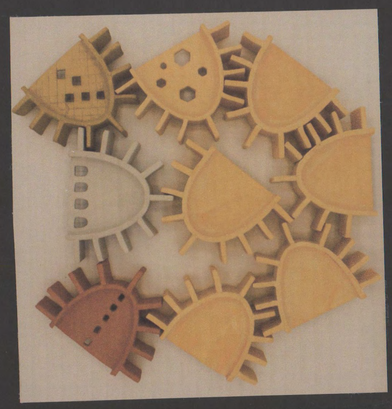


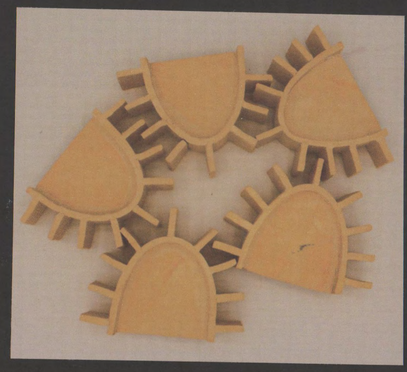
Canary Ham - London

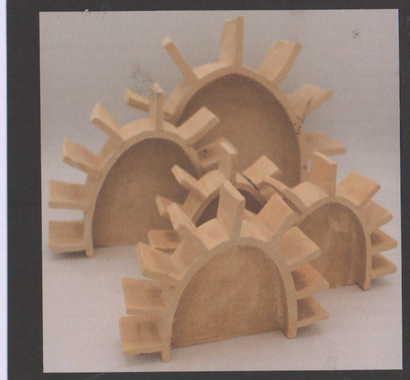


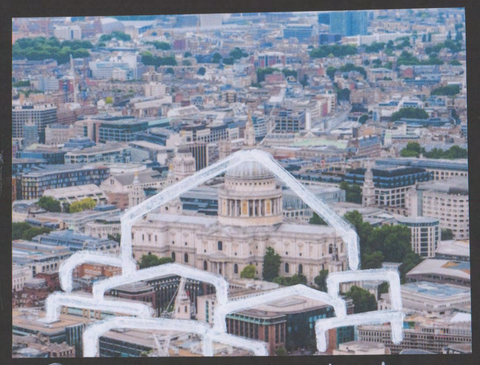


Secondary Image - Liverpool









Secondary Image - London



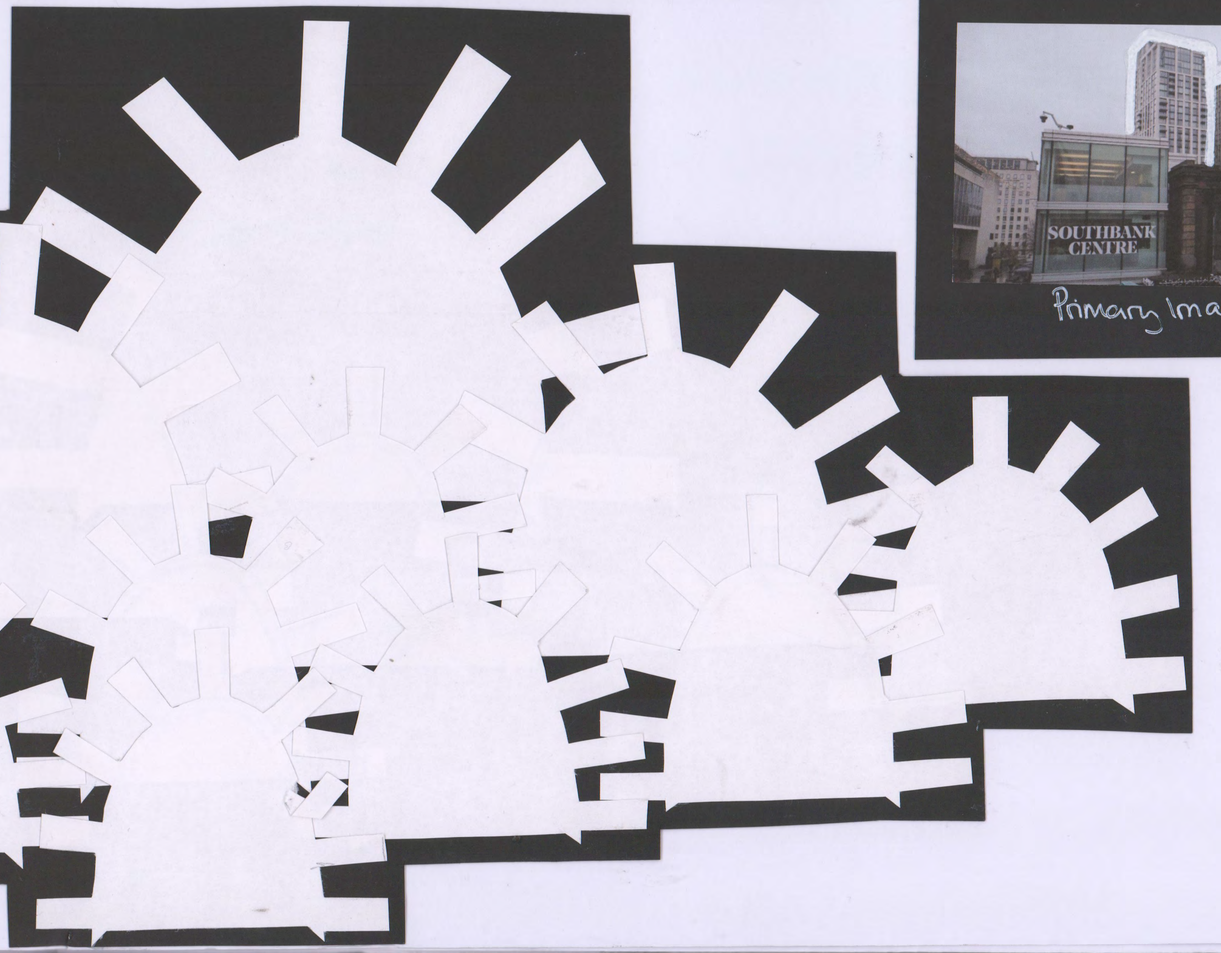
Primary Image - London



Secondary Image - Lviv

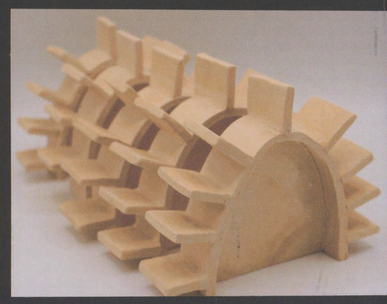


Secondary Image - London






Primary Image - London





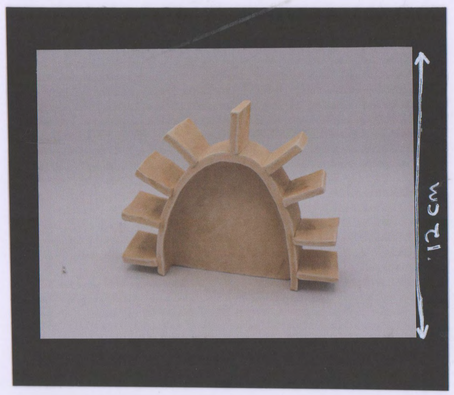


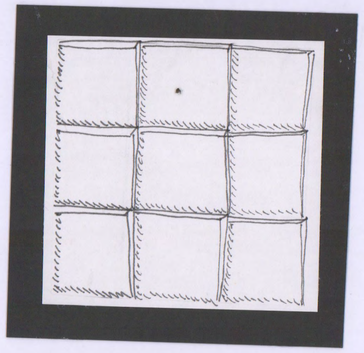
Primary Image - London

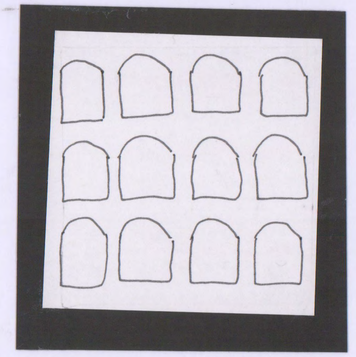


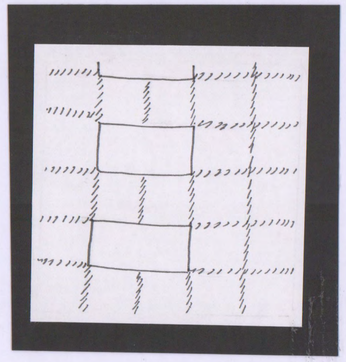

20cm

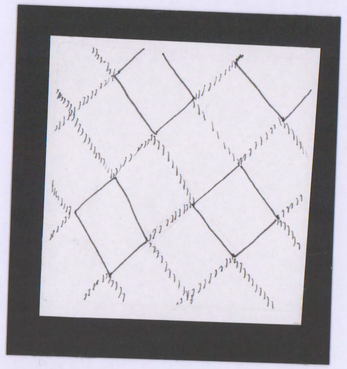

16cm

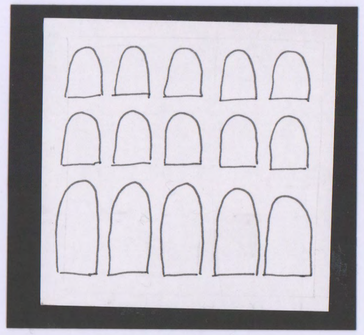

12cm

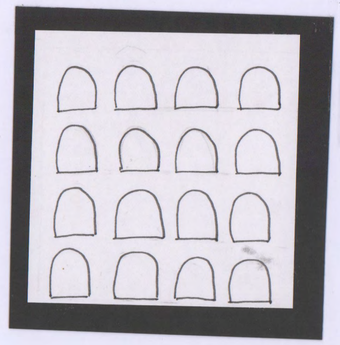


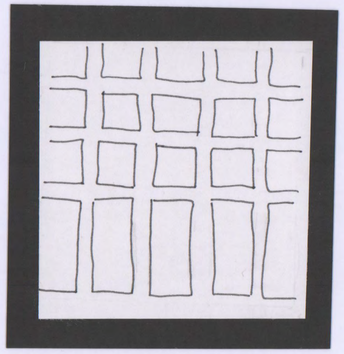


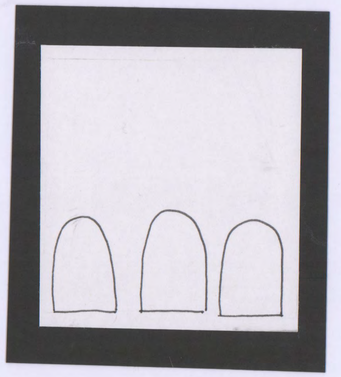


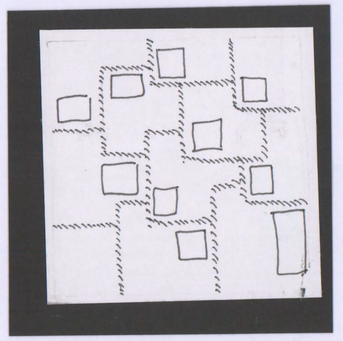


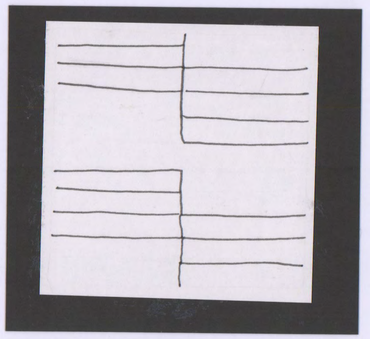


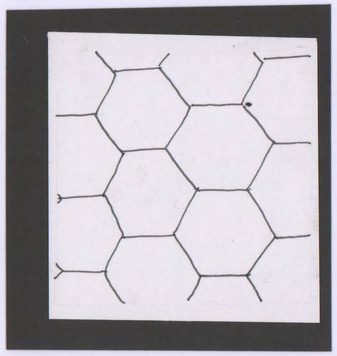


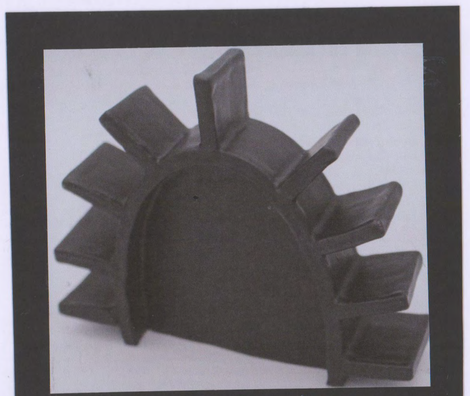








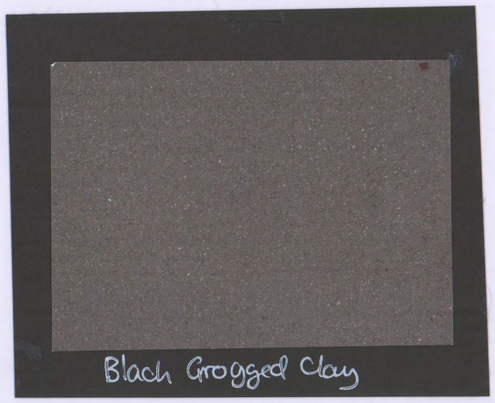




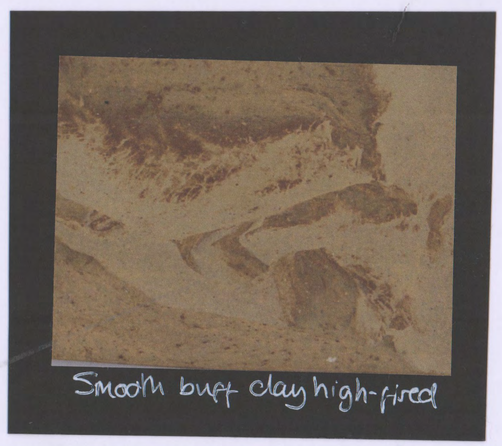
Black matt glaze



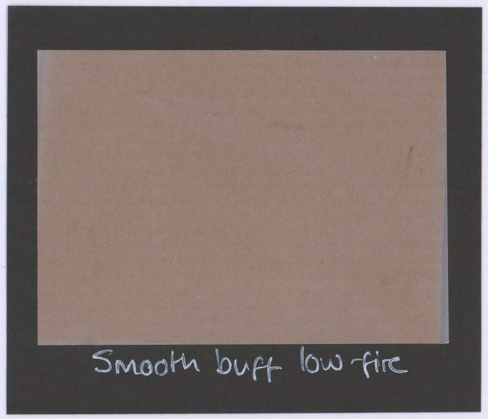
White matt glaze



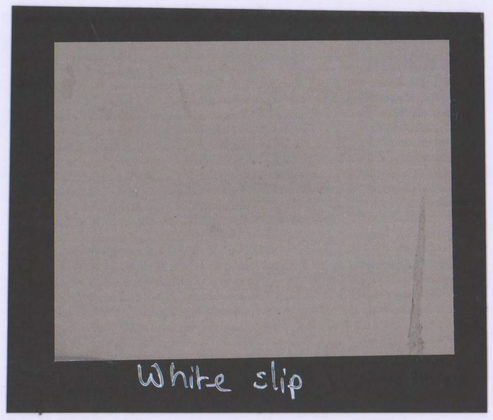
Black Grogged clay



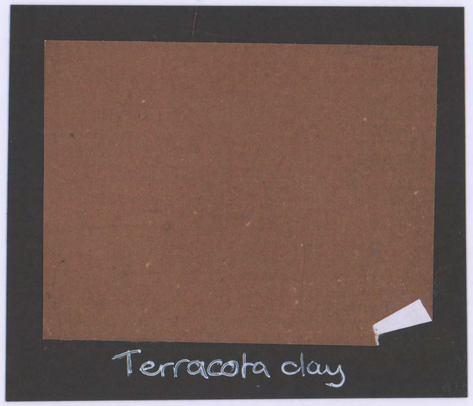
Smooth buff clay high-fired



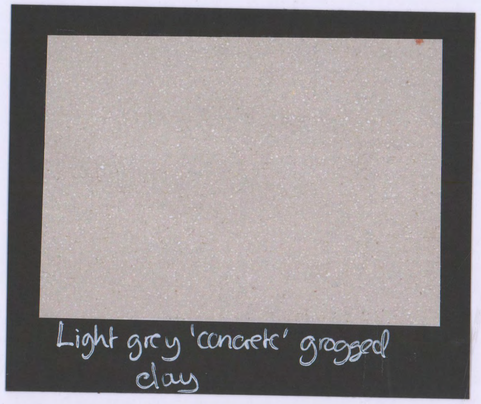
Smooth buff low-fire



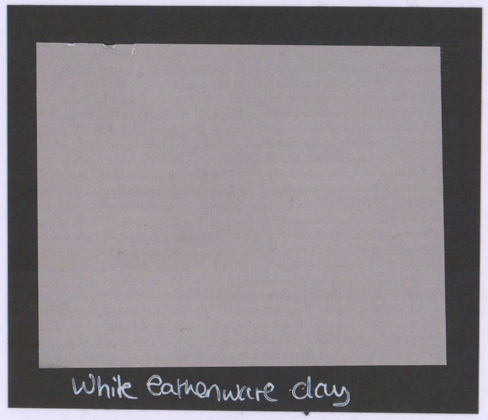
White slip



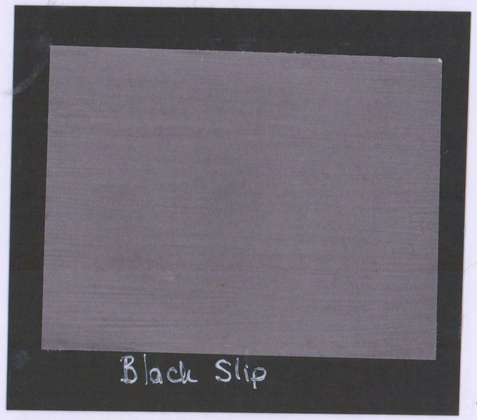
Terracota clay



Light grey 'concrete' grogged clay



White earthenware clay

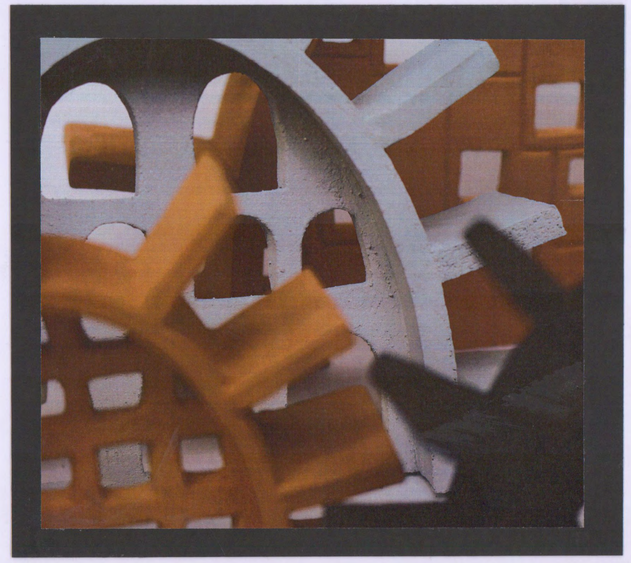


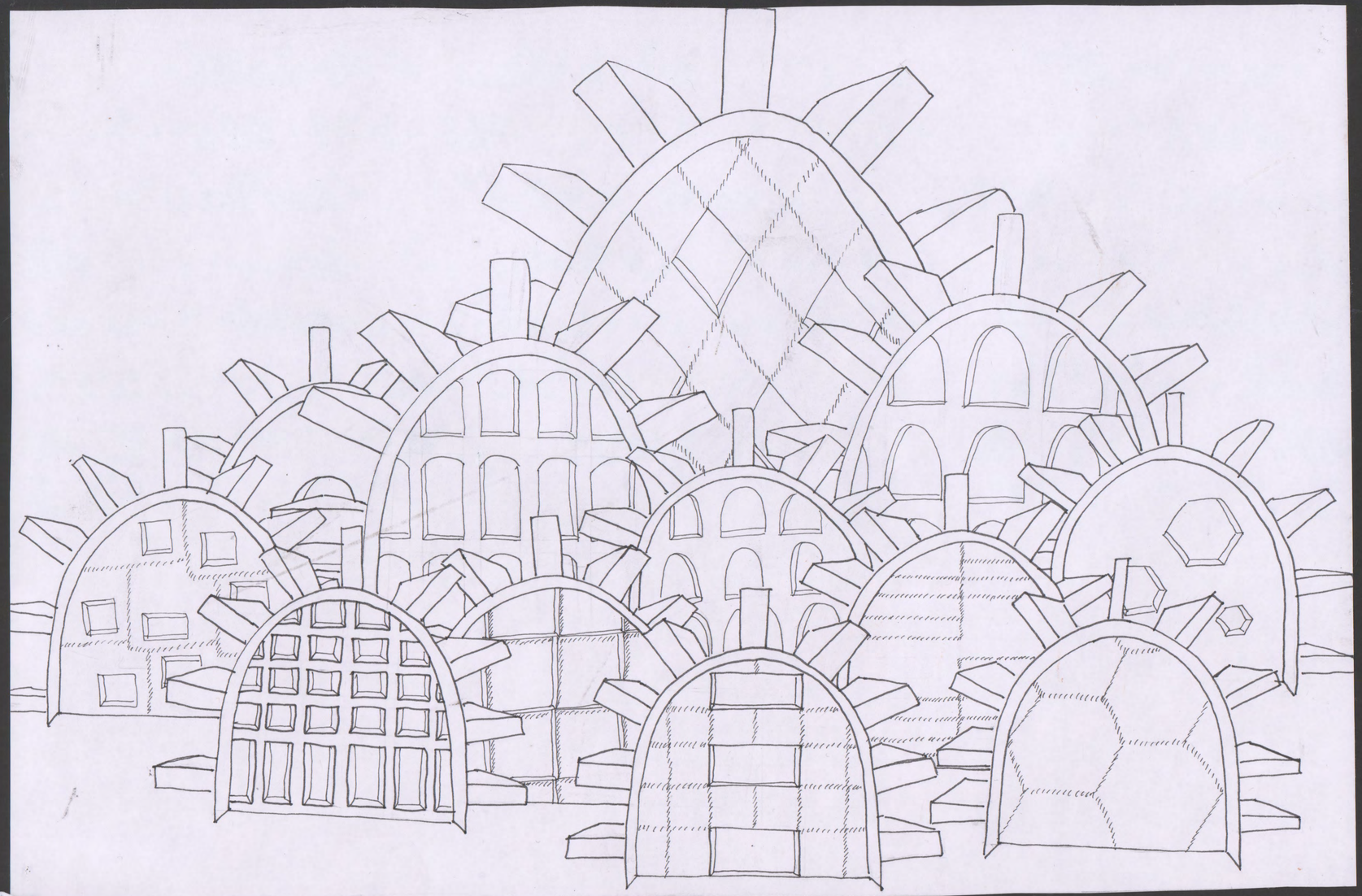
Black Slip

How are ceramic artists inspired by architectural features?

From studying this question, I have found that ceramic artists use architectural features in many ways to inspire their work. However, they especially use the straight lines from architecture and form to create shadows. There are many layers used as well. I have used this to inform my work. My final piece has layers because of the placement of the individual pieces. The form of my piece comes from the arch. This 'covering' is creating shadows over the façade on the front. The blades are creating straight lines coming out from the main feature – the façade. I have also used the colour of architecture to inspire my work. The colours I am using are all neutral colours as many of the buildings I have studied are these colours.









My final piece is made up of eleven individual pieces; each one has a different façade on the front and nine blades. The pieces are made of an arch framed by the blades coming from the edge, outwards. This piece represents how ceramic artists are inspired by architectural features because it shows many facades of buildings. It has the arches from many historical buildings, and the straight lines which makes up modern architecture. Each piece is a different colour to represent the differences you get in an architectural landscape. The placement with the largest at the back, the medium two in the middle and the smaller nine 'scattered' around them is inspired by the landscape pictures I took in London.

I think the colours of my piece work well together as they are all neutral 'earthy' colours. The depth that is created by the shadows and the layers portray architectural features because buildings are 3D objects, but the façade is 2D. I think this piece portrays this difference because it has a flat surface in the centre, but the blades and the rim of the pieces make it 3D.

In this piece I have tried to use the seven elements of art to show how ceramic artists are inspired by architectural features. I have tried to include inspiration from the three artists I looked at to create my work. I think my piece shows a confidence in architecture and how buildings all come together to create one architectural landscape.

I think this piece answers my question well because it is influenced by all the artists and it is also inspired by primary images I took while studying the subject of façade.