

## *Osteria Oggi Ceramic Collection*

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The brief for my folio was to design a collection of ceramic pieces, made on the pottery wheel, that contain cohesive design elements to suit the interior of the restaurant Osteria Oggi, and allow them to be recognised as a body of work. The outcome required consideration of possible functionality, as it would give complexity and further considerations for the design and elevate it with a component/level of purpose and usefulness. Foundationally research outlined my aesthetic, having soft feminine/warm colours, organic forms and textures, and comfort which would also be considered in the final design. Early outlines of the brief did not include the collection having a relationship with a restaurant or larger space, as this was an aspect refined during research. Research of forms, ideas and influences and eventually forms relationship to functionality allowed for the development and resolution of the brief into a more synthesised and focused statement.

Initially I tried to take inspiration from other artists work, neglecting to recognise and contemplate the possible influence and motivation taken to create the pieces. Therefore, this resulted in bland and superficial observations which left me with little originality and inspiration. However, this progressed me into investigating how to relate pottery to textures, environments, and other elements, stretching my ability to see the layers behind a functional or decorative piece of ceramic art as a more involved, interesting, and imaginative product. I realised how a ceramic product can exemplify a variety of elements, such as architecture, nature, textures, intricate details and its surrounding environment. The product being influenced by its surroundings intrigued me the most, specifically how this could influence the form and function of the piece, altering the pieces aesthetic and practicality. This setting – defined influence progressed me to investigate possible restaurants, cafes, and locations in which a ceramic piece I could construct 'belong'. I focused on observing the key characteristics of mostly interior design, such as colour schemes, layouts, and internal architectural structures and considering how these could translate into a ceramic vessel. Eventually I encountered the Italian restaurant Osteria Oggi which instantly spoke to my aesthetic, showcasing effortless curved forms, a smooth neutral colour scheme and organic imperfections throughout. These warm and comforting characteristics acted perfectly as an accessible influence for my ceramics. My intention was to take direct influence from Osteria Oggi's interior design by breaking down sections and elements of the space that would eventually evolve to a refined design. Originally, I thought my outcome would be in the form of crockery, such as plates and bowls, but my ideation sketches contrasted this with majority evolving into larger statement pieces. This ideation, along with further consideration of the space matured this idea into constructing a number of vessels that act as a centre piece or decorative collection. I concluded that the pieces would have three variations of a concept or throwing technique, such as the organic curves, that provides a cohesive design and a sense of individuality. During refinement of the collections design, I investigated the relationship between the aesthetic qualities and the functional properties. Connection became the forefront of the design's intention as I wanted the pieces to have a marriage with Osteria Oggi's interior design and reflect the flow of

their layout and multiple spaces. This sense of movement became literal as the pieces can be interchanged into a number of arrangements, allowing them to interact with one another, and have the ability to fluidly exist in various areas.

The final pieces in the collection successfully meet the brief, as they clearly show influence from Osteria Oggi's interior design, considered in both the aesthetic and functionality of the pieces. As evidence in the folio and design process, the organic curvature in the restaurant was the foundation of the design identified early, which made the final practical outcome more concise and straight forward. The two wheel throwing techniques, pinching and continuous pull, were thoroughly practiced and resolved during refinement. I encountered issues when constructing the forms such as uneven forms, lack of stability in the rims and walls, unsure movements and vessels having an unpolished and neglected appearance. However, these problems were corrected with repetition and better exploration and understanding of the material allowing me to improve and recognise aspects of throwing on the pottery wheel such as wheel speed, arm placement, pulling techniques and restraints of the clay. Undergoing many trials of different forms also revealed my capabilities, synthesising what could be made for my final outcome, and showed the duality and variations of details that can be implemented into each vessel. For instance, throwing, pulling, and trimming countless individual vessels enabled me to observe different achievable foots allowing me to easily select a bevelled edge for my final collection. The bevelled edge on multiple vessels lifts the piece off the surface, making it appear lighter and softer and acts as another cohesive element for the collection. When refining the vessels in the collection I initially had the smallest piece, acting as the main base for the bowl dish, as having straight stiff edges. However, when placed with the remainder of the vessel made during the folio it didn't appear to belong, translating to structure the space rather than enlist the continuation of circulation and movement. Resolving this piece's final design to incorporate a continuous curve undulation around the vessel, provided direction upwards to the remaining pieces and unifying it as part of the collection.

The final collection of vessels, being six individual forms intertwining with one another to form a body of work, personify a fusion between characteristics of the restaurant Osteria Oggi and my aesthetic. The collection identifies key elements of Osteria Oggi's interior design of open spaces, multi-functionality, sophisticated forms, warm tones, and comforting yet nuanced traditional qualities, and transforms these elements into practical, functional, and aesthetically recognisable ceramic properties. Movement, intention, and versatility are at the forefront of the collections design, allowing them to alter in configuration highlighting how form and function can work together to elevate a product.