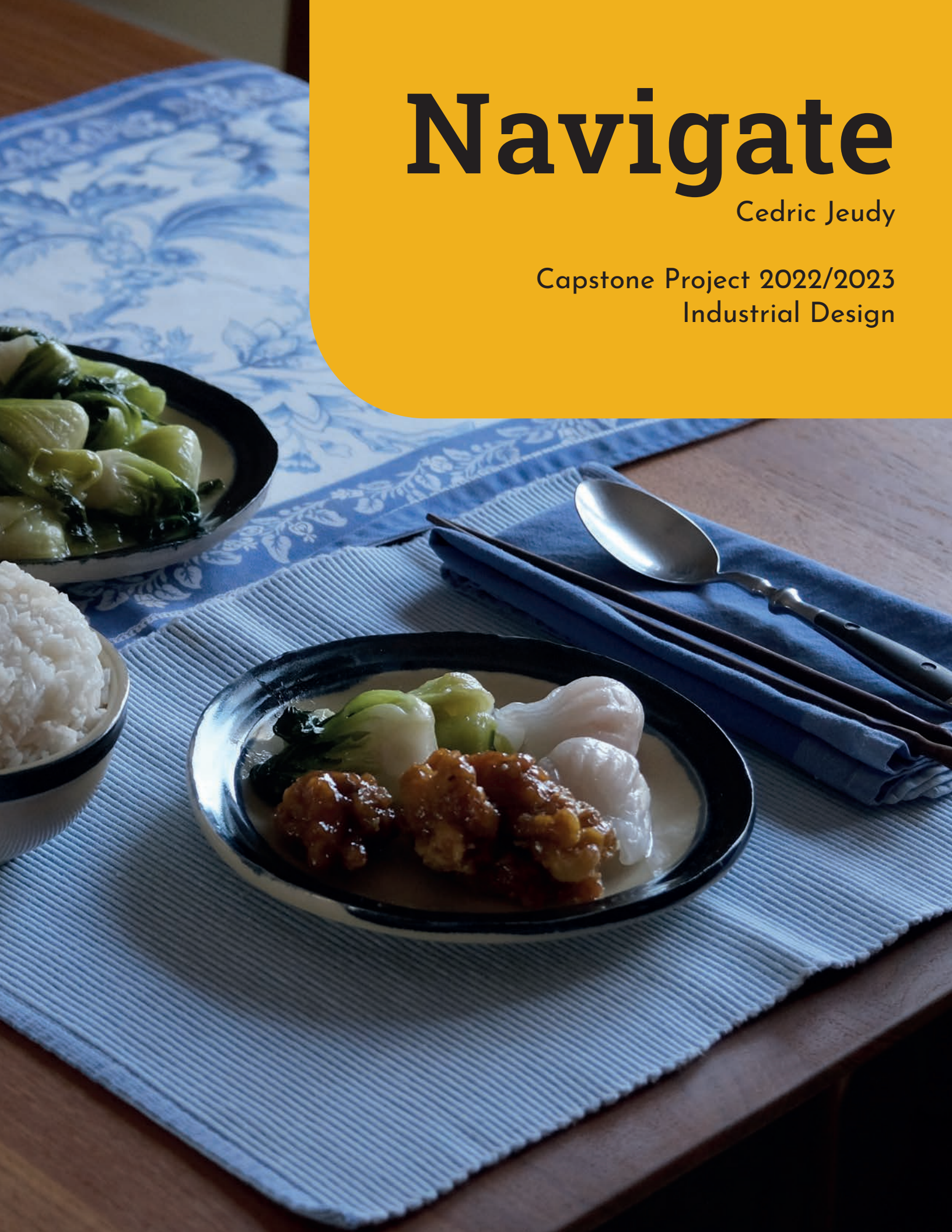


Navigate

Cedric Jeudy

Capstone Project 2022/2023
Industrial Design



Navigate

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Sheridan College
Faculty of Craft and Design

Final Year Project (FYP) submitted to the School of Animation,
Arts and Design,
Sheridan College in partial fulfillment of the requirements for a
Bachelor of Craft and Design in Industrial Design.

2022/2023

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Jamal

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Call to Adventure

I was born to expat parents – people who lived outside their native country but not settling in another country permanently . As a child, I travelled to many places across the world. Being born in the Philippines, then moving to Hong Kong, Boston, Mumbai, Hong Kong, then returning to my family's country of Canada. Many trips to other countries were also had during this time of my life.

My upbringing made me a third-culture kid. I grew up not fully immersed in the first culture, that of my family, nor fully immersed in the second culture, that of where I grew up. I was exposed to many cultures which has made my own chimera of culture.

Returning to my family's country. I am confronted by the different form of multiculturalism present in Canada compared to what I grew up with. It is more a mosaic of cultures than the legacy of British imperialism.

In my studies of design, I also saw how culture influences design and design influences culture.

In my own practice, I have taken my background and used it to my advantage. Referencing different cultures in my designs when needed.

When approaching this project, I wanted to engage with my background more head on. Trying to explore multiculturalism, cultural fusion, international, and global design.

- What do these concepts look like in design?
- What does it take to make a globally applicable design?

Cultural Fusion

Starting this project, I first tried exploring “cultural fusion”.

While it is not the subject that I ended up exploring in my concepts, the research into the subject are important.

I interviewed Olivier Adrian, an anti-racist educator, about cultural fusion. According to him, cultural fusion is an organic process. Though, appropriation, collaboration, and adaptation of cultures, cultural fusion can be more purposely created (Adrian 2022)

Makiko Eda, a strategic marketer for Intel, did a Ted Talk on cultural fusion in the business world. She describes how the global corporation, Intel as an example, impacts the culture of employees who come from developing countries. They have to balance their local cultural sensibilities, and the culture of the corporation (Eda, 2018). Such as the more direct communication style in the corporation, while being more conservative in the local setting. She goes on to argue that the “global corporate culture, where to core value is shared in practice, but at the same time these values reflect the evolving fusion of the values we take from our global operations.” (Eda, 2018). This example of cultural fusion is also interesting as it showcases an international business culture interacting with local national culture.



Makiko Eda giving her Ted Talk (Fig 1. Eda, 2018)

Pili Wu: Plastic Classic

Pili Wu is a Taiwan based designer. They designed the “Plastic Classic”. Which is a fusion object between the very common plastic stool derived from the Tolix stool, and Ming style loop chair. This fusion is intended to reflect Wu’s thoughts and feelings of living in Taiwan (Wu, 2012). Further analysis of this chair can lead to the interesting cultural dynamic found in Taiwan and Hong Kong. Both regions face heavy westernization, but are also the fleeing points for survivors of the Chinese cultural revolution. This leads to many residents having knowledge of traditional Chinese designs and sensibilities, while mixing with the westernized and industrialized mass produced production.



Pili Wu's Plastic Classic (Fig 2. Wu, 2012)

Hans Wegner's Wishbone Chair

Hans Wegner is a Danish designer from the mid 20th century. The wishbone chair is a blend of Danish design, and Ming design. The inspiration supposedly came from Wegner seeing portraits of Danish merchants sitting in Ming chairs (Design Within Reach, 2019). The backrest of the chair is very similar to Ming design, seen even in Wu's "Plastic Classic". The seat portion and the legs are more similar to Danish design though. This is another example of a fusion object, taking from Ming design and Danish design to create a now trans-continental product.



The Wishbone Chair (Fig 3. Design Within Reach, 2019)

Japandi

Japandi is a recently coined design trend. It is a fusion between Scandinavian and Japanese designs. Both share common elements of simplicity and minimalism. They also both have affinities towards natural materials, especially wood. It combines the design principles of Hygge, Scandinavian comfort and coziness, and Wabi-Sabi, a Japanese sense of beauty in imperfection (The Spruce, 2022). This results in an aesthetic, if subtle, design style that reflects a hybrid between the two cultures.



A room setup in the style of Japandi (Fig 4. Matute, 2020)

The origin is, according to Architectural Digest, when Danish creatives traveled to Japan after the travel ban (Sakoku) ended. Much like other European countries, Japanese art and design was traded and admired, leading to emulation within Europe (Matute, 2020). The influence of Wabi-Sabi based design and Hygge based design seemed to be an inevitable mix. It seems that Japandi was a product of global trade and the gradual mixing of design.

A note about Global Culture

Something interesting in my study of cultural fusion was how an international culture emerged. As well as how there were trans-national cultures, such as those found in multinational corporations. To add to this, many of the examples of cultural fusion I found had an element of western-influence. Whether that be western creatives using elements from foreign cultures, such as the Hans Wegner's Wishbone Chair; Or Eastern creatives using the western influences that surround them in their works, such as Pili Wu's Plastic Classic.

Western culture is everpresent in the world. I saw it first hand in my travels, and they are seen in my examples. However, moving to Canada, I see that these western influences present in foreign lands have deviated from their origin in the West. I believe that instead, this influence is a cornerstone in a global culture. Supported by trans-national cultures such as the corporate culture found in multinational corporations.

Change in trajectory

While I originally approached my exploration focusing on cultural fusion and trying to see what it is. In my research and initial ideation (seen later in the document). I was not satisfied with the answers I found in cultural-fusion and was directed more towards international design and global compatibility.

Designing foodware

I talked to Prof Thang about my project. From it, I learned that due to the smaller size of the objects, ergonomics must be considered by the feel of the object. I was also reminded to consider who my intended customers would be when designing wares, as the importance of price and manufacturing vary by customer. Perceived value would also be an important aspect of design to consider.

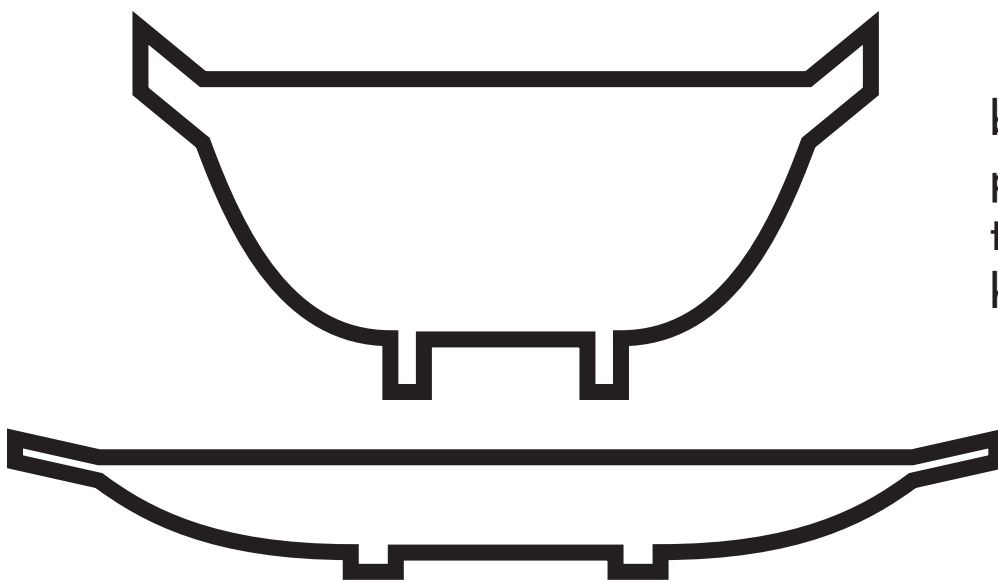
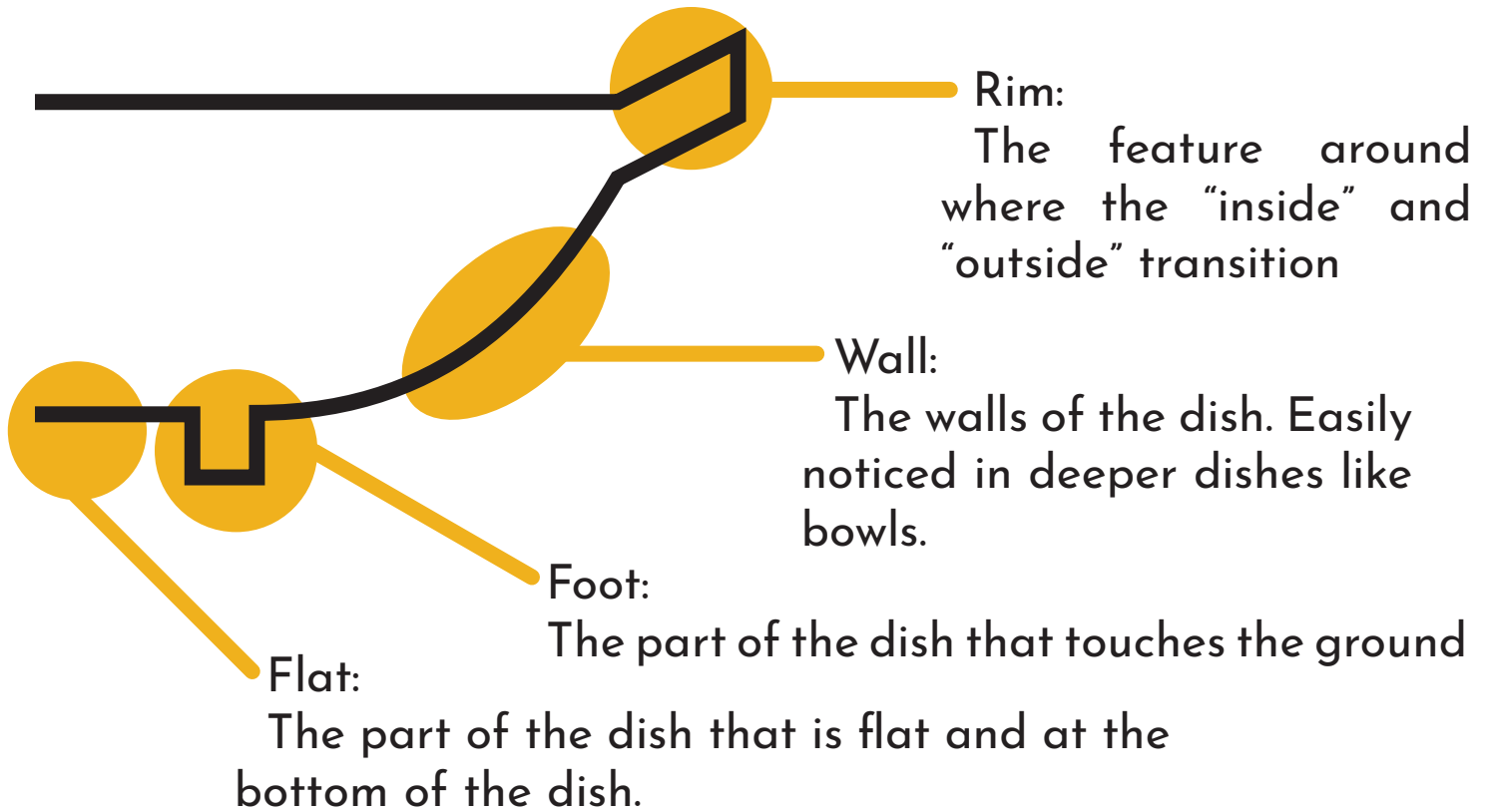
- Objects must “feel” good
- Small changes in size can make a notable difference
- What method of production will I use?
- What class do I design for?



Thang Tran, professor and designer (Fig 5.)

Anatomy of Dishes

A diagram explaining parts of a dish I will reference.



The difference between a bowl and plate is the depth of the dish. AKA, the height of its walls.

Fig 6.

Museum Trip

To see historical examples, I visited the ROM and looked at their many examples of foodware. It was quite interesting to see the variety and different materials and techniques used.



Painted Square Plate (Fig 7.)



Floral Decorations on Bowl (Fig 8.)



Celadon Bowl with Petal Imprint (Fig 9.)



Underside of Plate with Small Foot (Fig 10.)



Celadon Lidded Vessel (Fig 11.)



Celadon Plate with Floral Shape (Fig 12.)



Bowl with Straight Rise (Fig 13.)



Bowl with Undercut (Fig 14.)



Celadon Bowl with Petal Imprint (Fig 15.)



Plate with Copper Banded Rim (Fig 16.)



Intricately Carved Lacquer Plate (Fig 17.)



Metal Tea Set based on English Form (Fig 18.)

Market Examples

Ikea Färgklar



Ikea's Färgklar Dishset (Fig 19.)

It comes in a variety of colours with a satin finish.

The plates do not have distinguished rims. They are also curved inwards and not flat.

The bowls are a wide and round shape. Leaning towards a rounded V shape rather than a U shape, or hemisphere.

OurPlace Tableware Set



OurPlace's Tableware Starter Set (Fig 20.)

It comes in white, black, and dusty pink and red ochre. A more glossy glaze is used.

The plates are flat with small high rims to keep sauce in. The feet are also wide but short, giving a hover effect.

The bowls are more square in shape. They do not stack tightly.

Denby Linen Set



Denby's Linen 12P Set (Fig 21.)

Denby provides different colours and glazes in a huge variety.

The plates have notable rims, which have an edge before curving down into the flat floor. They have 2 feet. One large one small.

The bowls have an S curve but stays in a mostly hemispherical shape.

In my design of foodware. I want to be able to gauge its possible applicability across the world. A truly international design should be suitable in most cultures.

Therefore to design for success, I need to research cuisines across the world and their needs in dishware.

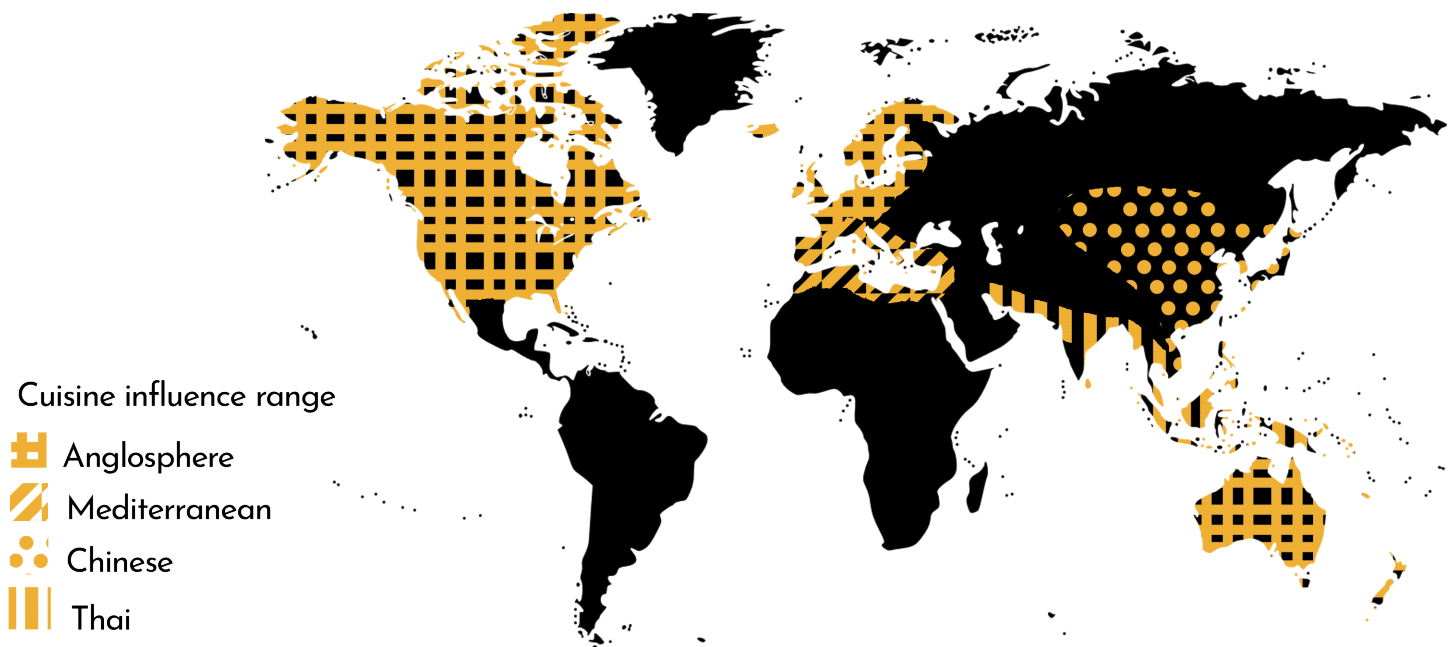
By fulfilling the needs of as many cuisines as I can. My design should be suitable for the globe, and be an internationally applicable design.

Cuisines around the world

There are many cuisines around the world. Each region cooks their food differently based off the ingredients they can source, and the cultural influences they developed and gained.

Something interesting is how there are shared influences between some cuisines.

This makes my job easier as I can research what cuisines have a large influence around the world, or are based off of many different cuisines.



(Fig 22.)

Through my research I decided to examine more closely:

- Anglosphere Cuisine: Cuisine from the English speaking world.
- Mediterranean Cuisine: Cuisines surrounding the Mediterranean.
- Chinese Cuisine: Cuisines from China.
- Thai Cuisine: Cuisine from Thailand.

Anglosphere

The anglosphere is a catch-all term for the cuisine that emerged in the English speaking world.

While cuisines may vary between these countries, they all share common dishes such as sandwiches, casseroles, roasts, pancakes, and the common dinner of “meat, carb, green”. They also take culinary inspiration from Western Europe, such as France due to its popularity as fine dining.



English Breakfast [saucy]
(Fig 23. yoppy, 2011)



Meat Carb Green [saucy]
(Fig 24. Tingzon, 2013)



Sandwich [dry] (Fig 25. Acabashi, 2017)



Pancake [saucy]
(Fig 27. TheCulinaryGeek, 2010)



Casserole [saucy]
(Fig 28. Personal Creations, 2014)



Pot Roast [saucy] (Fig 29. Whitney, 2010)

Mediterranean

Mediterranean cuisine is another broad cuisine, as there are many cultures that border the Mediterranean. Some notable cultures that have dishes known around the world are the South Italian dishes of pizza and spaghetti, the Magrebi shakshouka, Ottoman hummus, Levantine falafel. Fish is a common dish among them all.



Humus [Fig 30. Dry bread and dip bowls] (Praveen, 2011)



Neopolitan Pizza. Needs a large flat dish (Fig 31. Hamilton, 2016)



Fish [Dryer] (Fig 32. Ian, 2015)



Shakshouka [Served in cookware] (Fig 33. Groutas, 2013)



Falafel [dry with dip] (Fig 34. momo, 2009)



Spaggeti [saucy] (Fig 35. jshj, 2004)

Chinese Cuisine

Chinese cuisine is very broad due to the many regions in China. Though, there are some dishes that are common among the country.

Much of Chinese cuisine is cooked hot, and involves oil. Rice is a major staple food. Steaming as a method of cooking is also notable in China, with iconic pieces of cookware such as the bamboo steamer being used.



Rice [dry because it soaks sauce] (Fig 36. Alpha, 2010)



Peking Duck [dry] (Fig 37. Alpha, 2010)



Soup [small] (Fig 38. Allaway, 2014)



Dimsum [small dishes, served in cookware] (Fig 39. Ciencia, 2010)



Noodles [saucy] (Fig 40. Caspy2003., 2011)



Stir fry [saucy] (Fig 41. pelican, 2014)

Thai

Though Thai cuisine is sometimes conflated with Chinese cuisine. However, Thai cuisine has many influences from South Asia and South-East Asia due to the Indian Ocean trade. Thai cuisine is more spiced in comparison to Chinese cuisine. It also includes more curries. The soup is also known to be served in larger portions, meaning larger bowls.



Soup [larger] (Fig 42. Spivack, 2000)



Noodles [varies] (Fig 43. pelican, 2010)



Rice [saucy] (Fig 44. delcroix, 2016)



Satay [dry with sauce dip] (Fig 45. rockYOface, 2009)



Curry [very saucy] (Fig 46. spurekar, 2020)



Stir Fry [varies, but often saucy] (Fig 47. Dita, 2008)

Cuisine findings

- Sauce is an everpresent feature in cuisines. Dishes must be designed to hold sauce
- Multiple bowl sizes are needed. Serving size is relevant to their size and affects how they are plated.
- A dish for a separate sauce is needed for when sauce is used as a seasoning or condiment or dip.
- Portion sizes vary through cuisines. A small and large plate help fill multiple roles.

Material Considerations



(Fig 48. Didriks, 2015)

Metal

Metal dishware is found in some regions of the world. It is mainly either handmade or stamped or spun. While this creates an interesting dish, there are limitations to its use. It cannot be put in a microwave for example. Prototyping or manufacturing this material would also be difficult for me.



(Fig 49. Haeften, 2006)

Laquerware

Laquerware is found primarily in East Asia. While it is a gorgeous material, it is a very labour intensive production method. It requires many layers of laquer to be applied to a core body, often of wood. The time that this would take would likely exceed my set time.



(Fig 50. Cole, 2016)

Plastic

Plastic dishware is found in many parts of the world. It was initially used as a substitute for laquerware. The material is often seen as a cheap material though. Prototyping this material would be moderately feasible, but still difficult.



(Fig 51. Wiese, 2012)

Ceramic

Ceramic dishware has a global presence. It is an extremely common material for ceramics. Prototyping ceramics is very accessible for me due to the ceramics studio.

Production considerations

Based off of my research into the production of ceramics, and my own skills in ceramics, I opted to choose the jigger & jolly method.

- Handbuilding was out of the question, it is not designed for mass production.
- Slipcasting, while very capable of interesting forms, had limitations in variable wall thickness. It was also a somewhat time-consuming process requiring a lengthy drying time inside the mold.
- Press molding is a promising method. It has similar freedoms to slipcasting, however, my skills with press molds developed from previous projects told me I was not capable of creating a good product. Press molds are also more labour intensive than slipcasting and jigger & jollying.
- Jigger & jollying is a method used in factories for ceramic production of dishware. It does have design limitations, mainly that the design must have radial symmetry for the most part (it is possible to have surface impressions that are not symmetrical). Its production speed is also quite fast, not requiring a mold for more of its drying time. This allows the reuse of molds more frequently.

Departure

Design a ceramic dish set that is able to accommodate cuisines around the world.

Old Ideations

Define cultural sensibilities

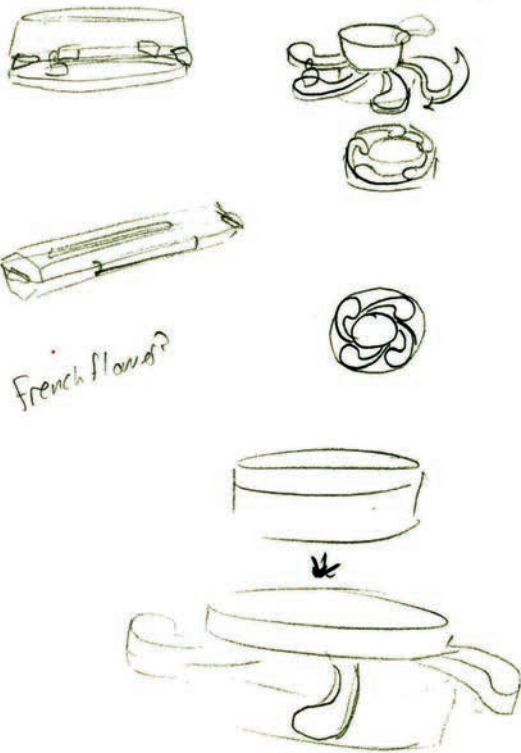
show what is fused in storyboard

- Brief
- examples of fusion (research)
- Definitions (use images)
- Sketches
- Storyboards

meal PMP
 Food delivery boxes
 Tiffin-e
 Tiffin x Tiffany glass comp
 Find visual examples of coppaculture
 Eindhoven

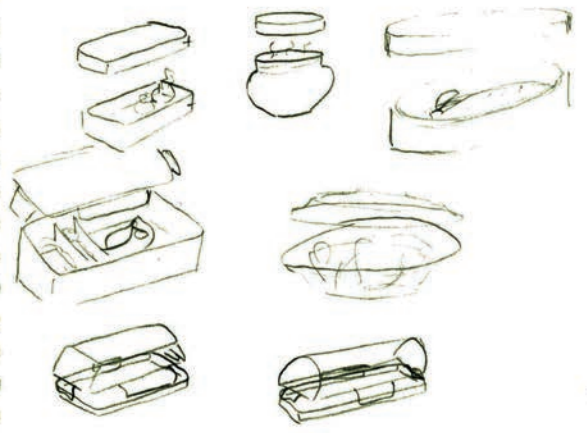
Also ironic items?
 who are you designing for?

Amuse bouche / Apertif



French flower?

7 course French meal into containers
 (coprivate) rethinking
 Apertif / amuse bouche
 Entree / soup
 Fish
 Main
 Salad
 Cheese / charcuterie
 Dessert + cafe



Japan
 you eat ceramics w/ dinner

Systemize it?
 (how do packages work w/ each other)

Fish

(maybe design but not show fish since fish in office is rare)

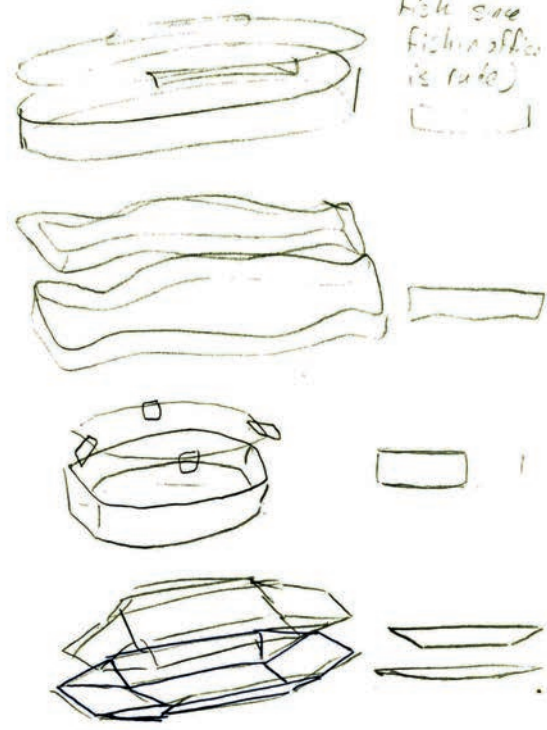
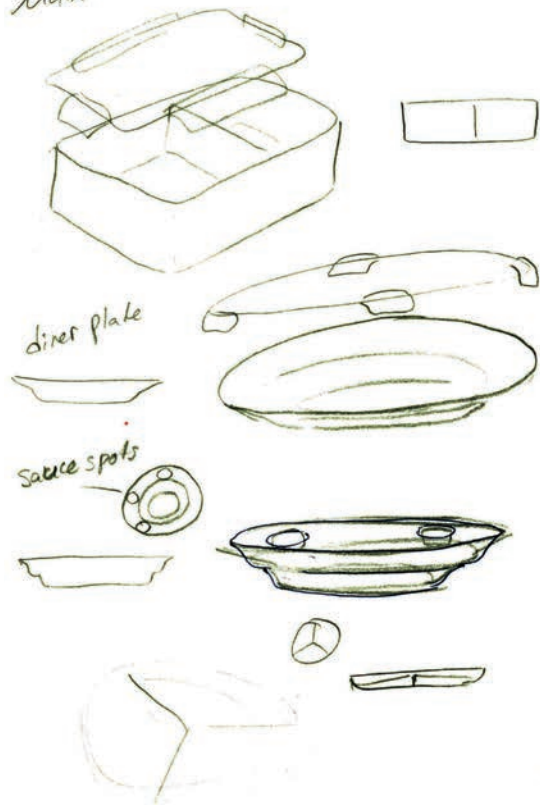
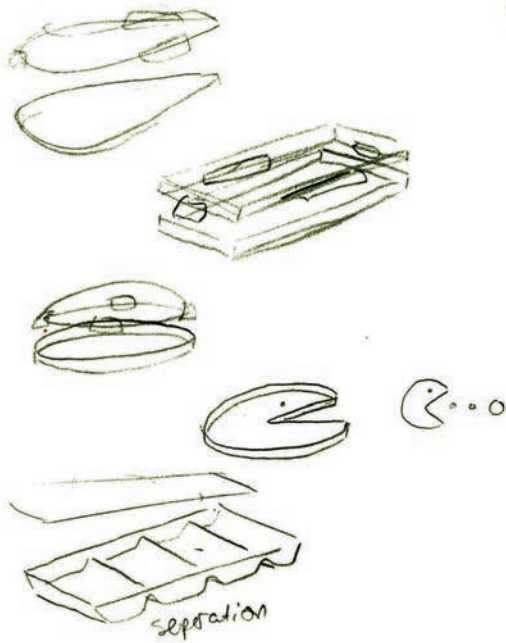


Fig 52.

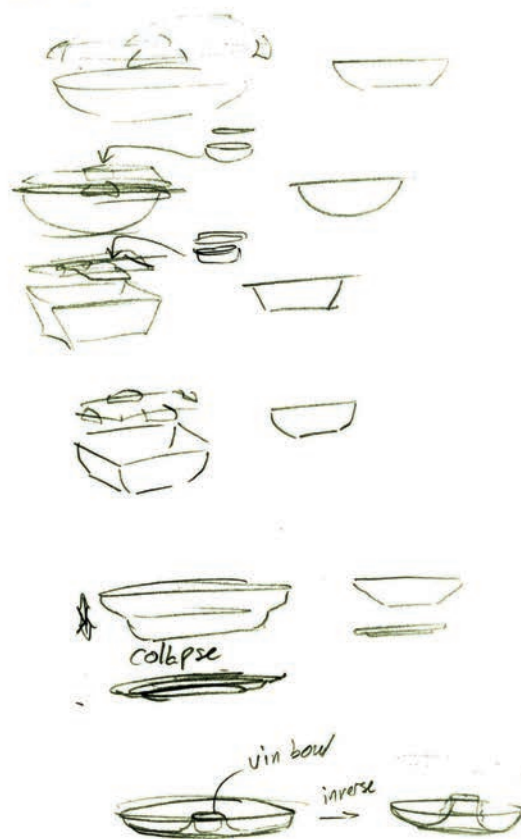
Main



Cheese



Salad



Dessert

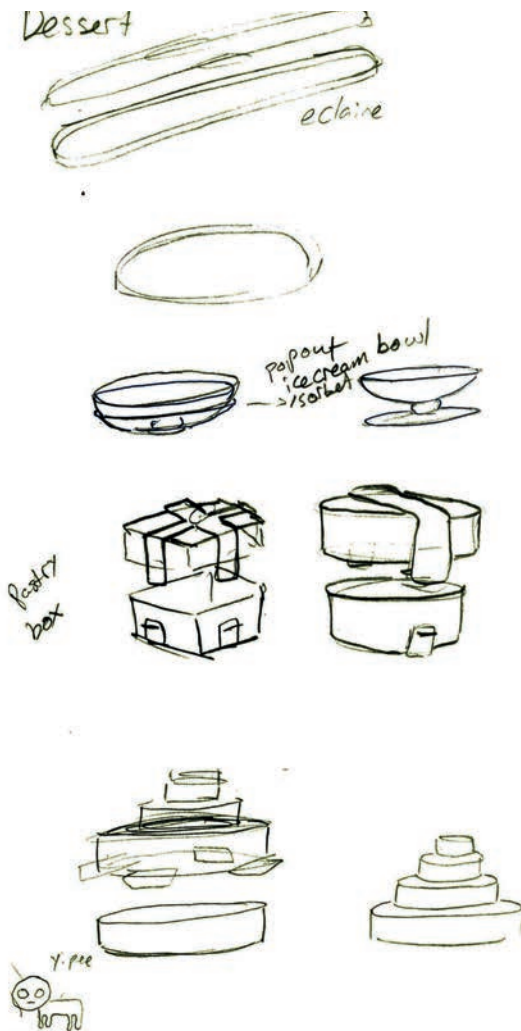
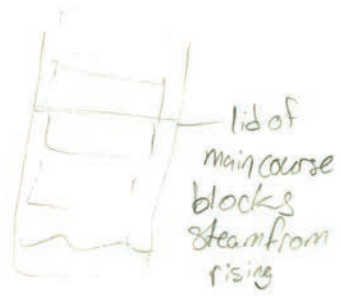
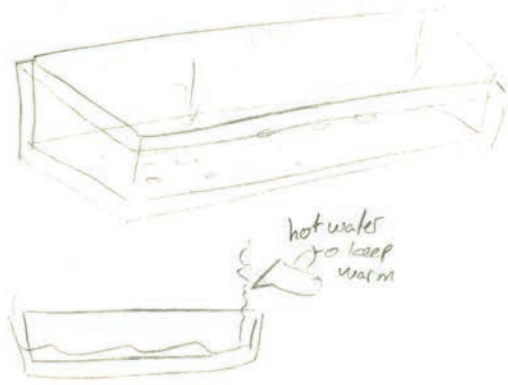
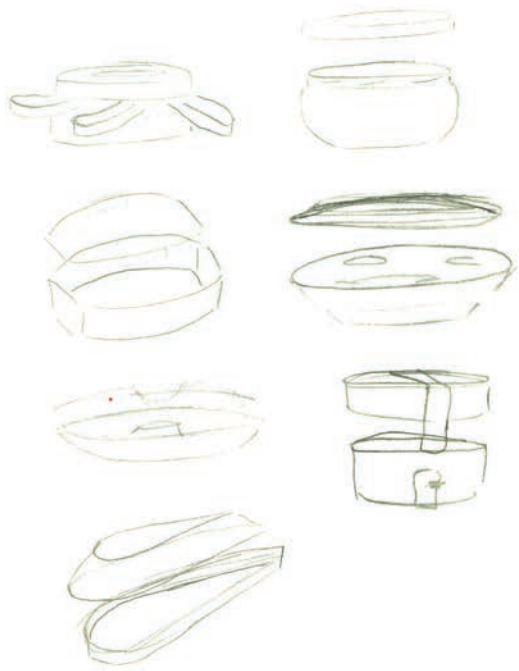
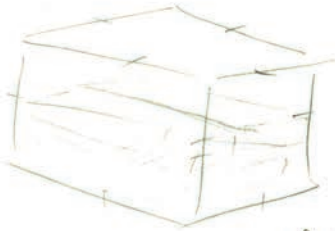


Fig 53.



secretive drinks pavilion

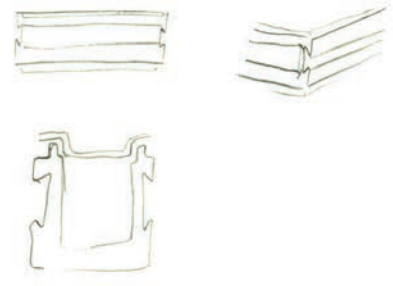
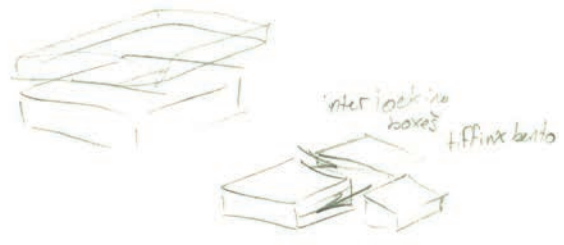
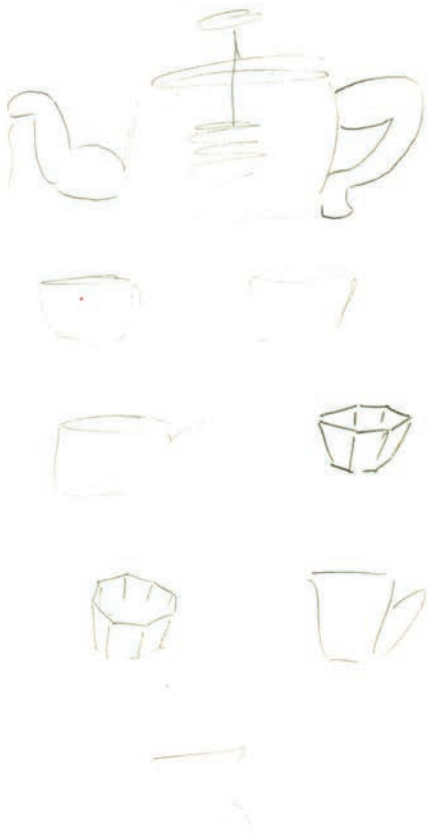
food cube



Breakfast
morn' munch
Lunch
aft' munch
Dinner



Fig 54.



espresso x tea



tea machine

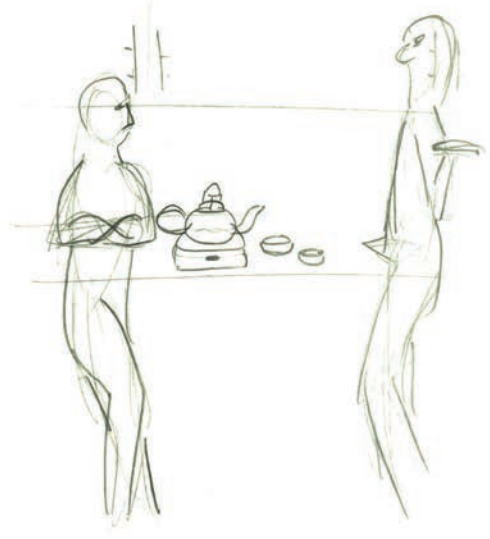
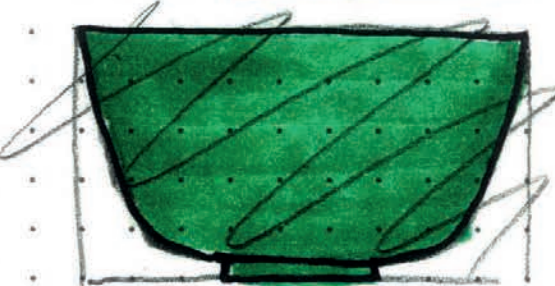
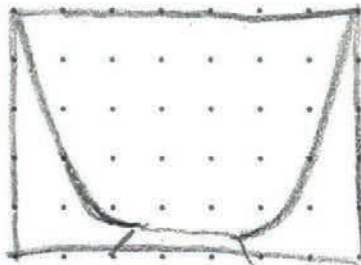
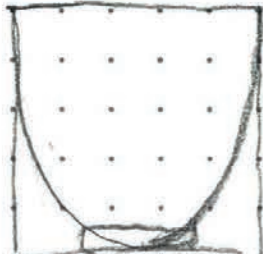
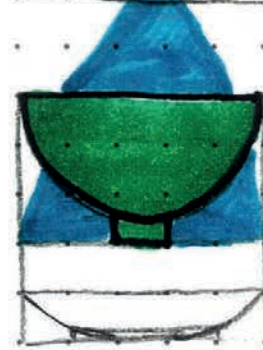
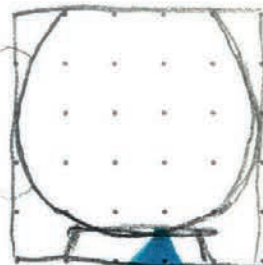
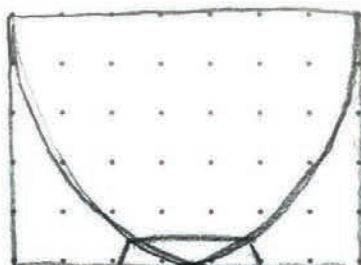
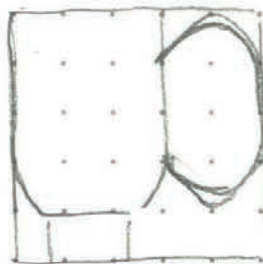
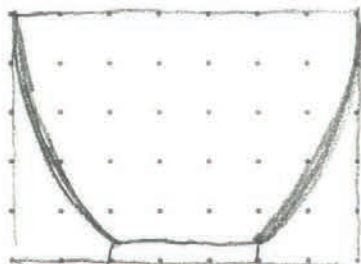


Fig 55.

BOWLS

Relevant Ideations

3



What do you want them to do?

Aim for

2 Bowls 2 Plates

1 Cup 1 Drink Serve

1 Bake serve

2 Serve

1 Dip

maybe cutlery

Fig 56.

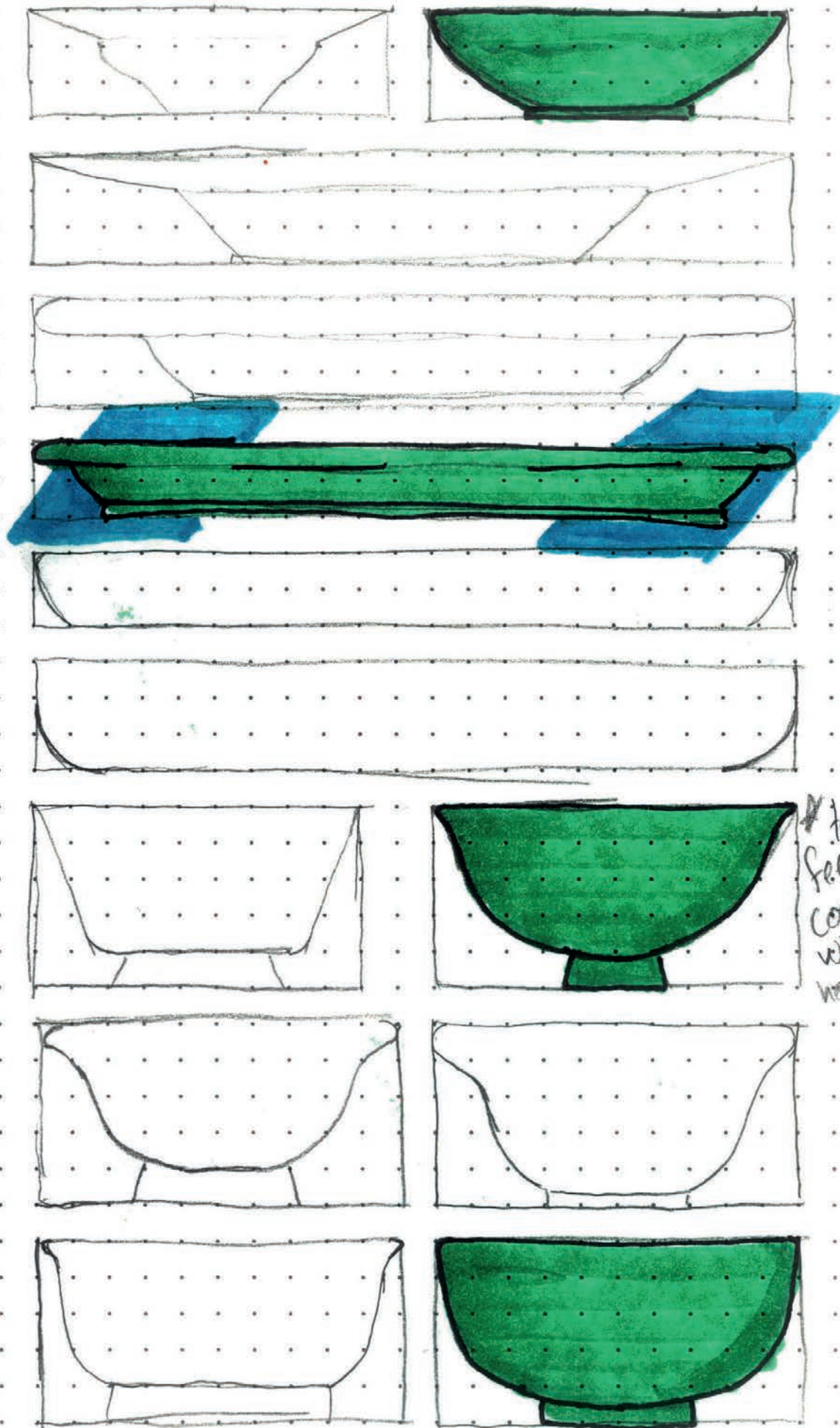


Fig 57.

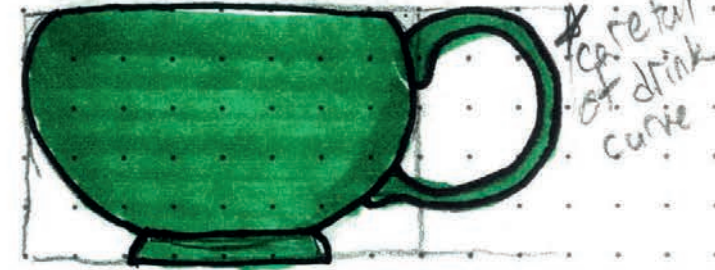
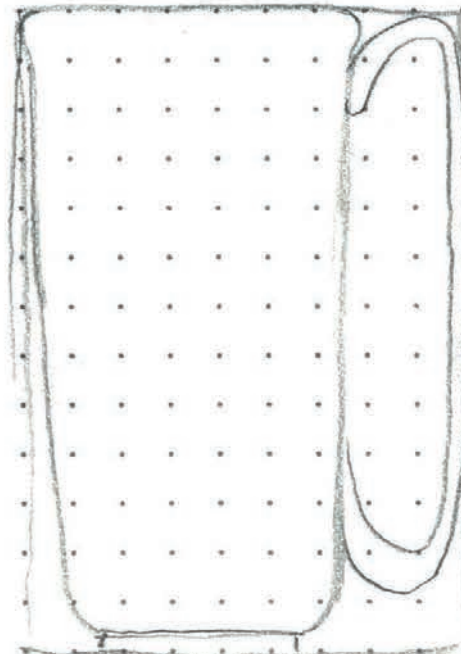
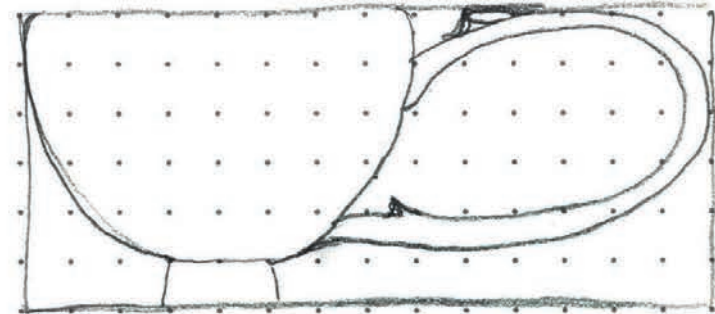
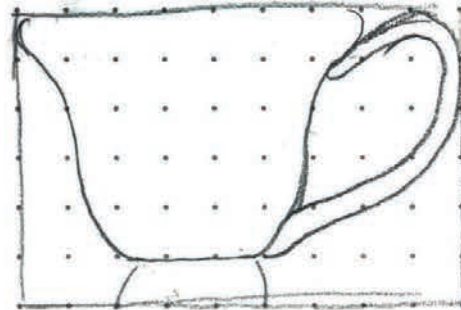
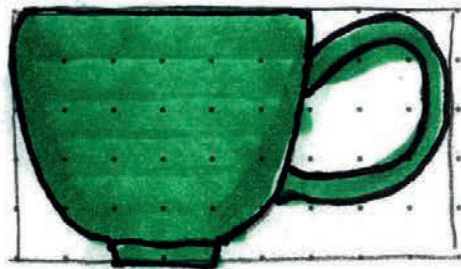
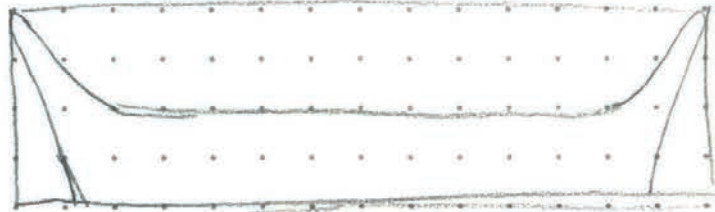
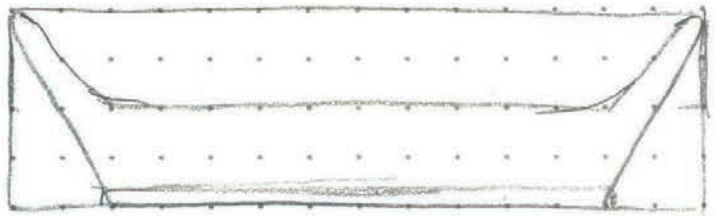
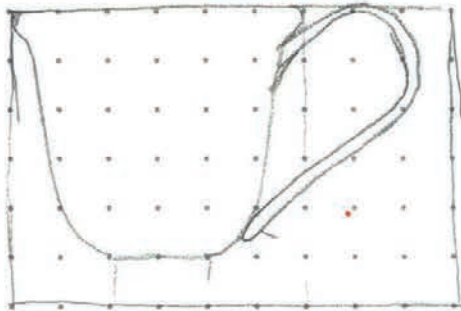


Fig 58.

Donatke

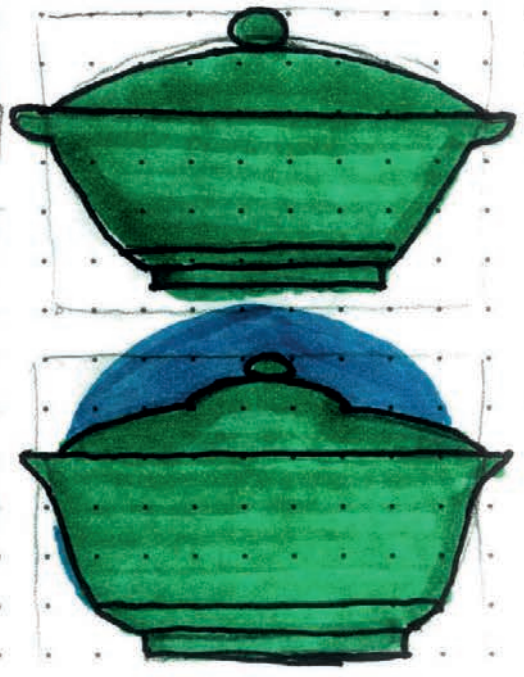
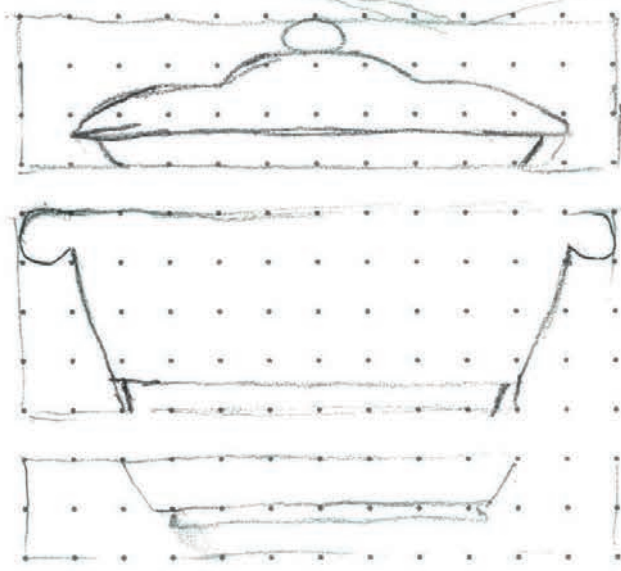
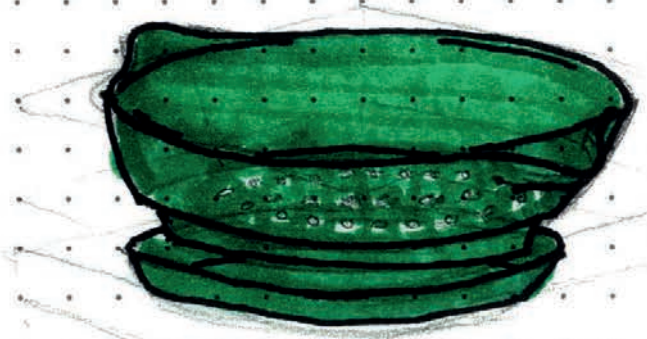
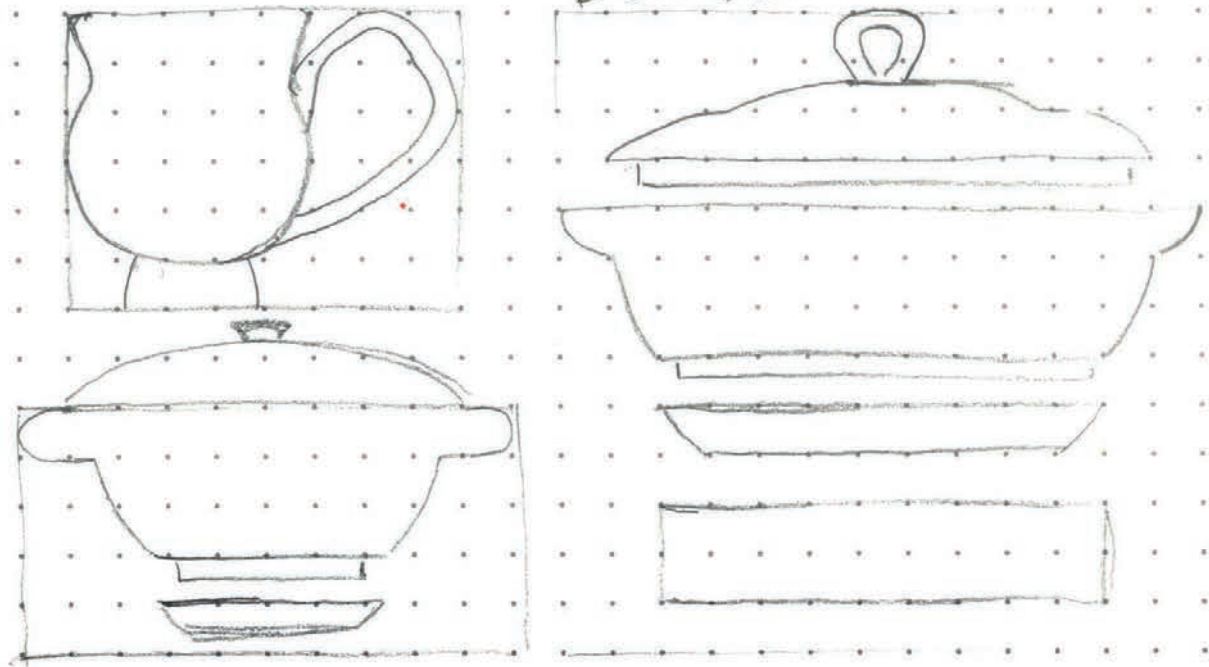


Fig 59.

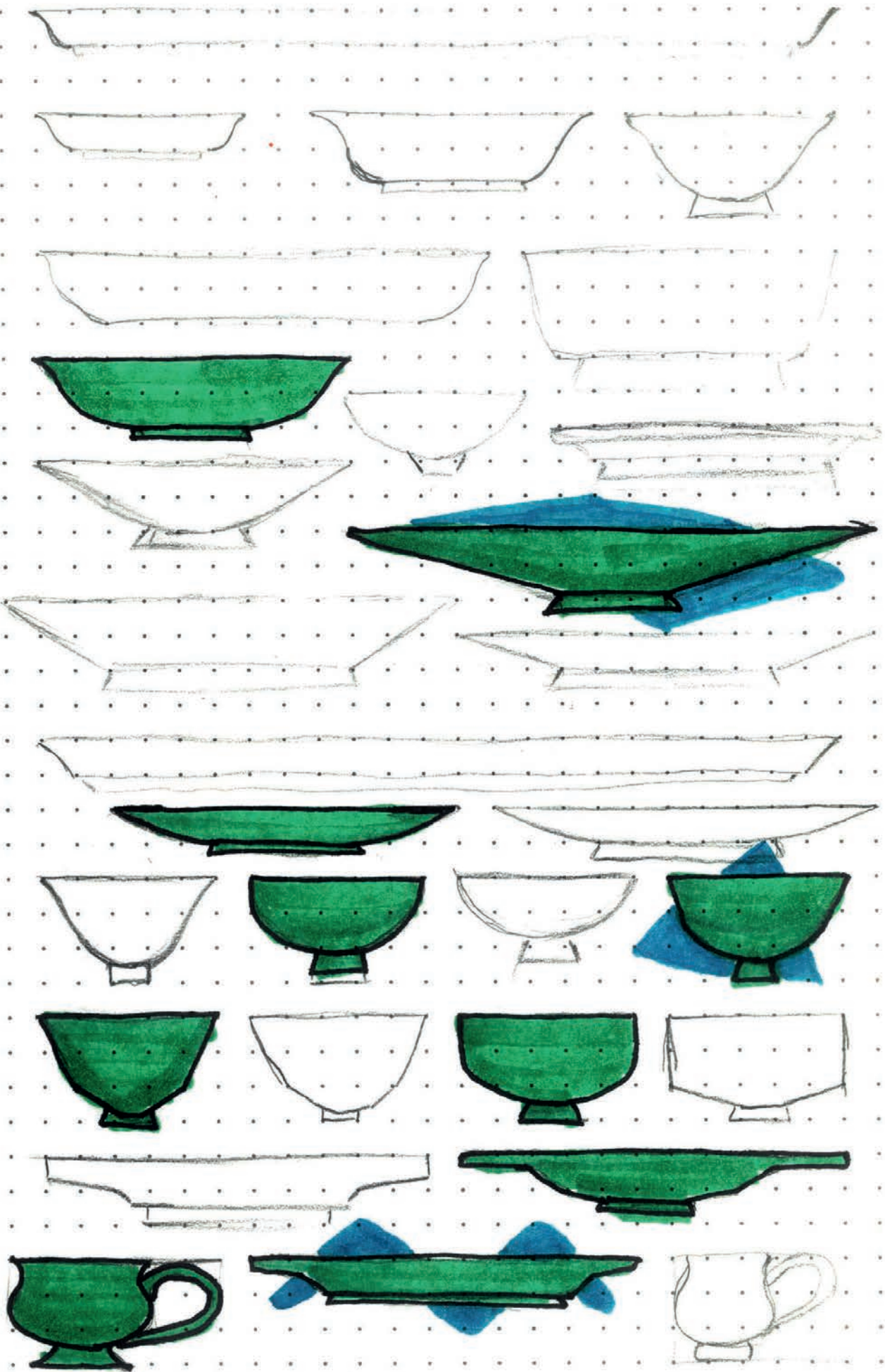


Fig 60.

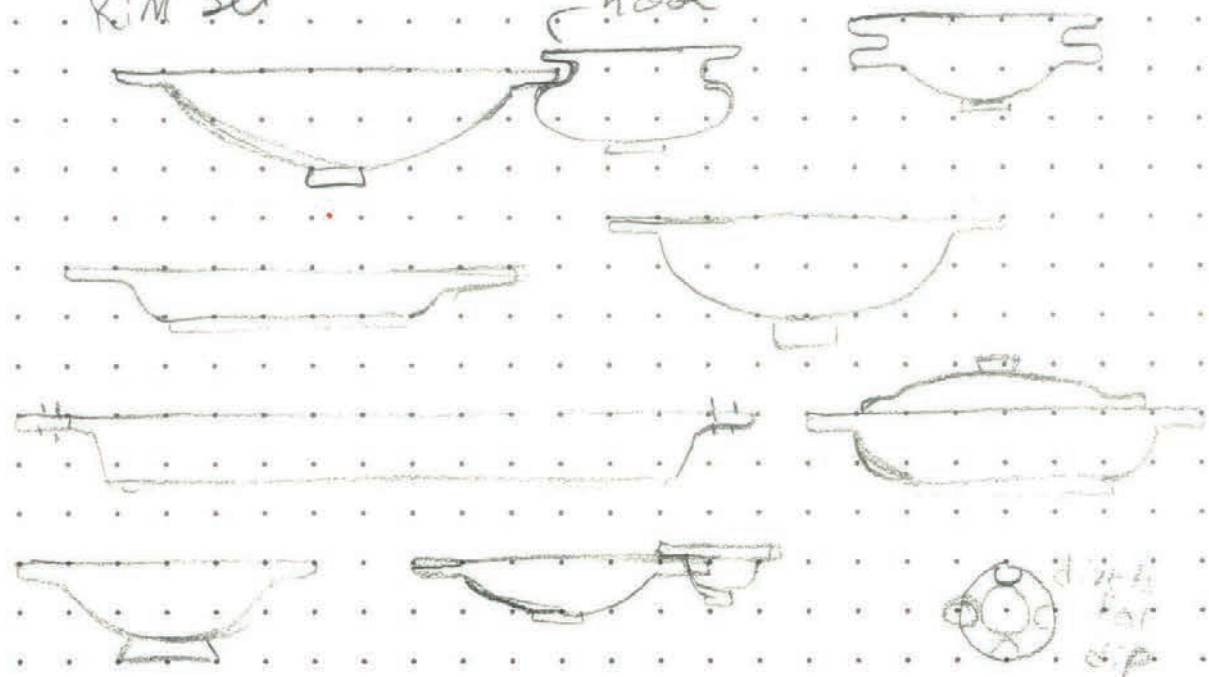
Plates from Observation



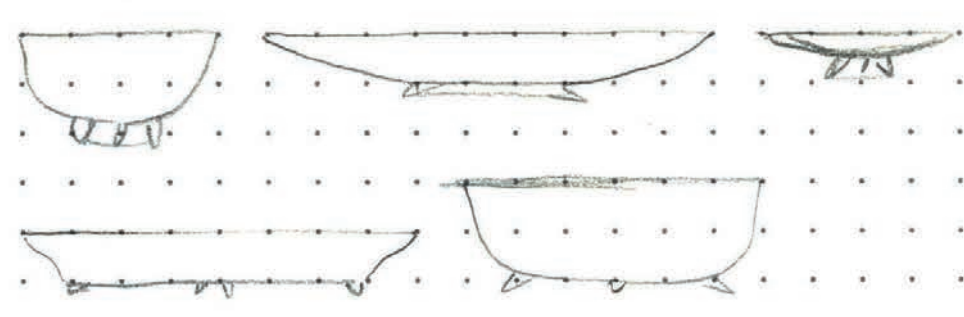
Fig 61.

Rim Set

hook



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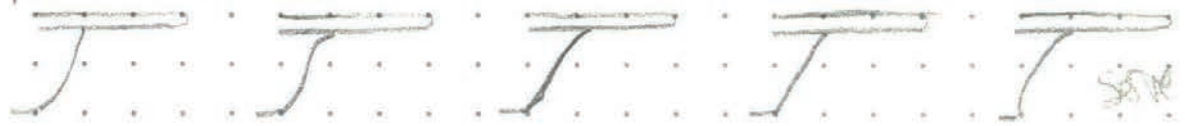


[Faint handwritten scribbles]



Fig 62.

Rim Prof. 103



50%



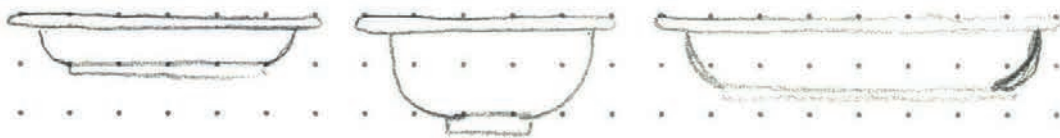
plate



bowl



no.



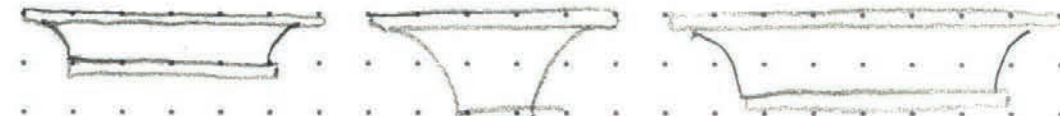
✓



✓



X



X

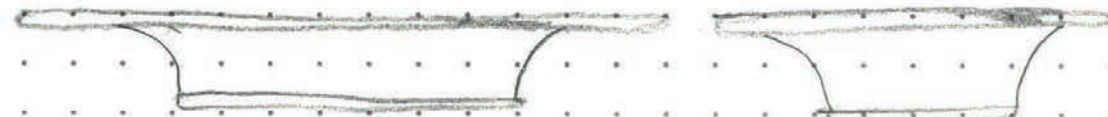


Fig 63.

Journey

Prototyping forms

Once I settled on an idea of focusing development on a notable rim. I went into 3d ideation.

I used the 3d printer to do this because of its much faster turnaround compared to clay production.

Craftspeople input

To help guide my design, I would show my prototypes to other craftspeople to get impressions and input. I would especially frequent the Ceramic studio due to their experience in the field.

I would also show some designs to people who were not as informed on the project to get raw first impressions of the design. Using guiding questions such as "What would you eat from this?".

By talking to experts and laymen, I was able to get good feedback on my prototypes to guide me into an interesting design.

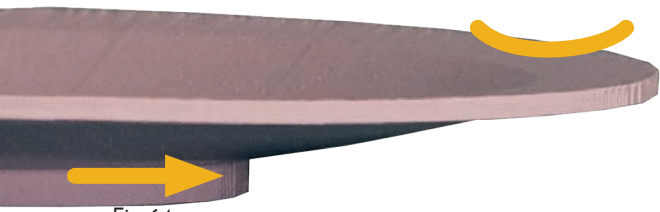


Fig 64.

- Curve Rim
- Widen Foot

- Make Wider
- Raise Height



Fig 65.



Fig 66.

- Curve Rim More
- Widen Foot

- Angle rim
- Belly Out Wall
- Shrink Foot

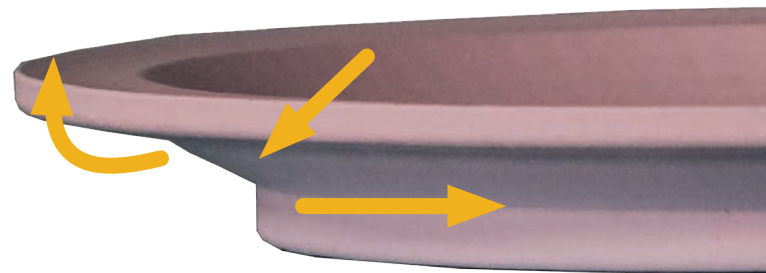


Fig 67.

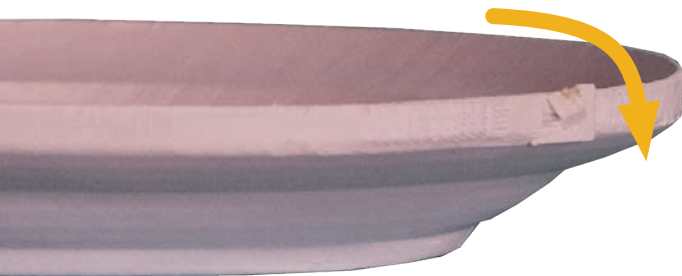


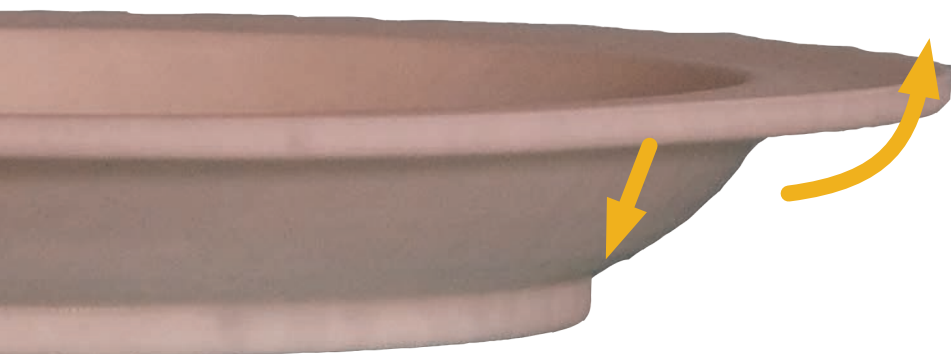
Fig 68.

- Lower Angle on Rim

- Final Form



Fig 69.



- Angle Rim
- Lower Height

Fig 70.

- Lower Angle of Rim
- Raise Wall Height



Fig 71.



- Final Form

Fig 72.



Fig 73.

- Nice curve
- Bad Rim
- Widen Foot

- Bad Rim
- Lower Foot



Fig 74.



Fig 75.

- Sharpen Rim
- Belly Out Curve

- Shrink Foot



Fig 76.



Fig 77.

- Final Form

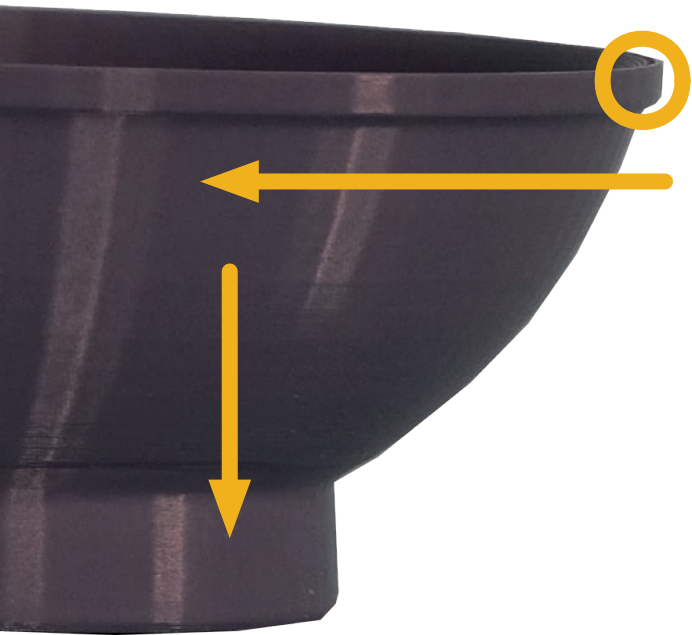


Fig78.

- Bad Rim
- Shrink Width
- Lower Foot

- Bad Rim
- Belly Out Wall
- Lower Foot

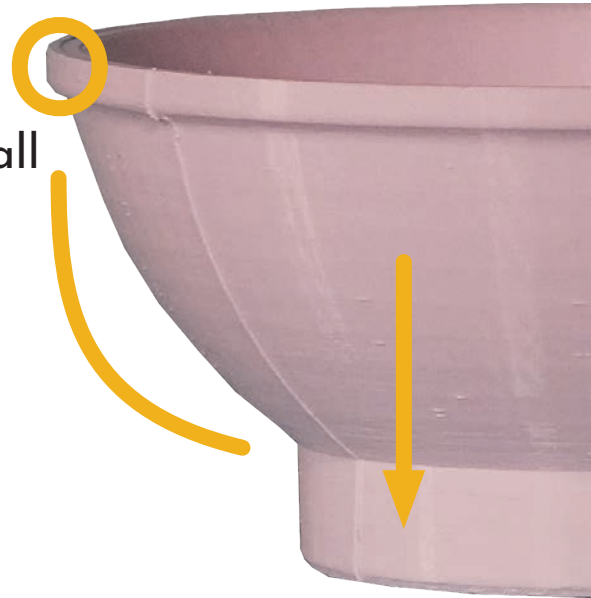


Fig 79.

- Shrink Foot



Fig 80.

- Final Form



Fig 81.

- Lower Angle of Rim
- Lower Foot



Fig 82.



Fig 83.

- Not the direction wanted
- Revisit after other bowls are developed

- Final Form



Fig 84.

Making Molds

To use the Jigger Machine, I must first make the molds that would go on the wheel.



Fig 85.

I made positives of the molds on the lathe, then made silicone negative molds. I could make many of the same mold from these.



Fig 86.

I then poured plaster into the molds, with bat-sticks included.

Using the Jigger arm

The process of using a jigger arm extension is somewhat similar to using a conventional throwing wheel. Though there is the added consideration of the mold.

The process goes as follows:

1. Put a slab of clay onto the mold
 2. Smooth the slab onto the mold. Try to cover as much of it as possible and evenly.
 3. Roughly throw the form that will be carved. This saves on time and clay.
 4. Lower the blade and gradually carve and form the shape of the vessel.
 5. Trim, and finish the surface of the vessel. Apply stamps and other finishes that would be done at the wet stage.
 6. If pressed for time, speed up drying with a heat gun or hair dryer before demolding.
 7. Demold at leather hard or harder.
- Learning this machine was interesting. It is overall easier than throwing by hand. Though challenges of tooling outweigh this initial ease.



Top
Down
Fig 87.
Fig 88.
Fig 89.
Fig 90.
Fig 91.

Applying surface to bisqueware

My next step to completion was to glaze, clean, and paint my dishes so that they would be ready for the kiln.

Glaze also seals the surface in a layer of glass, which makes it water-tight and food-safe.

I used Celadon G for the glaze, and Ching Hua for the underglaze, which made the rims blue.



Glazing Bisqueware with Celadon G (Fig 92.)



Cleaning off the glaze from the feet to prevent sticking to the kiln shelf (Fig 93.)



Painting Ching Hua underglaze on the rims. (Fig 94.)

Using the Kiln

Once my wares were ready, I loaded them into an electric kiln and fired them. 2 days later, I unloaded them.



Loading the kiln

(Fig 95)



Unloading the Kiln

(Fig 96.)

Destination

The dishes turned out quite well out of the kiln.
Though for me to determine if my dishes were internationally applicable I need to serve meals on them.



Fig 97.



**Meat – Carb
– Greens**





Shwarma, Salads & Dips





**S e s a m e
C h i c k e n ,
B o k C h o i ,
H a r G a o , &
R i c e**





**Massaman
Thai Curry**



Feedback

My family ate dinner on these dishes and I asked for their input.

- “The 5” bowls are a good size for appetizer soup. It doesn’t encourage over-portioning”
- “The 5” bowls are also a good size to eat out of by holding it”
- “The 10” plate has a nice depth, I’m able to scoop against it instead of using a knife”
- “The rim is very effective at retaining sauce”
- “The 7” plate is a good size for desert”
- “The coloured rims help frame the food, it makes it look nicer”

I also asked what they would like to see improved in my pieces. The main one was “it could be thinner”

Success?

I believe that my dishes are a success in what I set out to do. They manage to accommodate the cuisines I researched, and should be able to therefore accommodate other cuisines fairly well.

To see true success would be to continue to use them and explore other cuisines that I did not test against. However, that is not within the scope of time for this project.

Yes

I believe that this project could be further developed.

If I choose to continue this project, I would need to mainly:

- Refine the form – thinner, maybe even more emphasized rims
- Explore different surface design – different glazes, slips, etc.

Reflection

This project was long and informative.

An important lesson I learned was to be mindful of my health while working. I became sick for a week because I ignored myself.

That should not happen again.

I also realized I can easily lose myself in the trees and get caught in the weeds. Learning how to direct myself into an achievable path sooner than later is something I need to develop further.

I am thankful for all the input and feedback I was given by my peers.

One day I might revisit this project, and take the next steps to make it a design I am completely satisfied with.

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A Book going over the process of developing a globally applicable set of dishes, measured by its success in serving different cuisines from around the world.

Created by Cedric Jeudy, an Industrial Designer, Graduate from Sheridan in 2023.