Pearson

GCE A Level
Advanced
Art and Design

Three Dimensional Design
Component 1

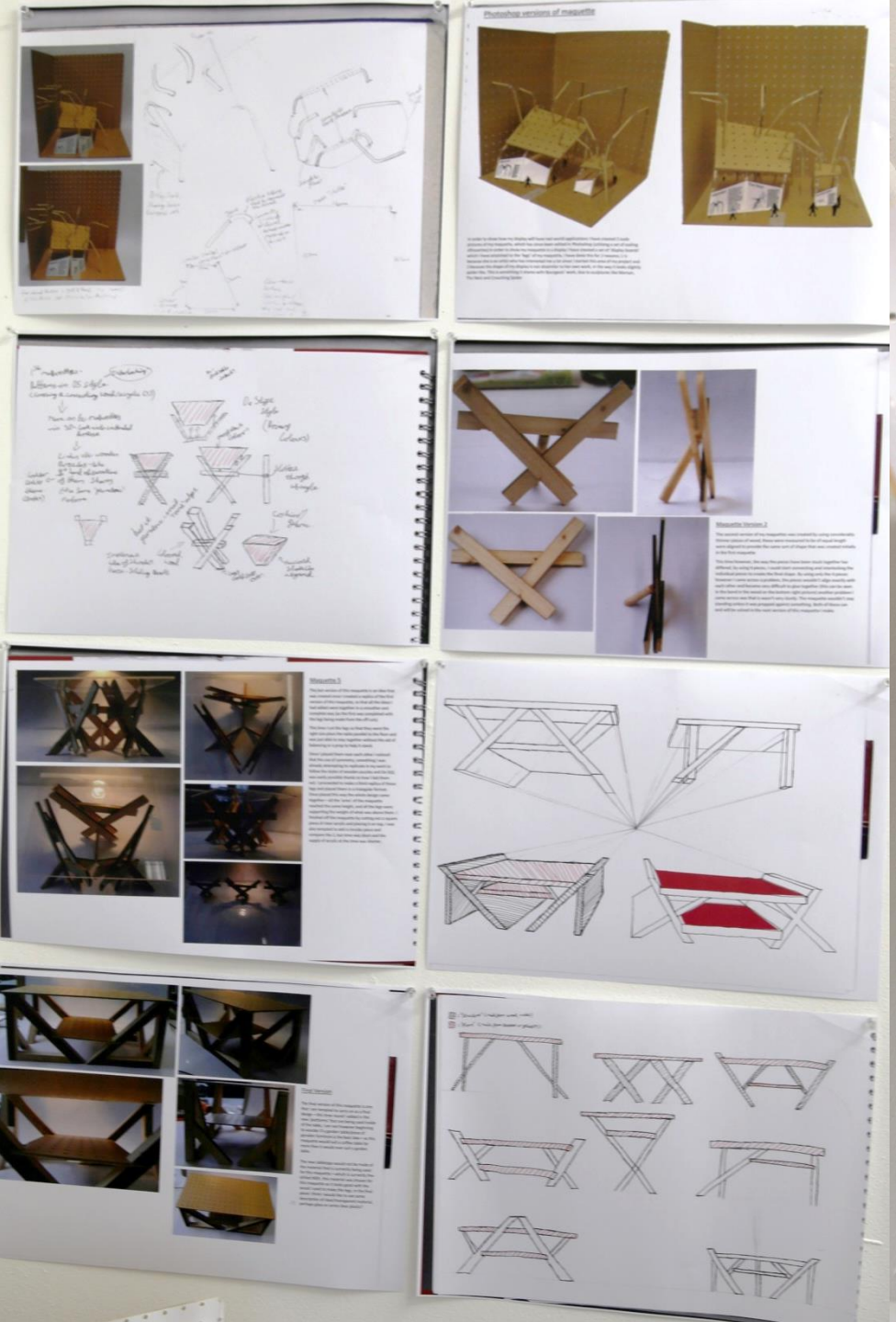
ROSE

Total Mark 10 (8+PS2)

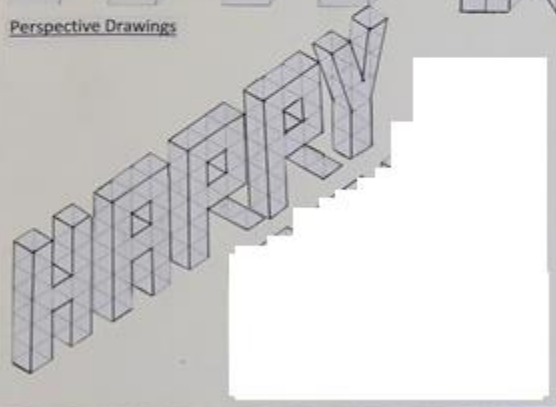
	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	2	2	2	2	2
Performance Level	1	1	1	1	1
				Total out of 90	10

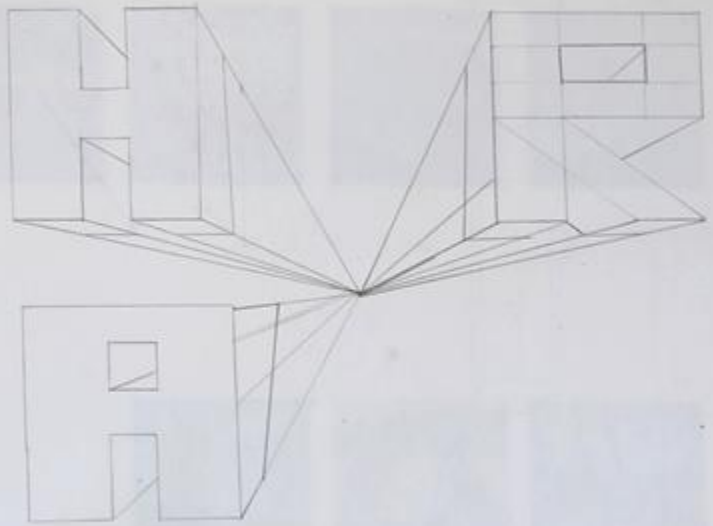
Pearson

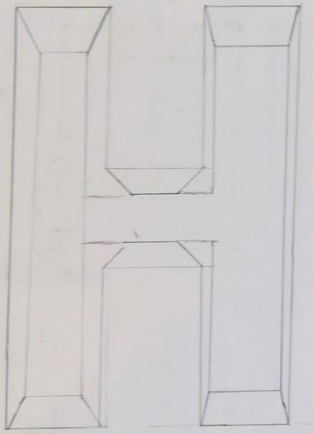
She was also known for creating work with more unconventional materials for her time, such as latex and plaster and was a heavy influence when her work become apparent to a wider public in the 1970s in movements such as Feminism and Postmodernism.
Her work is also known for its highly personal thematic content involving the unconscious and the body, these themes were drawn from her childhood and considered art a therapeutic process to help recover from a 'less than ideal' upbringing.


Photoshop versions of maquette

Perspective Drawings



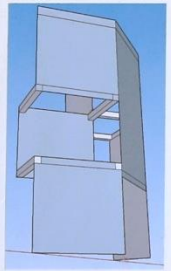


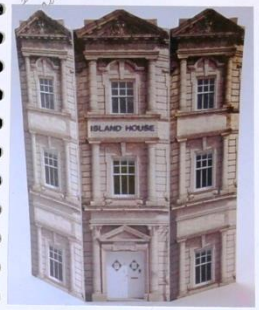


Urban Alphabet

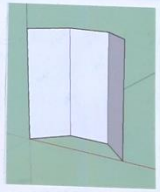
1st Set of Maquettes (Island House)

The first set of maquettes I made was designed to be an initial concept for something I hope to continue throughout my coursework this year. The idea was to create a set of maquettes that use simple materials, paper, card and matchsticks to create 3D representations of a building, in this case a building called island house, which is situated in Bristol. These maquettes were made by getting the image of the building, placing it on card and cutting it out, I then had to find and invent an array of different positions to create different shapes with the building, the first was made by getting 2 copies of the building and cutting them out I then got the matchsticks and used them to move some of the pieces I had cut out and put them behind the original picture of the building in the front. I then cut out squares in the front picture, in order to see through to the back. The first link I was able to find was to a film mad in 2003 called Dogville, this film was unique in the way that it didn't participate in any on-set filming, it was made almost entirely from facades placed on a barren soundstage to create the look and feel of a small village.

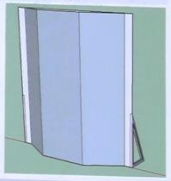




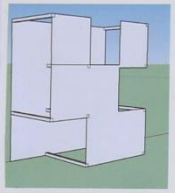
My second iteration of the building was far more simpler than the previous one that was made, as this one was primarily just scoring 2 edges into the card and folding them at an angle to create a sort of half-hexagon.

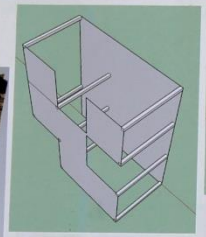


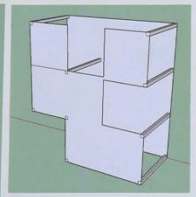
My third maquette was made using the same basic idea as the one before it, except this time I wanted to give it a more 3D, physical feel. This, I feel, was achieved by cutting out 4 squares, 2 from the bottom of the building and 2 up the middle. To create a more prominent 'entrance', and 2 more prominent windows. I then folded the freshly cut out version and glued it to a flat version of the building behind, this resulted in the 3D look I wanted to achieve, the gluing was difficult however as I wanted to get it lined up perfectly so as to make it look as continuous as possible.



My final maquette from this set was a take on the first maquette I made initially. Except this time it was designed as more rectangular as opposed to the semi-hexagonal shape that I had created previously. As before I cut out a few squares out of the front picture in order to make it look more architectural, as if your removing pieces to look inside the building. This look was further improved by using longer matchsticks to make it almost look like it is being extruded from the base image. While this matchstick scaffolding was initially made to help the building stand. I think it gives it a more complete architectural look, as mentioned before.
I think these maquettes are relatively interesting and unique and I think they have potential to go on to something throughout the rest of the course. I have considered doing displays or something similar for this course, so perhaps I can create displays for these? Or look into doing some of these on a large scale?







1st Hand Observations

For my first set of first hand observations, I went to Yarmouth seafront, in order to look at, and get a better understanding of, the way the screens/fascia's have been used. In this area, they are used heavily to display information and publicise a business, through the use of bright, coloured lights or just the sheer size of the typography. All of these screens have varying degrees of permanence to them, with some being integral to the buildings architecture (Leisureland), some being new or recent additions to an older building (see the 'pub' or 'beach house restaurant' sign) and others, whilst not having been used in the original buildings design, are still immensely important in order to publicise the purpose of the building.

Whilst travelling down the seafront I also took pictures of the gas tower, an old and uniquely shaped structure. Whilst this doesn't directly link to the rest of my pictures of screens/fascia's, it is an interesting shape to look at to further my ideas on the structure of my future maquettes, the way that all of the 'pieces' of the structure are combined to support such a unique and traditionally unstable shape and form.

1st hand

The carriage shelters also display a very unique shape and form, something that I may, again, wish to look into in the future. This shelter, along with the lamppost on the previous page, share a theme, which is related to the coastal heritage of Great Yarmouth, as they both hold the shape of sails and other nautical outlets. Unlike the other pictures I have taken, the use of the ice-cream cones on the stall are designed for a far more novel use, simply displaying that ice-cream can be found here in the summer months. These are also displayed uniquely as there only point of contact with the stall is through one metal rod at the base of the structure. This display method paired with the shape of the item being displayed gives it a sort of 'floating' feel, which is likely designed to appeal to more children than adults.

1st 6-Point Analysis

Six Point Analysis

Context

The first building I have decided to analyse is the Serpentine Pavilion made by Toyo Ito and Cecil Balmond. The building was made in 2002 and is one of the most popular Serpentine Pavilions' to date. Since 2000 there has been a temporary gallery made in Kensington Gardens each year and Toyo Ito's iteration was created, as mentioned before, in 2002. The building was designed in a modern style, which was the designing norm at the time. Other buildings for the Serpentine have been designed and built in similar formats.

Form

Toyo Ito's Serpentine is a building with a relatively unique form, especially when you consider the method, and time taken to implement it. The form of the object is initially perceived as cubic however this initial perception does not do it justice. When you take a closer the look the shape is very different, and influences the form as a whole. All of the walls are relatively hollow, with glass filling the gaps. This causes the building to create a seemingly random, never repeated set of shapes. These random string of shapes cause a rather untidy, yet pleasant shape to look at, this pleasantness is helped along by the colour of the building which is almost entirely white, with the floor being grey. However, due to the shape of the building and the assumedly intentional use of shadow the colours seem to change to different shades of grey. The openness of the building also helps add extra colours, such as blue and green. To add a sense of atmosphere and space.

Content

The materials in this building convey a slight sense of randomness. As the geometric shapes made from the material are connected and placed at seemingly random angles. The positioning and type of material also give a sense of sturdiness and robustness, even if some support has been detracted from the building, it is still holding itself up. The Pavilion conveys a sense of calmness to me as a whole. Not just due to the building itself, but also due to the environment it's placed in, and what the interior looks like because of this. It is perceived to me as quite a serene environment. Whilst I can't see any metaphorical or analogical reference in this piece I believe Toyo may have been trying to make a point. That it is not necessary for a building to be 'normal' for it to work well, it can be random, it can look incomplete, and as long as it functions then it is not a problem.

Process

This version of the Serpentine Pavilion has a rather unique process to go along with it. When looking at the building you can see the geometric shapes at, seemingly random, angles. However this is not the case. The Pavilion was actually designed using an algorithm of a cube that expanded as it rotated. This algorithm was then taken into account when drawing and designing the building, creating a large 'spiders web' of triangles and trapezoids which were then allocated a material, glass or aluminium.

Mood

This building, as mentioned before, makes me feel rather calm when looking at it, if relaxed counts as an emotion I would say that that is how I feel towards this building. However I cannot quite pin down why this is, perhaps it is due to the nature of the image itself than the building as a whole, or perhaps it is a mixture of the environment and the building that triggers such a feeling.

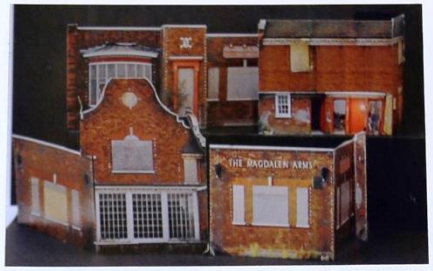
Function

The pavilions function is primarily used as a piece of art as opposed to the usual use of it as a building. Each year a temporary pavilion is made and is sold on to, usually private, buyers. This makes it an art attraction much like its counterpart – the Serpentine Gallery is trying to display. This adds a sense of exclusivity and uniqueness to the building, it doesn't have to be permanent in fact it isn't. Meaning it is expensive to create as it needs to use specific materials to achieve its goals.

2nd Set of Maquettes (Magdalen Arms)

2nd maquettes

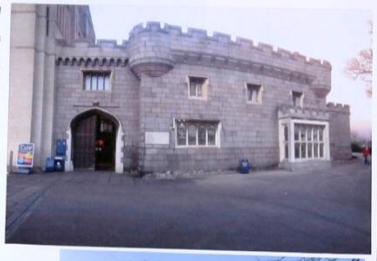
My second set of maquette were created with the same initial idea as my first set, although this time they were influenced from a different building, this building had different shape, different size and different colours to work with, where the first had pale colours, this one contained more brown and colours. Another difference to note is that this time the building was created with my own pictures that I took of an old abandoned pub down the road, called the Magdalen arms. The idea was to initially create another set of maquettes similar to that of the maquettes that I made initially, cutting and replacing different shapes to create the building, however after I planned out this idea I decided to make a different set entirely. I started by cutting out each 'segment' of the building and then gluing to some thick card, in order to give them more support, as these were bigger than my initial maquettes. These segments were then positioned in a variety of different ways, I also created a platform of cardboard which allowed me to elevate some segments above others. Whilst making these I decided that the simplest method would be to place them at random and erratic angles to each other, to make a more abstract model. However after a few of these were created I decided it didn't always look good and some of them started looking the same. This is where the elevated half was added. This allowed me to create more realistic structures as, like in a real building, it didn't look good with all of them on the same elevation. In the end I made 6, 3 that shared the same elevation, and three that did not, opting for the elevated approach instead.



2nd Set of 1st Hand Observations

My second set of first hand observations were taken at Norwich castle, as I have narrowed my focus towards exhibition design for the coursework unit. The Castle is a relatively old piece of architecture and was first established in 1066, since then The Castle has been stripped down and refurbished a massive number of times, most recently by the Victorians. With a more modern shopping centre built more recently. The castle has also housed a plethora of different exhibits of artist, most recently Jeff Koons.

2nd Set of 1st hand



Timeline

1660 – the first instance of the use of screens, for England at least was in 1663, when the first trade ship, The Clove, returned with wares from Japan. Their popularity slowly became apparent, increasing in number and genre as it went along.

1810 – by this time, screens were established not only in England but also in other European countries, this started a more interesting set of designs, making screens with useful implementation, one example was creating a world map on the screen, assumedly so it would be bought and consumed by a larger audience, although there is no reference to how many of this variety were sold. Another variety of screen was creating detailed scenes of popular British areas, assumedly because, at this time, the empire was coming towards it's rise to power.

1730 – as time went by the European screen began to become more popular. These were made using paints or textiles, unlike the original Japanese iterations which were usually made via engraving. These later versions also veered towards pattern, as opposed to the purposefully created scene of the Japanese era.

1870 – in 1870 the use of screens for fine art were starting to be seen and, much like art, there are a large array of different types around this time, some containing very intricate patterns and designs, while some, like the one shown here, were relatively simple, using oil and pastel. These were used mostly in exhibitions as they were practical to transport, and easy to display, as they were free standing.

Time line

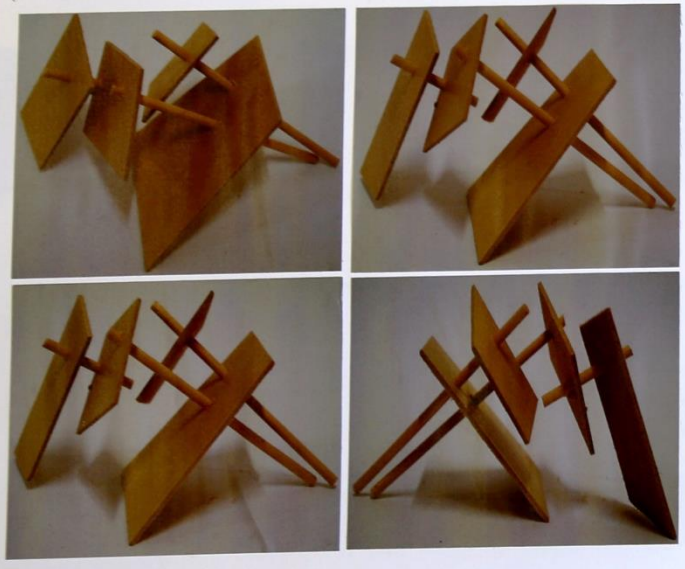
1900-1965 – for a while there was a lapse in popularity in screens, less and less of them were used for leisure after the 'art' role of the screen was put into full swing. This caused screens to become less affordable as they were not produced as furniture, but more as features.

1990 – in 1990 the trend of screens for art continued, but started to get more extravagant, creating different shapes and moulds and being presented in more interesting environments and materials

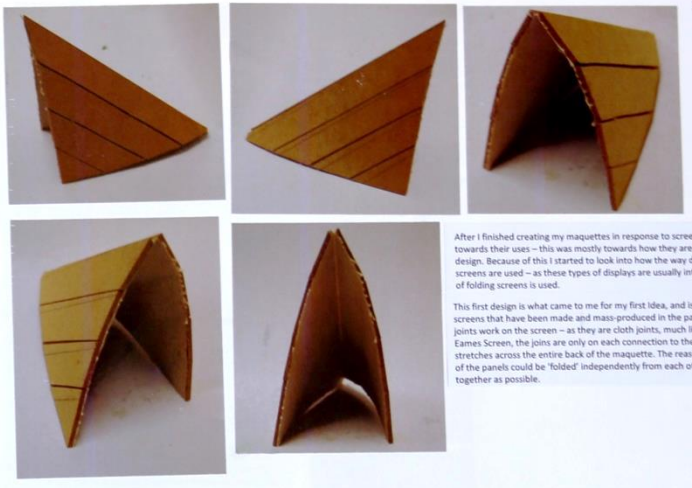
1992-1996 – in more recent years' screens were again adapted for use of displays, but this time they were made for displaying features over making entire structures, it was far more cost effective to create façade-style screens to make an attractive and immersive exhibition

Present – In the present day screens have been used in most office buildings, using them as partitions between work cubicles, or using them simply as noticeboards, as some of them can be far more affordable as they have been in the past

maquettes

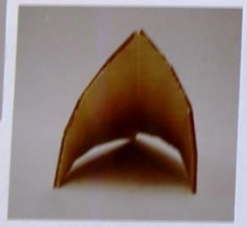


3rd set of maquettes



After I finished creating my maquettes in response to screens, I started focussing in more towards their uses – this was mostly towards how they are used in museum or exhibition design. Because of this I started to look into how the way displays are created can affect how screens are used – as these types of displays are usually intended to be portable – thus the use of folding screens is used.

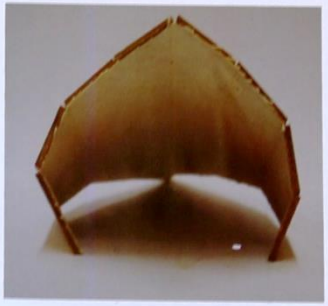
This first design is what came to me for my first idea, and is vaguely reminiscent of the Eames screens that have been made and mass-produced in the past. I chose this due to the way the joints work on the screen – as they are cloth joints, much like in my maquette. However, in the Eames Screen, the joins are only on each connection to the wood, in mine the piece of fabric stretches across the entire back of the maquette. The reason that fabric was used was so that all of the panels could be 'folded' independently from each other, whilst being kept as close together as possible.



Bexhill Pavilion Band Stand

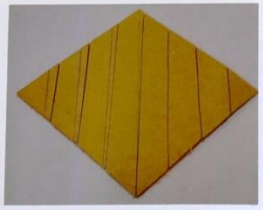
In order to demonstrate this maquette in the best way possible I thought it would be prudent to photograph it in several states, with panels positioned further away, or closer in some cases, to each other.

Whilst photographing this maquette I found the shape changed more than I had first thought, so whilst my first link of the Eames screen is still applicable in a mechanical sense. The actual look of the screen seems to take on a similar one to the Sydney opera house's arches. Due to the way that arches don't just arc on the sides but also subtly arch forwards as well.



The next arrangement of this maquette creates another shape, this time looking more like a modernist bus shelter or something of that type, as opposed to the previous 2 which take on quite a similar form as they only looking like displays.

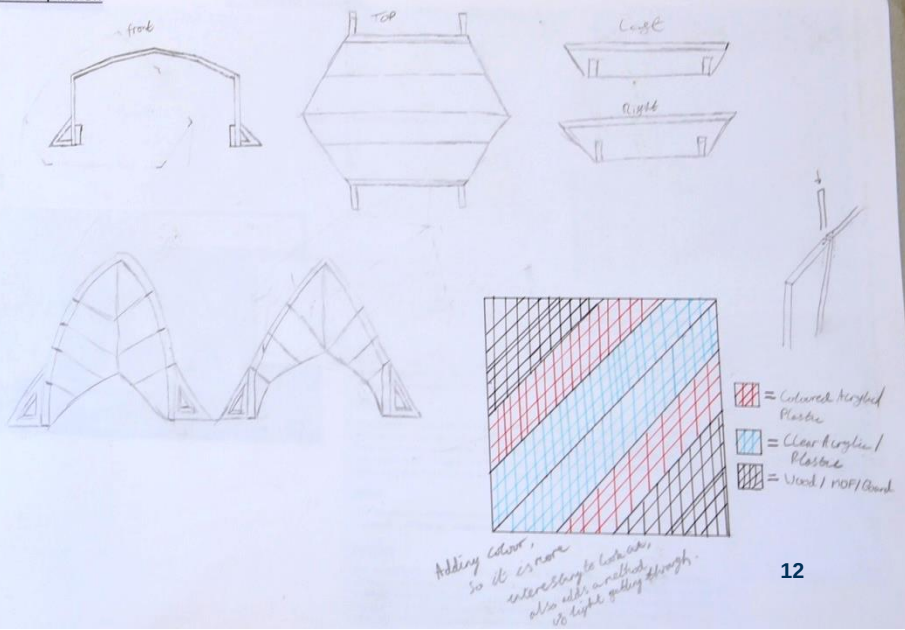
In this new shape I believe the best link is towards the Bexhill pavilion Band stand, this due to the shape of the bandstand, when compared to my own maquette. the bandstand has the same shape and curve as my maquette, and also peaks and narrows towards the back, in a similar way to that of my model.

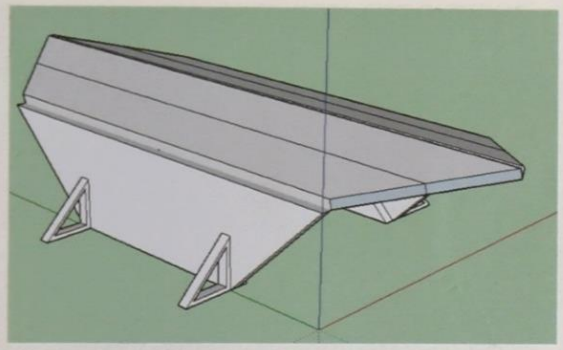


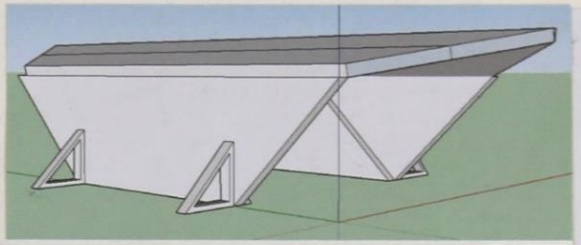
On this final page I have shown one last positioning and also what the maquette looks like when flat on both sides.

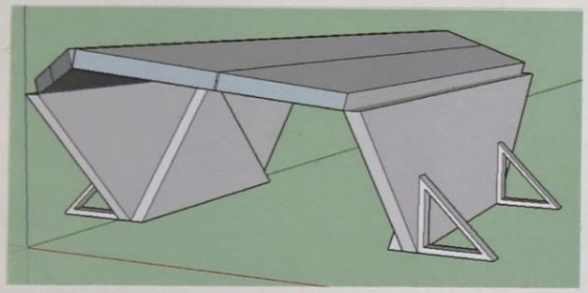
The last positioning was more of a test to see how well balanced the maquette could be whilst standing on its own, which, it would seem, isn't actually that balanced (the maquette had a tendency to wobble whilst in this final position). I hope to expand upon this idea as I believe this could work well in the sense of displays, perhaps if I were to add legs or some other method of support on the sides of the maquette it may be sturdier and will stand more easily.

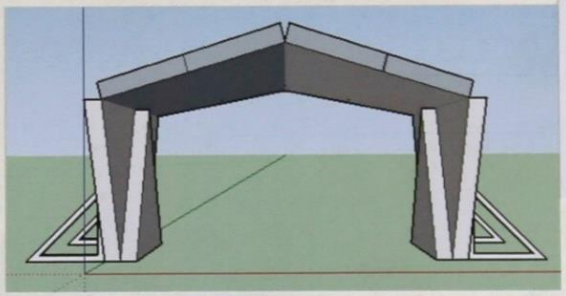
Idea expansion

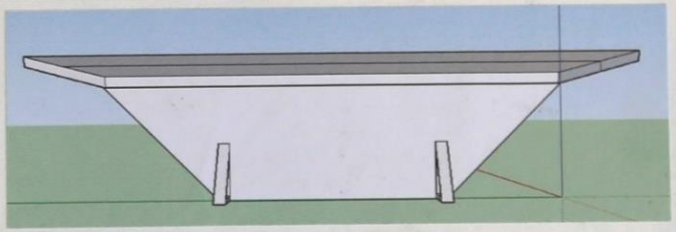


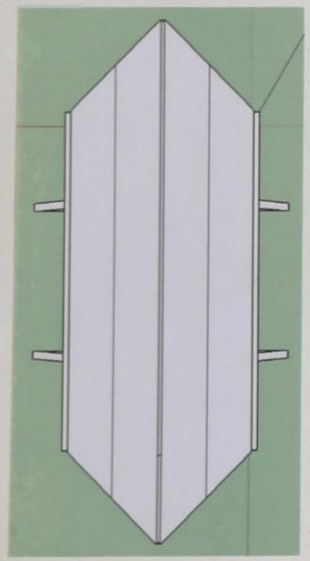












To the left is a set of new design in expansion to my previous maquette, this design, I feel, starts to bring a more sensible and logical idea to how the model would work as a display unit.

This display would of course be on a much larger scale than my maquette was first when it was created, I would imagine it being an internal display building, utilising the walls on the sides (inside and out) to display an artist's work onto. If this was used as a display I would imagine the shape of it causing a tunnel effect, where consumers would walk around the outside and then in the inside in order to access the artist's work on offer – perhaps later on I could create some scaled drawings in order to demonstrate how this would work.

In my improvements I have also added on 4 supports to the display, due to the unsteady nature of my maquette I decided these were necessary to make it a more successful design. I think that these would most likely be made out of steel or some other sturdy metal, in order to hold the weight of the wooden (or plastic) panels that make up the main structure.

Sketch-Up Drawings

Louise Bourgeois – 3D Analysis

Context:

My third six point analysis is on a sculpture made by Louise Bourgeois title 'Maman', the French word for 'mother'. The work was created in 1999 and is a deviation to what other artists were creating at the time, with most creating humanoid, or abstract, pieces. Whilst in comparison to other artists 'Maman' may seem out of the ordinary, but in Louise's own work this is no sudden deviation. With 2 previous sculptures, in relation to spiders, having been created.

Form:

The form of Maman is relatively unique in shape, due to the combined elements that have been put together, this makes it difficult to analyse for its 3D form, when looking at the body it is clearly spherical in nature, but when connected in tandem to the legs, it complicates things. The shape, and in extension its form, is simply spider-like, as assumedly intended. The sculpture also creates, and is placed, in a large expanse of space, the Maman has been placed in many different environments, but all have been positioned in a way that the Maman has been in the centre of the room, making the most of the area around it, to allow onlookers to admire it from every angle. The colour of the piece depends on the location it is placed in, due to the reflective nature of the material that is used, in an enclosed environment the maman would be coloured in its natural bronze colour, however out in the open air this may differ due to the colours that are around it. I would imagine that the texture of this sculpture would be relatively cold and quite robust, again, this is due to the material that is used, which is 2 types of metal, Stainless Steel & Bronze. Also, looking at the way the metal has been shaped, I would imagine the surface of the material would not be particularly smooth, but would likely have a rough, warped texture, the pattern and rhythm of this piece is also rather curious, due to the way that the 'lines' have been compiled together into the piece, the shape and angle of the legs seems to be relatively symmetrical and repetitive, but upon closer observation you can see subtle difference between each leg, whether it be the angle from joint to joint or the connection the main 'body' of the spider. The tone of the Maman is very striking, and does not seem to make any attempt to be subtle, the positioning in this photo helps support this claim, due to the bright whites and greys of the stone and the blue, clear day, the addition of the Maman makes it stand out amongst the rest of the landscape

Content:

The first thing that anyone would notice when looking at this sculpture is its striking resemblance to a spider, or other relations in the arachnid family. This is evidenced by the long, spindly legs and the body/abdomen in the centre. This is, of course, intentional, and is used in a sort of metaphorical comparison to Louise Bourgeois own mother Josephine Bourgeois, who died when Louise was still relatively young, this connection is further backed up by the translation of Maman, which is the French word for 'Mother'. Initially this sculpture presented a sense of discomfort to me, due to the arachnid-like nature of the piece, however, once deeper research was made, and after finding out it was an actual touching ode to her late mother, the sculpture seemed to soften, being less of a formidable foe, and more of an old friend. These links and connections say a lot about the designer, in my opinion, as it shows just how much the artist cared for her mother, enough to commit an entire piece of work to her, not just physically, but also metaphorically. Also, if the consumer were to feel the same initial reaction to the piece, I think it just shows how our society should not, as so commonly said 'judge a book by it cover' which is something Louise's work focusses on, quoting her own display writing about 'the treatment of fear'

Process

Maman was made as a unique sculpture and hasn't, to anyone's knowledge, been set to mass production this sculpture was likely assembled by a combination of hand made and machined techniques, but leaning far more on the machined side of things. There doesn't seem to be much in the way of a finish implemented in this sculpture, apart from the obvious polishing and other, separate finishes designed to make the sculpture last longer in the open air

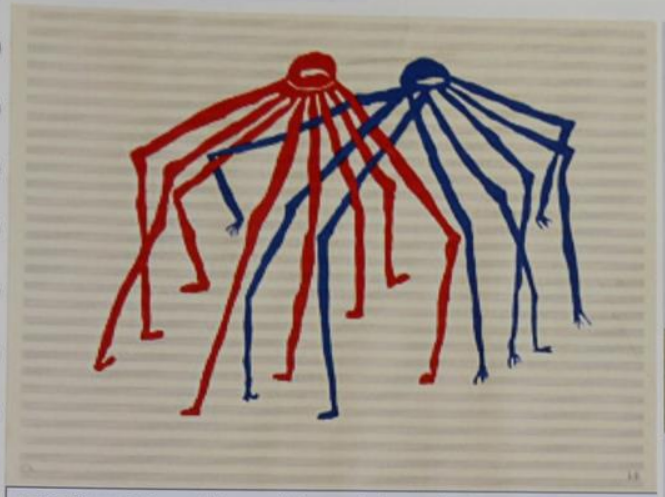
Mood

As mentioned before in content, my feelings and emotions have differed as I have come to an understanding of the piece, at first, Maman was unsettling, due to stark contrast and foreboding size of the sculpture however, after I came to understand its purpose and metaphorical meaning, I came to appreciate it in a far more touching, and friendly light.

Function

The use of Maman is simply to be consumed by the masses, to be put on display and be appreciated by the world of artists, which is something I, along with thousands of other, have most certainly started to do. Its other function is to become a personification of the artist mother, taking her primary qualities and comparing them to a spider is not something that every artist would be prone to do. But has turned out to become a nice touch to an already incredible sculpture. The size, scale, and meaning of the piece adds an air of exclusivity to it all, perhaps even putting it out of buying range for the rich.

Artist Research: Louise Bourgeois



Louise Bourgeois is an artist generally famous for her work on large and audacious sculptures (as shown on this page) but in fact the 99-year-old artist, 1911 – 2010, was famous for helping influence a number of different movements, using a plethora of different medias.

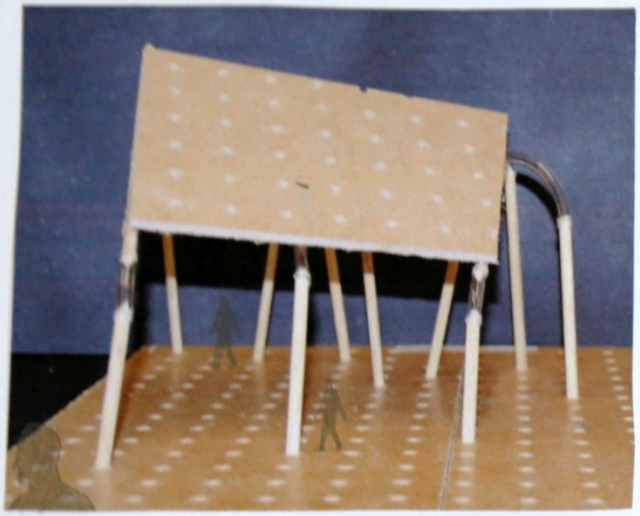
Her first sculptures were primarily made of wood and tinted certain colours to gain the desired effect. She later went on to create sculptures from bronze and marble, which are the materials used to create her more well-known sculptures such as Maman, and Crouching spider.

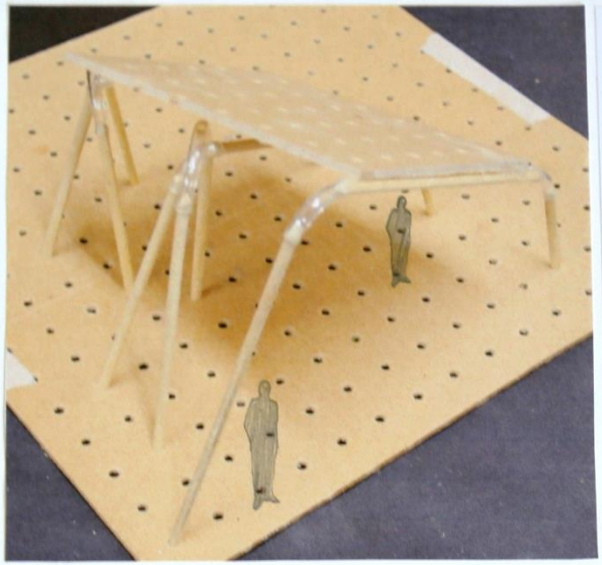
She also spent time studying abstract form and created sculptures with the notion of 'universal balance' in which she would juxtapose materials that were conventionally male or female, and model sculptures for the inverse, for example using rough or hard 'manly' materials to sculpt soft, biomorphic forms which would, typically, promote masculinity.

She was also known for creating work with more unconventional materials for her time, such as latex and plaster and was a heavy influence when her work become apparent to a wider public in the 1970s in movements such as Feminism and Postmodernism.

Her work is also known for its highly personal thematic content involving the unconscious and the body, these themes were drawn from her childhood and considered art a therapeutic process to help recover from a 'less than ideal' upbringing.

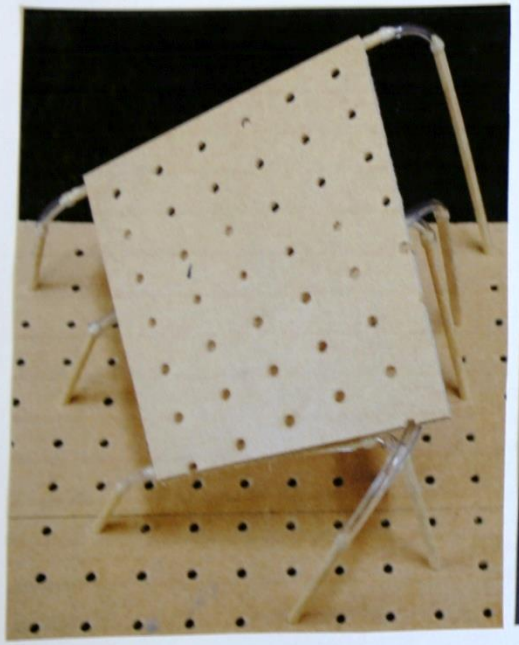
4th set of maquettes (final piece initial ideas)

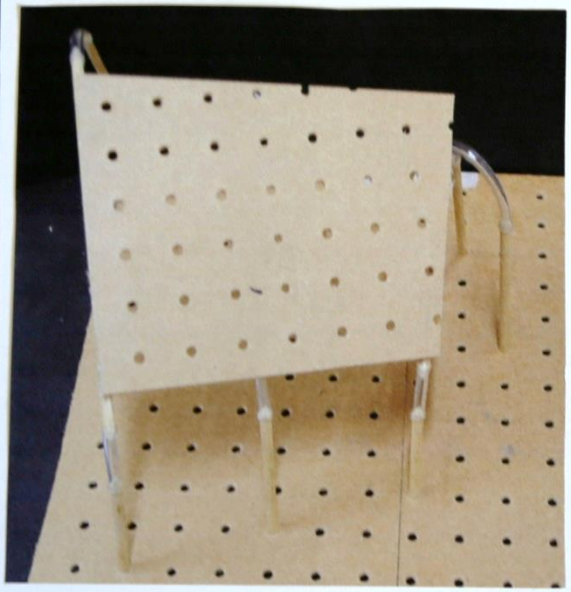


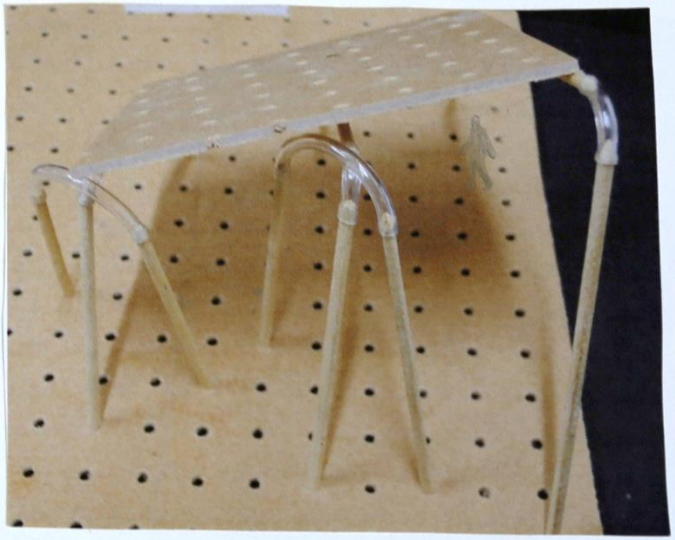


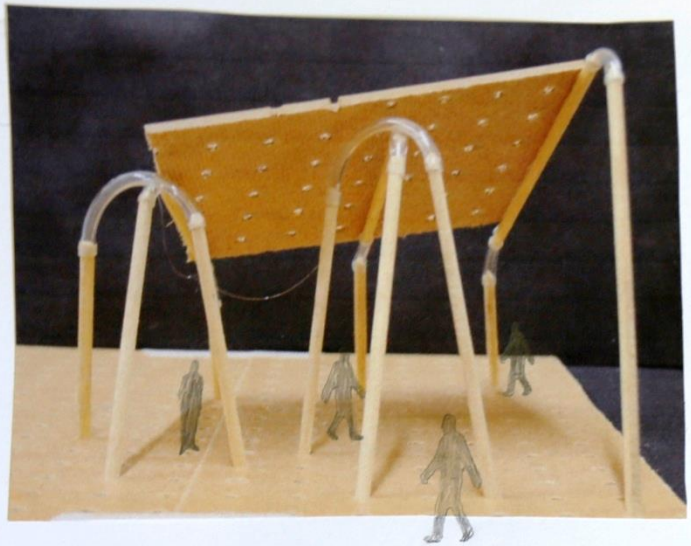
My last maquette was made in expansion to one of the first maquettes I made, where pieces of dowel connect the panels of MDF together to make a structure of sorts.

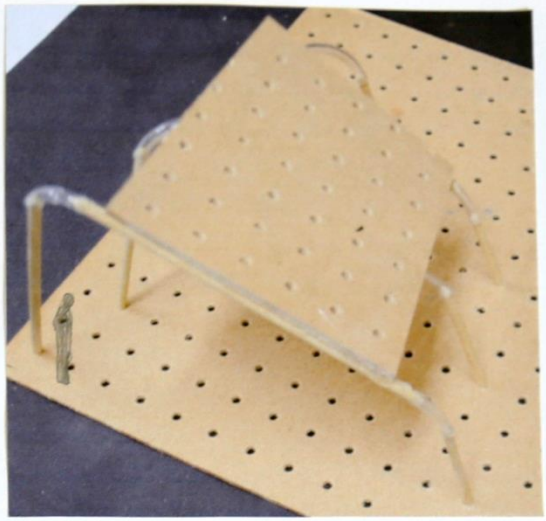
I expanded on this idea by using lengths of 3mm dowel and slotting them in pre-made holes that were already present in the board I was using, I then found some plastic tubing and decided to join the pieces of dowel together with it. Using this method allowed the connecting pieces of dowel to be relatively pliable when they were slotted into the board, if they were glued this wouldn't be the case and would likely look far more uniform, as they would have to be slotted parallel to the initial hole. This also allowed for easy repositioning if I wished to add more in, which I will probably end up doing.







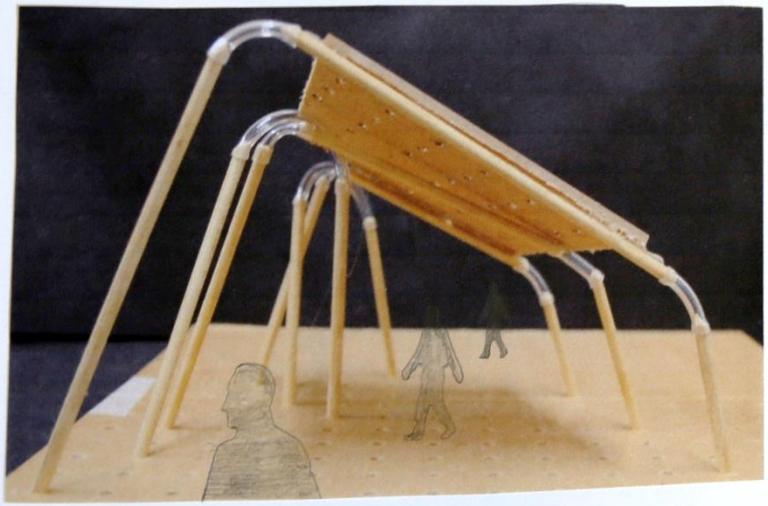


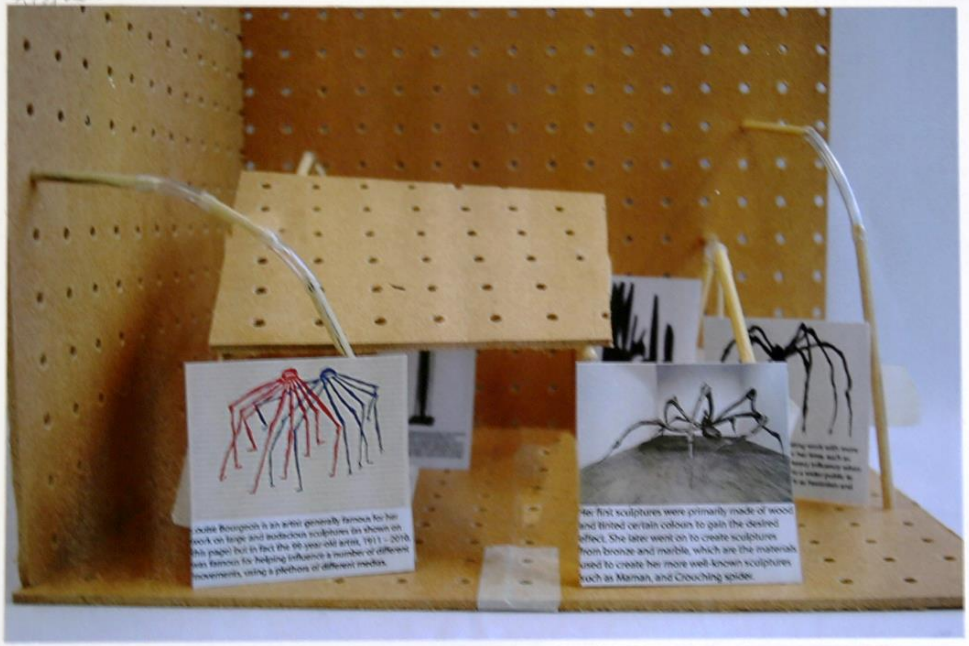


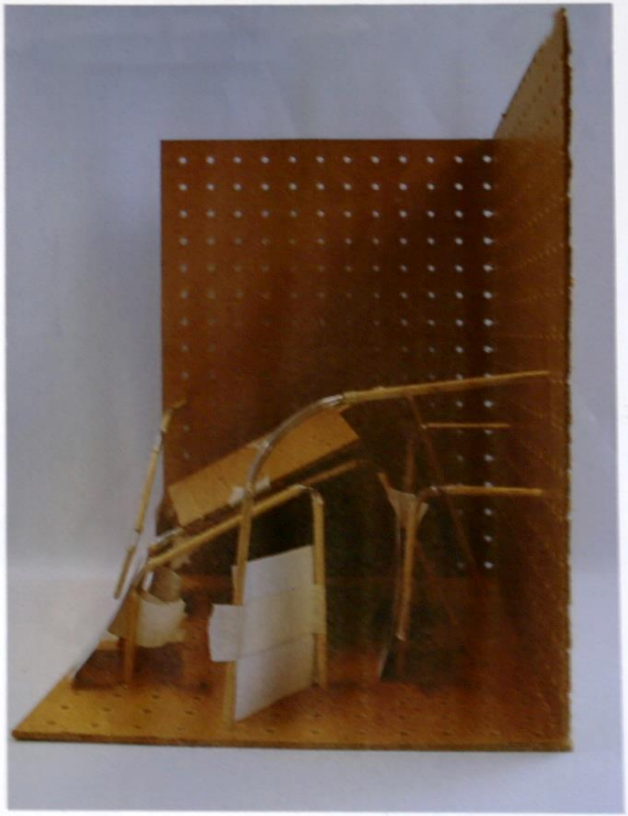
Once the legs were added into the board, I then decided to place a modified version of the board on top of the legs – this was placed in order to function as the 'roof' of this display (although this maquette's roof has holes in, these would not be present in the final design).

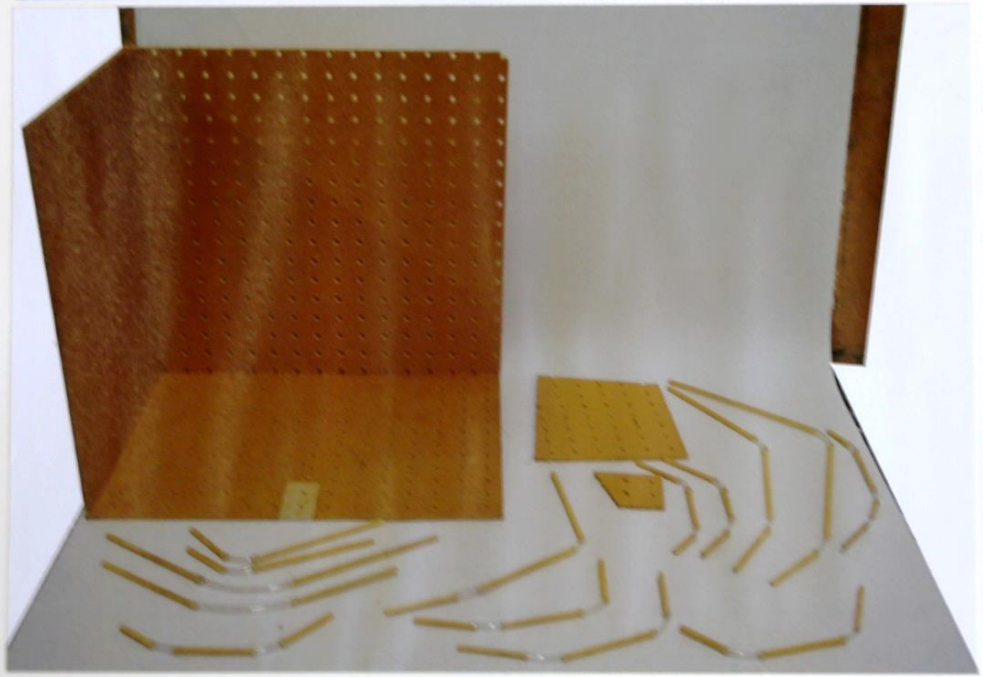
I think the addition of the roof makes the whole display unit relatively insect like in nature, due to the way the 'legs' connect to the roof of the structure.

As you may also be able to see, I have drawn in a selection of 'people' to demonstrate the type of scale I would be looking at for this display, I also added the people as I believe it adds a sense of reality and purpose to the maquette, being able to see how people would wonder around the display, and being able to see how easy it would be to interact with and access adds a whole new layer to the design, and helps me obtain ideas of how to expand and improve the design.

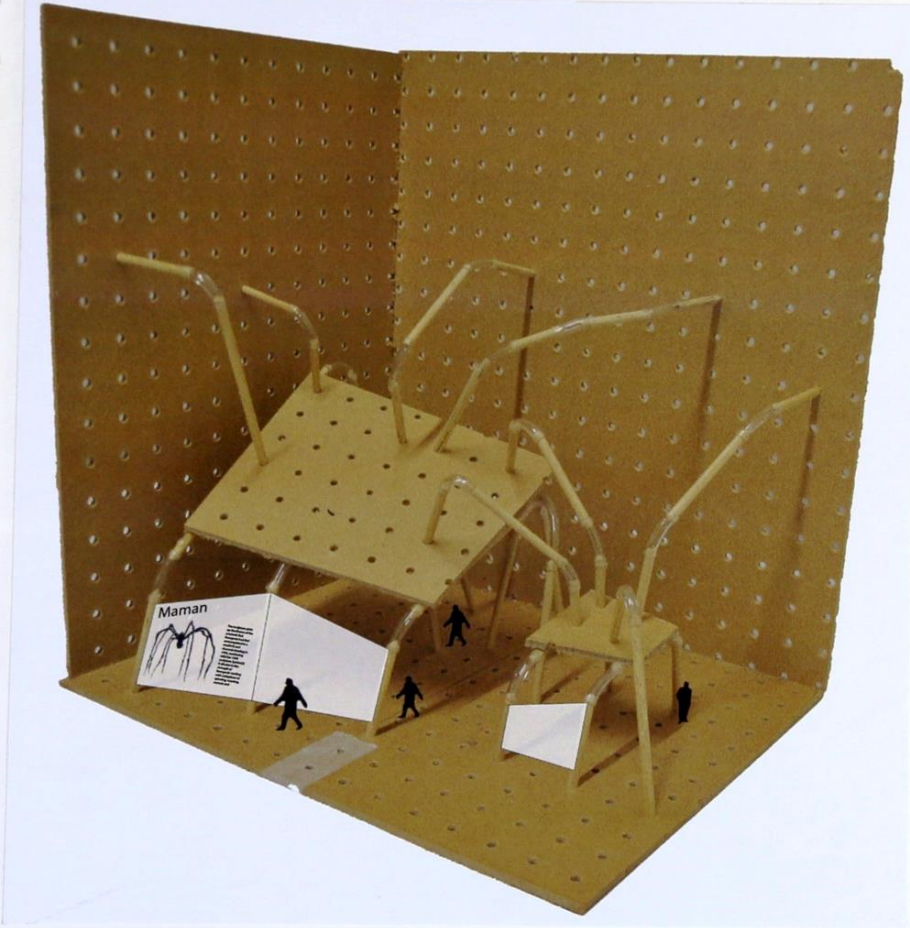






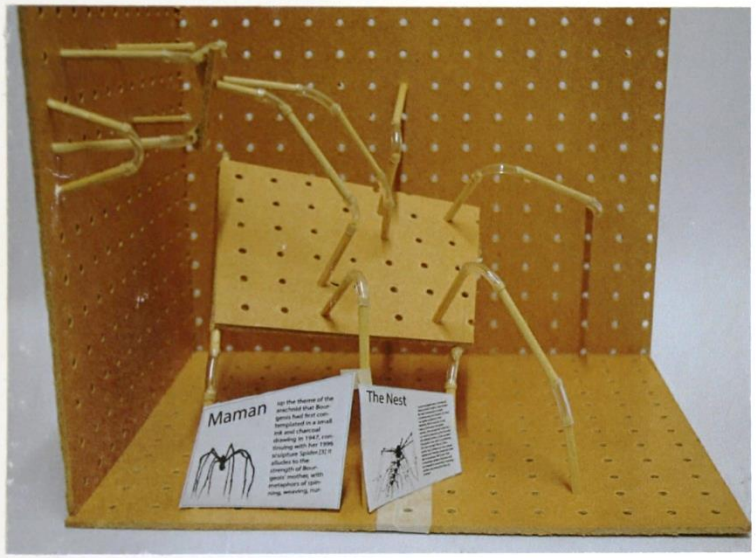


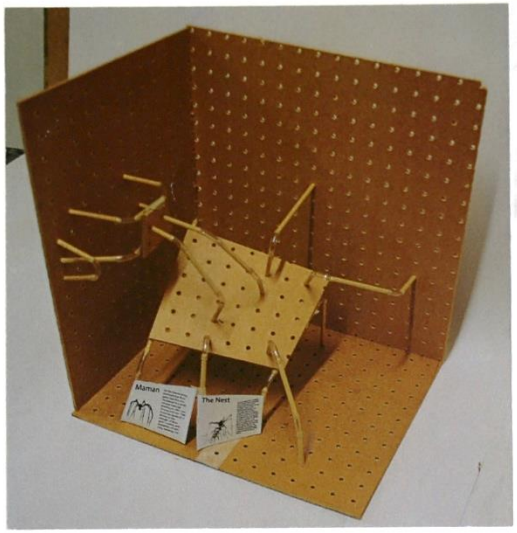
Photoshop versions of maquette



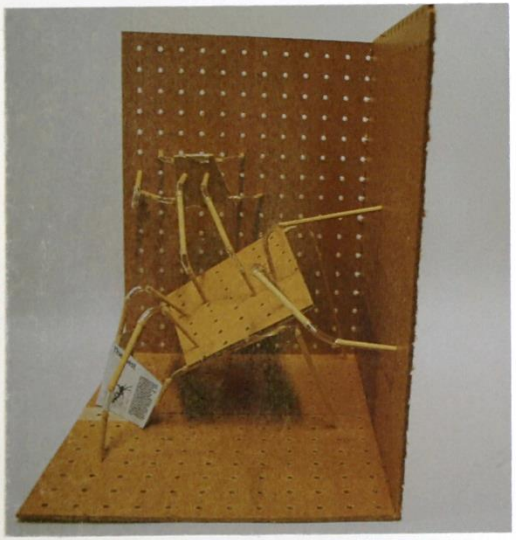
In order to show how my display will have real world applications I have created 2 scale pictures of my maquette, which has since been edited in Photoshop (utilising a set of scaling silhouettes) in order to show my maquette is a display I have created a set of 'display boards' which I have attatched to the 'legs' of my maquette, I have done this for 2 reasons; 1 is because she is an artist who has interested me a lot since I started this area of my project and 2 because the shape of my display is not dissimilar to her own work, in the way it looks slightly spider-like. This is something it shares with Bourgeois' work, due to sculptures like Maman, The Nest and Crouching Spider

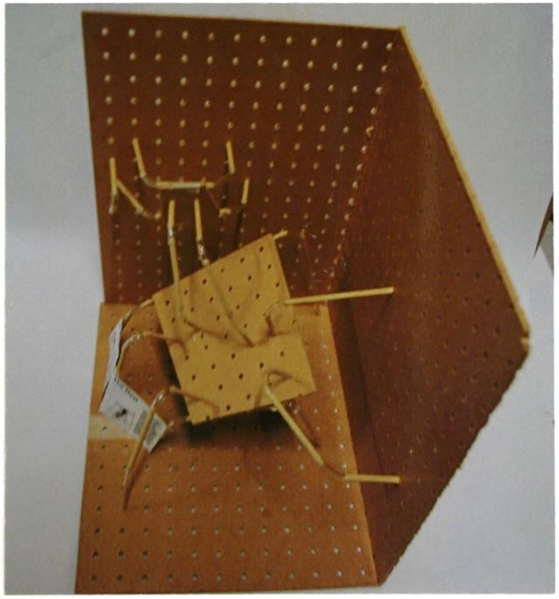
4th set of maquettes (cont.)

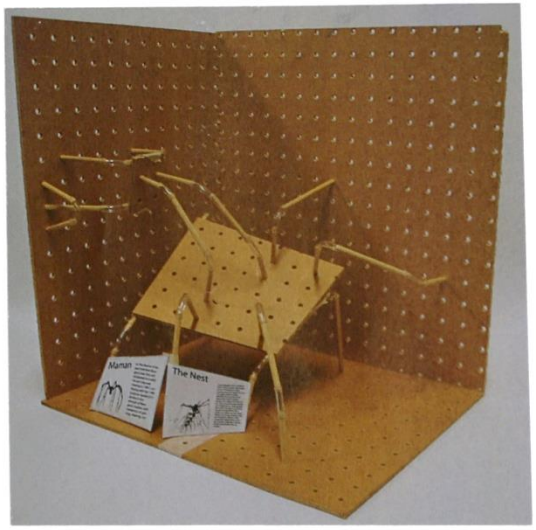


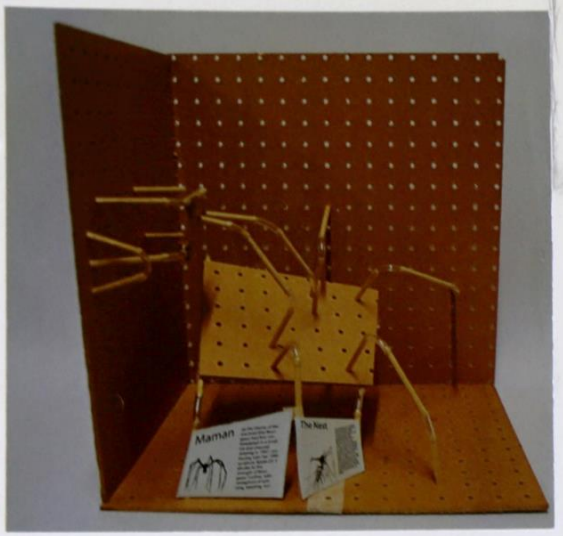


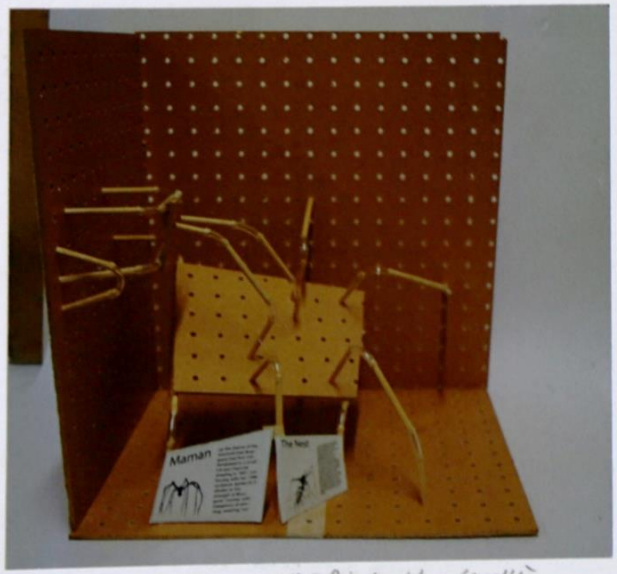
In continuation of my previous maquette, I have repositioned the dowel and plastic joints and created a new arrangement which works better for displaying the work I have chosen. This also furthers the look of the spider (it almost looks as though it is crawling up the wall)



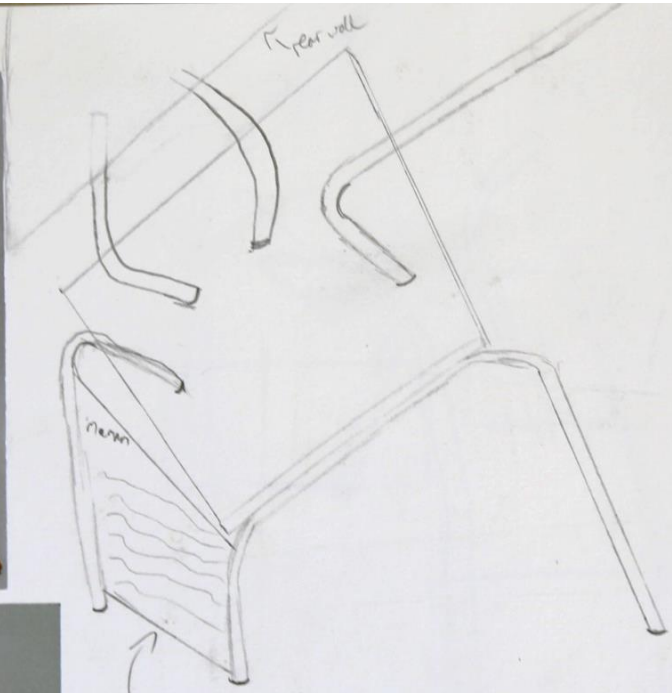




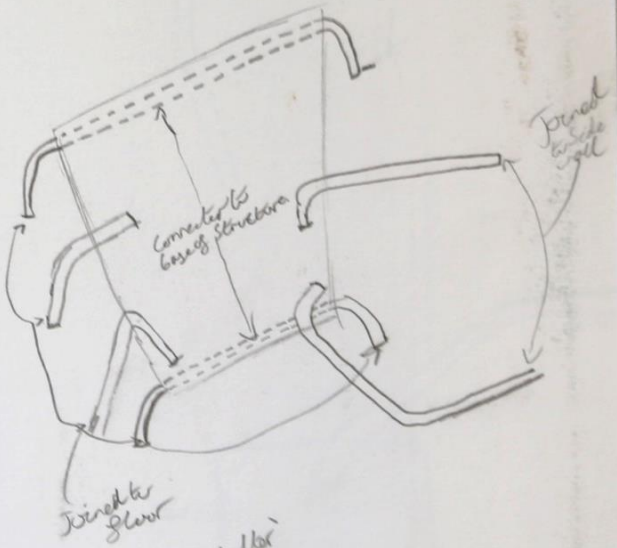


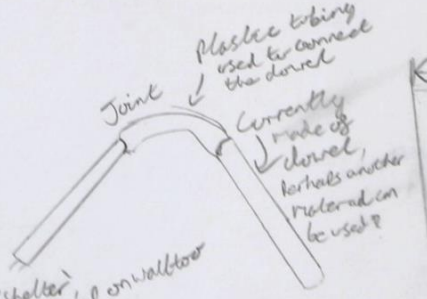


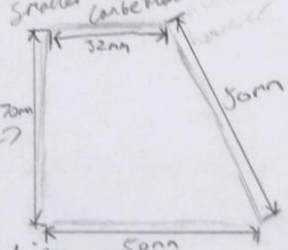
For final Piece - Fill & Paint the 'walls' of the Piece, for Presentation Purposes.



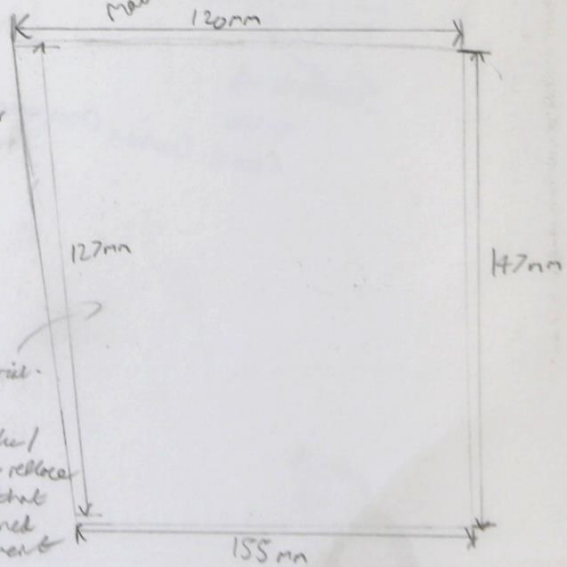
Display Board, Showing Louise Bourgeois' work



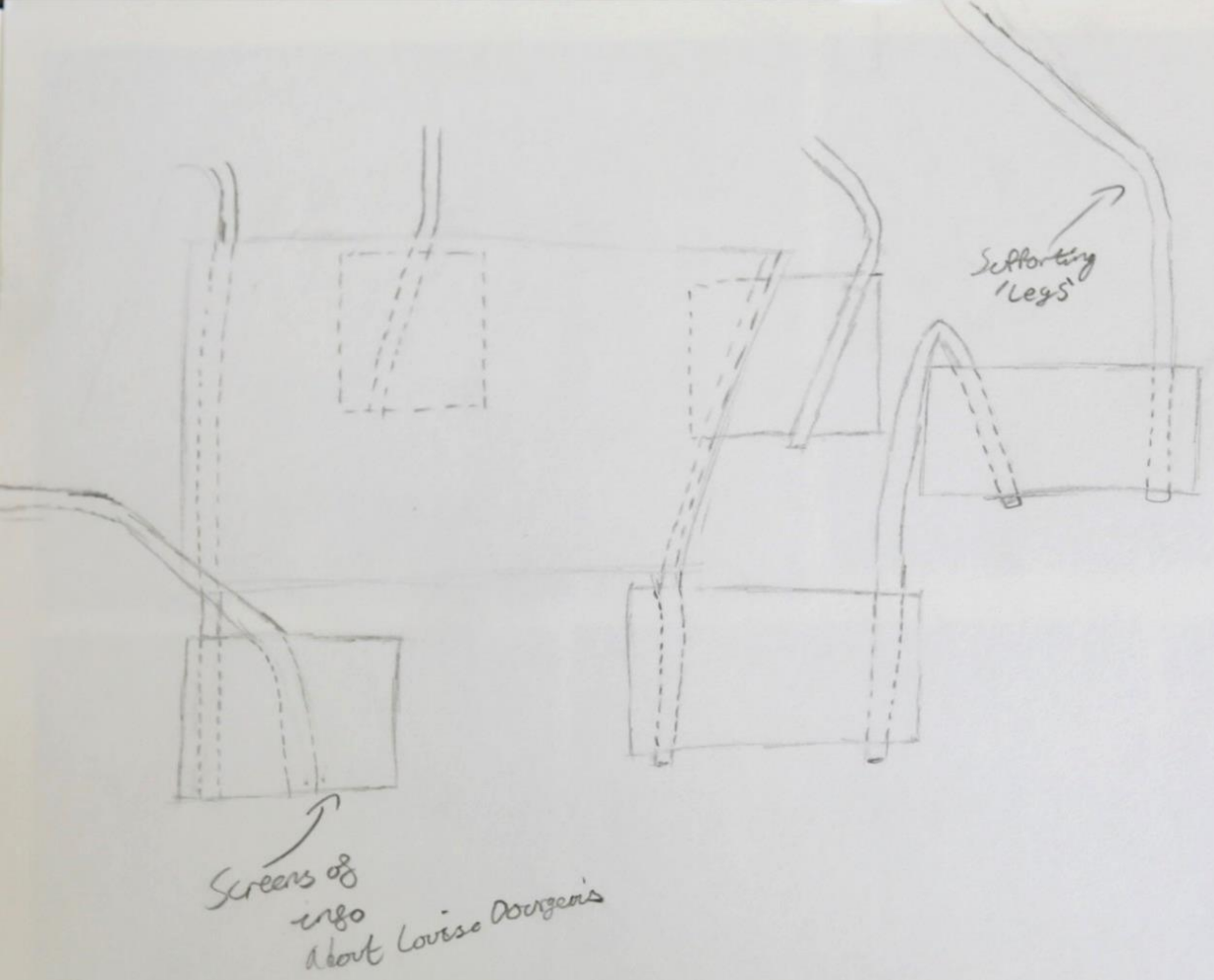




Greater width more solid-looking material - thick card maybe metal?



Clear material - Perhaps Clear acrylic/ Plastic to reflect the 'roof' that is contained at the moment


Supporting
Legs
Screens of
images
about Louise Bourgeois

Louise Bourgeois is an artist generally famous for her work on large and audacious sculptures (as shown on this page) but in fact the 99-year-old artist, 1911 – 2010, was famous for helping influence a number of different movements using a plethora of different medias.
Her first sculptures were primarily made of wood and tinted certain colours to gain the desired effect. She later went on to create sculptures from bronze and marble, which are the materials used to create her more well-known sculptures such as Maman, and Crouching spider.

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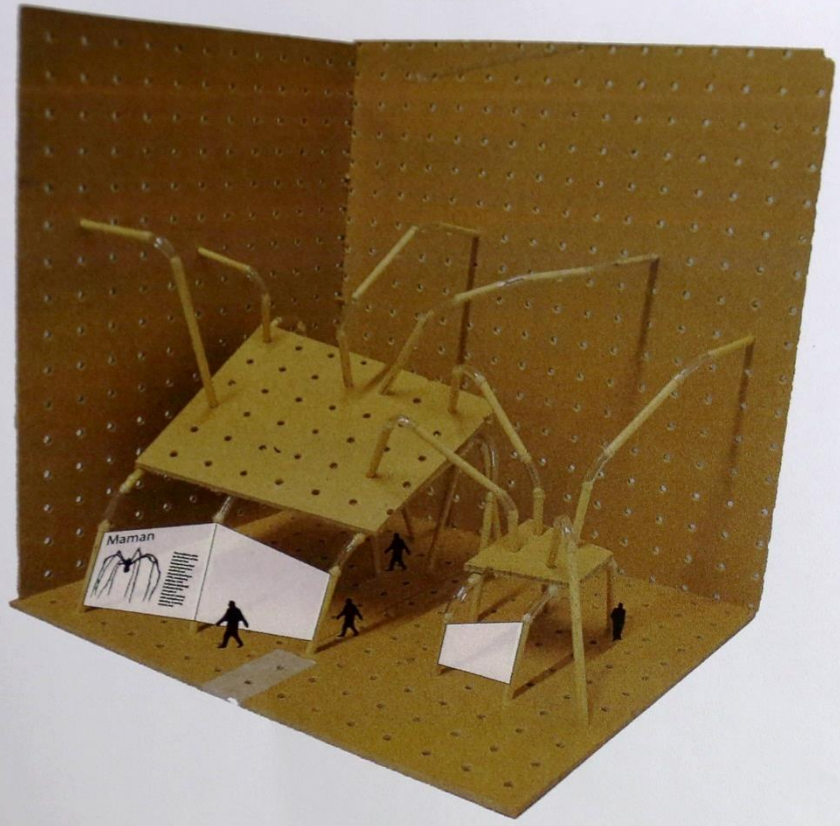
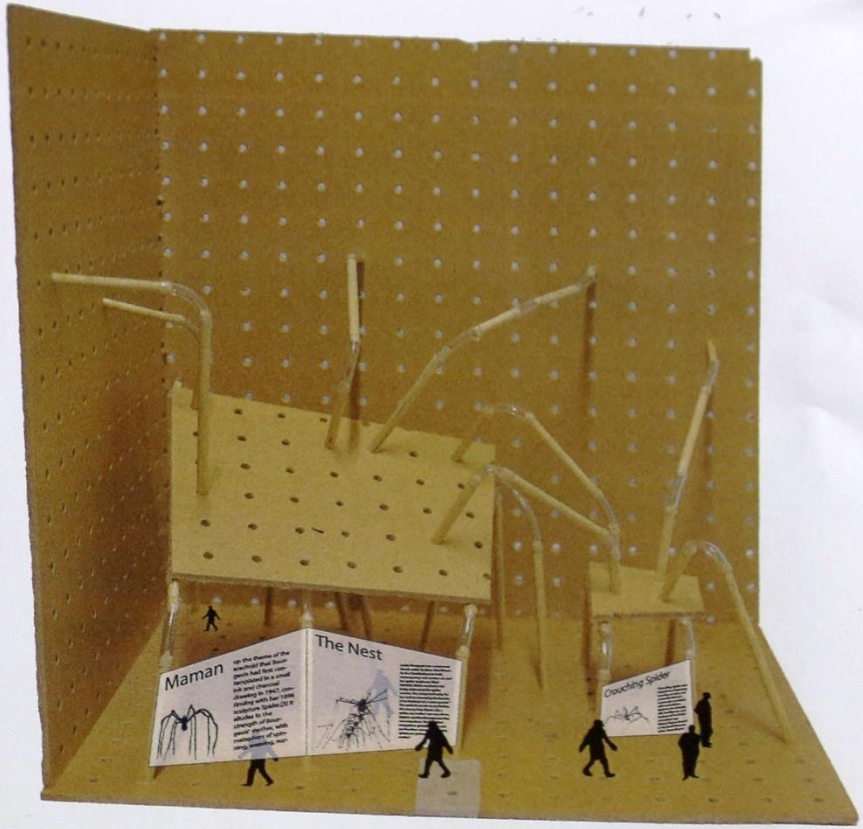
Photoshop versions of maquette





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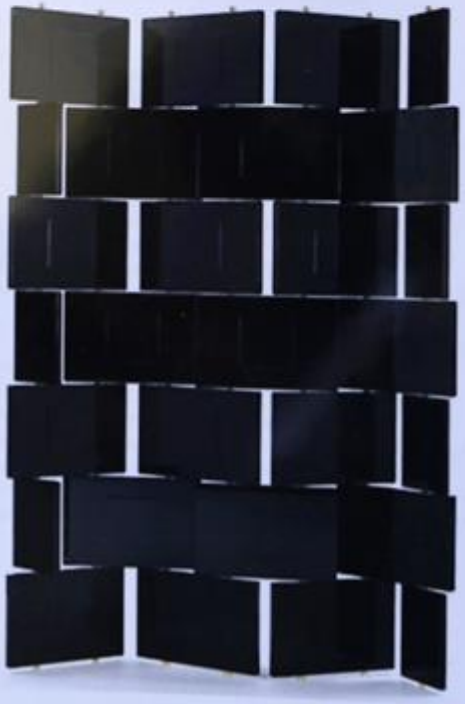
3D Personal Study: Are Screens More Than a Piece of Art?



Are screens more than a piece of art?

Throughout my coursework unit so far I have studied screens and their uses in different environments, they have been used in a plethora of places: in museums to divide and direct visitors, in film to create small, portable set pieces and more recently, in office blocks to divide work spaces. These were not the original uses for screens however, they have been used as both decorative and functional domestic pieces since their arrival in Britain in the 1660's. In this essay I intend to explore the decorative and functional uses of screens.

History of screens

Ancient China

Screens have been used as furniture since 771-256 BCE (with no exact time as to when they were first developed) with the folding screen first created in 220-206 BCE. Folding screens were often decorated with beautiful art; including themes of mythology, palace life, and nature. In this era, screens were often associated with intrigue and romance. In Chinese literature, for example, a young lady in love could take a curious peek hidden behind a folding screen.

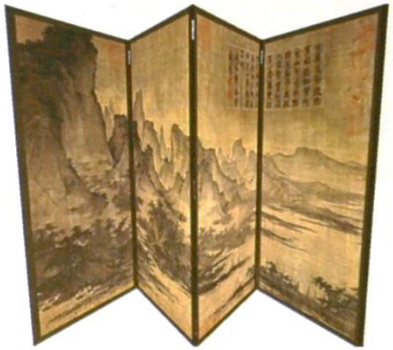


Figure 1 Ancient Chinese screen, restored for display

Figure 2 One of Guo Xi's pieces, this work would likely be the type that is put on screens

Folding screens were originally made from wood and were painted on lacquered surfaces, eventually folding screens made from paper or silk became popular too. During the Tang Dynasty (618-907) folding screens were considered ideal ornaments for painters to display paintings and calligraphy. With many of them painting on paper or silk in order to make it easier to apply onto a screen. There were two distinct artistic folding screens mentioned in historical literature of the era. One of which was known as the huaping (translated as painted folding screen), the other was known as a shuping (translated as calligraphic folding screen).
It was not uncommon for people to commission folding screens from artists such as Cao Ba or Guo Xi. Landscape painting on folding screens reached its height during the Song Dynasty (960–1279). With more modern (for the time) lacquering techniques being used for Coromandel screens, known as kuǎncǎi (incised colors), emerging during the late Ming Dynasty (1368-1644) these lacquering techniques were later applied to folding screens to create dark screens with incised, painted, and inlaid art created with mother-of-pearl, ivory, or other materials.

East Asia

Korea

Folding screens became significant during 668–935. Folding screens known as irworobongdo, known as a folding screen originating from Korea, containing a highly stylized landscape painting of a sun, moon and five mountain peaks which were always set behind the Eojwa (The kings royal throne). Irworobongdo literally translates to "Painting of the Sun, Moon and the Five Peaks" and is also called "Irwoldo" or "Irwolgonryundo". The sun and moon symbolize the king and queen whilst the five peaks denote a mythical place. The screen serves to display the majesty of the Korean royal court.

Figure 3 'The Phoenix Throne

Japan

One of the earliest folding screens to reach Japan was during the reign of Emperor Temmu (672-686), which were gifts from the Korean kingdom of Silla. By the 8th century, folding screens became popular in Japan when China established more major trade links during the Tang dynasty (618–907), which led to Japanese craftsmen to start making their own, highly influenced by Chinese patterns. In 723, the Japanese began depicting everyday life on folding screens, which was a custom imported from China.

Europe

Folding screens were introduced in the late Middle Ages to Europe. In the 17th and 18th centuries, many folding screens were being imported from China to Europe. The French had a certain admiration and desire for the Chinese folding screens, along with the rest of Europe, and they began importing large lacquered folding screens adorned with art. The famous fashion designer Coco Chanel was an avid collector of Chinese folding screens and is believed to have owned 32, of which eight were housed in her apartment at 31 rue Cambon, Paris. She once said 'I've loved Chinese screens since I was eighteen years old. I nearly fainted with joy when, entering a Chinese shop, I saw a Coromandel for the first time. Screens were the first thing I bought.'

Designers

'The Eames screen' – Charles and Ray Eames

One of the first designs I looked at during this unit, and am focusing on in this personal study, is the screen designed by Charles and Ray Eames. The Eames screen, in my opinion, is a very unique screen due to the way it is shaped and joined. The shape (as seen in Figure 4) is consistently curved to allow for the screen to fold easier on itself for simple storage. As the Eames saw it, designers were a group of people who just want 'serious fun' which is where the screens origins come from. When looking at the previous editions of their screens they realised the U shaped sections were stable enough to support their own weight, once they realised this, they created the idea of an easily portable screen, that slots within itself for easy transportation. This idea caused them to abandon conventional hinges – favouring the use of canvas and a new synthetic adhesive developed during World War II. However, in the recent reproductions of the screen, a polypropylene mesh is used, in order to increase the longevity of the product.

Figure 4 Eames Screen

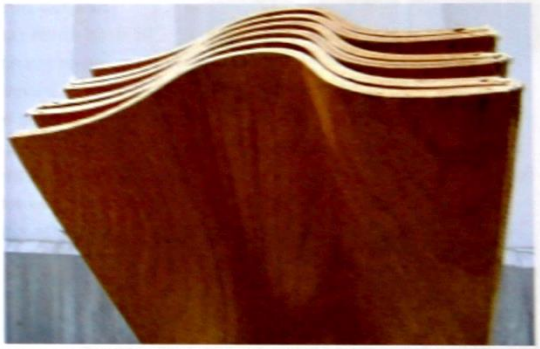


Figure 5 The Eames Screen when folded

In relation to my personal study the Eames screen is neutral ground, as it is universally appreciated as both a piece of art (when considering the shape and form of the product) and a piece of practical furniture (again, due to the shape, form and use of the product) however, when I look at the screen I see a product that was always intended to be commercialised – primarily due to the consideration of the portability of the screen – if this was intended as art, or just a piece of work to be appreciated, then the method of transport – the ability to condense the size and space it requires to be carried – would not be an issue.

'The Brick Screen' – Eileen Grey

The Brick Screen is another piece of work that I have looked at in both my work for this unit and the work for my personal study. In comparison to the Eames Screen, The Brick Screen is on the other end of the spectrum, by serving a far more artistic purpose as opposed to the purpose of furniture. This is primarily due to its layout, which is uniquely designed in comparison to other screens of the time. The screen is, quite arguably, Art Deco. However, the artist herself, Eileen Grey, rejected the idea of Art Deco, and considered her screens as an architectural whole alongside the building. She wanted the lacquering method to be different from and detached from the techniques used by the Chinese Coromandel. She sought to produce her own unique style, with no links or ties to the screens that had been produced before her, whilst this was her wish her screens were made almost entirely by hand and used highly traditional method to achieve the final product. This made her work incredibly chic, but also immensely elitist. All of the screens she has made have all been focussed on creating beautiful *sculptures* to be displayed, this, again, contrasts with the very unique and practical goal the Eames Screen set out to achieve. For example: 'The Brick Screen' or 'Block Screen', as it is sometimes called, is a screen that is made out of 28 lacquered black panels, held together by 8 rods. The combination of the two materials cause the screen to be free standing and create a lot of space between the gaps of the panels. This was Eileen's intention and the exploration of the light and space in the screen is something that is as important to the piece as the screen itself and were intrinsically part of the object.

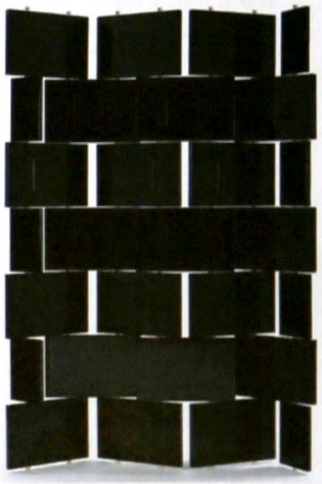


Figure 6 'The Brick Screen'

Lina Bo Bardi

My last designer for the personal study is the Brazilian designer Lina Bo Bardi, who is responsible for one of the most interesting methods of displaying art that I have seen – the method she has used is titled to perfectly describe what it is; 'Glass Easels' is essentially the combination of concrete and glass panes. Unlike the other two designs I have looked at in this piece, this design is neither furniture nor sculpture – although it could be perceived in either of those ways. As this relatively new method of interpreting displays could be seen as artistic expression, however it could also be seen as the practicality of furnishing within displays – as both sides can be used for an installation as opposed to just the one. The Glass Easels were a relatively simple construction in its conception – but have undergone changes in recent years due to the risks of health and safety and conservation of the pieces on display. When first created, the easels were made uniquely for each piece on display – with holes being placed to support each installation uniquely, as opposed to being consistent throughout them all. They were made with very few materials: a concrete block, a pane of glass and a small piece of wood and rubber in order to keep the glass supported and straight inside the concrete. This was deemed unsafe by today's standards, due to the apparent lack of support the early design had. To counter this, the glass was made to be thicker, and the glass was placed and kept straight by wood on both sides, as opposed to only being supported from the rear. However, this hardly detracts from the overall beauty of the screens and their method of display, and only help them to be made for mass consumption in later years.

Figure 7 Lina Bo Bardi's 'Glass Easels'

Own work

Throughout my personal study I have looked at artists that are not only applicable to the study, but also to my work (physically and digitally). All of the maquettes I have made in this unit have been linked in some way shape or form to screens or displays. My first pieces of work (small models in the form of a building called 'Island House' and another local pub called 'The Magdalen Arms') were made after I was intrigued in the use of screens or facades. The Magdalen Arms work was created by first photographing the building and then positioning and resizing all the pictures to get the required shape. I created this work in response to the idea of museum exhibitions, specifically the Time and Tide museum, which has a mock street installed, with the front of the buildings being facades that consumers can visit and go into.

Figure 8 My own work of the local pub The Magdalen Arms

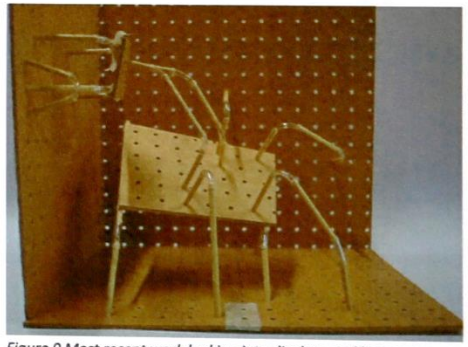


Figure 9 Most recent work looking into displays and how screens may be used

The other piece if work I have included is my most recent work in response to Louise Bourgeuois. Whilst her work may not be so closely linked to screens – my response is intended to link – on the 'legs' of the maquette I intend to attach a set of screens (with information suitable for a display) this should hopefully differentiate from the uses of screens I have researched, but also follow the same design choices like Lina Bo Bardi and her glass easels.

Conclusion

At the beginning of this personal study I sought to better understand the uses of the screen and how they differ between each other, and if one is more prominent over the other. This has been no easy task and throughout this study I have gained a greater understanding of the folding screen as a whole; from its humble beginnings as a screen for the use of privacy, to the extravagant array of decorative, artful screens, traditional or abstract, that has since been made. All of this has made me consider if the answer is not a matter of 'Are screens more than a piece of art?', but more of a case that they are the same thing, a screen can be both a fixture of art and a piece of furniture at the same time. This study has also gone on to influence my choices going ahead with my coursework unit, favouring a more direct approach of screens being used for displaying (much like Lina Bo Bardi's work) as opposed to just being screens for the sake of being screens. I hope to create a display that is unique in shape and form – following on the influences of practicality and refined style that has been evidenced in the artist's work I have looked at in the study.

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