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<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
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Variation → Inequality

Investigating into the starting point of similarity and variation, I explored ideas of variation on the internet. A synonym of variation is inequality, and so I looked for graphic images of this theme. At first, they immediately seemed to interest me. This is what I found:

Images of poverty and wealth, very close to each other yet distinctly segregated. I had always wanted to explore work of architecture in my work and this theme is a great incentive for this. I plan to express a way of living wealth and poverty through my own influenced ideas and different art forms. On my ocean art concepts of wealth and poverty - child from third world country.
Lebbeus Woods

Lebbeus Woods was an American architect and artist known for his unconventional and experimental designs and drawings.

His style of architecture really interests me due to its complexity and energy created in his work. So, I want to replicate and create my own interpretations of it.

This drawing of some part of the architecture that appears to have separated from the main body of the work by being enclosed in a box of drifting in diving-like an astronaut from the atmosphere.

Lebbeus Woods uses ideas in his work so something I like also and I wanted to explore how I can create such design.

It makes the idea of a divide between wealth and poverty seem less serious. I have handled the metaphor of a wall is a simple light switch in turn. This shows the fact that built reality is morally wrong.

Looking at both drawings separately you feel differently about the effects of each piece. The blue and the skyscrapers feel clean and the rectangular shape of the piece reminds me of a crisp packet not. The purple/pink with the fontana, on the other hand, feels as though the sky has been darkened by the city feels to be a dirty run down environment.

This is why I also feel the colours have such an impact on the piece. This also has really opened my eyes to the effect of colour whether that be block colour like this or more like watercolour or acrylic - and so I plan to do further studies on colour in this sketchbook.
Earthquake

- Usually caused when rocks underground suddenly break along a fault.
- The sudden release of energy causes seismic waves that make the ground shake.

From this we can understand how the merger of almost two opposite concepts can have a completely new effect on how we perceive images or in this case a drawing.

This photo was taken by me in Tossa de Mar— which is a wealthy, built-up area and as you can see this building home near the beach is large and very much so very expensive.

Architecture exposes form and structure which heavily contrasts the chaos and similar to some of the photos below and from the by the power you can understand the effects of nature and its power.

This is a drawing which is made with a marker and I want to plan to draw these ideas.
Again, my own twist on Léger’s works. I found his work so interesting that I cannot help but want to produce more drawings using his style.

From looking at this work I found that a lot of his work looks like a landscape or object or something is being engulfed.

The thing/substance that usually appears mechanical in his work looks like it engulfs/announces/overwhelms an environment.

These drawings are supposed to represent two stages of such a substance consuming an environment. I chose to draw a built-up area of New York - Times Square, as this again is considered a wealthy location. In the first drawing the substance slowly starts to consume the environment. Then in the second drawing the substance has made its way up the walls and sides of the buildings, wrapping and covering the environment.

Original colour blocking ideas like the photos in the top left were floating colour onto large features of the original image to see its effect.

I also explored texture and floating texture to portray engulfment like in some of my previous studies in this sketchbook.

Trying this idea with colour too - the effect seemed very interesting. Here solid objects/aspects of the image were remaining and this created this abstract image that explores with colour and line.
Further experimenting but this time moving on from the implimenting of colour but more on the structure of a composition.

I found this study quite feature seen as I am losing my scene around architecture and have so far throughout my journey have transitioned to the destruction and chaos viewpoint.

What better way to do this other than decomposing and breaking down the literal form of an image/photo.

This idea that matter matter is all powerful and can be destructive so mimicked by how I have scrunched up the photo.

Quick testing with black colour and gradients and trying new angles.

Inventing colours to gain a variety of different viewpoints on the same piece.
As the war came closer Jeremy Geddes’ work I was fascinated by his style of work and his strange choice of features and subject. In a lot of his work he includes Dagwood and/or dogs. This possibly implies the mirroring of how two buildings break out and rise up like a flying bird has the hidden meaning of the architecture having life and energy.

The theme of structure and chaos remains with my journey of work to find and Geddes is a perfect artist to look at.

The piece at the top of the page I find really unique. The depth of field created by the cows in the foreground and the busy building in the background compliments the main aspect of the piece - the twin buildings that appear to be battling. The fact that these buildings are being separated in such an unnatural way and the viewer not knowing how or why this is happening allows for the piece to be interpreted in many ways.
One of the photos clipped from the Now potato video is of the smashed eggs. I chose to further study this photo because of how much is going on in it. The more there is going on in the photo allows me to study an energetic composition.

As a result, I have created an original line and water colour piece. Staying true to the idea of expressing organic shapes and I tried opening up with fluent flowing colour that also resembled the colours within the photo.

Because of the energy produced in the photo, creating this piece was not too difficult. The main aspects are emphasized with a thick black base line and the details following with a thinner line. The organic shapes and further study possibly that these photos allow are endless.

SMASHING SOME EGGS!

Little experiment with capturing eggs smashing wanted to create my own destruction before needed to be able to do it responsibly. By breaking the eggs breaking in slow-motion I was able to take images of the process.
These are the two monoprints I did based on the smashed egg photo. I chose to do one plain B&W and one with orange printing ink to mimic the colours of the egg yolks.

By diversifying the compositions of both prints like I have done above I create a geometric energy/movement which sharply cuts through the organic marks on the paper.

The high point perspective of drawing to me almost seem like satellite images of the Earth. Plot of land and the lines representing the boundaries and roads creating fields and towns and cities. Plan to look into such a development - further organic farms.
The egg brushing study was very helpful with coming up with further ideas to lead on from. I felt the monoprints I did looked like birds-eye views of maps. There are a few scenes from a satellite book. The organic shapes created by the fields and roads immediately interested me. This also is maybe seen as working on a 2D plane which I have not done yet.
TESTING COLOUR.

Here I am looking into a different form of colour implementation. The outcome of marbling into painting is similar to block colour painting - where some areas are solid colour but they share room with a collection of other solid colours. Based on the nature of the painting technique however (the painting is done in water, moving or not) the outcome is fluid and appears natural/unforced in how the colours sit on the canvas.

I have used one of my marbling prints as a base chip drop in this piece above. Too, I chose to run it under and BAW satellite scan to really emphasize the vivid colour and the meaning. I cut these shapes out to show the hidden shapes created by the roads. By overly distributing them like this also it opens up the piece and the viewers train of thought because of the movement.
TESTING COLOUR.

Here I am looking into a different form of colour implementation. The outcome of mark making with painting is similar to block colour painting – where some areas are solid colours but they have room with a collection of other solid colours. Based on the nature of the painting technique however (the painting is done in water, wet or not) the outcome is fluid and appears natural/unforced in how the colours set on the canvas.

Looking into more forms of implementing colour in my work. The reason for this is because last year I quickly found out that I was afraid of colour/colouring and painting and all I ever did was just pen drawings. I forced myself to choose one of these this year to really try out and step outside of my comfort zone and it has really paid off because I enjoy trying new colour and adding it to my work now; it shows so much more variety in what I can do.

The whole concept behind this quick study is how the colours represent something else; the colour in representing the structured architecture and the other representing the destroyed section of the building – the architecture that was not strong enough for mother nature’s force.