GCE A Level
Advanced
Art and Design

Three Dimensional Design
Component 1

ROSE

Total Mark 10 (8+PS2)
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The first set of maquettes inside was designed to be an initial concept for something. There's nothing specific and the order is not important. Instead, I wanted to create a set of maquettes that are simple, modular, geometric, and masterly to create 3D representations of a building. I chose a building called Island House, which is situated in Brixton, London. I created a mock-up of the building, making it on paper and coding it at first. I then created a model to test out a different method of constructing the maquettes. I made the model using a digital tool and used it to test the method. The first model was the one I used to test the method and I used it to test the method from the start. The second model was made using a different method and it was made using a different method. The third model was made using a different method and it was made using a different method. The fourth model was made using a different method and it was made using a different method. The fifth model was made using a different method and it was made using a different method.
My final maquette was the size of the first maquette I made initially. Except this time it was designed as more realistic as opposed to the cartoony shapes that I had created previously. As before I cut out a few squares and of the largest picture in the maquette and put it into the maquette. This made the squares more realistic and look as though they were part of the street. I then noticed that the squares were too large and swapped them for smaller ones. 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 3D or plaster or something similar by that time I would have to look into doing some of these on a large scale.

For my first set of hand observations, I went to the beach at Broadstairs, a small seaside town in Kent. The same structures have been used in this area, they are used to create a specific type of atmosphere in a beach town. By using the use of lights, the colour of lights or just the size of the typography. All of these decisions have priority over the buildings themselves. Some being new or even replaced, some being torn down and replaced with new buildings. In this case, the buildings above, are still important in order to create the feeling of the beach.
The Serpentine Pavilion is an annual event that takes place in Hyde Park, London. The Pavilion is designed by a different architect each year, and it is open to the public for a limited time. This year, the Pavilion was designed by Bjarke Ingels of BIG (Bjarke Ingels Group) and is located in Hyde Park, London.

The Pavilion is a temporary structure that is designed to be more than just a shelter. It is a place where people can come together to enjoy the outdoors and each other's company. The Pavilion is made of sustainable materials and is designed to be disassembled and recycled at the end of its use.

The Pavilion is open to the public from May 26th to October 31st, 2012. It is free to enter and is open daily from 9am to 9pm. The Pavilion is located in Hyde Park, London, next to the Serpentine Gallery. The Pavilion is an exciting and unique event that is sure to be a highlight of the summer season.
2nd Set of 1st Hand Observations

My second set of field observations were taken on the web earlier, as I have mentioned my focus towards architectural design for the environment. The Castle is a notable part of architecture in the UK, designed for defense and aesthetics, with elements by the Victorians. It is often visited by tourists and is a notable landmark. This castle has also been a setting of different scenes in movies, most notably by Jeff Green.
1760 - in the late 18th century, screens began to become more popular. They were made using paper or textiles, unlike the original Japanese screens which were usually made silk or hemp. These later versions also tended towards pattern, as opposed to the more peaceful and serene nature of the Japanese screen.

1870 - In 1870, the use of screens for fine art were starting to be more popular. The art circles of different types of screens around the time, some containing more intricate patterns and designs, while some, like the one shown here, were relatively simple, using simple patterns. These were used mostly in exhibitions, as they were portable, and easy to display, so they were the most popular.

1900 - The turn of the century saw a drop in popularity in screens, but they were still being used. The desire for screens increased after the 1960s, and by the late 1960s, the use of screens was on the rise once again.

1920 - In the 1920s, screens were used more as partitions between rooms, as they were more affordable than the original Japanese screens.

3rd set of maquettes

After finishing creating my maquettes in response to screens, I started focusing more on how to use them. This is mostly to show how they are used in modern exhibitions. I also added a design to the way they are used. This was done by adding thin metal wire to the screen, which can be used as a support for the screen, and can also be used to create a more modern, more flexible design. This can be seen in the screen design, which is a combination of thin metal and fabric. This is a response to the modern exhibitions, where screens are used in more innovative ways.
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 close in some cases, to each other.

Whilst photographing this maquette I found the shape changed more than I had first thought, as whilst my first list 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.

On this final page I have shown one last positioning and idea 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 four position. I have to expand upon the idea as before this maquette was just folding paper, I must try to add legs or some other method of support on the sides of the maquette it may be studied and will stand more easily.

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 Redhill position 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, is a similar way to that of my model.
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 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

Content:

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, 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.
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 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.

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.
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 attached 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.
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.
Julie Burgers is an artist generally known for her work on large and abstract sculptures that shows on this page. In fact the theme of her sculpture was a number of different movements using a variety of different materials.

She also uses the words "different" and "material" with the motion of various materials that were necessary to make the sculpture. For example, materials such as bronze and marble were used to create her works.
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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.

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 kuâncâi (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 "Irwooldo" or "Irwoolgonryundo". 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.

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.'
‘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.

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.

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.

The other piece if work I have included is my most recent work in response to Louise Bourgeois. 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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‘The Folding Screen’ authored by Charles Hemming and Mark Aldbrook