GCE A Level
Advanced Art and Design

Three Dimensional Design Component 1

LLOYD

Total Mark 52 (44+PS8)
<table>
<thead>
<tr>
<th></th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
<th>Personal Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
<td>11</td>
<td>12</td>
<td>11</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Performance Level</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Total out of 90</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>52</td>
</tr>
</tbody>
</table>
STRUCTURES
I have decided to look at architecture and therefore I have begun by looking at buildings that have interesting shapes and forms which excite this interest. I have photographed the National Theatre and the Barbican because they have good examples of brutalist architecture and contain buildings that suggested topics which I found was an interesting idea and point of form.

Because of the many angled facades that I saw, I was inspired by the shape and created a design in the light, harnessing the angular shapes.

I was also very interested in the way in which bright areas were used at the National Theatre to highlight sections like the stairwell. I used the concept of the building and the real interior experience of the space to create the overall design. This method worked well as the result was an effect that the concept was done.
To the right, I have looked at the angles of the building and how the reflections change its shape and size. I have looked at how the light and shadow interact with the building.

I have looked at how the building reflects light and how the light and shadow change the perception of its shape.
SCAFFOLDING

I have decided to look at scaffolding because of its strength and functionality. It is a construction system used to provide support for the building. I particularly like the repetitive patterns and negative spaces that are created within the structure.

Another thing that interests me is the bright colors that are used throughout the structure. This highlights the shapes which would otherwise disappear in the sea of scaffolding.

On the right, I have tried to simplify and replicate the structure from one of my photographic images. I think this is really interesting, as it shows the 2D/3D representations of the structures. However, I thought it would be interesting to transform this into our 3D work.
Here I have used a photograph I have taken, I have used this and cut it
later. Thinking about being aware before the picture, foreground, background etc
I have then repainted using a large and a few brush to create and enhance the distance and wildness
We have
on the right I have used deep photographs of a very structured building which
and what it means when a thought created a beautiful painted emotion I have used
the idea of boxing out the image and remaining the thought in the picture space.
This has allowed me to create a really disturbing picture, somehow I found
these two photos, being a strong background and detail are powerful and use of the print
and simple frame
Sonia Delaunay

Sonia Delaunay was born on the 6th of November 1885 at the house in Belgrade, where she grew up. She was the "Ella" of Delaunay, known for her art, beauty, and charm.

I have decided to look at Sonia Delaunay because of the striking power of her work and the influence it has had on my own art. Although much of her work is abstract and impossible to classify, her paintings are still interesting and unique.

The paintings by Delaunay are a prime example of her technique, where colors blend together and shapes are not always clear. The use of bright, bold colors and the interplay of forms create a sense of movement and energy.

I find this work to be very inspiring, and I plan to incorporate some of her ideas into my own work. The use of color and shape is very important in Delaunay's paintings, and I believe it can be applied to any form of art.

In conclusion, I am very impressed by Delaunay's work and the impact it has had on the art world. Her paintings are a prime example of the power of color and shape, and I believe they will continue to inspire artists for years to come.
Here, I have experimented with exploring the colour and shapes from the image on the previous page. I wanted to deconstruct the image and highlight each and every shape that I liked. So, I did. It emphasizes both form, pattern, and texture further away from the original photograph.
Here, I have experimented with the interesting ideas created by drawing on the streets of the Lloyd's building, leaving the brushwork together, developing the pattern and details. I have tried to combine line work, different materials, paper, and different types of paper on the paper. I have also experimented with leaving lines over the paper to make the section and further develop the design. I have tried to use a different pattern to draw the line of the main sections to be filled.
Here, I have created a model of scaffolding from my favoured photograph. I have used the shape and configuration that I have seen from these examples as inspiration from the model. I would save time sketching what I could take from detailed images of shadows and sections of the form. I particularly like the way the different shapes and shadows  are created from the model. I have also developed the form from scaffolding, which shows similar shapes to the model. I think it would be interesting to create a structure in stainless steel, featuring various shapes, because the model has an incorporation of the scaffolding and some using on the building, but it is still free standing form.

Here, I have done a full-size drawing from my model. I have stripped away the double line internal and external leaving it as a complete design so that you can focus on the structure and arrange the lines.
Julie Mehretu

Julie Mehretu is an Ethiopian-born artist who was born in Addis Ababa, Ethiopia, and grew up in the United States. Her work often explores themes of history, language, and culture, often focusing on the intersection of Eastern and Western art traditions. Mehretu's paintings and drawings are characterized by their intricate line work and bold use of color, often incorporating elements of architecture and space. She creates complex compositions that are both abstract and figurative, combining elements of calligraphy and modernist geometric shapes. Her work has been exhibited in numerous international exhibitions and museums. Mehretu is known for her unique approach to art, which draws on her cultural experiences and influences from her Middle Eastern heritage.
I smashed my model from the previous page to make images like sketches which look almost like they are drawings in the style of an apocryphal artist. These images were taken by me to show the destruction and the damage that it had caused. I also photographed these images to show the angles and the construction of the structure.
In response to Julie MichelleI have smashed my model from the previous page to create images like photographs. I used simple drawings which look almost like they are sections of the model. I used Pierre's flying photos and letters.

I think these photographs work well as they give sections of the original structure and shape. However, you can't quite tell what the model looked like before.

On the right, I have created a mixed media drawing from my photographs using all kinds of lines, shapes, and textures to try and work all matching movement to the original chart.
After looking at Schumacher, I have been and revised my project starting point. Because of its beautiful organic shapes and powerful beauty. Schumacher is another way of understanding Like, open materials. Pragmatic models are also very effective. Many due to different lights, seeming to always change the structure itself. I wanted to look at this structure because I have to look and observe how different materials affect from the outside. I really like the use of two different materials. The structure and the way the light goes in, and eventually to the bottom. Because all of the materials in the structure can be seen through the structure and change. The figures which are worked around, which don't really look as they show your eye around the old shapes from the outside, like the strong and beautiful you, for you to focus and see inside of the room like from...
THE BARBICAN

I have decided to base my project on showcasing the Barbican Area and its unique architectural features. The Barbican Estate is a notable example of Brutalist architecture, characterized by its imposing concrete structures and integrated landscaping. The project will focus on the Barbican Centre, the central hub of the complex, which houses a variety of cultural venues such as the Barbican Art Gallery, the Barbican Centre, and the Barbican Library. The Barbican Estate is known for its distinctive geometric shapes and the way it seamlessly blends with its surrounding environment.

The project will include a selection of buildings within the Barbican Area, such as the Barbican Centre, the Barbican Library, and the Barbican House. The aim is to present these buildings through various media, including photography, sketches, and digital illustrations, to highlight their architectural significance and aesthetic appeal. The project will also explore the Barbican Estate's role in the cultural and social life of the city, showcasing its contribution to the local community and its impact on the urban landscape.

The Barbican Estate is a unique architectural project that reflects the principles of the Modern Movement, focusing on the integration of function, form, and environment. The project will aim to capture the essence of the Barbican Estate, celebrating its architectural beauty and its importance as a landmark in London's architectural history.
3D FORMS

Here, I am looking at how to create and understand 3D forms. I have drawn, to look at my drawing and make sure I followed the style and look of mine. The main features I have taken are the layered ones, shadows and clearly spaced across to give an accurate representation of buildings.

On the right, I have drawn a drawing very pale and something back to it of my model. I have drawn it, a single plan then a section in the normal right-hand side adding in white and black all together. It just not further sections; it is interesting to look at, it will almost fade with the passing of the eye, more over time than the small shapes.
CRUSHING

I was exploring the concept of "crushing" and how it affects different materials. I collected various papers and tried to "crush" them, observing the changes in their shapes and forms. The process was quite fascinating, as the papers took on new shapes and textures, resembling the action of crushing. This experiment helped me understand the concept of "crushing" in a more tangible way.

I also created a series of drawings and photographs to record my observations. The process of "crushing" the papers allowed me to explore the idea of transformation and the impact of external forces on objects. This project was a great opportunity to test my creativity and experimentation.
**Monta Sosnowska**

- I may look at Monta Sosnowska because I really like the way she combines simple shapes of sculptures and making them out of cardboard. Mixture of cardboard, paper, and bits of paper from newspaper.
- She explores different structural forms with space and makes her forms seem fragile to the viewer.
- Many of her works are of wood and do not have the usual structure and complexity, allowing the viewer to imagine forms of her own.

**Rachel Whiteread**

Structural Forms

- Rachel Whiteread's work is really interesting as she creates solid spaces.
- The charcoal and wooden structures of life and space become three-dimensional forms and focus our attention.
- The heavily textured forms and structures are visually engaging as they both show shape and material, and leave an impression.
- The materials used in her work are often wood and plaster, leaving the viewer with a sense of timelessness.

**Cornelia Parker**

- Cornelia Parker explores the structure of objects or dismantled objects, focusing on the perception of an object through a different lens.
- She uses materials such as wood and metal, creating a sense of timelessness.
- She is known for her ability to create a new perspective on discarded objects.

**Artists to Look At:**

- Rachel Whiteread
- Monta Sosnowska
- Cornelia Parker
FAVELAS

UNFINISHED BUILDINGS

I was fascinated by the foundations of these many squatted buildings, particularly interesting to see are the towers, and other structures to the buildings which are not normally there. I particularly like the formations that are created out of the wood and bricks, which are a major feature rather than a necessary functional structure. These wooden parts were seen across the hillside as the finished buildings developed.

I have taken these ideas and applied them in my own designs in my drawings. The squatted buildings and the structures that form the foundations of these buildings are the main sources of inspiration for my design project. I have focused on the creation of a structure that is flexible and can adapt to the changing needs of the community. I have used a combination of materials and techniques to create a structure that is both functional and aesthetically pleasing. Overall, the project aims to create a space that is welcoming and inclusive for the community.
Experimentation with plaster

I have been inspired by my observation of current local architecture and the use of materials in the process of creating. The experiments with plaster have allowed me to explore different techniques and methods of application.

I have experimented with various materials, including different types of plaster and various textures. The process of creating these experiments has been both challenging and rewarding. I have found that the use of plaster can create interesting and dynamic forms.

I have also experimented with different techniques, such as pouring and spraying. These techniques have allowed me to create different types of surfaces and textures. I have found that the use of plaster can create interesting and dynamic forms.

I have also experimented with the use of different colors and pigments in the plaster. This has allowed me to create a wider range of colors and textures. I have found that the use of color can create interesting and dynamic forms.

I have also experimented with the use of different types of plaster. This has allowed me to create different types of surfaces and textures. I have found that the use of different types of plaster can create interesting and dynamic forms.

Overall, I have found that the experiments with plaster have been both challenging and rewarding. I have enjoyed exploring different techniques and methods of application, and I have found that the use of plaster can create interesting and dynamic forms.
Rachel Whiteread

Rachel Whiteread is a British artist born in 1963. She is known for her work with negative space, where she carves out space in and around objects to create sculptures. Her work often explores the idea of removal and the effect it has on the environment.

In 2000, Whiteread created a work titled 'House', which involved taking the form of a house and casting it in concrete. This work was shown at the Venice Biennale and is now part of the Tate Modern's permanent collection.

Whiteread's work often deals with issues of memory and the transience of human presence, as seen in her recent works where she has created sculptures of domestic objects such as furniture and books.
PLANNING FINAL PIECE

Here, I have planned some ideas for my final piece. I want to create an arrangement of blocks in a group of different materials that will look like a dream or fantasy. I want to use art at different angles to change it for the traditional ones (creep down to a more abstract approach).

I have 3 different arrangements of different materials and blocks in a group of different pieces, but I am still trying to find what I want for my final piece to love it.
For my final piece, I have decided to create a simple 1:50 scale model of a house to respond to the site, materials and climate. I have decided to use a variety of different building materials to simulate the construction process. The model is made using simple materials such as card, foam and wire mesh, and is positioned at the front of the room to allow for easy access and movement. The model is designed to respond to the site and materials, and is positioned at the front of the room to allow for easy access and movement. The model is designed to respond to the site and materials, and is positioned at the front of the room to allow for easy access and movement. The model is designed to respond to the site and materials, and is positioned at the front of the room to allow for easy access and movement. The model is designed to respond to the site and materials, and is positioned at the front of the room to allow for easy access and movement.
Structures - How Does Architecture Influence Art?

In this essay I want to investigate how different artists have been influenced by architecture, buildings and structures. I will look at Charles Demuth, Anish Kapoor and Julie Mehretu to explore the different ways in which they express these shapes and forms in painting, sculpture and mixed media.

Charles Demuth 1833-1935

Charles Demuth is an American artist born in 1833; his work is predominantly oil paintings of industrial landscapes and city skylines and he produced a series of paintings focused on one particular building or architectural form, as well as taking inspiration from the buildings in the world around him in Pennsylvania where he lived. Demuth lets the rays of sun light transform his paintings, allowing him to break up the paintings into different tones and shades. This makes the sky in his paintings become much more prominent and a bigger focus than it would otherwise be. This comes across in both 'Aucassin', 'Nicolette' and 'Chimney and water-tower' where the sky seems to take up more of the canvas than the buildings themselves.

Piece 1 - 'Aucassin and Nicolette', (oil on canvas, 1921)

In 'Aucassin' the sky and the radiating light is a key feature in this painting and almost praises the building as if it is shining in to the sky, making the building seem highly important like a trophy. He celebrates ordinary structures and buildings and the architectural profession. This suggests along with his other work, that he may be trying to glorify the amazing feat of engineering and beauty of modern architecture. This keen interest in the buildings around him may have been sparked by the American Industrial Revolution, which was growing around him as a child in the mid 1800's.

The block coloured planes and facades of the buildings in his work show less detail about each surface, however it allows the basic shapes, volumes and planes of the interlocking walls to become the main feature of the works; reiterating how
important light is to your perception and the appearance of a building, as if the light is bouncing and reflecting of each surface creating a slightly Cubist effect. This period in American art was popular with a style called 'Cubist - Realism' which can be seen throughout Demuth's work.

**Piece 2 - 'Chimney and Water-tower', (oil on composition board, 1931)**

The colours and tones that Demuth uses in his piece 'Chimney and Water-tower' relate strongly to the theme of the painting. The industrial subject allows Demuth to use sooty greys and dark brick-reds to imply the gloominess that the smoke and ash from the Chimneys created in the environment of the town. Also this creates a stark contrast between the tall chimney and the empty sky, allowing the sky itself to become a solid plane in the composition. Highlighting its shape as it juts into the sky and never seems to end.

**Piece 3 - Incense of a New Church 1921**

In the piece 'Incense of a New Church' The white, wafting, curvaceous lines of the smokey 'incense' contrast very well with the dark rectilinear silhouettes of the buildings in the background. Although the smoke in the foreground is very dominant, the way he has painted it means that your eyes are drawn through the layers of the painting, as if walking through the streets, through the buildings to the patchwork blue sky beyond. This gives the painting a lot of depth, but also gives a form to the scents around him, something that would not otherwise be visible to the eye and he manages to perfectly capture the idea that we all know of the drifting smells found in a city.
It seems as if the architecture of this piece unlike the others is not the main focus, and is used as more of a backdrop for the movement in the foreground of the painting, and although you are not given much information about the buildings behind, you can imagine how they must have been. This allows the audience to have different interpretations about the buildings beyond.

**Piece 4: The Figure Five in Gold (A)**

This painting, unlike the others, is not obviously based upon the architecture and buildings around Demuth. However it is based on his friend William Carlos Williams's poem "The Great Figure" which describes a rainy New York scene, with a red fire engine zooming past with the figure 5 painted on its side. I think this piece is really interesting as when you look more closely at it the subject changes. First of all you focus on the big fives and then the red fire engine, however when you look through, you can see some buildings and street lights. It is really interesting how Demuth uses his lines to create a perspective point in the middle of his picture, allowing the eye to focus there and create the sense of speed in which the vehicle is moving away from him, emphasising the sense of rushing time. The changes in colour between the sections split by the lines allows the red to become almost blurry and therefore make the golden number 5 even more prominent.

**Julie Mehretu**
Julie Mehretu was born in 1970 in Ethiopia and grew up in America. Mehretu uses architecture very differently to the other artists that I looked at. She creates abstract works based upon different cities and architectural landmarks, often using architectural drawings and plans of buildings as a first layer of her work. This means that even if the work ends up distant from the places the works are based on, there is still a slight trace of the actual building below. I think this works really well as a tool for abstraction, as the forms that are on the plans can influence the shapes that she uses in the composition of the painting.

**Piece 1 - 39s Stadia ii**

![Painting](image1)

I particularly like the bright array of colours that feature in this piece '39s stadia ii' The name of the painting suggests that these block colours may be flags being waved in a stadium. This idea is also emphasised by the swirling shapes and lines which are used which reflect the curves of the stadium seating and the idea of the movement in the wind. It is amazing how the use of multiple non detailed lines can create a really obvious shape and impression of an architectural space. You are not given much detail however, you receive a blurred perception of what was there.

**Piece 2 - The Round City, Hatshepsut (2013) / Baghdad**

![Painting](image2)
'The Round City, Hatshepsut' contains actual pieces of old maps and architectural plans of the city of Baghdad, which in ancient times was called Hatshepsut, giving the title of the piece. The fragmented lines seem almost like a rocky mountain valley. Interspersed between the jagged lines are straight black lines hinting at perspective, and built forms in the city using geometric shapes to hint at structures that are there. This feature is similar to Demuths work. Unlike many pieces of Mehretu's work, this is monotone in graphite, acrylic and ink. The drawings seem very tentative as not to give much of an obvious impression of what is being drawn, while instead linking the foundations of the painting to hint at the subject. This idea can be seen in the use of maps and plans of the town and the name of the piece, allowing the audience to interpret the work and with closer inspection to find more clues of the subject matter.

**Piece 3 - 'Excerpt' and 'Palimpsest'**

In both the pieces 'Excerpt' and 'Palimpsest' the use of architectural drawings is much more obvious. You can clearly make out the full staircases and details of building such as windows and doors. This technique is overlapped many times until there are large built up areas of line. She has then added blocks of colours to represent facades.

!["Excerpt (molotov cocktail)," 2003](image) !["Palimpsest (old gods)," 2006](image)

**Anish Kapoor**

Anish Kapoor a British artist born in 1954; he grew up in Mumbai, India, which may have influenced his use of such bright colours and exploration with materials. I have decided to explore the work of Anish Kapoor because he has produced a wide array of different structural sculptures, unlike the other two artists I have looked at. This will give a different insight into how architecture and structures influence sculpture. Kapoor is well know for his sculptures that are specifically made for a particular place, often making you look differently at the space around you.
**Piece 1 - Memory, 2008**

This piece, Memory, is made out of sections of rusty Cor-ten steel joined together creating ribs around the egg shape. This piece is influenced by architecture because of the new space that is created around the object, emphasised by the room not being that much bigger than the sculpture so that it almost touches each wall, creating new spaces divided up by the object. The piece therefore affects the way you move in the space and therefore alters the perception you have of the experience, in the same way as architecture does. Kapoor said: ‘we read spaces through the process of inhabiting them’.

**Piece 2 - SVAYAMBH, 2007**

*sculptural installation with wax and oil-based paint*

The name ‘Savayambh’ means ‘something created out of itself’ in the ancient language of Sanskrit. This name perfectly describes this piece as the wax material carves itself by moving backwards and forwards very slowly on a track like a train through a doorway. The architecture of this building has a key influence in the work as it determines the shape produced, creating an impression of the architectural feature of the room. The contrast between the red colour and the white bright walls also highlights the odd shape moving through the room. As the block of wax passes through the doorway, it leaves a blood-red trace of wax around the edge.
**Piece 3 - Cloud Gate**

This sculpture, called 'Cloud Gate' is in a public park in Chicago. It is a kidney bean shaped form, and has a mirrored surface, which reflects the buildings in the foreground and distorts them to give a different view of what is there.

**Piece 4 - Leviathan**

Leviathan is a rigid inflated form, not only creates structure on the inside but also on the outside, where the domed balloons mirror the grooves of the French Grand Palais. This piece is really interesting, because when inside you can see the shadows which are created by the slim framed glass greenhouse like structure above through the semi-translucent. This adds another dimension to the inner structure of the bubbles. The rubber material is inflated to create strong rigid forms. The light from outside illuminates the inner passages creating a “contemplative and poetic space” as Kapoor described. The sculpture is almost an inside-out sculpture linking to the building it is in. The interior creation feels so different to how it appears from outside. The thick opaque purple outside contrasts to the blood-red colour inside which was used to make it seem as if you are entering and exploring a body and the passages that are inside it. Unlike the other sculptures and paintings I have looked at, this piece is not only intended to be about architecture and celebrating it. However, I feel like the space which it creates and the one it highlights allow the sculpture to become a piece of architecture in itself.
Looking at all three of these artists has allowed me to see how architecture can be used to influence art in many different ways, from a sculptural experience as seen in Kapoor's work, much like being in a building, to the description of a space in two-dimensions in a few lines with Mehreu's. This all has allowed me to explore in my project the ways in which I can use architectural structures and the patterns they create to produce something that hints at a form but leaves the decision of the space to the viewer.
Bibliography

http://anishkapoor.com
http://www.tate.org.uk/art/artists/anish-kapoor-1384
https://anti-utopias.com/art/anish-kapoor-leviathan/
https://en.wikipedia.org/wiki/Anish_Kapoor

http://whitecube.com/artists/julie_mehretu/
http://www.art21.org/artists/julie-mehretu

http://www.metmuseum.org/toah/works-of-art/49.59.1/
http://collection.whitney.org/object/635