



Pearson

GCE A Level Advanced Art and Design

**Three Dimensional Design
Component 1**

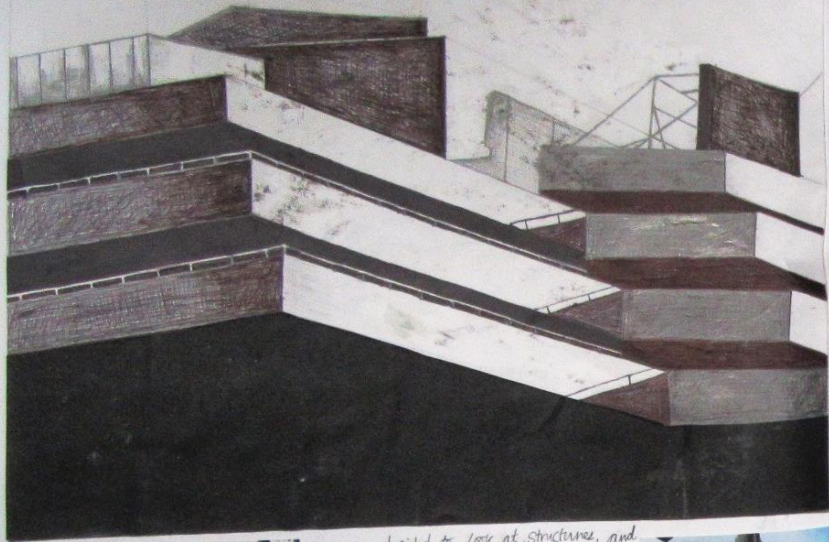
LLOYD

Total Mark 52 (44+PS8)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	11	12	11	10	8
Performance Level	4	4	4	4	3
	Total out of 90				52



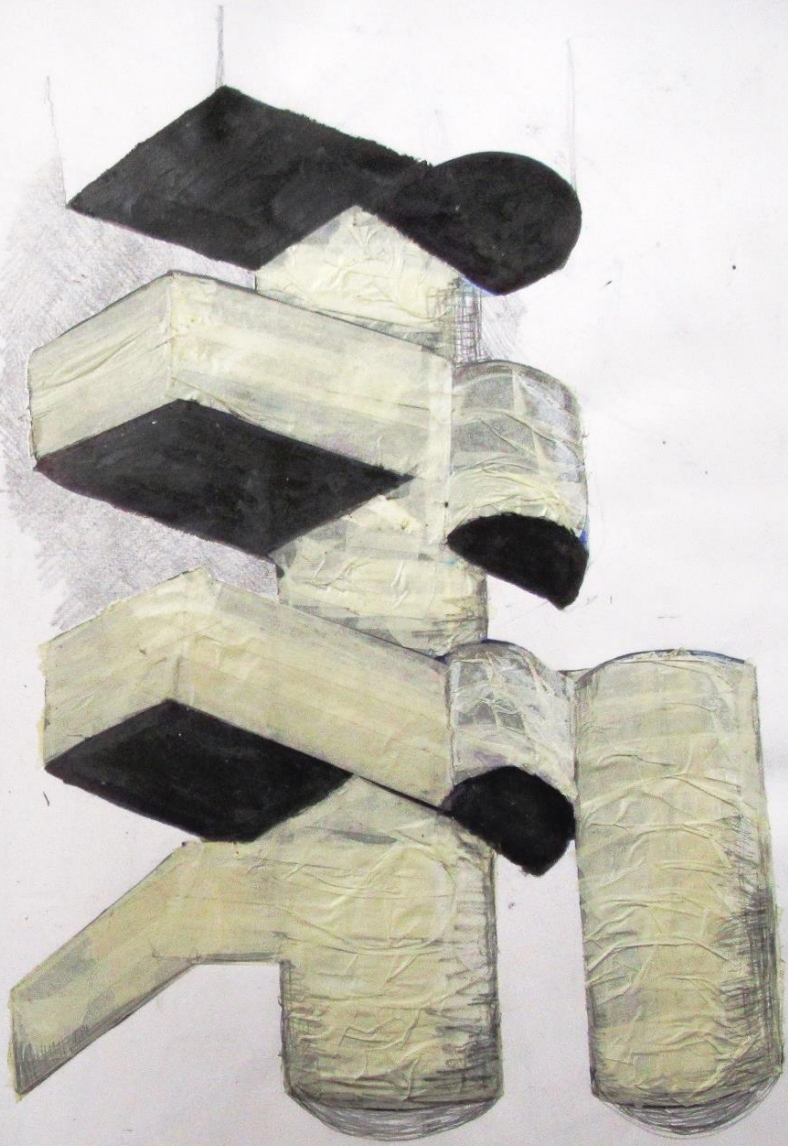
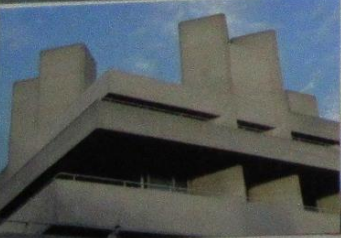
STRUCTURES



I have decided to look at structures, and therefore I have begun by looking at buildings that have interesting shapes and forms which define their structure. I have photographed the National Theatre and the Barbican, because they are good examples of Brutalist architecture and contain beautiful repeated patterns which I think will be interesting to draw and paint from.

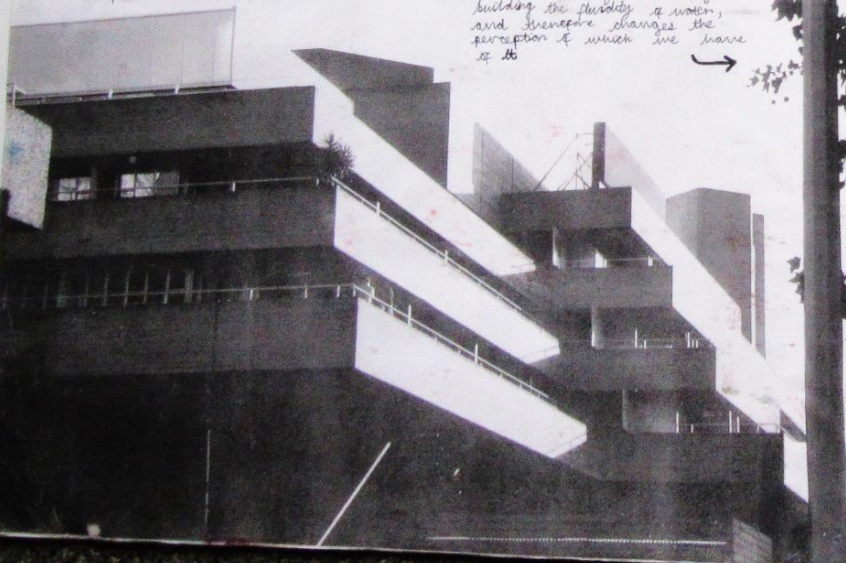
Because of the many angled facades we can see many different shades of the stark grey concrete in the light, emphasizing the angular shapes.

I was also very interested in the way in which bright colours were used at the National Theatre to highlight sections like the stairs which are curved, unlike the rest of the building and the red wooden paneling of the temporary structure which reflects the paneled wooden coat that the concrete has been set in.

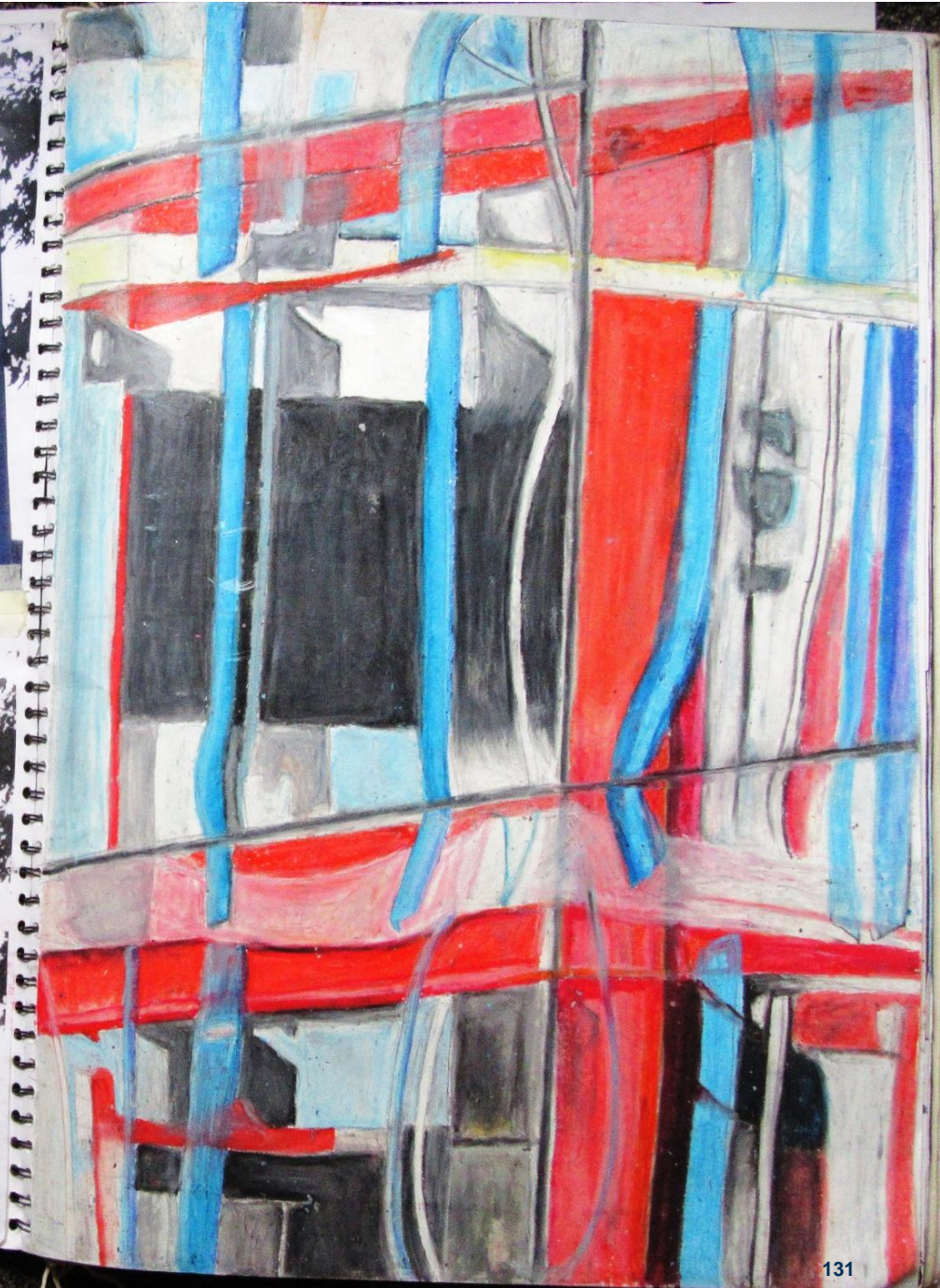




↑
 Here, I have looked at how I can
 pick out colors and shapes when
 turning the picture into black and
 white, and seeing how this affects
 the shape.



On the right, I have looked at
 the reflection of the building in
 water and how the
 distorted shape gave an angular
 building the fluidity of water,
 and therefore changes the
 perception of which we have
 of it.

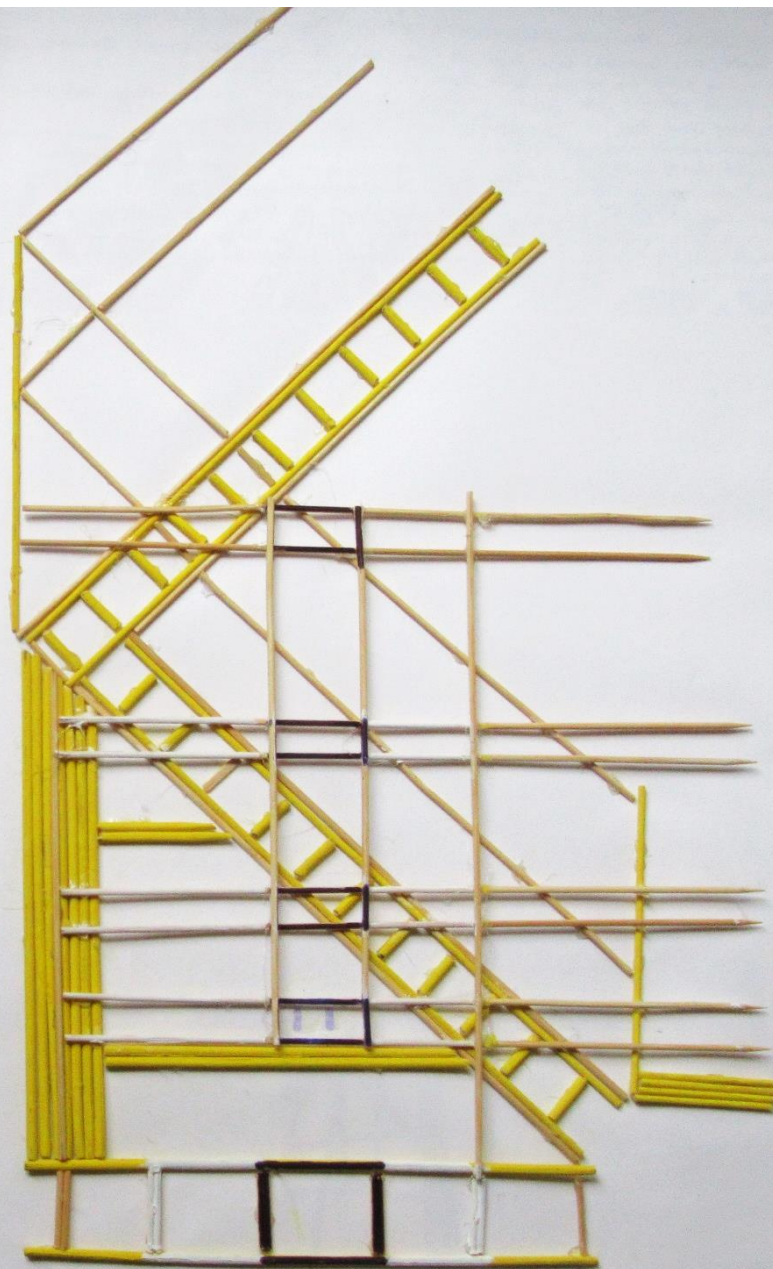


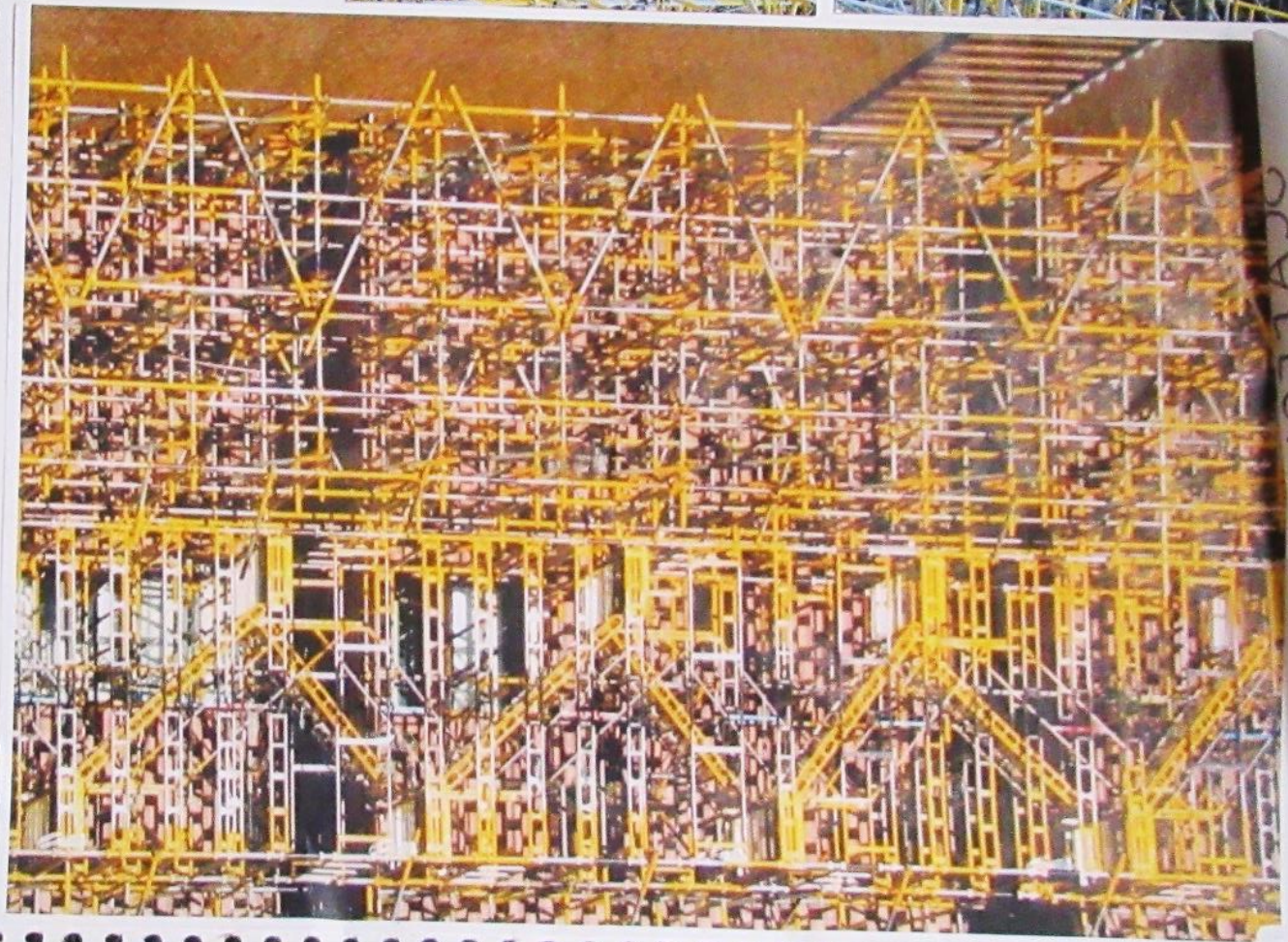
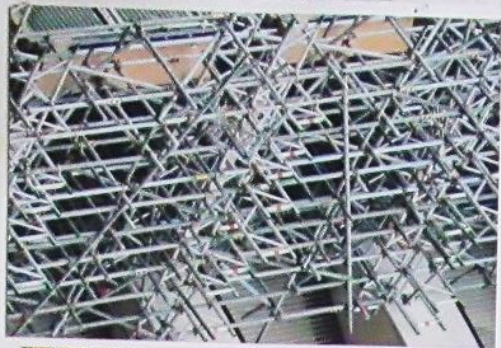
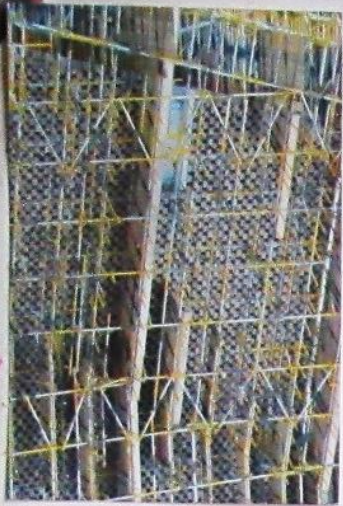
SCAFFOLDING

I have decided to look at scaffolding because of its beautiful and intricate, placed parts, but also because of its use as a literal structure, to support something. I particularly like the repetitive patterns and negative spaces that are created within the chaotic forms.

Another thing that interests me is the bright colours that feature throughout the grey metal. This highlights the shapes which would otherwise disappear in the sea of poles.

On the right, I have tried to simplify + replicate a section from one of my photographs using sticks. I think this is really interesting as it creates a flattened version of the structure, however, I think it would be interesting to transfer this idea into 3D.

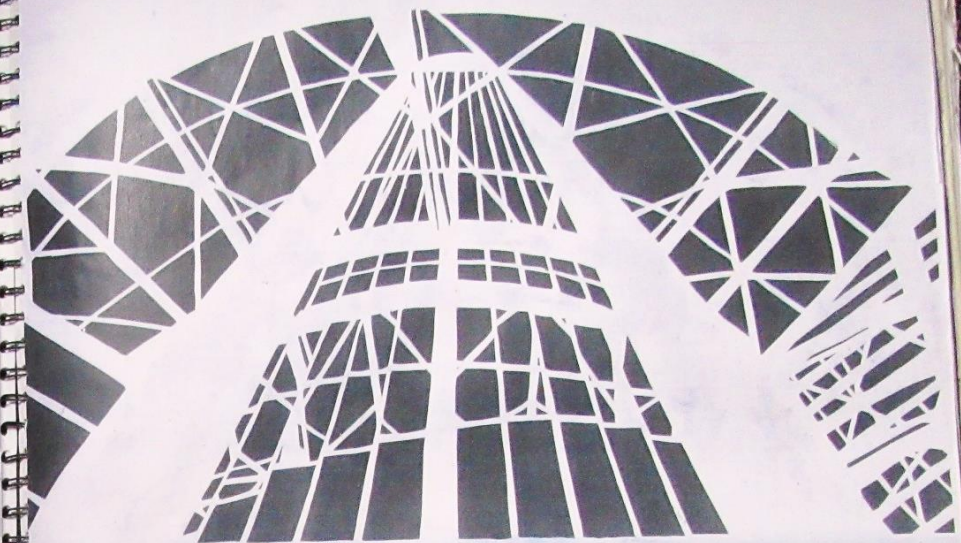


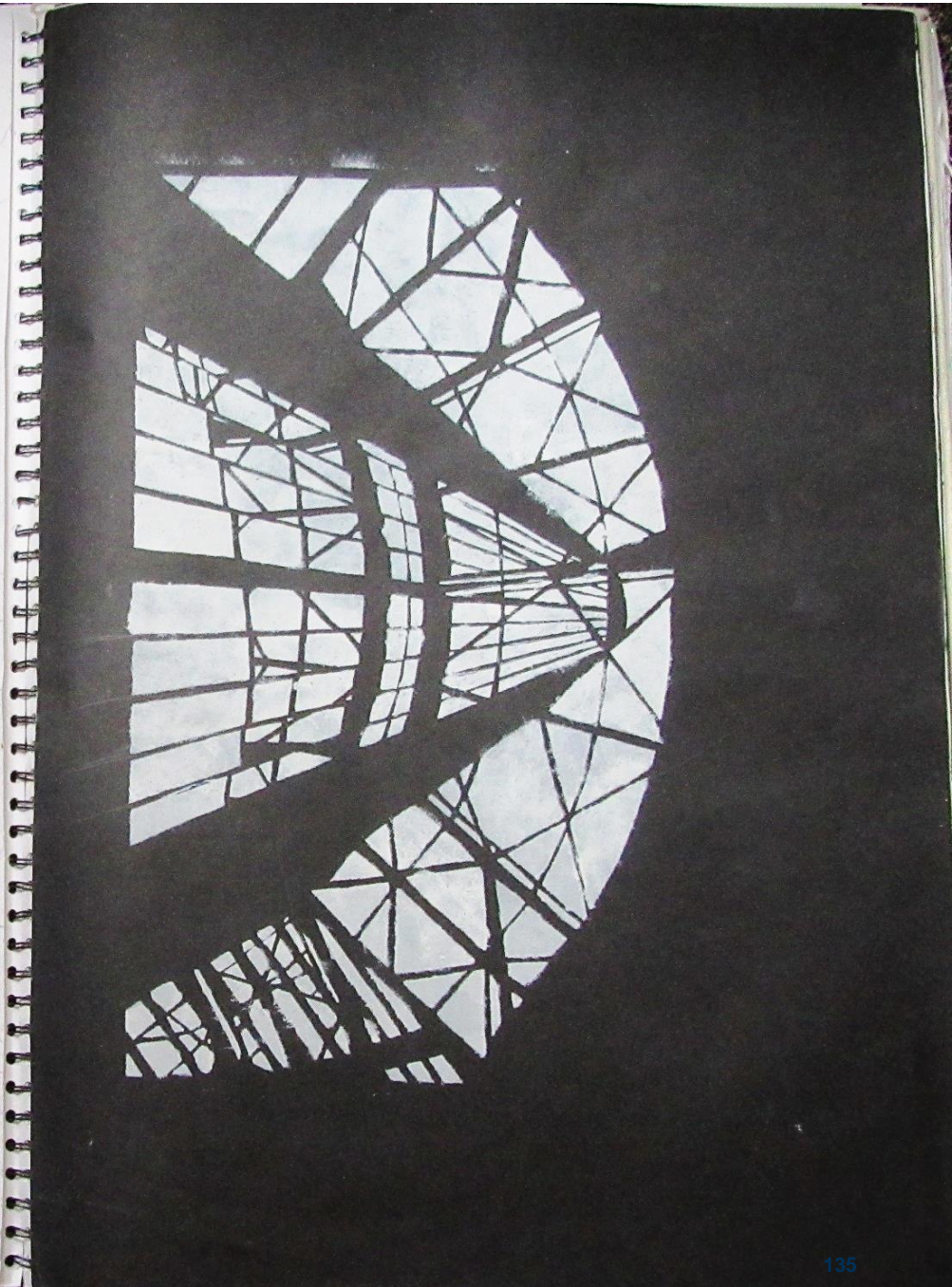
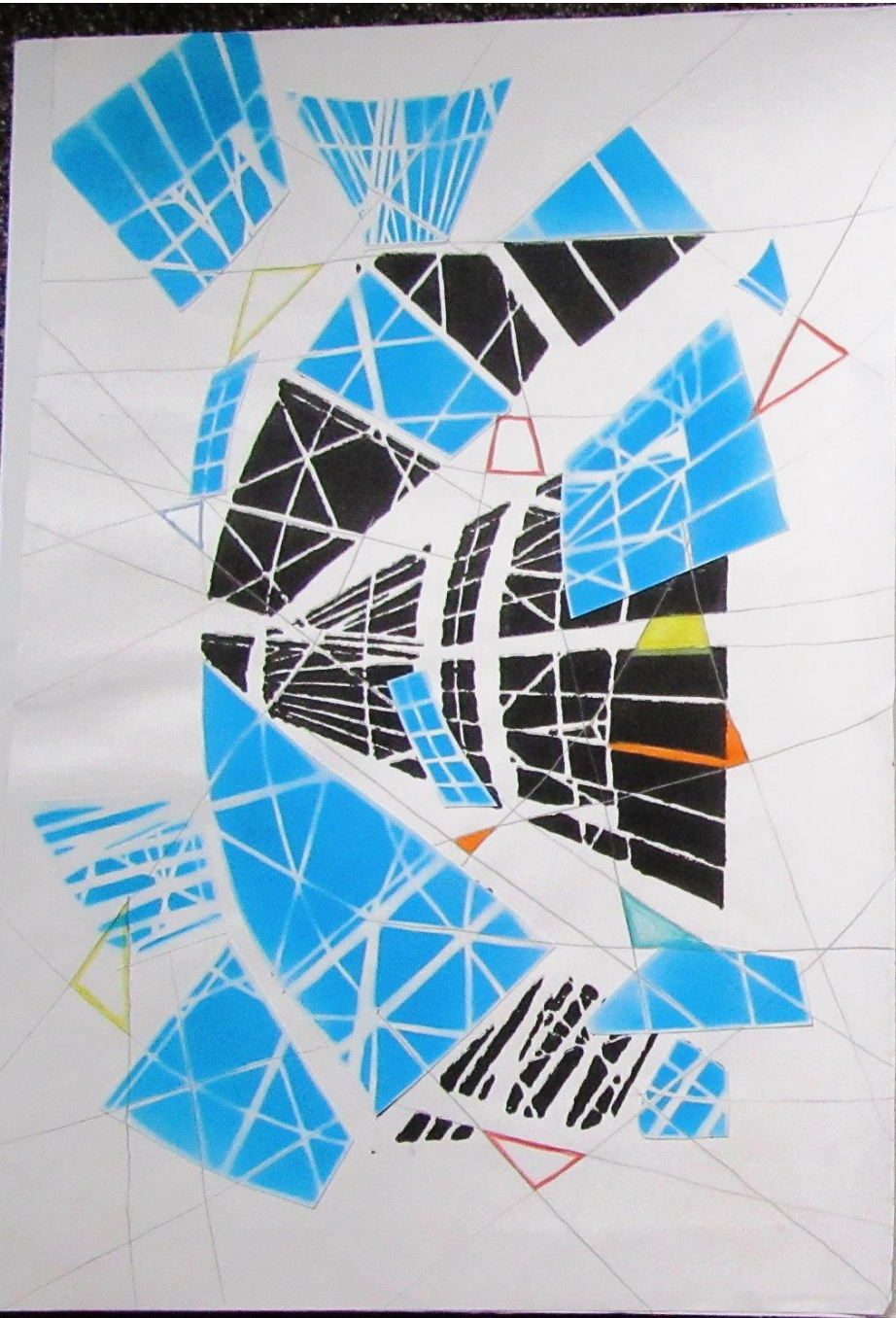


I have a question
SCAFFOLDING

Here, I have used a photograph I have taken, I have used this and cut it into sections, each having different layers: the picture, foreground, background etc. I have then separated each layer into form-based to create and emphasize the distance that would be in the scene. This has allowed me to give back depth to a flattened photograph as well as adding space between the layers. I have added texture, using coloured sand, paper and tape to help differentiate between the layers more.

On the right, I have used my photographs of a very curved building, which had a lot of beams, which I have created a beautiful fragmented pattern. I have used this idea of putting up the beams and eliminating the things in the negative space. This has allowed me to create a really interesting piece, however I found that when printing it, having a white background and black ink worked better and emphasized the shapes more.



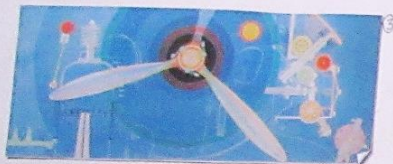


Sonia Delaunay

at the TATE



Le Bal Bullier



PROPELLEUR 1917

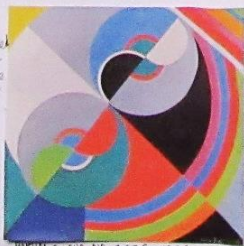


As well as numerous paintings, Delaunay also created multiple fabric designs such as Design 853. I really like these because they are even more simplified, creating beautiful repeated geometric shapes.

I want to take inspiration from Sonia Delaunay's technique of simplifying down her subjects into basic shapes and colors and apply them to my work, looking at structures of and I think it would also be interesting to take these shapes and cut them out in clay or wood and interlink them to create a 3D structure like she has a paper structure that was originally conceptual itself and inspire them to each other.



Design 853 1914 (bottom)



WATSON KILLICK NO. 1076 1919

Sonia Delaunay was born on the 14th of November 1885 to the name Sara Elvina Stern in the Ukraine. I have decided to look at Sonia Delaunay because of the expressive way in which she uses shapes and colors to convey movement and light. Although just at her mother's school is hard to see, particularly in her later works you always get an impression of the movement which leads to the focus of the painting because of shapes used. The painting 'Le Bal Bullier' is a clear example of this technique, where couples dance across the painting because of the chosen brush strokes and shapes. The use of a long canvas here also emphasises this, allowing more space for the eye to travel, like watching the dancers as if the silhouettes were in the form. The bright colors used here also express the vibrance and excitement of a dance, the multitude of spaces, lines and areas express where the light is reflecting off people. This pattern and colour obviously really inspired her as she later went to the dance hall wearing clothes she had designed in response, making her part of the picture and artwork.

I also really like the more detailed pieces of her work like the sculpture propeller which is more obviously apparent as to what the subject is. This piece is huge as it was painted to be hung as a mural in an airport hanger, for an exhibition. I really like the way in which the overall effect of the piece is very ~~easy~~ simplistic, but when you look closely, the sections are such very complex.



The propeller 1913

Through Delaunay obviously found that they felt the colors and sometimes really brushstrokes show the spontaneity of her work which is being influenced by her surroundings as she herself mentions 'I was really modern patterns visual are still in keeping today'.



I have created a
series that from my
photograph of the
National Theatre on
the south side. I have
used dark grey
to create my
primary colour for
the concrete structure.
This allows the
spaces left within
the to appear lighter
and interesting as the
flat plane where
the light was hitting
the building.
I think that this
works effectively
as highlighting the
spaces and forms
that appear in the
picture brings them back
to life.



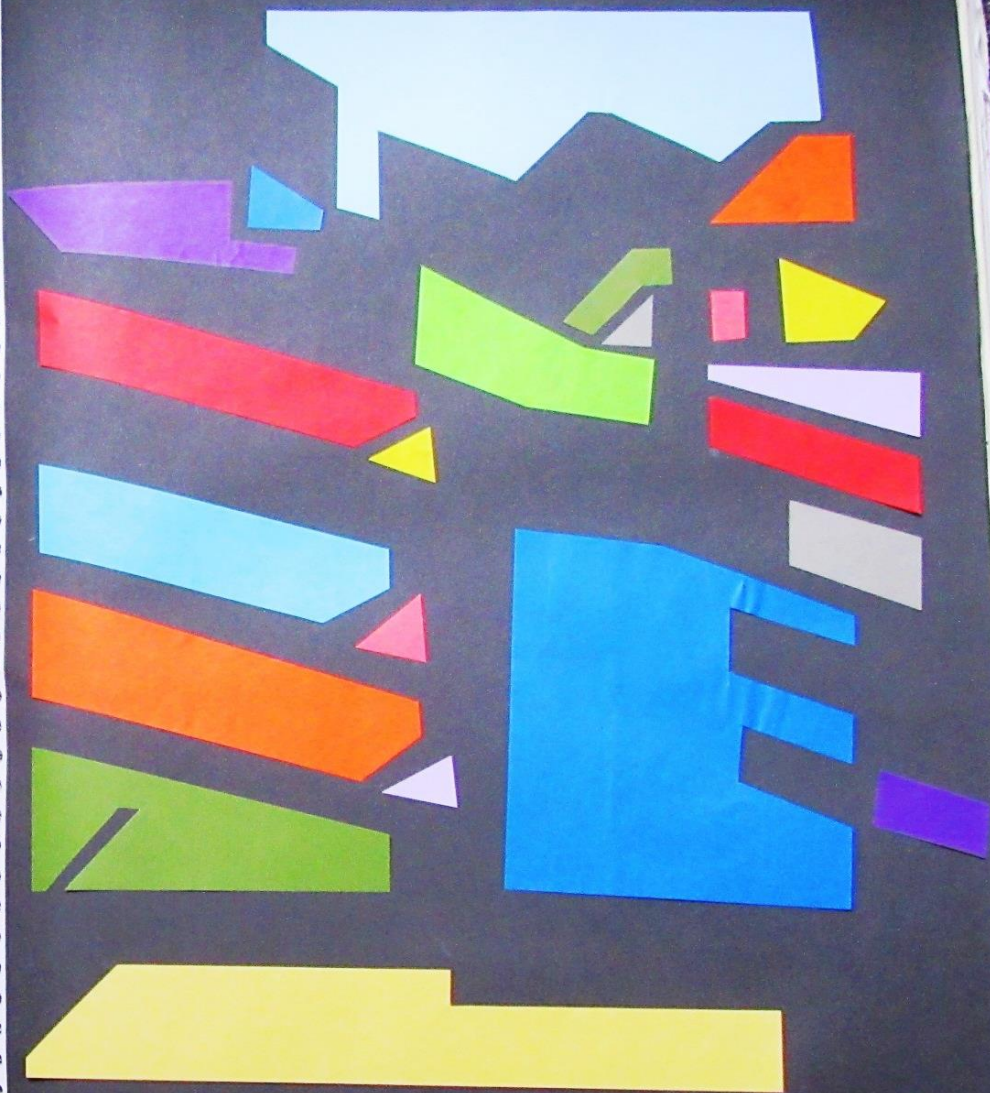
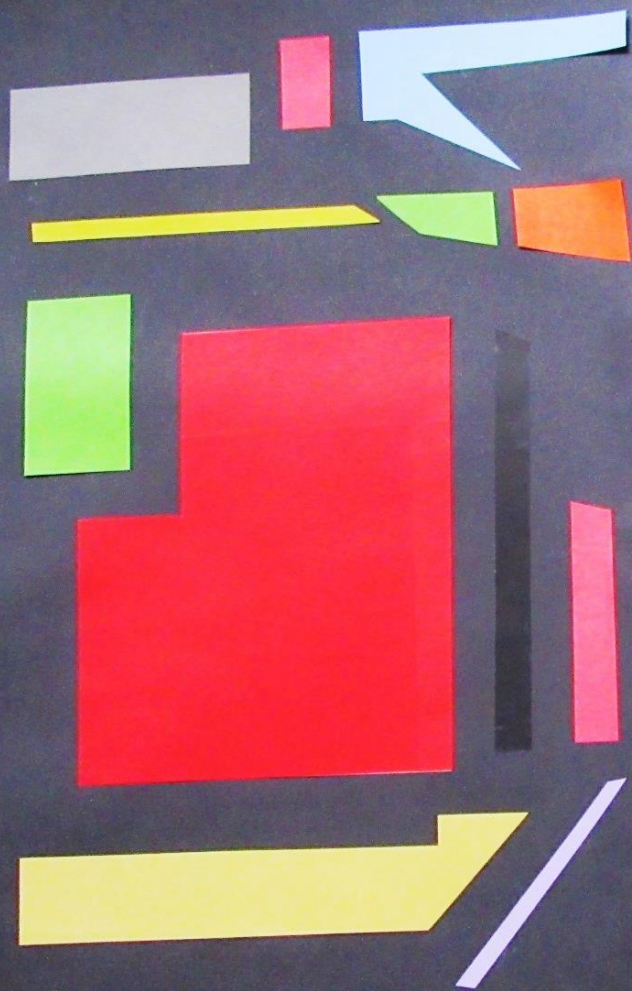
I have created a
series that from my
photograph of the
National Theatre on
the south side. I have
used dark grey
to create my
primary colour for
the concrete structure.
This allows the
spaces left within
the to appear lighter
and interesting as the
flat plane where
the light was hitting
the building.
I think that this
works effectively
as highlighting the
spaces and forms
that appear in the
picture brings them
to life.



I have used the simple shapes that were created whilst screen printing and packed them out in light
colors to create a simple pattern that no longer really resembles the original photograph, creating an abstract
pattern in response to Eino Oksanen's 'Abstract geometric paintings'. I have tried to balance the composition in a way that
is not too busy but not too simple to fully be the viewer.



I have used the simple shapes that were created whilst screen printing and packed them out in light
colors to create a simple pattern that no longer really resembles the original photograph, creating an abstract
pattern in response to Eino Oksanen's 'Abstract geometric paintings'. I have tried to balance the composition in a way that
is not too busy but not too simple to fully be the viewer.

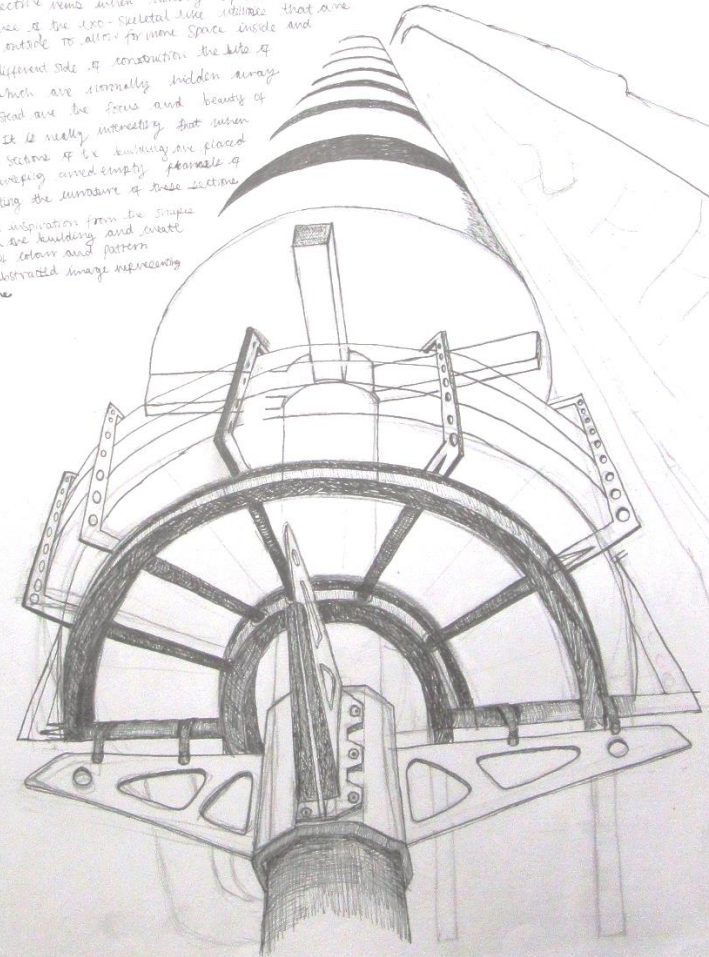


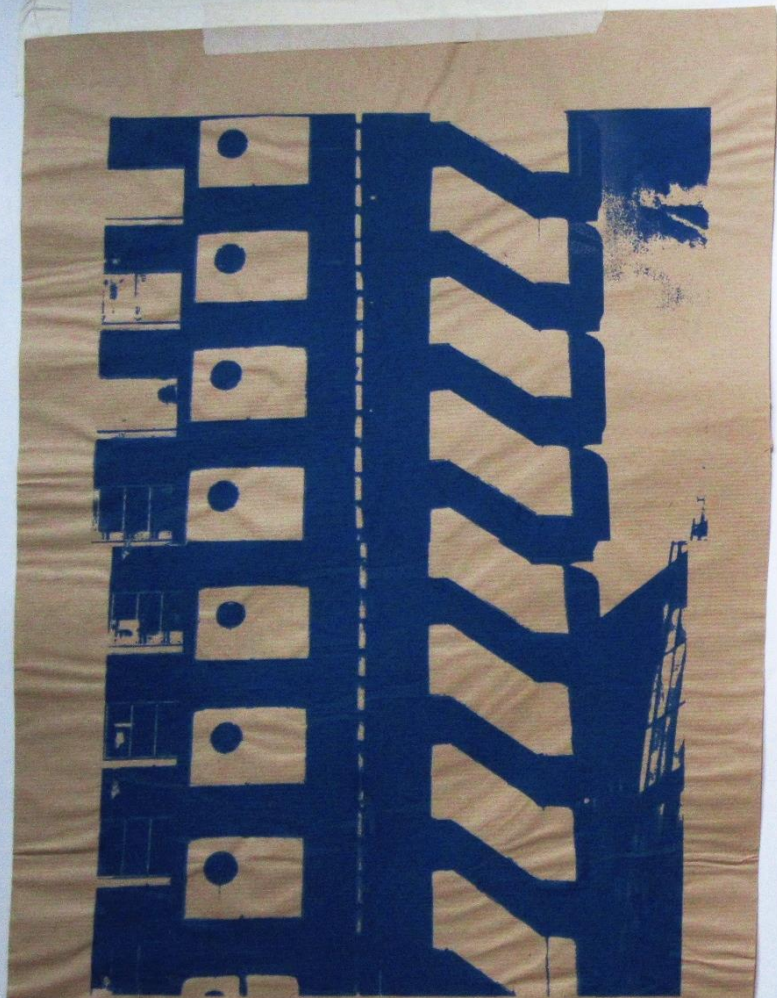
Here, I have experimented with exploding
the colours and shapes from the image on the previous
page. I wanted to do this to try and highlight
each and every shape that I used so that
it emphasises each form present and take it
further away from the original photograph



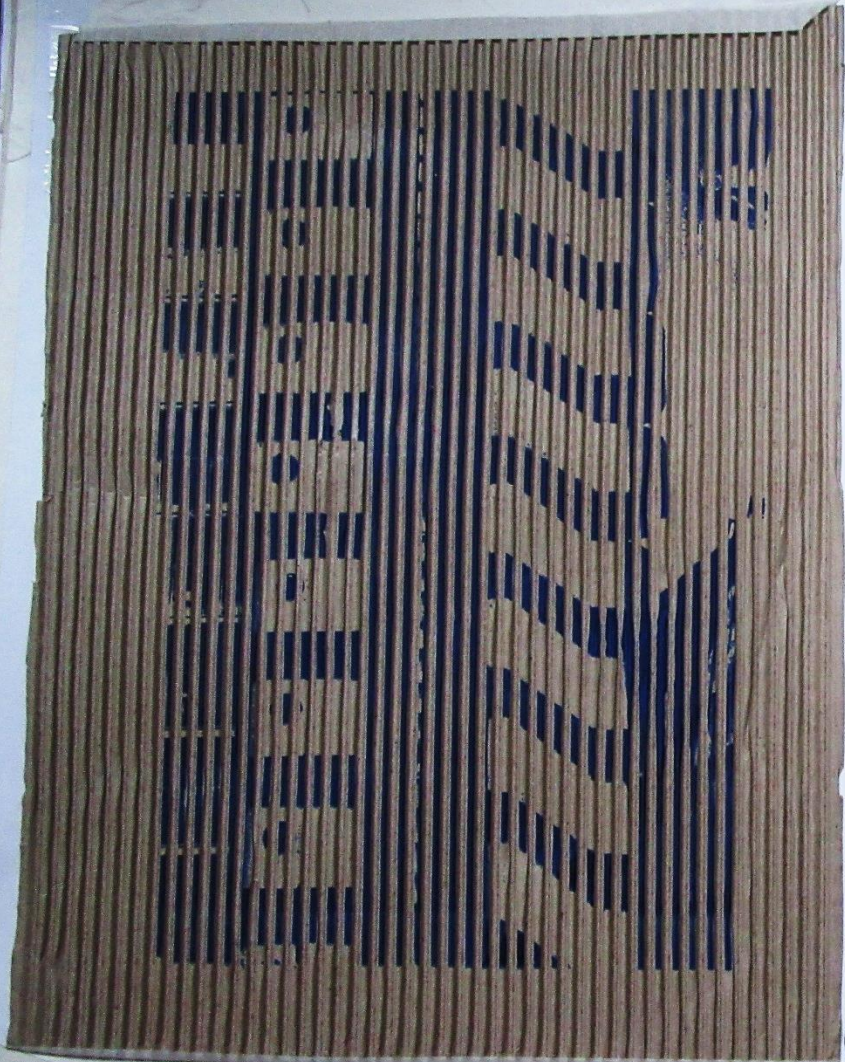
THE LLOYDS BUILDING

I have visited the Lloyd's Building in London to take photographs. I really like the shapes and materials that are used in this building. The curved shapes and towering pipes create really interesting shadows and patterns on the facade. The use of the shiny metal used on the pipes reflects the sky, and some of the building therefore almost disappears into the sky. The curves of the building are juxtaposed against the sharp linear buildings that surround it. I particularly like the perspective views when looking up at the curved stairwells. Because of the arc-spiral like volumes that are placed on the outside to allow for more space inside and let us see a different side of construction the bits of a building which are normally hidden away in the walls, instead are the focus and beauty of the building. It is really interesting that when the curved sections of the building are placed next to the straight, curved empty frames of metals, highlighting the curvature of these sections. I want to take inspiration from the shapes when looking in the building and create better shapes of colour and pattern to create an abstracted image representing what was there.



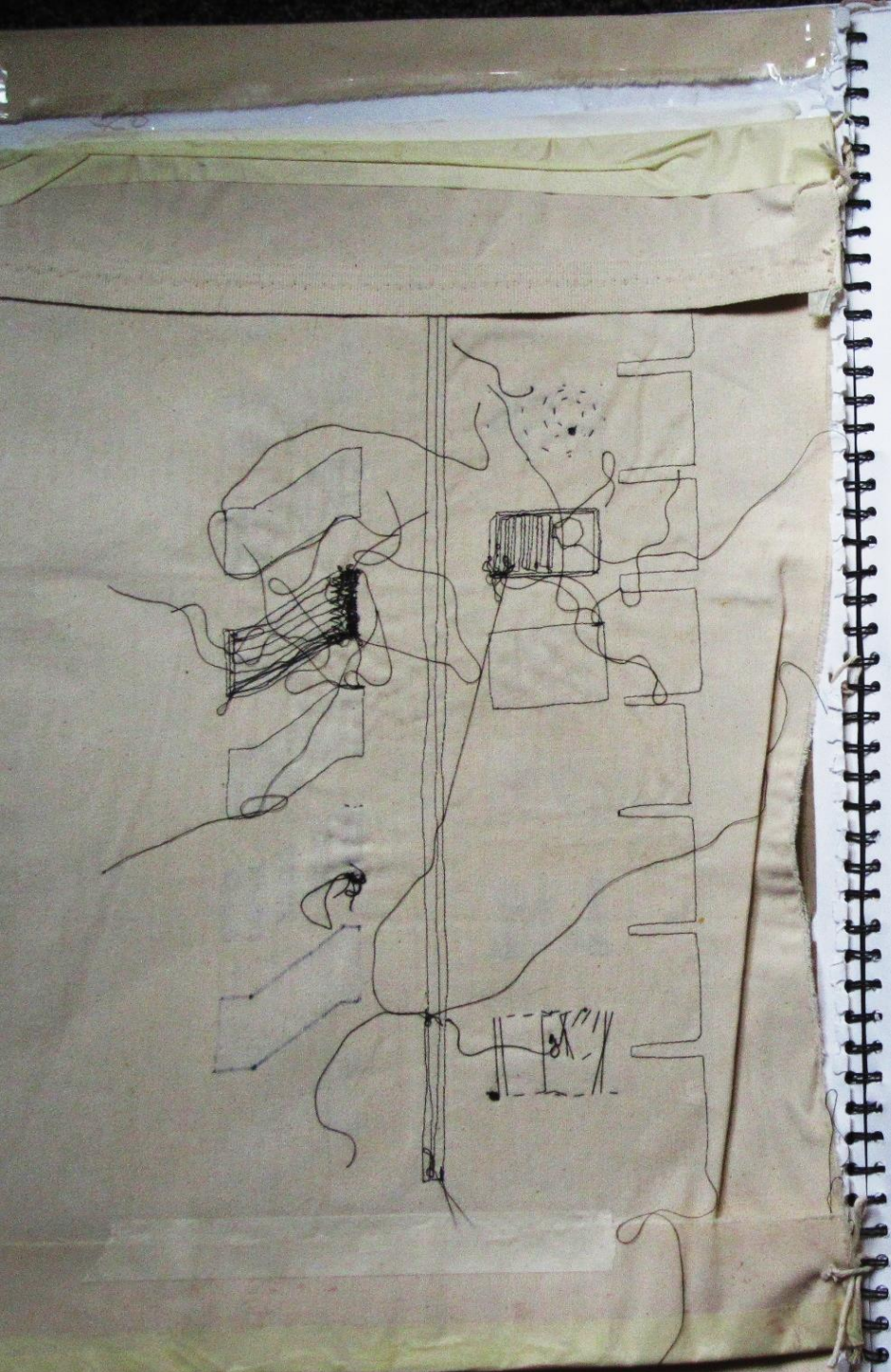


Here, I have experimented with the increasing space created by blocking out the sections of the Lloyd building, leaving the shaded parts together, simplifying the pattern and details I have used this to create form into different materials, canvas, paper, cardboard and boring paper on the canvas. I have also experimented with sewing back into the print to pick out certain sections and further abstract the image in each square I have tried to use a different pattern to draw the eye to the smaller sections of the piece.

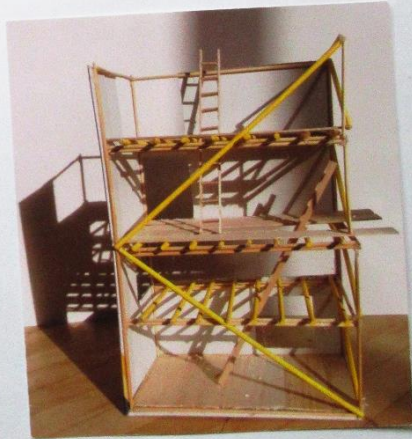


Here, printing onto corrugated cardboard has distorted the image. I think this looks really nice as it is interesting to add another dimension and see how the material affects the final image of the print

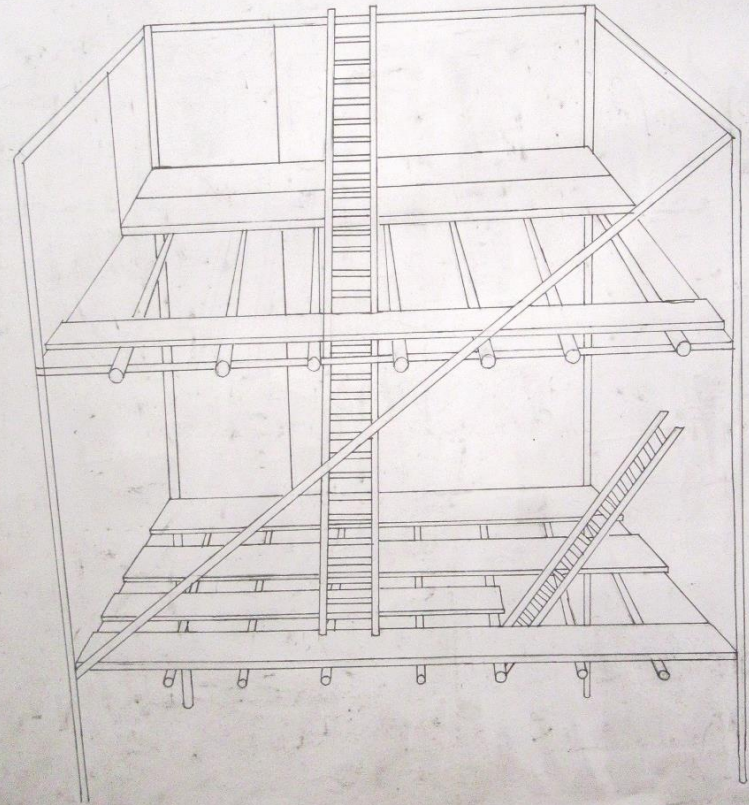




SCAFFOLDING MODELS



Here, I have created a model of scaffolding from my previous photographs, I have used the shapes and configuration that I have seen from these examples as inspiration from the model. I wanted to create something that I could take more detailed pictures of, shadows and sections to draw from. I particularly like the way in which the shadows created from the model could actually be from real scaffolding, which makes it realistic. I think it would be interesting to create a simplistic, cut-out, pattern from these shapes because the model has no building incorporated in it, it emphasises the structure of the scaffolding, not just leaning on a building but its own free standing form.



Here, I have done a fine-line drawing from my model, I have stripped away the details, like color and texture leaving it as an simplistic design, so that you just focus on the structure and angles of the lines.

Julie Mehretu



39 Stadie ii



Mogamma



In situ 2013



Berliner Platz 2009-7



Plower 395 Wmg



Hatshepsut 2013



Barbarians palace

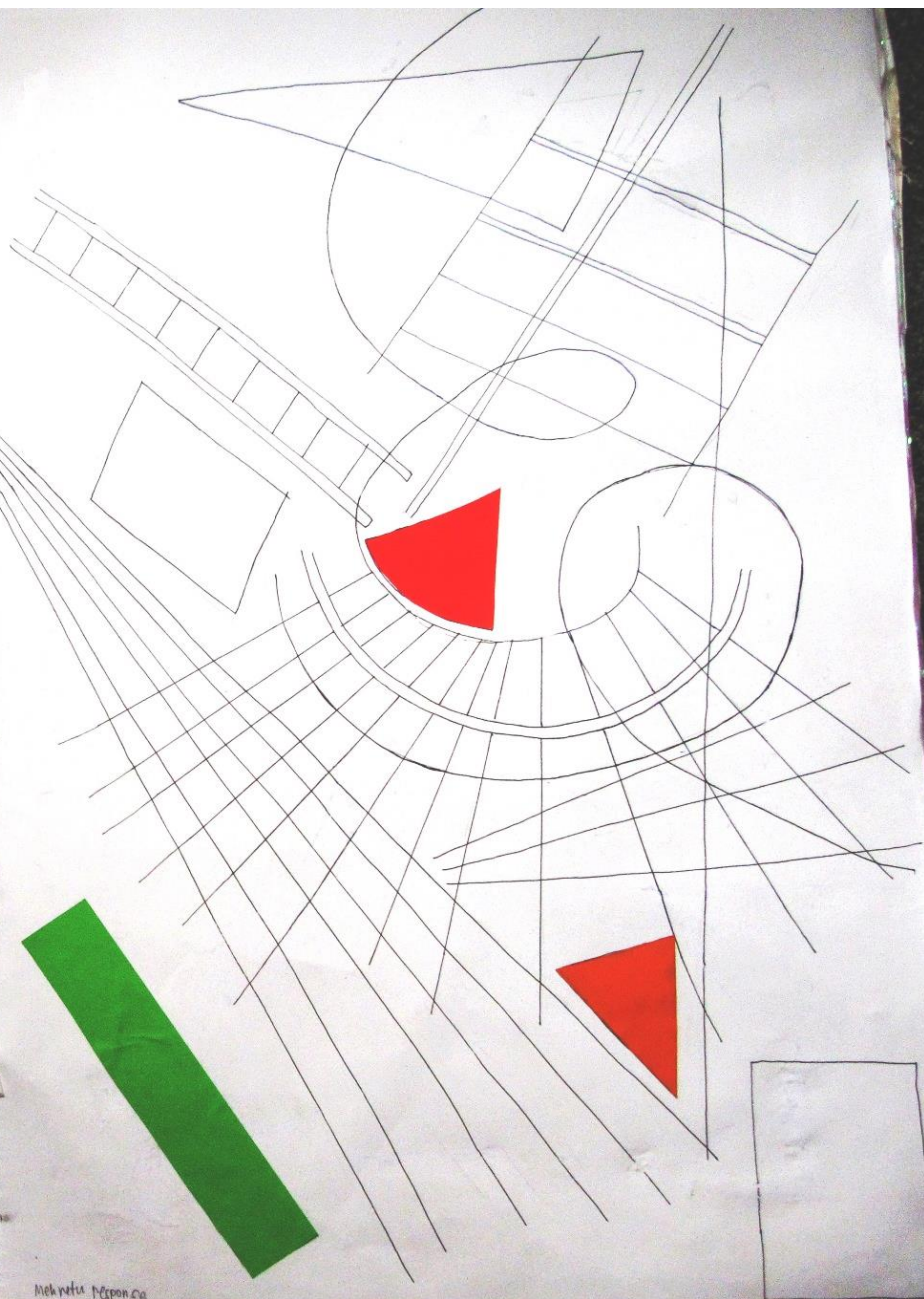
Julie Mehretu is an Ethiopian artist who was born and grew up in America. Her work mainly consists of lots of lines and blocks of color each of which depicts an object or building. Much of her work is based upon architecture and is often built up out of the old architectural plans of the place of which she paints. A few examples below. The piece 'Hatshepsut' which was an old name used to mean Baghdad, this looks at the place subject and composition which is the old city including traces of old maps and plans. Mehretu's innovations as her paintings, the drawing and plans are then built upon with graphic, acrylic, ink and some to reflect the detail and abstract the image.

Although many of her pieces include straight black, a few lines of vibrant work is black and white. The range of the painting from a vibrant red piece to a sadder, more desolate scene.

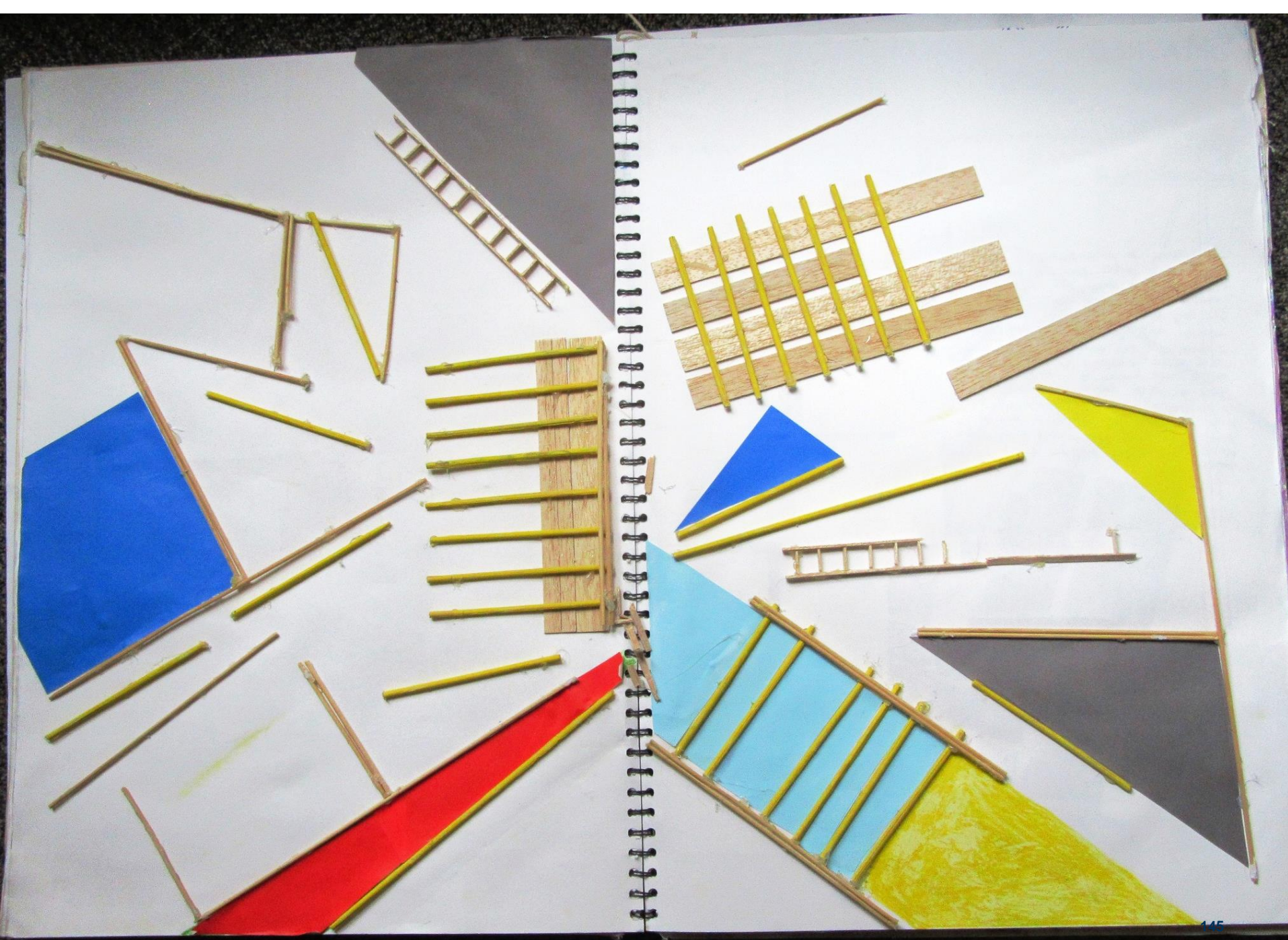
In Mehretu's work '39 Stadie ii' the name of the painting suggests that the bold colored shapes may be representative of the city of New York in a 'Spot' stadium. This idea is also emphasized by the strong, curved lines which wrap around the piece which reflect the shape of the stadium, divided into sections of seating. The lines also make the piece look like they are moving in the wind.

As you can see in piece '3' Mehretu's work is often very big allowing it to be all you can see, immersing you into the piece to investigate the architectural landscape.

I really love the way in which Mehretu uses even simple repeated lines and colors to represent a 3-D space. I would like to take Mehretu's techniques and experiment with my photographs to create abstract representations.

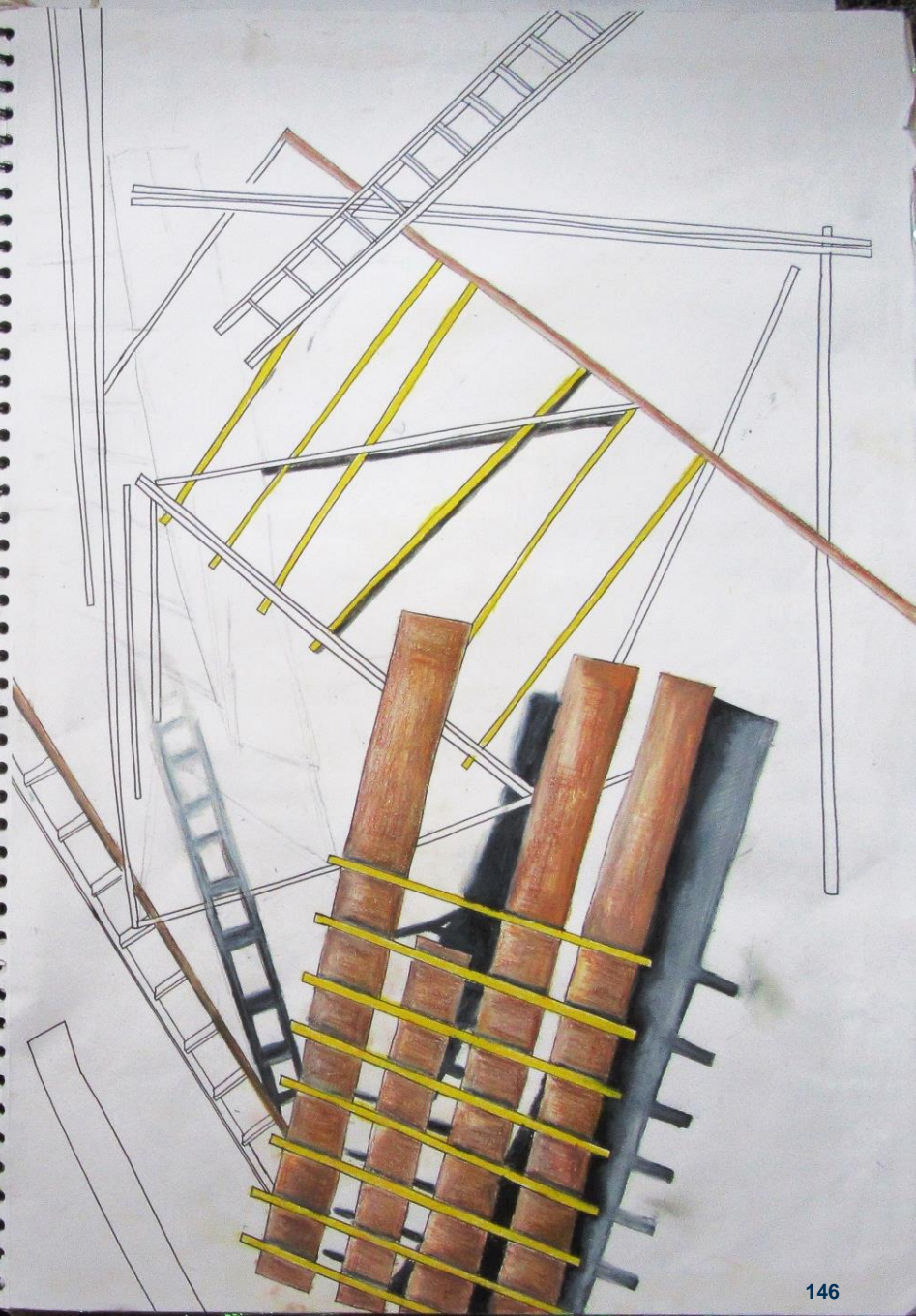
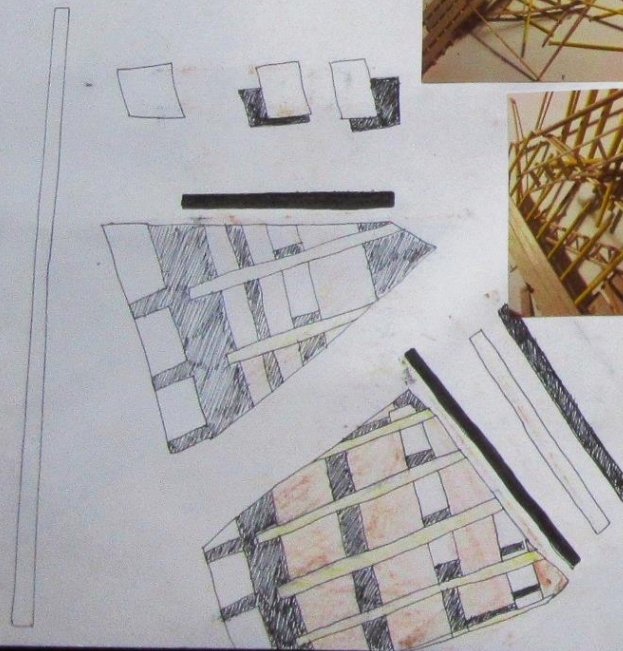
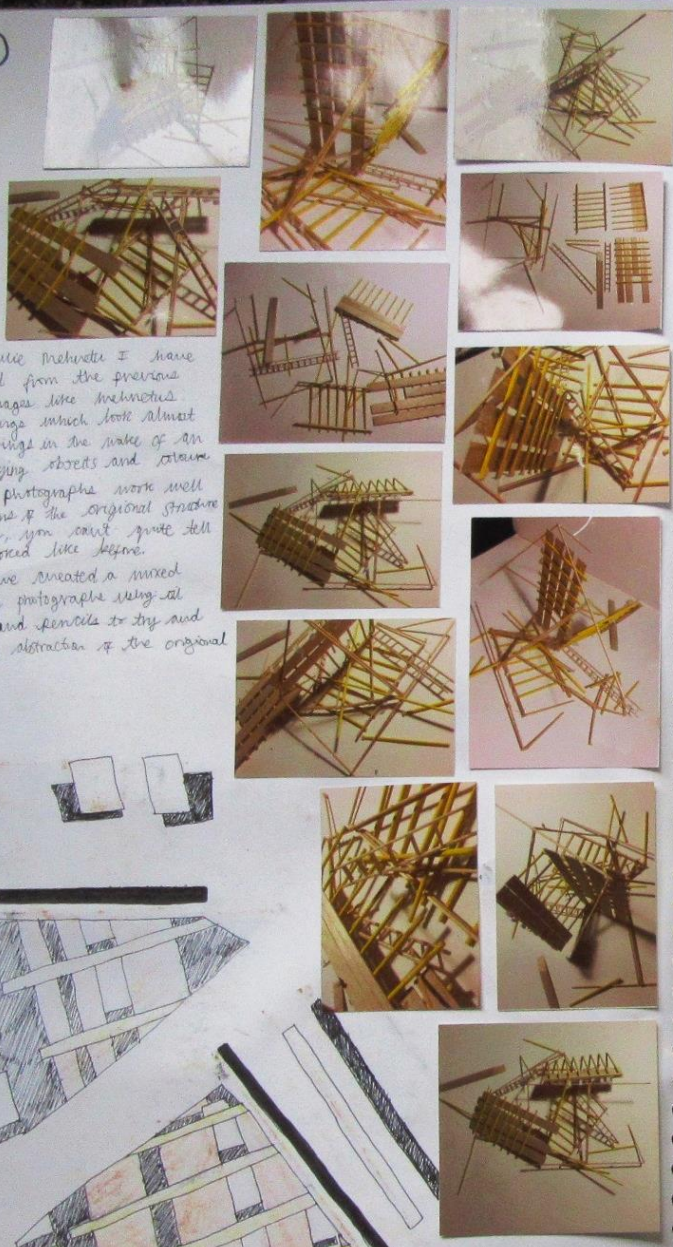


Mehretu's response

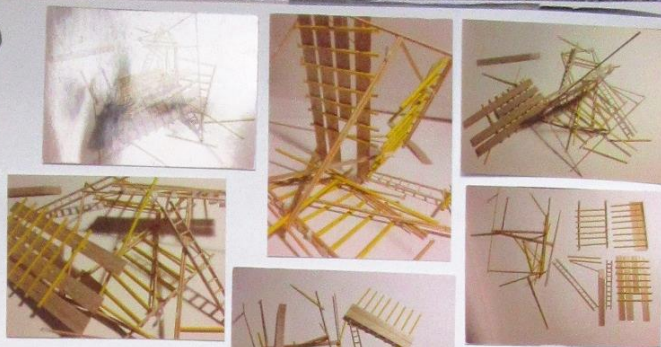


SMASHED MODEL

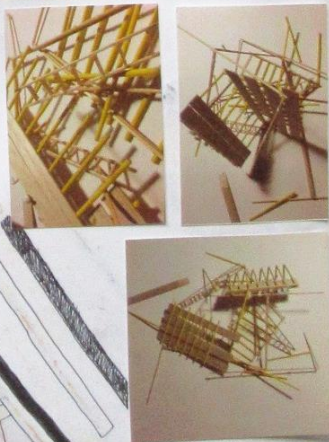
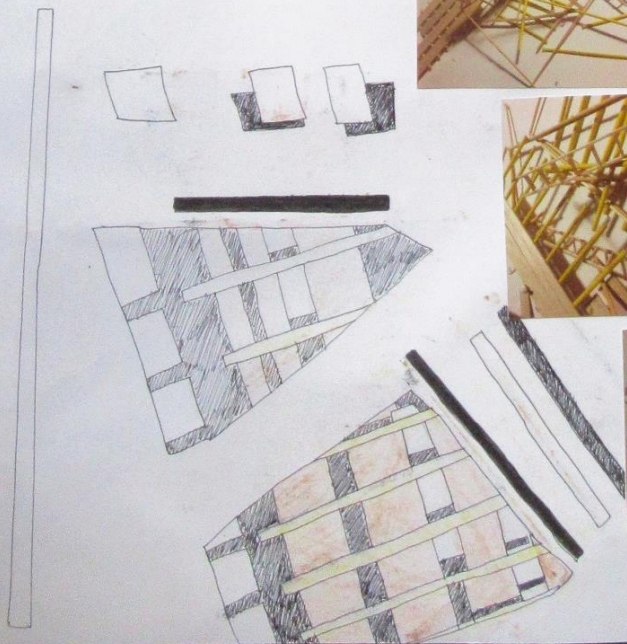
In response to Julie Mehretu I have smashed my model from the previous page to create images like Mehretu's mixed media drawings which look almost like they are drawings in the wake of an explosion made flying objects and stains. I think that these photographs work well as they show sections of the original structure and shape however, you can't quite tell what the object looked like before. On the right, I have created a mixed media drawing from my photographs using oil pastels, fine-line and pencils to try and create an interesting abstraction of the original object.



SMASHED MODEL



In response to Julie Mehretu I have smashed my model from the previous pages to create images like Mehretu's mixed media drawings which look almost like they are drawings in the wake of an explosion with flying objects and debris. I think that these photographs work well as they show sections of the original structure and shape, however, you can't quite tell what the object looked like before. On the right, I have created a mixed media drawing from my photographs using oil, pastels, fine-liners and pencils to try and create an interesting abstraction of the original object.



12 CENTINE GALLERY



After looking at Scaffolding, I have been and visited this years Serpentine Pavilion, because of its beautiful organic shapes and powerful bright colours. The use of translucent like film materials means that the colours are affected and change due to different lights; seeming to almost change the structure shape. I wanted to look at this structure because I want to look and explore how different materials affect how you perceive a structure. I really like the use of two interlocking structures, one enclosing the other, as it gives a depth and perspective to it. Because all of the sections of the pavilion can be seen through the colours wrap and change. The colours which are wrapped around sections look really well as they draw your eye around the odd shapes that feature, like the strings are leading you, for you to follow into the inside of the screen like form.



Serpentine pavilion by Seigo Sano (2015)

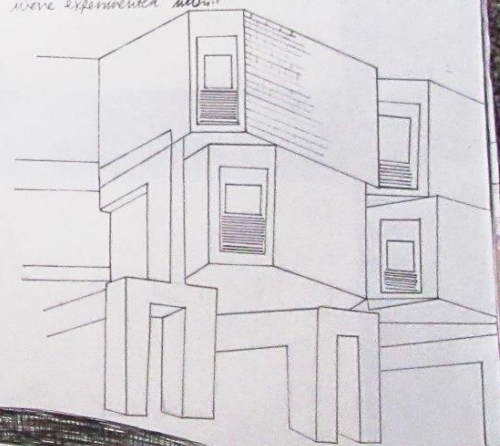


I have experimented with using a variety of mediums to replicate a two-dimensional facade of the pavilion. I have used similar translucent film wrap to try and recreate the bright shiny colors that are present in the pavilion. I also discovered that many of the colors were influenced by the colored lines were layered atop of (pinks + oranges were on white and blue + greens on black) thinking I have added colors behind like dry and then this, on the opposite page I have created a substrate to show the effect when on the black.

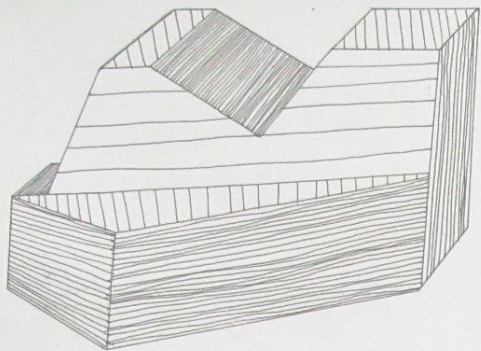
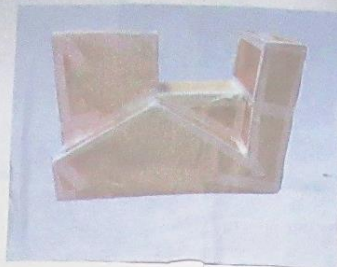
THE BARBICAN



I have decided to look at the Barbican buildings. I chose to take pictures of them because of the multiple British towers and the really interesting spaces in which they create. I really like the way in which the pale blue sky is contrasted by the dark grey concrete creating sharp edges, highlighting the repeated shapes that the buildings contain. This provides an interesting composition to see for a while, to show the concrete urban pattern which gives the form. It is interesting to see the juxtaposition of the lines along side the sharp rectangular squares and lines, as they sit together perfectly each highlighting the other. This can be seen on the multiple runways which were the edge of the towers, moving the eye upwards towards the sky. The Barbican buildings were originally built in the 1960s as a social/public housing scheme for London, designed by Chamberlin, Powell and Bone and was very modern for its time in the country, however was not appreciated, being voted in 2003 as London's worst building, until much later. It exposed modern living and includes a large pond in the centre of the commercial area bringing nature into the overlapping wings of concrete. The water also allowed reflection to break up the facade of the buildings into patterns and colours that contrast the rough and smooth textures that were experienced about.

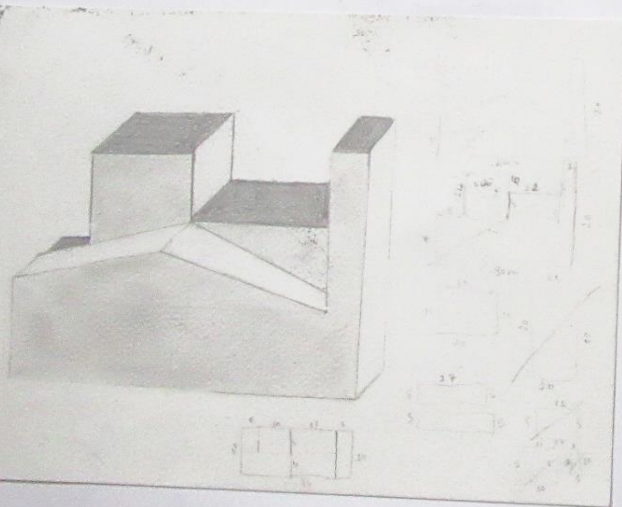


3D FORMS



I have made a model out of wood board from my drawings. This has allowed me to see a 3-Dimensional model of my design. I hope to later explore or sketch this model to see how the structure and form change.

Here, I was looking at how to create and represent 3D forms. I have chosen to look at typical house shapes but altered the scale and size of them. The main features I have taken are the pitched roof, chimneys and closely packed rows of a town to give an abstract representation of buildings.



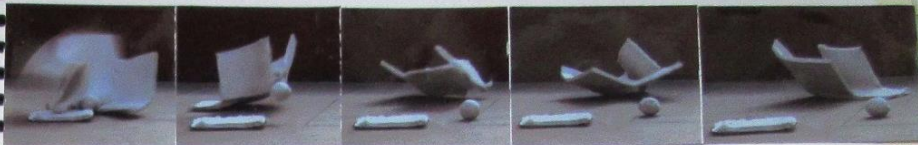
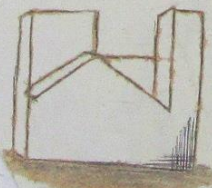
On the right I have done a drawing using paint and stitching box instead of my model. Experimenting into the acrylic paint it allowed me to reveal lighter tones and adding on white and black oil paints to pick out certain sections. It is interesting to look at as it almost folds into the background, focusing the eye more on the corners than the overall image.



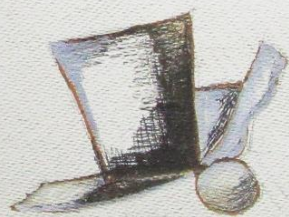
CRUSHING

I have exploded my model from the previous page, this jumping onto it, this has allowed me to see the process of the crushing. Below is a flip book documenting the process. I think this is interesting because it goes to show both the full formed model and also the partly formed structure that is left behind. Although I think the idea worked well, the photographs didn't turn out as well as hoped, this however could not be done as the model was destroyed in the process.

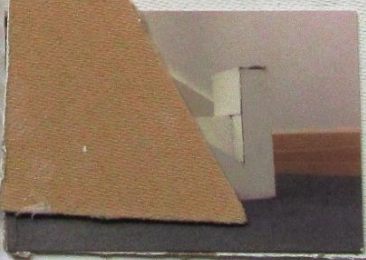
Therefore, I decided to experiment again, this time in plaster, I am really pleased with the way this one worked out as it gave more of the effect I was looking for of the connection between the objects. I think that rearranging the left over pieces may also be interesting like this ← as the form can be changed to create an altogether new piece.



Before



After



Flap Book

ARTISTS TO LOOK AT:



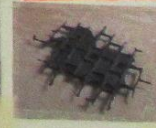
RACHEL WHITEREAD

- Rachel Whiteread's work is really interesting as she makes solid spaces.
- The otherwise empty features of life and space becomes the solid focus of our attention.
- The really simple forms that are created are amazingly beautiful as all but the shapes are stripped away leaving the bare plaster or concrete in view.
- This allows the shape to be the main focus rather than the ornamental decoration or bold colour.
- I think this idea and concept of empty world is really interesting to look further into.

STRUCTURAL FORMS



CORNELIA PARKER



- Unlike the other two, Cornelia Parker explores the structure of exploded or dismantled objects, seeing whether the perception we get from them change when the arrangement is altered.
- She uses invisible string to hold up each piece, allowing the viewer almost to be caught in the moment of explosion as this moment normally seconds long is frozen still, revealing the fascinating multitude of bits that we wouldn't see usually.
- I also think it's really like the last one she has made of books and floor tiles extracting the negative space of a 3D object to create a completely different object.

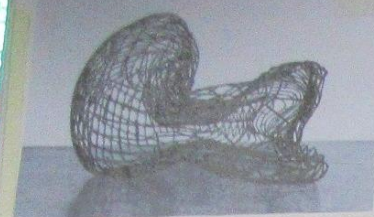
MONIKA SOSNOWSKA

- I may look at Monika Sosnowska because I really like the way she creates huge boxes of sculpture but makes them still seem almost weightless, more like bits of paper than metal.

- She explores different structural forms walls, stairs and windows and completely changes their shape allowing new forms to be created.

- Many seem almost as if they have been crinkled or ripped out of a demolished building, allowing us to see the otherwise discarded forms.

- She manages to make these features into beautiful masterpieces by standing them in an empty room so that we don't just disregard them but they become the most important features of the room.

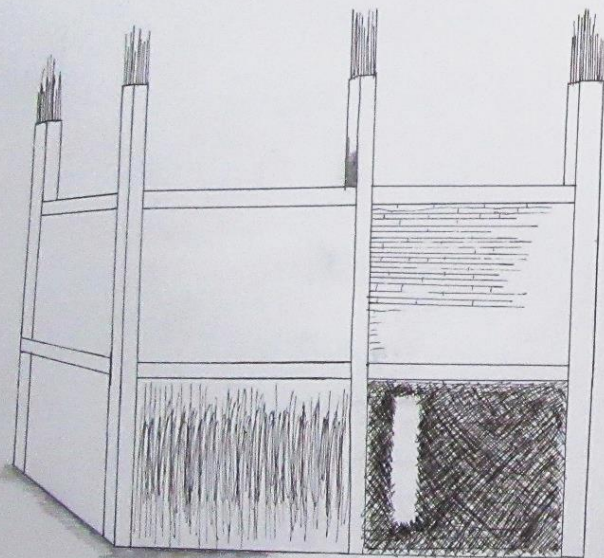




[photos from Google images]



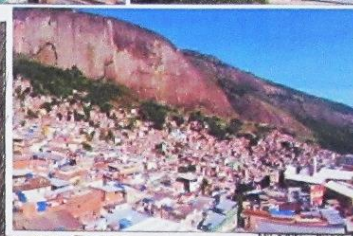
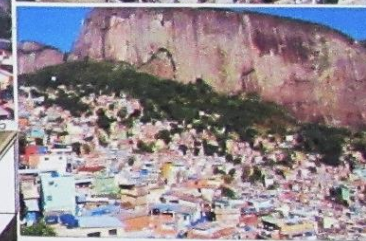
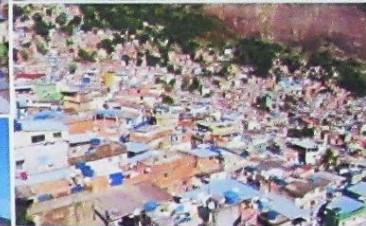
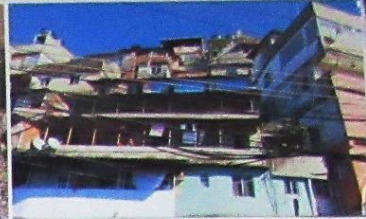
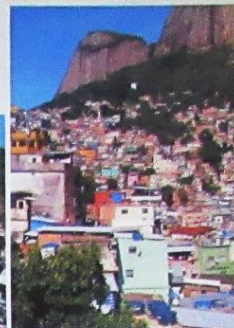
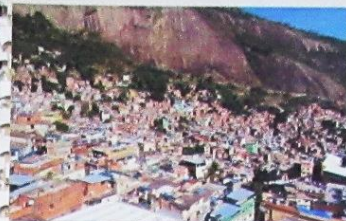
UNFINISHED BUILDINGS



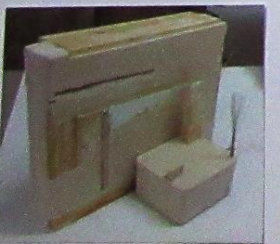
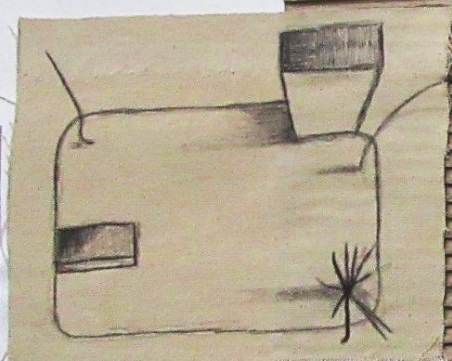
I am interested in the formation of these many unfinished buildings. I especially like to see the internal structure of the buildings which we don't normally see. I particularly like the reinforcing bars which stick out of the concrete which seem like a ~~feature~~ ^{feature} rather than a necessary functional structure. These box-like frames seem almost as beautiful as the finished buildings themselves.

I have taken the idea and looked at my own photographs of favelas in Brazil. Immediately to the unfinished buildings that have the formation create beautiful patterns and forms, showing the curves of the staircases. It is really nice how they have all been handbuilt by the owner out of their own creating uneven towers precariously balanced atop one another. I would like to see this idea to create an urban structure as a favela.

FAVELAS



Experimentation with plaster

[illegible]

I could not to experiment more with different materials and some bright colours like dark orange or red I like the contrast of it with the black and white

Rachel Whitehead

I have decided to look at Whitehead's work because I think the way she takes buildings and structures into abstract shapes and forms is fascinating and beautiful. It also usually focuses our attention to the unseen forms in the air space around and underneath objects.

Rachel Whitehead is a British artist born on the 20th of April 1963. She was the first woman ever to win the Turner Prize in 1993 for her piece called 'House'. The whole piece is made by taking the entire interior of a Victorian house in London. The press left the details like wallpaper, windows and stairs inverted to show they would have been seen when she removed the real house. She has amazingly managed to create a sense of being there, the air space being usually invisible, and removing the feet, allowing space to become a solid visible form.

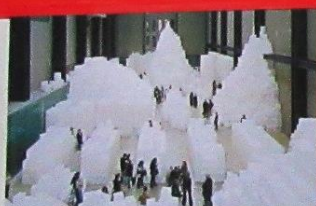
It was however, later demolished by the local council. Whitehead described this casting process as "Numbucking the air inside a room."

→ ① I really like these pieces of modelled wax, each with its own subtle colour. I love the ambiguity behind it, as you don't tell what it is. However, when you find out that it's the casts of underneath lots of objects it becomes very clear why they are placed the way they are like an audience almost peering-trying to know the individuals.

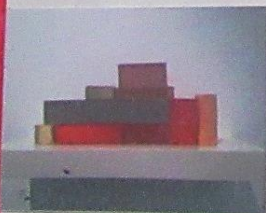
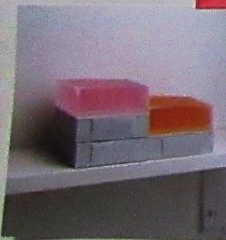
In much of Rachel Whitehead's work there is a mixture of materials used together, some beautifully coloured and translucent letting light flood through them, contrasted with the solid opaque greys and whites of concrete and plaster. I love the way in which these materials clash but work beautifully together creating a stack of blocks which seem to crumble a little or built up like a village. I would like to take this idea and technique to work this with my project to create a comparison of buildings.



model as space



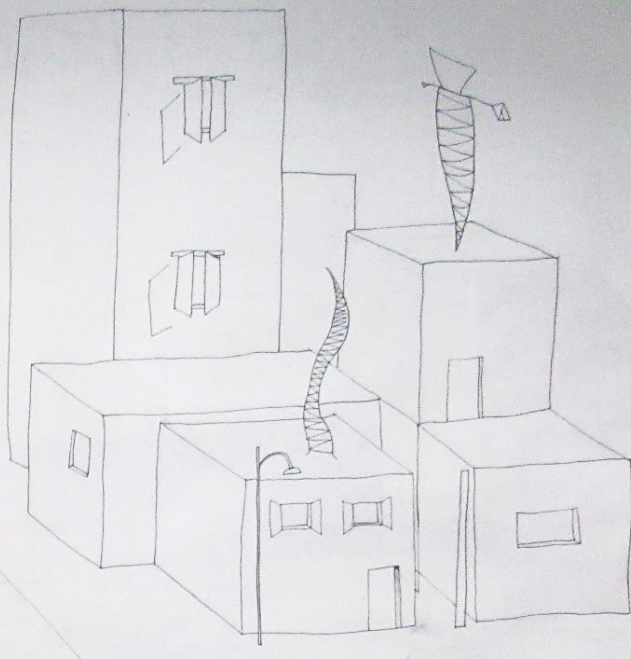
Embarkment (Turkish Hall)



Golan Heights 2007



These beautiful miniature buildings are based upon a collage of photographs of buildings and with abstracted sections of graffiti.



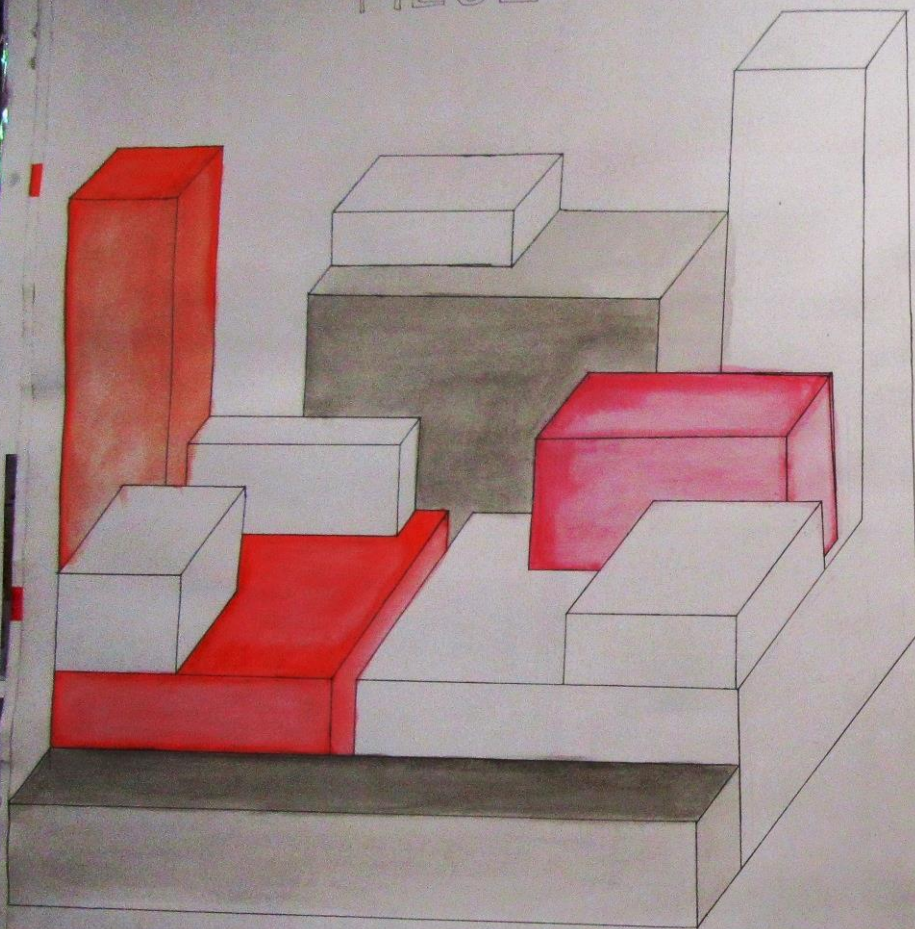
Wafa Hourani is a Palestinian artist/sculptor who was born in 1979. As he has lived and grown up around the conflict between Palestine and Israel it has clearly made an impact on him and his work. The townscapes often depict the social and political issues that people are facing.

'Golan Heights 2007' is a piece of work named after a security fence between Palestine and Israel. The number or date 2007 refers to the year 100 years after the beginning of the conflict. The piece is a scale model of a village camp which has gone back in time of destruction and reconstruction, instead it has stayed as a war-torn group of run-down buildings. Hourani has made sculpture-like buildings which sit atop of each building symbolising the age. I particularly like the way that each house has lights inside to recreate the negative life illuminating the windows and doors of the houses. Each window has a section of film in it which when light shines through it shows a scene of people lives inside. Reminding the viewer that this isn't just a piece of art but a reality for some people's lives.

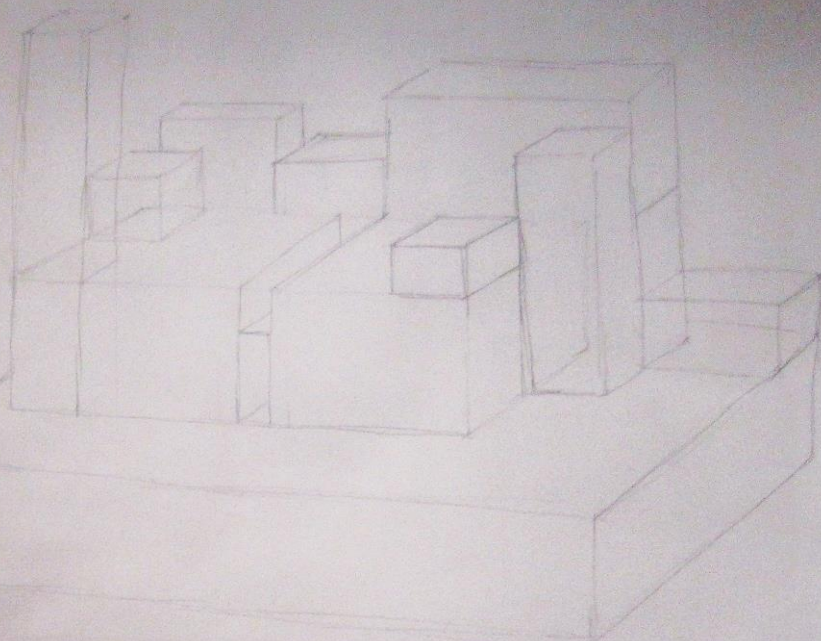
I find Wafa Hourani's work absolutely fascinating as it not only creates a beautiful piece of art with every detail considered, but also shows an issue and the struggle of war-torn countries like Palestine.

Wafa Hourani

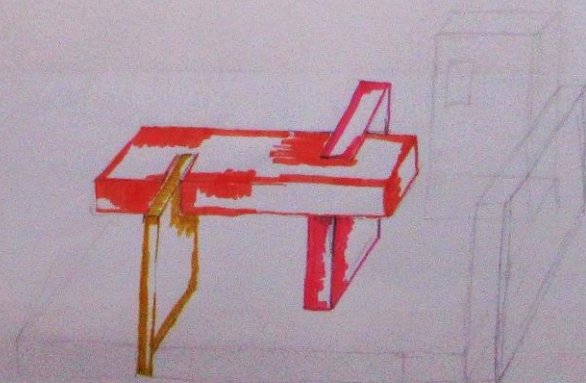
PLANNING FINAL PIECE



I have drawn 3 different
drawings of different arrangement
of blocks to show different plans/
ideas of what I aim for my
final piece to look like



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 town or favela. I want to use lots of different colours
to change it from the stereotypical grey concrete town to a more vibrant
abstract representation.





Testing out
different arrangements

After having evaluated
all of the pieces for
my final piece I
need to decide on
what configuration
they are going to
be in.

W& they are very
solid and stable.
However in number 3
they are more closely
arranged interacting
with each other.

for number 1 I have
tested different ways
in which I can join
the soaps together
with a box/joint
type joint. I love

the way that
the joint almost
becomes the
main feature
of them. The
colours interact
each other really
nicely to create
a composition.



for my final piece I have decided to create a city
like array of blocks in response to Rachel Whiteread and
Nata Hounsi. I have decided to use a variety of different
materials from soap and wax which have a transparent
nature to the sturdy opaque columns of plaster seemingly
almost creating a modern and old link between them
as you see in many urban landscapes.

For each piece I have hand cast the material into some
kind of mould from wood to metal; and then carved down
into the shape I wanted to create for the biggest
plaster pieces. I have carved impressions of windows
and doors, some which go right through. I found the
tricky as often the force needed to dig through the
plaster was to much and caused cracks or knowledge
with the soap blocks I leave cut into them allowing me
to slot them together into a sort of frame work with inter-
locking joints.



MATERIALS

Here, I have
lost a square
block of soap
in which I have
placed pieces of
balsa wood in.
This has allowed
the wood to be
submerged in
the soap. I
really like the
effect that this
creates, however
I'm not sure
that I like the
look of the
blocks.

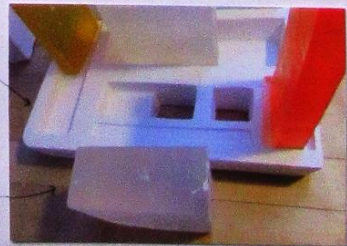
BALSA
WOOD

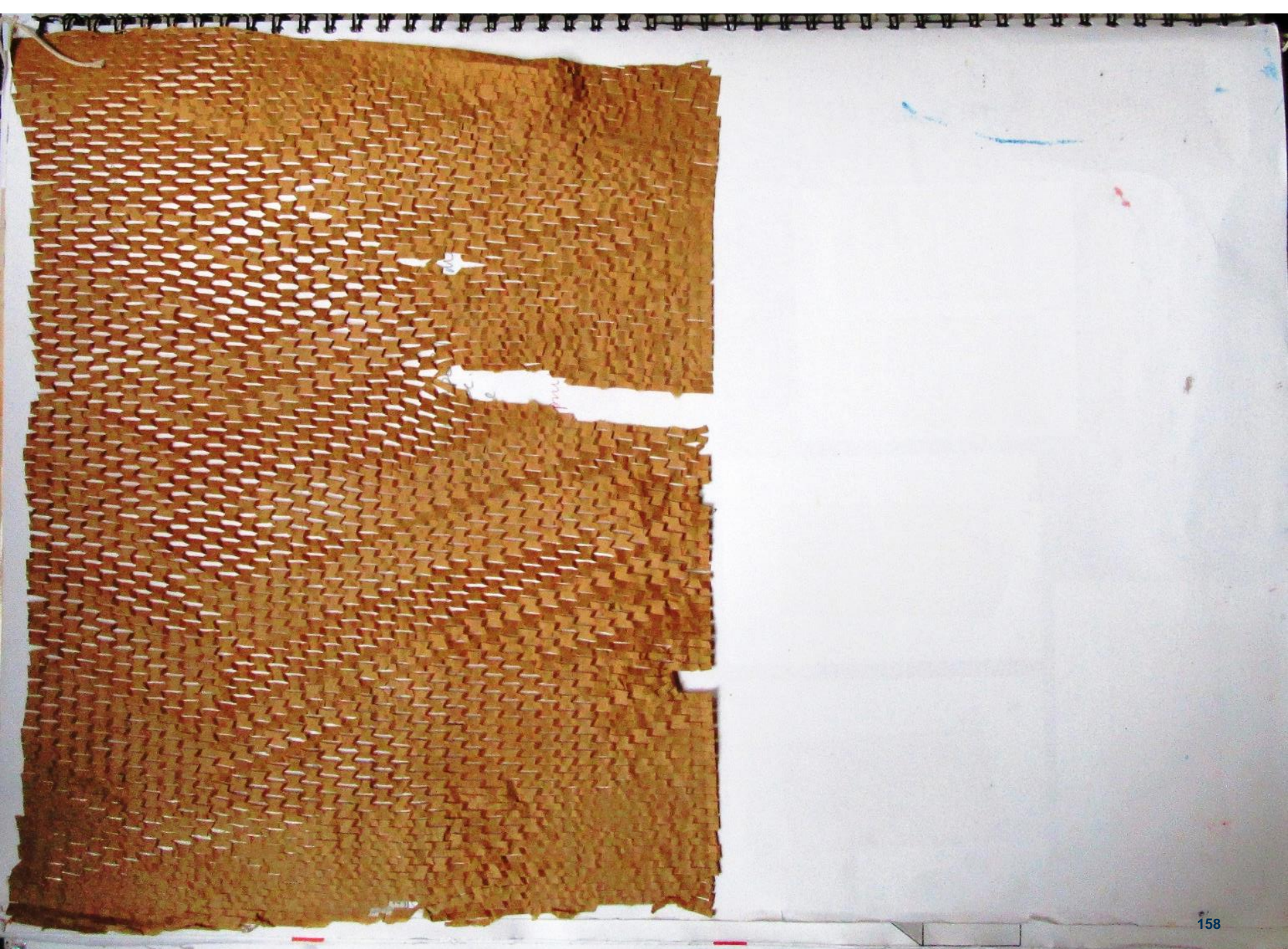


PLASTER

hard-cast
SOAP

I have used glue to add colour to the
blocks of soap, and create bold colours to
contrast with the clear soaps and plain plaster.





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



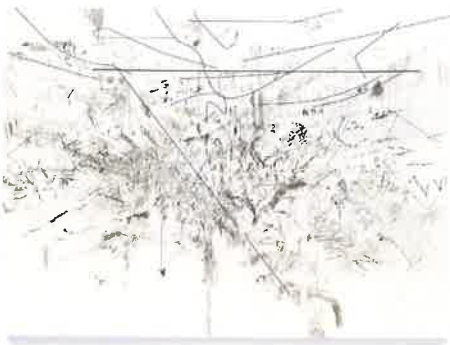
Julie Mehretu was born in 1970 in Ethiopia and grew up in America. Mehretu uses architecture very differently to the other artists that I looked at. She creates abstract works based upon different cities and architectural landmarks, often using architectural drawings and plans of buildings as a first 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



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



'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 Demuth's 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

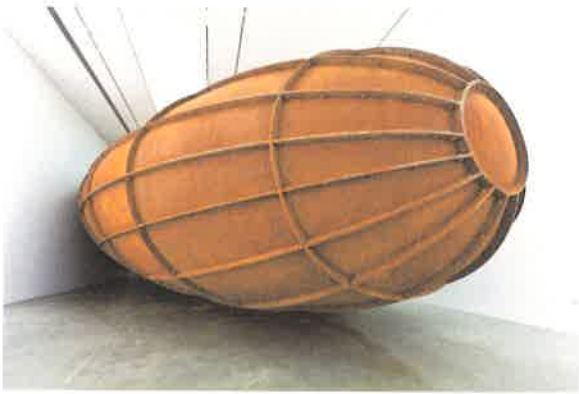


"Palimpsest (old gods)," 2006

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 known 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'*.

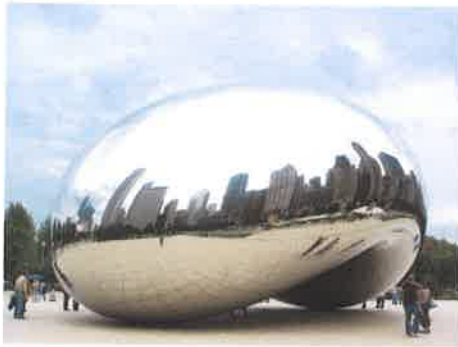
Piece 2 - SVAYAMBH, 2007

sculptural installation with wax and oil-based paint



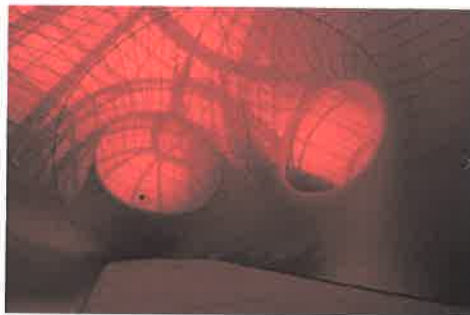
The name 'Savayambh' means 'something created out of itself' in the ancient language of Sanskrit. This name perfectly describes this piece as the wax material carves itself by moving backwards and forwards very slowly on a track like a train through a doorway. The architecture of this building has a 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.demuth.org/index.php?plD=9>

<http://www.demuth.org/index.php?plD=37>

<http://www.metmuseum.org/toah/works-of-art/49.59.1/>

<http://collection.whitney.org/object/635>

<http://www.arthistoryarchive.com/arthistory/precisionism/Charles-Demuth.html>