

GCSE 2016 Art & Design



U367

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Component 1 - 3D Design

Level 5



Candidate 1

3D Design - Level 5

AO1	AO2	AO3	AO4	Total
15	15	14	15	59

Examiner comment:

AO1: Fully confident and assured ability – Level 5

AO2: Fully confident and assured ability – Level 5

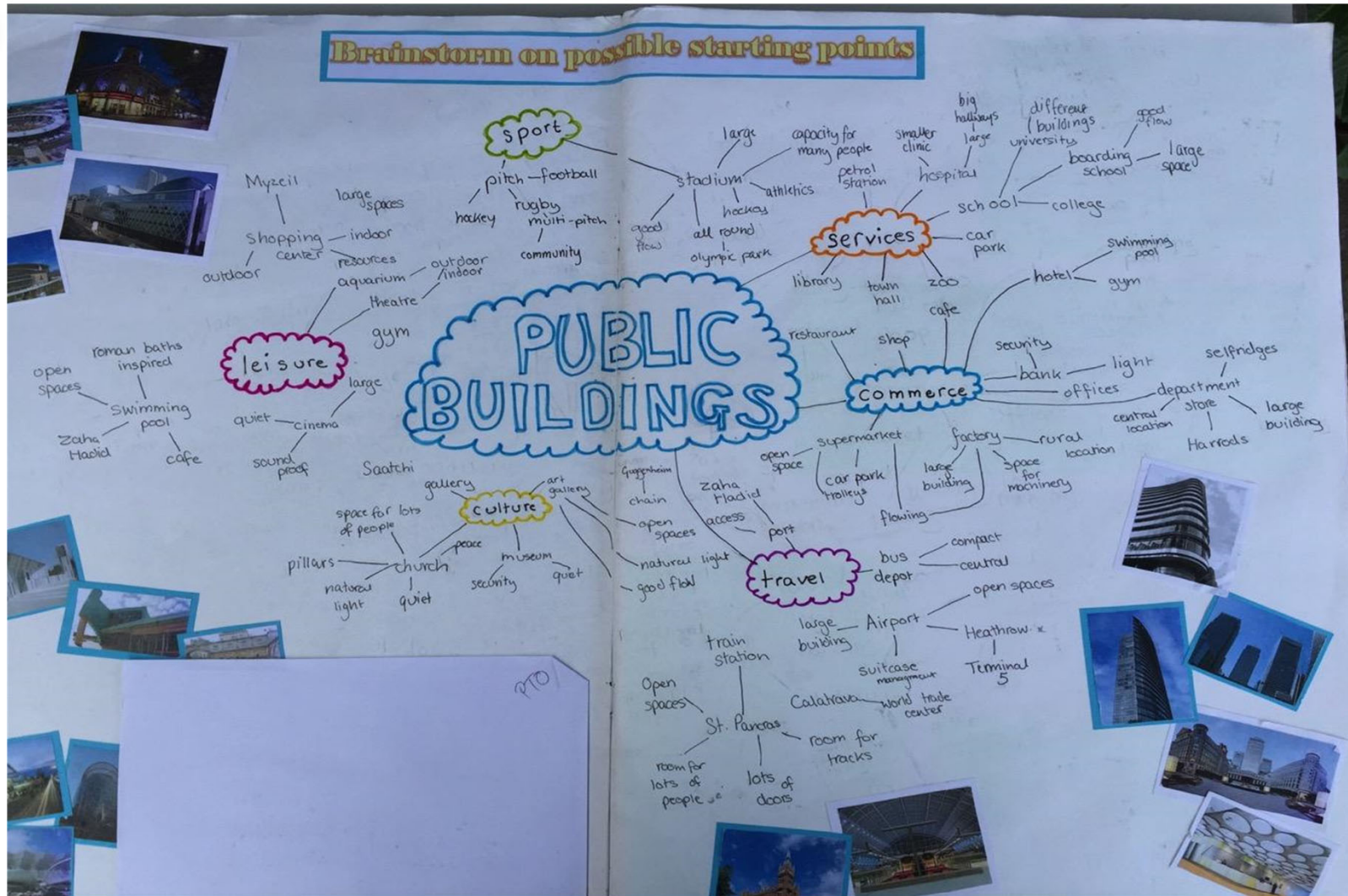
AO3: Mostly confident and assured ability – Level 5

AO4: Fully confident and assured ability – Level 5

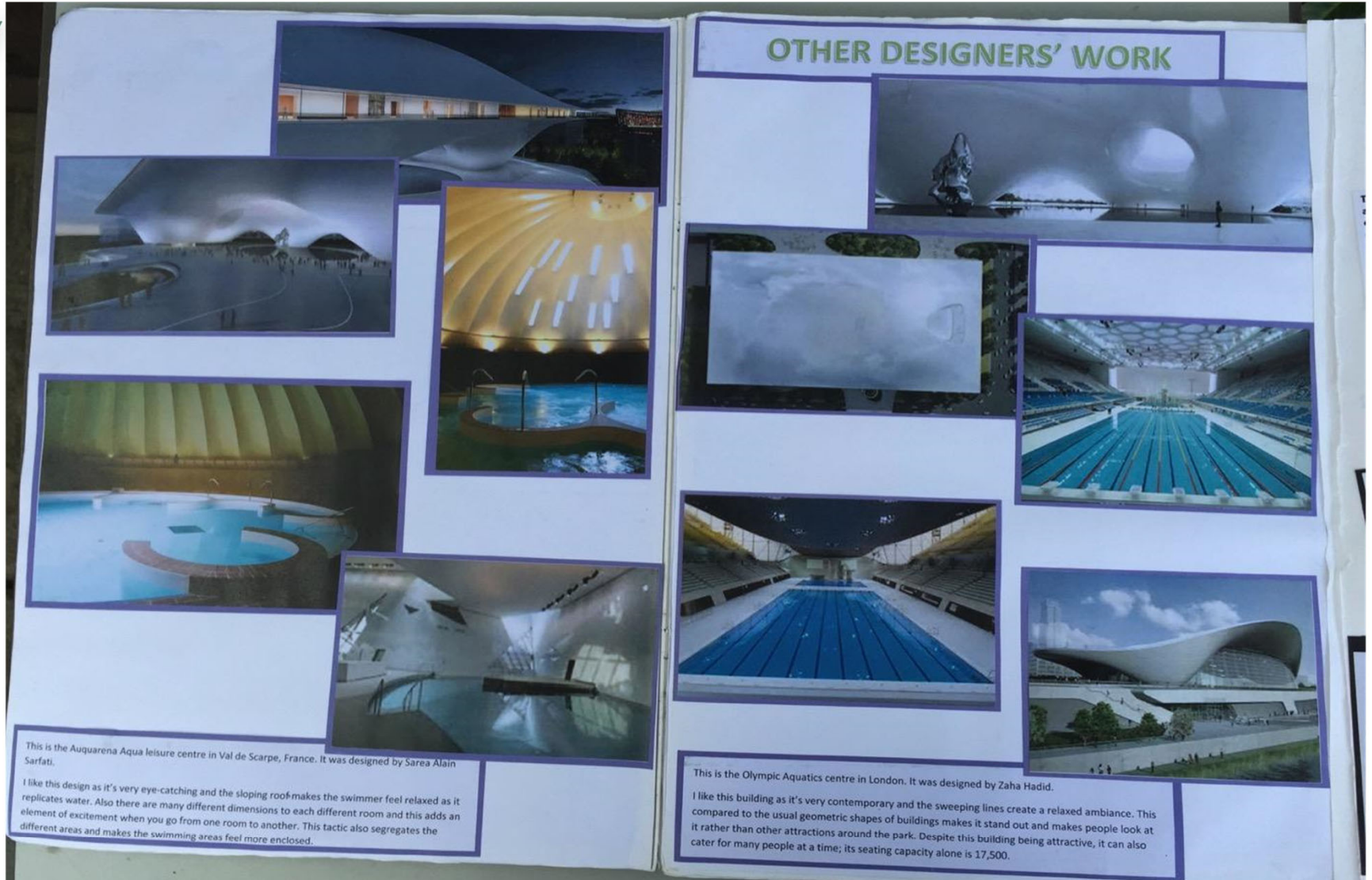
Total of 59 marks overall.



59 marks



59 marks



OTHER DESIGNERS' WORK

This is the Auquarena Aqua leisure centre in Val de Scarpe, France. It was designed by Sarea Alain Sarfati.

I like this design as it's very eye-catching and the sloping roof makes the swimmer feel relaxed as it replicates water. Also there are many different dimensions to each different room and this adds an element of excitement when you go from one room to another. This tactic also segregates the different areas and makes the swimming areas feel more enclosed.

This is the Olympic Aquatics centre in London. It was designed by Zaha Hadid.

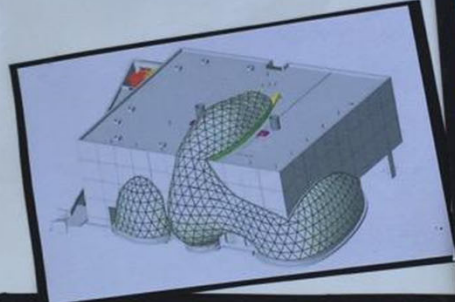
I like this building as it's very contemporary and the sweeping lines create a relaxed ambience. This compared to the usual geometric shapes of buildings makes it stand out and makes people look at it rather than other attractions around the park. Despite this building being attractive, it can also cater for many people at a time; its seating capacity alone is 17,500.

59 marks



ANALYSIS OF INSPIRATION OF ARCHITECTS WORK TO INSPIRE MY OWN DESIGNS

This is the Dali museum in Florida; it was designed by Yann Weymouth and was completed in February 2010. The museum's exhibits include oils, watercolours, sketches, sculptures and other works. The simple concrete box is 75 feet tall with a spiral of bendy-like glass intertwined with the walls. The designer has deliberately exposed the faces of the concrete to reduce maintenance and to allow it to be a tough, geometric; 'unfinished' form to accentuate the intricate glass. The use of flowing glass is a good way to contrast and balance out the harsh lines and corners of the geometric shell. The texture of the concrete provides a uneven, coarse surface and adds to the dazzling effect of the glass and makes it stand out. A poured-in-place concrete spiral staircase provides a viewpoint for the glass atrium. The bland colour and innovative shape of the concrete spiral immediately points the eye upwards towards the glass ceiling and to the sweeping impression the building itself is trying to achieve. Weymouth was inspired by liquid as he has used free-flowing glass to create a relaxed atmosphere. I can take the contrast of the geometric walls paired with the fluid line of the glass and adapt this concept to use in my own design.

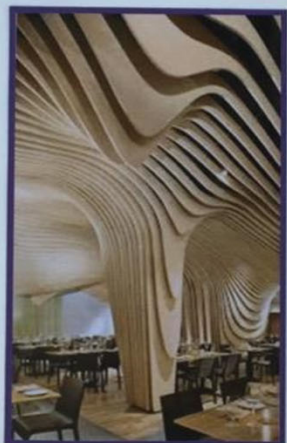
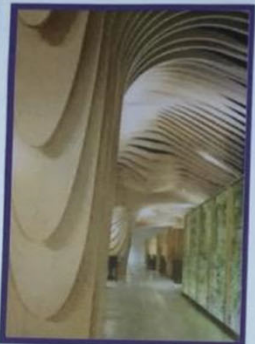


concrete shell
sweeping impression of the glass
glass atrium

59 marks



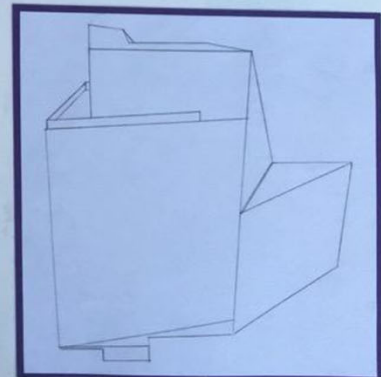
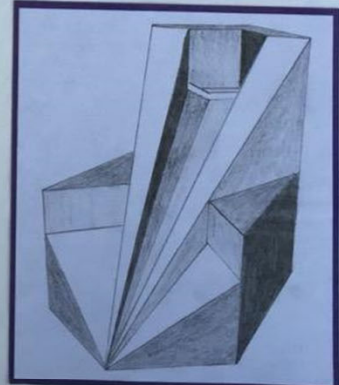
INITIAL IDEAS



I was inspired by the Bang restaurant's wood slatted ceiling by NADAA. It is located in Boston. The design was based around the bustling atmosphere of a restaurant and how something that usually is simple and plain, has become iconic in a restaurant. I like this design as it's eye-catching and makes the area feel enclosed and cave like. I like the idea of a space which feels enclosed and warm due to all the different shapes and the low ceiling.



For this design I was inspired by the Flatiron building in New York. I liked the idea of using the complete space provided, no matter what shape it may be. I find the architectural design of the Flatiron building interesting and iconic. The space getting smaller and the triangular shape adds dimension to the space inside the building. I was inspired by this triangular shape and used it in my own design.




59 marks




ANALYSIS OF MY TWO FAVOURITE DESIGNS

THE NATIONAL ART MUSEUM OF CHINA

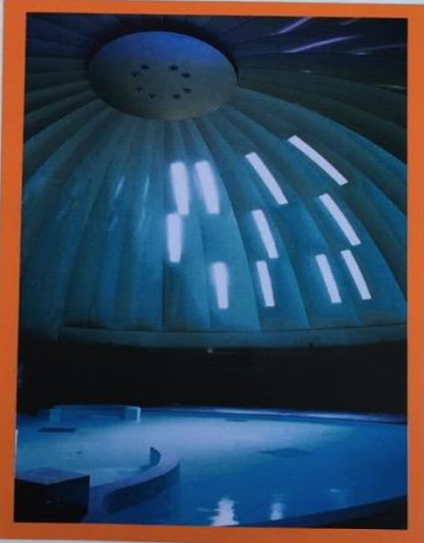



This building is the National Art Museum of China by MAD Architects and it uses the 'orb' effect. I like this building because it uses natural curves and a geometric form to create a futuristic aesthetic. This design is based above the ground on curved pillars and the thin band you can see around the main body of the building is a walkway around the museum. This shows you the sheer scale of the design. Aspects I will take from this model are the curved sweeping lines and the soft, symmetrical form which contrasts the rectangular shape of the sheet on top. I also like the tranquil white of the building which illuminates it and makes it look almost like glass, and it makes the building stand out from the rest of the landscape which at times can be dull and old-fashioned


AQUARENA AQUA LEISURE CENTER, VAL DE SCARPE, FRANCE




This is the Aquarena Leisure Centre in Val de Scarpe, France by Sarea Alain Sarafati. I like this design because it uses a number of structures to point out the different areas of a swimming pool and makes it more interesting and eye catching. I particularly like the pool area as I think it captures the beauty of water and Sarafati uses it to enhance the aesthetic of his design. The form of the ceiling in the photos particularly catches my eye as it's in the shape of a wave and makes you think of water before you even step into the pool. The line used is sweeping and fluid, therefore it feels calm which makes you feel relaxed as you swim.









59 marks




RA Royal Academy of Arts 3588095
SENSING SPACES: ARCHITECTURE

Wednesday 29-January-2014 1:00 pm
 £2.50 Group 2 - 12-18 Admit One

This ticket includes admission to John Carter RA: Between Dimensions. Includes 2.50 for a printed gallery guide.

Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD, www.royalacademy.org.uk

TRIP TO ROYAL ACADEMY OF ARTS,
 SENSING SPACES



My second favourite design was Li Xiaodong and his maze and zen garden. The whole design was inspired by chinese architecture and how man should be as one with nature and how things we build shouldn't interrupt nature's existence. As you walked into the room you were met by a maze of sticks and a luminescent floor. Xiaodong believes its important for architects to incorporate contemporary lifestyles and conditions into their design process and his example of this is the Liyuan library in china. The architect has said 'this building for instance is an experiment of how i see architects contemporary architecture can live harmoniously with the beautiful environment outside, with water, mountains and trees in totality.'

He used twigs in his design because they are multi-functional. Their first use is that they filter in light naturally to create an ambience that's calm and good for reading and that doesn't let too much light in (he used the same technique in the Liyuan Library). The architect used the same materials in the exhibition as in China but from a different perspective. He used twigs to create a 'defamiliarized environment' that contrasts with Londons concrete and strong form. The architect said 'if we can(humans) enrich our sensory systems we can improve the way we see space'.

The installation of a maze and a zen garden produce 'the feeling of being lost in a forest, humans first reaction is to look for direction and in this case it led you to the zen garden which is 'a totality of open space' and then you understand the meaning of space, direction and sight. The architect describes it as 'helping to understand texture, compression of space and expansion of space'.








What I liked about the design was the contrast to the other clinical pieces and this felt more natural and you were immediately drawn into the twigs in the walls and were curious to see where the maze eventually led.

Analysis of the room by Grafton Architects

This was my favourite room because I enjoyed the calm aesthetic to the darker room and how light was used to highlight the ceiling. Grafton Architects based their rooms in the exhibition on accentuating light to emphasise the pleasure of moving from darkness to light because thats how we as human beings act and we like cycles and order in everyday life.

As the center of the room it up you were drawn into the middle out of the shadows and your head was immediately drawn upwards to the source of the light. The two spotlights provided enough light that you weren't distressed but you were peaceful and almost drowsy as one automatically expects sleep when darkness falls. The room connecting it was filled with light and was plain white with grids on the ceiling and a large bench facing the interconnecting door. The two rooms were built together to give the public a sense of noticing light and its location. Grafton Architects aimed to create a connection with the public to take something we see everyday and take for granted and heighten the awareness. They wanted them to 'come away going 'ahh, thats about light'.

The line used in these rooms was very linear, thick and bold as there were thick walls all around you and it was quiet. The texture of the matte walls of the room and the concrete blocks in the walls made the room look almost unfinished so the public could get a sense of buildings and how they are made. The shape was geometric and elongated, much like other Grafton Architects work to put their stamp on the piece of art and the movement between the two rooms flowed very well.

59 marks



First-hand account of others work to inspire my own design

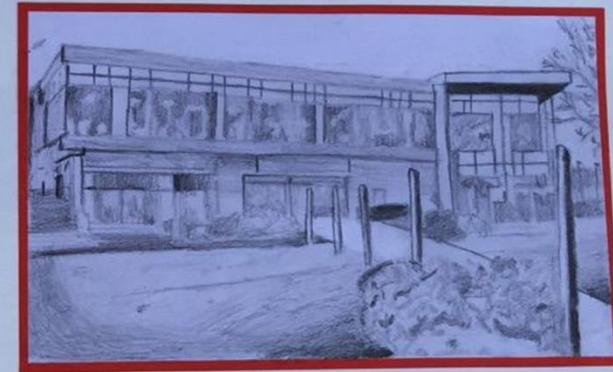


A leisure center needs:
 changing rooms
 multiple pools
 (learning pool and full length)
 toilets
 a foyer
 a gym
 a cafe
 different halls
 a car park
 sauna
 sport pitches
 indoor sports hall



For my chosen building I chose Northolt leisure center in Wembley. I chose it because it's a typical, local leisure that provides a variety of services for a large number of the surrounding locals. I also chose it because I can be inspired by its ability to cater for many people at once. The aesthetic of the entrance of the building is very calming and the soft blue colours on the panels of the outside add to the geometric shape of the foyer. My first impression of the building was that it was modern due to the bold lines and geometric corners; however it also looked clean and hygienic much like you'd expect a swimming pool to be. As you enter the main building you are met by a large void 2 stories high. There is a second platform for the second floor and large skylights illuminate the room. The geometric form of the center is carried on inside as there are blocks of colour on walls and the skylights are square. The open space downstairs allows many people to enter in and out of the building quickly and intertwine with each other without being crowded. This shows how the architects have incorporated who will be using the building into their design. There are stairs towards the back of the area after some turnstiles and the stairs have glass railings to emphasise the light and flow of line in the room. Still, everything is very clinical, neat and tidy and the stairs are made with wooden flooring to insert a natural feel to the space, I also think the use of wood complements the blocks of green on the walls surrounding. Another element of the foyer is the reception desks along the sides of the room. There are quite a few and they are made of wood which again emphasises green on the walls and the natural side of going swimming.

The main pool in the center is Olympic sized and has a spectators area along the side. The pool looks brand new and has dark flooring and light walls to make the room feel light. A few walls and the seats in the spectator's area are a dark shade of blue which again makes the room feels quite clinical. Although



the colours are quite dark they are subtle and look almost matte, I think this is so the swimmers and spectators don't feel so overwhelmed by bright colours and although they are bold it endorses the colour of the water and the grey makes the room feel calm. The ceiling in the main pool is my favourite part of the room. Above white foundations there are large slits of skylights that are domed to allow plenty of light into the room. The windows are closable but the view of sky as you swim makes you feel closer to nature and it makes swimming feel more natural. Along the other side of the room there is another wall of windows. They are rectangular shaped with some blocked out by darker shades of grey filtering the light. The long rectangular panels make the room feel bigger and it elongates the windows. I believe the extensive use of windows in the main swimming pool makes one notice the light as they step into it from dark changing rooms and the skylights draw a person's eyes to the ceiling and then to the pool itself. The other, shallower pool in the center has a low ceiling and for youngsters I think this makes them feel more comfortable and makes the room feel more enclosed. There are windows along one wall and lights along the edges of the ceiling. This gives a calm aesthetic and makes people relaxed as they swim as they got bright lights flashing in their faces as they swim.

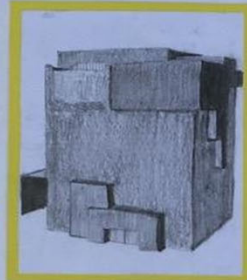
I like this building because it's a modern and enjoyable to be in as well as serving its purpose as a large swimming pool to cater for many people. I like the geometric flow throughout the whole building and I think it shows the cleanliness of the pool. The flow of the building through platforms and interconnecting windows is admirable and it makes the building feel united and makes it easy for the public the switch from one pool to another



59 marks



HOW MY DESIGN HAS CHANGED FROM MY VISIT TO THE ROYAL ACADEMY

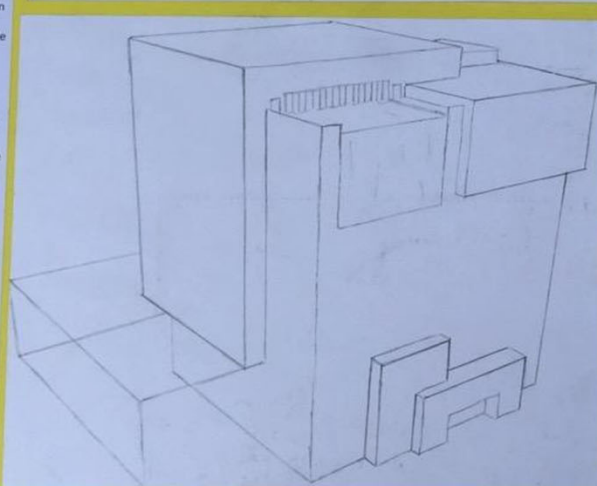


My idea was inspired by my visit to the Royal Academy and the concept I took particular interest in was how the architects used light and darkness to create a sense of happiness within a person experiencing it. In the exhibition, the room by Grafton Architects used two different areas to highlight the use of light and spaces together to create a certain aesthetic. The first of the two rooms was what inspired the form of my design, using sharp corners and straight lines to create a geometric look. I think a geometric form and a leisure center are a perfect pair as the tidy lines and corners of the building represent cleanliness and clarity and those are the types of things you would hope to find in a swimming pool. Another concept I took from Grafton Architects' design was the sense of pleasure humans get when moving from darkness into light. I used this in my design as I've placed the swimming pool at the top of the building surrounded by windows as this is the lightest part of the building and when people move from the darkness of the changing rooms into the light and airy void, they will feel relaxed and will appreciate the space they're in. I believe this will make the swimming pool different and will attract people to it as it's out of the ordinary.

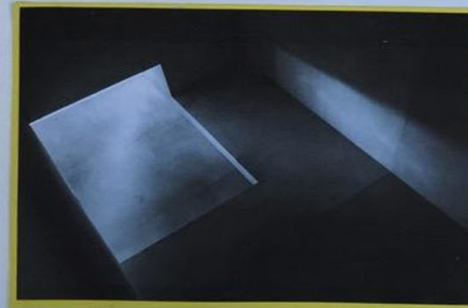
My visit to Northolt Leisure center has also affected my design as I realised the things architects need to do in order to cater for many people at once. For example, there was a large space in the reception area in Northolt to allow people to get from one to place and not get caught in a crowd inside the building. There were also large changing room facilities with many showers, hairdryers and cubicles to allow people to go about their activities without having to wait to use equipment.



I adapted my final design from my initial idea taken from the gallery and made it larger and more complicated to make it stand out and to make it aesthetically pleasing. The light shafts have been mirrored to make glass panels covering an indoor pool. I also used different sections of material covering an initial box-base to replicate the box-inside-a-box theme that was shown in the exhibition.



I was inspired by the shafts of light from the Grafton Architects piece and I liked the geometric aspect of the room, however it wasn't cold and uncomfortable, the light made the space outside of the light smaller so you were pushed towards the light in the middle of the room. The seating areas were situated so you could see the light through the arch to the other room and the availability of it made you want to go towards it, and this created a sense of pleasure when you finally stepped in.



59 marks



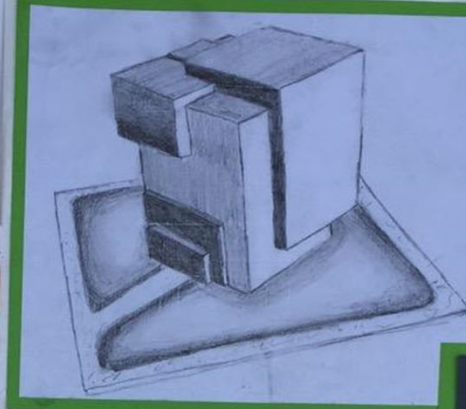
MY ANALYSIS OF MY FINAL DESIGN

My design of a local leisure center has over-all gone well and it showed most of my ideas in my final piece. I used a geometric aesthetic and light to create a calm atmosphere for swimmers and the peacefulness of the environment makes swimming more relaxing for people and can bring them closer to nature.

I believe my design is quite different and is not what you'd expect as it doesn't look very much like a leisure center and I think people would be attracted to this. I chose to put the pool at the top of the building because it's daring and no leisure center has ever had a large-scale pool at the top of the building rather than the bottom. Also the building itself is elongated rather than flat with only a ground level. I did this as most buildings are flat and boring and in a modern society its more efficient to build upwards due to increasing density of buildings in cities as well as it being more eye-catching. I like the way it fits together and how the different components have been represented by different colours. I also like how it looks like blocks of windows fitted onto a box and this enforces the geometric shape of the building. I like the long windows along the sides of the building and I think it unites the different floors with one window, I think the window represents people moving from darkness in the changing rooms to light and space in the pool area and this will instill more pleasure into the fun of going swimming.

The scale of the building will be quite large as the building should be able to comfortably cater for many people at once as well as being eye-catching and pleasing to the eye. I want this building to be trustworthy and a landmark but also to be a local pool for many families and I believe that there is a lack of leisure centres in London in particular and I think going swimming regularly is important for families. I believe I successfully showed the form of the building in my maquette and I like the impression it gives.

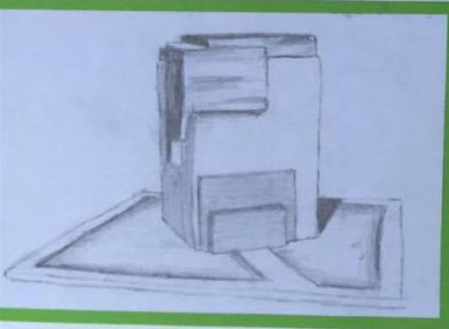
On the other hand, there are some elements of my design that I believe can be improved on. I think the paintwork on my design could've been a bit smoother and I



I have incorporated the piece by Grafton Architects into my design as I was inspired by the box effect in the exhibition and all of the straight lines and corners. I was interested by the fact that despite the box shaped room and the straight bold lines of the walls, the use of concrete to sound proof the area and minimise echo made the room feel smaller and more cosy, and the way sound impacted the room inspired me to try something similar.



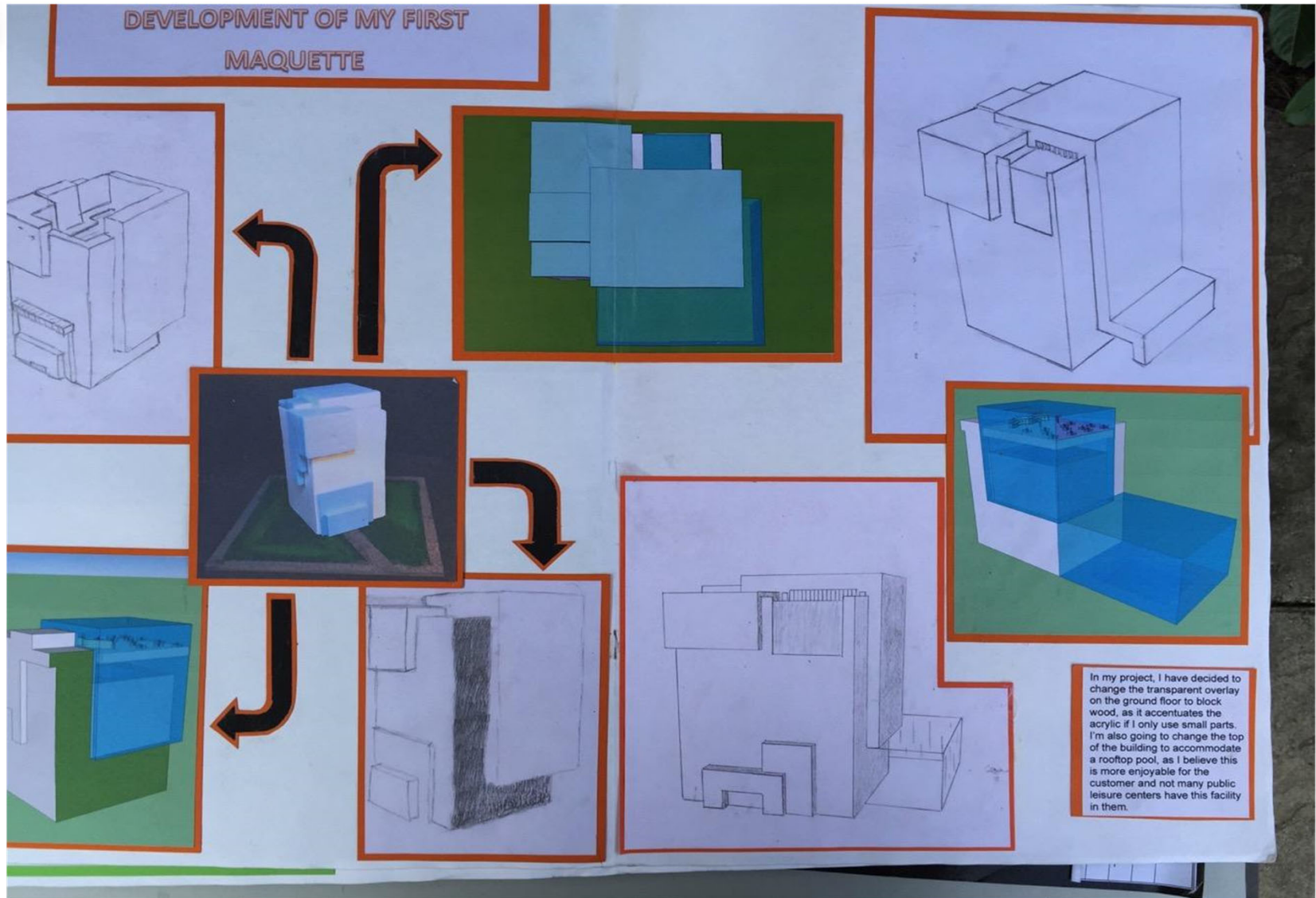
should've taken more time to get the tone right and make sure the shades of blue were all the same. Also, I could've measured the pieces of styrofoam I glued together more accurately as then the corners would've been more prominent as some of them have become more rounded due to lack of care. Also my base could've been a bit neater as the different colours of paint overlap and the lines are wonky and as it stands, I don't think it shows how I would like to present my building to the public. It's not as uniform as I'd hoped but the grassy texture does look quite authentic. Im going to change the scrappy parts by taking more care next time I do my design and not rush into putting it all together. Im going to take more care in measuring and cutting up material and I'm going to use better quality products to avoid hitting the corners and rounding the edges. Im going to use wood in my next model and this allows me to spray paint it. This makes the tone much more noticeable in photos and therefore I can represent my ideas much more efficiently. the other thing I'm going to do in my next design is display the inside of the building and show how I'm going to put the pool at the top of the building. This will give it much more depth and I believe if I do it properly it will show the links between the Grafton Architects exhibit in the Royal Academy and my design.



59 marks



DEVELOPMENT OF MY FIRST MAQUETTE



In my project, I have decided to change the transparent overlay on the ground floor to block wood, as it accentuates the acrylic if I only use small parts. I'm also going to change the top of the building to accommodate a rooftop pool, as I believe this is more enjoyable for the customer and not many public leisure centers have this facility in them.

59 marks



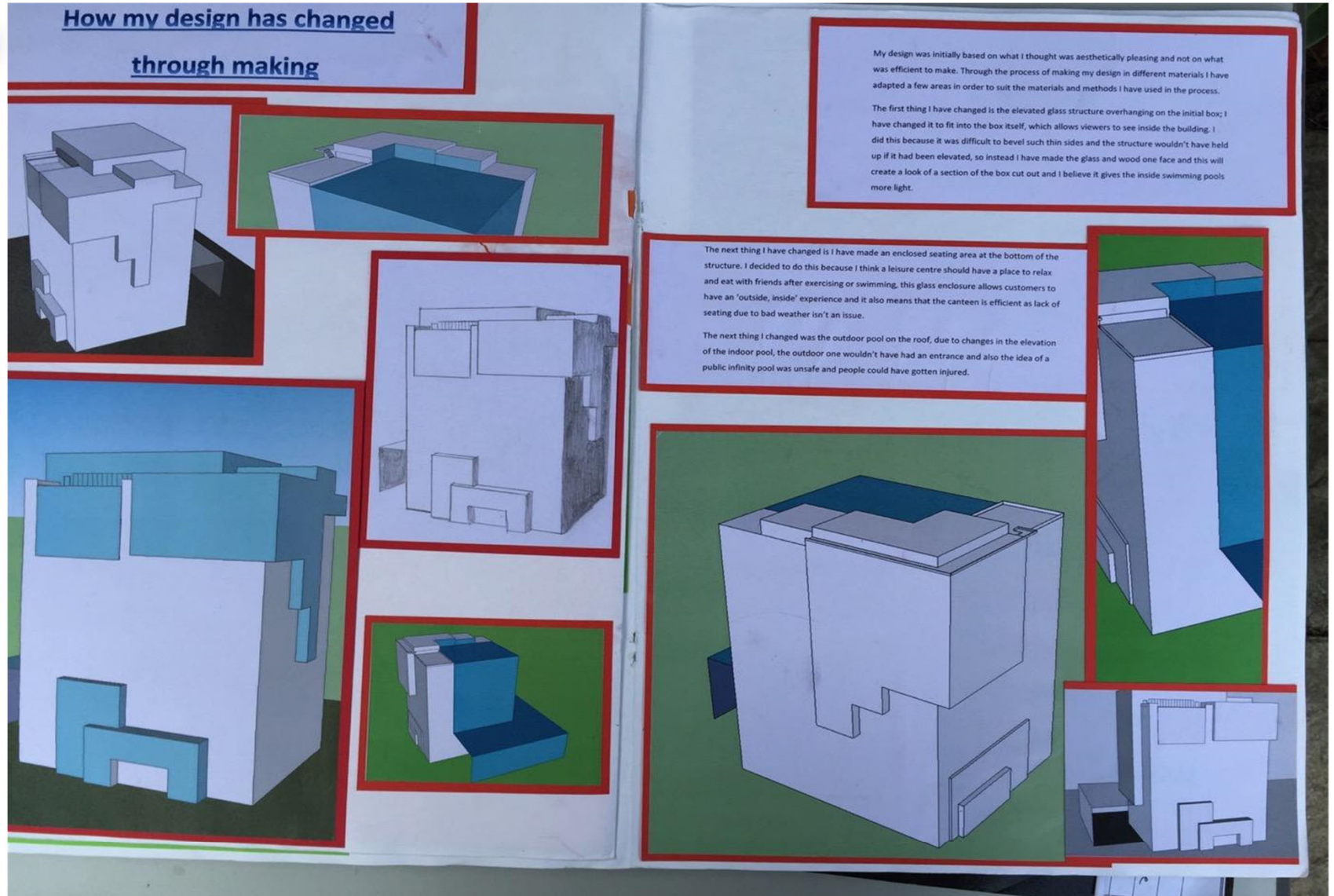
How my design has changed through making

My design was initially based on what I thought was aesthetically pleasing and not on what was efficient to make. Through the process of making my design in different materials I have adapted a few areas in order to suit the materials and methods I have used in the process.

The first thing I have changed is the elevated glass structure overhanging on the initial box; I have changed it to fit into the box itself, which allows viewers to see inside the building. I did this because it was difficult to bevel such thin sides and the structure wouldn't have held up if it had been elevated, so instead I have made the glass and wood one face and this will create a look of a section of the box cut out and I believe it gives the inside swimming pools more light.

The next thing I have changed is I have made an enclosed seating area at the bottom of the structure. I decided to do this because I think a leisure centre should have a place to relax and eat with friends after exercising or swimming, this glass enclosure allows customers to have an 'outside, inside' experience and it also means that the canteen is efficient as lack of seating due to bad weather isn't an issue.

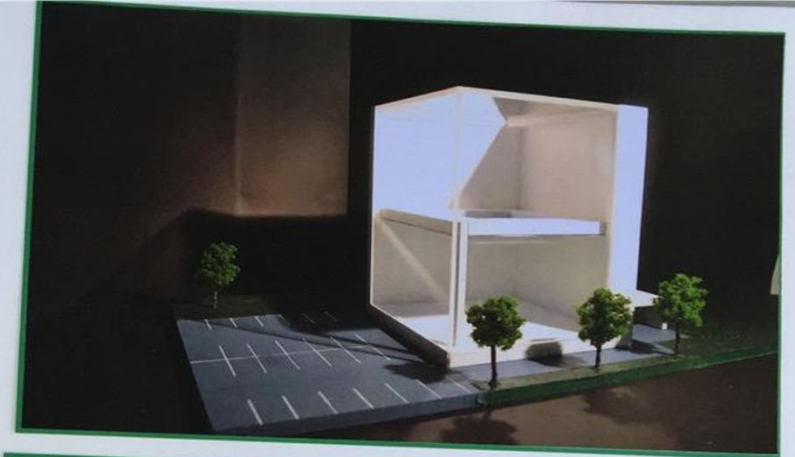
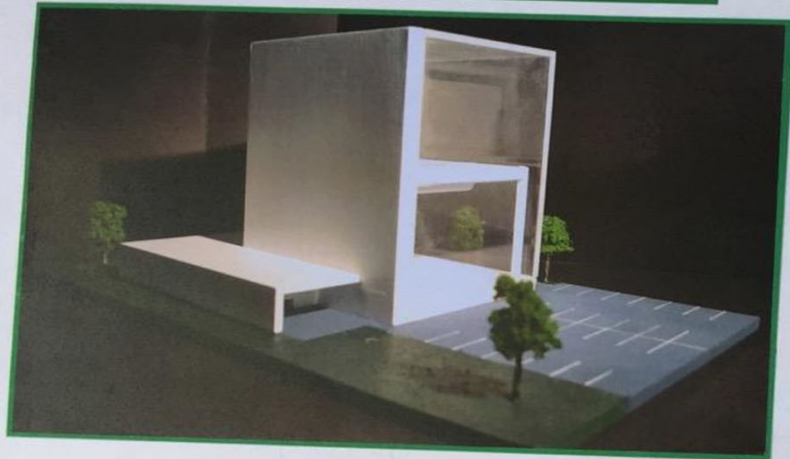
The next thing I changed was the outdoor pool on the roof, due to changes in the elevation of the indoor pool, the outdoor one wouldn't have had an entrance and also the idea of a public infinity pool was unsafe and people could have gotten injured.



59 marks



MY FINAL PIECE



My intention, when creating this design was to create not a building but a space that people would enjoy being in. I used an overall geometric shape for the building but included a large window. I decided to build upwards as this is unusual and would be more noticeable.

59 marks



My intention, when creating this design was to create not a building but a space that people would enjoy being in. I used an overall geometric shape for the building but included a large window. I decided to build upwards as this is unusual and would be eye-catching and attractive to the user. Also it is more efficient to build upwards in cities and this is the setting I designed my leisure centre to be in. People might be attracted to the fact that the pool is also situated on such a high level in the building. I did this to make swimmers feel more relaxed in the space and used the peacefulness of sky to relax them and bring them closer to nature. I like the way my final piece captures my ideas successfully. I set out with intentions of creating an enjoyable but also functional space that would allow lots of people to enjoy it at once. Therefore I believe I have succeeded in representing the scale of my building, a large open space with one central pool beneath the large window. I realised the true lack of well-designed leisure centres, particularly in London. Most are not public or aren't pleasing to the eye to use, so responding to this demand, I've designed a public leisure centre that is attractive as well as able to cater for many people.

I started off with a wooden 'shell', I decided this would be my base and would build around this. So I cut out most of three of the sides and created a large window out of transparent acrylic. I bevelled and glued it together and then fitted it into the space I had cut out before. I then added the bottom floor seating area. In my final piece I wanted to simplify the design and concentrate on the aspect of light in the building and what affect it could achieve. By doing this I have communicated my idea of the importance of light in an area and how paramount it is when looking for relaxation. By channelling it to concentrate on the main pool area I have forced users to notice its importance in the area. There are no other windows in my design and therefore the user suddenly notices the light, open space when travelling from a dark changing room. This will give them a sense of satisfaction and make them enjoy the brightly lit area more than usual.

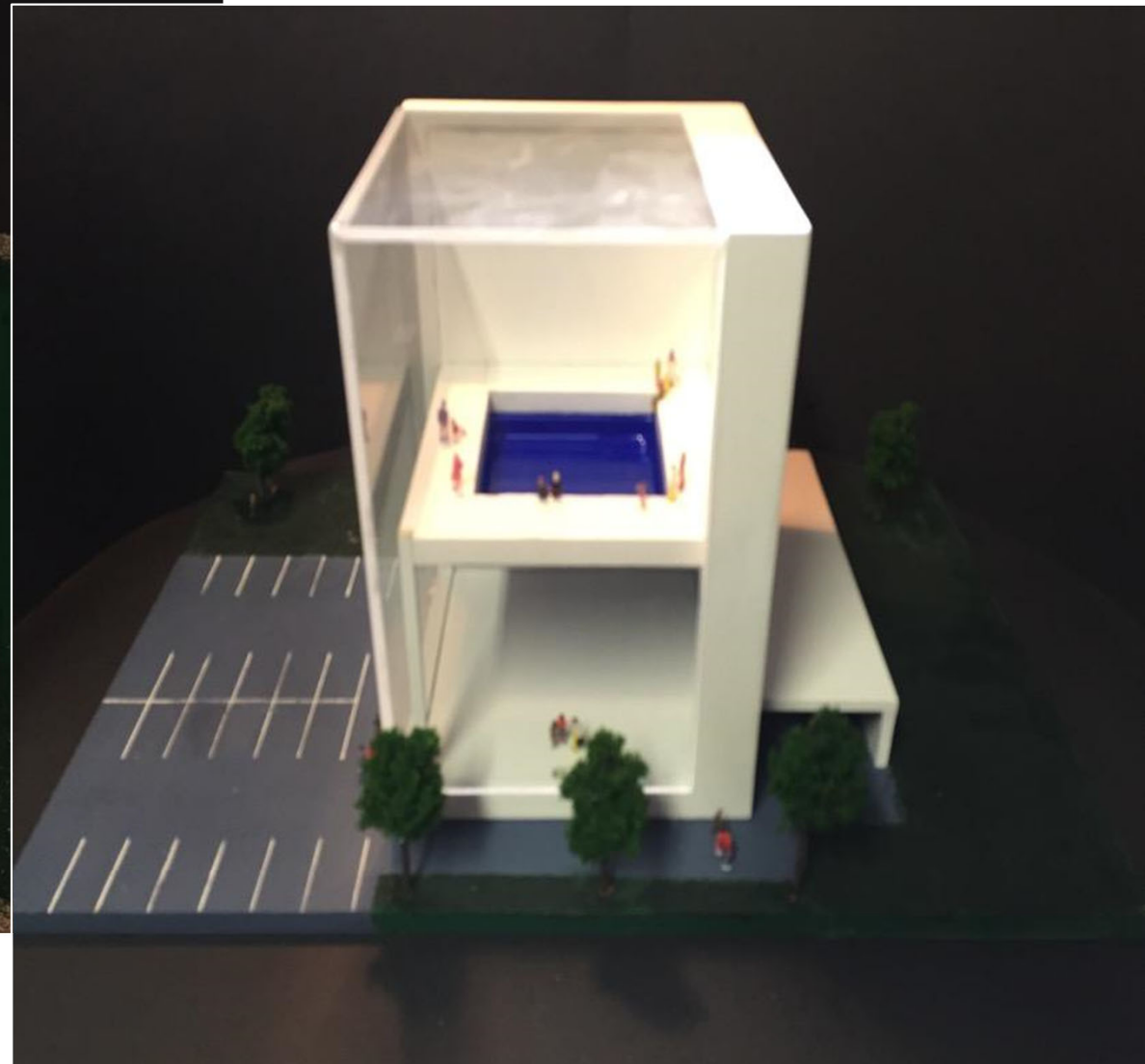
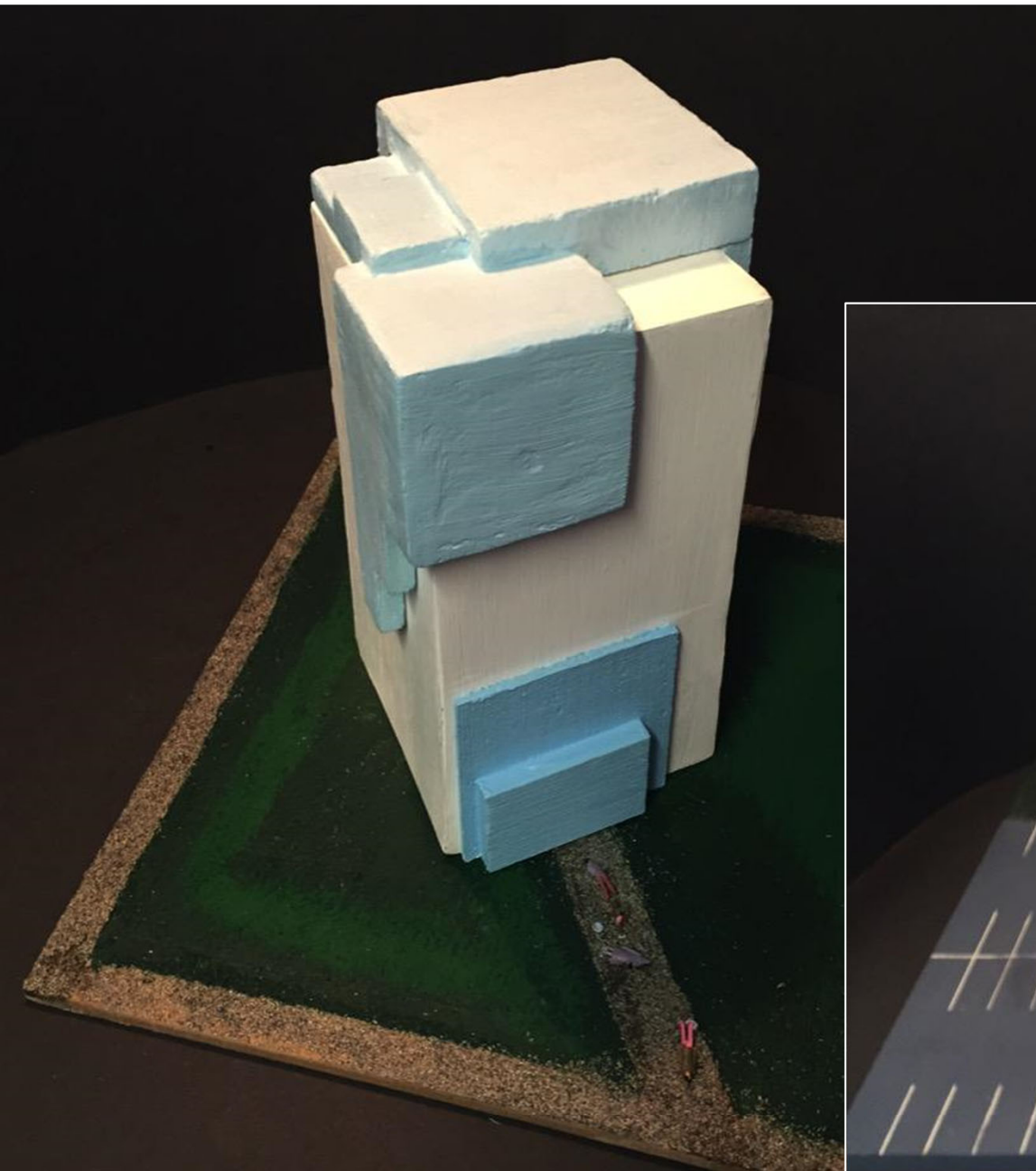
As well as simplifying the design, I wanted to show how the building should look in its setting. I wanted it to be positioned in a central location but I also wanted it to be surrounded by green. Putting green around the building again makes swimmers associate swimming with nature and relaxation. The grass and trees make my piece look more realistic and make my final piece not only communicate my ideas about the building but also about the setting.

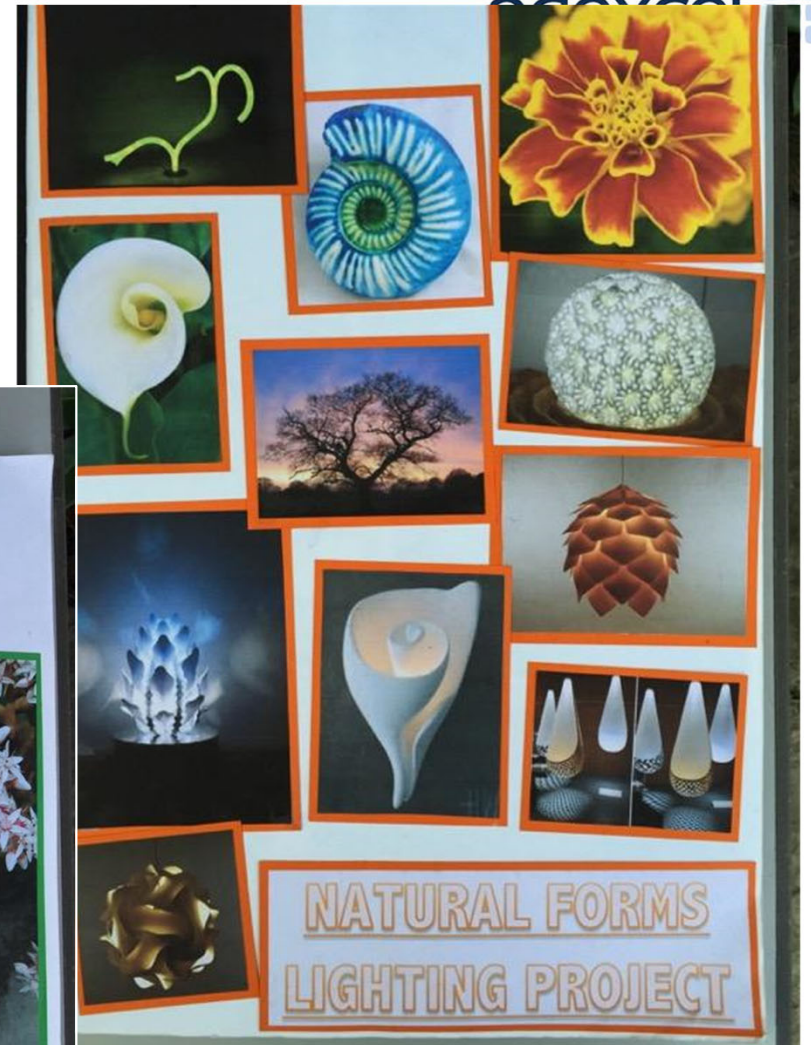
I was inspired by Grafton Architects work in the RA exhibition, 'The room'. I was inspired by the calm aesthetic and how light was used to highlight certain aspects to the viewer. They highlighted how we as humans enjoy the cyclical movement from darkness to light and order in everyday life. The piece's purpose was to make the viewer notice light and its location, and I mimicked this concept in my piece. By using completely artificial light in some areas and natural light in others, I have made users notice light and where it is coming from. The form of 'the room' was very geometric and all the lines were bold and straight. I also used this idea in my design as I have used an overall geometric shape. The space within the room was not however cold and alarming, concrete was used and this is quite an absorbent material and so there was no echo and the room was very quiet. This added an aspect of peace to the room and relaxation. This inspired me and so using wood painted white; I have communicated my idea of building the piece out of concrete to create the same, quiet and peaceful atmosphere.

I like my final piece as it communicates my original intentions and the finish is clean and realistic. I like how the trees I have used look realistic and the finish of the paint I used to create a car park. I like the scale of my final piece and how it sits in its surroundings. If I could build my piece again I would complicate it more. Although I had intentions of simplifying my piece, it differs a lot from my maquette and I have not allowed enough space for the reception and changing rooms. I could also have added more swimming pools as realistically; one pool would not cater for the amount of people I want the leisure centre to be able to provide for. But other than these few changes, I am happy with my final piece and it successfully communicates the ideas I wanted it to.

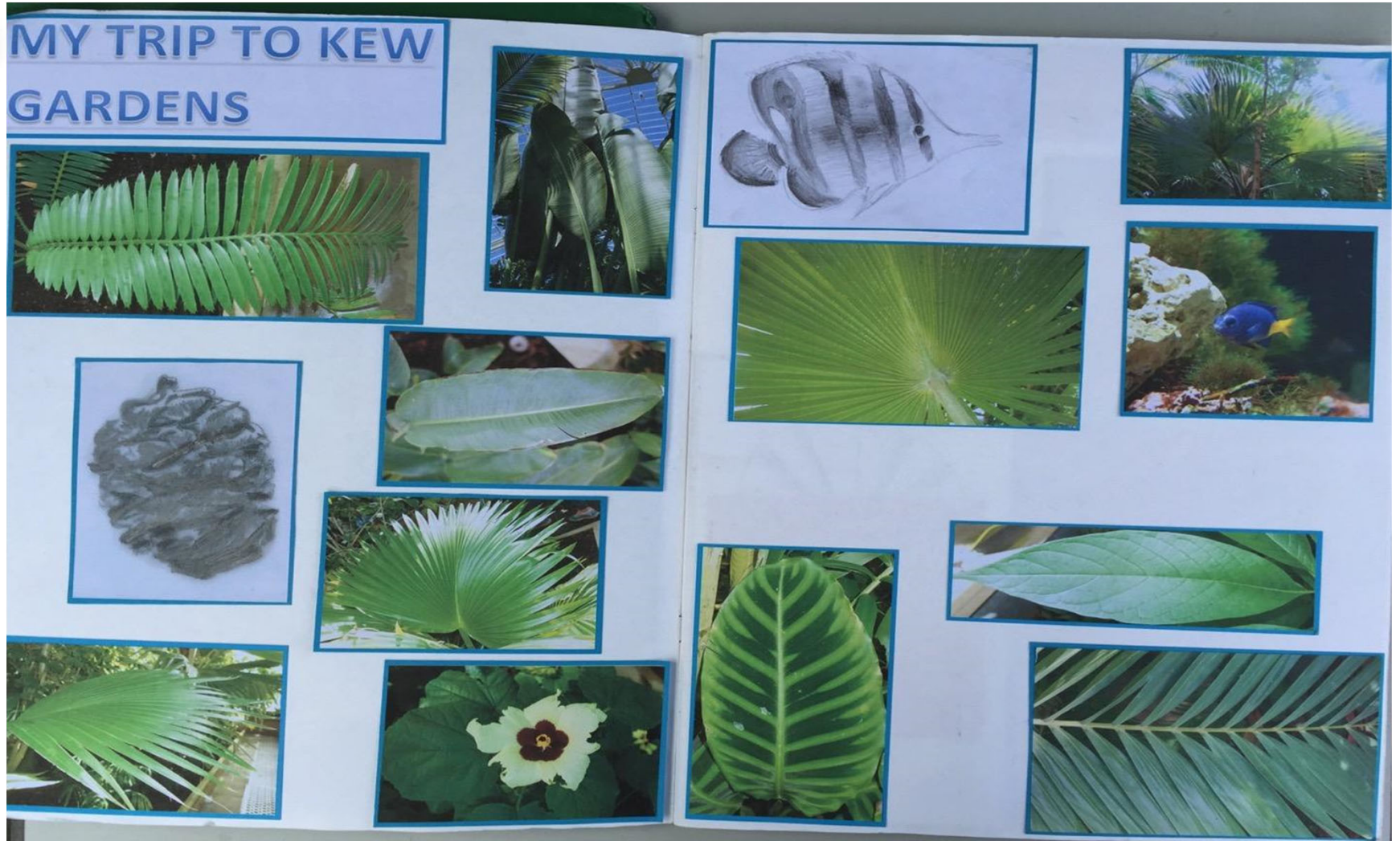
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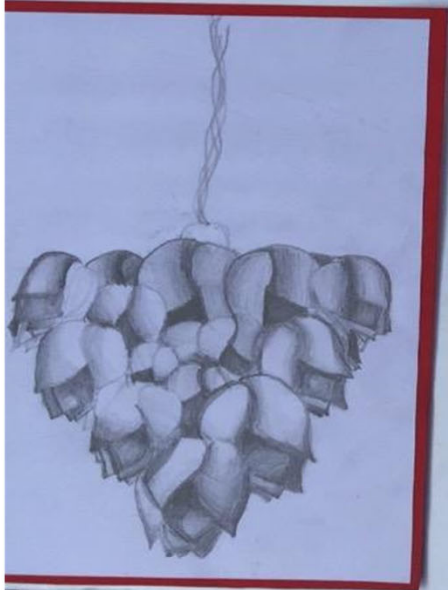
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INITIAL IDEA 1

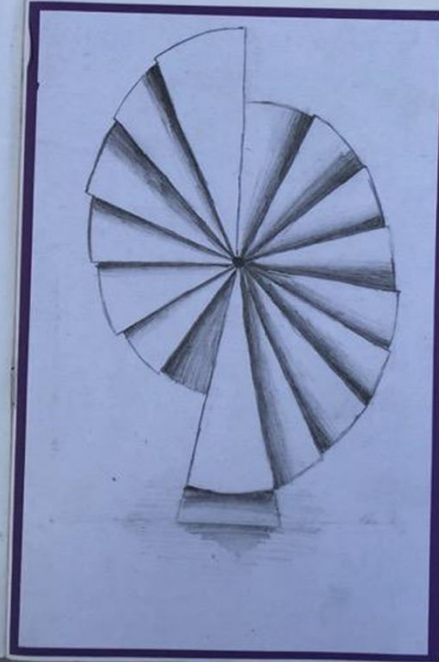


This design is an Ikea ceiling lamp and was designed by Brylle Jacobsen; it involves a series of plastic sheets, which are slotted together to create a fanned out effect. The segmented pieces create a unified effect as all the separate parts come together as one. Because of the positioning of the light inside the shade, the lamp looks like its radiating light. The different angles at which the pieces segregate makes the light project evenly throughout the room and its glare free at the same time. The form of the lamp in question reminds me of a budding flower. The light source accentuates the shadows created by the manipulation of the light and gives the effect that the lamp itself is growing, much like a flower. I like this idea and will use it in my design.



INITIAL IDEA 2

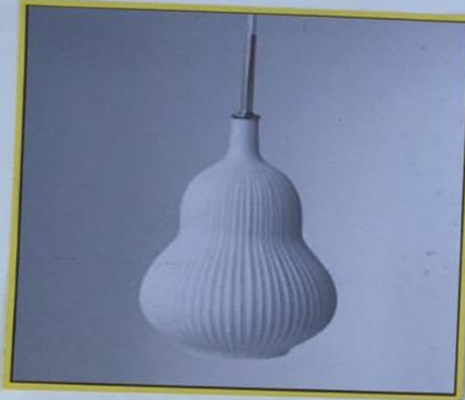
This lamp was designed by Feva Information Technologies and is called the Conch lamp. Its manufacture from a single plastic sheet and the different bands can be manipulated 'to change the form and orientation of the light'. I like this design because it again presents how different segmented pieces can come together to make a unified product. The shadows created by the overlapping strips of plastic accentuate the different layers and the use of white creates a neutral product which makes the lamp open to movement and can be placed anywhere in the home. The different layers make the lamp visually tactile and the use of negative space defines the curve of the line of the plastic. The thin and bendable stand makes the proportion of the shade itself stand out and the black colour contrasts the white brilliance of the bulb.



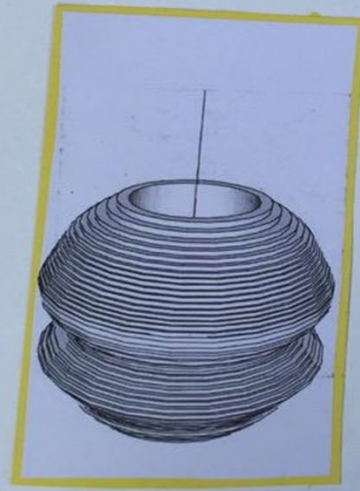
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INITIAL IDEA 3



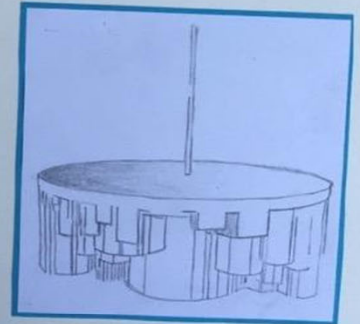
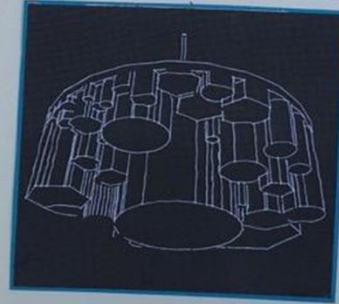
This contemporary lamp was designed by Jonathan Adler and mimics the form of a butternut squash. The soft curves of the vegetable have been used to contrast the vertical creases running down the lamp to elongate it and accentuate the curve of the line as it travels away from the central bulb and back toward it. The material of the lamp is ceramic and the metallic cord that connects it to the ceiling accentuates the swell of the shape toward the bottom and gives the lamp a more modern look. What I have taken from this design is its very organic shape and the fact that as soon as you look at it you are reminded of a vegetable. The circularity of the lamp as a whole gives the impression of the lamp radiating light and the metal cord equalises the heavy aesthetic of the plump and wide shade of the lamp. The use of white creates a neutral product that can be used anywhere in the home, and the soft curves create a product that will blend into any room as well as being eye-catching.



INITIAL IDEA 4



This design is called the Fruits table lamp, by S&O Design, which is a Japanese company who specialize in youthful home décor and use the simplicity of toys and games to make contemporary furniture. I like this design as it uses different colours of bulb to turn ordinary shapes into objects that immediately remind you of fruits without changing the shape in any way. It also gives the impression of an illuminated fruit bowl, as the different lampshades are clumped together in an almost geometric pile and this gives an improvised aesthetic. In my design I will use the form of the elongated and round objects, and the different colours of bulbs to animate the shape.



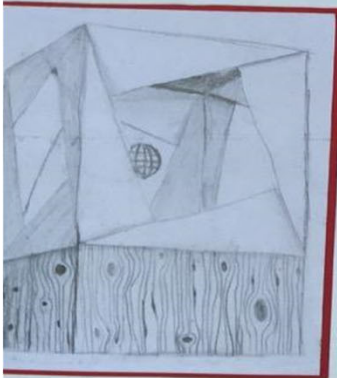
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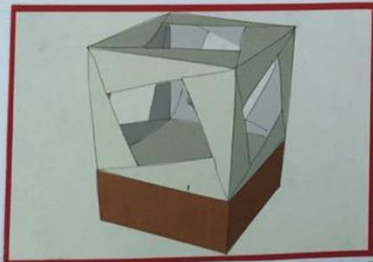
INITIAL IDEA 5



CRYSTALED



Jonathan Hsiung designed this lamp and I like it as it mixes geometric form with natural pattern. It almost gathers a natural form into a block and gives it a unified effect. The bright bulb shining through the translucent wax of the lamp contrasts the wooden stand and accentuates the shadow the grain causes. Themes I will take from this design include the cubism technique used to create a medium between natural form and geometric design and the idea of using wax to create an imperfect aesthetic, mimicking the idea that nature is ideal in itself without being geometrically square.



INITIAL IDEA 6



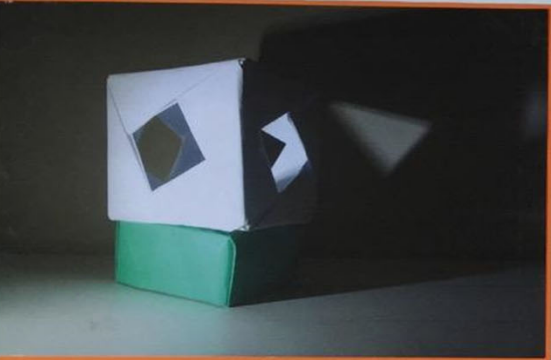
This lamp, created by architect Frank Gehry uses the sinuous motion fish make when moving and the form of a flame to make a unique lamp. Its just one in an exhibition of different lamps, all focussing on a fish's form and the curve of its body as it moves. It gives the effect of a snapshot, a fish caught mid dive, making it eye-catching and unique. He is crossing between a fish and a flame to show the comparisons between natural elements and uses the bulb to enhance the flame's form. In this design, I like the way the lamp is made to be an illuminated sculpture, not just a feature used for its light and also the way the shadows of the almost mosaic pattern on the body create the look of scales and make the lamp visually tactile. Ideas I will take from this design include the way materials are overlapped to create different aesthetics and the way two forms are mixed together to give an all-natural appearance.





59 marks





EXPLORING AND EXTENDING IDEAS THROUGH MAQUETTES

















Maquette 1
 This maquette has been taken from initial idea five. I made it by process of folding paper and then sticking the base to the shade. I believe it truly communicates my idea and shows similar characteristics to that of the lamp designed by Jonathan Hsiung. The geometric form is translated from the lamp I used for inspiration and by process of making a maquette, I have shown how I have taken aspects from Hsiung's lamp and coordinated it with my own ideas and patterns from natural forms. In this example I used the form of wood as my inspiration.



Maquette 2
 This maquette has been taken from initial idea two. I made this maquette by cutting strips of card; hole punching them at either end and then pushing a wooden stick through the hole. I then supported the shade with a further two wooden sticks. This maquette accurately portrays my idea of using the form of a shell to create a lamp. I used Feva Information Technologies' 'Conch lamp' design as my inspiration and used this along with the form of a shell to create a lamp. I have shown how I have combined the two aspects and created a unique lamp.



Maquette 3
 This maquette has been taken from initial idea three. I made this design by cutting out several different circles out of cardboard and then skewering them on a wooden stick. I believe this maquette correctly conveys my idea in 3D form and the thickness of the cardboard represents the thickness of material I would use to make the final piece. My design differs from the one I used as inspiration as the lines are lateral in my design rather than longitudinal.



59 marks



MY FINAL MAQUETTE

I like my maquette, as I believe it truly represents what I had in mind when I designed it. For an initial maquette I used card and wooden sticks to create a natural aesthetic. I cut out strips of long diamond shapes, each one shorter than the one before, and slotted them on either side of a wooden pole. I then fanned out the card strips to fill the space surrounding the bulb to make a shade, and glued it in place. To make the initial stand I simply cut four sticks to the same size and using a glue gun, stuck them to the adjacent central pole running through the lamp to hold it up. I like my design as it I believe it gives the image of a shell and has a natural aesthetic. I also like the neutrality of the lamp and the fact that it can be placed anywhere in the home, this idea of flexibility was inspired by Feva Information Technologies' lamp. Another element I took from the design is the use of shadows and how when the lamp is turned on the form of the shell is accentuated; when I insert a bulb into my design this technique will become apparent. I was also inspired by the fact that the lamp looks interesting both when turned off and on. This is because the bulb isn't vital for making the lamp look complete and makes the design more sculptural. This technique is useful in the home as during the day when the light isn't needed the lamp is still aesthetically pleasing.

My design could be improved in a number of ways. The first is that my design needs to incorporate the wire of the bulb into the stand. My plan is to create a hollow leg and have the wire feeding through the leg, meaning the design looks tidier. I also think I need to overlap the layers of card a bit more to create more shadows, and I believe doing this will accentuate the negative space used and create a bigger difference between how the lamp looks turned off, to how it does on.

59 marks



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HOW MY DESIGN RELATES TO ANOTHER DESIGN

This is the Conch Lamp by Feva Information Technologies. I like this design because its form delicately mimics that of a shell. It provides a natural aesthetic and blends into its surroundings, but is eye-catching at the same time. My design is similar to this one because the layering of the plastic shade accentuates the shadows created in both designs. I also used the curved fan shape of the form in my design as I believe this is also a key characteristic of a shell and this was the natural form I was trying to recreate. I liked the layering and converging of the materials at the side of the lamp, and so I used this in my design. I liked the cascading shadows created by the layers as they converge to a point in the middle of the shade. I believed these shadows stress the curve of the lamp and the crease running down the centre makes the lamp symmetrical and so it looks like a perfected version of a natural creation, it modernises and adds to the dimension to the form of a simple shell.

THE DEVELOPMENT OF MY BASE

This is the channel that will house the wire leading from the shade to the base.

By changing my base, I have changed the way the shade is positioned on the table and how the entire design fits together. By making the legs wider or more geometric, the shade appears smaller. But if I make the legs thinner, or reduce the bulk of material I use for my base, my shade will appear bigger and I can accentuate the form of the curve. Whilst developing my base, I realised that it must incorporate the wire as my final Maquette had the wire hanging out of the shade. In order to solve this problem and hide the wire, I have used a hollow pipe that leads from the middle of the shade to a wooden base that will sit on a table top. It is through here the wire is fed out and to a power source. This means that the lamp will appear more natural as the light source will seem incorporated into the shade and will appear more natural.

I made the base by measuring, drilling holes and then bonding transparent acrylic plastic.

In my final maquette, the wire can be seen leaving the shade, unhidden.

I liked my original base as it was transparent, meaning the acrylic material used in the shade was accentuated. Also the base was thin, accentuating the shape of the shade.

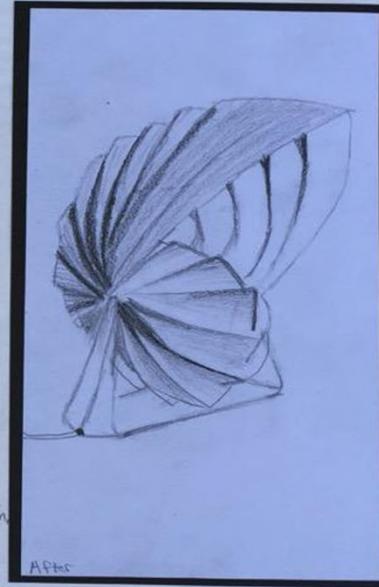
The base of the lamp for my design has two main jobs to do: to hide the wire between a power source and the lamp and to stabilise the lampshade. These two elements are what were key when deciding how to support the lampshade function before fashion. The first thing I thought about when designing my base is that I must actively design a wire leading from the light source itself to a power source. In my first maquette the base had to be developed, as it does not successfully camouflage the wire or transport it from the shade to a power source. It also does not support the shade and a problem was that whilst photographing the product it kept toppling over, which would be problematic if the product were to be sold to the public or used within homes. My first idea was to use a wooden plaque and have a small hollow rod leading from a hole in the wood up and round to the lampshade. This idea is advantageous as it successfully conceals the wire without removing from the product's stability. However, disadvantages include the fact that bulk of the wood will stick out against the smoothness of the line of the shade and does not fit with the overall curved form of the product. To solve this problem, my second idea involves a piece of acrylic (that looks a lot like one of the bands the shade itself is made up of) being bent at 90 degrees, either side creating a wide base that fits into the design. I found a way of concealing the wire in this idea by engraving a small channel into the inside of one of the sides of acrylic and then drilling a hole in the bottom so that the wire may be fed to a power source. This design achieved both of the targets of concealing the wire and supporting the shade without damaging the design, light weight form of the product.

59 marks



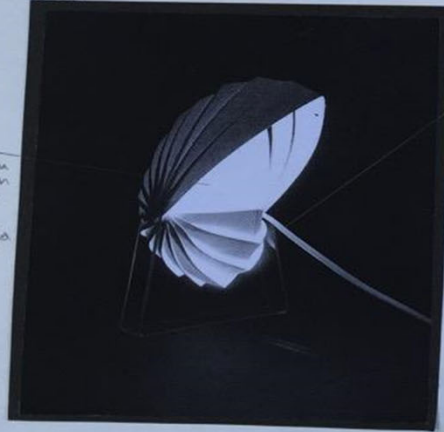
DEVELOPMENT OF MY SHADE

As well as the base, the shade of the lamp is also a key element of my design and whilst making my first maquette, I came across several problems. Firstly, there is a gap between the longest and shortest strip of material that makes up the shade where direct light can be seen when you stand in front of the lamp. This is a problem because this glare can be a nuisance if the lamp resides in someone's home. A way of solving this problem is add more of these strips but to carry on the conch form of the lamp, make more of the strips and continue the shortening pattern more than 360 degrees around the bulb. This therefore covers the entire light meaning no glare, but does not mean the light is less bright. It also creates an 'infinity effect' meaning you don't see the end of where the strips stop but you can see the light getting brighter if you look into the shade itself.



Here you can see the wire unhidden escaping from the shade. My new proposal is to lead the wire through the base.

Here, the glare from the bulb can be regularly seen from the front of the lamp. My solution to this problem is to extend the strips to cover the bulb all the way round.



My new and developed proposal for a base is that the triangular plastic strips that run up the side of the shade itself will be extended into triangles, enmeshing the wire. These triangles will, at the same time, stabilise the base as well as covering the wire. I will do this by creating a net and make the net out of acrylic. I will then bend the sides for the triangle with a strip bender. The template for the net that I will be using can be seen below.

59 marks



how to hide a wire (table lamp) based on cones

cover this area? piece of acrylic but glue doesn't stick white acrylic is opaque

how to cover mesh acrylic these slots are **GLUE GUN**

PIPE wood

ROUGH PLANNING FROM THE EXAM

length of longest strip = 60cm
 22 strips - width at top = 10cm
 get shorter by 2.5cm at every time creating a 3cm gap at top

width = 30cm?
 3 bulbs?
 multicoloured?
 wooden pole - find a thick one sand half off on one side - stick wire on its inside to it then

30cm
 20cm
 25cm
 base width 40cm
 white acrylic

LED?
 have covering the inside of the shade
 even out light
 if there's no pipe there's no circle
 could use **LED**

tin metal cocktail stick
 must still bevel better balance
 wooden base spray painted be careful be too bulky

more than 1...?
 SMALL BULBS?
BUY
 make heavy - use extra piece of acrylic must be wide to balance
 bend thin plastic to support wire

hide wire
 wooden base spray painted be careful be too bulky

Scale lamp
 need mistake to cover where shade
 Change up pins
 After base shade
 NEED
 • bulb
 • acrylic
 • wood

after hole connects lead to acrylic, drill a smaller hole just below to feed the wire through
 out of hole here

59 marks

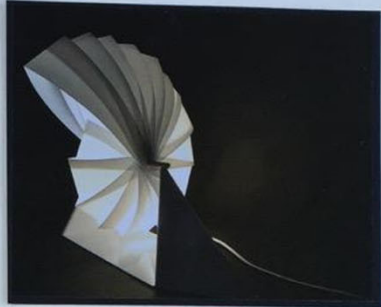


MY FINAL PIECE

The idea I had in mind when designing my lamp was to create an aesthetically pleasing, usable lamp that when looked at, reminded someone of a natural form. My statement of intent was to create a lamp that was versatile within the space it could be used and blend with any decor the room might ascertain. I designed my lamp to be used by people within the home. In this piece I was exploring how shadows created by a light source can accentuate the form of something and how these shadows can be used to create visual contrast. I achieved this in my design by layering the materials I used on top of each other over the light source itself, creating shadows on the lampshade that overlap one another and create the round form of the shade. For my final design, I used the form of a conch shell as my inspiration. I was interested by the flowing natural curve of the shell object, and how these sweeping curves created an overall organic and rounded form. The gradual form of the shell and how the shape of it seems to curve around a central point in the shell and gradually get bigger inspired me. I developed this concept and imitated it my own design.

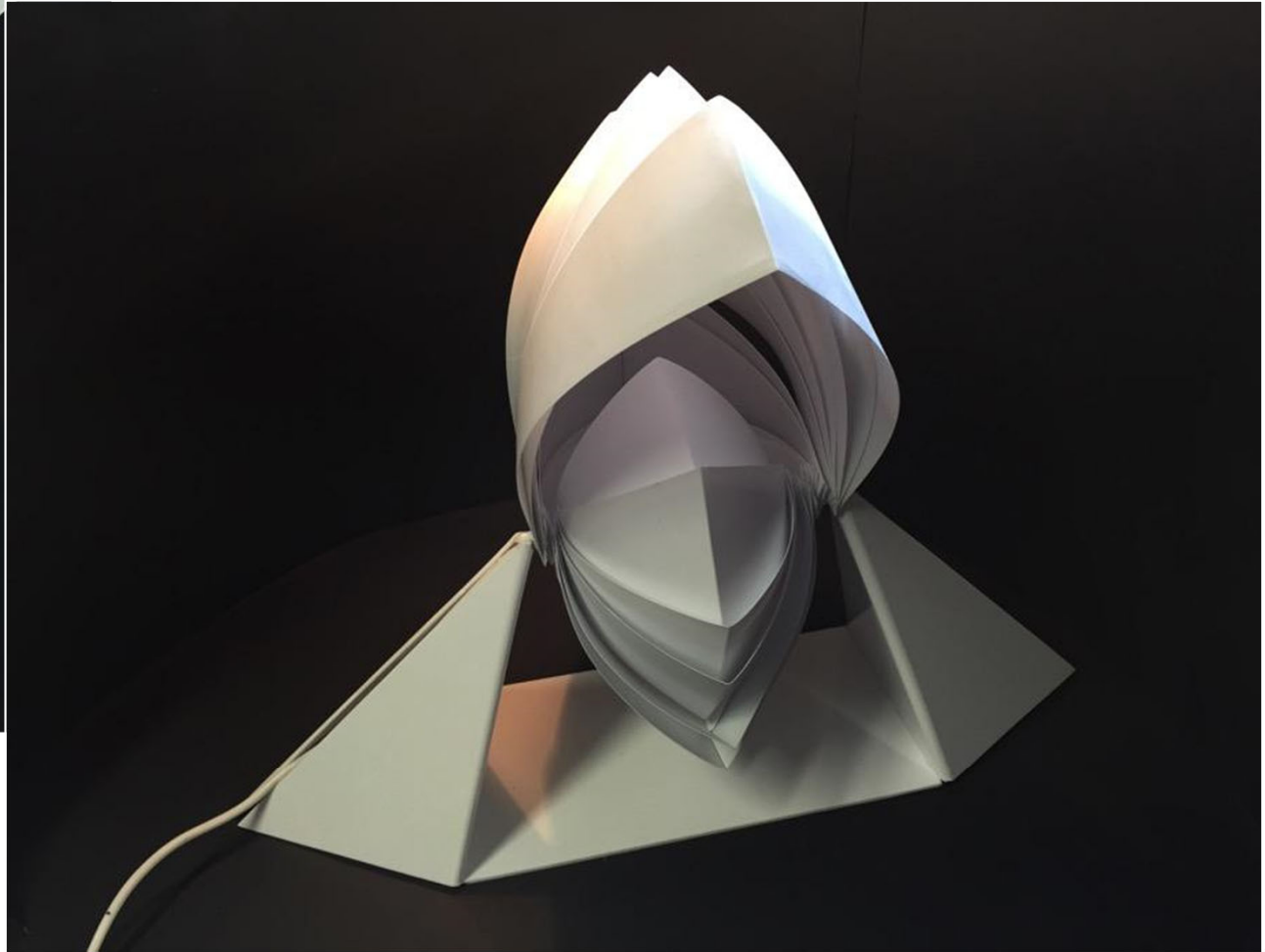
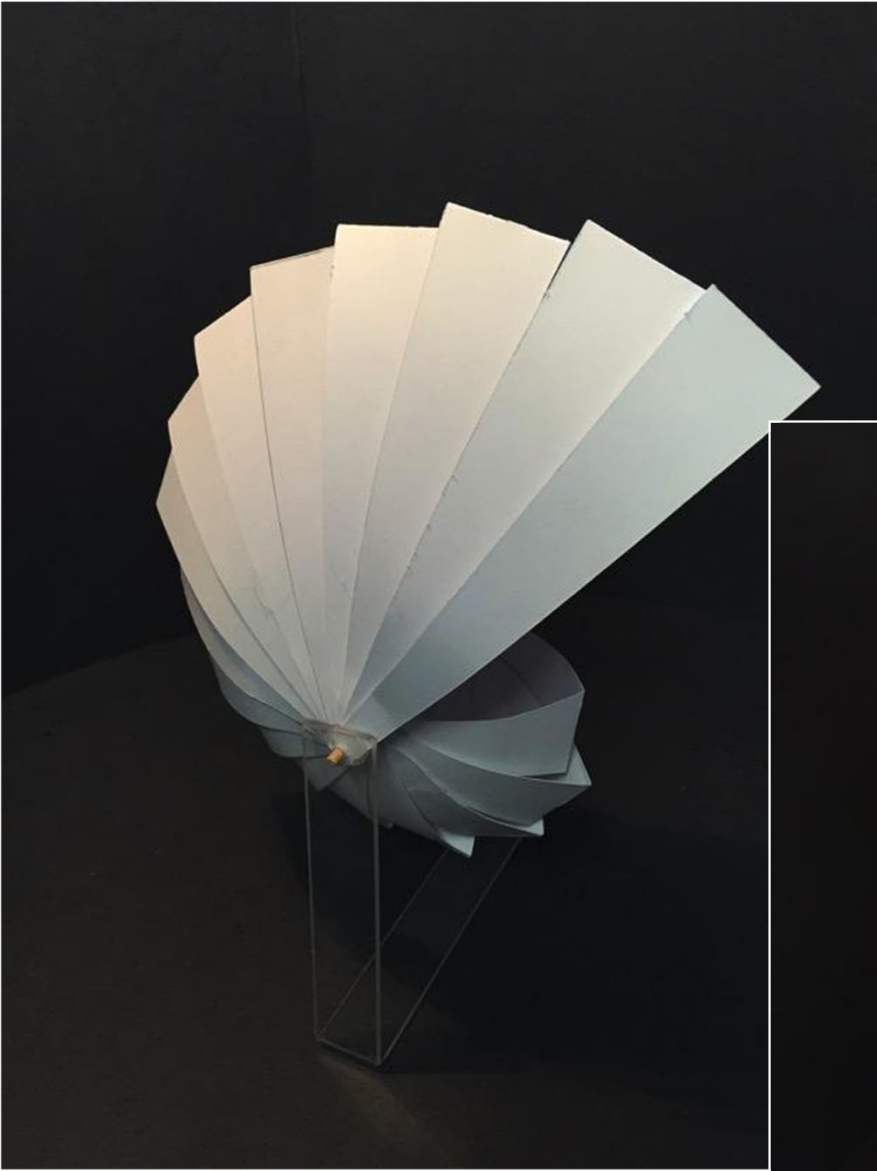
In developing this piece, I used the 'Conch lamp' by Feva Information Technologies as further inspiration. I like the way the lamp mimics the curve of a conch shell and how bright and airy the shade is. The different strips of material that make up the shade inspired me to create strips in a similar way, but adapting them to take on a form with a stronger association to that of a shell. The way the lamp creates negative and positive spaces using only light and different layers of material inspired me to create an innovative, organic form out of simply a few strips of plastic.

My final piece satisfies my original aims of my statement of intent as when you look at my design, you immediately think of a conch or shell. The layering and folding of the strips of plastic down the centre of the shade mimic the curve of a shell and the collection of different layers of material revolving around a central point also mimics the pattern of a shell. I believe my lamp can be used in any decor a room might have due to the neutral shades I have used in creating my design and the fact that the design itself is contemporary, functional and modern. I have explored the use of how shadows can accentuate the form of something by layering materials in my design and putting the light source at the central point of the shade. This means shadows are created on the lampshade and this convergence of shadows in the centre accentuates the rounded form of the shade by arranging geometric strips. An element of my design, which I found particularly successful, was continuing the geometric strips into the base of the lamp. The shadows created by the light source are triangular shaped. I adapted this shape in the base of the lamp by bending plastic into triangular shapes. I believe this aspect blends with the form of the shade and is integrated into the lamp. The base does not look like it is just there to support the shade, but is equally tactile; meaning my aim of creating a stable lamp without taking away from the design aspect has been achieved.



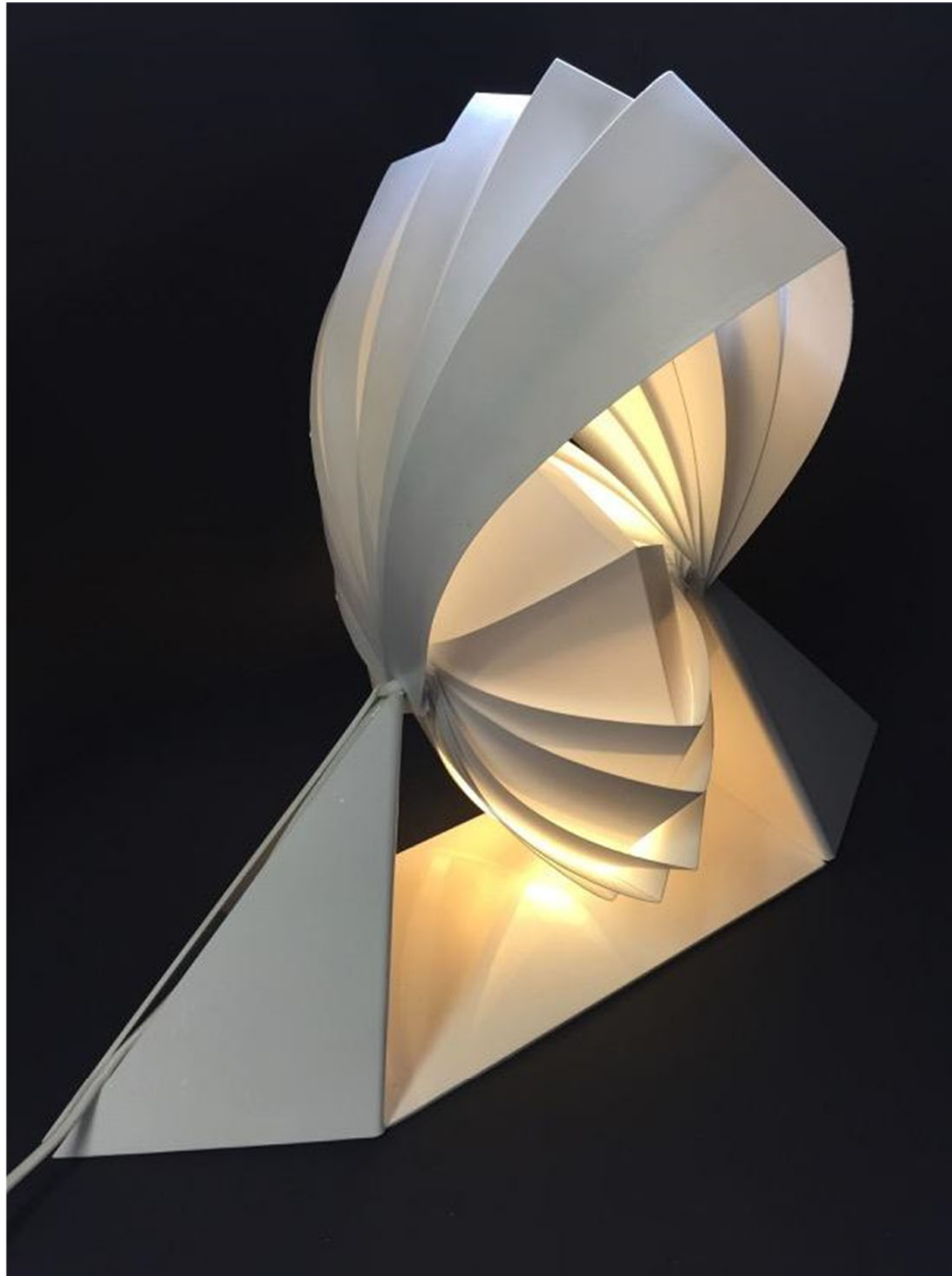
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