International GCSE Art and Design

Three-dimensional Design Component 2
Total mark = 56

	AO1 Develop	AO2 Refine	AO3 Record	AO4 Realise intentions
Mark	15	15	13	13
Mark band	Level 5 Fully confident and assured ability	Level 5 Fully confident and assured ability	Level 5 Just confident and assured ability	Level 5 Just confident and assured ability
			Total	56

Mark band:
Mark band 5 – Confident and assured ability

Key word descriptors from the taxonomy:
Comprehensive, perceptive, in-depth, advanced

International GCSE assessment grid – Examiners will use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	Mark Band 1 LIMITED ABILITY — Insufficient knowledge, understanding and skills; minimal evidence or, and lack of structure in, the development and recording of ideas			Mark Band 2 BASIC ABILITY — Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas			Mark Band 3 EMERGING COMPETENT ABILITY — Knowledge, understanding and skills are generally adequate but safe			Mark Band 4 COMPETENT AND CONSISTENT ABILITY — Knowledge, understanding and skills are secure and cohesive throughout			Mark Band 5 CONFIDENT AND ASSURED ABILITY — Knowledge, understanding and skills are effective and focused throughout			Mark Band 6 EXCEPTIONAL ABILITY — Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO3 Record ideas, observations and insights relevant to intentions as work progresses	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

AO1 descriptors:
- Band 1: Development of ideas through investigations shows limited ability. The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them. Limited attempts are made to analyse and make connections.
- Band 2: Development of ideas through investigations shows basic ability. The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them. Basic understanding of some issues when analysing and making connections.
- Band 3: Development of ideas through investigations shows emerging competence. The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them. Emerging competent consideration of issues shown when analysing and making connections.
- Band 4: Development of ideas through investigations shows competent and consistent ability. The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them. Competent and consistent judgements shown when analysing and making connections.
- Band 5: Development of ideas through investigations shows confident and assured ability. The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them. Shows confident and assured understanding of complex issues, heightened analysis, informed connections.
- Band 6: Development of ideas through investigations shows exceptional ability. The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them. Exceptional analysis and connections.

AO2 descriptors:
- Band 1: Limited ability to refine work, driven by insights gained through exploration of ideas and reflection. Ideas are consolidated too early and not fully realised. Limited ability to explore ideas through a process of experimentation and review. Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.
- Band 2: Basic ability to refine work, driven by insights gained through exploration of ideas and reflection. Basic ability to explore ideas through a process of experimentation and review. Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.
- Band 3: Emerging competent ability to refine work, driven by insights gained through exploration of ideas and reflection. Emerging competent ability to explore ideas through a process of experimentation and review. Emerging competent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.
- Band 4: Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection. Competent and consistent ability to explore ideas through a process of experimentation and review. Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.
- Band 5: Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection. Confident and assured and assured ability to explore ideas through a process of experimentation and review. Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.
- Band 6: Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas. Exceptional ability to explore ideas through a process of experimentation and review. Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.

AO3 descriptors:
- Band 1: Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Limited ability to record relevant to intentions. Limited use of skills and techniques while recording from observation, experience and ideas.
- Band 2: Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Basic ability to record relevant to intentions. Basic use of skills and techniques while recording from observation, experience and ideas.
- Band 3: Emerging competent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Emerging competent ability to record relevant to intentions. Emerging competent use of skills and techniques while recording from observation, experience and ideas.
- Band 4: Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Competent and consistent ability to record relevant to intentions. Competent and consistent command of skills and techniques while recording from observation, experience and ideas.
- Band 5: Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Confident and assured ability to record relevant to intentions. Confident and assured use of skills and techniques while recording from observation, experience and ideas.
- Band 6: Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. Exceptional ability to record relevant to intentions. Exceptional use of skills and techniques while recording from observation, experience and ideas.

AO4 descriptors:
- Band 1: Limited ability to produce a personal and meaningful response. Limited ability to realise intentions. Realisations demonstrate limited understanding of visual language through application of formal elements. Little appreciation of aesthetic consideration in personal style.
- Band 2: Basic ability to produce a personal and meaningful response with a tendency to repeat ideas. Basic ability to realise intentions. Realisations demonstrate basic understanding of visual language through application of formal elements. A lack of technical competency frustrates personal style.
- Band 3: Emerging competent ability to produce a personal and meaningful response. Emerging competent understanding to realise intentions. Realisations demonstrate emerging competent understanding of visual language through application of formal elements. Demonstrates methodical personal style.
- Band 4: Competent and consistent ability to produce a personal and meaningful response. Competent and consistent ability to realise intentions. Realisations demonstrate competent and consistent understanding of visual language through application of formal elements. Demonstrates imaginative personal style.
- Band 5: Confident and assured ability to produce a personal and meaningful response. Confident and assured ability to realise intentions. Realisations demonstrate confident and assured understanding of visual language through application of formal elements. Demonstrates independence and exciting personal style.
- Band 6: Exceptional ability to produce a personal and meaningful response. Exceptional ability to realise intentions. Realisations demonstrate exceptional understanding of visual language through application of formal elements.

Recording of marks for all International GCSE work

Component	AO1 marks: indicate a mark out of 18	AO2 marks: indicate a mark out of 18	AO3 marks: indicate a mark out of 18	AO4 marks: indicate a mark out of 18	Total marks out of 72 for each component
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2
					Total

Pearson – International GCSE Art and Design Taxonomy

How to use the Taxonomy in conjunction with the Assessment Grid

Both components in this qualification are 100% externally assessed, however centres will find it helpful to use the taxonomy and assessment grid to provide feedback on student's progress.

- When assessing work for each component, examiners will make a holistic judgement using the descriptors in the taxonomy, to establish which performance band matches most closely the candidate's work.
- Candidate's work that falls between two performance bands must achieve all the keyword descriptors in the lower band and some in the band above. Where this happens, examiners will use their professional judgement to decide which performance band is most appropriate using a 'best-fit' approach.
- After a performance band has been established, the next stage is to use the assessment grid to decide a mark within the performance band. Read through *'Applying the Assessment Grid'* on page 41 of the specification prior to establishing a mark for each assessment objective and total mark.

Performance bands	BELOW INTERNATIONAL GCSE STANDARD (0)	LIMITED	LIMITED / BASIC	BASIC	BASIC/EMERGING COMPONENT	EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Rudimentary	The candidate has achieved all of the keyword descriptors in the lower band and some of those above.	Deliberate Methodical Superficial Partial Unresolved Simplistic	The candidate has achieved all of the keyword descriptors in the lower band and some of those above.	Reflective Predictable Broadening Repetitive Intentional Adequate	The candidate has achieved all of the keyword descriptors in the lower band and some of those above.	Informed Purposeful Diverse Sustained Skilful Effective	The candidate has achieved all of the keyword descriptors in the lower band and some of those above.	Advanced Comprehensive Perceptive Exciting In-depth Fully resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower band and some of those above.	Highly skilled Inspired Intuitive Sophisticated Insightful Powerful Daring Unexpected Outstanding
	0 marks	**1 – 12 marks**	**13 14 15 marks**	**16 – 24 marks**	**25 26 27 marks**	**28 – 36 marks**	**37 38 39 marks**	**40 – 48 Marks**	**49 50 51 marks**	**52 – 60 marks**	**61 62 63 marks**	**64 – 72 marks**

*Please note that as of November 2023, the Level 1 key word descriptor 'Crude' has been changed to 'Rudimentary'

ESCAPE

IGCSE 3D Design: Component II

Statement of Intent

Art is a universal language, with the ability to transcend borders, languages and cultures. In today's volatile, ever-changing world, the plight of refugees who are forced to flee their homelands due to conflict, persecution or other life-threatening situations is a pressing issue that has taken on a new urgency.

Against this backdrop, my work aims to explore the theme of escape and shed light on the struggles faced by refugees worldwide. I hope to create a space in which refugees can find a brief moment of respite, shelter and rest.

VISUAL MINDMAP

In Limbo Embassy – Manon Van Hoeckel.

Ai Weiwei installation

Works helping refugees ②

shelter.

"SOS" by Achilleas Souras.

art created by those refugees

Works addressing the plight of refugees: ① ✓

authority figures and world leaders escaping from responsibility

necessitates

refugees escaping from their homelands

feelings/emotions that may arise

fear

sadness

destroyed homeland

yearning/nostalgia

abdalla al omari's CONFRONTATIONAL artwork

historical/ongoing oppression?

ESCAPE

How do they escape?

land

shelters, camps

Intifanda – Carlos No separation.

sea

* the plight of refugees
* imposing location, direct confrontation.
* scale should be large enough not to be ignored/negligible.
* items owned/related to refugees?

clothing

things they have left behind

light installation

ESCAPE

Art is a universal language, with the ability to transcend borders, languages, and cultures. In today's volatile, ever-changing world, the plight of refugees who are forced to flee their homelands due to conflict, persecution, or other life-threatening situations is a pressing issue that has taken on a new urgency. Against this backdrop, my work aims to explore the theme of escape and shed light on the struggles faced by refugees worldwide. I hope to create a space in which refugees can find a brief moment of respite, shelter and rest.

OBSERVATIONAL PHOTOS

The local news channel broadcasting a report on recent developments in the global refugee crisis.

medium: gouache paint + coloured pencils

📍 M+ museum, HK.
an installation that remembers the plight of Vietnamese refugees in Hong Kong.

Tiffany Chung — flotsam and jetsam

OBSERVATIONAL DRAWINGS

📍 Hong Kong Museum of correctional services

a gallery exhibition recording the history and experiences of Vietnamese boat people in Hong Kong during the Vietnamese War.
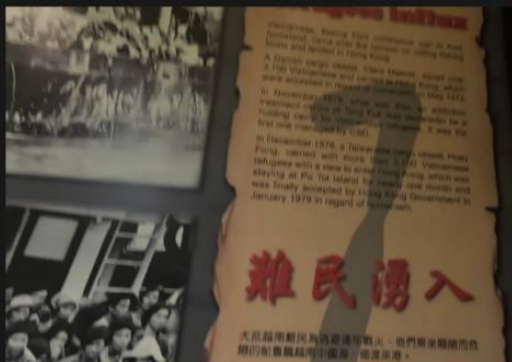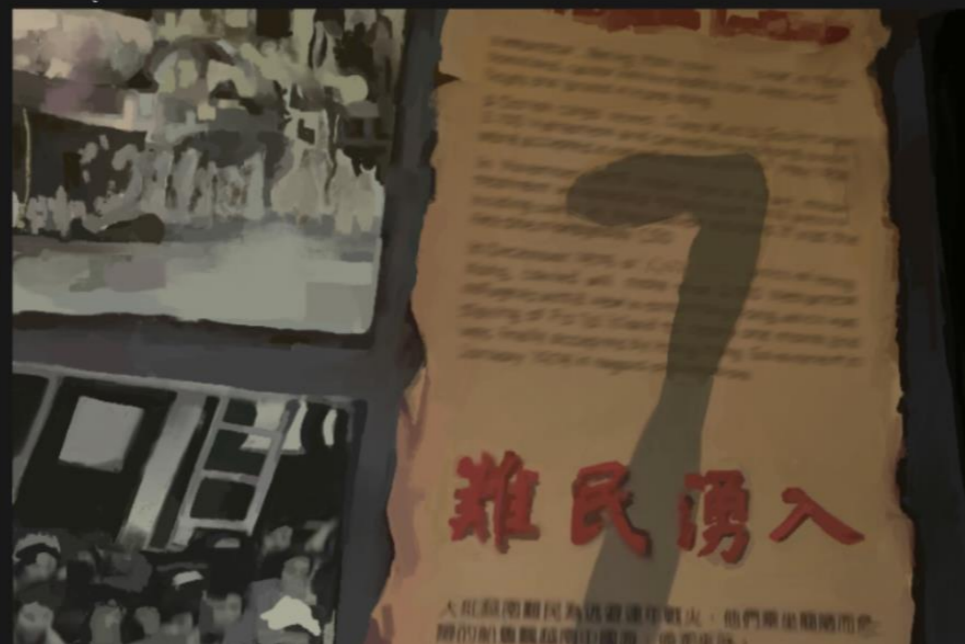
medium: digital art

ARTIST RESEARCH: Abdalla Al Omari

Abdalla Al Omari is a Syrian artist and refugee. As a refugee deeply impacted by the Syrian War, he has experienced firsthand the helplessness and powerlessness felt by refugees. He has dedicated himself to sending a message to the world through his visually striking and thought provoking artworks.

"The Boat" (2017- ongoing)

"THE VULNERABILITY SERIES"

"The Vulnerability Series" is an internationally renowned project by Al Omari, where he painted portraits of world leaders as refugees, challenging the notions of vulnerability and power.

VIBRANT and STRONG colours create contrast and emphasis

undefined, smudgy brushstrokes creates a haggard impression of the subject, President Trump.

my transcription (acrylic, pencil, charcoal)
↳ changing throughout the years — reflects the ever-changing nature of the refugee crisis.
↳ geographically flexible: shows that the refugee crisis is a global problem.

harsh, textured and jagged brushstrokes creates a visual cacophony that shows the harshness of life as a refugee.

both figures do not take up much space on the canvas, creating a sense of insecurity.

(ARCHITECTURE) ARTWORK RESEARCH : Hive Mind : Refugee classrooms

📍 Za'atari Village, Jordan, Azraq, Jordan (Middle Eastern regions)

designed by EAHR (Emergency Architecture and Human Rights)

SuperAdobe building technique:
√ WITHSTAND HARSH CLIMATE

vernacular beehive shape: provides better ACOUSTIC CONDITIONS.

√ local, cheap materials

√ unskilled labour for construction

My study / transcription:
medium: digital 3D modelling

ARTWORK RESEARCH:
the Teeter-Totter Wall

📍 The US - Mexico Border

- the use of the vivid pink colour creates a striking visual contrast against the dark wall.

the teeter-totters are fitting symbols for balance and interdependence across communities.

the see-saw slots between the negative spaces left by the border

The US-Mexico border and the politics surrounding it has severed connections between cultures, nations, communities, families and individuals. The Teeter-Totter Wall installation serves as a symbol of intrinsic unity and human interaction in spite of the forceful barrier attempting to drive the two sides apart.

3D model transcription

PERSONAL RESPONSE
concepts & design sketches

📍 The Demilitarised Zone, Korea.

interactive installation
CONCEPT: "FROM ME, TO YOU"

~6m
~3.5m

South Korean side
North Korean side

touch-sensitive screen
→ the screen is black, but when touched, vibrant colours appear on the touched spot.

the handprints and marks are synced, in real time, to the second panel, located on the other side of the Demilitarised zone.

ARTWORK RESEARCH : 'Shelter' pavilion
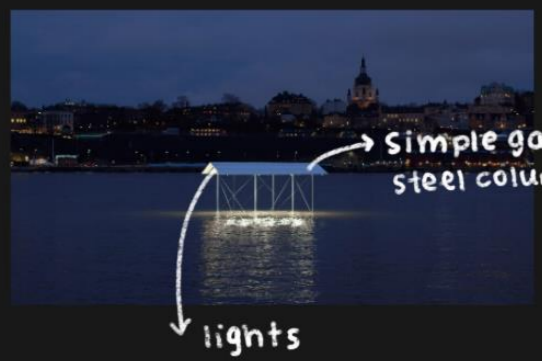
• contrast between the shelter of the roof and the coldness of the water → creating light in the darkest of times

→ simple gable roof
steel columns

• water and the ocean → where refugees travel in search for refuge. (journey of escape)

↓ lights

ADDITIONAL RESEARCH
• a shelter / structure on the ocean will need
→ ✓ withstand waves, extreme winds and harsh weathers
→ buoyancy
→ 30° incline roofs — withstand heavy winds + reduce wind resistance

visual contrast

observational drawing

OBSERVATIONAL PHOTO: light on water
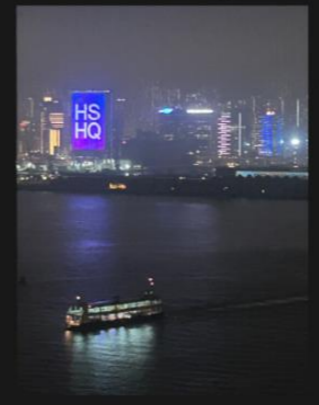
observational photo: visual contrast between the blue-green sea and the deep red buoy

IDEA DEVELOPMENT

floating shelters?
streamlined design
✓withstand strong winds & waves?

sharp edges & connect.
connect -able

For my preliminary first-draft design, I thought of creating a shelter structure with a uniform and well-defined form, which would form a contrast against the flowing tides of the ocean and create a sense of safety and stability.

MEDIA EXPERIMENTATION

medium: wood

wood served as a well-fitted material to make the frame of the structure, and is sustainable as well. However, the wooden sticks have fixed lengths and is less versatile when adjusting the scale.

sculpting foam is a buoyant material with a relatively low density. However, it is rather fragile in nature and tends to crumble apart easily

media: sculpting foam

cardboard helped achieve a sturdy exterior structure and can be cut in different sizes. From the experimentations, cardboard was the most comfortable to work with.

well-defined edges
sturdy exterior
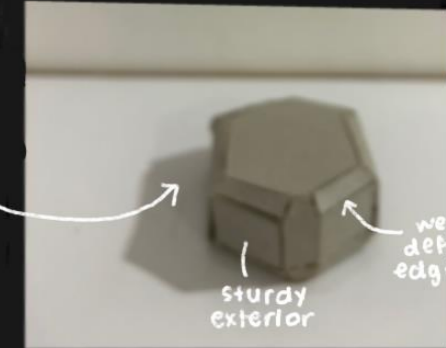
media: cardboard

MEDIA EXPERIMENTATION

FINAL WORK: DESIGN SKETCHES

MATERIALS USED
- toilet paper (to shape the waves)
- mod podge gloss
- blue acrylic paint
- white elmer's glue, thinned down with water
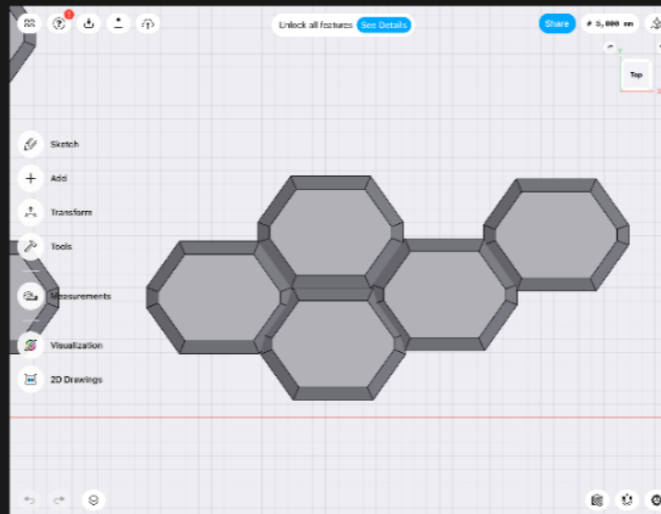- cardboard as base

glossy finish creates a water-like, shimmering texture.
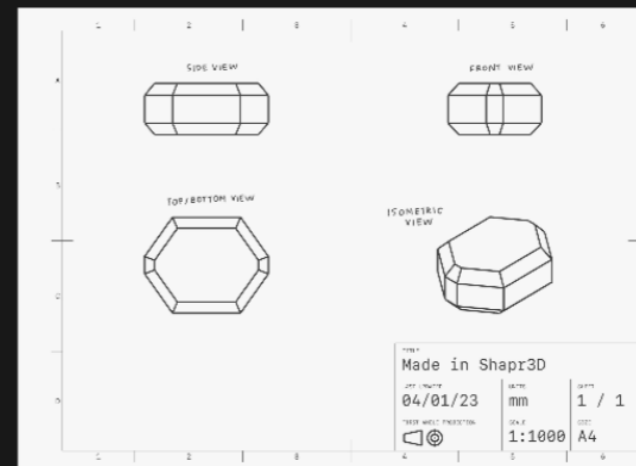
waves are created by creases in the toilet paper.

Overall, the effect achieved in this experimentation is not only low-cost, but very satisfactory.
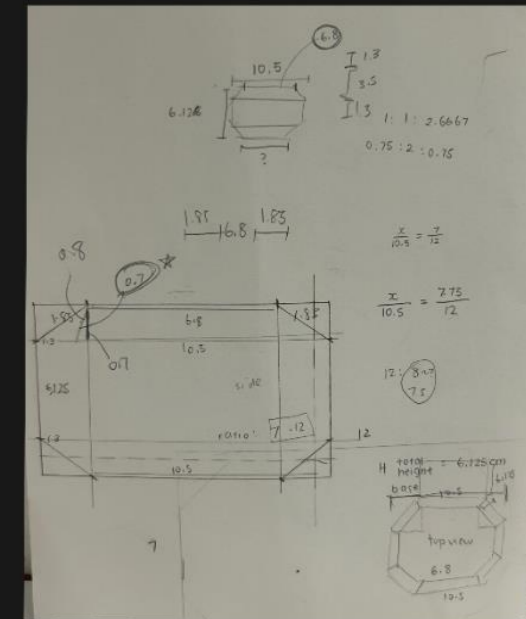
digital 3D model — visualisation

software used: 3D shapR

design drawings (software: 3D shapR)

calculations and scale

RESIN

materials used:
- epoxy resin
- acrylic paint
- plastic cube container

the transparent bluish effect is very interesting, but resin is less affordable and involves more complex procedures.

as acrylic paint was used instead of alcohol pigments, some paint flecks appeared in the hardened product.
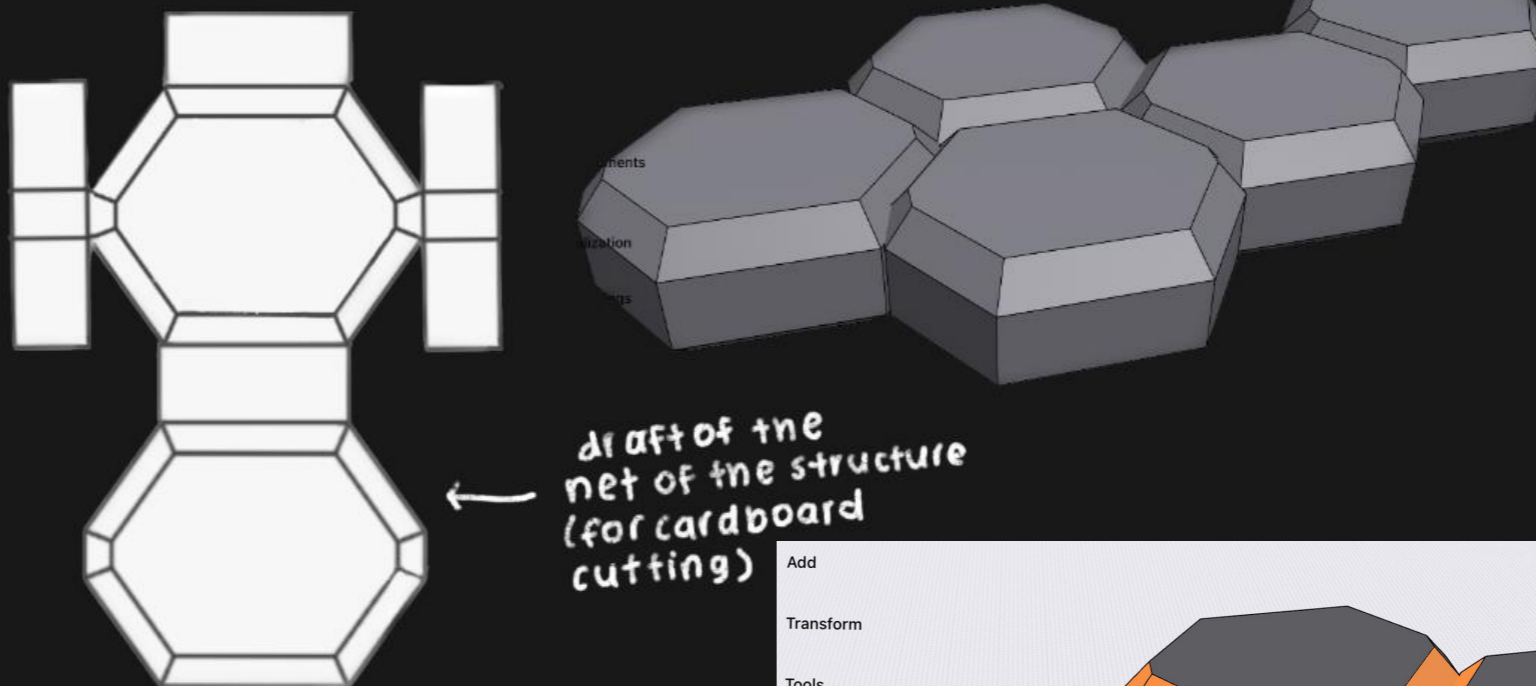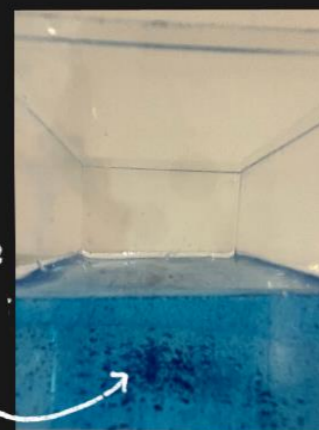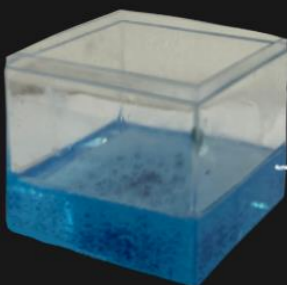
draft of the net of the structure (for cardboard cutting)

What is the most visible color on water? Mustang Survival On-Water Visibility Study

New Wave Swim Buoy
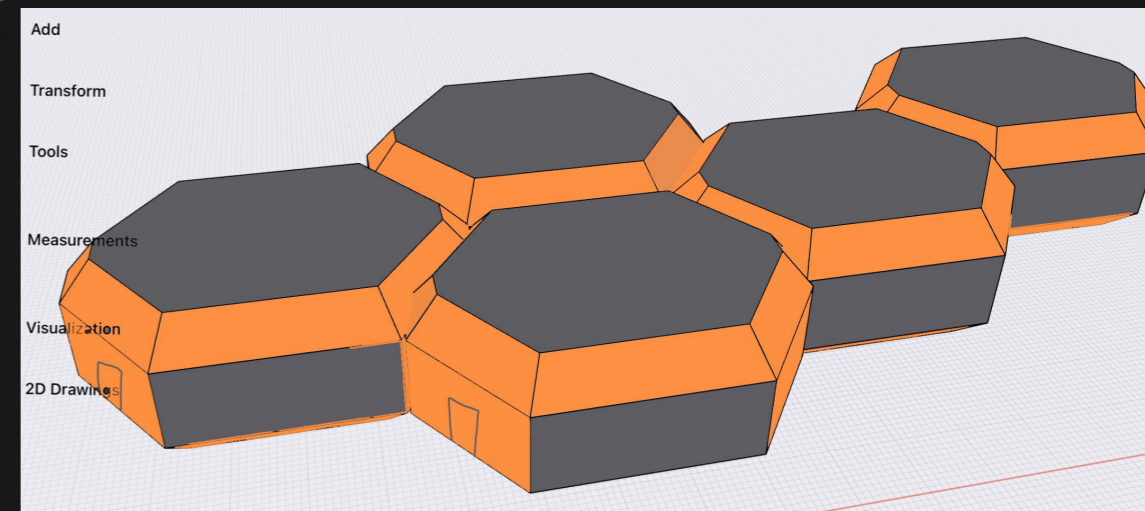
Additional research on the visibility of colours in the sea
- Fluorescent orange
- Fluorescent green

Primary photos
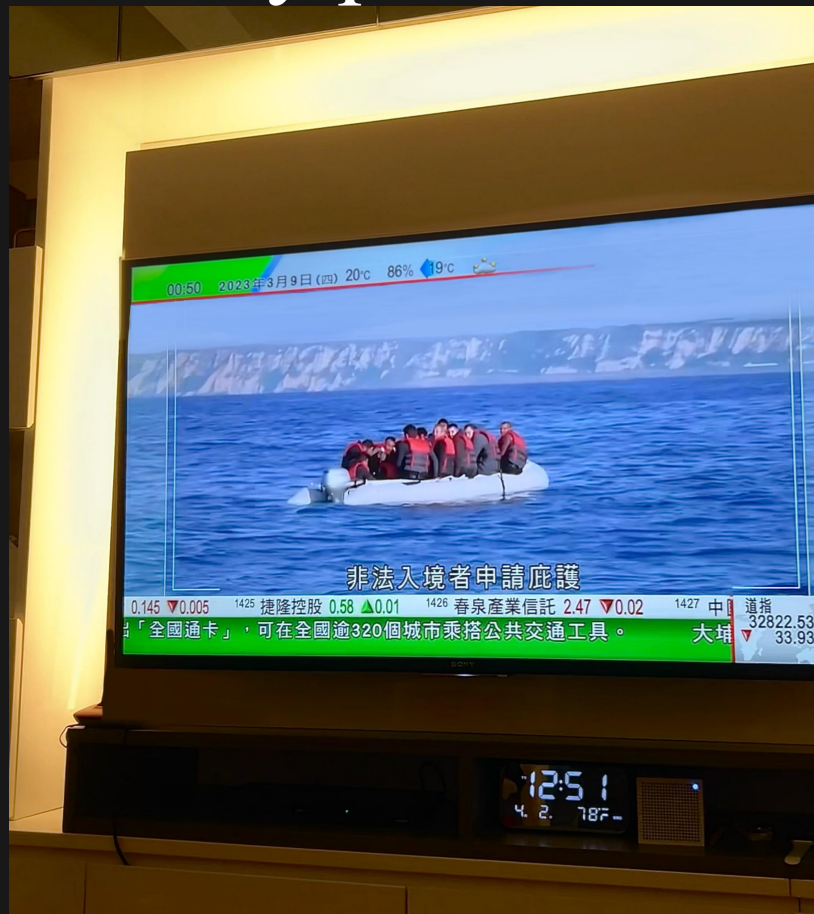
This observational photo captures a news broadcast on the latest news concerning the global refugee crisis. The news has also reported about the policies of different countries towards illegal immigrants and refugees, which opened my eyes towards the situation faced by refugees today.
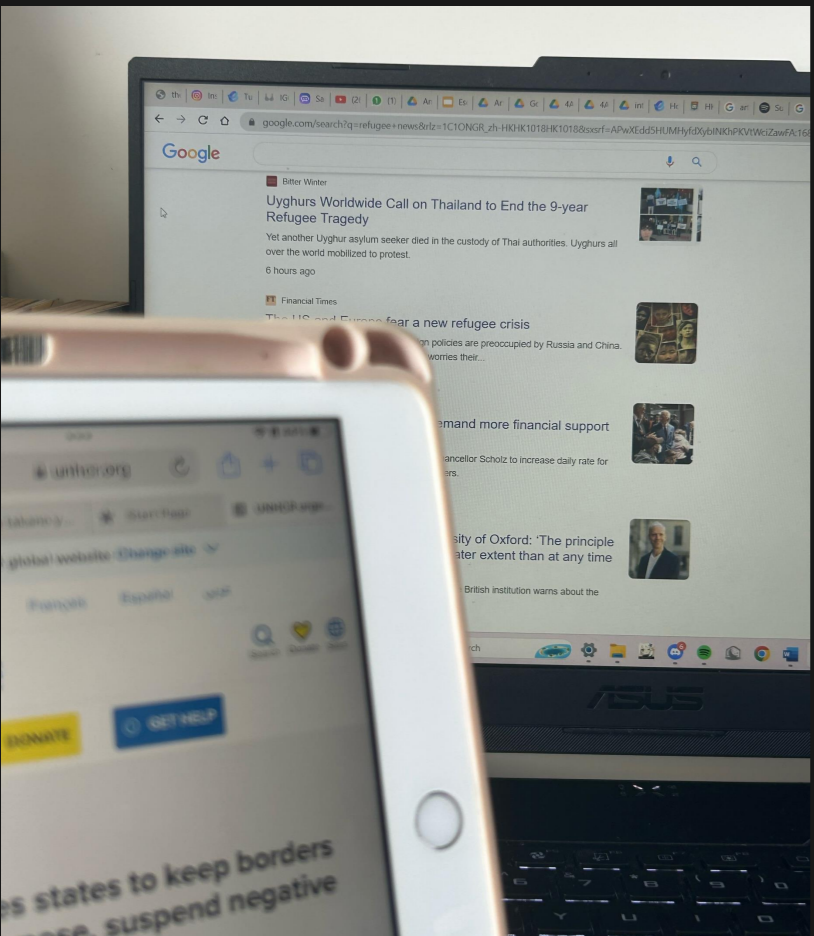
This photo depicts online news articles that report on the situation of refugees. The repetitive layout emphasizes the abundance of refugee crisis news articles, further highlighting that countless people are personally affected by the crisis.

This observational photo is of an installation in the M+ Museum, titled "flotsam and jetsam". Consisting of watercolour works, photos and text descriptions mounted on a wall, the piece examines the impact of conflict and forced migration on the lives of individuals and communities.

This installation is an example of how the history and ongoing stories of refugees are remembered and reminded to Hong Kong, a relatively well-off and privileged society.
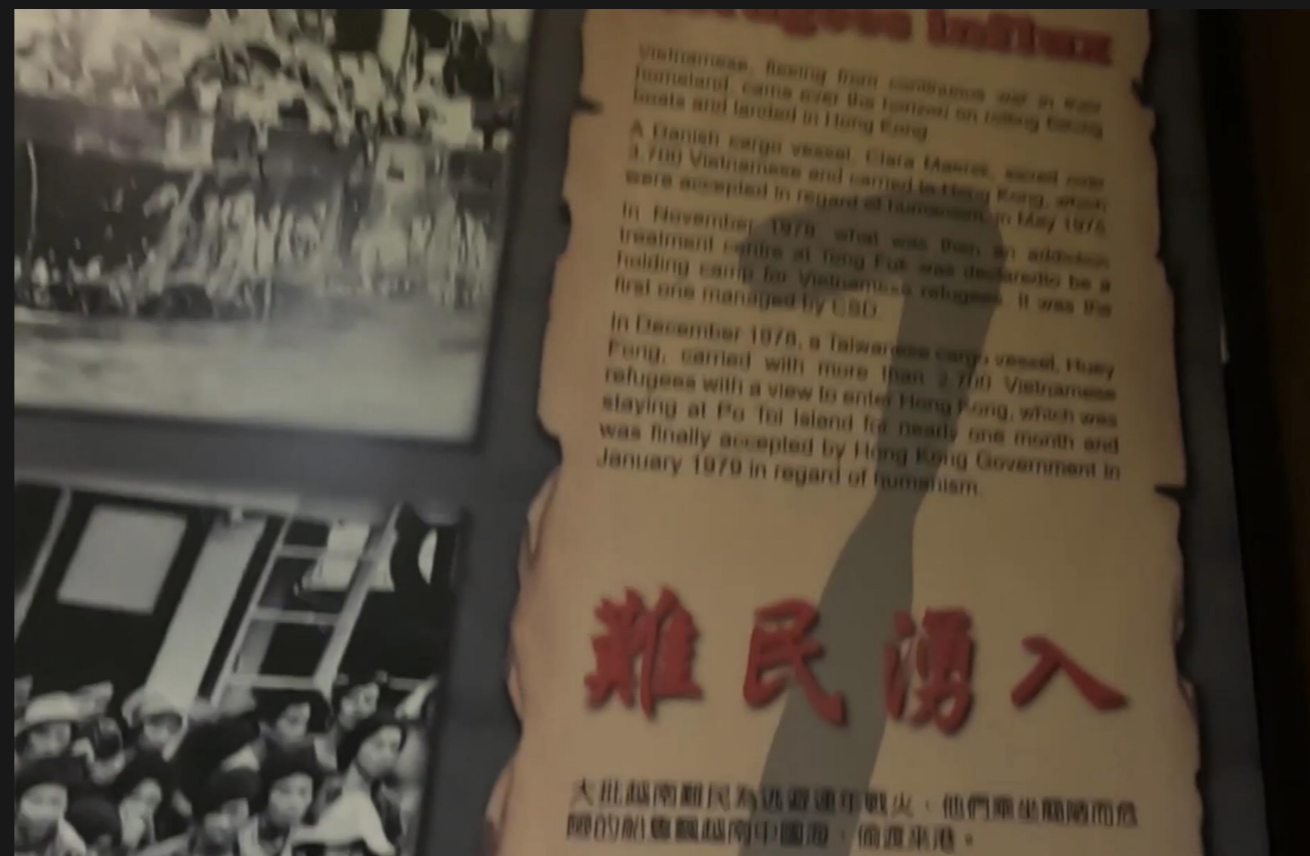
The gallery exhibition records the Vietnam War and the resultant refugee crisis. Waves of refugees had rushed into Hong Kong in search of refuge and safety. This gallery remains as a trace and a reminder of Hong Kong's history with refugees.

Observational drawings

Medium: Mixed media (Gouache paint, coloured pencils)
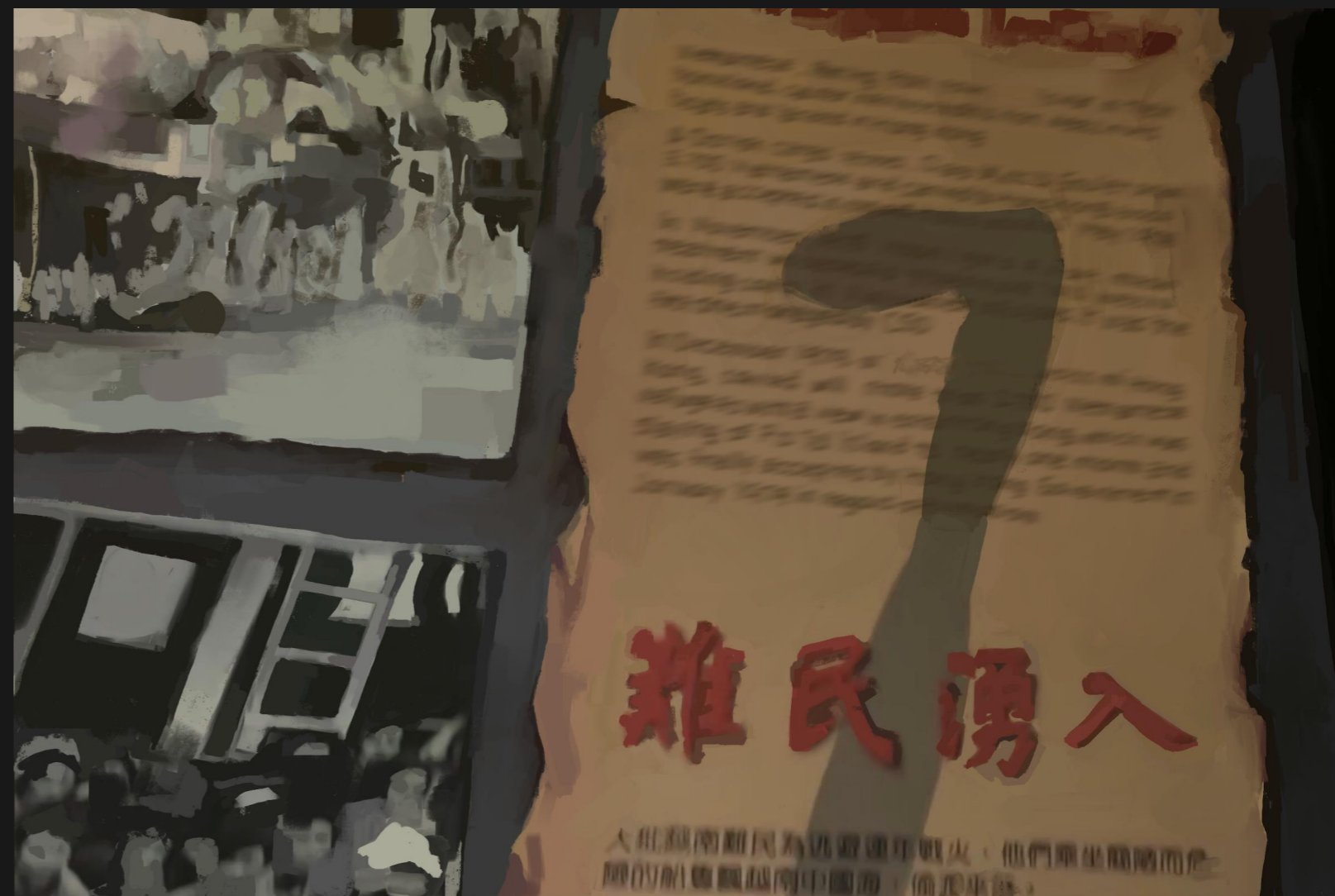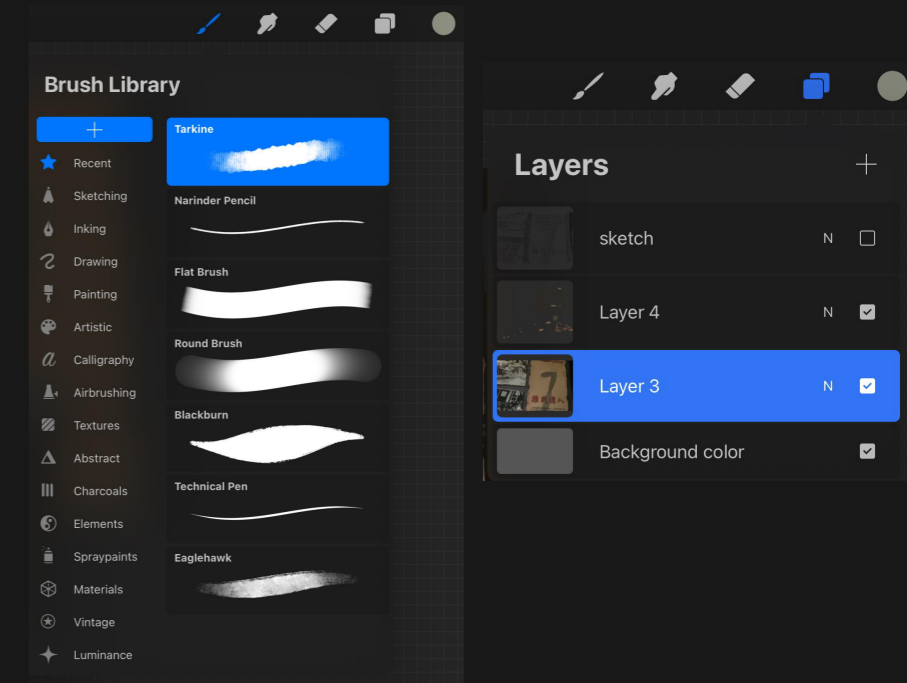
Medium: Digital Art
Software used: Procreate

Artist Research : Abdalla Al Omari

Abdalla Al Omari is a Syrian-born artist whose work explores themes of displacement, identity, and the human cost of conflict. As a refugee who had to leave his homeland due to brewing tensions during the Syrian War, Al Omari was deeply impacted by the war and his experience as a refugee.

Abdalla Al Omari's paintings are powerful and thought-provoking. They offer a unique perspective on the Syrian refugee crisis and the impact of war on individuals and communities. Al Omari's work is deeply personal and draws on his own experiences of displacement, as well as his observations of the world around him.

Works depicting former President Donald Trump and Russian president Vladimir Putin – the Vulnerability Series

Source: http://www.abdallaomari.com/

harsh, textured and jagged brushstrokes creates a visual cacophony that shows the harshness of life as a refugee.

both figures do not take up much space on the canvas, creating a sense of insecurity.

vibrant and saturated colour creates emphasis on the subject of the piece and contrasts against the cooler tone of the figure.

undefined, smudgy brushstrokes creates a haggard impression of the subject.

Source: http://www.abdallaomari.com/

"The Boat" –
Abdalla Al Omari

Artwork transcription

Abdalla Al Omari's "The Boat" is an ongoing work of art that offers a powerful commentary on the ongoing refugee crisis and the political forces that drive it.

By depicting a small boat filled with world leaders as refugees adrift in a stormy sea, Al Omari highlights the dangers and uncertainties faced by those who are forced to flee. At the same time, the painting also speaks to the failure of the international community and world leaders to address the root causes of displacement and to provide meaningful support to those affected by the crisis.

The muted colors and somber mood of the painting evoke a sense of despair and hopelessness, reflecting the harsh realities faced by refugees on a daily basis.

One of the unique elements of this work is its open ending and its geographically versatile nature. The piece is transported from country to country for the public to see, and as time goes on, more political faces are added onto the boat to continue on the voyage. As I was developing my ideas and concepts, I had flagged this down as one of the features I would like my work to possess.

Medium: Charcoal, acrylic and coloured pencil.

Artwork (Architecture) Research I : Hive Mind – Refugee Classrooms

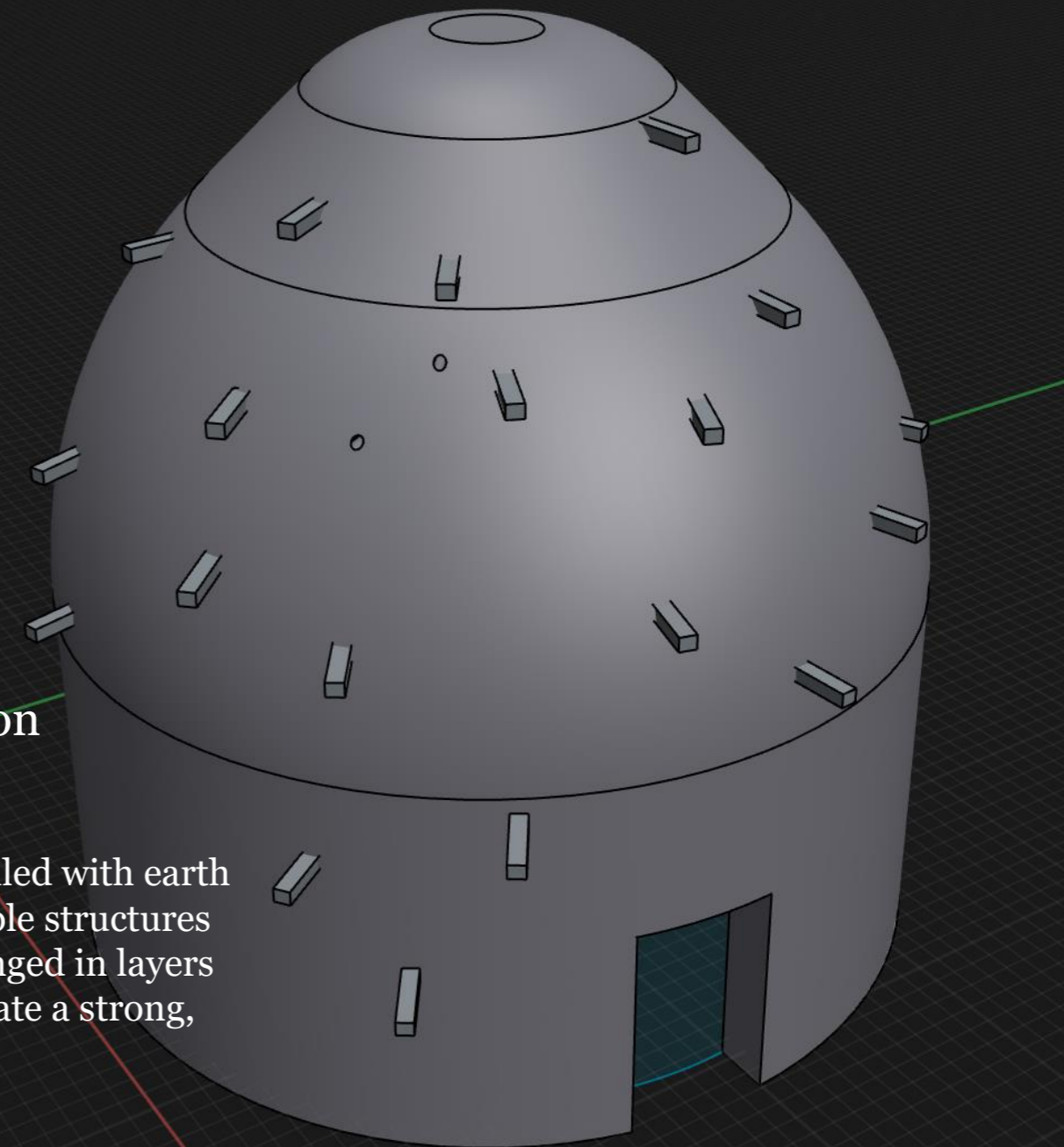📍 Za'atari Village, Jordan, Azraq, Jordan (Middle Eastern regions)

designed by EAHR (Emergency Architecture and Human Rights)

The classrooms are built using the SuperAdobe construction technique and are constructed in a vernacular beehive-like dome shape.
- Holes in the wall of the classrooms provide ventilation and natural sunlight
- The dome shaped structure helps improve acoustic conditions for students.
- The SuperAdobe technique (see below) further allows these structures to withstand the harsh desert weather conditions.

These classrooms were built in response to the urgent need for education for refugees due to poverty and safety conditions.

Through studying this work, I have learnt from how these structures are engineered to suit the needs of the users and the climate in which it is constructed.

Superadobe construction technique

- long fabric tubes or bags filled with earth to create flexible and durable structures
- The tubes or bags are arranged in layers and then compacted to create a strong, stable structure.

Source: https://www.archdaily.com/880676/100-classrooms-for-refugee-children-emergency-architecture-and-human-rights

- Superadobe buildings are earthquake-resistant, fire-resistant, and environmentally sustainable, making them an ideal choice for areas prone to natural disasters or other challenges
- used in projects around the world, particularly in developing countries where traditional building materials may be scarce or expensive.

artwork study: digital 3D model
Software used: Shapr3D

Artwork research II: the Teeter-Totter Wall

The Teeter-Totter Wall is an art installation that was created by architects Ronald Rael and Virginia San Fratello.

It consists of three bright pink seesaws that have been installed through the steel slats of the US-Mexico border wall, allowing children and adults on both sides to play and interact with each other.
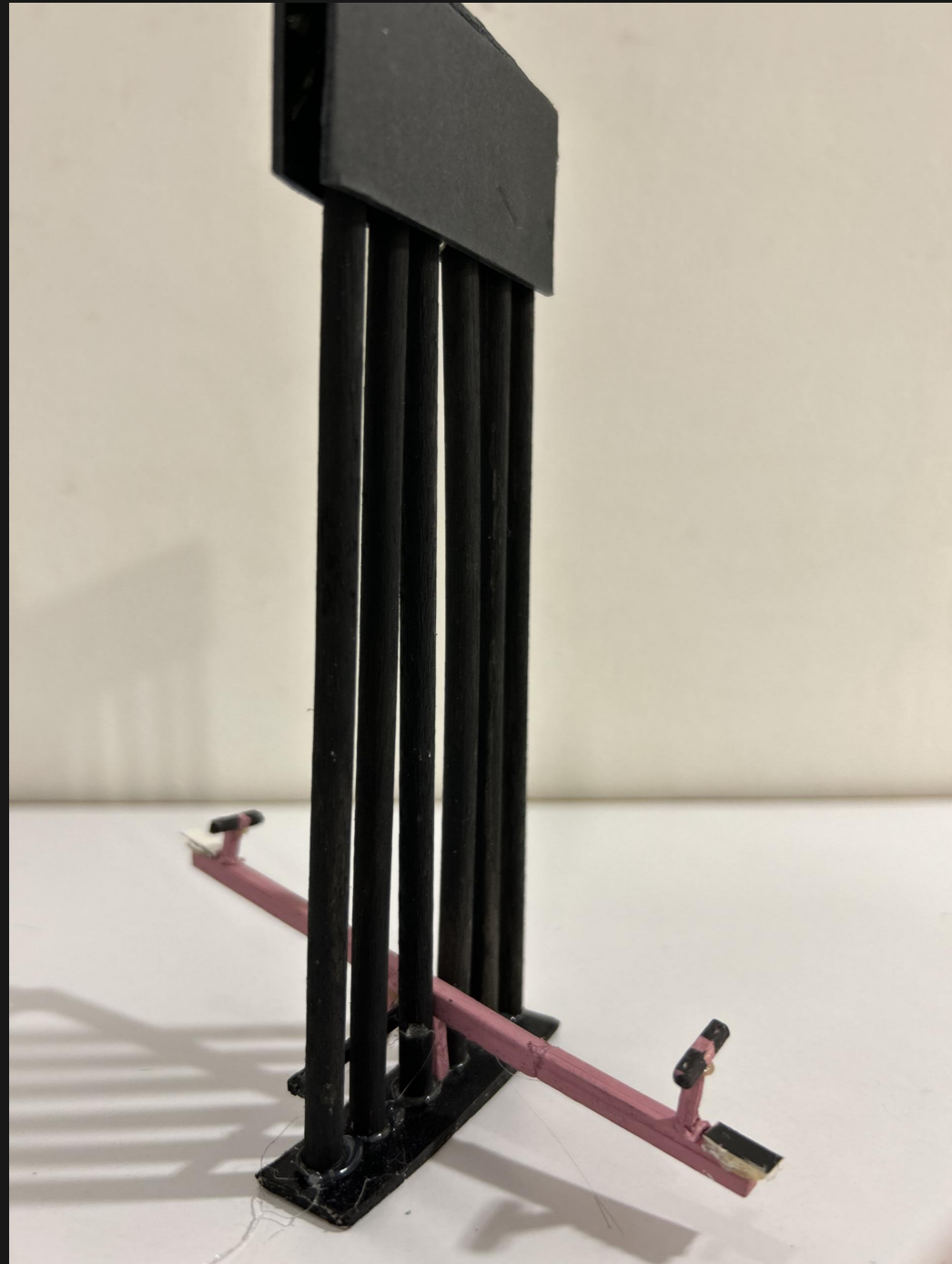
The decision to physically connect the seesaws through the steel slats of the border wall creates a tangible and physical connection between people who are otherwise separated by political and geographical boundaries.

This connection invites participants to engage with each other in a shared experience, breaking down barriers and fostering empathy and understanding.

The use of see saws also suggest that there is a relationship of balance and interdependence on both sides.

Source: https://designmuseum.org/exhibitions/beazley-designs-of-the-year/transport/teeter-totter-wall

The choice of bright pink seesaws creates a playful and childlike atmosphere, contrasting with the dark colour and solemnity of the border wall. This juxtaposition highlights the absurdity and inhumanity of the wall, while also emphasizing the humanity and shared experiences of people on both sides.

Artwork research II: the Teeter-Totter Wall
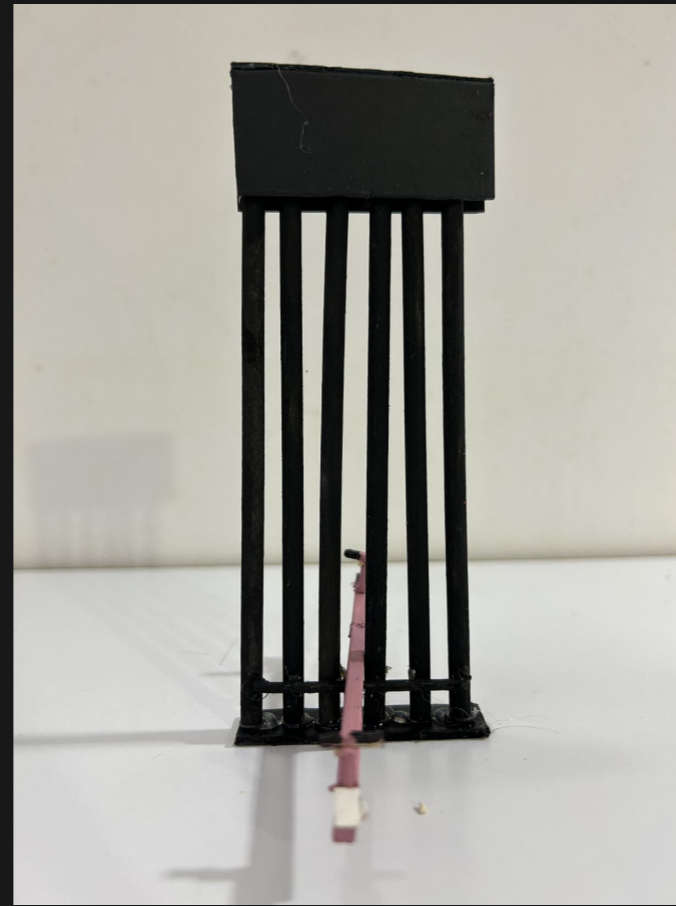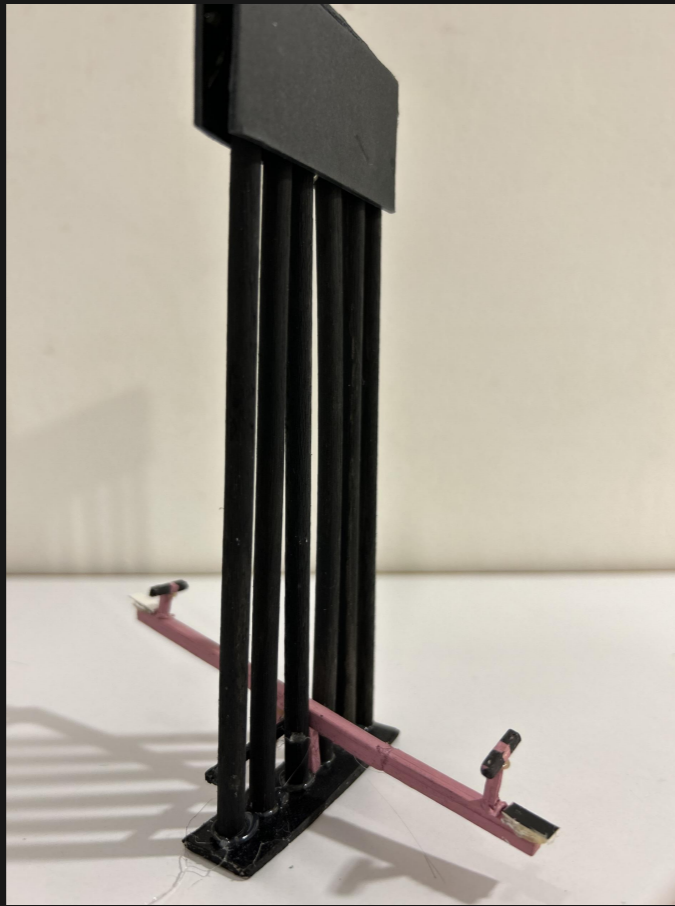
3D visual outcome

Materials used
- Wooden sticks
- Gouache paint
- Cardboard

interactive installation

CONCEPT: "FROM ME, TO YOU"

South Korean side

North Korean side

~6m

3.5m

touch-sensitive screen

→ the screen is black, but when touched, vibrant colours appear on the touched spot.

the handprints and marks are synced, in real time, to the second panel, located on the other side of the Demilitarised zone.

Personal response

Inspired by the interactive Teeter-totter wall, I came up with a concept that I have named "From me, to you." This installation is to be placed near the border between North and South Korea. It is a set of touch-screen panels that sync in real time – where one panel is touched, vivid and bright colours will appear on the black screen, and these marks and handprints will be synced to the other panel where viewers on the other side can respond in kind. Like the Teeter-totter wall, this concept aims to foster connection and interaction between the two socially and politically divided nations, and send a message that even in face of political conflict, human connection is an intrinsic part of the world.

Artwork research III: 'Shelter' Pavillion

Shelter consists of a simple gable roof raised up on steel columns, with lights installed underneath to cast illumination onto the waters below.

Source: https://www.dezeen.com/2023/02/06/shelter-installation-daniel-rybakken-stockholm/

- contrast between the shelter of the roof and the coldness of the water

- The very bright lights illuminate the dark water, symbollising 'creating light in the darkest of times'.

This installation inspired me to incorporate elements of light on water in my work.
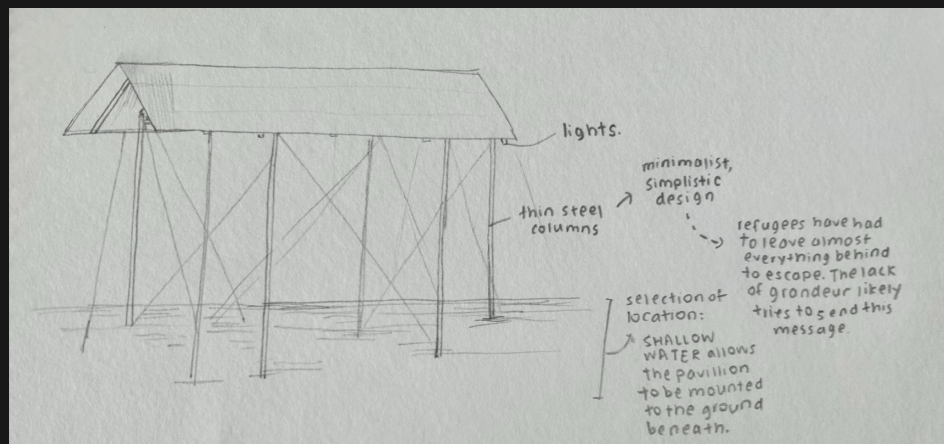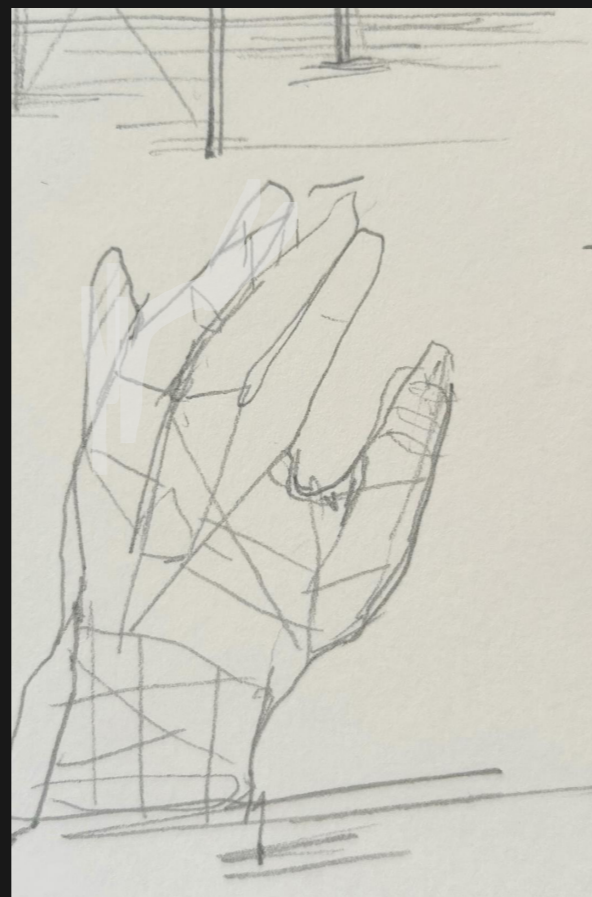
Primary photo: the effect of light on water (Victoria Harbour, night view)

Primary photo: the effect of light on water (Taipa Ferry Pier, Macau)

Personal response:

The 'shelter' pavilion's minimalist form inspired me to come up with the idea of a hand sculpture, reaching out from the depths of the sea. The use of thin steel columns ,the negative space inside the hand, the jutting and sharp edges of the steel columns; coupled with the desperate gesture of reaching out for help, acts as a jarring reminder of the plight of refugees, and how millions have drowned in their attempts to escape and seek refuge through the sea.

Drafts : Idea development

floating shelters?

streamlined design
✓ withstand strong winds & waves?

connect-able.

sharp edges ✗ connect.
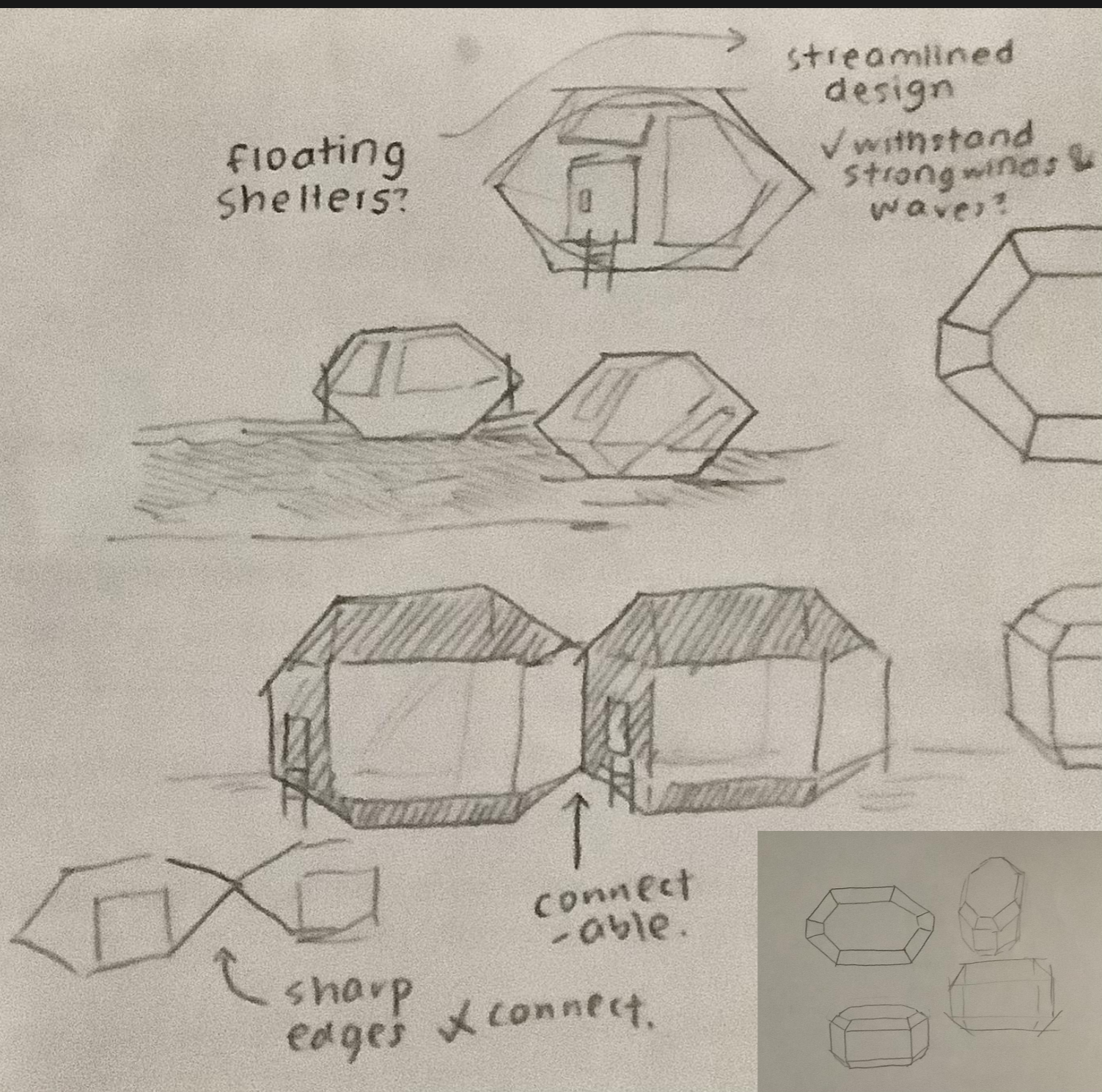
The idea of community and human connection – things that are often lost in refugees' escape from their homelands and communities – is incorporated into the concept by making each shelter structure / capsule connectable. They can be linked up to each other to form a steadier and stronger shelter on the ocean waves, less likely to be toppled by the winds and tides.
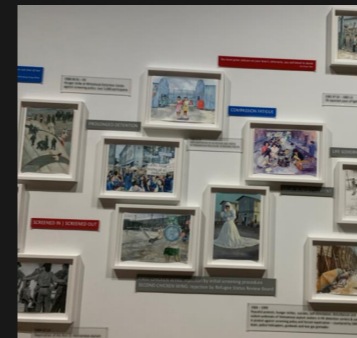
From my primary observations, the "flotsam and jetsam" installation depicts refugees travelling through the ocean to Hong Kong akin to floating debris.

I have also observed through the television and the news that boats and the sea are often an integral part of refugees' voyage to escape.

Furthermore, Abdalla Al Omari's "The Boat" inspired me to create something that isn't geographically fixed in place, but a dynamic and flexible work that can attend to the needs of refugees.

The Shelter Pavillion introduced the use of light to my floating shelter idea.

My previous research on the Teeter-Totter Wall, as well as some of the most eye-catching pieces from Abdalla Al Omari, inspired me to utilize visual contrast and colours to enhance the visibility of my floating shelter concept.

By studying the Hive mind refugee classrooms and the SuperAdobe technique, I learnt to consider a variety of environmental and personal factors when coming up with my idea, in order to create a suitable piece.

Research: Visibility of colours on water

In order to increase visibility, I have done primary and secondary research on colours (having already done research on light on water – refer to the study on the Shelter pavilion). This observational photo captures a red buoy amongst the greyish blue sky and the dull green sea, showing the contrast that I similarly hope to create in my work.

Observational photo and observational drawing
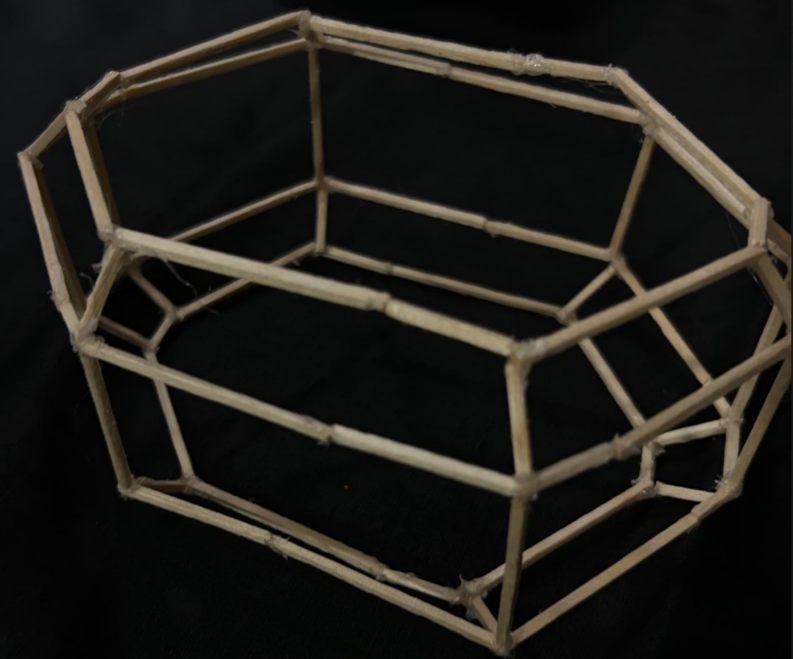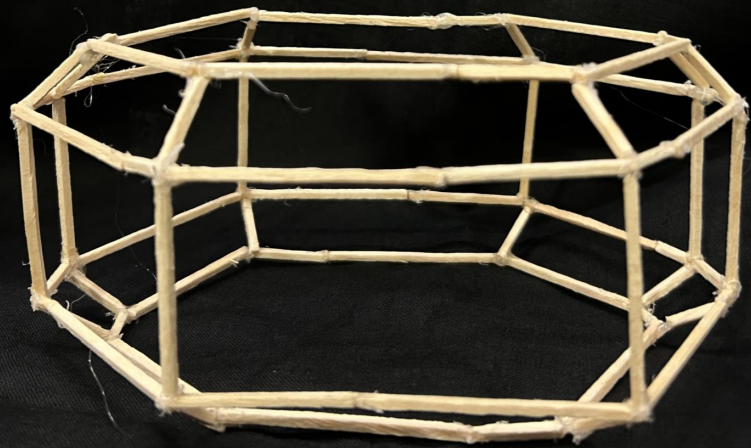Medium: acrylic paint
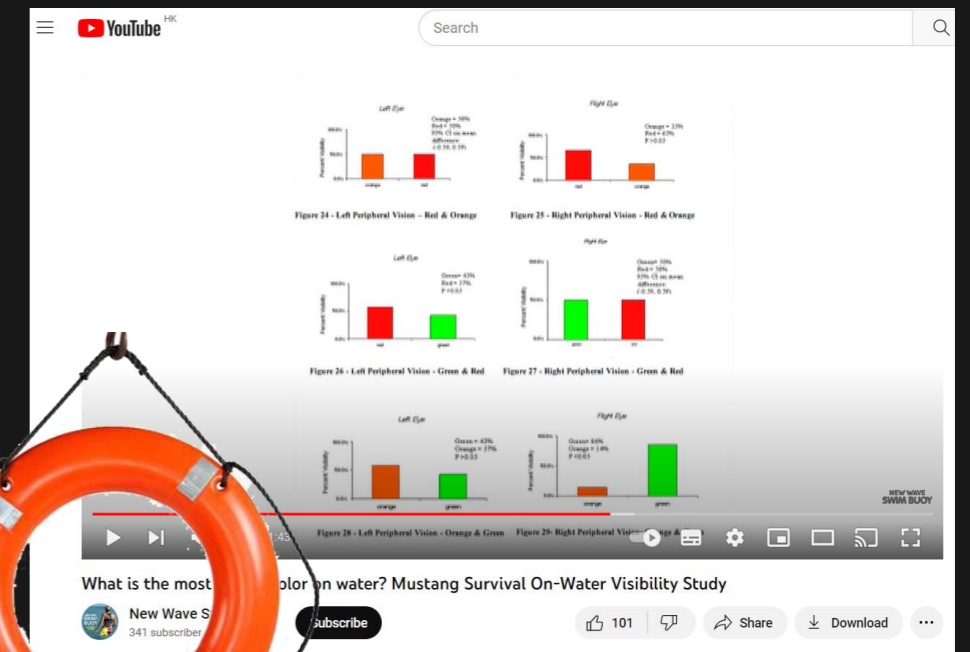
Source: https://youtu.be/xlCAW83P_X4

After researching online, I have found that fluorescent orange and green are the most visible colours on sea.
• safety equipment such as lifejackets and life ring buoys are made in these colours.

Hence, to increase the visibility of my floating shelters to refugees as they make their voyage escaping from their homeland, I have chosen bright orange as the colour of my shelters.

Media Experimentation I

In this media experimentation, I tried using wood, cardboard, and carving foam respectively to create the structure of my floating shelter idea.

Carving foam attracted me as it is not only buoyant, but I have also never worked with carving foam before, so this media experimentation presented an opportunity for me to attempt it.

However, perhaps due to my inexperience, I was unable to create the defined edges and uniform shape I had in mind. Additionally, as the shelters have a hallow interior space, it is difficult to carve it into the delicate foam without it falling apart.

✓ sharp edges and uniform shape

However, as the wooden sticks have a set, fixed length, adjusting them to suit the scale and shape I was trying to create became a bit of a problem.
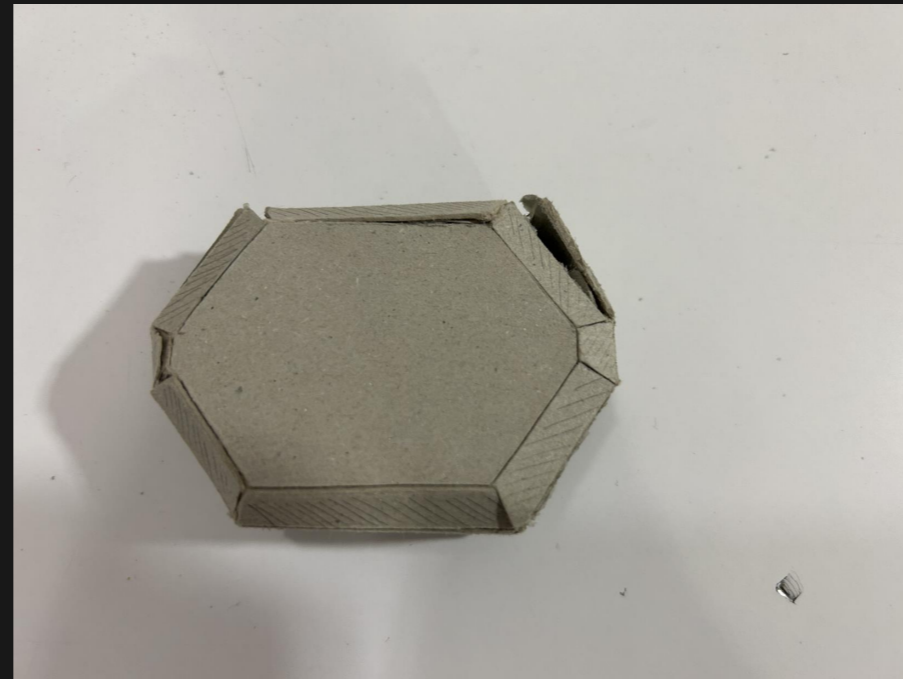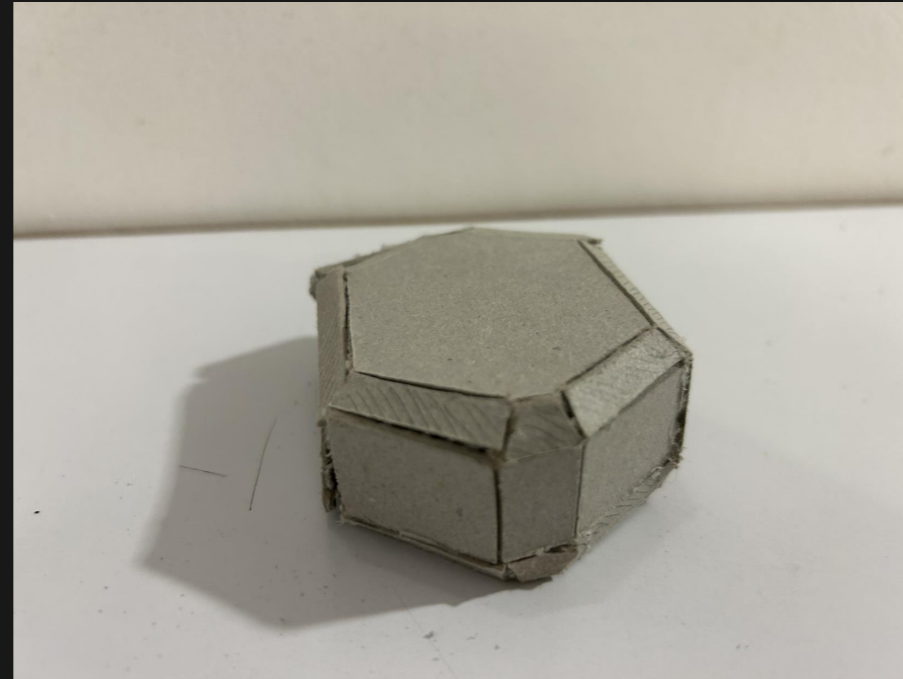
Cardboaard turned out to be my ideal medium for creating my shelter structures. This is because cardboard can be cut in any sizes and measurements and adjustments can easily be made. Cardboard also creates a sturdy exterior that I can paint over and create defined, geometrical shapes with.

Media Experimentation II

In my media experimentation, I tried using toilet paper,white glue, acrylic paint and mod podge gloss to emulate the surface of the ocean, which my final piece will rest atop.

I also tried using epoxy resin to create a body of water with depth, but due to the rather complex and costly procedure and materials, this medium was not selected for my final piece.
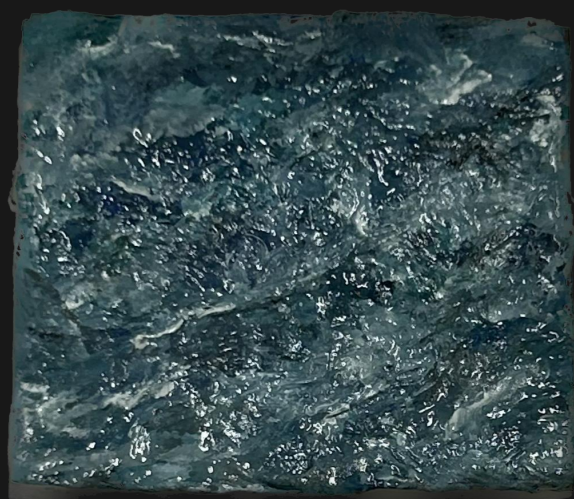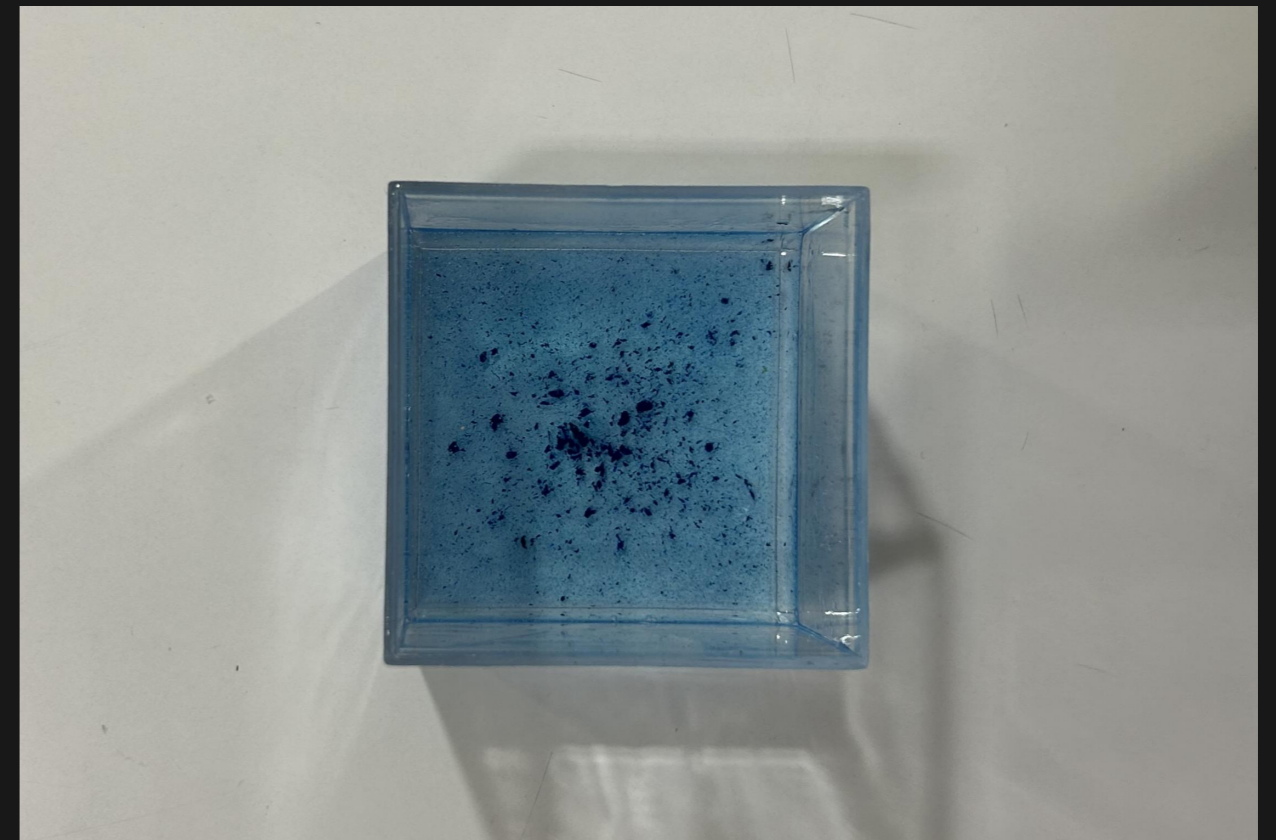

I particularly liked the texture created by the wettened and shaped toilet paper, as well as the reflective shine of the glossy finish.
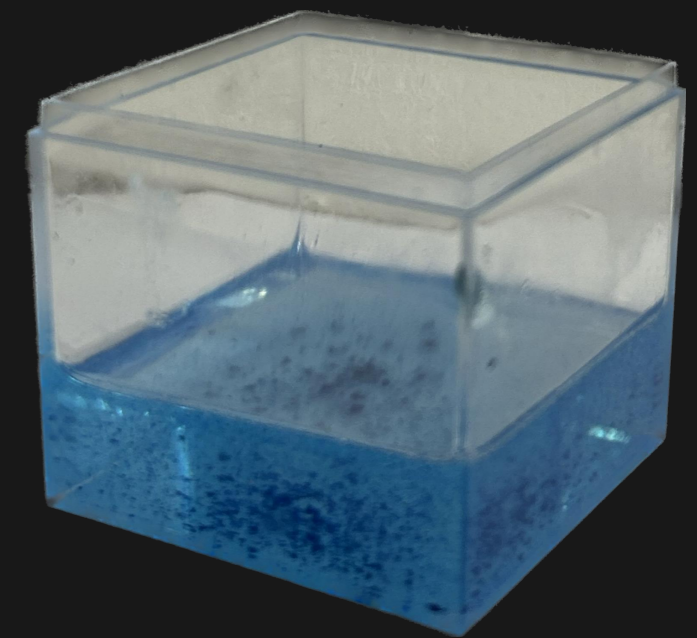
As I have never worked with resin before, using epoxy resin was definitely a fun and intrguiging experience. However, overall, I preferred working with the other medium.

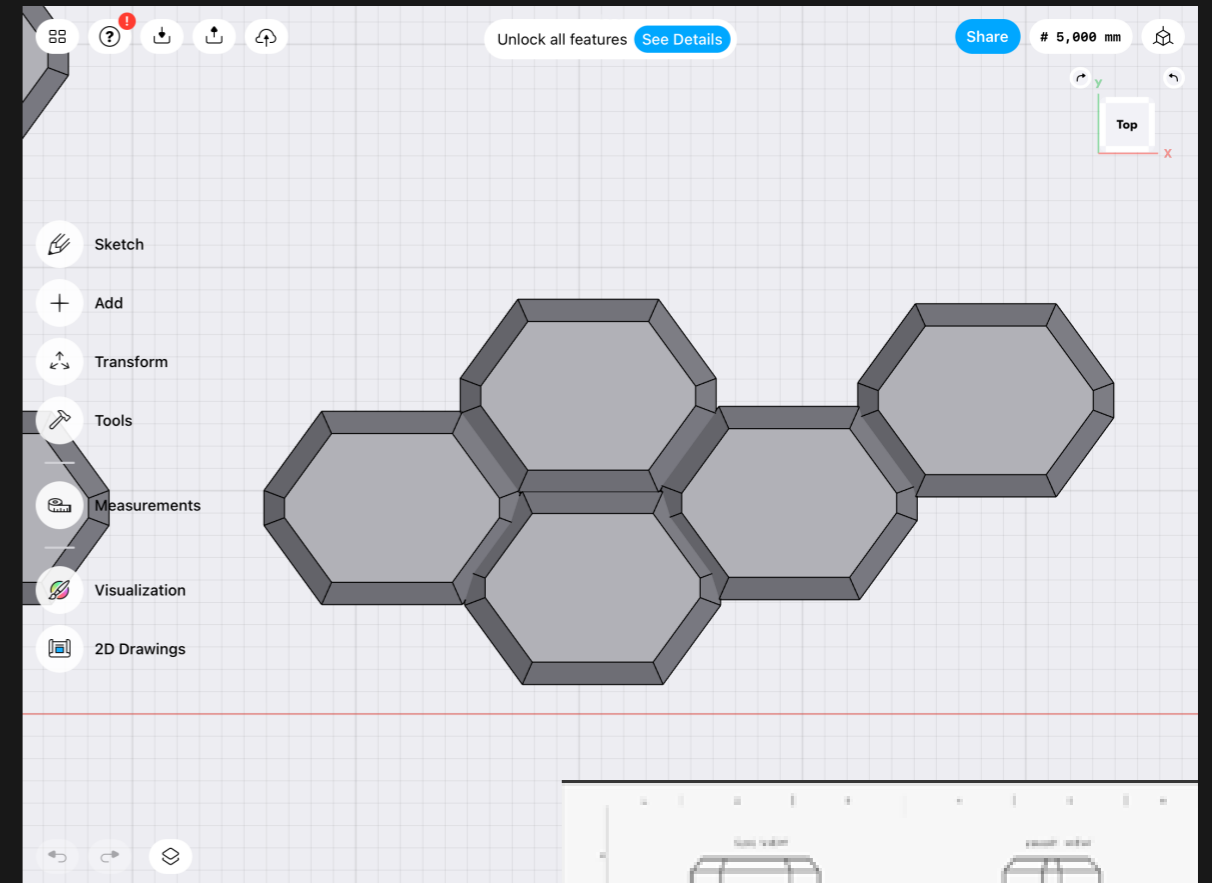# Final outcome: design sketches

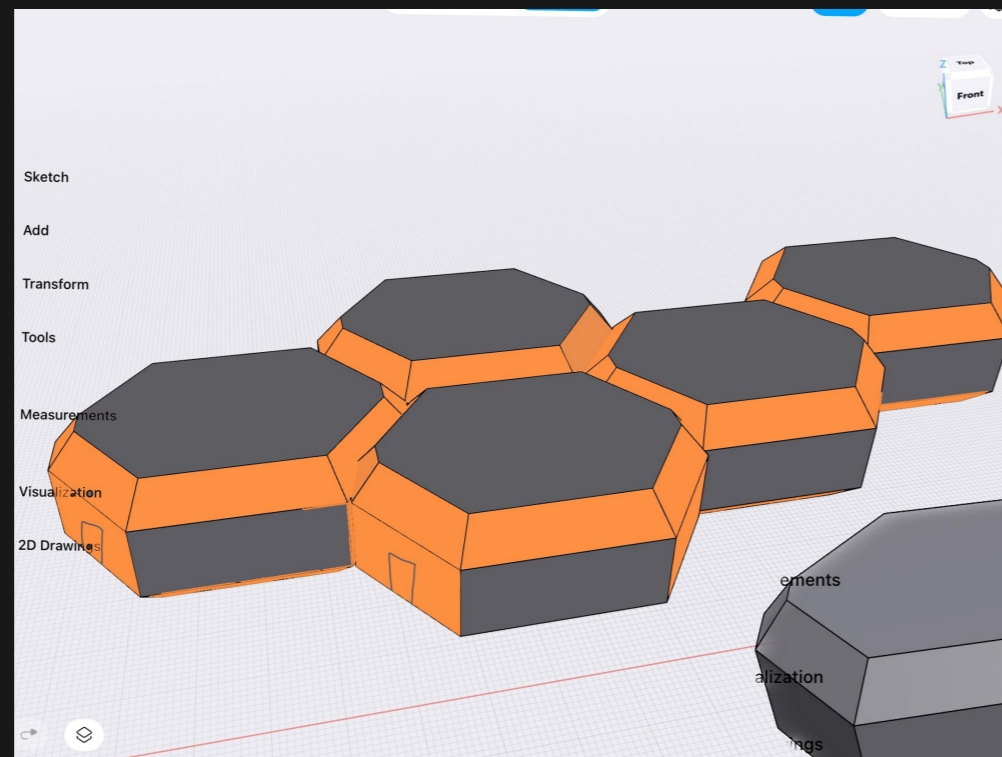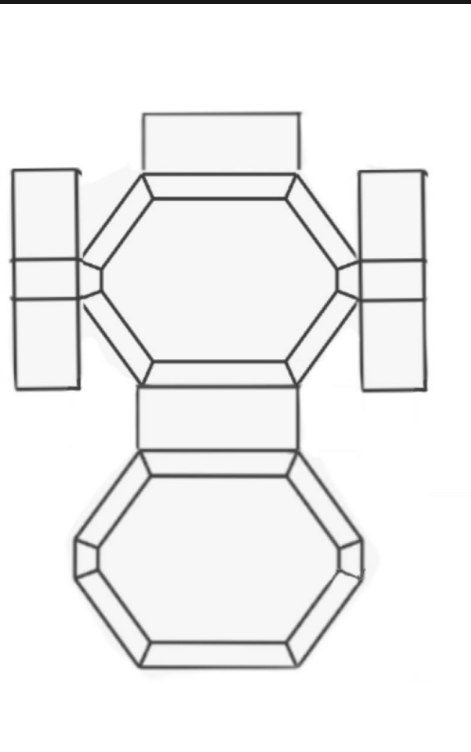## Calculations and measurements
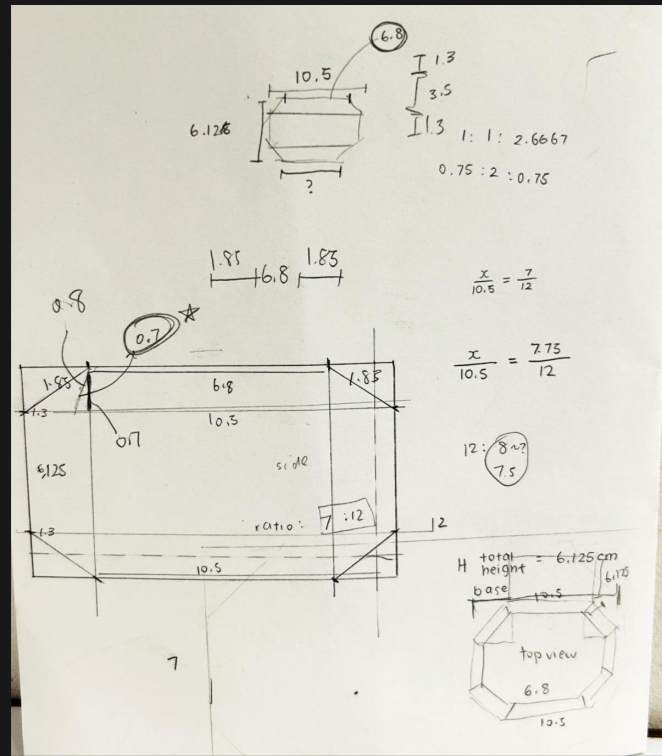
Materials to be used:

- Cardboard for the exterior (Colouring: acrylic paint)
- Plastic or acrylic sheets for the glass parts
- Small wireless lights for the lighting
- Toilet paper, acrylic paint, mod podge gloss and white glue for the ocean base

By connecting a number of connectable shelter structures, the idea of community is created, highlighting the resilience of human bonds. It also allows the shelter to accommodate a flexible and even large number of refugees from boats that are often cramped and overcrowded.
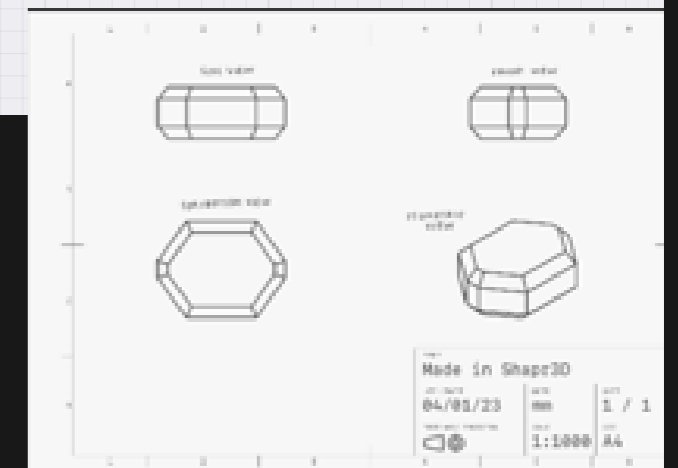
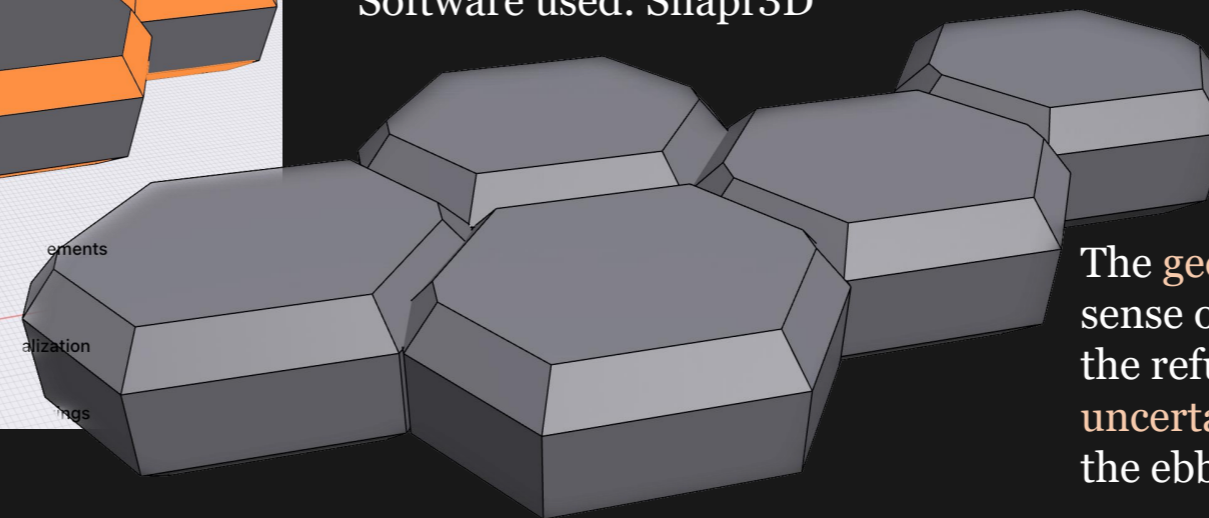Additionally, the use of the bright orange colour and lights help ensure that the shelter can be seen from afar by refugees in need of the shelter's accommodation.

Sketches from different angles

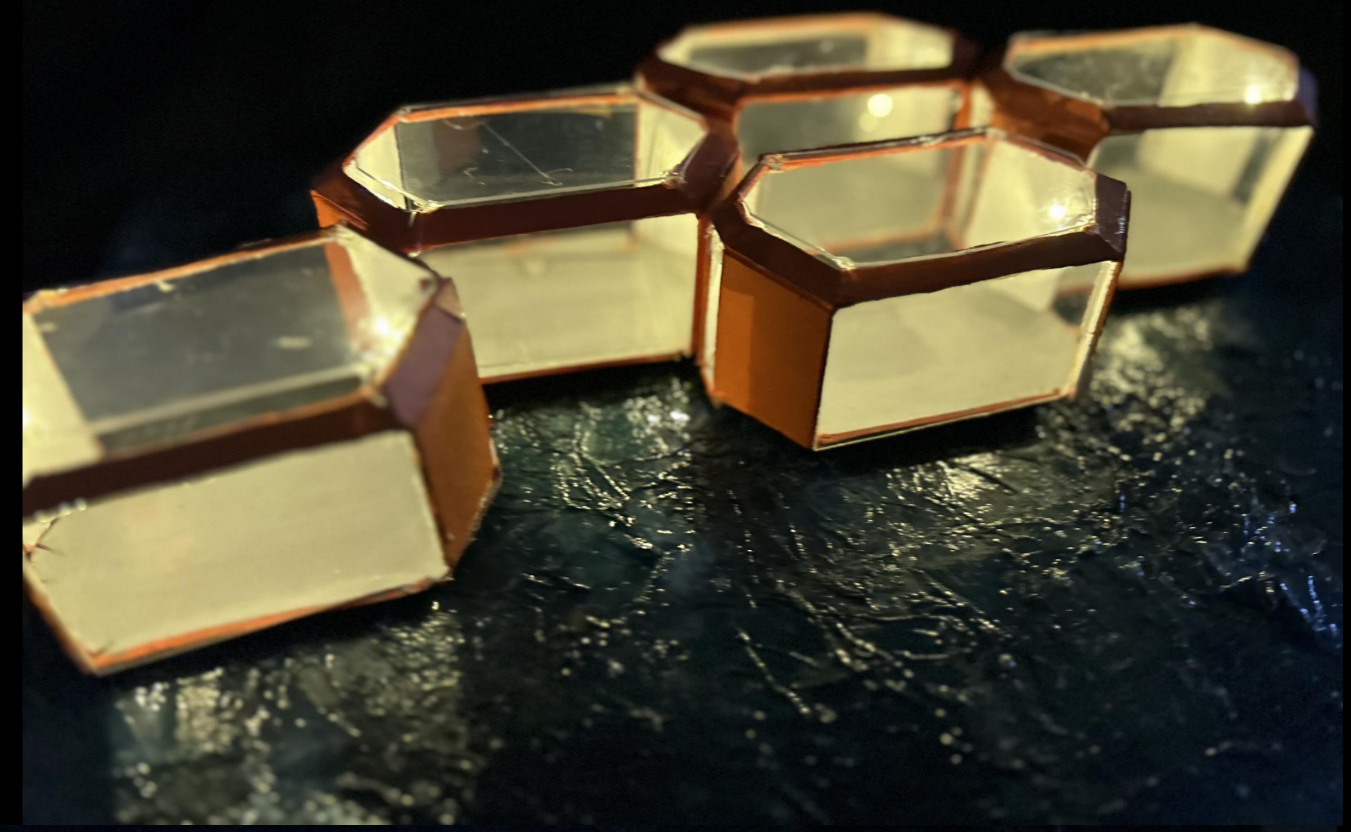## Net (for cardboard cutting)

3D model (form)
Software used: Shapr3D

The geometric, uniform shape instills a sense of security, stability and control for the refugees who are facing countless uncertainties; and forms a contrast from the ebbing and flowing ocean waves.

Final outcome

Final outcome: close-ups

Final outcome: close-ups