

A level Art and Design

Gemma
Sample 2
Three Dimensional Design
Component 1



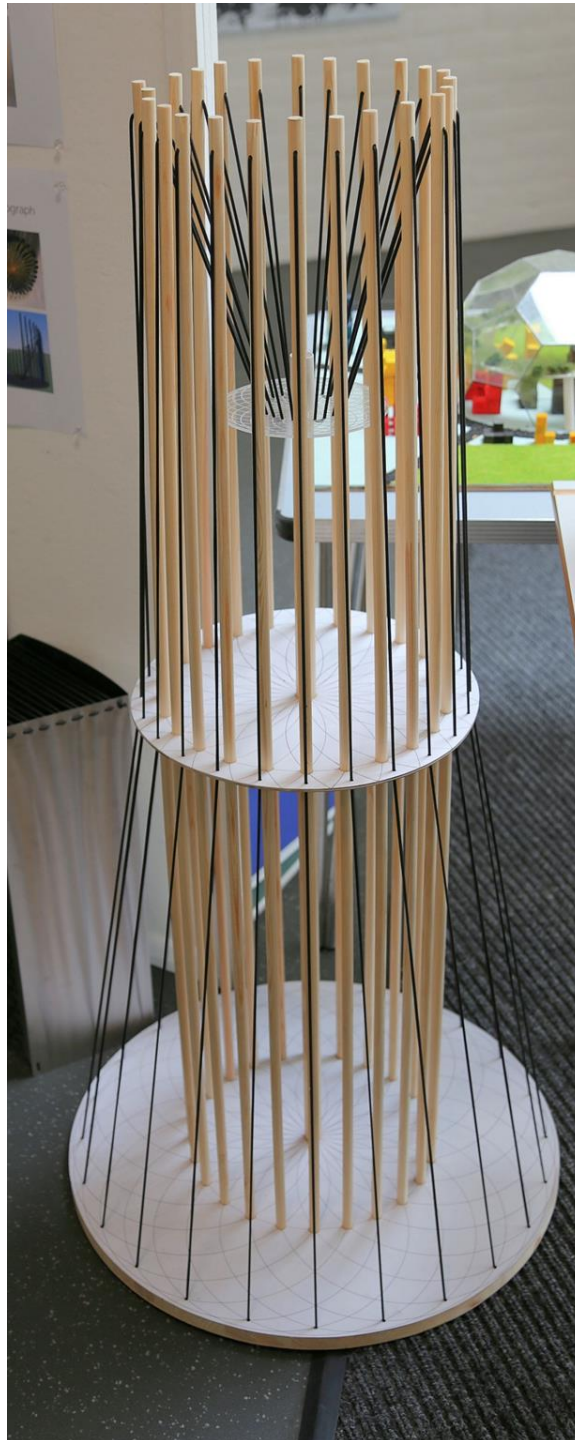


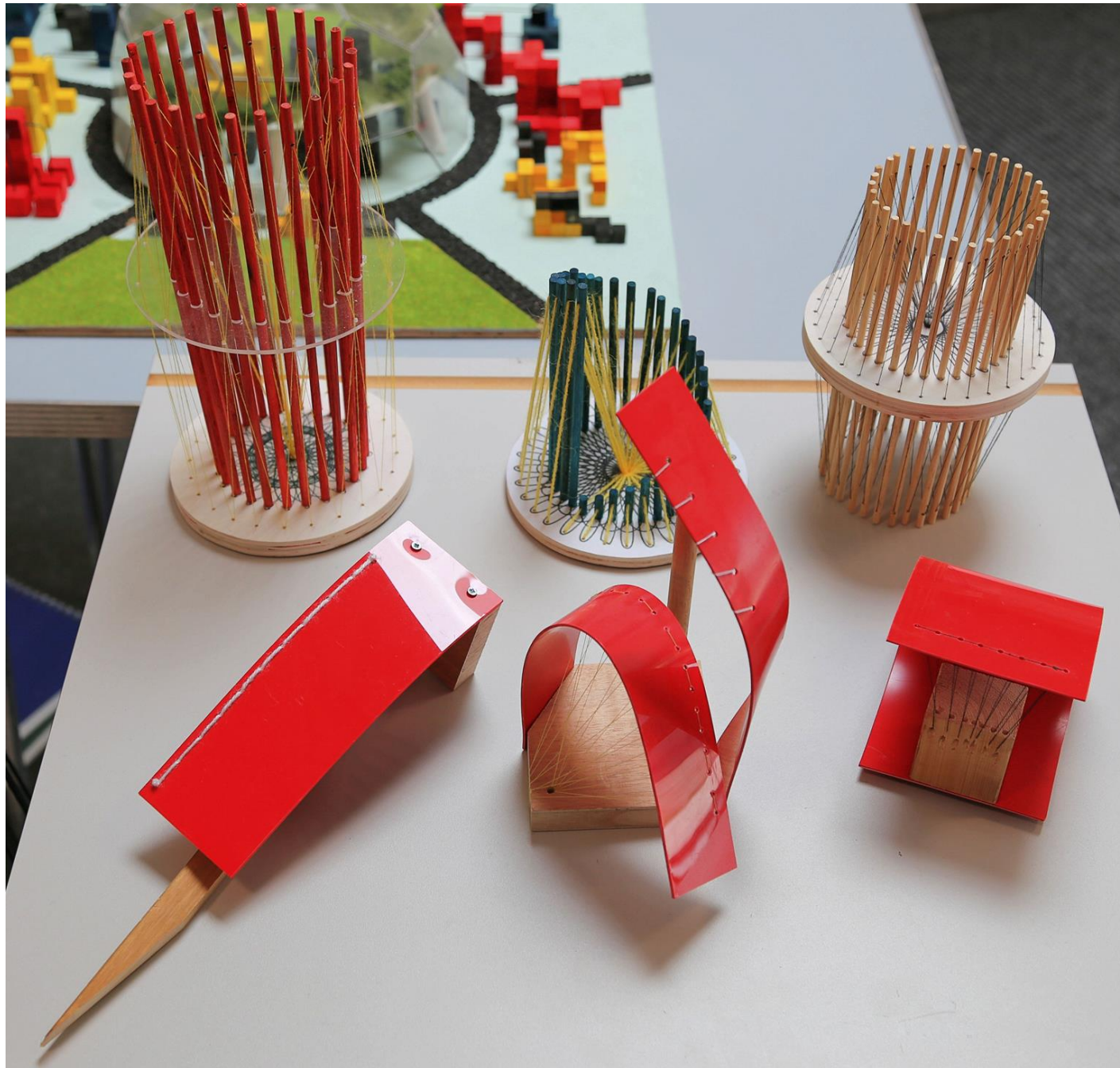
Gemma is working under the title Three Dimensional Design. This is her Component 1, Practical Work and Personal Study.

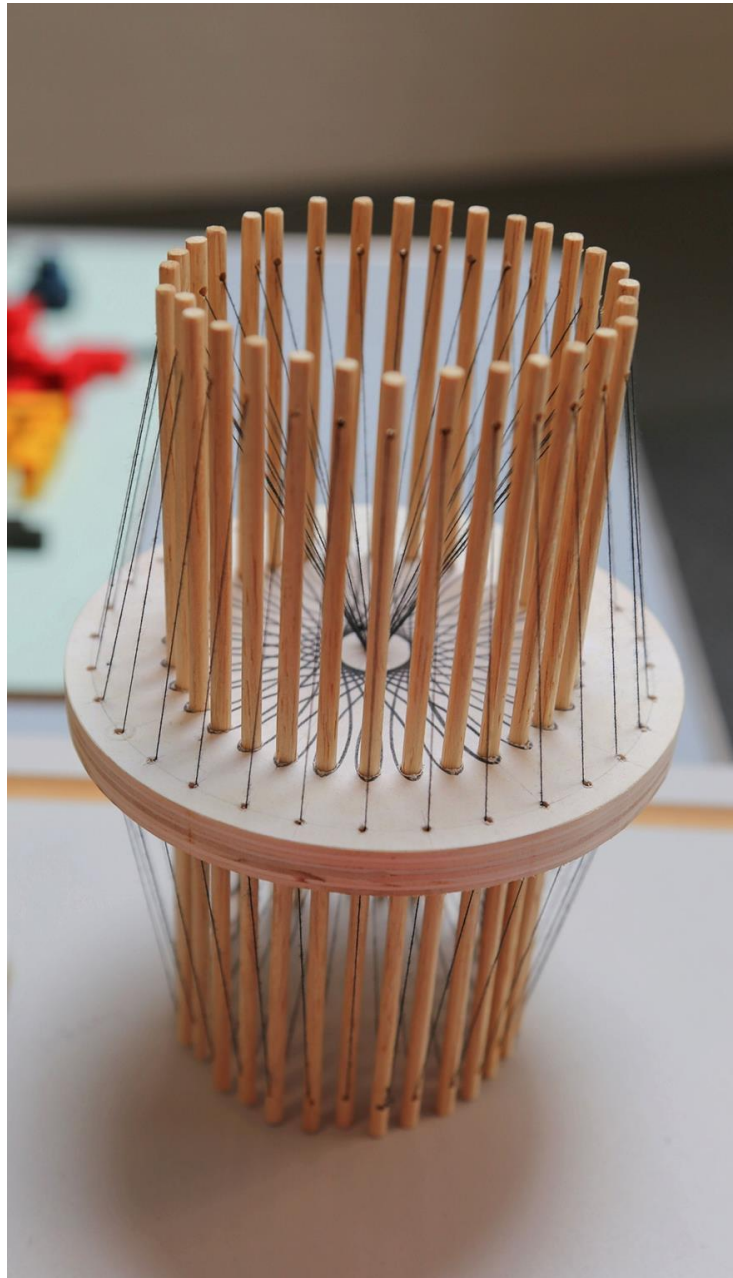
She is working at producing designs for a shelter. She looks at other designers' work and is influenced by natural forms and geometric spirograph drawings. Her Personal Study looks at developing the decorative and structural qualities of shelters.

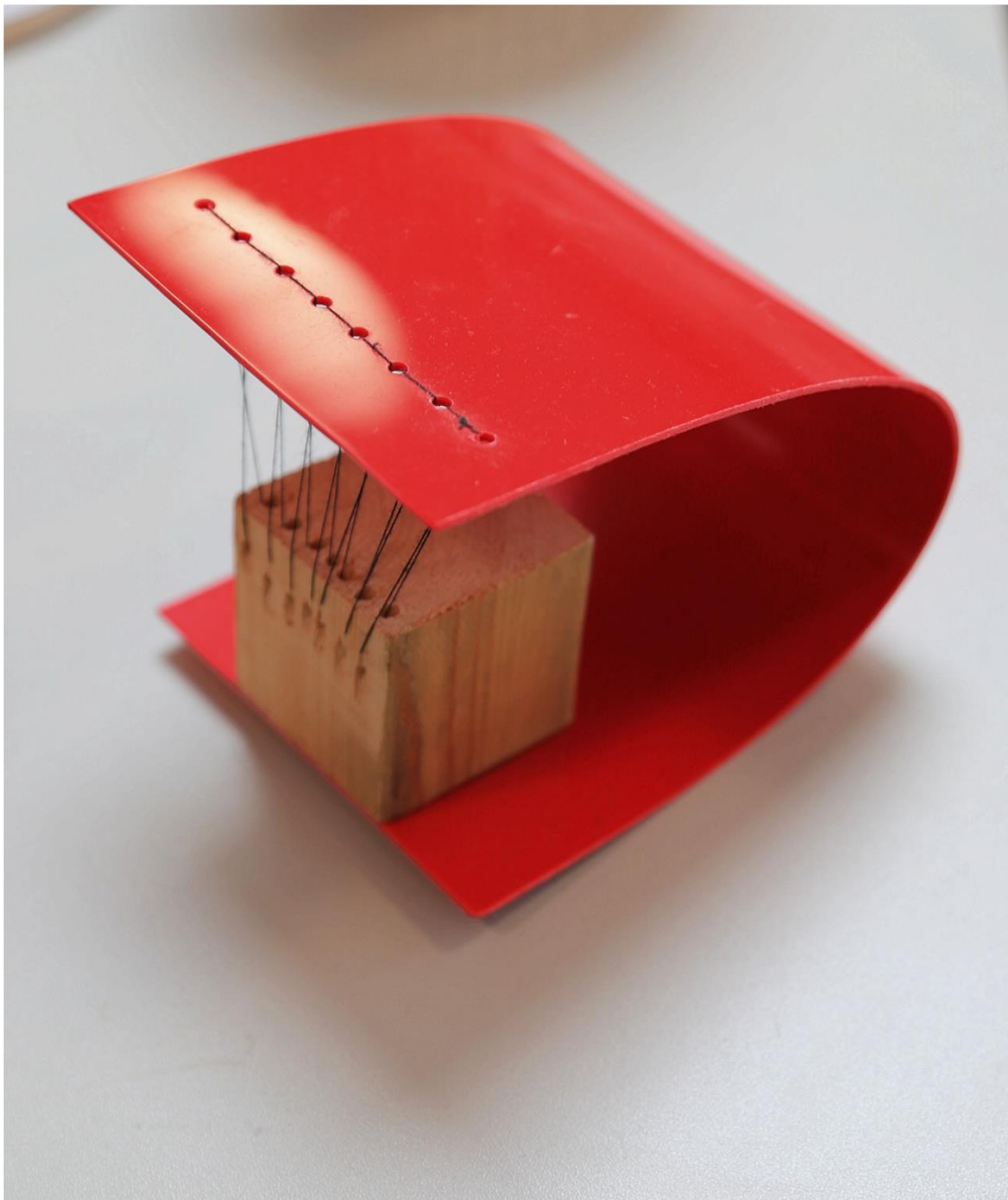
The slides start and end with Gemma's final outcomes.



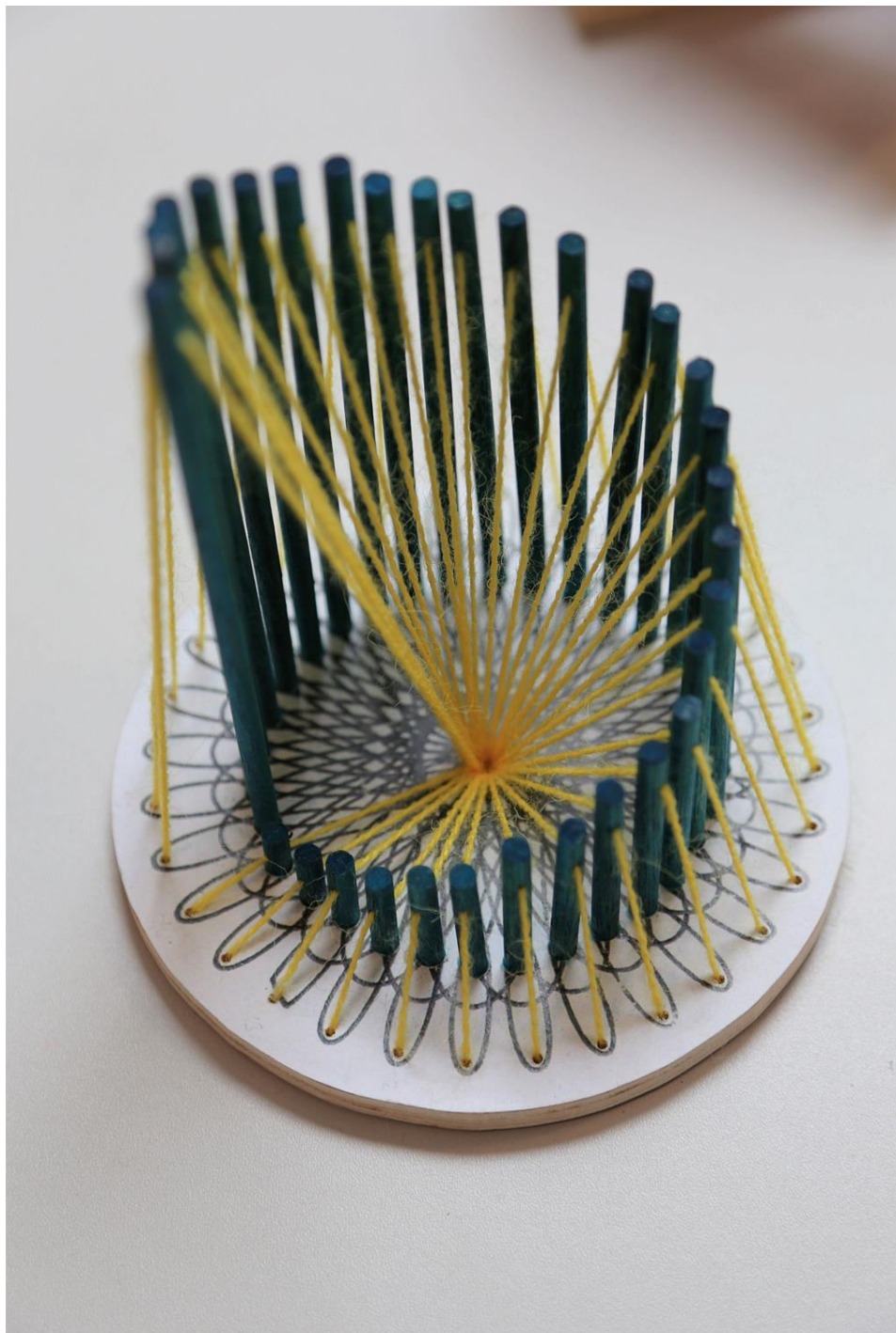


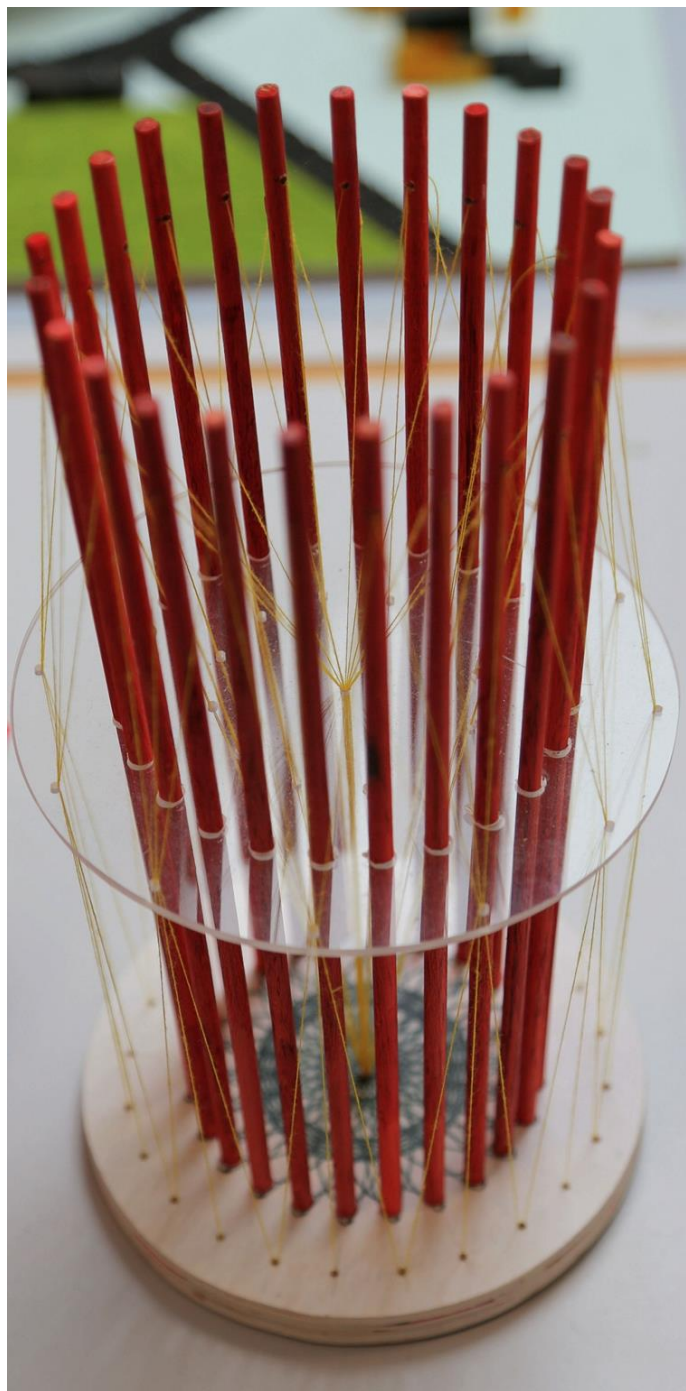


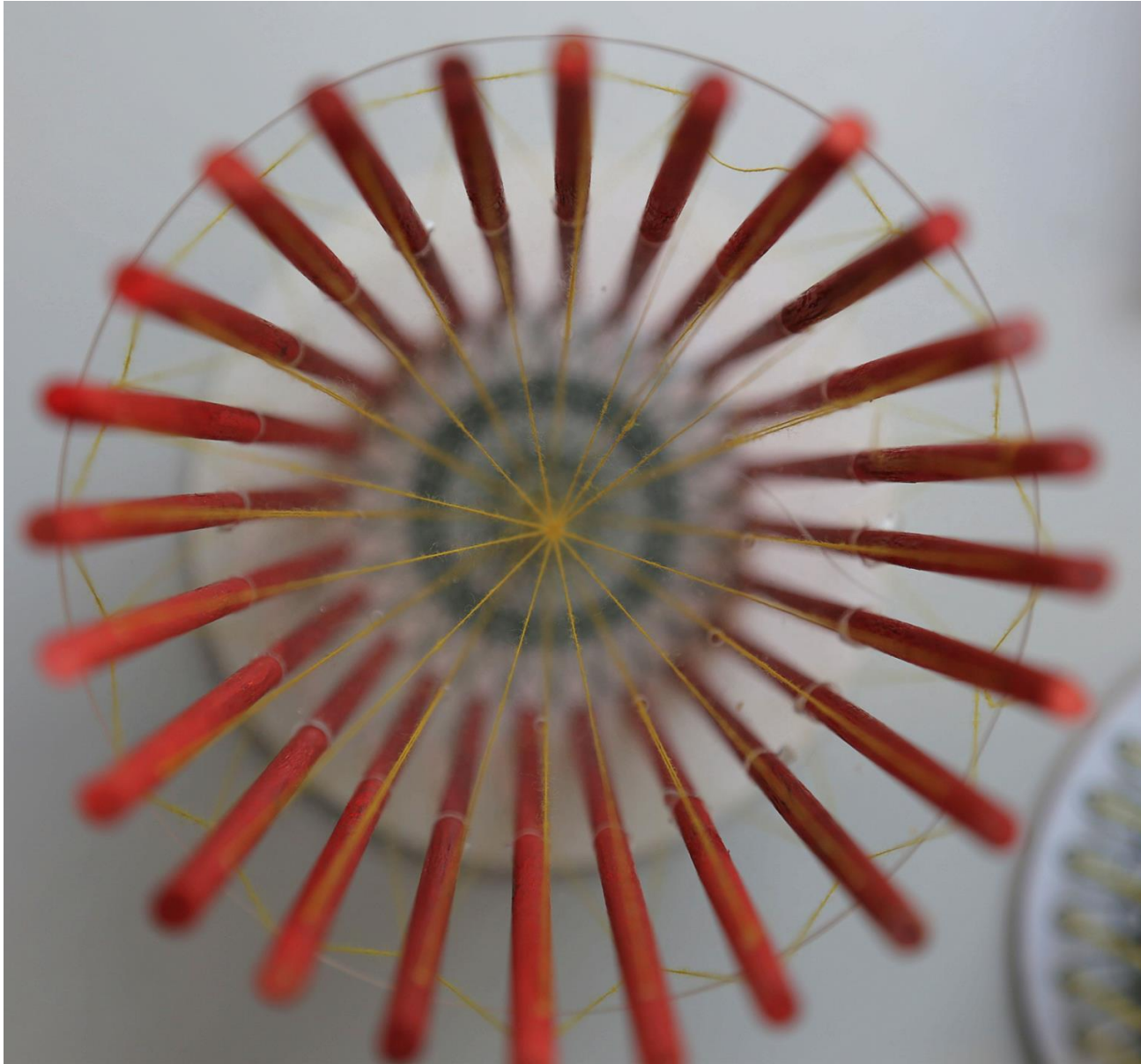


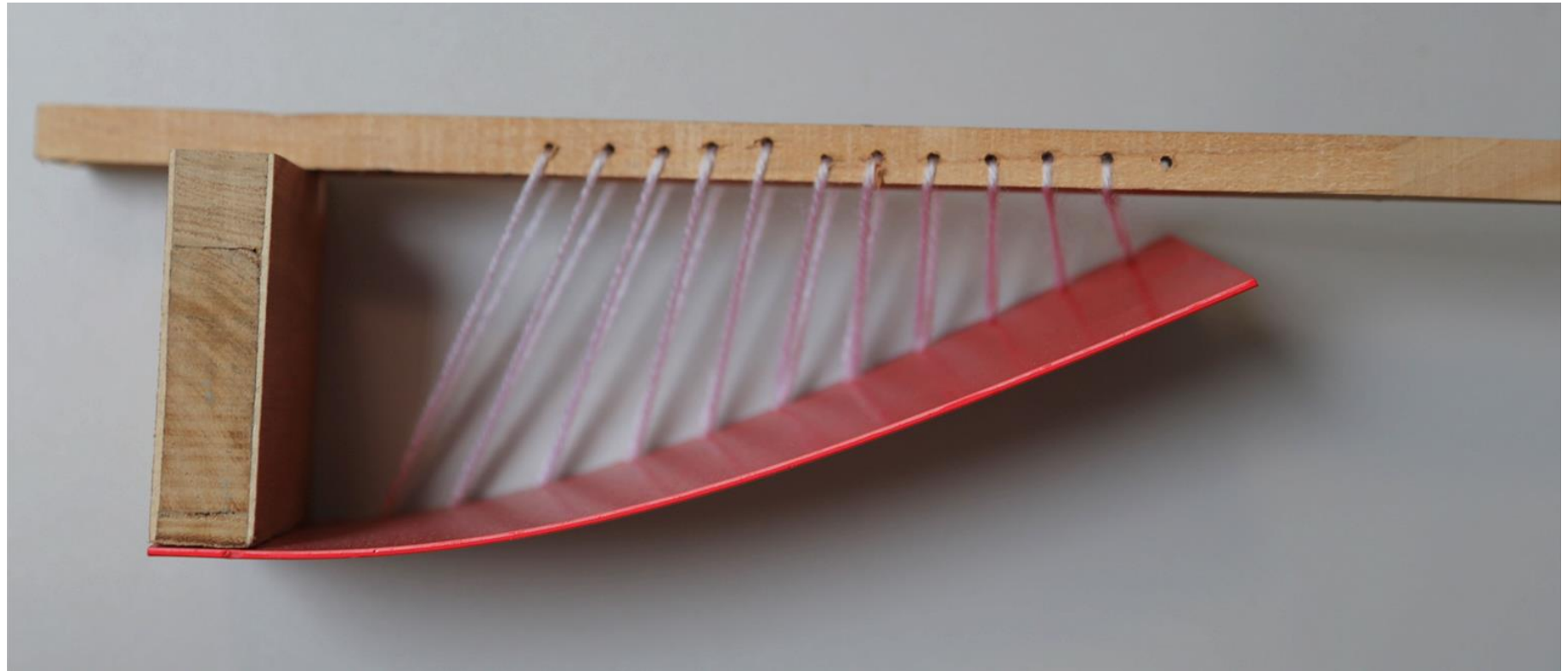


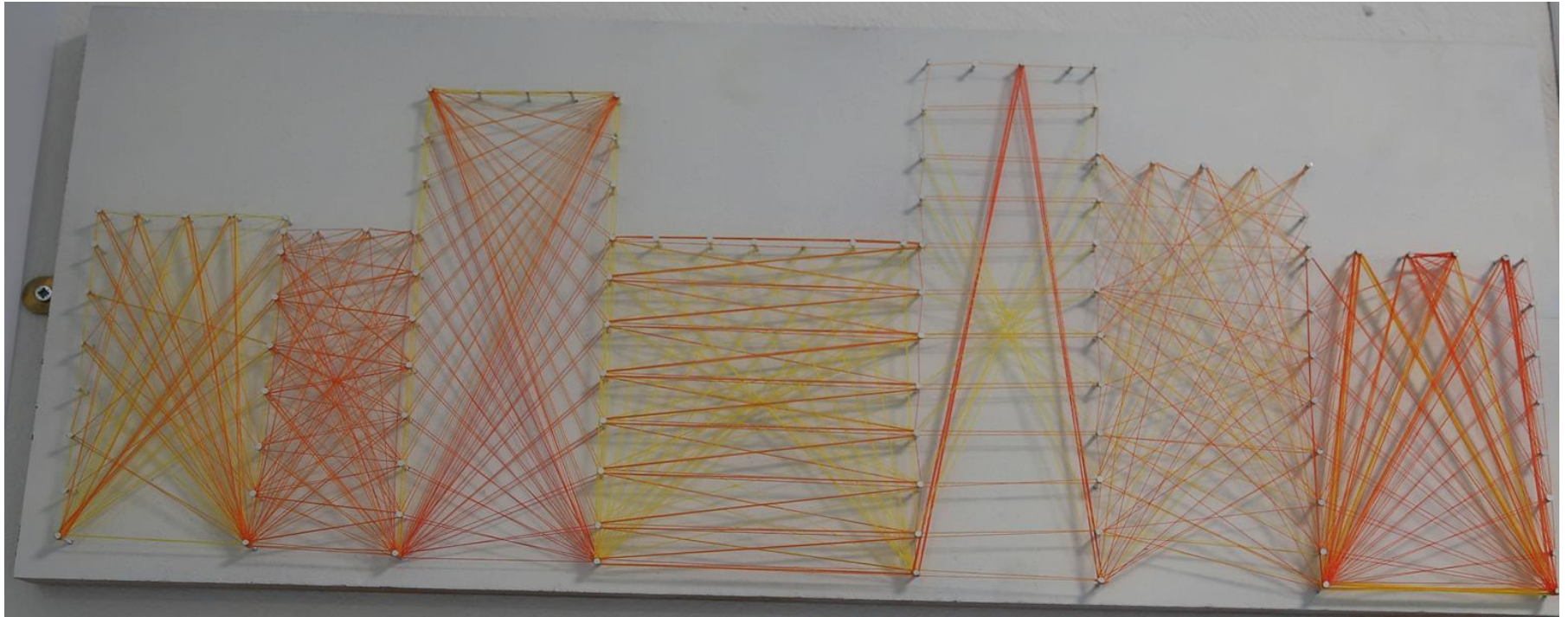






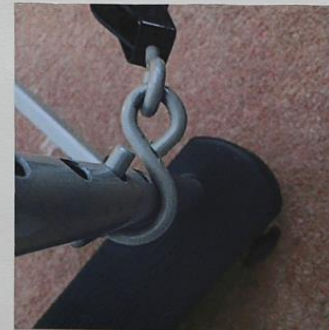
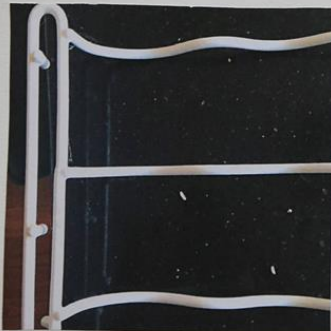




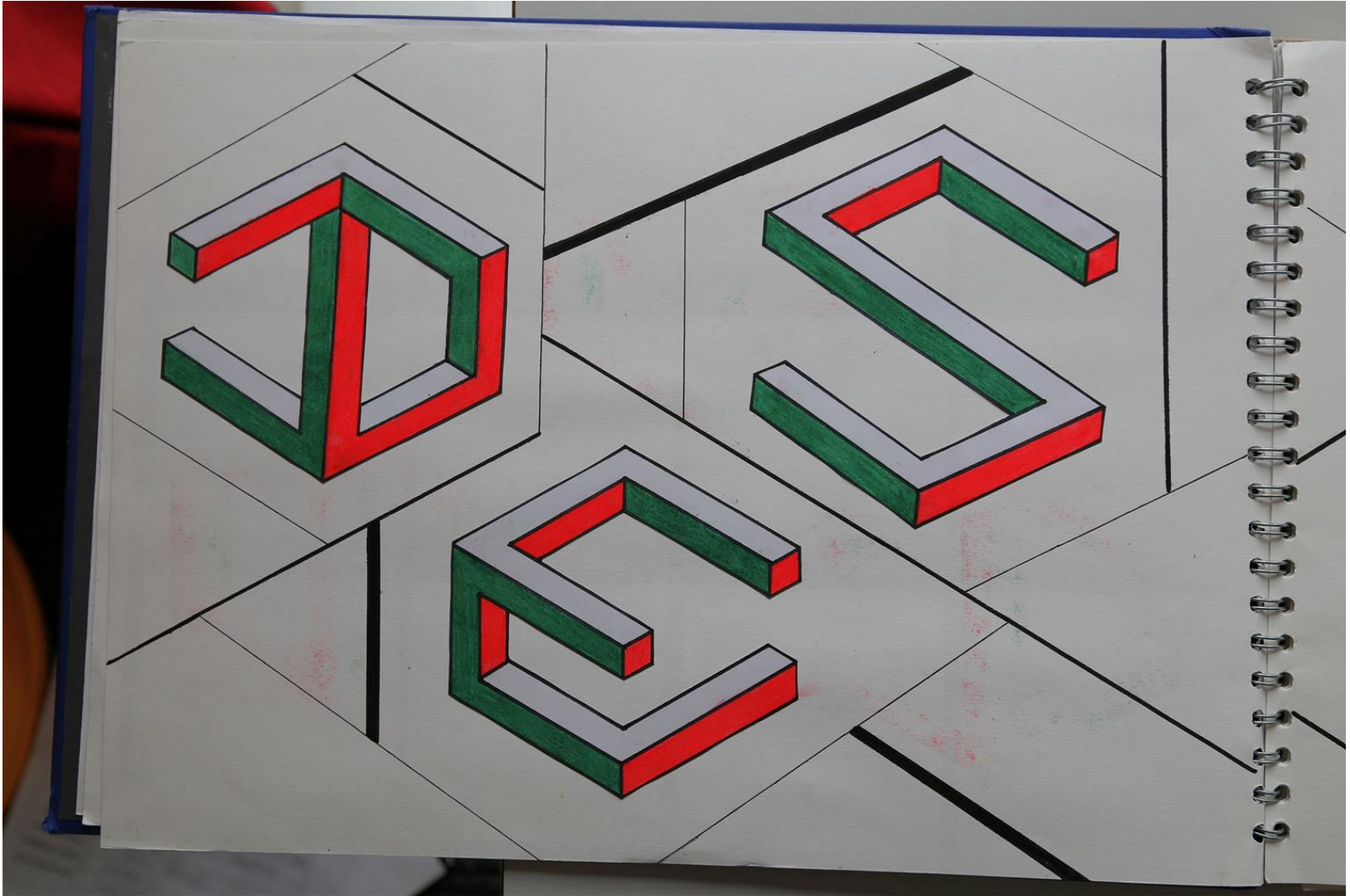


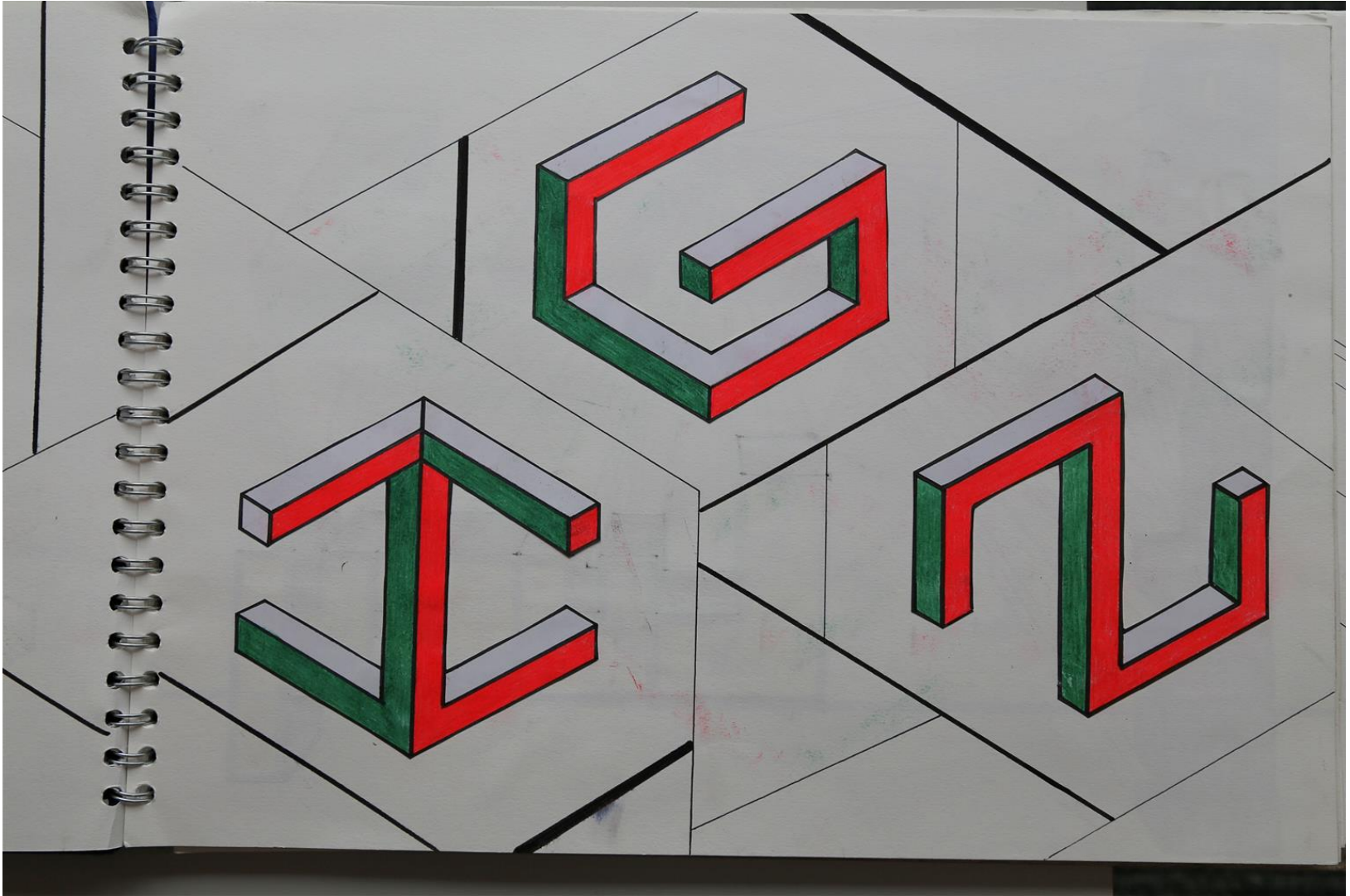


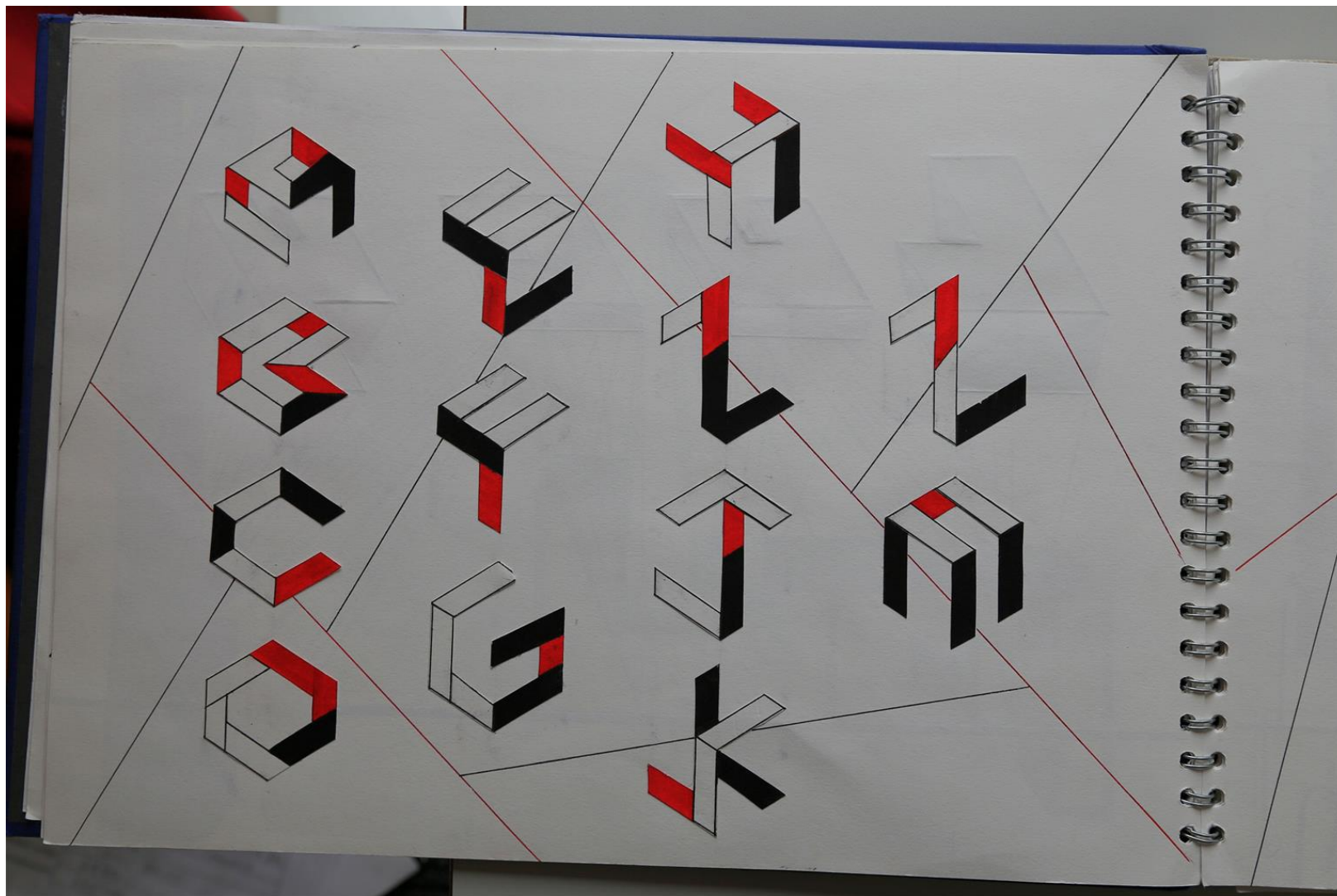
First hand observations - Alphabet

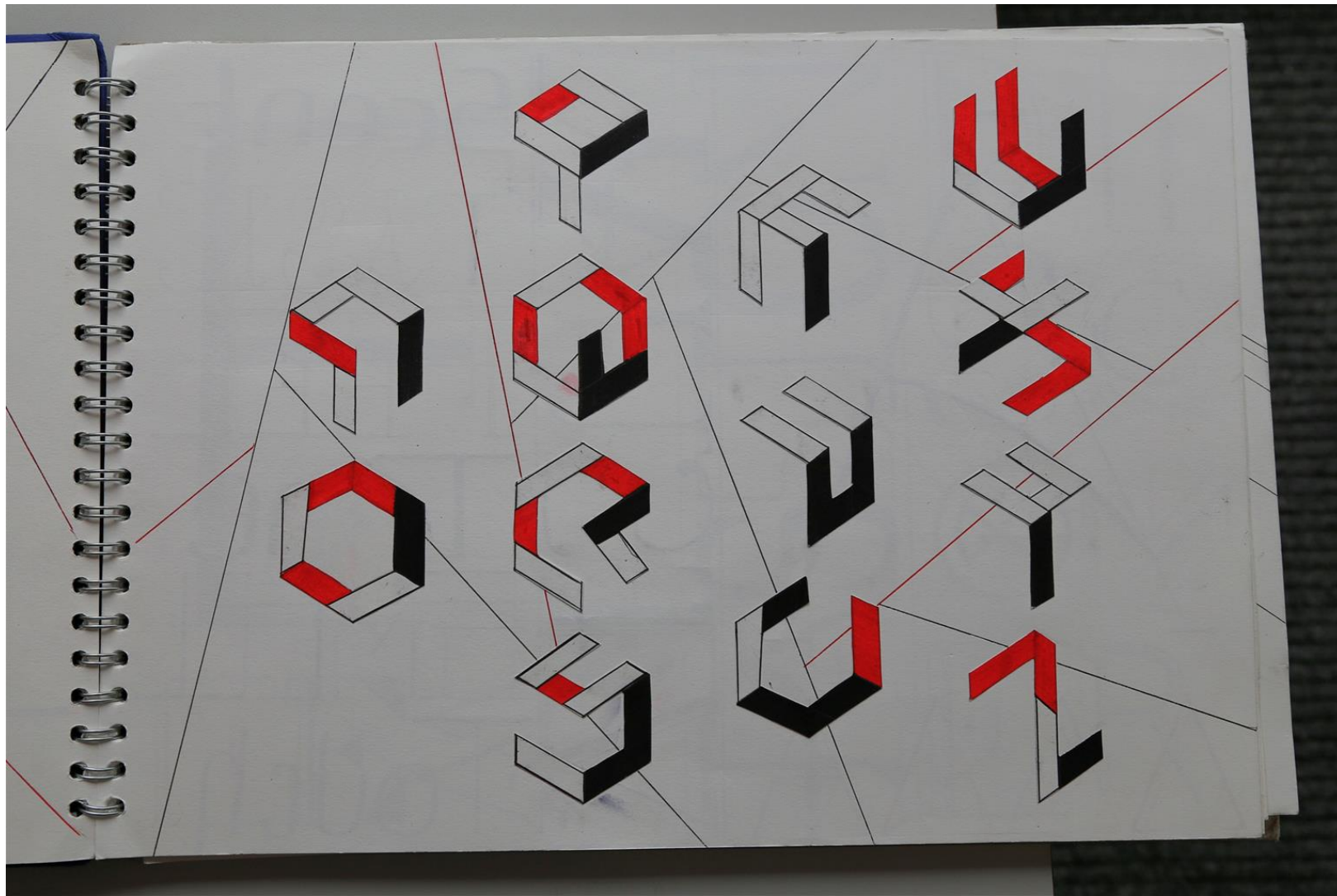


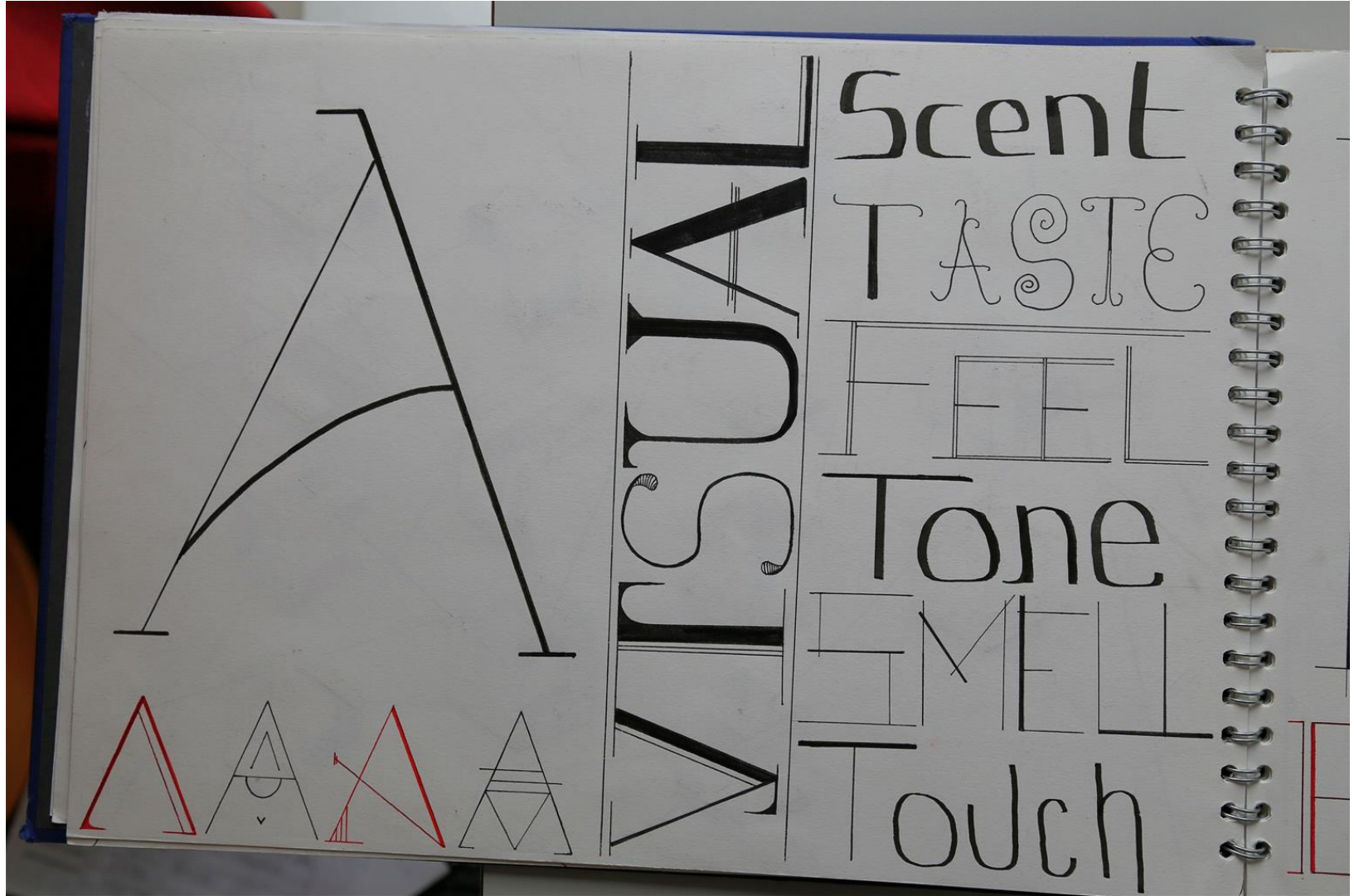


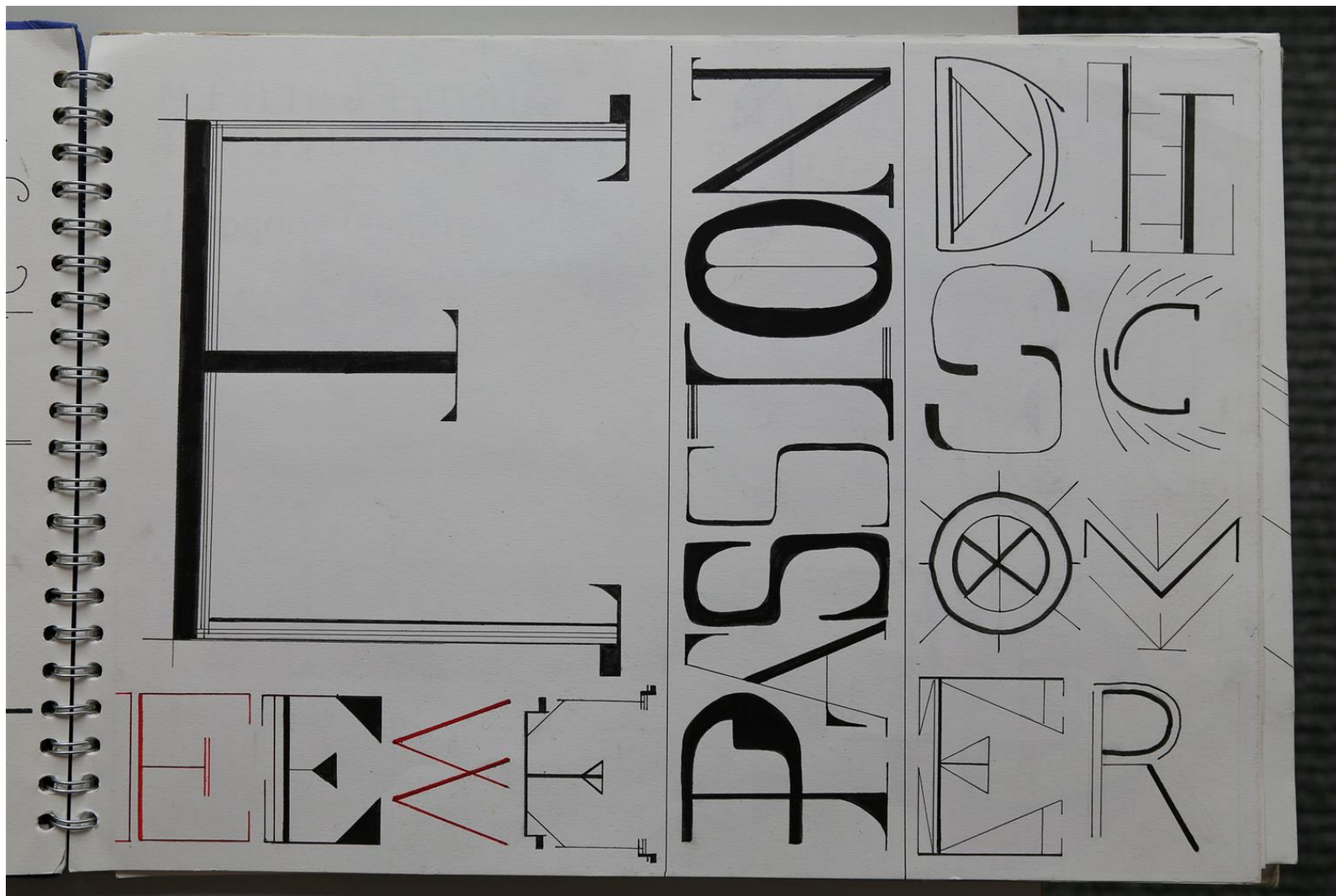




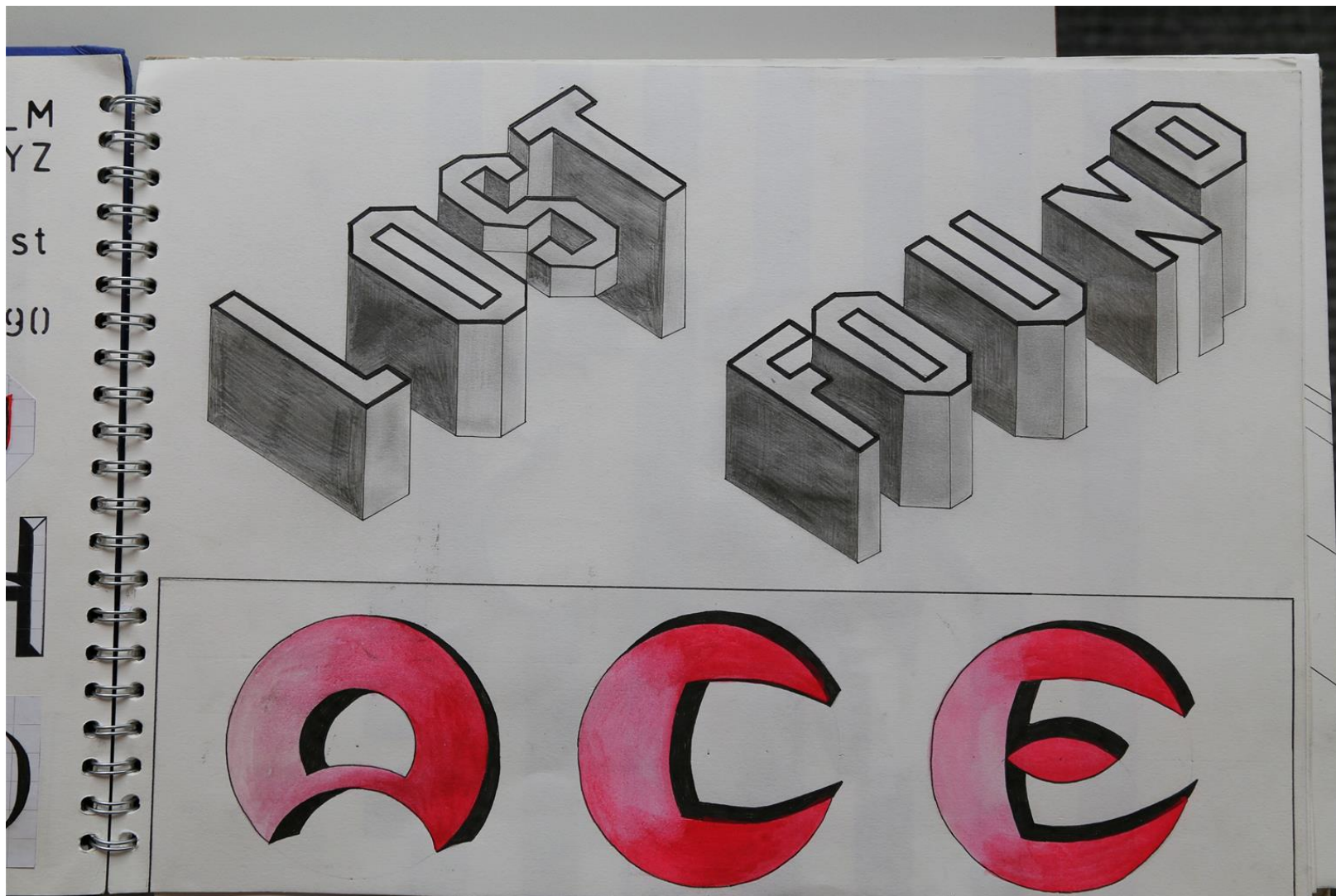




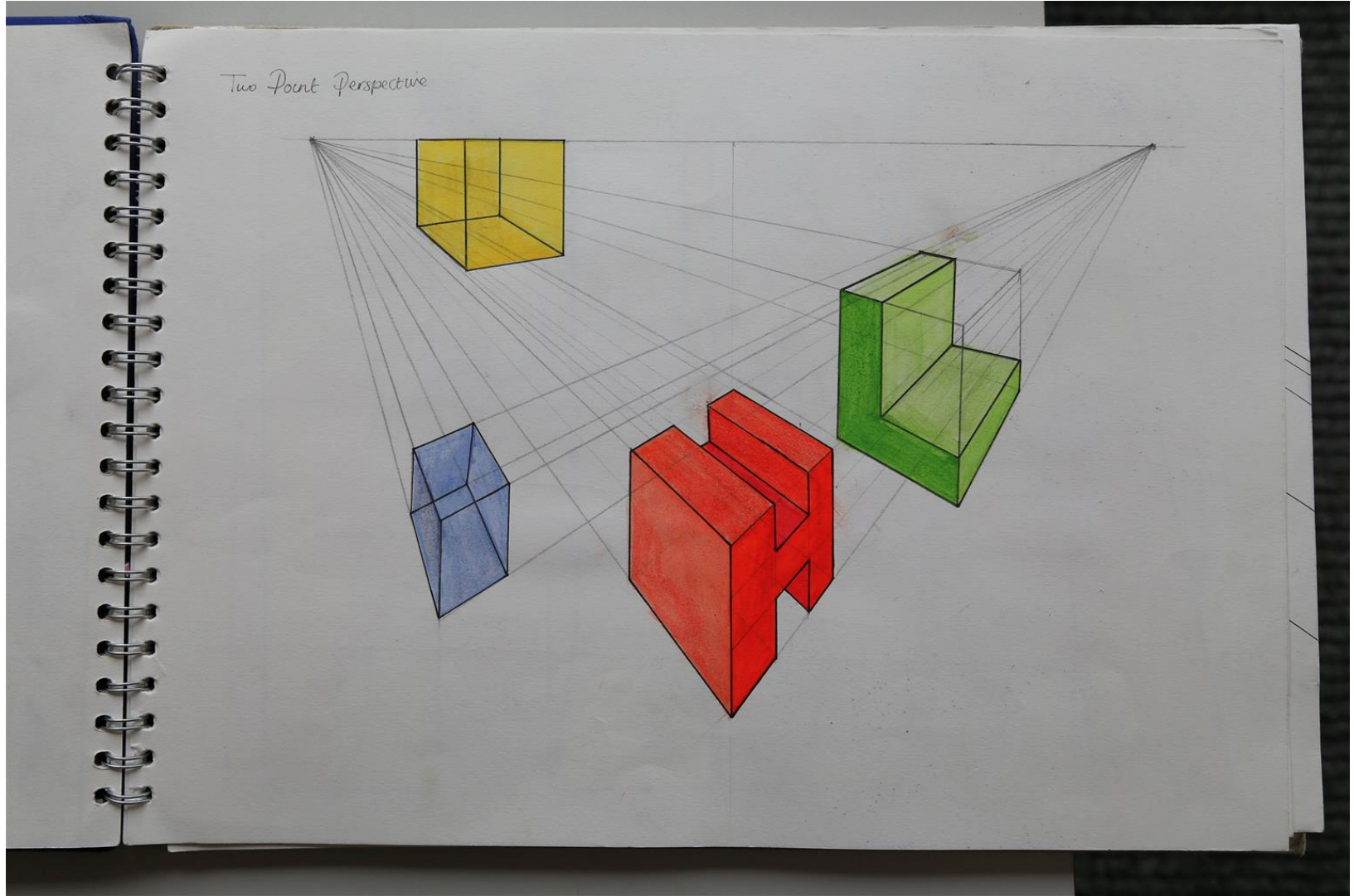


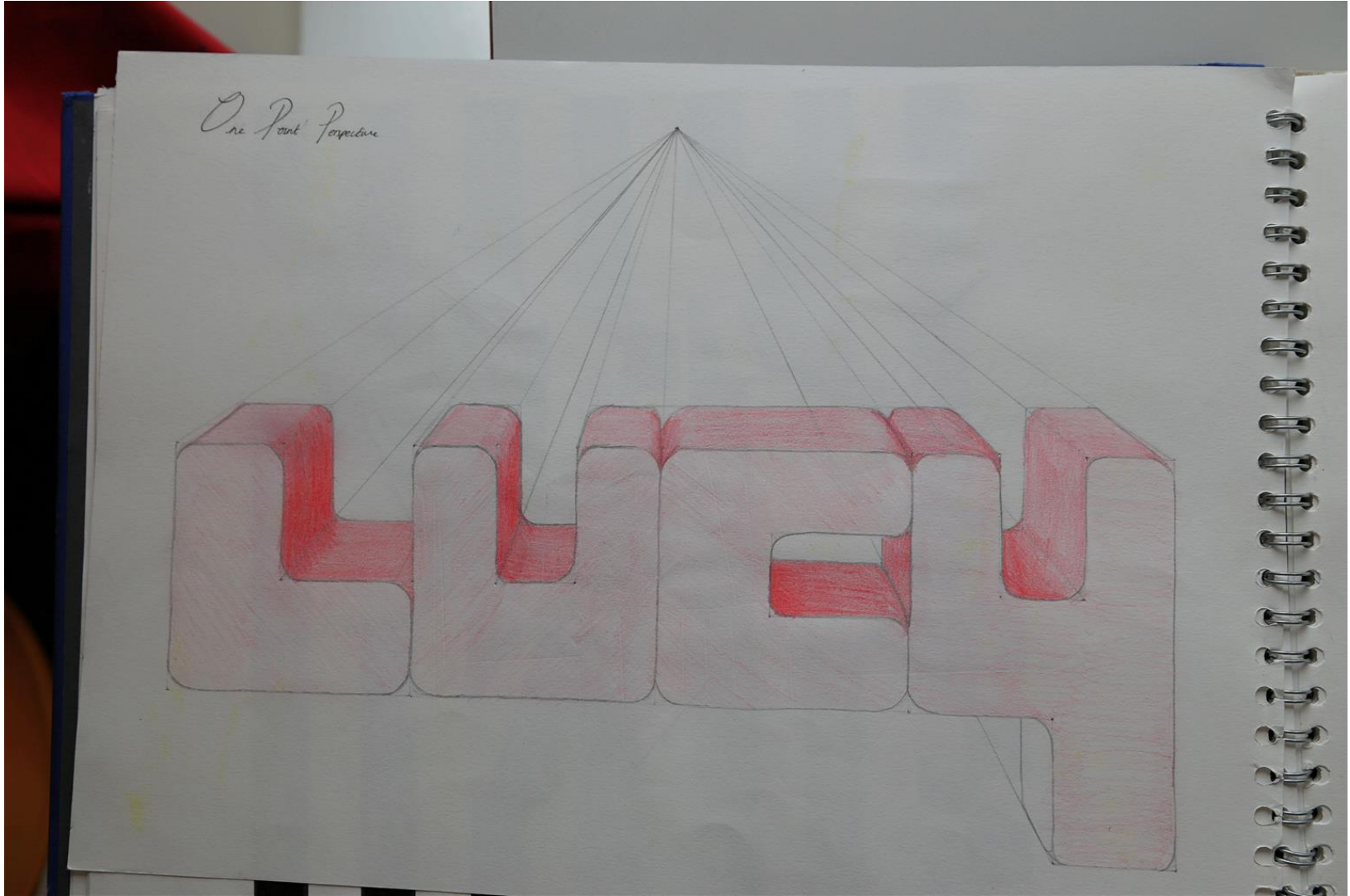












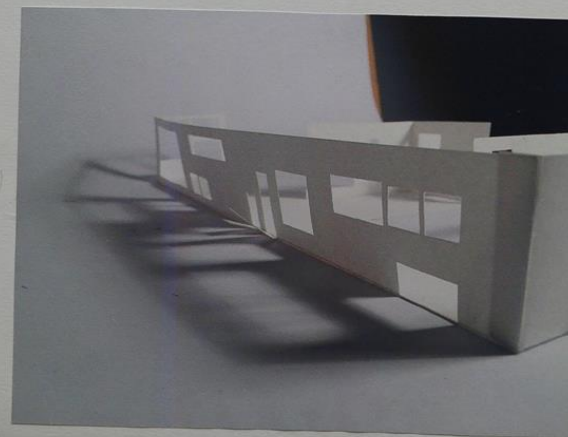
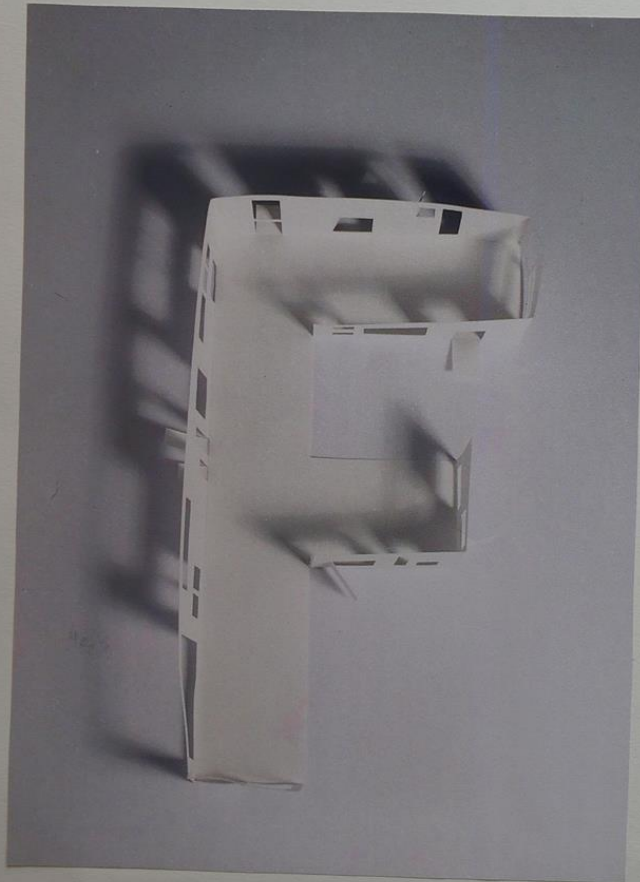


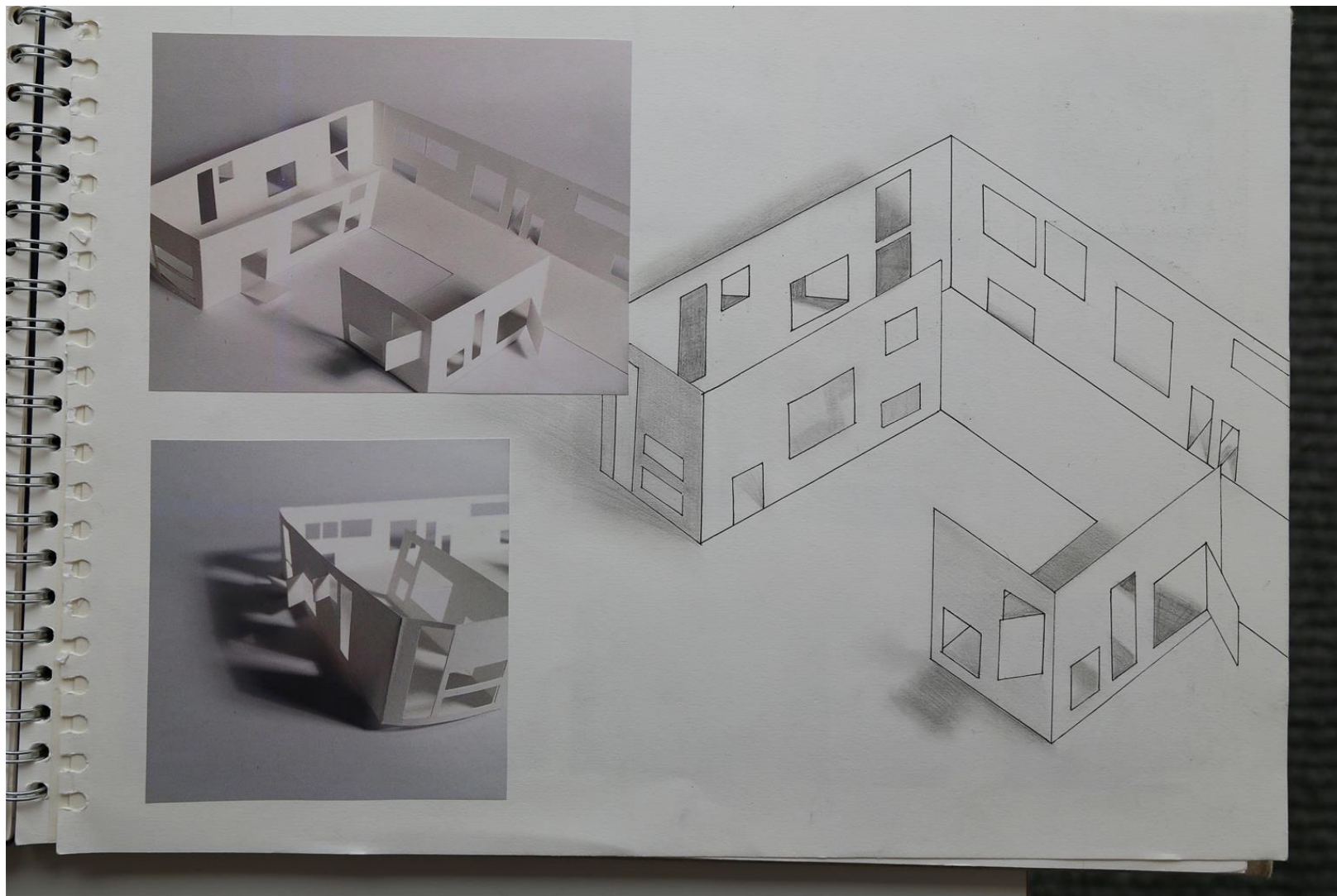


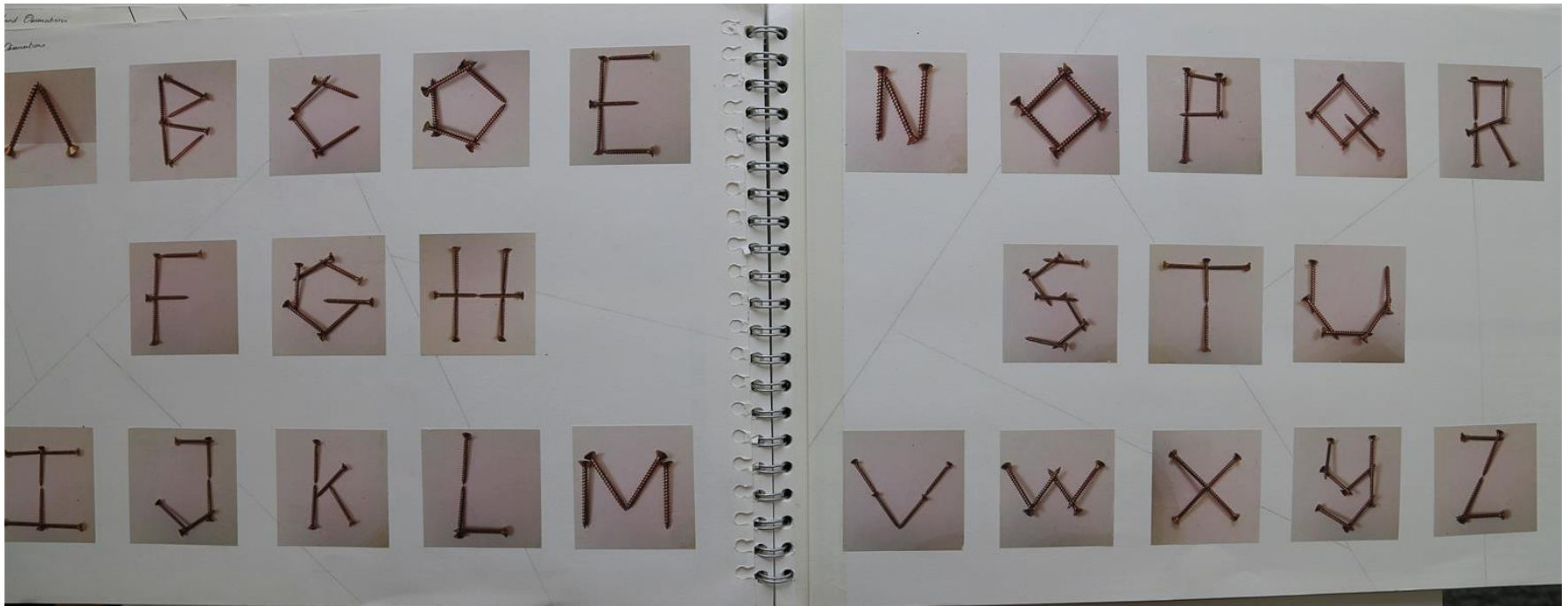


Maquette 1

After experimenting with 2D and 3D drawings influenced from my first hand observations, I designed and created a maquette in response to this previous work. I wanted to design a structural letter that had both a decorative exterior and spacious interior. To create my maquette, I designed a template for the letter F, like designing a 3D box I folded the selected sides to have walls and attached together so they would stay up. Before making the 3D effect on my maquettes I planned and cut out little windows and doors at various places on the walls. By cutting out windows it allowed the structure to become decorative and appears to look more like a building then before without the windows. When photographing my maquette I was able to play around with the lighting and shadows; by having a dark room and a single light shining on the maquette allowed the influence of the pattern on the walls to be shadowed on the ground, I personally like this effect as some areas appear darker than others which look bold against the white walls. If I had the chance to change my maquette I would have experimented with coloured paper and compared the effects of the shadows as well as see what would happen if I changed the angles and heights of the walls. I also would have liked to section small parts within the interior as the space is big and would have a better feel if there were rooms and pathways leading to the doors as if it was an office.



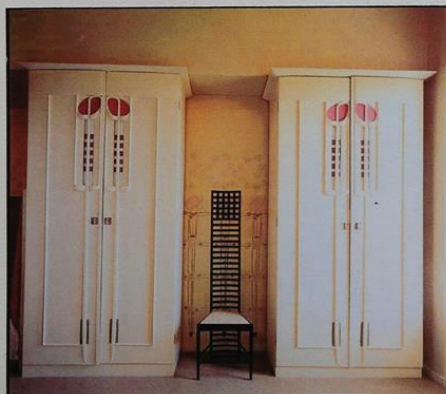




Artist analysis- Charles Rennie Mackintosh

Charles Rennie Mackintosh is a well-known architect and furniture designer; I've chosen to analyse his inspiration for interiors and explore his individual style. Picture (1) is a very famous room that Mackintosh designed; from a first glance the room appears symmetrical and illusion, this is because the stripes are arranged so that both sides of the room are the same as well as the structure of the bed and the covers which appear the same and made so they are similar. The positioning of the striped on the ceiling creates an illusion and gives the room a mysterious effect. When you look more closely at the room there are some aspects which appear unsymmetrical, such as the furniture; the two chairs at the end of the beds are both different but have been laid out so they are at the center of the bed, then at the other end of the room you'd think there would be two bed side tables to even the room out but instead on one side there is a chair, similar to the one at the end of the bed next to the head rest. Just by tweaking these few furniture pieces it creates a different view to the room and also takes away that feeling of everything in the room being symmetrical to one another. I find it clever the way Mackintosh has laid out the furniture within the room. It's appeared that both beds are placed equally between the sizing of the room and fits between the lines on the wall. The middle table also fits in the same way which backs up the fact that the furniture has been measured and placed so it fits symmetrically in the sizing of the room, this can give an organized and linear feel to the room. Mackintosh has kept the colour range to a low and used a maximum of 4 colours including the wooden bed structure which all work well together giving a solid, striking and simple look.

I think I'd like to try and incorporate some of Mackintosh's into some of my own samples and Marquette's that I'll be creating further on in the project. To achieve this I'll incorporate the theme of stripes into some of them and then take it further and try to expand the colour pallet and use a wider range of colours, which will contrast well against one another instead of using dark bold colours. Because I'm hugely influenced by the 1960's and 70's colour and pattern if a huge part I wish to look at in depth.



The second photo (2) is another design of Charles Mackintosh. What I like about this design compared to picture (1) is that the colours are much more subtle and plain, immediately this gives off a bright and calming feel to the section of the room. One of the things Charles tends to incorporate into each of his designs are chairs or stripes, this could suggest that it is one of Mackintosh's 'trade marks' and that you'll know that when there are stripes and/or elongated striped chairs that it's a design of Mackintosh or will make you think of his work when comparing it to others. This is something I could try and do with my work; by making something my own and then repeating it in each piece of my sample so when people look at the work and recognize the designer. Again, like in picture (1) Mackintosh has designed the room to be symmetrical- even the patterns on the cupboards and walls. I believe that looking from his other design that he's placed and created everything so that it all fits together in a specific way and that the chair has been placed in the middle of both cupboards. This is something that has regularly appeared throughout his interior designs and his furniture.

Memphis design

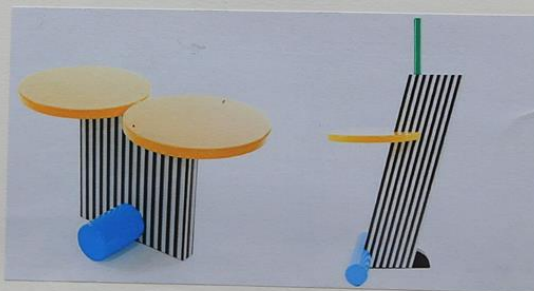
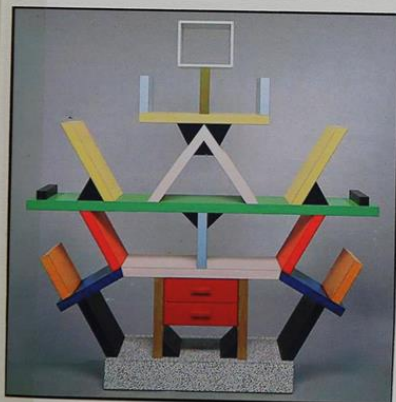
Memphis was named by its unique style of interior. Deco and Pop Art. They objects. Memphis created has been described as 'the period people weren't a change. Just by looking at these looking at the use of colour been used and applied. used are vibrant and striking thoughtfully laid out another work well and feel to it. When analysing interesting as every piece the larger furniture corner used with simple, effective have more detail and pattern room as it doesn't was amount of detailed pattern the furniture simple so. Because I feel as if colour use some of Memphis' some of my work as I've colours it will be useful to understand what tone the best end result.



Memphis designs

Memphis was named by a group of designers who came together to create a unique style of interior. Their inspiration came from movements such as Art Deco and Pop Art. They ended up designing furniture, fabrics, glass and metal objects. Memphis created a huge impact from their colourful furniture and has been described as 'bizarre' and 'misunderstood'. I think that in that time period people weren't able to understand and appreciate Memphis's designs because they were so unique and people might have been frightened of change.

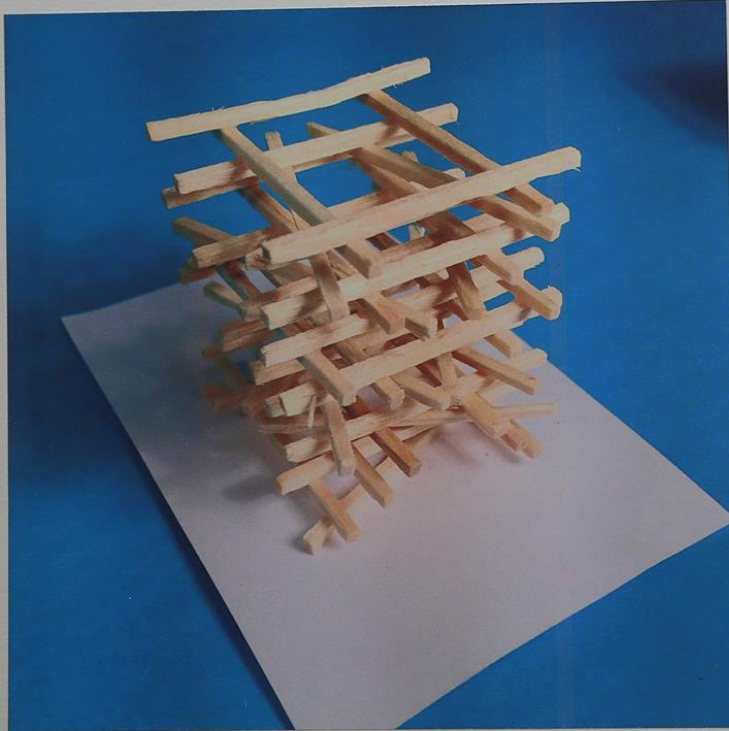
Just by looking at these photos of interior and furniture it is so eye catching looking at the use of colours and unordinary shapes and pattern, which have been used and applied together in one room. All the colours that have been used are vibrant and stand out. The positioning of the furniture has been thoughtfully laid out and all the colours which have been placed next to one another work well and all together give the room a bright, contrasted unique feel to it. When analysing each piece of furniture individually is really interesting as every piece is unique and different in shape and size. Looking at the larger furniture compared to the small; the large sofas and tables are all used with simple, effective colours, where as the smaller pieces of furniture have more detail and pattern to them. This shows equality throughout the room as it doesn't wash out all the patterns and shapes by overloading the amount of detailed patterns but evening it out by making the larger parts of the furniture simple so there is a equal compromise between both. Because I feel as if colour is a huge part to my course work I wish to try and use some of Memphis's ideas of colour and pattern and try to apply that to some of my work as I will also be working with bright, bold and vibrant colours it will be useful getting inspiration from Memphis and being able to understand what tones, colours and patterns work well together to give the best end result.



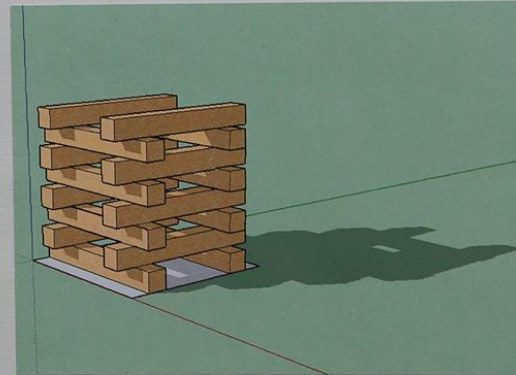
I think that C R Mackintosh compared to Memphis both have a similar approach when it comes to interior but them come across it at different angles. For instance: C R Mackintosh expresses symmetry through lines and throughout the whole of the room (going back to the bedroom design where the whole room appears mostly symmetrical) where as Memphis also expresses symmetry but through unordinary shapes and various colours, like shown in the picture to the left where a piece of furniture is symmetrical in colours and shapes. I think it would be interesting if I'll be able to try and combine Mackintosh's use of lines and Memphis's use of various shapes and wide range of bold, vibrant colours, which could also incorporate the them of symmetry within a room and express the type of mood those ideas combined would create within a space.

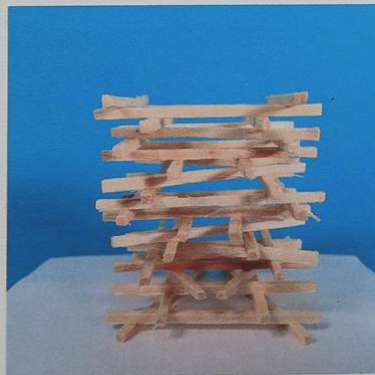
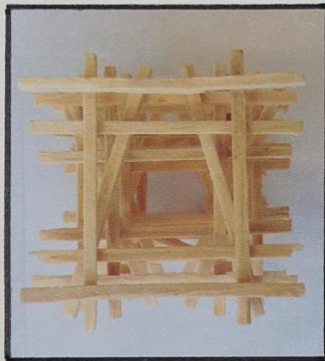


Maquette 1



For this task I had to build and create 4 different types of Marquette's based on 4 different categories: *structure, elevation, containment* and *pattern*. To complete these Marquette's we could only use matchsticks, paper and glue to create and build the Marquette's. For my first design I chose to start with *structure*. I am pleased with my outcome but I think there are still some improvements that could be made to make the design look more interesting, stable and bold; for instance I could have used paper to place in between the matchsticks to make the structure stronger, like shown in one of artist links of a log cabin. I also could have used a range of coloured matchsticks to show of the individuality of each layer. Another way in which I could have made the structure more stable is by putting making the matchsticks stronger by attaching 4 matchsticks together and then making a thicker and larger matchstick, which will also help to enhance each layer. I would still keep the same technique of structure as it's diverse and uses a range of angles of the matchsticks.





Log cabins

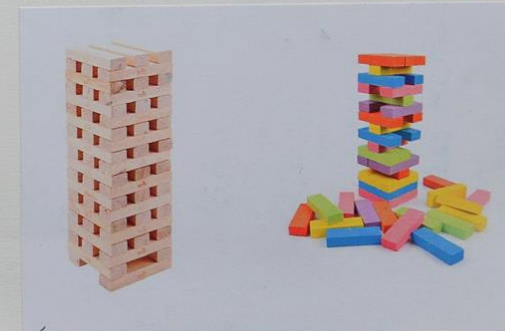
Looking at this man made log cabin it's very similar to my maquette. The cabin has used a simple stacking technique and to make the structure stable and stronger there has been cement molded into the gaps. This is something I could have included to my structured maquette to make it stronger. By using paper and PVA glue I could have used it as a cement to hold the structure up instead is gluing the sticks together, which has made it weak and more likely to break if pressure was applied to it.

Stacked wood

The way I have stacked my matchsticks are similar to the way some types of woods would be stored and stacked. Woods have to be stacked using specific techniques, otherwise this can lead to the wood not drying well or causing a hazard and falling down. This is something I had to consider when making my maquette; because it's tall I decided to use a repeated technique so the wood wouldn't collapse and weaken, similar to how this types of wood has been stacked.

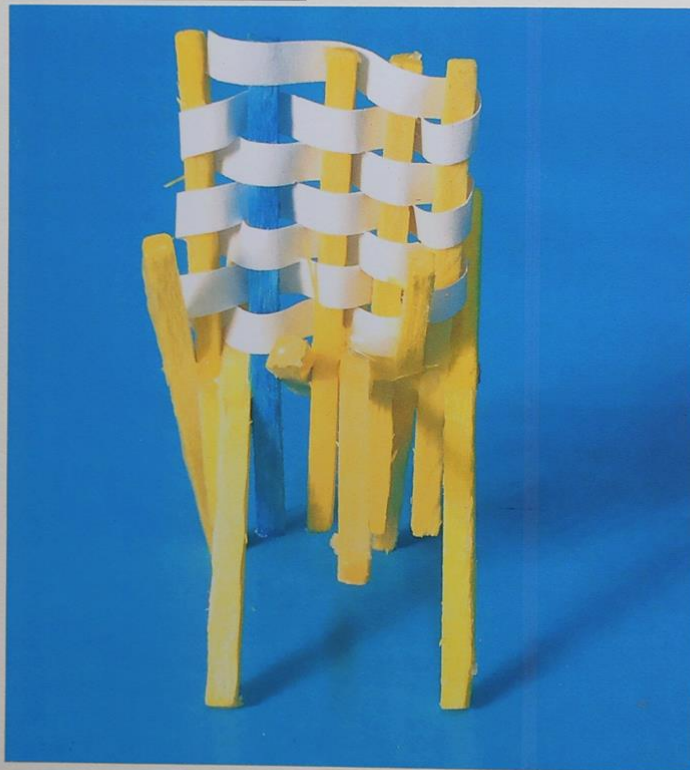
Jenga

Jenga is a game where you have replicated rectangular wooden blocks that are repetitively stacked on top of one another to form a huge tower; similar to my maquette I have used a repeat pattern of 4 different simple techniques and stacked them up to form a tower like maquette. Compared to the jenga blocks the matchsticks appear thinner and weaker so it wouldn't be able to hold much strength which means it'd be hard to apply any pressure to it without breaking where as the jenga cubes are thick and stable.

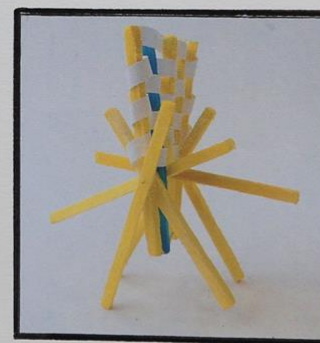


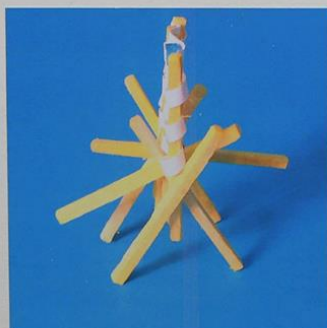
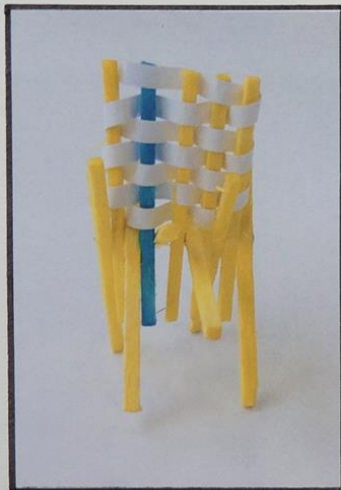


Maquette 2



I chose to do elevation for my second maquette. I wanted to try and see what it would look like to incorporate paper with the matchsticks and see how it would work. I thought by elevating the middle section by crossing two matchsticks either side to hold the middle section comfortably off the floor. I then incorporated the paper by weaving it between the gaps. I personally feel like this is my least favorite maquette. To of made this better I think I could have used my use of paper more wisely; like shown in my artist links I thought the idea of using strips of fine paper and then using a bunch of it to use for weaving as it would add more detail to the maquette and make it look more appealing if I would have also used coloured paper which would of contrasted nicely against the yellow and blue matchsticks, also the angle of which I have positioned the matchsticks adds more width of the maquette otherwise it would look thin and flimsy. To add more strength to the maquette I could I have used a different technique of weaving which would be able to hold the matchsticks together better and use card instead of paper which will allow me to add more tension to the weaving, because I used paper I wasn't able to pull hard otherwise the paper would have torn which is something for me to consider if I think about doing weaving again.





Woven hurdles

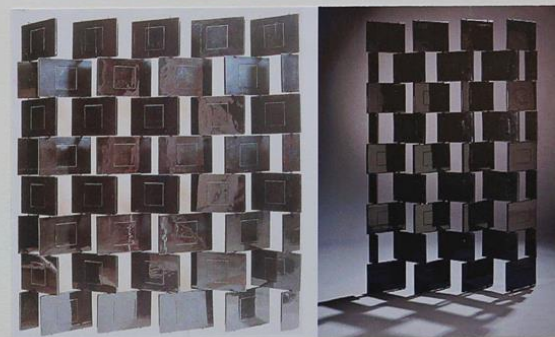
These woven hurdles are made in all different sizes and the thickness of wood that is woven. I much prefer the hurdles that have a group or small pieces of wood, which has been woven as it creates more detail as opposed to thick pieces of wood, which can look a bit messy and can also be seen through. This is something I could have applied to my work; instead of using one strip of paper I could have used thinner strips or a bunch of strips put together.

Eileen Gray

Eileen is famous for designing and creating screens. The use of the squared screens gives off lovely shadings and reflective shadows. Similar to my maquette I have used a combination of coloured matchsticks and plain paper that has been woven through to give a similar effect like Eileen's screens. I like her diverse use of materials and like the fact how each material gives off a different lighting and shadow in some ways creating a range of shapes and tones on each screen.

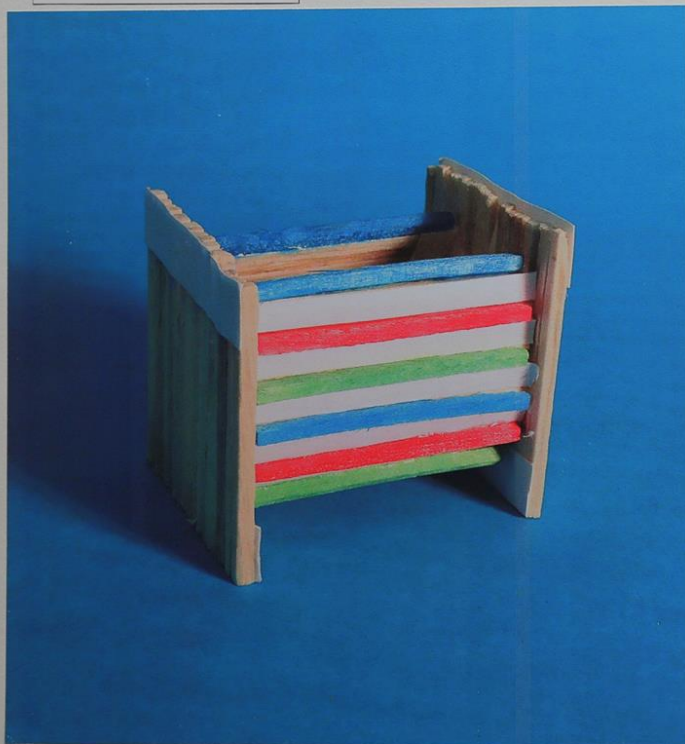
Woven furniture

There are ranges of techniques that can be used when it comes to woven furniture. The more stronger weaves are made for chairs as they need to be strong enough to hold body weight where as less stronger weaves are used for draws and lighting, this is because draws don't need to hold so much weight and can also look more attractive then other weaves. Also in lighting having gaps between the weaves allows the light to come out at different variables.





Maquette 3



For my third maquette I chose to base it upon containment. Again, I wanted to incorporate the use of matchsticks and paper. To achieve this I wanted to use plain matchsticks that are attached together horizontally to form then main structure if my maquette, I then used the paper to outline the chosen edges to bring out the shades of wood. I felt like it was lacking in colour so I decided to add some coloured matchsticks to make it more eye catching against the white paper. I am happy with this maquette although I feel as though I could have challenged myself a bit more by working with more unusual shapes instead of simple shapes. I also could have experimented before sticking together seeing if the design would look better if the coloured matchsticks were stuck down with spaces in between- similar to the cradles in my artist links section. What I could also think about is that if it were larger scale what sort of objects would be stored inside it, for example: it could be seen as a plant pot outside in the garden, bringing life and colour to it's surroundings. Again, like shown on my artist links it could be a cradle for a baby or one for a doll.





Cradles

This is a strong link to my maquette because the way I have captured containment is similar to a cradle. The way it is elevated off the floor and then has a small-contained space in the middle that is very similar to my maquette. What I could have done to make the base look more interesting is add legs to the corners to elevate it off the floor. What I also could have done is made spaces between each coloured matchstick instead of white paper so there's less of a contrast.

Tambour walls

Tambour walls are like wooden panels that can be placed at any angle within a room. Similar to how I have done the walls to either side of my maquette. I have got a strip of matchsticks and then ran a strip of white paper across the top and the inside of the lining of the middle section, this is to give a bit of separation and shows off the lining of the wood better. It has a nice effect when there is a strong light shining down on the wall it gives a nice effect on the wood and depending on the colour of the wood it shows different toning's.

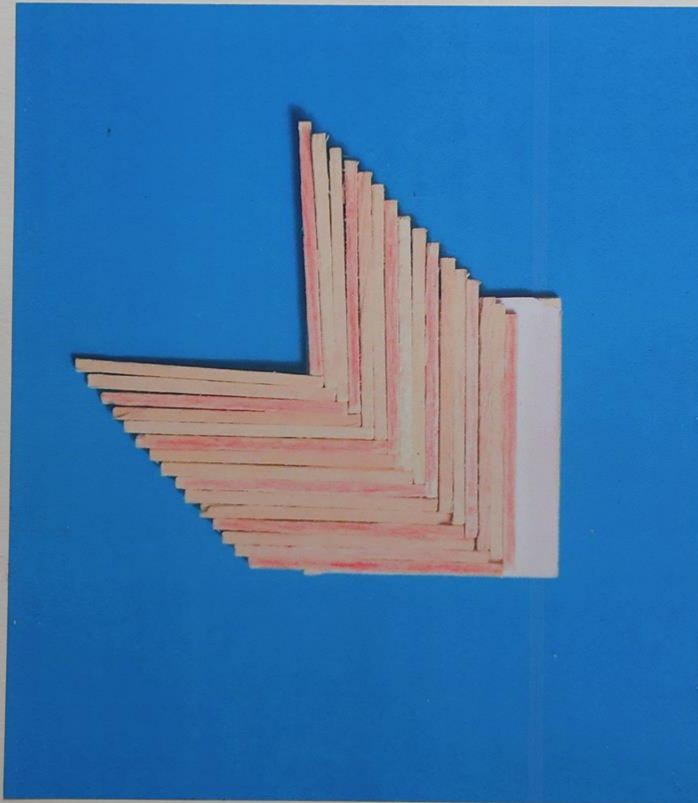
C R Mackintosh

Mackintosh is well known for his interior designs, here's a well-known bedroom design by Mackintosh. I like the use of his stripes and limited range of colour, similar to my maquette where I have used a repeat pattern of 3 colours, which contrast well against the white background. What I also like about Mackintosh's room is the range of thickness of lines from the walls to the chairs and the bed covers. I also like the way that the light shines brightly against the walls as it gives off an illusion to the eye when looking at it.

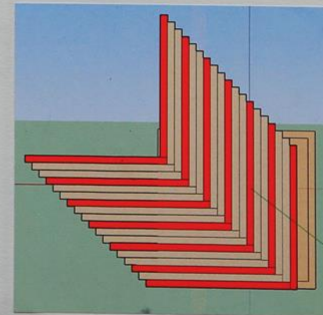


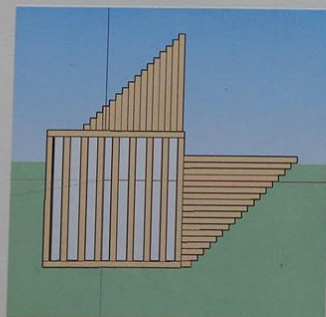
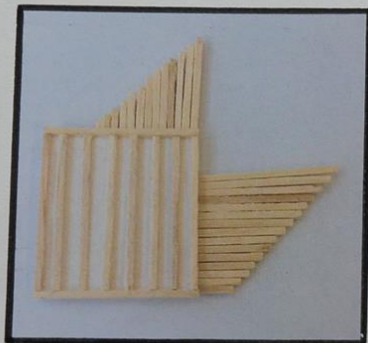


Maquette 4



For my final maquette I have based it upon pattern. I created the square and then worked around that deciding whether to protrude it upwards or design a 2D type pattern on a 3D square. I am pleased with the outcome of this maquette and think that the patterns on both sides are simple but effective and contain some form of detail if looked closely. If I were to improve on this maquette I would choose to create a more visible 3D design which elevates off the floor and experiment with the pattern to achieve a more complicating and complex design. I also like the idea of turning the designs into either a wall or floor pattern and involve more paper which would represent the opaque glass like the Japanese paper walls. Also the thought of using it as a flooring and experimenting with different thicknesses of matchsticks and seeing if I changed the length it would give a different effect and texture. Also because I have done a double sided pattern, going back to the Japanese paper walls the idea of the square being able to rotate round so on each side you are able to view a different pattern and possibly add colour to enhance a certain mood or feeling to the room.





Japanese paper walls

These Japanese paper walls are simple windows which can be made up of a range of shapes such as squares, rectangles. This could be an example of my maquette; if I kept on repeating this pattern and then copied it and flipped it over so it would create a square in the middle, that square could be filled with a opaque glass, similar to the Japanese paper walls I could create a unique design for the wall and also introduce more colour.



Herringbone wood block floor

This design of the flooring could link well into my design. The way the wood links in and slots together is similar to how I have completed my design by overlapping the matchsticks each time achieving a stair effect at both ends. You can see that in the images the wood comes in various thicknesses and lengths which can have a different effect on the room and depending on the wood a different texture.



Frank Stella- Star of Persia

This piece of work designed by Frank Stella has a strong relation to my last maquette; if you were to take one section of his design and then compare it to my digital design there is a resemblance in the way the pattern is created. If I were to repeat the same section over again I would be able to create a 3D version of Franks work. I also like how Frank has used scuttle colours that compliment and blend well together.



First Hand Observations - Colour.

For my first hand observations I have chosen to take photos of flowers. This is because I wanted to start looking into more depth about colour and seeing what it's like working with bold and bright colours. I thought that by taking photos of colourful flowers it will be able to help me explore the range of colours to use and knowing what colours compliment each other compared to others colours which are bright and contrasting. Hopefully later on I will then be able to add pattern to my designs to give a more detail effect instead of just plain colours. So firstly I will be exploring 2D flowers such as henna patterns and shapes of petals and leaves. After that I will be using paper and matchsticks again to try and re-create 3D flowers which will then be formed into structures and exploring the range of ways I can create unusual and unique constructive shapes.

After I have completed this I wish to further explore the use of colour by using a different range of materials such as lollypop sticks and thread work as I believe thread work can have a huge effect because of the amount of detail that can be applied whilst experimenting with various colours.

After I have explored the use of colours I then wish to start focusing more on structures and the way they can be formed/ molded into divergent shapes using the restriction of string and suspension.





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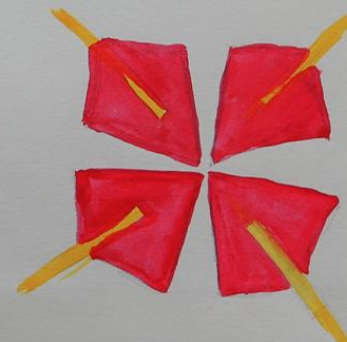
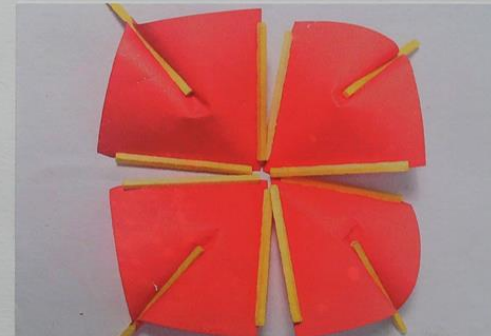
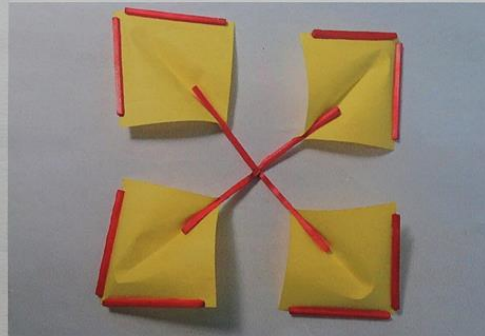


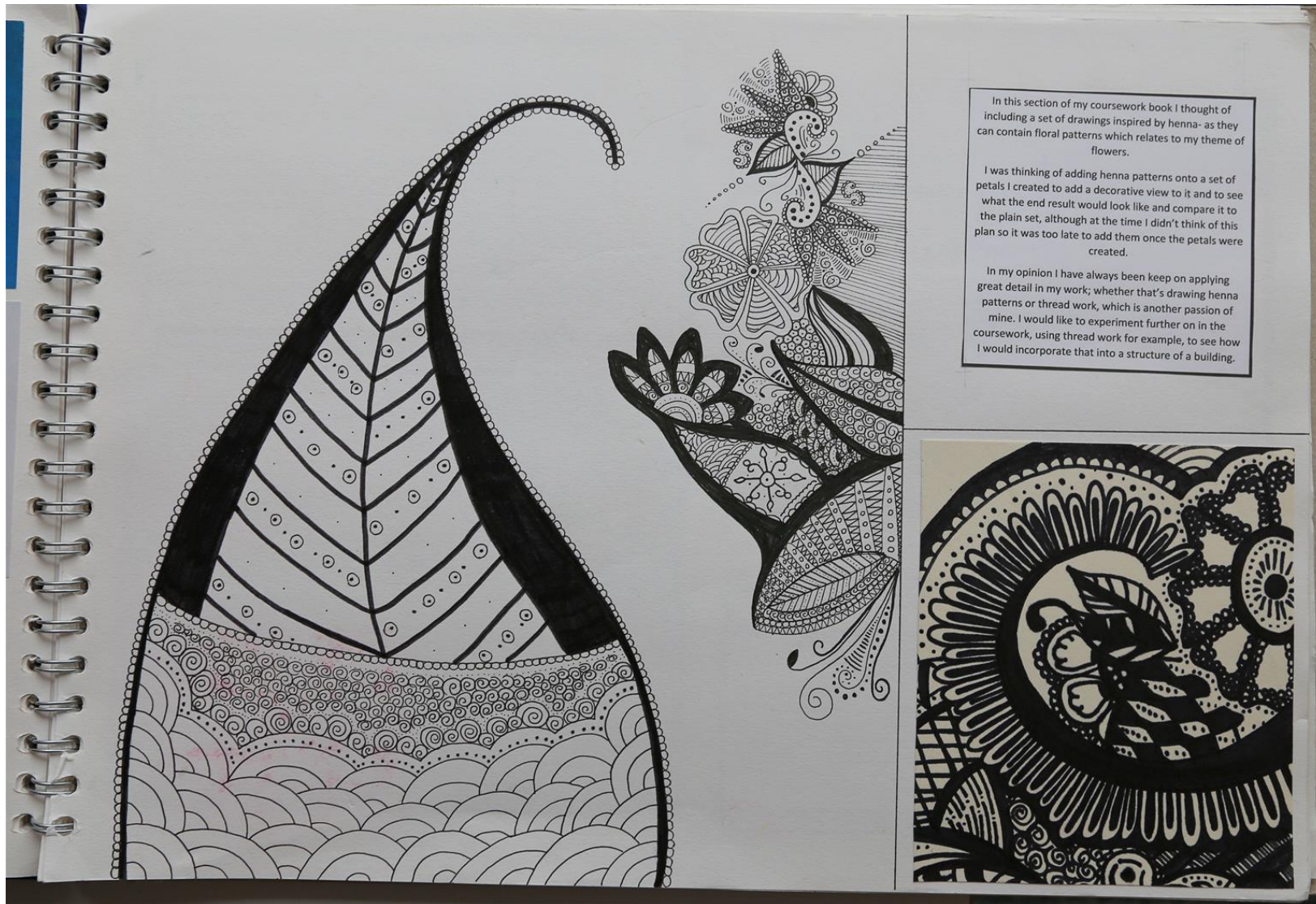
Development drawings from first hand observations

From my first hand observations I wanted to base my next set of maquettes around the theme of flowers. I started off by analysing the shapes of petals and began to make a similar form out of card and coloured matchsticks. I made two different sets of petals containing four similar petals. With these petals I created a few simple designs in 2D form and then created one with both sets of petals in as the chosen colours red and yellow contrasted well and allowed the shapes of the petals to stand out.

If I had the chance to change a few things about these designs would be to try and come up with more petal designs to add some diversity and comparison to the others, experiment more with colours and compare other tones and contrasts between them.

From these set of 2D maquettes I will be using the same petals to further design a set of 3D maquettes to create structural buildings such as shelters for people to stand under. Going back to the theme of flowers, I will try and incorporate the structure and pattern that a flower creates into my designs.





Verner Pantan- 6 Point Analysis 'An Environment'

Form

There are simple geometric forms found with in the curved furniture, allowing you to rest or lean on them in oddly satisfying ways. The space is very positive, yet, dream like. The open furniture moving together creates a relaxed, natural and warm feeling, as if you're being swept up by a wave that has swollen you up into a dimension. There's a repetitive texture which follows the rhythm of the room, using a single cast to create the soft furnishings and comforting furniture allows the person to endure the bedding like texture and sink into, feeling peaceful and feeling dreamy. Although there is no pattern in the fabric of the room, the furniture itself creates unique shapes that can be illusion to the mind in certain angles of the room. The whole movement of the room flows together; like a cycle of a wave that comes up to shore and then gets pulled back in again. That recurring process acts like a beam, which runs through the room and revives you each time. The arrangement of the furniture is unique, yet very clever. Having upholstery on the ceiling and walls allows enduring that one environment and taking in all the emotions and relaxing signals. The pulse of the furniture is very natural and organic. The furniture forming from the shapes off the walls and ceilings are continuous yet irregular in shape, this gives off a harmonious effect in the room, literally swooping you off your feet. The tone various throughout the room; one end it's more cold and less relaxed where as it starts to peel off and turn into a bold purple, rosy pink, dreamy orange, vibrant yellow and then a deep, secretive red. Having such a colour range can allow you to feel a wide range of emotions at a time, or when walking through the colour spectrum you feel a completely different sensation.

Function

The main function of this room is for people to relax and feel in. The use of seating placed around all floor, walls and ceiling allow a person to choose where they might want to sit or lay down. It's a place where people can escape from the outside world and go into their own bubble and think, sleep, talk or just to relax and not worry about anything else at that moment of time. If I could think of another function for this room I would suggest a nightclub of some sort, by removing some of the furniture on the floor to allow more space for people to stand it would be a nice place to go. Also in the early 1970's the hippies' culture was very big so having a place for them to relax and be together is another good idea.

Context

Verner Pantan is considered to be one of the most influential 20th century furniture and interior designer. The certain piece of Pantan's work, which I will be analyzing, was shown in the Visiona II Exhibition in the 1970's that was called 'An Environment'. Bayer, who hired a pleasure boat, transformed the rooms into a temporary show room; this is where Verner commissioned his work. His main aim at the time was to try and promote a range of synthetic products in connection with home furnishings. It was also at this exhibition where Pantan was able to experiment in designing an entire environment within a room, he did this by using radical and psychedelic interiors which lead to the creation of his curved furniture, wall upholstery, use of textile and exotic lighting. Pantan was well known for is repetitive use of bright colours and use of plastic and laminated furniture, it wasn't until the late 60's and early 70's where Pantan regained popularity because of his use of update, vibrant colours and unique range of interior designs. He followed the trend of using PVC, plastics and bold colours were used extensively. Wallpapers contained multi- coloured geometric patterns and then moved onto paisley patterns and had an ethnic Indian influence. It was also during this time the hippy culture came around and this is one of the things that influenced Pantan's work, such as his range of colour and theme of some of his rooms.





Content

When Panton designed this room, at the time he wanted to try and capture an environment within that space. I believe that he has achieved this within one of the rooms in the exhibition. When entering 'it's like being inside a lava lamp'. He has allowed people to enter a completely different dimension when entering this room, with the help of the lighting effects and how they differ at various parts of the room. Although the main aspect which has influenced this feeling is the shape and movement of the furniture which covers the whole of the walls, ceiling and floor. With his use of textile, this has allowed the person to feel comforted and relaxing in this space and not worry about danger. I think that this shows Panton is always thinking differently to other artists and always tries to achieve the best within his work. Having knowledge and experience on lighting, furniture, upholstery and textiles has allowed him to experiment and have a better understanding of what to do to achieve his goals. Personally I am always fascinated by Panton's work and being able to understand what he tried to express through each work allows me to adventure off into a different dimension.

If I had to describe the sort of emotion this room made me feel, it would be:

The room is like a silent forest; the movement of the beams flowing up in the middle of the room, which then disperse and scatter across the ceiling and walls are like trees and plants blooming from the uneven ground and blooming once grown. The different colours represent the specs of light, piercing through the tops of the branches. Walking through the room you feel a calming and relaxed sensation, the movement of the furniture is natural and organic, it sweeps you off your feet and pulls you into the soft and comforting bedding, dragging you into a deep dark sleep. As the furniture ripples throughout the room, you feel like you've lost connection with the outside world due to the lack of windows, which stops other environments from seeping into the room. As you walk out the room your consciousness comes back to you and you start to feel normal once again.

Process

During the making of this exhibition Panton only had 3 months to design and create the room for his exhibition. It was only a one off piece as it was designed on a boat so the exhibition shows was only up for a temporary amount of time. The use of fabrics and 'soft textiles which bring out the interior life of a human being to an outer form' as quoted from an online website shows that Panton's choice in his decisions were well thought out and carefully made so his final outcome was just right. The whole of the room was constructed from a single cast of fabric to allow the same effect throughout the whole interior. The lighting was mainly fed through the ceiling and some parts of the walls where the furniture protruded from the walls and different thicknesses of the material changes to allow different light mediums to pass through the furniture.

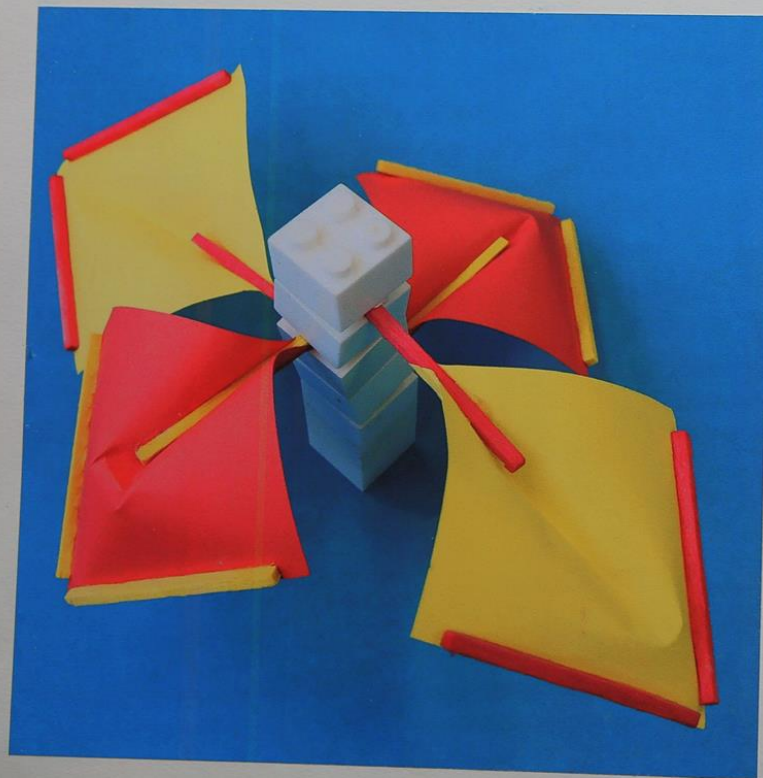


Mood

The room is like a dreaming room, a place where you come to get away from life's worries and escape to another world. The shapes and forms of the furniture make it inviting to sit, lie or lean against. Having the soft material that is bedded underneath, this means the person is able to sink into the seats and feel relaxed and calm. The range of indulging colours attract you to that area that's dependent on your mood so you can relax more easily and feel more comfortable in that area. The movement of the furniture makes the room feel quite organic and natural, also having a slight textured surface on some of the furniture sides feels like beams of energy running through the walls. There are areas of the room that are more separate to others, this allows more independent and quieter people to be by them selves and not feel uncomfortable in that space when with other people. Going back to the structure of the furniture it also looks like waves; they can be very relaxing and help someone feel more loose and sleepy.

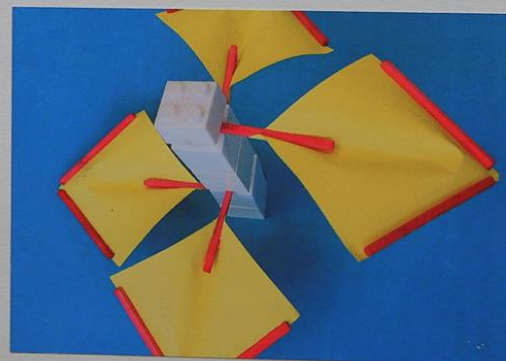
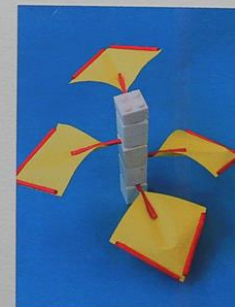
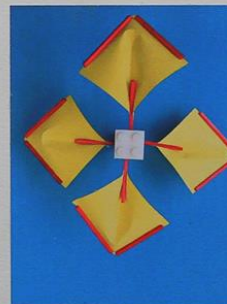


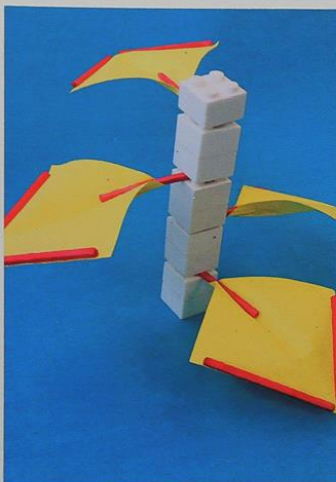
Maquette 1



My first set of maquettes were based upon the theme of 'flowers' and I wanted to incorporate the petals I used to form 2D shapes to further explore 3D structures with them. By using the addition of Lego blocks I was able to add height to my maquette, this allowed me position and create a range of designs.

In these designs I wanted to experiment by keeping the design of my 2D structure of a flower and play around with it by adding height to it. I also placed the petals so they would spiral upwards, experimenting in both multi-coloured and one colour. I am pleased with the colour choice of my designs because the red and yellow work well together, this allows the petals to stand out; I found that when carrying out my first hand observation some petals were hidden either because some petals are smaller than others so they can't be seen and having all one colour the detail can get lost. That's why I chose contrasting colours.





Greek windmills

These Greek windmills are very similar to the way I have designed my maquette. When looking at the side view of my design the petals are travelling upwards in a spiral to add more height to the maquette. The final shape it has given off looks like a simple flower design, similar to the Greek windmills. However, in the picture you can see the addition of string to add tension within the design which can be changed dependant on how windy it is that day. This is something I could explore further on in my project; how the tension of different materials can change the view and aspect of the design, as well as looking at elevating objects off the ground.

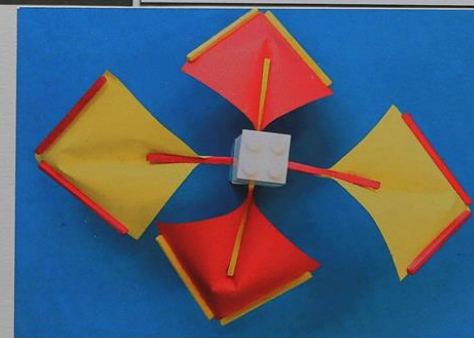
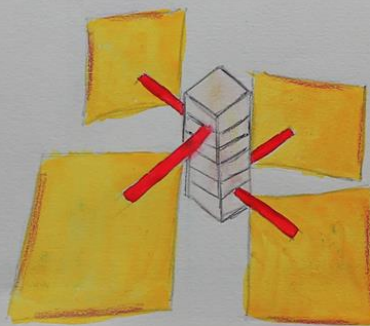
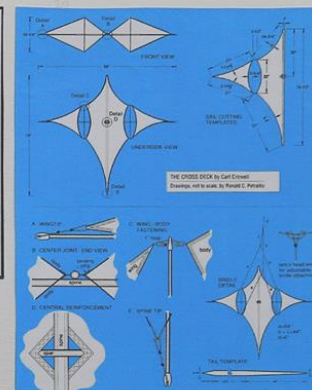
Spiral staircase

My maquette has a simple design consisting of four petals that spiral upwards. Similar to this spiral stair case, I purposely chose this picture because I like the shape and curved edges of each step and how they are broad at the bottom and gradually gets smaller at it spirals up to the top. Another thing I like about this is the fact it very natural looking which links well to my theme of flowers as they are apart of nature and it looks like the stem curving round This is something I could adapt if I were to improve my maquette, as well as experimenting more with shapes and curves for my petals instead of repeating a simple design.



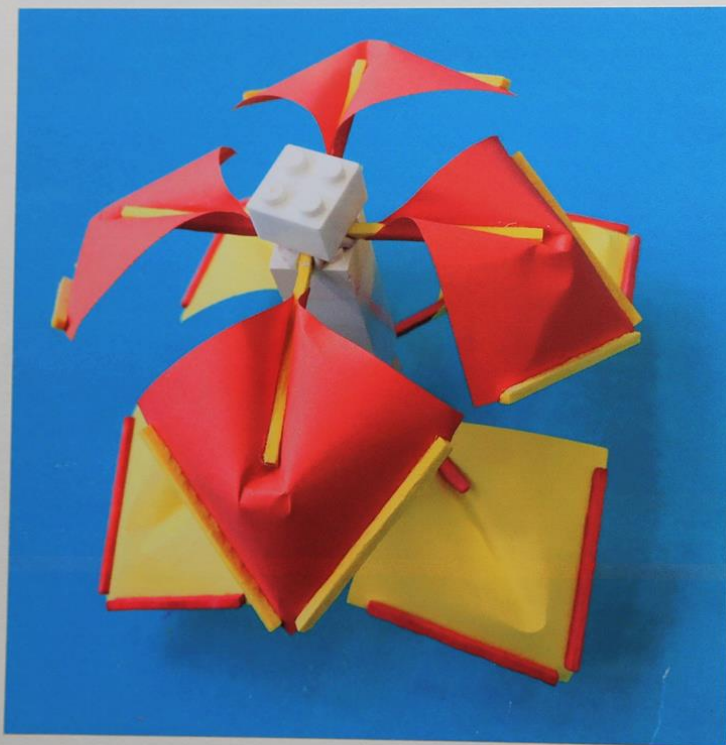
Marconi rigged kite

From the image I have selected, I think looking at the simple 2D structure of each sections of the kite are interesting to analyse. By breaking down the structure of the kite, each individual section looks similar to my petals used on my maquette. The ways the sides curve inwards and then drastically point out at each end; this is similar to how I have designed the structure of my petals. Similar to the Greek windmills, Kites are formed by the strings use of tension allowing space for wind to get trapped in the wings of the kite to allow it to fly. To steer the kite is again dependant on the tension of the string, the tighter one side is, that's the side it moves.



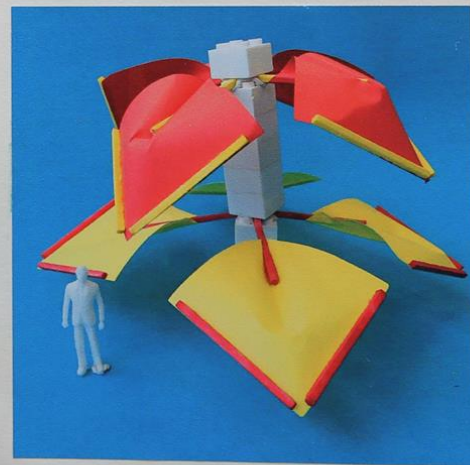


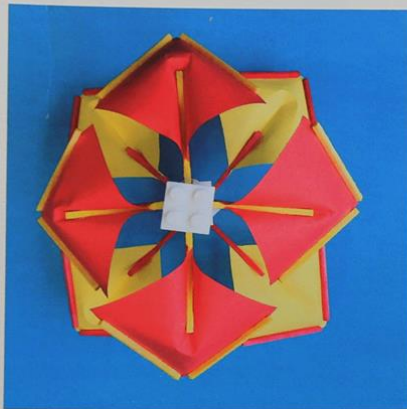
Maquette 2



My second maquette was also influenced from one of my 2D designs. I used the same pattern of the flower that I designed previously and went on to then develop further; by using the Lego blocks it allowed me to hold the petals into place and position them more easily. For the making of this maquette I wanted to try and create a layered structure which could act as a shelter or temporary decorative structure. The maquette was created in the same way as before to allow the structure to be strong and easily taken apart.

If the structure was to be further developed, there would be several things I would consider changing, such as, the positioning and tilting of the petals. By adding the tilt of the petal would be able to create a range of reflections, to go about this I would use a different material that allows the light to reflect off it such as a specific plastic or sheet of acrylic which can be vacuum formed into the right shape.





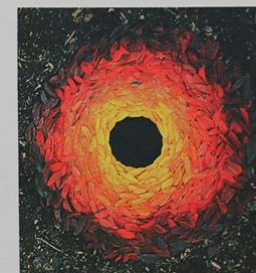
Tent

The reason I chose a tent for one of my links is because the function. It has is similar to my maquette; a form of shelter and protection. The layers of the tent represent the two levels of my maquette which allow protection from natural causes. Ways in which I could have developed my maquette from this link is by having thread coming from the corners of each unit to hold it in place making the structure more stable. Also if I made the lower layer curve round more so it's protecting the sides, the structure would also be able to protect people from the wind.



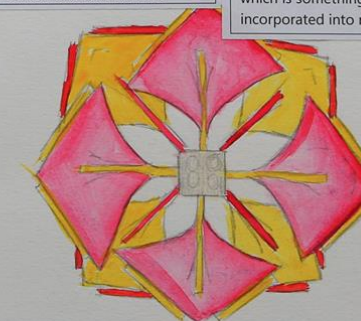
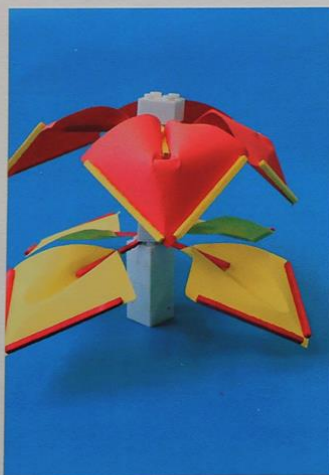
Gazebo

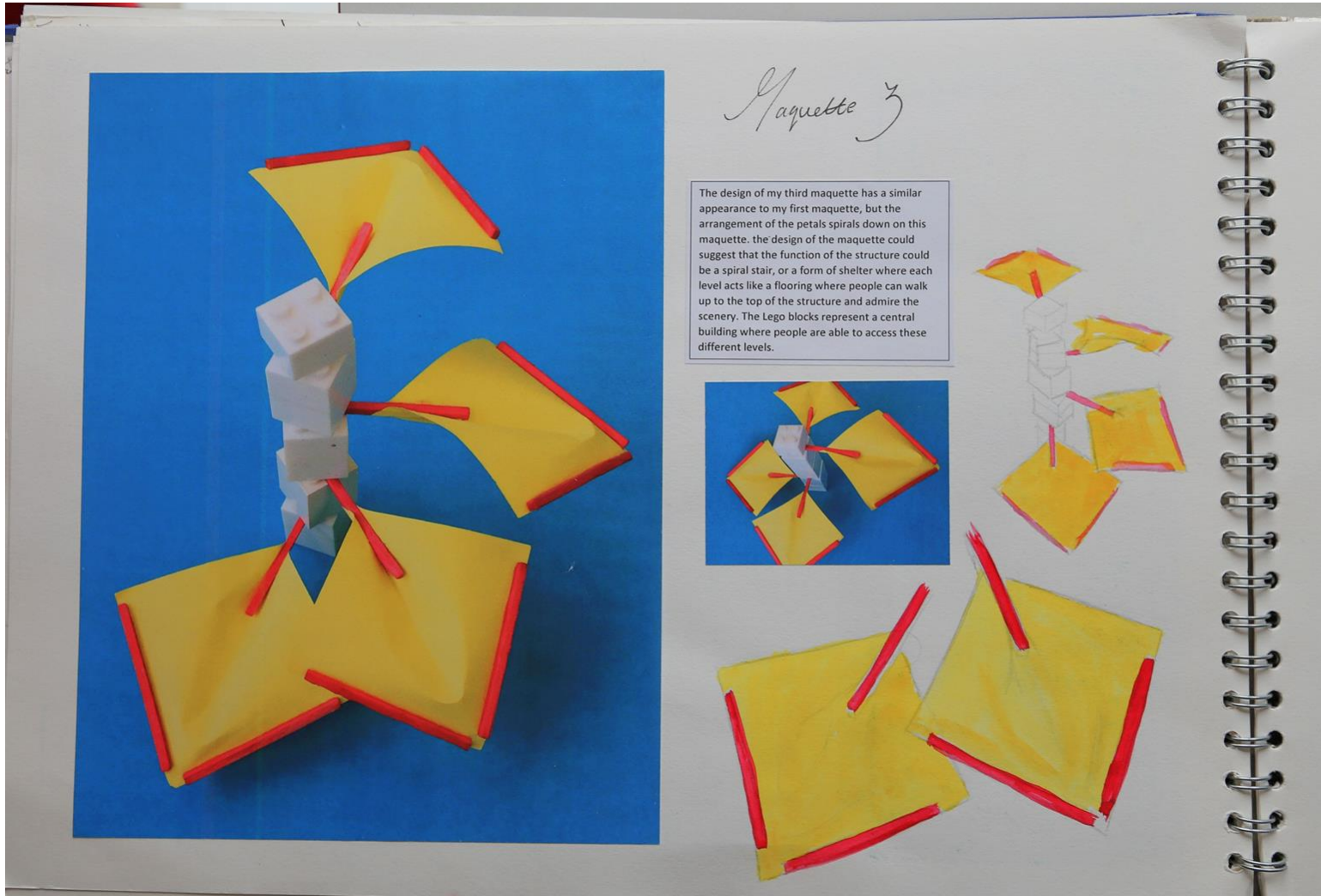
What I like about this gazebo is the unique shape of the structure and how the poles that are creating the tension to hold the gazebo up looks deformed like spider's legs. My maquette has some forms of similarities because of the way each section points down creating a slope effect, like the gazebo. It has two main central point's so if it rains it doesn't collect on the top, and the legs around the side creating tension so there is no flat surface on the roof creates more height allowing the inside to have a large interior compared to if the roof was flat.



Andy Goldsworthy

What I like about Andy's work is the use of depth and colour created by natural elements. My maquette was influenced by the design and structure of flowers and different petals, Andy's work is also created by natural forms and objects, in this particular photo it's autumn leaves. What I like about this photo is the blending of the colours which are similar to mine. But it's the darkness surrounding it that creates the depth and mystery in the design which is something I could have incorporated into my designs.

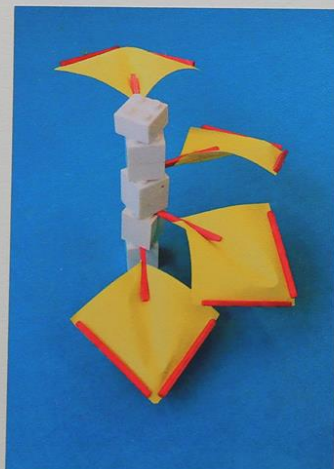




Maquette 3

The design of my third maquette has a similar appearance to my first maquette, but the arrangement of the petals spirals down on this maquette. the design of the maquette could suggest that the function of the structure could be a spiral stair, or a form of shelter where each level acts like a flooring where people can walk up to the top of the structure and admire the scenery. The Lego blocks represent a central building where people are able to access these different levels.

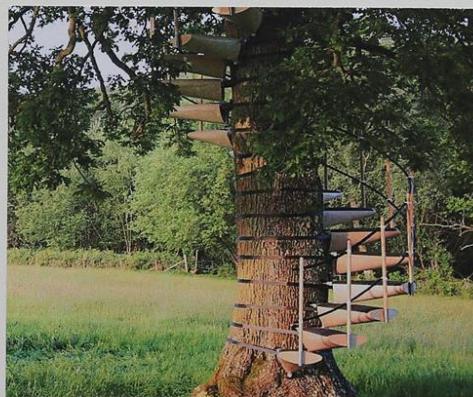




Spiral stairs

The first like for the design of my spiral stairs is spiral stairs. This is because the design of my maquette spirals upwards making it looks like a set of stairs. The spiral stairs in the picture to the left is an interior spiral stair. The structure is plain and simple, yet effective. The rods that are attached around the edge of the stairs creates a type of illusion. The steps are shaped like a petal leaf where it is thinner in the middle then gets wider towards the outside and curved round like a petal shape.

The second image shown below is a spiral stairs designed for the exterior. The steps are attached to the tree by a strong hold tape which will allow the steps to be stable. The steps themselves are shaped so they add more structure by creating a larger surface area against the tree, instead of thin level steps as they would be more likely to break if stepped on.



Fan

When analysing the structure of a fan, you can see that the individual sections which make up the structure of the fan overlap, allowing them it to fold up and back out. The fabric across the top is what holds the individual sections together and creates the effect of air when moved side to side. This is something I could have thought about when designing my maquette; to make the individual petals rotate around so they move in a 360°. the movement could be following the movement of the sun throughout the day or move in the direction of the wind.



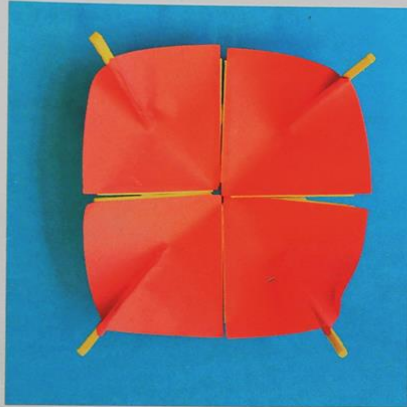


Maquette 4



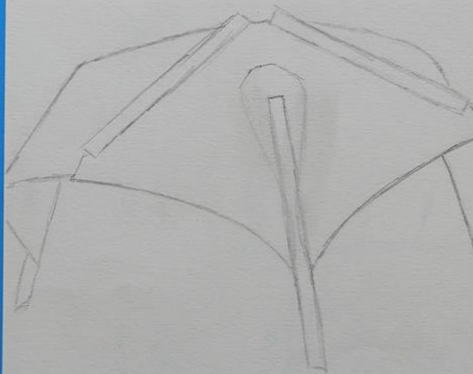
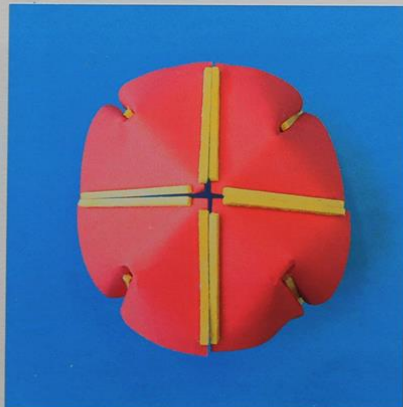
For my fourth maquette I thought I'd try experimenting a design without the use of the Lego blocks and see what form of shelter I can create. My main influence when making this maquette was the structure of a canopy; the square frame with four legs which allows the maquette to be stable and not fall. Also having a rise in the middle and then sloping down, this allows it to be suitable for all weather conditions, for example, if it rains the water won't pile up in the middle, instead it will run down the sides like it would on a normal canopy. If this was to be design into a life size canopy, I would try to think of a different method of putting it together and taking it apart. Going back to my first hand observations when analysing the structure of a flower and petals, and developing that further to make my 3D petals, I thought a different way of attaching the segments is by diving it into four different sections (the four individual petals which act as the structure) are attached together where I have placed the yellow segments on the side, this would allow a quick and easy attachment and can't be folded to allow more storage space. If I were to develop this design, I think that I would experiment with other shaped structures which are strong and also think of other methods of raising the canopy other than using the Lego blocks.





TP

my first link is a TP, this is because the structure of both designs have similarities. My maquette acts like a protective form of shelter from the rain, similar to the TP. However, the structure of the TP is being held down by guide ropes allowing the structure to be stable, unlike my design which consists of the four legs to control the movement of the structure, as we'll as give it height. The height from the TP comes from the wooden pole located in the middle which holds the hole of the roofing up, this means the height can change. When experimenting with height on my maquette I used the Lego blocks to add height and more stability, this is because the blocks have a wider surface area where as the sticks have a smaller which means the legs will be less likely to move if used in high winds.



Canopy

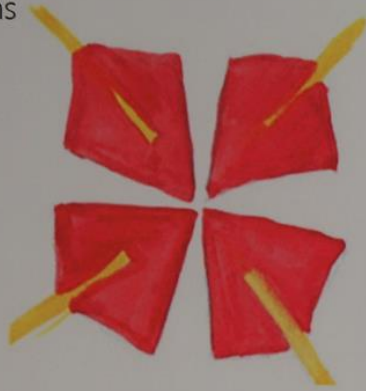
Breaking down the canopy to a simple structure, it's visible that the round roofing that is held by four legs is like the structure of my maquette. By having the addition of the roof being high at the centre and then low at the sides allows the rain to fall straight down, where as if it was the opposite way the rain would collect at the top. When looking at the design of this maquette its visible that the canopy also has a decorative feature to it of the tiled roof. This is something I could have considered when design my Maquette; by adding a decorative feature such as pattern, it would have made the design more attractive and appealing to the eye.





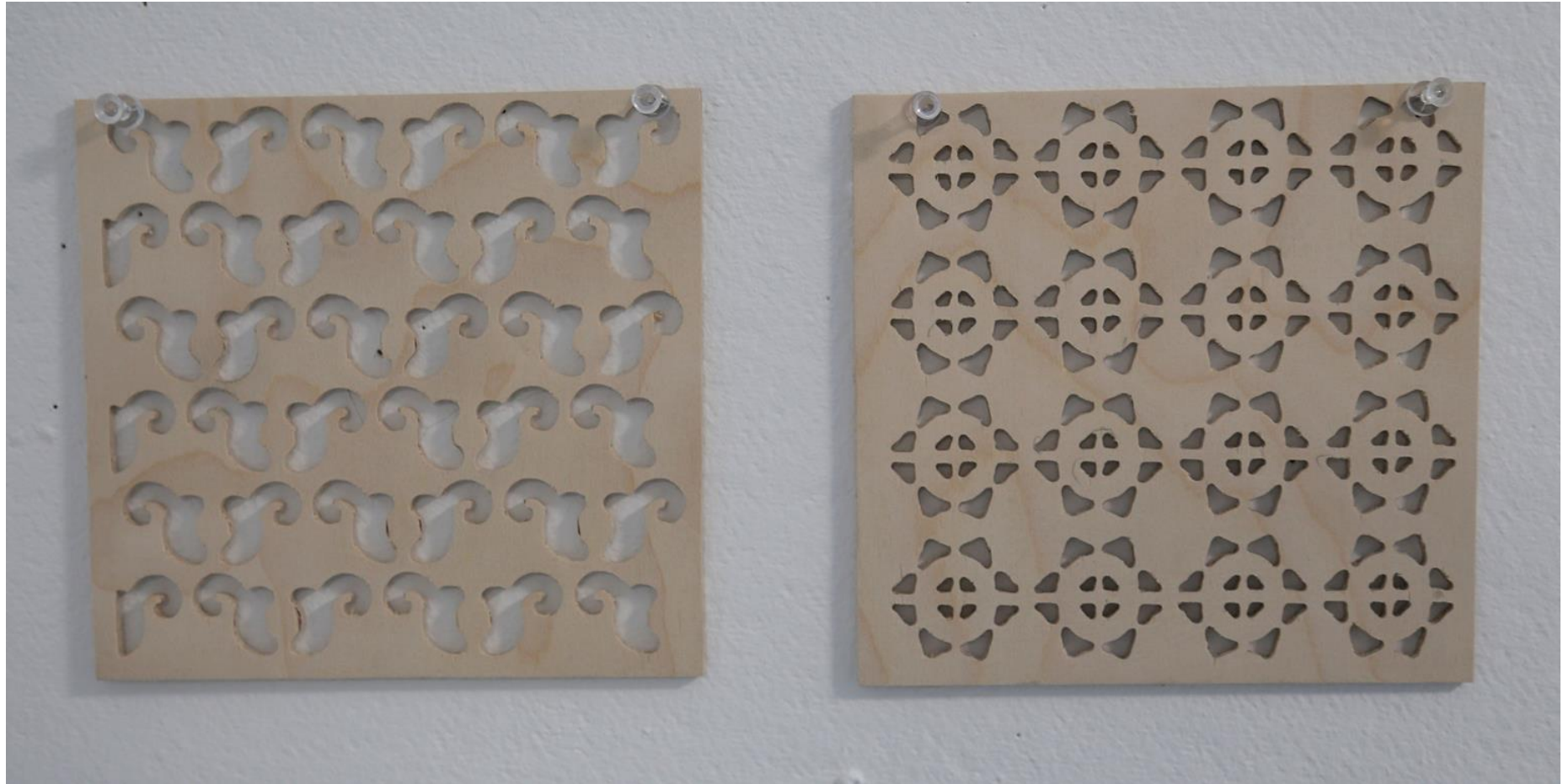
Formation of shelters from 2D structures

2D forms



Maquettes in response
to 2D structures







Timeline- Serpentine Pavilion

- **2000** (1st June)
Made by- Zaha Hadid
- **2001** (11th June - 9th September)
Made by- Daniel Libeskind + Arup
- **2002** (12th July - 29th September)
Made by- Toyo Ito & Cecil Balmond + Arup
- **2003** (20th Jun - 14th September)
Made by- Oscar Niemeyer
- **2005** (1st June)
Made by- Alvaro Siza & Eduardo Souto De Moura + Cecil Balmond + Arup
- **2006** (13th July - 15th October)
Made by- Rem Koolhaas & Cecil Balmond + Arup
- **2007** (24th August - 5th November)
Made by- Olafur Eliasson & Kjetil Thorsen
- **2008** (20th July - 19th October)
Made by- Frank Gehry
- **2009** (12th July - 18th October)
Made by- Kazuyo Sejima & Ryue Nishizawa Of SANAA
- **2010** (10th July - 17th October)
Made by- Jean Nouvel
- **2011** (1st July - 16th October)
Made by- Peter Zumthor
- **2012** (1st July - 14th October)
Made by- Herzog & De Meuron + Ai Weiwei
- **2013** (1st June - 20th October)
Made by- Sou Fujimoto
- **2014** (26th June - 19th October)
Made by- Smiljan Radic
- **2015** (25th June - 18th October)
Made by- Selgas Cano



2000



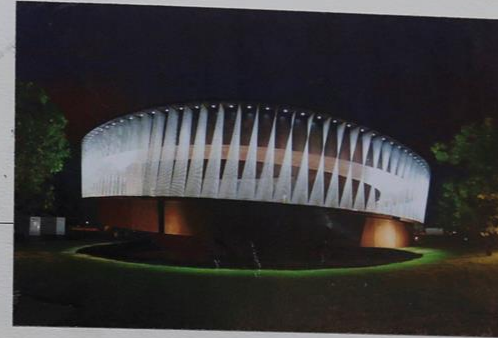
2002



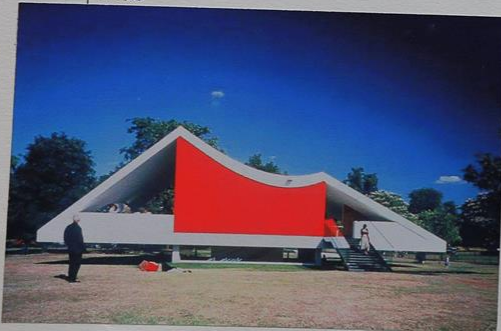
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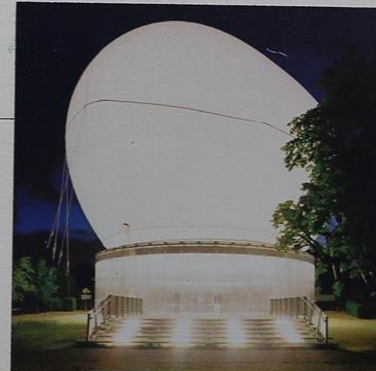
2005



2007



2003



2006



2008



2010



2009



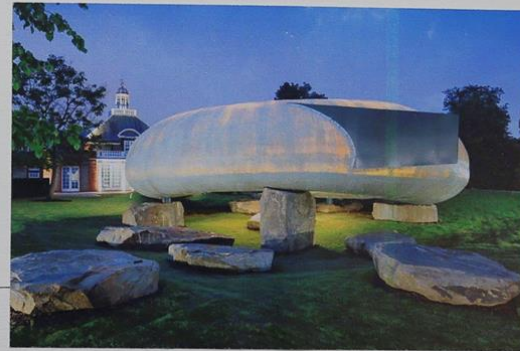
2011



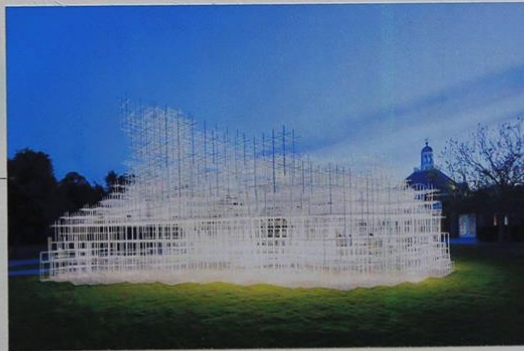
Timeline



2012



2014



2013

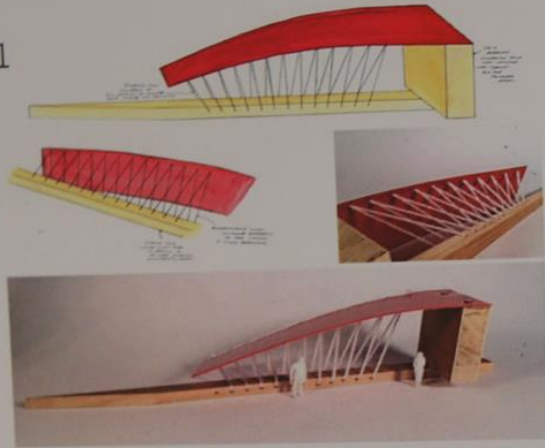


2015

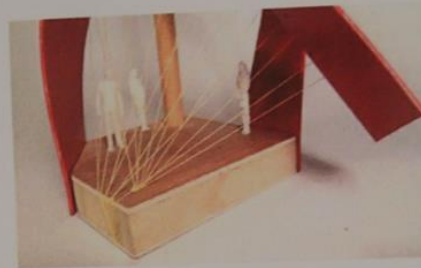
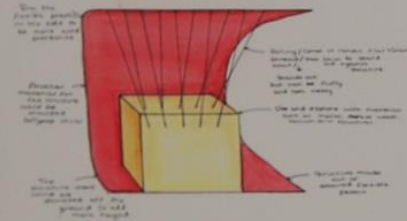


Maquettes in response to shelters

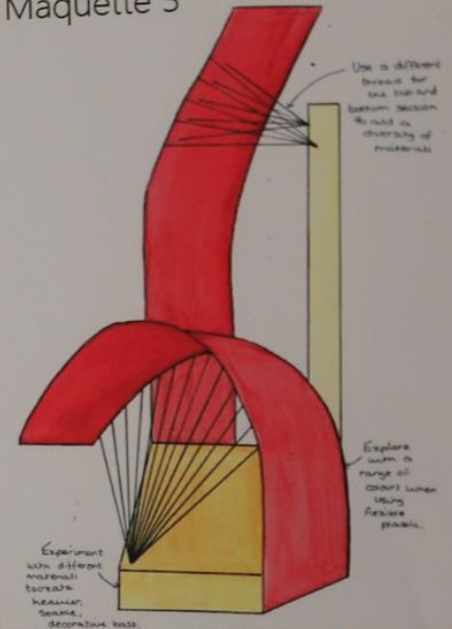
Maquette 1



Maquette 2



Maquette 3

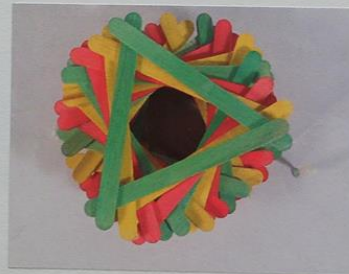


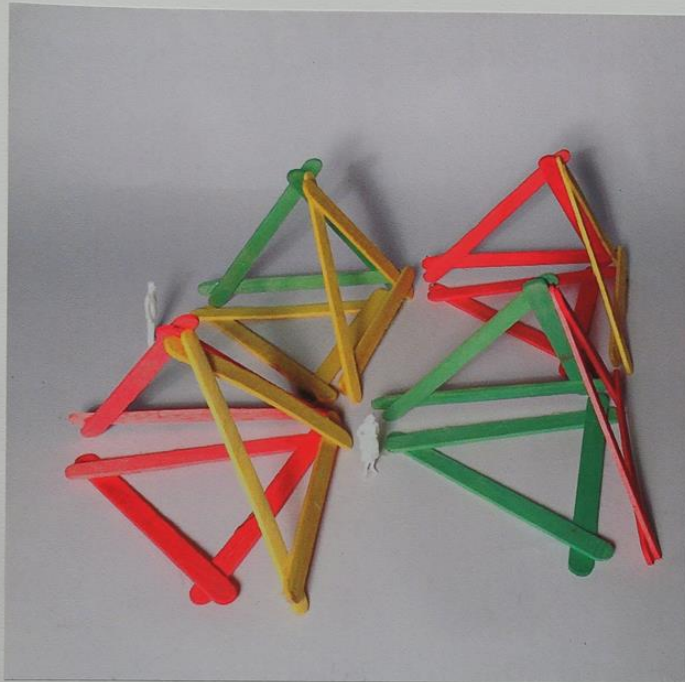


Maquette 1

For these set of Maquette's I wanted to explore with structure and pattern. To achieve this, I created a triangle shape using lollypop sticks in the colours: red, yellow and green. Having the addition of colours Lollypop sticks allowed there to be a contrast in colours to add a form of life and depth to the maquette. From this I then wanted to try and design and create a wide range of diverse structures which allowed to explore the use of angles, order, unordered and repetition.

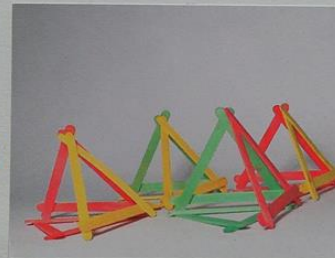
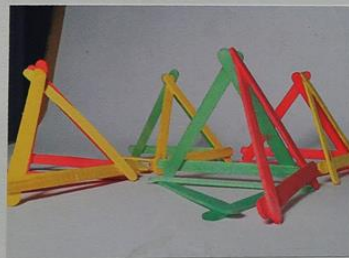
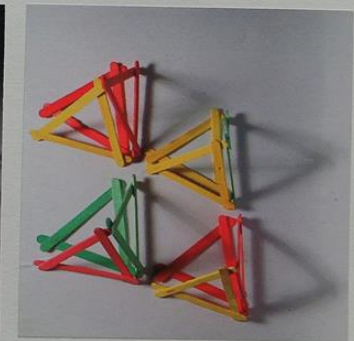
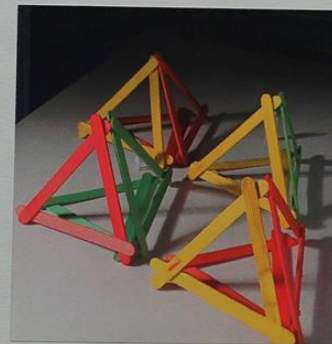
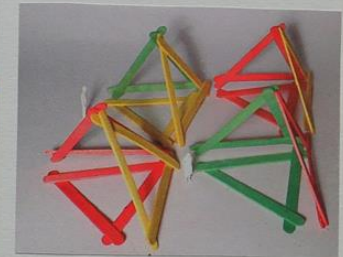
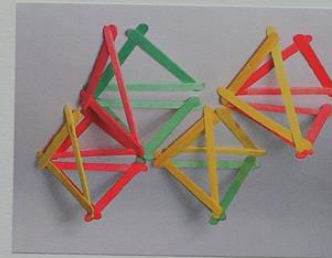
My first maquette was influenced from the design by Andy Goldsworthy and his use of layered coloured petals. In response to his use of colour and order of colour I have used a repeat pattern of green, yellow and red to form a spiral shape structure. The exterior is similar to a spiral stair case and the over lapping created a stair effect. On the inside is a dark mysterious hole which creates a feeling of mystery and travelling into the unknown.





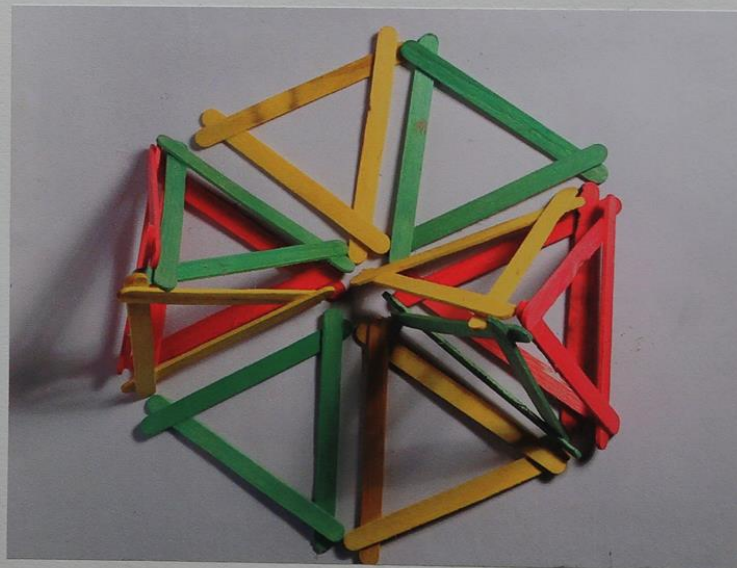
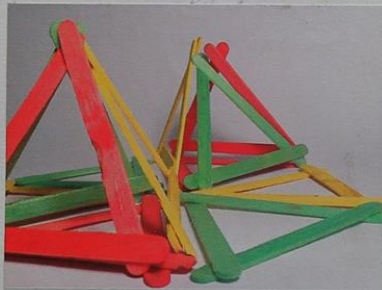
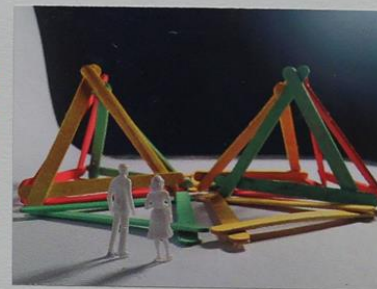
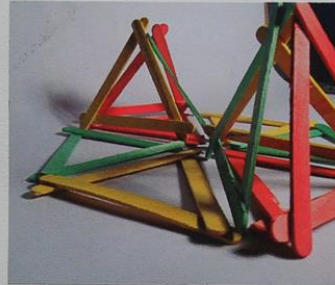
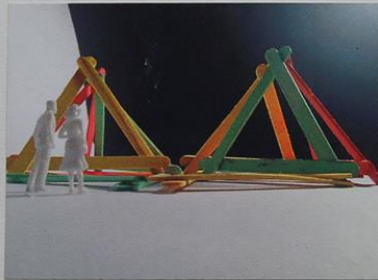
Maquette 2

My second maquette was a design that used a form of reflective and order within the structure. The way the structure is placed reminded me of an housing estate; the way a set of houses would be placed and designed around one another. Also looking at it from a side angle, the structure appears to look similar to a roof; the way the middle points up and then falls down to the sides. What I like about this design is the colour, the yellow against the red or green in the darker light enhances the colour contrast allowing the colour to stand out and appear more eye catching. Another thing is the pattern you get from different angles of the maquette and comparing the view to a bird's eye to a side view; the birds eye appears 2D where as a side view creates more depth and height to the structure.





Maquette 3

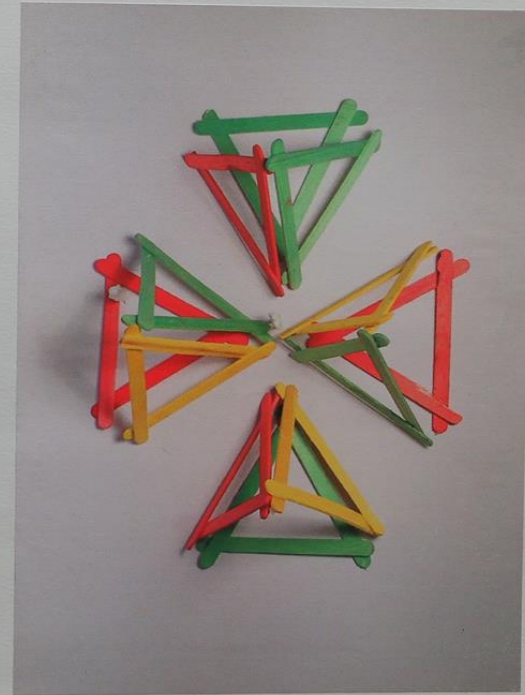
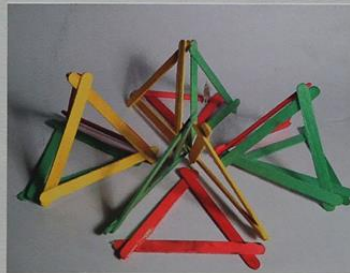
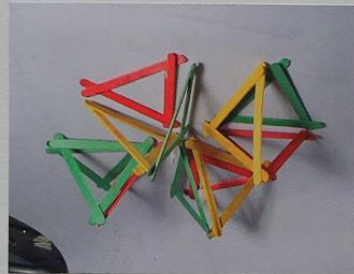
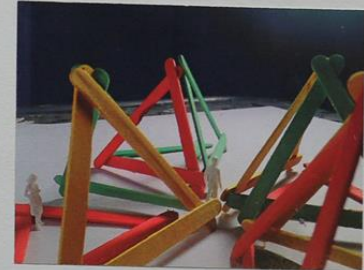
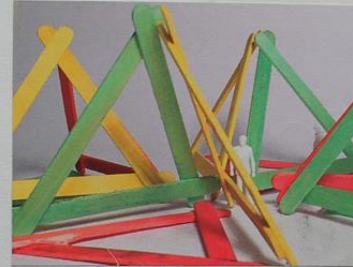


Maquette 3
In both
my third
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If I could
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My fourth
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Maquette 4

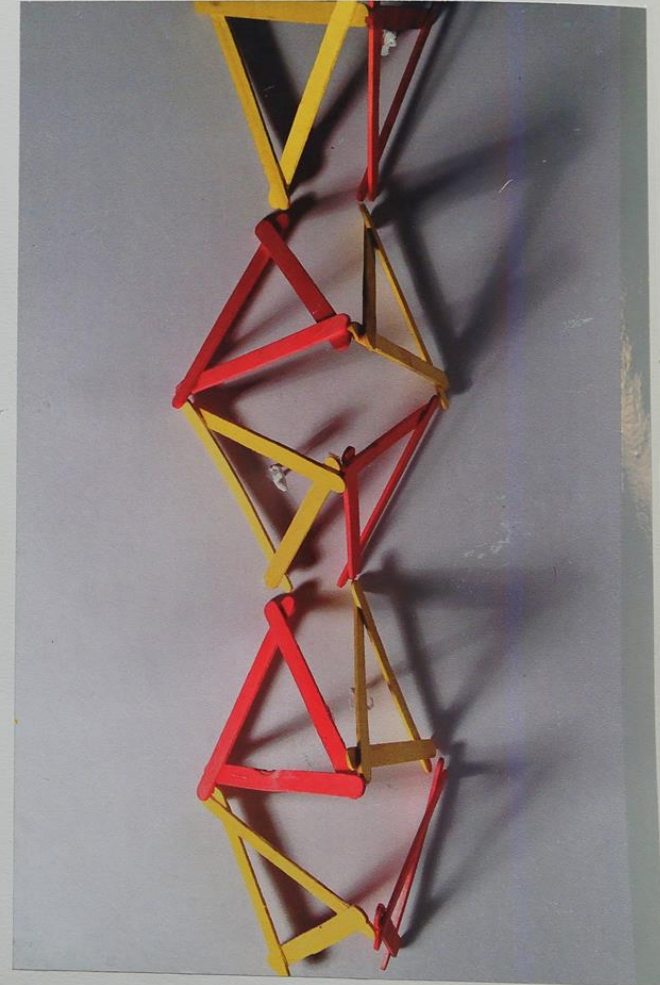
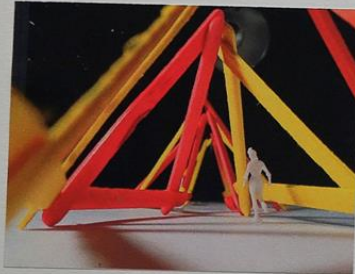
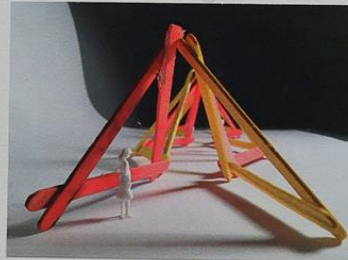
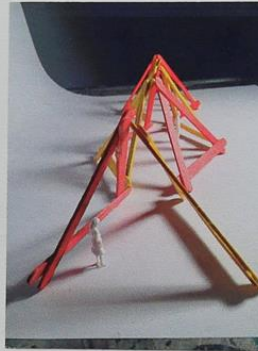
In both my 3rd and 4th maquette I wanted again look at structures similar to tents. For my third maquette I created a simple base to allow the structure to be stable and then formed two closed sections that lie opposite each other, in relation to a tent, my structure would make up the interior. The way I have sectioned off certain areas allows there to be a divide; the open sections opposite one another can be used to provide space for belongings and materials and the closed section would be where you'd sleep. If I could develop this design, I would take the maquette further and add a form of protect covering over the top to see if my design would work in smaller scale. My fourth maquette had a similar function although I removed the bases and created mirrored sections which meant this design would allow to fit more people in, because of that I then spaced each closed section off to allow a bigger amount of available space to be used and so the area wouldn't be too crowded with more people in.

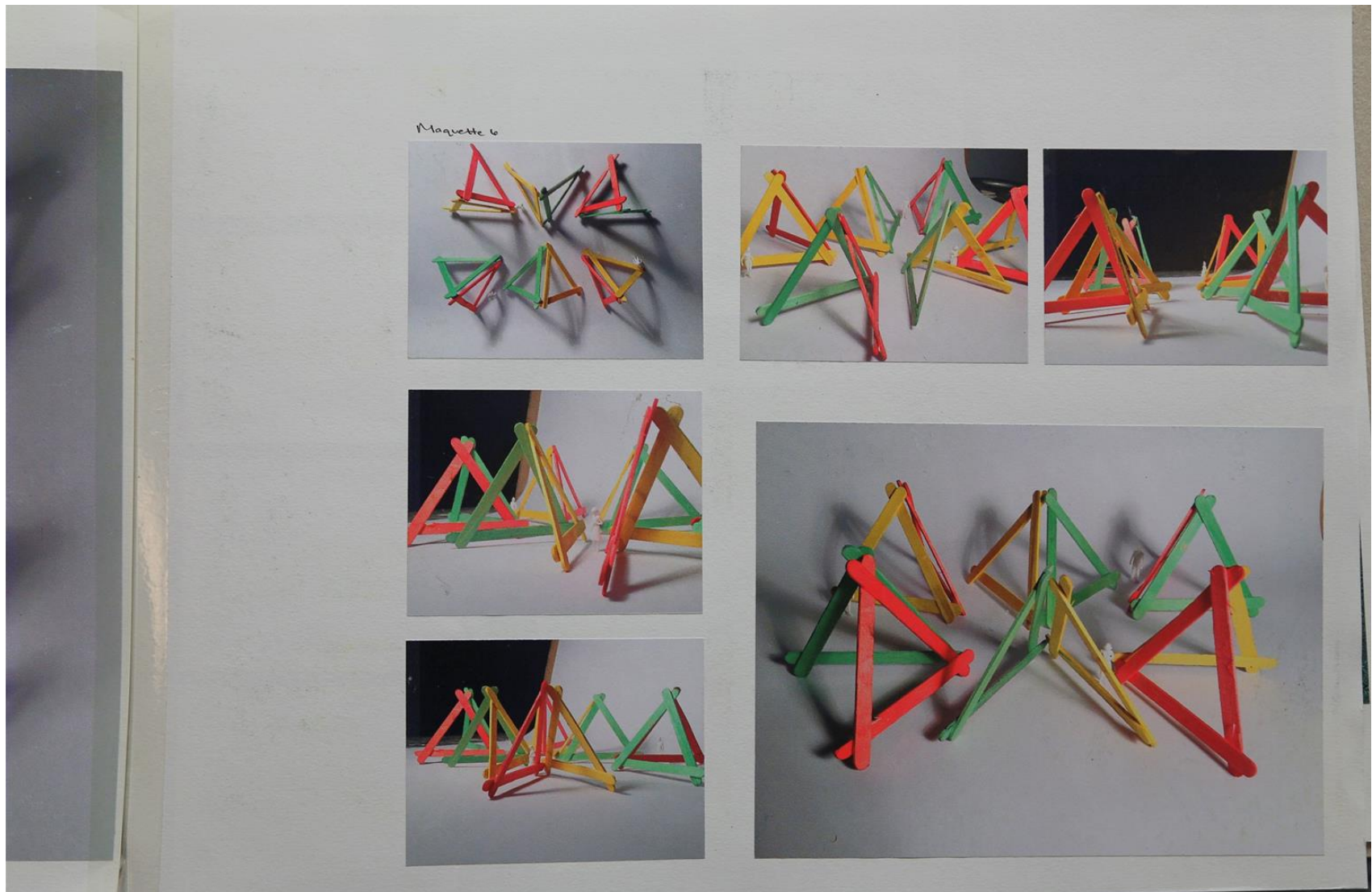




Maquette 5

For the design of my 5th maquette, I created a decorative structure that appears like a walk way or a corridor. By only narrowing down my colours to red and yellow created a simple contrast. I found that on some of my other designs using 3 colours can appear too much against the patterns causing it to fade and look too complex. This design reminds me of the 2015 Serpentine pavilion by Selgas Cano. This is because in their design is a temporary decorative structure made up of a continuous strand of colourful tape allowing you to walk through and experience different textures to evoke certain emotions and feelings. This is something I could have incorporated into my design; creating a range of sections where the structure was created by different materials and textures. To enhance a certain mood, I would do this by colour coding areas to provoke a range of emotions when walking through certain colours. Because in my maquette I used yellow and red, in some ways they can be similar because they both represent the feeling of heat. However, red is mainly known for danger and yellow is more a happy, spiritual colour.

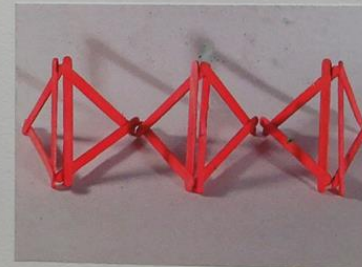
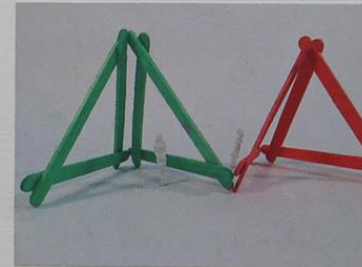
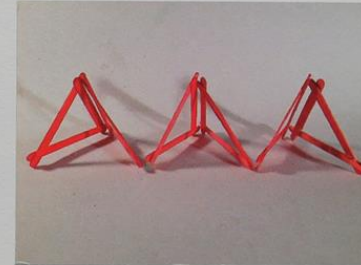
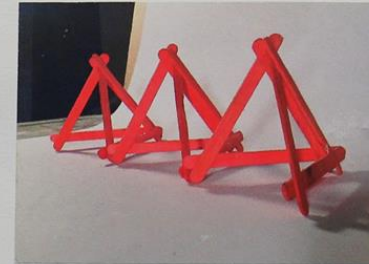
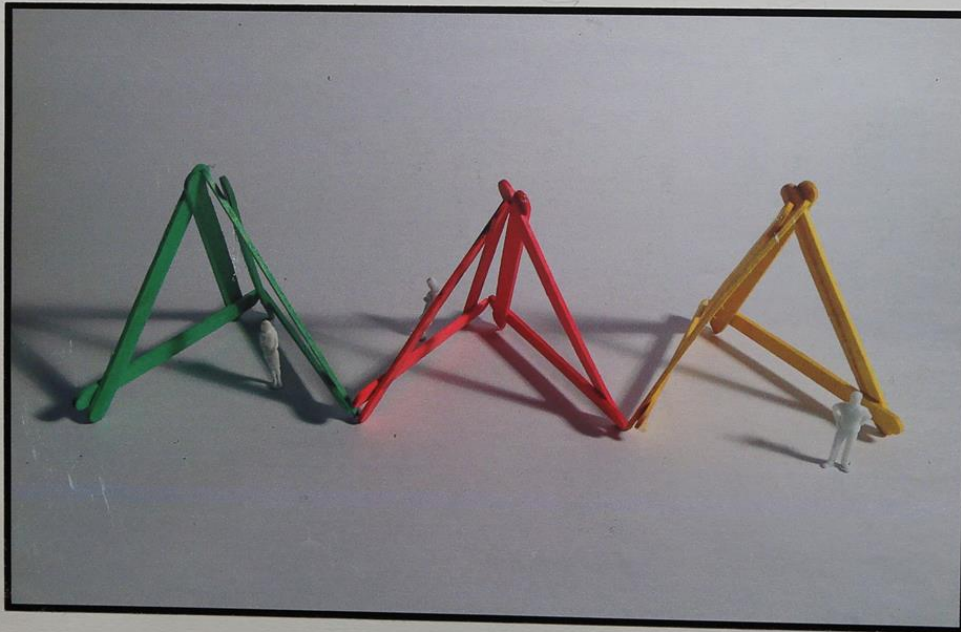
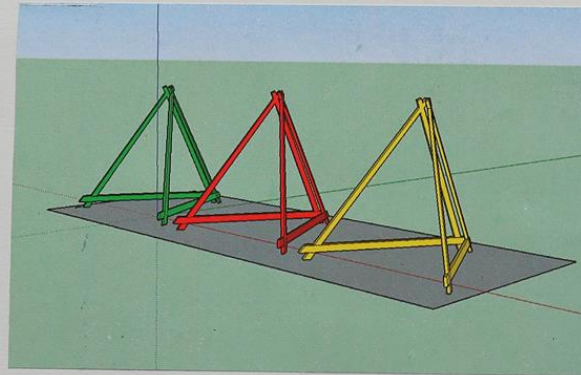






Maquette 7

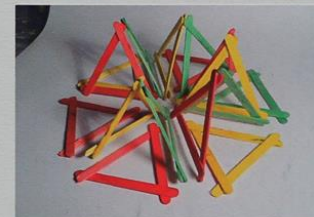
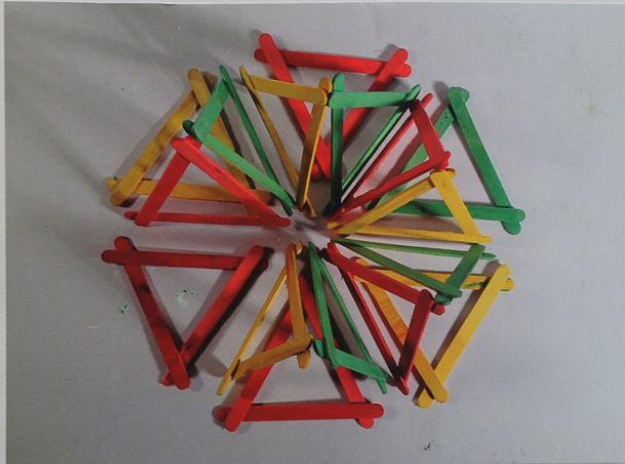
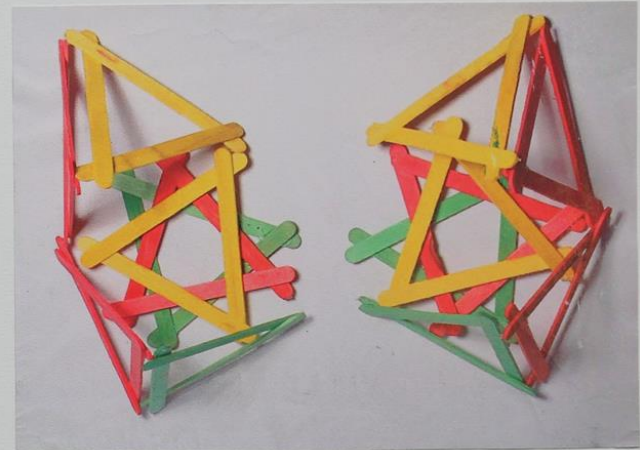
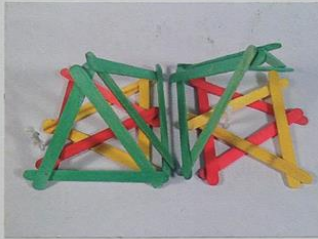
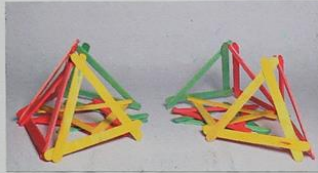
My 7th maquette is very simple compared to other designs, although it can be just as effective. What I like about the design of this maquette is the effect it has under harsh light from an angle. By having that there it creates more depth within the design and brings out the contrast in the individual coloured structure. The simple form allows the structure to have a multipurpose and could be a form of many uses such as; a decorative structure, temporary building, beach tent.





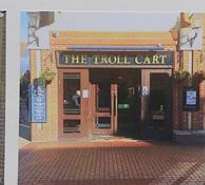
Maquette 8

The design for my 8th maquette is more of a decorative structure as opposed to having a purpose. The design of the base creates depth within like on my first maquette where I used a similar pattern to create a spiral stairs effect. The structure surrounding the floored pattern is there to add another form of dimension and appear sectioned off like a room to allow you to be connected off from the outside world.





First hand observations – Shelters





6 point analysis – 2008 Serpentine Pavilion

Context

The 2008 Serpentine pavilion was designed by Frank O. Gehry. Born in Toronto, Canada in 1929. Frank studied at the University of Southern California, Los Angeles and Harvard. His early work in Santa Monica and Venice included the redesign of his very own suburban type house, restaurants, offices and larger houses such as the Schnabel residence in 1989. His career got better when he encouraged foreign emphasises with his work, such as the festival Disney building in France, 1989- 91. And the Guggenheim museum in Spain, 1991- 97, which is considered one of the most significant buildings of the late 20th century. His more recent work consists of; an extension of the art gallery of Ontario, 2005-8. And his first building in New York, the InterActiveCorp Headquarters on West 19th Street in Manhattan, 2003- 7. Currently he's working with the Louis Vuitton Foundation to create the Bois de Boulogne in Paris. The design of the Serpentine Pavilion was a structure "which acted as an urban street connecting the park with the permanent gallery building". This suggests that Frank wanted to try and connect the design of the building to backgrounds of the gallery building located behind it.

Form

The form of the building is voluminous and dynamic. The shape is irregular and zigzagged yet contains some forms of geometric patterns within the design. If you were to look at the design from an angle looking down, it would appear that the area is isolated, interrupted and enclosed because of the striking beams which cross on the roof, whereas looking at it from the ground you can see that the interior space is expansive and open allowing up to 275 spectators within the area. The colours used within the design are shuttle which creates a natural feeling and the use of the blue decoration on the glass sides add the feel of being close to water and clashing against the grain wood. Being surrounded by the texture of wood creates a warm, cosy feeling when against it and the patterns on the roofs surfaces provoke a capturing moment of "random elements" that are creating a "visual energy". The arrangement of the striped roofing and structure creates a dynamic effect in the way the stripes shoot out into the sky. The playful stripes form a regimented rhythm that is sharp and bold. The cool light tones used creates a relaxed feeling within the interior and the use of short, angular and stubborn lines creates a feeling of tension and sharpness to the building





Mood

When analysing and observing the details of the building, in some ways it can be quite overwhelming because of the dramatic scene created on the roof. I like the effect it gives off- a striking and dynamic effect as if a tree has just been hit by lightning and all that's left of the weak, broken branches that's still holding the tree together, this is what I see here; the thin, sharp strips that are being evoked from all angles as it's just been electrocuted with a burst of energy. However, if I was to walk inside a view the interior it would tell a whole different story. The open walk way down the middle creates a voluminous atmosphere and the large seating areas that goes up to three steps allows you to be lifted off the ground or be swept away by the waves which appear from the blue glass located on opposite sides that are arranged irregularly.

Function

The function of this building is to be a temporary decorative structure that is placed in front of the permanent gallery building. Although, the building can be turned into many functions such as live performances where Frank explains "the interplay between the exoskeleton of timber and the multiple glazed roof invokes imagery...capturing the visual energy of a place". This proves that Frank put thought into designing the building and created the perfect building to play concerts by using specific materials that will enhance the energy of the music and bring the building to life. Another use is for passengers of tourists to come by and either admire the building, or go there to get away from everything and be able to relax and let loose. Also that fact it was influenced by urban street suggests it's a place where gangs and younger people might to either hang out or feel safe.

Process

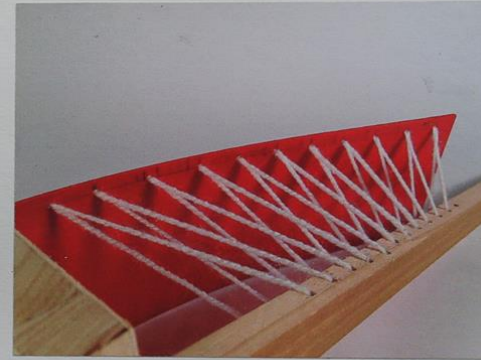
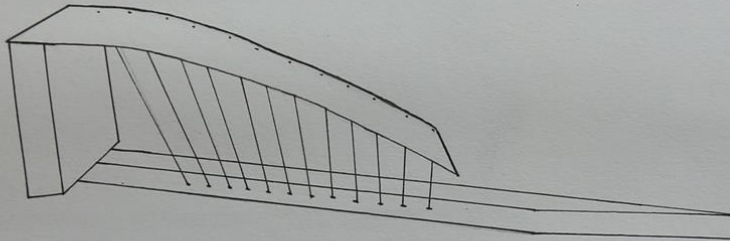
The structure of the wooden beams was made out timber planks, the multi glazed glass that was located on the roof acted like a canopy as it would hand from the inside of the structure to protect people from the rain. Frank wanted to try and incorporate the use of computer technology and create a cover such as titanium. He also wanted to incorporate wood as a material because "woods and aesthetic", he stated that "when he was living near in cold climates like Ontario, where it would snow for 10 months of the year, there is a feeling of heart and warmth of wood". This shows that there is a personal reason as to why he chose his materials and has worked with them before in the past.



Content

The structure of the roofing reminds me of the structure and entwining of a bird's nest and how the twigs are weaved together to create a stable structure for the birds to stay in. Similar to the design here where the stripes on the roof are placed in those positions to add strength and stability to the structure itself. Frank said the design is influenced by "urban street" which suggests that he was trying to attract the younger generation to come and visit the site because urban street is all about the culture and based around the core of hip hop, skateboarding and bmx. Which is what the younger generation is all about and by having something that will stand out to them will mean they'd want to go hand out in a cool place which is suited to their style and also the open flooring is suited for using skateboards and bikes to be used and the large seating area allows big groups to hang around and feel comfortable where they are.





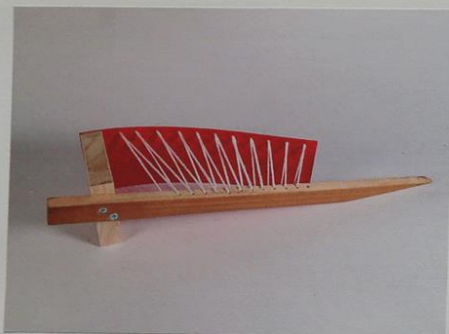
Maquette 1

Moving on from my first hand observations of bus shelters, I wanted to try and create a range of decorate shelters using wood, flexible plastic and white thread.

The reason I wanted to use thread is because I like playing around with string and seeing how tension can have an effect on the way a material (flexible plastic) can be changed.

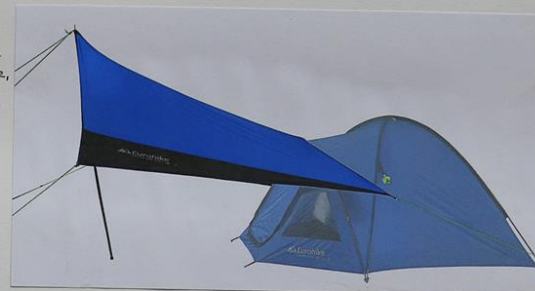
This first design shows how I have gradually tightened the tension on the string causing it to bend towards the wood along the bottom. This allows the flexible plastic to move forwards creating a protective layer for people to stand under to hide them from natural causes or to feel safe.

One of things which I like about this design is how the pattern of the changes when you look at it from different angles; When you look at it from the front, the string appears more simple. Where as looking from the side the string is complex and detailed creating more depth.



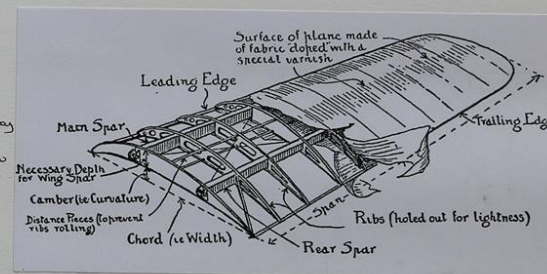
Tent

The link between my maquette and the design the tent I have chose are similar in appearance, as well as, they both have the same function- A form of shelter to protect people from the rain and other natural causes. The highlighted section of the tent is the part that's similar to my curved acrylic, both designs are manipulated by the tension of string hold the material in the desired position. This could suggest that I could also have experimented by placing the string outwards to hold the acrylic piece.



Periplane wing diagram.

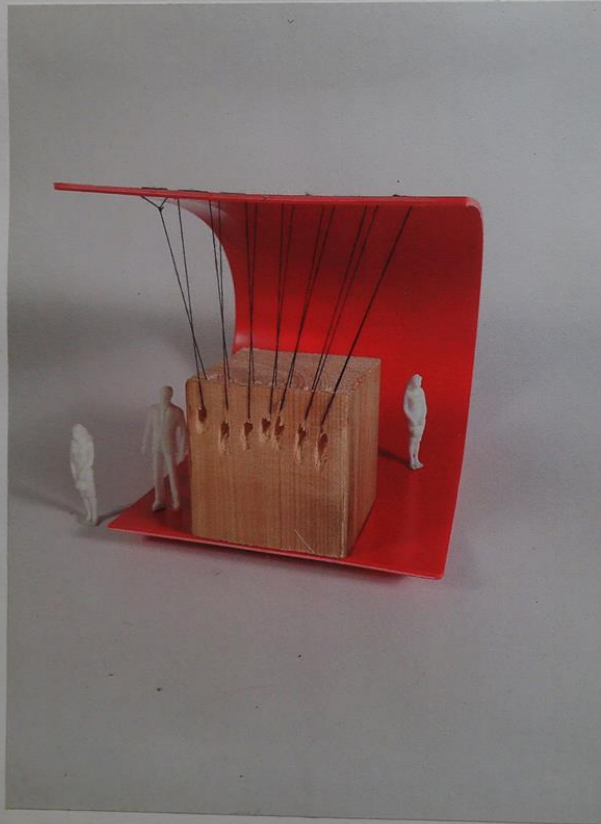
What I liked about this diagram is the design created underneath the surface of the wing. The panels (Ribs) which go all the way across the wing looks similar to the pattern of my string and how it travels from the base to the roof (acrylic strip) and on the wing the panels are there for extra support and strength so it doesn't break under high tension, similar to my purpose of the maquette.



DNA strand

The relation of the DNA strand links into the pattern to which my string creates. When looking at certain angles of the string on the maquette you can see the thread crossing over and also starting to spiral around, similar to the structure of a DNA strand, where it's basically two parallel lines with strands crossing to attach them and the whole structure has then been twisted to create a spiral.

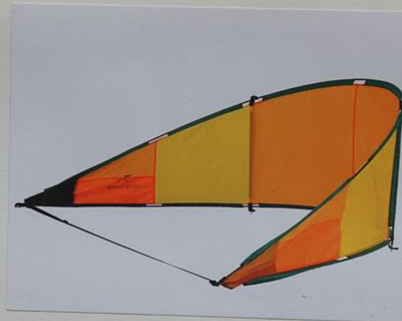




Maquette 2

For my second maquette, I still wanted to follow the theme of shelters, as well as try and use the same materials. The design of the maquette is similar to the first; to create a protective shelter for people to stay under when it's raining or waiting for a bus. To develop this idea further I could have made the wooden block a reception/information building. Another idea would be to create a stairs which was level with the second bus floor so people would be able to get on the bus at both first and second floor so it's less crowded and a quicker process.





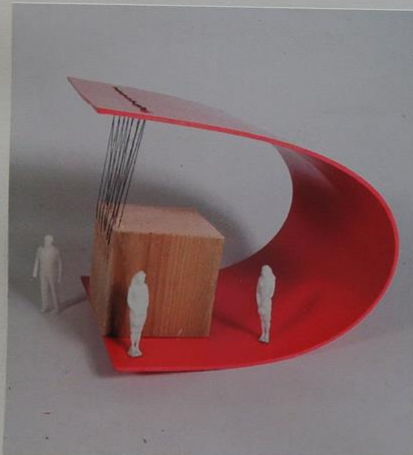
Wind breaker

What's similar about the wind breaker and my maquette is the structure. They both curve round yet one is on the side and the other is facing the opposite, this is something I could have considered when designing my maquette, because by having the longer sides face side ways that will be able to protect people from the wind but not the rain, where as my design is the opposite.



Bow and arrow

Similar to the wind breaker the structure of the bow relates to the design of my maquette. On the bow is a single strand of elastic which allows you to draw back the arrow, at the same time the structure of the bow is changing and both ends of the plastic are being pulled in closer together. On my maquette I was able to experiment with the tension of the string, allowing me to control the amount of pressure the acrylic strip was under.



Lollipop stick wrist band

The structure of the lollipop sticks relate to the form of the flexible acrylic strips used on my maquette. To get a desired position of the lollipop sticks you boil them, remove and bend to desired shape and leave to cool. This is an effective technique I could have used in previous maquettes to get a desired structure.



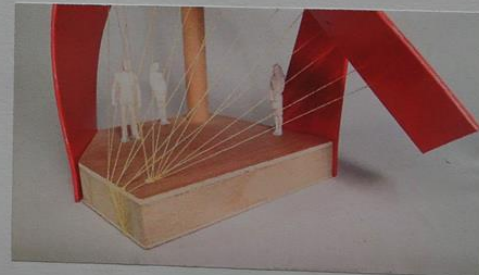
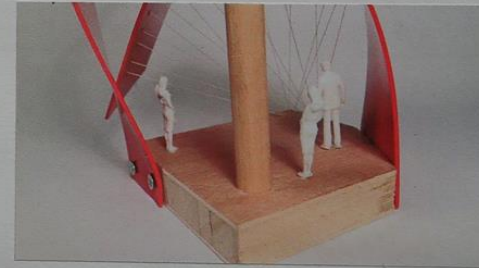


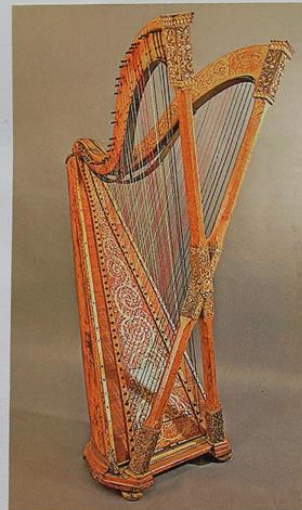
My third and final maquette is one of my favourites. This form of shelter has a decorative side which allows the structure to appear like waves crashing off each other, this comes from the positioning of the red flexible acrylic strips; the way they curve and look like they are ripples of a wave. If this structure was to be made on a larger scale it would stand out next to a normal brick building and look like an eye catching feature.

Similar to my other maquettes, this structure allows people to stand under to act as a protective shelter. The lower acrylic strip acts as the roof for the structure, and the placing of the acrylic strips also protects the person from any wind.

My choice of thread was to use a single thin thread because I wanted to enhance the effect of detail within the design. Also using the thread allowed me to play with the tension of the thread and acrylic strips and choose where to place it.

Maquette 3





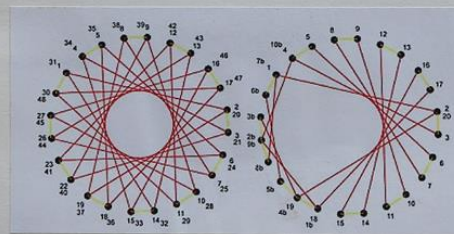
Fan

The structure of the fan is similar to how I have position the flexible acrylic strips which look similar to the fan's structure. On the fan each section overlaps allowing the fan to close in letting the structure to be changeable and create various forms of structures that change in size.

Double string harp

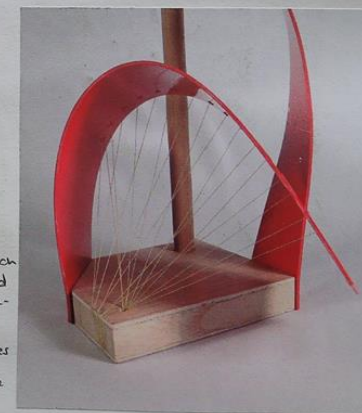
The structure and complex detail created by the pattern of the strings is something I wanted to achieve in this maquette, although my thread isn't as complex than the harp, I did have to be precise about the tension of my thread otherwise the

thread will be too slack and the acrylic strip wouldn't hold in the place I would want it to stay in. The harp is similar because if the tension of the string isn't right, that can cause the thread to be untune so the sound wouldn't be right.



Art patterns

Looking at the development allows the structure to change each time a line(s) is added or removed. This is something I could develop and create when make future maquettes to add a decorative features to the simple structure.





Development drawings and further development ideas from maquettes

On this page you will see drawings of my maquettes and ideas from my artist with as to how I could have developed my design as well as thinking of different materials and techniques that could be included, swapped, changed or developed.

From these designs I wish to develop my ideas further and also help make me decide what route I'm going to go down for the design of my final design.

Maquette 2

Turn the flexible plastic on the side to be more wind protective.

Another material for the structure could be moulded lollipop sticks

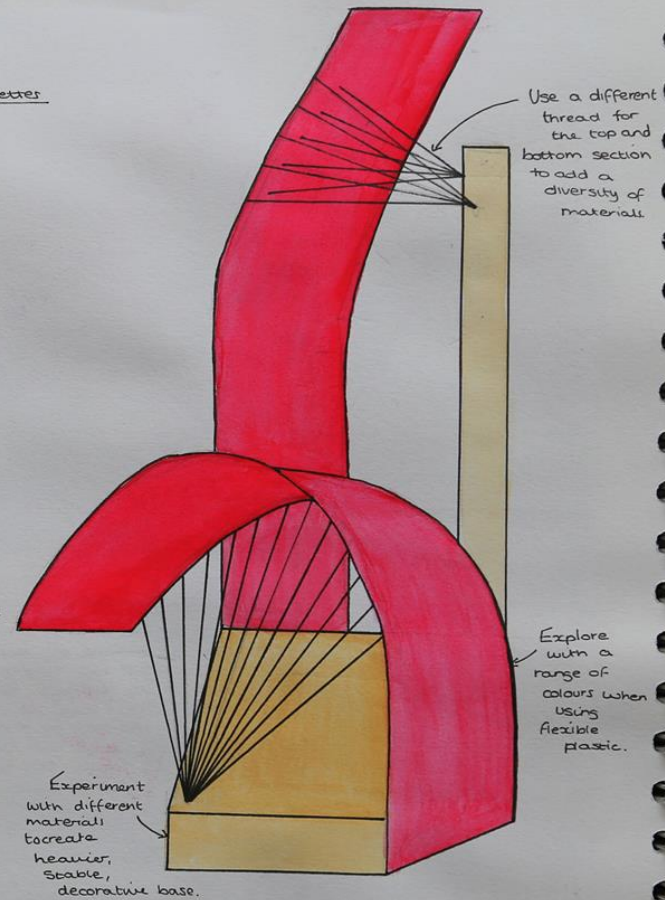
The structure itself could be elevated off the ground to add more height.

String / Comas in various sizes & colour, thread / too thin to stand out against structure.

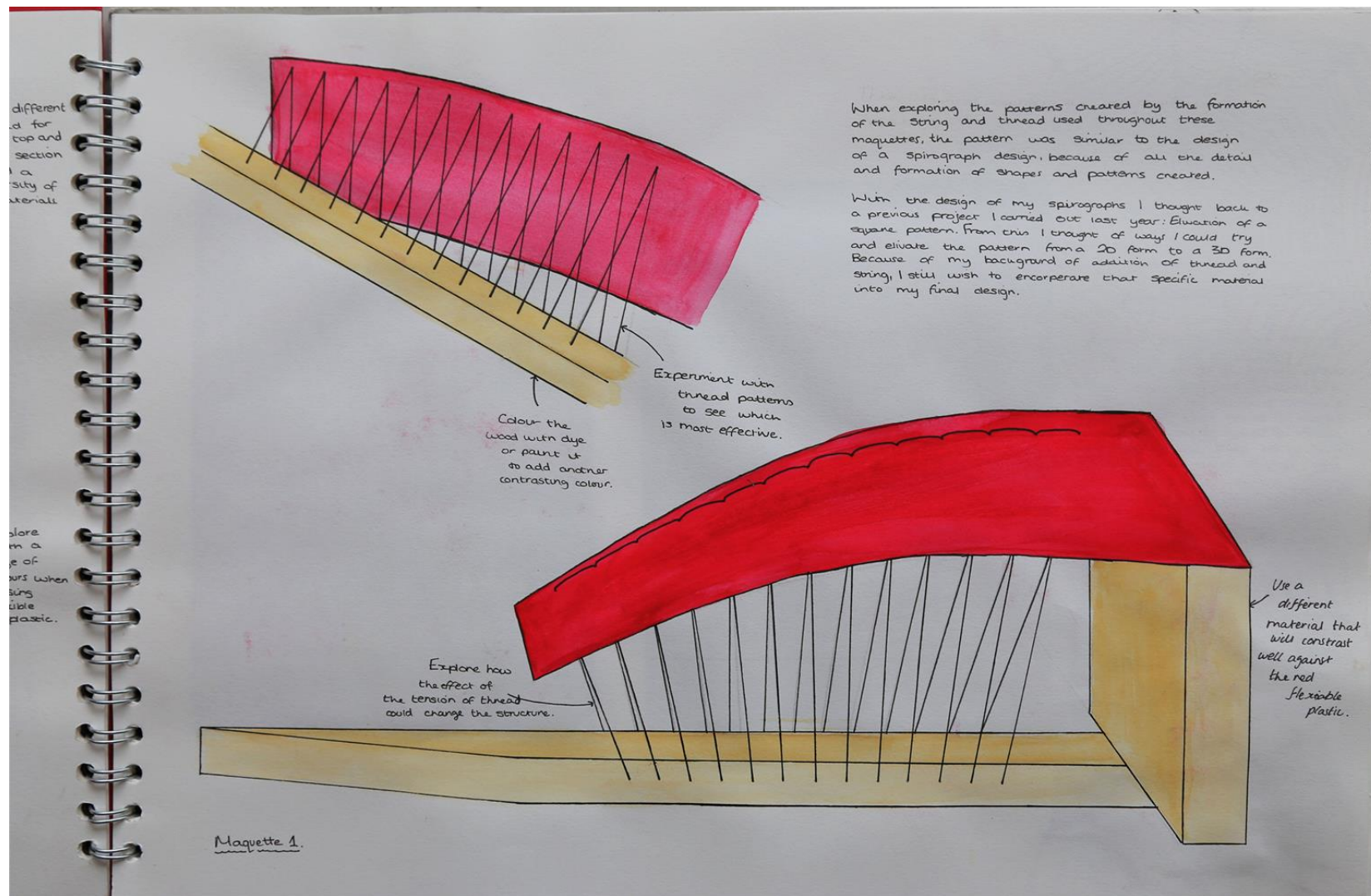
Stands out but can be fluffy and look messy.

Use and explore with materials such as metal, darker woods, vacuum form structures.

Structure made out of coloured flexible plastic.



Maquette 3





First hand Observations - Spider Webs.

Exploring the tension of string.

For this set of first hand observations I took photos of cob webs with frost covering, allowing it to stand out. The reason I took these photos is because I wanted to explore the limits and tension of thread. Webs need the right amount of tension to allow it to hold itself off the ground and also so it doesn't droop down too much and have a loose tension.

From my first hand observations I wish to create a range of maquettes in relation to string and explore ways to create a 3D form.

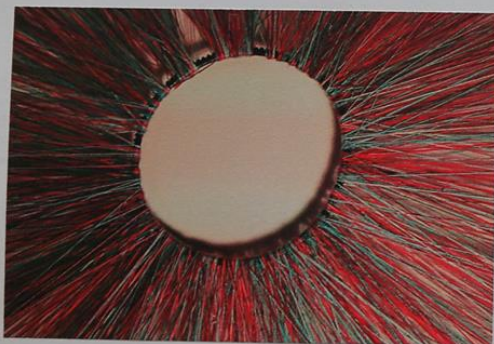






Maquette 1

For the making of my first maquette I wanted to turn the use of my first hand observations of my first maquettes by replacing the use of woolen and the patterns create to replace that with thread and try to create a range of 2D and 3D set of maquettes in response to this. My first maquette was about colour and relating the structure of a cob web.



The universe

Looking at the colours formed and the way how it looks like all the planets are being drawn into the center which appears like a black hole that's swallowing the planets. The colour red and yellow both contrast well against each other and allows the different sections to stand out. This was something I wanted to achieve during the making of my maquette and exploring with the use of colour.



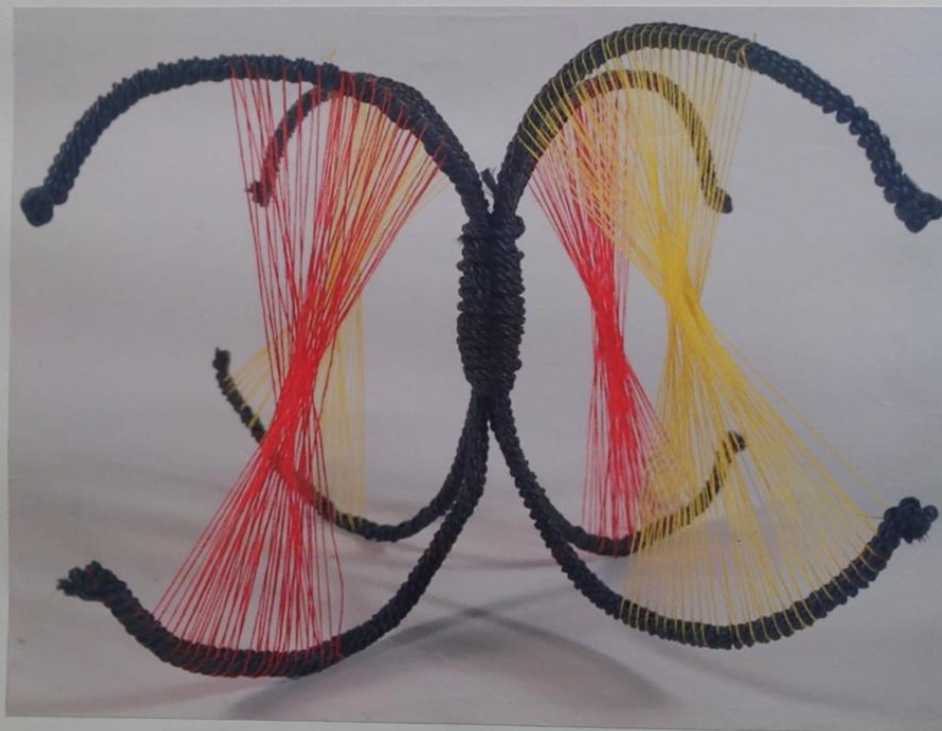
Iris

The iris of an eye looks similar to the design and structure of my maquette. This is because all the veins and streaks of colours which look like they're dissolving into one another, for instance; in the picture to the right, the iris has a deep red surrounding the pupil, it then blends and turns into a yellow/amber colour, then then turns from a light grass green into a dark woody green, the edges in then a bright blue. Like my maquette, I have used a wide range of colours which blend well together.

Spinning Wheel

The circular section of the spinning wheel has the same structure as my maquette. What I could have done which has been shown in the image is have sections within the design of the wheel. If I created 6 individual sections that could have allowed me to section off specific colours was different thread patterns instead of using a repeat pattern of circular and continuous motion of the thread going from the centre to the outside. By doing this I would have been able to create a diverse range of patterns and also experiment with different thicknesses of thread and wool allowing me to play with depth and detail.





Maquette 2

My second maquette is a further development from my first hand observations - Cobwebs. Here I designed a 3D form which has its own divided sections.

The possibility of this maquette to be developed further, turning it into a decorative structure where each section has something different and unique in. Another idea would be; People being able to walk inside the black thread which is covering a thin winding and the section in the middle part where it bulks out means that could be an over looking area where people can sit and admire the view from a height.

I chose the colour red and yellow thread because I thought they were the best colours that will contrast well against one another, as well as the black structure.

I think that my developing ideas leading towards the design for my final piece have had a large influence on string and the creation of tension that it will be one of the materials I wish to use for my final piece.



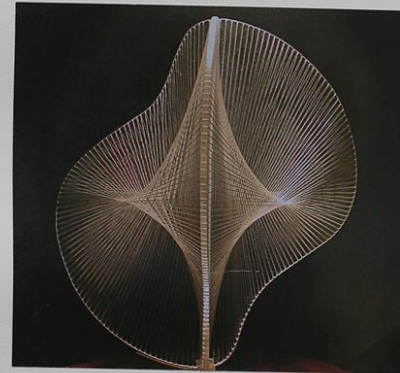
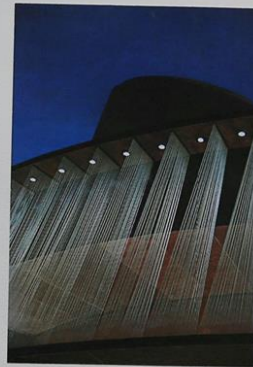
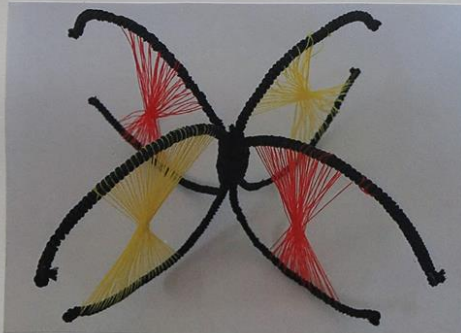
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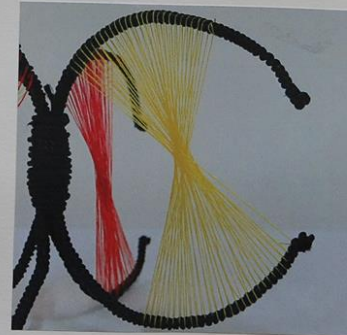
2005 serpentine pavilion

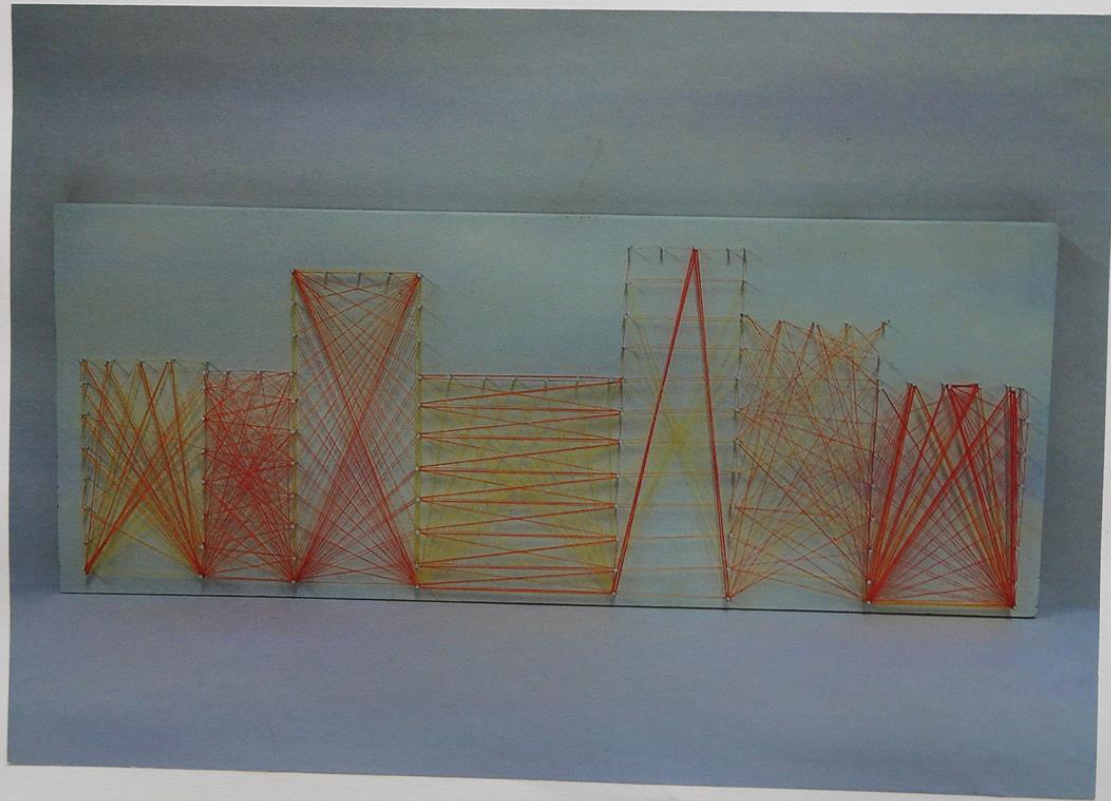
Looking closely at the thread work which is displayed and the creation of an illusionary pattern which you can see when looking at it up close is a similar pattern to the design of my magazine. What I like about the pavilion is the creation of 3D illusionary patterns that have been created to what I wanted to achieve when designing and making this magazine



Naum Gabo

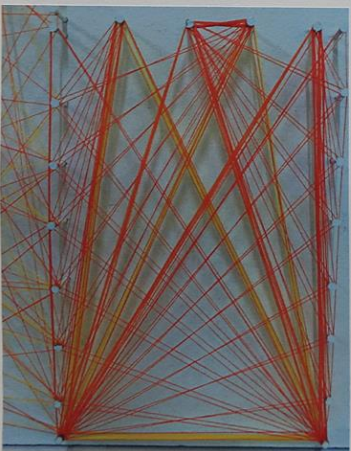
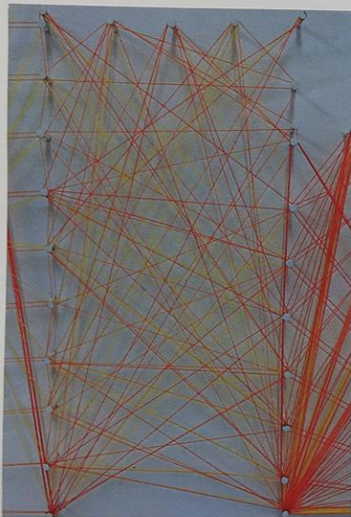
Gabo is a pioneer of constructive art. Using and exploring with tension of string and how it holds different materials into different structures to make them look like sculptures. Like my magazine I used the tension of string to manipulate the structure of their sections of wood to create a unique structure and threaded pattern.





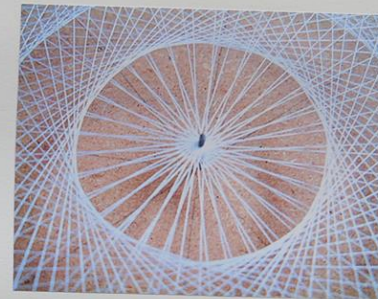


Maquette 3.



Thread installations

Looking at the picture to the left, what I like about the use of thread in addition to the interior adds another depth and form of dimensions because of the 3D structures that have been created. Similar to my maquette, I wanted to create various patterns and depths by using the darker colours such as the orange and red against the yellow. The reason I chose these colours is because they all complement one another, yet the yellow stands out and contrasts well against the darker threads.



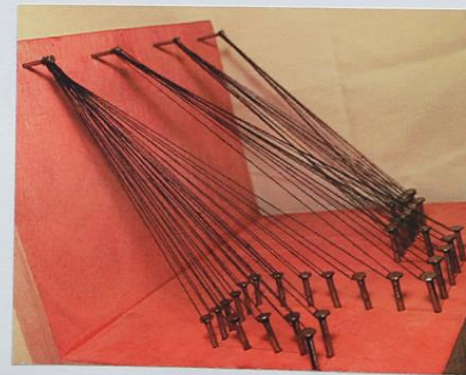
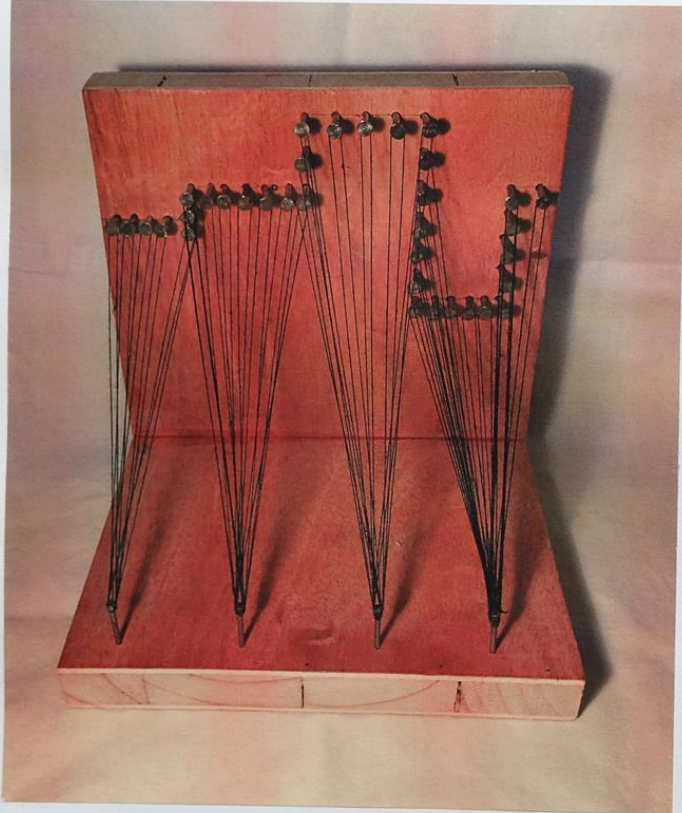
Structure and outlining of a city

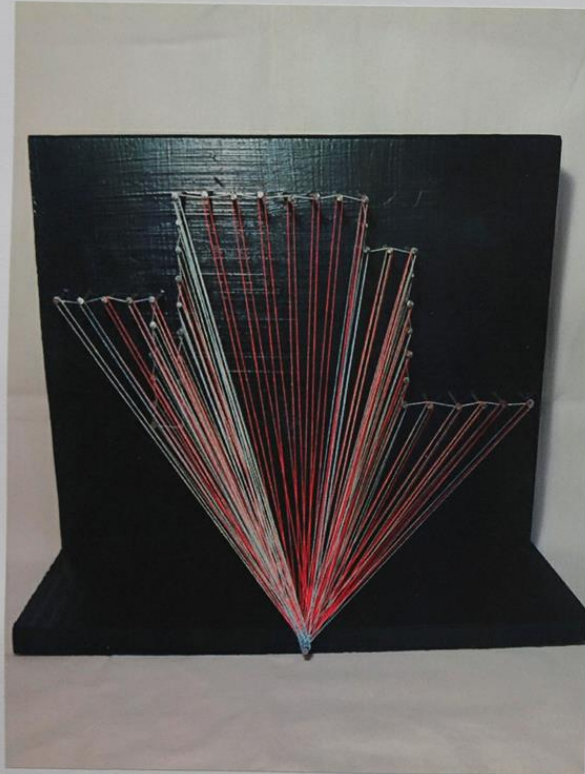


For the making of my maquette, my influence of the structure came from the simple outlining of a city/building. From this I wanted create a whole range of pattern within each section and create different depths and also the contrast of the thread. From these designs I wish to create a 3D structure that protrudes out.

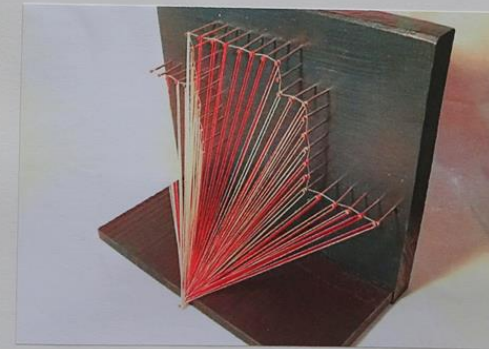


Maquette 4





Maquette 5



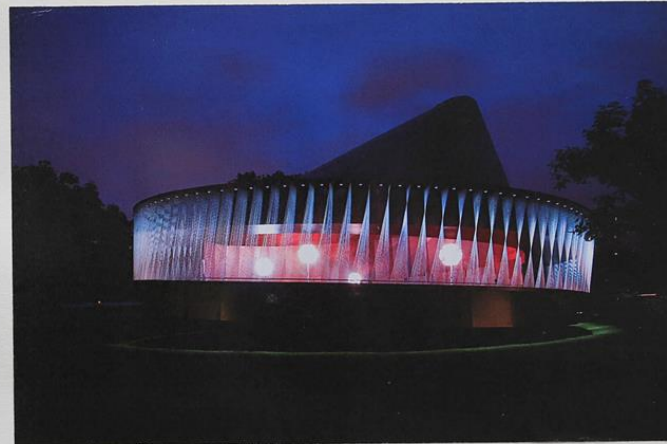
6-point analysis - 2007 Serpentine gallery

Context

The 2007 Serpentine gallery designed by Olafur Eliasson and Kjetil Thorsen, where they "explored the idea of vertical articulations within a single space". Their aim was to try and reconsider the previous pavilion which was single structures and change it by adding a third dimension, height. Olafur Eliasson was born in Denmark, 1967. He attended the Royal academy of fine arts in Copenhagen, 1989-95. Early within his career Eliasson moved to Germany where he established the Olafur Eliasson studios; an experimental laboratory in Berlin. Some of the exhibitions he took part in are; Musee D'arts Moderne de la Ville de Paris. 21st century museum of contemporary art in Kanazawa and represented Denmark in 2003, Venice. Kjetil Thorsen was born in 1958, in Haugesund, Norway. During her career Thorsen participated in Snohetta projects as the art museum was built for the 1991 Winter Olympics in Lillehammer, the National opera house in Oslo, 2000-07. Olafur Eliasson started working with Kjetil Thorsen on the creation of the 2007 serpentine summer pavilion. During an interview with Hans Ulrich Obrist and Julia Peyton Jones, both the artists said that they have been influenced by artist Frederick Kiesler, 1890-1965, who was an Austrian American architect and designer. Another area which has had an influence on the design is nature; "a billowing stream evoking a water geyser, rainbows and fog filled rooms."

Form

The form of the building is rounded which then gradually grows in height, the shape is curved and spirals round creating two complete turns. Within the interior the room is spacious, yet has a negative pull due to the lack of bright colours and open area creating a feel of tension and suspense. The only bright bold colour you'd find is the red ball shaped cushioned seats. The texture was natural and muted making the room feel organic and earthy. The patterns created were from the repetitive, twisted cord this spiralled round the whole of the building twice; every angle you viewed, you'd see a different pattern or shape that has been created from the striking flow of the chord. Its repetitive arrangement created a dynamic harmony. The deception of the chord created an illusion all feeling as if the chord was spiralling up to the top creating an illusion in your mind and making you feel dreamy. The depth of the dark colour used on both the interior and exterior of the building formed a feeling a mystery and the dark, smooth tones used suggest that the whole interior is relying on natural light to pass through as well as the elevated globular lights fixed to the walls. The continuous line of the thread swirling around creates a curved, endless movement.



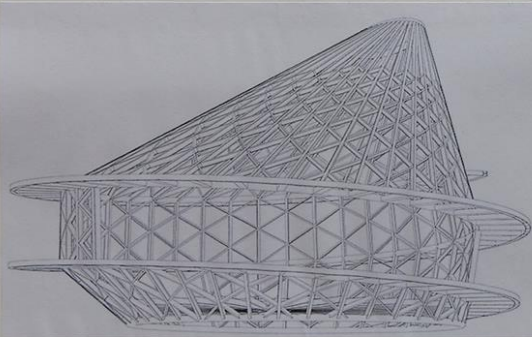


Content

The shape of the exterior creates a continuous movement of the chords, in some way how the design of the building is spiralling up, it is similar to a spiral stair. The idea of the movement where you go up and move round in a circle is similar to the addition of the broad swirling ramp which allows you to walk up to the top of the building and be able to see the view from a height. Another thing is a spinning top; the structure of the building looks like if it could be removed from the ground and turned upside down so the point was dancing the ground, you would be able to spin it, like a spinning top. The chord that spirals round will create an illusion. The use of materials suggest nature was one of many influences when designing the building, this is because they have stuck with dark natural colours and have Ben reliant on natural light to app read though to brighten up the interior. Although there are lights inside, they are shaped like a globe which suggests the artists are trying to represent that as the sun to bring light and energy into the room.

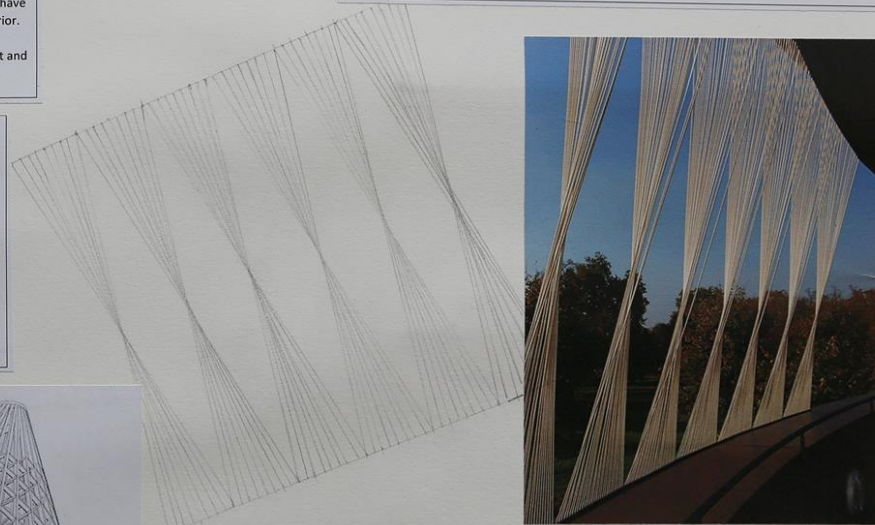
Function

The main purpose and function of the serpentine galleries is to allow people to travel around the world to come see the decorative structure by a different artist each year. The space within has seating for people to go in and relax, enjoy a change of atmosphere and observe the surroundings around you by walking all the way to the top of the ramp where you'll have a stunning view of the area from a height. However, there are also other uses for the building; there are sometimes concerts which are held there as well as lectures. Over all the structure is designed for decorative purposes to attract people to come and visit not only that but the area around it as well as it sits next to a permanent art gallery which tries to enhance, encourage and explore the nature of art.



Mood

The mood the building conveys is very natural, yet mysterious as well. This is because the use of natural movements, shapes, colours and textures that have been applied to the design. The natural movement comes from the spiral on the exterior, as if it was a water fall and water was flowing down or the movement of a spinning pin and the rotation causes an illusion in the mind. The colours on the interior by day are from natural day light, yet the interior is all black apart from the red cushions which add colour, life and contrast against the black. Then at night time the building glows from within; the elevated globular lighting which are fixed to the walls create a wild night life and brings a whole feel of the lights beam out of the gaps between the chord strings and the building is glowing like neon paint.



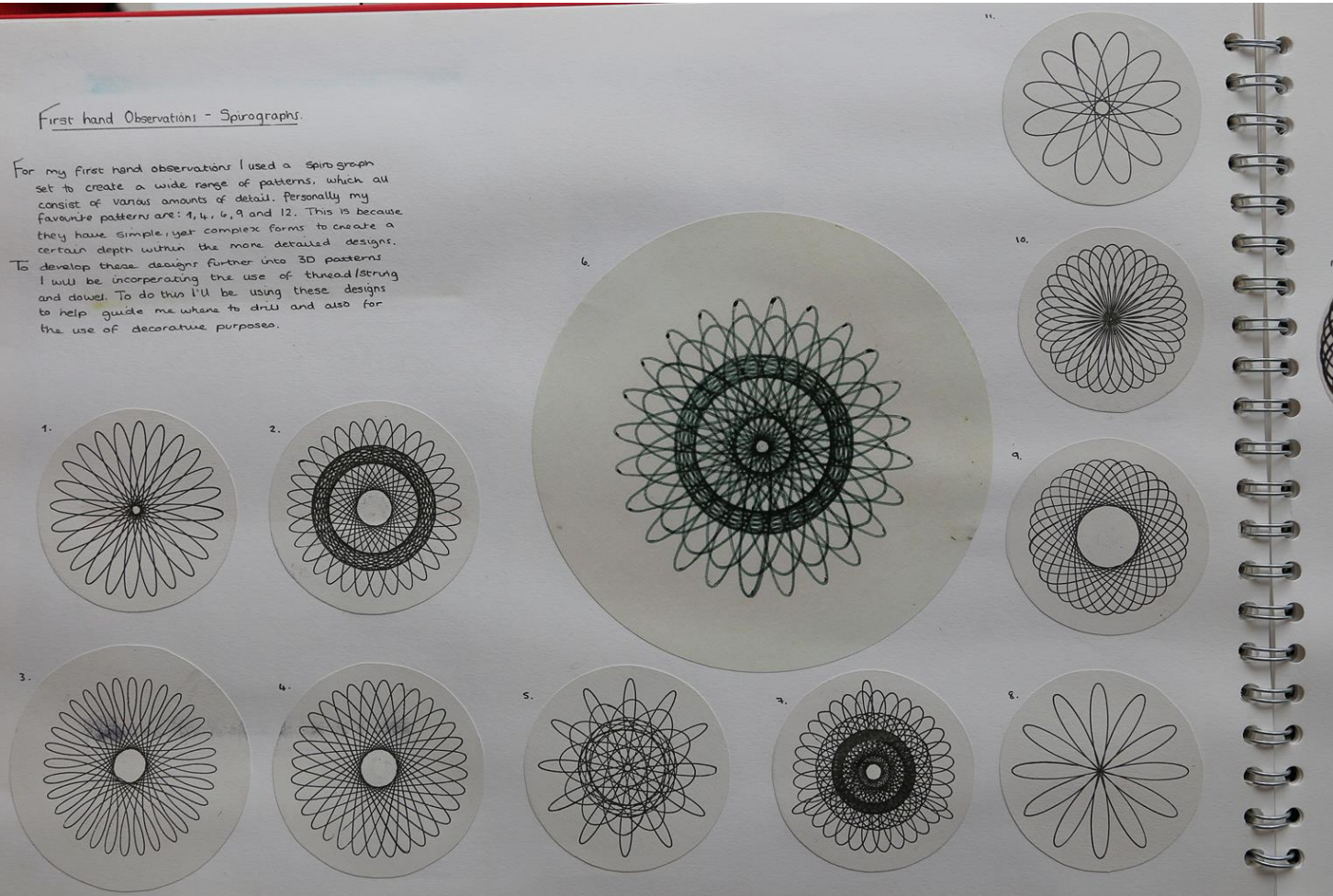
Process

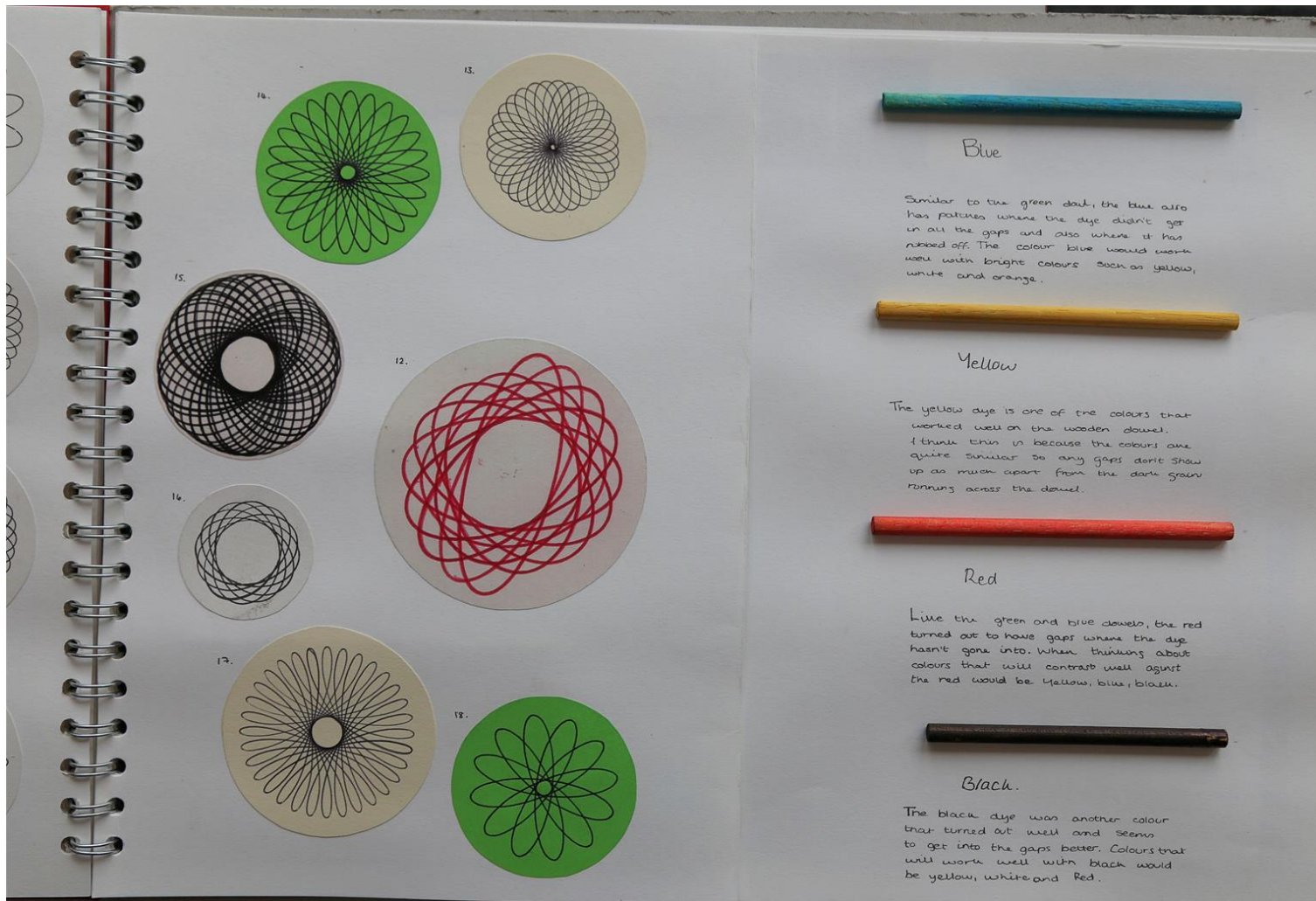
The process of making this building was crafted with thought; the structure was made out of a steel frame, covered in dark timber sheets, the cantilevered walk way was made from a timber ramp swirling time around the periphery, and rising from a low to high point. Eliasson stated "we thought it might be interesting to investigate how the body, as a time Based renewable sources is also a pavilion of sorts" this suggests that although the building isn't permanent and there for they we able to be more adventurous with their materials because the building doesn't need to be long lasting, allowing them to also explore the range of renewable materials which will be better for the environment and a process that will also be able to be taken apart again.

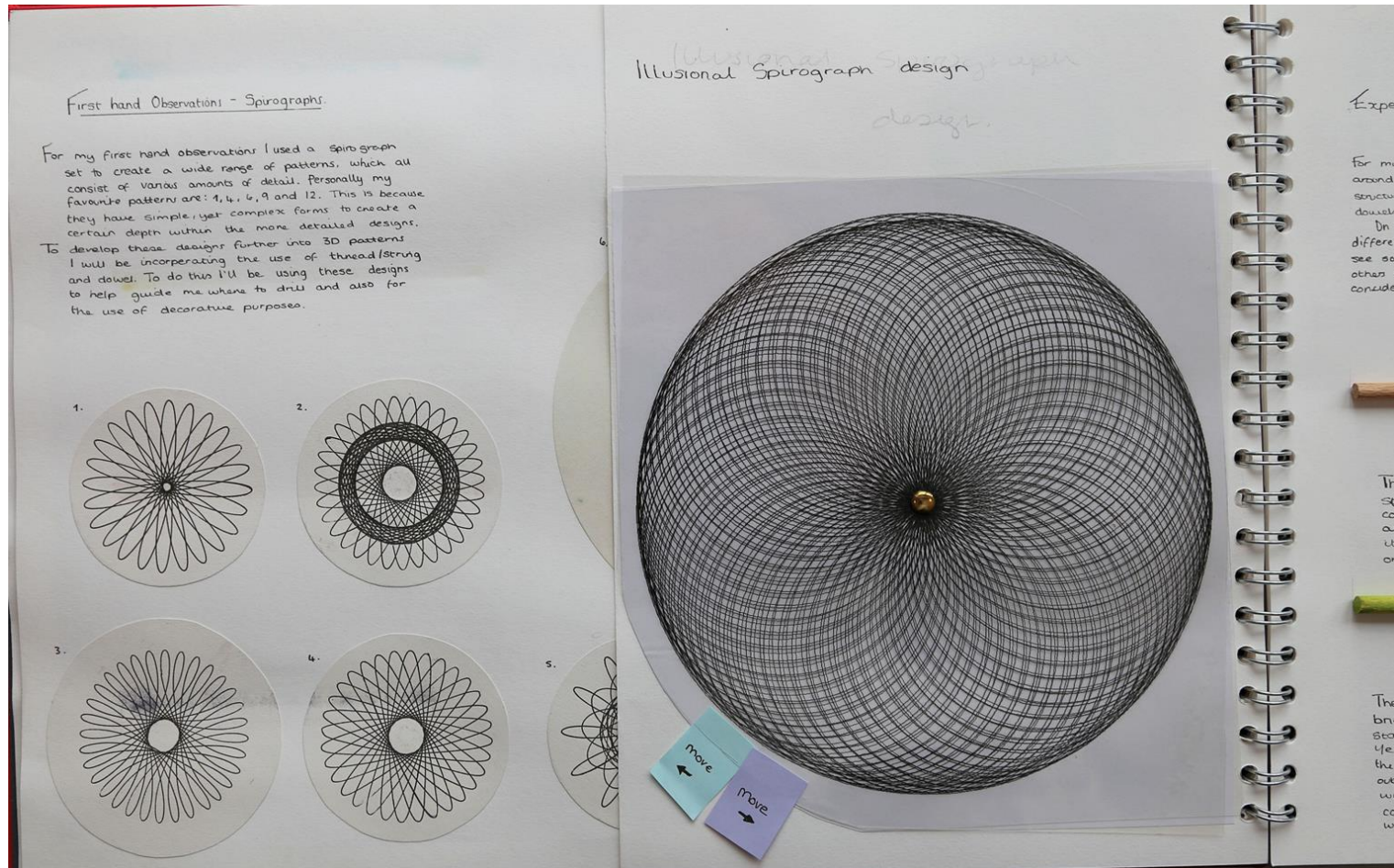


First hand Observations - Spirographs.

For my first hand observations I used a Spirograph set to create a wide range of patterns, which all consist of various amounts of detail. Personally my favourite patterns are: 1, 4, 6, 9 and 12. This is because they have simple, yet complex forms to create a certain depth within the more detailed designs. To develop these designs further into 3D patterns I will be incorporating the use of thread/string and dowel. To do this I'll be using these designs to help guide me where to drill and also for the use of decorative purposes.







Experimenting with dye and the finish it gives on dowels.

For my next set of maquettes I will be basing it around Spirograph which will be turned into 3D structures from 2D patterns. To do this I'll be using dowels and thread/string or wood.

On this page I have experimented dying dowels different colours to see the final outcome. As you can see some coloured dowels didn't work well as others which is something I need to take into consideration when designing my maquettes.



Plain

The plain dowel gives a simple and subtle effect. It's an natural/earthy colour which works well with mostly all colours. Using bold colours against it would stand out more than natural ones.



Green

The colour green on the dowel is very bright and vibrant. Colours that will stand out against the green would be: Yellow, blue, Red. I think the lighter the tone, the less it would stand out. One thing that doesn't look good with the dowel being dyed, is that the colour has light and dark patches which doesn't look as good.



Blue

Similar to the green dowel, the blue also has patches where the dye didn't get in all the gaps and also where it has rubbed off. The colour blue would work well with bright colours such as yellow, white and orange.



Yellow

The yellow dye is one of the colours that worked well on the wooden dowel. I think this is because the colours are quite similar to any gaps don't show up as much apart from the dark grain running across the dowel.



Red

Like the green and blue dowels, the red turned out to have gaps where the dye hasn't gone into. When thinking about colours that will contrast well against the red would be yellow, blue, black.

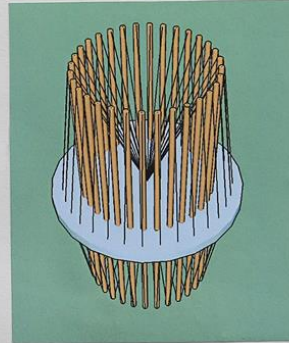


Black

The black dye was another colour that turned out well and seems to get into the gaps better. Colours that will work well with black would be yellow, white and red.



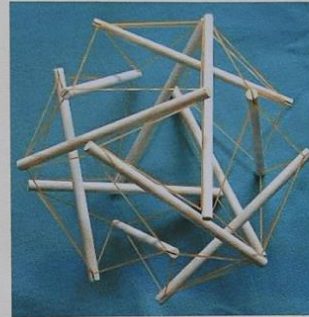
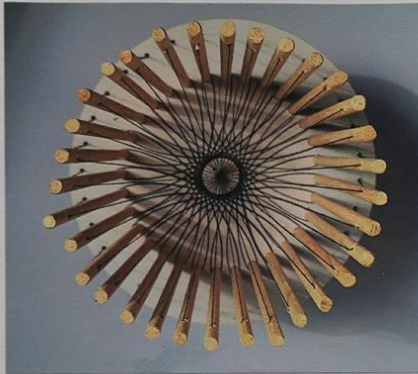
Maquette 1



For this set of maquettes I will be using the designs I created for my first hand observations: Spirographs to create a small scale set of decorative shelvers.

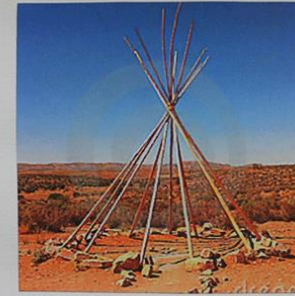
My first design is a simple structure where I have enlarged a spirograph design, taken the pattern to a flat bit of wood and used the marked sections on the patterns to help guide me as to where I should drill the holes for the dowel to go in as well as the thread. For this specific design I used 32 dowels which have been measured and cut to the same length. I've drilled the holes in the desired places and placed the dowels in. After that I then used a black thread and put it through certain holes and then carried on using the same repetitive pattern the whole way.





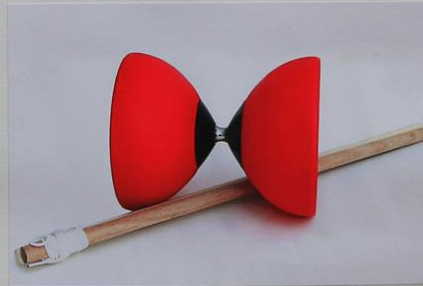
Tensegrity

The reason I chose tensegrity as a link is because the use of string and creating the right amount of tension to allow the rods to levitate off the ground and hold its form and structure.



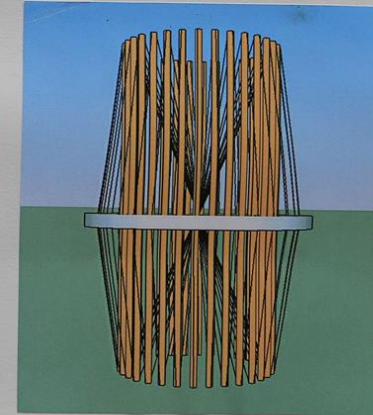
Simple wooden TP structure

When looking at the structure of the thread it comes out of the dowels and then they all form together in the middle, similar to the TP in the picture above where the sticks form in the middle to create the structure.



Diablo

The diablo is a symmetrical structure, if you were to cut it in half it would be the same both sides. Like my maquette both top and bottom are the same. What I would like to experiment on my next maquette is the use of coloured dowel.



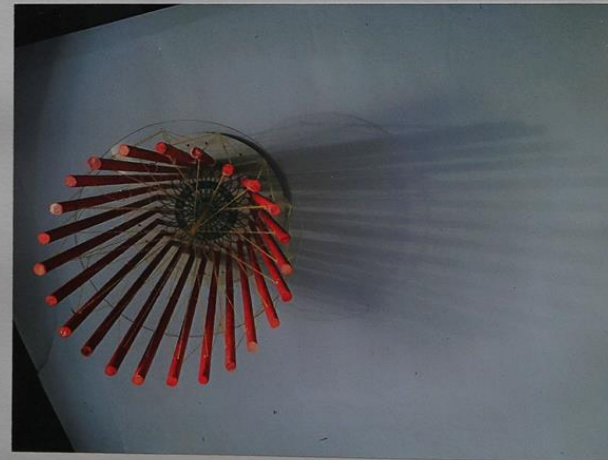


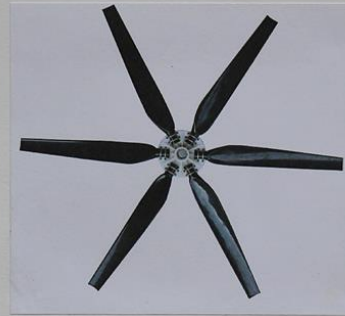
Maquette 2



For my second maquette I wanted to see the effect of colouring the dowels as opposed to sticking with the natural wood. This structure of the design is very similar to my first maquette, however there are a few features which I experimented with and changed. One example would be the spirograph pattern only contains 24 dowel holes as opposed to 32. Another is the second platform; I purposely designed the see through acrylic sheet to have the whole section where the dowels go through to be enlarged, this caused the dowels to be closer together at the bottom and then spread out as you get further to the top.

I think that the red dowel has an effective appearance, although the thread used didn't show up against the red.





Fan

Looking at the image to the left, the way the dowels protrude outwards looks similar to the structure of a fan, which spins round eventually causing an illusion, when at high speed. This is something I could consider doing to my maquette.



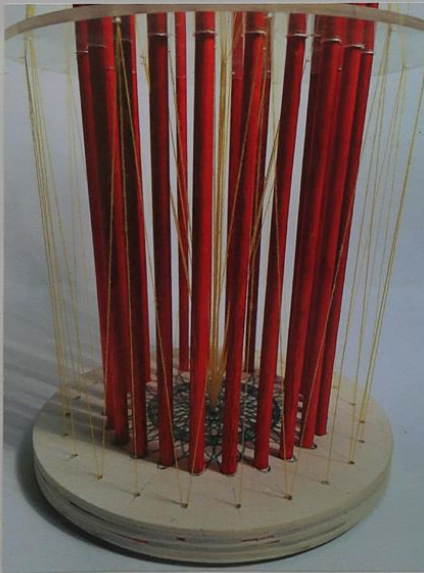
Cable tower

The design of my maquette was created so the dowels would spread under apart towards the top; if you were to turn the tower upside down, that's the type of structure which is similar to mine, as well as the detailed structure in my maquette is the same as the tower.



Eiffel tower

Similar to the cable tower, the Eiffel tower is a decorative building where people from around the world come and see, like my maquette it doesn't really have a purpose apart from acting as a form of shelter and protection. As my design also has decorative features it could be a building that tourists would want to come visit.

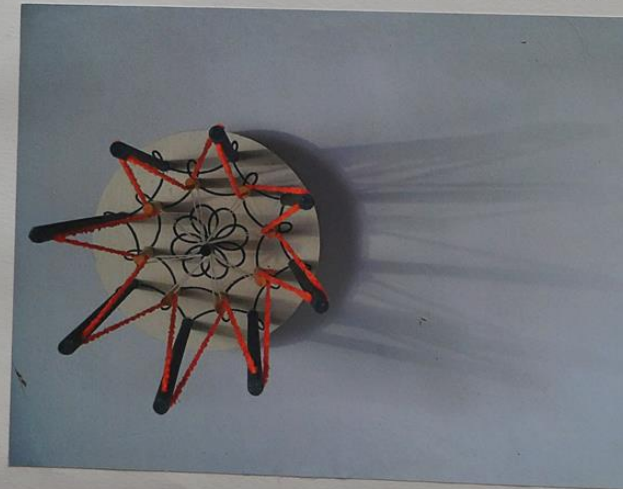




Maquette 3

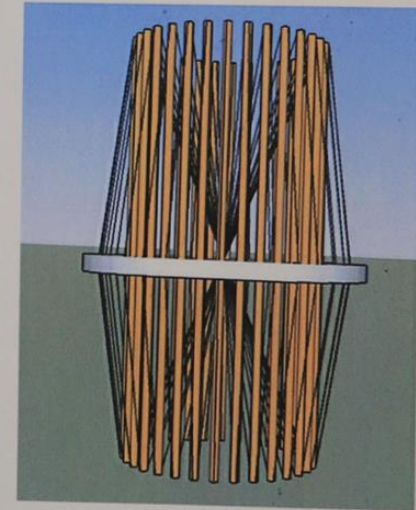
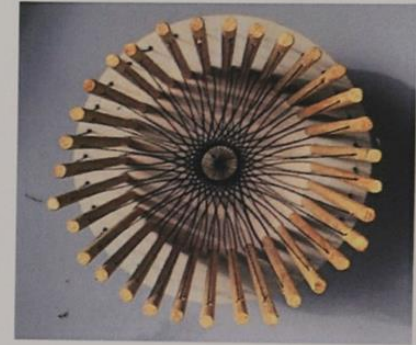
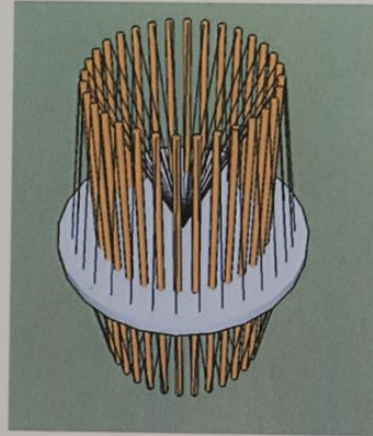


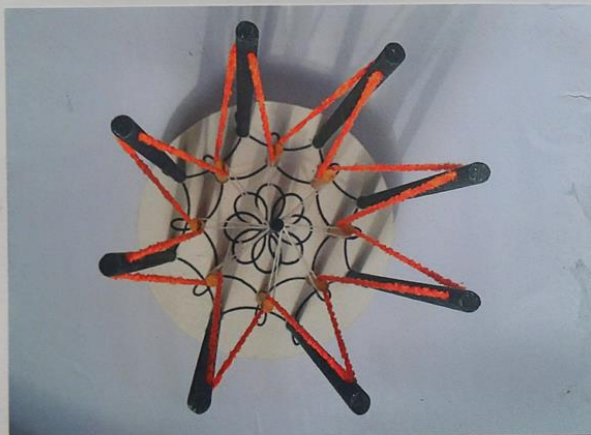
When thinking about the design for my third maquette I wanted to make a completely different structure. By achieving this design I still wanted to think about a form of shelter and being able to make people feel protected in the space they're in. This is why I created my design to allow the base to be elevated off the ground by using the height of the dowels to do so. What I like about the design is the contrast of the thick orange thread against the black dowel, as well as the yellow dowel. What I like about this maquette compared to my other designs is the range of levels and heights of the dowel, adding a form of depth.





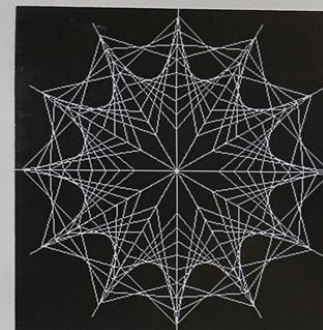
Maquette 3





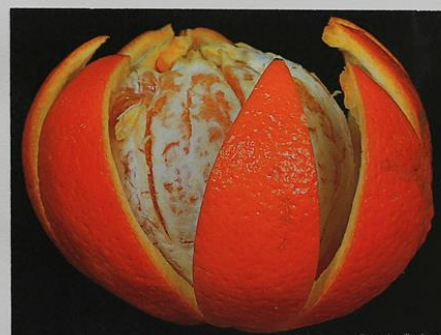
Geometric pattern.

The geometric pattern looks like a more detailed design to the structure of my maquette when looking down on it, (shown in the image to the left). The shape of it also looks like a spiders web, which can be shaped in many different ways. A cobweb is normally elevated off the ground and uses its surroundings to lift off, similar to how I have elevated the base off the ground using the dowels.



Orange

The reason I chose this photo is because the skin of the orange and how it's been cut up with the sections starting off wide at the bottom and then forming a point at the top, is similar to the pattern created by the orange thread when looking down on the maquette, and the white lines further in represent the orange itself and the section it too is cut into.



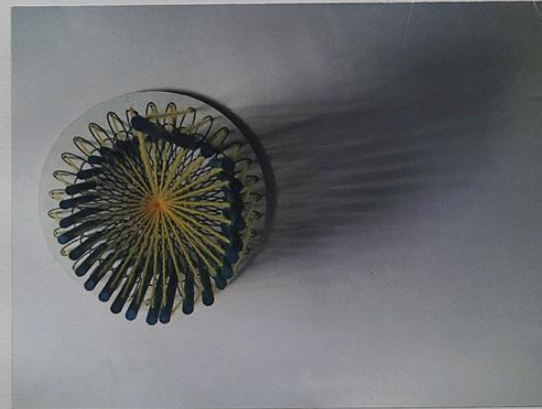
Ninja blade

This eight sided ninja blade shows a similar pattern I created in the maquette with the design of 8 dowels protruding from the base which is elevated off the ground. It would have been interesting if I made a mould of a blade similar to this one and then used that design for the base of my structure instead of using the design of the spirograph on a round surface.



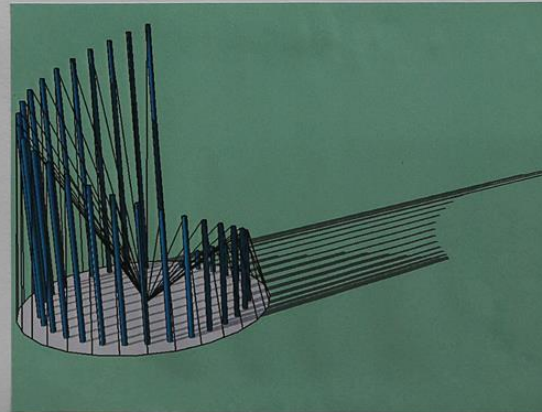


Maquette 4



I think my fourth maquette is the strongest design; I have taken into consideration that when dyeing the dowels I needed to use a thicker string to allow it to stand out and not get lost. The yellow string creates a more bold and dramatic feeling and I also like the effect of the spiral, and how it gradually grows in height.

From these designs I have chosen to base my final piece on these four maquettes but instead I will be making one on a larger scale.



If I had to choose an environment to put my piece I would choose either an open park to allow visitors to come and sit by the building to rest. Another place would be a restaurant outside seating area. This would allow people to admire the structure whilst eating.



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Screams of light

When looking down on my maquette you see the bold yellow thread being drawn down into the middle of the base, like the light that's doing the opposite and beaming out from the source, creating loads of little screams of light.



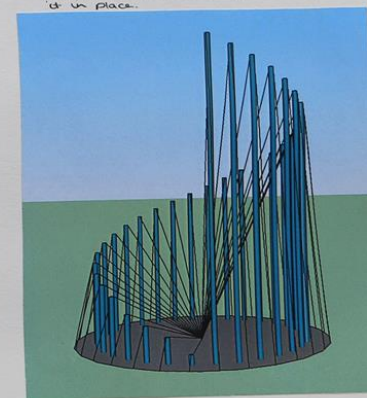
Guide lines on TP.

The guide lines attached to the TP are there to add more stability to the structure, similar to the use of my addition of string to control the tension and stability of the dowels.



Spiral stairs

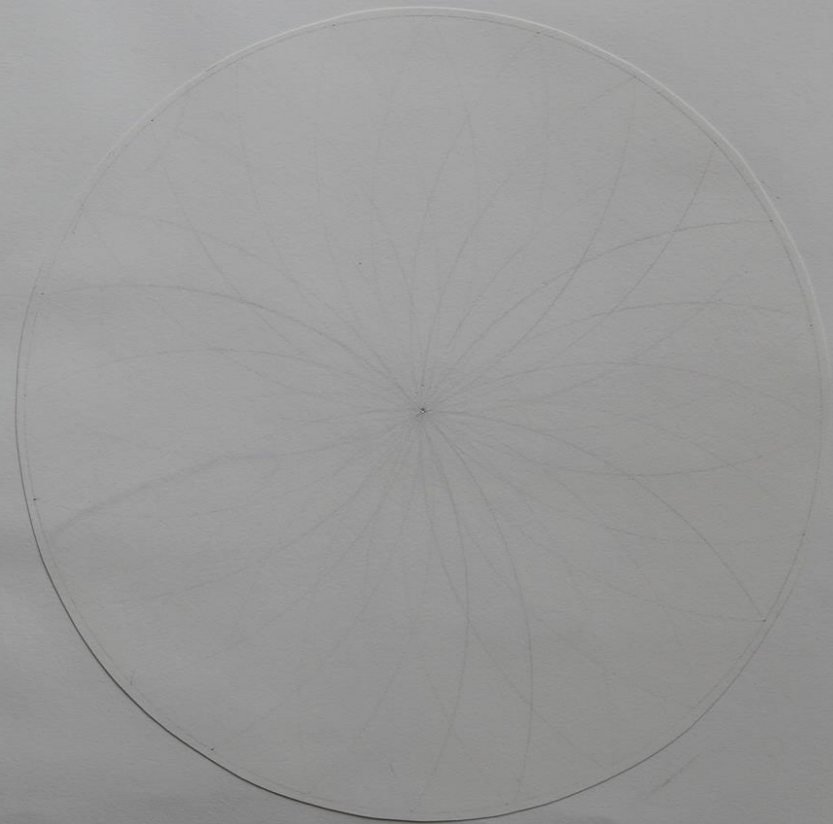
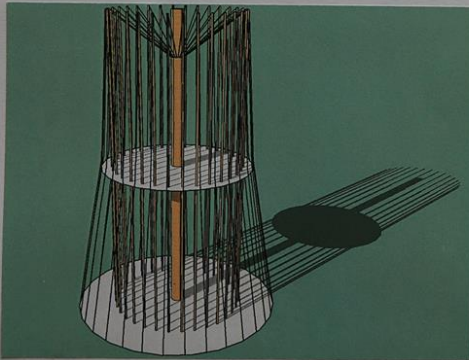
The design of my maquette spirals up, like a stair case spiralling upwards. The difference is that the stair case is spiralling from a central where as my design the tension from the strings holding it in place.

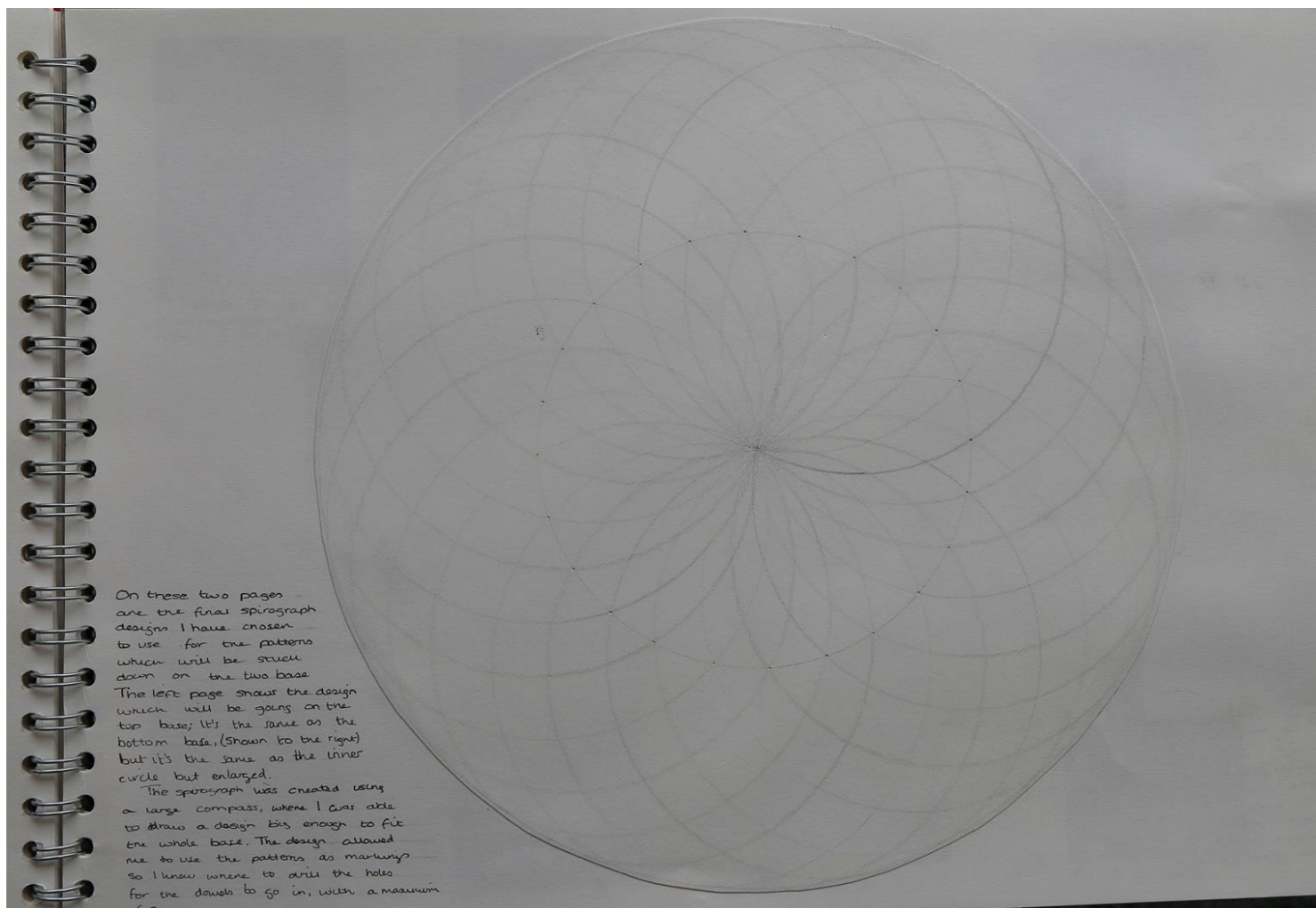


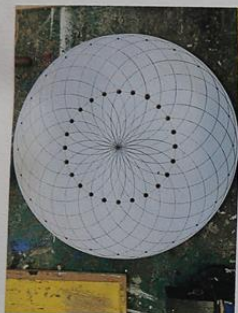


Development towards final design.

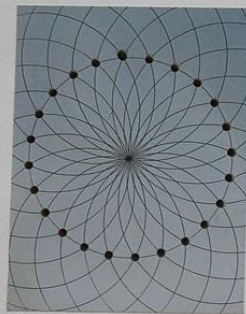
For the design for my final piece I decided to work from the last set of measurements I made and decided to make a design which is larger in scale. The image below shows a design that I made for an idea. The structure is made out of dowels, chord and wood for the base. ways in which I have develop my final design was to add a third layer at the top; it would be made out of a see through piece of acrylic which has a Spirograph pattern which has been dented into using the laser cutter. The chord that I'll be using will be a continuous loop that runs through the whole piece allowing me to take control of the tension and change it if needed.







④ Finished design for the base of my piece.



③ I stuck the desired pattern on a stable piece of wood and drilled the holes where the dowels and chord will go in.



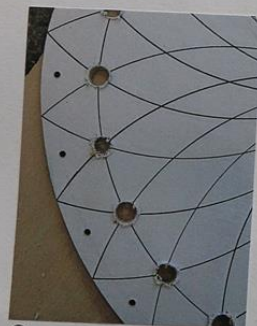
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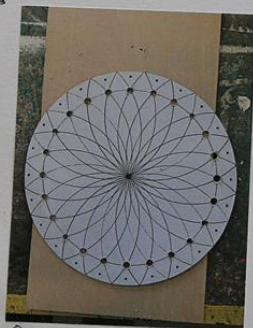
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Development towards
Final design.

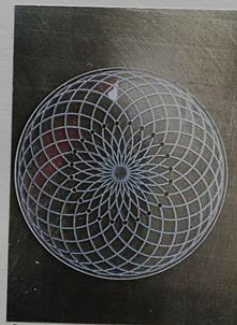
- ① To start off the making of my final piece I measured and cut all the dowels so they were the same length.
- ② After that I used a drill to put holes where the thread will go through.



⑤ for the second layer I used the same pattern as the base but only used the middle section. again I drilled holes where the dowel will pass through.



⑥ The final design for the second layer of my final piece.



⑦ This acrylic design will be the third layer where the chord will continuously pass through the holes.

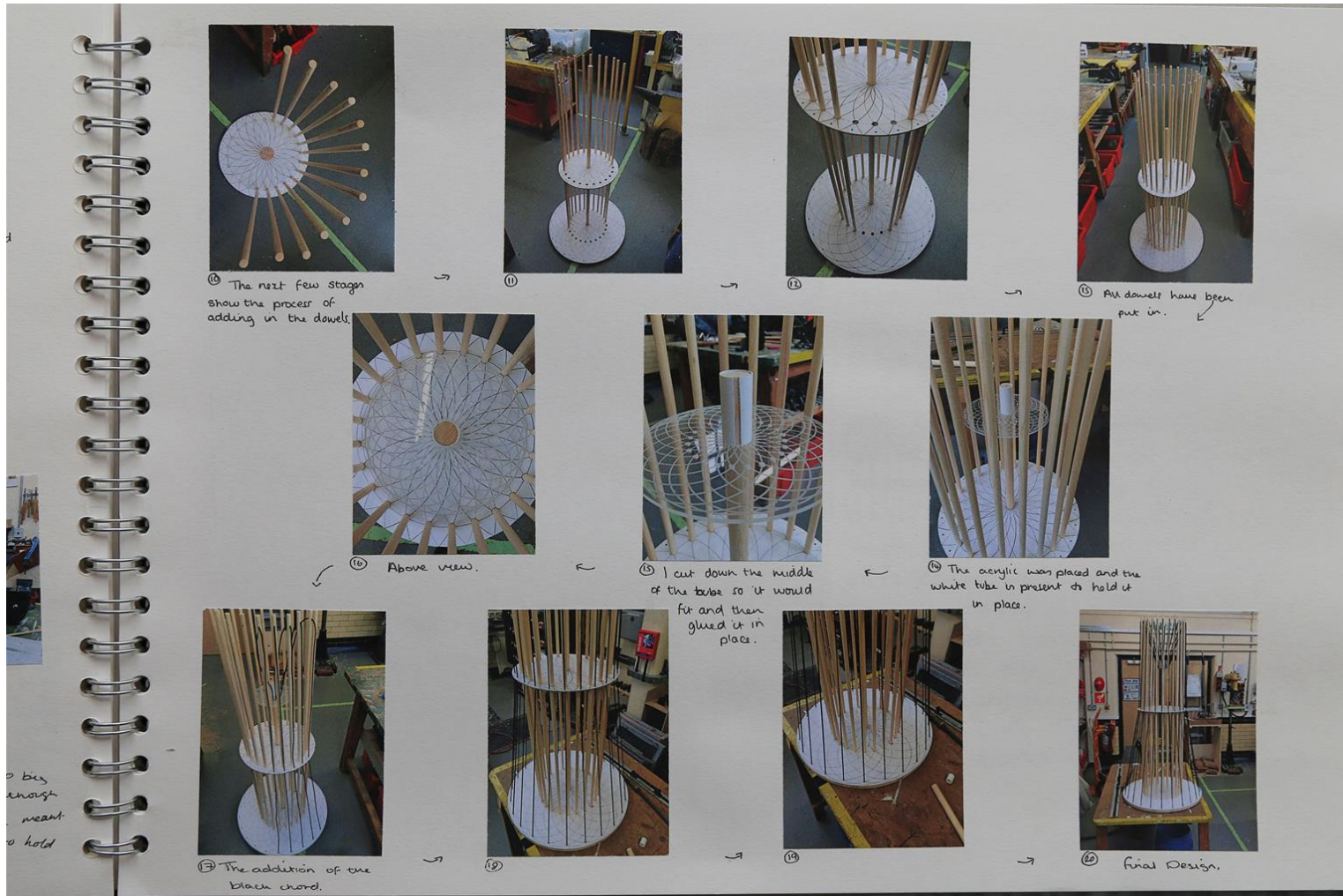


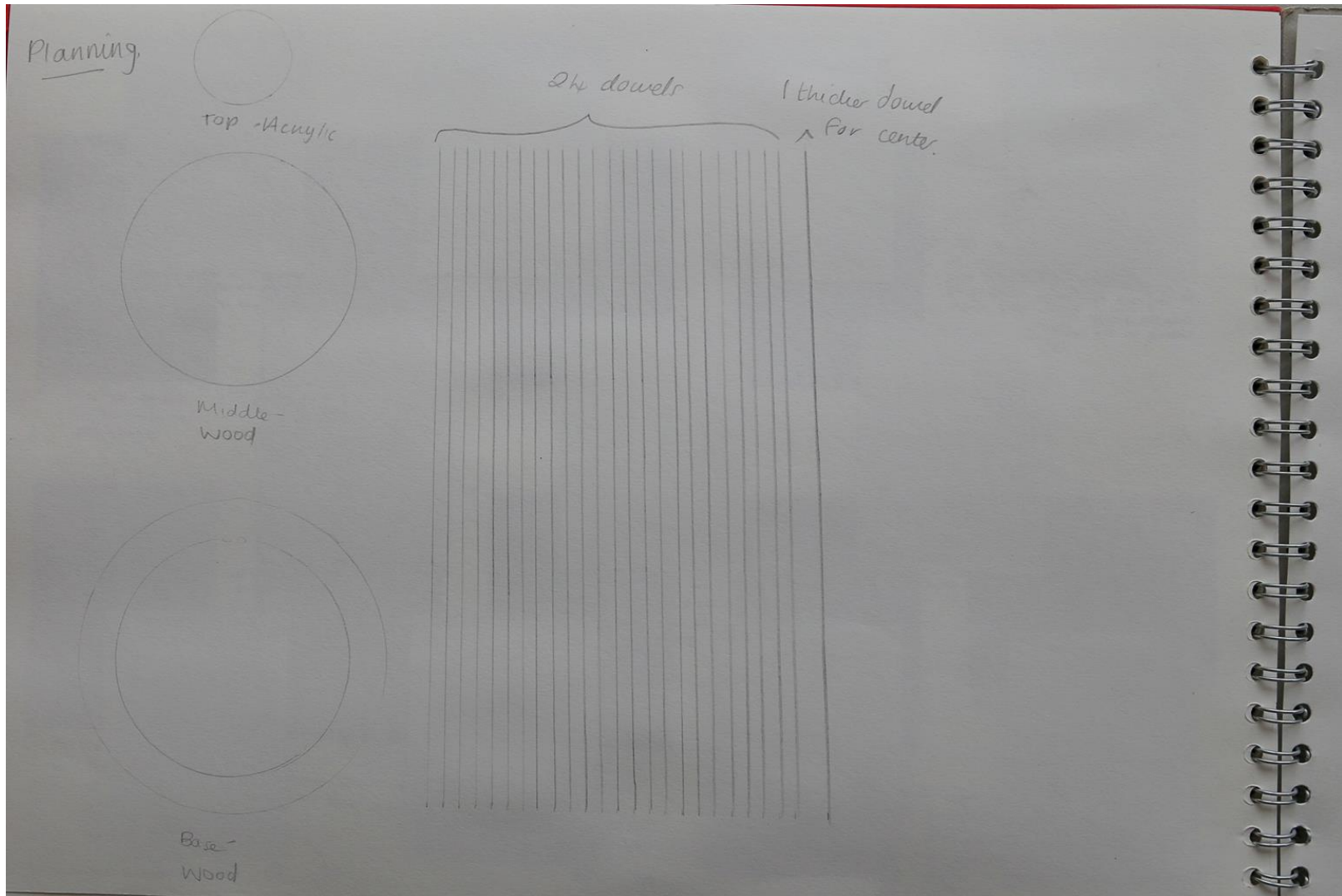
⑧



④

When drilling the hole for my base, it was too big to fit on the machine so it had to be done by hand, although during this process the drill went in at an angle which meant we had to twist one side and then use a strong glue to hold the middle dowel in place.







EVALUATION

When starting off the development for my maquette I explore looking at natural structures with further developed into more complex designs which involved thread and cord. Designers which have influenced me most along the way are Frank O. Gehry who designed the 2008 Pavilion and Olafur Eliasson who also design a Pavilion in 2007. They have both influenced my use of cord and not being afraid to work with complex structures. My personal study connects to the theme of my project because I mainly focused on looking at decorative qualities of structures and also basing my work alongside temporary buildings such as the pavilion. I am very pleased with the outcome of my final design because I think everything looks neat and constructed well together. Although if I had to change something about it, it would be the security of the centre dowel and making sure it's stuck in as it has come out of it whole and loosened the tension of the cord.



The structural and decorative qualities of
Temporary and permanent shelters





Introduction

When you think of the word shelter, what does it personally mean to you? a temporary structure? a form of protection and security? a permanent structure or a contemporary living accommodation? I believe shelter is a form of protection and can come in many forms, sizes and have a range of decorative features. The online Dictionary says 'Shelter is one of the basic human needs along with food, water and companionship. It's a structure that protects you from the elements and gives you a place to live.' (1)

To start this essay, I will be researching types of shelters; temporary and permanent, and the addition of structural and decorative qualities to them, if so, why? In the body of my essay I will be researching about artists who have influenced me in this topic and lead me to make the decisions I've made, as well as analysing and comparing their designs to specific human needs. I also want to consider their use of decorative qualities and how this might affect the appearance of their design. From my artist analysis research, I'll be explaining the reasons as to how these artists have had an influence on my current practical work within this unit and for my final design. Following from this will be my first hand observations which I collected in relation to my theme of 'shelters'. After that I will gather my information and bring it all to a conclusion where I will analyse my findings.



Soviet Bus Stop- Christopher Herwig

Shelters

There are many types of shelters which have been developed, modernised and recreated for decorative purposes, allowing humans and other living creatures to be protected from any elements they may face. Shelters come in all forms, shapes, sizes, colour and are either designed for a specific use or as a decorative structure.

Types of shelters:

- Pavilions
- Gazebos
- Tents
- Umbrellas
- Bus stops
- Seats on piers
- Serpentine gallery



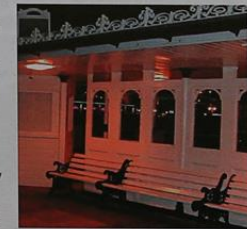
Tent- temporary shelter

When looking at these types of shelters, they can be separated into types of categories suited to their purpose, design and how temporary they are; for instance, gazebos, tents and umbrellas are all good examples of temporary and decorative shelters; they come in different shapes and sizes and can all be made with additional colour pattern to make the shelter more attractive and stylish for fashion purposes, the materials used are sustainable for a long period of time but aren't permanent, they are there for when people want to be protected from the earth's natural causes and is like a protect barrier which is able to be used when a person is in need of it. Whereas, bus stops, seats on piers and arch ways are permanent shelters which mean designers who build them have to think more carefully about the impact of the design and the sort of materials they will be using, unlike the temporary structures which are made from thin light materials that are useful for transport. Permanent structures are made from longer lasting materials which allow the shelter to last in all weather conditions and protect people from it. The Serpentine Pavilion is another example of a decorative temporary shelter.

What makes a permanent and temporary shelter?

When you think about temporary shelters, what comes to mind? It is a type of structure which is used to 'describe something which isn't permanent or only lasts for a short time'. Examples of this would be tents, gazebos and umbrellas that are able to be transported around, allowing a person to use it when they like. Temporary shelters are made from less sustainable materials and much cheaper to allow people to buy them from shops (2). They can also be large temporary buildings which are built for decoration and then taken down again, yet these materials still have to be sustainable for the amount of time it is up for. Permanent shelters are something that is

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Seat on pier- permanent decorative shelter

'constant and lasting'. The objective of having something that is permanent means designing an object that continues on into the future without moving or changing. What come into mind are bus stops and seats on piers, these designs are made to last and be able to stand in any type natural causes and contain the purpose to help shelter people from those causes. Permanent shelters are different because the design is made to stay in one position and not be transported; they are stationary and made of much stronger and longer lasting materials which allow it to stand against strong wind and rain (3).

How do decorative shelters compare to structural designs?

What is more appealing, a shelter that is purely made for decoration and appearance or a bold striking structure that is focused on the frame and construction of a building? I think the structure of the building is the most important part of the design. This is because you can either base the building around the structure and work with the shapes, sizes and materials and colour, or you can start off with a simple structure which then allows you to add additional or work into the design with other features to create, in my opinion a more effective shelter which will allow you to connect to the mood that is given off. The online dictionary describes the word 'decorative' as having 'no purpose except to look pretty'. In my opinion I feel very strongly against this phrase and think that having something that's decorative does have a function and meaning. A good example of this would be the 2015



Umbrella- temporary decorative shelter



2015 Serpentine Pavilion- SelgasCano

Serpentine Pavilion designed by SelgasCano, Spanish architects. The Financial Times described their design as not only 'visually striking', but 'futuristic' (4). Their design was an amorphous building that was a double skinned, polygonal structure. The design was building was made from a multi coloured fluorine based polymer (ETFE) which

was used in many shape and forms including being woven, stretched, wrapped and layered. With the addition of this colourful material it felt like you were walking down a futuristic corridor that allowed you to vision and experience things in a different way. The inspiration came from the site itself but mostly the way people travel through London, using the underground. The reason for all the layers and chaotic structure is because it represents how people travel through the busy, hectic underground. The reason I chose this pavilion is because I wanted to prove that



2015- Serpentine Pavilion- SelgasCano

without the decorative side to a building, it would feel emotionless. The architects said they wanted to 'allow the public to experience the simple elements: structure, sensitivity, change, surprise, colour and materials'. This was all designed from the additional features added to the pavilion to create a feeling of surprise from all the shapes and forms, a feeling of happiness that's given from all the bright, bold colours and to be transported in time and be taken on a journey by entering unknown spaces which is characterised by colour, light and surprising volumes which is created from the striking shapes (5).

What artists have influenced my work?

The 2007 Serpentine Pavilion

Olafur Eliasson and Kejetil Thorsen collaborated together to design the 2007 Serpentine Pavilion, they are two of many artists who have influenced me in this unit. Their use of unordinary structures appeals to me and creates a dramatic scene, along with the addition of the thread which adds a decorative view as well. Hey both wanted to 'explore the idea of vertical articulations within a single space'. Their aim was to try and reconsider the previous pavilion which was single structures and change it by adding a third dimension, height.

The form of the building is rounded which then gradually grows in height, the shape is curved and spirals round creating two complete turns. Within the interior the room is spacious, yet has a negative pull due to the lack of bright colours and open areas, creating a feel of tension and suspense. The only bright bold colour you'd find is the red ball shaped cushioned seats. The texture was natural and muted making the room feel organic and earthy. The patterns created were from the repetitive, twisted cord this spiralled round the whole of to building twice; every angle you viewed, you'd see a different pattern or shape that has been created from the striking flow of the chord. Its repetitive arrangement created a dynamic harmony. The deception of the chord created an illusion all feeling as if the chord was spiralling up to the top creating an illusion in your mind and making you feel dreamy. The depth of the dark colour used on both the interior and exterior of the building formed a feeling a mystery and the dark, smooth tones used suggest that the whole interior is relying on natural light to pass through as well as the elevated globular lights fixed to the walls. The continuous line of the thread swirling around creates a curved, endless movement.



2007 Serpentine Pavilion- Olafur Eliasson and Kejetil Thorsen



The shape of the exterior creates a continuous movement of the chords, in some way how the design of the building is spiralling up; it is similar to a spiral stairs. The idea of the movement where you go up and move round in a circle is similar to the addition of the broad swirling ramp which allows you to walk up to the top of the building and be able to see the view from a height. Another thing is a spinning top; the structure of the building looks like if it could be removed from the ground and turned upside down so the point was dancing the ground, you would be able to spin it, like a spinning top. The chord that spirals round will create an illusion. The use of materials suggest nature was one of many influences when designing the building, this is because they have stuck with dark natural colours and have Ben reliant on natural light to app read though to brighten up the interior. Although there are lights inside, they are shaped like a globe which suggests the artists are trying to represent that as the sun to bring light and energy into the room.



2007 Serpentine Pavilion- Olafur Eliasson and
Keitil Thorsen

The process of making this building was crafted with thought; the structure was made out of a steel frame, covered in dark timber sheets, the cantilevered walk way was made from a timber ramp swirling time around the periphery, and rising from a low to high point. Eliasson stated "we thought it might be interesting to investigate how the body, as a time Based renewable sources is also a pavilion of sorts" this suggests that although the building isn't permanent and there for they we able to be more adventurous with their materials because the building doesn't need to be long lasting, allowing them to also explore the range of renewable materials which will be better for the environment and a process that will also be able to be taken apart again.



2007 Serpentine Pavilion- Olafur Eliasson
and Keitil Thorsen

The main purpose and function of the serpentine galleries is to allow people to travel around the world to come see the decorative structure by a different artist each year. The space within has seating for people to go in and relax, enjoy a change of atmosphere and observe the surroundings around you by walking all the way to the top of the ramp where you'll have a stunning view of the area from a height. However, there are also other uses for the building; there are sometimes concerts which are held there as well as lectures. Over all the structure is designed for decorative purposes to attract people to come and visit not only that but the area around it as well as it sits next to a permanent art gallery which tries to enhance, encourage and explore the nature of art.

2008 Serpentine Pavilion

Frank O. Gehry designed the 2008 Serpentine Pavilion. The design of the Serpentine Pavilion was a structure "which acted as an urban street connecting the park with the permanent gallery building". This suggests that Frank wanted to try and connect the design of the building to backgrounds of the gallery building located behind it and also shows that a lot of his influenced were made from the surroundings in the park as he wanted it to work with the rest of the design features around the area so the pavilion would have a background meaning.



2008 Serpentine Pavilion- Frank Gehry

The form of the building is voluminous and dynamic. The shape is irregular and zigzagged yet contains some forms of geometric patterns within the design. If you were to look at the design from an angle looking down, it would appear that the area is isolated, interrupted and enclosed because of the striking beams which cross on the roof, where as looking at it from the ground you can see that the interior space is expansive and open allowing up to 275 spectators within the area. The colours used within the design are shuttle which creates a natural feeling and the use of the blue decoration on the glass sides add the feel of being close to water and clashing against the grain wood. Being surrounded by the texture of wood creates a warm, cosy feeling when against it and the patterns on the roofs surfaces provoke a capturing moment of "random elements" that are creating a "visual energy". The arrangement of the striped roofing and structure creates a dynamic effect in the way the stripes shoot out into the sky. The playful stripes form a regimented rhythm that is sharp and bold. The cool light tones used create a relaxed feeling within the interior and the use of short, angular and stubborn lines creates a feeling of tension and sharpness to the building.



2008 Serpentine Pavilion- Frank Gehry

The structure of the roofing reminds me of the structure and entwining of a birds nest and how the twigs are weaved together to create a stable structure for the birds to stay in. Similar to the design here where the stripes on the roof are placed in those positions to add strength and stability to the structure itself. Frank said the design is influenced by "urban street" which suggests that he was trying to attract the younger generation to come and visit the site because urban



street is all about the culture and based around the core of hip hop, skateboarding and bmx. Which is what the younger generation is all about and by having something that will stand out to them will mean they'd want to go hand out in a cool place which is suited to their style and also the open flooring is suited for using skateboards and bikes to be used and the large seating area allows big groups to hang around and feel comfortable where they are.

The structure of the wooden beams were made out of timber planks, the multi glazed glass that was located on the roof acted like a canopy as it would hang from the inside of the structure to protect people from the rain. Frank wanted to try and incorporate the use of computer technology and create a cover such as titanium. He also wanted to incorporate wood as a material because "woods and aesthetic". Gehry stated that "when he was living near in cold climates like Ontario, where it would snow for 10 months of the year, there is a feeling of heart and warmth of wood". This shows that there is a personal reason as to why he chose his materials and has worked with them before in the past.

The function of this building is to be a temporary decorative structure that is placed in front of the permanent gallery building. Although, the building can be turned into many functions such as live performances where Frank explains "the interplay between the exoskeleton of timber and the multiple glazed roof invokes imagery...capturing the visual energy of a place". This proves that Frank put thought into designing the building and created the perfect building to play concerts by using specific materials that will enhance the energy of the music and bring the building to life. Another use is for passengers of tourists to come by and either admire the building, or go there to get away from everything and be able to relax and let loose. Also that fact it was influenced by urban street suggests it's a place where gangs and younger people might go to either hang out or feel safe.

Own work in response to artists

my work in this topic is very much related to the aspect of temporary shelters, such as the pavilion. I started off working from natural objects such as the structure of petals and leaves. This allowed me to start off with 2D forms and then develop them further into 3D forms. From that I then got inspiration from Frank O. Gehry's pavilion design and decided to make a set of maquettes using lollipop sticks to try and create a similar type of structure to his which is very dramatic with his use of striking wooden beams which pierce out from the ceiling of the pavilion's roof. Later in the project I then looked at ways in which I could manipulate materials such as acrylic so hold them into unique forms by the use of thread and chord. This then developed into another set of maquettes where I looked at the developing my knowledge



Maquette in response to
spirographs designs



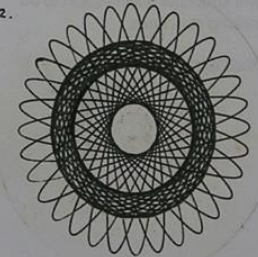
Maquette in response to
structural design

of thread and exploring the types of patterns and outlines which could be created. This links in with the 2015 pavilion and the use of bold colours and bold shapes. When linking the structure of my shapes to other forms and objects my teacher introduced me to spirographs. This took me on a further adventure where I found myself inspired by the shapes that were created and designed a set of maquettes which ended up being influences for the design of my final piece. The 2008 Pavilion encouraged me to me to go down the route of using thread in different forms. I then combined the use of thread to experiment the effect it has with dowel and to also see what sort of forms and structures I could make. I found that these set of maquettes were my strongest and felt confident about the design on my final piece.

How my first hand observations influenced my work

When analysing my first set of observations I was looking at natural objects such as flowers. This allowed me to develop further into working with the structure and shape of the petals. This allowed me to explore in both 2D and 3D forms to create a set of maquettes that were very much linked to the idea of shelters in a decorative form. Working from this I then created a new

2.



First hand observation- Spirograph

set of maquettes using different materials to create a range of simple and complex designs that was mainly focusing on the structure of the maquette as opposed to the decorative side. My next set of first hand observation looked more into bus stops and different types of shelters. For this I went around areas such as Great Yarmouth and Norwich to find a range of shelters which were unique in their own way. Examples of this would be bus stops, shelters coming off of walls and buildings, archways, doorsteps etc. This developed my design of maquettes further to look at shelters in more depth and create a range of maquette which responded to that. Lastly for my final observations I had a set of drawings which were spirographs, this allowed me to look further at the decorative aspect of my maquettes and combine that together with my use of string and create a new set of maquettes which involved the use of the patterns I designed, dowel and string. From these maquettes it allowed me to create my final piece which was a large and developed version of my small maquettes.



Conclusion

Evaluation of investigation towards the exam theme

My investigation was to look at the structural and decorative qualities of temporary and permanent shelters. I have found that after analysing the different types of shelters and dividing them up to allow me to compare the differences and similarities of both structural and decorative shelters, and temporary and permanent shelters. From this I have acknowledged that shelters all have the same purpose and that it is to protect someone from natural causes. But what I've found out is that it can be executed in many different ways. For example, permanent shelters can be made for either attraction or designed to be used and focusing more on ways to make the structure last. Then there are temporary structures, which mainly come across as very decorative as the designer does not have to worry so much about the building lasting forever, yet for the amount of time it stays up for. Therefore they can be more experimental.

Overall I think that I have come more informed with artists and designers who have designed temporary shelters and also looking at the different ways in which they approach it. Both the serpentine pavilion artists I looked at explored either the decorative side of a shelter or structural side. This then allowed me to explore the same in the designing of my maquettes and observe the different effects and moods they give off. When thinking about the development of my final piece I want to try and incorporate both decorative and structural qualities and to do this I want to include bold, unique patterns and also strong, striking structures.

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