



# Take a Seat

Albie Pryce

2020

# Project Proposal

# Initial Concepts

- After considering what I enjoyed working on, what I thought would look good and what I would benefit me in the future I made two lists. One list was of objects I could take inspiration from, the other was of concepts I could draw from. I also considered what I had learned previously on the foundation course.

HOW

Surrealism  
Kintsugi  
Covid 19  
Graffiti  
Pop Art  
Abstract  
Suprematism  
Tattoo  
Rorschach  
Macbeth  
Sustainability

MY  
IDEAS

WHAT

Dining Set  
Instrument(s)  
Wine glass  
Cup/Mug  
Jewellery  
Chess set  
Cutlery  
Crocery  
A Chair  
A Series of Characters  
Lamp  
Vase  
Fruit

Stage 1

What percentage of the final grade is the gap?  
can you find an example or two of a ring?

Looks good	Design
↳ people see it and go 'that's cool'	↳ goldsmiths

Ideas: milk bottle trumpet

↳ Surrealist instruments  
Tattoo → orange, pig skin, Greek/poetic sculptures

Rings → Wood + epoxy  
metal  
rings with small landscapes

Bottles → leaves  
with different glows  
rocks? etc

Jewelry - rings, earrings, necklaces  
cups / rings / glasses  
plates / bowls etc

What are the  
recorded  
techniques?

PROPOSAL  
DEADLINE  
8<sup>th</sup> March

How

Things

✗ Surrealism	<del>Design</del>
✗ Kitsch	instrument (S) ✗
✗ Cord 19	glass (mug) ✗
✗ Graffiti	Cap / mug ✗
✗ Pop art	Tandem ✗
✗ Abstract expressionism	<del>instrument</del> ✗
✗ Expressionism	Cutlery ✗
✗ Tattoos	Crockery
✗ Rosenthal	A chair
✗ Michel?	• Series of characters ✗
?	Leaf ✗
	pots / vases ✗
	Spout + Stages ✗

un sustainably

plaster

Crafts magazines

Tom Dixon Chair

Neri Oxman

Culture → Squat, back problems

Lockdown → standing?

Goldsmiths

↳ The Epine  
Rokin Day

# Draft Proposal

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## 1. Your Final Major Project

What is the title of your Project? What do you aim to produce? How does this relate to your work and ideas from your programme so far and how does it extend your knowledge, understanding and creative ability?

My current working title for my FMP is 'To Sit', I thought that it was a simple summary of an exploration of the chair. For my final outcome I wish to design and produce a chair that is not only structurally sound (holds weight) but is also comfortable and aesthetically unique. I may end up with two final outcomes, one which is a found chair that has been modified and one which has been built from scratch, this would give me something to work on at home and in the workshop (if given the opportunity). In terms of the foundation course so far, I have enjoyed using new materials such as rubber and plaster, I plan to continue exploring these even if only for scale models. I also plan on using design theory to help me construct this chair, along with ideas of inclusive ergonomics, sustainability and a balance of form and function. In September I am starting a design degree, I believe that this project will put me in good stead for it by giving me an opportunity to expand and improve on my design skills.

## 2. Influences, Research, Sources and Ideas

What are your influences, starting points and contextual references and how are they relevant to your ideas? What subject areas do you intend to research and what are the likely sources of information (media sources, museums, specific locations, performances, etc.) you plan to use? You do not need an extensive list in this section, but include your bibliography in the Appendix, clearly identifying all references including texts, periodicals, websites, etc.

I am going to start by researching the history of the chair and sitting, from other cultural perspectives, its affect on the back and spine, the symbolism or psychology of sitting and of chair. I will also explore from a contemporary perspective, possibly relating it to the Covid-19 pandemic and how many people have been forced to stay and work from home, this will give me a good foundation for my design. I will also research chairs in art and different contemporary chair designs from both a practical and unique visual perspective. As we are in a lockdown most of my research will begin online however once I have found specific designers and artists I will be able to find paper sources to further my research.

## 3. Techniques, Processes and Timescale

What techniques and processes do you intend to use? Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures, or the use of particular equipment and software. Give an indicative timescale for your project and how you intend to plan your time in order to investigate, develop, produce and evaluate your project fully. This could be a daily or weekly schedule. (guide: 150 words)

Initial designs may use a light box and tracing to achieve the correct proportions. I plan on using rubber moulds and plaster to create scale models of my designs, this may be worked into using a dremel (something that I haven't used before). Some woodwork may be done for the structure of the chair and fabric/textiles may be used to cover the seat and back of the chair. An exciting prospect of this FMP is that I do not know all of the techniques and processes that I plan to use, experimentation, improvisation and problem solving will have to be used to reach my final outcome.



#### 4. Method of Evaluation

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?  
(guide: 100 words)

I will be constantly reviewing my ongoing development and searching for possible new directions, I will take photographs of my progress and write it up in my creative journal, when I do this I will review and analyse each stage of my work, look for what went well and what didn't work so that I can ask why and learn from both. In terms of evaluating the success of the final project, I will compare it to this initial project proposal along with the assessment objectives in the FMP handbook, this will tell me what I have achieved and what I may need to go back and work into.

#### 5. Appendix

Include an appendix for the bibliography and any other relevant material for your Final Major Project.

<https://www.pinterest.co.uk/albiepryce/3d/>

# Finalised Proposal

## 1. Your Final Major Project

What is the title of your Project? What do you aim to produce? How does this relate to your work and ideas from your programme so far and how does it extend your knowledge, understanding and creative ability?

(guide: 150 words)

The finalised title of My Final major project is 'Take a seat', not only is it an indication of the lack of control that we (the public) have had over the Corona Virus situation but also a comical note to anyone looking at the presentation to get ready for it. I aim to design and produce a chair that is not only structurally sound and aesthetically pleasing but is also a social comment on the Corona Virus situation. I feel that the virus has been a very significant part of my life, it has dictated over a year of my life and that is bound to reflect in my art. This project is one of the largest scale projects that I have attempted, it will include a range of mediums and tools that I have not used before and will challenge and push me as a designer.

I also plan on using design theory to help me construct this chair, along with ideas of inclusive ergonomics, sustainability and a balance of form and function. In September I am starting a design degree, I believe that this project will put me in good stead for it by giving me an opportunity to expand and improve on my design skills.

## 2. Influences, Research, Sources and Ideas

What are your influences, starting points and contextual references and how are they relevant to your ideas? What subject areas do you intend to research and what are the likely sources of information (media sources, museums, specific locations, performances, etc.) you plan to use? You do not need an extensive list in this section, but include your bibliography in the Appendix, clearly identifying all references including texts, periodicals, websites, etc.

(guide: 150 words)

Same as draft



### 3. Techniques, Processes and Timescale

What techniques and processes do you intend to use? Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures, or the use of particular equipment and software. Give an indicative timescale for your project and how you intend to plan your time in order to investigate, develop, produce and evaluate your project fully. This could be a daily or weekly schedule.

(guide: 150 words)

During the design process I plan to start with paper collage to come up with initial ideas, from this point I will move onto sketches to refine and solidify my ideas. I plan on making several maquettes out of household materials, this will be used to help aid the realisation process. With Covid-19 being the central theme of this project, I would like to use the blue covid masks for the material of the chair, this will be a challenge as I do not have much experience with textiles or upholstery.

An exciting prospect of this FMP is that I do not know all the techniques and processes that I plan to use, experimentation, improvisation and problem solving will have to be used to reach my outcome. A downside of this, however, is that it is made very difficult to time plan.

### 4. Method of Evaluation

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

(guide: 100 words)

I will be constantly reviewing my ongoing development and searching for possible new directions, I will take photographs of my progress and write it up in my creative journal, when I do this I will review and analyse each stage of my work, look for what went well and what didn't work so that I can ask why and learn from both.

When the project is complete and the chair is made, I will complete a final evaluation where I review and analyse not only the physical components and realisation process but also the themes and symbolism within the piece. In this evaluation I will judge the success of the project on how well I have achieved my goals laid out in this proposal. I will also compare it to this initial project proposal along with the assessment objectives in the FMP handbook, this will tell me what I have achieved and what I may need to go back and work into.

# Is My Concept Strong?

- The first draft of the brief was very vague in terms of a theme, I knew that I wanted to make a chair that was comfortable and sturdy however these are simply the properties of a good chair. While exploring the idea of sitting and how often we sit I realized that for many people this had been dramatically influenced by the Covid-19 pandemic. The pandemic has resulted in many people not being allowed to go into work and school, we are confined to our houses and are expected to work from home, as a result much of our days are spent sat in front of our computers with less reason than ever to get up and walk around. My chair is going to be a response to the Corona Virus pandemic and the different ways it has affected our lives.

# Am I Challenging My Design Skills?


- I think that this project definitely challenges my design skills. Not only will the construction of this chair involve the use of materials and tools that are new to me (such as metal work and use of a Dremel), but it is also on a scale that I have not attempted before. The nature of a chair requires a level of strength and structural security that I have not faced in previous projects, this, combined with the challenge of making the chair look good, challenges me and pushes me to move forward as a designer.

Assessment Evidence

Preparatory and supporting work to substantiate quality and explain the research and development of your final project.

This should include:

- Sketchbooks and notebooks containing experimental work, research and exploration of your ideas including consideration of how to present your outcomes. [Criteria:](#)  
ACCESS - 9.3.1, 9.3.2, 9.3.3, 9.3.4  
FAD - 3.2, 3.4, 4.5, 4.6
- Experimental and developmental work. [Criteria:](#)  
ACCESS - 9.3.1, 9.3.2  
FAD - 3.2, 3.4




Version in Ideas & Designs.pdf (4/50)

Why use concept / sketch models?

- [Provides flexibility](#) – not permanently gluing together allows changes to be easily made – photographing this process will provide evidence of variation in designs
- [Can be reinterpreted quickly](#) – use materials that are easily manipulated
- [They do not need to look polished](#)



For further info about concept/sketch models read this [article](#)



Paper sketch models by unknown designer

Version in Ideas & Designs.pdf (7/50)

Variation in Ideas & Designs

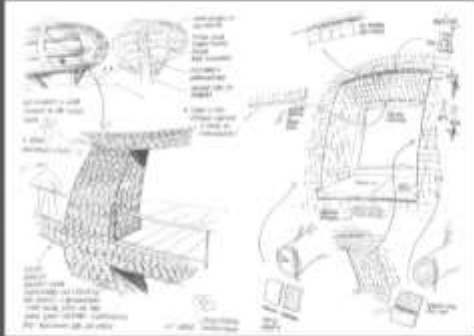
Version in Ideas & Designs.pdf (1/50)

To sketch or not to sketch?

- Quickly capture thoughts and initial ideas
- Thinking through drawing
- Documents the development and progression of ideas
- Communicates ideas to others
- A playful way of expressing ideas and as an expressive way of exploring 3D form

*Sketchbooks are an insight about the thought process of the designers – the creative sketches, which are developed from rough to precise, sketching, for this, is a vital way of exploring these concepts.*

– Norman Foster

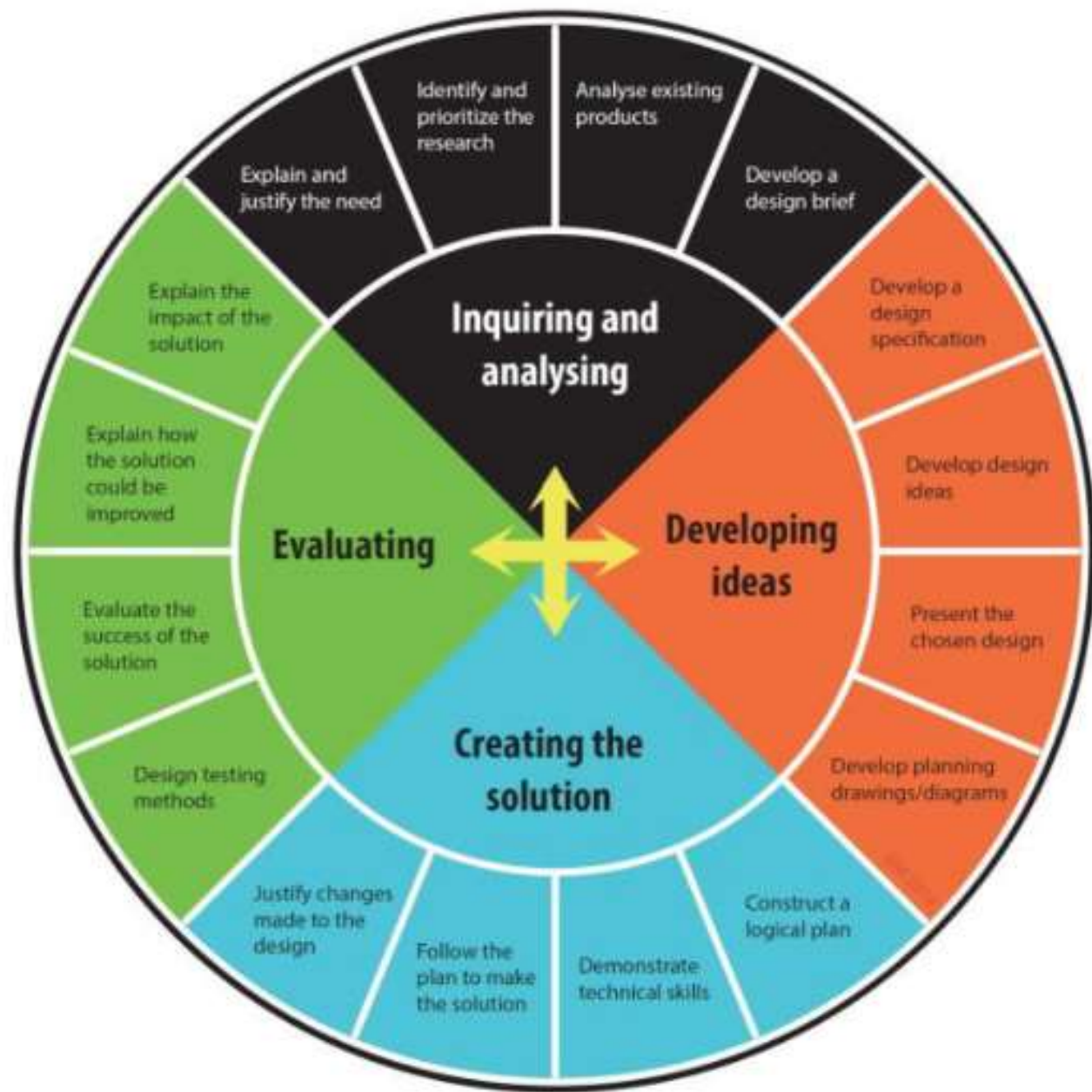


Norman Foster sketchbook page

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David Shrigley, *Those who get it*



# AC1 Investigation

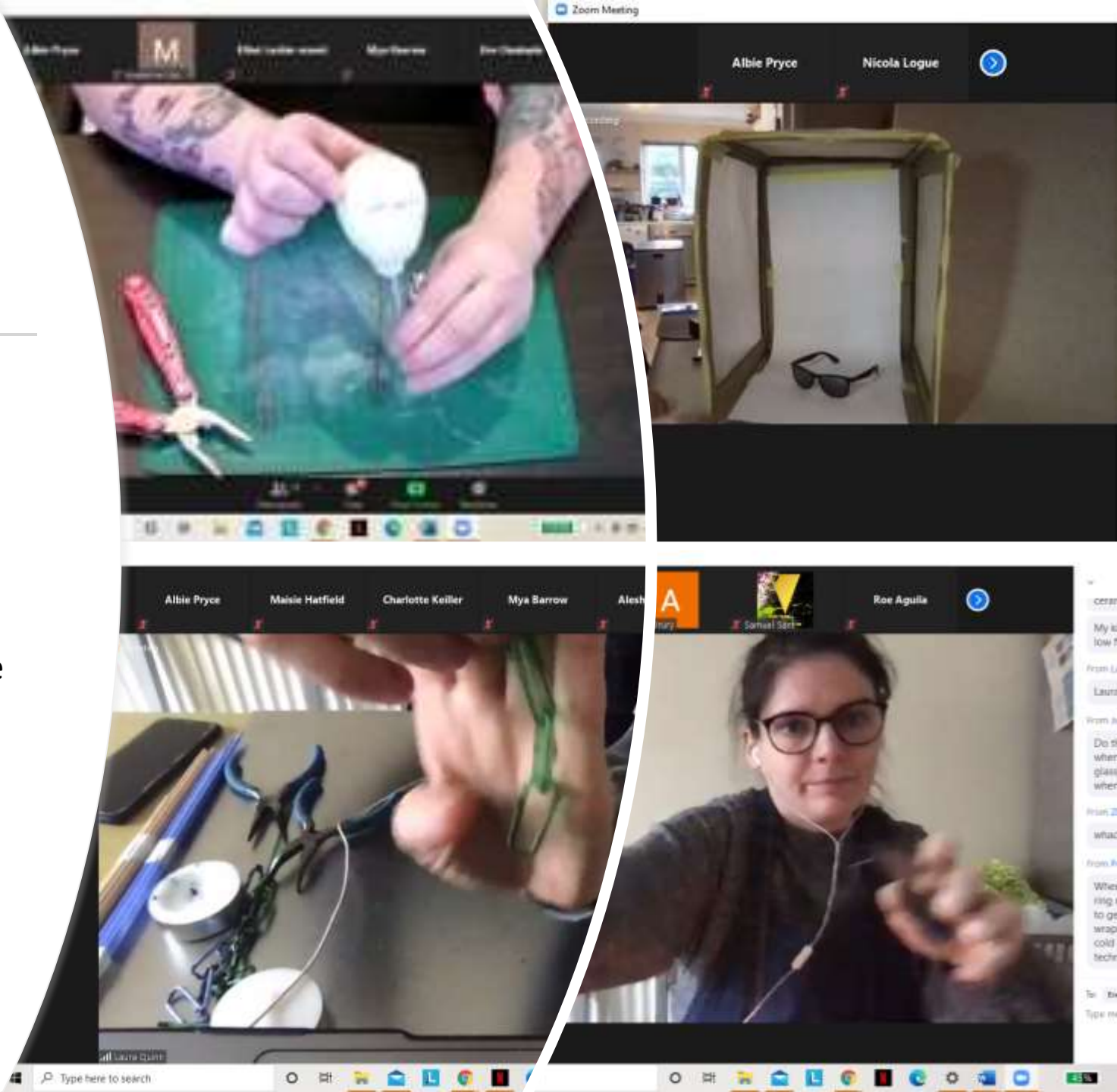
3.1: Use investigation to inform creative



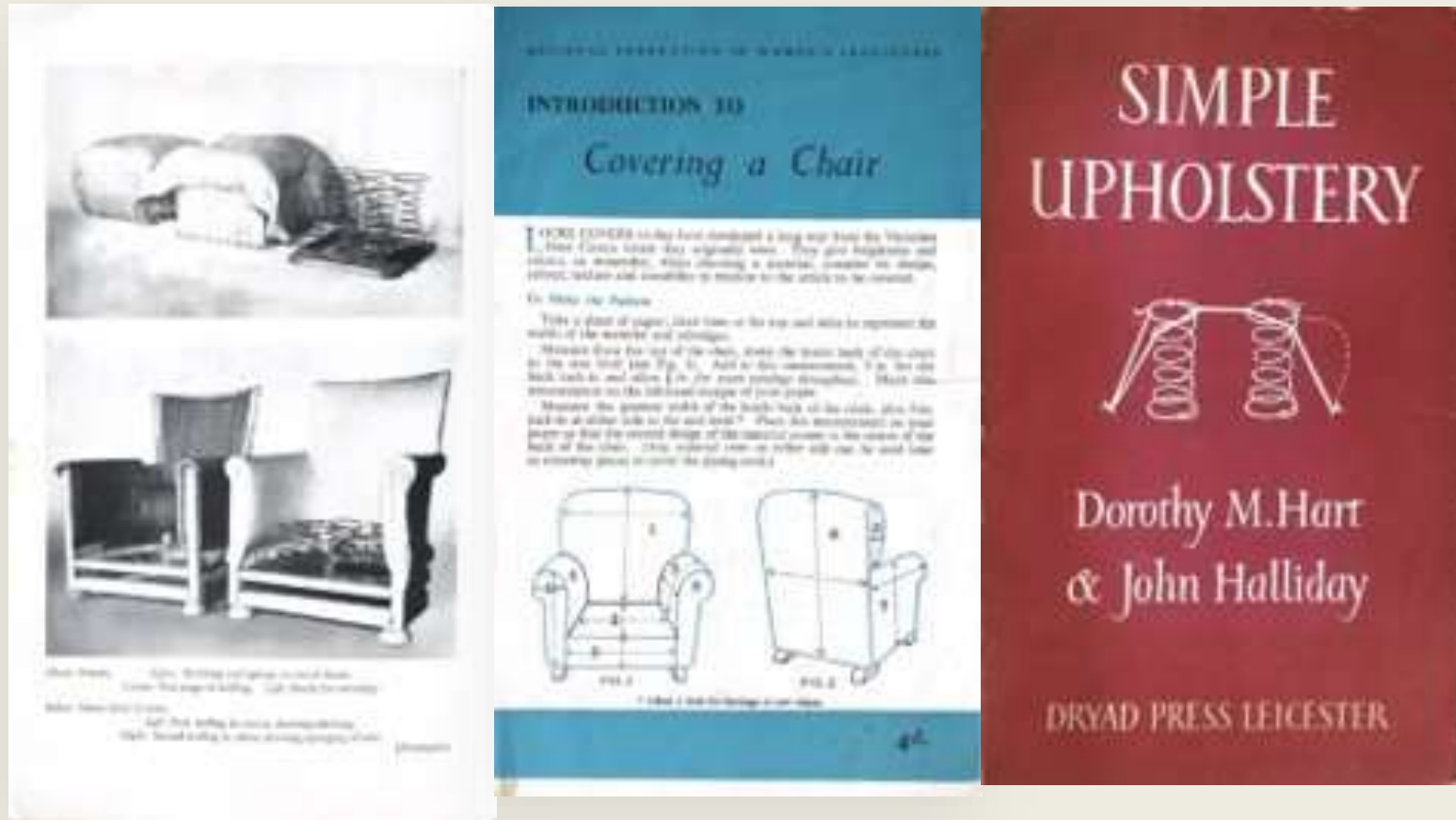
# Workshops

- In addition to previous lessons, we were given some online tutorials and workshops exploring materials that we may not have used previously. These were very useful and opened my eyes to new possibilities. I found the workshops on glass bending and porcelain sculpting particularly interesting, they made me consider the different routes that I could take this project in and possible techniques I could use to make my chair unique. There was also a workshop explaining how to take good final photographs of objects you make, this will be very useful, not only for the models I make but also for all projects I undertake in the future.

glass [Laura.quinn@uca.ac.uk](mailto:Laura.quinn@uca.ac.uk)



# Simple Upholstery



- I knew that this project would involve using material to cover the structure of the chair, so I found a small book that covered simple upholstery, this provided me with all the basic information that I needed. It had practical illustrations, useful information and advice on what tools I would need. I had to do further research on deep buttoning however I had a better understanding of it because of this book.



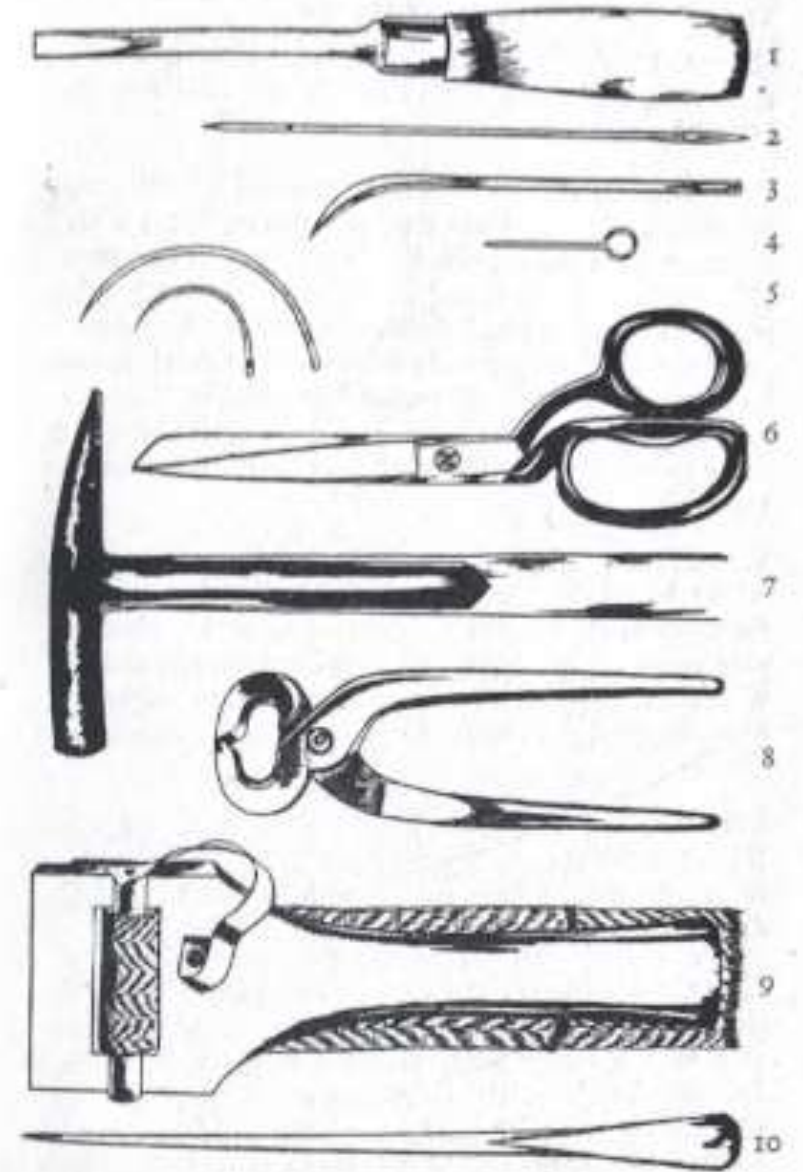
# Tools

Many of the tools used for upholstery are specialist, expensive and would be pointless for me to buy as I would only be using them once. Luckily I knew someone who was able to teach me all the techniques I needed and allowed me to borrow their tools.



## *Tools Required:*

1. Ripping chisel.
2. Upholsterer's needles, 8 in. and 10 in.
3. Spring needle, 4 in.
4. Skewers.
5. Half-circle needles  $2\frac{1}{2}$  in. and  $1\frac{1}{4}$  in. diameter.
6. Shears, 6 in.
7. Combined hammer and tack extractor.
8. Pair pincers, 6 in.
9. Web strainer.
10. Regulator.



# Chair Art

- In the two slides below are some of my favorite examples of chair art, examples that I think are diverse and stand out to me. These pieces may not be unique in terms of the physical design however they do inspire me in terms of the approach the artist has taken to the concept of a chair.
- The first is 'Vilac 9293 Keith Haring Chair', a bold and characteristically stylized approach to the chair design. There are two pieces and a sketch by Vincent Van Gogh, whose art is just as recognizable as Harings if not more so. 'One and Three Chairs' by Joseph Kosuth is one of my favorite conceptual pieces, it shows three separate things that are at once the same thing, a picture of a chair, a physical chair and the definition of chair (although in this case the actual object used is not important to the meaning of the piece). Andy Warhol's 'Electric Chair' is a part of his 'Death and Disaster' series, it is a raw and horrible reminder of death and real-life horror, the antithesis of Keith Harings joyous cartoon chair. Artist Doris Salcedo used 1,550 old chairs and completely filled the space between two buildings in Istanbul, the political piece acts as a memorial and the vastness of it is meant to make viewers feel the vastness of war.







# Unique Contemporary Chair Designs

- The top left chair is a Prototype 'Lathe' chair by Sebastian Brajkovic for his graduation thesis which looks to me like it is glitched, it looks like a digital error in real life and is unique and eye catching. Below it is a piece inspired by obesity, 'AtOne' by Charlotte Kingsnorth, 'the bulging, pink velvet upholstery engulfs its timber frame and is wrapped in latex sheeting'. The neon green chair leg is made by STUDIO 5.5, they create products that increase the life expectancy of rejected furniture: 'designers become doctors and their workshop a hospital for rescued items that are found in dumps'. I looked at a series of modern chairs made from vintage suitcases, recycling the suitcases looks very stylish, I was particularly drawn to the deep buttoning technique which definitely made the chairs look more professional.





# Unique Contemporary Chair Designs

- Further research of the deep buttoning technique lead to to find the patchwork chair (top left slide 22) by JustinaDesign, the joyous design looks stylish and comfortable, it is both something I would want to make and own. The middle piece is created by the dutch studio tjep for their 'bronze age collection' for designblok prague 2014. The series is rooted in strength and durability but is also sustainable as each piece can be melted down and re used. Finally the bottom right piece is one of the most interesting and unique chairs that I have seen when researching, Peter Opsvik's 'Globe Garden' is almost two meters tall and the spheres form a universe which forms a chair.





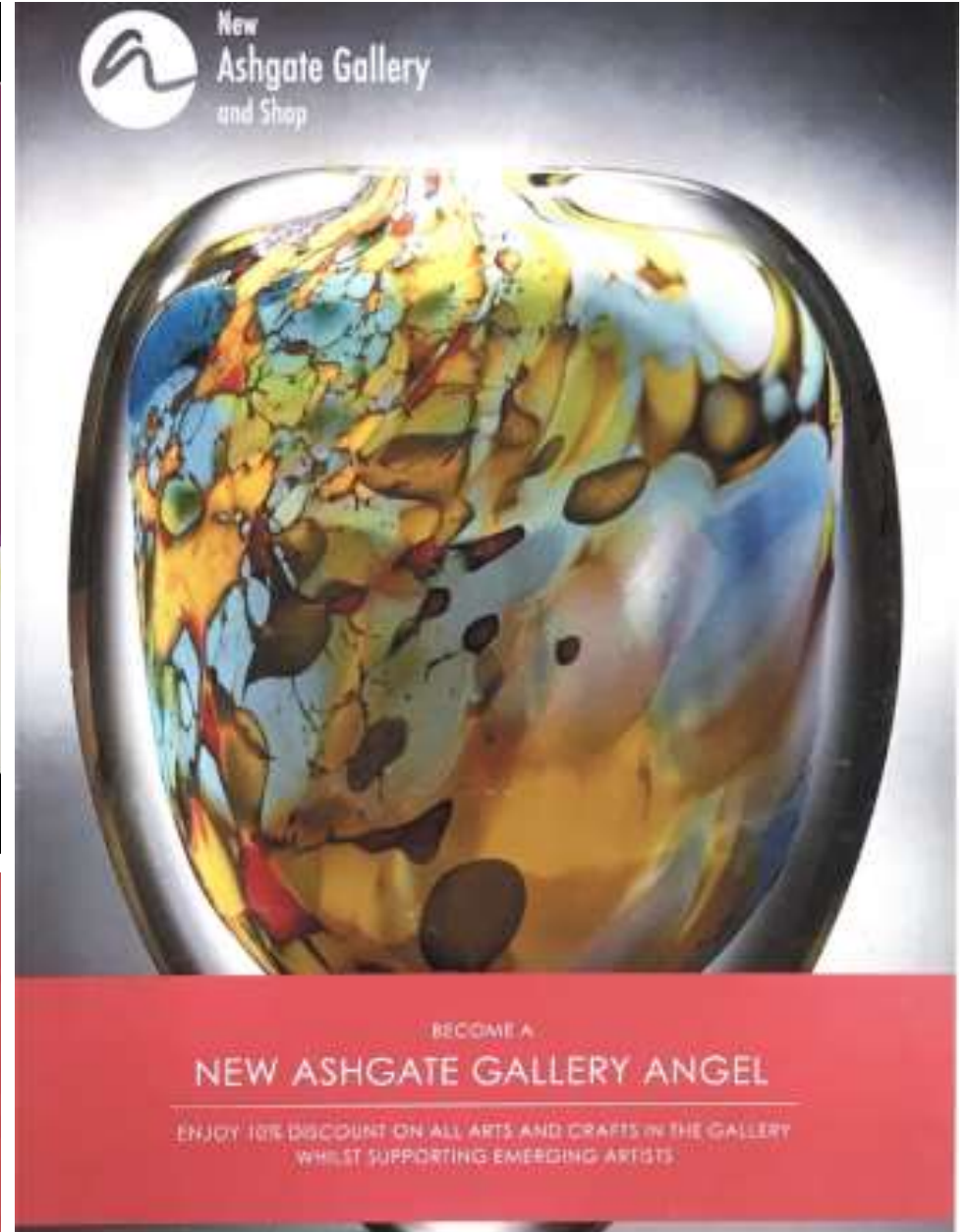
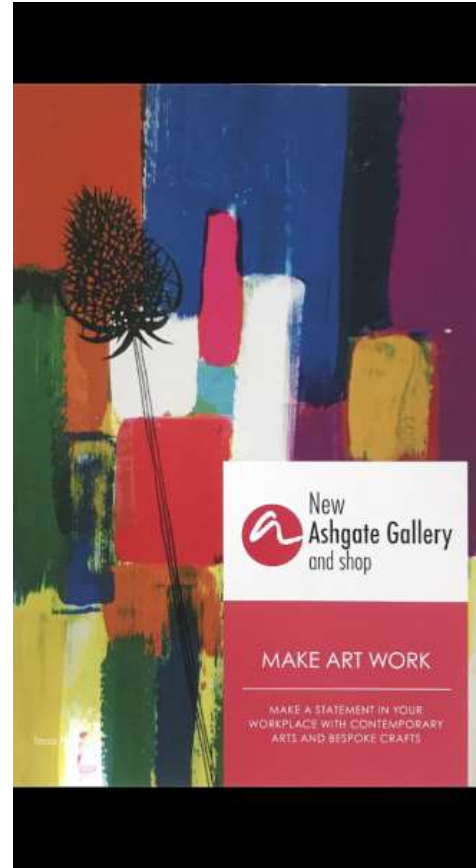




# New Ashgate Gallery

- I was lucky enough to be able to visit the new ashgate gallery in farnham, this was at a point when restrictions had eased and we were able to enter with masks and hand sanitiser. It was very good to be able to see actual art in person, I was mostly visiting to find inspiration for my chair. At the back of there gallery there were three hand crafted wooden stools, they were immaculately made; the seat itself was smoothed and satisfying to touch and sit on. There was a degree of harmony and simplicity to the piece that inspired me, It revealed the potential that woodwork had in terms of chair making which was simultaneously exciting and daunting.







# Covid-19 and Sitting

- After some debate I have decided to use the current corona virus pandemic as inspiration for my chair, not only that but to make my chair a response to the pandemic itself. I realized that contemporary sitting has been massively influenced and affected by the virus and the subsequent lockdown. Due to the lockdown many people have been forced to work from home, using online alternatives to actually going into work to reduce the spread of the virus. Being forced to work at home and sit, looking at a laptop, for much longer than they normally would. This, combined with more relaxed, improper posture, has caused lots of back strain for a large portion of the general public. This is where the idea of including a human spine originated.





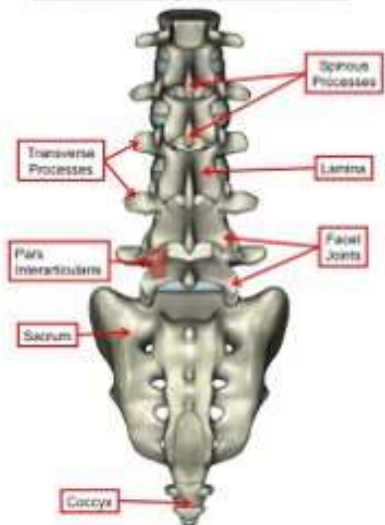
# The Spine

- The spine is the first structure that forms in the womb; it literally supports up. It is our backbone, the body's central support structure, it helps us to sit, stand, twist and bend.

- During the pandemic emotional support systems such as seeing friends and going for walks were taken away and made impossible. Many people are still adjusting to and recovering from this dramatic change.

- The presence of the spine on my chair is not only a reference to working from home but also a homage to support systems such as the NHS. The NHS is the backbone of UK healthcare and the primary pillar in supporting the public by providing emergency care, distributing the vaccines and continuing to support the general public.

The Normal Lumbar Spine Posterior / Back View



# Disposable masks

'Masks are a simple barrier to help prevent your respiratory droplets from reaching others. Studies show that masks reduce the spray of droplets when worn over the nose and mouth. You should wear a mask, even if you do not feel sick.'

To me the blue disposable covid mask is one of the most significant symbols of the corona virus pandemic. Most people had never worn a face mask out in public before and now it is mandatory for many day-to-day tasks. They are the most worn, seen and recognized face mask, often used by medical professionals as well as the general public. I would like to incorporate this imagery into my piece, possibly through the colour and pleats on the chair's material, or possibly if I was able to make a larger material out of multiple masks sewn together. Originally, I intended the masks I use to be worn/used as this would reduce waste and they may be softer and more comfortable; however I do not think this will be ideal in terms of sanitation and controlling the spread of the virus.





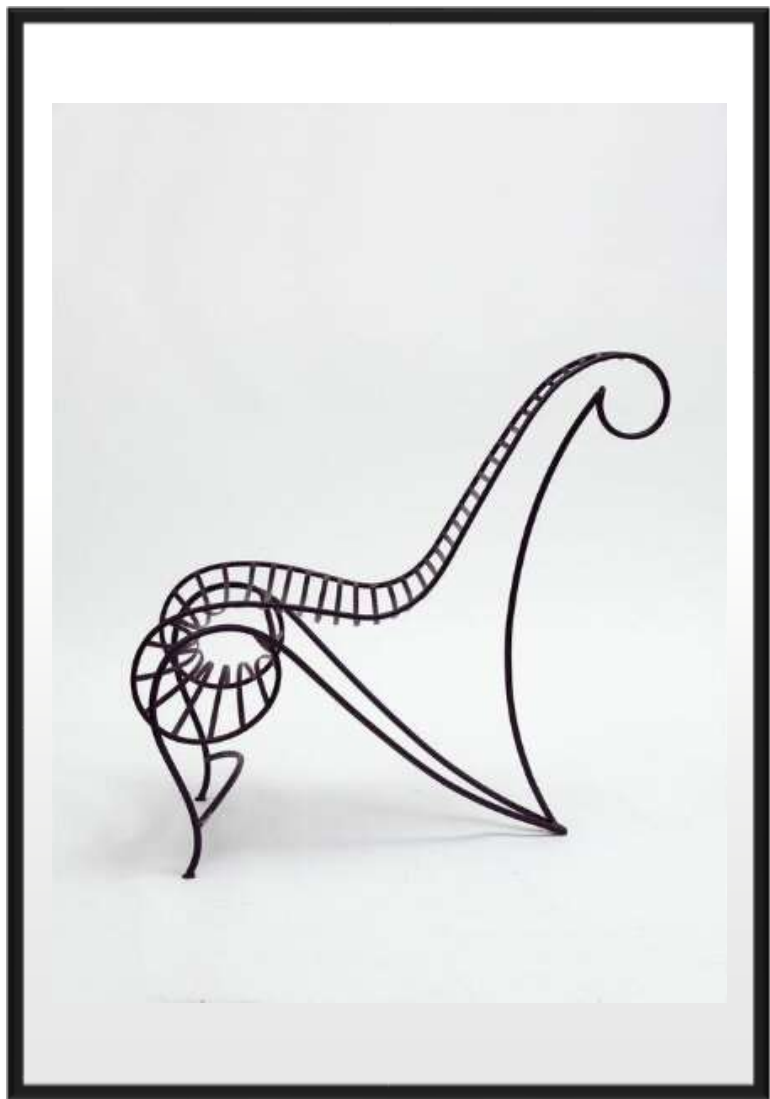
# Corona beer

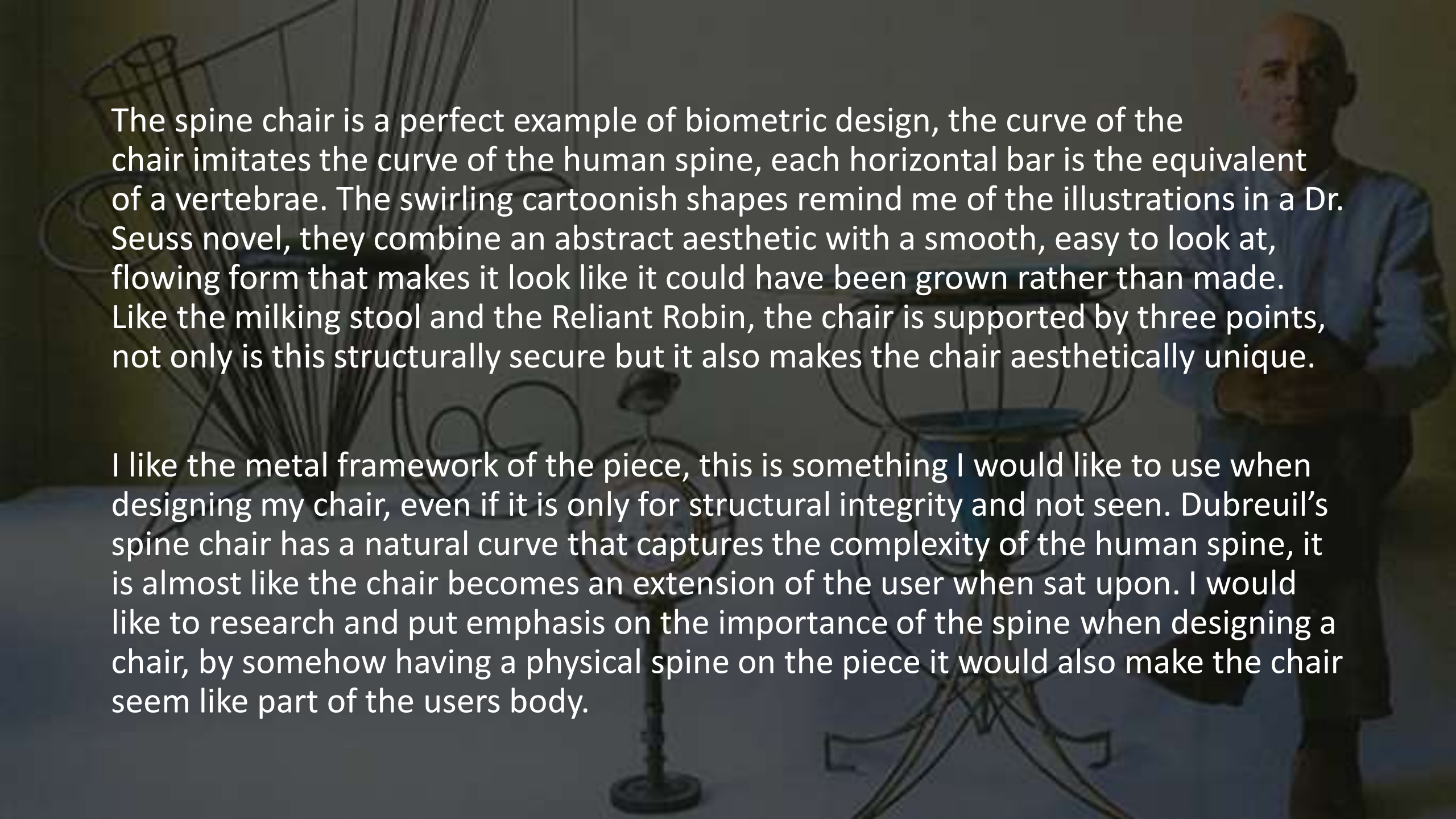
- When exploring the concept of deep buttoning on my chair I was drawn to the idea of using beer bottle tops as buttons. This would be aesthetically pleasing, environmentally friendly (as it would be a form of recycling/upcycling) and could also be seen as a reference to alcoholism in the UK and/or how businesses such as pubs have suffered due to the pandemic.
- The obvious choice of beer cap was that of the 'Corona' beer. Early in 2020 pictures circulated on Twitter of shops empty of all beer but 'Corona', this made people wonder if the brand would suffer due to name association with the virus.
- 'CNN reported that a survey by 5W Public Relations said that 38% of Americans would not buy Corona "under any circumstances" due to association with the coronavirus outbreak, and another 14% said they would not order a Corona in public.'
- This however was not the case, the closure of the hospitality industry meant that no one could access clubs, bars or pubs, this resulted in a mass increase in at-home drinking. Sales spirits, wine and beer all increased. Off trade sales of 'Corona' alone increased by £68m to £237m. According to a study, the only alcohol which had a downfall of 3.5% in sales was champagne, this was due to a lack of celebrations and large gatherings.
- <https://www.thegrocer.co.uk/top-products/corona-defies-coronavirus-link-with-extra-68m-sales/651565.article>
- [https://en.wikipedia.org/wiki/Corona\\_\(beer\)#COVID-19\\_pandemic](https://en.wikipedia.org/wiki/Corona_(beer)#COVID-19_pandemic)

# Spine Chair by Andre Dubreuil

Andre Dubreuil's Powder coated iron spine chair was designed and modeled in his workshop in London, the designs and prototypes were taken by the Italian company Ceccotti in 1986 and are mass produced by them to this day. Originally there were only a limited number made and although they were manufactured with a painted black surface, the chair was intended by the designer to have an unpainted, waxed finish.

French designer André Dubreuil began his career with antiques then becoming a painter and eventually began designing and producing unique furniture. In 1985 he decided that modern furniture felt 'empty' this frustration made him switch from painting to design. The artist often draws from historical influences and aims to create pieces that avoid having the 'minimal and boring character' of traditional modern furniture. Each piece is prioritized form over function, it is an accent piece that prides itself on being a unique break from the monotonous IKEA style furnishings that we are so used to.



A man in a light blue shirt and dark trousers stands to the right of a large, intricate wire sculpture of a chair. The sculpture is made of thin metal rods, forming a complex, organic structure that resembles a human spine and ribcage. The background is a plain, light-colored wall.

The spine chair is a perfect example of biometric design, the curve of the chair imitates the curve of the human spine, each horizontal bar is the equivalent of a vertebrae. The swirling cartoonish shapes remind me of the illustrations in a Dr. Seuss novel, they combine an abstract aesthetic with a smooth, easy to look at, flowing form that makes it look like it could have been grown rather than made. Like the milking stool and the Reliant Robin, the chair is supported by three points, not only is this structurally secure but it also makes the chair aesthetically unique.

I like the metal framework of the piece, this is something I would like to use when designing my chair, even if it is only for structural integrity and not seen. Dubreuil's spine chair has a natural curve that captures the complexity of the human spine, it is almost like the chair becomes an extension of the user when sat upon. I would like to research and put emphasis on the importance of the spine when designing a chair, by somehow having a physical spine on the piece it would also make the chair seem like part of the users body.

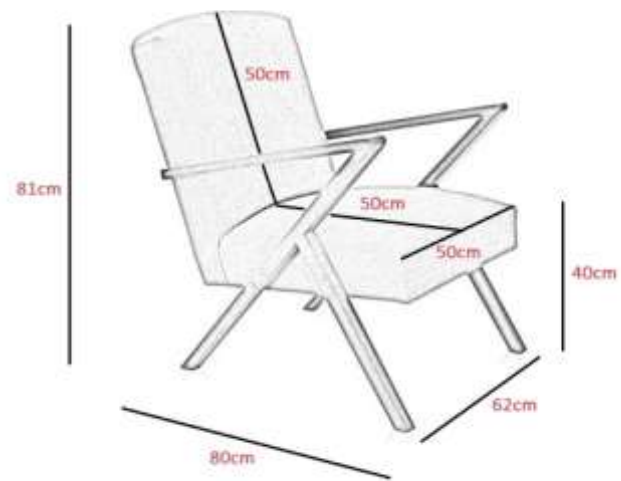
# The Sternzeit Retrostar Chair

Sternzeit's motto is 'where Bauhaus meets Mid Century', the best example of this is the Retrostar Chair. The piece combines the sleek, bold, stylised lines of Bauhaus design with the casual, wooden, comfortable elements taken from mid century designers. The piece is made from two key components, the upholstered back and seat of the chair and the dark wooden, interconnected legs and arms. The simplicity of the chair makes it iconic eye-catching, the way the chair seems to float makes it look powerful and yet fragile, and the unique shapes seem classic and familiar yet also brand new. These contradictions are what makes the Sternzeit Retrostar an interesting chair, a piece worth studying and learning from.

In terms of the upholstery everything is neat, simple and high class. There is a single fabric which is a single colour; although I appreciate this look it is not something that I am going to try and replicate in my design. With the freedom of my project comes a license to experiment, I think that it would be a shame to waste this by using a monochrome fabric.

The slightly curved seat has ergonomic consideration for the user, only furthered by the steel suspension in the seat. Comfort was clearly a high priority when designing this piece.

What I am most interested in about this piece, however, is the frame. They have a 'distinctly German attention to detail' which creates a quality finish and clean, distinctive lines that guide viewers eyes across the chair. Not only do I find the wood/fabric combination very visually appealing but I also love the shapes created by the arms. The triangular structure is simple, two lines, two points, three pieces of wood. It totally leaves behind all pre-conceived notions that a chair is square and is a refreshing break from the right angles that populate household furniture.



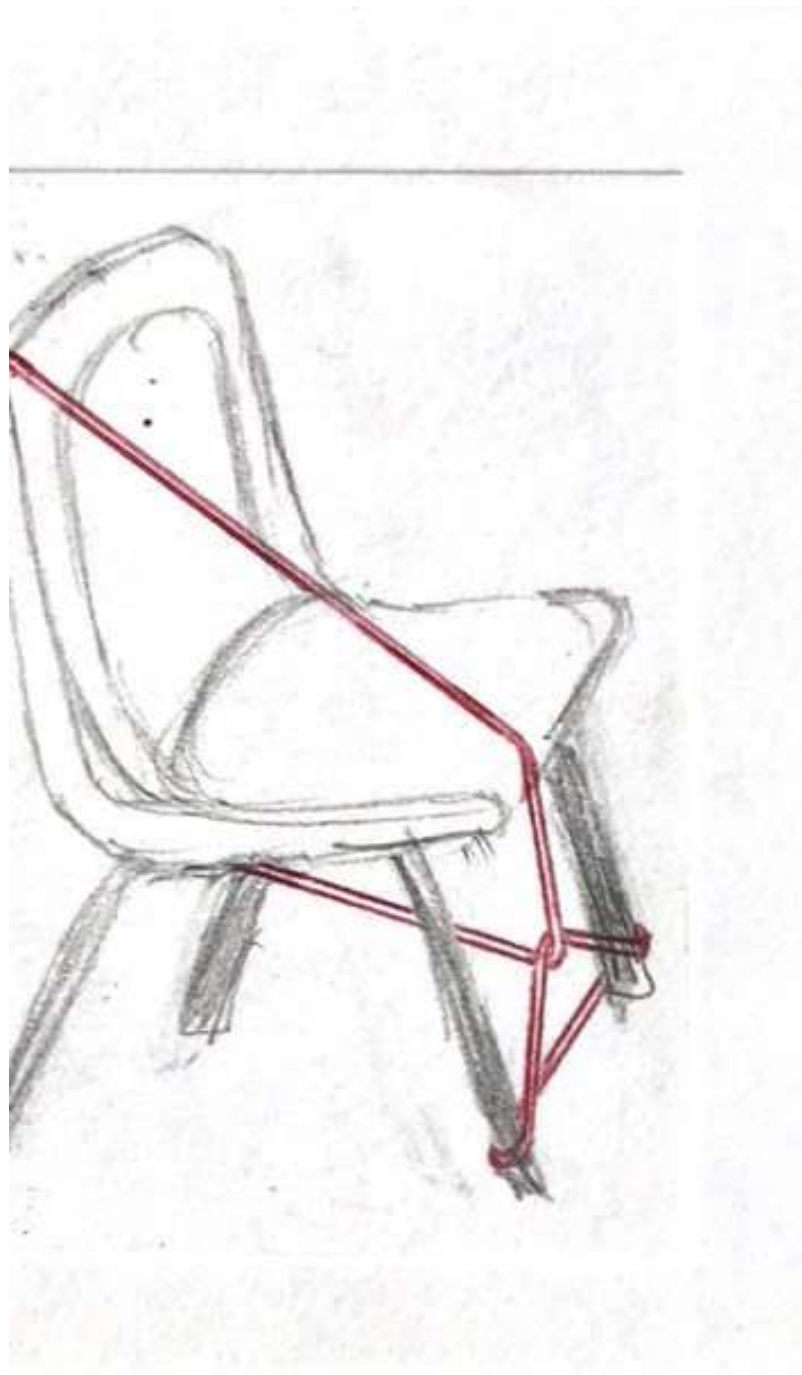
# AC2 Experimentation

3.2: Explore concepts to inform creative practice through iterative experimentation



# Collage Experimentations

- My experimentation began as 2D with collage. I took different chair images and found 2D materials that inspired me and combined them in a way that might help me develop my design and final piece. Initially (before my corona virus concept was solidified) I experimented with leaves and flowers however I did not think that this theme was strong enough to continue with. I liked that chairs were almost personified by having feet, legs arms and backs, this led me to combine the chairs with anatomical diagrams and body parts. The spine concept became much more solid and real, I decided that including the ribs and pelvis took away from the actual spine, so they were unnecessary.
- After conducting some primary research into the ergonomics of chairs around my house I was able to produce some designs with rough initial measurements. For these I tried to include all the key elements from my research such as the spine, deep buttoning and metal frame.



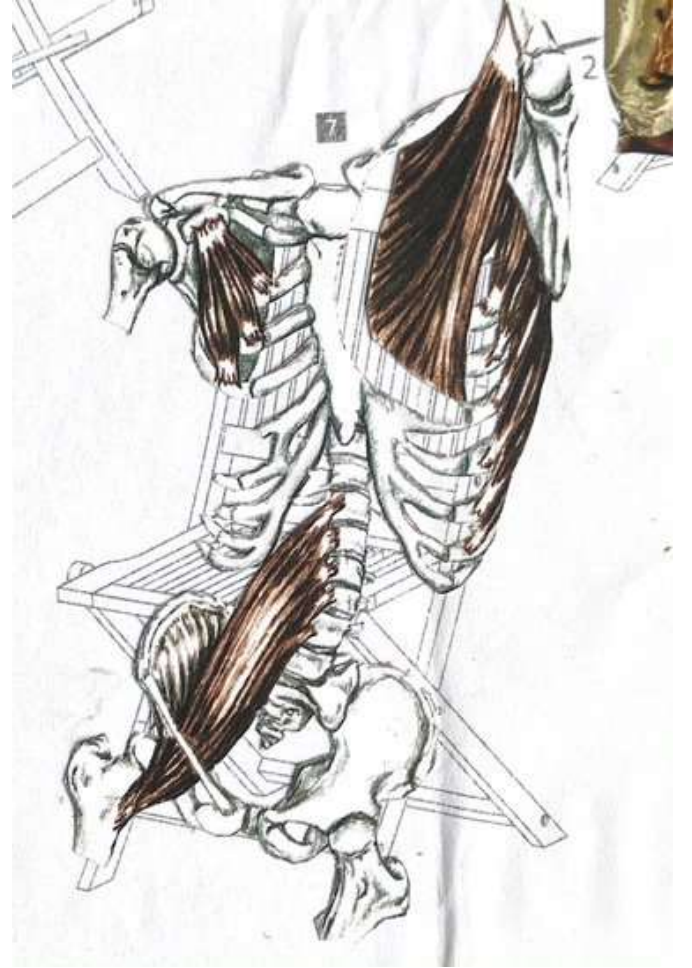
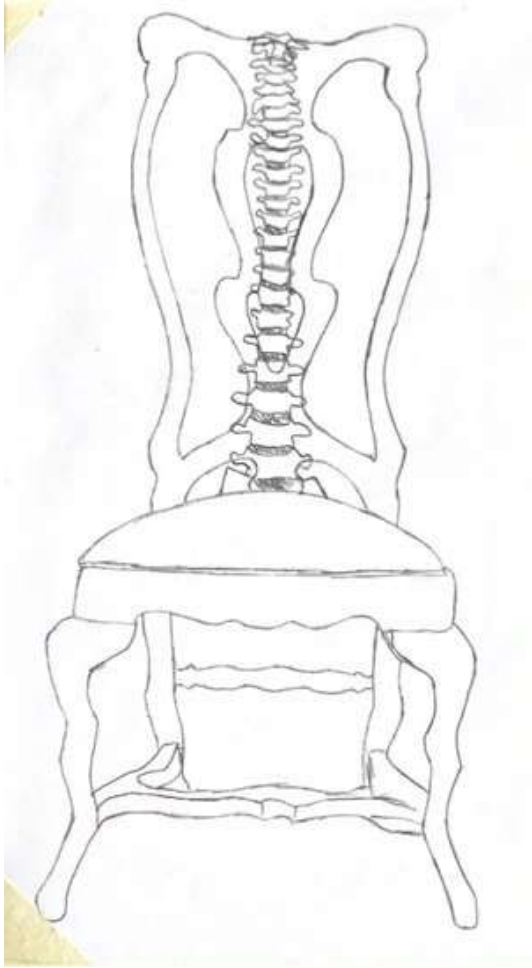


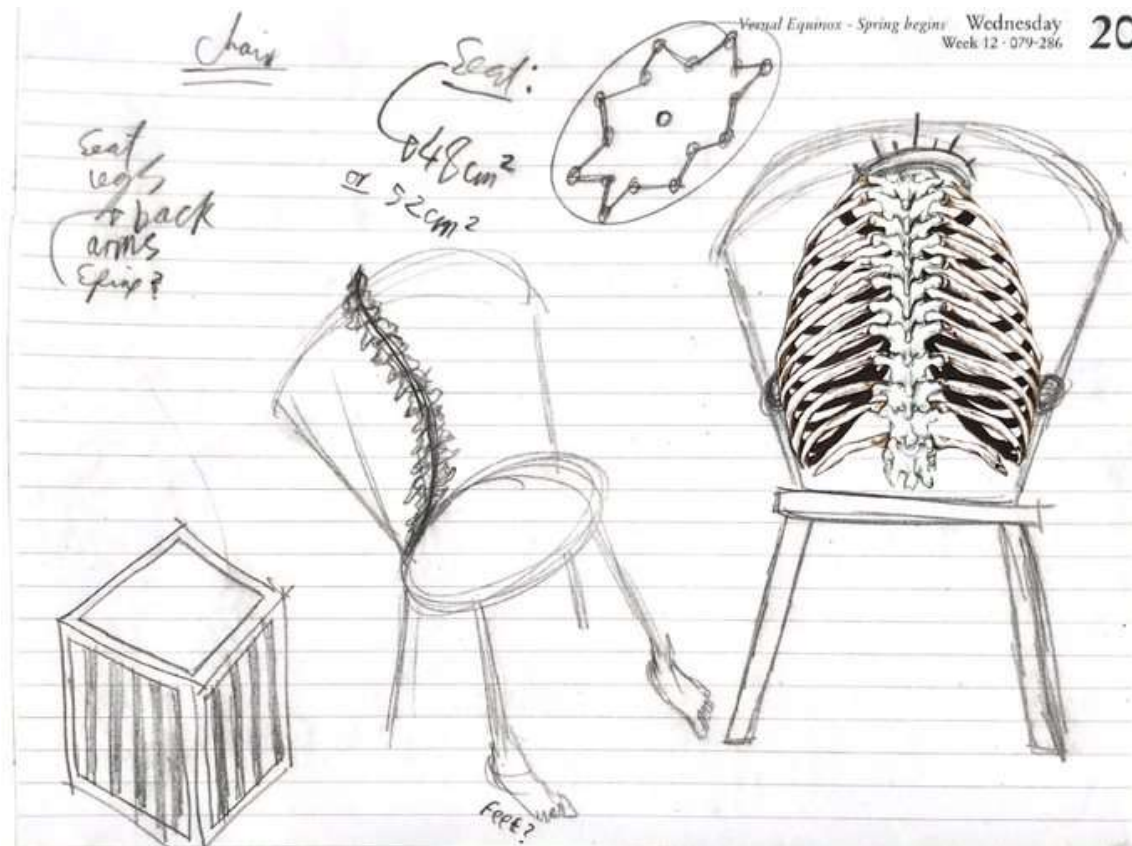
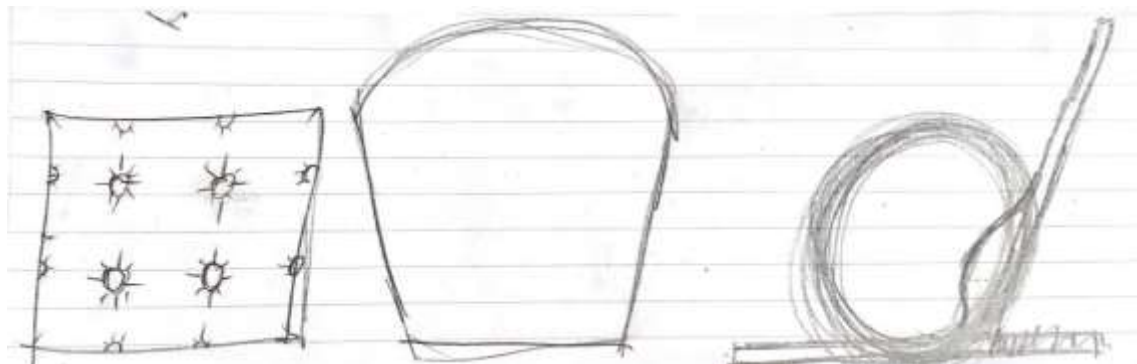
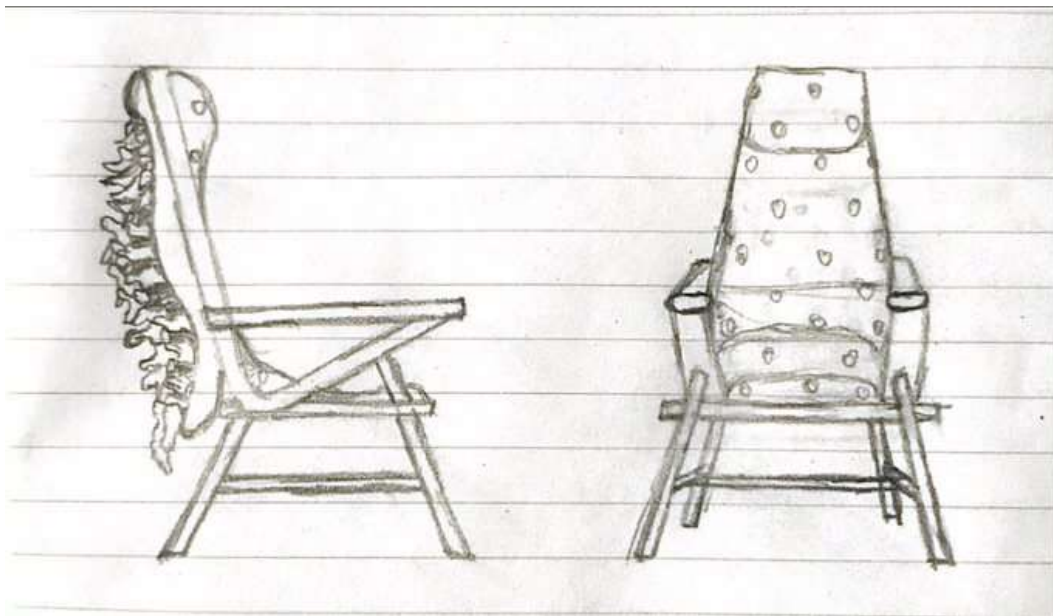














# Maquette



maquette

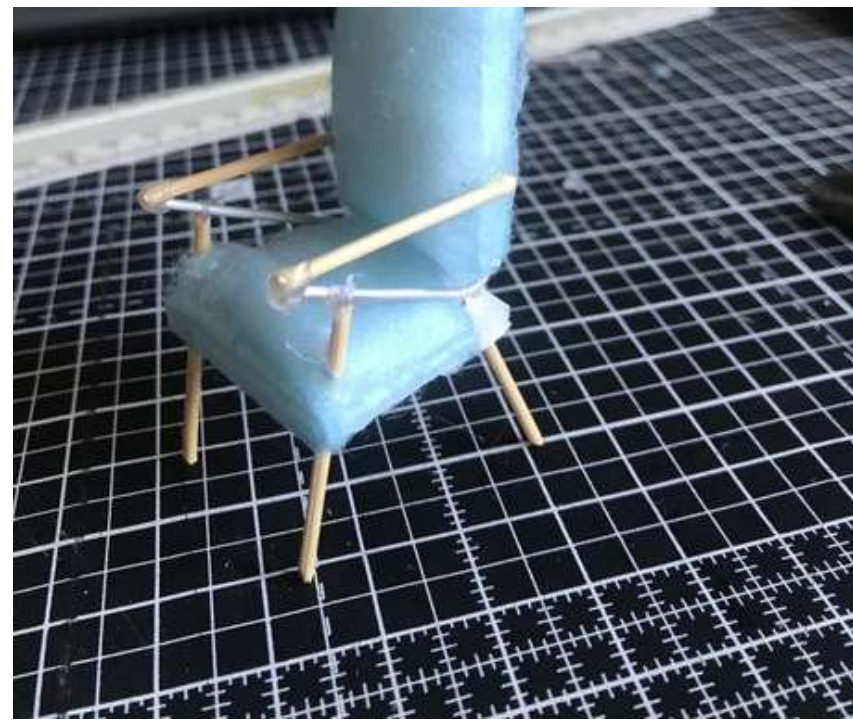
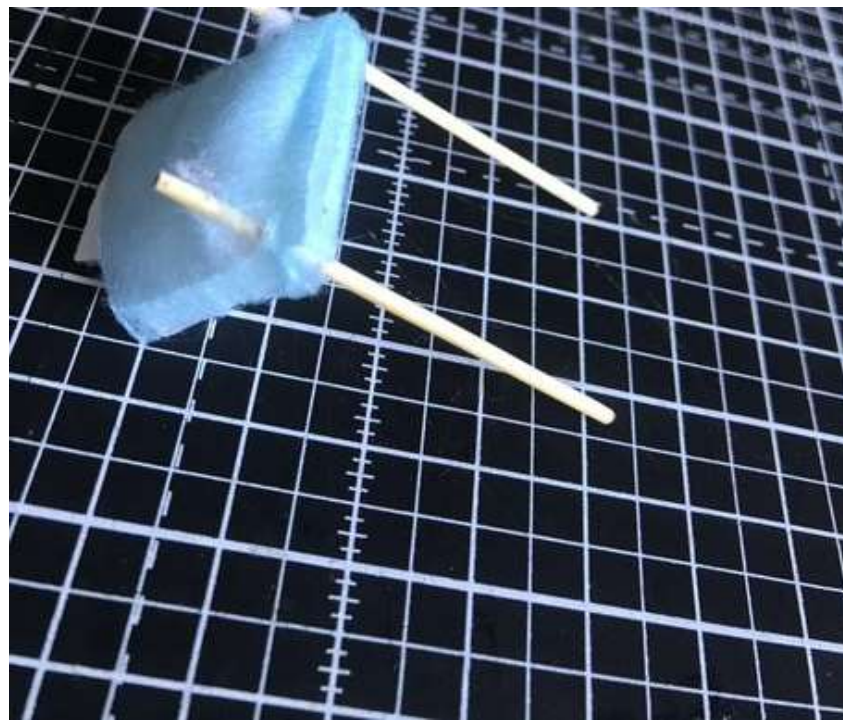
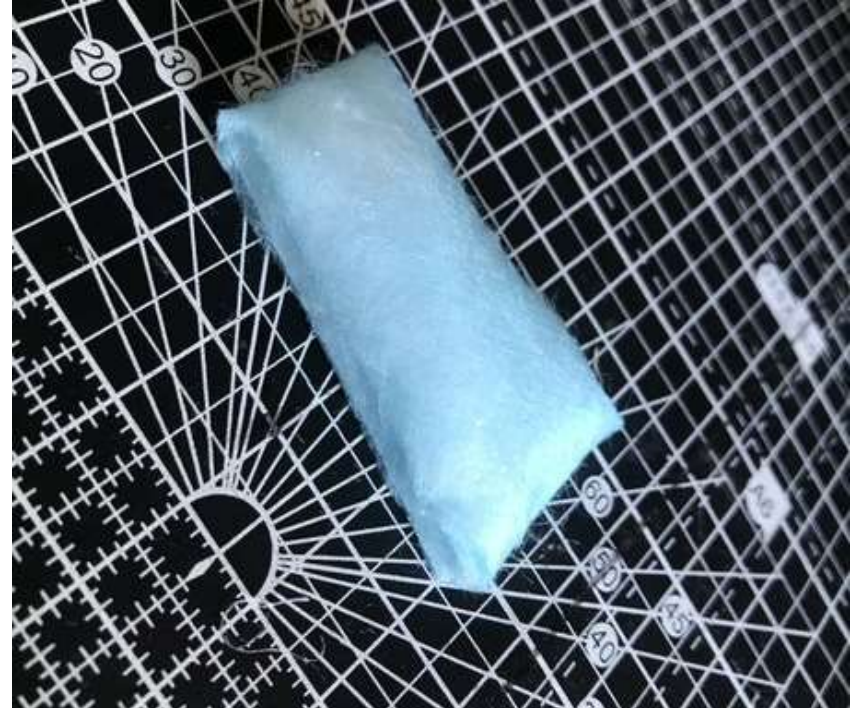
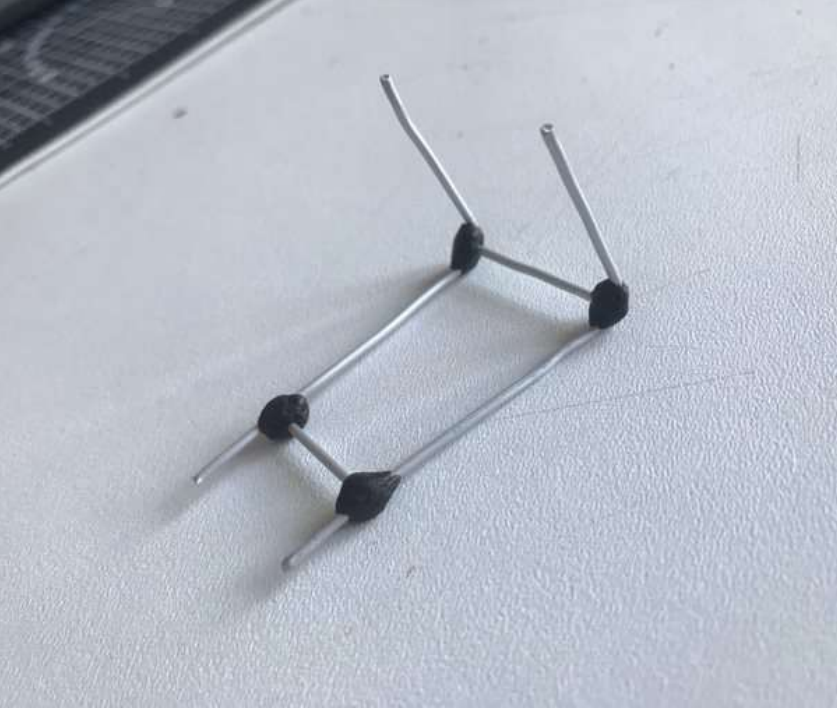
/ma'ket/

*noun*

a sculptor's small preliminary model or sketch.

At this point the design shifted from I started by using wire to make the metal frame, initially using wax to connect the pieces, however when this proved too weak, I used a hot glue gun. To make the back and seat pieces I used foam board with the wadding from a duvet and the blue material from a dissembled covid mask. Using my 2D design as a basis and cocktail sticks as legs I was able to make a full chair model, unfortunately it was missing the spine and the deep buttoning of the material however the main structure was there and proved very useful as a reference point during the construction of the chair.









# Deep Button Mask Test



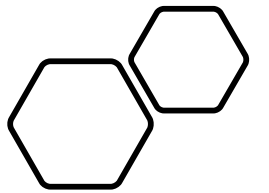
in order to create the appearance of the mask being worn I had to position the buttons in each corner of the mask, this created a systematic pattern that different from usual deep buttoning which is offset and creates diagonal lines rather than straight ones.







Before constructing the chair I tested if the deep buttoning approach would both physically work and look visually appealing. I measured out the size of a mask and marked where I wanted the buttons to go, the measurements had to be shortened to allow for the size of the padding. Using a circular saw drill bit holes were cut in the foam, wadding was put on top and scissors were used to cut holes in that as well. Both were glued onto a thin piece of board using spray mount, the piece was only small due to it being a test.







After picking a dark blue material (to match the thread) and making the buttons I sewed together four masks to test with. After some experimentation I found that this was too small and added a further two masks.

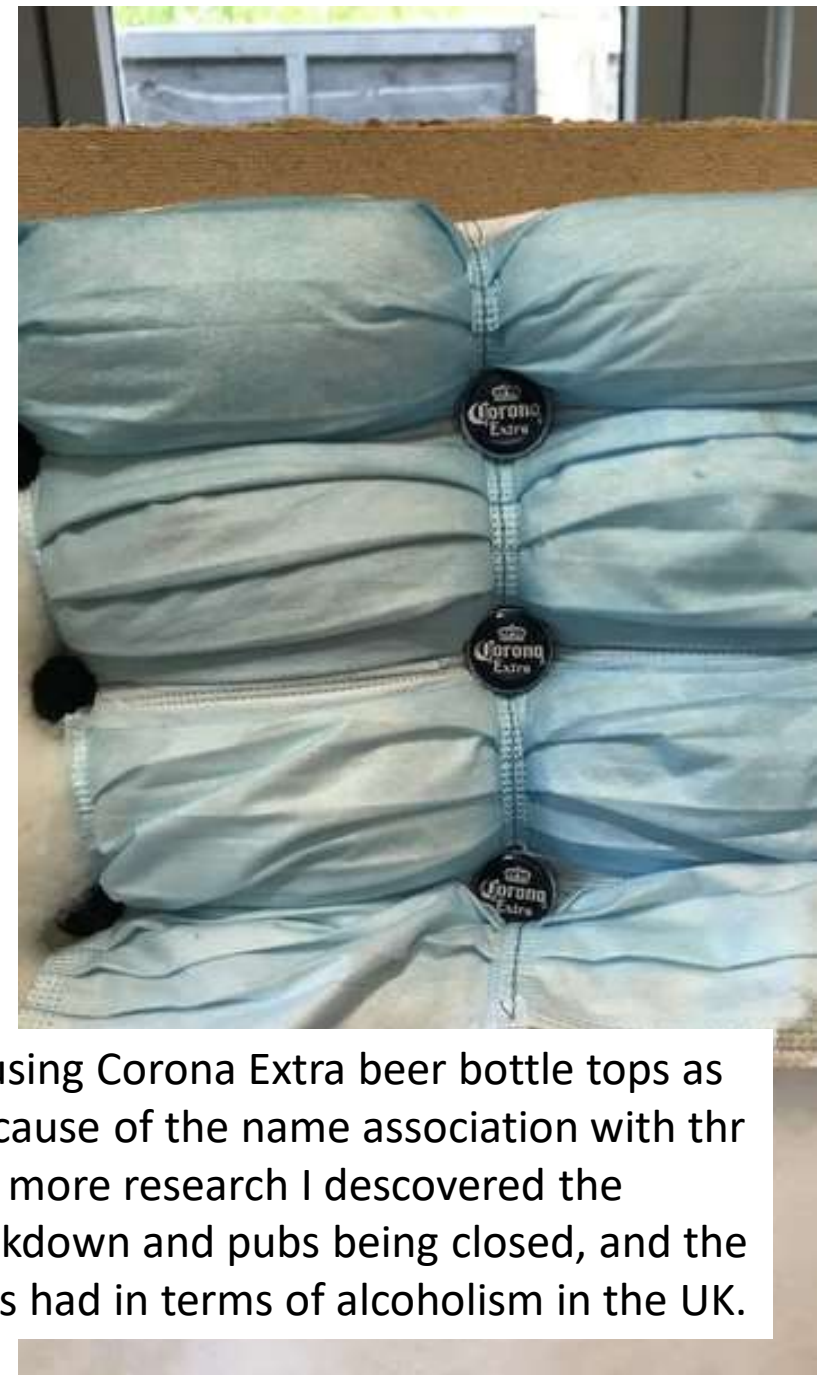
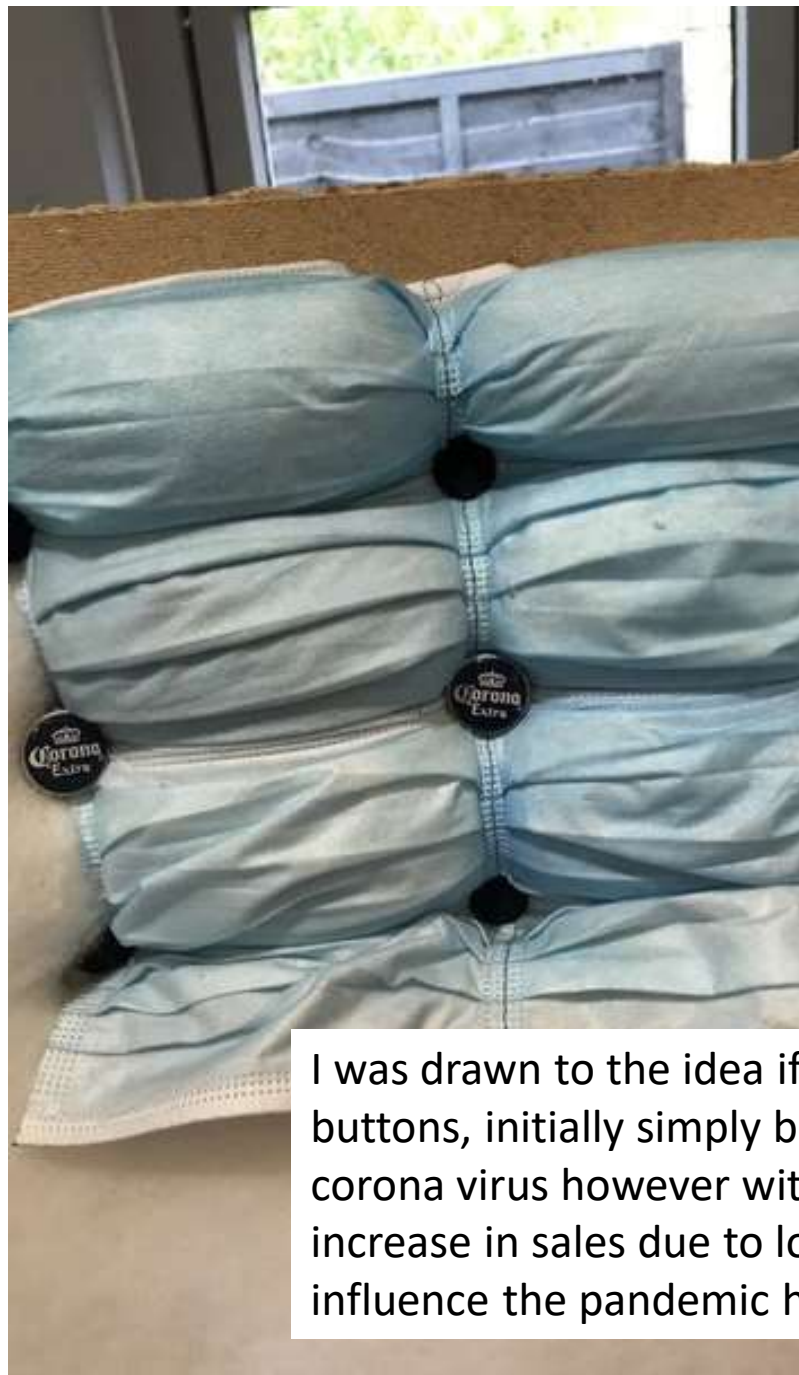


Using a large needle, thick thread and a staple gun, I deep buttoned the material.









I was drawn to the idea of using Corona Extra beer bottle tops as buttons, initially simply because of the name association with the corona virus however with more research I discovered the increase in sales due to lockdown and pubs being closed, and the influence the pandemic has had in terms of alcoholism in the UK.

# AC2 Evaluation and Review

3.3: Use evaluation and review to inform creative practice



# Presentation

- What should I include in my PechaKucha?
- Your Research Question - theme of project / what have you stated on your proposal
- A key mind map that has extended your concept or research
- A quote that inspires you for this project.
- An artist/ designers work that inspires you
- Your best drawing or photograph of a prototype
- Observational drawing or photograph (primary research)
- - Explain its importance
- Any other images that demonstrate your design development

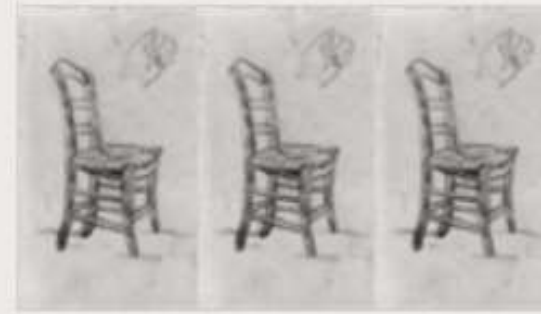
# PechaKucha Presentation



1



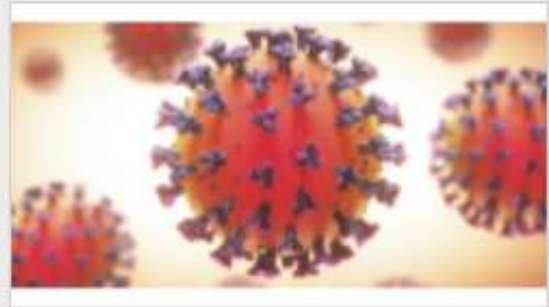
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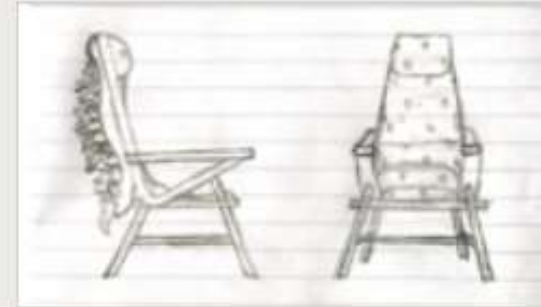
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5



6



7



8

A PechaKucha is a type of presentation where each slide is timed to change after 20 seconds; doing one of these presentations with only 9 slides forces you to narrow down your project. I was able to see what my priorities looked like and what the key pillars of my project were. After telling people about my FMP I got their oppinions and feedback, this not only exposed me to different perspectives but also exposed issues and possible ideas to explore in the future.

# Feedback from Peers

- "Vitra Wiggle Side Chair by Frank Gehry is a really interesting chair!"
- "Agree with comments about the masks/hygiene"
- "The wassily bauhaus chair is quite interesting "
- "I love a good chair that spins around"
- "The spinney chairs from all school IT rooms as they were more fun than the lessons"



## People

Consideration of the audience / user / occupants is crucial.

People are at the centre of why and what you design and make. Therefore it is important that the relationship between your design and the audience / user / occupants is communicated when displaying your concepts / objects / models.

- what kind of display methods can you use to demonstrate the relationship between the audience / user / occupants and your design/s?

## Considerations when displaying your work



Identify key components when exhibiting work

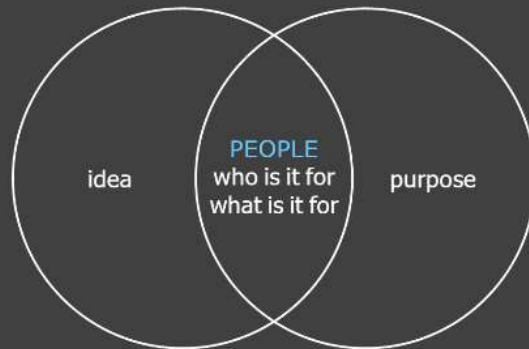
## Schedule

W/c 19<sup>th</sup> April - Considerations When Displaying Your Work

In breakout groups:

- Research task
- &
- Group tutorial and feedback
- OR
- Pecha Kucha presentation.

W/c 26<sup>th</sup> April - Show & tell / review of student's research into display methods.



## Research

should underpin your project from start to finish.

Looking at how other artist and designers display their work will inspire and help the development of ideas for displaying your own work for the final exhibition.

### TASK

- Make a list of all equipment, tools and software you will need for the FMP
  - consider where and how you will obtain these:
    - from UCA?
    - source / order / purchase independently?
- Find 4 / 5 visual examples of successful displays / exhibits and annotate explaining:
  - why you have selected these
  - details about the exhibition / context of the display
  - key background information about each artist / designer
  - how you intend using this info to develop ideas for displaying your work.

## Planning your exhibit

Minor design choices can have an impact on how the audience enjoys and understands your work

Carefully consider:

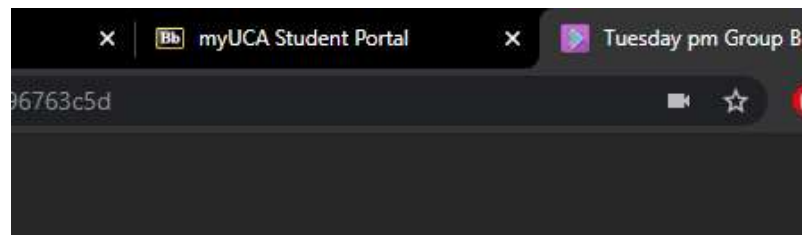
What you use and how you layout 3D objects / models with 2D work to

- compliment each other
- tell the right story or communicate the correct information to the audience.



FE Sculpture student work

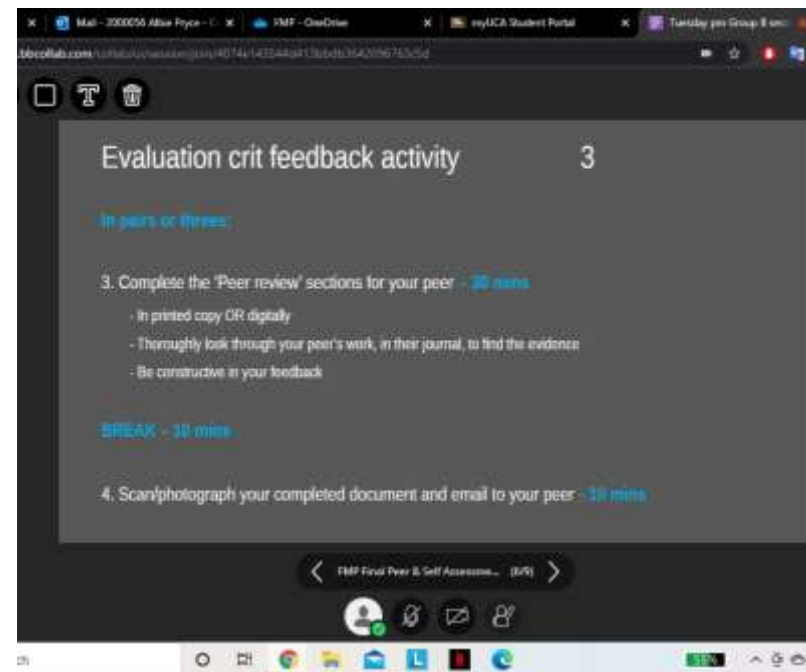
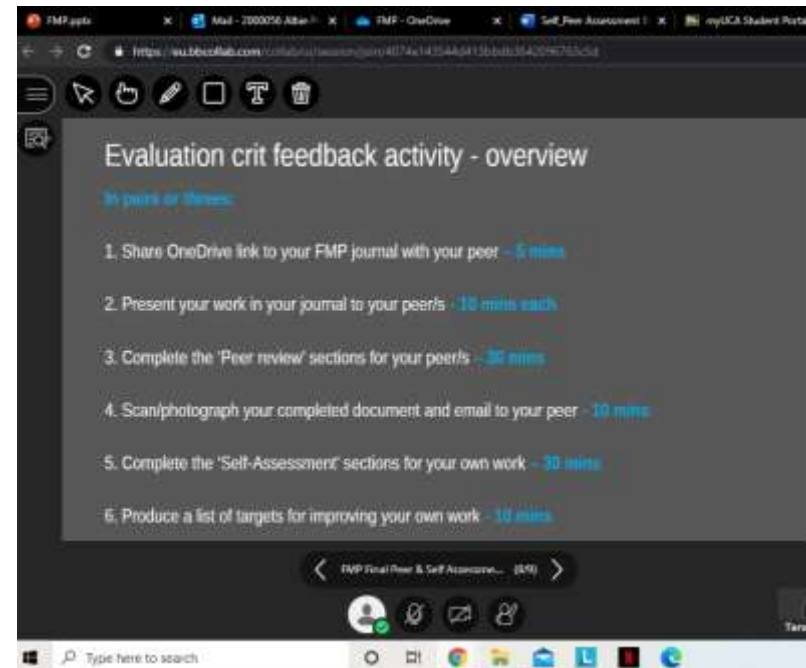
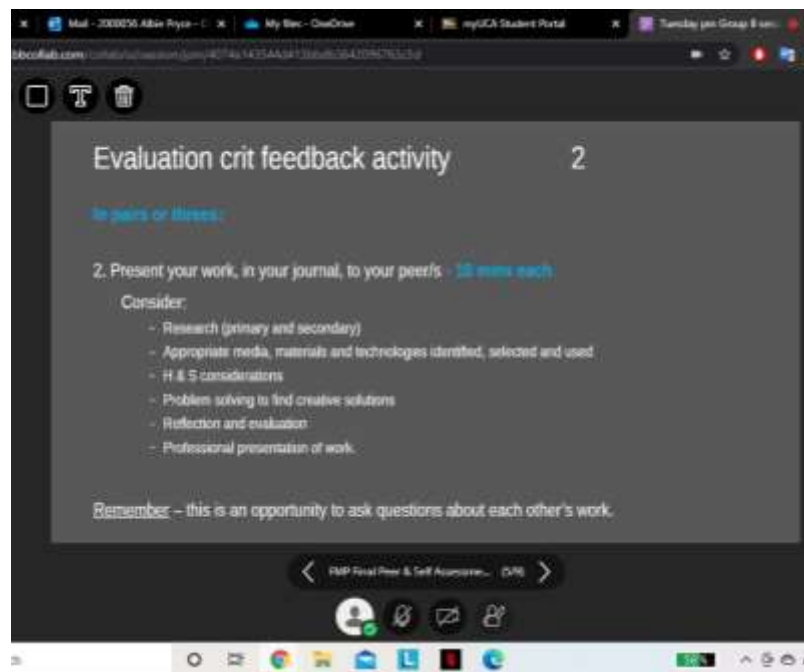
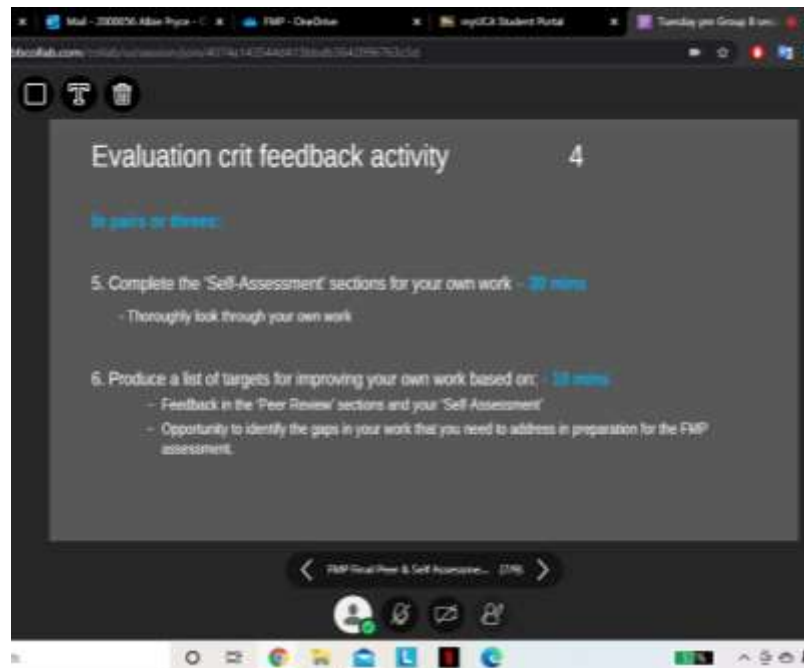
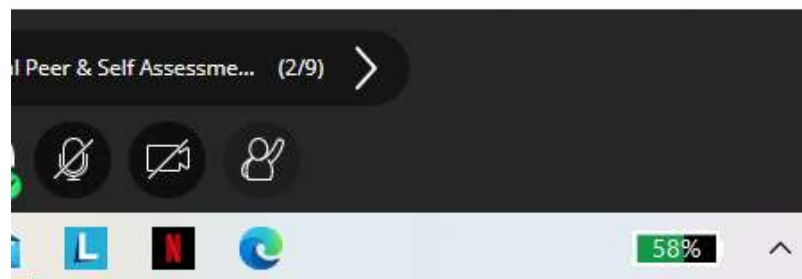




### Level 3 Foundation Diploma in Art, Design and Media Practice assessment criteria

In order to be awarded a qualification, learners must achieve a minimum of Pass in all criteria.

Assessment criteria	Ungraded (0 points) Limited / inappropriate	Pass (1 point) Generally competent / adequate	Merit (2 points) Clear / effective / relevant	Distinction (3 points) Accomplished / thorough / pertinent
Investigation	Limited or inappropriate process of investigation. Limited use of information to inform creative practice.	An adequate process of investigation is applied through practical and theoretical approaches, competently using findings to inform creative practice.	A cohesive process of investigation is applied through relevant practical and theoretical approaches, effectively using findings to inform creative practice.	An accomplished process of investigation is applied through pertinent practical and theoretical approaches, using findings perceptively to inform creative practice.
Experimentation	Limited or inappropriate engagement in a process of experimentation to inform ideas and development.	Generally competent engagement in processes of experimentation with concepts, media, materials and techniques, adequately informing ideas and development.	Effective engagement in processes of experimentation with concepts, media, materials and techniques, clearly informing ideas and development.	Accomplished application of experimentation processes, taking risks with concepts, media, materials and techniques, thoroughly informing ideas and development.
Evaluation and review	Limited evidence of evaluation and review of process and practice to inform choices about work and intentions.	Evaluation and review is generally competent, with adequate assessment of process and practice used to inform adequate choices about work and intentions.	Evaluation and review is coherent and relevant, with clear analysis of process and practice used to inform effective choices about work and intentions.	Evaluation and review is thorough, pertinent, with in-depth analysis and practice used to inform choices that refine work and intentions.
Realisation	Limited competence in realising work through use of media, materials, techniques and processes.	Adequate realisation of work through generally competent use of media, materials, techniques and processes.	Cohesive realisation of work through effective use of media, materials, techniques and processes.	Accomplished realisation of work through proficient use of media, materials, techniques and processes.
Communication	Limited or inappropriate communication of intentions through work, process and presentation reflecting limited selection and consideration of context and audience.	Clear communication of intentions through work, process and presentation reflecting effective selection and consideration of context and audience.	Accomplished communication of intentions through work, process and presentation, reflecting thorough selection and consideration of context and audience.	Sophisticated communication of intentions through work, process and presentation reflecting strategic selection and consideration of context and audience.
Professionalism	Limited application of professional behaviours, showing a lack of self-reflection and recognition of own development needs.	Professional behaviours are effectively applied in some aspects of practice, showing clear ability to implement the creative process, generally engages in reflection and personal development to address some aspects of creative practice.	Professional behaviours are thoroughly applied, showing accomplished ability to manage the creative process independently, thoroughly engages in reflection and personal development to address specific needs and improve creative practice.	Professional behaviours are intelligently applied, showing an ability to take ownership and strategic development to enhance creative practice throughout the creative process, showing insightful critical reflection and personal development to enhance creative practice.



Learning outcomes: Assessment Criteria:					NOTES
	Ungraded	PASS	MERIT	DISTINCTION	
<b>INVESTIGATION</b>  <b>3.1</b>	Limited or inappropriate process of investigation. Limited use of information to inform creative practice.	An adequate process of investigation is applied through practical and theoretical approaches, competently using findings to inform creative practice.	A cohesive process of investigation is applied through relevant practical and theoretical approaches, effectively using findings to inform creative practice.	An accomplished process of investigation is applied through pertinent practical and theoretical approaches, using findings perceptively to inform creative practice.	<p>Theoretical ‘concerned with or involving the theory of a subject or area of study rather than its practical application.’</p> <p>Practical ‘of or concerned with the actual doing or use of something rather than with theory and ideas.’</p>
<p>How much evidence is there of contextualised research within the project that has been analysed and evaluated to inform and support development of the project?</p> <p>How wide-ranging and in-depth is this research and theoretical problem solving? Is there a bibliography?</p>		Evidence	Evidence	<p>Evidence</p> <p>A lot of investigation into artists that create chairs or explore furniture whether it be two dimensionally or three dimensionally. Reference to the pandemic makes the work current and relevant, giving your idea purpose.</p>	<p>Peer/Self-assessment and actions</p> <p>Only a single designer/product is researched in depth, although I have briefly covered a wide range of artists and designers. Context to the project such as the masks and spine have been analysed and linked to the project, but research and development can be improved.</p> <p>Research covers a wide variety of mediums, themes and perspectives that inform the</p>

<div> <div>EXPERIMENTATION</div> <div>3.2</div> </div>	Limited or inappropriate engagement in a process of experimentation to inform ideas and development.	Generally competent engagement in processes of experimentation with concepts, media, materials and techniques, adequately informing ideas and development.	Effective engagement in processes of experimentation with concepts, media, materials and techniques, clearly informing ideas and development.	Accomplished application of experimentation processes, taking some risks with concepts, media, materials and techniques, thoroughly informing ideas and development.	Accomplished 'evidence of highly trained or skilled in a particular activity.'
What evidence is there that a range of practical and technical methods/skills have been explored and used to inform the project? Maybe point out good examples.		Evidence	Evidence  Lots of sketches and evidence of exploring different styles and compositions. Maybe add some explanation to slides 31-38 to make it clear where these ideas have come from. Working in 2-D and 3-D is really effective and shows your process.	Evidence	Peer/Self-assessment and actions  A range of experimentation, from collages to physical tests. More variations of the design would be good to see, sketches rather than collages. Good quality maquette, however, is missing a spine. Connection is clear between each stage of the experimentation and has obviously been useful in achieving the final result.

<div> EVALUATION AND REVIEW 3.3 </div>	<div>Limited evidence of evaluation and review of process and practice to inform choices about work and intentions.</div>	<div>Evaluation and review is generally competent, with adequate assessment of process and practice used to inform adequate choices about work and intentions.</div>	<div>Evaluation and review is coherent and relevant, with clear analysis of process and practice used to inform effective choices about work and intentions.</div>	<div>Evaluation and review is thorough and pertinent, with in-depth analysis of process and practice used to inform choices which refine work and intentions.</div>	<div> Competent  Showing a sufficient standard of capability.  Coherent  Logical and consistent.  Pertinent  Highly relevant or specifically applicable.  Analysis  Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts. </div>
<div> What evidence is there that evaluation and reflection have been used to make decisions that have helped the development of the project? </div>		<div>Evidence</div>	<div>Evidence</div> <div> Evaluation is strong from the start, questioning in slide 9 if your concept is strong. Feedback from Pecha Kucha is clear and evidenced. Maybe evaluate your designs and sketches more in terms of their practicality- say why you chose your final design over others. </div>	<div>Evidence</div>	<div>Peer/Self-assessment and actions</div> <div> There is general reflection throughout the project, obstacles have been met, evaluated, reviewed and overcome. Feedback from peers and tutors has been recorded and acknowledged but not necessarily analysed and acted on. This document also contributes to this section of the criteria </div>



<div> <div>REALISATION</div> <div>3.4</div> </div>	Limited competence in realising work through use of media, materials, techniques and processes.	Adequate realisation of work through generally competent use of media, materials, techniques and processes.	Cohesive realisation of work through effective use of media, materials, techniques and processes.	Accomplished realisation of work through proficient use of media, materials, techniques and processes.	Adequate A sufficient level of skill or knowledge for the context. Cohesive Well integrated Proficient Showing high levels of advanced skill.
What evidence is there that practical methods and skills have been adapted and applied to realise the project? Maybe point out good examples.		Evidence	Evidence	Evidence  Clear evidence of different methods and tools used in the making process and comments on how you have used them- even when using the metal cutting disc went wrong and comments on your health and safety measures.	Peer/Self-assessment and actions  In my opinion the strongest part of the project, well documented process with consistent reflective description and analysis. Each step of the realisation of the project is easy to see and the process is evident. A variety of tools, mediums and skills have been used during this project.

<div>COMMUNICATION</div> <div>4.5</div>	Limited or inappropriate communication of intentions through work, process and presentation reflecting limited selection and consideration of context and audience.	Clear communication of intentions through work, process and presentation reflecting effective selection and consideration of context and audience.	Accomplished communication of intentions through work, process and presentation, reflecting thorough selection and consideration of context and audience.	Sophisticated communication of intentions through work, process and presentation, reflecting strategic selection and critical consideration of context and audience.	Sophisticated Developed and to a high degree, showing advanced levels of subject knowledge and understanding. Critical The process of judging merits analytically from many perspectives showing perceptive awareness and understanding.
<p>What evidence is there of recording, and reflecting on, the development of the project in relation to the context and audience?</p> <p>What evidence is there that a range of possible strategies for presenting the completed project been considered in of the context and audience?</p>		Evidence	Evidence	Evidence  Your presentation is clear and easy to follow with images that speak for themselves, particularly with your presentation broken up into clear segments. Possibly add in text in your experimentation section to make that slightly clearer in terms of where your ideas have come from.	Peer/Self-assessment and actions  Very similar to 3.3, in that there is evidence of reflection throughout. The PowerPoint is structured so that each assessment objective is easy to separate and distinguish thus making it easier for the examiner.

<div>SELF-DIRECTED PRACTICE</div> <div>4.6</div>	Limited application of professional behaviours, showing a lack of self-reflection and recognition of own development needs.	Professional behaviours are effectively applied in some aspects of practice, showing clear ability to implement the creative process; generally, engages in reflection and personal development to address some aspects of creative practice.	Professional behaviours are thoroughly applied, showing accomplished ability to manage the creative process independently; thoroughly engages in reflection and personal development to address specific needs and improve creative practice.	Professional behaviours are integral to ways of working, showing an assured ability to take ownership and strategically manage the creative process throughout, adapting ways of working for own purposes; uses insightful critical reflection and personal development to enhance creative practice.	Strategy The integration of plans and resources for efficient practice. Insightful Showing a perceptive and sophisticated level of knowledge and understanding.
<p>What evidence is there of independent planning and organisation within the project?</p> <p>What evidence is there that independent and external critical evaluation and reflection of project progress, have been used to make decisions in the development of the project?</p>		Evidence	Evidence	Evidence  Reflection is clear right from the start with your evaluation of your idea in slide 9. Independent use of methods and machinery in and out of the studio shows personal development. Making process photos clearly show your ideas and thought process and the development of them. However, explain further the inclusion	Peer/Self-assessment and actions  No time plan to show evidence of time management. Two versions of the brief would show review and refinement and thought of the project ahead.



# Final Peer Feedback

To start I like your presentation, I think it really makes the piece stand out and the contrast between the black background and the very pale spine is great. The upholstery of the masks looks really amazing, and I love that you've reused a shopping trolley as well. Recycling and reusing is always a bonus. My only criticism is it might be nice to get some photos of someone sitting in it, although I don't think that's a necessity. Overall, I think this is a great outcome and you should be very proud of it.

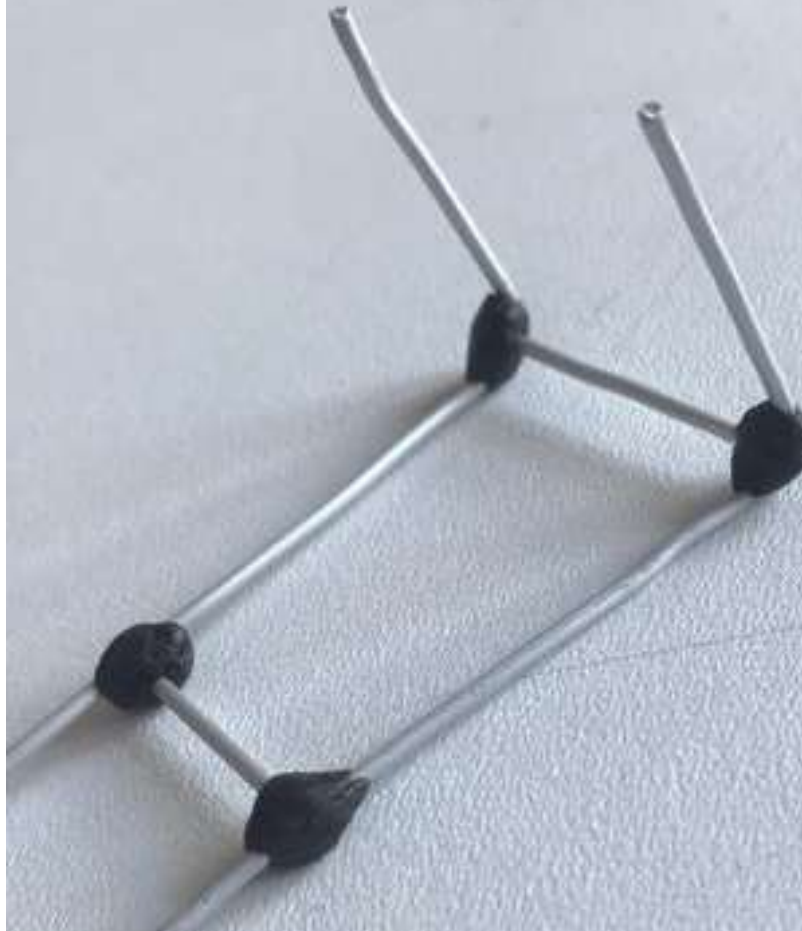
I love how up-cycled this whole piece is. I love the upholstery of the masks; it looks amazing to the point where they look like actual fabric! I think the colours complement each-other beautifully especially the light blue of the masks and the dark wooden frame. The way you have photographed the chair looks so good; the darker background was the right choice! It looks amazing and you should be super proud.

# AC4 Realisation

3.:4 Develop techniques for realising intentions



# Frame



The metal frame from my model matched that of the legs of a shopping trolley, I want use recycled materials as much as possible in my project.

## Angle grinder



## Before

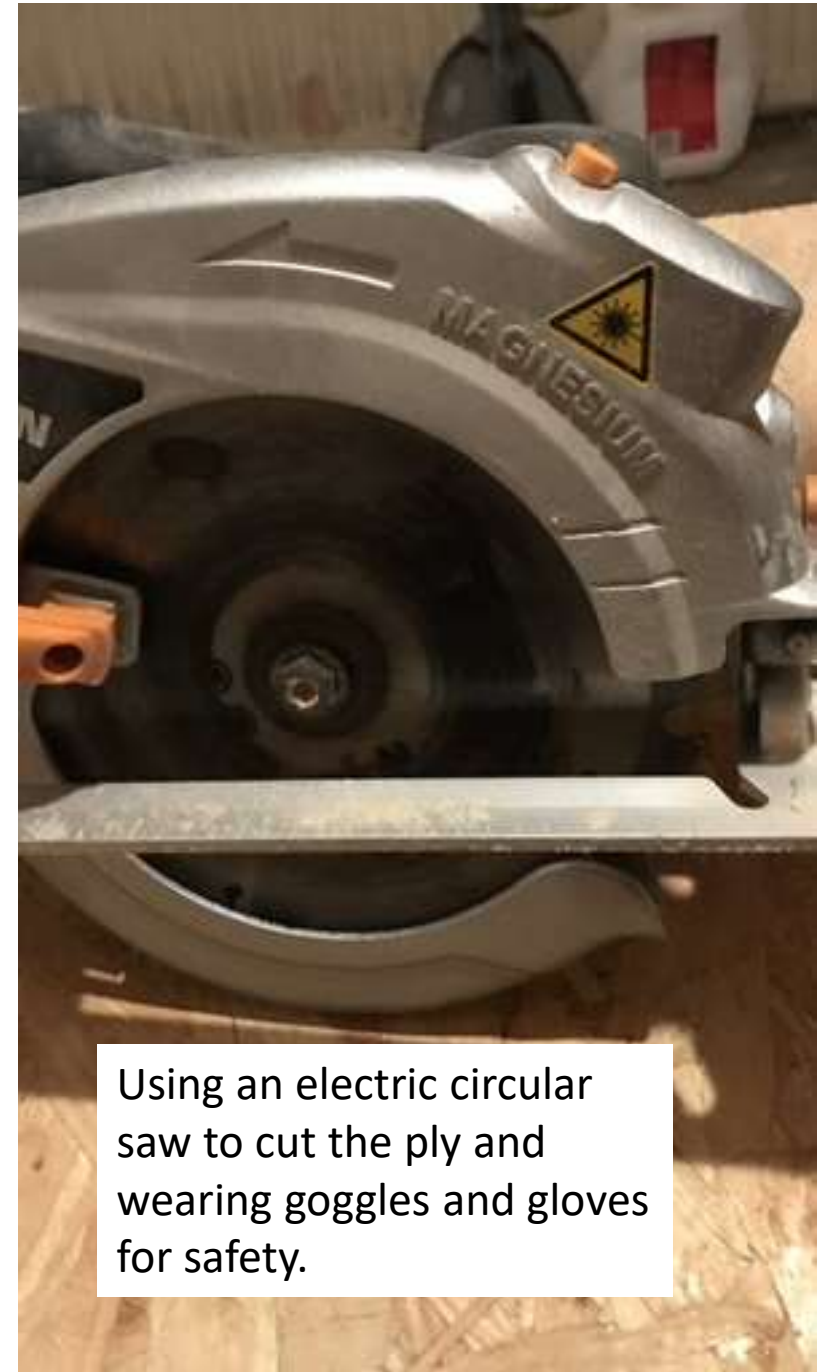


## After





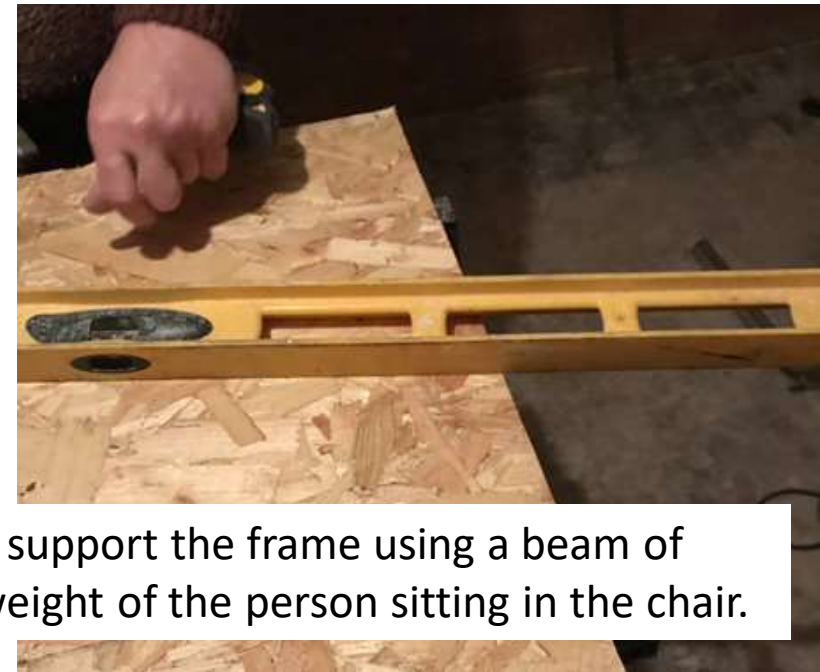
I purchased a large board of ply to use as the seat and back of my chair. I measured out the sections using a tape measure and marked where I would be cutting in pencil.



Using an electric circular saw to cut the ply and wearing goggles and gloves for safety.



Notches were measured, marked and cut so that the board would fit into metal frame.



I figured out a way to support the frame using a beam of wood and the bodyweight of the person sitting in the chair.

This was the first assembly of the seat, back and frame of the chair. This made it easier to visualize the final piece and understand my next steps.



The angle of the back of the chair was determined by the width of the beam of wood supporting it. Trial and error was used to find the angle I wanted (the beam had to be cut to 47mm).



Looking at the back, I decided that It would look more slick if the board was cut to match frame behind it.

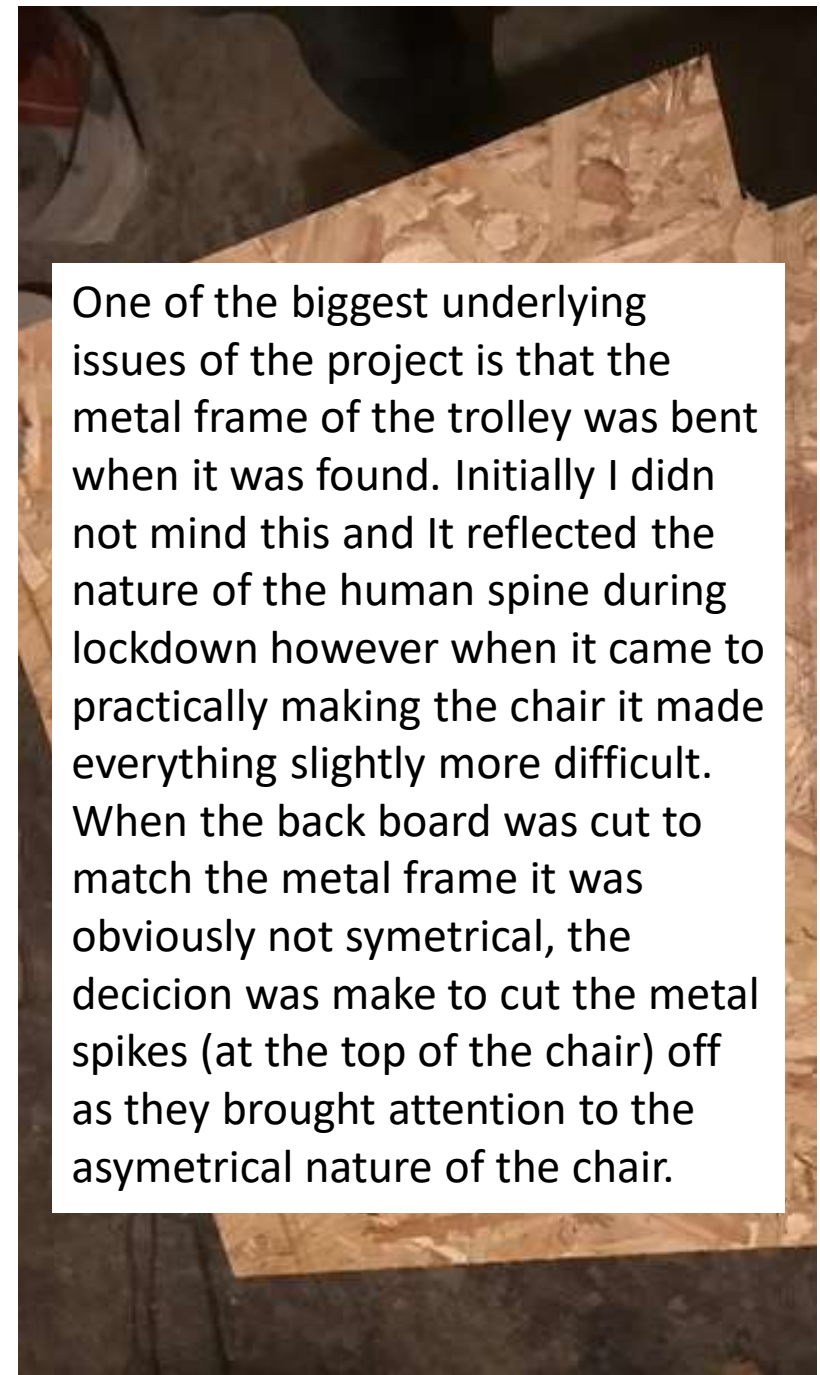






Holding the sample up against the chair helped me to visualise what the chair would eventually look like.





One of the biggest underlying issues of the project is that the metal frame of the trolley was bent when it was found. Initially I didn't mind this and it reflected the nature of the human spine during lockdown however when it came to practically making the chair it made everything slightly more difficult. When the back board was cut to match the metal frame it was obviously not symmetrical, the decision was made to cut the metal spikes (at the top of the chair) off as they brought attention to the asymmetrical nature of the chair.







Before



Using the metal file head on a Dremel I was able to file down the exposed ends of the metal frame until they were smooth to the touch.



After





# Legs



Most components that make up my chair are recycled materials; the legs are no exception. This abandoned chair frame was found whilst walking in my local area. This is not how I originally planned to create the legs for my piece however it allowed me to meet all my projects deadlines.



When dissecting the wooden chair, I accidentally used a metal cutting disc rather than a wood one, this resulted in the disc snapping. Thankfully, I was wearing protective gloves and goggles and was not hurt.

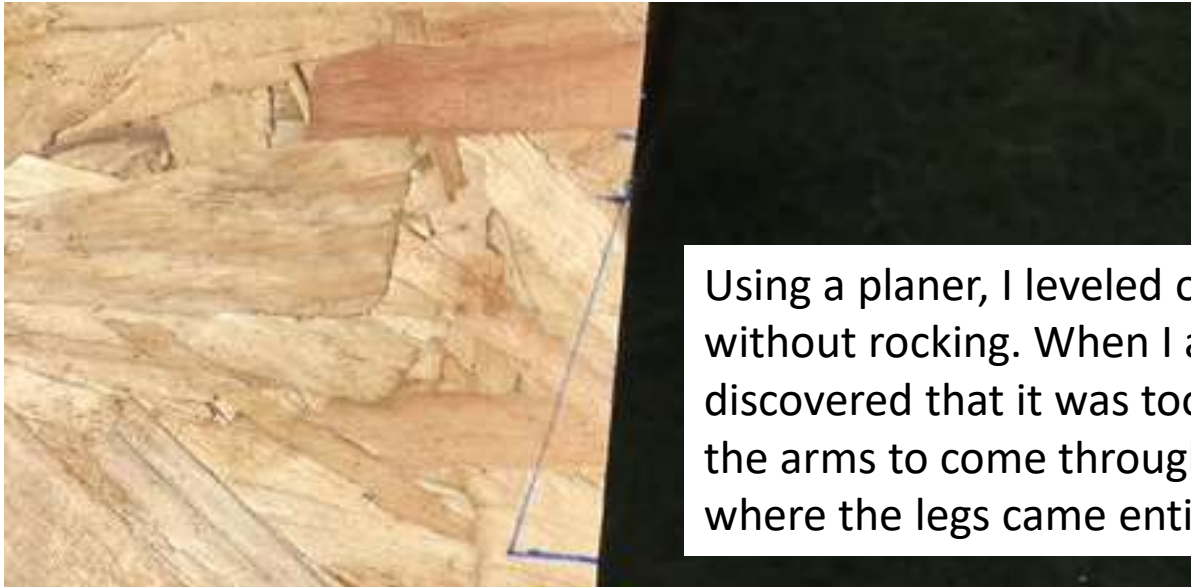






I began combining the metal frame and plywood pieces with the legs to see what would work and what wouldn't.



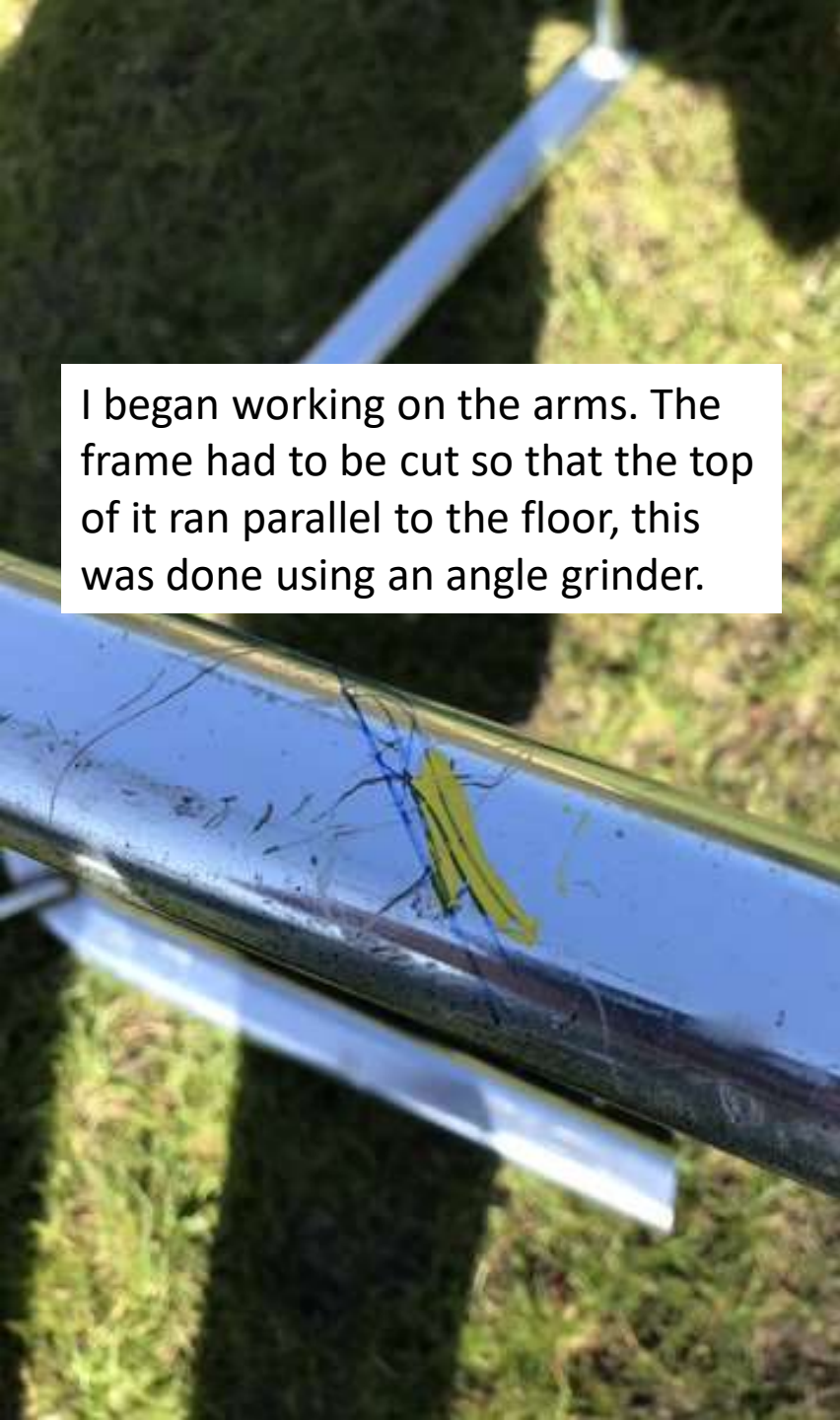


Using a planer, I leveled out the back of the chair, this would allow the seat to sit on it without rocking. When I attempted to put the seat on the legs however the I discovered that it was too wide for the arms. I marked and cut indents that allowed the arms to come through the seat, this brought the design closer to the original plan where the legs came entirely through the seat.








A close-up photograph of a blue-painted metal frame. The paint is scratched and worn, revealing the underlying metal. A piece of yellow tape is stuck to the frame. The background is a blurred green lawn.

I began working on the arms. The frame had to be cut so that the top of it ran parallel to the floor, this was done using an angle grinder.

A close-up photograph of a dark-stained wooden chair arm. A metal bracket is attached to the arm with two screws. The background is a blurred outdoor setting with greenery.

I then marked up and cut the arms of the chair so that the frame would fit onto it. It annoyed me that the metal arms did not sit flush with the wood, I was able to use a Dremel to sand the wood so that the curved metal would fit nicely into each arm.





The angle of the cut was not perfect first time so needed another cut.



I drilled a hole in the metal so that I could screw the arms into the wood for extra support.



# Masks

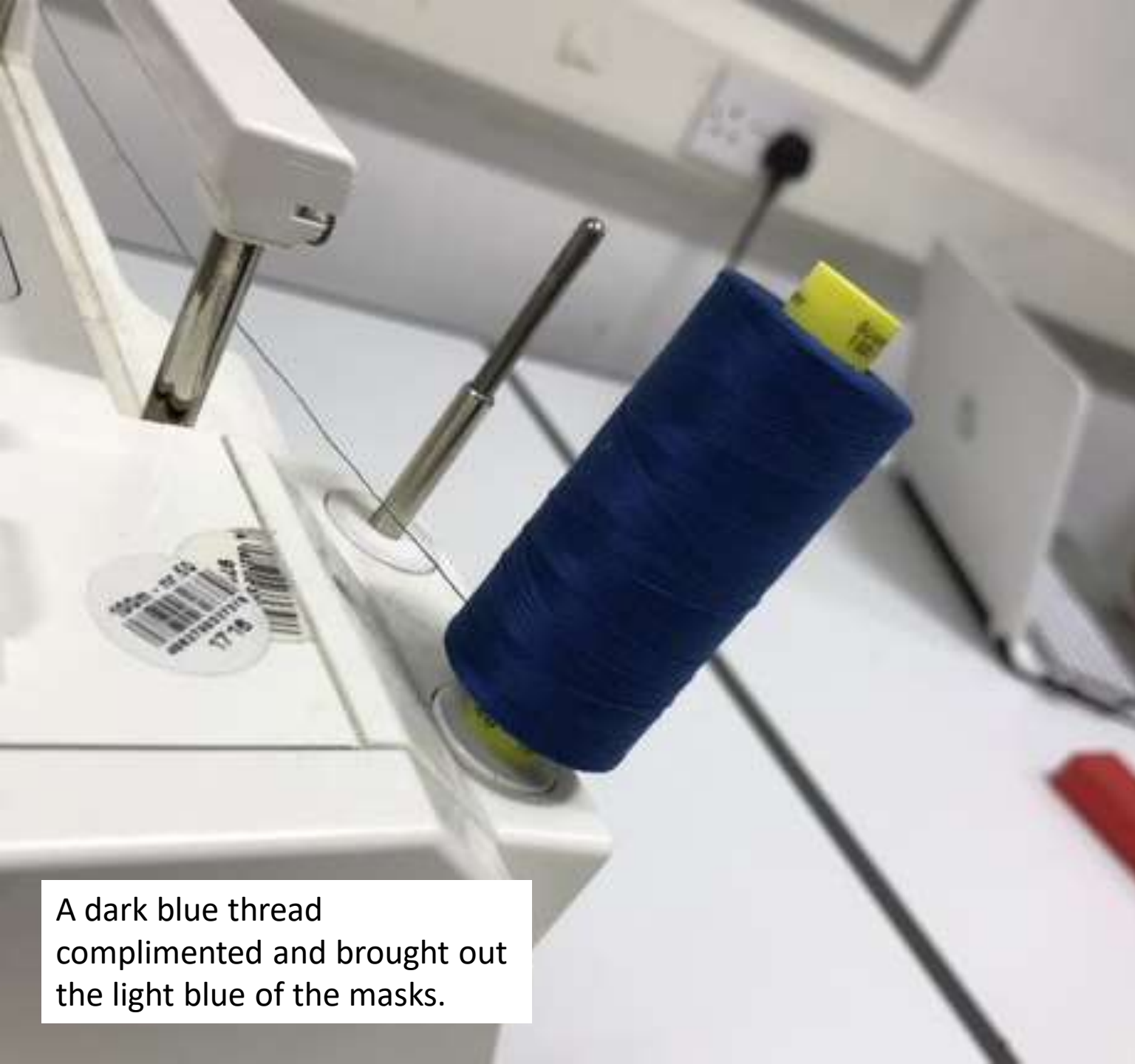


The main material for the upholstery of the chair is to be blue NHS Covid masks, for this I needed two large sheets of them (one for the seat and one for the back), I measured the sizes that I needed and calculated the number of masks I thought I'd need.

The main point of my chair that visually associates it with Covid-19 is the material made from blue masks. To create the patchwork affect each mask needed to have the straps removed, I also had to remove the piece of wire that runs along the bridge of the nose by creating a small incision in the back of the mask.







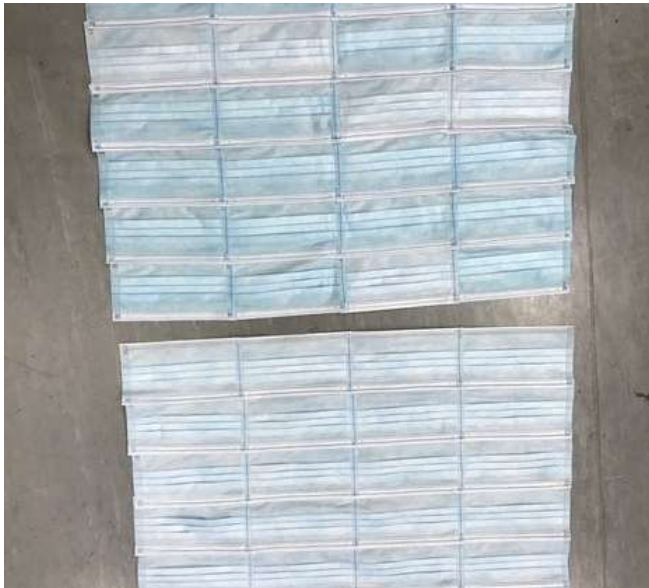
A dark blue thread complimented and brought out the light blue of the masks.



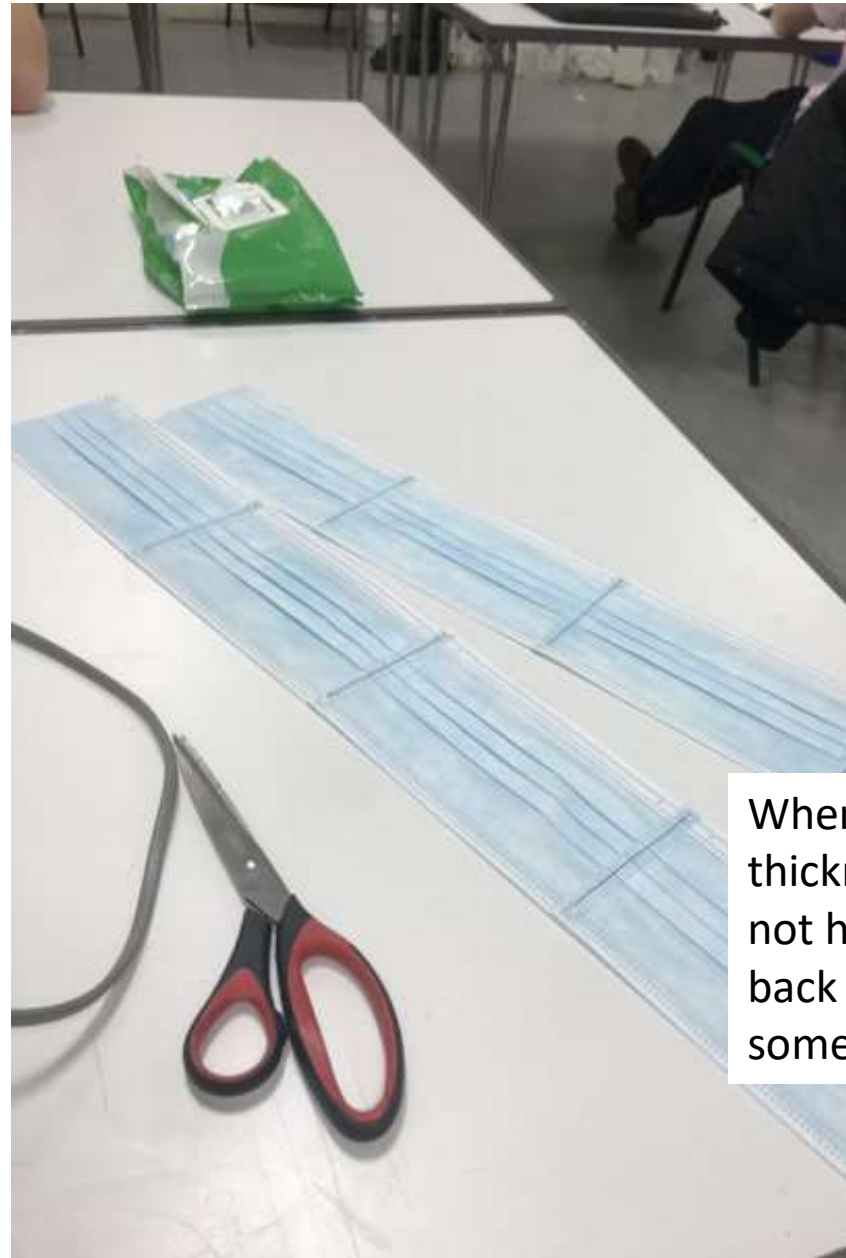


4 x 6









When I went to make the chair, the thickness of the foam meant that I did not have enough masks; I had to go back to the studio and sew together some more, delaying my project.





Back

After measuring and marking where the buttons would be for the deep buttoning, I drilled the holes in preparation for the deep buttoning. In retrospect I wish that I had put the buttons closer together, this would have given the foam and wadding more room to come out from the board.

21 BUTTONS  
3x7

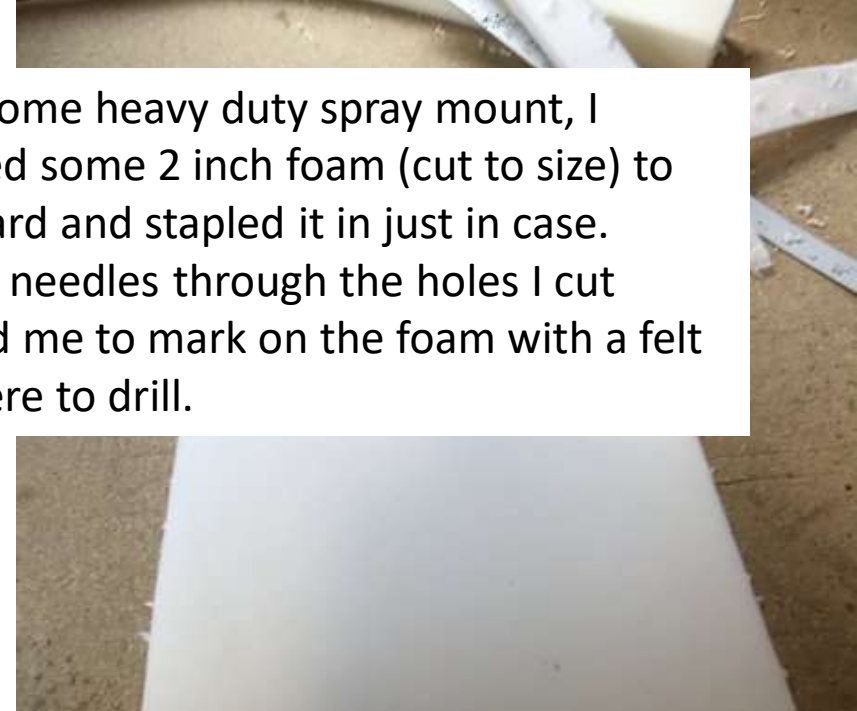
21 BUTTONS  
3x7







Using some heavy duty spray mount, I attached some 2 inch foam (cut to size) to the board and stapled it in just in case. Putting needles through the holes I cut allowed me to mark on the foam with a felt tip where to drill.





The process for creating the deep buttoned back, although on a bigger scale, was the same as when I did the tester piece, in that I drilled the holes, cut into some wadding, and placed it on the top.



I calculated that I needed 27 buttons, I made these myself using a hand press. The material for the buttons is a dark blue velvet that matches that of the thread, It is the same blue velvet that will be used on the back of the seat creating harmony throughout the piece.







Using a buttoning needle, thick thread and a staple gun, I began adding the buttons starting with the central column and making sure that the button sat inside the hole in the foam.















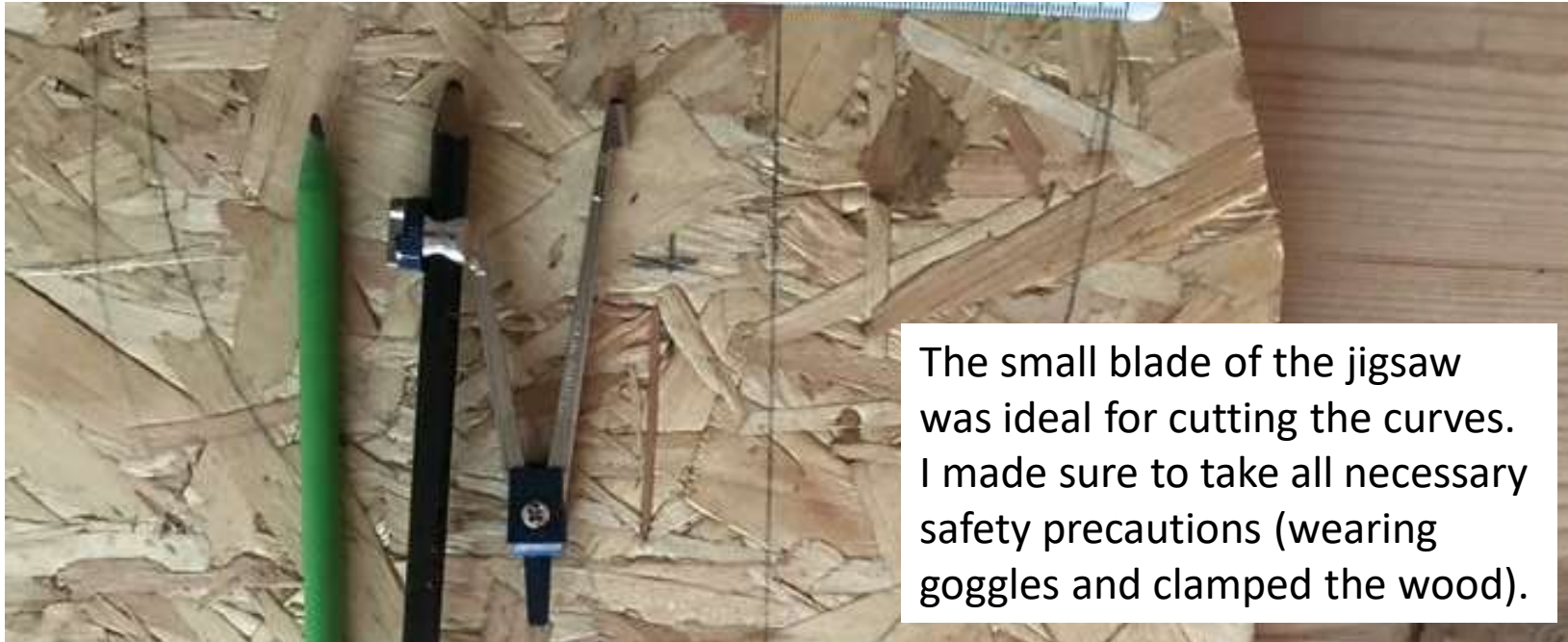
After measuring and cutting the velvet to size, I used some flexible metal back tack at the top of the seat, this held the fabric in place and created a neat edge.





# Seat

At this point I began working on the seat; originally, I planned on having the corners as right angles but after looking at other chairs I came to the decision that a rounded corner would be more ergonomic and aesthetic. Using a compass and a pencil I marked the area of the ply I wanted to remove.



The small blade of the jigsaw was ideal for cutting the curves. I made sure to take all necessary safety precautions (wearing goggles and clamped the wood).





Felt tip pen for marking foam



Professional Bosch foam cutter



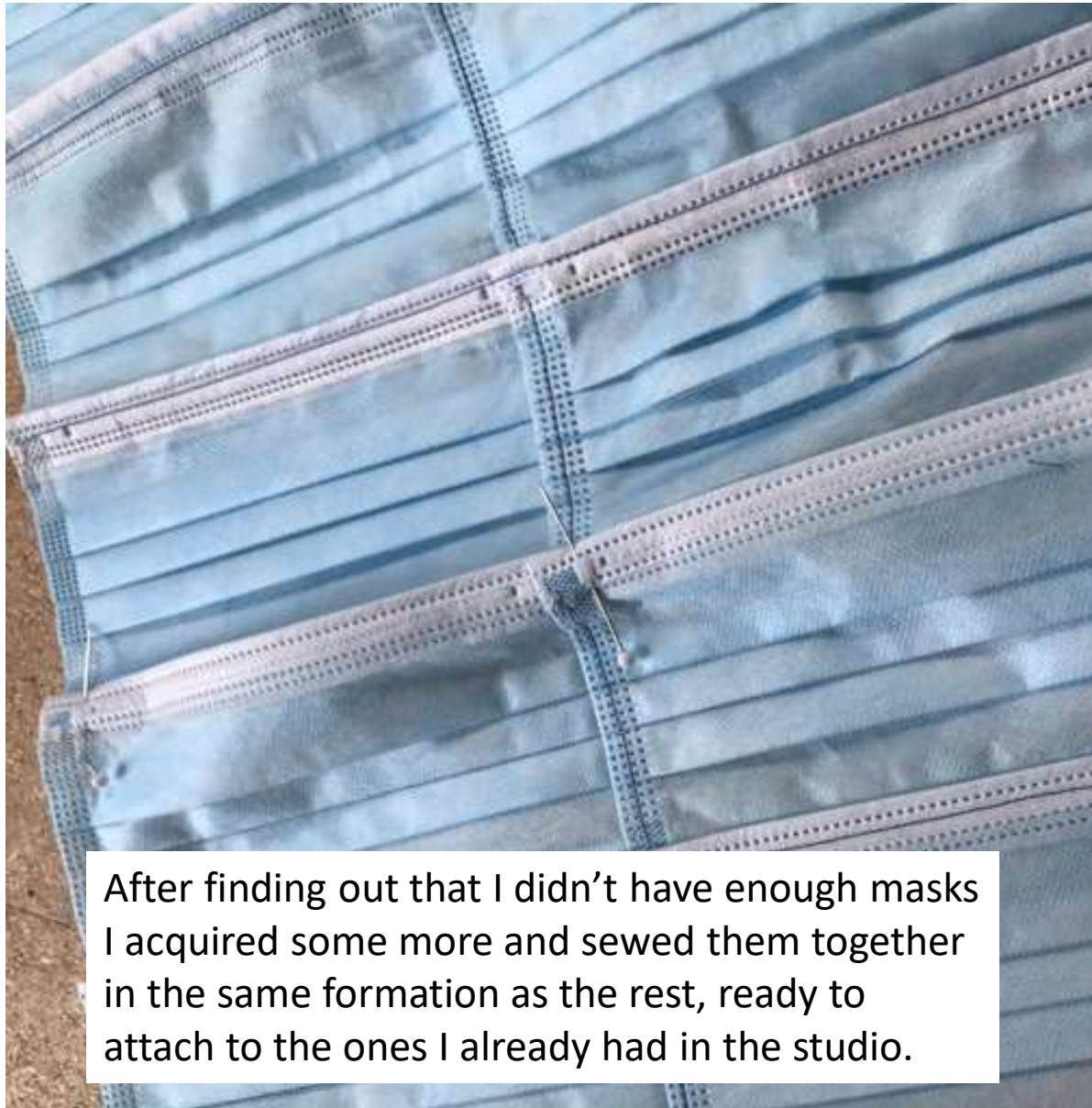
Notches for arms to come through



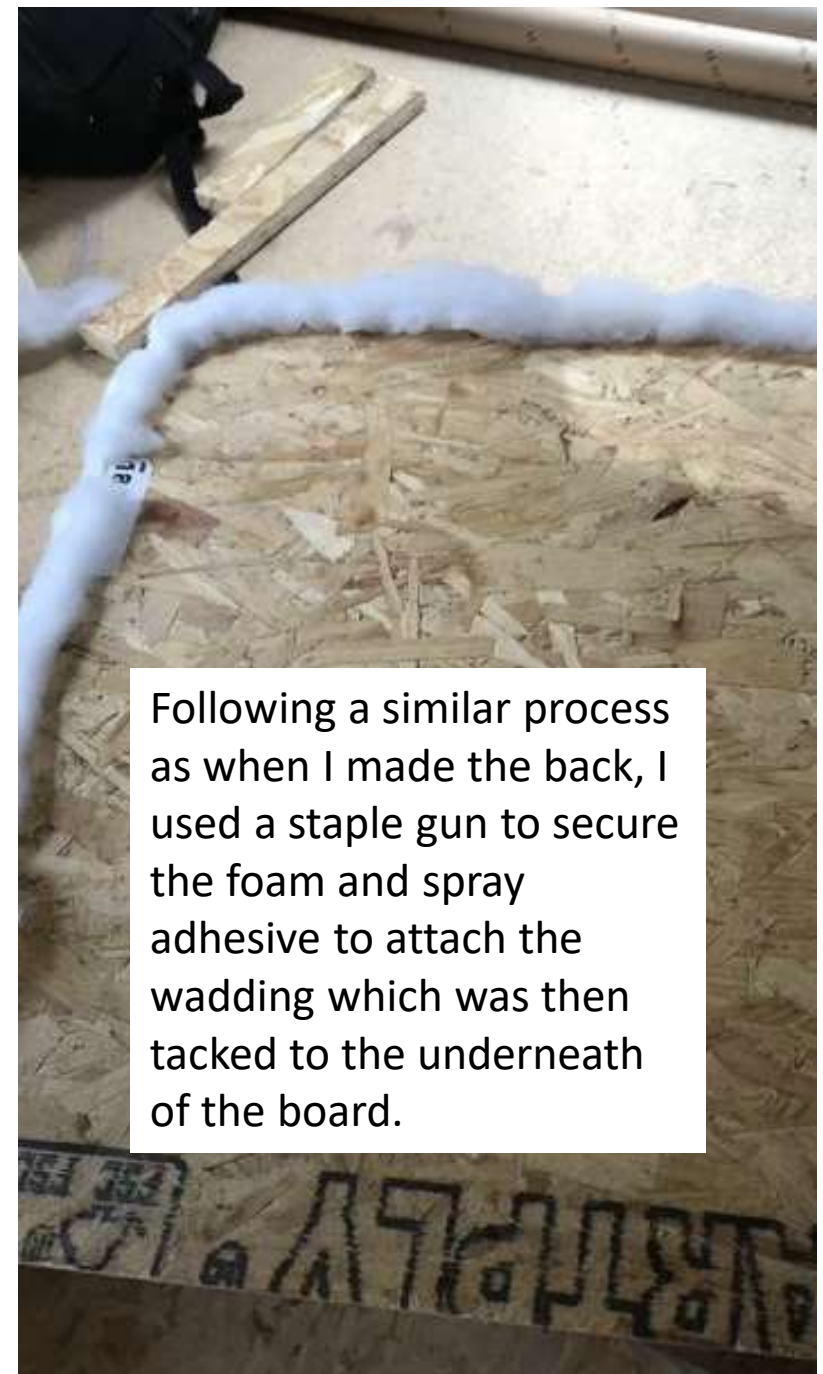
Previously cut board











Following a similar process as when I made the back, I used a staple gun to secure the foam and spray adhesive to attach the wadding which was then tacked to the underneath of the board.



When first cutting the foam, I forgot to remove some where the arms were meant to go, because of this I had to peel back the wadding and cut both sides accordingly.









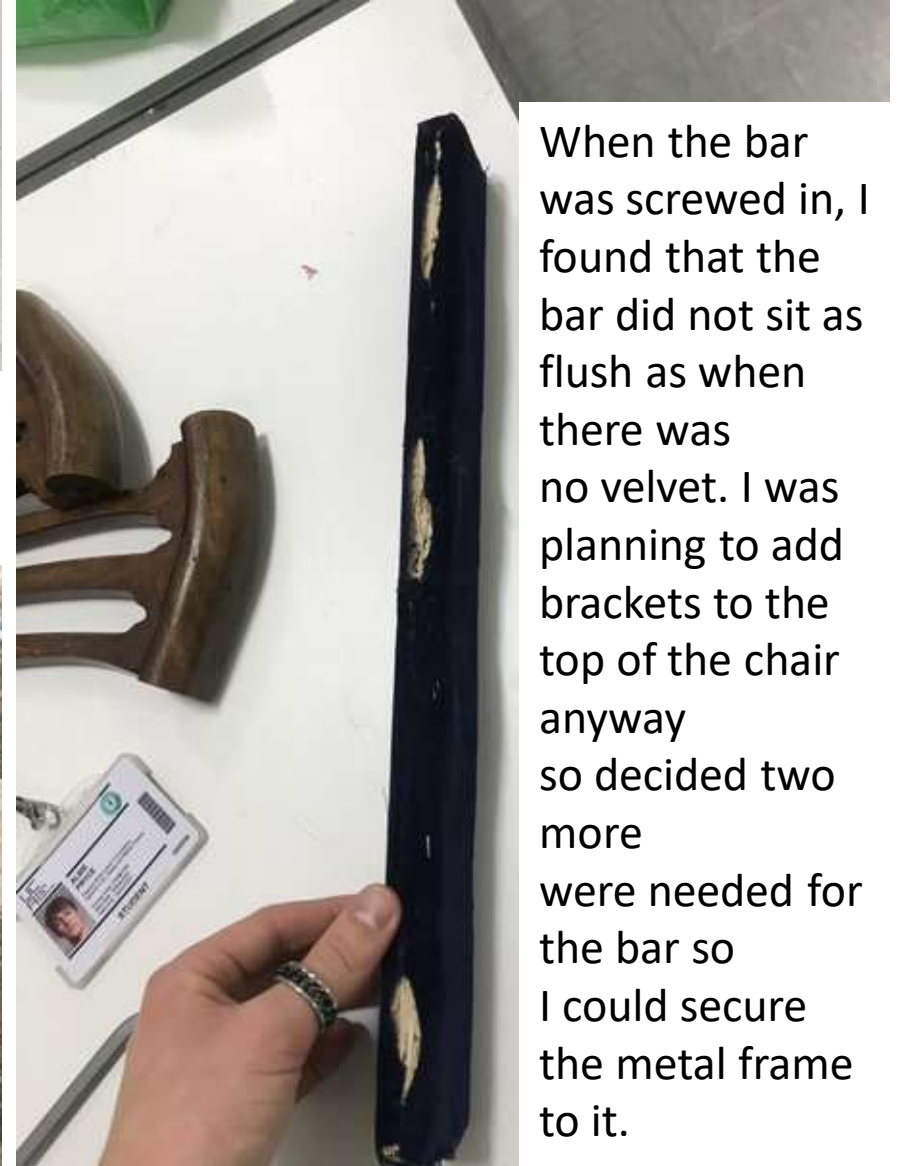
Unfortunately, I underestimated the width of the mask material I would need because of the added width of the foam (even after adding extra masks). To fix this I decided to add blue velvet rim around the edge of the seat, it also added harmony to the piece.







The support bar was very important, I cut it to size and covered it in the same blue velvet. Making sure to leave three gaps so that I could easily screw it to the base of the chair.



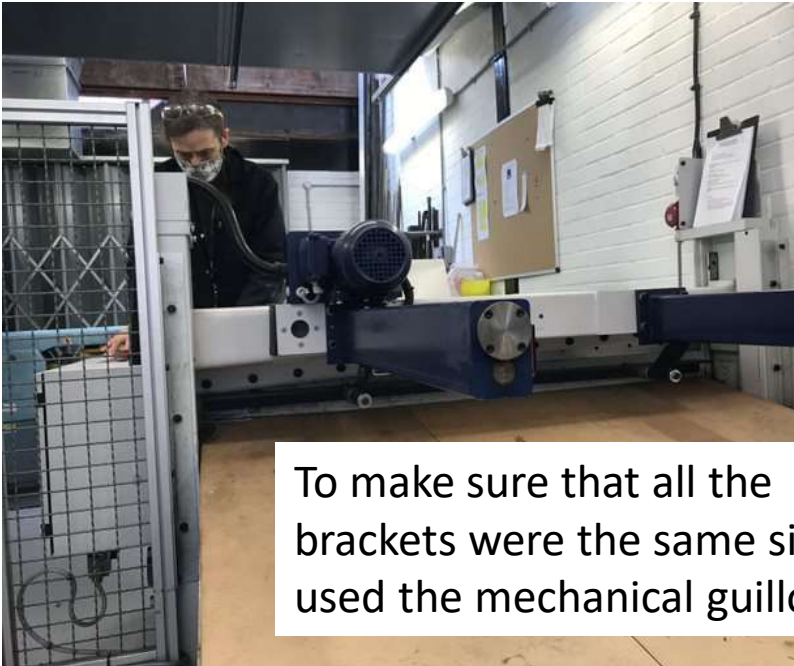
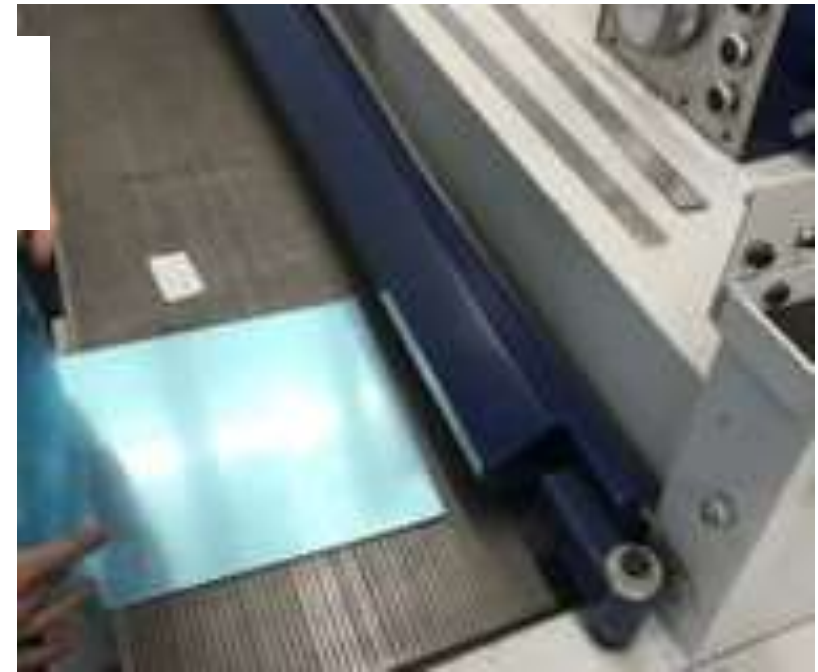
When the bar was screwed in, I found that the bar did not sit as flush as when there was no velvet. I was planning to add brackets to the top of the chair anyway so decided two more were needed for the bar so I could secure the metal frame to it.



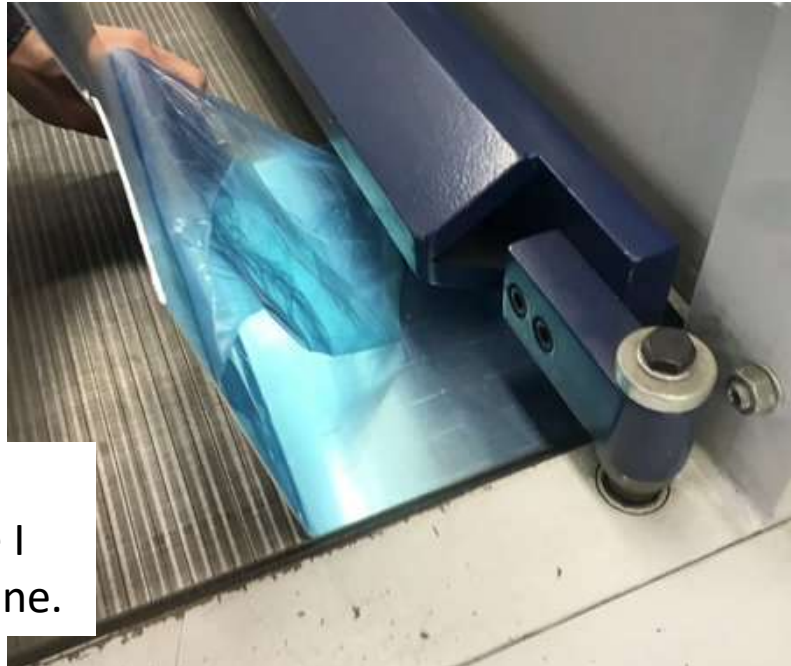
# Brackets

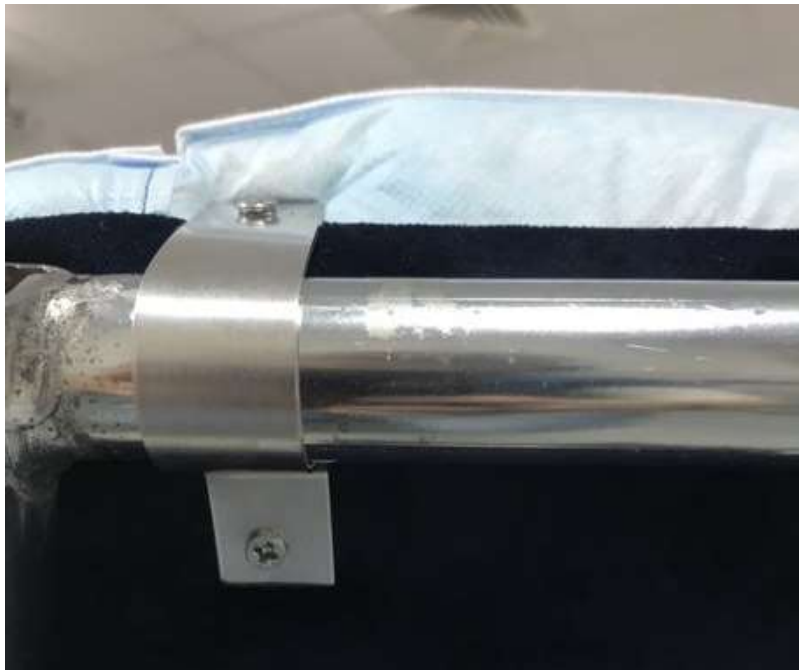
For the brackets I decided that malleable aluminum would be best as I could easily bend it around the metal bars, but it would still be strong enough to hold everything in place.

17 mm X 125 mm  
20  
Two pieces

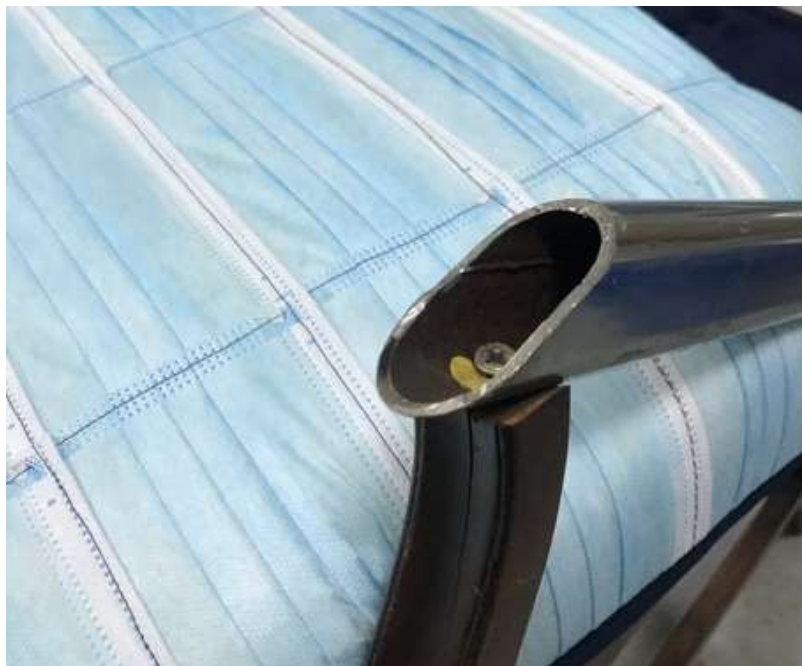


To make sure that all the brackets were the same size I used the mechanical guillotine.













Arms



The back of the found chair was not being used, this seemed like a waste as the wood matched that of the legs. Using the band saw I cut the piece in half then removed the excess. At this point I was still unsure if or how these pieces would work as the arms.



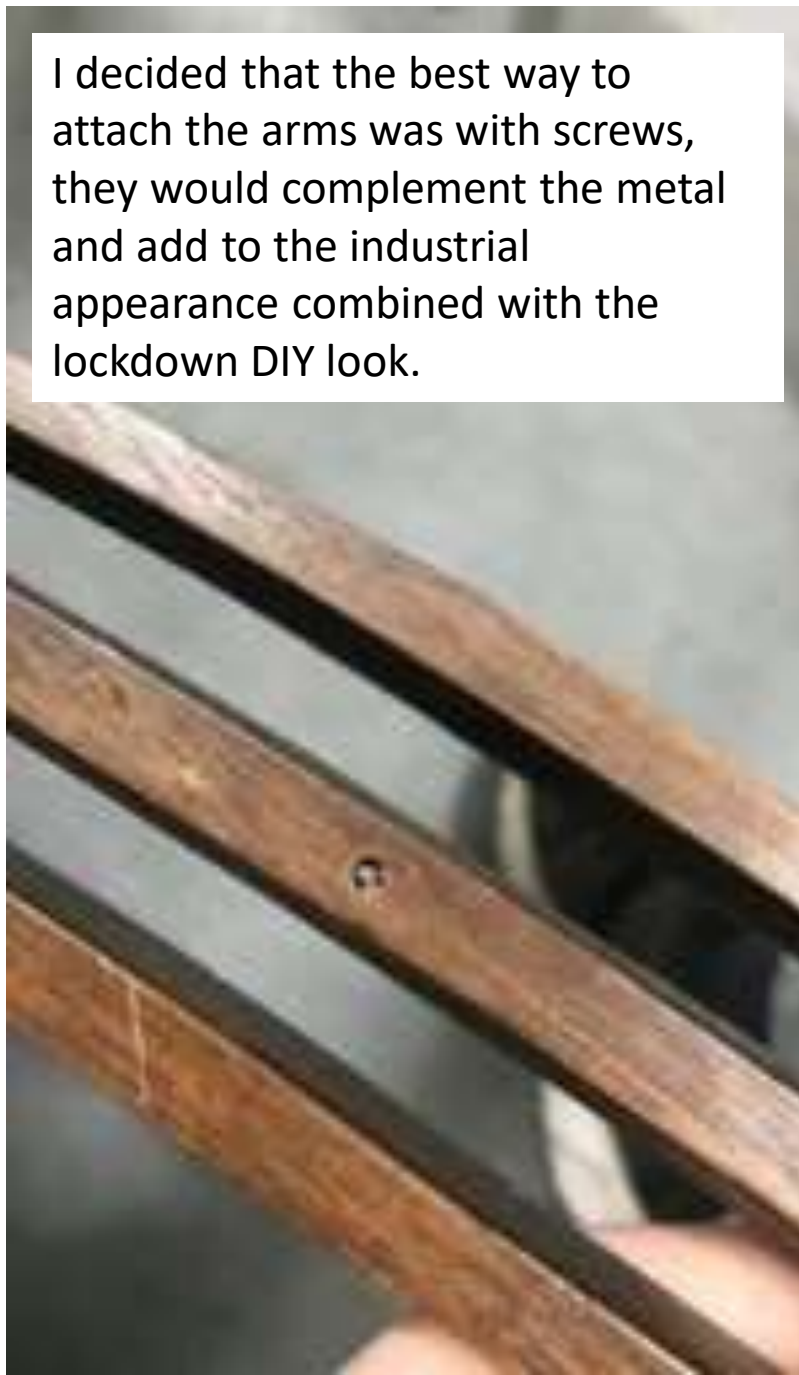




For the arms to be comfortable ergonomically I had to round the handles, the easiest way to do this was with a Dremel. The rounded arms had revealed a much lighter wood, this had to be stained and varnished so that it blended in with the rest of the wood.



I decided that the best way to attach the arms was with screws, they would complement the metal and add to the industrial appearance combined with the lockdown DIY look.



For this I drilled a whole in both arms and each side of the frame. The screws had to be cut down so that they would fit properly.





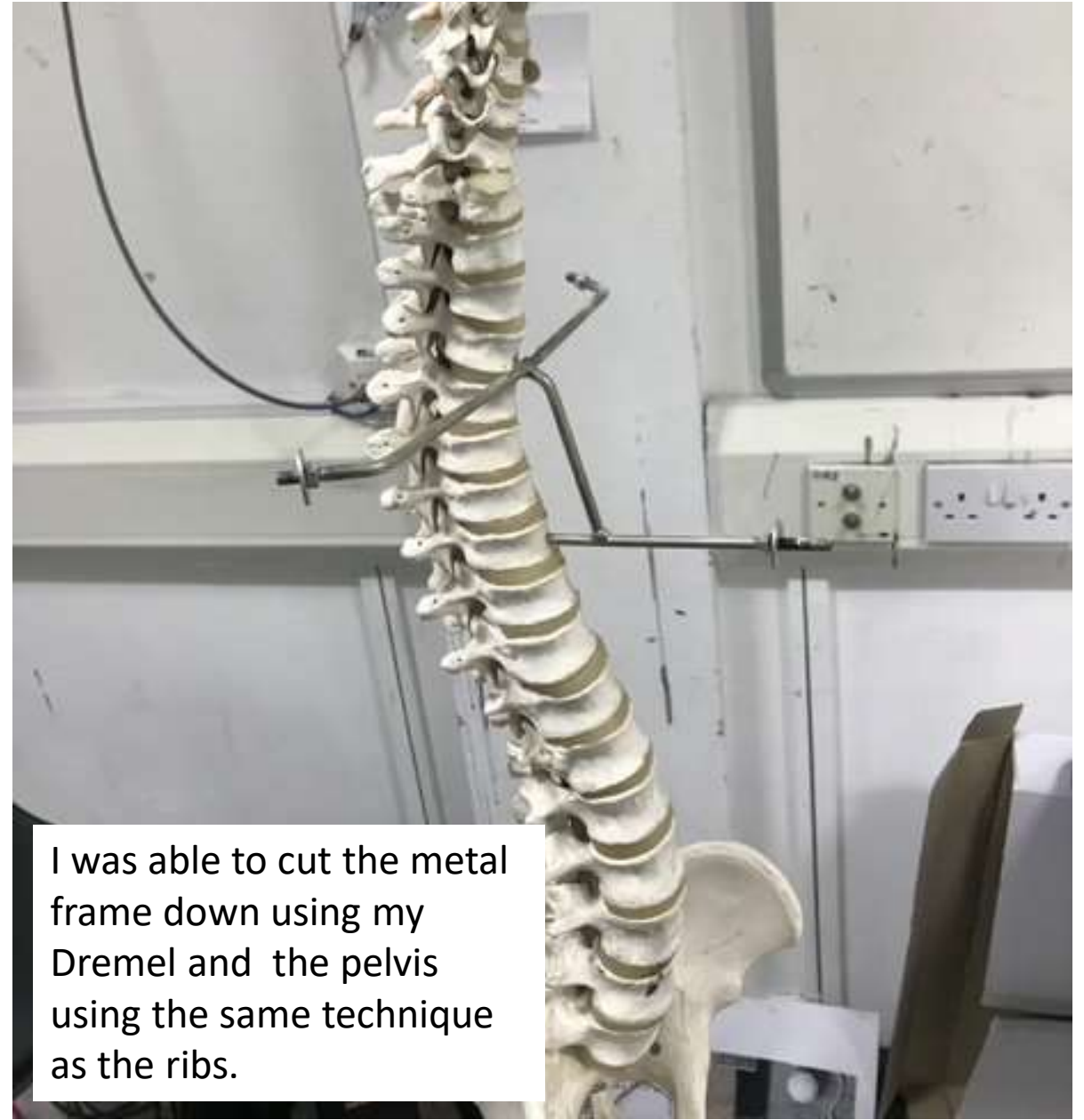
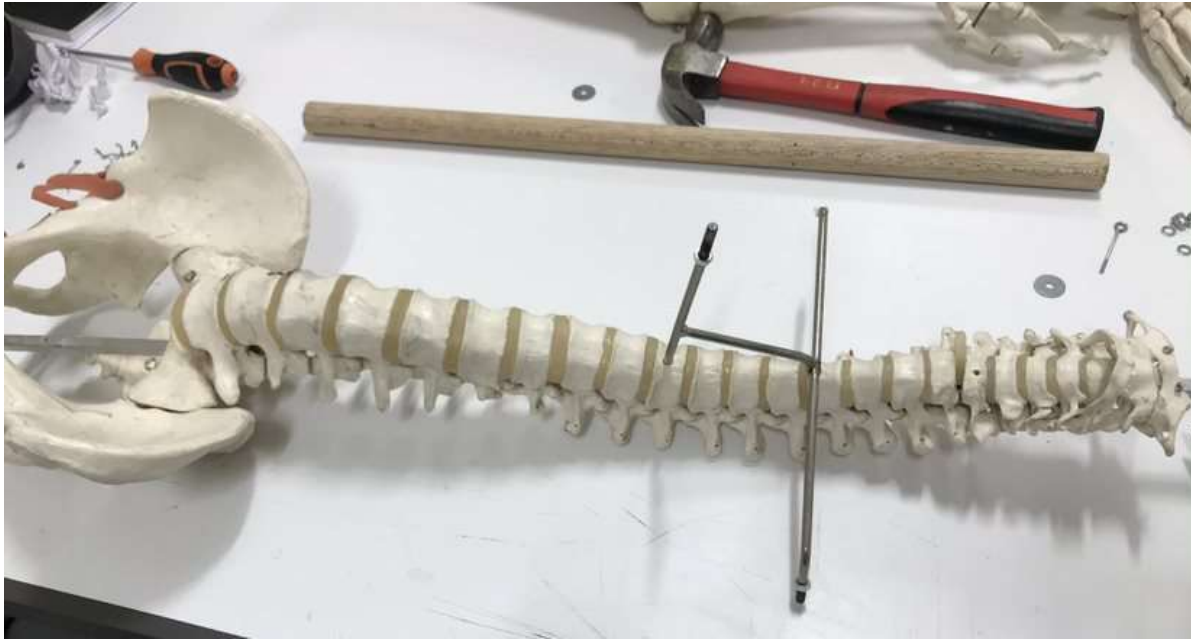


# Spine

The spine was an essential part of my project however I did not want it to be attached to a skull, ribs or pelvis. Each rib was attached with wire, with wire cutters and long nosed pliers I was able to remove each one and was left with the spine.







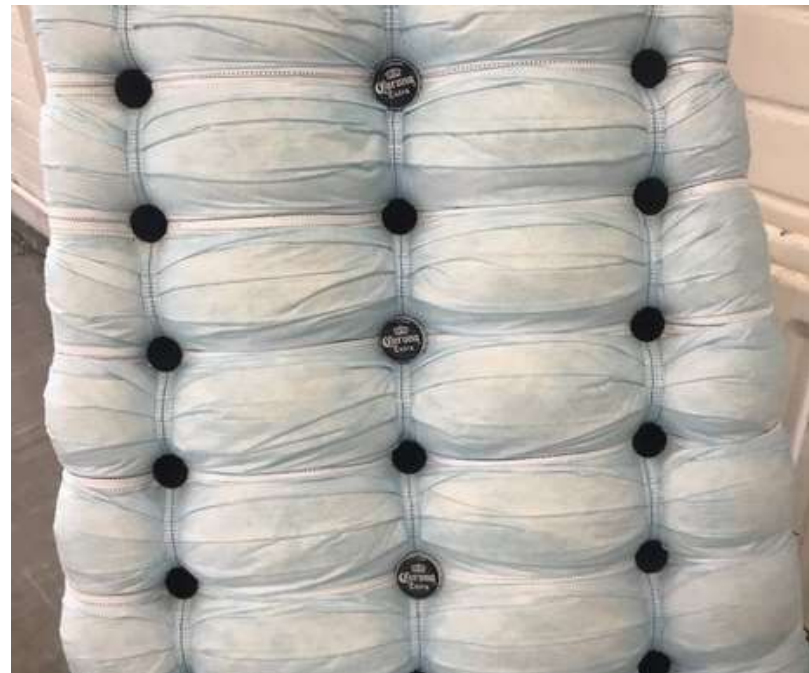
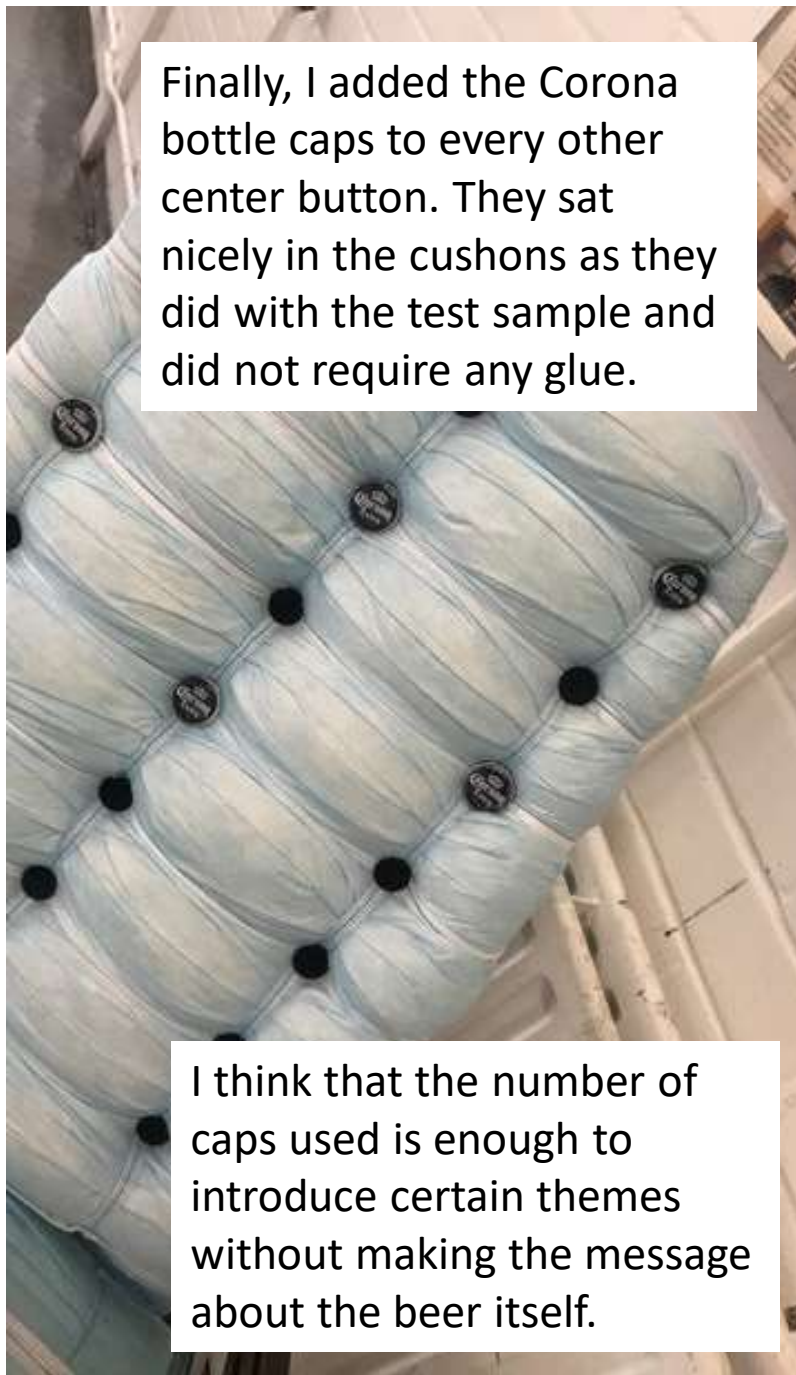
I was able to cut the metal frame down using my Dremel and the pelvis using the same technique as the ribs.



The easiest and most secure way to attach the spine to the chair was to use the same bracket method, this worked and blended well with the rest of the chair. I also attached it to the back of the chair using the metal frame that it came attached too.







# Final Photographs































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