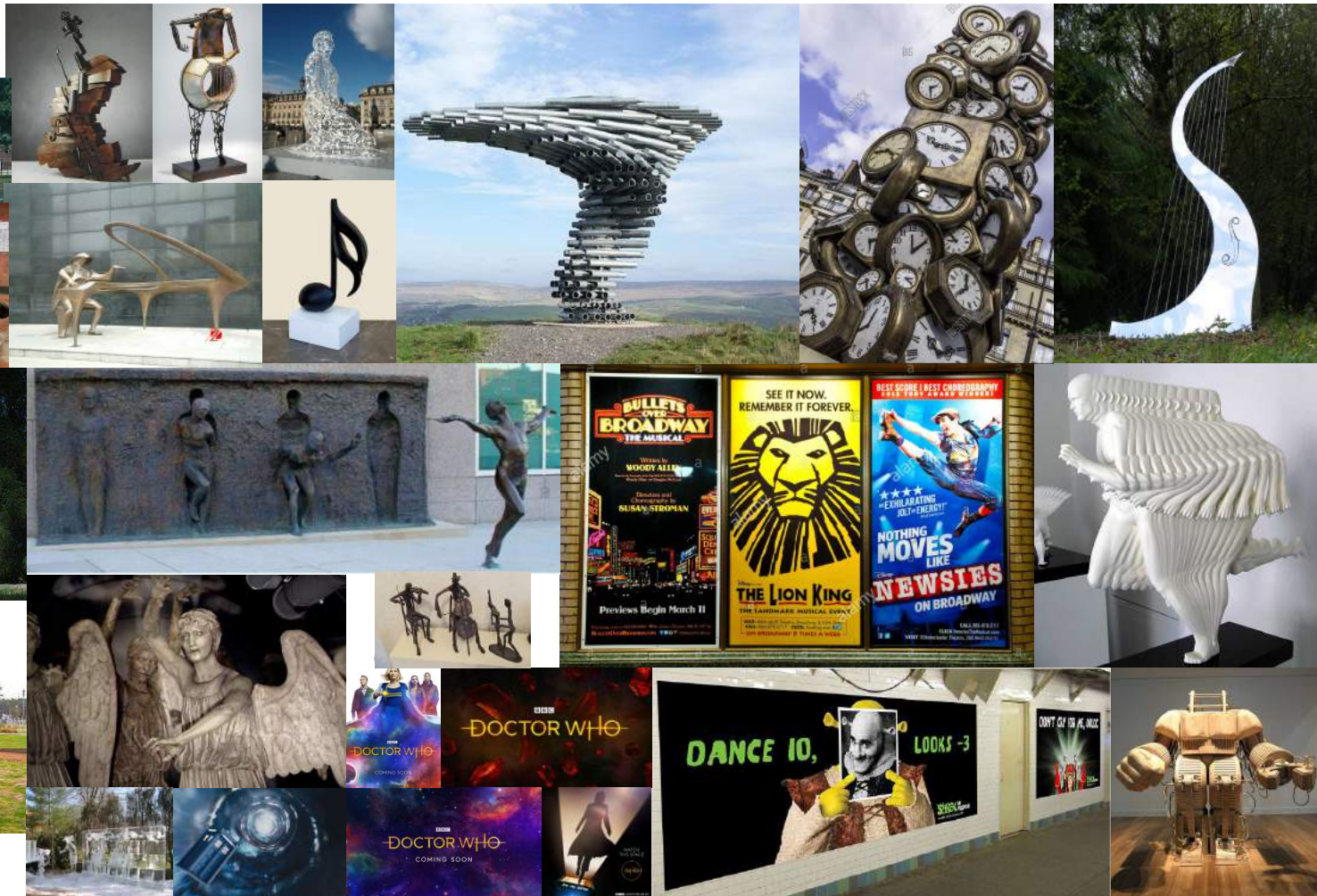


# **Contemporary Design and Sculptures and the Installation**

Isaac Olamiposi  
Olalokiki-Hassan

## **Understanding the Potential**



**a mood board**



# Analysis of Digital Medias and Sculptures

## 'The Water Sculptures of Sheaf Square in Sheffield'

Made during the redevelopment of the railway station, it is Sheffield's way of artistically paying homage to the very substance that helped shape it and provides a striking entrance to the industrial city of the North. It celebrates the city's role as the place where stainless steel was invented and commemorates the tradition of small-scale, highly skilled craft cutlers that still operate there today. This means that in my designs I could the elements to my advantage if I did something relating to nature.



## Lidl Adverts of 2019

These Lidl adverts cleverly make use of the brand name by turning it into a pun for humour effect: "Lidl" sounds like 'little'. Using humour in digital advertising is an amazing way to capture a consumer's mind in a short space/time to portray your message. This means that in my designs I could use humour techniques if I experimented with text.



## James Borden's Clocks

James Borden has intelligently taken what a clock means and has taken it into a brand new, never-seen-before interpretation. These sculptures are so simple in its structure and completely surprises me that no one has thought of it before: it basically clockworks without a case with numbers etc. Brilliant! His designs have taken clockworks into new shapes. This means that in my designs I could use an simple object/product and reinvent it into a new meaning...



## 'Human Motions' by Peter Jansen

This sculpture by Peter Jansen, created in 2005, was inspired by English photographer, Eadweard Muybridge, when he controversially took a photo of horses and proving that all four feet don't touch the ground when trotting. Jansen took a similar study into human motion: he wanted to visual and observe how people moved frame-by-frame. The 'Running' sculpture can be made from polyamide, chrome and bronze. This sculpture isn't sculpted out of materials like bronze, chrome, but it was employing 3D printing and rapid manufacturing techniques. His work powerfully takes the simplicity of the human body and changes it into energetic and exciting spaces; the different frames merged together create a statement piece in a normal gallery space and forces people to engage and socialise about the sculpture. Jensen's perfectly observes the movements of the human figure in motion and the magic that happens when we slow things down, therefore, this shows how sculptures that can be used in a contemporary art and design space



## 'Singing Ringing Tree' by Anna Liu and Mike Tonkin



The Singing Ringing Tree is a wind powered sound sculpture resembling a tree set in Burnley, in Lancashire. Completed in 2006, the architects designed a three metre tall construction comprising pipes of galvanised steel in the middle of nowhere aka the Countryside. The architects have ingeniously shaped galvanised steel to resemble wind chimes which cleverly uses the windy hills of Burnley, Lancashire. This is further reinforced by the organic, free, flowing design of the sculpture, which mimics the invisible movement of the wind as if the sculpture was a malleable steel block constantly hit by violent waves - juxtapositioned by the sweet sounding sensation of wind chimes. This means that in my designs I could use the elements to my advantage if I did something relating to nature and/or music.

The Series 12 posters mainly consist of the logo and its cast at the centrepiece to attract people's eyes (as we are drawn to things placed in the middle than anywhere else on a page) in order to advertise the show. The new profile pictures are now of better quality than before, especially of The Doctor, which causes the fans to talk a lot about the upcoming season. This leads to the best kind of advertisement: word of mouth. The poster flawlessly integrates space into The Doctor's body mimics how the character is 'the universe' - one of the theme of the show. This means that in my designs I could use colour connotations if I did a specific theme



## The Series 12 Posters for Doctor Who



## Thouria Isthephan on 'The Robert Parfett Building'

Maggie's Centre (The Robert Parfett Building) was conceived to provide a place of refuge where people affected by cancer can find emotional and practical support. For 'The Christie Hospital NHS Foundation Trust', the care home is arranged over a single storey, keeping a profile low, mirroring the smaller residential scale of the surrounding streets. The roof rises in the corridor to create a double-height room which is perfectly lit naturally by triangular roof glass panels, supported by lightweight wooden lattice beams. The beams allow for full height windows, visually dissolving the space between the architecture into the surrounding gardens. There is an enormous focal point on natural light, plants and garden views. The entire western side extends into a wide veranda, which shelters the residents and staff from the elements by the deep overhang of the roof. This means in my designs that I could go really simple and minimalistic, bringing the sculpture and nature together in one place.



*She is a Partner and the Deputy of Technical Design at Fosters and Partners; She used to work at Abbey Hanson and Rowe Architects and CDM Regulations before joining Foster and Partners in June 1997. After studying architecture at Leicester and Sheffield, Thouria later received a postgraduate diploma in health and safety at Aston University.*



## Damián Ortega on 'Congo River'



A pile of tyres are arranged to form a curious island running in the gallery, a white line of salt running through it – maybe leading the viewer onto a journey “upriver”. The rubber tyres lead us to draw connections with colonial projects of the 1800s that bled Africa dry of its resources. When juxtaposed with that white line, which may be salt but imply a line of cocaine because of the parallels between those greedy free marketers of the Victorian era and the contemporary drug trade of Mexico – the negative effects of which Ortega may be familiar with. Therefore in my design I could use my research and incorporate it to form a design.



*Damián Ortega was born in Mexico City in 1967. He has no formal art education, but was influenced by Gabriel Orozco, who led an experimental art course in Mexico City in the late 1980s and early '90s.*



## Covent Gardens Mood Board



In Covent Gardens, there are tall arch structures that provides structural integrity to the Neo-Classic glass half-dome roof (also providing luminosity to the hall below) and the shops and the markets. You're spoilt for choice at Covent Gardens as to where to put your sculptures.



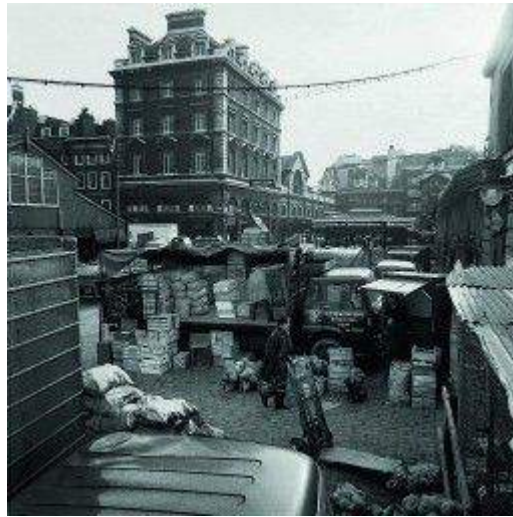


## Covent Gardens History

Having been called “Convent Garden” beforehand, changing due to bastardization, **it was a the vegetable garden of the monks of Westminster Abbey in the 1500s**. For a time the land remained in the monks’ possession, and in the possession of several lease-holders until Henry VIII seized the land as part of the end of the monasteries. It changed hands several times until, in 1522, it arrived in the palms of John Russell, the first Earl of Bedford. The land sat uselessly in the family’s estate until Francis Russell, the fourth Earl of Bedford, built a house for himself in Covent Garden. To make money out of his property, he commissioned a church to be built: St Paul’s Church. The resulting space between the homes and the church became the first piazza in London. Markets began gathering at Covent Garden’s new square as early as 1656, though the population was still sparse, composed mostly of wealthier tenants. Luckily, **It avoided the Great Fire of London entirely in 1666**. This meant that flocks of Londoners leaving the destroyed city found themselves migrating to the West End and Covent Garden. Consequently, the Market practically exploded with activity. In a bid to regulate the rapid spread of the Market, King Charles II granted a royal charter in 1670 to formalize its presence in Covent Garden.

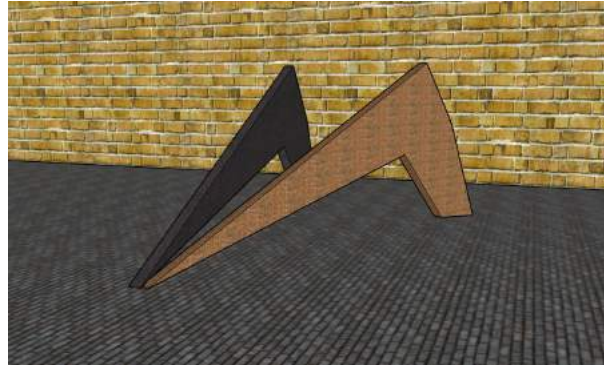
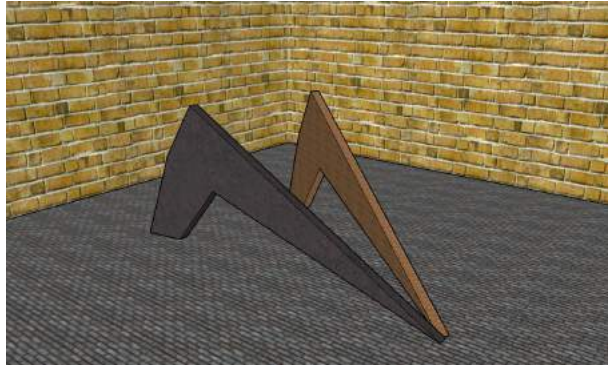


**Coffee houses served as meeting places**, for a for political and literary debate etc. In 1713 the writer Joseph Addison, determined to establish the coffee house, Button's, as the literary hub of London, advertised that he would place a lion's head letterbox at the coffee house where people could place letters in, contributing their opinions to Addison's newspapers. As a result, Button's soon became the place where tastes were verified. By 1830 Covent Garden was reorganised with the erection of the Central Market; **attracting not just gardeners but florists, hawkers, tailors and more...** It was a popular market and it kept growing and growing, spilling outward from Covent Garden's square. And as the market grew bigger and more popular, it came to cultivate disorder, overcrowding, refuse, and general confusion. As the market grew it became more and more apparent that at some point in the future it would inevitably have to move but in 1960 it was decided that the move could not be put off any longer: the Covent Garden Market Bill of 1961 was passed, and **the market had moved in its entirety across the river to Nine Elms by 1974.** Redevelopment plans arose however it was fiercely fought by the local community, arguing for preserving the area for its historical and cultural value. Their victory preserved Covent Garden's old market buildings which opened as a major tourist and shopping destination in 1980.





## Arrows of Different Times



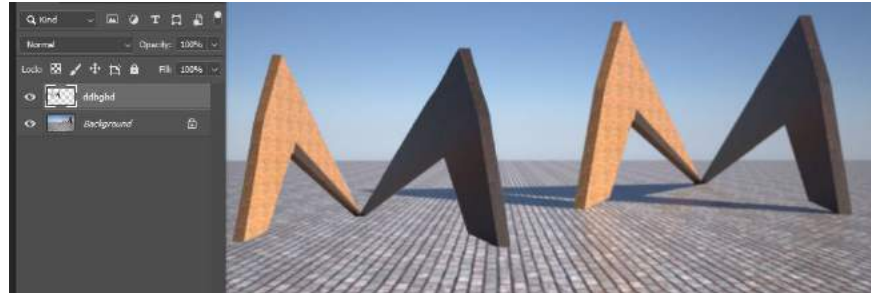
In the 1830s, while Covent Gardens was being officially reorganised with the Central Market, bringing all types of traders to the new market scene, the Industrial Revolution was taking its toll on Victorian life.

The sculpture consists of two unique, distinctive arrows joining together at a point on the floor. One arrow is made of concrete and the other from brick.

Before the industrialisation of Victorian life, the most populous building material was bricks, but after 1824, Joseph Aspdin invented the modern-day equivalent of concrete, it became widely available throughout the UK (even used in Central Market later on in the 1880s).

The sculpture would be placed (where the arrows meet) in the direction of Nine Elms, where the New Covent Garden Market is based, after the market's premises got too full in the 1960s, therefore the sculpture are arrows of different times. To improve on this, I could use a different type of concrete texture on the arrow as it doesn't come out as strong and definite in the 3D render

# 'Arrows on Different Times' in Covent Garden and the Process



Using the 'Lasso Tool', the rendered sculpture was cut out onto a new layer in order to place into Covent Garden



*further rendering the model to a higher quality for using in Adobe Photoshop*

The rendered sculpture was put into a realistic environment at Covent Garden. Afterwards I used the rubber and airbrush tool to make adjustments to the tone and shape of the sculpture so it appeared more realistic. Creating a realistic image has enabled me to gain an understanding of how the sculpture would appear if it's placed in the Market. Generally, I would like to put this sculpture facing Nine Elms, which it is in this photo. However, when I rendered the sculpture in Indigo Renderer, I didn't realise that the Sun was technically reflecting on the left arrow, but in the Covent Garden backdrop, there's no sun there. To fix it, we would either have to put a wall to block the sun or choose a different backdrop

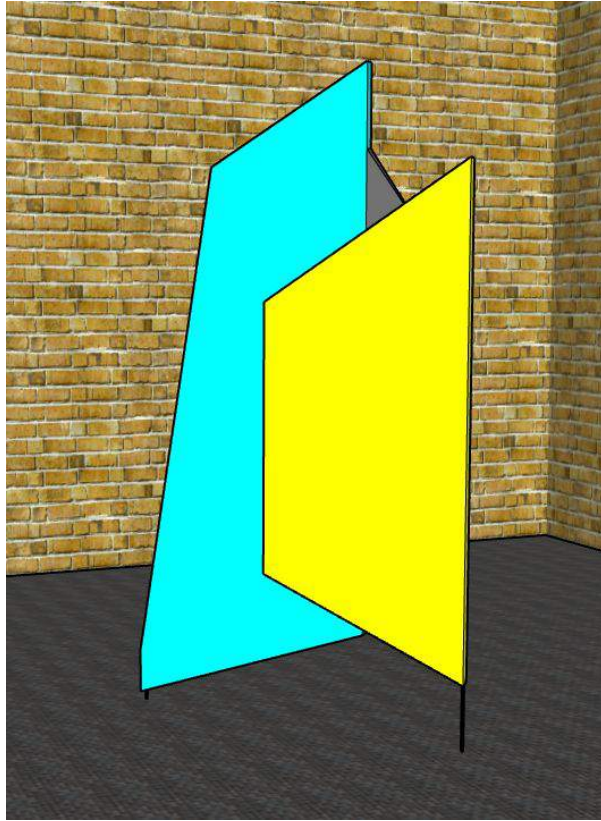






Using a different backdrop and flipping the sculpture horizontally, the sculpture is better fits into the a realistic environment. The sharpened edges of the sculpture can be a danger hazard, unfortunately, towards children and those disability. These edges would obviously been smoothen down to a nice touch, if somebody was to touch the sculpture - obviously, it would be advised against. On the left arrow, I used the Airbrush to tool to make the image look more realistic and remove the pixelated areas. I found out that it was more effective to select a colour that was already in the image then choosing a colour from the colour wheel or spectrum, and next time, I'll leave the sculpture to render for much longer.

# The Hugging Skyscrapers



*Originally made from glass, it appeared to be flat when rendered in a 3D space...*

*\*see below\**

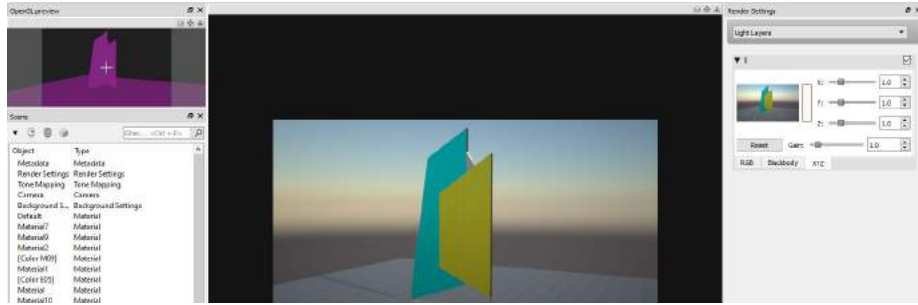


As London grew wider with the 'Greater London Expansion' in 1964, it also grew upwards with the erection of a skyscraper every few years, starting with BT Tower as a transmitter (1964) and Tower 42 beating that height in 1981.

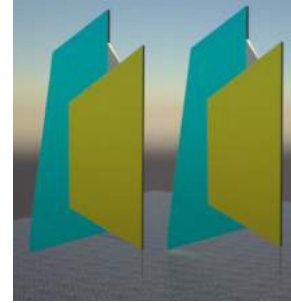
London's skyline very much compliments one another, almost like they are "hugging" each other, with glass being a central motif however, after some consideration, glass wouldn't be a safe choice to use, especially in a crowded space. Instead, I opted to use metal. If I carried out with choosing glass, at certain points in the day, the blue and yellow glass would form a green pentagon. This symbolises how the skylines of London and other cities would become more sustainable and environmentally-friendly than their present state as we grow and evolve into the future; a pentagon often represents a house. To improve on this sculpture, I would have to choose a material so that it doesn't look "flat".



# 'Hugging Skyscrapers' in Covent Garden and the Process



*further rendering the model to a higher quality for using in Adobe Photoshop*

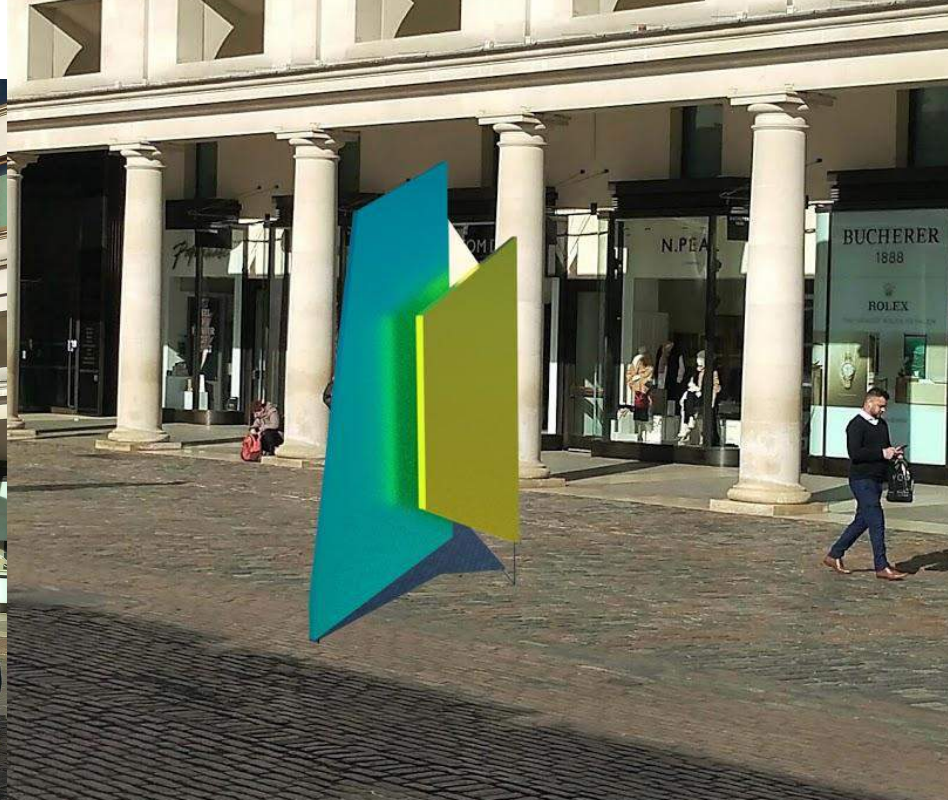
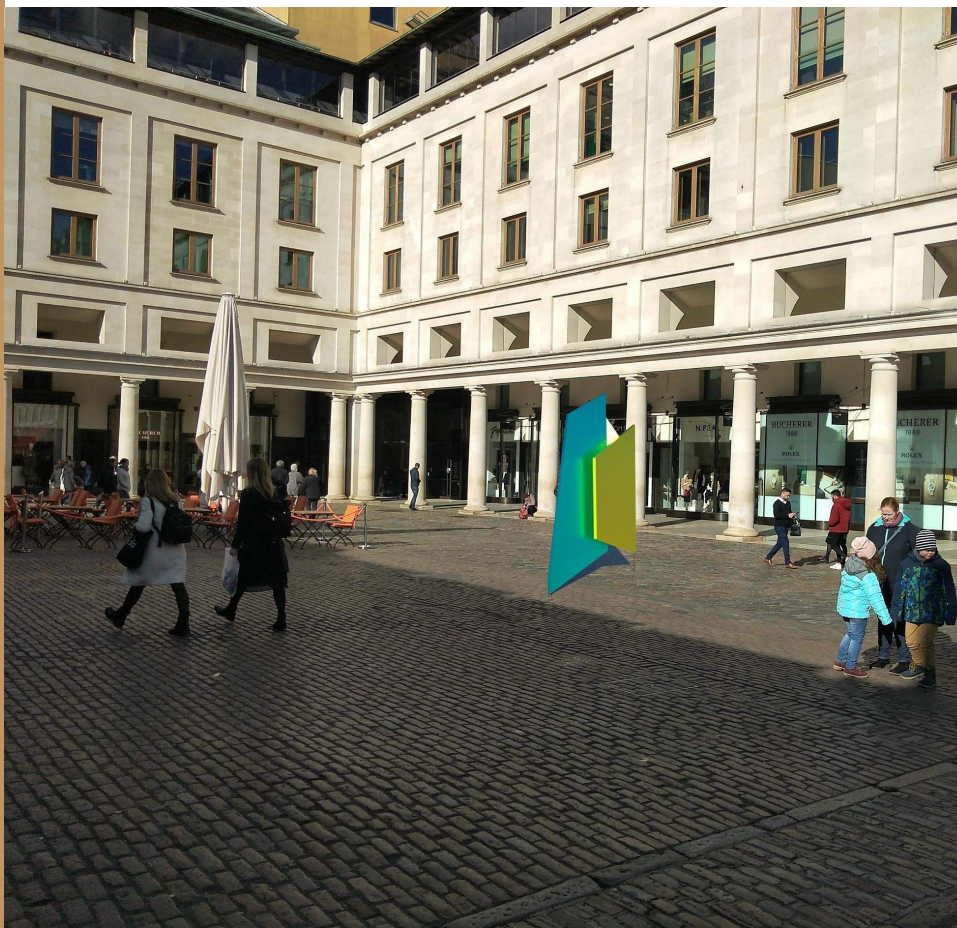


Using the 'Lasso Tool', the rendered sculpture was cut out onto a new layer in order to place into Covent Garden



The rendered sculpture was put into a realistic environment at Covent Garden. Afterwards I used the rubber and airbrush tool to make adjustments to the tone and shape of the sculpture so it appeared more realistic. Unfortunately, due to complexity of the shadows reflected from the roof windows, it was difficult to recreate that in Google SketchUp. Although I would love to place the sculpture in this seating quarter in Covent Garden but for a realistic artistic impression, the sculptures shadows would need to mirror the photograph. I will choose a different background to improve.





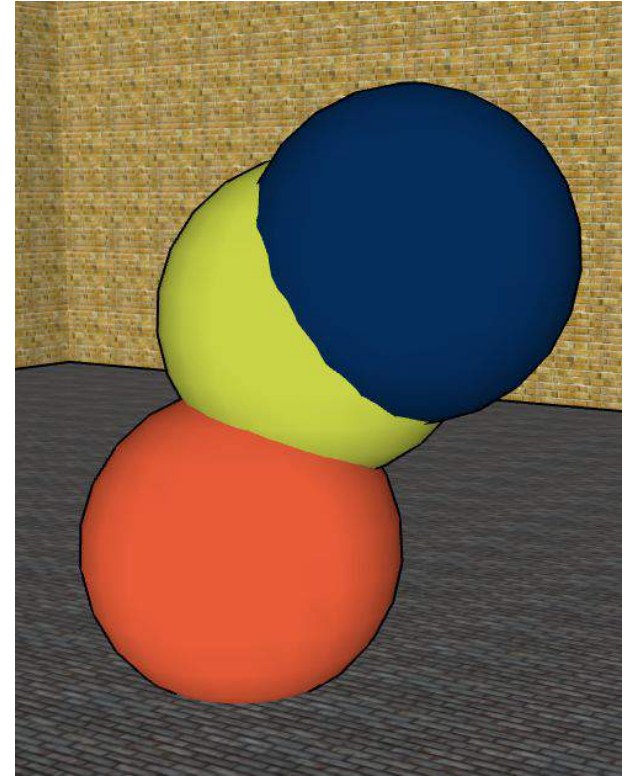
*After choosing another backdrop that was simpler to work with, I left the sculpture to render for over 18 hours and 15 minutes and the difference is amazing. You are able to see the green pentagon that I mentioned in earlier pages*



## Colourful Spheres



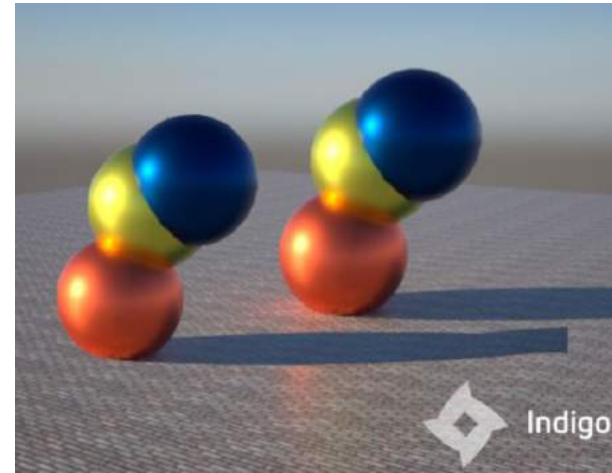
I made this sculpture using three spheres and joining together to “balance” on top of each other. I choose to use orange, lime green and navy blue together because of their connotations: orange with creativity; green; lime green with life and nature; navy blue with importance and power. This all links into the fall and rise of how Covent Gardens exist. The idea came out of boredom, not knowing what to do next after having two ideas already in my head. This made me realise how valued the ability to draw on paper truly felt. A skill wasn't able to do before was to draw a sphere - let's just say I've now mastered that skill.



## 'Colourful Spheres' in Covent Garden and the Process



further rendering the model to a higher quality for using in Adobe Photoshop



*Using the 'Magnetic Lasso Tool' this time as it is easier to work with when cutting out fluid shapes, the rendered sculpture was cut out onto a new layer in order to place into Covent Garden*



The rendered sculpture was put into a realistic environment at Covent Garden, near the London Transport Museum, after being rendered for just over an hour and half. I choose to use orange, lime green and navy blue together because of their connotations: orange with creativity; green; lime green with life and nature; navy blue with importance and power. This all links into the fall and rise of how Covent Gardens exist.