# GCSE
# ART AND DESIGN

(Graphic Communication)
Component 2    Externally set assignment

To be issued to candidates on 2 January 2023 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2023.

June 2023

**Time allowed**
A preparatory period followed by 10 hours of supervised time.

**Materials**
For this paper you must have:
* appropriate graphic communication materials and/or equipment.

**Instructions**
* Read the paper carefully.  Before you start work, make sure you understand all the information.
* Choose **one** starting point and produce a personal response.
* You have a preparatory period to research, develop, refine and record your ideas.
* Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
* You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers.  These can be those named in your chosen starting point and/or other relevant examples.  You must identify and acknowledge sources that are not your own.
* Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
* You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
* The work produced in the supervised time may take any appropriate form.
* You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
* You must clearly identify work produced during the supervised time.
* The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
* The content should not be shared with others, either in hard copy or online.

**Information**
* Your work will be marked out of 96.
* You should make sure that any fragile or temporary work is photographed, in case of accidental damage.

**8203/X**

**Advice**
- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
- You should **not** contact any artists mentioned in this paper.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
- Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- Recording ideas, observations and insights relevant to your intentions as work progresses.
- Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Choose **one** of the following starting points and produce a personal response.

| 0 | 1 | **Objects** |

Objects in museums and exhibitions can be as diverse as African masks, lawnmowers or collections of teacups, or they can bring together objects from a particular place. True North used blocks of bright colour to reflect the seaside and theatrical-themed objects in branding for the Showtown Museum, Blackpool. The Design Museum hosted the exhibition *Sneakers Unboxed: Studio to Street* examining the rise of trainers from practical sports shoes to sought-after fashion accessories. The Workhaus created an exhibition of football related objects and memorabilia for Chelsea Football Club.

Research appropriate sources and create your own response inspired by **Objects**.

| 0 | 2 | *Moksha Patam* |

*Moksha Patam* was a board game first played in ancient India and was introduced to Victorian England by John Jaques as *Snakes and Ladders*. The original Indian designs showed elaborate stylised snakes and Hindu Gods. Together Design has made an updated version highlighting London landmarks as simple vector designs. The App Guruz designed a digital version of the game with highly rendered illustrations and animations. The Mr.PS studio, based in Salford, produces a screen-printed version of the board game on a handkerchief.

Consider appropriate sources and develop your own response inspired by *Moksha Patam*.

**0 3**   **Layering**

Layering techniques are often used by designers to create images.  In the 1920s Russian Constructivist designers layered photographs to produce propaganda posters.  Yann Faucon combines pieces from newspapers, magazines and photographs to build collaged artworks.  Dave McKean creates images by layering traditional materials and digital manipulation.  The illustrator Ian Wright constructs portraits by layering small pieces of paper where texture and colour are important features of the composition.

Study relevant sources and produce your own response to **Layering**.

**0 4**   **Flight**

An airport requires a design suitable for the walls of the Arrivals Terminal.  Designs must be appropriate for a large-scale space and must relate to an aspect of flight.  Susan Haejin Lee designed the *We have now arrived* mural for St. Louis Lambert International Airport.  Thirst design created graphics for Terminal 5 at Chicago O'Hare International Airport, inspired by journeys taken by travellers.  Graphéine design used lighting with kinetic and optical art effects to encourage travellers to move through the tunnel at Saint-Exupéry Airport in Lyon.

Investigate appropriate sources and produce your own wall design in response to **Flight**.

**0 5**   **Our world**

Graphic designers are often commissioned to produce work to convey a wide range of messages and information about our world.  Graphic designer Clive Russell produced the logo and graphic designs for Extinction Rebellion activists to use when creating individual posters.  Surfrider Foundation commissioned VMLY&R Paris to produce a campaign highlighting beach litter-picking events, including the film *Les Vacances*.  The campaign *From Bait to Plate* by the World Wildlife Fund includes a slide presentation to promote sustainable fishing.

In response to **Our world** research appropriate sources and produce:

**Either**  (a) a short film

**or**       (b) a design for print.

**Turn over ▶**

| 0 | 6 | **Paper engineering** |

Paper engineering is often used to add three-dimensional aspects to design work. The Movable Book Society commissioned designers to produce 26 unique pop-up alphabet cards for inclusion in the *A to Z Marvels in Paper Engineering* collection. Katherine Belsey launched Makepopupcards.com in 2012, in conjunction with her YouTube videos, to share inspiration and knowledge of paper engineering. The designers at Papersmyths Ltd created a pop-up cookery book to showcase recipes from the Istanbul Culinary Institute restaurant.

Explore relevant examples and create your own response to **Paper engineering**.

| 0 | 7 | **Aged** |

The theme **Aged** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Aged**, or respond to **one** of the following:
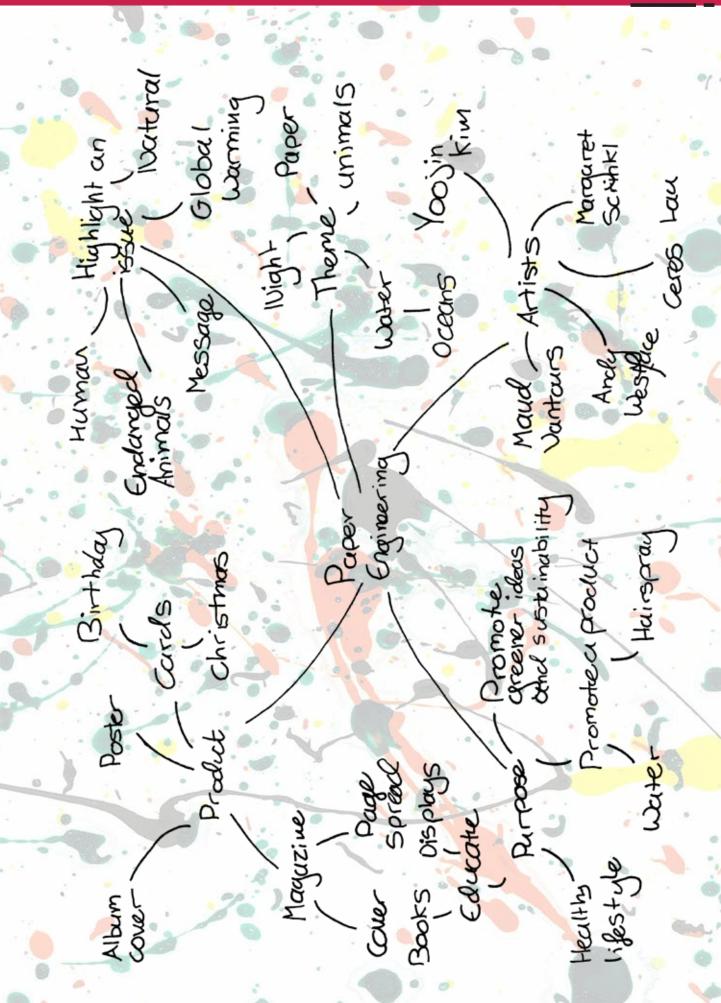
(a) graphics that focus on charities concerned with helping the aged

(b) the patterns and text found in books and manuscripts that have aged over time

(c) Aged Adventure: a commission to design graphics for a travel company for the over 60s.
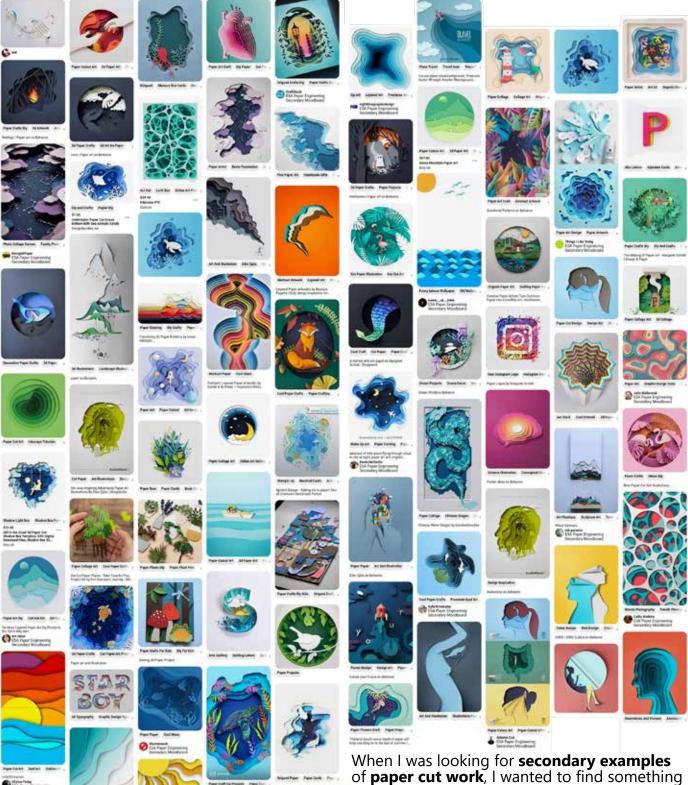
**END OF QUESTIONS**

**8203/X**

Highlight an issue — Natural

Global Warming

Paper

Highlight

Human

Endangered Animals

Theme — animals

Message

Water

Oceans

Yoojin Kim

Artists

Margaret Scinkl

Maud Vantours

Andy Westface

Ceres Lau

Paper Engineering

Birthday

Cards

Poster

Christmas

Product

Promote greener ideas and sustainability

Promote product

Hairspray

Magazine

Page Spread

Cover

Books Displays

Educate

Purpose

Water

Album Cover

Healthy lifestyle
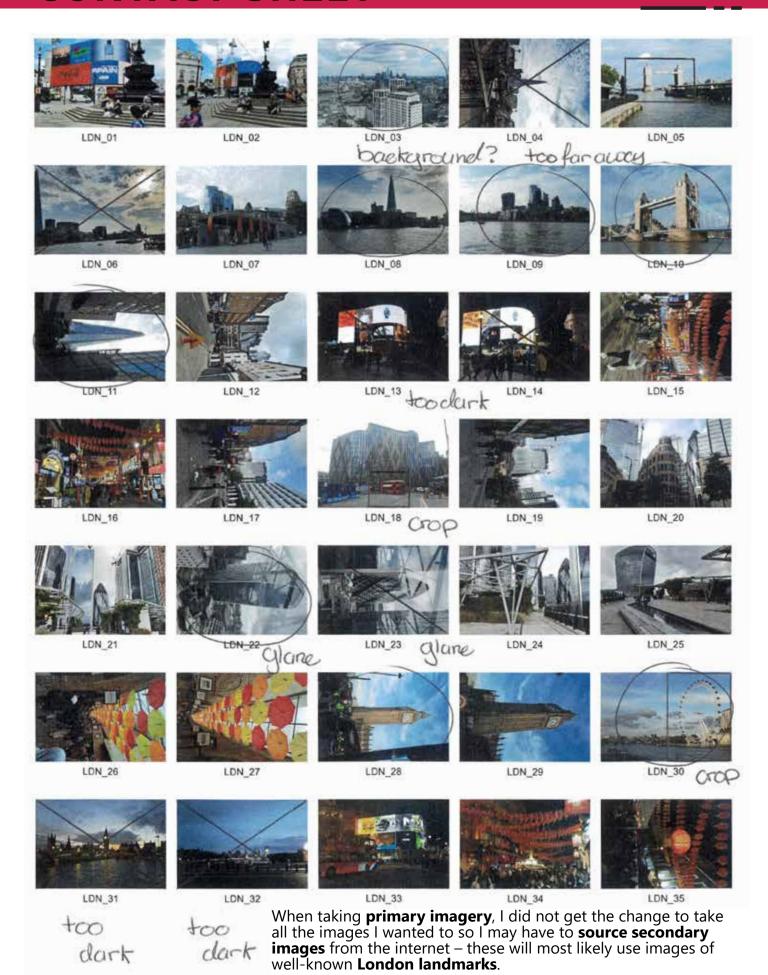
When I was looking for **secondary examples** of **paper cut work**, I wanted to find something I knew I could manage to create in the *10 hours* of time. At this stage, I'm not sure whether I will **physically** do this with real paper or **digitally** create this using **Photoshop effects**. I like how paper is used with **layering** to create a **three dimensional shape** – this is something I want to **adapt** and **use** in my own work.

# CONTACT SHEET



LDN_01  LDN_02  LDN_03  LDN_04  LDN_05

background?   too far away

LDN_06  LDN_07  LDN_08  LDN_09  LDN_10

LDN_11  LDN_12  LDN_13  too dark  LDN_14  LDN_15

LDN_16  LDN_17  LDN_18 crop  LDN_19  LDN_20

LDN_21  LDN_22  glare  LDN_23  glare  LDN_24  LDN_25

LDN_26  LDN_27  LDN_28  LDN_29  LDN_30 crop

LDN_31  LDN_32  LDN_33  LDN_34  LDN_35

too dark   too dark

When taking **primary imagery**, I did not get the change to take all the images I wanted to so I may have to **source secondary images** from the internet – these will most likely use images of well-known **London landmarks**.

I would like to **adapt** the **colours** that **Westface** uses in his work as I find them to be very **bubbly** and **visually pleasing** to the eye. I also hope to **implement** some of the **round shapes** he uses in his work as well.

**Andy Westface | Good Morning | November 2022**

**Andy Westface** is a **Hon Kong** based freelance **vector artist** who excels in **simplistic graphics** and **illustrations**. He is the creator of this design called '*Good Morning*' which was created in  early November of **2022**.

Westface started creating vector art back in 2018 when he began to experiment with new **tools** and **colours**; his first works have dramatically changed over time. New colours and effects were soon **implemented** to create striking images like these.

In his words, Andy Westface is a '*big fan of simplicity of vector art*' and he loves to use '*simplest of design of character, composition and colour to deliver a message*' which I can fully agree with. If you look through his website or *Behance portfolio*, you will see countless examples of **simple designs** overflowing with **bright colours**. He uses **creamy backgrounds** and bright saturated colours to create an attractive image to view. Being part of the **simplistic vector graphics movement**, Westface ensures there are very few details in his work – this makes the art pieces easy to view.

Andy looks up to several artists such as *Joan Cornellà* (who strives in childish vectors) to *Blanca Gómez's* geometric designs. Mixed together, they form Andy's take on **childish minimal graphics**. On first view, Westface is an odd artist to pick for the design brief, *Paper Engineering*, as he has next to no link to paper altogether. However, I want to use several aspects of his work in my own **personal designs**. I think the **different shapes** and **colours** that he uses in his work can be used on paper cut-out designs. Westface uses **Adobe Illustrator** to create all his work, he uses primarily the **Pen Tool** (*P*) combined with the **Shape Building Tool** (*Shift + M*) to create striking shapes. He then likes to use the **Eye Dropper Tool** to select and apply on the shapes. I like how some of his other works, like *Dreamy Journey* shown below, include **space-themed elements** like small planets or stars.

*Good Morning* was created to go onto pillow covers and t-shirts to spread **positivity** and **happiness** to the viewers. I believe it does that as the bright colours are used to connotate fun and **optimism** because I personally feel happier, and I forget my worries when I look at any pieces of his work like this.

When I look at Andy Westfaces work, I feel **inspired** to create a warm and **vivid design** like this as I feel like my worries go away when I see them. I like how he compiles the shapes and colours to create a simple image – this is something I want to **replicate** in my own design. When I did first see examples of Westface's designs, I felt like this was something I could make and add my own twist and tales onto them.
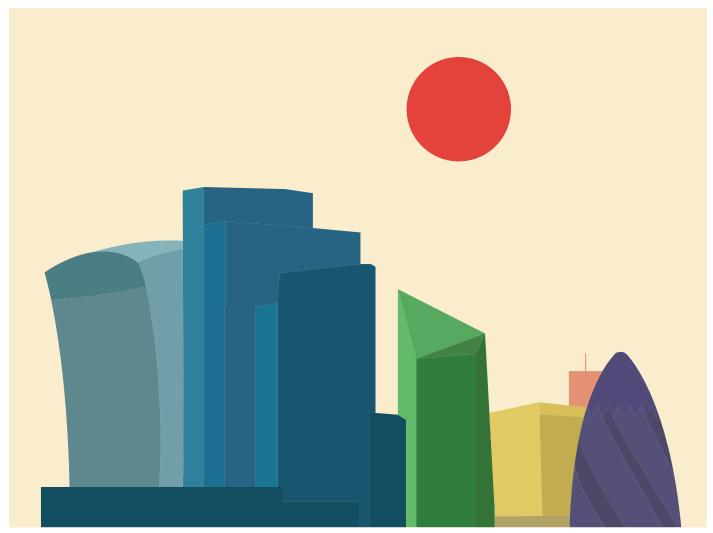
Dreamy Journey | 2020

Wonderful Trip | 2017

Panda Mood | 2022

For my **in the style of**, I wanted to create a graphic that both combined **Westface's design** and **colours**. I picked out one of my **primary images** (*LDN_09.jpg*) because there were several different buildings I could use in my work. Initially, I **traced** out the buildings using the **Pen Tool** (using the keyboard shortcut of *P*). This tool me some time as I wanted to make the **outlines** perfect because I have previously made my designs too simple that even I could not work out my **designs**.

Because I had selected such a large image, I **cropped** the image down to just the pictures – I also cropped some of the bottom of the photo so I could make a flat-bottomed image. *The Fenchurch Building* (better known as the *Walkie Talkie* for its **abstract design**) was too far away from the other buildings I had drawn out, so I moved it over and placed it behind another building. Using the **Shape Building Tool** (*Shift + M*), I cropped the *Walkie Talkie* so it was not **overlapping** any other **graphic**.

Next, I used several different **colours** from **Westface's previous work** and **adapted** them into my skyscrapers. I started working from left to right, going from blue and following the **colour wheel** on. I used each colour to resemble each building – to make the buildings recognisable, I used different **colour shades** to create **shadows** and **lighter points**.

Finally, I tweaked the colours to fit the whole **colours scheme**. I also changed the **sizing** of some buildings to make the whole design much more ranged. Once I was done, **cropped** any **blank space** out and **exported** it as an **SVG**.

One of the images I used as inspiration for the colours I used in my work >

I love the way that **Scrinkl** can use paper to **create** any **detailed design** or **landscape**, in my work I would like to use some of the **design techniques** that she uses such as using **sticky foam pads** to **layer card** and using **paper based tools** to create the **product**.

**Margaret Skrinkl | Turning Red | March 2022**
**Margaret Scrinkl** is a Russian **paper based artist** who uses cut paper to create stunning pieces of work. The project that stood out to me was her piece called '***Turning Red***' which was produced before the connected films release date of **March 1st, 2022**. Scrinkl first started sharing her creations online in June 2013 on her **Instagram** which now has over 100,000 followers – she posts **short stop-motion clips** and **animations** of her creating her **paper-themed pieces**. According to a post on *abdz.do*, she creates images that have an '*organic feel*' in their work which I agree with. Throughout her work, she does not use any image processing or general tools like **Adobe Photoshop** or **Illustrator**. Being a paper artist, Margaret fits perfectly with my brief as she uses cut paper to create large **three-dimensional pictures** that have **meaning** and **theme**. On her ***Behance Profile***, she posts each step she takes to create the different sections to show her **audience** and followers how to replicate her work. In the picture below, you can see that she uses tools such as **scissors**, a **paper knives** and **tape** to layer pieces together. A range of **coloured paper** is used that all fit to the same theme; **deep blues** are **contrasted** with **bright yellows** which are used in the **final product** to create a sense of **depth** in the design. This example is created by Scrinkl cutting out the red panda head **silhouette** out of a large piece of red card and then **layering different shapes** and **colours to create depth**. She fits her designs inside the cut out which I find strange as I personally would put the final cut out on last. Being such a **delicate piece** to create by hand, I am very surprised at how **pristine** and **perfect** the final product looks; there are no **blemishes** or miss cuts that I can see. The only subtly picky issue I can find is that some of the fur pieces have been bent a little bit rough in the cutting process which looks a little bit odd – however, this could also be seen as a positive as it creates a sense of realism in the animal.
I personally wanted to study this artist as I like how **detailed** every product, she makes looks when I compare it to some other **paper-based works**. She perfectly picks out colours of paper that complement each other to make a **perfect-looking design**.
My brief, ***Paper Engineering***, links perfectly into Scrinkl as she also does designs with paper – this is something I would like to adapt and use in my own work. In addition, I think this artist will work perfectly with the other artist I'm researching, *Andy Westface*, as he uses simple shapes and colours to create a stunning image – **combining** this design with Scrinkl's paper projects will make something **new** and **stunning**.



Cabin Life | 2021



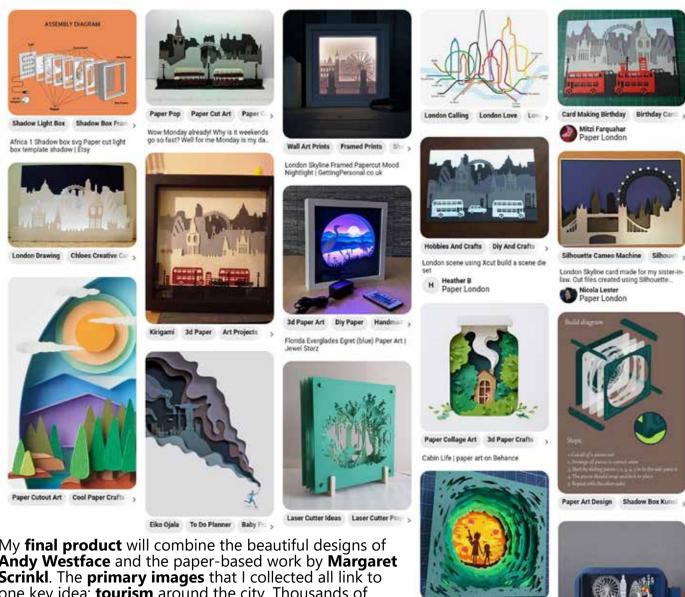Scrinkl's Design Process | Behance

LONDON

For my second **in the style of**, I wanted to use the **shapes** of **Scrinkl's works** in my own personal work. I originally knew that the **colour** I used in my works will be vastly different from what I create in **Adobe Illustrator** to what I cut out of paper – this meant I only used **colours** that I have as paper. When I did go shopping for paper, I could only find some **pastel colours** which I thought at the time they would look good; after **implementing** them into my work I found that I may have to look for more paper or just use white card instead.

After looking at my **contact sheet**, I found that I had many different individual buildings that I could **combine** to create a **fully edited graphic**. I picked out three different images that I wanted to adapt. I used *LDN_03.jpg, LDN_11.jpg, LDN_28.jpg*.  I began by *tracing* the **images outlines** using the **Pen Tool** (**P**). I made sure to remember to only make outlines and small cuts in my work because you can't have much detail from **cutting paper**. I had a lot of trouble trying to create an outline from *The Shard*: as it is such a strange shape the **outlines** either did not look like the building or it was too detailed for cutting. The bottom of the building was also hidden by a tree so I used a **secondary screenshot** from *Google Earth* to overlay what the building would look like. After three attempts, I managed to **create** a shape that does not look too **detailed** but too **minimal**. My image of the *Elizabeth Tower* was at such an angle it did not look right, this meant I used **two secondary images** from online to create a **flat image** of the tower and the buildings below. I wish I had also added some cut outs for windows as this would make a much more **layered design**. I also created two smaller buildings (Casson Square & Blackfriars) which were perfect as they could be created from little detail. I did however add some orange lighted windows in the work – **Scrinkl** has used the technique in the past for some of her designs. Finally, I **imported** my design into **Photoshop** where I added **effects** to make the image look like paper – I **combined** the use of an *Inner Glow*, *Pattern Overlay*, and *Drop Shadow*.

The paper colours that I picked out >

My **final product** will combine the beautiful designs of **Andy Westface** and the paper-based work by **Margaret Scrinkl**. The **primary images** that I collected all link to one key idea: **tourism** around the city. Thousands of people travel to London for days out, entertainment and pure curiosity. My product could be used for two reasons;

**Advertising tourism to the capital.**

Imagine you walk into a store which gives people the opportunity to go on **holidays** or days out for a low price. Take *Galloway Coaches* for example, they do days out to places reaching from *Brighton* to *local museums*. The **product** I will be creating could be placed on the desk of one of these companies to **promote** days out to the capital.
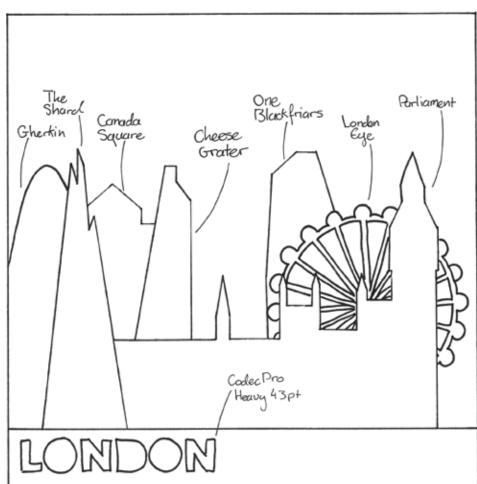
**Memorabilia of a day out.**

Whenever you go on a trip you always want to bring something back home to remind you of the day out you have. People bring back items listing from *erasers* to *fridge magnets*. This paper design in a **deep photo frame** could be sold to **tourists** as a new type of **gift**. The **product** could be sold fully set up or even as a **flatpack** for the customer to make when they get home.

To combine my artists, I wanted to take small elements of their work to **influence** my design. **Scrinkl** likes to layer paper on top of each other to create **depth** and a larger image. I liked this approach to her designs, and I now want to apply her work to mine – **my final product** will combine her use of **layering paper** to create **depth** and **shadows** in my work. **Westface** uses **simple graphics** with **bright colours** to make an attractive image – I love the colour scheme he follows throughout his work and that is something I want to use in my design. The paper I picked out perfectly represents the bright tones that **Westface** uses in his designs.

The **colours** I use will be bound to the colours I can buy in a shop that sells paper. While looking for my *In The Style Of Scrinkl* I found some **pastel paper** that I liked the colours of – I can use the different **shades of colour** to **create depth** and to separate the different buildings. As I want to add several famous buildings from London, I will need to show that the buildings are all different to each other – if I use **colours** to **differentiate** the **objects**, the **whole image** will be much easier to look at without getting lost. For the final product, I will use the same colours I previously used to separate the buildings and also create a sense of depth. If I did not like this approach, I could use plain white paper but I personally think that will look unpleasing to look at. **Westface** uses very **bright** and **catchy colours** in his work which makes his own designs stand out – I wanted to mimic his bright colours in my own personal design.
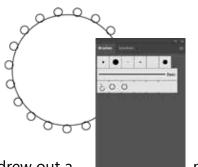
**Light** is also a factor I want to attempt to use in my work. My work will be in a **deep photo frame** which means there will be very little light at the end of the frame because my layers will block the light out. On the **internet**, you can find shops that sell strips of **LED light strips** – if I stick these to the back of my design behind a sheet of **light diffuser** I will be able to create a **brighter graphic**. In addition to this, if I add different **colours** of light I can make different **elements** of my work; I could do a **blue sky** and **orange-lit room lights** in my work to make the design look more alive.

I will create my entire graphic in **Adobe Illustrator** as I will be using simple outlines of objects in my work. Based on my *In The Style Of Scrinkl*, I will primarily use the **Pen Tool** (*P*) and the **Shape Building Tool** (*Shift + M*) to create the **graphics**. I have been **sketching** an **outline** around my **primary imagery** to create my buildings. However, I am running out of images that I took that have recognisable buildings in; this means I will have to use **secondary images** to support my work.

In addition, I will use **Adobe Photoshop** to create a **digital version** of my **paperwork**. This will be done by using the *Effects Panel* in **Photoshop** where I can overlay a **paper texture** to **mimic** the **cut paper effect**. **Drop Shadows** and **Inner Glows** can also be used to create the **shadows** paper tends to create when cut. This can be loosely linked to **Andy Westface** because he creates many of his designs for posters and wall art.
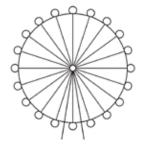
I have access to the **Silhouette Cameo 3** which allows me to convert **vector-based graphics** into **cuttable outlines**. This means I will have to use their application called *Silhouette Studio* which can also be used to create **graphics**. In addition, they have a plugin for *Adobe Illustrator* called *Silhouette Connect* which allows you to send the **graphic** from *Illustrator* directly into the **cutting panel** of the *Studio*. I will use these **applications** combined to create the paper layers for my work. Although **Scrinkl** uses paper, she does a much more **manual** approach where she cuts her paper with a **scalpel** and **ruler** – I personally, I am not the best at cutting intricate designs like hers so I will be using the *Cameo* to do the work for me.
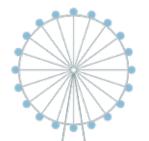


The Shard
Gherkin
Canada Square
Cheese Grater
One Blackfriars
London Eye
Parliament
Codec Pro Heavy 43pt
LONDON

Initially, I was concerned about how I would make the Eye because I needed to **arrange** the viewing platforms perfectly, so they were all equally apart from each other. In a **stroke** of luck, I found that I could use a **custom brush path** with the platforms on. I started by creating a small circle (with a **stroke** of **1px**) and a short line which would create a gap between the circles. I then selected the whole **object** and dragged it into the **Brush Panel** (*F5*) and selected the '*Pattern Brush*' to create the brush.

Then I drew out a much bigger circle and applied the brush to it – my plan fully worked as the circles were perfectly **aligned** and **equally spaced apart**. Next, I turned the whole path into lots of **individual shapes** which I could edit individually to tweak the **design**. I then used the **Shape Building Tool** (*Shift + M*) to **combine** both platforms and the main circle into one editable **shape**.





To further make the design look more like the real London Eye, I added the circles stand and wheel axels. I did this by **drawing out paths** from the outside circles to the centre point of the shape: this means I could still equally align each line to the shape. By doing this, I knew this would make my situation a lot worse when I must create one complete shape for my **final cut design**.

After I had **tweaked** my **design** to how I liked it, I began to merge the **whole shape** together; I needed to do this as the **Silhouette Cameo** cuts along any **paths** and **edges** of a shape. Using the **Shape Building Tool** (*Shift + M*) I merged some **shapes** together. However, some **paths** were incorrect from past edits which meant I had to create some paths from scratch – therefore the circles look more like little water droplets.





Finally, I **imported** my design into my final design document where I **moved** and **scaled** it down to fit in with the whole scale of the **graphic**. I placed it under the *Elizabeth Tower* as I knew I would need some structural support for it to stand up. Under the Tower, I added some rectangles to create some **support** for the **shape** which was luckily hidden.

The eye now sits behind the *Elizabeth Tower* where the **structural rectangles** are completely hidden from the view. I selected a **colour** that would look **appealing** next to the **bright pink** and **greener tones** that are around the eye; I picked grey as the actual eye is grey. I like how it **pops out** around the tower as I wanted to show the majority of the eye in my **design**. Although I did make my work relatively hard in some places, I believe the final **shape** is perfect for the **design**.
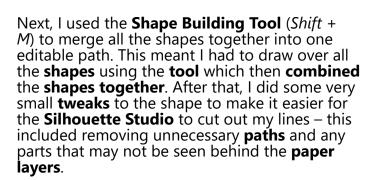
Like the start of the majority of most of my designs, I began to look for **secondary imagery** to create an **outline** of the building I want to draw. I used *Google Earth* which allowed me to move the **virtual camera** around to where I would like to **draw around**. For *The Leadenhall Building* (better known as *The Cheesegrater* for its architectural similarities). I chose to angle the camera along one of the sides that shows the **sloped side** and **jaggered edges** which makes the design much more distinctive to the actual building. I took a **screenshot** of the building and then edited the **levels** (*Ctrl + L*) of the image using **Adobe Photoshop** to make the details pop – this helped me as I could edit most of the details in if I needed to.
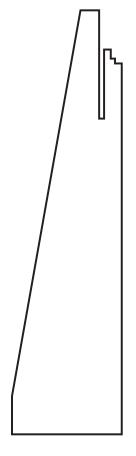
Once I had placed the image into **Adobe Illustrator**, I began to draw out the outlines of the shape using the **Pen Tool** (*P*). I tried to keep the outlines correct to the actual image, but I found there were some areas where the camera 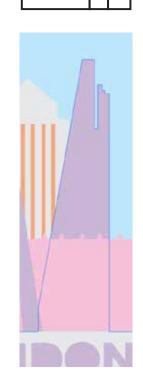angle made the building slanted – I fixed this by drawing the main lines while holding the *Shift Key* which locks the lines onto 45° intervals. I carried on **drawing out** any edges of the building that I felt would be important. I tried to keep as much **detail** in with the **outline** however I had to keep in mind that the other **graphics** I had already created will have little to no detail on them.
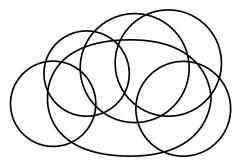
Next, I used the **Shape Building Tool** (*Shift + M*) to merge all the shapes together into one editable path. This meant I had to draw over all the **shapes** using the **tool** which then **combined** the **shapes together**. After that, I did some very small **tweaks** to the shape to make it easier for the **Silhouette Studio** to cut out my lines – this included removing unnecessary **paths** and any parts that may not be seen behind the **paper layers**.

Finally, I **imported** my **vector graphic** into my **final product file**. I then began to **resize** and work out a good place to set my **shape** at. I chose to place it under the shard because that was the one area that had a lot of **blank space** compared to other areas of the **design**. As all of my design will be cut out, I added a **rectangle** on the bottom for my **shape** to be **combined** to using the **Shape Builder Tool** (*Shift + M*) – this gives me a strip to stick all my **assets together**. I went for a **purple colour** as it **stood out** and **contrasted** all the other shapes surrounding it. Although *The Shard* nearby is purple, I still think that the shapes are all **different** and **individual**. I think the **asset** fits in perfectly with all the other **shapes** I have previously created. I may slightly move it around to fit around other shapes below it, but the **shape** is certainly set in that place.
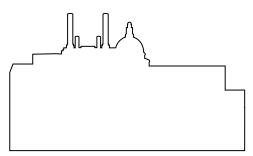
On my design, I realised that the top of my **design** looks very **blank** and **empty**, so I decided to add something in to fill that space. I chose to make some **clouds** and a **sun** to make the city look more **lifelike** and **realistic**. I began by using an overall from **Andy Westface's** previous works named '*Chillin*' from 2018 – I drew out the *Panda's face* using the **Pen Tool** (*P*) to use as a **baseplate** of my **design**. I then used the **Ellipse Tool** (*L*) to create the **curves** of the **cloud**. I **moved** and **resized** the **circles** to create a **bubbly cloud** that would fit my **design**.

Once I was happy with the **shapes**, I used the **Shape Building Tool** (*Shift + M*) to **combine** all the **shapes** into one **path**. When I was happy with this, I then changed the **colour** of the **shape** to a grey colour from the paper colours I already have. I then did this process another time to create a **slightly different shape** so all my **clouds** don't look the same. This meant **tweaking** and **reflecting** on the previous **shape** that I created.

Finally, I created a **sun-like circle** to go under one of the clouds I created. I set the fill of the shape to a bright yellow hue that I had on the paper. Next, I **moved** and **scaled** the **shapes** together to make them **complement eachother** in a way that I liked. Out of curiosity, I create some raindrops underneath the cloud which I like as it reminds me that the British weather is usually rainy. I then placed the **graphic** on my **final product canvas** and **moved** the sun and its clouds to fit in with the **whole graphic**. This **design** now sits over the left-hand side of my **graphic** where it fills a majority of the **blank space** up. I also added two other clouds on the other side to add some more colour to the design.

After creating all my **main buildings** which would be on **different layers**, I found that the **design** needed some more **depth** and more **shape** in the **background**. I felt the **background** was **too flat** so I decided to use some of my other **building outlines** in one **last asset**. When I was initially creating my **building**, I made some **graphics** that I thought I could use in the **foreground** of my **design** – I was very wrong as I could not make the **sizing** and **scale** of *shapes* correct. This meant I had some **random shapes** that I still wanted to use. My plan of using all my **shapes** on one **layer** worked perfectly for this. I began by creating a new canvas on **Adobe Illustrator** and dragging all my **individual shapes** in to edit them together. I chose to use my **illustration** of *St. Paul's Cathedral* and *Battersea Power Station* which are relatively well-known landmarks in *London*. I **moved** and **resized** the **graphics together**, so they worked well next to each other – I wanted to have the *Cathedral* in the centre of my **design** as there was a perfect gap for it so be **displayed**. I then used the **Pen Tool** (*P*) to draw out shapes that look remotely like a **building**; I used some inspiration of the *Lime Street Building* (Nicknamed the *Scalpel*) as it uses **steep sloping sides** and an **asymmetrical design** which I am I fan off. I drew out **several different building** that resemble some other **buildings**: these are found behind most of my **primary buildings**, but this is a **three-dimensional design** so people can look through the top of the **design** to see each **layer**.

Once I was working out the **whole outline** of the **design**, I use the **Shape Building Tool** (*Shift + M*) to **combine** the **strokes together** – this meant I could work out what the **design** will look like **underneath** the other buildings. I decided to make the **background** a **darker tone** from the actual **background** to create **depth** and **design**. I then placed it into my **final product design** where I then moved it into place. It now sits **behind** all the **main buildings** and **creates depth** and **three-dimensional image**.

Initially, I turned on the **Cameo 3** and opened the corresponding **application** on the **computer** so I could begin to **cut** my **design** out. Inside the app, you can **create** and **edit shapes** which can then be sent to the cutter to become a physical product. I imported my **first graphic** of the **Shard** in *purple*. I made sure to **scale it down** to the **correct size** of the inside of the **canvas** so it would fill the **whole image**. I also set the **machine** to **cut** at a **speed** of *1* at a **force** of *15* so it would *cut* perfectly. Next, I placed my **coloured card** on the **sticky cutting mat** and **aligned** it to the **squares** printed on it (one **square** was **one inch** which was mirrored on the app).



Once I was sure I was ready, I pressed the **send button** which gave the green flag for the **machine** to begin to **cut my design out**. The small knife inside the machine began to **cut** out the **edges** of my **shape** at a **slow pace** but I knew this had the best **accuracy** in cutting awkward **shapes** like mine. The sticky mat meant that the **cut pieces** did not begin to move around and potentially **damage** my **design** altogether – when **experimenting** with the machine I learnt that the hard way! It's a nice experience to watch as you get to see your **design** slowly **come to life**.



Once it was done, I took the mat away to my desk and brought with me two handy tools named the **hook** and **spatula** which aided me with taking the **design** of the **sticky mat**. This was a **delicate** and **scary** moment as I had to slowly ease the **cut shapes** off without **ripping** any **paper** in the process. I primarily used the **spatula** to nudge the **shape off**, but I then used the hook to hold down any **excess paper** as I prised the paper. When I was removing the **spare paper** from the middle of the **long triangles**, the paper was still slightly attached to the **main design**, so I used the hook to break those bonds off.



Once I was done doing this, I then added some **double-sided sticky pads** to the back of the **bottom rectangle**. The **rectangle** itself helps to give the whole design some **structure** and is also perfect for hiding things in between the **layers**. The **pads** were about *1mm* **deep** which was large enough to make a big difference and **create shadows** on the **design**. The pads I was using were very long, so I used a **sharp crafts scalpel** to **cut** them into **smaller**, **manageable sizes**. I put them on each side of the **rectangle**, and I did sometimes add them to the centre of the design to prevent the **design** from **bowing** and losing its **shape**. If there was also a **large building underneath** the **design**, I would add another **small sticky pad** to the shape to make sure the shapes would not bend or get damaged.

Once I was done with this **layer**, I moved on to the next and so forth. This was a very long-winded process as I had to go to-and-fro from my desk and the **cutter multiple times**. If there was enough space on the page (the **Cameo** can cut up to a paper size of *12×12* inches) I would **cut multiple layers** on if they had the same colour. When **layering** the **shapes together**, I had to make sure the **shapes** were correctly **rotated**, or they would not fit in the frame I was using. When I completed the whole process, I could see my **design** had **come to life** and the **layered structure** of the **design** worked **perfectly** for my **graphic**.
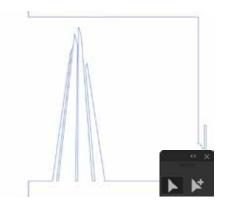
I wanted to **create** and cut out a much **larger version** of my **prototype** as I thought it would look especially **nice** and **interesting** if it was mounted on a wall. I chose a simple box frame that was *12×12* inches with *0.5 inches* of depth. I up some larger paper from *HobbyCraft* where I got some ***Daler-Rowney Canford Colour Card A1 300gsm Card*** which had the **correct** colours that I wanted to use – I cut this down to **A3 size** which would be much more appropriate to **cut** with. I would have used the same paper as what I did for my **prototype**, however ***A4*** is slightly smaller than *12 inches* in **width** so this would not work. I did **attempt** to use the **Cameo 4** to **cut** this however the **card** was too **thick**, so I had to use something more powerful.
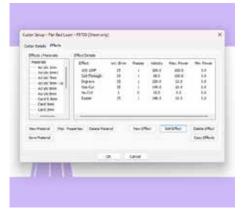
On a newly created **Adobe Illustrator** file, I created a *12×12* inches **artboard** (*Shift + O*) where I then copied my smaller **6-inch graphic** in. As this was a different **frame**, the **margins** were different too, so I drew out some new **margins** that were the **correct size** for the frame. I next used the **Direct Selection Tool** (*A*) to move the **shape's anchor points** of the **structural square** at the **bottom** to the **margin edges**. Much like the ***Cameo***, each **outline** of a **shape** is taken by the app and then the laser cuts down that line. This was a **long** and **tedious process**, but I got through it. Once I had finished this, I moved over to an app called the **Cutting Composer** from ***ApS-Ethos***, where I **imported** my **design** and **tweaked** a few **settings**.
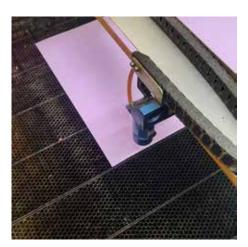


Once I was ready to **attempt** to use the laser, I placed a test piece of the same card I was using inside the **machine**. As expected, it **cut perfectly** through the **card** to the point it was starting to **scorch** the paper. To **prevent** this, I placed a piece of **normal printer paper** underneath the **coloured card** to stop the light rays of the laser from hitting the card. My *teacher*, who was lightly **guiding** me on how to use the app and the laser, recommended that I **experiment** with **increasing** the **velocity** of the laser, so it did not have time to **burn** the card – this was a great suggestion as it almost **eliminated** this issue. I also tweaked the **depth** of the laser as it should not be fully **cutting** the second piece of card undeath because this would still scald the paper.



When I was happy with the output of the **laser**, I moved onto the **shapes** I would use in my **final design**. I began by going through all the **layers** starting from top to bottom – this meant I got to the **purple colour second**. With the **card** and paper on the **laser tray**, I set the laser to the bottom of the paper and then pressed the cut button to begin its process. while watching I realised how fast and efficient the machine was – it was so **smooth** and **fun** to watch compared to the **Cameo 3**. By the time I was done thinking about the speed of the laser, it was all done. I then lifted the **cover** of the **machine** to get my work while it was still steaming hot. While **peeling** it off, all the **shapes** came out **perfectly cut** and there was no major **burning** on the underside of the card. For the **little smudges**, I used an **eraser** to rub the patches off because I wanted my **design** to look **clean**.



I then **repeated** that for every other **colour** of **card** that I needed to create my **final deliverable**. I am glad I cut all my **pages** out before the **exam** because if something did go wrong while cutting my **final design** then that would have caused an issue. The card I did use was perfect for the **size** of the **design** as it was thick enough to hold up any small edges. The prototype page was **flimsy** enough that some **buildings** began to **bend** from the top – this **paper** wouldn't change **shape** on their own.
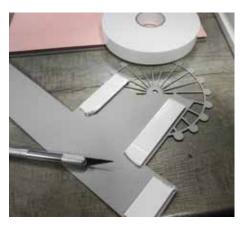
I purposely left the final part of the design process to the **exam** as I knew this would take some time. I set out up to **three hours** to **layer** my **design together** and **adjust** any **sticky pads** underneath. For this **project**, I went out and bought a reel of **double-sided sticky pads** (as I had a feeling I would run out of them at some point) and a large enough **canvas** to hold my **design**.



Initially, I finished of the process of using an **eraser** to rub off any **scorch marks** from using the **laser cutter** to **cut** the **shapes** out. For the **blocked-out shapes** this was fast and easy to get through but once I was onto the **delicate sides** of the shape, I made sure to lightly rub it and to do **gentle strokes** on the **edges**. However, I went to check that all the **shapes** had the **correct width** which would enable them to fit in the **canvas** and some of them did not. This sent a little shock of **panic** through me, so I went to the **paper guillotine** to **shorten** the **shapes** down to the **correct size** – I found that a **width** of just over *11 inches* worked well. Some **shapes** were not **perfectly sized** however they all fit inside the **deep frame box**. Luckily it was only a select number of **shapes** that needed to be **adjusted**.



I began **layering** my **design** up starting from the front to back. I placed my **first object** inside the canvas with the **smaller margin frame** on top of it. I made sure this was **aligned** to the **bottom** of the **canvas** otherwise it would be wonky when completed. I then grabbed my **second layer** and placed some **double-sided sticky pads** onto the **structural rectangle** on the bottom – I made sure throughout to place a **pad** on each side of the **rectangle** to prevent the shape from **bowing** later on. For the *London Eye*, I took advantage of the **large rectangle** underneath the *Parliament Shape* as I could add some more pads to keep the **shapes** from **bowing** further up the **design**. I then peeled the tape and then carefully placed the **design** on top of the pervious on, **aligning** the top of the previous **shape** with the new one.



I **repeated** this step over and over until all my shapes were all **stuck together**. some of the shapes were still the **incorrect size** – as some were too small, I had to ignore that by **aligning** the top of the **structural rectangle** with all the other ones. At one point I had an issue where I **stuck** the **wrong side down** to the wrong piece. The *Canada Square Building* is meant to have the **windows** lit up by an **orange glow** which I managed to stick on the wrong side of the **shape** by accident. This meant I had to **unstick** the part and move it onto the other side – luckily for me I hadn't put much **pressure** down on the **sticky pads**, so they were able to come off quite easily; however, it did leave some **tearing** on the **front side** which **glued together** and hid it behind a **building**.



Next, I stuck the **clouds** and **sun** onto the **back board** which I had recently **stuck together** with some **glue**. this was much easier than I thought as I only had to estimate where the **shapes** should go without **obstructing any buildings**. I did manage to stick a *Small Cloud* relatively close to a **building** however this did not ruin any of the design. I wish I had **layered** the *Sun* and the *Cloud* from each other as I ended up **sticking them together** – if I had to do this again, I would **layer the shapes** with **two sticky pads** to create an **extra sense of depth**. Finally, I placed the **building designs** in its **own margin frame** and then placed this into the **whole frame**, making sure it was in the **correct orientation**. I then **polished** the **fingerprints** out that had formed on the **glass** with a **microfibre cloth**.

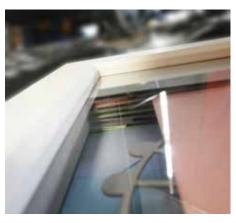While I was **layering** my **design up**, I came across many **scorch marks** that were still present from the **laser cutter** I used to **cut** the **shapes** out. when I was **erasing** the marks off, I was in a little bit of a rush which meant I spent much less time than I should have on the **shapes**. As I was **composing** my **design**, I made sure to **rub out** any darker areas that were very **obvious** when you look at the **design face on**. I spend most of my process rubbing the **brighter colours** (the *green* and *pink* colours) as these would **highlight** the **stains** more. Although I did this, there were some **small marks left over** once I had closed my **design** which infuriated me, but they were not too much of an **eye sore**. I wish I had spent more longer on the **rubbings** as it is relatively annoying when you notice it.



When I was placing my **clouds** onto the **bottom board** with the **blue background elements** on, I placed one of my **clouds** fairly close to the *Blackfriars Building* which would have been extremely annoying. If I did touch, then I would have tried to move it away from the **green shape** as it could possibly **obstruct** or **ruin** that **whole layer** entirely. However, the **sticky pad** I used to place it on the page would have been **stuck down** for so long that it would be **very tricky** to remove it without **ripping** any **paper underneath**. In hindsight I should have been more careful where I placed my **clouds**; I was more worried about them hitting the **frames border** then the **graphic** itself. I wish I could move the **clouds** around a bit as the either look **too close** or **too far** away from the **buildings**.



On the **first layer** with the **title text**, *LONDON*, I was worried that the card would **bow** and cause the **lettering** to not be **three dimensional** and create a sense of **depth** and **shadow**. I did not notice this at first; when the **design** was out of the frame, there was no **bowing**. However, in the frame the shapes were **squished together** which meant that any **loose shapes** would be **bowed** in a **consequence** to this. When I finally realised this, I took the **design** back out and **added** many more **double sided sticky pads** to the **design**. I added them under the **lettering**, behind any **shape** that had nothing else to stick to as it needed some structure and **support**. On the **lettering** itself, I did place the **sticky pads too close** to the **outlines** itself which meant that the **sticky pads** were on show if you look at it in a **wrong angle**.



On the **right-hand side** of the **design**, I did not place much there as I never got round to adding a **little shape** such as a *Telephone Box* or *Cab Car* as I thought the **machines** that I used (such as the *Silluette Cameo 4* and the *Laser Cutter*), I used to cut the **shapes** would not be able to **cut** at that **intense resolution**. Ironically, I was **wrong** as the *Laser Cutter* could cut to the *millimetre*. In **contrast**, I did use my **light blue background** to my **advantage** as this **broke up** the annoying **blank space** on my work. I now wish I had **added** a **little character** or **shape** on the **bottom** of my work as the **whole design** is **thriving** with cool **shapes** and **large skyscrapers** whereas this **corner** is empty and alone.
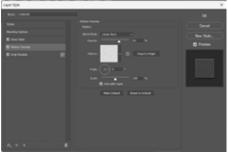
As a **mini conclusion**, I think overall my **design** fits the purpose of the **client brief** and everything that I have created **works perfectly together**. I love how the **card** that I finalised my **design** with all follows the original **pastel colour theme** and how the **shapes** are **abstract** yet **recognisable**.
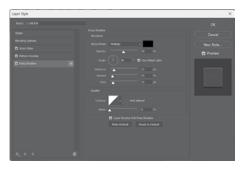
Once I was **finished**, I wanted to imagine what my **design** would look like if it was placed in the real world on someone's wall or table. For this I used some **PSD Mock-ups** to **overlay** my **design** on a **realistic image** of a frame – this was very **simple** and **easy** to do. I also had to make sure that the **graphic** I created looked **real** so I used **three different layer styles** to **create** the **paper realistic effect**. I used the *Inner Glow* for **shadows** on the layer, *Pattern Overlay* for the paper **texture**, and a *Drop Shadow* to create **realistic shadows** on my page. However, the **three effects** made the **colours** of the **graphic** look **washed out** so I edited the **vibrance** back in.

# VISUAL LINKING

Stuck down with **sticky pads**. I used the **Cameo 3** to **cut**. **Cloud designs** are based off **Westface's panda** face shape.

LDN_03.jpg

LDN_09.jpg

LDN_11.jpg

The **techniques** I used to **create** my **design** were **adapted** from **Scrinkl's workflow** - using a **scalpel** and **sticky pads** to **create** a **design**.
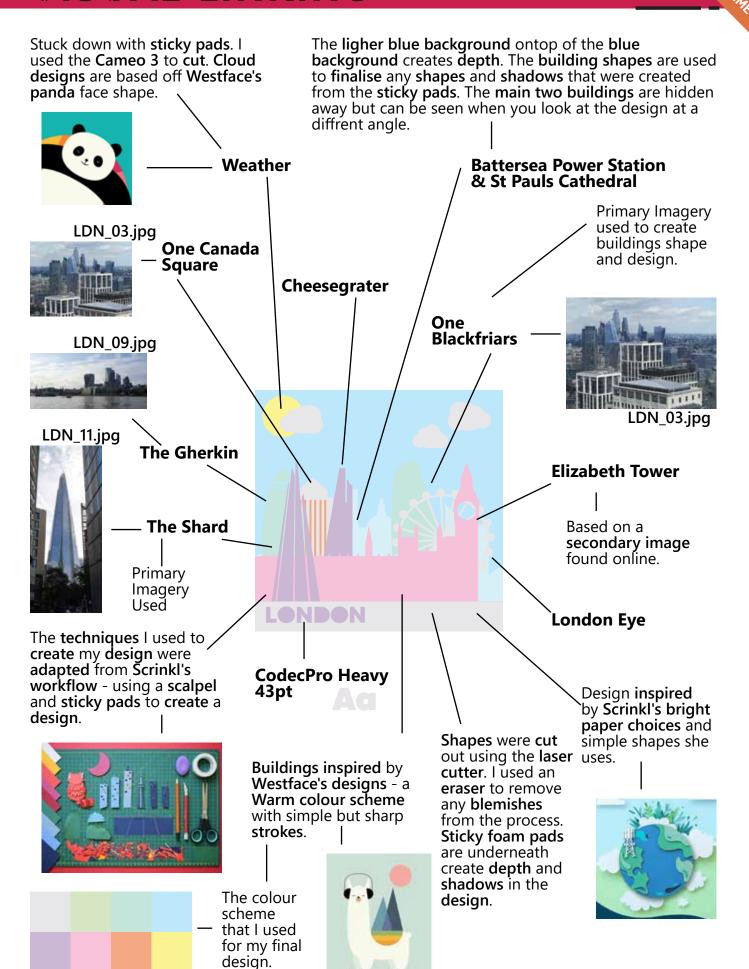
The colour scheme that I used for my final design.

**Weather**

**One Canada Square**

**The Gherkin**

**The Shard**

Primary Imagery Used

**CodecPro Heavy 43pt**

Aa

**Buildings inspired** by **Westface's designs** - a **Warm colour scheme** with simple but sharp **strokes**.

The **ligher blue background** ontop of the **blue background** creates **depth**. The **building shapes** are used to **finalise** any **shapes** and **shadows** that were created from the **sticky pads**. The **main two buildings** are hidden away but can be seen when you look at the design at a diffrent angle.

**Cheesegrater**

**Battersea Power Station & St Pauls Cathedral**

Primary Imagery used to create buildings shape and design.

**One Blackfriars**

LDN_03.jpg

LONDON

**Elizabeth Tower**

Based on a **secondary image** found online.

**London Eye**

**Shapes** were **cut** out using the **laser cutter**. I used an **eraser** to remove any **blemishes** from the process. **Sticky foam pads** are underneath create **depth** and **shadows** in the **design**.

Design **inspired** by **Scrinkl's bright paper choices** and simple shapes she uses.

To **conclude** my **design journey**, I feel that is right to **highlight** how I feel now I have created this **product**. I am honesty **surprised** how well this **whole design** ended up, I never thought I would spend my exam with **layering card shapes together** or to even use some **analogue media** in my work. I am **happy** that the **colours** I chose came out the way that they did as I was initially a bit **unsure** what colours to choose – based on **Andy Westface's colours** I luckily found some **vibrant pastel colours** in a shop which I used on my **prototype design** and then **adapted** with much **larger card** for my **full-scale version**. The **building shapes** that I **designed** are **perfect** as they all **complement each other** and none of them are out of place. However, I do wish I added **other buildings** such as the *Buckingham Palace* and the *Walkie Talkie* as this would have made my **landscape thrive** even more then it does at this very moment. The whole **technique** of **creating** my **paper design** was taken from **Margaret Scrinkl** as she uses **various tools** that I used such as the **scissors**, **paper scalpel** and more. In the **future** I would love to play around with **card** much more and **try different methods** of using **card** and **discover** new ways of **creating stunning products** such as this. I can't wait to hang this **product** up over my bed!