


| | |
|---|--|
| | <p>trends, adding to the versatility and adaptability of the collection as time progresses as well as within the spaces they can be applied. I have been able to produce tiles that are of a timeless nature, aesthetically appealing and a functional product for the consumer and the target market. This is due to the incorporation of contemporary design through the versatile colour palette used and the refined design style my tiles encompass, as well as my considered approach to proportion as shown within my appropriately sized tiles that interlock and fit together.</p> |
| <div>Colour & Representation of Trends</div> <div></div> | <p>I believe I have achieved this criterion due to my consideration taken when choosing the glass aggregate and oxide colours that contribute to the enhancement of tile's versatile nature through their timeless aesthetic. It is through this that I have ensured that the tiles can be effortlessly transfused across trends and within a variety of interior and alfresco spaces. The adaptability of the collection was achieved by carrying out secondary research on the internet to analyse existing tile designs to gather an idea of the latest trends and what colours are popular on the market. Through the use of experimentation by sketching and developing prototypes, I was also able to compare and determine which glass and oxide colours would work to enhance the versatility of the collection's design. In the final collection, the glass colours that were used included green, blue, brown and clear which were mixed with one of the two white and dusty pink oxide colours. As a result, I was able to ensure that the tiles could retain their classic aesthetic and adaptability in the spaces they have been designed for as new trends evolve. My exploration of colours and representation of trends has provided me with the ability to produce a collection that appeals to the consumer and enables the tiles to showcase and retain a timeless aesthetic.</p> |
| <div>Creative Detailing & Techniques</div> <div></div> | <p>I believe I have achieved this criterion as my collection of terrazzo wall tiles exemplify a range of styles and effects that have been attained through the use of white and pink oxides to add to concretes natural monochrome hues, upcycled glass bottles to create the terrazzo effect, as well as the application of a glass finish, allowing for a sheen to be exhibited on the tiles facade. Such creative details and techniques were achieved by communicating with individuals who work within the field of concreting, by conducting secondary research on the internet and using magazines to investigate the different styles and effects that could be achieved when working with concrete. Further, through this, I was able to examine the tools, techniques and processes that are required to achieve a professional waterproof and sealed finish that ensures the functionality of the tiles and how to attain a quality polished surface that can effectively reveal the terrazzo. Similarly, experimentation by developing prototypes and sample testing allowed me to gather an idea into what oxide colours could maintain versatility whilst adding interest to concrete's grey tone, how I could create neat molds and the appropriate glass aggregate sizes required to obtain the desired terrazzo aesthetic. Through the application of creative details and techniques, I have been able to design the tiles to a high standard of workmanship, ensuring that they hold the ability to act as focal points or subtle additions in several interior and alfresco spaces and display a high quality terrazzo finish that seeks to enhance the timeless and refined aesthetic of the collection.</p> |

Final Evaluation with Respect to the Projects Impact on the Individual, Society and the Environment

Individual:

I have developed a collection of terrazzo wall tiles that **respond** to the **needs** of **functionality** for the **user** and ensure that both myself as the designer and the consumer are made more **aware** and are **encouraged** to make **environmentally friendly** and **sustainable choices** when purchasing **finishes** for the **interior** and **alfresco** spaces. Also, my design **inspires designers** to create pieces through a **sustainable angle** and incorporate **sustainability** as a **key focus** by implementing **sustainable materials** into their range of designs.

My final design covers **functionality** for the user as it has specifically been designed to be of an **adaptable** and **versatile nature** not only within the **interior** and **alfresco** spaces they can be used but also as the **trends** change due to the incorporation of **terrazzo**, enabling the tiles **timelessness**. Through designing the tiles to be of a **suitable scale**, **size** and **form**, I have ensured the **multifunctionality** of this product for the **user**, as the tiles hold the ability to withstand the **conditions present** in their applications, act as **subtle features** or **points of interest** in the areas used and through the incorporation of **ergonomics**, ensure that no **harm** or **injury** to the **consumer** when in the **area** of **use** or when being **laid** by **tilers**. The collection also **embodies** a **refined** and **classic** design style through the use of **versatile** and **subtle oxide** and **glass** colours, the application of a **waterproof finish** and by **composing** the tiles of the **hard-wearing** material of **concrete**, contributing to the **adaptability** and **functionality** of the tiles for the **consumer**. The collection's design makes certain that the tiles encompass the ability to **complement** and **effortlessly** blend in the spaces they are **installed** within, **act** as both **focal features** or **subtle additions** and as **time progresses** retain their **timeless terrazzo** design.

The collection of **terrazzo wall tiles** also contribute to enhancing the **consciousness** and **awareness** of the user and myself as the designer, of the need to **upcycle waste**, **reduce** our **landfill growth** and the **impacts** we as humans have on the **environment**. Through **encouraging** consumers to **support sustainable design**, an environmentally conscious **mindset** is achieved and this pressures other designers to act more **sustainably** through this **consumer demand**. The tiles design has also **encouraged** other **designers** to begin to adopt **environmentally friendly** and **sustainable design** through their **choice** of **materials** and **practices** used when **manufacturing**. My collection of tiles **promotes** this **message** and encompasses all of these aspects, as **sustainability** was the **fundamental basis** on which I **designed** and **manufactured** my tiles. As the designer, I made certain that I was **environmentally aware**, by making **informed decisions** when selecting the **materials** and **tools** that would be used to create the tiles. The sustainable design angle that I adopted in the designing and manufacturing of my tiles has been communicated to my consumer through the use of two modes, those including, in the form of an information card that is included with the purchase of the tiles and through social media posts via Instagram informing them of sustainable decisions made. My **environmentally conscious choices** aided through the incorporation of **sustainable materials**, **design** and **manufacturing processes**, enabled me to **craft tiles** that embody a **timeless** and **classic aesthetic** that can **withstand** the **changes** that occur in **trends**. I **hope** that the production of my tiles evoke a **clear message** to **individuals** and **designers** of the **genuine need** to **upcycle waste** and make a start on **creating** and **supporting** designs that encapsulate **sustainability**, to ensure the **reduction** of **landfill growth** and to **minimise** the **impact** we have on the **environment**.

Society:

The collection of terrazzo wall tiles that I have produced aim to **act** as a **tool** to **raise awareness**, **initiate conversations** and **improve society's understanding**. This has been addressed by **encouraging** society to make more **sustainable** and **environmentally** conscious **decisions** when purchasing **interior** and **alfresco finishes**, **prompting** other **designers** to utilise **sustainable** and **upcycled** materials in their **designs** and by **improving society's knowledge** on how the **design industry** currently **manufactures** and **produces** products.

My collection of tiles intend to **alter** society's **values** by **building** on the **importance** of **upcycling** and **environmental sustainability**, as this plays a **significant role** in **reducing** our **landfills** and the **impact** we have on the **environment**, thus, ensuring that a **cleaner** and **greener** society can be **preserved** for the **current** and **future generations**. Through the incorporation of a **sustainable design**, my tiles **urge** society to make **better-informed decisions** when **buying** finishes and to look out for **pieces** that incorporate an **environmental value** through the use of **reclaimed** or **upcycled materials** to reduce the amount of **waste** that is **buried** within **landfills**. Further, the tiles can also **inspire** other designers to consider **sustainability** when **designing** ensuring that their decisions **minimise landfill** and the **impact** on the **environment**. By producing a collection of tiles that **encompasses sustainability** in all aspects, I have been able to **enhance** the **social values** of society to be largely **focused** on developing a **greater respect** and **appreciation** for the **environment**. Furthermore, tiles in our modern-day that have been made to a high standard are not a cheap product to buy and can be very limiting to individuals in society who are financially conscious.

As a result, in order for my tiles to be a viable product I have ensured that my collection **provides mid-income individuals with the social opportunity to be able to purchase quality, sustainable tiles that are affordable** and appropriately priced.

In terms of improving **society's knowledge** on how the **design industry currently** manufactures and produces products, my tiles aim to **encourage** people to **support bespoke production** rather than **mass production**. **Mass production** was avoided to ensure that the large amounts of **waste** and **extensive emissions** that are typically produced in this large scale manufacturing process were **eliminated**. I have employed **bespoke production processes** that occur in **small studios** where only the number of pieces **required** for the specific **client order** are produced, hence, this production **minimises wastage** and produces products that are of a **higher quality** due to the **precise workmanship** and the consideration undertaken in the selection of **materials**. This ensures the products are more **durable** and can fulfil their **function** for a **longer duration**. Bespoke production contributes to **reduced wastage** and also **smaller emissions** which overall **increases** the **sustainability** of this type of production. Additionally, this type of production as opposed to **mass production** has a **higher likelihood** of using materials that are **sourced locally** or have been **upcycled**. Therefore, my tiles better **inform society** on the **mass production methods** that are currently in place by a **significant proportion** of the **design industry**, thus, provoking individuals to **support** the **sustainable manufacturing method** of **bespoke/local production**.

Environment:

Concerning the impact my terrazzo wall tiles have had on the **environment**, I have ensured that my design has considered the **short-term** and **long-term environmental impacts** and **implemented** the use of the **cradle to cradle life-cycle analysis** from the **initial designing** of the tiles through to the **disposal** of the tiles. By doing this I was able to make sure my collection aided in **contributing** to the **reduction** of **landfill**, as well as the **minimisation** of our **environmental impacts**. When **designing** and **producing** my tiles the incorporation of a **cradle to cradle life-cycle analysis** enabled me to make certain that the **short-term** and **long-term environmental consequences** were **lessened**. Additionally, the use of the **cradle to cradle life-cycle analysis** made certain that the tiles had been designed to **positively** impact the **environment**, through the use of **sustainable design practices** like **upcycling glass bottles**, giving **waste** a **new purpose** and contributing to the **decrease** in the amount of **glass wastage** that is being buried in **landfills**.

The **short-term environmental consequences** were considered in the design of the collection by **initially designing** the tiles to be able to fulfil the ability to be **reused, recycled** and **incorporated** into new **products** or **projects** once they reach the **end** of their **useful life** for the **consumer**. This ensured that no **wastage** was produced as the concrete tiles hold the ability to be used within **new terrazzo products** acting as the **aggregate** or in **road bases**, thus, not **contributing** to the **growth** of **landfills** and encompassing an **environmental value**. Further, in the **manufacturing** of my tiles, I also placed a **large emphasis** on making **informed decisions** about the **materials** and **tools** I would use and only using what I **needed**. It is through this that I made use of **upcycled glass bottles** and **cement** - which is waste-free when measured accordingly, as well as **leftover materials** such as sand, cement and plywood which were sought from **construction sites**, ensuring **minimal wastage**. I also made sure to be very **conscious** when using **electrical power tools** and when possible I **opted** for the use of **hand tools** to **enhance** the **energy efficiency** of my design. As a result, I was able to ensure that my tiles had a **positive** impact on **landfills** and the **environment** due to my incorporation of **sustainable design** and **manufacturing methods**.

The **long-term environmental consequences** such as **landfill** and **global warming** were managed through the **cradle to cradle life-cycle analysis** by sourcing **adequate quantities** of materials, **sourcing** my resources **locally** and by also **manufacturing** the tiles **locally** by **hand**. Through the implementation of this **life-cycle analysis** into my tile design, I was able to ensure that the collection once it reached the **end** of its **useful life** would be able to be **recycled** and **reused**, effectively **minimising** the **long-term environmental consequence** we face in the **growth** of **landfills** and the **rise** of **global warming** from extensive missions caused by such **processes** when **manufacturing**. Additionally, the production of my tiles has also provided an **alternative way** to begin **recycling waste products**, specifically glass, due to the **energy** and **emission-intensive recycling processes** that are currently **available** which glass must **undergo** to become **reusable**, hence, my collection of tiles have **aided** in the **reduction** of **emissions** that contribute to the **long-term environmental consequence** of **global warming**.

Life Cycle Environmental Impact Analysis

