

# Comparative Study-Introduction

Emanuel Quiles

## Architectural Expression coincides with development

- As techniques, resources, innovations, restrictions, and movements throughout history have gradually built upon one another to showcase society's growth. With this in mind, I will analyze three artists from differentiating mediums and art movements to highlight their comparisons through architecture using the interpretation seen above.



**Michiel Schrijver** acrylic on canvas figurative paintings encapsulate a surrealist dream, distinguished by compelling architecture and tranquil atmosphere. Schrijver is motivated by paintings essentially being a form of travel, allowing a reflection of his world: Colossal/indigenous buildings, curved pillars, mediterranean colors and sea. Despite his paintings sharing similar elements, they all must undergo careful analysis and consideration from the hundreds of sketches and ideas that allow them to be converted into acrylic, which "Memories of a Spring" carries Schrijver's familiar attitude to his artworks.

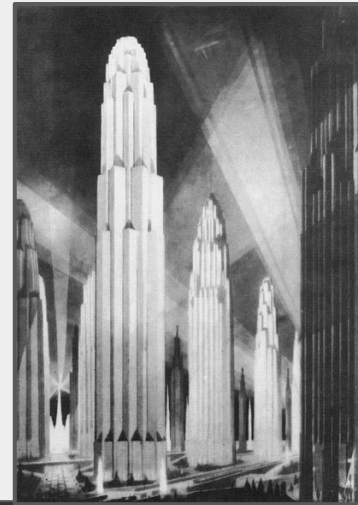
**Michiel Schrijver** - Memories of a Spring (1957)



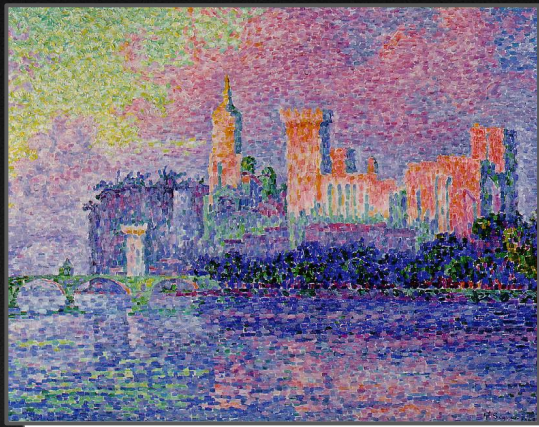
**Paul Signac** - The Papal Palace (1909)

**Paul Signac** oil on canvas paintings engaged with the pointillist art style that transitioned from an impressionist era to begin pioneering as an originator of the Societe des Artistes Independants into modern art movements such as fauvism. "The Papal Palace" is an elegant example of his ventures into pointillism and breaking down components of painting that would be incorporated by future artists, as the Palais des Papes, a significant gothic palace, is characterized by the theory that his artwork would have a viewer's naturally blend small, dot-like brush strokes when observing the piece as a whole.

**Hugh Ferriss** charcoal illustrations, residing in the modernist movement, were eagerly desired by numerous skyscrapers in the mid-twentieth century for the suppression of detail in exchange for mood that customers loved. Ferriss was well-known for working with architects and developing his distinctive treatments of illuminating buildings below, manipulating lights and shadows. "Verticals on Wide Avenue" is one of his visions of an urban utopia in the 1929 book *The Metropolis of Tomorrow* investigate the preservation of human values in the mist of capitalist gain.



**Hugh Ferriss** - Verticals on Wide Avenue (1929)



Paul Signac - The Papal Palace (1909)

# Cultural Evaluation

Although Paul Signac's **Early Career** was primarily comprised of self-taught techniques, Impressionist artists like Caillebotte, Degas, Manet, and specifically **Claude Monet's** exhibit in 1880 at *La Vie Moderne* can be seen having an impact on Signac's work. That being said, the most influential of these artists was **Georges Seurat**, with his educational background and experience being the backbone, as they would work together in order to create the tiny dots technique that had viewers "**blend**" the colors when they viewed the artwork from a distance, later distinguishing itself away from **Impressionist** into **Neo-Impressionist**.

The **Papal Palace** (Pope's Palace) is one of the world's **largest** gothic palace's in not only Europe but the world, which resides by **Rhode River** with the **Avignon bridge** stretching over it. Signac painted this particular notable port as a continuous project that showcased his later style of large but **fractured** brushstrokes, as the palace fell into disrepair and massacres on site during the **French Revolution**. Nevertheless, the artwork showcases Signac's early ventures into **Neo-Impressionist** theories and the precise use of complementary colors.

During the **Transition** out of the **Impressionist** art movement, Paul Signac worked with **Georges Seurat**, a French draftsman and painter, to develop the style, techniques, and theories that would set the foundation for the **Neo-Impressionist** art movement. Also known as the **Pointlist** and **Diviosim** movement, Neo-Impressionist adapted the practice of **breaking down** the objects of a artwork into distinct colors from the focus, which is a technique that artist would incorporate when it came to making their subjects **abstract**. Signac's art was also influenced by **Naturalism**, specifically **Émile Zola**, by embodying paths of innovation when it came to aesthetics, optics, and the study of color theory, which was only overshadowed when the **Impressionist** movement began.

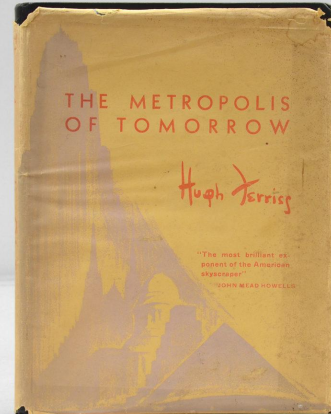
# Significance

**The Metropolis of Tomorrow** is book published by Hugh Ferriss in 1929 that included not only "**Verticals on Wide Avenue**", but countless renderings and illustrations that gave his insight into the path **city planning** and **architecture** was taking for the future. The book is divided into three sections: **Cities of Today**, **Projected Trends**, and **An Imaginary Metropolis**.

## Projected Trends

in particular was a section that visualized such ideas as venues in the foundation of skyscrapers and rooftop gardens (a characteristic of **Modernist Architecture**). Ferriss viewed the trend of **urbanization** complimented the growth of skyscrapers, as **New York City** and other districts issued **laws** that tackled the space skyscrapers were allowed to take up, which showed how architects could **incorporate** it in their designs.

Hugh Ferriss - First Edition of  
The Metropolis of Tomorrow  
(1929)





# Cultural Evaluation

To continue with **Zoning Requirements**, Ferriss actually viewed this restriction as a positive for architects at the time, as it meant buildings would have to possess more character rather than being large boxes that kept pursuing higher heights. Taking this step back allowed more focus on human interests and how much these skyscrapers impact the everyday pedestrians that pass by.

Hugh Ferriss Verticals on Wide Avenue (1929)

To have a better understanding of his architectural illustrations, **The Modernist Movement** revolved around international styles that developed from Europe made its way to America to change from traditional construction and forms. **Art Moderne** especially was recognized by simplified, less decorative details that complimented a slick edged design. While Ferriss was influenced by the **architectural movement** that was emerging when dominant New York skyscrapers were completed, he did add his own ideology into his illustrations, as they can trace guidance from **Aztec** and **Mayan** culture, and the pyramidal design from **Egyptian** and **Babylonian** formation. Rejecting the approach at the time, Ferriss used the Beaux Arts technique: Being straight-forward rather than highly detailed with his renderings.

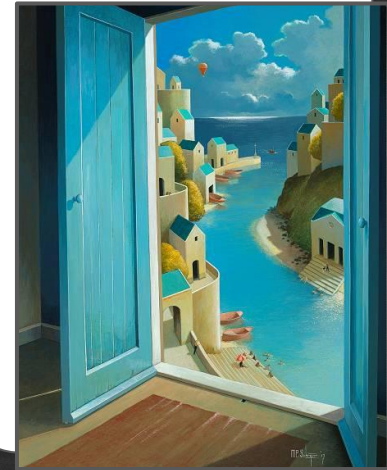
# Significance

**A form of travel** is how Michiel Schrijver describes his paintings, as they are not only **original creations**, but interpret to his viewers a reflection of his **own universe** through ingenious buildings and mediterranean atmosphere. It took years for Michiel Schrijver to illustrate a **theme** that has coincided with him throughout the years, but a look at other Surrealist artists in the early 19th century like **Carel Willink**, who dove into magical realism, and **Italo Calvino**, known for his imaginative fables fueled his inspiration. His fascination with **architecture** as far back to classical structures, but aren't tied with a specific movement or era, as the structures in his paintings appear to indicate a type of house, but don't share any characteristics that they are places of residence, refer to as "**house-ness**".

In contrast to how architecture tends to relate to it, the **Human Form** isn't a point of **emphasis** despite being present. The work **reflects** the environment that Schrijver imagines, such that the **interest** becomes the place he illustrates where people could residing in. Although Schrijver grew up in the **Netherlands**, he tends to lean towards a **Mediterranean** feel and depart from his **Dutch** landscape traditions. It's worth mentioning that the **Surrealist** movement, which liberated the human experience lasted until 1966, where Schrijver not only took theories and principles from the movement before it concluded, but continues till this day.

There is **Signs of the Outer World** despite Schrijver displaying **imaginary** and **original** worlds. His artworks tend to have signs of real life locales, such as **Venice**, **Amalfi Coast**, and **Santorini**. With air and bird's eye perspective being key elements, Schrijver has adopted this effect through the individual paintings he has done over the years to find a **recognizable** theme and atmosphere. He searches for **impressions** from the outer world to bring back in order to use for future artworks.

Michiel Schrijver - Memories of a Spring (1957)



# Cultural Significance

## Comparisons

### Architectural Foundations

- The Papal Palace (Pope's Palace) is based on **Medieval Gothic** Architecture.
- ▲ Hugh Ferriss renderings took place during **Modernist** ideologies were at their peak.
- ▢ Using the most present movement, **Contemporary** Architecture qualities are found in Schrijvers paintings.

### Influenced from the times

- During his ventures of transitioning from a Impressionist art technique into a Neo-Impressionist, Signac portrayed **Famous** river-side buildings/ports with Papal Palace in particular showing his admiration for ancient mosaics.
- ▲ New York and other districts **Zoning Laws** that were put in place against skyscrapers were the main influence for Ferriss to publish his book *The Metropolis of Tomorrow* that addressed this said laws.
- ▢ The **Surrealist** Art movement concluded towards the start of Schrijvers artist career, where theories and principles related to liberating the human experience were embodied

### Innovating

- Theories and techniques that Signac help developed made way for setting the foundation of **Neo-Impressionism**.
- ▲ Illustrations found within Ferriss's book *The Metropolis of Tomorrow* contain a **Viewpoint** for architects in the future to consider incorporating.
- ▢ The lack of residence that the structures in Schrijver's artworks suggest is a original **Concept** called "house-ness".

This section addresses the shared **Similarities** between the three artworks, with the prime subject addressing the **Form** and how the base of each artists follow a comparable basis. Each artwork discussed is listed from date it was produced.

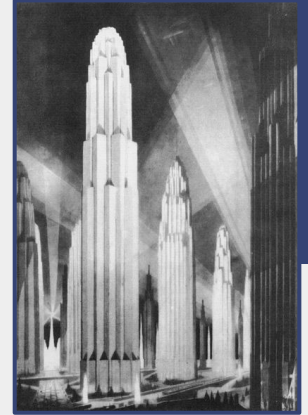
Paul Signac - The Papal Palace (1909)



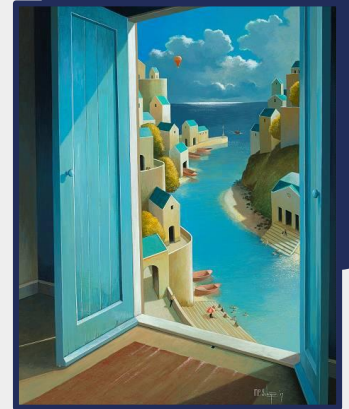
### Goals of Form

- Signac's version of the Papal Palace incorporates the scene being taken after dawn with **Complementary** colors using his pointillist technique to have a fractured surface.
- ▲ **Project Trends** pointed out the growth of skyscrapers Ferriss noticed around him and used Modernist Architecture qualities like the foundation's structure and rooftop gardens.
- ▢ Schrijver uses his artworks as a **Form of Travel**, which is fueled by magical realism and imaginative fables to bring his world to the canvas.

Hugh Ferriss Verticals on Wide Avenue (1929)



Michiel Schrijver - Memories of a Spring (1957)

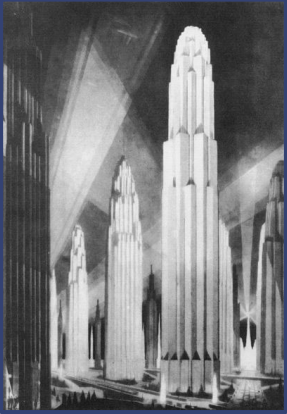


# Cultural Significance

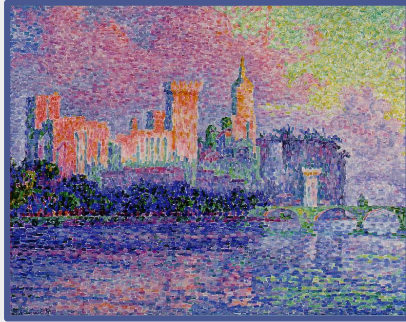
## Contrasts

The following section below will pertain to **Architecture**, as **Contrasting** qualities will be highlighted that pertain to each artworks respective architectural movement that have set the foundation. Examples are shown on the bottom-right.

**Hugh Ferriss - Verticals on Wide Avenue (1929)**



**Paul Signac - The Papal Palace (1909)**



**Michiel Schrijver - Memories of a Spring (1957)**



**Papal Palace (1352)**

**Highpoint One (1935)**



**Walt Disney Concert Hall (2003)**

### ○ Medieval Gothic

Took place between the 11th century to mid 14th century that is reminiscent of Romanesque architecture, the previous movement that had a medieval European style, carries pointed arches, thick walls, flying buttresses, ribbed vaulting and a overall lighter feel. Papal Palace with it's monolithic size and perfect proportions displays during the late Middle age how powerful the Catholic Church was.

### △ Modernist

Started in the 1920's and being seen to today, it has been known for its take on the function of structures, known by its modernist materials, open plan interiors, less is more psychology, and a majority perspective of "form follows function". Ferriss renderings fall more in line with Frank Lloyd Wright's "form and function as one" phrase, as he wanted to bring attention back to characterizing structures rather than solely expanding form.

### △ Contemporary

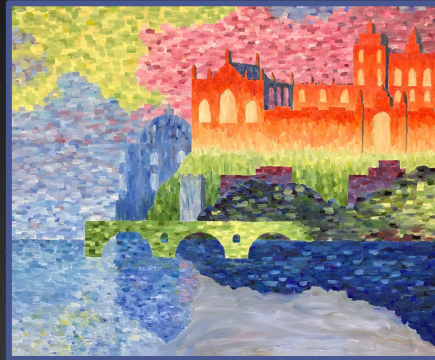
Is the most present architectural movement that unlike previous moments has taken the largest variety of scaling and forms. Contemporary architecture doesn't contain a dominant style but instead borrows classicized ideas from previous movements to express form and design. For Schrijver, I was able to narrow down his artworks to this particular movement from his inspiration of form being derived from as far back as classical structures to present day.



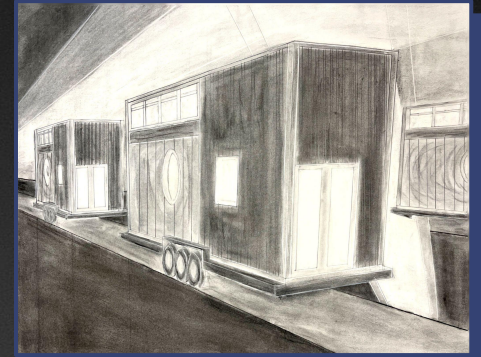
# Cultural Significance

## Student Art

**Pointillism** deriving from Signac's transition from Impressionists beginnings into an adapted practice of breaking down subjects into distinct colors for an abstract composition becomes much more comprehensive with the chosen port/structure he stylized. It was a concept that complimented well with medieval gothic architecture wanting to display monolithic volume to the viewer and made audiences zoom out away from structures such as the Papal Palace and it's fractured state. Universities were developed in the Middle Ages that not only coincided with this particular architectural movement but exclusivity/status of purely white, Christian males. Quadrangles (surrounded, inner courtyards) were a common feature of these institutions that provided green space with a castle-gate design to block out the view of public beyond the singular arched doorway.



Emanuel Quiles - Higher Education in the Middle Ages (2023)



Emanuel Quiles - Tiny Home (2023)

The **Projected Trends** section featuring **Zoning Laws** and the **Modernist Architecture Qualities** of bringing attention back characterization to structures rather than solely expanding form is directly tied to Tiny Homes being a present-day architectural movement. As the name suggests Tiny Homes leave a smaller footprint and add characterization to the entire form through the restriction of space to meet the requirements of making the structure mobile. The goal of form and influence from the times become applicable here as complications in affordable housing and cities being car-centric has allowed the rise of Tiny Home, with the connection of zoning being out of the willingness of the owner instead of a mandatory law. Therefore "Tiny Home" was influenced from this research by being a original design created with the interior characteristics modelled that influenced the entire form and made use of the space limitations put in place to allow mobility and retain modernist architecture qualities.

**A Form of Travel** residing in outer worlds that dive into Magical Realism and the Surrealist Art movement to explore a tranquil atmosphere that lacks human form as a point of emphasis reflects its cultural roots in my own work. Particularly with the identification of Schrijver's "house-ness" structures tying back to contemporary architecture which contains a flexible style across classicized ideas and movements that I wanted to showcase as a innovatory and original concept during the planning process. From the research conducted and sketching out compositions, a clever way to showcase the artist's influences in imaginative fables and lean more into magical realism was finding transitional methods for displaying the conversation between varying encouraging sources to a simplistic structural design. Using books containing fables in a literal sense for the structures in my artwork was a impactful way to replicate the "house-ness" concept of indicating a type of house but lacking characteristics through repetition and conversion.



Emanuel Quiles Memories of Past Beginnings (2023)

**Blending Colors** by viewing small, varied, oil paint brush strokes from a distance is a key element in pointillism that utilized the medium, most notable by viewing the closeups shown on the left of the artwork. This concept was unique for the time as Neo-Impressionism began to popularize.

**Charcoal** alongside pencil and pen tends to allow illustrations to be a high degree of realism, which is significant for Ferriss as his renderings for clients were staples for successful and numerous skyscrapers in the mid-twenties.

# Evaluation

## Of Material & Concept Significance

**Imposing Masses** from the use of fog, shadows, and spotlight of Ferriss's illustrations were derived from the use of charcoal that allowed powerful geometry and streaks.

**Sketches** are essential for Schrijvers vast amount of paintings, as only a select few from plentiful of notebooks get the acrylic treatment.

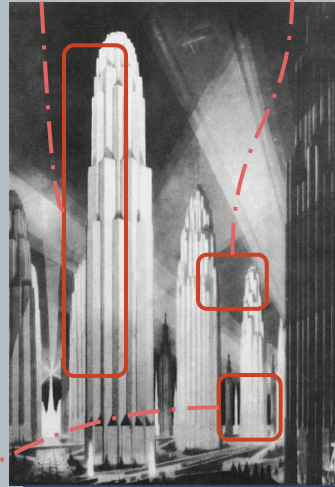


Paul Signac - The Papal Palace (1909)

The **Landscape** Signac wanted to capture as he travelled famous ports and their bright, vibrant coloring of the nature as it's reflects off the water, which translated to the theme of his artworks as he developed his technique to better suit the subject he was illustrating.

**Large Studio Canvas** was the material Signac would project his sketches of ports onto, which was not common for Impressionist but better suited the technique he was developing.

**Illumination** of these skyscrapers is created by a technique for charcoal called "Highlight Rendering", as lighter tints could be removed since the medium can easily spread and blend.



Hugh Ferriss Verticals on Wide Avenue (1929)

**Acrylic Paint** on canvas has been the medium and material of choice for all of his inner world scenes, which allows Schrijver to add subsequent layers of paints without upsetting the previous ones.

Since **Commercials** use were often what his artwork was sold for, acrylic allowed Schrijver to work on multiple artworks at once as drying times for layers decreased.



Michiel Schrijver - Memories of a Spring (1957)

**Architecture and Form** is a common and essential theme that coincides with the development of technique and how it conveys society's growth at the time.

- **Large Studio Canvases** were best suited to withstand and project ports like "The Papal Palace" onto (91.44 x 76.20 cm), were previous Impressionist landscapes and architecture happen to be painted entirely outdoors at the time.
- ▲ **Imposing Masses** is comprised by the use of fog, shadow, and spotlight for the Modernist skyscrapers that emerged during zoning laws that advanced the concepts society had at the time with his illustrations.
- ▲ **Structures** revolving around arches and "house-ness" that lack the perception of residence coincided with present day contemporary architecture that built off of previous movements and ideals, with Schrijver choosing magical realism in fables.

**Popularity** of each medium coincided with the particular art movements that each artwork were created in.

- As **Neo-Impressionist** was transitioning into mainstream, oil paints were still popular, but the techniques of Impressionists were morphing and changing.
- ▲ **Art Moderne** was recognized by simplified, less decorative details, and slick edged design that charcoal could achieve with its authentic craftsmanship.
- ▲ **Surrealist** was towards the end of its movement but allowed illogical sequences to be created by the layering acrylic allows

# Comparing Of Material & Concept Significance

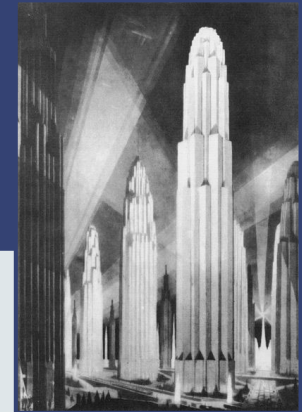
**Mediums** while varying with each artwork are chosen specifically for the purpose of conveying their subject matter with precision and reliability.

- **Oil Paints** used by Signac allowed the landscape from his travels of famous ports and the vibrant scenery of nature to be captured by the blending color technique that he developed in the art medium.
- ▲ **Charcoal, Pencil, and Pen** used by Ferriss provided a high degree of realism for the metropolis subject that surrounds all of his illustrations that made it a staple for his clients.
- ▲ **Acrylic Paints** used by Schrijver were a reliable medium for the subsequent layering of paint that his inner world could be depicted in without disrupting any of the previous ones.

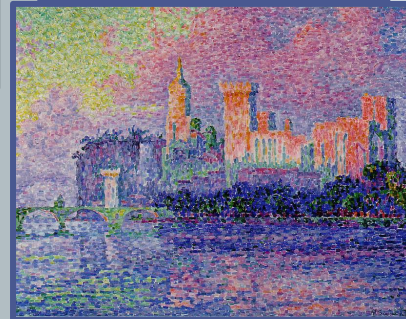
Michiel Schrijver - Memories of a Spring (1957)



Hugh Ferriss Verticals on Wide Avenue (1929)

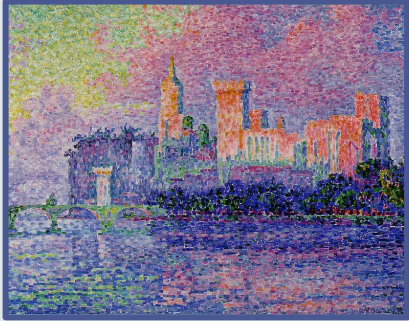


Paul Signac - The Papal Palace (1909)





Paul Signac - The Papal Palace (1909)



Michiel Schrijver - Memories of a Spring (1957)

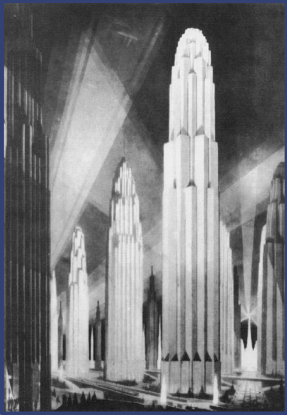


# Contrasts

## Of Material & Concept Significance

△ Continuation and Revival of the Surrealist art movement as it neared the end of era, it was known for liberating the human experience and its illogical scenes. Schrijver utilized acrylic as his medium of choice for transferring his inner world and countless sketchbooks onto canvas, as not only was it more convenient to work on multiple paintings at the same time for commercial use, but also acrylics ability to withstand multiple layering, dry quickly, and has the good control. Schrijver is still making artworks to this day, but the foundation that he established with acrylic has made his paintings follow a consistent theme of contemporary architecture/form and Mediterranean scenery.

Hugh Ferriss Verticals on Wide Avenue (1929)



○ Media Significance for Signac happens to be the most important out of all the artists as although oil paints were popular and in wide use during the Impressionist era, it allowed the pointillist technique that Signac developed to led towards the practices of the Neo-Impressionist era. Utilizing oils had been popular for the most well-known Pointillist artists to come due to their vibrancy and integrity to hold up their shape. The use of stippling brushes ensured that consistent dot shapes are present throughout the artwork for the illusion of movement and lighting that Signac wanted to portray from his travels and nature. To go further, colors are able to be mixed optically from a distance by the viewer to blend the hues from the unmixed dots on the canvas, which helps emphasize the painting as a whole rather than smaller details. The vibrancy that oil paints already present are enhanced further to a range beyond what's physically there.

△ The Process that Ferriss developed with the use of charcoal came from the medium's ability to produce highlights, high detailing, and flexibility when it comes to values and tones. This was significant not only because of the clients that anticipated his illustrations, but his perspective of what urban spaces should look like were shown to the public eye in his image before any physical building could be constructed. Being able to convey his idea of zoned cities that brought a new world of thinking from monumental scale to imagining a future metropolis during urban renewal is shown through the amount of time Ferriss spent with the material. While his images were well refined and detailed, charcoal tends to be a medium that makes delicate details a struggle to produce, but it's also what gives his illustrations a shadowy, moody world that made him well-known. The idea that Ferriss presented with his skyscrapers was revolutionary for it's time, and that idea of improved city organization and zoning became an inspiration for comic books and films to mimic the feel of the medium.

# Evaluation

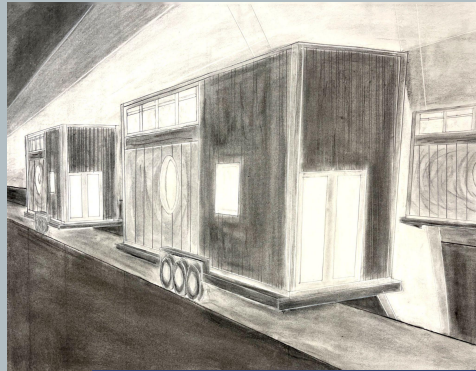
## Of Material & Concept Significance

**Oil Paint** significance of best showcasing the developed pointillism technique by Signac is present in “Higher Education in the Middle Ages” as the vibrancy found within the medium allows emphasizes on the painting as a whole to be achieved effectively.



Emanuel Quiles - Higher Education in the Middle Ages (2023)

**Charcoal** and the process of producing highlights, detailing, and expression complimented the medium of choice in “Tiny Home” as my digital renderings were able to retain the style of Ferriss’s work and transferred smoothly onto the board.



Emanuel Quiles - Tiny Home (2023)

**Dramatizing Mass** is important to stress especially with zoning limitations being a prevalent concept, therefore an imposing presence is achieved with the use of fog, shadow, and spotlight.

**Acrylic Paint** continuing the surrealist art movement and embracing magical realism is retained in “Memories of Past Beginnings”, the medium choice allows the composition to comprise of multiple layering and control as an essential part of setting a foundation



Emanuel Quiles - Memories of Past Beginnings (2023)

### Studio Landscapes

maintain similar dimensions to Signac’s work to not only properly format the pointillist effect, but best suit the vibrant coloring and uncommon architectural choice in comparison to Impressionist artists.

**Departing** from the Impressionist notion of illustrating landscape and architecture entirely outdoors allows my artwork to make use of of vastly larger dimensions in an indoor process for projection of form.

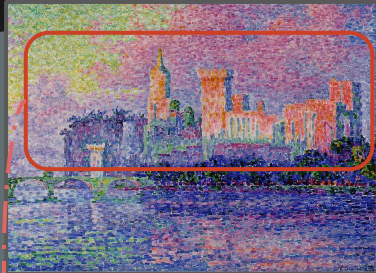
**Highlight Rendering** is the particular technique that has been utilized with Charcoal by allowing lighter tints to be removed for illumination and lighting that establishing an atmospheric setting and distinct texturing for sustainable materials seen in Tiny Homes.

**Commercial Use** is not a concern for layers needing to dry swiftly, allowing a much more comprehensive and focused modeling in comparison to having a similar style being worked within multiple projects

**“House-ness”** being the concept behind Schrijvers contemporary structures not only persists in my own artwork, but differs by using books for the material’s design that transitions into the original idea further in the composition.



# Interpretation Of Function & Purpose



Paul Signac - The Papal Palace (1909)

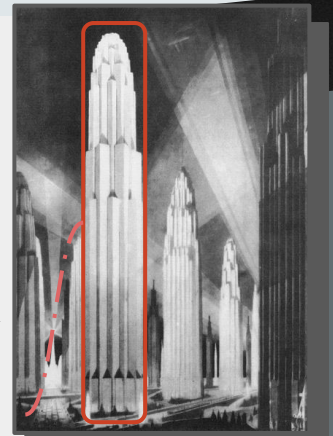
The **Aesthetic Harmony** that coincided with Signac's artworks and the developing Neo-Impressionism art movement as a key function to take scientific principles, such as with blending dots illusion mentioned earlier to make his artwork more real

and vivid. Signac utilized **divisionism** and **decorative patterns** that achieved this sense of harmony from a wide range of colors, consistent contrasts, and composition.

**Anarchism** is a political philosophy that Signac expressed in his artworks through the use of strong, prominent brush strokes that further harmonized the painting as a whole subject which corresponded to a individualist spirit. This scientific aesthetic that Signac and other anarchism artists had concluded gave their artworks power to forward their belief to the viewer without having to resort to any aggressive approaches. His form of advocating consistently stayed within art that varied subjects and medium, but with **cultural geography** (as with "The Papal Palace") he wanted to bring light towards inequalities that were happening with social order at the time and educate workers for an anarchist future.

The **Status** of the skyscrapers were displayed with the use of fine craftsmanship and creative originality that established a inspirational setting during the golden age of comic books. Films and art were impacted as well by the **imaginative boundaries** Ferriss broke for the time that promoted a new form of thinking for not only architects, but pioneers and the public in the 1930's.

An **Architectural Setting** was the purpose that many of Hugh Ferriss illustrations for clients were made for, but he created original and brand new illustrations for the purpose of the 60 artworks featured in his book, ***The Metropolis of Tomorrow***. After its publication in 1929, his artworks were in the front pages of newspaper and magazines decades after for the public to see what Ferriss viewed as a urban space that adapted to zoning laws at the time. To put briefly, he wanted to show what would be his ideal future city with segmented parts of the city, highlighting **structure, space and format**.

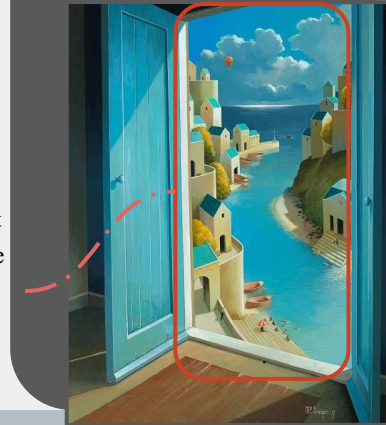


Hugh Ferriss Verticals on Wide Avenue (1929)

Schrijver **Self-Expression** is persistent for his own world that is derived from his imagination that **naturally** get projected on canvas as a archipelago and cities that he wants to be in. To go further, these worlds aren't specific places you can find, uniquely influences that remind Schrijver of voyages to sunny places that only exist in his head that he best expresses visually.

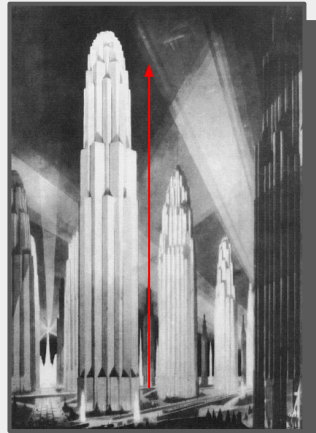
A **Spectator** perspective, specifically one that puts the audience at a bird's eye view either in the world or through **openings** in a home of the cityscape. He's able to convey his world with a expanded visual memory that doesn't have to do with dreaming, but **descriptive qualities** of his imagination that fuels travel from the environment people live themselves and fascinating contemporary architectural influences.

Michiel Schrijver - Memories of a Spring (1957)



## The Architectural

Setting is most evident to be carried through all artworks not only for the public to admire, but the expansions made on how form was perceived. Signac established a **Aesthetic Harmony** that revolved around a wide range of colors, consistent contrasts, and composition to highlight the port-side structure. Ferriss was an illustrator that would develop these renderings for **Clients** because of his unique style and high-level craftsmanship. Schrijver built up **Contemporary** forms from rising postmodernism ideals.



Hugh Ferriss - Verticals on Wide Avenue (1929)

Michiel Schrijver - Memories of a Spring (1957)



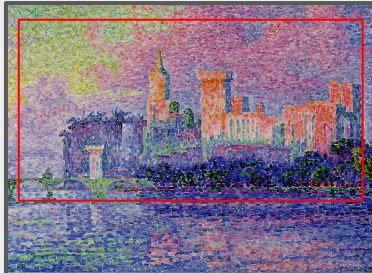
The Human Condition is a connection that architecture tends to surface through abstract concepts and feelings derived from the use of **scale**. Signac employed the **Blending Dots Illusion** to make his artwork appear more real and vivid when viewed from the distance. Ferriss as part of imagining a Metropolis explored abstract concepts of districts and emphasized his skyscrapers by their **Proportions**. Schrijver had abstract feelings of voyages to sunny locales that a **Spectator Perspective** would communicate the extent of the world.

## Documentation

of society's growth and development has been expressed through recording events from their time of publication. Signac had started developing his Neo-Impressionist artworks a decade after the **Paris Commune Revolution** that was a major event to associate anarchists with criminal activity. Ferriss was reimagining the recently implemented **Zoning Laws** for New York and other major cities in the 1920's that would affect the future of architecture and development in the area. Schrijver went into the art scene towards the **End** of the Surrealist era when it was a organized movement, and restructured his ideals to align with those of emerging postmodernism.

## The Personal

Expression that the artists carried their own ideals that contrasted what was the society's norm at their respective time. The political philosophy of **Anarchism** resonated with Signac as a driving force for theming behind his Neo-Impressionist artwork like "The Papal Palace". Ferriss had gathered illustrations from past, present, and future projects for what he would consider *The Metropolis of Tomorrow*. Signac could naturally express his own world and imagination by more **naturally** projecting it onto canvas.



Paul Signac - The Papal Palace (1909)

# Comparing Of Function & Purpose



## Audience's World

## Audience

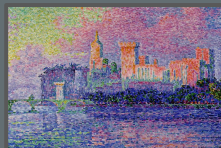
## Artwork Contrasts

## Artist

## Artist's World

**Political Dynamics** had surfaced with the Paris Commune revolutionary movement that began March 1871 (a decade before the start of Signac's career) that anarchists started to establish a anti-religious system, which concluded with the group being charged with **Criminal Association**.

The **Political Philosophy** that resonated at the time were basic rights that share similarities to modern democracies after the success from the aftermath of the Paris Commune. Despite the new government being established, citizens had experience plentiful of political ideologies back and forth.



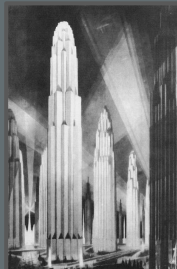
**Paul Signac** -  
The Papal  
Palace (1909)

**Paul Signac** wanted to use his artworks as a way to express his anarchism ideals and support his political belief, as he was very open about it. Other emerging Neo-Impressionists wanted to steer away from the connection that anarchism promoted violence by art being a new propaganda tool.

**Anarchism** is the political ideology that wants to dissolve the state and remove the structure of hierarchy. Anarchists had throughout history been linked to mayhem on the streets for protests, when it's more appropriate to know that they actually disapprove extreme acts of violence.

**New York City** and other major cities were being subject to zoning laws in the 1920's that restricted the amount of space skyscrapers and large structures could take up, causing a reevaluation on the future of architecture and development.

Fellow Architects and Citizens read *The Metropolis of Tomorrow* when it was published in 1929 had put the artworks and illustrations at the forefront of newspapers as what a ideal metropolis was being imagined as for the time.



**Hugh Ferriss** -  
Verticals on  
Wide Avenue  
(1929)

**Hugh Ferriss** practiced detailing for opaque renderings that displayed a high level of skilled craftsmanship during his "Metropolis" project. The status of the illustrations were creative and suggests ideas for buildings like Rockefeller Center to implement a decade prior to construction.

Ferris had creating illustrations for **Clients** that felt honored to have their structures reimaged into his style that had a high status and honor. These illustrations that pushed imaginative boundaries set the foundation for his book.

The **Surrealism Art Movement** conclude in the 1960's as modern movements such as Pop Art became widely popular. However Surrealism retained its popularity with not only museums retaining it's techniques, but significant concepts that influenced postmodernism art.

**Surrealist Artists** were past when their art movement was organized as famous painters like Andre Breton passed in 1966, it persisted with independent artists like Schrijver that discovered contemporary forms becoming favored by the public even to this day.

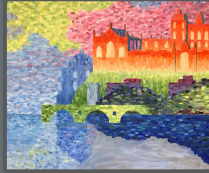


**Michiel Schrijver** -  
Memories of a  
Spring (1957)

**Michiel Schrijver** utilized a spectator perspective that place audiences at a bird's eye view where he can highlight descriptive qualities that surrealist before him would pull inspiration from and set it onto the environment that he would build up from contemporary forms coming in postmodernism.

Schrijver had found it difficult to **Self-Express** his own world from his imagination, but once he was able to translate notebook sketches onto canvas, it became natural to project a archipelago and cities that he wanted to visit onto the artworks in a visual manner.

**Aesthetic Harmony** is a complimentary continuation of the Neo-Impressionism art movement to enjoy art for its aesthetic beauty through divisionism and decorative patterns that Signac had utilized. However a variation of composition and form is utilized to allow the role of the artwork to be seen with fresh eyes beyond the political philosophy roots but towards the origins of Universities; to expose a space and environment that excluded the general public from receiving a higher education with deliberate choices in form with quadrangles and the overall castle-gate appearance.

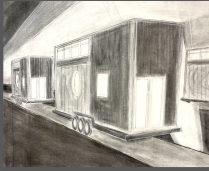


Emanuel Quiles  
- Higher  
Education in the  
Middle Ages  
(2023)

**“Higher Education in the Middle Ages”** is an expression that aligns with Signac’s non-aggressive approach to highlighting the inequalities at the time, coming from my own experiences of how space and environment has in turn affected the educational opportunities that are available.

**Seniors** that are preparing to transition into a University are pursuing a higher education that more corresponds with their individual values rather than a standardized one, which align with the vision of getting a college education today compared to in the middle ages.

The **Architectural Setting** regarding Tiny Homes is to acknowledge imaginative boundaries for the purpose of mobility to allow a similar new form of thinking when it comes to the plane/space of where residency can occupy. Unlike Ferriss’s motivation, zoning restrictions are self-imposed instead forced upon designers that still embody structure, space, and format, but emphasizes interior expression and the influence it has on exterior qualities. An owner of a tiny home having more liberty on its layout with the limits of space in turn enhances the status that coincides with the craftsmanship of the mobile residence.



Emanuel  
Quiles - Tiny  
Home (2023)

**“Tiny Home”** addresses a modern architecture movement with self-imposed zoning restrictions that involved designing a non-visible interior to influence the visible exterior, which values the personal expression of the artist to a higher degree for how space is interpreted in an individual.

The new housing option for the average day **Client** as a showcase for creative craftsmanship in response to homelessness and minimalism gave Tiny Home a rise in popularity. The simple nature of this architectural style makes it a compact embodiment of pushing imaginative boundaries.

Reaching an **Understanding** through abstract concepts was the motivation behind creating the artwork to address the “house-ness” idea and visualize the roots behind the architectural setting. The particular spectator perspective is incorporated with an expanded exterior view of the imaginary world through an opening of a library that contains an extended collection of past knowledge that allows contemporary architecture to resonate across the environment, but develop a more meaningful conversation between foreground and background when communicating with an audience.



Emanuel Quiles  
- Memories of  
Past Beginnings  
(2023)

**“Memories of Past Beginnings”** had been a descriptive reimagining of understanding and conveying contemporary architecture by composing the scattered details left by Schrijver to assess a full picture of classic form ideas, which brought up a library as an institute of past knowledge being passed on.

**Contemporary Architecture** is the most present day of the architectural movements and often gets confused with modernism, but the combination of styles from the past has made the movement fall under various scales and forms for open spaces that emphasize nature.

Why was this artwork made?

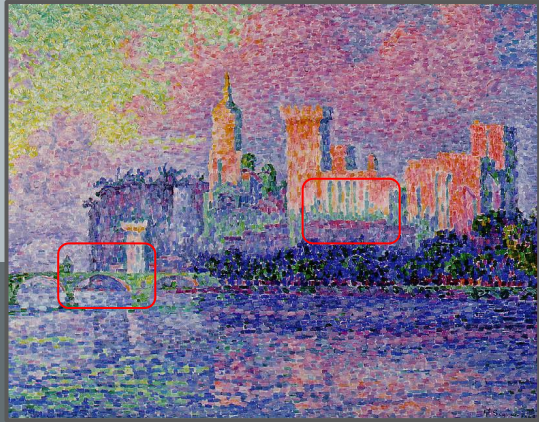
Student’s Art  
Function and Purpose

Artist

Artist’s  
World



# Formal Qualities Evaluation



Paul Signac - The Papal Palace (1909)

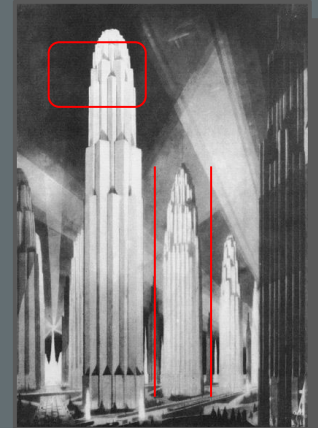
Without a doubt the Color in “The Papal Palace” has been a defining point of discussion of this artwork. Not only does Signac’s pointillist technique demand such varied hues seen through the landscape, but the use of oil paints compliments the intensity each pigment carries on the canvas. Outlining does not appear to help the view distinguish the building from the lake or the sky, but instead is utilizing the color wheel. For example the Pope’s Palace is made up of complimentary colors such as red-orange and blue-green, then it’s able to perceive to the viewer the background or foreground by using the adjacent section on the color wheel, which in the case of two mentioned would be a violet shown on the bottom of the artwork.

The use of Line that is dominant in not only “Verticals on Wide Avenue”, but all of Ferriss’ work that he features are created with parallel, vertical lining that coincides with true scale of these skyscrapers at the time with zoning restrictions in mind. Furthermore is recognition of high detailing in his illustrations supports his choice of charcoal for the thorough presentation to his client and imposed masses as part of the shadowy tone of the artwork. The monochrome spectrum seen with the Value of this illustration is very noticeable due to the grand contrast of the light hues of the skyscrapers against the dark hues of the night sky. The spotlight that illuminates the buildings above serve as the dominant light source of the composition and additionally segments the use of charcoal for value shifts.

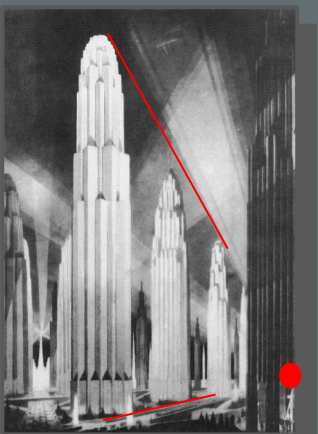
Caroline McDonald  
“Color Wheel”  
(2023)



The Pattern of the “The Papal Palace” demonstrates the repetitive element of pointillism throughout the composition. As apart of the technique the artist choose the emphasize with the viewer blending the colors when viewing the artwork as a whole from a distance, the consistent pattern found on the brushstrokes for each varied hue helps ensure that this technique is developed by color and not differentiating brush strokes. The perspective that Signac’s wants his audience to take from a distance is further shown through Proportion, as the subject that is being presented cannot be fully interpreted when looking at a single section of the canvas. Since the viewer is only able to view the artwork from a distance to refer the imagery seen in the painting, it allows references to be made with the surrounding composition to showcase the true scaling and power of the palace. This tone can be set with the small size of the Avignon bridge in relation to the Pope’s Palace, with the isolation of the Rhode River enhancing this point as a sole structure and location compared to its surroundings that aren’t needed to set this landscape into proportion.



Hugh Ferriss - Verticals on  
Wide Avenue (1929)



Hugh Ferriss - Verticals on Wide Avenue (1929)

**Form** is a frequent element of design that is almost a given when discussing architectural design, and Ferriss is a noteworthy example of this. The three-dimensional space that the geometric skyscrapers represents concepts that allow realistic buildings to come to reality. The particular methods that are reflected include most significantly two-point perspective, in which lines connect to vanishing points that create the illusion of three-dimensional space for a flat surface. Not only does this add more life into a scenery that can make a cityline expand beyond what is presented, but in the case of “Verticals on Wide Avenue” the particular design of the skyscraper is repeated along the street towards the vanishing point, displaying the prominence and success of the design being proposed for Projected Trends. The impact this has on the formal quality of the artistic choices is that the form of the skyscrapers that Ferriss wants to convey can be interpreted by the viewer as long as the concept of two-point perspective is set as the foundation/guide.

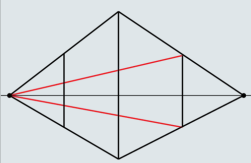
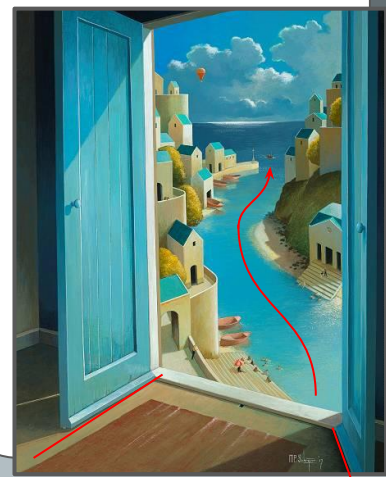
**Movement** can be inferred as kinetic or implied for a painting, but in the case of “Memories of a Spring” it showcases how movement can be defined as the artist’s intention of moving the viewer’s eye on the composition. One of the ways this can be observed is with the value of the hues in particularly the river as lighter hues transition subtly

to darker tones as we head towards the background. Additionally this simple concept can be broken in the painting by allowing us to analyze that the foreground consists of the doorway that intersects to a vanishing point which quickly pulls the viewer to the mid ground that past the brightly colored door consists of the previously mentioned light hues, ignoring most of the details of the darker hues seen in the room of the foreground. The line that finishes the viewer’s eye from the mid ground to the background incorporates a curved line that contradicts the vanishing point used earlier in the foreground. This curved line separates the river by a noticeable space which does the opposite of interesting lines by quickening movement and instead slows it down, matching the tone of Schrijver to illustrate sunny and mediterranean-inspired locals.

A wider view can be taken with

**Balance** on the arrangement that Schrijver chooses to present his world. The artist tends to reflect the idea in his paintings of a simplified perspective of land shown. This can be reflected by the foreground serving as the “window” to this world a empty space while being more textured, which is achieved through the concentration of buildings and use of land that contrast the opening. A asymmetrical composition is created as the dominant architecture becomes the area of emphasis that is successful at being a focal point without having to rely on detail/foreground to be the subject of the artwork.

Michiel Schrijver - Memories of a Spring (1957)



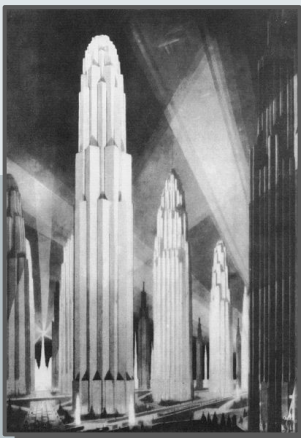
Bakersfield Museum of Art “Two-Point Perspective” (2023)

# Formal Qualities Evaluation

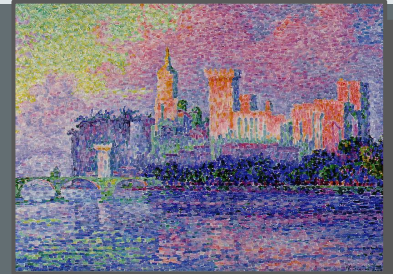


# Formal Qualities Comparing

**Form** has been discussed most notably with Ferriss' work as an illustrator for clients, but exploring architectural expression makes this element of design apparent across all the artworks beyond the physical building being presented. Three-dimensional shapes are achieved with varying method, but one that is consistent with all artworks are using a light source that highlights the subject in question. In "The Papal Palace" lighter hues of red-orange and blue-green are complementary that are distinctly set apart from the landscape by the color scheme being adjacent to the color wheel such as violet-red. For "Verticals on Wide Avenue" a spotlight is set on the bottom of the skyscrapers that clearly contrast against the dark sky admires the high-level of detailing delivered with charcoal. "Memories of a Spring" sets the foreground and beyond with lighter values of the existing color palette that accomplishes to make the "house-ness" style building as the focal point. This distinction is essential to allowing the characteristics of architecture that are being developed in the work to be understood by the audience from beyond its geometric features that can show possible residency in these structures.



Hugh Ferriss Verticals on Wide Avenue (1929)



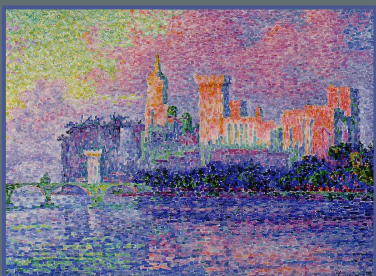
Paul Signac - The Papal Palace (1909)

Michiel Schrijver - Memories of a Spring (1957)



Architectural **Emphasis** is achieved by the implementation of elements and principles of design. For instance in "The Papal Palace" the mid-right side of the painting draws attention to from the viewer first by the prominently dark hues that appear forward compared to the lighter hues seen in the rest of the painting. This transitions to the area above that showcases the isolated Pope's Palace as the focal point of the landscape that contains distinct colors. For a monochrome color scheme in "Verticals on Wide Avenue", less detailing in for dark hue background instead makes the brightly lighted skyscrapers that take up the majority of the space on the canvas the focal point and what the audience notices first. The highlighted form begin to pattern that duplicates the design towards the vanishing point. Without a doubt "Memories of a Spring" not only uses vibrant coloring to bring emphasis to the artist's world, but the concentration of the building's help drive importance to the landscape.

**Harmony** is an effect that allows an artist to establish a visually fulfilling tone from the use of elements of design. This tone unifies all the artworks as a balance is struck for buildings that bring forth this harmony and the areas of contrast that are essential for keeping the scenery from feeling dull. With the painting "The Papal Palace" the pattern of the pointillist technique is not broken and stays consistent throughout the work, but a contrast is developed with the Pope's Palace reflecting warm tones against the rest of the painting primarily having cool tones. "Verticals on Wide Avenue" with a monochrome color scheme has a tight harmony that allows focal points to develop naturally from strong tonal contrast in the skyscrapers. Form and environment are shown with "Memories of a Spring" detailing an abstract and contemporary style of building as a visual harmony to the realistic landscape on screen that tie to a Mediterranean and sunny local that are vital.



Paul Signac - The Papal Palace (1909)

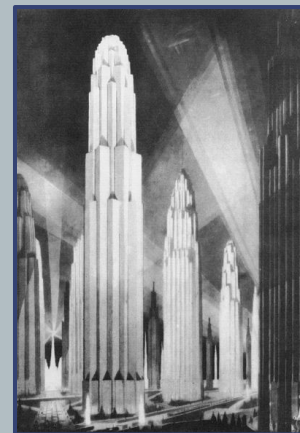
**Art Elements and Principles** can be connected to a variety of formal qualities as the ones discussed up to this point have shown, with this section focusing on **Repetition** as our base.

**Symmetrical Balance** is the most common form of repetition in which elements are repeated on an axis that in turn balances the artwork. The type of symmetry created can establish a sense of order, a comforting tone, and can guide the viewer to understanding the artist's ideas with "Verticals on Wide Avenue" being no different. Two-point perspective being utilized has the form of the skyscrapers Ferriss had created for Projected Trends to be replicated along the horizontal axis towards the vanishing point. The form most dominant in the foreground leads the viewer's eye to it first, and building's to follow suit that travel in the background are a visual rest. This becomes especially important to consider

consider for Ferriss who can use symmetrical balance to enable viewers to have a better grasp on the ideas and process he's projecting.

**Regular Patterns** are predictable to the viewer on the ways that elements are laid out and can typically be the most unified and balancing quality of artwork. As mentioned with the Pointillism technique, "The Papal Palace" showcases consistency with quick brush strokes that allow the image to blend in by the viewer when viewed at a distance. The texture is present throughout the artwork and is repeated on both the subject and the surrounding environment, which really compliments pointillism as upclose the similarities and obscureness of the colors being presented would make it difficult for a viewer to decipher the landscape. However the unified property that regular patterns create allow the complementary color scheme to stand out and generally place the audience in the distance Signac wanted them to be to interpret the artwork as a whole.

**Asymmetrical Balance** continues with elements being repeated, except the aren't repeated on a horizontal, vertical or diagonal axis of symmetry. Instead movement is able to be give a composition a imbalance feel and transition a rather restful symmetry to one more aligned with movement. This is shown to great effect with "Memories of a Spring" as although the right side of the painting is more concentrated and developed, an outlined color scheme is mirrored with source of lighting that makes the balancing dynamic. Coherence is set on the bottom-left side of the painting with darker values mirror and transition into the focal point relieves the tension from the more randomly placed buildings, allowing viewers to feel energetic to analyze the painting as a whole and all minor details within.

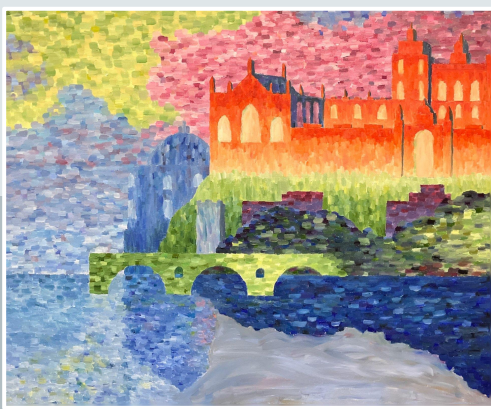


Hugh Ferriss - Verticals on Wide Avenue (1929)

Michiel Schrijver - Memories of a Spring (1957)



# Formal Qualities Contrasts



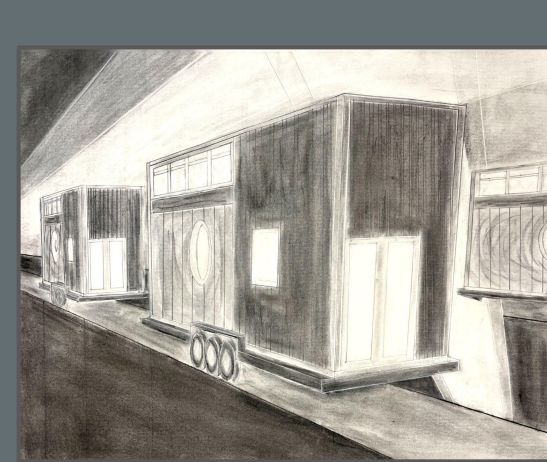
**Emanuel Quiles** - Higher Education in the Middle Ages (2023)

# Formal Qualities Evaluation

**Color** being supported by the pointillist techniques and vibrancy of each powerful brushstroke on the canvas makes the rather distinctive hues present in the artwork complimentary for the viewing experience when taking the composition as a whole. There are three primary color palettes used of green, pink, and blue that compliment the property of oil paint that can have a “muddy” quality when more distinct hues are incorporated. The only portion of the artwork that breaks away from the constant pointillist technique is when the medieval gothic building introduces a fourth color palette of orange that is shown in it’s reflection. However, a clear **Repetition** of the brush strokes ensures a sense of unity that has each color choice be meaningful and all play a significant role for the complete image. Regular repetition along with dominance of each color element consistently throughout the canvas can develop a textured appearance that is an illusion, particularly the blending

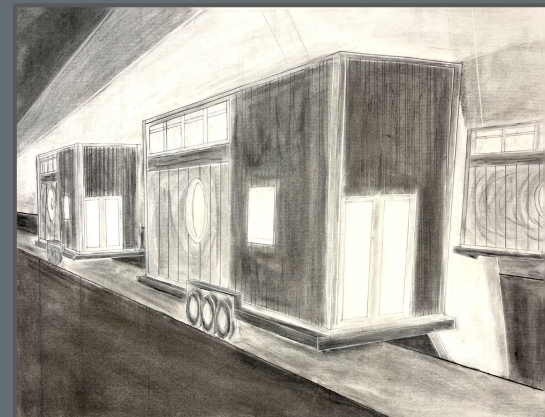
concept with Pointillism. This leads into **Proportion** playing a role for how the main structure being the focal point and its importance as a institute of higher education is in comparison to the composition as a whole communicates the separation of Universities from the general public. Through not only the monolithic sizing of the structure along with supporting forms, but the exposing bridge that is unfinished/destroyed that illustrates the true size and spacing between exclusivity of the University from the pushed back position the viewer would already be in from the blending concept of viewing the artwork as a whole that was mentioned with Pointillism.

**Form** has allowed the layout of individual interior values that are conveyed in the 2D plane to be presented in a three-dimensional space, or in other words the tiny home movement is able to be rendered into reality with precise measurements. Once again a two-point perspective is utilized that allow the illusion of three-dimensions to occur on the flat surface and allow the subject in mind to be replicated along the vanishing point lines. The impact of this formal quality separates the modern movement of a mobile residence from a cityscape into a plane that not only sets itself as a foundation for personal expression, but also liberty in the location the said form is located. **Line** operates a new role as well beyond transitioning from a vertical to a horizontal format to complete the scaling of the trailer-like foundation for transportation. Instead the slick, unbroken exterior is replaced with faint, varying in space lines that visualize texturing on the surface. Conscious material choice is a important concept to bring up when talking about the exterior of form for Tiny Homes, which meant that vertical lining still coexist in the design to delivery on this vital idea while not distracting from compact detailing of the subject.



**Emanuel Quiles** - Tiny Home (2023)





Emanuel Quiles - Tiny Home  
(2023)

**Value** is an evident feature when it comes to a charcoal illustration, as light vs. dark hues can develop noticeable contrasts between subject and background. However, with the importance of material choice being placed upon Tiny Homes and the architectural movement, this distinction is much less direct compared to “Verticals on Wide Avenue” and instead uses the spotlight concept of illuminating not only the building but partial background to allow a separation to form. To wrap up with **Space**, the repeating Tiny Homes surrounds the horizon to stretch off past where the audience’s perspective is placed, which allows multiple inferences to be made on the true scaling of the project and imagine the artwork in our scope. The design takes on real proportions of people inhabiting the residence when it was created, which makes the use of this formal quality critical to establish parallels to what could all fit in a mobile trailer.

**Patterns** in regards to the “house-ness” concept is the primary visual element that expands upon the space to allow a communication to occur with foreground and background for the varying style of Contemporary Architecture. With similar color choice, shading, and composition placed on the structures, it causes the viewer to immediately detect and analyze a pattern that is occurring in the artwork at first glance. This of course is done purposely through the formal quality to have the audience

acknowledge an irregular repetition that’s informal compared to a more formal one, allowing a connection to occur with the particular subject choice for this pattern. A **Balance** between foreground and background is also meaningful for the particular arrangement, as both settings have their overall perspective altered to allow both to hold equal value to the overall idea set in motion. The background only consists of two “house-ness” structures that occupy the small glance at the landscape being portrayed, but this is just enough information being portrayed to establish the previously mentioned regular/formal repetition. The foreground in contrast no longer serves as solely negative space to direct the viewer’s eye but instead contains altered forms of the background composition in order to develop a perception of space based around form. **Movement** further amplifies the intention behind how the viewer’s eye moves through the artwork as darker values are meant to be transitional towards the lighter tones that are a higher importance. The “house-ness” structures tend to be the form with the lightest tone and therefore appear to the viewer at first glance before the supporting darker tones take up the rest of the composition that pushes towards the back of the composition with supports of line going towards the ocean horizon. After the overall artwork is understood and interpreted, it then allows that “second-visit” to reveal the well-connected informal patterns.

Emanuel Quiles - Memories of  
Past Beginnings (2023)



# Formal Qualities Evaluation

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