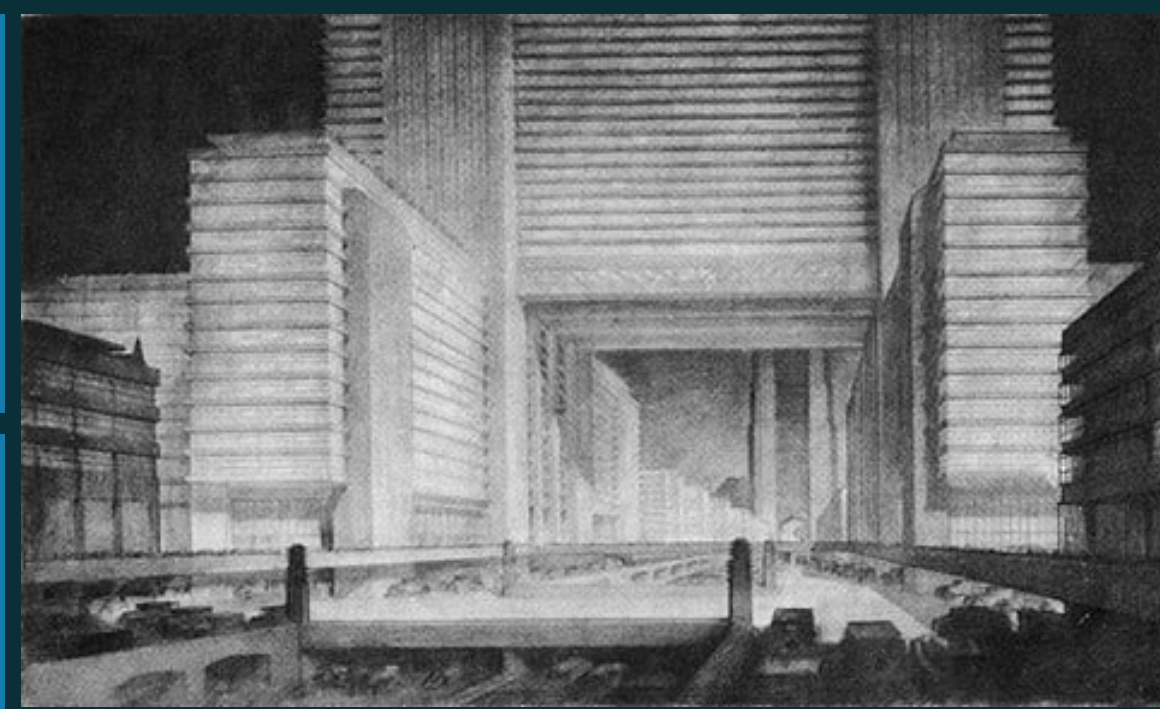


# REFLECTIONS

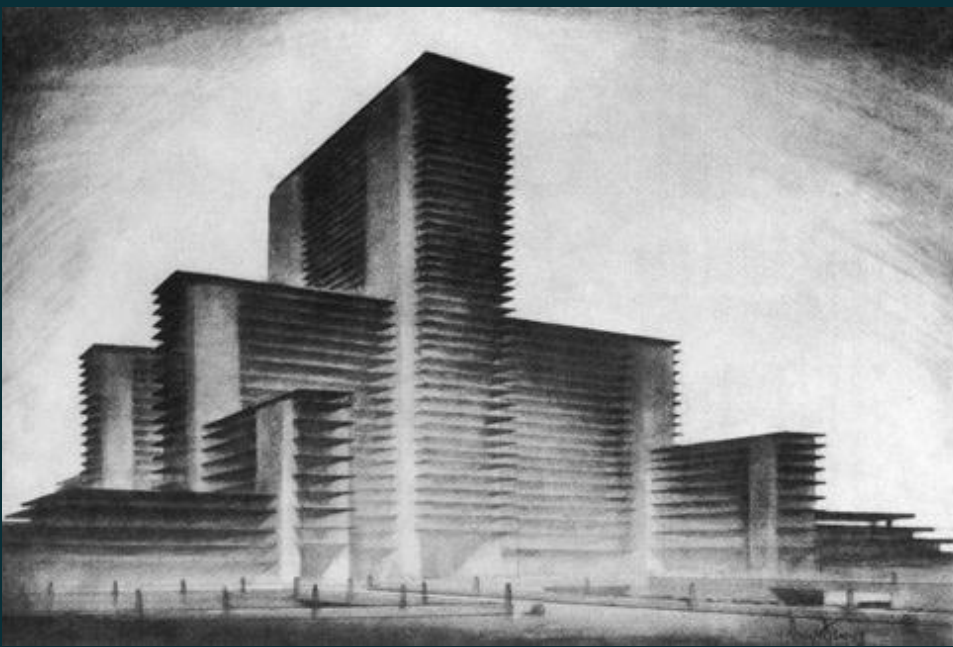
## Featured in EX

"Industrial Arts" was a prominent inspiration behind my block print, and gave me a good sense of direction of where I wanted to take my art work. Hugh Ferriss was able to deconstruct very precise and detailed buildings into simplistic displays, which I wasn't certain how I could apply this to my work at first, but knew that a contemporary city could be a great starting point. "Industrial Arts" is a example of a limited layout that can be generalized into utilizing rectangles with varying width, but despite the rough black and white illustration, he's still able to emphasize the power of these towers by the use of two point perspective to illustrate depth, and the way light is illuminated from the base of the sculpture that moves reader's eyes upwards. These simplistic techniques used on a restricted foundation allowed him to create a art work that showed urbanization having prominent potential rather than relying on complex features to be the only visual option available.

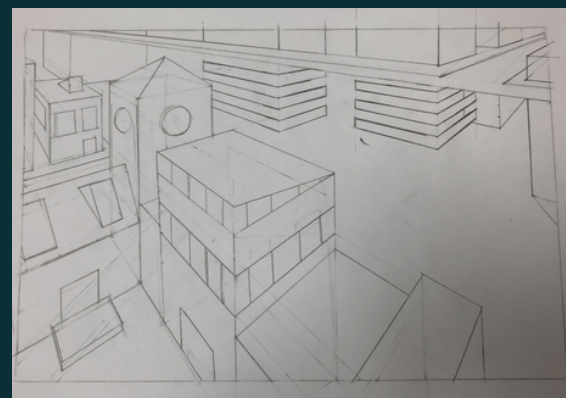
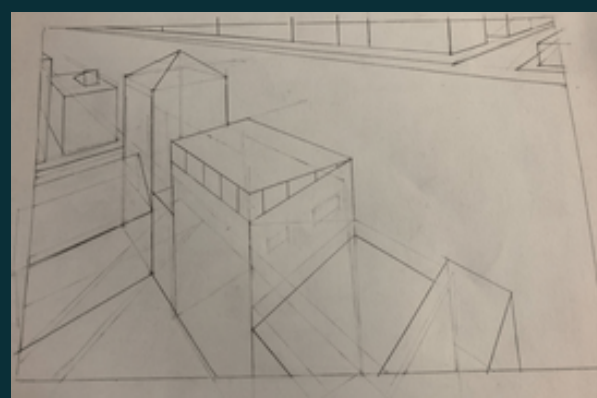
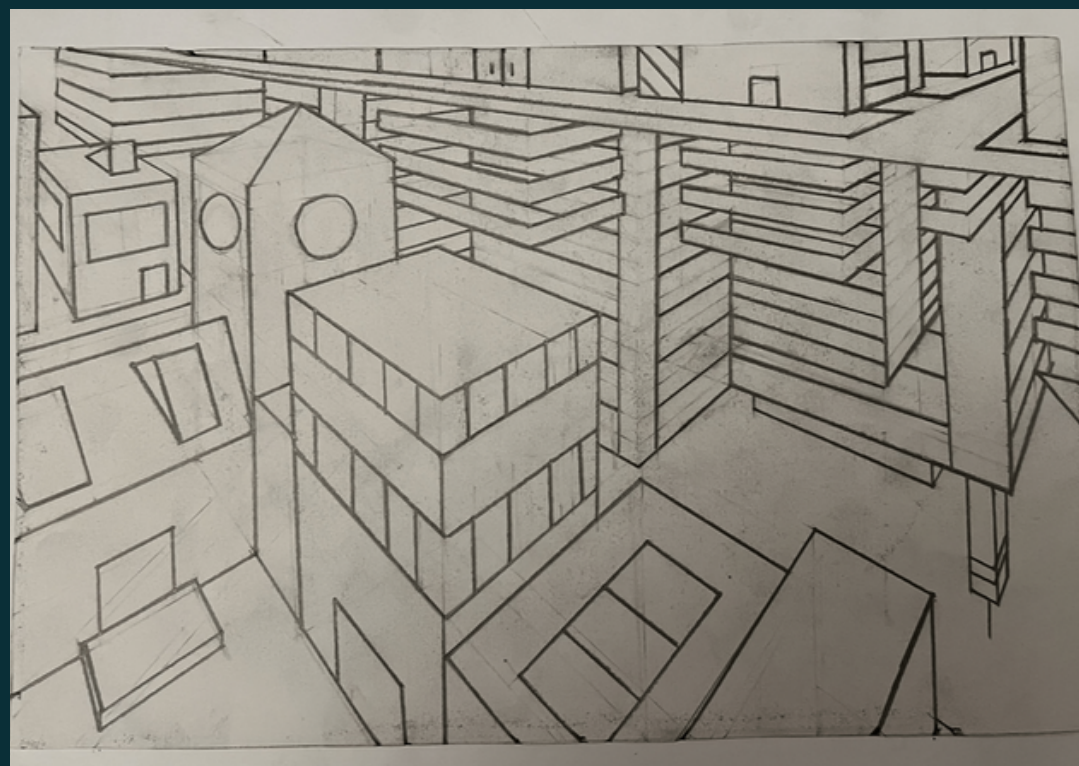
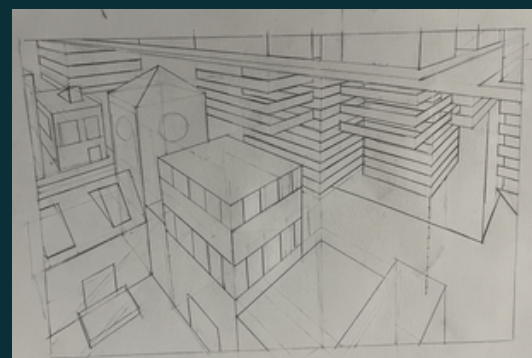
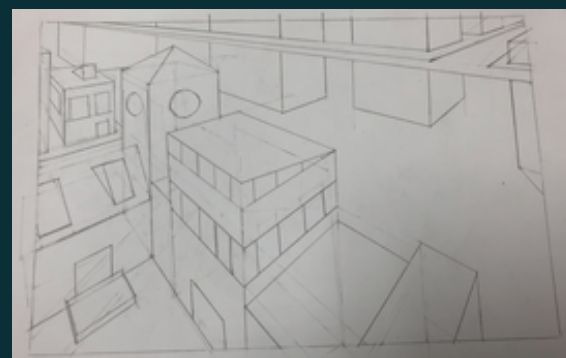
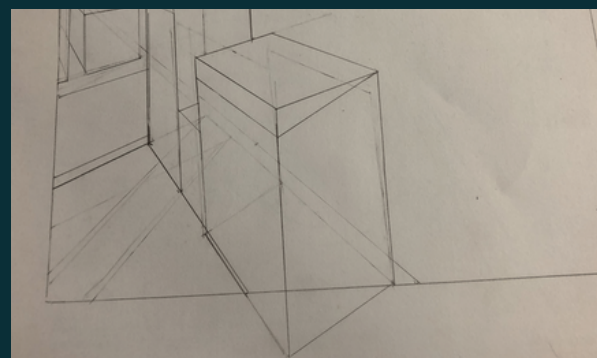
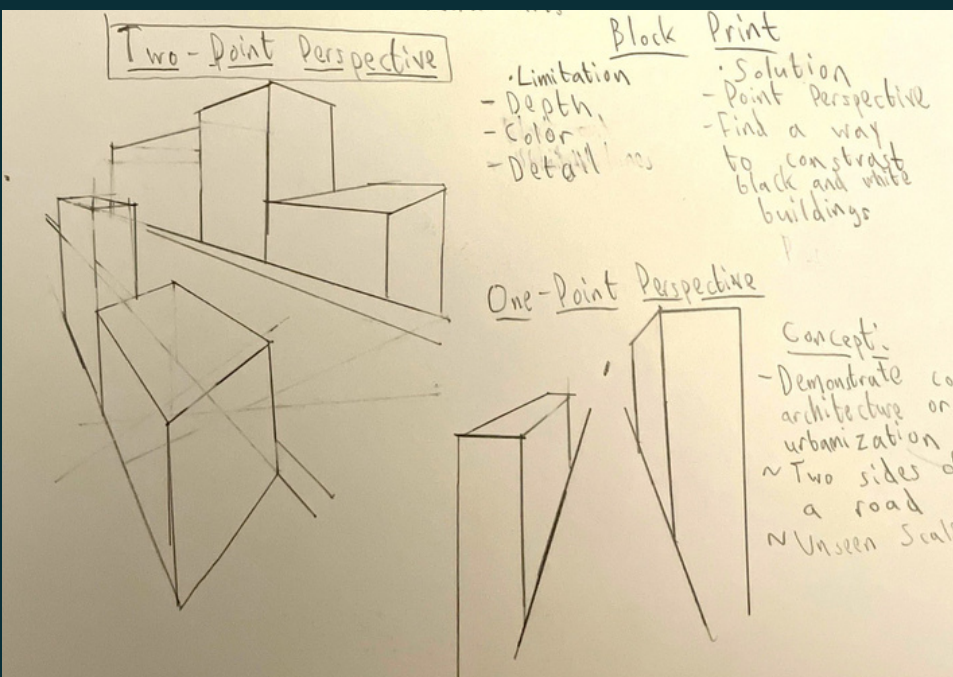


Technology, Hugh Ferriss (1929)

To further this point, taking a look at "Technology" shows a concept of a future metropolis, making use of the same simple techniques and foundation as before, but on a larger scale. It becomes evident that Hugh Ferriss specializes in geometric shapes and straight lines that are repeated for his work, while dedicating certain points of emphasis, as seen here with the one-point perspective. "Technology" is a prevalent way to understand how the artist wanted the reader to see these architectural ideas as ambitious through the limited perspective of knowing how expansive the buildings truly are. Recognizing these key components was fundamental to how I wanted to start planning my block print with it's own limitations on color and detail, as I now knew I could represent the development of power without necessarily needing large scale towns to do so effectively.



Industrial Arts, Hugh Ferriss (1929)



### Inspiration

The initial planning started with a planning page where I took my primary inspiration for the piece, "Industrial Arts" by Hugh Ferriss, and placed the image as a reference point. I began writing down the limitations that came with doing a block print and what possible solutions I had to overcome them. The most prominent problems I could come up with were for depth, color, and detail, since having to carve out a printing block and using black ink would make these aspects difficult. I thought that using a point perspective would be a great way to showcase depth as seen in Hugh Ferriss work, which would also not require high detail in the buildings as well. I will deal with color later on, but having a form of contrast would be beneficial. I knew from the start I wanted to work on creating multiple buildings that looked as if it expanded beyond the page. This led to me testing one-point against two-point perspective, which I ended up choosing two-point since I could more effectively demonstrate conflicting architecture/sides in an interesting angle.

This is when I took my very rough concept for the two-point perspective, and began to expand it to the 22.86 x 15.24 cm that I wanted my block print to be so that I could easily transfer the image later on. As I began I mainly focused on occupying the streets with as many buildings as I could, but then I noticed that the buildings I was drawing on the top of the art work were too far out where you could barely tell there were buildings on the other side. This gave me an idea of how I could best showcase urbanization and contrasting architecture: By taking advantage of the open space and having the buildings be reflected.

At first I thought that the way that I could contrast both sides of the road with the reflection would be to create a organic line copy of the buildings to mimic something being reflected off water, however I thought that organic shapes would seem to out of place, so I instead divided the building into 2.54 cm rectangle segments that sprung outwards. I kept working in this direction to fill in the empty space, but then overtime the lines stacked onto each other were beginning to look very clustered, so I had replaced a couple of these sections with plain rectangles.

After the improvements that I made along the way, I was confident that my design could be worthy of being my final draft. I made sure that the lines would be thick enough and spaced apart to where they could be carved out and show up in the block print. I wasn't certain what areas I wanted to carve out to be white, but I was certain that if I would carve out all the lines I drew, then decide whether or not carving out the unused areas (such as the bottom right corner) would be beneficial.

### Planning

# REFLECTIONS

## Featured in EX

As I begin my process of actually carving out the block print, I cut out my final draft to the dimensions that would allow it to lay over the printing block. I take a graphite pencil and rub as much of the back of the final draft so that I'm able to trace all my lines on the paper to transfer the image to the printing block. After that I'm able to get my linoleum cutter and start cutting out the lines, which was a difficult process to learn at first since I was unfamiliar with using a blade to create lines. To get used to creating straight lines, I would use a ruler as a straight edge against the lines to help my blade stay on the drawn out path. After using this technique enough times, I was able to consistently carve out straight edges without needing a guide to assist me.

Once I had the mold for how I wanted my block print, I could start the process of making prints. This involved me using a metal ink tray and a brayer to spread it out evenly and make sure that when I applied the ink, that it would be a consistent amount throughout. I would prepare the print paper with very light marks on where I should lay my printing block in order to make sure that the image was centered on the page. After all the preparations, I would take my brayer and roll a sufficient amount of ink on the printing block, then place the mold centered on the page, face down. I placed another printing paper on the backside to have a smooth surface, and used a bamboo baren to put pressure evenly, until finally I could remove the block print and view my final print.

The reason why I went through this step of the process in detail was that despite it being the last part of the procedure for my block print, it's the part with the largest margin of error, since any mistake in the actual print process would ruin it. One of the things that I learned quickly was to use gloves and change them practically any point I grabbed my printing block and it had ink because if I didn't, I could smudge the paper in the process. I had to make sure that I wasn't using too much ink that the lines would get covered up, and make sure that I didn't use too little ink where the black ink didn't cover the entire surface. The aspect of the ink not entirely applying can also be from not putting enough pressure throughout the artwork. The image on the right gives a rough idea of how many of the prints would turn out, and looking back at it, the most important thing I would do for another block print would be to dedicate a good amount of time to prints to allow the process of trial and error to get the best possible print.

At this stage since I had outline all the buildings, I already had a general understanding on how the block print would turn out if I put my ink on the printing block since after I transferred my image, you can see on that it left a inverted image on the backside of the paper where I rub my graphite pencil against. This led to me now working on incorporating open/white space into my artwork by carving out chunks of the printing block into the desired shape. Looking back at "Technology" by Hugh Ferriss, he was to express scale by relying on primarily point perspective rather than incorporating shading and manipulation of lights and shadows as heavily as he did in "Industrial Arts". Based on this, in my original artwork I wanted to try to showcase more the element of perspective rather than contrast, so I decided to make the only carved out shape on one of the tallest and distinct buildings that isn't reflected. However, this is a concept that I would be willing to reflect back on later, as I wasn't convinced if having the two art elements my inspiration used would collaborate well in my artwork without having the ability to shade buildings unless using alternative techniques like stippling or cross-hatching.

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As I begin to look back at my project, I realized that finding inspiration that I genuinely enjoyed was fundamental in having a reference point to find out what elements I could apply to my work to make its message more significant. Hugh Ferriss had very similar limitations that my art medium had with the same focus of architecture being involved in his work, but was able to make it all work through his use of having emphasis on point perspective and the contrast between light and dark, which was a great way to start my planning and visit back to when I could experiment with my printing block. The biggest challenge that occurred to me was having to restart my printing block from the start and having to set up the process for him since it can be very unmotivating when you need to do all the work you spent days on all over again, especially when it's a problem out of your control. However, the potential vision that my new block print could bring was a great motivator and let me problem solve to find a way to create more prints with the limited resources I had with me.

Taking my experiences with acrylic painting and using pointillism recently, I have a understanding with getting comfortable with a technique in which you're able to keep on doing the same consistent lines in repetition without needing to focus that much, which was helpful for learning how to do straight lines with linoleum cutters, especially with the inverted buildings having their outline be a similar pattern repeating throughout. My favorite part was coming up and designing the inverted buildings in my artwork that give it the name "Reflections", as it was a way to reflect the buildings that aren't visible, take up unused space, and give a greater meaning to urbanization and the potential architecture can have in the future. On the contrary, having to do multiple prints was aggravating, as they would always have one tiny but still noticeable flaw, such as not enough ink or smudges, that made it the most time consuming and repetitive part of the process, but it was a great feeling when you got lucky and had a great print. I'm hopeful that my artwork would be able to illustrate how understanding the art elements and principles that compliment the art medium you're working in can have significant benefits to your process towards taking your idea and allowing it to express a fleshed out vision.



*Compare and Contrast*

This section bridges the gap between the process and experimentation stage for me, since up to this point is when I would have my final print completed and would work on variations in the experimentation to see if other elements or concepts would work better. However if you look back at the print above, you would notice a white line on the bottom of the paper. This wasn't an error that only happened on this print, it's an error that would happen in every print I did despite the variables I changed. I had actually come up with a solution when looking back at open space to carve out the white line and incorporating it into the artwork, which caused me to brainstorm new ideas on how I could incorporate a contrast effectively. However, I knew that in order to do this new trial, that I would have to restart my entire process on a new printing block and do the final print with supplies at home to have the best outcome, which lead to a spill-over to experimentation in this particular project.

I believed that I could really bring my artwork to a higher quality by making the unused space that is surrounding the buildings and carving it all out into white space so that it would further compliment the architecture through this form of contrast. The reason why I wasn't able to do this in my first printing block was that even though this concept would help remove the white line that appeared on all prints, it unfortunately went through a building, which would look odd for that part to be removed. I was trying to use sandpaper to make the original printing block leveled to also solve the white line, but after coming up with the contrast idea, I wanted to put this vision into action and see how it would turn out.

If we skip ahead in the process to the point where we transferred the image to the linoleum block, shown on the top left, you may notice that it's a different color from the original one. I specifically chose this printing block for this experiment since it has twice the width as the previous one, which makes it more ideal for making deeper cuts and less likely for the blade to go through it. I proceeded to do the same carving where I outlined all the buildings and the two circles on the building, however I wanted to carve out the bottom left corner and made a print to see how it would turn out. The print did pick up a lot of ink on accident, which meant I needed to carve the area deeper, but I had an idea of how it would turn out and really enjoyed the contrast I was creating.

I continued with this vision by carving out more unused areas in the artwork, and while it did pose a new challenge of making sure the carving was deep enough and I positioned my brayer in specific directions to try to avoid getting ink in these white areas. One more notable experiment I tried before getting my final print was to try a different variation of paper, which you can compare the print paper I've been using on to to watercolor paper that I tested. Both had very prominent benefits, with the print paper, I could see that the ink on the buildings would stay on better, compared to the watercolor that left its texture on the ink, which possibly could have been from me using a candle as a replacement baren to apply pressure. The watercolor paper did have the benefit of producing much more cleaner and consistent lines than print paper. In the end, I had a very limited supply of watercolor paper, and I felt that with the at home set up I was using, the print paper would be the best at making the final print, which it did after many more trial and error attempts.

### Similarities

- **Utilizes point perspective to illustrate depth:** This aspect is most apparent when comparing my piece with "Industrial Arts", but we both apply two-point perspective into our art work to both help with the three-dimensional angle we're going for, and to make the cityscape appear to be larger than what is presented.

- **Large focus on architecture through scale:** Both pieces tend to solely have the buildings be the primary subjects, and either minimize or remove other elements in the scene being portrayed that would change the audience focus elsewhere.

- **Contrast buildings from surroundings through manipulating lights and shadows:** With "Technology", it's the most evident that the value between white and black are distinct and don't blend in with each other with both pieces, making the buildings stand out from the backgrounds they're placed on.

- **Detail is suppressed and simplified:** It's apparent that our artworks are very simplistic in the sense that they're restricted to only using black and white, while at the same time taking the main focus of the architecture and illustrating only the basic shapes.

### Differences

- **Use of lines:** As shown in my inspiration artworks, the outlines that makes up his simplistic structures tend to be soft and seamless, which is seen more clearly in "Technology", but my piece has very defined and not consist outlines surrounding the buildings as carving out a printing block tends to do with this form of art medium.

- **Inspiration applies shading onto his buildings:** In order to help showcase scale, Hugh Ferriss illuminates his buildings from the bottom and begins to transition into a darker shade as he works his way up. In my piece the buildings remain as a solid black color throughout, as in a block print it's not possible to use that form of transition without using alternative shading methods instead, which I didn't want to include since it would have blend too much with the white background the buildings are already on.

- **My piece incorporates inverted buildings:** While my inspiration tends to stay confined in making his artworks question people into thinking if these concepts could be a reality, I decide that for my piece I could use inverted buildings to give a unique way to reflect the structures that can't be seen while at the same time taking up areas that would traditionally serve as negative space.

**BALANCE**  
Featured in EX



"Paint Torch" is a centerpiece sculpture that honors and highlights American Art, which achieves this through the immense scaling of the original object, and the contrast it has from the setting it's placed in. The sculpture both serves as a symbol and a function with the glob of paint on the brush being able to illuminate at night. For an axiomatic object, it must be able to make a statement that is regarded as evidently true, which makes the use of everyday objects as the origin beneficial into a audience having a immediate understanding of the sculpture presented, while allowing more in-depth analysis of the choice of form and the mass it takes up. Since my object will be constructed entirely out of cardboard, depending on what I choose to follow through with, it will lack the original use of the item, which will be taken into consideration.

The first item that came to mind that can be a interesting object to enlarge was a closed pocket mirror. Playing with the idea of simplification and reflections in previous works, I thought this item would keep with that theme by having a lack of reflection due to the adaptation being entirely out of cardboard. Furthermore, since this mirror was given from a past friendship, it can represent that connection no longer carrying over/existing with the transition into a sculpture. I would make the artwork four times the size of the original (approximately 45cm), and having receiving feedback on the idea, I wanted to expand upon the function of the item, the form's ability to manipulate a setting, and how best they can compliment each other. In order to ensure that the scaling and measurements were accurate, I began observing objects that had more geometric characteristics.

Following with another Pop Art installation, "Shuttlecocks" is another sculpture created by Claes Oldenburg following the same principles, but the setting this art piece is set in is what I wanted to take a deeper look into. The four shuttlecocks are placed across and around the lawn of a neoclassical building, as it's envisioned to look as if the ground is a huge playing field, with the museum to see in the background of the photo serving as a net. I wanted to think about how specific objects when placed in a setting can change the tone of the space, such as construction tools and equipment being associated with a form of installation/improvement upon a area it's placed in.



**Shuttlecock, Claes Oldenburg (1994)**

*Inspiration*

The last part of my planning was ensuring that the measurements that I captured from the bubble leveler were accurate and were able to be scaled up easily. The dimensions I wanted was ten times the original (approximately 56.25cm), which later on as I worked on my sculpture was changed to sixteen times the original (90cm) to ensure the scale was a primary focus and more align with my inspiration. Utilizing equations that allowed me to convert units into the smaller blueprint above and the final sizing measurements where helpful in understanding the proper spacing between elements and smaller details. I would refer back/add onto this page of planning whenever I need to ensure my measurements were correct and if any adjustments needed to be implemented.

**Paint Torch, Claes Oldenburg (2011)**

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Item: Closed Pocket Mirror given by a past friend

- Connection/Significance: My work revolves around utilizing simplified and reflections
- Existing history: long reflected to traditional manifestation in blue print
- Cardboard: Collect-Library Job
- Size: 4 times original size 1.5 ft
- Low-tech: Mirrors are meant to reflect a picture but since that friend's doesn't exist anymore, it remains that no longer have that connection
- Expanding: Can make it functional to other context to the material

Top view: 3.5 in

Side view: 3.5 in

Front view: 3.5 in

1:2

- Make it functional  
- Incorporate all detail

Item: Bubble Leveler

- Connection/Significance: Exploring materials, connecting that my work has always been about a job or craft a well-balanced lifestyle.
- Cardboard: Collect Christmas Boxes
- Size: 2.5 times original size 2 ft
- Reasoning for Cardboard: Cheapest material
- Expanding: Focus on detail

Top view: 2.5 in

Side view: 2.5 in

Front view: 2.5 in

1:4

15 in

3 in

2.5 in

7.5 in

22.5 in

15 in / 4 = 3.75 in

2.5 in \* 10 = 25 in

22.5 in \* 4 = 90 in

16 \* 5.625 = 90 in

15 in / 4 = 3.75 in

3.75 in \* 4 = 15 in

15 in / 4 = 3.75 in

3.75 in \* 4 = 15 in

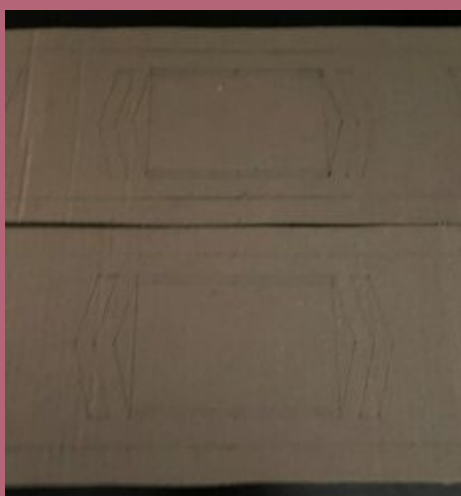
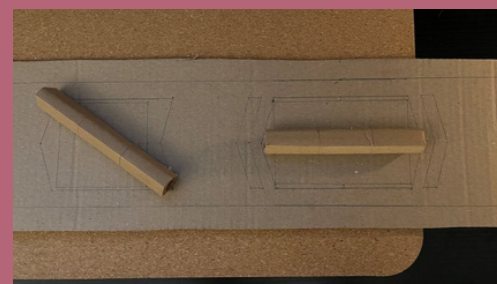
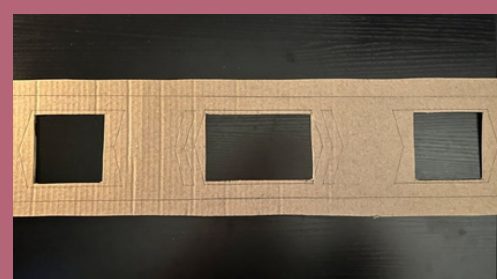
# BALANCE

## Featured in EX

With the proper measurements done beforehand, it became much easier to begin the process of translating those blueprints onto my cardboard. Part of the reason that I leaned towards making a 90 cm sculpture was that I had large pieces of cardboard available to me for the side plates I needed to make, so it would ensure that I would have clean, consistent panel without having to glue separate parts. Therefore, I began by sketching out the basic shape/plates onto the cardboard, and I found that using a box cutter rather than an exacto knife was more comfortable for me to do long and consistent cutting, and was less likely to get dull after a few uses.

Once I cut out the panels from the cardboard, I then began making marks and lines for the more detailed parts of the plate. Since both plates were reflections of one another and needed to line up with the tunnels/openings, the outlines needed to be very precise, so this was the most time consuming part of the process, as I would make measures at each end of every line to ensure that the leveling and spacing would be consistent. Part of that consistency came from changing the dimensions from my original 10 times to 16 times so that I wouldn't get conversions that were in the hundredths. After I made the outline on the panel, I then created the bubble tubes that would be inserted inside the three tunnels at the same length that was larger than the length in order to later be able to cut them to the proper length.

After I was happy with how both plates turned out and ensured that the designs were matching up, I then cut out the rectangles and traced over all the lines I made with blade, but not deep enough where it would go through the cardboard. Originally I thought that this tracing with the blade would be more evident in the final product, but the thickness of the blade and a single slice didn't give off the effect I wanted. However I still wanted to illustrate some depth on the panels as they transition into the tunnels, so I used my blade to carefully and slowly peel off the top layer of the cardboard.



With these closing actions, I was able to move away from the main panels and work on the top and base of my sculpture. This involved taking a previously cut piece of cardboard that was 90 cm long, and trimming the edges into a triangle shape so that, once I made a internal cut to the first layer of the main panels, allowed me to make the curved effect on the end of the sculpture. I used a hot glue gun (which surprisingly was my first time doing so) to connect the the bases onto only one of the main panels, since I would need to complete the tunnels and bubble tubes first to make the internal components more easier to implement.

For each tunnel that needed to be constructed, it required making 12 separate walls that were measured at the exact height that would allow them to not only leave no space when connected with the final panel, but allows give support as another surface area for hot glue to be placed. All I needed to do was cut the bubble tools to the dimension based on what angle they would be placed, then begin the gluing process of the tunnels and lastly the main frame.

The final product, after having to make sure all the connections to the final frame didn't dry up before being pressed together, was actually quite sturdy than I initially thought, as the bubble tubes could essentially be used as a handle, but ensuring support was being applied throughout the sculpture helped to make sure it wasn't fragile at all. The image on top gives a better idea of the actual scale of the sculpture compared to a door.

When I was halfway through the most time consuming part of the process, which was tracing the main panels accurately, I thought that rescaling up to a length of 56.25 cm wasn't the size I initially was hoping for and thought that it would be more impactful to start over with the new and current sizing of 90cm. Although I am very happy I made that decision, I still didn't want the work I put in my first model to go to waste, so it instead became my main source of experimenting new techniques and ideas. The first one was attempting to reduce the amount of very precise tracing I had to do by taping both panels against one another and cutting the tunnel between them, however the process of removing tape could cause parts of the cardboard's surface to rip off, so I stuck with my original methods.



As mentioned in process, this was the first project where I used a hot glue gun, which after using it was much more of a stronger adhesive than any Elmer glue I had used before. It did leave strings of glue behind and often dried up when I had to do long stretches of cardboard at once, but it was a easy work around once I had practiced on this smaller sculpture.

While I didn't add all the details and cut out the tunnels, it was very useful to have a idea of how my cardboard project would turn out like, which gave me ideas on how to add more depth that can transition into the tunneled area. On the right you can see how I learned to make equally spaced slices onto cardboard to allow them to bend and create the cylindrical shape I needed. The first batch had a diameter of 10cm, which I then broke down and adjusted to make the smaller tubes used in my final sculpture.



*Experimentation*



### Reflection

### Compare and Contrast

#### Similarities

-- **Proper proportions when scaling:** With the use of proper proportions and measurements, the sculptures all share the same process of staying true to the original object and having it scaled up be the point of emphasis.

- **Form manipulating setting:** To follow suit, having a greater emphasis with scaling on a object allows it to transform a space when the function of the subject is in contrast with the location or other surroundings sculptures/buildings.

- **Everyday/Ordinary subjects:** The choice of a subject that replicates a everyday/ordinary objects allows the majority of a audience to not only instantly recognize the sculpture, but have a understanding of the setting and function associated with the object, which funnels a viewer's perspective on the purpose of the work.

#### Differences

- **Materials true to original:** While Claes Oldenburg was able to use a materials and colors that made the form recognizable to the original's texturing and character, "Balance" solely uses cardboard for it's adaptation and connects to the different application of material for a bubble leveler.

- **Texturing and developing techniques:** To go along with having to use cardboard, in order to showcases more depth and get the proper shape by using cardboard, I had to understand the material and apply techniques that illustrate smaller details like the curved ends and the slight leveling difference when transitioning to the tunnels on the sculpture.

- **Setting Choice:** Although both my inspiration and I are manipulating the setting that they're placed in, my sculpture didn't have a defined location to base off how it would transform the space, which lead to me choosing construction subject that can have it's purpose applied to any location it's placed in.

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The experience of understanding how to properly scale a object with a self-evident truth behind it was a particular challenge to do not only accurately, but with a purpose that can be interpreted by a large audience with how simple the sculpture appears at first glance. Looking through Claes Oldenburg's pop art sculptures and how he not only had the same principle of emphasis based on scale, but knowing, in particular with "Shuttlecocks" and the Neo-classical building, by what means function and the contrast in setting had on the depth of the work. I was able to narrow down my bubble leveler idea based on the lack of function for being able to find a balance, and a construction tool that can be applied to any setting it's presented in. My greatest challenge for my project derived from having to take very precise measurements and ensuring that both main plates of my sculpture were able to line up perfectly. It was a burden when I decided to start over my project to increase the scale, which meant I had to redo the previous measurements, but I had able to get accustomed to the technique of proper measuring, conversions, and slicing steadiness.

My Block Print actually had a similar process where I wasn't satisfied with how the final outcome was looking as I was nearing the end, and decided with that artwork to also start over my scratch to refine my print. This got me more accustomed to utilizing the time I had to make revisions and used my polished techniques to make a artwork that more align with my original vision. Speaking of outcome, my favorite was seeing how my measurements and conversations carried through my process and allowed the final connections to be seamless. On the contrary, I disliked when my original equations and conversions for the initial size weren't as accurate, leading to a lot of backtracking and double checking to ensure that the scaling of each component was matching up. I hope that others are able to look at my work and make the connection with the lack of function of the bubble leveler and how balance (and the unclear line that cones with it) plays apart of their life.

# SELF-ASSURANCE

Featured in EX

Creating a self-portrait or really any human characteristics has been a subject that I hadn't explored yet to a far extent in any of my artworks, with my first oil painting being the small exception. With this in mind I went searching through many other self-portraits to see if there was one that stood out to me that I can utilize as a foundation to fall back on. "Self-Portrait with Cigarette" was created during the Expressionist Art movement that made certain emotions become the focal point from manipulating reality, which can be interpreted as fear, vulnerability, power, and differing perspectives in this artwork. The main driving factor of Munch's work was emphasizing his own life that in turn related to themes of tragedies, relationships, and sickness. I wanted to carry over this aspect of life emphasis and the overall cloudy and blurred atmosphere that gives light to the subject. This lead to the theme that would later be the title of this piece surrounding Self-Assurance where it departs from someone having trust in themselves, but rather the confidence of their own abilities and most notably character.

As I've continued through many projects through Junior Year I've tried to implement elements of form and architecture to artworks, especially for mediums that don't showcase it. I remember when I was studying Brutalist Architecture how in the general public's eye it's a style that isn't generally pleasing due to it based around mainly using concrete. One of the interesting ways of bringing light to the movement has been bringing photography, as monochrome backgrounds help with all skin tones and add onto a solid background. Looking through various photographs one that stood out was from the article I initially saw the concept of brutalist photography being discussed with PRADA, a clothing brand that released a plentiful amount of these images as part of their FALL WINTER 2014 ad campaign. The two main aspects that I wanted to incorporate from this work was the minimalist clothing (colors that are always in style like black, white, and brown) and the monochrome background that would further highlight the person photographed/painted.

As stated at the end of inspiration, one of the ways that Brutalism has been brought back into the spotlight has been the introduction of Photography. I believed that in the same way that using one medium has helped bring a new audience to a style typically hated can allow aspects of architecture to be brought into a self-portrait. As mentioned before, the neutral background that concrete provides compliments skin tones and clothing and with each time I revisit oil paints I add a new oil medium I decided to go with Neo Megilp to have this background be smooth and silk.

The reasoning behind that is from taking notes out of "Hard to Love a Brute", a podcast/article episode that presents a great introduction to Brutalism and the public view of the architectural movement today. Surprisingly concrete does carry a lot of character along with it besides helping the subject, as the color and texture depends on the local climate, earth, and rock. Looking through the many options and texturing, I went with the smooth styling that would mimic the subject closely. Furthermore this would mean that a majority of the artwork would be utilizing a monochrome color scheme, which I had picked a selection of blacks and dark grey for variety. I've decided that this background will stay true to the core aspects of Brutalism and to shine light on the movement, but avoiding creating a building as the backdrop in order to keep the subject in focus but have concrete compliment it.

For one of my classes I remember looking into subcultures and one that particularly stood out were Minimalists, in which the group shares the value of getting rid of unnecessary objects from their lives and is contrary to the dominant culture of consumerism. It was important to remember that both skin tones AND clothing worked really well with Brutalism, which made me want to paint a outfit that related to minimalism. Typically since clothing is limited they use colors such as white, black, and brown as these are generally options that are always in season and style. I believed that this particular clothing colors would go well with the monochrome color scheme from brutalism, and in turn further the connection between the subject and design.



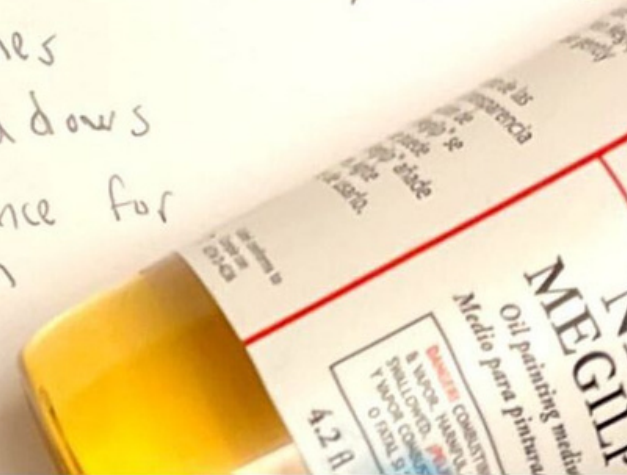
Self-Portrait with Cigarette, Edvard Munch (1895)

Planning

Inspiration



Photography  
• Bringing a new light to Brutalist  
o Compliments skin tones/clothing  
- Strong Lines  
- Crisp Shadows  
o New audience for the medium



FALL WINTER AD CAMPAIGN, PRADA (2014)



## Brutalist

- Concrete Style/Arch
- o Color and texture depends on local factors
- o Monochrome color scheme
- o Texturing includes
  - Big, thick chunks
  - Fine and smooth
- o Known for texture variety
- o Consider alienating/cold

Credit: Sarah Briggs-Pomoy



## Minimalist

- Opposes Consumerism aka Subculture
- o Clothing is limited, therefore colors that are always in fashion are chosen such as:
  - Black, White, Brown



Minimalist Style



# SELF-ASSURANCE

## Featured in EX

Starting with the actual canvas I'll be using, I decide to go with a 30 by 40 inches (91.44 x 91.44 cm) from 11 by 14 inches on my last oil painting landscape which is a pretty significant jump. I was going through photos in my gallery that had me with a minimalist color outfit and I found one projecting on the canvas below in which I had a similar pose to the "Self-Portrait with Cigarette" during an outing event. I cropped out mainly the bottom portion and left side of the subject on photopea to allow it to blend into the atmosphere and background later on. I traced the projected image onto the canvas with no lighting and would illuminate the surface to double check what lines I still needed to make as references.



I began the painting process with the clothing, where I had noticed that Edward Munch's painting had small hints of blue and red on opposite ends. I made marks of mainly the mixture of black I would use for the leather jacket, but with variations mixed in that would be blended together. Using black for many of the components was going to be difficult, and the main method I used to approach this was using a dark grey as well as a way to add lighting to the work. I would pass through the area with black mixture that had Neo Megilp in it that increased flow and gave the texture a smooth-looking feel. After that I would just go back with the dark grey to lighten up any areas such as the collar. It was a very similar process for the white button-up shirt, but the light that was being reflected off the paint helped me make out the areas on the white canvas that hadn't been covered.



I began working on the neck up, where I had made the base skin tone using mainly white, a bit of yellow, the tiniest amount of red, and just evaluated the final resulting with light and dark browns. I would have darker variants of the paint in areas such as the chin and eye bags, with slight reds on the forehead and cheeks. More detailed facial features such as the eyes and nose would be focused on later with just a mark for the colors I would be using (which is the reason why the eyes on looked very odd at first). For the hair I used a similar black that I had for the leather jacket, except I would make streaks in the direction that my hair went with subsequent layering.

I began closing in on the detailed portions after I had completed the hair, where I did the same variations of the base skin tones for the eyes, nose, ears, and specifically remembering for lips that are a slightly more subtle pink version of that same base instead of a completely different color. Having practices with each one of these areas on paper and pencil was a great help when translating it to paint, with just needing to learn and apply knowledge on how to blend it properly. The same can be said when working on the hands and the coffee cup that was altered from the original Collectivo design to one that mimics the contents inside. I did originally paint a partial portion of the paints, but I would decide to later cover it up as it felt odd to have that slight difference of color included.

Once I had finished painting all of the subject, the last component was the monochrome background that was derived from the brutalist photographs, as I wrapped around the canvas with a dark grey/blue. When I projected the image onto the canvas, parts of the background that weren't cut out in photopea were also outlined on the canvas. When I reached the outline that surrounded the subject, I used a lighter grey that helped pop out the focal point further, which wrapped up this artwork after I made slight revisions on the face to make it look less flat and add more shadows.

*Process*

*Experimentation*

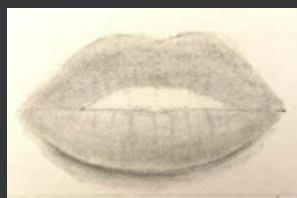
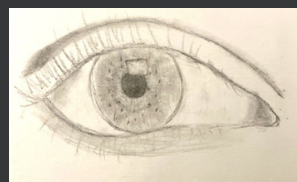
*Compare and Contrast*

*Reflection*

The main focus of the experimentation section for this artwork revolved around the transition of mainly building and geometric shapes to organic and human characteristics. As previously mentioned I was able to carry over aspects of my themes of architecture into a self-portrait, but I had still had to get used to the more detail aspects of painting a person. With that being said, I did explore this concept by using a basic graphite pencil and blending to get used to the values of a ear, eye, nose, and mouth.

I had done a bit of practice on facial features in my freshman year, so I was able to refresh myself by looking at my earlier work and expanding upon it for my oil painting. As part of my process I would mainly use a base skin tone for the majority of the work, which slight variations for darker or lighter areas. Having the graphite sketches kept my aware of the areas I need to apply most notably darker shades, such as under the eyes and bottom lip.

Keeping in my mind pencil/brushstrokes was a key component that I lastly understood from these graphite drawings. The lips utilize a slightly curved vertical lining to add more dimension, which while wasn't present in the final artwork was used for primarily the hair as it can help define to the viewer of it's styled. Overall learning from my past introduction to facial features helped guide the aspect that was going to be the most overwhelming and new to me to complete for my self-portrait.



Making a Self-Portrait was definitely one of the artworks that wasn't in my comfort zone and I had not really dived into at all this year. I've had experience creating people and facial characteristics in the past, but I hadn't been my strong suit and it has required much more learning of how skins tones blend. I believe that taking a chance to paint myself on this scale was a great challenge to take, as during the whole process I was in doubt on how it would turn out as I went through each section of the subject. However I stayed confident in my abilities (hence part of where the "Self-Assurance" title comes from) and I believe it really reflected in the work, and part of that is thanks to the connection to architecture I had studied Jr Year with many previous artworks from PRADA's brutalist photography. This connection of subject and form was further enhanced by the blending atmosphere and reflection of life experience in Edvard Munch's own self-portrait.

The most favorable experience when creating this final artwork was mainly the connection to my own changes of life, as I particularly choose the reference photo of my artwork as a time that I was much more free to explore my interests and just a more genuine smile that illuminates that confidence in one's character. Of course it doesn't undermine the fact that painting human characteristics was a struggle and isn't my main interest in creating my work, but it was interesting thinking of ways of how I could connect architecture in a theme that focused on the subject primarily without overshadowing the focal point. I hope that with this being the concluding artwork of this school year that the progress I made with understanding oil paint and human subjects from my initial project in December 2022 is recognized as well as hopefully a tone and architectural shift from the mediums I've work on and enhanced my skill and knowledge.

### Similarities

- **Subject Emphasis:** People being the focal point of the artwork and inspiration is evident as aspects such as the atmosphere, background, and other elements are minimized to make the subject the sole focus.

- **Monochrome Background:** Speaking of background with most prominently brutalist buildings as the back drop, a monochrome background is a great way to help emphasize people and their skin tones as they're able to pop out and highlight the subject.

- **Minimalist Coloring:** The minimalist clothing mainly consists of colors that would be considered "in style" all year round like blacks, whites, and browns that are consistent with the subjects in both artwork and inspiration.

### Differences

- **Materials true to original:** While Claes Oldenburg was able to use a materials and colors that made the form recognizable to the original's texturing and character, "Balance" solely uses cardboard for it's adaptation and connects to the different application of material for a bubble leveler.

- **Texturing and developing techniques:** To go along with having to use cardboard, in order to showcases more depth and get the proper shape by using cardboard, I had to understand the material and apply techniques that illustrate smaller details like the curved ends and the slight leveling difference when transitioning to the tunnels on the sculpture.

- **Setting Choice:** Although both my inspiration and I are manipulating the setting that they're placed in, my sculpture didn't have a defined location to base off how it would transform the space, which lead to me choosing construction subject that can have it's purpose applied to any location it's placed in.

# THE COMMUNICATION PAVILION

Featured in EX



SC Johnson Wax, Frank Lloyd Wright (1936)



The Farnsworth House, Ludwig van der Rohe (1945)

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## DEVELOPMENT

When it came to architecture, one of the important aspects to consider when conceptualizing is scale that goes beyond what people would normally associate with a building/structure but rather how it relates to human form. This was a process of breaking down the aspects from blueprints of the modernist building's and furniture to what would be the best ones to pertain in the later design. I wanted to acknowledge how classrooms would need to promote interactions in some form, and being able to adapt the form in a way that made communication more natural would be essential.

## Inspiration

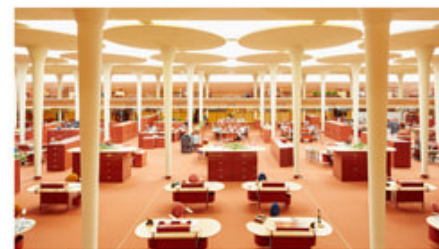
When it came to picking the backbone for my inspiration, I knew right away that I wanted to incorporate my Architectural background and knowledge into the outdoor classroom design. After many consideration, I decided to pursue the Modernist movement, and no better example would be the SC Johnson Wax headquarters by Frank Lloyd Wright since it not only tackled on innovating a workplace setting, but displays how architects utilize scale in order to all relate to human form. This means that furniture is one of the aspects that Architects can design, which caught me off guard for this building specifically since Wright developed 40 different pieces, with 9 of them being variants of a basic desk in order fit in with different functions. It's noteworthy to mention that many modernist architects use a "Form follows Function" philosophy, but Wright emphasized his "Form and Function as one" perspective instead, which I believe if I also set as my foundation will be very beneficial.

Going towards the actual form of the outdoor classroom and keeping with the modernist architecture movement, I wanted to explore a building that was close to the sort of winter temperatures that would have to be addressed compared to warmer climates where outdoor classrooms tend to be constructed. The Farnsworth House is located in Plano, Illinois and showcases many characteristics of modernism such as horizontal windows, free-form façade/interior designs and columns that create open spaces. It's a great representation of what people generally associate with simplicity as a light structure. One of these elements I really enjoyed was subtle qualities like slight elevations that not only helped with floods that occur in the area, but seamlessly can section of a rather open space. Weather and landscape of a area can have significant effects on how a outdoor space is created, part of the reason here in Wisconsin would have more indoor structures. This leaned me towards exploring human form rather than solely structural form, and I would say that later on in Process it truly expanded the objective and problem a Outdoor Classroom can solve.

## OBJECTIVE

This outdoor classroom had originally sparked interest of Ronald Reagan Highschool receiving funding for a expansion on the backside of the school, which was much needed for the previously known middle school. From left to right shows the school as of present day to the expansion that is set for the next two years. Originally with the start of a outdoor classroom, my mind went to idea of "How can we adapt a open environment to best fit the educational condition that student's want?", which is a more generally foundation that I wanted to set before narrowing it down later on.

## Research Modernist Architecture



SC Johnson Wax - Frank Lloyd Wright



The Farnsworth House - Ludwig Mies van der Rohe

## "Form and Function as one"

ARCH 101 - Online Discussions

**Case Studies**  
Nov 2, 2022

**Hello Everyone!**

Falling Water by Frank Lloyd Wright has been one of my favorite architectural buildings that I have ever seen. I specifically remember being shown it during elementary school art class. One of my favorite features of the building also happens to be my favorite. Part of the building is integrated with a waterfall and I've always loved when buildings can be integrated into nature and the natural world. Wright understood that his clients were to teach with nature and wanted the building to represent them even using boulders and rock from the area for the fireplace. This can also be seen by the use of stone in the building and the color palette used. Wright used only two main colors of the exterior of the building, light ochre for the concrete and Cherokee red for the steel. It was completed in 1935 in Pennsylvania with an addition two years later, and in 1976 it was designated a historical landmark. It is without a doubt one of the most amazing pieces of architecture in the modern world. The most amazing photos I found was of Falling Water in winter when the waterfall underneath completely freezes over.

Edited by Case Studies on Oct 2 at 1:22pm

## Characteristics of Modernism:

- Horizontal Windows that provide **even daylight across rooms**
- Free-form facade designs, liberated from load bearing functions
- Rooftop gardens on flat roofs to protect concrete and create space
- Free-form interiors designs, enabled by structural columns
- "Pilotis" (columns) used to lift up buildings and create **open spaces**

Blueprints of The Farnsworth House



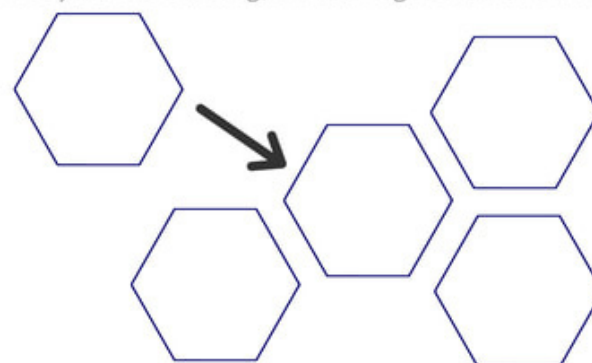
## Development

## Scale

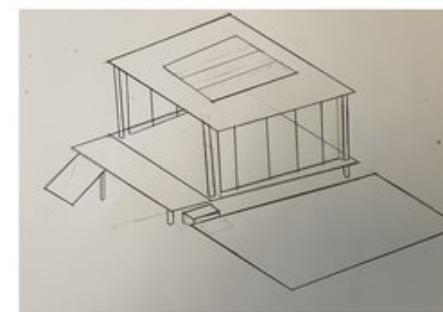
Not just the building; all relating to human form



Hexagon Desks  
(How can we promote interactions?)



Tulip Arm Chair - Eero Saarinen



Modernist Outdoor Classroom Concept  
Expanding on the way we interact with our environment

## Concept



Ronald Reagan Highschool  
(As of present day)



## Outdoor Classroom

How can we adapt a open environment to best fit the educational conditions that student's want?

## RESEARCH

Looking at the expansion illustrations reminded me of modernist architecture with a mix of the previous building, so I decided to look into it as it coincided with a Arch 101 class I was taking online. Not only was it a fresh concept in my mind for the characteristics of modernism, but I had a few online discussions to refer back to on how a larger audience interpreted the particular movement of architecture. I believe that when it can to connecting with the environment, Modernism was the best option due to aspect such as even daylight across rooms, free-form interiors, and columns to create open spaces.

## CONCEPT

For the early design, hexagon desks was a concept that tried to encourage this form of interaction naturally by having a unconventional shape. When grouped with other similar shaped desks, it would always leave openings for other work stations to collaborate and developed a larger surface. My concept for the form of the outdoor classroom was heavily inspired by the one of The Farnsworth House, which was a designed that checked nearly all boxes of modernism and I believed could be transferred to a classroom setting with a few adjustments. After looking back to it, this design was mainly grounded by the constrains of Wisconsin having cold climate that made my initial ideas practically require some sort of indoor functionality. I wanted to mention how after looking at other designs from other students, I knew that I could re-engineer my board into a form and function that complimented each other on a deeper level.

# THE COMMUNICATION PAVILION

## Featured in EX

Being assigned the opportunity to design outdoor classroom may seem at first the chance for many students to create an environment that appreciated nature and students having an open area to learn rather than one which feels enclosed. I honestly had followed the same path with the idea we should "Expand on the way we interact with our environment", which while can be true did overlook a deeper problem that can be identified with how students learned. It took me some time to narrow down what this problem exactly was on a foundational level, but looking at the previous research into scale and how architecture relates to human form I had realized that with traditional classrooms: **NOTHING HAS CHANGE.**

I reflected back to experiences I had where I discussed with different industries and professions in which one of the values that is becoming the a contributing factor to what opportunities are available to them are soft skills, such as communication. Hard skills are skills sets that are much more easier to teach to others, part of the reason schools prioritize it, but soft skills are much more difficult as it's hard to make someone encouraged to connect with others. The form of the classroom reflects this as will, with it not changing in the past decade despite the world around us doing quite the opposite. It becomes clear that soft skills that are emerging in today's world should not be overlooked.

This leads to objective of "Making **INDIVIDUALS** ideas and input empowered in an environment that encourages students to socialize and refine essential soft skills". To elaborate, having the opportunity to design an outdoor classroom not only liberates the limitation of a traditional classroom where a rectangular form is presented and teachers must adapt to it, but to gather a concept that takes the form and function to heart. The best example of this is seen with Virtual Learning where it becomes very noticeable that a loss of individuality occurred when pre-prepared information is presented to a screen of letters on a blank screen.

While Outdoor Classrooms are seeming like a great direction to take to deal with this problem head-on, we can actually observe existing solutions to see how successful they've been. The only difference is that they aren't in Wisconsin, but in **California** instead at a variety of elementary schools that have already been structured with the outdoor in mind from their much more warm climate. I've actually had the opportunity to observe one of these outdoor classrooms a few years back where the concept didn't have to be revolutionary, as it mainly was a garden area with a few benches and seats. However, this simple structure change saw students being more engaged and social in this setting while gaining practical skills as they learned how to care for plants to later on cook with. It's important to recognize that although the difference in climate and education level does have effects on how an outdoor classroom can be implemented in a high school setting, this doesn't mean that outdoor spaces are not desired in an area where they tend to be more seasonal than a year-round structures. In the summer prior to the school year I had taken an architecture internship in which I learned how to use tools and make design changes with a group to design a community pavilion. This experience had reminded me the value that having a dedicated outdoor space that brings you away from the indoors is a valuable asset and motivated our group to socialize more and more as we worked on the structures through several weeks.

Developing the design process and visualization was taught by Thornton Lothrop, a professor at MIAD. It started with fundamentals such as drawing straight lines without lining it up consistently and basic shapes. This simple start at first glance began an expansion of a skill sets that allowed us as designers to visually display structures and designs accurately to a viewer in which I hadn't had built up on at this point. From there we were able to multiply and divide existing dimensions that allowed smaller details that were part of outlining our bedroom for a practice. We were introduced soon after to understand how to capture the front, top, and side angles of an object with a square paper box as our reference. Taking out understanding to the next level was drawing the sketch where we published our skills to replicate one of the tables in the room with accurate dimensions. This allowed a better recognition of how to convert measurements into a conversion that was easier to translate onto the page. Going back to the angled views, we learned how to do this process with a mug and transitioned into getting a feel of drawing curved surfaces with the general sense of direction that placing the object into a square and breaking it down provided. The final sketch and departure from the in-class lectures was drawing the office chair in my room, which was made out of leather and was much more of a challenge considering that it wasn't geometric shaped. I didn't quite have a vision of how I would be able to sketch the chair let alone three angles, but breaking down the box into smaller sections allowed me to translate it with relative ease and accuracy shown on the right.



**PROBLEM**  
NOTHING HAS CHANGE from how classrooms are formed and how students are taught

The **FORM** of the classroom has stayed the same and no longer reflects the values of the people today

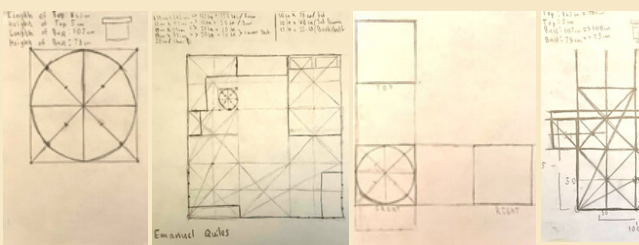
**HARD SKILLS** that prioritize giving information to as many students as possible overlooks personal brilliance that's desired in today's world

**Virtual Learning - Losing Individuality**  
Make **INDIVIDUALS** ideas and input empowered in an environment that encourages students to socialize and refine **ESSENTIAL** soft skills

### EXISTING SOLUTIONS



- PROS**
- Students are more engaged, independent, confident, and creative
  - Boost in social and personal skills
  - Collaboration becomes the focal point as student well-being is benefited
- California has a already shown success with outdoor classrooms becoming part of their structure, and even Wisconsin is developing Community Pavilions
- CONS**
- Concept hasn't been as popular in Wisconsin due to climate and weather
  - Indoor-centric infrastructure
  - Tends to be more focused on younger learners
  - Can share similarities to traditional classrooms



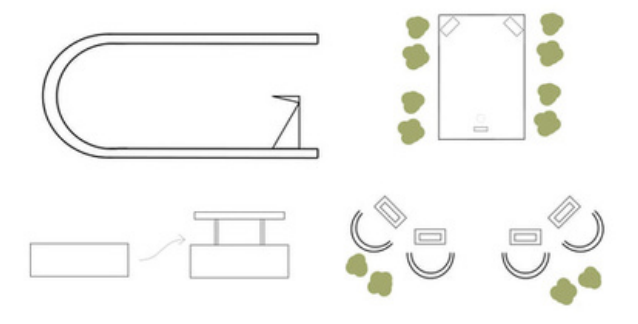
### INSPIRATION

**Pursuing the Modernist Architecture Form**  
Pursuing the Modernist Architecture movement that analyzed a building's function and is known for emphasizing volume. Taking an approach of "FORM AND FUNCTION AS ONE", I observed different architects with Wright's use of scale with unique furniture designs and Mies' use of elevation for space.

**Scaling Human Condition**  
Directing attention to individual's senses on specifically interaction and calming down students in a setting that was natural and encouraged communication.

**IDEATION**  
Dimensions of Main Structure/Stage: 1.20' x W 2.4' x H 10'  
Dimensions of Couch: 1.6' x W 2.2' x H 3.5'  
Learning to design that combined both aspects from inspiration, the outdoor classroom began forming with a front small stage for the speaker with smaller 4 person "cubicles" for group work.

### CONCEPT



When going back to the Inspiration that I explored earlier, I wanted to separate the previously explored background for **Modernist Architecture Form** and now **Scaling Human Condition** for interpreting individual's senses. Taking the main approach from Frank Lloyd Wright with "Form and function as one", I had identified that I wanted to pursue modernist architecture values and characteristics in order to utilize free-form design and open plan that is associated with an outdoor classroom. To further this point, I needed to interpret the function that would work best to coincide with form, as I began thinking about our five senses. I was leaning towards a concept that combined a group/pod section for collaborative work, but going beyond the previous planning phase with an outdoor theater at front for a speaker to take charge. For the speaker I wanted to find ways that would make the individual feel more calmed and relax, leading to ideas such as lavender for senses and smaller group sizes for a less clustered audience. Speaking of groups, going back to the hexagon desks idea didn't seem as practical as I originally imagined as the connections would have to be done manually meaning students could just choose not to. Round couches without a table that obscured vision or awkward seating was the best solution for an existing form that had students that would work in a group already be facing head-on compared to the rows in a traditional classroom.

These two main aspects from the Inspiration were the basis when developing ideas in the Ideation. Keeping in the **Less is More** psychology of modernism, I had narrowed down my design from my planning phase into the previously mentioned two portions for group work and a speaking stage. The speaking stage had dimensions that mimic the average size of a smaller class, and the group work cubicles had their typical round table removed in favor of a coffee table that was situated further but had a roll-out TV.

Finally, moving into the final design that strives to **balance** exceeding the conditions to make student's utilize soft skills for today's world and prioritizing the aspects needed to be put into the concept. It's almost certain that other students that will present at MIAD will present hundreds of ideas they draw from inspiration and their own research. What I wanted to carry over most importantly from my architecture internship for building a community pavilion was not finalize a design that tries to solve every individual want, but instead focusing on the needs that would branch out and lead to a wider impact.

With that being said, starting with the speaking stage retains a shape similar to a traditional classroom besides a curved back and an open front for the audience. At first this may seem contradictory to trying to move away from a form that prioritizes hard skills, but the main concern for the speaker is to make them feel as comfortable and relaxed as possible. Generally the reason why you won't see buildings shaped as a sphere or a hexagon is ignoring the fact that they will cause awkward spaces and corridors to fill, people feel more comfortable in a rectangular space they're familiar with. A transparent podium is placed at front to give a relative scale of the stage compared to a person and allows the audience to view the use of body language. Glass and plants are able to cover the structure from the sides, with lavender plants to help calm senses placed only by the speaker and ones that pertain to alertness like rosemary and basil herbs being placed by the group work cubicles.

At surface value, when people imagine implementing an outdoor classroom the first thoughts tend to be regarding the new open space and the implementation of greenery that students are now exposed to as they're connected to a new environment. I believe that looking beyond the architectural form of structures was to understand that they are a deeper rooted problem that can be tackled when given this opportunity to design a space not only restricted by a rectangular form, but allows an entirely new structure and approach to make individuals empowered and tackle soft skills. Of course having modernist building like The Farnsworth House and SC Johnson Wax Headquarters was a great basis to pull characteristics from like scale and elevation that coincided with the feeling of an open space. The biggest challenge I had for this project was the struggle of whether or not the building should be seasonal or a year-round structure, as it had impacts on what the design could be in a location like Wisconsin. I would later decide that actually a design that is seasonal or limited allows teachers and students to be more inclined to take advantage of it in the start of the school year when you're generally in a new class with people you haven't talked to yet.

Speaking of the cubicles, the group work consists of four areas that sit about four people that face the speaker stage. The round tables allow classmates to be in a position where it's much more encouraged to collaborate as they face each other in a manner that allows everyone to share ideas and the choice of removing the round table exposes body language that would normally be covered or restricted. The area in the middle also allows room for students to stand up and overall is meant to help the idea of round tables that you would be at diners to not be enclosed. Keeping with the implementation of technology in our classrooms, at the front of the cubicle is a coffee table that (illustrated on the bottom left of the image which then goes right) is able to roll up for students to screen share their ideas and work to their group members, but also can be rolled back down to allow visibility to the speaker and to protect from climate.

Similarities	Process	Differences
<p><b>- Modernist Architecture:</b> An outdoor classroom that is associated with making a space feel open is complimented by minimal orientation in modernism that emphasize volume.</p> <p><b>- Less is More:</b> Following modernism, the concept and inspiration structures had utilize the belief that a design can be best executed when making each component discrete rather than over decorating a building.</p> <p><b>- Scale and Elevation:</b> Acknowledging the characteristics that are associated with modernism, the use of elevation separate spaces subtly in The Farnsworth House and the use of scale for furniture SC Johnson Wax Headquarters was deployed in my concept.</p>	<p><i>Experimentation</i></p> <p><i>Compare and Contrast</i></p> <p><i>Reflection</i></p>	<p><b>- Limitations on Form:</b> Being able to break away from the traditional form of a classroom that a rectangular modernist building would provide allowed the exploration of a space that wasn't confined but was an open layout.</p> <p><b>- Setting Choice:</b> Designing an outdoor classroom present new challenges that would otherwise be ignored in an indoor setting, such as having to be much more concerned at the climate that the structure is located in.</p> <p><b>- Purpose:</b> Building for an educational setting was a specific component that was the foundation of the "Form and function as one" perspective that wanted to ensure that creating a space that promote communication and use of soft skills was at the forefront for the design.</p>