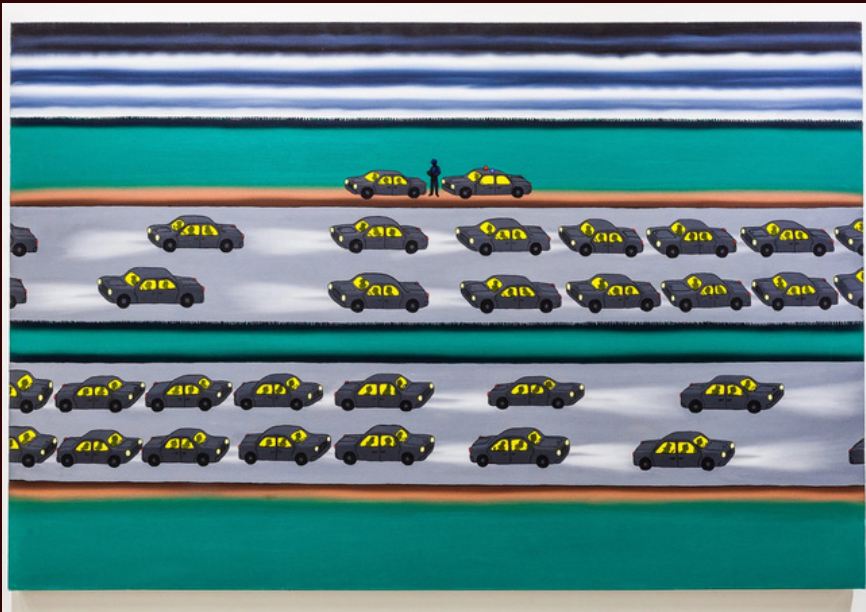# ELEVATED HIGHWAYS: ABSENCE OF URBAN PLANNING
Featured in EX

California Gawkers: Being the Chief Cause and Primary Source of California Traffic Jams, Roger Brown (1997)

As part of taking the Advance Fine Arts course during the MIAD Summer Pre-College I had the opportunity to create an artwork that reflected my previous practices. I acknowledged that it would be beneficial to continue a technical approach that I've done in the past while refining oil painting once more. After looking through inspiration for this project, the one that caught my eye after being directed towards him was Roger Brown, a Chicago Imagist that in the following work being observed deal with the built environment of roads. I knew that I wanted to create an artwork that dealt with Elevated Highways (especially with location in mind), and California Gawkers was interesting as in a minimalist fashion highlighted the idea of "rubbernecking" being the compound idea of small issues become prominent exponentially. This is shown in the work with the cause and primary source of traffic jams not being necessarily a crash itself, but something as simple of police stopping a vehicle slowing down all movement just by drivers being intrigued by the cause. Brown had a intent emphasize the annoyance he and a plentiful of audiences have experience from an occurrence that unknowingly leads to large consequences which I believe following a similar mindset and technical style can emphasize elevated highways as well.

Highways are quite a common occurrence in America, especially if you have ever made a trip to any major city. The main reason I wanted to do an artwork related to elevated highways is that Milwaukee has the I-794 that cuts through it's downtown from the Third Ward (a southern area in the city's center that border's the Milwaukee River and Lake Michigan). Originally the Federal Aid Highway Act of 1956 gave states highways essentially for free that was a very valuable assets for rural communities to traverse into urban areas. The problem with this was the lack of municipal foresight, as urban planners barely even existed, and the "yellow book" that states would follow in order to build these highways that mapped out where routes occurred cut through the core of city centers. Engineers had the mindset of what was the most effective way to bring commuters from the growing suburbs from point A to B without considering the urban fabric impact.

Jump to today with the Connecting Milwaukee 10 year Downtown plan that when it comes to addressing adjacent neighborhoods is if it is beneficial to tear down the I-794? Even back in 1999 Third Ward Comprehensive Plan it was acknowledged that elevated highways being out of proportion to pedestrian travel caused significant psychological barriers. There has been proposals of using the removal of the I-794 to reconnect the Third Ward and create a green space that coincides with the walkability the area already excels at. The Problem?: It's not a realistic solution, at least to be included in the Downtown plan as it comes down to state law that will preclude it. The idea has receive more traction as portions of the I-794 are subject to renovations, but even then stakeholders are hesitant and most haven't supported removal options.

So the task becomes how can we effectively take this oversight of elevated highways that has become a serious topic of discussion for the connectivity of Milwaukee's Downtown and consideration to urban fabric? Well below shows the general plan I had going into this artwork in a smaller scale, and I wanted to make the original notion of elevated highways being to get commuters from point A to B as efficiently as possible to be prominent. Therefore most of the top portion of the canvas will simulate traffic on a elevated highway with each vehicle being confined to their destination. Transitioning to the bottom of the canvas would reveal the elevation structure that would move into darker tones, making the viewer unaware of what is being ignored/blocked because of the construction of the highway. From there we can have on of the trucks traversing the canvas have it's payload fall off and into the exterior shelf place below that breaks the 2D plane. At first the idea of the payload falling off was used mainly to be eye-catching, but later on in the process I had found a strong connection to make with my research using color choice that I'll touch upon later.

In order to ensure that the connection between the oil painting and the wood construction was more apparent, I had to plan out the dimensions of each truck that would simulate the traffic. Gathering a portion of wood that would be placed upright on the exterior shelf, I took the measurements of the soon to be payload and recorded them on notebook paper. The objective would be to develop a consistent truck design that can be replicated through the entire canvas. Luckily I was using an architect scale ruler that allowed me to know the scale of each truck and approximate that I could fit about 4 trucks in each given lane. The primary steps that I had to foresee in the upcoming process was utilizing guide lines that were faint and later be covered up when paint was applied, but allowed me to interpret how to replicate my truck design dozens of times from scratch.
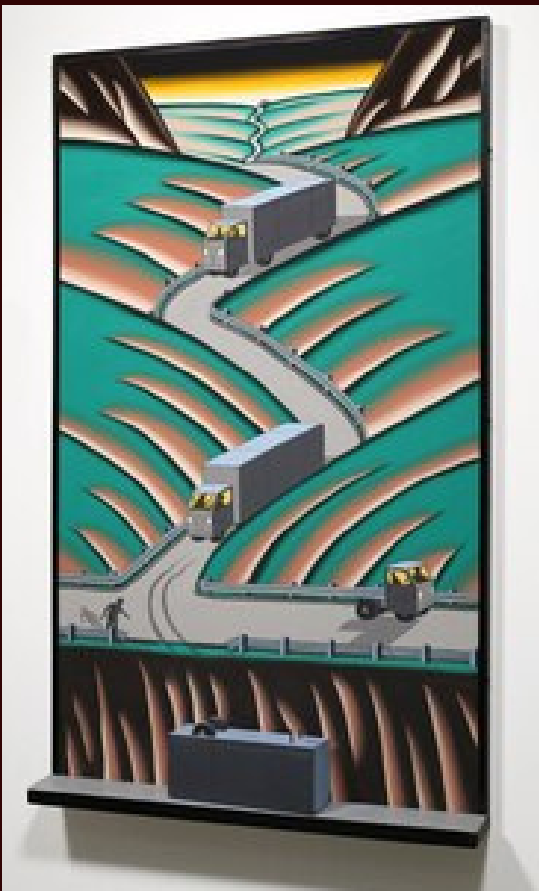
Jacknife, Roger Brown (1975)

One of the concepts that I wanted to explore further with doing artworks and having a research topic component along with it is how it's communicated with the audience. In Jacknife, Roger Brown illustrates a man-made disaster that in a literal sense breaks through the 2D plane of the oil canvas and onto an exterior shelf. From all the paintings Brown had created with vehicles and traffic being the central subject of the work, this was one of the only ones that utilized wood construction as a clever way to add upon traditional painting with a formalist sculpture. I believed that the attention grabbing technique that moved the viewer's eye through the canvas as the story of the truck played out until disaster would be a great way for me to try a mixed media work that added on my experiences with oil painting. Furthermore, with an artwork that will be research centric and topics I've explored previously in my school studies it becomes a factor to help it stand out with the 3D elements that progresses the story being told.
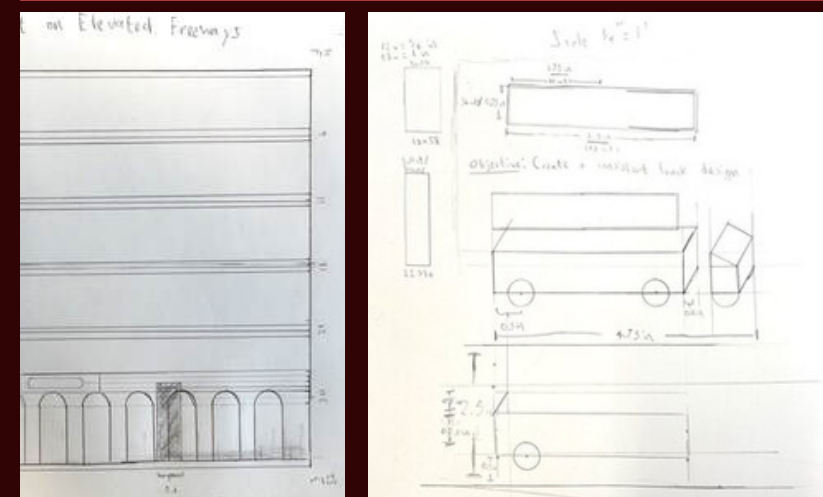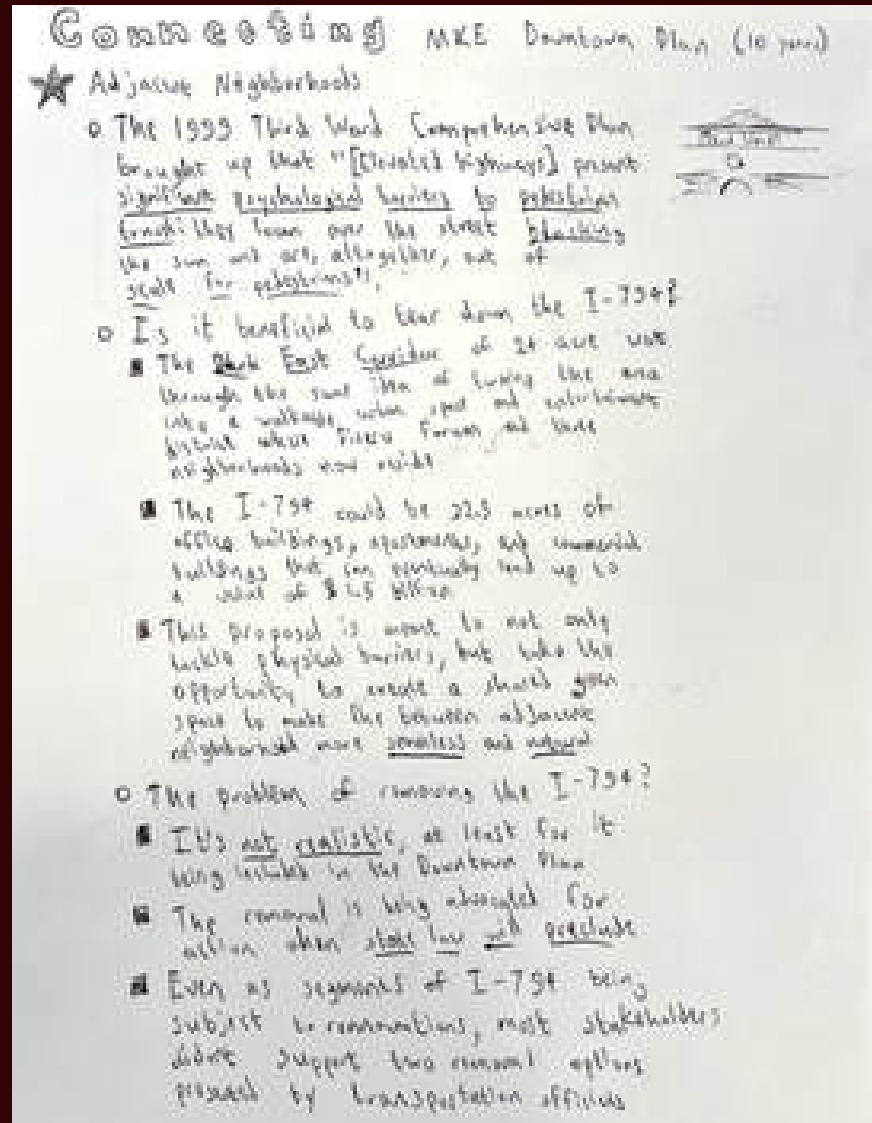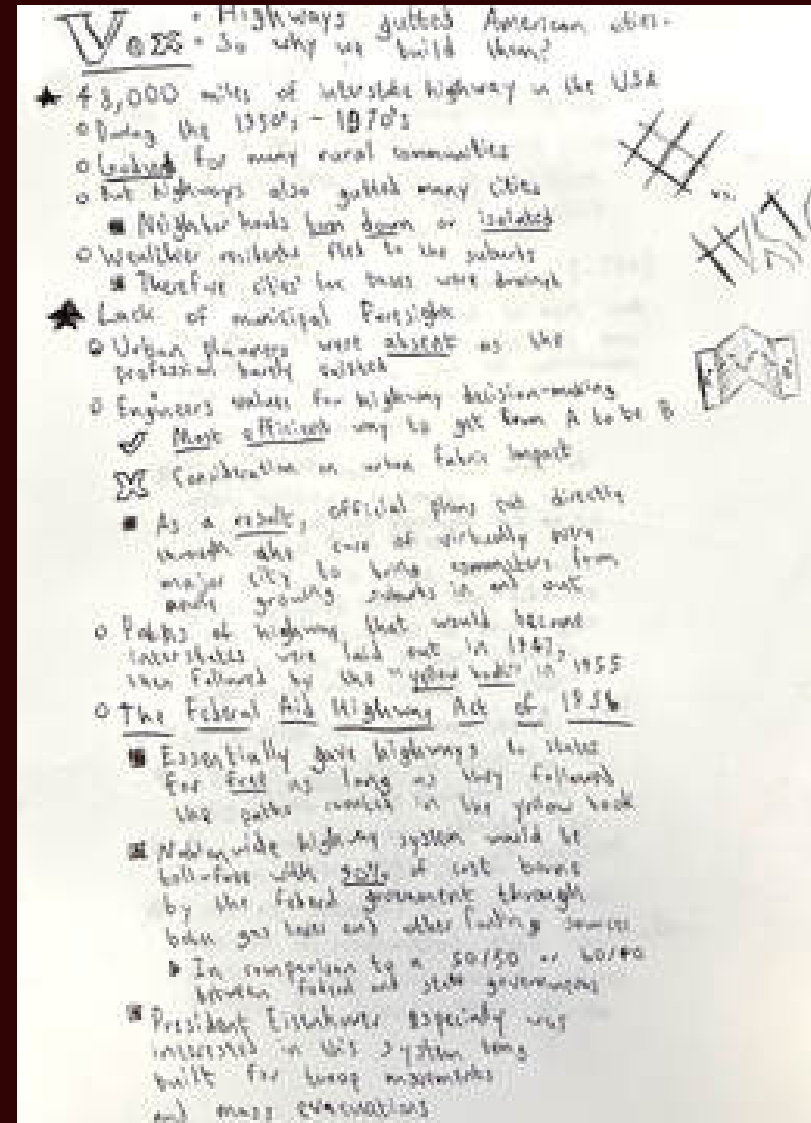
Inspiration

Planning

ELEVATED HIGHWAYS: ABSENCE OF URBAN PLANNING
Featured in EX

Setting up the canvas with the lanes was quite straight-forward as I sectioned it into sixths that allowed guidelines for four lanes to be created with the bottom portion reserved for the elevation structure. Extending the lines between lanes slightly allowed the confined structure to be more evident for when paint is applied. Semicircles were used past the bottom lane that had vertical lines continue into the end of the canvas. Original I had the mindset when it came to adding trucks was that it would be fairly straight forward and easy to replicate on the canvas since I would only really need to make the guide lines on the top line for four trucks, and then extend those onto the bottom lane. I realized that having the lanes going different directions, slight spacing differences, off canvas vehicles and the front portion of the trucks would require each individual lane to be outlined.

It becomes the most time consuming portion of the process that can't be stressed enough as in order to meet the necessity of the trucks staying relatively consistent, it required over fifty unique guide lines that had to be constantly double checked to ensure they retained the same quality and dimensions. The payload of one of the trucks would remain absent on the bottom lane, but besides that it was mainly just following the scale I had developed in my planning to duplicating it to reach the final outline seen on the top-left.

From there I could start applying oil paint onto the canvas, which involved laying out a monochrome palette for the roads to simulate cement concrete and to make any individualism of the commuters non-existent. This is part of the reason that you are unable to see windows of the drivers since engineers focused on efficiently of travel. Each lane begins to become sectioned out, with a portion of the barrier being removed in order to allow the payload of one of the trucks to be seen fallen off the canvas.

Before I even began working on this project I had created a P.S.W. (Paragraph, Sentence, Word) that narrowed down and gave a draft of my particular craft so far when it came to art. While I had a general list of the supplies and medium that I wanted to pursue, it didn't have the "expansion" concept figured out to go beyond what I've done before. Although the work on the right didn't set the foundation for my inspiration, when I went through the Milwaukee Art Museum for the first time Sunset in Norway by Ludwig Munthe was the initial example I was shown for how I could experiment with viewer interaction. The revelation of this was clear when seeing the artwork in person, as when you approach the painting it was intentionally placed to mimic a walk home.

Moving forward to wood construction when I received the external shelf with the specifications I asked for there was still possibilities of on how I could expand upon my original concept with it being mixed media. Initially I didn't have any aspect of my artwork that incorporated the green space concept that people imagined that could replace elevated highways like the I-794. I managed to gather a bundle of artificial flowers that I could glue to the external shelf to represent the mentioned green space. However since this was a smaller concept of the whole work and the glue used didn't support much weight, the artificial flower was transition into a small pedal sticking out of the yellow payload.

When it came to having the 2D element of traditional oil painting with 3D wood construction coexisting in this artwork, I made use of color choice and making it distinct. For that reason I explored keeping a traditional minimalist palette of white, black, and brown when working on painting the canvas that reflected the in real life counterpart of an actual elevated. In contrast when moving onto form I had narrowed down to using bright yellow and crimson red that popped out from the original composition. Since this artwork had the idea that it would be installed during an exhibition at the end of the pre-college course, it was decide to place it as shown on the right with the elements of it's environment in mind. As mentioned at the start of this experimentation tab at the Milwaukee Art Museum each artwork is placed intentionally, and in the same manner the structural aspects of columns and railings supported the work.

I continued going through the elevated highway and choose a hues that were similar to the ones present on the I-794, with light browns and dark blues that section off the top roads from the structural columns. As I moved down the columns I began to transition into darker values that would illustrate depth and set up for the upcoming external shelf that would be placed below. I had nearly wrapped up painting the canvas and left the area in between columns blank as they would be the same color as the wood construction.

To carry out a surrealist intent, I landed on using Crimson Red as the color of choice as what would be the transition of 2D to 3D. It was a choice that seemed fitting in order to present the wood construction as being something that is mysterious and out of reach from this world. Once painting the canvas had concluded I prepped the external shelf by using wood glue to place the fallen payload of the truck onto and covered the wood with gesso so that the paint can have a surface to stick upon. I also managed to gather a artificial plant that I cut down and glued next to where the payload was.

Originally for painting the payload I wanted to match my inspiration of Jacknife and use the same monochrome color scheme as seen in the trucks on the oil canvas to make it more evident that it was a payload that had fallen off. When I did my planning one of the topics I touched upon was that the thing that was apart of Elevated Highways being constructed in America was the Yellow Book that outlined these highways on maps that state's had to follow to get them essentially for free. I decided to paint the out of reach payload with bright yellow color for the idea that now despite the interest of wanting elevated highways to be removed to make way for green spaces, it becomes out of reach since it is a state law issue. With this in mind I had finished painting the external shelf and at the end of my Advance Fine Arts course connected both components together to finalize the work.

Process

Experimentation

Compare and Contrast

Reflection
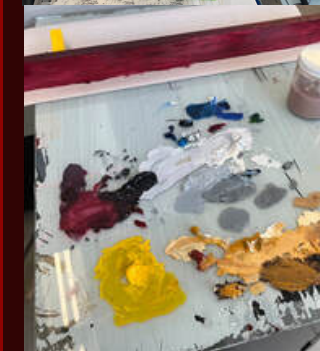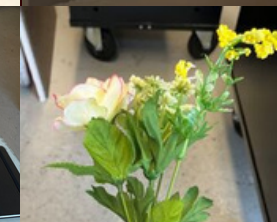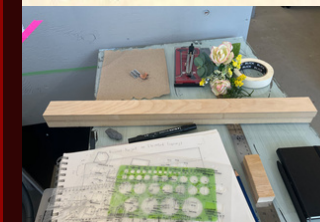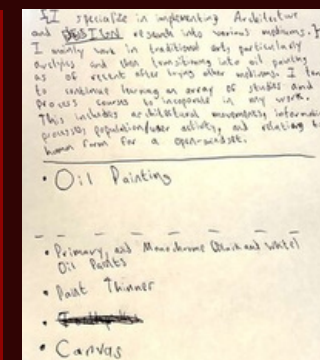
Being able to not only refine the technically skills and research incorporation I've done with previous works but also incorporate wood construction to expand how viewer's interpret the work has been a very helpful experience. When it comes to a lot of topics like these there is a obstacle of how you make the language you are presenting intriguing in a way. I believe that looking into Roger Brown and seeing how he utilized wood construction was a really stand out way for me to start thinking and using mixed media in future projects. The biggest challenge I tend to have when it comes to precision in making sure measurements I make before had are carried out correctly (such as in my Axiomatic Object) is the sense of fatigue you can get when you making 20+ truck designs. However it is a direction that uses precision and measuring tools that out of all the students at the pre-college course weren't utilizing.

In about half of the work I've created so far, the concepts that I've created tend to fall within the technical field and away from more organic structures that are more experimental which while is less common within peers I believe have been shown to be effective when it comes to presenting research centric studies. It makes it very exciting and enjoyable when you can take a concept like Elevated Highways that I've studied upon before when researching the connectivity of Milwaukee's Downtown and interpreting it into an artwork. I hope that others view the expanded elements upon traditional oil painting as a new perspective for how to make a niche topic stand out against the crowd.
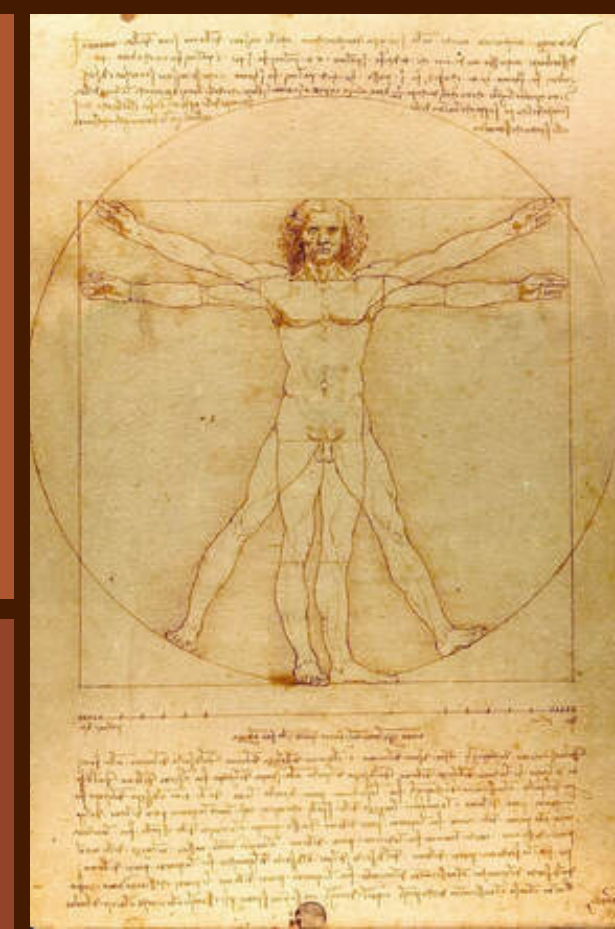
Similarities

- Technical Craftsmanship: The repetition of shapes with the landscape and subjects is precise to ensure that consistency is retained through the work. Aspects like clean, simple lines tend to result in a satisfying work that all three contain.

- 2D plane broken with Mixed Media: With the incorporation of wood construction upon the oil canvas, it allowed elements in the canvas of that being a truck's payload to break the 2D plane and transition into a exterior shelf.

- Consistent vehicle design: Taking consideration of spacing between subjects, each road being illustrated ensures that the vehicles retain a identical design that is replicated across the canvas.

Differences

- Setting Choice: Elevated Highways: Absence of Urban Planning had taken into consideration that it would be used in an exhibition and compete alongside primarily 2D work in the same venue, therefore influenced how wood construction should be implemented in order to stand out with elements like color choice.

- Wood Construction Interpretation: In Jacknife the exterior shelf serves as the conclusion to the payload of the truck falling off course and breaking the 2D plane, which is achieved by a consistent color through the artwork. My artwork instead chooses to convert the payload from it's grey tones into a bright yellow for the connection with the "Yellow Book".

- Subject Boundaries: California Gawkers depicts a relatively common illustration of a road where in two-lanes cars going each respective direction have the choice between one or the other. When it came to the same concept in my artwork I instead kept each lane within it's own barriers where drivers could only go to one direction.

Inspiration

The Metropolis of Tomorrow, a collection of illustrations published by Hugh Ferriss in 1929 which was divided into three sections. The first section and the one we'll be discussing was showcasing planned or constructed buildings, in which Chicago Tribune Building was featured in along with the Lobby of the New York Daily News Building and The Chrysler Building in the final stages of construction. Ferriss was living during the era when the United States was experiencing not only a significant wave of construction for skyscrapers but zoning laws being implemented as well. In order for him to visualize contemporary trends in urban planning and the future of city planning later in his novel, he needed context for what the landscape around him was at the time. This becomes more interesting as he actually did advocate the mentioned zoning laws as something that elevated architecture since it helped steer away future architecture from being massive boxes with lack of character. Since I was developing my artwork in the Third Ward of Milwaukee's Downtown, an area that used to be a industrial district and the city having their Mayor pitching having 1 million habitats as a long-term goal (double of what the population is today), I thought it would be fitting to illustrate my environment. I really wanted for this artwork to use the measurement tools and environment I would have in my exposal, but also showcase the technical skills I've been refining so far that I hadn't gotten to show in my pre-college course.

Chicago Tribune Building, Hugh Ferriss (1929)

As I neared the last week of my MIAD pre-college course I had so far practiced and done Self Portraits, Space and Environment, Semiotics, Osteology/Human Figure, and Experimentation. Alongside that I had recognized and developed a Cultural Production list featuring my Assets, Influences, and Beliefs/Passions. For one of the three major and final projects I had to complete it was a large drawing that incorporated all of these aspects based on observation, or a scrimmage. Going through each field had me narrow down my drawing into these selections:

Planning

STUDIO PRACTICES
SELF PORTRAIT - Technical Rendering
SPACE AND ENVIRONMENT - Third Ward and/or Studio
SEMIOTICS - City Street Signage and/or Tools
OSTEOLOGY/HUMAN FIGURE - Joints and/or Muscle Groups
EXPERIMENTATION - Charcoal

CULTURAL PRODUCTION
ASSETS - Research Implementation and Architecture -
INFLUENCES - Hugh Ferriss (incorporate Leonardo Da Vinci)
BELIEFS/PASSIONS - Design, Caring, and Minimalist

Upcoming in the planning stages one of the fields that I'm going to need to focus on and include is a Self Portrait aspect or at the very least some form of human figure into my drawing. Now I have done a Self Portrait before at the end of my second semester of junior year, but I was able to use a projector to accurately replicate a reference photo onto the canvas. For this project I will have to make any human figure from scratch and without the use of a projector, which is quite a challenge for someone that has mainly focused on technical work. Nevertheless, what better way to look into "perfect" proportions than the c. 1490 Vitruvian Man. What I found quite fitting when first researched and reacted to this artwork was that it's based off of Vitruvius, an architect and engineer who created a guide during 30 and 15 BC that primarily dove into Roman architecture but also the human body. Although the main focus of the work is the subject that is dead center in the page, the backwards text that surrounds the work actually lists out what the "perfect" proportions are for the human figure. When talking with some friends in Figure and Color, often the way scale is properly sorted out is a unit of measurement that is a human feature that can be compared against, and de Vinci used many aspects like 24 palms being equivalent to the height of a man. One of the reasons why I haven't created human figures so far in my artworks is from not entirely understanding the human anatomy, but pursuing a technical approach for human features can give me a sense of direction.

One of the unique opportunities I got as part of being in the Advance Fine Arts course was being able to experience having my own studio space, which usually is reserved for MIAD students when reaching their Junior year. From the fields above the main one I would like to centralize my drawing around would be space and environment since not only am I working in the Third Ward, but I could illustrate the buildings and skyscrapers easily with my "reference photo" just being turning the corner from my studio to look out the window. From that centralizing field I knew it would make it easier to incorporate my studio practices and cultural production fully. Since the technical aspect of incorporating a self portrait and human figure was still being realized at this point, I wanted to at least start the process as soon as possible. The space and environment would take up a majority of the large drawing and time due to it using two-point perspective, which allowed me to save an quarter of the page to incorporate myself later down the road.
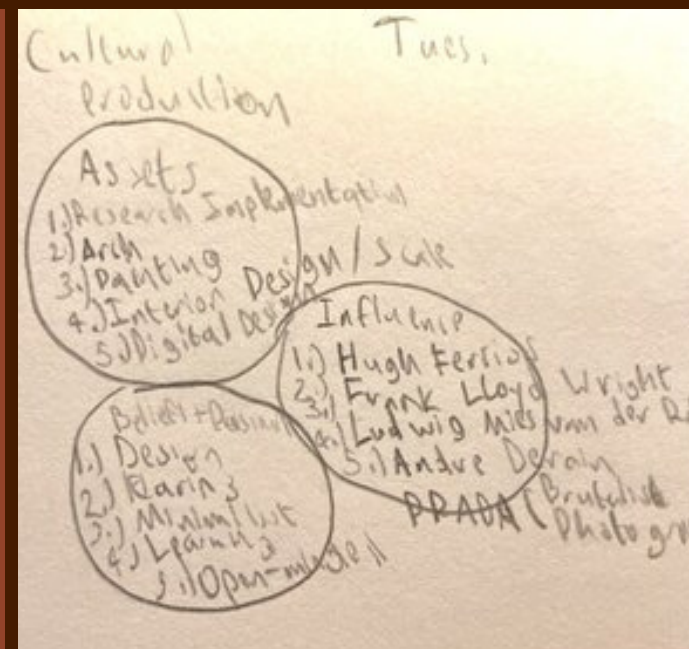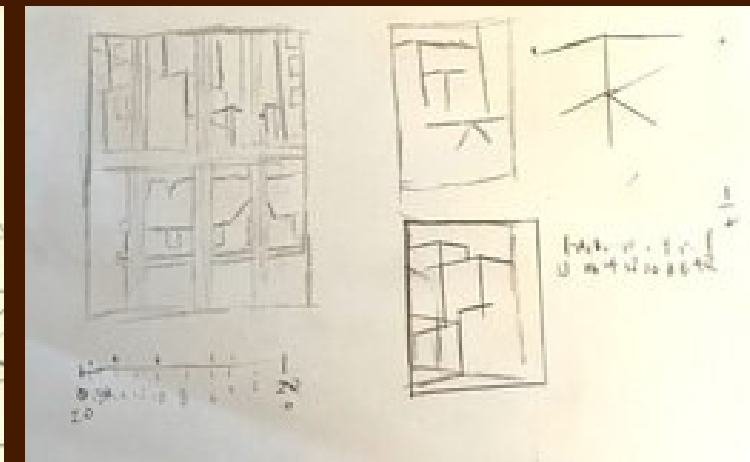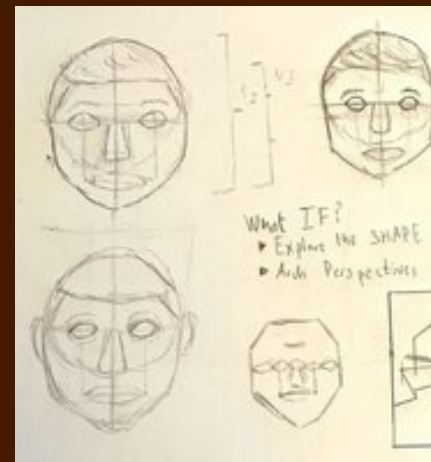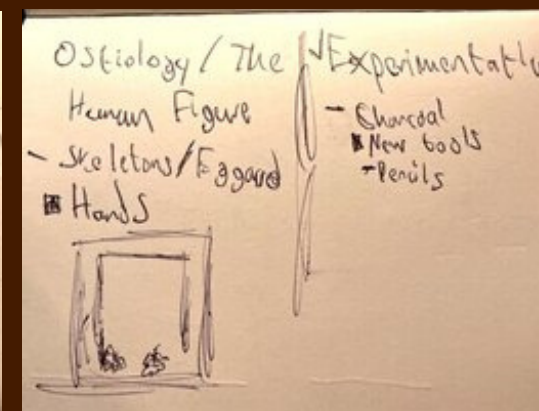

Vitruvian Man, Leonardo da Vinci (1490)

Speaking of the large drawing we can move onto a couple of sketches of the general scale and plan. When it came to trying to plan out the Self Portrait aspect of my drawing, I had begun with attempting to create a properly proportioned face using guides and measurements. I wasn't contempt with all the front facing models I ended up with, so I thought that looking into shape structure would be a unique take and develop a stronger connection to design. The drawing would capture of moment viewing out the window with a detailed rendition of the Third Ward, but I wanted to keep the building closest to the foreground in a 2D style as it was one of the oldest buildings/houses in view. Lastly it's worth mentioning that one of the experiences that helped enhanced this project was receiving post-it notes for positives and questions about the work. From there I could look at what was working in my thinking and what can be looked upon further, which motivated me to look further into the whole production to centralize with technical/design functions.

Process

The Stonehenge paper had edges of the page that were ripped off, so to begin grounding the work I outlined a clean border that would be used as a window frame. From there I created a grid that mimicked the 8 panes seen in the MIAD window, but was soon reduced down into 4 due to the vertical composition and open up more room for the Third Ward. Speaking of which the general process for using two-point perspective would be to define the general form of the building's, and then chisel away to allow more detail to be developed. I identified the central building I wanted in the drawing and began working outwards to include skyscrapers that went beyond the viewer's perspective and buildings peaking out the edges.

Once the basic form was established I could begin connecting it onto the only 2D house on the foreground that would stretch horizontally along the window. Initially I had been precise in ensuring the size and spacing of windows was constant and centered, but once I noticed that the actual house contained imperfections decided to include those as well. Roof outlines and window guide lines began getting placed by connecting lines onto vanishing points laid out off the page since I had a entire wall to utilize. I would then create a low pressured horizontal line to measure out the amount of windows and spacing needed, and then finish the row by highlighting each window. The only problem I had was with circular windows, where I had to use a pair of squares and measuring out the cross section into thirds to ensure that it stayed in the two-point perspective. As I looked back at the window I was using as a reference I noticed off in the distance a crane on the top right that was being used for future skyscrapers and found it fitting to include.

Although the exact sizing of each building was a exact replicate of the real life reference, I believe that the various forms showcased gave a good sense of the space and environment I was illustrating. I continue adding upon each subject with more details whilst looking back at the methods that Hugh Ferriss used in his own work, such as darkening windows during the daytime. The outline of the drawing being a window had to be more apparent besides the 2 by 2, so I added smaller lining across and window handles on top of the page. So far the bottom left quadrant of the page had been left empty for my self-portrait inclusion, and I thought it would be unique to create a back perspective of me creating the artwork. I had track down many sources for how I could create a proper proportions for my human figure, where I would start with a circle and measure downward for how much space the head would take up. Then I could extend that measurement for the back and shoulders where I would pay attention to sheets I had of muscle groups (such as the trapezius). Moving onto the arms would be defining circles as joints where I could go back and create a 3D "prism-like" form which extended all the way from the hand to the head.

As part of experimentation and using a new medium from this summer, I covered the outline of the window to really make it a clear feature while adding value to the work. I thought it might be an interesting concept when I made the head a prism structure was to have a portion ripped off and used as a writing utensil to communicate the self projection into the environment. I didn't want to take such a surrealist approach, so instead I went over my head with charcoal multiple times to create my hair style, which wasn't geometric but still a important feature. Since the majority of the work was done with a graphite pencil and making precise marks I thought it would be a fitting symbol to include as the writing utensil. I continued my charcoal work along the human figure until I was contempt with how the shadows and lighting played out, and at the end of my Advance Fine Arts course pinned it up after spraying with fixative.
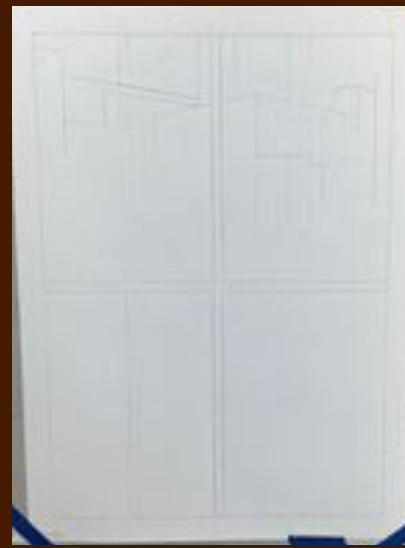
Charcoal is a very expressive medium and was the first time I had the chance to use it this summer. In order to experiment with the medium and have a better understanding off it's capabilities I have two practices I want to highlight. I created self-portraits under a 5 minute time limit at the start of the course in which I had to keep my eyes closed. Following that I could spend an additionally 5 minutes refining the work after seeing what I had done that lead to a product in between a realistic self-image and an abstract one. Soon after I had gone to the local park area near MIAD and created two drawings in and of the environment where after 10 or so minutes I would stand further away from my subject. Later on I added upon an additional page to make a entire artwork that transitioned seamlessly.

Later on in Osteology when I began studying and sketching out human skeletons, I had the task to fill my page with powdered charcoal and use erasers to remove the powder in order to create my image. The most important factors I took while creating the skeleton hand I had Infront of me was lighting, shadow, and reflection. For the last insight of charcoal I wanted to view how layering watercolor first upon Stonehenge paper would turn out, but unfortunately it did begin to wrap the page.

Before I had gotten to laying out my self-portrait onto the page, I had taken a photo of the general pose I wanted outline and then took two approaches to identifying key components. With the horizontal line being the cutoff, on one I was mainly focusing on circles where joints would be located and a prism-like form could be developed using this very basic connection as the base. On the other I had some help identifying instead much more larger geometric shapes and form that went along the arm for how the full structure should follow, and following both these guides really helped getting the proportions I was looking for.

In my final product I had originally left room on one of the building walls for me to implement my understanding of semiotics in the work and have a symbol that I created. Although that never came to fruition and I went in a simpler route in the writing utensil, I wanted to showcase the manifestation of my thought process for creating a symbol. I did some kinetic writing in which I had a characteristic and color that would then branch off into various other bubbles without me stopping and putting down what first came to mind. From there I could quickly and briefly outline a story/memory I had recognized from my writing and start remembering details. Then I took that original concept and new story to develop a symbol, which were designed from left to right.

Similarities

- **Precision within Lines:** Whether lines are straight, geometric or organic, each one is either carefully aligned with straight edges or precisely scaled up to ensure the form follows realistic boundaries and represent their real-life counterparts as best as possible.

- **Technical approach to Proportions**: Using smaller facial/body features as measurement tools the human figure is derived from a technical approach that outlines the proper spacing and distance for developing a subject.

- **Present Cityscape Illustrated:** Showcasing planned or constructed buildings in the current cityscape around us is an important foundation for addressing and discussion future design plans/topics with urban consideration.

Compare and Contrast

Experimentation

Differences

- **Combination of Charcoal and Graphite:** Each artwork chosen for inspiration respectively sticks to one medium and utilizes it throughout the page, where Delineator of the Third Ward instead uses each medium to set the foreground apart from the background.

- **Outlining retained in Final Product:** Although precisely scaling up facial/body features had been utilized in both works, the joint circles/points in my artwork that created the basic outline of the human figure are carried over most apparent in the arm, where in Vitruvian Man only slight boxes are visible with the whole figure being surrounded instead.

- **Background Tone**: Ferriss has a signature foggy, intimidating tone that surrounds the subject of his illustrations that incorporates the use of charcoal effectively, while my subjects in the background are still in the process of being illustrated by the human figure in the artwork, therefore the background tone is absent as it's still being drawn.

R e f l e c t i o n

Taking an approach that not only centralized space and environment as the core for other practices I've done in my Advance Fine Arts course and implementing my cultural production, but also taking a risk in finding a method to build a human figure from the ground up is a process that I most likely wouldn't have ventured into before. However it is a necessary skill to start developing and I believe that the drawing I produced at the end gave a really great overview of the various experimentation and practice opportunities I had. Not only did I go back with Hugh Ferriss as my inspiration along with the same medium of charcoal, but understanding how to implement a technical approach like Leonardo da Vinci did for his human figures. Not only was this practical for me to recognize the approach for my self portrait that I wanted to take, but an alternative to how the required field could be interpreted. With that said human figures are still the biggest challenge for me as it's much harder for me to visualize the process compared to technical form and architecture.

In comparison to my previous projects I thought my Cultural Production Drawing refined my two-point perspective experiences on a larger scale while expanding upon my process of a self-portrait by not being able to utilize a projector to help with outlining. My favorite part was taking chances on human figure despite it also being my least favorite to start as in the end I believe that the unique structural and design look really helped it stand out against other drawings that students made in the course as well. I hope that others are able to identify the reflection of my cultural production and studio experiences within this scrimmage that involved all these aspects.

TINY HOME
Featured in EX and CS

As one of the artworks being examined in my Comparative Study and an artist I've looked at before with my block print and cultural production drawing, Verticals on Wide Avenue by Hugh Ferriss is a rendering featured in his book, The Metropolis of Tomorrow. More specifically in the section "Projected Trends", where not only characteristics of the Modernist Architecture movement are present, but where Ferriss visualized his notion of the trend of urbanization complimenting the growth of skyscrapers. This was particularly noted in New York where when laws restricted the space skyscrapers took up, Ferriss brought up ideas of how architects can adapt. The extent of how much charcoal I've included in an artwork has been complimentary, but not at the scale of a full project. However embracing the much more expressive nature of charcoal with texturing and application that is done subtly in Verticals on Wide Avenue can compliment my technical approach so far. Expanding upon imposing masses and illumination is one of the most notable patterns seen in all his work as he emphasizes architecture, and I believe taking a similar intent into a different design movement can really enhance one another.
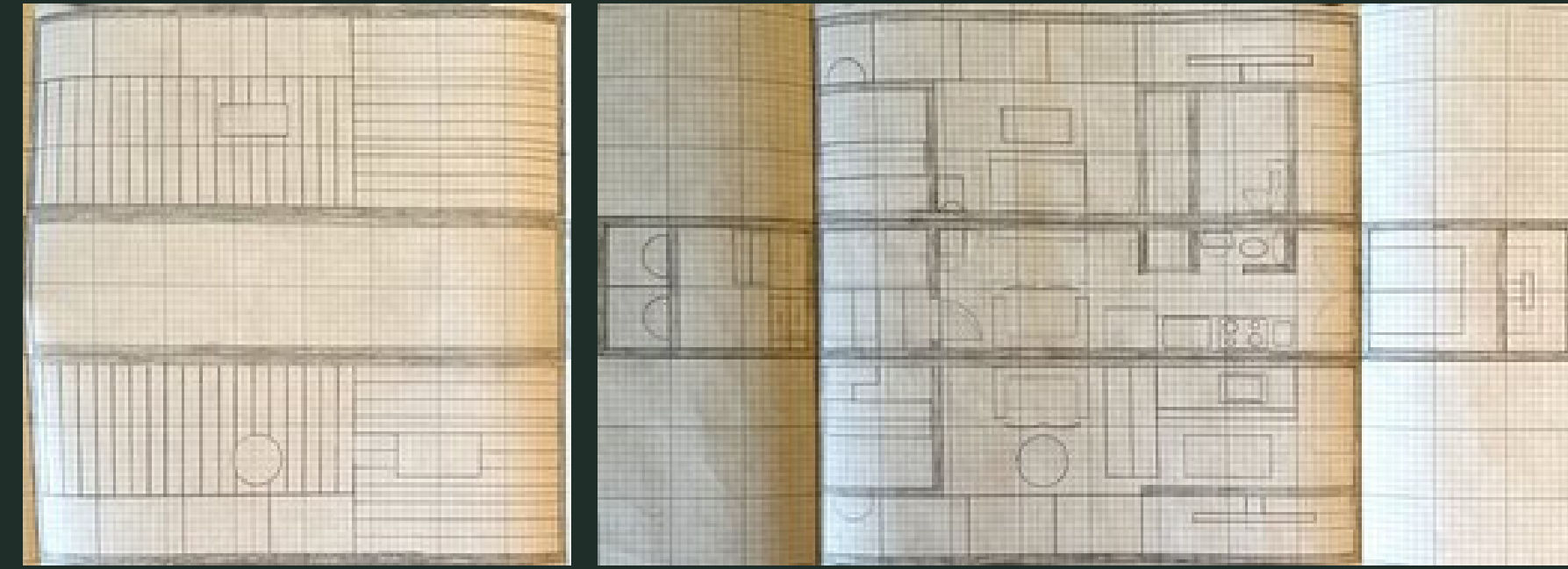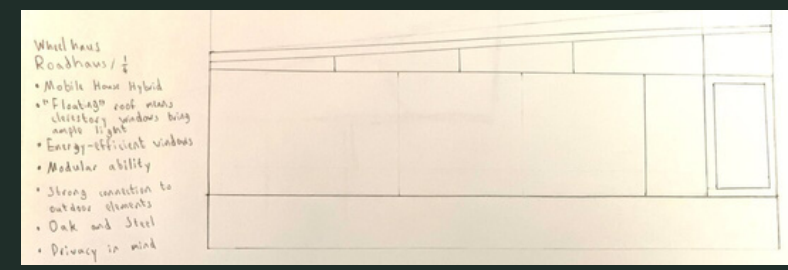
As Ferriss was associated with Modernist skyscrapers during a time when zoning laws became established in major U.S. cities like New York that made architects reimagine adding more character to their buildings instead of pursuing higher heights, a present day movement of tiny homes can be great as a source of comparison. As the name suggests, tiny homes are cheaper, leave a smaller footprint, are mobile, and generally are more reflective of individual's values. In the context of zoning laws while the most that tiny homes would pertain to is mobility and square feet requirements, the resident have much more flexibility from the start to use the space for how they want it. The RoadHaus Wedge RV is a tiny home design that aligns with modernist architecture characteristics that can be analyzed to bring in my own design, such as a slicked edge design with angled horizontal windows for natural sunlight that all compliment the constantly changing setting. Not only will a tiny home I designed embody the exterior qualities of the RoadHaus Wedge RV, but actually planning out the interior first to influence the placement of the outer qualities.

Initially before I was going to create a charcoal illustration for Senior Year, back in May I had done a project with MIAD in preparation for a Design Internship. In order to get familiar with Sketchup, a 3D modeling software we were given the task of designing a tiny home for our self and one other inhabitant. This involved having a plan that included the necessities such as a kitchen, sleeping, living, and bathroom area with additional spaces and features. As long as we followed the dimensions given for a typical tiny home size, we had complete liberty to research and come up with our own design based on what necessities we prioritize using the space. As discussed in inspiration in order to plan out the exterior appearance I need to have at the very least a general understanding of how each of these essential spaces and features would be divided among the floor plan. One of the very helpful planning techniques I was taught was having a simple outline of the entire space, and then creating circles that gave generalizations of about how much area each component would take up.

The RoadHaus Wedge RV, Wheelhaus (2017)

Inspiration

At first it might be counter-intuitive to go look at exterior after just explaining the importance of planning an interior first, but one of the ideas not discussed yet involves elevation. One very common method Tiny Homes implement to give more space for the already very restrictive size is to have a shorter second floor that accommodate areas that aren't constantly used, which is an available option given the height needed for two floors falling within the dimensions given. The sketch on the left is very similar to the RoadHaus Wedge RV design and was worth considering on how I could analyzed design elements that are present and bring it to my own work. Most notably the absence of a second floor in exchange for a sloped roof that descends from one direction to allow natural sunlight in throughout the interior. While I would incorporate horizontal windows into the design, I believed that a simple rectangular design would not only align with Ferriss's architectural designs but also utilized the entire indoor dimensions to allow as much space as possible for the layout.

Planning

Verticals on Wide Avenue, Hugh Ferriss (1929)

Using grid paper and architectural stencils, I was able to build off the generalizations made earlier and have a very accurate idea of how the interior and furniture was arranged. I wanted the entrance to start from one end and have the user transverse through a smaller corridor that contained the kitchen and bathroom area that is meant to encourage movement to the living room where a second floor is absent and natural light from above fills the room. An enclosed bedroom is found at the other end of the doorway, and the second floor is accessed by ladders that lead to additional seating and collaboration spaces. The key importance of mentioning this is that the distinction of the tight corridors where many programs occur in comparison to open ones are translated into the exterior design, with windows and doors being most visibly affected in both planning pages. With a realistic blueprint of my tiny home, I could then lead into the SketchUp software and from there utilize the viewing positions to set up my final charcoal illustration.
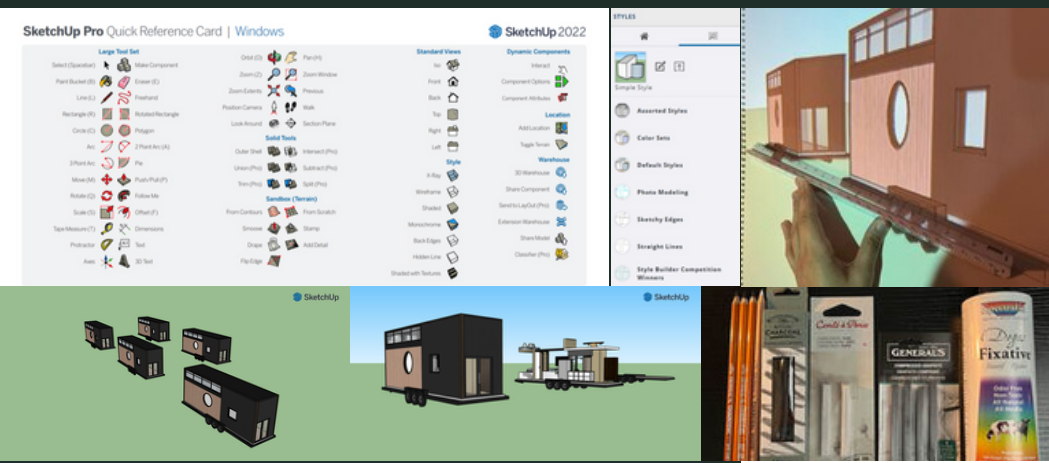
TINY HOME
Featured in EX and CS

Compare and Contrast

Initially before I was going to create a charcoal illustration for Senior Year, back in May I had done a project with MIAD in preparation for a Design Internship. In order to get familiar with Sketchup, a 3D modeling software we were given the task of designing a tiny home for our self and one other inhabitant. This involved having a plan that included the necessities such as a kitchen, sleeping, living, and bathroom area with additional spaces and features. As long as we followed the dimensions given for a typical tiny home size, we had complete liberty to research and come up with our own design based on what necessities we prioritize using the space. As discussed in inspiration in order to plan out the exterior appearance I need to have at the very least a general understanding of how each of these essential spaces and features would be divided among the floor plan. One of the very helpful planning techniques I was taught was having a simple outline of the entire space, and then creating circles that gave generalizations of about how much area each component would take up.

Having the interior design helped influence exterior elements after spacing had been accounted for such as windows, doors, trims, and outlines. To wrap up the rendering seen on the sides, I would go in to add materials and texturing throughout the build that matched the real world counterparts. The following images are supporting shots and cross sections of the final SketchUp model that was presented at the end of the May Project from my MIAD Design Internship.

Similarities

- Modernist Architecture Movement: Simplified, less decorative, and slick edge designs are the particular choices associated with this movement that all pertaining artworks above share to be straight forward rather than highly detailed and clustered.

- Zoning Limitations: Whether it's laws against skyscrapers or having a small footprint of space, zoning limitations is a vital topic that have not only influenced the design from each artist and architect, but responding to accommodate the restriction rather than viewing it as a hinderance.

- Minimal Form: The geometric shapes that make up each respective design can be centralized around rectangular prisms, which at first appearance are a very simplistic choice. However the setting of each project is not defined by rather proposed, as tiny homes and zoning law concepts can be applied beyond the setting showcase in the artworks and designs.

Differences

- Visual Construction: Tiny Home using repetition and a void atmosphere visualizes a composition that escapes the cityscape present in the work of Hugh Ferriss but doesn't present in the artwork the interior design elements that are typically shown with a pre-constructed mobile home like the one seen in RoadHaus Wedge RV.

- Interior Design: RoadHaus Wedge RV's exterior design along with my own artwork takes heavy influence by the interior design process as the core foundation. However the windows and doorways in Tiny Home that allow the inside to be visible are instead blocked out, making the exterior the main focus.

- Texturing: Throughout Verticals on Wide Avenue a consistent smooth texture is applied throughout the entire board, and while that is present in Tiny Home it still does utilize texturing on the subjects to visualize the materials seen in the SketchUp model and real life sustainable mobile homes.

Picking it back up Senior Year, I still had access to the SketchUp file and returned to find a view that would compliment the repetitive design and perspective in Verticals on Wide Avenue. Removing the interior that wouldn't be in view in exchange for copying the model multiple times led me to the image seen above. I would then take a projector and aim it towards my charcoal paper so I could begin sketching out the model using a ruler. It was quite a challenge projecting the image onto the paper as often the page would move while sketching and cause me to have to keep double checking multiple times. Besides what was shown in the SketchUp model, I found additional vanishing points outside the page in order to add spotlights around the subjects.

Once the outlines had been finalized, I would begin applying charcoal across the page. This would involve using the long size of a charcoal stick and applying it in wide areas, using a large gentle brush to smooth it out, and then repeat a few more times until the desired value was reached. For tighter corridors I would follow a similar process but instead using slight marks and then spreading them out further with a small flat brush. One of the key components I wanted to acknowledge with future artworks is what aspects are in an artwork literally apart from the research behind it. Originally I would have kept the final product with a simple and singular texture as it would have connected better with the minimalist style of Hugh Ferriss more. However conscious material choice is an important aspect of Tiny Homes, so I thought it would be more worthwhile and impact to include. I made additional graphite marks that aligned along a straight edge, and considered spacing depending on the type of material. Erasing away black charcoal and adding small amounts of white charcoal helped when working back to lighter values and adding more texturing such as the wooden wall along the side of the tiny home and the spotlights. After refining each area on the paper, I had precisely cut it out of the notebook to get the final product.

SketchUp being a new software program to me involves a lot of discovery on my part to understand what each tool is used for. For modeling my tiny home I was using the free version of the software where a "fetch" feature is available where you can type in key words and SketchUp will identify the tool that you need with a description which was really helpful since as you can see on the left there are a substantial number of them. One of the unique aspects of digitally modeling a tiny home in comparison to traditional sketching is having many digital features at your disposal.
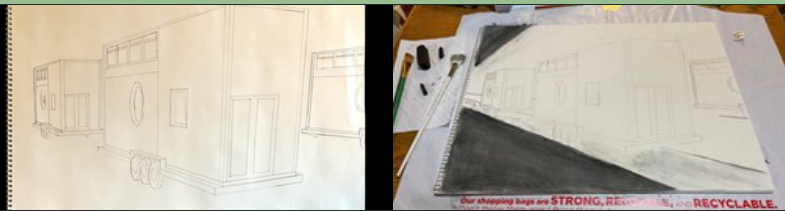
The most helpful feature being the ability to duplicate my original design as many times as I needed (with consideration to if the software could run it). I was able to set up two tracks of tiny homes using my preferred exact measurements for spacing and following the xyz axis to find the best angle to transfer onto my page. In one of my explorations I had duplicated the tiny home as I did before, but deleted the exterior elements to make the interior ones visible. While I believe that it changed the focus somewhat away from architecture into interior design, it would have still been an extremely time saving tool if I wanted to include furniture without using a projector.

With the use of styles SketchUp can be a very helpful tool for visualizing how my digital design would look in a more traditional sketch. One type of style in particular show a very precise and more rough version of the tiny home which are just a few of the variations available. Since this particular feature removes the texturing of the materials, it can make it much easier to view lines that are hidden due to the dark coloring when the image is projected.

On the traditional art side this illustration was going to be my first project using charcoal as the primary medium, but after I had done my Advance Fine Arts class and Cultural Production Drawing over the summer I had a much better understanding of what materials I would be using. Although beforehand I had bought plenty of charcoal tools, I would realized that I mainly stick to using compressed charcoal with a gentle brush. At last when it came to projecting it become more difficult to make straight lines on subjects that were further away. The way I got around this was using the much larger tiny home to sort of be a guide towards the vanishing point that intercepted the other tiny home in the background.

Going through the May Project and working with SketchUp as a new process for not only this architecture design but future artworks has been a very refreshing way to approach creating my own buildings. My first illustration was the first project that involved original designs but having to follow traditional art techniques such as perspective drawing to achieve compared to now using a software where I can have exact measurements and realistic dimensions into my work. I believe that as an artist that has focused on architecture and design implementation that these 3D digital design programs can add so much more authentic presence in the work that opens up more room for process and conversation. Hugh Ferriss has been an artist that I've used for inspiration numerous times before, so finding a modernist tiny home that connected with his optimistic perspective on zoning laws was a really interesting experience to uncover a way to make a strong relation with present-day architectural movements.

The biggest challenge in this whole process would have definitely been having to transfer my tiny home onto a physical page that was time consuming, and I'm hoping to revisit using SketchUp later on as a assistance tool instead of a direct projection. With that said SketchUp has been a great tool I've used not only in my May Project but during my Design Internship with their Pro Version, and my favorite part remains designing these structures from the ground up with more consideration and depth each time I use the software. Charcoal is still a medium that can be problematic when the entire page is covered and having to go back on top of it to makes revisions as accidental marks can easily happen, however I really enjoyed the way texture and application of the medium played a role. Overall I hope that others see the improvements being made of designing realistic renderings of architectural buildings and the direction these future artworks will take.

Memories of Passed Begginings, Michael Schrijver (1957)

For the following artwork being examined in my Comparative Study, Memories of a Spring by Michiel Schrijver is one of the substantial amount of acrylic painting he has produced over the years towards the end of the Surrealist Art movement that embodies painting being his "Form of Travel" and what that actually entails. The setting that Schrijver depicts is a tranquil, Mediterranean environment that not only allows his imaginary and original worlds to be reflected, but makes the distinction with his structural concept called "house-ness". His fascination in architecture translated into an idea of structures that indicate a type of house but lack the characteristics of a residence. I identified that the concept closely resembled contemporary architecture, as classic ideas of form are utilized and can expand across many architectural movements. I had explored Modernist and Brutalist architecture in depth in the past, and thought it would be interesting to implement a new movement that is much less distinct with its definition. Emphasizing "house-ness" as a method to introduce an audience into contemporary architecture can be very effective while pertaining to the seascape that is derived from "memories" as distant locals.

From the start I knew that I wanted my artwork to follow a structure where I had my main focus being the compositional choices and concepts from Michiel Schrijver, and then having those ideas further supported and projected by Rob Gonsalves work and ideology. Schrijver's figurative painting not only encapsulates a visualization of his own world, but a surrealist dream that becomes evident with his compelling architecture of "house-ness". I associated this idea of a dream with having past experiences, images, or knowledge being retold but not being able to decipher specific details and vague senses. The inner child mentality that motivated Gonsalves complimented the shared qualities between both artists, primarily surrealism, magical realism, and architecture interests. I would dive deeper into research and understanding how imaginative fables and their use of characteristics had been used as inspiration, simplistic structures with lighting being vital for transitions/connection, and the consistent color palettes reflected through the works.

This idea and planning became clearer as I outlined the visualization I had in mind. The scale of the composition consisted of an open door that showed a small portion of the outer framing, that being the viewer's perspective. From there I began illustrating the inner frame that took inspiration from photos taken in Tennessee from a recent trip for the general mountainside look and would contain the "house-ness" spread along. The moment I started drawing one of these structures with the pedestal beneath it I had an idea that I thought would further emphasize the contemporary concept I was working with and the conversation tone. As shown with the planning page furthest to the right by moving back the perspective to expose more of the outer framing, I could show a library-like setting with one of the "house-ness" structures on top of a book cart. From there I could then direct that form towards the inner frame that transitions into the seascape with a more recognizable style to Schrijver.
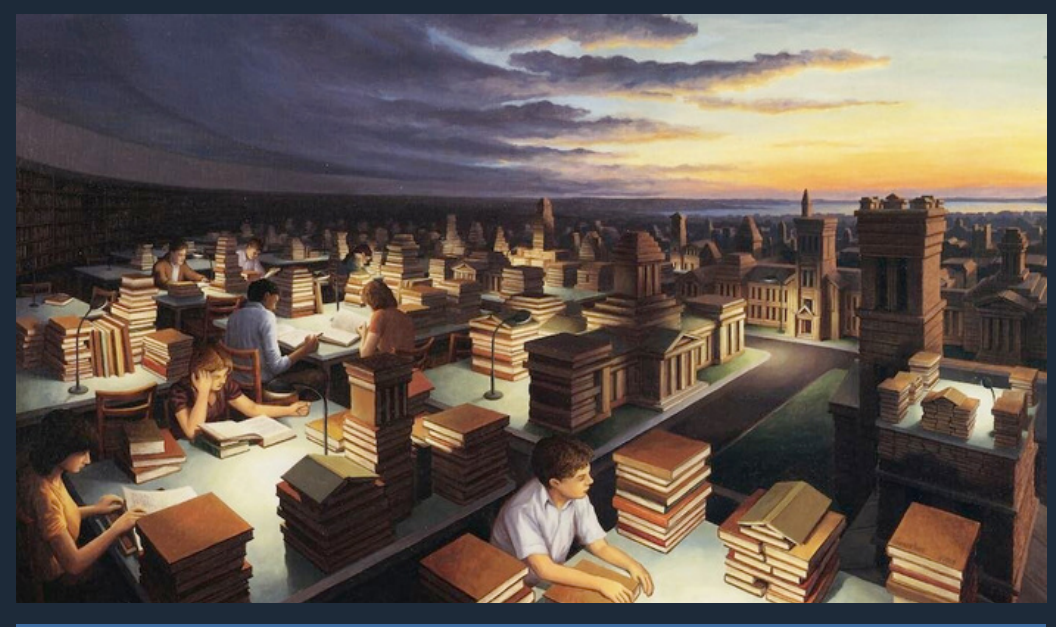
Tower of Knowledge, Rob Gonsalves (2009)

"House-ness" was an idea that Schrijver hadn't directly outlined all the inspirational and conceptual qualities when looking at his background, interviews, and articles that instead had to be analyzed and essentially pieced together. The mention of magical realism and influences from fables was an idea I wanted to expand upon and make more evident in my own artwork, so I began searching supporting artists that can make this idea a reality. Rob Gonsalves caught my eye with all of his artworks having a transitional tone that makes it subtle and difficult to notice the first time around. I specifically selected Tower of Knowledge for the way that in a literal sense a book or past knowledge is shown to be the foundation of a society through the use of perspective and clever lighting. I believed that with contemporary architecture being much more varied rather than definitive with it's movement of inspiration, I thought that utilizing books to create the form of the "house-ness" concept can not only identify to the viewer it's diverse roots, but actually compliment Schrijver's original idea of a home lacking certain characteristics of one.

To begin drawing out more ideas to implement in my own work I used kinetic writing where I had taken the most prominent ideas of "Home" and "Form of Travel", then continuously branched off from the umbrella term. At first I was focused on the inner frame composition of Memories of a Spring, and found from the thought bubbles that were worth pursuing was reflection/values of architectural/routine differences. If travel was the specific word used for how Schrijver would describe his work, then could it or rather should it be showcased in my own work? From the emerging questions I had written and identification of characteristics of contemporary architecture, I believed that I wanted to begin sketching out the actual conversation between frames and corridors that was occurring. Both inspirational works have this, they're just presented in either a literal sense through framing or more subtly through transitions. It was vital to understand what form of conversation I was looking for in my artwork to know the proper steps to carry out the ideal composition and concepts.

MEMORIES OF PASSED BEGINNINGS
Featured in EX and CS

Process

From my planning I could begin outlining the outer framing on my canvas, where I would have the doorway being the main focus with minor objects like the door, book cart, and books being included to serve an important role for creating the conversation between the two frames. With the basic lines, perspective, and proportions figured out I could then begin detailing out these minor objects, with the book cart being the most challenging. This is because I wanted to steer away from relying on projected images and using a two-point perspective, so I had to make horizontal lines be at a consistent angle throughout the canvas which took a good chunk of time to understand.

Moving onto transitioning towards my inner frame, that required developing the "house-ness" concept where we would have one of these structures in the outer frame comprised of books that progressed into the traditional form as it's replicated towards the background. I would adapt the proportions and minor characteristics based on where each "house-ness" structure was placed. Podiums, mountains, and the seascape would then be developed around contemporary architecture concept before I would move onto applying acrylic paint.

I would layer the walls with a primary blue that was illuminated by the joint world. In Memories of a Spring, one of the standout components in the outer framing was the bright blue doors that overshadowed the much darker valued surroundings. In order to help direct the viewer towards noticing the "house-ness" structure in the foreground, I had used a crimson red colored book cart as it's stand that contrasts the color scheme that will be implemented. It was also important to capture the reflective material of the metal shelves through lighting to further this distinction from the whole composition.
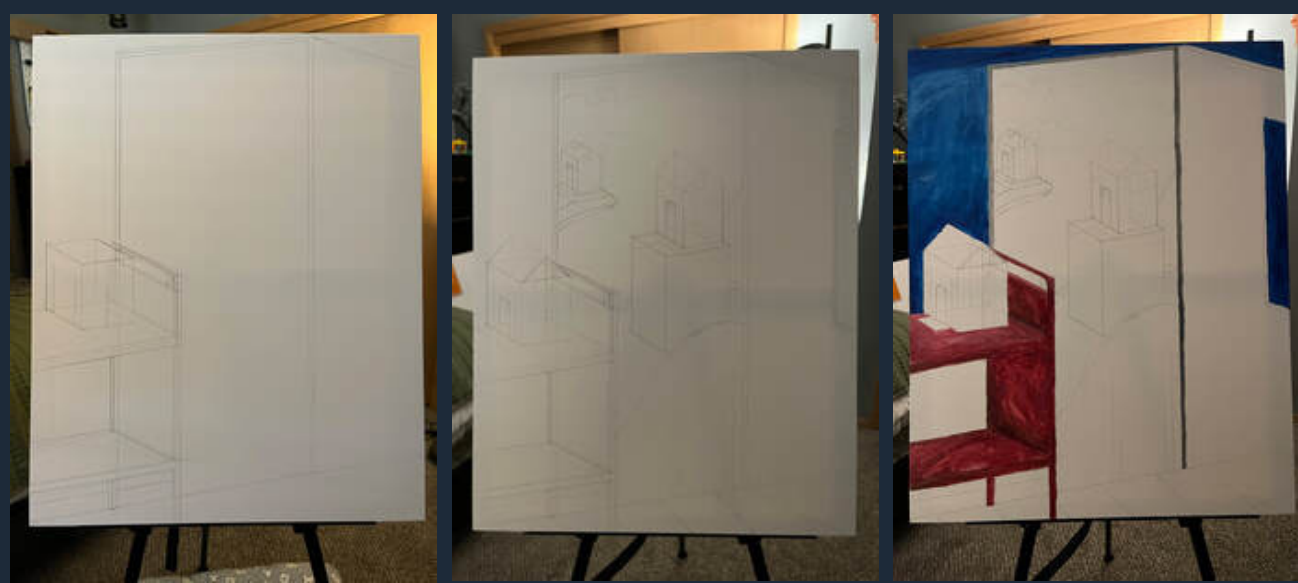
Since the door would be less significant in my own artwork, I went with a neutral and common brown tones when painting it. I had followed a vertical technique with my paintbrush to help with bringing out the organic wood quality. Angling and layering had become more of an importance as advanced further into this piece, as it was the method of how I could distinguish materials and sense of movement. Such as with the water, a bold amount of paint is applied with a consistent hue throughout the horizon that would be prepped to have subtle shading for complimenting a tranquil environment.

The "house-ness" concept had 3 values used for the base that differed based on it's positioning on the artwork that worked well for the transitional aspect, even with only 3 subjects visible. Utilizing acrylic's quick drying time made it ideal for using the medium for layering, so once I reached the ending stages of process it meant that I would value painting all the components in the composition with at least their base colors. With this understanding, when I finished wrapping up my artwork with lighting, shadows, and reflective surfaces, I went back to the first component I painted being the bright blue wall in the outer frame and changed it to a more subtle blue-ish grey that better matched the material and brought more attention to the key concepts.

Similarities

- **Dream-like Imagery**: Following Surrealism and Magical Realism principles was vital in developing a composition that not only explored outer worlds but embraced the inner child mentality to best compliment conceptual significance.

- **Framing**: All of the artworks incorporate a form of sectioning, whether it's inner against outer or transitional that causes a distinction to be made in the setting between the foreground towards the background with form developing.

- **Conceptual Implementation:** Speaking of form, "House-ness" was the concept of interest for understanding and interpreting contemporary architecture for an audience, which was further enhanced through showcasing the varying source origin through book configuration of the concept.

Differences

- **Color Distinction**: Memories of Past Beginnings incorporates a color pallet that makes the foreground, mid ground, and background each unique where a neutral tones with a dominant crimson red goes to a sap green nature hillside and ends on a scenic blue instead of a consistent color choice throughout the composition.

- **Negative Space Transitioning:** Tower of Knowledge not only has transitional properties with it's structures, but with every component and specifically the empty space around foreground that transitions into the horizon and sky, where in contrast my artwork solely has the structural concept contain these transitional properties.

- **Extending Viewer Perspective**: Memories of a Spring contains a bird-eye perspective that through positioning and lighting makes it clear that the inner framing is the primary focus, but my artwork instead pushes the perspective back to allow more elements to be visible in the outer frame that allows a more meaningful conversation to occur with concepts.

Experimentation
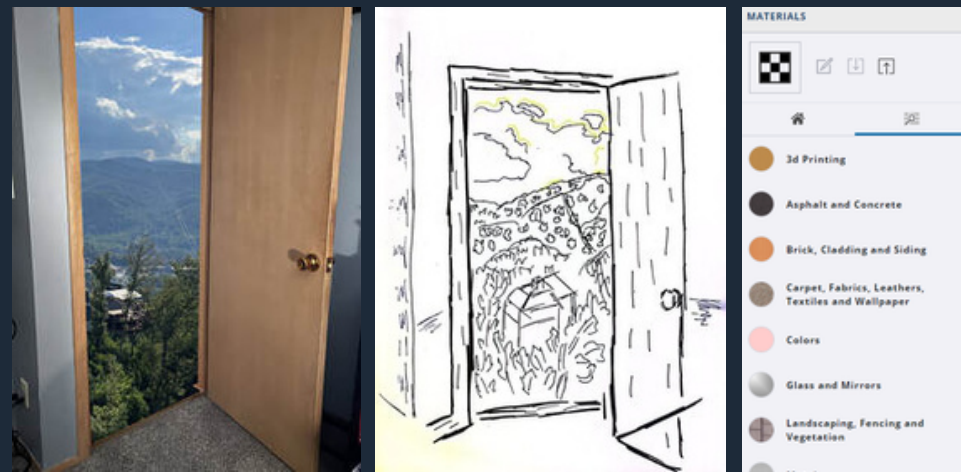
Since I've been exposed to many digital applications when it comes to previous projects, I thought it might be worth while to check out in the planning stages some of the possible applications in this artwork. Starting off with PhotoPea, I wanted to better visualize the photos from my recent Tennessee trip that I was using as inspiration for the mountain hills that would normally start off with a visual sketch that's seen on the left. However I could as easily use an open door that's cropped and layered on top of one of these Tennessee photos that was really helpful to at least have an understanding of how much of that photograph would actually fit in the artwork.

SketchUp was a program that I was optimistic about potentially using to 3D model the entire composition as in my planning I had gotten a bit of interest into looking at Landscape Architecture. SketchUp does actually have a specific program that allows you to create and modify terrain but is locked behind a paywall. One of the workarounds I wanted to attempt was importing a landscape model into the free version of SketchUp I've been using and then use the scaling feature to modify the terrain that way. However this option wasn't quite as flexible with creating organic compositions and I thought it would be more worthwhile to pursue traditional sketching methods.

Although it may have seen that I hit a dead end for using these digital applications in this project, I had remembered about the materials feature that SketchUp had where you could applying an image of your choose or from their library onto any object. While it was difficult implementing the 3D modeling onto the inner frame, I could instead implement the material feature onto the outer frame that was much more geometric. On the bottom right was the color choice that I had found best suited to what I was looking for, and it was really easy to modify the color efficiently. From there I could then use the various acrylic paints I had to basically reverse engineer the color and material texture based on what I had created on SketchUp.
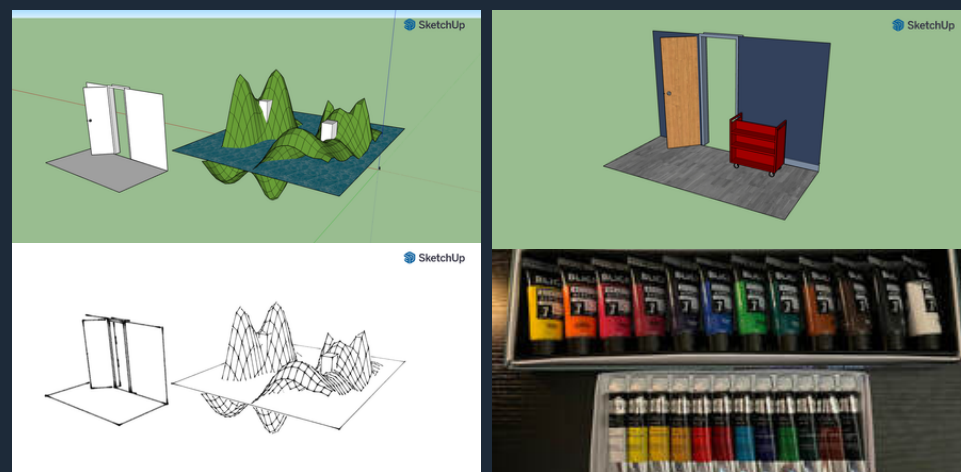
Moving into exploring other architectural movements was something I was excited to do with all of my upcoming Senior artworks, but I knew that contemporary architecture would be a very interesting one to explore in a project. Layering with the fast drying times of acrylic paint with varying application techniques used for materials made it worth while to revisit the medium after doing oil paint for so long to have a better understanding of it's application beyond the couple studies I've done in the past. Memories of Past Beginnings was meant to refine the conceptual significance I've incorporated in my body of work, but on an architectural movement that becomes difficult to initially define and outline it's style origin. Surrealist and Magical Realism artists who had interests in architecture was a huge help when it came to identify "house-ness" as a structural choice that would be great to build upon.

The biggest challenge was definitely finding the composition I was looking for behind solely having the structural concept occupy a seascape, but it was a great moment through the end of my planning once I discovered the direction I wanted to the take it with the extended outer frame perspective. I wanted to return back to my landscape work like the Tequila Trail painting I did Junior year and develop further the architectural aspects and how it connected with the particular environment illustrated. My favorite part was definitely expanding my work onto the second largest canvas I've worked on so far, but it was frustrating having to research and explore various sources to compile a good understanding of the "house-ness" concept. Overall I hope that other people are able to enjoy this transitional incorporation of contemporary architecture and the connection to it's beginnings from various past architecture movements and classic ideas.

Compare and Constrast   *Reflection*

The Papal Palace, Paul Signac (1900)

For this project I wanted to expand beyond solely identifying to an audience what Medieval Gothic Architecture is since the style is much more recognizable and instead try to create meaningful connections with it's historical context. Being reminiscent of Romanesque Architecture that was heavy and earth bound, Medieval Gothic wants to project a composition that embodies a monolithic size and perfect proportions. The characteristics of a daring, asymmetrical structure with weighty material choice displays an authority of power, which initially had me looking at churches but then led me to the association and start of Universities in the Middle Ages. I found it interesting through diving into research how the idea of higher education that had started in this time was very exclusive and revolved around social standing. Taking an analytical route of each inspiration and identifying their real-world context was the route I imagined would be most applicable as the environment that's present today can spark ideas for brining in a past art style.
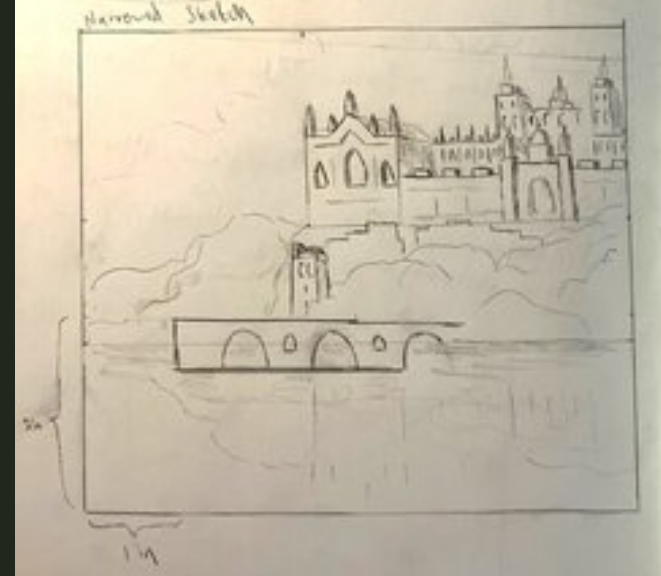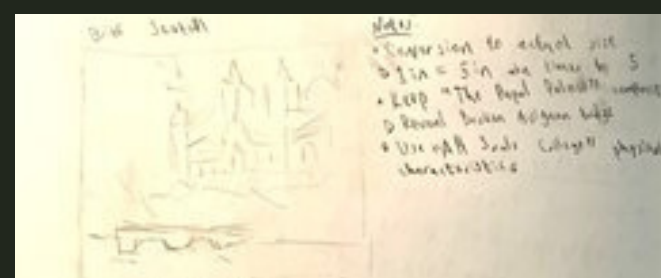
To start with All Souls College, the physical characteristics is what resonated with me the most and is what I wanted to focus on. One of the previously mentioned ideas of Medieval Gothic Architecture was quadrangles, a courtyard surrounded by buildings that as google maps showed was quite a common occurrence at Oxford. Originally I thought of identifying the general idea of how the interior space/layout would be formatted from blueprints and then begin developing the exterior for a more original design. However by transitioning into a pedestrian view or in a sense the perspective of someone disconnected from the institution it was clear that the castle-like gate was a powerful feature. My sketching would lead from the gated idea to a full imagining and slight simplification of the All Souls College that could communicate to the viewer an quadrangle being present despite not being visible and the larger distanced buildings in the back added upon the monolithic size.

As the third and final artwork being examined in my Comparative Study, The Papal Palace by Paul Signac happens to be transitional point of Impressionism art moving into Neo-Impressionism, which in turn created the pointillism technique of blending color through sight. This is specifically a repetitive element of Signac's work that uses formal patterns of a consistent, bold brushstrokes that only vary in color to allow a full composition to form when the whole is viewed at a distance. Beyond the formal qualities of the work through Signac's ventures of projecting famous ports in his environment, the Papal Palace is an Medieval Gothic building that has it's monolithic sizing and powerful association with the Catholic Church at the time to be very complimentary in the work. The Papal Palace takes up the majority of the composition with the only sense of scale being provided by the Avignon bridge connecting the land. I believe that investigating Medieval Gothic Architecture further with the foundational structure in The Papal Palace painting can be very beneficial to associate my work with the overall theme of this architectural movement. Following a similar color scheme will also be incorporated to distinguish the subject, supporting foreground, and background.

Medieval Gothic Architecture tends to be associated with the beginning of Universities as these institutions were developed in the Middle Ages around the 10th century and would later return as a revived style for churches in the 18th century. I needed to identify a form to use as inspiration and an example that showcase the qualities of a Medieval Gothic building, so after looking through Universities as the central theme I discovered All Souls College at Oxford. The main feature I was interested in and first noticed from the building was the Quadrangle, which is essentially a courtyard that is surrounded by buildings. From this aerial perspective we can see a green space that is created which is completely blocked from view when at a pedestrian perspective. Following the previously discussed composition from The Papal Palace, I believed that this particular structure would be a great way to further connect a separation between the institution and the audience. The particular lighting shown in the nighttime image on the right that has the quadrangle illuminated from below can also be used as a device to communicate the interior green space.

All Souls College, Oxford (1438)

Inspiration

Planning

Google Maps & Streetview

When it came to composition The Papal Palace was the clear choice, but it was important to note that Signac had created his paining through his ventures along famous ports. Beyond just the gothic palace, there are plenty of other supporting structures found within his painting through clever blending and purposeful perspective choices. One of these was how the Avignon bridge (Pont d'Avignon) that is shown connect one land to another in the painting is actually destroyed in real life. Initially I had thought that the constant floods that caused it collapse and eventually left it at it's current state occurred after Signac had painted the port in 1909, but it was actually abandoned in the mid-17th century. This essentially meant that Signac had purposely framed the image to have the bridge be complete, and I wanted to expose that notion in my composition. The two primary components I would utilize in my final sketch would be having a horizon line that consisted of the lake and bridge, while having a higher elevation where the structure would be placed.

Developing this final sketch was combining that identified physical characteristics and composition onto a proportional format. On the top left I had a brief idea of what I was thinking of implementing onto the canvas up to this point, and then below I would have a much more refined version that can be used a general guideline that would be expanded about 5 times it's current size. Starting from the top, the All Souls College design was expressed in a more 3D form and since both sides of the actual building were pretty much symmetrical, I had decided to only show the majority of the structure to allow more room for the sky. Speaking of which, light lines were created for the three distinct color palette that would crash in the background. From there I had the exposed abandoned bridge that meet halfway along the river, and using a T-ruler I could make marks for where the reflections of the building would consist. I only had one supporting building to go with the main structure, which was inspired by one of the odd stone towers that was oddly residing in the Oxford Campus.

Process
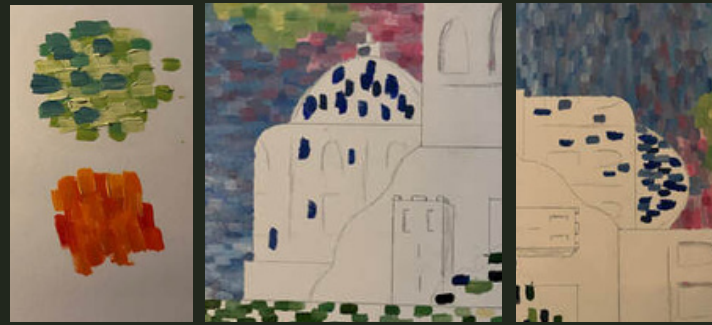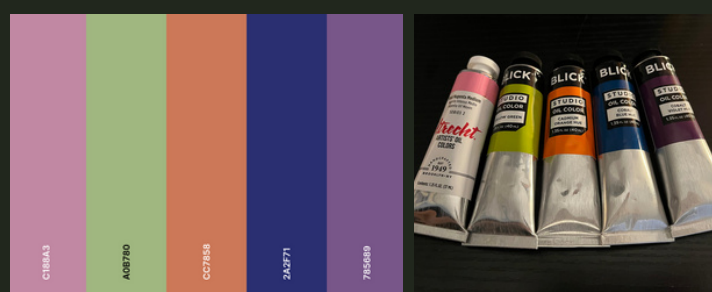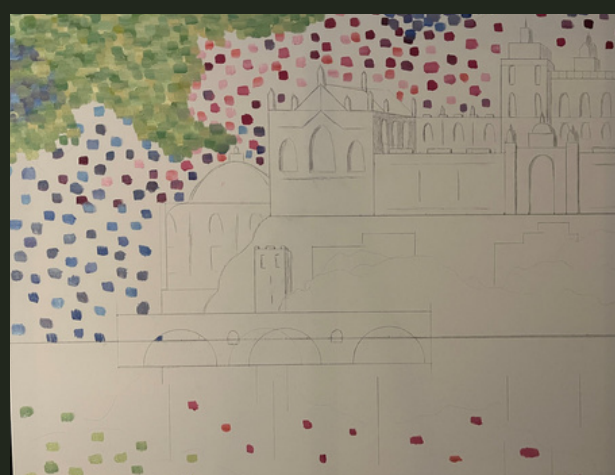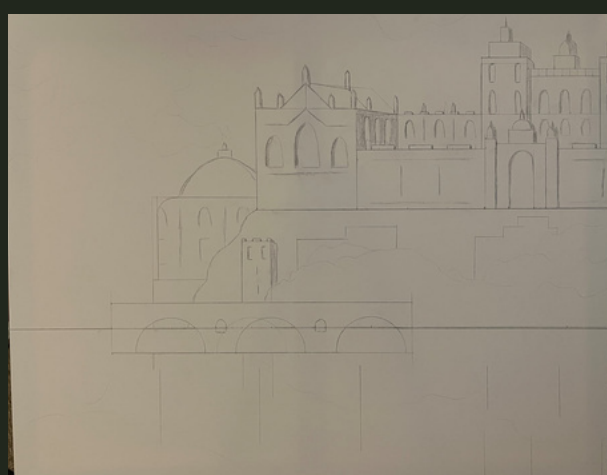
Transitioning my initial planning onto canvas was pretty straight-forward as the dimensions were relatively similar. This would allow me to establish two horizon lines: One for the river and another for the main structure. Along the river I would start establishing my "Avignon" inspired bridge that would be unfinished/disconnected and the main structure would have its front section outlined and then add depth for the quadrangle as discussed in the planning. When creating the ground of which the University would be stationed, I had decided to add another Oxford-inspired building in the background as a supporting component to add a bit more to the composition.

From there I could start implementing the pointillist technique, which generally involve having a established color palette with noticeable values of the original color. I would apply about three horizontal brushstrokes or as many as I could across an area until switching to another value, typically starting with light shades and working towards darker ones. This concept of the base sage green tone completed one third of the sky. I would be using the same flat brush through this entire process for consistency purposes, but after I had finished the green section I began transitioning into a smaller brush that matched more with The Papal Palace and allowed for color variations to be present.

Each of the three sections of sky had it's own distinct coloring with a few overlapping blues occurring, as I wanted to be careful of the oil paint "mudding" up if the colors clashed too much. Once the backdrop was complete, I began using the same color palette I kept for the blue sky onto the supporting building to allow it to blend into the background and not be a focal point for the viewer. I would then start painting the green tones that would accompany the bridge and cleanly transition into the bush section along the peer. I stayed mindful for the coloring in this particular section and kept to mainly a blue-green base tone.

The main structure and focal point of the artwork was up next, and it had it's own distinct red-orange coloring that contrasted the rest of the painting. The buildings that are present switched from horizontal to vertical brushstrokes, and with the university we can see how the values aren't spread along the building but instead transition upwards from light to dark. When displaying depth for the quadrangle section, I had used a even darker tone of blue that made the walled gate entranced and the tall dominating buildings along the back the primary focus of the structure.

After the windows had been filled and the main structure was completed, I would lastly have to address the lake section of the painting. Longer horizontal brushstrokes that were messier than the background were utilized, with most notably the supporting buildings being reflected along the water. Now originally this effect would have extended and included the University being reflected in the water, however beyond the red-orange tones I wanted to make this distinction from the less of the composition more noteworthy. As mentioned before if a large variety of oil paints are mixed together, it causes a muddy effect to occur. I thought that "what if the structure lacked a mirrored image? Furthermore, what if the reflection broke/contrasted the pointillist styling". This change in style wouldn't be attention grabbing but an interesting way to utilize a otherwise "wrong" use of the medium to visualize the additional color pallets entering the already existing variety color schemes.

Experimentation
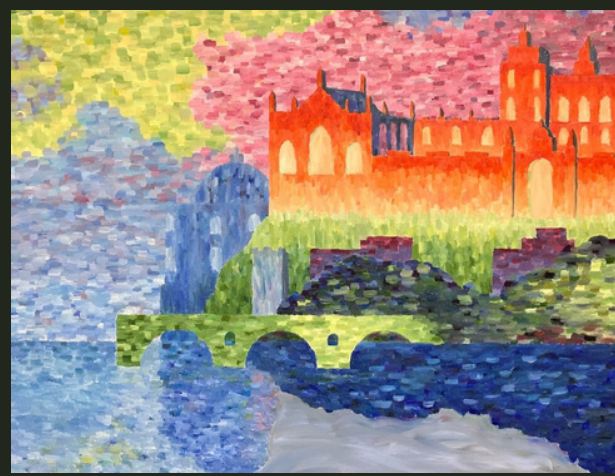
Aesthetic Harmony being the subtitle of this page relates to the importance of color and how it interacts in the artwork, which is most prevalent with oil paint in particular. I wanted to keep as close to the original color pallets of The Papal Palace as possible, which involve taking the painting into a color pallet generator and identifying which of the base tones was most prevalent in the work. This was tricky to discovery considering how the whole work uses the pointillist technique and the values can change drastically, but I landed on the values shown second in the top right. From there I had gotten additional oil paint that matched my identified color scheme as best to my abilities as possible.

I would narrow down those color from five to four, which during the whole process of painting ending up with four distinct paper plates of color pallets. Of course beyond solely color I needed to explore and refine the pointillist technique that would be utilized, which I had some experience doing Impressionist acrylic painting studies in the past. I would try out using different brush sizes, amount of values per section (three is typically has the best result), layering, tones, and orientation of brushstrokes. Each one of these practices was eventually utilized in the creation of my artwork one way or another.

Lastly when it came to the technique portion it becomes worth noting that consistency was a huge component of this project. Since the majority of brushstrokes were horizontal, it was much easier for me to position my arm to create constant, bold lines. When I had identified that the buildings would have to use vertical lines, I had a problem consistently doing a motion that resulted in straight lines and as a results looked much more messy. However a surprising solution was that since this canvas was in the medium sized realm, I could just flip the whole thing 90 degrees to continue the horizontal motion, which was successful.

Compare and Contrast

Similarities
- **Medieval Gothic Architecture:** Acknowledging the physical characteristics and qualities associated with movement, the main structure/focal point of each work projects a monolithic presence and perfect proportions which is applied through it's seer scaling.

- **Color Scheme:** The choice of how the composition would be broken up based around distinct color pallets makes each component of the landscape distinct, with the background against foreground boundaries being incorporated from The Papal Palace to the lighting choices of the main structure against it's surrounding from All Souls College.

- **Impressionist Technique:** The method of applying the oil paint was important to retain the unique style of the piece, where individual colored brushstrokes where applied to cause an effect where the viewer would need to distanced themselves from the canvas in order to interpret the image in full.

Differences
- **Rhythm:** Higher Education in the Middle Ages with the use of differentiating brushstrokes creates a rhythm that transitioning from the bold distinct sky box, to the vertical buildings, and down to the messy river with develops a calm setting with the structure as the point of emphasis, which steers away slightly from consistent formal patterning.

- **Framing/Perspective**: All Souls College beyond the physical characteristics that had been interpreted is positioned in an elevated view to show the viewer the quadrangle component and capture the entire building, but my artwork instead chooses a straight on view that only implies a indoor courtyard and decides to only show a portion of the full structure.

- **Styling Differentiation**: The Papal Palace retains the Impressionist technique throughout the entire canvas consistently, whereas my artwork using the "muddy" effect that occurs with oil paint for removing the mirrored image element of the main structure against the river that breaks the styling.

Reflection

With my first ventures into creating art, one of the techniques that had resonated with me was the pointillist technique from the acrylic studies I had done. So of course it was interesting to refine that previous skill into an oil paint medium with its distinct properties and expanding to a much larger scale than I had originally experienced. I really enjoyed the time that had been spent narrowing down the Medieval Gothic Architecture design and the visual color pallet that are showcased throughout the work with really helped me develop my understanding of the medium and formal pattering. My inspiration came in the from of Paul Signac's compositional and color choices and Oxford's physical characteristics of their campus. The biggest challenge in this project was definitely narrowing down the structure and supporting buildings that would comprise the composition, as this artwork is pretty direct with how The Papal Palace is constructed.

When I first showcased this technique in my illustration, it had incorporate acrylic and watercolor pencils on canvas board which had lost the distinct nature of each brushstroke being present, and this was an aspect that I wanted to heavily refine in this project. My favorite part was definitively seeing the visual construction of the artwork come to life that definitely made the time-consuming component of doing individual, distinct brushstrokes really worth it. I hope that others are able to enjoy the aesthetic harmony that was the driving force of this artwork and the incorporation of color in full onto the compositional and subject choices.

Architecture not only falls into the category of understanding Space and Design, but is in of itself a board term that expands into a variety of fields of design. I wanted to explore one of these fields with 1970's inspired Interior Design where instead of exploring how a structure interacts with an environment the focus shifts into a internal assessment that aligns much more to the individual that inhabits the space. Brazilian Treehouse is one of the interior home designs that Night Palm that along with the resurfacing of the 70's styling caught my eye with the purposeful lighting and color choices. After more digging I found that the particular mindset that goes into Night Palm's high-end residential environments are lush/moody spaces that express emotions of one's past. With the use of SketchUp that I've done so far, it has mainly been utilized as a component of the process or experimentation, but I wanted to fully incorporate it for a digital work. I haven't explored a home interior space like the exterior designs of recent my architectural work, and I believe that Brazilian Treehouse has some key characteristics for establishing a setting that feels present but communicates a past design style.

A Love Letter For You shown is not one artwork but a series of rooftop mural artworks that each simply express a love from a guy to a girl, but for the local residents in West Philadelphia showcases a form of expression of love for those who have experienced it or long for it. All of the murals follow the same structure of being text-based with differing graphic design, and the one that I believed match well with the theme of this project is showcased on the right. This Love Letter chooses the graphical style of mimicking a fridge with the solid, white back that's complimented by the colorful magnet letters that are complied in the top-left corner but are purposely arranged to spell out a message. For this project I wanted to only include text directly into the work but establish a contrast from the setting and the shaping of text, whether that's font, dialogue, or language choice. I'm leaning towards this shape of text to be a form of childhood or familiarity to one's past, which not only compliment the setting choice but emphasizes the retro styling in a modern setting mentioned in the previous work.

Brazilian Treehouse, Night Palm (2022)

A Love Letter For You, Steve Powers (2017)

Exploring 70's interior design and having a better understanding of what the style consists of was important for developing an inspired living room design. The first of these characteristics involves an open plan home where two spaces are combined to create an area more grand and tends to be where most of the circulation of the residence occurs. Since I was focusing on one portion of the room for the viewer perspective the main take away from characteristics was the high ceilings that are specifically angled with windows above. From there I moved onto analyzing texture, where I wanted to hone in on the vivid colors and create a contrast from a graphical component and a color overlay that gave more visualization of the particular time time period (a subtle brown over the digital model against the lettering can be quite effective). Lastly looking into influence and looking for the inspired design, I wanted to ensure that the setting was cozy, minimalist, but most importantly had hints of it taking place in the present day. With these characteristics in mind, I create a brief outline of a living room space and identifying general bubbles where furniture and other aspects would be placed.
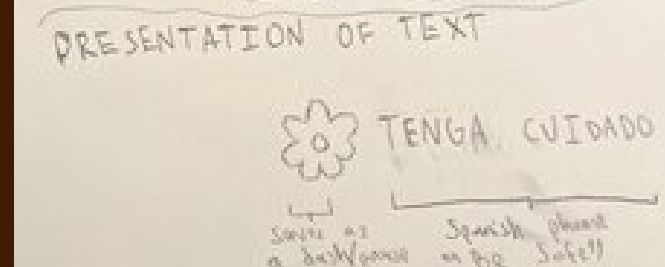
Moving onto the graphical design element of this work, it was important that the manner in which text was incorporated into the work was meaningful. Love Letter for each of the mural work utilizes the particular shape of the text to connect to the message of each project in the series. The use of text also carries a mindset of being both specific to a particular person, but has a common meaning that allows it to be relatable to all. With this in mind I used a kinetic writing technique of how Powers approached each of his murals and started drawing ideas of how to mimic the similar style/message. One of the interesting takeaways was the role that food has in art and it's larger implication, as I believe that the "home-meal" aspect can be powerful for the project and establishing a contrast from the setting. In regards to the specifics, I have had many experiences of leaving home on my own, whether that has been with other family members, doing internships, or pursuing early college experiences. A part of that experience is being home sick, and the contrast of the work revolves around being in a high-end apartment but being on your own.

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AWAY FROM HOME - PURSUING AMBITIONS
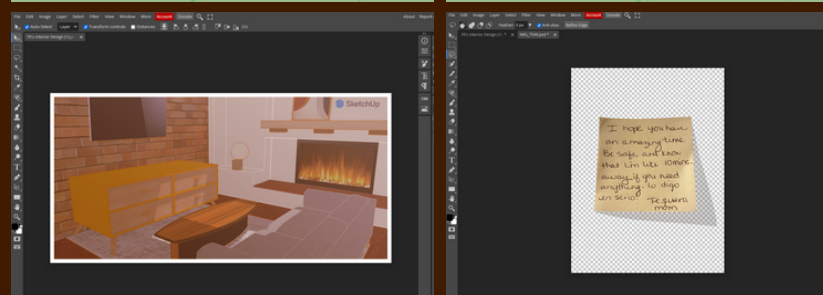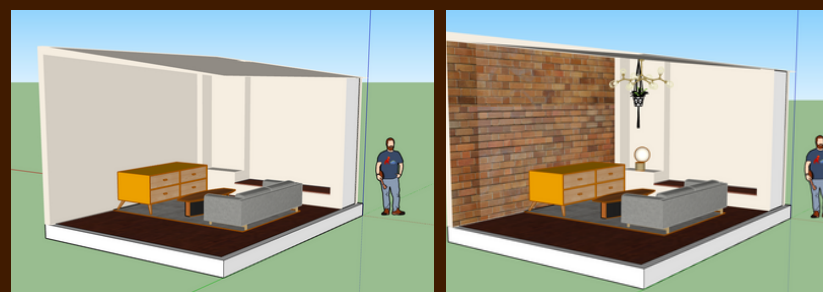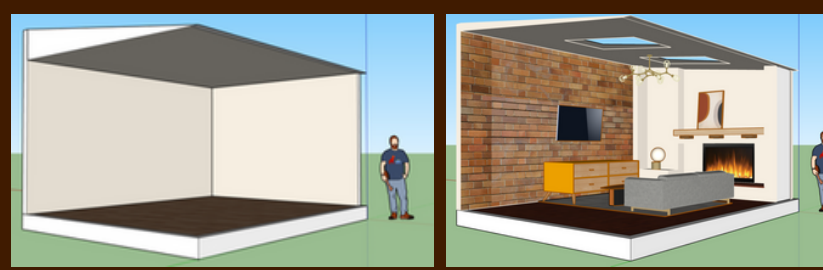## Featured in EX

The first component of developing this project comes in the form of the setting where I have an average sized man along with interpreting dimensions to get a living room space as close to realistic proportions as possible. In Brazilian Treehouse an angle roof emphasizes the high celling and provides natural light from above. With the 15 by 20ft room that I outlined I simply had to do make one of the walls taller to create this top slope, which will be utilized later on for natural lighting.

With this simple rectangular shape I could begin introducing furniture such as a couch, tv stand, and table for the basic indicators of a living room. I would then start adding depth on the wall by making marks of sections that needed to be pulled out for ledges and shelves later on. I mainly used warms tones such as a red-orange and brown for color choice, lines, and materials as went through the available online catalog where I constantly cross referenced my planning sketch and saw what worked in this space the best.

From the basic indicators of a living room, I began adding more modern elements such as a flatscreen tv, digital fireplace, and modern frame to set the 70's inspired model in our present day. One important aspect to consider when working with these SketchUp models is taking into account the file/polygon size that can dramatically increase depending on the amount of assets you have. Since my project only needed a single perspective shot, not only did I only had to model one corner of the room but I had more wiggle room for the size of models I could use. Once I finalized the furniture, I could cut out portions of the roof to allow natural lighting to come into the composition. As I was setting up the camera for the proper perspective, I would alter the shadows with the time of day and time zone until I got this interesting shot were a portion of the table was illuminated which I found unique.

Exporting the perspective into a jpg, I was able to use Photopea to start manipulating the setting and introducing the text graphic element. With the filter lens I was able to have the image mimic a "dry brush" artistic style to help clear up any of the models that weren't as high quality to share a similar theming. I could then start adding effects such as a color overlay, gradient direction, and border around the image to add more depth into the overall composition that compliment the warm tones even further.

For the text graphic portion of the work, I had my mom physically write on a sticky note something she would write down if she was telling me something before I left for a trip. I photographed it and then cropped it out to have one layer of solely the sticky note and one on the bottom with the shadow and a lower opacity. After I positioned the sticky note I began making alterations to the final image such as lowering the opacity of the color overlay, making the border black, adding more width to the side border, adding the bag with the sticky note on the SketchUp model, and switching the filter lens into a "cut out" artistic style.

Planning

Reflection

Compare and Contrast

E x p e r i m e n t a t i o n

Incorporating SketchUp in not only another project, but showcasing the interior design aspects was a technical aspect I wanted to highlight in this project that wasn't in a project like the Charcoal Illustration where the architectural/exterior elements were emphasized. It gave me an opportunity as well to revisit developing a digital work for this school year that I hadn't done since my first introduction to Photopea in Jr Year. I developed as an artist since I not only investigated a new area of digitally modeling an interior space, but finding a meaningful way to implement text into the work. This is why for my inspiration I had investigated Night Palm's 70's inspired interior designed spaces and Steve Wonders linking subject matter for his art series. The biggest challenge of this project was pinning down a message to incorporate into the work in a meaningful way, but I believe that the sticky note idea was successful in the " A letter for one, with meaning for all" that Powers had used.

As mentioned before, this project utilized the SketchUp program that I had incorporated as a key component of my process after learning it over the summer and revisiting Photopea for it's composition and layer manipulation. My favorite part of this whole project definitely was this revisiting of SketchUp as a component that shared the same importance but was highlighted in the work to a greater extent. It's always great revisiting these programs and investigating other potential modelling programs just in the sense of experimenting and going through the process, refining each segment along the way. Overall I hope that this project can be a visual refresher and showcase of a category within space and design while complimenting the architecture work I've done so far.
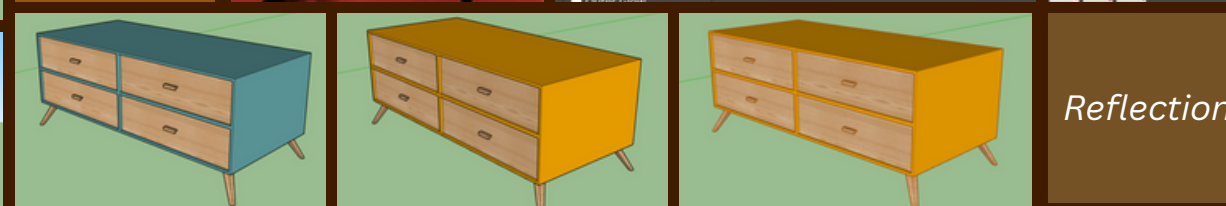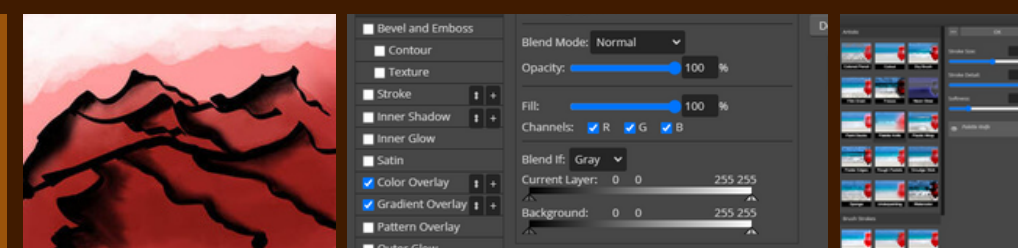
Similarities

- Meaningful Arrangement Choices: Each artist approaches arranging their composition to be meaningful in a conscious form, with Brazilian Treehouse being an interior design project and A Love Letter to You having the text be manipulated to add emphasis on its message that are all incorporated in my own project.

- Color Pallet: The warm and cozy setting that is associated with the 70s inspired style that Night Palm had incorporated into their designs is complimented with their particular color pallet, which was utilized in my software to set the same tones with the furniture, materials, and overlays.

- Subject Matter in Text: Implementing text in Powers mural art series had the shared subject matter of being "A letter for one, with meaning for all" that carried over when developing the text featured in my own work being a sticky note that has a specific message but represents a distance/connection from home.

Differences

- Medium Implications: Away from Home - Pursuing Ambitions is developed in a digital format using SketchUp and Photopea, which allows a different approach when manipulating the visual construction of the work with perspective, lighting, and layering as the most notable.

- Framing of Scene: Brazilian Treehouse has the particular scene take the entire composition of the living room to showcase the entire space in one single shot, whereas in my work it uses a perspective shoot to frame the scene towards on a section of the living room.

- Form of Text: A Love Letter to You while sharing a similar messaging mindset does not carry the same form of text seen in my own work, where the magnetic letters are originally complied in a corner with select words being taken out to write out a sentence, I instead have a sticky note that's hand written but visible in the composition with lighting manipulation.

Initial with having access to Adobe Creative Cloud, I wanted to experiment and try out the different programs that were available. I used Abobe Fresco and did a small digital painting seen on the left using variety of brushes and mediums that could be layered such as charcoal, watercolor, and chalk on the program. It was a great tool for more organic shapes, but as I developed my planning further I mainly wanted to stay with the styling of geometric shapes and therefore used SketchUp for more accurate measurements.
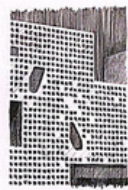
Speaking of style, one of the keep aspects for doing this project was the interior design aspect. I had a catalog of a variety of furniture that I utilized into the space, but alterations could be made to align with the 70s inspired style. During the experimentation of changing the color of this tv stand/drawer, I had realized that you're able to change the color of the outlines of the model which I thought was a really useful feature into mitigating the harsh lines into a more softer and calm style. For the version of SketchUp I was using it wasn't an option to making change the color of the outlines for all models, so this added an additional step in the process of having to go through each model to see if the outlines could be change based on it's complexity.

For the Photopea program I explored a similar direction to when I created my Digital Collage in Jr Year where I wanted to utilize the filter lens and blending options that the editing program had. I would go through each one of these filters and test out the effects it had on the image and even towards the end of the process I had adjusted these values to better compliment the overall composition. When creating the sticky note image I had used the shadow of the original image and transferred it onto the final one, but with the blending options it was possible for me to add a more natural and less harsh shadow without the layering technique.

WHAT AN ARCHITECT SHOULD KNOW
Featured in EX

No design system is or should be perfect.

Designers are often hampered by a well-intentioned but erroneous belief that a good design solution is perfectly systematic and encompasses all aspects of a design problem without exception. But nonconforming oddities can be enriching, humanizing aspects of your project. Indeed, exceptions to the rule are often more interesting than the rules themselves.

77

Facade detail, Simmons Hall, Massachusetts Institute of Technology, 2002
Steven Holl, architect
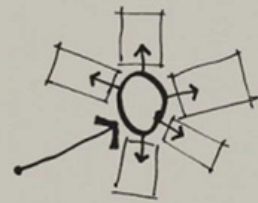
Inspiration

101 Things I Learned in Architecture School
Matthew Frederick

101 Things I Learned in Architecture School, Matthew Frederick (2007)

Since I wasn't designing a building from the group up but instead model an existing structure, it meant that I had to get a good idea of the site context in order to figure out how to highlight each of the Milwaukee Public Market's noteworthy aspects previously mentioned. I was able to refer back to images I took earlier this summer to have a better idea of how the space was occupied in real time. I knew that although the signage is one of the main indicators of the space meaning, the widen sidewalk area is one the best highlights of genuine connection to human form with patio/outdoor furniture and greenery being present in this section of an urban area. This side of the Milwaukee Public Market also has shade covering that extends solely to this widen sidewalk that all together makes it the best perspective to illustrate the more depth connection between architecture and understanding context.

For my last Sr Year section project I wanted to create a work that served as an overture/introduction to my body of work that was a comprehensive understanding of the past two years in Art and Design. Originally I had really enjoyed the Design Internship Experience I had over the summer here I digitally model from the group up a MIAD Pavilion and wanted to do the same process here. However I spent a long time trying to get an idea or problem that I could apply my previous and refined knowledge and experiences into an similar project. I realized that what isn't highlighted with Architecture is the necessity of having to understand space and environment in context in order to be successful beyond the notion of "designing buildings".

Instead of showcasing that design process once again, I wanted to create an infographic that presented a simplified version of that understanding. What I was reminded of when coming up with the method of presenting this project was from Matthew Frederick and his book 101 Things I Learned in Architecture School. Through each page that presents the key topics that covers the basics to more complicated theories of Architecture, I really enjoyed how each page was presented with a real life building example that coincides with the text. Not only is the information being presented in a form factor where negative space takes up the majority of the page, but the references seen on the left page are re-rendered to be put on a perspective that highlights what aspect that particular building does really well as a takeaway. I wanted to incorporate these same aspects into my own page design with no only importance and care with the simplified text included, but meaningful choice on the architectural building that supports this point.

Milwaukee Public Market, Kubala Washatko Arch. (2005)

The Milwaukee Public Market is an indoor marketplace containing a variety of vendors that is located midpoint of Downtown and the Third Ward, with the I-794 Elevated Highway adjacent from it which I believe embodies the aspects of what would make a complementary example for an architectural building included in the page design. A few of the noteworthy aspects of this building is that the location of the Third Ward was historically an industrial center and therefore the design keeps this in mind to not stand out but still implement modern characteristics and signage that takes into consideration site context despite being built in 2005. The modern exterior elements encourage occupancy on the right-side of the building where a much wider sidewalk is availably with a variety of seating and shading for particularly warm weather where most pedestrian will traverse through. Lastly the scale in terms the structure as a whole compared to the human form doesn't appear attempting compared to other surrounding buildings and can visualize to a pedestrian it being a public space. I want to take these noteworthy aspects of the Milwaukee Public Market and render a perspective on SketchUp to best connect with text being projected.

With this in mind, in order to carry over the qualities that make the Milwaukee Public Market a very good example for the page design, I needed to ensure that I could retain as much accuracy to the original design when I rendered it into SketchUp. I wasn't able to find any original rendering of the structure that was face on and not in a perspective like the photos I used for reference above to have a flat view that would allow an accurate measurement of the building. The direction I went instead was turning to the corner of the structure to an exterior door, which I could then find and estimate the average dimensions it would be. From there I would just need to take the door with known dimensions and scale it up for the rest of the Milwaukee Public Market. Since google maps has this feature where when viewing a wall, a rectangle will appear on that surface. This allowed me to use a ruler to convert the door's dimensions into a ratio of units that was utilized to get the adjacent windows, brick walls, and so on pretty accurately.

By observing the pattern of how the exterior of the Milwaukee Public Market is constructed, it was clear that there is this section of "the most relevant objects of reference" that I had gotten the units for earlier that could then be repeated for however long the building needed to be for the amount of space the perspective saw. The last thing to consider in this planning stage was the content of the text being included, and I turned by attention to how architecture is defined when you search it up on google. I wanted to see if I could communicate the depth and understanding that is involved in designing buildings without mentioning the word "building" in the definition, so it resulted in a similar dictionary format but with a new interpretation of content.

Planning

WHAT AN ARCHITECT SHOULD KNOW
Featured in EX

With the proportions gathered in the planning stages, it made it pretty straight forward when it came to starting the process in SketchUp. I had set up the widen sidewalk as the foundation for the rest of the structure to be constructed on top of. Using a person and exterior door model, I could start getting a sense of scale as I worked further along in the process to check if the model made sense realistically. In this step I mainly focused on setting up the exterior section that could be repeated until the desired length, which meant that I wanted to take a great amount of consideration that the proportions were retained.
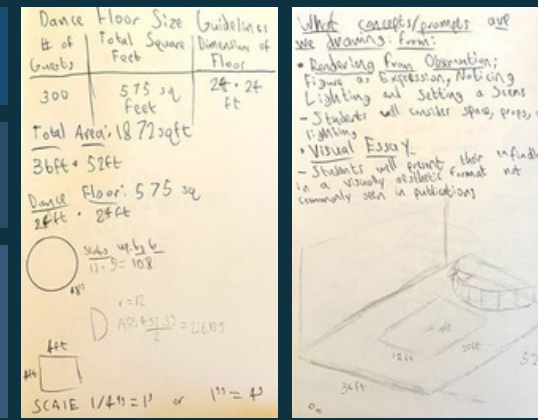
Once I completed the exterior section, I repeated it four times along the widen sidewalk where I could view the last section to spot any errors in proportion that was carried along the way. This was important as I discovered that the top windows and bottom ones were not aligned through this method and was then able to make adjustments since the minor spacing problem escalated through repetition. With the base form of the wall constructed, I returned back to the exterior section to start designing the steel elements that reach out towards the widen sidewalk that would be repeated once again (except in the case of the door where it's a smaller size).

This was the point where I started taking consideration of the camera perspective in which the audience would view this model. I could set up a road that appears on the corner of the block that was cut off to block the non-existent intersection. I placed a vertical rectangle in the interior of the building to block off view into the inside of the market. Instead of a pedestrian view like the ones taken in my reference photos, I took an aerial perspective that better captured the form of the building and the connection with the wide sidewalk. Speaking of which, when moving into populating the widen sidewalk with furniture and other features I had to consider what elements of the Milwaukee Public Market should be changed for better visibility and simplification. I mainly focused on the variety of furniture that accompanied the space, which meant that aspect such as street signage, bus stop, elevation changes, and partial covering from the original building were removed to best fit with the perspective chosen.
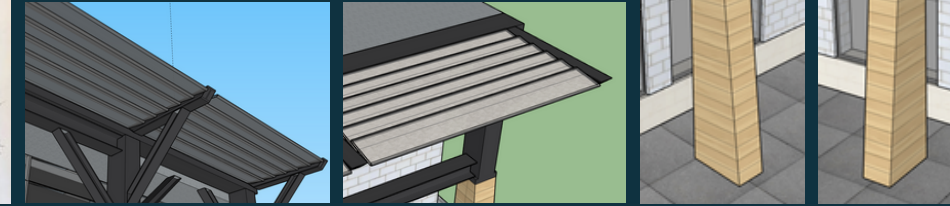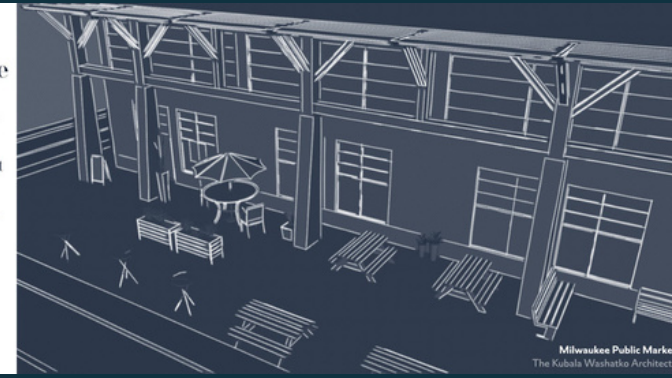
Stardom

As I mentioned in the beginning of inspiration it was really difficult to get an idea of what exactly to model for my final project. Originally I had taken steps into exploring the Milwaukee Art Museum and drawing the ideas of the hall structure to create my own, considering the connection of my culture with parties such as Quinces and Chambelanes. I mainly focused on setting up the environment of a dance hall that would later set up the visual essay component that I wasn't certain how it would be implemented. I began taking average measures I had found online to get the proper portions of a dance hall to transfer onto grid paper which not only keep the model to scale by using architectural stencils, but could make the transfer to SketchUp much more seamless. However I ran into the problem of the space not having much depth without context despite the design being relatively simple, which brought up the idea to address how I interpret architecture after having the experience and knowledge of refining my art and design skills.

There were many minor aspects that went into the whole process of this project that are worth bringing up, such as the font style choice seen in the definition section. Since I wasn't physically writing the text, I had asked a Graphic Designer student on how I could incorporate display font into my final project, which directed me to a website called font share where I could explore a variety of font families that were available to download into the Photopea application. Along with that I had to expand my knowledge of SketchUp in order to design the exterior steel framing that extends from the Milwaukee Public Market. I had to still be consious of material choice before I ended up with the blueprint filter, so I had to troubleshoot the wood texture not staying vertical when placed on an angled surface.

When I moved upwards towards the steel framing, I had to create an angled variant of the steel beams that allow cross sections to be implemented as additional support. Furthermore with having to search up the smaller components to place into my model, I couldn't find a good version of the roof that was similar to the real life structure. Instead I simply took blinds that had there material changed to one more metallic and transparent, then scaled up it up to mimic the roof style.
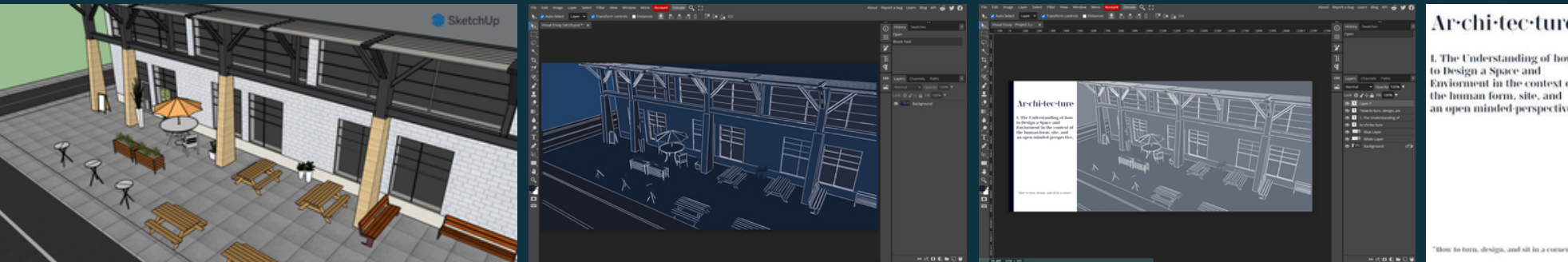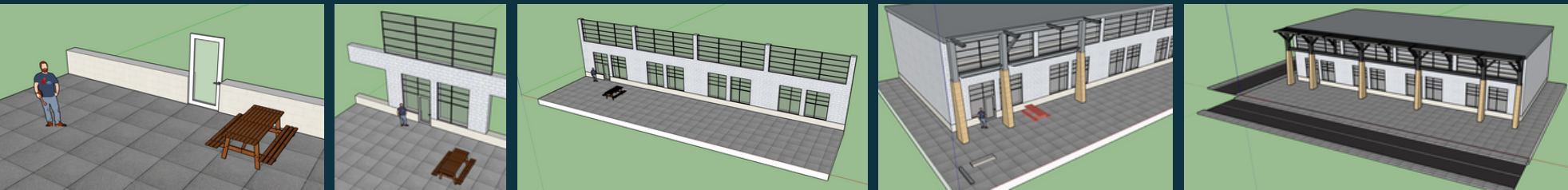
Similarities

- **Text Implementation:** Whether it's presented in the manner of signage to display the purpose of a structure, a definition to architecture, or a cumulative list, text is incorporated to converse direct meaning into each respective medium.

- **Constructed Perspective:** The manner in which the audience views the architectural example is model to highlight the particular feature of the structure that best compliments the text besides it instead of the whole building in both works.

- **Form Construction:** The Milwaukee Public Market and my model sharing very similar characteristics with the exterior elements as my project kept a realistic form proportions when constructing the model to be as accurate as possible.

Differences

- **Medium Choice:** What an Architect should know is created in a digital format where re-modeling the Milwaukee Public Market can be done very accurately along with not having to follow a page structure that is meant for a book adaptation such as with 101 Things I Learned in Architecture School.

- **Page Balance:** 101 Things I Learned in Architecture School has the font and visual example take up the space of one page and are balanced pretty evenly to one another, whereas in my project I had the digital model occupy the majority of the page and condensed the text to a smaller section.

- **Color Overlay:** Originally when I model my adaptation of the Milwaukee Public Market, I had kept the materials pretty accurate to the real life structure. However in order to create a consistency with the furniture in the model, I implemented a color overlay that styled the entire image in a blueprint variation.

Once I was satisfied with how the modelling turned out on SketchUp, I could transfer the file into my Photopea application to start editing the photo and create my page design. Originally I was going to use the filter gallery in Photopea to change the overall style of the image like I've done in my previous project of "70's Interior Design - Digital Modelling" for the cutout variation, but SketchUp had a similar feature available in their program. The reason why this was important was that the quality of the furniture that was downloaded could make each model stand out, so using a filter helps unify the structure as a whole. For introducing the text element, I was conscious of the particular font choice, size, and orientation in order to visualize that dictionary feel when converting the planned definition into a digital format.

After I combined the text and model elements together, it was portioned in a manner to highlight the visual example as the main highlight of the project with the definition being used to establish the subject. I went to my MIAD Scholarship Portfolio Class with the product I had so far to get critique from my peers to find if the direction I was going with the project was being interpreted correctly without me giving context, and made minor adjustment from that critique. This included dropping the opacity of the grey color overlay to give the model a more blueprint feeling, changing the spacing of the text, removing the small section of using the word in a sentence to put more focus on the definition, and extending the left side to allow a spine section seen in books that mimic the one from the 101 Things I Learned at Architecture School physical copy along with the reference to the building of inspiration in the bottom right corner that all refined the final product.

For this being the last project of my Sr Year section I believe that it does a pretty good job being comprehensive enough to involve that refined understanding of art and design from the past two years without necessarily having to connect to each project directly. At this point when I've laid out the my body of work in person I can easily divide it into two sections of human form and design. I wanted to show how I have developed as an artist by establishing the midpoint of all my artworks that projected the best qualities and communicated much more directly to an audience with the text implementation and taking heavy consideration of the content. This involved looking into plenty of Milwaukee structures and settling on the Milwaukee Public Market being a great example of how I define architecture, along with dividing into page design layouts and settling on the presentation seen in 101 Things I Learned in Architecture School that all connect pretty seamlessly to the title of my work, What an Architect should know. The biggest challenge was definitely coming to the concept of a final project, as I went from having a product that was an immense scale, to one that called back to every single project I've done on this website, to the final version of taking the best aspects of each work and communicating it into a single sentence definition of Architecture.

My favorite part was witting out my definition of architecture, as I not only tried to avoid using the word building within it, I believe that it does a pretty good job to showcase the actual depth that is connected with the profession beyond creating a four walled structure. My least favorite part had to be getting an accurate model of the Milwaukee Public Market, as I needed to take the average scale of a exterior door to find the dimensions of the interior building as close to the original as possible. In the end I hope that others are able to see the direct and not so direct experiences that have brought me to the point of understanding I am today with this last project.

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