



Pearson

GCE A Level Advanced Art and Design

**Fine Art
Component 1**

BASIL

Total Mark 76 (60+PS16)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	15	15	15	15	16
Performance Level	5	5	5	5	6
				Total out of 90	76

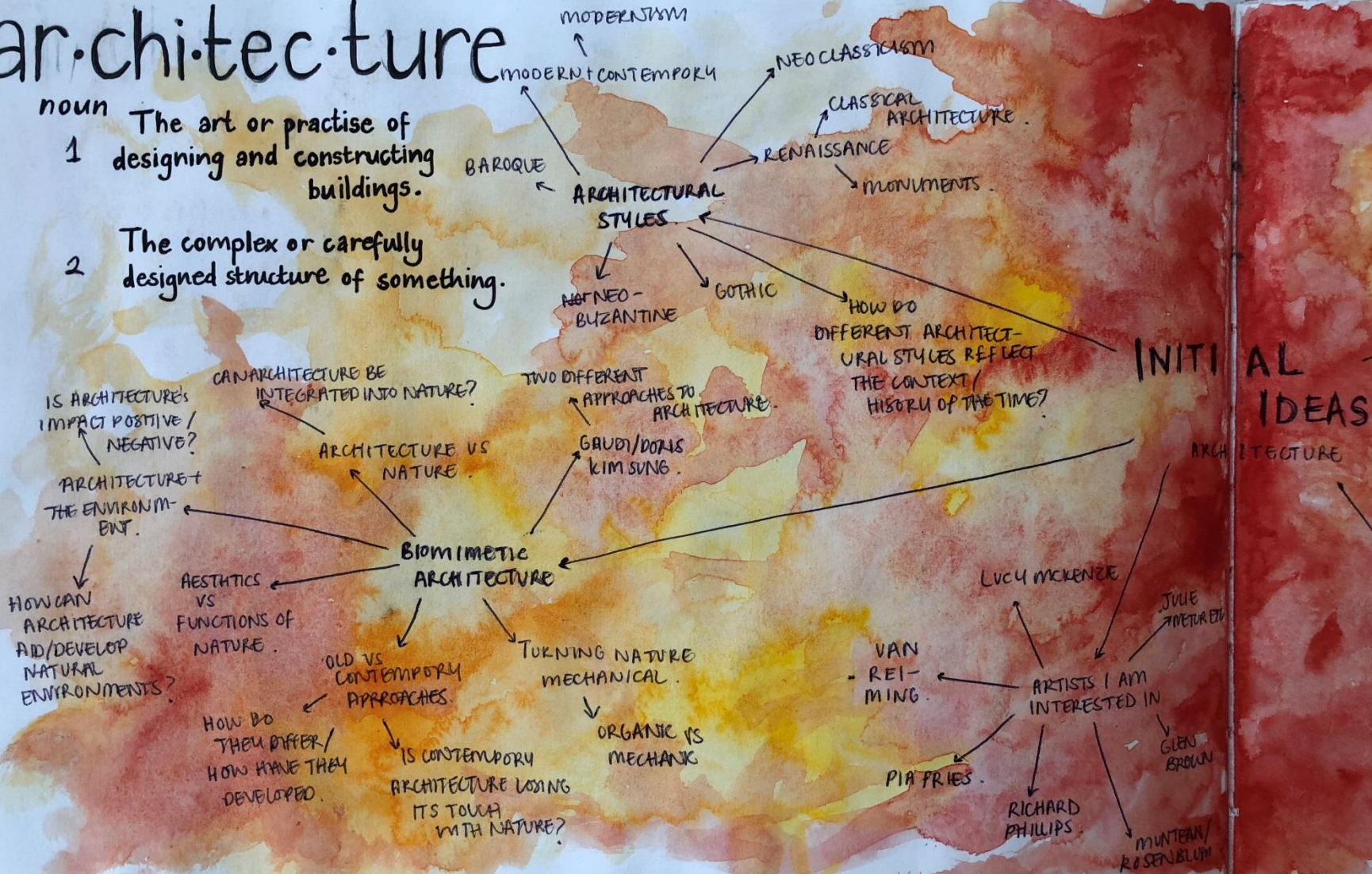
PERSONAL

STUDY

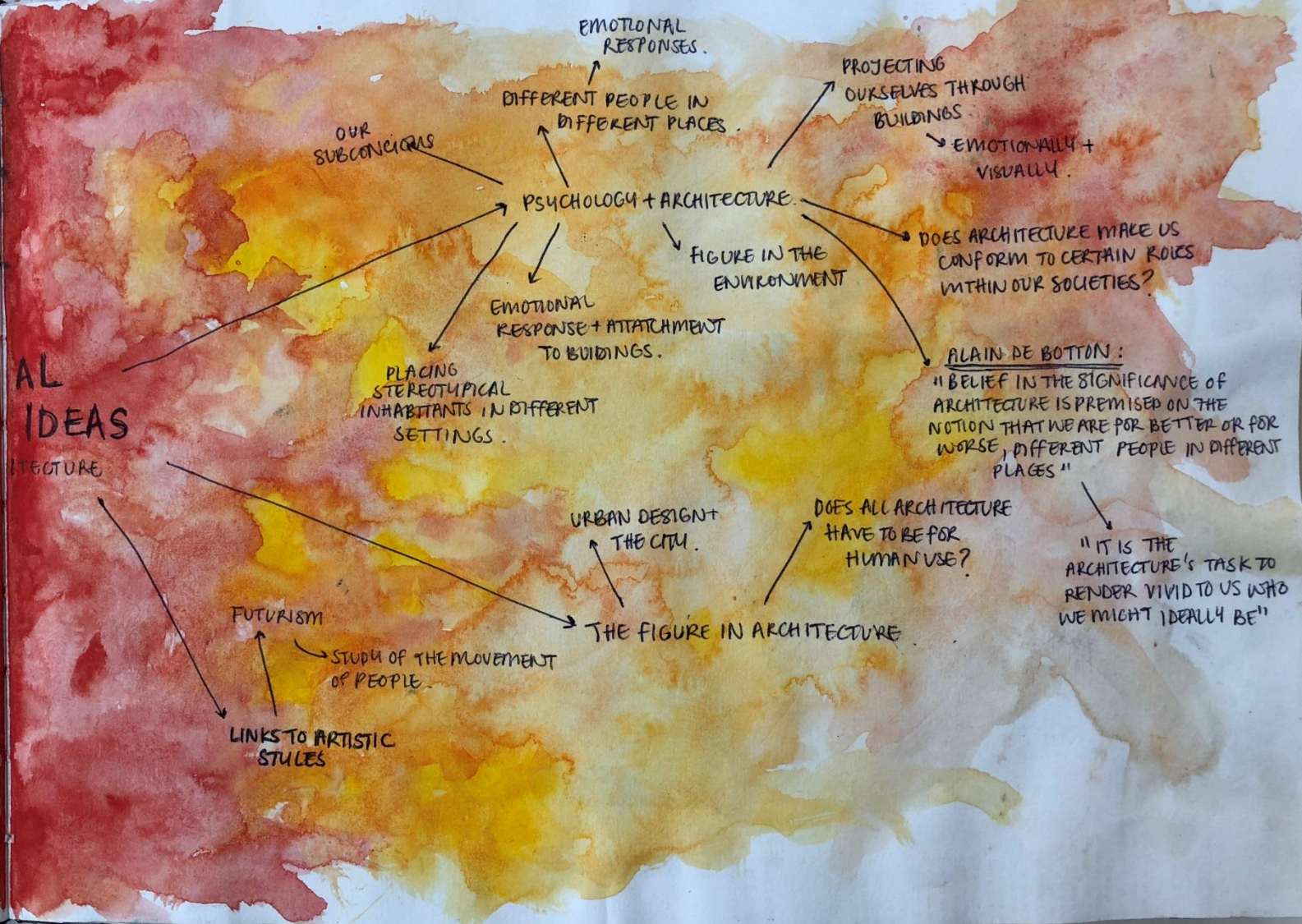
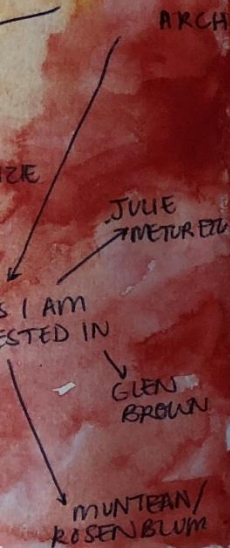
ar.chi.tec.ture

noun The art or practise of
1 designing and constructing buildings.

2 The complex or carefully designed structure of something.



INITIAL IDEAS

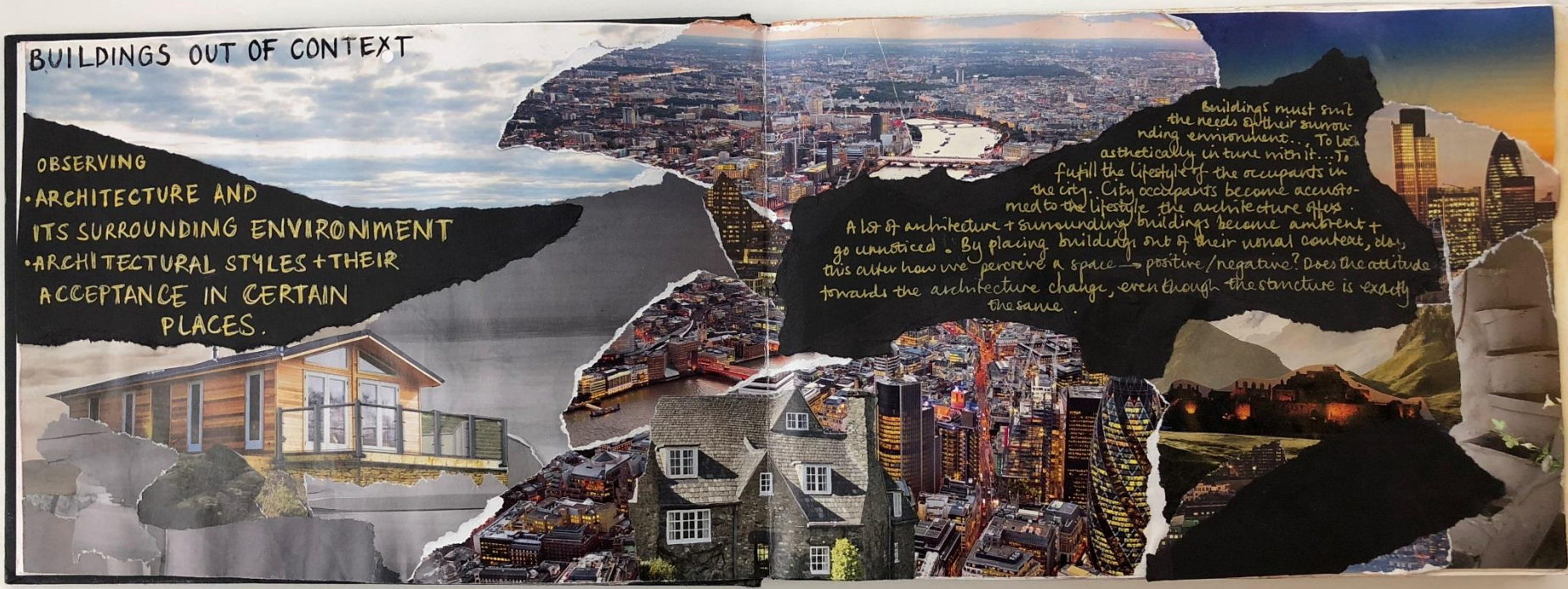


BUILDINGS OUT OF CONTEXT

OBSERVING

- ARCHITECTURE AND ITS SURROUNDING ENVIRONMENT
- ARCHITECTURAL STYLES + THEIR ACCEPTANCE IN CERTAIN PLACES.

Buildings must suit the needs of their surrounding environment... To look aesthetically in tune with it... To fulfill the lifestyle of the occupants in the city. City occupants become accustomed to the lifestyle the architecture offers. A lot of architecture + surrounding buildings become ambient + go unnoticed. By placing buildings out of their usual context, does this alter how we perceive a space → positive/negative? Does the attitude towards the architecture change, even though the structure is exactly the same.



Piazza Navona was transformed into a highly significant example of Baroque Roman Architecture and includes some significant sculptural and architectural creations, such as the Fountain of the Four Rivers + the church of Sant'Agnese in Agone. For many years, the piazza was the centre of theatrical events and festival periods, making it a key attraction in the centre of Rome. The design of the square is such that the surrounding architecture facilitates the movement of individuals around the space and encourages people to be attracted to its most monumental areas, to admire the artistic representation of famous historical interpretations, sculpted into the fountain, displaying heroic and admirable scenes. When built, this was probably to serve as a reminder of Roman Power, strategically placed in the centre of the square to emphasize its importance. Today, tourists no longer admire it for their ideologies, but instead it's artistic display, meaning that its grandeur never fades, but its power over surrounding people does.

PIAZZA NAVONA



EXPERIMENTING WITH
WATERCOLOUR

The Roman Forum

→ A landscape panorama practising continuous line.

THE ROMAN FORUM

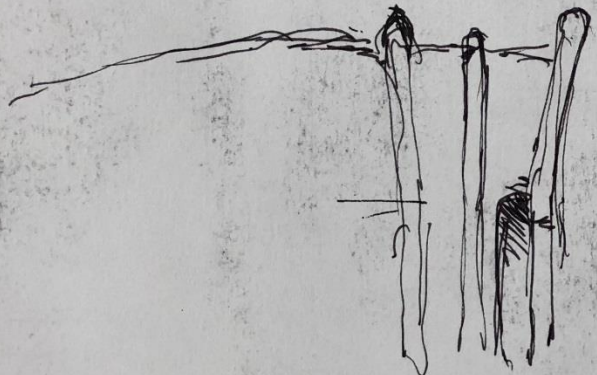
A landscape panorama practising continuous line







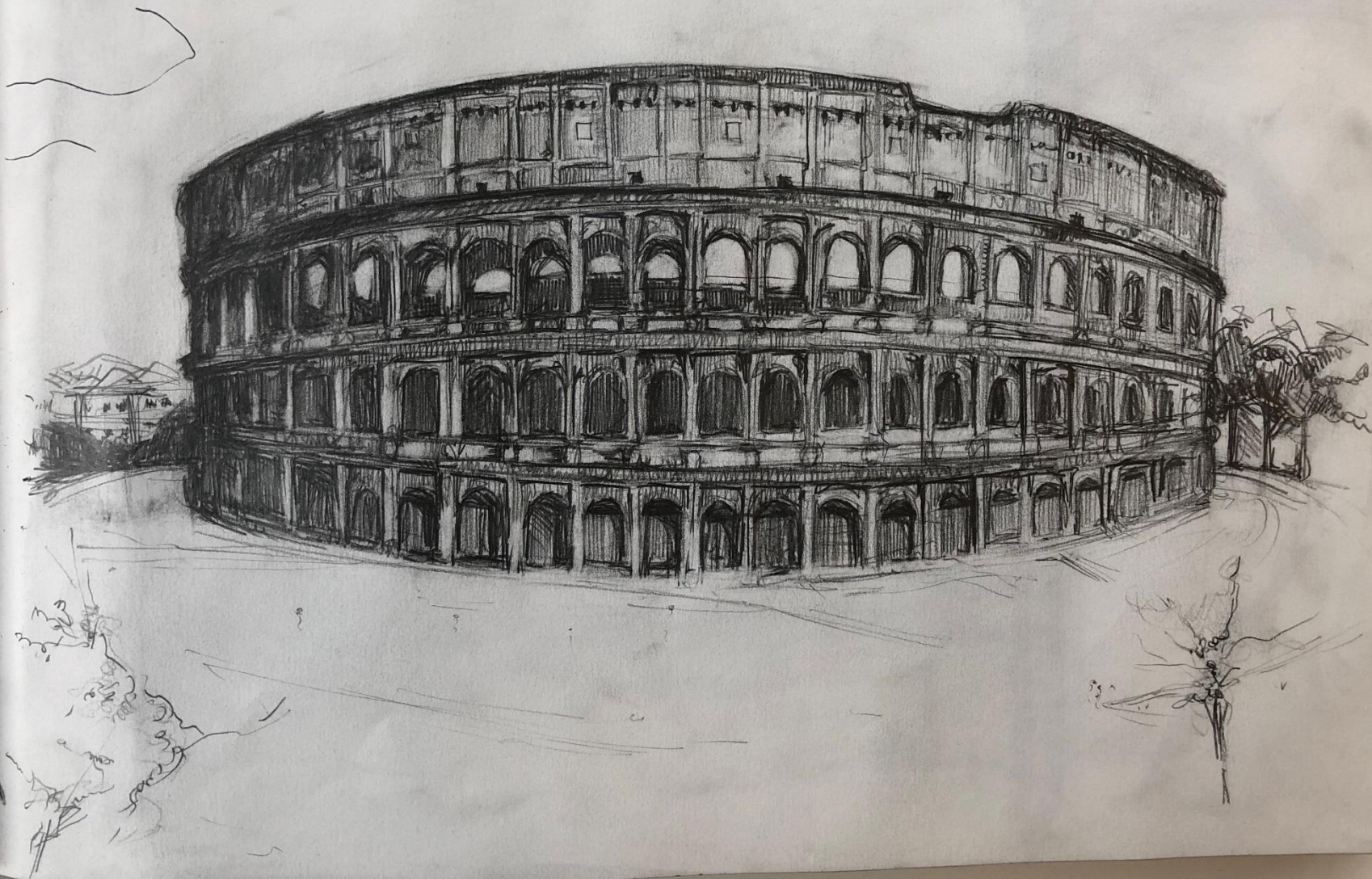




5 MINUTE OBSERVATIONAL
DRAWING OBSERVING DETAIL
WITHIN THE STRUCTURE OF
THE COLOSSEUM.

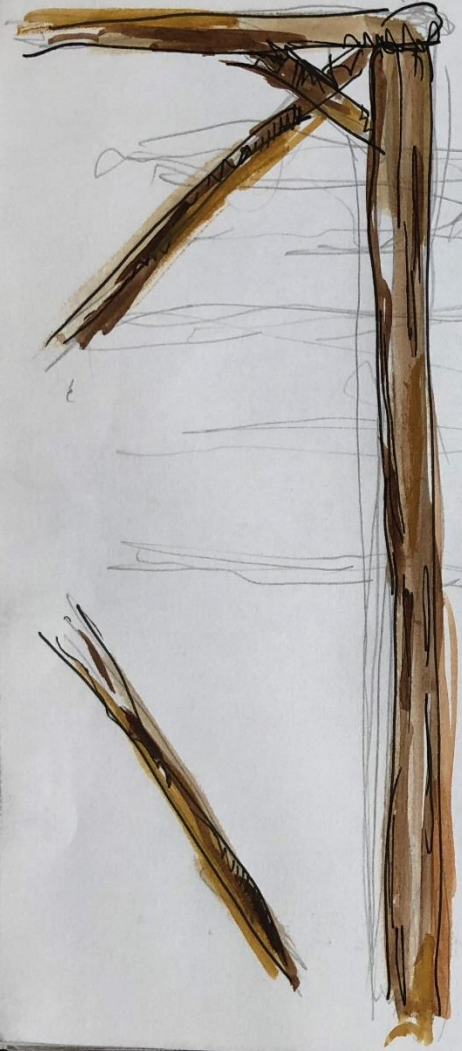
EAST ROMAN FORUM: THE COLOSSEUM

THE COLOSSEUM → A GRAND AMPHITRE



EAST ROMAN FORUM THE COLLEGE

more detail



Handwritten signature or initials in the bottom right corner of the sketch area.



VILLA BORGHESE

Galleria Nazionale di Arte

Various Architectural
Styles.



GALLERIA NAZIONALE



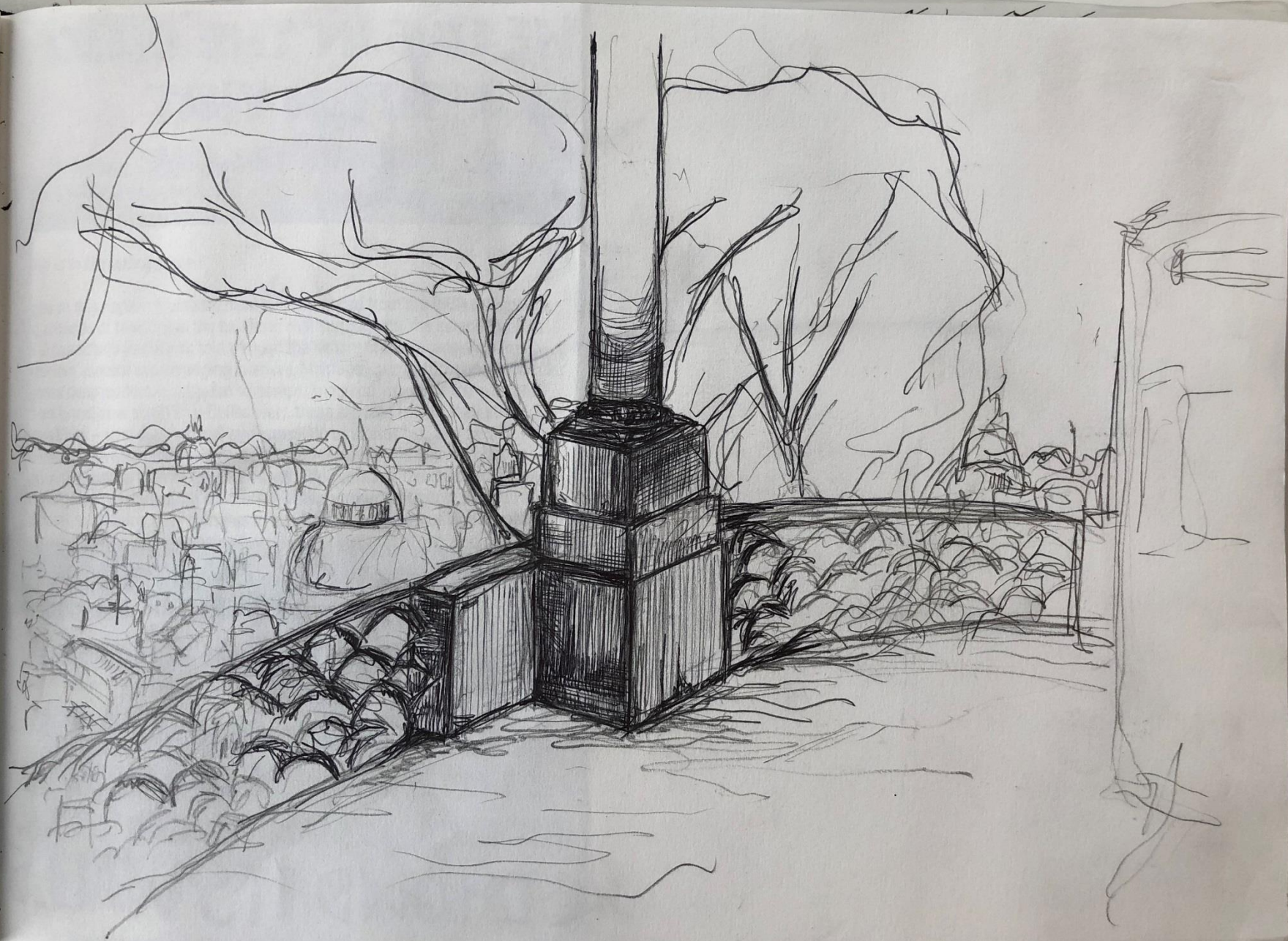
OBSERVATIONAL
STUDIES

D'ARTE MODERNA

A VIEW FROM ABOVE - VILLA BORGHESE BALCONY VIEW.

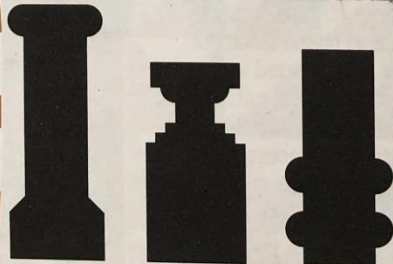
A FAMOUS ATTRACTION AMONGST TOURISTS - THE BALCONY VIEW OFFERS A HOLISTIC VISION OF ROME + ENABLES VIEWERS TO SEE ALL OF ITS MONUMENTAL BUILDINGS, ALLOWING VISITORS TO UNDERSTAND FROM A BIRD'S EYE VIEW WHICH ARCHITECTURAL STRUCTURES ARE THE MOST PROMINENT IN THE CITY SKYLINE.

ST. PETERS STILL STANDS, GLORIIFIED, AS THE MOST NOTABLE LANDMARK IN THE CITY'S ARCHITECTURAL LANDSCAPE. ITALY'S MAIN RELIGIOUS ESTABLISHMENT SEEMS TO EXERT ITS DOMINANCE OVER ALL OTHER ARCHITECTURAL STRUCTURES, ALMOST FORCING / REMINDING VISITORS TO NOTICE IT'S STRONG PRESCENCE IN SOCIETY.



WE LIVE IN THE OFFICE

A façade stylebook



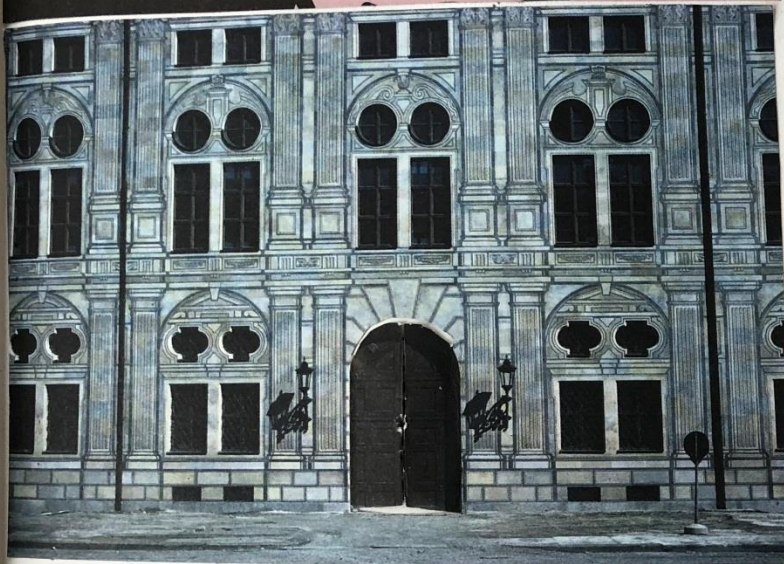
WE LIVE IN THE OFFICE
EXHIBITION VISIT
IFACADES REMAIN THE SAME
INTERIORS CHANGE

Factories have been abandoned, offices have been emptied; schools and university campuses have been created in industrial areas; historic buildings have been transformed into banks and information technology centres; artisan sheds have become ateliers for design and fashion; industrial deposits have been recycled to create shopping malls; warehouses have become homes or theatres; offices have become art galleries or hotels; garages have become recording studios; basements have become research laboratories. One works at home and lives in the office.

Andrea Branzi, *Weak and Diffuse Modernity*, 2006

PURPOSE AND FUNCTIONS OF STRUCTURES
ADAPT AND MOULD TO EVOLUTION OF SOCIETY
IMAGES OF THE PAST REMAIN IN FACADES OF
STRUCTURES.

AIRCHITECTURAL POWER FADES
#IS REPLACED.... A BUILDING'S
IPOTENICH IS MANIFESTED
BEYOND ITS WALLS



The origins of this façade motif can be found in the Roman palace, exemplifying the ways in which architectural styles are translated over time and far beyond their original function. The *trompe l'oeil* technique used here created an optical illusion of a three-dimensional fronting to a building. Popular in Ireland in the late 19th century, these façades were an eye-catching way of enticing potential customers into the building. This photo of a public house was featured in an article by John Piper in the *Architectural Review*, where he describes such façades as 'cubist folk art', the style also being referred to as 'Picassoist'.



Competition design for a façade for the headquarters of the Royal Institute of British Architects
66 Portland Place, London
Verner Owen Rees (1886–1966)
Drawing, 1932

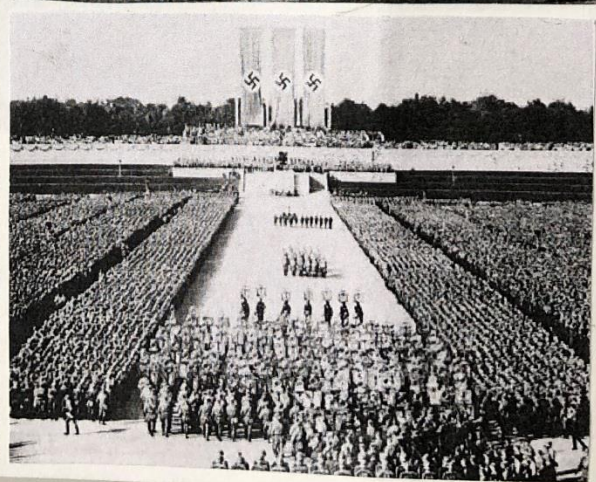
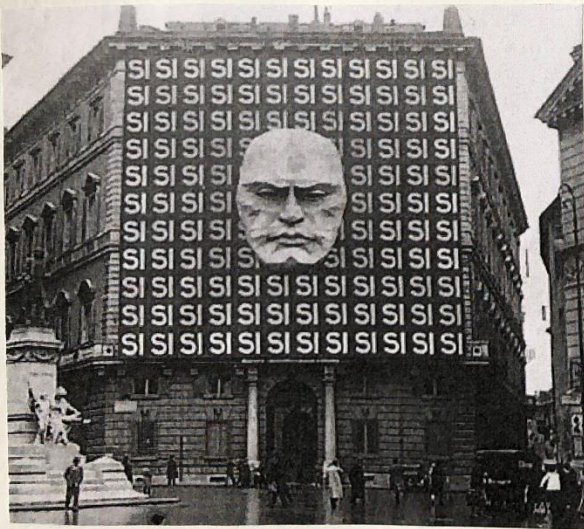
"FAR BEYOND THEIR ORIGINAL FUNCTION" - A CONSEQUENCE OF THE CHANGING IDEOLOGIES THROUGHOUT TIME. DOES THE EFFECTIVENESS OF THE DESIGN CHANGE, DO BUILDINGS BECOME LESS/MORE EFFECTIVE OVER TIME AS THEIR INTERIORS DO NOT MATCH THEIR EXTERIORS?

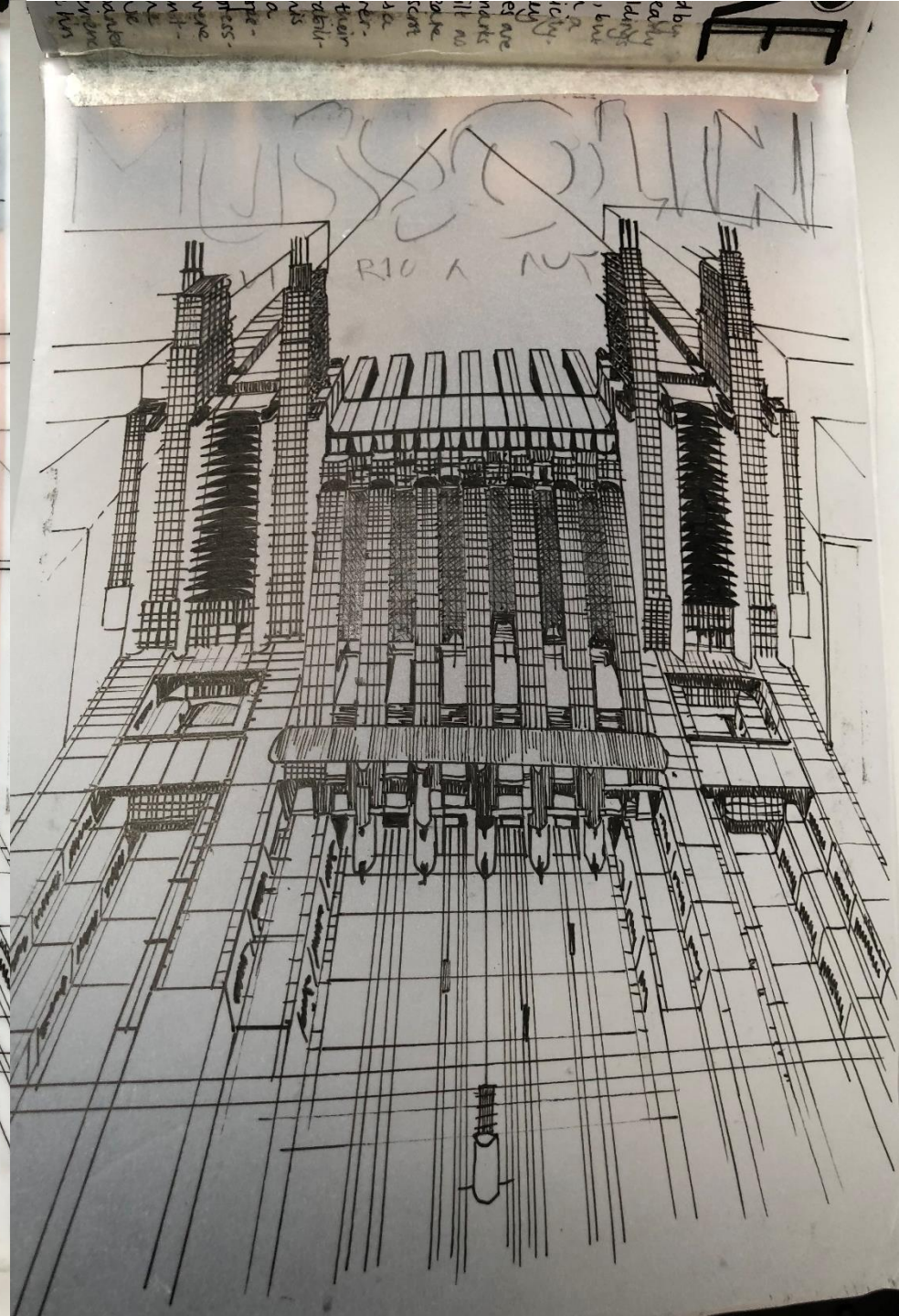
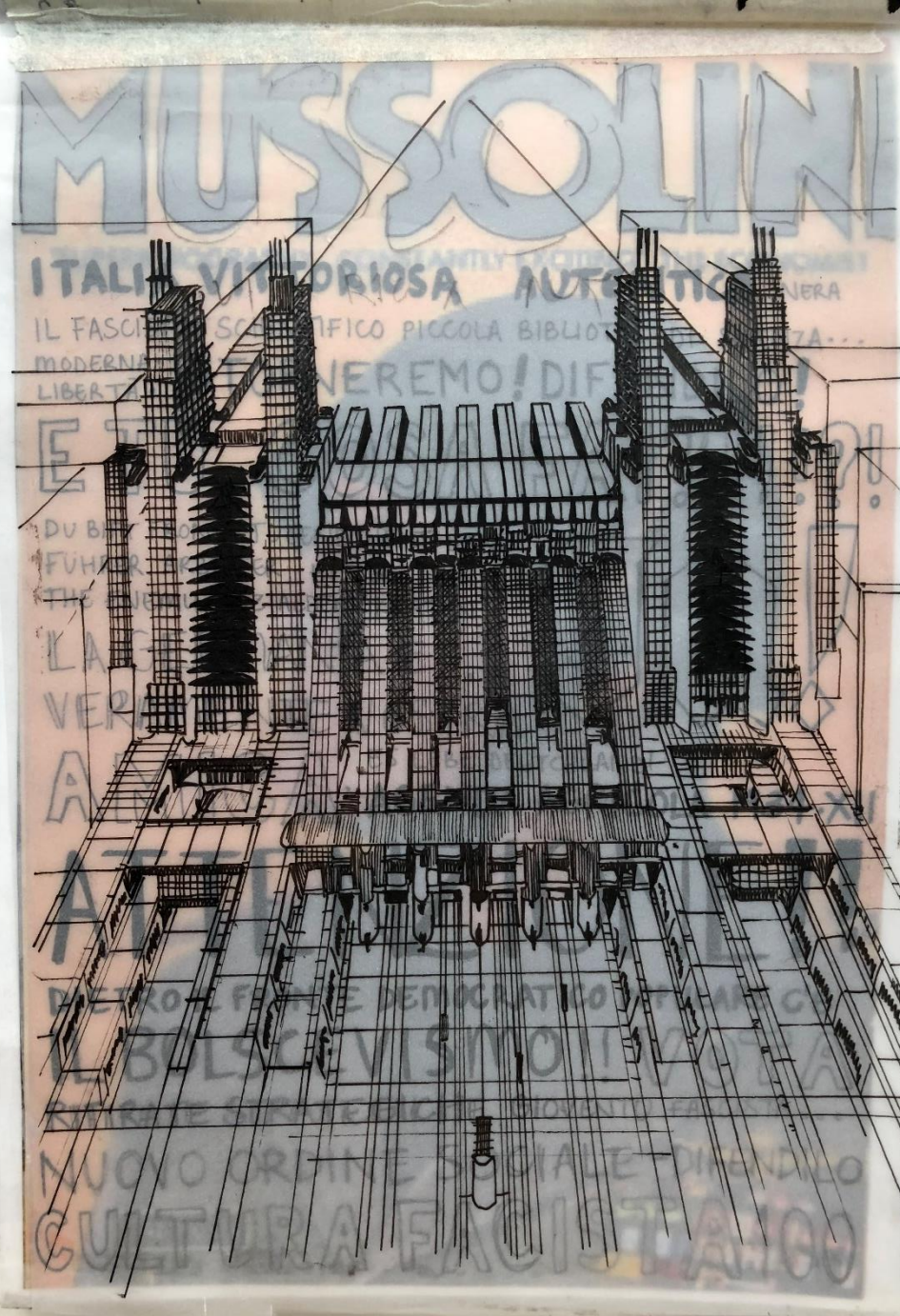


FASCIST ARCHITECTURE



This is a style of Architecture developed by Architects of Fascist societies in the early 20th century. Generally, Fascist buildings have no sense of ostentatious design, but instead were constructed with a rigid sense of symmetry and simplicity. That is not to say, however, that they lack in grandeur. Fascist structures are still large, imposing, and key landmarks in populated cities. They were built as a method to unify citizens and create communities that adhered to fascist political ideologies. This included a totalitarian and dictatorial government that wanted to portray their strength, unity and economic stability through their architecture. This architectural propaganda was a popular and successful idea, especially after the defeat and depression of WWI. Mussolini and Hitler were key figures who used Fascist Architecture extensively. Hitler used the style to purposefully convey a sense of awe and intimidation. He wanted to evoke feelings of "mass experience" with his architecture to promote his "100 year Reich" masterplan.





MUSSOLINI

ITALIA VITTORIOSA AUTENTICA NERA

IL FASCISMO SCIENTIFICO PICCOLA BIBLIOTEC. DI. SCIENZA...

MODERNA. RITORNEREMO! DIFENDILO!
LIBERTÀ.

E TU.. COSA FAI?!?!?!?

DU BIFT FRONT. JUGEND DIENT DEM
FÜHRER. ARBEITER. HITLER. THIS IS
THE ENEMY. SOZIALDEMOKRATEN.

LA GERMANIA È...

VERAMENTE VOSTRA

JQ!

AMICA ES LEBE DEUTCHLAND!
AGENDA AGRICOLA 1934.XII

ATTENZIONE!!

DIETRO IL FRONTE DEMOCRATICO POPULARE C'E

IL BOLSCEVISMO!! VOTA

RITIRATE STRATEGICHE GIOVENTU FASCISTA...

NUOVO ORDINE SOCIALE -DIFENDILO

CULTURA FACISTA 100

WHEN IN ROME

MARVEL AT THIS
RELIGIOUS MASTERPIECE
WHILST IN UTTER
SILENCE, COMPLETE

RESTRICTION, BUSTLING
CROWDS AND NO
BREATHING SPACE

EVERY NOW +
THEN BE REMINDED OF
THE POWERFUL POLITICAL DOMINANCE
OF ARCHITECTURE



ROME'S ARCHITURE HAS NOT BEEN RENOVATED FOR DECADES... IT REMAINS A HISTORICAL CITY

OUT BE REMINDED THAT S.PIETRO IS STILL THE MOST IMPORTANT STRUCTURE

SEE A VIEW FROM ABOVE

MUSEI VATICANI



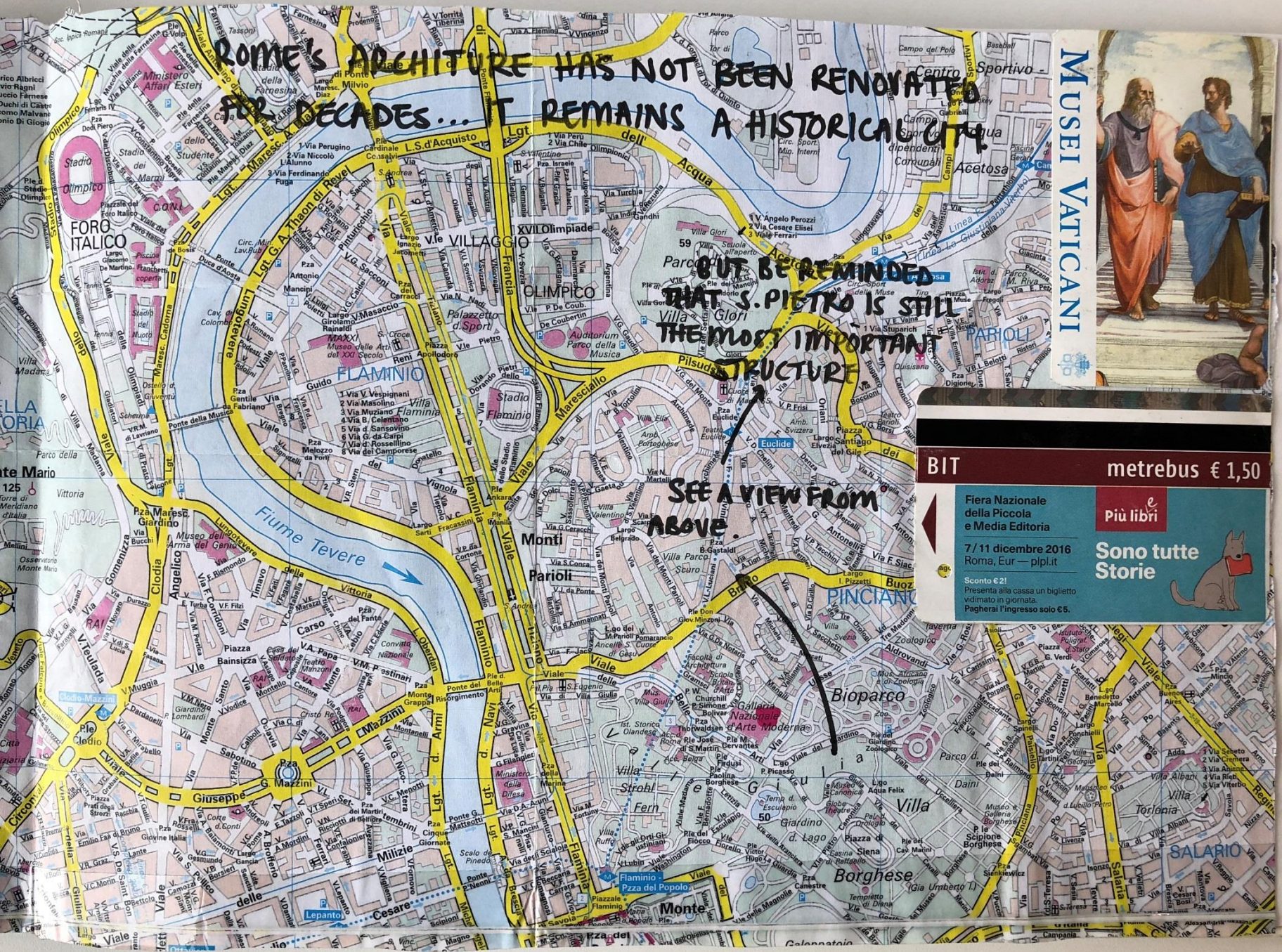
BIT metibus € 1,50

Più libri

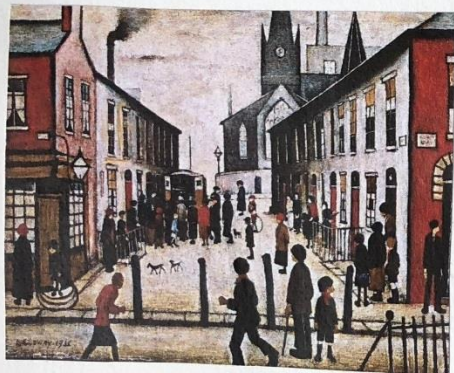
Sono tutte Storie

7/11 dicembre 2016
Roma, Eur — plp.it

Sconto €2!
Presenta alla cassa un biglietto validato in giornata.
Pagherai l'ingresso solo €5.



LOWRY



20TH CENTURY 4

Lowry was an English painter who drew from his surroundings and was inspired by life in the industrial districts of North West England. His distinct painting style included figures later nicknamed as "matchstick men", and was known to paint and celebrate the working-class culture in his paintings. The majority of his pieces observe landscapes from above street view, allowing viewers to observe the bustle and liveliness of towns as a whole. By choosing locations including architectural landmarks and monuments, Lowry is able to offer his audience the social dynamic observation of the social dynamics around such structures, often highlighting their significance in the urban landscape. Although Lowry's style may be considered as simplistic and lacking in tone, this abstract style still manages to expose enough architectural detail for the viewer to understand why some crowds are denser around certain areas - crowds are seen to be attracted to buildings that exert more monumental power.



SHAPE + FORM OF STRUCTURES

STREET VIEW

ROMA

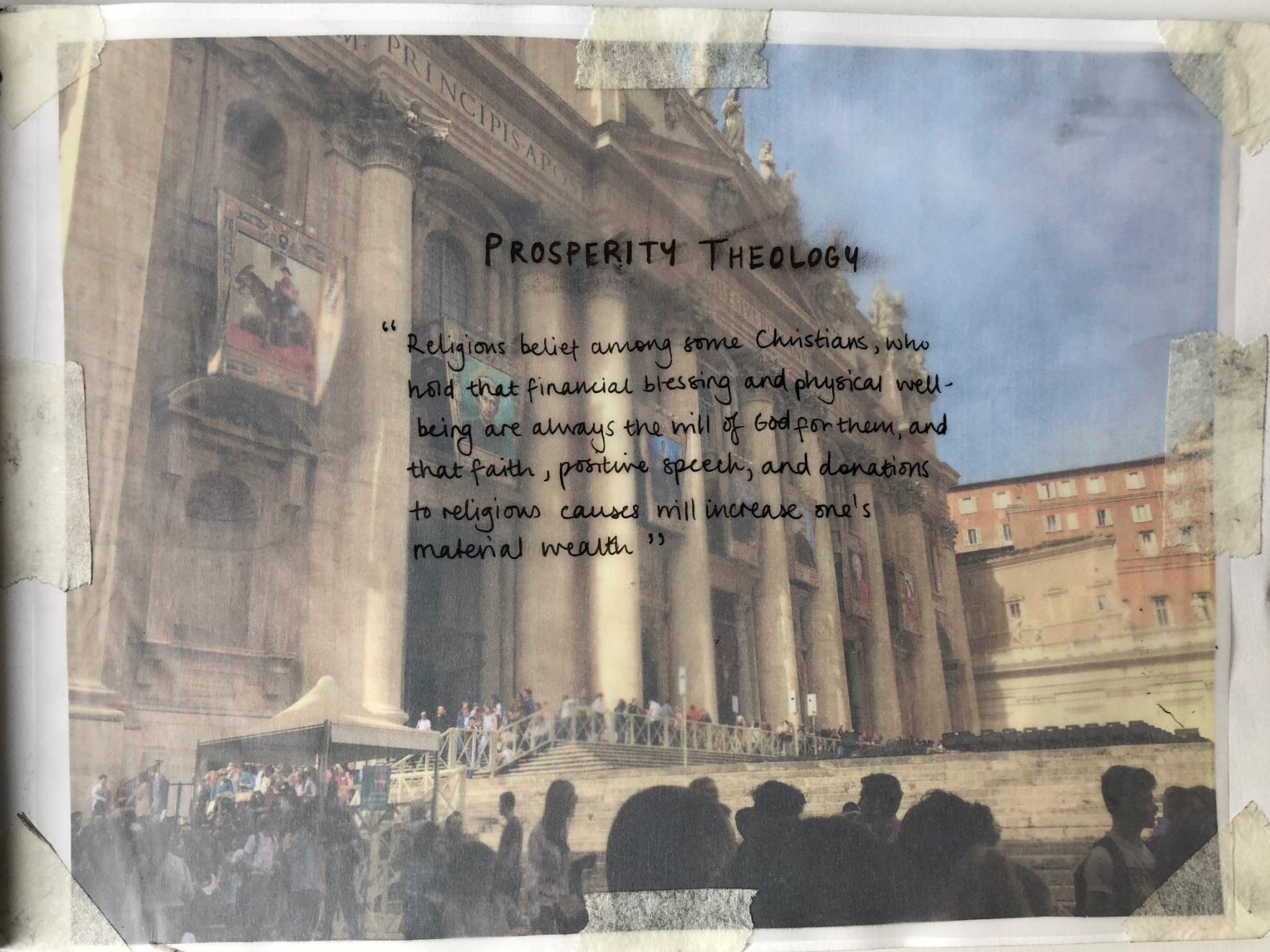


ROMA



LONDON.

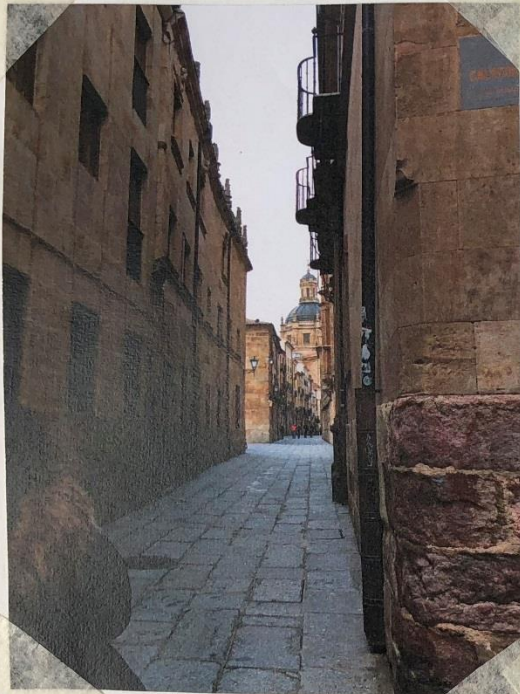




PROSPERITY THEOLOGY

“Religious belief among some Christians, who hold that financial blessing and physical well-being are always the will of God for them, and that faith, positive speech, and donations to religious causes will increase one's material wealth”

TRAVELLING



SALAMANCA.



VERONA



VERONA

PHOTOS



VENICE

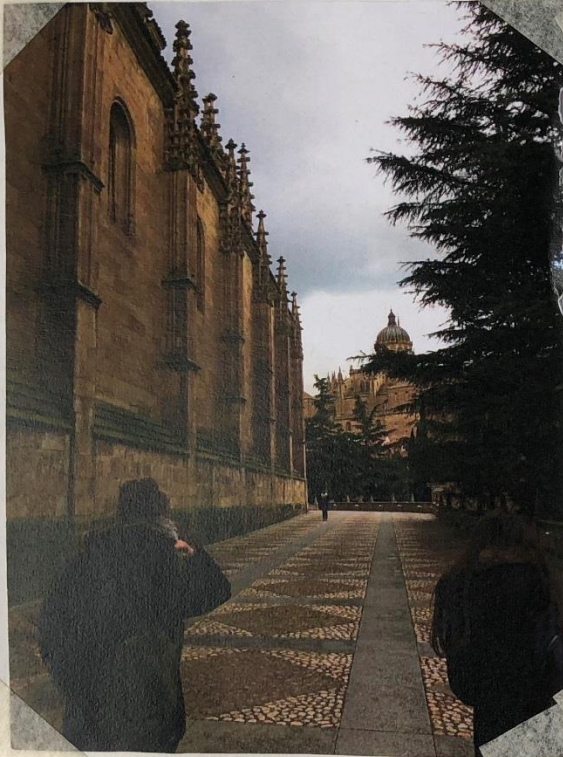


BERLIN



ROME

TRAVELLING

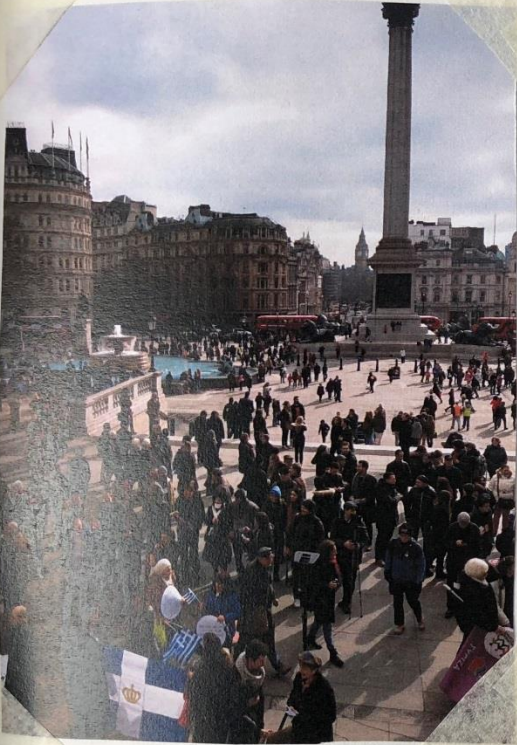


SALAMANCA

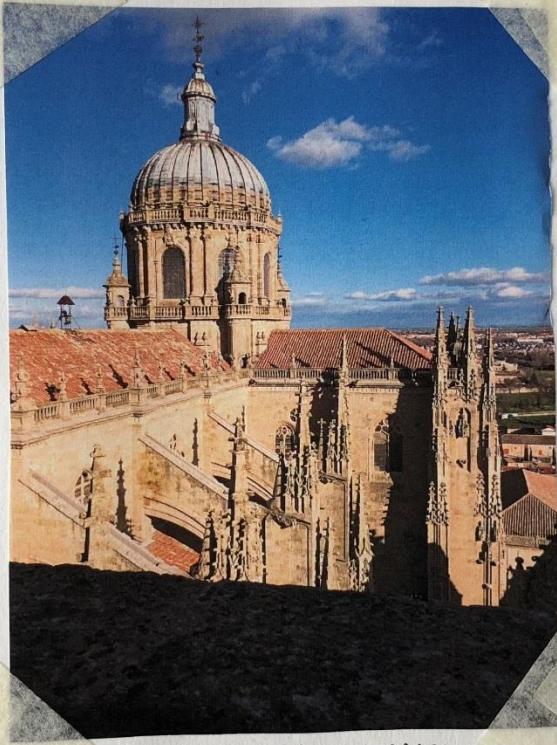


SALAMANCA

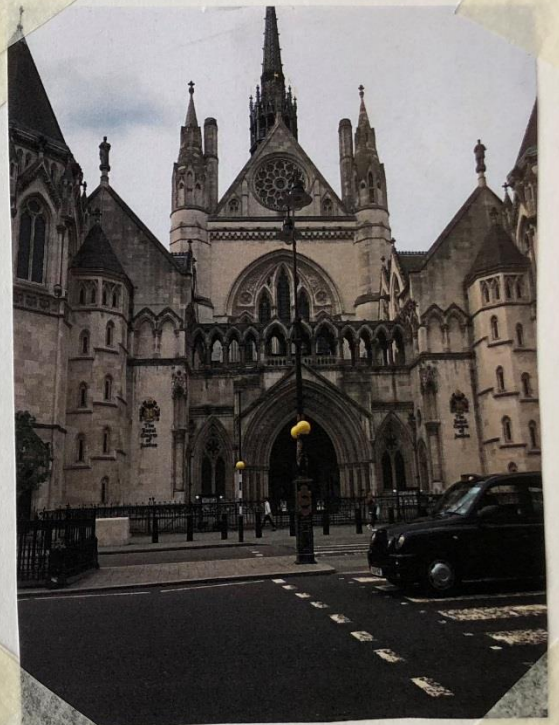
PHOTOS



LONDON

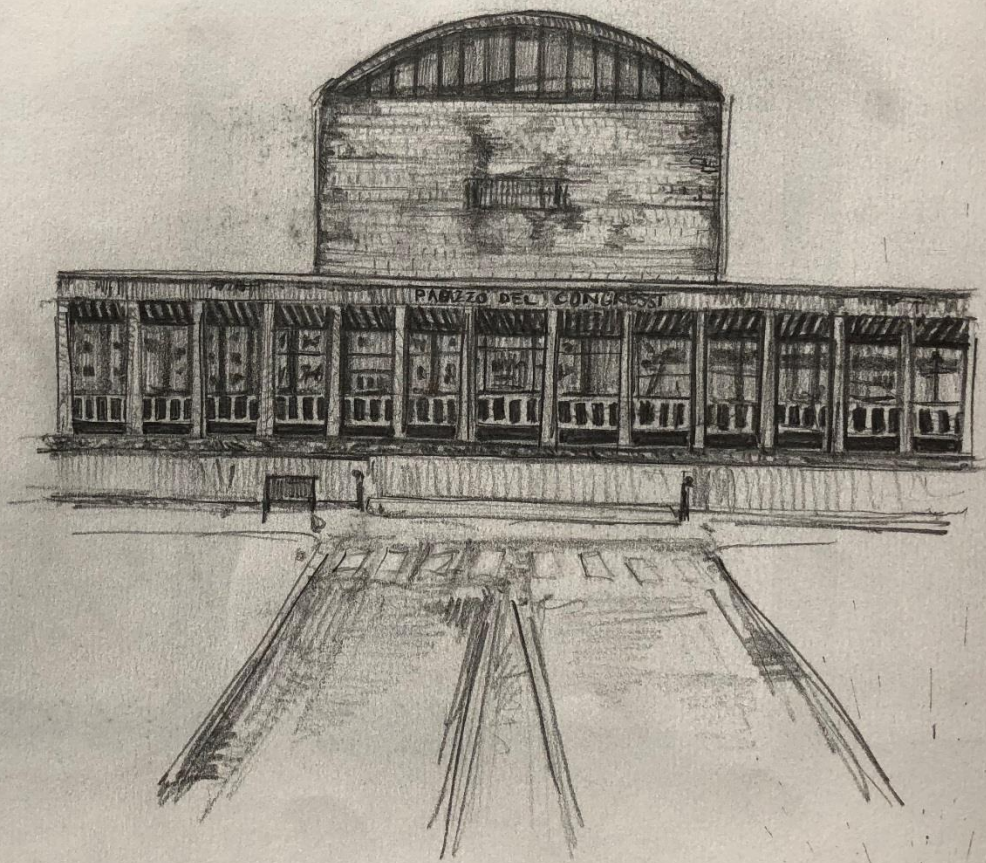


SALA MANCA



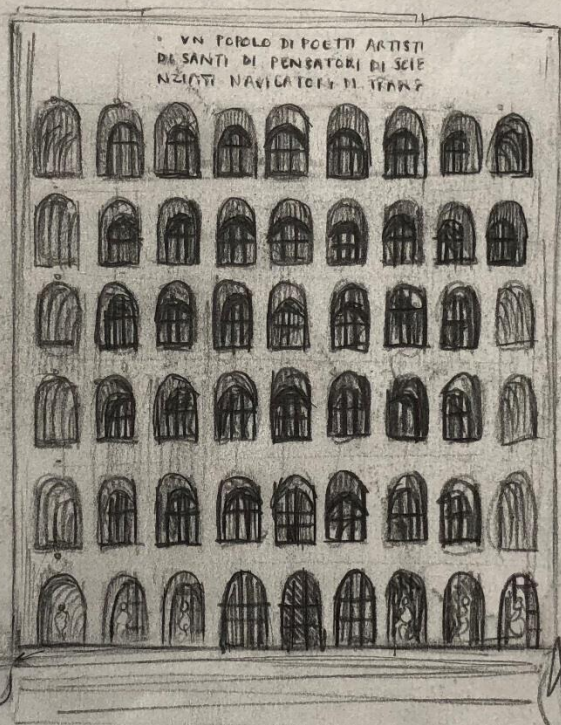
LONDON

Nazi buildings... stages for communal activity... creations of space for the constructions of the myths on which



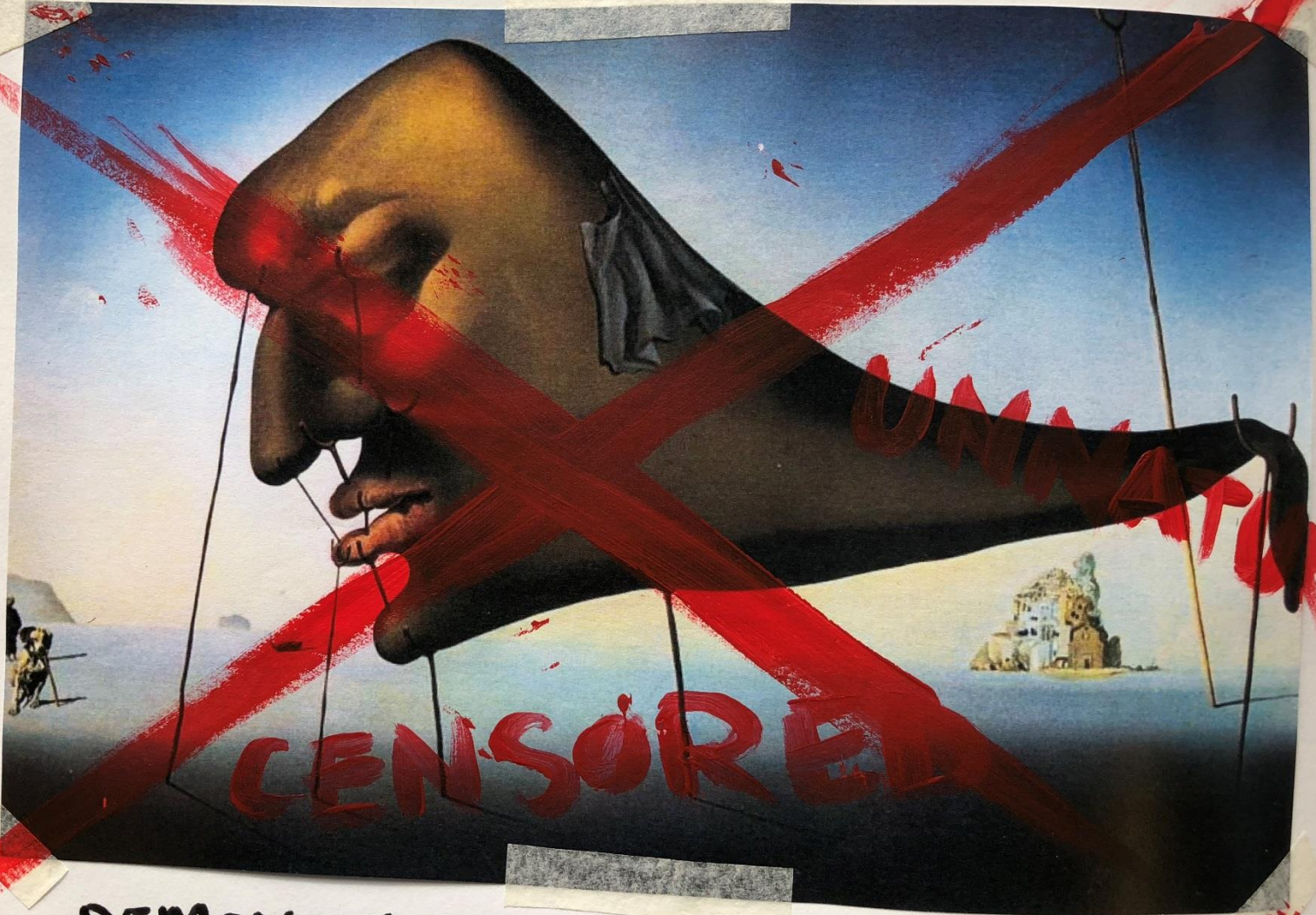
historical significance, used for the holding of festivals associated with a Germanic Past. An attempt to link the

ich the National Socialist ideology was based. THING PLATZ: meeting place directly near or directly on a site of supposed



e German people back to both their history and their land. Nazi ideology: the right of those German blood to be on their land

SUPPRESSION OF SURREALISM



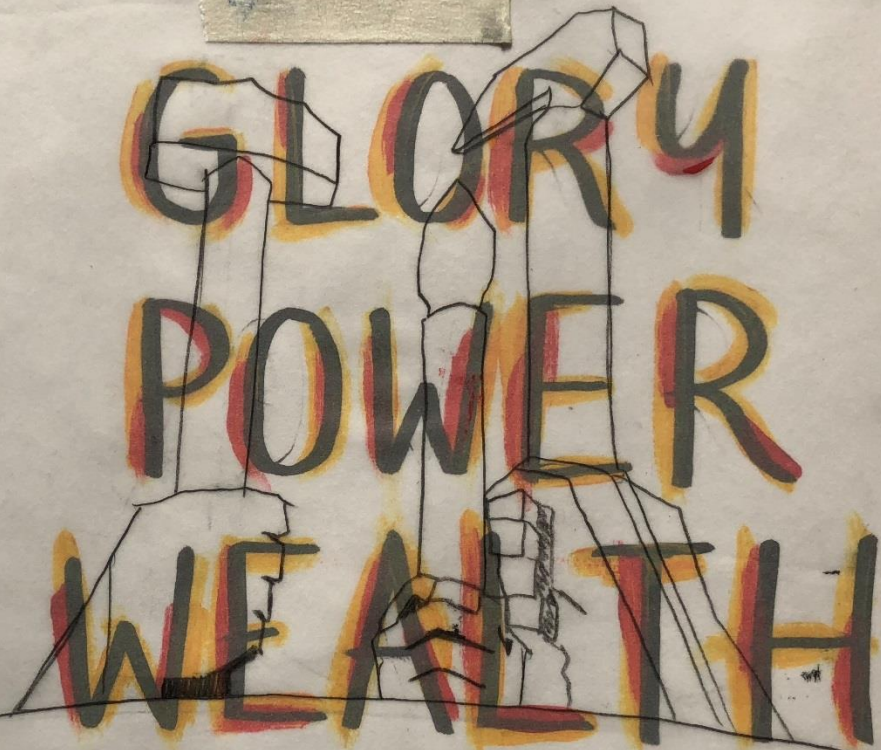
DEMONSTRAATION OF POLITICAL IDEOLOGY

AND MODERN ART FORMS



CORRUPTING ART FORMS.

Pyongyang - North Korea's capital - has been named the world's best - preserved open-air museum of socialist



GLORY
POWER
WEALTH

지도승의 조국이며 항도자인 조선로동당 만세!

a tool for totalitarian control of the country's population. Also believed that North Korean Architecture today is a

architecture. Believed by western architects that North Korea's architecture has evolved and characterised itself as

SUPPRESSION



POVERTY
UNAWERENESS

15 a result of the country's own isolation. Designs must be approved by the "supreme leader" or face execution.

P
ALAIN DE BOTTON

“BELIEF IN THE SIGNIFICANCE OF ARCHITECTURE
IS PREMISED ON THE NOTION THAT WE ARE
FOR BETTER OR FOR WORSE, DIFFERENT
PEOPLE IN DIFFERENT PLACES.”

2

PETER EISENMAN

ARCHITECTURE IS DEFINITELY
A POLITICAL ACT '95

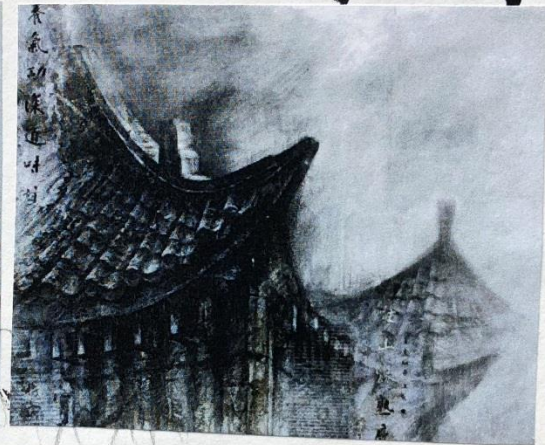
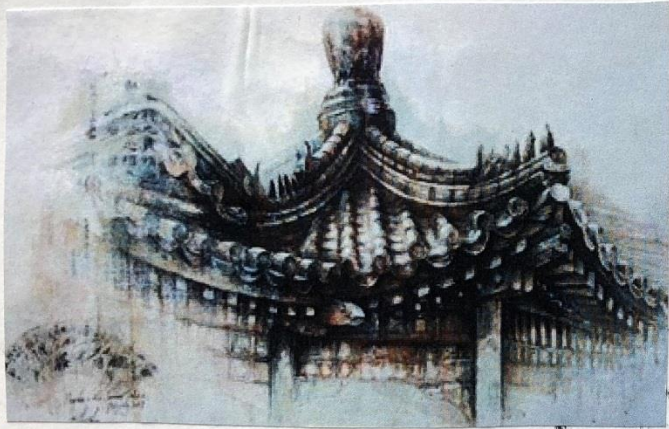
DANIEL LIBESKIND

“ TO PROVIDE MEANINGFUL ARCHITECTURE
IS NOT TO PARODY HISTORY, BUT TO
ARTICULATE IT ”

THOM MAYNE

"BUT I ABSOLUTELY BELIEVE THAT ARCHITECTURE IS A SOCIAL ACTIVITY THAT HAS TO DO WITH SOME SORT OF COMMUNICATION OR PLACES OF INTERACTION, AND THAT TO CHANGE THE ENVIRONMENT IS TO CHANGE BEHAVIOUR"

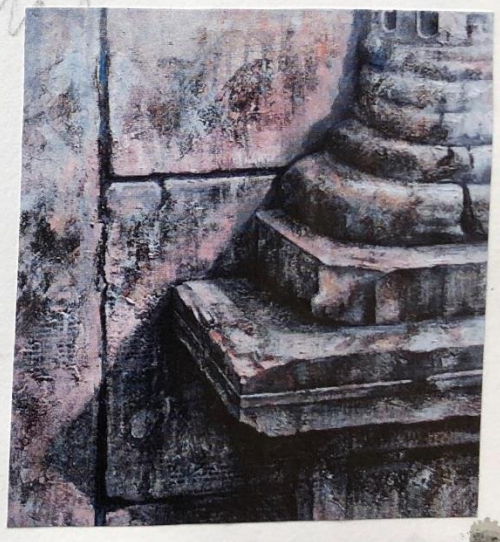
IAN MURPHY



I am
tly
we
sn
bee
din
tex
The
pla
cre
This
cre
an
clo
cap
the
fan
cre
exi
nev
the
stin
app
FI
JO
TI

lan Murphy practises his artistry through constantly drawing on location, and travelling to new locations, exposing their culture by capturing snippets of its architecture. Murphy's work has been described as poetic and spiritual, also including elements of mixed media to highlight the textures and surfaces of different structures. The lack of figurative painting in his work not only places emphasis on architectural details but also creates an eerie almost haunted nature to his work. This is heightened by his use of black and white tones, creating stark shadows and distinct shadows and bold applications of dark tones. By paying close attention to detail, Murphy manages to capture snippets of history and culture within the buildings, but their cracked surfaces appear far from preserved, and indicate that this culture has perhaps been abandoned/is ancient exists and far passed. The use of underlying newspaper print in his work underneath the facades of the buildings adds to the secretive, stirring atmosphere of his landscapes as they appear torn and hidden.

**FRAGMENTS, SILENT
JOURNEYS, PERSPEC
TIVES, ROMANTIC.**



SHAWN CLOVER



FADE TO 1906 ABANDONED LIFE FORM TRANSPORT

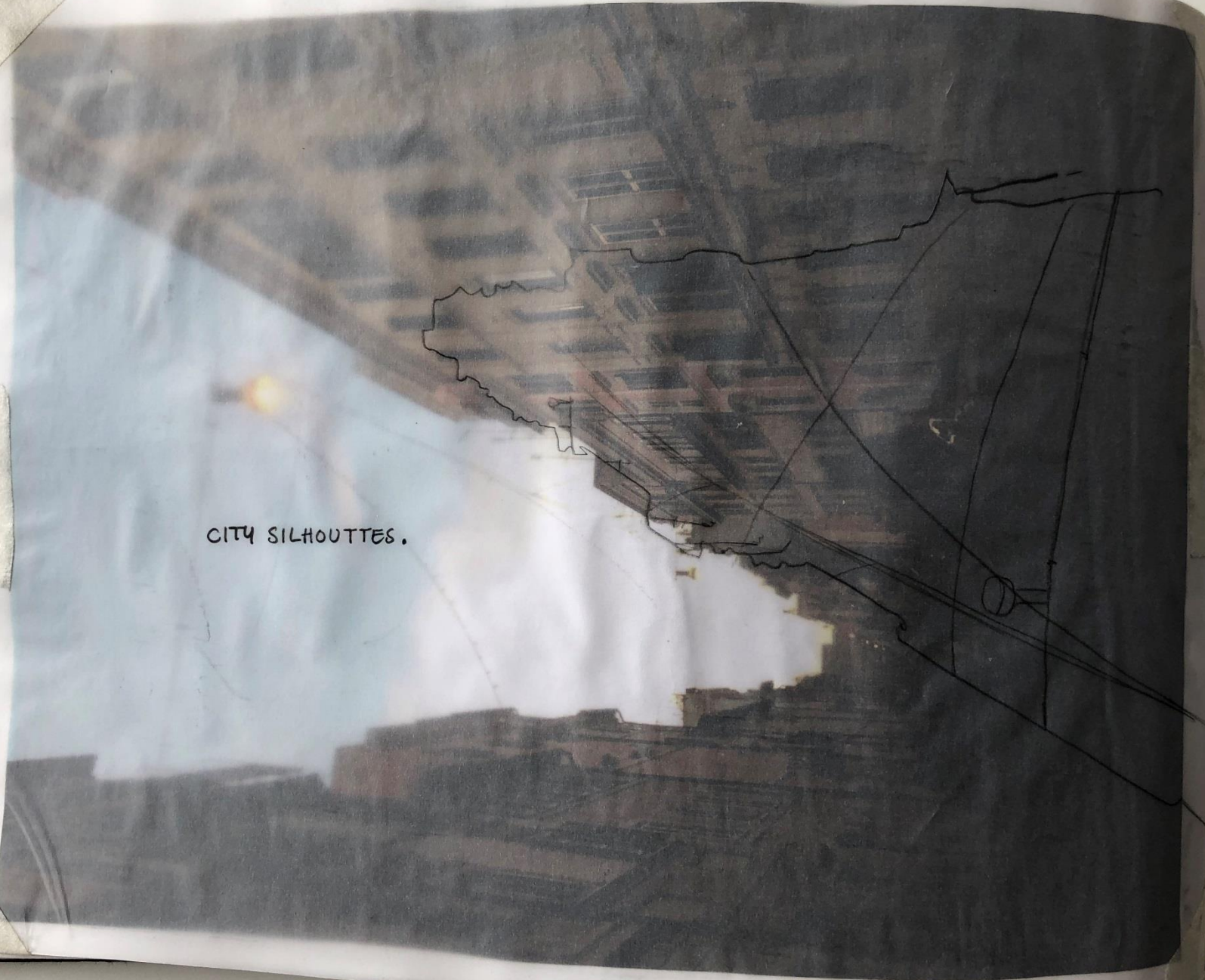
Clover's work offers a stark contrast between the old + new, introducing ideas regarding the passing of time and cultural + social changes. While both the old and the new areas within his photography suggest city landscapes and industrialisation, the coloured, newer areas imply improvement and development in the standard of living, and demonstrate the vast impact that technology has made on our perception of spaces. The unawareness of the figures suggests how changes over time become ambient + unrecognised by the humans, as our daily life activities preoccupy our minds and do not allow us to appreciate our surrounding space.

By superimposing the same image from different points in history, Clover exposes the role that architecture has had in history. The facades of the buildings have remained the same, however beyond the surface is activity defined by the time, suiting the needs of society. Although a building's facade may be decreed, the changing of inner space demonstrates the flexibility and multifaceted nature of space. Clover defines the space he captures by the activity occurring inside of it, and highlights the temporary nature of activity + daily occurrences, but also the longevity of architecture and its timelessness.

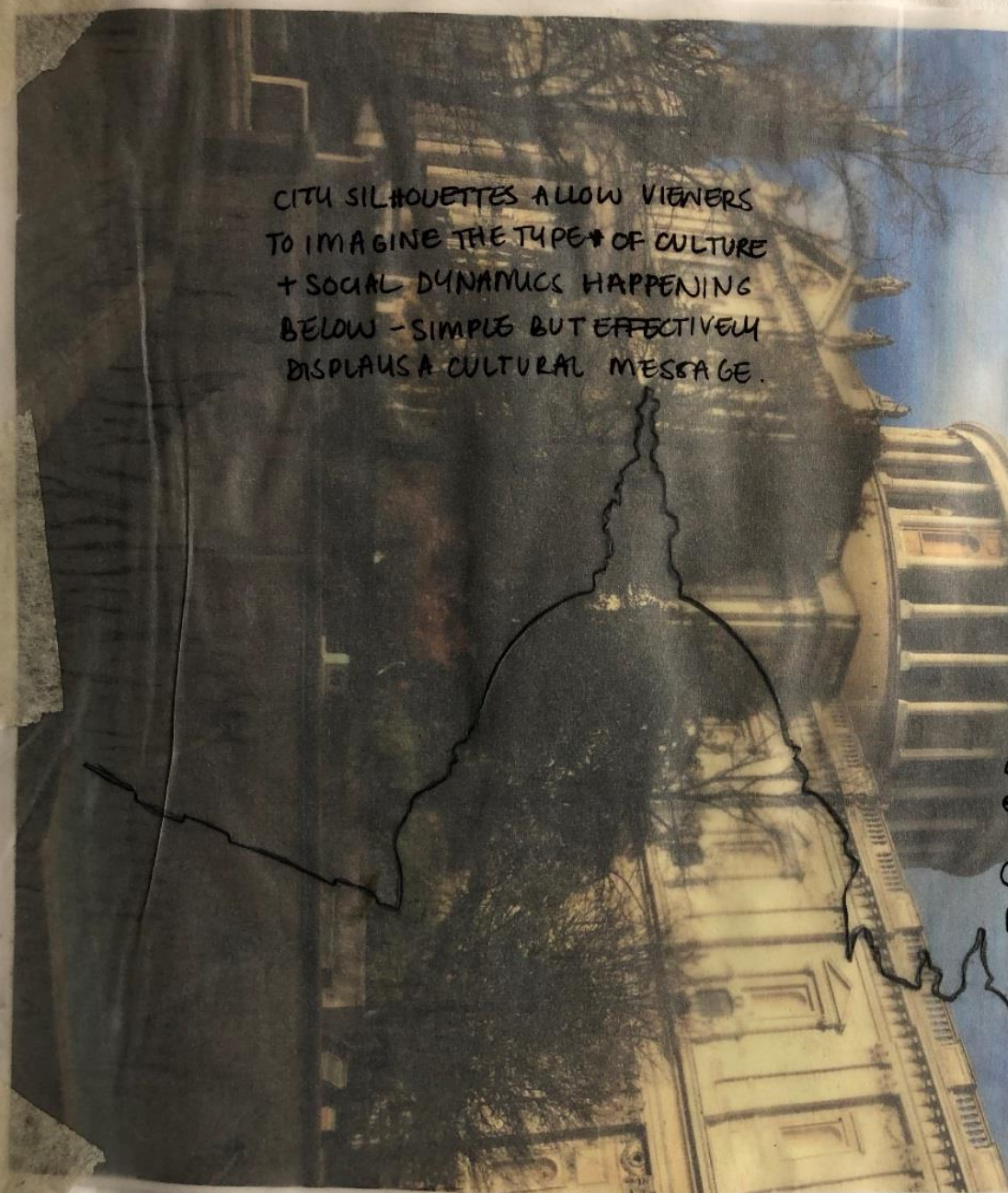








CITY SILHOUTTES.



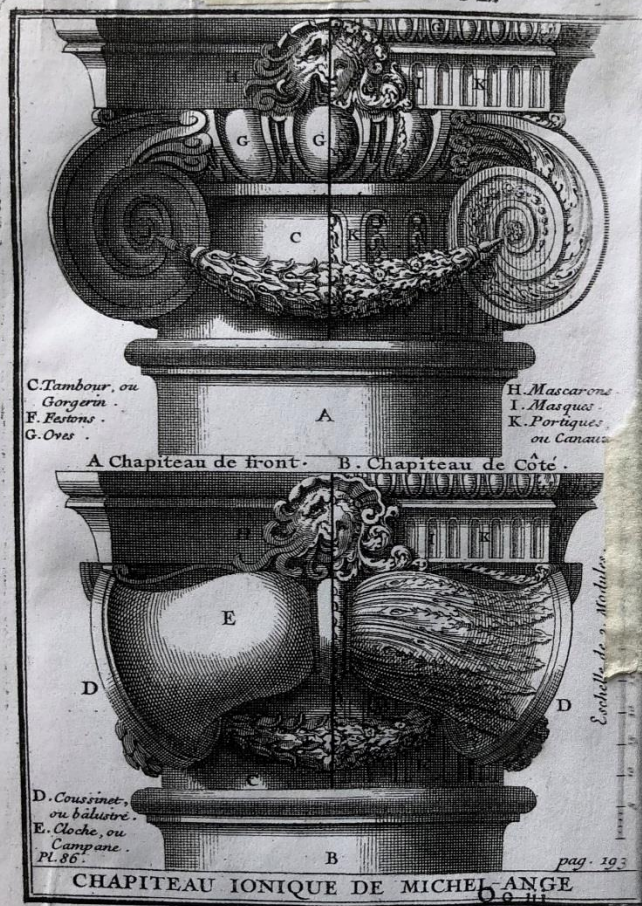
CITY SILHOUETTES ALLOW VIEWERS
TO IMAGINE THE TYPE OF CULTURE
+ SOCIAL DYNAMICS HAPPENING
BELOW - SIMPLE BUT EFFECTIVELY
DISPLAYS A CULTURAL MESSAGE.

SHAPE + FORM OF STRUCTURES
CITY SKYLINES INDICATE THE
WEALTH OF AN AREA + THE
DISTINCTIVE ARCHITECTURAL
STYLES IT HAS.

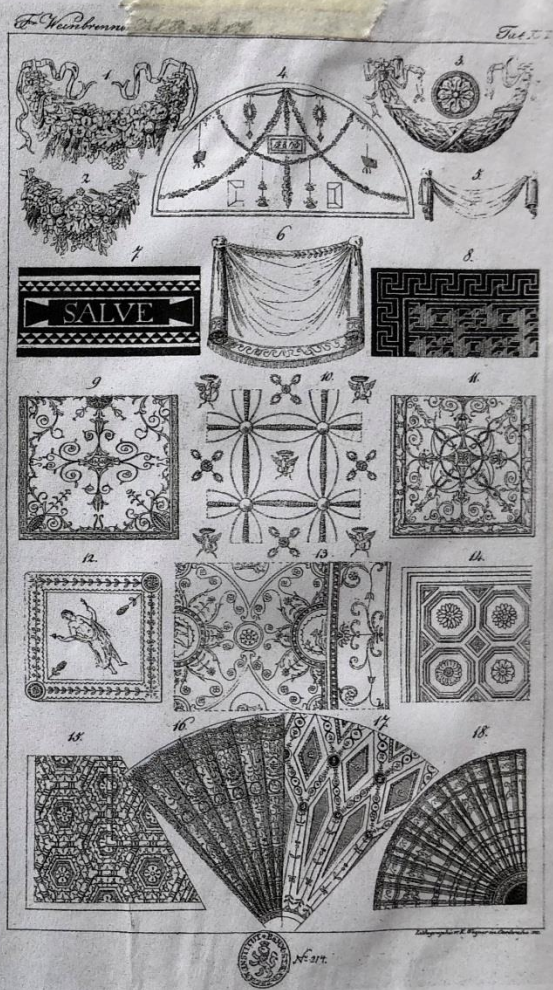
MIT STUDY ON CITY SKYLINES:

A city's skyline provides a simple
way to measure its energy
efficiency... Taller buildings
become like cubes + so have
a smaller ratio to surface
area to volume... more
energy efficient.

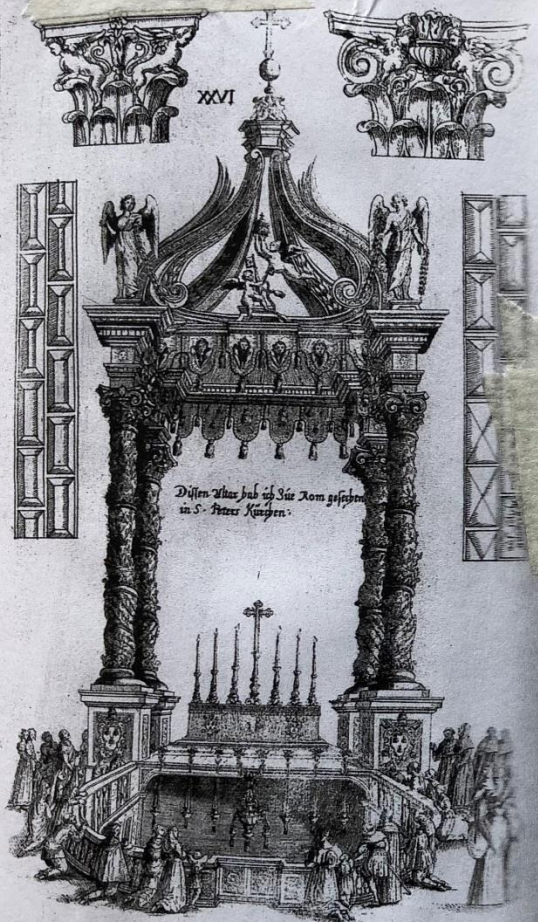
Can tell the efficiency of city's
purely from their skyline.



4 | Illustration of a capital by Michelangelo
Peculiarly, not only are Vignola's "classical" rules presented, but also the uncanonical forms of Michelangelo, specifically, the bell-like volutes of the Capitol palace.
Vol. II, pl. 86, Engraving



5 | Decorations
Part 3, pl. XVII. Lithograph



4 | Bernini's canopy in St. Peter's Basilica
As well as two capitals according to Serlio.



PERSONAL
PROJECT

INITIAL IDEAS + EXPERIMENTS

FURTHER ARTIST INSPIRATIONS



↳ MASHA WILONSKA ↲

ARCHITECT-
URALLY
INSPIRED
ARTISTS

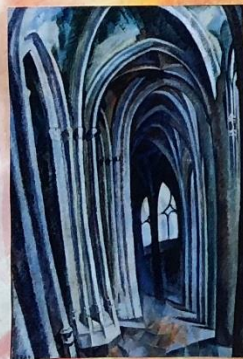
↳ SHAWN CLOVER ↲



↳ CHARNIENKO ↲



↳ ROBERTI DELAUNAY ↲



↳ VULPINO CHERASCO ↲



THE NATIONAL GALLERY

PAINTERS' PAINTINGS

LUCIAN FREUD

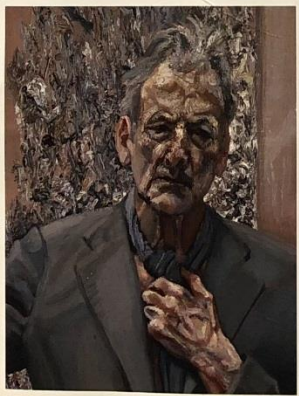
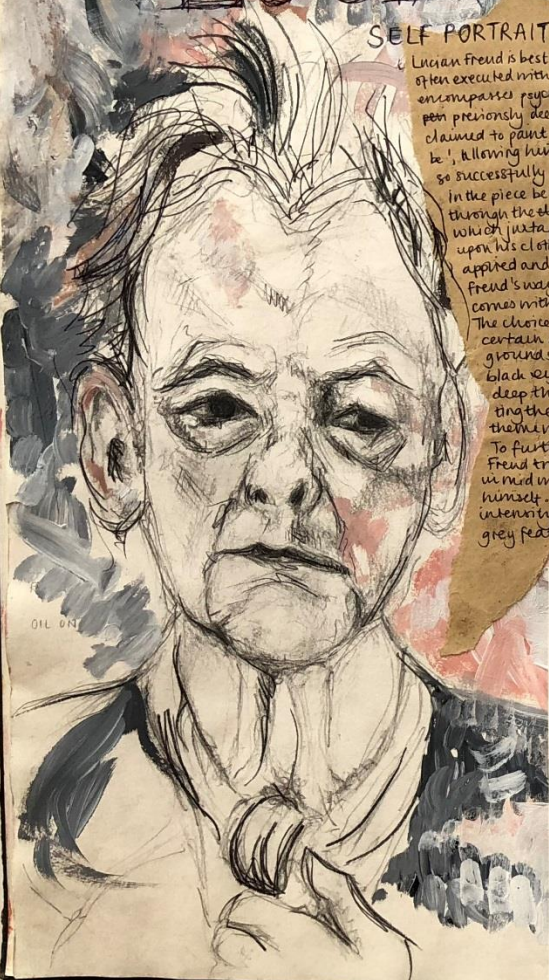
SELF PORTRAIT

Lucian Freud is best known for his intense portraits, often executed with thick layered of mixed paint. His work encompasses psychological themes which have been previously deemed to be discomforting to look at. He claimed to paint people to capture 'how they happen to be', allowing him to express his and his models' emotions so successfully.

In the piece below, Freud captures the age of himself through the thickly applied paint in the facial area, which juxtaposes the smooth application of paint upon his clothing. The layering of paint seems quickly applied and almost dry, which could be Freud's way of representing the degradation that comes with age.

The choice of colour palette chooses to intensify certain areas of the piece. The light pastel background shades contrast against Freud's piercing black eyes, strongly capturing Freud's possible deep thoughts at the time and giving his painting the psychological depth that is a recurrent theme within his works.

To further emphasise the thoughtfulness of Freud times to capture, he depicts himself caught in mid motion, almost undrinking upon himself. His gaze seems distracted and his intensity lingers also upon the grunt, grey feathered upon his face.



In his early age, Signac attended an exhibition of Monet, which clearly inspired him, as the famous artist's technique has transferred into his own work. The density of the brush strokes along with the immense range of rich colour, depicts Venice as a cosmopolitan, vibrant and attractive vivacious city. Signac's careful consideration of his application of colour is seen through his subtle additions of darker tones in areas of shadow. This creates a piece that is more dynamic and realistic, even in its most abstract form. Form and lines within objects are clearly created by the application of paint, especially in which the direction of the paint is applied. The stiffness of the boat is represented by the linear structure of brush strokes, whilst the fluidity of the reeds are portrayed through the less careful/precise nature of brush strokes. The differentiation between the elements within the piece is created through the contrasts of changing brush strokes. Signac shows heavy reliance on the colour theory as a Neo-Impressionist painter is evidently shown in his rich colour choice, heightened further by the Pointillist style in which he paints. Mostly like the hazy, picturesque, almost mystical atmosphere of Venice (distending water, dense vegetation), which I think is his been given its qualities mostly through the pointillist style of painting. I think that Signac is incredibly successful in capturing the beauty and essence of a place purely through his choice of colour and style. This depiction could be a contextual reference towards the romanticised version of Venice.



THE GREEN HOUSE VENICE

PAUL SIGNAC

THE NATIONAL GALLERY

PAINTERS PAINTINGS

CAROT

THE FOUR TIMES OF DAY

"Morning" "Noon" "Evening" "Night"

Carot is a famous landscape painter who draws a lot of his inspiration from Roman and French landscapes. During his lifetime he travelled across the world and filled many notebooks with sketches and small oil paintings. Each of these were clearly defined and used bright colours and fluid strokes, as can be seen in the painting shown: "The four-times of day".

It is obvious that Carot's style includes a precise depiction of shape and form. Most of his works are realistic and lack any form of abstraction. However, it is his use of colour which manages to capture the mood and dynamic within his pieces. In 'the four-times of day', Carot represents 'Morning', 'Noon', 'Evening' and 'Night'. Carot's skill in visualising landscapes is clearly shown in this piece as it is completely impressionist and has not been painted as a still life or from life.

In the piece it is clear that he has highlighted areas by making them more detailed. For example, mostly what is happening on ground e.g. the people, are the most detailed areas whilst the sky and the trees seem to fade out, and a lighter, less intense painting style is used. The delicacy created here with the nature in the piece plays with the senses of the viewer. This is especially evident in "Noon" and "Evening" where a clear breeze and relaxed atmosphere can be felt, purely from the lightness of brushstrokes on the tree areas.



I chose to replicate Carot's style however in a more abstract way. I decided to use watercolour to emulate Carot's lightness he gives to his paintings. In the more detailed areas, I added biro to intensify the areas and make evident more precise forms.

I think this way of painting has been very successful as watercolour still allows me to add depth (as shown in the darkness of the sky in 'Night'), as well as it being flexible enough as a medium for me to layer on other textures and details, such as biro, without the piece becoming too heavy or overworked.

To develop this style further, it would be interesting to use Carot's style more by using oil, however to achieve the same lightness as watercolour, dilute the oil however leave its thickness in more detailed areas, rather than using biro.

★★★★

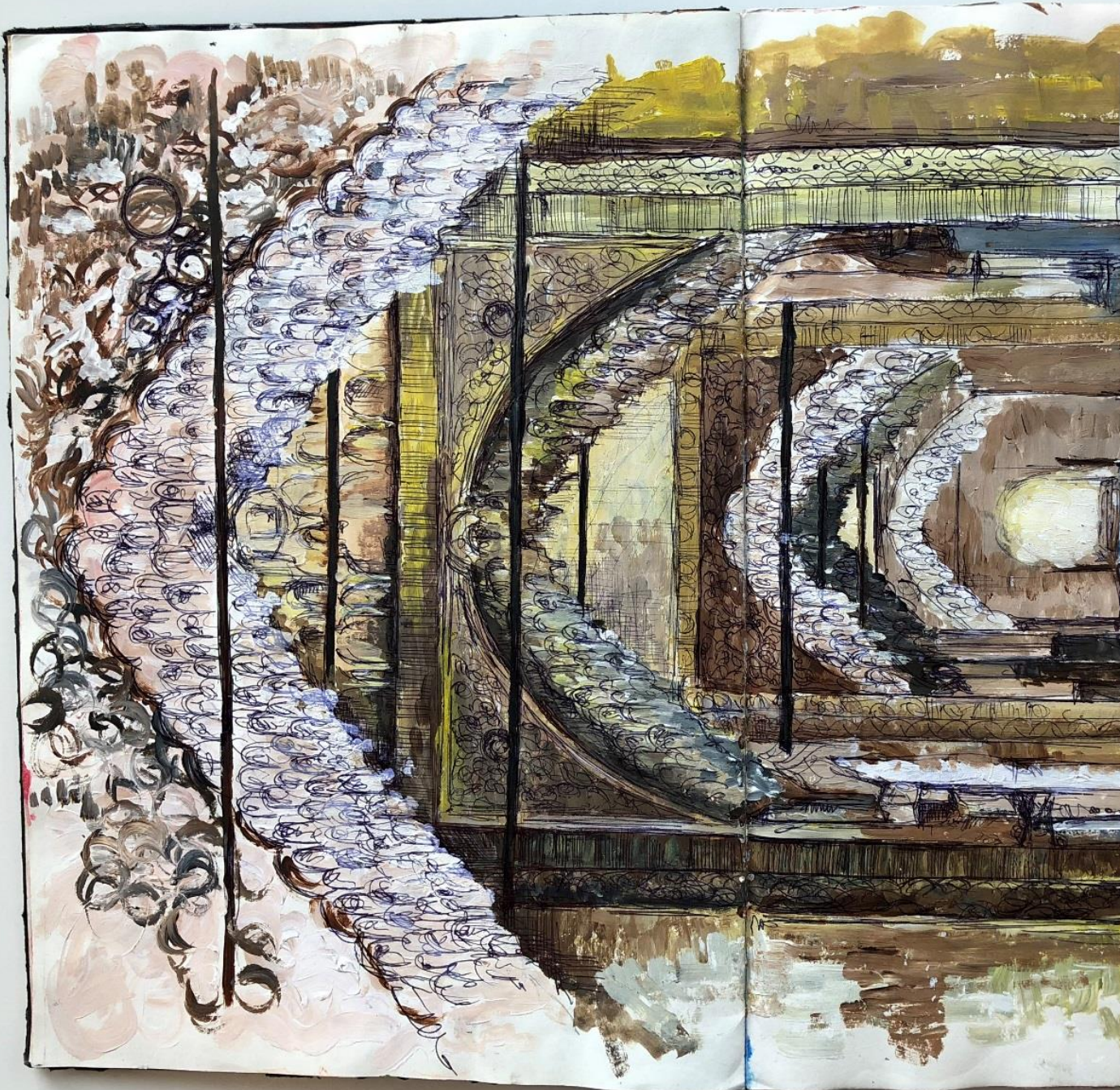
The Guardian

'an electric conversation'

★★★★

The Daily Telegraph, The Times

PAINTERS' PAINTINGS FROM FREUD TO VAN DYCK



A3 PAINTING

This is an A3 painting of a corridor in "La Alhambra" in Granada, Spain. My main inspiration of this piece was Paul Signac. I liked his painterly style and decided to emulate it within this piece by applying acrylic paint on in a manner, looser style. In order to capture the intricacy of the Architecture of the building, I used biro to add in rough outlines of engravings and patterns found within the pillars and the walls of the corridor. I think that the painterly style of the piece mixed with the application of biro complement each other well to create an interesting abstract, yet still detailed piece, a style that Signac also embodies within his work. The biro was also used to add a further layer of shading within the pillars and walls of the corridor, ultimately aiding in the capturing the depth of the corridor and giving the piece the 3-dimensional perspective it needs. Within Signac's work it is evident that he emphasises capturing light and reflections. I have done the same in this piece and have paid attention to the lighter areas of pillars and the direction of light coming into the corridor. For example, the corridor shows obvious application of yellower tones where the window streams in light. I have also used less biro on the right side of the piece, as this is where most of the light hits.

To continue this technique further on in my project, I think it would be even more interesting to use oil, especially in a piece which attempts to capture a heavily textured area. Oil is much easier to layer and at the same time blend. These two differences in texture could easily capture a fading in perspective; blended areas could be less focused and more far away distanced, whilst heavily textured + layered areas could easily capture the detailed foreground of an image.

ROYAL ACADEMY OF ARTS



The 24th Royal Academy of Arts
Summer Exhibition
13 June - 21 August 2016

Summer Exhibition List of Works 2016

Architectural models

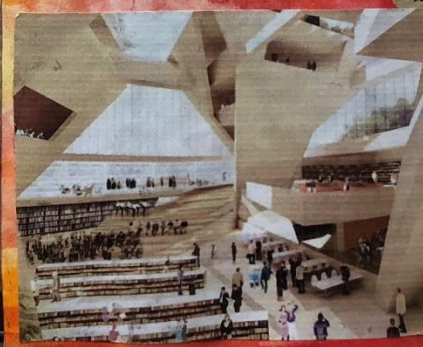
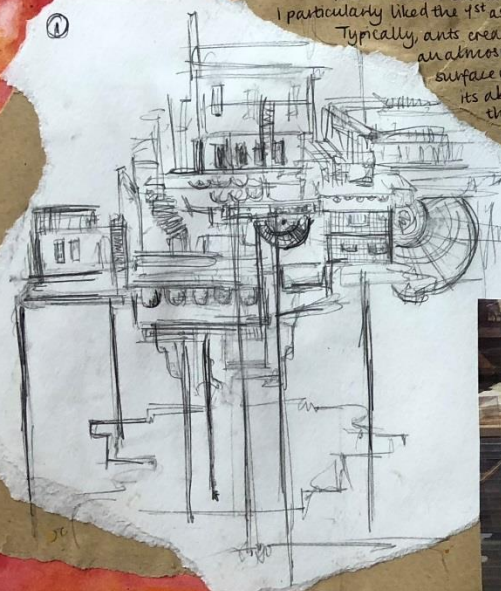


This exhibition has helped me more to focus on my chosen theme of Architecture and more specifically, Architecture inspired by natural forms and how nature and infrastructure draw parallels with each other. Both sketches are of models found within the Royal Academy.

Architecture section of the Summer exhibition of 1st as its dynamic structure reminded me of an ant's nest. Typically, ants create their nests in such a way that the surface of a tiny hole. I particularly liked its ability to represent the inner workings of architecture, much as an ant's nest. I also liked of something portraying and function within the

inspired me off a dig up ant's nest. tunnels descend downwards to create structure, all concealed beneath the depth that this model had and what happens underground its attention to detail and it way implying that every piece had a model, in order for that idea of infrastructure to work successfully. I also like the fantasy aspect of this piece, so it leaves the mind to imagine how the space would be inhabited.

Sketch Two takes a rather different approach towards Architecture and very much attempts to use levels and size of building blocks to display depth and depth of space. It is a model of a proposed library and what is also seen to possibly be a cafe/seating area. What I liked most about this model was its use of large, dominating spaces which makes the Architecture of it so dynamic. This model has inspired me to think creatively about the angles in which I consider Architecture, and infrastructure, to find the best possible ways of representing the space's intention, whether it be a smaller, less daunting space, or a dominating large statement building. This idea can be translated into my theme of Architecture inspired by natural forms by perhaps looking at behavioral patterns found in nature and replicating these in the use of space and size/scale of areas.



RA Bill Jacklin: Graphics



Stars and Sea at Night XIII, 2016



Bill Jacklin was born in London and studied graphics at art school. He then started working in graphic design where soon after he returned to his previous school to study painting. After studying and starting a series titled 'The woman in a chair series', Jacklin found that his most preferred way of working included etching, linocut and monoprints. He found that these techniques gave him more freedom in his preferred painterly style which involved use, as well as it being easy to manipulate the mediums with tools such as brushes or rags. After moving to New York, Jacklin took great interest in observing the dynamics between people in crowds. He captured the essence of his figures by painting them simply in their most basic silhouette form, which often contrasts to the surrounding landscape of his pieces, which are much more boldly coloured and varied in richness. Jacklin himself says he aims to capture more philosophical questions about life and its 'transient' nature. He says 'everyone's being around, whether it's in the shadows, the people on the clouds. It is evident that his work plays a lot of attention to light and dark, especially in the use of the silhouettes. His lack of detail within these figures however, the depth and vibrancy and liveliness he gives to the environment around them, may be a comment on the need to appreciate the natural occurrences happening around us and to not forget nature and life's beauty that is in front of our monotonous beach lives.

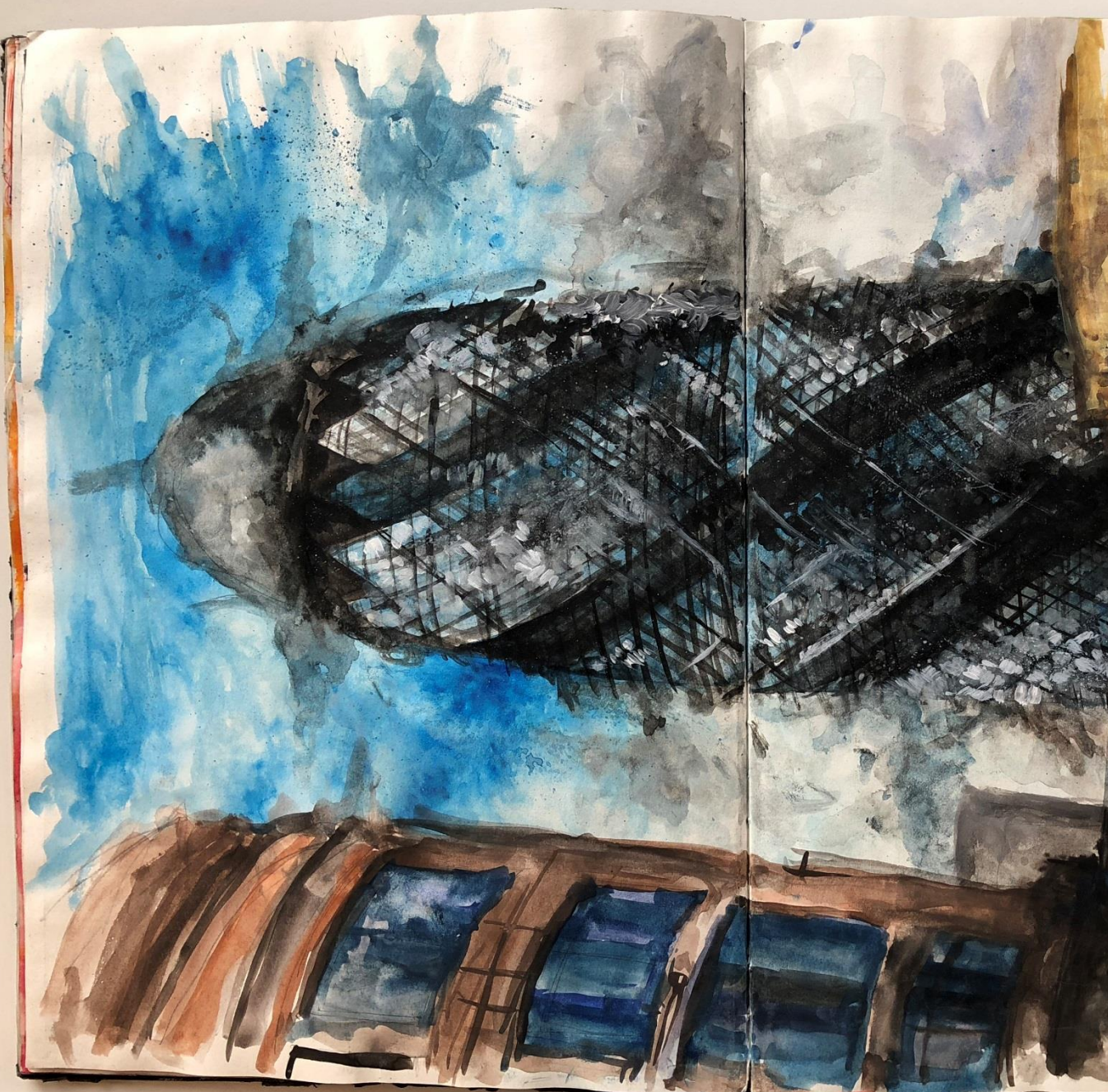
I chose to emulate two different styles of Jacklin. The first is of the night sky, where two people seem to be gazing up at towards the sky while the sea crashes below. Particularly like his graphical style in this piece, and the movement of life and the breeze around the figures is successfully created through the evident brushstrokes of ink found moving in the same direction. Particularly like the earthy colour scheme of the piece, as even though the piece is very abstract, there is still an element of truth and realism to it. The splatters of white as representations of the stars all encompass the figures and successfully achieve his intention of thoughts: "when you look up at the night sky, thoughts inevitably arise about the fullness of time and life passing!". The silhouettes give the piece a focus and a purpose, much like the figures seem to stand as a representation of humans wondering about the purpose of life through star gazing.

The second piece to the night is a small representation of a section of one of Jacklin's crowds pieces. I have tried to emulate his technique of application of colour by showing how he obviously blends tone on the page.



RA Royal Academy of Arts ADMIT ONE
SUMMER EXHIBITION 2016 - EXH
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A3 PAINTING

In this painting I have further explored the style of Bill Tachlin. Similarly to the artist, this piece attempts to capture the contrast between detailed areas and faded areas. I thought that in order to create this contrast successfully, watercolour would be a suitable medium because of its versatility in layering and thinning of the paint. I wanted to make the center of the piece the Gherkin because it relates to the subject theme I am aiming to explore further: Biomimetic Architecture.

The Gherkin's famous hexagonal form was inspired by the biological "Venus Flower Basket Sponge". This sponge is known to have an exoskeleton that appears glossy and glowing when it is in its underwater environment. The biological mechanisms of the sponge were emulated within the design of the building, architecturally making this building a sustainable and unique structure.

Within his work, Tachlin is incredibly successful in capturing light as well as creating distinctly detailed areas within his paintings. I have mostly used watercolours within this piece, apart from in the central Gherkin.

Where I also added acrylic paint to the lighter areas and reflections. Since in Bill Tachlin's work these areas are extremely prominent, I thought that using a denser material (such as acrylic as a mix to watercolours) would emphasise the lighter areas within the piece more.

What I have found most successful within this piece is the difference between detail and fade. Not only does it make the subject matter more evident, but it also adds a more dynamic composition and can add to the mood and atmosphere of a piece, capturing the essence of a place. Within Architecture, this idea is incredibly important when considering space and representation of space - for example, a more detailed area compared to a less detailed area could be a visual representation of private and public space.

UCL BARTLETT ARCHITECTURE SUMMER SHOW

2016 - EXHIBITION VISIT

The UCL Bartlett Summer Show is a showcase of Architectural vision, development and creativity. It is an exhibition that annually displays the work and projects of UCL Architecture students. When I first entered the exhibition, I particularly liked the way the students + staff had curated the space. Each individual's project was a component of a wider structure. It was as if there was a large sculpture at the centre of the room. I loved the attention to detail in all the designs - I thought it added to the creativity of the pieces and made the designs more realistic and relatable. I particularly enjoyed the relationship between architecture and nature found in a lot of the sculptural and development work in the exhibition. This did not just include natural forms such as vegetation, but also a consideration of the human form - its aesthetic and functions. I was struck by a piece that observed the muscle movements in the face depending on human emotion. The student had then based the form of their design on the outlines of these different shapes. I thought it was extremely interesting to have a juxtaposition between a mechanical structure with its core principles so heavily reliant on living, biological human forms (emulation on right side of page).

The Bartlett Summer show has inspired me to look beyond the aesthetics of architectural designs and consider the human aspect behind designs. I would now like to look at the purpose behind various architectural designs, and observe perhaps the impact this has on people in their societies.



EXPLORING ARCHITECTURAL... PURPOSE, INTENTION, REASON, EFFECT, FORM, ARTISTRY, DESIGN, MECHANICS, INNOVATION
FUTURE

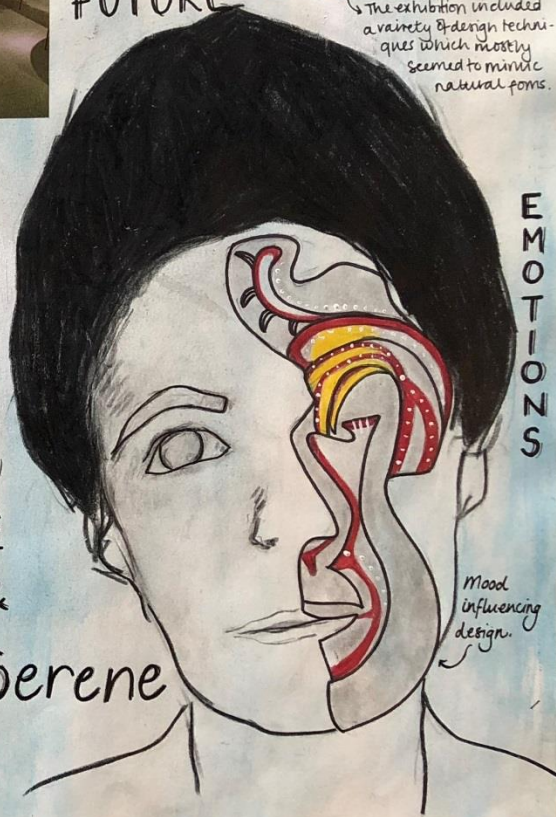


The exhibition included a variety of design techniques which mostly seemed to mimic natural forms.

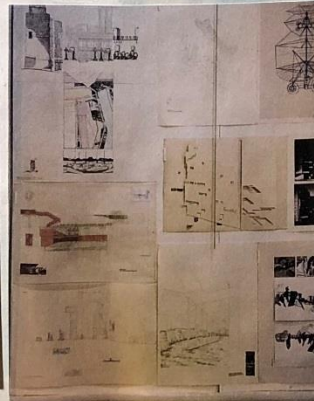
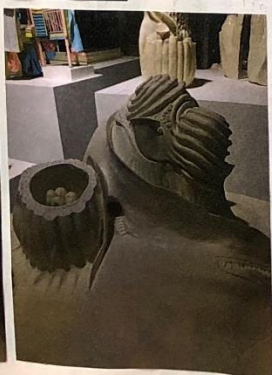
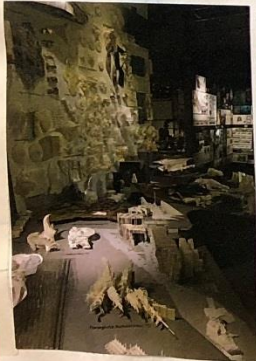


ARCHITECTURE & Serene

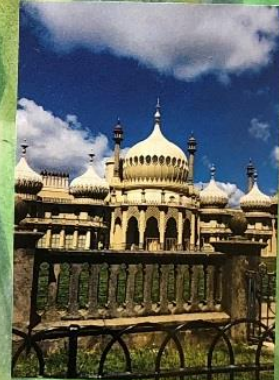
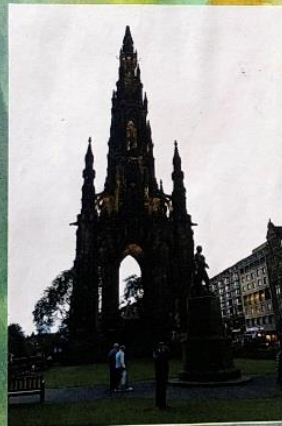
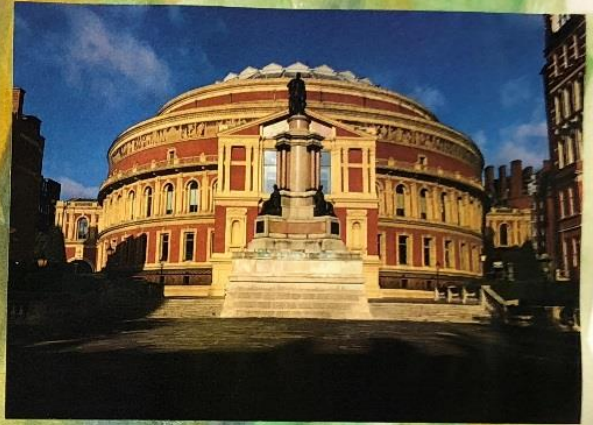
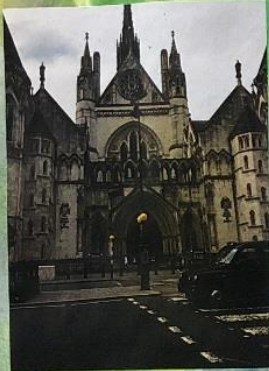
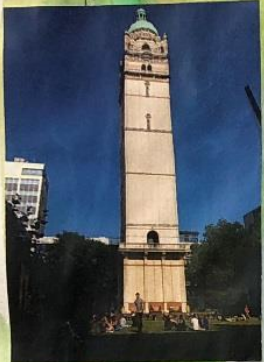
EMOTIONS



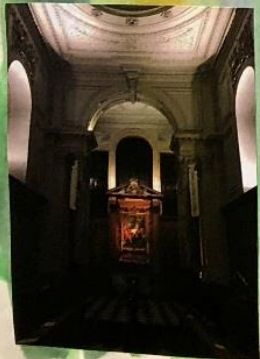
Mood influencing design.



PHOTOS - POWERFUL DESIGNS



INITIAL INSPIRA- TION



These initial reference images all include architecture that displays certain elements of power and dominance over the surrounding environment, and more specifically, the surrounding architecture. I have noticed that all these buildings are placed in open spaces, making them the centre of attention and therefore draw the most attention from humans. Whilst all these images are purely based on architectural design, I would like to take this further by observing how these spaces affect so the social interaction ^{around} between them, to introduce an idea such as what effect does powerful infrastructure have upon the psychology + behaviour of humans and why this.

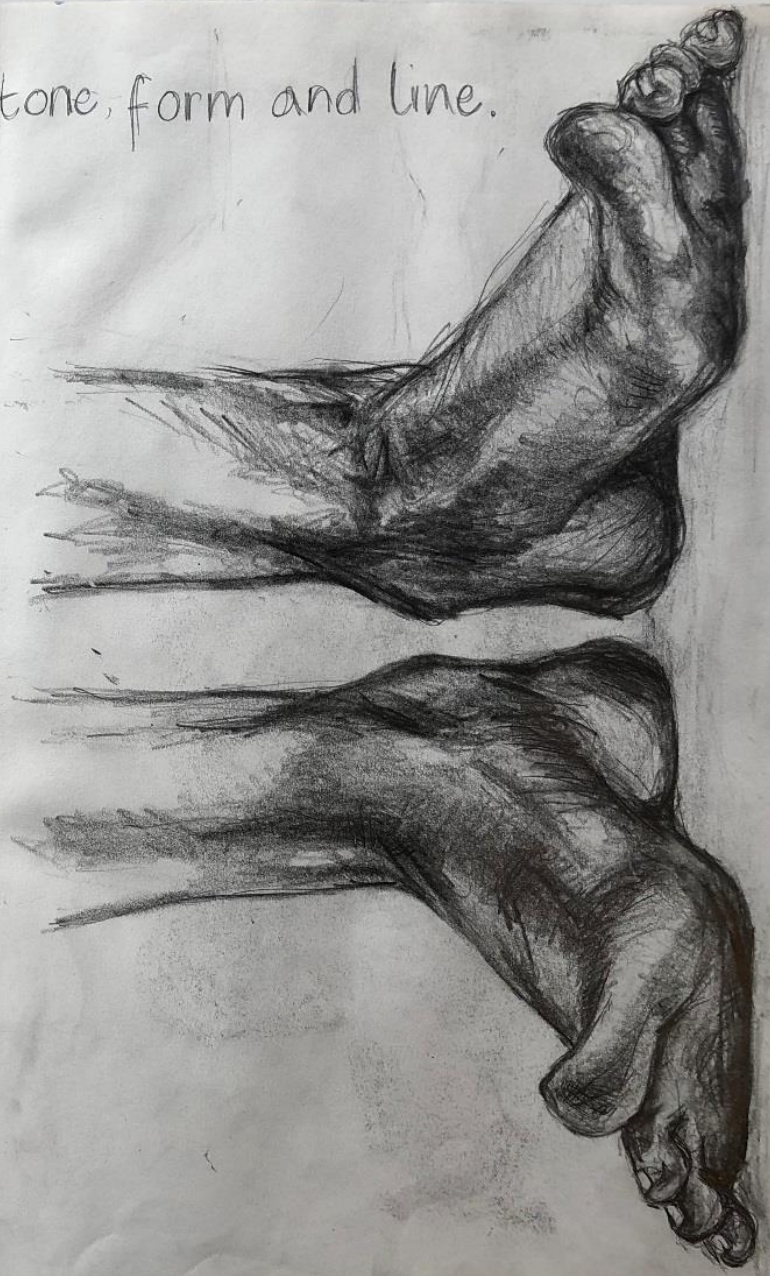
HANDS

- experimenting with tone, form and line.



FEET

- experimenting with tone, form and line.



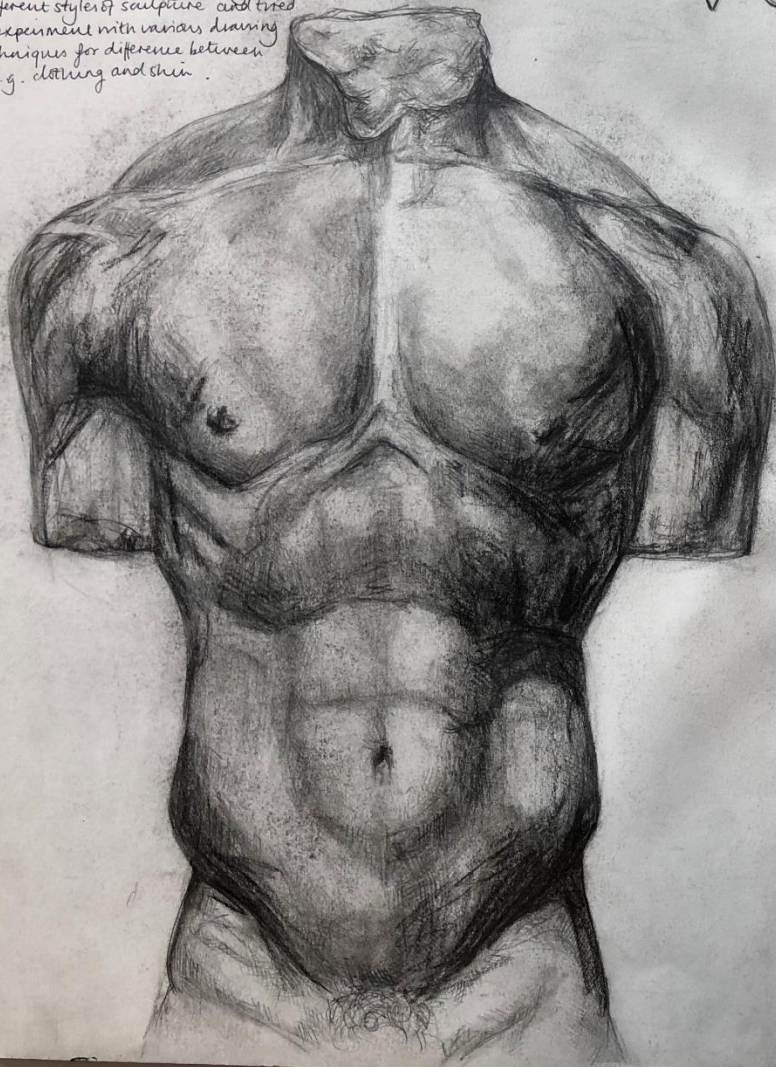
A2 PAINTING

This is an A2 monochromatic painting. I decided to explore various shades of blue, in order to understand the tones found in hands. I was able to do this observationally, allowing me to observe where light and dark areas lie. I tried to pick a relatively relaxed position for my hand so I could better observe the general shape of the hand. Although I will not be taking the hand studies further, I think they have helped me develop my skills in painting whilst carefully considering how to display tone in a particular painting style. I have enjoyed creating this painterly effect as I think it makes the style more dynamic and interesting. I think the style I painted the hand is a combination between the layering and texture of Freud and the small brushstrokes of Signac. I think these techniques complement each other well, however when I develop this technique further I should consider more carefully mixing the tones better to prevent too much of a distinction and soft harsh lines between light, medium and dark shades.

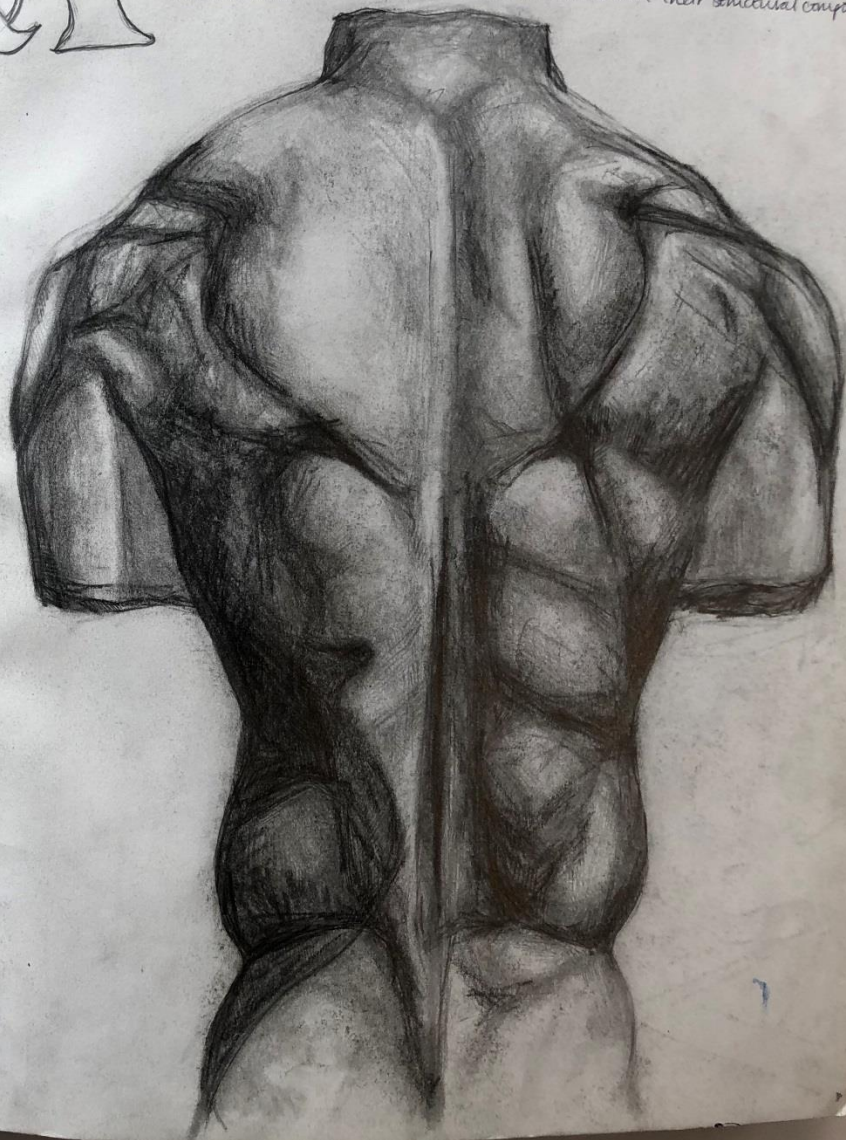


CLASSICAL SCULPTURE V&A

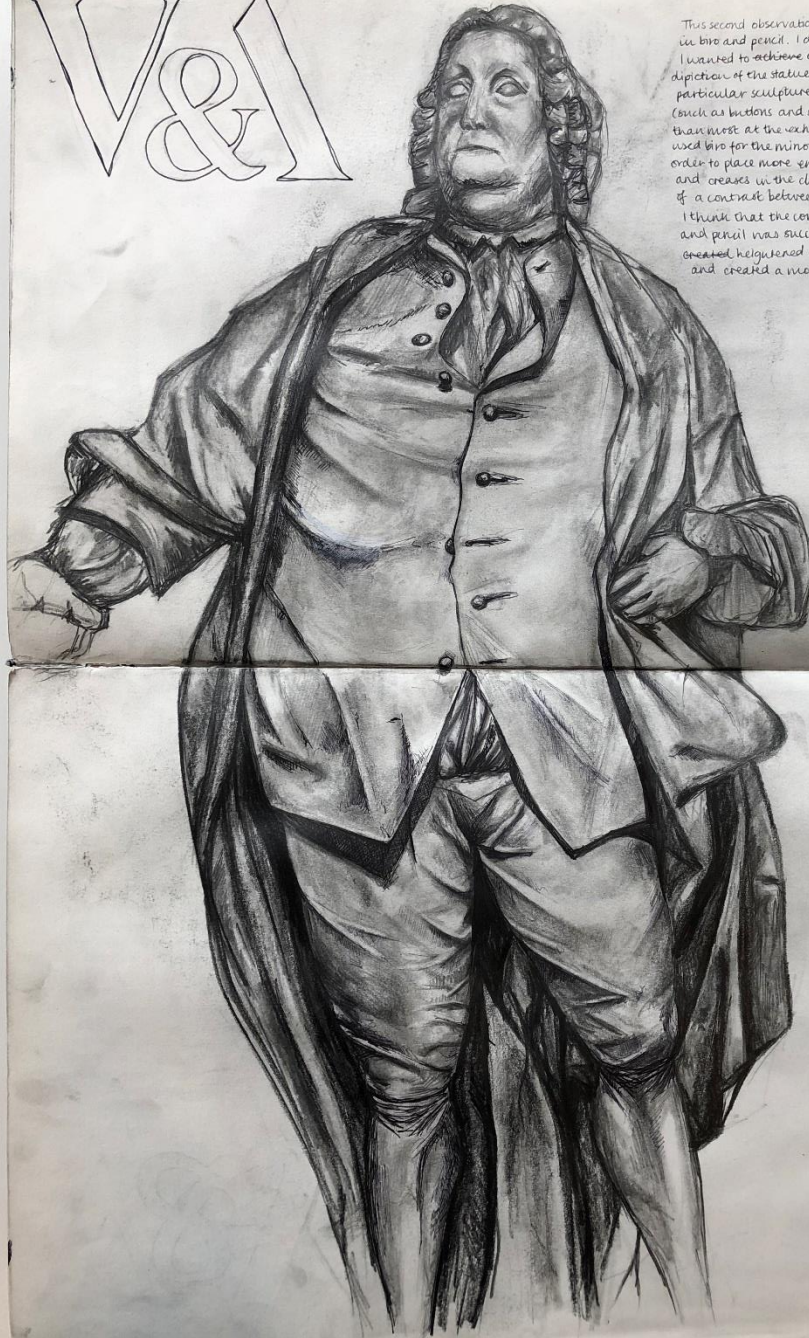
I took a trip to the V&A to look at classical sculpture. I looked at three different studies and did observational drawings of them. In all three, I tried to focus on form and tone, and therefore used both graphite and pencil, both combined and individually. I enjoyed observing different styles of sculpture and tried to experiment with various drawing techniques for difference between e.g. clothing and skin.



This first observational drawing I did was of the male torso. I looked at both the back and the front and focused on tone and shape to obtain the most realistic depiction I could. For these particular sketches I wanted to experiment with a cross-hatching technique. For lighter tones shades I used a thinner and finer pencil, which contrasted well with the thicker, more blunt pencil marks for the darker areas. I think that cross-hatching was a successful technique for this particular observation drawing, as the extent pencil marks give a better indication of the direction of muscle in the torso and their structural composition.



V&A



This second observational drawing was done in biro and pencil. I decided to use biro because I wanted to achieve create a more refined depiction of the statue, especially since this particular sculpture involved more details (such as buttons and specific items of clothing) than most at the exhibition. However, I only used biro for the minority of the drawing, in order to place more emphasis on certain folds and creases in the clothing, and create more of a contrast between light and dark tones. I think that the combination between biro and pencil was successful as I think it created heightened areas of light and shade, and created a more realistic, 3D effect.

Renaissance and Baroque

RAPHAEL

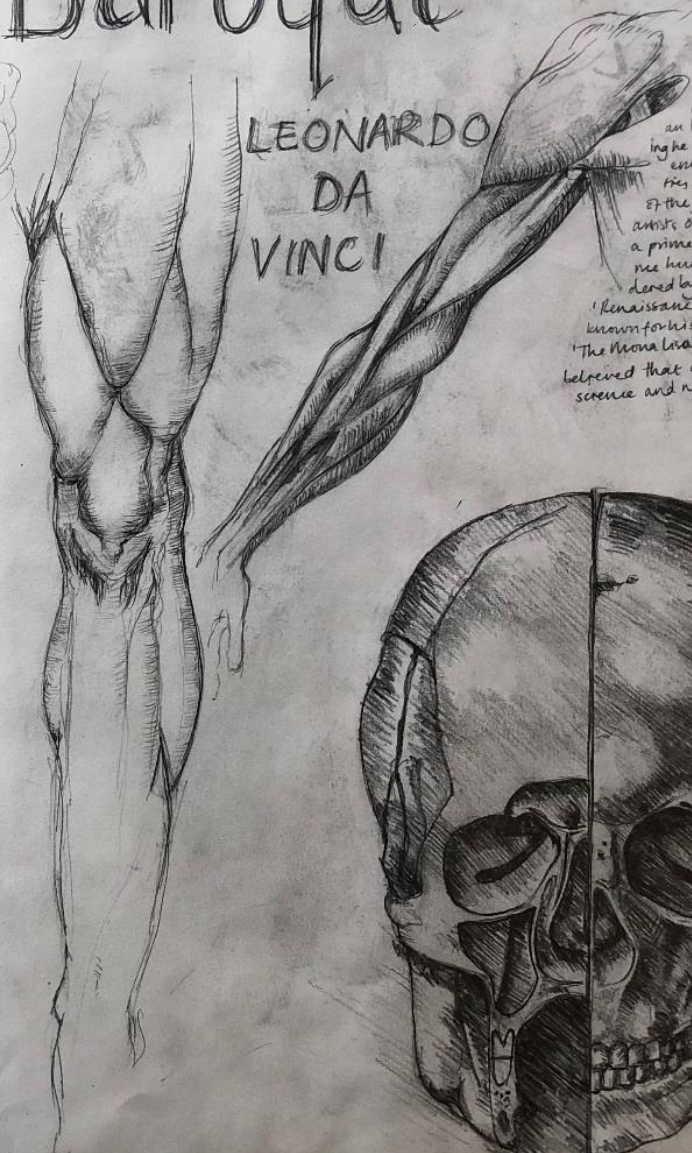
Raphael was an Italian painter and architect of the high renaissance. His work was well known and admired for its clarity of form and simplistic composition. He is one of the traditional family of renaissance art during the period, along with Da Vinci and Michelangelo. Outside of Rome his work was mostly known for his collaborative printmaking. He started as an independent painter in 1500 and worked also particularly in Florence, where he became famous for his depictions of Madonna.



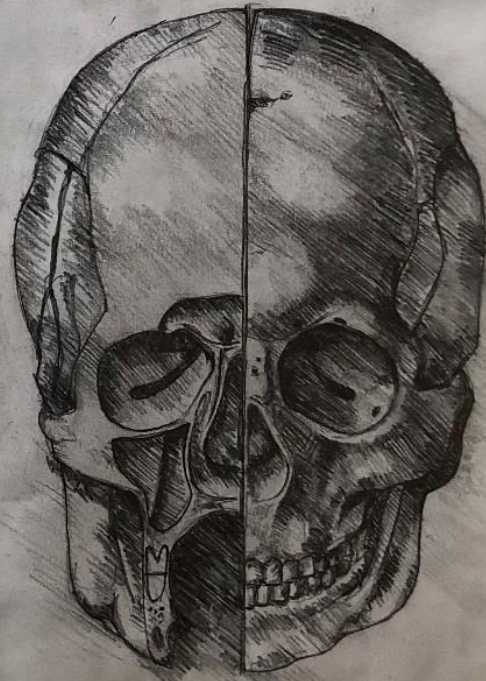
DURER

Durer was a painter, printmaker and theorist of the German renaissance. He established his reputation as an artist across Europe when he was still in his 20s, and was constantly in communication with major Italian artists such as Raphael, Bellini and Da Vinci. Durer was an extremely versatile artist, whose work ranges from woodcuts to watercolours. He prefers to mostly work in prints including engravings and self-portraits. His watercolours were also made him famous as a landscape artist. His ambitious use of materials such as with wood, revolutionised ideas at the time and gave a new artistic perspective particularly towards that medium.

LEONARDO DA VINCI

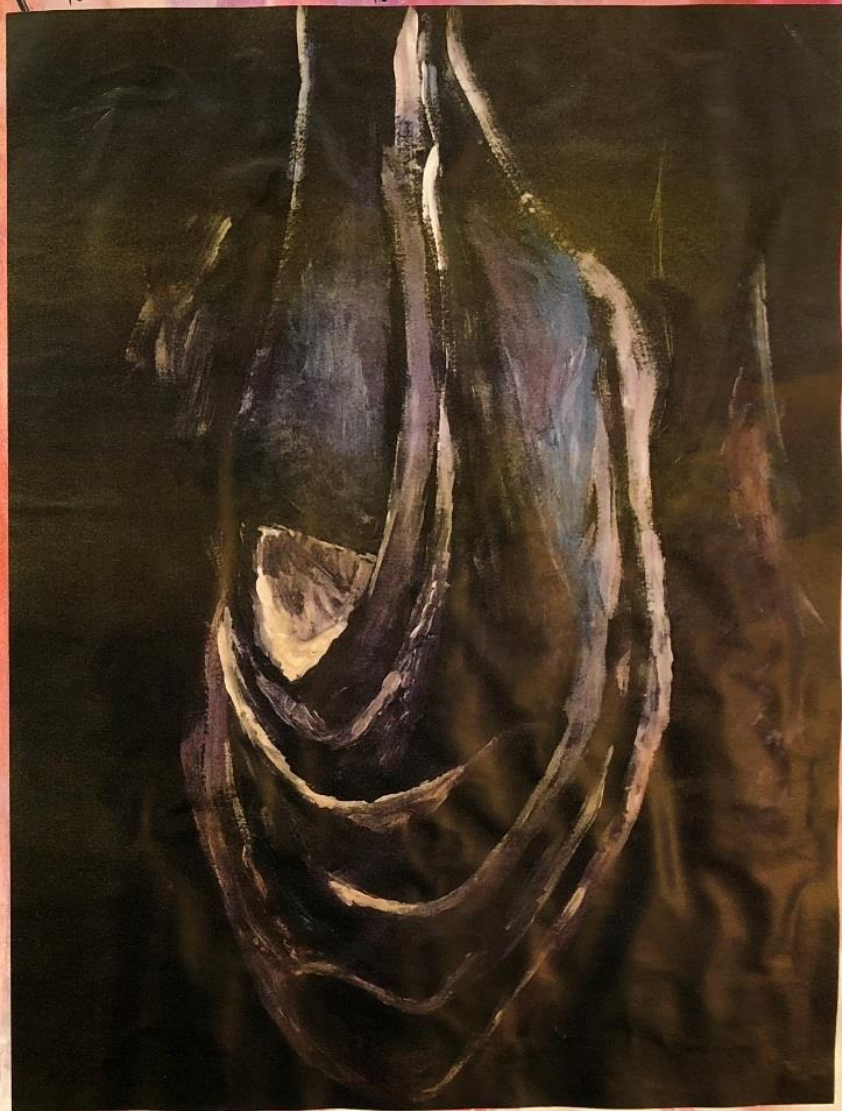


Leonardo da Vinci was an Italian polymath meaning he was interested in an enormous range of specialties. He is recognised as one of the greatest painters and artists of all time, and was a prime figure of the Renaissance humanist ideal. He is considered by historians as a 'Renaissance man'. Today he is best known for his art, particularly for 'The Mona Lisa' + 'The Last Supper'. He believed that art was connected with science and nature.



FABRIC EXPERIMENTS

A series of observational drawing + painting focusing on line and tone and suggestion of shape. I liked how I left the outlines of the fabric loose and suggestive as not only does this heighten the more defined areas, but it also creates more expressive and dynamic lines and tones. Fabric was a good observational choice as it allowed both freedom of expression, and detail.





**OBSERVATIONAL
FABRIC PAINTING**

- Three different types of fabric layered on top of each other to create contrasting tones and textures.
- A shirt, bedsheet and a scarf, mundane objects.

Process of Fabric Painting . . .

To further the fabric studies I completed in class workshops, I decided to do a further study observing the more complex details found in fabric folds. Rather than only looking at one fabric I decided to create a close up composition of three different fabrics, each with a different texture, material and colour/pattern. I looked at a mixture of clothes and sheets, compiled and folded on top of each other so that I could also create interesting shadows.

I decided to use acrylic because it could give me both an even texture as well as creating subtle visible brushstrokes. I wanted to look at different sizes and shapes of folds, so I made the shirt look unironed and dropped the scarf onto the undone bedsheets and let it fall naturally. I like how the composition seems unintentional and could even be a reflection of how we naturally leave piles of clothes/objects around in our daily lives (especially since the objects depicted are recognisable, mundane objects).



IMAGE OF THE STILL LIFE COMPOSITION

I was pleased with the way my final product looked. I think the acrylic worked well as a medium as I managed to show small brushstrokes (particularly within the shirt sleeves. I also think that the subtle brush strokes contributed well to the movement of the fabric and highlighted further the way in which the fabrics were folded. I showed more brushstrokes in the shirt to show that it was a slightly harder/crisper material compared to the other fabrics and to emphasise its unironed state. I employed the techniques I learnt in the fabric workshops and during the process paid particular attention to fold properties such as the lightest tones hitting the rim of the upper most tip of the folds.

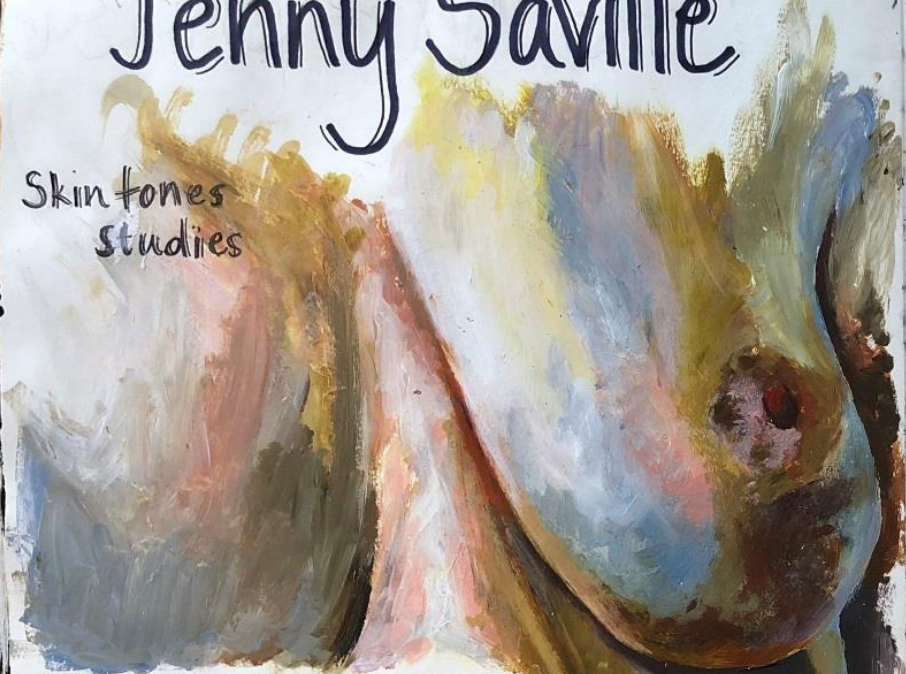


Ewing Paddock . . .

Although Paddock does not explicitly focus on the fabric within his depictions, I was particularly interested in his compositions and painting style. I like how he manages to capture the mundane London transport milieu and both its bustle as well as slightly tiresome people. The fabric he does depict however is intricately detailed but also manages to show subtly the direction of his brushstrokes, creating both softness and hardness within the range of materials he depicts. Additionally, he manages to successfully show the reflections of the tube setting within the glass behind the people. He is much softer here in his application of paint, consequently drawing more attention to the foreground (the people). Most of the detail within his works are in the clothing and folds of the fabric. For this reason, I used his techniques as inspiration for my own fabric painting. My painting is also fairly detailed, like Paddock's, which allows the viewer to see various details (such as the shirt button) in my different fabrics. In terms of composition, I liked how Paddock chose three different individuals aligned next to each other, creating both separation and variation within his art. By using three different fabrics, I visually divided my piece, however integrated them together by overlapping them. The slightly blurred style in the background of Paddock's piece was used as inspiration for my own 'hiding of' style where I left the paint to trail off around the edges. This successfully put more attention onto the finer details of the fabric.

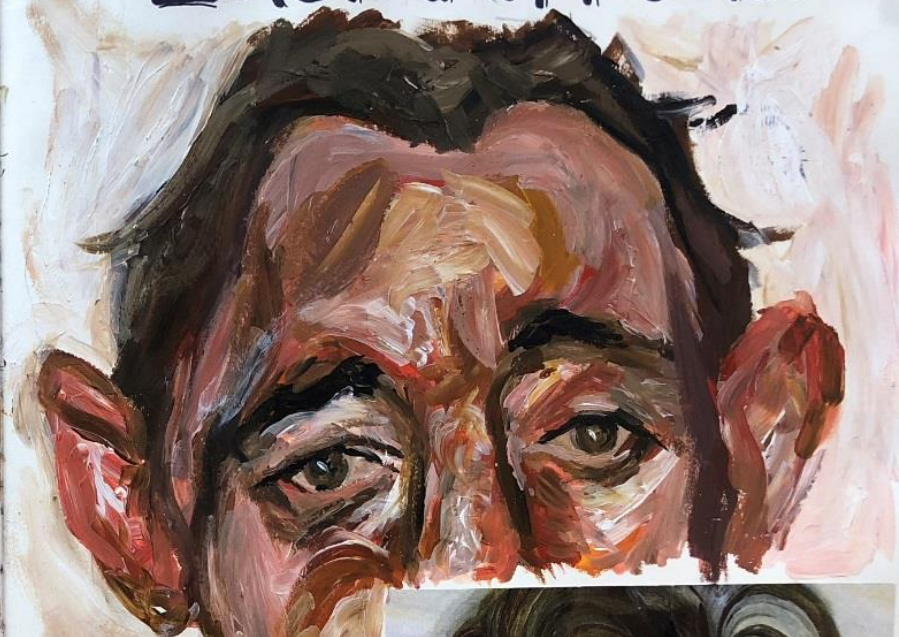
Jenny Saville

Skin tones
studies



Jenny Saville is a contemporary British painter and is known for her large scale painted depictions of nude women. Her painting style and application of tone is more refined, often bringing out undertones of the skin that may in reality appear less obvious. The tone in her work works in partnership with the angles she chooses to paint from. I like how she plays with size and scale in her work. Her mark making of tone is meant to carry a 'possible sensation' - Jenny Saville.

Lucian Freud



Lucian Freud - a German born painter known for his figurative art and recognised as one of the leading 20th century portrait artists. His depiction of tones in the skin is very relaxed, creating evident brush strokes, which emphasise more his mixture of tones, as well as being used as a method to reflect the ages of the faces he depicts. I like his use of colour and application of it as I think it gives his portraits more character and adds more vitality to the faces he depicts.

The Nude

THE GREEK NUDE - This approach to the nude was that of perfection and idealization. The proportions of the figure were executed with immense precision and attention, exposing none of the flaws or imperfections of a realistic body type. The Greek nude was depicted to express both physical beauty and nobility of the soul and spirit. The Greek nude and its extravagant depiction was never seen in Christian medieval art, whose artists regarded the subject as sinful in a normal context, with the exception of sinful contexts.



THE RENAISSANCE NUDE - During the Renaissance period, the study of the nude became an almost crucial aspect of its artistic context. Artists were trained to draw the nude form. Florence Alberti explained: "Before dressing a man we first draw him nude, then we enfold him in draperies. To understand the nude form more profoundly, some artists, such as Leonardo da Vinci, dissected bodies and gained a holistic understanding of the human form."



AMBIGUITY OF THE NUDE - Some nude portraits do not include the identity of their subjects. In the nudes of Rocco, an Slinker in the image, looking at the naked body and emphasizes the act of spying. The viewer mostly relies to the eye, as they too are somewhat wondering on the nude subject.

NEOCLASSICAL MOVEMENT - The leading theorist of this movement - Johann Winckelmann - was particularly passionate on emphasizing the importance of ideal beauty. In an artist's training the nude was idealized along Classical lines.

THE NATURALISTIC NUDE - Classical tradition was challenged by Realist artists such as Courbet and Manet. Gustave Courbet deliberately painted idealistic nudes. Similarly to Manet who painted women, naked in the presence of men in modern dress. Manet's nudes also confronts their audience "staring out of the picture and breaking the fourth wall between artist and subject and viewer". A rather different approach was that ofegas, whose main fascination with the nude was to display the physicality of the body. His nudes are active and self-absorbed in tasks - oblivious to the viewer of the piece.

19TH CENTURY NUDE - GENDER AND SEXUALITY - The depiction of the nude during the 19th century reflected the attitudes the populations has towards the nude. Typically, men were portrayed as active, while women were painted passively. Women were depicted as being objects of desire. The depiction of the female form has massively fluctuated through history.

15th century female nudes we painted with stomachs like flans and breasts like apples. This developed into a manner figure during the Rocco age, and later as naturalistic bodies in every day settings by Courbet and Degas who challenged the tradition of the idealized female nude.



THE MODERN MALE NUDE - Cubism, Futurism and Expressionism approached the human form in various different ways. They distorted, elongated + challenged the traditional aim of making the nude an object of beauty. In the development of social and political attitudes towards women, most artists address the nude with a growing frankness towards sexuality. In modern male nude depictions, the male form is rarely shown as heroic, muscular, active figure of classical art. For example German Expressionist painter altered the mood of his nudes by distorting line and colour. More recent events in history have, such as the Second World War, have inspired artists to consider the 'Existential philosophy of the futility of existence. Francis Bacon is an artist who particularly exhibits these philosophies in his work. It depicts the nude expressing isolation and introspection and his own homo-sexuality and pessimism about human life. Stanley Spencer's nudes have a sense of master-of-futility, representing the wider artistic community where nude nudes as exotic objects are rare.



THE MODERN FEMALE NUDE - Similarly to the male nude, many artists have taken a different approach to the female nude. One of the most famous nudes of the 20th century is Picasso's 'Les Femmes d'Alger (O. J. R. M.)'. It's depiction of the female form is vibrantly portrayed, ignoring the need to give pleasure to the viewer. After influencing his portraits was often his relationships at the time, whether it be erotic and sensual or raw and tough. In his later life, Matisse stopped all his work of detail, and instead depicted his nudes in a series of paper cut outs. Emri John is a 20th century woman artist who challenges erotic representations of women that are pleasing to the possessive male viewer. Her nude paintings depict women's gazes as direct as possible + their bodies as factual or objective as they can be.



Past



Present

Tintoretto



Tintoretto was an Italian painter and a key figure during the Renaissance period. His work centers around muscular figures, dramatic gestures in the "Mannerist" style. His most notable work is "The Last Supper" at San Giorgio Maggiore. He mostly explored the drama of light and space, which is evident in his bold pencil marks which contrast the surface he draws/works on.

Throughout his career, Tintoretto aimed to combine the drawing style of Michelangelo and Titian's use of colour. This helped him to develop his own style as well as keeping the accuracy of his drawings.



Tintoretto soon became one of the most sought after and famous painters in Venice by the 16th century. He mostly uses oil in his paintings and received commissions for church altarpieces, large-scale paintings for civic buildings and portraits of noblemen and important figures in his area.

I like Tintoretto's use of line and tone within his pieces. The sketchy appearance of his figurative works capture a sense of movement. Some of his pieces almost seem as if he has superimposed some of different moments of time and layered the movement of his subjects from multiple points of time. His use of loose brush marks and rich, glowing colours work well together and successfully produce the "theatrical" effect which he supposedly aimed for. Tintoretto was often associated with Mannerism - "an artistic style from the late Renaissance that makes use of strongly dramatic subjects and depicts humans in exaggerated poses + proportions.



Tintoretto's bold use of line and tone is one aspect of his work I would like to take further, rather than the theme of figurative artistry. I particularly like the sense of movement he captures. His work almost appears unfinished and often is merely suggestive of the model's actions / movements.



DAWIT ABEBE

Dawit Abebe's artwork focuses on human kind, specifically strange figures that seem to turn away from their surroundings and to some extent society. Abebe's Saatchi Gallery profile explains that his work depicts bodies in 'exile, as they seem to be "silent witnesses in melancholic surroundings"'. The figures in his work seem to distance themselves from their environment, and their mangled, naked form seems to suggest a sense of vulnerability, perhaps from their seclusion from the world they look upon. Abebe's Saatchi profile describes that Abebe's work studies human behaviour "through which the body becomes a vehicle for the navigation of modern surroundings". This is seen through the figures holding large and densely populated cities, which could perhaps also suggest a weight of responsibility and culpability on the human race if the figure were to drop the city and destroy its structure. Therefore, this could be a comment on the responsibility we have as humans to sustain a uniform and organised society - carelessness in this would be devastating. Abebe additionally explains that his figures are disregarding "the bureaucracy and confinement of everyday life" and are given "an imagined autonomy of being both anywhere and nowhere". As his figures sit side by side with details of ordinary life and societal constructions, Abebe suggests self-identity and leadership - a way of being that detaches itself from the chaos and havoc of society, but insteads lives in solitude, but however, by presenting his figures as onlookers, he suggests that this solitude and detachment from society may provide a more holistic understanding on one's environment, as they are not caught up in the busyness of life. By using newspaper clippings in his work, Abebe adds a political tone to his pieces again, heightening the idea of the freedom of choice the individual should have against such human constructions.

From Abebe's work I would like to focus on the individual in their nude form, exposing themselves and individuals against society. Rather than taking the nude as a physical form, it could be interesting to explore when the human feel most naked or most vulnerable. This could be through religion + exposing themselves through spirituality. It would be interesting to comment on how perhaps architectural propaganda in the church-society's constructions, force individuals, when they are most spiritually vulnerable to act a

certain way. This would be interesting to explore further by ~~exp~~ exploring whether spiritual beliefs, in such architectural circumstances, change.

On the following page, I emulated one of Abebe's pieces using acrylic paint. I like the rough texture of the paint, again suggesting imperfection and vulnerability of humans when they are naked.



YELLOW + PURPLE

GREEN + RED

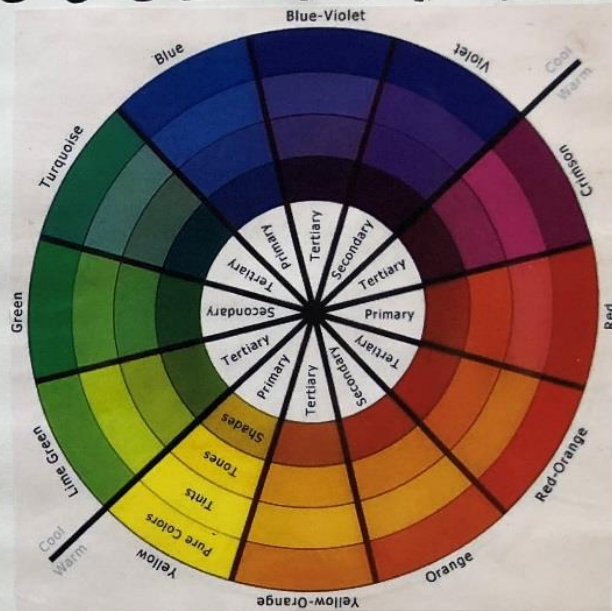
ORANGE + BLUE

GREEN/YELLOW +
RED/PURPLE

ORANGE/YELLOW +
BLUE/PURPLE

BLUE/GREEN +
RED/ORANGE

COOL TONES



COLOUR THEORY → A BODY OF PRACTICAL GUIDANCE TO COLOUR MIXING + THE VISUAL EFFECTS OF A SPECIFIC COLOUR COMBINATIONS.

The distinction between warm and cool colours important since the late 18th century. Cool colours are associated with gray and overcast tones and atmospheres and are described as hues from blue green to blue violet, including most grey hues. Cool colours tend to recede and are therefore commonly used in interior design or fashion, and are said to relax and calm the viewer.

TINT → when a colour is made lighter by adding white, the result is called a tint.
SHADE → when black is added, the darker version is called a shade.
TOPE → when grey is added, the result is a different tone.

Colour Theory



1776
Harris



TODAY



1810
Goethe

YELLOW+PURPLE

GREEN+RED

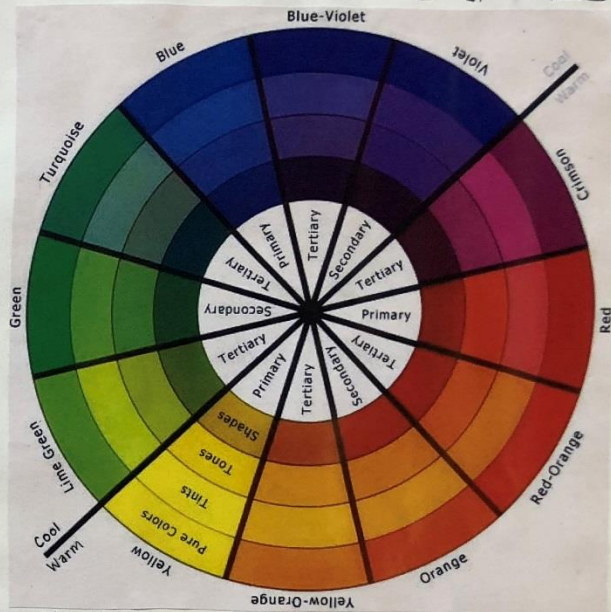
ORANGE+BLUE

GREEN/YELLOW+
RED/PURPLE

ORANGE/YELLOW+
BLUE/PURPLE

BLUE/GREEN+
RED/ORANGE

WARM TONES



Unlike cool terms tones, warm colours are described as being hues from red to yellow and are said to arouse and stimulate the viewer and are more active in paintings. The accuracy of colour theory principles is questionable. This is because it's pre-20th century foundations were constructed around ideal colours that were characterized by sensory experiences rather than objects of the physical world. These principles are not always modified in modern principles of colour theory.

COMPLEMENTARY → opposite on the wheel, vibrant look
 ANALOGOUS COLOUR SCHEME → colours next to each other, serene+comfortable designs
 other colour schemes include: triadic, split complementary, rectangle and square, each produce different moods+ atmospheres

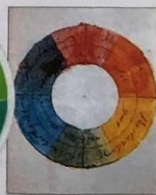
Colour Theory



1776
Harris



TODAY



1810
Goethe

Brainstorm of Ideas

Architectural features

Create atmosphere and mood.

The futility of ostentatious designs.

Perhaps a protestant-like attitude should be taken towards buildings.

Artistry

Oppression of Architects whilst building their masterpieces

Michael Angelo

"We are, for better or for worse, different people in different places"
- ALAIN DE BOTTON

Psychological Impact.

Psychologists at the University of British Columbia = interested in looking at how the colour of interior walls influence the imagination.

Blue = better imagination

Architecture affecting / influencing social interaction between occupants

IDENTITY

Stripping of personal identity when in congregation

Different features promote different types of interaction

South Bank's vivacity comes from its spacious Architectural layout and consideration of meins and landscape.

Religious Ideology

Power and grandeur of the religious buildings make people question their inner spiritual world.

Restricting the space

Cistene Chapel

Architecture not used for its initial purpose.

Tourists silenced by speakers.

Strips freedom of speech.

Materialisation of higher abstract spiritual powers.

BUILDINGS AS AN EXPRESSION OF POWER

Dignity and fulfillment

Power within

self-worth

self-knowledge

Forms of Power

Unity and collaboration

Power To

Action

Touristic Attractions

Power Over

To what extent does Architecture have power over citizens?

money machines that cannot be fully appreciated.

Does architecture endorse these or is it the architecture that architects form themselves?

ARTICLE BY THE GUARDIAN:

"An embassy building is an ambassador for the country it represents. Ideally it should be gracious, well-mannered and welcoming!"

Fascist Architecture

Imposing and restricting

Political Ideology

Architectural layout demonstrates a social hierarchy.

Subordination + division of individual within a given space.

Collective identity.

Expression of National Identity

Regional identity

Sunga Park

Sunga Park is an illustrator and graphic designer who "embraces the unpredictable nature of watercolour."

She creates architectural illustrations and landmarks as she travels through Europe. Her drippy, loose style contrasts and brings to light the finer details within different architectural style, whether it be Gothic Architecture or simple residential European Streets. I think that Park's watery technique element elevates the importance and power behind these architectural styles. She focuses most of one building's detailing at the top of her pieces, and lets the colour fade downward. This not only creates a hazy yet dynamic effect, but also heightens the building's grandeur as the perspective she paints at seems to look upwards towards the buildings. I particularly like how Park creates a misty effect within her work. Even though the majority of the buildings are not seen, it is still clear what the purpose of the building is, simply through a few detailed depictions of architectural styles. I think that although Park's work depict a sense of importance and splendour of the buildings, there is also elements of fragmentation and degradation, adding an aging and authentic appearance to her style and work. I like the way in which Park bleeds the watercolour into the page and how the various tones she uses also bleed seamlessly into each other. I think this is what produces the soft element to her work, and creates contrast within her pieces.

To take Sunga Park's style further into my own pieces, I would like to also explore the possibility of displaying the most powerful features of architectural styles and powerful political or religious structures. For example, if I were to implement this style into religious structures, the degradation found in Sunga's pieces could be a way of representing the fallibility of religious architecture, and its often somewhat ostentatious designs, for a purpose that centers around a personal, internal spiritual experience. I also like the way perspective in which Sunga Park has captured her designs. The watery technique almost looks as if she has only just glanced at the structures and her depiction was completed during a brief moment in passing. This could demonstrate that powerful features of architecture are still noticeable and stand out as imposing elements within cities. Therefore, powerful ideologies are consistently observed and recognised both consciously and subconsciously by observers of the architecture. On the following page I have emulated Park's technique as I wanted to explore the versatility that the texture of watercolour can offer. I added pen in the finer areas of the study which I think contrasts well to the more faded areas.



CRISTINA TROUFA

Cristina Troufa is a Portuguese based artist who works predominately in figurative painting. Her most recent work explores her own identity and image in "autobiographical" paintings. The subjects/themes she explores in her work centre around her own way of living and more predominantly her own spiritual beliefs. She describes that her work is

"A form of self-knowledge and self-questioning... symbolic and surrealistic of our inner world which remains inaccessible to the viewer, who can only guess what each painting represents."

Troufa's method for exploring her spirituality and identity in her work often includes not only her singular figure but also a repetition image of herself. This could reflect the emotional stages she experiences in a central spiritual context.



Her work explores an innovative way of using colour and applying of skin tone. The vibrancy and vivacity of the skin of her subjects compensate for the lack of tone in their bodies, as well as adding more of a sense of personal identity to her pieces. Her paint applications, suggests the movement of her subjects and especially in the clothing areas offers enough information to understand the position and actions of the subject.

The distribution of uneven colour blocks also add a sense of ambiguity to her work. It could be a way of commenting on the privacy she experiences during moments of spirituality. The stripping of colour from her clothes highlights the futility of such materialistic products when she is engaged in moments of spiritual thought.

In the above emulation I have experimented with unusual combinations of complementary colour to create the same vivacity of skin tones as Troufa.



Developing Troufa's work into my own...

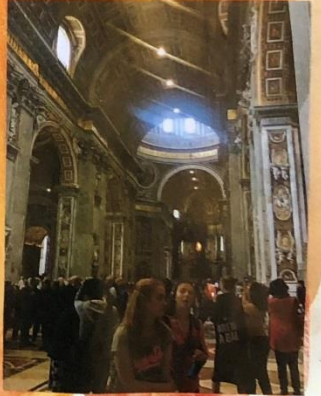
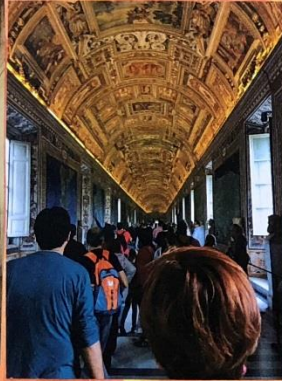
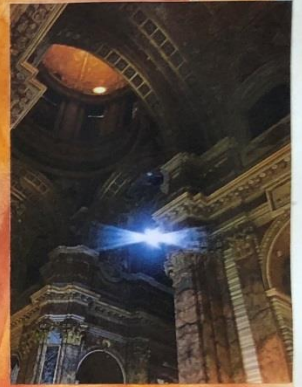
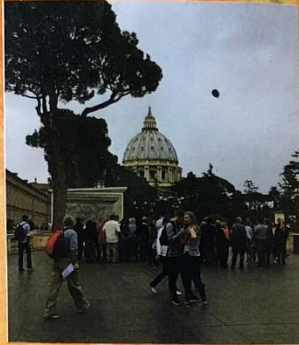
When placing the figures and their conceptual inspiration in powerful buildings that correspond to the subject's context i.e. religious buildings, it becomes evident that the architecture of these buildings is not needed for such an internal, personal sequence of emotions and experiences. I think it would be interesting to explore the consequence and effect of complex, religious architectural designs. Perhaps the gold, ornamented, rich designs of sacred, religious buildings are not needed for someone to connect to God. Troufa engages with her work that environment does not affect her religious experiences, as she depicts herself in empty, one-toned contexts.

It would be interesting to explore how the power from religious architecture lies not in its physical structure but instead in the spiritual people who enter it. A non-religious person would probably experience no emotional attachment to the architecture of the building, suggesting that the attempt of religious ideology being imposed upon occupants of its architecture is futile and plays no part in the connection between person and God.

So why is it needed?

Maria...
Caldas

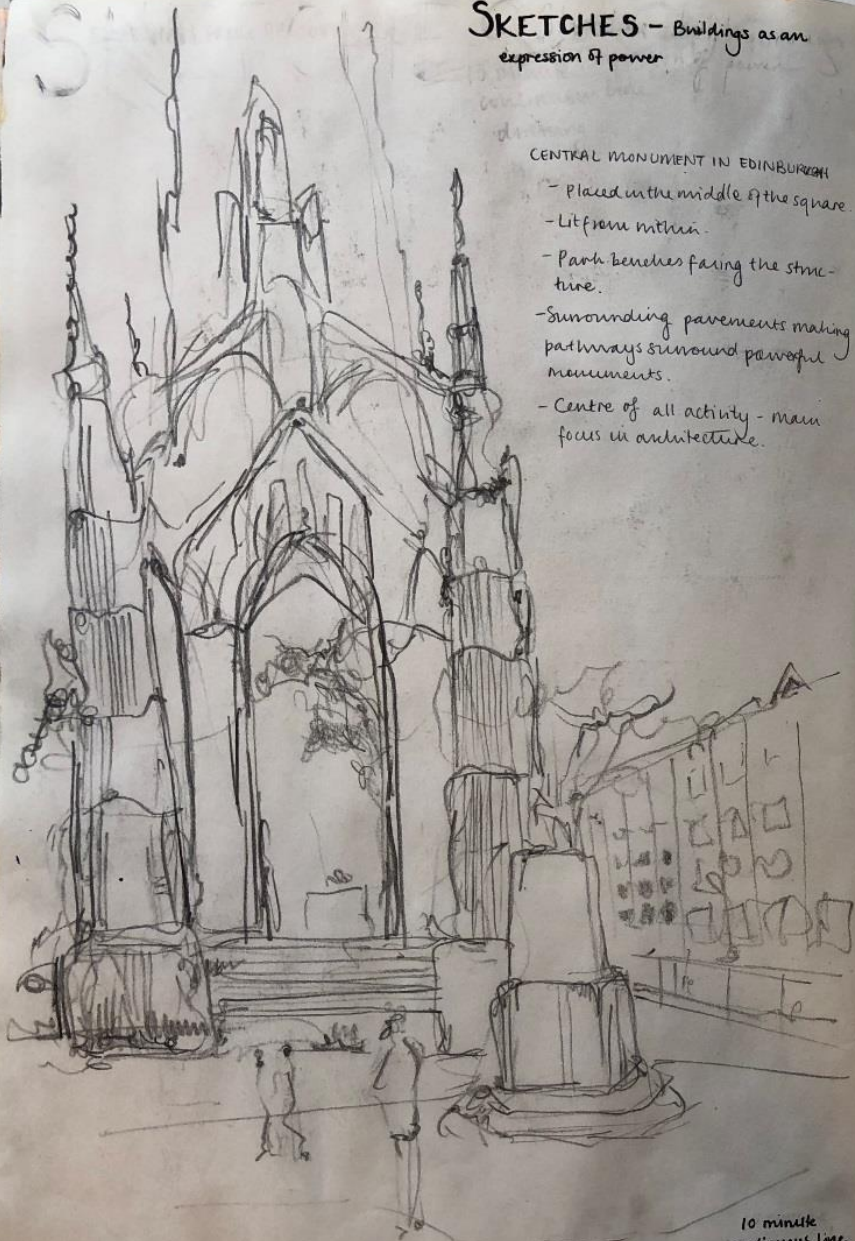
PHOTOS



SKETCHES - Buildings as an expression of power

CENTRAL MONUMENT IN EDINBURGH

- Placed in the middle of the square.
- Lit from within.
- Park benches facing the structure.
- Surrounding pavements making pathways surround powerful monuments.
- Centre of all activity - main focus in architecture.



10 minute continuous line



20 minute sketch

- Law enforcement building in London
- Traffic lights placed in front - available for stopping cars to admire.

ST PETERS LA BASILICA

- Crowds peaking under the monumental structure
- Although far away - main focus of any landscape.

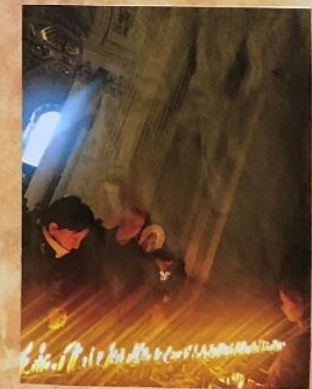
10 minute sketch





P H O T O S

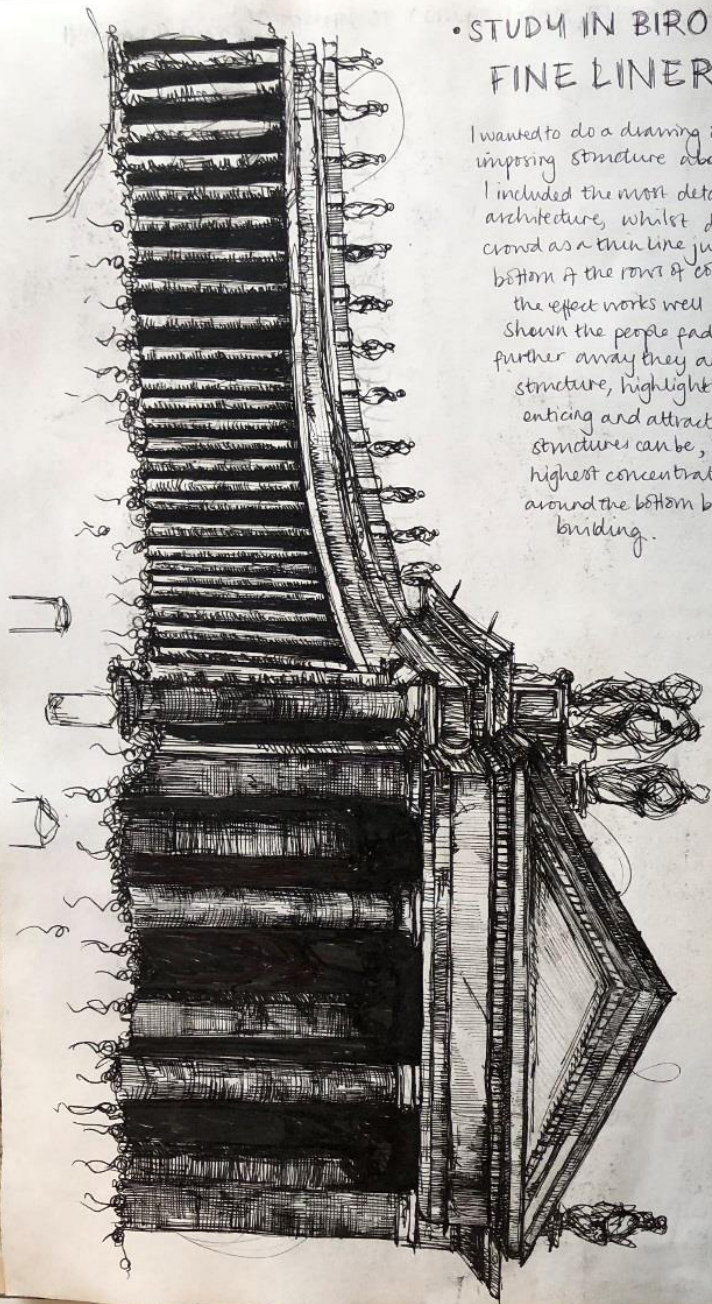
In these photos I really wanted to focus on the effect that powerful infrastructure / bureaucratic architectural designs, where the architect and their pulling ideologies force upon the building their idea of social interaction in that specific space. I wanted to explore further which particular elements within powerful structures (in this case St. Paul's) attracted the most attention from occupants + why. I observed how figures acted in this given space + found that they were most focused on the most ostentatious and dominating aspects of the building. This included the detail gold detailing (a clear demonstration of religious wealth) which was scattered around the architecture of the walls and ceilings. Whilst these areas are aesthetically attractive, what I found most interesting was how these powerful features were not the main attraction, instead it was the simplicity and mundane nature of the candles - an object that can easily be found outside of a church's context. It was at this point in the church where spirituality seemed to be fully embraced, and people were responding, personally and emotionally. Therefore, the power behind the architecture demonstrated in its grandeur design, seemed to be ignored and was not in any way highlighting the religious experience of most of the occupants. This made me question its necessity whether these architectural designs are necessary. Able.



BUILDINGS AS AN EXPRESSION OF POWER

• STUDY IN BIRO AND FINE LINER.

I wanted to do a drawing of a high imposing structure above a crowd. I included the most detail in the architecture, whilst depicting the crowd as a thin line just below the bottom of the rows of columns. I think the effect works well as I have shown the people fading out the further away they are from the structure, highlighting how enticing and attractive powerful structures can be, by placing the highest concentration of people around the bottom border of the building.



• POWERFUL ARCHITECTURAL FEATURES-STUDIES:

SKETCHES IN GRAPHITE

• AND PENCIL.

• DEVELOPMENT.



• Through my photos I have realised that light plays a key role in highlighting both the atmosphere and grandeur of powerful architectural designs.

These are small graphite and pencil drawings extending light lines and experimenting with light and dark tones and shades. I take the sketchier approach to these drawings, as I think the tight crisp light lines contrast well with quick pencil marks.

If I were to do a similar technique in oil paint, then I would thickly apply the paint to the architecture, and then soften the light using white spirit.

CHARLES

DEMUTH

REPRESENTING
LIGHT

ARTIST RESEARCH



Demuth's work makes use of vibrant, bold colour palettes and harsh geometric lines and shapes. The light he depicts scatters across his pieces, emphasising areas of the landscape he illustrates. Mostly, the light will hit key/important figures in these landscapes, drawing the viewer's attention to those specific details. For example, in his depictions of towns involving churches, most of the light hits upon the religious structure, emphasising its architectural importance in the surrounding location. The use of light fragments his pieces and not only reflects the cubist style, but also creates a dynamic and lively composition. With these active compositions, Demuth seems to suggest and celebrate modernism and industrialisation and its powerful stances on environments and even society. This is heightened by Demuth's use of advertisement messages in his work, highlighting the ~~power~~ bold + impactful presence they have over society. Demuth is therefore suggesting the enormous role that commercialism has in urban environments.



By directing light upon such powerful elements in the landscape, Demuth highlights their strong presence and overarching propagandic messages. This could be linked to my own project, where architectural commentary on the important role that architectural propaganda plays in the urban landscape and its dominating presence. However, because the style in which he paints the buildings are simplistic + graphic, the light lines do not overcomplicate the composition. ~~How~~ If I were to use Demuth's style, I would have to have a simplistic composition to avoid it looking too busy + detract from the geometry of the light.



Charles Demuth was an American watercolourist who later began using oils. His work developed to form a style which became known as Precisionism during 1915. A characteristic of precisionism were sharply defined shapes and forms, similar to those in Cubism. Demuth frequently depicted urban and rural landscapes, which included a range of industrial features.



① Increase in light brightness and high saturation. Light on smaller areas extends the light amount, but high density areas of light are too overpowering, so much so that light breaks out some details on pillars.

② Decrease in light + mid-level saturation. With less light details are much clearer but also means that the more spiritual aspect is lost + not much light on the propaganda message in Latin - needs to be a key feature.

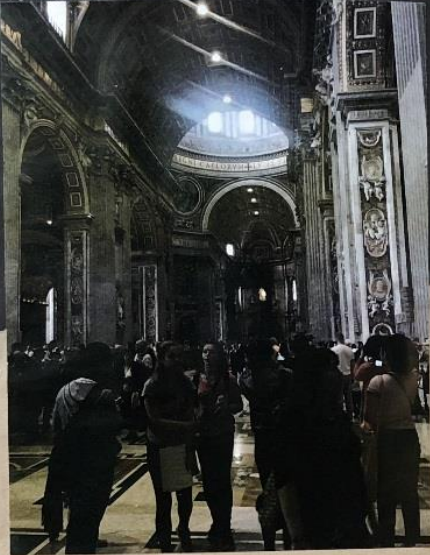
③ Very low saturation and mid-level of light. low saturation allows light to appear more refined and practical each visible. However, lacks vivacity and colour doesn't match the bustling dynamic I want to depict.

④ Increase in saturation - light appears more blue + attention is never drawn to light area. However, church not golden-enough - makes it appear less ornate + ostentatious.

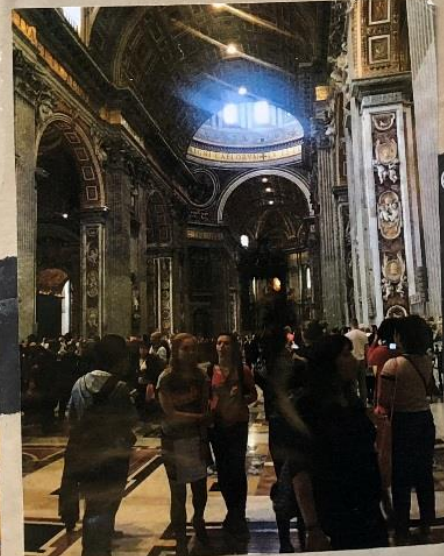
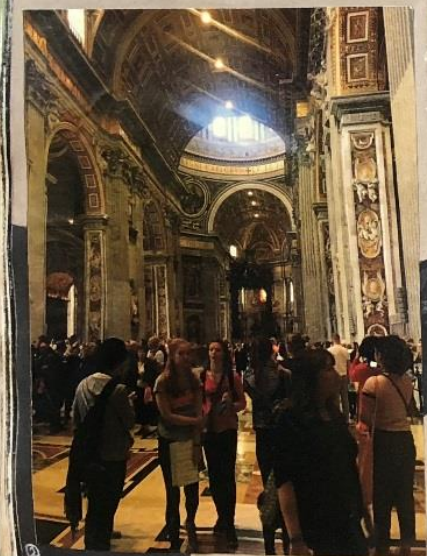
⑤ Very high saturation and increase in light. Makes church golden enough + doesn't make it ostentatious design. However, light too blue, needs to be more subtle so it doesn't class + look imbalanced / out of place.

⑥ Tones more grey but light very apparent. Similar to 3 + 4, not warm enough and not enough light at the back of the church.

For my final piece, I think I will chose a composition between ⑤ and ⑥. I like the level of saturation in ⑤ however I would like to soften the light, such as in ④, to in order to make it look more natural and realistic. Not too overpowering.



DEVELOPING + EDITING FINAL PHOTO COMPOSITION



PROCESS + RELEVANCE . . .

I have experimented with different types of compositions by editing both light and saturation. This way I can envision better the colour and atmosphere that my final piece will have and whether they will have the desired effect. By doing this I was also able to understand the areas of my composition I wish to alter with the AI paint enhance. For example, I have realized that in order to get the right amount of light, I will have to thin the paint and extend it beyond what the image shows.

FINAL PIECE.

i.e. YOU'RE THE KINGDOM OF HEAVEN

"Dominant feature of the skyline of Rome"

"One of the constituent structures of the historically and architecturally significant Vatican city"

"One of the holiest sites of Christianity and Catholic tradition"

"The Dome's soaring height placed it among the tallest buildings of the Old World"

"continues to hold the title of tallest dome in the world"

Although the full inscription around the dome reads: TV ES PETRVS ET SUPER HANC PETRAM AEDIFICABO ECCLESIAM IN QVA TIBI DABO CLAVES REGNI CAELORVM: You are Peter, and on this rock I will build my church... I will give you the keys of the kingdom of heaven; my chosen image reads "You're the kingdom of heaven" - this is the first thing that visitors see when they walk into the dome → met with a message of direct address

Architecturally designed so that light hits the golden Plaque and the lettering, catching the newers eyes, the center piece of the church → glorified

CELESTIAL IMAGERY → Although considered as an appreciation of faith and belief in God, questionable as to whether the message is effective in aiding people's religious experience or whether it is architectural propaganda and a product of wealth.

"largest Christian church building in the world"

REGNI CAELORVM + TV ES

↳ 'LATIN'



Add + create more light in the central area of the church → draw the newers eye to the central area and highlight the importance of the propagandistic message

When painting this is final piece → exaggerate the light onto the latin message

↳ Light would be easier to create if it was met with a rough texture on building. I want the light to appear softened → if there is a contrast in texture, then the new eyes will be drawn to the powerful message

In the trial on the left I decided to begin with mixing tones and creating dark, medium and light shades with the oil. I used white spirit to soften the edges of the trials and to help create a gradient of colour. Although white spirit is helpful in softening the oil, I think my trials that in my trials it appeared muddy and the white spirit areas look slightly out of place. If the composition I was painting was smooth in texture, then white spirit would be a successful option, however I prefer the texture of the darker shades, as I feel like they appear more vibrant in their painterly style.

OIL TRIALS

In the trial on the right, I experimented with applying the oil much thicker, and mixed on the paper rather than on a palette. I like the uneven texture I managed to create, and particularly like how the brush marks are evident, creating an even more bold and vibrant appearance. I think the vivacity of this technique will work well in my chosen composition, as it will highlight the striking and detailed nature of the basilica and add a lively dynamic and expose the brush of the piece.



DEVELOPMENT PIECE

In this piece I wanted to see how a thicker application of oil paint would translate into an image. I chose an image that had similar features to that of The Basilica so I could practise refining this particular painting technique. For example, this piece has a similar colour palette to that of my chosen composition → browns, beiges, greys. It also includes some powerful Latin messages. I like the effect of painting the lettering so roughly and not refined, because I think it works well with the rustic/painterly application of the paint in other areas of the piece. I also am pleased with the effect I created for the lantern at the center of the piece. Rather than outlining its shape, I just suggested it by "dotting" on shades of light, as if blurry. That way it blends better with the surrounding background and, again, correlates with the painterly style of this technique.

CREATING AND EXPERIMENTING WITH LIGHT

① This first trial is experimenting with light in the style of Charles Demuth. In his work, he makes clear where the light starts and stops, and so I have emulated this technique by sectioning off the light with black outlines, like those seen in Demuth's pieces. Although this creates an abstract and dynamic effect, I think the outlines are too harsh and would overcomplicate an already heavily detailed composition. However, I do like how Demuth exaggerates light lines and fabricates them into places he feels should be emphasized.

② In this second trial, I omitted the use of the outlines and thinned the white oil paint more than ①, to create a more natural appearance. In this, I was still inspired by Demuth, as there is a clear direction of the light beam and distinction between its outline and the background colours. I like the smoother texture of the white light against the rough texture of the background, and I feel that this contrast draws the eye to the light areas. The fact that the background colours are still visible gives this technique a more natural and realistic outcome.

In the trial on the right I wanted to see how the light techniques on the left would work in a composition setting. I chose the central element of my chosen composition to experiment with, in order to practise and refine the effect I want to create. To create the light I used the same technique as I did when trialing at ②. I placed the most white at the light source (window) to show where the light was more concentrated. I then used white spirit to thin the oil paint, and dragged the white from the window through the rest of the composition in straight clean lines to mimic those of light beams. The more white spirit I used the thinner the oil, so I applied more in areas at the end of the light beams. These light lines are not overtly seen in my chosen composition, however, since this is the central element of my piece, I want the viewer's eyes to be drawn to this area, where the most important features of the church are e.g. altar, calm message etc. So that like Demuth, I will add this light technique to this specific area where I want to place the most importance.

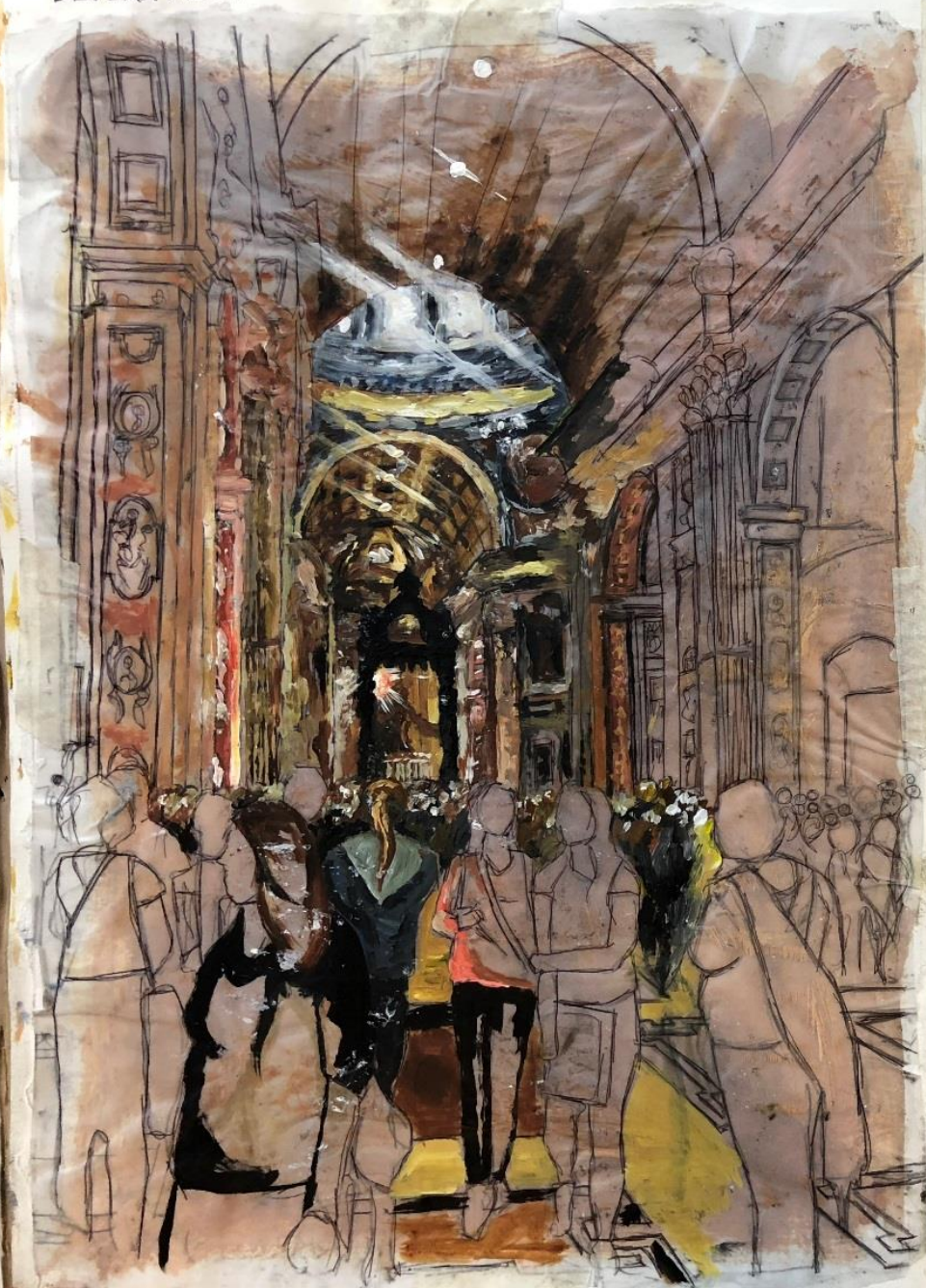


Development of Figures.

Initially, I wanted to depict my figures in a similar style as Tronfa. The development on the right is in her style, where I have allowed the figure's clothing to blend in with the background and fade out. I still tried to maintain the same painterly technique. However, although I have stayed true to Tronfa's style, I think the clear distinction between the background and the foreground colours clash. In my final piece, these would be the colours I will use and I think the transitions between the two need to be smoother. Therefore, below I have depicted the same image but only placing hints of background colour into the figure. I think the colours look less out of place.



In these two development trials, I have experimented with the same techniques as on the hooded figure on the left. The left woman mimics similar hues and shades of colour as Tronfa used. I think I have successfully managed to capture the focus onto the face, and draw the viewer's attention to this vibrant and bold area. However, in my chosen composition I would like there to be an even focus on both the architecture and its grandeur as well as the figures. I think that by using such bright colours, the beige's and browns of the building could potentially be drowned by the boldness of the faces. I want the power of the architecture to appear just as important as the figures. Therefore, in the piece above I have muted the tones of the figures, however have still included hints of beige and background colours throughout the face and hair, in addition to keeping the same painterly effect as Tronfa. This way the figures are still prominent features of the piece, but blend in more successfully and subtly.



PIECE 1: Cartridge paper +
tracing paper +
acrylic paint.



In this first development piece I wanted to explore how my final piece composition would look having been inspired by Sunga Park. I drew my composition on tracing paper so that I could add colour underneath the piece and it could be seen. Since Sunga Park explores a fading effect with in her work, I thought that placing colour underneath the tracing paper would subtly add that same effect. I then painted onto the paper with acrylic paint using the same painterly style as my trials in oil to give a realistic representation of what it would look like. Like Park, I focused the most paint in areas where I wanted to heighten the detail - in this case the centre of the piece where the most powerful architectural elements can be found, and the dense crowd of just below, demonstrating the church's allure and architectural attraction. I faded out the paint using water, leaving most of the edges bare, staying true to Park's style. I think that on a large scale & canvas Park's technique would result in a lot of the canvas looking bare, which would not reflect the intense bustle and liveliness atmosphere of the Basilica. Although Sung's style does highlight key areas of architectural significance, I think it would be best to paint my composition fully, perhaps with looser brush strokes around the edge. This would depict the church in its full glory, and heighten its architectural grandeur.





DEVELOPMENT

PIECE 2: Canvas sheet + oil paint

In the development piece on the right I was inspired by Charles Demuth. I wanted to explore other methods of playing with light. I chose to depict a powerful law building in central London, painting the full-front facade, where the building displayed most of its grandeur.

I then painted the sky in the style of Charles Demuth and experimented with bringing the light shades down onto the building. Although I like the way in which the building peaks through the light, I feel as though the painterly, rough style in which I am painting in combined with the light lines can appear quite busy, and with an already complicated composition, the light lines could detract from the main focus of the piece → the power and the grandeur of the building. I also think that the shades of the light lines could get confused with the colours of the structure, especially since the style I have painted in is so rough. It is also not as clean cut as the style of Demuth, and rather than appearing geometric, the colours may just appear muddy. I think that I would still prefer to soften Demuth's technique as trialed in my test studies of experimenting with light, as I would like to keep the focus on the building.



DEVELOPMENT - ALTERNATIVE COMPOSITIONS

IDEA 1:

Cristina Tronfa - outline the central figures and suggest their clothing

Only placing emphasis on the face.

Different skin tone colours

Not painting full figure + have a background colour mixing throughout

Implement ideas of Cristina Tronfa with the people

Foreground figures only

Place importance on this light area! implement to technique practiced in development



Although this area faded from Suruga Park effect, still emphasise the light and drag oil paint with white spirit.

Paint inspired by Suruga Park.

Building itself.

Central areas where there is the most architectural importance detailed

As church expands (side facades), become less detailed, then the paint down to create similar effect as Park does with her watercolours

Thickly apply oil paint

Light emphasised in DeMuth's style

Outlined light beams

Create light that isn't prominent in the composition.

Allow light beams to stretch all the way across + down the canvas to highlight the style of character DeMuth.

Figures.

Bring down background colours into the body

Colourful faces



Detailed painterly style

Throughout the whole of canvas

Reinforce the church's grandeur and power

Within each 'beam' alter the colour palette slightly

Lighter as if light is making its effect on these particular areas.

IDEA 2:

Too many harsh lines will busy an already complicated composition

ALL COMPOSITIONS INSPIRED BY CANDIDA HOFER COMPOSITION + VIEWPOINT

IDEA 3:

Whole canvas painted in thick painterly style, where looser strokes are evident.

Composition inspired by Candida Hofer.

Foreground figures are more prominent than background ones

Figures

Inspired by Cristina Tronfa

Face - colourful + use primary colours

Add vibrancy



Light subtly implemented
Clear rays like DeMuth but no outlines on rays

Add rays in areas not in the image.

To stay true to Tronfa style, bring colours of background into the figures subtly so while canvas flows and top not distinct from bottom

Central figures painted full, no gaps like Tronfa as would look out of place and odd in a full detailed background

Composition painted in full to fully heighten the grandeur of the building - use light to describe the powerful elements in church, rather than Suruga Park technique.

Central areas very detailed with thickly applied paint to emphasise the powerful elements within the church.

Similar to idea 1 however rather than fading keep detail but with a thinner application of paint

Highlight + juxtapose thick oil.

Figures around the edge blend in with smooth consistency of outlining paint



Two different styles of painting may clash.

If center is thick in consistency then emphatic light not needed to highlight powerful elements of the church.

Central faces in Cristina Tronfa style.

IDEA 4

PLAN FOR FINAL PIECE



TAKEN FROM IDEA 3

THE ARCHITECTURE:

- Composition inspired by the same viewpoint as Carolina Hofer, where she captures the main focus as the middle of her photos → the centre piece of these institutional buildings. To highlight this, use smaller brushstrokes in the central area, and as church expands, allow strokes to become bigger and more painterly, to contrast detailed areas. Stick to "gold"/ ochre colour palette as base for building - demonstrating architectural power and wealth, but also giving the piece a uniform look as the composition is already very busy - need consistency!

FOREGROUND FIGURES:

- Paint in painterly, rough style as previously experimented & developed → matches with the technique of Cristina Tronca, where brush strokes are clearly evident and colour is heightened by contrasting, complimentary shades. This will give character and movement to the people, allowing them to stand out from the busy and detailed background.
- Not implementing the element in Tronca's work that omits colour from areas of figure - would look out of place with the background. Instead, bring background colours into the bodies e.g. brown tones, ochre, beige's, to allow figures to still appear "at one" with their surroundings & integrated within the church's powerful atmosphere.

THE LATIN

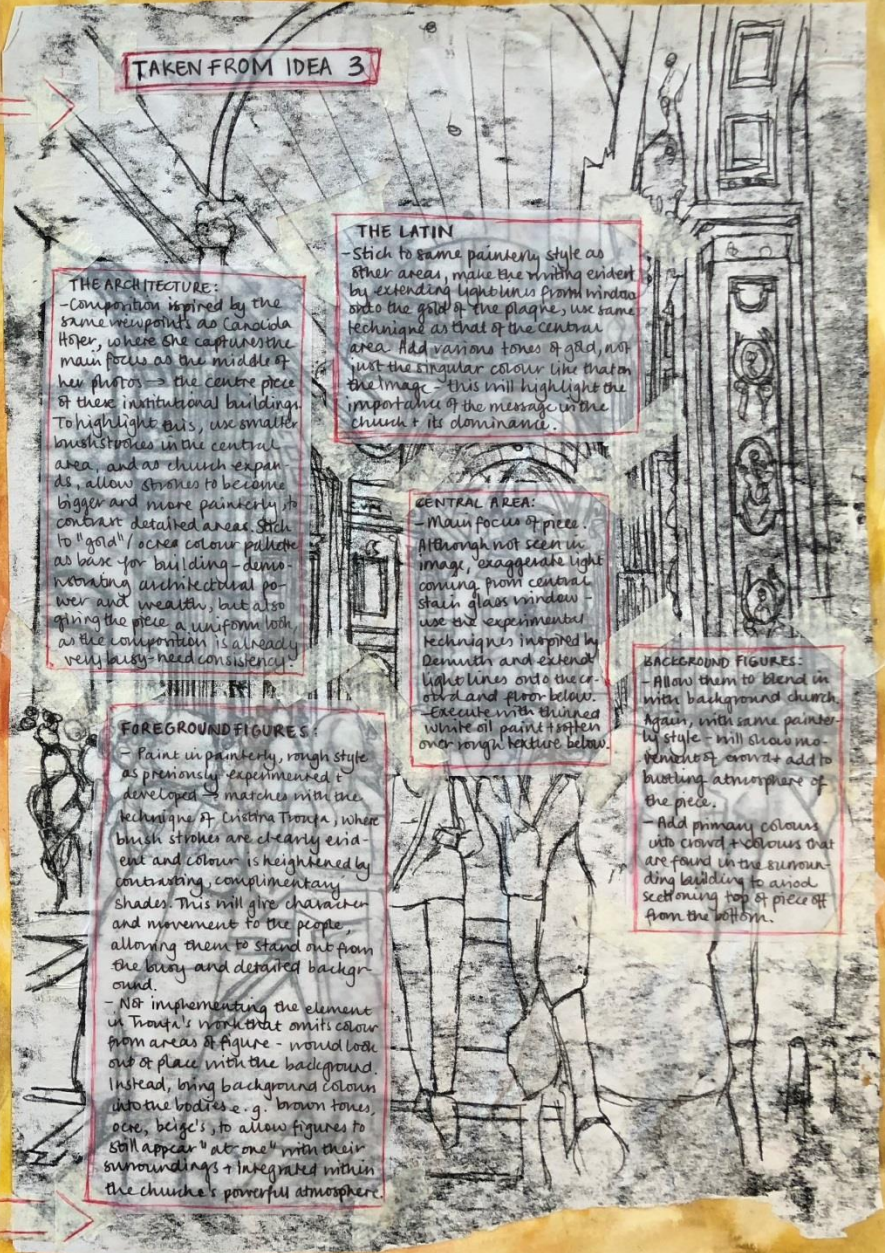
- Stick to same painterly style as other areas, make the writing evident by extending light lines from window into the gold of the plaque, use same technique as that of the central area. Add various tones of gold, not just the singular colour like that in the image - this will highlight the importance of the message in the church & its dominance.

CENTRAL AREA:

- Main focus of piece. Although not seen in image, exaggerate light coming from central stained glass window - use the experimental techniques inspired by Demuth and extend light lines onto the ceiling and floor below.
- Execute with diluted white oil paint + soften over rough texture below.

BACKGROUND FIGURES:

- Allow them to blend in with background church again, with same painterly style - will show movement of crowd + add to brooding atmosphere of the piece.
- Add primary colours into crowd + colours that are found in the surrounding building to avoid sectioning top of piece off from the bottom.





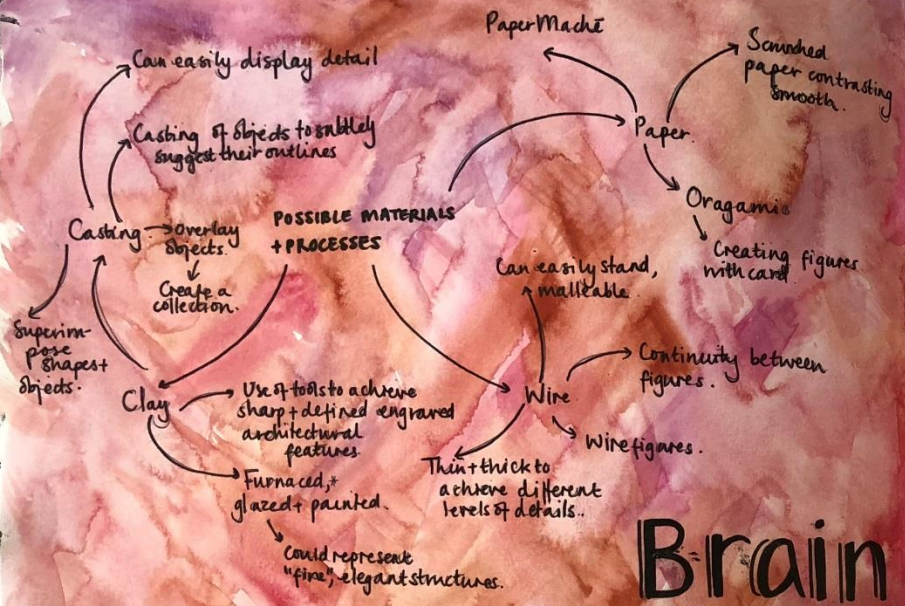
PROCESS OF FINAL CANVAS

Initially, I began with drawing up my image, focusing on proportion and perspective and staying true to my chosen final image. I decided to work from the middle outwards, focusing on the detail at the centre of the piece. I also did this in case I decided to go for a more faded effect around the edge, or use larger brush strokes - by starting in the middle I was able to do the most detailed areas first (the areas that took the longest). I then completed the background building in the same painterly style I had developed, focusing on colour, specifically in shaded and lit areas, created by the light entering the church.

I decided to paint the building first also because I had to wait for the paint to dry before I created the light beams. Whilst it dried, I began painting the figures, ensuring that I brought some background shades (beige's, browns) into the figures like I had tried and developed from my Tronza Studies. Again, I stuck with the same painting style as the building so that the figures would not look out of place and clash with the grandeur of the architecture. The finishing touches involved adding the light, using thinned oil paint with white spirit. To emphasise the effect the light had on the building I added white highlights to the tops of the figures heads and accents on the floor and walls of the building.

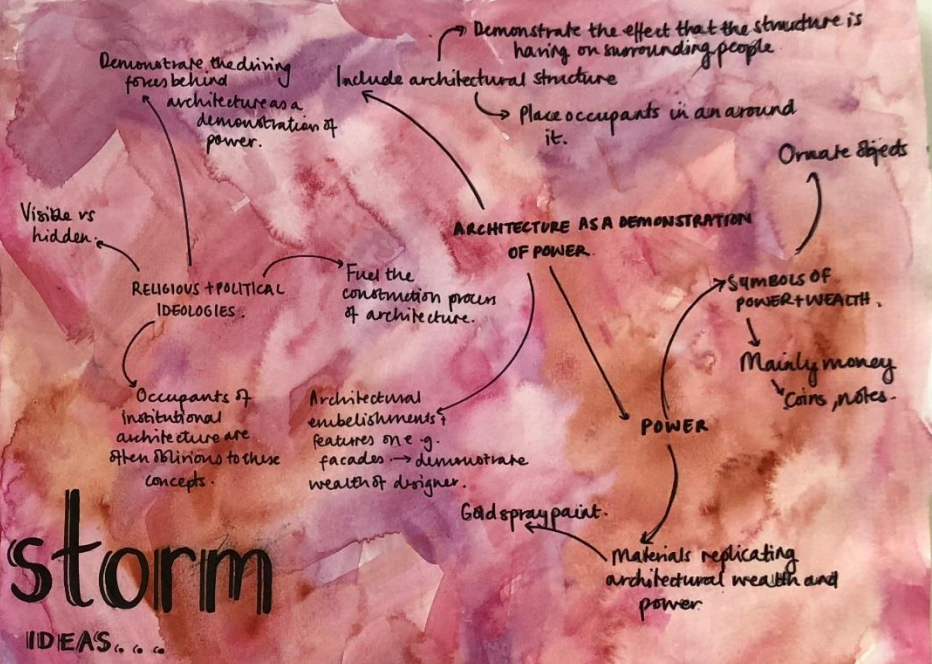


Sculpture



Brainstorm

SCULPTURE IDEAS...



PROSPERITY THEOLOGY IN ACTION.

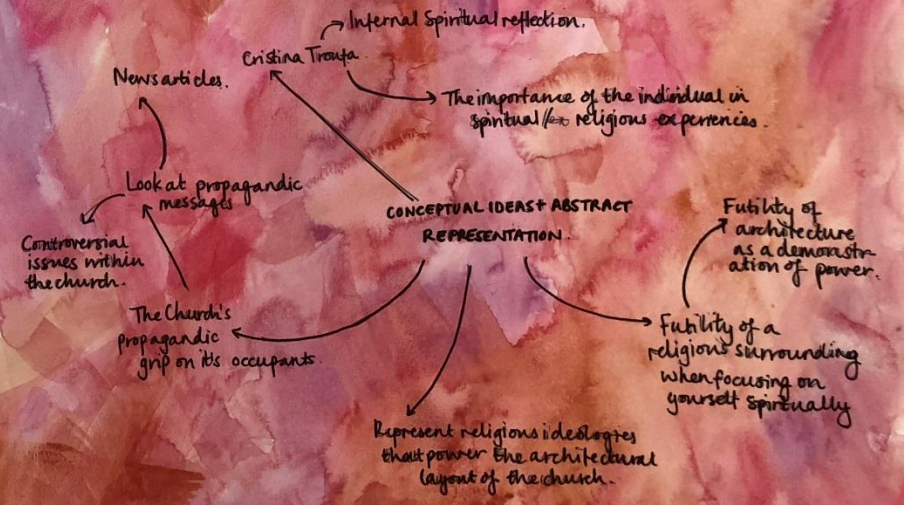
→ Prosperity churches place strong emphasis on giving.
 - Church leaders claim that specific blessings can be exchanged for the money being donated to their ministry - in some services, worshippers are instructed to hold their donations above their heads during prayer.

Teaches that Christians are entitled to well-being - interpreted as physical health and economic prosperity as physical + spiritual realities are seen as one inseparable reality.

"WEALTH" RELIGIOUS FEATURES.
 → Objects within the church that symbolise it's architectural wealth.

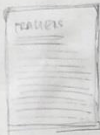
PROSPERITY THEOLOGY: A religious belief among some Christians, who hold the belief that financial blessing and physical well-being are the will of God for them, and that faith and donations to religious causes will increase one's material wealth.

Views the Bible as a contract between God and humans: if humans have faith in God, he will deliver security and prosperity.



INITIAL IDEAS SKETCHES

Own spirituality, ignoring architectural propaganda.



Could be made of paper



church facade out of wire
mighty wire

REPRESENTING THE SURROUNDING ENVIRONMENT.

AHA!

Jane Leonard = wired sculpture



person sitting in the monkey box

Trailing of words → paper crumbling

people → wire → made map around paper with prayer on them, facing away from the church

make wire coloured distinct from body
internal spiritual protection

Just the outline of the box

Simpler design

made the box have the opposite (upside) of it.

Balancing

Single aspects of architectural propaganda in churches

Money boxes around the church.



Could work better with slightly muted colors

believe...



include propagandistic message

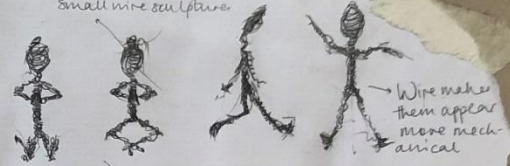
Paper will appear manipulated

By placing figure in an architectural context, organ could symbolic how these figure have been manipulated / built to behave a certain way in the space

"Heaven means message"

rips of paper with messages on them

Small wire sculpture



Wire makes them appear more mechanical

Wire underneath like so

Adding extra detail

Can include different variation of thickness

Displaying movement
Could be aligned next to each other, around a particular architectural structure

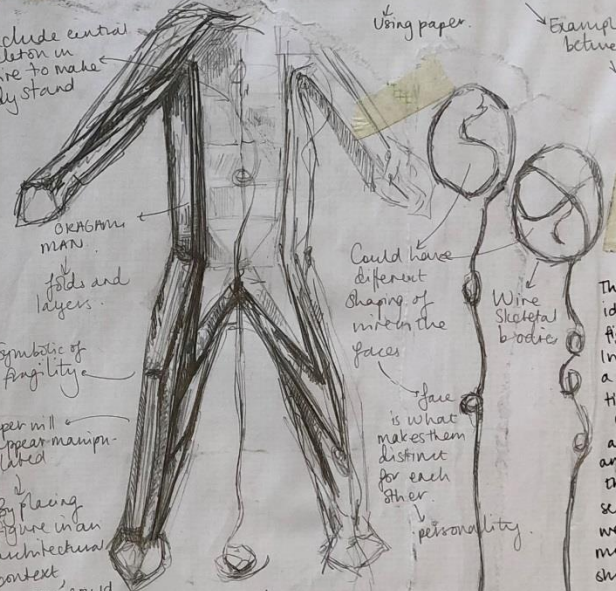


Using paper

Example of consistency between the figures

Simple but effective in getting message across of figures being in unison

Include central skeleton in wire to make body stand



ORGAN MAN
folds and layers

Symbolic of Angility

Could have different shaping of wire in the faces

Wire skeletal bodice

face is what makes them distinct for each other

personality

This page focuses on my ideas for representing figures. In my sculpture I would like there to be a representation of a relationship between a figure(s) and either an architectural feature or an object found within the buildings that represents power/status + wealth. I would like to have more than one figure to show that this object/feature has had an effect on the masses, with the figures acting in unison with each other to demonstrate the magnitude of the effect their surroundings have had on them as a whole.

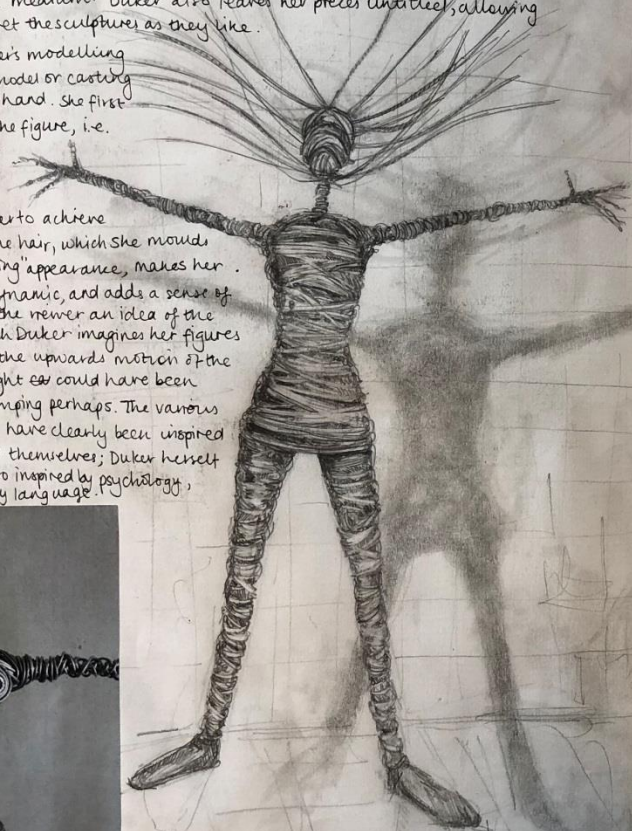
REPRESENTING THE FIGURE

INITIAL IDEAS SKETCHES

RACHEL DUCKER: WIRE STUDIES

Rachel Ducker was originally trained as a jeweller, which led her to experiment with wire as a method/medium for capturing the "emotional dynamics of human nature" and display her own appreciation of the human form. She manages to sculpt and encapsulate movement and activity of the human form, creating dynamic shapes and powerful expressions through the gesturing of her models. Because of the vivacity of these movements, when on display, Ducker's figures cast shadows on the surrounding environment, allowing their three dimensional form to be seen as a two dimensional outlines, heightening their movement more in a different intangible medium. Ducker also leaves her pieces untitled, allowing the viewer to interpret the sculptures as they like.

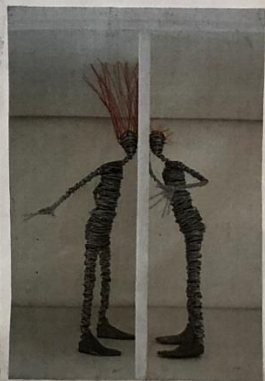
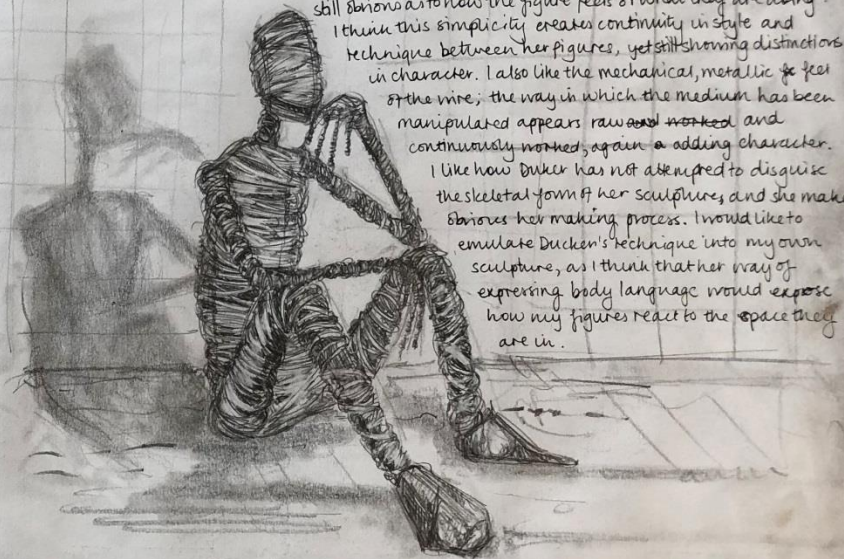
When working, Ducker's modelling process involves no model or casting shape, all is done by hand. She first designs the shape of the figure, i.e. the skeleton/foundation. From here, she weaves wire around multiple times in order to achieve the bulky 3D effect. The hair, which she moulds to create a "free-flowing" appearance, makes her models even more dynamic, and adds a sense of drama. It also gives the viewer an idea of the surroundings in which Ducker imagines her figures to be in. For example, the upwards motion of the figure's hair on the right ~~ear~~ could have been caused by wind or jumping perhaps. The various postures of the figures have clearly been inspired by how people express themselves; Ducker herself is known as being also inspired by psychology, fascinated by body language.



In my own sculpture I would like to include figures and show how they interact in a particular space when confronted with, for example, a particular object. I like the way in which Ducker gives personality to her figures, without having to include any suggestion of facial features or facial expressions. Although this aspect of the figure is left ambiguous, it still shows as to how the figure feels or what they are doing.

I think this simplicity creates continuity in style and technique between her figures, yet still showing distinctions in character. I also like the mechanical, metallic feel of the wire; the way in which the medium has been manipulated appears raw and worked and continuously worked, again adding character.

I like how Ducker has not attempted to disguise the skeletal form of her sculptures, and she makes obvious her making process. I would like to emulate Ducker's technique into my own sculpture, as I think that her way of expressing body language would expose how my figures react to the space they are in.



RUTH HARDINGER AGEING TEXTURE

Ruth Hardinger is a sculptor as well as an environmental activist. Although most of her work centers around this theme, I am particularly interested in how she has used her medium to create textures that seem to display a sense of aging as well as fragility. If I were to include an artwork/object in my sculpture, I would like to manipulate object to make it appear as though it has ~~either~~ been used for many years. With money being a clear representation of power and wealth, and the fueling factor behind building powerful architecture and structures, an object which would clearly represent this would be a church money collection box. If I were to use this object, I would manipulate it to give it an old, misting effect by brushing over it lightly with colour, like Hardinger does, whilst creating a textured surface by layering layering materials - also a feature of Hardinger's work.

how worn the object is, as it has served for many years collecting



Rather than simply using cardboard materials to create texture, I would like to find a way of representing the controversy behind the collection of money within the church and the collection this has with the spiritual experience of an individual. ~~if this~~ the money going. By using the donated money to construct more sacred, powerful structures, does this alter whether the individual feels more spiritually enlightened? Historical structures have proved that large sums of money have contributed towards the construction of powerful architecture that has been designed with corrupt ideologies, through the use of false propaganda, all this with the intention of personal gain - such is fascism. I could capture this idea by coating the money box in a the layering of collaged propagandic messages → arranged in the same way as Hardinger's sculpture, to demonstrate their constant use when persuading individuals (as they have through history).



On the right I have emulated Hardinger's work using similar materials as she does and acrylic paint. I created a box of torn cardboard, brown envelope paper and tissue paper, crumpling these materials up to add depth and texture. After creating this collage effect I quickly applied the acrylic paint with thick brush, painting in different directions similar to Hardinger's style. I think I have successfully managed to capture a "worn" appearance, especially because I have also exposed the materials I have used underneath, giving the appearance of chipped paint above. This is the effect I would like to create on the money box. I think that by giving it a worn appearance the viewer would understand that the object has been in use for a long while, symbolising how money and wealth has played a key role in the development of religion over the years. Since spirituality can also be considered as an internal, personal experience, the use of money brings into question the controversy between wealth and religion.



Experiments: various mediums

PROCESS:

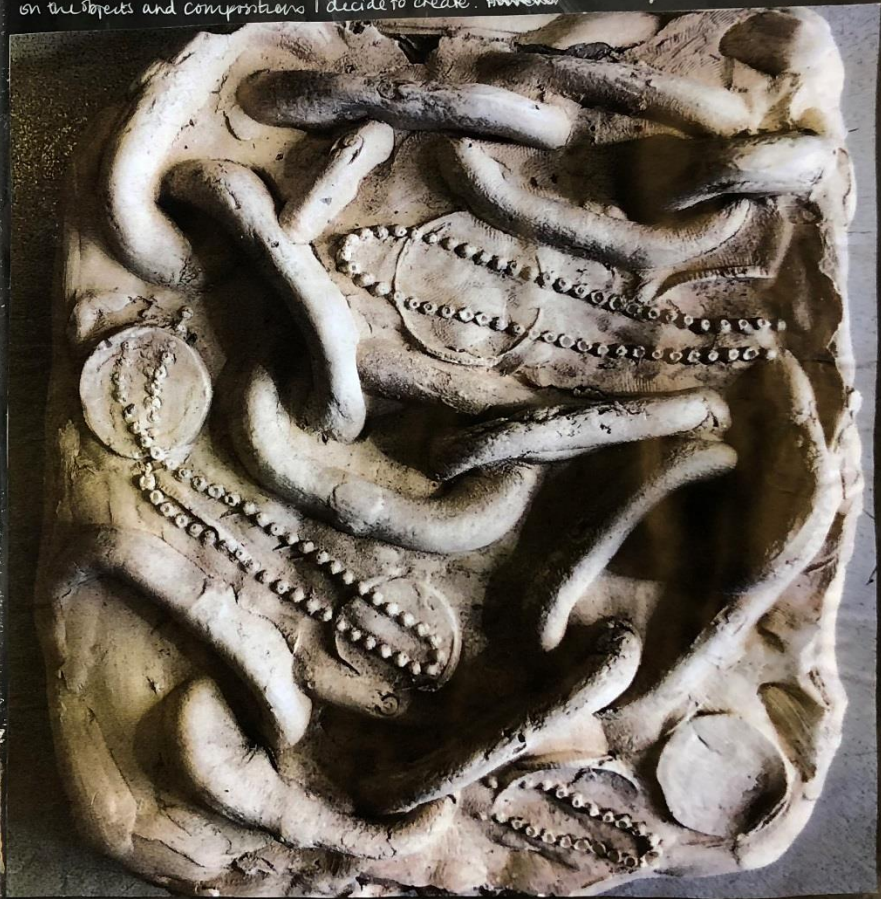
1. I initially made a clay base, making sure it had a thick foundation so that the casting mixture would not sink through. I also made sure that the walls of the clay mould were tall and thick, to avoid any plaster spilling over.
2. To make the plaster mixture I carefully stirred the plaster powder in warm water until it created a thick liquid consistency.
3. I then used my found objects to and compressed them into the clay mould, and pushed until their outline was fully engraved into the clay.
4. I lastly poured the plaster into the mould and left it to set. Once dry I removed the clay and exposed the fully casted plaster, finding the casted shapes protruding outwards from the cast.



Initially I wanted to cast coins to try and experiment with objects that were relevant to my theme of architecture as a demonstration of power. I thought that it would be a good idea to experiment with building a clay architectural structure that had moulded money in it to clearly display the connection between power and wealth. However, the protruding engravings on the coins were too subtle and did not lift off the coins enough. Therefore, when pressing the coins into the mould, their detail did not show up. Since I mostly wanted to explore the textural effect that moulding created, I chose an object that would expose its shape the best once cast: a chain. This easily compressed itself into the mould and was successful in leaving its shape.

EVALUATING OUTCOME: CASTING:

Below is an image of my final cast. I think the shape was of the chain was created successfully and I like how in places there is only the subtle suggestion of its outline. Although the casting method creates accurate representations of objects, the final product is ~~not~~ extremely fragile and cannot be easily manipulated. If I were to use casting for my final sculpture then it may be difficult to combine it with other mediums, however, casting as a singular sculptural piece can be made extremely textural and dynamic depending on the objects and compositions I decide to create.



Experiments: various mediums

In these experiments I have developed techniques with different media, combining various textures. The development on the left includes propagandistic statements collaged together, layered with gold foil and brown paint (watered down) to give a more antique effect. I like how the propagandistic messages peek through and do not overtly express themselves - the layering of other materials adds to their subtlety, as it appears to have misted over the writing.

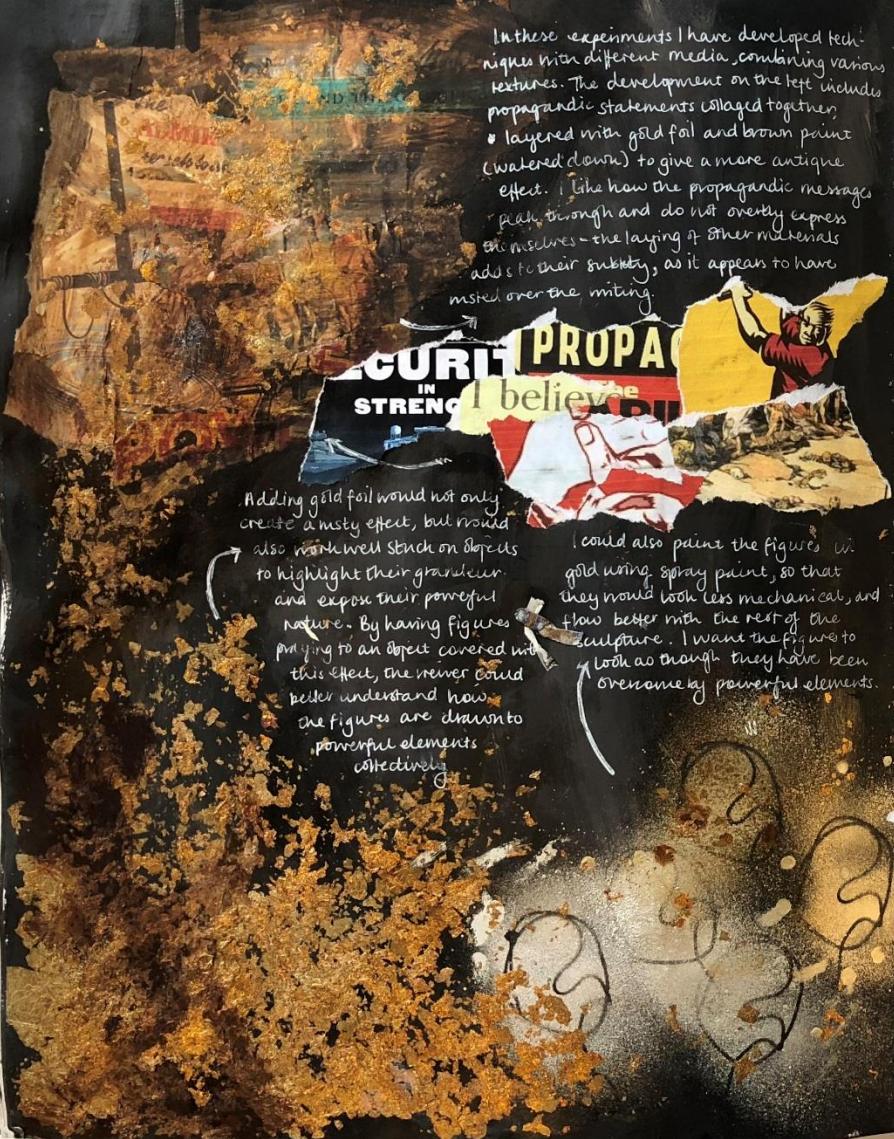
Adding gold foil would not only create a misty effect, but would also mark well stuck on objects to highlight their granular and expose their powerful nature. By having figures praying to an object covered with this effect, the viewer could better understand how the figures are drawn to powerful elements collectively.

I could also paint the figures in gold using spray paint, so that they would look less mechanical, and flow better with the rest of the sculpture. I want the figures to look as though they have been overcome by powerful elements.

In this small study I have used ~~stiff~~ modelling wire to mould the shape of a figure, only in 2D form. I wanted to see how easy it was to manipulate the wire, and create character with it, by attempting to add detailed, personalised features. These include things such as the top hat, the laces, bowtie and the buttons. I found that the wire was easy to mould, and I like the rough effect that it produces. For my final sculpture, I will not be sculpting the figures in just 2D form, as I feel that overall effect is bare and less eye catching.

By completing the 2D form of the figure, I developed this further by modelling wire and creating a 3D praying person. I wanted to have a heightened effect than the study, as I just thought the experiment will shape and form of the figure. I also think that the position of the wire is dynamic and effective, highlighting the form and liveliness of the figure. The more post-modern style of the praying position, perhaps the figure is thinking/feeling + relating to the viewer.

In this study, I tried to create one of my initial ideas for the oragami. Since I would like to show continuity between the religious spaces perhaps I would like to all act in the same way. I think that the figures have been in a particular way, the internal metal skeleton shaped differently between the figures, symbolising how internally experience spirituality differently.



Process of Sculpture



I began by firstly constructing the figure. I sculpted the skeletal form of the figures with thick wire, bearing in mind the techniques of Rachel Drucker. I spiraled round the thicker wire around the single skeletal wire, structure in order to make the figures more secure and gave them a solid foundation. At this point, the figures were still easy to manipulate, and so I shaped them into their religious postures. Secondly, I used smaller/thinner wire to make the figures less sparse, but still exposed the thick wire underneath to create contrasting textures and a more dynamic structure. Originally, I was going to leave the structure in its metallic colour however this made it appear too industrialised, and it would not have worked well with the wood of the money box. I therefore spray painted the figures gold, hiding all of the metallic colour.

EXAMPLE IMAGES ABOVE →



MONEY BOX → I paper mached the propagandic messages I had experimented with onto the box. I tipped them up so they appeared worn and old, like the style of Ruth Hardinger. I made sure that key propagandic words were still evident, before sticking on Gold foil to highlight wealth and power. The foil also added a misting effect.



I thought that the propagandic messages appeared too harsh against the worn wood of the money box. The white of the paper was too evident and clashed against the wood. I therefore watered down some brown acrylic paint and coated the whole box with it, allowing the propagandic messages to blend in better with the rest of the box's theme. I kept the black metal areas exposed - show box's detail.



Originally I was going to leave the box closed, however the figures stood too tall over it, and the sculpture appeared unbalanced. Since I wanted to have an equal focus on both the figures + the box, I used a wooden stick (to blend in with the wood) to prop the lid up at the right height. I was going to place money in the box, however I thought the simplicity of "PLEASE DONATE" worked well, and perhaps exposed the hollow nature and futility for donating to a cause that is in fact purely personal (internally) to people.

Evaluation

When first planning my sculpture, I wanted to include the figure. Initially, in order for the sculpture to harmonise with my final canvas, I thought of integrating the figures within an architectural structure. However, this would appear too similar and I wanted my sculpture to highlight a key aspect of my canvas and personal project, instead of representing it as a whole. Since my project focuses on architecture as a demonstration of power, I decided to look at the aspect which drives power: the most wealth and money. Within religious structures and religious ceremonies, a money collection box is used to fund for the development of the faith, contributing to the upkeep of the church structure and its architecture. Whilst these donations are charitable, the issue has been considered by some controversial and polemical, due to the controversy surrounding "The prosperity theology". This belief is that faith and donations to religious causes will increase one's material wealth, and whilst the act of giving is charitable, it has been considered, in light of the prosperity theology, as fundamentally a selfish act. I wanted to highlight the controversy behind the morality of such acts and therefore chose to create a money box, covered in propagandic messages, along with two gold figures. Inside the box, I placed a sign - "PLEASE DONATE", however did not place any money/donations inside to demonstrate how the issue has been considered as a hollow act. By having the figures praying to a donation box covered in propagandic messages, I wanted to show how highlight further this ~~controversy~~ supported conviction. The propagandic messages ~~sign~~ also symbolise how powerful architecture and the upkeep of it has, in the past, been built upon persuasion and the desire to display political and religious ideologies through the potency of architecture, sometimes through propaganda that may not necessarily be correct. I wanted to show how individuals who donate - the gold figures - may not be aware that structures such as, La Basilica, were built in this way, and therefore in my sculpture the figures are facing downwards - as if unaware that they may be persuaded to comply, and that the architecture they inhabit due to the raising of wealth behind it, is always biased towards its original intention. My sculpture therefore, is meant to represent a microcosm of ~~the~~ what may occur within architecture that demonstrates power. The gold colour of the figures highlights the personal wealth and satisfaction that individuals may feel when donating, whether that be through the belief of the prosperity theology or simply through a purely charitable act, within a potent structure that may enhance their desire to do so under a spiritual setting.



...video...

Brainstorm

OLD VS NEW

By adding historical references → makes clear that architectural demonstration of power is timeless but takes on many different forms depending on social context of time.

Adding historical references.

Speeches from world leaders.

Old clips contrasting new clips.

Gives a different tone.

Includes a relevant amount of architecture.

Architecture similar to that in caves.

St Pauls

may have trouble finding a given time to shoot

SACRED SPACES

Smaller more intimate religious space.

personal touch.

POSSIBLE FILMING LOCATIONS

Can pick out architectural features that remain consistent

Indoor + Outdoor

Flicker between different sights + locations.

Would give a holistic + balanced view of occupants and buildings.

Can contrast a time lapse in indoor space also.

Time lapse.

Set up and film in outside space.

Changes in speed.

Fast + slow contrasts would place emphasis on certain aspects of video.

Viewer can better identify important aspects of video.

Would satisfy a short + quick response to my theme.

Could demonstrate how individuals act in a certain space

Fading between images highlights time passing

EDITING THE VIDEO

PROGRAMME TO USE = IMOVIE

Simple with multiple effects.

Not transitions.

would work for a flickering effect as would travel fast between images.

Transitions.

Shortened to make video flow better.

Black screens as transitions.

Could be quite harsh + disruptive.

Is this consciously or subconsciously recognised.

Has the architecture forced the individual to act a certain way.

RELATIONSHIP BETWEEN OCCUPANT + ARCHITECTURE.

Mentioned in the Mass.

IDEOLOGIES FUELING THE BUILDING OF CERTAIN ARCHITECTURE.

Latinic church + messages around the church.

THE CORRUPTION BEHIND POWERFUL ARCHITECTURE.

NOT ALWAYS BUILT WITH THE INTENTION OF HELPING SOCIETY BUT WITH THE INTENTION OF HELPING A POWERFUL INDIVIDUAL + THEIR REPUTATION.

MESSAGE TO PORTRAY

Bible

occupant interesting with features they find within the church

VIDEO

IDEAS ...

INITIAL IDEAS:

VIDEO 1. EXAMPLE PLAN

1. EXAMPLE PLAN

Observing the figure around powerful structures - their movements, dynamics with others.

Include architecture as main subject of video, centre of crowds.

Observing the exterior space.

Looking at how such powerful structures shape the environment in which they are in. → does the space revolve around them?

Interior spaces - flickering clips between exterior and interior

exposing the full grandeur of the buildings

could do time lapse to demonstrate how powerful structures are permanent whilst society evolves around them.

Place camera in crowded square e.g. St Paul's

Wanting that to dynamic between occupant + architecture, must include figure.

Take circular shots around buildings to symbolise this.

From start to finish. Close ups of figures face & praying → show mouthbreathing.

SPRITUAL JOURNEY OF INDIVIDUAL

DOES THE ARCHITECTURE IMPACT THE WAY IN WHICH THEY PERCEIVE / RESPOND TO THEIR FAITH.

Flickers.

Not massive focus on them → want to show how it may go unnoticed that such features have a profound impact on the way in which occupants act in a space.

Overlay images of figure's spiritual journey with strong, bold, architectural features.

Blank screen - footsteps, no music → audience is aware from echoing footsteps that person is in large space → ambiguous.

Choosing to shoot in a religious setting.

churches + religious structures, clear demonstration of spiritual wealth + power through the architecture ⇒ ostentatious design.

Dramatic music Climactic. Speed increasing. ⇒ heighten power and grandeur.

2. EXAMPLE PLAN

2. DRAMATIC CINEMATIC VIDEO.

OBSERVING A SINGULAR FIGURE.

following a singular figure on their spiritual journey through a religious structure.

On a carpet in a home space.

Praying quietly.

Show figure leaving the space.

When figure has finished in space have some local expressions a correspondence.

SHOW EFFECT OF BEING IN THIS SPACE ON THE OCCUPANT.

Showing effect of ostentatious design. Waste of space?

Religious experience in a non-powerful structure.

Religious experience in a powerful structure. e.g. St Paul's, temple church.

Complex architectural building - detailed + grand.

Clips of singular person acting in this space.

Clips of singular person acting in this space.

Powerful architecture has had no impact on spiritual experience.

Can spirituality be captured in architecture successfully?

Corresponding clips flickering between themselves.

show close ups of architectural detail that show wealth + power.

Praying quietly. Reading Bible.

Reading Bible.

When figure has finished in space have some local expressions a correspondence.

REPRESENTING THE IDEOLOGIES THAT FUEL THE DESIGN OF POWERFUL ARCHITECTURE.

POLITICAL IDEOLOGIES.

FAMOUS EXAMPLES THAT HAVE USED ARCHITECTURE TO PROMOTE SOCIAL INTERACTION IN A CERTAIN WAY.

Propagandistic speeches.

flickering in and out of video

If video is filmed in a religious setting, can have the noise from these speeches intruding upon the peace of the church.

Purely in religious spaces.

Symbolic of how the peace brought by spirituality can be interfered by the history of political religious power/greed → tainting view of religion.

Historical clips (black + white) would represent how ideologies from past still remain within the architecture because built with these wisdom.

In a religious setting, ideas of how religious spaces should be taken from clips in the Bible.

Does an architectural space define the importance of the religion.

look at pioneers of such styles of architecture.

Powered by greed.

Architectural propaganda taking effect.

Fascism.

from personal study.

TO CONSIDER IN VIDEO

3. EXAMPLE PLAN

3. EXAMPLE PLAN

Religious experience in a non-powerful structure.

Religious experience in a powerful structure. e.g. St Paul's, temple church.

Simple space - no architecture.

Complex architectural building - detailed + grand.

Clips of singular person acting in this space.

Clips of singular person acting in this space.

Powerful architecture has had no impact on spiritual experience.

Showing effect of ostentatious design. Waste of space?

When figure has finished in space have some local expressions a correspondence.

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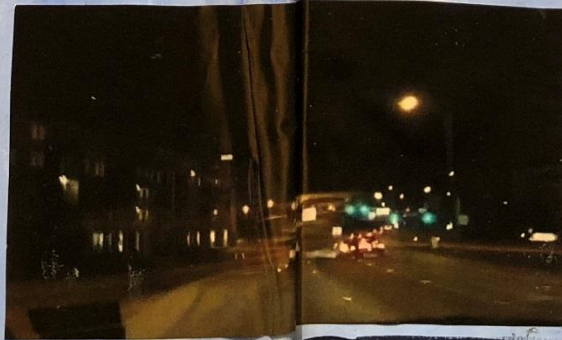
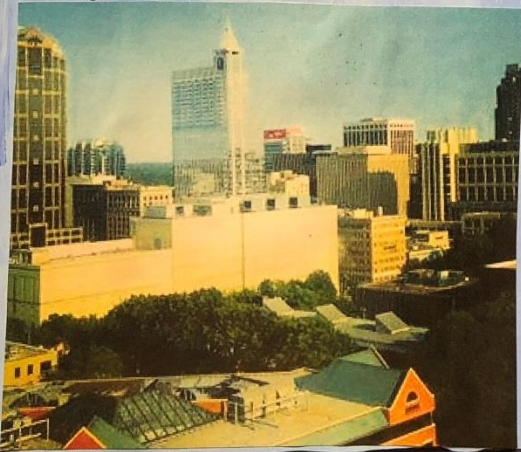
When figure has finished in space have some local expressions a correspondence.

SHOW EFFECT OF BEING IN THIS SPACE ON THE OCCUPANT.

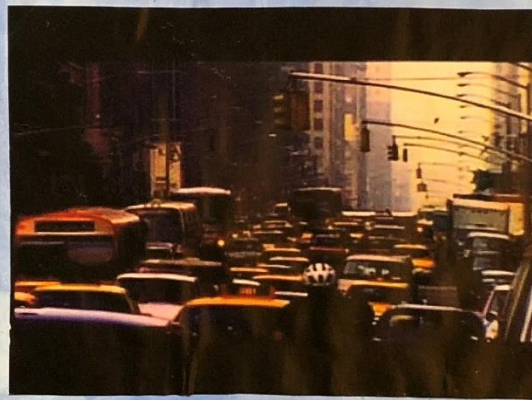
Showing effect of ostentatious design. Waste of space?

SARAH MORRIS: VIDEO ART.

Sarah Morris is an American artist who has exhibited her work internationally. She is both a painter and filmmaker, who believes that both mediums are connected, and explores the possibility of creating paintings and films visually and thematically simultaneously. In both sense of the visual arts, she depicts brightly coloured dynamic compositions, that observe aspects of architecture, often labelling her pieces with ~~beati~~ bureaucratic institutions. More specifically, her film work focuses on the psychology of both cities and individuals. She attempts to capture the architecture, politics, industry and leisure which define a specific place/space, often describing all these aspects through the viewpoint of an individual. This holistic view/interpretation within her work could be seen in her method of taking panoramic views of cities and the movements of people. This way, Morris manages to capture a vast majority of space in one shot, clearly showing dynamics between individuals and the relationship they also have with the surrounding architecture. The long shots she takes display the diversity within city spaces; and make clear the flow + movement within architecturally designed areas.

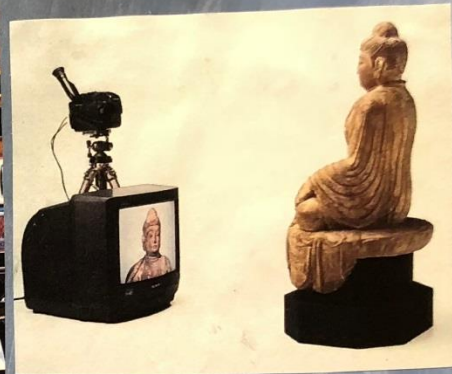
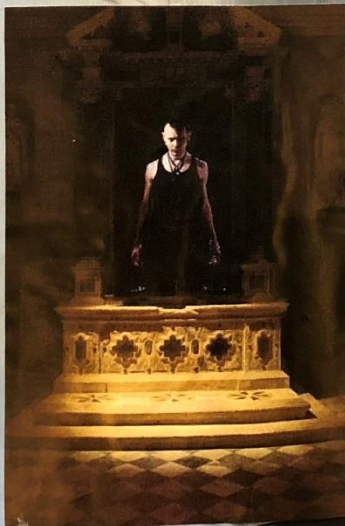


I particularly like how Morris displays the importance and profound effect that the design of spaces (architectural) can have upon the psychology of individuals. In my own video, I think it would be successful if I were to also take long, panoramic shots of an individual in a space, clearly displaying the influence that the architecture has upon the movement + behaviour of an individual. Since I will be filming in a powerfully designed structure, long panoramic views of the building would expose the magnitude and grandeur of such structures. I could combine this with an individual acting freely in these spaces, highlighting the futility of powerful architecture's attempt of forcing our movements. This brings into question ideas regarding whether the individual shapes the space, or whether the space shapes the individual, and whether architecture as a demonstration of power substitutes functionality with the need to impose greatness upon its surrounding environment. So Morris' holistic + panoramic shots make clear the elements/ideologies that govern a space, whether it be high + commanding 21st century skyscrapers, or local shop street signs - the landscaping of a place defines our movements, and the psychological connections we have with that space.



BILL VIOLA

Bill Viola is a contemporary video artist who uses sound + image technology through New Media. The main concepts he draws from and explores within his videos are those focused behind fundamental human experiences, including birth, death, and various aspects of consciousness. Viola has a deep personal interest in mystical traditions which is demonstrated through the spiritual quality of some of his pieces. A lot of his videos display juxtaposing themes/editing techniques, such as light and dark, or loud and quiet. He often uses ultra-slow motion in his videos, which forces his viewers to fully interpret and observe in full detail the themes/ideas he is trying to display. He creates work that he calls: "total environments that envelop the viewer in image and sound" and "scenes that invoke both spiritual and artistic traditions". The images he captures often show individuals in strange and unfamiliar spaces e.g. water or open spaces with singular objects. This places the focus of his work on individuals, highlighting his desire to explore the big themes behind human life, by exploring the behaviour of the human form itself. Human emotion plays a large role in the majority of Viola's work, often without the viewer understanding which external object/person has caused such emotional outbursts. Whilst this ambiguity may cause confusion amongst viewer's, Viola could be suggesting the impact that inward emotion has on surroundings, rather than the stimulus that provokes it. By making the viewer uncomfortable, Viola exposes the powerful impact that self-induced emotion may have on surrounding individuals. I think that Viola's editing techniques use of slow motion to place emphasis on human reactions would work well in clips of my own video where the individual reacts to the space they are in.



Nam June Paik is a Korean American artist who is considered to be the founder of video art. Paik has worked in a variety of media, but whose passion for video art drove him towards wanting "to shape the TV screen canvas as precisely as Leonardo, as freely as Picasso, as colourfully as Renoir, as profoundly as Mondrian, as intensely as Pollock and as lyrically as Jasper Johns" (Paik). After being born and growing up in South Korea, Paik immigrated to the United States where he further engaged in video art. The majority of Paik's video art focuses on manipulating different images from different sources, placing them together, often combined with installation projects, to mirror the content on the video. Working closely with musicians Paik was able to successfully integrate his interest in electronic music and anarchic performances into his videos, allowing art and technology, who were previously seen as a pretty wildly different, to come together as one. Most of Paik's videos focus on aspects of daily life and the increasing influence that mass media has on it.

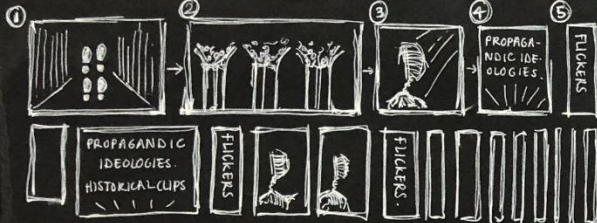
I like how Paik's use of installation allows his viewers to observe multiple images at the same time, giving the viewer a holistic experience and multifaceted nature of his chosen themes. One of Paik's principle achievements was his involvement in the video synthesizer (1969) which used electronically created a video signal and different visual material without the use of cameras.

In my own video, I would like to implement Paik's use of multiple images showing a different facet of my subject matter. Whilst using installation combined with video would be effective in creating a dynamic and visually stimulating piece, I would like the focus to be, mainly, on the sound combined with the image - any other mediums may detract from that intention.

NAM JUNE PAIK

PLANNING AND FILMING PROCESS

FINAL VIDEO PLAN - Film in temple church.



- 1 Begin video with quiet footsteps, no music, could even just be silent → slow motion.
- 2 Introduce architectural aspects of church → panorama of the building
- 3 Introduce face of person following - spiritual journey. Have them interacting with the space → how the power and grandeur of the building makes them act + behave → e.g. kneeling at the altar, walking down the central aisle.
- 4 Propagandic historical clips from online websites introduced - symbolic of ideologies that shape architecture → introduce ideas of architectural propaganda.
- 5 Begin flickering between the spiritual experience of the individual and the propagandic clips + messages.
- 6 Ending sequence - dramatic build up, flickering becomes constant → battle between the internal spiritual experience of the individual and the corrupt ideologies that are speaking through the architecture.

Music: Dramatic, could have church/gospel music

want to have build up in temp + in volume, towards ending sequence.

will heighten the intensity + work well with increasing flickering.

composition of orchestral instrument

will go with the classical theme of the video + atm of the canvas.

Since there will be more flickering images towards the end of the film, the broken noise from these will add to the building crescendo of the overlaid music.

VISITING TEMPLE CHURCH

EASTER TERM: SPECIAL EVENTS
See www.templechurch.com for a complete list of services and events

WEDNESDAY 3 MAY, 5.30 p.m.
EASTER CAROL SERVICE

The Temple Church Choir
Music to include:
Vaughan Williams Five Mystical Songs

This service will be repeated on
SUNDAY 7 MAY, 11.15 a.m.

WEDNESDAY 10 MAY, 5.30 p.m.
CHORAL EVENSONG

As part of the London Festival of Contemporary Church Music

THURSDAY 11 MAY, 7.30 p.m.
ORGAN RECITAL - ORGAN IN CONCERT

Roger Sayer, organist
Tickets: £20, £15, £10
Booking: www.templemusic.org
This concert will be broadcast live on BBC Radio 3.

THURSDAY 18 MAY, 7.00 p.m.
CONCERT - TEMPLE CHURCH CHOIR

English and French Twentieth Century Masterworks.
Roger Sayer, conductor
Programme to include: Britten Requiem in the Lamb,
Vaughan Williams Mass in G minor, Britten Te Deum in E,
Durufle Requiem. Tickets: £15, £25, £15, £10
Booking: www.templemusic.org

HOLY WEEK & EASTER
AT THE TEMPLE CHURCH
www.templechurch.com

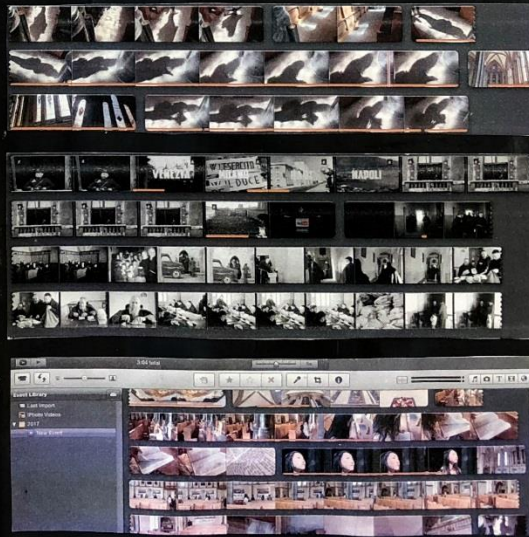


Temple church was a successful filming location as it allowed visitors to explore both its interiors and exteriors. Inside the church, carnival elements of powerful architectural features were found, including an organ and stained glass windows, in addition to access to religious materials (Bibles). The flexibility of the space allowed me to take multiple shots easily.

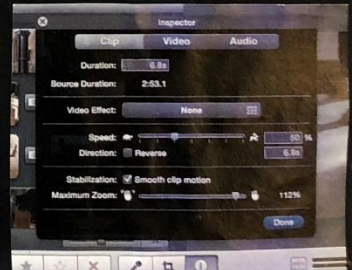
FILMING PROCESS

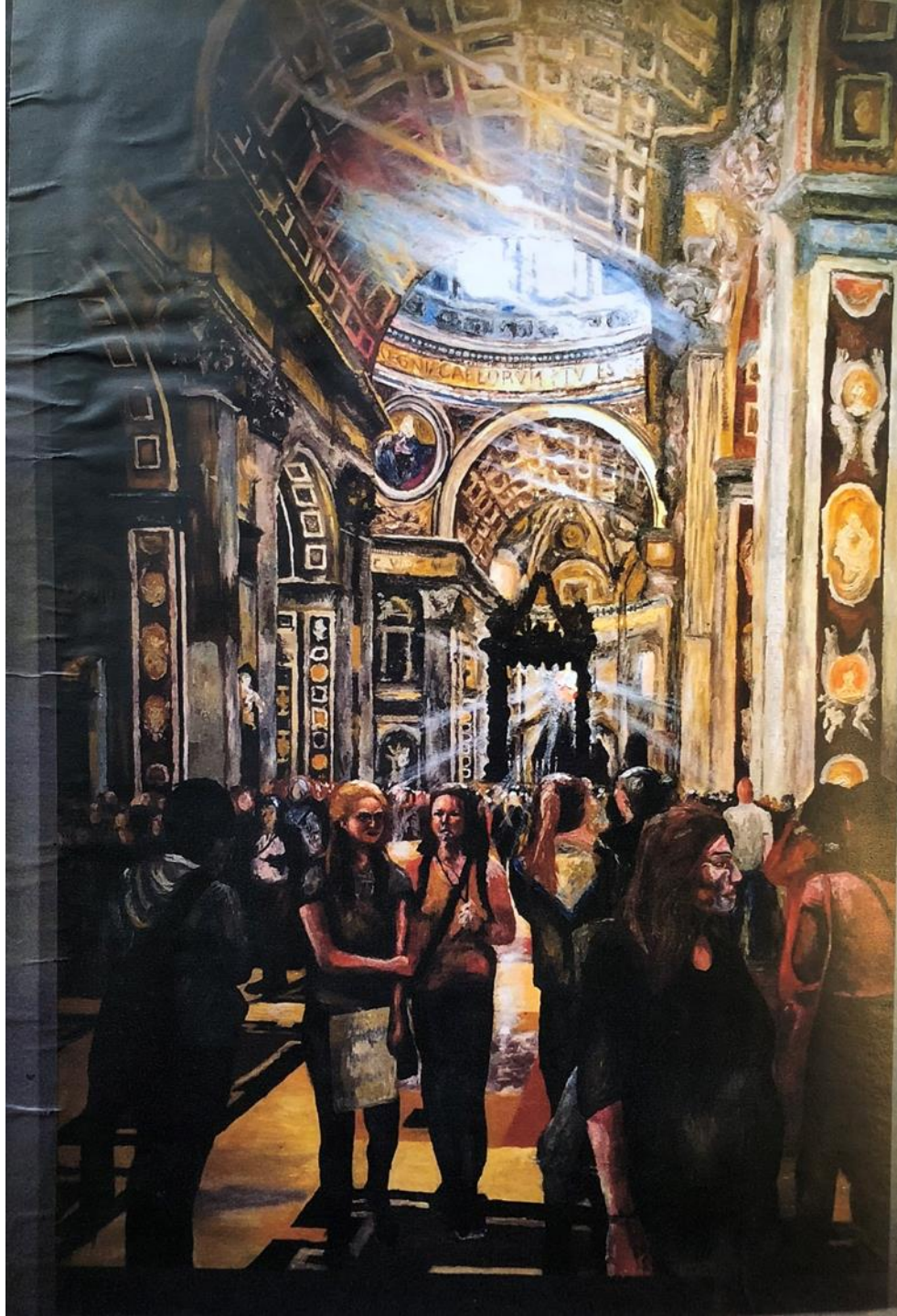


SHOTS FROM IMOVIE: EDITING...



By clicking on each individual clip I uploaded, I was able to manipulate the image to the effects I desired. Below is a screenshot of this editing toolbar including changing speed, filters, and volume and reversing the video clip. By using some of these functions, I was able to add to the drama of the piece and exposed the areas which I wanted to be the most prevalent/dramatic.





Personal Study

To what extent is Architectural
Propaganda used as a demonstration of
power?

To what extent is architectural propaganda used as a demonstration of power?

Architecture is known as a civic art - 'the... total of... public spaces, monuments...and landscape of a city, but it is far more than the sum of its parts' (12). Architects are inspired by their visual surroundings and human interactions, creating structures that work harmoniously with their inhabitants. However, this civic art can be altered to suit a specific need, and sometimes this need comes with propaganda. Architectural propaganda is "the use of architecture, intentionally or unintentionally, to communicate an attitude or an idea in a persuasive manner, often for an explicitly propagandic purpose". Thus architecture influences us (9), both explicitly and subconsciously. By observing history, we see clearly that architecture has been used as a tool to aid political and social ideals, sometimes in a manipulative and controlling manner to exercise power. Although much time has passed between history and the modern day, have societies changed so drastically that the mentality of people are different to their predecessors? Is there still evidence of historical use of architectural propaganda within contemporary structures? Is architecture a successful method for demonstrating power, and should this success be celebrated? This essay explores the impact of architectural propaganda, and examines whether this influence is pertinent to modern day designs.

Chapter 1. Architecture in the Wrong Hands

Without inhabitants knowing, their behaviour in a space can be altered according to its form and design. Gaston Bachelard in 'The Poetics of Space' describes: 'These trees are magnificent, but even more magnificent is the sublime and moving space between them,' (13). Bachelard proposes an alternative method of looking at space, one where inhabitants should be mindful of space that had no design added to it. The individual's emotional reaction to space determines the effectiveness of architectural structures. This is one way in which architects exercise power and control over populations. Hitler's Germany took this to an extreme.

Nazi Germany is an era shaped by dictatorial fascist views. Manipulation of Germany's population was used as a method to indoctrinate, without Germans knowing. One technique involved architecture. Hitler was aware that architecture had the potential to shape and influence the masses, and translated this into his attempt to create a perfect '100 year Reich' (3).

During 1920s Germany, several artistic styles began to emerge. Ideas of modernism such as, Surrealism and Art Deco, became accepted, symbolising a progressive new age of creativity through their dynamic compositions and vibrant colour palettes.



Fig 1 - The Persistence of Memory – Salvador Dali.

'The persistence of memory' is timeless in its approach to display the infinities of imagination. Its incongruous shapes and strange forms stimulate the viewer's curiosity into alternative perceptions of time, e.g., the bending of clocks could represent not only the slow degradation of time, but also satires time's rigid control over our everyday lives. Hitler's own artworks were rather the opposite of Dalí's playful style.



Fig 2. The Courtyard of the Old Residency in Munich, Adolf Hitler, 1914

In Fig.2, Hitler's style was more calculated and purposeful than his modernist contemporaries. The precise nature of this piece suggests that Hitler took a pragmatic and technical approach to his work, demonstrating his understanding of the powerful symbolism behind such architecture. His composition of the courtyard surrounded by a strong, concrete structure foreshadows his later obsession with such architectural formations, later reproduced in real structures as an attempt to sustain political power. In 1933, when Hitler was elected Chancellor, he suppressed all that he deemed 'unfit' for society including the emancipated artistic styles of Surrealism and Art Deco, fully exercising his autocratic stance (8).

Hitler's idea of contemporary artistry was demonstrated instead through his implementation of Fascist Architecture. Theoretically, Hitler believed that this would help improve the worn, depressed psychology of a German population still suffering from the effects of the collapse of the Weimar republic. Fascist Architecture aims to provide unity through style. Buildings were built with community gatherings in mind to develop a spirit of nationalism, using principles of symmetry to inspire its grand designs (3).



Fig. 2 - Example of Fascist Architecture in Germany 1930s

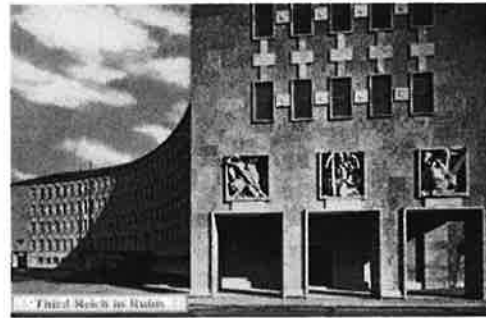


Fig. 3 - Example of Fascist Architecture in Berlin 1930s

Fig. 2 and Fig. 3 show that these structures were both large and imposing. The harsh lines of the buildings and their perfected shapes reflect the strict political regimes of the time. Their dominating size and scale encouraged 'mass experience' and a sense of unity. Hitler believed his structures would teach Germans the importance of the community as a whole over the individual. People were forced to walk in straight lines into buildings, consequently belittling the individual and making people seem insignificant (4). Hitler's propaganda was to influence a 'new age' and create structures that demonstrated his economic and powerful achievements. Hitler knew that to assert his power and dominance, he had to build large-scale structures to create warning signs for and intimidate other countries.

The architectural style itself lacks warmth and is unwelcoming, a possible reflection of the harsh reality occurring at the time. Although the reasoning behind the effect that these structures had upon populations was not a well researched scientific field at the time, today, architects have investigated further the psychological impact of harsh structures. In his novel 'Happy City', Charles Montgomery notes that harsh structures and sharp angles – as seen in fascist architecture – probably discourage healthy social interactions. For example, sharp angles light up the brain's fear center, creating an

uncomfortable sensation for the occupier (12). Perhaps Hitler's attempt to use fascist architecture to unify the masses, worked largely because of the underlying fear that these structures imposed. The feeling of dominance would have lingered around these designs, controlling people's subconscious and promoting a political ideology.

"Architecture is not only the spoken word in stone, it is the expression of the faith and conviction of a community, or else it signifies the power, greatness and fame of a great man or ruler." - Hitler's Cultural address 1937

Recognition of the importance of architectural public spaces was common in Hitler's time. Contemporary artists depicted lively bustling crowds interacting in public areas. The placement of architectural structures in a given space encourages a certain migration of people. Lowry, a prominent artist of this time, captured this by depicting large areas of landscape where people move in relation to their surroundings.



Fig 4. Berwick Market Place – L.S Lowry

In Fig 4. Lowry's simplistic style and matchstick figures center around the most prominent structure in the square. With bold and abstract techniques, Lowry records the difference in architectural styles between the majestic central structure, and the rustic, neighboring town houses. The majority of the bustle is around the most central areas of the street, suggesting that grander, monumental architectural styles are more attractive and unite communities. Since artists of this time were displaying these images in their work, it is clear that there was an appreciation of how architectural layouts profoundly affected the way populations interacted with a given space.

Unlike Lowry, who passively explored these ideas through art, Hitler changed Germany's architectural landscape into an oppressive, dictatorial environment, using architectural propaganda to help build a 100-year Reich. This misuse is a prime example of architecture in the wrong hands. Architectural propaganda may have the ability to translate a certain political or social idea, but the example of Nazi Germany shows that when used as a tool to demonstrate power, the balance between healthy and corrupt architecture is tilted towards the latter.

Chapter 2: The Corruption of Modern Urbanism (6)

Changing social values and ideologies prompts new ages of architecture. The modern age has moved on from the harsh lines and strict angles of Fascist Architecture. However, fascist styles were not built wholly from artistic vision, as the driving force behind them was combining style with a powerful ideology. It may be straightforward to disassemble the physical components of a building, but the abstract ideas behind them can have a profound impact on future generations of architecture.

The ideology behind Fascist Architecture still exists prominently in North Korea, where architecture is still propaganda. This country is an unprecedented example of how architecture and urbanism can influence and control people within modern day society. The design of North Korea's landscape is of great importance within its hierarchal, dictatorial society and reinforces the ideologies of the North Korean regime (6). Architectural journalist - Alex Davidson - explains the control that North Korea's architecture has over its population. Whilst there, he enquired whether the structures found in the capital, Pyongyang, are personally important to North Koreans. Due to the isolation of the country, most people of the capital have never been exposed to other architecture. Therefore, the grandest of structures found in the country such as The Arch of Triumph, a symbol of the dominance of Kim Il Sung decorated with stories attributed to him, become, in the eyes of North Koreans, the greatest, most symbolic pieces of Architecture today (6). However, these structures satisfy only the most basic needs and forms to meet the standards of a 'powerful building' and express the ideology of the North Korean dictatorial regime. They do not satisfy artistic principles of architecture, but instead represent power, progress and wealth. North Koreans speak of their buildings with admiration, expressing their gratitude towards their leader for providing them such a great architectural service. Therefore, Architecture is a mechanism for the leaders of North Korea to steer their populations towards their favor, and involves a manipulative method of construction; building not for the satisfaction of populations, but rather materializing the leader's own hubris.



Fig 5. Powerful monuments of North Korea

Davidson does, however, recognize the attraction of such dominant monuments, as he saw from their structures the patriotism, communal spirit, and appreciation of the people, understanding that their existence serves as a powerful motif. The faults of these structures lie within their surrounding environments, which contain brutalist, neglected homes with broken windows and discolored facades of the North Korean people (fig. 6). Here the poor quality of life can be seen, as well as a city far from its

initial dream of a socialist utopia. Perhaps the architecture here was intentionally left crumbling and decaying as an attempt, by the government, to instill a sense of social hierarchy. This is using architecture as a method for propaganda and political potency, especially since the North Korean people almost religiously rely upon their government's regimes.



Figure 6. The homes of North Koreans

North Korean's quality of life is impacted by the poor quality of the constructions of their homes, made from weak concrete blocks that are hand shaped and comprised primarily of ballast (6). Unfortunately, North Korea's dictatorship conditions its people to not know of better possibilities and corruption goes unnoticed. The only buildings that are built firmly are the government buildings, where Chinese-faux marble and fake gems can be seen in both floors and door handles. Whilst inhabitant's homes fall and leader's buildings thrive, the idea that the country is getting politically stronger and richer is enforced.

Not only is architecture shaped by the country's political power, but also through fear that is instilled in architects themselves. All designs have to be approved by those in command, most importantly Kim Jong Un. The recent construction of the Pyongyang Airport had to have its entrance knocked down because Kim Jong Un did not like its design and the supreme leader executed the architect. Architects are forced to adhere to political needs and ideologies. Architectural propaganda promotes the fatal consequences of unorthodox behavior, and demonstrates North Korea's powerful political tyranny, and strict autocratic rule. In this particular case, architectural propaganda is not only a demonstration of power, but also a method for actively oppressing human rights.

Chapter 3: Ostentatious and Unnecessary Designs

Western society often offers an array of distinct architectural styles within a single given space. Structures do not usually explicitly enforce an ideology on inhabitants. However, from personal experience, I have noticed that this may not apply to all western structures.

A recent visit to St. Peter's Basilica in Rome (Fig 7.) was not only profoundly impactful in terms of artistic supremacy, but also allowed me to observe the types of interactions people have within the majestic structure. It is an Italian Renaissance church in the Vatican city, and is the masterwork of four architects combined: Donato Bramante, Michelangelo, Carlo Maderno and Gian Lorenzo Bernini. It is symmetrical in structure, and its central dome dominates the skyline of Rome, marking its powerful stance in Roman society both past and present. Being one of the holiest sites of Christianity, it is the largest Catholic Church, and therefore has great importance attached to both its value and role in Christian society. Knowing this, I was able to understand why the Basilica is such a distinct and unique attraction. I visited the Vatican museum and was surrounded by flocks of tourists and eager cameras flashing. The Sistine Chapel was particularly striking.



Figure 7. The interior of St. Peter's Basilica, Rome

Although Michelangelo's masterpiece was breathtaking, this is not my most distinct memory of it. Instead, it was the strict guidelines and imposing signs dictating the way in which the space should be used. These ushered me through the masterpiece in an instant, and I was restricted from being able to appreciate the artwork to its fullest. The ending point of the tour – the interior of St. Peter's Basilica – had the same impact. I saw a space that was not being utilized for its primary purpose. Rather than inspiring me religiously, I questioned the need for the many intricate carvings and felt almost overwhelmed by the complexity of its design. I began to question whether the need for such artistic design is necessary for the simple purpose of encouraging the relationship between two things – God and an individual.

As I watched tourists take pictures and experience architecture through a lens, I was even more exposed to the profit attached to the structure. What drew most people towards the attraction was not the wish to experience religion's spirituality, but instead religion's wealth, displayed through its grand, arguably ostentatious design.

The Basilica was initially built with the intent of appreciation and devotion towards the Catholic faith. However modern society has twisted this need. It could be said that the Church uses the Vatican museums as propaganda and its spiritual architecture as a means for demonstrating its powerful religious and economic wealth. This interpretation is much more subtle and perhaps a less convincing example of architectural propaganda than Fascist Architecture. However its modern day use strongly suggests these ideas.

Additionally, the nature of the Vatican 'gallery' did not resemble other artistic galleries. I believe that the purpose of displaying artwork in a gallery to provide enough space to appreciate the art to the fullest. The Tate Modern and the Peggy Guggenheim collection in Venice are places where I have felt free to wander and appreciate artworks, due to the welcoming layout. However, in visiting the Basilica, surging crowds were all encompassing and restricted my ability to view the art properly. It felt more like a supermarket than a gallery visit – there were plenty of goods to explore, but you were rushed to the finish line to avoid waiting in a queue of people for too long. It was more exhausting than relaxing, and it did not trigger a connection between myself and external spiritual forces.

The connection between the individual and external spiritual forces is an idea ceaselessly used in modern art. Cristina Troufa is a modern artist who expresses her internal spiritual reflections through her artwork. She captures herself in different sequences of emotion, depicting moments of both religious revelation and frustration. By having most of the paint concentrated on the face, Troufa adds a personal, intimate touch to her pieces, perhaps representing how religious experiences affect her expression and human identity (Fig 8). She further emphasizes the freedom she feels during her religious experiences through her depictions of space. The lines in the second image are clearly confining the subject and her movements portray a sense of urgency and agitation. This contrasts the first artwork where the lightness and freedom within the background seem to offer a heartwarming and calming experience.



Figure 8. Spiritual reflections in Cristina Troufa's artwork.

I thought it would be interesting to explore the opposite philosophy to Troufa. In my own artwork I am influenced by the conceptual ideas of Troufa's pieces to expose the potential artificiality of religious structures such as the Basilica. In a final piece (Fig 9) I aim to depict The Basilica fading out at its edges, exposing the possible futility of its flamboyant design, to reveal a mass of people focused on themselves and their own spirituality. By boldly and thickly applying the paint, I aim to demonstrate through my piece that the structure is ostentatious and exaggerated in its architecture and that this design may distract from the simplicity of self-reflection and relationship with God. With the faded nature of the building, I am still showing people in the style of Troufa, immersed in their own spirituality, demonstrating that architectural design could potentially serve as nothing when it comes to faith. Therefore, it can be inferred from my artwork, that the power, beauty and artistry of the Basilica's architecture, is perhaps used today only as a propagandic method for gaining wealth.



Whilst painting this piece, I have better understood the effect that this particular structure has on its viewers. For example, the Latin lettering found on the gold plated panels lining the whole edge of the structure say: 'kings' and gives divine spiritual references. This is visual propaganda in itself, stating the importance and divinity of God, heightened by its high placement in the church. To highlight this further, I aim to extend the light from the windows onto these areas more prominently, to further expose the propaganda favouring the Catholic religion.

Although I aim to depict architecture that has a certain level of propagandic corruption behind it, I also recognise that this is not the case for all religious structures. In a recent visit to 'La Alhambra' in Spain, I felt I understood the beauty rather than deception behind powerful structures. 'La Alhambra' is a palace and fortress built during the 13th century. Walking through the structure was a peaceful and serene experience, as the multiple gardens and fountains provide relief from the intricacy of the dense amount of carving also found in the building's corridors. The fortress was previously used politically by monarchs and dynasties, and did represent the potency of the Nasrid dynasty and the Moorish monarchy. Today, like the Basilica, it is a touristic attraction. It differs from the Catholic structure in its tranquillity; it is not a swamp full of crowds, but rather its architectural intention is kept by its lack of 21st century speakers didactically telling visitors what to do. 'La Alhambra' allowed me to fully appreciate its architectural intention because of the freedom I felt whilst in the structure. I think this is the reason why to me, it remains an innocent structure, available for me to observe the beauty of its potency, rather than its possible underlying visual propagandic statement of power and divine hierarchy. Therefore, it could be argued that depending on the personal experience and emotions the inhabitant feels in a powerful structure, their perception of its architectural propaganda differs.

Conclusion

This particular question of "To what extent is Architectural Propaganda used as a demonstration of power" is undoubtedly broad and complex, as it is a blend of both artistic and psychological subjectivity. However, by looking at specific examples, I have come to the following conclusions. The use of architectural propaganda is difficult to control without attacking political, religious, or economical ideologies. Through understanding historical and current social trends, it can be argued that the most powerful outcome of architectural propaganda is not the social position it gives its designer, but the effect the work has on the viewer and the masses. The purpose of Architecture changes when propaganda is added into its equation. Often, it can lose its artistry and architecture is no longer respected as an art but as a tool for social gain. This use certainly varies depending on the time and places of the architecture. Eras and their social and political context, artistic ambition and desire to make a lasting impact, have profoundly influenced the artistic world of their time, architecture included. My findings suggest that the possible misuse of architectural civic art as a means for propaganda and gaining of power, may present an element of corruption to some. To conclude, Architecture as a visual art can be considered to be subjective, and therefore its use should be allowed to mould according to new intentions and ideologies; since ultimately, as British Architect Norman Foster describes, 'architecture is an expression of values'.

Word Count: 3259

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