GCE A Level
Advanced
Art and Design

Fine Art
Component 1

BASIL

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Personal Study
architecture

noun
1. The art or practice of designing and constructing buildings.
2. The complex or carefully designed structure of something.

BIOMIMETIC ARCHITECTURE

ARCHITECTURAL STYLES
- MODERNIST
- CONTEMPORARY
- MODERN
- NEOCLASSICAL
- RENAISSANCE
- BAROQUE
- NEO-BYZANTINE
- GOTHIC

INITIAL IDEAS
- LUCY McKENZIE
- JUDE MERRITAT
- RICHARD PHILLIPS
- MUNTHEK/RESENBLUM
- VAN REI-MING
- PIET OOSTERMA
- HOW DO DIFFERENT ARCHITECTURAL STYLES REFLECT THE CONTEXT/HISTORY OF THE TIME?
- CAN ARCHITECTURE BE INTEGRATED INTO NATURE?
- CAN ARCHITECTURE BE INTEGRATED INTO THE ENVIRONMENT?
- AESTHETICS VS. FUNCTIONS OF NATURE?
- OLD VS. CONTEMPORARY APPROACHES
- ORGANIC VS. MECHANICAL
- IS CONTEMPORARY ARCHITECTURE LOSING ITS TOUCH WITH NATURE?
- IS ARCHITECTURE LOSING ITS TOUCH WITH THE ENVIRONMENT?
- HOW CAN ARCHITECTURE AID/DEVELOP NATURAL ENVIRONMENTS?
INITIAL IDEAS

ARCHITECTURE

PROJECTING OURSELVES THROUGH BUILDINGS

DIVERGENT THINKING

EMOTIONAL RESPONSES

DIFFERENT PEOPLE IN DIFFERENT PLACES

OUR SUBCONSCIOUS

PSYCHOLOGY + ARCHITECTURE

FIGURE IN THE ENVIRONMENT

DOES ARCHITECTURE MAKE US CONFORM TO CERTAIN ROLES WITHIN OUR SOCIETIES?

PLAIN 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"

"IT IS THE ARCHITECTURE'S TASK TO RENDER VIVID TO US WHO WE MIGHT IDEALLY BE"

PLACING STEREOTYPICAL INHABITANTS IN DIFFERENT SETTINGS

EMOTIONAL RESPONSE + ATTACHMENT TO BUILDINGS

URBAN DESIGN + THE CITY

DOES ALL ARCHITECTURE HAVE TO BE FOR HUMAN USE?

THE FIGURE IN ARCHITECTURE

FUTURISM

STUDY OF THE MOVEMENT OF PEOPLE

LINKS TO ARTISTIC STYLES

MUNTEAN/ROSENBLUM

JULIE NIVERT

GLEN BROWN

I AM INTERESTED IN
BUILDINGS OUT OF CONTEXT

OBSERVING
- ARCHITECTURE AND ITS SURROUNDING ENVIRONMENT
- ARCHITECTURAL STYLES AND 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 affects.

A loft architecture is surrounding buildings because ambient is guaranteed. By placing buildings out of their usual context, does the way 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 these areas for their ideologè, but instead it's artistic display, seeing that it's grandeur never fades, but its power over surrounding people does.
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 AMPHITHEATRE
Vanhue Architectural Styles.

GALLERIA NATZIONALE
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, GLORIFIED, AS THE MOST NOTABLE LANDMARK IN THE CITY'S ARCHITECTURAL LANDSCAPE. ITALY'S MAIN RELIGIOUS ESTABLISHMENT SEEMS TO EXERT IT'S DOMINANCE OVER ALL OTHER ARCHITECTURAL STRUCTURES, ALMOST FORCING/REMINDING VISITORS TO NOTICE IT'S STRONG PRESENCE IN SOCIETY.
WE LIVE IN THE OFFICE

A façade stylebook

WE LIVE IN THE OFFICE

WE LIVE IN THE OFFICE

WE LIVE IN THE OFFICE

EXHIBITION VISIT

IF FACADES 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 Modesty, 2006

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

ARCHITECTURAL POWER FADES I S REPLACED... A BUILDING'S POTENCY 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 totalitarian and dictatorial governments 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 WWII. Mussolini and Hitler were key figures who used Fascist Architecture excessively. 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.
WHEN IN ROME...

MARVEL AT THIS RELIGIOUS MASTERPIECE... WHILST IN UTTER SILENCE... COMPLETE RESTRICTION... BUSTLING CROWDS... AND NO BREATHING SPACE.

Every now and then be reminded of the powerful political dominance of architecture.
Rome's architecture has not been renovated for decades... it remains a historical city.

But be reminded that S. Pietro is still the most important structure.

See a view from above.
Lowry was an English painter who drew from his surroundings and was inspired by life in the industrial districts of North West England. His distinctive painting style included figures later nicknamed as "matchstick men," and was known to paint to celebrate the working-class culture in his paintings. The majority of his pieces observed landscapes from above street level, 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 story, observation, and 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 texture, 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 their monumental power.
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."

PHOTOS

VENICE

BERLIN

ROME
TRAVELLING

SALAMANCA

SALAMANCA
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...
the National Socialist ideology was based. **THINGPLATZ:** meeting place directly near or directly on a site of supposed

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

Censored

Demonstration of Political Ideology
AND MODERN ART FORMS

OFFENSIVE

ILLEGAL

CORRUPTING ART FORMS.
Pyongyang - North Korea's capital - has been named the world's best-preserved open-air museum of socialist and communist architecture. A tool for totalitarian control of the country's population. Also believed that North Korean architecture today is...
Suppression
Poverty
Unawareness

A result of the country's own isolation. Designs must be approved by the "Supreme leader" or face execution.
“Belief in the significance of architecture is premised on the notion that we are for better or for worse 'different people in different places.'”
PETER EISENMAN

“ARCHITECTURE IS DEFINITELY A POLITICAL ACT.”
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 practices his artistry through constant 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 subtle shading 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 erodes and far passed. The use of underlying newspaper print in his work underlines the facade of the building and add to the secretive, fascinating atmosphere of his landscapes as they appear torn and hidden.

FRAGMENTS, SILENT JOURNEYS, PERSPECTIVES, ROMANTIC.
SHAWN CLOVER

FADE TO 1906
ABANDONED
LIFE FORM
TRANSPORT

Clover’s work explores a stark contrast between the old and the new, introducing ideas regarding the power of time and cultural social change. While the old and new areas within the city are both transformed, photography encourages us to see landscapes and the transitory nature of time. Closer, though, reveals how urban environments improve and develop in response to standard living, and demonstrates the vital role of photography in capturing the essence of a place. Clover’s work explores the role of architecture in history. The facade of buildings have remained the same, however beyond the facade is a history defined by its time, evident in the way it stands today. Although a building’s facade may be strong, the changing of inner space demonstrates the versatility and multifaceted nature of space. Clover’s work explores the space that’s captured by the activity occurring inside it, and highlights the human nature of activity and daily occurrences, but also the longevity of architecture and its timelessness.
CITY SILHOUETTES.
City silhouettes allow viewers to imagine the types of culture and social dynamics happening below - simple but effectively displays a cultural message.

Shape + form of structures
City skylines indicate the wealth of an area and 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 and have a smaller ratio to surface area to volume... more energy efficient.

Can tell the efficiency of a 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

1 | Decorations

Part 3, pl. XVII | Lithograph
THE NATIONAL GALLERY

PAINTERS PAINTINGS

LUCIAN FREUD

SELF PORTRAIT

Lucian Freud is best known for his intense portraiture, often executed with thickly layered oil paints. His work explores psychological themes which have been previously explored in other forms of art such as sculpture and printmaking. He claimed to paint purely to capture how and what they happen to be, knowing how to express himself and his models' emotions. In his work, he used thickly applied paint, which often left the brushmarks visible. His technique often involved the use of oil paint with a range of tools such as knives, spatulas, and brushes, which allowed for greater control and depth. Freud's work is characterized by his exploration of the natural world, his attention to detail, and his ability to capture the essence of his subjects.

In his early years, Signac attended an exhibition of Rembrandt, which clearly inspired him, as he began to explore the use of light and color in his paintings. The brightness of the brush strokes along with the luminous quality of rich color, developed in Impressionism, is evident in Signac's works.

Signac's paintings are characterized by their emphasis on the use of color to create a sense of movement and life. His works often depict landscapes and cityscapes, with an emphasis on light and color. Signac's paintings are a reflection of his belief in the power of color to evoke emotion and capture the essence of a place.

In his later years, Signac returned to his earlier works and became more focused on the use of color to create a sense of depth and atmosphere. His paintings often depict landscapes and cityscapes, with an emphasis on light and color. Signac's paintings are a reflection of his belief in the power of color to evoke emotion and capture the essence of a place.

PAUL SIGNAC

THE GREEN HOUSE, VENICE

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THE NATIONAL GALLERY

PAINTERS' PAINTINGS

CAROT

THE FOUR TIMES OF DAY

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

Carot is a famous landscape painter who draws inspiration from Italian and French landscape. During his lifetime, he travelled the world and sold many noted works of art. He is known for his technique and style of painting. Each of these were clear and vivid. His, bright, green, and fluid forms, as can be seen in the painting, "The Four Times of Day."

It is obvious that Carot's style includes a precise, poetic expression of shape and form. His work is realistic and rich, and often aspirations. However, it is his use of colour which manages to capture the mood and dynamic within his pieces. In the poem "The Four Times of Day," Carot represents "Morning," "Noon," "Evening," and "Night." Carot's skill in creating landscapes is clearly shown in this piece as it is composed in precise and harmonious painting as a still life or from life.

In this piece, it is clear that he has used his limited access to making these more realistic. The example of the starry night in "Evening" and "Night," less intense painting style is used. The delicacy created here with the nature of the piece, plays with the sense of the viewer. The use of these clear, soft skies in "Morning" and "Evening" with clear textures and related atmosphere can be felt, purely from the lightness & brightness on the tree areas.

I chose to replicate Carot's style however in a more abstract way. I decided to use blue tones to emulate Carot's lightness. I give the paintings, in the areas with light, a hint of blue to intensify the areas and make evidence more precise forms.

I think the way of painting has been very successful, as it allows to add depth, as shown in the painting of "Morning" and "Night," as well as being flexible enough as a medium for me to play in this figure and detailed style, such as his poetic, which the piece becomes like heavy or overwrought. To develop this style further, it would be interesting to use Carot's style more by using oil, however, to achieve the same lightness and brightness, dilute the oil however leaves its thinness in more detailed areas, rather than using into.

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The Guardian

"an electric conversation"

The Daily Telegraph, The Times

PAINTERS' PAINTINGS

FROM POUD TO VAN DYCK
This is an A3 painting of a corridor in ‘La Alhambra’, Granada, Spain. My initial inspiration for this piece was Paul Signac. I liked the way he used an array of complementary colors to achieve a sense of movement and dynamism.

My approach was to capture the intimacy and the architectural details of the building. I used lots of fine lines to represent the columns, walls, and the overall harmony of the corridor. I think that the paint must play a large role in the composition. The application of oil is a vast area of space; it gives you the advantage of capturing light and all the other elements that give a sense of depth.

In the photo, I think that the technique can be very effective, especially in a piece which portrays a heavy, textured corridor. Oil is not the same as acrylic; it gives a different effect. The differences between the two are quite significant.

I recommend this technique in my future projects. I think it would be very effective in capturing the depth and the overall mood of the corridor. This is a great way to explore the details of the foreground of an artwork.
Architectural models

Royal Academy of Arts

This exhibition has helped me work towards the theme of future tech and more specifically, architecture inspired by natural forms and patterns and incorporating with technology. Each architect

Architecture section of the Summer exhibition at the Royal Academy has included a mind-boggling variety of architectural structures inspired by nature. Some of these structures are highly sophisticated, while others are more simplistic. However, all of these structures are carefully designed to incorporate the principles of architecture in an art form.

Typically, architects use natural shapes and forms as a basis for their designs. This is evident in the models displayed at the exhibition. The use of natural forms in architecture has helped me understand the importance of incorporating natural elements in the design process. It has also inspired me to think creatively about the angles at which I consider architecture.

The idea of architecture being inspired by natural forms is intriguing. It suggests that architecture should be designed in such a way that it harmonizes with the natural environment. This is evident in the models displayed at the exhibition. The use of natural forms in architecture has helped me understand the importance of incorporating natural elements in the design process. It has also inspired me to think creatively about the angles at which I consider architecture.

Sculpture. The artist has a very different approach towards architecture and design, using natural forms and elements to create depth and height in space. It is a model of a proposed building and what it is all about to visually represent the idea of architecture. The model is inspired to think creatively about the angles at which I consider architecture.

The idea of architecture being inspired by natural forms is intriguing. It suggests that architecture should be designed in such a way that it harmonizes with the natural environment. This is evident in the models displayed at the exhibition. The use of natural forms in architecture has helped me understand the importance of incorporating natural elements in the design process. It has also inspired me to think creatively about the angles at which I consider architecture.

The model is inspired to think creatively about the angles at which I consider architecture. It harmonizes with the natural environment and creates a sense of depth and height in space. It is a model of a proposed building and what it is all about to visually represent the idea of architecture.
Bill Jacklin was born in Canada and studied graphics in school. He then started working in mosaic tiles and was later invited to the prestigious school by the president. After learning and spending some time there, he began using wall tiles as his main medium of work. He found that these techniques gave him more freedom in his work, which he enjoyed. He also began using more prints and silhouettes on his work, which allowed him to create more string images and made his work more interesting. His pieces are more decorative and varied in their technique. He is known for his recurring images of people and animals, especially dogs. He is also known for the way he integrates these figures into landscapes, the people of the city, the city, and the city's animals. He is also known for his work with porcelain and ceramics. His work is a combination of his love for nature and the beauty of the city. His work is a combination of his love for nature and the beauty of the city. His work is a combination of his love for nature and the beauty of the city.
A3 Painting

In this project, I have further explored the style of Bill Jacklin. Similarly to the artist, this piece attempts to capture the contrast between light and shadow, between open and closed areas. I thought this in order to create a visual narrative, where the viewer is encouraged to explore the space and its relationship with the architecture.

The building's structural design was inspired by the biological structure of a fish, with a network of fins and gills to have an aesthetic form that appears fluid and flowing within the architectural environment. The biological mechanisms of the fins were considered within the design of the building, symbolically mirroring the fluidity of the building's undulating form.

In his work, Jacklin is incredibly successful in capturing light as well as evoking a sense of depth within his painting. The lines are masterfully executed, with shadow and light playing against each other, creating a sense of depth and movement. The use of light and shadow in Bill Jacklin's work creates a powerful visual experience through the use of a dynamic composition that can add to the fluidity of the forms. A piece capturing the essence of a place within architecture, this idea is incredibly important when exploring space and the representation of space. For example, a more detailed look, compared to a less detailed one, 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 had arranged the space. Each individual's project was a component of a wider structure. It was as if there was a large sculpture at the center of the room. I loved the attention to detail in the designs. I thought it added to the creativity of the pieces and made the designs more realistic and understandable. I particularly enjoyed the relationship between architecture and nature found in a lot of the sculptures and developments seen in the exhibition. This did not just include natural forms such as vegetation, but also a consideration of the human form - its anatomy and functions. I was struck by a piece that depicted the muscle movement in the face depending on human emotions. The students had then bound the forms to their design. On the nature of these diverse shaped, I thought it was extremely interesting to have a juxtaposition between a mechanical structure with its core principles. An example of this is the use of living bricks in human form concrete.
These initial references 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 centers of attention and therefore draw the most interest from humans. Whilst all these images are purely based on architectural design, I would like to take this further by steering how these spaces open up to the social interaction between them, to introduce or ideas such as what effect a powerful infrastructure have upon the psychology and behavior of humans, and why this.
HANDS - experimenting with tone, form and line.
FEET - experimenting with tone, form and line.
This is an abstract acrylic painting. I decided to explore various shades of blue, using a palette that includes tones ranging from light to dark. The hand was painted with a relatively loose, fluid brushstroke, allowing for the contrast between light and dark areas to create a sense of depth and dimension. The overall effect is a portrayal of the hand in a dynamic, almost surreal manner. The texture and layers of paint add to the sense of movement and energy. Overall, I am pleased with the final result, which I believe captures the essence of the hand in a creative and expressive way.
CLASSICAL SCULPTURE

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

This first observational drawing I did was of the male torso, sketched at both the back and the front and focused on tone and shape to render the most realistic depiction I could. For these particular sketches I wanted to experiment with a cross-hatching technique. For lighter tone shades I used a thin and finer pencil, which contrasted well with the thicker, more blunt pencil marks for the darker areas. I knew that cross-hatching was a successful technique for this particular observation drawing, as the subtle pencil marks give a better indication of the direction of muscle in the torso and their structural composition.
This second observational drawing was done in ink and pencil. I decided to use blue because it was not available in the usual set of inks I use, and to make more of a contrast between the lines and the model. The lines are not very clear, but the overall expression of the model is well captured. The sense of the sculpture is expressed more clearly than in the first drawing. The model is more life-like, and the sense of the sculpture is better conveyed.

In order to place more emphasis on certain parts, I used more concentrated ink and pencil to create more contrast between light and shadow. The combination of these methods created a more realistic effect.
Renaissance and Baroque

Raphael

Sculptor and painting his style of the High Renaissance. He was born in Urbino in 1483 and moved to Rome in 1509 where he worked as a painter. His works were characterized by a sense of movement and life, and he was known for his ability to capture the human figure in a dynamic and realistic manner.

Leonardo da Vinci

An Italian polymath known for his work in painting, scultpure, engineering, and science. He was a pioneer of art and science, and his works are admired for their innovation and complexity.

Durcr

A German artist and sculptor known for his use of woodcut techniques and his focus on the human figure. His works were characterized by a sense of movement and movement, and he was known for his ability to capture the human figure in a dynamic and realistic manner.

Leonardo da Vinci was an Italian polymath known for his work in painting, scultpure, engineering, and science. He was a pioneer of art and science, and his works are admired for their innovation and complexity.
FABRIC EXPERIMENTS

Sketch & observational drawing & painting focusing on line, tone and suggestion of shape. I looked round and left the promenade to the fabric lines and shape. As not only do they make the more defined areas that are necessary for both line and observation, but it also allowed for movement and tension. Fabric was allowed to collide in the background expression. [and...]

Detail...
OBSERVATIONAL FABRIC PAINTING

Three different types of fabric layered on top of each other to create contrasting lines and textures.

- A shirt, bedsheet, and assorted 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 as 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 crumpled and draped the scarf onto a wooden bench. I felt it was important to show how the composition was unintentional and could even be a reflection of how we naturally wear piles of clothes/items around us in our daily lives (especially since the objects depicted are recognisable, everyday objects).

Ewing Paddock...

Although Paddock does not explicitly focus on the fabric within his depiction, I was particularly interested in his composition and painting style. I like how he manages to capture the mundane, mundane images, and even his detail as well as slightly humorous people. The fabric he depicts is often intricate and detailed, but also manages to keep subtle the direction of his visualisation, creating both softness and hardeners within the image. A material he depicts, and I was interested in his application of paint, as it often allows more attention to the foreground (the people). Most of the detail within his work are in the clothing and folds of the fabric. For this reason, I used his techniques as inspiration for my own fabric painting. His painting is also fairly detailed, like Paddock, which allows the viewer to achieve complete details (such as the sheer button) in 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 initially divided my piece, however integrated them together by overlapping them. The slightly blurred style in the background of Paddock’s work worked as a reminder for my own painting style, where I let the miniscule blend around the edges. This successfully put more attention onto the fine details of the fabric.
Jenny Saville

Skin tones studies

Lucian Freud

Lucian Freud - a German born painter known for his expressive use and expansion in the depiction of the human body. His paintings and portraits are characterized by the exploration of the body's extremes, as well as being rich in color and texture. He is known for his use of live models in his works, which he believes helps to bring life to his paintings. He often explores the physicality of the human form, using a range of techniques to create a sense of movement and emotion. His works are highly textured and often feature large, full-bodied figures. His portraits, such as "Portrait of the Artist's Mother," are highly detailed and expressive, capturing the essence of the subject. He is celebrated for his ability to capture the emotional and physical aspects of his subjects, making his works highly influential in the art world.
The Nude

The Greek Nude - This approach to the nude was very specific and technical. The proportions of the figure were executed with mental precision and attention, exposing every part of the body or surface to a new level, and the nude was depicted to express both physical beauty and harmony with the soul and spirit. The Greek nude and its sensuous depiction never made its way to Christian European art, which instead regarded the subject as subject to emotional context, both the Fitzgerald and his context.

The Renaissance Nude - During the Renaissance period, the study of the nude became an almost classical aspect of its artistic context. Artists were trained to draw the nude form. Leonardo da Vinci, Raphael, and others explained: “Before anything, the artist must know how to be inspired by the nude form. To understand the nude form more profoundly, some artists such as Da Vinci, also studied books and gained a holistic understanding of the human form.

Ambiguity of the Nude - Some nude paintings do not include the head as a distinct part, while others include the head, looking at the body or one together, or both. In some cases, the model or model is depicted as a separate object, resembling an artificial form. Neoclassical Nude - Neo-classical tradition was challenged by artists such as Courbet and Manet. Courbet created a monumental nude, similar to Manet, which was also included in his paintings in modern ways. Manet’s nude was also an intrinsic part of the artist’s comment of the nude body, and the viewer is directed to the beauty of the nude itself. Manet’s nude was also an intrinsic part of the artist’s comment of the nude body, and the viewer is directed to the beauty of the nude itself.

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The Modern Male Nude - Artists, sculptors, and photographers have explored the human form in various different ways. They have depicted and emphasized the male form in various different ways. The nude form is still shown as a natural, muscular, active, and fit figure of the Classical art. For example, German sculptor Beethoven created a nude female figure consisting of nudes by distorting line and color. More recent trends in history have such as the second world war, have inspired artists to consider the existential philosophy of the body. In Existence, Francis Bacon is an artist who particularly looks at these philosophical ideas. His work, despite the moral expression of isolation, introspection, and his own human sexuality and passion, has created a new identity of the nude in art, a nude that is not just a body but a complete representation of the human artistic community and power model made of stone just like he was.

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 nude of the 20th century is Picasso’s, “Les Demoiselles d’Avignon.” His depiction of the female form is relatively portraiture and focusing more on the nude: giving form to the medium. The Luhrmann portrait was often his relationship at the time, whether it be erotic, sensuous, or raw and revealing. In his last years, he has chosen to do it, and instead described his nude in scenes of power but once. Edward John Twachtman was a contemporary woman artist who challenges erotic representation of women, they are placed to the presence model viewer. Her nude paintings depict women’s face as decorous as possible, her bodies as natural or the outsize as they can be.
Tintoretto was an Italian painter and a key figure during the Renaissance period. His work centred around muscular figures, dramatic gestures, and his use of chiaroscuro, which created a sense of depth and movement in his paintings. His most famous work is "The Last Supper" at San Giorgio Maggiore.

Throughout his career, Tintoretto aimed to combine the dramatic 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's broad use of lines and space is one aspect of his work. I would like to explore this further, rather than the themes of figurative artistry. I particularly like the sense of movement in his paintings. His work almost appears suspended and often is merely suggestive of the model's gestures and movements.
DAWIT ABEBE

Dawit Abebe's artwork focuses on human kind, specifically strange figures that seem to him away from their surroundings and to force them into a sort of isolation. In his work, Abebe seems to be fascinated by melancholic surroundings. The figures in his work seem to distance themselves from their environments, and their imagery is full of meaning that seems to speak about a sense of vulnerability, perhaps from their separation from the world they look upon. Abebe's Saachi profile describes that Abebe's work studies human behavior through which the body becomes a vehicle for the narratives of modern surroundings. This is seen through the figures holding large and densely populated objects, which could perhaps also suggest a weight of responsibility and vulnerability in the human race if the figure were to drop the body and destroy the object. Therefore, this could be a comment on the responsibility we have as humans to sustain a uniform and organized society, regardless of our culture. It would be devastating. Abebe additionally explains that his figures are disregarding political bureaucracy and confinement of everyday life, and are given "an image of a constantly being both anew and ancient." As this figure sits in a world with little detail of everyday life and societal consciousness, Abebe suggests self-identity, and leadership, a way of being that distances itself from the chaos and ха́кко society, but instead lives in isolation. However, by presenting his figures accordingly, he suggests that this isolation and detachment from society may provide a more harmonious understanding on one's environment as they are not caught up in the historical life. By using newspaper clippings as his mark, Abebe adds a poetic tone to his piece again heightening the idea of the freedom of the individual chosen to have against such human oppression. From Abebe's work, I would have liked to focus on the individual in their make-up, exposing themselves and individuals against society. Rather than taking the make-up as a shell or exterior, he is constantly exploring under the exterior, not mere named as mere individuals. This could be thought of as Australia using the idea through appropriating. It would be interesting to uncover the new, perhaps anthropomorphic stories in the chaos of bodies and those individuals who due to spiritual vulnerability are un....
COOL TONES

COLOUR THEORY - A GUIDE TO PRINCIPLES OF COLOUR MIXING AND THE VISUAL EFFECTS OF A SPECIFIC COLOUR COMBINATION.

The distinction between warm and cool colours is one of the most important concepts in colour theory. Cool colours are associated with cool and tranquil moods and are described as hues from blue-green to blue violet, including blue, grey, and blue. 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, turquoise occurred at once.

TONE - when grey is added, the result is a different tone.

TINT 78% HARM.

TONE 10% GREY.
WARM TONES

Unlike cool tones, warm colours are described as being close 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 aspects of the physical world. These principles are not always modified in modern principles of colour theory.

COMPLEMENTARY — opposite on the wheel, vibrant, bold.
ANALOGOUS COLOUR SCHEME — colours near to each other, serene, restful designs.

Other colour schemes include: triadic, split complement, rectangle and square, each produce different moods and atmospheres.

Colour Theory

1776
1810
1830
Harris
Engel
Goethe
Brainstorm of Ideas

Architectural features
- Artistry
  - Michaelangelo
  - Oppressive architecture
    - building their masterpiece

Psychological impact
- Architecture causing/impacting mental interaction between occupants

Religious ideology
- South Bank
  - architectural layering and connection to mind and landscape

Forms of power
- Unity and collaboration
  - Power To
    - Action

Political ideology
- Subservience
  - divisions - individual minimum - power space

Touristic attractions
- Money machine that cannot be fully appreciated
  - Power Over

Religious chapel
- Tourists & locals
  - steps freedom & speech

Articulated space
- Excellence

Artistic value
- Architecture will add to cultural heritage

Grief and brilliance
- The facility of contemplation, dialogue

The facility of contemplation, dialogue
- Perhaps a pretext to -
  - like architecture should be taken seriously, publicly

“We are, for better or for worse, different people at different places”
- Alain de Botton

Diverse features provide different types & combinations

Conclusion
- Conceive Memory
- Concern

Architectural layout serves to form a social hierarchy.
Sunga Park

Sunga Park is an illustrator and graphic designer who "embraces the unexpected nature of watercolour." She creates architectural illustrations and landscapes as she travels through Europe. Her drawings, done with charcoal, bring to life the fine details within different architectural styles, whether it be Gothic architecture or simple residential European streets. I think that Park's watercolour technique elevates the importance and power behind these architectural styles. She focuses most of her buildings towards the top of her piece, and lets the colour fade downwards. This not only creates a dynamic effect, but also highlights the building's grandeur as the perspective is pulled into the building. I particularly like how Park creates a noisy 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. Park's technique also highlights the texture and depth of the buildings, there is also an element of fragility and degradation, adding an aging and deteriorating appearance to her style and work. I like the way in which her style blends the watercolour into the page and how the various tones she uses are mixed seamlessly into each other. 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 piece, I would like to also explore the possibility of displaying the most powerful features of architectural styles and creating either simple or religious structures. For example, if I were to implement this style into religious structures, the degradation found in Sunga's piece could be a way to represent the fragility of religious architecture. And it is often somewhat interesting that we often design for a purpose that goes beyond the personal, offering a spiritual experience. I also like the way perspective in which Sunga Park has captured such elements. The watercolor technique almost looks as if she has only just glanced at the structure, and her depiction was completed during a brief moment in passing. This could demonstrate that powerful features of architecture are still visible and stand out as having elements within cities. Therefore, powerful elements are consciousness and reimagined both consciously and subconsciously by viewers of the architecture. On the following page, I have created Sunga Park's technique and I promise to explore the possibility that the texture of such recreation can flow. I added pen to the other area, and the study which I think contrasts well to the more faded area.
CRISTINA TROUFA

Cristina Troufa is a Portuguese based artist who works predominantly in figurative painting. Her most recent work explored her relationship to image and form in her work. Her use of imagery explores the idea of creating a space for the viewer to understand her process and process through the use of contemporary techniques.

Troufa's method of exploring her spirituality and identity is through her work which often includes the figural figure and also a repetitive image of herself. This could reflect the emotional stages and experiences in a combined spiritual context.

Troufa's work contains elements of self-knowledge and self-observation. The use of form, colour, and space, combined with figurative representation, represents her identity. Her process is one of self-discovery and exploration of the self and its relationship to the world.

Developing Troufa's work, one can observe how her work reflects her identity and spirituality in her work. It is a way of communicating the personal aspects of the work and the process of the work. She has explored the idea of the physical and spiritual aspects of the work through the use of everyday objects.

When placing the figure's actual physical location in the physical environment that corresponds to the artist's context, it begins to reveal that the architecture of the buildings is not needed for such an internal, personal exploration of emotions and experiences. It is a way of discovering the meanings and implications of religious architectural designs. Perhaps the spirit, ornamented with light or sacred, religious buildings are not needed for the meaningful connection to a god. Troufa engages with her work that concerns itself with questions about her own spirituality and the significance of religious architecture. It is not in its physical structure but instead in the spiritual elements.

A non-religious person would probably experience the architectural manifestation of the architecture of the building. Suggesting that the essence of a religious identity might be placed upon the concept of its architecture. Troufa is open and plays no part in the connection between person and god.

So why is it needed?
SKETCHES - Buildings as an expression of power

CENTRAL MONUMENT IN EDINBURGH
- Placed in the middle of the square
- Lit from below
- Park benches facing the structure
- Surrounding pathways and pathways with powerful memorials
- Centre of all activity - main focus in architecture.

CENTRAL MONUMENT IN LONDON
- Law enforcement building in London
- Traffic lights placed in front - available for hopping cars to admire

ST PETERS BASILICA
- Column peeking under the monumental structure
- Although far away - main focus of any landscape.

10 minute sketch
PHOTOS

BUILDINGS AS AN EXPRESSION OF POWER

In these photos I really wanted to focus on the effect that powerful
institutions, whether bureaucratic or spiritual, exert on the
architectural and the architectural settings. I wanted to explore
the way that people interact with buildings and 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) attract the most
attention from occupants and why. I observed how figures
acted in this given space and found that they were most
focused on the staircases and the large windows. I also
noticed how some people were looking up towards the sky, but
others were engaged in their own thoughts.

This included the detailed architectural detailing (a clear
representation of religious worship) which was scattered around
the architecture of the walls and columns. The placement of
these areas is aesthetically appropriate, and where one stands
is interesting. In most cases, powerful individuals were not
the main attraction, instead it was the complexity and
innovation that attracted people. Overall, the power of these
buildings is still present today, and people are still drawn to them.

In many cases, the power behind the architecture demonstrated
its grandeur and was not in any way highlighted the religious experience of
most of the occupants. This made me question whether these architectural
designs are necessary today.
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 river of peoples. I think the effect works well as I have shown the people fading out the further away they are from the structure, highlighting how entrancing 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 like the sketchier approach to these drawings, as it gives more light and crisp lines. Uncontinent new with quick pencil marks. If I were to do a similar technique in oil paint, then I would create the background, apply the paint to the architecture, and then soften the light using white spirit.
Charles Demuth was an American watercolorist 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.

Demuth's work marks an influential, bold colour palette and harsh, geometric lines and shapes. The light reflects across the landscapes, placing the viewer in the scene. Each specific detail is highlighted by the light. The buildings and architectural elements cast strong shadows and create an industrial atmosphere. This is further emphasized by the industrial scenes in many of his works, highlighting the power and influence of industry over society. Demuth therefore challenges the common notion that industrialization has improved society.
DEVELOPING + EDITING
FINAL PHOTO COMPOSITION

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"
"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 description around the dome reads: "TIBI PETRAS ET SUPER HANC PETRUM."

CELESTIAL IMAGERY

Regni Caelorum

"largest Christian church building in the World"

LATIN
**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 achieved and, particularly, the way the brush makes the color evident, creating an ever-varying but vivid appearance. I think the vivacity of this technique will work well in my chosen composition, as it will highlight the structural and detailed nature of the façade and add a lively, dynamic sense of the bench of the place.

In the trial on the left, I decided to begin with many 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 using trial it appeared muddy and the white spirit areas look slightly off. If the composition I had painting was smooth in texture, then white spirit would be a successful option, however, I prefer the texture of the darker shade, as I feel like they appear more relevant in their painting style.

**DEVELOPMENT PIECE**

In this piece, I wanted to see how a thicker application of oil paint would translate, as I chose an image that had similar features to that of the façade. So, I could practice refining this particular painting technique. For example, this piece has a simpler colour-palette to translate my chosen composition — brown, beige, gold. It also includes some powerful, lively, messages. I like the effect of painting the façade in roughly 'arm' and not names, because, it works well in the subject/painterly application of the picture. The use of other areas of the piece. I also am pleased with the effect I achieved to the façade at the center of the piece, rather than indicating its format. I just suggested it by oiling on shades of light with a long, thin, brush. This way it blends better with the surrounding background and seems, contrasts with the painterly style of this technique.
CREATING AND EXPERIMENTING WITH LIGHT

0. This first trial is experimenting with light in the style of Charles Demuth. In his work, he makes clear how the light starts and stops, and so I have emulated this technique by sketching off the light with black calico. I used those seen in Demuth's pieces. Although this creates an abstract and dynamic effect, I think the contours are too harsh and would overcomplicate an already heavily detailed composition. However, I like how Demuth aggregates light lines and fabric over them, with places of dull, should be emphasized.

In the trial on the right, I wanted to see how the light technique on the left could work as a composition setting. chose the central element of my chosen composition to experiment with as it will be the practice and refine the forms that I want to create. To create light, I used the setting sun as I did when hitting at 0. I placed the model white at the light source (window) to give when the light was more concentrated. I then used white to throw the oil paint and dragged the white from the window through the rest of the composition, in straight, clean lines to mimic the three light highlights. The scene with light used the same tube of the oil, so I applied more on areas in end of the light because these light areas are not evenly filled, but my chosen composition is. Moreover, since this is the central element of my piece, I want the viewer's eyes to be drawn to this area. Where some of the most important features of the church are e.g., altar, altar window, etc. so that they become visible. I will add this light technique to this specific area, where meant to place the most important.
Development of Figures.

Initially, I wanted to depict my figure with a similar style to Titian. The development of the figure is in her style, where I have allowed the figure's clothing to blend in with the background and fade out. I attempted to maintain the same painterly technique. However, although I have strived to bring out the garments, the clear distinction between the background and the foreground colours is lost. In my final piece, there would be the colours I will use and the transitions between the lines need to be explored. Presently, I have replaced the same image, but only placing hints of background colour into the figure. Touch the colours in less areas for piece.

In these two development trials, I have experimented with the same techniques as on the headed figure on the left. The left to remain aimed at similar hues and shapes of colour. As a result, I think I have successfully managed to capture the focus into the face, and draw the viewer's attention to a true but blurry and blurry area. However, in my chosen composition, I would like there to be an even focus on both the architecture and let's and dynamics as well as the figure. While I have used such bright colors, the hues and dynamics on the building could potentially be destroyed by the brightness of the face. I made the armour of the architecture to appear just as important as the figure. Therefore, in the piece above I have muted the rest of the figure, however, have still included hints of beige and background colour throughout the face and her, in addition to focusing the balance of the paint to create a more surface. This may the figure are still prominent features of the piece, but blend in more successfully as a whole.
DEVELOPMENT

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 explored a faded effect in her work, I thought that placing colour underneath the tracing paper would subtly add to the piece. To fit this style, 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 both the centre of the piece where the most powerful architectural elements can be found, and the dense crowd just below, demonstrating the church’s allure and architectural grandeur. I faded out the paint using water, leaving most of the edges bare, staying true to Park’s style. I think that a large scale or canvas Park’s technique would result in a lot of the canvas looking bare, which would not reflect the intense bustling and lively atmosphere of the Brazilian. Although Sunga’s style does highlight key areas of architectural significance, I think it would be best to paint my composition fully, perhaps with fewer brush strokes around the edge. This would evoke the church in its full glory, and highlight 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 and imposing building in central London, painting the full front facade, where the building displayed most of its grandeur. Then I painted the sky in the style of Charles Demuth and experimented with bringing in light shades drawn onto the building. Although I like the way in which the building pokes through the light, I feel as though the painting is a rough style in which I am painting in combination with the light. I 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 colors of the structure, especially when 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 colors may just appear muddy. I think that I would still prefer to select Demuth’s technique as tried in my other studies, experimenting with light, as I would like to keep the focus on the building.
DEVELOPMENT - ALTERNATIVE COMPOSITIONS

IDEA 1:
- Although the area is from Singa Park, the eyes emphasises the figure, and design is done with white light.
- White figures painted in white, with clear outlines and background areas.
- Composition inspired by Singa Park.
- Paints inspired by Singa Park.

IDEA 2:
- Figures are more prominent than background area.
- Composition inspired by Singa Park.
- Figures are more prominent with background areas.

IDEA 3:
- Figures are more prominent than background areas.
- Composition inspired by Singa Park.
- Figures are more prominent with background areas.

IDEA 4:
- Figures are more prominent than background areas.
- Composition inspired by Singa Park.
- Figures are more prominent with background areas.
Plan for Final Piece

Taken from Idea 3

The Latin
Stick figure

The architecture

Foreground figures

Central area

Background figures: Hans Scharpenberg (1590)
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 onwards, 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 edges, or use larger brush strokes - by starting in the middle I was able to do the more 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 areas like 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, remembering that I brought some background shades (beige, brown) into the figures like I had created and developed from my Tuscan 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 in the building. I added white highlights to the tops of the figures' heads and accents on the floor and walls of the building.
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.
- Teachers that Christians are entitled to well-being interpreted as physical health and economic prosperity in a religious/spiritual reality, as opposed to the everyday reality of life.

Wealthy Religious Features:
- Objects within the church that symbolize its architectural wealth.

Prosperity Theology: A religious belief among some Christians who hold the belief that financial blessings and physical well-being are the will of God, whereas 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

REPRESENTING THE SURROUNDING ENVIRONMENT.

- People - vine made, hanging from the church, facing away from the church.
- Jane Leonard - wired sculpture, possibly sitting in the medley box.
- Library boxes - around the church.
- Smaller design - inside the box.
- Some aspects of architectural propaganda in churches.
- Could look safety, quality with the wooden channel.

POWER

- Image of a person holding a hammer and a cross.
- "Believe..."
- Propaganda - The Abbey.
RACHEL DUCKER

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 the gesturing of the human form, creating dynamic shapes and powerful expressions through the use of wire. She creates sculptures in the surrounding environment, allowing their three dimensions from the wires, as a two-dimensional medium. Rendering their movement in a different intangible medium. Ducker also uses her wire to present her sculptures as they look.

When working Ducker's modelling process involves no model or cast box shape. All is done by hand. She first designs the shape of the figure, i.e., the skeleton/foundation. From her, she weaves wire around multiple times in order to achieve the bunny's shape. The hair, which she models 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 surrounding in which Ducker imagines her figures to be in, for example, one would imagine the figure's hair on the right side could have been caused by wind or jumping perhaps. The various positions 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 figure and how they interact in a particular space when confronted with, for example, a particular piece. 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 figures is left ambiguous, it still allows us to see the figure seated or what they are doing. I think this simplicity enables continuity in style and technique between her figures, yet individually distinctive in character. Also like the mechanical movement in the wire, the way in which the medium has been manipulated appears raw and worked and continually worked again in adding character. I like how Ducker’s wire has been disrupted to disguise it is made up of parts and it makes obvious her making process. I would like to emulate Ducker’s technique in my next sculpture, as I think that her way of expressing body language would explore how my figures relate to the space they are in.
RUTH HARDINGER

Ageing Texture

Ruth Hardinger is a sculptor as well as an environmental artist. Although much of her work centers around this theme, I am particularly interested in how she has used her medium of installation to create works that often depict a sense of decay and passage of time. If I were to include an abstract/depth of field in my sculpture, I would like to manipulate objects to make it appear as though it has been subjected to many years. With many years of decay, the feeling 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 subject, I would manipulate it to give it an old, rusty, apex by brushing over it with similar, like Hardinger's work, whilst creating a textured surface by keeping layers, making an object with a history, a history now worn the object has lost its formal, formalising...

On the right: I have emulated Hardinger's ornate oval mirrors with oil and acrylic paint. I created a mirror of cardboard, brown envelope paper and blue paper. Sanding the mirror up to add depth and texture. After creating this collage effect, I quickly applied the acrylic paint with oil-based paints in different directions, similar to Hardinger. I think I have successfully managed to capture a 'work' 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 lost its use for a long while. Sensibilities, like 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 it into question, the controversy between wealth and the other...

Rather than simply using cardboard materials to create texture, I would like to find a way of representing the conflicts behind the collection of money within the church and the construction. This has within the spiritual experience to an individual. With the money going, by using the donated money to construct these sacred, powerful structures, does this alter whether the individual feels more spiritually enlightened? Historical structures have proved that large sums of money have combined towards the construction of powerful and sacred places that have been demanded with constant development through the use of public propaganda, in tune with the individuals, personal gain with such a passion. I would capture this idea by cutting the money box in & the laying of delayed propaganda messages found in the same way as Hardinger's sculptures, to demonstrate their constructive when providing individuals (as they have through history).
Experiments: various mediums

**PROCESS:**

1. I initially made a clay base, making sure to build 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 reached a smooth liquid consistency.

3. I then used my hand or a stick to compress and smooth down the clay mould, and pushed it in so that the plaster mixture was fully immersed into the clay.

4. I slowly poured the plaster into the mould and left it set. One day I removed the clay and exposed the fully cast plaster, finding the cast shape protruding overhead from the cast.

**EVALUATING OUTCOME: CASTING:**

Below is an image of my final cast. I think the shape of the chain was created successfully and I like how it sits in place... even the subtle suggestion of the chain. Although the casting method created accurate representations of objects, the final product is very 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, I think as a singular sculptural piece, it can be made extremely textural and dynamic depending on the objects and compositions I decide to create.

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 it would be a good idea to experiment with building a clay architectural structure that had moulded money in it to clearly display the coins, iron between power and wealth. However, the prevailing engraving on the coins were too subtle and did not lift off the coins enough. Therefore, when pressing the coins into the mould, that detail did not show up. Since I mostly wanted to explore the tactics of that moulding without, I chose an object that would show its shape the best. A piece of a chain. This easily compartmentalised into the mould and was successful in leaving its shape.
Experiments: various mediums

In these experiments I have developed techniques with different media combining various textures. The development on the left includes propagandic statements layered together:
- layered with gold foil and brown paint
- mixed media collage
to give a more antique effect. (See how the propagandic message is kept strong and does not overly express the insinuation that layering of other materials add to its subtext, as it appears to have mixed over the meaning.)

Adding gold foil would not only create a dusty effect, but perhaps we should think on props to highlight their granular and expose their powerful nature. By having figures and props to an object covered in this effect, the viewer could better understand how the figures are elements of powerful elements collectively.

I could also paint the figures with 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 sandblasting in order to reveal the shape of a figure, only in 3D forms. I wanted to see how easy it was to manipulate the wire, and create character with it, by attempting to add detailed, personalized features. These include things such as the face, the body, and the hands. I found that the wire was really easy to mold, and shape. It is also what I think of as the thing that it produces. For my final sculpture, I will be sculpting the figure in just 3D form as I find that over the course of time it is more and less eye-catching.

A study of the 3D form of art. I developed this course by research, watching video art and from a 3D course in person. I had to have a method to the study, too. I just

...experiment with shape and form. I also think that the concept of the wire being organic and bent, then so easily highlight the power and vitality of the piece. This piece put a considerable style of...
I began by firstly constructing the figure. I sculpted the skeleton from it. The figure was then covered in thick wire-bearing in mind the techniques of Rachel Desharnais. I sandwiched the thicker wire around the single skeleton, using a structure in order to make the figure more secure and give it a solid foundation. At this point, the figures were still too easy to manipulate, and I shaped them into their religious postures. Seemingly, I used smaller/thinner wire to make the figures less dense, but still exposed the thick wire underneath as a contrast against the more dynamic style. Originally, I was only using the structure as it’s metallic casing. However, this made it appear too industrialized and I decided not to work with the wood in the central box. I therefore spray painted the figures gold, hiding all those metallic colours.

Example Images Above

I thought that the propagandic messages appeared too harsh against the wood used in the central box. Therefore, I covered the paper with too-slick acrylic paint and stitched the whole box into it, allowing the propagandic messages and images to blend with the box. To give this theme, I kept the black metallic areas exposed — showing the detail.
Evaluation

When first planning my sculpture, I was contemplating the figure. Initially, in order for the sculpture to remain with my final artwork, thought of integrating the figure, within an architectural structure, something that would appear timeless and invoke my sculpture totalising, was also an aspect of my canvas and personal project, instead of representing it as a whole. Since my project focused on architecture, it is to demonstrate power. I decided to create the archway which drives power the most, wealth and money. Various religious ceremonies and religious ceremonies, a money collection box that is used for the distribution of the funds contributing to the upkeep of the church structure and its architecture. At the dedication, one can contribute money. The money has been contributed by some of the churchgoers and politicians due to the controversy surrounding 'The Prosperity Theology'. The belief is that faith and donations to religious causes will increase one's material wealth, and wealth that is generative is charitable. It has been considered, in light of the prosperity theology, a fundamentally selfish act. I wanted to highlight the controversy behind the act, therefore falsely creating an anonymous box, covered in propagandistic messages, along with two gold figures miniature box, I placed a sign: 'Please don't!' However, it did not place any money donations inside, to disassociate how the issue has been considered as a selfish act. By having the figures praying to a donation box covered in propagandistic messages, I wanted to show how high the interest further. The propagandistic message was also about how powerful architecture and the upkeep of it here, in the past, has been built upon perception and the desire to display political and religious ideologies. Through the process of architecture, something through propagandism that may not necessarily be correct. I wanted to show how individuals who donated the grid of figures only to be aware that structures such as basilicas, were built in this way, and therefore in my sculpture, the figures are facing downwards as if unaware that they may be perceived completely, as that the architecture they inhabit due to the mixing of wealth behind it, it always binds towards its original intention. My sculpture, therefore, is meant to represent a museum of what may occur within architecture that demonstrates power. The grid, colour of the figures highlights the personal wealth and satisfaction that individuals may feel when donating, whether they be through the belief of the prosperity theology or simply, through a purely charitable act, within a spiritual setting that may enhance their desire to be seen under a spiritual setting.
...Video..
INITIAL IDEAS:

VIDEO

**Example Plan**

Observing the figure around powerful, influential, monumental, dynamic movement.

Include architecture as main subject of video, source of sounds.

Observe the exterior space.

Take similar shots around its environments in which they are made, the space revolve around them.

Interior spaces - fleeting clips between exit and exit. Depicting the full scope to demonstrate. Overcoming at how such powerful, structured shape buildings to express ideas. This space is occupied by people.

To Consider in Video

3. Example Plan

**Dramatic Pantomime Video**

Observing a singular figure. Following a singular figure on a spiritual journey through a religious structure.

PLAYING THE ARCHITECT UNEASY. THE MAN IN STRANGE LIGHT. THEY BECOME FOCUSED IN RESPONSE TO THEIR PATH.

Flickers. This may be aCrypt, A Crypt of light. We are in the heart of the structure. There is a profound way in which they occupy the world.

Dramatic music. Clamor. Heated power and grandeur.

**Religious Experience in a Non-Poweful Structure**

On a car ride. In hand space.

Simple Space - No Architecture

Clip of single person acting in this space.

Religious Architecture in a Powerful Structure

Clip of single person acting in this space.

The effect of being in this space on the occupant.

Futility of grandeur, beauty, 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 fields of the visual arts, she deploys highly coloured dynamic compositions that observe aspects of architecture, often labelling her pieces with bureaucratic institutions. More specifically, her 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 in space, often describing these aspects through the viewpoint of an individual. This holistic, multi-layered vision, minimalised within the work, could be seen in her method of taking panoramic views of cities and the movement of people. This way, Moriss manages to capture a vast majority of space in one shot, clearly showing dynamics between individuals and the relationship they also have within the surrounding architecture. The long shots she takes display a densely networked city spaces, and makes clear the flow of movement within architecturally designed areas.

I particularly like how Moriss displays the importance and potential 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 space, clearly displaying the influence that the architecture has on the movement and behaviour of an individual. Since I will be filming in a powerfully designed structure, long panoramic shots of the building would expose the magnitude and grandeur of such structure. I could combine this with an individual acting freely in these spaces, highlighting the fluidity of powerful architecture's agency of forming 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 sustains functionality by with the need to impose greatness upon it's surrounding environment. In Moriss' holistic panoramic shots make clear the elements ideologies that govern a space, whether it be high rise commanding 21st century skyscrapers, or local sharp street signs - the landscape of a place define our movement, and the psychological environment we have with that space.
BILL VIOLA

Bill Viola is a contemporary video artist who uses sound, image, technology throughout New Media. The main concepts he draws from and explores within his videos are those focused behind fundamental human experiences, including the birth and death, and various aspects of consciousness. Viola has a deep personal interest in mysticism and traditions, which is demonstrated through the spiritual quality of some of his pieces. A lot of his videos display juxtaposing themes and editing techniques, such as light and dark, sound and quiet. He often uses ultra-slow motion in his videos, which forces his viewers to fully interpret and discover in pixel detail the theme/ideas he is trying to display. He creates work that he calls: "vital environments that envelop the viewer in image and sound" and "scapes that invite both spiritual and artistic traditions." The images he captures often show individuals unchanging and unfamiliar spaces, as well as open spaces with singular objects, this places the focus of his work on individuals, highlighting the desire to explore the big themes behind human life, exploring the behavior of the human form. In his work, human emotion plays a large role in the majority of Viola's work, often within the viewer understanding, which external objects/person has caused such emotional outbursts. While this understanding may cause confusion amongst viewers, Viola could be suggesting the impact that external 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.

Nam June Paik

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 practice for video art media alone has molded him towards wanting to shape the TV screen, as a vessel, as did Picasso, as effortlessly as Beuys, as profoundly as Mondrian, as hotly as Duchamp, or as softly 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 make the content on the video. Nothing closely with music and contemporary Paik was able to successfully integrate his interest in electronic music and anarchic performances into his videos, allowing art and technology, which were previously seen as a pretty mild manner, to serve together as one. Most of Paik’s video art focuses on aspects of daily life and the increasing influence that mass media has on us.

Like Paik’s use of installation allows his viewers to observe multiple images at the same time, giving the viewer a holistic experience and multi-tasked nature of his chosen theories. One of Paik’s principle achievements was his involvement in the video synthesizer (VCS3) which was electronically created a video signal and different visual materials 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 medium may distract from that intention.
PLANNING AND FILMING PROCESS

FINAL VIDEO PLAN - Film in Temple Church

1. Begin video in quiet footsteps, no music, sound with 
   will be added later.
2. Introduce architectural aspect of church - panorama of the building.
3. Introduce face of personal filming - spiritual journey. Have them interac-
   ting with space - how can person and presence of the building make
   them act.
4. Dramatic music - dramatic start up.
5. Propaganda historical clips, from online websites - introduction of ideolo-
   gy that shape architecture - introduce ideas of architectural
   propaganda.
6. Begin filming, between the spiritual experience of the individual and the propaganda's
   messages.
7. Ending sequence - dramatic build up, flickering, evoking emotion - inner - 
   emotional experience of the individual and the concept ideologies
   that are speaking through the

Music: Dramatic, sounds of church organ, 

want to have building in 3D as in movie, forming

ending sequence.

will heighten the atmosphere with

filming.

Composition of orchestral

will go with

the
tematic theme of the video

of the


SHOTS FROM MOVIE: EDITING...

Clicking on each individual clip

expanded, I was able to manipulate the

image to the extent desired. Below is a
screenshot of the editing toolbar includ-

ing changing speed, filter, and volume

and removing the video clips. By using

these features I was able to add

to the drama of the piece and express

the areas which I wanted to be the

most prominent/dramatic.

EASTER TERM SPECIAL EVENTS

See www.templechurch.co.uk for a complete list of services and events

WEDNESDAY 1 MAY 6.30 p.m.
EASTER SUNDAY SERVICE
The Temple Church Choir
Music to include: Vaughan Williams Five Mystical Songs
This service will be repeated on
SUNDAY 5 MAY 11.15 a.m.

WEDNESDAY 29 MAY 6.30 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 Savage
Tickets £11, £8
Booking: www.templechurch.org.uk
This concert will be broadcast live on BBC Radio.

THURSDAY 18 MAY 7.00 p.m.
CONCERT - TEMPLE CHURCH CHOIR
English and French Renaissance Centuries Masterworks
Roger Savage, conductor
Programme to include: Buxtehude, Vivaldi, Vaughan Williams.
Venue: Temple Church, E.1. Doors open at 6.30
Tickets £11, £8
Booking: www.templechurch.org.uk

VISITING TEMPLE CHURCH

Temple Church was a

successful filming loca-

tion as it allowed visi-

tors to explore both its

interior and exterior. In-

side the church, carini-

cel elements & powerful

architectural features

were found, including

an organ and stain

glass windows, in addi-

tion to access to private

materials ( Zika). The

flexibility of the space

allowed re-use of mul-

tiple shots easily.
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 infinites 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 Dali’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 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](image)

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](image)

Davison 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](image)

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.](image)
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.
Whist 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 it’s 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’.

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