

Project 2: Architectural Surreal Dreamscape

Due 3/15: Sketchbook

Due 3/31: Project Drawing & Self-critique

Reading (textbook): pg. 108-123 (The Experience of Space),

Reading (website): "Illusional Space"

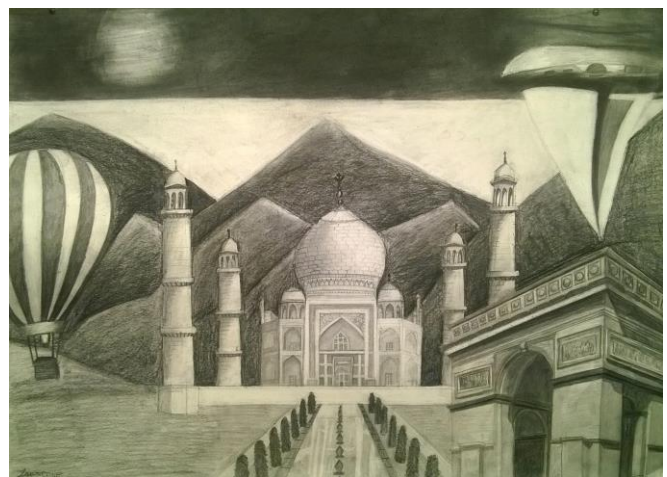
Objectives

1. Successful expression of a concept that addresses the theme of "Dreamscape" or "Surrealism".
2. Subject matter includes some architectural components and unexpected elements.
3. Utilize different architectural views, and a combination of one, two, and/or three point perspective.
4. Use of Emphasis/Domination in the composition supports the concept.
5. Successful integration of Observed and Imagined linear perspective.
6. Accuracy of angles and converging parallel lines for linear perspective.
7. Accurate depiction of Proportion and Foreshortening
8. Effective use of Value to create volume/mass on individual forms
9. Effective use of Atmospheric Perspective and Depth Cues to create a deep recess of space
10. Effective use of Graphite technique

Concept/Theme

In dreams, our subconscious mind is free to take apart and combine spaces that we have experienced in the waking world. Stairs and doorways may come together at unexpected junctures. Hallways might seem to be infinitely long, or contain elements that could not be there in the real world (i.e. a car parked on the ceiling of a hallway).

- ❖ Your drawing may come from a **combination of observed spaces, imaginary spaces, and photographs**. It is up to you to use your imagination for displacing and putting together elements.
- ❖ **For your own specific Concept – What is your dreamscape about? Is it scary, playful, serene?** To start, choose a specific mood or atmosphere that you want to convey in the work.
- ❖ You should purposefully manipulate the sense of depth, space, and perspective in the work with:

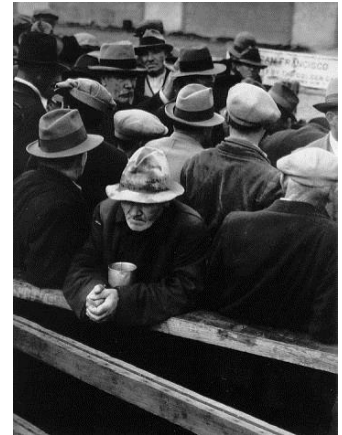


View more student examples: <http://www.sarahrockett.com/perspective.html>

Formal Design Elements

- ❖ **Linear Perspective:** System used to represent depth/space on a flat surface
 - Objects decrease in size as they recede in space, Forms overlap
 - Parallel lines converge at a vanishing point
 - Vanishing point: Where two or more parallel lines or receding edges appear to converge.
 - Horizon line: Eye level, vanishing points can be found along this
- ❖ **Atmospheric Perspective:** Describes characteristics that are seen some distance from the viewer
 - Clarity, contrast, detail, and range of value decreases as space recedes.
- ❖ **Proportion:** the relationship in scale between objects/figures
- ❖ **Value/Tone:** the effect of light and shadow on a figure/object. The use of a wide range of value in a drawing creates the illusion of Volume, and can enhance the sense of space on the flat page.
- ❖ **Composition:** the arrangement of shapes and forms within a picture plane, chosen by the artist to direct the viewer's eye. Can change the "feeling" (mood/atmosphere) of the work.

- ❖ **Emphasis/Domination:**
The development of focal point(s) created through some type of contrast or difference such as contrast of value, contrast of color, or contrast in the degree of development or definition. You can isolate a form to create emphasis, or use Repetition to call attention to an element through sheer force in numbers.



Materials

- ❖ 1 sheet White Lenox paper, 22"x30" (provided)
- ❖ Sketchbook
- ❖ Sighting stick
- ❖ Graphite pencils – at least 2H, 2B, 4B, 6B, 8/9B
- ❖ Erasers
- ❖ Ruler
- ❖ Drawing board

Sketchbook #2 **Due 3/15**

1. Create an idea tree or organized list of notes for your concept. Use this to help you develop your ideas and form a plan for your drawing.

Address:

- **Concept** – The space of Dreams.
 - What is the drawing about? What is the specific dream/dreamscape in the drawing? Is it scary, playful, or serene? What do you want to communicate through this drawing?
 - **Subject** – Forms/Objects – Must include some Architecture or Architectural Elements
 - What architectural spaces and/or elements are you drawing? Do you have an emotional connection with these spaces/elements? Do these spaces/elements symbolize something for you, or relate to a specific experience?
 - What unexpected elements will you incorporate in the drawing? How do these relate to your concept?
 - **Formal issues** – How will you use these to communicate your idea?
 - **Composition** – What type(s) of composition will best suit your concept? To start, look at the Composition handout to initially consider how the viewer's eye moves through different compositional types, and what type of "feeling" they evoke.
 - **Emphasis/Domination** – How/where will you create focal point(s)?
 - **Value** – How will your use of light and shadow affect the "feeling" of the work? Overall dark or light?
 - **Linear Perspective** – What different types of linear perspective (1, 2, 3 point) will you use? How can these be combined to address the space of dreams?
 - **Atmospheric Perspective** – How will you use this to show deep receding spaces in the work?
 - **Scale** – How large or small will you draw forms on your page? Will the size vary? How does this affect your concept?
 - **Medium** – GRAPHITE
 - How does your application of the graphite (technique) affect your concept?
 - **Format** – How do the following aspects help to support your concept?
 - Page orientation – Landscape or portrait
 - Paper shape - Square, Rectangle, Shaped
 - Paper size – a series of small drawings could be very intimate/precious vs. one large drawing 3' in height could be very extroverted/loud.
2. Find TWO inspirational artists that relate to the concepts and/or techniques outlined in this project. Print out one color image from each artist (must not be smaller than 5"x7" or a comparable size), and paste or tape it into your sketchbook. Below each image include: Artist's name, Title of work, Date of work, Medium, and Dimensions. At least one of the artists must be from the Contemporary era (1980-present). Not more than one artist may be from the list of suggested artists included in this handout.
 3. Complete 3 **COMPOSITIONAL SKETCHES** using your graphite pencils. Try out both vertical and horizontal formats, as well as different compositional arrangements for your composition. Consider how the viewer's eye moves through each composition and affects the mood or atmosphere of the work.

Project Drawing

1. Plan on intentionally manipulating the sense of space in the drawing by:
 - a. Multiple architectural views - on and off campus
 - b. Combination of one/two/three point linear perspective
 - c. Changes in Scale
 - d. Atmospheric perspective
 - e. Changes in page orientation
 - f. Changes in your own perspective of the subject
 - g. Incorporation of unexpected element

2. LINEAR PERSPECTIVE :
 - a. Pay special attention to angles and parallel lines that converge in space at a vanishing point. Check these parallel lines to make sure that they meet at the vanishing point - This will help you to determine if your angles are correct. Check vanishing points (2 & 3 point perspective) to make sure that they land along the same horizon line. **Be careful to keep perfectly vertical or horizontal lines parallel to the edges of your page to avoid the "fun house" affect.**
 - b. Work through the process of correction to determine accurate Proportion, Angles, and Curves throughout the drawing. Utilize measuring techniques with a sighting stick.
 - i. Sighting - measurement with a basic unit/ratio
 - ii. Angles - by hours on the clock
 - iii. Alignments - both horizontal and vertical across the page
 - iv. Negative shape

3. VALUE:
 - a. Address Local Color Value
 - b. Work general to specific. SQUINT and look for large shapes/areas of shadow and light that create volume. Ignore surface details and texture until after volume has been addressed. Keep the range of value small in the beginning and slowly increase it throughout the work. As you continue, look for smaller shapes of value and differences in darkness/lightness between value shapes. Use your drawing tools (blending stump & erasers) and the pressure of your hand to create even tones and address tonal edges.
 - c. Utilize Lost and Found Edges. Edges of objects that are the same value as your page do not need to be outlined. Allow these edges to fade into the white of the paper. **DO NOT OUTLINE** edges – use Found Edges instead – Consider how two different tones meet, allowing you to see an edge.
 - d. Increase the variety of tone and sense of volume throughout the work by using a full range of value. Each individual object/area should have a "full" range of value that is appropriate for it. Forms with a dark local color may not include the white of the page - just as white objects may not include a deep black tone.
 - e. **Make artistic choices:**
 - i. **Pushing Space Forward** - Address overall grey areas by choosing to make something slightly lighter or darker, allowing the forms to come apart from one another. Increase contrast, wider range of value.
 - ii. **Pushing Space Back** – Reduce the range of value. Smaller range of value = deeper recess in space.

4. ATMOSPHERIC PERSPECTIVE - Remember that clarity, details, and range of value should lessen as space recedes.
 - a. Details should be more prevalent in the foreground, but barely visible (if at all) in the background.
 - b. Mark-making can be more apparent in the foreground and absent from the background.
 - c. Less developed drawing may appear in the background, and fully developed drawing with detail should appear in the foreground.
 - d. **Make artistic choices:** Even though something might be clearly visible, you might choose to apply the principles of atmospheric perspective to it in order to intentionally push it back in space.

5. Step back from your drawing frequently to view your progress across the entire work. Consider how the drawing is developing both in terms of technique and concept

Written Self-Critique **Due 3/31**

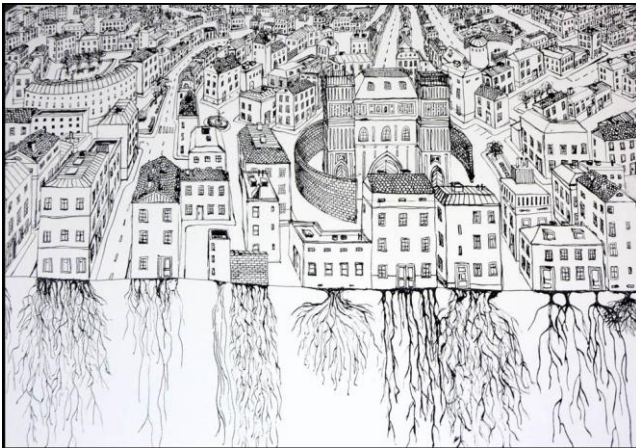
For each project students are to type a self-critique in which the final work is analyzed – AT LEAST 3 PARAGRAPHS of 5 complete sentences or more. This critique is to be typed and double-space and is due on the same date as the project. This written reflection should address a **CRITICAL ANALYSIS** of the **OBJECTIVES** as listed on the project sheet.

Below are few questions to consider when writing a self-critique (not all of these questions need to be answered in each critique. Consider the ones most appropriate for the artwork being discussed):

1. Start by reviewing the **OBJECTIVES** listed on the project handout. Describe how you see each of these functioning within your drawing.
2. What are the dominating elements (i.e. Line, Shape, Value, Texture, etc.) within the work?
3. What is your concept, and how is it effectively conveyed in the work? Consider choices in subject matter, composition, and lighting. How does your concept relate to a Surrealist Dreamscape?
4. How did you create Emphasis/Domination? What compositional choices (where forms/elements are placed) did you make? Why?
5. How does your drawing show Space and Depth?
6. Carefully consider the craftsmanship of the drawing. Is more attention to detail needed? How refined is the work?
7. What are the most successful aspects of the work?
8. What did you learn most from this project? Composition? Material? Technique? Theme or concept? Time management?
9. Did you understand the objectives of the assignment?

Artists to look at

- | | |
|------------------------|-----------------------|
| ❖ Jesse Bransford | ❖ David Schnell |
| ❖ Los Carpinteros | ❖ Madelon Vriesendorp |
| ❖ Frank Magnotta | ❖ M.C. Escher |
| ❖ Johanna Bystrom Sims | ❖ James R. Miller |
| ❖ Paul Noble | ❖ Salvador Dali |
| ❖ Glexis Novoa | |



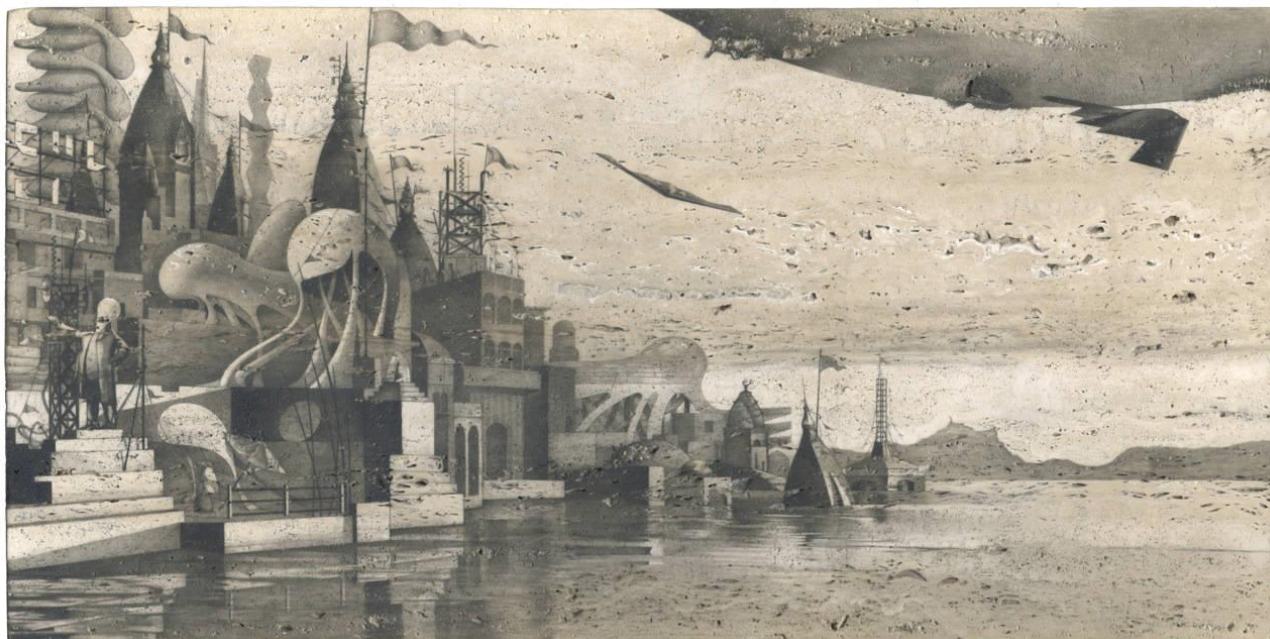
Johanna Bystrom Sims, *The Thought of Where*, 2011



Frank Magnotta, *Birds of America*, 2008



Steven Carrelli



Glexis Novoa, *Benares (the last photograph)*, 2013