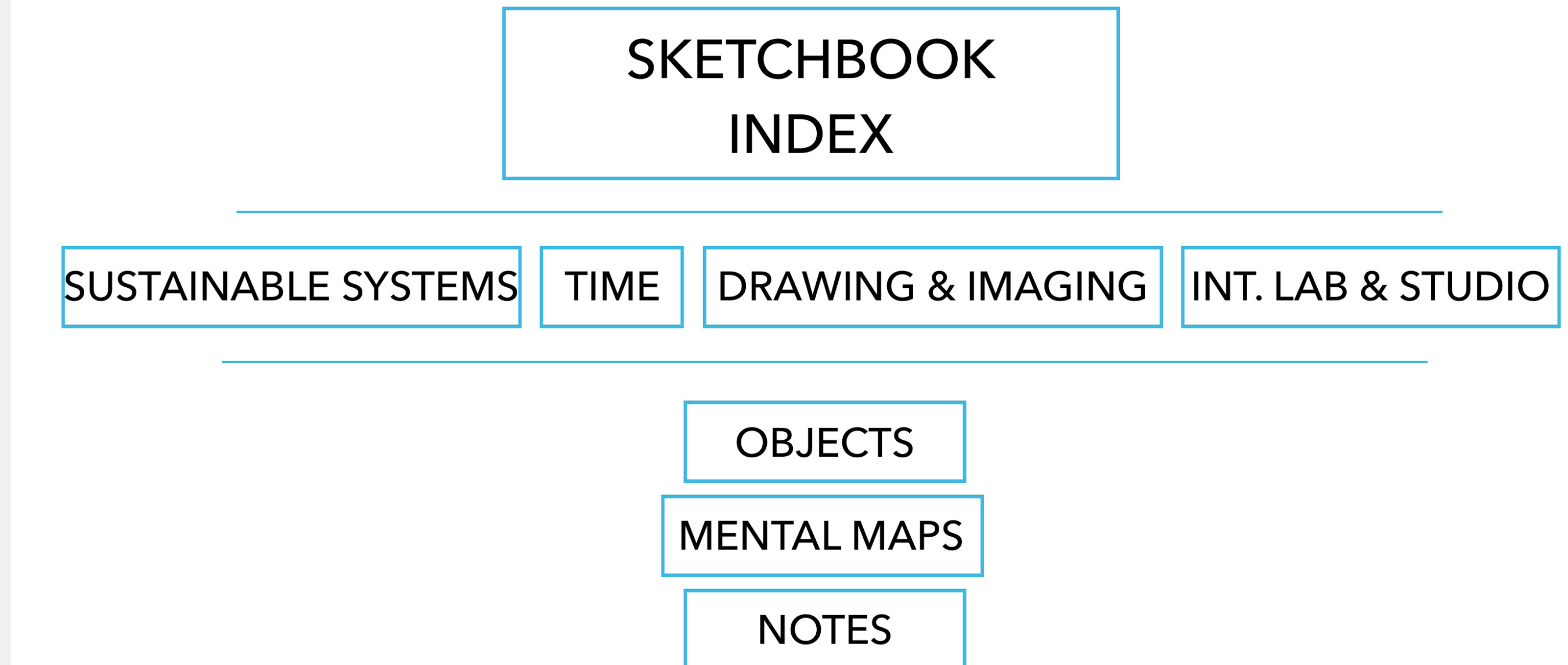


Archives Presentation

02 21 2016

WIREFRAME

There is an index where all works are presented randomly, and links for the main pages which are divided in the classes to which the sketchbooks belong to.



AVENIR NEXT

BOLD SIZE 67

COLOR #4A4A4A

ALL SKETCHBOOKS

TASIS

INT. SEMINAR

TIME

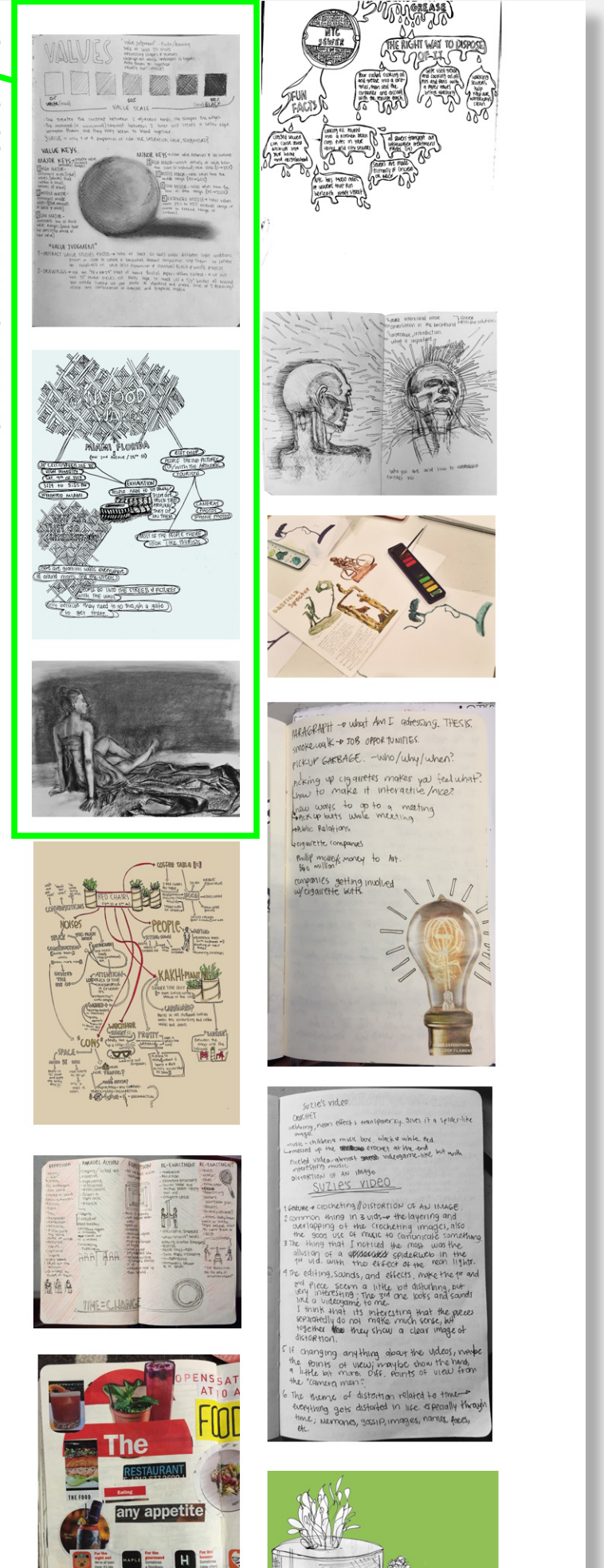
DRAWING AND IMAGING

SUSTAINABLE SYSTEMS

INTEGRATIVE STUDIO

The images on this columns will move up and down according to the mouse movement.

UP AND DOWN BAR WHEN SCROLLING



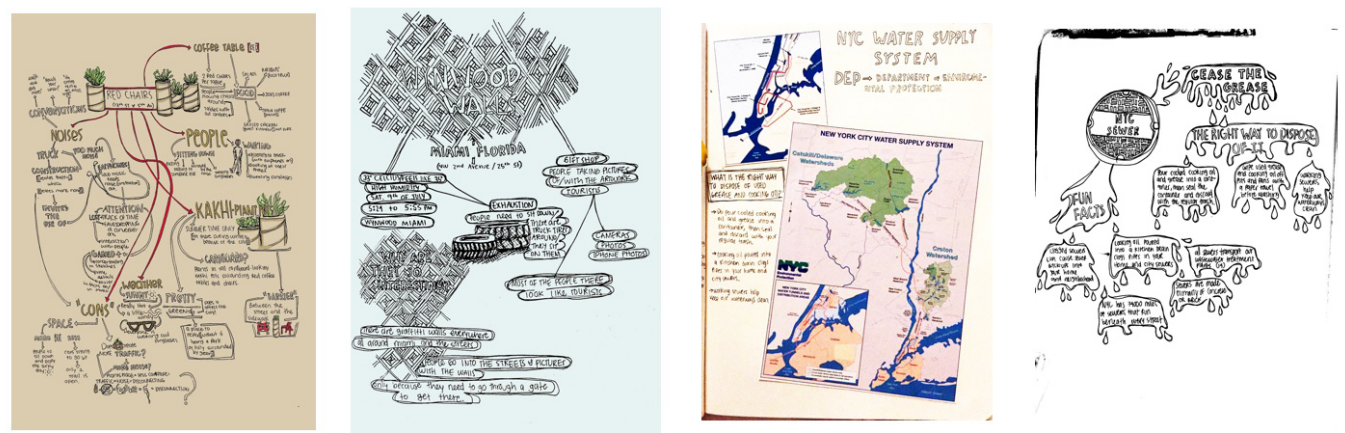
INDEX EX.1

The links to the class pages will be linked to the names shown like the one in the yellow box. They will light up when hovering over them to make it clear that it is a link.

INT. SEMINAR

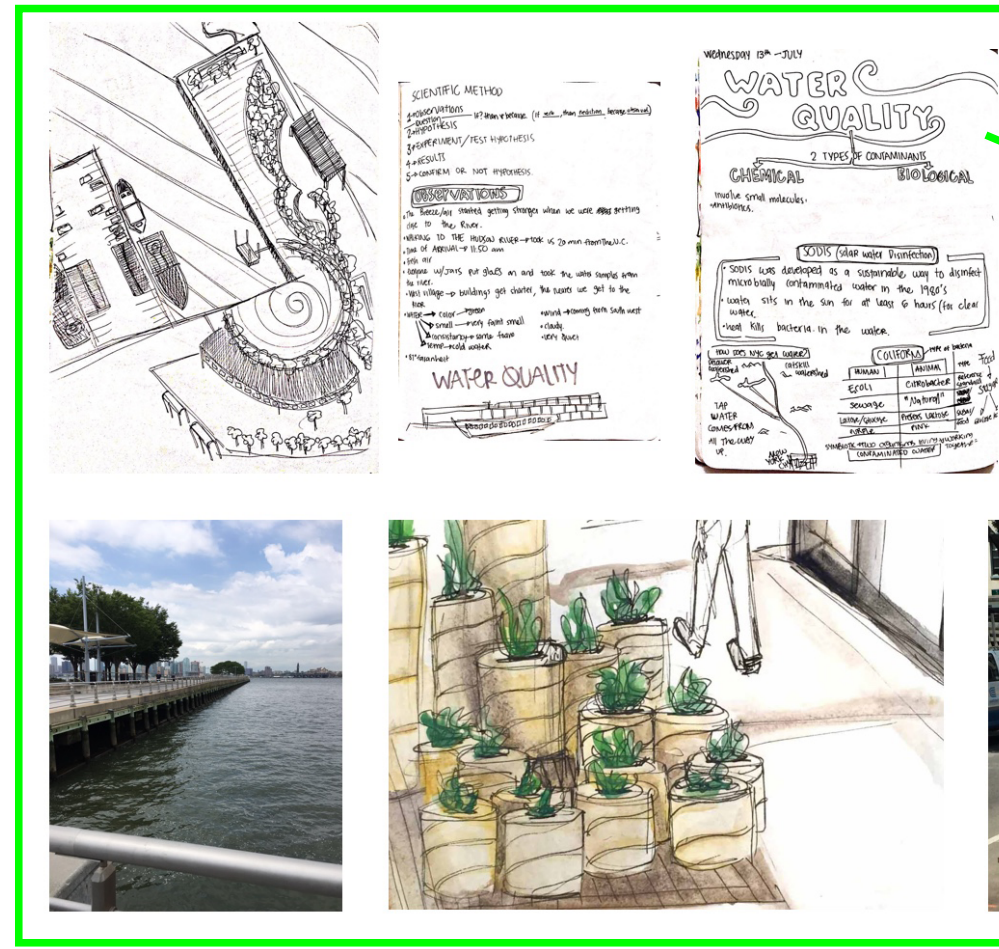
SUSTAINABLE SYSTEMS JUNE 2016

SUB-PAGE 1



Menu will be left aligned. It will also light up or change color when hovered over to let user know it is a link.

OBJECTS
MENTAL MAPS
NOTES



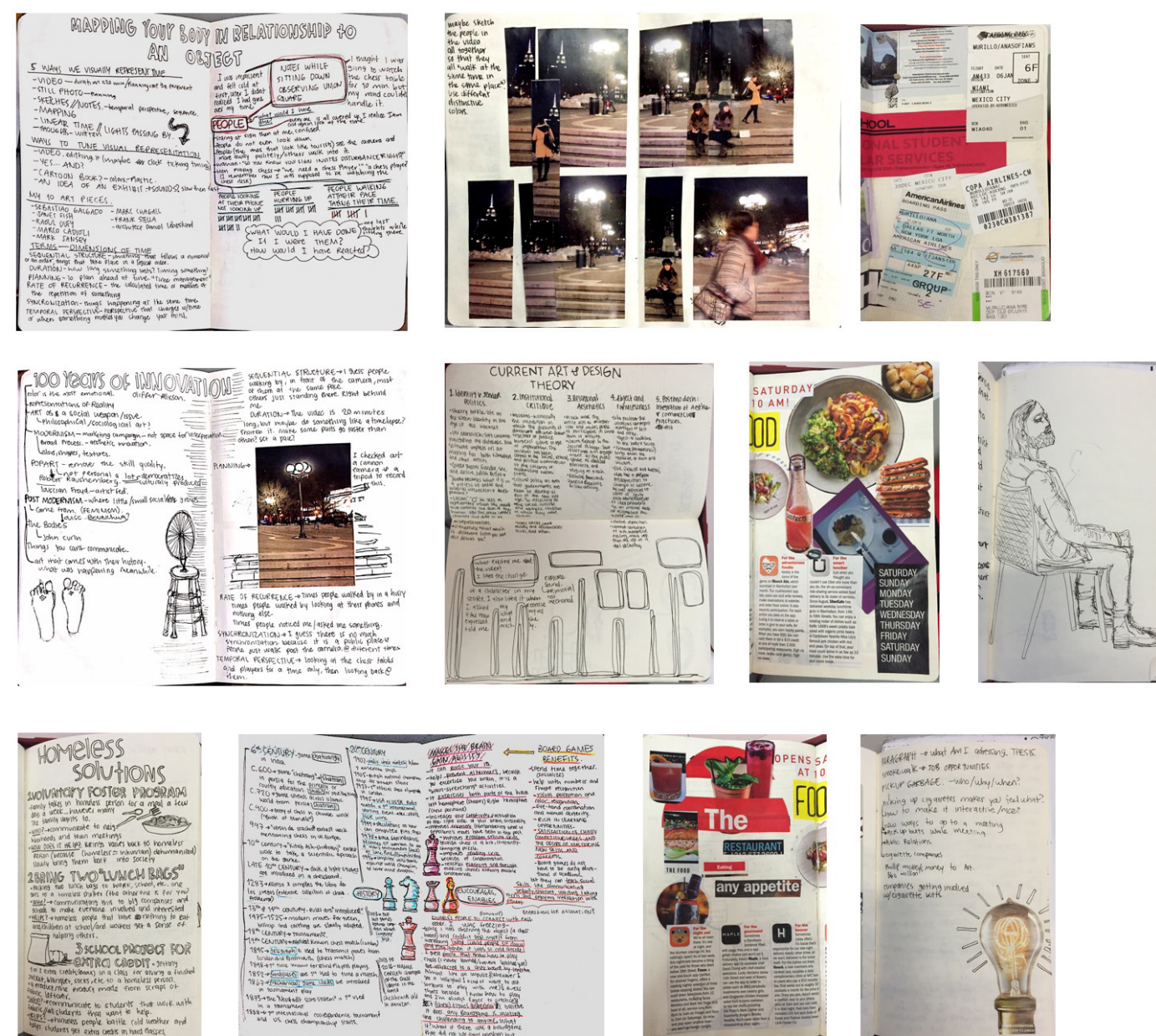
The images will be left aligned.



TIME JAN 2016

SUB-PAGE2

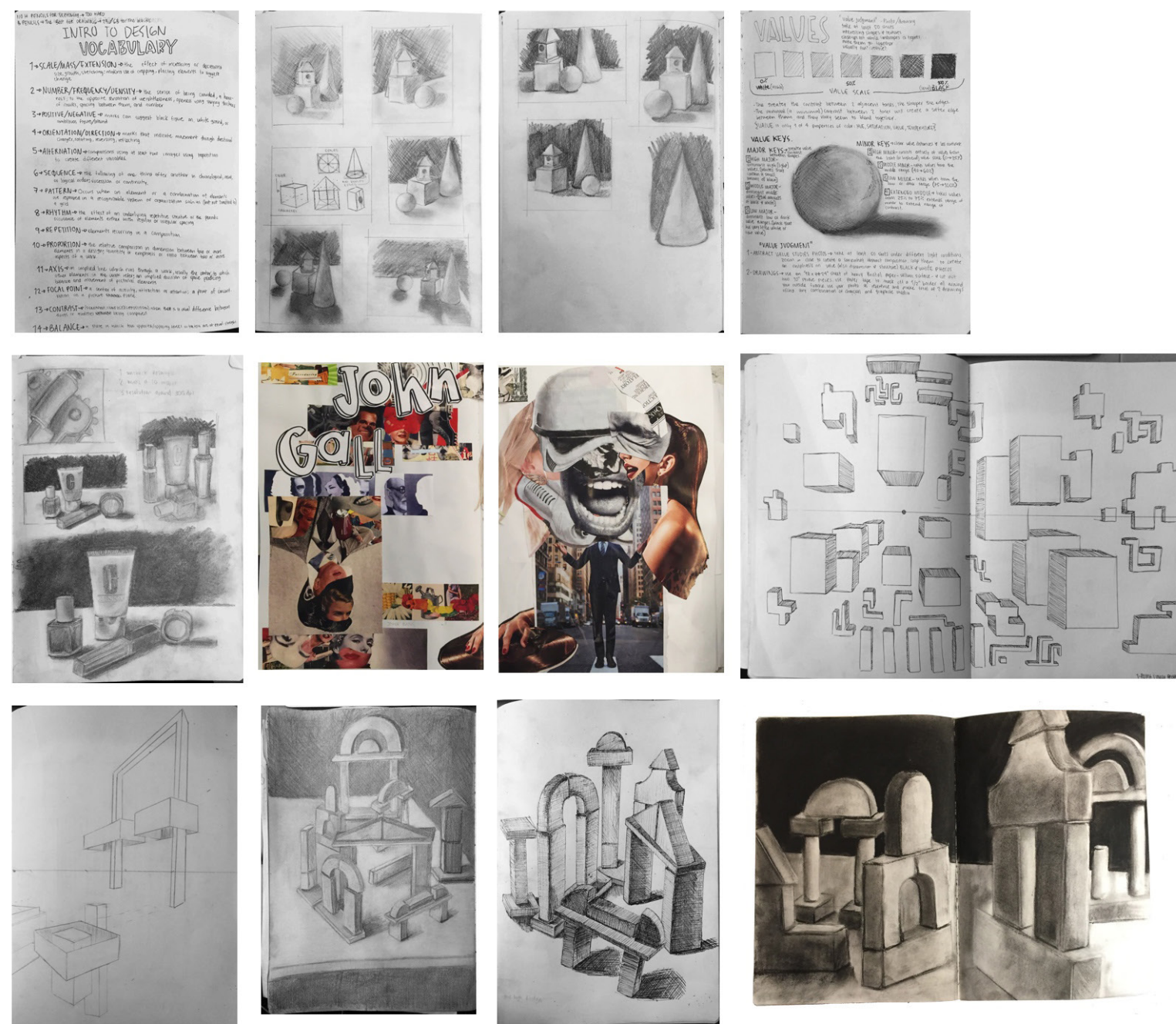
OBJECTS MENTAL MAPS NOTES



DRAWING & IMAGING

JAN 2016

SUB-PAGE3



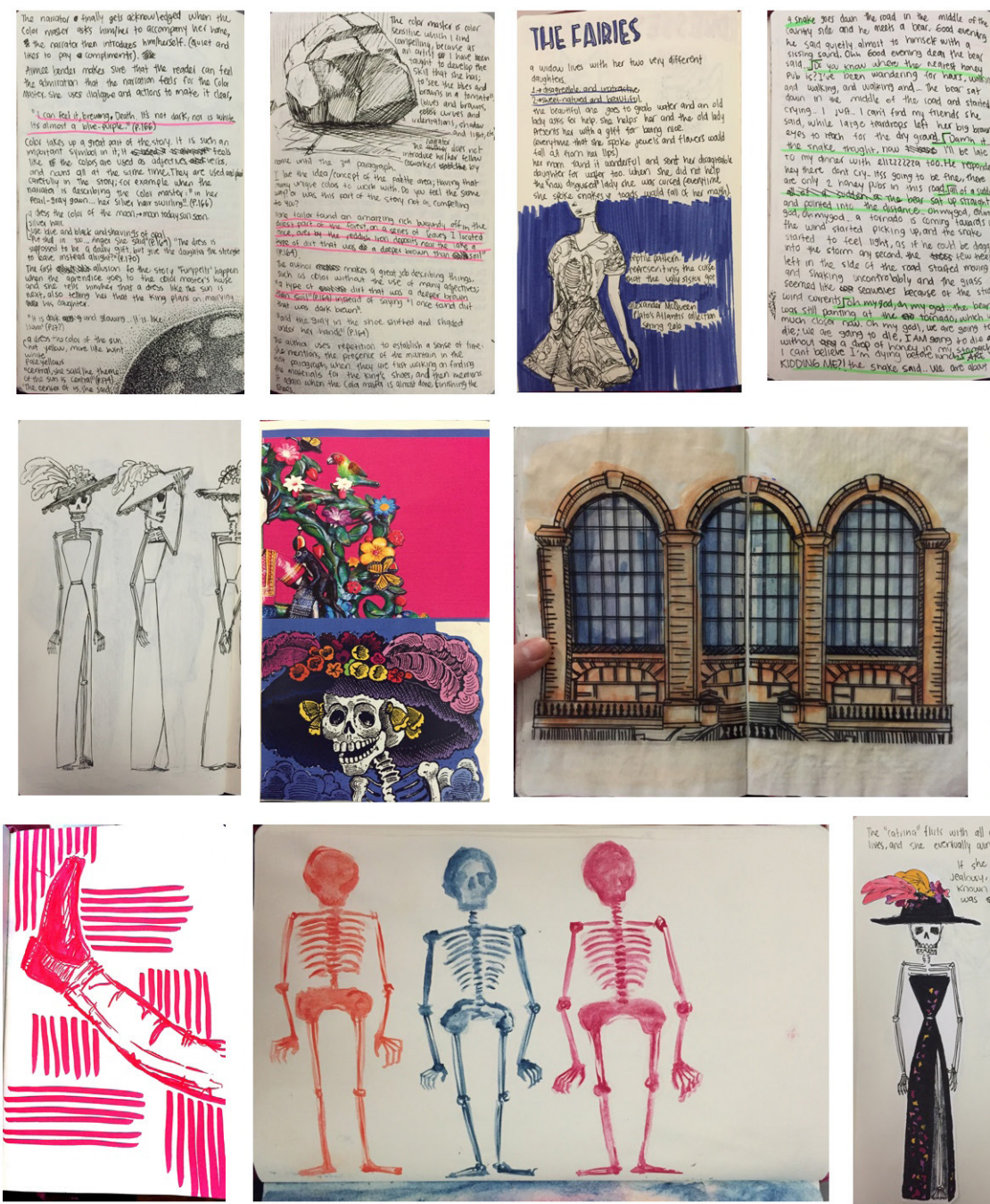
OBJECTS
MENTAL MAPS
NOTES

INT SEMINAR & IMAGING

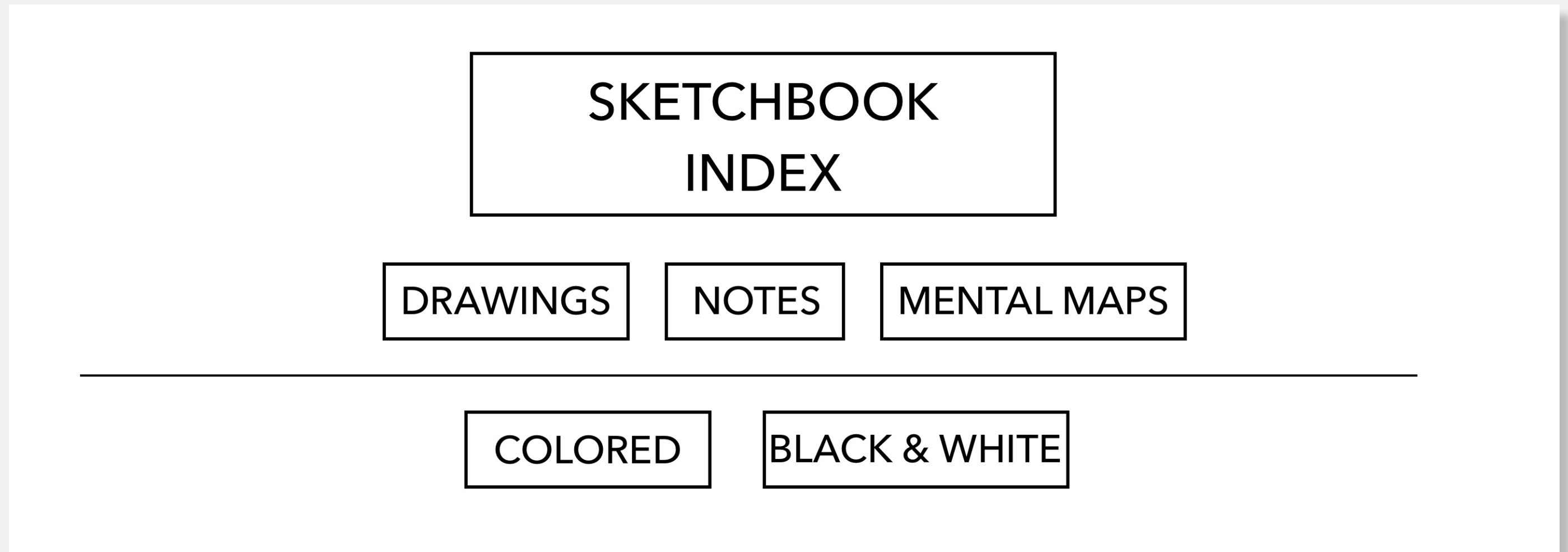
JAN 2016

SUB-PAGE4

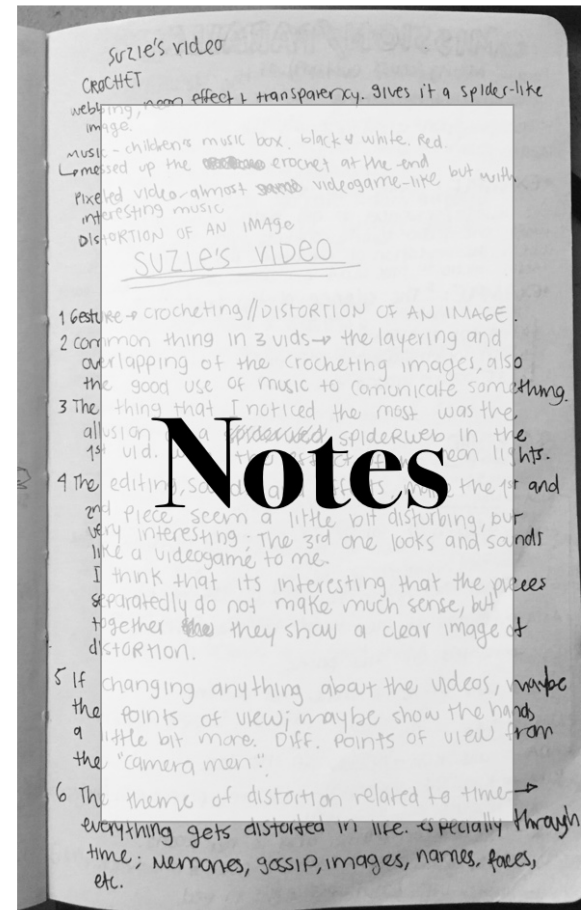
OBJECTS
MENTAL MAPS
NOTES



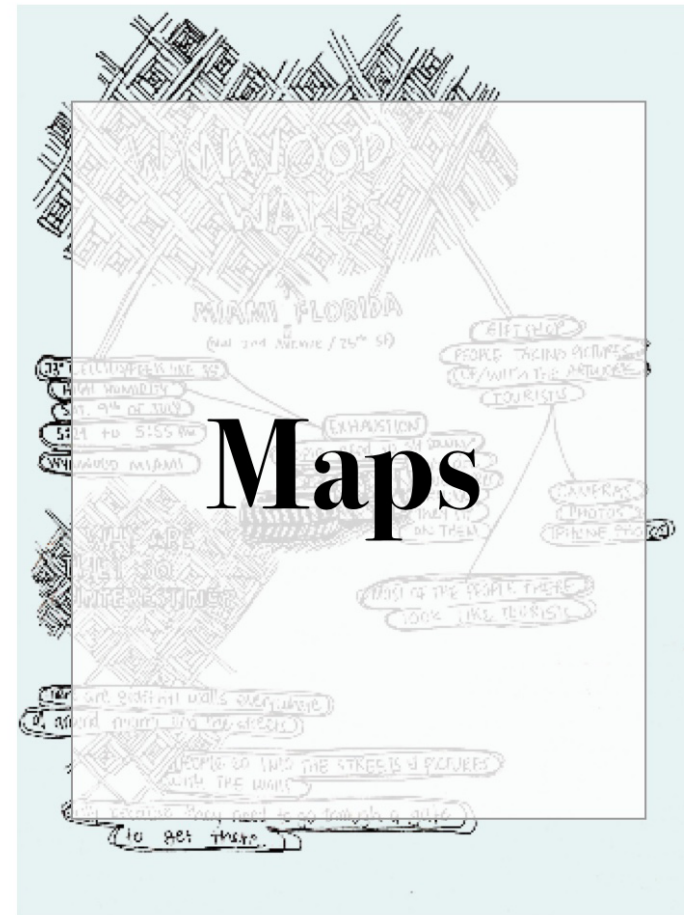
WIREFRAME 2



MY SKETCHBOOK PROJECT



Notes



Maps



Sketches



Digital

B&W

COLORED

Maps

2. (if you... than... because...)

SIS

15.

when we were... getting

took us 20 min from the U.C.

and took the... samples from

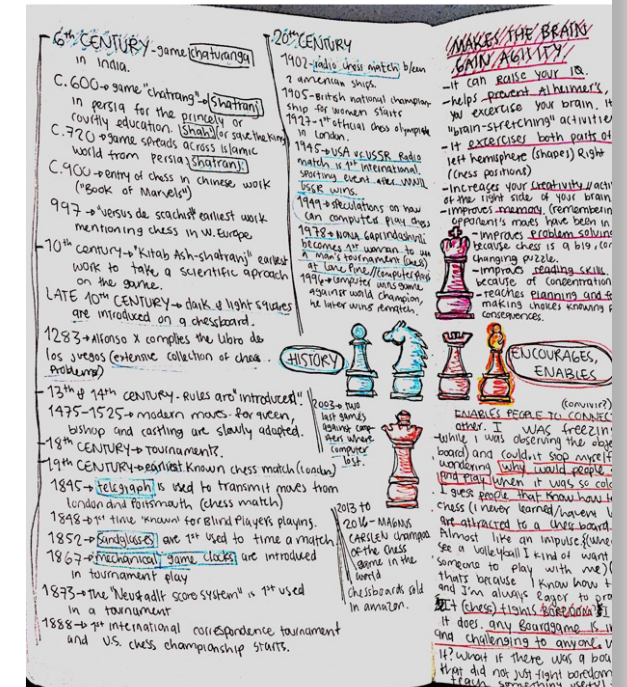
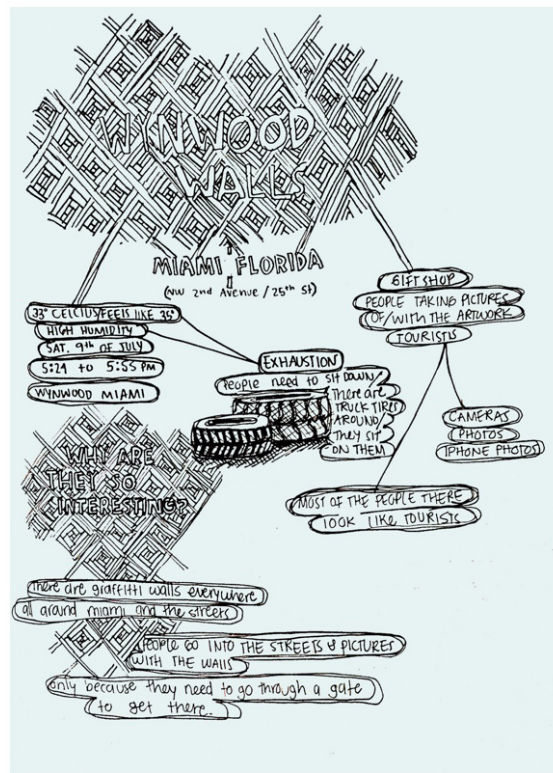
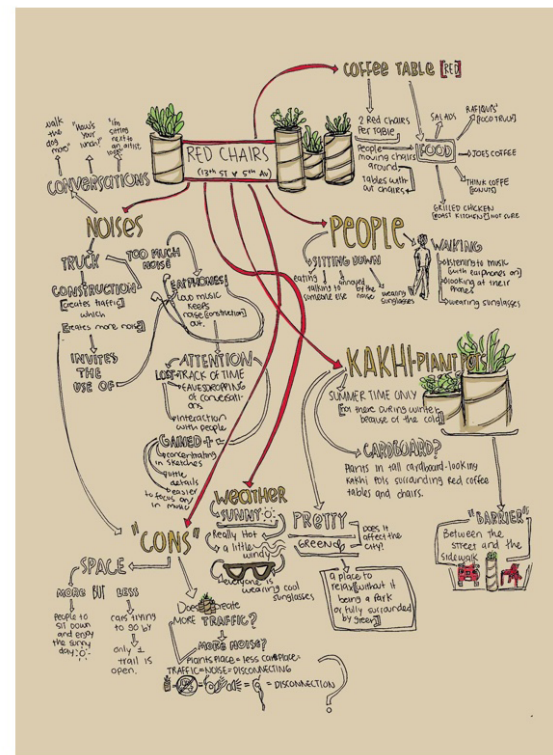
the... we get to the

wind... from south west

cloudy

very quiet

JALTY



B&W

COLORED

5 If changing anything about the videos, make the point of view; maybe show the hands a little bit more. Different points of view from the "camera".

Notes

6 The theme of this is related to time → everything gets colored especially through time; memories, gossip, images, names, faces, etc.

SEQUENTIAL STRUCTURE → I guess people walking by in front of the camera, most of them at the same pace, others just standing there. Right behind me.


DURATIONS → The video is 20 minutes long, but maybe do something like a timelapse? maybe some parts go faster than others? see a pair?

PLANNING → I checked out a camera camera up a tripod to record this.

RATE OF RECURRENCE → Times people walked by in a hurry times people walked by looking at their phones and nothing else.

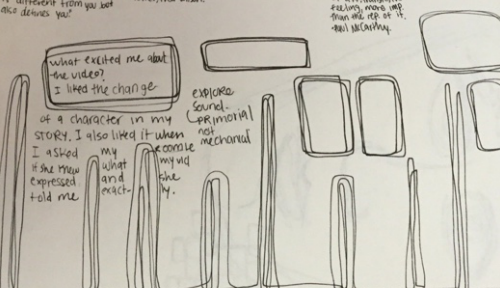
SYNCHRONIZATION → I guess there is no much synchronization because it is a public place people just walk past the camera at different times.

TEMPORAL PERSPECTIVE → looking at the chess tables and players for a time only, then looking back at them.



CURRENT ART & DESIGN THEORY

- 1. IDENTIFY YOUR POLITICS**
 - identify politically on the scene. Identify in the age of the internet.
 - identify MANUFACTURED vs. handmade.
 - identify the distance between the digital and the physical.
 - identify the digital and the physical.
 - identify the digital and the physical.
- 2. INSTITUTIONAL CRITIQUE**
 - identify the institutional critique.
 - identify the institutional critique.
 - identify the institutional critique.
- 3. REGIONAL AESTHETICS**
 - identify the regional aesthetics.
 - identify the regional aesthetics.
 - identify the regional aesthetics.
- 4. AFFECT AND FAMILIARNESS**
 - identify the affect and familiarity.
 - identify the affect and familiarity.
 - identify the affect and familiarity.
- 5. POSTMODERNISM: THEMATIC OF ARCHITECTURE**
 - identify the postmodernism.
 - identify the postmodernism.
 - identify the postmodernism.

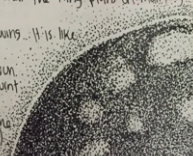


The narrator finally gets acknowledged when the color master asks him/her to accompany her home, the narrator then introduces himself. (quiet and likes to pay a compliment).

Advice border makes sure that the reader can feel the admiration that the narrator feels for the color master. she uses dialogue and actions to make it clear.

"I can feel it brewing. Death. It's not dark, not is white. It's almost a blue-purple." (p.166)

Color takes up a great part of the story. It is such an important symbol in it. It is used as a metaphor for the color master. It is used as a metaphor for the color master. It is used as a metaphor for the color master.



Homeless solutions

1. VOLUNTARY FOSTER PROGRAM

family takes in homeless person for a meal a few times a week... however many the family wants to.

- identify the voluntary foster program.
- identify the voluntary foster program.
- identify the voluntary foster program.

2. BRING TWO "LUNCH BAGS"

bringing two lunch bags to work, school, etc. one sets to a homeless shelter (the other one is for you).

- identify the bring two lunch bags.
- identify the bring two lunch bags.
- identify the bring two lunch bags.

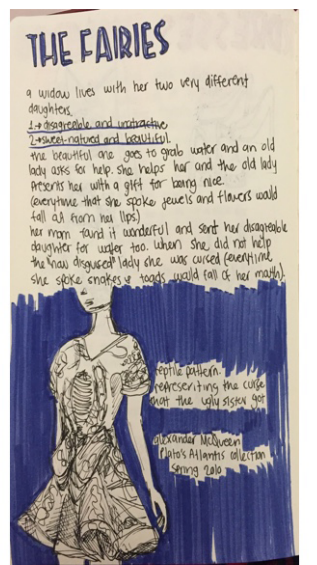
3. SCHOOL PROJECT FOR EXTRA CREDIT

getting extra credit in a class for giving a finished jacket, blanket, socks, etc to a homeless person.

- identify the school project for extra credit.
- identify the school project for extra credit.
- identify the school project for extra credit.

INTRO TO DESIGN VOCABULARY

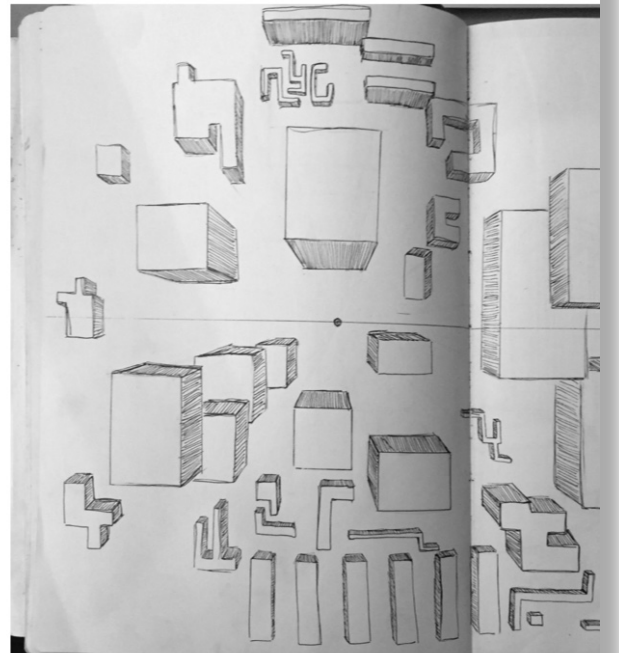
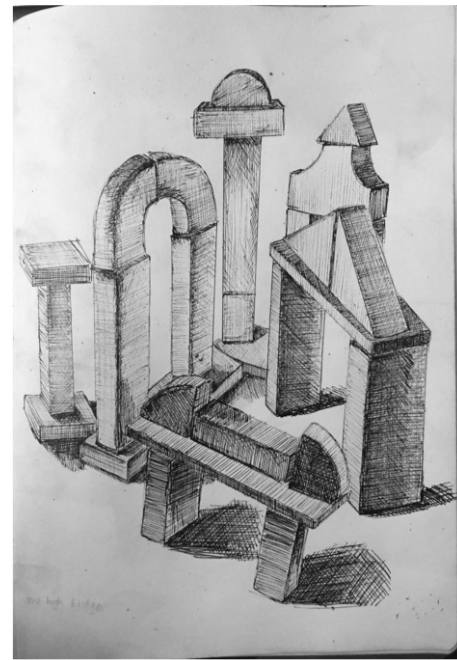
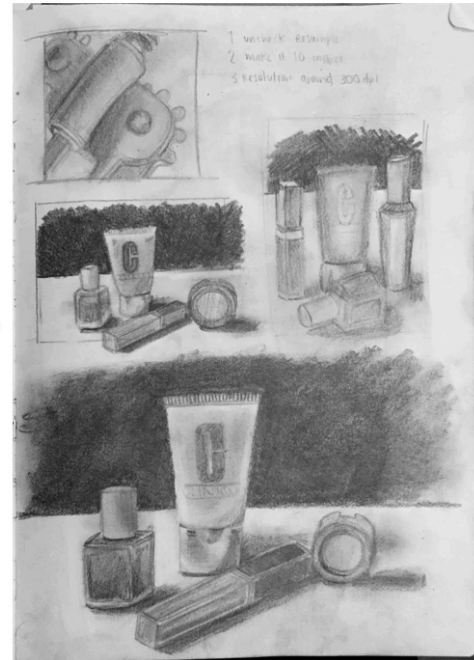
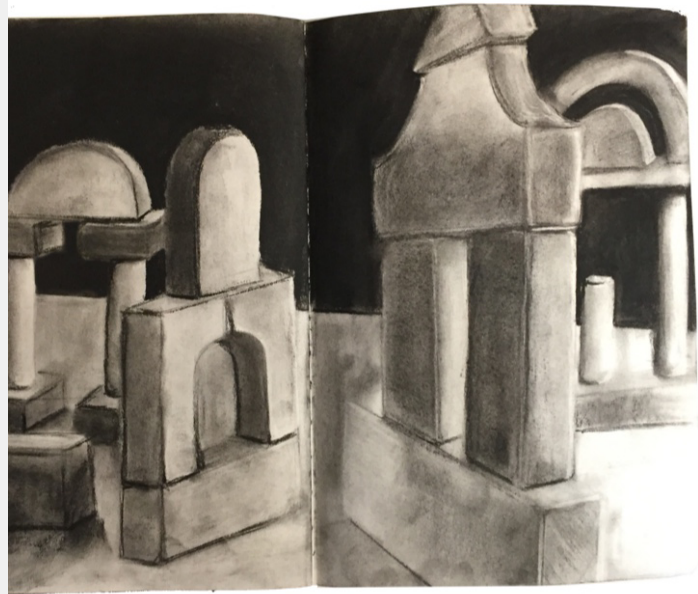
- 1 → SCALE/MASS/EXTENSION** → the effect of reactions of decisions size, shape, extension; makes use of cropping, placing elements in frames.
- 2 → NUMBER/FREQUENCY/DENSITY** → the sense of being crowded, a sense of mass, quality between parts, and number.
- 3 → POSITIVE/NEGATIVE** → makes can suggest black figure on white ground, or white figure on black ground.
- 4 → ORIENTATION/DIRECTION** → marks that indicate movement through directional change, leading, entering, exiting.
- 5 → ALTERNATION** → comparisons using at least two images using repetition to create different variables.
- 6 → SEQUENCE** → the following of one thing after another in chronological, real, or logical order; succession or continuity.
- 7 → PATTERN** → occurs when an element or a combination of elements are repeated in a recognizable system of organization (lines, but not limited to).
- 8 → RHYTHM** → the effect of an underlying repetitive structure or the periodic occurrence of elements either with regular or irregular spacing.
- 9 → REPETITION** → element occurring in a composition.
- 10 → PROPORTION** → the relative comparison in dimension between two or more aspects of a work.
- 11 → AXIS** → an implied line which runs through a work, usually the only to which other elements in the work refer; an implied division of space, guiding the viewer and movement of pictorial elements.
- 12 → FOCAL POINT** → the center of activity, attraction or attention; a point of interest in a picture through frame.
- 13 → CONTRAST** → (visual) comparison between two or more elements that are different in some way.
- 14 → BALANCE** → state in which two opposite/contrasting forces or elements are equal in weight.



B&W

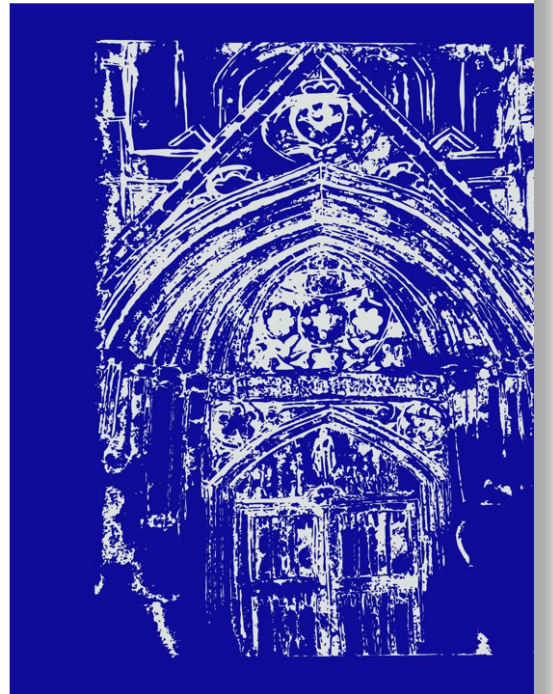
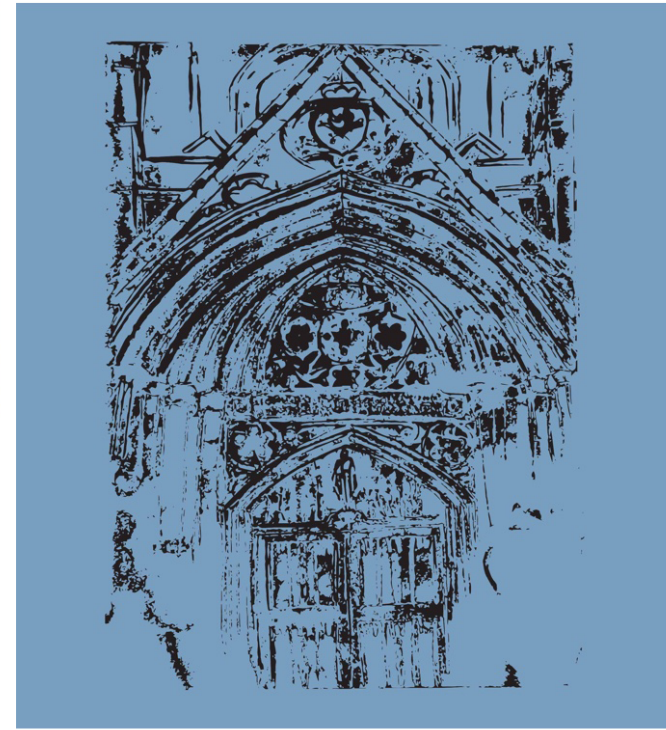
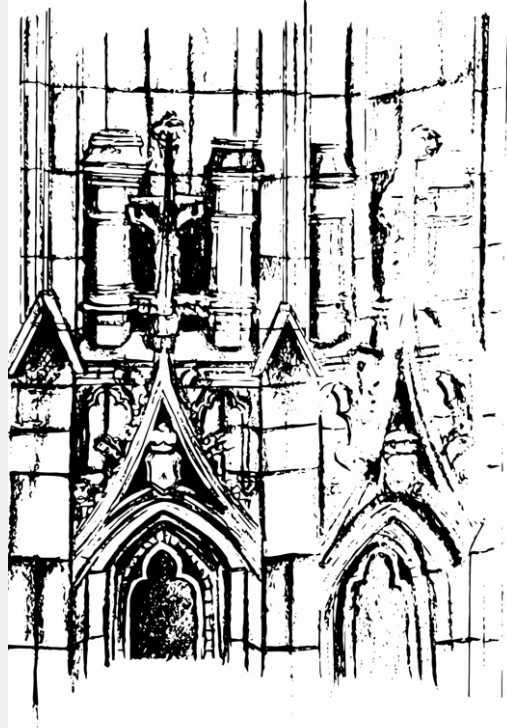
COLORED

Sketches



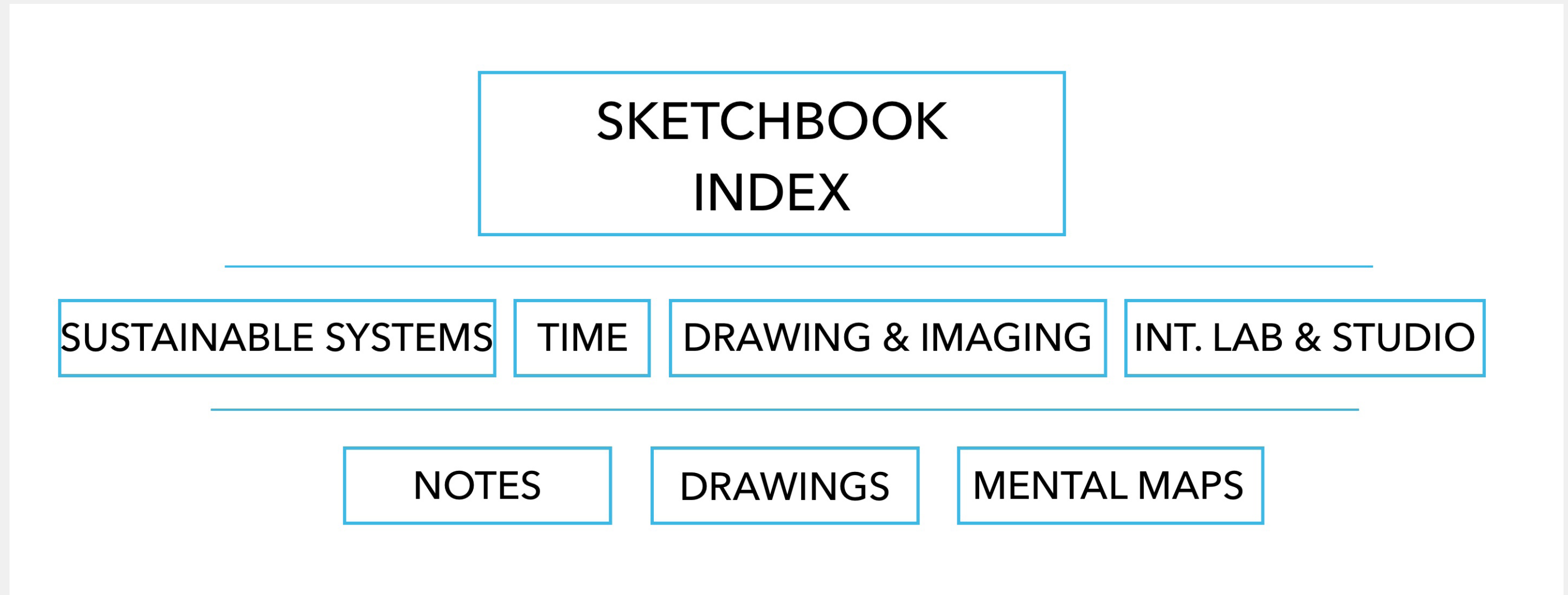
B&W
COLORED

Digital



B&W
COLORED

WIREFRAME



INDEX

AVENIR NEXT

BOLD SIZE 45

COLOR #4A4A4A

ALL SKETCHBOOKS

TASIS

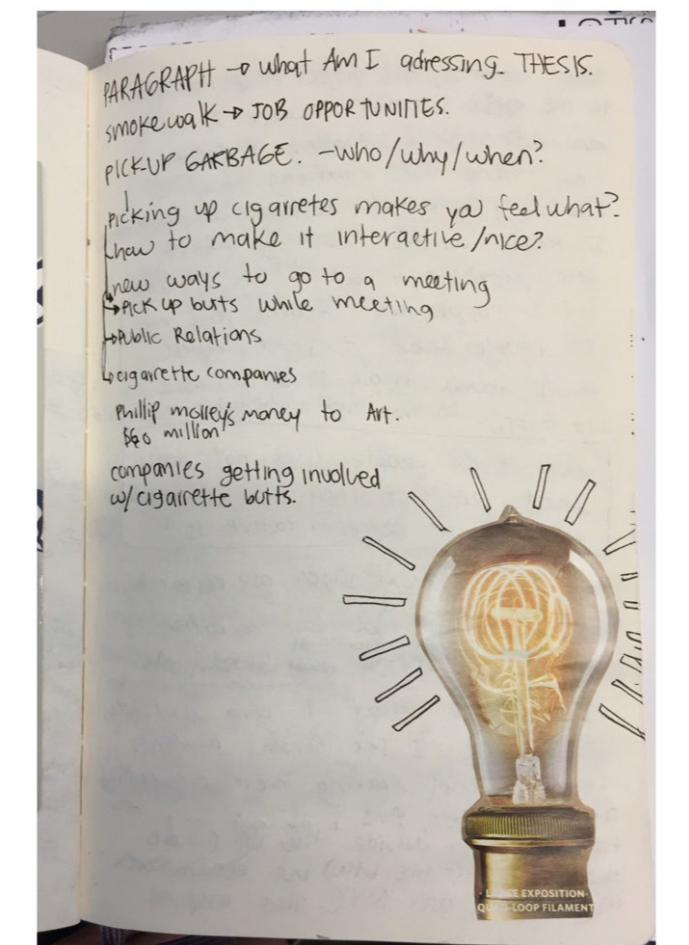
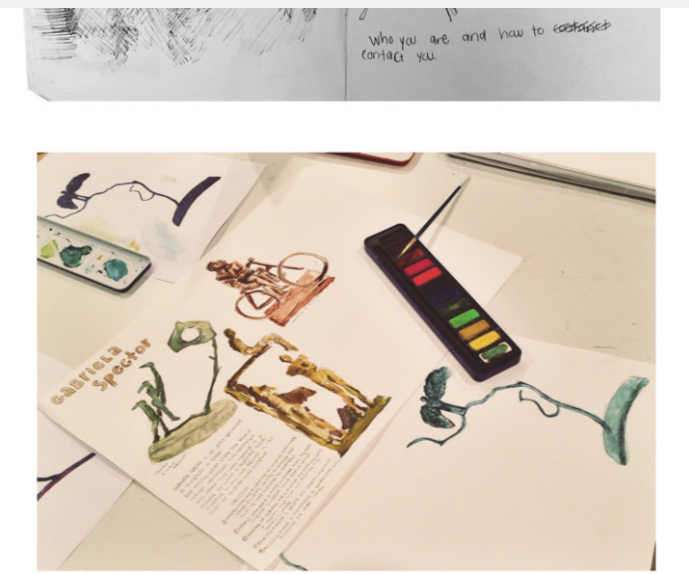
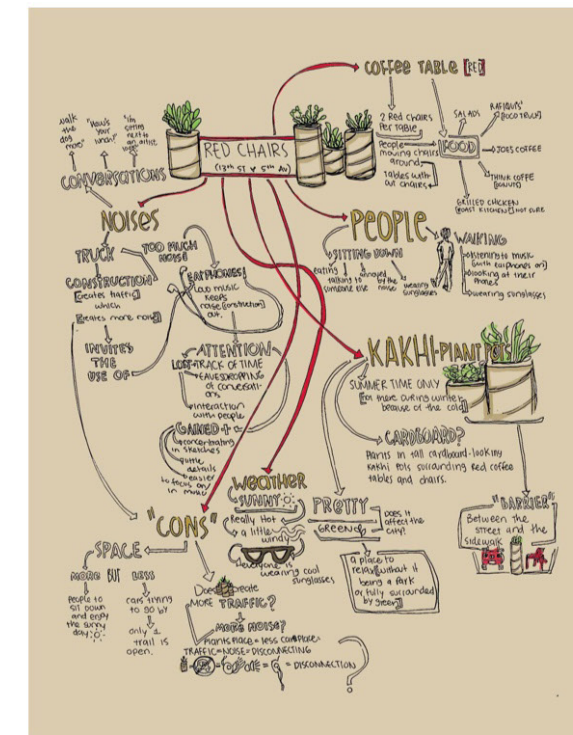
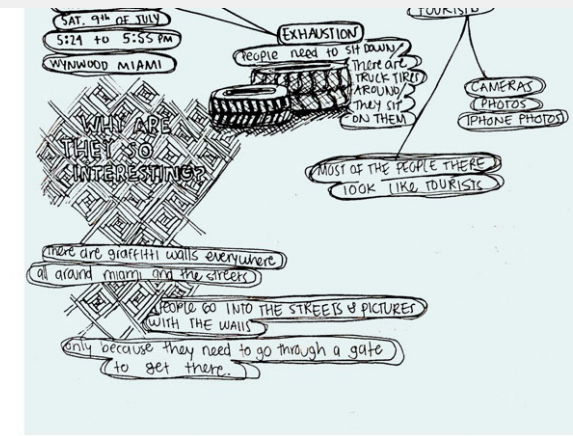
INT. SEMINAR

TIME

DRAWING AND IMAGING

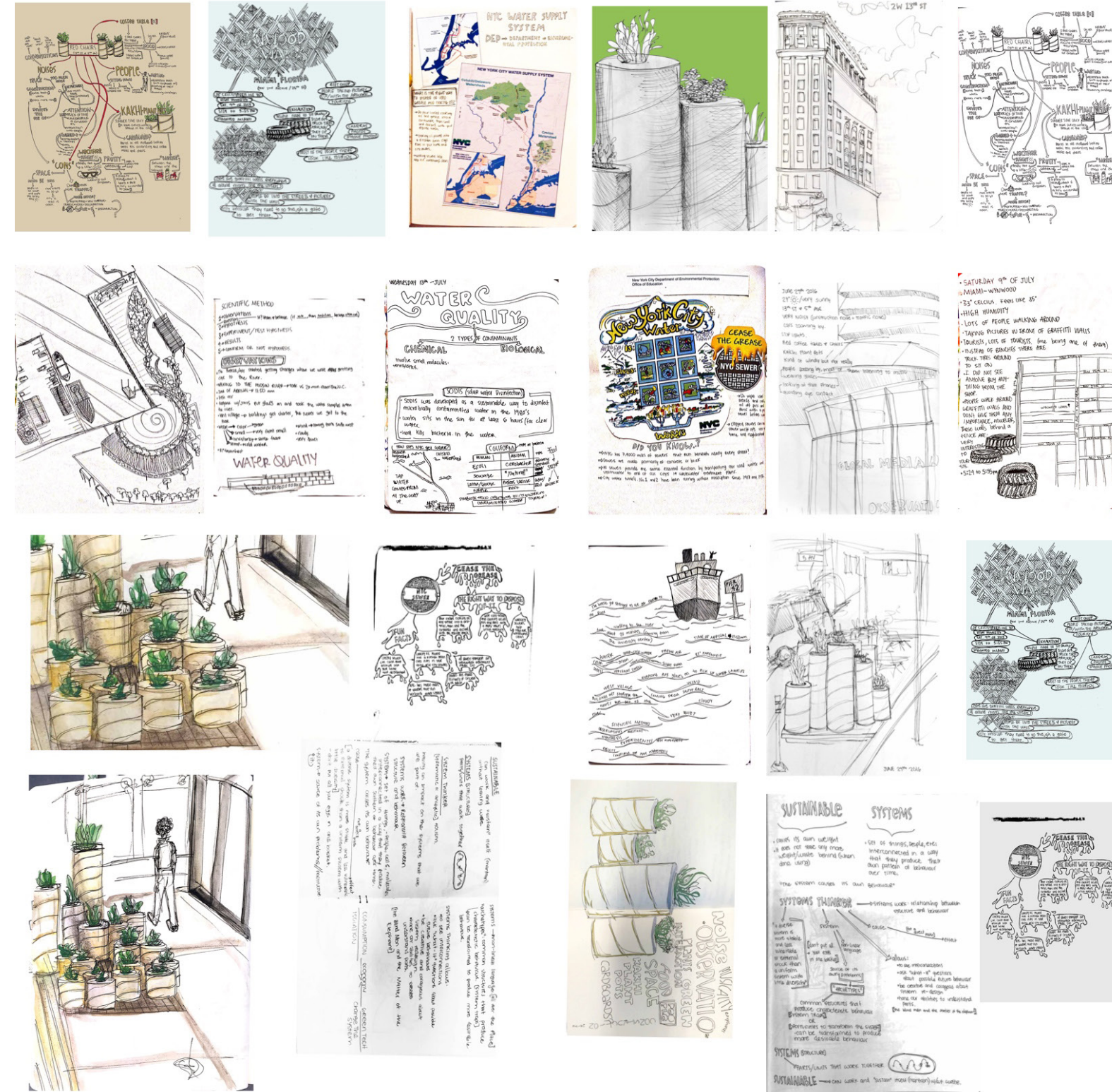
SUSTAINABLE SYSTEMS

INTEGRATIVE STUDIO



SUSTAINABLE SYSTEMS

JUNE 2016

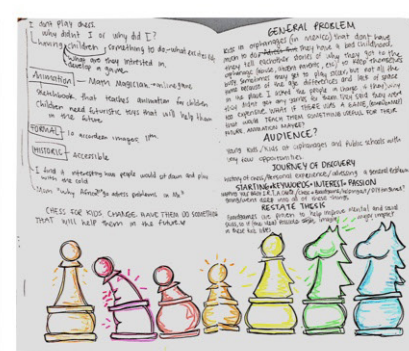
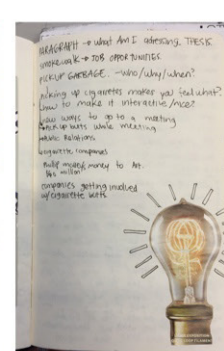
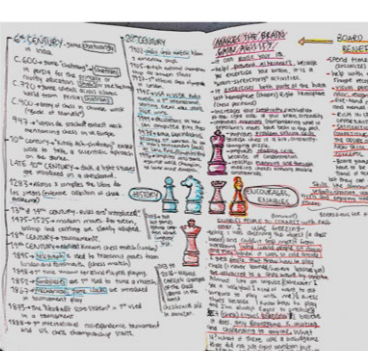
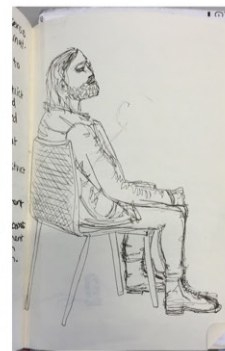
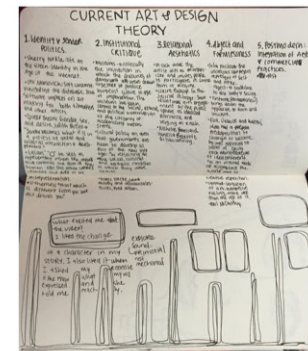
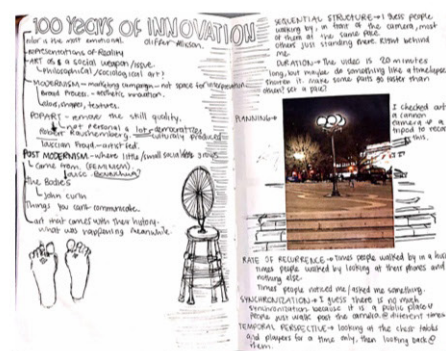
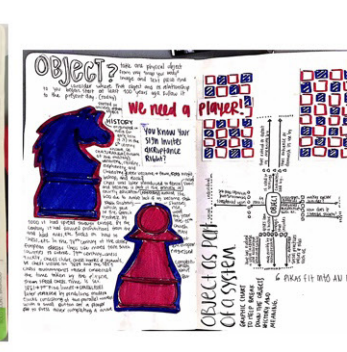
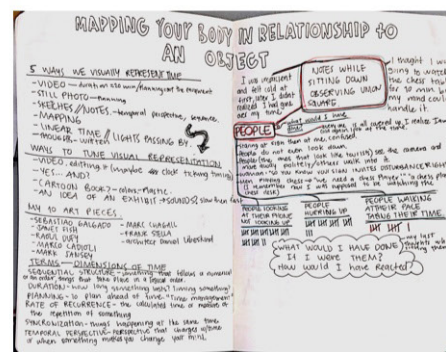
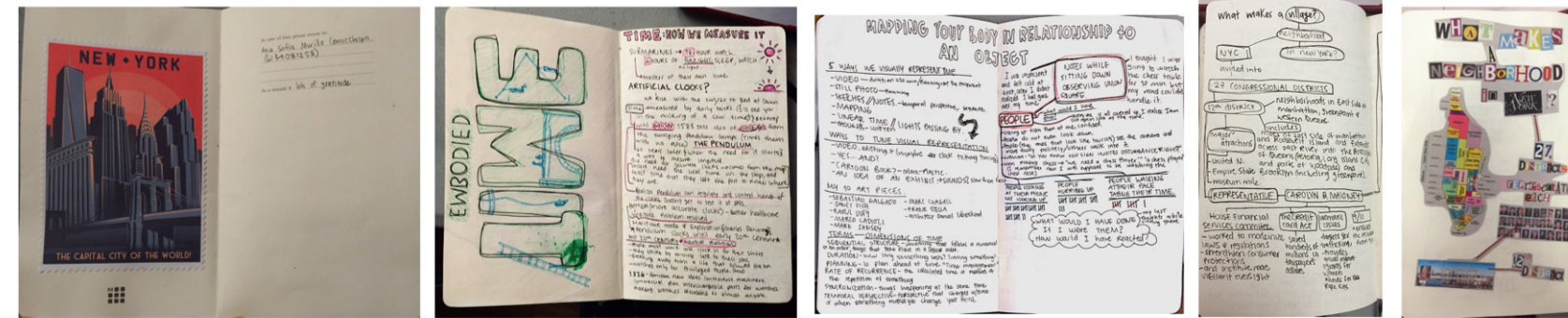


OBJECTS

MENTAL MAPS

NOTES

TIME JAN 2016

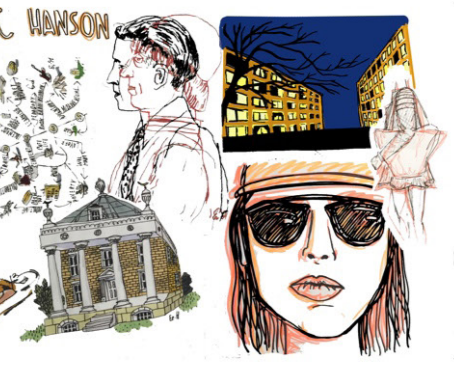
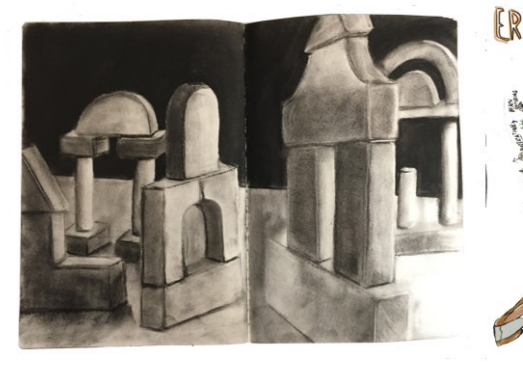
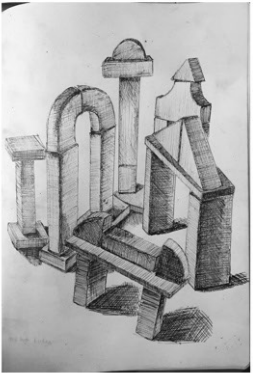
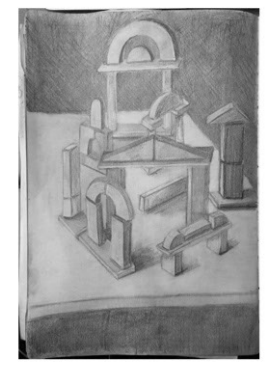
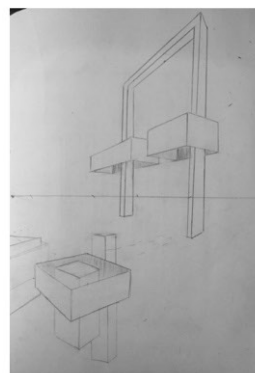
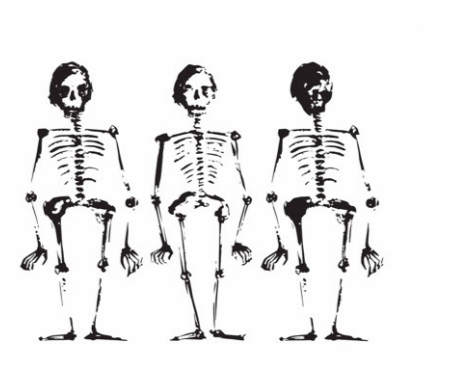
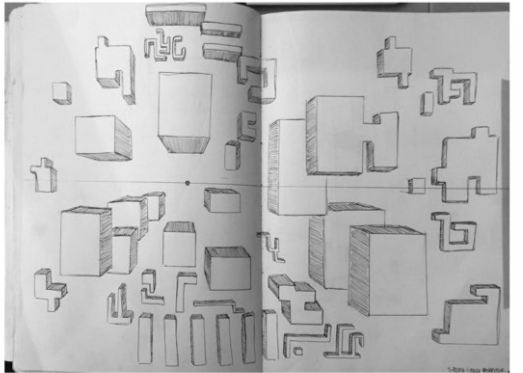
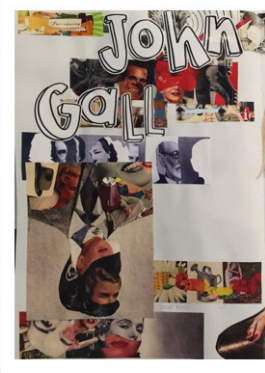
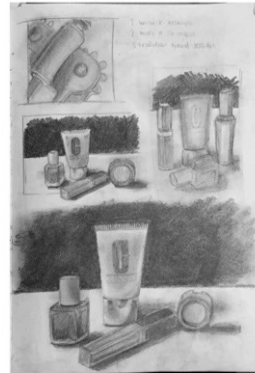
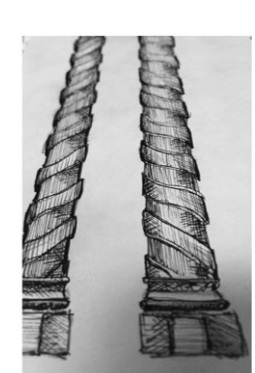
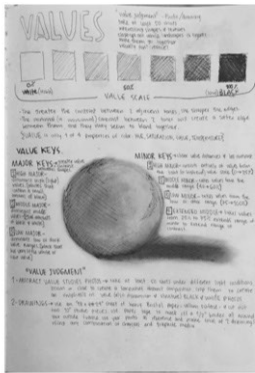
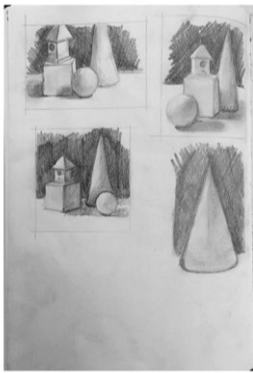
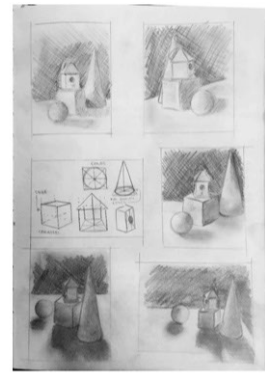
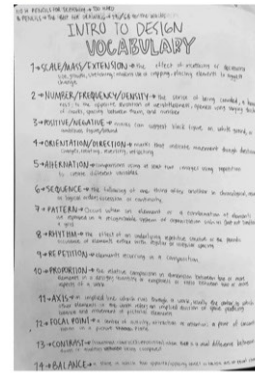


OBJECTS

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DRAWING & IMAGING JAN 2016

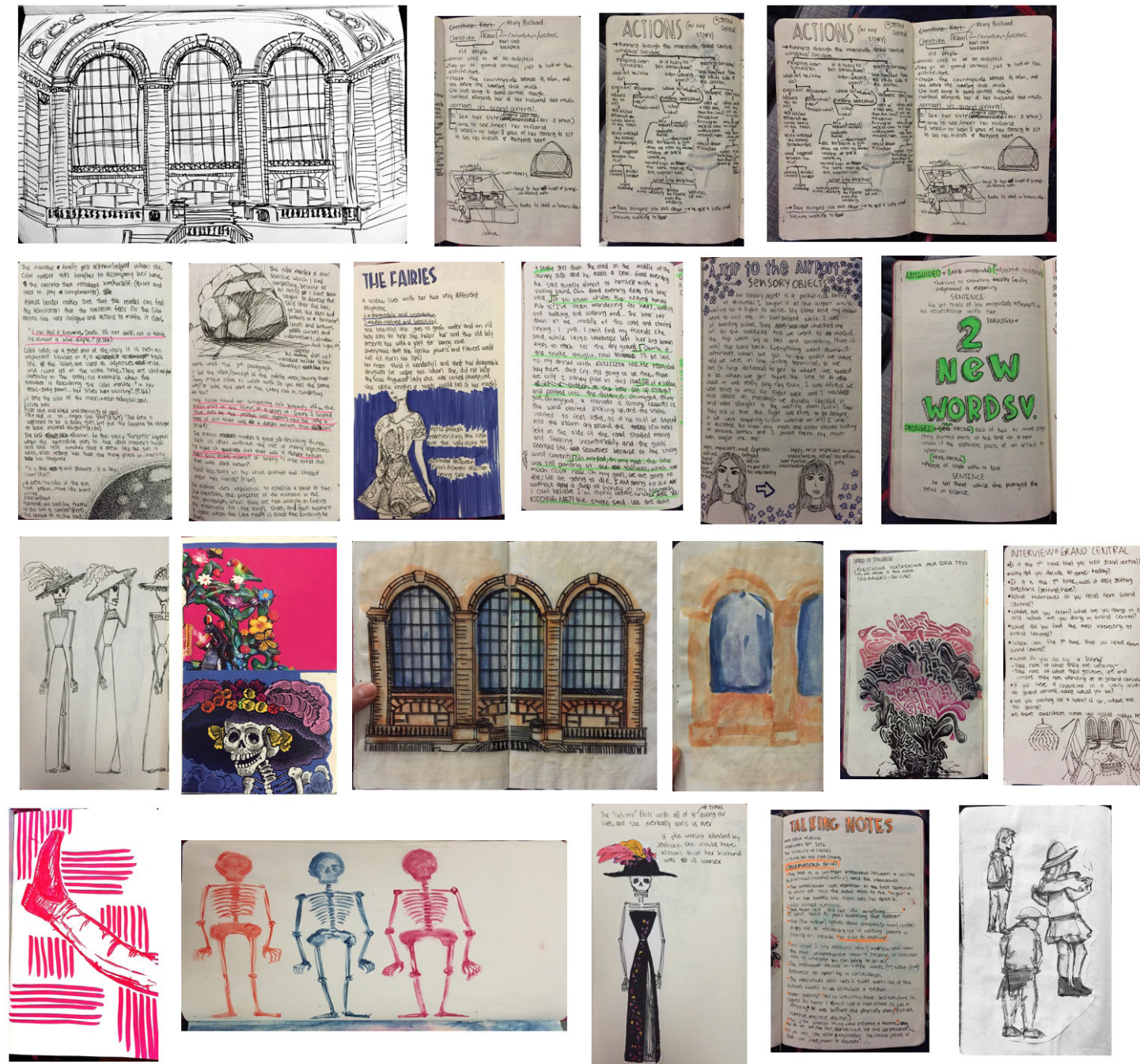


OBJECTS

MENTAL MAPS

NOTES

INT SEMINAR & IMAGING JAN 2016



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