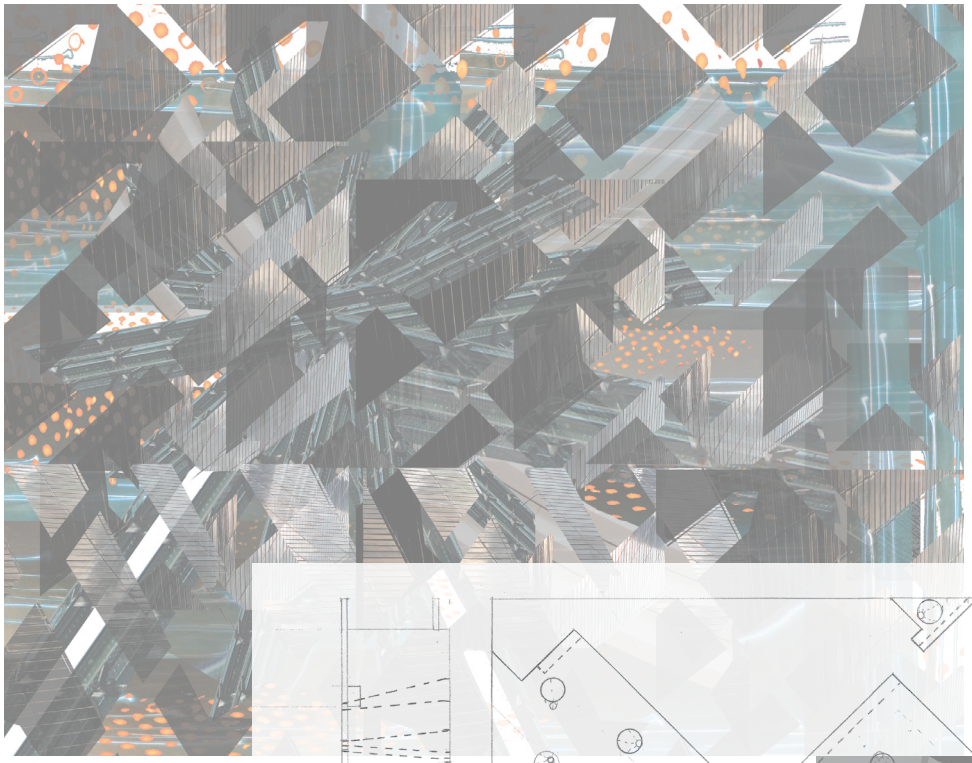
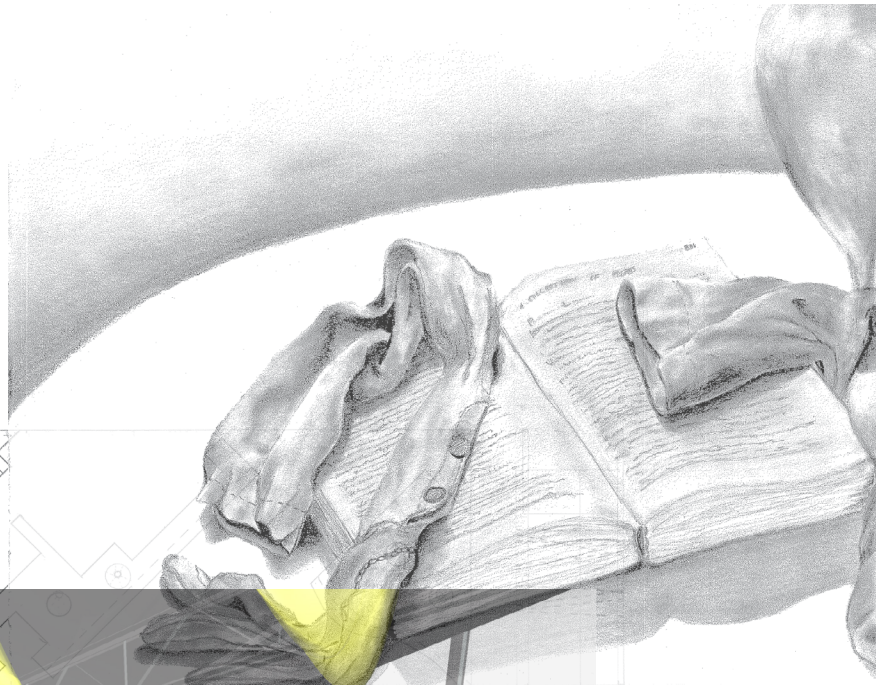
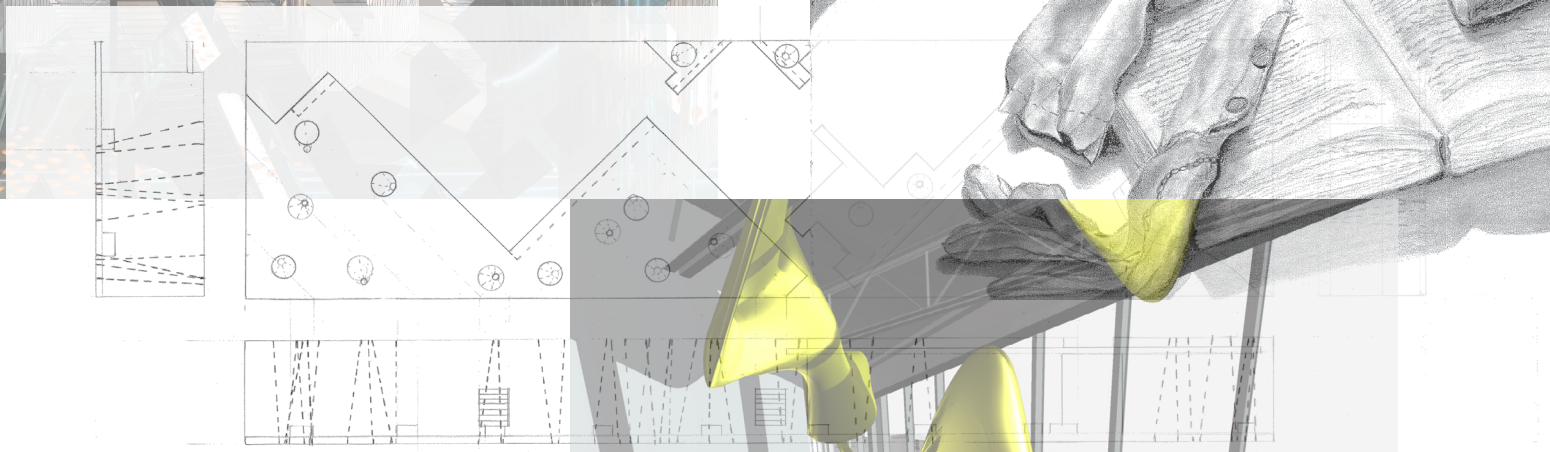
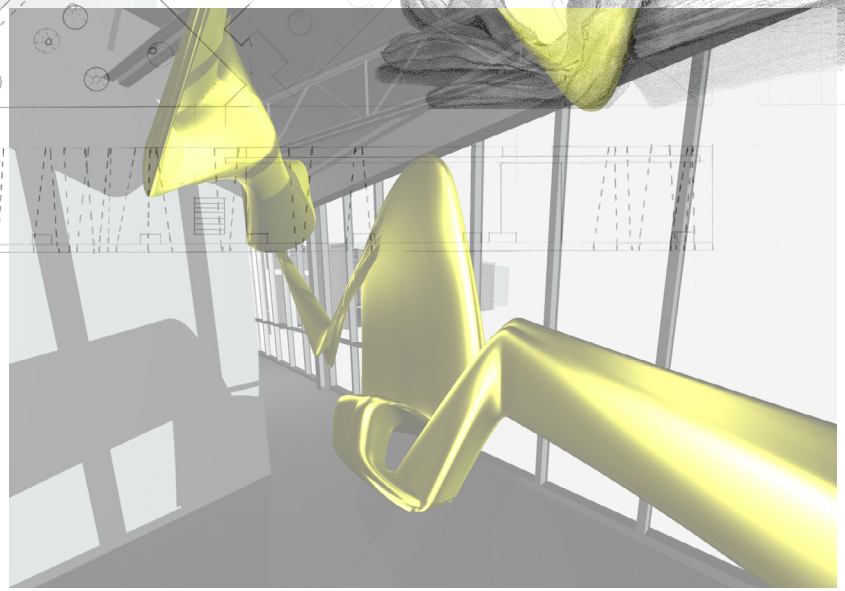
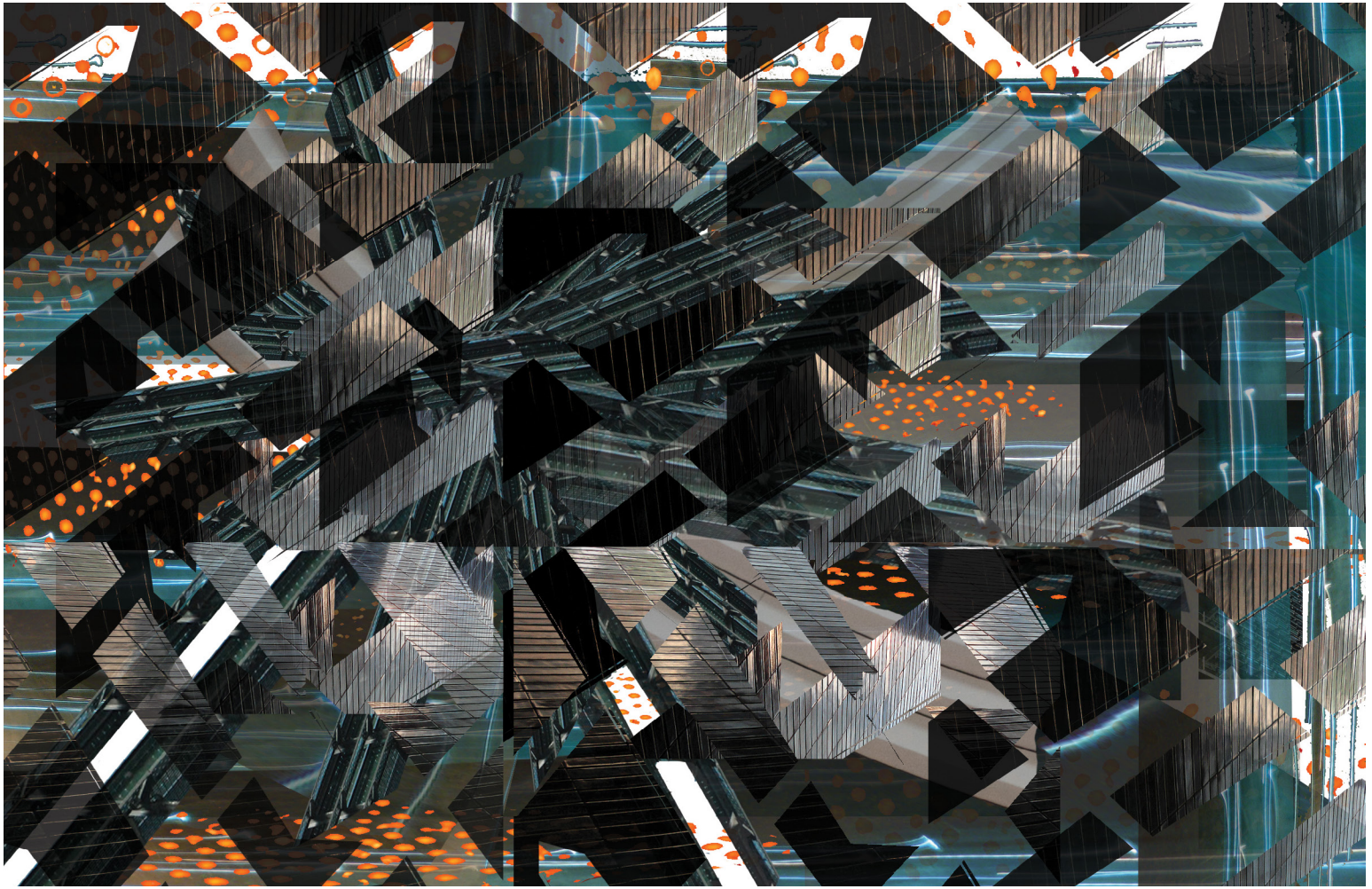
Kristen Ilsemann
914197791

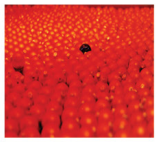


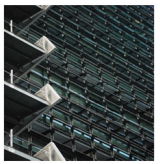






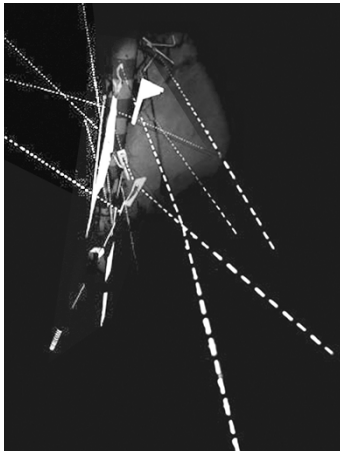




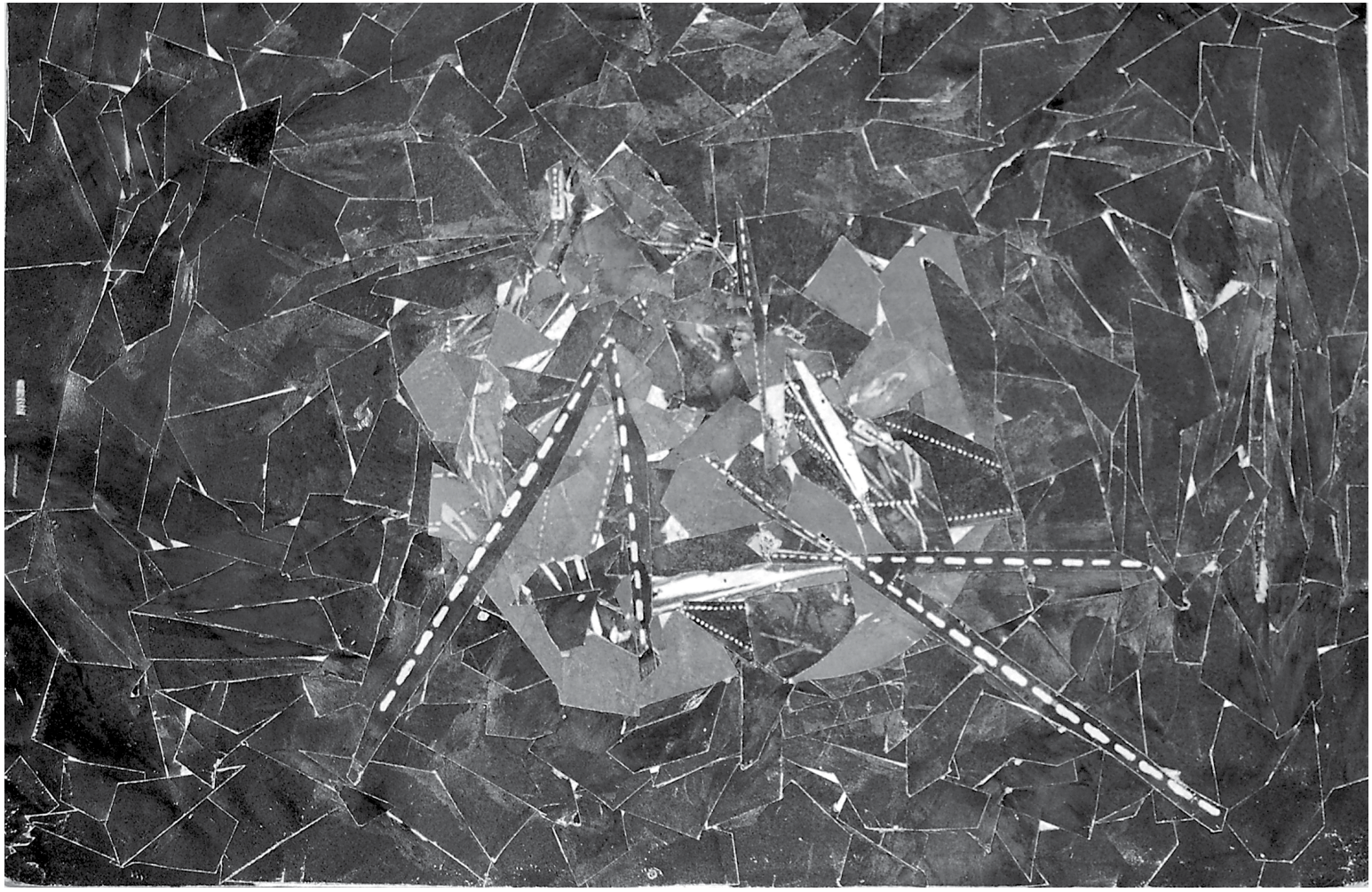


With this project, I created a digital collage using the five images on the right. My goals were to create a sense of depth and to encourage constant eye movement within the image. I accomplished these objectives by overlapping the images and changing their transparencies in order to show multiple layers at the same time.

WS01: 11″ x 17″, Adobe Photoshop
ARCH 1012 Visual Literacy for Architects II



This collage began as a single image, as pictured above, which I cut apart into small, jagged pieces in order to study the concept of subtraction. I layered and put these pieces together in a manner so that the image can be read differently depending on the viewer's perspective and distance from the collage.



Assignment 1: Re-Posit Collage: 8.5" x 11", paper
ARCH 1011 Visual Literacy for Architects I

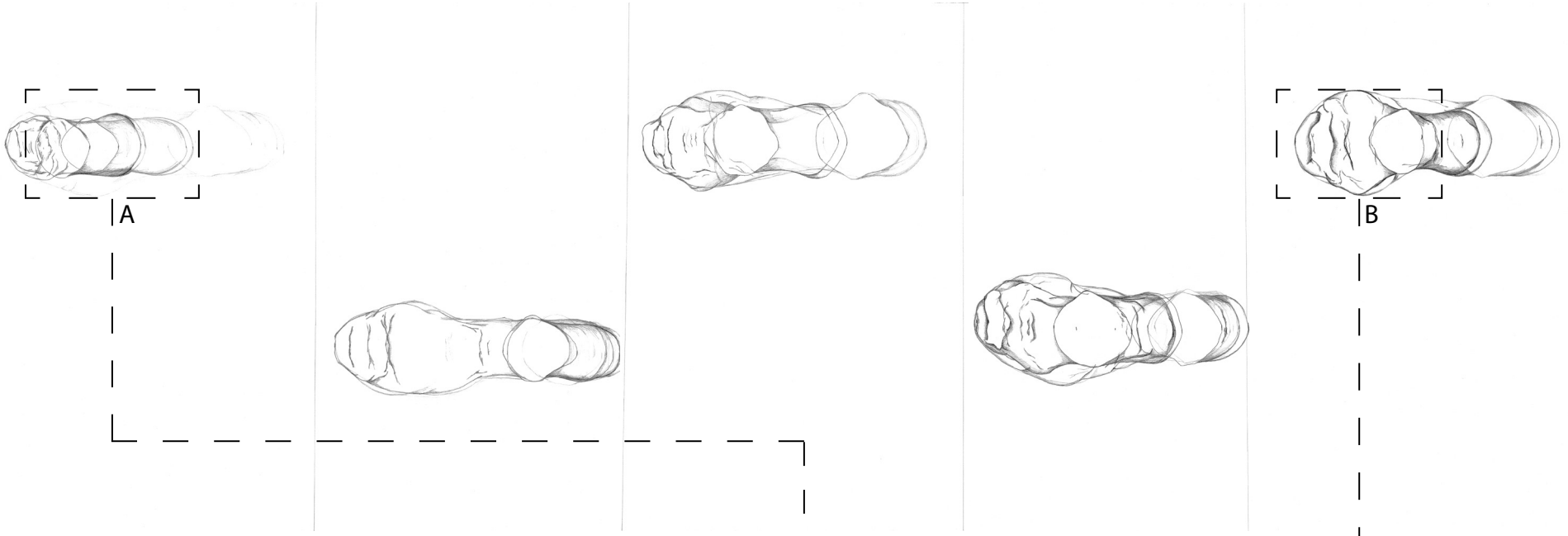
2-D Collages

A

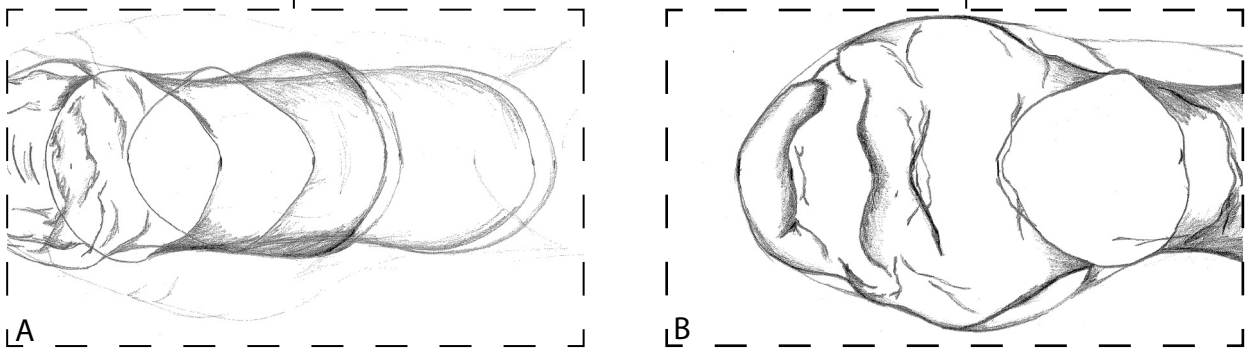
B

I analyzed the painting Girl at Window by Balthasar Klossowski, or more commonly known as Balthus, completed in 1955. Through this study, I explored the concept of light and transition. The main result I discovered was that the girl leaning against the window sill acted as a transitional object in the painting between the outside space and the inside of the building. For study A, I only used black to understand the relationship between shadow and light in the space. Study B, however, illustrates the use of brown by Balthus; this study depicts tone and density of the original work.

Painting Analysis (left): 19" x 24", Prismacolor pencils on Bristol
Study A (middle): 8.5" x 11", Prismacolor pencils on Bristol
Study B (right): 8.5" x 11", Prismacolor pencils on Bristol
ARCH 2121 Foundations in Architecture Design I

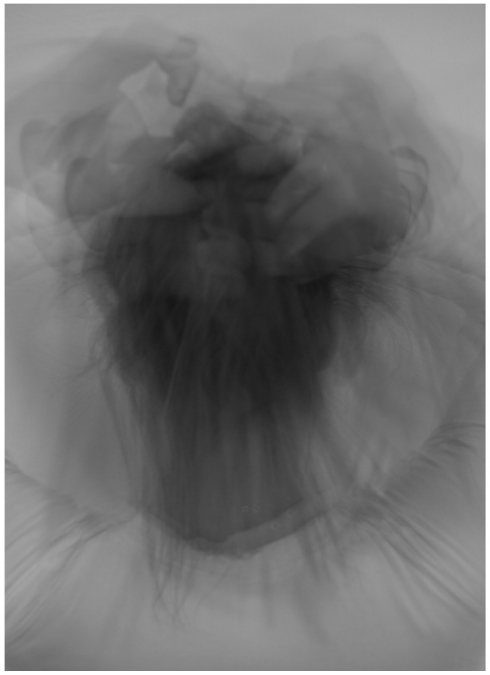


The plan above illustrates the movement of my feet up a staircase. In this plan, I discovered how each foot bends as shown by the wrinkled material of my shoes. To the right, I chose to highlight some details of the plan. Image A primarily shows the change in the position of the heel. Image B shows how I put more pressure on the balls of my feet and the bending of my toes which caused wrinkling of the shoe's fabric.



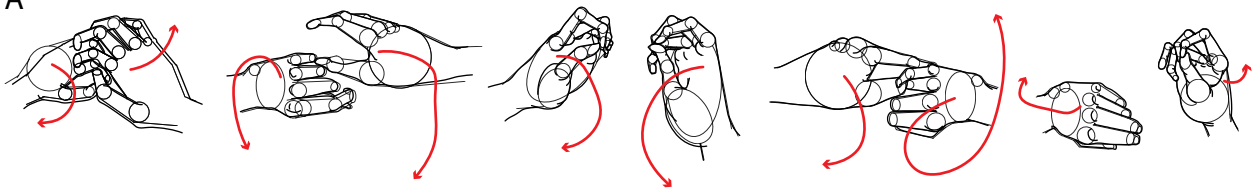
Contact Drawings: 19" x 61.25", graphite on Bristol
ARCH 2122 Foundations in Architecture Design II

Freehand Drawings

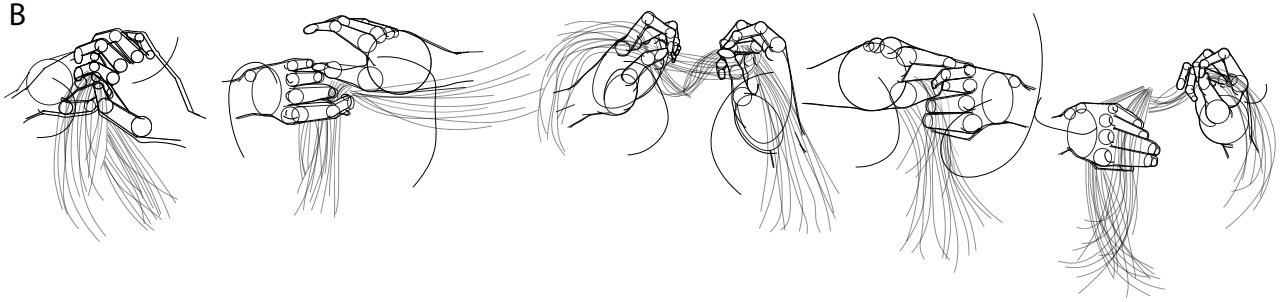


The above collage is a layered view of braiding my hair. The collage captures the interaction of my hands with each other and also with my hair. From these images, I selected five pictures and analyzed the movement of my hands and their interactions with my hair. Study A analyzes the trajectory of my hands. Study B primarily analyzes the motion of my hands and their interaction with my hair.

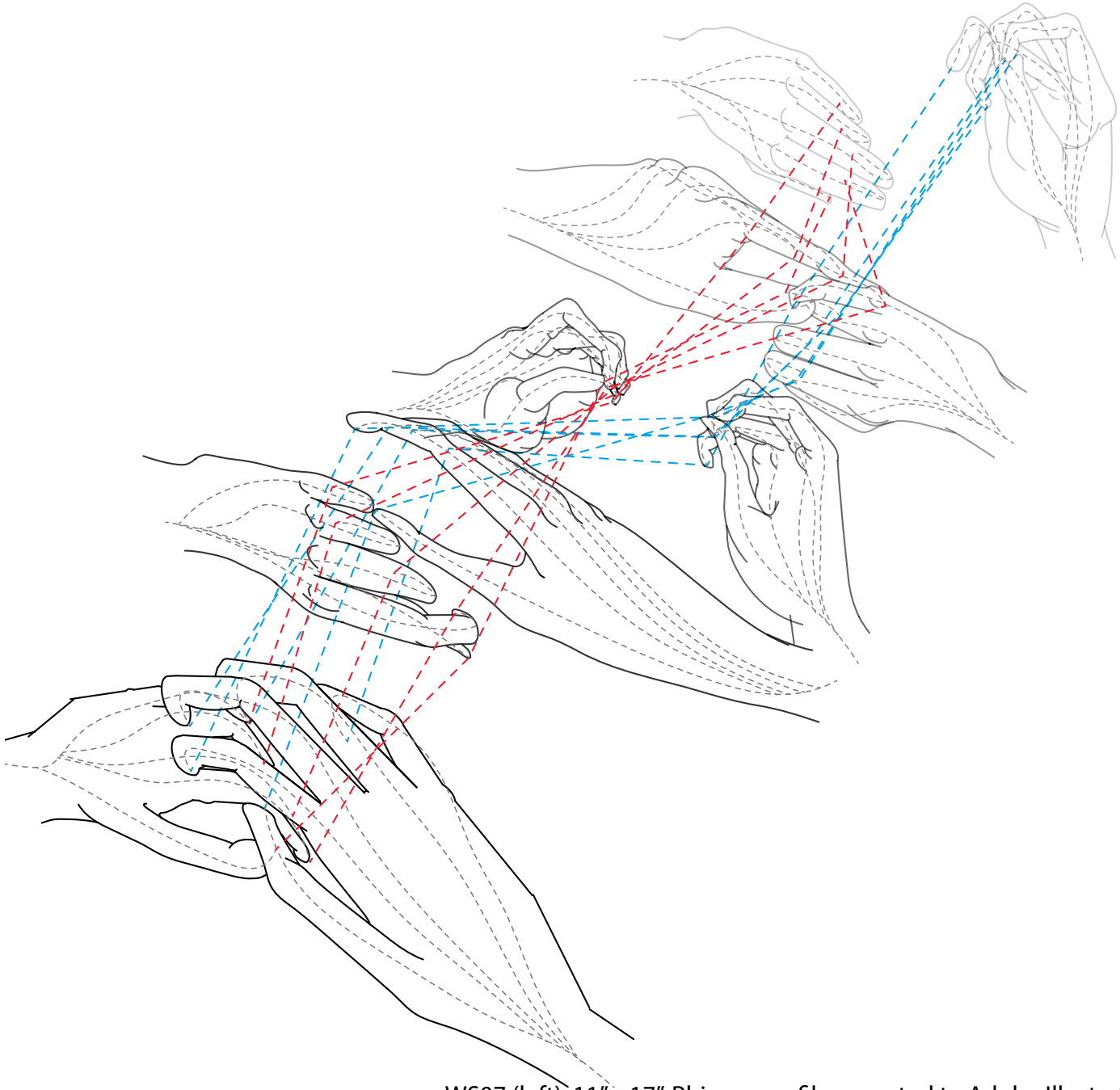
A



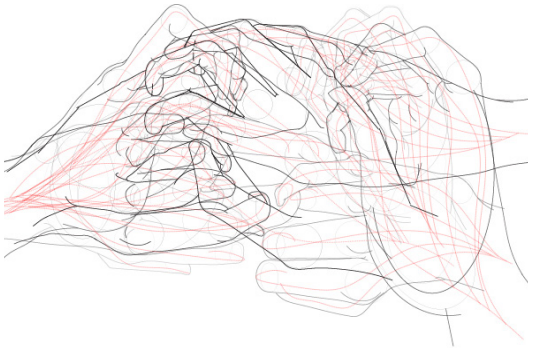
B



WS04 (left, top row): 8.5" x 11", Adobe Photoshop
WS05 (images A, B): 11" x 17", Rhinoceros file exported to Adobe Illustrator
ARCH 1012 Visual Literacy for Architects II

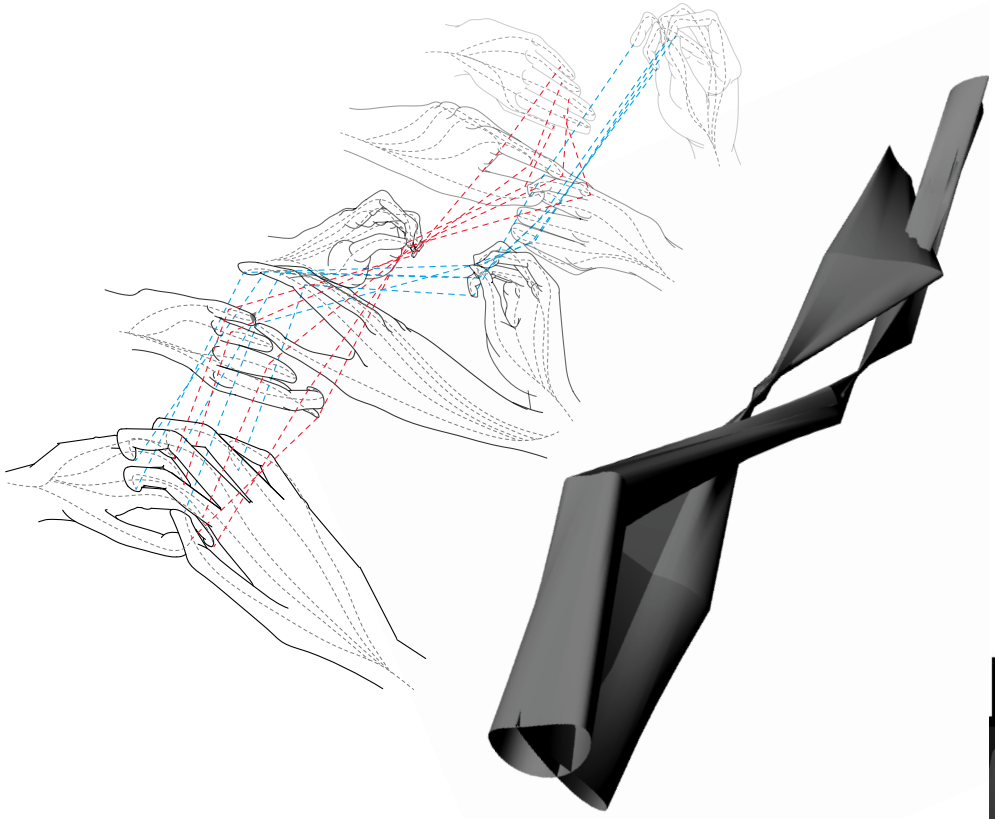


These instances illustrate the change my hands experienced while braiding my hair. The images are spaced equally apart to show the change in path and direction over time. Below is an image that describes a layered presentation of the embedded coding of the intricate movement.



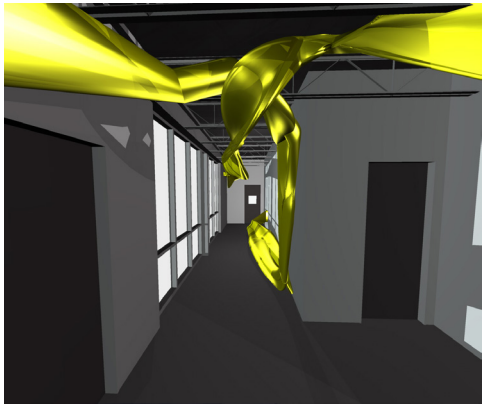
WS07 (left): 11" x 17", Rhinoceros file exported to Adobe Illustrator
WS06 (right): 11" x 17", Rhinoceros file exported to Adobe Illustrator
ARCH 1012 Visual Literacy for Architects II

Digital Images

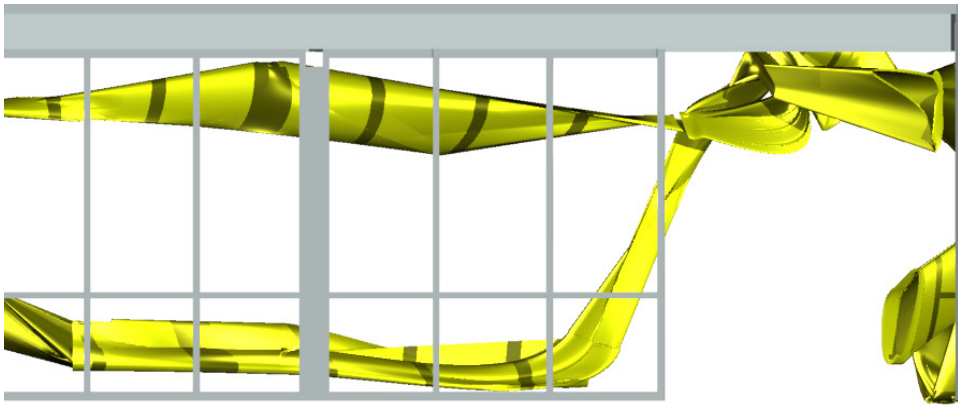


For WS10, I started by lofting the trajectory paths that my hands created in the movement, shown above left. I manipulated and twisted this loft into a structure including a chair and two benches as a space of relaxation for the hallway between the Tyler School of Art and the architecture building.

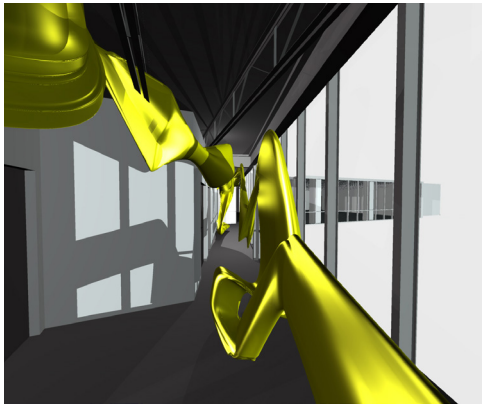
WS07 (left): 11" x 17", Rhinoceros file exported to Adobe Illustrator
WS08 (middle): 11" x 17", volume lofted in Rhinoceros then exported to Adobe Illustrator
WS10 (right): rendered image from Rhinoceros file
ARCH 1012 Visual Literacy for Architects II



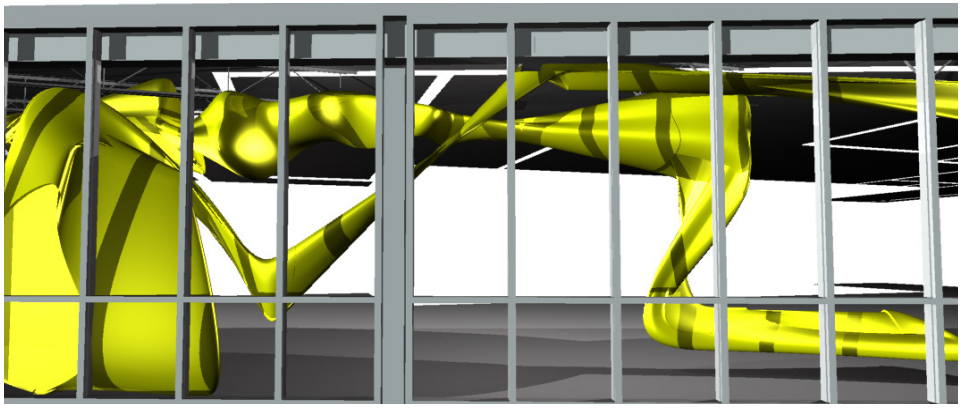
A



B

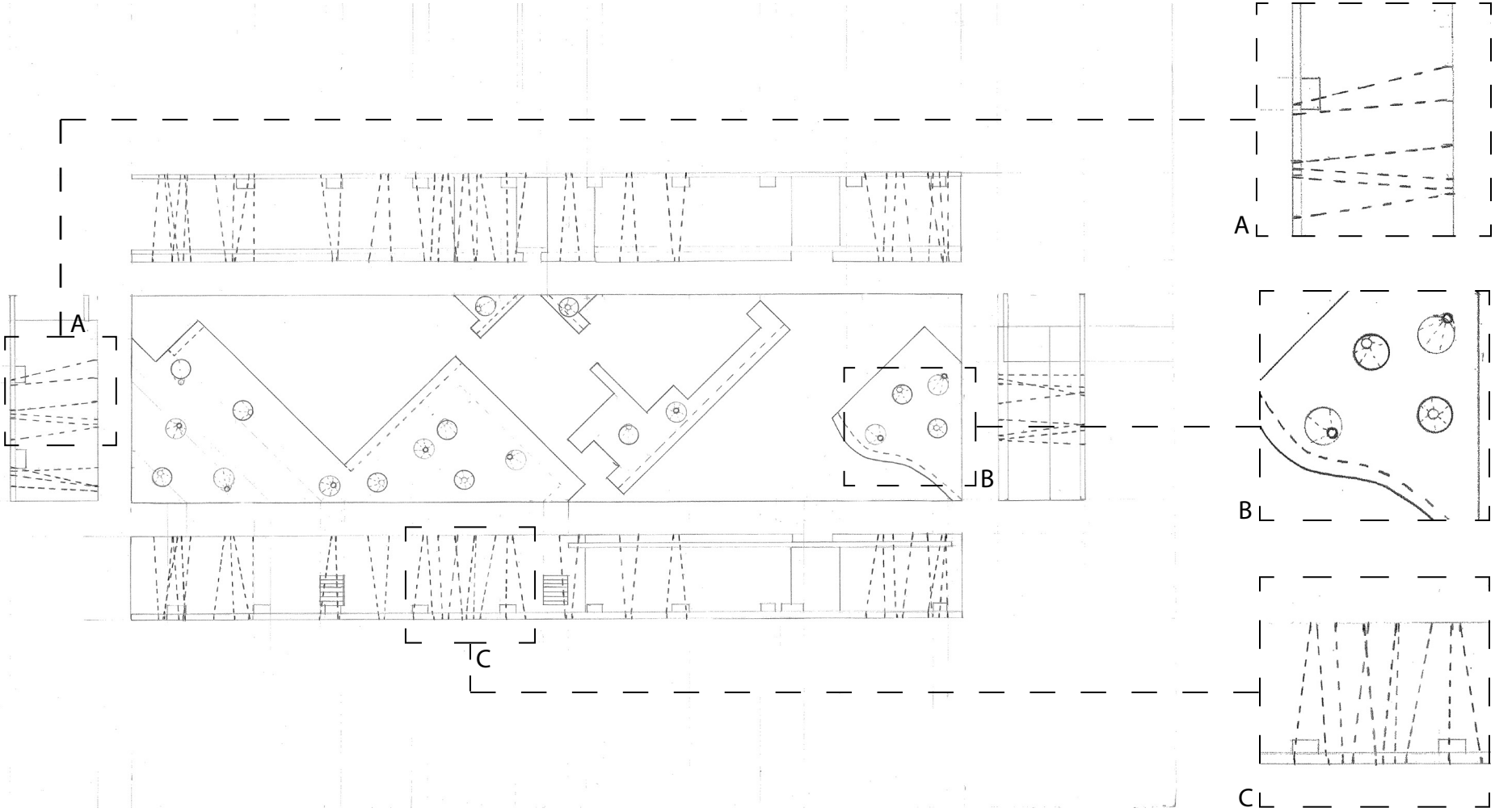


C



D

A: rendered perspective view of WS10 from architecture building to Tyler
B: rendered section view of WS10 of Tyler side
C: rendered perspective view of WS10 from Tyler to architecture building
D: rendered section view of WS10 of architecture building side



This technical drawing analyzes a model I constructed. The drawing explains the movement and manipulation of light through the model.

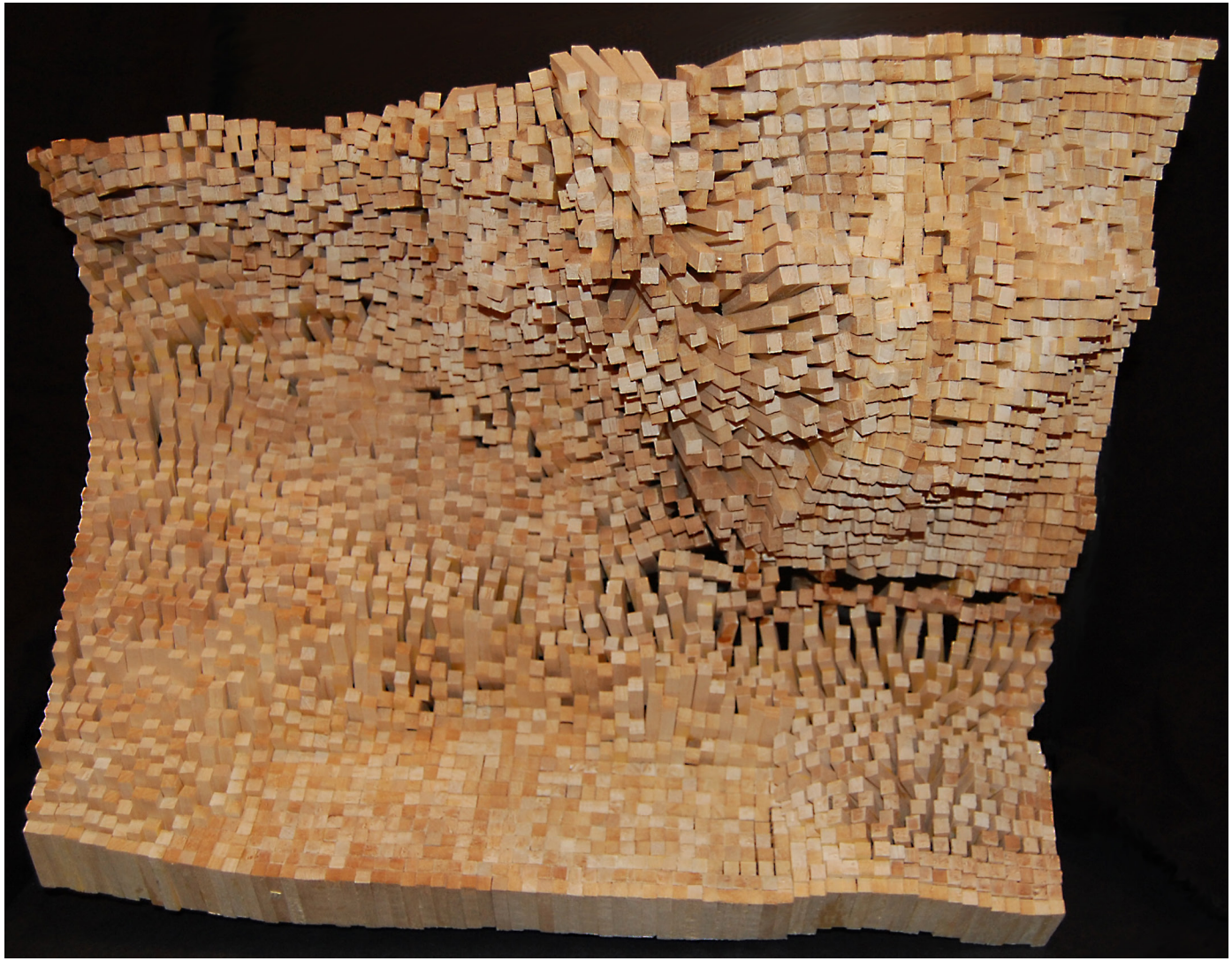
Technical Drawing of Creature Model: 12" x 18", graphite on Bristol
ARCH 1011 Visual Literacy for Architects I

Orthographic Drawing

The model I constructed was based on the action performed by the mystical creature Cerberus. The three-headed creature was the guardian of the afterworld and decided who could enter and leave. I illustrated this action by drilling holes through layers of wood to represent how these pathways manipulate any light shining through the voids of the model.

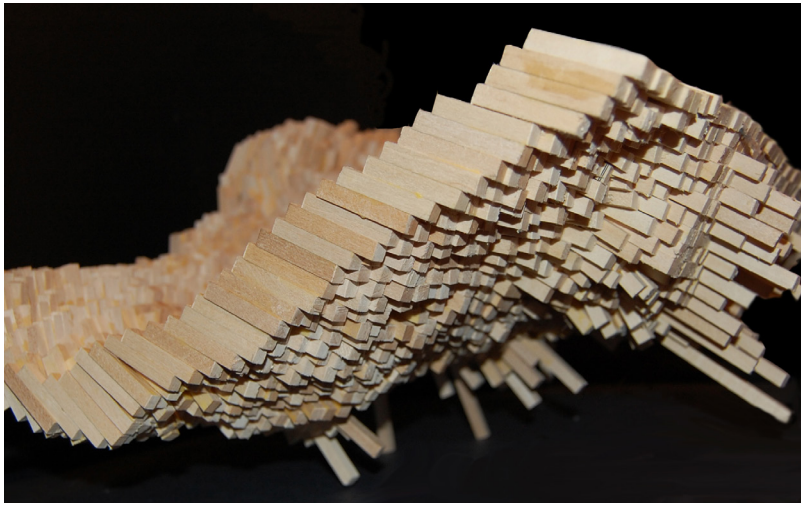
Creature Model: 6" x 24" x 2", wood, chipboard, cardboard
ARCH 1011 Visual Literacy for Architects I

3-D Model



This model represents the topography of a site located along the Wissahickon Bike Trail. Through this model I primarily wanted to translate the steepness of the site and the change in the ground's slope as one travels through the site. On the underside, I increased the length of the dowels according to the size of the tree at that location.


A


B

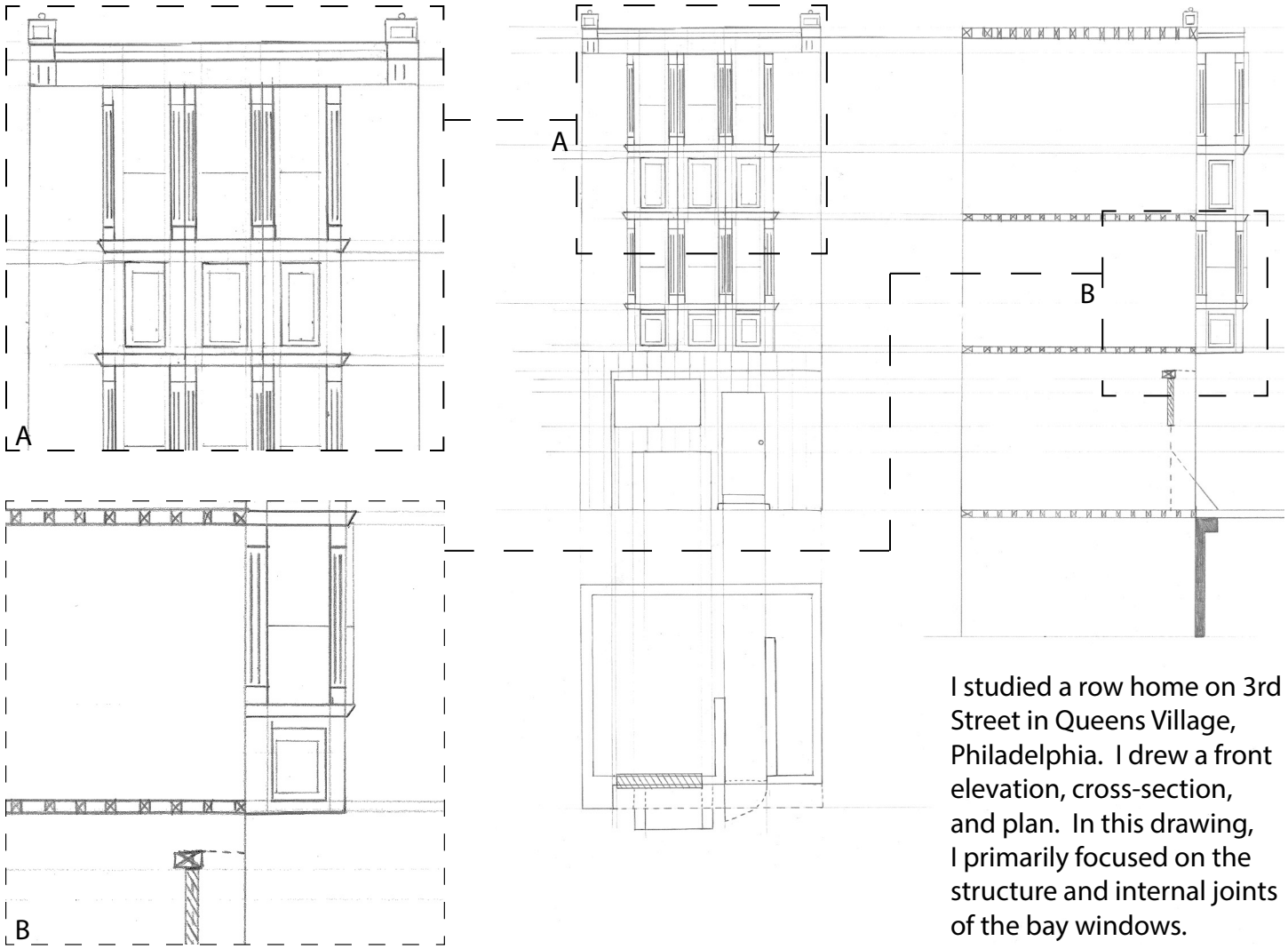

C


D

A: detail view of underside depicting the dowels' dramatic change in direction according to the steepness of the slope of the landscape
B: perspective view highlighting dowels that represent the trees' root structure
C: perspective view showing the curvature of the model
D: plan view of underside

Topographic Model: 13" x 18", .25" x .25" square bass wood dowels
ARCH 2121 Foundations in Architecture Design I

3-D Model



I studied a row home on 3rd Street in Queens Village, Philadelphia. I drew a front elevation, cross-section, and plan. In this drawing, I primarily focused on the structure and internal joints of the bay windows.

Row Home Technical Drawing: 19" x 24", graphite on Bristol
ARCH 2121 Foundations in Architecture Design I

Orthographic Drawing

[west side perspective]

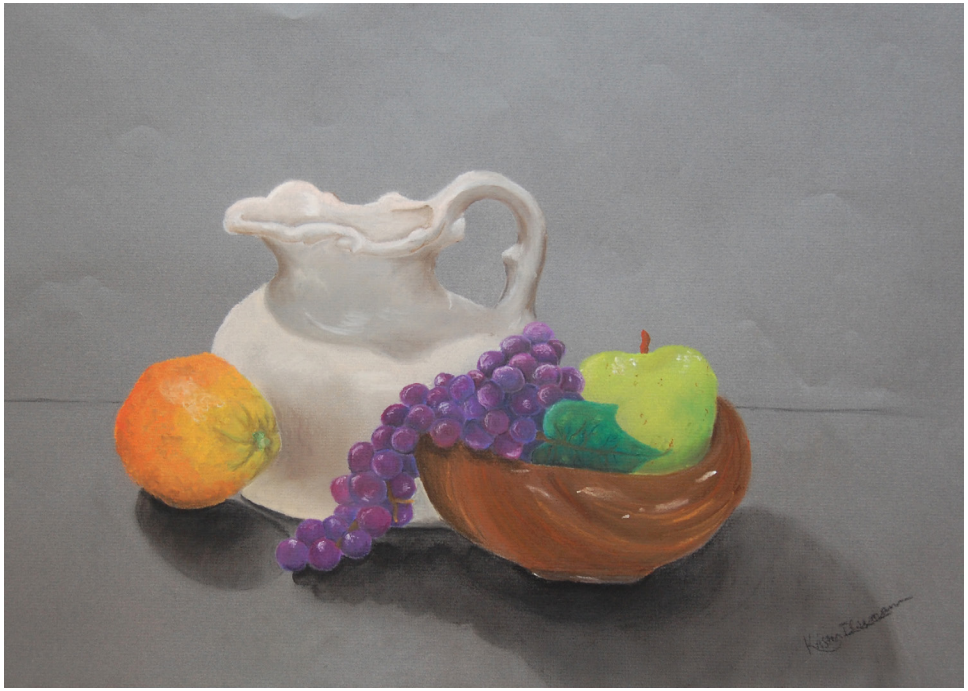
[east side elevation]

[perspective view from roof]

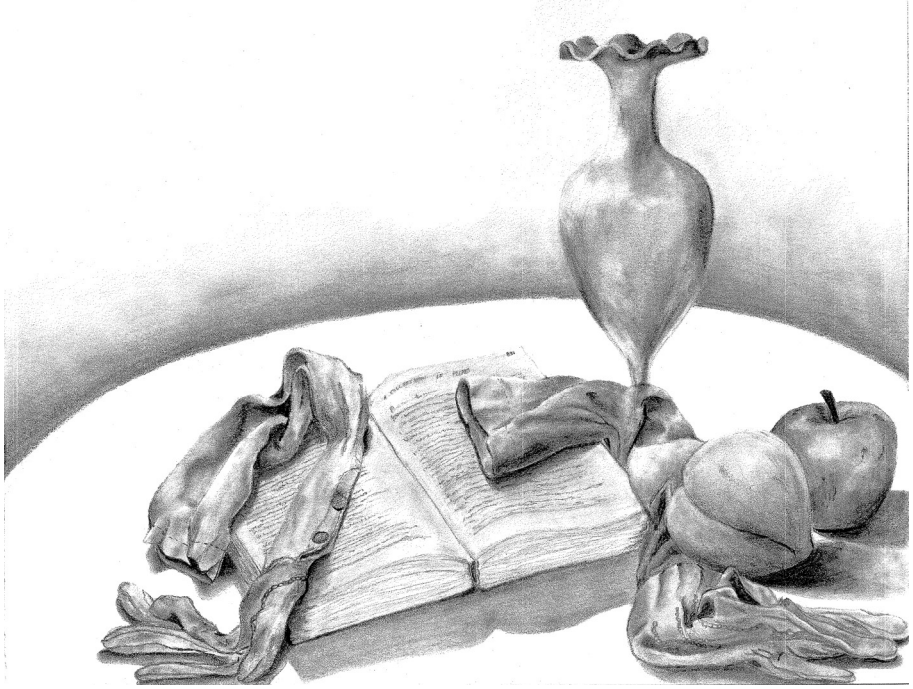
I constructed this model to describe the patterns and movement of light throughout the space of the row home. I focused on overlapping the dowels at different angles to show density and gradual growth of shadow within the home. I used the planks between the dowels to create a denser space; I carved the shape of the planks according to the interacting angles of the dowels.

Row Home Model: 7.25" x 21" x 9.5", Bass Wood Planks, Bass Wood Dowels
ARCH 2121 Foundations in Architecture Design I

3-D Model



Top Left: still life of fruit, bowl, and pitcher, 12″ x 18″, pastel
Right: commercial building on Main Street, Doylestown, PA, photograph
Bottom Left: residence on State Street, Doylestown, PA, photograph



Top Left: still life of gloves, open book, fruit, and vase, 8.5" x 11", pencil
Right: drawing of Victorian style commercial building, 9" x 12", pencil
Bottom Left: Moravian Pottery and Tile Works, Doylestown, PA, photo

Outside Work