TALISA HERNANDEZ

STATEMENT OF PURPOSE

As a designer, I believe in giving people small moments of delight or " ! " in daily life. Even if these moments are not explicitly recognizable or even if they are forgotten after the fact, they nevertheless contribute to the atmosphere that is always surrounding us and color and enrich our lives. Creating something entirely new is not my aim, but rather, it is to re-imagine, re-shape, and re-constitute the everyday. I would hope people intuitively feel these " ! " moments in whatever I contribute to the design of the world.

Having this design philosophy makes me more open to various possibilities during the design process. It informs the product of my design in its focus on experience and graphic representation in order to illicit a particular feeling, that feeling of delight or " ! ".

The architectural capriccio is a drawing type that emphasizes imagineering and a fantastical take on reality. Through the exploration of the built environment through the capriccio, the possibilities for playful and exciting design are unlimited. The ideas and emotions elicited by this representation can be further deepened and broadened with the integration of digital media in the Information Age, which accommodates a wider range of sensory activity with sound and moving images.

RESEARCH PROPOSAL

MODERNIZING THE ARCHITECTURAL CAPRICCIO : AN INVESTIGATION INTO ARCHITECTURAL REPRESENTATION IN THE INFORMATION AGE

THESIS
This research proposal seeks to investigate the range of media architectural representation in the form of the capriccio can take on and the depth of sensory experience it can evoke in digitized space, the primary platform in which people now consume information.

ARCHITECTURAL REPRESENTATION IN THE INFORMATION AGE
In Robin Evans' 1986 essay ''Translations from Drawing to Building,'' he observed that architects don't make buildings, they make drawings. Although much has changed since then, drawings and other forms of constructed images remain the primary form of architectural representation. Today, however, in the Information Age, digital space provides a platform for representations that go beyond a static two-dimensional image and can accommodate a wider audiences around the globe. Various forms of media and styles can be combined. Drawing narratives can now be told with the integration of sound (noise, music, etc.) and movement. Architects understand the power of imagery and their diagrammatic functions, but for architecture to be successful in the modern age, we must utilize communication platforms like social media to engage and connect people with the basic theories of architecture. The image culture of mass social media implies immediate visceral responses. Today, social media discourse shapes the way images are being mentally processed and understood. In a split second, opinions are formed and information is spread. How can architectural design and theory be more part of this digital world?

THE ARCHITECTURAL CAPRICCIO
The architectural capriccio is a drawing type that uses the techniques of spatial and historical compression and iteration and re-composing and transforming architecture and space from memory, imagination, and architectural invention to produce a synthesized idea of the built environment. In this way, they playfully communicate ideas. The notion of architecture as an *ars combinatoria* is realized through the infinite palette of variation and associations within the capricci.

ITALIAN CITIES AS THE PRETEXT
The capriccio began as a creative means of expression in ancient Rome and has deep roots in Italian art. As the pretext to the representational exploration, I plan to explore a diversity of Italian cities. Throughout the history of the Italian peninsula, different regions have had varying cultural. Investigate the change in architectural style due to differentiation geographical and cultural influences from the South to the North, making sure to experience both small and large cities in the country's 5 macro-regions of isola (island regions), sud (the South), centro (the central region), nord-est (Northeast region), and nord-ovest (Northwest regions).

RESEARCH OUTPUT
A single moving image that documents the change in Italian cities from the South to the North (architecturally, culturally, experientially, and viscerally) through the modernized architectural capriccio that incorporates digital media and the utilization of the various opportunities presented by the platforms of the Information Age.

ITINERARY : ITALY

NORD-EST

NORD-OVEST

CENTRO

SUD

ISOLA

Start Here!

PAST TRAVELING EXPERIENCE

ITALY: Roma*; Orvieto*; Civita di Bagnoregio*; Bolsena*; Firenze*; Assisi*; Siena*; Venezia

JAPAN: Tokyo*; Osaka

USA: New York City*; New Haven*; Chicago*; Kansas City*; Bentonville*; Dallas; Houston; San Antonio; Denver; Taos, Santa Fe; Las Vegas; San Francisco; LA

*travel sponsorship

_____ISOLA

DAY 01 Palermo
DAY 02
DAY 03
DAY 04
DAY 05 Cefelù (day trip from Palermo)
DAY 06 Caltagirone
DAY 07
DAY 08
DAY 10 Ragusa
DAY 11
DAY 12 Modica
DAY 13
DAY 14 Catania
DAY 15
DAY 16
DAY 17 Taormina
DAY 19
DAY 20 Messina
DAY 21

_____SUD

DAY 21 Catanzaro
DAY 22 Matera
DAY 23
DAY 24 Bari
DAY 25
DAY 26
DAY 27 Alberobello (day trip from Bali)
DAY 28 Otsuni
DAY 29
DAY 30
DAY 31 Lecce
DAY 32
DAY 33 Caserta
DAY 34 Napoli
DAY 35 Pompeii (day trip from Napoli)

_____CENTRO

DAY 36 Roma
DAY 37
DAY 38
DAY 39
DAY 40 Tivoli (day trip from Roma)
DAY 41 Orvieto
DAY 42
DAY 43
DAY 44
DAY 45
DAY 46

DAY 47
DAY 48
DAY 49
DAY 50
DAY 51
DAY 52 Siena
DAY 53 Firenze
DAY 54

_____NORD-EST

DAY 55 Bologna
DAY 56
DAY 57 Dozza (day trip from Bologna)
DAY 58 Modena (day trip from Bologna)
DAY 59
DAY 60 Venezia + explore islands
DAY 61
DAY 62
DAY 63
DAY 64
DAY 65
DAY 66
DAY 67
DAY 68
DAY 69 Vicenza
DAY 70
DAY 71 Verona
DAY 72
DAY 73

_____NORD-OVEST

DAY 74 Milano
DAY 75
DAY 76
DAY 77
DAY 78
DAY 79
DAY 80 Torino
DAY 81
DAY 82 Acqui Terme (day trip from Torino)
DAY 83 Genova
DAY 84
DAY 85 Cinque Terre
DAY 86
DAY 87
DAY 88
DAY 89
DAY 90 Genova - Palermo

BUDGET

Fellowship funds will be used for materials required to create the final research deliverable and for travel costs to study and experience a variety of Italian cities.

PROJECT MATERIALS

Adobe Creative Cloud (for the use of Photoshop, After Effects, Animate, Premier Pro).............$369.88
Watercolor paper (Arches Watercolor Block 20 sheets Hot Press Weight 140lb size 12''x12'')......$78.25
Anticipated replacement watercolor half pans (10 x avg. $10).. $100

TRAVEL EXPENSES

International transportation (Round-trip International Flight Tokyo-Palermo).......................... $1,200
Accommodations (through AirBnB: 90days x avg. $45)...$4,050
Food (90 days x avg. $30)...$2,700
Domestic transportation (from city to city using trains and buses; ground transportation)............. $930
Museums and other cultural opportunities..$500
Miscellaneous expenses (toiletries, etc)...$154

TOTAL $10,000*

*will use personal funds to cover the final $2000 that would be later released

EDUCATION

Kansas State University | Manhattan, KS, USA...2016—Present
Master of Architecture
GPA: 3.7
Expected Graduation Date: 05/2021

Il Centro Studi Citta di Orvieto | Orvieto, TR, Italy...Spring 2020
Italian Architecture & Culture Program

KCP International | Shinjuku, Tokyo, Japan...Summer 2017
Japanese Language School

WORK EXPERIENCE

Freelance Graphic Design...Summer 2020
Logo design for clients in Rome, Italy & Wichita, KS, USA

Paul Weigel Library of Architecture | Manhattan, KS, USA...Summer 2019
Librarian's Assistant

INVOLVEMENT

APDIC//APDesign Interculteral Collabortive...Spring 2019--Present
Committee member

APD Pro//APDesign Professional Development Program...Fall 2016--Present

NOMAS//National Organization of Minority Architecture Students.........Fall 2016--Spring 2019
President | President-Elect | Secretary

SKILLS

Digital : Adobe Illustrator | Adobe InDesign |Adobe Photoshop | Adobe Premier Pro | Adobe After Effects | Procreate for the iPad | Rhino | 3DS Max | V-Ray | AutoCAD | Laser Cutting

Analogue : Watercoloring | Sketching | Hand Rendering | Hand Model Making

Language : English, *native* | Italian, *intermediate* | Japanese, *intermediate*

HONORS & AWARDS

AIA Wichita Scholarship...Fall 2020
Ben Hakimian Study Abroad Scholarship...Spring 2020
Phi Kappa Phi Study Abroad Grant...Spring 2020
Dean's Italian Studies Scholarship...Spring 2020
Goss Discovery Scholarship...Spring 2020
Ted & Sue Knapp Rendering Competition, 2nd Place...Spring 2019

2Q19

The series began with a study of OMA's City of the Captive Globe (1972) in which each block of the drawings represents the maximum ideology capable of being produced in New York City. Each block becomes an island of fantasy of its creator. From this starting point, I began to choose projects that had a distinct presence in their contexts and then began to speculate on an alternative life of each. Many of these works happened to be in a modern style. Architecture does not always need to be serious, but rather it can be playful and fun. Modern architecture is often viewed in a serious manner. Japanese modern architecture in particular, often being very orderly and clean, was chosen as a subject material to add a playful take to. This take was inspired by the literary style of the contemporary Japanese novelist Haruki Murakami whose work can be described as magical realism, a style most notably represented in his work *1Q84*, a play on George Orwell's *1984*. In his work, fantastical life infuses with reality.

Each drawing started off with the masking of a 2''x6'' space. A portion of the composition was sketched in graphite. Pen, watercolor, and gouache were then used to "play jazz" off the starting sketch.

Each drawing in the series is based on a different architectural project by a Japanese architect. Each drawings starts off being observational with an element of the original work such as its façade geometry, plan, materiality, or form. It then becomes more mytho-speculative with the addition of playful figures, giving each work an alternative, magical, parallel life.

PROCESS:

Modern Japanese Architecture

OMA's City of the Captive Globe

Haruki Murakami's Literary Style
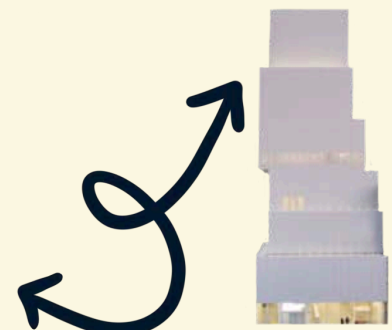
Left to right, top to bottom : Tadao Ando's Chichu Art Museum; Kisho Kurokawa's Nakagin Capsule Tower; Toyo Ito's TOD's Omotosando; Toyo Ito's Tama Art University Library; Shuhei Endo's Rooftecture OT2; SANAA's New Museum; Kenzo Tange's Yoyogi National Gymnasium; Junya Ishigami's Water Garden; Kengo Kuma's Odunpazari Modern Art Museum; Junya Ishigami's Serpentine Pavilion

CAPRICCI ——DELLA MEMORIA

While studying abroad in Italy during the Spring 2020 semester, watercolor postcard-sized architectural capricci where created to document personal observations and experiences within each city visited. These experiences are represented through the use and combination of different types of architectural drawing types (plan, section, elevation, perspective, etc.), combinations of different scales, and the use of color palettes.
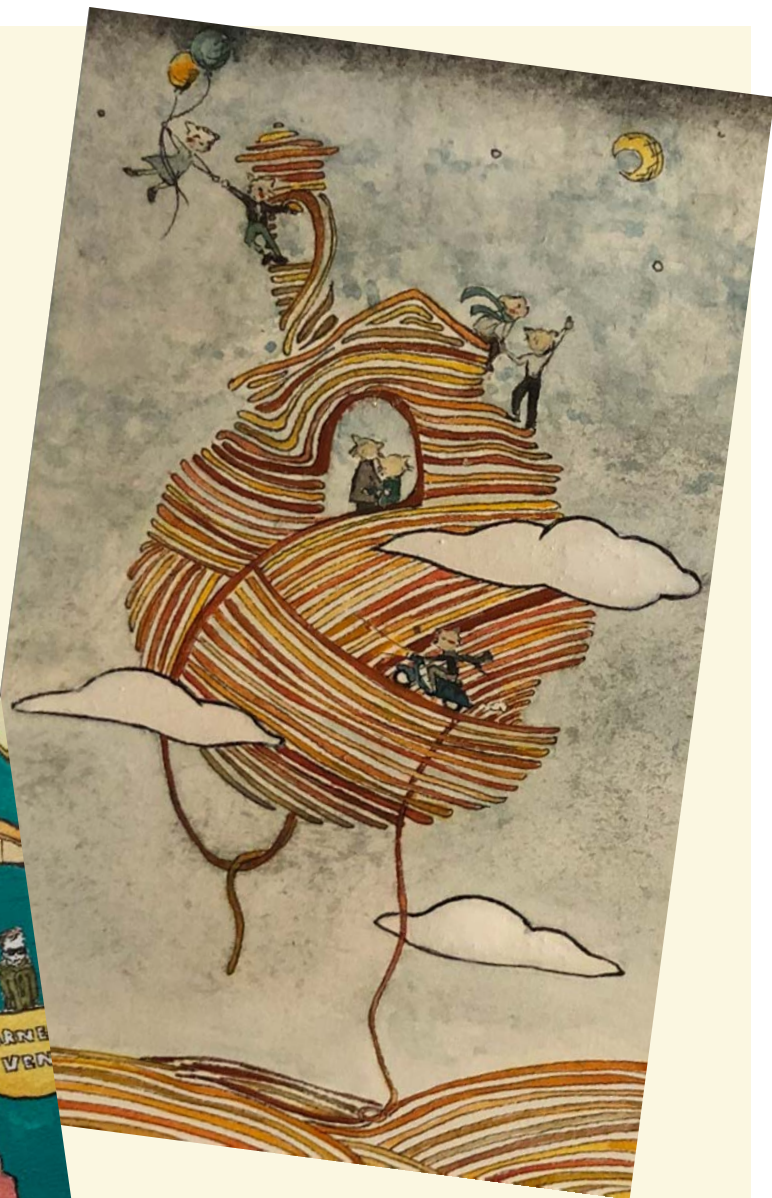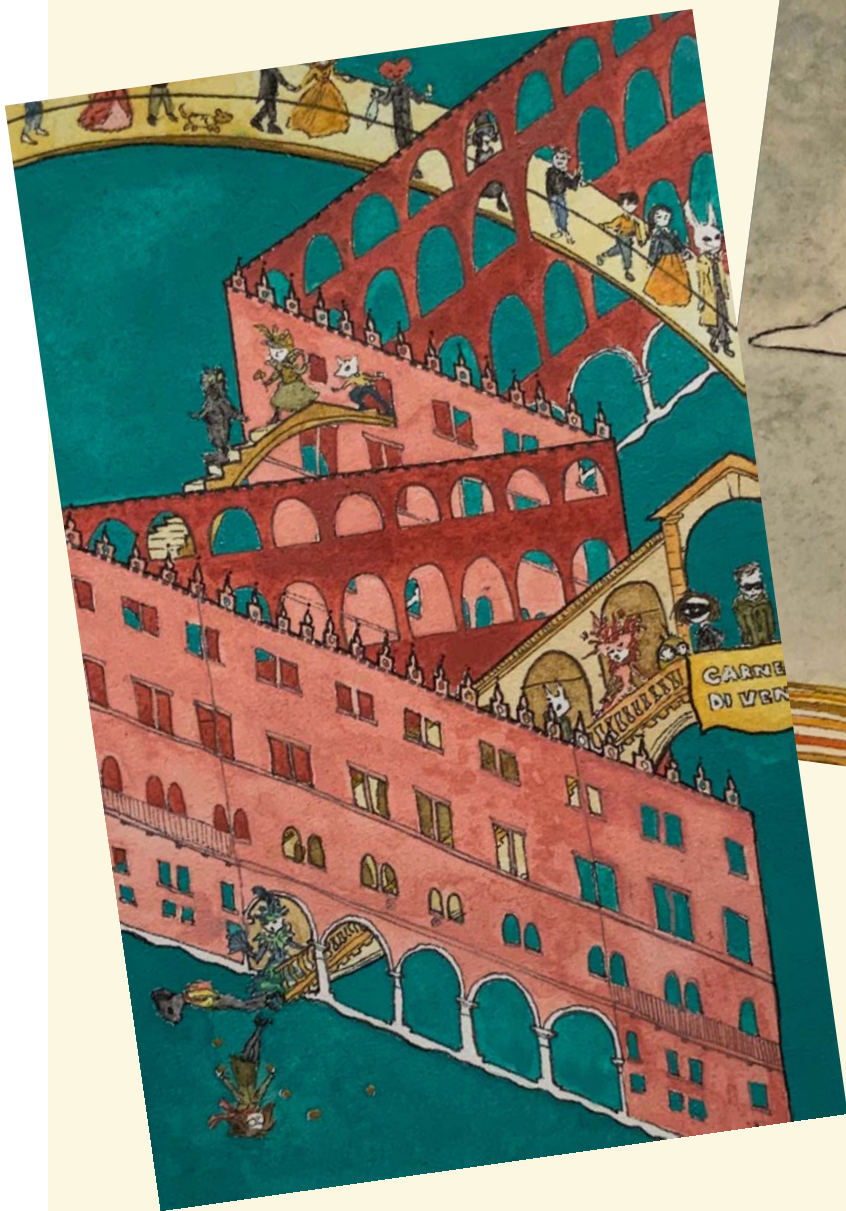
Left to Right: Roma (3 days), Siena (1 day), Venezia (2 days), Civita di Bagnoregio (1 day)

THE PHONE BOOTH

Louis Kahn said that a man takes a book to the light. Today, however, we take our phones to the shadows. The Phone Booth creates this desired position of being within a shadowed space. The Phone Booth allows the occupant to clearly see their screen and absorb themselves into the content presented—the art.

It is at once both an environment we seek but also a trap, as we fall prey to our technology.

The physical manifestation of the Phone Booth is dark, perhaps even scary.   One is walking into the mouth of a monster. Entering requires a degree of courage and curiosity.

Inside , the occupant is presented with a single chair and a QR code. The QR code leads to the art that is then suddenly within the hands of the occupant. A gift is given.

EVOLUTION __OF FORM

Form and materiality changes were dictated by evolving ideas about the appropriate environment to be on one's phone with relation to the type of art they would receive through the QR code
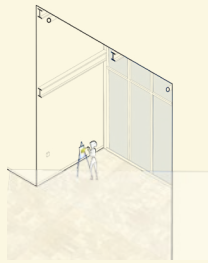
01.0
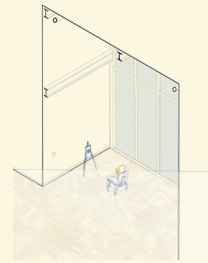
02.0
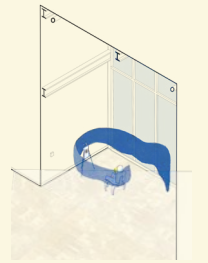
03.0
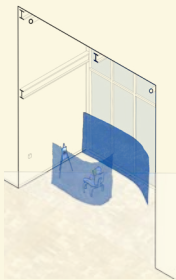
04.0
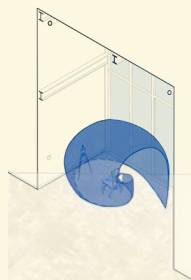
05.0
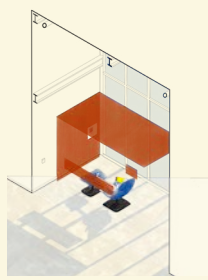
06.0
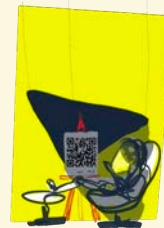
07.0

08.0

09.0

10.0

10.1

11.0

11.1

11.2

12.0

12.1

13.0

13.1

ART IN THE
_____HAND

A compilation of romantic film scenes spanning time and cultures, condensed together they portray a particular way of connection

scan to view!

WELCOME TO TH
PHONE BOO

FISCH HAUS BLACK BOX
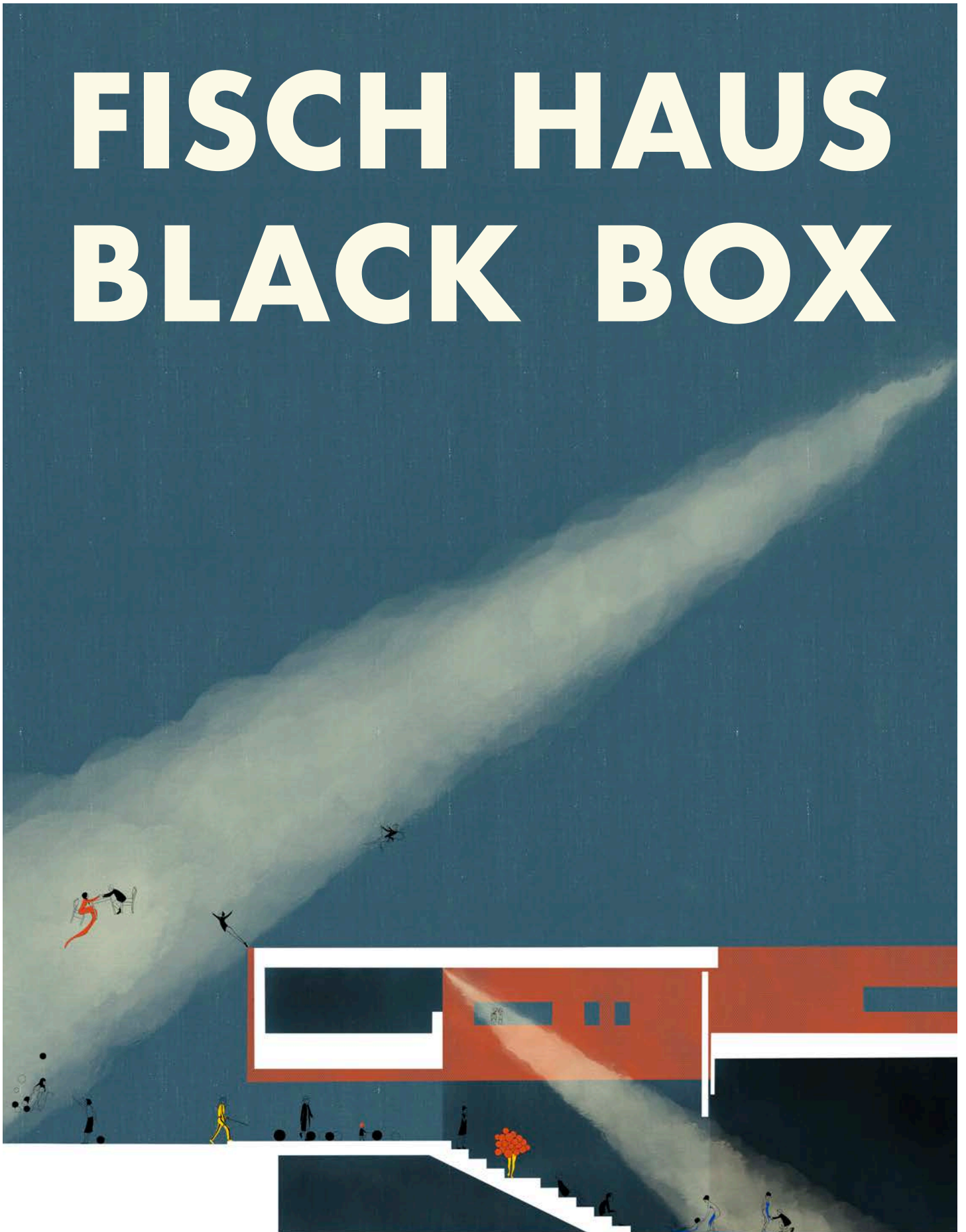
EXPERIMENTAL & DRAMATIC THEATRE

The Fisch Haus Experimental & Dramatic Black Box Theatre is located within the Commerce Street Art's District in Wichita, Kansas. The area has been used by artists for decades, but recent development in the area is starting to transform the once industrial district into something more residential and entertainment focused. Currently, there is a disconnect between the newer residents and the longstanding artist community.

This theatre is meant to give the theatre and dance troupes of the greater Wichita area who do not have a permanent and/or adequate performance space a place to use, to lend identity to the changing district, with respect to its industrial and cultural history, to connect the newer residents and community with the inner working of theatre and the local artists.

Instead of back of house programming being hidden from the visitor's view, the Fisch Haus exposed and showcases those components of theatre as visitors walk through the building. A flexible in use, central atrium space, the Public Hall, is at the center and creates connections between and amongst the black box, workshop, rehearsal, community, and education spaces.

The copper panel façade wraps into the Public Hall, the multi-functional space where the theatre world and surrounding community can come together. As time goes on, the copper becomes noticeably alive as the exterior copper beings to patina in contrast to that of the interior.
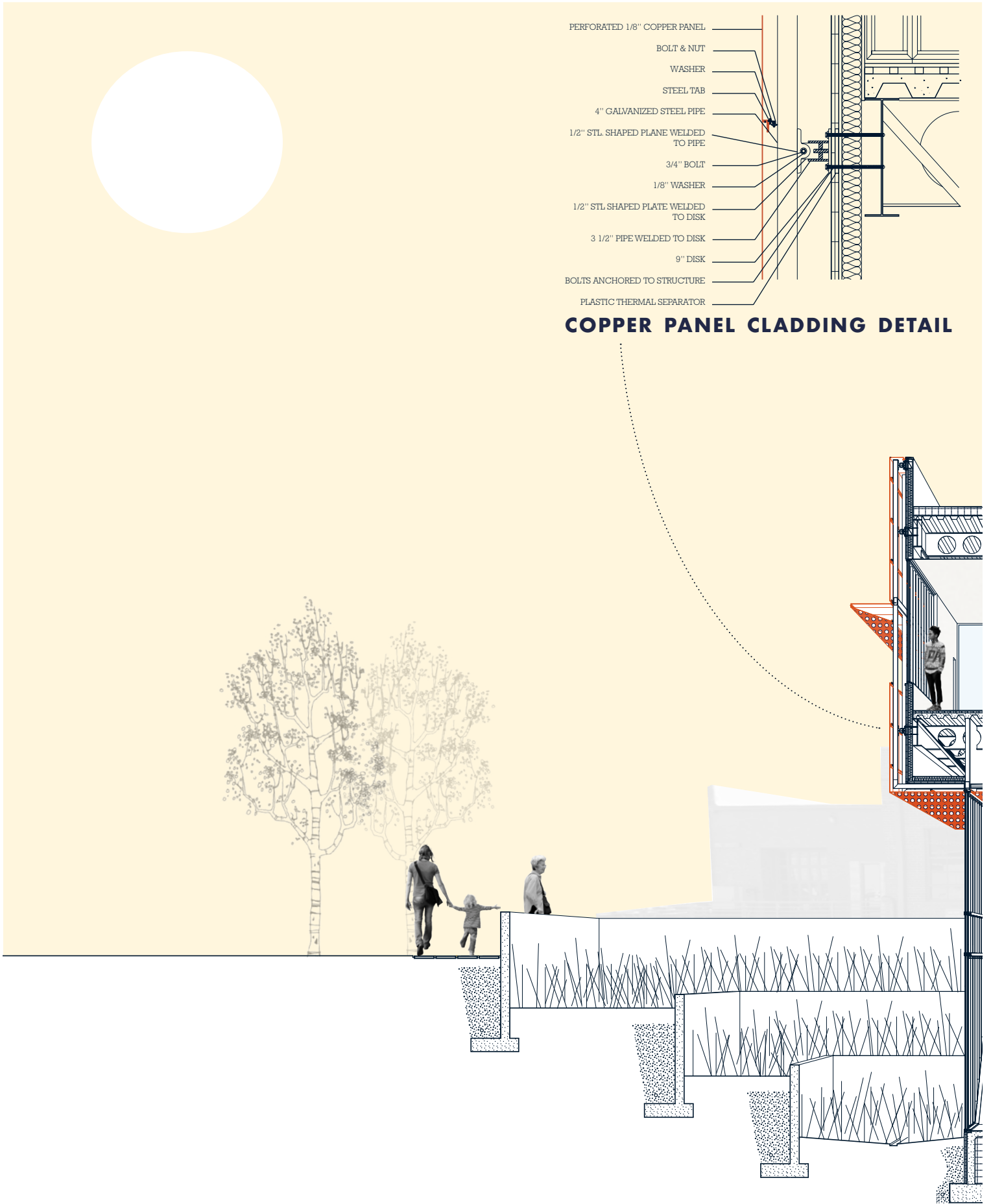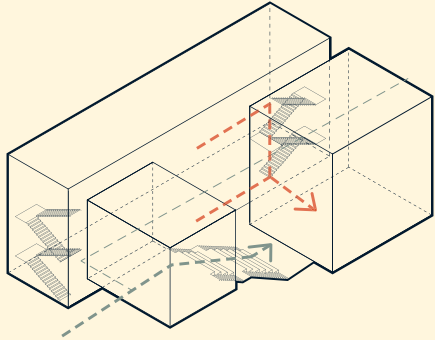
Performance is the only art that is alive.
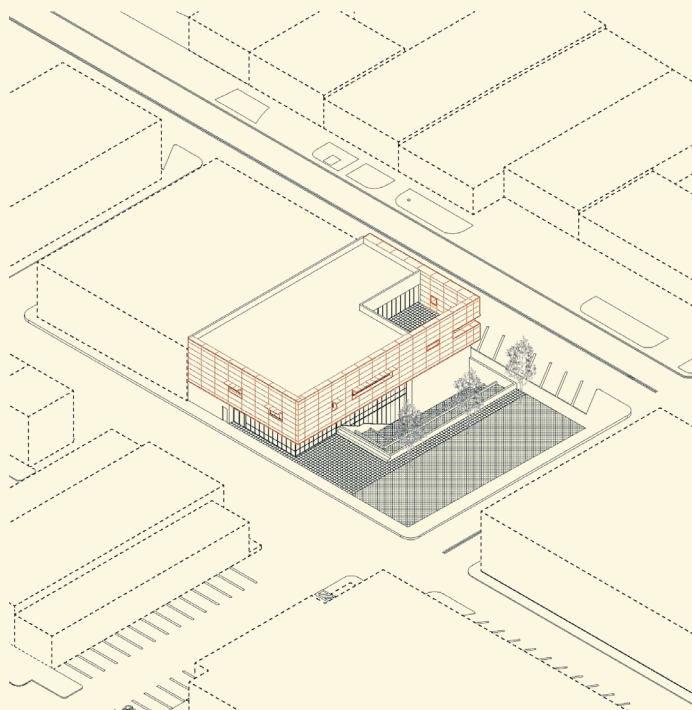
**LOCATION**   Commerce Street Art's District, Downtown Wichita, Kansas

PERFORATED 1/8'' COPPER PANEL

BOLT & NUT

WASHER

STEEL TAB

4'' GALVANIZED STEEL PIPE

1/2'' STL. SHAPED PLANE WELDED TO PIPE

3/4'' BOLT

1/8'' WASHER

1/2'' STL SHAPED PLATE WELDED TO DISK

3 1/2'' PIPE WELDED TO DISK

9'' DISK

BOLTS ANCHORED TO STRUCTURE
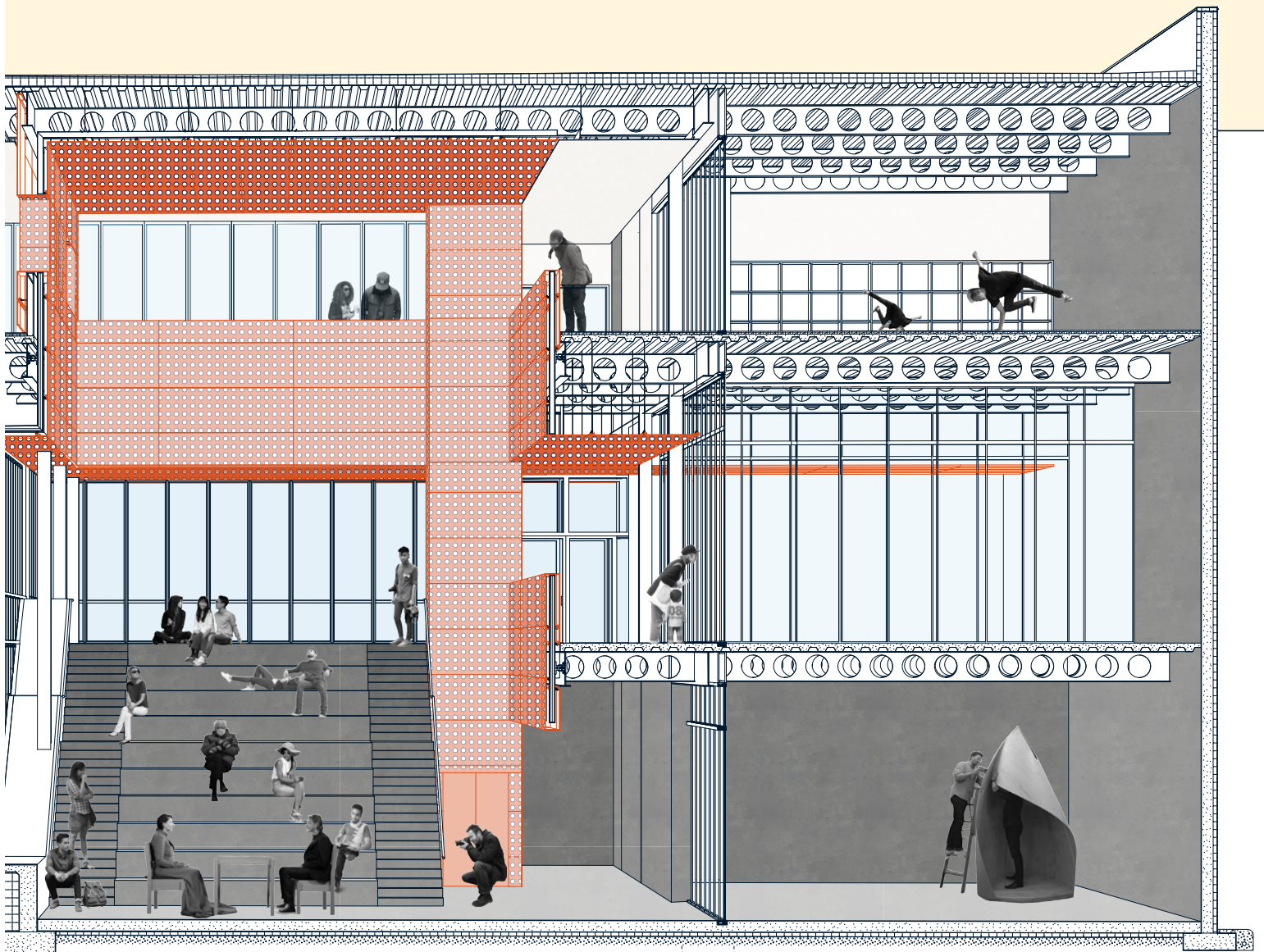
PLASTIC THERMAL SEPARATOR
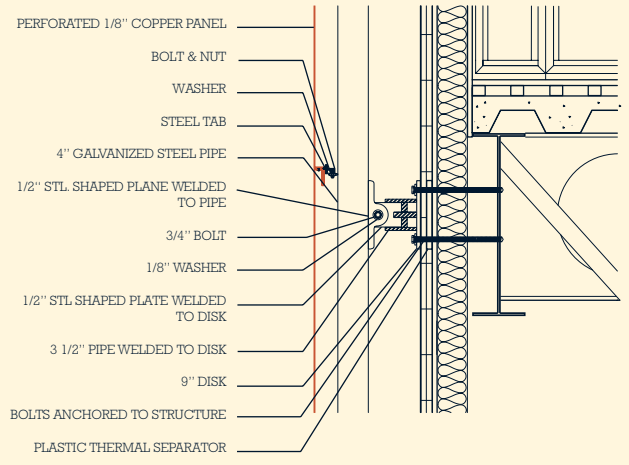
COPPER PANEL CLADDING DETAIL

CIRCULATION
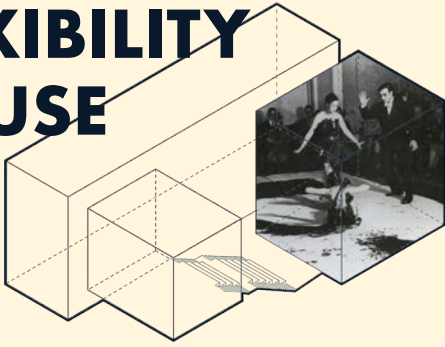- Production (actors, directors, technicians, etc)
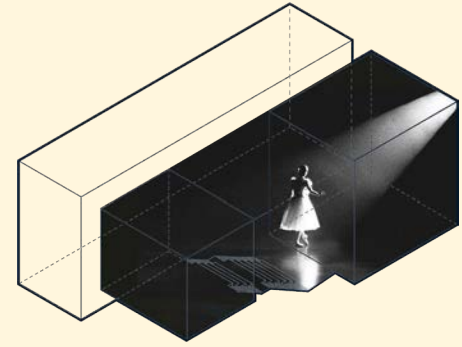- Audience / community
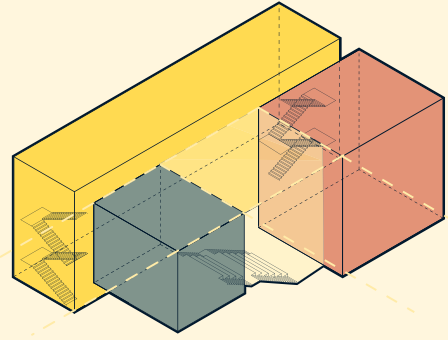
PROGRAM
- Black box
- Back of house / support
- Community / public
- Public Hall - multi functional space linking the theatre to the community
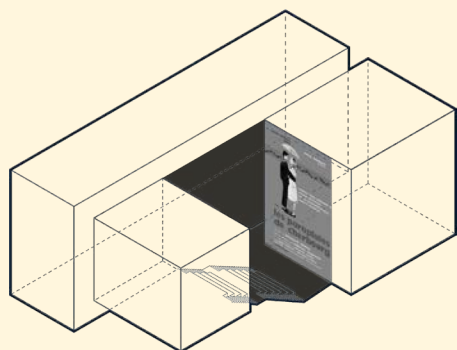
FLEXIBILITY OF USE

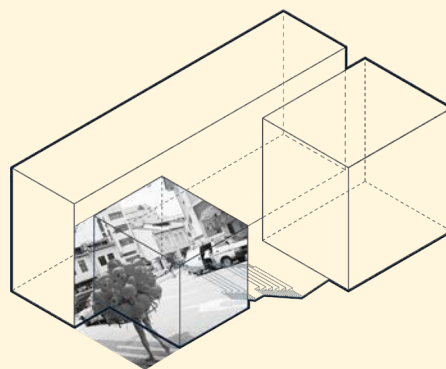**ENCLOSED** normative enclosed black-box configuration

OPEN TO PUBLIC REALM the black box opens up to create a traditional proscenium-like experience

PUBLIC HALL the central atrium space, can be used for film screenings, lectures, informal gatherings, etc.

OPEN TO STREET the lobby is visually connected and can physically open up to the street to accommodate street performances, art exhibitions, etc.

GRAZIE MILLE!