

CONDIA+ORNELAS TRAVELING FELLOWSHIP

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STATEMENT OF PURPOSE

Traveling abroad to Italy gifted me with a new perspective as a designer. Earned through a dedication to my sketchbook and paint brushes, the gift afforded me a new way of interpreting the world and “seeing” space. On the morning of our scheduled trip to visit the charming hilltop town of Assisi, I had mistakenly misplaced my phone before our departure. I had previously been content documenting my experiences mindlessly through endless photographs, lacking careful thought to what I was truly experiencing. Hoping to preserve the memory of Assisi in some form, I reached for my sketchbook as I disembarked on my journey.

While exploring the streets of the town, I encountered a spot overlooking into the distance the Belltower of the Basilica of Saint Clare, gently nestled into the landscape. Taken aback by this view, I prepared to make an attempt at painting this scene that seemed to strike a feeling of awe and curiosity in me. As I began to sketch the outside of the tower, I noticed the play of light and shadows over the bright stone facade. In those brief few minutes that I sketched what was in front of me, I felt the world slow down. Between brush strokes, I gradually became more sensitive to things in my environment. I felt the briskness of the breeze dancing through my strands of hair. I could hear the birds chirping in the trees and picked up on the buttery notes of pastries coming from the local restaurants that lined the streets. I couldn't help but take note of the pigeons in the corner of my eye, hobbling around for crumbs on the ground. Sketching the world around me somehow engaged all my senses in a way that

the click of a button on a phone could never do. Somehow this moment of enlightenment showed up in the character of my drawing. Looking back at that piece, I am reminded of the events of that day by the chosen colors and articulation of strokes. Moving forward, I refused to be a tourist but remain an open, humble and curious traveler, for I knew I was only beginning to learn to see.

“We shape our buildings and afterward our buildings shape us.” -Winston Churchill



PHILOSOPHY

Architecture, while at times seemingly silent, is something that is felt loudly through the atmosphere that it exudes. During my time in Italy, there were several scheduled tours, including one of the Duomo Di Orvieto. Despite having already visited the Duomo, it was not until I personally sat through mass that the architecture came to life. It was while sitting on the wooden pews, made cold by the misty morning, that I could truly see the space through the soft whispers of Italian prayer and the brassy notes of the organ that filled the immense volume of space. Architecture is something not to solely be looked at, but something to be experienced. It is through a building's atmosphere that we are able to have these sensorial experiences. I aim to design memorable and culturally-enriched moments, like those of the mass in the Duomo. Being conscious of our senses helps us grow an awareness of what it is that transforms a space into memory and transforms it into an experiential place.

This emotional design philosophy requires me to have an empathic lens throughout the entire design process. Being aware of how a space is lived-in helps train the mind to seek out opportunities to orchestrate an atmospheric experience in a design's product. This experience is crafted through the thoughtfully designed actions that a space invites out of people, like the steps leading up to the Duomo that drew me in to sit after mass.

I continue to refine my watercolor skills because I have begun to pick up on these details of atmosphere through my drawing process. I read the emotive qualities of the clouds of the sky. I notice the faster than normal pace of a footstep and translate it into brush strokes. The expressive nature of this medium invokes emotion in a drawing that cannot be matched by our common habit to take photos without precision or intention. Exploration of the built environment through watercolor creates possibilities to see architecture through a unique lens that can capture and communicate stories frozen in time through mood and character of a place.

PROPOSAL: OBSERVANDO LA INFLUENCIA DE LA CULTURA DE ESPAÑA A TRAVÉS DEL PINCEL

THESIS

How can drawings articulate and reflect visceral architectural experiences, the relationship between an architectural subject and the urban context while exercising architectural analysis?

DRAWING IN THE MOMENT

"We bring back sketchbooks full of information, analysis, and an understanding of cultures, histories and places, the emotion, memories, sounds and smells of new and foreign places, and all the other elements that make what we see matter. This level of engagement allows us to see." -Jacob Brillhart

In Jacob Brillhart's book "Voyage Le Corbusier: Drawing on the Road", he explains that exercising the drawing process offers immeasurable value to those in the field of architecture. Drawing is described as a process of reflection that is consequentially self-informing and self-instructive. Actively engaging in the experience of on-site, hand drawings sharpens the mind to see analytically. Through our hands we learn to interpret buildings and landscapes, but most importantly we study the nature of place.¹

HYBRID METHOD OF ANALYSIS

"To design is to compose, but to compose one must have objects with which to compose; for the architect these are the 'elements of architecture.'" - John F. Harbeson

The intent of this research proposal is to document visceral experiences and architecturally analyze southern Spain through a composite drawing style. While participating in the Italian study abroad program last spring, I developed a skill for on site painting. Participating in Professor Adulsak "Otto" Chanyakorn's watercolor seminar has provided me with the tools to become more independent and intentional in my travel analysis. Since my time in Italy, I have continued my reflection of this experience by including other analytical elements on my existing drawings through digital collaging. Utilizing composite drawings, inspired by the analytique drawing style introduced to me in Italy, acts as an architectural tool that will enable me to combine 3 major elements in my work. My drawings will highlight the visceral architectural experiences while including the relationship between an architectural subject and the urban

context, as well as exercising architectural analysis. I am highlighting the visceral component of my drawing style in the form of my on-site watercolor illustrations. A figure ground drawing can demonstrate how a building sits in its larger urban context while elements such as elevations and other 2D projections show a closer analysis of a building's design. The secondary components of this drawing will aid in the full process of reflection. This will be completed off site and collaged in using photoshop. See Figure 02 for an example of my work that implements these elements.

ATMOSPHERE

Atmosphere, as described by Professor Griffero in "Architectural Affordances: The Atmospheric Authority of Spaces", acts as a bridge between user and object. He explains that atmosphere can be described as a "quasi-thing", or as an amodal object, as it is not a literal thing to be touched but a felt body experience.² In Andrea Jelic's "The Enactive Approach to Architectural Experience: ..." she describes this experience of architecture and its relation to our body schemas. Our bodies afford us a way to interpret the architectural affordances through embodied action, sense making, and constitutive relatedness as seen in figure 01.³ This means that we are able to interpret the built environment using our bodies and feel it through atmosphere. We are affected viscerally by this sensory impact of the environment on our bodies.⁴

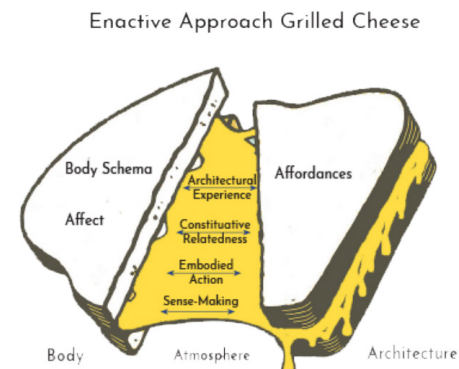


Figure 01: The Enactive Approach Grilled Cheese

This diagram was created by me to communicate that our bodies are only able to interact with architecture through the means of atmosphere.

THE VISCERAL

In Andreas Kominos "Norman's Three Levels of Design" she describes the visceral as our automatic feelings that are deep rooted, unconscious, subjective, and responsible for our human emotions. She uses the example of how we are able to distinguish the qualities of a grandfather clock versus one that is plain and featureless and how people have a different emotional response to both.¹ The article "The Visceral Experience of Architecture: Object Affordance and Our Need to Grasp Our Surroundings" by Nikos A. Salingaros explains that we are affected viscerally when we are fed sensory information from our surrounding environment.⁴ In artist David Edward Baron's thesis "Fluid Dynamics of Watercolor Painting: Experiments and Modelling", he states that he aims to evoke a visceral reaction out of his viewers through the use of colors and texture to evoke a specific mood and bring a three-dimensional feel to an otherwise flat piece.⁵ Watercoloring on site has the potential to both capture and exude the essence of a place that we experience through our bodies. Watercolor as an architectural tool and expressive medium can document the emotional influences of architecture on our preception that result from atmosphere.

SPAIN AS A CANVAS FOR RESEARCH

The diversity in Spanish architecture is a product of its broad history and long list of cultural influences. I plan to narrow my travel to explore the unique culture of the region of Andalusia, Spain. Not only does it offer a vibrant atmosphere to be explored being that it is the birthplace of flamenco and is surrounded by beaches, but its towns are bustling with Islamic presence that have shaped Spain's rich cultural and urban fabric. The stories of power struggles and religious tensions over time and the residue of Muslim invasions are preserved and reflected in the architecture of these towns.⁶ Through my proposed method of painting, I plan to study and showcase the atmospheric byproduct of the southern region of Spain, which is home to Moorish and Mudejar architectures that speak to a dialogue of events blended between Muslims, Christians and Jews.

This generous fellowship would afford me the opportunity

to exercise my passion for painting academically while continuing the momentum of growth I have accumulated since returning from the Italian studies program. I wish to continue to grow upon the skills that have enabled me to focus, listen, and feel the environment around me. My experience speaking Spanish in my traditional Mexican household in combination with my drawing abilities offer me a promising unique immersive opportunity to connect with Spain in a meaningful and authentic way.

RESEARCH OUTPUT

A collection of composite drawings that are digitally collaged but highlight the traditional skills of freehand drawing and watercolor painting.



Figure 02: Example of Proposed Methodology
This is an example of one of my watercolor drawings that was started in Siena, Italy and completed after returning to the US.

¹ Brillhart, Jacob, and Le Corbusier. Voyage Le Corbusier: Drawing on the Road. New York (N.Y.): W.W. Norton & Company, 2016.

² Griffero, T. B. "Architectural Affordances: The Atmospheric Authority of Spaces." (2014): 15-47

³ Jelic, A., Tieri, G., et al. (IAD, January 1). "The enactive approach to architectural experience: A neurophysiological perspective on embodiment, motivation, and affordances. Frontiers. Retrieved September 5, 2022, from <https://www.frontiersin.org/articles/10.3389/fpsyg.2016.00481/full>

⁴ Salingaros, Niko A. "The Visceral Experience of Architecture: Object Affordance and Our Need to Grasp Our Surroundings." NeuroarchiteCtura. NeuroarchiteCtura, September 2, 2016. <https://www.neuroarchiteCtura.com/articles/2016/9/2/hp4c8k3j8uk5acb70w0cm0mj45z0rh>.

⁵ Kominos, Andreas. "Norman's Three Levels of Design." The Interaction Design Foundation. Interaction Design Foundation, January 30, 2023. <https://www.interaction-design.org/literature/article/norman-s-three-levels-of-design>.

⁶ Booton, Harold W. Architecture of Spain. London: Oriel Press, 1966.

ITINERARY AND BUDGET

Week 01: ALMERIA

The Alcazaba of Almeria

Week 02: GRANADA

Alhambra

Generalife

Great Mosque of Granada

El Bañuelo

Week 03: MALAGA

The Alcazaba of Malaga

Week 04: CADIZ

Gran Teatro Falla

Tarifa

Week 05: HUELVA

Almonaster Mosque

Week 06-07: SEVILLE

Giralda

Torre Del Oro

Salón de Embajadores

Casa Pilatos

Week 08: CORDOBA

Mezquita

ancient synagogue

Medina Azahara

Puerta del Perdón

Caliphal Baths

Week 09: JAEN

Arab baths

BUDGET

Watercolor paper

(Arches Watercolor Block 20 sheets Hot Press Weight 140lb size 16"x20").....\$98.28

Photoshop

(3months x \$20.99).....\$62.97

Airfare

(Round-trip International)..... \$1,129

Meals

(90 days x avg. \$34).....\$3,060

Lodging

(Hostels/AirBnB: 90days x avg. \$45).....\$4,050

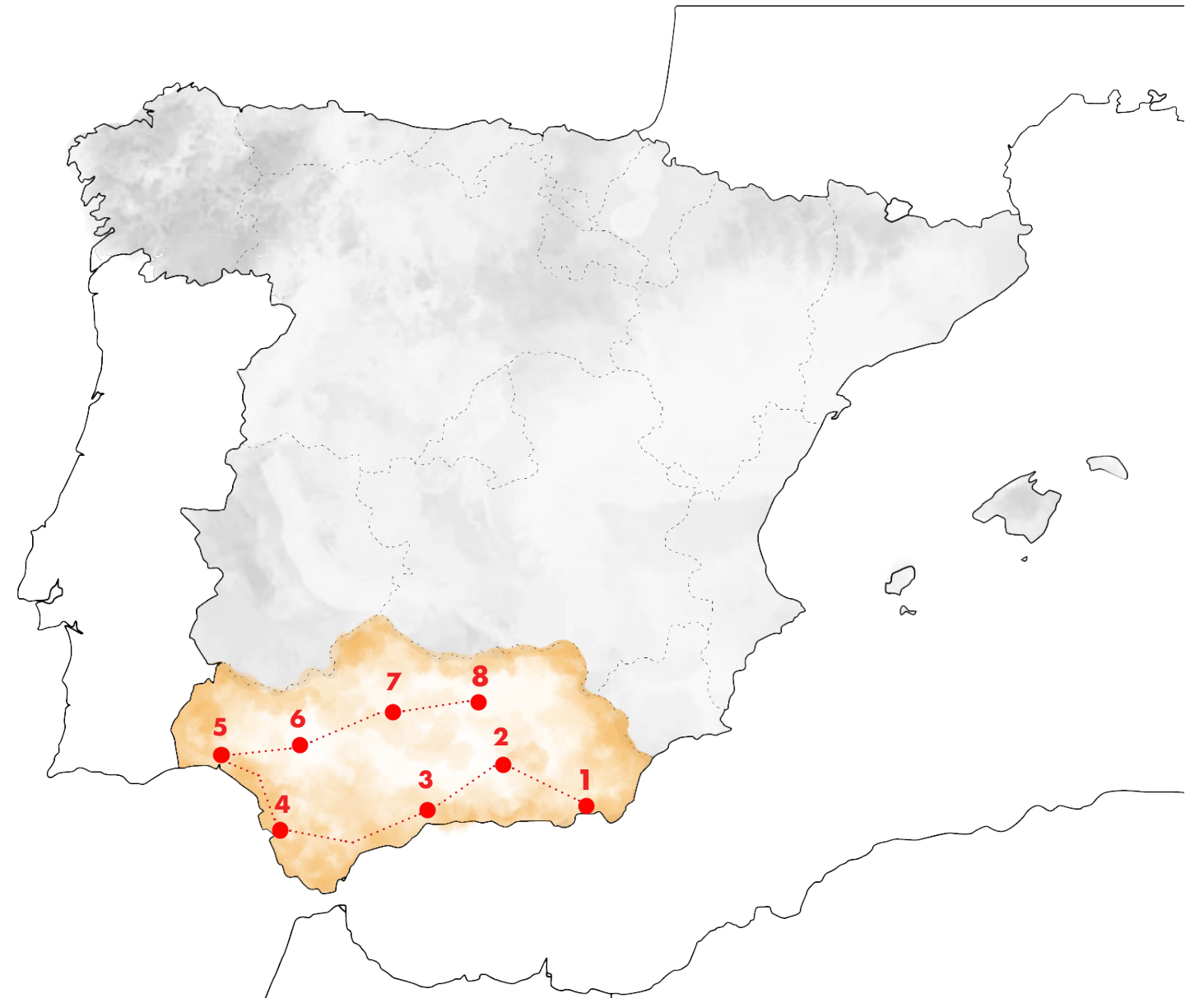
Transportation

(Taxis, buses, subway).....\$990

Activities/Fees

(building entries/musuems)\$610.03

TOTAL.....\$10,000



I will arrive in the town of Almeria. I will be studying the region of Andalusia in a clockwise order starting near the coast and moving northeast once arriving to Huelva. I will then fly back to the US from Jaen. The buildings listed to the left serve as a starting point of exploration.

TRAVEL EXPERIENCE

USA (STUDIO TRIPS)

NELSON ATKINS MUSEUM OF ART | Kansas City, MO

CRYSTAL BRIDGES | Bentonville, AR

USA (PERSONAL)

COLORADO

TEXAS

KANSAS

NEW MEXICO

MISSOURI

ITALY (STUDY ABROAD EXPERIENCE)

ORVIETO, CIVITA DI BAGNOREGIO, BOLSENA, ASSISI, SIENA, FIRENZA, VERONA, VICENZA, ROMA, TIVOLI, CAPRAROLA, BAGNAIA, PAESTUM, POMPEII, CAPRI, SORRENTO, CASERTA ROYAL PALACE, TURIN, MILAN

ITALY (PERSONAL)

ISCHIA

NAPOLI

SPAIN (PERSONAL)

BARCELONA

DENMARK (PERSONAL)

COPENHAGEN

My experience traveling in the US has taught me how to use my sketchbook as a tool and to treat travel as a learning experience. Traveling to various Italian towns, especially to Siena for an optional watercolor workshop, has helped me to improve my sketching and learn to paint on site. While in Italy, Spain, and Denmark I learned valuable skills such as budgeting and how to navigate the transportation systems in foreign countries. In addition to this, I have been fortunate enough to be able to experience the nature of other cultures through the countries that I have visited. Culture exploration is a goal of mine when traveling as my Mexican household holds many special traditions and customs that I value dearly and enjoy comparing to other perspectives. All the skills I have developed through my experience traveling serve as helpful tools when preparing for future travel.

CURRICULUM VITAE

EDUCATION

KANSAS STATE UNIVERSITY | Manhattan, KS, USA

Master of Architecture

GPA: 3.95

Expected Graduation Date: 05/2023

IL CENTRO STUDI CITTA DI ORVIETO | Orvieto, TR, Italy

Italian Architecture & Culture Program

WORK EXPERIENCE

RESONANCES PROJECT | Manhattan, KS, USA

Lab Assistant

INVOLVEMENT

NOMAS//National Organization of Minority Architecture Students

HALO//Hispanic American Leadership Organization

OFF-CAMPUS STUDY OPTIONS PECHA KUCHA PRESENTATION

Italian Studies Speaker

SKILLS

LANGUAGE: English, native | Spanish, native | Italian, intermediate

ANALOGUE: Watercoloring | Sketching | Hand Rendering | Image transfer

DIGITAL: Photoshop | InDesign | Illustrator

HONORS AND AWARDS

AIA Wichita Scholarship.....Fall 2022

McDaniel Wigfall Scholarship.....Fall 2022

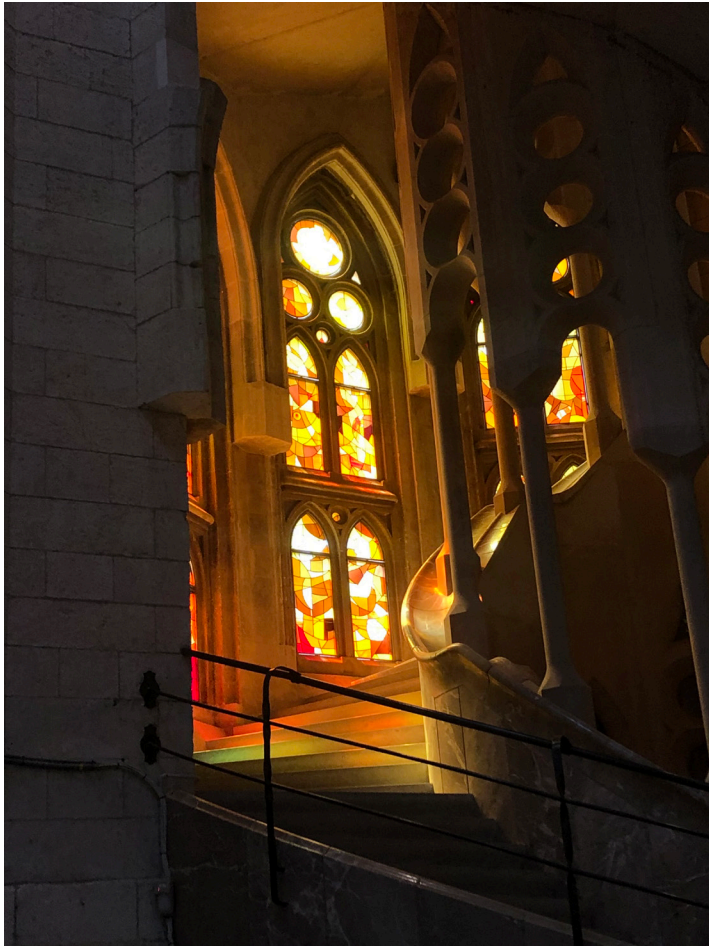
Dean's Italian Studies Scholarship.....Spring 2022

Architectural & Environmental Photography Competition.....Fall 2022

Best in show, 1st place interior architectural details, 1st place in exterior architecture

ASAI Architecture in Perspective competition.....Fall 2022

Juror's Award, included in the Architecture in Perspective 37 exhibition and catalog



**APDESIGN 2022 PHOTO COMPETITION
PACIENCIA Y FE**
AWARDED BEST IN SHOW
1ST PLACE IN INTERIOR ARCHITECTURE CATEGORY
IMAGE TAKEN IN **BARCELONA, SPAIN**



**APDESIGN 2022 PHOTO COMPETITION
AVVICINARSI A DIO**
1ST PLACE IN EXTERIOR ARCHITECTURE CATEGORY
IMAGE TAKEN IN **ORVIETO, ITALY**



**ASAI COMPETITION
OBSERVING ORVIETO**
AWARDED STUDENT JURY'S AWARD
FEATURED IN 37TH ANNUAL ARCHITECTURE IN
PERSPECTIVE CATALOG AND EXHIBITION
PAINTED ON SITE IN **ORVIETO, ITALY**

PORTFOLIO

The following sections will highlight my design work and specifically how I have continued to utilize watercolor as a tool in my designs. I will also included work that is influenced by atmosphere and its importance to the architectural experience in design.

On this page I have personal work that I have completed while abroad. All paintings have been completed on-site in my free time while traveling through various Italian towns. I have shown pieces done in Siena, Turin, and Venice below.

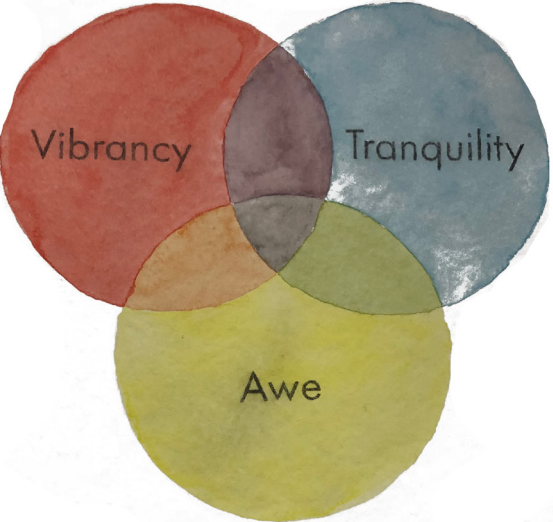


ORVIETO, ITALY

This was a group project completed in teams of 3. I completed the image transfer and watercoloring for all images with the exception of the Emotions diagram and the text. The collection of data was equally contributed by all group members.

This analysis of Orvieto was performed through a method of analytique. This exercise challenged the us to explore the town physically and how a specific location fits into the urban fabric of the town. Sites were visited in person and then rated depending on the emotions that they evoked between all group members. From here it was documented through the use of the 3 primary colors to communicate the most vibrant, tranquil, and awe evoking locations throughout Orvieto and their relationship to one another.

Emotions



Places

- | | | |
|-----------------|------------------------|---------------------------|
| 1. DUOMO | 6. POLICE STATION | 11. POZZO DELLA CAVA |
| 2. CLOCK TOWER | 7. PIAZZA DEL POPOLO | 12. ELEMENTARY SCHOOL |
| 3. BARRACKS | 8. PARCO GIOCHI | 13. PIAZZA DEL REPUBBLICA |
| 4. FUNICULAR | 9. ORVIETO CAVES | 14. FORTEZZA ALBORNOZ |
| 5. SOCCER FIELD | 10. PARCO VIA POSTERIA | 15. PUBLIC LIBRARY |



Duomo

Awe

The Duomo has a large Awe factor. The intricate detail and scale fit in a surprising combination. To be in contact and see a grand cathedral in a seemingly humble city, Orvieto is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city.

Vibrancy

The Duomo is one of the most popular spots in the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Tranquility

While the Duomo is a massive cathedral, it fits in perfectly with the other buildings in the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.



Piazza del Popolo

Vibrancy

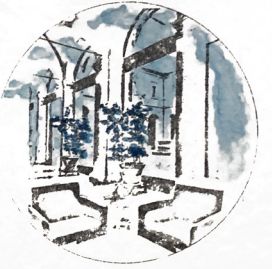
The local market here is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Tranquility

The market here is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

AWE

The market here is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.



Library

Tranquility

A quiet spot for reading, the library offers a peaceful atmosphere. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Vibrancy

The library is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Awe

The library is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.



Barracks

Awe

The barracks is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Tranquility

The barracks is a true gem. It is a place that is not just a distant city, but a place that is right in the heart of the city. The way surrounding the building, creates ideal setting for people watching and enjoying local wine, food, and culture. There are 2 parading businesses that are constantly busy all day long, adding to the vibrancy of the area and creating a true local feel.

Vibrancy

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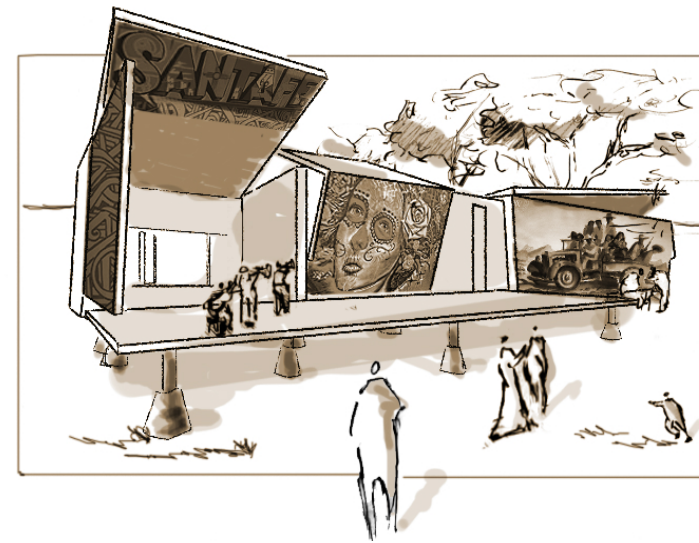
IN MY BACKYARD

Santa Fe, New Mexico

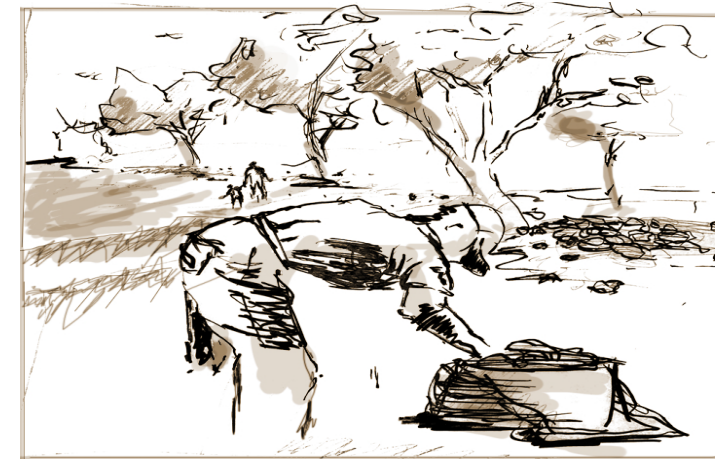
How can architecture redefine the term "neighbor" to destigmatize migrant workers and unite New Mexicans?

This project depicts preliminary effort towards my current thesis project. This neighborhood focuses on designing a place that treats children well, and thus treats everyone kindly and fairly. Migrant workers are drawn to this neighborhood as it offers seasonal work and living conditions that are both humane and simultaneously attractive. This vision includes providing housing in exchange for stimulating the economy of the neighborhood through the harvest of crops and taking care of cattle. These products then create a rich culture of their own as they go towards local shops to be sold, or cooked at the local restaurants.

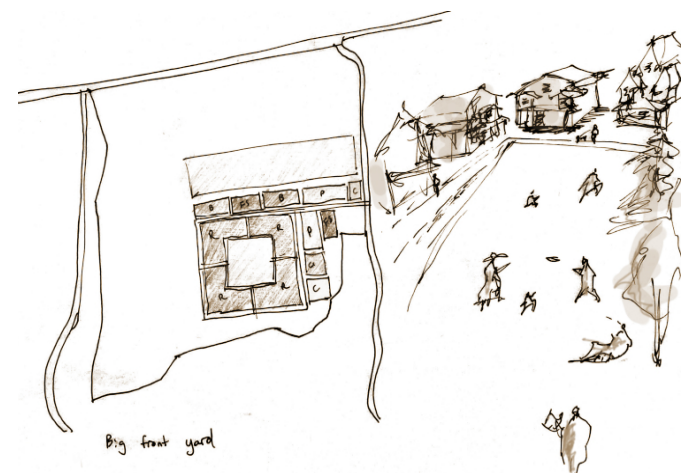
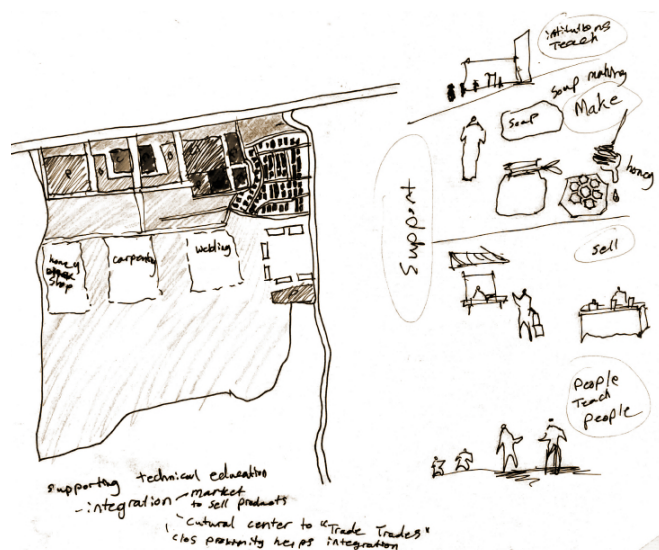
The memories made in this neighborhood are made from the experience of a culture different from our own. If we expose children to a different kinder world, then this experience can be shared for generation to come.

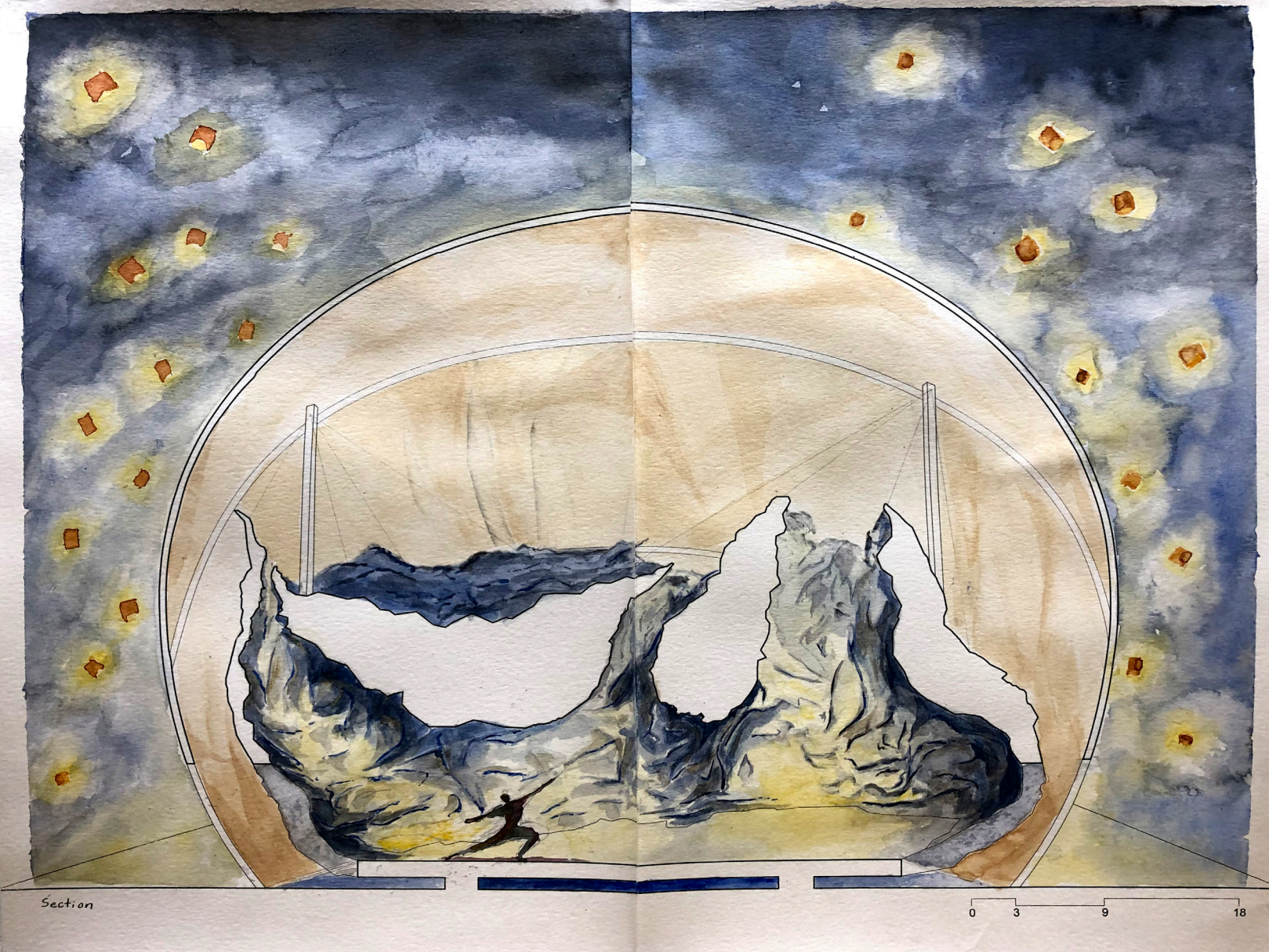


An existing housing solution made from a trailer that extends out is painted by local artists to create a sense of belonging



A feeling of Home and empathy for one another

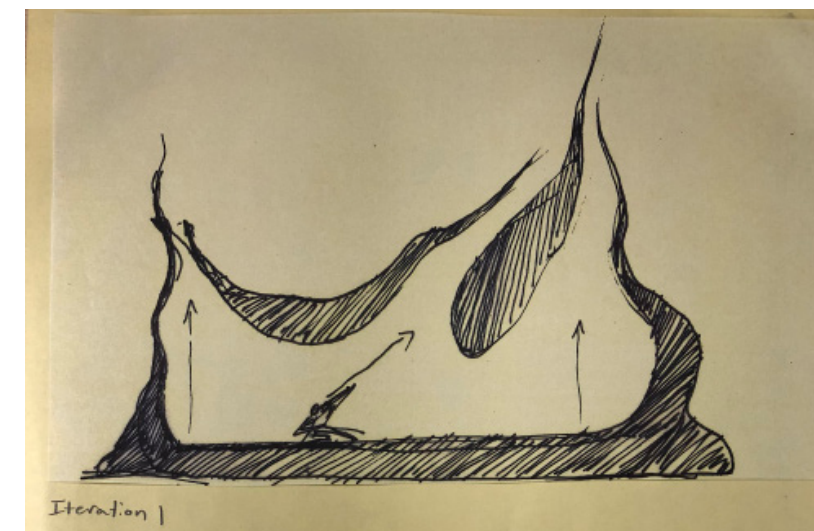




THE KINDLING

This project, located in the purple bamboo garden in Beijing, China was a sectional exploration of how a particular body schema can sculpt a space and create affordances for a specific action. This project is inspired by origami as it is made up by a wire supported paper envelope encased by a weather proofing shell. I explored the action of firebending inspired from my favorite TV show growing up, Avatar the Last Airbender. Fire bending in particular is heavily inspired by a form of martial art known as Shaolin kung-fu. This particular style of martial arts is at its center a concept of balance and discipline that is similar to a meditative experience.

Some of the process work I created reflects movements of the body and its directionality carving out the sectional quality of the space. The material choice for this project also took inspiration from the light airy foot work of the motion in the space.



Enclosure

Fire Bending/Shaolin Kung Fu

THE FACE OF JUDGEMENT

Florence, Italy

The Basilica di San Lorenzo, located in Florence Italy, with its blank facade calls for a new face. The design for this facade was inspired by the story telling bas-reliefs of the Duomo di Orvieto. The statues of this design collectively represent a transition from the human world to the holy world and the inevitable judgement from God, the grandest lion, that stands in between. The journey begins in the exterior space of the plaza. From there, the people enter from the grand center doors that symbolize the start of the climb from earth to heaven by a vine that reaches to the top of the facade. The zone that must be traveled through has a bas-relief of purgatory which is the unknown between our world and heaven. Medici lions act as the never sleeping protectors of the gateway into the holy word as the largest lion is a symbol of God watching and protecting over all.



Process Sketches



FRONT ELEVATION: INKWASH AND WATERCOLOR

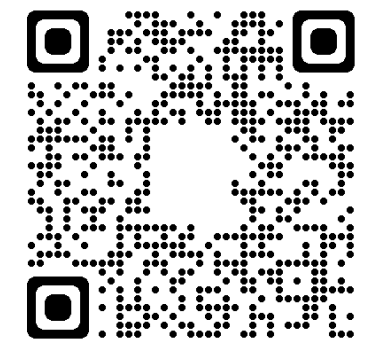


ATMOSPHERIC CORRIDORS

This exploration was done alongside Dr. Elisabetta Canepa who is conducting research on architectural atmosphere through consciousness, bodily and neural responses.

Atmosphere in the presence of a corridor is a simple way of testing how design can prime a person for an architecture experience. What lies at the end of the corridor is not the focus of this exercise, but what the corridor can do to set up our preception of the space to follow.

A single element generator of atmosphere was selected to study how architecture can prime our emotional state to alter perception of space. I explored biophilic and organic patterns found in nature at various scales to study its impact on our levels of valence and arousal in individuals walking through a corridor. These findings from the studio are intended to help create the world's first atlas of atmospheric generators.



Gracias!