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# Making Process: The Search for a Personal Language Through a Shared Vocabulary of Painting and Design

Callie Fleetwood

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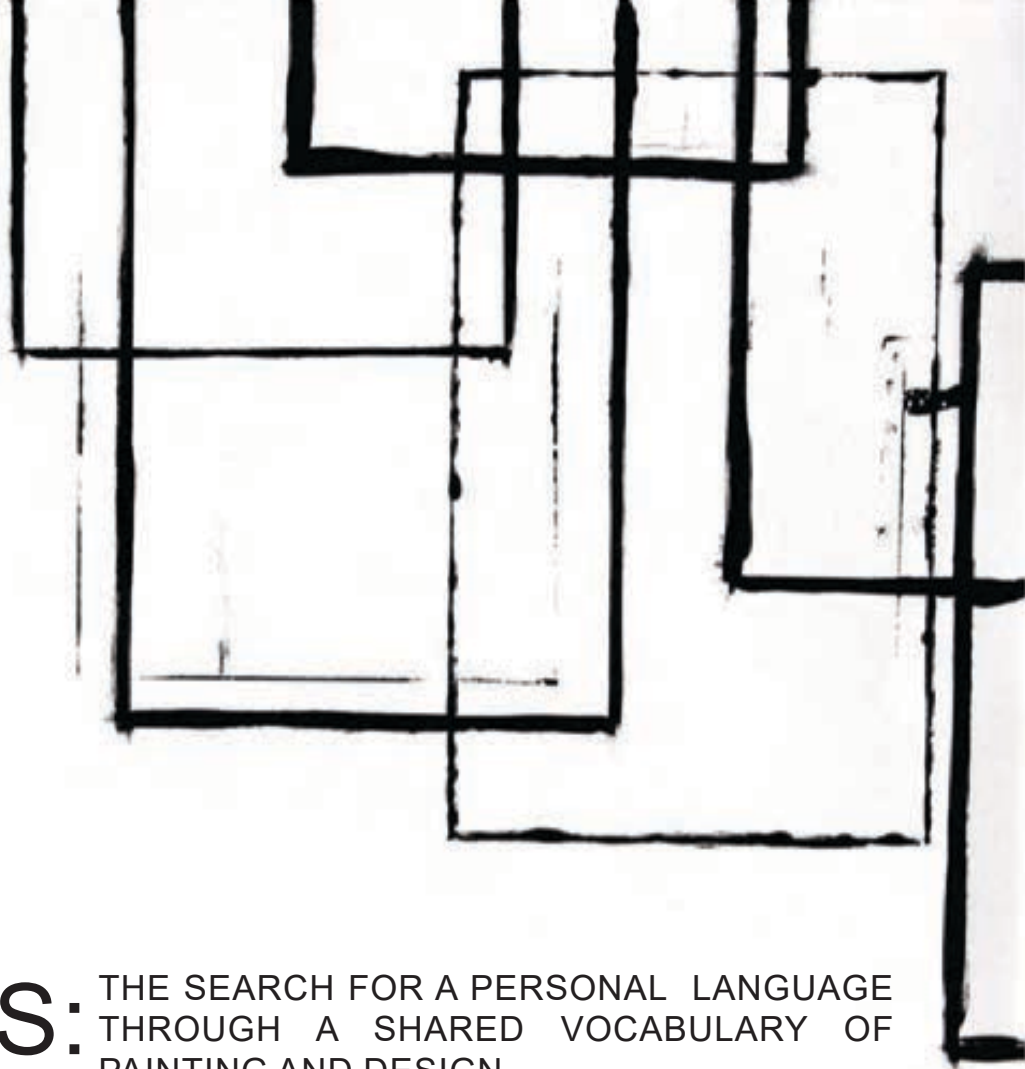
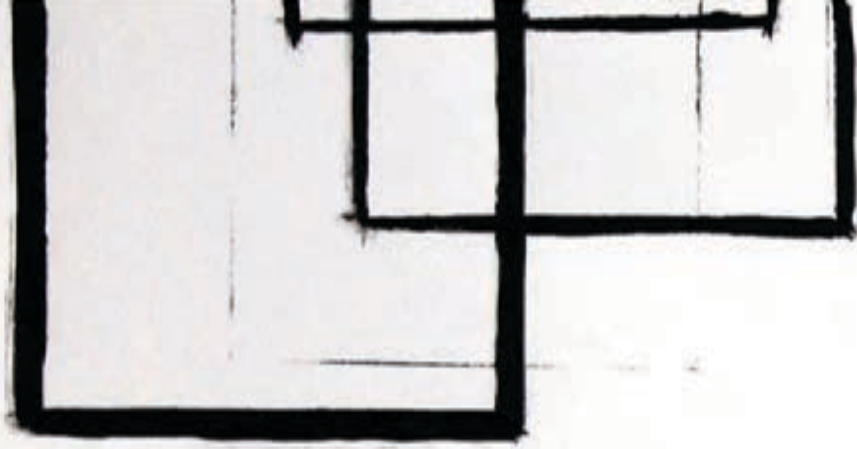
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# MAKING PROCESS: THE SEARCH FOR A PERSONAL LANGUAGE THROUGH A SHARED VOCABULARY OF PAINTING AND DESIGN

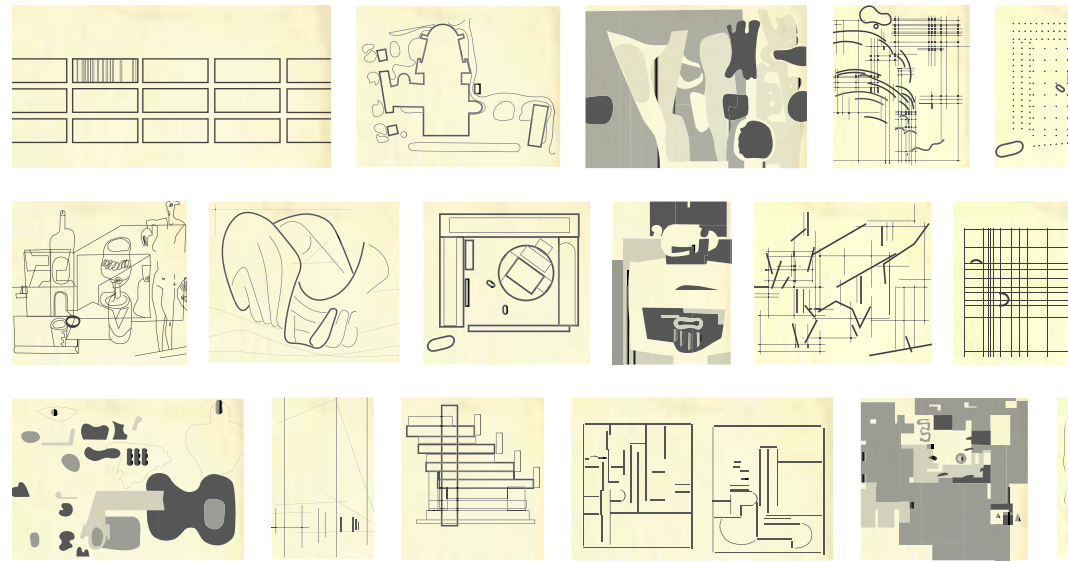
BY CALLIE FLEETWOOD

FALL 2017

PRIMARY ADVISOR - PROF. LAURA TERRY

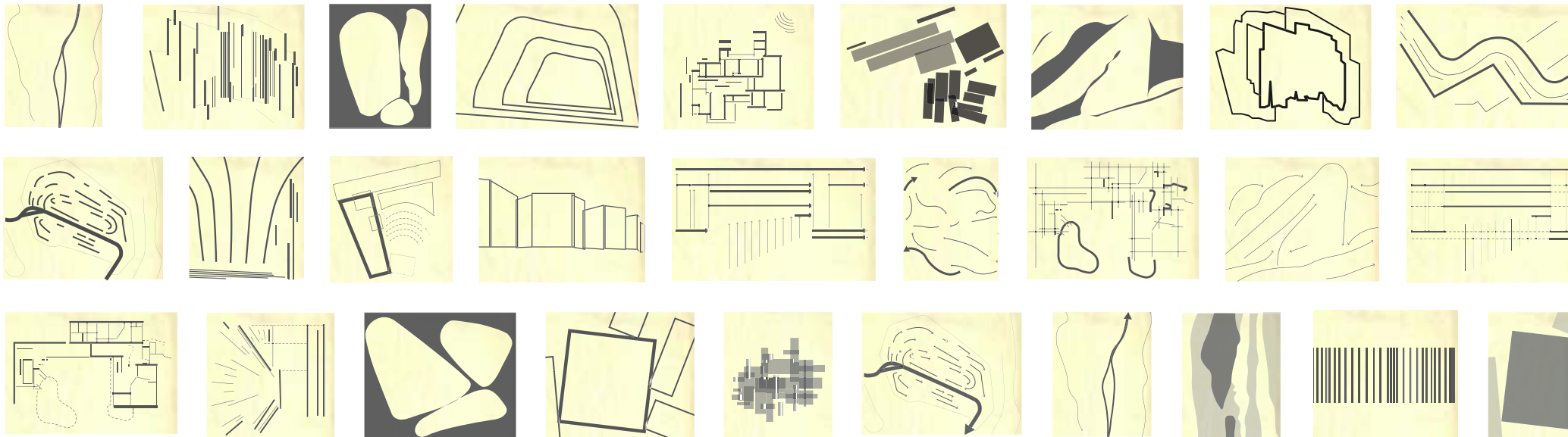
OTHER ADVISORS - PROF. FRANK JACOBUS,  
PROF. MIKE MAIZELS

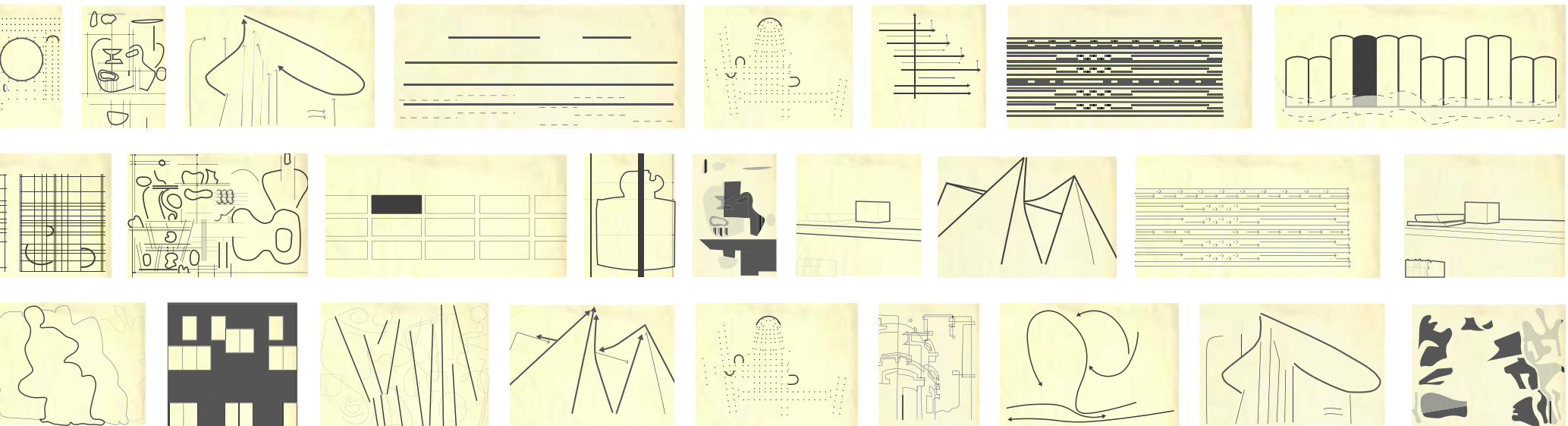




LE CORBUSIER

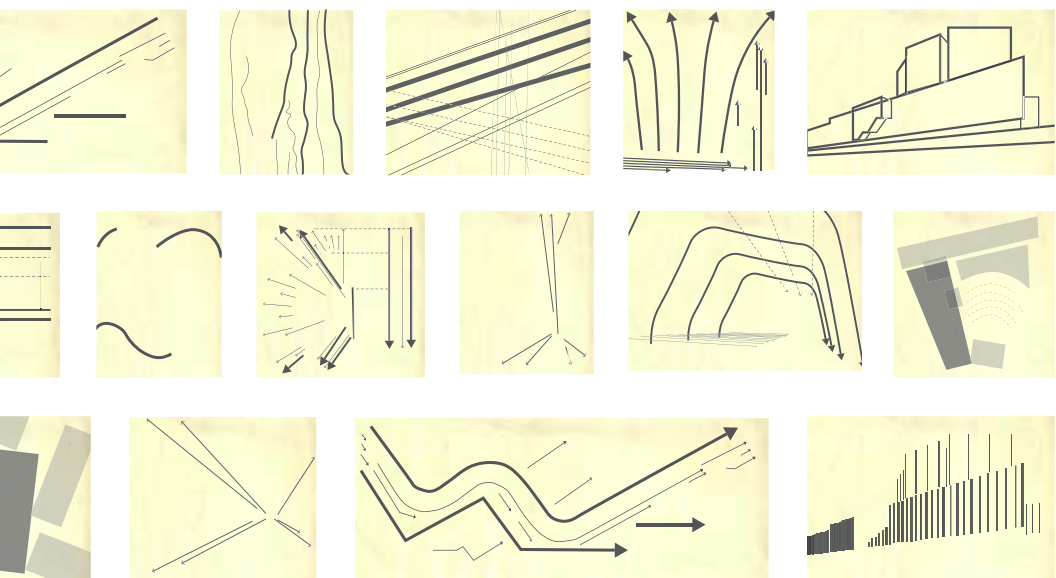
ALVAR AALTO





# MAKING PROCESS: THE SEARCH FOR A PERSONAL LANGUAGE THROUGH A SHARED VOCABULARY OF PAINTING AND DESIGN

BY CALLIE FLEETWOOD



FALL 2017

PRIMARY ADVISOR - PROF. LAURA TERRY

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PROF. MIKE MAIZELS



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# INTRO:

**Making Process: The search for a personal language through the shared vocabulary of painting and design.**

As designers, everything we make is personal. The act of making is a learning experience, as well as a personal act. We learn through this act of making. Making spans many mediums, including painting and architecture. Every designer has a language that is unique and personal to them. There is however, a shared and fundamental basis, or vocabulary, for these languages that span mediums and designers.

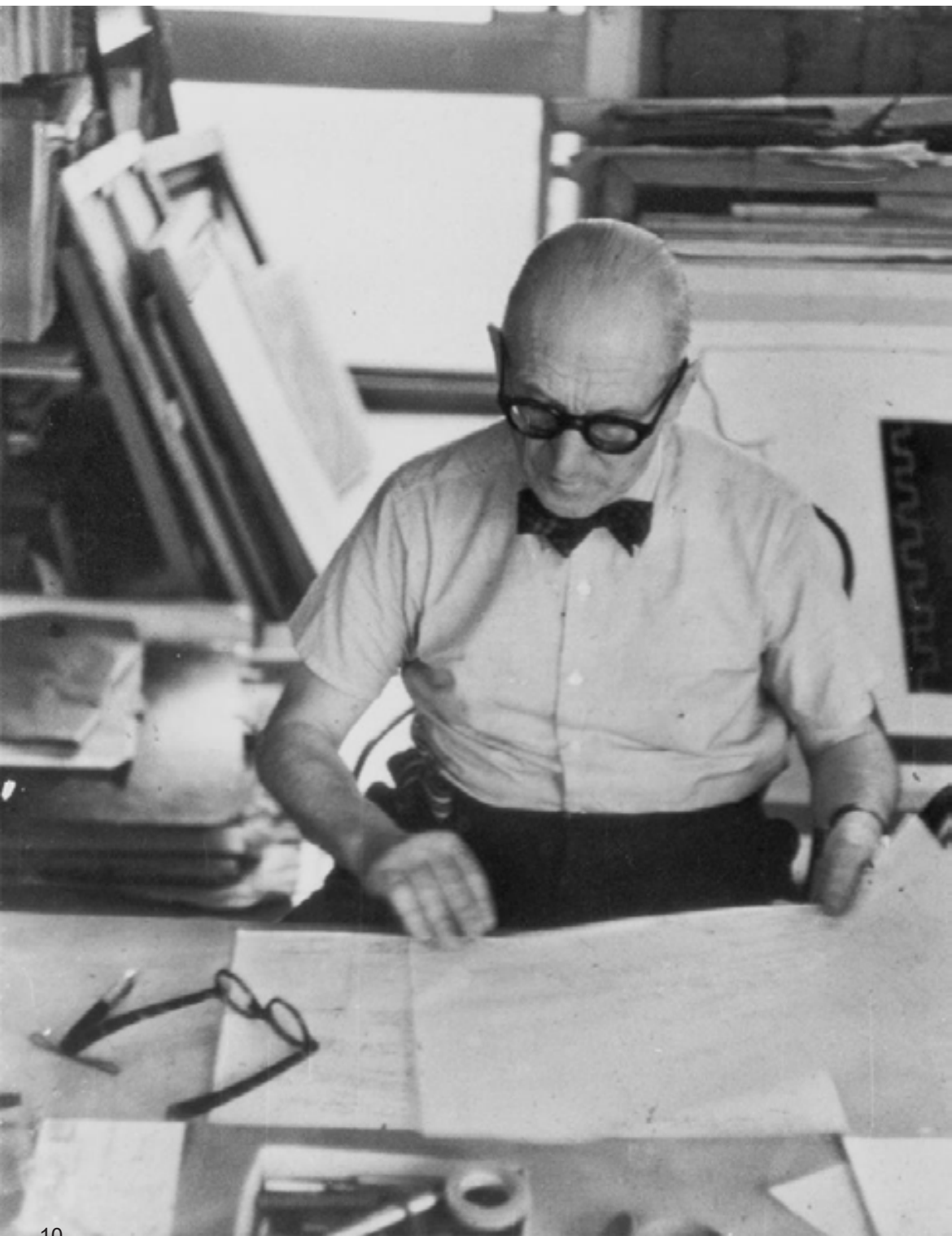
To better understand the making process, a careful study of the architectural work and personal paintings of two architects has been done. Le Corbusier and Alvar Aalto are two architects who practiced in the traditional sense and who also painted. These were two men who were makers throughout their lives. What does a life of making look like? Throughout their lives they were exploring, defining and redefining vocabulary, and clarifying their personal language.

A shared vocabulary of painting and design serves as the lens through which a selection of the work is analyzed as well as categorized. Through this lens, one can start to draw connections through the work as a whole. It should be stated, that this is by no means the only way into the work or the designer's process, but it is one way to start looking at the work and the language personal to each designer.



# LE CORBUSIER

1887-1965



ARCHITECTURE

PAINTINGS

LIFE

OCT 6, 1887

CHARLES-EDOUARD  
JEANNERET  
BORN IN  
SWITZERLAND



APRIL 1902

ENTERED ECOLE D'ART IN LA CHAUX-DE-FONDS AS A STUDENT IN THE REGULAR PROGRAM

1903

AT THE AGE OF 16 HIS PROFESSOR, THE PAINTER CHARLES L'EPLANTTENIER, TOLD JEANNERET HE DIDN'T HAVE THE APTITUDE TO PAINT

FALL 1907

TRAVELS TO ITALY WITH LEON PERRIN  
COPIED AND CREATED ANNOTATED SKETCHES OF WHAT HE SAW

MARCH 1908

TRAVELS TO PARIS, VIENNA, AND GERMANY



OCT 1910

TRAVELS TO BERLIN FOR 5 MONTHS  
THEN IN 1911 TRAVELS AGAIN TO GERMANY,  
AND LATER ON A SIX MONTH TRIP THROUGH  
VIENNA, BUDAPEST, TURKEY, GREECE, AND ITALY

1917

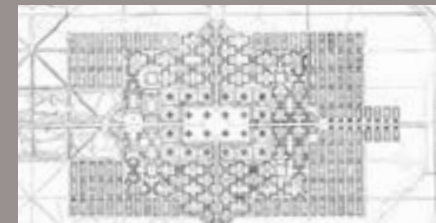
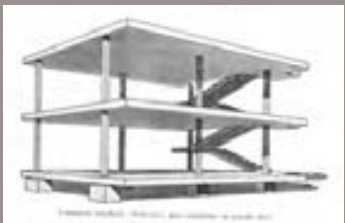
MOVES TO PARIS (ALREADY  
BUILT SIX PRIVATE HOUSES)

OCT. 15, 1920

ADOPTS THE PSEUDONYM  
OF LE CORBUSIER WITH THE  
PUBLICATION OF L'ESPRIT  
NOUVEAU



1918

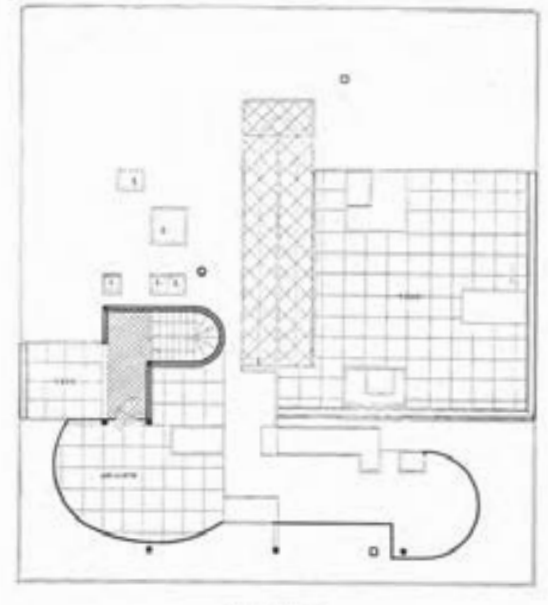
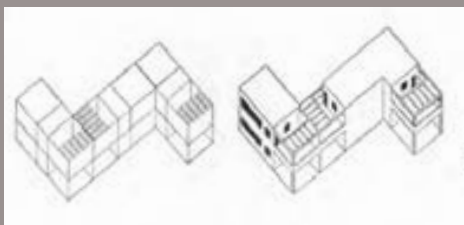
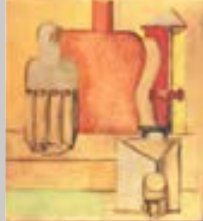


FALL 1921

TRAVELS BACK TO ROME

1923

PUBLISHED VERS UNE  
ARCHITECTURE (TOWARDS A  
NEW ARCHITECTURE)

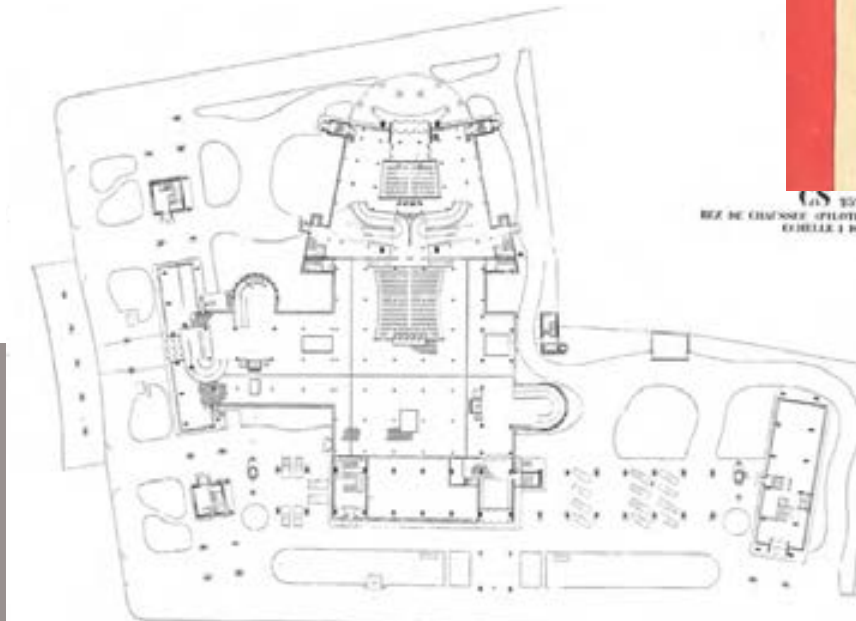
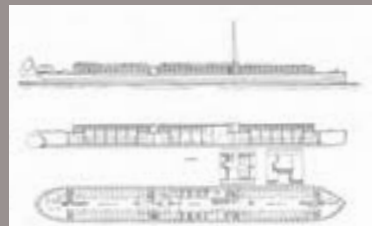


1928-31 VILLA SAVOYE

1927



1929



1930

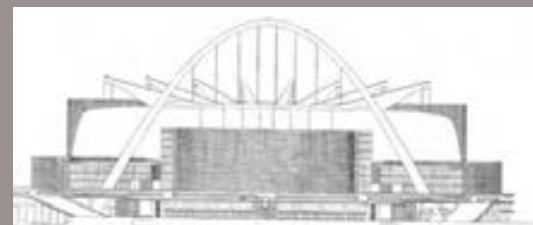
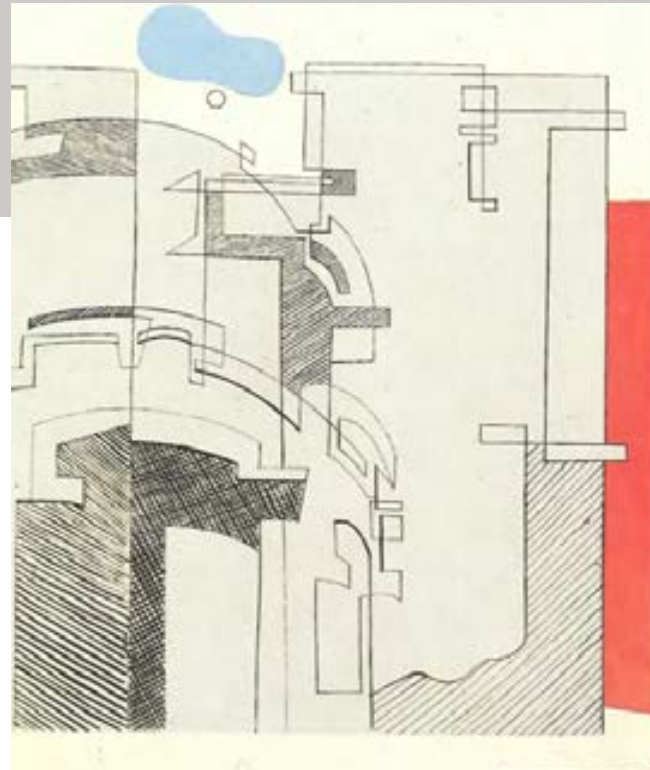
PALAIS CENTROSOYUS IN MOSCOW



1930

NATURALIZED AS A FRENCH  
CITIZEN

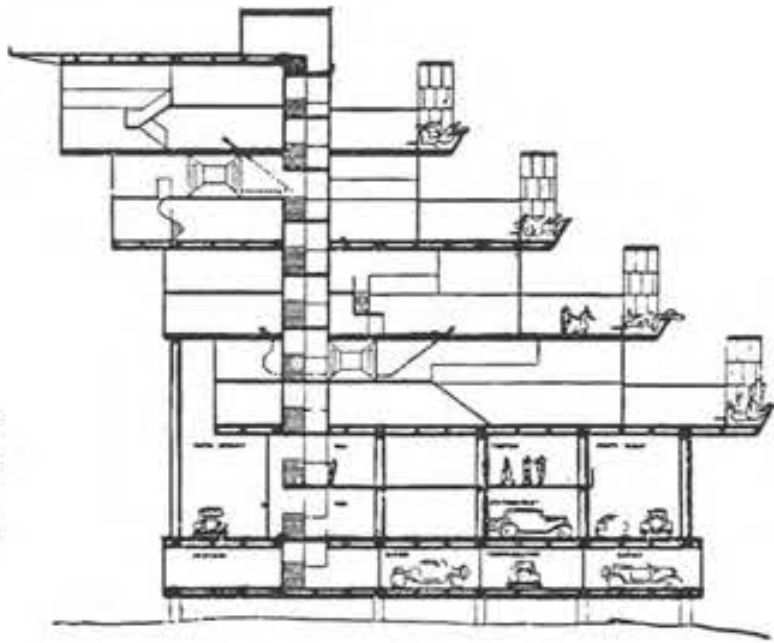
1930



1930-32 PAVILLON SUISSE, PARIS

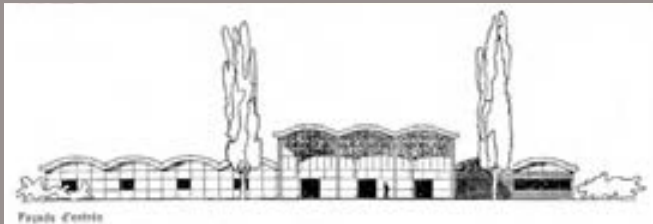


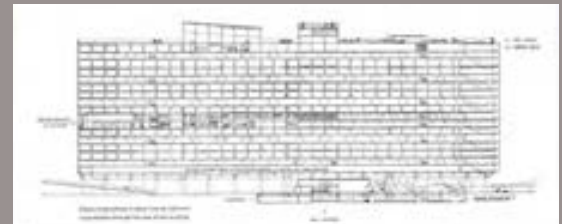
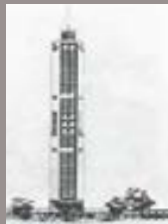
1935

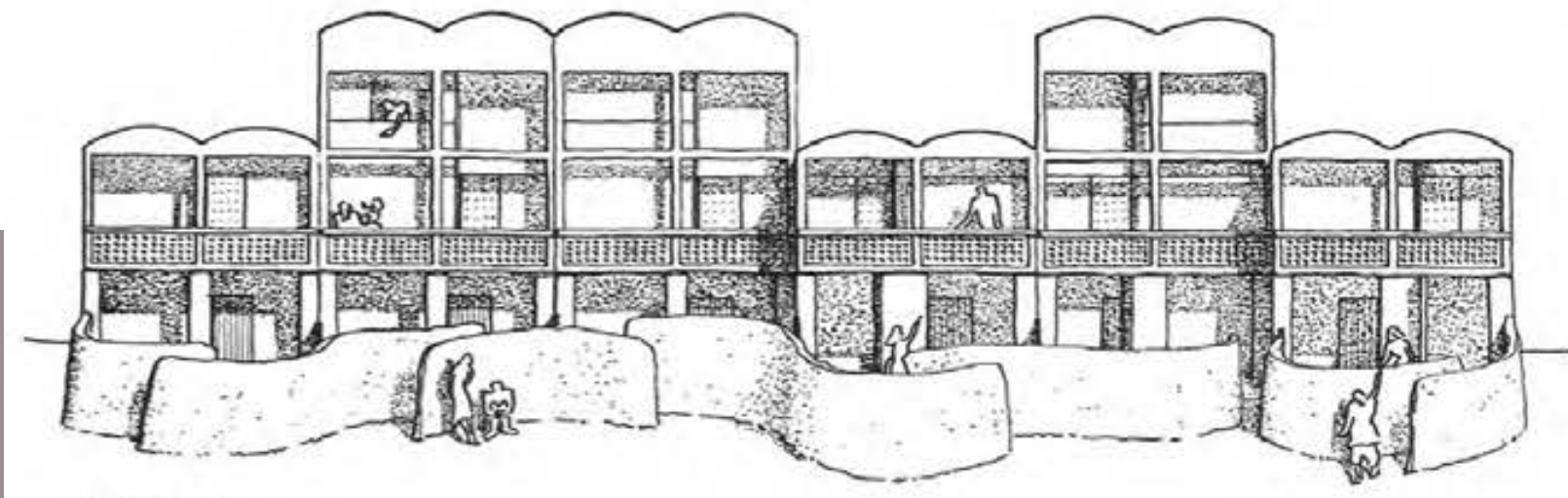
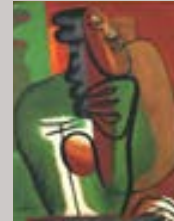


1940

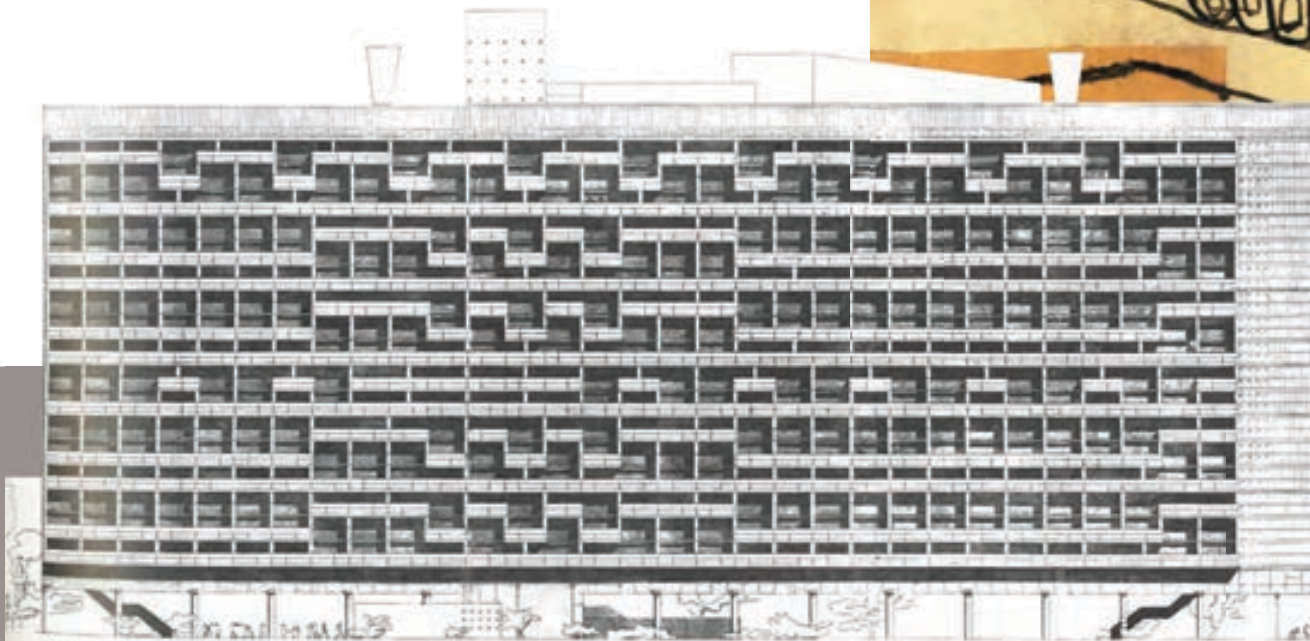
HIS CARTE D'IDENTITE ISSUED  
UNDER THE NAME LE CORBUSIER  
AND IDENTIFIED HIS AS A HOMME  
DE LETTRES (WRITER)







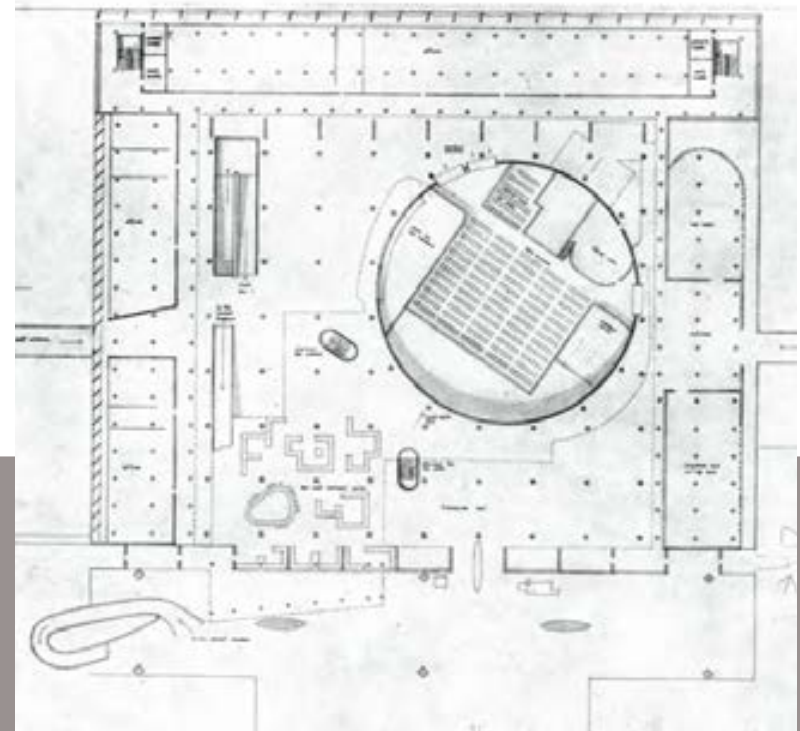
1953



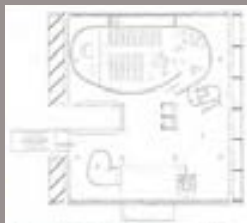
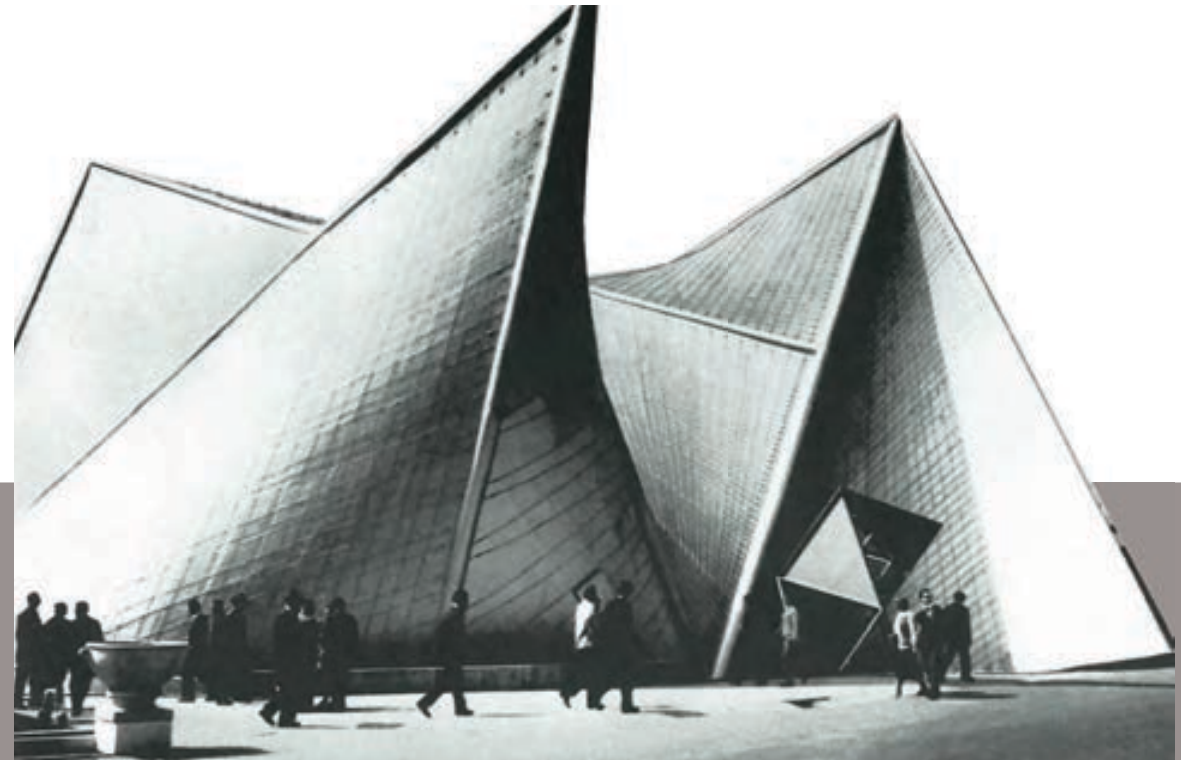
1954



1950-54 CHAPELLE NOTRE DAME DU HAUT (RONCHAMP)



1954 THE PALACE OF ASSEMBLY, CHANDIGARH

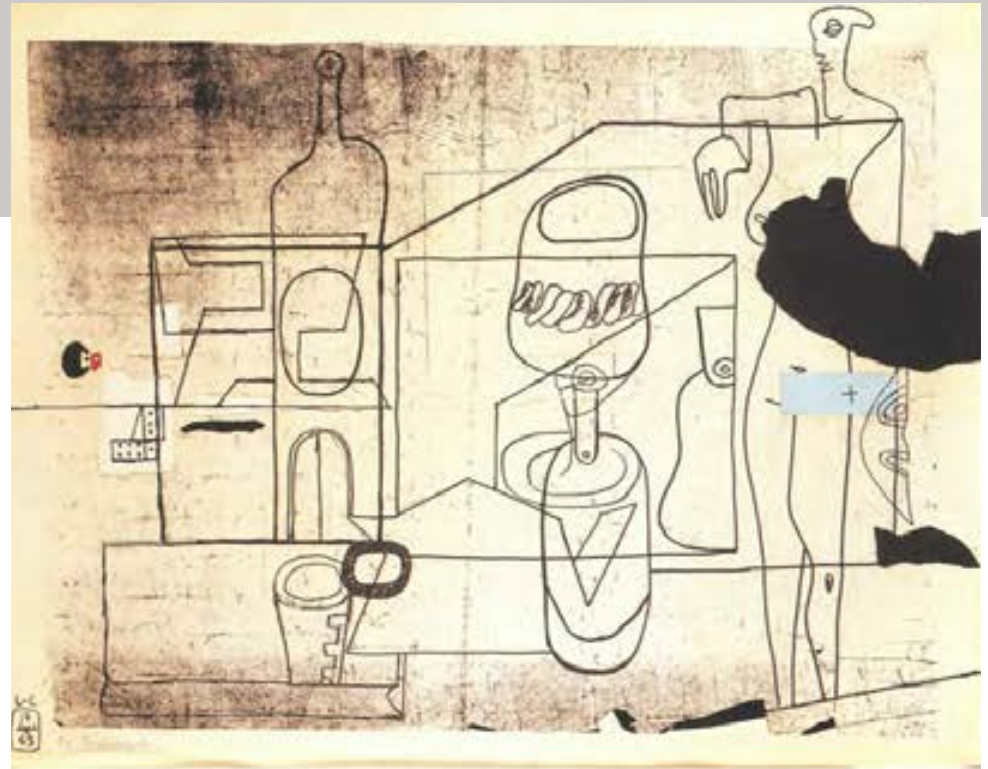


1958 LE PAVILLON PHILLIPS A BRUXELLES





1963



1953/63



1959/63



AUG 27, 1965

CHARLES-EDOUARD  
JEANNERET  
DIED



1965

MAISON DE LA CULTURE DE FIRMINY-VERT



# ALVAR AALTO

1898-1976



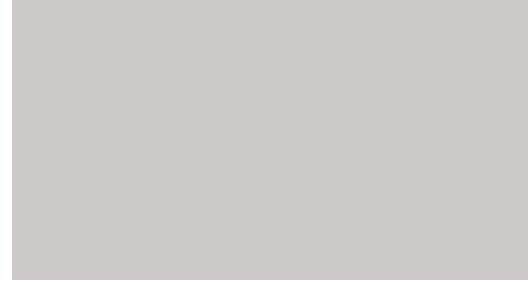
ARCHITECTURE

PAINTINGS

LIFE

FEB 3, 1898

ALVAR AALTO  
BORN IN  
KUORTANE, FINLAND



1916

BEGAN STUDIES AT HELSINKI INSTITUTE OF TECHNOLOGY  
WHERE HE WAS GUIDED UNDER THE INSTRUCTION AND  
INFLUENCE OF ARMAS LINDGREN, ELIEL SAARINEN,  
RAGNAR ÖSTBERG AND GUNNAR ASPLUND



1921

GRADUATES FROM  
ARCHITECTURE  
SCHOOL

1923

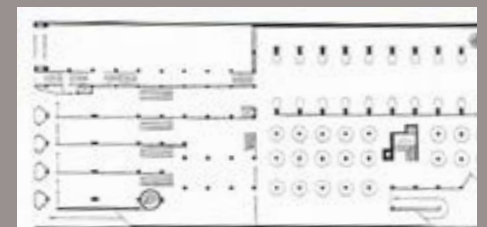
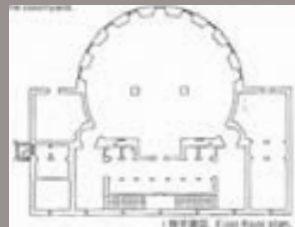
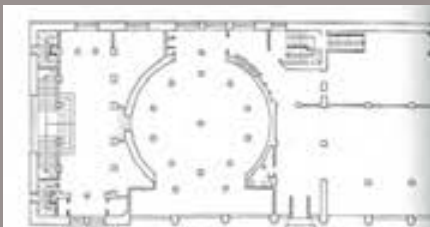
OPENS THE ALVAR  
AALTO OFFICE FOR  
ARCHITECTURE AND  
MONUMENTAL ART

1924

MARRIES ARCHITECT  
AINO AND THEY  
TRAVEL TO ITALY ON  
THEIR HONEYMOON

1925

DAUGHTER, JOHANNA  
"HANNI" (AALTO)  
ALANEN, BORN





1928

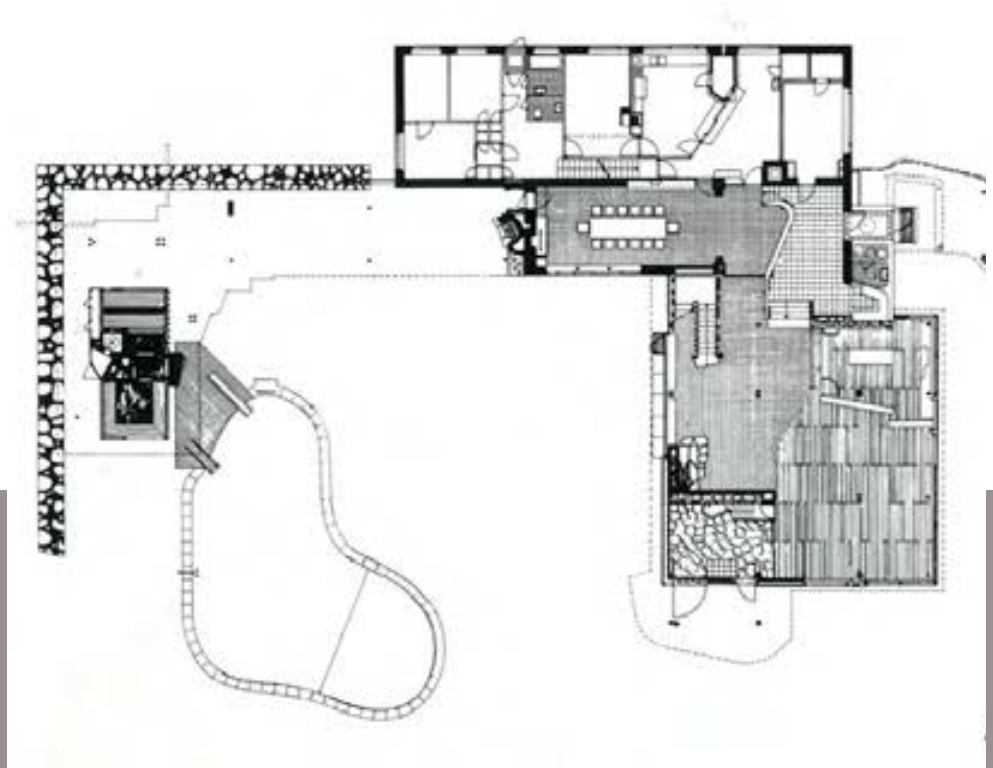
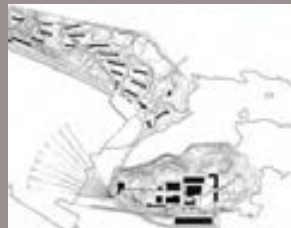
SON, HAMILKAR  
AALTO, BORN

1928

TRAVELS TO FRANCE, THE  
NETHERLANDS, AND DENMARK  
TO SEE WORK OF LE CORBUSIER  
AND OTHER ARCHITECTS

1929

ATTENDS SECOND  
CONGRÈS INTERNATIONAUX  
D'ARCHITECTURE MODERNE  
(CIAM) IN GERMANY



1937-38

VILLA MAIREA, NOORMARKKU

1945



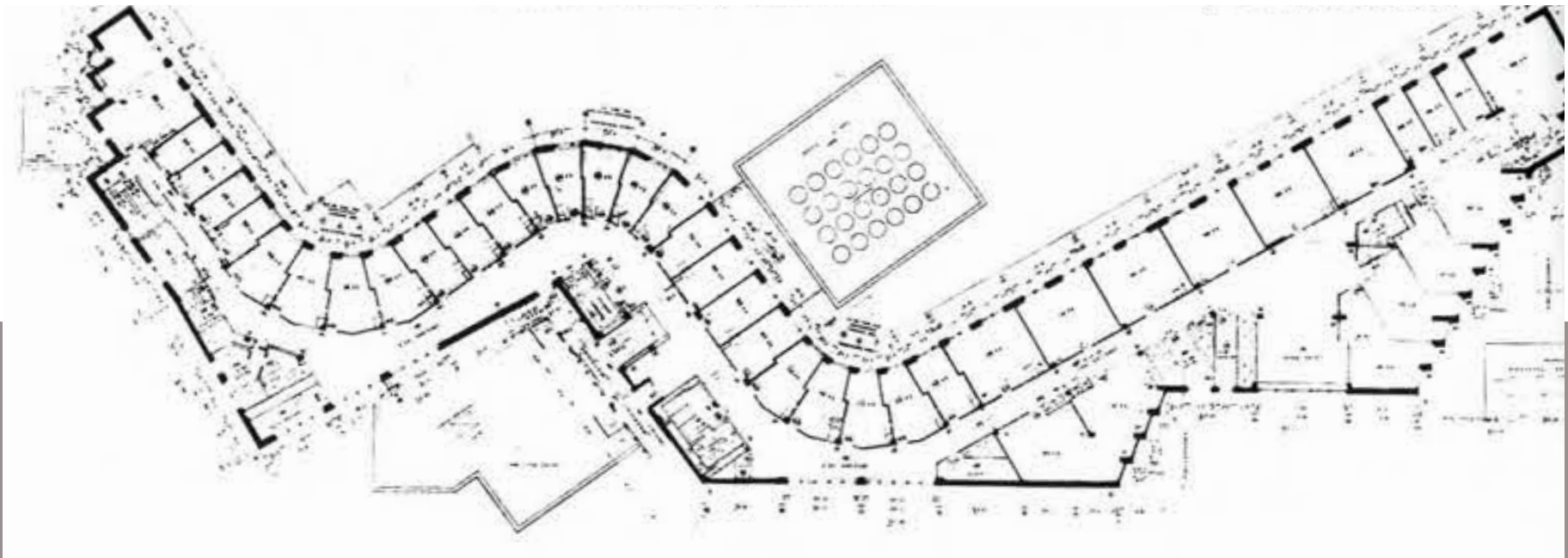


1946-47



1949

AINO ALATO, ALVAR'S FIRST  
WIFE, DIES AT THE AGE OF 54  
FROM CANCER



1947-48 M.I.T. SENIOR DORMITORY, CAMBRIDGE (MASS., U.S.A.)

1952

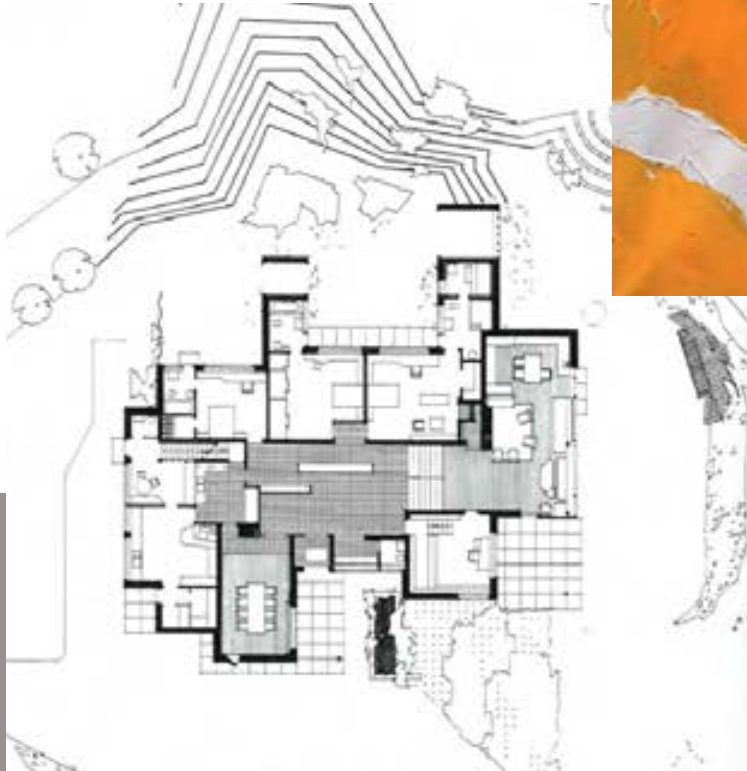
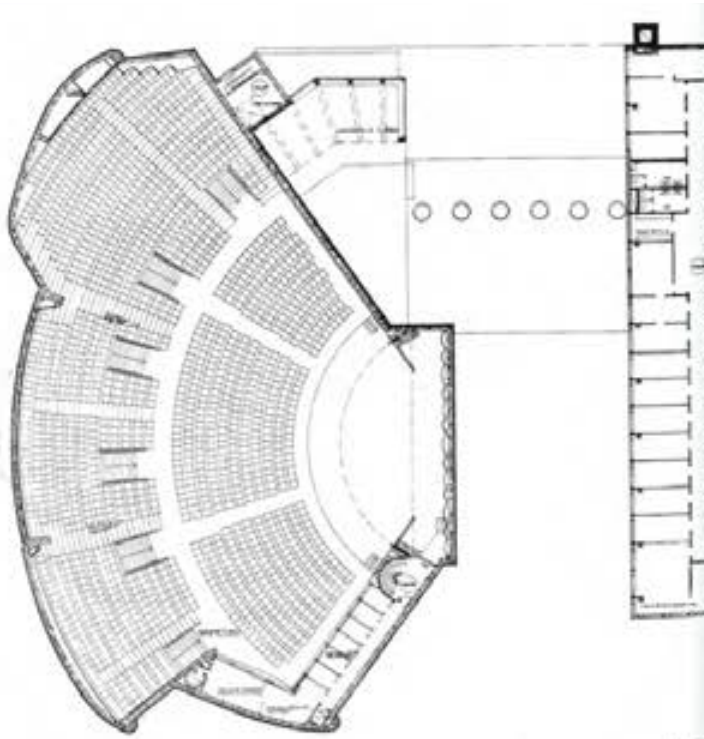
ALVAR MARRIES ELSA  
MAKINIEMI, WHO WAS 30  
YEARS OLD AT THE TIME

1949



1955 ARCHITECT'S STUDIO, MUNKKINIEMI

1960



1956-58

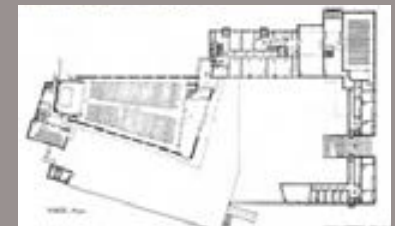
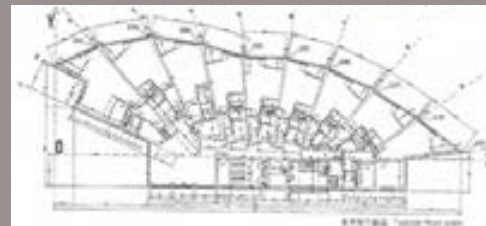
CULTURAL CENTER,  
HELSINKI

1956-58

VILLA LOUIS CARRE,  
BAZOUCHES, ILE-DE-FRANCE



1960



1958-63

CULTURAL CENTER,  
WOLFSBURG, W. GERMANY

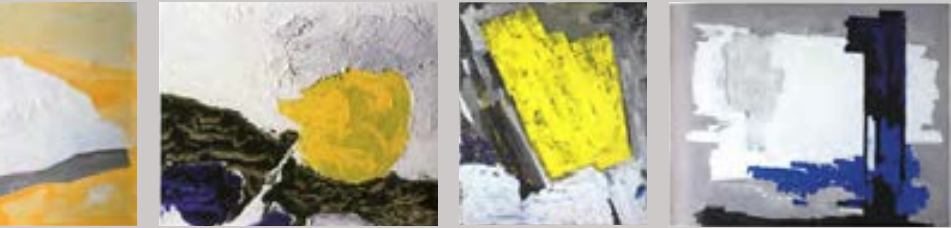


1960



1959-62 PARISH CENTER WOLFSBURG, GERMANY



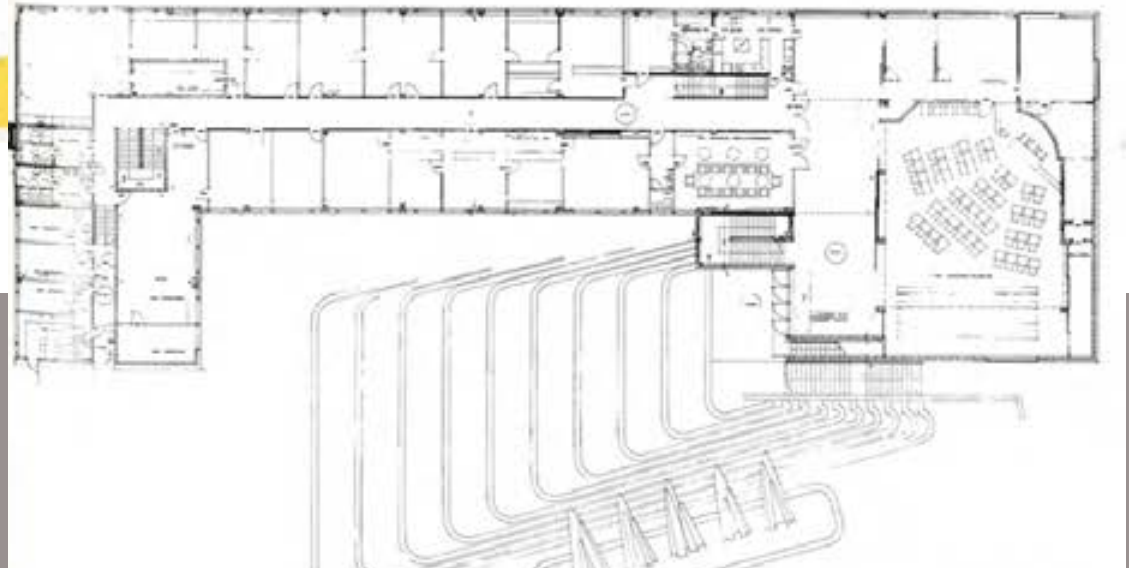


1963

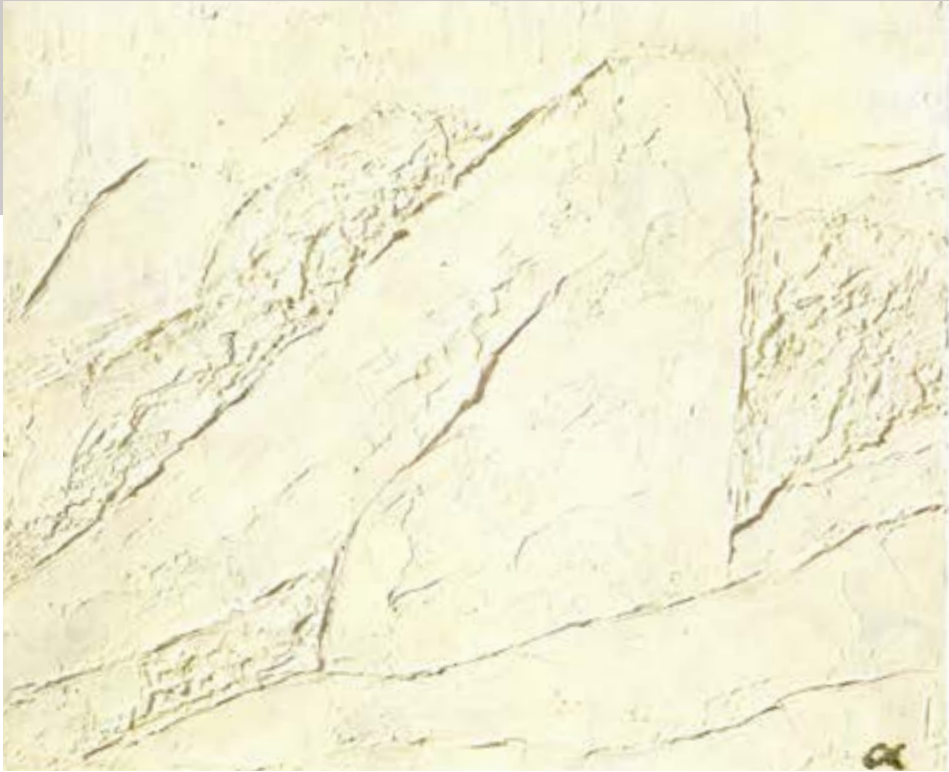


1962 HELSINKI CONCERT HALL (FINLANDIA HALL) BUILT 1967-1971

1965



1968





1973-74



MAY 11, 1976

ALVAR AALTO  
DIED



1975-78

RIOLA PARISH CHURCH



# ELEMENTS AND PRINCIPLES:

A fundamental and shared vocabulary of elements and principles of painting and design serve to be a filter through which the work can be analyzed and categorized. Four elements and four principles were chosen after gaining some familiarity with each architect's work. Both paintings and architectural works were analyzed in the same way, looking for the same things. The following diagrams allow the designs and compositions to be boiled down to a shared vocabulary. The elements and principles are the same for each of the two architects to keep everything consistent.

# ELEMENTS OF DESIGN

Le Corbusier

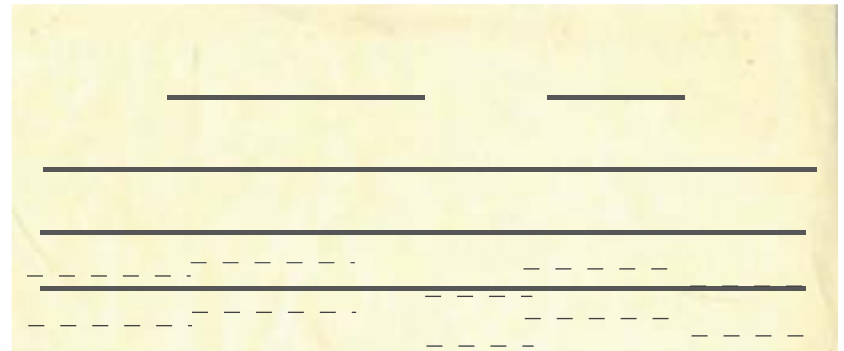
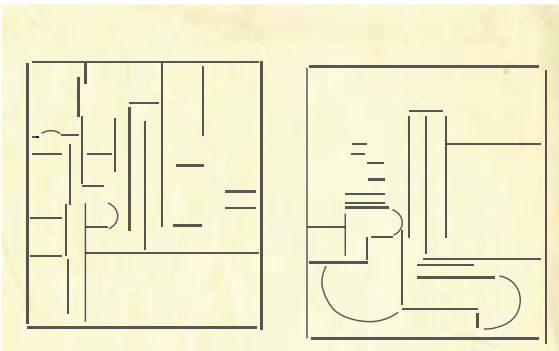
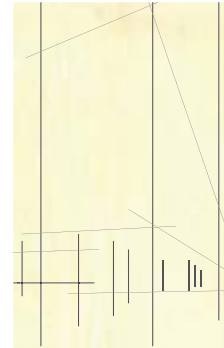
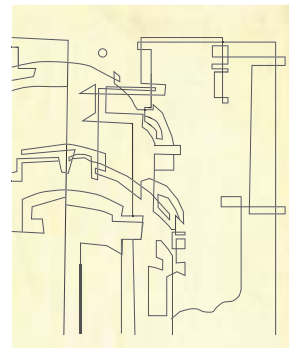
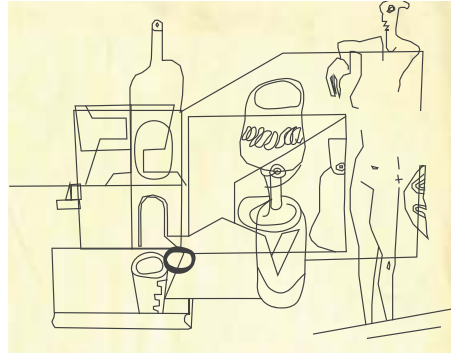
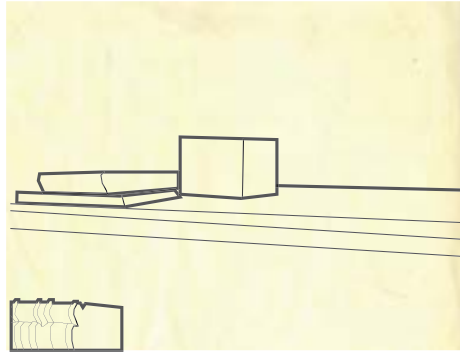
## LINE

A line is a two dimensional mark that can be orthogonal or curvilinear in nature. It can define edges or shapes. As a fundamental element of design it is transferable from painting to architecture and does not belong to just one form of making.

Line can be created in many ways, this can partially be influenced by the possibilities of the specific medium used.

Le Corbusier used line quite a bit as a part of his making. He created line typically through a thin mark or edge of materials. Lines often became common architectural elements like walls or joint lines. His lines also have a fluid nature to them, but often have a structure guiding them. Often Le Corbusier's lines are explicitly defined lines, rather than implied edges.

Le Corbusier used line to explore composition and organization. Line was mark made to create with. It provided a structure and a flexibility .





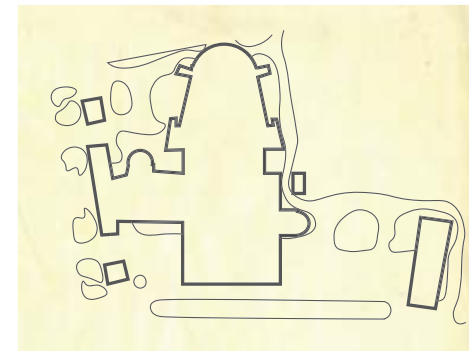
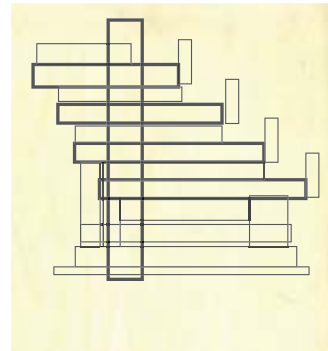
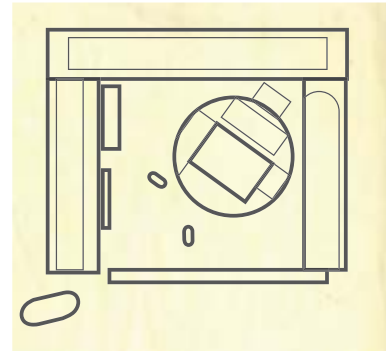
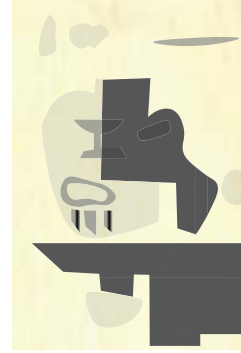
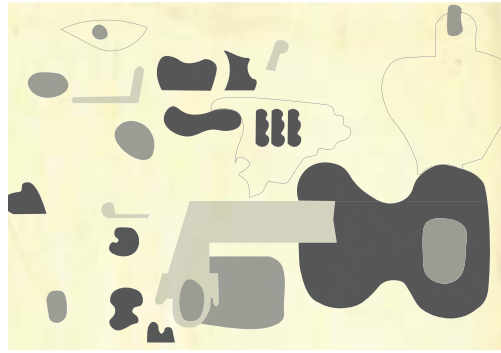
## SHAPE

Shape is a two dimensional form created by a series of lines. It can be a stand alone element, or part of a larger organizational/compositional strategy. In either case, as a element of design it can move between the many forms of making and is present in both paintings and architectural work.

A shape may be implied by open/unconnected lines, or explicit defined by a series of closed lines. Shapes can be geometric or natural/figural.

Le Corbusier created shapes using line and color. These shapes are often repeated in the work, or in other works, as making the shape allowed him to explore the possibilities of that shape. The shapes, when not geometric, often have visual similarity to known objects like the body and guitar.

Le Corbusier uses shape to explore formal relationships and the composition between them. Shape allows Le Corbusier to use familiar elements and explore combinations to create new things.



# ELEMENTS OF DESIGN

Le Corbusier

## COLOR

Color is the use of pigment. This can be an expression of a natural pigment in a material, or can be the manipulation or addition of a new pigment. Color is used in most visual mediums.

The use of color can distinguish differences or tie a piece together. Color can guide eye movement.

Le Corbusier used color in his architectural work and in his paintings it constantly vibrant and rich. Color was introduced in pigmented inks/paints/paper. In his architecture color often was added to balance the neutral colors of the materials-often concrete.

Color is a compositional element, as it can guide the eye visually or be used to create hierarchy. Le Corbusier uses color to define shapes explicitly, as well as create reciprocity when contrasting colors are shifted along an axis. Color can link parts to a whole, or make a part stand out.



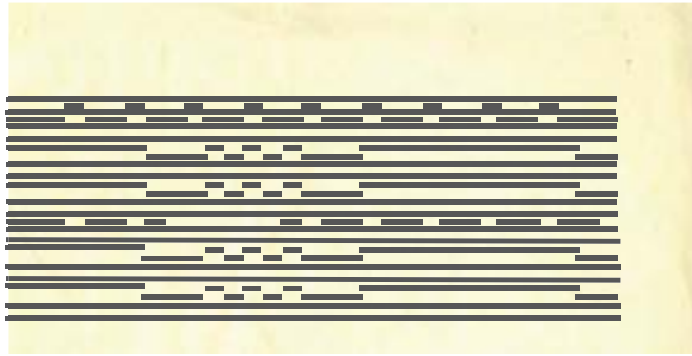
## TEXTURE

Texture is the tactility of a surface. It is the characteristics of a surface – smooth, rough, soft, hard, etc.

Texture can be created with the presence of a physically tactile surface, or can be implied through lines and color. It is present in the many forms of making, including architectural design and painting.

Le Corbusier creates texture through layers and lines primarily. This allows the texture to be built up. It's mostly a visual texture, instead of a physical manipulation of a surface.

Le Corbusier uses texture to create a field condition. In his case, texture, and the field condition it creates, often distort the sense of scale, as it seems to go on and on. Le Corbusier explores texture as a way of creating variety visually in a work. He does this both in painting and in architecture.



# PRINCIPLES OF DESIGN

Le Corbusier

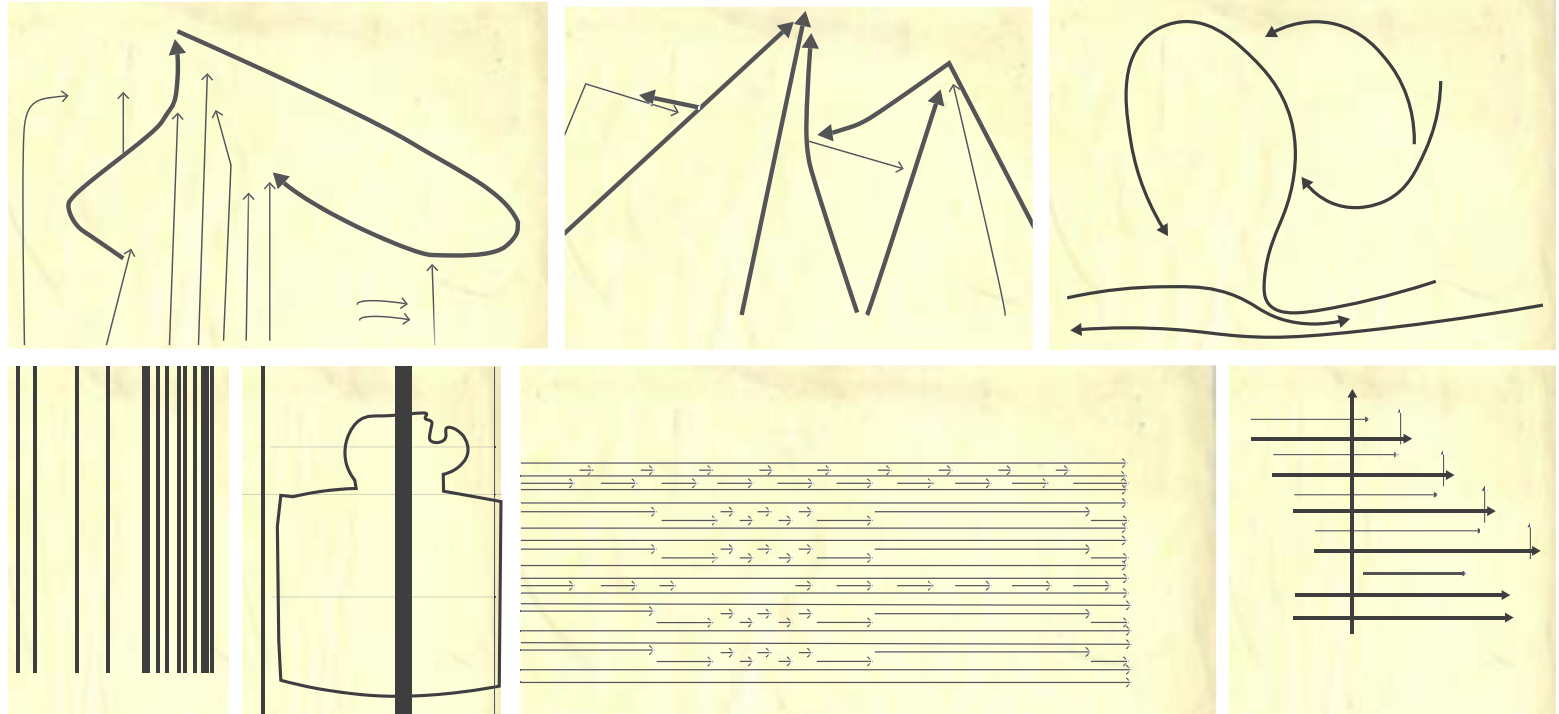
## MOVEMENT

Movement is the visual sense of directionality in a mark. It can be created through the use of a line or the visual friction between colors. As a principle of design, it is present in both paintings and architecture.

Movement can give a sense of order to a space. It can determine if one is supposed to stay or move through a space visually or physically. Movement can be created by lines or textures. Shapes can give a sense of movement if there is an element of compression/expansion. Repeated elements can also create movement.

Le Corbusier creates movement in his work using line and line-weight as well as color and edges. He explores movement in both his architecture and the paintings.

Le Corbusier uses movement to explore composition and how the eye is moved through a piece. Le Corbusier uses movement to draw focus to particular parts of the design. Movement also creates a sense of balance in many cases.



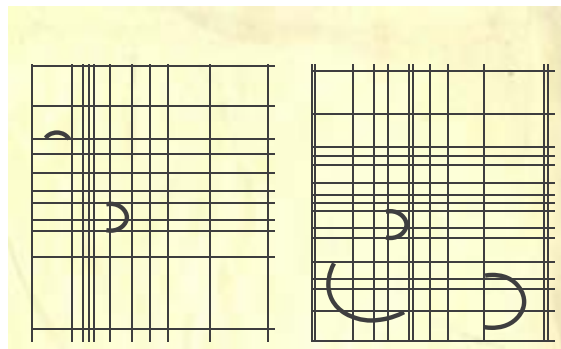
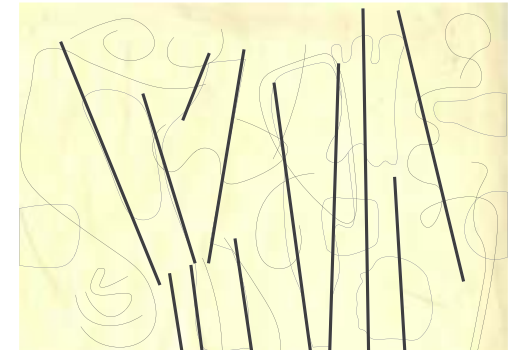
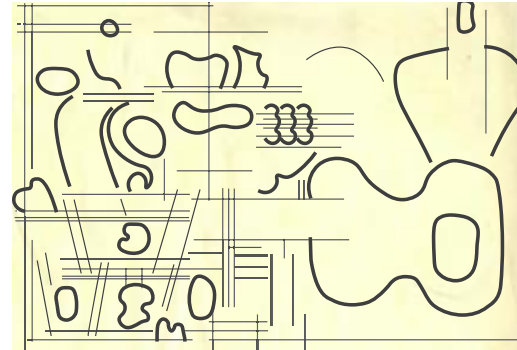
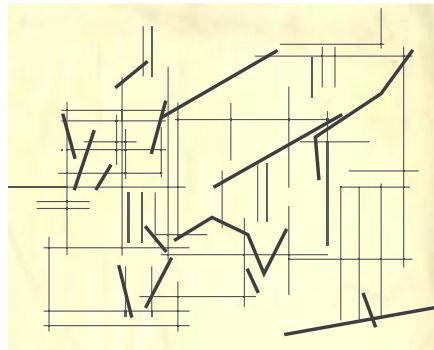
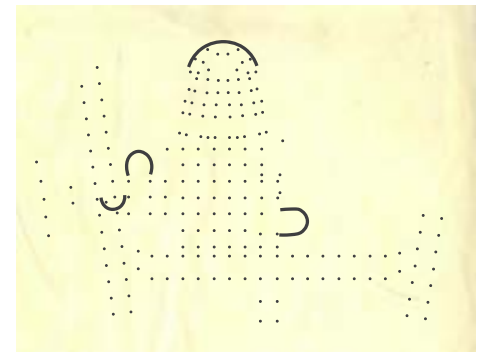
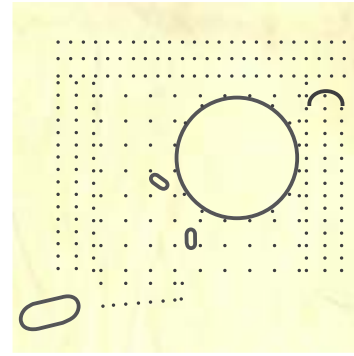
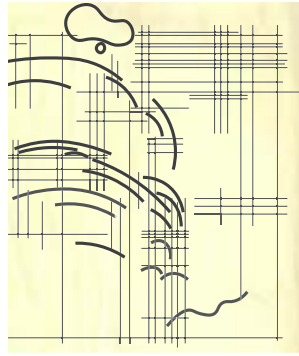
## ORDER

Order is the arrangement of elements in relation to one another, also called a ordering system, that organizes a composition. The order can be a force of nature, where everything must follow it, or it can be subtle.

Order is created through the relationship between different parts. Organization methods include radial, centric, pinwheel, grid/anomaly, and linear. These are present in paintings and architecture.

Le Corbusier often creates order through the creation of a grid system, and then adds elements of anomalies. The grid is often made up of orthogonal lines and the anomaly is often a curve. These anomalies can provide variety or be the focus. Lines and shapes often most clearly create order, but the use of color can emphasize it.

Le Corbusier uses order to explore the idea of a system that could be manipulated. This system can enable him to move back and forth within this set of rules he has set for himself.



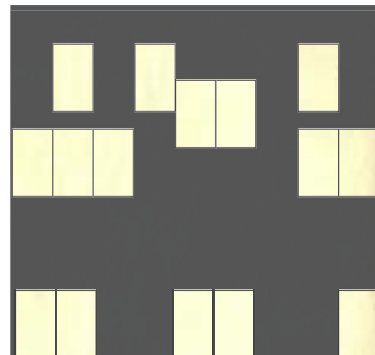
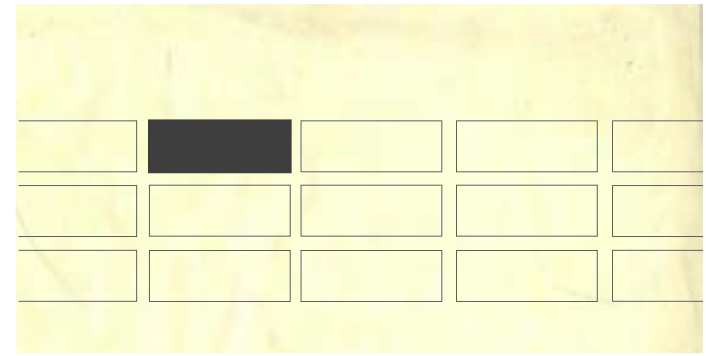
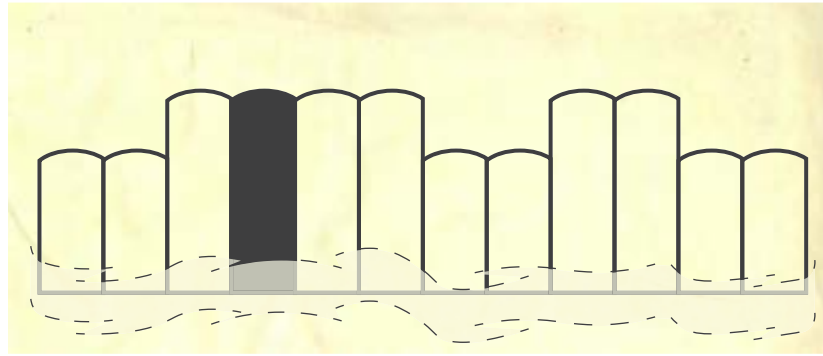
## REPETITION

Repetition is the act of repeating an element multiple times. This can create patterns or rhythm. This occurs in both painting and architecture.

Repetition can be created through repeating any number of elements including lines, shapes, texture and color. The frequency of a repeated part can be regular or fluctuate. This can create visual movement or a clear ordering system.

Le Corbusier creates repetition in his architecture and his art by repeating certain elements, often this repetition is what makes up the entire project. He repeats shapes, as well as lines and color.

Le Corbusier explored the idea of a system and units throughout his life, and much of that is evident in the use of repeated elements. Le Corbusier repeats elements to explore the possibilities of a modular unit, to explore how it could create compositions and order.



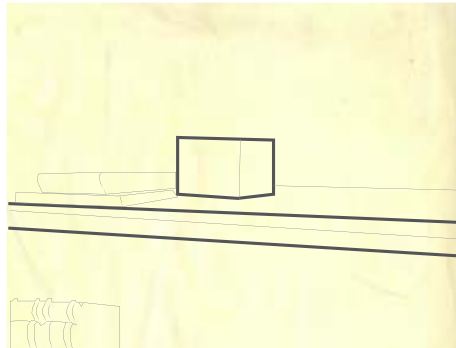
## HIERARCHY

Hierarchy is the emphasis of a certain element or elements. It sets up a clear order of importance among the parts. This emphasis is most often accomplished through a visual difference of some sort. This difference can be color, line weight, or a different texture. Visual hierarchy exists in both painting and architecture.

Hierarchy can help a piece have clarity and order.

Le Corbusier created hierarchy by emphasizing elements using line-weight and color. He created depth and a layered levels of importance, rather than a cut and dry hierarchical order.

Le Corbusier uses hierarchy to create complexity in his work, as it often works in a slightly different way than the ordering system of the same piece. He explores how things can be emphasized.



# ELEMENTS OF DESIGN

Aalto

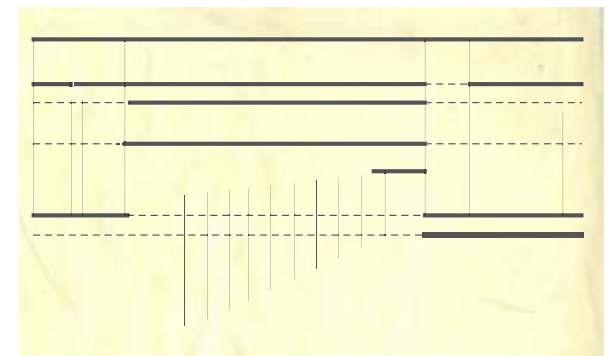
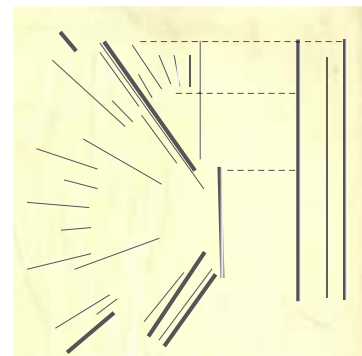
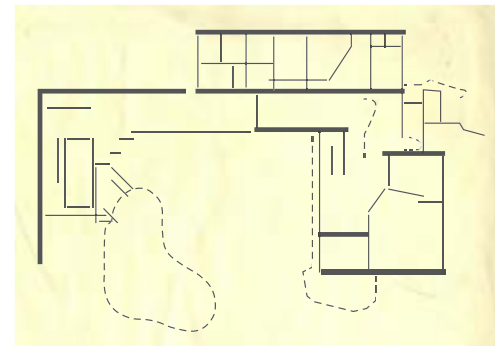
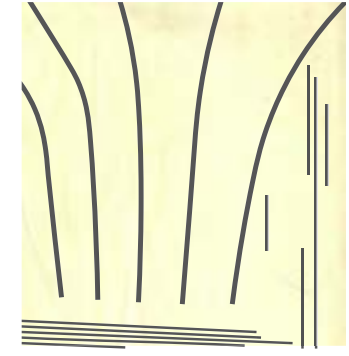
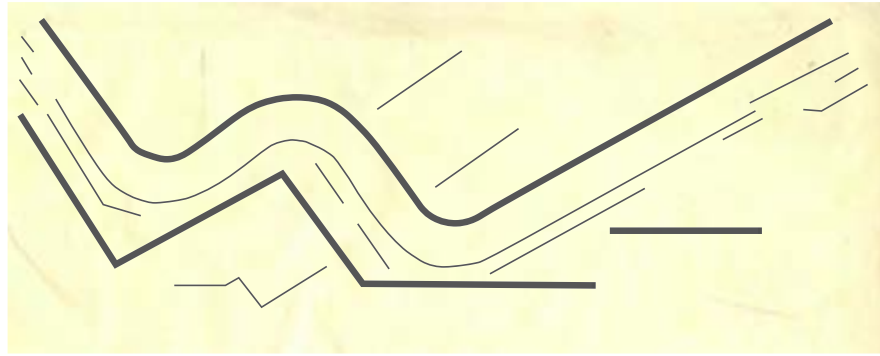
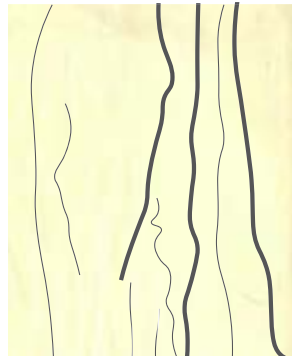
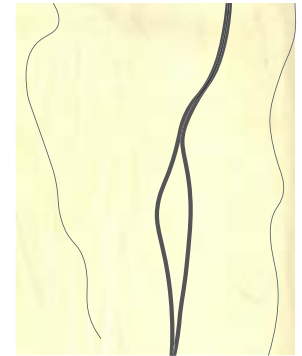
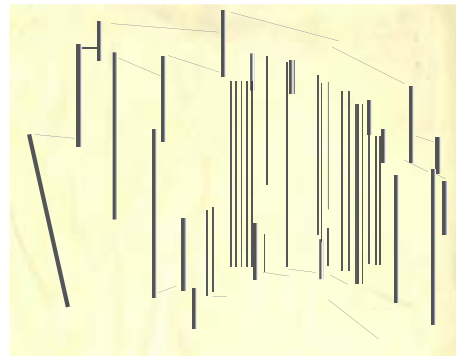
## LINE

A line is a two dimensional mark that can be orthogonal or curvilinear in nature. It can define edges or shapes. As a fundamental element of design it is transferable from painting to architecture and does not belong to just one form of making.

Line can be created in many ways, this can partially be influenced by the possibilities of the specific medium used.

Alvar Aalto created line in a variety of ways including creating edges through changes in texture, difference in color, the stroke of a brush, the mark of a material, or architectural element like a wall.

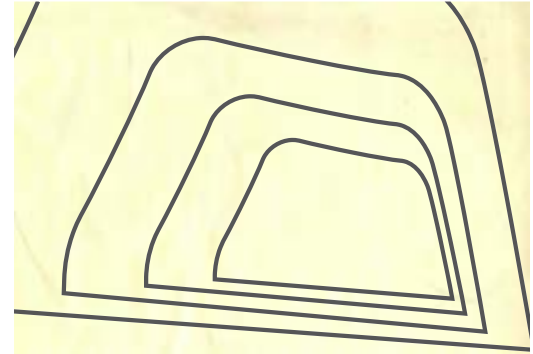
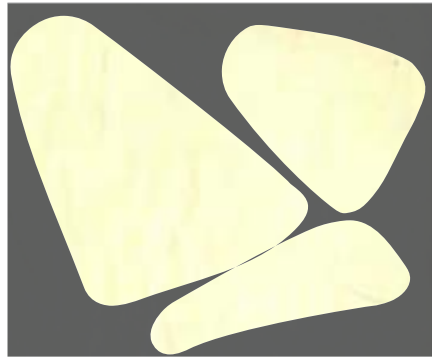
Aalto uses this variety of types of lines to explore issues of order and composition in both his paintings and his architecture. A line is a mark and can give direction or texture to a piece. Aalto used line to create divides in some cases, and connections in others.



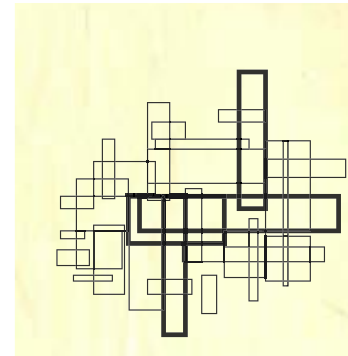
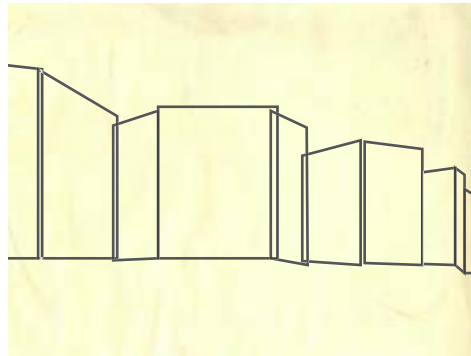
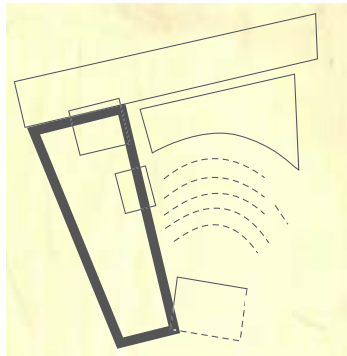


## SHAPE

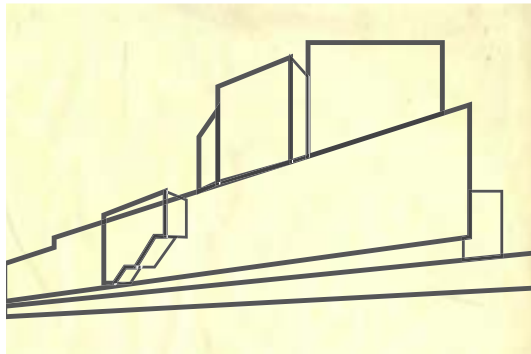
Shape is a two dimensional form created by a series of lines. It can be a stand alone element, or part of a larger organizational/compositional strategy. In either case, as a element of design it can move between the many forms of making and is present in both paintings and architectural work.



A shape may be implied by open/unconnected lines, or explicit defined by a series of closed lines. Shapes can be geometric or natural/figural.



Alvar Aalto creates shape in much the same way as he creates lines, through differences in texture or color, or through the mark of a material or brush stroke.



Aalto uses shape to explore relationships between a series of shapes, or the repetition of one. He explores composition and order. Most of the shapes he uses are explicitly defined. Often they become figure ground studies. This exploration of shape is present in both his architectural work and his paintings. In his architecture, shape is present in plan and section.

# ELEMENTS OF DESIGN

Aalto

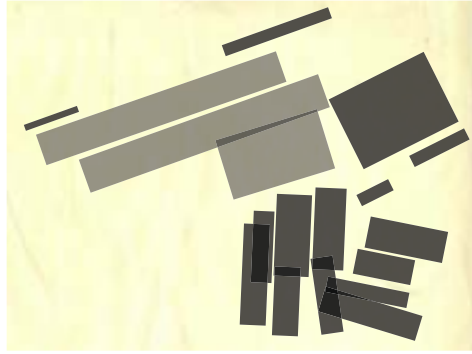
## COLOR

Color is the use of pigment. This can be an expression of a natural pigment in a material, or can be the manipulation or addition of a new pigment. Color is used in most visual mediums.

The use of color can distinguish differences or tie a piece together. Color can guide eye movement.

For Aalto, the vibrant use of color in the paintings translates into a material logic in architecture. In painting color is introduced by pigmented paint, while in architecture it can be introduced through a variety of materials – tiles, wood, metal, glazing, etc.

Alvar Aalto used color to explore compositional moves, as well as specific relationships between the interactions of colors – what happens when one color is juxtaposed against another. In paintings color combinations can be calculated and tested.



## TEXTURE

Texture is the tactility of a surface. It is the characteristics of a surface – smooth, rough, soft, hard, etc.

Texture can be created with the presence of a physically tactile surface, or can be implied through lines and color. It is present in the many forms of making, including architectural design and painting.

Alvar Aalto created texture in the layering of paints, impasto, and in the frequent expression of materials in his architecture.

Aalto's use of texture in both mediums connects to ideas he often spoke about related to the material nature of an object. Texture could create connections or distinctions, but in both cases connected the view or user to the piece in a way they could understand. The user was key, Aalto used texture to give life to a surface, but also created edges with it.



# PRINCIPLES OF DESIGN

Aalto

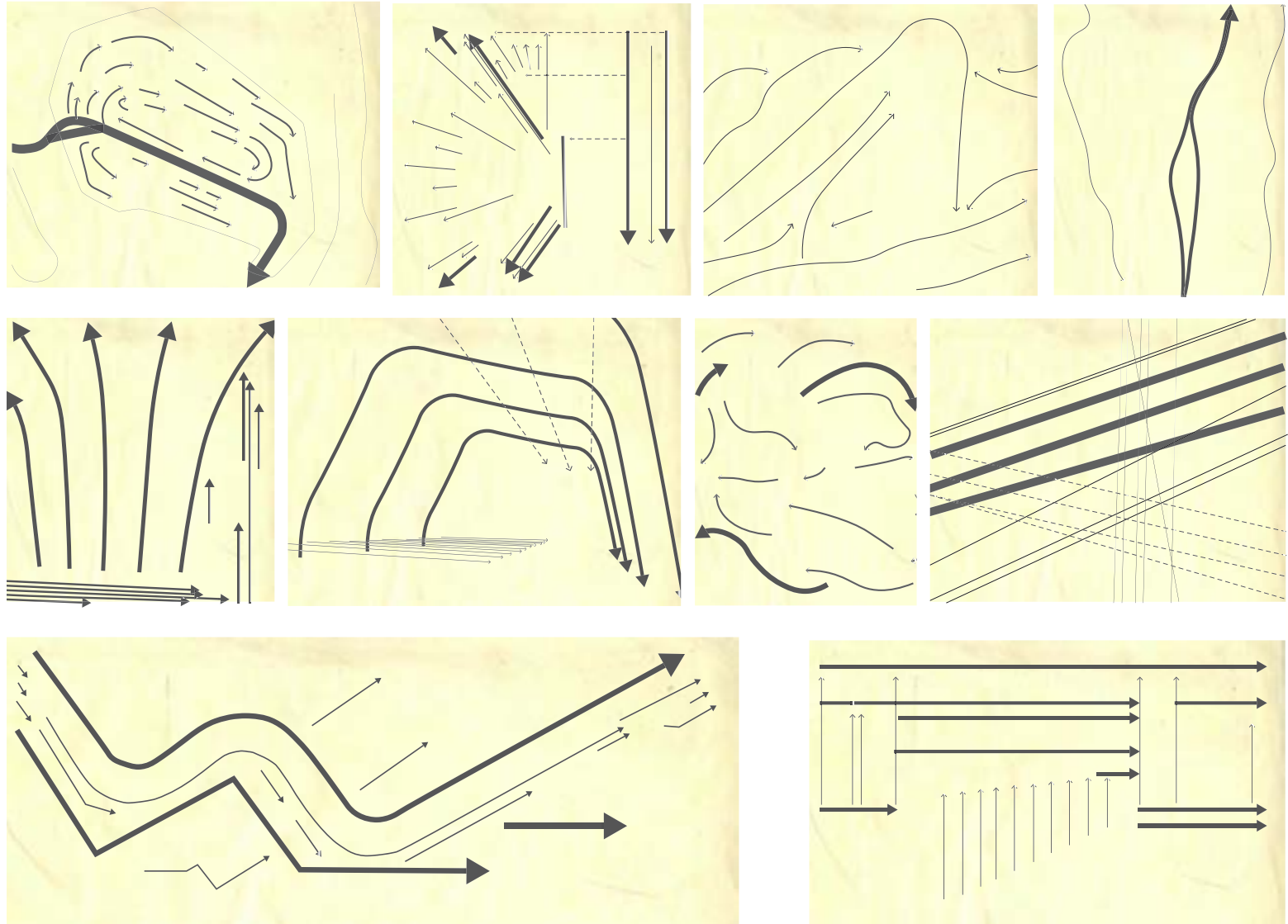
## MOVEMENT

Movement is the visual sense of directionality in a mark. It can be created through the use of a line or the visual friction between colors. As a principle of design, it is present in both paintings and architecture.

Movement can give a sense of order to a space. It can determine if one is supposed to stay or move through a space visually or physically. Movement can be created by lines or textures. Shapes can give a sense of movement if there is a element of compression/expansion. Repeated elements can also create movement.

Aalto creates movement through lines and edges for the most part. He does use texture and color to reinforce movement in some cases.

Aalto uses movement throughout much of his work, both painting and architecture. In both cases, movement guides the eye through a composition or space. In his architecture it often defines the use of a space.



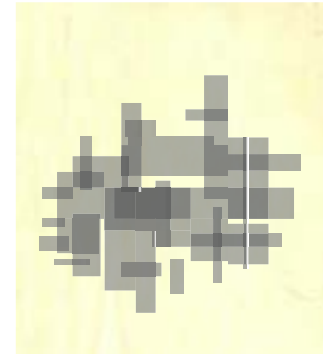
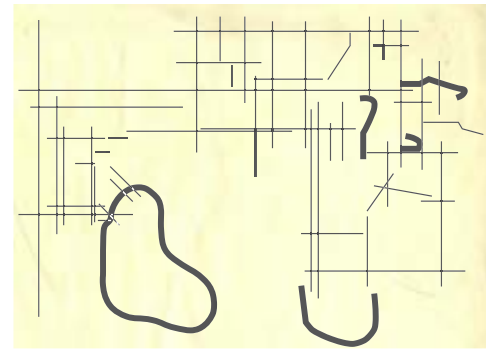
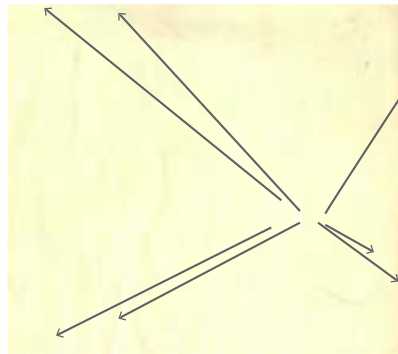
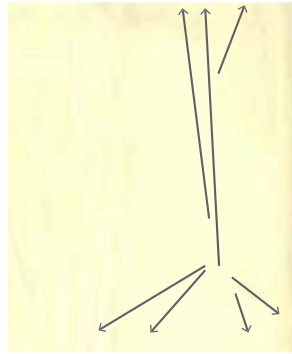
## ORDER

Order is the arrangement of elements in relation to one another, also called a ordering system, that organizes a composition. The order can be a force of nature, where everything must follow it, or it can be subtle.

Order is created through the relationship between different parts. Organization methods include radial, centric, pinwheel, grid/anomaly, and linear. These are present in paintings and architecture.

Aalto creates order through how he arranges things. In many cases he uses a radial organization to give direction and movement to a work. He also uses grids as a ordering system, which he usually introduces an anomaly for some variety.

Aalto uses order to give a logic to the elements in a piece. The ordering system sets up rules to follow. Aalto does not stick to one particular ordering system.



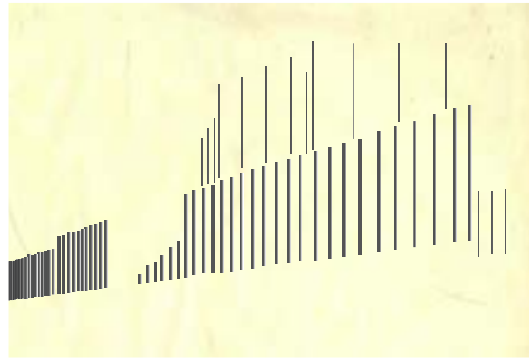
## REPETITION

Repetition is the act of repeating an element multiple times. This can create patterns or rhythm. This occurs in both painting and architecture.

Repetition can be created through repeating any number of elements including lines, shapes, texture and color. The frequency of a repeated part can be regular or fluctuate. This can create visual movement or a clear ordering system.

Aalto creates repetition through the repeated use of lines and shapes. The frequency is often regular in design, but become distorted in perspective/the human eye. Sometimes the elements repeated are identical, while at other times they are just similar.

Aalto uses repetition to create a field of texture. This visual and physical field can exaggerate the perspective in some of his architecture, while flattening other parts. Aalto uses repetition to create unity in many cases. He also uses it as a compositional element to be organized and studied in his paintings and architecture.



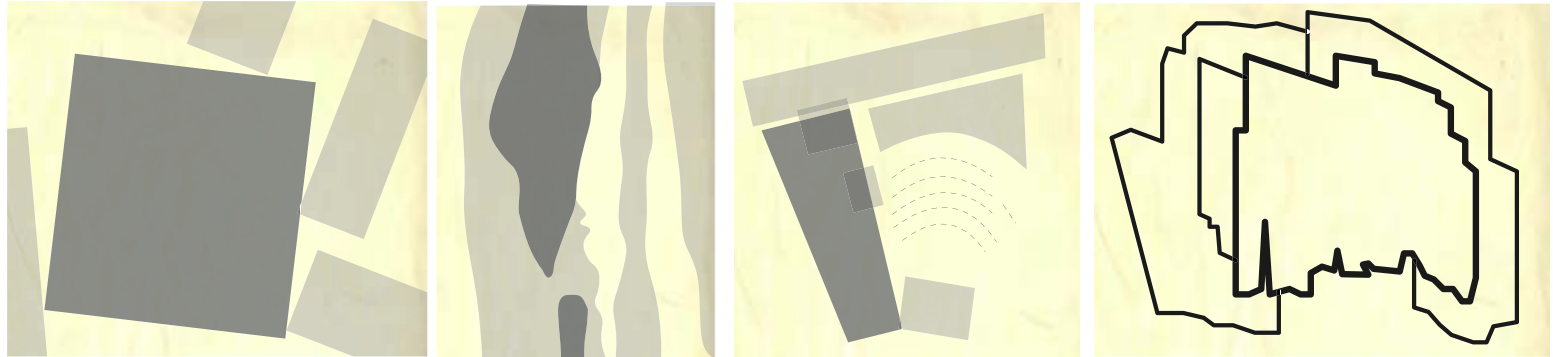
## HIERARCHY

Hierarchy is the emphasis of a certain element or elements. It sets up a clear order of importance among the parts. This emphasis is most often accomplished through a visual difference of some sort. This difference can be color, line weight, or a different texture. Visual hierarchy exists in both painting and architecture.

Hierarchy can help a piece have clarity and order.

Aalto creates hierarchy by differentiating one element from the others around it. Sometimes this is done by color, while other times texture or the boldness of an edge creates the difference.

Hierarchy gives Aalto's work a clear breakdown of what elements are important. In painting this explores composition, while in architecture it can speak to program importance .



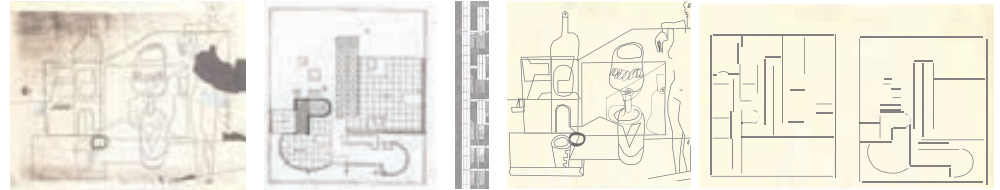




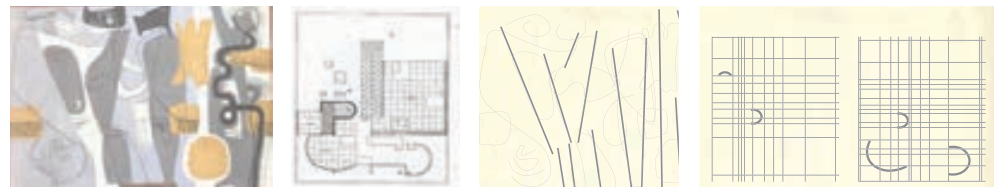
# COLLAGES:

After the diagrams had been drawn to clarify the vocabulary each architect used, a series of collages were created. These collages are speculative compositions and explore the vocabulary and logic of each architect as understood through the analysis. In each case a specific element and principle of painting and design were chosen as the basis. While these are built on an understanding of a specific architect's language, they also stem from the personal language of the creator. Each collage has a key adjacent to it that contains examples of the element and principle being explored.

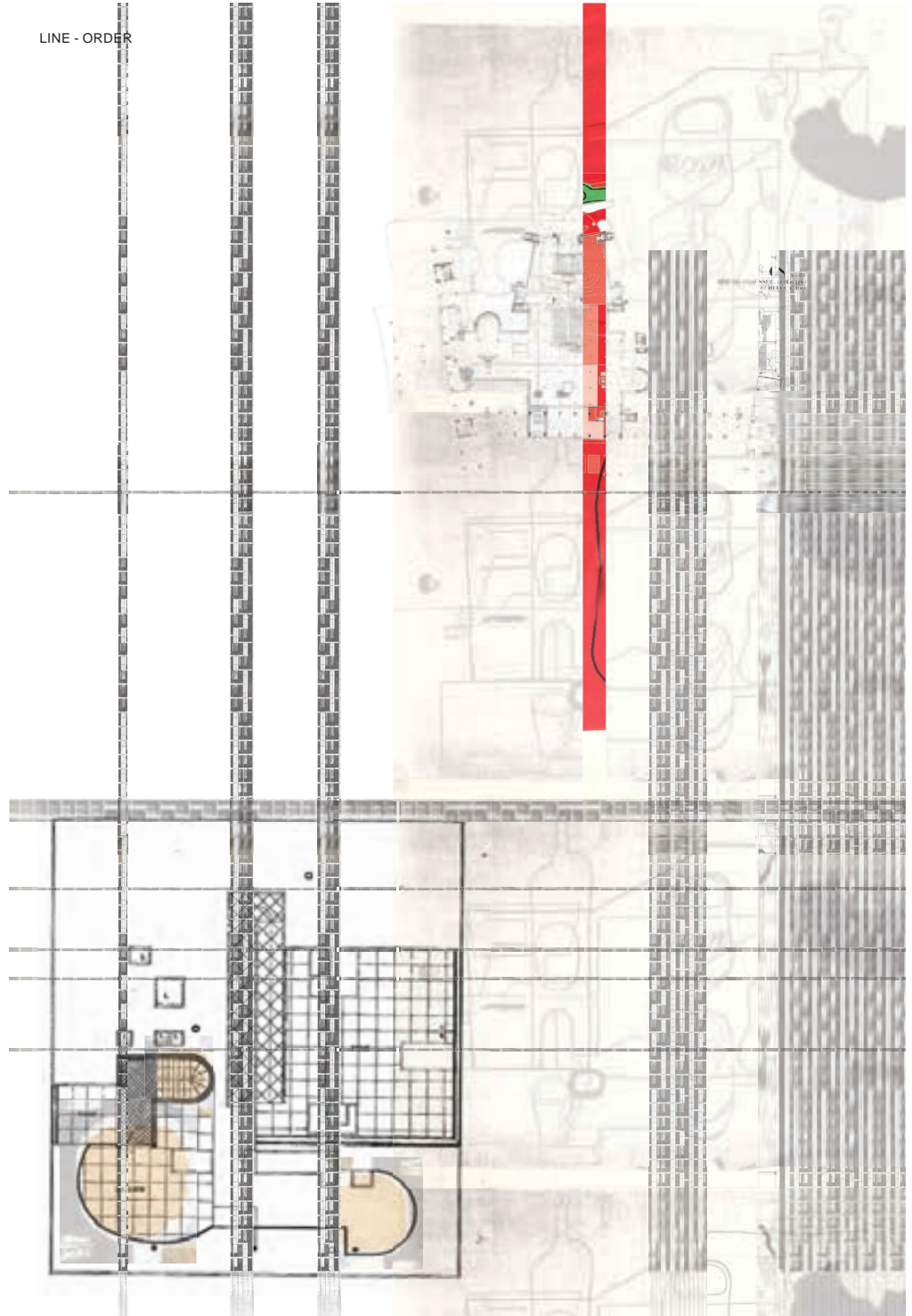
LINE



ORDER



LINE - ORDER

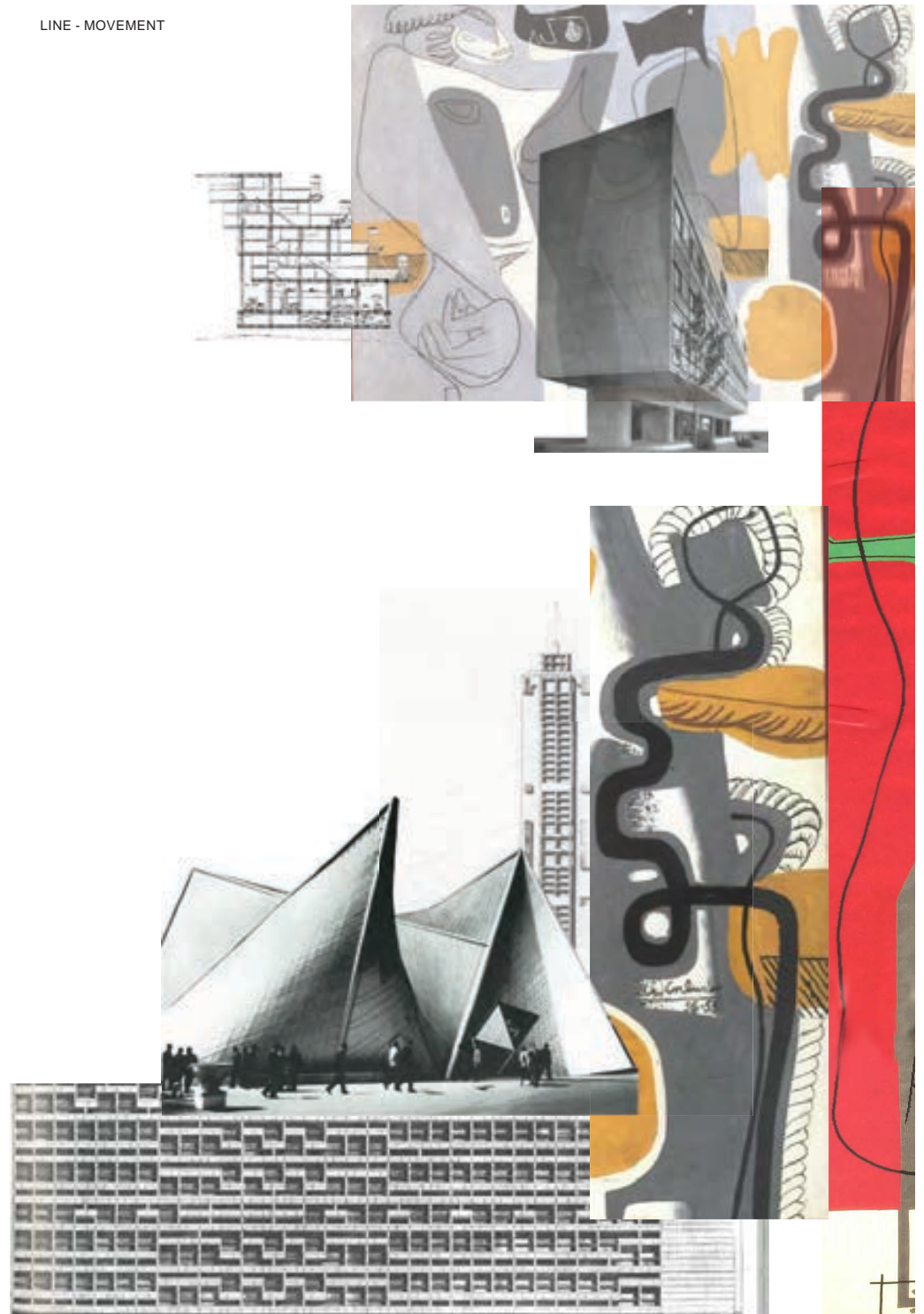


LINE

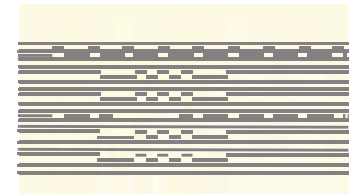


MOVEMENT

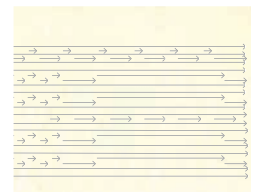


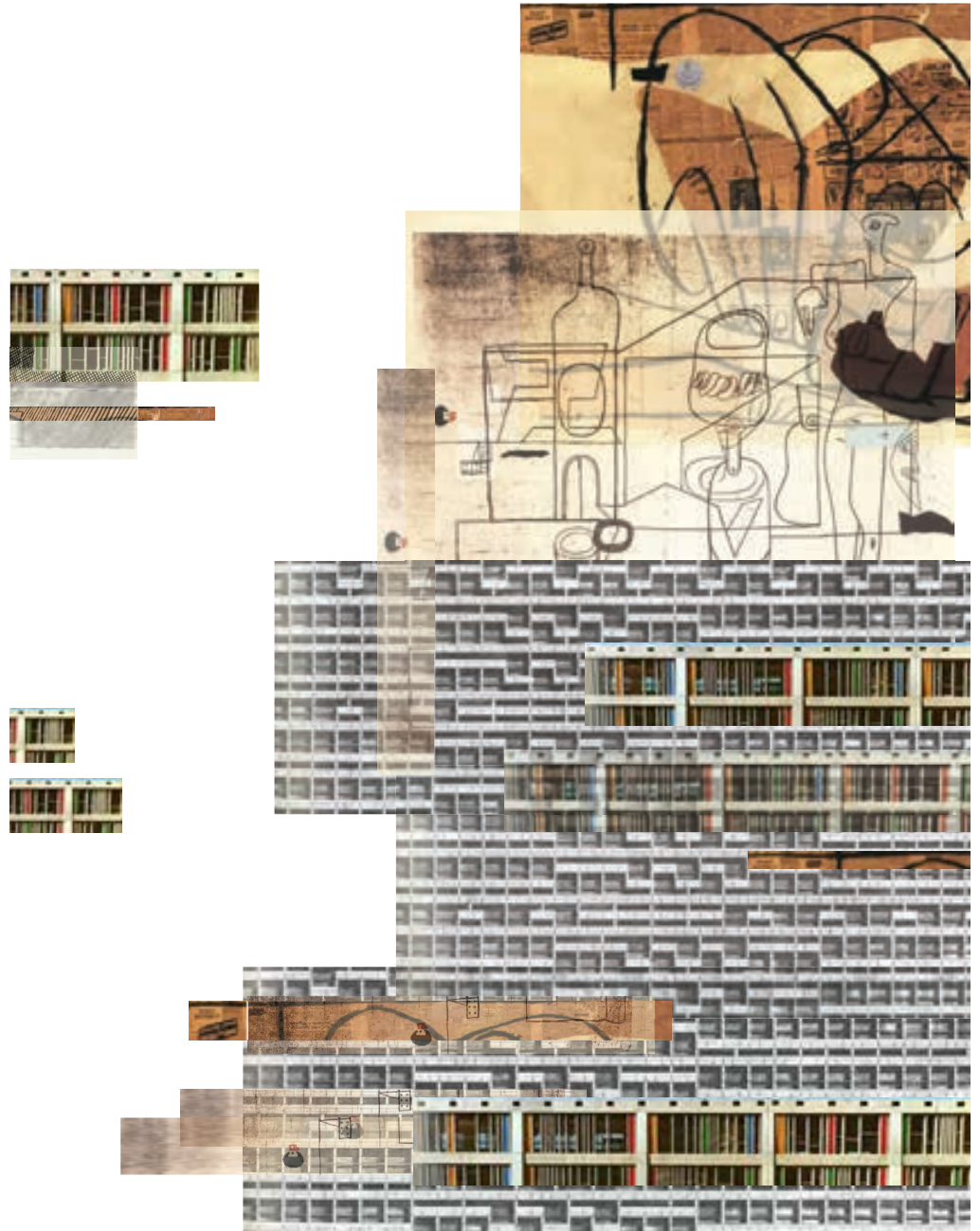


TEXTURE



MOVEMENT

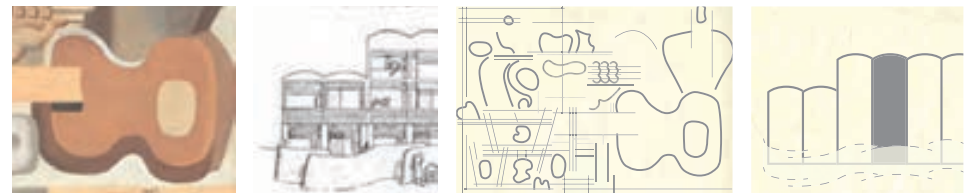




SHAPE

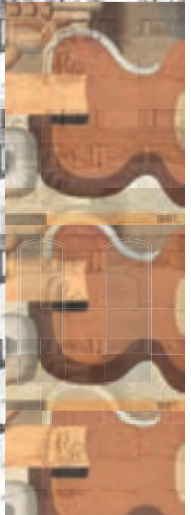
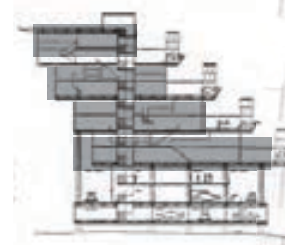
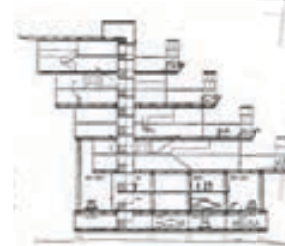
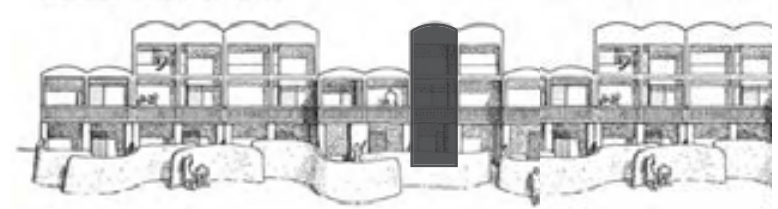


REPETITION

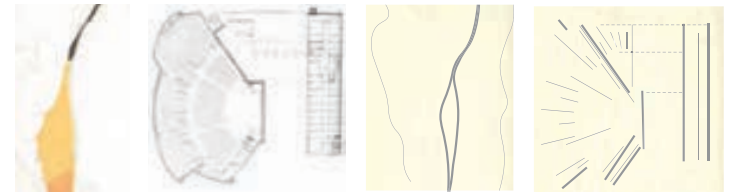




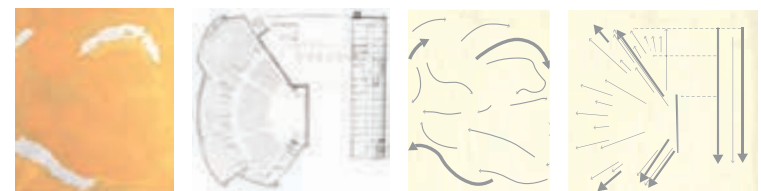
SHAPE - REPETITION



LINE



MOVEMENT



LINE - MOVEMENT



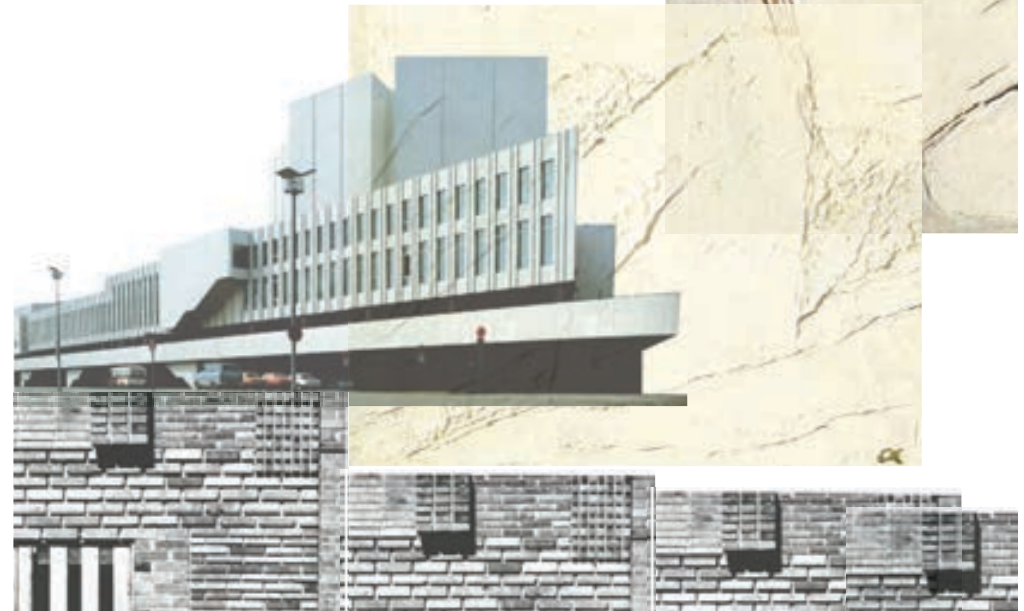
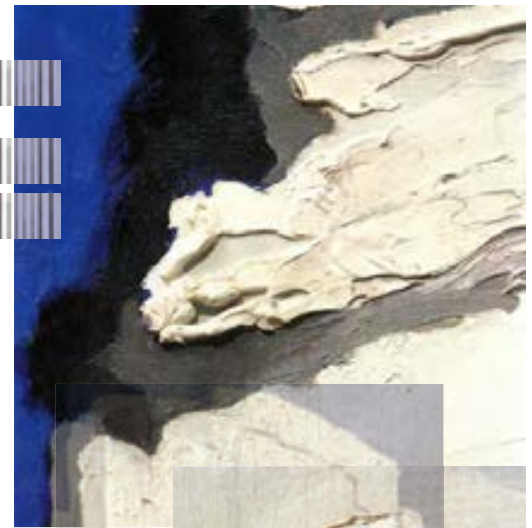
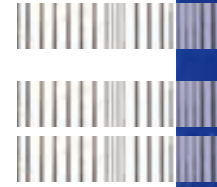
TEXTURE



REPETITION



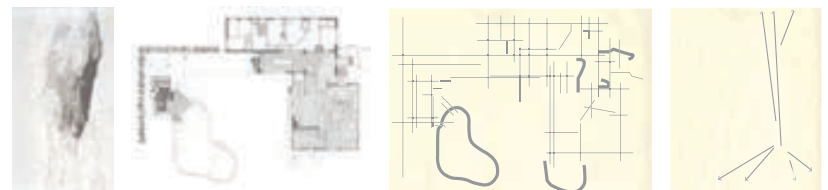
TEXTURE - REPETITION



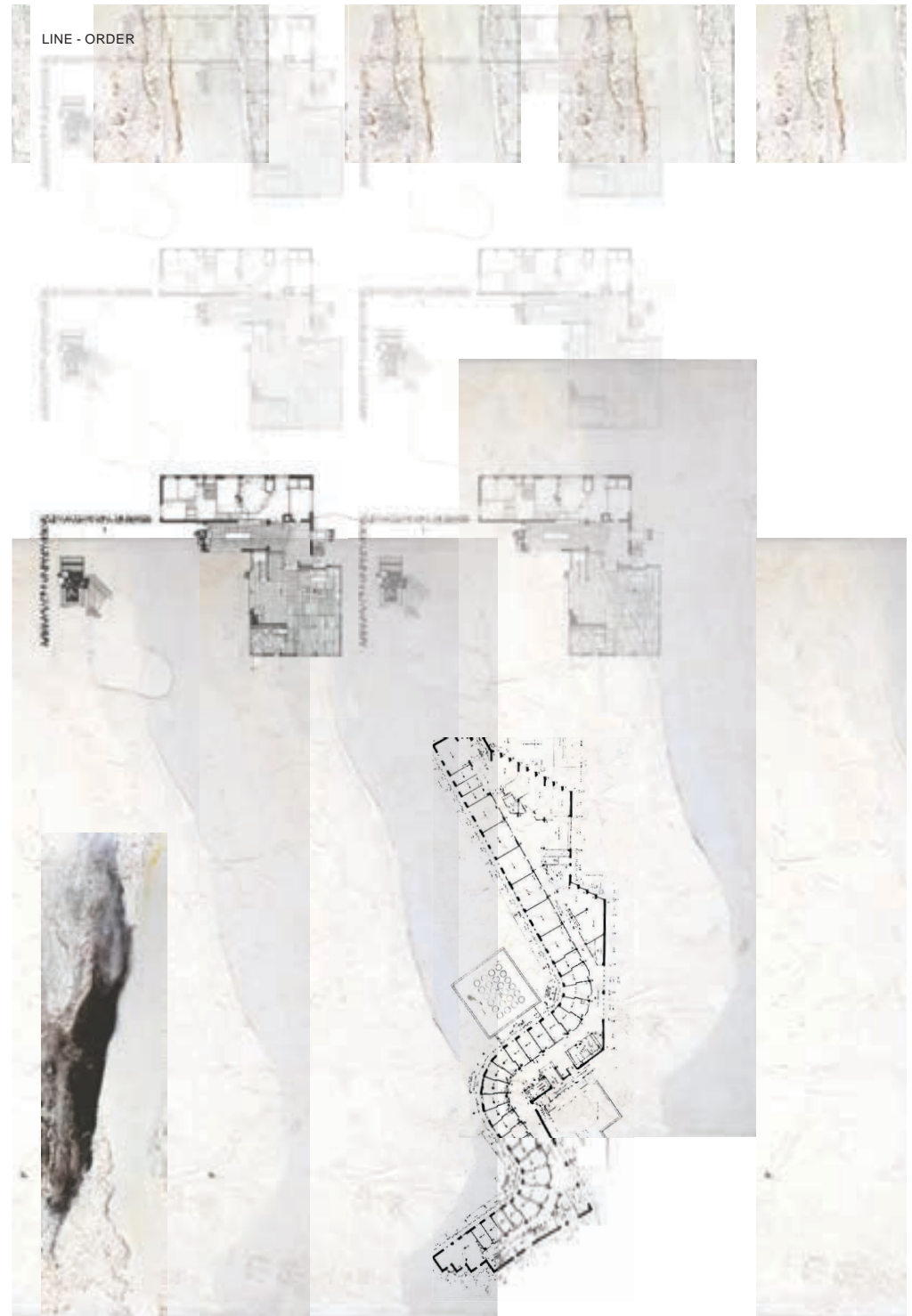
LINE



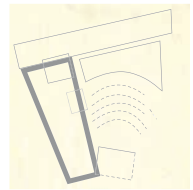
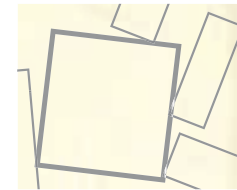
ORDER



LINE - ORDER



SHAPE



ORDER






SHAPE - ORDER





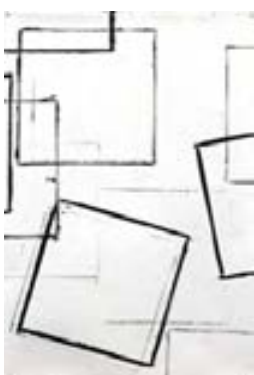
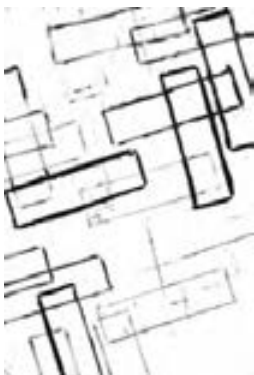


# PERSONAL EXPLORATION:

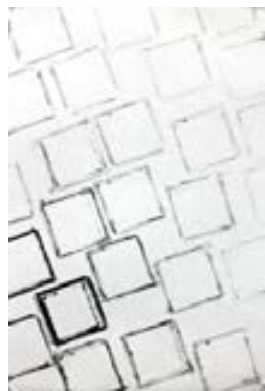
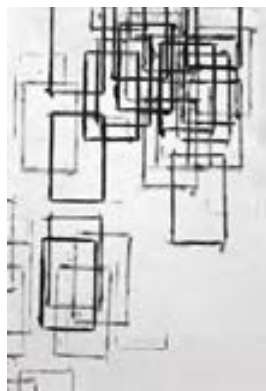
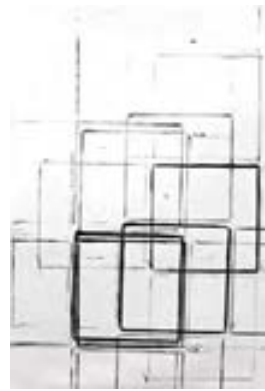
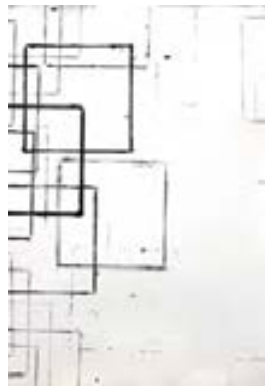
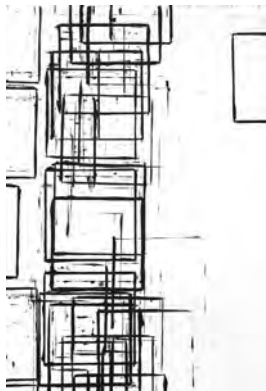
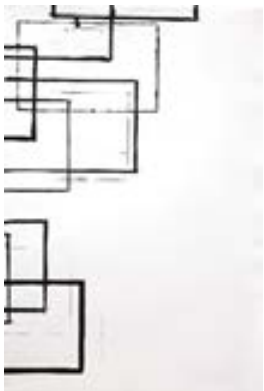


In parallel with the study and analysis of Le Corbusier's and Alvar Aalto's work, I was also making. I made a series of 32 paintings. These paintings were made rather intuitively, rather than using a prescribed composition or subject. The method remained similar, but it evolved and changed as more and more paintings were produced.

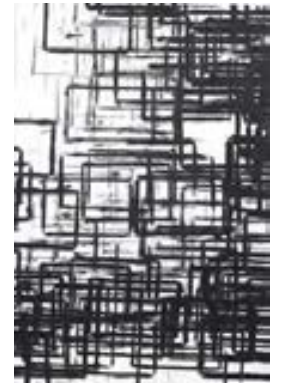
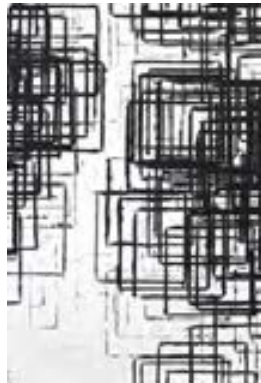
These personal explorations were then put through a similar lens to that which Le Corbusier's and Aalto's work were. The paintings were analyzed looking for vocabulary that could be shared and translated across mediums. The categories were defined after critical readings of the work, looking for any trends. Some of the categories/vocabulary are similar to those used previously in analysis, while others are new.



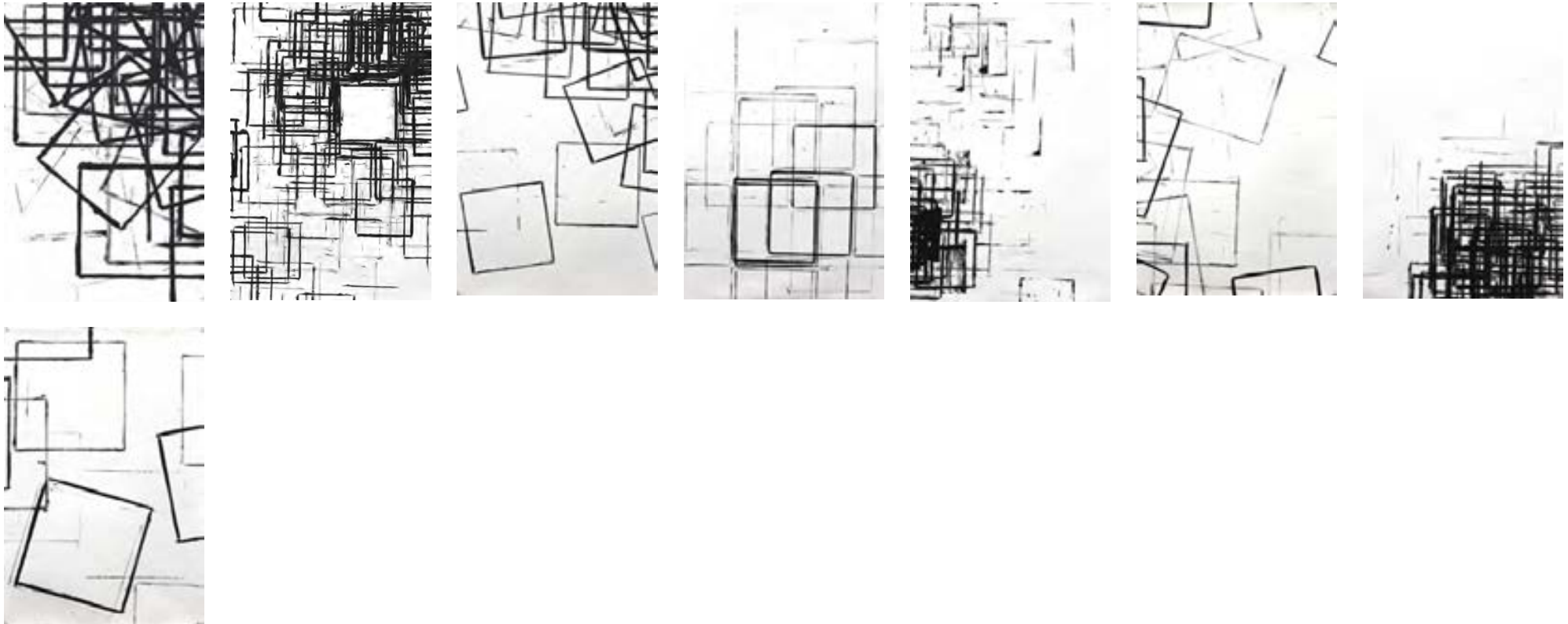
OPEN



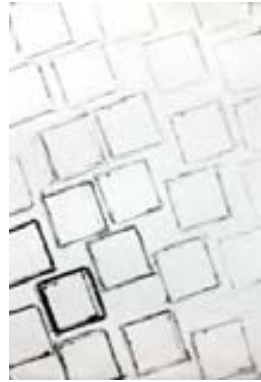
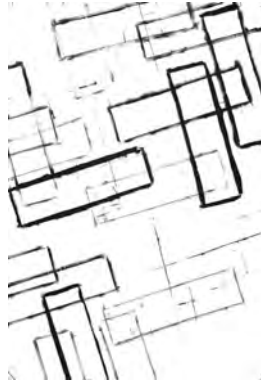
DENSE



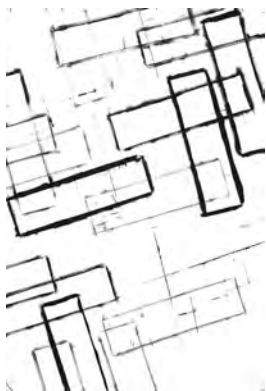
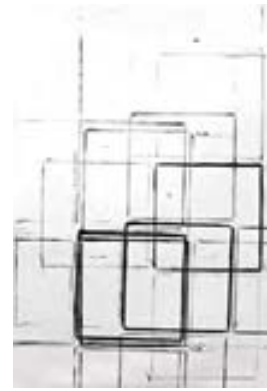
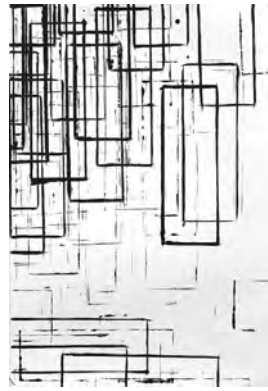
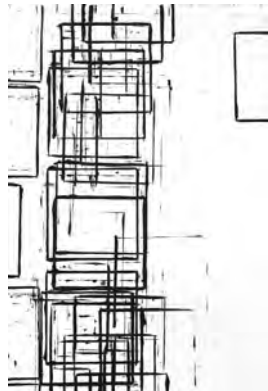
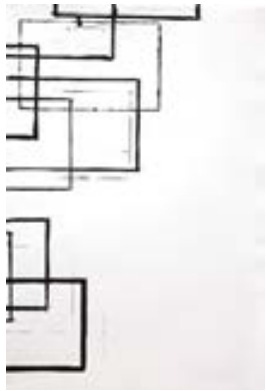
FIGURE



FIELD

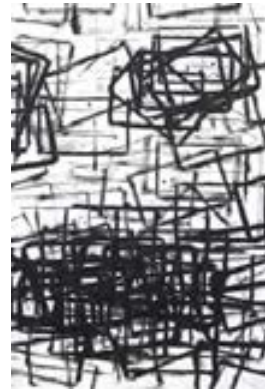
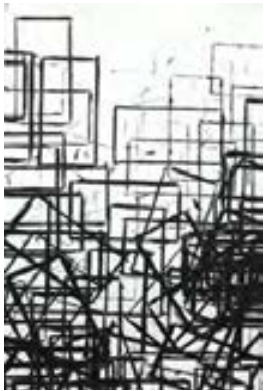


ORDER

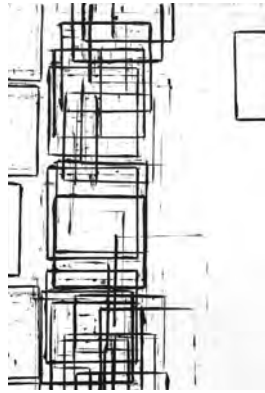
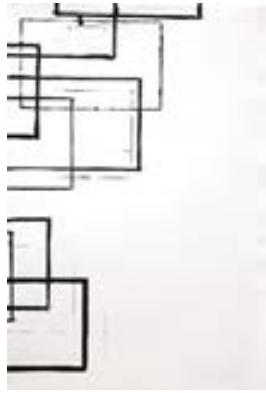




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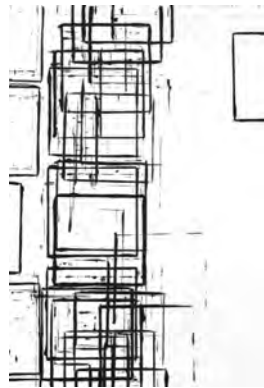
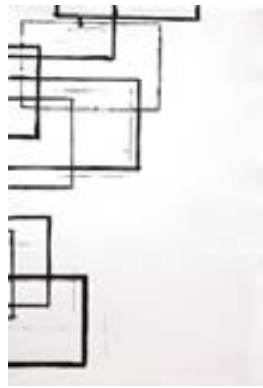
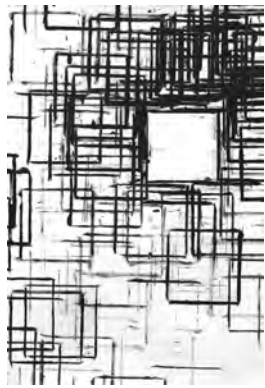
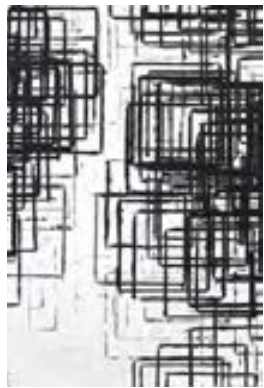
DIRECTIONAL



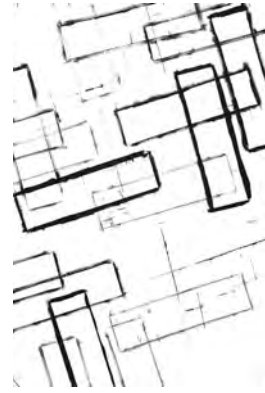
LAYERED



# ASYMMETRY



# HIERARCHY

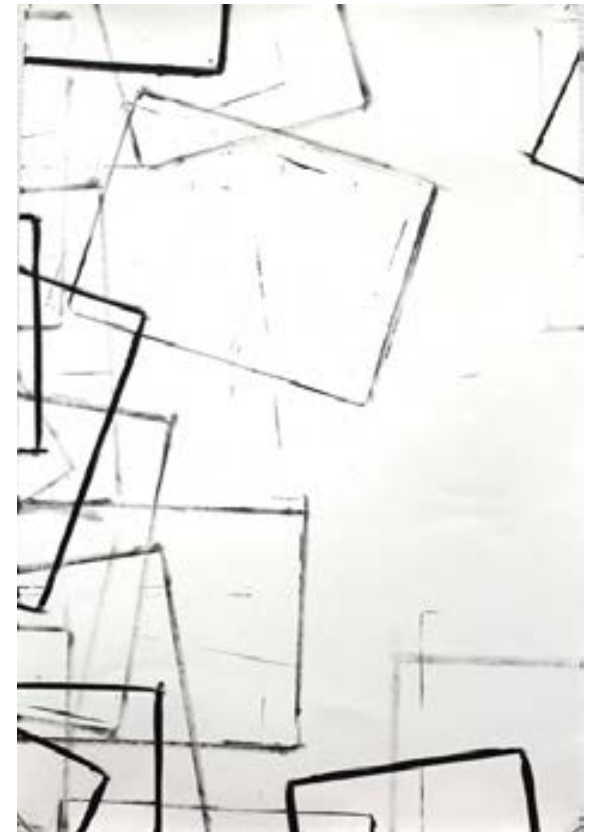
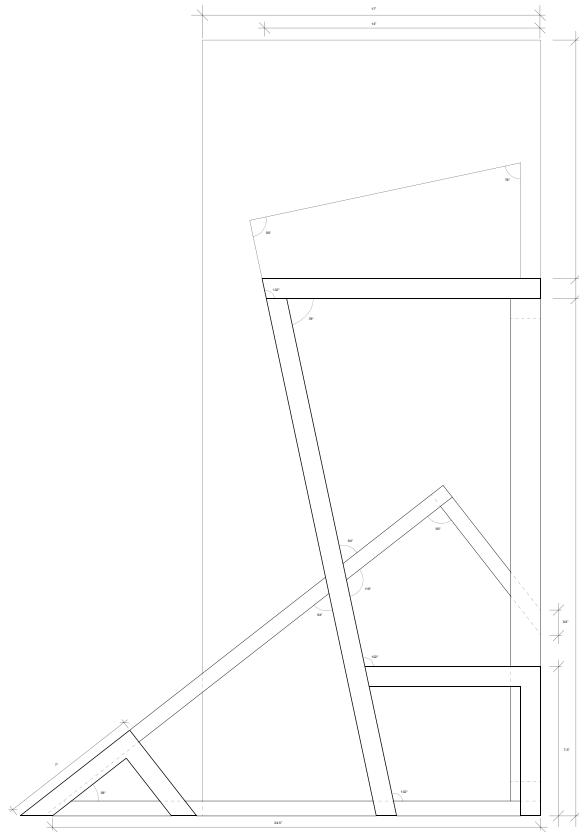


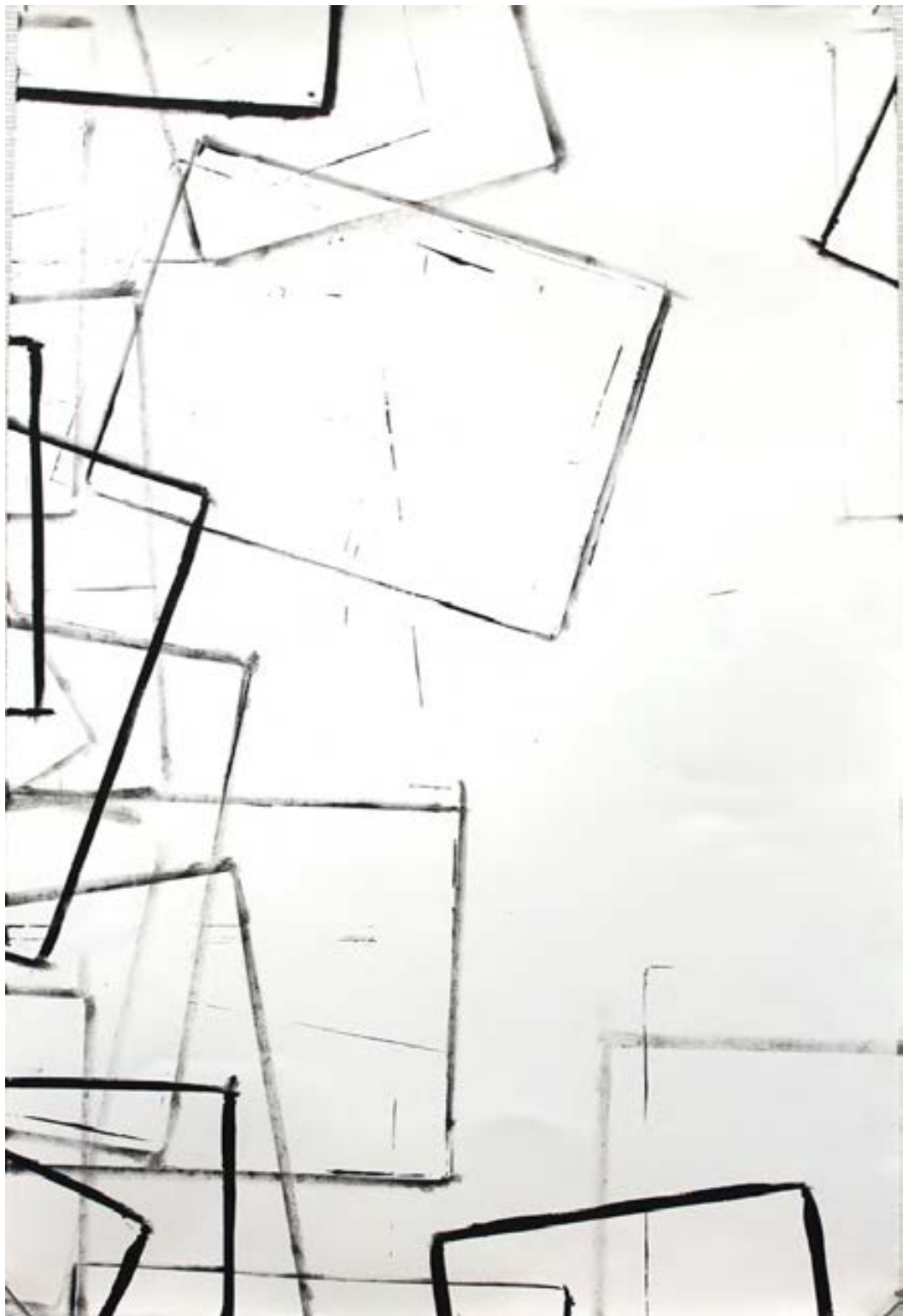


# CONTINUED PERSONAL EXPLORATION:

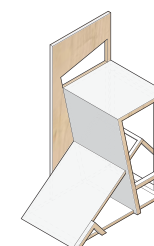
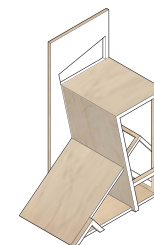
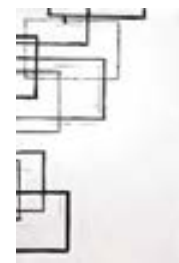
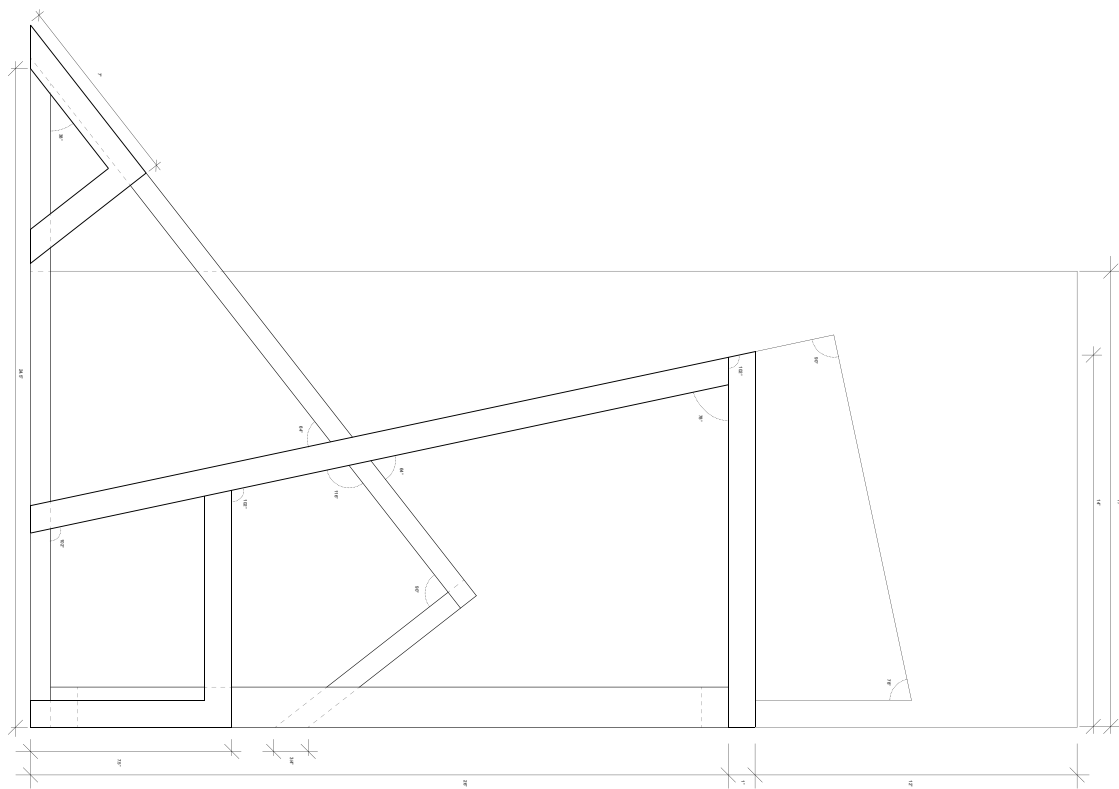
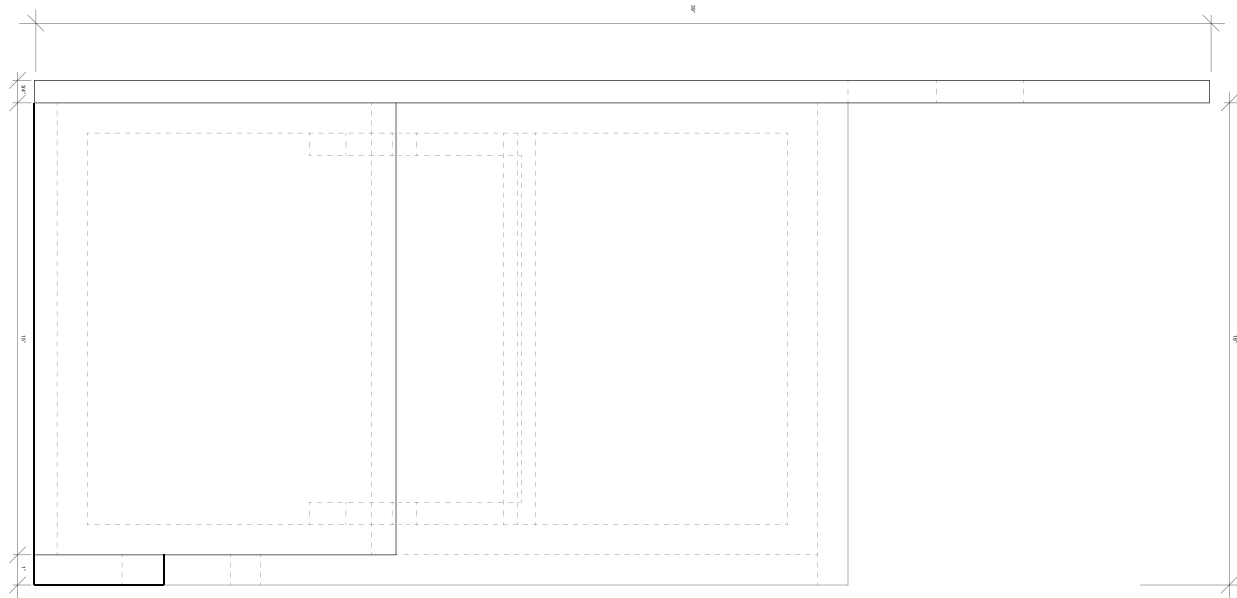
Since the making process spans different mediums, it is relevant to acknowledge that during the same semester I was investigating this relationship of making through analysis of architects and personal paintings, I was also in a furniture design class.

The furniture design class served to be another medium for me to explore the issues I was questioning elsewhere. The final chair design shares many concepts and compositional moves that some of the paintings do. They start to speak the same language through a shared vocabulary.











# CONCLUSION:

The making process is personal learning experience and it is important and valuable for a designer.

Through each act of making we learn. As we learn we define and explore more and more what our own personal language is. Learning takes place whether one is making a building design or a painting - there are moments of questioning and exploration in both. At times this relationship between architecture and painting is parallel with one another, while at other times it is tangent or divergent. In both cases, however, the connected thread of this shared vocabulary allows lessons to be learned in one medium and explored again in another. These lessons and experiences build to form a personal understanding and knowledge that can then be pulled from in future designs or paintings. This then becomes that personal language.

Through this analysis of Le Corbusier's and Alvar Aalto's work, some parts of their personal language, and the method behind how they used this shared vocabulary, become evident. Speculation can be made as to the specifics of their use of the shared vocabulary and even how it can be used in a similar logic by others.

We can look at others to see how they made and try to understand parts of their personal language. In the end, however, we can only speculate what it meant to them. Through the act of investigation we take lessons away, and those lessons in some way add to our own personal language. This is the heart of the matter and in the end where the real value lies. More than just an understanding of others' personal languages, the search for my personal language is also being explored and defined.

What is my emerging language? — Its a lot of things right now, and its still pretty hazy, but it includes vocabulary like layers, asymmetry, order and movement.

What is your language?

Make, and –through making process– discover.



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