

Application Package

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Geometric gradients

Painting home

When my partner and I moved into our first apartment together, I took the opportunity to paint a series of abstract artworks to hang on our walls. These paintings rely on shape and colour to foster a sense of place, inspired by the hard-edged geometric works of Josef Albers and Richard Anuszkiewicz. I began by constructing a compass to draft the oversized circles featured in all three paintings. I then freehanded the application of heavy-body acrylic using a small angled paintbrush. Wave(s) was painted using only three colours (cerulean blue, cobalt green, and unbleached titanium), which were selected to represent the forests and beaches of Tofino. The resulting work hangs above the bed and elicits a feeling of comfort and tranquility for my partner and I based on our own experiences in Tofino. Similarly, both versions of Homage to the Compass use an identical but inverse rainbow of colour to inspire positivity and a sense of belonging within space. Overall, these works were an exercise in patience and precise brushwork, giving me an opportunity to improve my colour mixing and technical painting skills in addition to inspiring a sense of home.



Wave(s)
Acrylic on canvas
24in x 48in



Homage to the Compass
Acrylic on canvas
36in x 36in each

Still life

Exploring form and colour



Study #1: Form
Graphite on paper
9in x 12in

I curated this scene to reflect the symbolism of traditional still life compositions, many of which feature fresh fruit, flowers, and other objects to represent fertility and youth. The purpose of this study was to first draw the scene in greyscale, paying careful attention to the essential forms of the subject. The use of colour was reserved for the second rendering in acrylic, which highlights the details in hue, light, and shadow.



Study #2: Colour
Acrylic on canvas
8in x 11in



Lily enlargement in the style of Georgia O'Keeffe
Acrylic on watercolour paper
8in x 12in

Floral studies *in the style of...*



Bouquet in the style of Edouard Manet
Oil on canvas
7in x 10in

I was inspired to study the characteristic styles of some of my favourite painters in an effort to improve my own techniques. I began with an interpretation of Georgia O'Keeffe's floral magnifications. Like O'Keeffe, I used a flat application of colour and focused on the essential lines of my subject, emphasizing the lily's organic shape and bold colours. I then looked to Edouard Manet, painting a still life based on his Bouquet of Flowers. I wanted to emulate his loose, visible brushstrokes, using a heavier application of paint on the primary subjects to contrast the smoother background layers. I enjoyed exploring the malleability of oil paint, which was especially useful in capturing the interaction of light and water in the vase.



Digital photography

Skogskyrkogården

While photography isn't my preferred media to work in, it is one that I greatly appreciate. These photos were selected from a photography series I completed to document the architecture of Gunnar Asplund and Sigurd Lewerentz's Skogskyrkogården in Stockholm. While the site's architecture is characterized by its synthesis of modernism and Nordic Classicism, I was drawn to the functionalist aesthetic of this structure. I took these photos at night to capture the sombre atmosphere of the cemetery, resulting in images with dramatic lighting and rich colours. To achieve these qualities, I shot in RAW format and experimented with long exposures, a small aperture, and low ISO.



Sculpture

Felted fears



Marina
Merino and correidale wool; cotton thread
8in x 12in

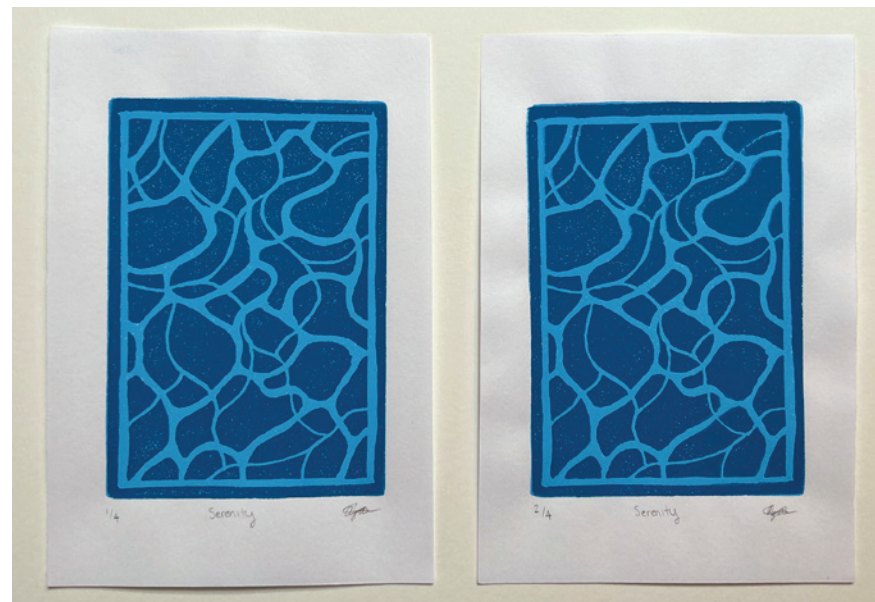
This piece was created for an introductory sculpture class, where we were asked to represent a fear in three dimension using textiles. I fear the unknown, and chose oceanic inspired forms and colours to reflect this fear; the ocean is widely undiscovered, and that which is known is often otherworldly or even nightmarish. I began this piece by wrapping thread around a coarse, dense wool to form a maquette. I then used a barbed felting needle to adhere finer, dyed wool to the maquette which gave the piece both colour and a condensed form. Precise shaping of the form was achieved by vigorously 'poking' the wool with the needle. Wet felting techniques were also used in this piece, most notably for the 'tentacles'. I used water and olive oil soap to roll small bunches of wool into condensed snake-like forms, and then attached them by needle felting.

...work in progress



Linoleum block prints

Somewhere in California, 1967

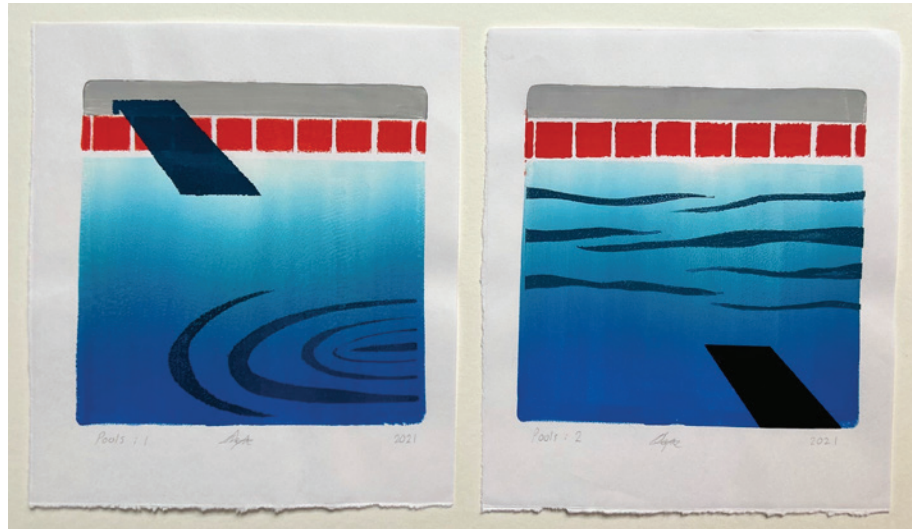


*“California is
always in my mind”*

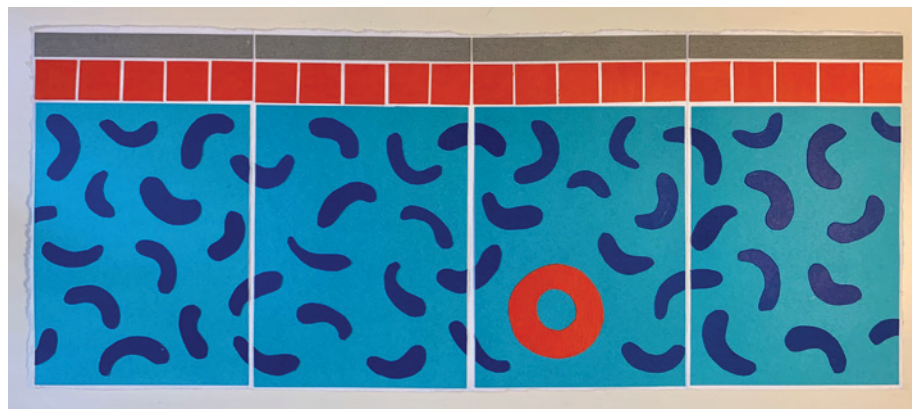
— *David Hockney*

I worked on this series for a printmaking course at UVic. While experimenting with linoleum blocks, I was inspired by the fluid movement of the blade through the linoleum and thought the medium would lend itself well to depictions of water. The resulting image was based on a backyard swimming pool, paying homage to the work of David Hockney. Hockney is best known for his pool paintings, which provide glimpses into 1960s Los Angeles suburban life, and explore how best to depict moving water – “the shimmering two-dimensionality”. To represent this obscure movement in my prints, I focused on minimal and organic linework and bold colours. For some prints I chose to add a base layer of colour to give the water depth, and for other prints I carved a second block to print a figure swimming leisurely across the pool. A registration plate was used to keep all layers aligned. I really enjoy how these pieces transport the viewer to the idleness of 1960s suburbia, and I was inspired to further explore the theme of backyard pools through other printmaking techniques.

Pools, *in depth*



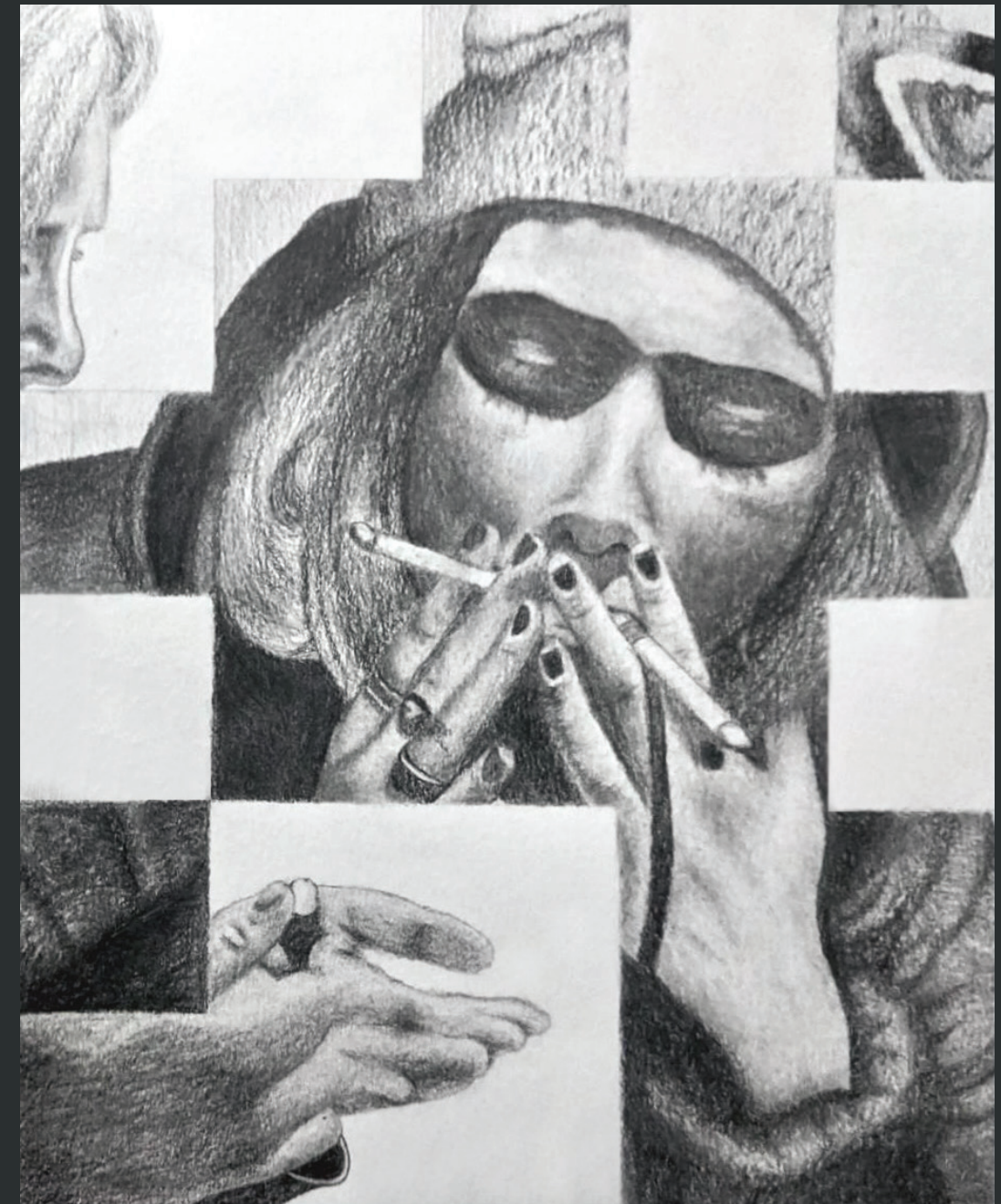
Pools: 1 & 2
Gelli plate monoprinting
6in x 6in each



Accordion book: The shape of water
Mixed media (Paper collage, monoprinting, linoblock printing)
4in x 6in each

Drawing in graphite

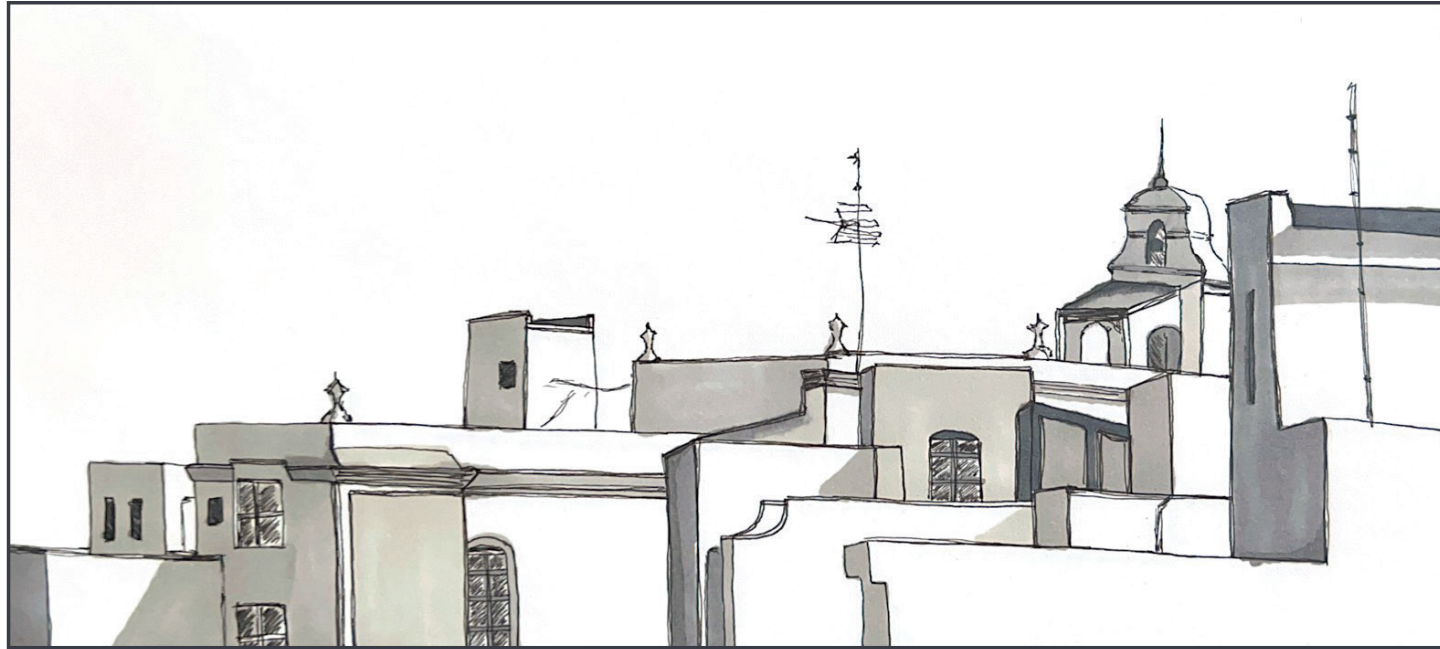
A portrait of Lou



Clouded Judgement
Pencil; powdered graphite
8in x 10in

Pen and ink

Glimpses of Europe



Hill town in southern Spain
Pen, marker

While living in Stockholm, I did some travelling around Europe and gained a huge appreciation for different architectural styles and eras. These drawings are from two of my favourite trips. First, I visited south-western Spain with my dad. The highlight of our trip was Granada, where I was impressed by the Moorish architecture (especially in the Alhambra), and the combination of Islamic, Renaissance, and Gothic architecture throughout the city. I also really enjoyed the sprawling white hill towns outside of Granada; it was interesting to see how the landscape had shaped the construction of the town. In my drawing, I wanted to capture the minimal lines of a hill town, as well as the variation in light and shadow across the buildings. In contrast, I spent some time in southern Sweden and Denmark, where I fell in love with the quaint, colourful streets and historic Nordic architecture, as depicted in my drawing of Lund.



Lund, Sweden
Pen, marker, watercolour

Landscapes of the heart

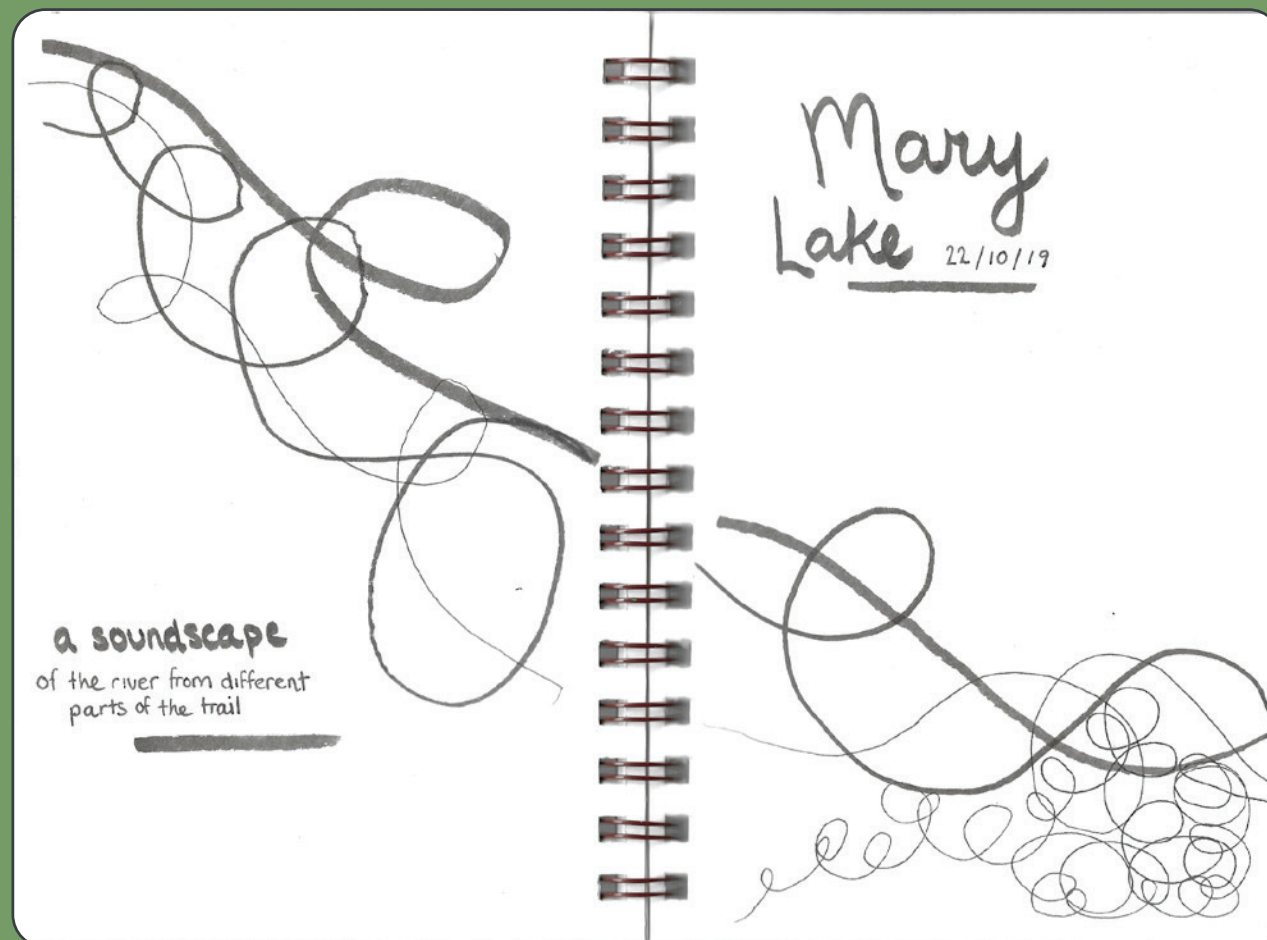
Field journaling in place



This work was inspired by *Landscapes of the Heart*, a UVic geography elective taught by Maleea Acker. The goal of the course was to investigate the non-tangible relationships between humankind and the environment, including our emotional attachment to place and to the aesthetics of nature and landscape. Field journaling was used to explore and document these relationships and experiences, as our connections to place are often difficult to express in words alone.

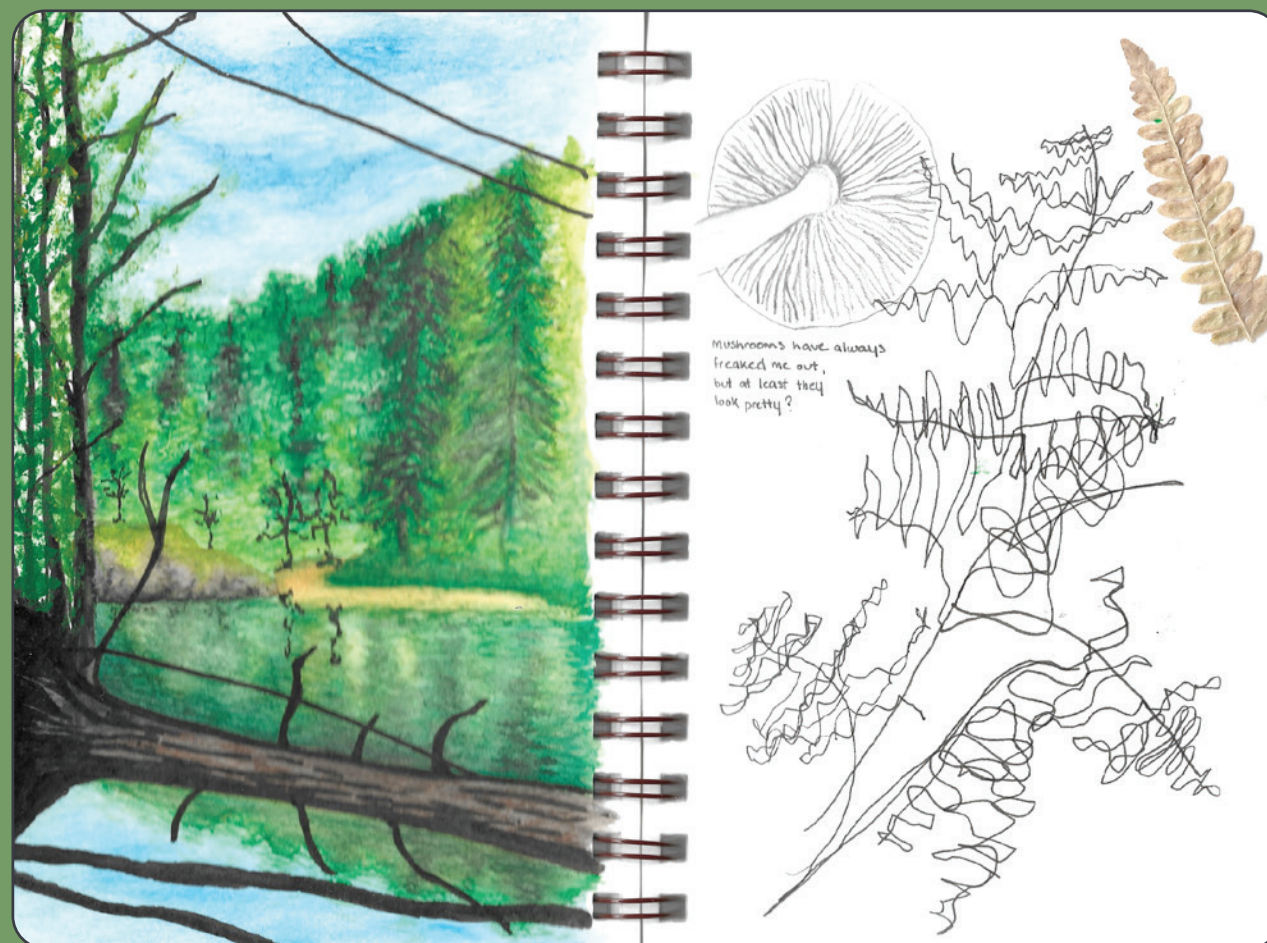
We drew on the ideas of artist and ecologist Lyn Baldwin, who explains that field journaling allows one to switch from passive observation of a landscape into “an active dialogue with the world”. According to Baldwin, the act of drawing deepens one's observations and allows for a greater connection to the environment; the goal isn't to create a masterpiece but to interact with your surroundings and form a more complex relationship to place. She highlights several field journaling exercises in her book *Finding Place*, including soundscapes, landscape drawings, contour drawings, colour tapestries, and patterns in scale.

Contour drawings, for example, feature a continuous line and are created without looking at the paper. This allows one to slow down and see an object's smallest details. Similarly, patterns in scale highlight the varying perceptions of an object as viewed at different scales and levels of detail. Colour swatches look past the details and capture the essential hues of a landscape. I have included these techniques in my journal entry from Dallas Road, a place I go to take a break from the stresses of life and relax next to the ocean and grassy bluffs.



"Our ability to perceive quality in nature begins as in art with the pretty. It expands through successive stages of the beautiful to values as yet uncaptured by language."

— Aldo Leopold, A Sand County Almanac



To conclude my portfolio, I have included one of my first attempts at field journaling. It was done in the fall of 2019 during a Landscapes of the Heart class trip to Mary Lake, a nature sanctuary in the Highlands district of Vancouver Island. Once privately owned, the Greater Victoria Greenbelt Society purchased the land in 2016 in an effort to conserve its beautiful, diverse ecosystems and rare habitats. Our visit to Mary Lake followed a series of lectures on the 19th-century rise of Romantic landscape paintings, where we noted a change in society's understandings of 'wilderness' due to their interactions with these paintings. The term 'wilderness' had previously been reserved for landscapes that were savage, desolate, and barren, landscapes that were deeply feared. However, the sublime imagery featured in Romantic depictions of these landscapes caused a shift in perception, transforming feelings of fear into ones of awe and admiration. Significantly, these works prompted a desire to maintain the wild land's sublime beauty, and encouraged the protection of nature in America. In some ways, field journaling works to achieve similar results – *the greater a connection one forms to place, the better that place is cherished and preserved*. This philosophy, which was exemplified during our visit to the Mary Lake nature sanctuary, was my greatest takeaway from Landscapes of the Heart, and is now one of my biggest inspirations in pursuing architecture and sustainable urbanism.

References

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