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Portfolio



# Introductory Statement

Architecture was not my first love, but design was. Everything I do is out of a desire to create. I learned from an early age how to express myself visually. I learned techniques and composition early in my life, and visual thinking comes naturally to me.

I chose a personal challenge when I decided to earn an engineering degree alongside my art degree. Engineers start from the math instead of starting from the sketch. Learning to plan and think linearly and non-visually has been a challenge. I wanted to become an architect after seeing Gaudí's work in Spain. After seeing what could be done, I wanted to create and create beautifully.

As I move towards the future, I want to innovate and bravely learn what I do not know.

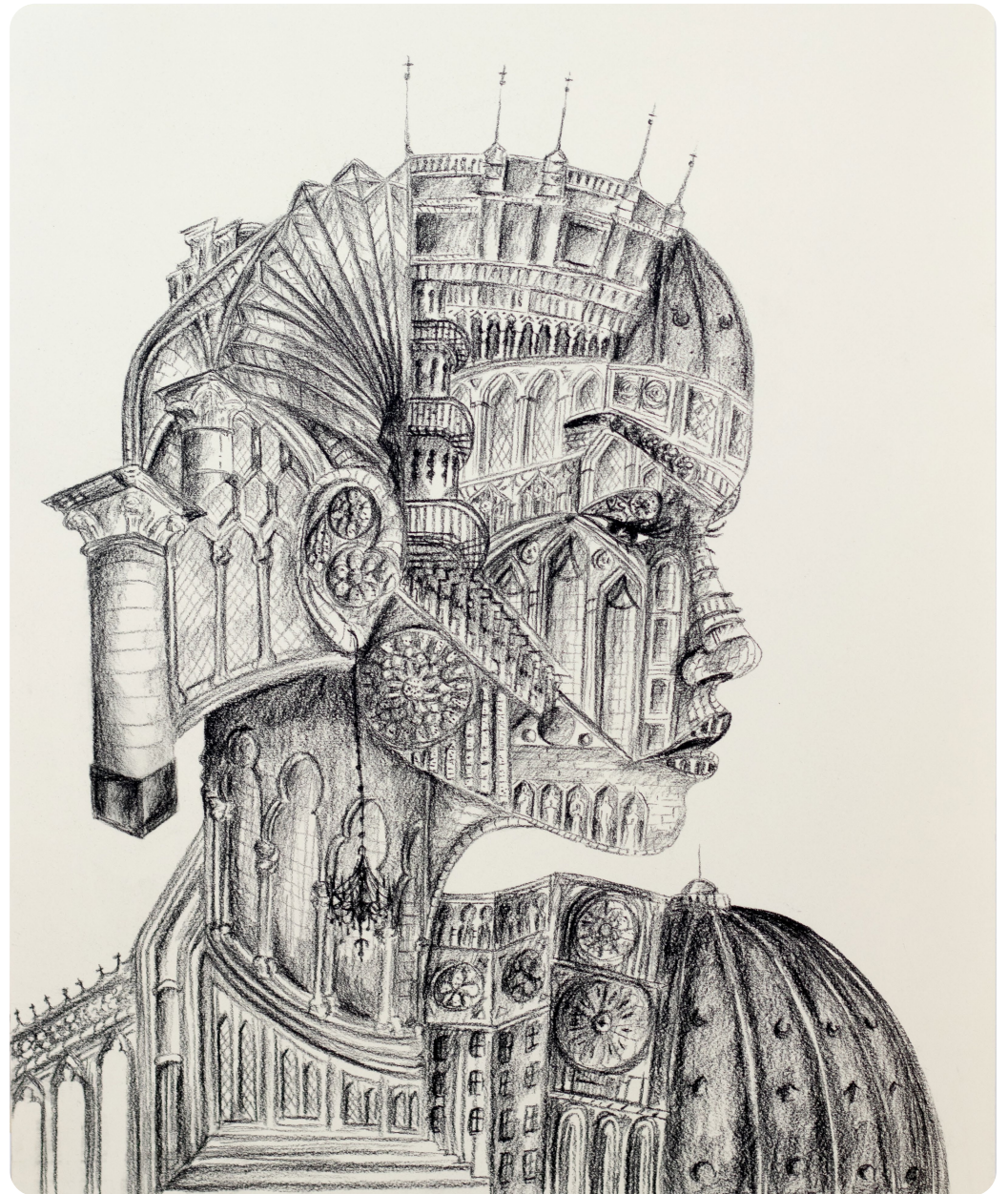
Thank you,



# Goths

As I was looking into becoming an architect, I began doing more and more research on historical works that interested me around the globe — gothic architecture was especially interesting to me. To become more architecturally minded, I began drawing these structures in the forms of women, who, historically, were excluded entirely from the architectural world.

The architectural elements in these charcoal drawings come from different buildings, but they come together in a combination of twisted perspectives. Women may have been excluded from architecture and engineering in the past, but those past works will inform and teach women in the future.

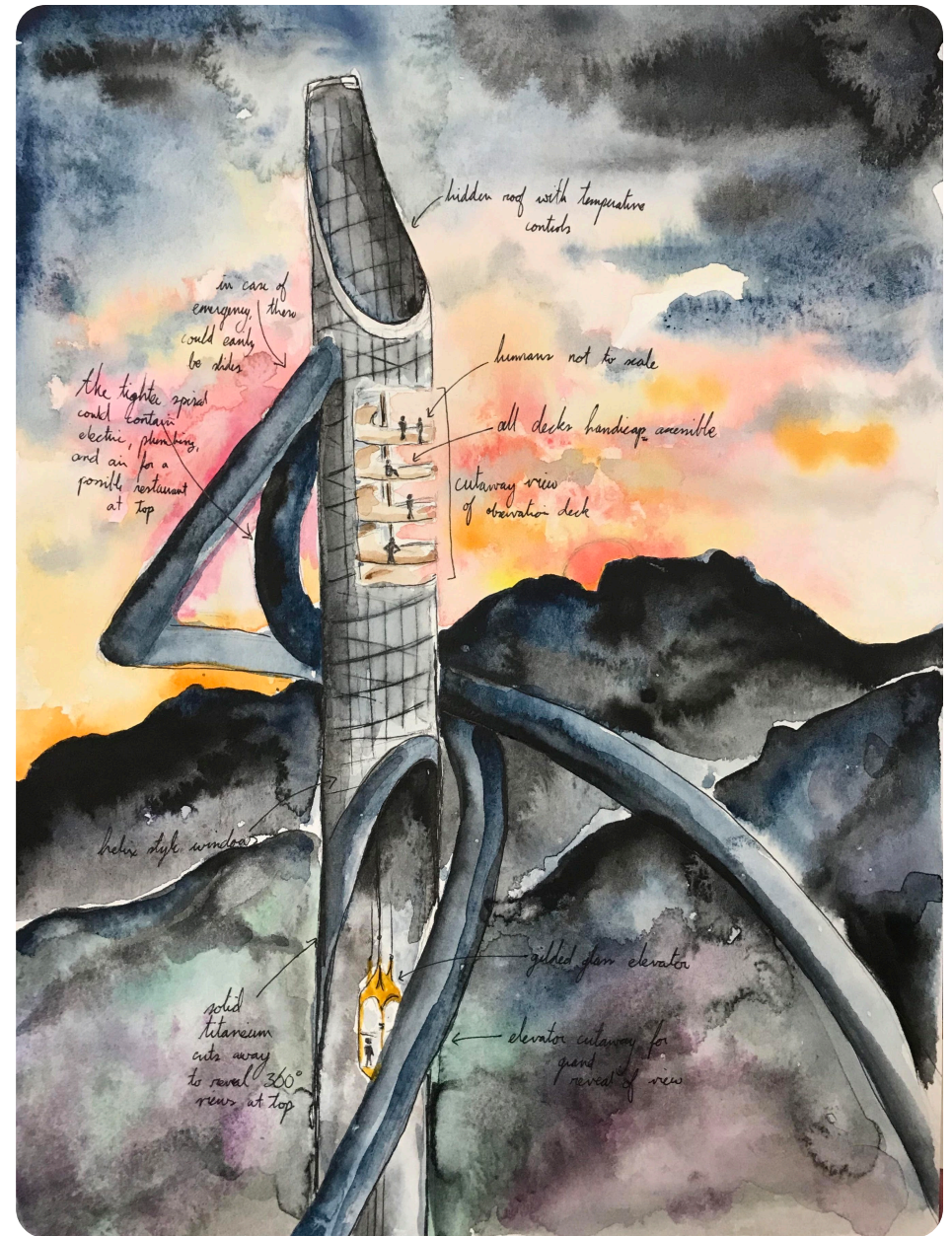


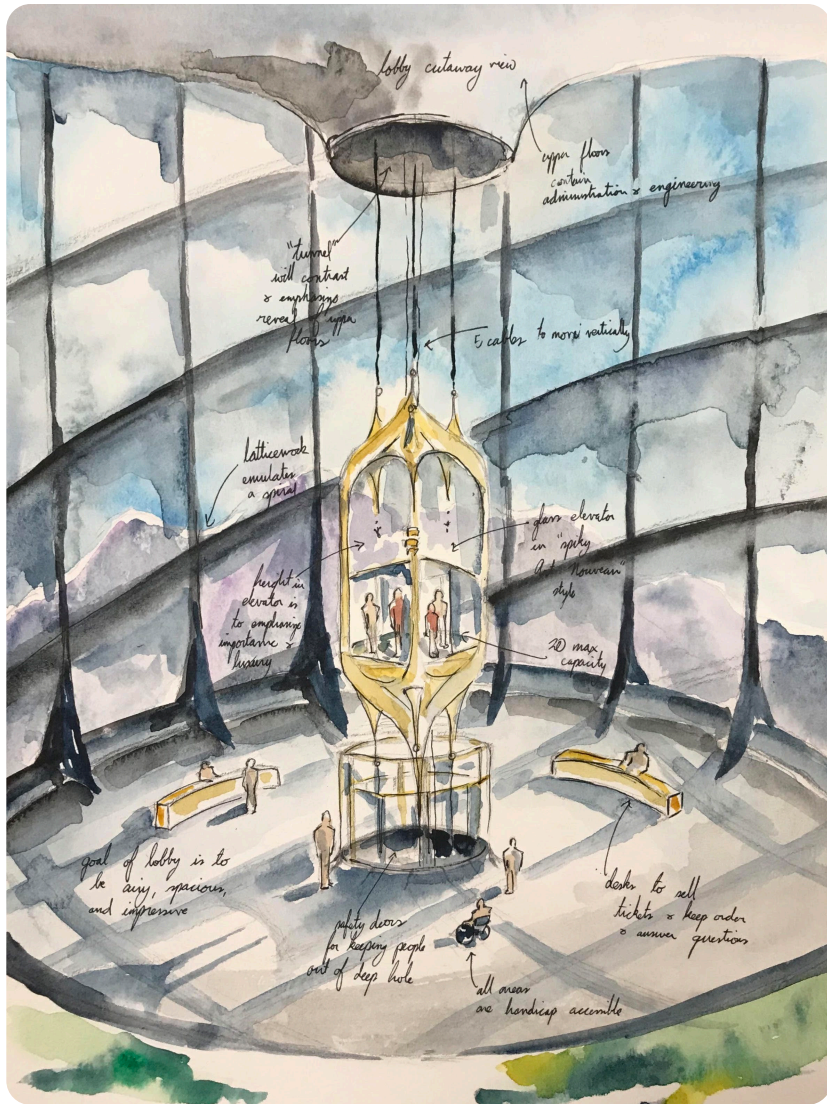


# The Flute

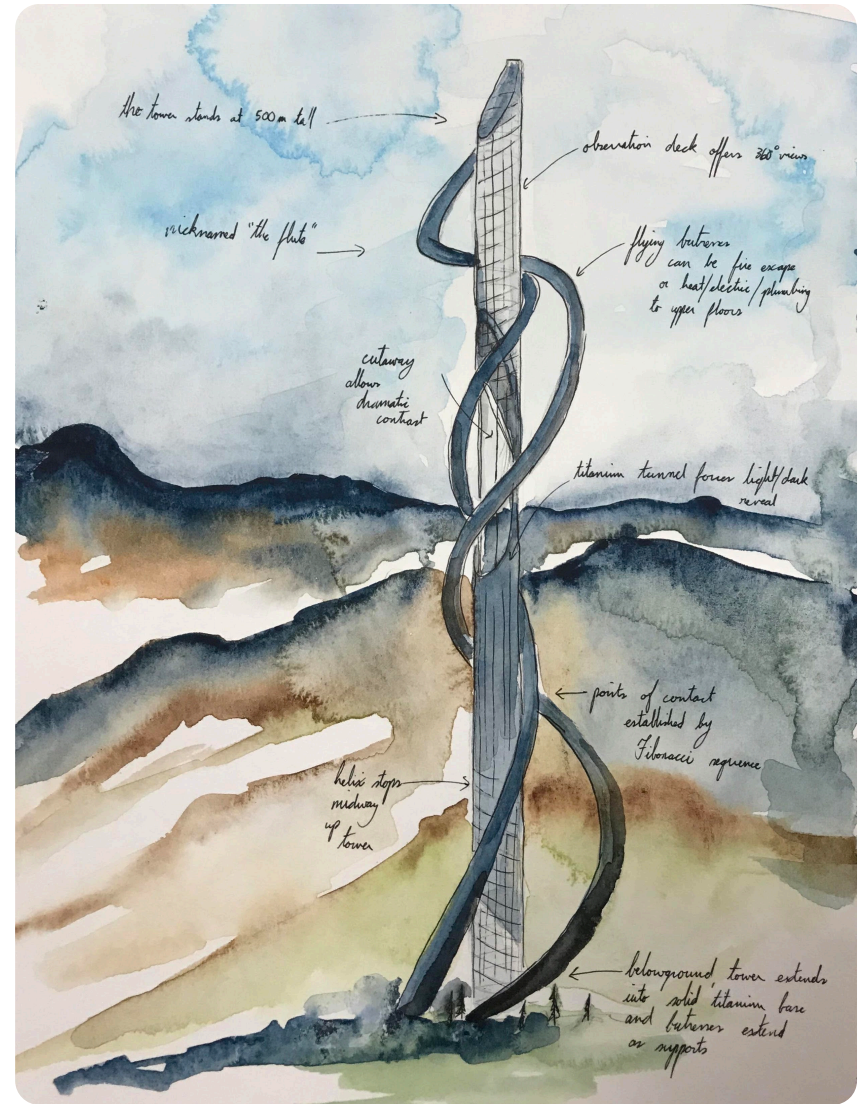
I saw this tower in a dream and wondered if it could ever stand up at all. Shortly after, I was given two open-ended assignments in two classes: Finite Element Analysis and Illustration.

I am not an architect. However, as someone with an interest in pursuing architecture, I wanted to create a building with my engineering skills, and illustrate it with my artistic skills.





The lobby of the building would be light, spacious, and airy. The main feature would be a carefully designed glass elevator.



My thought in creating this concept building was to have an enjoyable observation tower, where everyone could come together and appreciate a landscape.

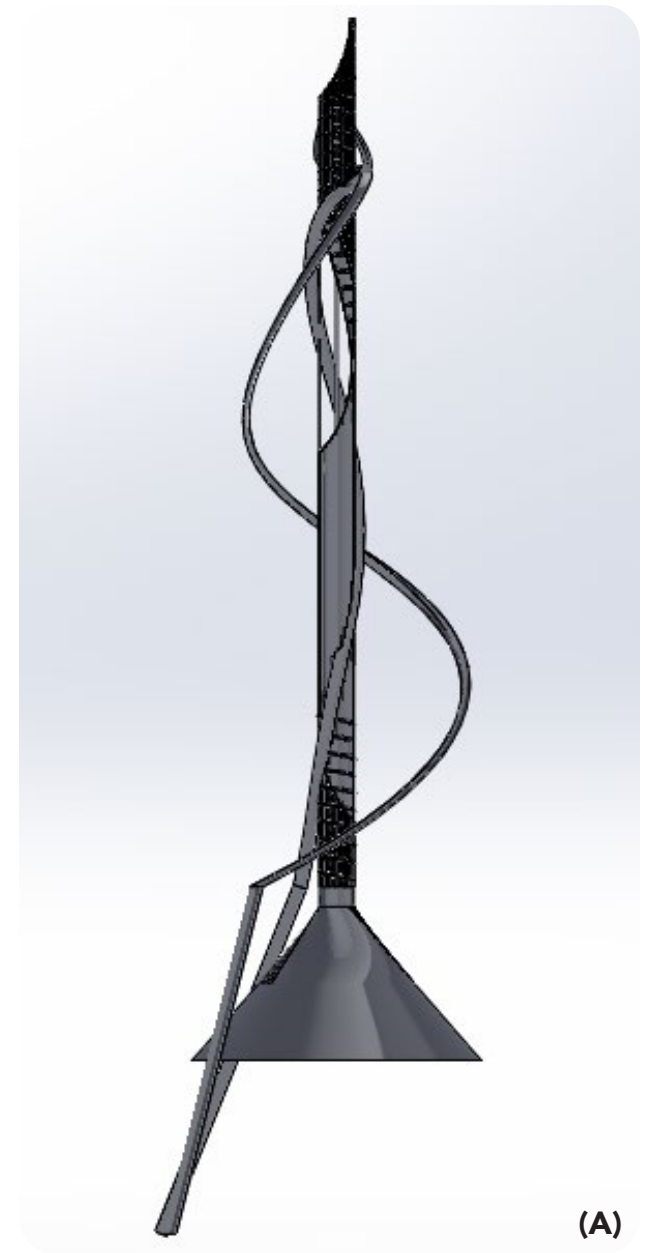
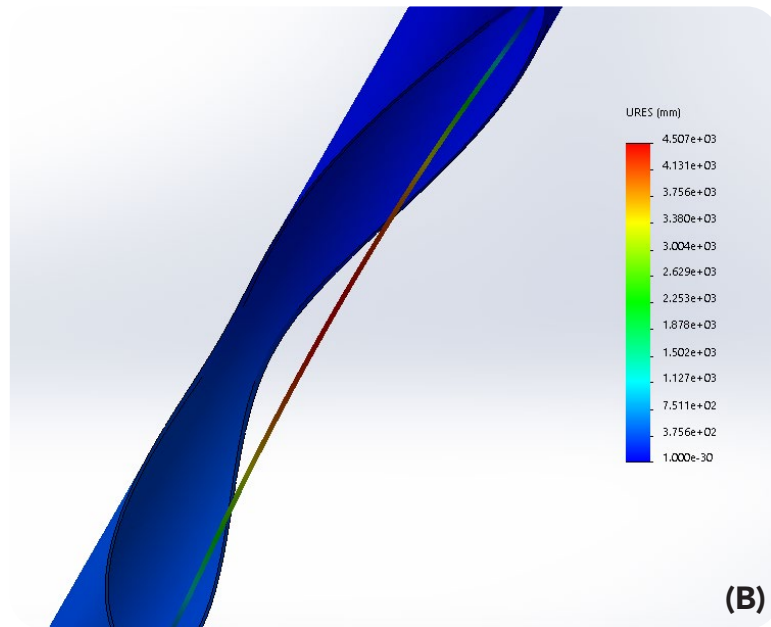
# The Flute - Engineering

## Solidworks Model (A)

The building extends 500m in height and 200m below ground. The supports and basement below the building act as fixtures for the main elemental structure.

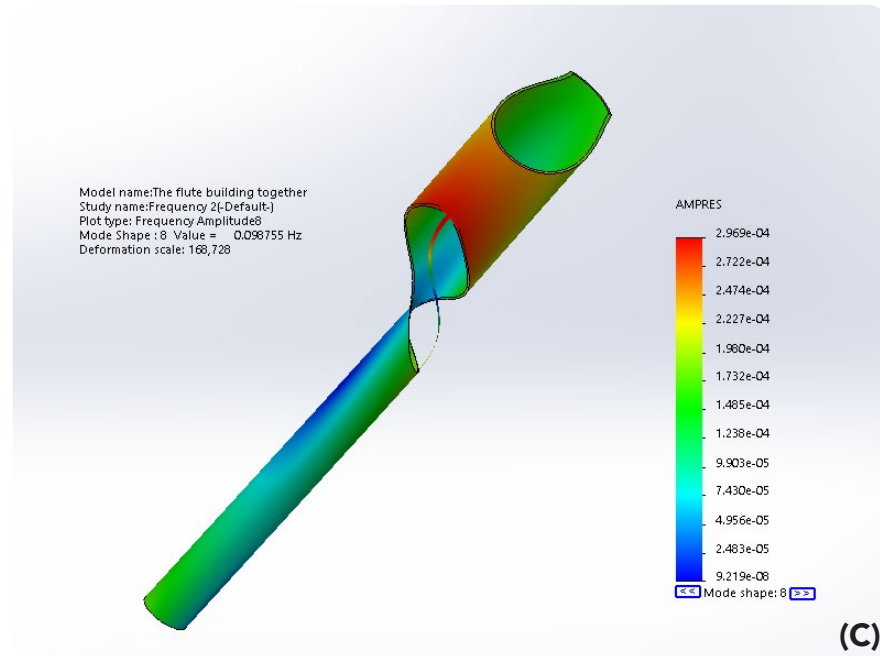
## Hurricane Wind Test (B)

At wind speeds of 75 mph, the structure of the central component is not compromised significantly.



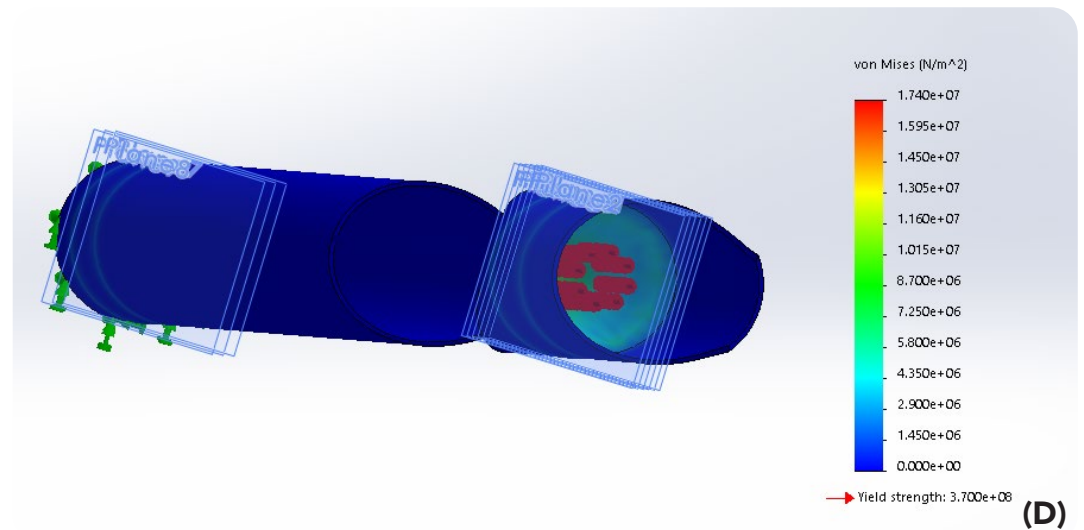
### Earthquake Frequency Test (C)

At .1Hz, and at other low frequencies, the structure shows significant nodes. According to this data, the structure should not be located in a position where earthquakes are frequent.



### Weight Test (D)

Overengineering for 50 lbs per square foot, the structural integrity of each floor is not damaged, verifying that the design is valid structurally.





## City Girls

Two summers ago, I lived in Pittsburg, Texas, while I was working for my uncle. Pittsburg Texas lacked two things that I did not realize I missed until they were gone: good coffee and city skylines. I was raised in Nashville, and I missed road-noise, traffic, a good latte, and the bustle that a city brings. This series speaks to my love of big cities and good coffee. While working in a coffee shop over the school year and thinking about these things, I began to paint this series using espresso on watercolor paper.

Every woman I paint or draw is, in some way, a self-portrait. These women are glamorous reflections of the city, something I wish I could be.

After completing this series of 20, the works were presented at Midnight Oil, a local coffee house and gallery. The works were on display for four weeks.





## Death of Saul

Christianity has shaped much of my worldview, but it still leaves me with moral questions. While I was in an Old Testament class at my religious university, I studied the death of King Saul.

In the Bible, Saul is a bad king whose choices lead Israel to defeat, and he commits suicide on his final battlefield. His decapitated head, sword, and armor are placed at the feet of his enemy's god, and David succeeds him as king.

His death is often glossed over and ignored, but it is something that should make us pause. Saul was not the worst of Israel's kings, but he was one of the worst punished. I made this piece as a way to express something that I feel like I don't see enough of in the church: a real understanding of difficult and dark times. Saul, to me, represents an interesting and sympathetic character, and I painted him in his lowest moment.



# Totem

The concept of a totem is an ancient one. In mythology, in iconography, in heraldry, animals represent people and their characteristics.

In this mixed-media series, I explore what I have chosen as my totem: the jackalope. On black and white paper, with black and white ink, accented with gold leaf, I wanted to create a sense of mystery and playfulness.

Jackalopes are fictional, ephemeral, and impossible, which is how I see myself.





# Five Senses

This watercolor series was based on Aristotle's theory of five senses: touch, smell, sight, hearing, and taste.

These pieces were a technical experiment, pushing me to my limits with the watercolor medium.

Being alive is something of a wonder to me, and I revel in my ability to sense the world around me.





