

THE PROBLEM OF ENTOURAGE

An Undergraduate Research Scholars Thesis

by

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ABSTRACT

The Problem of Entourage

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This project proposes to create various digital depictions of a populated architectural drawing through the usage of the entourage in architecture. Entourage in architecture is the usage of people, and other inanimate objects in architectural drawings to showcase a set building/project in our reality which has traditionally been used to convey scale.

This research is important because it will showcase a new drawing convention in architecture of the populated drawing and a recent phenomenon of viewing them at a larger scale through the agency of the entourage and its implication and connection to the normality and biases of a society. Presenting entourage in a new light by progressing it beyond its traditional use.

This project builds upon past research done in the architectural field by using the research of populated drawings, mainly Dora Epstein Jones “Little People Everywhere: The Populated Plan”, as a guide that will influence the final drawing. And drawing references of previous populated drawings such as “The Garden of Earthly Delights Triptych” by Hieronymus Bosch and “A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates”

by MOS architects. These drawings show strategic ways of using the entourage based on a subject/idea. Which will further the ideas of using entourage as an entity beyond scale.

The expected outcome of this research project is to produce digital drawings based on a new drawing convention in architecture known as a populated drawing. Then drawing a connection between the entourage and its implication to society and emphasizing the ability of these drawings to make a type of proclamation.

My personal motivation stems from my architectural background and a vast interest in the entity of architecture. My main interest is using architecture as platform of exploring different themes within it through my personal point of view.

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SECTION I

RESEARCH QUESTION/MOTIVATION/ARTIFACT

Populated Drawings

In the representation of an architecture project, 2-dimensional drawings are used in order to convey the project in different visual terms to showcase a new perspective of the project. Drawings communicate ideas beyond the physical whole of the project which makes them a vital part of an architectural project. A new drawing convention in architecture is starting to emerge known as a populated drawing. Often set in an urban context and serves as a representation of an architectural project (Jones, 2019). It resembles traditional architectural projection drawings comparable to sections, plans, perspective, axonometric, and obliques. However, extend beyond regular norms of the physical object that traditional architectural drawings represent through the mass aggregation of the entourage in them. Which enacts new a subject into the drawings apart from the usual building. The new element that is added is the mass amount of entourage.

Entourage

Entourage in architecture is the usage of people, and other inanimate objects in architectural drawings to showcase a set building/project active in the reality we live in. Entourage traditionally provides scale, depth and human interest through various imagery used to make a compositional rendering invigorated and populated in architecture drawings (Ryan, 2017). The entourage represents individuals who perform life in an orderly manner within a populated drawing. These drawings recognized architecture's position as a spatially charged stage for social interaction, economic transition, and political behavior formulating a connection between architecture and humanity (Jones, 2019). The entourage demonstrates a great deal about

social standards. With some architecture renders showing patterns of the predominance of unequivocally in gender positions like men in the lounge room and females in the kitchen (Walker, 2015). A new possibility has arisen that allows architects to design new realities through the extension of drawings and using the entourage to further the narrative of the project and exceed previous typical notions of it.

Creative Artifact

The artifacts that would be created for this research project is a series of populated drawings in different projections angles (point of views). The objective of this project will be to curate populated drawings through the entourage in order to exhibit the authorship of architects in creating new realities and expressing their ideas through a visual language. By partaking in a new architectural convention of the populated drawing through the usage of the entourage it will exhibit the implication of the entourage to our society by redefining the entourage in order to further the narrative of a drawing.

Motivation

The motivation for this research project originates from my personal background in architecture. I have been studying architecture for 3 years and have participated in various of architecture programs and internships. One of my many interests is exploring new conventions in architecture and investigating the possibilities that could derive from it. As an attempt to broaden my understanding of diverse themes in architecture.

SECTION II

LITERATURE REVIEW/BACKGROUND/HISTORY/SOURCES

Little People Everywhere: The Populated Plan

“Little People Everywhere: The Populated Plan” by Dora Epstein Jones establishes a exceptional framework and guidelines for this new phenomenon known as populated drawings in the realm of architecture. She acknowledges this new surge of architectural drawings and the relationship of the architectural entourage as an agent to establish various narratives. She begins the essay by first explaining the common visual representation of a populated drawing. Often set in an urban context with a ground plane and populating the architectural context with entourage (people, inanimate object, trees, etc.). Dora Epstein Jones emphasis the importance of populated drawings and the implication they have on not just architecture but on society as well. She goes beyond this and sets a framework of what she believes populated drawings should and shouldn't be. The main idea that Dora Epstein focuses on is the agency that a populated drawing has, and its ability build new realities.

The Garden of Earthly Delights

“The Garden of Earthly Delights” by Hieronymus Bosch is a good source of a populated drawing. This painting established a narrative based on earthly pleasures and the sinful nature of humans. The painting is filled with biblical symbolism and uses entourage as the agent in order to evoke the narrative of human sin. This is an overall good source do to its visual representation of what a populated drawing/painting is.

SECTION III

EXPLANATION OF EXHIBIT/VENUE

Venue

The venue was an important aspect of the presentation. All the 30 presenters were situated in a big room and each person pinned up their poster on a board. From there the listeners would walk through the room and approach the project that they were more interested in. This was important because it showed which projects are visually more interesting by seeing the number of listeners that would gravitate to a poster. Which allowed me to understand which are some of the common organization/representation style that those more popular posters use.

What Did I Learn?

The public presentation along with the question and answer session were extremely fruitful. I learn a lot of things through the public presentation. After a couple of active listeners, I was able to present the research project a lot smoother and a lot more clearly.

Think Differently About the Project

After the presentation there were some key elements that made me view the research project in different angles. After countless discussion with different active listeners I was able to unfold new hidden layers to the project that I previously did not see. Each listener was able to extrapolate on the project in their own unique way.

One of the most important things that I saw from the listeners and the discussion was that each one had their own interpretation of the drawings. This is extremely important to my project because it shows the agency that the entourage has in architectural drawings. The agency is established by the entourage conveying different narratives, and the viewer processing those

narratives and interpreting it. From there the viewers will have a new outlook or point of view, that is derived from the narrative of the drawings. From this public presentation I looked at my project different by understanding the impact that visual drawing has on people. This was the first time that I experience people's immediate reaction to the drawings. Discussing with active listeners that are not architects was important as well. Since architects can spatially understand representational drawings non-architects were able to give a synthetic response that went beyond the spatial organization of the drawing.

Changes Based on Feedback Received

There are only a few changes that I would make to the research project based on the feedback received. The first one would be the organization of the poster. The way I organized the poster was intended to highlight the creative artifact (digital drawing) and have the paragraphs to the lower side of the poster. However, by doing this people were not able to fully understand the process of the research project. Since there was no start and end that was visually established on the poster. Another change that I would make based on the feedback received would be add some color to the poster. By adding some color to the drawing or the poster it would have made the presentation pop more. The final thing that I would change based on the feedback would be to add call out to the overly populated drawing.

Things I Would Do Differently

One thing that I would do differently would be to add call outs to the overly populated drawing. By adding call out this would highlight some key moments in the drawing. Which is important so the spectators would not get overly confused by looking at this extremely saturated drawing and instead focus on a few important elements. The other thing that I would do differently would be to write a script of what I would say to the listeners. I found it slightly difficult

to start the explanation of the research project. And at times I would lose the listeners in the explanation. So, by having a script or a template would have allowed me to explain the project a lot more clearly without confusing the listeners.

SECTION IV

REFLECTION

The General Research Process

The general research process for this overall research was very unique at first. The approach that took place was extremely objective and arbitrary in how the framework for the process was established by a set goal in mind of the digital artifacts.

I first looked into a Little People Everywhere: The Populated Plan by Dora Epstein Jones. This research article set a good guideline to understand what this new drawing phenomena in architecture is. Dora Epstein analyzes what this drawing convention actually is and she is one of the first people to actually understand that this new drawing style as real implication to architecture and the design world. The general research process began by research Dora Epstein work as a way for me to understand what actually are populated drawings. From there I established by overall argument and narrative around the populated drawing. I put into place my own ideas and intervention as a way to establish and make the creative artifacts that will build on Dora Epstein work and not just copy her. The position that I took was looking at the drawings was through the lens of the entourage that were used in order to activated the traditional representation of architectural drawings. By establishing a solid position this allowed me to create the creative artifacts that will further explore this new medium of drawing. I completed a total of three populated drawings that were all made specifically for this research project. Each drawing further extrapolates on key ideas and elements of a populated drawing.

The all of the drawings follow the same digital process and software. The first digital tool that was used was Rhino 3D. This software was the basis for the development of each drawing. A 3-

dimensional model was developed in Rhino 3D for each project. From there 2-dimensional isocurves and vector lines were extracted from an isometric projection of the 3D digital model. From this Rhino 3D was still used in order to clean up the 2D vector lines and insert the 2D entourage. Next, the clean 2D vector lines were exported from Rhino 3D and imported into Adobe Illustrator which served as the post-production part of the design process. In Illustrator line weights were changed in order to give hierarchy and better visual clarity to each of the drawings. The final step was adding color and texture to each of the drawings in order to aesthetically enhance them.

Target Audience

The target audience of my research is architect that are interested in the discipline and exploration of architecture and design. My research takes a bold stance that goes beyond the traditional norm of the representation of architecture drawings. That is why the audience needs to be architects. Since they have the conceived notion and understanding of architectural drawings. They will be able to better understand what my research project is actually attempted to proposed in the realm of architecture. By having an audience of architect, the intervention at place will be criticize and discussed. This is crucial because it will allow me and other designers to be able to better build upon this drawing conventions. Through the discussion that would take place the different architects will be able to give their opinions and discussion the pros and cons of the project which will allow to better develop the project.

Methods of Communication

The appropriate academic communication took place through the literature aspect of the research. This allowed for a better communication and explanation of the research that is at hand.

Through the literature portion the research topic would have been understood by people that are not in architecture studies by being able to get a full analyze of the topic. The artistic method of communication will be through the digital drawings. The drawings are a direct byproduct of the extrapolation that took place in the research portion of the project. The drawings are a visual indicator of the further development from the idea of a populated drawing. Each drawing also has specific visual indicators that showcase that these are architectural drawings. The projection of the drawing being orthographic and isometric is a direct indication that this are architecture drawings. Also, the exploded axonometric diagrams and unfolding that are in the drawings are architectural elements and norm that are typically used for traditional architectural representation.

Take Away from Presentation

The main thing that I learned from the presentation portion was how non-architects analyzed and interpreted by research and digital drawing. Beyond the surface question that were usually asked. There was an interested analyzation that would take place from each viewer. This was extremely important because their perception and take away from the research proved what my research was attempting to do. The premise of my project and research is based on people's interpretation of a visual drawing. As a result, through their interception and analyzes of my project and research I was able to fully understand and prove my stances of the populated drawings. The open introduction alongside the inquiry and answer meeting were amazingly productive. I gain proficiency with a great deal of things through the open introduction. After a few attentive people, I had the option to introduce the exploration venture a great deal smoother and significantly more unmistakably.

Celebration of Artifact

There are just a couple of changes that I would make to the examination venture dependent on the criticism got. The first would be the association of the banner. The manner in which I composed the banner was expected to feature the imaginative ancient rarity (computerized drawing) and have the passages to the lower side of the banner. In any case, by doing this individual couldn't completely comprehend the procedure of the examination venture. Since there was no beginning and end that was outwardly settled on the banner. Another change that I would make dependent on the criticism got would be add some shading to the banner. By adding some shading to the drawing or the banner it would have made the introduction pop more. The last thing that I would change dependent on the criticism is add shout to the excessively populated drawing. One thing that I would do another way is add call outs to the excessively populated drawing. By including get out this would feature some key minutes in the drawing. Which is significant so the onlookers would not get excessively confounded by seeing this incredibly soaked drawing and rather center around a couple of significant components. The other thing that I would do another way is compose a content of what I would state to the listers. I discovered it somewhat hard to begin the clarification of the examination venture. Furthermore, on occasion I would lose the audience members in the clarification. Along these lines, by having a content or a format would have permitted me to clarify the undertaking significantly more unmistakably without befuddling the audience members.

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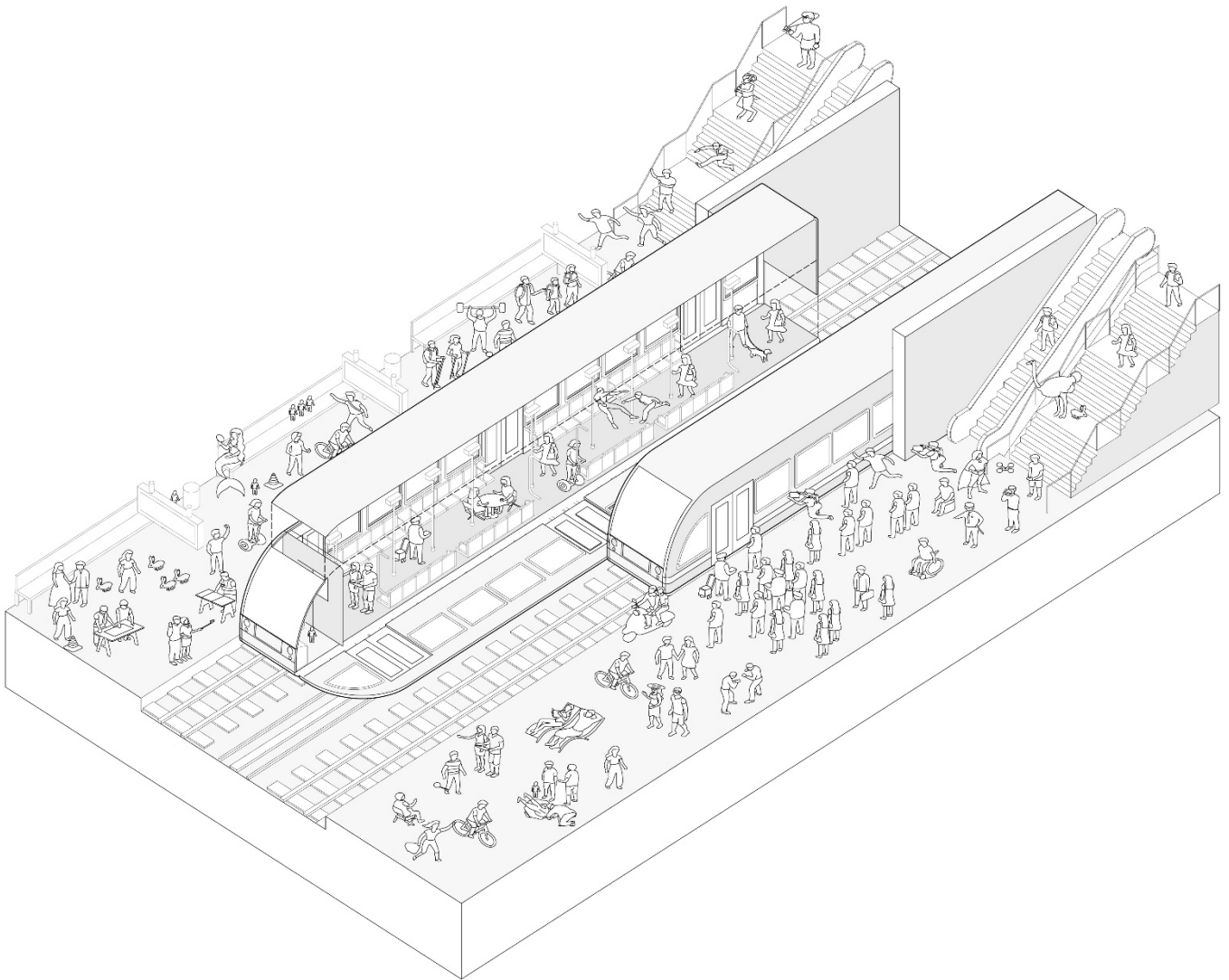
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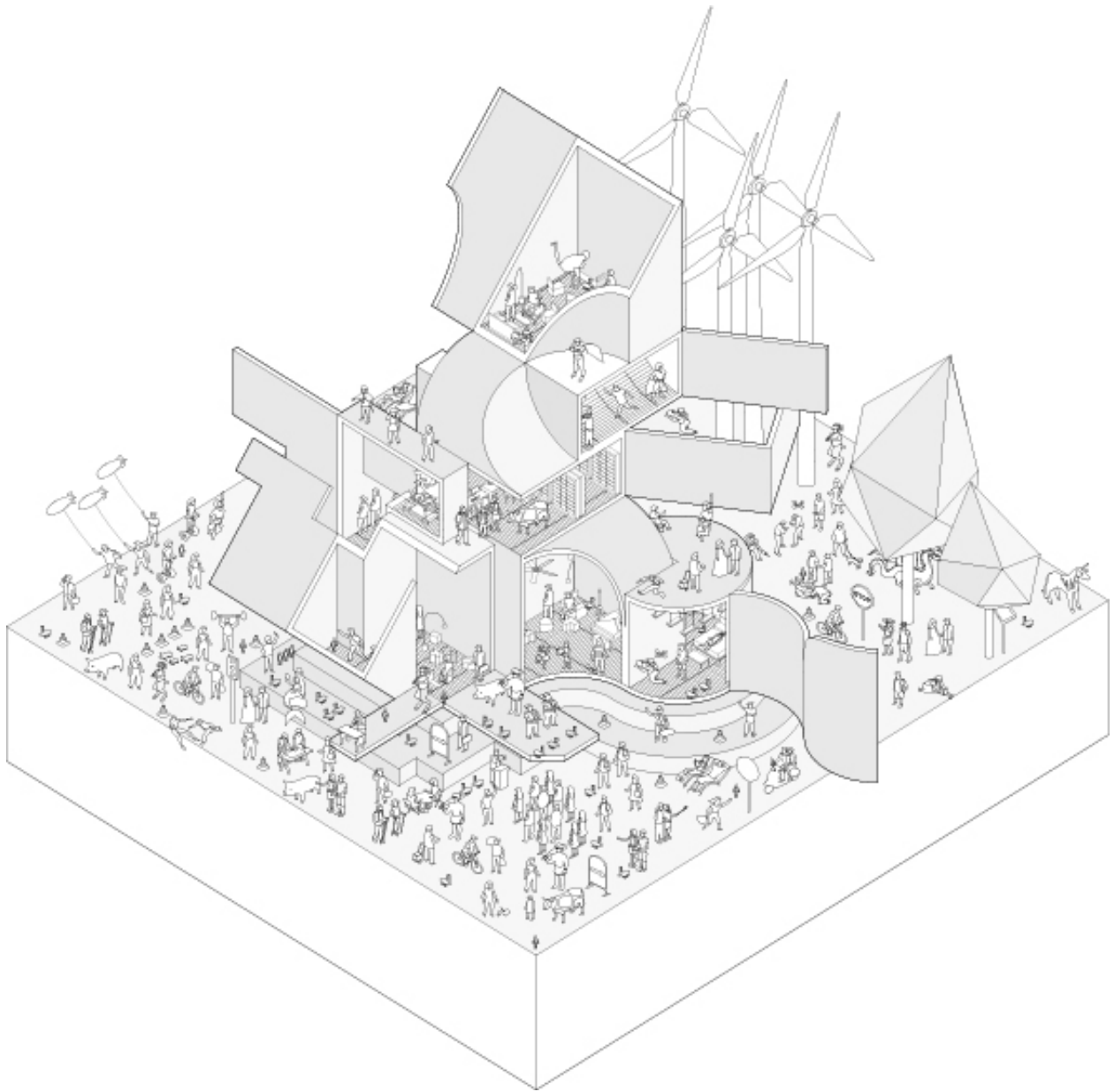
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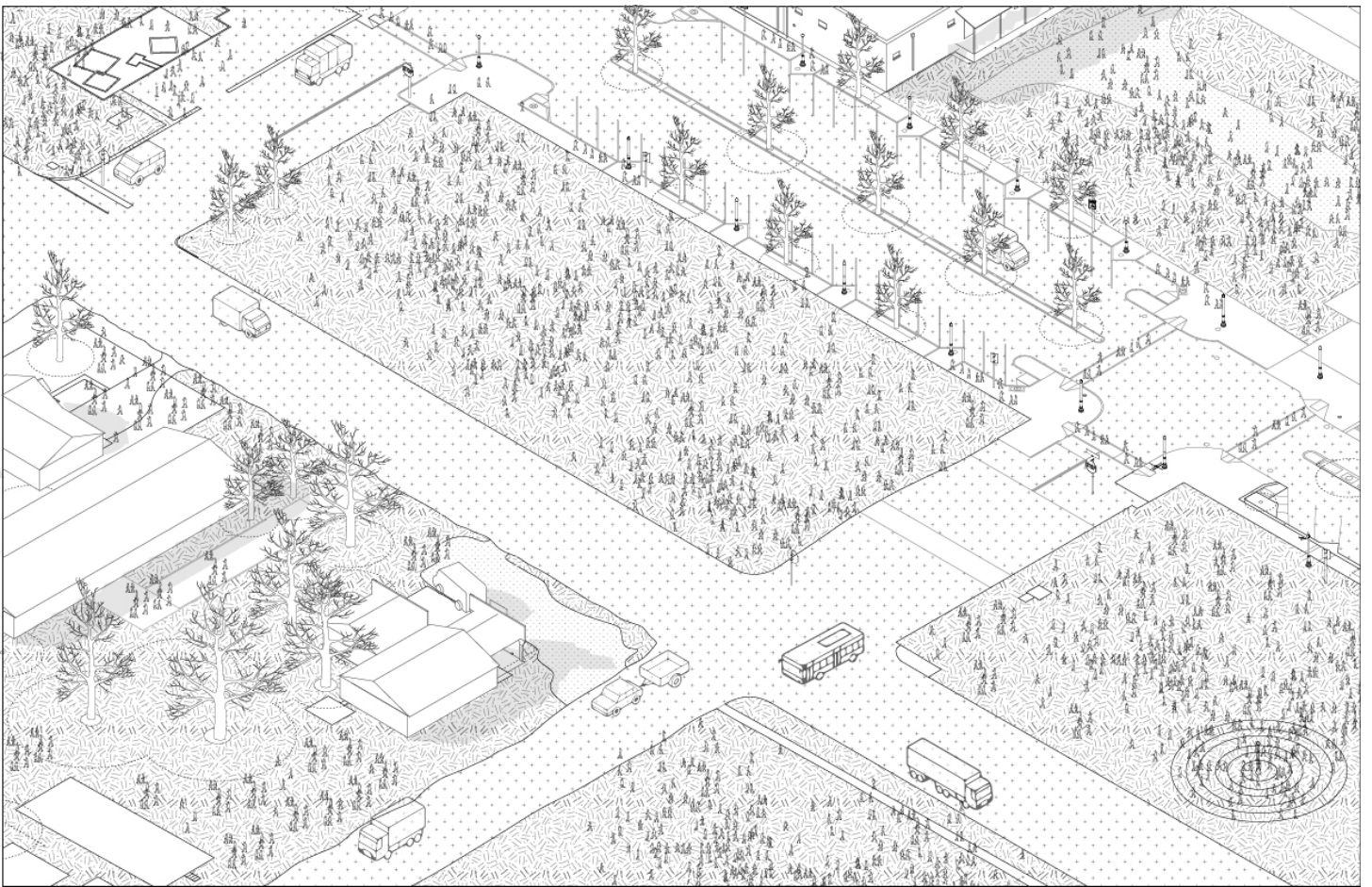
CREATIVE ARTIFACT



Drawing 1 The drawing is inspired by the metro system in Barcelona, Spain. The drawing takes place in a subway station populated with figures in order to showcase different activity.



Drawing 2 This drawing inhabits an aggregation of primitive forms with a saturation of people.



Drawing 3 This drawing is drawn in an urban scale which showcase the fluidity of human crowds.