# **PROCESS**

Mars Quave

# Rationale

When designing this book, I aimed to showcase biomorphism in architecture through academic articles and images of structures. I used a strict four-column grid structure, which helped me organize content and present both main types of information clearly and consistently. The target audience for this book was people like myself: those interested in architecture and but don't have in depth knowledge of the area, but who enjoy reading academic articles about conceptual topics and exploration of form.

# Research

## **Contents**

Initially, I wasn't sure what I wanted to do my book on, but I knew I wanted to use some academic journal articles. I'd downloaded a bunch on different topics recently, so I read through some of them and enjoyed some of the ones about different approaches to architecture. Before this class started, I had bought some books and one of them was on biomorphic architecture, so I knew that there was a lot of interesting structures and photos that could work with that topic.

The next step was to look into specific architects and find articles more tailored to biomorphism. I found a TED Talk by Greg Lynn and enjoyed/was inspired by his process and how much math and science goes into it. Originally, I planned on using those influences in my design itself, but as I progressed, I realized that was potentially too ambitious for a six-week course, and chose to make a more static system to show text and image.

After that, I went and downloaded a bunch of articles from JSTOR on biomorphism, for the text portion of my book, and went to the York library to find books on architects. I had thought of incorporating some text from various books into my book, but chose not to, and focused on their images to make up that portion of my book.

# Image Directory

# Manuscript

I used five books for the images in this project, and spent a couple days doing 3 scanning sessions, the first two at 300dpi and the last one at 600dpi. I cropped them and did some color correcting in Lightroom, and later did some batch edits in Photoshop to correct contrast and make everything black and white for the final book.

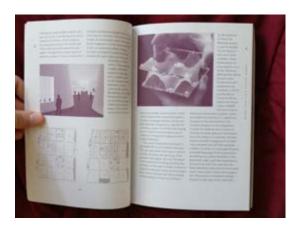
The directory noted the scanning sessions, the sequence of images scanned, and the size in inches at 300dpi. All of this information was incredibly useful to me when choosing which images to use where in my book, as a smaller/half page one, full page bleed, or two page spread. The captions and credits were in a separate document, but was organized along the same session/sequence lines.

In addition to the three articles used in the final iteration of my book, I considered three other texts. One was an article by Greg Lynn from the same Monster issue of Perspecta that the Weinstock article is from. I also considered using the aforementioned TED Talk Lynn did, but it doesn't make sense without the visuals he had for that presentation, and I could not find high res images corresponding to that online or in the books I had access to. There was another article that was more critical of biomorphism in architecture, but the more I read it and though about it, it didn't make sense for my book (which is more of a celebration/showcase), and I don't think the author understood the conceptual thinking behind the practice. The three articles used also were all lengthy enough in their own rite, that when combined together, make a susbstantial yet not overwhelming collection.

# Research

Layout

There were many ways I could have approached designing this book. Books I had on hand, as well as ones checked out from the library, were useful references for potential layout, as well as book size. I really liked the size of the book I did my presentation on (Hong Kong In-Between), but a slightly smaller book (Toyo Ito: Forces of Nature) was more comfortable to hold, so I based my size off of that. I also took inspiration from that book's use of typography and single color images. Additionally, I checked out some works I'd recently liked on Behance for some more contemporary influences and ideas of how to treat text and image in a longer form project.



Omnivore Toyo Ito: Forces of Nature

The use of single color for images and text influenced me in the later phases of my design, when I planned on doing everything in moss green with the Risograph.



# Patrick Coppens The Triumph of Typography

I read this for History of Type, and it was a collection of essays/short articles and often incorporated images, which was what I wanted to do in my book. I also liked the contemporary Dutch design of the book itself.

Like the *Toyo Ito* book, this one also used two different colors of paper, but the difference is more subtle here.



I liked the use of grey paper with white text as well, though I didn't really try that with my design outside of the chapter dividing pages.





While a lot of this book is overwhelming to look at, the section dividing pages were simple. I also really liked the contrast of light and dark used throughout this book, and it influenced my design of chapter intro spreads





Elisa Chieruzzi Desert Islands

https://www.behance.net/gallery/ 40483499/DESERT-ISLANDS

Although I only looked at this work online a couple times and very early on in my drafting process, the usage of black, lots of text, and very small margins was visually interesting to me.



**Jenny Donnet-Descartes** *Edition, Réintroduction du Gypaète* 

https://www.behance.net/gallery/ 29807335/Edition-Rintroductiondu-Gypaete

Like *Desert Islands*, I like the high contrast of this book, especially the full page image spreads.







https://www.behance.net/gallery/ 45687511/The-Little-Prince





#### Lucas Machado

Travels with a donkey in the Cevennes

https://www.behance.net/gallery/ 48196165/Travels-with-a-donkeyin-the-Cevennes

I thought it was fun how this used green to contrast with the text instead of black.





## Studio Orfeo Lanz

Ochos Book

https://www.behance.net/gallery/ 51210505/Ochos-Book

I enjoyed the treatment of images in this book, and the dot matrix pattern was a factor I worked with in my images as well.



Studio So Symbiose [Lars Teichmann]

https://www.behance.net/gallery /48542833/Symbiose-Lars-Teichmann

# **Early Layouts**

I originally envisoned this project as one with image sections and text sections that were largely separate from each other. Critiques swayed me away from that, mainly because too much text is boring and dry, not really exciting for a reader even if they're interested in the topic. When I started incorporating images, i got into a pattern of doing text on the left and image on the right, creating a spatial contrast as well as one in density/grey value of the content itself. I enjoyed the narrative booklet exercise, and while I never intended to use only photos to create a story, it did make me think more about the relationships between images, which I explored more in the multipage spreads of the book.

Critiques also encouraged me to go outside of my comfort zone and try one column of larger text, which I liked enough to use for the majority of the book. I knew I wanted to use a sans serif, and Univers is one I had liked but never tried for an entire project, and when reading through *Stop Stealing Sheep*, I liked the passage on its personality: "the more technical a profession, the cooler and more rigid its typefaces (Univers for architects)." I think it suits the final design and my approach, which works within a rigid system, but is consistent.



#### potential opening spreads, using two column grid



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#### continuing text spreads with image, thinking about how they relate spatially

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image-only spread ideas







Vanissis Joye

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dynamic opening spreads: black instead of grey background

Cognitive and **Evolutionary Speculations** for Biomorphic Architecture

Yennick Joye

looks good

Members of today's technologically oriented societies have increasingly dim-iniahed contact with natural form. This is probably that to a coretination of reduced contact with real nature and exposure to architectural settings devoid of references to natural form larg, minimaltal architectural. Humana, however, evolved in natural environments, and there is resoon to believe that the human brain is adapted to processing natural settings and objects. The central aim of this article is to make some suggestions pertaining to the field of problecture that may fells in overcoming the discrepancy between the workings of the train and modam living environments.

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more opening spreads,

using two and one column

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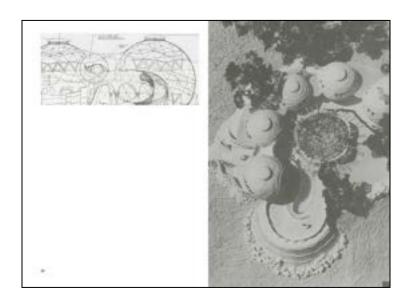
#### more opening spread variants



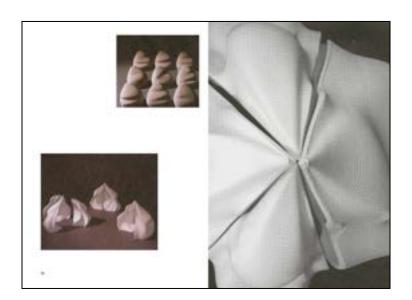
#### continuing spreads + images, exploring spatial contrast

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multiple images





single image + multi on black background



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It is crucial to note that some properties of the Domain Specific Account hypothesias that the category specific specialisation of certain neural circuits is not only restricted to the level of object knowledge but also is true of the lower level of object. paragram. This is concluded from studies of automits whose recognition of living things is impaired by brain damage. For example. These subjects are unable to differentiate real from chicrentral animals. Those findings suggest that some neural pathways in the burner brain are specialized not only in son. ceptual knowledge about firing things, but also in processing perceptual information about this class of objects. Dracially, the existency of biophilic responses suggests that this neural appraigate includes resurd projections in areas involving affect

## Bloomeghic Architecture as Input for the Natural

This system, specialized in natural information, will be referred to as the natural module in the following sections. The idea of a module is burrowed from evolutionary psychologic where it is used to indicate specific results' assemblies evolved to perform a specific evaluationarily relevant task. What, however, is the relevance of such modules for an hitertonic design? This quantities for the answered by looking at the types of input that a originities module can analyse. Casely, modules can be atteulated by the objects to which they are dedicated. For exemple, a face detection module will be solvated by its "proper" input: actual human faces. Yet it seems that cognitive modules do not take into account whether the objects they analyte are in any sense real. More specifically, a module will also be activated by elements that share goometric features with the proper imput of the module 18 This is one of the reasons who a unifer. and even the fronts of cars, are personnel as having hara-like

This observation can be extrapolated to the natural module. It is highly probably that the resolute specialized in pricessing natural elements will also be entireted by atmost that plane essential permetric features with natural elements. More specoficially, a central conjecture of this article is that architectural design can play a role in all mulating this system. Sections from at-level subsystems of the natural module are specialized in perceptual information about Iving things, this role can be fulfilled through the integration of biomorphic architecture into the human living environment. Such architecture shares important visual and structural properties with natural features and settings and can therefore atmulate the natural module.

#### Concrete Natural Dements

The integration of patural forms in architecture can include multiple levels of abetraction. For instance, everigits the important formal everlap with real natural objects, the natural module will analyze architectural sleeigns or elements when those are atmosp blural imitations of natural electronic. Evident examples of each installant can be housed in traditional sengment, which often contains representations of leaves, fowers, fruits,

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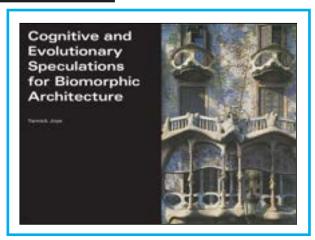
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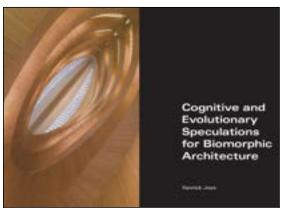


Cognitive and Evolutionary Speculations for Biomorphic Architecture

chapter intro spreads

liked this the best hints at horizon line





references/bibliography variants

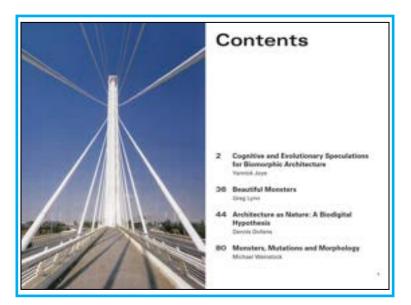


# Design Proposal

By this point, I'd decided on doing the body text as one column with narrow margins in Univers 55 Roman + 65 Bold for subheads. Chapter introduction spreads had the article title in Univers 63 Bold Extended, with the Author underneath in Bold or Roman, but that part hinted at my grid where i split up the page into top and bottom along a horizon line. I had printouts indicating all of the major types of spread in my book: contents (two versions, as I was still exploring that), chapter openers/dividers, opening and continuing text spreads, as well as single and multiple image spreads, and references.

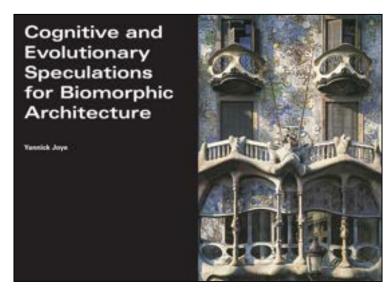
For the references and bibliography, I had them set up so that individual articles' reference section would be at the end of that article, and at the very end of the book would be a bibliography of where the articles themselves came from. Everyone in class agreed that was kind of confusing, so I later changed that to a single reference section at the end.

I had also started thinking about the cover, and wanted to use leather or wood, do an open spine with coptic stitching, and have a band with the title that went around the entire thing. The logic behind that was taking inspiration from nature, like biomorphic architecture, by using natural natural materials, but now I'm glad I didn't do that. It's not exactly the same thing and could be the cover for anything, and the final cover represents the book's contents much better.



contents variants: which side is which info, dark or light bg





chapter opener

#### opening spread: staring low at horizon



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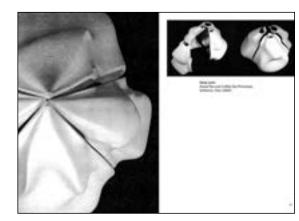
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continuation image caption 1 column over



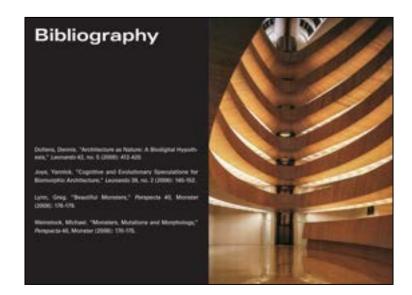
#### single + multiple images



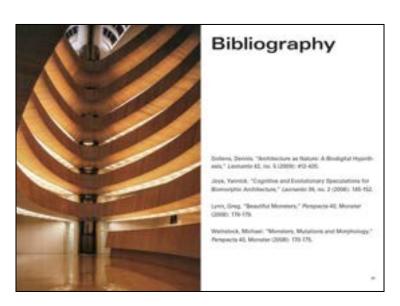
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#### individual article references





### bibliography at the end of the book





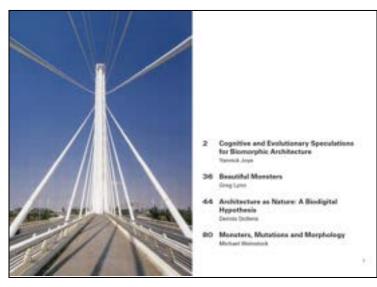
potential covers, using natural materials

# Revisions

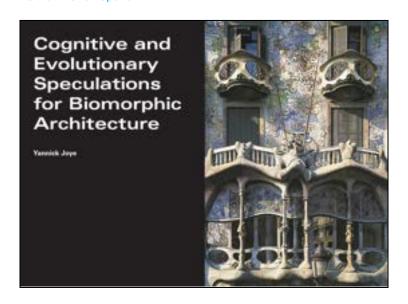
When doing revisions after my proposal, I focused on finding a balance of images and text in a larger system. I tended to get into a rhythm of having an image at the top, followed by one at the bottom, then back to the top again. I followed with that natural instinct and it created a consistent rhythm that's occasionally broken by bleeding images. When I'm working, I can get into the zone and often listen to the same thing on repeat for a long time, and when I listen to something else it's a bit of a shock to the system. That's the effect the two page spreads have in relation to the text from my perspective, letting them pack a bigger punch because of the context they're in.

I spent a lot of time fine-tuning the typography between the proposal and the final. I got more experience with justification, and the small changed that can be made for better looking text. Optical kerning was always on and, and I made adjustments where needed. Also this project got me using character and paragraph styles, which was extremely useful when making small adjustments. Although they weren't present often in the text and captions, I had to learn to make my own small caps when the ones included with the typeface aren't sufficient. One thing that I noticed throughout this process is that you can't trust the technology or math itself, you have to eyeball things a lot of the time.

For the cover, i experimented with different alignment of subtitles and specific letters in the title, adjusting outlines of letters as needed (bringing in the B, extending the P and L).



no "contents" on that page bold author on opener



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Joya, Spotick, "Cognitive and Evolutionary Speculations for Biomorphic Andrépolities," Lebrardo 38, no. 2 (2008): 545-552.

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revised bibliography



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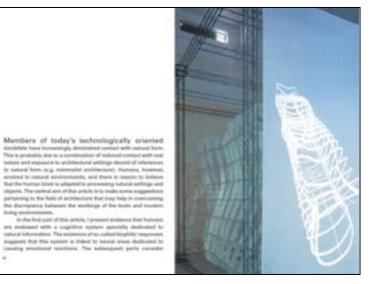




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variations of opening text



**BIOPHILIA** 

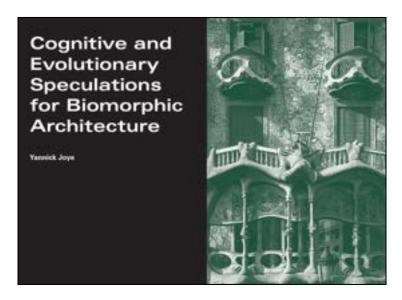
**Edited by Mars Guern** 

Natural Forms in Architecture

subtitle +name added

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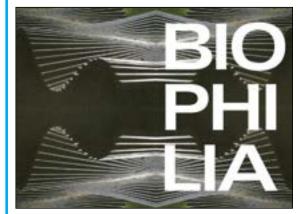


thinking about using the riso in moss green





cover variants using an image from the my directory + all caps title







#### small caps, tracked out, extended

#### more intro text variants

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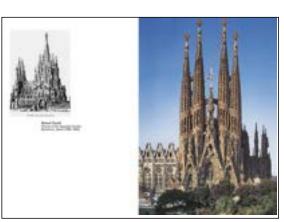
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multiple images + captions



#### image within/beside text

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#### Michael Weinstock

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conscourance and thinking Therefore design and archdecture are gards of catales. My sufficient entire associates the precess and product of finishing - government below-or elementary injury, more white it caution that syllogisms are demonstrations, not proofs.

Some promptive ideas lead to physical design resolved through object-healing using natura's materials - ideas embedded In architectural results. The making of treds, savarrics, kinds and fabric (among the earliest known sraft products) alded humans' development of agriculture concurrent with shalles building: According to this line of competers, the technologies of faming. craft and building cross-politosised each other. The thot buildings more thought descharal extensions of the environment and the building needs. These original buildings electors cares alon to other firing organisms' exclused resits, hives and humans and may therefore be understood as geneticitational expressions asteroloid pharomypus, an effectioned in evolutionary biologics Wolfurd Disseries's hook. The Extended Phenotype," Furthermore, If is placeble that orate such as common, securing, trooting and active beliding were tronometratly appropriated that animal and much shatters were observed and extraordated from by our Besigning assessment, 7

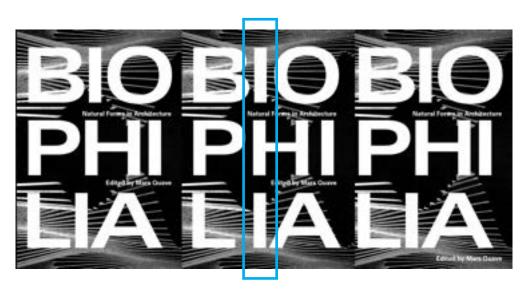
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all b+w images, thinking about printing all bw, all riso, or a mix

more refinement of body copy, justification adjustments folios on left side



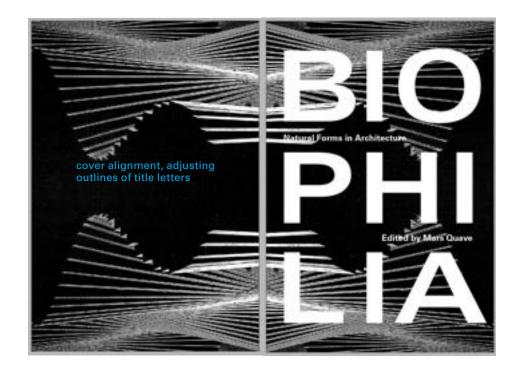


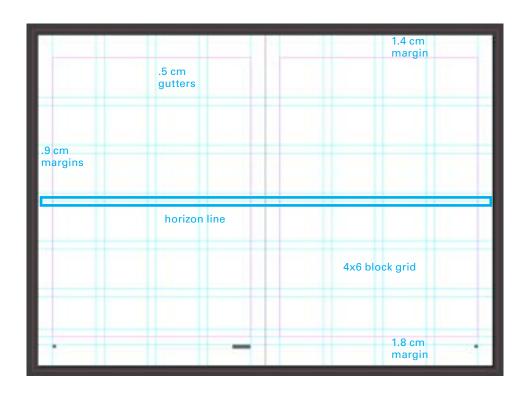
slightly refined text styles for bibliography, added references for book sources

no rule for references









base grid

A widely adopted theory about the organization of object knowledge is the Sensory Functional Theory (set). According to this theory, knowledge in the semantic overall organized into subsystems that each process some "type" or "modality" of knowledge. The central claim of SFT is that recognition of the category of living things is separation on the "perceptual" semantic subsystem. This means, for example, that the concept "zebra" will activate perceptual concepts (e.g. black and white stripes). On the other hand, the "functional" semantic subsystem is most crucial for recognizing non-living things. According to this view, the concept "key" will activate functional concepts (e.g. "locking"). When one of these subsystems is damaged, this can result in deficits for the categories of objects that are associated with the subsystem.

Eugene Tsui Prototype ravine dwelling Orinda, Califor ia USA (1587)

two sizes of small caps

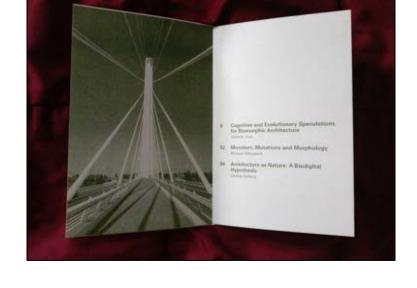


risograph+laser cover variants

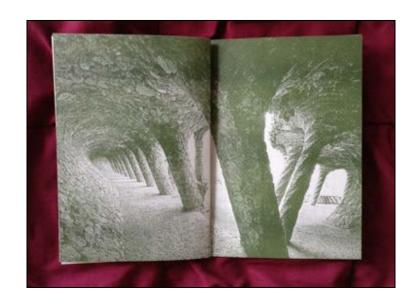


more riso covers





risograph printed spreads



# **Final**

Many of the final design decisions concerned printing, both the method/machine used and paper. Since I'd thought about using the risograph for images in my book, I figured I might as well use it for the whole thing, since I'm spending the money and time to do it. A factor in that decision was that the black and white printers in the labs had some issues with registration that I could not find a workaround for. Since I was going to use the risograph, I had to use uncoated paper (which i planned on doing anyways). I found the pebblestone paper in the dsa room, and really liked the tone and texture of it, so chose to use it for the whole book and covers.

When actually printing on the risograph, the technicians and I encountered some issues. There were problems with saturating/filling large areas that weren't an issue before when doing the demo for class and my own tests. I was able to print a few cover variants and the first signature on riso, but it took lots of time and was kind of frustrating, but it was the design choice I made and was going to stick to it. That is, until I went in the next morning, and the technician noticed that there wasn't much green ink left, and there was no way I could finish it with that same color. I decided to use the same paper and print everything in black and white on the laser printer, which had much better registration that the ones in the labs that couldn't be adjusted. After that, we printed some spot color in green with the risograph, but the same saturation issues persisted. The green on the cover came out well, but there is so adjustment problems that we couldn't get perfect,

but I enjoy the slight offset. Even two days after the risograph prints were done, the ink smears to the touch. I'm not sure if that's the paper or what, but it never fully dried down, so maybe it's for the best that the whole book is not so fragile. I had some issues with production, especially with gluing on the laminated covers to the book board. The laminated material and glue were irritating to work with, on their own, but together was difficult, so there's some issues with the covers and the endpapers. However, the end result is something I can be proud of, a substantial work of design that I assembled by hand.

5.5 x 8 in, 144 pages
Black and white laser print, with moss
green spot color on uncoated paper
Typefaces: Univers, Univers Extended
Hardcover, coptic stitch bound