ARCHITECTURE PORTFOLIO

JASON SURKAN
03.03.2017

CV

CURRICULUM VITAE

JASON SURKAN

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AWARDS

COMPETITION // 2016
Stantec Housing Competition
Carleton University

COMPETITION // 2015
Visitable Housing Canada
townhome competition

FILM FESTIVAL // 2015
First Prize for Grey Owl
International Film Festival

SCHOLARSHIPS // 2015
Gil Sutton Award for
Excellence, Harry S.
Southam Scholarship

BUILDING 22 // 2012-15
Studio Project published in
student publication annually

DEANS LIST// 2012-15
On Deans Honor List all
Semesters

SCHOLARSHIPS // 2014
Chalmers Jack Mackenzie
Scholarship, Ontario
Association of Architects
Award

SCHOLARSHIP // 2013
Gulzar Haider School of
Architecture Award

SCHOLARSHIP // 2012
Carleton University Entrance
Scholarship

GREYSTONE // 2011
Prestigious Entry Scholarship
at U of S.

SCHOLARSHIP // 2011
Edwards School of Business
Entrance Scholarship

PROFESSIONAL PROFILE

Born and raised on the land near Prince Albert, Saskatchewan, I come from a mixed Canadian Ancestry: Métis, Scottish, Ukrainian and Polish. Observation of nature is a great teacher for me. I am a problem solver at heart who has a keen eye for good design. I am self motivated, and work well in teams. Technical proficiency in many forms of craft, problem solving abilities and an ability to think visually equips myself with a solid skill set to create Architecture.

PROFESSIONAL EXPERIENCE

+ **LAURENTIAN UNIVERSITY // 2016-PRESENT**
Graduate Research Assistant at Laurentian University studying Métis Architecture in Manitoba, Saskatchewan and Alberta. Tasks Range from field research, interviews, photographic documentation, academic writing and conference presentations.

+ **OXBOW ARCHITECTURE // 2015**
Summer Internship in Saskatoon, SK. Worked on several projects ranging from multiple single family homes, to landscape projects and a large medical office building. Worked in Sketchup, Revit, Autocad, Photoshop. Lead designer and manager on a single family home project in Wainwright, AB.

+ **DOUGLAS CARDINAL ARCHITECT // 2014-2016**
Summer Internship in Ottawa, ON. Worked directly with Douglas Cardinal in all stages of Architectural design through to construction documents. Attended meetings, created proposal presentations, working drawings, conceptual design construction documents and renderings. I worked in Rhino, Revit, Autocad, Point Cloud models, and Photoshop.

+ **CEDAR CREEK CUSTOM HOMES // 2013**
Summer employment for a construction company specializing in Log, Timber-frame and northern housing. Developed a comprehensive understanding of building technologies and practices in the industry. Completed several projects from foundation to finishing.

+ **LAKELAND LOG AND TIMBER // 2012**
Summer employment at a handcraft log and timber frame company in Northern Saskatchewan. Complex prefabricated log homes were assembled on site, sometimes in very remote locations. Learned to use many specialized power and hand tools to complete custom log homes from felling trees, hand peeling logs, chainsaw cutting to finishing.

+ **EVOLUTION LONGBOARD COMPANY / 2009-2012**
Founder of a custom longboard business operating in summer months at my cottage. Developed techniques to create longboards from start to finish. Learned management, technical, and marketing skills. Sold over 75 complete longboards over three summers.

VOLUNTEER EXPERIENCE

+ **RAIC INDIGENOUS TASK FORCE // 2016-PRESENT**
Group of Indigenous Architects and Interns that seek to promote and foster Indigenous Design in Canada . The group is led by Patrick Stewart and Allan Teramura (RAIC President).

+ **BACKSTAGE TECHNICAL DIRECTOR // 2007-2010**
Volunteer backstage technical director at the E.A. Rawlinson for the Arts. Specialized courses in advanced rigging, sound and lighting design. Performed tasks under high pressure and responsibility at a young age. Responsible for backstage management on many productions.

EDUCATION

+ **GLENN MURCUTT MASTER CLASS // PLANNED SUMMER 2017**
Accepted into Murcutt Master Class to be held in Sydney, Australia in July of 2017.

+ **UNIVERSITY OF BRITISH COLUMBIA // 2016-PRESENT**
Enrolled in the School of Architecture and Landscape Architecture (SALA). Projected to complete Masters of Architectural Studies in 2018. Aboriginal Fellowship Status at UBC.

+ **CARLETON UNIVERSITY // 2012-2016**
Enrolled in the Azreili School of Architecture and Urbanism. 11.26 CGPA. Completed Bachelor of Architectural Studies in 2016. On Deans Honour list each semester, multiple scholarships awarded.

+ **UNIVERSITY OF SASKATCHEWAN // 2011-2012**
Enrolled in the Edwards School of Business at the University of Saskatchewan. Achieved an overall average of 85.1% over 10 courses in my first year of studies. Achieved Deans Honor Roll and Greystone Scholarship status.

+ **CARLTON COMPREHENSIVE HIGH SCHOOL // 2007-2011**
Completed a High School education with Honors of Great distinction in all eight semesters. Overall graduating average was 97%. Participated in a number of high level sports teams including volleyball and basketball.

+ **DIRECTED STUDY ABROAD // 2015**
Fourteen days traveling Europe with a Professor studying vernacular and contemporary architecture in Berlin, Rotterdam,

ACHIEVEMENTS

+ **ARCHITECTURAL GUILD MEDAL // 2016**
Received from Carleton based on CGPA and promise in the practice of Architecture.

+ **ABORIGINAL GRADUATE FELLOWSHIP // 2016**
Received Aboriginal Graduate Fellowship Bridge Award and Status at UBC.

+ **RAIC INDIGENOUS TASKFORCE MEMBER // 2016**
Member of Indigenous Architecture Taskforce as part of the RAIC.

+ **RAIC MEDAL // 2016**
Received at Carleton University at Graduation.

+ **RAIC INDSPIRE AWARD // 2016**
Entrance Scholarship to UBC funded by the RAIC.

REFEREES

1. **DOUGLAS CARDINAL //**
Practicing Architect
Douglas Cardinal Architect
613.440.2262
d.cardinal@djcarchitect.com

2. **HONORATA PIENKOWSKA //**
Practicing Architect + Professor
Carleton University
613.560.2600
honorata_pienkowska@carleton.ca

3. **THOMAS STRICKLAND //**
Professor of Architecture
Laurentian University
514.432.9253
tstrickland@laurentian.ca

TRAVEL

EUROPE // 2015
Berlin+Rotterdam+
Amsterdam+Bruges

EUROPE+ASIA // 2011
Greece + Turkey 2011

ASIA // 2010
Beijing+Shanghai+Qingdao
+Hong Kong

EUROPE+AFRICA // 2009
Paris + Tunisia 2009

SOUTH AMERICA // 2005
Santiago+San Felipe+Tome
+La Serena

ARCHITECTURAL MANIFESTO

Architects have agency. We are agents that can make positive change for those in need. We know little, however, we know how to listen. And this is what matters for us. We must listen to the ones who will inhabit our structures, to the land it sits upon. Our clients, know what is most important to them. We must move towards and Ego-less Architect. One who puts the needs of others before their ego. We have great power to positively impact society and help those less fortunate through good design.

Being Indigenous to this land gives me a deep connection to Canada. I have a deep connection with nature and growing up in remote Northern Saskatchewan has evolved who I am. Spending time out on the land gives one a deep sensorial connection and awareness with their environment. The five senses: seeing, hearing, tasting, touching and smelling are heightened while spending time in nature. This heightened sense of spatial awareness is an important tool for Architects. It allows us to listen.

We must create critically regional architecture that responds to it's local context, environment and social needs. Architecture that matters and cares. Architecture that is sensitive, not ignorant. Architecture that honors vernacular traditions, whilst being modern. Architecture creates better social and environmental conditions for future generations.

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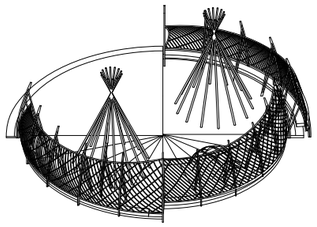
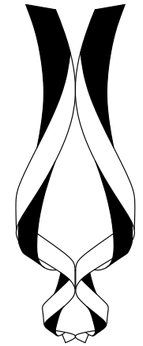
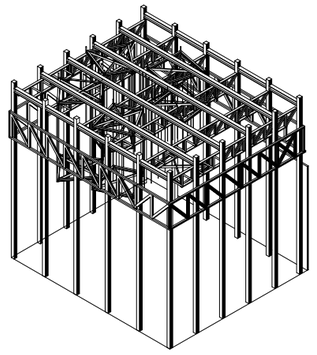


Dangerously Totemic + Tectonic / 01-06

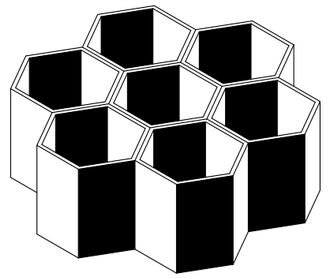
Ojigkwanong / 07-08



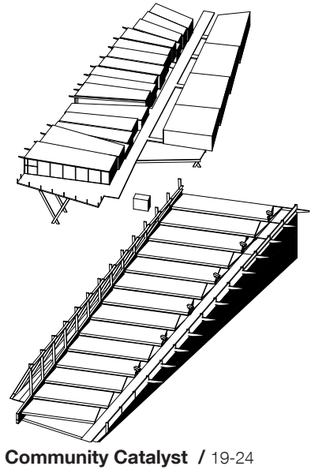
HUB Ottawa / 09-10



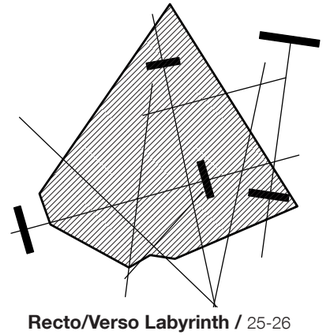
Flotation / 11-14



Long Point First Nation / 15-18



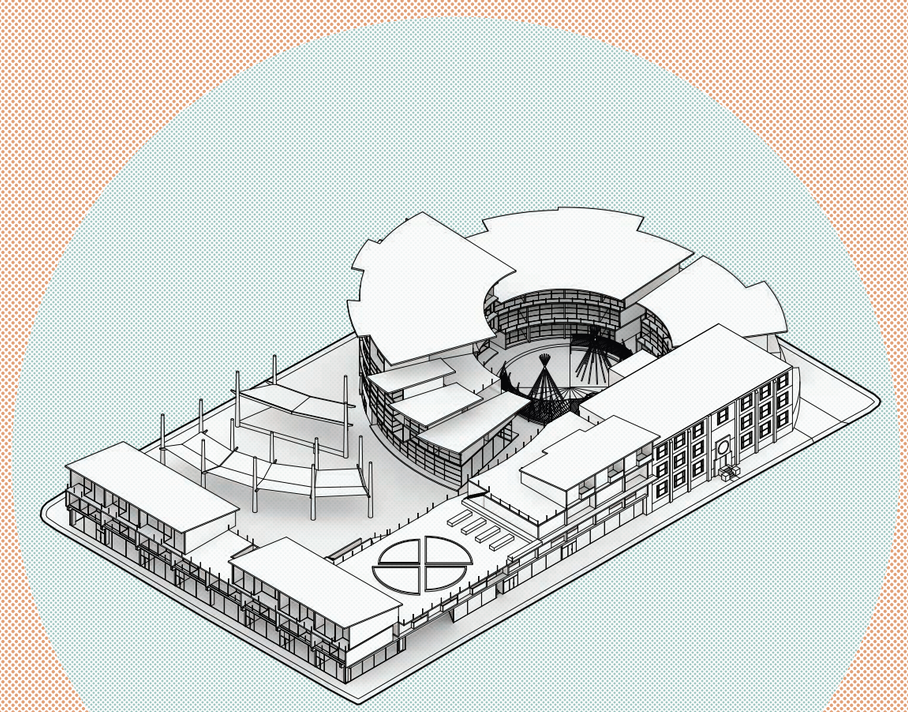
Community Catalyst / 19-24



Recto/Verso Labyrinth / 25-26

DANGEROUSLY TOTEMIC+TECTONIC

Urban Housing Hybrid: Architecture of Integration and Reconciliation



URBAN HYBRID

"Everything the Power of the World does is done in a circle... Our tepees were round like the nests of birds, and these were always set in a circle... But the Wasichus (Settlers) have put us in these square boxes. Our power is gone and we are dying, for the power is not in us anymore. You can look at our boys and see how it is with us. When we were living by the power of the circle in the way we should, boys were men at twelve or thirteen years of age. But now it takes them very much longer to mature. Well, it is as it is." Black Elk, Holy man of the Lakota People. I have a responsibility, a privilege. As a designer, I have agency, agency to make positive change in the lives of people. There is much to be learned from Indigenous societal structures. I would argue that to reconcile with the Indigenous people in cities, an Indigenous knowledge needs to be implemented. Every action effects our grandchildren for seven generations. It is critical that we adopt a sustainable, responsible and ethical urban solution for housing here in Vanier. Each opportunity we have we must take. There is no room for compromise or excuse in Architecture: only solutions. Dangerously Totemic and Tectonic is one solution. Don't distrust it too quickly! I call for a new model of Architecture, a new urban formation. One that is culturally and contextually appropriate to work with Canada's diversity of cultures and climates. This Urban Hybrid housing project does just this. It opens a conversation for reconciliation across cultures through Architecture in the Nations Capital. The project holds 100 housing units ranging from apartments, flats and townhouses. A retail portion on the Urban edge of Montreal road threads the project into the urban fabric. A restaurant along Dupuis street engages this pedestrian street by sprawling into it. A large public courtyard holds a public market and performance space. A traditional crafting makerspace buffers the city to the private, ceremonial space. A small, circular courtyard sits at the rear of the site giving a space for an urban sweatlodge and temporary camps to set up. This courtyard is wrapped by townhomes and an existing apartment building. Elders lodges radiate around the space, allowing a safe area for children to play and be taken care of by the community.

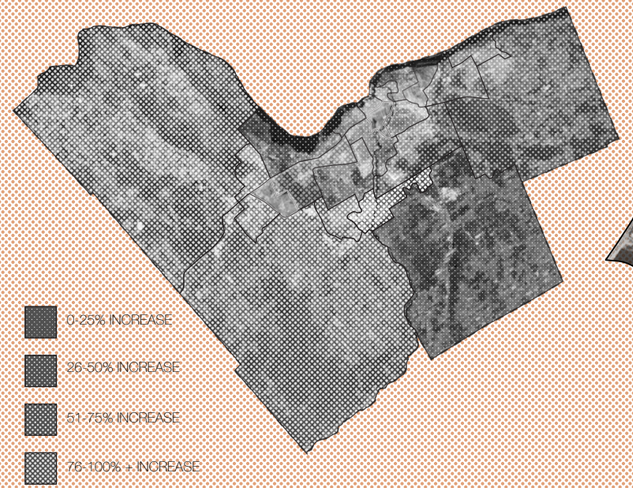
40 THOUSAND
Number of Indigenous People in Ottawa

36.6 PERCENT
Increase of Indigenous People in Ottawa from 2001-2006

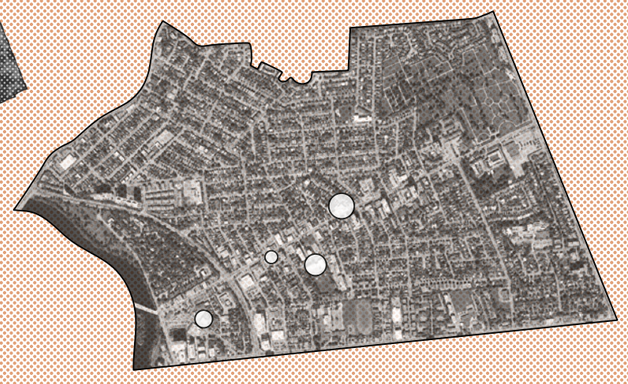
4 OUT OF 10
Indigenous People are under the age of 25 in Canada

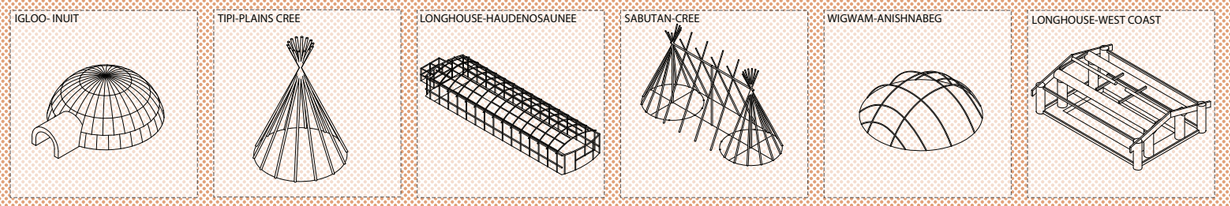
9.1 PERCENT
Of Indigenous Children live in inter-generational housing in Ottawa.

INDIGENOUS GROWTH IN OTTAWA BY WARDS FROM 2001-2006



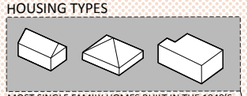
HUBS FOR INDIGNEOUS PEOPLE IN VANIER



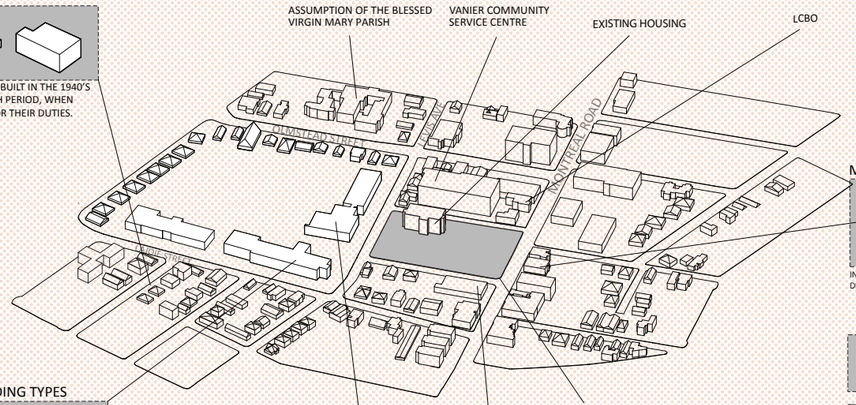


THAT'S SO VANIER! DANGEROUSLY TOTEMIC + TECTONIC

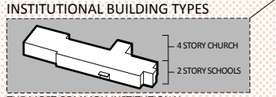
HOUSING TYPES



MOST SINGLE FAMILY HOMES BUILT IN THE 1940'S DURING INDUSTRIAL GROWTH PERIOD, WHEN VETERANS RECEIVED LAND FOR THEIR DUTIES.

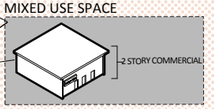


INSTITUTIONAL BUILDING TYPES



THE MOST COMMON INSTITUTIONAL BUILDINGS ARE CHURCHES AND SCHOOLS IN THIS AREA

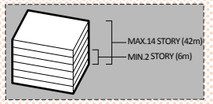
MIXED USE SPACE

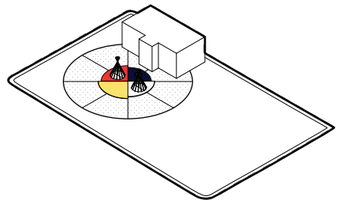


INCLUDES RESTAURANTS, BANKS, BARS, PAWN SHOPS, DRUG STORES AND MORE.

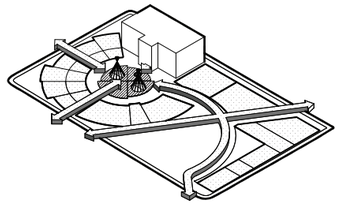
TRADITIONAL MAINSTREET ZONING AIMS TO IMPROVE CYCLE SAFETY AND PEDESTRIAN PRIORITY, WIDEN SIDEWALKS AND RESTORE STREET TREES AND BENCHES. IT ALSO PROHIBITS PARKING LOTS AND AUTOMOTIVE SERVICES ALONG MONTREAL ROAD.

TM3 H(42) TRADITIONAL MAINSTREET ZONE
(APPROX. 83,400 SQFT.)

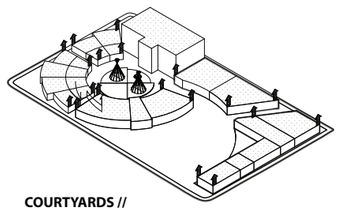




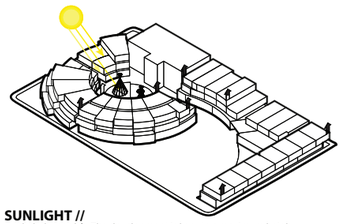
CENTRAL FIRE //
Fire is sacred. Fire is what we have, that other species do not. The project is organized around the central fire in the four directions that correspond to medicine wheel teachings.



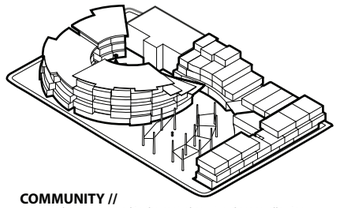
DESIRE LINES //
Their is an existing desire line running through the site. It is important to respect the communities use of the site. A need for a central community space exists on site.



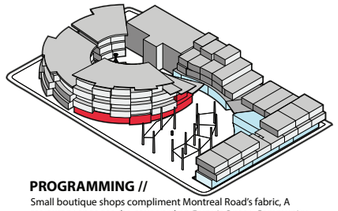
COURTYARDS //
The Northeast corner of the site sits at the heart of Vanier. It is programmed as a community gathering space for large events. A smaller, more private courtyard holds Ottawa's first Urban Sweatlodge.



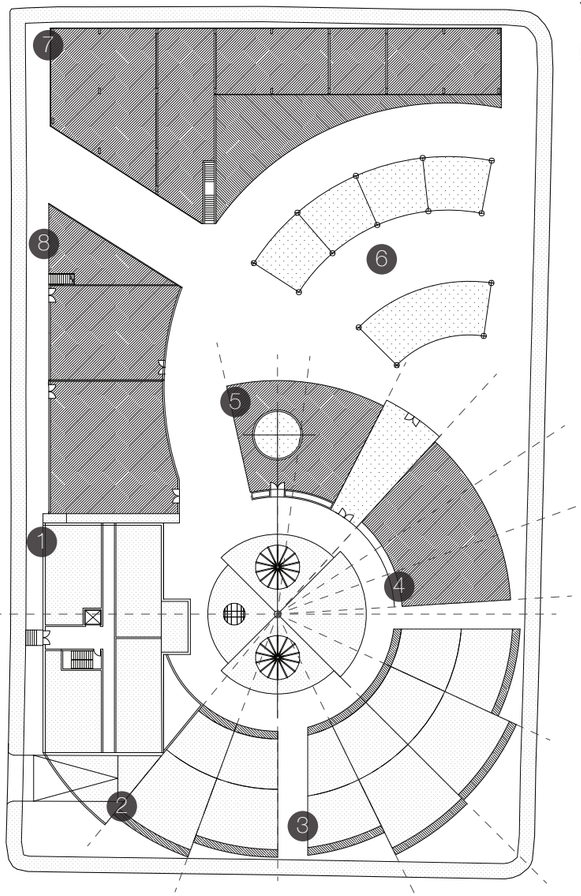
SUNLIGHT //
Sunlight brings life. The development is kept to a maximum height of 17m to respect the neighborhoods access to sunlight.



COMMUNITY //
Large timbers are erected in the central courtyard space, allowing an infrastructure for farmers markets, outdoor vendors, and concerts to manifest in the heart of Vanier.

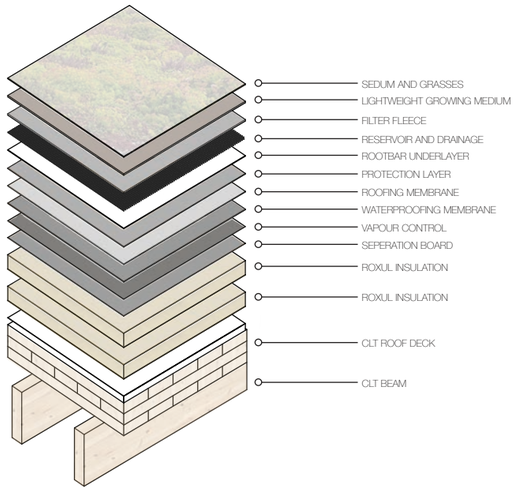


PROGRAMMING //
Small boutique shops compliment Montreal Road's fabric, A restaurant engages the courtyard on Dupuis Street. Community makerspace and an Elders Circle are the foundation of an apartment massing.

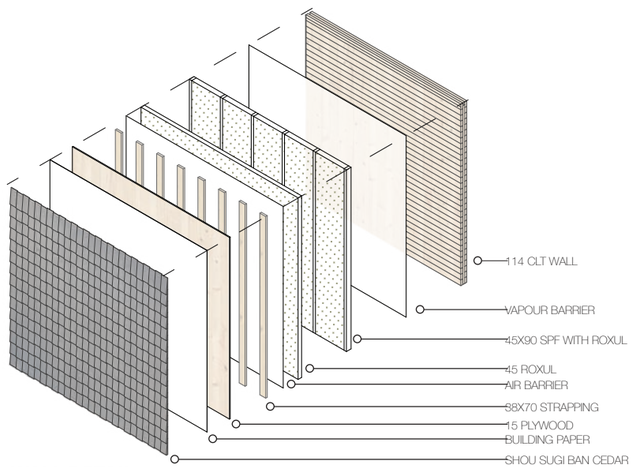


SITE PLAN // 1:500

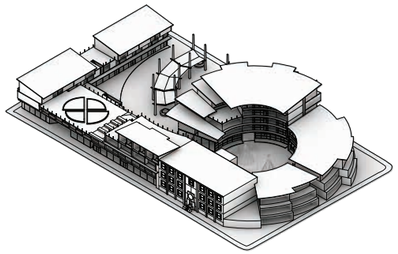
1. Existing Apartment (15 Units)
2. Townhome (6 Units)
3. Townhome (12 Units)
4. Makerspace+Apartment(40 Units)
5. Elders Ceremonial Space
6. Community Market+Performance
7. Commercial+Flats Abv. (17 Units)
8. Restaurant+Gym+Townhome (12 Units)



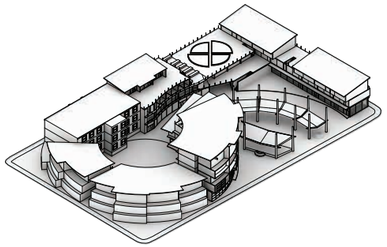
GREEN ROOF DETAIL



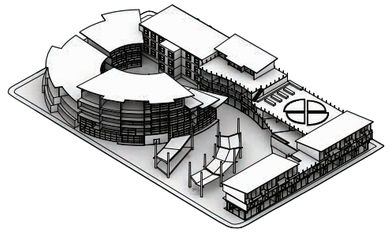
WALL DETAIL



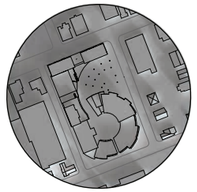
SOUTHWEST



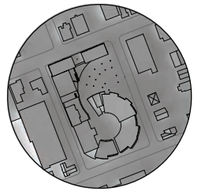
SOUTHEAST



NORTHEAST



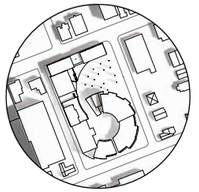
Winter Solstice 0900h



Winter Solstice 1600h

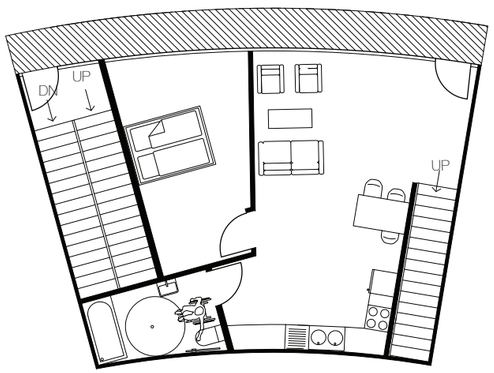
Summer Solstice 0900h

Summer Solstice 1600h

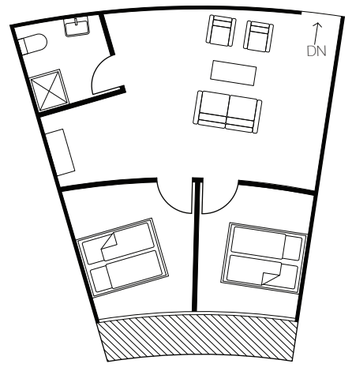


Equinox 0900h

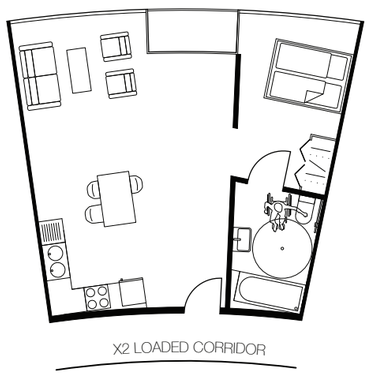
Equinox 1600h



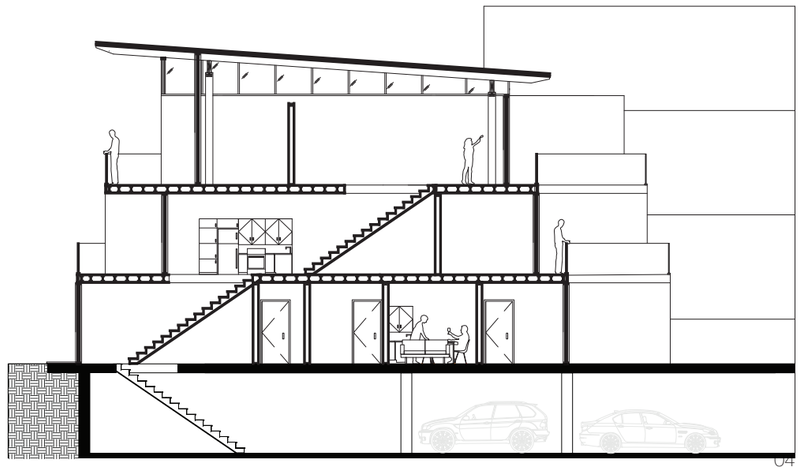
FIRST FLOOR PLAN // 1:150



SECOND LEVEL PLAN // 1:150



TYPICAL APARTMENT PLAN // 1:150



TOWNHOME SECTION // 1:150

APARTMENTS

GREENROOF

LV 5

LV 4

ROOFTOP PATIO

LV 3

LV 2

LEVEL 1

MAKER SPACE

CRAFTING

ELDERS CEREMONY SPACE

COMMUNITY MARKET PERFORMANCE

RETAIL 2

TOWNHOMES

GREENROOF

LV 3

LV 2

LEVEL 2

TOWNHOMES

GREENROOF

LV 3

LV 2

LEVEL 1

URBAN SWEATLODGE

FLATS

GREENROOF

LV 4

FLATS

GREENROOF

SHARED PATIO

LV 3

LV 2

CAFE PATIO

RETAIL 1

CAFE

LEVEL 1

DIRECTIONS GARDEN

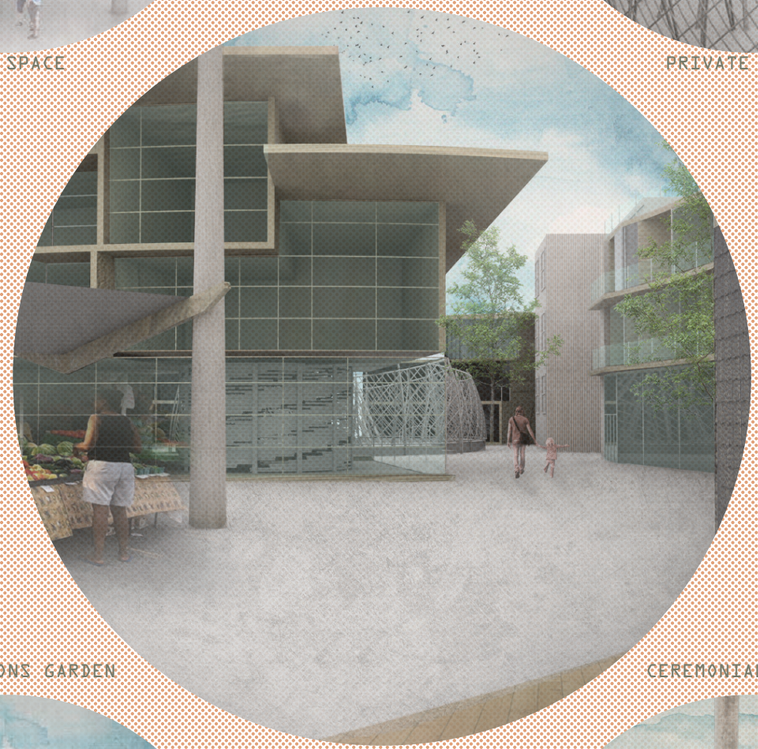
GYMNASIUM

LEVEL 2

RESTAURANT

MARKET SPACE

PRIVATE COURTYARD



PUBLIC SPACE

4 DIRECTIONS GARDEN

CEREMONIAL SPACE

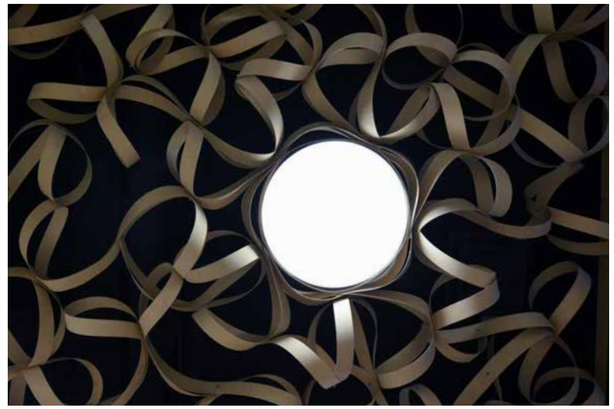
OJIGKWANONG STUDENTS CENTRE

Design Build Collaboration: Douglas Cardinal + Manuel Baez

FOUR DIRECTIONS

The Centre for Aboriginal Culture and Education (CACE) supports First Nations, Métis and Inuit students while at Carleton University. The program outgrew its previous facility and a new space was needed. Douglas Cardinal was asked to redesign a space to suit the needs of Indigenous students on a small budget. Ojigkwanong was born, the name chosen to honor the late Elder William Commanda. It translates to "Morning Star" in Algonquin, the language of the land it sits upon. Carleton Architecture professor Manuel Baez was asked to create an art installation on the ceiling that would reflect Indigenous culture. Birch strips are intricately woven throughout the ceiling. The project was completed this past summer. A group of students have worked together along with the Professor. I was involved in all stages of the project from initial unit design, to installation and documentation. I also worked in the office of Douglas Cardinal while the project was being constructed. The centre gathering space is in four quadrants, which represent the four directions of the medicine wheel.

CENTRAL AREA



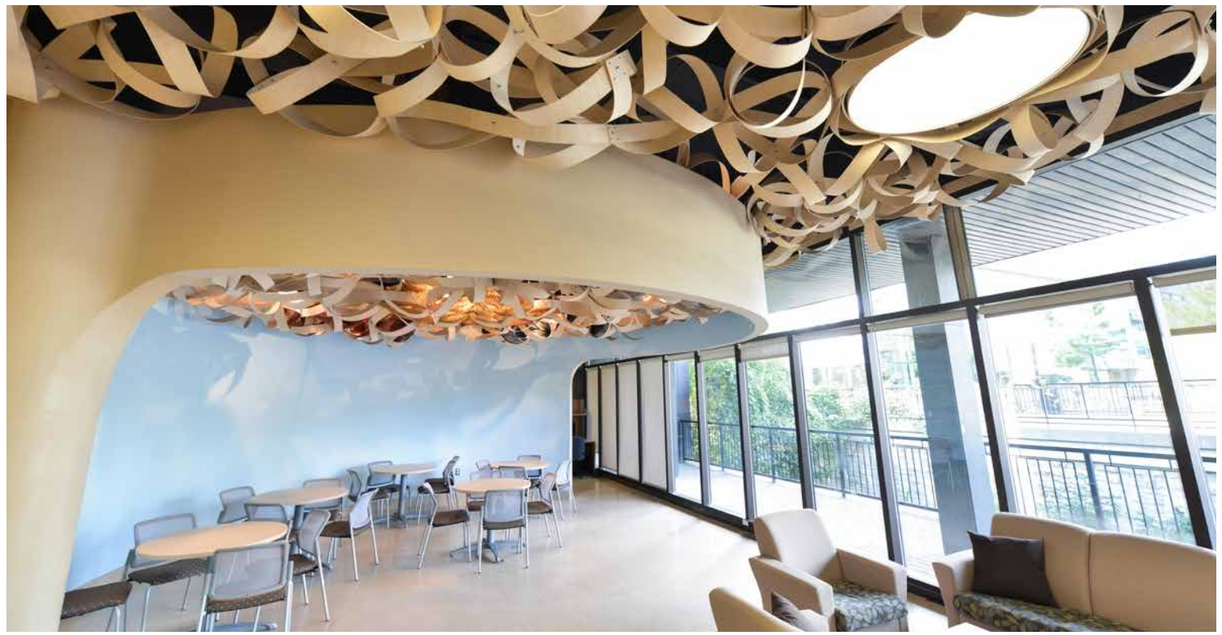
LIGHT DETAIL

1 Initial Unit Study

2 Initial Unit Study

3 Initial Unit Study

4 Final Unit



STUDENT LOUNGE

RESONANT CURRENTS

Design Build Collaboration: Manuel Baez + Hub Ottawa

ETHNIC CALLIGRAPHY

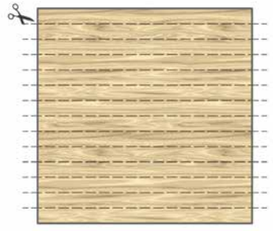
"Resonant Currents" is an expression of connection. It is a representation of the links that exist between the cultures of Canada and the world. This installation explores the parallels between disciplines between architecture, art, the humanities and science. It is an expression of the local and global connections that happen daily in HUBs around the world. Created with woven bands of birch plywood with wire-mesh highlights, "Resonant Currents" was inspired by intricate ethnic calligraphy, rich woven patterns and other cultural motifs." Professor Manuel Baez. The structural morphology of birch plywood was explored throughout a semester long workshop. The workshop conducted studies of fractals, classical music and critical readings. The form generates from a single unit composed of two strips woven together. This small unit was mirrored and combined into a larger, more complex unit. The project has a central origin that arrays out in six directions. Golden metal mesh was handfolded into a herringbone pattern to compliment the units. A group of a dozen students worked day and night to complete this project for Hub Ottawa. I was involved in the installation and design of the project. I spent several weeks on site construction the installation. HUB Ottawa is a coworking community space uniquely optimized for innovators, artists, professionals, and entrepreneurs. It aims to create a collectively positive impact on the Ottawa and global communities.

VIEW ON AXIS

SINGLE UNIT

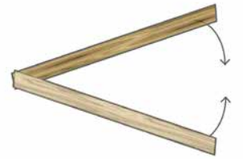
COMPLETE UNIT

1 5'x5' sheet of Baltic Birch 3mm Plywood



2 Cut into 3-3/4" Strips

3 16 Strips



4 Sequential twist of two strips

5 Continue Sequential twist of strips

6 Fasten ends to complete one unit

1 Sequence of Four Units

2 Plan View of Sequence

3 Mirror Sequence to Complete Units

DETAIL VIEW OF CORNER

VIEW WITH MIRROR

FLOTATION
CINEMA+THEATRE

Adaptive Reuse of the Historical Bytowne Cinema

FLOTATION

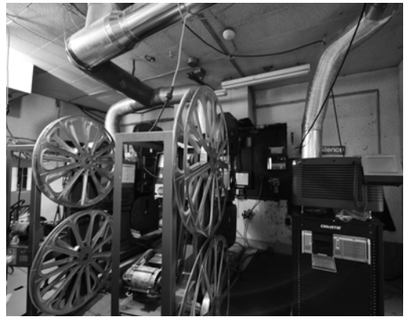
The historical Bytowne Cinema sits on Rideau street as one of Ottawa's most iconic Art Deco buildings. Cinema's were once a thriving industry in Canada. However, with the rise of on demand Internet films, cinema's are struggling to stay afloat. Owners are looking for creative solutions to expand the services offered to ensure a future for their business. This adaptive reuse includes a film museum, cinematheque, proscenium theatre and bar. An old Ottawa icon is secured a spot in the foreseeable future with the added program. A proscenium theatre is anchored into the ground, as theatre is grounded; it is of the body. It's raked ceiling creates a sloped surface that is to host an open air theatre above. The large front of the fly tower extrudes up into the large open atrium creating a surface for film projection. Five small cinemas float as individual volumes above the open air cinema. They are hung off of a large superstructure that forms the overall volume. These small cinemas are connected by floating catwalks creating dynamic moments of interaction between participants. A bar sits on top of the fly tower overlooking the whole animated volume of space. The original Bytowne Cinema remains intact, and functioning as a traditional movie cinema. A shared circulation core ties the two structures together, which now makes the Bytowne accessible. A semi translucent facade wraps a large structure creating a shadowbox which animates the interior life of the building into the street-scape. This engages Rideau street into an open theatrical dialogue with the Cinema.

MACRO CONTEXT

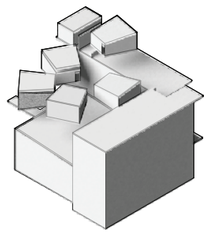
MICRO CONTEXT

Rideau St. View

Inside Bytowne Cinema

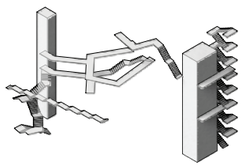


Film Projector in Bytowne Cinema



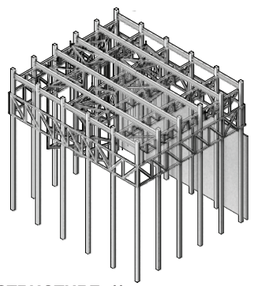
VOLUMES //

5 Floating Cinemas + Art Gallery + Proscenium Theatre + Open Air Theatre + FlyBar + Cafe Bookstore



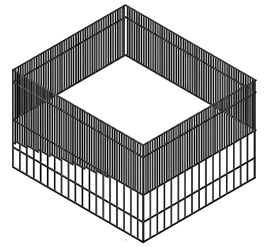
CIRCULATION //

An elevator is inserted into the Bytowne making it accessible and providing access to upper levels. A large service elevator ser-



STRUCTURE //

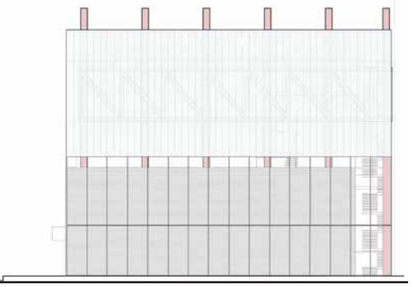
A supersized structure is celebrated that holds up the floating cinemas. Steel posts are braced by a large belt truss, smaller open web trusses and a concrete shear wall



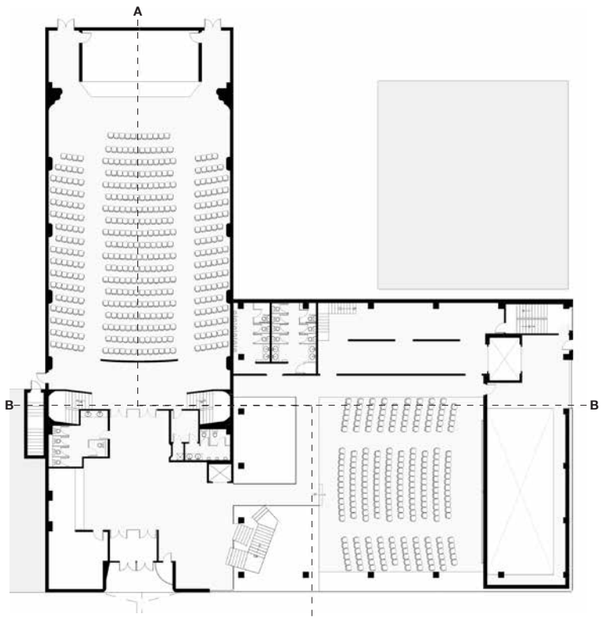
SKIN //

The skin is comprised of glazing units at grade and a translucent glazing at upper levels. The translucent glazing catches projected shadows which animates the theatre

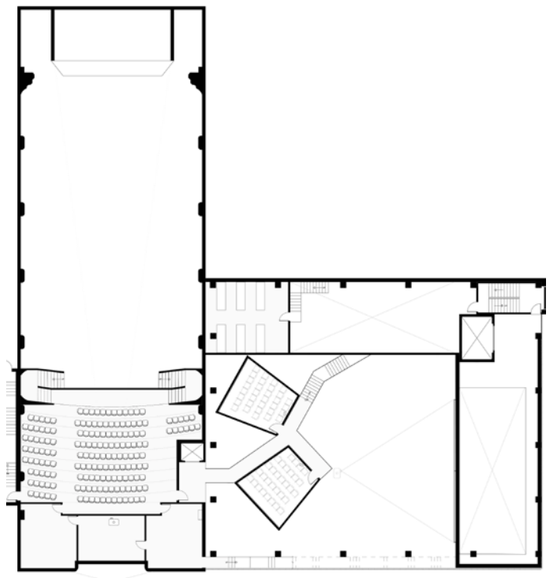
SOUTH ELEVATION



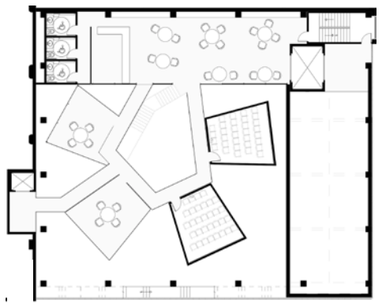
WEST ELEVATION



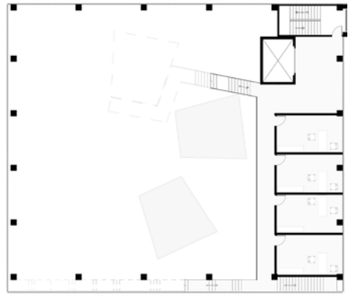
GROUND LEVEL



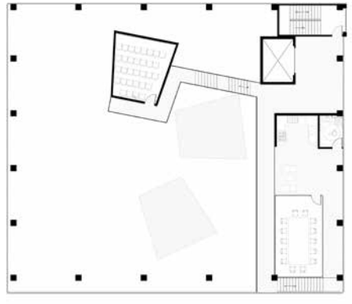
FIRST LEVEL



THIRD LEVEL

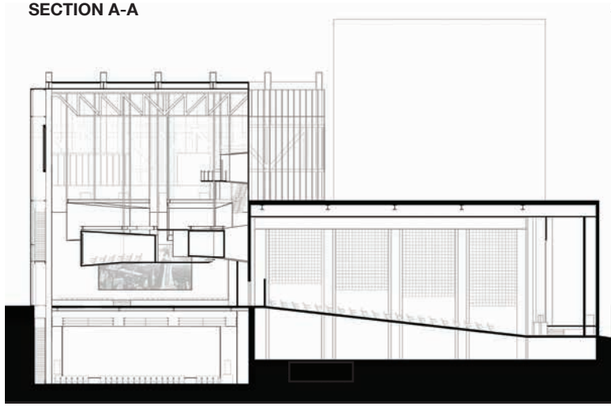


FOURTH LEVEL

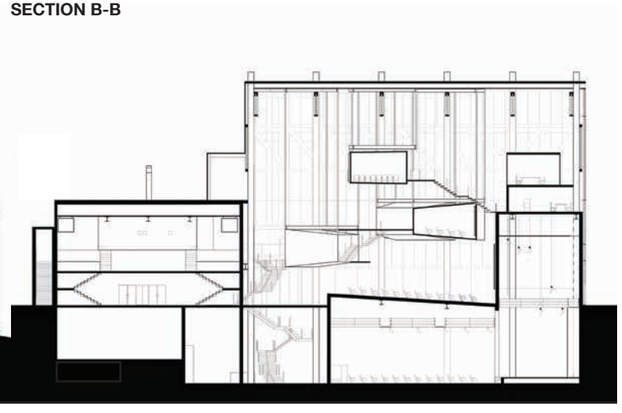


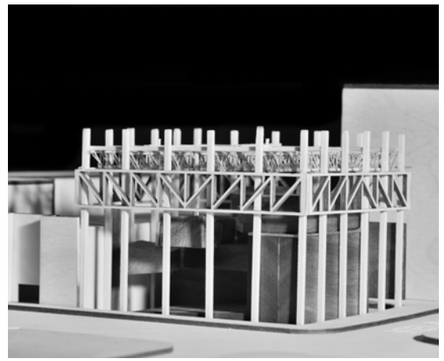
FIFTH LEVEL

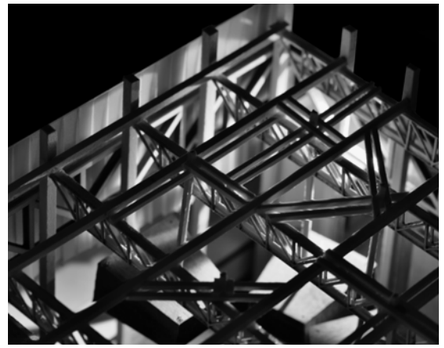
SECTION A-A

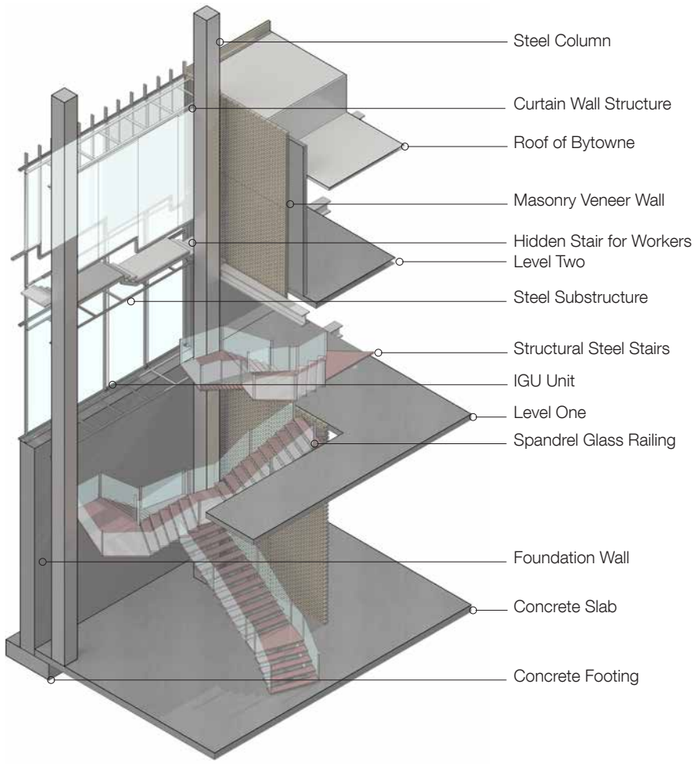


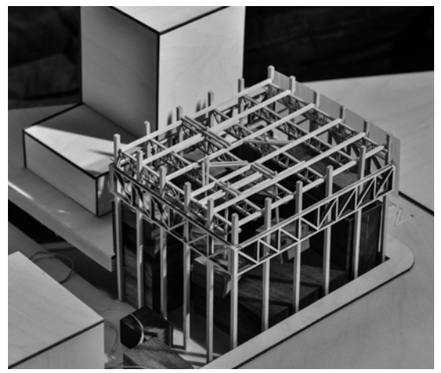
SECTION B-B

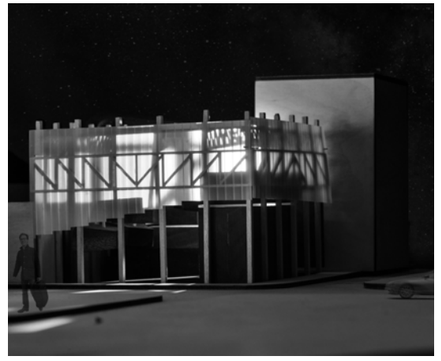






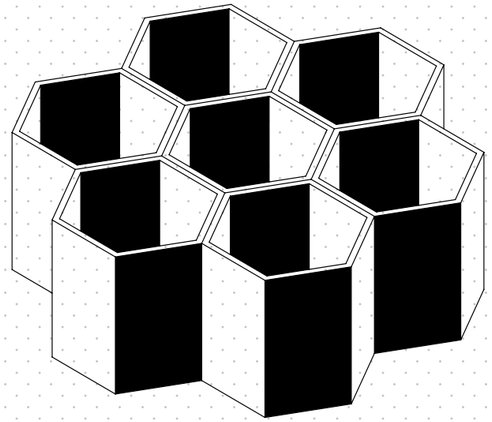






LONG POINT FIRST NATION SCHOOL

Douglas Cardinal Architecture. Winneway, Quebec

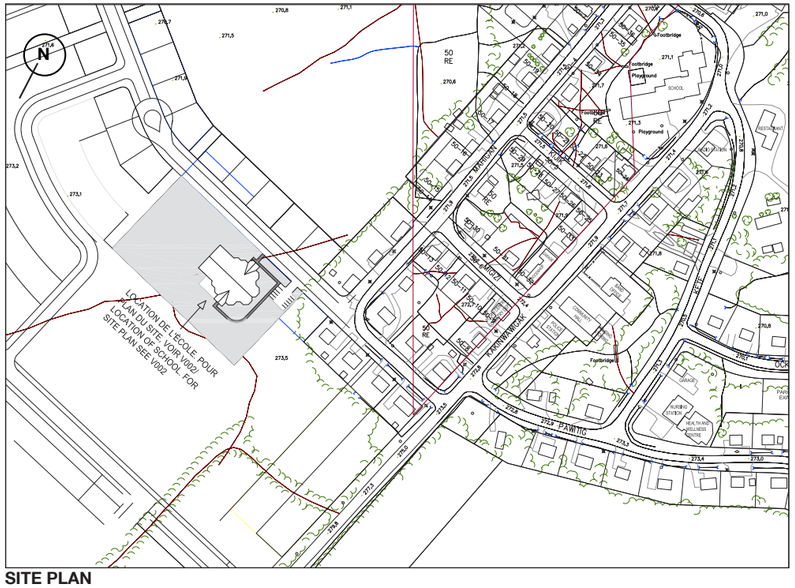


VISION SESSION

Long Point First Nation settlement in Winneway is a semi-isolated community on the beautiful shores of Lake Simard and the Winneway River in the region of Temiscaming in Western Quebec. At the base of this community's beliefs is the notion of respect. Everything has its purpose and deserves respect just as much as anything else. At the heart of the communities belief system is the circle. This is reflected in their hunting habits: When families are moving to their winter territories, they use a different area of land, in a rotation. This ensures the forest has time to regenerate and all life remains in harmony with one another. The community began their journey to build a new school made largely with natural and/or native materials and local labour. The project aims to incorporate their Indigenous culture, language and philosophy of balance and harmony. Geothermal energy will be used in the school, the project is to be completely mold resistant; which was a serious problem in the last school. The council see's geothermal energy as harmonious with nature and will reduce the longterm carbon footprint of the building.

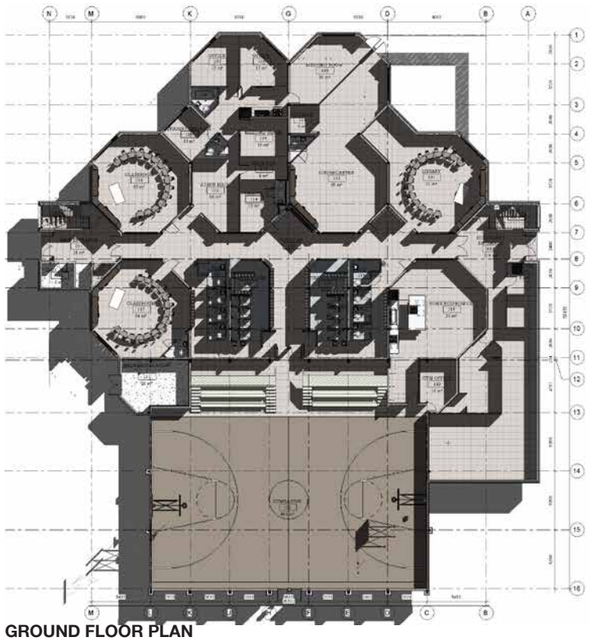
The overall plan is reminiscent of a beehive which falls in line with the Elders vision of the school. The name of the school translates from Algonquin to English as "the beehive" where young students are nurtured and fed vital nutrients in order to grow and develop into adults.

Successful projects begin from a powerful vision, regardless of their type or scale. The vision session engages the client and shareholders in intense meetings and brainstorming. This process builds a solid foundation and is nurtured from beginning to end. The client's various needs, requirements, and unique aspirations are assessed and documented in an integrated approach. This design approach builds a political base and empowers all of the stakeholders, client user groups, and community. The project must gain unanimous support to be successful throughout the venture process. I worked on this project for a summer internship completing construction documents, design work, attending meetings, modeling and detailing. I will continue on this project doing site inspections. The project is currently under construction.

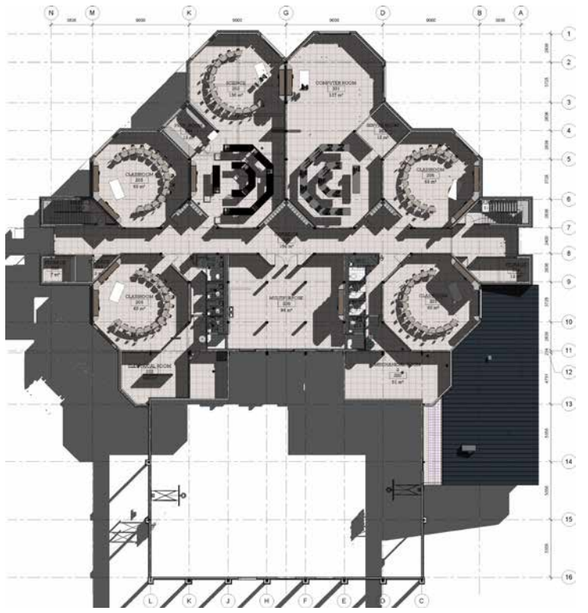


SITE PLAN

SITE PHOTO



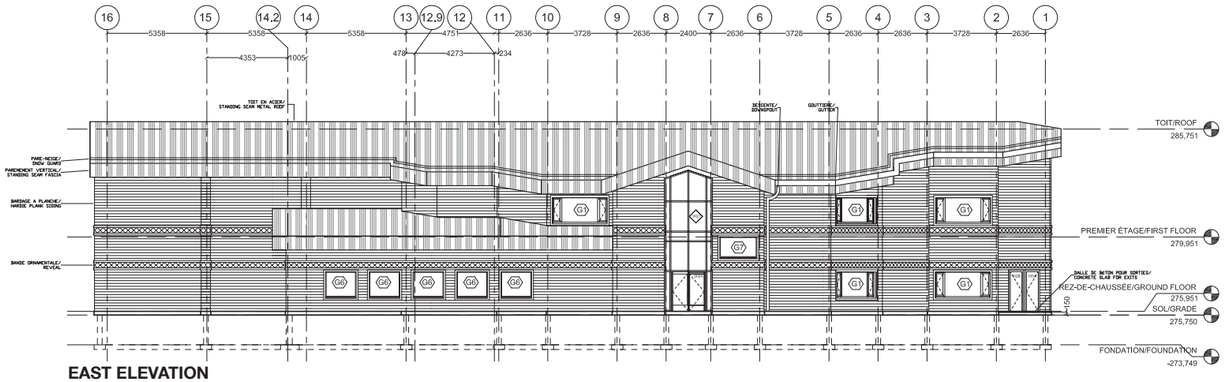
GROUND FLOOR PLAN



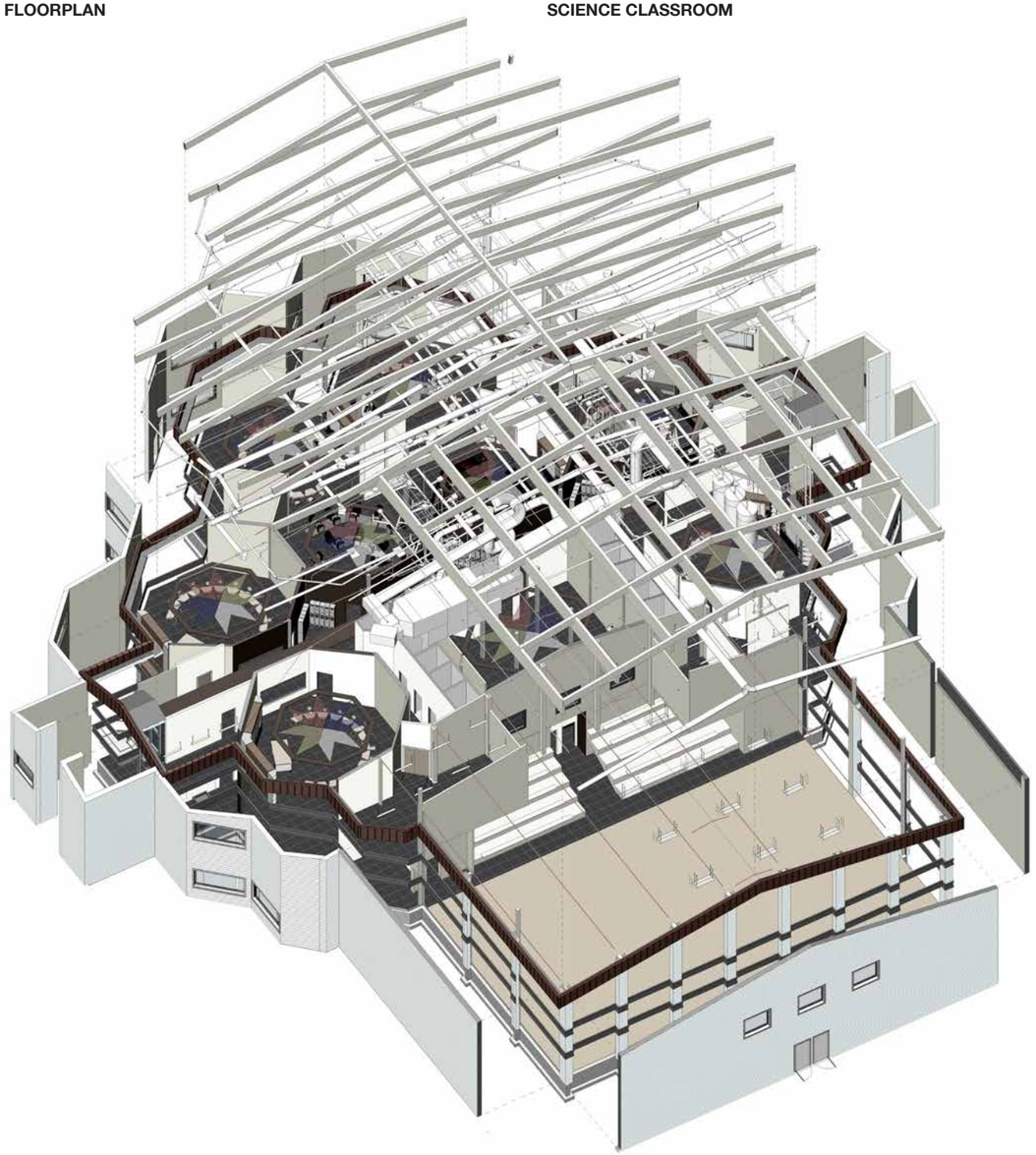
SECOND FLOOR PLAN

TYPICAL FLOORPLAN

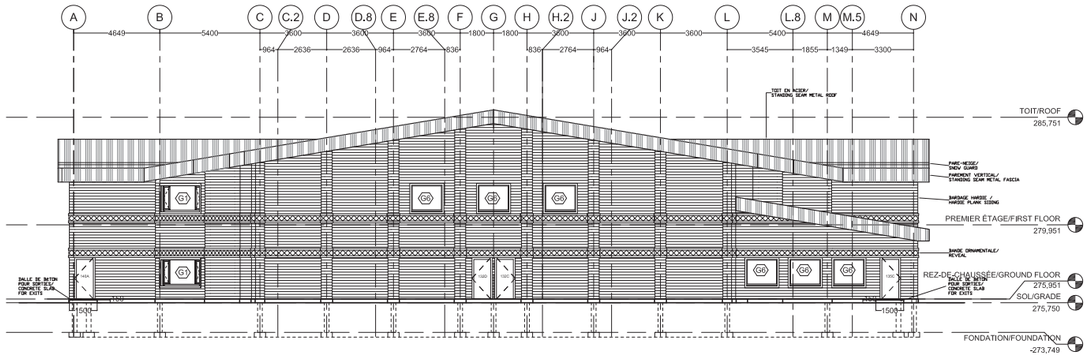
SCIENCE CLASSROOM



EAST ELEVATION



INTEGRATED SYSTEMS ISOMETRIC



SOUTH ELEVATION

DETAIL BIM MODEL

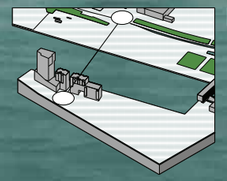
COMMUNITY CATALYST

Bridging Communities and Cultures in Rotterdam, Netherlands.

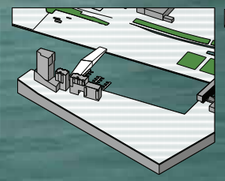
COMMUNITY BUILDING

Dutch People have an intimate relationship with water. Most of the Netherlands is built below sea Level and Dutch People are constantly building infrastructure to hold back water. Water creates physical boundaries for people. I have chosen to position my community centre on water between two very different urban developments. To the North, the post war Dutch Row Housing, and to the south a new high density residential development. However, in between these two communities lies a deep channel that cuts off the residential towers from city infrastructure. There is a need to link this new community into the cities fabric. Directly north sits a major transportation hub and shopping areas. My project acts as a catalyst between these two communities encouraging relationships and growth across boundaries. The multipurpose and gymnasium space sits on the peninsula side. The entrance is located near a courtyard in the residential towers. An open air walkway gives your privileged views down into the Gymnasium where a Basketball Practice is taking place. A long inclining ramp leads to a platform. There is an moment for a pause which creates time for the participant to think, plan for their day, and respond to the building. A horizontal cable car, much like a ferry ride, takes you across a void where you travel above a small kayak going out to the river. You then arrive at a platform, your coffee and breakfast awaits at the cafe. After coffee you can either enter the library's collection or travel down a long, gently sloping ramp towards the city centre. A classroom sits on your right, as your continue you pass a large, naturally lit reading room on your left. Below you sits a rowing club, You peer in through a glass ceiling admiring dozens of sleek rowing hulls. Nearing the end of the ramp an opportunity to enter the rowing club passes. You are now on solid ground again, surrounded by farmers and craftsmen selling their goods in a small, but nice market. A short distance now to the transportation hub in Delfshaven.

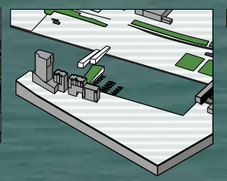
LINK COMMUNITIES //



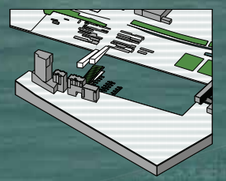
BRIDGING SPACE //

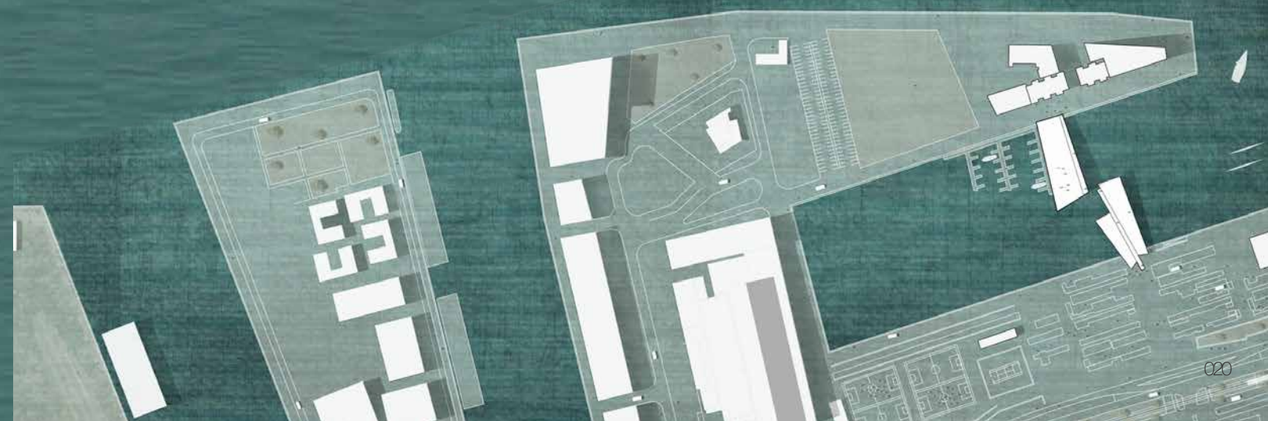


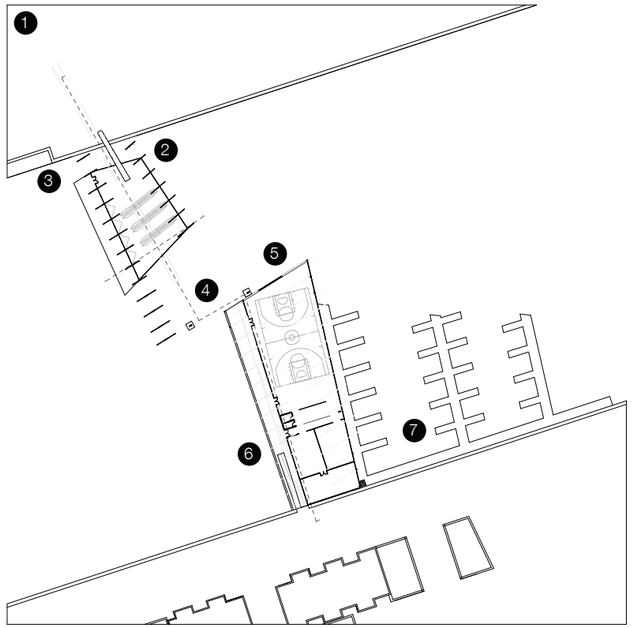
SHIFT + FRACTURE //



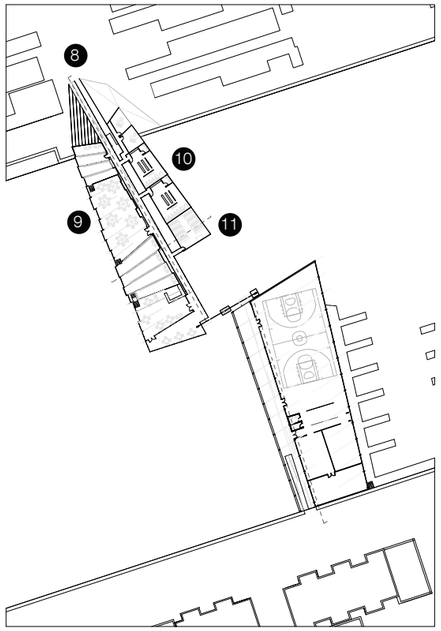
COMMUNITY GARDEN //



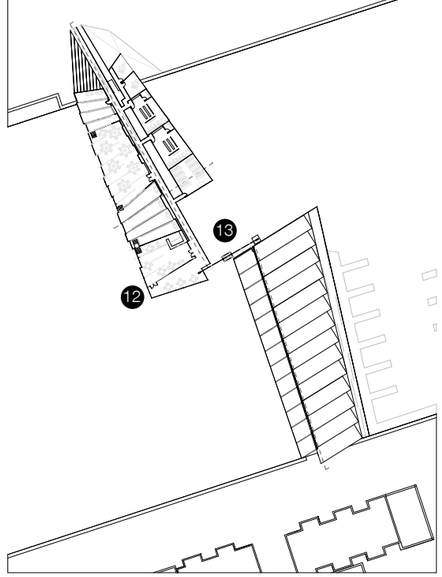




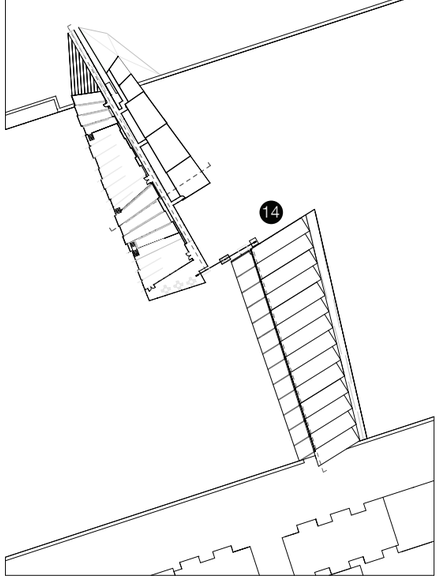
WATER LEVEL



GROUND LEVEL



SECOND LEVEL



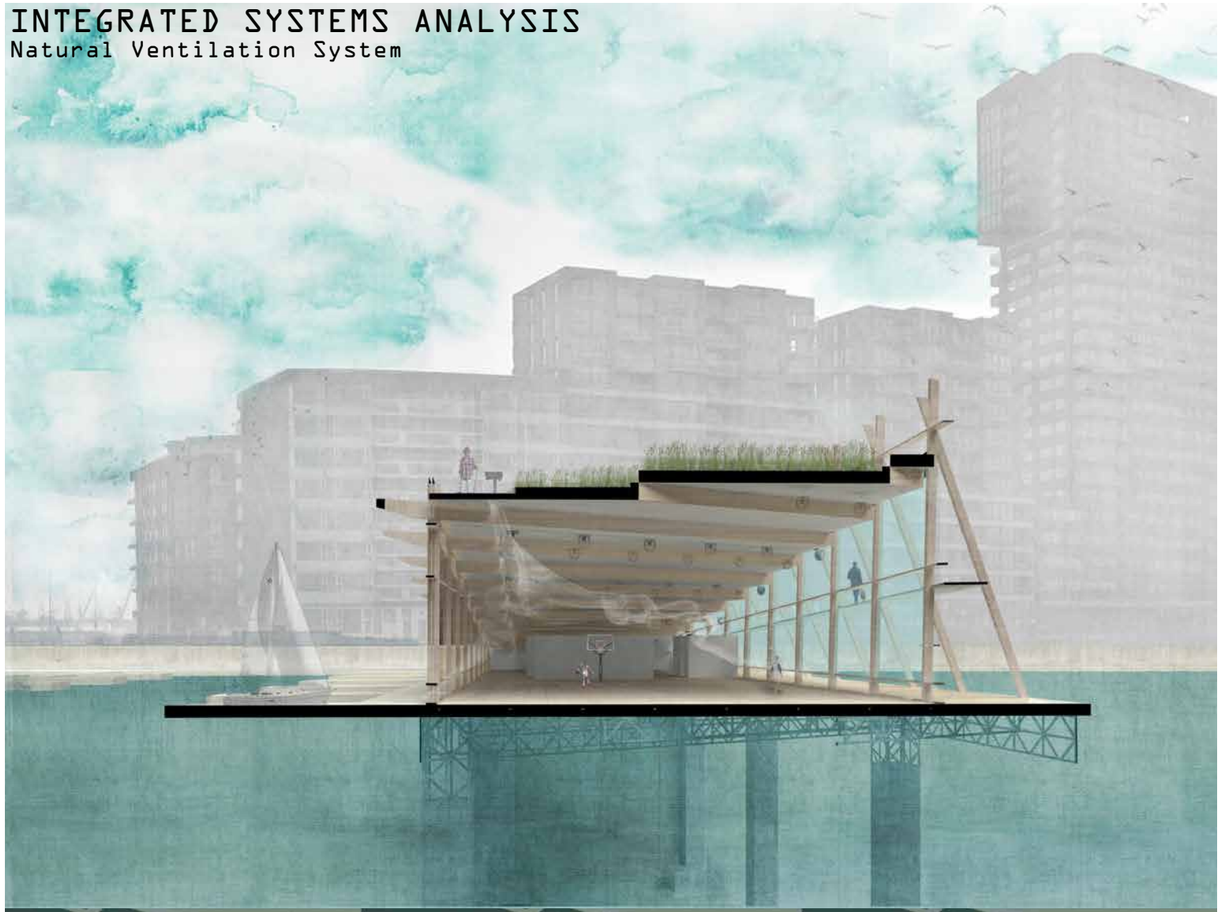
THIRD LEVEL

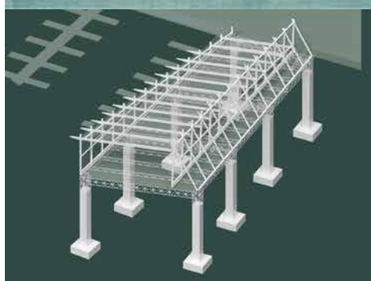
DRAWING LEGEND

1. Mainland of Delfshaven, Rotterdam, Netherlands
2. Rowing Scull Storage and Repair Shop
3. Boat Launch and Staging Area
4. Pass Through for Boats to Harbour
5. Gymnasium + Yoga Studios
6. Grand Hall Access to Gymnasium
7. Sheltered Harbour for Public+ Residents
8. Access Walkway to Library+Cafe+Gymnasium
9. Public Library spread over Multiple Levels
10. Rowing Club+Gymnasium Changerooms
11. Educational Classroom+Flex Rental Space
12. Cafe with outdoor Patio, Connected to Library
13. Cable Car
14. Rooftop Terraced Community Garden

INTEGRATED SYSTEMS ANALYSIS

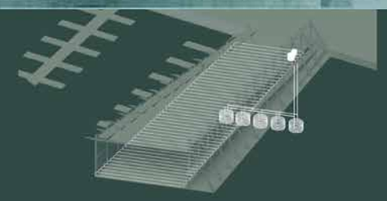
Natural Ventilation System





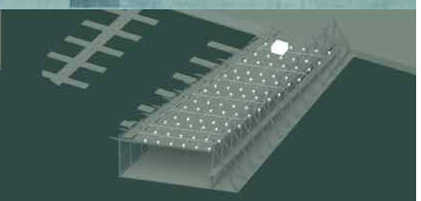
STRUCTURAL //

Compliant Tower + Post and Beam System



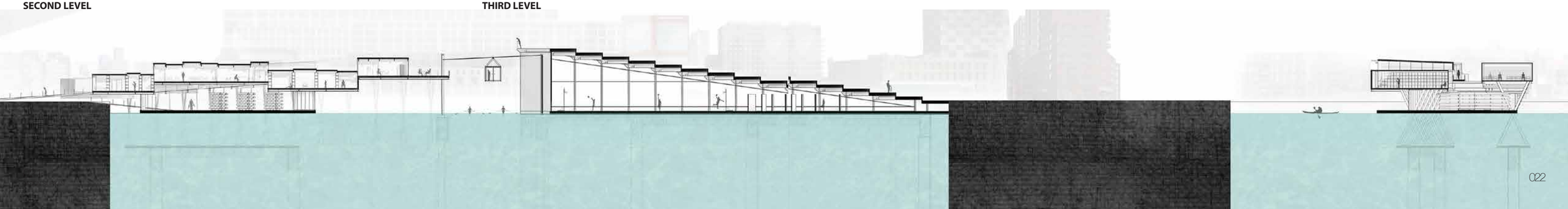
GEOTHERMAL //

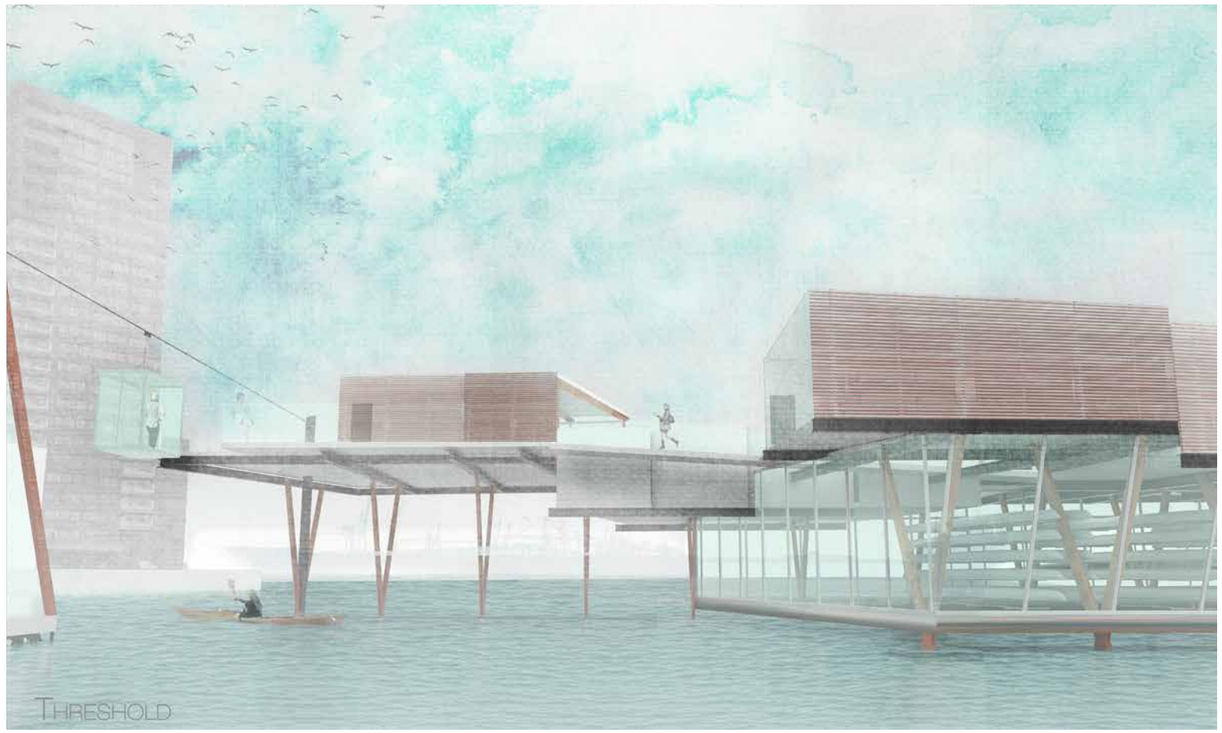
Pond Loop + Boiler Radiant System



ELECTRICAL //

3m Standard Grid System




Threshold

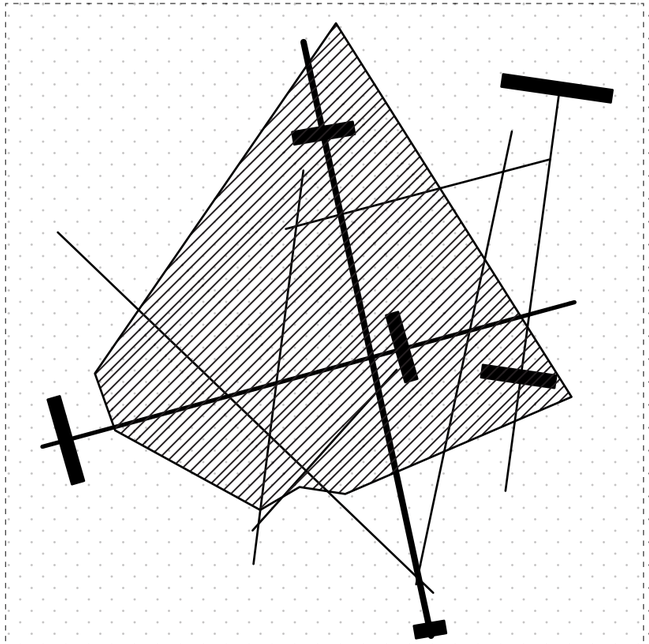
Rowing Club

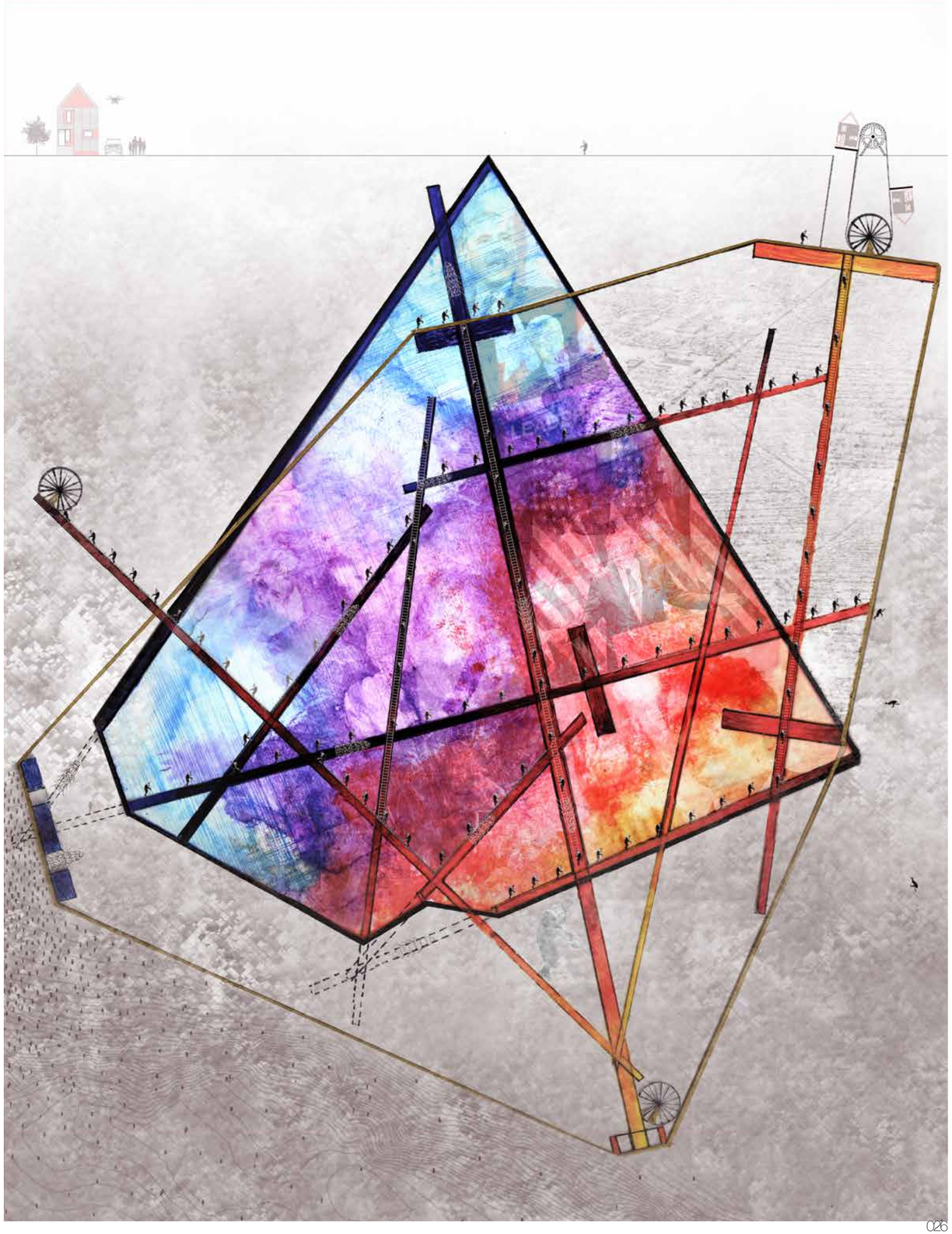
Community Garden

Passage

MURRAY MURRAY COMPETITION

Carleton University Annual Drawing Competition



RECTO/VERSO HYBRID

The Murray and Murray prize has been a tradition at the school since 2003. The Murray and Murray Prize is awarded annually to a graduate or undergraduate student in Architecture at Carleton University following a juried competition. The competition challenges students to develop and present an architectural idea through hand-drawing drawing and to demonstrate an exceptional ability in using scaled and rendered drawings that include the conventions of plan, section and elevation. This drawing originated from a first year drawing exercise. A small model of 111 sticks was constructed to represent a labyrinth. This hand model was to be translated into a drawing. The drawing is a recto/verso drawing where both sides of a sheet of clear acetate were drawn on. The original lines were drawn with a permanent marker. Acrylic paint was applied to add color which represents Aural sound inside of the labyrinth space. The surface was hand scored with a knife to accept the paint mixture. It gives the image almost a pixelated look. I chose to use this drawing as a base for the Murray Murray drawing. The drawing is a hybrid of hand and digital. At first glance, the drawing is bright, colorful and interesting in form. However, upon closer inspection one realizes that there are underlying details in the drawing. It is a metaphor that we tend to favour things for their visual appearance, while ignoring other more important details about the object. I encourage you to read the drawing closely.