

Phuong Vi Nguyen

**CREATIVE
PORTFOLIO**

ID: 172036



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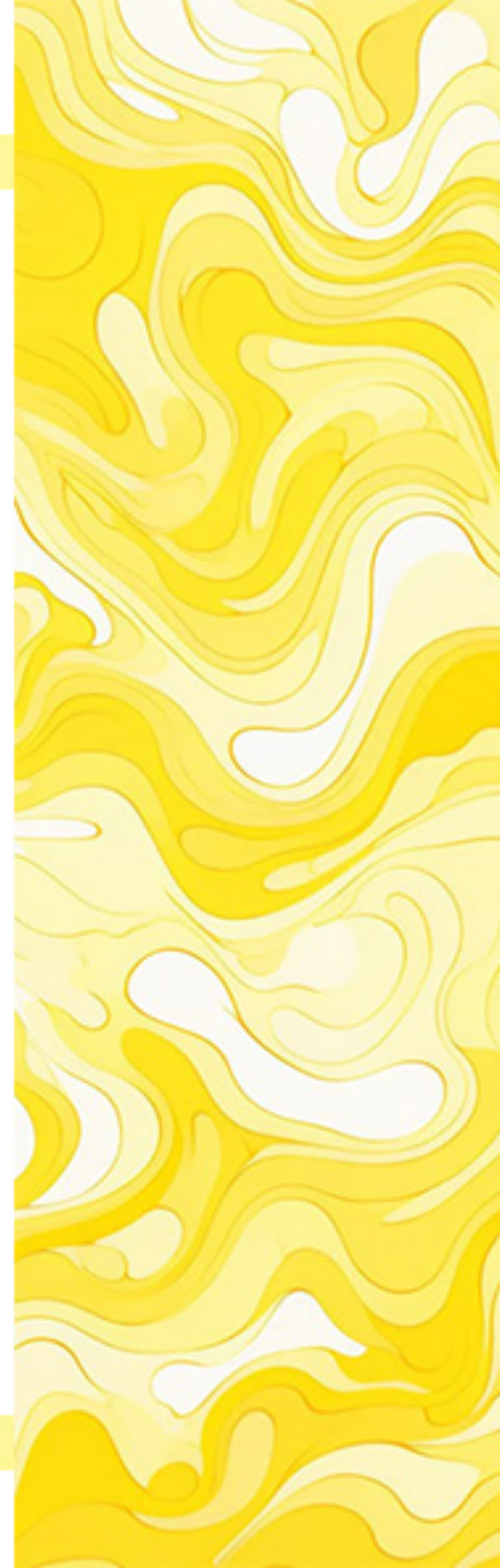
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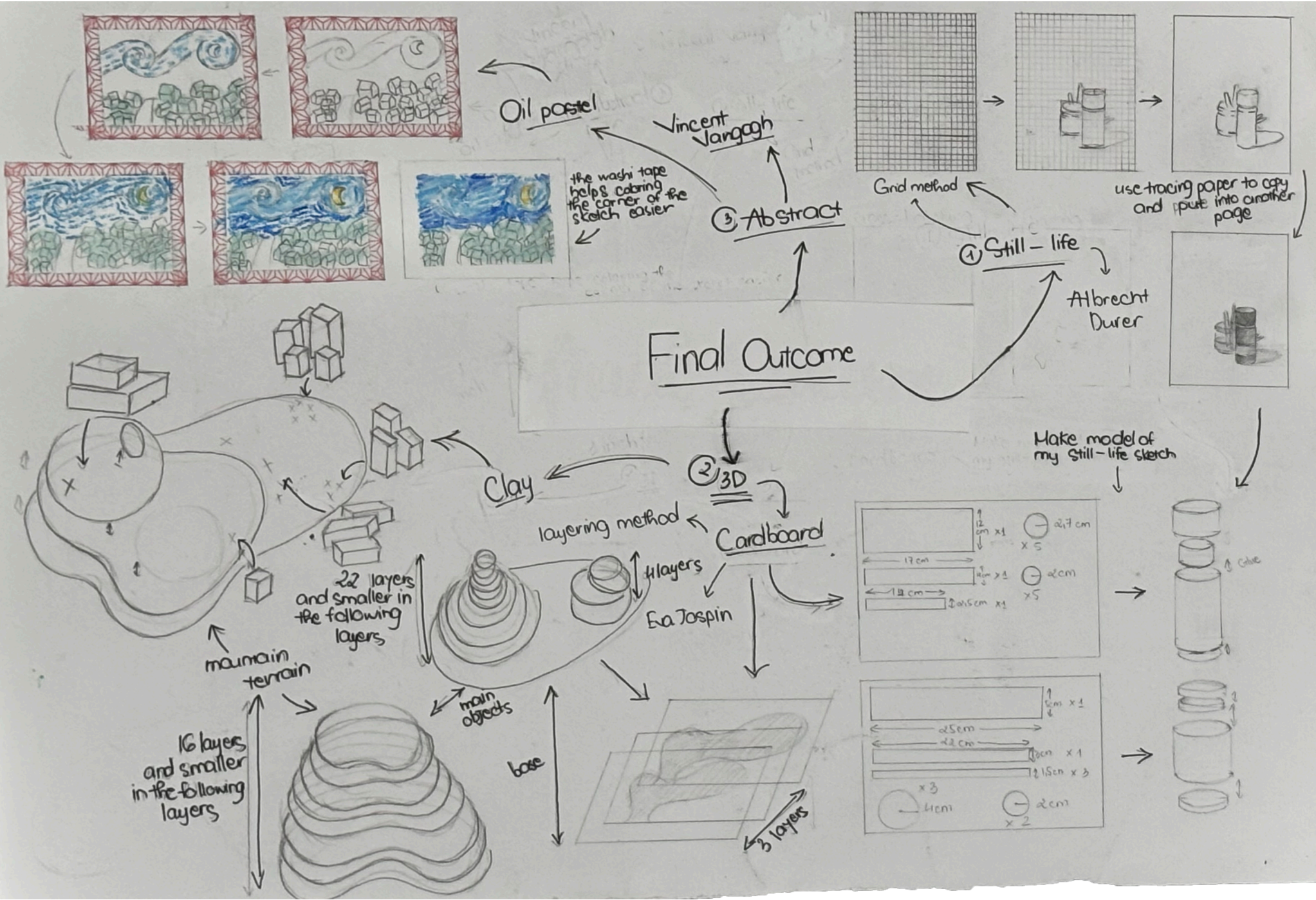
About Me



I am a Vietnamese student studying at Birmingham City University, my major is landscape architecture.

This portfolio will showcase a collection of 2D and 3D art and design projects I completed during my first semester at BCU. More than just showing the final results, it provides an insight into my creative process, the development of ideas, and the artistic intentions that drive each of my pieces.



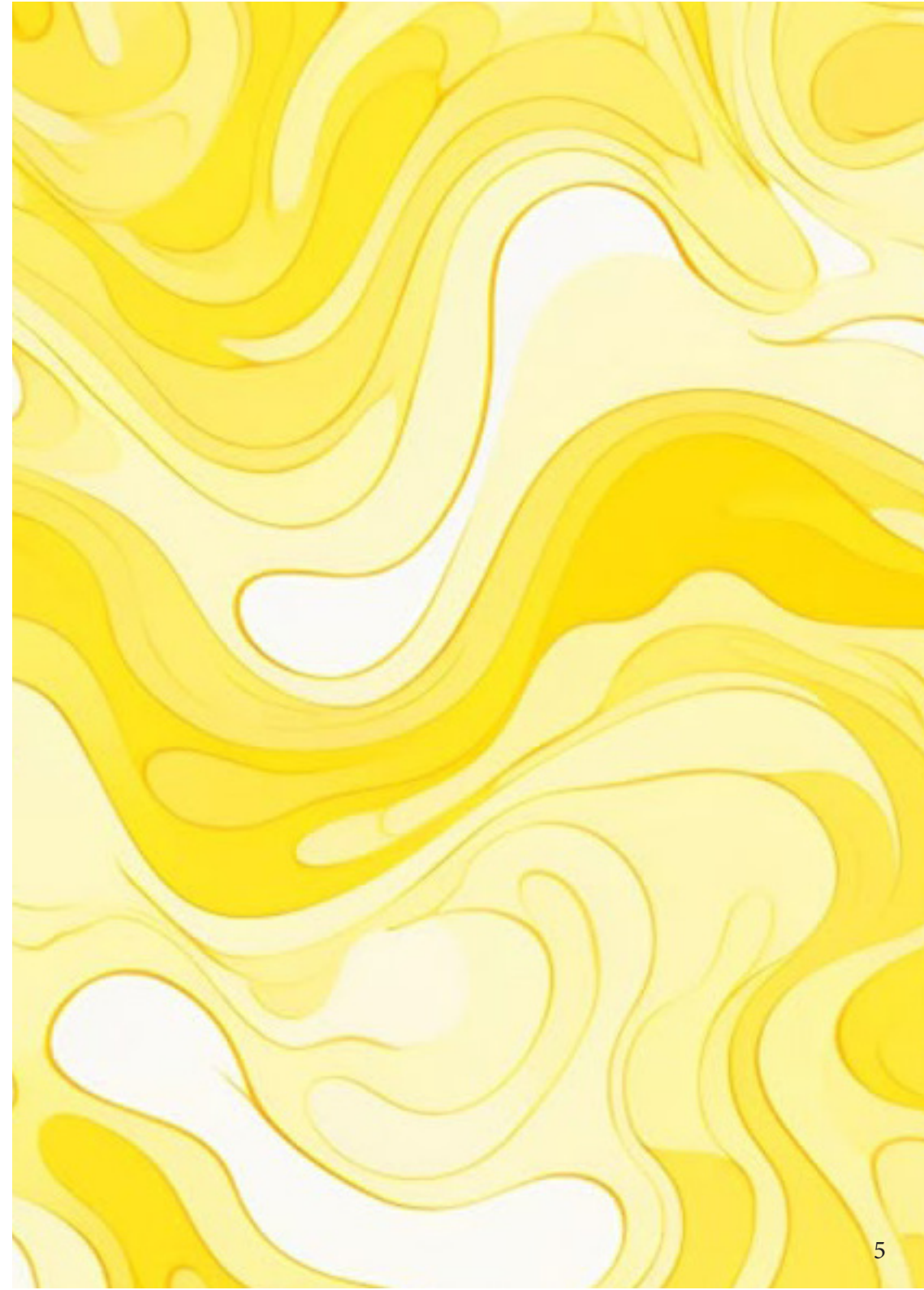


This is an overall mindmap, which shows ideas, who inspired me, methods I used and some detail for my works.

My first work is still-life drawing. I was inspired by Albrecht Durer by using the Grid Method. I draw a grid on paper, then sketch objects based on the grid. After that I use tracing paper to copy the drawing and transfer it to another clean sheet of paper.

My second work is 3D models with two materials including clay and cardboard. I make models based on my still-life sketch by using cardboard. Another model of cardboard is mountain terrain which I use a layering method to create the depth of a mountainous landscape. I used this method by being inspired by Eva Jospin. Plus, I try another material to make mountain terrain with some buildings and houses.

For my third work, from being inspired by Vincent Van Gogh, I make an abstract landscape painting by using oil pastels to color.



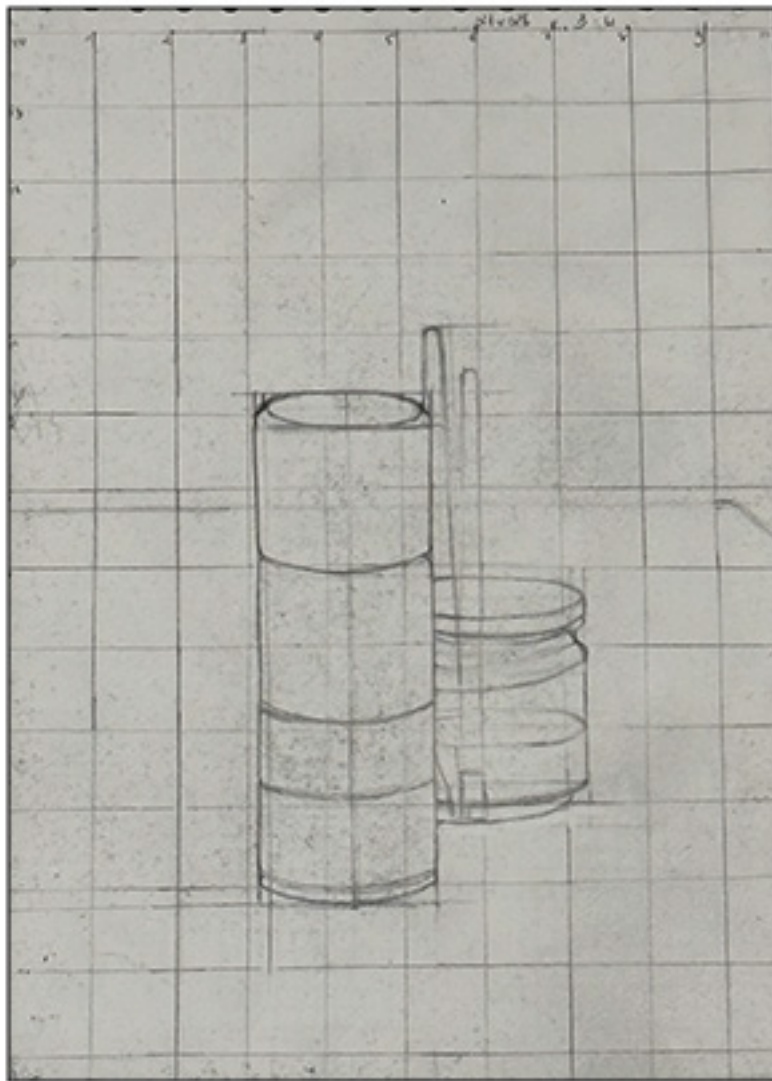
Still-Life

Inspired by Albrecht Dürer

Albrecht Dürer (1471–1528) was one of the greatest artists of the Northern Renaissance, known for his keen observation, almost scientific precision, and fascination with visual representations of the world. One of his most important contributions to art was the use and development of the "grid method".

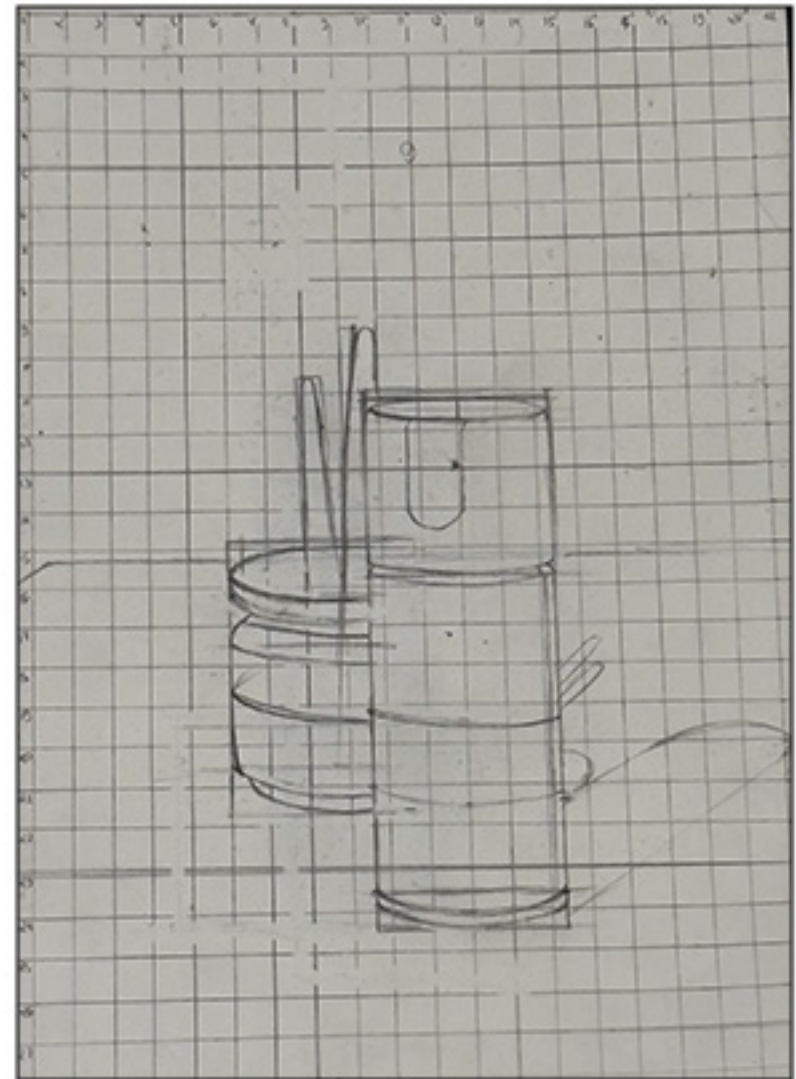


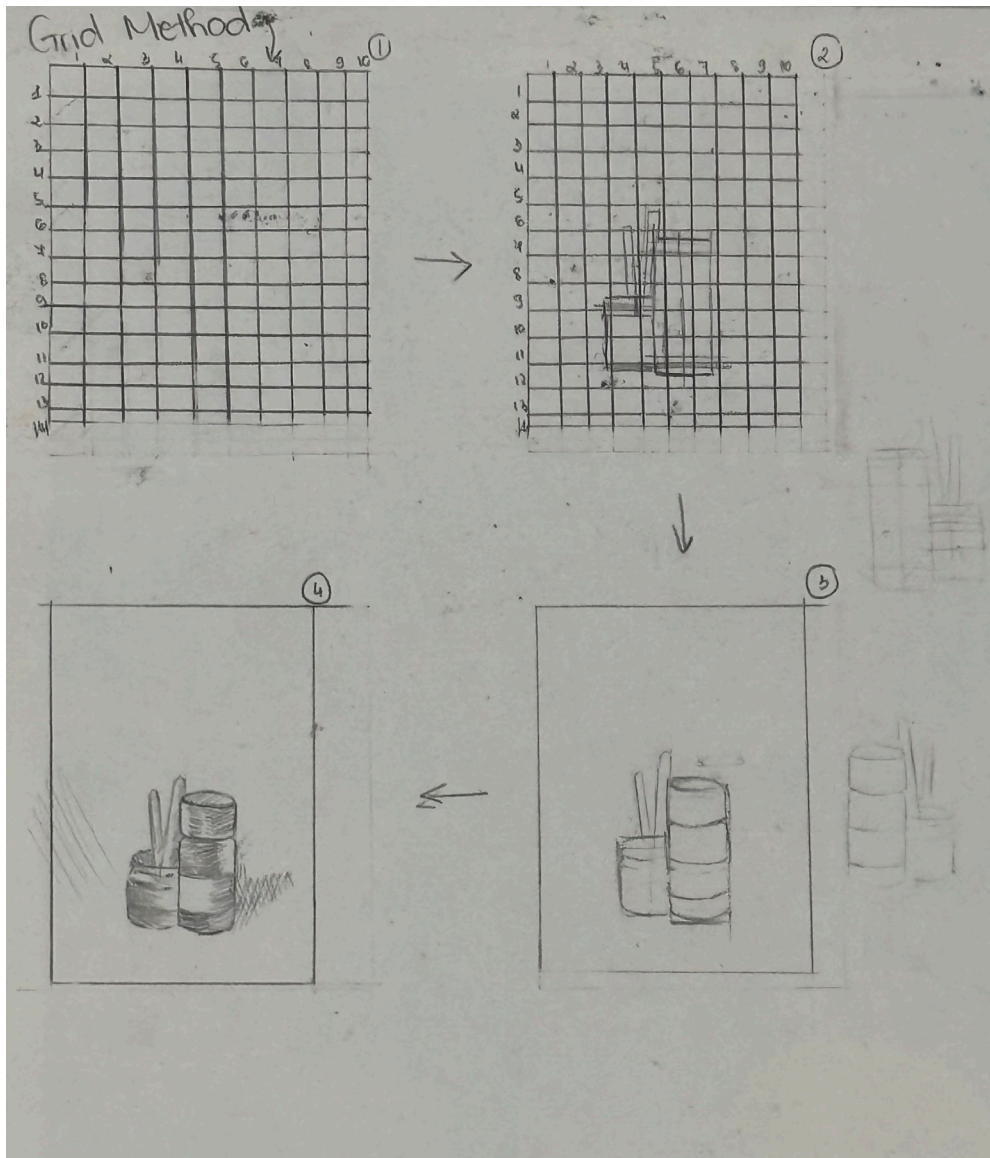
Dürer demonstrates this technique in many engravings illustrating his system of drawing tools. The most famous work is "Draughtsman Drawing a Nude" (1525), where he depicts an artist observing a model through a grid and tracing the form onto a sheet of paper with a corresponding grid.



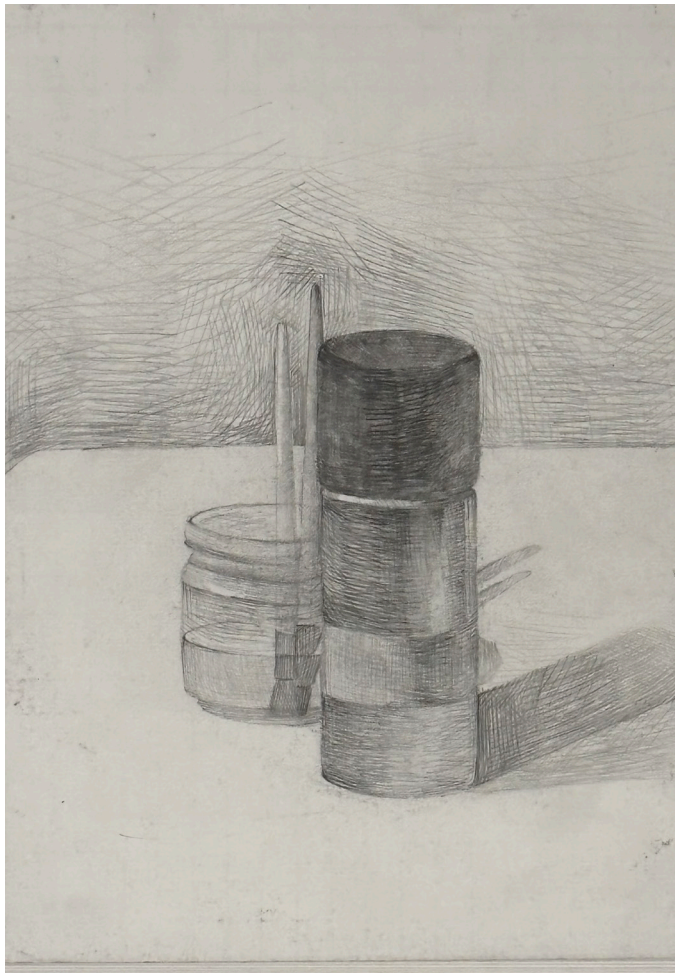
I experimented with 2 grids with different numbers of squares, 10x14 and 21x28. With the 21x28 grid, there are too many small squares that help draw the proportions more accurately but make it confusing and easy to forget the small details of the object.

Meanwhile, the 10x14 grid has a larger space for each square, making it easier to see and more open, and erasing does not affect the other squares.

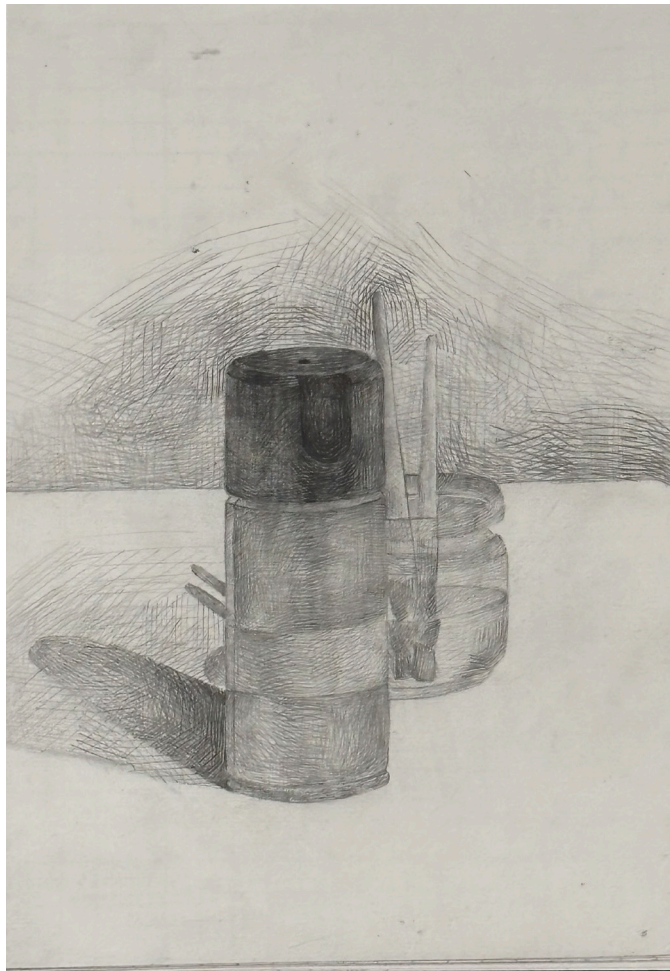




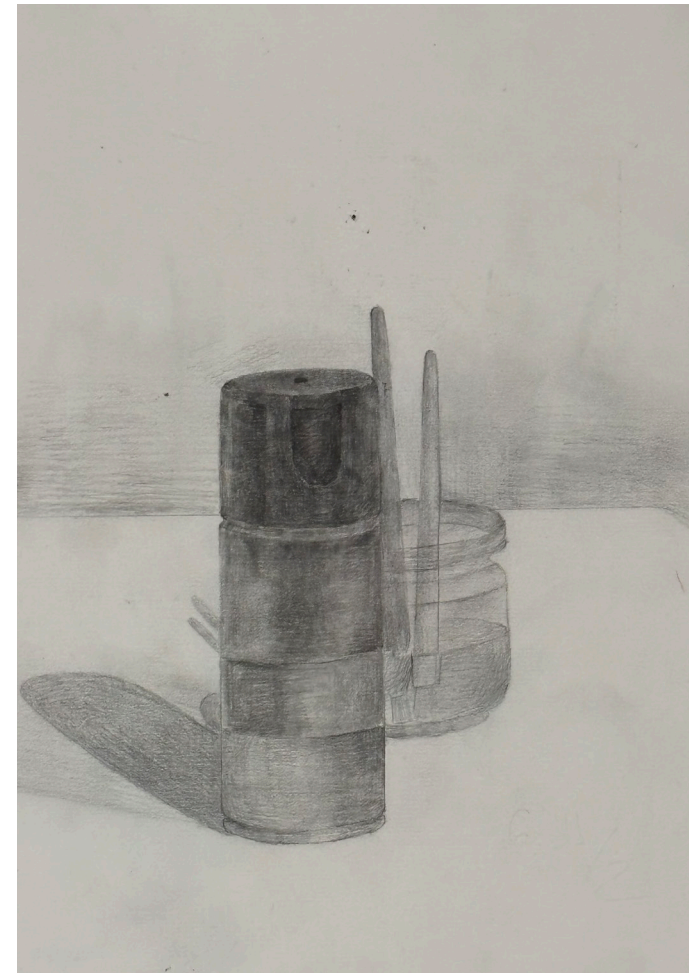
This is a process of illustrating the grid method for drawing a still life group on a sketchbook page. I started by preparing a 10x14 grid with detailed coordinates along the edges. Based on this grid, the second step focused on sketching out the shapes of the objects (bottle, jar, brushes), using the grid cells as anchor points to ensure accuracy in placement and proportion. The next step was line art, I used tracing paper to capture the main lines and pasted them onto another sheet of paper. Finally, I completed the painting in the lower left corner using a cross-hatching technique.



When I did it again, I made the cross-hatch lines smaller and more evenly, I also sharpened my pencils to make sure the lines are not big. Plus, using many types of pencils with different hardness and softness helps me draw objects of different materials more clearly.



This is my first still-life sketch, I used cross-hatching technique to make the surface and the value. I successfully made the 3D shape on 2D paper, but the cross-hatch lines in this sketch are large with lots of empty space. This makes the shading look smooth.



I experimented with shading without sharpening the brush and using blender to smooth out the gradients. This made the overall image look smoother and blurrier.

3D MODELS

Inspired by Eva Jospin

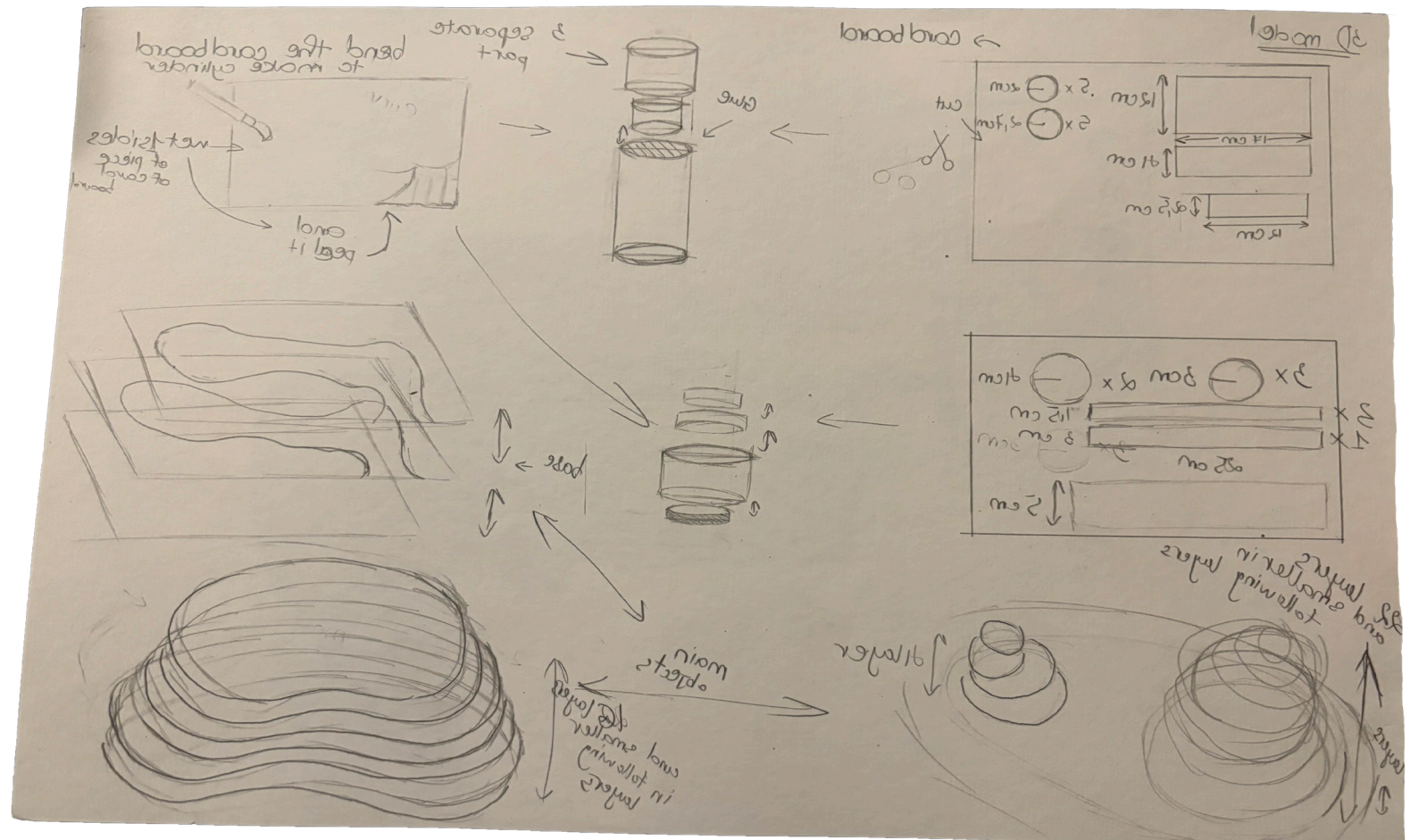


Eva Jospin (born 1975, Paris) is a graduate of the École Nationale Supérieure des Beaux-Arts de Paris. For the last fifteen years, she has been creating forest-inspired and architectural landscapes across a range of different media.



This is from the exhibition "Panorama", which inspired from the monumental fountains of ancient Rome. She used cardboard is the main material to create forest landscapes, caves, arches, stone walls, classical architectural structures or complex paths. Through the technique of cutting, layering and carving into deep layers, she turns cardboard into "terrain", a kind of sculptural landscape that is both natural and artificial.

This sketch details the process of designing and assembling a handmade 3D model from cardboard, starting with preparing rectangular cardboard sheets of specific dimensions and a series of small circles for lid or joint details. I used material processing methods: wetting one side of the cardboard and peeling off the surface paper to expose the corrugated core inside, making the cardboard flexible and easy to bend into cylinders. These cylinders were then glued together into three separate structures. Finally, the base of the model was built using the layering method.





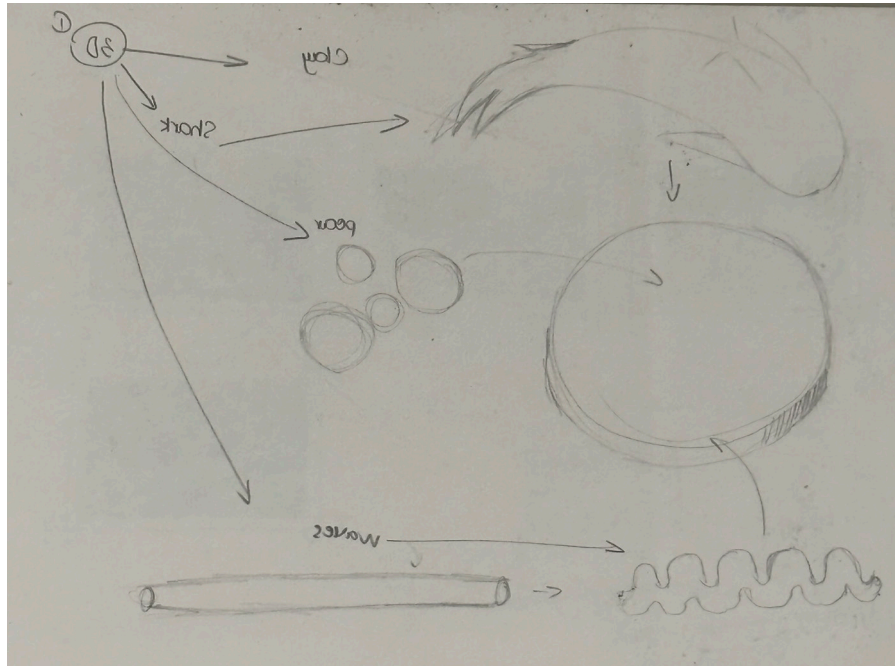
I made the 3D models based on the objects in my still-life sketches.

In the cardboard model, the cylinders stand upright and hold their shape well. I managed to bend the corrugated cardboard smoothly without creating unwanted creases or polygonal shapes. Through the process of making the model, I learned an important lesson about the grain and corrugated structure of cardboard. I realized that bending the material must follow the direction of the corrugation to get a smooth surface; otherwise, the cardboard will break.



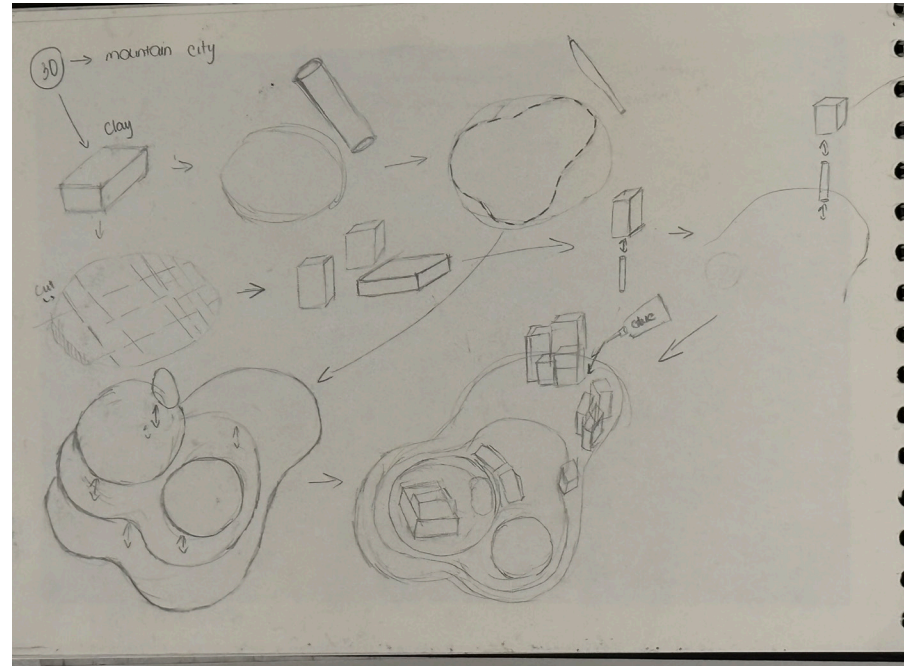
The layering method was very effective at showing the difference in elevation. By stacking multiple pieces of cardboard, I was able to create distinct high points (like the steep hill on the right) and lower, flatter areas (like the valley in the center). The edges of the curved shapes came out relatively smooth. This helped the layers blend together visually rather than looking like disconnected pieces. The gradual slope on the bottom left looks particularly successful because the concentric shapes are well-aligned.





After that, I made another model of the mountain terrain and added clay buildings. But before doing that, I experimented with clay on a model of a fish pond. The overall circular shape worked really well. I successfully managed to get the creature to curl naturally around the pearls. The pearls are consistent in size and shape, and the body of the creature has good weight to it. The ridge detail helps define the back of the creature clearly.





The arrangement of the buildings works well to suggest a community. By grouping specific colors together, I created defined neighborhoods that are visually distinct. Painting the fine details, such as the white trim on the buildings and the windows, was difficult. The lines are a bit shaky, and the paint is thick in some areas, obscuring the sharp edges of the blocks. But the painting strategy worked well to differentiate the building types. By using strong, contrasting block colors against the green landscape, the different zones are instantly identifiable.

ABSTRACT

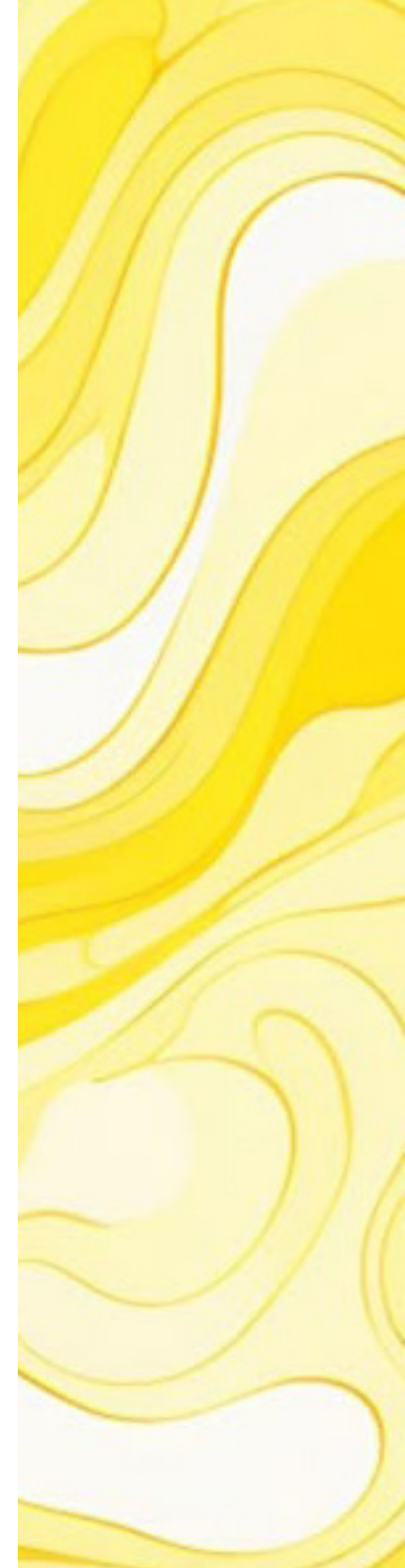
Inspired by Vincent Vangogh

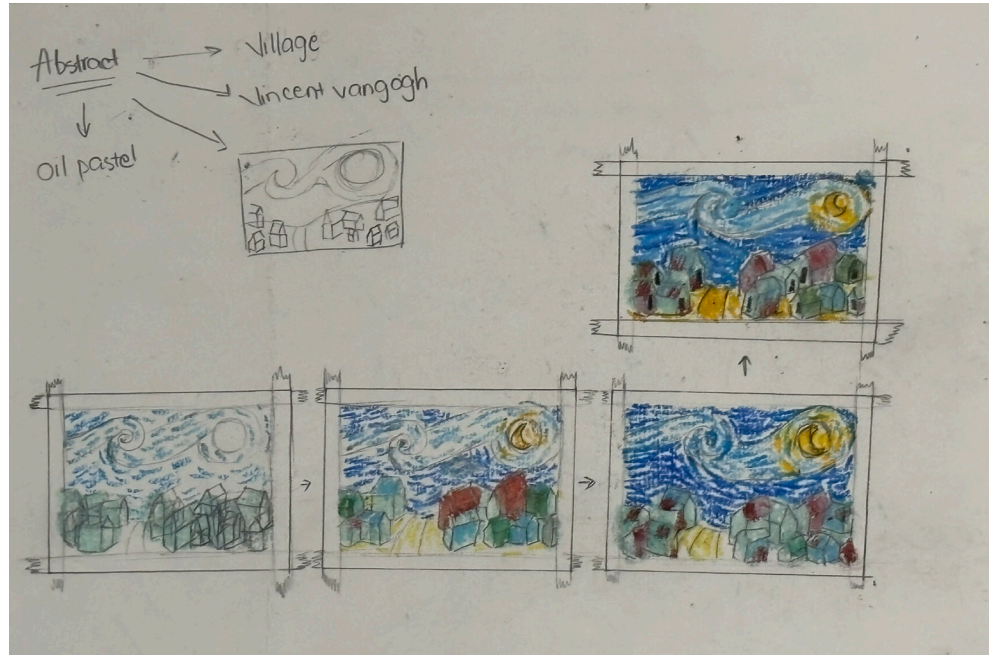


Vincent van Gogh (1853–1890) was a Dutch post-impressionist painter, considered to be the pioneer of modern art, especially the Expressionism and Abstract Art trends.



The Starry Night (1889) is often considered the most abstract work in Van Gogh's work. Although the painting is based on a real scene seen from a window in Saint-Rémy asylum, Van Gogh did not attempt to paint a realistic night sky. Instead, he transformed the sky into a spiritual and emotional space where reality and fantasy merged.





During the drawing process, I start with sketches of the composition, gradually adding layers of color to shape the buildings and sky, then increasing the contrast and finally finishing with thick, swirling crayon strokes that create a strong movement effect.



Before I did the final painting, I experimented with oil pastels. Because I wanted to test the application and color correction, I started with thick lines and dark colors. This made the painting messy while trying to layer the lighter colors.



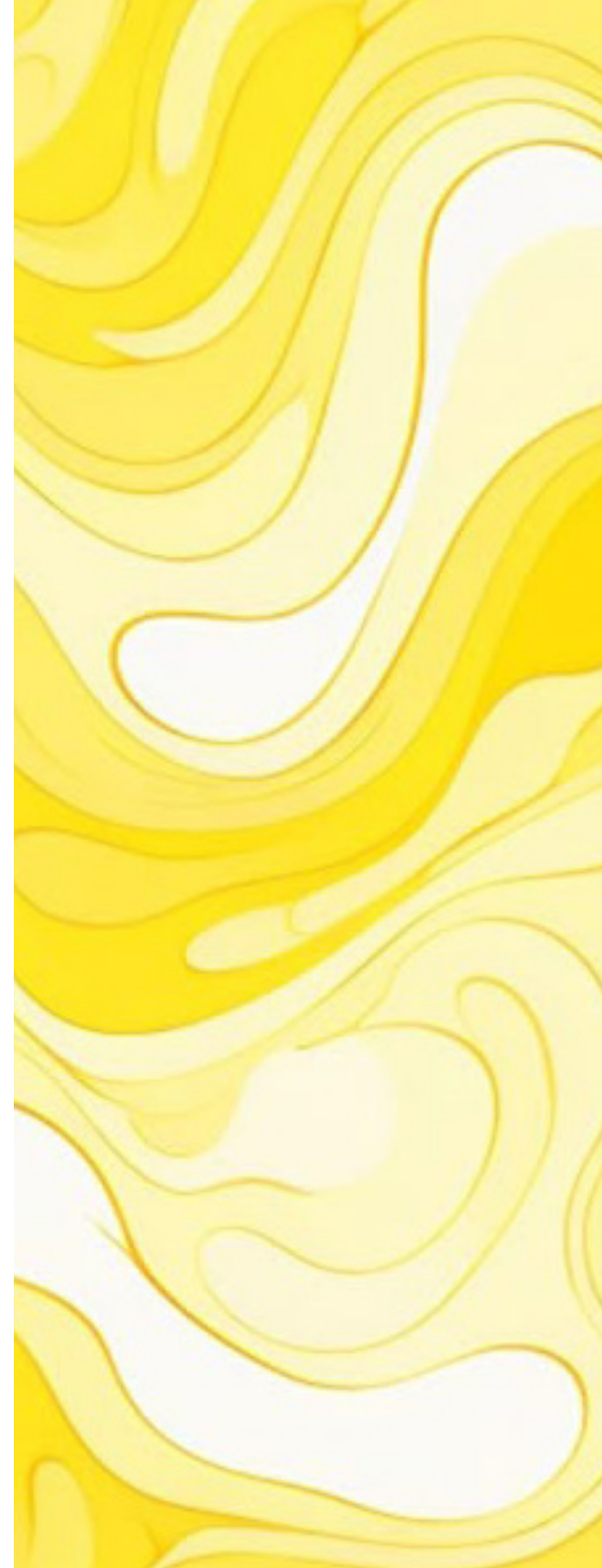
Van Gogh inspired me in many ways. I used large, swirling curves in the center of the blue sky, creating a sense of strong wind and swirling clouds. I used a strong contrast between the lemon yellow and orange of the moon and the blue and cobalt of the sky. This contrast of warm and cool colors makes the light sources in the painting vibrant and stand out.

I explored two different color palettes for the same composition (one blue-dominant, one purple-dominant). This helped me see how temperature affects the mood of the piece. The blue feels cooler and calmer, while the purple feels more vibrant and stormy. The bright yellow sun creates a strong focal point against the darker cool tones of the sky. The contrast draws the eye immediately to the bottom right corner. Working with oil pastels made it difficult to keep small details crisp. The windows on the houses and the edges of the buildings are a bit fuzzy because the medium is hard to control on a small scale.





Then I used my own painting and searched for other images on the internet to make a digital abstract and collage. With the addition of the images I collected, it created a vivid visual movement. I learned how to seamlessly combine analog art (my own painting) with digital assets. I gained proficiency in using layers and masking to cut out objects cleanly so they don't look like they were just pasted on top.





In the first image, the yellow sunflowers and lilies complemented the yellow crescent moon perfectly, creating a warm-cool contrast against the blue sky. In the second image, the cool tones of the whales and the shell merged well with the purple/blue strokes of the sky.

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Thank You

Phuong Vi Nguyen



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My Wordpress