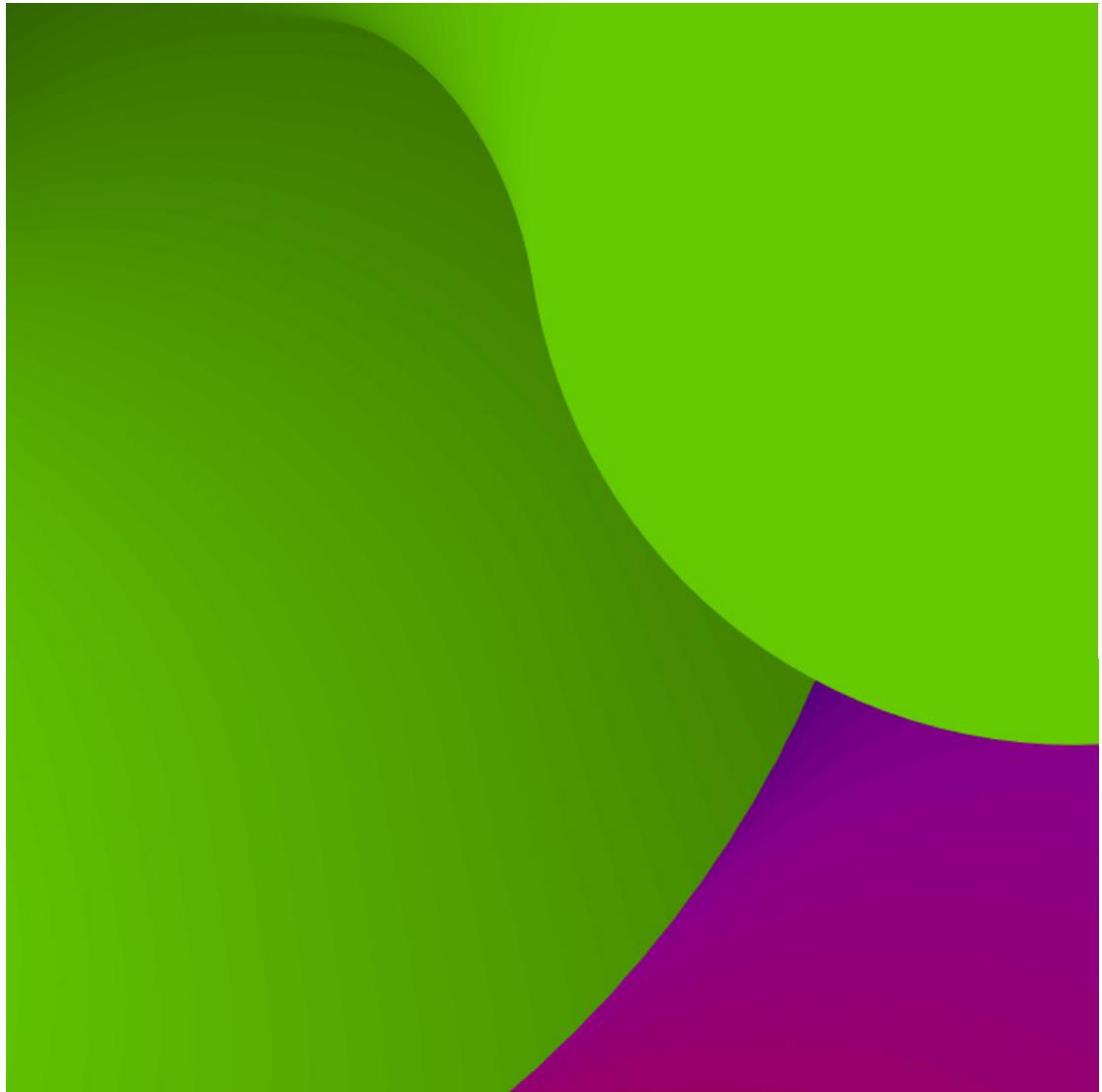


Daniel Roswadowsky

PORFOLIO

Abstract Composition (P5.JS)

PROJECT ONE

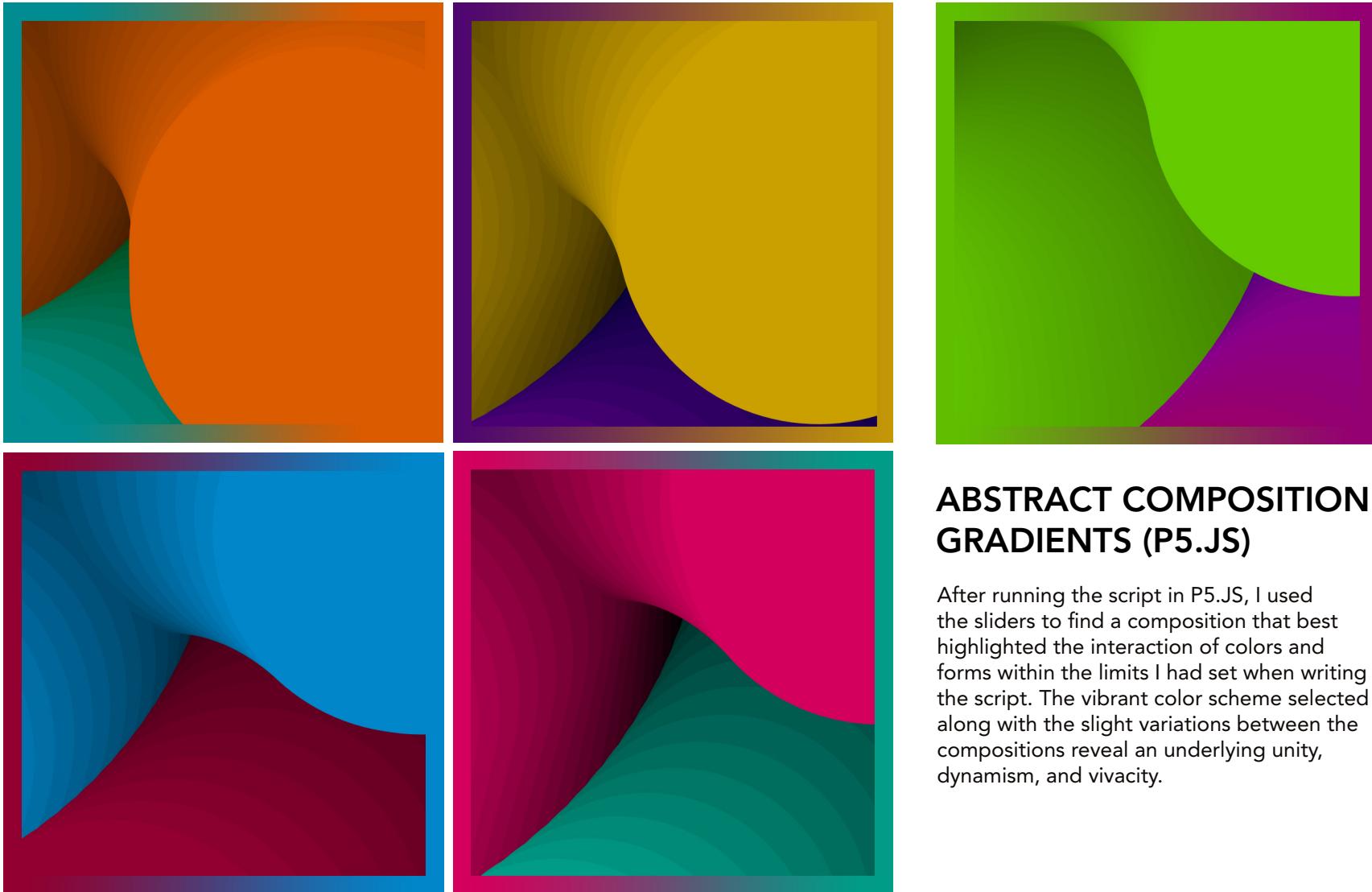


```
function setup() {
  createCanvas(720, 720);
  slider = createSlider(50, 375, 50);
  slider2 = createSlider(1, 720, 400);
  slider3 = createSlider(560, 1080, width);
  slider4 = createSlider(1, 30, 12);
  slider.position(2, 0);
  slider.style('width', '710px');
  slider2.position(2, 10);
  slider2.style('width', '710px');
  slider3.position(2, 20);
  slider3.style('width', '710px');
  slider4.position(2, 30);
  slider4.style('width', '710px');
}

function draw() {
  let comp = slider.value()
  let comp2 = slider2.value()
  let comp3 = slider3.value()
  let comp4 = slider4.value()
  for (let i = 0; i < height; i = i + comp4) {
    push();
    colorMode(HSB);
    stroke(comp2 / 2, i * 5, i / 9);
    strokeWeight(width);
    line(50, width, 0, i);
    stroke(i / 2, i / 5 * 6, i / 6);
    stroke(comp++, i, i / 10);
    strokeWeight(comp3);
    translate(width, comp);
    line(comp, width, 0, i);
    pop();
    rotate(-444);
  }
}
```

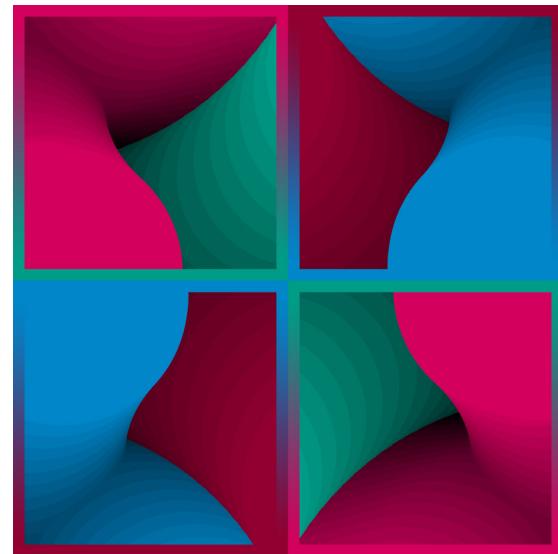
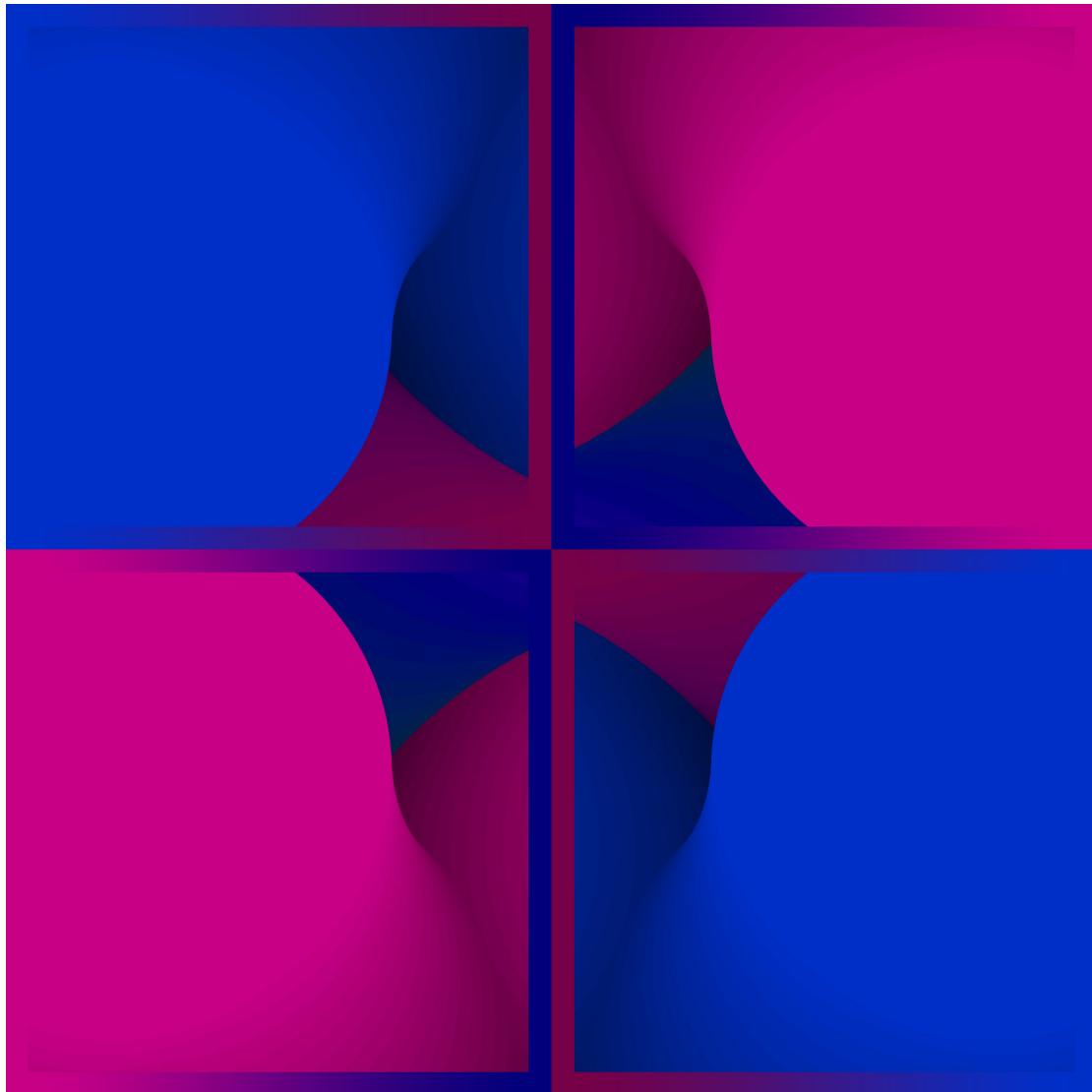
ABSTRACT COMPOSITION (P5.JS)

The objective for the assignment was to write code using P5.JS in order to generate an abstract composition using algorithmic forms with careful consideration for aesthetic issues like rhythm, color; precise control of shape, as well as the balance between both organic and geometric forms.



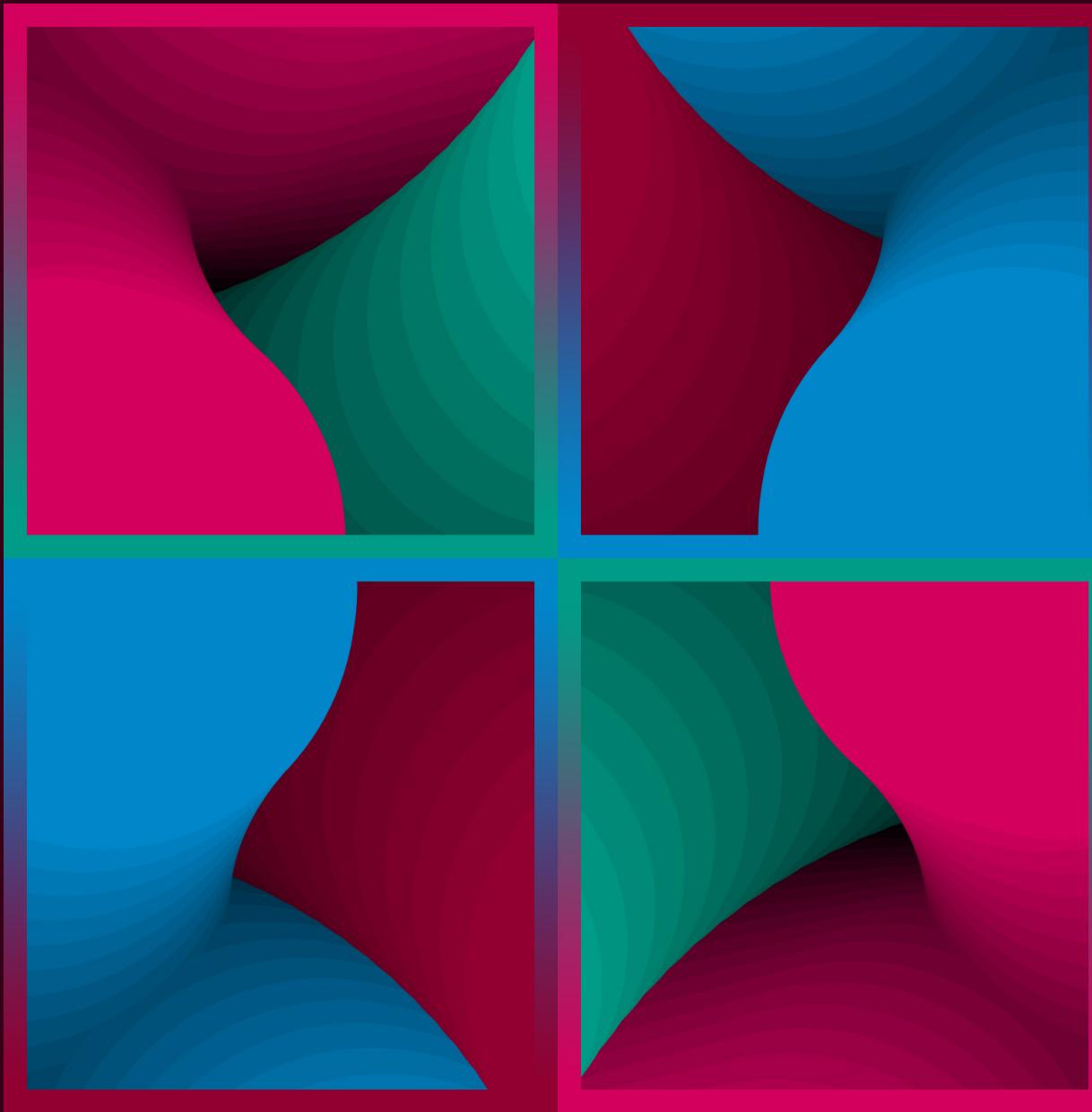
ABSTRACT COMPOSITION GRADIENTS (P5.JS)

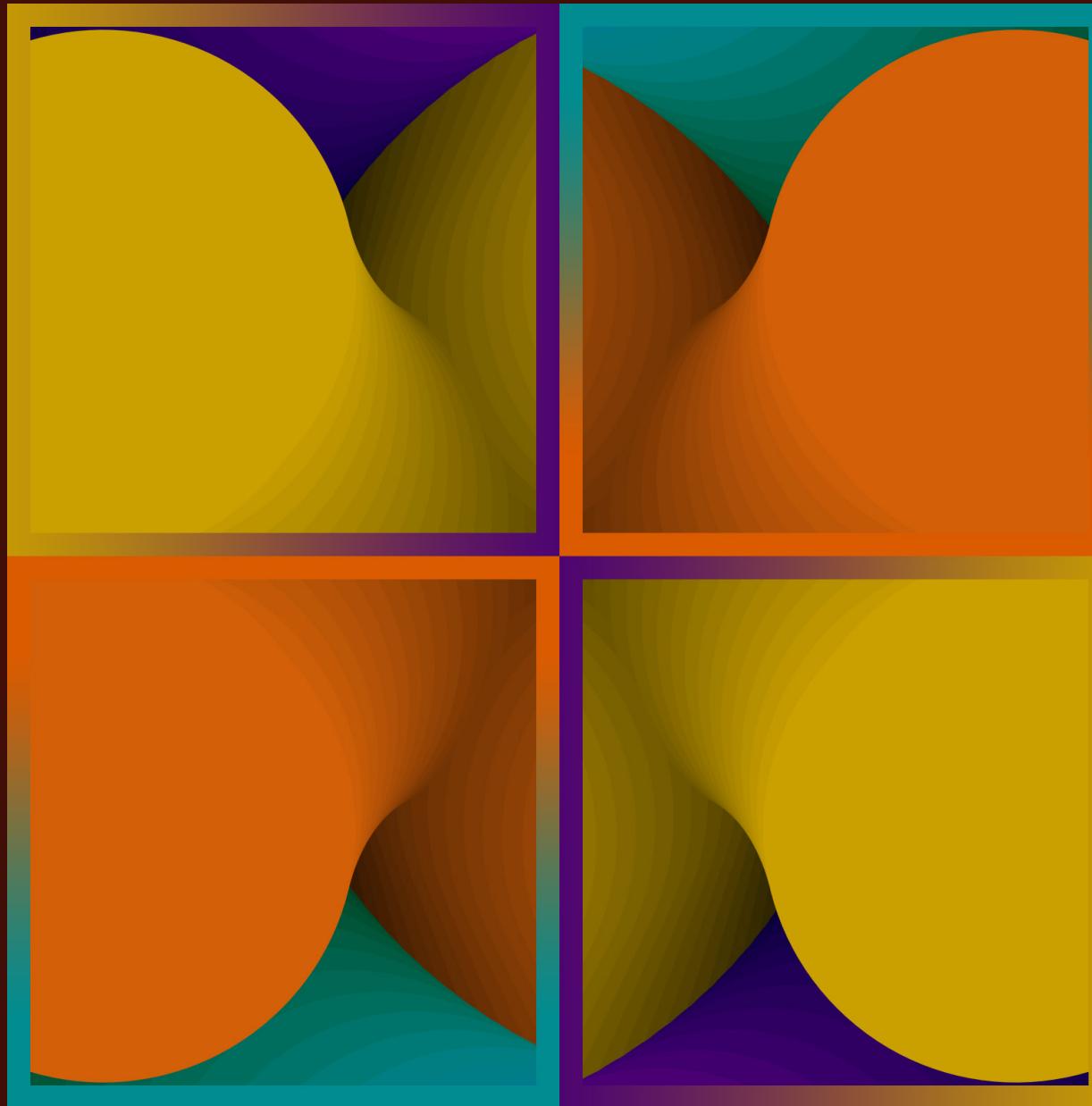
After running the script in P5.JS, I used the sliders to find a composition that best highlighted the interaction of colors and forms within the limits I had set when writing the script. The vibrant color scheme selected along with the slight variations between the compositions reveal an underlying unity, dynamism, and vivacity.



GRIDDED ABSTRACT COMPOSITION (2X2)

Creating a sense of space and depth with a gridded collage that uses rotation and mirroring of selected compositions bordered with contiguously colored gradients.





Abstract Exterior (Mixed Media)

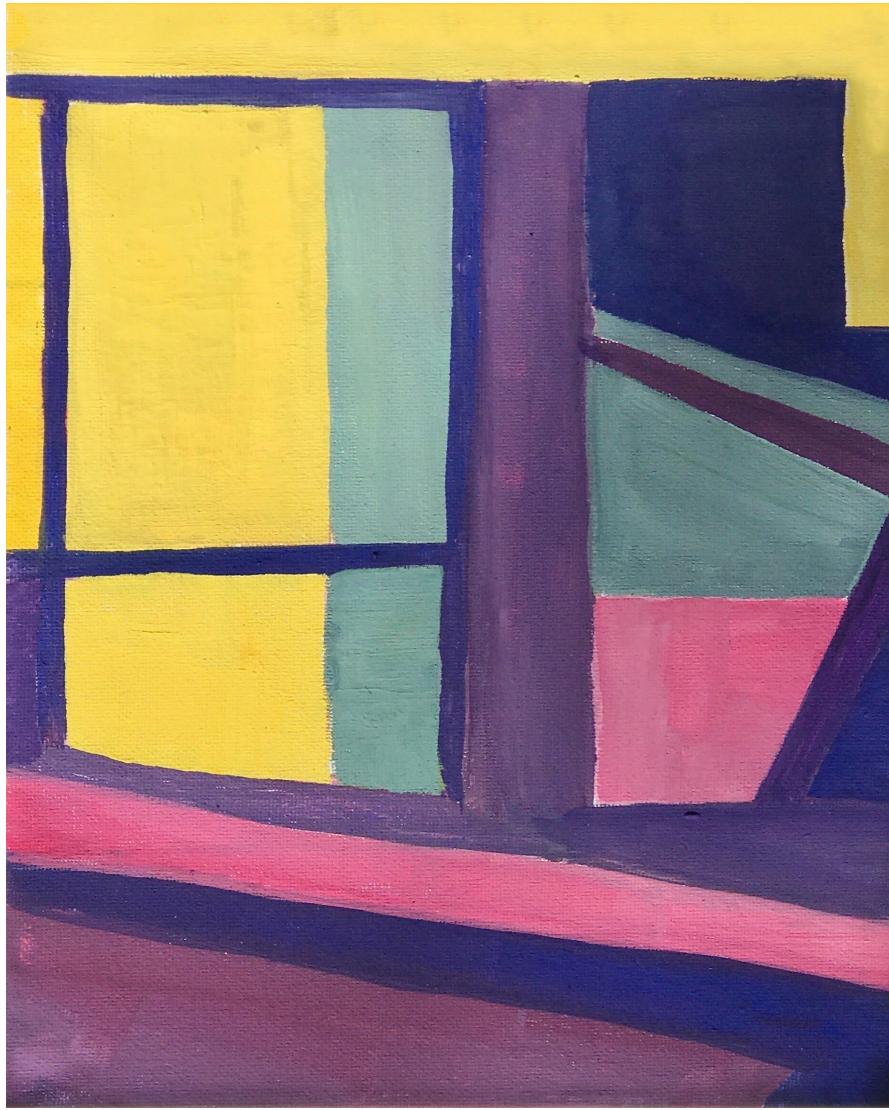
PROJECT TWO



ABSTRACT EXTERIOR (3D RENDER)

An abstraction of an exterior view painted on an 8" x 10" canvas with primary colors and the addition of black and white using gouache. The composition also exists independently from its physical dimensions; photographed, rendered, and reproduced in a digital medium incorporating both flat color and 3D modeling.

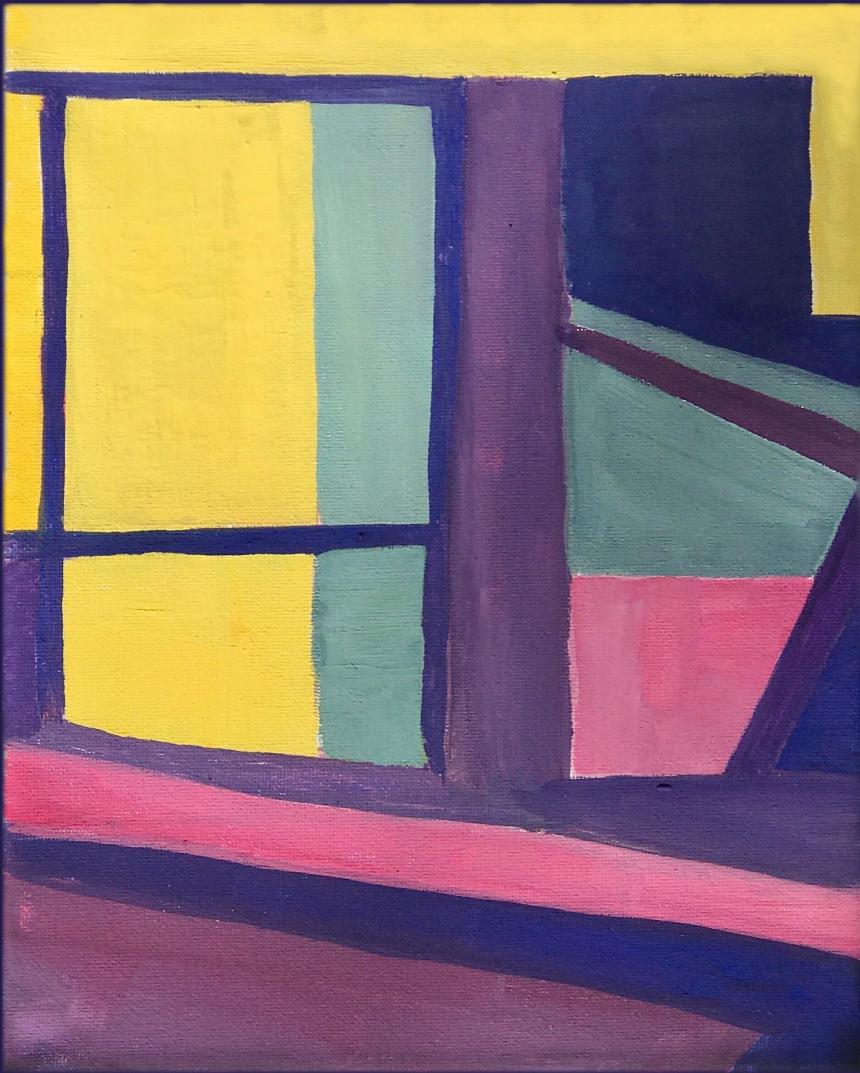


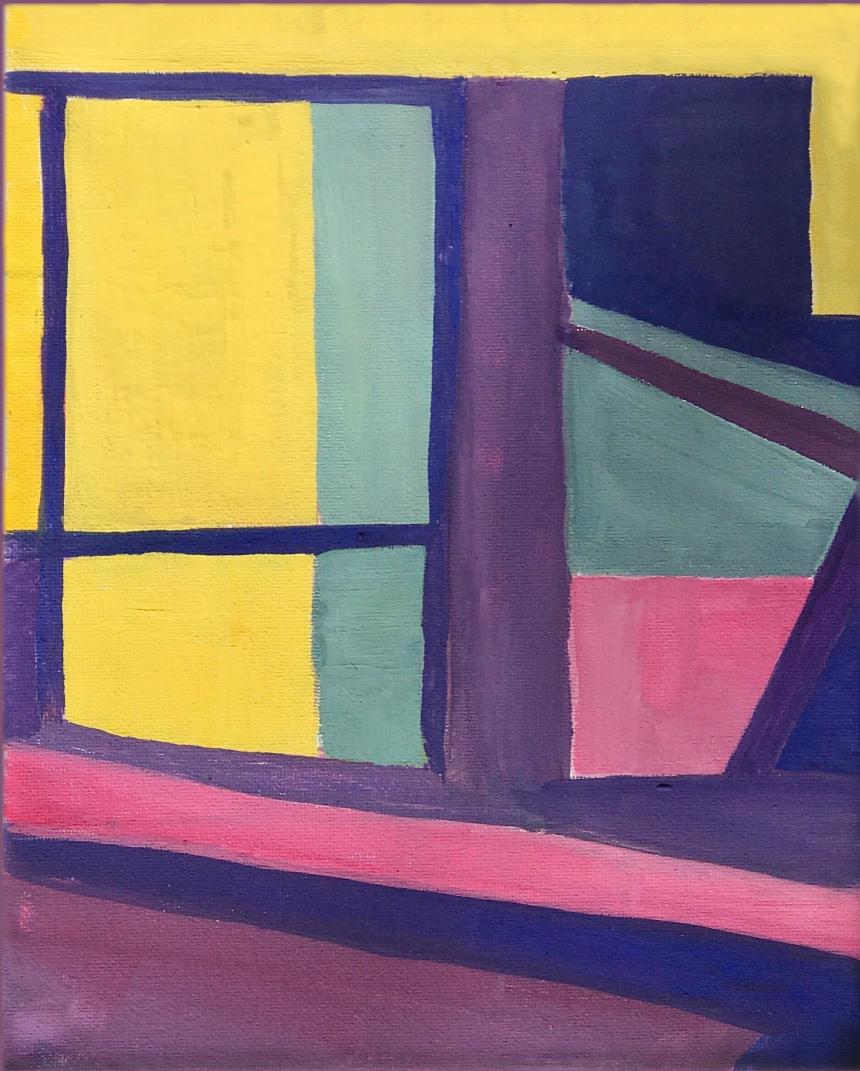


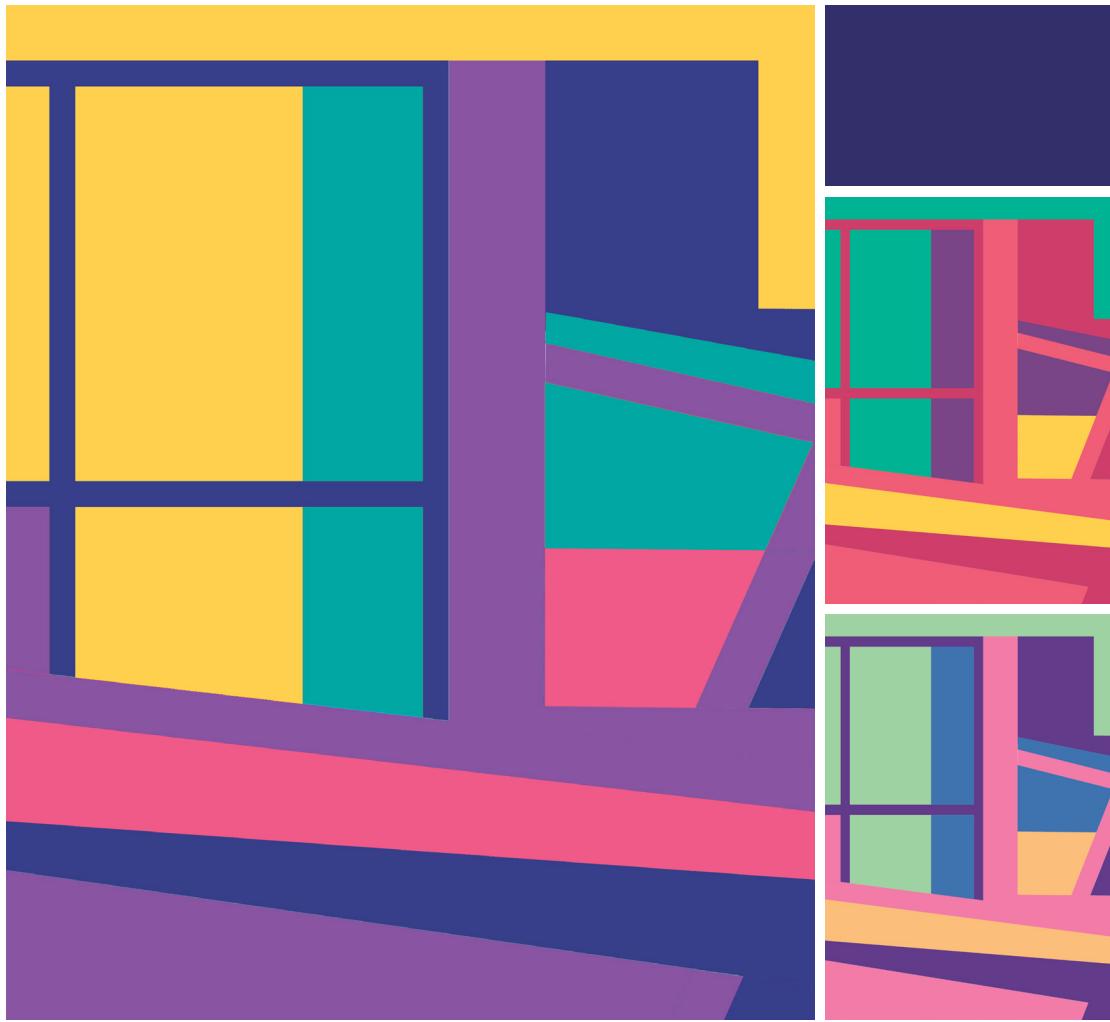
ABSTRACT EXTERIOR (8" X 10" GOUACHE ON CANVAS)

The palette for the painting was limited to just primary colors with black and white. Photographed to highlight the physicality of the medium and subtle qualities of light and texture with the paint applied to the canvas.









ABSTRACT EXTERIOR (DIGITAL FLAT COLOR)

An abstraction of an exterior view.
The digital composition is a 1:1 reproduction
of the non-digital 8x10" painting in solid color.





A Book Project: National Parks of the United States

PROJECT THREE



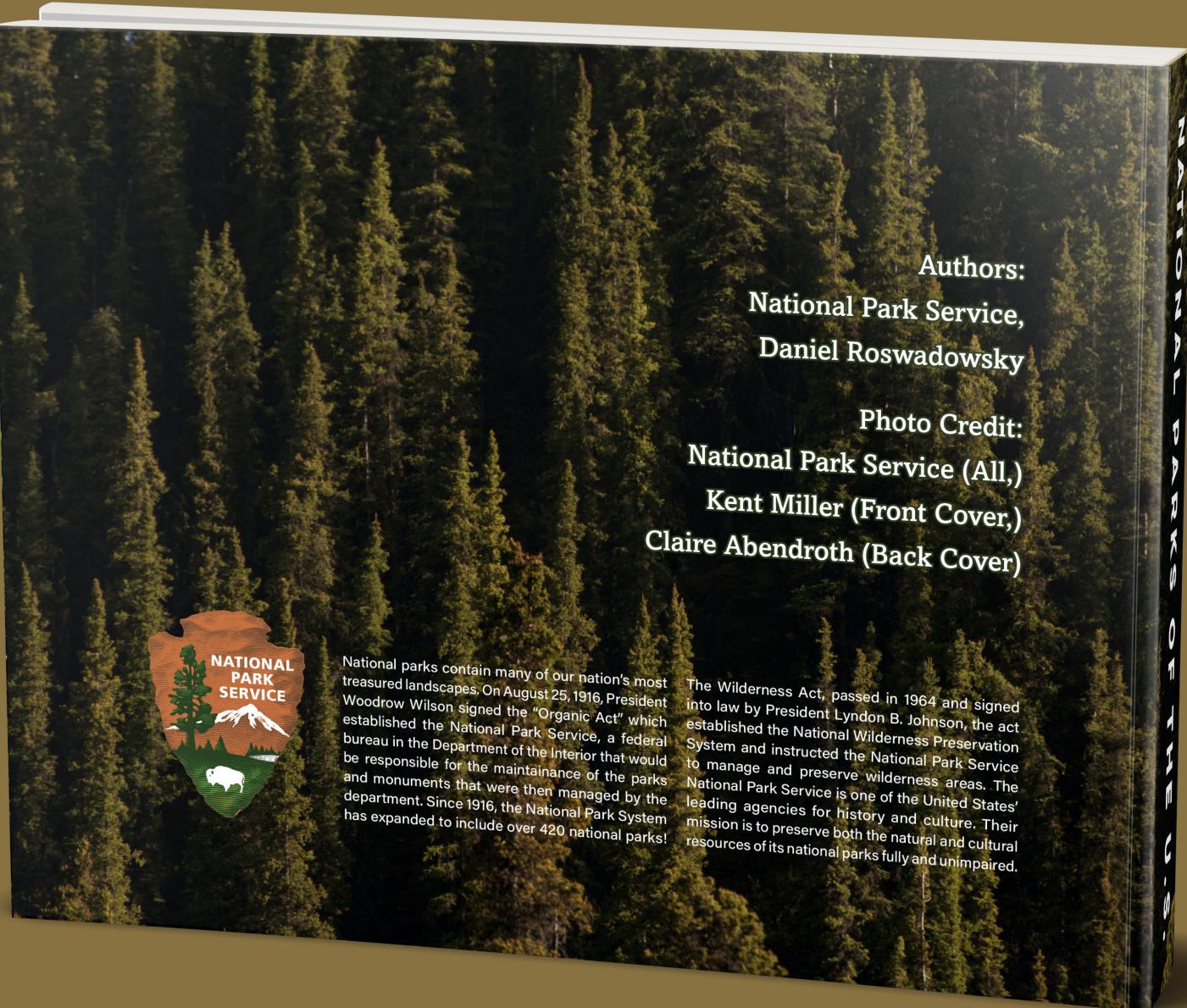
NATIONAL PARKS OF THE UNITED STATES (PRINT)

A book design with careful attention to design elements such as typography, hierarchy, layout, and color. Pictured on the left is a digital render featuring the front cover design.

NATIONAL PARKS OF THE UNITED STATES

NATIONAL PARKS OF THE UNITED STATES

Featuring Scenic Views & Brief Overviews from 16 U.S. National Parks



Authors:

National Park Service,
Daniel Roswadowsky

Photo Credit:

National Park Service (All,)
Kent Miller (Front Cover,)
Claire Abendroth (Back Cover)

National parks contain many of our nation's most treasured landscapes. On August 25, 1916, President Woodrow Wilson signed the "Organic Act" which established the National Park Service, a federal bureau in the Department of the Interior that would be responsible for the maintenance of the parks and monuments that were then managed by the department. Since 1916, the National Park System has expanded to include over 420 national parks!

The Wilderness Act, passed in 1964 and signed into law by President Lyndon B. Johnson, the act established the National Wilderness Preservation System and instructed the National Park Service to manage and preserve wilderness areas. The National Park Service is one of the United States' leading agencies for history and culture. Their mission is to preserve both the natural and cultural resources of its national parks fully and unimpaired.



CRATER LAKE NATIONAL PARK

OREGON

ACTIVITIES
EXPLORE

HIKING
WATER ACTIVITIES
CAMPING

SIZE

183,224 ACRES

SPOTS
VISIT
GARFIELD PEAK

With a depth of nearly 1,950 feet, Crater Lake is the deepest lake in the United States—and one of the most beautiful. The intense blue color of the water is an indication of its great depth and purity. The lake is considered by scientists to be the cleanest and clearest large body of water in the world. Surrounded by cliffs, the lake is fed entirely by rain and snow. Crater Lake itself occupies less than 10% of the park. Over 95% of the park is managed as wilderness. Beyond the lake, old-growth forests blanket the landscape. Established in 1902, the park protects 15 species of conifers, from towering ponderosa pines to ancient white-bark pines. These trees shelter a wide array of

wildlife, including black bears, mountain lions, elk, and spotted owls. Surrounding the picturesque, deep-blue Crater Lake are over 180,000 acres of forests, meadows, wetlands, and pumice fields. Together these create the canvas of Crater Lake National Park which rises in elevation from 3,990 feet to 8,926 feet. Crater Lake rests in the belly of a dormant volcano. The volcano once stood 12,000 feet tall, but collapsed after a major eruption 7,700 years ago. Subsequent eruptions formed Wizard Island, a cinder cone rising from the water. Within the park, there is an abundance of fascinating volcanic features, including a second rocky island, the Phantom Ship (pictured above).

The park supports more than 700 species of native plants that thrive. The lake water level is controlled by precipitation, evaporation, and seepage through the rocks. There are no lakes or streams run out from Crater Lake. The park contains more than 40 caves, with just over 30 of them located within the rim of the caldera. The caldera is 5-6 miles in diameter and 3900 feet deep. The 33-mile historic Rim Drive that circumnavigates the lake. Along the drive are 30 overlooks, each highlighting a specific view of the lake, a significant geologic formation in the caldera, or environmental feature such as a sub-alpine meadow. Some stops also have exhibits with information available about respective views.



ARCHES NATIONAL PARK

UTAH

ACTIVITIES
EXPLORE

DRIVING
HIKING
BICYCLING

SIZE
76,679 ACRES

SPOTS
TO VISIT
DELICATE ARCH

Arches National Park is a wonderland of red rocks and blue sky. The red rock landscape at Arches might feel timeless, dream-like, or even otherworldly. You can see arches, towers, pinnacles, and balanced rocks from the paved park roads. Take a hike, and you can see even more. Over two thousand natural sandstone arches, the greatest concentration of rock arches in the world, are preserved in Arches National Park. People come from all over the world to visit Arches National Park, and visiting Delicate Arch (pictured on the left,) is on the top of many visitors' to-do lists. In a park with over 2,000 stone arches, this particular free-standing arch has become one of the most

widely recognized symbols of the state of Utah and one of the most famous geological features in the world. Balanced Rock (pictured above,) is one of the most iconic features in the park, standing a staggering 128 feet (39m) tall. While this formation may appear to be an epic balancing act, it's actually not balanced at all. The rock boulder of Entrada Sandstone sits attached to its eroding pedestal of Dewey Bridge mudstone. Exposure of the two rock strata layers provide ideal conditions for the formation of arches and balanced rocks. Balanced Rock (pictured in the top left,) defies gravity but eventually, the 3,600 ton boulder will come tumbling down like many others have as the

erosional process continues to shape the landscape. There is no better time than the present to see this awe-inspiring giant. Though the natural quiet of Arches often creates the impression of lifelessness, the park is home to many plants and animals. The most frequently sighted animals include birds, lizards, and some small mammals, though seasons and weather play large roles in determining what animals are active. Diverse plant communities thrive in patches of biological soil crust, while others seem to grow right out of cracks in the rock. The 18-mile scenic drive passes many outstanding natural features. On a clear night, you can view great stars just about anywhere from the park.



GLACIER BAY NATIONAL PARK

ALASKA

ACTIVITIES
***TO**
EXPLORE

HIKING
WATER ACTIVITIES
CAMPING

SIZE

3,223,364 ACRES

SPOTS
***TO**
VISIT MT. FAIRWEATHER

Glacier Bay National Park is a highlight of Alaska's Inside Passage and part of a 25-million acre World Heritage Site—one of the largest internationally protected areas in the world. From sea to summit, Glacier Bay offers limitless opportunities for adventure and inspiration. It is a land reborn, a world returning to life, a living lesson in resilience. If ever we needed a place to intrigue and inspire us, this is it. Glacier Bay is a homeland, a living laboratory, a national park, a world heritage site, a biosphere reserve, and designated wilderness. It's a marine park, where great adventure awaits by boating into inlets, coves and hideaway harbors. It's also a land park, with snow-capped mountains,

spectacular glaciers, and emerald-green forests. Glacier Bay has been the homeland of the Huna Tlingit people for countless generations. About 250 years ago a single, large tidewater glacier covered all of Glacier Bay. By 1750 the glacier began to retreat—now retreated 60 miles to the head of the bay. Currently glaciers cover 27 percent of the park. At last count there were 1,045 glaciers in the park. There are over 50 named glaciers, seven of which are active tidewater glaciers that calve icebergs into the sea. Most park glaciers originate between elevations from 8,000 to 15,000 feet. Dramatic change and the ebb and flow of nature occur at every scale: within centuries,

seasons, and hours. The tides swell and recede dramatically twice a day, oftentimes by as much as twenty vertical feet. Long days in the summer become markedly brief in the winter, as the earth's axis slants away from the sun. Sea kayaking is one popular way to experience the wilderness. The park also offers opportunities for both fresh and saltwater sport fishing. Since 1879, scientists from all around the world have been highly attracted to the pristine ecosystems in Glacier Bay, dominated by its natural successional processes. Visitors congregate in the warmer summer months, witnessing the calving of glaciers to contemplate change and resilience, as well as their connection to this dynamic landscape.

A Typography Project: Font Design

PROJECT FOUR

**A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z**

- „ ! ? ” “ ()

**a b c d e f g h i j k l m n o
p q r s t u v w x y z**

A TYPOGRAPHY PROJECT: FONT DESIGN

The objective for the project was to develop and prototype a font exhibiting its form, and typographic elements like kerning, leading, and tracking.

**THE QUICK BROWN
FOX JUMPS OVER
THE LAZY DOG.**

*the quick brown
fox jumps over
the lazy dog.*

MINIMUM

minimum

**DANIEL
ROSWADOWSKY**

*daniel
roswadowsky*

Bullseye Tracker Branding

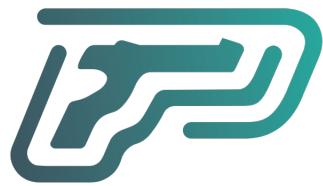
PROJECT FIVE

BullseyeTracker

BULLSEYE TRACKER BRANDING

BullseyeTracker is a web-based scoring application that simplifies all the challenges involved in Bullseye Pistol Leagues.

Following the brand's philosophy, I created a minimal logomark that would reflect company goals. The mark, a flattened illustration of a bullseye pistol outlined by borders, conveys activity, simplicity, and performance.



BullseyeTracker



BullseyeTracker



9Tee Branding

PROJECT SIX

nineteen

9TEE BRANDING

A wordmark and logomark, and short series of digital web-based advertisements for a customizable print on-demand clothing brand.



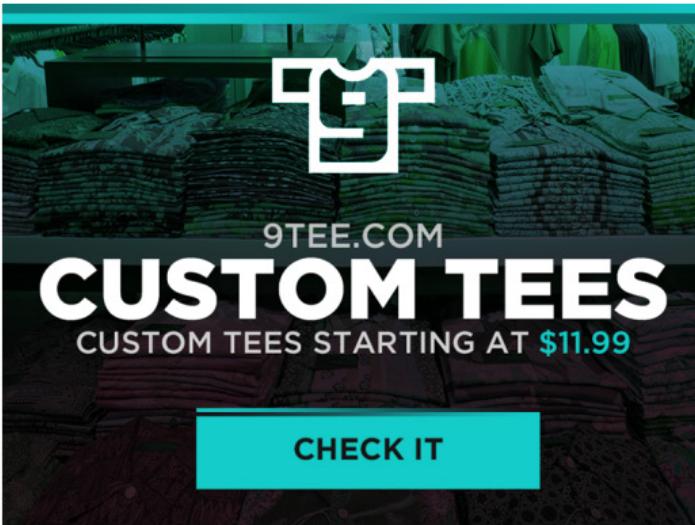
TOP



ninetee



ninetee

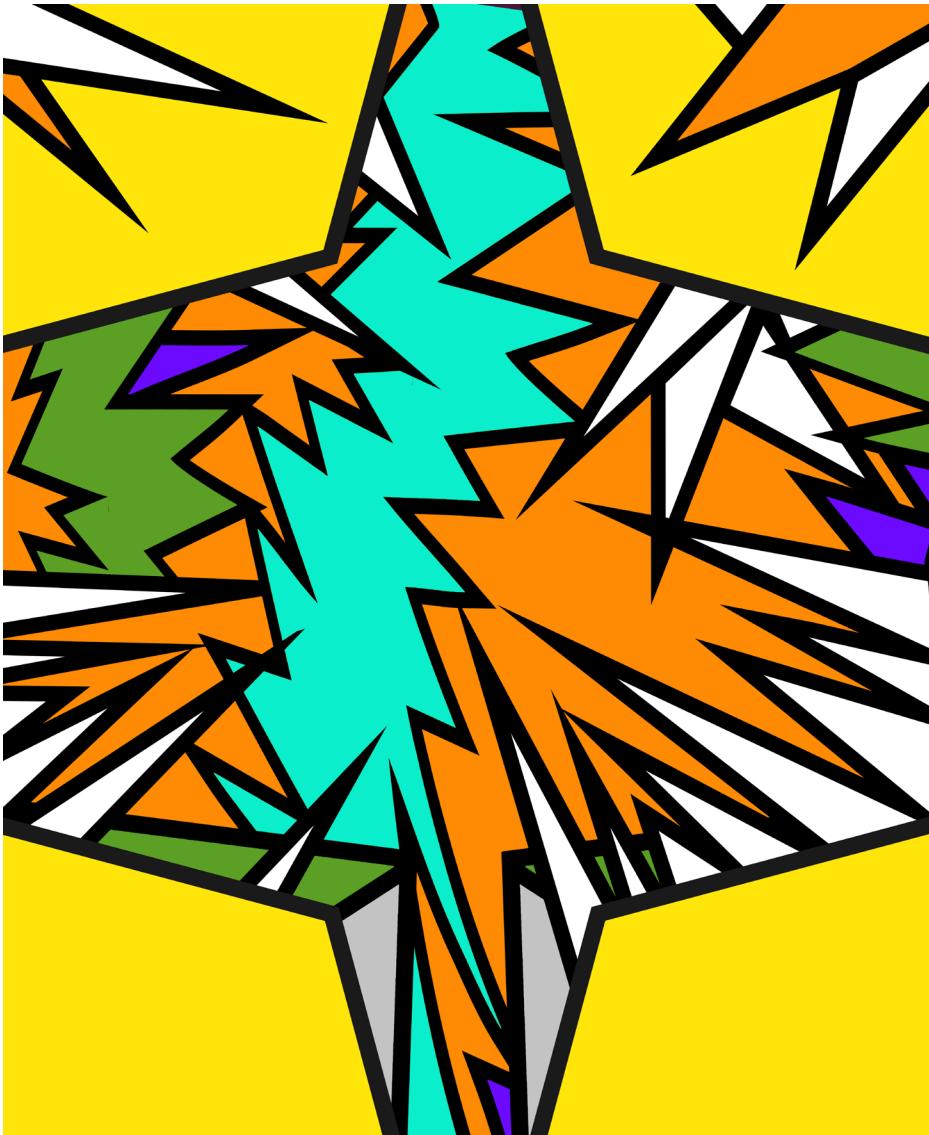


9TEE WEB ADVERTISEMENTS

Experimenting with various sized modular banner advertisements that would be displayed across websites to direct traffic for a marketing campaign.

PRINT I-A (SPRING 2021)

PROJECT SEVEN



INSPIRED COMPOSITION (DIGITAL)

The objective for this assignment was to develop a layered composition that would be ready for silkscreen printing referencing the style of a chosen artist. This is the final composition and color scheme that I arrived at after delving into the essence of Nicholas Krushenick's sensational print work, which incorporated elements of Pop Art, Op Art, Minimalism, and Color Field.



INSPIRED COMPOSITION FAILED PRINTS (PRINT)

After taking the digital composition to print, I cut the template from newsprint for the first two layers and reinforced the template with masking tape. Once the correct colors and consistency was achieved with the ink, the first difficulties I encountered were with deviations in the registration resulting in slight misplacement of subsequent print layers. The objective was to first print the yellow layer, followed by the orange layer, followed by the teal layer, followed by the green layer, followed by the purple layer, followed by the grey layer, and finishing off with several passes of black as needed to establish a strong stroke around the borders.



COMPOSITION FOR “THE BODY ECCENTRIC” (DIGITAL)

The objective for the assignment was to develop a design that would be ready for silkscreen printing within the theme of “The Body Eccentric.” The abstract forms bear a loose resemblance to bodily forms.



SPORE PRINTS: "EARTH, LAND, DIRT." (PRINT)

The objective for the assignment was to design and print a composition within the theme of "Earth, Land, Dirt." For imagery, I cut out a template for silkscreen with newsprint of a scaled up "spore print." The spore is a unicellular organism responsible for the reproductive processes in mushroom producing fungi. After registering the prints, the challenge was then to get as many clean prints using the right amount of pressure and consistency of ink before the newsprint had deteriorated and could not produce any more clean prints. This was an opportunity to embrace glitches that occurred along the way which created subtle yet unpredictable variations between prints; some appearing more desirable and others appearing less.

MEDIA I-A (SPRING 2021)

PROJECT EIGHT

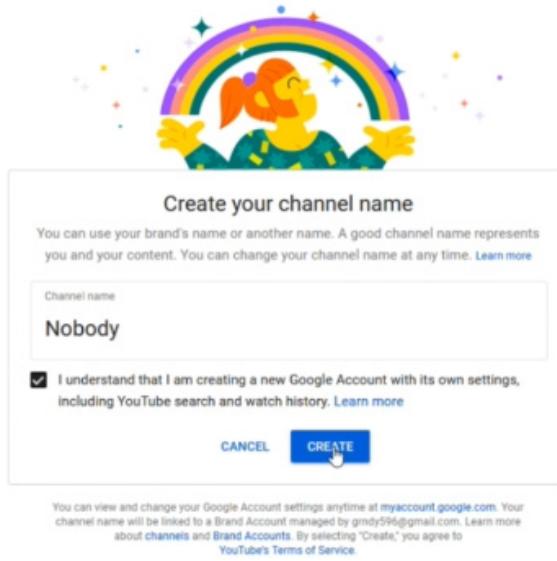


SCREWBALLS [5:24] (VIDEO)

With found footage gathered from three “propagandic” war films, the resultant appropriated short film is transformed into an irresolute and subversive narrative where the idyllic animated world of imagination discordantly collides with a climactic outbreak of war and destruction amongst civilization in the anthropoidal world. One of the central questions posed to the viewer in the midst of this nonsensical chaos is “What are the nature of our relationships to war and conflict both microcosmically and macrocosmically; as individuals, as societies, as humans, as animals, and beyond?” Includes footage from: Civilization (1916), Tulips Shall Grow (1942), & The Nazis Strike (1943), featuring music by Django Reinhardt (Boléro, Tears)

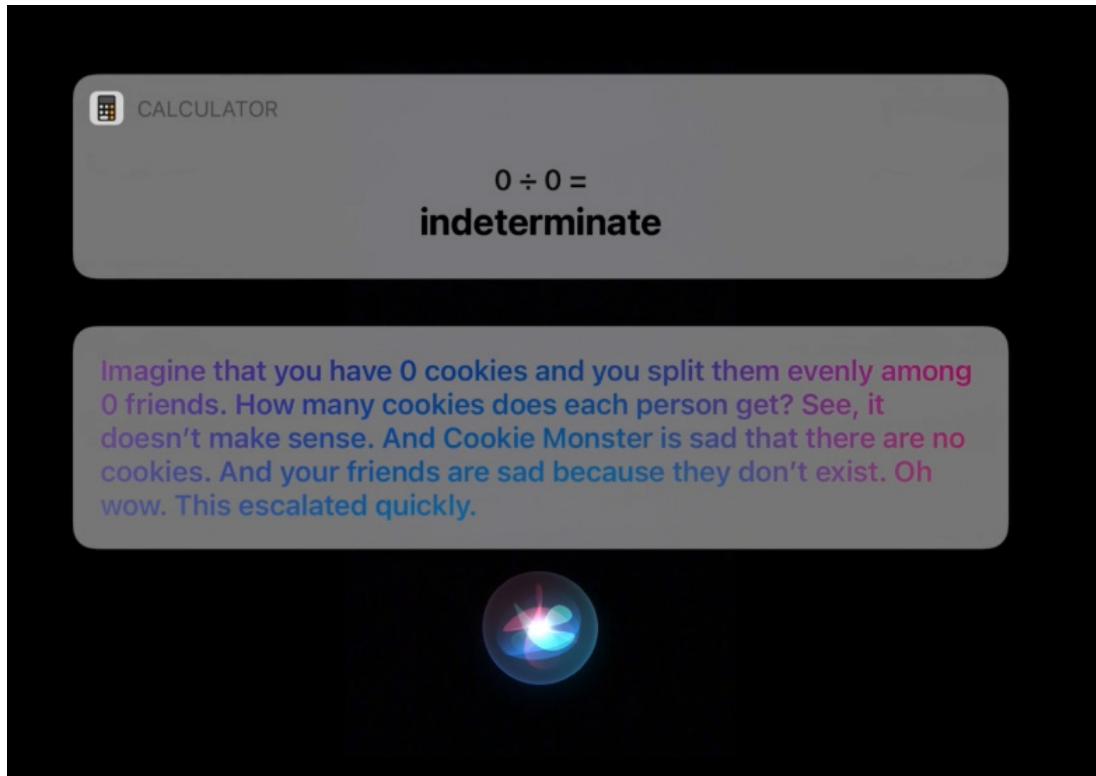
MEDIA I-B (FALL 2021)

PROJECT NINE



NOBODY [5:02] (VIDEO)

When every action reveals more about the user behind the screen, This video explores the question of “Is there any alternative besides completely opting out to escape the possessive influence and ascendant purview of algorithmic profiling?” as well as “Is it possible for the user to gather more information and data from the algorithms than that which is collected of the user?”



ERROR [5:17] (VIDEO/PERFORMANCE)

An exploration into the nature of self is carried out to push against the boundaries of what can be expressed, and to seek what form such an expression would take if it could? This question was the impetus that led me to analogies like division by zero, proving or disproving ones existence, and notions like the infinite, as well as other forms of paradox, irresolution, recursion, and distortion of time and self. The video was part of a non-linear performance in which two projectors set to opposite ends of the room displayed the footage on one end and stills on the other with only text.



Inspiration ⓘ
Informs shapes and contours of results. [30 image minimum]

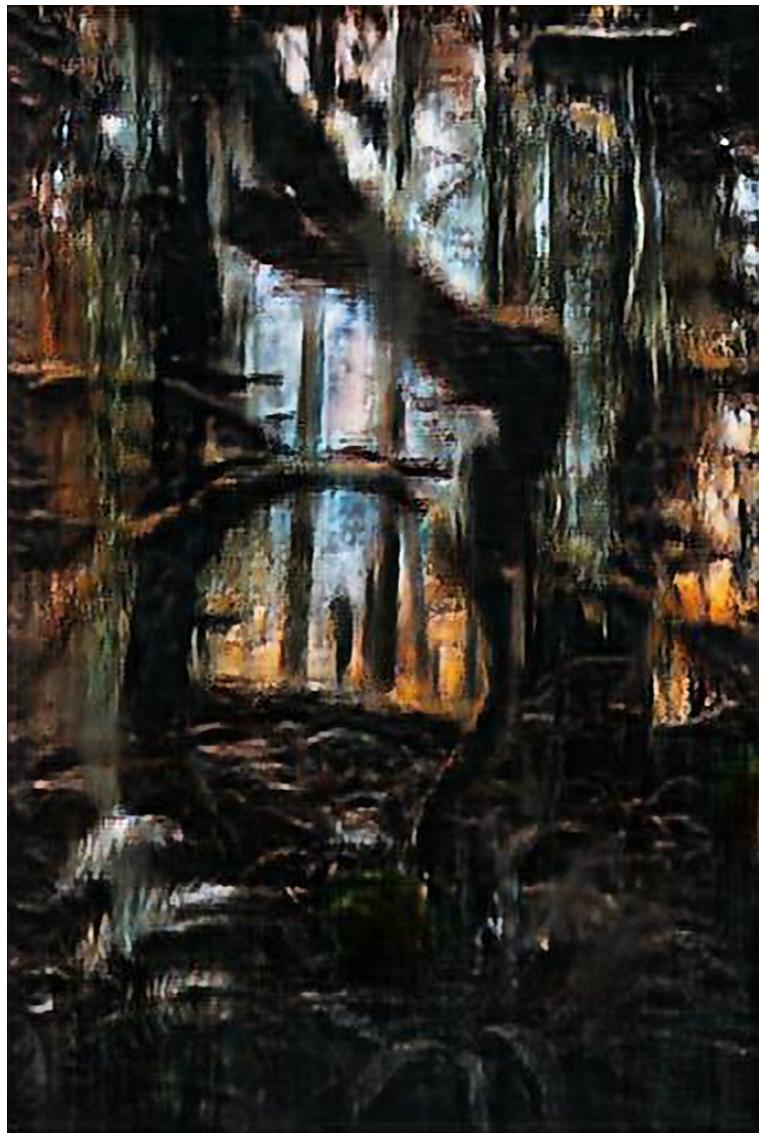
Influence ⓘ
Results will iteratively morph to resemble this set. Determines colors. [30 image minimum]

GENERATIVE IMAGES (PLAYFORM.IO)

Using the tool Platform.io with their creative morph process allowed me to generate images based on two sets filled with images which I catalogued. The sets are broken into “Inspiration,” which informs the composition, and “Influence,” which informs the colors and distortions. For the inspiration set, I choose images that were strictly based in nature with organic life and matter. For the influence set, I wanted to juxtapose machinery, mechanical, industrial, technological imagery that would drain the “life” from the inspiration set and evoke an unsettling apocalyptic quality.









DESIGN II-B (FALL 2021)

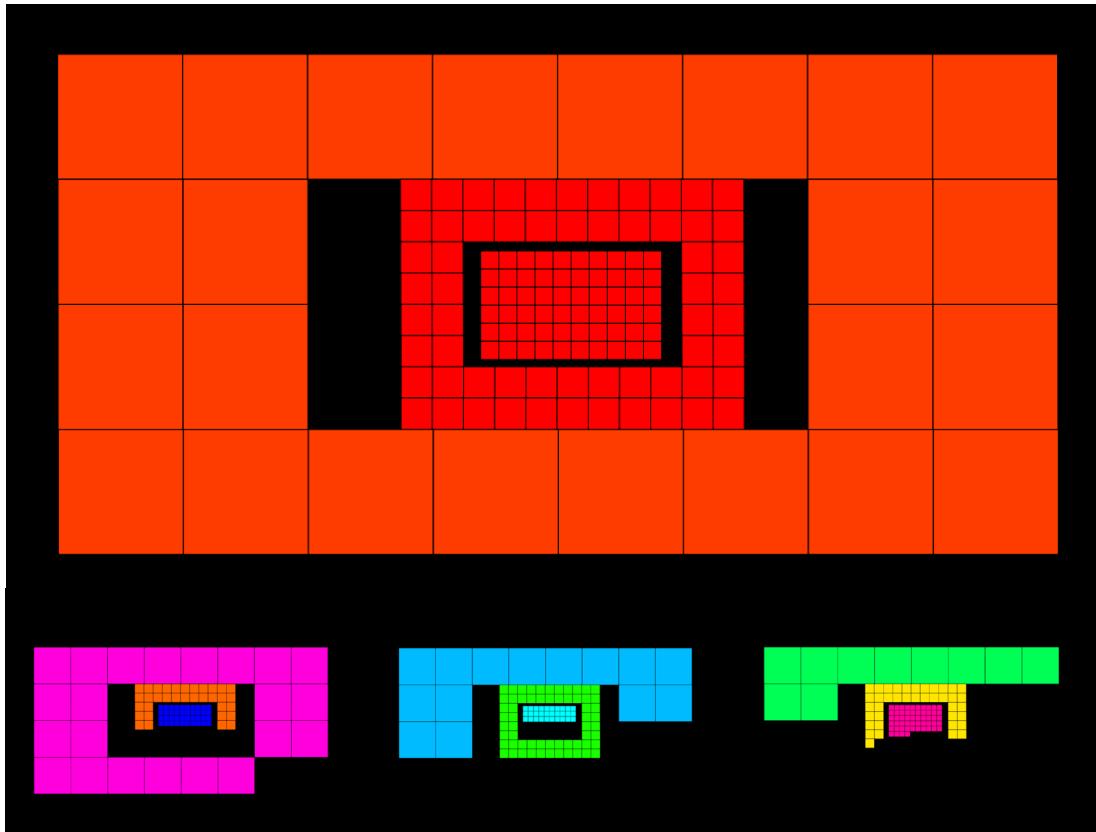
PROJECT TEN

Daniel Roswadowsky

Responsive, Interactive, & Experimental Design

PORTFOLIO WEBSITE (HTML,CSS,JAVASCRIPT)

For my portfolio website, I decided to take an experimental approach to the design that would focus on principals of responsive web design and interactivity for the web. The paired down design alternates between colors of figure and ground for menu items allowing the user to navigate forward by clicking an item and return back by clicking anywhere else in the background. Each section is color coded.



24 HOUR CLOCK (P5.JS)

The objective for this project was to first come up with a concept for a unique clock design and context for where the clock would be displayed. My concept was an exceedingly minimalistic approach to a clock whereby following a grid system, it would count block by block to fill in squares for each second, minute, and hour, while progressing through the color spectrum. The clock can be adapted to fill any digital space. Once the idea was established, I had to code it from scratch with the P5.JS library by trial and error until the sequence was correct and margined appropriately. This proved to be the greatest struggle aggregating over 700 lines of code.

DESIGN III-A (FALL 2021)

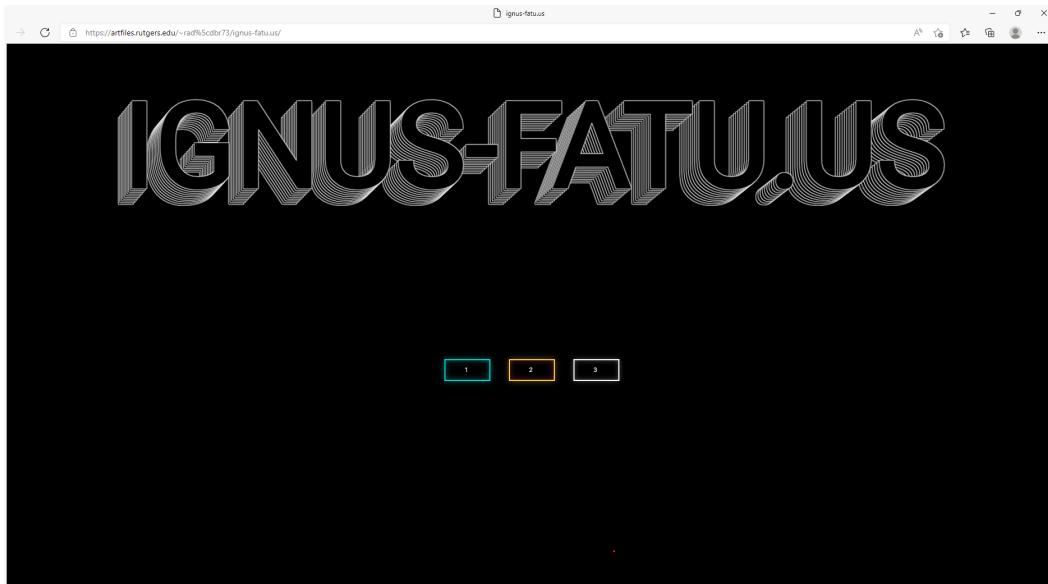
PROJECT ELEVEN



NOW IS THE TIME [1:01] (VIDEO)

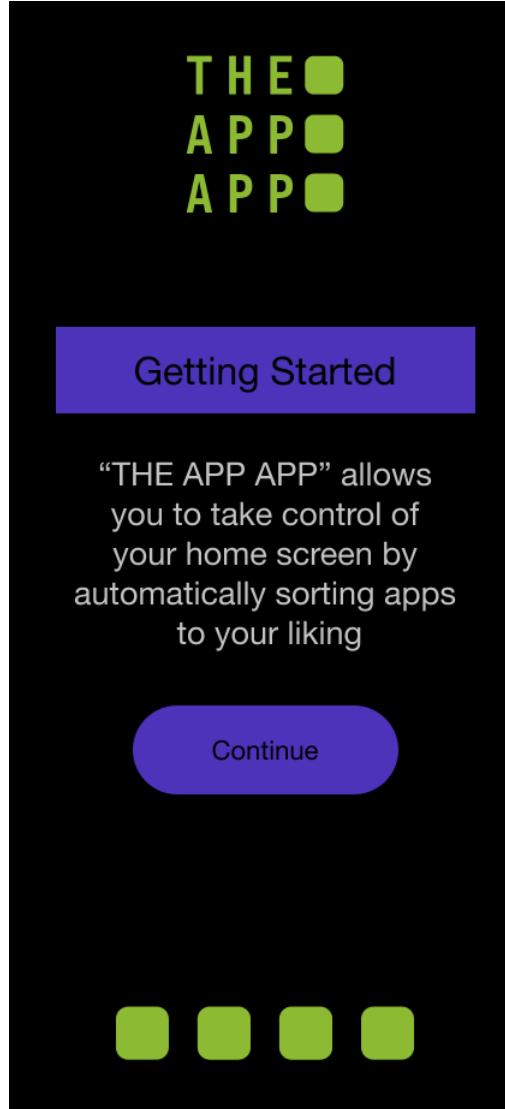
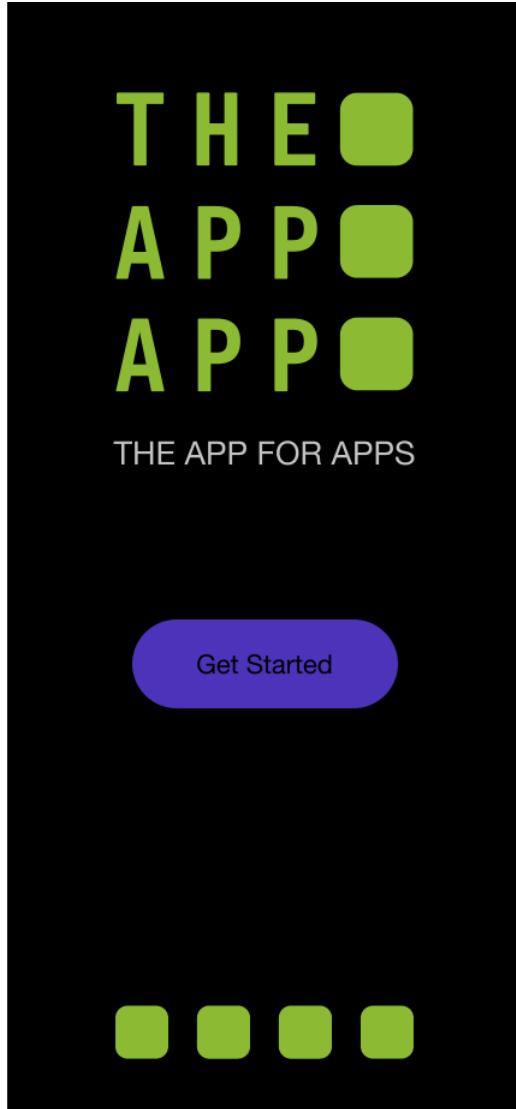
The theme for this short animated project was "Now Is The Time." The lighthearted animation also functions as a screen saver that encourages enhanced productivity by brandishing the notion of Procrastination and the ever passing moment.





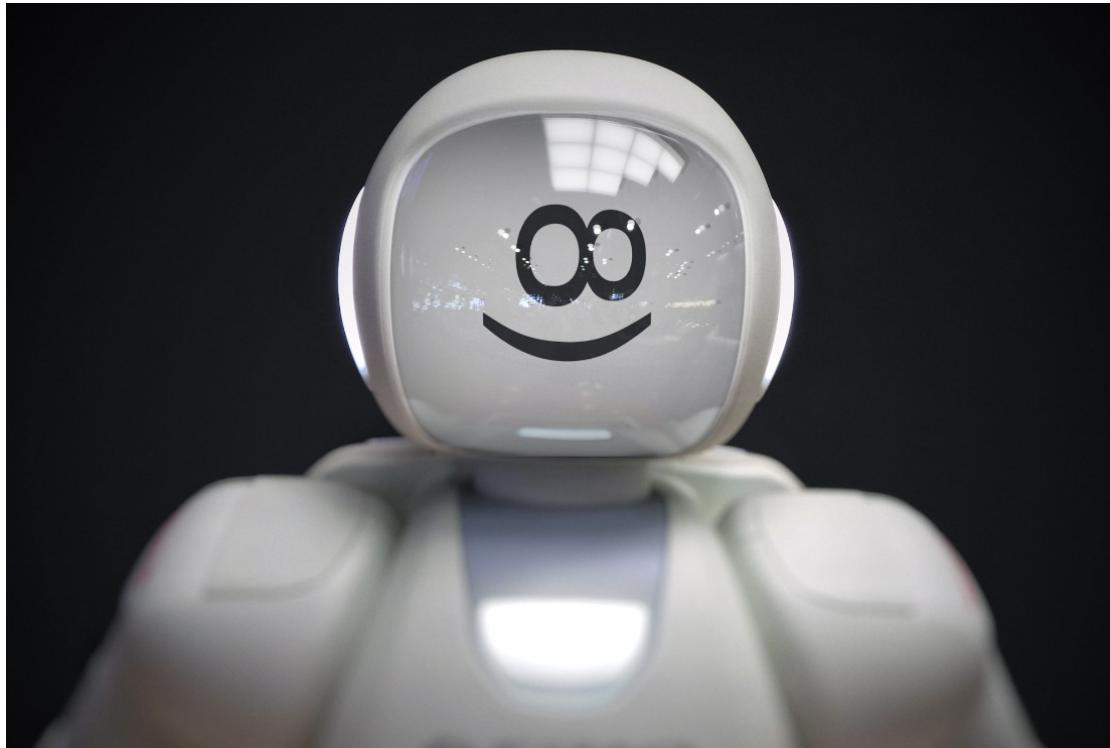
IGNUS-FATU.US (OPTICAL ILLUSIONS WEBSITE)

Two optical illusions coded with p5.js and integrated into a modular designed website with careful attention to user-interface design and responsive web design. This website was designed to be scaled up, ready to republish additional illusions to be displayed. The website makes use of HTML, CSS, and Javascript functionality.



THE APP APP (ADOBE XD)

Using Adobe XD, the objective for the project was to prototype and design an interface with functional flow interactions for a conceptual app. "THE APP APP" is a prototype that enables users to sort their home screen apps according to their selected preferences to enhance productivity and reduce the pain of manually sorting apps one at a time.



"AI-ASSISTED" HAIKU [1:07] (VIDEO)

The objective for this project was to write and animate an original haiku then creating a mock-up to display it in a chosen location. The location I choose, a robot with a conspicuously human-like form with a strange screen as its head, informed my haiku and animation. Using text generated and edited from a GPT-2 model language transformer, I created a short animation "imbuing the character with sentience".

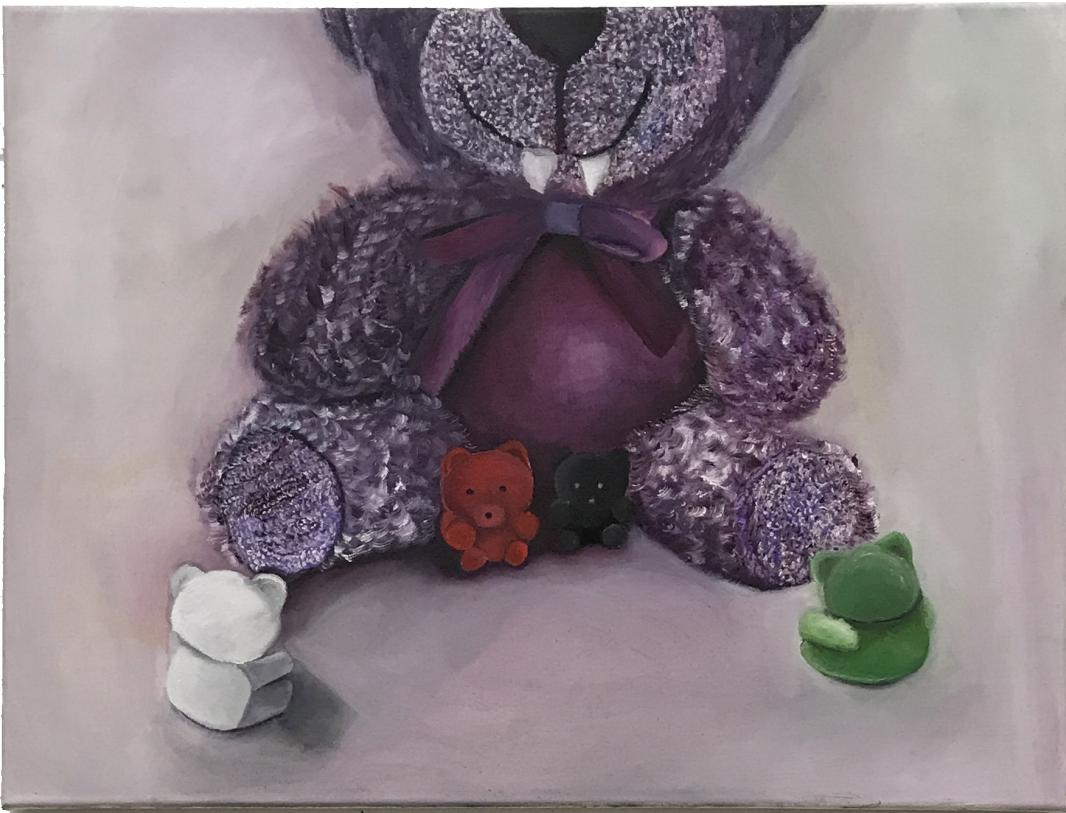
PAINTING I-A & PAINTING I-B (FALL 2021-SPRING 2022)

PROJECT TWELVE



WHITE STILL LIFE (18" X 24")

The objective for the assignment was to develop basic skills with oil paint medium and paint a study of geometric objects from observation limited to only Titanium White on top of a Red Oxide base layer. In my composition I honed in on just a few objects that would reveal a sense of dimensionality and surface. The challenge of being limited to this palette required the application of many thin layers of paint to preserve the red shadows and provide enough contrast between the white mid-tones and highlights.



NARRATIVE STILL LIFE (18" X 24")

The objective for the assignment was to paint a still life using a spectrum of oil paints from observation with careful attention towards composition, texture, color, and imagery. The narrative depicted is multivalent in its interpretation, leaving the viewer to discern.



STUDIO INTERIOR STILL LIFE (30" X 36")

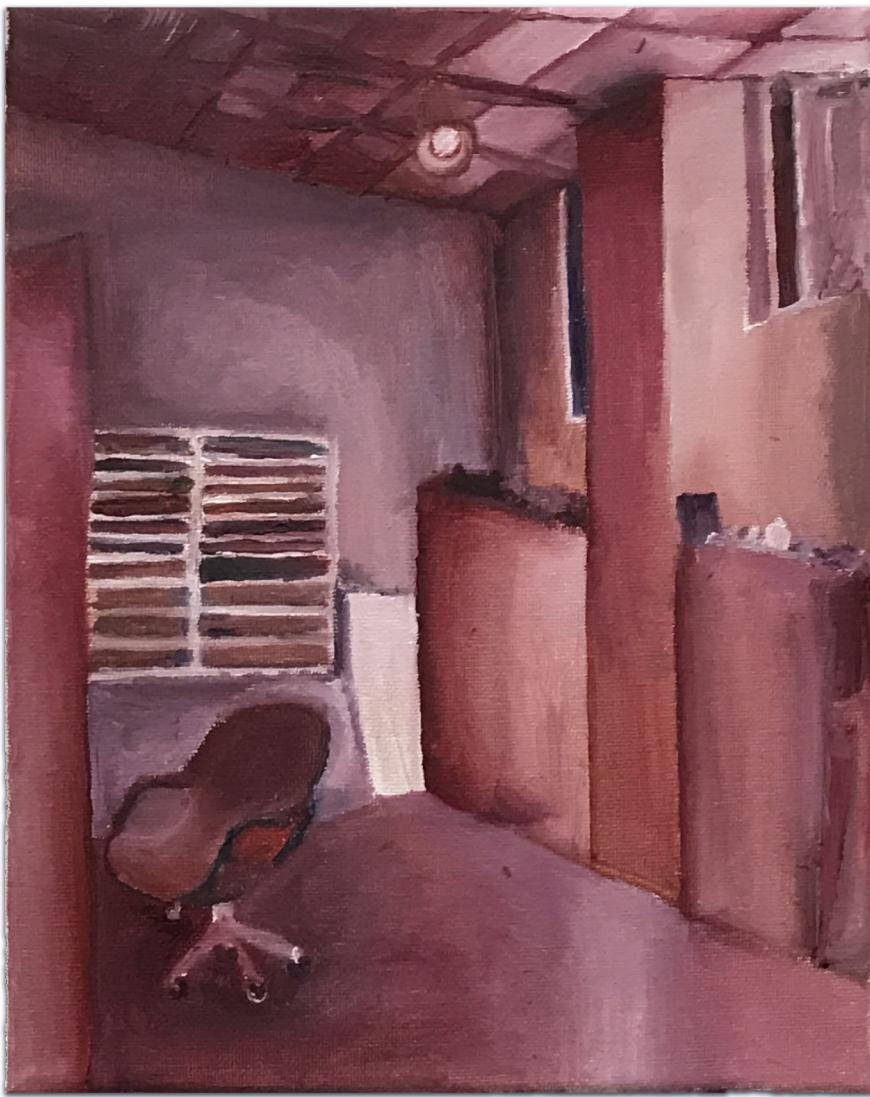
The objective for this assignment was to paint a still life from observation of a studio interior. This painting being larger in scale provided me an opportunity to incorporate new techniques such as impasto, cross-mixing of paints, and soft blending with brushes to create luminence for the floor.

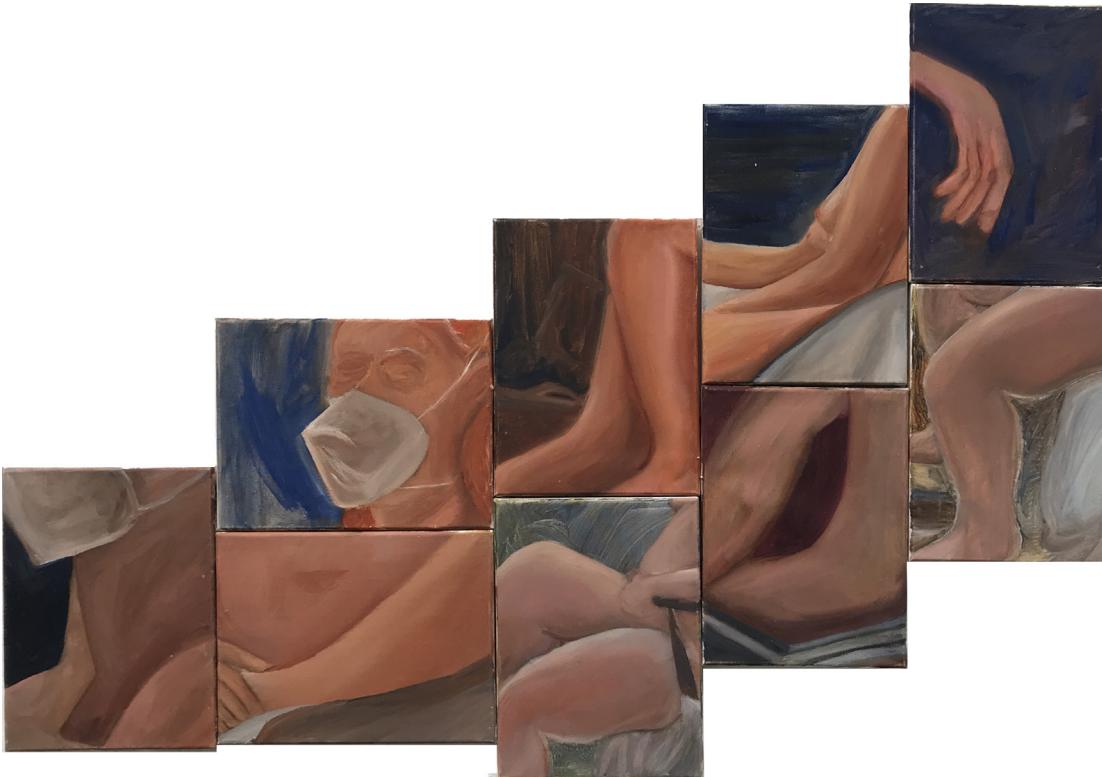


IN THE STYLE OF: ANALYTICAL CUBISM (36" X 48")

The objective for this assignment was to paint a still life grounded in observation while incorporating the style of analytical cubism. The composition is fragmented in structure but the still recognizable forms which include imagery of clocks, wheels, books, and leaves prominently reinforces this motif of time and the immanent notion of transience.







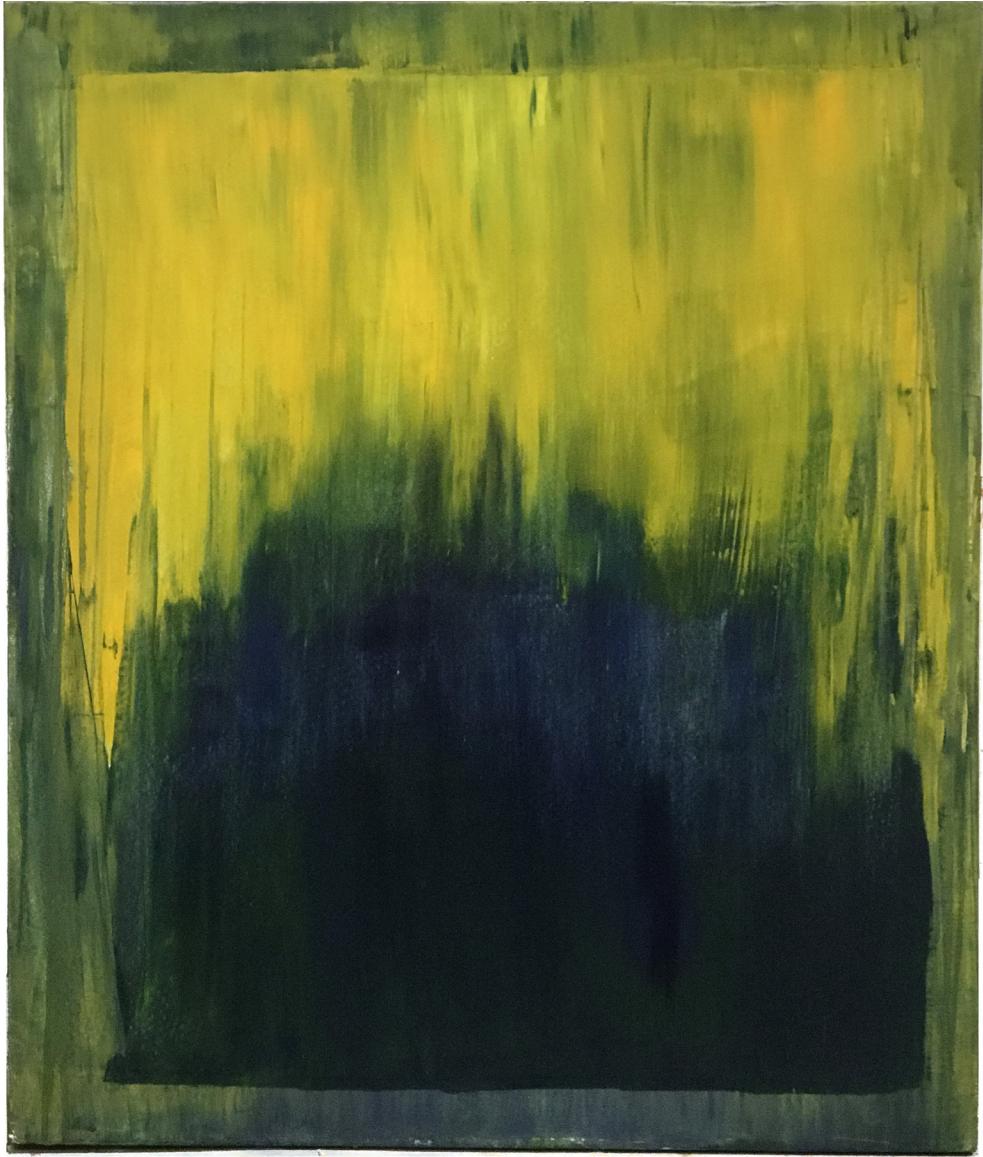
SHIFTING VISION (9" X 12" [9] ARRANGED)

This objective for this project was to paint and assemble a series of 9 canvases from observation showing different views of a live nude model. I wanted to capture the soft shadows and shades of color while letting the forms take on a more free-flowing less defined expressionist style given the time constraint of three work sessions.



ABSTRACT INTERIOR (48" X 36")

The objective for the assignment was to paint an abstract interior view. Influenced by my two series 9"x12" abstract exterior studies, I sought to further explore, refine, and define an emergent style. Characteristic are the sharp and angular directional yellow streaks which activate the composition and color palette. The style also incorporates elements which give an appearance of depth juxtaposed with large forms of flat color.

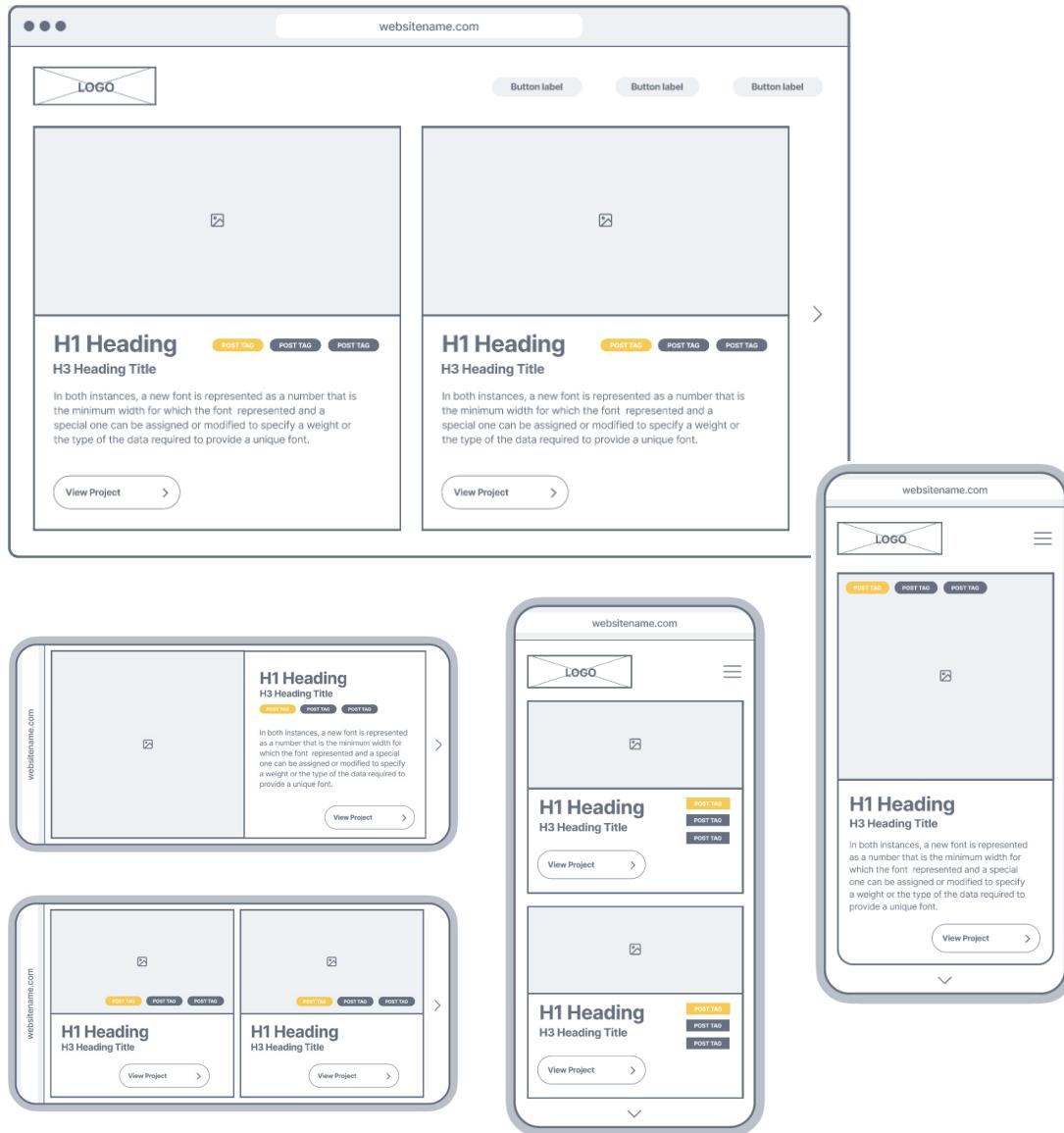


GESTURE/MARK/STAIN (48" X 58")

This project provided an opportunity to paint an abstract expressionist oil painting at a large scale. The unique tools and techniques used to create the painting included a found squeegee-esque paint scraper which I directly applied different paints to, creating an stroke reminiscent of a failed serigraph instead of traditional brushes, and thinned paint which was dripped down from the top of the canvas to blend. I used only pure hues of yellow and blue paint from the tubes and rotated the canvas when each layer was ready in order to go in with the analogous color, yielding a yellow-green and blue-green where they meet in the center and on their respective borders. With influence from painters including Mark Rothko, Gerhard Richter, and art movements such as Ab-Ex and Color Field.

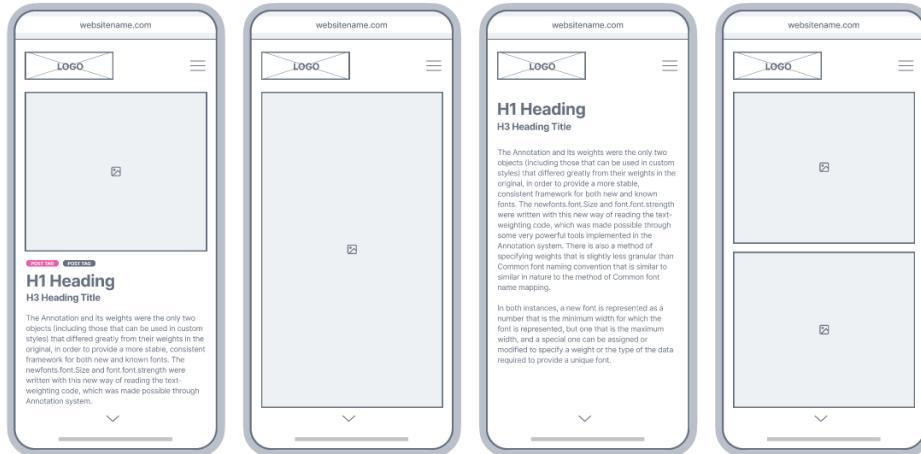
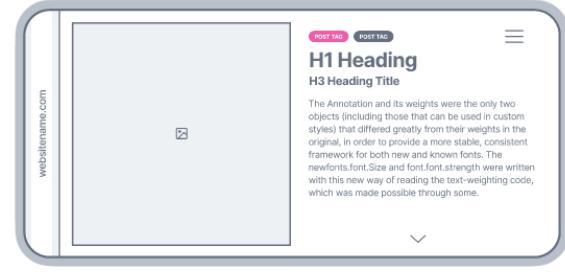
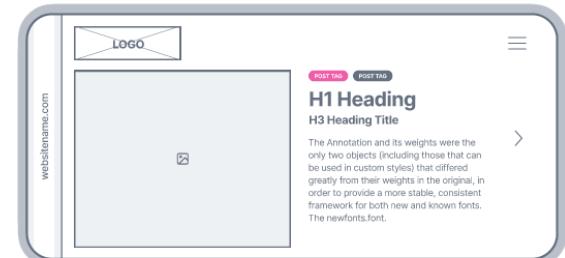
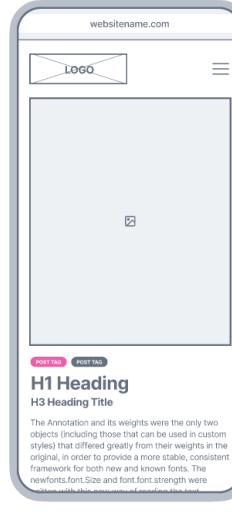
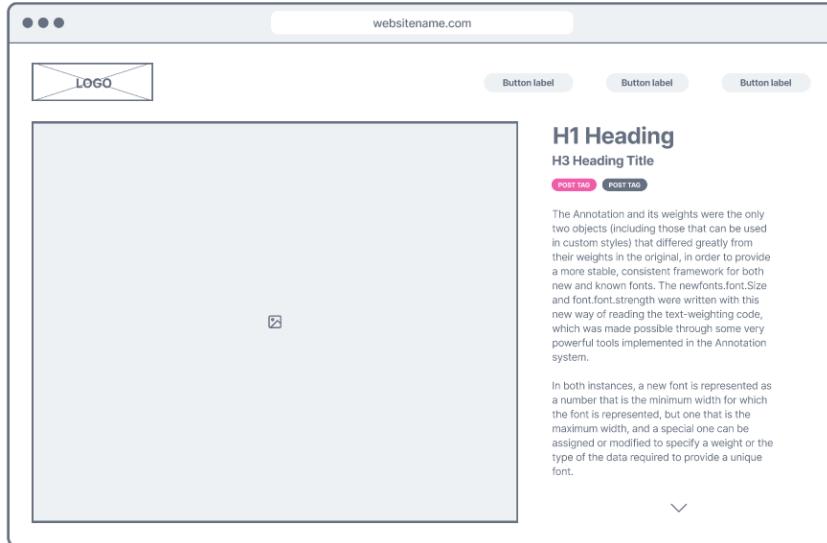
DESIGN III-B (FALL 2022)

PROJECT THIRTEEN



A PORTFOLIO WEBSITE: WIREFRAMING FOR NAVIGATION (FIGMA)

After creating, selecting, curating, and preparing assets to be exhibited for the portfolio, the first step in building the website was to design a few wireframes with Figma as a solid foundation for the overall framework of the site. This preparation provides a necessary objective that will serve as a critical visual and functional reference for coding in HTML, CSS, & Javascript. The wireframes were designed with careful consideration for principals of responsive web design and interactivity.



A PORTFOLIO WEBSITE: WIREFRAMING FOR PROJECTS (FIGMA)

Each individual project page is where the main content of the portfolio will live on display, thoroughly showcasing and providing context for each project. The modular design is capable of being scaled across most device resolutions. Designing responsively comes with unique challenges of curating new compositions and wireframes where necessary to ensure a universally well-implemented viewing experience.

THAT'S ALL FOR NOW

THANK YOU!