

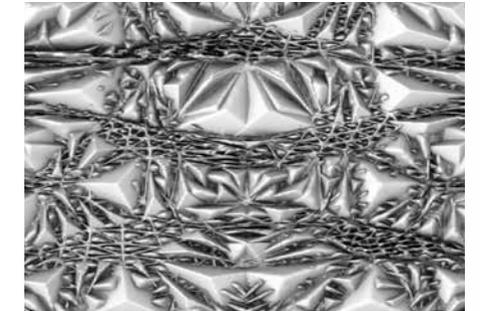
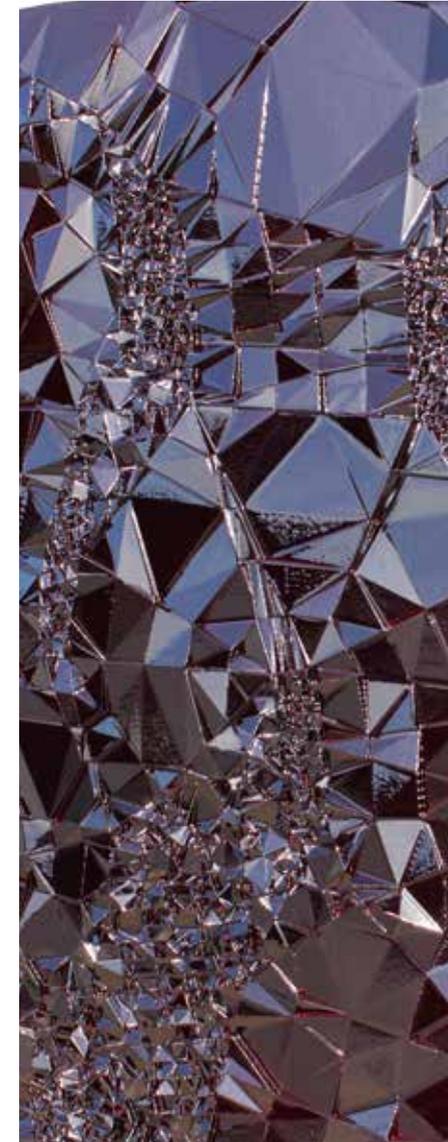
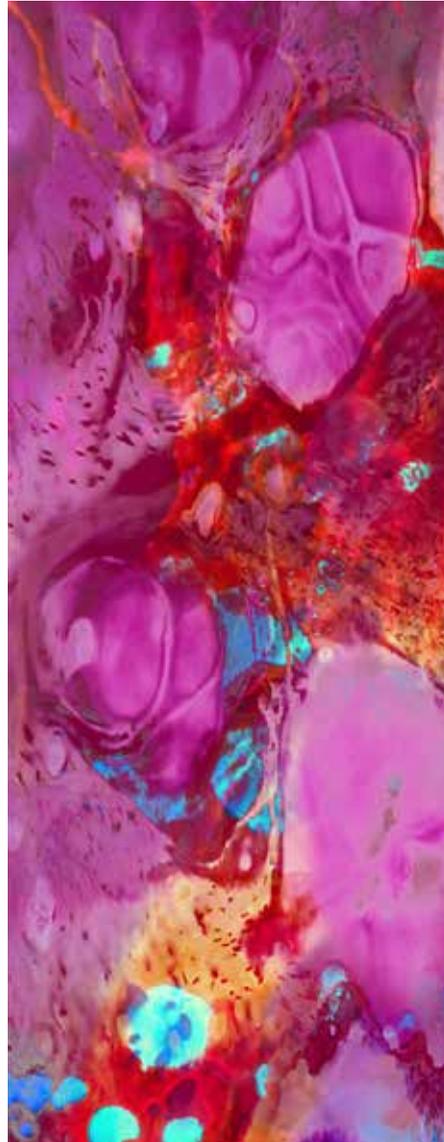
Palindromes

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This design research and ongoing project works with analogue drawing processes that are characterized by expressive materiality, competing formations, and indeterminate scales. The analogue drawings are compositions of ink, dye, salt, wax, and water with latent topological and organizational possibilities. The analogue drawings are dynamic, intensive mixtures better understood through sensing than deciphering, which is to suggest they are better understood through density than area, for example. The analogue material composition offers an expanded palette for exploring architectural geometries, textural surfaces, and organizational strategies through digital translations. The addition of new materials to the drawing produces unpredictable idiosyncrasies across both physical and virtual platforms. Lacking constraints, the drawing is multivalent and the digital is increasingly pliant. The drawings are embedded with multi-scalar textures, colors, materials, indeterminate figuration, and the interactive effects with implicit spatial logics that produce new sensibilities independent of external references.

Using computational and parametric processes the analogue drawings are translated digitally emphasizing thematic qualities of "Boundary", "Network", "Shifting Hierarchies", "Mass", and "Surface". Working between pre-digital material, digital drawing, and fabrication expands the creative territory between drawing and building. Qualitative criteria are explored in change in color, areas of material contact and separation, or differences in intensity and density found in textural or translucent layers. Computation and dynamic simulation works from the material composition, redrawing them as vectors, fields, and objects sharing a single material source and a common point of reference. The process of translation privileges aberrant geometries and libertine materializations to sponsor ambient effects.

The series is comprised of three large scale CNC milled panels cut from 70lb high density foam with an auto-paint and clear coat finish. The planar tessellated surface, Helen, shown below results from a material drawing translated as a field of planar frames with variable inputs for density, scale, and intensity across color gradations. The resulting tessellation pattern translates the fluidity and indeterminate nature of the drawing into a definable matrix. The planar frames initiate a thickening of the material drawing. Color, texture, and variable scales latent in



01 Betsy: The material drawing is composed of powdered dye on a dampened paper substrate. The digital drawing responds to textural densities and color gradations within the material drawing, acquiring both a geometrical system of triangulated cells as well as broken figural symmetries in which subtle aberrations in the digital drawing foster slight deviations in the symmetry of the final surface. This piece is shown unfinished (24x48") and is currently being prepared for finishing with an auto-paint white and clear coat.

02 Marilyn: The material drawing is registered through a process of 'hot dipping' vellum sheets into a boiling bath of water, ink, and wax. The wax maintains material autonomy, collecting on the paper as a sealant. After digitally mirroring, the wax 'voids' and color densities are parametrically conditioned into two negotiated surfaces which read as one. One surface is a geometrical field, the other a thickened network responding to color density.

03 Helen: The material drawing is composed of mixed ink, dye, wax, salt and water within a shallow bath across the paper. Unlike Betsy and Marilyn above, this Palindrome translates the fluidity inherent in the mixed media material composition into a field of hyper-tessellated planar frames as a contrasting, yet referential surface. The tessellated planes respond to range of inputs including color, boundary, and perceived depth within the drawing. Variables within the digital context were built into to consider aggregated densities, z-dimension vertices migration, and localized scale variation in relation to the material drawing. The finish on this Palindrome registers a broad spectrum of color change in relation to its exposure to light, shifting from nearly black to maroon to a juicy purple.

the drawing offer new textural surfaces. The other two panels are currently receiving their auto-paint finish.

Palindromes, refers to Robin Evans seminal text, "Translations from Drawing to Building." In the introduction Evans states "The assumption that there is a uniform space through which meaning may glide is more than just a naïve delusion." A palindrome is a word which spells itself in reverse, like 'race car'. Palindromes' surfaces play on this linguistic device as a form of

translation or exchange. While the beginning (material drawing) and end (surface) are known productive interpretive work is done in the movement between. In this context the process is palindrome like. The process of design formation lacks determinate meaning and effect, but opens the possibility for intuition when working between analogue and digital media.

