

Cubist-Digital Hybrid Transformations

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The design process found a rich source of spatial advancement in the early 20th century collages. Spatial analogies between the media of painting, collage and plan development resulted in furthering the understanding of such principles as phenomenal transparency, overlapping fields, positive and negative space and finally the realization of the plan libre resulted in a new architectural language. Re-combiant spaces and forms shared isomorphic relationships between the two-dimensional media of the collage and the spatial equivalents in architecture.

Today the making of a collage is well integrated into design curricula as both artifacts and as a process of design. How students investigate the collage to understand spatial analogies between art and architecture is a means towards the understanding of higher abstract thinking. The collage becomes a device to alleviate systemic thought processes and results into the unexpected. Seeing relationships between unlikely fragments challenges the student to create and design conditions to resolve basic spatial groupings and fields. The transition from collage to applications in making space in plan and section requires a student to develop a more advanced understanding of space; ones which are rich in variety, texture, definition, enclosure and volume.

Transformative Collages

The process of collage allows for the gestalt grouping of unknown and dissimilar elements to find compositional ordering and alignment. In these projects, students composed collages demonstrating a series of principles relating to synthetic cubism: use of orthographic projection, overlapping fields, false attachments, inverse of occlusion, reversal of atmospheric perspective and use of text. Evaluation of their success depended upon their application of these principles. After phase one, the collages were collected and then redistributed to a second student. The second student further developed the collage addressing the compositional deficiencies discussed in the review.

The next phase allowed the students to rescan the collage in Photoshop and continue to address compositional issues. They were also encouraged to utilize various digital tools to alter the collage. These included artistic filters, grey scaling, transformations of scaling, distortions and constructing new fields and trabeated structures, which alluding to building constructions. Each composition advanced a primary field of hierarchy and a series of second and tertiary fields. Horizontal and vertical datum walls separated the composition into distinct visual realms, using smooth planes, trabeated frames, low-relief grids, texture and scored fields.

Analog Drawing

Phase 4 investigated the process of re-drawing the collage by hand. As a critical component in the design process, drawing allowed the students to design the structure of the collage as a more unified, coherent and constructed composition. The idea of the “drawing constructed” reinforces the parallels between how a drawing emulates construction

Analogous Landscapes: Site as Artifact

The black low relief models, carefully constructed as base foundations, used a mix of graphite and acrylic medium over a wood and cardboard construction. This allows the graphite medium to both obscure and reveal jointures and lines of construction. These seminal black paintings create a unified composition of foundational construction with an ominous presence of space and field.

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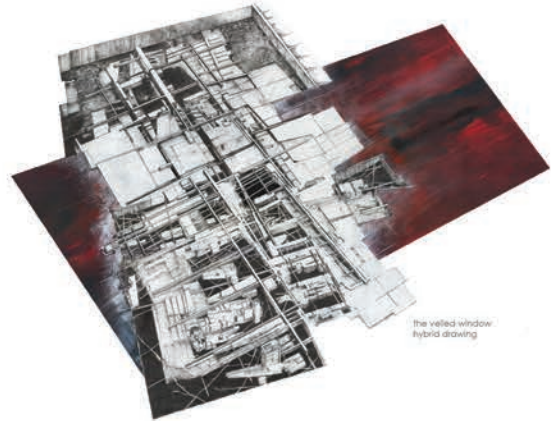
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the veiled window: hybrid drawing



the veiled window: collage



the veiled window: mixed media



the veiled window: gray scale study

Collage_phase 1:
traditional assemblage



Collage_phase 2:
re-both layering



Collage_phase 3:
gray scale + ghost



Collage_phase 4:
analog hand drawing



Collage Model_phase 5:
the drawing constructed



Collage Model_phase 6:
the analogous landscape



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