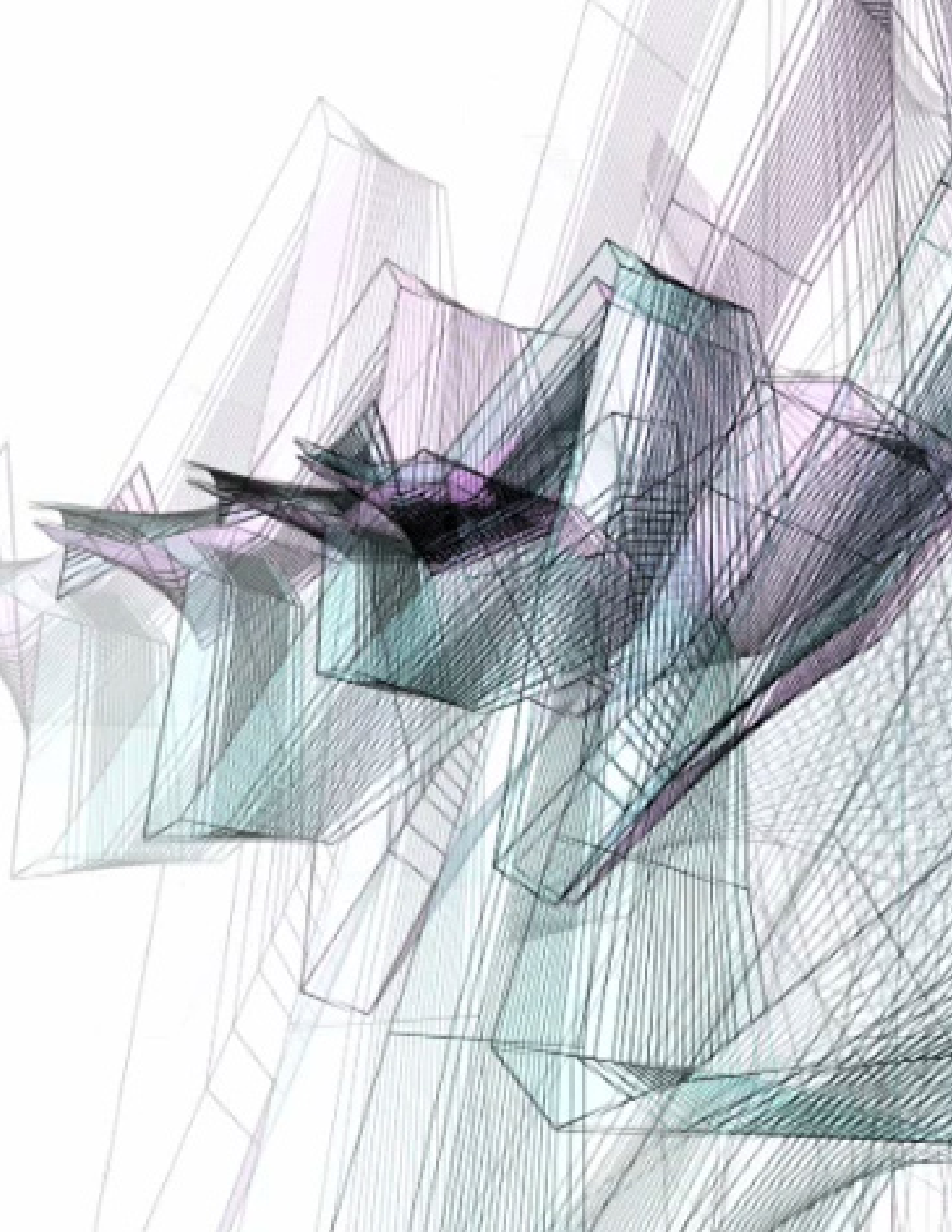


**PRIXARS** Electronica - International Competition of CyberArts

**Hybrid Art Submission 2008**

Michael A. Ambrose | Carl Lostritto | Luc Wilson

<http://0095b6.com/hybridart/>



# Detailed Description of the Work

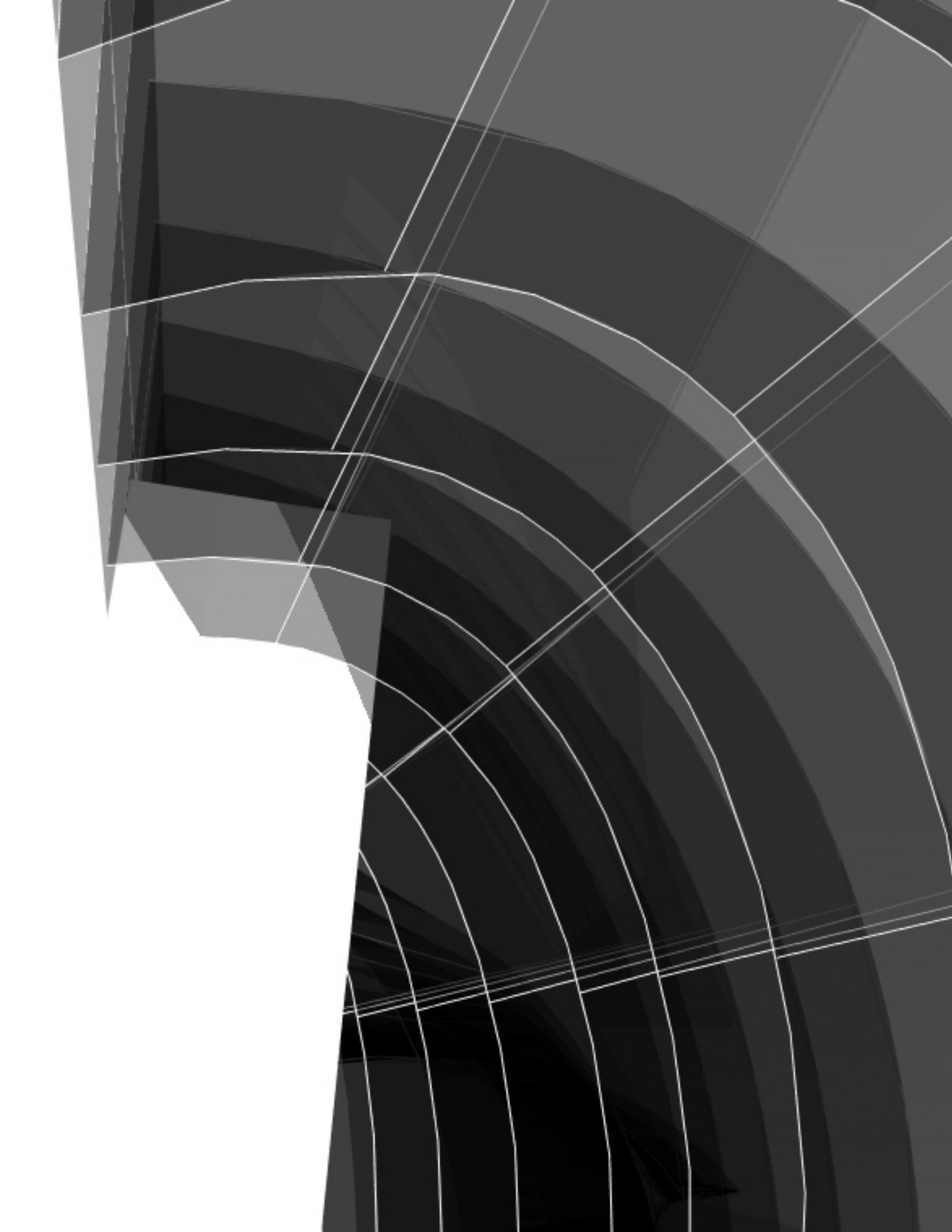
## **frame(d)ing : corporeal morphologies**

This project seeks to re-conceive the corporeal metaphor in architecture as a dynamic spatial event. The intention is to examine the relationship between processes of morphological systems of organization and the representation of metaphysical simultaneity as generators of architectural form. Animating and modeling processes do not generate form in and of themselves, rather, they provide a process of direction and intention that can be transformed into architectural form. Architects have long used multiple media (painting, sculpture, film etc.) as spatial, compositional, and organizational explorations to project architectural issues and trajectories that must be transformed to become architecture. The work of this project attempts to expose varied techniques of representation that aid in re-positioning the discourse in representational terms.

Since the time of Vitruvius architects have described space through a metaphorical, proportional relationship to the human body. This *corporeal metaphor* seeks to relate space and body through geometric systems of description. Through a series of animations of, in, through and around digital models of the human form in motion, the work reveals how the animated construct is a *frame* for surface and also frames surface and void by consciously framing views that communicate the author's process and intentions. The work is then re-presented as projection through constructed situations against an installation that is framed again, revealing through the motion and dislocation of the view point in time and space that frame is not constant but a situational context that can expose the structured ambiguity of the animation sequence. The digital model construct can be re-presented in a way that reveals the spatial/organizational potential for the form in projecting architectural ideas of surface, space, time and depth. The objective is for the animations projected to simultaneously express *frame*, surface, solid and void through the technique/device of framing, subsequently acting as frames themselves.

The intention of this work is to develop a broader understanding of *frame*, as a concept, tool and method, by studying the relationship between surface and void as both analytic and generative operations that must undergo a subsequent transformation to be realized as architecture. The goal of the work is to examine the relationship between *frame* and *framed*, examining the ways in which ambiguities can provide organizational models for design. Frames can be produced simultaneously as containers keeping things in or containers keeping things out through displacing the point of view as related to positive/void conditions. In this study, we will further develop our understanding of the potential relationships between the human body and architecture, as both a physical metaphor of architectural assembly and as an experiential phenomenon of the living/perceiving body in space.

The proportions, scales, volumes and figural organizations found within the constructs suggest potential interpretations of spatial/temporal organizations and descriptive systems that project surface/depth. The visual artifacts are presented in situational juxtapositions of the vertical surface of the installation that intentionally distort and remove the frame from the space of the room while simultaneously connecting the folded projections of animated images to creases or discontinuities in the vertical surface at inside and outside corners that re-position the understanding and preconceptions of frame. The ideas of scale and proportion embedded in the work seek to describe the architectural (spatial) significance or potential of the forms. The contextual distortions of the frame of each animation expose the spatial implications of simultaneity and multiplicity inherent in the morphology of each animated work. The intention is to dissect the work into its constituent parts then recombine them through a synthetic act to re-design an abstract interpretation of the collective understanding of the whole.



## Author Biographies



### Michael A. Ambrose

With a Bachelor of Architecture degree from Temple University in Philadelphia, and a Master of Architecture degree focused in architectural design history and theory from Syracuse University in New York, Michael is currently an Assistant Professor of Architecture at the University of Maryland on the Faculty of Architecture in the School of Architecture, Planning & Preservation. His current speculative design work focuses on issues of media and politics related to individual and collective identity in architecture and the city. His scholarship examines the value and impact of digital design media on architectural education as well as design theory and process. Professor Ambrose's teaching crosses many topical areas in architecture, from his digital design media courses, select topic graduate design studios, to his foreign field study course titled *Visual Analysis: The Building and the City* conducted in Rome, Italy. His digital media seminar course *Advanced Comprehensive Computer Technology in Architecture* examines the roles and relationships of digital media, explicitly digital modeling and animation, relative to architectural design, film and video gaming. Professionally, he is currently working in collaboration with the Italian architecture firm *Caprioglio Associati* of Mestre, Italy. He has been invited design critic at several schools of architecture in the United States and lectured internationally on the subjects of digital design and architecture.



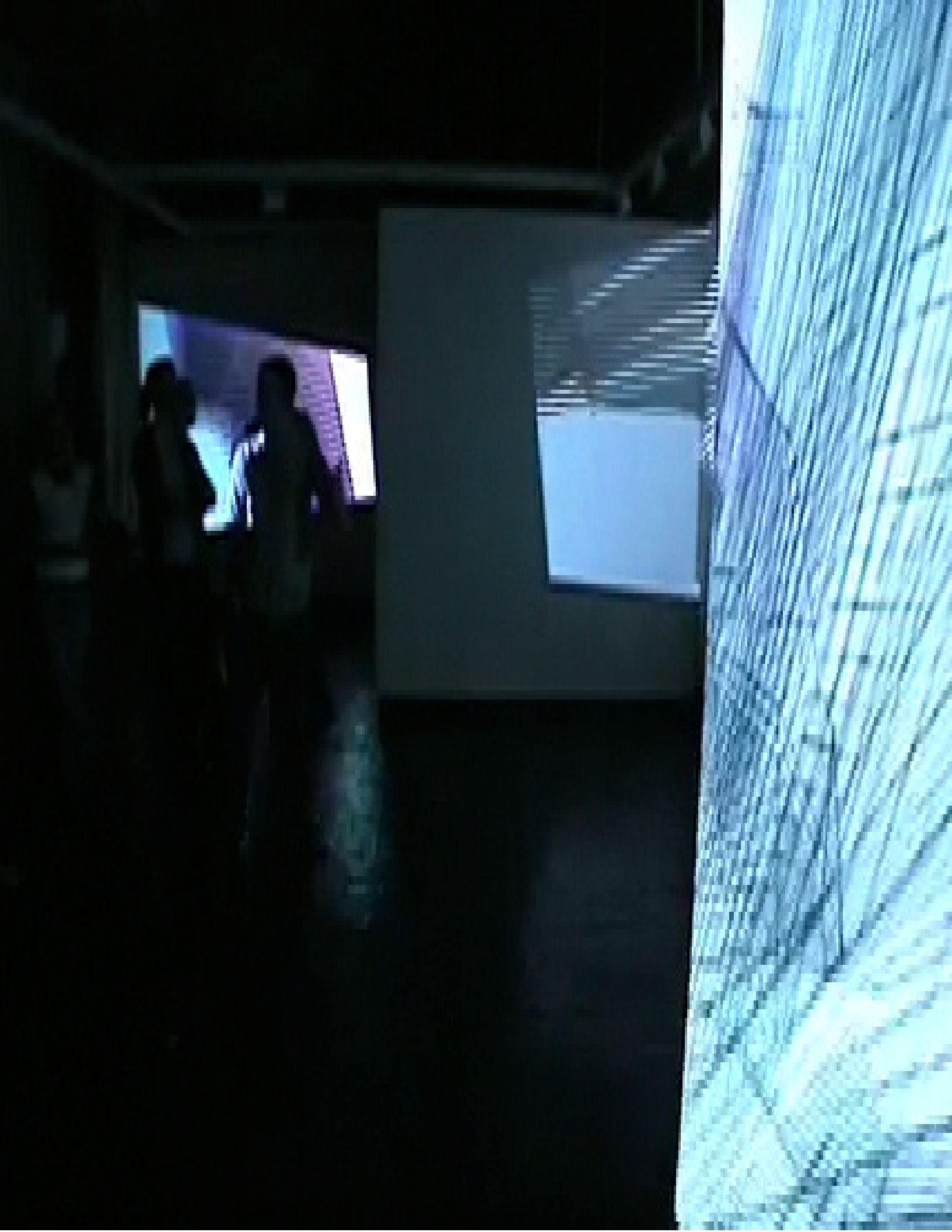
### Carl Lostritto

As a Master of Architecture degree candidate Carl will be presenting his thesis, "*Imaging Computerization: Scripting and Animation as Process and Product*," at the University of Maryland School of Architecture Planning and Preservation in April 2008. Throughout his graduate studies, Carl has engaged the disciplines of Fine Arts and Computer Science to both broaden and refocus architectural thought and practice. While engaging design as research Carl has explored emerging roles of digital media in representation and the creative design process. Carl has served as design critic for beginning level architectural design studios and digital media courses for the Architecture Program. Carl earned a Bachelor of Science in architecture from the University of Maryland in 2006.



### Luc Wilson

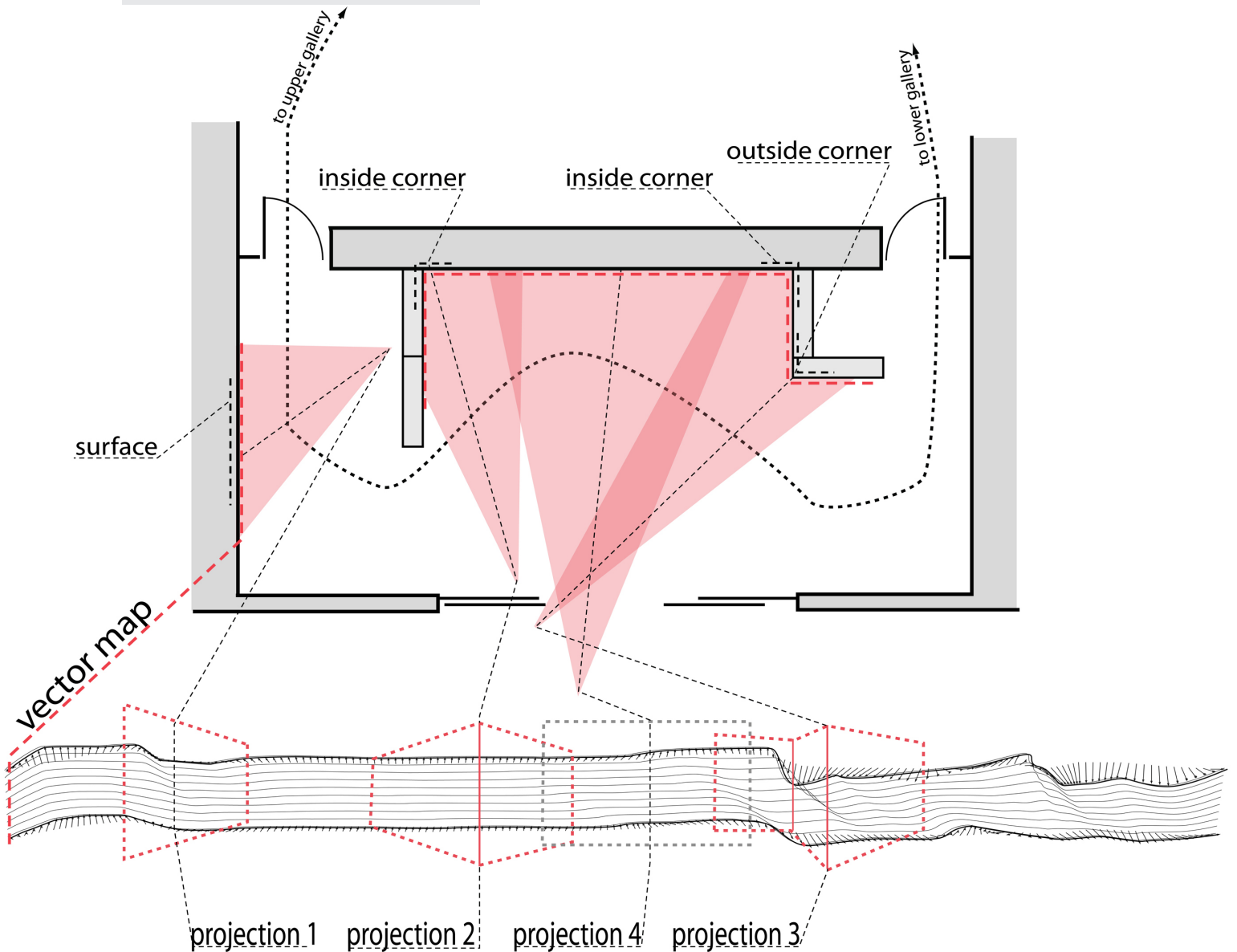
With a Bachelor of Arts degree in Mathematics from Colorado College, Luc is currently working toward his Master of Architecture professional degree at the University of Maryland. His research and design work explore the role of digital media and methods in the design process and conventions of architectural representation. At present Luc is investigating and developing techniques of rigorously incorporating mathematics as a tactic for design. This design based research has included using the Voronoi Tessellation as means of organizing program and designing within non-Euclidean geometric systems, specifically hyperbolic geometry.



# Technical Requirements

## Exhibition and Installation

For on site realization the hybrid art work would require a display area (room or gallery) of approximately 10m x 5m. Two vertical display surfaces must be constructed and installed perpendicular to the 10m wall of the display area. The vertical display surfaces should be approximately 25cm wide and self supporting. The first is a linear element approximately 2.7m long and 2.7m high. The second is a right angle element approximately 2m x 2m and 2.7m high. The work also requires four digital projectors with some limited zoom capability. Appropriate power to supply the four projectors and the associated four laptop computers (supplied by authors). Foamboard or cardboard sheets (white, twelve 70cm x 100cm) are required to construct bases to mount the projectors for precise placement and alignment of projected animation relative to walls and vertical surfaces.



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