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THESIS 2022
ARTIST OR ARCHITECT

BEFORE HAVING PHOTOGRAPHY AS A TOOL TO CAPTURE MOMENTS IN TIME, FOR HUNDREDS OF YEARS PRIOR, PAINTING AND DRAWING SERVED AS THE SOLE MEANS FOR VISUAL COMMUNICATION. BEFORE BEING ABLE TO CAPTURE A SCENE WITHIN SECONDS, PAINTERS WOULD SPEND HOURS UPON HOURS TRYING TO COMPOSE AND TRANSLATE SCENES DEPICTED FROM REALITY. WITH PHOTOGRAPHY BEING EASILY ACCESSIBLE TO EVERYBODY WITH A CLICK OF A BUTTON, WE CAN BE NEGLIGENT OF THE COMPOSITIONAL QUALITIES THAT ONCE GUIDED THE WAY WE PERCEIVE SPACE.

THE WAY THAT CANALETTO CAPTURES THE MOMENTS OF DAILY LIFE, WITH INCREDIBLE ACCURACY, AND ORGANIZES THESE SCENES, EMPHASIZES THE NEED OF THE TIME FOR PAINTERS TO ACCURATELY DEPICT THE PHYSICAL SPACE AROUND THEM. WHILE CANALETTO'S SPACES ARE USUALLY ALWAYS AS THEY SEEM, A PERFECT AND IMMACULATE TRANSLATION OF SPACE, ARTISTS SUCH AS VERMEER OR CARAVAGGIO BEGIN TO PLAY WITH THE SLIGHT IMAGINARIES THAT COULD EXIST WITHIN A SPACE BY SLIGHTLY ALTERING AND CURATING THE COMPOSITION. FOR EXAMPLE, THE WAY GEOMETRICAL PLANES OF OBJECTS IN SPACE INTERACT WITH, ALIGN WITH AND GUIDE THE VIEWER'S EYE THROUGH THE CANVAS.

AS TIME GOES ON, MORE AND MORE ARTISTS BEGIN TO SHIFT THEIR FOCUS FROM ACCURATELY DEPICTING SPATIAL REALITY, TO CREATING IMAGINATIVE AND ABSTRACTED SPACE. PAINTERS BECOME LESS FOCUSED ON EXACT TRANSLATIONS, AND MORE INTERESTED IN ALTERING THE WAY WE PERCEIVE THINGS THAT ALREADY EXIST IN THE WORLD. CUBISM, PIONEERED BY BRAQUE, PICASSO, AND GRIS, WAS A REVOLUTIONARY NEW APPROACH TO REPRESENTING MOVEMENT AND THE FOURTH DIMENSION ---TIME.HOW DO WE REPRESENT OBJECTS THAT ARE IN MOTION? THESE PAINTERS COLLAGE DIFFERENT VIEWS AND VANTAGE POINTS OF THEIR SUBJECT MATTER RESULTING IN PAINTINGS THAT APPEAR FRAGMENTED.

WITH GREAT INFLUENCE DERIVED FROM CUBIST IDEAS AND NOTIONS, PURISM IS GIVEN LIFE BY LEGER, OZENFANT, AND CORB. THESE PAINTERS PROPOSED A NEW KIND OF PAINTING IN WHICH OBJECTS ARE REPRESENTED AS POWERFUL BASIC FORMS STRIPPED OF DETAIL. FOUNDED BY CORB AND OZENFANT, THIS MOVEMENT CRITICIZES CUBISM AND ITS FRAGMENTATION OF OBJECT.

WHILE THE DE STIJL STYLE PAINTING, CREATED BY DUTCH ABSTRACT ARTISTS MONDRIAN AND VAN DOESBURG, TAKE THINGS ONE STEP FURTHER; CREATING ARTWORKS THAT BREAK DOWN ITS SUBJECTS GEOMETRIES TO THEIR SIMPLEST FORM. WORKING WITH COLORED OR OUTLINED SQUARES AND RECTANGLES, THIS MOVEMENT DERIVES ITS LOGIC FORM STRICT GEOMETRIC HORIZONTALS AND VERTICALS.

CONSTRUCTIVISTS SUCH AS RODCHENKO, LISSITZKY, AND MAHOLY NAGY AIM TO REFLECT IN THEIR WORK URBAN AND INDUSTRIAL CONDITIONS. SIMILARLY TO PURISM, CONSTRUCTIVISM REJECTS STYLIZATION. THIS ARCHITECTURAL APPROACH TO MAKING AIMS TO TRANSFORM AND OPPOSE THE TRADITIONAL CONCERNS PAINTERS HAVE WITH THE WAY WORKS ARE COMPOSED, INSTEAD ALLOWING AND ENCOURAGING ARTISTS TO 'CONSTRUCT' PAINTING.

FOR MY THESIS PROJECT, I WILL BE CONSTRUCTING A NEW SET OF IMAGES, ALL IN WHICH AIM TO RE-CELEBRATE THE MANUAL AS WELL AS PHYSICAL CRAFTSMANSHIP.THIS DOCUMENT SET HAS SET OUT TO PROVIDE AND ALLOW FOR A MORE COMPLEX AND COMPREHENSIVE UNDERSTANDING OF ARCHITECTURAL SPACES, ARCHITECTURAL RELATIONSHIPS, AND VISUAL RELATIONSHIPS. THIS THESIS POSITIONS ITSELF WITHIN THE HISTORY, TECHNIQUE, AND TRAJECTORY OF ARCHITECTURAL REPRESENTATIONS. THIS THESIS FOCUSES ON THE WAY THAT ARCHITECTURAL SPACE CAN BE STUDIED, TRANSLATED, AND RE-PRESENTED USING LOGIC TAKEN FROM PAINTERLY MOVEMENTS.

HOW CAN A VIEWER'S EXPERIENCE AND PERCEPTION OF SPACE BECOME DISTORTED WHEN THE SPACE IS REPRESENTED IN MORE IMAGINATIVE AND LESS TECHNICAL WAYS?

HOW CAN THIS NEW WAY OF SEEING ARCHITECTURE TRANSFORM THE WAY THAT WE MIGHT PERCEIVE A CERTAIN SPACE? TRADITIONAL TECHNICAL DOCUMENTS THAT ARE USED TO REPRESENT ARCHITECTURE TEND TO BE IMPLICIT IN THEIR READING. THESE DOCUMENTS ARE CLEAR AND CONCISE IN NATURE, BUT THIS THESIS PROPOSES THAT ARCHITECTURAL REPRESENTATION SHOULD BE MORE THAN JUST THAT. THIS PROJECT WILL SERVE AS AN EXPLORATION OF, AN ADVANCEMENT OF, AND A STUDY OF THE TACTICS OF ARCHITECTURAL REPRESENTATION IN REGARD TO THE DEPICTION OF TWO-DIMENSIONAL AND THREE-DIMENSIONAL ARCHITECTURES. THE CONVENTION OF PLAN AND SECTION VERSUS THE VIEWER'S PERCEPTION OF PERSPECTIVAL SPACE.

THROUGH PAINTING, I WILL REPRESENT ARCHITECTURAL SPACE IN A PERCEPTUAL MANNER.

ANALYZING FURTHER THE FOUR MOVEMENTS DISCUSSED EARLIER, THIS THESIS STUDIES THE WAY SPACE IS REPRESENTED AND ABSTRACTED BY THE PAINTERS THAT CATEGORIZE THEMSELVES WITHIN THESE MOVEMENTS, ALLOWING EMERGING CONCEPTS TO FURTHER INFORM AND GOVERN THIS SET OF NEW ARCHITECTURAL DOCUMENTS. WHILE THESE PAINTERS AND MOVEMENTS ARE IMPORTANT, IT IS ALSO IMPORTANT TO RECOGNIZE THE ARCHITECTS WHO HAVE PAINTED AND HOW THEY HAVE RESPONDED TO THE IDEAS FROM THESE PAINTERS AND MOVEMENTS IN THEIR OWN WORK, LOOKING AT HOW THEY USE THESE LOGICS TO GOVERN THE WAY THEY EACH REPRESENT ARCHITECTURE USING PAINT. I AM INTERESTED IN FURTHER STUDYING HOW ARCHITECTS HAVE TRANSLATED ARCHITECTURAL SPACE IN AN ABSTRACT PAINTERLY LANGUAGE AS WELL AS GRAPPLING WITH HOW I CAN POSITION MYSELF WITHIN THIS LINE OF STUDY. I WILL CREATE A SERIES OF PAINTINGS THAT BEGIN TO BREAK APART THE CONSTRUCTION OF ARCHITECTURAL DRAWINGS AND SPACES. STUDYING THE WAY THAT DIFFERENT PAINTERS APPROACH THEIR COLOR PALETTES, EACH NEWLY BIRTHED DOCUMENT PRODUCED BY THIS THESIS WILL ATTEMPT TO GRAPPLE WITH THE CONCEPTS OF COLOR AND ITS COMPLEXITY.

LOOKING AT SIGNIFICANT AND INFLUENTIAL ARCHITECTURE FROM THE RENAISSANCE AND MODERN ERAS, I WILL MAKE PAINTINGS THAT RE-PRESENT THE SPACES AND ARCHITECTURAL RELATIONSHIPS IN A SIMULTANEOUS WAY. EACH BUILDING SELECTED WILL HAVE PAINTED 'DOCUMENTS' THAT WILL BE USED AS THE FOUNDATION FOR THE NEW SET OF IMAGES PRODUCED BY THIS THESIS. THESE NEWLY PRODUCED DOCUMENTS WILL HAVE THE CAPACITY TO CONVEY SOMETHING THAT IS MORE THAN ONLY A PLAN, MORE THAN ONLY ELEVATION, OR MORE THAN ONLY A PERSPECTIVAL VIEW. THIS PROJECT AIMS TO TAKE THESE ORIGINAL TECHNICAL DOCUMENTS OR PERSPECTIVAL PHOTOGRAPHS AND TRANSFORM THEM, TRYING TO WORK WITH THE CONCEPTS THAT EMERGE FROM THE PAINTERLY MOVEMENTS BEING STUDIED. THE GOAL IS TO EXTRACT PRINCIPLES, THEMES, AND IDEAS DEVELOPED FROM THESE ARTISTIC MOVEMENTS AND THEIR ARTISTS AND TO USE THEM TO FURTHER MY OWN ABILITY TO TRANSLATE AND EXPRESS ARCHITECTURAL SPACE. I AM INTERESTED IN STUDYING WAYS IN WHICH THESE PRECEDENTS CAN BE ANALYTICALLY BROKEN DOWN AND COMPARED BOTH VISUALLY AND CONTEXTUALLY. I PROPOSE THAT THE DOCUMENTS IN WHICH THIS THESIS PRODUCES WILL NOT FOLLOW THE SAME LOGIC OF SINGULAR LEGIBILITY, AND WILL NOT BE BOUND TO ONE READING OR INTERPRETATION. THE GOAL IS TO BE ABLE TO CONSTRUCT A SERIES OF ARCHITECTURAL REPRESENTATIONAL DOCUMENTS, PAINTINGS, AND IMAGES OF SPACES THAT ARE MULTIDIMENSIONAL IN THEIR VIEW AND ALSO THEIR CAPACITY TO COMMUNICATE INFORMATION TO THE VIEWER.