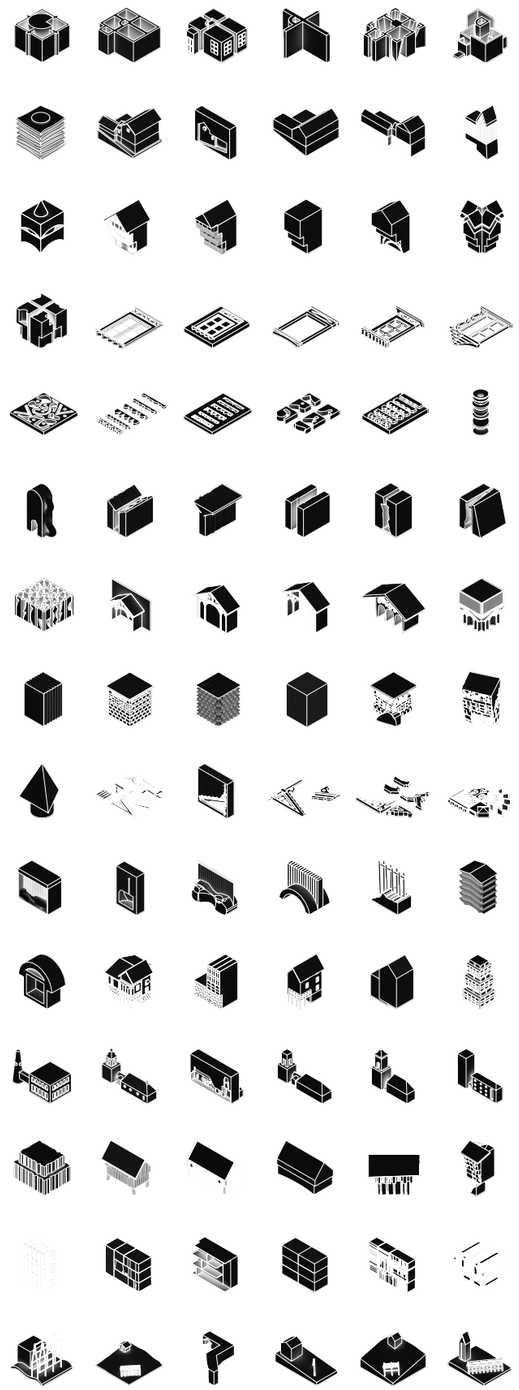
Paraphrases



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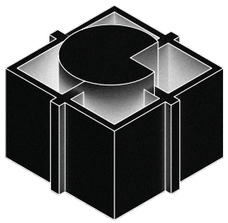
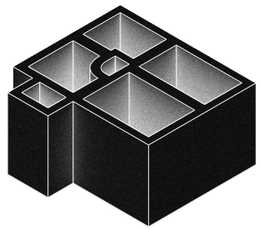
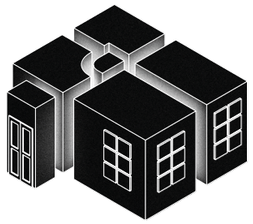
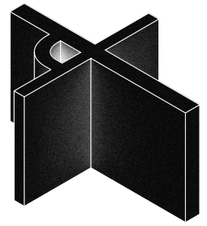
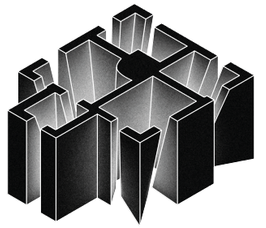
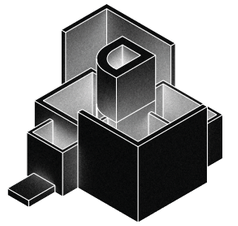

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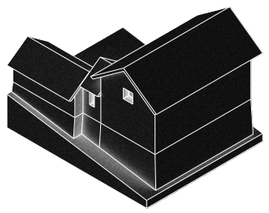
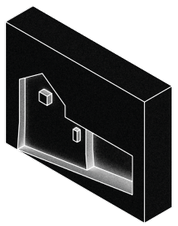
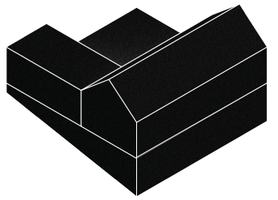
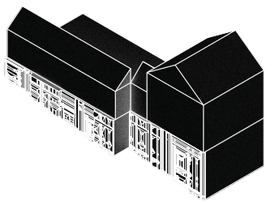
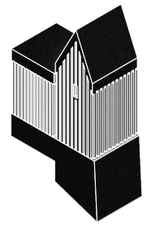

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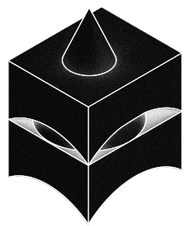
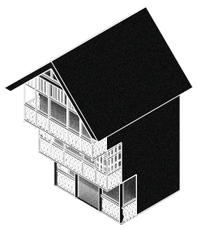
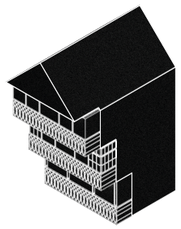
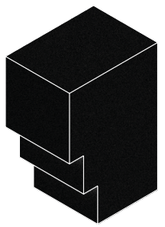
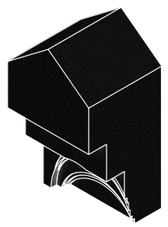

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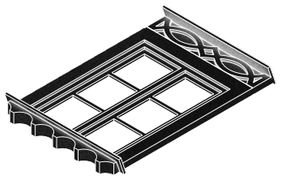
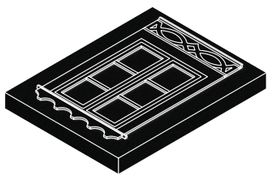
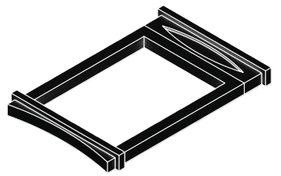
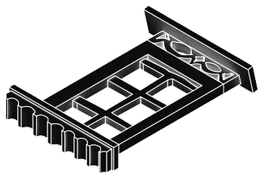
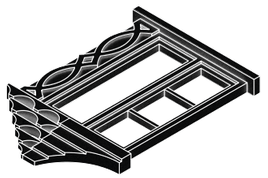

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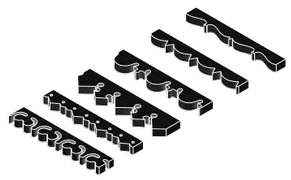
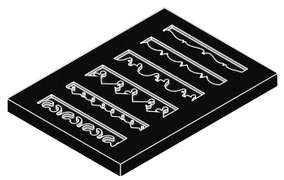
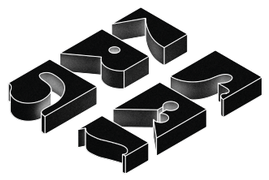
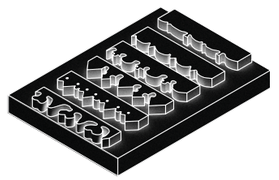

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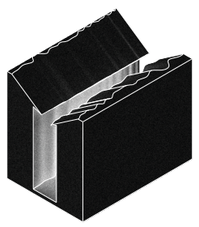
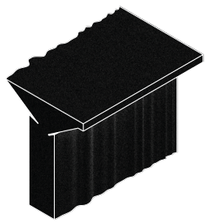
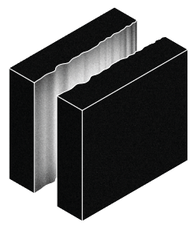
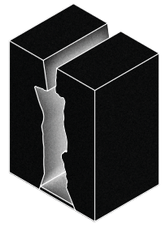

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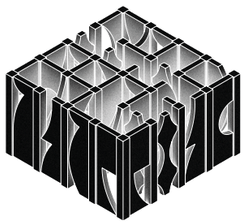
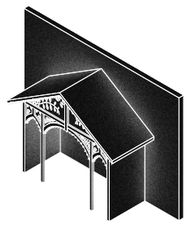

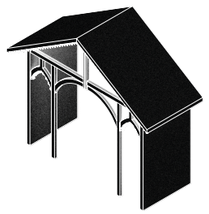
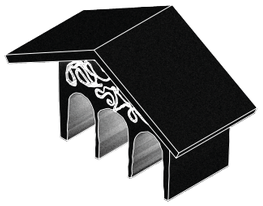
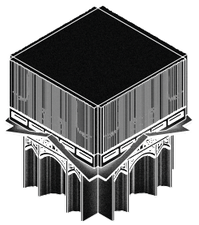

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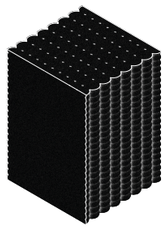
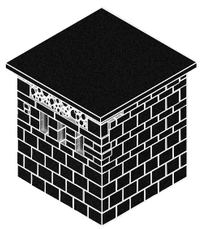
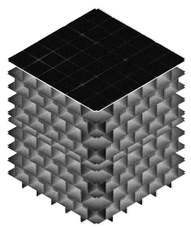
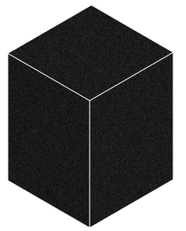
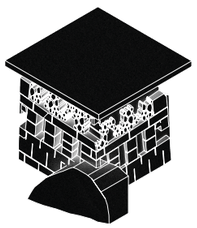
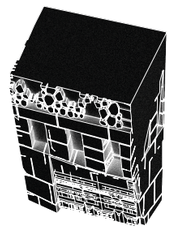

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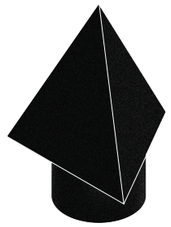

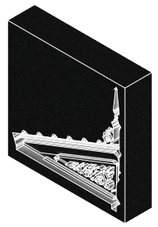

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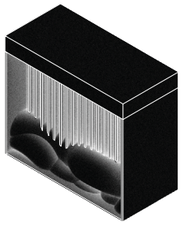

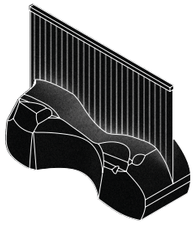
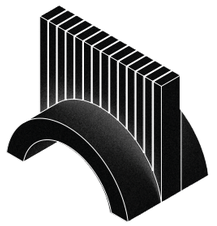
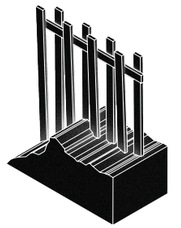
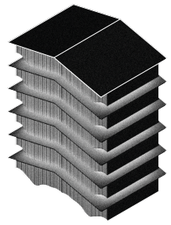

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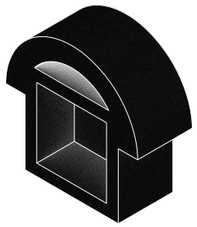

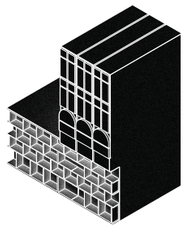

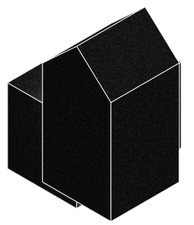
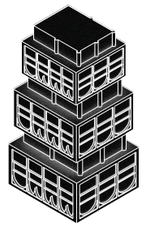

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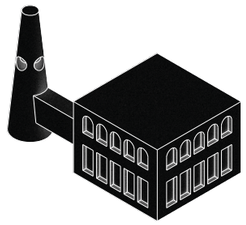
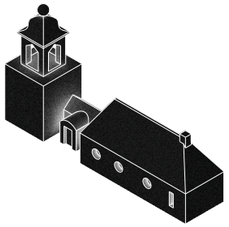
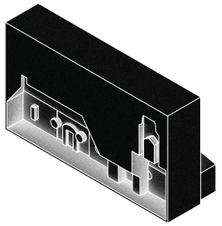
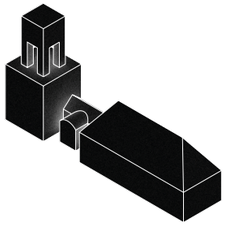
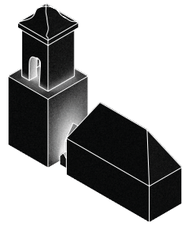
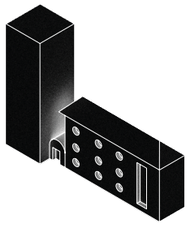

A B C D E F

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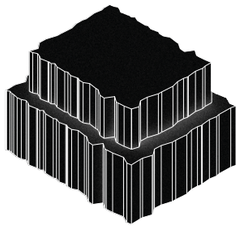

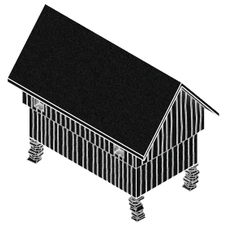

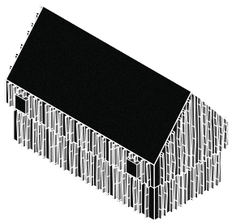

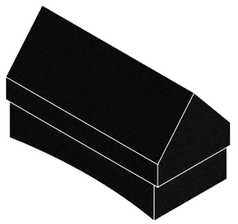

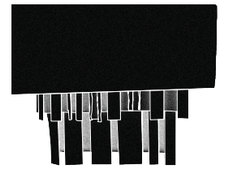

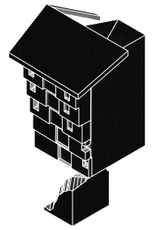

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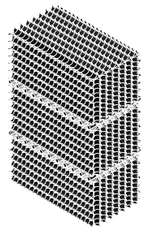

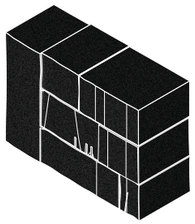

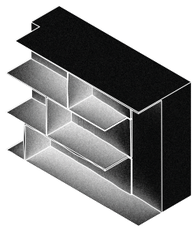

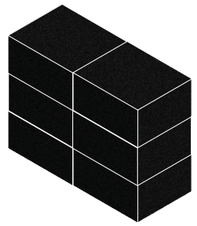

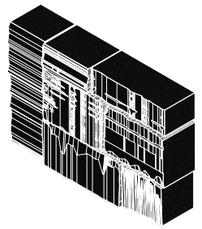

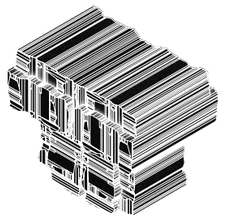

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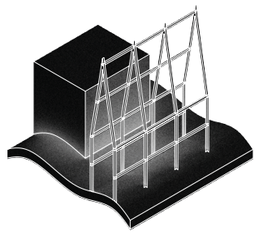
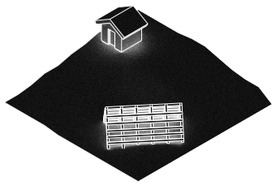
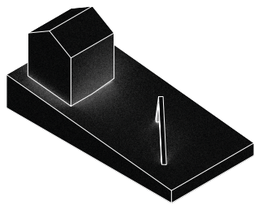
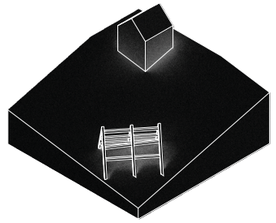
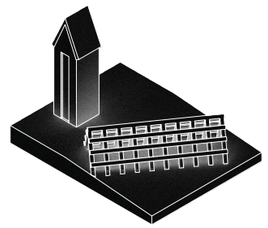










METHODS

A: DESCRIPTION: Original (2D image) - Text (description of the element) - Interpretation of the text (new 3D element)

B: DEPICT: Original (2D image) - Computational model - Abstraction in the form of a simplified pictogram

C: CASTING FOCUS: Inspired by R. Whiteread & FAT, explores the negative and/or positive forms; Original (2D image) - Computational model of negative and/or positive space

D: SIMPLIFY: Original (2D image) -
Remove all unnecessary information, simplify geometries and streamline

E: REPLACE: Like traditional paraphrase paintings or photographies this keeps the composition of the element but replaces the parts with similar but different objects and/or materials; Original (2D image) - Physical model (concept model) - Computational model

F: COLLAGE: Inspired by the graphic designer Ray Gun and his 90's work. An approach that distorts and bedraggles the printed image of the elements; Original (2D image) - Re-interpretation of the image/drawing - computational model of the new image

Introduction

The paraphrases where made by using six different methods in order to iterate and personalize the original images.
The methods was used to contribute to a coherent design language between us and to find a red line between the paraphrases.
The variations of the different methods contributed to different aspects of the references, some more abstract and some more puristic and pointing out the core of what we thought was essential in each reference.
Some of the methods needed a more extensive process such as A, E and F which is shown in this appendix.

METHOD: A - DESCRIPTIONS

01. Simple geometrical boundary with clear separation. Centrepiece is heavy with a touch of difference.

02. Layers; Soft, stacked, vertical smooth.

03. Descending volume with extreme patterns, with an ascending top. Detailing is divided.

04. Quadrants + splines.

05. Ornaments; splines, dot, V:s

06. Centred motive with light. Disruptive objects in irregular formations.

07. Simple construction with extreme decorative detailing in its fillings.

08. One material where the joints and meetings differs in texture.

09. Pointy triangle top.

10. One line above a curve, connected through perpendicular lines.

11. Two level house with clear difference between the floors, a top that reaches to the sky. Outer limits are well done.

12. Three part volume: higher one with rounded shapes. Bigger at bottom. Smaller part - like bridge. Bigger volume - Lower than first. Rounded openings at the top of volume.

13. Two rudimentary quadrants on top of each other with irregularities both in the shape and on the sides.

14. Rough blocks that hold together by smaller parts in the joints.

15. Bottom smooth, small, closed and solid geometry on the left, slender and brittle structure on the right.

About

For method A (Descriptions) we described the images in a manner that didn't instantly reveal what it was. Then switched half of them and made interpretations solemnly made from the text.
Some of the results ended up quite strange e.g. 02-A, while other was a clear focus on the reference.

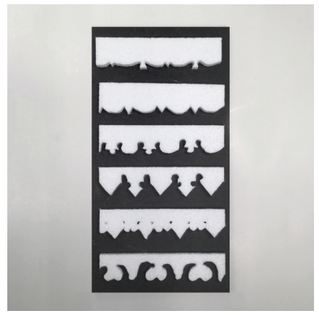
METHOD: E - REPLACE

01.

02.

03.

04.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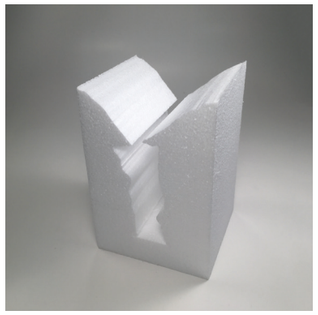
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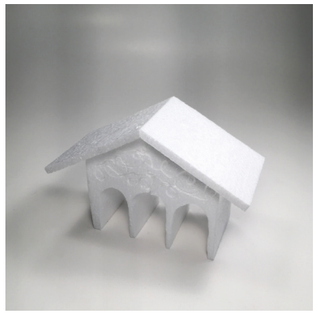
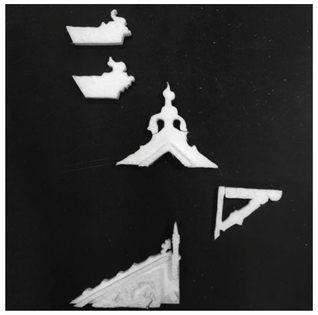

07.

08.


09.

10.

11.

12.

13.

14.

15.

About

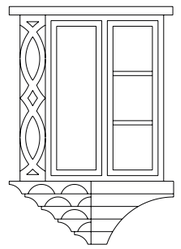
For method E (Replace) we made models based on the pictures in different materials based on their level of detail. We then tried to copy the original images by taking photos of the models with the same angles as the original. In some of the cases we changed the angel to represent the models in best way as possible.

METHOD: F - COLLAGE

01.

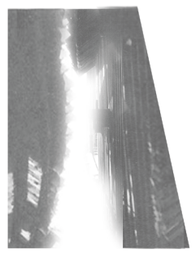
02.

03.



04.

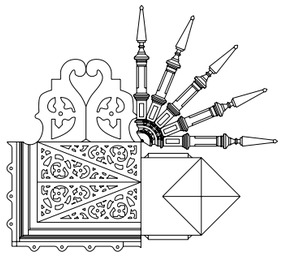
05.



06.

07.

08.



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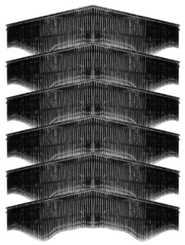
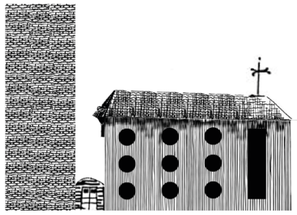


10.

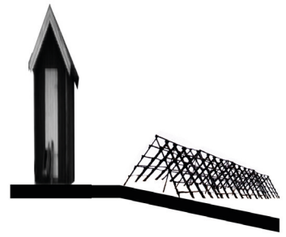
11.



12.

13.

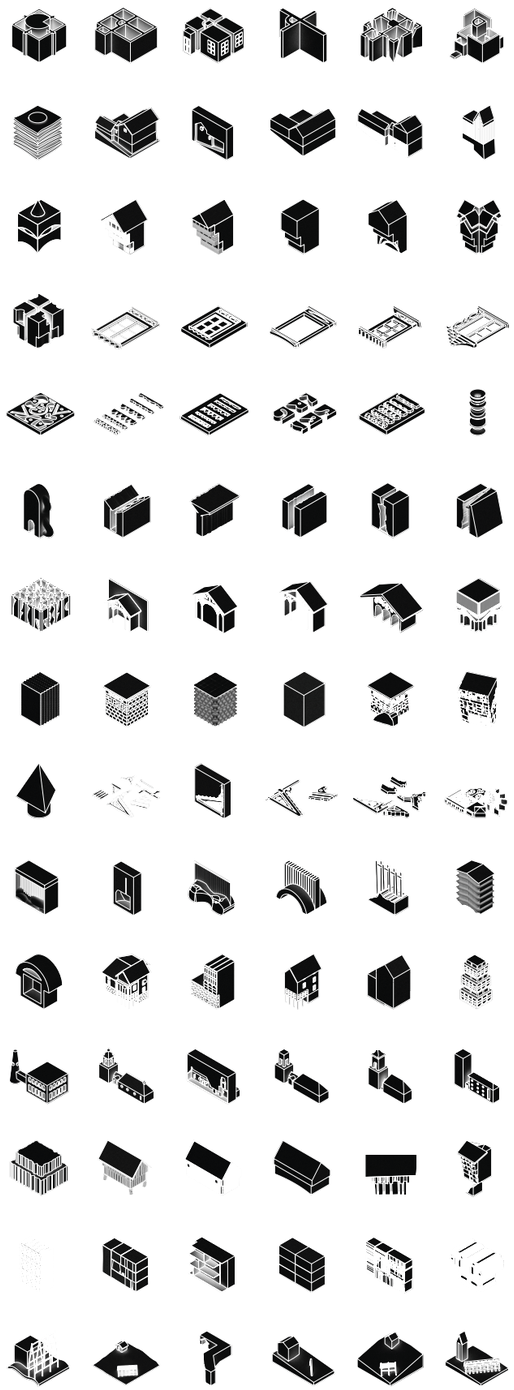
14.



15.

About

For method F (Collage) the images were distorted, multiplied, offset, dragged etc. with the original intent still showing.



Reflection

The methods and the results gave a deeper understanding and a better sense for details. This in turn made it possible to formulate design guidelines that was later used to compose the design proposal.
The variations of the different methods contributed to different aspects of the references, some more abstract and some more puristic; pointing out the core of what we thought was essential in each reference. A highly subjective perspective of the references that resulted in a personalized result.