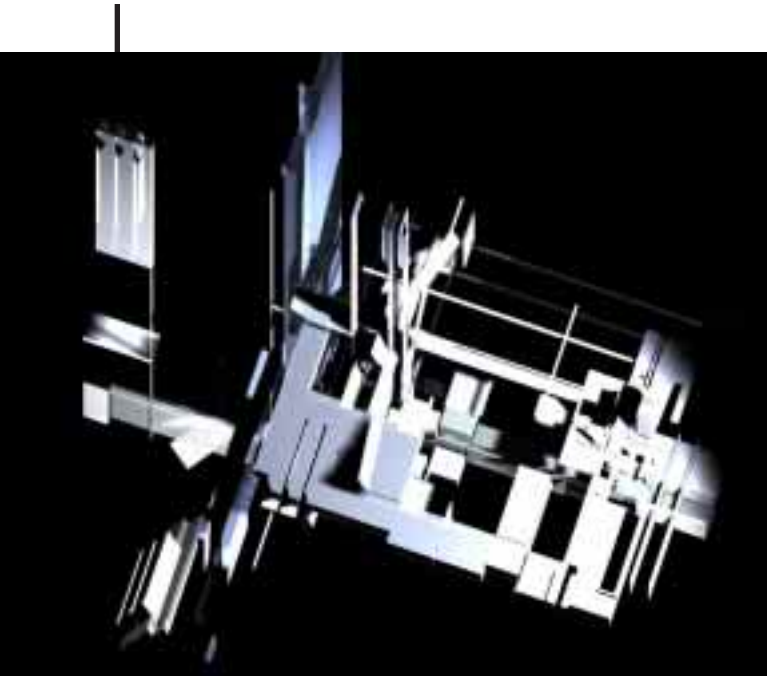


Selected student work from *The Poetic Potential of Computers*

The Spatial Manipulation Device: The designer begins by photographing a series of dynamic scenes and printing them on transparent films. These semi-transparent planes are strategically combined and captured by means of video cameras (the analog spatial manipulation device). Video frames are captured, and the digital images are manipulated and diagrammed using graphic software. Once digital objects are created, their locations can be reconsidered. In this exercise, students use **form•Z** as a "digital manipulation device" to explore variable locations of digital reliefs in space. Space is accessed and re-evaluated through the intentional screen of a computer. For each model configuration, students generate a single one-point perspective view as a compressed series of spaces within spaces.

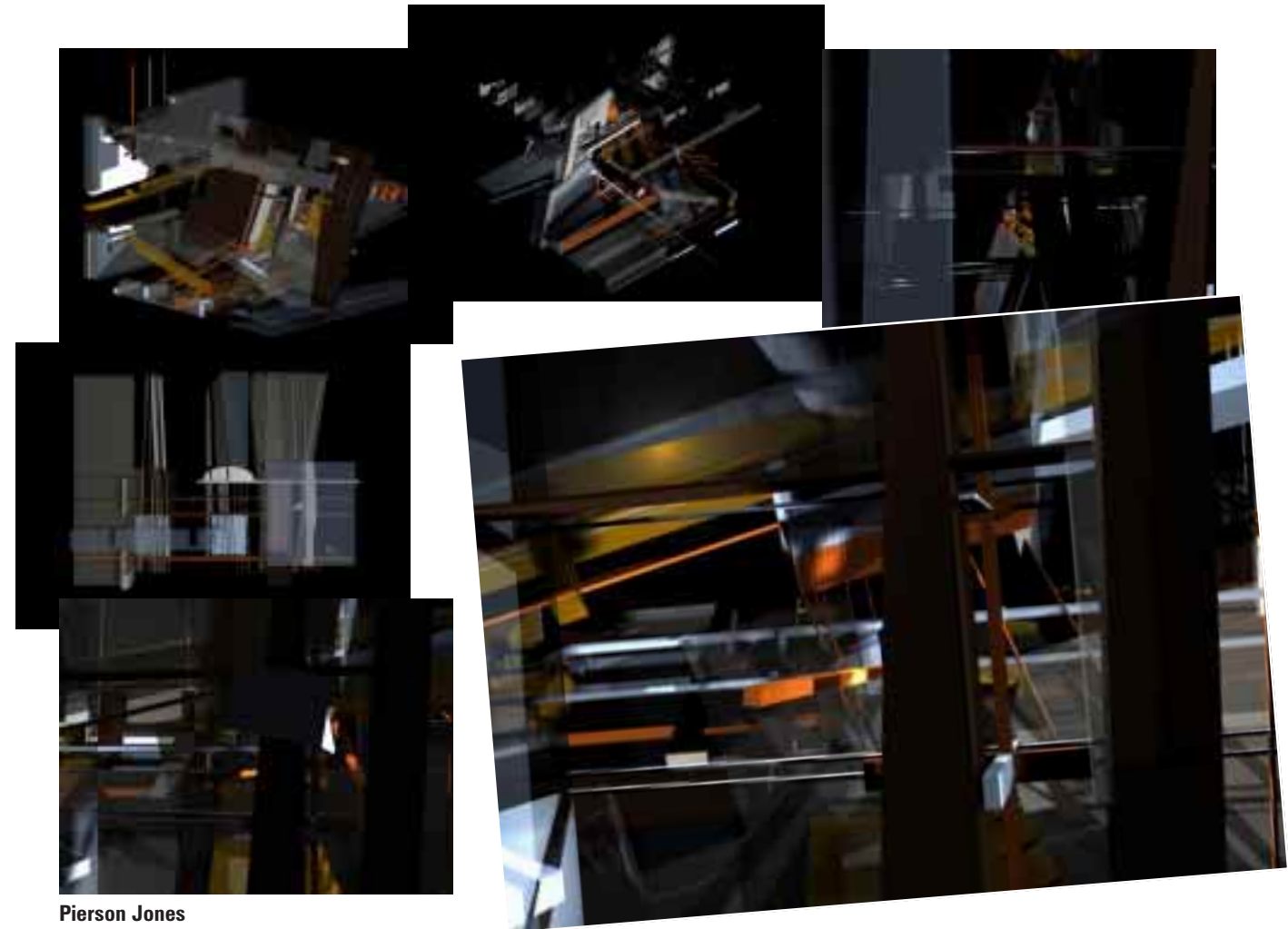
The spatial program is in the following sequence: a foreground space; a middle ground as singular or multiple framings (open or partially open, transparent or translucent); a background as space(s) with an aperture (full or partial) to another view beyond (to an inside or an outside). Students refine their final views, experimenting with solid, void, color, lighting, shade, shadow, transparency, translucency, and reflectivity. The resulting images exude a sense of the original "analog space captures" (photographs), the "digital performance" scans (acetate overlays) and the "digital space captures" (video). In this exercise, design is the interpretive arrangement and composition of objects in digital space.



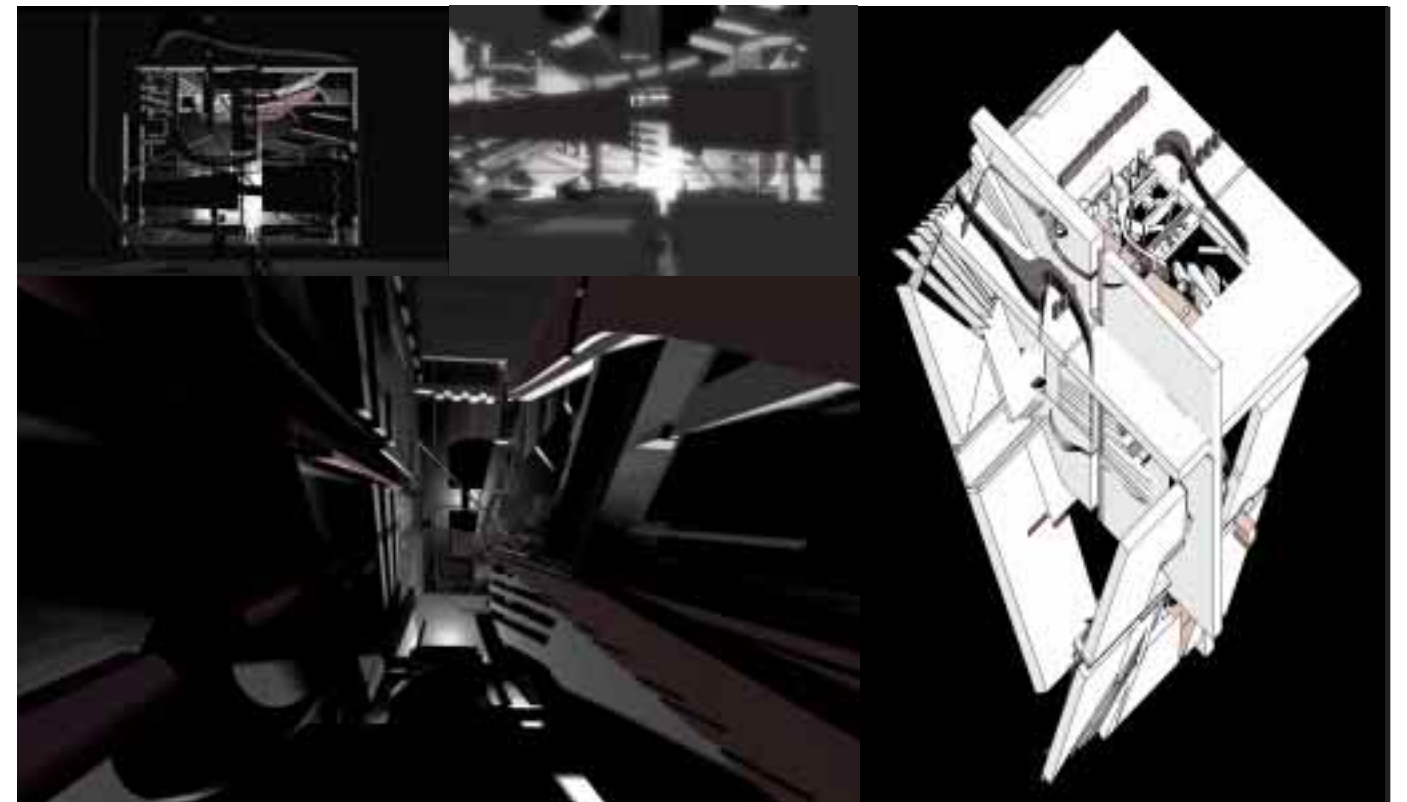
Frank Cauthen



John Selle



Pierson Jones



Taylor Aikin