

A PATIENT
SEARCH
IN COLOR
AND FORM

Imbrie Packard

A Patient Search in Color and Form

by Imbrie Packard

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Master of Architecture



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The background of the page is an abstract composition of four large, solid-colored rectangular blocks. A large blue block occupies the top-left quadrant. A large red block occupies the top-right quadrant. A large yellow block occupies the bottom-left quadrant. A large red block occupies the bottom-right quadrant. The blocks are separated by thin white lines, and the overall composition is balanced and minimalist.

A Patient Search in Color and Form

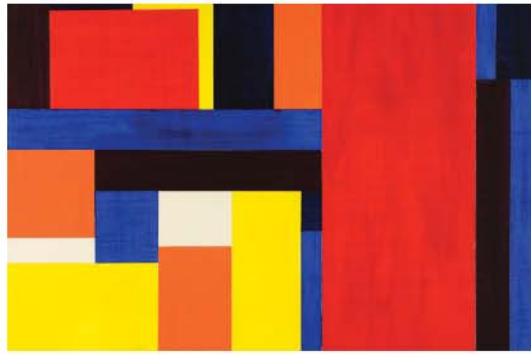
Imbrie Minh Quang Packard

Abstract

The work presented in this thesis documentation seeks to find harmony in color and form through painting, sculpture, and architecture. Proportion, composition, and rhythm are the means to such an endeavor. This harmony at which the work aims is that which resonates deep within the human spirit. This search is fundamentally related to ideas about visual perception and the body's reaction to it.

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Introduction

The research documented in this book in color and form is about seeing. It is about the moment after one sees something and before they try to make sense of it. It is about trying to extend this moment for as long as possible to allow the object of perception to become a subject; that is to become an acting being in the world. In this moment the object makes an impression that is felt throughout the body. In this moment the object can ring true in accordance with the world in which one lives, or it can make a discordant sound. This search is for the former. It is for a harmony that is true to the world and true to the human spirit.



The work documented in the following pages is an attempt at finding this harmony through making; through painting, sculpture, and architecture. Proportions, arrangements, rhythms are played out in color and form directed towards harmonic compositions. Paintings are not turned into sculpture which is then carried out into architectural models; these relationships are not so linear. Looking at the body of work it can be difficult to tell when painting stops, when architecture begins, and what happens in between.

The straight lines, orthogonal angles, flat planes, and mostly primary colors do not reflect any belief about what is appropriate or true, but rather they are a set of limits to freely play inside of.

As the work is highly perceptual and not conceptual, there is little to write about it. The work is about the objects themselves, the paintings, sculptures, and models. The digital representations of the work through photography are an attempt to demonstrate some of the perceptible qualities of the pieces.

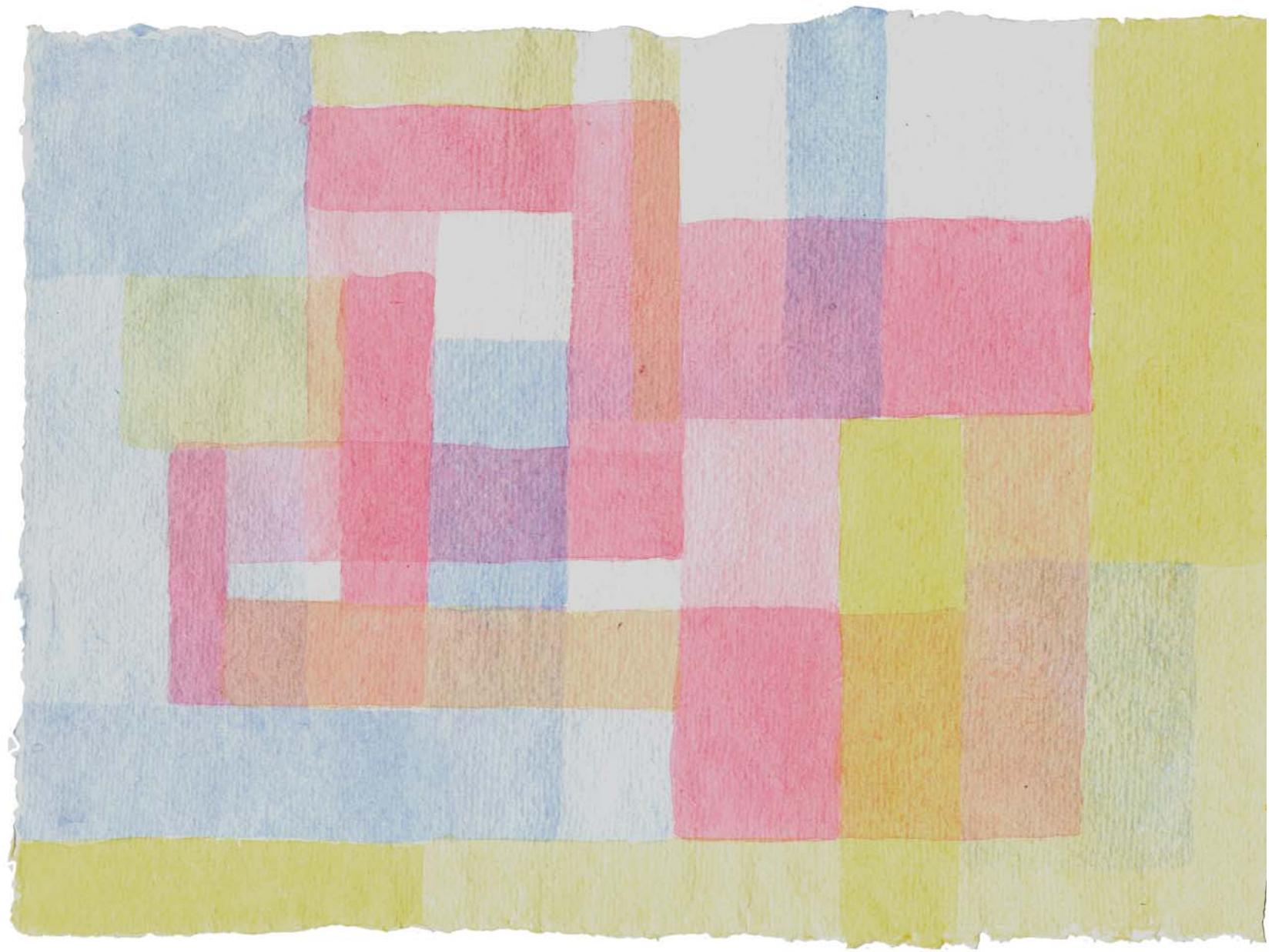
Lastly, thank you for allowing me to share this work with you. That is why I make things, to share them with the others. I hope that you enjoy the work.

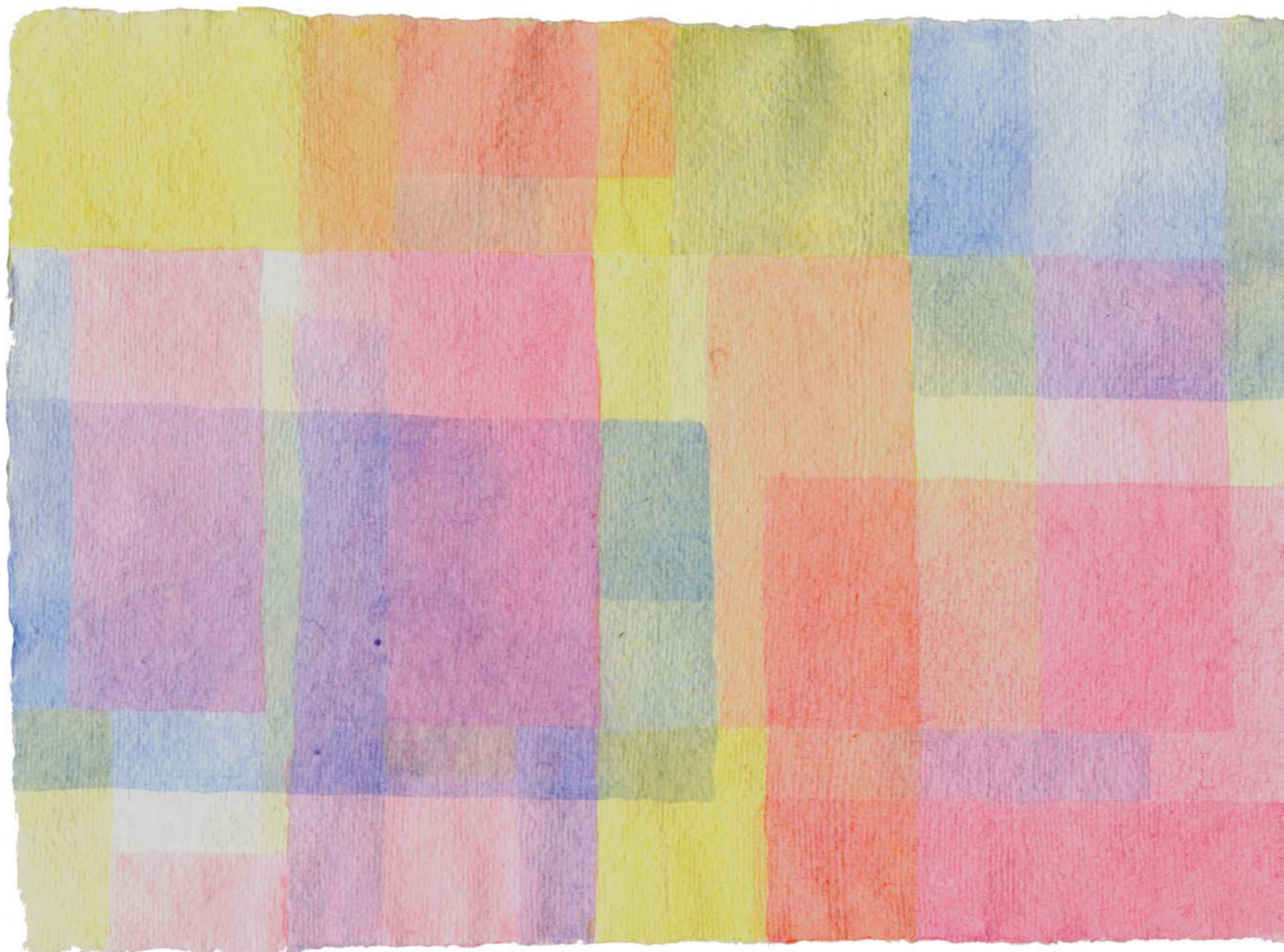


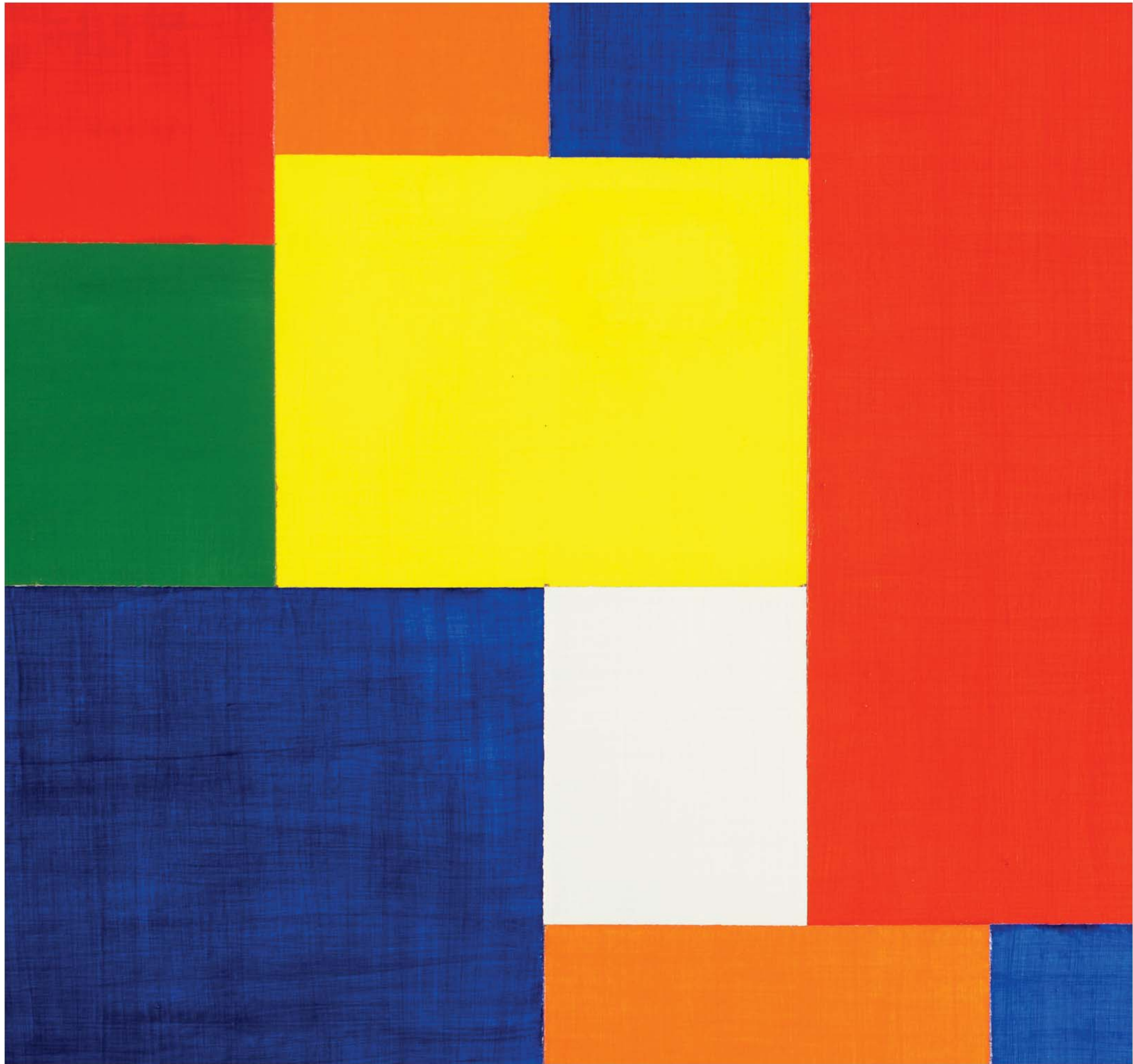
*Imbrie Packard
Blacksburg Virginia, Spring 2009*

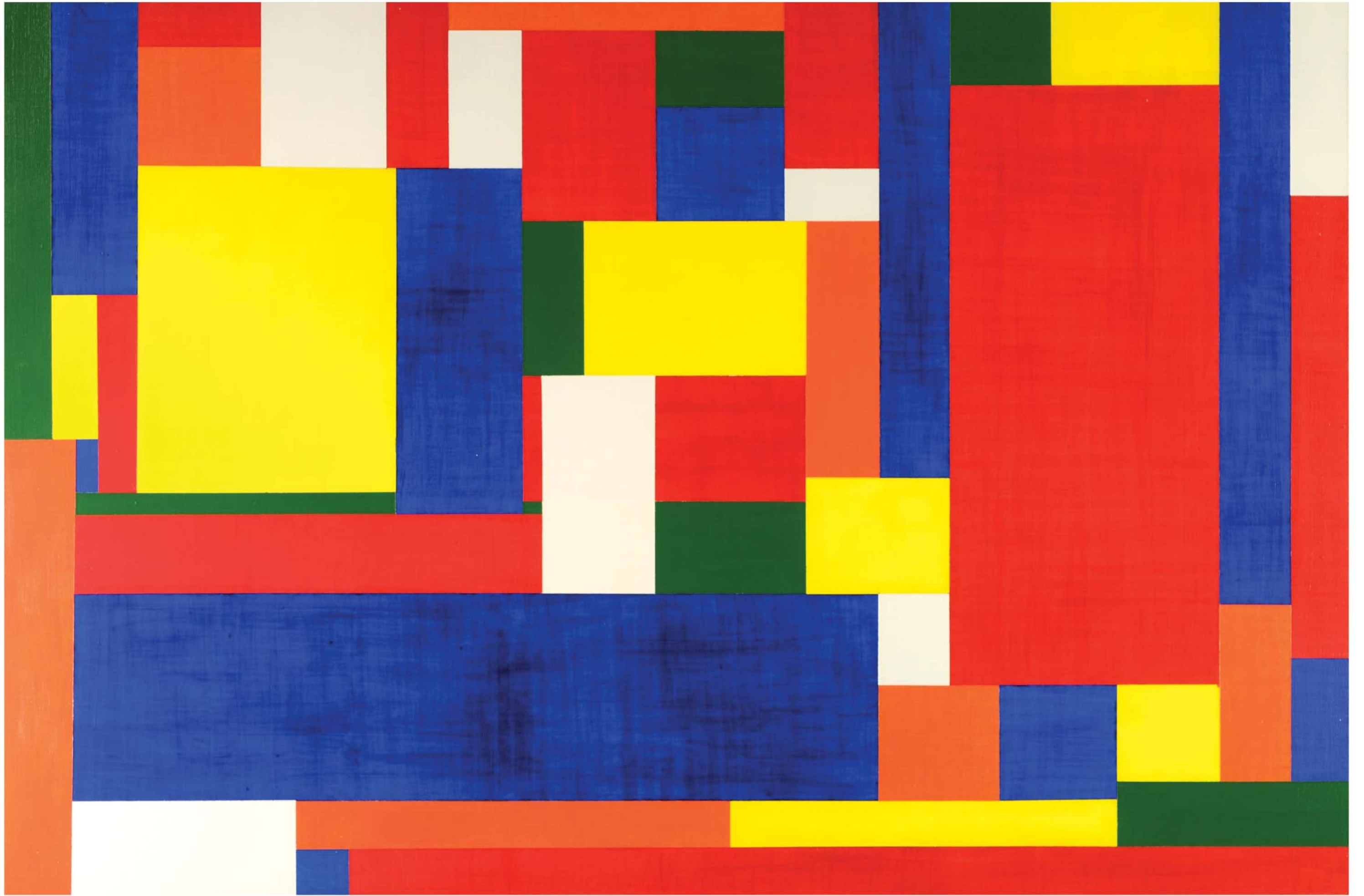
PAINING

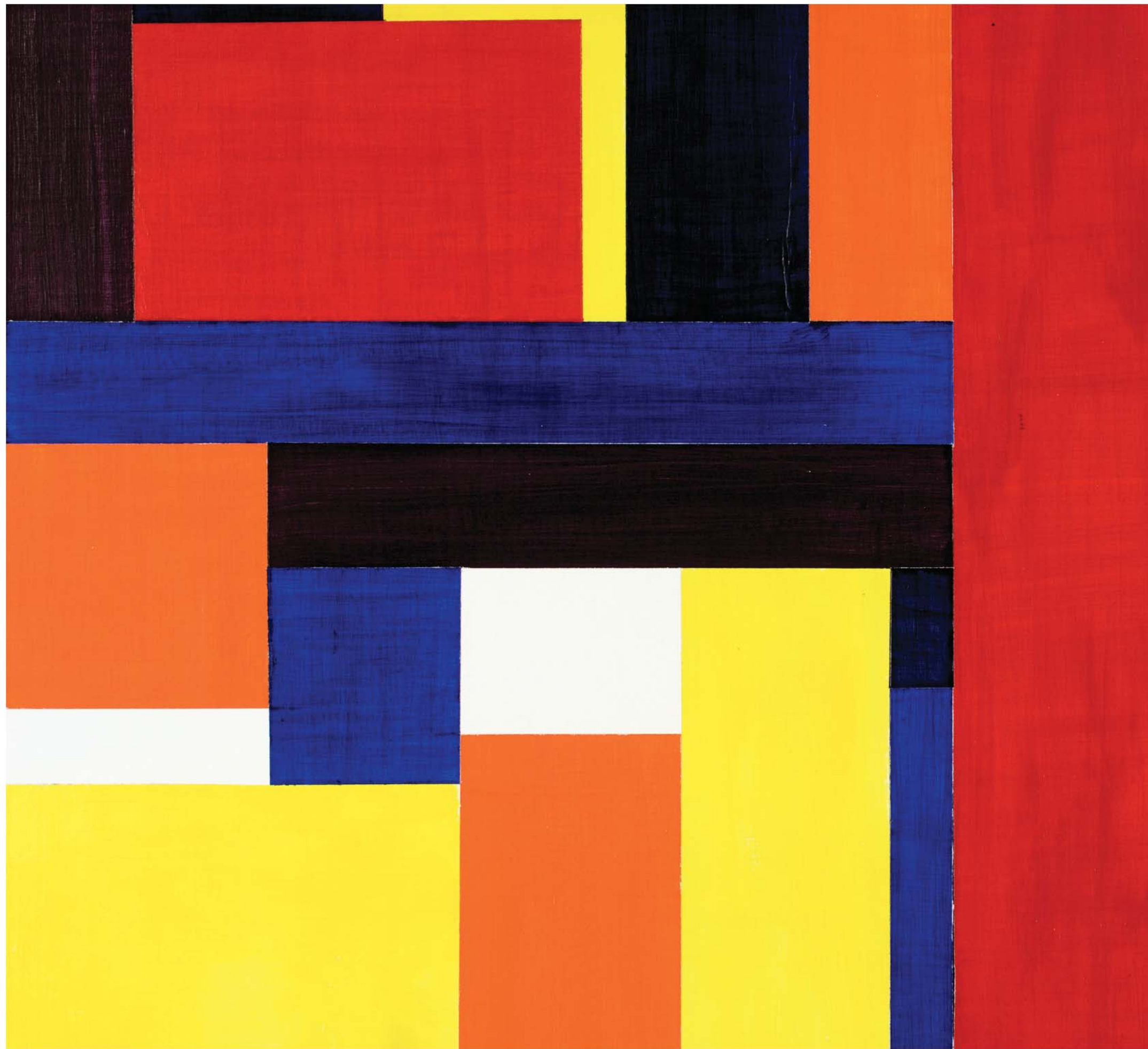


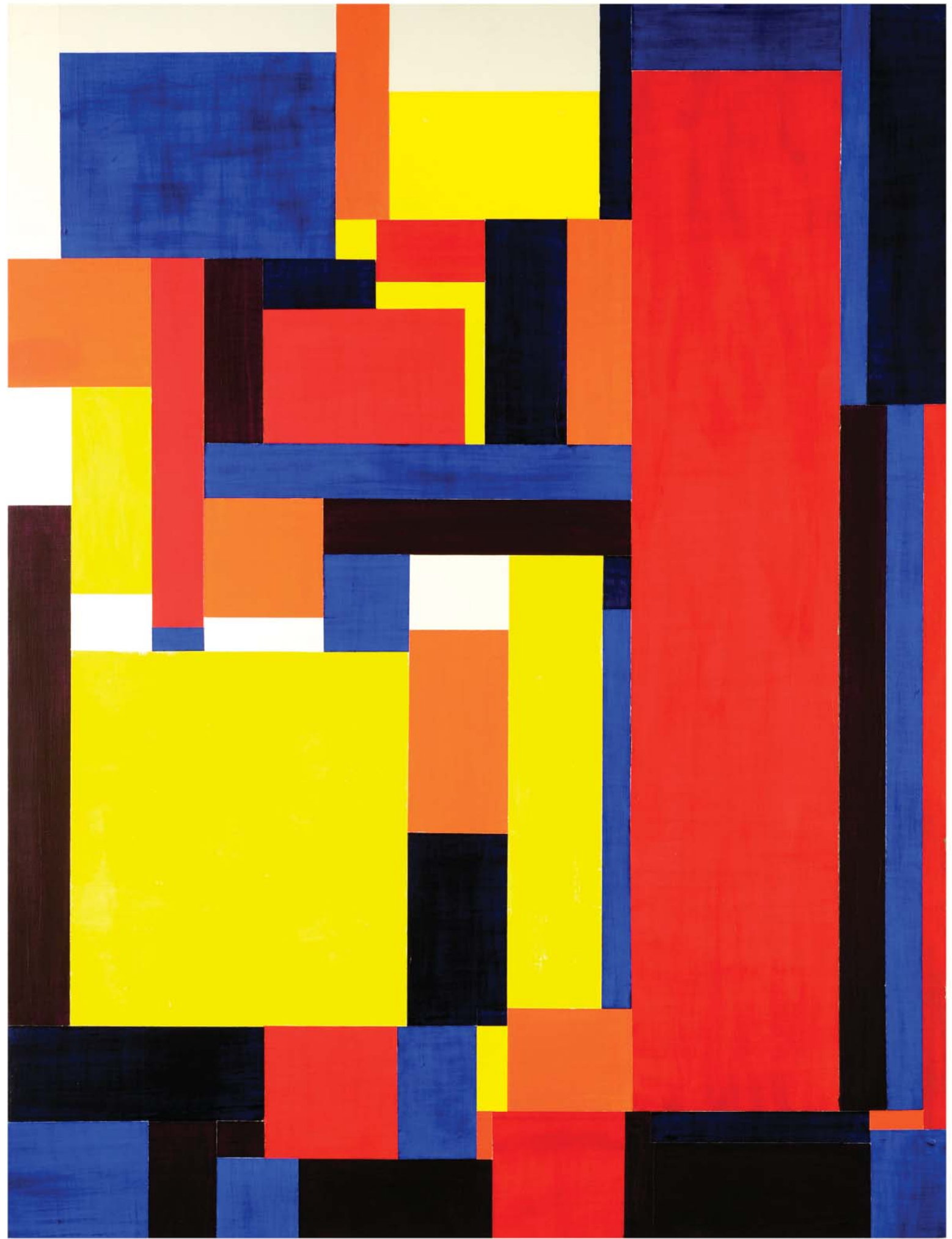










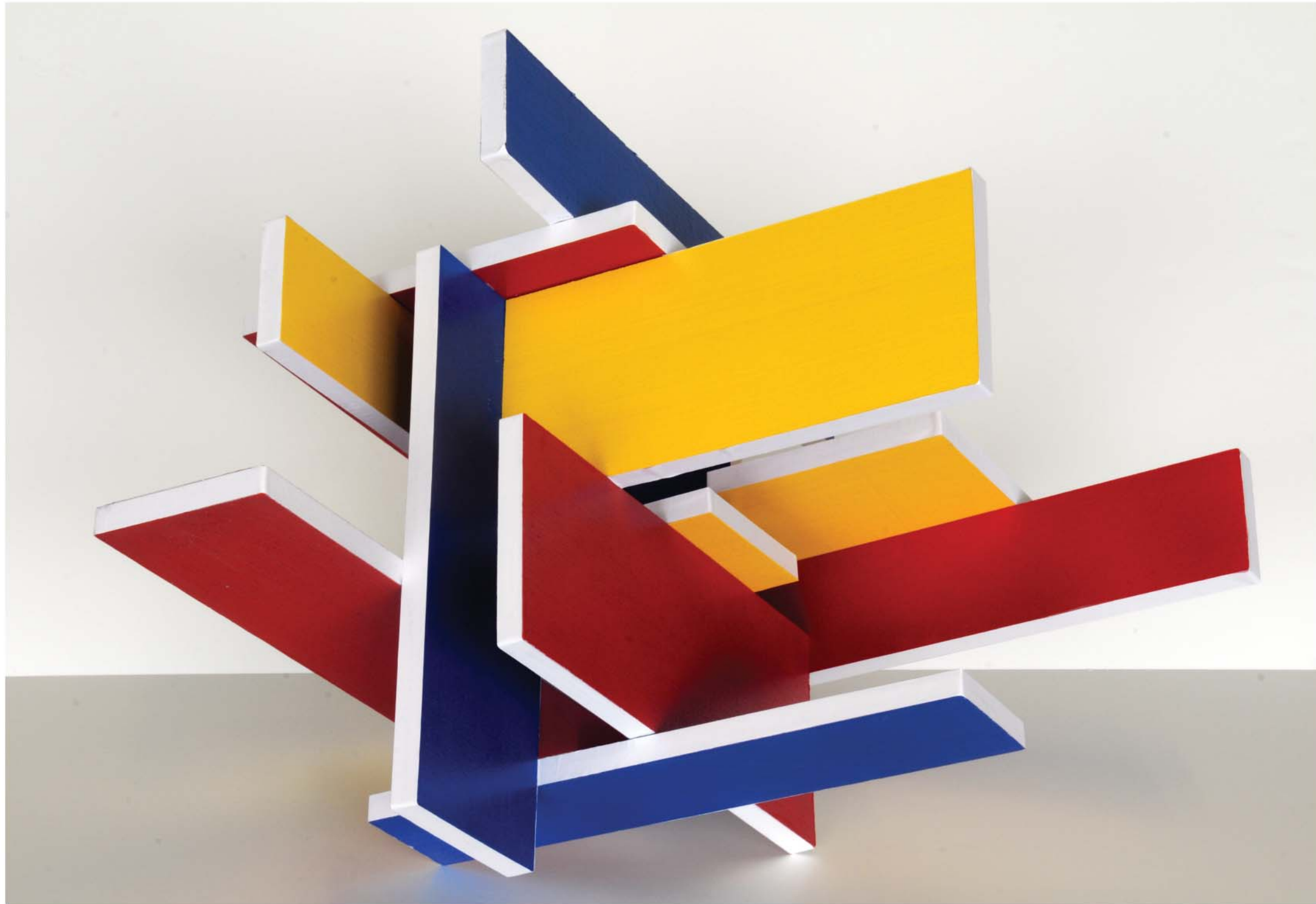


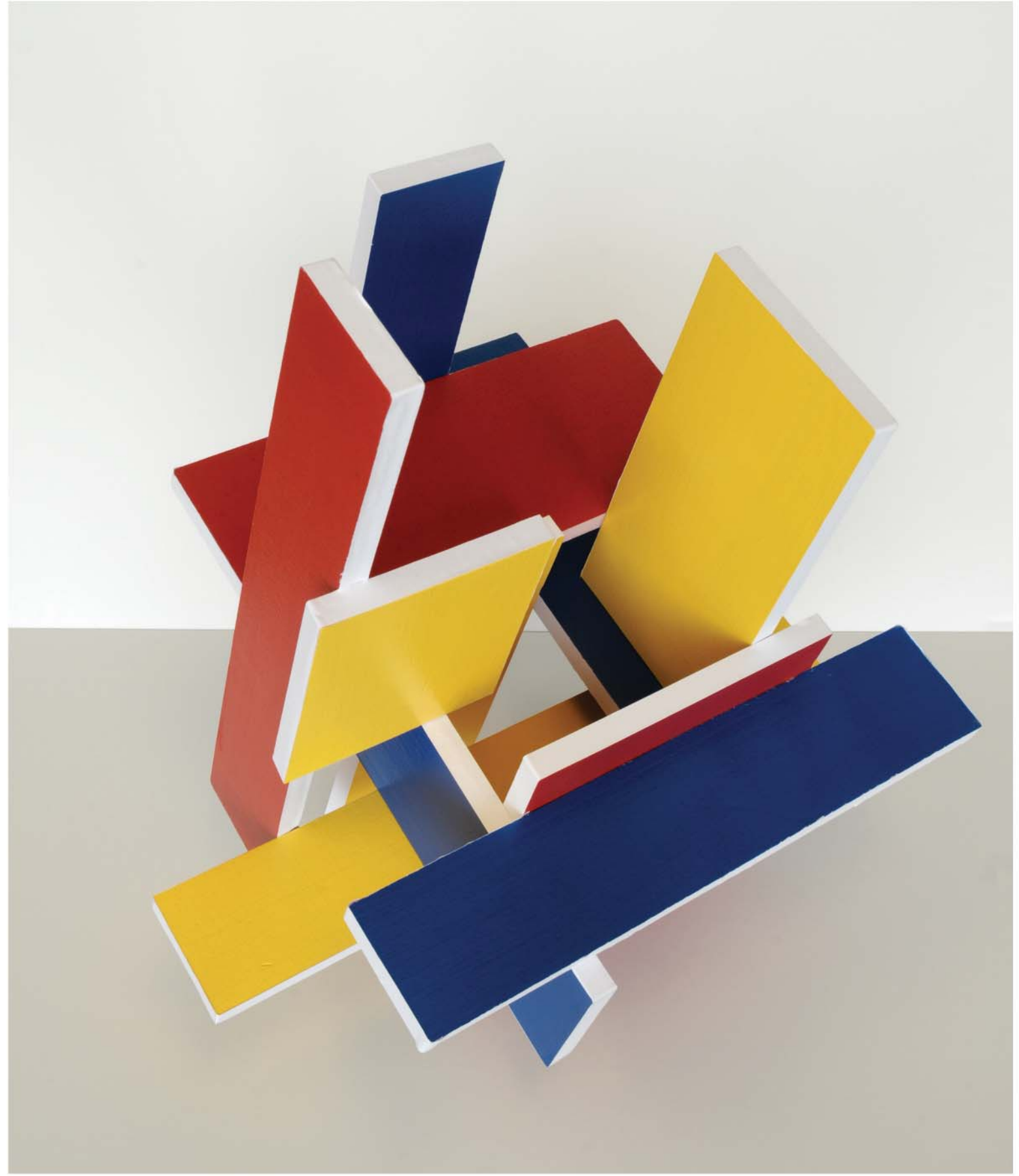




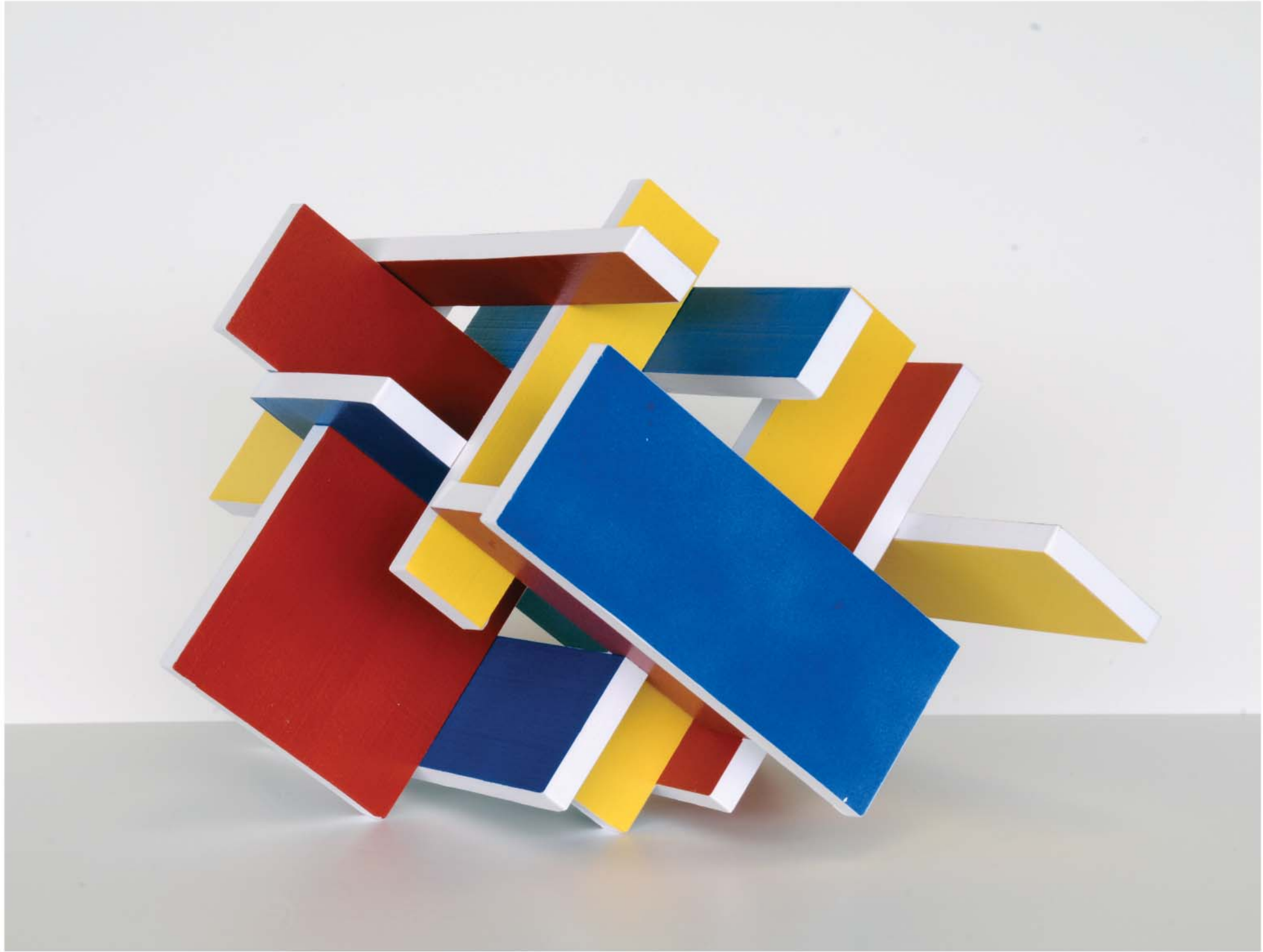
SCRIPTURE



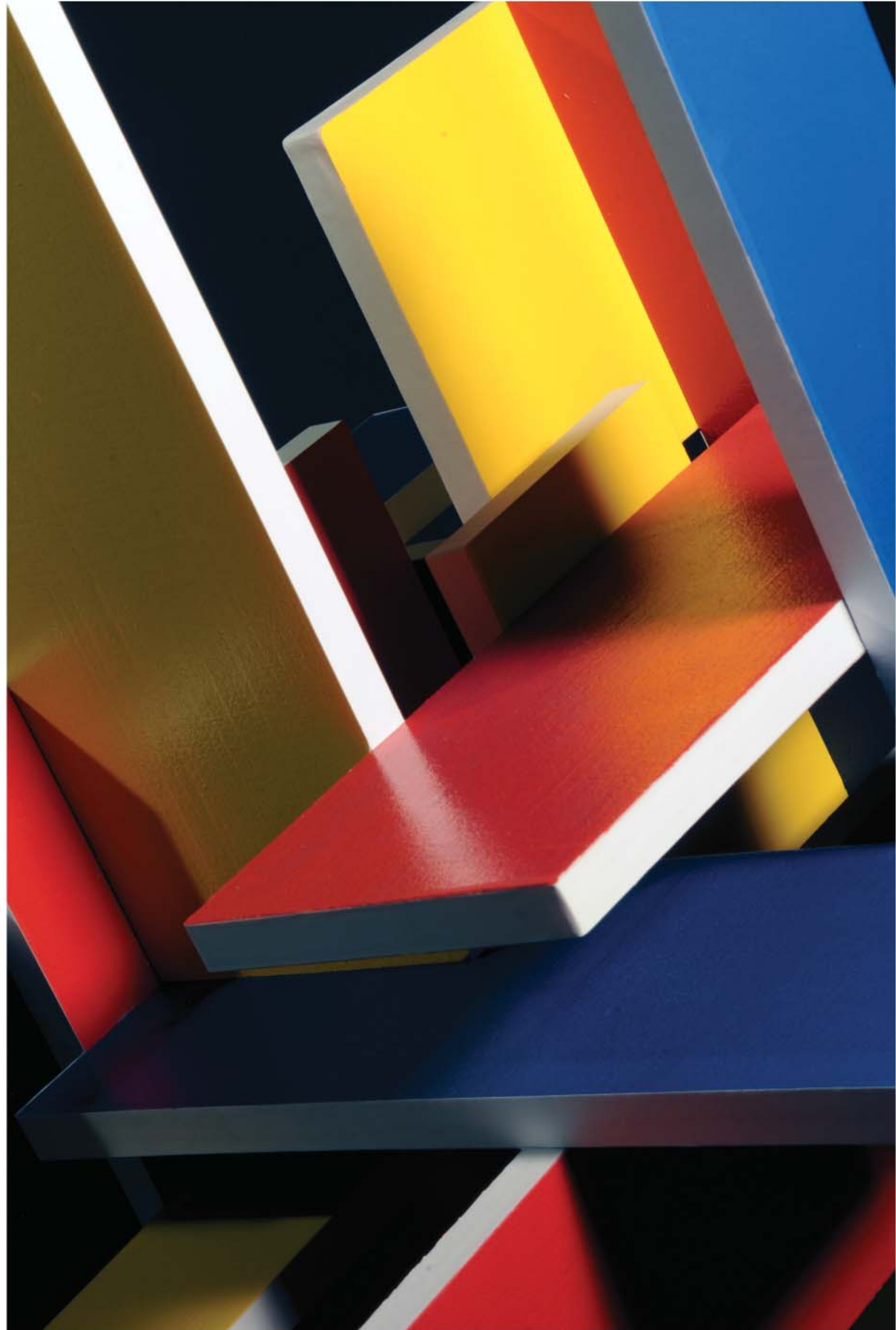






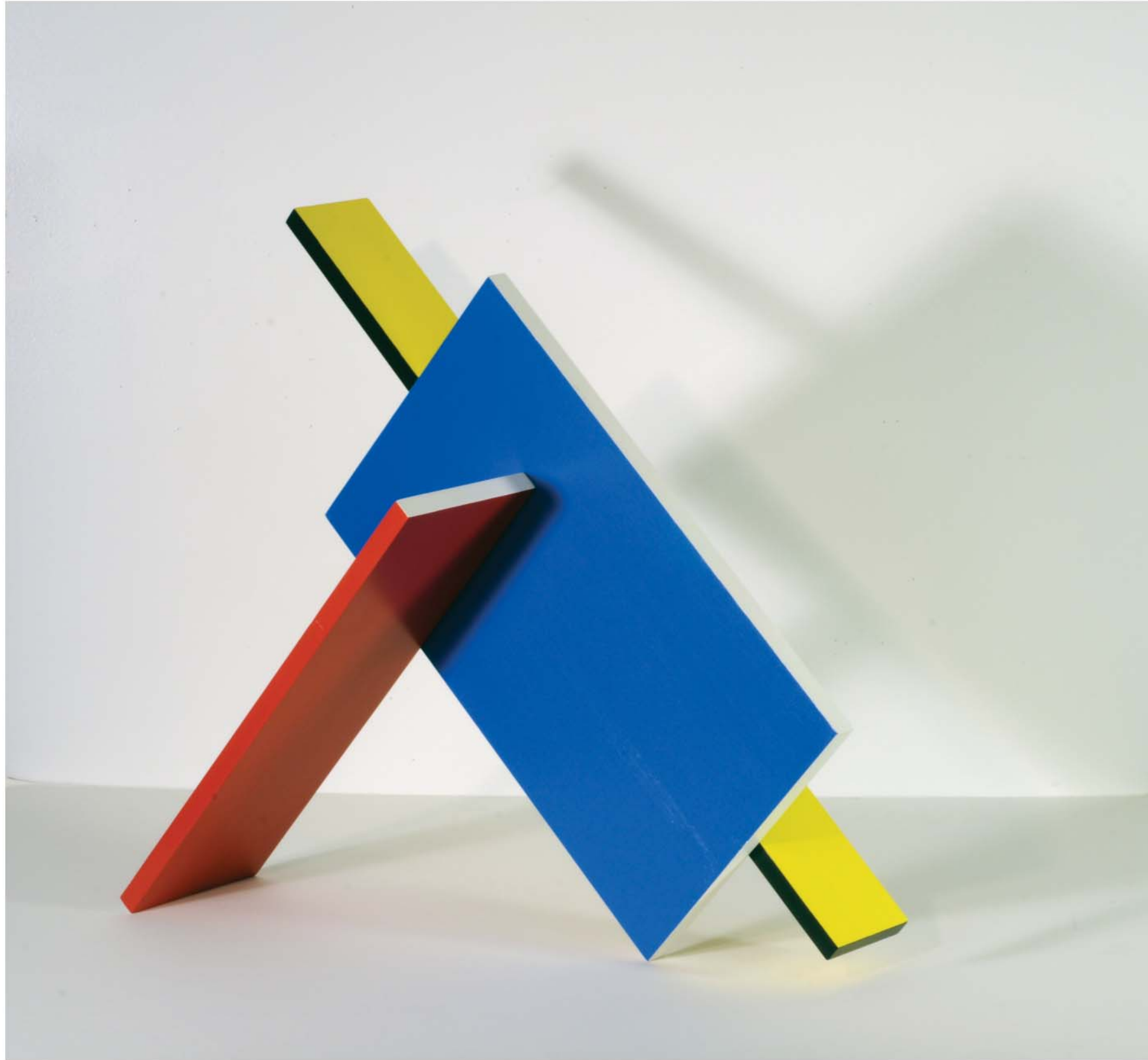








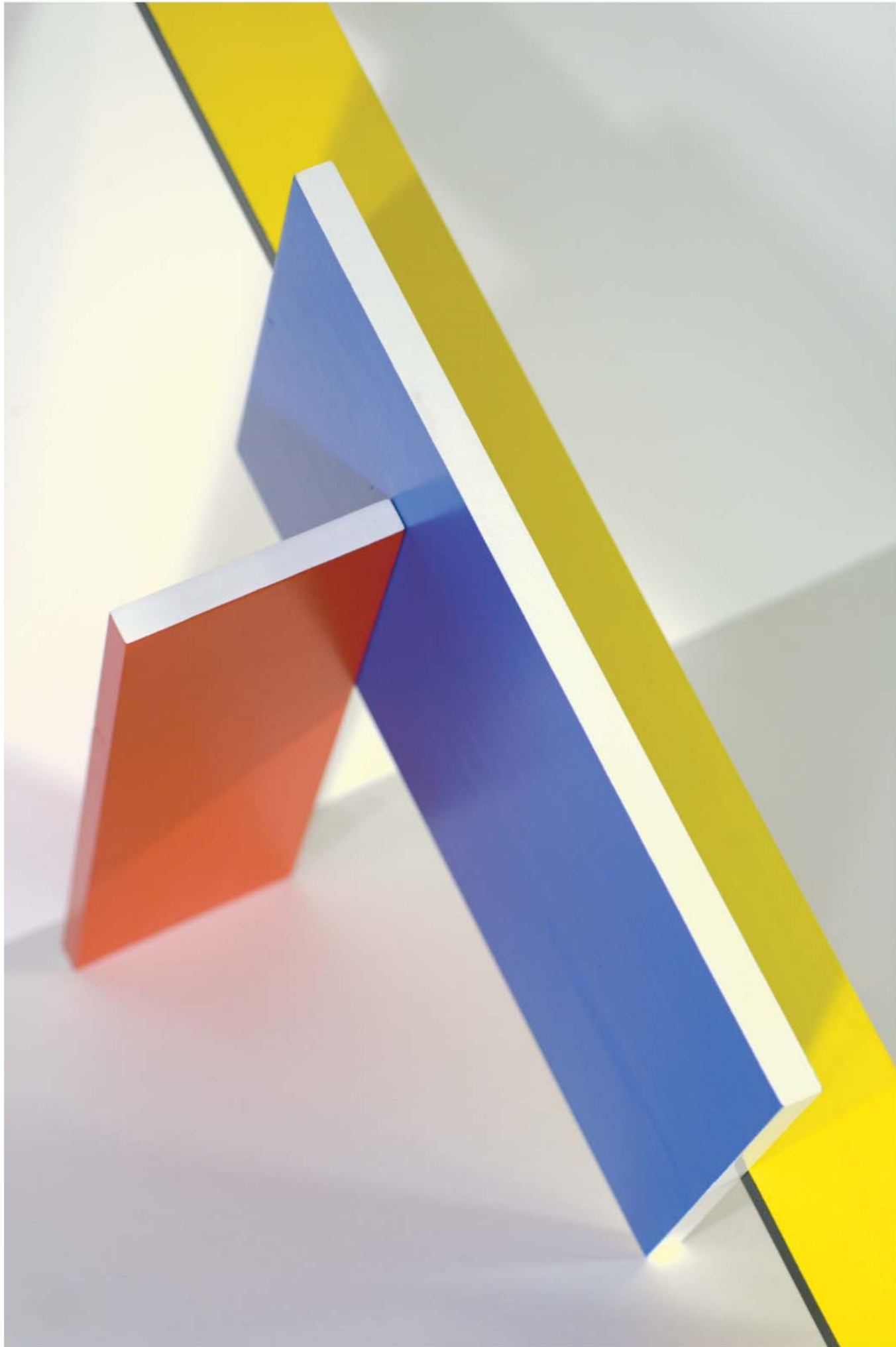






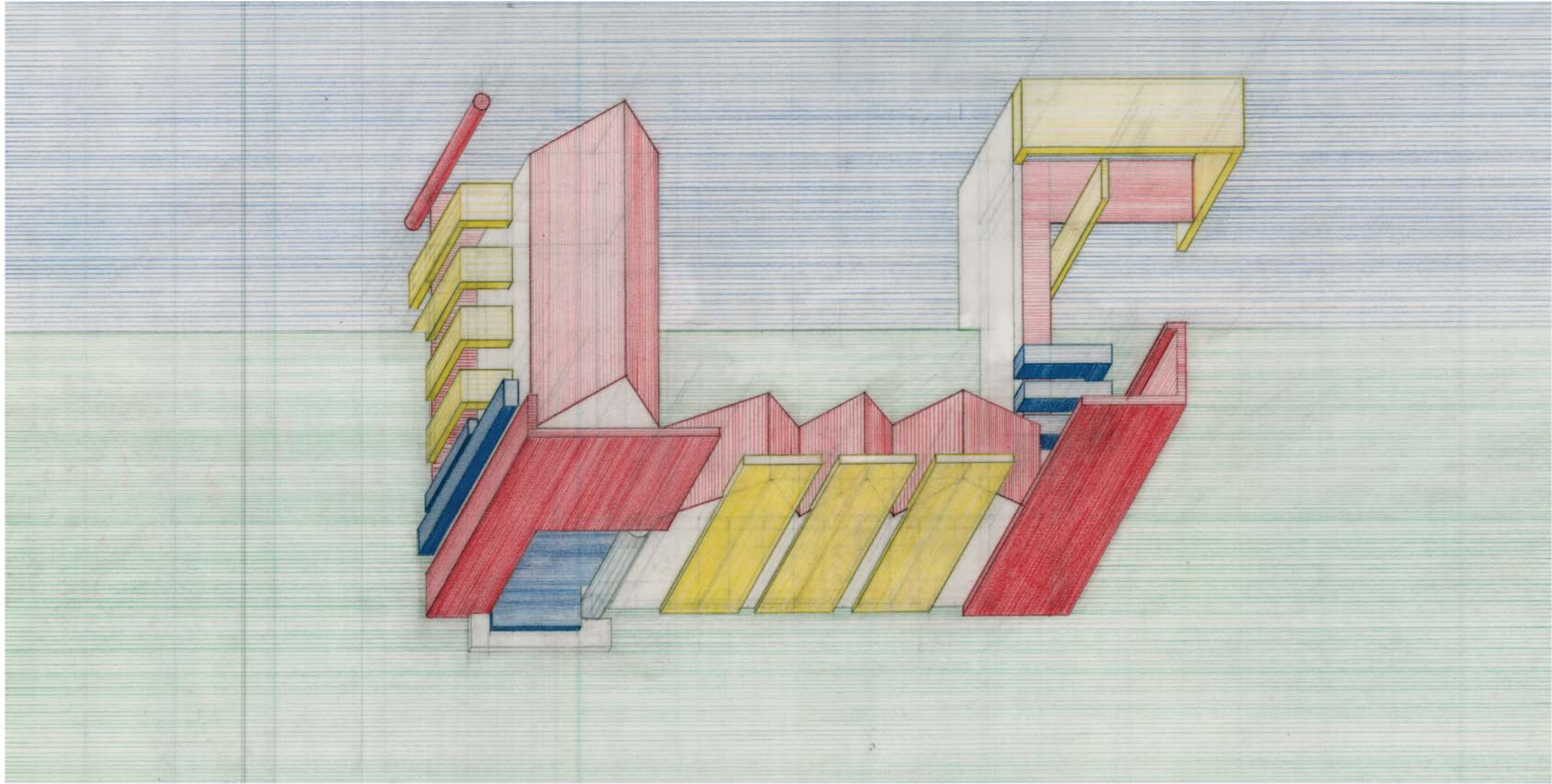


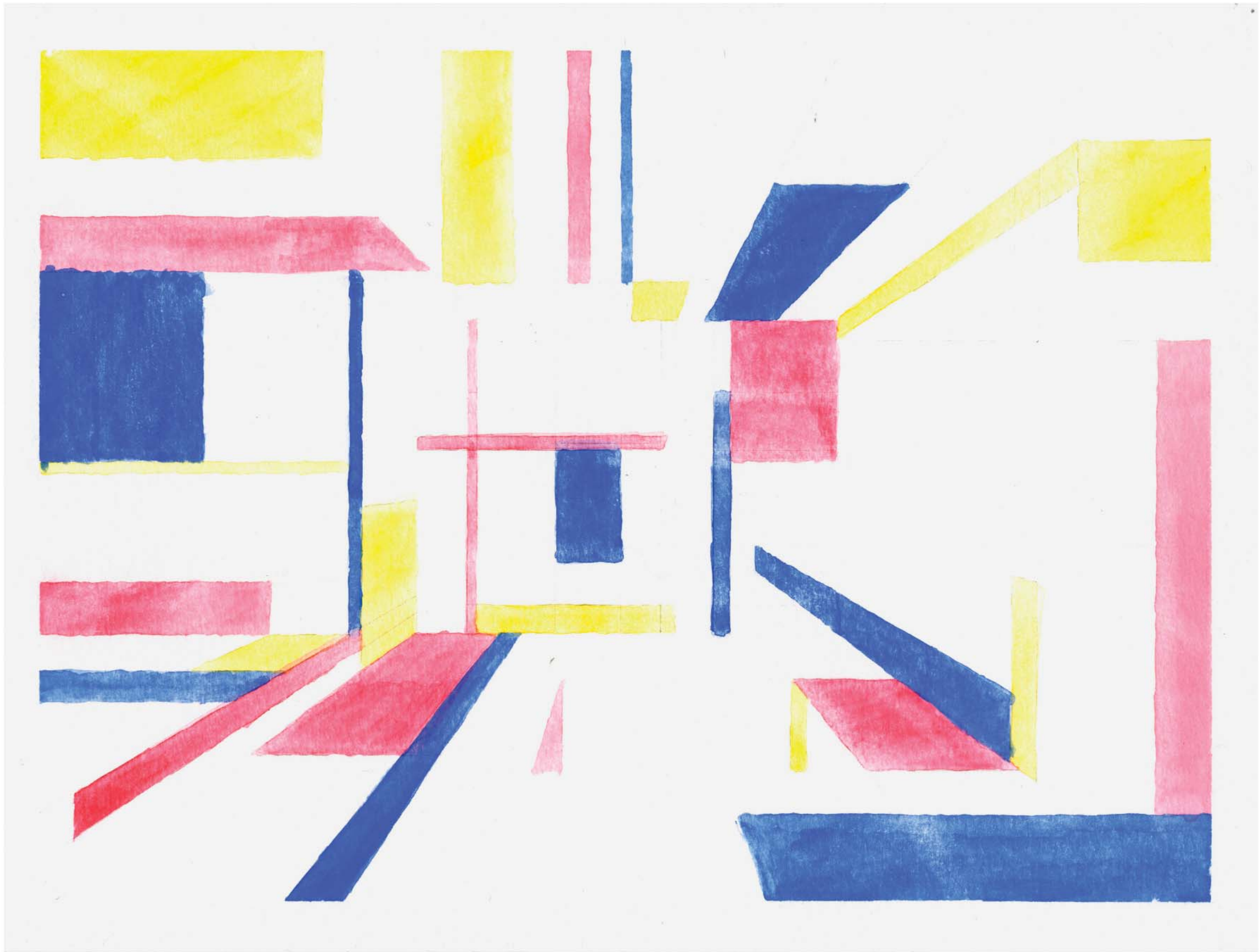


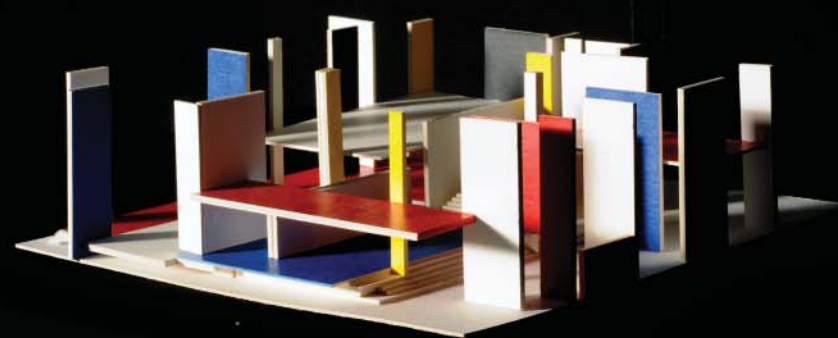
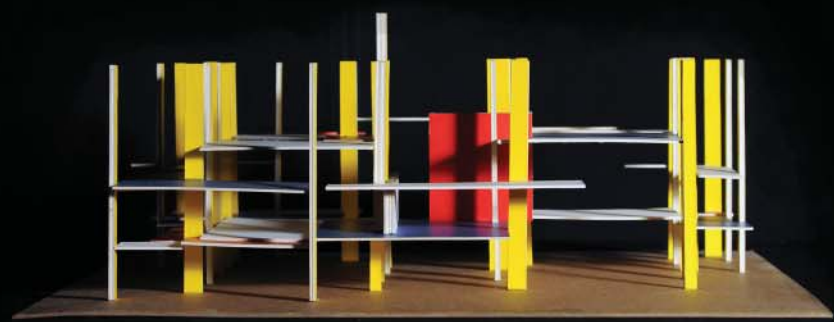


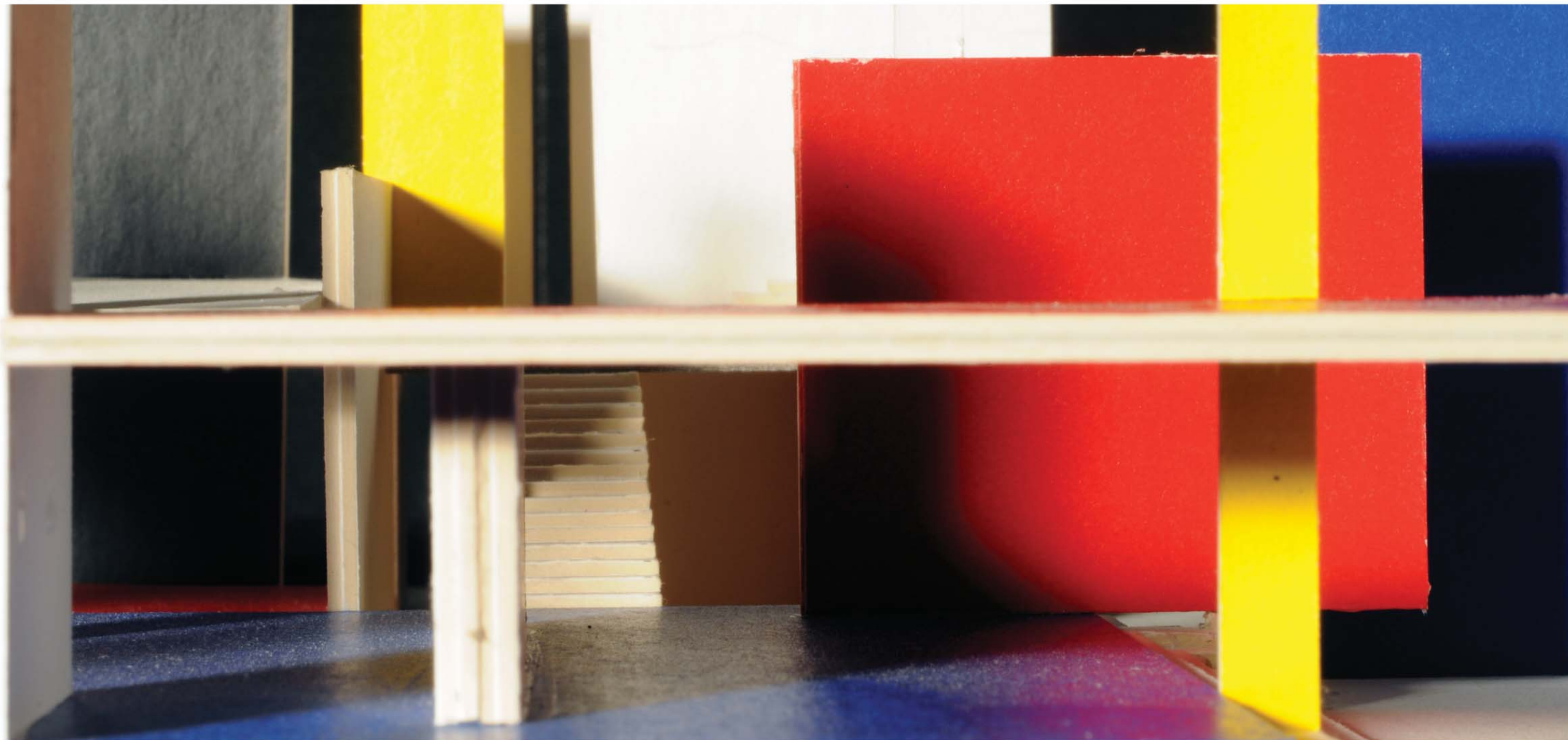
ARCHITECTUR

The image features a central word 'ARCHITECTUR' rendered in a bold, sans-serif font. The letters are filled with various colors: 'A' is blue, 'R' is orange, 'C' is black, 'H' is red, 'I' is blue, 'T' is red, 'E' is dark blue, 'C' is orange, 'T' is black, 'U' is dark blue, and 'R' is orange. The word is surrounded by a collection of abstract geometric shapes, including horizontal and vertical bars and squares in yellow, dark blue, red, and orange. The overall composition is dynamic and modern, with a strong emphasis on primary and secondary colors.

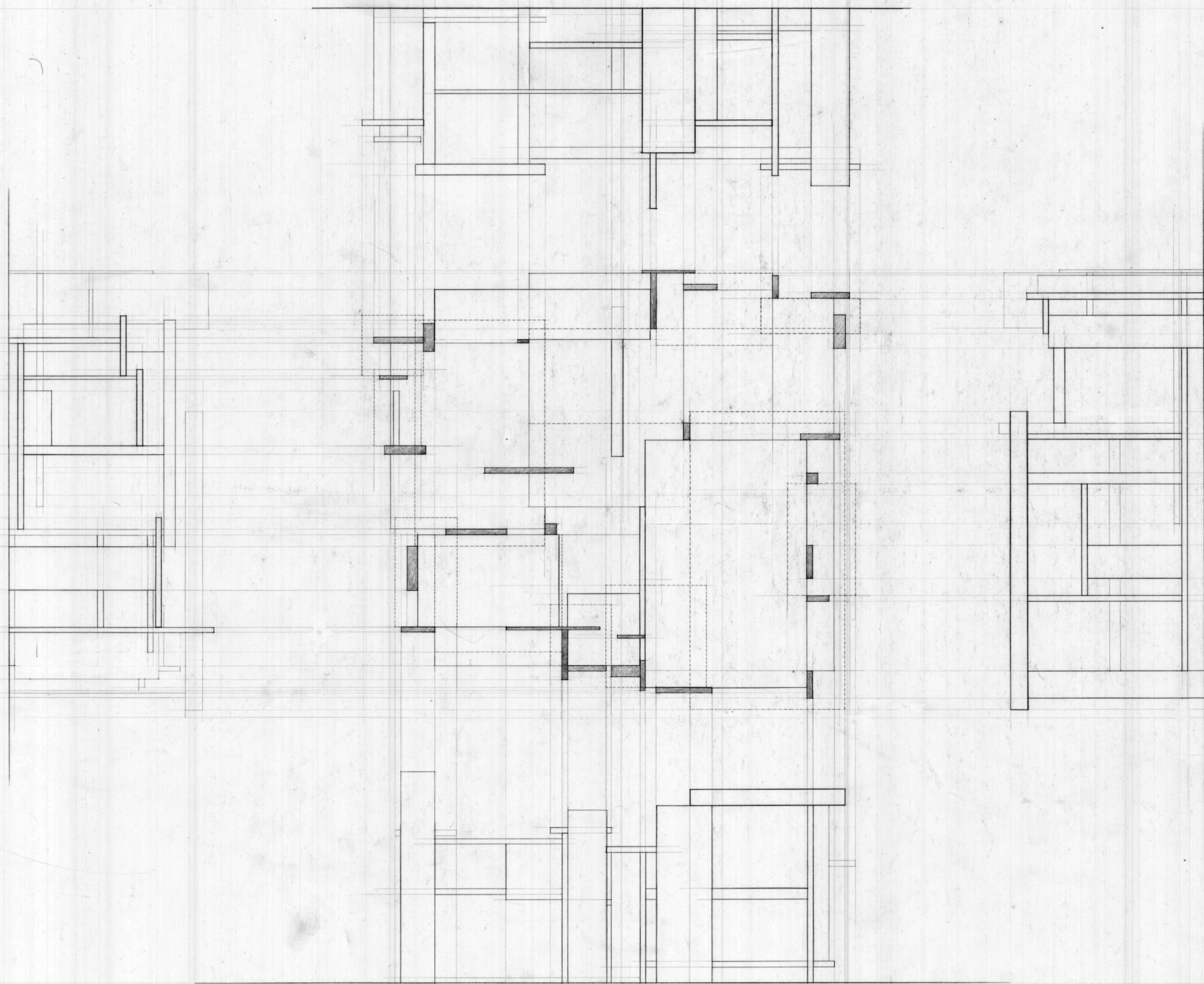


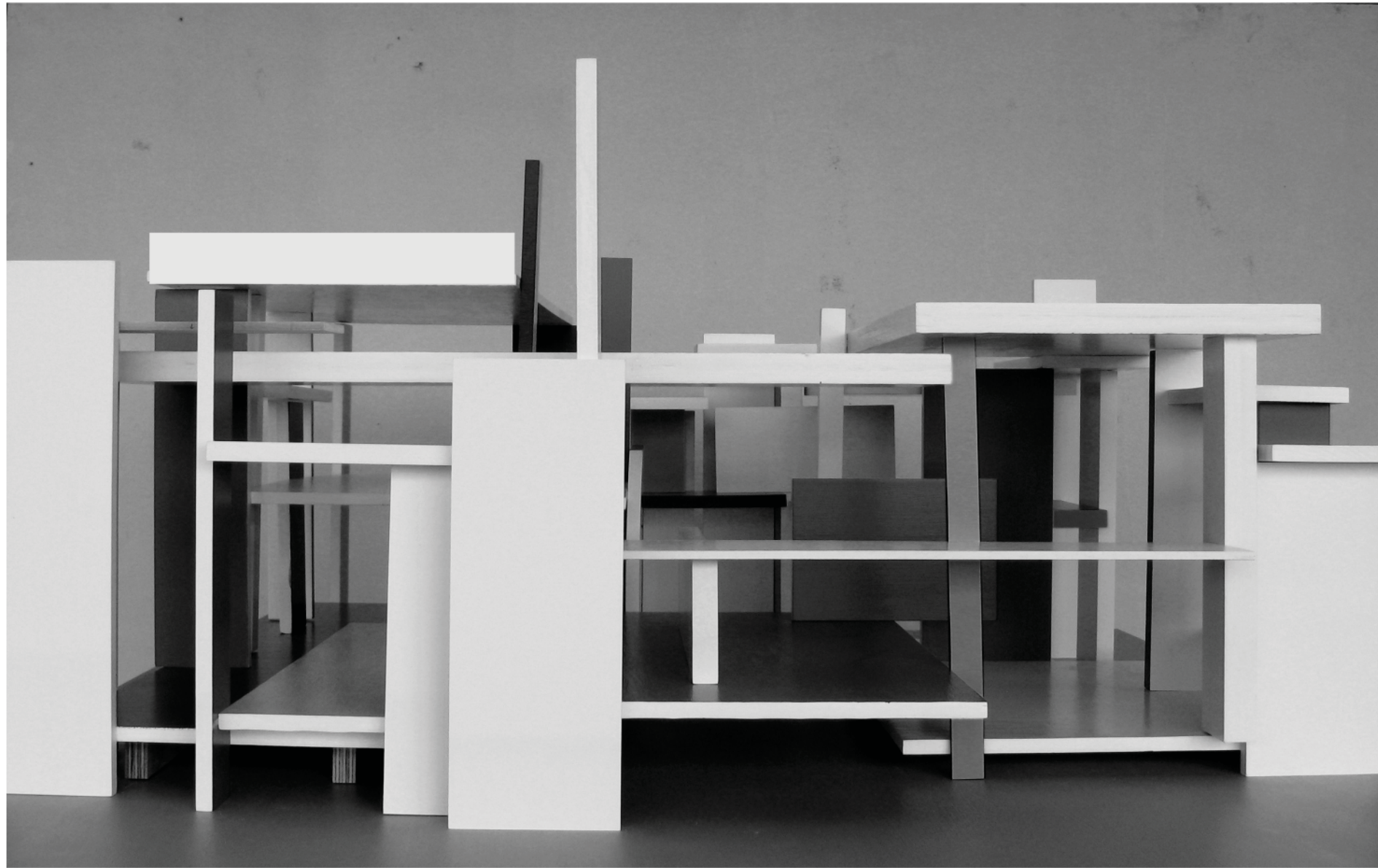














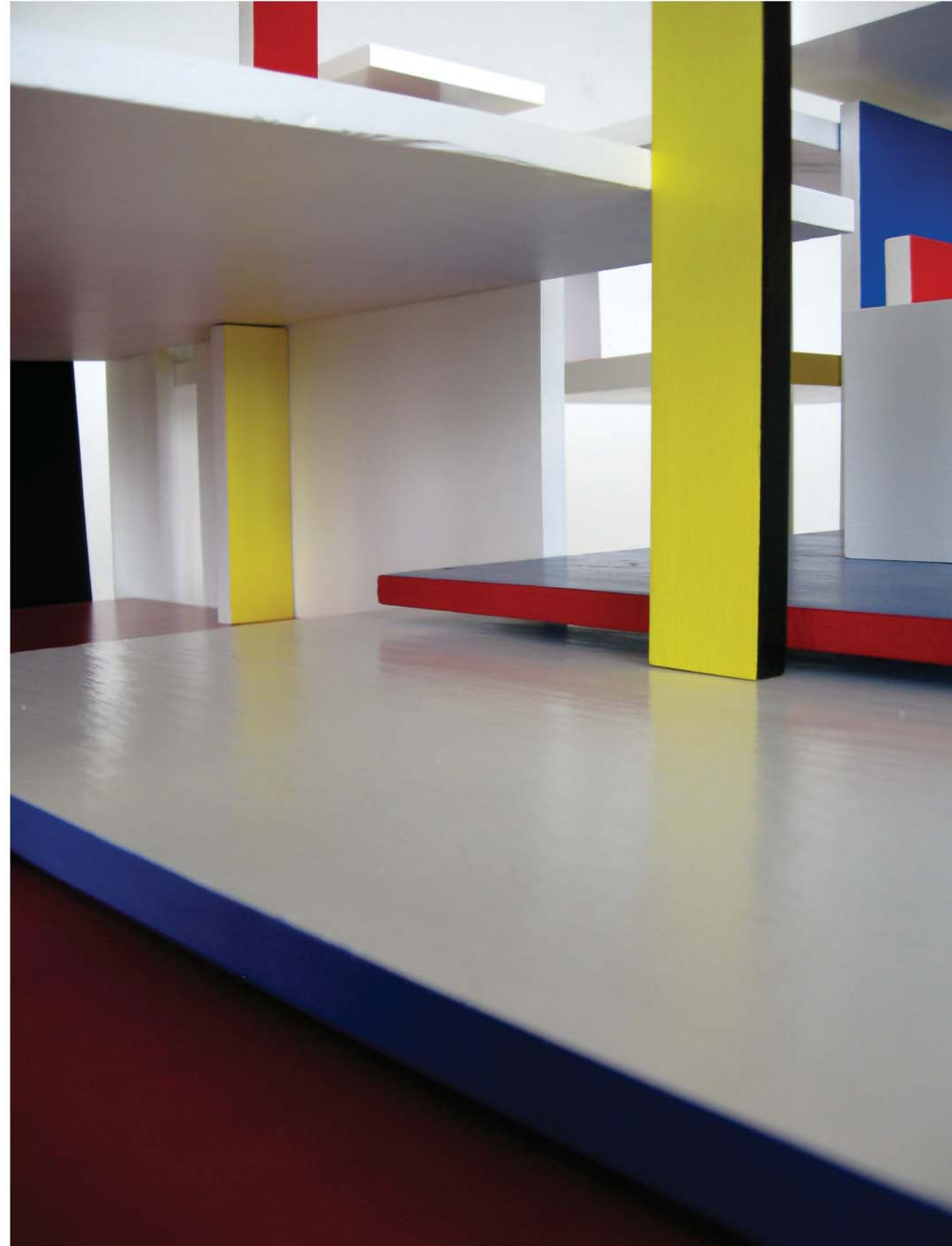










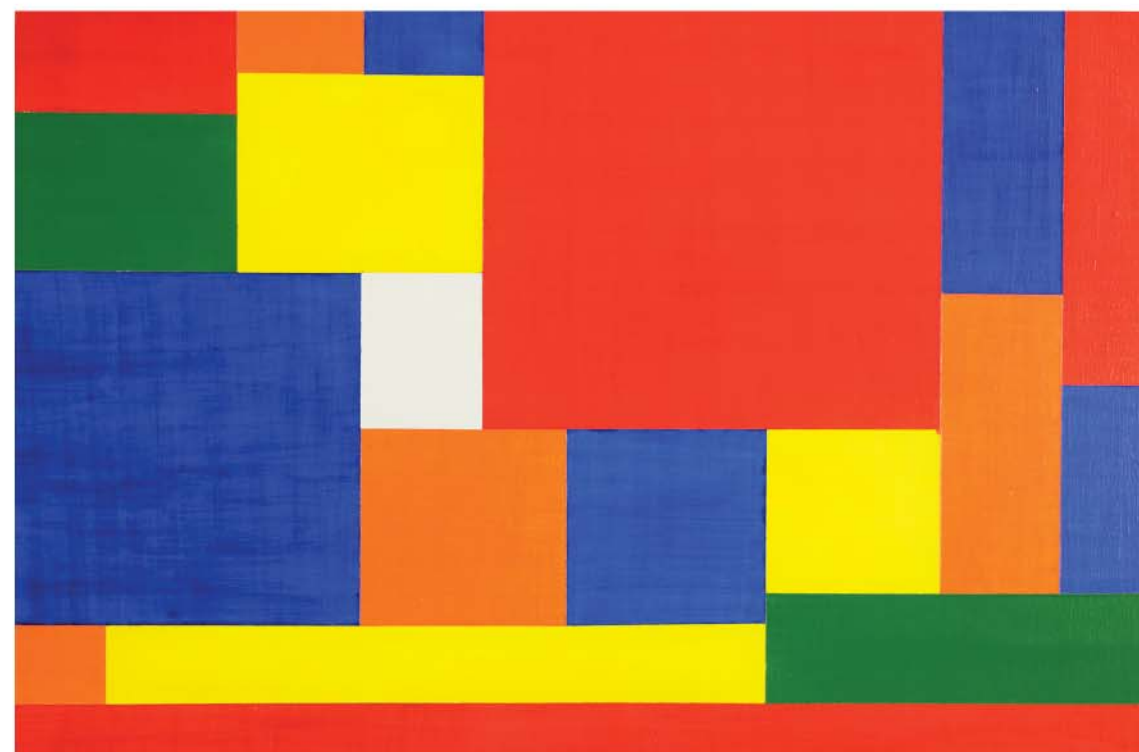








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