

# Hybrid specimens: Phygital artefacts at the intersection of analogue + digital crafts



**Maria Kyrou**

The Berlin University of the Arts, Germany  
kyrou.m@gmail.com

## Abstract

Exploring the intersection of analogue and digital crafting, this visual poster presents two physical sculptures and their digital re-assemblies. The physical sculptures were originally created in the frame of a computational design case-study, as meditative material sketches, but quickly acquired a separate creative life of their own.

Two formal gestures that originate in the field of computation, 'array' and 'blend', were manually enacted on the body of two stone fragments. Scavenged from the case-study's site, these fragments related to their initial spatial context through different material qualities. Upon this base, the author sought to physically perform the digital gestures, this time however departing from the pure, mathematical quality that these actions have in the digital realm.

The process was driven instead by reflections, and the detailed observation of the fragments' perspective views, different surfaces and micro-textures. Through intuitive co-relation, each fragments' material specificity (form, transparency, texture) inspired their sculptural development. Intuitive formal associations led to the introduction of new materials, and the sculptures evolved as an interplay of colour, assemblage, shadow and light. At this first stage, the creative process was purely analogue and involved time-intensive, delicate craft.

At the next stage, these sculptures become fragments themselves, as a digital formal exploration begins.

Based on a combination of close-up photography and 3D scanning, fragmented views of the sculptures are selected and digitally re-assembled. Through a process of digital collage, different resolutions and materials are tested, expanding the aesthetic qualities of their analogue precursors. The resulting artefacts evoke organic impressions, which however remain consciously undefined and open to interpretation. Chimerically, their formal impressions range from mineral to animal to textile, defying a taxonomic interpretation. In an interplay of scale and perception, the objects could both be the specimens and the landscapes themselves.

The gradual formation of these artefacts seeks to highlight the artistic perception and associative layers, that both inhabit and drive the production of sculptural form, yet often remain hidden in the established, performance-oriented architectural discourse. The resulting sculptures and phygital collages are fusions, not only of matter, but also of two completely different strands of design mentality and process (digital vs analogue). The last step of this project seeks to fuse the two realms together, to activate different aspects of their embedded tacit knowledge in parallel, and to explore their alchemic interaction.