

This thesis explores the notion of 'process' defined by physical and chemical manipulation within the visual art of printmaking to formulate translations into the medium of architecture. The analysis seeks to challenge the influence of the autonomous technological designer and restore meaning into the connections and tectonic realities that architecture can spatially share with disciplines of the hand. The breaking down of hierarchical sequence of process in both acid etching and relief printing are the basis for methodology and dissection. Investigations are initiated with the analysis of various printmaking techniques through the creation of prints or artifacts that illuminate the translation from two dimensions to three. The analysis of these artifacts provide a macro-tectonic understanding towards qualities of plate, ink, and paper providing a foundational concept within printmaking to then be intersected with features and principles of architecture. These intersections serve as the drivers that guide the manifestation of an architectural assemblage that translates the nature of the sequential printmaking process into a symbolic spatial experience.