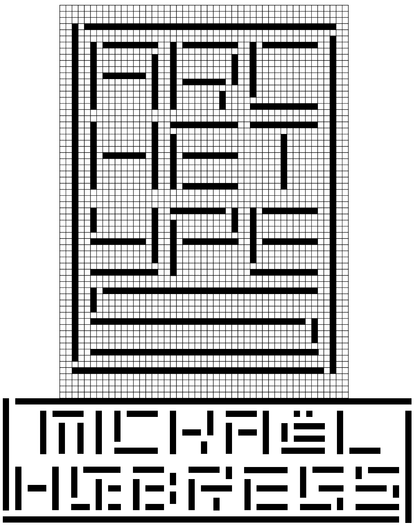
ARCHETYPES

THE EVOLUTION OF A GEOMETRIC LANGUAGE DERIVED FROM TYPOGRAPHIC COMPOSITION

INTRODUCTION ARCHETYPES explores the creation and evolution of a fundamental geometric cell derived from the visual vocabulary of typographic composition. Each structure emerges from a limited number of linear elements governed by principles of balance, tension, proportion, and counterform inherited from typographic culture.

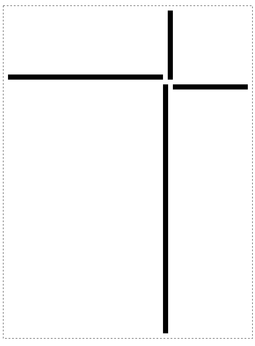
The objective is not to create decorative images but to develop an evolving visual language. Each new configuration retains the memory of the previous one while generating new spatial relationships. The system progresses through transformation, concentration, fragmentation, displacement, and expansion.

ARCHETYPES functions as a graphic laboratory in which geometry becomes a form of writing.occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.



MANIFEST I consider typographic composition a living organism. Frames, lines, and structural elements originally designed to organize printed matter become the components of a new visual vocabulary. Detached from their original technical function, they generate autonomous forms governed by rhythm, proportion, balance, and spatial tension.

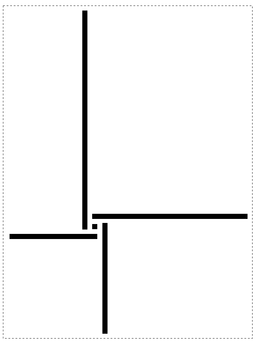
Each ARCHETYPE represents a stage within an evolutionary process. It does not depict; it constructs relationships. It does not narrate; it develops a syntax. The series remains intentionally open. Every form contains the potential for its own future mutations. aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.



Archetype1.Ø

ORIGIN CELL

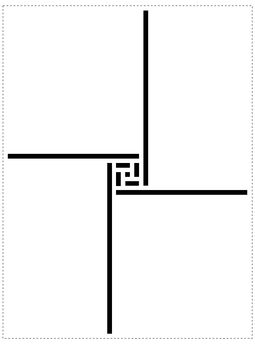
The foundational structure of the system. A minimal equilibrium between vertical and horizontal axes establishes the principles that will govern all subsequent developments.



Archetype1.1

FIRST MUTATION

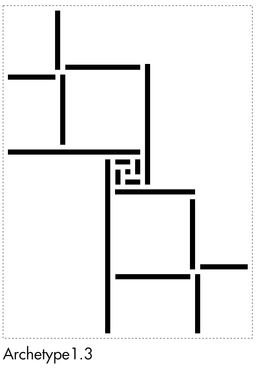
A displacement of tension occurs within the original framework. The overall structure remains stable while a new spatial hierarchy begins to emerge.



Archetype1.2

CONCENTRATION

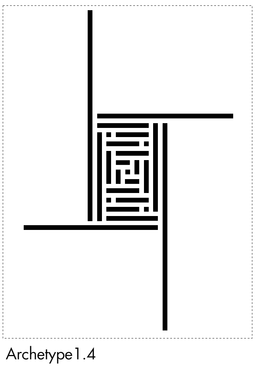
A central nucleus appears. The composition develops an active core around which visual forces gradually organize themselves.



Archetype1.3

EXPANSION

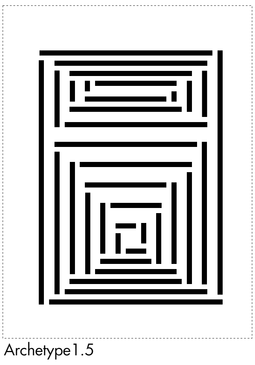
The original cell extends into the surrounding space. New elements emerge while preserving the proportional relationships of the primary structure.



Archetype1.4

COMPRESSION

The nucleus becomes the dominant area of the composition. Lines accumulate, producing greater visual density without disrupting the overall balance.



Archetype1.5

SATURATION

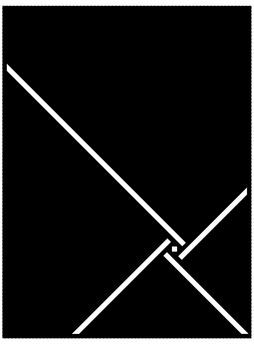
The system reaches a state of maximum concentration. Residual spaces become as significant as the structural lines themselves.

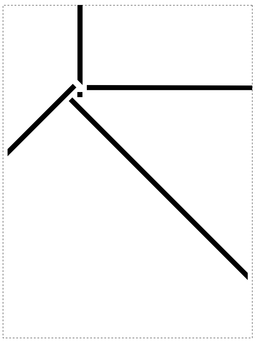
The composition approaches autonomy and self-sufficiency.

Archetype2.Ø

DIVERGENCE

A departure from the orthogonal logic of the original system. New directional tensions emerge, opening alternative evolutionary pathways without abandoning the underlying principles of the language.





Conclusion

ARCHETYPES is not a collection of artworks but a sequence of evolving states within a developing graphic language.

Whether expressed as vector drawings, printed compositions, or materialized through steel, lead, rust, and oil on canvas, every form originates from the same fundamental investigation: How can a simple structure generate an infinite diversity of coherent forms?