



2004

Soul Hunting

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Virginia Commonwealth University

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Submitted to the faculty of the School of the Arts,
Virginia Commonwealth University in partial fulfillment
for the requirements for the degree of
Master of Fine Arts in Visual Communication.
May 2004


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Department of Communication Arts & Design

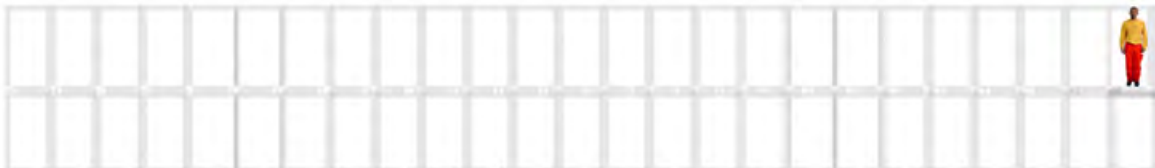

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souhunting



Reading Facts

Serving Size 1 Project (3years)
Serving Per Container About 6

Amount Per Serving

Photos 53,745 Pictograms 52

% Ideas Value*

Glossary p47 [<] 1%

Acknowledgements 2%

Abstract p5 1%

Introduction p6 4%

Total Justifixation p8 3%

Delimitations p9 1%

Antecedents p10

Precedents p11 1%

Project Introduction 8%

Project Concept p17 40%

Methodology p18 20%

Project Images p21-p38 10%

Analysis p39 5%

Conclusions p40 80%

Selected credits p44 25%

Bibliography p45 3%

Further Directions 41p-43p

Vitamin X 0% Vitamin H 0%

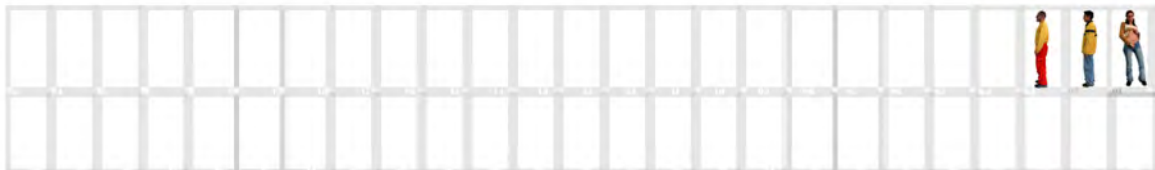
Pixelium 35% Irony 85%

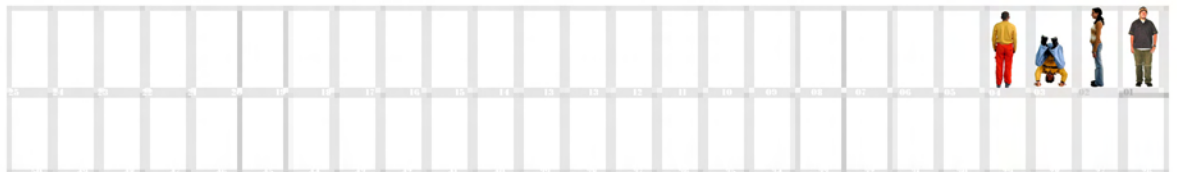
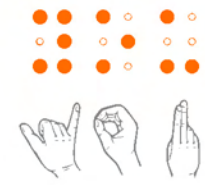
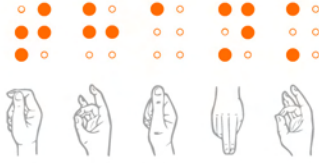
* Percent Ideas Values are based on a 2,000 hour brainraining session. Your expectations may be higher or lower depending on your spiritual needs and your prejudices:

	Ideas:	2,000	2,500
Totally Good	Less than	45	65
Sadly Good	Less than	32	30
Crazy	Less than	4	5
Lousy	Less than	2	2
Total Waste		300g	375g
Dietary Thinking		45g	37g

INGREDIENTS: FULBRIGHT SCHOLARSHIP. TWO YEARS OF CLASSES. ENRICHED THINKING. TWO POUNDS OF CHALLENGES. UPSIDE DOWN WORLD. AGENT ORANGE. GUNS. FIRSTBORN GRINGO. NIGHTMARE ASSISTANTSHIP. CAR ACCIDENT. SCAR AND NUMBNESS. MEMORY HIT, OR IS IT? VIEWMASTER EXHIBITION. FLIGHT HOME. NEW JOB. 3K PER YEAR. THREE COMMITTEES. COUNTER CULTURE SHOCK. DIAGNOSED DEPRESSION. FOUR ADVISORS. 9 READERS. FIVE THOUSAND DOLLARS. NEW JOB. 6 PROJECTS. MANY ARTIFICIALLY COLORED DOUBTS. ONE NEW ANGEL. AN UGLY DIGITAL EXCHANGE. MANY FRUSTRATIONS. ONE CATHARSIS. ONE LAST CHANCE. A BROKEN SOUL. A FAMILY LEFT BEHIND. MORE DEBT. ONE RESOLUTION. FOUR LIVES. ONE FAMILY. ONE FUTURE: FREEDOM [?] OPEN®.

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COMMUNICATION ARTS AND DESIGN
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Angel

A person perched on a ladder.

Asi es la vida

Cest's la vie
That's life.

Beautyscape

A scenery of visually and
spiritually perceived beauty.

Bi-dimensional

Two dimensions used together. For
example height and width, width
and depth, time and space.

Brainstorming

Two a.m. lying on the bed with
endless thoughts swarming inside
the brain and with no chance to
flee.

Ethos

The sum of values, customs and
beliefs that provide
individuality to a person or a
culture.

Fallen angel

A wingless angel, and most of the
times a homeless one too.

Fishtank

An illusory, invisible cage.

FishtankFreedom

The illusory urge to break free
from such environment.

Homwheels

A wheelchair that is the result
of interbreeding a chair with a
bicycle.

Justifixation

To keep finding reasons to
justify your actions.

Myth

A supernatural story or character
that attempts to explain the
processes of nature [v.g. the
afterlife.]

Glyph

A graphic carved, incised, or
printed on a surface.

Soulhunting

The act of taking a photograph of
the energy embedded in an image.

Trapped

Photographed.

Pixel-persona

A myth about how a person is
defined using digital media.

Prey

Photographed object.

Snapshot:

An image trapped by a finger in a
digital memory card.

Trained

Taught without previous
consultation or/and approval.



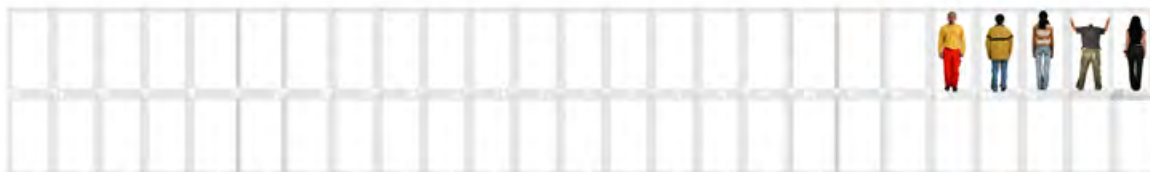
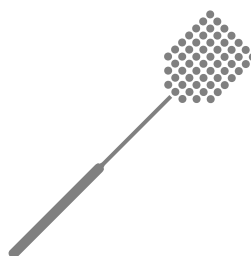


ABSTRACT



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According to the Webster's unabridged dictionary, a mania is an excessively intense enthusiasm, interest, or desire; a craze. I experience a mania on a daily basis: I take photographs. I trap photographs inside flat, airless fish tanks where time stands still. The creatures captured inside the tanks resurrect every time I see them to remind me of a sound, an odor, a flavor, and, ultimately, a feeling I once experienced and now cherish. This project will attempt to show the energy captured in my photographic archives as a journey through my memories using an experimental interactive method.





INTRODUCTION

*"The creative acts lasts but a brief moment, a lightning instant of give-and-take, just long enough for you to level the camera and to trap the fleeting prey in your little box."
Henri Cartier-Bresson.*



o o have a terrible memory. The first time I watched the film "Memento" I felt a certain level of sympathy with the story. Although my short-term memory has not suffered anything quite like that depicted in the film, I have to rely on images to recall what I have lived. Perhaps my fascination with photography was triggered as a result of my bad memory. It began when I was twelve years old during a B&W photography workshop in my hometown, Cuenca, Ecuador. There I met the machine. It was an old Canon with an attitude. Since then I began taking photographs of images in a fashion that I refer to as "soul hunting." When I was eighteen I would spend seventy percent of my salary as an ESL teacher on film and developing. I have never really been interested in the technology of photography, but in the frozen moment in time, or, as Henri Cartier-Bresson would call it: "the decisive moment." He defined it as: *"the simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organization of forms which gives that event its proper expression."* For me, the "decisive moment" is every moment. My decisive moments happen hundreds of times every day. As I have breakfast, drive to work, type these lines [actually it would be a nice picture.] They are the result of an internal awareness of the

right moment to pull the camera out of the bag and take a snapshot of a meaningful image. During the last four years, my Cyclops* and I have captured fifty-one thousand, three hundred and thirty-eight images. That means about thirty-five photographs per day over the last four years. Of course, I don't take that many photographs every day, but whenever I go into image capturing mode I cannot stop. Some days I take two hundred, other days one or two. This "addiction"—as with any addiction—sometimes gives me problems. My wife gets mad at me for pulling over every two minutes on Route One to take a picture on our way to Washington D.C., or when I let go of the steering wheel to capture the truck in front of us with a huge pig as cargo. Once I own the images I archive them in a safe place. From time to time I revisit them and I remember a moment, a feeling, a smell in the air... my children's voices, my mother's words, and I feel reborn. I can experience that decisive moment again, and again, and again.





The images that are more long lasting in my weak memory, however, are those that "presented themselves" when I did not have a camera with me. The perfect picture standing in front of me, the perfect light, the perfect time, the perfect gesture, the perfect composition— but no camera! "Asi es la vida," your best picture will always be the one you saw and could not

I also love pictograms, these simple yet fascinating basic renderings on signs hanging on doors and walls, printed on boxes, clothing, watches, bottles, books, and elevator panels. They have captured my attention ever since I saw them for the first time. I like playing [designing] with these bi-dimensional, high-contrasting forms. They are incredibly effective at directly delivering

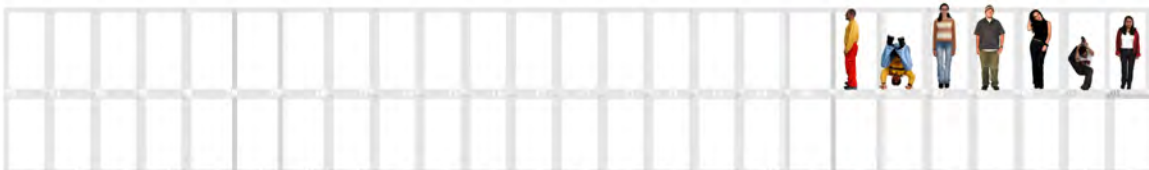
During my design process, I am always compelled by the "what if," experimental approach. With that in mind, I faced this creative project by posing myself the following question:

WHAT IF I MIX **PHOTOGRAPHS** & **PICTOGRAMS**?

Can I take viewer on a trip to see **BOTH** at once?



nikon coolpix 995 / 3.3 MP



JUSTIFIXATION

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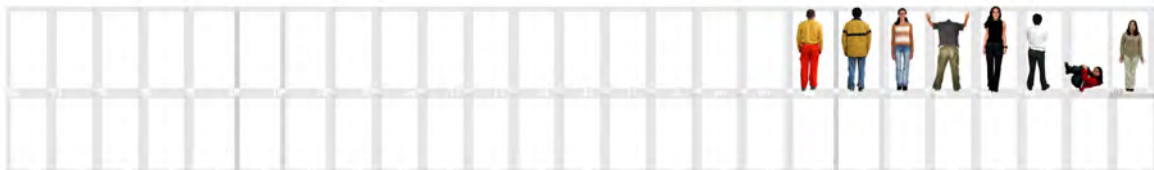
After three years of taking photographs for this project I want to show my treasured massive archive in a creative way. I am aware of the importance of computer technology for Visual Communication today, and how it has changed the way we approach design. I believe it is important, and interesting to engage in a proposal for an alternative use of current technology [QuickTime VR® for this particular project] using it for purposes other than the ones for which it was intended.

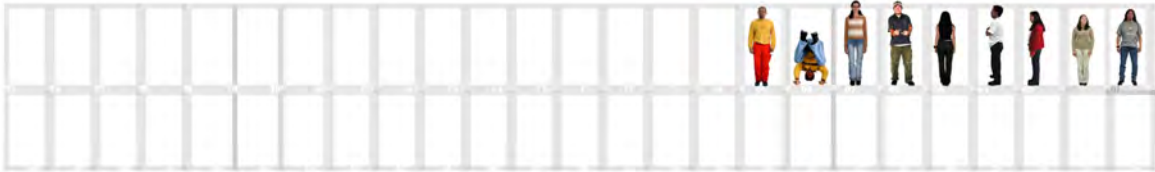
creative project long
time academic justification
will be meaning
project to human nature

Chance

**YOU BUILD
AND MATURE**

GO BACK FREE



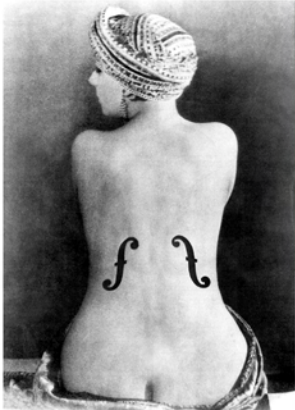


DELIMITATION

This project is not concerned with web design.
This project is not meant to present
any new theories of any kind.
This project is meant to use as few words as possible.
This project is meant to give you ideas
to apply in your own projects.
This project is meant to let your mind fly.

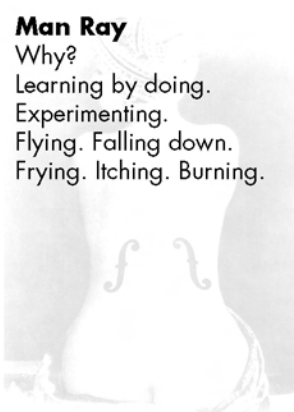


ANTECEDENTS



Man Ray

Why?
 Learning by doing.
 Experimenting.
 Flying. Falling down.
 Frying. Itching. Burning.



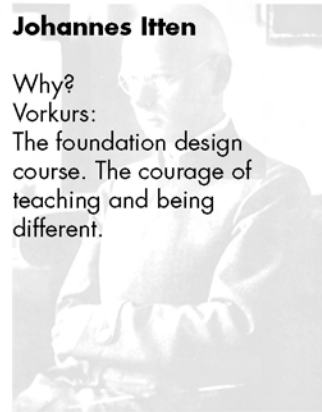
Marcel Duchamp

Why?
 Experimenting.
 Communicating.
 Proposing.
 Flying.



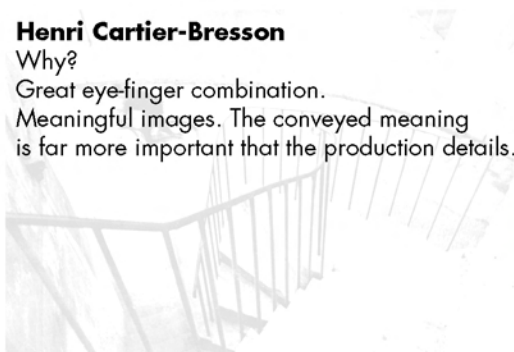
Johannes Itten

Why?
 Vorkurs:
 The foundation design course. The courage of teaching and being different.



Henri Cartier-Bresson

Why?
 Great eye-finger combination.
 Meaningful images. The conveyed meaning is far more important than the production details.



Madonna [SEX]

Photographs
 by Steven Meisel.

Why?
 High aesthetic value.
 Great Composition.
 High shock value.
 Contemporary myth making.
 Great visual exploration.



Tibor Kalman

Why?
 Visual guru.
 Breaking the mold.
 Empowered to scream visually.



Oliviero Toscani

Why?
 why not?



Victor Papanek

Why?
 Meaningful Design Philosophy.



PRECEDENTS



Quino (Joaquín Salvador Lavado) is an Argentinean cartoonist who has taken the concept of visual communication some thousand steps further by using a unique style of delivering complex social problems using silent cartoons [no typed messages].

Bruno Munari This Italian designer and educator has been a great influence on the way I design and teach. He devoted a great part of his life to the design of children's books and experimental visual communication.

Septets This is one of the project I worked on during my MFA [99-01] using Viewmaster® viewers. It was the main component of my exhibition at the Anderson Gallery in Virginia Commonwealth University at the end of Spring 2001.



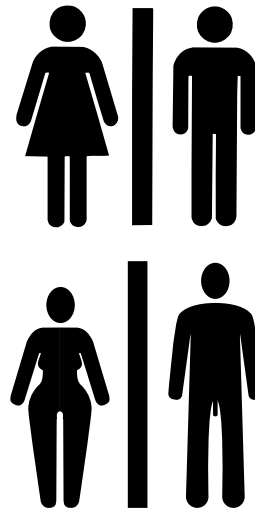
Ruben Ramirez An amazing photographer and colleague yet to be given an opportunity. His works on self portraits are very inspirational.





○ ●
● ○
○ ○ love petroglyphs, cave paintings, and any other form of prehistoric visual expression. What were these people truly trying to say? What were the thoughts and decisions involved in their artistic creative process? Were they capturing the souls of the animals they hunted? Were they telling stories of their everyday life? Were these glyphs the "television" of the time? Did they see the drawings along with shadows from the cave "moving" when they were lit by the dancing fire? Perhaps this medium was the first idiot box in human history? Maybe these were the first religious icons? All of these thoughts are nothing but hypotheses and they will always remain that way. What is really compelling is how similar these paintings are from all around the world, and the patterns, motifs, and themes are often the same: man, woman, animals, hunting, sex, pregnancy, birth, and death. Were the makers of these images mythmakers? Conceptual artists? Designers?
Clearly, these glyphs say something. We relentlessly try to interpret them, and in that process we create supernatural stories. We imagine wings on the backs of children and we call them "angels." We imagine fins and scales going waist down from women's bodies and we call them "mermaids."
Image-making is an integral part of being human. Sharing the created image and turning it into

a collective image is also part of human nature. This process allows each individual in a society to develop his or her own ethos.
When I discovered pictograms, I was thrilled. These beautiful drawings were modern glyphs. They were basic graphics; their lack of decoration made them straightforward, direct, and magnificent. I began designing little stories to go with them—quick ones, funny ones, and odd ones—in an attempt to understand how they were conceived, created, and used. They were images with a clear goal: to convey one message. Pictograms are not symbols, they are designed to be highly perceivable by most people so what they are "saying" can be understood and executed appropriately.



Pictogram redesign study defined as "infogram".
August 2002.





The photographs I collect, on the contrary, are open-ended images in terms of meaning and interpretation. They are far from being as simple as pictograms. They help me create my own stories and develop my own mythical figures. These processes -pictogram designing and photo taking- allow me to sharpen my powers of observation. This is very important to me, since I believe that observation is the basic, most powerful tool that every designer should [must] nurture.

be the answer. Ladders serve the same purpose of helping humans defy gravity, allowing them to take off from the ground. I began collecting pictures of ladders and the way people use them. In the same way, I developed eight other categories. This self-initiated daily practice served as the starting point for this project. After devoting three years to it, I decided to put the pictures together using an experimental approach. I have always been attracted to visual isolation. What I mean by that is taking the viewer and placing him in a situation where he cannot be distracted by outside stimuli. Traditional cinemas have mastered this approach.

The combination of **PHOTOGRAPHS & PICTOGRAMS** will result in **MEANINGFUL** messages

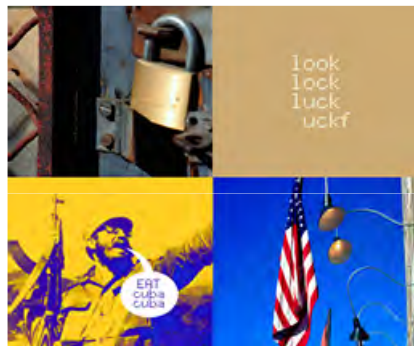
One sunny afternoon in fall before the end of the millennium, I thought about soul hunting with a very particular goal in mind: to see things differently, and to expand my own boundaries of what is perceived as real and what is imaginary. I began to create a massive collection of images by designing a mental, "visual log" of categories to take pictures of. I thought of angels and their wings. I then tried to find a parallel to the mythical concept of "angels." I found ladders to

When you go to the movies you are expected, both culturally and socially, to concentrate on the images being projected on the screen. You are not to talk or comment about what you see. You are to give one hundred percent of your attention to the message depicted in front of your eyes. This is a viewer experience I want to incorporate it into my own designs. As a result, during my MFA thesis show, I designed a series of stories that I called "septets," or stories in seven pairs.





The isolation aspect was achieved by using Viewmaster® viewers as a tool to deliver the pictures. They worked perfectly. A Viewmaster® is based on stereoscopic perception. You receive different information in each eye and your brain fuses the images creating a 3-D illusion. I designed a set of images where each eye receives different visual information, but which the brain fuses together. These resulted in very compelling images and messages sometimes intriguing, sometimes funny, and sometimes thought-provoking. By the end of a Viewmaster® session, the viewer has a final message to think about and walk away with. I consider the exhibition of this project [May 2001] to have been very successful. People got engaged in the viewing process; they were "isolated" while enjoying the photographs. The fact that viewmasters® are toys broke the barrier that exhibition spaces create between the piece being exhibited and the viewer.



Sample image-pairs from "Septets."



Septets exhibition [Anderson Gallery] Richmond, VA. May 2001





The results of that exhibition motivated me into finding new ways of exhibiting photographs using an experimental approach. I later came across with QuickTimeVR® technology. This technology was developed by Apple Computer in the early 1990s. It is a hybrid video/animation system built into the Macintosh operating system, and is used by most Macintosh applications that include video or animation. As an interesting footnote, in February 1998, the ISO [International Standardization Organization] gave QuickTime® a boost by deciding to use it as the basis for the new MPEG-4 standard. This feature enhances the display of multimedia content [animation, audio, and video] on computers. It also adds the ability to display and rotate objects in three dimensions via a QuickTimeVR® plug-in, that is available for most Web browsers. In a site devoted to computer terms the description of creating QuickTimeVR files is explained like this: "You prepare visual material for QuickTime VR from computer generated 3D artwork or from a series of photographs. To use photographs, an object must be photographed from various angles. The QuickTime viewer is able to stitch the photos together in a realistic way as you move about outside an object or inside a space."*



[http://sbc.webopedia.com/TERM/Q/QuickTime_VR.html]

The power of QuickTimeVR® is normally used for taking a series of pictures of a location defining a center point for the tripod or the photographer. The photos then are taken rotating clockwise [or counterclockwise] as one series. The following process is that of "stitching" together the photos seamlessly. When the viewer looks at them he has the illusion of being in the center of the scene [although time and motion in the scene have been frozen.] You can look up and down to a certain degree, as well as rotate the scene up to 360 degrees. QuickTimeVR® is frequently used for campus tours, museum or exhibition interactive displays. among many other uses.



<http://www.clickheredesign.com.au>





Ultimately, this project is about a self-developed photographic methodology. The process of taking a photograph without being seen is something I am constantly trying to master. Thanks to the Nikon® technology used in its Coolpix® camera series, the lens of the camera can swivel up to 260 degrees. This feature gives the equipment a non-traditional look. With a camera that does not necessarily look like a camera, the approach of photo-taking takes on a new dimension. You can focus on your objects while standing sideways from them. People are so used to the traditional method of being photographed [where the camera is aimed directly at the person in a threatening manner to "shoot" him] that their expectation and their protection level is reduced significantly. This allows a more natural feeling [scent] to their gestures. Another very important aspect of the process is the body language that you [as a photographer] communicate. When I see a potential picture I begin to perform. My performance is a pretending act. I pretend to tie my shoes, check the time, to look distant. I hardly ever take a picture seeing the photographed object/person, I usually "see" the picture in my mind and compose it intuitively. The "right time" does not wait for you. If you take the time to lift the camera to your eye level the "prey" will notice the movement and will flee. Sometime I even have to ask my wife [or my kids] to stand right behind the person I want to capture and then, while I pretend to take a photo of my family, I aim at the scene in the back. This process has worked effectively for me, yet I am always trying to find new methods to approach each problem.

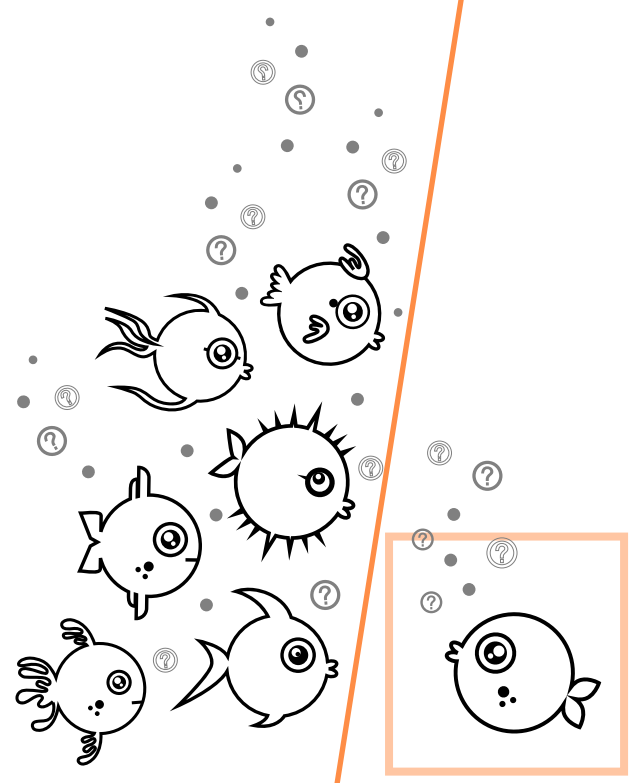




PROJECT CONCEPT

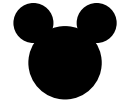
● ●
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● ● We live in a world where freedom is highly valued. However, the concept of freedom exists within well-defined and guarded constraints and boundaries. If you want to move outside those boundaries, you are forced back. These boundaries are mostly invisible and are defined by complex factors such as culture, psychology, physics, and the law. I have developed a metaphor to better explain these definitions.

We live in fish tanks. We don't see the invisible walls of them, yet we can sense them when we hit their boundaries, and try to go beyond. Since the walls are invisible, we can see other tanks and how the fish inside them live, swim, spawn, feed, and die. Yet, we cannot touch, talk or play with the other fish. We have to limit ourselves to our own fish tanks and find ways to exist happily within them. There are smaller fish tanks within bigger ones. Some are named "house," "work," "church," "supermarket," etc. And even smaller ones exist within these ones. Ultimately you reach the final fish tank: your mind. Your beliefs, likes, fears, tastes, passions, and manias are contained in your own well-kept and protected fish tank. You hardly ever let other fish inside it, for it is your space. You don't want other fish to know what you treasure, or what you fear. This project is about letting people inside my fishtank.



Illustrations by Priya Khatri for the Nagoya Project.
For full explanation go to the [Further Directions] section of this document or click here. ● ● ●





PROCESS & METHODOLOGY



here are nine fish tanks inside my brain. Each one deals with a different category that represents a major aspect of my life and each is a representation of a myth. All of them are stitched together forming my pixel-persona.

First Tank.

I remember waking up one morning and discovering that I am not my type. Or am I? Do I really know myself visually, psychologically, and spiritually? We live in a world where we know our reflection our likeness but not our real image. So I began a series of self-portraits in an attempt to get to know myself better. After a couple of years I have been impressed with how different we are from "ourselves." Like a snake, I shed my outer appearance every now and then, allowing a regeneration and reconstruction process to take place. It never stops, as my image -or the likeness of it- changes every day, and every minute. I am my own god. Without me, I cannot exist, yet I don't really "know me." My first tank is about exploring the self, to move deeper, and to understand more.

Second Tank.

I was "trained" as a Catholic, and as a result I have contemplated icons as long as I can remember. Churches are filled with mythical imagery. Icons of saints and angels create a very particular ambience where myths can be constructed. Angels are a hybrid between birds and humans.

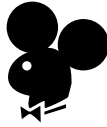
I have long tried to see a real live winged angel, but I have failed. As I was walking down the streets of my hometown, I solved the problem: angels don't have wings, they have ladders. I began soul hunting for angels. Angels were everywhere, defying gravity by using ladders as wings. Ladders help them to fly. My second tank explores modern, wingless angels.

1



2





Third Tank.

Once I realized that angels were all over the place, I felt swarmed by them. The feeling increased when I discovered wingless [ladderless] angels. These angels are "fallen angels." They are sitting on sidewalks, in churches and restaurant entrances. They are found riding on "homwheels" [the result of interbreeding chairs with bicycles.] These angels decide to appear in our dimension and be perceived by us as street beggars. They come in all shapes, sizes, ages and colors. They are silent and frozen until you pass by. They then gain life and begin to move. Minutes later, they go back into hibernation. The transparent walls of my third fish tank are sometimes made visible by signs of economic power that intermingle with the fallen angels.



Fourth Tank.

When children grow up, they find mythical models to look up to: the good scary doctor, the professional sport player, and the mailman among others. "What do you want to be when you grow up?" is a stereotypical question to them. The answers you get from such questions are of course stereotypical as well: "I want to be an architect, an engineer, or a doctor." This tank contains images of not-so-stereotypical professions to answer the question: "When you DON'T grow up, what do you want to be?"



Fifth Tank.

Like any other living creature, I need energy to function appropriately. My energy comes from a very powerful inspirational source. That source is the people whom I have taught. My fifth tank contains trapped images of my students. Each image has been given a place and size according to how much energy I got from that person. They are trapped in this tank and they continuously provide me with the inspiration to work, to breathe, and to design.



Sixth Tank.

As a soul hunter and a beautifier, I have developed a very keen power of observation to perceive physical beauty. Physical beauty has been depicted in multiple ways and according to various canons during human history. One view that struck me deeply was that of the "Venus of Valdivia," also known as: "female fertility totem." This sculptural form is part of the first ceramic culture of the Americas which developed in the coast of Ecuador. It is a piece of clay molded in the shape of a woman. Examples of it date back to 3500BCE. It was an amulet likely possessed by virtually all Valdivian women of childbearing age. It was a sign of beauty, fertility, and desire. I define beauty as a good balance between proportion, symmetry, color, texture, form, fertility, and power. Each image trapped in this tank has been chosen for possessing appropriate balance, creating a direct connection with the Venus of Valdivia. A tank designed for you to rest, relax, and enjoy the "beautyscape."



Seventh Tank.

As years go by, my desire to know more about God increases. I feel a strong call to understand the foundation of such a myth. I have studied how people depict faith visually by collecting photographs within God's headquarters. This tank groups images about worship and belief. It shows pictures that represent God and human-made objects that represent God. This tank is a warm-up for the afterlife.

Eighth Tank.

We find our way in life by contrasts. We can tell cold from hot, and noise from harmony only by experiencing both. Life is invisible. We hardly ever realize its presence inside of us until we see death in the neighborhood. A close look at dead creatures has helped me to sense the emptiness that is left behind. I go soul hunting for images that have no soul, yet they inform me of such energy. They allow us to contemplate our own energy captured all over our bodies, in and out. This tank traps death within life and serves as a path to the final tank.

Ninth Tank.

This is the my final tank. You won't see many photos here for they are all contained in one. A single image that represents the way I see God and Her ways.

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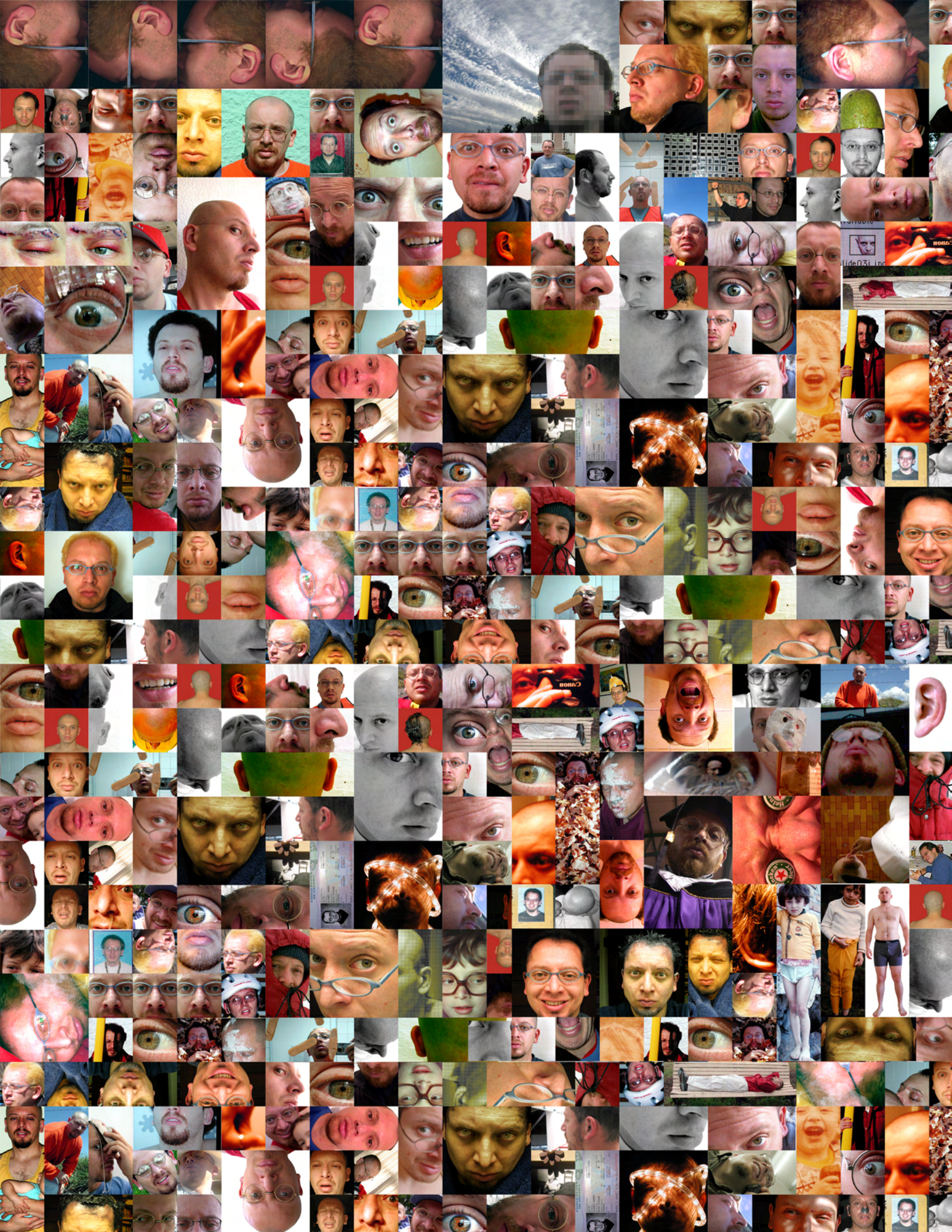


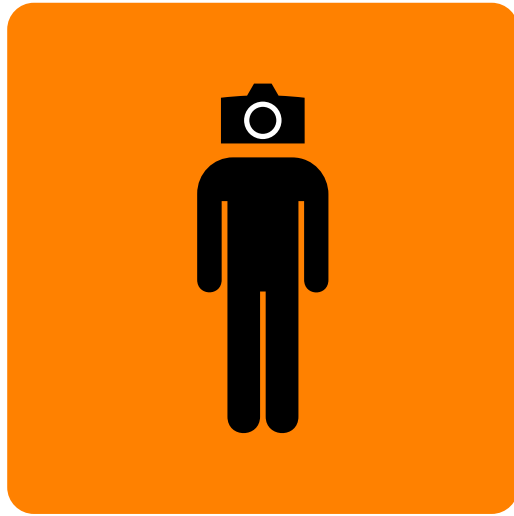
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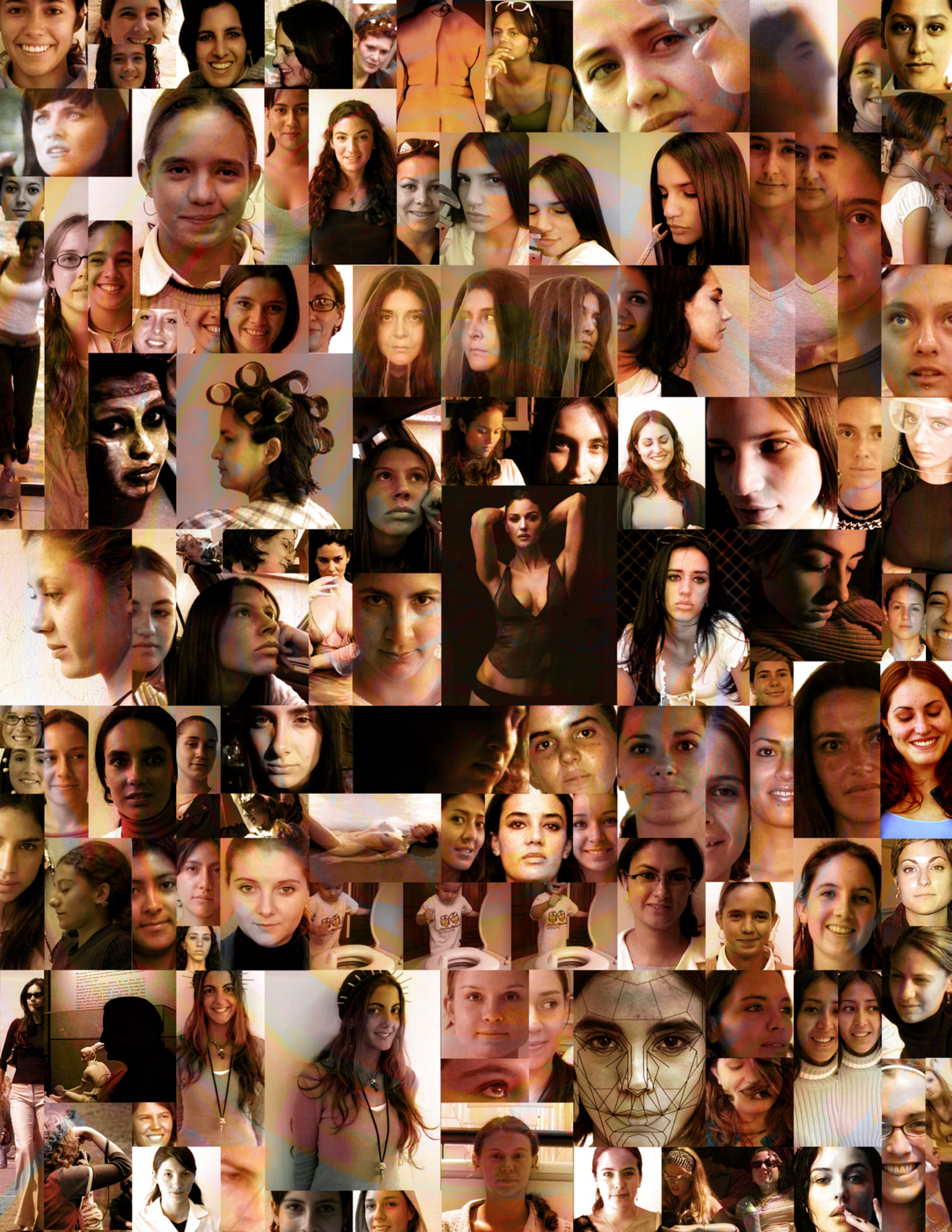


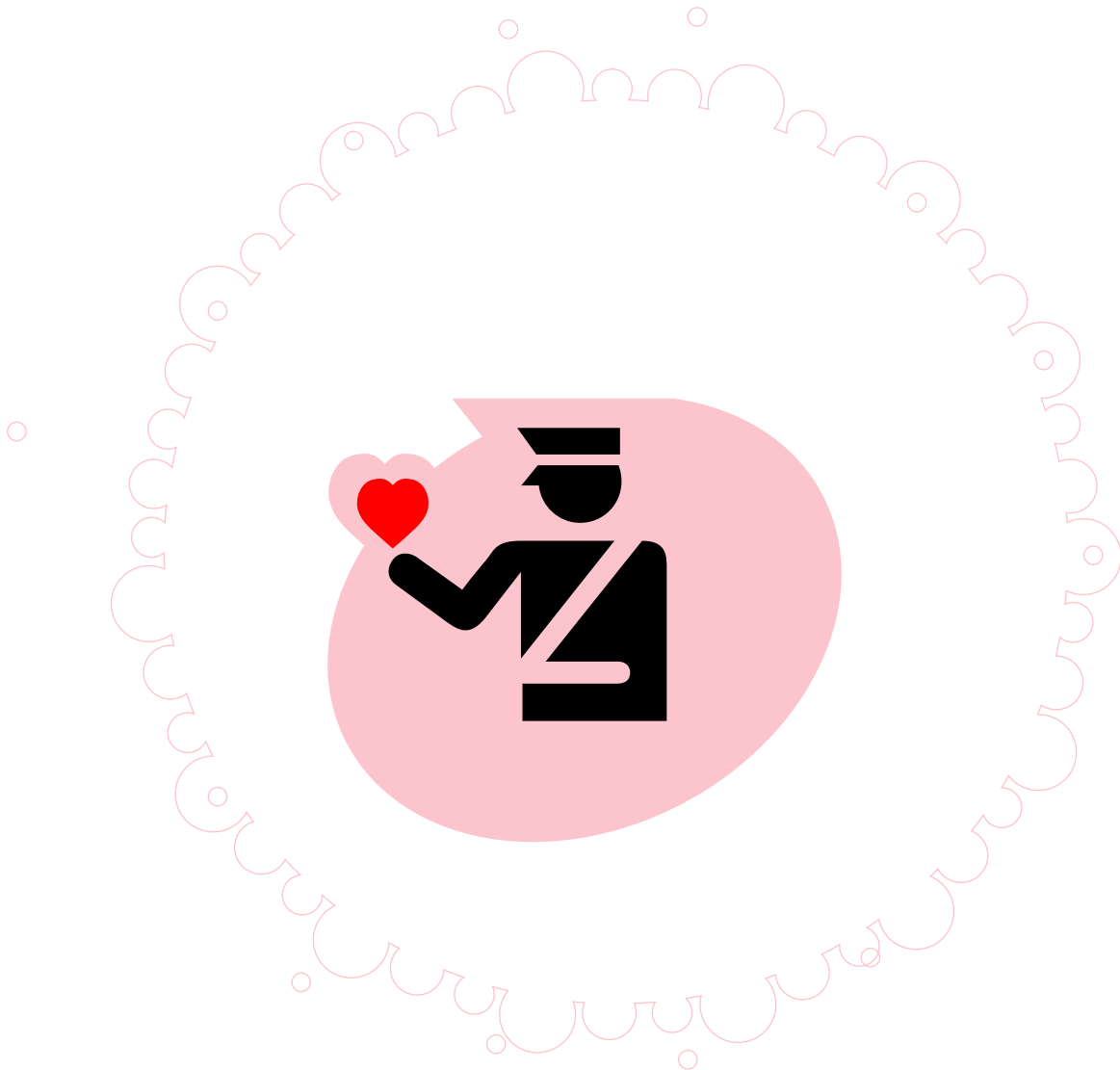


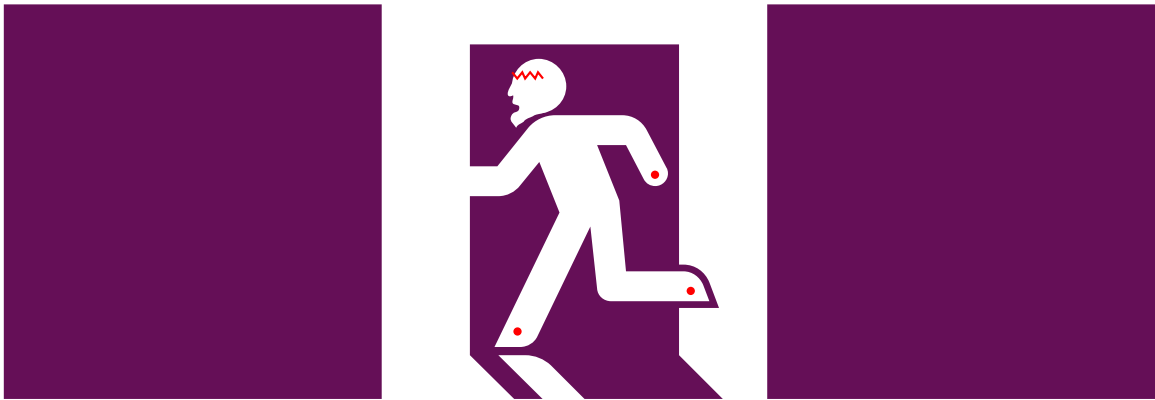










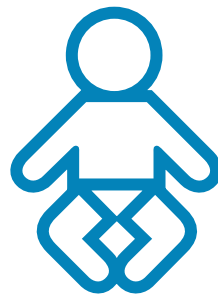




BREATHLESS







- ●
- ○
- ○

○ ○ hat I find interesting about my design process is that it keeps me very alive and active. I discovered QuickTimeVR® with the same enthusiasm that I experienced when I discovered Viewmaster® viewers. I think that this project is very inviting to explore and it has opened the door to endless possibilities that have branched out as each tank was being developed.

I constantly go back to review my first decisions and feel a little bit overwhelmed by a certain level of inadequacy in what I chose to do at the early stages. When I go back and change the first steps, all the following steps seem a little bit out of place. Sometimes, I feel as if I cannot keep up with my own brainstorming. Sometimes it won't stop raining.

The whole package, the big fish tank, attempts to present a view of what I think my mind looks like from the inside. Is it effective? Is this the way my mind really looks? I think it does capture that sense effectively. There is a certain linearity in my thinking; however, it is a loop that keeps coming back, increasing its path, and branching out to new possibilities. I think that is what makes this project a contribution to my learning process and to that of people who will read this document and find the inspiration to take it to a higher level.



CONCLUSIONS THE END?

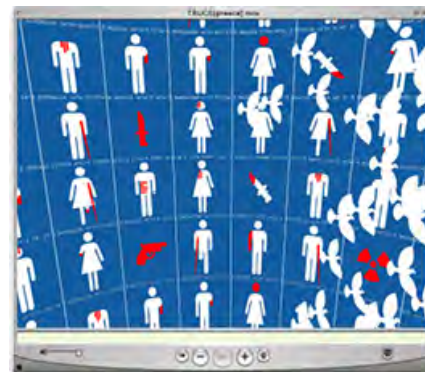
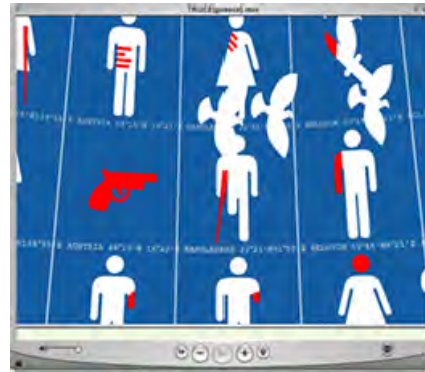
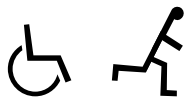


- Every design is an experiment.
- Failures teach more than successes.
- Communication sometimes repels design, or the other way around.
- Sound is graphic.
- Projects should always be finished, no matter what.
- Dada rules.



○ ●
 ● ●
 ● ○ his project serves as a trampoline for more projects to come. As a matter of fact, I have already begun using it. I submitted an entry for a design competition organized by the Embassy of Greece that deals with the concept of "truce," and a second one to the Biennial Design Competition at Nagoya in Japan. This piece has been selected as one of the sixteen pieces to be shown in Chicago in June, 2004. For more information log on to [www.visualpause.com]

The Nagoya piece is very interesting as it was the result of a cross-cultural design approach with Priyadarshini Khatri [an MFA student and friend from Bombay, India] using the technology researched in this project. I will include the two projects as well as several exercises and sketches on the compact disc included with this document. I will continue working with QuickTimeVR® until I find a better medium to experiment with. I will use it with my design theory students. Finally, I will use this technology to design a collection of interactive children's books that hopefully will get commercially published.



Screenshots from the project TRUCE selected for the Visual Pause Exhibition to take place in Chicago in June 2004. A competition organized by the Consulate of Greece in US.



NAGOYA DESIGN DO 2004

Invisible Scent

Project Concept

From the very minute we are born we learn to sense the walls that define our freedom. We cannot sense freedom, yet we are in constant search for the experience of this scent. Our project attempts to get this message through by presenting the design for a children's book. This interactive and experimental virtual reality book tells the story of a group of fish who suddenly notice the presence of their invisible confinement and strive to break free by flying to other fish tanks. As the story unfolds they discover that their tanks have not disappeared but have grown, making the scent of freedom more intense. Their discovery becomes a pledge that needs to be shared with the world. The moral of the story is the Scent.



2fish. 2tanks [2ideas]

Process Notes.

I decided to face this challenge by submitting an entry to NAGOYA DESIGN DO. This international biennial design competition became part of the "further direction" section of my main project. I wrote the story and the designed the interactive layout sent to the competition. Additionally, I worked on the design, production and implementation for the background music [experimental abstract sound.] Finally, Priya Khatri [CARD MFA student from Bombay, India 03-05] contributed with her fish illustrations as well as with feedback and critique for the project. The complete file is available in the enclosed CD for review.



1fish. 1tank [1dream]

Screenshots from the project FishTankFreedom.





3fish. 3tanks [3plans]



6fish. 1purpose.



SELECTED CREDITS

Rob Carter
[enlightenment]

Akira Ouchi
[pictozen]

Matt Woolman
[serenity]

Laura Chessin
[oracle]

Pam Turner
[kindliness]

Steve Hoskins
[catharsis]

Roy Mckelvey
[propulsion]

Sandy Wheeler
[rhapsody]

David Colley
[genuineness]

John Malinoski.
{monochrome rainbow}

Ben Day
[illumination]

John Demao
[clarity]







Bob&Wilma
[zillion]



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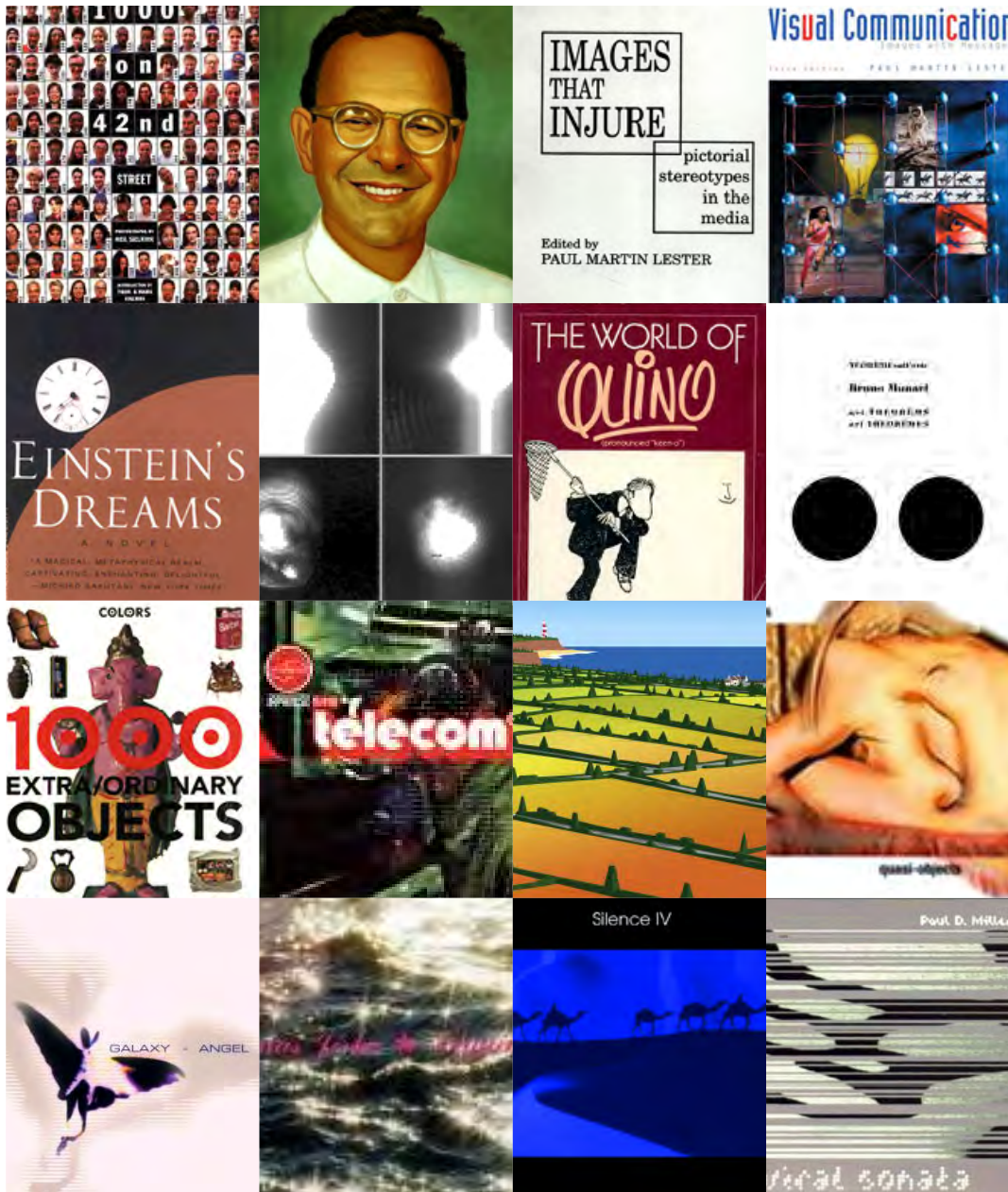


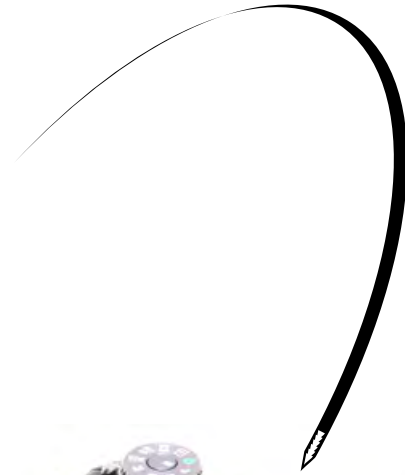
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<p>Great picture book. Great idea. When I see the photographs I try to image the story behind each portrait. I want to conduct a similar project in the future.</p>	<p>This book shows many pieces of Tibor Kalman's work with comprehensive information about each piece.</p>	<p>This is a collection of essays dealing with contemporary "hot" topics. They are written from a visual communication point of view.</p>	<p>This book is a complete source of information regarding visual communication. It covers aspects of theory and has great examples and case analysis.</p>
<p>Lightman's stories about the perception of time are fascinating. Mind blowing. Reading this book once is never enough.</p>	<p>I think that Mark's thesis is very well written and structured. He is the word master. A great project to use as reference for content and layout.</p>	<p>Quino's works according to my analysis are one of the best examples of visual communication for a social cause.</p>	<p>This is just one reference for Munari. His works and his life as an educator are really something to appreciate.</p>
<p>These magazines and books are among the few publications that are commercialized that contain a strong social message.</p>	<p>All the music used for this project is found under the category of abstract music. It is experimental in nature.</p>		
			



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THEN END.
[or the beginning?]