

# THESIS REPORT 2020

Submitted by Hira Irfan Ahmed

Registration: F2016-089

## CO-EXISTENCE

Submitted in partial of the requirements of the degree of

Bachelor of Design (B.Des.)

In Visual Communication Design

At Beaconhouse National University

APA Format for styling and citation

# CONTENTS

<b>Chapter 1</b>	<b>Page. No</b>
1.1 Keywords	1
1.2 Abstract	1-2
1.3 Passion	2-4
1.4 Project Scope	4
1.5 Design Statement	5-6
1.6 Target Audience	6
<b>Chapter 2</b>	
2.1 Research Questions	6-7
2.2 Theoretical/Concepts	7-9
2.3 Literature Review	10-13
2.4 Visual References	13-14
2.5 Res. Ques. Explained	14-15
<b>Chapter 3</b>	
3.1 Res. Methodology	16-17
3.2 Data Sources	17-18

## **Chapter 4**

**4.1** Medium of Presentation 18-22

**4.2** Pre-production 23-25

## **Chapter 5**

**5.1** Conclusion 25-28

**Bibliography** 29

**Glossary** 29

## **CHAPTER 1**

### **1.1 KEYWORDS:**

Visual Communication Design, Organic, Inorganic, Nature, Science, Geometry, Shapes, Forms, Relationship, Coexistence, Harmony, Balance, Abstraction, Man made things, Simplification, Picasso, Piet Mondrian, Aesthetic, Natural Element, Man Made Element, Layering, Artwork, Contemporary, Superimpose, 2-Dimensionality, 3-Dimensionality, Illustration, Cinema 4D, 2d illustration, 3d illustration, Organic within Inorganic, Colors, Complexity, Composition, Positive, Negative

### **1.2 ABSTRACT:**

My thesis focuses on the coexistence between nature and the man-made world; the organic and inorganic. How, both the element of nature, and the man-made world need to be seen, and hence worked on together. You cannot allow one to dominate over the other, because when you do, you have a much harsher version of reality. An example includes the

narratives presented through films depicting a world overrun with technology such as Bladerunner, or even experiments with nature gone wrong such as Planet of the Apes, so balancing these two elements is very important.

I have used basic abstraction as well as actual forms in representing these two elements simultaneously. For the inorganic, geometric patterns/forms are used, and for the natural element, organic forms are used.

In further visuals, the blending of forms can be seen with an increase in complexity, thus emphasizing the concept of coexistence. The purpose of my project is to show how an existing element has its own function and beauty, which should not be destroyed and also, the idea that two things can exist in harmony, where you see one, your mind also focuses on the other.

### **1.3 PASSION:**

This topic emerged through an extensive evolutionary process. I initially began questioning the role of science in the future of the way, we as humans would live and how it would shape our behavior. Hence my starting point evolved

## SIDE NOTES

1. Archigram: Archigram was an avant-garde architectural group formed in the 1960s that was neofuturistic, anti-heroic and pro-consumerist, drawing inspiration from technology in order to create a new reality that was solely expressed through hypothetical projects.

from the terms, “science” and “identity”, and what these two things represent together. Moving onwards, my key focus became the idea of existentialism and how it relates to technology. Through this, I began researching on projects/articles/films that were relevant. How we, as humans, create for ourselves, but then become victims of our so called creations. I began creating a somewhat fictional but at the same time, quite realistic environment, of what I believed technology would do to us in the future. These depictions were based on current case studies of future predictions made in news reports and other personal accounts by writers. The most influential however, were *Archigram's Cities Projects*<sup>1</sup> where the architecture was designed with functionality and experimentation of form in mind. They were fun in nature and prompted imagination, and as such were a valuable case study. Their ideas were never meant to be executed but were for the purpose of redefining architecture itself.

However a turning point emerged when I began to take things in a different perspective. Rather than keeping my focus on the technological advancement, I wanted to incorporate nature or the natural world in some way. I felt that when representing one side of the coin, it is also necessary to take

into account its polar opposite. I ended up with the concept of “Coexistence”. When researching on material that could help visualize this concept, I was intrigued to find that artworks rarely show a balance of these two elements. Rather there is the presence of one without the other, or the transformation of one *into* the other. Hence, I felt this was something that could be worked upon and brought to light. Co-existence, itself is the balance or harmony that strikes when one element exists within the realm of the other.

#### **1.4 PROJECT SCOPE:**

When working on this project, the vast amount of research opened up new ways of working and of thinking. Executing my visuals through new techniques and software was the primary learning outcome. Through this project, I hope to open up a discussion on this topic, of how these two elements need to be thought of and visualized equally. The aim was to work on something relevant, which could inspire conversations and thoughts that help to understand how to make these two elements work together in daily life, and not isolate either of them.

## **1.5 DESIGN STATEMENT:**

When we think about the natural and man-made world, and stop to consider the differences, we realize there are more imbalances rather than there are similarities. The notion that nature and the man-made world are at odds or are opposing forces, each with their own ideals, and each in a power struggle, that has been elucidated through various media, such as film, has given us ample imagination as to the consequences of dominance of one over the other, and in some cases, where one exists *without* the other.

It is this premise that led me to further explore this concept, whereby both elements are not dueling or opposing forces, but rather exist in harmony and balance with each other; hence the idea of coexistence. Coexistence itself, by definition seeks to restore order and keeping in mind the differences that exist, promote understanding and tolerance of the Other.

Considering the vast nature of this topic, and the numerous ways it can be explored I chose to keep my understanding and exploration focused on symbolism. Symbolism that denotes both these elements and how I perceive them to



coexist with one other. My work allows the viewer is able to identify one within the other.

The symbols used are geometric patterns, and the formation of flowers from within them.

### **1.6 TARGET AUDIENCE:**

As my work has a certain conceptual background to it, but keeping in mind the notions are something everyone is familiar with, I feel it would be best suited to audiences who have an understanding of conceptual approaches to communication design. The type of audiences, who would be able to associate and understand the research alongside the development and final outcome of work that has been produced.

## **Chapter 2**

### **2.1 RESEARCH QUESTIONS:**

How can I show the coexistence or harmony between the organic (natural world) and inorganic (man-made world)?

How can I show how these elements need to be seen or balanced together?

What do shapes or patterns symbolize within my work?

## **2.2 THEORETICAL FRAMEWORK/CONCEPTS:**

References:

2,3,4 Campolo, L. (1985). *Derrida and Heidegger: The Critique of Technology and the Call to Care* (Vol. 53, pp. 431-448, Publication No. 3). Oxford University Press.

When my topic began, and the focus was solely on speculation and future studies, the academic theories of philosophers Derrida and Heidegger proved invaluable. Their insights into technology and the ways it can be manipulated gave me understanding of seeing how things need to be understood with past examples in mind. Future speculation is done on the basis of past and present events and circumstances, hence both their opinions were rooted on impactful technologically associated events. Heidegger claims that *“between the original techne of poiesis\* and the modern techne of technology is that the first is responsive and contemplative whereas the second is domineering and challenging”*<sup>2</sup>

Techne, to the Greeks means neither art nor handicraft, but rather to make something appear. Heidegger believes that the original techne is for the betterment of mankind, is in mankind's control and does not seek to overpower. In

contrast, he views technology with the pessimistic approach of seeing its massive destructive abilities as seen through the world wars. Derrida also emphasizes his views and *“envisions a machine of pure function that would not be directed toward the achievement of certain ends. In other words, such a machine would not work to sublimate negativity, to advance history, or to assure self-mastery, but would operate for the sake of sheer operation”*<sup>3</sup>

Derrida and Heidegger therefore, agree on the fact of a simplistic and ethical approach to machines and technology, whereby no biases and self-interest invade. As a critique of this however, Peter Kemp states that Derrida’s views are overly simplistic and naïve, since technology is multifaceted, has many applications and therefore cannot be used in a unidirectional manner.<sup>4</sup>

However, Derrida and Heidegger are both quite right with respect to considering the profit gained through technology for the using parties, who consider it to be to their advantage. Heidegger also claims that technology holds sway over things not technological such as history.

5. Stang, Nicholas F., "Kant's Transcendental Idealism", *The Stanford Encyclopedia of Philosophy* (Winter 2018 Edition), Edward N. Zalta (ed.),  
URL<<https://plato.stanford.edu/archives/win2018/entries/kant-transcendental-idealism/>>.

Following on with this theory, of the existence of things and how controlling or using them defines their meaning and purpose, I began researching into Speculative Realism. Immanuel Kant, a German philosopher during the Age of Enlightenment, explained that "*things-in-themselves exist, but their nature is unknowable*".<sup>5</sup> Kant believed that before we make assertions about what the world is like, we must be able to give grounds for these assertions, to explain how we can know that they are true. Kant observed that the philosophy of his time was unable to provide such grounds. He also explained that things never conform to the ideas and notions we have, there is always more that we cannot grasp, since our knowledge of the universe is imperfect and incomplete, what we know is only a portion, a fragment of its actuality.

These notions helped to develop philosophical insight into the ideas of identity, science and technology.

## **2.3 LITERATURE REVIEW:**

*“The world around us seems to be unobtrusive to our everyday lives, giving us a background to our goals and ambitions. **However, the connection between mankind as a whole and nature is inalienable and important. As our world becomes entrenched in the developments of man, nature seems to be losing its dominance.**”<sup>6</sup>*

6. FWIS 134 - The Art of Coexistence: Man in the Realm of Nature - Google Arts & Culture

7. Spirkin, A. G. (1983). On the Human Being and Being Human. In *Dialectical materialism*. Moscow: Progress.

The art of coexistence can also be clearly explained through the Russian philosopher Alexander Spirkin’s book, “*Dialectical Materialism*”, where he explains, “*Man and nature interact dialectically in such a way that, as society develops, man tends to become less dependent on nature directly, while indirectly his dependence grows. This is understandable. While he is getting to know more and more about nature, and on this basis transforming it, man's power over nature progressively increases, but in the same process, man comes into more and more extensive and profound contact with nature, bringing into the sphere of his activity growing quantities of matter, energy and information.*”<sup>7</sup>

Understanding nature and bringing it into man’s influence and control is what is being explained here. Man and nature will always be opposing forces, but as each interacts more

with the other, bringing one into its sphere of influence, the question of keeping power in control remains. However it is important that this context does not imply misuse of nature, but rather keeping it in proportion with other activities.

8. Khaminwa, A. (2003). *Coexistence* (Essay).

In recognizing the value of coexistence, we are able to cultivate understanding of the other, and instead of focusing on differences that may lead to conflict, recognize their importance and meaning.

In her paper titled “Coexistence”<sup>8</sup>, Angela Khaminwa explains the phenomena of coexistence, its types and its different contexts. She explains how coexistence exists before and after destructive conflict. Since it is not static and is bound to fluctuate, the two types are Active and Passive Coexistence. Passive Coexistence occurs where there is unequal power distribution. There is no open discord yet and the principles of social justice are not applied here, but lengthening of this inequality may lead to conflict. Active Coexistence is one in which relationships are characterized by recognition and respect for diversity. This type of coexistence fosters peace, equality and fairness. Coexistence work is that which involves bringing individuals and communities away from destructive conflict and towards

social cohesion. She uses examples of discord in war, unfair treatment and political examples to highlight her point, but also emphasizes that coexistence can also be applied to concepts that involve the Other. Coexistence encourages the parties involved to have mutual respect and understanding of the Other.

*In the Art of Coexistence: Man in the Realm of Nature showcases the complex interactions between man and nature, displaying the struggles for power, balance, and perpetuation. Does man dominate nature? Can nature be tamed? Will humanity be able to coexist with the endlessness of the natural world around us? The emphasis on this age old dichotomy has transformed immensely in recent history, and the survival of both man and nature depends on how we view this struggle.”*<sup>6</sup> This resource was extremely beneficial in viewing ancient and contemporary artworks, mostly paintings to help solidify my idea.

Abstract: The Art of Design, a popular series on Netflix, focusing on major designers and their contributions, also helped fuel my interest with regards to this topic. “Bio-Architecture” and “Design for Play” are the most noteworthy

examples. They gave helpful insights into understanding surroundings, mindsets, target audiences, current situations and the environment.

They help to build notions of how to balance things and keep various aspects in mind when designing something. Initially when working on my idea, these episodes helped in forming my case study research of how to create different forms and structures, how to evolve them, and explained extensively on material properties as well.

#### **2.4 VISUAL REFERENCES:**

*Art in the age of mass surveillance, Paglen Trevor. (2017)*

*Visibility Machines: Farocki Harun, Paglen Trevor. (2014)*

*Les Immatériaux, Lyotard Jean Francois. (1985)*

*Haus Rucker Co: Mind Expanding Program. (1970)*

*The Transient Landscape, Qiang Cai Guo. (2019)*

*Digital Ethereal, Hernan Luis. (2014)*

*Object Oriented Ontology, Harman Graham*

*Since you were born, Roth Evan. (2016)*

*Internet Landscapes, Roth Evan. (2016)*

*Mother Earth Mother Board, Stephenson Neal. (1996)*

*Neom City*

*Hyperloop, Musk Elon*



*Seascraper*

*Fallout Shelter*

*Wreck-It Ralph 2: Ralph Breaks the Internet (2018)*

*Tron Legacy (2010)*

*Archigram Cities Projects: The Plug-in City, The Walking City, The Instant City. (1960)*

*Unbuilt Lomex, Rudolph Paul. (1967)*

*Inkwork, Juliussen Ola*

*Futuristic Architecture, Portman Jack*

*Futuristic Architecture, Koolhaas Rem*

*Drawings, Kaplicky Jan*

*Bio-Architecture, Oxman Neri*

*Nature Secrecy, Kwan Kim Jai. (2010)*

*Nature Morte, Bruce Patrick. (1920)*

*Broadway Boogie Woogie, Mondrian Piet. (1942)*

*Woman in Hat and Fur Collar, Picasso Pablo. (1937)*

## **2.5 RESEARCH QUESTIONS EXPLAINED:**

The research questions highlight how and why I've chosen patterns as one of the elements and how I hope to show the coexistence that I'm talking about. In creating harmony, composition of the visual is the most necessary thing in

9. Mondrian, P. (1942-43). *Broadway Boogie Woogie* [Painting]. The Robert B. Menschel Galleries, MoMA, Floor 3, 3 East.

design. If something looks out of place, or does not fit in properly, it can distort the entire look. Achieving that balance was the key factor within my work, because I did not want to overpower the visual with one element only, but showcase them in a way that the viewer can identify both. The other aspect of my research queries involved understanding symbolism, in this case what do geometric patterns symbolize exactly?

When conducting my research into ways artists have depicted the organic and inorganic, it is a customary practice to use free flowing shapes to represent the former, and rigid fixed forms for the latter. For example, Piet Mondrian's *Broadway Boogie Woogie*<sup>9</sup> features the city of Manhattan as a large grid consisting of squares. The lack of naturalistic forms and the rigid boxes that symbolize the city, indicate man made development. Taking this notion forward I began constructing my own geometry and superimposing natural forms onto it, however for the idea of coexistence to truly take place, I knew that they must be more symbiotic and harmonious than that. Hence I began to extract forms *within* the geometry itself, rather than adding an additional layer.

## **CHAPTER 3**

### **3.1 RESEARCH METHODOLOGY:**

The method of research conducted was on a qualitative basis, since the evolution of my project was quite vast, I began my desktop research then collected information from professors during which my focal interest changed. Initially when my topic began from working with the idea on science and technology, the case studies I found were from projects done by artists such as Trevor Paglen and Evan Roth, research articles by Derrida and Heidegger to understand their views on technology, and writers like Neal Stephenson who articulates his own experience in one of his papers. This extensive research is mentioned in the *Visual References* section of the report.

I kept my visual and literary research side by side as I went along, since new visuals that I produced were accompanied with either visual or literary material to support it. However later on, after the development of my idea, I began looking into more significant researchers, one of which was Neri Oxman. Neri Oxman and her findings were quite interesting

10. The Aquarius Reef Base is an underwater habitat located 5.4 miles off Key Largo in the Florida Keys National Marine Sanctuary.

11. Sealab 2020 is an American animated television series produced by Hanna-Barbera Productions and broadcast on NBC. The series took place at Sealab, an underwater research base based on the Challenger Seamount (an underwater mountain). Commanded by Captain Michael Murphy, Sealab was home to 250 people, and was dedicated to the exploration of the seas and the protection of marine life.

12. A seascraper, also known as a waterscraper, is a proposed large building which will function as a floating city. It would generate its own energy through wave, wind, current, solar, etc. and produce its own food through farming, aquaculture, hydroponics, etc.

and prompted me to create my own drawings and illustrations of forms inspired by nature-which then evolved into my current topic.

### **3.2 DATA SOURCES:**

For my thesis, I used a secondary method of research since that was the most vital in collecting as much information as possible. Since my purpose began with understanding identity, science and technology, and delving into speculation, my initial sources relate to that, after which they progressed to the man-nature phenomena which is my current theme. Since my concern began with a futuristic aspect in mind, the case studies and researches including *Aquarius Reef Base*<sup>10</sup>, *SeaLab 2020*<sup>11</sup>, *Seascraper*<sup>12</sup> to name a few, helped build up my visual research and understanding of current projects.

Later on, after the first five months when my work began to slowly evolve into a more conceptual approach, the visuals I was producing were generative, and as such required more technicality. At this point the case studies, in terms of relevance to the concept, involved realistic and abstract

paintings (*Visual References*), which showed me how abstraction can be a useful tool in conveying this notion.

13. Roth, E. (2017). Internet Landscapes [Digital image]. Retrieved 2020, from <https://medium.com/@hanaxue/evan-roth-internet-landscapes-65f403bdd991>

14. A **Hyperloop** is a proposed mode of passenger and freight transportation, released by Tesla and SpaceX. Hyperloop is a sealed tube or system of tubes with low air pressure through which a pod may travel substantially free of air resistance or friction

## **CHAPTER 4**

### **EXECUTION**

#### **4.1 MEDIUM OF PRESENTATION:**

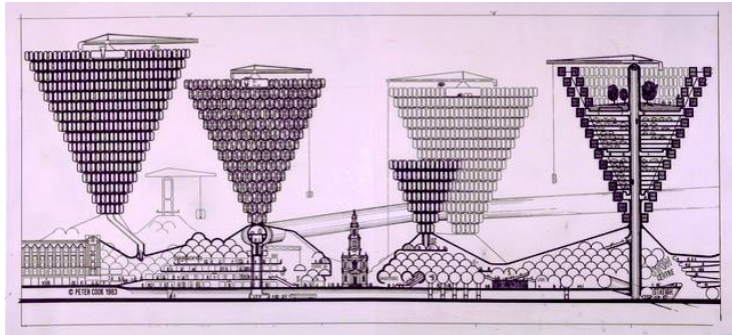
In the beginning of the seventh semester, my visuals consisted of speculations regarding a future world that existed underwater, due to our obsession with the internet, and the source of internet coming from undersea cables. The main inspiration for this idea was Evan Roth's *Internet Landscapes*<sup>13</sup>. I used ideas from Elon Musk's *Hyperloop*<sup>14</sup> and visions of sea labs to visualize realistic scenarios of a possible future. Research from scientific experiments as well as art installations helped to cement my idea, and the possibility of speculation broadened even further. These visuals were in the form of digital paintings of scenarios that showed how our homes would look like in the future and how means of transportation would be. Since my main focus was towards the appearance of spaces within a certain

15. Between 1960 and 1974 Archigram created over 900 drawings, among them the plan for the “Plug-in City” by Peter Cook. This provocative project suggests a hypothetical fantasy city, containing modular residential units that “plug in” to a central infrastructural mega machine. The Plug-in City is in fact not a city, but a constantly evolving megastructure that incorporates residences, transportation and other essential services--all movable by giant cranes.

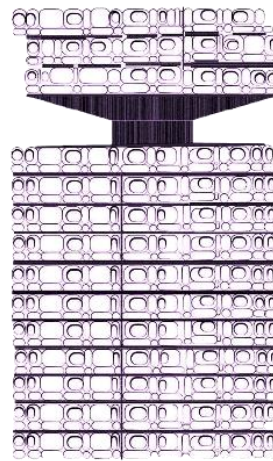
environment, it became apparent that my project was leaning towards a more architectural perspective. As such, I began researching into how I could develop form and structure, with vivid detail. At this point, the idea of two-dimensionality became quite mundane, and I decided to experiment in creating forms with three-dimensionality. This brought on another hurdle, since I was not familiar with such techniques’, but nevertheless experimented with a new medium. I did not explore further visuals with three-dimensionality till the next semester.

As I began understanding the ways of technical software, my visual and literary research grew with studying relevant projects that could seek to give inspiration. The most prominent of this was *Archigram*<sup>1</sup> - a group consisting of five architects based in London that worked with notions of innovative and exploratory ideas linked to architecture. They envisioned cities of the future, entirely impractical but not illogical. At this point, the structure I ultimately derived was inspired by the *Plug in City*<sup>15</sup> designed by Peter Cook, and my mid critique was on the entire process that evolved till the design of this structure, its function, and reasons for its existence. Being a speculative concept in nature till that

point, my work involved lengthy processes as to how I arrived at the final form.



*Plug-in City, Peter Cook*



*Plug in Structure*

Beginning next semester, I was advised to take the project further, with consultation from one of the architecture professors, who could review my work and give suitable feedback. With these discussions I was advised that the narrative of my project was a familiar and already common

one, which had been extensively worked on already. Through different media, such as books and films, portrayal of the future and living possibilities was not unheard of, therefore adding an additional layer to this, such as the incorporation of nature, would add more value.

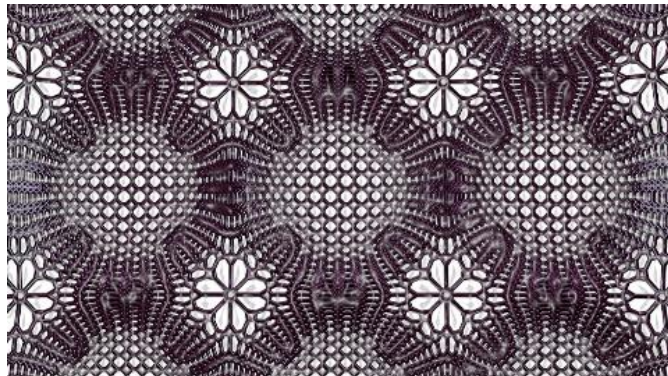
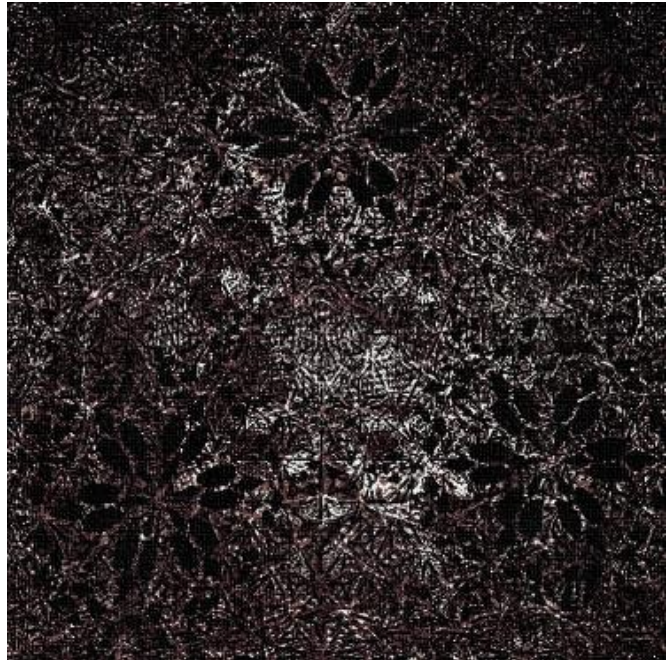
As such, I began looking at forms and how to derive them from nature. I studied a few experiments by Neri Oxman, and began seeing how I could make my own nature inspired forms from patterns and textures. A critical problem I faced with this, was that I was unable to experiment with the idea of functionality and was having difficulty in making variations. This creative block existed because I was designing something that was beyond my level of understanding, and although interesting was not something I could continue. Therefore, I decided that instead of applying the aspect of nature directly, I could incorporate it with a more conceptual approach. Therefore, my project shifted from speculation towards a generative outlook.

The medium of visuals then transformed from two dimensional digital paintings, to fully rendered three dimensional digital illustrations. This medium of using digital rendering software was extremely beneficial since it



helped to create the depth and complexity required in my work.

I used the technique of extrusion to bring out the final forms, and with this created a positive/negative tessellation with most of the visuals. This technique was important since I wanted to create an uninterrupted geometrical balance within the visuals, and create negative spaces that would highlight the organic forms within the geometry.



## **4.2 PRE-PRODUCTION:**

15. Between 1960 and 1974 Archigram created over 900 drawings, among them the plan for the "Plug-in City" by Peter Cook. This provocative project suggests a hypothetical fantasy city, containing modular residential units that "plug in" to a central infrastructural mega machine. The Plug-in City is in fact not a city, but a constantly evolving megastructure that incorporates residences, transportation and other essential services--all movable by giant cranes.

Initially since my topic began with an understanding of technology and my later inspirations evolved from futuristic architecture that could comment on human behavior, the work I produced was somewhat a blend of design and architecture. Not having enough experience or understanding of such a vast field, I kept my work at a design level that was suitable enough to work on and understand, as well as explain. The proposals I came up with included sketches, illustrations which were later digitally rendered, and using one of Archigram's famous projects to finally design my own structure. This structure was not designed keeping in mind materials, but was more inclined towards functionality and how the overall structure looked. To help with this process I conducted research on diverse and experimental architecture, as well as renowned architects such as Peter Cook to fuel my understanding. After completing the final form, before proceeding further, I submitted it to an architectural professor for review. During this time, I realized the premise on which I derived my structure was a common narrative which had been explored immensely through different mediums, and as

such I planned to incorporate new ideas which would help in breaking the creative block.

It was this period where the concept of involving the aspect of nature within the work arose. When researching on how nature was to evolve with time, the concepts of sustainability and green futures was a common find. Reading articles on the topic proved that the importance of nature cannot be ignored, and how scientists and researchers are looking towards nature for answers before it is too late. The question of how to incorporate the *concept of nature* was the next obstacle in my project. Since I wasn't directly evolving something of my own design at this stage, and was focusing on the conceptual aspect of how to showcase the idea of the man-made world and nature together, I researched into symbolism. More specifically, the symbols artists use to illustrate these two things in their artworks. I found that the most common way to depict this was using shapes and forms in various compositional styles. Shapes that were organic and colorful talked of nature in some way, while shapes that were rigid and stiff spoke of man. Famous examples of artists who've worked using the same theme include Piet Mondrian and Picasso.

Hence my later work involved using techniques to superimpose two elements onto each other to show coexistence. I wanted to create a seamless balance between two different elements. This process was extensive in terms of experimenting greatly in terms of styles, methodologies, approaches, and executions.

The major challenge involved making my work different and stand out, for which I had to incorporate additional plugins such as light, to add more depth. Additionally, variations in compositions was an interesting outcome, and one that inspired me to continue.

## **CHAPTER 5**

### **5.1 CONCLUSION:**

This project helped me develop in a lot of ways as a designer. I learnt how to draw inspiration from various sources and how to combine them effectively. Though it is not an easy task, and requires time, eventually through persistence, it does come through. I learnt how to reevaluate and reassess my work. This was something I solely relied on others for,

but with the passage of time, I became more aware of the shortcomings and improvements that my work needed. I also learnt that, learning something new is always worthwhile, and an enjoyable process. It opens up various avenues and means of exploration. A constant struggle throughout the process was believing in myself and how best to produce work that I could be satisfied with, which I feel every designer struggles with, no matter how accomplished they are. The aspect of doubt is always there, but making what you believe in and feel is important is what helps.

Regarding the discipline of design, I have learnt that it is a multifaceted field that places no restrictions on its users. This is a field open to development, concerns and so much more. I've also learnt that it does not stand alone, but allows flexibility in terms of combining with other fields, such as architecture and engineering, and is extremely fluid in nature, unlike other fields. I've learnt that designers themselves, in my opinion, are the most versatile and innovative practitioners. Design is also not only about creating for others, but also allowing yourself to experiment with new ideas, to learn how to take different approaches, to constantly invent and reinvent. It can comment, explain, highlight,

target, and make inquisitive minds think about things in new and fresh ways.

In terms of the medium I've used within my work, I learnt something new altogether. I believe expanding our knowledge and technical abilities should be the way forward and mindset of every designer. I learnt how to add layers upon layers within my work, to add the value that I was envisioning. I learnt how one software does not need to be used in isolation, but can be combined in a number of ways to produce the desired effect. I learnt how making things realistic is more appealing and to always aim for the best result. I learnt that it takes a lot of time and dedication to learn a new software, especially one on your own. I also learnt to have patience with myself and with the medium. I also learnt not to be overwhelmed too easily, and take things slowly.

I feel this project has potential to be taken forward in terms of further experimentation. The symbolic elements used can also be developed further to include something else entirely, or could progress to become an entire series. I would want people to understand the importance of this idea, and why it is necessary. I would also want more artworks that talk of harmony, and peaceful coexistence regarding this subject

matter, rather than the power struggle we so commonly see. I believe people are thinking of the way forward in terms of what is important, regarding the future, and so I would like art to reflect that as well. I believe this has the potential to open up many more discourses among a youthful and mature adult community. I believe in the right hands, that have more technical insight, these visuals and many more could be expanded to be part of an exhibition platform. I myself, would like to experiment more with the medium, having become slightly more aware of it now, and test the limits and possibilities.

In acknowledgement, I would like to warmly thank my thesis advisors, Sir Omair Faizullah, Ma'am Zainab Barlas and teachers, Sir Aarish Sardar, Sir Zain Naqvi, Sir Faheem Ahmed and Ma'am Unum Babar, firstly for their unending support and guidance throughout the course of this project and for helping me grow as an individual throughout my years at university.

## **BIBLIOGRAPHY:**

FWIS 134 - The Art of Coexistence: Man in the Realm of Nature - Google Arts & Culture

<https://artsandculture.google.com/usergallery/5wJyUbjQZf6SKw>

Khaminwa, A. (2003). Essay - <https://www.beyondintractability.org/essay/coexistence>

Spirkin, A. G. (1983). *Dialectical materialism*. Moscow: Progress Publishers. doi:

[https://www.marxists.org/reference/archive/spirkin/works/dialectical-](https://www.marxists.org/reference/archive/spirkin/works/dialectical-materialism/ch05.html)

[materialism/ch05.html](https://www.marxists.org/reference/archive/spirkin/works/dialectical-materialism/ch05.html)

## **GLOSSARY:**

\*poiesis: the activity in which a person brings something into being that did not exist before.