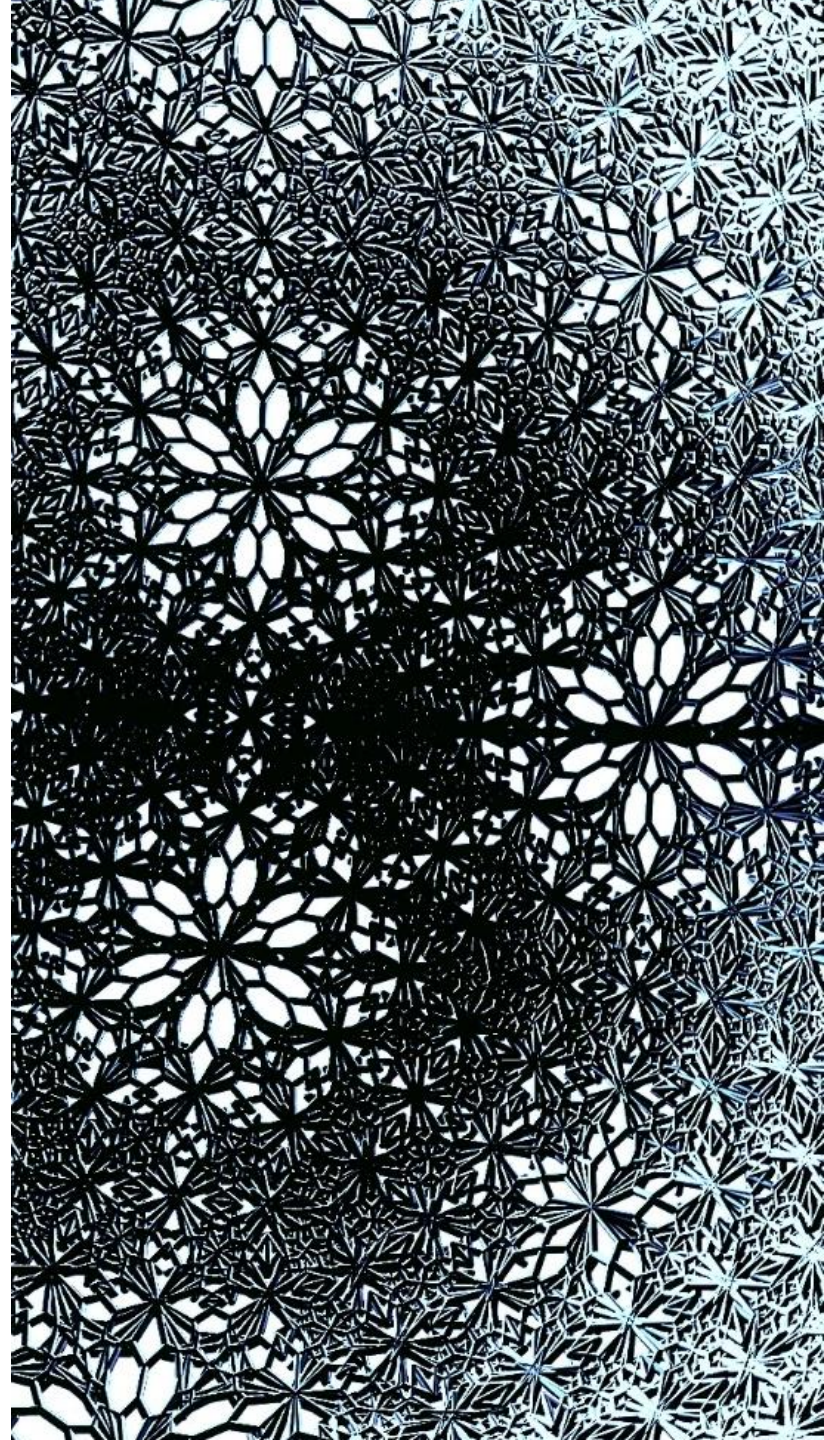


# VISUAL COMMUNICATION DESIGN

*THESIS: CO-EXISTENCE*

HIRA IRFAN



# DESIGN STATEMENT |

When we think about the natural and man-made world, and stop to consider the differences, we realize there are more imbalances 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 enables the viewer to identify one within the other.

---



# STARTING POINT

*HOW MY JOURNEY BEGAN*





QUESTIONS CENTERING ON IDENTITY,  
SCIENCE, AND THE *FUTURE OF THESE TWO*  
*ELEMENTS* |



<https://futurism.com/bionic-eyes-are-coming-and-theyd-make-us-superhuman> Second Sight Medical Products' Argus II Retinal Prosthesis System

**WHAT WILL IDENTITY BE IN THE FUTURE?**

**HOW WILL SCIENCE TRANSFORM IDENTITY?**



<http://nextluxury.com/mens-style-and-fashion/samoan-tattoo-designs-for-men/>  
Brian Cornwell

***My topic focused on Speculation and Future Studies at this point***

## FORMATION OF KEY STATEMENTS |

- Identity Construction
- Identity Politics
- What role will science play in creating an identity?
- Will our notions of identity still exist or will they be replaced altogether?
- Will mankind be satisfied at how they've evolved and what sort of questions will they be asking?
- Is this kind of future inevitable?
- How will race and color play a role? Will it even exist?
- Neuroscience, Cognitive Science, Psychology and Intellect
- Reproductive technology, genetic engineering and synthetic biology have made human nature more malleable
- Epigenetics and microbiology complicate notions of individuality and autonomy
- Biotechnology and IT suggest a world where the self is dispersed and distributed

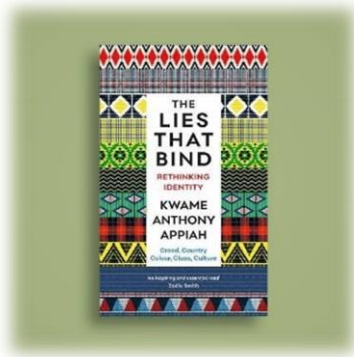


# **BEGINNING LITERARY RESEARCH** |

## **Books:**

*The Lies That Bind: Rethinking Identity*

by Kwame Anthony Appiah



## **Academic Papers and Articles:**

*Archive Fever*

by Jacques Derrida

*Critique of Technology and Call to Care*

by Lisa Campolo

Neal Stephenson's article, "*Mother Earth Mother Board*"

## **TED Talk:**

Dr. Carsten Stocker,

*The Future of Identity*

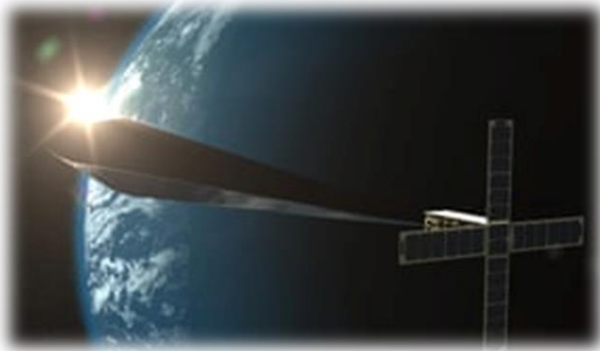


## **Academic Theories:**

*Speculative Realism* by Immanuel Kant

*Object Oriented Ontology* by Graham Harman

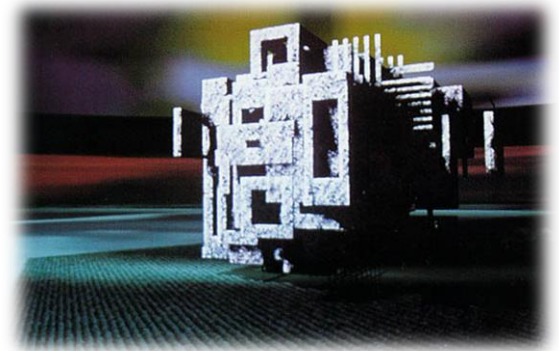
**BEGINNING VISUAL RESEARCH** |



<https://www.theguardian.com/artanddesign/2017/nov/25/trevor-paglen-art-in-age-of-mass-surveillance-drones-spy-satellites>  
**Art in the age of mass surveillance**  
 Trevor Paglen  
 2019



<https://www.technologyreview.com/s/537461/from-deconstruction-to-big-data-how-technology-is-reshaping-the-corporation/>  
**Bitcoin surveillance** helped feds take down a massive child abuse site  
 2019



[http://www.roalsonso.net/en/arte\\_y\\_tec/espacio\\_expandido.php](http://www.roalsonso.net/en/arte_y_tec/espacio_expandido.php)  
**Liquid Architecture**  
 Marcus Novak  
 2005



<https://www.themonthly.com.au/issue/2019/july/1561989600/miriam-cosic/cai-guo-qiang-s-transient-landscape-and-terracotta-warriors>  
**The Transient Landscape**  
 Cai Guo Qiang



<https://www.themonthly.com.au/issue/2019/july/1561989600/miriam-cosic/cai-guo-qiang-s-transient-landscape-and-terracotta-warriors>  
**The Transient Landscape**  
 Cai Guo Qiang

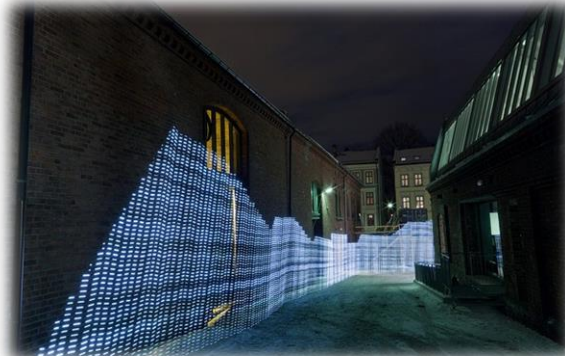


<http://architectuul.com/architect/haus-rucker-co>  
**Haus Rucker Co: Mind Expanding Program**  
 1970





<https://www.itsnicethat.com/articles/luis-heran-digital-Ethereal>  
Luis Hernan  
Digital Ethereal



<https://www.slashgear.com/light-painting-visual-art-reveals-wifi-signal-topography-09138981/>Timo Arnall, Jorn Knutsen, and Einar Sneve Martinussen.  
Light-Painting Visual Art Reveals WiFi Signal Topography



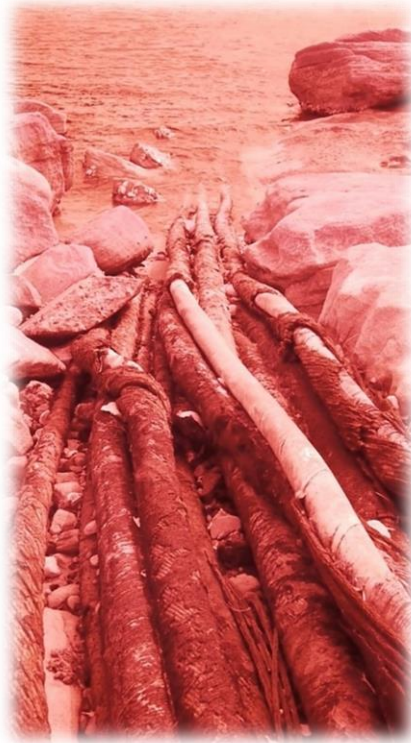
<https://www.itsnicethat.com/articles/luis-heran-digital-Ethereal>  
Luis Hernan  
Digital Ethereal



<https://www.metropictures.com/exhibitions/trevor-paglen2/press-release>  
Code Names of the Surveillance State  
Trevor Paglen  
2014



Since you were born  
Evan Roth  
2016



Internet Landscapes  
Evan Roth  
2016



Red Lines: Browser  
Based Artwork



Voices over the Horizon  
Evan Roth  
2016

**IMPORTANT**

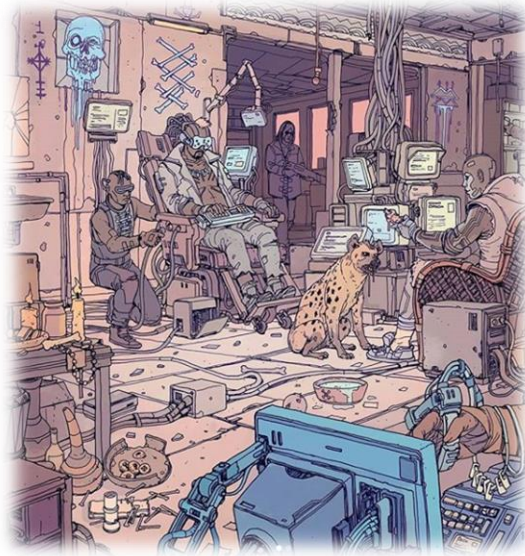




Cyberpunk 2077



Geof Darrow  
Comic Artist and Concept Artist for the Matrix



Deathburger  
Featuring the rise of the machine  
Detailed illustration style  
Use of machine in daily life-Futuristic setting



<http://www.evolo.us/seascraper-floating-city/>

**IMPORTANT**

**FORMING INITIAL VISUALS |**

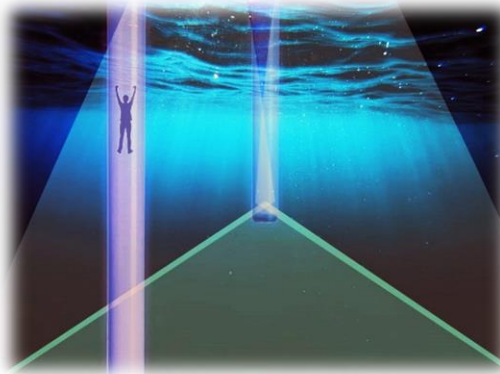
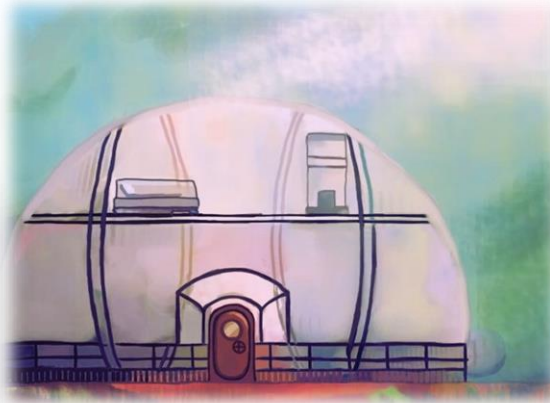


- The initial stage of producing visuals
  - **envisioning a *future underwater world*** as a means of survival
  - mainly due to the human race's **dependence and obsession with the internet** and being close to it
  - **Inspired by Evan Roth's *Internet Landscapes*** which uncovers what the Internet looks like and **Neal Stephenson's article "*Mother Earth, Mother Board*"**, which describes the entire world connected through undersea cables
  - my work consisted of digital paintings to depict different aspects of this world.
-

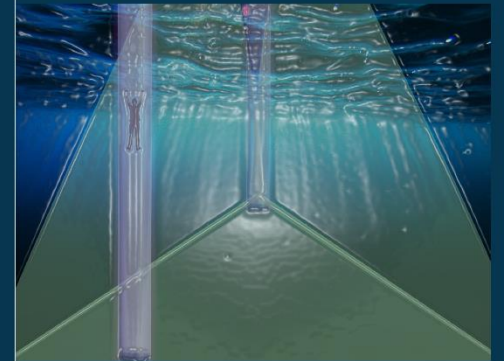


The Under Sea Cable Company

The Undersea Cable Company  
Illustration inspired by Geof Darrow



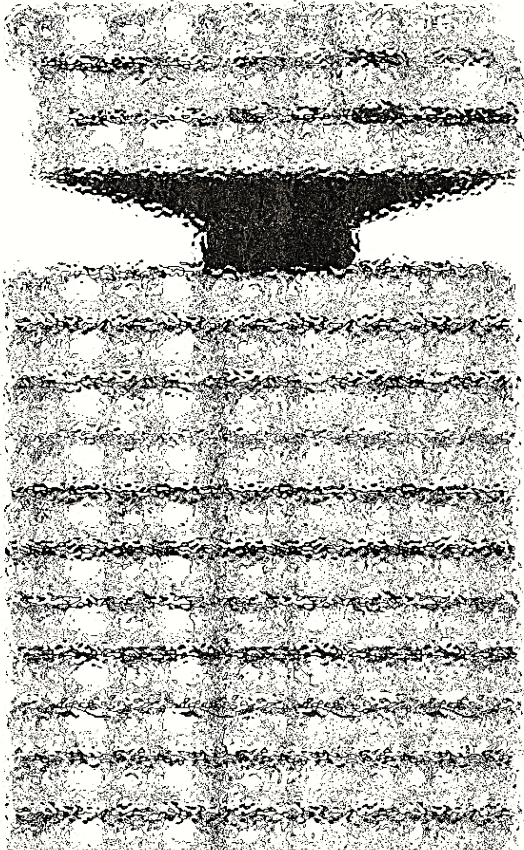
# AQUASPACE



HIRA IRFAN

AquaSpace  
Booklet on the features of this world

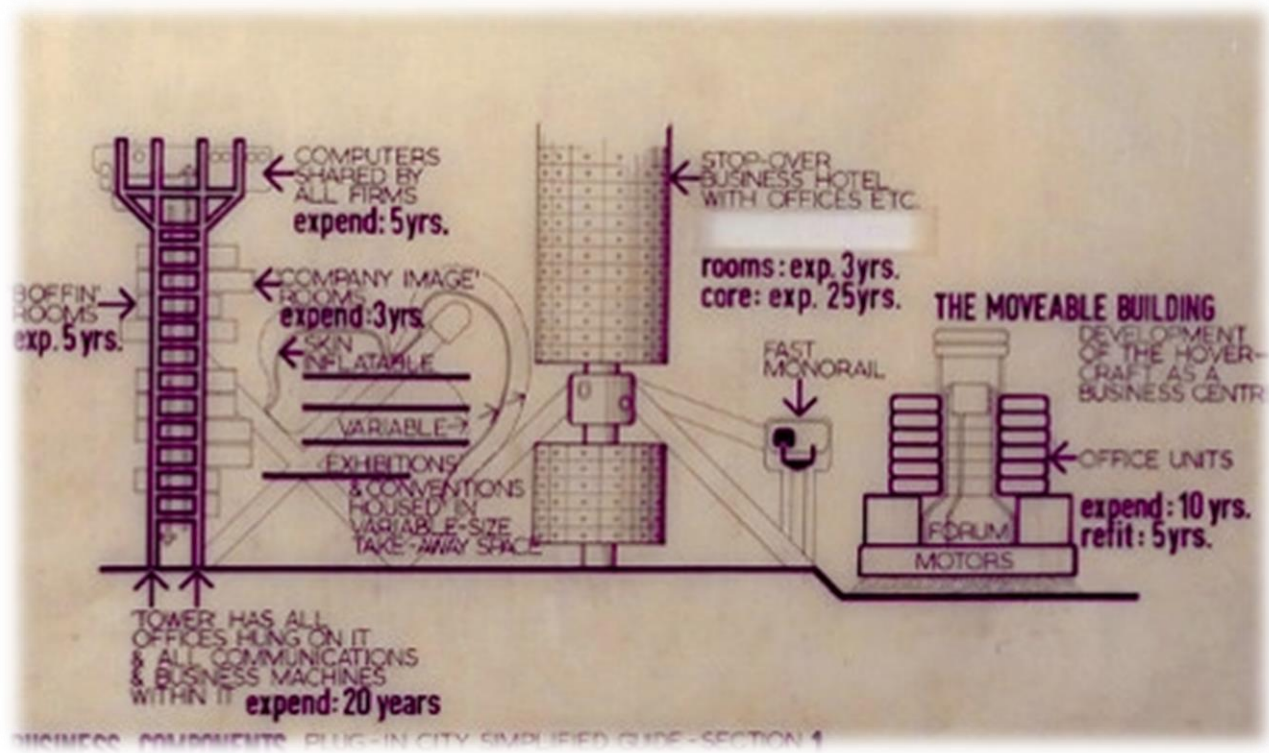
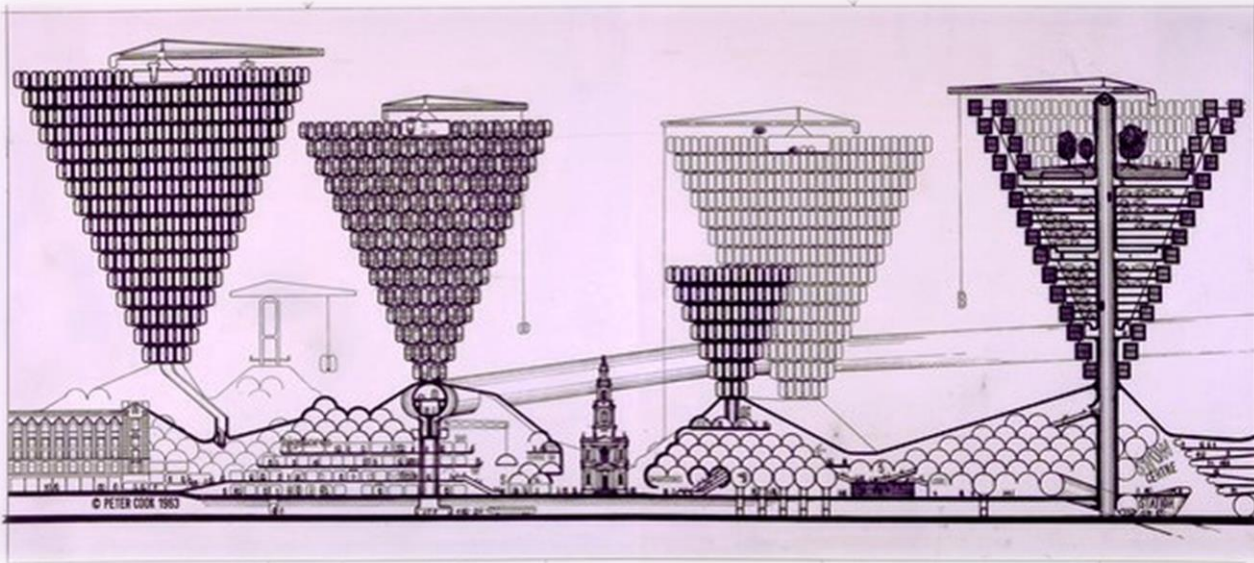
**DEVELOPMENT** |



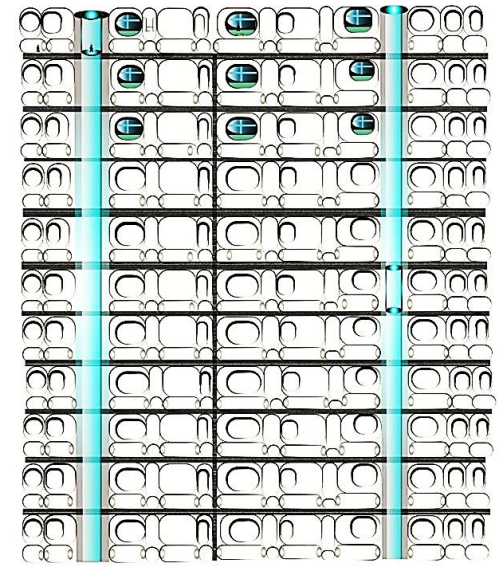
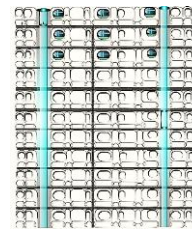
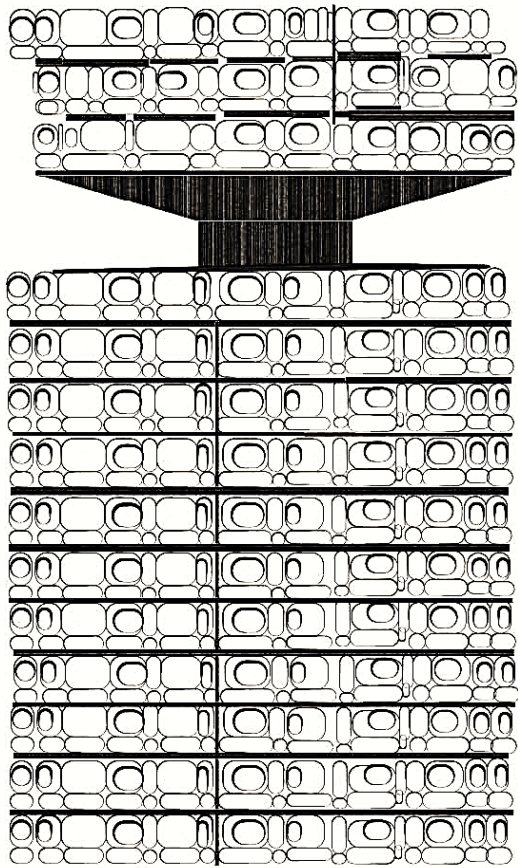
- Since I was **designing spaces** and what I imagined them to be, researching on **innovative architecture and designs was the way to go forward.**
  - A helpful insight and resource was **Archigram's** projects especially by their key figure, Peter Cook.
  - Their projects are essentially **experimental** and were intended to give the rigid field of **architecture a fresher perspective.** Hence the **out-of-the box approach** was common in their designs.
  - The project that influenced me the most was the *Plug-in-City*, designed by Cook, and became the source of my further visuals.
-

- The **Plug-in-City** was designed with the idea **that it consists of removable parts** that are essentially “**plugged into**” **the structure** and the entire city is made up of these units.
  - **Each unit has a certain life and is easily replaceable** after some time. The main aspects of a building such as residential, commercial, including offices etc. are all designed with these disposable and replaceable features in mind.
  - WHY?
  - **Using the plug-in aspect** was beneficial since it applied to my initial narrative of using **the internet to comment on humans’ behavior**, and the ways it has ultimately **influenced peoples’ lives and living** (in terms of structures).
-

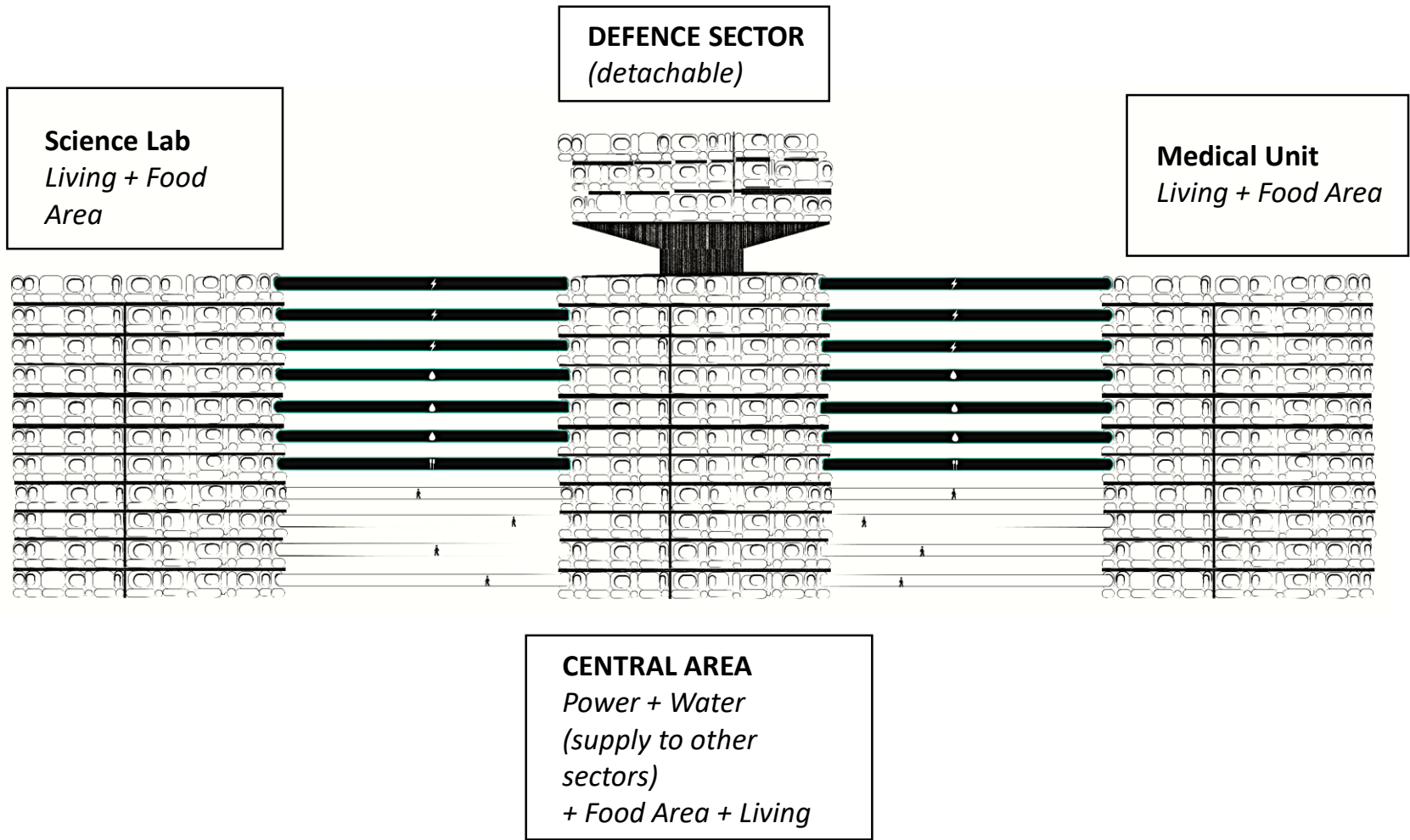




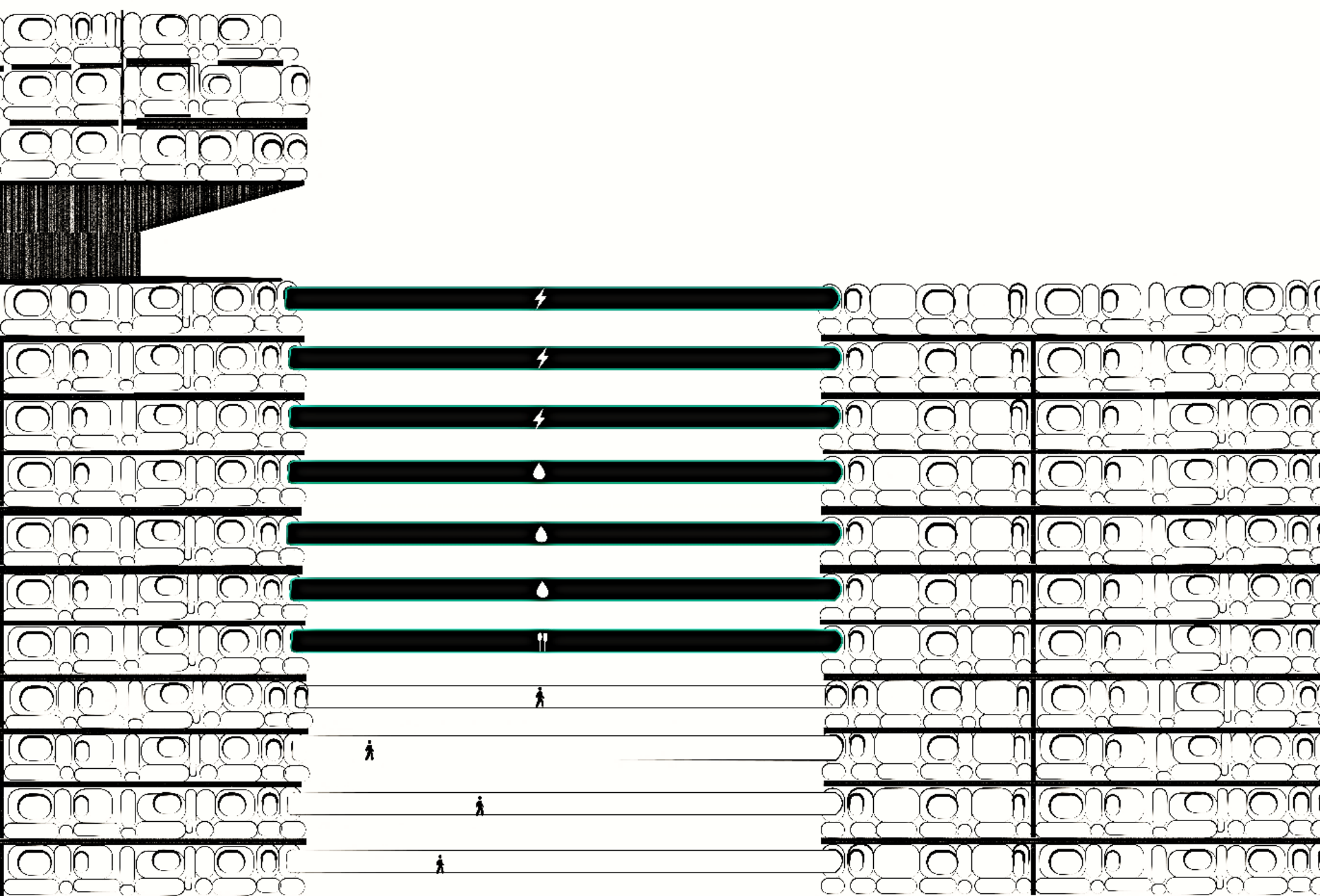
Plug-in City  
Peter Cook  
1964

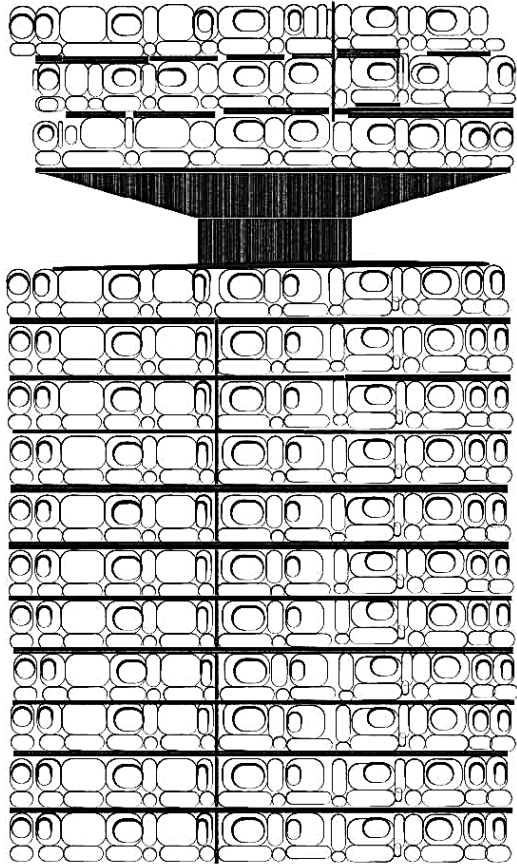


I call this structure the *PlugStation*- it has the features of the Plug-in City and can be expanded or lessened by removing parts- **each small unit represents a room.** This illustration is of the central building that houses the **Power, Water and Living Units.**









Elevator

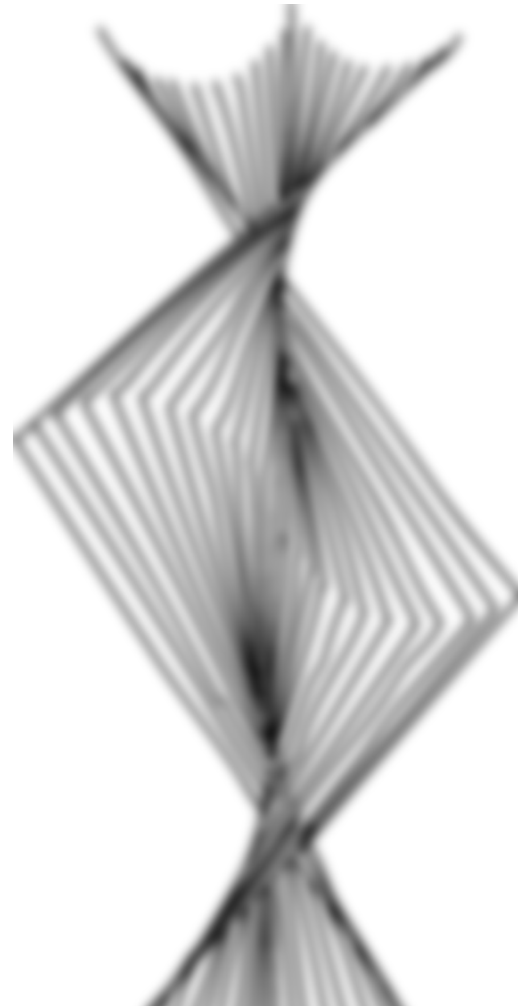








**TURNING POINT |**

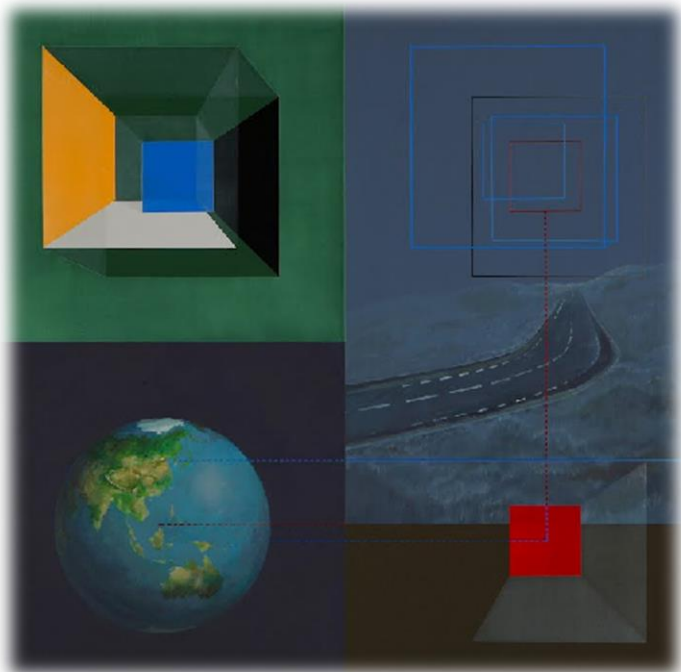


- After this stage, I realized that the **approach** I was taking **was narrow** in terms of exploration-nothing new in it
- Since depiction of the future and the various possibilities that exist is one **we are quite familiar with** as such I wanted to develop my narrative to **incorporate other elements as well.**
- Instead of focusing on the technological aspect of the future, I wanted to **derive forms from nature** and
- Came to the eventual realization to combine the *concept of nature* and the *man made world through abstraction*
- **WHY?**
- *to symbolize the harmony of these two things, and how they need to be seen and worked on together, without isolating one or the other.*

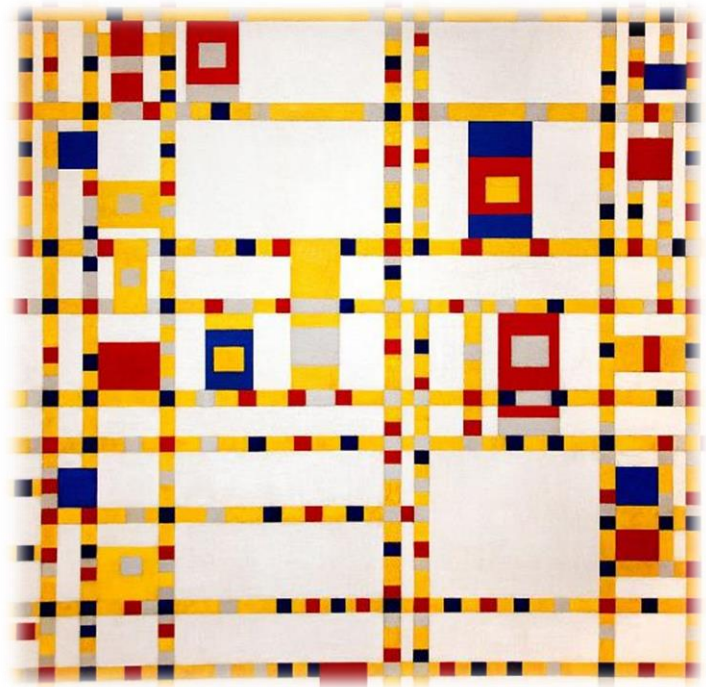


**FURTHER VISUAL RESEARCH** |

- Continuing my visual research, I was now focused on **how to represent nature and man symbolically,**
- and **found certain artworks by historical and contemporary painters** which helped in **building the foundation** of further development of this concept.
- Where artists wanted to **represent the organic, they used free flowing forms** and shapes, that were colorful and where **man was to be shown, rigid and fixed forms** were in place.
- *For my concept, I wanted to superimpose two things to make them seem like one.*



Nature, Secrecy. Kim Jai Kwan, 2010 from the Korean Art Museum Association



Broadway Boogie Woogie, Piet Mondrian, 1942-43, oil on canvas, Peter Horree / Alamy Stock Photo

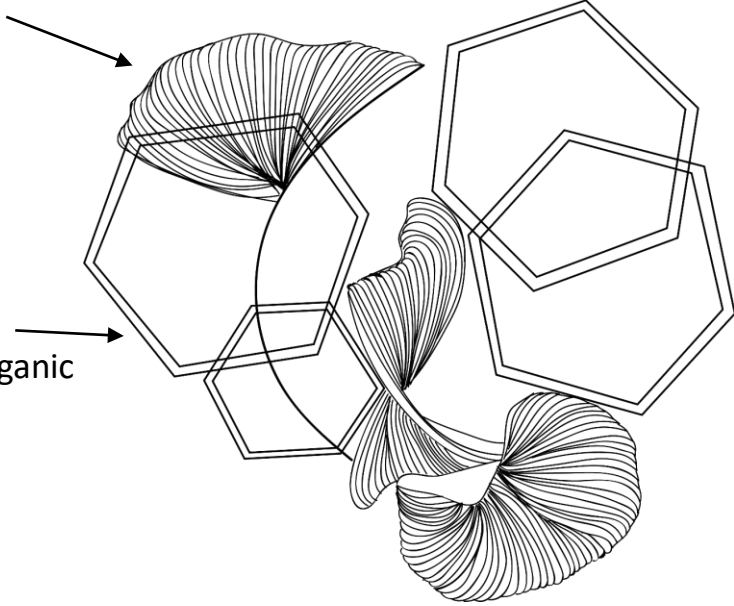


Nature Morte, Patrick Henry Bruce. 1920-1921. Museum of Fine Arts, Houston

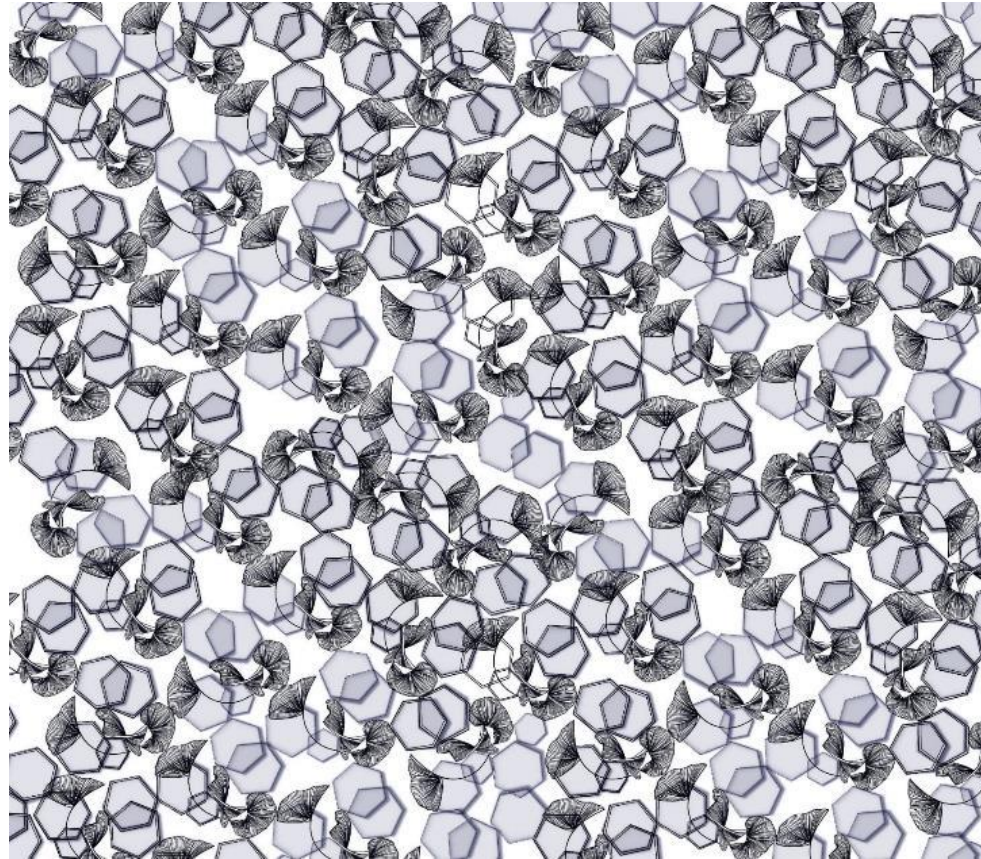


Woman in Hat and Fur Collar, Pablo Picasso, 1937, oil on canvas, World History Archive / Alamy Stock Photo

organic



inorganic

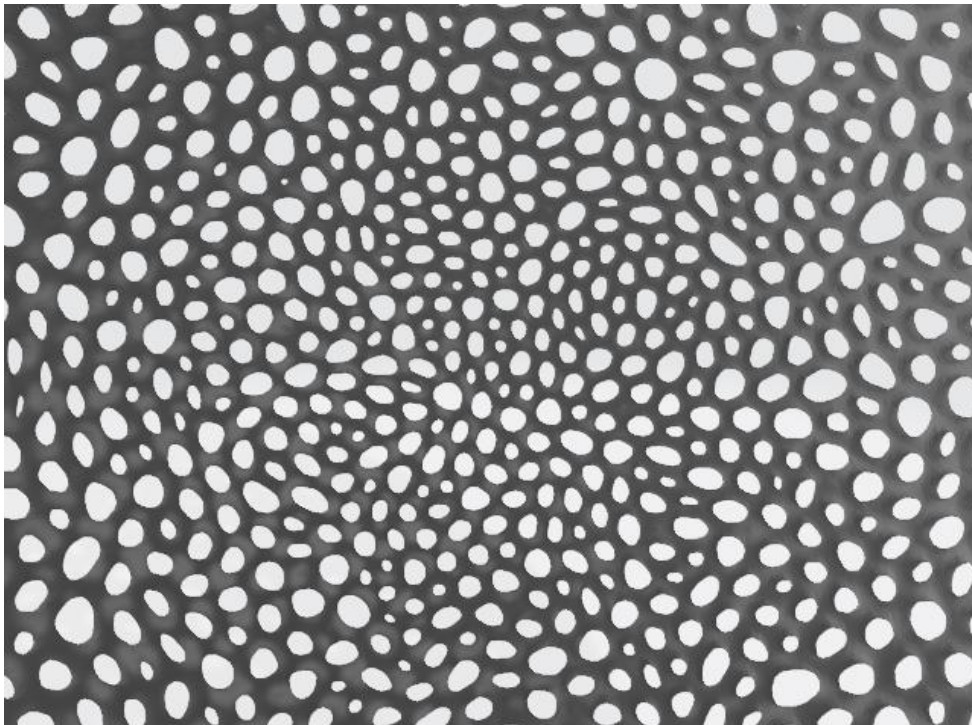
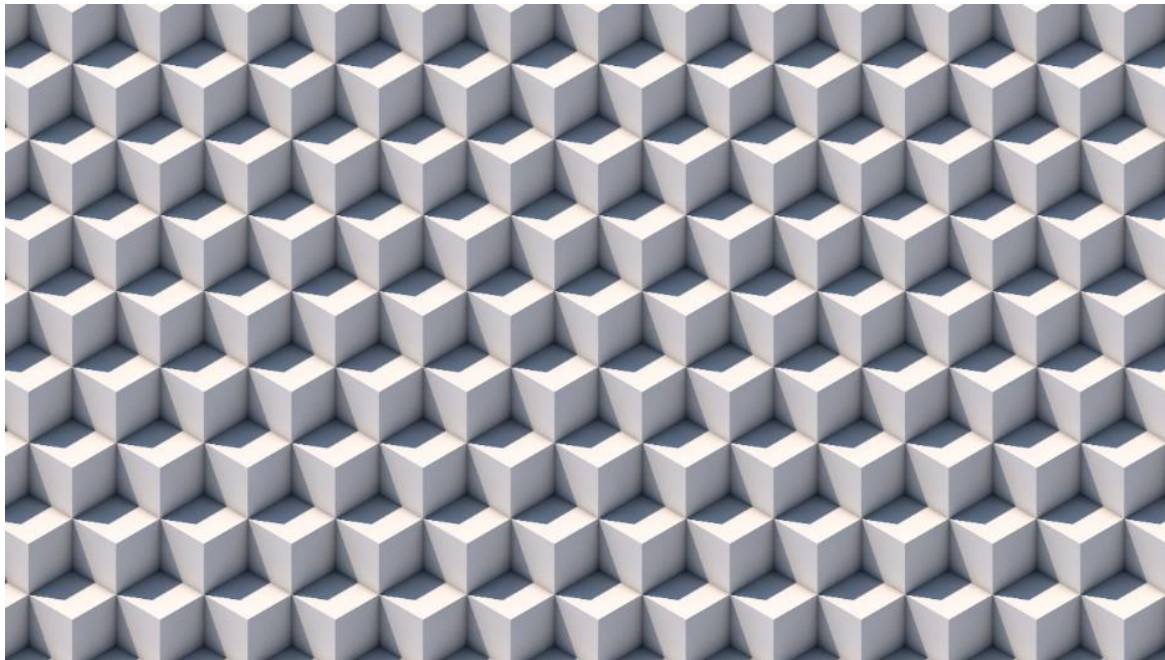


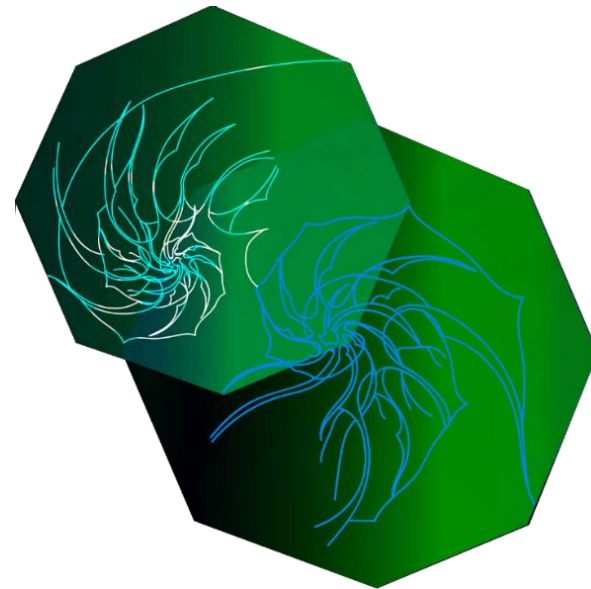
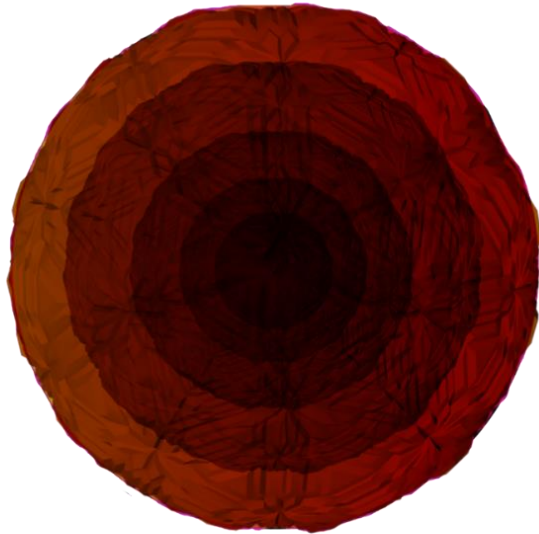
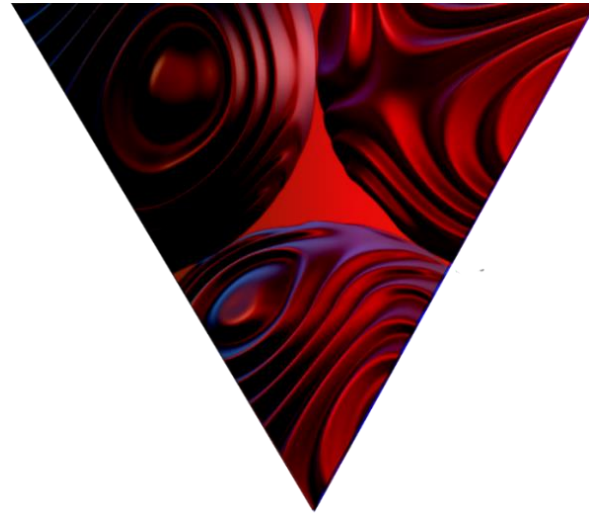
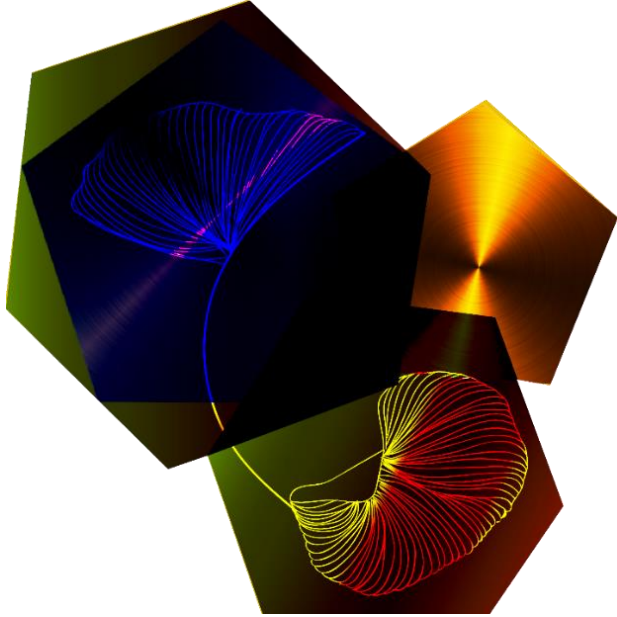
I began making **forms with geometry to represent man (inorganic)**

And **fluid ones to represent nature (organic)**

*Animations can be viewed in the **Process and Documentation Folder***





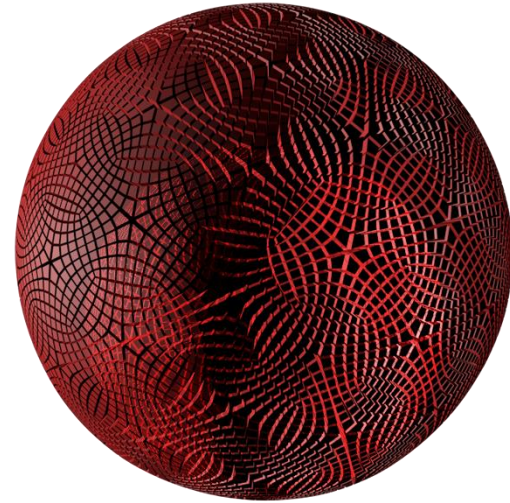
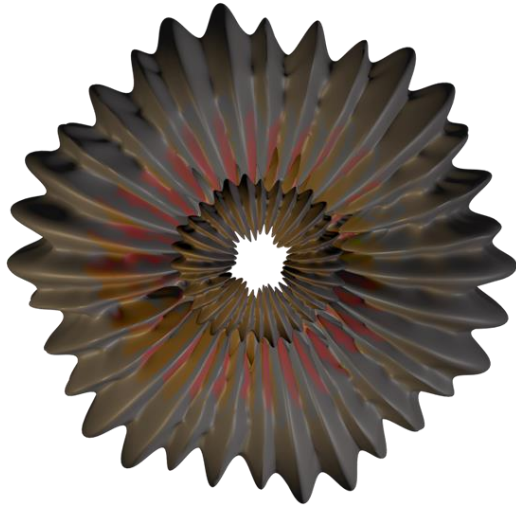
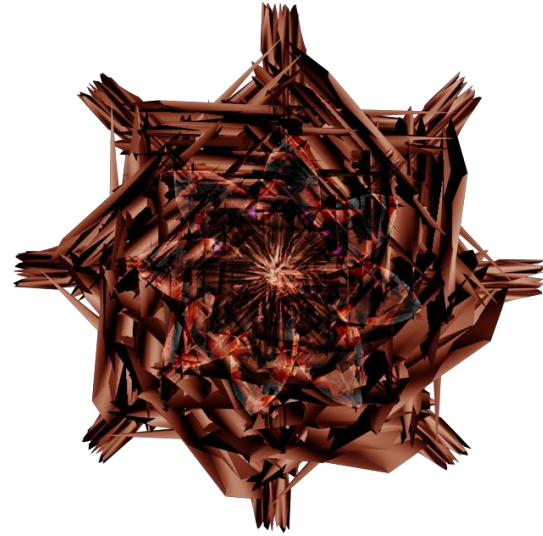
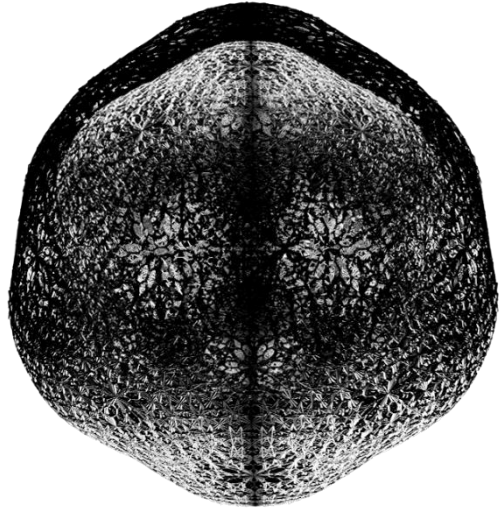


*This represents a blend of both*

Further development with *shapes instead of geometry to represent man*  
**Organic remains the same**



**TOWARDS THE END |**



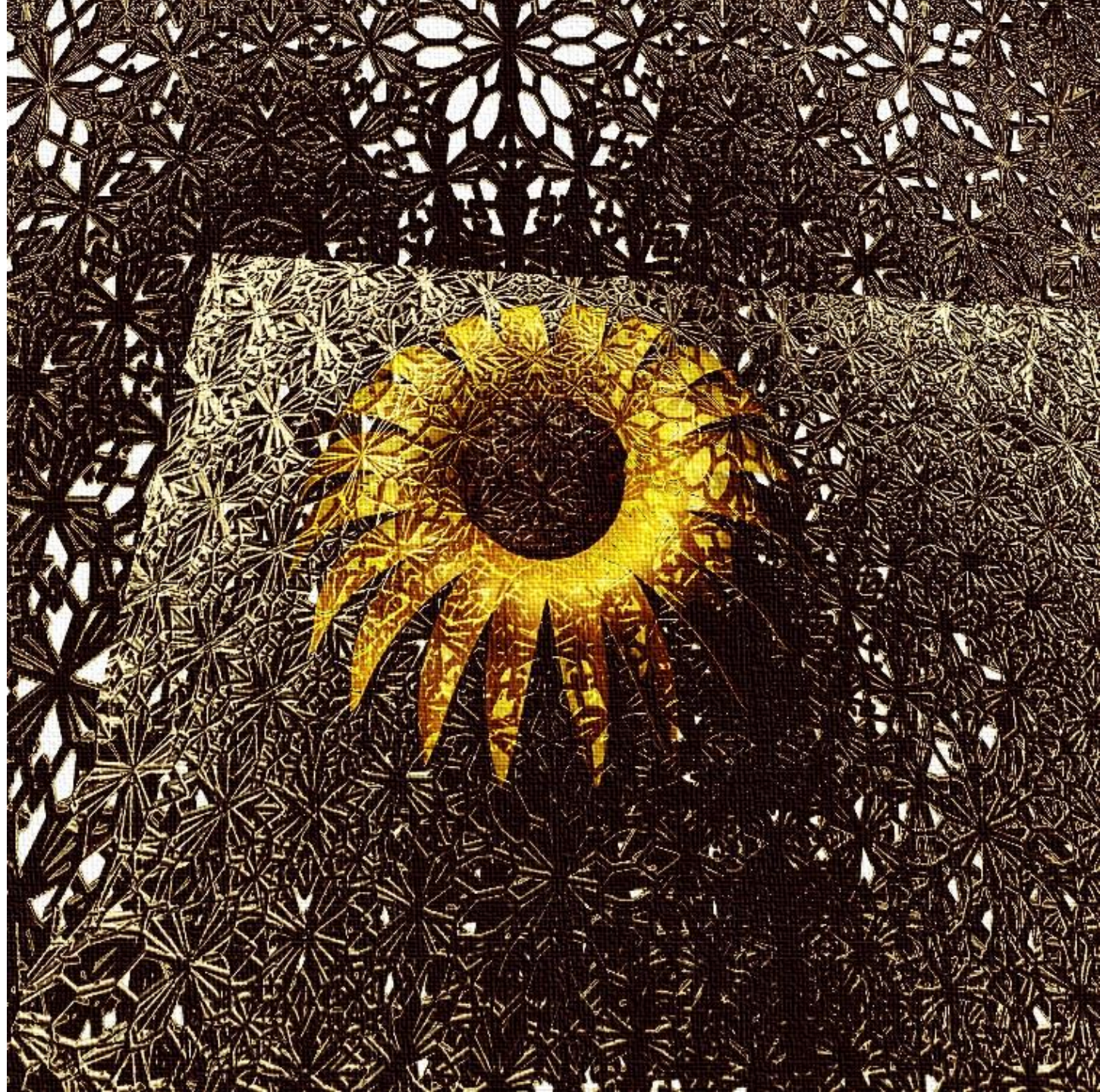
# **FINAL VISUALS**

*END OF THE JOURNEY*

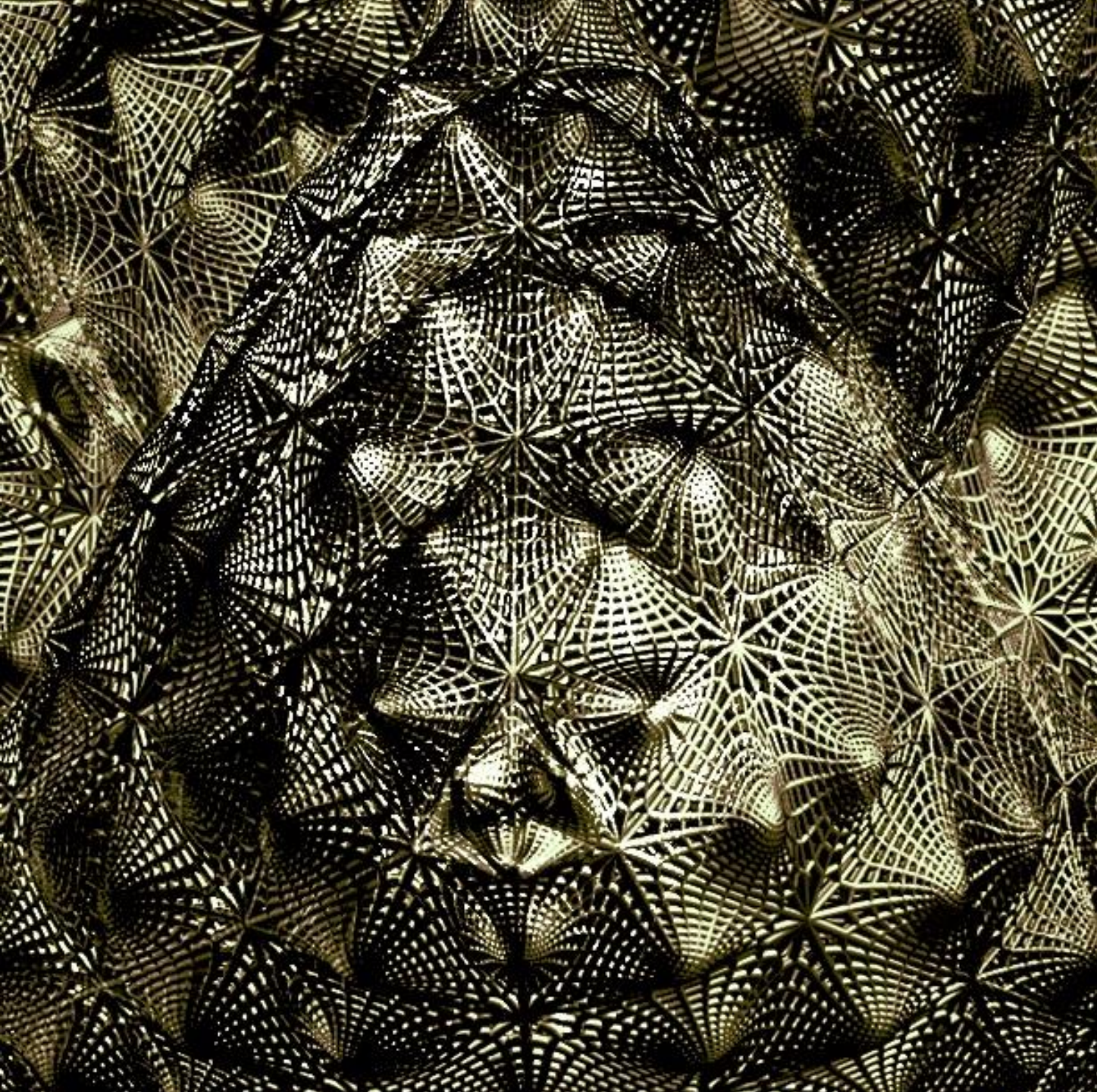


- The **last stage** of work involves **producing dense geometric forms and patterns**, with the **organic shapes emerging from them**.
  - Since they too are part of it, they are no longer naturalistic, but **are a part of the geometry itself**.
  - Where the **initial organic form (sunflower)** can be seen in its actuality, further visuals show **increased abstraction of flowers, nevertheless, they are there**.
-









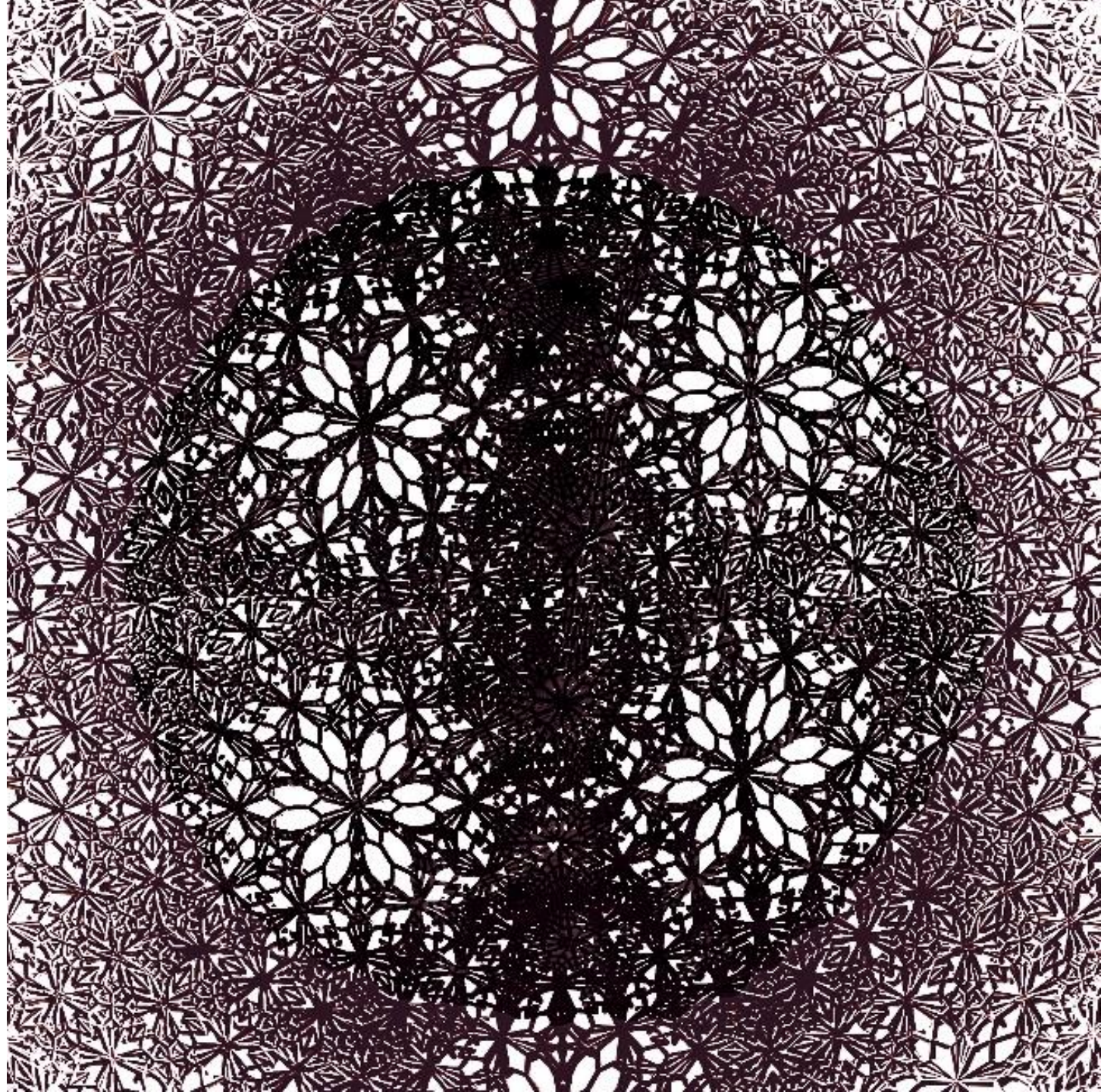




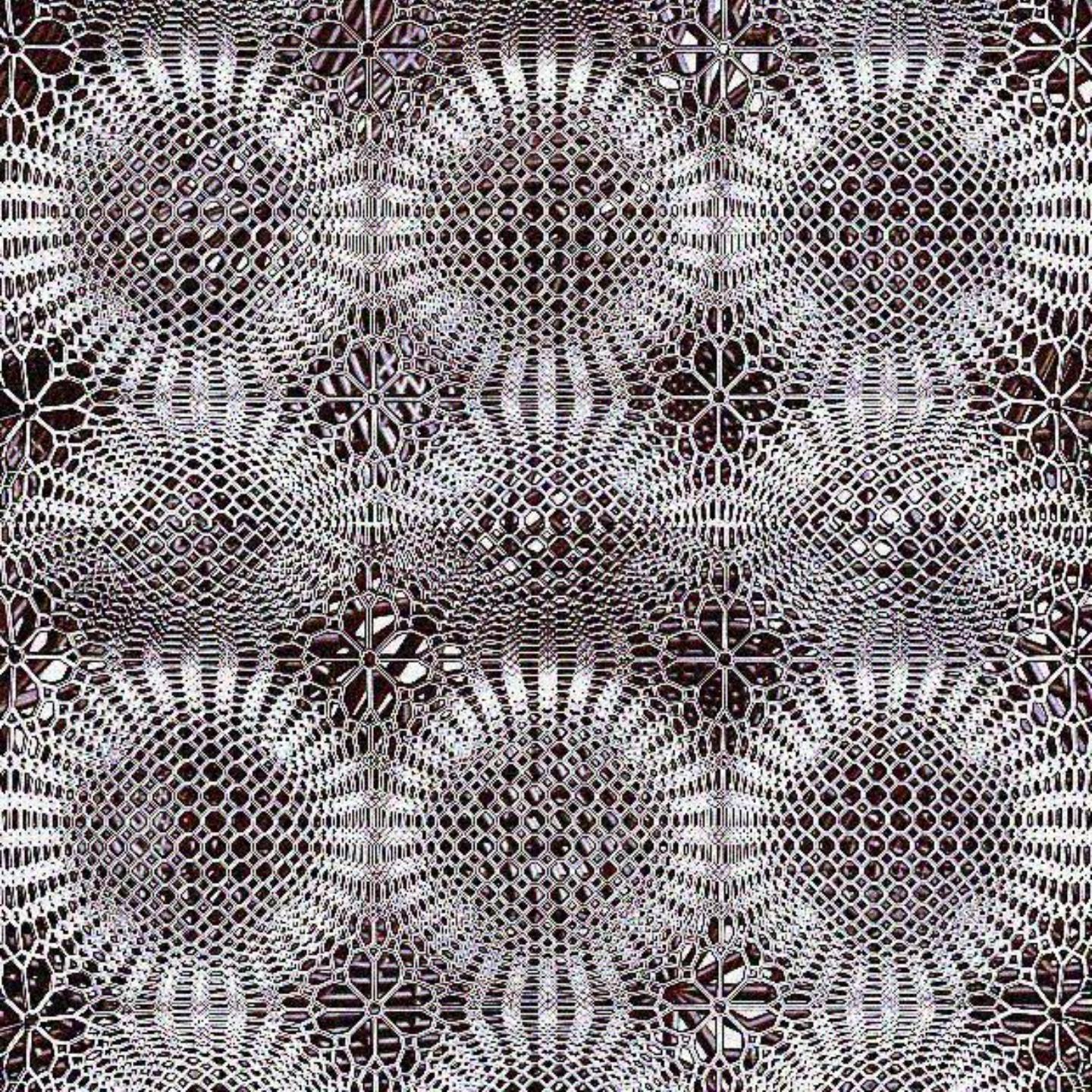




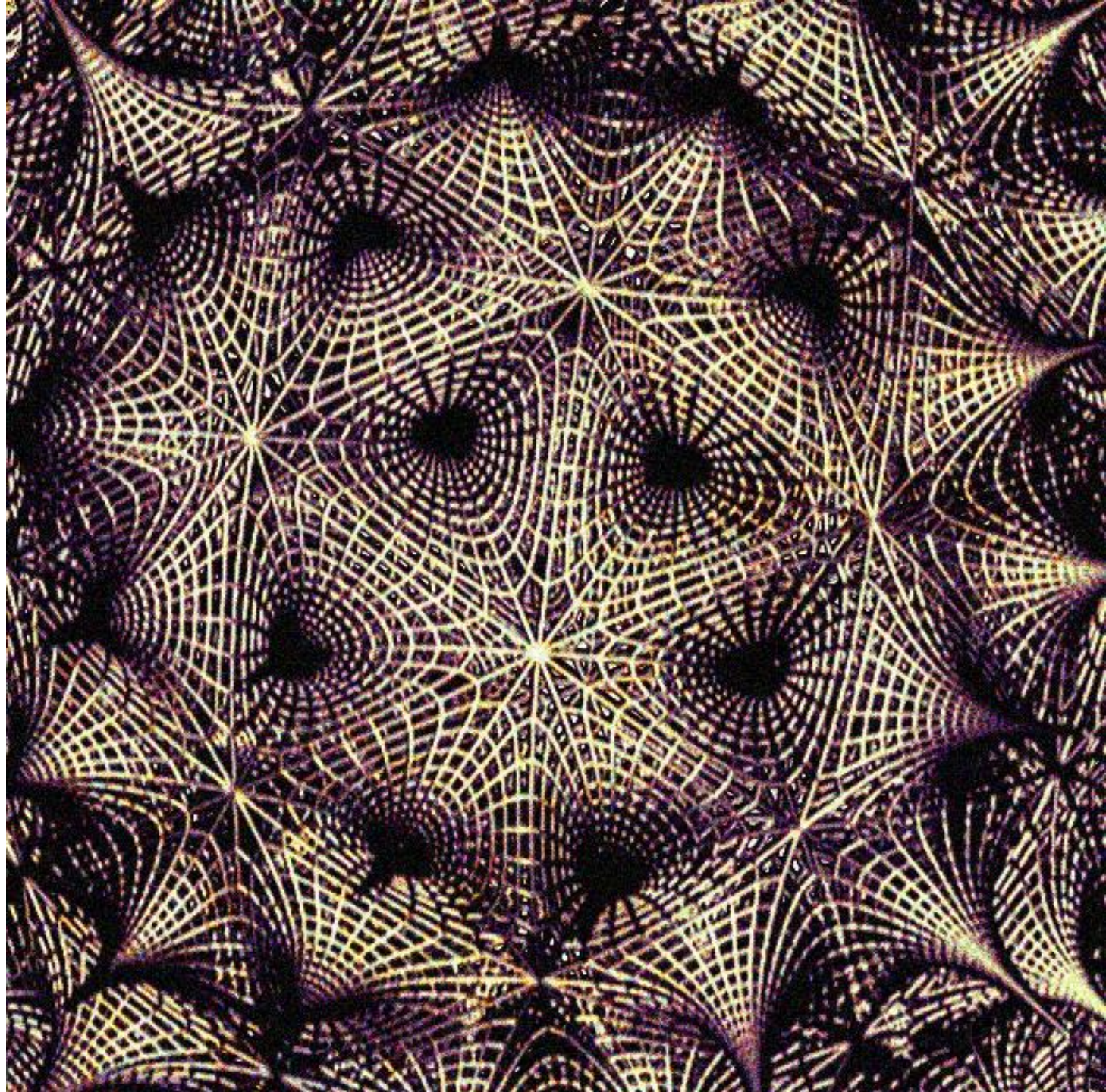








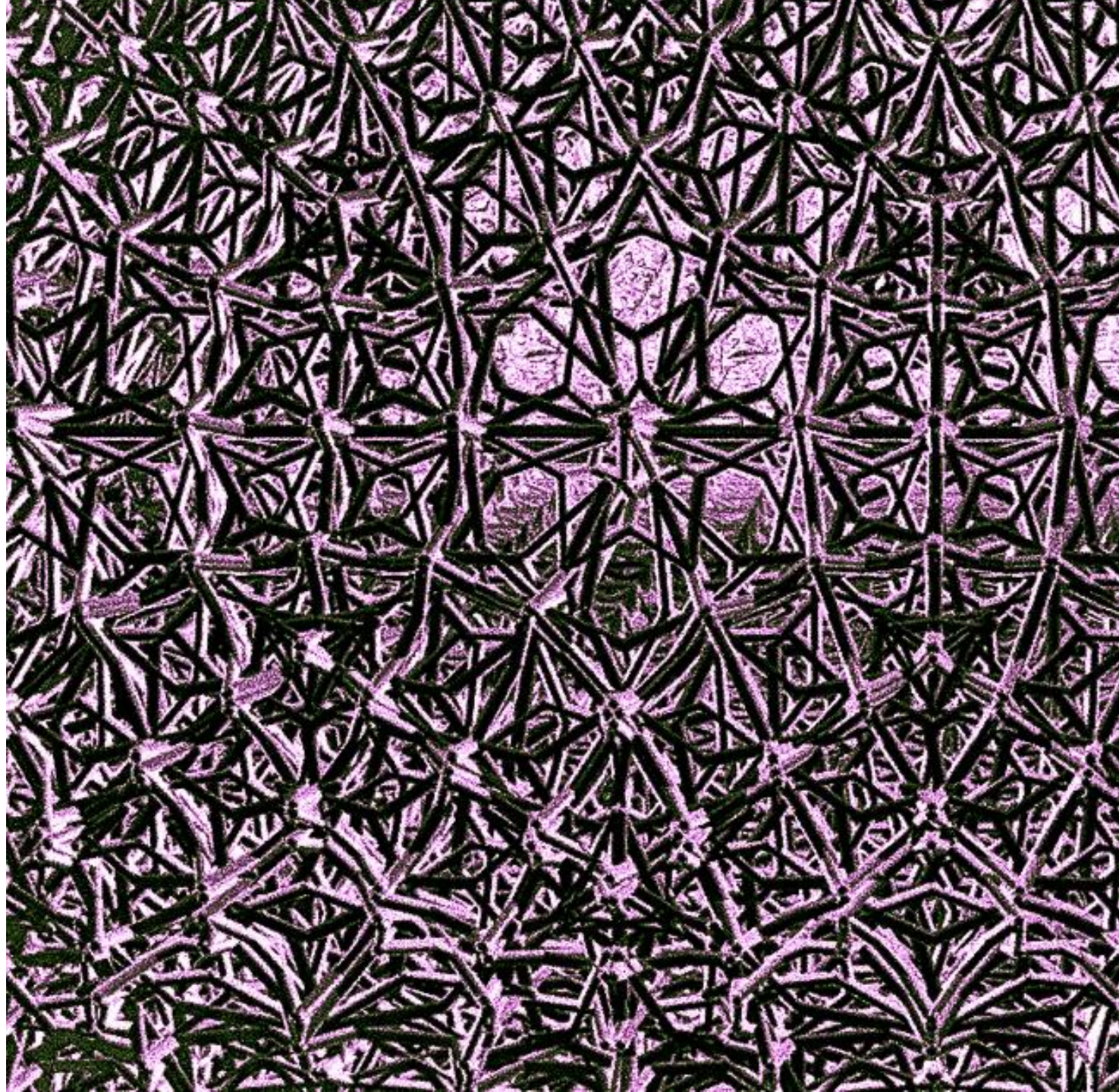




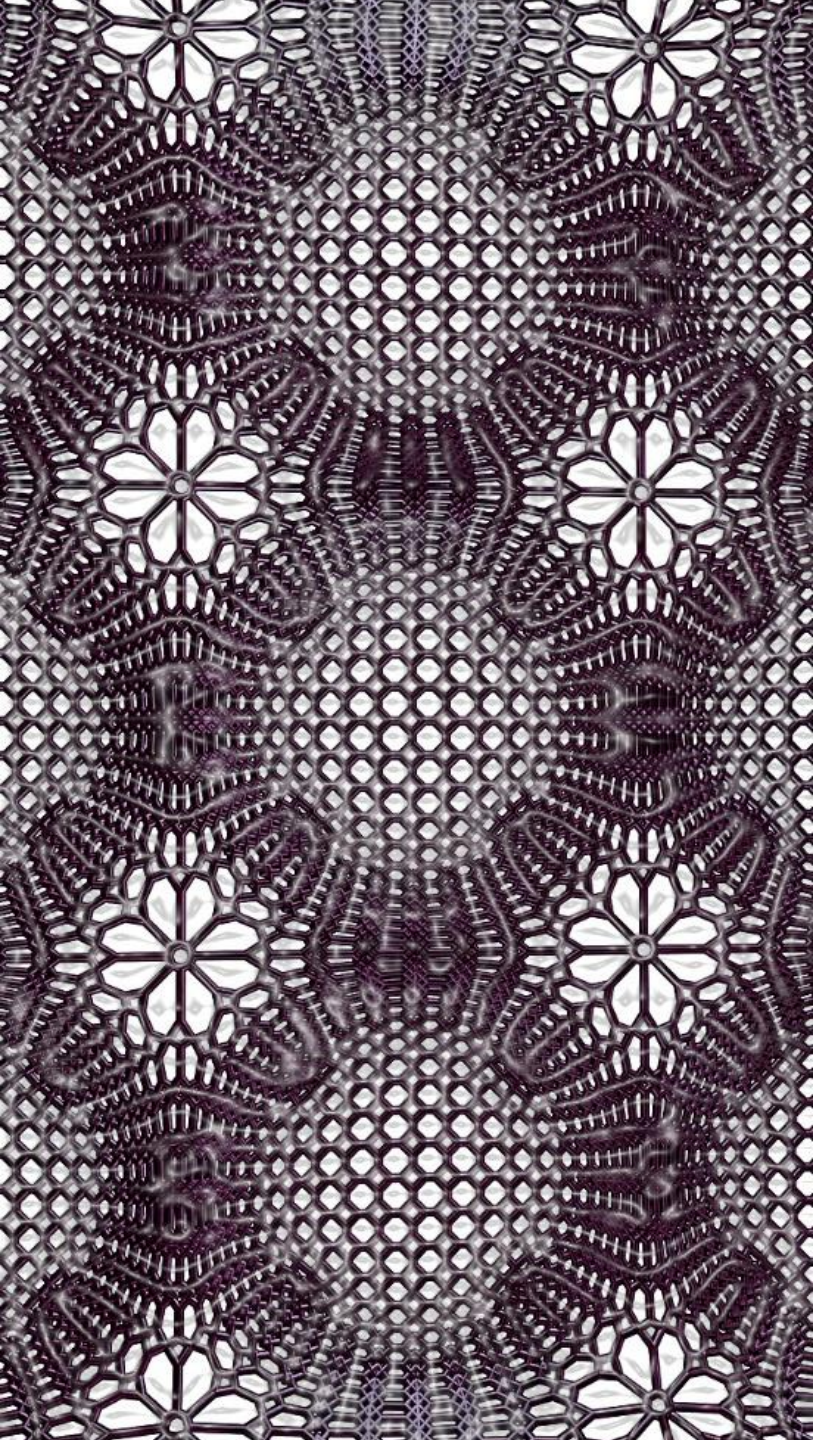




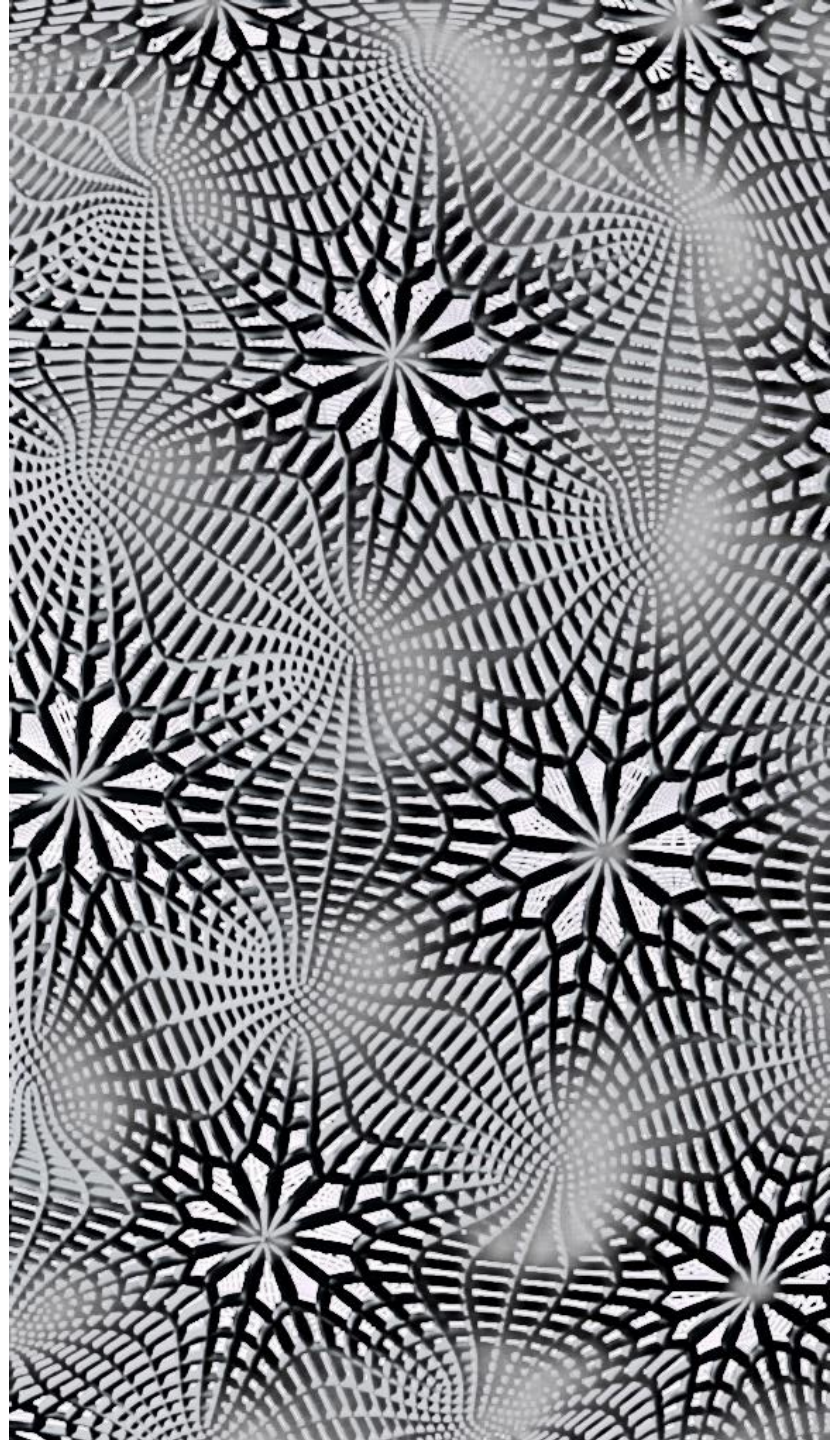




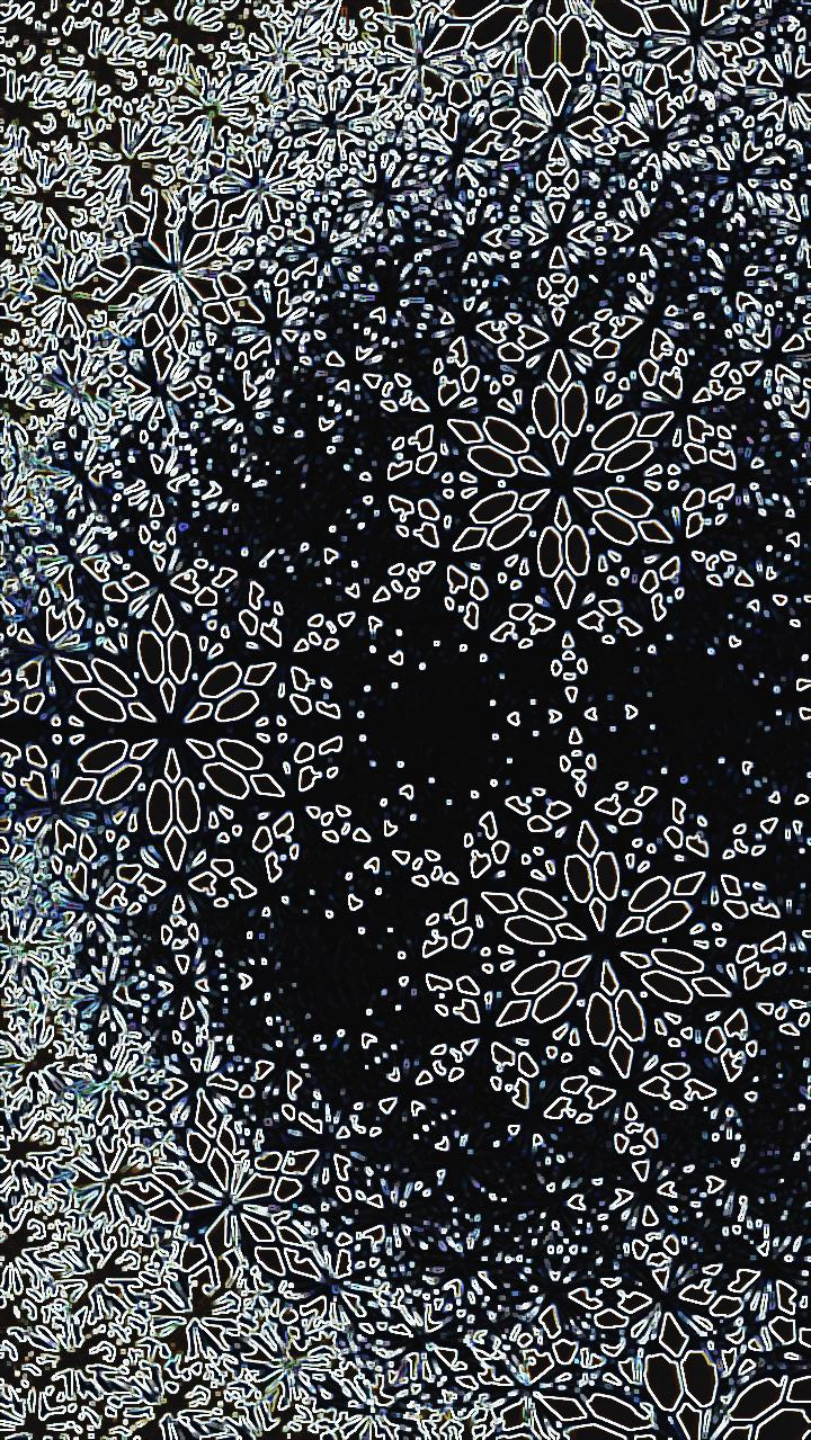




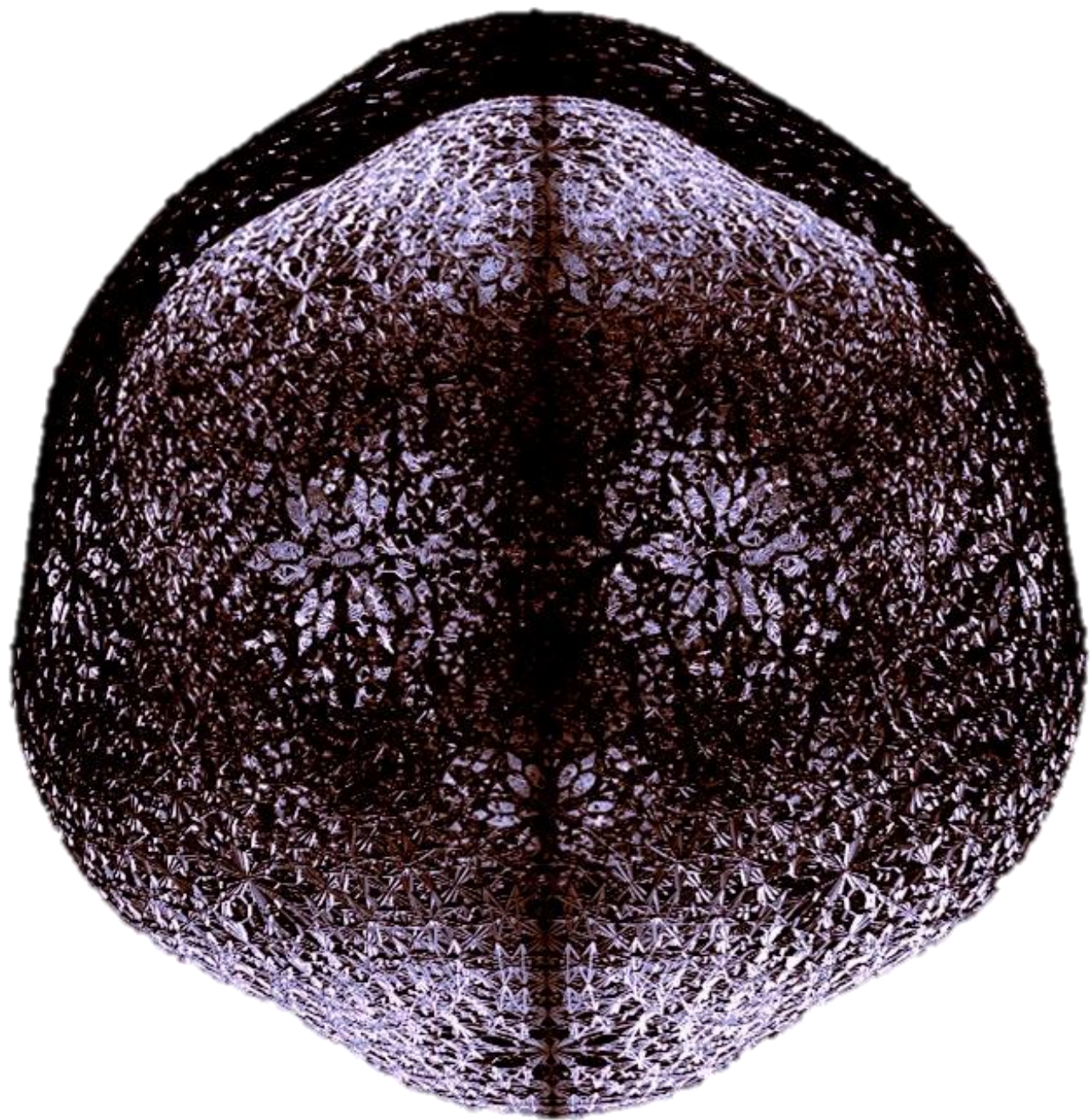




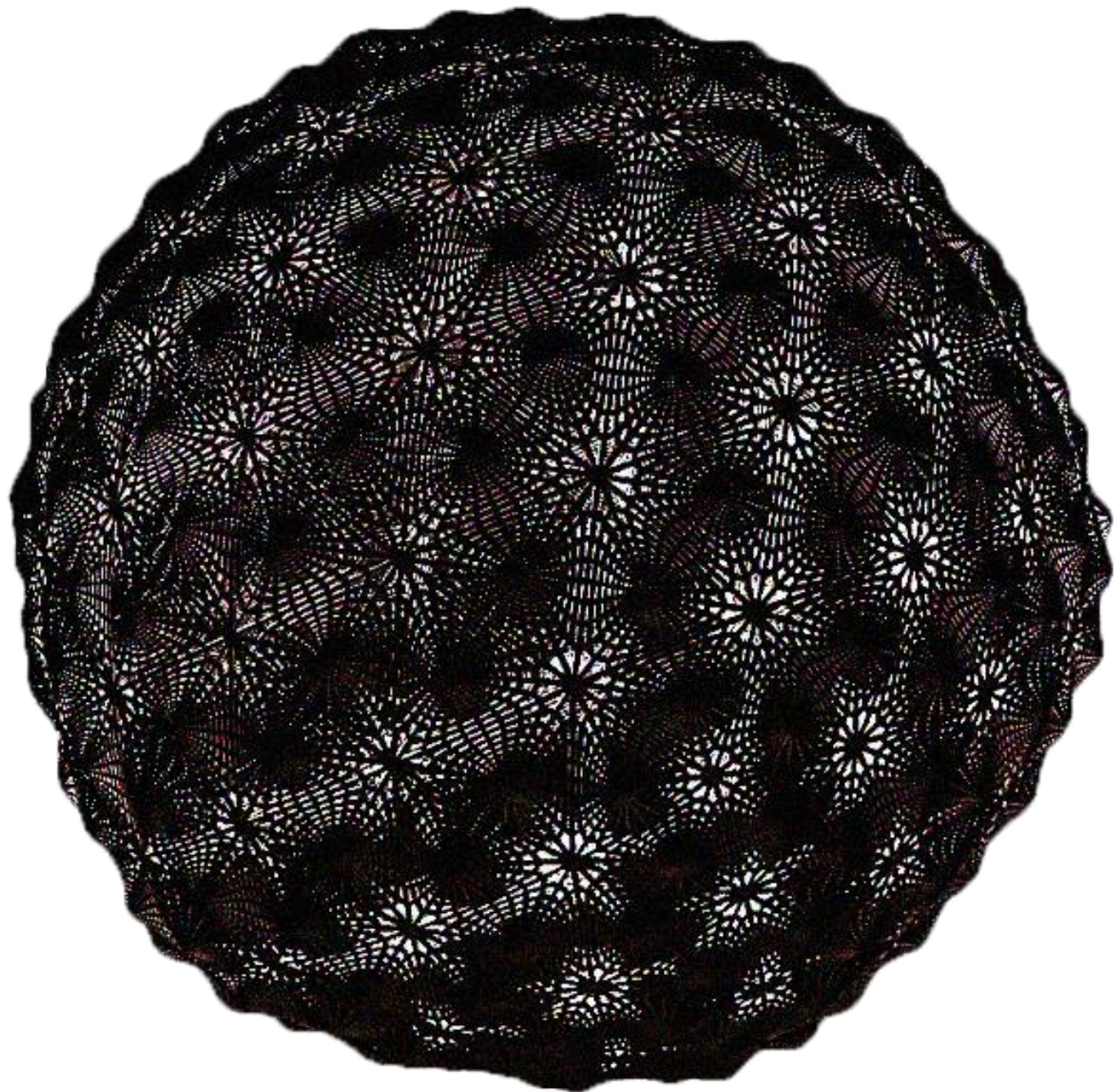














**CONCLUSION**



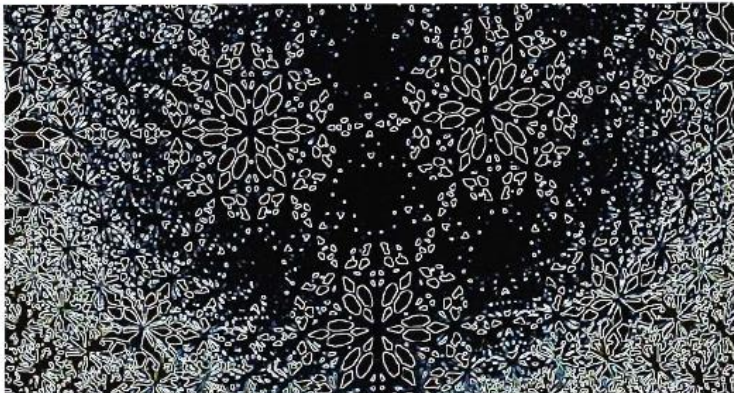
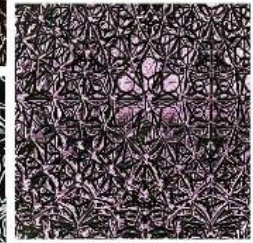
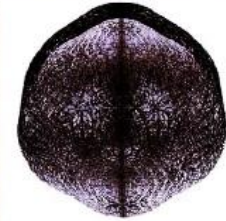
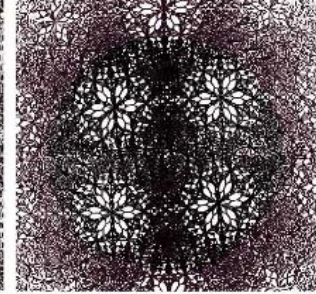
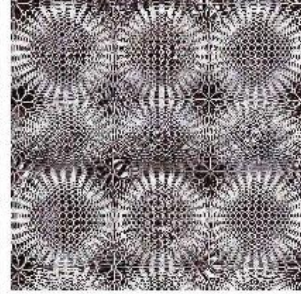
- WHY I've used **flowers within my work?**
- Based on visual inspiration and feedback, I realized the best way to show nature/organic would be through **ideas and images commonly associated with it-** (*leaves, flowers...*)
- *The idea to bring two contrasting elements together-harsh edgy geometry with flowers (that now look like its coming from the geometry itself)*
- The reason for **using tessellation technique**
- To **create an uninterrupted geometrical balance within the work**
- To highlight the **organic/inorganic through a positive/negative lens**
- And for using certain proportions, to **highlight the visual in the best way** which is why for most, **square dimensions are used**
- The aim of this project was to **convey an idea in an artistic and conceptual manner.**

**DISPLAY**

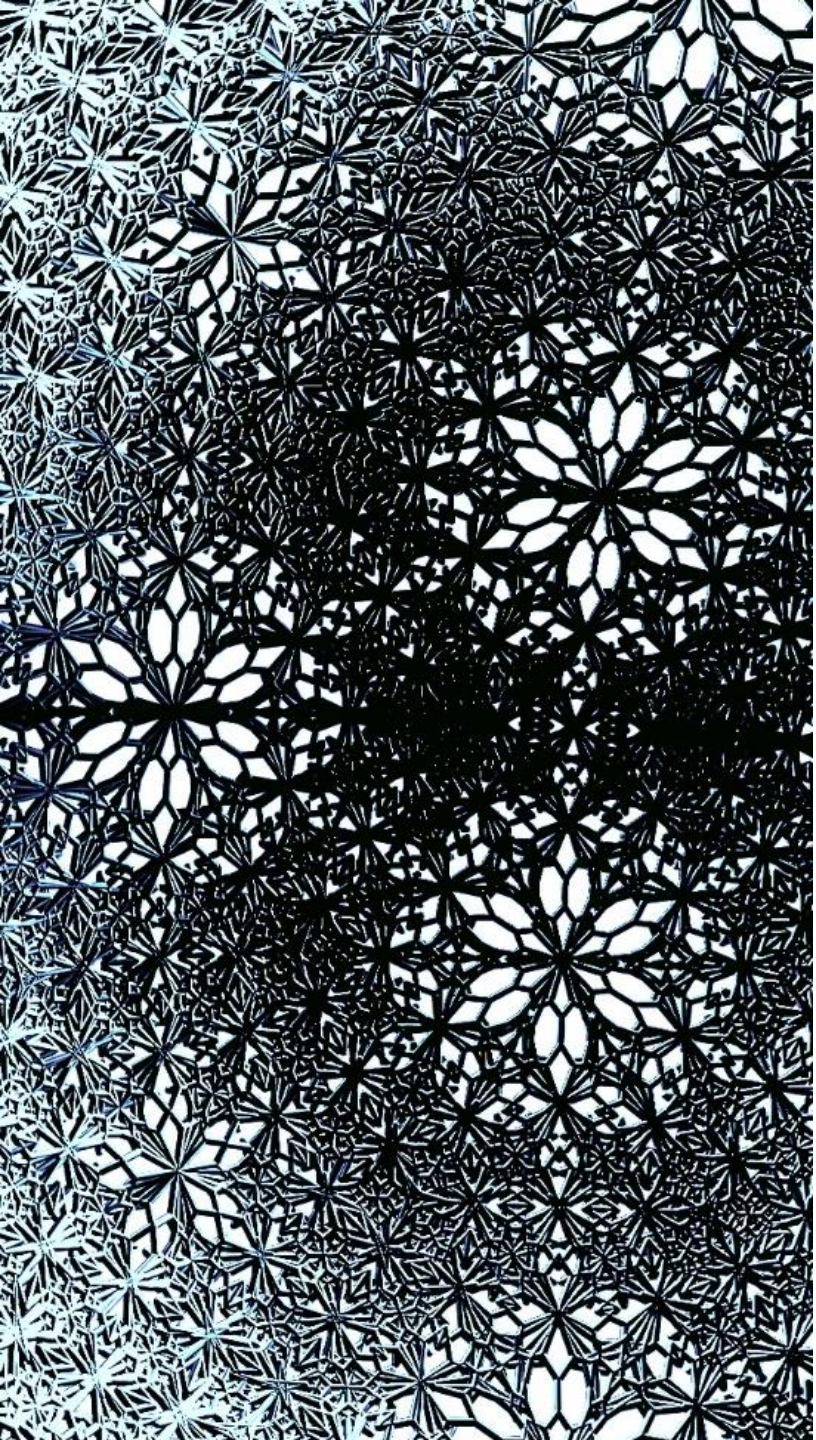


- Display as shown-in order of visuals seen separately
- Display as collage









THANK YOU!