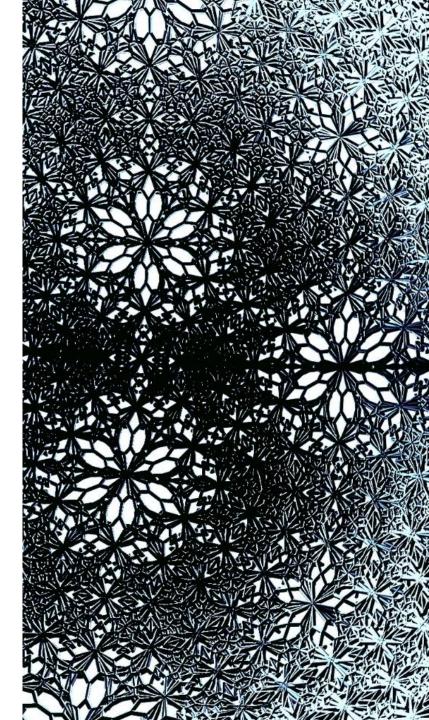
VISUAL COMMUNICATION DESIGN

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-superhumanSecond Sight Medical Products' Argus II Retinal Prosthesis System



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

WHAT WILL IDENTITY BE IN THE FUTURE?

HOW WILL SCIENCE TRANSFORM IDENTITY?

FORMATION OF KEY STATEMENTS

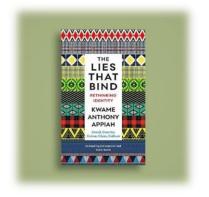
- Identity Construction
- Identity Politics
- What role will science play in creating an identity?
- Will our notions of identity still exist or will they be replaced altogether?
- Will mankind be satisfied at how they've evolved and what sort of questions will they be asking?
- Is this kind of future 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"

<u>TED Talk:</u>

Dr. Carsten Stocker,

The Future of Identity



Academic Theories:

Speculative Realism by Immanuel Kant

Object Oriented Ontology by Graham Harman

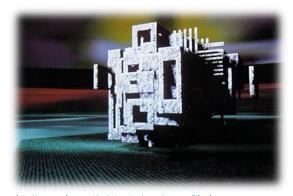
BEGINNING VISUAL RESEARCH



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



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



http://www.roalonso.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-transientlandscape-and-terracotta-warriors **The Transient Landscape** Cai Guo Qiang



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



http://architectul.com/architect/haus-rucker-co Haus Rucker Co: Mind Expanding Program 1970



https://www.itsnicethat.com /articles/luis-hernan-digital-Ethereal Luis Hernan Digital Ethereal



https://www.slashgear.com/light-paintingvisual-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-hernan-digital-Ethereal Luis Hernan Digital Ethereal

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https://www.metropictures.com/exhibitions/trevorpaglen2/press-release Code Names of the Surveillance State Trevor Paglen 2014



Since you were born Evan Roth 2016



Voices over the Horizon Evan Roth 2016



Internet Landscapes Evan Roth 2016



Red Lines: Browser Based Artwork

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

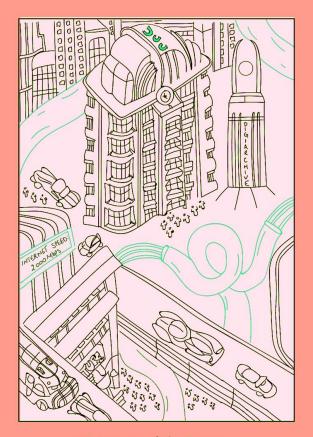


http://www.evolo.us/seascraper-floating-city/

IMPORTANT

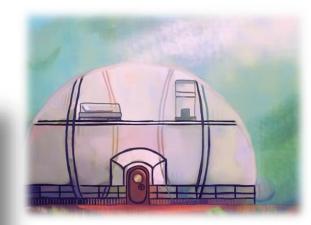
FORMING INITIAL VISUALS

- 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.

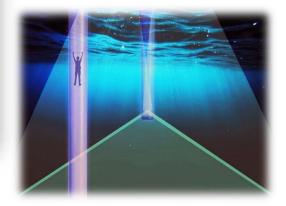


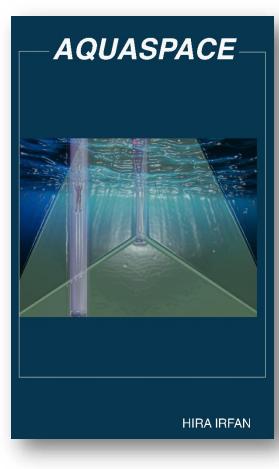
The Under Sea Cable Company

The Undersea Cable Company Illustration inspired by Geof Darrow



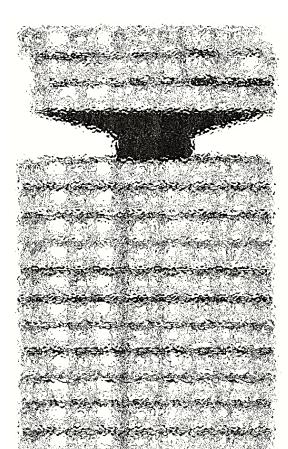






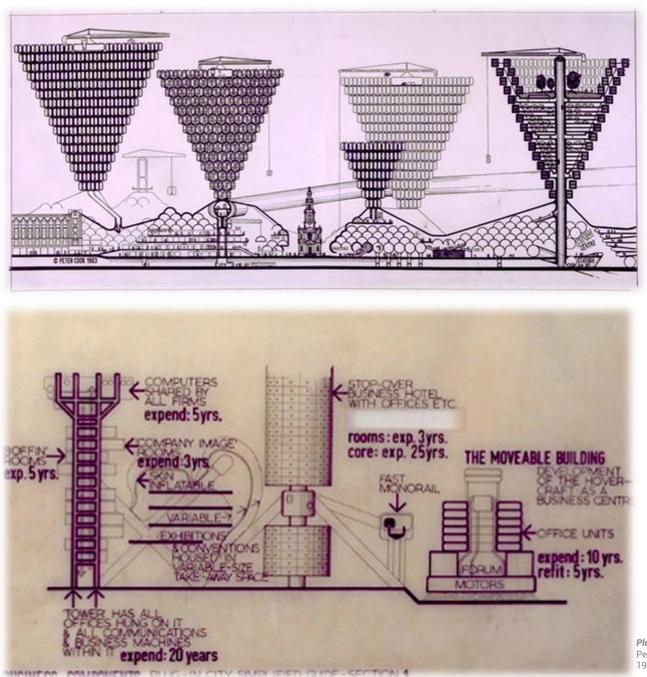
AquaSpace Booklet on the feautures of this world

DEVELOPMENT

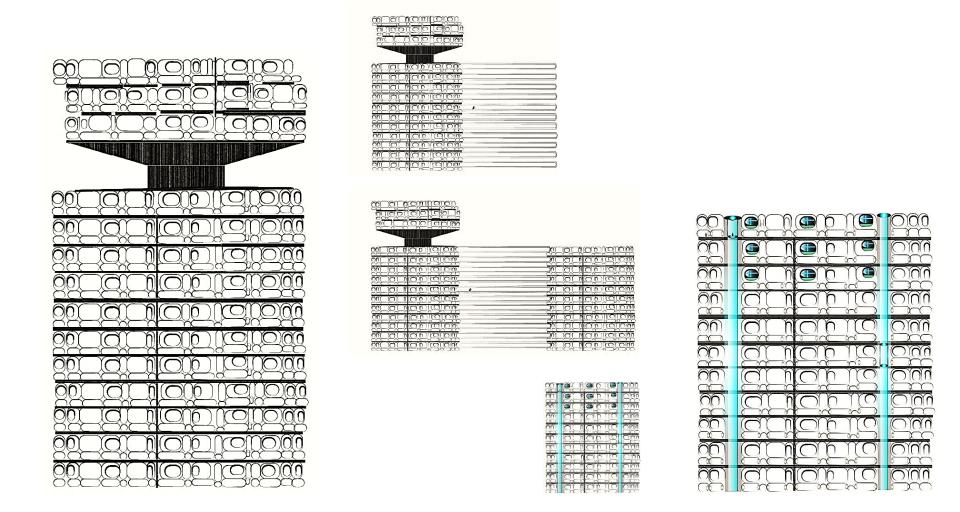


- Since I was designing spaces and what I imagined them to be, researching on innovative architecture and designs was the way to go forward.
- A helpful insight and resource was **Archigram's** projects especially by their key figure, Peter Cook.
- Their projects are essentially **experimental** and 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



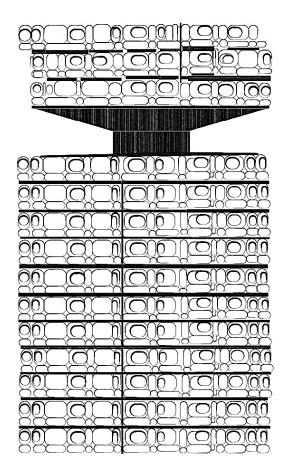
I call this structure the *PlugStation*- it has the features of the Plug-in City and can be expanded or lessened by removing parts- **each small unit represents a room.** This illustration is of the central building that houses the **Power, Water and Living Units.**

	DEFENCE SECTOR (detachable)	
Science Lab Living + Food Area		Medical Unit <i>Living + Food Area</i>

CENTRAL AREA				
Power + Water				
(supply to other				
sectors)				
+ Food Area + Living				

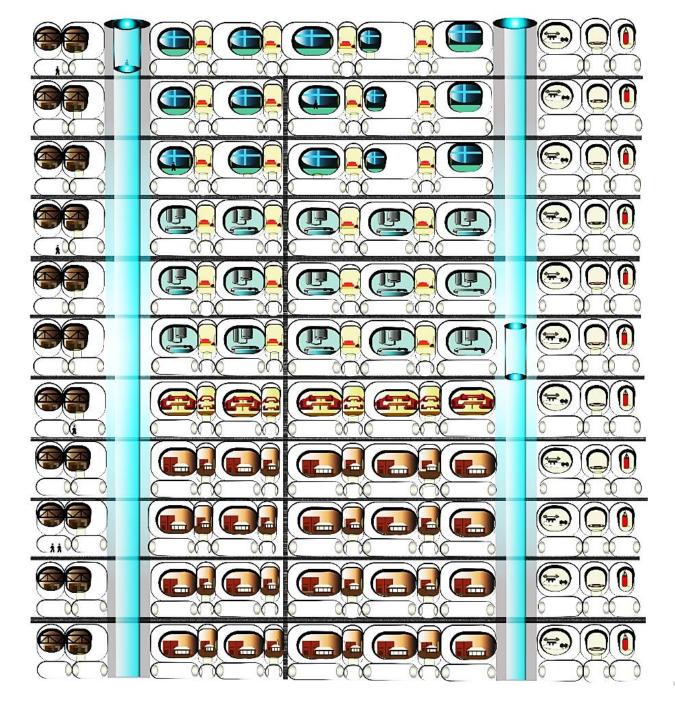
EXPANSION OF THE PLAN

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Elevator



A CLOSER LOOK



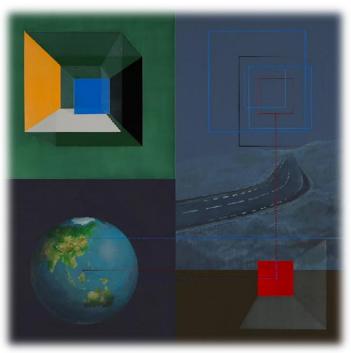
TURNING POINT



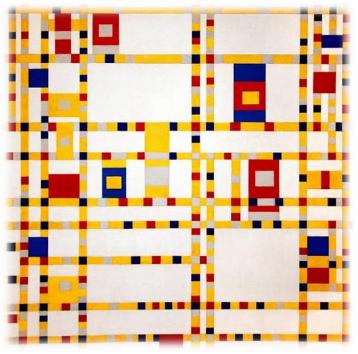
- After this stage, I realized that the **approach** I was taking **was narrow** in terms of exploration-nothing new in it
- Since depiction of the future and the various possibilities that exist is one we are quite familiar with as such I wanted to develop my narrative to incorporate other elements 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 <u>concept of nature</u> and the <u>man made</u> <u>world through abstraction</u>
- <u>WHY?</u>
- <u>to symbolize the harmony of these two things</u>, 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



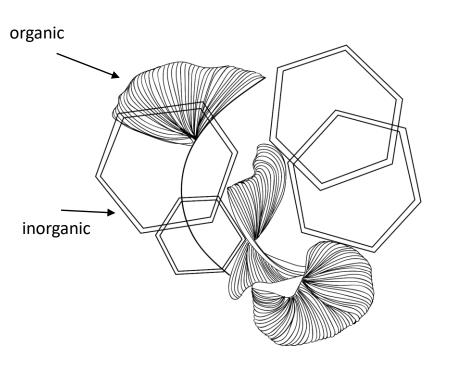
Broadway Boogie Woogie, **Piet Mondrian**, 1942-43, oil on canvas, Peter Horree / Alamy Stock Photo

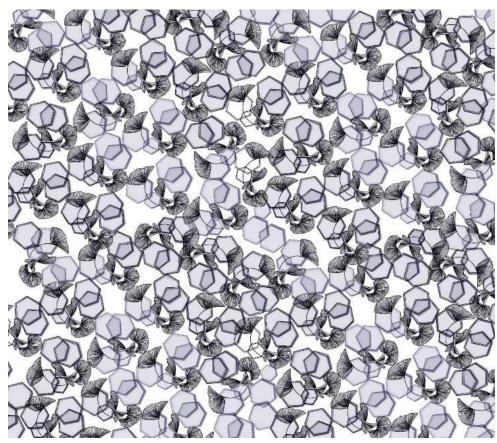


Nature Morte, Patrick Henry Bruce. 1920-1921. Museum of Fine Arts, Houston



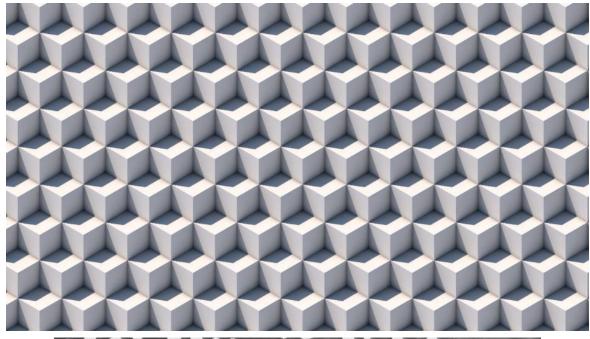
Woman in Hat and Fur Collar, **Pablo Picasso**, 1937, oil on canvas, World History Archive / Alamy Stock Photo

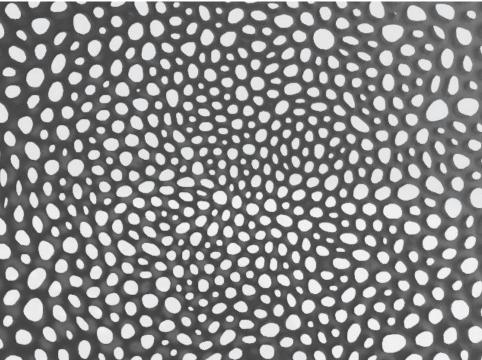


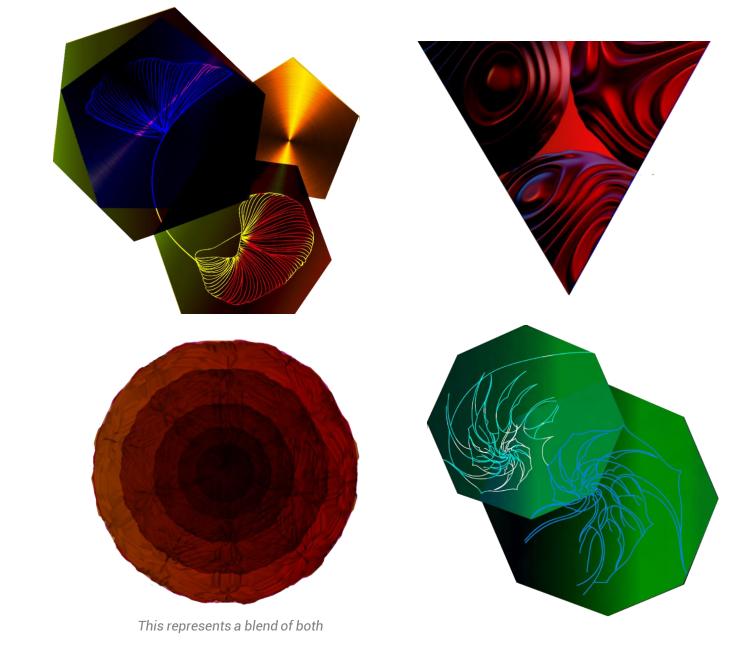


I began making <u>forms with geometry to represent man (inorganic)</u> And <u>fluid ones to represent nature (organic)</u>

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

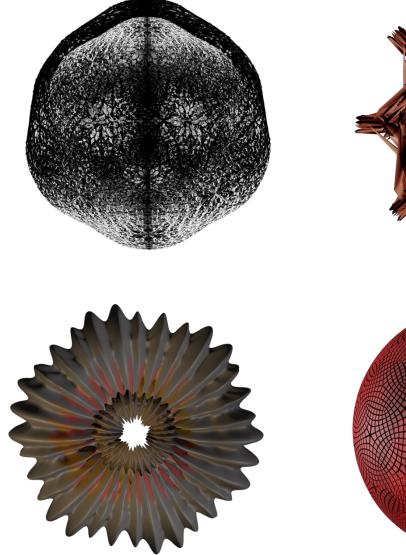


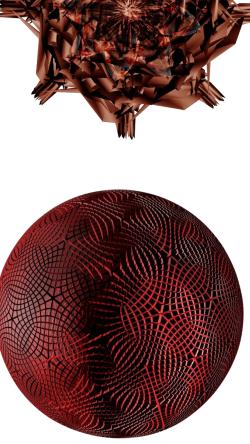




Further development with *shapes instead of geometry* to represent man Organic remains the same

TOWARDS THE END

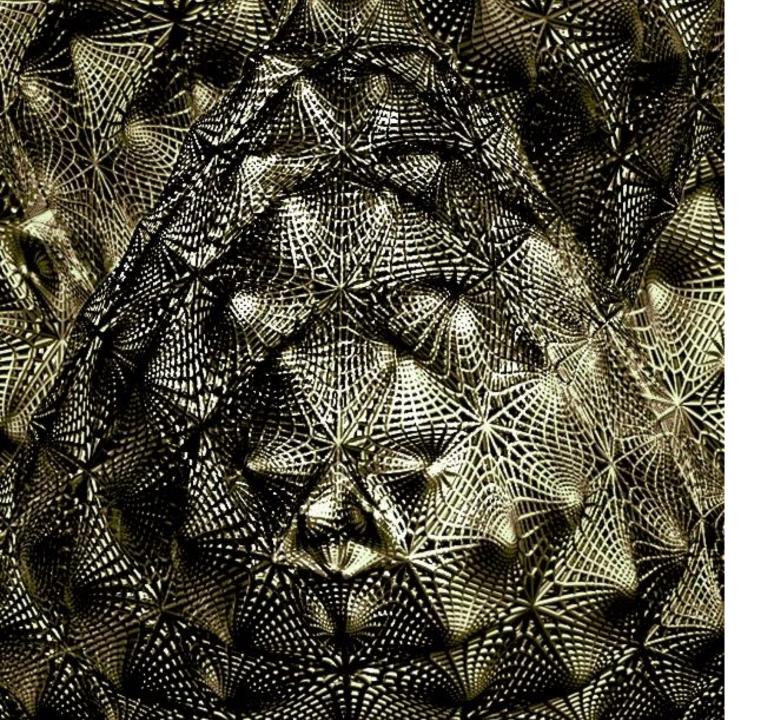




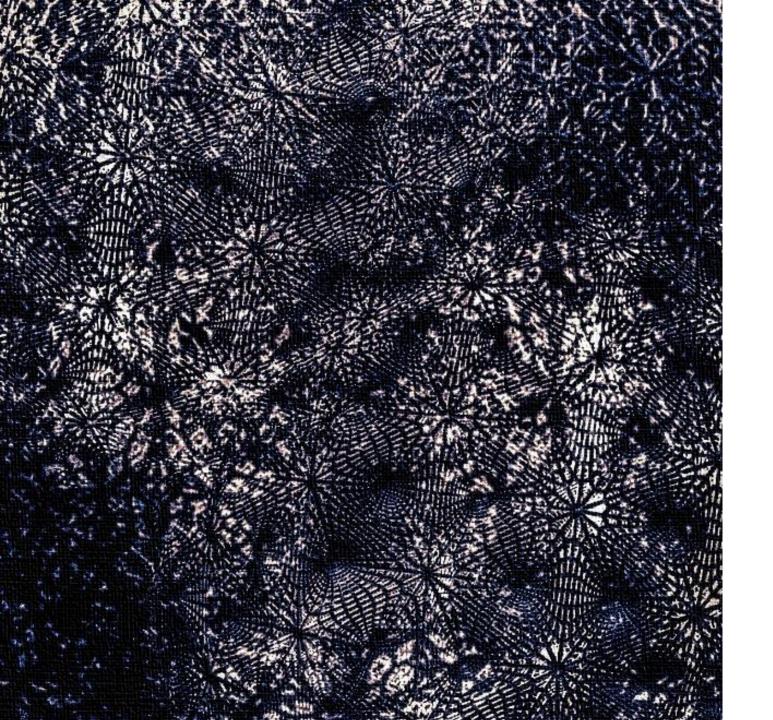


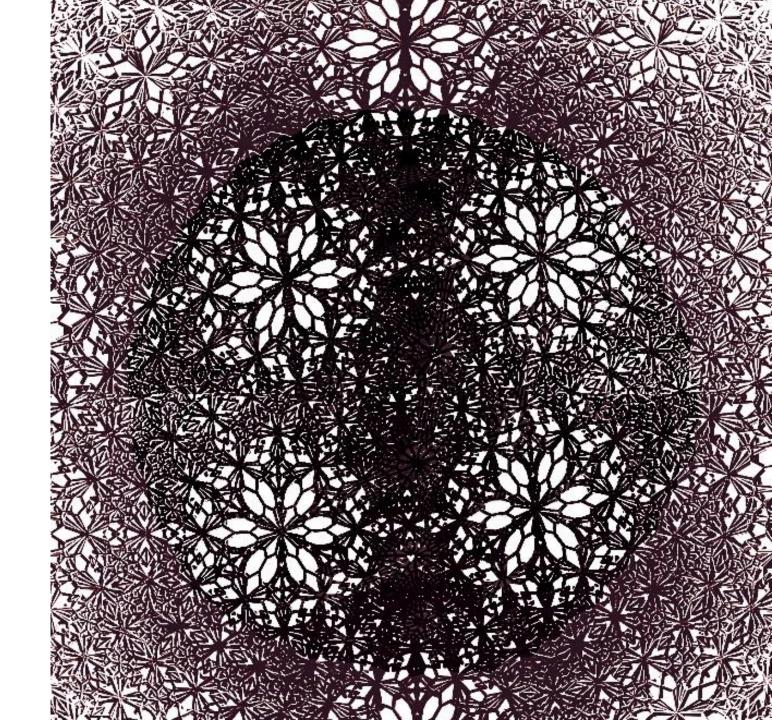
- The last stage of work involves producing dense geometric forms and patterns, with the organic shapes emerging from them.
- Since they too are part of it, they are no longer naturalistic, but are a part of the geometry itself.
- Where the initial organic form (sunflower) can be seen in its actuality,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

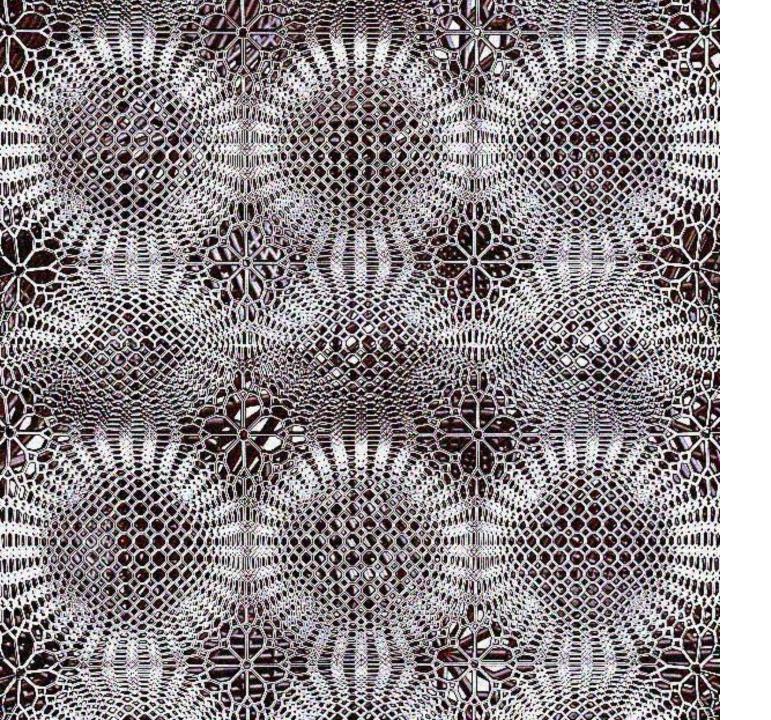


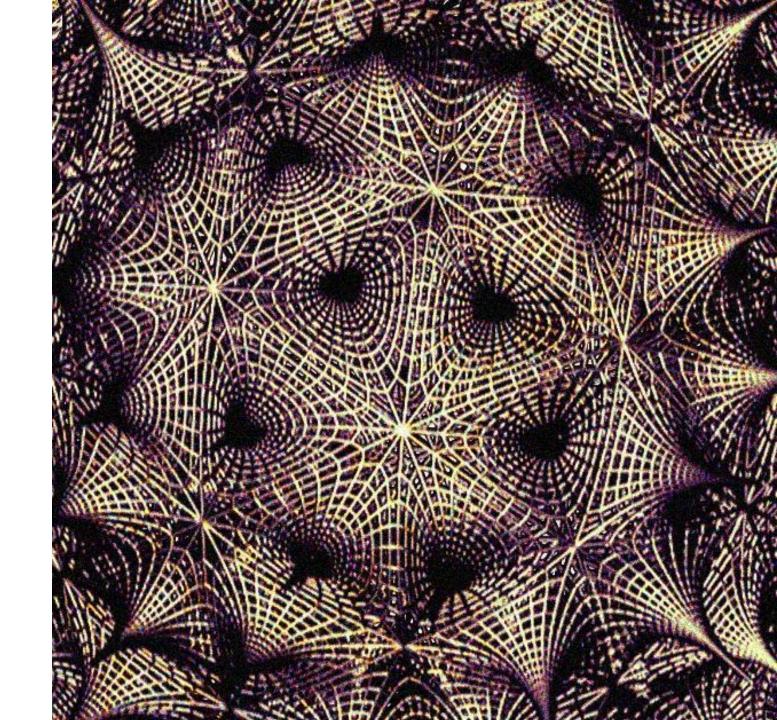




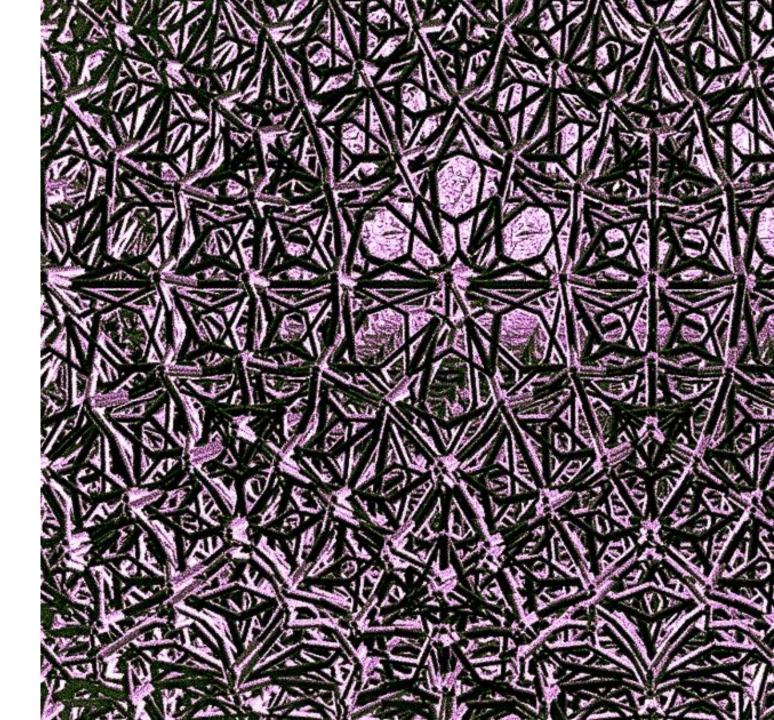


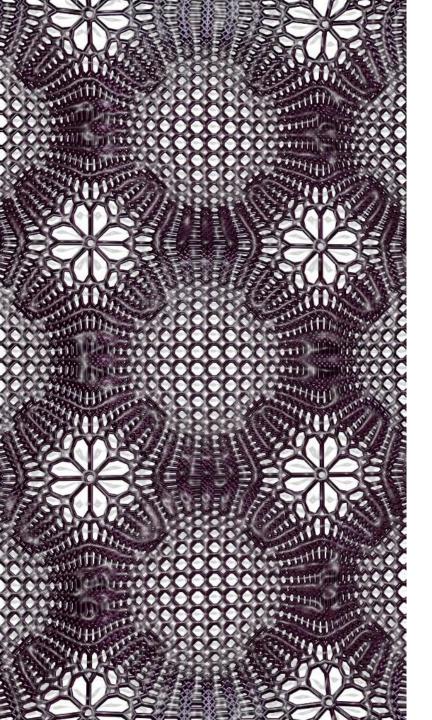


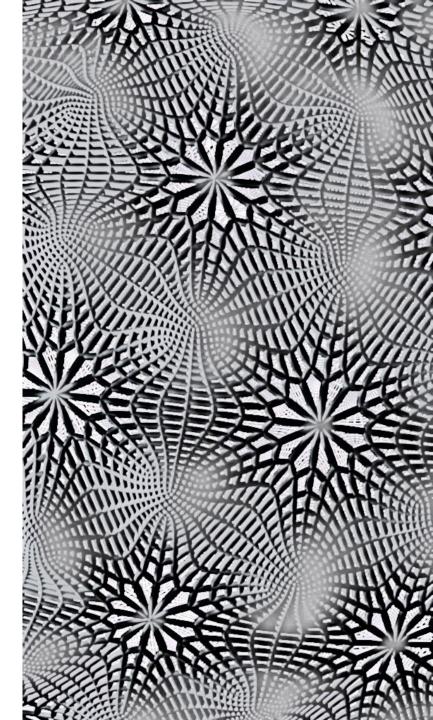




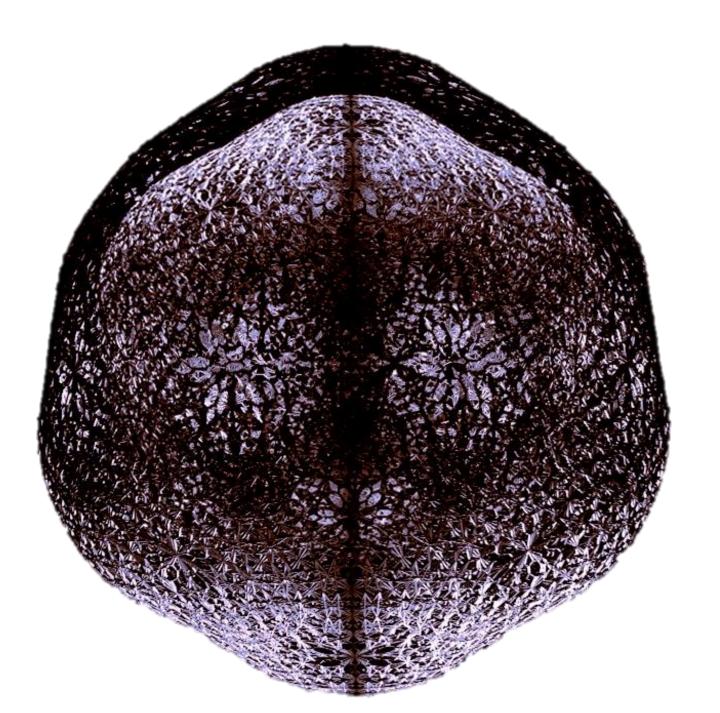


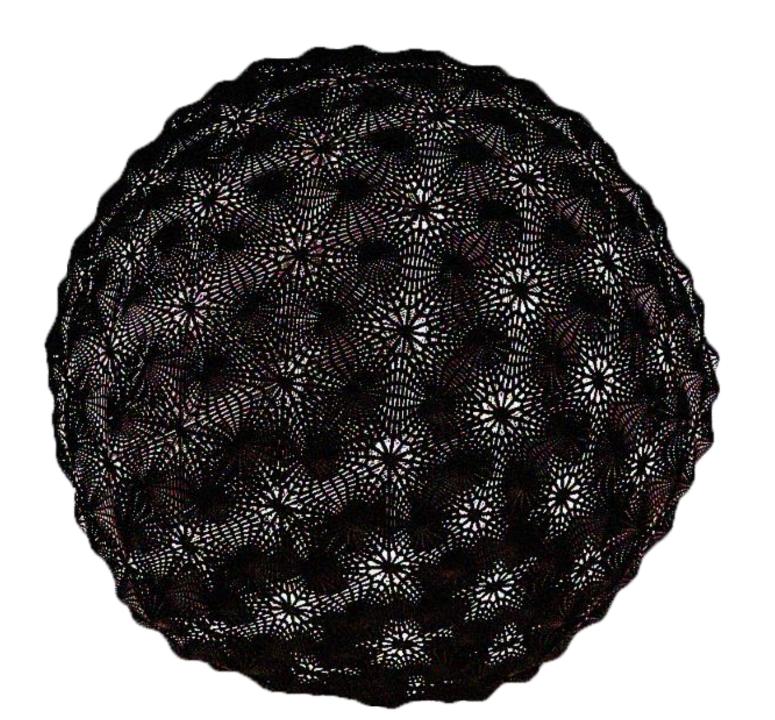










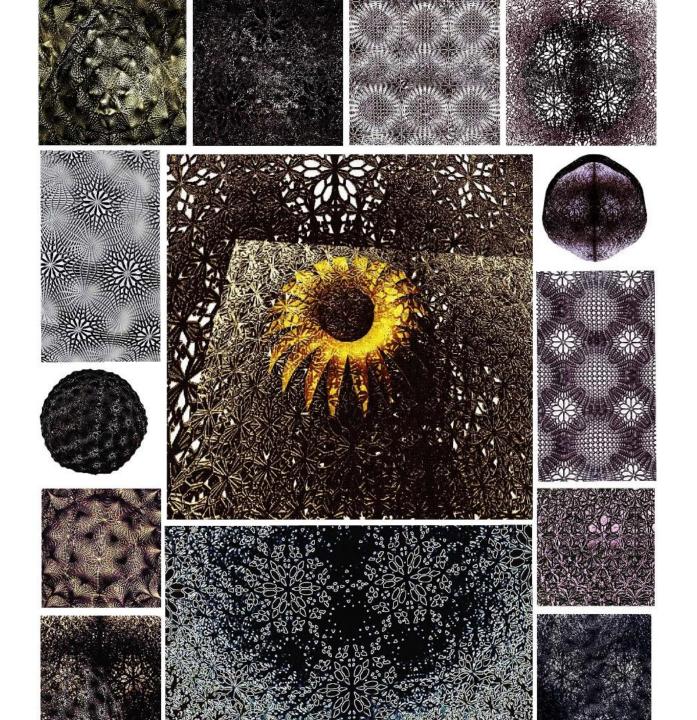


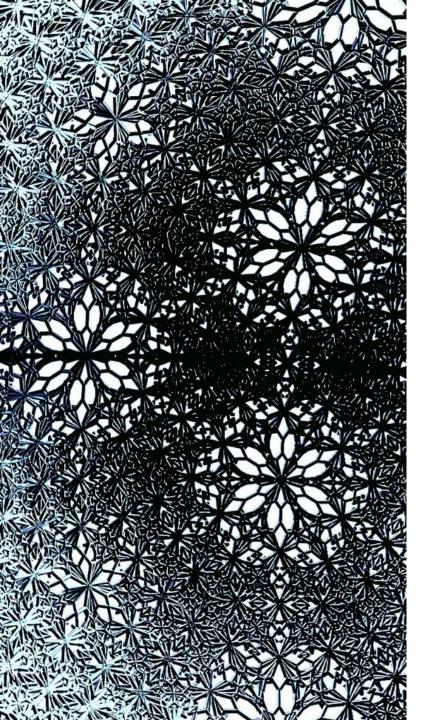


- WHY I've used flowers within my work?
- Based on visual inspiration and feedback, I realized the best way to show nature/organic would be through ideas and images commonly associated with it- (leaves, flowers...)
- The idea to bring two contrasting elements **together-harsh edgy geometry with flowers** (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 as shown-in order of visuals seen separately
- Display as collage





THANK YOU!