

ANALYSING OF THE SELF

AS A PERSON I am ever changing. Ever editing. Ever adapting. Very analytic in my approach to social subjects, design and people. An over thinker some would say, but mainly a visual learner with a strong desire towards understanding the essence, foundation or origin of the subject matter. I am easily interested and easily distracted and have always had a big interest in new media and technology. As a person I think its very important to evolve along with time and new developments, whether it being technological or sustainable.

AS A LEARNER I gain most from trial and error. I love design research and I always try to incorporate new media or new processing methods to create an innovative end result. As a learner I can also be so focussed on tiny details that I sometimes loose perspective of the bigger picture. For me problem solving is always the startingpoint and design research is almost always the answer. Over the years I have found that I like to go more in dept of research or experiments than commercial or school projects would allow. I would like to find a place within the creative process for that to flourish.

AS A CREATIVE I assemble. I curate. I am an editor and very interested in peoples view on the constant changing opinion of the (fashion) system. As a creative I like to question everything a lot and I'm constantly putting theoretical and analytical versus experiment and innovation. These are in my opinion the four most important points while creating an experience. This all leads up to me wanting more appreciation for the development of the thought process instead of the creative outlet always being the centre of attention. Because I'm an very analytic yet introverted person I tend to write things down. Anywhere and everywhere. I do this just to reconsider and re-evaluate them to then, create more notes and thoughts, make connections, map the things i wrote down and then analyse them once again.

I want to work towards having an influence and spreading awareness amongst a consumerist society, regarding the need and normality of adapting to change. For me to create that sense of urgency, there needs to be an awareness concerning the current state of the system and an awarness of your personal position within it.

visual theorist

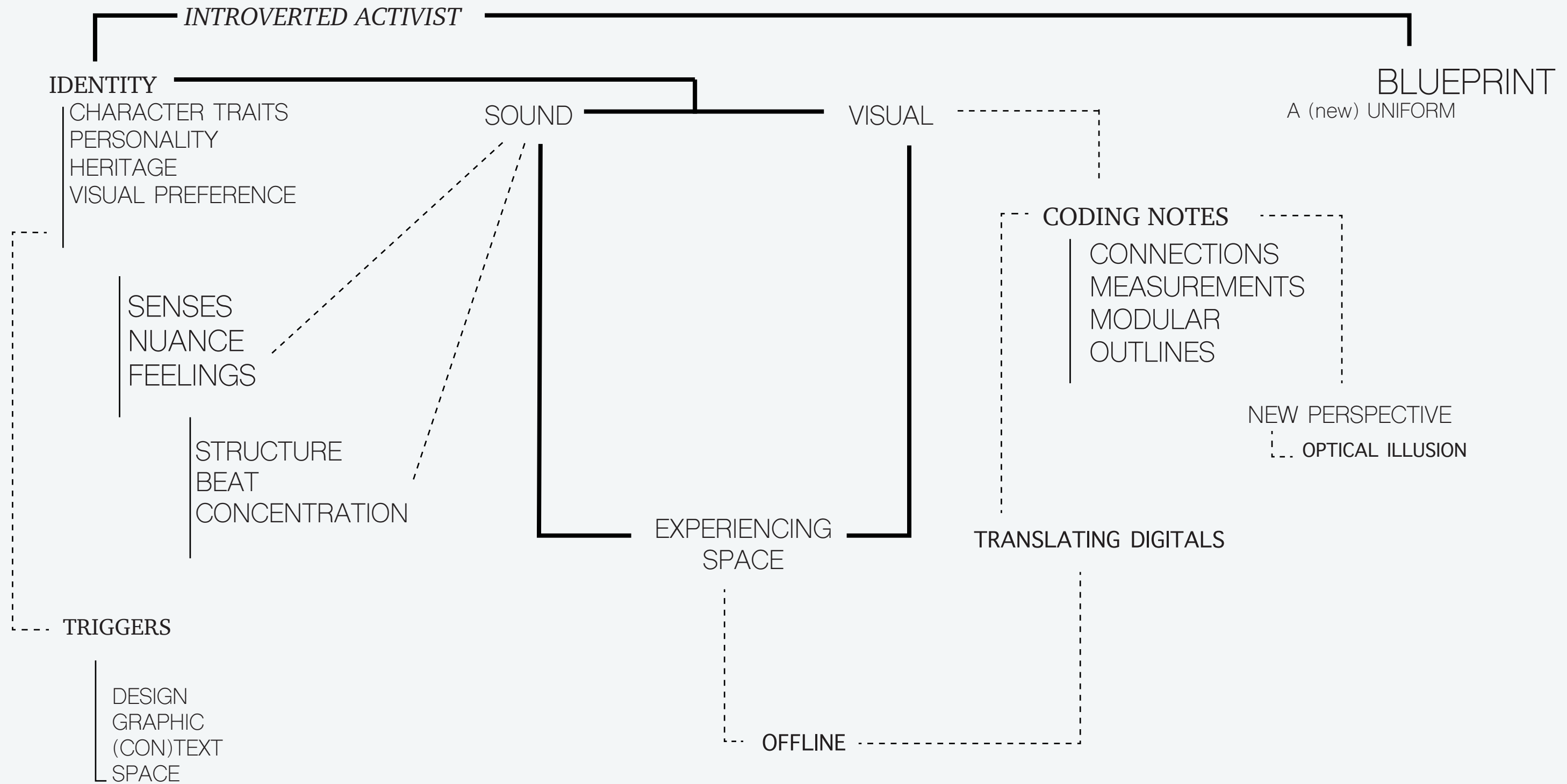
I perceive my surroundings differently than most people. Where others see landscapes, I only see colour gradients. Where others see neon coloured lights, I only see assumptions. Being aware of the fact that I observe my environment differently, I aim to utilise this skill as it is one of my unique selling points as a professional. Visualising things people can not see, is a way of creating a path for those who are uncertain of change, adapting and innovation. As I am an advocate for approaching the standard as we know it in a different way, re-alising new visions is a very important step within the process of creating the 'new'. This is my tool for introducing awareness.

social code analyser

The way others behave and why they behave like they do, have always interested me. Why does one identify with one subculture; and is this an intuitive choice? Or is this a subliminal pressure implemented by conflicting images one can not escape from in this day and age? Generating a platform where these habits can be observed and not judged or justified is my tool for acting upon awareness.

data translator

The gathering of data in everyday life is, for the most part, an untouched subject in the spoken realm. The fact that it happens and is used in consumerist society is something we know, but the mass is not aware of its extent and how it's being used to commercialise everyday life. I see data in everything. In every subject and every object and my tendency as a creative is to create a vision so others can see it too. Translating data into something that is more understandable, and not so unobtainable, is my way of informing others of their surroundings, environment and zeitgeist is my tool for spreading awareness.



RESEARCH METHODS

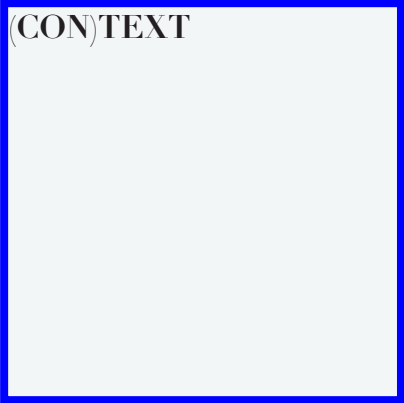
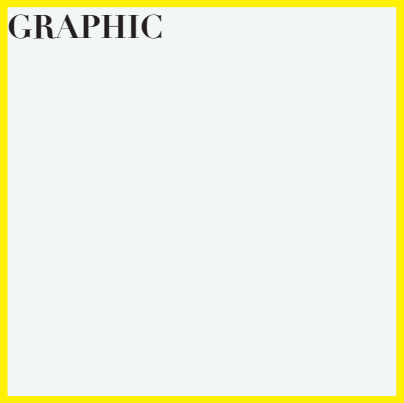
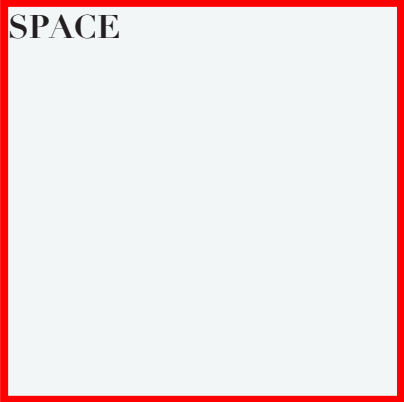
When trying to generate a vision of preferable future, most of the times I find myself trying to visualise something that does not exist(yet). In order to create in extension of gathered data, I find myself mostly doing (1)artistic research & (2)design research.

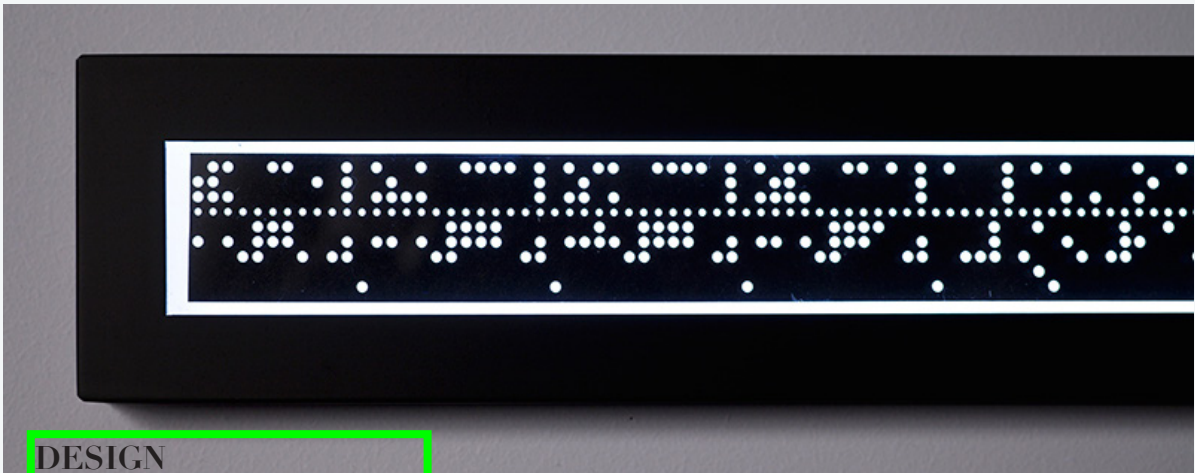
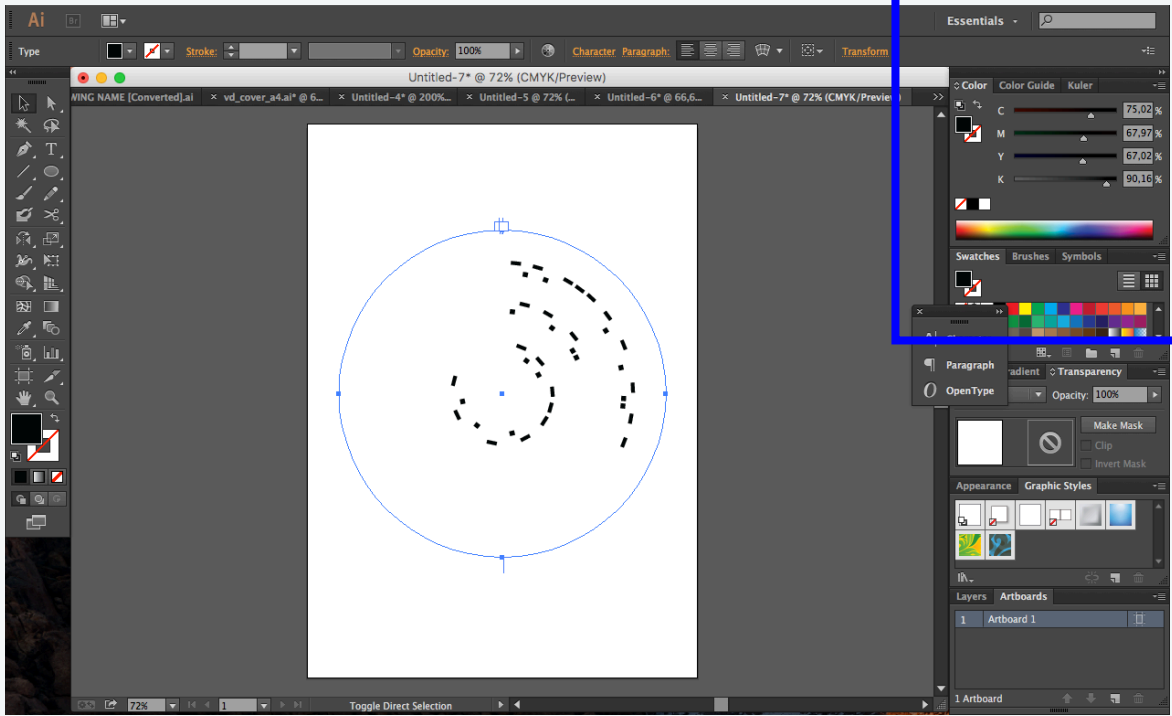
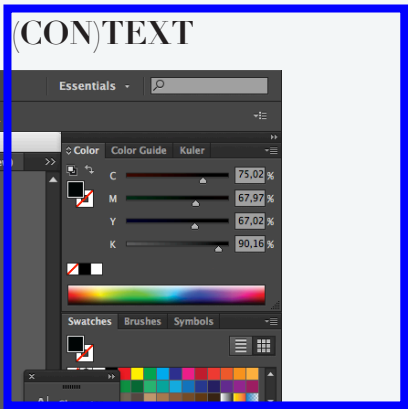
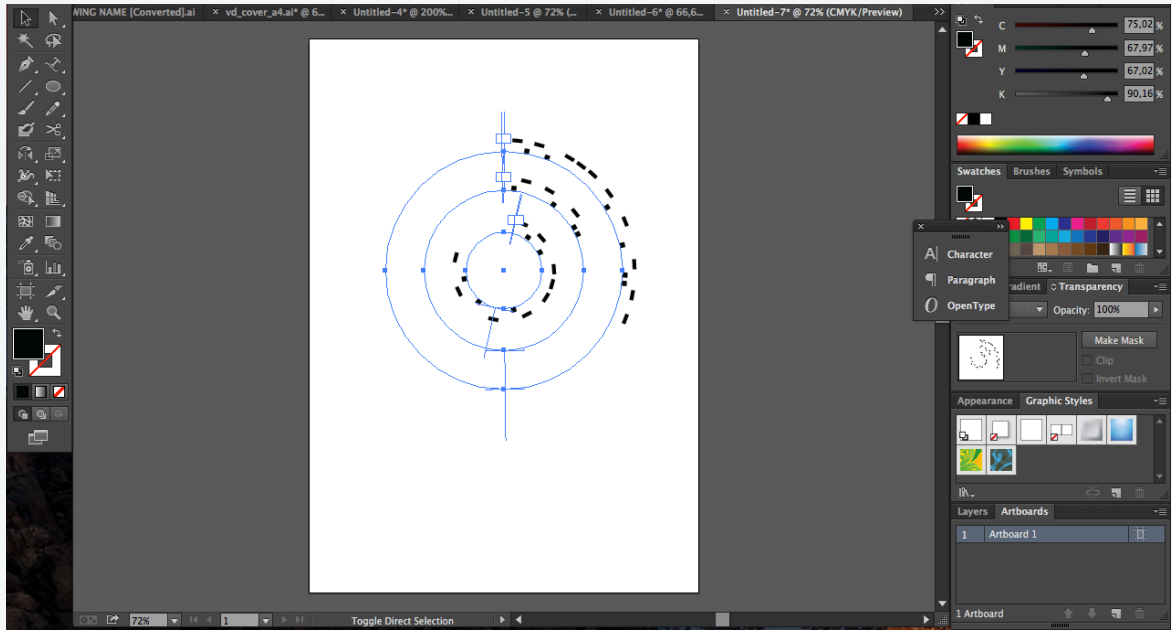
(1) In this case artistic research alludes to the method of analysing visuals and design practises established by other creatives. I connect these in four different catagories that I named “triggers”, as these art works trigger me into a creative thinking process.

(2) My design research is a trial and error based process and often holds information exchange with professions outside of the fashion field to broaden my horizon, gain more knowledge and to apply to a personal case study or project. This exchange of information often stems from a specific craftsman or expert. With collaboration of knowlegde, ultimatly, the aim is co-create.

[TRIGGERED] INSIGHT

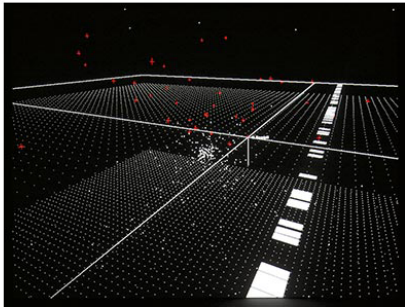
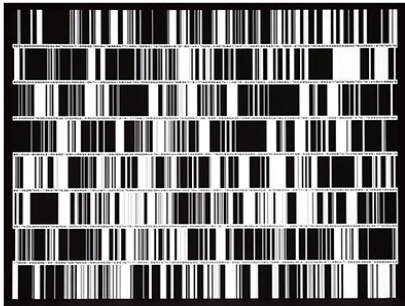
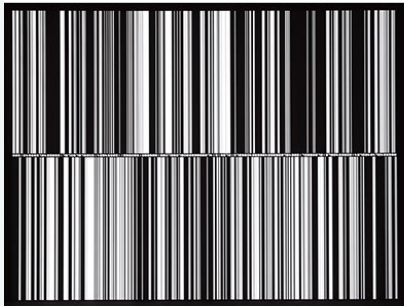
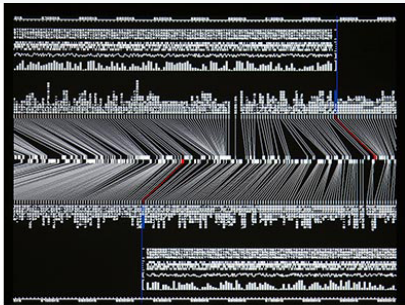
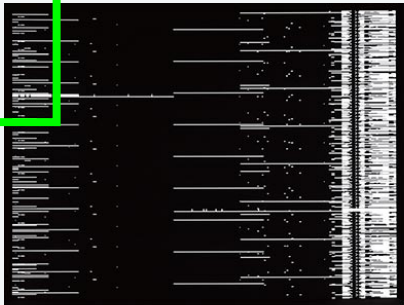
The idea is to create modest design with impact. Design that is not loud but rather intricate. I don't have a loud personality and loud or chaotic design does not fit my visual identity.
I get the most inspired by “datamatics”: data translated into visuals. Another big trigger for me is when existing objects are manipulated in order to create something new. Something as mundane as a concrete building or fluorescent lights, commonly seen as unremarkable can be refurbished into something that can have a quiet as well as unforeseen impact.

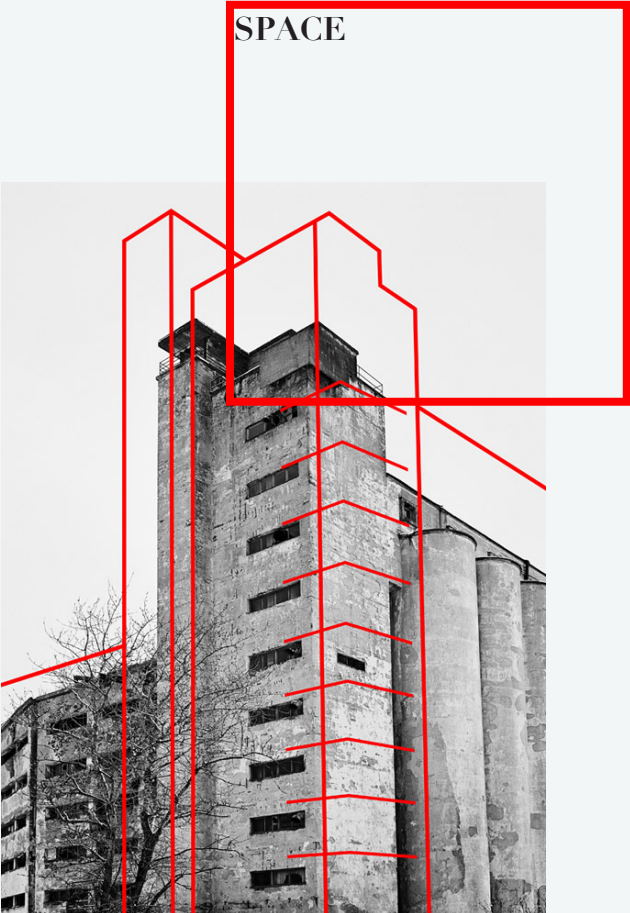
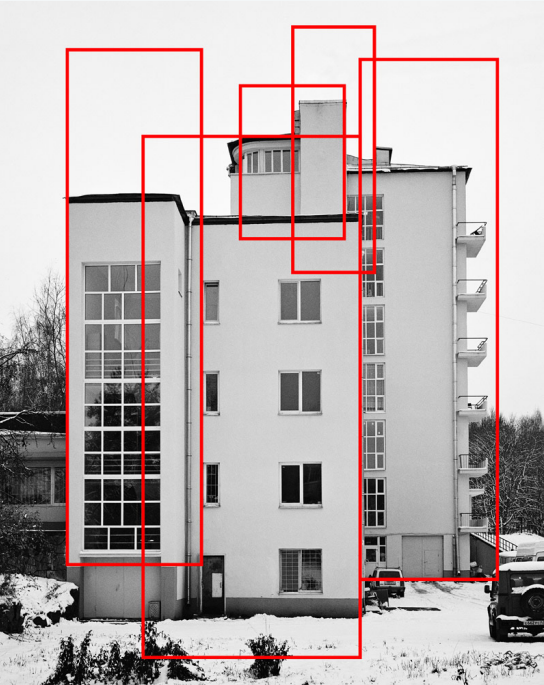
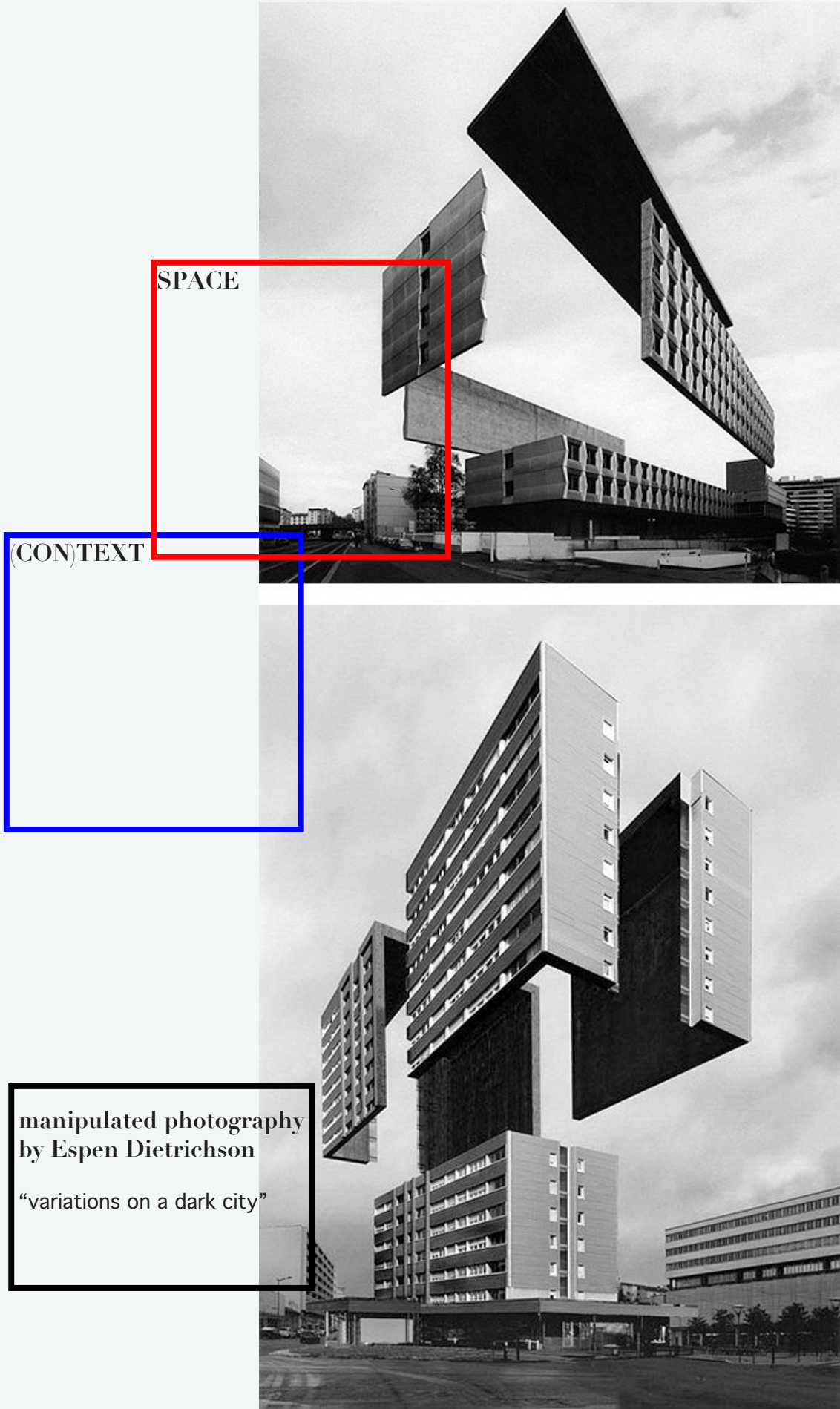




Ryoji Ikeda

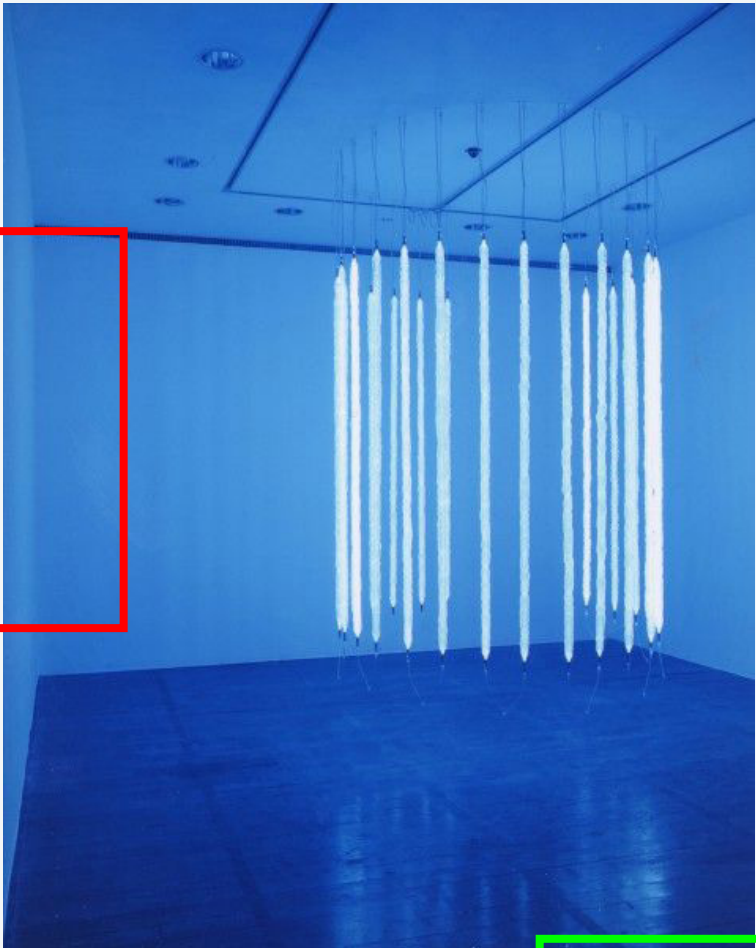
Japanese electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics.



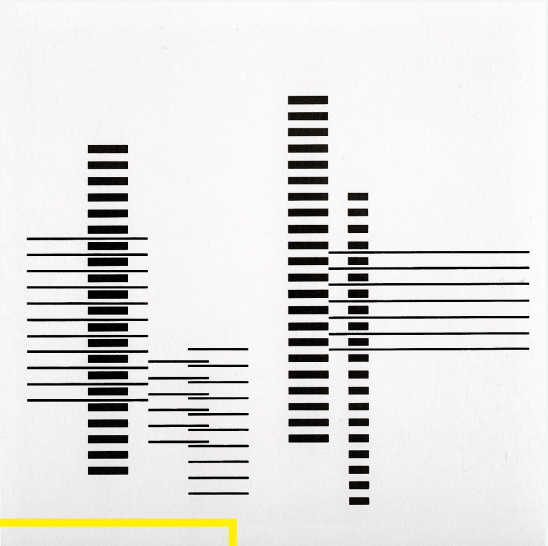
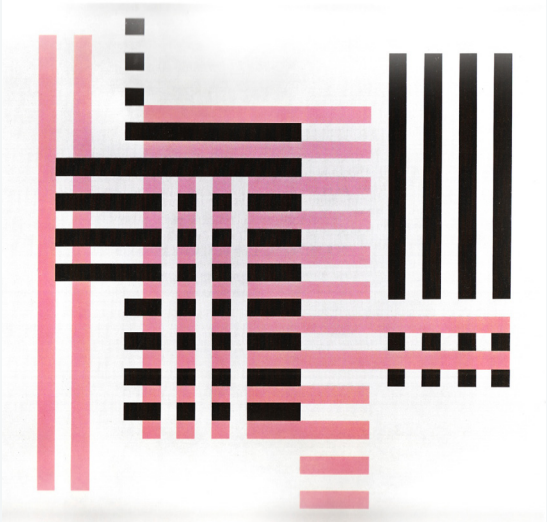


Alexey Bogolepov

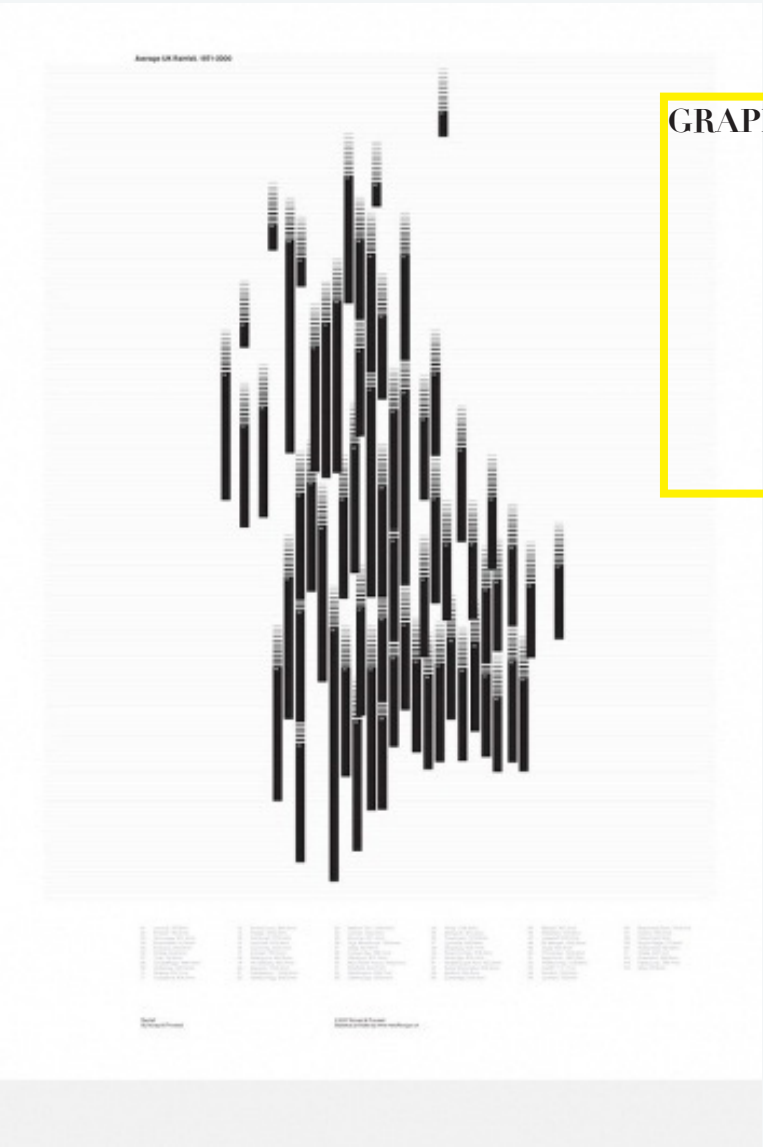
SPACE



DESIGN



GRAPHIC



[CONTENT+ CONTEXT]

FINAL CONCEPT

To fabricate my Visual Identity I created a device that suffices as a tool for me to tell you my story through visuals. The concept takes form in the prototype of a light instal-lation. Aiming to create attention and focus on volume of information, data and detail rather than on the volume of space.

I simply want to explain to the view-er who I am and what i stand for, with-out having to use words. I'd rather show you who I am, instead of telling you; the aim was to create a form of storytelling without having to focus on sound.

I WANT TO SHOW YOU WHAT YOU CAN'T SEE, BUT WHATS ALREADY THERE. I can eliminate the chaos and highlight the essences.

STEPS OF ACTION

- (1) I have worked with light and tactile color (acryl) to show different sights of the same story.
- (2) I re-coded the original progammed lightstream, with a coding device called "arduino". This allowed me to re-arrange the existing structure using a sub-form of HTML (computer coding language).
- (3) I have researched ways people have used codes to talk amongst eachother, without using the alphabet or speaking. This resulted into extended research re-garding the visualisation of sound. I have coded one specific light stream to commu-nicate via Morse Code.
- (4) Combining the structured chaos of the different LED colors and the blue LED lights that solely focus on communicating my sto-ry via visual Morse Code, I am showing the viewer my personal blueprint without them noticing it first hand.
- (5) Only when I eliminate the chaos, the already present story is highlighted for ev-eryone's focus.
- (6) You as the viewer, are now able to see the world through my eyes, and are aware of what my visual identity can contribute to the system.

SEMI TRANSPERANCY

Acryl as methaphor for my identity. I am approachable on the surface but have a significant tough structure that surrounds me. This always shows in my final designs.

RE-STRUCTURING

Editing is my intuitive strenght and finds its way into this concept through the coding process.

TRANSLATION

Translating something as unattainable as sound into 2D or 3D shows the way I want to approach subjects in everyday life and assemble them in order for them to become attainable for a bigger audience.

COLOUR INTENSITY

Colours are a tool to create a sphere in which the viewer can be approached without force, as color is often a gentle introduction. Moderate use of color can influence someone's mood and vision.

PARTICIPATION

By active participation, in this case using a view finder to define the subject matter, public can be eased into the idea of collaboration and co-creation.

VOLUME

Focussing on specific forms of volume at a time is an important stance for me to take. I want to work detailed and extract or implement only necessary information.

DESIGN INGREDIENTS



PROCESS

I wanted to find a way of communicating who I am without having to be present >>
I've come to the conclusion that I am most triggered by visuals and sound (as seen on the blueprint in the introduction) >>
The original idea was to do this via embodiment of space. I later found that this is too much of an extrovert move for me. >>
By sticking to a smaller scale and fitting as much information and detail possible, the outcome would fit my personality, identity and way of working more >>
I also had to scale down the form of lights. I initially wanted to use fluorescent tubes but these are not able to be manipulated, coded or re-assembled so these we're less sufficient to fit the project >>
I ended up using christmas lights and restructured them to create a more clean and structured aesthetic >>
I used black acrylic sheets to cover and diffuse the light rather than transparent glass, as my identity and personality is not transparent at all. This metaphor is a purposefull detail. >>
Using other colored acrylic testers as view finder when looking at the LED lights, will diffuse certain light impulses depending on the colour of the plastic. I found this to be a strong metaphor for the way different viewers look at the same object. >>
Coding the actual lights was a process of cutting every single LED from the original stream and re-attaching them as chaoticly as possible. There are now four different LED streams of which only one is communicating actual Morse Code. >>
I found the Morse Code loud and modest enough to translate my identity using the color blue as a metaphor for the original intuitive decision of wanting to create some sort of blue print.

PART1.research

When it comes to different codes that are understandable for bigger public and translate without having to need too much explanation, I have found that the channel coding theory is most applicable in every day life. Morse Code is the most universally used coding technique.

PART2.assemble

When rewiring the LED lights a lot came down to working with a structure. Because the process had to be precise in order for it to work, I wanted the careful arrangement of the work process to be present in the actual installation.

CODE THEORY

the study of the properties of codes and their respective fitness for specific applications. Codes are used for data compression, cryptography, error-correction, and networking. Codes are studied by various scientific disciplines—such as information theory, electrical engineering, mathematics, linguistics, and computer science—for the purpose of designing efficient and reliable data transmission methods. This typically involves the removal of redundancy and the correction or detection of errors in the transmitted data.

CHANNEL CODING THEORY

to find codes which transmit quickly, contain many valid code words and can correct or at least detect many errors. While not mutually exclusive, performance in these areas is a trade off.

LINE CODING

a code chosen for use within a communications system for baseband transmission purposes. Line coding is often used for digital data transport. Line coding consists of representing the digital signal to be transported by an amplitude and time-discrete signal that is optimally tuned for the specific properties of the physical channel (and of the receiving equipment).

MULTIPLE CODING THEORY

based on a view of humans as having multiple systems of experiencing and processing the world, and substantial but incomplete integration of these systems (Bucci, 1997). Based on work by Allan Paivio, Bucci (1985) initially developed a dual code theory, including verbal and nonverbal processing connected by a referential linking system.

DATA COMPRESSING

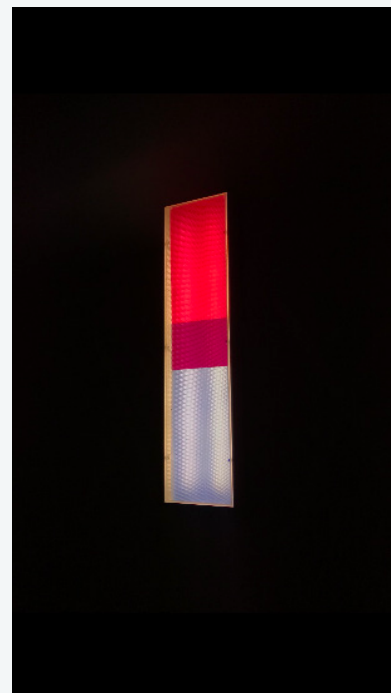
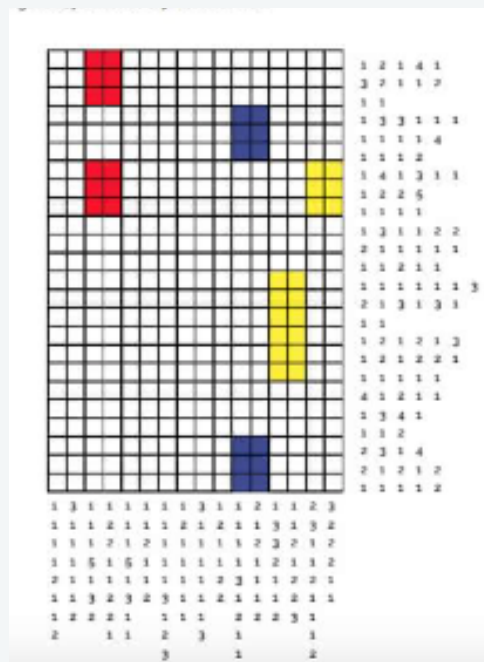
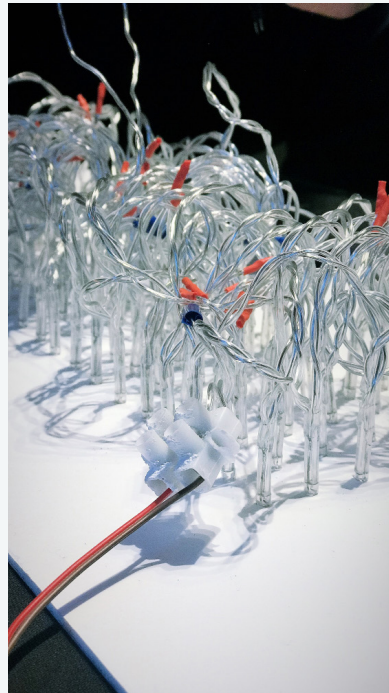
attempts to compress the data from a source in order to transmit it more efficiently. For example, Zip data compression makes data files smaller, for purposes such as to reduce Internet traffic. Data compression and error correction may be studied in combination.

CRYPTOGRAPHY CODING

the practice and study of techniques for secure communication in the presence of third parties. More generally, it is about constructing and analyzing protocols that block adversaries; various aspects in information security such as data confidentiality, data integrity, authentication, and non-repudiation are central to modern cryptography.

MORSE CODING

a method of transmitting text information as a series of on-off tones, lights, or clicks that can be directly understood by a skilled listener or observer without special equipment. The International Morse Code encodes the ISO basic Latin alphabet, some extra Latin letters, the Arabic numerals and a small set of punctuation and procedural signals (prosigns) as standardized sequences of short and long signals called "dots" and "dashes", or "dits" and "dahs", as in amateur radio practice. Each Morse code symbol represents either a text character (letter or numeral) or a prosign and is represented by a unique sequence of dots and dashes. The dot duration is the basic unit of time measurement in code transmission. The duration of a dash is three times the duration of a dot. Each dot or dash is followed by a short silence, equal to the dot duration. The letters of a word are separated by a space equal to three dots (one dash), and the words are separated by a space equal to seven dots.



THE FIRST VIEW OF THE FINISHED PROTO-TYPE. TESTING THE DIFUSSION OF LED LIGHT AND WHAT EFFECT THE BLACK ACRYLIC LAYER HAS COMPARED TO THE ORIGINAL TRANSPARENT GLASS TOP LAYER.

THE ORIGINAL LIGHT INSPIRATION SEEN IN 'HET STEDELIJK MUSEUM' IN AMSTERDAM. TO ME THIS WAS THE ULTIMATE EMBODIMENT OF SPACE BY LIGHT, BUT LOOKING AT MY PERSONAL IDENTITY A LITTLE TOO OVERPOWERING.

CREATING A NEW LED CODE BY RE-ASSEMBLING THE LINE CORD OF THE LIGHT STREAM. THIS IS WHAT THE BACK OF THE LIGHT INSTALLATION LOOKS LIKE .

TESTING WHAT THE EFFECT IS OF DIFFUSING FLUORESCENT LIGHTS. THE OVERALL OUT-COME WAS THAT THE RESULT WAS TOO STATIC. IT WAS PRETTY TO LOOK AT, BUT THAT WAS IT. THERE WAS NOTHING LEFT FOR ME TO EDIT OR RE-ARRANGE.

INSPIRATION FOR THE GRID LAYOUT OF THE LED LIGHTS. THERE ARE 120 LIGHTS IN TOTAL, ARRANGED IN 6 ROWS OF TWENTY LIGHTS. THE HOLES ARE ALL MANUALLY DRILLED INTO FOREX SHEETS. (THIS WAS NOT A FUN TASK, AND I DON'T RECOMMEND IT.)

As a professional I am an advocate of modest design. I aim to visualise subjects that are overshadowed by chaos and thereby tend to lose their value.

MISSION STATEMENT

As a designer I am systematically calling for awareness.