

SIMAGE THEORY / 2014 April 29

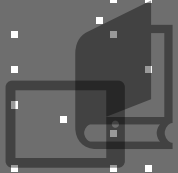


EXHIBIT OVERVIEW

TOPICS

With the ubiquity of image filtering, we are entering a phase where massive image production is merging with automated image recognition and ubiquitous image sharing. This project is the outcome of research done in 2013 at the American Academy in Rome. It explores the new nature of 'image', as it is affected by mobile social media and autonomic systems.

SIMAGE THEORY (*proposing a new perspective on image*) is an exploration of image when seen as typologies and aggregates. It includes overviews of the context, the history and a definition, as well as a "catalog" of key examples that together function as an ecosystem of sorts.

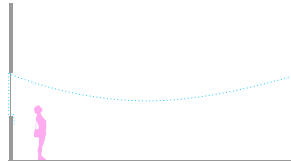
To refer to such aggregates we use the neologism '**simage**' as it stands for the plural of 'image' with the letter 's' moved from last to first letter while also referring to 'similar'.

Simage combines archetypal, indexing and relational aspects. It stands for the merger of many images into a singular typology or paradigm, e.g. 'palm trees', 'wall clocks', 'human skulls', etc. Strong simages are semantically tight while weak simages have loose relationships.

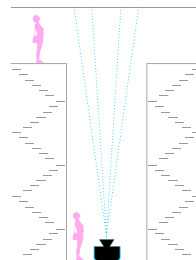


XYZ INSTALLATIONS

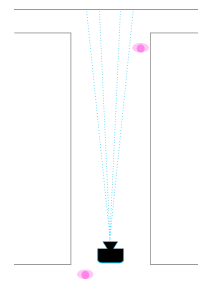
The intent of these installations is to be site specific, as explorations of the image's relationships to surface, spatiality and X, Y and Z axis perspectives. The first versions were conceived for the American Academy in Rome in 2013.



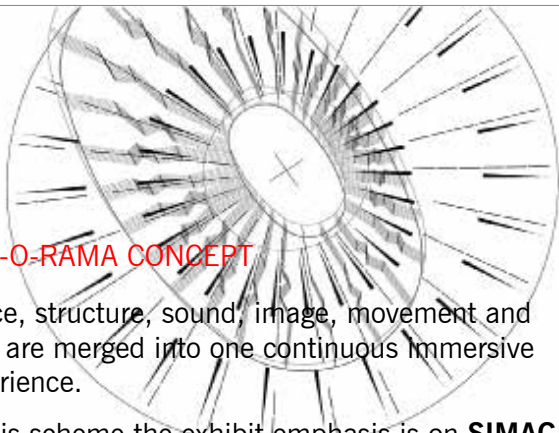
Facsimile was a 15m thermo printed fax crossing the full interior of a building in mid-air.



ScalaCupola (w/ Jesse Jones, composer) was a 15m vertical projection in which the air was filled with fog.



SimagePorticus (w/ Jesse Jones, composer) was a 15m long projection at the end of an underground porticus, hence giving the impression of being a view into an iconic world beyond.



VEIL-O-RAMA CONCEPT

Space, structure, sound, image, movement and time are merged into one continuous immersive experience.

In this scheme the exhibit emphasis is on **SIMAGE**, with a very light structure hanging from above. It is made of 24 or more veils.

Veil-o-rama refers to the notion of databases as well as the more literal curtains, ceremonial and religious veils. The veils also symbolize walls, pages, canvas, movie screens, mobile screens, etc. This installation is to be sensed, touched and moved, as well as to be seen. Like clouds, veils are ambiguously material and immaterial, mysterious and ordinary, desired or feared.

Following on previous installation themes (Villette Numérique, Venice Architecture Biennale, etc) we may rotate the hanging structure to stage it as a giant clock that echoes 50,000 years of history.

STATE OF IMAGE is to be staged in the periphery of the exhibit, either on one, four walls or on the floor.



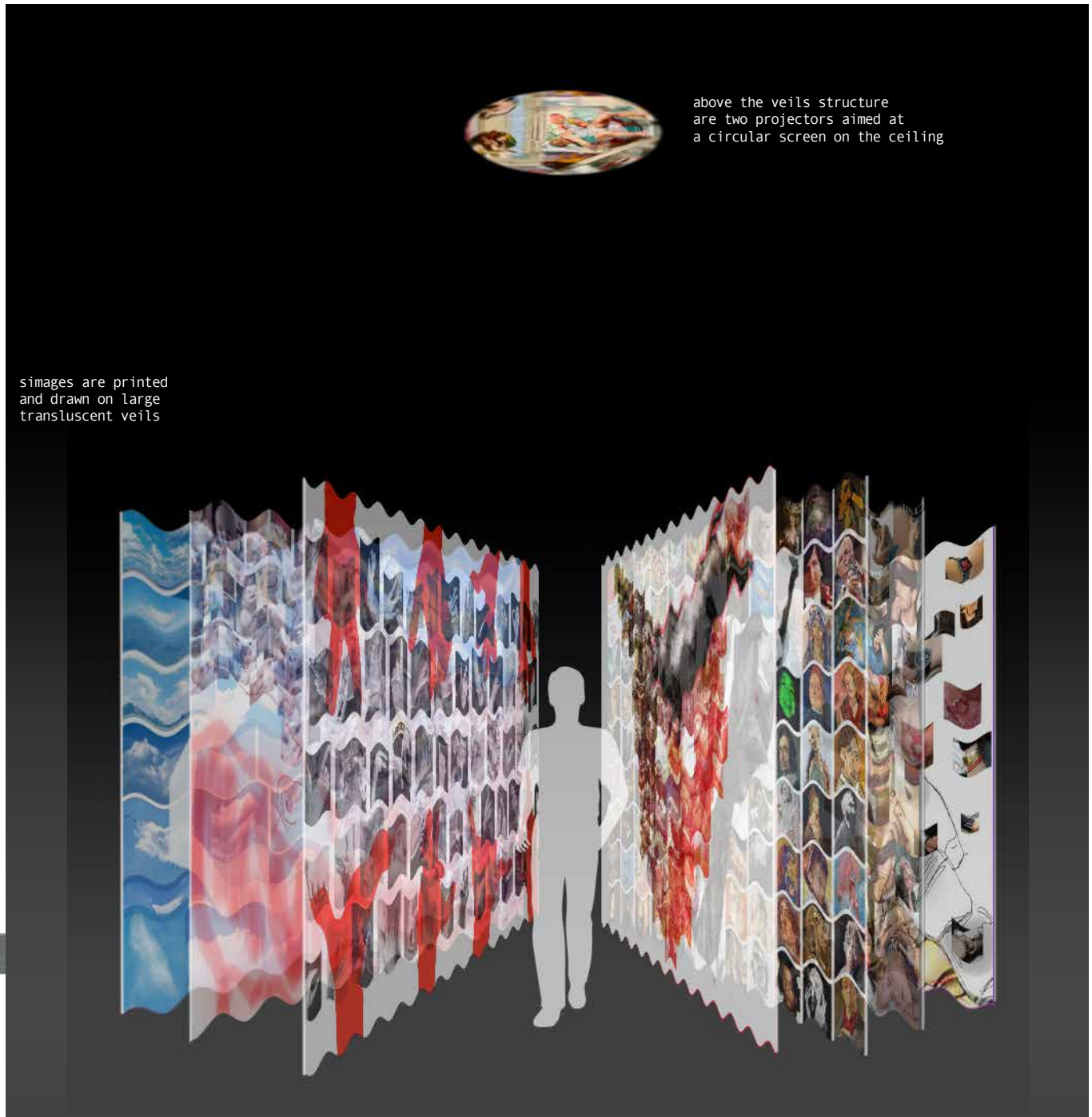
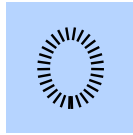
four walls



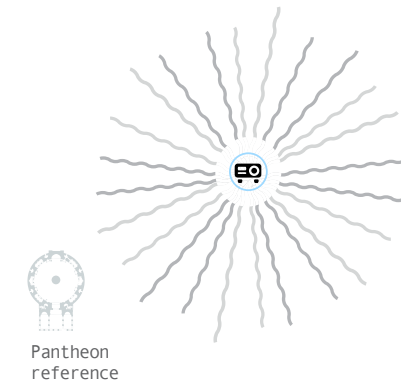
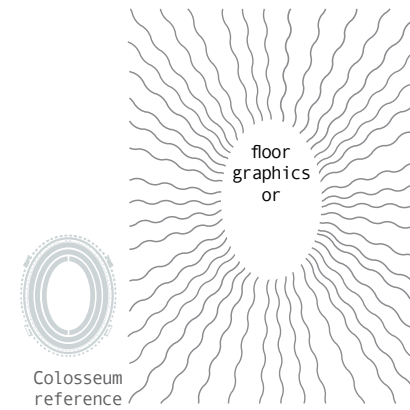
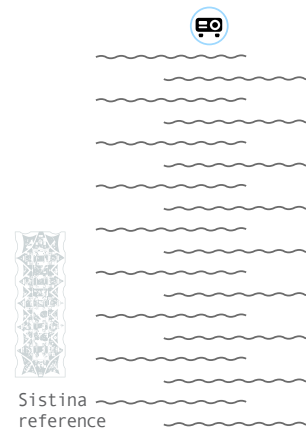
one wall



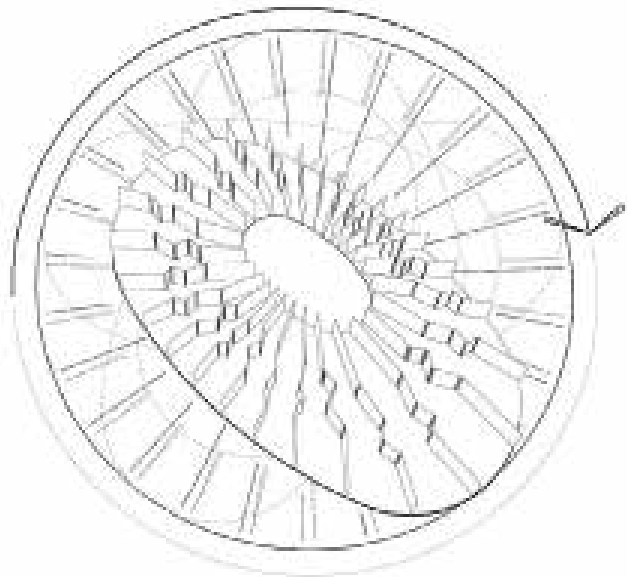
floor



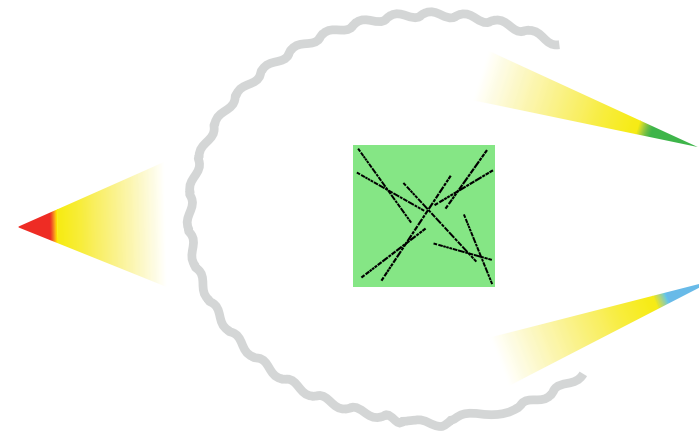
VEILS INSTALLATION POSSIBILITIES



“The revolution of image”:
 if printed flooring can be used, the veils installation may be conceived to run as a giant clock, with a mechanism above and time markers, with timeline graphics on the floor
 The veils structure would make one rotation per day)



The simplest installation scheme:
 - a very large veil, straight or curved in a C shape stands for the CLOUD.
 It combined printed, drawn and projected imagery, with the interference of three spotlights (red, green and blue)
 - in the center is a printed floor square readable from all sides on which additional imagery is projected



OTHER INSTALLATION STRUCTURES

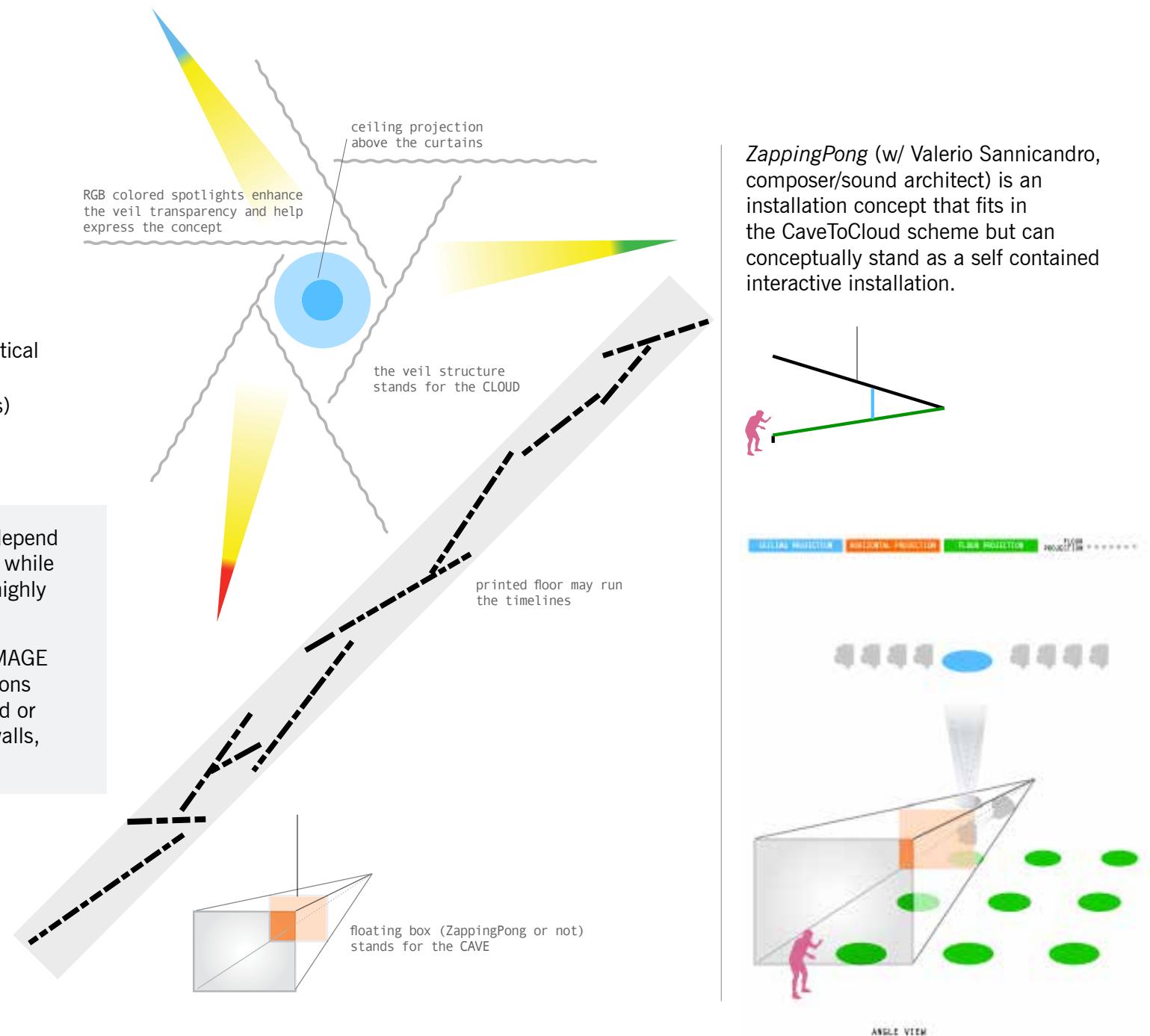
This approach combines printed/drawn veils, multi directional projections and printed flooring.

They are structured around three or two distinct components:

- floating veils, with in their center a vertical projection aiming upward
- printed flooring (probably the timelines)
- a floating box in mid air (possibly our ZappingPong structure)

Ultimately, the installation scheme will depend on and exploit the location opportunities while aiming for an exhibit experience that is highly immersive and tactile.

The exhibit may emphasize STATE OF IMAGE or SIMAGE, and it may combine projections with fabric, spotlights, wall paper, printed or powdered floor, reflective or blackened walls, built structures and/or a free publication.



ZappingPong (w/ Valerio Sannicandro, composer/sound architect) is an installation concept that fits in the CaveToCloud scheme but can conceptually stand as a self contained interactive installation.

OCULUS TECHNOLOGY

Working with Oculus, are concepting the use of the virtual reality gaming accessories such as Oculus Rift.

It would be used as a component in the schemes shown in previous pages.

As with other scheme, Oculus is intended to be staged as site sight specific solutions.



Erik Adigard is a co-founder of M-A-D, a **media and experience design** studio based in Berkeley, California. His body of work includes numerous visual essays and websites for Wired, the short documentary Webdramer, the book Architecture Must Burn and branding campaigns for IBM. Large exhibit commissions include Villette Numérique in Paris, ExperimentaDesign in Lisbon and two Venice Architecture Biennales. Adigard's creations have been shown in galleries, museums, film festivals and publications world-wide. Among top awards, he received the Chrysler Award for Innovation in Design and the Rome Prize. He is a member of the Alliance Graphique Internationale. »www.adigard.com

Ayssar Arida is a practicing **urbatect**, writer, educator and entrepreneur. His award-winning work ranges from digital interface design to large-scale city planning and strategy. He is the advisor to multiple international organisations in culture, education, urbanism and design. Ayssar wrote the influential book Quantum City, which looks at the city as a field of interaction between physical, emotional, natural, and digital events bridged by individual memories and collective consciousness. He co-authored New Urbanism and Beyond: Designing Cities for the Future. He launched Urbatecture, the first urban design thinking agency in Beirut in 2013, after 13 years running Q-DAR development | architecture | research in London and Paris. Ayssar holds an MA in Urban Design with distinction from Oxford Brookes University. »www.quantumcity.com

Roxane Govin is M-A-D's **assistant designer** in Paris. She is currently a student at the Ecole de Communication Visuelle in Paris and has worked extensively on editorial aspects of *Cave To Cloud*.

Jesse Jones, **composer**, is the winner of prizes from the Heckscher Foundation, commissions from the Barlow Endowment, Scharoun Ensemble Berlin, and the Juilliard String Quartet, and fellowships from several music festivals, including Tanglewood and Aspen. Jones received his DMA at Cornell University, with a dissertation on microtonal theory. He is currently assistant professor of Composition at the University of South Carolina. »www.sc.edu/music/faculty-staff/JonesJ.php

Patricia McShane is a co-founder of M-A-D, a **communication design** studio positioned at the intersection of culture, technology and media arts. As an award winning graphic designer she has worked in a wide range of media and produced a large body of communication designs for IBM and co-designed the Spontaneous Interventions exhibits that launched at the Venice Architecture Biennale 2012 with a Jury Special Mention. Other activities include teaching for the California College of the Arts and jurying on major design competitions »www.m-a-d.com

Valerio Sannicandro defines himself a **"sound architect"**. As composer and conductor, his works are deeply immersed into the idea of 'space' that he researched at IRCAM (Paris), at ZKM (Karlsruhe) and at Experimentalstudio (Freiburg). Compositions like Strali (2002), Ius Lucis (2006/2007) and Forces Motrices (2010) are the most outstanding examples of his interest in large orchestral instrumentations, as well as of his concern with the role and the aesthetic of (live) electronics. Affiliated Fellow at the American Academy in Rome, Valerio Sannicandro has been invited at the Villa Kujoyama (Kyoto) and received numerous prizes and awards. His works (recorded a.o. by WERGO) are published by Edizioni Suvini-Zerboni (Milan). »www.valeriosannicandro.eu

Jesus Torres Garcia is an **architect** focused on landscape and urban concerns. His first key project was Fin de Carrera, a sea-side park in Almeria. Between 2006 and 2011 he taught Urbanism at the Escuela Técnica Superior de Arquitectura of Granada. Over the last four years, his firm has developed a number of public works for numerous institutions and competitions, ultimately winning the 2010 Competition for the Rehabilitation of the Great Via in Madrid. He currently lives and works in Paris, where he developed his thesis within the Doctoral School "Ville et Transports Territories" in the CNRS's ACS lab linked to the National School of Architecture Paris-Malaquais. »www.jesustorres.net

OTHER ADVISORS OR CONTRIBUTORS:

Aaron Betsky, Museum Director + **Alicia Imperiale**, architecture & modern Italian studies + **Jonathon Keats**, cultural theorist, journalist & author

POTENTIAL CORPORATE PARTNERS

Adobe, former advisory board member, **Autodesk** & **Wired**, former designer