

SIMAGE / 2015 APR 17

OVERVIEW



Erik Adigard, M-A-D / erik@m-a-d.com

With the ubiquity of digital cameras and 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 is an exploration of "image" when seen as typologies and aggregates being formed by a 50,000 year accumulation combined with the billion images being added each day.

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.

SIMAGE THEORY “ECO-SYSTEM”

publications

Simage is perfect material for both print and/or digital media (we prefer print media but have worked on eBook designs)

The questions of simage also relate to that of publishing since the content explores the huge shifts in intellectual property at a time when billions of images are being dropped into the bins of public domains while even more billions are being scattered through collaborative platforms.

exhibits & installations

Initial installations were conceived as site specific digital projections however these could also be conceived in purely analog forms.

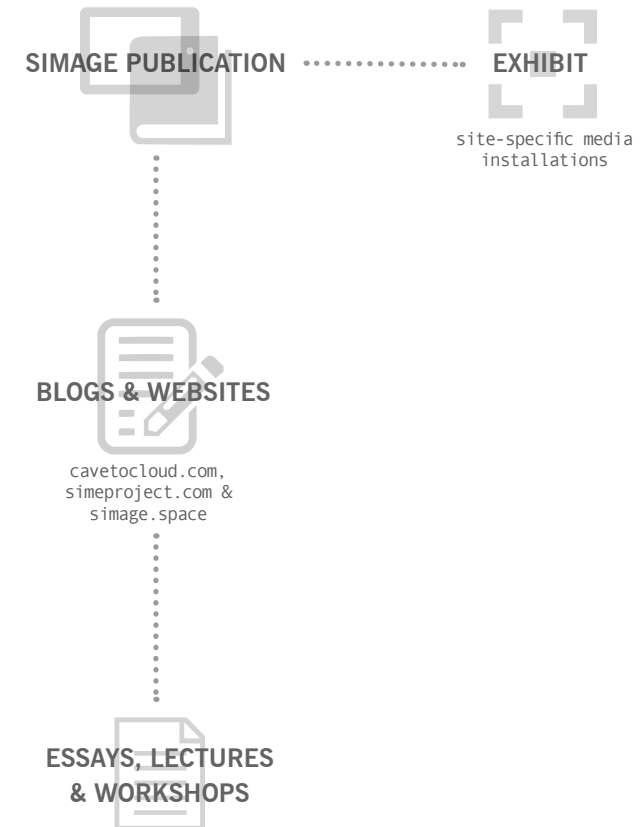
websites

cavetocloud.com combines image related news and stories from the realms of media, technology and culture. It also includes simage-related essays and creations leading to simageproject.com

related activities

This project will continue to evolve through essays, lectures and workshops.

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TARGET AUDIENCE

Anyone interested in the culture of image:
designers, artists, illustrators, curators, marketers, students, etc

STAKE HOLDERS

Anyone with a stake in the culture of image: authors, publishers, developers, makers of image-related hardware, software and platforms (e.g. Adobe, Apple, Google, Pinterest, Instagram, etc)

PROJECT CATEGORIZATION

Simage Theory does not fit in very established publication categories but should relate to fine art, curatorial studies, art criticism, media, new media, design, photography, popular culture and others. **We have noticed that “image” does not usually exist as a category, which seems like a missed opportunity.**

PUBLICATIONS TABLE OF CONTENTS

1. overviews of the context, a history of image accumulations and relevant definitions
- 2a. a “catalog” of key “simage” examples that together function as a pictorial cosmology and are the basis for the exhibit content
- 2b. a “meta conversation” thread made up of quotes from cultural influencers from Plato to Camille Paglia.

Depending of the book format and other factors, the book as it exists today could range between 100 and 300 pages.





The introduction is 50 pages.
For full details see [SOI_Simage_PUB-DEV.pdf](#)

SIMAGE

publication: introduction section

METABOLIC & QUANTUM FACTORS Images are increasingly made by and of technology to an extent that allows them to sometime become “smart” and autonomic.

The ability for image to seemingly freely move through networks and jump from platform to platform is turning images into entities that are not unlike organism, hence allowing a sort of **metabolization** to occur both at the micro and macro levels.

Images (and humans) can be deeply affected by unpredictable interferences between media/technologies, networks, bots and humans. One could call such a situation of unpredictability the **quantum factor**.

HISTORICAL CONTEXT Historical precedents are drawn from a span of 20 centuries, with specific referencing to David Thierier II, Aby Warburg, Google Images, Pinterest and others.

A DEFINITION OF SIMAGE The idea of **simage** is informed by the massive production, filtering and use of image in all aspects of our lives. The existence, use, function and value of images transcend physical spaces like churches, homes, museums and mass media. They escape the lone control of human hands and human creators to be increasingly managed by machines but there is an engagement with image that remains entirely human; it our physical, intellectual and emotional perception of image—our mental relationship with images as singular or collective entities.

What is an image made of today? How does it relate to other images? How do they exist? And where?

The neologism “**simage**” is introduced as a symbiotic grouping-categorization-classification phenomenon that turns similar images into an integrated image concept.

As image collections, simages are loose mental structures. They are fluid and maleable as is the idea that we make of an image.





Depending on the book format, the simage catalog section can be treated as one or two spreads per simage. The amount of simages could range between 50 and 60, therefore the amount of pages could range between 100 or 240 pages.

SIMAGE

publication: catalog section

The choice of simages is intended to reflect key aspects of contemporary forces: from mobile devices, babies, robots, clocks and trees to more conceptual notions such as superheroes, posthumanism and weather maps.

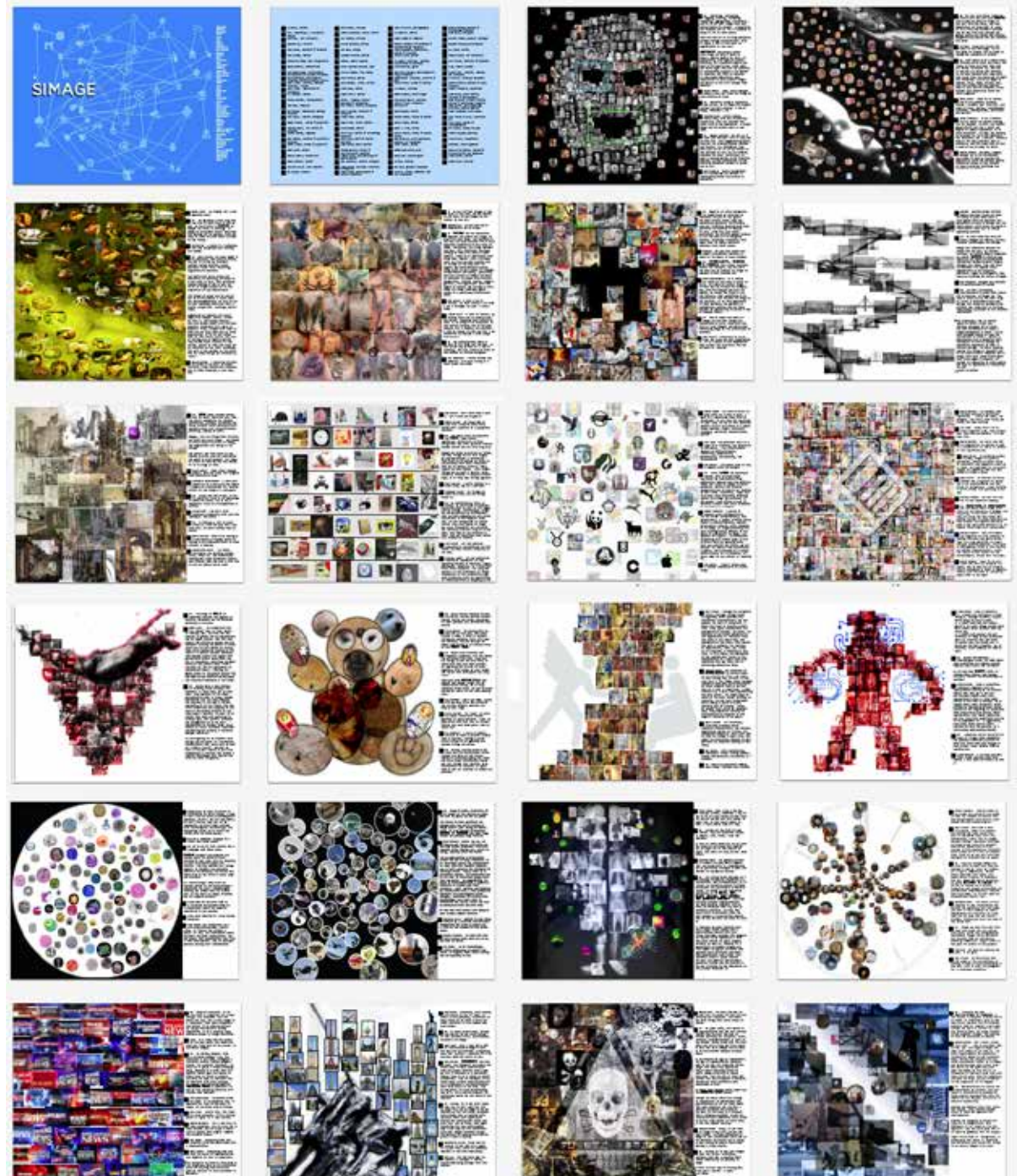
Depending on their nature, simages may be monochrome or full color, iconic or abstract, and in generic or expressive displays.

The simages are complemented by a run-on “conversation” (250 words max.) that mixes thoughts from contributors with existing quotes drawn from historical and contemporary influencers.

Additional end pages may include author and contributor bios, as well as content references (books, links, etc.), image credits (mostly fair use, CC and public domain), glossary and index.

OUTRO A very short essay will juxtapose the “cave”, its “Allegory” and its art with what one might call the “Allegory of the Cloud.”

The Allegory of the Cave is in a conversation form, as is the Simage Catalog. The Allegory of the Cloud will ideally be the part of the conversation.



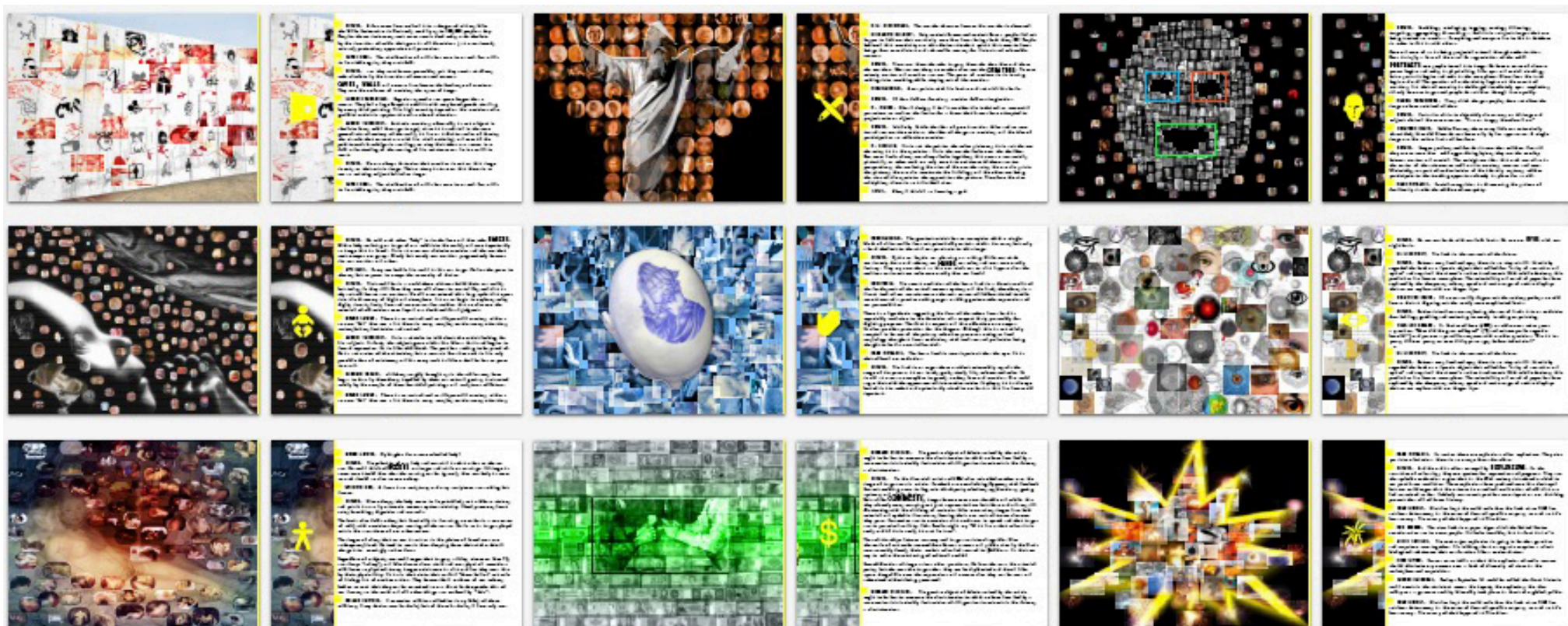


catalog section is 122+ screens [»LINK TO PROTOTYPE](#)

SIMAGE

ePub: catalog section

Three possible concepts have been considered. Here is the most basic one which includes minimum interaction and no sound or other rich media.





For full details see [»Simage_ExhibOverview_0427.pdf](#)

SIMAGE

exhibit / focus on environment

NET INSTALLATION

Optical installations conceived for the American Museum of Natural History were also specific and dependent on conditions of surface, weather, wind, L, T and T axis temperature.

Research was in The Museum of Natural History for covering the full spectrum of a building in urban.

Installation for New York, designed with a clear optical perspective to reflect the air and city with light.

Images/Panels for New York, designed with a clear optical perspective to reflect the air and city with light.

Installation for New York, designed with a clear optical perspective to reflect the air and city with light.

SOLAR ENERGY

Space structure, sound image, movement and flow, arranged into the conventional architectural structure to this volume the entire structure is an SIMAGE, with a very light structure hanging from above. It is made of 2D or 3D panels.

Water-cooled solar is the source of energy, with the most direct sunlight, conventional and optical with. The solar energy is used to power the house system, mobile system, per. This combination is to be used, installed and used, as well as to be used. Like clouds, with any wind, water will evaporate, condense and collect, stored or used.

Following an ancient installation design, SIMAGE structure, with a structure design, you can use the hanging structure to make it in a great place, the within 20,000 years of history.

STATE OF MIND: It is to be used in the position of a structure, with no use. For water on the floor.

WELL REGULATION POSSIBILITIES

"The evolution of space" - System housing on the wall, the wall structure may be converted to use as a great clock, with a structure above and below system, with structure applied on the floor.

The solar structure would make the system on the wall.

The modern installation structure is a large and simple to install in all these areas for the SIMAGE. It is a modern, simple and practical design, with the structure of the structure, the great structure.

In the center is a great floor system, with all the structure on the floor.

OTHER INSTALLATION STRUCTURES

This system is a modern, simple and practical design, with the structure of the structure, the great structure.

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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 *Webdreamer*, 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. »m-a-d.com

Patricia McShane is co-founder of M-A-D, a communication design studio positioned at the intersection of culture, technology and media arts. As an award winning **visual designer** she has produced communication designs for corporations such as IBM, Autodesk and Adobe, and for institutions such as *Spontaneous Interventions*, the U.S. Pavilion installation at the 2012 Venice Architecture Biennale, which was awarded a Jury Special Mention for National Participation and that was reconfigured in 2013 for its first U.S. showing at the Chicago Cultural Center. Other activities include teaching for the California College of the Arts and jurying on major design competitions »m-a-d.com

ADVISORS AND CONTRIBUTORS:

Ayssar Arida, architecture theorist + Aaron Betsky, museum director +
Mark Petrakis, thinker & media producer + Others