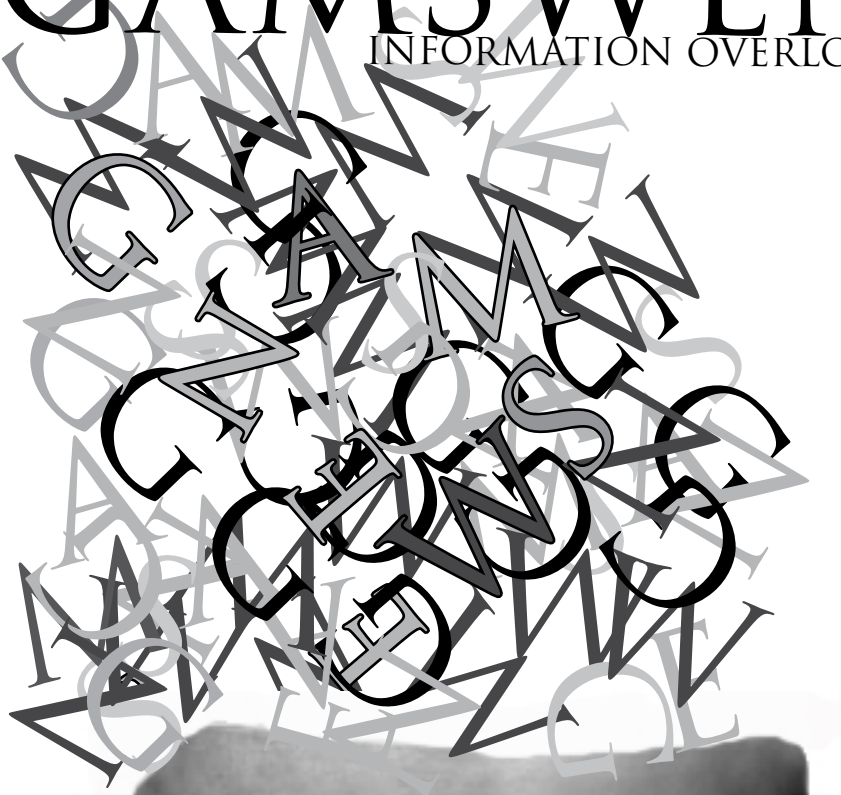


GAMSWEN

INFORMATION OVERLOAD





GAMSWEN

Edited By Amy Goodinson

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DOING LOOKING LISTENING

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THIS ISSUE OF GAMSWEN IS GOING TO BE FULL OF INFORMATION DOCUMENTED OVER A SERIES OF LECTURES GIVEN BY A VARIETY OF PEOPLE CONSIDERED LEGENDS IN GRAPHIC DESIGN. THE PEOPLE THAT ARE GOING TO BE STUDIED IN THIS NEWSPAPER HAVE ALL CHANGED HOW WE SEE CERTAIN ASPECTS OF GRAPHIC DESIGN TODAY. EACH LECTURE WILL CONSIST OF ITS OWN ARTICLE AND INSIDE WILL BE ONE FEATURED ARTICLE OF WHAT I (THE WRITER AND ILLUSTRATOR) CONSIDER TO BE THE MOST INTERESTING.

WE WILL BE LOOKING AT ARTIST AND DESIGNERS PAST AND PRESENT WORK ALSO HOW THEY BECAME WHO THEY ARE TODAY AND WHAT JOURNEYS THEY TOOK TO GET INTO THE WORLD OF DESIGN. OVERALL THIS MAGAZINE WILL ENHANCE WHAT YOU KNOW ABOUT THE HISTORY OF GRAPHIC DESIGN AND ALSO HELP BROADEN YOUR KNOWLEDGE OF THE INDUSTRY AND PEOPLE WITHIN THE INDUSTRY.

AS A GRAPHIC DESIGNER IT IS IMPORTANT TO KNOW THE HISTORY OF THE INDUSTRY AND WHAT SOCIAL AND ECONOMIC EVENTS HAVE AFFECTED ART AS WE KNOW IT TODAY. THESE WILL BE SOME OF THE ASPECTS THAT YOU WILL PICK UP THROUGHOUT THIS NEWSPAPER BY HEARING A WIDE DIVERSITY OF VIEWS AND OPINIONS.

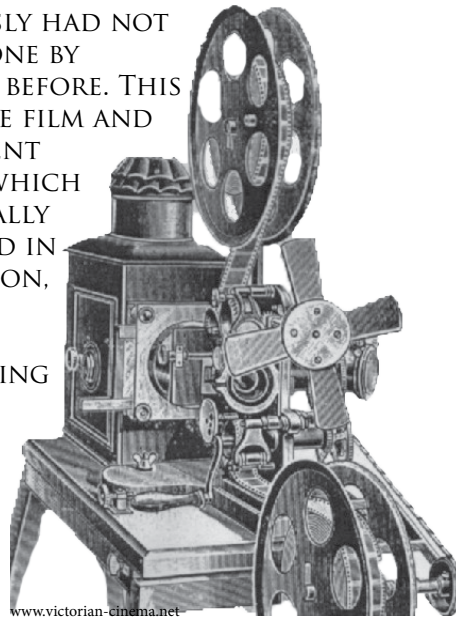
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A DRAWING WITH NO LIFE

What makes animation different from the drawing?

EARLY 1895 THE FIRST DEVICE FOR CAPTURING FILM WAS CREATED AND SUCCESSFULLY USED, BY THE LUMIERE BROTHERS. IT COMBINED CAMERA, PRINTER AND PROJECTOR AND THE NAMED THEIR DEVICE THE 'CINEMATOGAPHE.' THIS DEVICE WAS CRAFTED IN INSPIRATION OF EDISON'S PEEPHOLE KINETOSCOPE ONLY THE LUMIERE BROTHERS SIGNIFIED THE PROBLEMS WITH EDISON'S INVENTION AND WORKED ON IT, MAKING IT SMALLER, LIGHTER AND ALSO USED A SLOWER AMOUNT OF FRAMES RESULTING IN LESS RACKET.

AFTER WATCHING THE LUMIERE BROTHERS FIRST FILM I GOT THE SENSE OF MOVEMENT THEY WERE TRYING TO ACHIEVE WHICH OBVIOUSLY HAD NOT BEEN DONE BY ANYONE BEFORE. THIS IS WHERE FILM AND MOVEMENT BEGAN WHICH EVENTUALLY RESULTED IN ANIMATION, WHICH CREATES SOMETHING THAT COMES ALIVE.



www.victorian-cinema.net

MARK INGHAM GAVE A LECTURE ON ANIMATED ROBOTS.

THE FIRST ANIMATION HE SHOWED US WAS ONE OF THE MOST RECENT ONES NAMED: ROBOTS OF BRIXTON. THIS FILM SHOWED HOW THE ROBOTS AS PEOPLE TODAY AND HOW THEY COPE IN SOCIETY FOCUSING AROUND BRIXTON, WITH LACK OF JOBS ETC.. THE ARCHITECTURE IN THE SHORT FILM WAS UNIQUE AND INTERESTING. IT RELATES TO THE RIOTS OF 1981 AND IS ONE OF THE LATEST ANIMATED ROBOT FILMS CREATED IN 2011. I FOUND THIS FILM VERY INSPIRATIONAL AND A BIT TENSE, THE MUSIC BEHIND THE ANIMATION BUILT UP THE MOMENTUM OF WHAT WAS GOING TO HAPPEN NEXT CAUSING THAT INTENSITY.

BENDER FROM 'FUTURAMA' WAS ANOTHER ANIMATED ROBOT THAT MARK DECIDED TO SHOW US IN HIS LECTURE. "BENDER BENDING RODRIGUEZ" IS A CHARACTER CREATED BY MATT GROENING AND DAVID X. COHEN, HIS VOICE THE CHOICE OF ONE JOHN DIMAGGIO. EXPLAINING THAT BENDER IS VERY COMICAL MARK ASKS "WHAT IS IT THAT MAKES BENDER SO COMICAL TO US" I BELIEVE THE ANSWER TO HIS QUESTION IS HE IS THE COMPLETE OPPOSITE TO A SUPERHERO ROBOT, HE SHOWS THE BAD HABITS OF THE GENERAL PUBLIC: SMOKING, DRINKING, SWEARING AND MORE. THIS ULTIMATELY MAKES US LAUGH AS WE HAVE ALL DONE IT SO WE CAN RELATE TO 'BENDER' THE ROBOT.

OUT OF THE TWO ANIMATED ROBOTS THE ROBOTS IN BRIXTON MOST DEFINITELY INSPIRES ME AND MAKES ME FEEL MORE EMOTION

THAN BENDER, HE WAS CREATED FOR MY PERSONAL AMUSEMENT. BACK TO THE EARLY STAGES OF FILM AND ANIMATION, BEFORE FILM THE TYPE OF ANIMATION THAT COULD BE FOUND WERE THINGS SUCH AS THE 'FLIP BOOK' THIS WAS THE CLOSEST THING TO FILM BEFORE EDISON AND THE LUMIERE BROTHERS GOT TO WORK WITH THEIR SILENT FILMS. THE FIRST TYPE OF ANIMATION WAS 'STOP

MOTION' THIS GIVES THE ILLUSION OF AN OBJECT MOVING ON ITS OWN, THIS IS CREATED BY PHOTOGRAPHING EVERY STAGE OF MOVEMENT, THIS TECHNIQUE IS STILL USED IN SOME SHORT FILMS TODAY.

THE EARLIEST ANIMATED FILM WAS "HUMEROUS PHASES OF FUNNY FACES" THIS WAS CREATED IN 1906 BY NEWSPAPER CARTOONIST J. STUART BLACKTON. THIS WAS PROJECTED AT 20 FRAMES PER SECOND

AND SHOWS SOMEONE DRAWING ONTO A CHALK BOARD, AT FIRST YOU SEE THE ARTISTS HAND THEN THE DRAWING CONTINUES ALONE.

THIS DRAWING BECAME AN ANIMATION AS YOU CAN SEE MOVEMENT, WITHOUT THIS MOVEMENT THE FILM "HUMEROUS PHASES OF FUNNY FACES" WOULD JUST BE A 'DRAWING,' A DRAWING WITH NO LIFE.

SIMON HERRON ACADEMIC LEADER IN ARCHITECTURE FOR THE UNIVERSITY OF GREENWICH BELIEVES EVERY PROJECT BEGINS WITH A FOLDER OF IDEAS AND IMAGES THAT GROW THROUGH COLLAGE.

WE COLLAGE TO INSPIRE US TO DRAW ACCORDING TO SIMON WE HAVE THREE REASONS TO DRAW

TO FIGURE THINGS OUT AND UNCOVER WAYS OF THINKING

TO TRY AND SELL AN IDEA, THIS IS WHY OUR IDEAS SHOULD BE PROVOCATIVE.

BUILD ON AN IDEA, THIS IS USUALLY COMPLETED THROUGH DOCUMENTED DRAWINGS.

THE WHOLE PURPOSE OF A DRAWING IS TO CREATE SOME SORT OF EVENT AFTERWARDS.

“PAPER CAN NOT BE HURT, IF IT LOOKS BAD THROW IT AWAY”

I GUESS SIMON MEANT BY THIS DON'T BE AFRAID TO TRY AND EXPERIMENT WITH DIFFERENT TECHNIQUES AND WAYS OF WORKING FOR EXAMPLE THE WAY JACKSON POLLOCK DID.

DRAWINGS ARE PHYSICAL, FOR THE ARTIST IT IS ABOUT THE PHYSICAL SIDE, THE MAKING! THE ONLY REASON AN ARTIST WANTS TO FIND A PLACE FOR THEIR ARTWORK IS SO THEY CAN MAKE ROOM TO BEGIN THE NEXT PIECE.

JACKSON POLLOCK OR PAUL WAS FAMOUS FOR HIS DRIP PAINTINGS, THESE WERE ALL VERY PHYSICAL. POLLOCK WENT AGAINST ALL THE TRADITIONAL PAINTING STYLES, NO BRUSHES AND OVERSIZED HORIZONTAL CANVASES. AFTER WATCHING CLIPS OF JACKSON POLLOCK'S WORK I KNOW THAT SIMON HERRON'S STATEMENT ABOUT ENJOYING THE PHYSICAL ACTIVITY OF ART IS CORRECT.

IT IS CLEAR THAT POLLOCK TOOK GREAT ENJOYMENT FROM HIS DRIP PAINTINGS, I BELIEVE WITH THIS STYLE AND TECHNIQUE THERE IS A SLIGHT ELEMENT OF UNCERTAINTY. UNCERTAINTY CAN ALSO COME FROM COLLAGE.

BEN NICHOLS WROTE A BOOK ON HOW TO COLLAGE. AN INTERESTING APPROACH OF HIS ON COLLAGE WAS TO CUT SMALL PIECES OF SELLOTAPE AND BUILD IT UP IN LAYERS, HE THEN INSERTED THIS ONTO A SCANNER, SCANNED THEN RE-COLLAGED THE SELLOTAPE REPEATING THE SAME PROCESS; THIS IS ANOTHER METHOD OF ART SIMILAR TO POLLOCK'S IN THE ASPECT OF MAKING AS THEY ARE BOTH VERY PHYSICAL WAYS OF WORKING. THIS BRINGS US BACK TO THE THREE STAGES OF WHY WE DRAW AND THE PROCESS OF TAKING A COLLAGE AS AN ACT OF DRAWING STUDIES AND TAKING IT FURTHER TO CREATE SOME SORT OF AFTER EVENT.

INSPIRATION

VAUGHAN OLIVER IS A BRITISH GRAPHIC DESIGNER AND TYPOGRAPHER. HE HAS WORKED VERY CLOSELY WITH MUSIC ARTISTS SUCH AS THE PIXIE'S AND IS WELL-KNOWN FOR HIS RECORD SLEEVES FOR VINYL'S.

IN HIS LECTURE HE EXPRESSED HOW MUCH HE DISLIKED TYPOGRAPHY DURING THE TIMES OF HIS STUDIES OF GRAPHIC DESIGN, HE BELIEVED THAT TYPOGRAPHY RUINED HIS ILLUSTRATIONS.

WHILST WORKING WITH THE PIXIE'S HE DESIGNED AND MADE THE SLEEVE FOR 'DO LITTLE' THIS CONSISTED OF A FOUR COLOUR SCREEN PRINT AND TIGHT WORK USING THE GOLDEN SECTION.

'BUT WHERE DOES VAUGHAN GET HIS IDEAS AND INSPIRATION, WHERE DO THEY COME FROM'

VAUGHAN OLIVER SUGGESTS IN HIS LECTURE THAT HE IS GIVEN EXISTING IMAGES TO WORK FROM, HE USES THESE BY IN HIS WORDS "RE CONTEXTUALISING." OTHER SOURCES OF INSPIRATION FOR VAUGHAN COME FROM THE MUSIC ITSELF. BY SEEING THE BAND 'LUSH' LIVE HE HAD VISIONS OF WHAT THE ALBUM SLEEVE WOULD LOOK LIKE. HE SAW

"A WALL OF COLOUR, TYPOGRAPHY" (VAUGHAN OLIVER, 2012) HE ALSO DISCOVERED RANDOMLY A JAPANESE POSTCARD THIS AND THE VISION HE IMAGINED FORMED TOGETHER TO GIVE VAUGHAN ALL OF THE INSPIRATION HE NEEDED FOR THIS SPECIFIC ALBUM COVER.

THE FASHION HE USED ON THE BANDS IN THEIR ALBUMS

HAD TO REFLECT THE MUSIC THEY WERE TRYING TO COMMUNICATE. HE RELATED THESE FASHION GARMENTS ALSO BY THE HAIRSTYLE.

VAUGHAN OLIVER IS INSPIRED BY MANY THINGS. THIS PROVES INSPIRATION CAN COME FROM ANYWHERE AND EVERYWHERE.

FEATURE

VAUGHN OLIVER IN THE LATE 90'S WORKED WITH THE MAN NAMED NEIL SPILLER. NEIL HAD ALWAYS INTENDED TO WRITE A BOOK ON COMMUNICATING VESSELS AND HAS DECIDED TO DO THIS WORKING ALONGSIDE VAUGHN.

NEIL SPILLER IS AN ARCHITECT, ARTIST, WRITER AND THE DEAN OF THE SCHOOL OF ARCHITECTURE, DESIGN AND CONSTRUCTION FOR THE UNIVERSITY OF GREENWICH, OF COURSE A VERY TALENTED MAN. I ATTENDED A VERY EXCITING LECTURE GIVEN BY NEIL ABOUT HIS LIFE AND LIFE'S WORK.

NEIL PRESENTED A PIECE OF WORK THAT I FOUND MOST INTERESTING, ALONG WITH THIS PIECE OF WORK CAME A STATEMENT

“LEARN TO USE TECHNOLOGY BADLY”

HE SUGGESTED THAT VAUGHN MAY HAVE SPOKEN ABOUT BAD TECHNOLOGY. THE PIECE OF WORK HAD JUST HAPPENED TO GO WRONG BECAUSE OF TECHNOLOGY, BUT HE LIKED THE EFFECT IT HAD GIVEN. HE THEN WENT ON TO STATE; WHOEVER INVENTED THE PLANE INVENTED THE PLANE CRASH, THE TRAIN THE TRAIN CRASH. TECHNOLOGY, TECHNOLOGY CRASH!

“I AM VERY INTERESTED IN THOSE LONG ARCHITECTURAL PROJECTS, NOT ONES THAT TAKE THE AVERAGE FEW MONTHS” NEIL EXPLAINED THIS IN HIS LECTURE AND THIS IS EXACTLY WHAT HE HAS BEEN DOING. HE HAS FOCUSED ON ONE MAIN PERSONAL PROJECT THE MAJORITY OF HIS LIFE SO FAR. NEIL HAD BEEN INSPIRED BY LONG PROJECTS FROM PEOPLE SUCH AS BEN NICHOLS WHO CREATED THE ‘APPLIANCE HOUSE’



NEIL SPILLER COMMUNICATING VESSELS

FEATURED

MUSIC HAS ALWAYS BEEN A VERY IMPORTANT PART OF NEILS LIFE AND HAS PLAYED A LARGE PART IN HIS WORK. HIS FAVOURITE PHILOSOPHER IS FROM ZODIAC MINDWARP, HE BELIEVES HE SAYS WONDERFUL THINGS.

“I BELIEVE THERE IS POETRY IN THE SOUL OF EVERY MAN”

ZODIAC MINDWARP WAS FORMED BY MARK MANNING, A GRAPHIC ARTISTS, WHO ALONGSIDE HIS GUITARIST GEOFF BIRD.

NEIL SPILLERS BIG SURREALIST PROJECT IS SITUATED ON AN ISLAND IN A PLACE CALLED FORDWICH, THIS IS NEAR CANTERBURY AND IS WHERE NEIL GREW UP. HE USED TO RIDE HIS BIKE AROUND THE ISLAND BUT NEVER ON IT, HE HAS NEVER SEEN THE ISLAND BUT HE DESIGNED IT OR KNOCKED IT OUT AS NEIL WOULD SAY. HE DESCRIBES HIS ISLAND AS A ‘MYTHICAL ISLAND’ AT THE FRONT OF THE ISLAND THERE IS A GATE, THIS GATE SYMBOLISES EVERYTHING ABOUT THE PROJECT. THE INSPIRATION FOR THIS GATE COMES FROM A MAN NAMED SALVADOR DALI AND HIS SCULPTURE ‘LILITH.’ MY INITIAL IMPRESSION OF NEIL SPILLERS IMAGINARY ISLAND IS THAT THE ENTIRE PROJECT WAS INSPIRED BY SALVADOR DALI. THE ISLAND IS POPULATED WITH ONE MAD PROFESSOR THAT IS WRITTEN ABOUT IN SALVADOR DALI’S FAVOURITE BOOKS, IMPRESSIONS OF AFRICA, THIS BOOK WAS BY HIS SIDE WHEN HE WAS LAYING ON HIS DEATH BED.

SALVADOR DALI WAS A GREAT AND VERY INSPIRATIONAL SPANISH SURREALIST FROM HIS TIME 1904 UNTILL 1989. HE CREATED SOME REALLY INTERESTING AND GREAT SCULPTURES, PAINTINGS, NOVELS, FILMS, ADVERTS, ALBUMS, LOGOS AND MANY MORE. THE MAIN FOCUS FOR NEILS MYTHICAL ISLAND FROM DALI WAS HIS SCULPTURE OF LILITH.



“WHY LILITH WE ASK”

LILITH WAS KNOWN IN THE BIBLE AS ADAM’S FIRST WIFE A WHILE BEFORE EVE. AT THE BEING OF THE CHRISTIAN WORLD MEN AND WOMEN WERE EQUAL AND VERY MUCH LIBERATED. THIS IS WHAT NEIL WAS GIVING OF FROM HIS ISLAND, THAT IT IS VERY LIBERATED. HE SHOWS THE GUILT OF MODERNISM THAT HE HAD LEARNED.

THE ANGEL WITH THE BRAZILIAN BUSH IS A FEATURE OF NEIL’S AT THE FRONT OF THE ISLAND. THIS IS INSPIRED BY THE PIAZZA BARBERINI, ROME. THE BUSH GETS HAIER AS IT GETS COLDER. THIS THEORY COMES FROM THE FOUNTAIN OF BEES WHICH IS LOCATED IN THE PIAZZA. IN THE AUTUMN AND WINTER THE FOUNTAIN COLLECTS MORE LEAVES; THIS IS WHEN THE BUSH GROWS TALLER AND WIDER. IN THE SUMMER

THE FOUNTAIN HAS NO LEAVES, THIS IS THE POINT WHERE THE BUSH REDUCES IN SIZE AND APPEARS LIMP. NEIL SUGGESTS THAT THE BUSH “SENSES” THIS THROUGH “TECHNICAL DEVICES” AND CAN TELL WHEN THE FOUNTAIN HOLDS LEAVES AND WHEN IT DOESN’T.

THE PIAZZA BARBERINI FOUND IN THE MIDDLE OF A VARIETY OF BUSY ROMAN STREETS. THIS WAS NAMED ‘PIAZZA BARBERINI’ BECAUSE OF THE FAMILY THAT MADE THEIR HOME IN THE ESTATE PALAZZO BARBERINI. THE BARBERINI SON BECAME POPE URBAN VIII WHICH GAVE THE FAMILY A VERY HIGH STATUS IN ROME.

ALONG WITH THE FOUNTAIN OF BEES WHICH IS THE FOUNTAIN NEIL USED AS INSPIRATION FOR HIS ‘ANGEL WITH THE BRAZILIAN BUSH,’ THERE IS ALSO ANOTHER FOUNTAIN NAMED ‘TRITON FOUNTAIN’ THIS IS THE CENTREPIECE OF THE PIAZZA BARBERINI. IT DATES BACK TO 1643 AND WAS ONE OF THE MASTERPIECES OF THE SAME CREATOR OF THE BEE FOUNTAIN, GIAN LORENZO BERNINI.

BERNINI WAS AN ITALIAN ARTIST WHO WORKED MAINLY IN ROME. HE WAS A TOP SCULPTOR AND ARCHITECT OF HIS TIME, 1598 – 1680.

NEIL TOOK ME BACK TO 1622- 1625 AND SPOKE ABOUT ANOTHER OF BERNINI’S SCULPTURES, IN NEIL’S OPINION ONE OF THE MOST BEAUTIFUL SCULPTURES IN THE WORLD. THE SCULPTURE IS AN INTERPRETATION OF AN OLD GREEK MYTH THAT HAS BEEN OBSERVED FOR A VERY LONG PERIOD OF TIME IN MYTHOLOGY. IT IS A VERY LARGE MARBLE SCULPTURE HOUSED IN THE GALLERIA BORGHESE IN ROME. IT IS PARTICULARLY IN RELATION TO OVID AND THE METAMORPHOSES.



www.galleriaborghese.it

THE STORY OF APOLLO AND DAPHNE

APOLLO WAS A GREAT WARRIOR; HE INSULTED CUPID FOR PLAYING WITH BOWS AND ARROWS. THIS RESULTED IN APOLLO BEING STRUCK BY CUPID’S ‘LOVE ARROW’ THIS MEANT THE FIRST PERSON HE SAW AFTER BEING STRUCK HE WOULD WANT TO GIVE ETERNAL LOVE TO. SUBSEQUENTLY THE FIRST PERSON APOLLO SAW WAS DAPHNE, SO CUPID STRUCK HER WITH HIS ‘HATRED ARROW.’ THIS MEANT SHE WOULD DENY LOVE OF ANY MAN. APOLLO WAS OVERWHELMED WITH DAPHNE’S PURE BEAUTY AND DAPHNE WAS INFATUATED WITH THE OUTDOORS AND EXPLORING. ALTHOUGH HER FATHER PENEUS DIRECTED SHE MARRY AND HAVE HIM GRANDCHILDREN SHE BEGGED HIM TO ALLOW HER TO LIVE ALONE. DAPHNE SAW APOLLO WAS BOUND TO CATCH HER SO SHE CALLED UPON THE HELP OF MOTHER EARTH, WHO TURNED HER HAIR INTO BEAUTIFUL LEAVES AND HER ARMS INTO LONG BRANCHES. DAPHNE BECAME A TREE, APOLLO EMBRACED THIS TREE AND VOWED TO KEEP HER AS HIS AND ENSURE HER LEAVES WOULD BE WORN ON THE HEADS OF THOSE IN POWER. SINCE THEN THE LEAVES OF THE BAY LAUREL TREE HAVE NEVER DECAYED.

BERNINI SCULPTURE CAPTURES THE PART OF THE STORY WHERE SHE BEGINS TO TURN INTO A TREE, HER FEET BECOMING ROOTS AND BECOMING ONE WITH THE GROUND. THE METAMORPHOSES WERE AN IMPORTANT THEME TO MANY ARTISTS AND DESIGNERS INCLUDING SALVADOR DALI.

NEIL'S ISLAND IS ALMOST A MEMORY THEATRE IT BRINGS TOGETHER HIS STORY THROUGH ART AND ARCHITECTURE IN TO ONE SPACE. THERE IS A SERIES OF POINTS THAT REMIND HIM OF AND SYMBOLIZE HIS STORY.

THE FOUNTAIN OF BEES BY BERNINI IS A SMALL FOUNTAIN BUILT IN 1644, BUILT FOR THE POPE URBAN VIII BARBERINI. THE FOUNTAIN SHOWS LARGE BEES WHICH IS THE SYMBOL OF THE BARBERINI FAMILY. IT ALSO HAS A LARGE SHELL WHICH SHOWS THE NAME OF THE POPE AND A MESSAGE IN LATIN. THIS MESSAGE SAYS 'THE FOUNTAINS WATER IS FOR THE USE OF THE PUBLIC AND THEIR ANIMALS.'



THE BEE THAT SYMBOLIZES THE BARBERINI FAMILY IS A VERY IMPORTANT FACTOR FOR AND SURREALIST AS IT IS A MAJOR FEATURE IN THE WORK. THIS WAS FOR THE ICONOGRAPHY WHICH IS THE USE OR STUDY OF IMAGES OR SYMBOLS.

HOW DOES THE ANGEL WITH THE BRAZILIAN BUSH GROW? AND WHAT DOES THIS SYMBOLIZE?

NEIL SHOWED HIS DRAWING BOARD, IT IS THE SAME DRAWING BOARD HE USED FOR ALL 250 DRAWINGS, SKETCHES AND STRUCTURES OF HIS COMMUNICATING VESSELS PROJECT. IT WAS THE SAME BOARD HE USED AS A STUDENT. HE SUGGESTS THIS CONTAINS HIS GENETICS, GENETICS OF HIS ARCHITECTURE THROUGH SPACE AND TIME FACTORS.

THE DRAWING BOARD SHOWED TWO STRUCTURES THESE HE DESCRIBED AS SNIFFER DOGS

"THEY SNIFF OUT THE VECTORS AND TRANSLATE THEM AS THEY MOVE ACROSS THE DRAWING BOARD"

THE BUSH GROWS WITH THOSE GEOMETRICS

THROUGH NEIL'S WORK WE CAN DETECT A FACTORS OF CHANCE AND ALSO THE FACTOR THAT WE ARE ALL DIFFERENT WHATEVER THE BACKGROUND. AGAINST THE OLD ARCHITECTURAL THEORY, WE ARE ALL THE SAME. NEIL GOES AGAINST THIS THEORY HE BELIEVES EVERY ONE OF US ARE DIFFERENT AND HE FEELS THE CELEBRATION OF THAT DIFFERENCE IS IMPORTANT.

THE WORLD SURREALISM WAS FIRST MENTIONED IN LATE 1917, THIS WAS IN THE PROGRAMME OF APOLLINAIRE'S BALLET PARADE, THIS WAS A BALLET RUSSES PRODUCTION. THIS PRODUCTION WAS A COLLABORATION OF PABLO PICASSO, JEAN CONTEAU, LEANID MASSINE AND MUSIC BY ERIC SATE, THIS SURREALISM WAS SHOWN THROUGH MACHINERY SUCH AS PROPELLERS, SIRENS AND TYPE WRITERS. NEIL SPILLER EXPLAINED HOW APPOLINAIRE SAID THAT "THIS COLLABORATION OF ARTISTS, OF ALL SORTS, HAD GIVEN RAISE IN PARADE OF A KIND OF SURREALISM"

"THIS WAS THE BEGINNING OF A SURREAL MANIFESTO."

ANDRE BRETON WROTE THE FIRST MANIFESTO OF SURREALISM THIS WAS SIX YEARS AFTER APPOLINAIRE DIED.

"I AM WILLING TO ADMIT THAT THEY ARE TO SOME DEGREE, VICTIMS OF THEIR IMAGINATION, IN THAT IT INDUCES THEM NOT TO PAY ATTENTION TO CERTAIN RULES" (BRETON, MANIFESTO, 1924)

BRETON SUGGESTS IN HIS MANIFESTO THAT SURREALISM IS THINKING OUTSIDE OF THE BOX OR AS HE SAYS 'BREAKING THE RULES.'

"IT IS NOT FEAR OF MADNESS WHICH WILL OBLIGE US TO LEAVE THE FLAG OF IMAGINATION FURLED" (BRETON, MANIFESTO, 1924)

THE FLAG OF IMAGINATION IS WHAT MAKES SURREALISM INTERESTING AS THERE ARE NO RULES OR BOUNDARIES, AND THIS CAN LEAD TO MADNESS. FOLLOWING THE RULES IS A MATTER OF SANITY BUT IN SURREALISM THERE ARE NO RULES TO BE BROKEN THEREFORE MADNESS CANNOT BE THE REASON FOR LACK OF IMAGINATION.

BRETON OPENED THE BUREAU OF SURREALIST ENQUIRIES, THIS OPENED ON ELEVENTH OF OCTOBER IN PARIS. THIS WAS FOUR DAYS BEFORE BRETON PUBLISHED HIS SURREAL MANIFESTO. THE BUREAU WAS AN OFFICE WHERE REGULARLY GROUPS OF SURREALIST MET AND HELD DISCUSSIONS AND MEETINGS TO GATHER AS MUCH INFORMATION AS POSSIBLE BETWEEN THEM AS A GROUP.

THE BUREAU FEATURED A MANIKIN WHICH WAS THE MARK OF THE BEGINNING OF SURREALISM. SALVADOR DHALI'S MUSEUM ALSO EXHIBITED BLANK MANIKIN'S HANGING FROM THE CEILING. BRETON AND DHALI WERE NOT THE ONLY SURREALISTS TO SHOW BLANK MANIKIN'S, AT THE FIRST DADA EXHIBITION ALSO EXPOSED BLANK MANIKIN'S HANGING FROM THE CEILING.

BLANK MANIKINS WERE THE BEGINNING OF SURREALISM AND A STATEMENT OF WHICH NO ONE SHOULD FOLLOW THE RULES.

MANIFESTO

DOES EVERYBODY
UNDERSTAND WHAT A
MANIFESTO IS, OR EVEN
A MANIFESTO IN ITSELF?

THE WORD MANIFESTO COMES FROM THE LATIN MANIFESTUM. THIS MEANS CLEAR AND CONSPICUOUS. MARK INGHAM REFERS TO THIS IN HIS LECTURE "A CLEAR STATEMENT OF WHAT I BELIEVE IN"

A MANIFESTO IS A DECLARATION OF INTENTIONS, A SERIES OF THOUGHTS, THOUGHTS OF WHAT YOU BELIEVE. A MANIFESTO CAN CHANGE THROUGH LIFE; I FEEL IT DEPENDS ON YOUR EXPERIENCE THROUGH LIFE. YOUR EXPERIENCES IN LIFE CAN AFFECT YOUR VIEWS WHICH WILL CHANGE YOUR BELIEFS, RESULTING IN A DIFFERENT MANIFESTO OR A DIFFERENT GOAL. A GOAL IS HOW I WOULD DESCRIBE MY MANIFESTO; IT IS SOMETHING I WISH TO REACH.

A MANIFESTO CAN INFLUENCE CHANGE!

MARTIN LUTHER KING HAD A MANIFESTO, HE HAD A BELIEF, HE HAD A GOAL. AUGUST 28TH 1963 HE MADE HIS MANIFESTO CLEAR TO THOUSANDS OF PEOPLE IN THE FORM OF A SPEECH. THIS SPEECH TODAY IS CALLED 'I HAVE A DREAM..' IT WILL NEVER BE FORGOTTEN AS IT WAS A PLEA FOR EQUALITY AND ONE OF THE MOST MEMORIAL SPEECHES TO DATE.

"I HAVE A DREAM THAT MY FOUR LITTLE CHILDREN WILL ONE DAY LIVE
IN A NATION

WHERE THEY WILL NOT BE JUDGED BY THE COLOUR OF THEIR SKIN,
BUT BY THE CONTENT OF THEIR CHARACTER." (MARTIN LUTHER KING,
1963)

**BE SOMEONE TO BE PROUD OF
PROCRASTINATION LEADS TO
FAILURE**

**PUT 100% INTO EVERYTHING
BE PLAYFUL IN WORK AND LIFE
ENJOY EVERY EXPERIENCE
MY PAST WILL SHAPE MY FUTURE
MY FUTURE IS UP TO ME.**

I LOOKED AT
A FEW LIVING
MANIFESTO'S, A
LOT WHERE VERY
CONFUSING AND I
ALMOST DID NOT
UNDERSTAND WHAT
THE WRITER WAS
TRYING TO PROVE
OR GET ACROSS.
PART OF THE
9TH FACT OF THE
FUTURIST MANIFEST

"WE WANT TO
GLORIFY WAR – THE
ONLY CURE FOR THE
WORLD..."

THIS IS SOMETHING
I DO NOT
UNDERSTAND BUT I
GUESS THAT IS WHY
A MANIFESTO IS
PERSONAL.

A MANIFESTO IS
SIMPLY A DOCUMENT
THAT A PERSON
WRITES TO DESCRIBE
WHAT IS IMPORTANT
TO THEM.

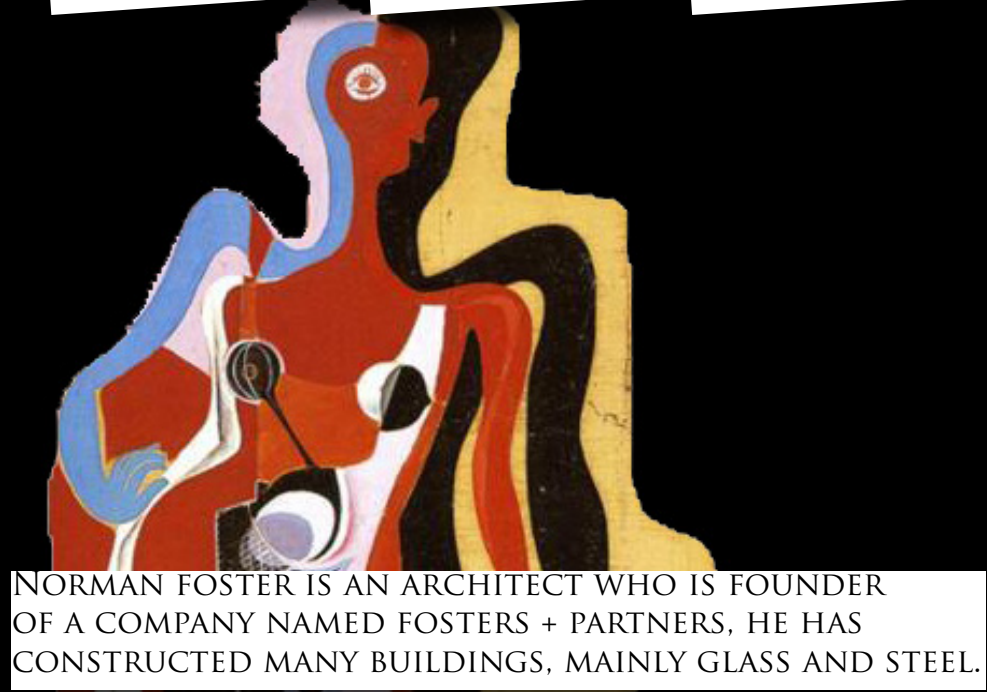
IS IT SIMPLY THAT WE
ONLY UNDERSTAND
OUR OWN
MANIFESTO, IF WE
EVEN UNDERSTAND
THAT.

“ARCHITECTURE IS JUST THE PRODUCTION OF BUILDINGS” THIS IS A STATEMENT NIC CLEAR WANTS TO ASSURE PEOPLE TO REMOVE FROM THEIR MIND. THERE ARE SO MANY DIFFERENT ASPECTS OF ARCHITECTURE, THIS BEING ONLY ONE OF THEM. ARCHITECTURE AS A PROFESSION IS A RELATIVELY NEW THING, IT IS BARELY 200 YEARS OLD YET.

AS THE WORLD IS PROGRESSING THROUGH TECHNOLOGY IT OPENS NEW WAYS OF COMMUNICATING A VARIETY OF THINGS ONE BEING ARCHITECTURE. THE DEVELOP IN SOFTWARE HAS ALLOWED ARCHITECTS TO VIEW THEIR VISIONS THROUGH ANIMATION,

CREATING A REAL FEEL FOR WHAT THEIR STRUCTURE WILL BE. ARCHITECTURAL ANIMATION IS USED AROUND A WIDE VARIETY OF COMPANIES, MANY ARCHITECTS GO TO SPECIALISTS THAT CREATE THEIR STRUCTURE FOR THEM. JARVIS DESIGN ARE AN ARCHITECTURAL

VISUALISATION COMPANY THAT CREATE ARCHITECTURAL ANIMATION FOR ARCHITECTS. THEY HAVE PREVIOUSLY WORKED FOR NORMAN FOSTER AND HIS TEAM “TO CREATE A BREATHE TAKING PROPERTY DEVELOPMENT” (JARVIS DESIGN)



NORMAN FOSTER IS AN ARCHITECT WHO IS FOUNDER OF A COMPANY NAMED FOSTERS + PARTNERS, HE HAS CONSTRUCTED MANY BUILDINGS, MAINLY GLASS AND STEEL.

DIGITAL DEATH, A PROCESS MANY PEOPLE HAVE NEVER CONSIDERED. WHAT HAPPENS TO OUR DATA AFTER WE DIE?

OUR IDENTITY, HERITAGE, HOW TO REMEMBER SOMEBODY AND DEATH, THESE ARE SUBJECTS STACEY PITSILLIDES HAS SPOKEN ABOUT IN A LECTURE ABOUT UNCOVERING THE ARCHIVE. BUT WHAT IS AN ARCHIVE?

JACQUES DERRIDA WAS ONE OF THE FIRST PEOPLE TO REALLY EXPLORE IN-DEPTH THE CONCEPT OF WHAT AN ARCHIVE IS AND WHAT IT MEANS TO COLLECT AND HOLD OR STORE DATA AND MEMORIES. JACQUES DERRIDA WAS A FRENCH PHILOSOPHER 1930-2004.

“THE ARCHIVE IS TO BURN WITH PASSION, TO NEVER REST FROM SEARCHING FOR THE ARCHIVE RIGHT WHERE IT SLIPS AWAY. IT IS TO RUN AFTER THE ARCHIVE EVEN IF THERE IS TOO MUCH OF IT TO FIND.” (DERRIDA, ARCHIVE FEVER)

JACQUES SUGGESTS YOU LOOK FOR THE PERSON THAT YOU MISS AND AS SOON AS YOU FIND IT IS SLIPS AWAY BUT YOU KEEP SEARCHING NO MATTER HOW MANY PHOTOS OR HOW MUCH INFORMATION, YOU STILL HAVE AN URGE TO DISCOVER THE PAST AND TO KEEP A HOLD OF IT.

STACEY PITSILLIDES HAS ALSO EXPLORED SOME PARTS OF DIGITAL DEATH AND HAS TRIED TO SHOW THIS THROUGH FILM. SHE CREATED A FILM FOR HER FINAL PROJECT IN UNIVERSITY, IT WAS NAMED REST IN PIXELS. THIS FILM SHOWS DEATH THROUGH THE DIGITAL WORLD AND IS ABOUT HOW A PERSON DEALS WITH THE DEATH OR LOSS OF A LOVED ONE. THE FILM REST IN PIXELS IS PART OF A SERIES OF FILMS. DIGITAL DEATH IS NOT

A TERM MANY PEOPLE ARE FAMILIAR WITH AND I FEEL STACEY’S PERCEPTION OF IT THROUGH FILM REALLY DOES HELP PEOPLE S UNDERSTANDING OF WHAT HAPPENS TO OUR DATA AFTER WE DIE.

“OUR SOCIAL NETWORKS HAVE BECOME AN ICE BURG BELOW US”

STACEY SUGGESTS OUR DATA IS ALL STORED ON OUR SOCIAL NETWORKS, OUR ARCHIVE’S. WE LIKE TO COLLECT AND STORE THINGS, OUR INFORMATION OUR MEMORIES THESE STORED IN A DIGITAL WAY ALLOW US TO COLLECT MORE RATHER THAN BEING LIMITED TO THINGS WE REMEMBER, SOCIAL NETWORKS GIVE US THE FREEDOM TO SAVE AND STORE EVERY MEMORY WE HAVE. WITH OUR PHOTOS AND

INFORMATION BEING ON A SOCIAL NETWORKING SITE DOES THIS MEAN THAT THEY BELONG TO US STILL, OR ARE THEY OUR FRIENDS AND FAMILIES PHOTOS AND MEMORIES TOO.

THE SYSTEMS OF ARCHIVE WE PARTICIPATE IN ARE CORPORATE COMPANIES. ARE THESE COMPANIES REALLY WHERE WE WANT OUR INFORMATION TO BE KEPT AND STORED.

INFORMATION IS POWER.

ALL OF OUR LIFE WE PUT OUR PRESENCE INTO DIGITAL INFORMATION ONTO THESE CORPORATE SITES. AFTER WE DIES THIS IS ALL THAT IS LEFT AND IT IS LEFT TO THOSE COMPANIES, THEREFORE THEY OWN THE POWER OF THE INFORMATION, THE ARCHIVE THEY OWN THE POWER OF US.

As a child Rachel was really interested in biology, she spent much of her childhood playground days out in the garden and fields digging and exploring the soil and mud, touching it, feeling it and seeing it. She realised at a relatively early age that there was something in the natural world that has the capability to create form and culture and she knew even from early on that she wanted to learn how to design and engineer things that were alive.

When it came to decide what career path to take though she decided to study as a medical doctor. Even though she had theories that people never asked. Rachel was always taught why for example the rabbit had big ears and a fluffy tail, but no one ever asked "What If?" What if the rabbit was a glow in the dark rabbit. This to me seems a very surreal question to ask. But Rachel is not a surrealist is she?

Medicine was the only option that she could study that engaged with the design and engineering of living things. Rachel Armstrong worked in a leprosy hospital in India, this changed her views on how biology and living things came together.

would require many more of the workers to be out there, and there simply was not enough.

The leprosy was striking to her due to how the bodies had been transformed by the disease, but had been restored by working with technology.

This did not make the body a machine, having technological structure did not make you more machine like but made the affected more human.

Leprosy works its way from the outside in, it uses the nerves to come to the inside body, it does this by eating through the nerves. The first sign of this disease is depigmentation. At this stage it can be completely treated, but this in India

“IS THIS
THE END
OR JUST
ANOTHER
BEGINNING”

THE INFORMATION ABOUT PAST AND PRESENT ART AND DESIGN IS ENDLESS. WHAT WE HAVE COVERED IN THIS ISSUE OF GAMSWEN IS A VERY SMALL PERCENTAGE OF DESIGN KNOWLEDGE.

WE HAVE LOOKED AT VARIOUS SECTIONS OF ART AND DESIGN AND EXPLORED A NUMBER OF DIFFERENT PROFESSIONALS AND WHAT VIEWS THEY HAVE IN THEIR FIELD OF WORK.

THIS HAS BROADENED BOTH THE READERS AND WRITERS KNOWLEDGE ON INFORMATION PRESENTED IN THIS MAGAZINE. THROUGH RESEARCH IN THIS SUBJECT I HAVE PROVEN THAT DESIGN FIELDS CAN LAY IN ANY SECTION OF THE PROFESSION AND ALL LINK TOGETHER THROUGH DIFFERENT STRATEGIES, FOR EXAMPLE IN ARTICLE SEVEN SHOWING ARCHITECTURE THROUGH ANIMATION.

THIS CONCLUDES WITH THE QUESTION OF

“HOW DO WE LEARN”

AND THE ANSWER OF, THROUGH OBSERVING INFORMATION AND BY USING THE STATEMENT WE BEGUN WITH

“WE LEARN BY, DOING LOOKING, LISTENING.”

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