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Graphic Design as Projection

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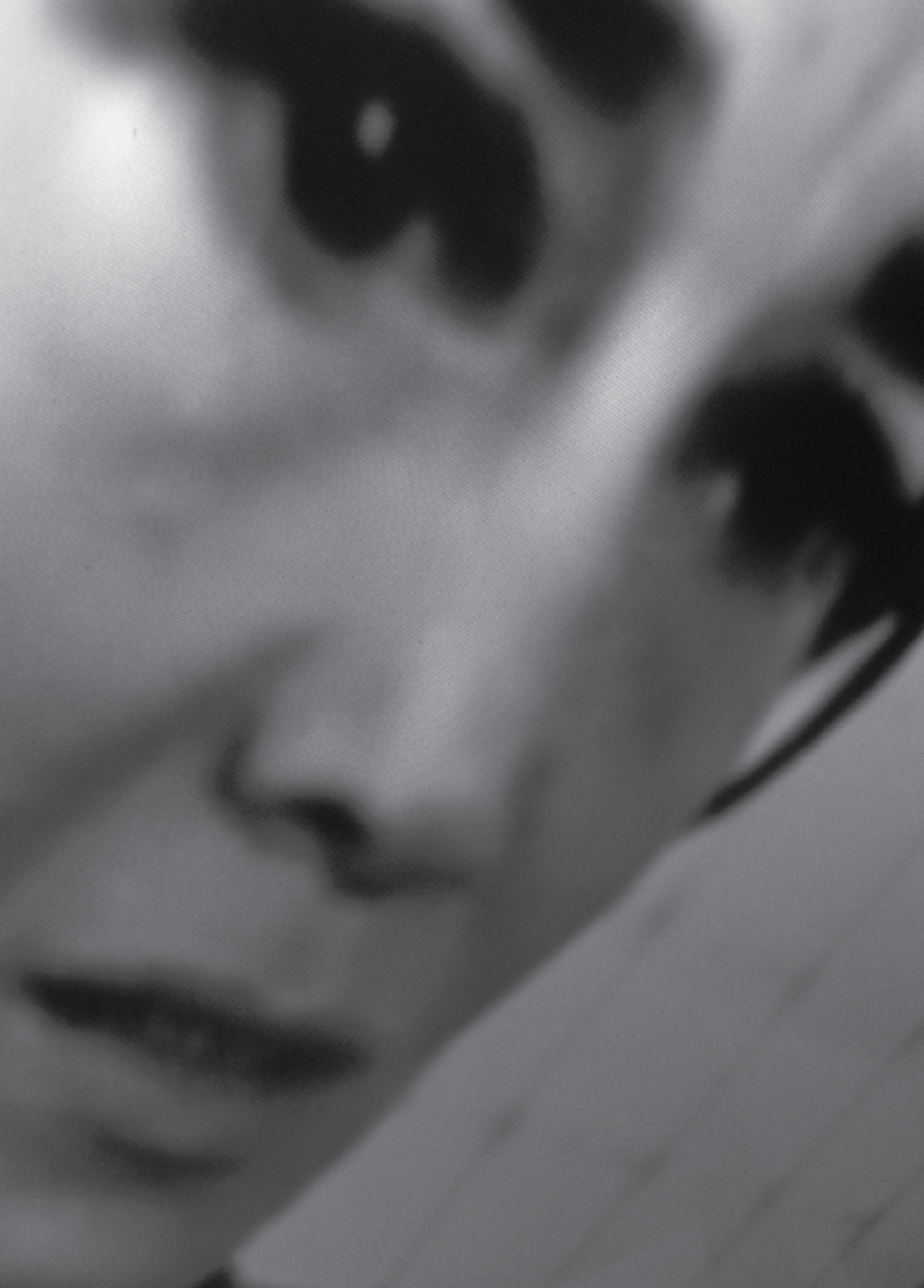
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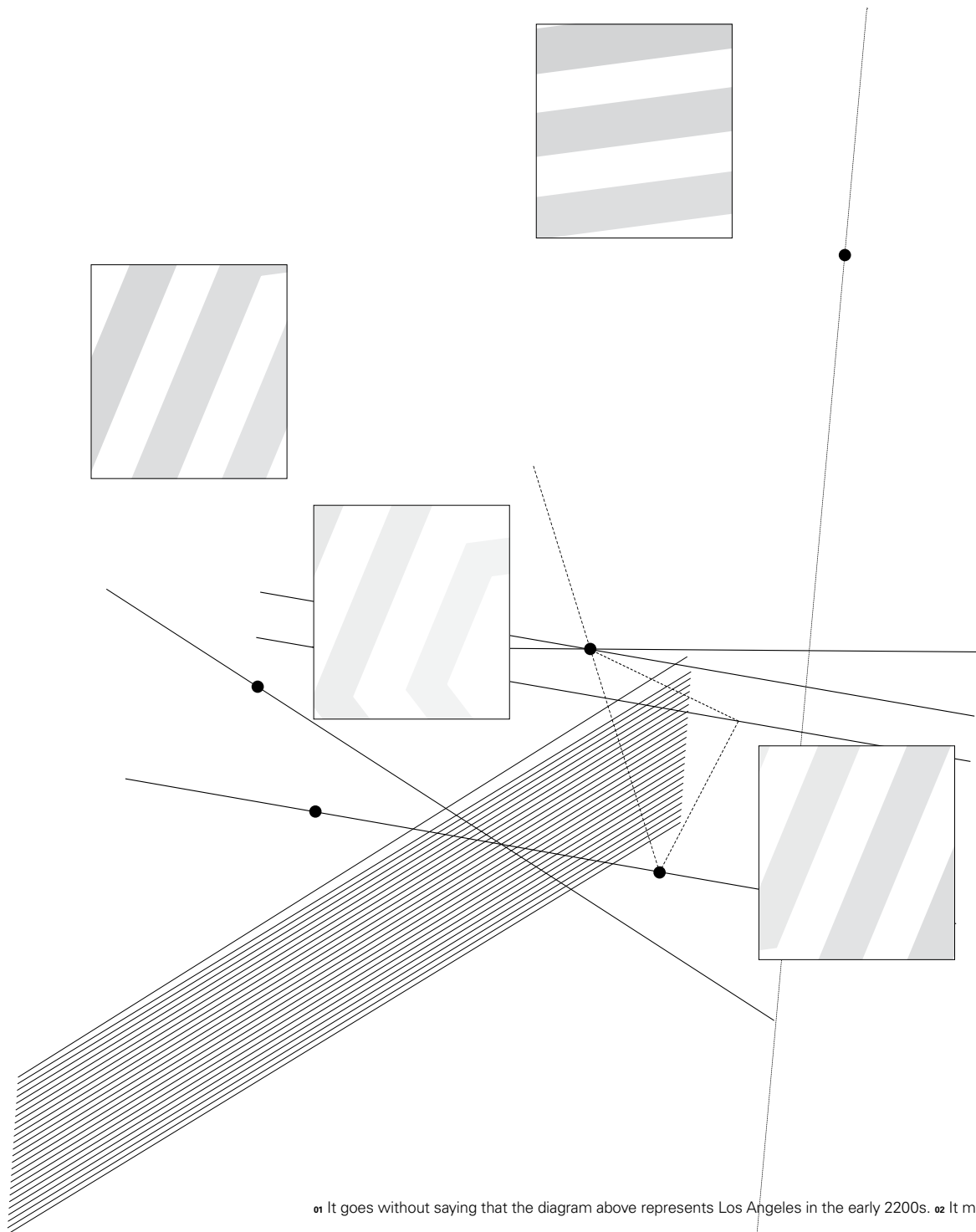
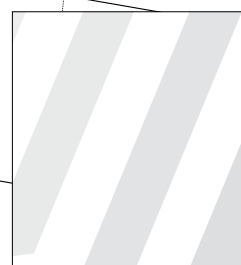
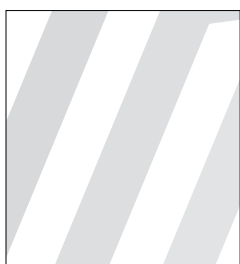
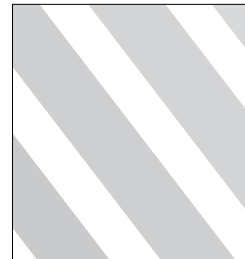
DESIGN AS **PROJECTION**



I imagined a world where designing is projecting
and where the entire design field is called projection.
My research into what it means to be a projector
culminates in a participatory creative project
that embodies concepts of projection
taken from a range of disparate subjects.

Bret Hansen

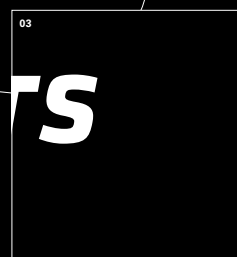
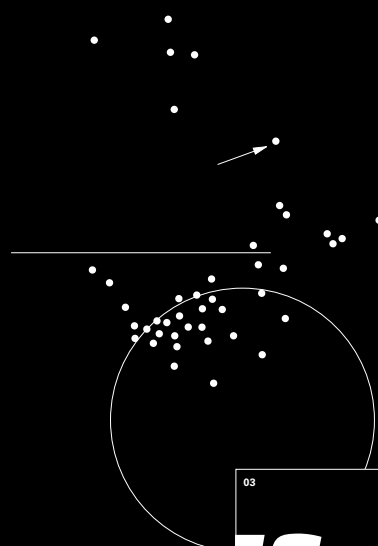
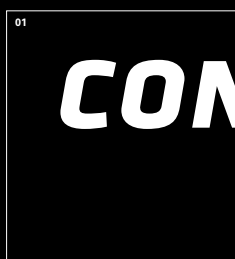




01 It goes without saying that the diagram above represents Los Angeles in the early 2200s. 02 It may seem unfathomable to you now, but you have had a remarkable, though subtle influence on many future Angelinos. 03 Study the image for a few seconds, then close your eyes and go to Los Angeles in the year 2205. 04 The sky is clear. 05 The Pacific glints with sunlight. 06 You are pure perception. 07 Feel your presence. 08 See your legacy.



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01

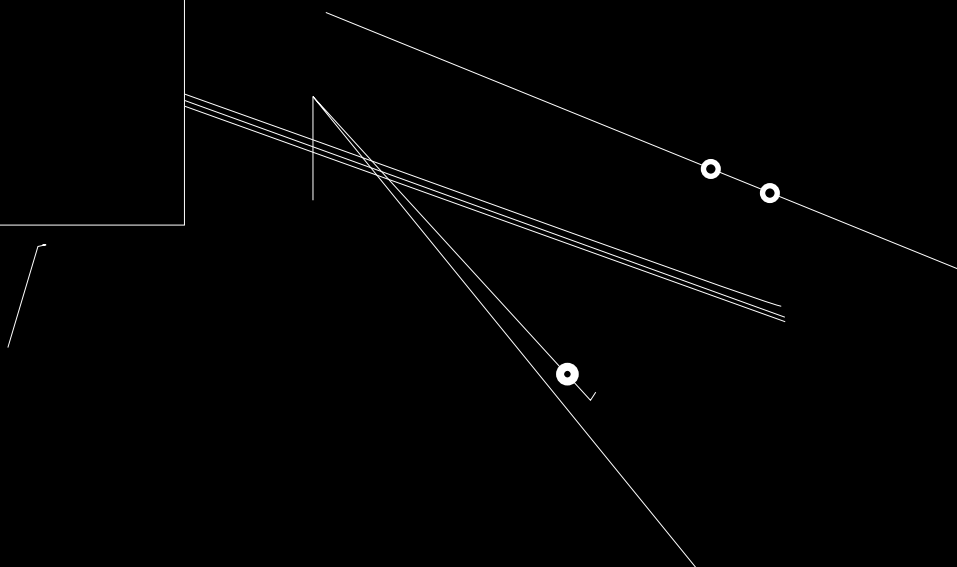
YOU

02

ARE

03

A PR



04

OJEC

05

TOR.

introduction

If you throw things, work on projects, daydream, watch movies, read novels, admire others, develop crushes or cast shadows, then you are a projector.

But if you are a designer, then projecting is your job. The term projector is an official designation. In the 18th century, it identified creative entrepreneurs who designed and launched new projects. It was the legal term at the U.S. patent office to identify inventors of new designs. In Italy, designers are still called *progettistas*.

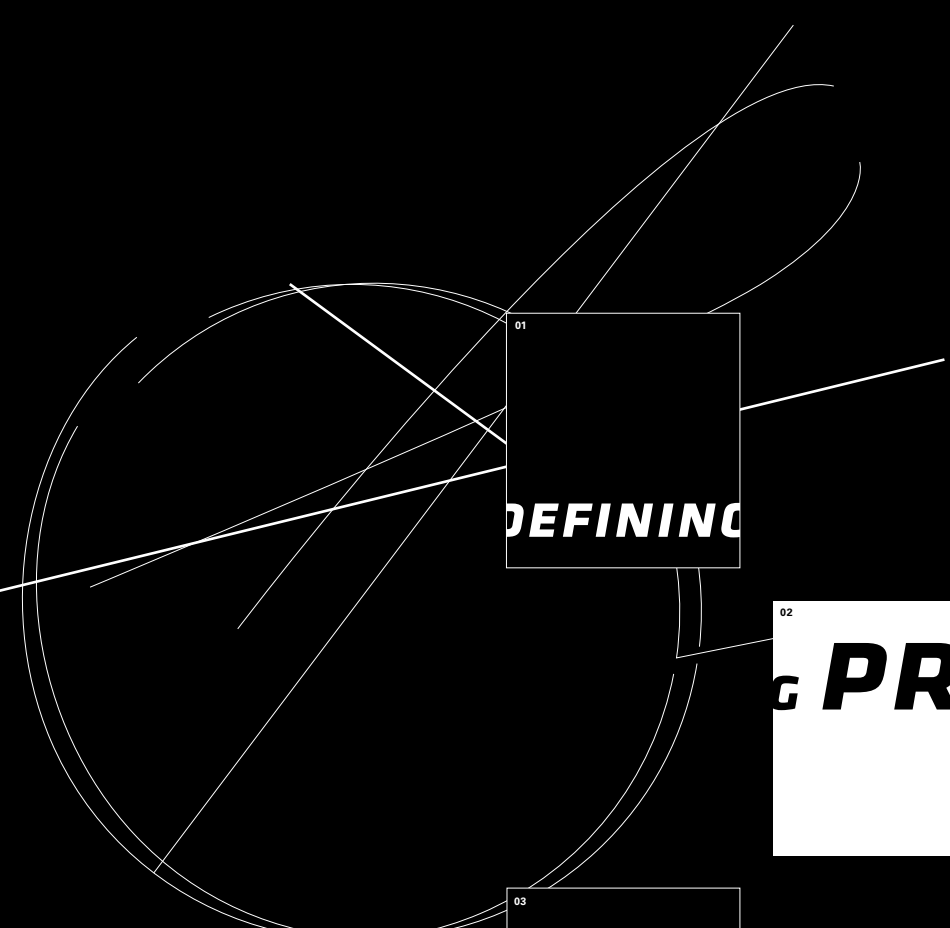
But the term fell out of use in England and America because it developed dubious undertones. *The Universal Dictionary of Trade and Commerce* of 1755 characterizes projectors as 'idle, roguish and enthusiastical' and describes their work as reflecting 'whim and knavery.' In Jonathon Swift's *Gulliver's Travels* the Academy of Legado employs more than five hundred 'projectors' who spend their days conjuring inane projects that never work, like building houses from the roof down, or extracting sunbeams from cucumbers.

Thinking about designers as projectors paints a complex picture of their role. Currently debated notions like 'designer-as-author,' 'designer-as-entrepreneur' and 'designer-as-auteur' could easily merge under the term's broad definition of project launcher. But its questionable connotations also suggest that the design enterprise is misguided in its attempts at making the world a better place. Thinking about designers as projectors provides an intriguing and sometimes humorous vantage for looking critically at the design field.

My work investigates the implications of calling myself a projector through a linguistic sleight of hand. Instead of focusing solely on the 18th century definition of a projector, I imagine a world where designing is called projecting and the entire field is named projection. Ideas about projection from a range of disciplines are brought to bear on my creative practice through a mash-up of definitions. Consequently, the work undergoes a strange distortion and becomes a fascinating new endeavor.



gate 5



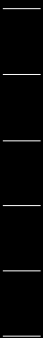
01
DEFINING

02
g PRO

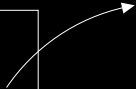
03
JECT

Ideas about projection run the gamut. Developing a unified theory and mapping it neatly to graphic design is best done by mixing different concepts into a collage of ideas. The creative practice that emerges is complex and multi-faceted. Viewing design as projection emphasizes the idea that messages travel along imperfect trajectories where they are distorted by the interferences they encounter. The limitations of communication become evident. But the powers of the imagination are amplified. Play and fantasy are encouraged. An irresistible urge to make things strange sets in. Ultimately, an interest in the production of meaning and in where it resides prevails.

IMAGINING	10
PERFORMING	12
PRETENDING	14
DISTORTING	16
LAUNCHING PROJECTILES	18
INVENTING	20



04
TION



PROJECTING IS IMAGINING

imagination + projection = imaginative projection

notes

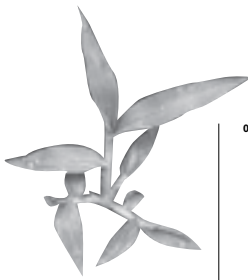
freedom is yours. a new life awaits. close your eyes and see. be elsewhere.

01 A twelve-year old boy unfolds a rusted lawn chair and drags it across a cinderblock patio, scraping over the crabgrass growing in the cracks. 02 He positions it next to the potted palm he brought out from the living room. 03 He presses the play button on his cassette player and then faces the blue sky above and takes in the sun's warmth. 04 Sade's taut voice ricochets off the peeling fence and resonates throughout the back yard. 05 He opens the Club Med catalog he sent for and flips through page after page of turquoise skies, sandy beaches and snorkeling couples. 06 In a few minutes, he's splashing among them in the salty Mediterranean, far away from his sweltering Baltimore suburb.

03



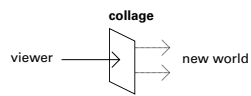
▶
PLAY



01

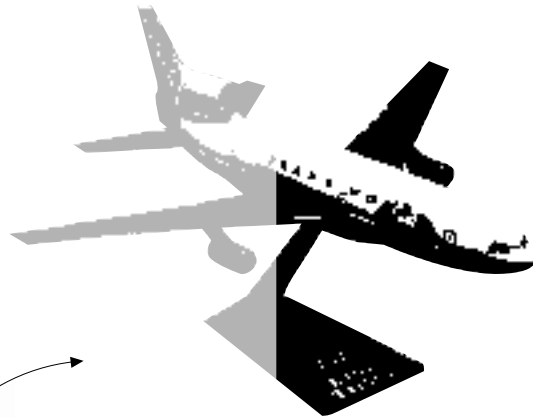
PRETEND

FLY AWAY



key terms
 imagination
 travel
 empathy
 escape
 thought experiments
 fiction
 shifting points of view

06



06

Imaginative projection allows for travel to made-up worlds. We have the capacity to enter the environments inhabited by a novel's protagonist and to feel what he or she feels. The concept explains why fiction works and why we experience empathy. Imaginative projection is also a way of thinking. Einstein is said to have arrived at his greatest insights by conducting thought experiments, which in essence were imaginative projections. But it doesn't take a genius. We all do it whenever we envision a new situation or imagine what it's like to be in someone else's shoes.

▶▶
 ESCAPE



audience 1: self. | audience 2: unconscious mind. | audience 3: strangers.

WASP

MONSTER

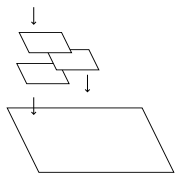
PROJECTING IS PERFORMING

(audience + projector) time = performance

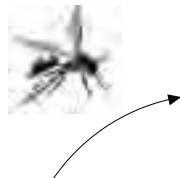
notes

juxtapositions spark ideas. meaning emerges in time. themes arise slowly at first, then solidify in a flash.

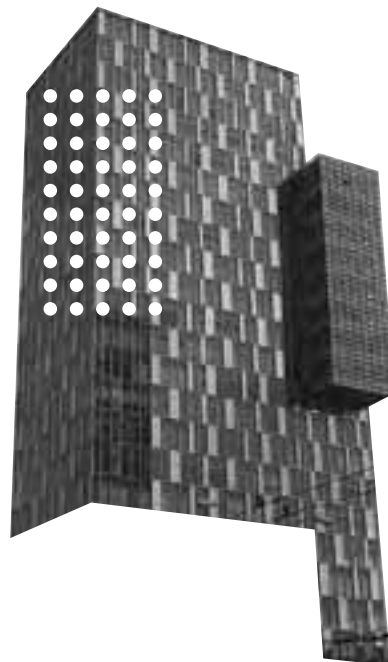
01 A line drawing of a wasp is glued down next to a photographic image of a skyscraper, which has been cut from its surroundings. 02 The two images occupy the lower left region of a square paper. 03 Next to the building, the insect is an eight story buzzing monster. 04 A row of tiny minarets is arranged next to the building's base. 05 A picture is emerging of a modern Middle Eastern city. 06 Each window in the skyscraper is carefully excised with an x-acto knife, giving it the appearance of a façade on a Hollywood set. 07 Through this skeletal tower, a pink sky is visible. 08 An image of a man, small enough to be carried away by the menacing bug, but too large for the architecture is placed inside a gray square. 09 Positioned far above the scene and adhered to the picture with clear tape, he appears to be trapped behind a translucent screen. 10 A caption is added that reads, Los Angeles, 2078.



01



02



precedents + antecedents

Picasso's papier collés

DaDa nonsense

Theater Voltaire

Surrealist painting

Playtime

key terms

collage

combine

juxtapose

superimpose

time

audience

process

evolution

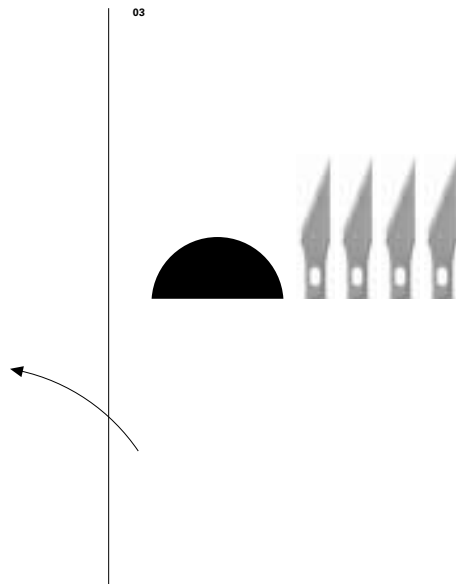
story

spark

MIDDLE EASTERN CITY

TRAPPED

2078



In Plato's *Allegory of the Cave*, performers project shadows on a cave wall. Prisoners who have been bound since birth to stare only at the wall know nothing of the outside world. They mistake the shadows for reality. As the shadow casters gesture and move, the prisoners' world takes shape. Reality is thus performed by both the projectors and their captive audience.

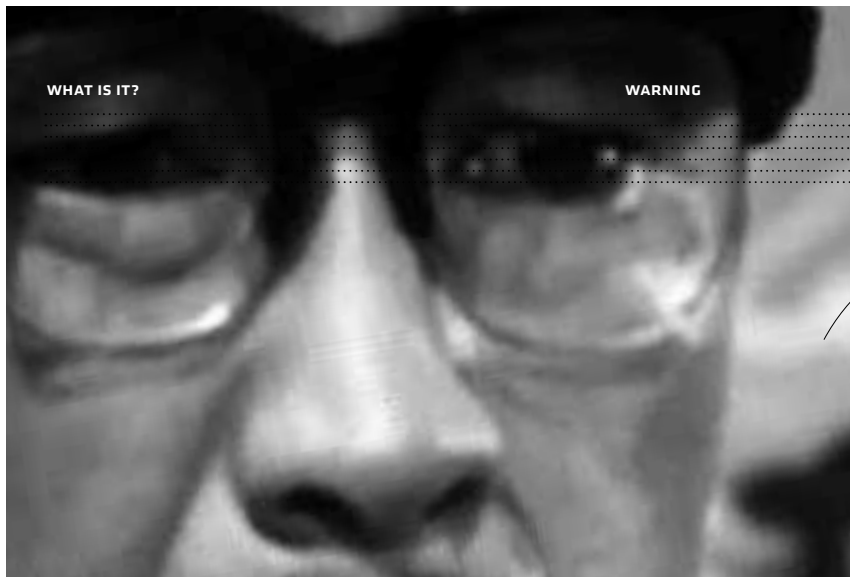
PROJECTING IS PRETENDING

external object x internal content = meaning

notes

inscrutable forms. puzzling shapes. drawn in by a desire to understand. repelled by opacity.

01 A block of intricately shaped Styrofoam is preserved in an acrylic case. 02 It is an artifact from the future. 03 Its strange protrusions and depressions comprise a cryptographic language that begs to be deciphered. 04 People line up for hours to glimpse its puzzling geometry. 05 It might be a warning, some say. 06 Or it might be an object of spiritual contemplation. 07 Some look at it and conclude with a shrug that it is just a piece of trash.



03

styroglyphs



fear



neandernaut



earthjyvvyck



time



virus



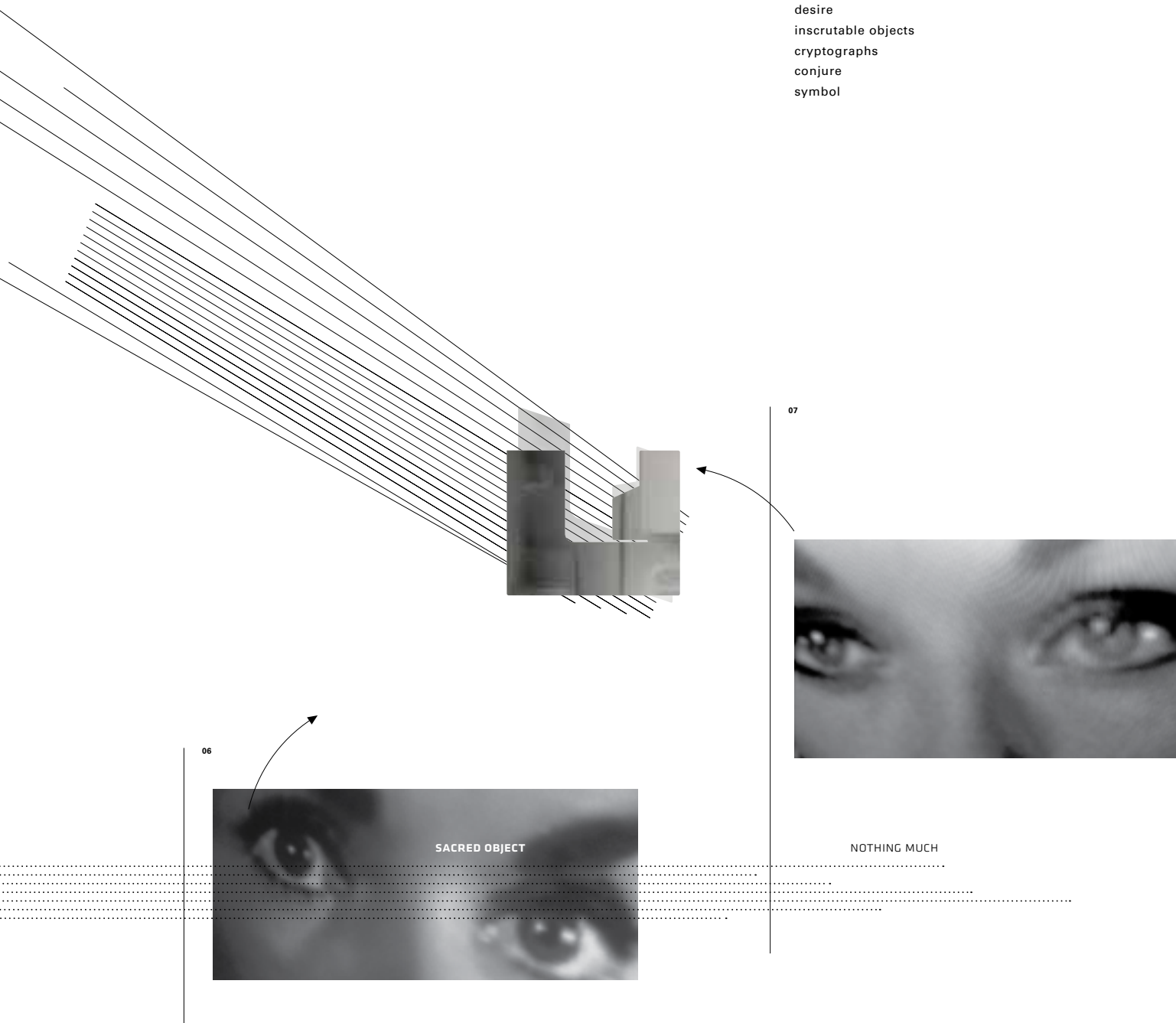
apocalyptember



seed

Our main motivation for living is our
will to find meaning in life.
—Viktor Frankl

key terms
codes
puzzles
mysterious forms
confusion
desire
inscrutable objects
cryptographs
conjure
symbol



Psychological projection describes one of the human mind's core functions — to produce meaning. The theory suggests that we project meaning onto the objects in our world. We convert them into conceptual images that enable us to deal with the world 'out there' on human terms. Because we engage primarily with our projections, we are continuously being shaped by a version of the world that, paradoxically, we shaped. Students come face to face with this phenomenon in life drawing classes when the idea of an object being drawn supercedes their perception of it. But while projection can cloud perception, it also provides an arena for play. Being a projector is a return to childhood where dreaming up worlds for *Star Wars* action figures means a shoebox is a cave and a coffee can is a spaceship.

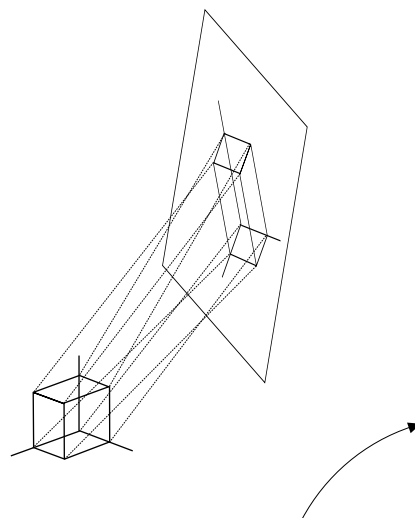
PROJECTING IS DISTORTING

representation x method = distortion

notes

different vantage points. new views. accuracy is sacrificed in order to represent.

01 The place is packed. 02 The pair arrives too late to get a seat in the middle of the theatre. 03 Grudgingly, they scoot into some empty seats in the second row. 04 Towering above them is a man's face, two stories high. 05 Pressing back in their seats, they look up at the screen and try to get a handle on what they are seeing. 06 From their close vantage, the colossal figure on the screen appears stretched and distorted within a frame whose black edges are only just visible on the periphery. 07 Whiskers the size of staplers and lips as big as a Volkswagen skim the screen. 07 Parts disguise the whole. 08 The screen is a morass of abstract shapes. 09 Better to close their eyes, they figure, and listen to the film play out.

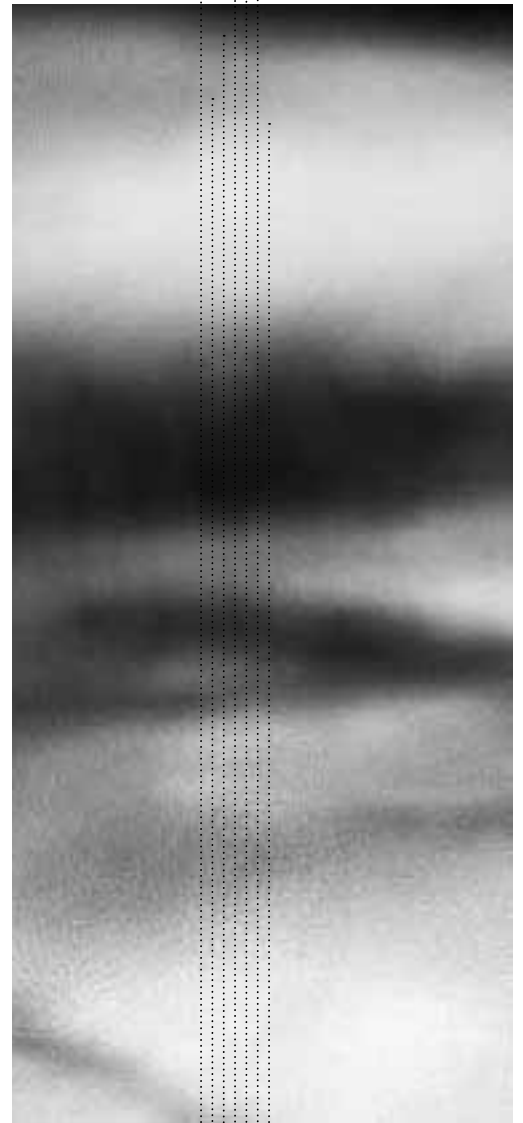


key terms
distortion
fragments
pixels
vantage point
parts / whole
details
perspective
warp

04

05

06



Projection enables us to 'put ideas out there' where we can see them and share them, but distortion is a natural consequence. When the globe is projected onto a two dimensional surface, for example, geographic features are represented and the landscape becomes navigable. But in all map projections, accuracy suffers. Likewise, ideas can be distorted even as we try our best to project them accurately through words and pictures.

PROJECTING IS LAUNCHING PROJECTILES

idea x representation = projectile

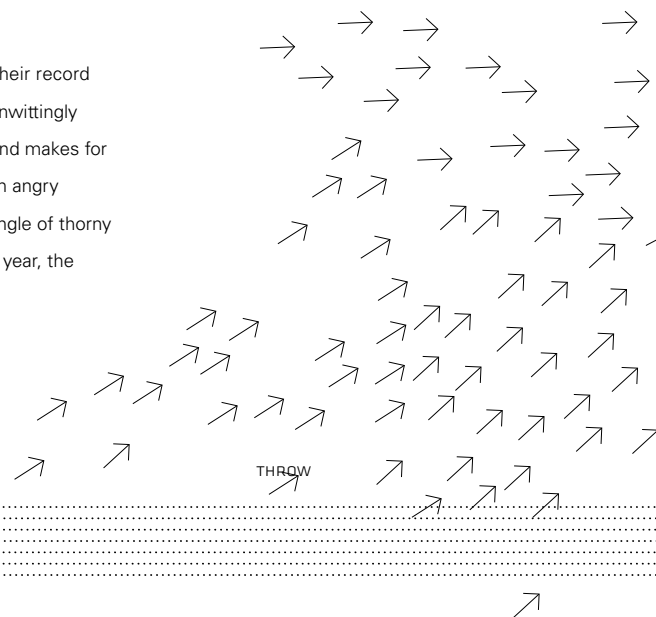
notes

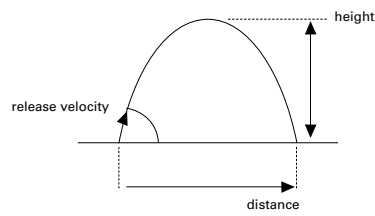
putting things out there. sending messages. shooting magic arrows.

01 By now the game is a ritual. 02 Each day after school the two boys meet in the backyard to beat their record of 256 consecutive frisbee catches. 03 Standing too far apart to hear each other, they communicate unwittingly through every throw. 04 A gentle high toss allows the plastic blue disc to hover in the afternoon sky and makes for an easy catch. 05 But the hostilities and competition that underscore their friendship soon set in. 06 An angry line drive hurts to catch. 07 A tricky side-throw requires the other to dart across the yard and into a tangle of thorny bushes. 08 Similar sessions repeat for several weeks until their interest eventually wanes. 09 Within a year, the boys part ways, having said all that needed to be said.

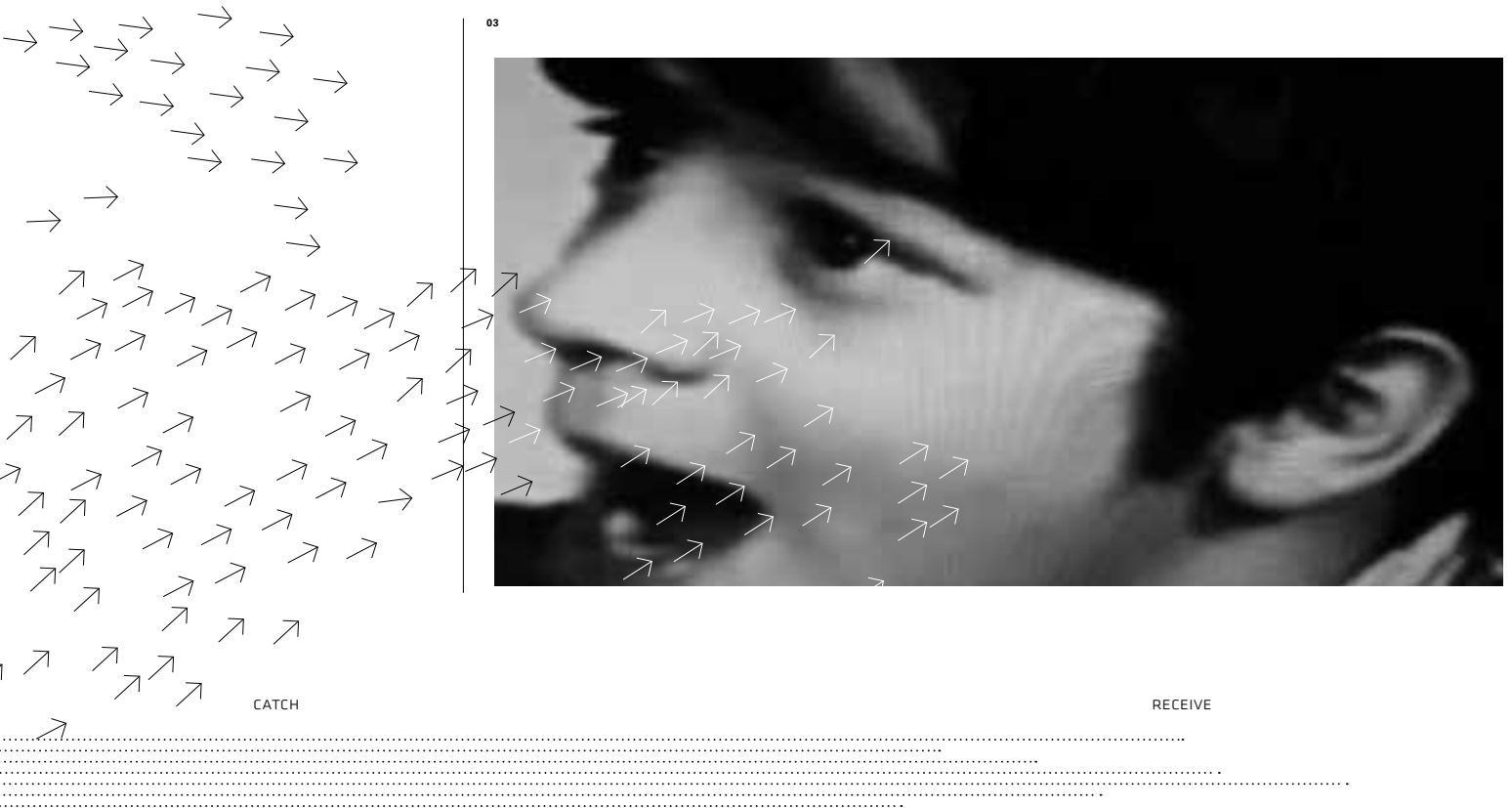
3-2-1 FIRE!

MESSAGE





key terms
 magic arrows
 Cupid
 influence
 throw
 affect change
 launch
 Thor's lightening bolt



When missiles are launched they adhere to laws of projectile motion. Their trajectories are affected by friction, wind and by gravitational force. If these interferences are correctly calculated, the projectiles hit their targets. Anything that's projected is a projectile, including ideas and messages. Once launched, they are susceptible to environmental factors, such as audience interpretations, static or competition from other messages. They may or may not reach their target as intended. Mythologically, the idea that we can affect change in others is symbolized by projectiles, such as Cupid's magic arrows.

Gulliver's Travels by Johnathon Swift

Projection and Re-Collection in Jungian Psychology by Marie-Louise Von Franz

Allegory of the Cave, from Republic by Plato

Wikipedia articles:

Military Power Projection

Movie Projection

Map Projection

Star Trek Voyager: Episode No. 19 'Projections'

10

9

8

7

6

PROJECTING IS INVENTING

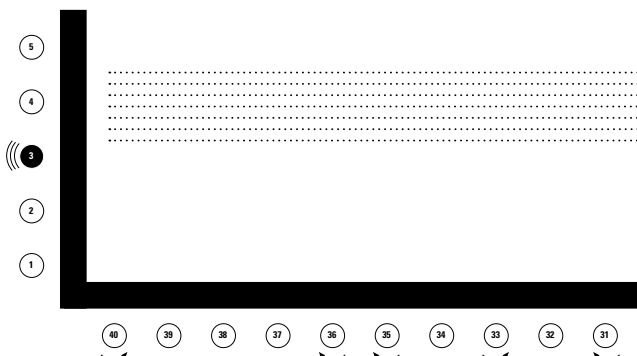
sentences x classic projector technique = a theory

notes

The following vignette is excerpted in an abbreviated form from Johnathon Swift's Gulliver's Travels. It describes the work of one of the many projectors employed inside the Academy of Logado.

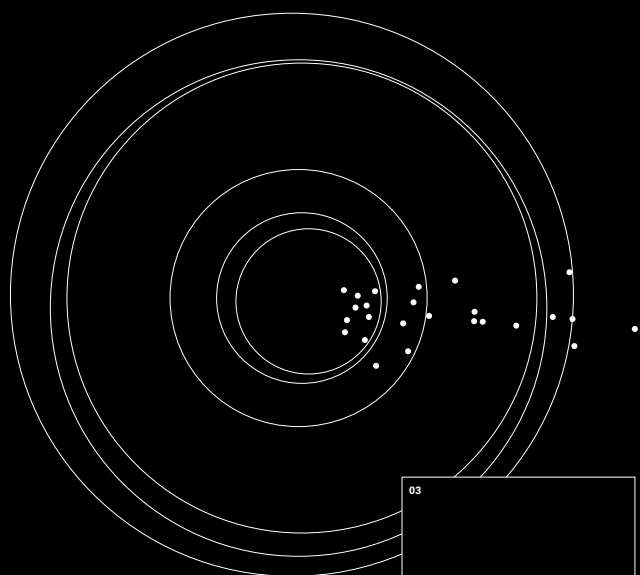
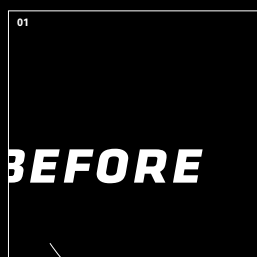
01 This academy is not an entire single building, but a continuation of several houses on both sides of a street. 02 Every room has in it one or more projectors; and I believe I could not be in fewer than five hundred rooms. 03 The first professor I saw, was in a very large room, with forty pupils about him. 04 He... led me to the frame, about the sides, whereof all his pupils stood in ranks. It was twenty feet square, placed in the middle of the room. 05 The superficies was composed of several bits of wood, about the bigness of a die, but some larger than others. 06 They were all linked together by slender wires. 07 These bits of wood were covered, on every square, with paper pasted on them; and on these papers were written all the words of their language, in their several moods, tenses, and declensions; but without any order. 08 The pupils, at his command, took each of them hold of an iron handle, whereof there were forty fixed round the edges of the frame; and giving them a sudden turn, the whole disposition of the words was entirely changed. 09 He then commanded six-and-thirty of the lads, to read the several lines softly, as they appeared upon the frame; and where they found three or four words together that might make part of a sentence, they dictated to the four remaining boys, who were scribes. 10 This work was repeated three or four times, and at every turn, the engine was so contrived, that the words shifted into new places, as the square bits of wood moved upside down. 11 Six hours a day the young students were employed in this labour; and the professor showed me several volumes in large folio, already collected, of broken sentences, which he intended to piece together, and out of those rich materials, to give the world a complete body of all arts and sciences.

Using a technique inspired by my projector predecessors in Gulliver's Travels, I wrote the following dissertation with sentences taken from disparate texts on projection.



Behold human beings in an underground
a particular situation
Academy of Projectors
 Here they have been from their childhood
illusion and reality collide
One of the projectors invents a machine by which
A sphere cannot be represented
for a brief moment
Voyager's Emergency Medical Hologram without distortion
an image and because
The retina of the human eye retains
how laborious the usual method
 will be unable to see the realities
 extremely difficult to work with
a case where you are
ordering him not to believe anything
These examples involve
 symbolizing projection by means of projectiles
the most ignorant person **maps**
his hands and clothes
 and can only see before them
 by its nature it is hidden
the computer
 Projection is the most profound
 will suffer sharp pains
on hard power assets
the human who created the magic arrow.
 and subtle of human psychological
devastating effects
involve the active use of military forces in combat
The projector of this cell has a clearer vision
insists that the Doctor is actually Dr. Lewis Zimmerman
 of the map architectural drawings an illusion
 Every one
could not exist without projections psychic elements
might write books **his face and beard were**
without the least assistance from genius or study
since the birth of sound film
simple imaginative projection at a constant speed of
traditional measures of power projection
 perceived distortion *virtually all film projectors in commercial movie theaters*
 an unconscious 24 frame per second
 is at the same time a loss of soul.



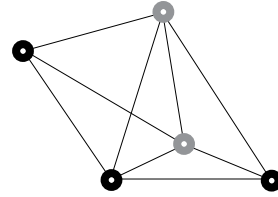


Getting to a point where I could see a link among disparate practices didn't come easily. My investigations seemed to divide my interests and scatter them into divergent units. When the idea of projection finally sparked, I saw my world as a collage of activities and interests. Paradoxically, calling myself a projector unified my art, design and writing interests under a single practice—not by smoothing out the differences but by allowing them to coexist.



DISCOVERING + SYNTHESIZING

disparate projects x synthesis x 'projector' viewpoint = new process



notes

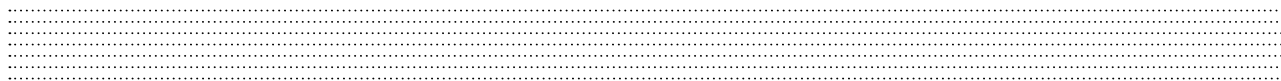
combining projects. finding connections. launching an inquiry. injecting fun into my work.

My interest in projection grew out of a desire to connect disparate activities. By semester three, I had abandoned a previous thesis topic and felt lost. Hoping to find a direction, I looked over all my work and tried to find a common thread. I divided my work into categories and looked for what I called 'essential first moves.' I thought that perhaps we each have a particular "go-to" first step and figured that if I could identify it, I'd be closer to discovering a core method.

I grouped all my work into five different research areas: **01** collage, **02** inscrutable objects, **03** vector drawing, **04** de/meaning design and **05** emerging narratives. They represent separate interests which I eventually combined under the heading of projection.

THREADS

CONNECTIONS

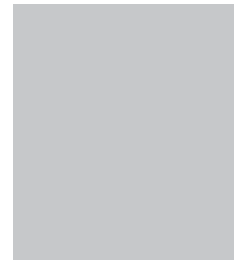


01



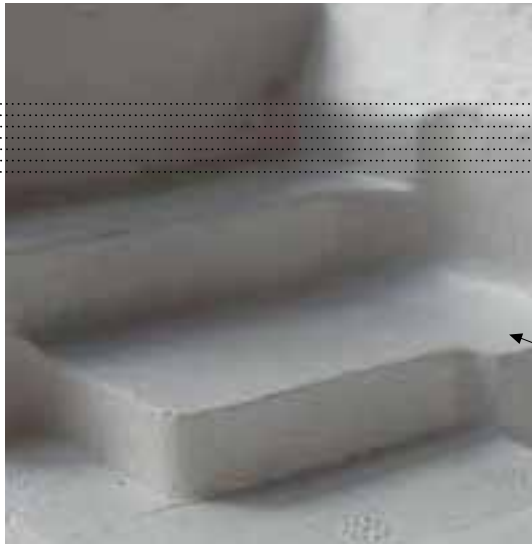
FIRST MOVES

collage The primary activities of traditional collage – cutting, pasting and arranging on a surface – force unrelated items to interact. The resulting compositions conjure narratives based on strange associations.



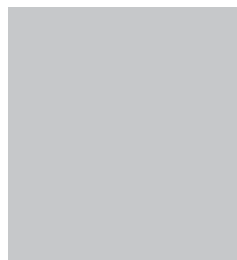
02

CONTEMPLATION

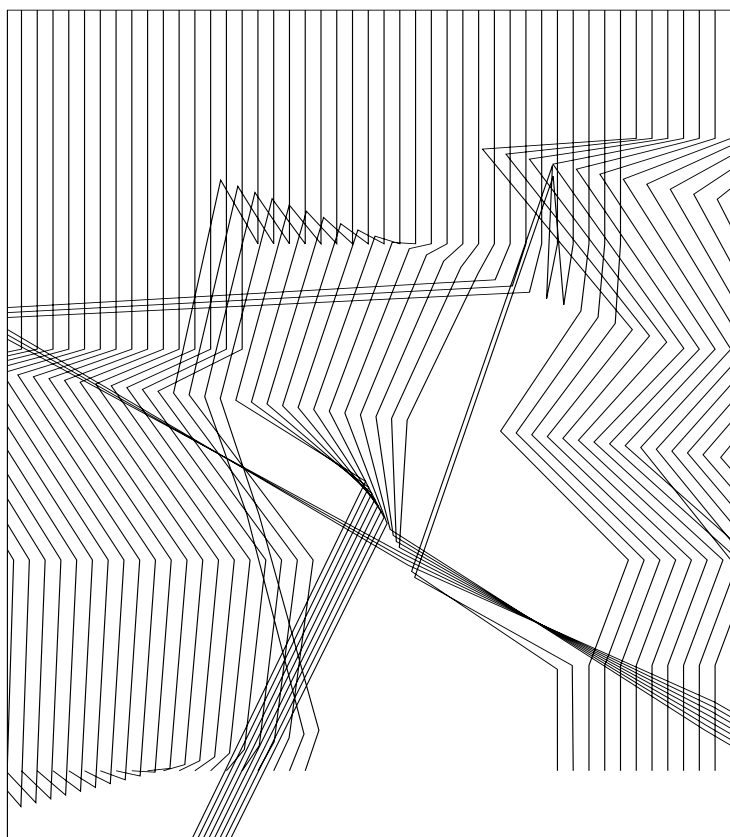


FASCINATION

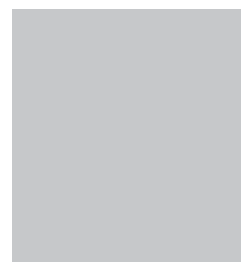
inscrutable objects Ubiquitous styrofoam packaging blocks seem to contain a secret three-dimensional code. Each protrusion conveys part of an indecipherable message.



03



vector drawing The mechanical nature of drawing in Adobe Illustrator creates imagery that seems technical, diagrammatic and topographic. Lines can be skewed, twisted and duplicated and they never lose their geometric qualities. Even when they're not 'about' anything, they seem to convey a scientific purpose.

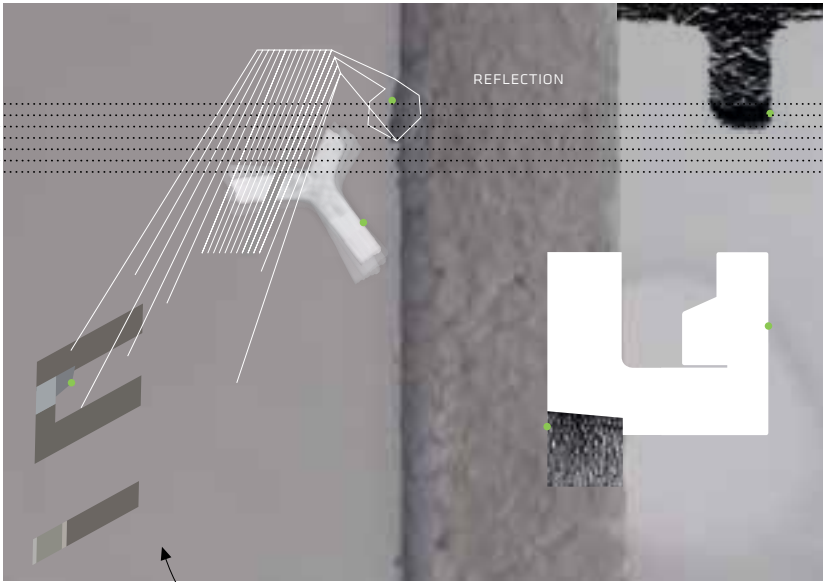


04

MISCHIEF

REFLECTION

SELF-CULTIVATION

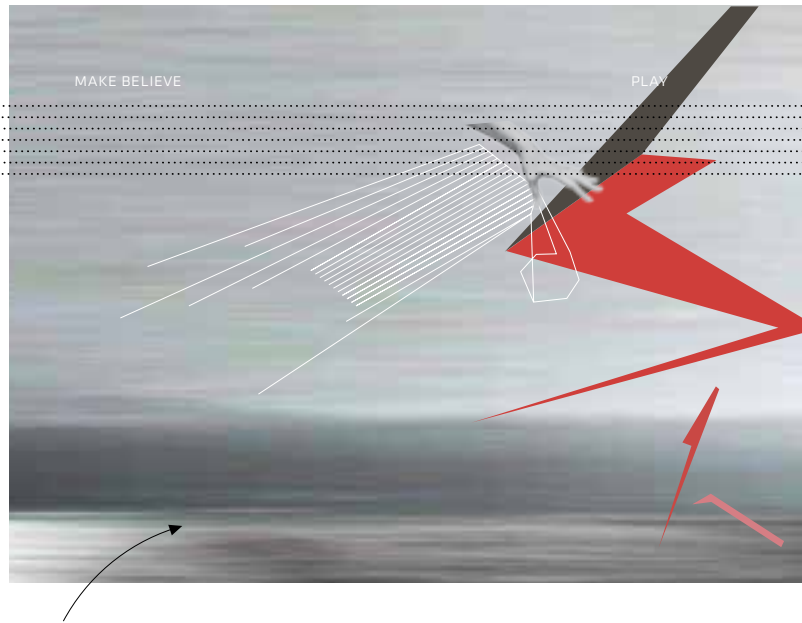


de/meaning design Certainty is an impossibility. Since we can't escape it, why not face it? Rather than viewing graphic design as a way to clarify meaning, an alternate view might reframe design as a method for cultivating ambiguity. Perhaps graphic design could take inspiration from zen koans and create opaque objects that prompt contemplation.

Time is a circle in space.
 The moment when human
 consciousness emerged has
 collided with the moment of
 humanity's annihilation. A
 portion of this moment is called
 Earthjavyik. Moreover, space
 is movement along time's circle.
 The new era, which is infintes-
 sibly small, is named Prep-
 aleopostapocalyptember. Its
 inhabitants, the neandernauts,
 traverse the human condition.
 A first excavation uncovered a
 fragment that is thought to be
 an early viral form of sadness.

STORIES

05



emerging narratives I am intrigued by the new worlds that exist within a collage. Developing a story to explain these strange places is a human impulse which relates to our perpetual myth-making enterprise. It's an irresistible urge.

IDENTIFYING A DISPOSITION

I organized my five areas of interest into two lists: a list of activities and a list of interests. I thought that if I could distinguish between the nouns and the verbs of my research, connective threads would be revealed. But instead of revealing a unifying attribute in the work, it reflected my general disposition. I determined that I enjoy being surprised by imagery, that I value a gestural approach to working and that I have a mischievous side that likes to upend status quos (especially personal ones). I also realized that I like to frame my activities by coming up with titles (de/meaning design, inscrutable objects, form+facture).

01	02
ACTIVITIES	INTERESTS
collaging	de/meaning design
juxtaposition	uncertainty
edge	ambiguity
difference	koan
unity	mystery
simultaneity	poetry
amalgams	interpretation
	subjectivity
	syntax/semantics
vector drawing	
gesture	
material	
pseudo-science	inscrutable objects
diagrammatic	code
drawing	messages
measuring	information
flattening	counterform
mapping	ambiguity
simplifying	properties
	ubiquity
	seduction
	repulsion
discovering stories	mystery
story	system (hidden)
imagination	cryptic
landscape	
connections	
structure/web	
culture	
accumulation	
interpretation	
development	
evolution	
growth	
myth	

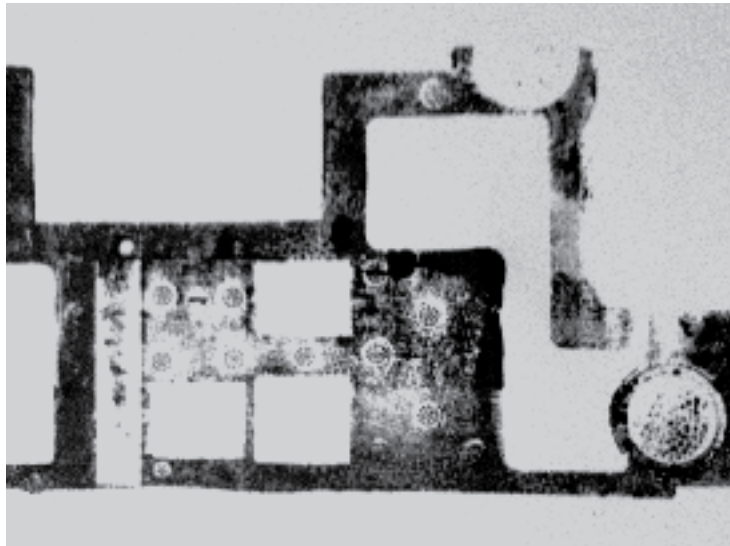
GUIDELINE 43: There are many possible ways for the investigator to arrange his data, some of which may reveal relationships useful in inquiry.

01



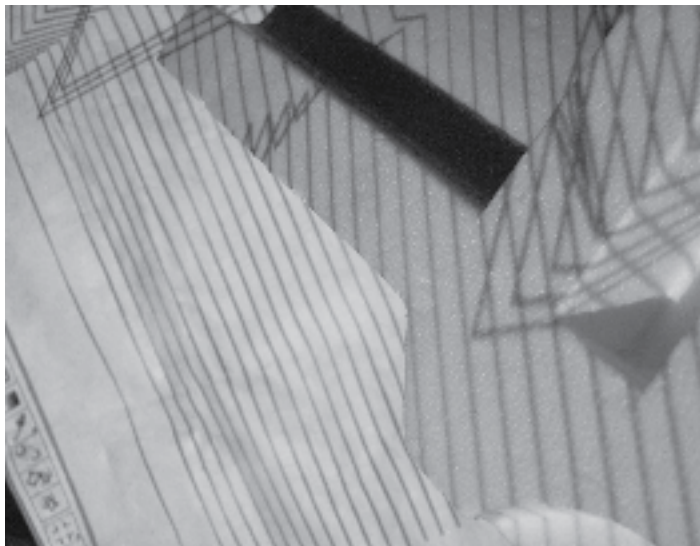
contemplating styrofoam I started my 'official' inquiry by collecting and documenting styrofoam samples.

02



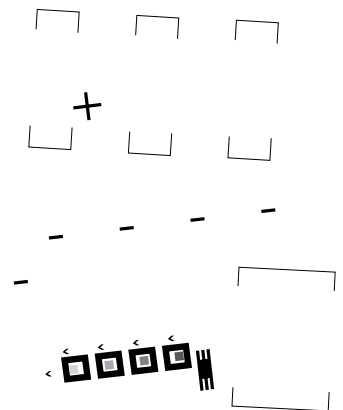
stamping By inking styrofoam forms and using them as stamps, I created a series of prints. I traced the shapes in Adobe Illustrator and developed a series of 'styroglyphs' which I then incorporated in subsequent work.

03



topographic projections Looking for a way to use my vector drawings, I noted that their repeating lines looked like topographic maps. I wanted to see how they would look projected on styrofoam. Would they enhance the strange geometry? Would the styrofoam forms look like futuristic landscapes?

04



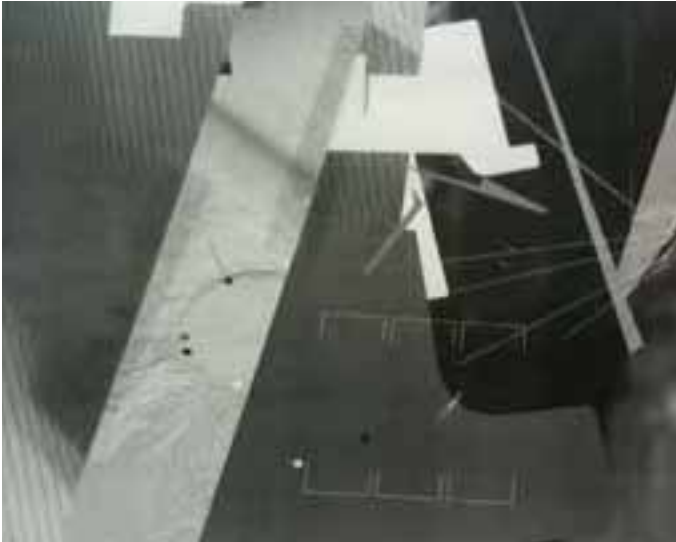
packaging flaps Intrigued by the way my 'stryoglyphs' seem to convey a cryptic code, I looked for other sources for developing graphic systems. On recycling day, I walked through the neighborhood and rummaged through recycling bins, removing flaps from cereal boxes, six-packs and food containers. Printers' marks on the flaps are an indecipherable language. I noticed that when graphic signifiers, such as arrows, arithmetic signs, brackets and numerals appear next to unfamiliar forms, the mind tries to make connections.

GUIDELINE 02: When the investigator is given a topic, a problem contained within the topic, and a method for solving the problem, he frequently solves the initial problem and then finds and defines other related problems and chooses methods for solving them.

SPARK!

It was at this point in my inquiry that I happened upon the Italian word for designer, *progettista* which means projector. I immediately thought of psychological projection and wondered if designers are the psychological projectors of a culture. I loved the idea that design could be recast as a profession built on a neurotic defense mechanism. I also thought about the shadow projectors in Plato's *Allegory of the Cave*, and imagined design to be a dubious enterprise based on manipulating shadows. Best of all, the possibility that design is projection seemed to link all my work.

05



digital collage Having identified paper collage as a primary way of working, I decided to make a shift in my method and go digital. With an archive of styroglyphs, topographic projections and packaging marks, I combined shapes on screen instead of on paper. I liked how quickly different fragments could be added and arranged on the computer. Digital collage is a way to work quickly and for that reason, it is a good arena for rapidly trying out new arrangements. But I was bothered by digital collage's lack of surface variations and by the feeling that creative impulses were getting reduced to mouse clicks. I missed the unpredictability of traditional materials, such as ink and charcoal.

06



mixed-media collaborative drawing I conducted an experiment with colleagues where we 'drew' on a wall using a variety of materials, like tape, vinyl straps and plastic tubes. I projected a movie on the wall to delineate the work space, and to see how the drawing might interact with large-scale cinematic imagery. The idea for the piece emanated from my desire to get away from the computer, to work at a large scale and to experiment with different media.

influences

David Lynch
cinematic intensity, trips through the unconscious

Buckminster Fuller
invention of a phony autobiography in which he claims to have spent a year in meditative silence. Friends say this is entirely false. But his personal myth propelled him.

El Lissitzky
called his paintings by an invented name, PROUNS, which I imagine altered his perception of the activity.

07



You Tube distortions Noting that distortion is a natural consequence of map projection, I began a series of photographs that skewed iconic imagery. I played classic scenes from famous movies, like Psycho, Vertigo and Once Upon a Time in the West and snapped stills from extreme angles using my iPhone. I was reminded of times at the movies where I had to sit too close to the screen and could barely make out the imagery. Instinctively, I focused on snapping close-ups. In psychology, being made aware of our projections allows us to see ourselves more fully. I'm interested in the idea of my work looking back at me.

08



Inkblots My investigation into projection begged for a brief foray into the world of inkblots. Rorschach inkblots are projective tests, in which a subject's perceptions and associations are recorded and analyzed. The idea is that unconscious material is projected onto the abstract forms and is thus made visible.

projectile: **1.A12**

PLEASE TAKE ONE

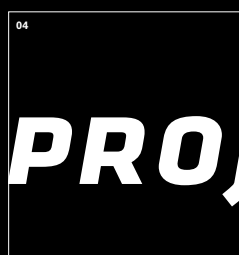
projectile: **1.B12**

PROTOTYPE 1 24

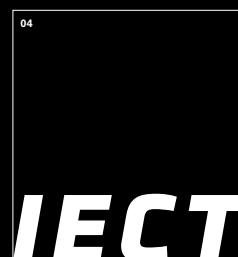
PROTOTYPE 2 30

PROTOTYPE 3 31

NOW PROJECTOR 45



Now Projector is a visual/textual, mural/book/performance/installation that reflects my research process and embodies my findings. In creating the work, ideas about being a projector were refined and expanded. *Now Projector* enacts various aspects of projection and invites viewers to be projectors, too. Ultimately, now projector is a tangible metaphor for my creative practice.



PROTOTYPE NO. 1

[(archive of visual experiments x collage) ÷ 48 perforated modules] 6 participants + 1 stapler = 6 booklets = 1 mural

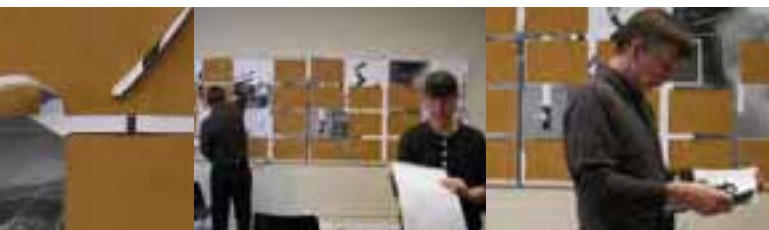
The prototype was launched during the third semester final review. A large double-sided mural was perforated and divided into 48 modules. Participants were asked to remove spreads and compile them into several 16-page booklets.



DECONSTRUCTING

PARTICIPATING

COLLECTING



COMPILING

PROJECTING

findings

+

The audience acutally participated.

Viewers seemed to enjoy the compiling process and commented on the interesting juxtapositions that occurred in their books.

A mix of large-scale imagery and tiny typographic details seemed to entice viewers to rip down pages. Some pages were coveted.

-

When compiled into booklets, the perfed edges appeared ragtag.

Printing and then glueing together two murals proved tricky. Bubbles and misalignments that while imperceptible on the mural, were glaring in the small booklets.

PROTOTYPE NO. 2: IMPROVING / ELABORATING / TESTING

(1 mural ÷ 48 modules) x 3 + 1 digital projector = prototype 2



Phase two was an effort to elaborate the concept and to solve problems encountered in the first iteration. When pages from the first prototype were removed, the wall below was revealed. In the second iteration, I layered several murals so that instead of seeing a wall when they removed pages, viewers would see a new mural. To highlight the shift in imagery, I designed each mural with single large-scale face images. Removing pages deletes portions of each face and creates grotesque distortions.

The perforations in the first prototype translated to booklets with rough edges. To solve this problem and to allow for layering the murals, a new approach was needed. Each module is now a pad of paper and viewers remove pages just as they would tear sheets from a legal pad. The leaves are double-punched and are bound together with pronged fasteners.

To incorporate ideas about the shadow casters in Plato's *Allegory of the Cave*, a video projector beams a wash of tinted light on the mural. While removing pages, viewers cast a soft shadow and thereby perform a similar role as Plato's projectors.

INTERACTION

DISTORTION

EVOLUTION



According to theories about psychological projection, we are unable to perceive others accurately because our projections get in the way. The devolving faces underscore this idea.



findings

+

Impactful (and creepy) morphing image. Projected light created interesting shadows.

-

Typographic details seemed random. Individual pages lacked detail.



PROTOTYPE NO. 3: ANIMATING / EXPANDING

(1 mural ÷ 48 modules) x 12 = prototype 3

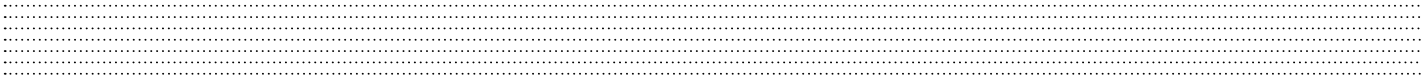


Phase three was intended to be the final piece, but in the eleventh hour, problems were revealed that required a new direction. This iteration contained twelve layered murals. Letterforms were introduced so that they could undergo the same distortions as the images. Isolated images of styrofoam were added and positioned along a trajectory so that they would seem to move across the mural as pages were removed. Three modules were left blank to accommodate the projection of a video demonstration of the piece in progress.

ANIMATION

TIME

SCALE



findings

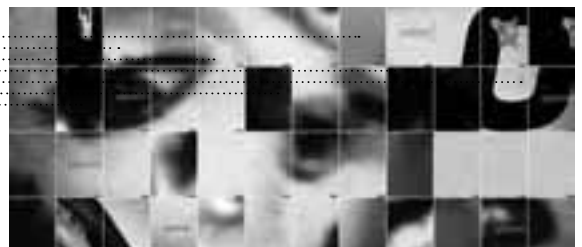
+

Additional layers allowed for more distortions.
Degrading letterforms were an interesting visual feature.

-

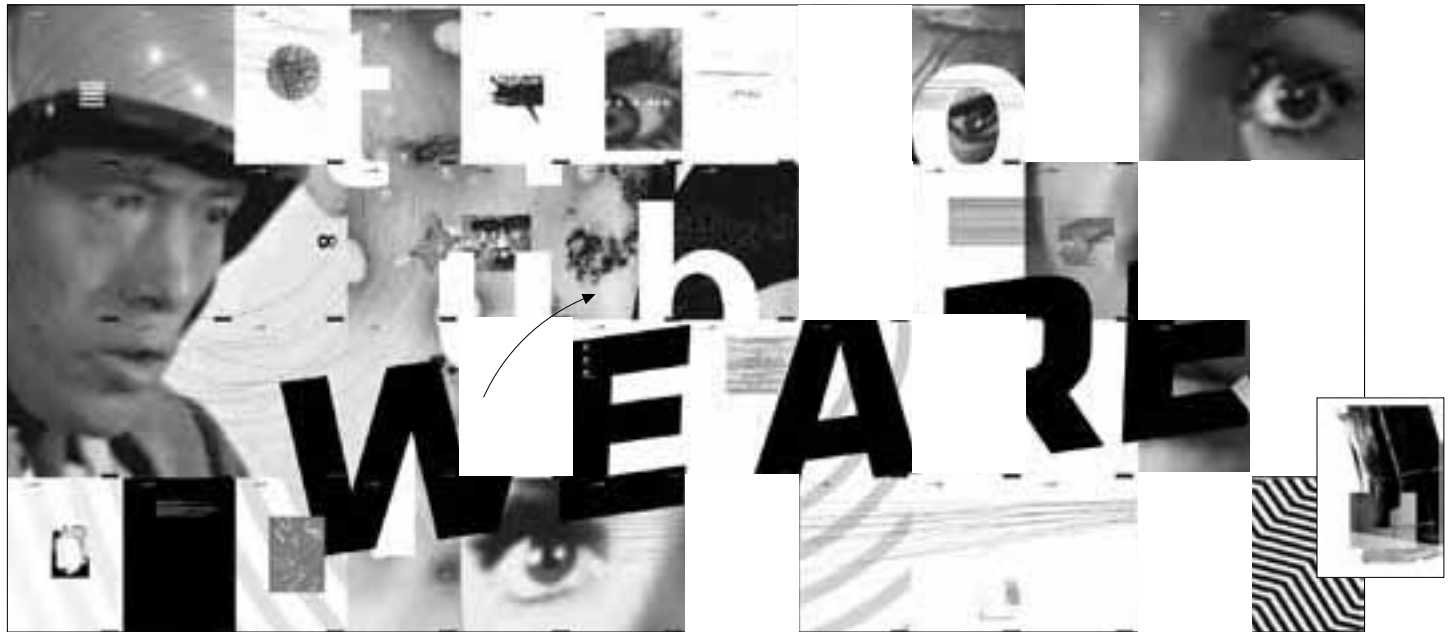
When removed and bound in a book, the pages lacked the detail required to produce interesting spreads.
Too many pages. The exhibit would need to be up for days to go through the 576 pages that comprised the 12 murals.

animating feature



NOW PROJECTOR

[(ideas about projection + visual form) unconscious content – failed experiments] audience = creative project

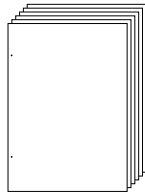


Now Projector is a series of murals that get deconstructed by viewers and transformed into books. The project is inspired by ideas that emerged after I decided to call myself a projector and incorporates various aspects of projection.

A series of four double-sided murals comprised of 48 modules arranged in a grid are layered one in front of the other and mounted on a wall. Viewers are asked to remove modules, which double as pages in a book. Using simple binding supplies, viewers compile books with the pages they have removed. The pages are called 'projectiles' and are labeled with a numbering system found in maps, ie. A1-A12, B1-B12, C1-C12, D1-D12. Once they are removed, they belong to the viewer. As each module is taken off the wall, a portion of the mural below is revealed. Before long, parts of the original mural hang side-by-side with pieces of other murals. Except for the first visitors to the gallery, nobody ever sees mural 01 in its entirety.

01

Take several leaves.



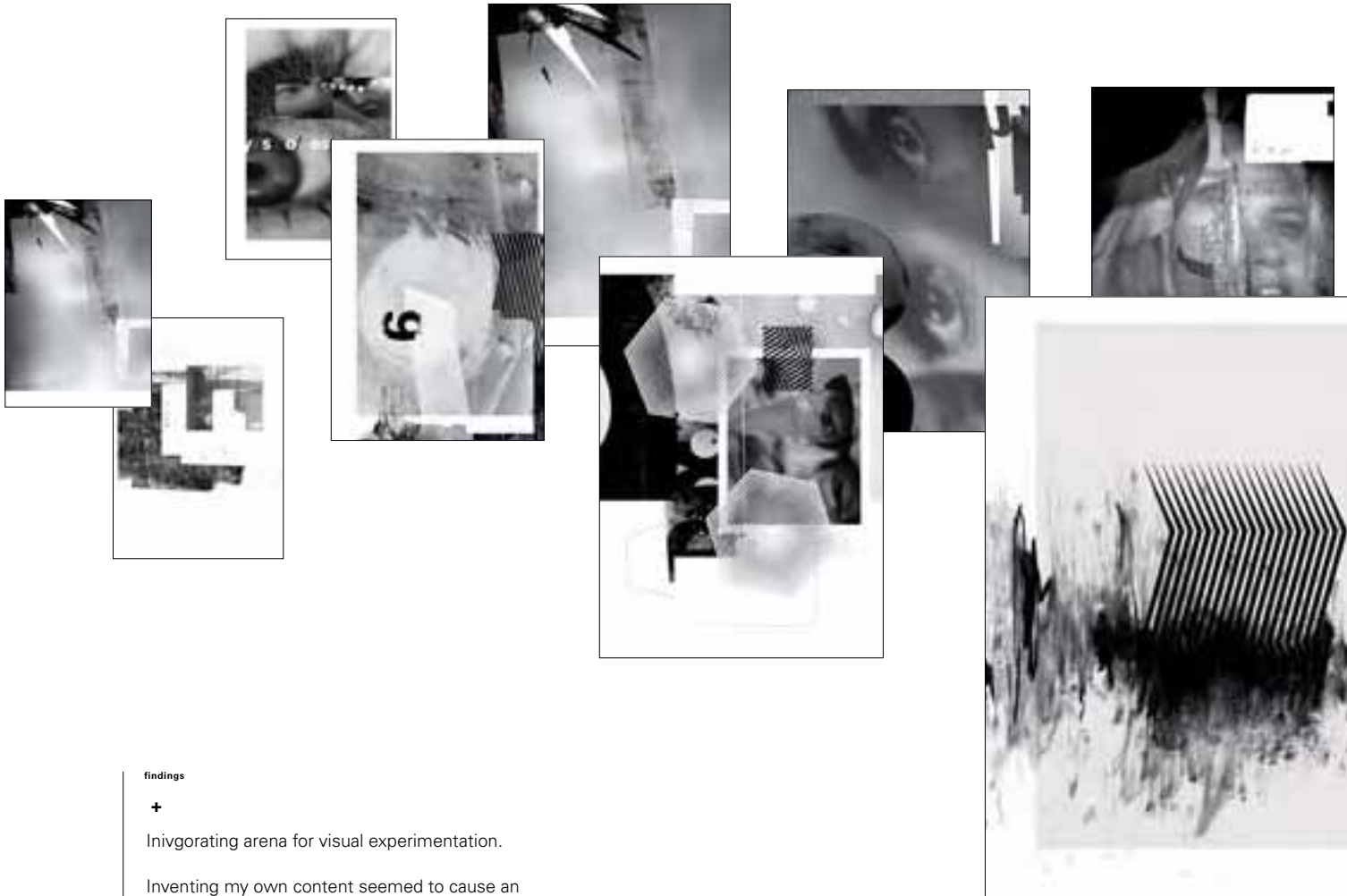
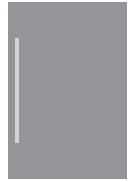
02

Compile pages and bind.



03

Read a book.



findings

+

Inivgorating arena for visual experimentation.

Inventing my own content seemed to cause an almost therapeutic situation, where words and images seem to come directly form unconscious sources. In other words, I was projecting.

-

Book-binding technique is out of necessity low- budget.

Cost prohibitive color printing could amplify differences between murals.

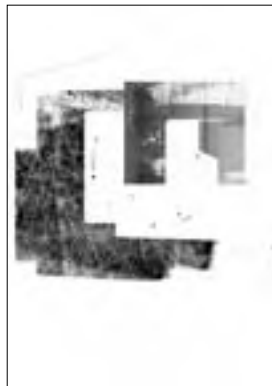
01



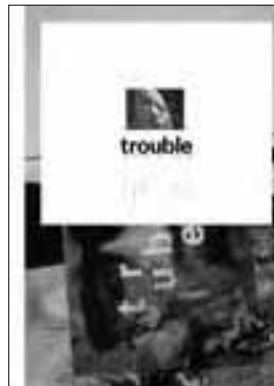
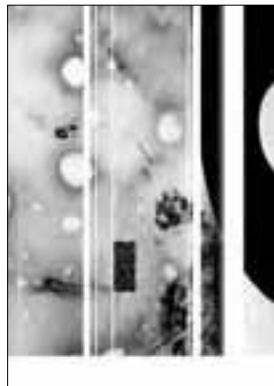
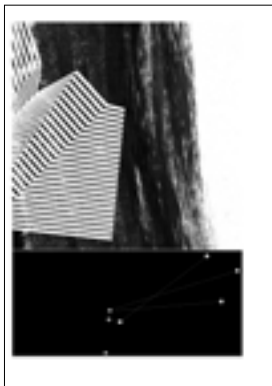
02







24 of 192 unique back pages. The flip-side of each module is a discrete design. Encountering such a large number of blank canvases was an intimidating experience. With a deadline looming, the clock was against me. I had no time to censor or deliberate. The result was a flurry of activity where out of desperation I tried things I wouldn't otherwise have tried. I found myself absorbed in my work sessions and noted that I frequently projected meanings onto various shapes and images.



NOW PROJECTOR

randomly selected pages x 8 = sample book

notes

The following sixteen pages depict a possible combination of pages.



projectile: **1.C11**

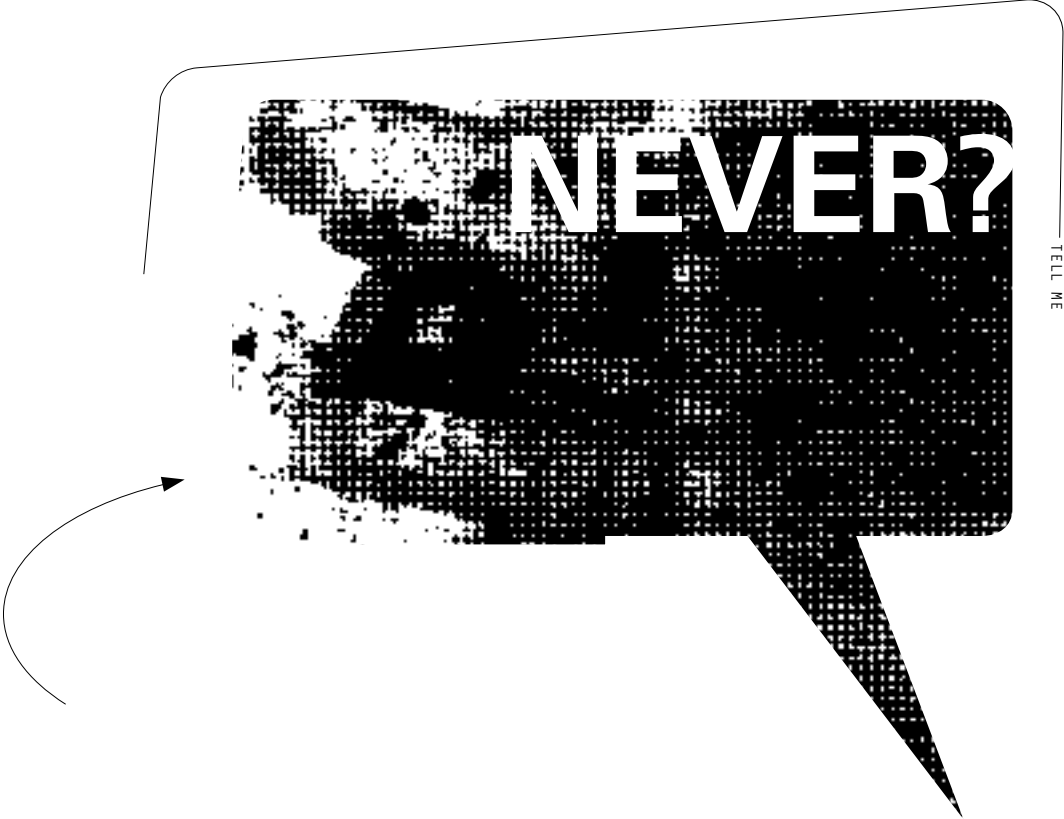
PLEASE TAKE ONE

projection:

no. **52**

theme: **derby**

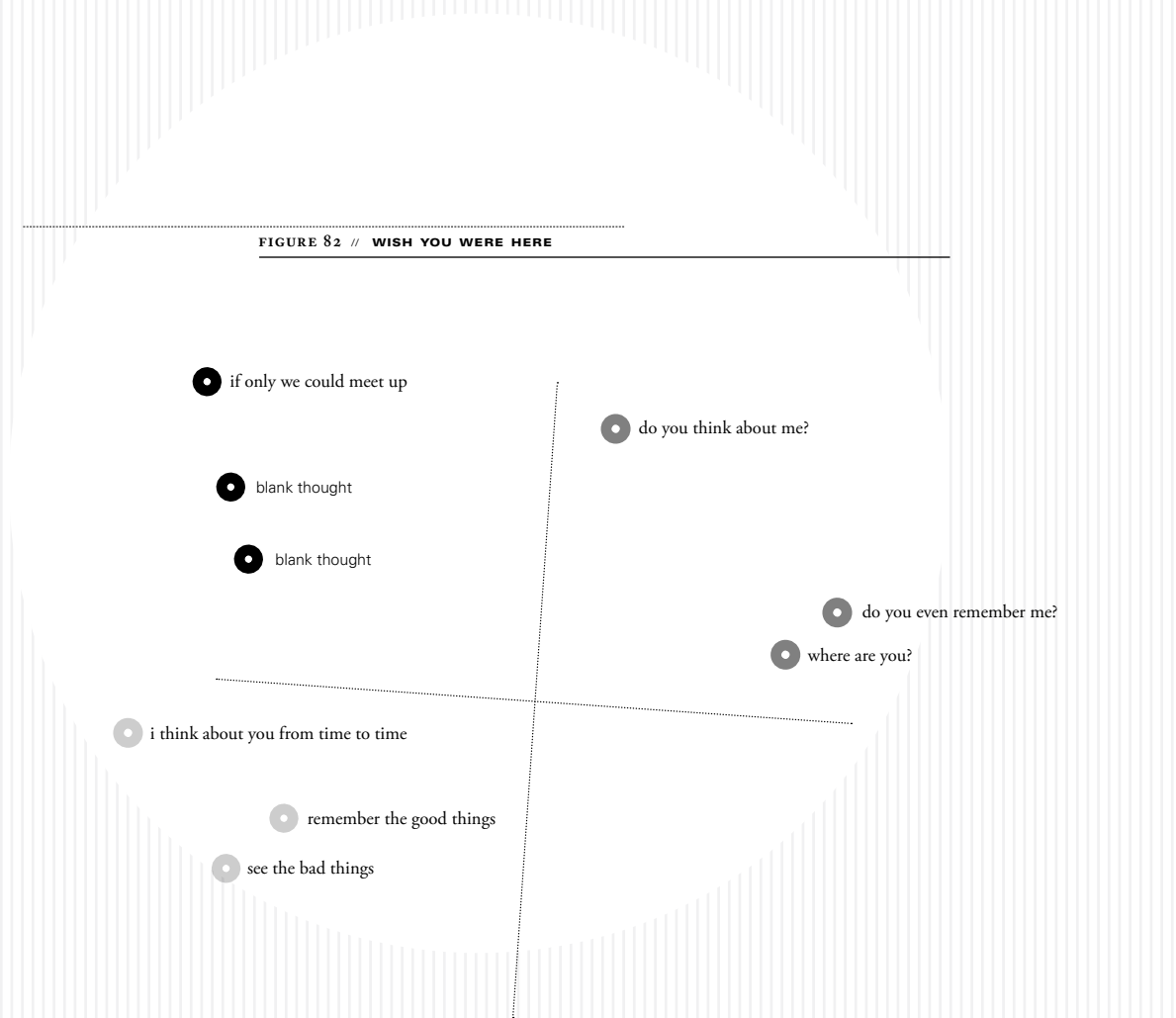
word associations: **build**
finder



projectile: **1.A12**

PLEASE TAKE ONE

FIGURE 82 // WISH YOU WERE HERE



2	never
3	nope
5	no idea
9	not sure
1	doubtful
7	yeah right
4	absolutley not
6	sorry!
8	again, no

projected at constant speeds

the abyss also gazes into you.

the persistence of the phosphors

attributed to someone else.

some distortions are acceptable

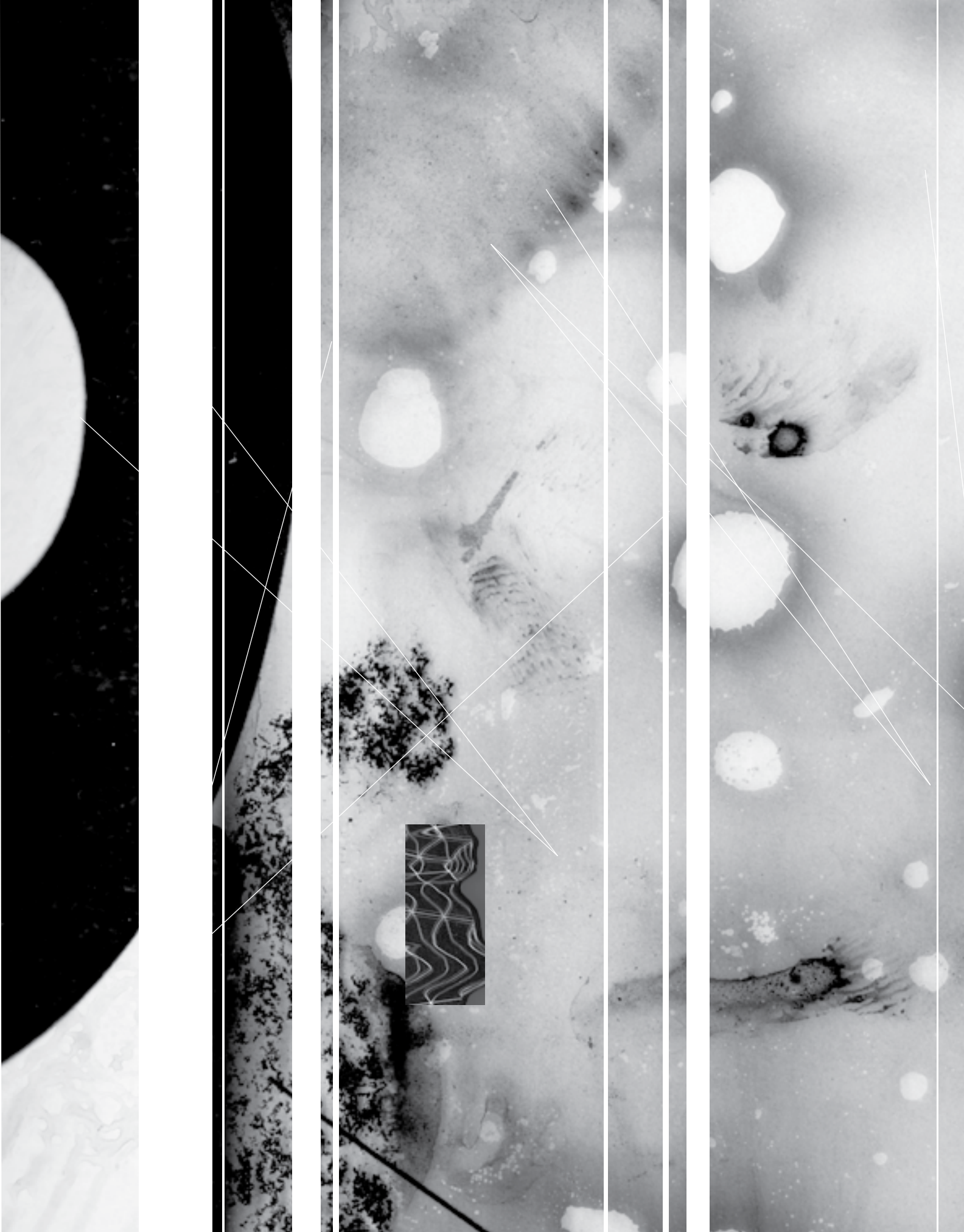
m

o
t
v



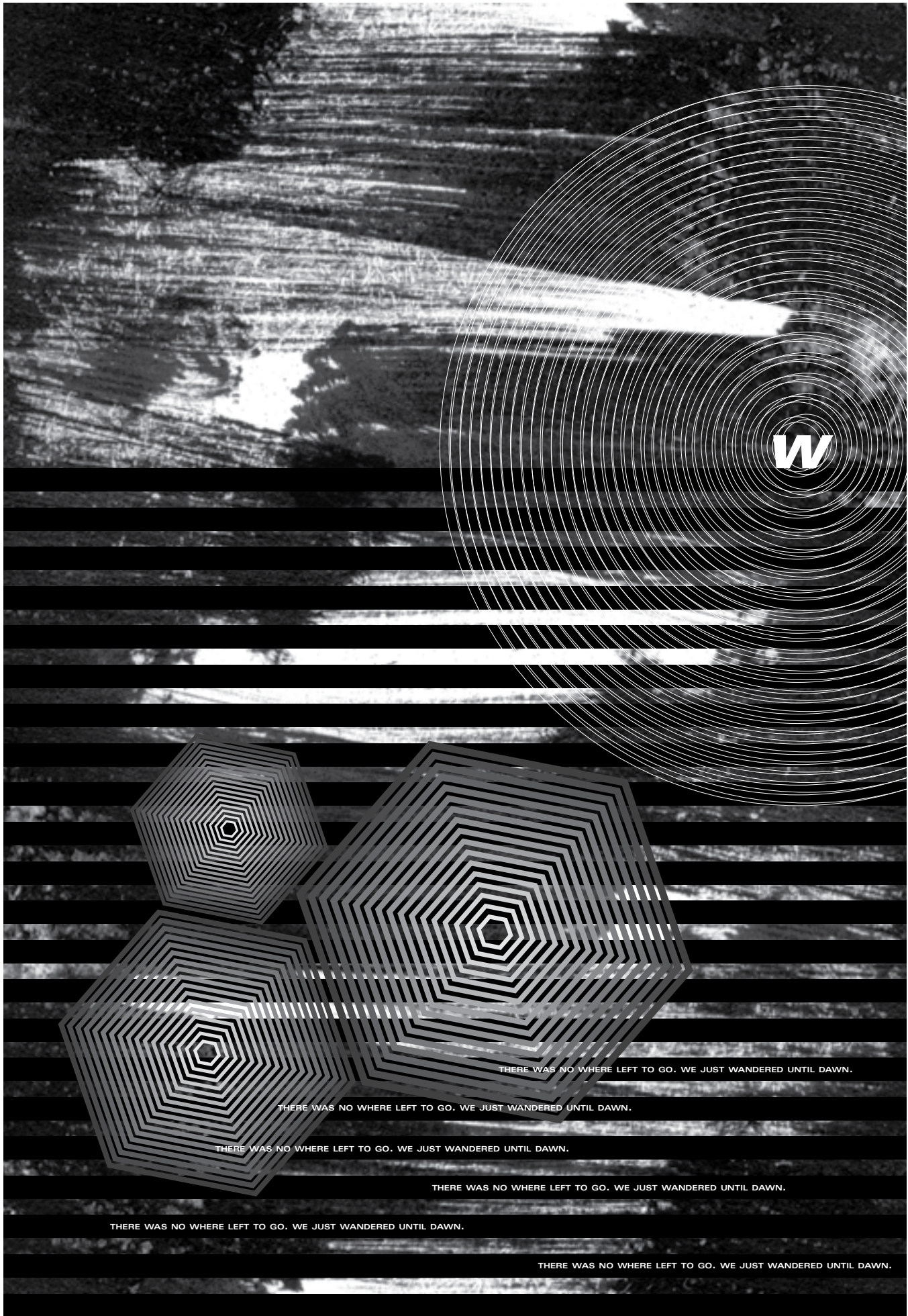
projectile: **4.B4**

PLEASE TAKE ONE



projectile: **4.A5**

PLEASE TAKE ONE



W

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

THERE WAS NO WHERE LEFT TO GO. WE JUST WANDERED UNTIL DAWN.

projectile: **3.A9**



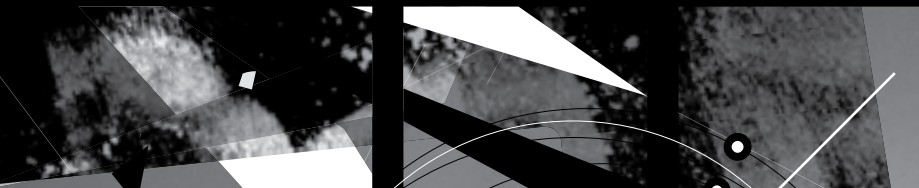
PLEASE TAKE ONE

introduction:

no. 62

Because of the distortion introduced radially it is used less often than the angular fisheye distortion.

origin
view position
take-up
fashion



01

distortions are acceptable and others are not; therefore different map projections exist in order to preserve some properties of the sphere-like body at the expense of other properties.

02

distortions are acceptable and others are not; therefore different map projections exist in order to preserve some properties of the sphere-like body at the expense of other properties.

03

distortions are acceptable and others are not; therefore different map projections exist in order to preserve some properties of the sphere-like body at the expense of other properties.

projectile: **3.B9**

PLEASE TAKE ONE

introjection:

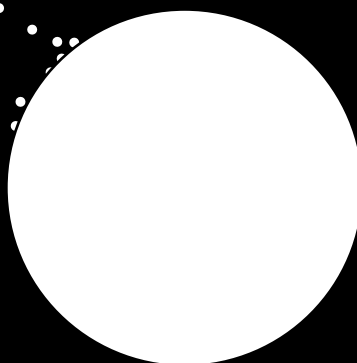


This won't be the last time.

if only
again
program
effort

do. not

re a d



projectile: **4.C3**

PLEASE TAKE ONE

In 1957 the International Graphoanalysis Society (IGAS) was organized by Peter Ferrara. Since 1961, IGAS has been the sole owner of the material and intellectual property rights relating to Graphoanalysis. There are two largely used single reel systems (also known as long-play systems) today: the tower system in the 1970s, Xenon lamps became the most common light source, as they could stay lit for extended periods of time, whereas a carbon rod used for a carbon arc could last for an hour at the most. Most top houses in a professional theatrical setting produce surplus heat to burn the film. Should the film remain stationary for more than a fraction of a second.



Developing *Now Projector* provided an arena for creative and intellectual discovery. The scope and timing of the project demanded intense studio activity. The complex nature of the topic seemed accessible only through labyrinthine paths. The investigations leading up to *Now Projector* were marked by confusion, frustration, delight and several moments of welcome serendipity. In the end, *Now Projector* represents a personal leap forward.



FINDINGS

reflection + evaluation = findings

notes

synchronicity. delight. frustration. piecing together a puzzle.

I have a habit of singing aloud without realizing I'm doing it. The songs that come to mind nearly always pertain to issues at hand. When I stop and take note of the lyrics, it's as if I've dialed a direct line to my subconscious. During my first few months of graduate school I couldn't get out of my head the song 'Blow My Mind' by Moloko. Its heavy baseline is smoothed over by a female voice that repeats, 'I want someone to blow my mind. Blow my mind. Blow my mind.' Apparently, I was hungry for a major shake-up. The path from wild experimentation, to the seed of an idea, to the development of a concrete expression of solid research was laborious. But in the end I think I can say that my mind has been sufficiently blown.

DISCOVERIES

CONCLUSIONS



01

A way to connect

Projection leads to connection.
 Putting ideas out there.
 Allowing ideas to be distorted and changed.
 Sending messages.
 Relinquishing control.
 Collaborating in the production of meaning.
 Accepting limitations.

*Let there be love
Everlasting
And it will live eternally
Will we receive without ever asking?
I'm just curious*

*Don't want to see me crying
Just want to see me flying
I need to get so high and
Want somebody to blow my mind*

*Don't want to see me crying
Just want to see me flying
I need to get so high and
Why don't you blow my mind
Blow my mind
Blow my mind*

02

Permission to play



Projection spurs playful creation.
Allowing the imagination to advance.
Going back in time.
Remembering childhood.
Having fun with an audience.
Offering gifts.
Hoping others will join in.

03

Finding a new vantage



Projection offers new ways to see.
Researching ideas.
Discovering kindred spirits.
Developing frameworks.
Tweaking the mind.
Making things seem strange.
Turning things upside down.

READINGS

Anderson, Walt. *The Truth about the Truth: De-confusing and Re-constructing the Postmodern World*. New York: Putnam, 1995.

An anthology of essays that investigate truth and reality. Many essays in the book suggest that reality is an illusion, an idea that supports the idea that we are all projectors.

Armstrong, Karen. *A Short History of Myth*. Edinburgh: Canongate, 2006

Traces the evolution of human consciousness through our use of myths. It is a plea to reincorporate mythic thinking into our lives, because its opposite, logical thinking, is currently unchecked.

Baggott, J. E. *A Beginner's Guide to Reality*. New York: Pegasus, 2006.

A tour through the many philosophies that try to explain how we perceive reality. It begins with a trip down the rabbit hole.

Duschek, Karl, Hans Geipel, Hans Peter. Hoch, and Anton Stankowski. *Stankowski Zum Achtzigsten*. S.l.: S.n.], 1986.

A monograph highlighting the work of modernist designer Anton Stankowski.

Frankl, Viktor E. *The Will to Meaning; Foundations and Applications of Logotherapy*. New York: World Pub., 1969.

A treatise on Frankl's psychoanalytic approach called logotherapy, in which meaning is not something to be sought, but instead something to be created.

Gorman, Michael John. *Buckminster Fuller: Designing for Mobility*. Milan: Skira, 2005.

Fuller's innovations are described along with biographic details of his unconventional life.

von Franz, Marie-Louise. *Projection and Re-Collection in Jungian Psychology*. Stuttgart: Verlag.1978.

Exhaustive study on Jung's theory of projection. Includes references to mythology, the shadow.

Jung, C. G., and Joan Chodorow. *Jung on Active Imagination*. Princeton, N.J.: Princeton UP, 1997.

Anthology of essays written by Jung about the healing powers of the imagination.

Maisel, Eric. *The Atheist's Way: Living Well without Gods*. Novato, Calif.: New World Library, 2009.

Atheists create their own meaning rather than glean it from religious institutions.

Wright, Kenneth. *Mirroring and Attunement: Self-realization in Psychoanalysis and Art*. London: Routledge, 2009.

Artworks play a similar role for artists as therapists play for patients of psychoanalysis. They mirror unconscious content so that it may become visible.

NOW PROJECTOR **Bret Hansen** Submitted to the faculty of the School of the Arts
at Virginia Commonwealth University in partial fulfillment of the requirements for the degree,
Master of Fine Arts in Design and Projection.

x

Jamie Mahoney *Primary Advisor Assistant Projector Department of Graphic Projection*

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Rob Carter *Secondary Advisor Projector Department of Graphic Projection*

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Jamey Aiken *Reader Principal Unboundary Atlanta, GA*

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John Demao *Interim Department Chair Associate Projector Department of Graphic Projection*

x

Dr. Richard F. Toscan *Vice Provost and Dean School of the Arts*

x

Dr. F. Douglas Boudinot *Dean VCU Graduate School*



Several colleagues and mentors at the graduate program at Virginia Commonwealth University deserve special thanks. **Jamie Mahoney** offered enthusiastic support of my research and helped me to see that design can embody rather than simply convey ideas. **Rob Carter** offered an expansive view of the discipline; through his ‘adventure’ project, he established a forum for intense and rewarding experimentation. **Steve Hoskins** forced me to think on my feet and prompted me to take many of my projects to new and challenging levels. **Sandy Wheeler** imbued my studies with warmth and a sense that design could be a soulful practice. **Jamey Aiken**, my reader from afar, got me to let down my hair and have some fun. Thanks also goes to my insanely literary friend **Jason Holton** who spent hours talking through my ideas. I sincerely thank all of you for your support and influence. I’d also like to thank my colleagues, **Ernest Bernhardi**, **Maria Fabrizio**, **Meena Khalili**, **Eric Kames** and **Josh Reese** for being a truly interesting and diverse group of designers. To everyone in the grad program who experienced my occasional outbursts and flare-ups: I’m sorry! and thank you for dealing with me. Finally, I’d like to thank **my family** for supporting me in my decision to go back to school and for being interested in my work.