ZHERTI JASA
Suburbia.
Drenched in the ignorance and normalities of the privileged.
I was one of them.
Wrapped up in the idea of a perfect persona that never fulfilled.
Anxiety.
A word that quickly followed me through my teenage years.
I was numb. Unsure of what was coming next.
Glass half empty.
Never fulfilled.

Change of perspective.

Focused.
No fear.
No turning back.
Pain slowly dissipated.
Warmth grew in my heart.
Passions became everyday habits.
Voicing my opinion mattered.
My actions mattered.
New friends. Old friends.
Beautifully imperfect experiences.
Freedom.
“A question. A question I put to myself as an architect. I wonder: what is this [Magic of the Real] - Café at a students' hostel, a thirties picture by Baumgartner. Men, just sitting around - and they’re enjoying themselves too. And I ask myself: can I achieve that as an architect - and atmosphere like that, its intensity, its mood. And if so, how do I go about it? And then I think: yes, you can. And I think: no you can’t. And the reason I can is because there are good things and things that are not so good in the world.”
102 VISUAL DESIGN THEORY

[01] part of the first year design sequence and [02] has something in common with arc101
[designo] the act of drawing [mark making] inseparable from the creative act
VISUAL DE-SIGN THEORY

from the latin preposition [de] of, from

[de] reversal, undoing, removing [decouple, deice]

[de] intensify [denumerate]

[de] from, off [detrain]
102 VISUAL DE-SIGN THEORY

SEMIOTICS signs and symbols
study of cultural sign processes, analogy, metaphor, signification and communication

SIGN linguistics
SIGNIFIER the shape of the word, its phonic component, the sequence of letters
SIGNIFIED the concept or object that appears in our minds when we hear or read the signifier
REFERENT the actual object
cat

signifier

signified
window

signifier

signified
aperture

signifier

signified

SEMIOTICS. SIGNIFIER/SIGNIFIED
"Visual communication is universal and international; it knows no limits of tongue, vocabulary, or grammar, and it can be perceived by the illiterate as well as by the literate...[The visual arts, as] the optimum forms of the language of vision, are, therefore, an invaluable educational medium."

from language of vision. 1944
“Consequently, Western education has been concerned foremost with words and numbers. In our schools, reading, writing and arithmetic are practiced as skills that detach the child from sensory experience, and this estrangement intensifies during the high school and college years as the demands of words and numbers grow and childish things must be put aside. Only in kindergarten and first grade is education based on the cooperation of all the essential powers of the human mind; thereafter this natural and sensible procedure is dismissed as an obstacle to training in the proper kind of abstraction.”

from visual thinking. vision + value series: education of vision. 1965
from greek theoria [a looking at, viewing beholding]
contemplation or speculation, as opposed to action

contrasted with greek praxis [practice]
“Matisse was once asked whether a tomato looked to him when he ate it as it did when he painted it. “No,” he replied, “when I eat it I see it like everybody else.” The ability to capture the “sense” of the tomato in pictorial form distinguishes the response of the painter from the frustrating, shapeless gasping by which the nonartist reacts to what may be a similar experience.”
He didn’t want to get lost in the woods. So he made a very small forest, with just one tree in it.
READINGS
EXERCISES
STEP 09
Remove your shoes and while standing directly behind the take two
steps back.

STEP 10
You are now looking at a disembodied circle. The form that you were once
part of has been purified from your body as the wall has been transformed
in to territory now exists as an outer boundary or a barrier. Through a series of
progressive operations, the participant has experienced something much more
profound than mere passage from interior to exterior.

STEP 11
Take several steps forward such that you are inside the ring of shoes. At this
point you come to understand the spatiality of the encircled space as you
look around.

STEP 12
A final component of the exercise involves re-orientation. Include a discussion
with the students as to why they chose to place the original circle where they
did and what the circle was intended to imply. Ratio, the specific point of
encirclement with also connect such as buildings, trees, tables, and amphitheaters.