

SADI: a new approach...

SYNESTHESIA:
SENSATION PRODUCED
IN ONE SENSE BY STIMULATION
OF ANOTHER. (FR. GK. SYN-
= TOGETHER + AISTHESIS =
TO PERCEIVE)



SYNESTHESIA
A SENSATION
INDUCED
INTO THE
MIND
FROM THE
MIXTURE
OF STIMULI
AS
COLOURS
HEARING
CERTAIN
TONES
TOGETHER
AS
PERCEIVED



ESIA:

is not necessarily

ONPR
ATAP
IERT
EMO
HEP
IMU
SOH
FRO
GAC
QUN
SYN
ER
SYE

1 of 24

SYNESTHESIA:

result of act of any sense. John Maeda. Design By Numbers.

SENSATION PRODUCED
INTO OTHER HANOR REM
FROM THE POINT OF STIMU
LATION, AS OF A COLOUR
FROM HEARING A CERTAIN
SOUND (FR. GK. SYN- =
TOGETHER + ISTHESIS =
TO PERCEIVE)



SYNESTHESIA:

SENSATION PRODUCED BY ONE SENSE
FROM ANOTHER

Historically there has always been a link between science and art. In the

19th century, the concept of synesthesia was first

described by the German poet and philosopher

Alexander J. Ellis in his book "On the Nature

of Synesthesia" (1875). He proposed that

synesthesia is a form of cross-modal perception

in which the senses are not strictly separate

and that the brain processes sensory information

in a way that allows for the blending of

sensory experiences. This concept has since

been widely studied and has led to a better

understanding of the human brain and its

ability to process sensory information in a

way that is often described as "synesthetic".

Today, the concept of synesthesia is still

relevant and has led to a better

understanding of the human brain and its

ability to process sensory information in a

way that is often described as "synesthetic".

Today, the concept of synesthesia is still

relevant and has led to a better

understanding of the human brain and its

ability to process sensory information in a

way that is often described as "synesthetic".

Today, the concept of synesthesia is still

relevant and has led to a better

understanding of the human brain and its

ability to process sensory information in a

way that is often described as "synesthetic".

Today, the concept of synesthesia is still

relevant and has led to a better

understanding of the human brain and its

ability to process sensory information in a

way that is often described as "synesthetic".

Today, the concept of synesthesia is still

relevant and has led to a better

understanding of the human brain and its



SYNESTHESIA:
SENSATION PRO
DUCE DATA

...which periods there was a strong link between how the philosophers thought

POINT TO THE RE
HAWK REMO
TE FROM THE P
POINT OF STIMU
LATION AS OF
A COLOUR FROM
M HEARING AC
CERTAIN SOUN
D (FR. GK. SYN
= TOGETHER
AESTHESIS = T
O PERCEIVE)



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
view to greater understand it. Pythagoras was obsessed with the nature of
O INTO OTHER
HAN OR REMO
TE FROM THE P
O INTO OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING A C
ERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE)



SYNESTHESIA:
SATION PR
CEDATA P
TO THE RT
NORREMO
ROM THE P
INTOFS TIMU
LATION, AS OF
ACOLOUR FRO
MHEARING AC
ERTAIN SOUN
D (FR. GK. SYN
= TOGETHER
AISTHESIS =
OPERCEIVE)

numbers and their link to art and music, in some ways his creation of the



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING A C
ERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE).

'Pythagorean triangle' was the closest that Pythagoras could get seeing to the



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
face of god. Özcan and Akarun argue that Plato "asserted that aesthetics is
HANOORREMO
TEFROMTHEP
OINTOFSTIMU
LATION, AS OF
ACOLOURFRO
MHEARINGAC
ERTAINSOUN
D (FR. GK. SYN
= TOGETHER
AISTHESIS = T
OPERCEIVE).



SYNESTHESIA:

SENSATION PRODUCED AT A POINT INTO THE
MIND BY STIMULATION OF ONE OF THE SENSES

based on logical forms and that geometrical objects were "forms of beauty".²

DEFINITION: A FORM OF SENSATION PRODUCED AT A POINT INTO THE MIND BY STIMULATION OF ONE OF THE SENSES. (G. K. SYNESTHESIA = THE PERCEPTION OF COLOUR FROM HEARING A CERTAIN SOUND TOGETHER WITH OTHER SENSATIONS.)

Page 1 of 1



TAR

SYNESTHESIA:
SENSATION PR
ODUCED AT A
POINT OF THE
HAND OR REMO
VED FROM THE
POINT OF STIMU
LATION, AS OF
A COLOUR FROM
THE HEARING OF
CERTAIN SOUN
DS (FR. GK. SYN
= TOGETHER
AISTHESIS = T
O PERCEIVE)

In the renaissance times it was easily demonstratable by the works of pripe



SYNESTHESIA
SENSATION
DUCE DATA
INTO OTHER
AN OR REMO
FROM THE
INTO OF STIM
ATION AS SO
COLOUR RO
HEARING GA
KAINS SOU
FR. GK. S. R
TOGETHER
STHESIVE
PERCEIVE



SYNESTHESIA
SENSATION
PRODUCED DATA
DINTO OTHER
HIANORREY
FEEROM THE
DINTO OF STIM
ATION ASO
COLOUR RE
HEARING GA
CERTAIN SOU
FR G K SY
TOGETHER
STHESIVE
PERCEIVE

SANS FRONTIÈRES



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE T
HANOR REMO
FF FROM THE
OINT OF ESTIM
ATION, AS OF
A COLOUR FRO
M HEARING GA
ERTAINS SOUN
D OF R. GK. SY
TOGETHER R
A SYNESTHESIS
PERCEIVE

The best Synaesthetic portraits in the world. Michelangelo designed & Peters



18-11-11

18-11-11

SYNESTHESIA:

SENSATION PR
ODUCED AT AP
OINT TO THE RT
HANORREMO
CE FROM THE P
LATION, AS OF
M HEARING FR
ERTAINS GAC
D (FR, GK, SOUN
= TOGETHER, SYN
ALSTHESIS, ER, T
OPERCEIVE)

basilica (at that period an exercises also in technical skill to achieve the dome



SYNESTHESIA:
SENSATION PR
ODUCED AT A
POINT OF THE RT
HAN OR REMO
TE FROM THE P
OINT OF ESTIMU
dimensions) as well as being a sculptor. The uses of mathematical ratios were
LATION, AS OF
A COLOUR FRO
M HEARING A C
CERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE).



SYNESTHESIA:
SENSATION PRO
DUCED DATA
INTO OTHER
HUMANORREMO
FEEROMTHE
INTOESTIM
LATIONASO
COLOURERO
HEARINGO
STAINSON
TOGETHER
PERCEIVE

...the renaissance and classical period in the ...



SYNESTHESIA:
SENSATION PRODUCED AT A POINT
DIFFERENT TO OTHER POINTS
BY THE REMOVAL OF THE
SOURCE OF STIMULATION AS OF
A COLOUR FROM THE HEARING
ACERTAINS SOUNDS (FR. GK. SYN-
= TOGETHER + AISTHESIS = TO
PERCEIVE).

design of Medici Chapel. At this point in time science and art was still a unified



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION. AS OF

design of Medici Chapel. At this point in time science and art was still a unified

ACOLOUR FRO
M HEARING AC
CERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
OPERCEIVE).



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
HANORREMO
TE FROM THE P
OINT OF STIMU
LATION AS OF
field and people would take aspects of all these fields into their works.
A COLOUR FRO
M HEARING AC
CERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE)



SYNESTHESIA:
SENSATION PRODUCED
IN ONE SENSE BY
STIMULATION OF ANOTHER
SENSE. (FROM THE
SYNESTHESIA OF
COLOURS)

Even outside of the context of the renaissance man or the classical philosopher

WE HEAR A CERTAIN SOUND
(FOR GK, SYN = TOGETHER +
AISTHESIS = TO PERCEIVE)



SYNESTHESIA:
SENSATION PRO
DUCED AT A P
OINT OF THE T
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING AC
ERTAINS SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE).

there was still broad overlapping of disciplines. Leibniz and Newton are



LINIQUE

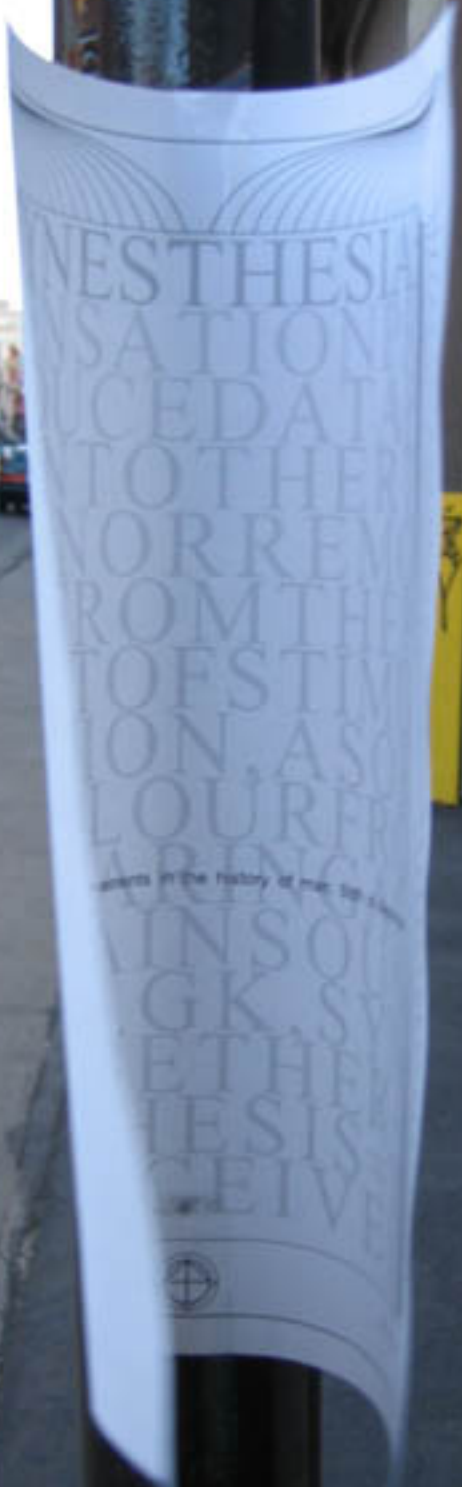


CENTRE
EXPERTISE
OPRATIQUE
MONTREAL

8-0400

373





SYNESTHESIA:
SENSATION PR
ODUCED AT AP
OINTO THE RT
HANOR REMO
TEFROM THEP
OINTOFSTIMU
LATION, ASO
ACOLOUR FRO
MHEARING GA
ERTAINSOUN
D(FR, GK, SYN
=TOGETHER
AISTHESIS
OPERCEIVE)

transcended their fields. Newton became a member of the British Philosophical Society.



SYNESTHESIA:
SENSATION PR
ODUCED AT AP
OINT TO THE RT
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING A C
ERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
AISTHESIS = T
O PERCEIVE).

and Leibnitz devoted a large portion of his time to diplomacy 'his manuscripts



SYNESTHESIA:
SENSATION PRODUCED
BY ONE SENSE INTO
OTHER THAN THAT
WHICH IT NORMALLY
PRODUCES. (FROM THE
PRACTICE OF PSYCHOLOGY
BY J. M. CATHERINE, 1907)
LATER, G. K. SYNESTHESIS
IS DEFINED AS THE
PERCEPTION OF ONE
SENSE BY ANOTHER
(E.G. HEARING A
COLOUR OR SEEING
A SOUND).

Addressed a broad range of subjects including law, theology, politics, political



SYNEST
SENSAT
ODUCE
OINTO
HANOR
TEFRO
OINTO
LATION
ACOLO
MHEAF
ERTAI
and economic history, architecture a
DCFR, C
= TOGE
AISTH
OPERO

1-2
9
R
2020

SYNESTHESIA
SENSATION PRO
DUCED DATA
POINT TO THE
HAND OR REMO
TE FROM THE
POINT OF STIMU
LATION, AS OF
A COLOUR FROM
THE HEARING AC
CERTAIN SOUN
D PER. GN. SYN
TOGETHER T
ALSTHESIS = T
OPERCEIVE)

how about their differing developments in Calculus is that while Newton used a



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
HANORREMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING A C
ERTAIN SOUND
OVER GK, SYN
= TOGETHER +
AISTHESIS = T
OPERCEIVE).

more effectively to create a legacy (i.e. Newtonian laws of physics) an is



SYNESTHESIA:
SENSATION PRO
DUCED DATA
JOINTO OTHER
HANDOR REMO
TEFROM THEP
JOINTOF STIMU
LATION, ASO
ACOLOUR FRO
MHEARINGAC
CERTAIN SOUN
DOR GK SYA
= TOGETHER
AISTHESIS = I
OPERCEIVE)

generally considered the first person to develop it. Leibniz argued a person



SYNESTHESIA:
SENSATION PRO
DUCED AT A P
OINT OF THE T
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FROM
M HEARING A C
ERTAIN SOUND
D (FR. GK. SYN
- TOGETHER
AESTHESIS = T
OPERCEIVE)

that is commonly used for aesthetic reasons, both typographically and



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE RT
HANORREMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING A C
CERTAIN SOUN
D (FR. GK. SYN
TOGETHER +
AISTHESIS = T
OPERCEIVE)

mathematically



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE T
HANOR REMO
TE FROM THE P
OINT OF STIMU
LATION, AS SO
A COLOUR FR
M HEARING G
CERTAIN SOUN
D (FR. GK. SY
TOGETHER
SYNESTHESIS
OPERCEIVE)

Illustration showing how the brain is organized at the corners of the eye



SYNESTHESIA:
SENSATION PR
ODUCED AT A P
OINT OF THE T
HANORREMO
TE FROM THE P
OINT OF STIMU
LATION, AS OF
A COLOUR FRO
M HEARING AC
CERTAIN SOUN
D (FR. GK. SYN
TOGETHER +
AESTHESIS (T
OPERCEIVE).

stemming from the specialisations that the industrial revolution started. It would



SYNESTHESIA:
SENSATION PRO-
DUCED AT A P-
OINT OF THE T-
HANOR REMO-
TE FROM THE P-
OINT OF STIMU-
LATION, AS OF-
TEN HEARING A C-
OLOUR FROM
CERTAIN SOUN-
DS (FR. GK. SYN-
THESIS = T-
OPERCEIVE).

It is interesting to find that a scientist had never visited an art gallery or an



SYNESTHESIA
SENSATION PR
ODUCED AT A
JOINT OF THE
HAND OR REMO
VED FROM THE
JOINT OF STIMU
LATION, A SOR
A COLOUR FRO
M HEARING A
CERTAIN SOUN
D (FR. GK. SYN
= TOGETHER +
= ALSTHESIS =
= PERCEIVE)

A.P. magazine stands in a right angle triangle where the base of the square of two sides equal the



SYNTHESIS
SENSATION
PRODUCED
INTO THE
AN ORRERY
FROM THE
OF STIMU-
LATION AS
A COLOUR
HEARING
CERTAIN
DIFFERENT
TOGETHER
AS THE
PERCEIVED



artist to have not studied any science apart from the basics of maths needed to

MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION OF SY
NESTHETIC MEDIA, AS THERE IS
NO SINGLE VISION OF MOTION
WHY SHOULD THERE BE A SINGLE MESSAGE.



operate in the modern world

MY ARGUMENT
IT FOLLOWS
AT TRYING TO
HOW AN IDE
ERMINABLE
FEELING FY
WILL ON SC
EN IT IS THE
DUCTION OF
NESTHETIC
DIA. AS THE
NO SINGLES
ONOREMO
N WHY SHO
THERE BE
GLEMESSA



MY ARGUMENT:

Someone who is trained in the hard sciences can appreciate a beauty to math!

IT FOLLOWS THAT
BY TRYING TO
HOW AN INDETERMINABLE
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
OF SYNESTHETIC MEDIA
AS THERE IS NO SINGLE
VISION OR MOTION
WHY SHOULD THERE
BE A SINGLE MESSAGE?



MY ARGUMENT:

expressionists. A conceptual artist may understand that there is deep seated

AT TRYING TO
HOW AN IDE
TERMINABLE
FEELING IF YOU
WILL. ON SC
ENIT IS THE
DUCTION OF
ESTHETIC
DIA. AS THE
NO SINGLE
ONOREMOT
WHY SHOUL
HERE BE A
GLE MESSAGE



MY ARGUMENT:

methodology to the sciences, but still not perceive their essence in a way that

IT FOLLOWS THAT
AT TRYING TO
HOW WANT INDE
TERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
NIT IS THE PRO
DUCTION OF SY
STHETIC MI
NO, AS THERE
NO SINGLE VIS
NOW REMOTIO
WHY SHOULD
THERE BE A SIN
GLE MESSAGE



MY ARGUMENT
IT FOLLOWS

will make them intrigued in it instead of shying away from the message

AT TRYING
HOW AN IDE
ERMINABLE
FEELING IF
WILL, ON SC
EN IT IS THE
DUCTION OF
NESTHETIC
DIA. AS THE
SNO SINGLY
ONOREMOU
NWHY SHO
THERE BE AS
GLE MESSAG



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
OF SYNESTHETIC MEDIA
AS THERE IS NO SINGLE
VISION OF MOTION WHY
SHOULD THERE BE A
SINGLE MESSAGE

on the page. This is both an educational separation and personal one as



MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW AND INDE
TERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
EN IT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE I
S NO SINGLE VIS
ION OR MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

institutions do not tend to teach these ideas as concurrent concepts but as



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO

different fields that have no relations leading the individuals to view these ideas

HOWEVER, I
TERMINABLE. A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
SNO SINGLE VIS
ION MORE MOTIO
N WHY SHOULD
THE REBEASIN
GLE MESSAGE.



MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
LOW AN INDETER-
MINABLE, A
FEELING IF YOU
WILL. ON SCRE
EN IT IS THE PRO-
DUCTION OF SY-
NESTHETIC ME-
DIA. AS THERE
IS NO SINGLE VIS-
ION OR MOTIO
N WHY SHOULD
THERE BE A SIN-
GLE MESSAGE.

in the same way.



MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW CAN I
DETERMINE
FEELING IF YOU
WILL, ON SCREEN
IT IS THE PRO
DUCTION OF S
THE AESTHETIC
AS THERE
ON SINGLE VIS
MORE MOTION
WHY SHOULD
THERE BE A S
MESSAGE

Is it a worthwhile question asking when or why this separation exists? In my



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW WOULD I
PERMANENTLY
FEELING IF YOU
WILL BE ON SCRE
ENIT IS THE PRO
DUCTIVE OF SY
NESTHETIC ME
DIA. AS THERE
NO SINGLE VIS
NO MORE MOTIO
WHY SHOULD
THERE BE A S
GLE MESSAGE

opinion it will not significantly help to resolve the problem of this separation. It is

13 of 204



MY ARGUMENT
IT FOLLOWS THAT
ATTEMPTING TO
HOW CAN I
TERMINABLE
more important to realise that this situation, and problem, exists and how it
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF S
NESTHETIC M
NO. AS THERE
ON SINGLE VIS
WHY REMOTIO
THERE SHOULD
GLE MESSAGE



MY ARGUMENT
FOLLOWS
BY TRYING
HOW MANY
TERMINABLE
WILLINGNESS
ON THIS
DUCTION
ESTHETIC
AESTHETIC
WON'T GLE
WHY REMO
HERE SHOUL
MESSAGE



MY ARGUMENT
FOLLOWS
TRYING TO
WANT INDE
MINABLE
LINGIE YOU
ON SCRO
THE PR
ION OF S
HETIC M
STHER
NGLEVIC
EMOTIC
SHOULD
BEAST
MESSAGE

www.fox.com

Page 1 of 2



10/1/04

MY ARGUMENT
IF I FOLLOW THE
BY TRYING TO
HOW I WANT TO
TERMINABLE. A
FEELING IF YOU
RELATIONS CR

Recently people and institutions have been trying to remedy this issue through

ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
NO SINGLE LEV
NO MORE MOTIO
WHY SHOULD
THERE BE AS IN
GLE MESSAGE

1997-2004

1997-2004



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW WANTING
TERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
EN IT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
S NO SINGLE VIS
ION OR MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE

the implementation of multi- or cross-disciplinary programs. The Bauhaus and



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE,
FEELING IF YOU
WILL, ON SCREEN

the Uim³ institutes were both working on these principals, but with the objective

DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
SNO SINGLES
IONORE MOTIVIS
N WHY SHOULD
THERE BE A
GLE MESSAGE



ARGUMENT
FOLLOWSTH
TRYINGTO
WANINDE
MINABLE
ELINGIFYO
LONSCRE
STHETIC
CTIONOFS
STHETICM
ASTHERE
SINGLEVIS
OREMOTIC
YSHOULD
REBEASIN
MESSAGE

artistic process or product. Other examples include...



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW CAN I DETER
TERMINABLE, A
FEELING IF YOU
WILL ON SCRE
ENITIS THE PRO
DUCTION OF SY
NESTHETIC ME
NO, AS THERE
ON SINGLE VIS
WHY SHOULD
HERE BE A SI
MESSAGE

academic scientific departments encouraging resident artist's presence. My



04-10-2014

MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW CAN I DETERMINE
TERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
NO SINGLE VIS
ION OF MOTION
WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

academic scientific departments encouraging resident artist's presence My



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW CAN I DETER
ERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO

undergraduate physics department (The University of Bristol, UK), for instance.

DUCTION OF S
NESTHETIC ME
DIA, AS THERE I
S NO SINGLE VIS
ION OF REMOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.





MARGUERITE

LOW

RYING

WANU

MINAB

LINGIE

NTI ON S

THE

ESTHE

ASTH

ORING

WHY SH

HERE BE

LEMES

MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW AND IN DET
ERMINABLE, A
FEELING IF YOU
WILL. ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE I
SNO SING LEVIS
IONORE MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

that environment.



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE,
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
OF SYNESTHETIC
DIA. AS THERE IS
NO SINGLE VISION
OR EMOTION
WHY SHOULD
THERE BE A SINGLE
MESSAGE.

But this still does not get at the core of the argument. There needs to be a



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
DUCTION OF SYNESTHETIC
DIA. AS THERE
SNO SINGLE VISUAL
ONORE MOTION
N WHY SHOULD
THERE BE A SINGLE
GLE MESSAGE.

visual language formed from math to show that there is common ground to art.



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE,
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
OF SYNESTHETIC
MEDIA. AS THERE
IS NO SINGLE VISUAL
OR MOTION WHY SHOULD
THERE BE A SINGLE
MESSAGE.



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
EN IT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA, AS THERE
compromising either, will demonstrate that there is more common ground
SNO SING LEVIS
ONORE MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETER-
MINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO-
DUCTION OF SY-
NESTHETIC ME-
DIA AS THERE
between the two there is presently acknowledged
SNO SING LEVIS
ONORE MOTIO
N WHY SHOULD
THERE BE AS IN
GLE MESSAGE.



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AND IN DET
TERMINABLE. A
FEELING IF YOU
WILL. ON SCREEN
ENIT IS THE PRO
DUCTION OF PSY
NESTHETIC ME
DIA. AS THERE
NO SINGLE EVIS
ONORE MOTIO
N WHY SHOULD
THERE BE AS IN
GLE MESSAGE.

Computational media naturally tends towards this process, and in itself can be



MY ARGUMENT.
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETERMINABLE,
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRODUCTION
OF SYNESTHETIC MEDIA.
AS THERE IS NO SINGLE
VISION OR MOTION
WHY SHOULD THERE BE
A SINGLE MESSAGE.

a demonstration of mathematical elements as computers purely carry out



MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW CAN I DETERMINE
TERMINABLE, A
FEELING IF YOU
WILL. ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NETHETIC ME
DIA. AS THERE
S NO SINGLE VIS
ON MORE MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

mathematical functions and then interpret them by logical rules to create



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AND IN DET
ERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA, AS THERE
S NO SINGLE VIS
ION OF MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

images on screens. Computational essence is one of mathematics and



MY ARGUMENT:
IT FOLLOWS THAT
BY TRYING TO
HOW AN INDETERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
EN IT IS THE PRO
DUCTION OF SY
NETHETIC ME
DIA. AS THERE
S NO SINGLE VIS
ION OR MOTIO
NUMERALS: everything else is a demonstration of how maths can be interpreted
NOW WHY SHOULD
THERE BE A SIN
GLE MESSAGE.



MY ARGUMENT:
I FOLLOW STH
AT TRYING TO S
HOW AN IDE T
TERMINABLE. A
FEELING IF YOU
WILL. ON SCRE
ENT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
NO SINGLE VIS
ONORE MOTIO
WHY SHOULD
HERE BE AS IN
LE MESSAGE.

Visual design and layout: applications have long used computers for



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AN INDETER
TERMINABLE, A
FEELING IF YOU
WILL, ON SCRE
EN IT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
S NO SINGLE VIS
ION OR MOTIO
N WHY SHOULD
their own ends and therefore there is potential for this medium to demonstrate
HERE BEASTS IN
GLE MESSAGE.

their own ends and therefore there is potential for this medium to demonstrate



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW CAN I DETERMINE
TERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
SNO SINGLE VIS
ION OF REMOTION
NOW WHY SHOULD
THERE BE A SIGN
GLE MESSAGE.

The principals listed out in this document using a font that is native to them. This



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AND IN DET
ERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA, AS THERE
SNO SINGLE VIS
ION OF EMOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

reduces the risk of producing a piece of work that inadvertently alienates the



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW CAN I DETER
TERMINABLE, A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA AS THERE
SNO SING LEVIS
IONORE MOTIO
N WHY SHOULD
THERE BE A S
GLE MESSAGE

audience by selecting a tool that they are not familiar with, the lack of familiarity



MY ARGUMENT:
IT FOLLOWS THAT
ATTEMPTING TO
HOW AND INDEED
TERMINABLE. A
FEELING IF YOU
WILL, ON SCREEN
ENIT IS THE PRO
DUCTION OF SY
NESTHETIC ME
DIA. AS THERE
S NO SINGLE VIS
ION OR MOTIO
N WHY SHOULD
THERE BE A SIN
GLE MESSAGE.

changing their focus on the work.





MY THESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPAL
SIBS BEHIND IT ST
EM FROM THE
DEAS OF SYNESES
THESIA, BLURRING
ING THE DISTIN
CTION BETWEEN
N THESE SENSES
RIN THIS CASES
PARALION OF
CONCEPTS.



of digital design media. The title refers to the central project Science and Art.

MYTHESIS.
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT SEEM TO
EMERGE FROM THE
DEAS OF SYNERGIES
THESEIA BLURRING
ING THE DISTINCTION
BETWEEN THESE
SENSES OF
IN THIS CASES
PARATION OF
CONCEPTS



MYTHESIS:
Design Interface (SADI). This interface will primarily consist of a computer

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT STEM FROM THE
DEAS OF SYNESTHESIA, BLURRING
THE DISTINCTION BETWEEN
THESE SENSES. SO IN THIS CASE OF
SEPARATION OF CONCEPTS.



MYTHESIS:

program where numerals and equalators can be entered demonstrating

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT
FROM THE
DEAS OF SYNESTHESIA
BLURRING THE
DISTINCTION BETWEEN
THESE SENSES
IN THIS CASE
COMPARISON OF
CONCEPTS.

Page 1 of 4



84 of 214

MYTHESIS:

graphically and typographically the different potentials of how data can be

THE INTEGRATION
OF SCIENCE
AND ARTISANAL
NATURAL PROCESSES.
THE PRINCIPALS
BEHIND IT
EMERGE FROM THE
DEAS OF SYNESTHESIA,
BLURRING THE
DISTINCTION BETWEEN
THE SENSES
IN THIS CASES
OF COMPARATION OF
CONCEPTS.



MYTHESIS:

interrelated and information density contained, as a dynamic process. There

THE INTEGRATION
OF SCIENCE
AND ARTISANA
TURAL PROCES
S, THE PRINCIPA
LS BEHIND IT
EMERGE FROM THE
DEAS OF SYNES
THESIA, BLURR
ING THE DISTIN
CTION BETWEEN
THESE SENSES
IN THIS CASES
SEPARATION OF
CONCEPTS.



MY THESIS:

can be parallels drawn to the work of Jason Lewis in his text engine.

THE INTEGRATION
OF SCIENCE
AND ARTISANAL
PROCEDURES
BEHIND THE
MACHINE
DEASOFSYNES
THE SIA BLUR
ING THE DISTIN
CTION BETWEEN
THE SENSES
IN THIS CASES
PARATION OF
CONCEPTS



MY THESIS:

THE INTEGRATION

of a subject matter or math and science. Lewis describes the

NOT SCIENCE

AND ART IS AN

TURAL PROCES

S. THE PRINCIPA

S BEHIND IT IS

FROM THE

DEAS OF SYNES

THESIS, BLURR

ING THE DISTIN

TION BETWEEN

IN THESE SENSES

RIN THIS CASES

PARATION OF

CONCEPTS

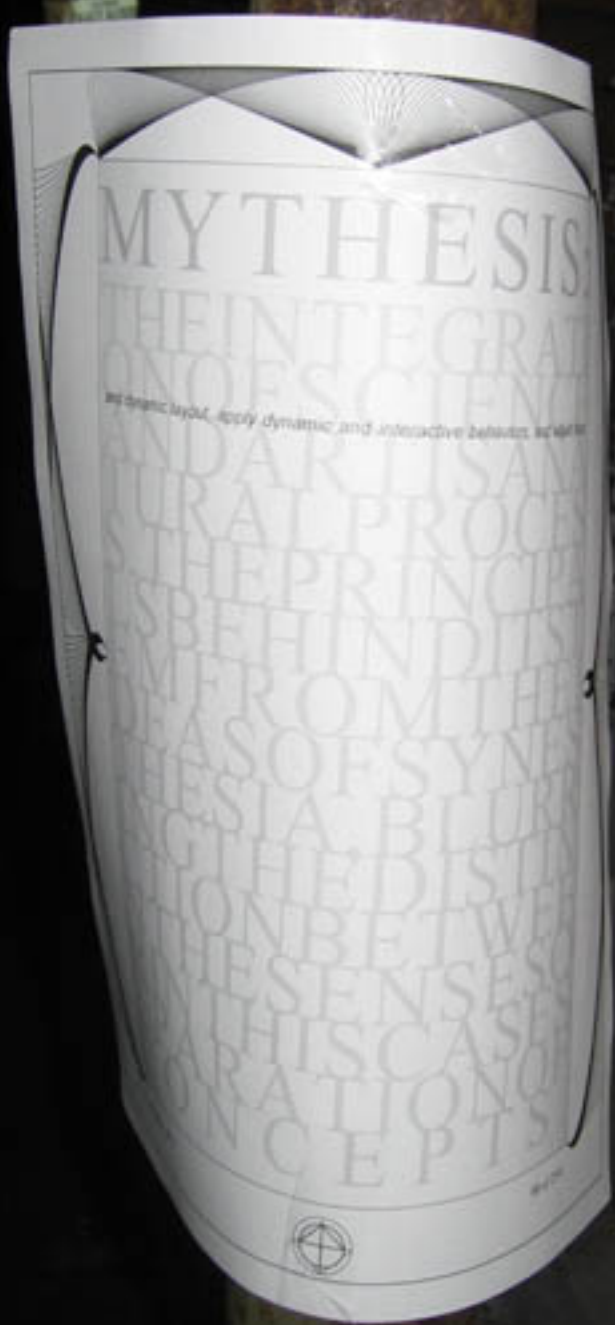


MYTHESIS:

THE INTEGRATION OF NOTES, SCIENCE, AND ARTISANAL PROCESSES. THE PRINCIPALS BEHIND IT STEM FROM THE DEAS OF SYNESTHESIA, BLURRING THE DISTINCTION BETWEEN THE SENSES SO IN THIS CASES, SEPARATION OF CONCEPTS.

basis for the program as follows: *The user can enter and edit text, adjust static*





MY THESIS

THE INTEGRATION
OF SCIENCE

*working with a common set of tools and a common interface.**

AND AN ILLUSTRATED
NATURAL PROCESS
S. THE PRINCIPLES
S. BEHIND IT
M. FROM THE
DEAS OF SYNERGIC
THESIS. BLUR
NG THE DISTIN
CTION BETWEEN
IN THESE SENSES
R. IN THIS CASE
COMPARATION OF
CONCEPTS



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ARTISANRY



DEADENING THE
THESEIA BLURRING
ING THE DISTIN
CTION BETWEEN
N THE SENSES SO
R IN THIS CASES
EPARATION OF
CONCEPTS.

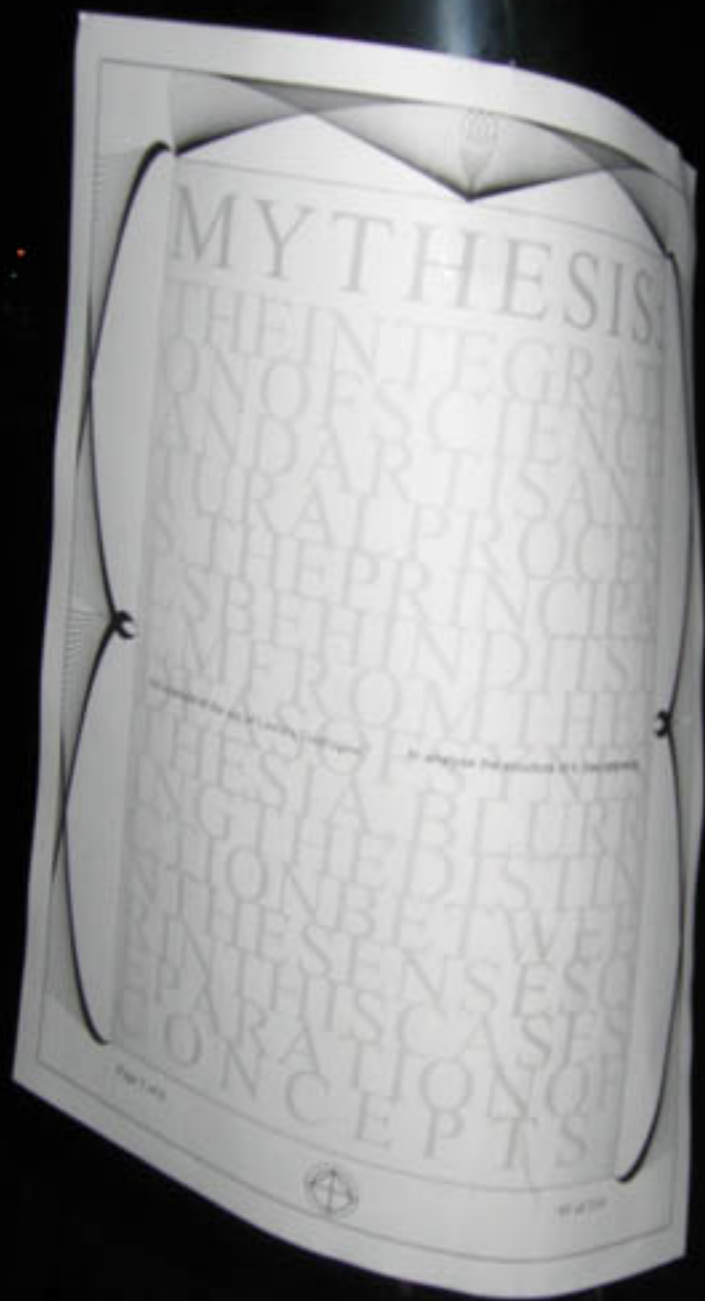


MYTHESIS

THE INTENT GRAD
ON OF S T I E N C E
AND A N T I S A
TURAL R O C K
S T H E P R I N C I P
S B E H I N D I S
M F R O M T H E
O F A S O F S Y
T H E S I A B L E
I N G T H E D I S
T I O N B E T W E
N T H E S E N S E S
I N T H I S C A S E
P A R A T I O N
C O N C E P T

Small text at the bottom left of the page.





MYTHESIS

THE INTEGRATION OF SCIENCE AND ARTS
NATURAL PROCESSES
THE PRINCIPLES BEHIND IT
FROM THE
HESIA
BLUR
THE DISTINCTION BETWEEN
THE SENSES
COMPARISON OF CONCEPTS



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT STEM FROM THE
DEAS OF SYNECHISM
THESE ARE BLURRING
THE DISTINCTION
BETWEEN THESE SENSES
IN THIS CASES OF
COMPARISON OF
CONCEPTS.



MY THESIS:

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL PROCESS.

THE PRINCIPALS BEHIND IT
EMERGE FROM THE DEAS OF SYNE-
THESIS. A BLENDED

ING THE DISTINCTION BETWEEN
IN THESE SENSES WE FIND THIS CASE
SEPARATION OF CONCEPTS

CONCEPTS

There are also links that can be drawn to the works of Benjamin Fry, a graduate



MY THESIS:

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT SEEM
TO COME FROM THE
DEAS OF SYNESTHESIA. BLURRING

student a MIT, who has developed a system called Valence[®] to analyse the

RELATIONSHIP BETWEEN
THE SENSES. SO
IN THIS CASES
COMPARATION OF
CONCEPTS.



MY THESIS:

THE INTEGRATION OF SCIENCE AND ART IS A NATURAL PROCESS. THE PRINCIPLES BEHIND THEM COME FROM THE DEAS OF SYNTHEASIA. BLIND CONNECTION BETWEEN THESE SENSATIONS IN THIS SCENARIOS OF PARADOXICAL CONCEPTS.

structure of information deep systems. Also there are patterns for the world.



MY THESIS:
THE INTEGRATION
OF SCIENCE
AND ARTS AND
NATURAL PROCESSES
BEHIND IT
FROM THE
DEAS OF SYNTACTIC
HESIA BLINDNESS
ON BEING
IN THESE SENSES
IN THIS CASES
COMPARATION OF
CONCEPTS

Peter Dinklage uses dynamic typography to examine the way the world is seen.



MY THESIS:

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT SEEM TO
EMERGE FROM THE
DEAS OF SYNESTHESIA,
BLURRING THE DISTINCTION
BETWEEN

This project is founded on the gap between disciplines, so to speak, as digital

IN THESE SENSES
IN THIS CASES
SEPARATION OF
CONCEPTS



MYTHESIS:

THE INTEGRATION
OF SCIENCE
AND ARTISANAL
NATURAL PROCESSES.
THE PRINCIPALS
BEHIND IT
FROM THE
DEATH OF SYNTHESIS,
THE BURNING
DISTINCTION
BETWEEN
THESE SENSES
IN THIS CASE
PARADOXICAL
CONCEPTS.

media offers a new ground to bridge the divide between art and science. While



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPAL
REASON BEHIND IT IS
THE MOVEMENT FROM THE
DEAD TO THE ALIVE.
THE SYNERGISTIC
THESES BLUR THE
DISTINCTION BETWEEN
SCIENCE AND ART. THERE
HAS BEEN GROWTH TO LINK THE
DISCIPLINES OF SCIENCE AND ART
THAT IS NOT A
SIMPLE SEPARATION OF
CONCEPTS.



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT SEEM TO
EMERGE FROM THE
DEAFNESS OF SYNECHISM,
THE BLURRING OF THE
DISTINCTION BETWEEN
THESE SENSES OF
LACK OF KNOWLEDGE EXCHANGE AS SCIENTISTS AND ARTISTS HAVE LIFE IN
COMMON. IN THIS CASE, THE
SEPARATION OF
CONCEPTS.



MY THESIS:

THE INTEGRATION
OF SCIENCE
AND ARTISANA-
TURAL PROCES-
S. THE PRINCIPALS
BEHIND IT ST-
EM FROM THE
DEAS OF SYNE-
THESIS. BLUR-
RING THE DISTIN-
CTION BETWEEN
THE SENSES SO
PARATION OF
CONCEPTS.

understanding of the other discipline. This thesis and program will do so



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT COME FROM THE
DEAS OF SYNESTHESIA, BLURRING
THE DISTINCTION BETWEEN
THESE SENSES SO
THAT THERE ARE NO
SEPARATION OF
CONCEPTS



MY THESIS:

THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL PROCESS

THE PRINCIPALS
BEHIND IT
EMERGE FROM THE
DEAS OF SYNESTHESIA, BLURRING

THE DISTINCTION
BETWEEN
THESE SENSES

IN THESE CASES
CONCEPTS

considered art or design and thereby demonstrates common ground useful to



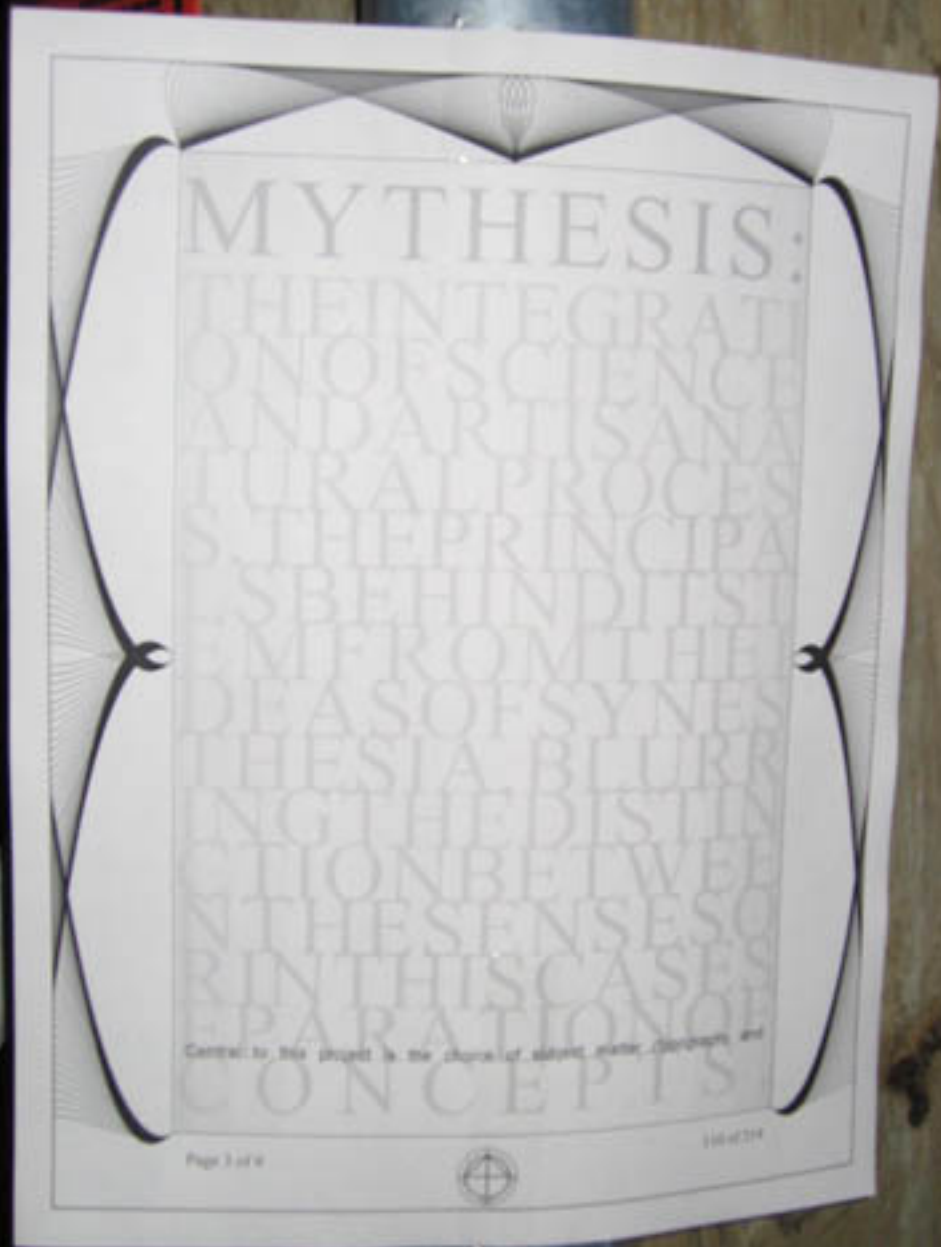
MYTHESIS:

THE INTEGRATION
OF SCIENCE
AND ARTISANRY
NATURAL PROCESSES
THE PRINCIPALS
BEHIND IT
FROM THE
DEAS OF SYNESES
THESIA BLURRING
THE DISTINCTION
BETWEEN
THESE SENSES
IN THIS CASES
PARATION OF
CONCEPTS.

both disciplines



CAUTION
DO NOT TOUCH
THIS SURFACE



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ART IS A NATURAL
PROCESS. THE PRINCIPALS
BEHIND IT STEM FROM THE
DEAS OF SYNESTHESIA, BLURRING
THE DISTINCTION BETWEEN
THE SENSES. IN THIS CASE,
COMPARISON OF CONCEPTS

Central to this project is the theme of abstract water, geography, and



MY THESIS:
THE INTEGRATION
OF SCIENCE
AND ARTISANAL
PROCESSES. THE PRINCIPALS
BEHIND IT
FROM THE
DEAS OF SYNESTHESIA, BLURRING
THE DISTINCTION BETWEEN
THE SENSES
IN THIS CASE
SEPARATION OF
CONCEPTS.

numerals) which are largely looked as having functional properties rather than



MYTHESIS:
THE INTEGRATION
OF SCIENCE
AND ARTISANAL
PROCESSES. THE
PRINCIPALS
BEHIND IT
EMERGE FROM
THE DEAS OF
SYNTHESIS
A BURNING
DISTINCTION
BETWEEN
THESE SENSES
IN THIS CASE
OF COMPARISON
OF CONCEPTS

creative. I wish to challenge this perception by presenting type and numerals in



MY ACTION:

THEY' IS NOS
PARA ANO OF
RIAN ANCIEN
TU ANEXPE
TEN ELSACCO
TINUALSPE
RUMSOWED
RETHESELY
SIMILARSUB
CISVIEWEDA
DISSIMILAR
LAQUESTIC
OF AESTHET
NOR OF HUMA
N JUDGMENT.



Understanding our human kind in the landscape

MY ACTION:
THERE IS NO SE
PARATION OF FA
R AND SCIENCE
HUMAN EXPER
RIENCE IS A CO
NTINUAL SPEC
TRUMS WHY
ARE THESE TW
O SIMILAR SUB
JECTS VIEWED A
S DISSIMILAR
SIT A QUESTIO
N OF FACTS THE
CORS OF HUMA
N JUDGMENT?



MY ACTION:

Mathematics is the corner stone of the hard sciences, and while it goes further,

THERE IS NO SE
PARATION OF A
RT AND SCIENCE
E HUMAN EXPER
RIENCE IS A CO
NTINUAL SPEC
TRUM SO WHY
ARE THESE TWO
SO SIMILAR SUB
JECTS VIEWED AS
SO DISSIMILAR
IS IT A QUESTION
OF AESTHETIC
TASTE OR OF HUMAN
JUDGMENT?



MY ACTION

into pure mathematics. That is beyond the scope of this project. Not because this

THERE IS NO SE
PARATION OF A
RT AND SCIENCE
HUMAN EXPER
RIENCE IS A CO
NTINUAL SPEC
TRUM SO WHY
ARE THESE TWO
SIMILAR SUBJ
ECTS VIEWED AS
DISSIMILAR
SIT A QUESTION
OF AESTHETIC
S OF HUMAN
JUDGMENT



MY ACTION:

area holds not interest of, not worth exploring, but to the author of this thesis

THE KEYS TO
PARADOX OF A
RT AND SCIENCE
E HUMAN EXPER
RIENCE AS A CO
NTINUAL SPEC
TRUM SO WHY
ARE THESE TW
O SIMILAR SUB
JECTS VIEWED A
S DISSIMILAR
SITUA QUESTIO
N OF AESTHETI
CS OR OF HUMA
N JUDGMENT?



YACTIO

...then the applied form of mathematics...

RATIONO

ANINCE

UMINE

NCES

NUALS

UMSOV

RETHESE

SIMILARS

SVIEWE

DISSIMIL

LAQUES

OF AESTH

SOR OF H

JUDGME



MY ACTION:

example. This document is not to be used as a guide. By exploring the more

PARADISE OF
ART AND SCIENCE
THE MAN NEXT
RIENCE IS A CO
NTINUAL SPEC
TRUMSOWHY
ARE THESE TW
OSIMILARSUB
ECTS VIEWEDA
SDISSIMILAR
SITAOUESTLO
NOFAESTHETI
GSOFOFHUMA
NJUDGMENT?



MY ACTION:

applied side of pure sciences it is easier to present this information in a

AKATION OF
LANDSCIENCE
HUMAN EXPER
RIENCES AS CO
NTINUAL SPEC
TRUMS WHY
ARE THESE TW
SIMILAR SUBJ
ECTS VIEWED A
DISSIMILAR
SIT A QUESTIO
NOF AESTHETI
C SORT OF HUMA
N JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF

demonstrable manner that is likely to be of interest to the reader rather than a

RTANDS SCIENCE

HUMAN EXPERIENCE

RIENCE IS A CONTINUAL SPECIFICATION

TRUMSOW WHY ARE THESE TWO

OSIMILAR SUBJECTS VIEWED AS

DISSIMILAR? IT A QUESTION

NOF AESTHETIC SOR OF HUMAN

NJUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE

higher order process that is difficult to convey to a highly trained audience let

STANDS SCIENCE

HUMAN EXPERIENCE IS A CONTINUAL SPECIFIC

TRUMP SO WHY

ARE THESE TWO

SIMILAR SUBJECTS VIEWED AS

DISSIMILAR

SIT A QUESTION OF AESTHETIC

SOR OF HUMAN JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF FA

STANDS SCIENCE

HUMAN EXPERI

RIENCE IS A CONTINUAL SPEC

TRUMSOWHY

ARE THESE TWO

SO SIMILAR SUBJECTS VIEWED AS

DISSIMILAR

IS IT A QUESTION OF FAESTHEI

CSOR OF HUMAN JUDGMENT.

slide someone else scheduled in the subject



MY ACTION:

THE REITS NOSE
PARATION OF A
RTANDS SCIENCE
HUMAN EXPERI
RIENCE IS A CO
NTINUAL SPEC
TRUMSOW WHY
ARE THESE TWO
SIMILAR SUB
JECTS VIEWED A
DISSIMILAR
SITAOUESTIC
NOFAESTHET
SOROFHUMA
NJUDGMENT?

Only by presenting this process, central to that of a scientist's mind, in a visually



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE

appealing and interesting manner will this kind of information be seen as more

EXPERIENCES AS CONTINUAL SPECIFIC TRUMPS WHY ARE THESE TWO SO SIMILAR SUBJECTS VIEWED AS DISSIMILAR IS IT A QUESTION OF AESTHETICS OR OF HUMAN JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE

then just a thought process of conveyance of information. This process will be

RIENCE IS A CONTINUAL SPEC

TRUMSOWHY ARE THESE TWO

SIMILAR SUBJECTS VIEWED AS

DISSIMILAR IS IT A QUESTION

OF AESTHETIC SOR OF HUMAN

JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCE IS A CONTINUAL SPECTRUM SO WHY ARE THESE TWO SO SIMILAR SUBJECTS VIEWED AS SO DISSIMILAR? IS IT A QUESTION OF AESTHETIC SORROW OF HUMAN JUDGMENT?

shown to be the art form that it is





MY ACTION:

THERE IS NO SI-

PARATION OF A

LANDSCIENCE

HUMAN EXPE-

RIENCE IS A CO-

TRINARY ALSE

REASON WHY

THESE TWO

SIMILAR SUB-

JECTS VIEWED A

DISSIMILAR

IT IS A QUESTIO

OF AESTHETIC

JUDGMENT?

JUDGMENT?

representations in art. Recently the focus has been on the ordering of patterns



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCE IS A CONTINUUM.

that have only been possible to visualise through computers. namely fractals

TRUMPS WHY ARE THESE TWO SIMILAR SUBJECTS VIEWED AS DISSIMILAR? IT A QUESTION OF AESTHETIC JUDGMENT.



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE
HUMAN EXPERIENCE IS A CONTINUAL SPECIFIC
TRUMP SO WHY ARE THESE TWO SO SIMILAR SUBJECTS VIEWED AS SO DISSIMILAR
SIT A QUESTION OF AESTHETIC SOR OF HUMAN JUDGMENT

While there is debate about whether these images are art or not, here they



MY ACTION

OTHER

PARA

RIAN

HUM

RIENCE

AL

RETHES

SIMILAR

VIEWE

DISSIMILAR

OF AQUES

FOR OF HU

JUDGMENT

These points of view are ultimately uninteresting and unimportant



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCE IS A CONTINUUM. SPECIFIC

into the process of mathematics, but represent a specific visualisation of it and

ARE THESE TWO SIMILAR SUBJECTS VIEWED AS DISSIMILAR? IS IT A QUESTION OF AESTHETIC OR OF HUMAN JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE

THE HUMAN EXPERIENCE IS A CONTINUAL SPECTRUM

SO WHY ARE THESE TWO SIMILAR SUBJECTS VIEWED AS DISSIMILAR

QUESTIONS OF AESTHETIC JUDGMENT?

have historical interest as some of the first mathematical visualisations that



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCES ARE CONTINUAL SPECIFICATIONS OF WHY

would not have been possible without computational means. John Maeda

OSIMILAR SUBJECTS VIEWED AS DISSIMILAR. IS IT A QUEST OF AESTHETIC OR OF HUMAN JUDGMENT?



MY ACTION:

THERE IS
PARADOX
RIAL AND
HUMAN
RIENCE
NTINUAL
TRUMPS
BETTER
SIMILAR
SUB
VIEWED
DISSIMILAR
QUESTIO
OF AESTHETI
OF HUMANA
JUDGMENT?

describes fractals as "primarily the selection of psychedelic colour pallets"⁴⁹



MY ACTION:

THERE IS NO SE

PARATION OF A

RTLANDS SCIENCE

HUMAN EXPERI

RIENCES AS CO

NTINUAL SPEC

TRUMSOW WHY

ARE THESE TWO

ECTS VIEWED AS

DISSIMILAR

NO A QUESTION

OF AESTHETIC

CSOR OF HUMAN

N JUDGMENT?

The other times that math has been used in art it has often been used as a



MY ACTION:

THERE IS NO SE
PARATION OF A
RTAND SCIENCE
E HUMAN EXPER
RIENCE IS ACCO
NTINUAL SPEC
TRUMS WHY
ARE THESE TWO
SIMILAR STIR
ECTS VIEWED A
DISSIMILAR
S IT A QUESTIO
NOF AESTHET
SOR OF HUMA
NJUDGMENT?

purely pictorial or typographic medium, this can be seen in the works of Anissa



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCES ACCORDING TO INDIVIDUALS ARE TRUMPED SO WHY ARE THESE SET UP AS SIMILAR SUBJECTS VIEWED AS DISSIMILAR? IS A QUESTION OF AESTHETIC SORROW OF HUMAN JUDGMENT?

Site: Serra Vener¹³ and Mel Bochner¹⁴ in Windows (1989-1990) by Anna



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCES ARE CONTINUOUS. WE TRUMP SO WHY ARE THESE TWO SO SIMILAR? IT IS A QUESTION OF AESTHETIC JUDGMENT.

Bliss the words consist of scientific images/typography applied to form a visual



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCES ARE CONTINUOUS. TRUMPS WHY WE ARE THESE THINGS. SIMILAR SUBJECTS VIEWED AS DISSIMILAR SITUATIONS. NO AESTHETICS OF HUMAN JUDGMENT.

Small text reference: nr. 12 for provinance, Budapest notes numbers 10



MY ACTION:

THEY ARE YOUR
PART OF YOUR
HUMAN EXPERI
SCIENCE IN ACCO
INDIVIDUAL SPEC
RUMS SO WHY
RE THESE SELV
SIMILAR SUB
IS VIEWED A
IS SIMILAR
OF A QUESTIO
OF AS THE
JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION BETWEEN
SCIENCE AND HUMAN EXPERIENCE. AS
COGNITIVE BEINGS, WE ARE ALL
SPECIALLY EQUIPPED TO ASK
QUESTIONS OF THE FORM: "WHY
IS THIS THE WAY IT IS?"
THESE QUESTIONS ARE NOT
SIMPLY ABOUT THE PHYSICAL
UNIVERSAL, BUT ABOUT THE
HUMAN UNIVERSE. THE QUESTIONS
OF THE FORM: "WHY IS THIS THE
WAY IT IS?" ARE NOT SIMPLY
ABOUT THE PHYSICAL UNIVERSE,
BUT ABOUT THE HUMAN UNIVERSE.
THE QUESTIONS OF THE FORM:
"WHY IS THIS THE WAY IT IS?"
ARE NOT SIMPLY ABOUT THE
PHYSICAL UNIVERSE, BUT ABOUT
THE HUMAN UNIVERSE.

reference number 14 for provenance). The use of maths in this creates a



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCE IS A CONTINUUAL STRUGGLE. WHY ARE THESE TWO SO SIMILAR SUBJECTS VIEWED AS SO DISSIMILAR? IT A QUEST ION OF AESTHETIC SOR OF HUMAN JUDGMENT.



MY ACTION

THERE IS NO

COMPARISON

OF LANDSCAPES

OR HUMAN EXPERIENCES

CONTINUALLY

TRUMPING OTHERS

ARE THESE

SO SIMILAR

THAT WE SEE THEM AS

DIFFERENT

OR DISSIMILAR

OR OF A DIFFERENT

ORDER OF IMPORTANCE

OR OF JUDGMENT

used only because of this barrier instead of the way it is perceived



MY ACTION:

THERE IS NO SEPARATION OF FACT AND SCIENCE

AND HUMAN EXPERIENCES ARE CONTINUOUS

AND SPECIFIC

TRUTHS SO WHY ARE THESE TWO

SO SIMILAR SUBJECTS VIEWED AS SO

DISSIMILAR

AND ARTISTIC

NO AESTHETIC

SORROW OF HUMAN JUDGMENT?

could be augmented to perform the same visual appearance but would allow

NO AESTHETIC

SORROW OF HUMAN JUDGMENT?



MY ACTION:

THERE IS NO SEPARATION OF ART AND SCIENCE. HUMAN EXPERIENCES ARE CONTINUOUS. TRUTHS ARE SIMILAR TO OTHERS. WE SEE DIFFERENT THINGS IN THE SAME THING. THERE IS NO FAULT IN THE JUDGMENT OF HUMAN REASON.

the audience to notice the background concepts behind it



MY SOUVENIR: THE STRUGGLE
OF THE IDEOLOGUES. IT'S TIME
FORWARD. THE CREATION
OF DYNAMIC TOPOGRAPHY
WILL BE THE FIRST
BATTLE OF THE FUTURE



UTURE:
HAVETI
S THEG
NGE, TH
GLEA
DEOLOG
FORWA
REATIO
NAMICT
APHYWI
HEFIRST
ADEOFT
LEFOR
UTURE



149-4214





MY FUTURE:
SO WE HAVE THE
BASICS. THE CH
ALLENGE, THE
STRUGGLE LEAN
THE IDEOLOG
S. TIME FOR WA
R. THE CREATIO
NOF DYNAMIC
POGRAPHY W
LBETHE FIRST
FUSILLADE OF
THE BATTLE FOR
THE FUTURE.

This is an example of Verne's work, extracting and re-printing segments from



POUR MIEUX
NOTRE VILLE

Collecte des d



MY FUTURE:

SO WE HAVE THE

BASICS. THE CH

ALLENGE, TH

ESTRUGGLE AN

D THE IDEOLOG

By changing the side that is demonstrated it should present new insights. By

S. TIME FOR WA

R. THE CREATIO

NOF DYNAMIC

YPOGRAPHY W

LL BETHE FIRST

FUSILLADE OF

HE BATTLE FOR

THE FUTURE.



FUTURE:
WE HAVETH
ICS, THE
ENGE, TH
GGLEAN
DEOLOG
art utilizes science it is just that, art utilizing a
CREATIO
NAMICT
APHYWI
EFIRST
DEOFT
LEFOR
URE

1346214

MY FUTURE:
SO WE HAVE THE
BASICS. THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOG
S. TIME FOR WA
R. THE CREATIO
OF DYNAMIC T
YPOGRAPHY WI
LL BE THE FIRST
PUSH LADE OF
THE BATTLE FOR
THE FUTURE.

Foreign subject is much the same way that it would utilise any different subject.



A **QUEBEC**
FRANÇAIS

MY FUTURE:
SOWE HAVETH
E BASICS, THE
HALLENGE, TH
STRUGGLE, TH
O THE IDEOLOG
S. TIME FOR WA
THE CREATI
NOF DYNAMIC
YPOGRAPHY W
LLBETH THE FIR
USILLADE OF
IE BATTLE FOR
THE FUTURE

Page 1 of 1

© 2014

MY FUTURE:
SO WE HAVE THE
BASICS, THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOG
ES. TIME FOR WA
R, THE CREATIO
N OF DYNAMIC T
YPOGRAPHY WI
LL BE THE FIRST
BUSILLADE OF T
HE BATTLE FOR
THE FUTURE.

show the visual order and process that mathematics can produce. By reversing



MYFUTURE:
SOWE HAVETH
EBASICS, THEO
HALLENGE, TH
ESTRUGGLE AN
DTHE IDEOLOG
ES. TIME FOR WA
R. THECREATIO
NOFDYNAMIC
YPOGRAPHY WI
LLBETHEFIRST
FUSILLADE OF
HEBATTLEFOR
THEFUTURE.

the emphasis to numerals, and demonstrating their internal order and



MYFUTURE:

SOWE HAVETH
EBASICS, THEO
HALLENGE, TH
ESTRUGGLE AN
DTHEIDEOLOGI
ES. TIMEFORWA
R. THECREATIO
NOFDYNAMIC
YPOGRAPHYWI
LLBETHEFIRST
FUSILLADEOFT
HEBATTLEFOR
THEFUTURE.

information density it should be possible to allow an aesthetically pleasing side



MY FUTURE:
SO WE HAVE THE
BASICS, THE CHALLENGE, THE
STRUGGLE AND THE IDEOLOGIES.
TIME FOR WAR, THE CREATION
OF DYNAMICS
TYPOGRAPHY WILL BE THE FIRST
SILLADE OF THE BATTLE FOR
THE FUTURE.

of mathematics that has previously not been expanded upon to be



MY FUTURE:
SO WE HAVE THE
BASICS, THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOGIE
S. TIME FOR WA
R. THE CREATIO
NO DYNAMIC T
YPOGRAPHY WI
L BE THE FIRST
FUSILLADE OF T
HE BATTLE FOR
THE FUTURE.

demonstrated and visualised.



MYFUTURE:
SOWEHAVETH
EBASICS.THEC
HALLENGE,TH
ESTRUGGLEAN
DTHEIDEOLOGI
ES.TIMEFORWA
R.THECREATIO
NOFDYNAMICT
ROGRAPHY
LLBETHEFIRST
FUSILLADEOFT
HEBATTLEFOR
THEFUTURE.

By prefacing this paper with a quote from John Maeda, one of the more



MYFUTURE:
SOWEHAVETH
EBASICS.THEC
HALLENGE,TH
ESTRUGGLEAN
DTHEIDEOLOG
ES.TIMEFORWA
R.THECREATIO
NOFDYNAMIC
MPOGRAPHY
ll be the first
fusillade of
the battle for
the future.

innovative contemporary computational artists and teachers. It gives and



MYFUTURE:
SOWEHAVETH
EBASICS,THEC
HALLENGE,TH
ESTRUGGLEAN
DTHEIDEOLOGI
ES,TIMEFORWA
R,THECREATIO
NOFDYNAMICT
YPOGRAPHYWI
essence of the challenge that is contained within this work. The central
LLBE THE FIRST
FUSILLADE OF T
HE BATTLE FOR
THE FUTURE.



MY FUTURE:
SO WE HAVE THE
BASICS. THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOG
ES. TIME FOR WA
R. THE CREATIO
NOF DYNAMIC T
YPOGRAPHY WI
L BE THE FIRST
FUSILLADE OF T
HE BATTLE FOR
THE FUTURE.

challenge is to show that the visualisation of numbers and science can be



MY FUTURE:
SO WE HAVE THE
BASICS, THE CH
ALLENGE, THE
STRUGGLE, THE
THE IDEOLOG
ES, TIME FOR WA
R, THE CREATIO
NOF DYNAMIC
YPOGRAPHY
L, RETHE FIR
FUSILLADE OF
HE BATTLE FOR
THE FUTURE

manipulated to produce a visual result that still reflects the system and its



MYFUTURE:
SOWE HAVETH
E BASICS, THE
HALLENGE, TH
ESTRUGGLE AN
D THE IDEOLOG
ES. TIME FOR WA
R. THE CREATIO
NOF DYNAMIC T
YPOGRAPHY WI
L BE THE FIRST
US LLADE OF
HE BATTLE FOR
THE FUTURE.

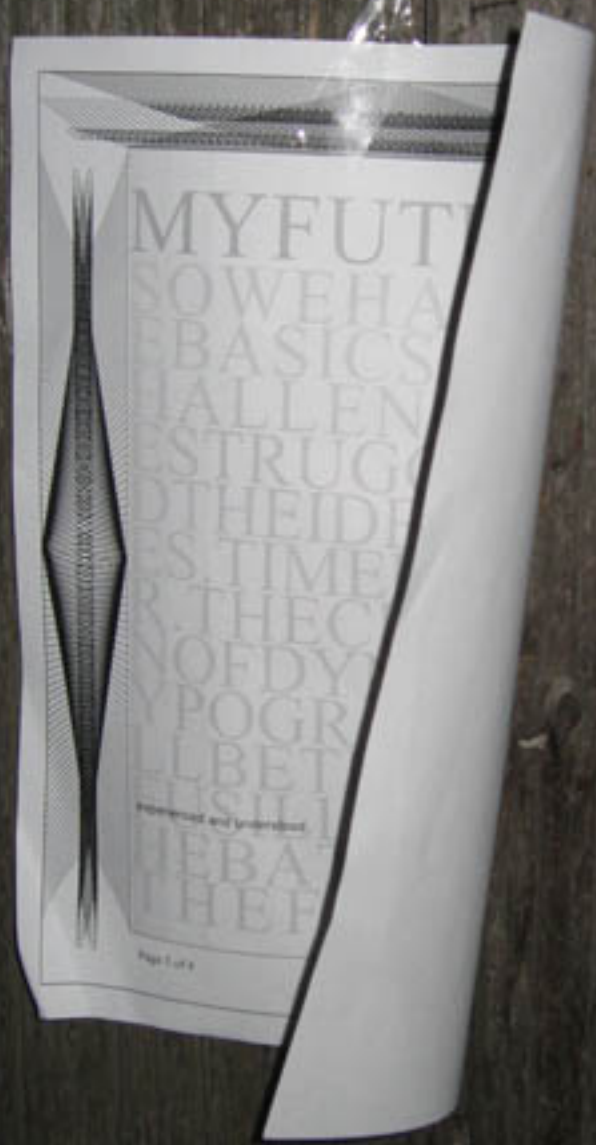
where beauty is art. An analogy can be drawn to typographic work



MY FUTURE:
SO WE HAVE THE
BASICS. THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOG
S. TIME FOR WA
R. THE CREATIO
NOF DYNAMIC
POGRAPHY WI
LBETHE FIRST
SILLADE OF T
HE BATTLE FOR
THE FUTURE

connected to going, how the typography affects the way that the poem is





MYFUT
SOWEHA
EBASICS
HALLEN
ESTRUG
DTHEID
ES.TIME
R.THEC
NOFDY
YPOGR
LBET
USILI
HEBA
THEE

empowerment and liberation

MYFUTURE:
SOWE HAVETH
EBASICS, THE
HALLENGE, TH
ESTRUGGLE AN
D THE IDEOLOG
S. TIME FOR WA
R. THE CREATIO
NOF DYNAMIC
POGRAPHY WI
LBETH THE FIRST
USILLADE OF T
ED BATTLE ON
THE FUTURE.

A question that may be asked is why is it important to have this interface of



MY FUTURE:
SOME HAVE THE
BASICS, THE
CHALLENGE, THE
STRUGGLE, LEAN
ON THE IDEOLOGY
IT'S TIME FOR
THE CREATION
OF DYNAMIC
TOPOGRAPHY
LET THE FIRST
USILLADEOLOGY
THE BATTLE
THE FUTURE

expression shown. This is a difficult and complex concept.



12

MYFUTURE:
SOWEHAVETH
EBASICS,THEC
HALLENGE,TH
ESTRUGGLEAN
DTHEIDEOLOGI
ES,TIMEFORWA
R,THECREATIO
NOFDYNAMICI
YPOGRAPHYWI
LLBETHEFIRST
FUSILLADEOFT
HEBATTLEFOR
THEFUTURE

becomes one of subjectivity. Bush states that "there is a growing mountain of



MY FUTURE
SO WE HAVE
THE BASICS, THE
CHALLENGE
THE STRUGGLE
THE IDEOLOGY
S. TIME FOR
R. THE CRE
NOF DYNAM
YPOGRAPHY
LL BETHET
FUSILLAD
HE BATTLE
THE FUTURE

© 2000 The McGraw-Hill Companies. All rights reserved. Printed in the United States of America. This book is printed on acid-free paper.



MY FUTURE:
SO WE HAVE THE
BASICS, THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOGIE
S. TIME FOR WA
R. THE CREATIO
N OF DYNAMIC
TOPOGRAPHY W
ILL BE THE FIR
ST BATTLE OF T
HE FUTURE.



MY FUTURE:
SO WE HAVE THE
BASICS. THE CH
ALLENGE, THE
STRUGGLE AND
THE IDEOLOG
ES. TIME FOR WA
R. THE CREATIO
N OF DYNAMIC T
YPOGRAPHY WI
LL BE THE FIRST
BUSILLADE OF T
HE BATTLE FOR
THE FUTURE.

and had one, but views the answer as a technological one. (Consider also



proposes the use of computers to assist human's mental processes but notes

TOTAL WAR:
THE FINAL SUM-
MATION WITH
LILBETH THE CRE-
ATION OF AN EN-
WISU ALLAN
GUAGE FORM
ATHEMATICS
AND SCIENCE.
IS THIS POSSIB-
LE. YES. IS THI
SEASY. NO. BU
T WHEN IS WA
REVEREASY.





R:

U
V
W
X
Y
Z

Page 214

TOTAL WAR:

While the technology is now in place for the visual of *Lord of the Rings*

THE FINAL SUM-
MMATION WILL
LLEBETH THE CRE-
ATION OF AN
W VISUALLY
GUAGE FOR
ATHE MATH-
AND SCIENCE
S THIS POSSI-
LE. YES. IS IT
SEASY. NO. B-
T WHEN IS
REVEREAS

Part 6 of 6



TOTAL WAR:
achieved there is still the problem of people blinking their thoughts to other

THE FINAL SU
MMATION WI
LL BETHE CRE
ATION OF ANE
W VISUAL AN
GUAGE FORM
ATHE MATICS
AND SCIENCE
IS THIS POSSIB
LE: YES. IS THI
SEASY: NO. BU
T WHEN IS WA
REVEREASY?

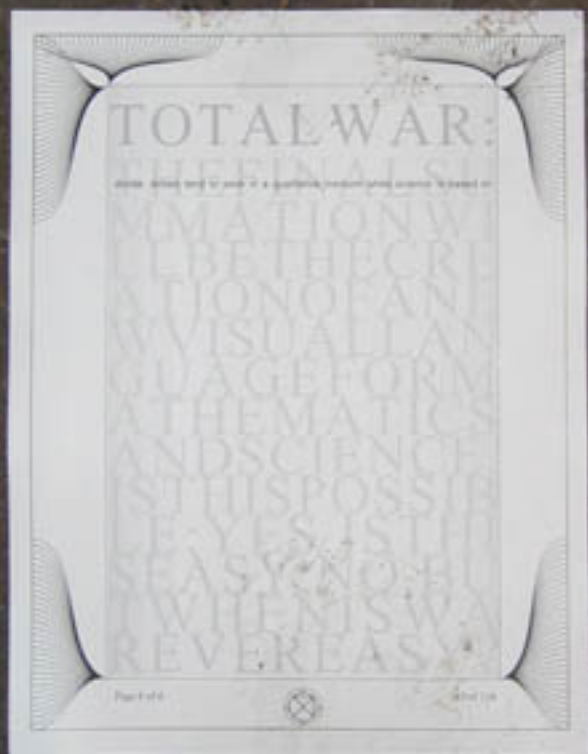


TOTAL WAR:

can be language and re-use it to allow the penetration of the perception

THE FINAL SU
MMATION WI
LBETHE CRE
ATION OF ANE
W VISUAL LAN
GUAGE FORM
ATHEMATIC
AND SCIENCE
IS THIS POSSIB
LE: YES. IS THI
SEASY; NO BU
T WHEN IS WA
REVEREASY:





TOTAL WAR:

THE FINAL SU

MMATION WI
Quarrels (retaining pseudoscience)

LBETHECRE

ATION OF ANE

WVISUALLAN

GUAGEFORM

A THE MATICS

AND SCIENCE

IS THIS POSSIB

E: YES. IS THI

SEASY; NO, BU

T WHEN IS WA

REVEREASY?



TOTAL WAR:

THE FINAL SU

A scientist, by quantising a physical action, relationship, process, etc then

ALBETHECRE

ATION OF FANE

VISUALLAN

UAGE FORM

THE MATICS

NDSCIENCE

THIS POSSIB

YES. IS THI

EASY: NO, BU

WHEN IS WA

EVER EASY?



TOTAL WAR:
THE FINAL SU-
MMATION NW
... This leads to a different, and I would argue the most
BETWEEN CRE-
ATION OF ANE
WISDOM LLAN
GUAGE FORM
MATHEMATICS
AND SCIENCE
IS THIS POSSIB
E. YES. IS THI
EASY. NO. BU
WHEN IS WA
REVEREASY

1994-1995

087-17214



rd

TOTAL WAR:

THE FINAL SUMMATION WITH

insightful way to view the corporeal world. Someone who is trained to do this

ELBETHECRE
ATION OF ANE
W VISUALLAN
GUAGE FORM
ATHEMATICS
ANDSCIENCE
ISTHISPOSSIB
LE: YES. ISTHI
SEASY: NO, BU
TWHENISWA
REVEREASY?



CALWAR:

FINAL SU

ATION WI

... what is mathematics applied to the physical world. An

ETHECRE
ON OF ANE

SU ALLAN

GE FORM

EMATICS

SCIENCE

IS POSSIB

ES. IS THI

SY. NO. BU

ENIS WA

EREASY?

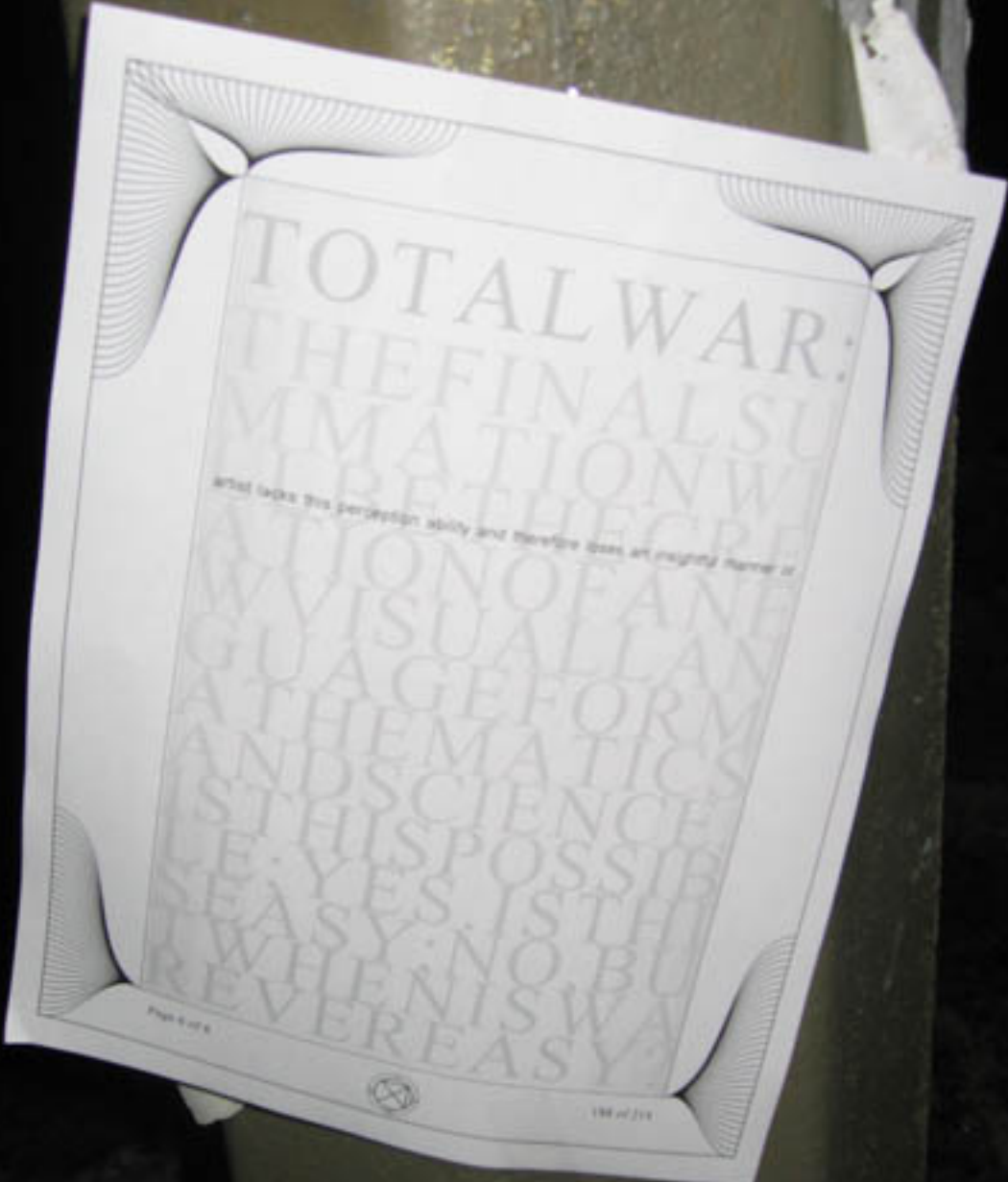


FREEZE

V. PULVIN

transistor)))

DISTRUCION



artist lacks the perception ability and therefore does an ineptful manner of

Page 6 of 6



100 of 210

TOTAL WAR:
THE FINAL SUM-
MATION OF THE
LIBERAL RE-
VOLUTION OF A NE-
W VISUAL LAN-
GUAGE FOR
THE MATHE-
MATICS OF
SCIENCE.
YES. IS THE
EASY. NOT BU-
T WHEN IS WA-
RE EASY.



TOTAL WAR:
THE FINAL SU
MMATION W
L BETHE CRE
TION OF AN
W VISUALLAN
GUAGE FORM
THE MATICS
ND SCIENCE
S THIS POSSIB
E. YES. IS TH
EASY. NO. BU
WHEN IS WA
EVER EASY?

A student who loses out as their training does not teach them to look beyond a



TOTAL WAR
THE FINALS
MMATION
LLBETHECR
ATION OF AN
purely conceptual view of their tools and see that they have an
VISUALLY
GUAGE FOR
ATHEMATIC
ANDSCIENCE
STHISPOSS
E: YES. IS TH
SEASY: NO BU
WHEN IS WA
REVEREASY



TOTAL WAR:
THE FINAL SU
MATION WI
BETHE CRE
NO OF ANE
SU ALLAN
GE FORM
EMATICS
SCIENCE
S POSSIB
S. IS TH
Y: NO BU
NIS WA
REASY.



TOTAL WAR:
THE FINAL SU
MMATION WI
LL BETHE CRE
ATION OF ANE
W VISUAL LAN
GUAGE FORM
ATHEMATIC
AND SCIENCE
IS THIS POSSIB
LE: YES. IS THI
SEASY: NO. BU
T WHEN IS WA
REVEREASY?

The justification, need to be clear to progress.



TOTAL WAR:
THE FINAL SU-
MMATION WIL-
LBETH THE CRE-
ATION OF FANE
W VISUAL LAN-
GUAGE FORM
ATHEMATICS
AND SCIENCE
IS THIS POSSIBLE
LE. YES. IS THIS
SEASY. NO. BUT
TWHEN IS WA-
REVEREAS

Design by Swanson, 3000 Main, 1993, 19211, MIT Press



TOTAL WAR:
THE FINAL SU-
MMATION WIL-
L BE THE CRE-
ATION OF A NE-
W VISUAL LAN-
GUAGE FORM
ATHEMATICS
AND SCIENCE
IS THIS POSSIB-
LE. YES. IS THI-
S EASY. NO. BU-
T WHEN IS WA-
REVER EASY?

Graphic & Image, Mathematics and Design Education Design issues, vol. 17, No. 1, Summer 2005



TOTAL WAR:
THE FINAL SU-
MMATION WI-
LL BE THE CRE-
ATION OF A NE-
W VISUAL LAN-
GUAGE FORM
MATHEMATICS
AND SCIENCE
IS THIS POSSIB-
LE: YES. IS THI-
S EASY: NO. BU-
T WHEN IS WA-
R EVER EASY?



TOTAL WAR:
THE FINAL SU-
MMATION VI-
LBETHE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FORM
THE MATICS
AND SCIENCE
IS THIS POSSIB-
LE. YES. IS THE
SEASY. NO. BU-
T WHEN IS WA-
REVEREASY?



TOTAL WAR:
THE FINAL SU-
MMATION W
LLBETHECRE
ATION OF ANE
W VISUAL LAN
GUAGE FOR
THE MATHEM
AND SCIENCE
IS THIS POSSI
LE: YES. IS TH
SEASY: NO. BU
T WHEN IS WA
REVEREASY:

Mark P. Anderson, *Anderson and Jones: The Mathematics of Language & Geometry*, Dover



TOTAL WAR:
THE FINAL SUM-
MATION WILL BE THE CRE-
ATION OF AN EN-
WHOLE VISUAL LANGUAGE FORM
ATHE MATICS
AND SCIENCE
IS THIS POSSIBLE: YES. IS THIS
EASY: NO. BUT WHEN IS WAR
EVER EASY?

Source: Vol. 14, No. 2, Summer 1998



TOTAL WAR:
THE FINAL SU-
MMATION WILL
BETHE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FORM
THE MATICS
AND SCIENCE
IS THIS POSSIB-
LE. YES. IS THI-
SEASY. NO. BU-
T WHEN IS WA-
NEVER EASY.

James C. Thompson of the University of Michigan



TOTAL WAR:
THE FINAL SU
MATION VI
BETHE CRE
ON OF ANE
USUALLAN
AGE FORM
HEMATIC
SCIENCE
THIS POSSIB
YES. IS THI
ASY. NO BU
E NIS WA
VEREASY



TOTAL WAR:
THE FINAL SU-
MMATION WI-
LL BE THE CRE-
ATION OF AN E-
VISUALLY AN-
GUAGE FORM
ATHEMATIC
AND SCIENCE
IS THIS POSSI-
BLE. YES. IS TH-
SEASY. NO. BU-
T WHEN IS WA-
REVEREASY



TOTAL WAR:
THE FINAL SU-
MMATION W
LL BETHE CRE
ATION OF ANE
W VISUAL LA
GUAGE FOR
A THEMATIC
AND SCIENCE
IS THIS POSSI-
LE: YES. IS TH
SEASY: NO. BI
T WHEN IS W
REVEREAS



TOTAL WAR:
THE FINAL SU-
MMATION WILL
BETHE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FORM
THE MATHE-
MATICSCIENCE
IS THIS POSSIB-
LE: YES. IS THI-
SEASY. NO. BU-
T WHEN IS WA-
REVEREASY?



TOTAL WAR:
THE FINAL SU-
MMATION WILL
LBE THE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FORM
ATHEMATICS
AND SCIENCE
IS THIS POSSIB-
LE: YES. IS THI-
SEASY: NO. BU-
T WHEN IS WA-
REVEREASY?



TOTAL WAR:
THE FINAL SUM-
MATION WILL
LBE THE CRE-
ATION OF AN
W VISUAL LAN-
GUAGE FORM
A THE MATICS
AND SCIENCE
ST IS POSSIB-
LE. YES IS THI
SEASY. NO BU
T WHEN IS WA
REVEREASY?



TOTAL WAR:
THE FINAL SU-
MMATION WI-
LL BE THE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FORM
THE MATHE-
MATICSCIENCE
IS THIS POSSIB-
LE: YES. IS IT
EASY: NO. BU-
T WHEN IS WA-
R EVER EASY?





TOTAL WAR:
THE FINAL SU-
MMATION WI-
LL BE THE CRE-
ATION OF A NE-
W VISUAL LAN-
GUAGE FORM
MATHEMATICS
AND SCIENCE
IS THIS POSSI-
BLE. YES, IS THI-
S EASY. NO, BU-
T WHEN IS WA-
REVER EASY?



TOTAL WAR:
THE FINAL SU-
MMATION WI-
LL BE THE CRE-
ATION OF ANE-
W VISUAL LAN-
GUAGE FOR M-
ATHEMATICS
AND SCIENCE.
IS THIS POSSIB-
LE? YES. IS THI-
SEASY; NO. BU-
T WHEN IS WA-
REVEREASY?

© Smithsonian, T. Art in America Vol. 88, No. 4, pp. 210-211, April 2002



TOTAL WAR:
THE FINAL SU-
MMATION WILL
BETHE CRE-
ATION OF A NE-
W VISUAL LAN-
GUAGE FORM
THE MATHE-
MATICSCIENCE
IS THIS POSSIB-
LE. YES. IS THI-
SEASY: NO. BU-
T WHEN IS WA-
REVEREASY?

© 1994 by the American Type Setting Company, Inc.



TOTAL WAR:
THE FINALS
FORMATION
LBE THE CRE
ATION OF A NE
VISUALLY
LANGUAGE FOR
THE MATICS
ND SCIENCE
THIS POSSIB
E: YES. IS TH
EASY: NO. BU
WHEN IS WA
EVER EASY



SHOGAKU