

Rochester Institute of Technology

A Thesis Submitted to the Faculty of the
College of Imaging Arts and Science in
Candidacy for the Degree of

Master of Fine Arts

The Unified School

by

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CIAS

the unified school

School of Art and Design

Center for Imaging Sciences

School of American Crafts

School of Photographic Arts and Sciences

School of Printing Management and Sciences

Table of Contents

Approvals	
Copy Grant	
Acknowledgement	
Preface	
Project Background	1
Research of Meaning	2
Construction of Images	4
Layout	9
Evaluation	12
Appendix A	14
Appendix B	15
Appendix C	16
Appendix D - D8	17
Appendix E	18
Glossary	19

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Date: 25 May 1993

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If anyone desires to view a copy of this
Informational Panel, refer to the RIT Archive,
Wallace Library.

Acknowledgements

I would like to thank the College of Imaging Arts and Sciences for this opportunity. I would also like to thank a list of people that made this project possible, they are...

Thesis committee:

David Dickinson, Dr Margaret Lucas, Roger Remington, Dr. Richard Zakia

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Christopher Feldmeir, James Manning, Eric Neumann, Jeffery Shufelt, Charles White

Promotional consultant:

Diane I. Clark

Photography:

1990 Biomedical Photographic Communications Department, Derek Snape, Raymond Valois

Printing:

George Ryan, Eric Sanderson, Cliff Frazier

Preface

It is the mission of this thesis to explore the portrayal of information as we know it. The graphic design industry of today is undergoing major changes, both good and bad. It is important to unlock the potential of these new opportunities, but more importantly we must not let ourselves forget our roots. This project exemplifies the harnessing of modern technology and the implementation of modern design processes. I believe that I have discovered some new aspects of portraying and organizing information by intensely involving myself in the process of this thesis project.

Hence, the poster is transcended to offer a multi-leveled look at various informational systems. Text and image converge to form a new graphic visualization of how we absorbed different types of information. As we embrace the new technology of tomorrow, we must equally embrace new methods of communication. It is for this reason that I chose to explore the following project.

Project background

At the Rochester Institute of Technology, in the summer of 1992, the School of Art and Design, The School of American Crafts, the School of Photographic Arts and Sciences, the School of Printing Management and Sciences and the Center for Imaging Sciences, was joined under one unified college. This new College is called the College of Imaging Arts and Sciences.

The summer of 1992 was also the time when I began to ponder options for a thesis project. I quickly began to see the potential of the new College as well as the potential of formulating a rare project opportunity. The need for a promotional program of some sort was evident. By mid-September, I had organized some concepts and promoted them to my thesis committee advisor, Roger Remington. After a few encouraging meetings, the project began to take form. The challenge was to organize visual and textual information in such a way that the College of Imaging Arts and Sciences could benefit from my efforts.

Roger Remington and I decided that it was then time to put together a concise presentation on the theory of the project and offer it to the Dean of the new college Dr. Margaret Lucas. On October 27, 1992, I met with Margaret Lucas to propose the opportunity of a project that could give the first graphic visualization of what CIAS offers to the world of imaging arts and sciences. As I had suspected, Dr. Lucas was very interested, and full of support and encouragement.

For the next six to seven weeks, I composed the proper goals and objectives for the project to come.(Appendix **A**) The more I began to develop the goals and objectives, the more I began to see the possibilities of this project interacting with other departments of CIAS. Resources such as photography and printing could be derived directly from the new unified college, this would then reflect the true potential of CIAS. Once I understood the vast resources that CIAS offered, it became very clear that using these resources to promote CIAS was essential.

Research of meaning

After the proper goals and objectives were established, Dr. Richard Zakia, Roger Remington and myself began to look at elements that could support our goals. It was evident that when selecting imagery for the promotion of imaging, there would be much to choose from. The idea of a wide range of visual options was both a benefit and a disability. We had to be sure that the images we selected were images that reflected the desired meaning and the goals. Richard Zakia was a driving force in this part of the project. Thanks to his in depth research in the field of semiotics, he was very helpful in guiding decisions that were to be made in the area of meaning and perception. In fact, Dr. Zakia developed a generative matrix chart used as a tool for fleshing out ideas and concepts. (appendix **B**) I used this generative matrix to explore my options of imagery and meaning. This matrix was one of the most helpful tools I utilized during the execution of this project. By installing the proper key words to be signified, I was able to come up with many themes and variations dealing with the signified catch words. Words such as technology, imaging, visual, art, science and education were but a few key terms that were plugged into the generative matrix.

As a result of this fleshing out of ideas, my perception of visual options were becoming more and more concrete. Confidence in my decisions were all based on a logical design process. This is one reason that made the final product a forum for accurate visual meaning. Elements such as architectural references, the Michelangelo painting of the *Creation Of Man* and the brick letters of CIAS, were all brought about because of their capability of communicating proper messages to our prospective audience. In this case the committee and I decided that our audience would be that of perspective students with some knowledge of the visual arts. (apendix **C**) Based on this information, I was able to create a visual metaphor for the mission of the college.

The metaphor falls under the category of creation. The creation of imaging is paired with the creation of life. Michelangelo offered an iconic example of this creation concept with his legendary painting, *the Creation of Adam*, (appendix **D**) thus by contrasting a similar image in proximity to the Michelangelo painting, I was able to suggest the creation of imaging and technology. The finger reaching to the metamorphosis of the laser disc, is a metaphor for the transcending levels of technology and how technology affects imaging art and science. (appendix **D1**) Ideally the viewer will make a connection between the two creation scenarios. Therefore understanding that CIAS is involved with the creation of imaging art and technology. Other images, such as the photograph of the Gannett building was chosen for its ability to convey the message of modernism and of raw size. I felt that from the start, the architecture of RIT was one of the most powerful aesthetic assets of CIAS, so I chose to monopolize on that. This particular photograph of the Frank E. Gannett Memorial Building was titled *the Big Shot*. On December 8, 1990, the RIT Biomedical Photographic Communications Department created this outstanding photo shoot. (apendix **D2**) The shoot involved over one hundred photography students of RIT. This was a perfect example of a complete effort of students and faculty of the college. Because of this unified effort, this particular photograph was a prime candidate for representing the ever present modern architecture of RIT.

The photograph of the letters CIAS, (apendix **D3**) was photographed by Ray Valois, a junior photography student. It portrays a certain amount of meaning. I deliberately fabricated the letters to look as if they were made of terracotta brick. It is hoped that the letters reflect the red bricks, which are so often associated with RIT. Also I considered the font of the fabricated letters, it is a font called Futura. This particular decision was made to represent a futuristic- oriented view of CIAS.

Construction of Images

When all decisions related to semantics were finalized, the project changed course. By this I mean that research and development had been established, now the main focus revolved around construction. This was the how part of the project. How would I construct this informational panel? My first and most major concern was how this panel would be printed. The decisions that would be made on printing would be decisions that determined the look of the poster. At this point Roger Remington and I prepared for a meeting with Dr. Lucas to determine whether or not it would be possible for our own printing department to print the poster. This would be the ideal situation because one of our main goals was to produce this promotional piece in - house. Certainly CIAS has the capabilities of producing a showcase product, and by doing so CIAS would be able to show off the capabilities of the School of Printing. Dr. Lucas had contacted George Ryan about the possibility of the printing, so by the time Roger and I had our meeting with Dr. Lucas, she surprised us by saying that George Ryan was very interested in the participating in the project.

I Immediately scheduled a meeting with George Ryan. I could not have possibly met a more copacetic person. George informed me that a printing class would print the poster, so to make this a true student project. This was perfect. Our main goal had been accomplished. The entire project would be constructed by the students of CIAS. What better promotion could there be to perspective students.

At this time in the project I became very excited. I had the enthusiasm of some of the most powerful people of CIAS and the access of one of the most highly sophisticated printing department in the nation.

George Ryan had appointed Eric Sanderson to head the printing process. Eric was to be my main printing consultant, and proved to be a key participant in the project from this moment on. In a weeks time, Eric and I established which printing press would be utilized, the size and weight of the press sheet, how many colors

could be used and deadlines for preparation. In this case the largest printable image area was 19¹/₂ inches by 27¹/₂ inches. The stock or paper that was chosen was called Michigan Matte. With a weight of 100 lb cover, this sheet had the rigidity we desired and an excellent surface for ink dispersal. We had also determined that the poster could be printed in a four color process press run. Eric also suggested that I use the IEPL lab, (Integrated Electronic Prepress Lab). This lab is a cutting-edge electronic prepress facility used in producing all the essential prepress mechanicals and color separations.

The person selected to assemble color separations for the preparation of the printing plates was James Manning. It was understood that Jim would strip up the project the week of March 15. This meant that all necessary materials had to be completed by this date. The project would go to press on March 25.

It was agreed that the amount of posters to be printed was 4,000. Margaret Lucas and Diane Clark had decided that they needed roughly this amount for a fall recruitment mailing program. Margaret had also suggested that an additional 5,000 posters be printed in the Summer of 1993 to ensure a large quantity of back up options, to be used for other purposes at later dates.

I was glad to see my efforts being used in a constructive manner. At this point the project was a real success to me. Even though the project wasn't complete, I could definitely see how my persistence had paid off. I was now in charge of a multi thousand dollar project. This coupled with the real need and use of the poster; re-assured me that all my efforts were valid.

Knowing that I had full color capabilities, I was able to make more concrete decisions on how I would fabricate the images. This gave me the opportunity to work with a photographer in directing a full color large scale photo shoot. Dr. Richard Zakia, instructed me to contact Alan Vogal, a Professor in the School of Photography. I had asked Alan to select a student that would be suitable for representing CIAS as a still life photographer. I was directed to a junior photo student by the name Ray Valois. After explaining the project to Ray, he was very interested in participation. A photo shoot date was set for February 13. I had already fabricated the letters of CIAS out of two inch foam the week before, painting the letters took a few more days. These letters would be the subject of Rays photo shoot. The session took about two hours to set up, then the actual shooting lasted for roughly two more hours. Ray was very persistent with the quality of this image, and thanks to his talents and patience, I credit the success of this photo to him solely. Ray was able to depict the letters in a surreal setting that fit the theme of the rest of the images perfectly.

Thanks to an independent study course with David Dickinson, I had learned many interesting and useful techniques on a software program called *Adobe Photoshop*. David and I spent time evaluating the possibilities of using options in Photoshop to obtain results that would not have been possible with any other medium. The reason that the images are interesting and effective is because technology allowed me to create an interpretation of what I thought defined imaging and technology. In this case, the method of fabrication was a driving force of the outcome of the final images. Hence, the overall aesthetic experience, is one of a surreal, futuristic depiction of the creation of imaging arts and sciences.

My access to the IEPL lab meant that I had the capabilities of producing my images on the Macintosh computer. By utilizing this facility I was able to experience first hand how the latest methods of digital prepress work. This project was produced with new technology; technology so new that as we speak, new capabilities are being discovered.

Although the computer played an important role in this project, it also confronted me with many time consuming problems, there were many hurdles that needed to be crossed. With the help of Charles White and Chris Feldmeire, I was able to pinpoint all the areas of confusion that were evident in the prepress process. One problem that the whole prepress committee agreed on is the fact that there needs to be a better understanding of limitations. According to the prepress people, designers are doing things on the computer that cannot be reproduced on press. The changing technology keeps terms and data on the move, so it is important for the modern day designer to keep abreast of changes, or at least have the knowledge to design within his or her own guidelines.

Many hours were spent planning and executing the color images. The images were scanned on an Agfa Flatbed scanner at 300 dpi. Scanning each of the images was a touchy situation. I learned that there were separate scanners for separate needs, one of these scanners is reflective copy scanning, a photo or a picture from a book is considered reflective, the other standard is a transparency scanner, this generally is a drum scanner that scans from slides or color chromolith. I utilized both types of scans to produce the color images. The CIAS photo was scanned on a prototype Kodak scanner by Jeff Schufelt. I was told that this transparency scanner was available to the ESP Lab (Electronic still photography) for about two months. Jeff also claimed that the scanner was not even on the market for commercial use. Each scan had to be made with many specifications in mind. To keep all of the scans in sync with one another, I scanned all images at 300 dpi. This figure is

directly related to the 150 line screen, which the printer will use to make the plates this poster. This is considered a good quality reproduction screen. One problem that I faced when seeking a higher line screen reproduction was that scanned images had to be made at a higher resolution to compensate the screen tone. A higher resolution scan means more memory for storage, and the more memory used, the longer it takes to edit images. This editing time is what took the longest.

To create these images, there was a lot of time spent waiting for the computer to calculate the changes that I had made. I should also add that the color images took up about the maximum memory space feasible for convenient storage. When completed, the color images took up more than 76 megabytes of digital information, which was stored on two separate Syquest discs. This amount of memory is considered a large data file.

Layout

The layout of the informational panel was derived from organizational methods associated with modern graphic design. All aesthetic decisions were based on gestalt principals such as figure ground balance, closure and proximity. Two organizational grids were used to ensure a sound structure for the text and image to converge. Each part of information fit into the final layout like a piece in a puzzle. The reason each piece was compatible with one another was that all parts of the information, both text and image, were all developed on the same grid.

From the start, it was obvious that information like the timeline and the academic area map, were to be constantly under construction. I was never really certain how much image area it would take to house all of the necessary information. The only reason that I remained confident that everything fit properly was that I installed the proper grid structures. These structures could compensate and modify themselves to accommodate many changes in the information. A good example of this flexibility was the program chart. (appendix **D4**) Due to continuous research on this chart, I was uncertain that I would be able to fit all preconceived modifications on this particular chart. To compensate for this concern, I developed a custom grid just for this one chart. The custom grid was based on the same mathematical units as the master grid. As long as the program chart fit within the constraints of its own custom grid, I was assured that it had to fit proportionately into the master grid.

Negative and positive space were both used to balance the image area, figure and ground relationships such as the large black housing around the RIT title. (appendix **D5**) This is a graphic representation of an architectural characteristic of building 7. This graphic symbol was designed to add visual weight to the top portion of the poster. It was at this time that Roger Remington suggested that we establish

another visual theme. This theme was one of edges, and the potential of effecting the edges. Carried out to evoke interest in the forms and also to the image with geometry of modern architecture. This theme carried over to the typographic elements as well type as well as image. By following this visual theme, it was obvious how the individual parts interestingly tied to one another in yet another way. Typography also represents architectural structure. The clarity, logic, and order is shared between both type and image.

Other decisions included the way in which the typography was handled. The font of choice for all text type was Univers. The stroke weight varied from light to bold and the posture varied from italic to condensed. Fortunately, the Univers type family is interchangeable, so the visual harmony would always remain constant. The decision for using Helvetica Condensed Bold for the RIT name was based on how RIT has handled its name in the past. The CIAS name is set in Futura Extra Bold, this decision was made for a few reasons, one being the foam letters were sculpted in this font, the other reason is because of its clean line modern bold attributes. In the title College of Imaging Arts and Sciences, the word "and" was replaced by a + sign.(appendix **D6**) This sign was also implemented for a few reasons. The first being to try and shorten the length of the title, the second to portray a scientific or mathematical symbol in hopes of representing science and technology.

In regard to the geographical or academic area map, (appendix **D7**) it was decided by both Roger Remington and myself to give this map a very graphic look. We came to this conclusion because we thought that by keeping it graphic in its appearance, it would fit in with the other graphic elements, such as architectural titling area, time line and program chart. It was also a concern that if the map were too detailed and too representational, it might interfere with the already information latent system. For this reason the map took an a bold graphic style, by not shading the two buildings of CIAS, they immediately stand out as representing the two buildings of CIAS. The adjacent text explaining the geography of the buildings is also reversed, so to purposely enhance comprehension.

The time line was one of the most difficult parts of information to handle. (appendix **D8**) For the most part, its overall size was a challenge. It also seemed like a lot of information to portray in such a linear fashion. Since the founding of the Rochester Athenaeum in 1824 until 1993 seemed like a lot of years to cover. Also it was evident that there were a lot more events that took place in the world history track of the time line than took place on our own RIT tract. After many days of contemplation, I had noticed that the RIT events were beginning to organize themselves in a progressive fashion. By this, I mean that the interval space between the events got progressively smaller. This struck me as interesting for the reason that RIT had caught up with Imaging Technology. How could I have assumed that since the founding of the Athaneum, the school was right on top of technology. It took this many years to bridge the gap and that is probably why it is now that CIAS was founded. However, the decision was made to not fluff up the RIT tract of the time line with not so relevant information instead the events were left as they were, in hopes someone else would make the same discovery as I.

Evaluation

There are many different perspectives in which I could evaluate this project. The first view would be from taking a census or survey.(appendix E) This type of evaluation was done by allowing a booklet of evaluation forms to sit in the Bevier Gallery for two weeks during my graduate thesis exhibit. After tallying the results, I was pleased to recognize that the wide majority of my responses indicated that the informational panel was very successful. Most all of the evaluation forms were checked in the excellent box. Although the number of people that filled out the form was slim, I feel the results would remain proportional with more individual participation.

Another interesting angle to evaluate the success of this project, would be from the standpoint of the faculty. To my knowledge, this was the first promotional project of its kind. Faculty can use this project to gauge future curricula or individual educational projects. By evaluating the interaction between the schools, such as the photography students who did the shoots and the printing students who printed the poster, any faculty could easily see the potential of designing new curricula that utilize the strengths of all departments at CIAS. Upon completion of the project, I had a meeting with George Ryan concerning what I had learned. We discussed topics that revolved around ways in which students might learn by being involved in a full scale project. This meeting brought forth a number of interesting ideas and possibilities. I feel that in the future Roger Remington, George Ryan, Douglas Rae and Frank Romano would be key people in sculpting the CIAS of tomorrow.

Most important is my personal evaluation of this project. What I honor the most is the transcending of the traditional poster as we know it. Here was the opportunity to explore typography and imagery in a way that might break new ground in the field of graphic design. This panel offers a look at the possibilities of how we might perceive information. The synthesis of information, both textual and visual,

represent a saturation of messages, combined with the visual harmonies of a fine art painting. By making a collage of all this visual information on one large sheet of paper, the viewer is offered a multi level look at our new college. The viewer may now explore the information, I like to refer to it as informational tourism.

I end this chapter on evaluation, by referencing a quote by EL Lissitsky. I compare it to my own project and use it as a reference for my graphic awareness.

"To effectively communicate, a poster must first seduce the eye, then address the intelligence".

Appendix

A

Formatted Project Goals and Objectives

CIAS, The unified school

Rochester Institute of Technology
College of Imaging Arts and Sciences
One Lomb Memorial Dr.

Roderick Martinez

Situation Analysis

Researching the new objectives of CIAS
Researching the perspective audience
Research an effective channel
Select key contacts to establish unified objectives

Problem Statement

The problem topic of this thesis is Promotion. CIAS wishes to effectively communicate its mission to a targeted audience.

Mission Statment

This project is a futures oriented communication program, that will promote the new College of Imaging Arts and Sciences so that prospective students and others can recognize CIAS for its ability to offer cutting edge technology, prepare students for the imaging industry, and provide a wide range of courses related to the imaging arts; past, present, and future.

Goals**Objectives***Process and
Strategies*

- **To produce a promotional piece composed of the technologies found at CIAS, so that perspective students and others may be informed of the new unified school.**

Perspective imaging arts and science students, must be presented with tangible evidence of the capabilities at CIAS, so that perspective students can identify what it is that CIAS offers in terms of an imaging arts education.

Perspective imaging arts and science students, must synthesize the information of the promotional piece, so that perspective students can evaluate enrollment in CIAS.

Perspective imaging arts and science students, must compare work produced by CIAS to cutting edge imaging, so that perspective students can critique the level of work produced at CIAS.

Perspective imaging arts and science students, must recognize the unified efforts of CIAS in producing this promotion, so that interaction between departments at CIAS is obvious.

Develop the proper contacts with people in the school of printing to inform them about their roll in the project, and to reserve press time.

After concept is confirmed, develop the proper contacts with photographers to execute an effective photo shoot.

Depending on the direction of the project, proper contacts must be made to establish the intended images desired.

Research options of paper and find a channel for donated stock.

Stress the importance of a unified effort. Individual departments of CIAS must ardently participate so that the result exemplifies a dynamic outcome.

Research what other institutions of the same caliber as RIT have done to promote their imaging arts and science departments.

Scenario

By the year 2000, CIAS will be characterized by

The institutions ability to produce avante guard imaging art, as well as teach it.

Goals	Objectives	<i>Process and Strategies</i>
<ul style="list-style-type: none"> • To communicate the college of imaging arts and sciences's ability to offer cutting edge technology to its students. 	<p>Perspective imaging arts and science students, must identify and relate cutting edge technology with education at CIAS, by the year 2000.</p> <p>Perspective imaging arts and science students, must identify and relate the development of new technology with education at CIAS, by the year 2000.</p> <p>Perspective imaging arts and science students must be informed of what particular technology is offered by CIAS, so that the student can identify and select an area of interest.</p>	<p><i>Chart all courses that contain elements of cutting edge technology in imaging</i></p> <p><i>Research and define areas of cutting edge technology at CIAS.</i></p> <p><i>Determine what and where new technology is being developed at CIAS.</i></p> <p><i>Research what other institutions offer cutting edge technology, and how they promote themselves.</i></p> <p><i>Create a bank of images that depict cutting edge technology in design, crafts, printing photography, and fine arts.</i></p>

Scenario

By the year 2000, CIAS will be characterized by

The institutions ability to offer cuttingedge technology to its students.

Goals**Objectives***Process and
Strategies*

- **To chart all courses at CIAS so that to show the scope of programs, recognizing technology past and present.**

Perspective imaging arts and science students must be provided a list of courses available at CIAS, so that the perspective student can identify an area of interest at CIAS.

Perspective imaging arts and science students must be provided a list of courses available at CIAS, so that CIAS can express the wide range of imaging courses offered.

Perspective imaging arts and science students must be provided with a chart that chronologically plots courses available at CIAS, so that perspective students can relate the importance of historical and present day technology to imaging education.

Construct a list of all programs offered by CIAS.

Arrange the course list in an order which shows each course's relationship to time and technology, (past, present).

Categorize the five departments of CIAS in relation to the program list.

Research and evaluate time-line charts, to best select a direction for organizing CIAS program information.

Design a custom chart that best suits the direction for categorizing CIAS programs.

Evaluate the cohesiveness of the completed chart and make modifications that reflect evaluated concerns.

Scenario

By the year 2000, CIAS will be characterized by

The wide range of curriculms offered to its students.

Goals**Objectives***Process and
Strategies*

- **To communicate the college of imaging arts and sciences's ability to design course curriculums to coincide with modern industry.**

Perspective imaging arts and science students must be informed that CIAS offers knowledge that is needed in the modern professional world, by the year 2000.

Perspective imaging arts and science students must relate a CIAS education to the modern professional world, so that the student can determine how applicable the education is to industry.

Determine what courses at CIAS have direct ties to the professional imaging work force.

Find relationships between the imaging work force and the capabilities of the five schools at CIAS.

Follow an imaging process from conceptual to mechanical and then to press. determine how many of these processes are taught at CIAS,

By producing a promotional piece, a perspective student will have a document that was produced by CIAS, which rivals professional promotional presentations.

Scenario

By the year 2000, CIAS will be characterized by

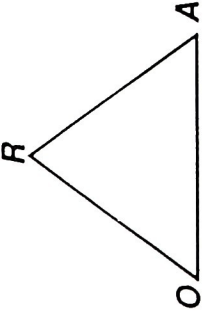
The institutions ability to offer curricula that coincides with the imaging arts and sciences industry.

Appendix

B

Generative Matrix Chart

Generative Matrix (for Synthesis)

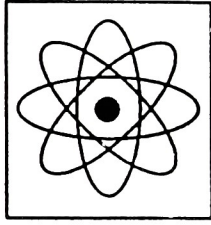
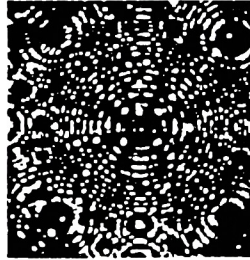
			
Signified			
Signifiers	Iconic (Looks Like)		
	Indexic (Points To)		
	Symbolic (Convention)		

Communication Through Signs 3

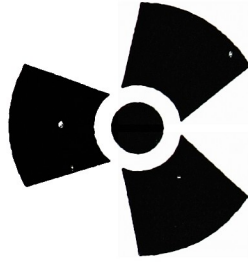
A semiotic representation of "atom"

● **Icon:**
Atom

All representations resemble the object

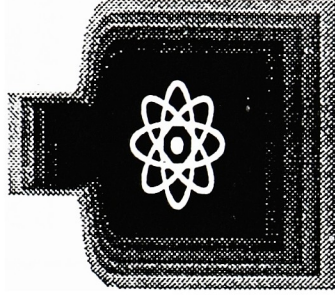
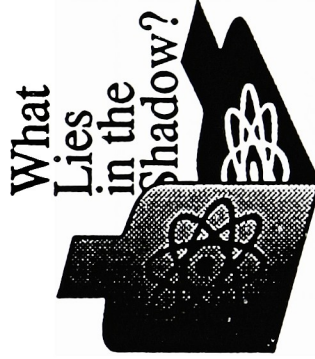
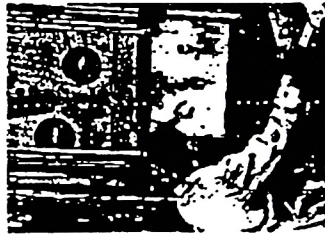


7.0 The atomic nucleus is surrounded by a shell of positively charged electrons.



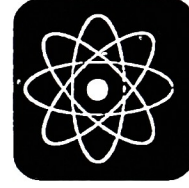
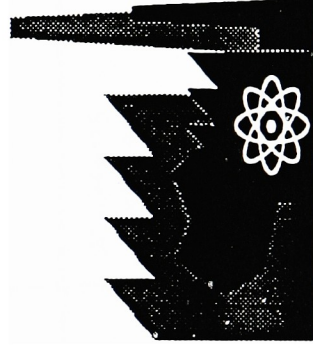
● **Index:**
Radioactive

All representations indicate something about the object



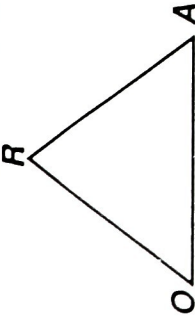
● **Symbol:**
Atomic Power

All images arbitrarily represent the object



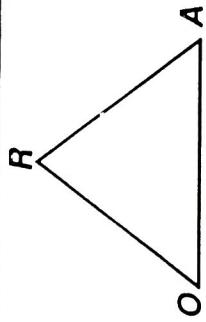
American Nuclear Power Association

Generative Matrix (for Synthesis)

	TECHNOLOGY	IMAGING	VISUAL
Signified			
<p>Iconic (Looks Like)</p>	<p>Computers. computer Images Sophisticated equipment Nuclear power plant New and different representation of Images Aerodynamics modern society LASER disc LASER Images</p>	<p>All Forms of <u>Visual Arts</u> MUSEUMS media Advertising Any and All pictorial references HISTORICAL Contemporary</p>	<p>Seeing eye Spectrum reflected light perspective, dimension NATURE Optometric PARTS of the eye Looking, Staring</p>
<p>Indexic (Points To)</p>	<p>Buildings/Architecture Materials. New Research style of living population geographic location Advanced communication TRANSPORTATION money/Economy science</p>	<p>things used to produce Visual Arts. tools. brush, pen. computer HISTORICAL contemporary</p>	<p>Art work Any and all Images things that are seen. glasses, reading or sight references Blindness AUDIO</p>
<p>Symbolic (Convention)</p>	<p>military technology Education Time/Future college/institute Pollution easy ways to do things New solutions to problems</p>	<p>MUSEUMS ARCHIVES media Perception of the Image</p>	<p>Perception Awareness Response The way you see life Communication</p>

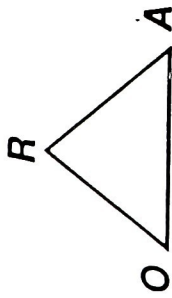
Signifiers

Generative Matrix (for Synthesis)



	Education	visual ARTS	Sciences
<p style="text-align: center;">Signifiers</p>	<p>Campus > Educational Schools > Architecture</p> <p>Books</p> <p>Libraries</p> <p>Buses</p> <p>College Identity Marks</p> <p>Symbols of Education</p> <p>Mathematics</p> <p>Science</p>	<p>ART work</p> <p>Painting</p> <p>sculpture</p> <p>Architecture</p> <p>Photo-graphy</p> <p>Nudes</p> <p>Aesthetically pleasing matter</p> <p>ART Icons.</p> <p>-DAVID. -the thinker</p> <p>-monalisa -guernica</p> <p>Magic #s</p> <p>Golden □s</p>	<p>Formulas</p> <p>Physics</p> <p>Invention</p> <p>Medicine</p> <p>Astronomy</p> <p>Chemical</p> <p>Electrical</p> <p>Diagrams</p>
	<p>A well educated person</p> <p>Syntax</p> <p>Religion</p> <p>middle to upper class lifestyle</p> <p>students</p> <p>Tests</p>	<p>Nude model</p> <p>Still life</p> <p>Artistic references</p> <p>Terms used by artists</p> <p>creative minds</p> <p>Inventive</p> <p>Nature</p> <p>Tools needed to produce ART</p> <p>History of Art</p> <p>brushes</p> <p>computer</p> <p>paint</p> <p>Canvas</p> <p>CLAY, wood</p>	<p>Mathematics</p> <p>Nature</p> <p>Religion</p> <p>Health Sciences</p> <p>Research, testing</p> <p>Technology</p>
	<p>NCAA College Sports</p> <p>High School Sports</p> <p>ARMED Forces</p> <p>Awards of Education</p> <p>Learning</p>	<p>Schools of Art</p> <p>BANHUS</p> <p>Museums</p> <p>Galleries</p> <p>great collections</p> <p>History of Art. And Artists</p> <p>Artistic movements</p>	<p>Environment</p> <p>Biology</p> <p>Pulitzer prize winners</p> <p>World famous scientists</p> <p>New solutions</p>

Representational Matrix



Visual (THE EYE)

Visual (THE ARTS)

Growth/Technology

Signified

NATURE

- HUMAN EYE
- INFANT
 - MALE
 - FEMALE
 - ELDERLY
 - COLORS
 - NATIONALITY

- ANIMAL
- DOG
 - BIRD
 - FISH
 - CAT
 - SNAKE

MONA LISA
 FALSE EYE (MAGNATHE)
 MICHAEL ANGELO. FINGERS OF GOD & CHRIST
 WARHOL. CAMPBELL SOUP CANS
 DAVID. OTHER STATUES & SCULPTURES
 THE CRUCIFIXION. BIBLICAL ART
 DIVING.
 PICASSO. FACES. FIGURES

Timeline.
 PAST - FUTURE
 INVENTION OF THE WHEEL
 TO THE MODERN CAR

Seed - Tree
 BABY - ADULT
 Egg - bird
 Tree Rings

- glasses
- eye patch
- Eye brow
- eye lashes
- eye apparatus

The **PARTS** of Artwork that
 ARE Icons.
 ex.. A SOUP CAN.
 TWO POINTED FINGERS (INTERIOR)
 ARABESQUE LINES
 IMPRESSIONISTIC STROKES

Tree Rings
 Onion Rings
 JAW BONE
 TEETH
 Dental Records

Iconic
 (Looks Like)

Indexic
 (Points To)

Symbolic
 (Convention)

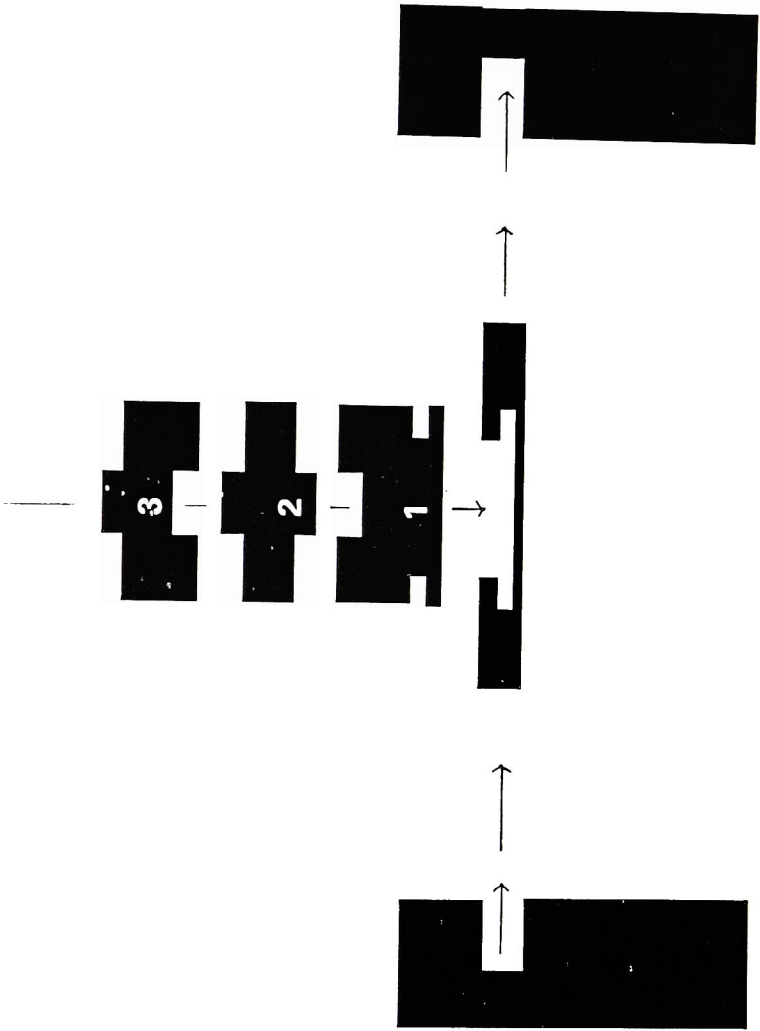
~~STARS.~~
 THE ARTISTIC MOVEMENT
 AND THE HISTORY OF ART

Signifiers

Appendix

C

Sender, Channel, Receiver Study



Appendix

- D** Michelangelo Collage
- D1** Finger, Disc Metamorphosis
- D2** Frank E. Gannett Memorial Building
- D3** CIAS Photograph
- D6** RIT Title Graphic
- D7** CIAS Title
- D4** Academic Area Map
- D5** Time Line

Appendix

E

Evaluation Form

Evaluation Form

How well does the Informational panel communicate the programs offered at CIAS:

The idea that CIAS is on the cutting edge of technology poor good excellent

The wide range of facilities located at CIAS poor good excellent

That the creation and production of this informational panel was done by CIAS poor good excellent

The idea of the creation of visual arts poor good excellent

Comments:

Glossary

Analysis	To examine critically or minutely.
Avant Guard	The group regarded as most advanced or daring in technique and ideas
Channel	The media in which the message is conveyed.
Cutting Edge	Pushing the envelope of technology.
CIAS	The College of Imaging Arts and Sciences
Critique	A critical review
Curriculum	All the courses of study offered at a university or school
DPI	Dots per inch
Exemplifies	To show by example
Futures	Oriented in the time to come.
Generative Matrix	A tool used to organize thoughts and push possibilities
Gestalt	Terminology referring to aesthetic principals
Grid	An underlying guide for organizing information
Image Bank	A collection of specific imagery, to be used in reference
Line Screen	A term used for the resolution of print quality
Megabyte	A term used when describing digital memory
Method	A way, means, or manner of proceeding; especially, a regular, systematic, or orderly way of doing anything.
Syquest	A disc used for storing digital information