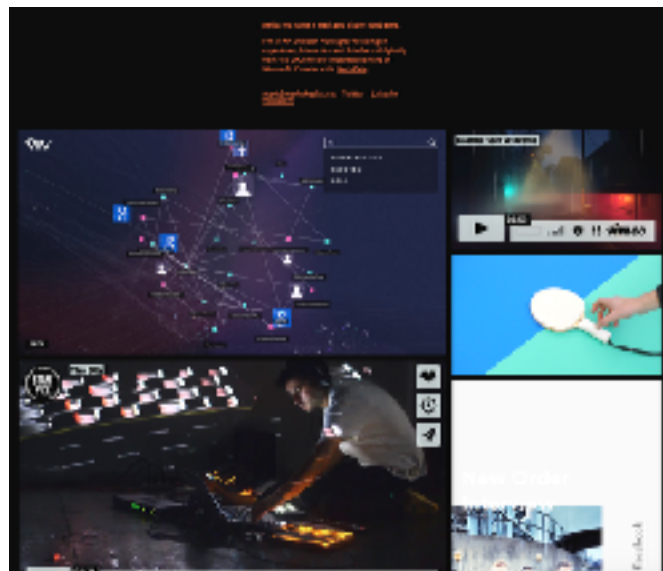


Part 1. Content and references + Reading Response 1

References:

1: <http://www.markwheeler.net/>

Mark Wheeler, an artist working for Microsoft, has a really cool cross-media timeline that functions as the homepage for his website; the timeline contains all of his projects (whether videos, images, or animations) in one space, and you can scroll down and see all of his previous projects chronologically. I love how functional the time-line is as a homepage, and I'd love to imitate it in the portfolio I will be building. It's fun, interactive, and quite stylish (although bare-bones).



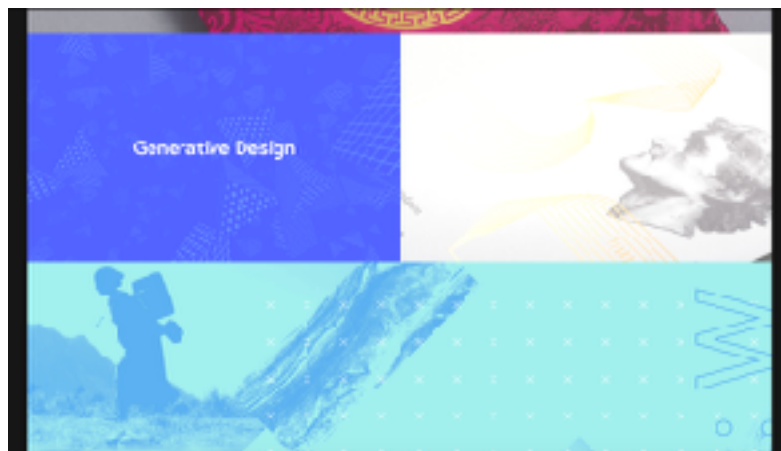
2: <https://shantellmartin.art/>

Shantell Martin has another really cool (less cluttered) way of presenting her homepage. She has a moving, interactive art-piece as her background, and then her name is superimposed on top of that background (as a quasi-logo) with a menu button placed to the right of her name that allows you to navigate her whole site. I love how bold and simple the design is, and I'd love to integrate the functionality (and simplicity) of her navigational system into my own site (although I would probably design a more interesting logo for my own use.)



3: <http://www.mattpamer.com/>

Matt Pamer's homepage also uses a vertical timeline with different images allowing you to navigate throughout the site—but instead of listing discrete projects (each with their own pages) he instead uses the timeline as a means of linking to different sections or genres like 'generative design', 'web design', and other collections of past projects based upon clients or themes. I love the way he formatted the timeline, and, in designing my own portfolio, I'd love to create a timeline that uses images to break down projects based upon their genre and technological aspects.



4: <http://dlanham.com/about/>

David Lanham's site has an awesome 'About' page where he includes a picture and bio on the left-hand side and a series of chronologically ordered blog posts on the right. The about page on my current portfolio is pretty lackluster, and I'd love to imitate the formatting and content in David's bio into my new portfolio.



Content:

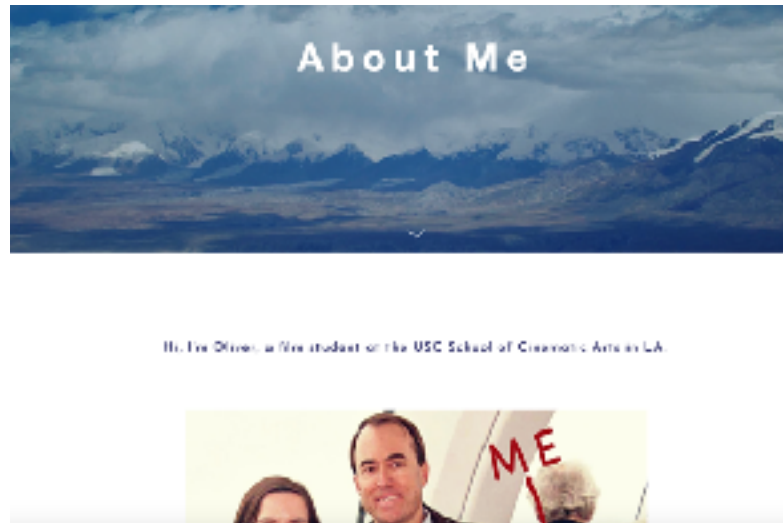
Homepage Timeline (or feed) —

Homepage w/ vertical timeline (or feed) containing images linking to different project categories (based upon genre and artistic/abstract themes). Alternatively, I could also have a timeline with all of my projects (videos, images, writing, etc.) listed, instead of simply listing project categories; or, I could do both.



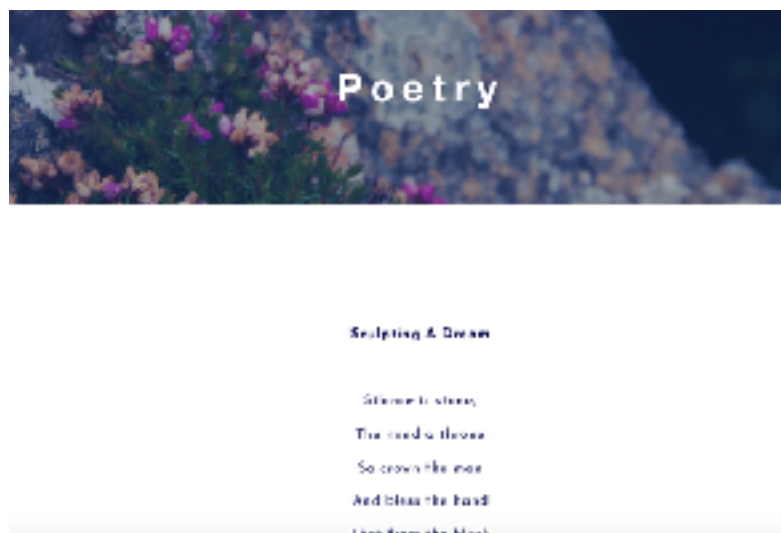
Bio Page—

My current bio/about page on my website is pretty boring, so I want to do a complete overhaul in my new website.



Blog/Writing Page—

I really want to add a page where people (friends or family) can view my recent writing (whether essays, poetry or blog posts) in a chronological and streamlined manner—ideally it would be linked to both my bio page and homepage.



Individual Project Pages:

Along with the cross-media timeline/feed as a homepage, I also want to have individual pages for each project with a short description, documentation on the project (like images outlining the process behind making each project) and, at the bottom, images linking to similar projects on the website.

Sound & Color

An abstract narrative I shot/edited for one of my classes at USC; the concept for the project was to use sound, shape, and color to tell a story without a clearly articulated narrative.

(note: the resolution is quite poor because it was shot on my very beat-up cell phone)



Week 1 —

What is the difference between diagrams for art and non art?

In attempting to answer the prompted question—‘what is the different between artistic and non-artistic diagrams’—I found Arakawa’s ‘The Mechanism Of Meaning’ to be the perfect study, as it purposefully (and playfully) blends the line between the two. The typical—i.e. non-artistic—diagrams that we are used to interacting with in daily life, like maps, flowcharts, timelines and family trees, all act as attempted representations of objective truths that are given form and structure through empirical data. These ‘non-artistic’ diagrams utilize empirical evidence and sensory data as a means of articulating these “facts” or objective truths about our shared experiences and reality (—often as a means of facilitating our lives in some manner). However, although these ‘non-artistic’ diagrams are typically focused on functionality over aesthetics, they still very much *can* involve some form of artistry. Takes maps for example, especially vintage ones—they, obviously, are all about functionality (—i.e. getting people from point A to point B as efficiently and accurately as possible—), but many *did* still contain artistic touches and flourishes independent of their functionality. Arakawa’s diagrams, on the other hand, are neither purely ‘artistic’ or ‘non-artistic’; they subvert the expected functionality of typical diagrams (and their articulation of objective truths as a means of providing these functions), and instead probe us with philosophical questions (and playful ironies), invoking a subjective sort of meditation.