

A dramatic sky with blue and orange clouds. The sky is a deep, vibrant blue, filled with numerous small, fluffy white clouds. The clouds are illuminated from below, creating a warm, golden-orange glow that contrasts with the cool blue of the sky. The overall effect is a sense of depth and movement, characteristic of a parallax view.

The **Parallax View**

Search for Verification

According to Greek myth, **Pandora**, the first woman, gave a gift of a box to the first man she encountered. When he opened it out of curiosity he found that he had released all unforeseen challenges and adventures.

King Gordius of Phrygia tied an intricate knot, later cut by Alexander the Great with his sword after hearing an oracle promise that whoever could undo it would be the next ruler of Asia. Since that time, the term Gordian Knot has been applied to problems that are exceedingly complicated and difficult to solve.

“Can’t you see what’s before you?”

“**That all depends!**”

“What do you think is before you?”

“**I don’t know. . .
what do you make of it?**”



Meaning?

“When I use a word or image,”
Humpty Dumpty said, in a rather scornful tone,
“it means just what I choose it to mean –
neither more nor less.”

“The question is,” said Alice,
“whether you can make words or images mean
so many different things.”

“The question is,” said Humpty Dumpty,
“which is to be master – that’s all.”

Point of View?

“Then you should say what you mean,”
the March Hare went on.

“I do,” Alice hastily replied;
“at least – at least I mean what I say –
that’s the same thing,
you know.”

“Not the same thing a bit!”
said the Hatter.

“Why you might just as well say that
‘I see what I eat’ is the same thing
as ‘I eat what I see’!”



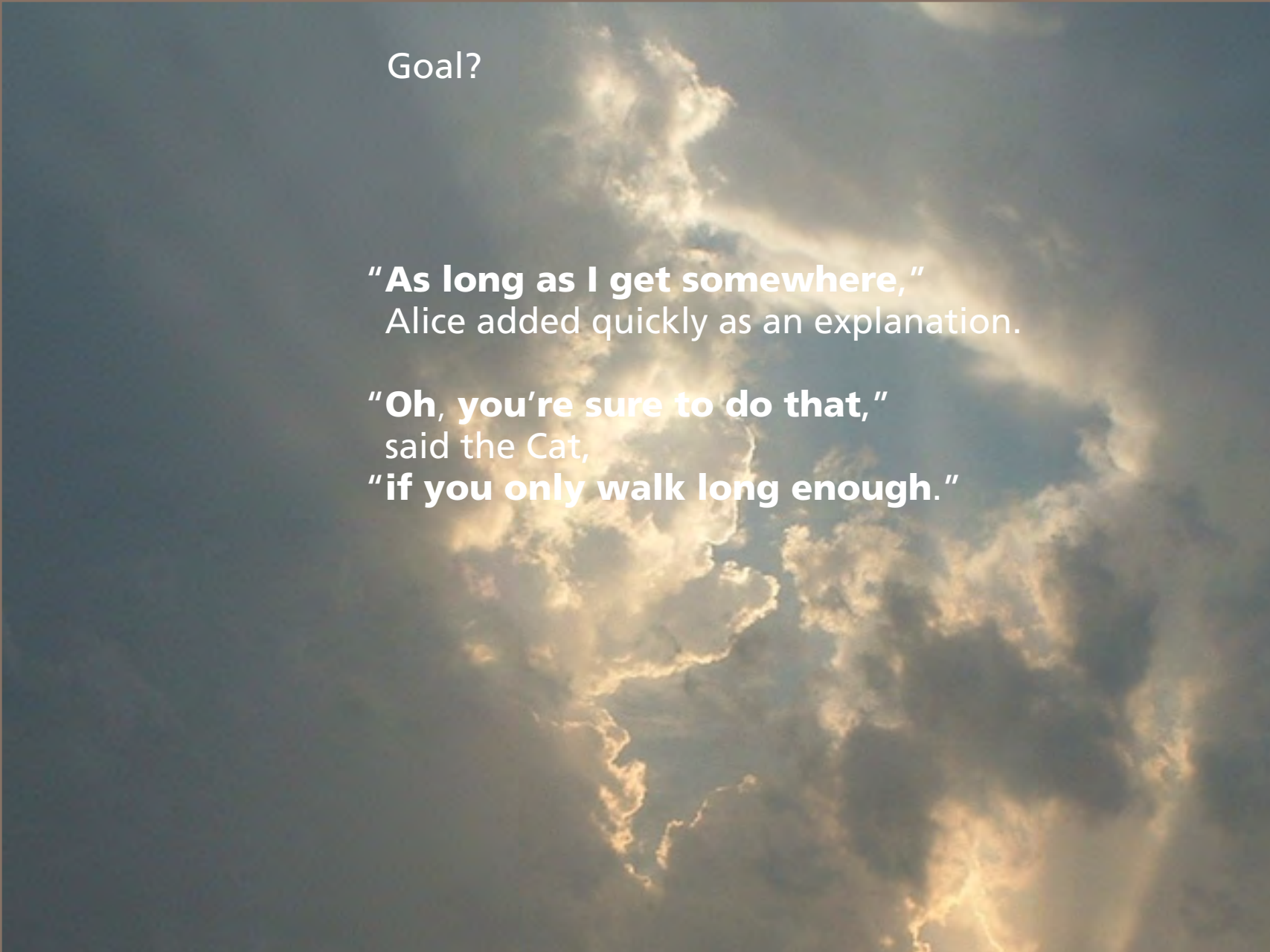
Strategy?

**“Would you tell me, please,
which way I ought to go from here?”**

**“That depends a good deal on
where you want to get to,”** said the Cat.

“I don’t much care where –” said Alice.

**“Then it doesn’t matter
which way you go,”** said the Cat.



Goal?

"As long as I get somewhere,"
Alice added quickly as an explanation.

"Oh, you're sure to do that,"
said the Cat,
"if you only walk long enough."



Optical Parallax

Technical Aspects



Image 1

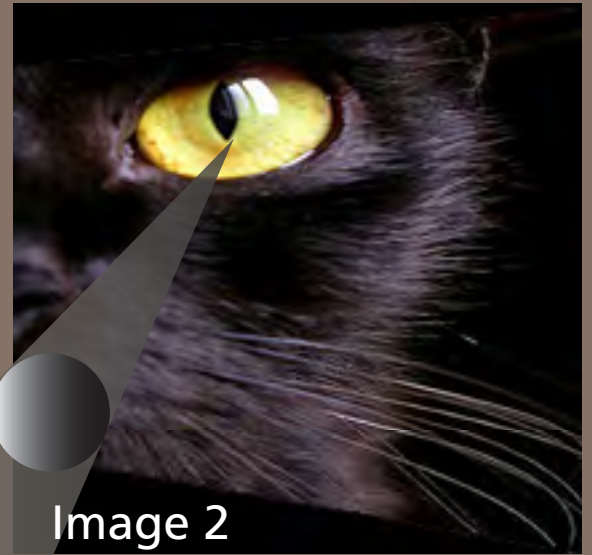
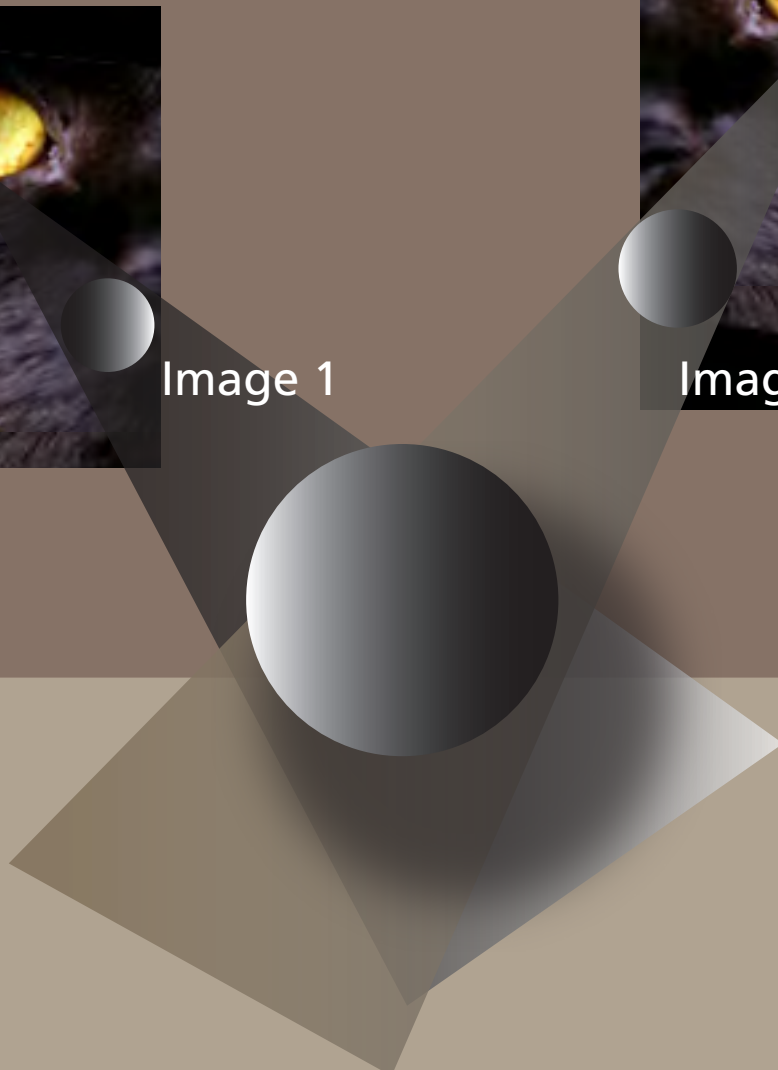


Image 2



The
Universe
experienced
through
the **Eyes** of the
Individual
Observer

The optical environment

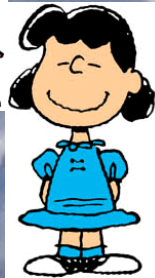
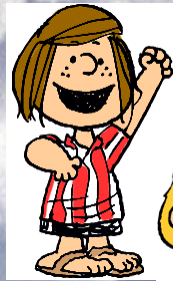
There are as many views as are defined by time, space, and opportunity

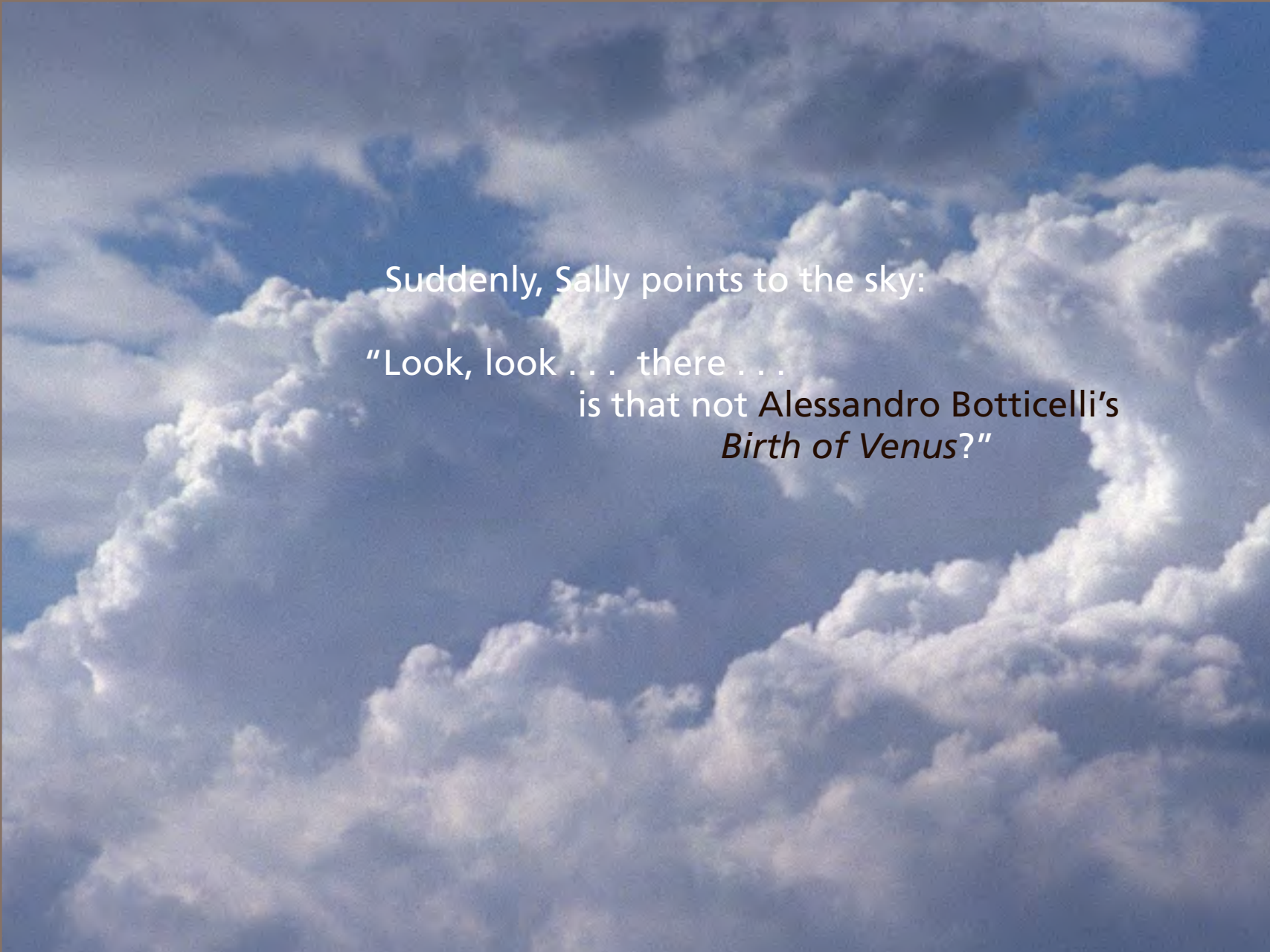
Each observation is controlled by human physiology: moving in, by, through, away; looking up, down, and through

Each observation/view/perception is mediated through sets of cognitive/intuitive filters (in awareness and out of awareness):
Psychological perception: passiveness, aggression, inner safety, emotional needs, self-esteem, personality traits (introversion/extroversion, etc.)
Perception of social standing within the communal hierarchy (social relationships, family, social contracts, education, finance, career, etc.)
Cultural perception (religion, worldviews, philosophy, and personal/communal ethical/moral values.

Communication? It ain't just for Peanuts anymore. . . !

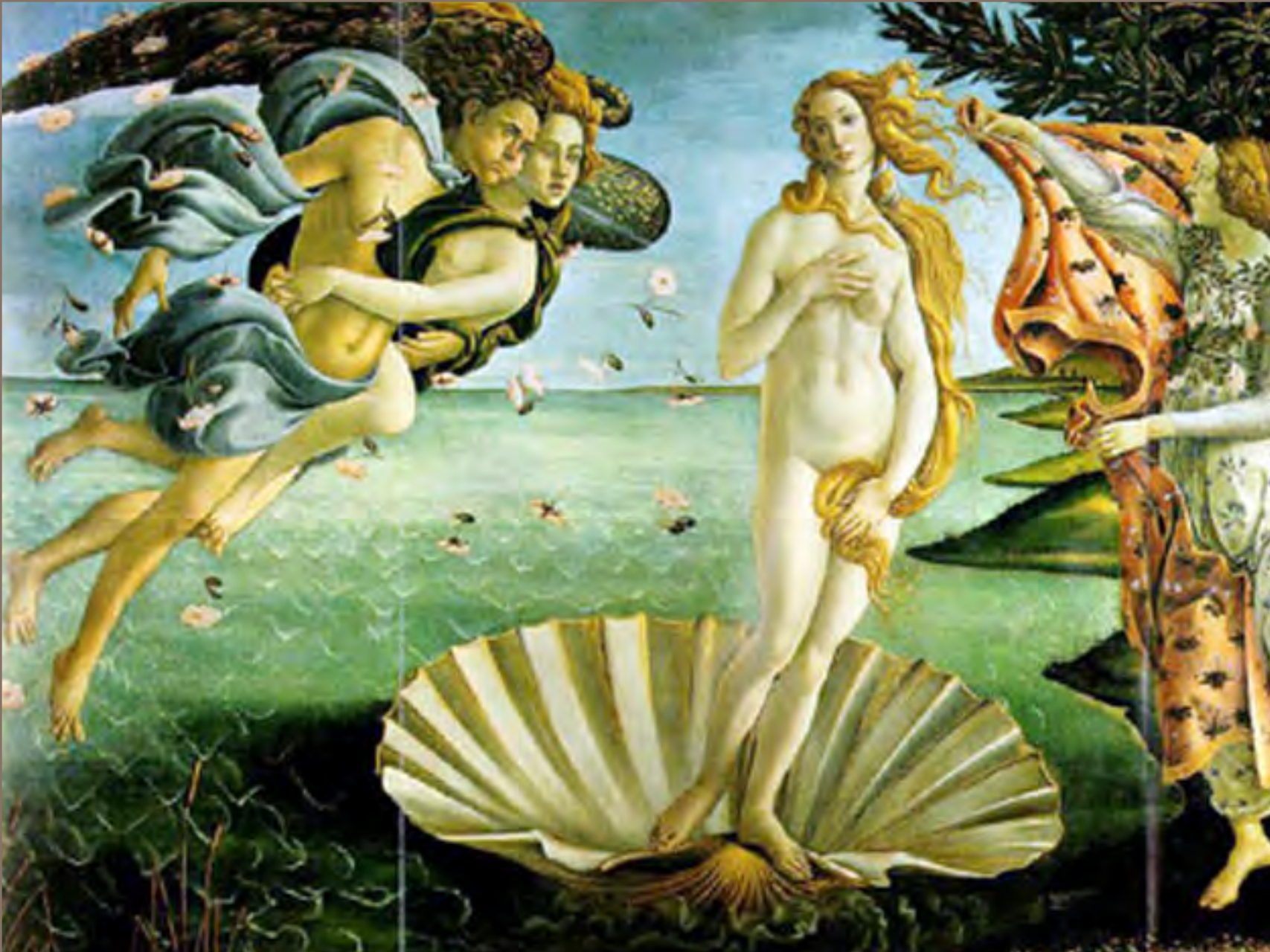
Peppermint Patty,
Sally, Lucy, and Charlie Brown are
sitting at the foot of their
favorite stonewall, as they always do,
whiling away their time
watching the clouds go by.





Suddenly, Sally points to the sky:

“Look, look . . . there . . .
is that not **Alessandro Botticelli’s**
Birth of Venus?”



A close-up photograph of the head of Michelangelo's marble sculpture David. The focus is on the intricate, curly hair, which is carved with deep shadows and highlights, giving it a three-dimensional, almost tactile quality. The lighting is dramatic, highlighting the texture of the stone and the intensity of the eyes.

Lucy, immediately:

"No, no. . . no. . . .


It is Michelangelo's *David*. . .

That's what I see. . .


but. . . but. . . but. . .



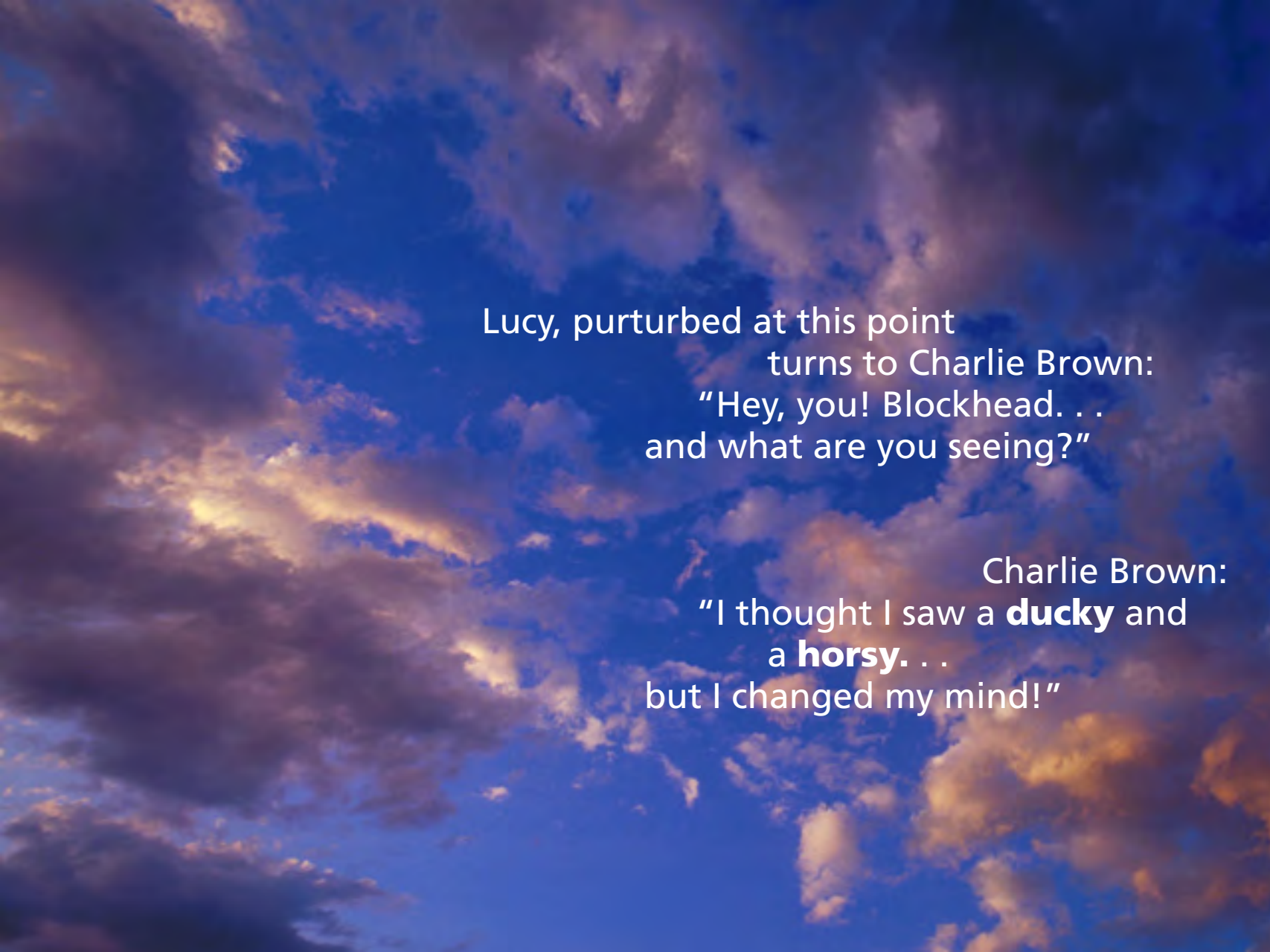
but now . . .
now, I see Gianlorenzo Bernini's famous
Ecstasy of St. Teresa!"

The painting 'The Daughters of Leucippus' by Peter Paul Rubens depicts a dramatic scene where a man, Leucippus, is being carried away by a dark horse. He is surrounded by several women, some of whom are nude, in a state of distress and confusion. The background shows a landscape with a blue sky and a distant horizon. The overall style is characteristic of the Baroque period, with strong contrasts and dynamic compositions.

Peppermint Patty disagrees,
because she sees the
Daughters of Leucippus
by Peter Paul Rubens

This image is a detail from Raphael's fresco 'The School of Athens'. It depicts the scene of Cupid and Psyche's wedding. Cupid, a winged cherub, is shown in the upper center, aiming an arrow at Psyche. Psyche is the central figure, a young woman with long, flowing red hair and a red mantle, looking upwards. To her right, another winged cherub is shown aiming an arrow. In the lower foreground, several figures are visible, including a man with a green wreath, a man with a white wreath, and a woman with a yellow sash. The background shows a cloudy sky and a sea with a white bull's head in the lower left corner.

...but when the clouds shift
she gives all credit to Raphael's
Gaitea.

A dramatic sky with blue and orange clouds. The sky is a deep blue, with scattered white and grey clouds. Some clouds are illuminated from below, giving them a golden or orange glow, suggesting a sunset or sunrise. The overall mood is serene and atmospheric.

Lucy, perturbed at this point
turns to Charlie Brown:
“Hey, you! Blockhead. . .
and what are you seeing?”


Charlie Brown:
“I thought I saw a **ducky** and
a **horsy**. . .
but I changed my mind!”



A Native American Poem:

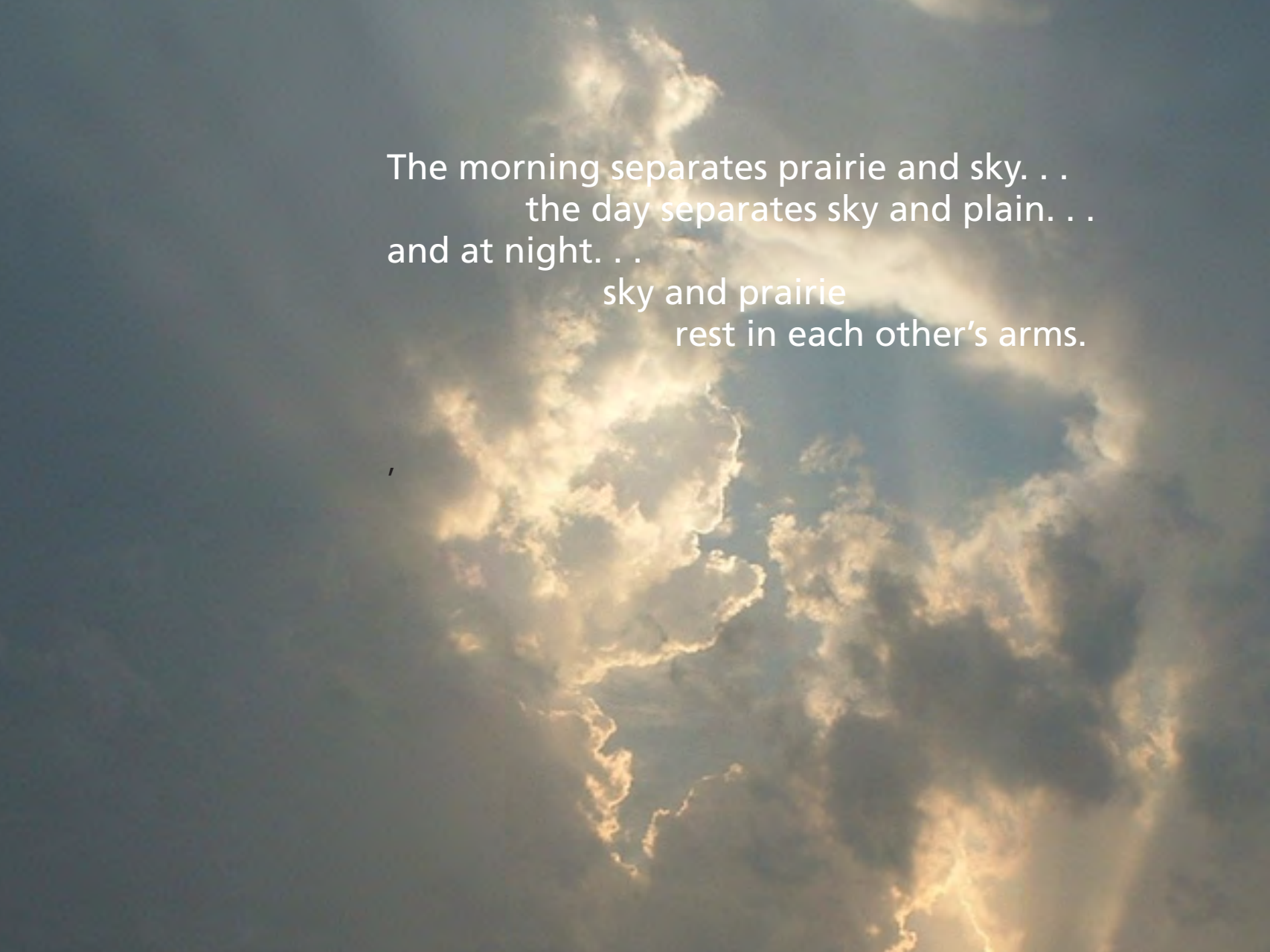


Vast Sky. . . Vast Prairie



The sky. . . the sky. . . the vast sky. . .
the great hut of the four winds. . .
the vast sky makes the four winds
walk with me. . .

Over the plain. . . the grassy plain. . .
the vast flat planes of
the prairie under the sky. . .
carry me. . .



The morning separates prairie and sky. . .
the day separates sky and plain. . .
and at night. . .
sky and prairie
rest in each other's arms.



Time

Day / night,
morning / evening

Space

The vast expanse
of the plains

Narrative

The native American poem

Parallax

Three distinct viewpoints:

The land's view of
sky and **narrator**;
the sky's view of
land and **narrator**;
the narrator's view of
sky and **land**.

What is Parallax?

It is a change in the view of an object, a concept or idea caused by a change in observational, philosophical position. The new position provides a new line of sight as well as new opportunities for interpretation.

Greek: parallaxis

parallassein = to change

Originally from astronomy:

The apparent position of a star among more distant stars changes when viewed from opposite sides of the earth's orbit.

Viewpoint

It is a physical or philosophical position from which something is observed or considered.

It is a mental position from which things are viewed:

Considering a problem, a group of individual observers share information/data based on their specific viewpoint, thereby broadening the understanding as well as the fidelity of the concept, testing it through different filters (religious, political, psychological, social, etc.)

However, a point-of-view can be biased, based on personal preference or experience.

Contrasting Points-of-View

front / back

right / wrong

big / small

rich / poor

brilliant / dull

tiring / invigorating

stable / dynamic

good / evil

etc.

etc.

etc.

etc.

etc.







Single/Cyclopic vision

Cyclop

A giant sons of Poseidon and Amphitrite, having but one eye in the middle of his forehead, fabled to have assisted Vulcan, the god of fire, presiding over the process of forging metals.

Polyphemus, the most famous cyclop, fought Odysseus and was blinded by him.

Hence, single vision has been considered as weakness.

A condition of the eye in which the rays from a distant object are brought to a focus before they reach the retina, and hence form an indistinct, blurred image.

In normal vision, rays from very near objects are converged so as to produce a distinct image.

Cyclopic Vision, Myopia: nearsightedness, short-sightedness (physically, intellectually, ideological, philosophically).

Binocular Vision

Binocular vision is seeing with both eyes together (**bin** for two, **oculus** for eye).

Binocular vision: four advantages:

1

If one eye is damaged, another is helping survival.

2

Two eyes give a wider field of view.

For example, a human has a horizontal field of view with one eye of about **150** degrees and about **180** degrees with two eyes.

3

It gives binocular summation in which the ability to detect faint objects is enhanced.

4

Fourth it can give stereopsis in which parallax provided by the two eye's different positions on the head give precise depth perception. Such binocular vision is usually accompanied by singleness of vision or binocular fusion, in which a single image is seen despite each eye's independent construction of the image of any object.

Double Vision (Binocular Diplopia)

If the two eyes are misaligned and aim at different targets, two non-matching images will be sent to the viewer's brain. When the brain accepts and uses two non-matching images at the same time, double vision results.

Parallax, Stereoptics: The Concern for Depth



Parallax as Metaphor

In a physical/conceptual sense:

An apparent change in the direction of an object is caused by a change in observational position that provides a new line of sight.

1

Physical Parallax:

The apparent displacement or difference of position of an object, as seen from two different stations, or points-of-view.

2

Polemic Parallax

Polemic
is a passionate argument

In contemporary visual, aural, and oral narratives a parallax can be an additional view of the same story or a similar story presented from an approximately same perspective, metaphor, and context or timeline.

A contemporary polemic parallax is often a heightened, passionate, and strongly presented, but often controversial argument against or in favor of something or somebody. The tools or rhetoric are used to persuade/influence an audience, a judge, a jury or the public view.

Each additional view unfolds the narrative on a different axis, providing the logical complexity or convolution of the narrative:

Examples:

1

Cyclopic view of art history:

Interaction of chronology of dates/timelines, concepts, persons, artifacts

2

Parallax view of art history

a

Interaction of chronology of dates/timelines, concepts, persons, artifacts

b

The evolution of philosophy

3

A Multi-parallax view of art history

a

Interaction of chronology of dates/timelines, concepts, persons, artifacts

b

The social and economic evolution

c

Ideological conflicts of industrial revolution and handcrafts

d

Individual pursuit of happiness:
concepts of Freedom of speech, choice, and movement.

Each of the additional points-of-view brings the narrative to a higher level of complexification.

Bifurcation

Splitting into two parts, separating or moving apart to follow other paths of argumentation, to different courses of action.

Double-talk (double-tongued):

Two voices, quite different from each other, usually ethically split:

Ethical vs. immoral

Good vs. evil

Etc.

Doublethink

The conscious or unconscious holding of two opposing beliefs at the same time:

Pro-life but for the death penalty

Pro-choice but for restrictions for the poor

For state autonomy but also for federal control

Some of these contradictions may be the center of the soul of human understanding.

Doppelgänger (German)

is an identity thief who looks very like another person, considered a negative apparition for having taken the form of a double of a living person.

Double-stop

A musical term referring to the process in which the bow of a stringed instrument moves simultaneously across two strings producing two tones that sometimes create a harmony, and sometimes cause disharmonious stress.

Parallel Editing

The technique of intercutting between two simultaneous stories or scenes.

The Parallax View

Looking up

(Japanese camera position, no tripod)

Looking down

(elevated platforms: buildings, mountains, balloons)

Seeing through

(using a variety of filters to combine views)









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Single vs. Multiple Views

1

Ecology and Context

The structural relationships between individual organisms that shape the qualities and conditions of an environment as viewed from the outside or from within (physical, chronological, spiritual, ethical, ideological, psychological, social, cultural, etc.).

2

Tetralogy (a double parallax, quadrology)

Tetra: prefix signifying **four**.

A process of combining four situationally related but proportionally and qualitative differing parts into a context.

A tetralogy is a compound work that is made up of a number of distinct works.

The term was coined for multifaceted performances at the Athenian theater to be played in one sitting at any of the Dionysian festivals held in honor of Olympian god Dionysus.

In Elizabethan times, William Shakespeare wrote two tetralogies:

a

Three plays about **Henry VI** and
one play about **Richard III**;

and

b

one play about **Richard II**,
two about **Henry IV**, and
one about **Henry V**.

In modern times,
the term has also been applied to novels,
such as:

Lawrence Durrell
Alexandria Quartet

Ford Madox Ford
Parade's End

Henry de Montherlant
Les Jeunes Filles

Yukio Mishima
Sea of Fertility

Sea of Fertility Hojo no Umi
Four novels (tetralogy/quadrology):

Spring Snow 1966

Runaway Horses 1969

The Temple of Dawn 1970

Five Signs of a God's Decay 1971

Yukio Mishima (1925-1970), Pseudonym of Kimitake Hiraoka, Japanese novelist, whose central theme is the dichotomy between traditional Japanese values and the spiritual barrenness of contemporary life. In his writings he explores the human obsession with religion and beauty, cruel adolescent jealousy, and his fear of the transformation of Japan into a modern but sterile society.

Mishima, who organized the Tatenokai, a society stressing physical fitness and the martial arts, committed ritual suicide. His death was regarded as his final protest against modern Japanese weakness.

Rashamon 1950

Set in feudal Japan, it is an intriguing tale of violent crime in the Imperial forest, told from the perspective of four different characters:

a bandit, played by Toshirô Mifune,
a woman, played by Machiko Kyô,
her husband, played by Masayuki Mori, and
a woodcutter, played by Takashi Shimura.

Only two things seem to be clear:
The woman was raped and her husband is dead.
The other elements radically differ as the four relate their own stories (with the dead man speaking eerily through a spirit medium). What seemed black and white turns into various hues of gray, leading to confounding revelations, and the viewer left with a biting commentary

on notions of
truth,
subjective fallibility,
deceit,
gender roles,
due process,
social prejudice,
and a glimpse at the
complexity of
Japanese culture.

Viewers of the movie
are given the opportunity
and choice to draw
their own conclusions.

The Alexandria Quartet Lawrence Durrell

Purporting to be a study of the many ramifications of love, the quartet's excellence lies mainly in its technique, and its rich, ornamental language, its experiments with point of view, and its evocation of the exotic, frequently bizarre atmosphere of Alexandria, Egypt.

The Alexandria Quartet is the double parallax of its characters: Justine, Balthazar, Mountolive, Clea. The narrative structure – each of the four books presents a different perspective on the same events and characters, gradually revealing new piercing insights into human nature and relationships.







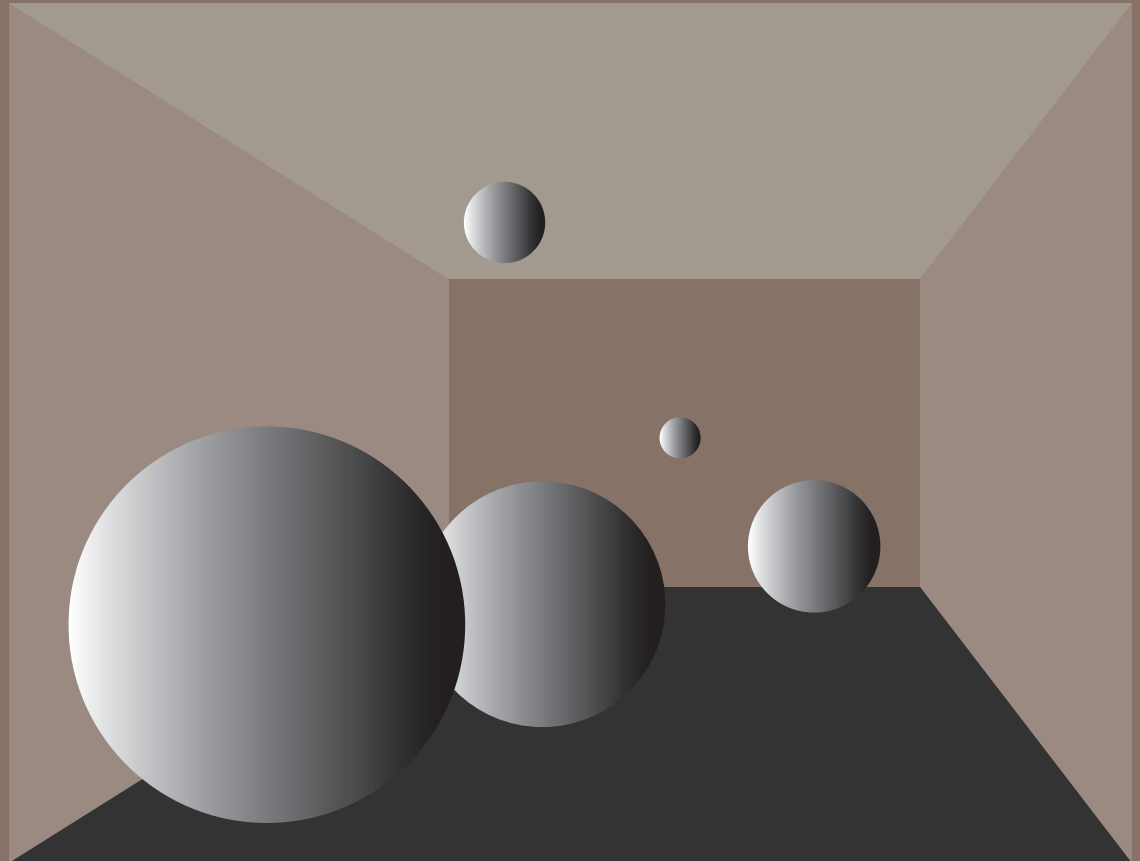


The Proscenium Stage

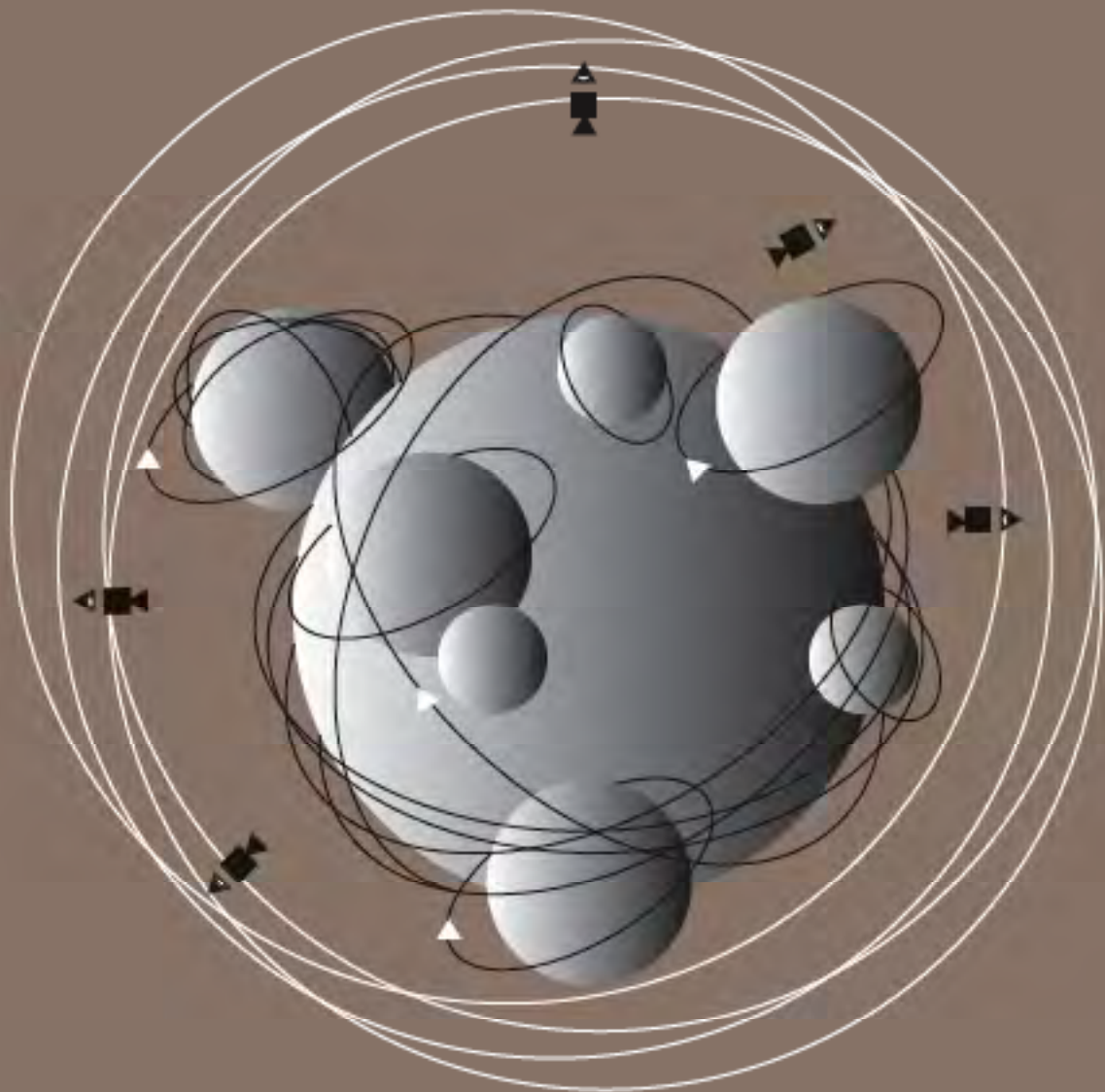
In German:
Guckkastenbühne or
Viewing Box Stage

The audience directly faces the proscenium stage, viewing the play through the proscenium arch. This design, by far the most common, from the 18th through 20th centuries in Western theatre.

The main stage is the space behind the proscenium arch, often marked by a curtain which can be lowered or drawn closed. The space in front of the curtain is called the "apron."

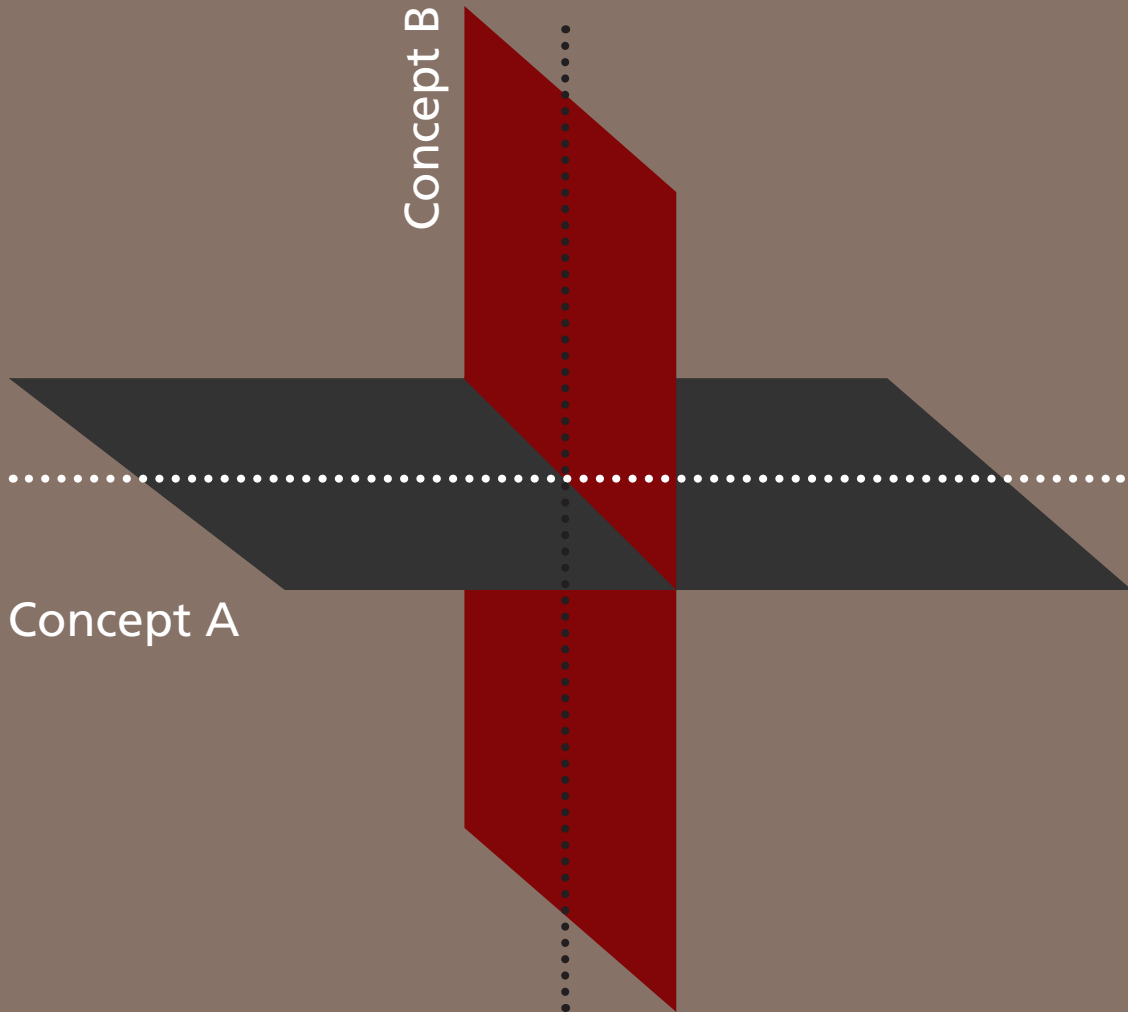


The Contemporary Hyper Stage



The Parallax Concept

Applied to Common Humor



Concept A

Concept B

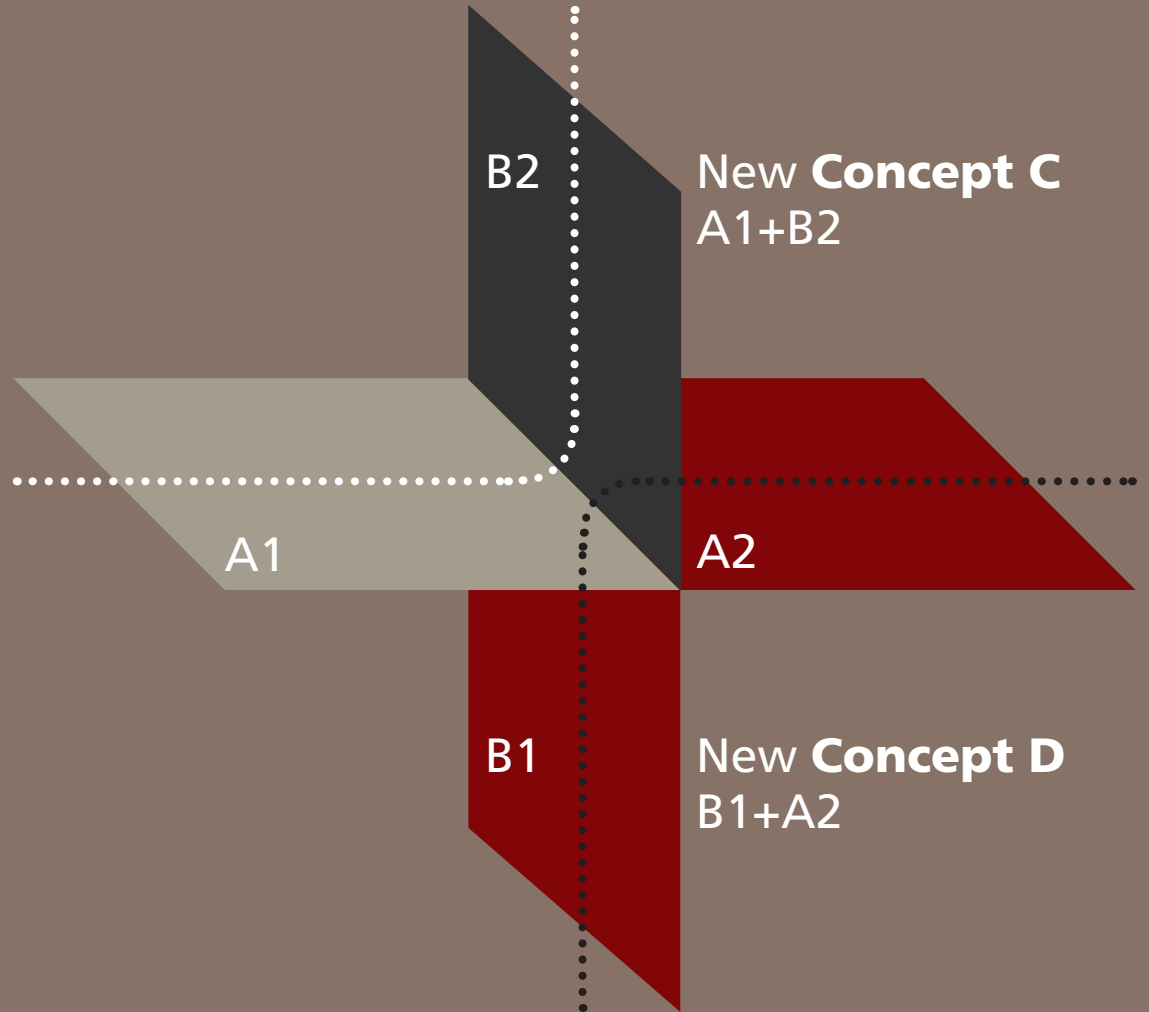
Original Concepts A+B

Concept A

A horse cannot gain weight during the night put out with only a cup of water.

Concept B

A fire set on a cart-load of firewood can not be put out if fed extra fuel during the evening.



B2

New **Concept C**
A1+B2

A1

A2

B1

New **Concept D**
B1+A2

Parallax Shift

New **Concept C** (A1+B2)

A horse cannot gain weight during the night if not fed extra fuel during the evening.

New **Concept D** (B1+A2)

A fire set on a cart-load of firewood can not be put out with only a cup of water.

Example 2

Concept A

**He who builds another a trap
will fall into it.**

Concept B

**He who builds his fate on Providence
builds on solid ground.**

Parallax $A1+B2$

**He who builds another a trap
builds on solid ground.**

Parallax $B1+A2$

**He who builds his fate on Providence
will fall into it.**

The Thunder Clap (the resulting laughter)
The Eureka Experience (I understand. . .)
Epiphanies (I see the light. . .)

Archimedes: “Eureka! I have found it!”

Discovery. . .

Invention. . .

Insight. . . (the worm-view of the apple)

More than 2000 years later, brain researchers have discovered that this “Aha! experience” - when the answer to a problem seems to pop out of thin air - involves a special kind of brain activity.

According to legend, when Archimedes got into his bath and saw it overflow, he suddenly realized he could use water displacement to work out the volume and density of the king’s crown.

Archimedes shouted “Eureka”
“I found it!”

Language

is the holding reservoir of all human experience and knowledge.

The cyclical nature of discovery is the cyclical process of language and its evolution.

The cyclical nature of language formation.

1

Observation

2

Recognition of an irritant, anomaly, something that does not make sense or something that does not make sense any longer.

3

Contemplation/Reflection

(dealing with the phenomenon, trying to grasp the concept)

4

Refining/Defining/Naming of the Phenomenon

(Finding the right expressive metaphor: Relativity, String Theory, Entropy, Dada, Constructivism, Cubism, Futurism, etc.)

5

Professional Socialization of the (named) concept (beginning a professional dialogue, comparing the new concept with old, review/critique.

6

Public Socialization

Broadening the discussions, making the concepts available to the media, appearing on panels, making efforts to explain the phenomenon, having reports published.

7

Integration of the new Phenomenon

(books, documentaries, dictionaries, encyclopedias, learning and teaching materials, etc.)

8

Acceptance (household word)

The concept will be acceptable until another irritation is found to upset the previously established knowledge base and hierarchy.

A cultural fact is discovered.

A theory is culled out of the various facts
(disciplinary/interdisciplinary).

Conjecture (what might be true):

What ifs

(Ed DeBono claims that this is the
designer's prerequisite)

**Stravinski, Gallileo, Columbus,
Einstein, Picasso, etc.:**

Personal engagement

Commitment

Stick-with-it-ness

Endurance

Lack of fear of criticism

Ability to hold up under fire

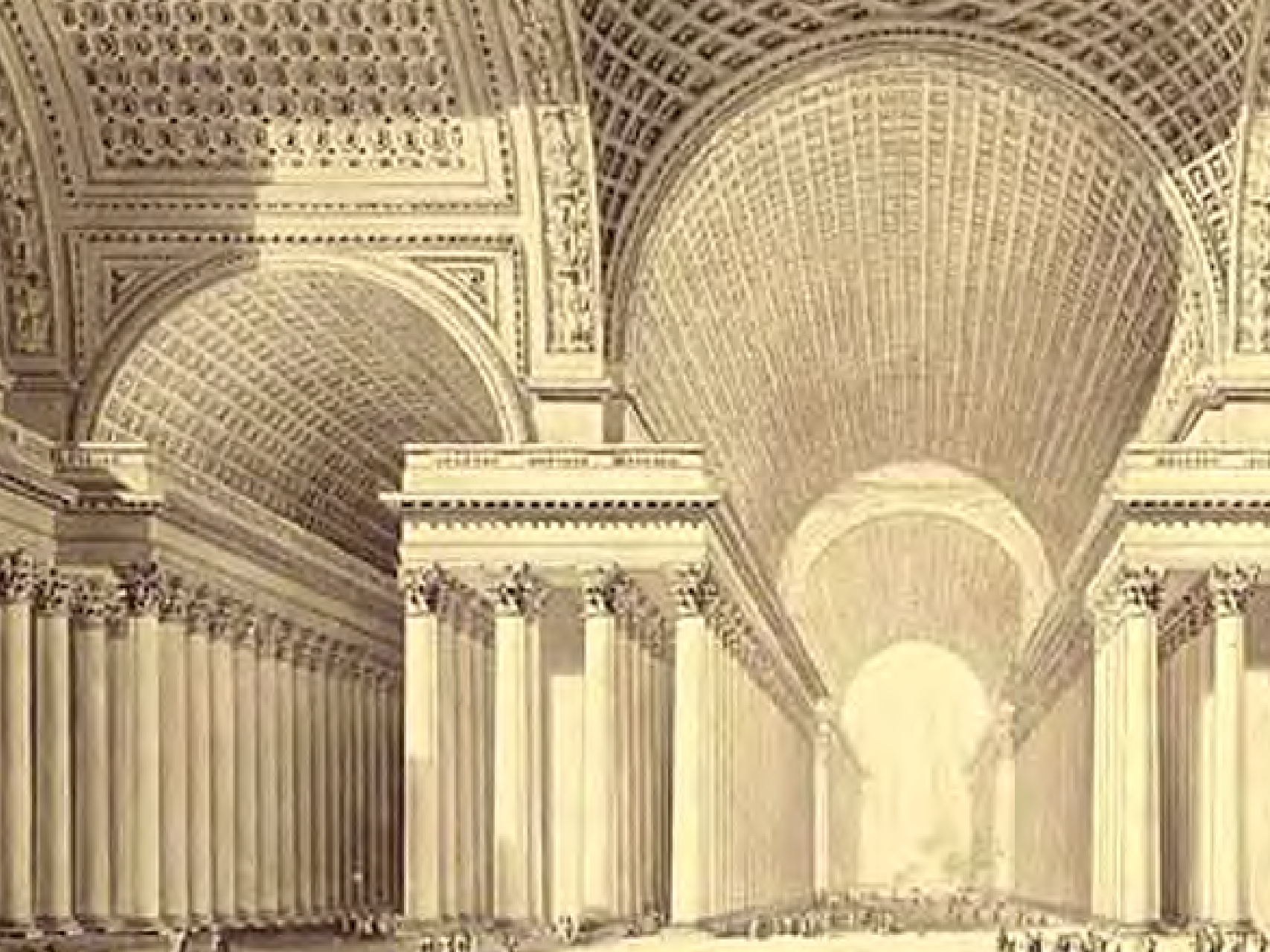
The Perspective

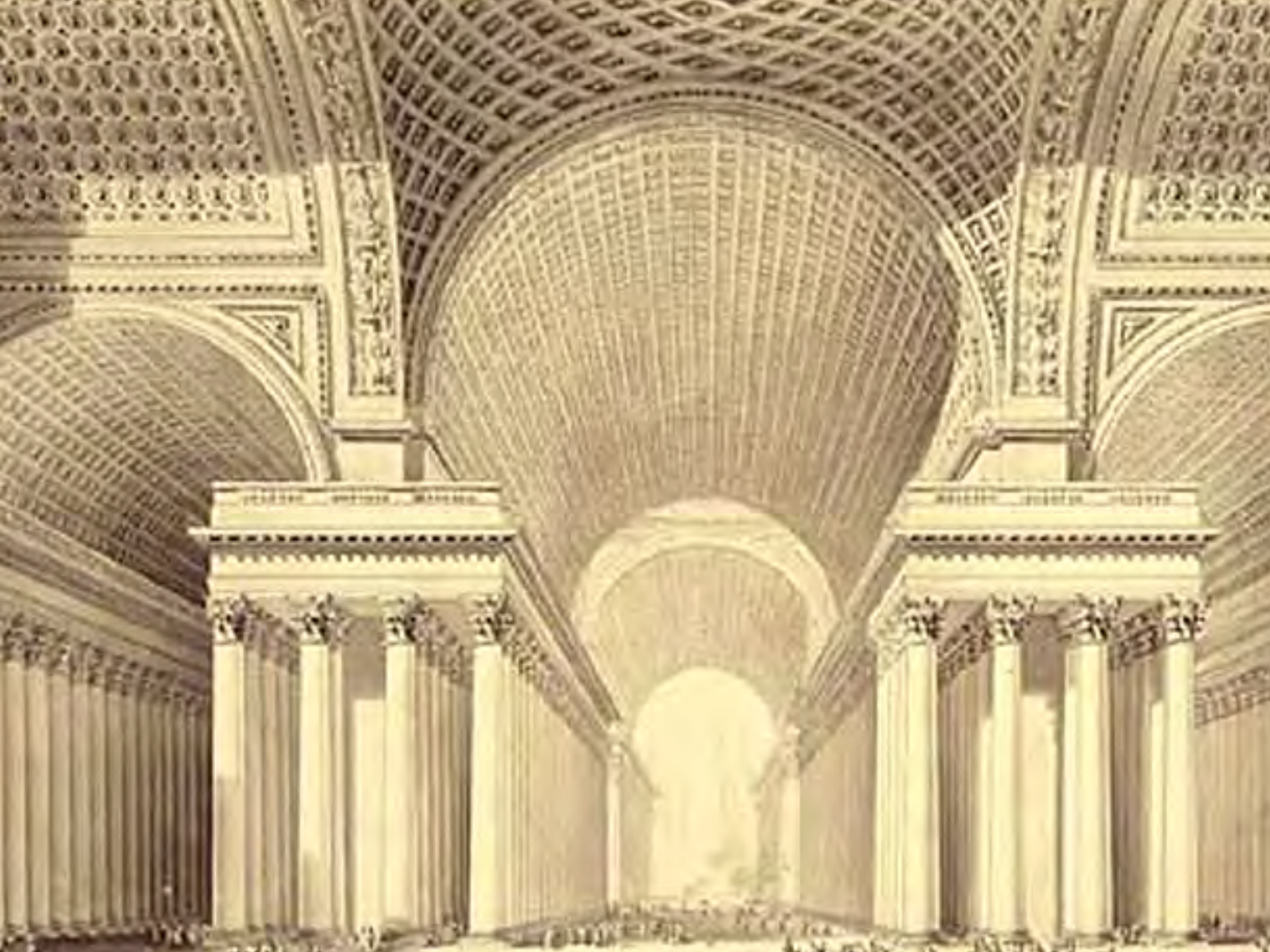
is a physical/polemic position in the relationship of narrator to environment to audience:

The Point-of-View

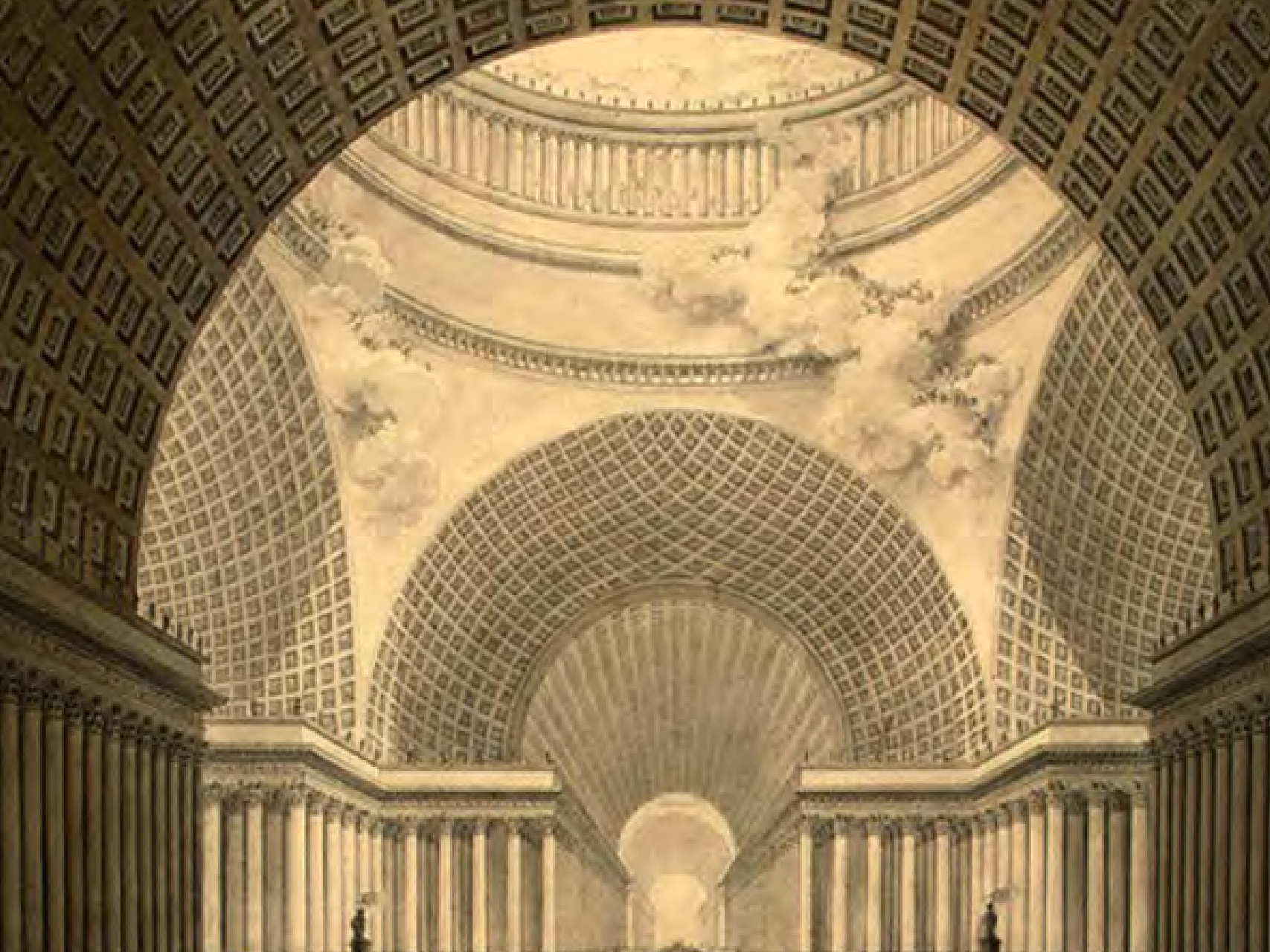
Perspectives of Observed Reality
Plans, Elevations, and Paraline Projections

Physical Constructions.
Intellectual Perspective Views.

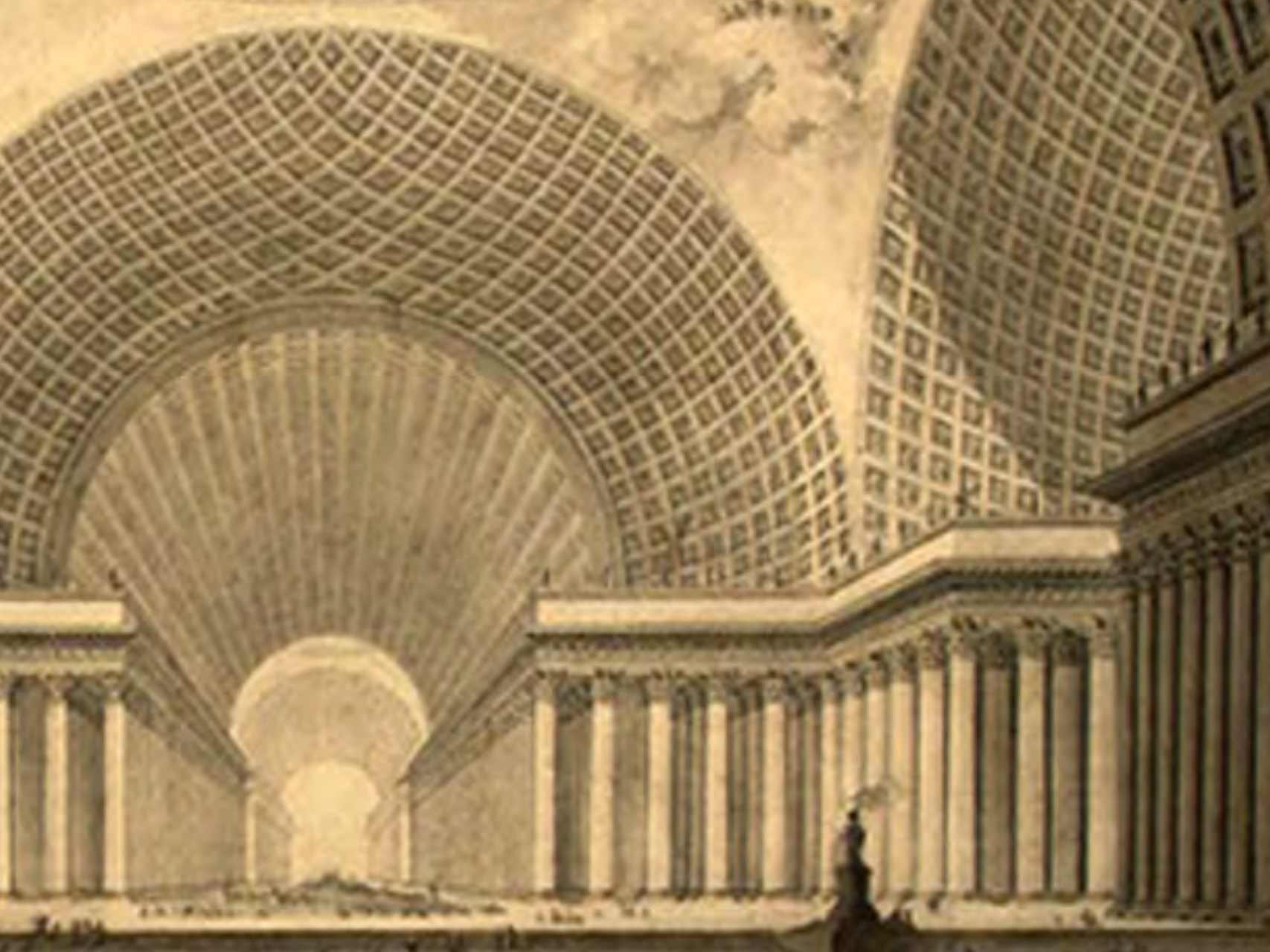




















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Perspectives (Points-of-View)

Physical Perspectives

A

Linear perspective

creates the illusion of space and distance.

1

Single point perspective

2

Multi-point perspective

3

Shifting-point perspective (looking up, down, left, right, center)

Conceptual Perspectives (Points-of-View)

B

Polemic (Ideological) Perspectives

Polemic perspectives present passionate, strong, often controversial arguments against or, less often, in favor of something or somebody. For example, philosophical perspectives examine basic concepts such as truth, existence, reality, causality or freedom, while polemic and ideological perspectives become the filters through which beliefs, values, and ideas are observed that form the basis of a social, economic, or political focus of a narrative.

Types of Point-of-View

1

Objective Point of View

This view describes events (when, where, what who, why), processes, procedures, and objects in chronologic (before/after or past, present, future) or taxonomic order of hierarchical relationships(kingdom, division, class, subclass, order, family, genus, species, variety or individual, family, clan, tribe, etc.) without stating more than can be inferred from the narrative.

Nothing is disclosed about emotions, feelings, value conflicts, remaining detached scientific, and factual (newspaper articles, scientific reports, historical timeline/ calendar, etc.).

2

First Person Point-of-View

I, the narrator, participate in the action of the narrative. The audience must question the trustworthiness and realize that the first person narrative is filtered through a philosophical bias and therefore is not objective truth.

3

Third Person Point-of-View

The narrator does not participate in the action of the story as one of the characters, but lets the audience know exactly the quality of feelings and emotions as well as the ethical, moral, aesthetic qualities of the characters. The characters are described through the outside voice of the third person.

4

The All Knowing (Omniscient) Point-of-View

A narrator who knows everything about all characters, situations, history, chronology is “all knowing” or omniscient. There is a broad spectrum between full and limited omniscient point-of-views.

Basic Information Models

Didactic:

Direct presentation of (encyclopedic) information. Narrative through metaphor embedded in fact.

Information is sturdy and can be repeatably observed in same circumstances.

Intrinsically Interesting:

Offer a personal connection with the interests of the audience and something that is already known (famous or powerful, person or thing). Object based.

Experiential:

Introduces activities to do and learn.

Aesthetic:

Presentation that address feeling, etc.

Official (encyclopedic)

A distilled interpretation of the facts.

The narrator is usually obscured.

The information is the narrative.

Authority

Narrative rooted in scholarship, study of the dynamics of the world interpreted to the audience (through discipline, expertise, thesis, antithesis, referenced).

Voices:

Humorous

Satirical observation or criticism.
The narrator observes the world.

Insider

The narrator reveals secrets.

Inquizzical

The narrator invites the audience to form various conclusions based on the pro/con information in front of viewers.

Topical organization

Narratives grouped according to content theme.

Chronological/Taxonomic organization

The narrative is bound to one or several past, present, and future time lines or components of the narrative are grouped and ordered by type of object.

Academic organization

The narrative represents the academic disciplines in their university hierarchy. If the subject matter is Science the disciplines that represent it become primary. If the subject matter is about the Humanities, the narrative does not eliminate the physical sciences, but places it into a supportive position and tertiary role.

Alphanumeric organization

Material of the narrative is ordered according to alphabet or numerical hierarchy, or any clearly selected and imposed structure.

Physical organization

Grouping by size, shape, material, fabrication, material, color, etc.

Random organization

What are the major things to keep in mind?

a

Time/Rhythm, silence (the absence of. . .)

b

Space (varieties: empty vs. filled. . .)

c

Informational narratives are stories (not data)
and audience's hate cold data

d

Media (not static but dynamic sequential images

e

Revelation/Experience

