Foreword

We are at a time in history where the way we communicate and the potential of how we can visualize information has been shifting dramatically. The ability to communicate consciously and vividly has become vitally important. As Marshall McLuhan declared, “Societies have always been shaped more by the nature of the media by which humans communicate than by the content of the communication” (McLuhan & Carson, 2011, p. 23).

To me, this book is about language, a new mysterious digital language. We speak with a limited series of mouth movements from a dictionary in our heads and another person listening hears these mouth sounds and looks them up in their dictionary and interrupts what they just heard. This book explores ways we can now communicate what is in one mind, to the mind of another with more than primitive mouth sounds. How can we share an experience so that an audience can experience what we are experiencing? Can I see what another person means and ultimately know what that person means. How can we weave one person’s perception of reality into another person’s perception of reality in order to communicate ideas? Can we leverage the knowledge of this newly emerging language to engage perception, to teach, and to communicate in ways that have not until now been possible? It is how these new formulas of communication have evolved from new technology.

I first met Anna Ursyn at the University of Northern Colorado. She was my graduate adviser for my Masters in Computer Graphics. At the time, I was a successful game designer and computer animator. Anna’s critiques of my work helped me to realize that although my vision seemed perfectly ordered and understandable in my own head, it was stranded in my own world of symbolism and visual metaphors.

I realized at the time that Anna had a scientific approach to creativity. Anna has been exploring, researching for the last 30 years having been immersed in the knowledge of the subject. Later, I have come to understand that Anna’s knowledge and the information shared in this book can be catalysis to game design, digital art, and teaching.

Corwin Bell
Vision Shift Studios, USA
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Corwin Bell is an artist and the Founder/Director of the Vision Shift Studios offering immersive experiences of rich 2.5D simulation environments; the Founder of the Backyardhive.com committed to sustain the continued existence of the Honey Bee in our delicate Biosphere; and the Founder/Creative Director of the Wild Divine Project – a biofeedback video game system promoting stress management and overall wellness. He has created award-winning biofeedback games, which are entertaining training tools for mind and body health, with medical and military applications: Journey to Wild Divine-The Passage, Wisdom Quest, and Healing Rhythms, a 15-step program designed to teach stress management, Zen Journey, Secrets of Meditation, and Return to the Sun Realm, a real time 3D biofeedback game. He also has created award-winning biofeedback games, Air Medic Sky 1 and entertaining training tools for other medical and PTSD military applications. As a faculty member of the Art Institute of Colorado, he taught courses on game design, cinematography, video production, special FX, and 3D animation.

REFERENCE