It is not as it seems ...  

A study of optical illusions and how these can be used in an interior!

Background

When we were little, we experienced the world much stronger, richer and more exciting. Every one carries special memories of their childhood. Everything felt so exciting and fun because you experienced it for the first time in your life! One was naive because one lacked the knowledge and the experience that adults acquire during their lifetime. Adults look at some things with a good dose of skepticism because they often possess very little but still basic knowledge in science. Adults think they know what is possible and what is not. In children’s eyes, everything is possible, even the craziest things. That’s probably why so many people are fascinated with magic shows, because you are faced with something that your eyes can see, but your brain can not understand. For a brief moment one is thrown back in time to one’s childhood. The time when you looked at everything with a fresh look without prejudice and questioning, without the noise of cynicism and life experience. Therefore, I feel that there is need for a push to get people to react, "A blast from the past" to arouse the curiosity one new as a child.

What is Optical illusion

Optical Illusions is a widely-known aspect that is frequently used in all sorts of contexts, not least in the context of magicians!

An optical illusion is an illusion caused by the visual system and characterized by visually perceived images that differ from objective reality. The information gathered by the eye is processed in the brain to give a percept that does not correspond with a physical measurement of the stimulus source. There are three main types: literal optical illusions that create images that are different from the objects that make them, physiological illusions that are the effects of excessive stimulation of a specific type (brightness, color, size, position, tilt, movement), and cognitive illusions, the result of unconscious inferences.²

² Wikipedia
For this project, I have chosen a technique called lenticular printing also called lens pressure. I chose it because it is a technique that can help me to achieve the effect I'm after. With the help of this 3D technology you can display one or two of several images on the back of a plastic film with small longitudinal lenses. You press either directly on the back of the plastic film or laminate it with a print. It is possible to print several different images on the same surface and the image you see depends on the angle.

I remember these kinds of images from my childhood. When I got hold of such a picture, then it immediately became a valuable treasure that I added to the collection of my most precious possessions. It was really a mystery. "How the hell did they make those pictures?" Now I know it and it takes away a little of the magic!
Expression that made an impression

At the beginning of this project I came to think of two expressions I've heard a couple of times. "Walking on Water" and "Floating on pink clouds". What do these expressions mean and what would it really be like to walk on water, or clouds? These are imaginary experiences that belong to the world of dreams, and therefore I believe that the metaphor is open for exploration and interpretation! Which gives me many possibilities to explore the subject.

Water and clouds are two elements that are unstable and are in constant motion and change. The water that reflects everything around reminds me of Claude Monet's² paintings. The clouds however are more homogeneous and reminiscent of William Turner's³ art.

I chose these two paintings to illustrate the transitional character of reflections in surfaces of water and clouds. Claude Monet shows clearly how the environment is reflected. All that is separated above the water is woven together to form a homogeneous pattern

Claude Monet “Waterlilies”

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² Claude Monet (14 November 1840- 5 December 1926)
³ Joseph Mallord William Turner (14 May 1775- 19 December 1851)
William Turner merges everything into a blur in which it is hard to make out specific shapes. We get to guess what it is we see, which gives the painting a mysterious tone.

William Turner “Sun Setting over a Lake”

When I started thinking about what I would choose as the topic for my graduation project, I came naturally to think of what are my main areas of interest. What I find most interesting are pattern and ornament, geometry and ingenious solutions to all types of functional problems.

Patterns are not only a decoration but also a tool of communication, a storyteller. Each culture has its own particular pattern language; its hidden messages can only be understood by those familiar with it. For instance, in Islamic culture it is forbidden to depict living creatures, and therefore geometric ornaments are used instead. The Persian theologian Muhammad Ghazali said once: “The visible world was created to communicate with the invisible. And there's nothing in this world that would not have been a symbol of another world!”

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4 Born: 1058, Tous, Persia  
   Died: 1111, Tous, Persia  
5 http://solium.ru/forum/showthread.php?t=6398
Girih

Girih is an Islamic decorative art form used in architecture and handicrafts, consisting of geometric lines that form an interlaced strap work.\(^6\)

\(^6\) Wikipedia
Another example is the Slavic culture. Within the pagan culture of the Slavs and Scandinavians patterns had first and foremost a magical sense; the aesthetic aspect came after. The symbols were used to affect the world, change it. Many symbols were amulets, to ward off the dark forces of chaos; many had the ability to erase the border between worlds and some were a direct call to the gods and various forces of nature.⁷

#### Slavic pattern

**What I work with**

I like the feelings I experience when I look at patterns. The rhythm, flow, color combinations, structure and details. I find special pleasure in creating my own patterns. To build a pattern is like solving a riddle or a puzzle. I feel euphoria when I manage to solve this riddle.

Because patterns need large areas to reveal themselves in all their splendor, I choose to work with the floor instead of walls or ceilings. I think the floor is an essential part of an interior that is sometimes forgotten and not sufficiently well thought out. In many cases, the floor is a bland surface in need of paint, or something that will make it vibrant, this is something I think is lacking in many interior designs. I want to make a floor that will stand out.

The floor has special demands on itself because it is an area to walk on and therefore it must be stable, level and static to avoid the risk of tripping. The floor must also be durable, and there is not as wide range of material to work with if compared with walls. I see it as a challenge!

Intentions

By using different procedures, materials and techniques such as optical illusions of various kinds, I bring out movement and life, that is, take note of the visual characteristics of water and clouds, and apply them on a static floor surface. I take two opposite characteristics (instability with stability) and combine them, to bring order to the chaos. In this way, I want to bring out a sense of recognition and awaken the playfulness in the viewer.

References

I've looked at paintings by impressionists such as Claude Monet and William Turner. I really like the way Monet depicted water, clouds and fog. You see how colors play against each other, merge into each other, intertwine to form a whole. It creates a vibration in the image, a depth. Turner's paintings are like looking at the world through a veil. Everything looks vague and foggy. It is uncertain where things begin and where they end up and it makes me start thinking about how the British navy camouflaged their ships during the First World War, instead of hiding those with the help of camouflage paint, they painted ships completely with various geometric figures in garish colors that made them stick out. What happened was that the silhouette became blurred and it became difficult to determine where the ship began and where it ended, whereupon the enemy submarines had difficulties to hit the ships with their torpedoes. With other words, they used optical illusions. The brilliant idea came from Norman Wilkinson, a British artist and he called the pattern "Dazzle Painting".

Dazzle camouflage

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8 Claude Monet (14 November 1840- 5 December 1926)
9 Joseph Mallord William Turner (14 May 1775- 19 December 1851)
10 Norman Wilkinson (24 November 1878 – 31 May 1971)
Through my thought process, I realize that it is not just about the visual impact but also about the tactile. What would it feel like to walk barefoot on the floor that I imagine? Since I base my work on water and clouds as an abstract source for inspiration, I think that there must be a difference between these two, visually and as a tactile experience! Should it feel soft to walk on clouds or resilient? Water must feel harder to stroll on!

I started making physical models in paper. I folded the paper so that I got different grooved surfaces. I tested a wavy pattern reminiscent of sand waves which occur at the beaches, it feels so good to step on those. Then I folded a pattern with sharp edges. The advantage of the sharp edges is that you do not see what lurks on the other side, while the soft curves will make a smooth transition from one color to another and thus destroy the optical effect. I made a whole bunch of folded paper, painted one side of the ridge pink and left the second white. I laid the paper models on the floor so that the grooves started to point in different directions. Then I began to walk around this arrangement and see if something happened, things started happening, as I was hoping for! When walking around, the direction of the grooves started to replace each other and it looked like the surface shimmered.

A pattern from my childhood

In Uzbekistan, where I grew up, there is a traditional colorful pattern called "Khan-atlas". The old legend around the Khan-atlas says:

«В незапамятные времена один из правителей Маргилана решил жениться в пятый раз. Его выбор пал на юную дочь одного бедного ткача. Расстроившись, отец девушки бросился в ноги старому хану, моля его отступиться от девушки. Хан ответил, что исполнит просьбу бедняка, если он к следующему утру создаст нечто необыкновенное, что заставит хана забыть о красоте девушки. Опечаленный ткач сидел на берегу арыка, не зная, что ему дальше делать. И вдруг - увидел в воде отражение облаков, окрашенных, после прошедшего дождя, во все цвета радуги. «О, небо, благодаря тебя за идею!», воскликнул он и побежал домой, чтобы немедленно приняться за работу.»
Наутро он соткал необычайную ткань по образу увиденного – легкую и воздушную словно облако, прохладную, как чистый горный воздух, и переливающуюся всеми цветами радуги. Когда мастер принес эту необыкновенную ткань хану, тот был потрясен ее волшебной красотой. «Как ты это сделал?» – спросил он у ткача. На что ткач ответил: «Я взял зелень листов, омыв дождем, добавил цвет лепестков тюльпанов, румянец зары, синь ночного неба, блики солнца на быстротекущей воде арыка, блеск глаз моей любимой дочки и все смешал». Необыкновенную ткань назвали «хан-атлас» («ханский шелк»), а дочку ткача хан отдал в жены своему любимому сыну.

"In ancient times, one of the rulers of Margilan (a city in Uzbekistan) decided to marry for the fifth time. His choice fell on the young daughter of a poor weaver. Distressed, the girl's father threw himself at the feet of the old Khan and asked him not to touch the girl. Khan said that he will fulfill the weaver's request if he until the next morning would create something so unusual, that will Khan make forget the girl's beauty. The sad weaver sat at the edge of the irrigation ditch, without knowing what he would do next. And suddenly - he saw the reflection of clouds and the rainbow in the water, after the rain. "Oh, God, I thank you for the idea!" - He ran home to begin his work immediately.

The next morning, he wove an unusual fabric after the image that he had seen. Light and airy as a cloud, cold as the fresh mountain air, and shimmering. When the Master took this extraordinary fabric to Khan, Khan was shocked by the magical beauty of it, "How did you do it?" - He asked the weaver. The weaver said: "I took the greener of the leaves, added color from the tulip petals, pink color of dawn, the blue color of night-sky, glimpses of the sun reflected in the fast-flowing water, the gloss in my beloved daughter's eyes and mixed everything." The unusual fabric was named "Khan-Atlas"11
I was inspired by Khan-atlas pattern and decided to use it in my project! In combination with the grooves of my surfaces it would get a 3D effect.

More about intentions

What I have done is to test various materials such as wood, felt, ceramic, epoxy and combine these in different ways to see opportunities and what materials and technology would fit best to implement my idea. I would also like to examine how the floor will interact with the surrounding environment, and what impact it will have on the observer by making full size models of tiles, as well as make 1:10 model of a space covered with my tiles!

I have in a previous project worked with ceilings, which was very interesting! Walls, ceilings and floors are the foundation that space is built on. It is like a skeleton that is covered with muscles and skin! Everything that covers these surfaces are accessories that you can change on a regular basis. What I find so interesting is that you can work with these surfaces in many ways. Why I chose to work with the floor? It is more demanding than the walls or ceiling, it is a challenge! The wall can look any kind of way, the wall can be covered with anything, it's just your fantasy that sets the limits; The floor as I said before you have to walk on. Therefore, one is bound to follow certain criteria. I am exploring how I with the help of illusion can create volume and movement on a flat surface.
Work in progress

After I was done with paper models, I began to think about the materials and techniques that I would like to try in my work. I realized that I would like to test felt, or rather a combination of felt and wood. I think the felt is a good material to work with, as it is soft and stiff at the same time; it is sound absorbing and easy to work with! What I did was that I took a wooden board and painted it with white gloss paint. Then I made a lot of cuts in it. In my next step, I cut a lot of strips of felt, glued together the pink with the white and glued it all into the cuts I made earlier. The result was a surface that shifted from white to pink.

An unexpected detail I discovered was that the pink color was reflected in the painted shiny surface which gave it all an extra lift. I tried to stand barefoot on the plate. It felt good. The felt gave way but not so much that the foot reached the wooden surface; it was a spongy feeling.

Next thing I did was that I made the same procedure with the wooden board as described above. Though this time I cut the felt into smaller pieces and puzzled together a pattern that was inspired by the Khan-atlas. The final result was very successful, I think.

The pattern varies depending on the direction you look from, giving a sense of movement. It looks like it is vibrating and rippling like water. Stepping on the surface feels the same as in the previous test!
The third test I made was that I incised a grid in the wooden board, then I glued the felt in the same way as the previous times. Four sides, each side having its own color. When walking around the plate colors replace each other in a smooth manner which makes them link together into a 3D pattern. What is striking is that when you look at the pattern from the distance, it's perceived a lot deeper than it actually is. When you step on the plate it feels more stable than the previous two because of the grid!
After I had worked with the felt for a while, in my next test I continued to just work with the wooden board. I painted a board white again! Then milled out rounded section, they are located periodically. After that I painted the grooves with a yellow color.

Speaking of which, I heard somewhere that the yellow color is the one that most easily can be seen by visually impaired people. That is why for instance that all the bars on the subway are painted yellow. When looking at board at a distance, surface looks whiter than if you look at it from close range. This is because of the perspective. It could be used in some way, perhaps as guidelines.

I have been sitting at my table and have twisted and turned various ideas that I have had from before. It is always good to recycle old ideas and put those in a new context. I began to think about a pattern that I designed many years ago (The picture comes later in the text). “It has a potential!” I thought. “If I pimp it up I can actually use it in my work!” Said and done! I drew it up again, upgraded it from a square into a hexagon and colored it. I made a bunch of copies of the finished pattern that I put out on the floor and started playing. I got completely different patterns depending on how I put out the sheets of paper. It is very much like a rippling water surface that shimmers and reflects the surroundings. “Locks like facets” I thought. I started thinking about trying to make floor tiles in ceramic.
I have looked at a design duo called RAW EDGES\textsuperscript{12}. They are very inspiring. My next step was to try to work with wood as they have done; color the wood with ink, glue, mill, and so on.

Raw Edges

\textsuperscript{12} http://www.raw-edges.com/
Work in progress

Now I would like to tell you more about the pattern that I mentioned above. It was over ten years ago and I was working as a security guard. I worked an evening at St. Görans Hospital. I was sketching in my drawing book. I drew a lot of parallel lines with a fixed distance between each other. It starts with the minimum distance, for example 2 mm; the next line comes after the greatest distance say 20 mm. The next line comes after 4 mm, the following line comes after 18 mm, and so on. The smallest gap is widening all the time by 2 mm and the biggest gap is reduced by 2 mm. In the end, you get to the middle where the smallest and the largest gap have uniform thickness, namely 12 mm. After that it switches, the smallest and the largest gap change places. It can be likened to a mirror image.

The next step in my process was to take these lines and angle them 90°. This creates a special grid. When squares are colored in a certain way, it looks like different colors are blending together and gradually replace each other in a smooth way. If you take same lines and angle them 30° at a time, you get a hexagonal pattern.
I drew up the pattern in a 3d modelling program and lifted it up 5 mm. This way the pattern got volume; it became 3-dimensional, with peaks and valleys.

The next stage was CNC milling of a 3-D model. It is amazing how good results can be obtained using a CNC milling machine. I did a cast of the milled mold with silicone to have a form that I can use several times. I also made several plaster casts to use as sketch models.
The finished cast is different from the flat pattern, I discovered it only when the mold was completed. It consists of hexagons with displaced centers making the facets that the hexagon is composed of be of different sizes. This resulted in a rhythmic shadow play. A wavy shadow relief. It makes the color redundant in a way. I think that this shape would work great in pool areas for instance, because the structured pattern would help minimize the risk of slipping. Further there would be an exciting dialogue between the water in the pool and the floor area around the pool. It would be great as wall tiles as well.

It’s very satisfying to discover new details that have occurred by chance. It is widely known that many discoveries have been made by pure coincidence, for example, the discovery of penicillin. I think that’s what triggers me in my work, the lust for discovery.

An act that leads to another, slowly, step by step, piece by piece something emerges there that you couldn’t imagine when you started. Yaacov Agam\textsuperscript{13} said it in an accurate way: “My intention was to create a work of art which would transcend the visible, which cannot be perceived except in stages, with the understanding that it is a partial revelation and not the perpetuation of the existing. My aim is to show what can be seen within the limits of possibility which exists in the midst of coming into being”

\textsuperscript{13} Yaacov Agam (born 11 May 1928) is an Israeli sculptor and experimental artist best known for his contributions to optical and kinetic art.
I took a positive and a negative cast and painted the pieces to see if there any difference in appearance.

On the positive form, the one with peaks, there you can see the sides of the hexagon that is closest to you while on the negative, the one with valleys, you see the sides farthest away. The difference is not significant. Though in the other hand, the difference in looks will perhaps be labeled when you put out the tiles on a large surface.

In contrast to visual expression, the tactile feel when standing on the two surfaces is striking. The positive surface feels more intrusive; it has a massaging effect on the sole of the foot. The negative surface experienced less; the foot senses the pits but they are not taking over the surface. The third test I did was to spray paint the negative cast using a stencil. It was not so accurate, the colors flow together, but it does not matter, the resulting surface has a special organic expression. I used the colors I had at hand; black, green and gold. The surface got a military look with a golden touch. I think if I make a proper 3D-printed template, I could get a more accurate expression.
I have made a 3d printed template and painted these tiles as you can see below. It took me a whole day to do. The result is relatively good. From a distance, it looks coherent, but if you look closer you will see that the color has run out in some places. What happens is that the strict geometrical pattern is broken and organic feeling arises.
I told earlier about how lenticular printing works. So, I decided to avail myself of this principle directly and cast a piece in epoxy. The piece is made transparent and all bumps act as lenses. I took the piece and laid on a flat image of my pattern. The outcome would be that the flat image, is transferred through the lens and receives volume that you can see it from the side. It didn’t work as I thought, the color is not visible from the side. It may be because it is epoxy resin which lacks ability to transfer and refract light or because the surface became very dull. It should work in theory. I made a test in glass to see if there is any difference and the difference is striking; there is much more life in glass than in epoxy, but the color is still not visible from the side.

I discovered a striking detail during the work. If you start to move around the epoxy plate over the patterned surface then occurs a kaleidoscopic effect, the pattern comes to life!

I did the same test with the glass piece. I placed the glass a few centimeters above the pattern and then began to move around it. I saw that pattern was distorted because of the facets on the glass; which is very like looking at the seabed through the clear water.
Triangle

When I had worked with hexagons for a while, I started to think about what another geometric figure that I could test. I decided to continue to work with an equilateral triangle. It is the figure that the hexagon consists of. The triangle is very flexible and quite unusual in floor context. I made several variants. The ribbed version, for example, could serve as a guide. One lays out plates with grooves in the same direction, when you have to change direction then turn the plate 60 ° in the direction you’re going and then you work until you are satisfied. As to follow the yellow brick road!
The next version that I made was a triangle made up of triangular shaped facets. The facets are drawn freely by hand to break the strict geometric order. I drew a 3-D model and CNC milled a shape as before. This version can be multiplied indefinitely and never gets monotonous, because of its asymmetry. The shape resembles the archetypal image of ice crystals. Walking on water gets a different meaning in this context.
The next thing I wanted to test was to apply a pattern on a ribbed surface, in the same way as I did before when I worked with felt. This time, I worked with wood, which proved to be quite complicated.

I mentioned earlier that I've looked at the Raw Edge's work. They work in such a way that they color through the pieces of wood and then glue them together to larger pieces. Thereupon they CNC mill these pieces. The outcome is armchairs and benches which are flooded with colorful geometric patterns.

I have tried to color the wood as they have done. The thing is that the wood must be completely dyed through, for this to work. When a bit is removed from wood then the color will vanish and a clean wood surface is exposed.

I tried with water-ink, it did not work. The water cannot penetrate so deep into the wood. I got a tip to make a test with alcohol based ink. It worked pretty well. The wood must rest for a while in the ink bath to really soak in the paint. Another option I've heard is to color the wood by using a vacuum pump. I have not tried it yet!

The next problem is CNC milling. When Raw Edge processes the colored pieces, they do not take into account where one color ends and the next begins. In my case, it is very important. The milled groove has to go exactly where one color ends and the other begins, it cannot be a displacement so that the two colors end on the same side, because it will destroy the optical effect. Even if you calculate and define the way that CNC cutter must follow, there is still a risk that there will be errors due to various reasons.

I chose to do all the work by hand. Sowed 8 mm thick strips, cut off one corner at a 45°angle, cut the stripes in two different sizes. Painted in different colors and arranged them together into rough rhombs that I readjusted. Finally, I put together pieces into a triangle. It was very time consuming and would not work in practice. It is certainly possible to think up a more practical way, however I will look in to it at a later stage, perhaps in the next project.
Exhibition

When it started approaching the spring show, it was time for me to decide what I would like to show up to the audience. I wanted to show as much as possible of what I have done but after I had talked with my supervisor Mattias Ståhlbom, we agreed that I would choose an expression and continue working with it. The choice fell quite naturally on the hexagon, as it was the form I worked the most with and was most pleased with.

For the exhibition, I decided that in addition to floor tiles I would also make wall clinkers because there are so many who have pointed it out. Color on the floor and white on the wall. I also wanted to do something with glass because it became such a nice contrast between the cast glass and the underlying pattern. When looking at the pattern through the glass, the pattern deforms, resembling a seabed seen through clear water as I mentioned earlier. It became a kind of upgrade of the concrete glass. I placed the glass pieces at random among the white to break the shadow game, to create a little chaos into order. The colored tiles I chose to lay out in the form of an abstract cloud to reinforce the expression of cloud association. I chose to include both the positive and the negative shape to get some variation in the flow. When you take a quick glance at the floor or wall surface, you do not see anything beyond the messy color / shadow spectrum, only when you touch the surface as you detect a difference in height. It is this little detail that is crucial to the whole
experience. I draw again a parallel to the blind, because of the dysfunction they are forced to read straight of the world by touching things. In the same way, I urge people to investigate the matter by touch, because it is through the symbiosis of the visual and tactile one gets a full experience of space.

My focus has been on showing a wide range of applications. I have also shown how to mount the tiles in corners.
I chose to include both the positive and the negative shape to get some variation in the flow.

Reflection

At the end of my project, I can say that it has not become as I imagined it at the outset. It became much more complex. What was initially a floor project was transformed into a gluttony of work methods and material experiments. The result became a universal product that does not fit the lead but is in the center of the attention. A product that takes over the room and dictates its rules. I even think that you should use it moderately because it may be too much expression.

I have realized that the subject of my work has been "combining opposites", that is, I have used a term called oxymoron\(^4\). Organized chaos, stable instability, soft / hard is the catchwords.

Another word I’m thinking of is contrasts; The one in combination with the other brings something new. I obviously worked with associative thinking, which in my opinion is the easiest way to reach people, to make them feel familiar.

The hexagon, which in my opinion is the building block of life. The strict geometric pattern is broken and softened by the different colors flowing into each other. The dynamic shadow against the white background makes me think of frost fog.

Practical use

Now, to the most difficult question, what is it good for? It is not possible to invent the bike, it already exists; On the other hand, one can make its own variant of it. In my work, I have tried to get something that stands out from the crowd, take something as trivial as a floor and do something extra with it. Where would my product fit in then? I think of public spaces with a lot of people in circulation. During the exhibition, I have found that the floor has a magnetic attraction for children, obviously because of its color. They really wanted to walk on it, which I see as a good sign; children are apparently the most honest consumers. As I see it, my task as interior designer is to develop environments that speak to people, create an atmosphere and trigger a reaction in the observer. My modest opinion, I think I have succeeded with the goal that I set for myself.

Our modern society is built in a way that keeps us looking for new experiences, malls and other environments are built with an overall focus on experience. For my part I want to pour my bucket of

\(^4\) An oxymoron or self-contradiction is a word or concept that is composed of two elements that contrast with each other or are apparently incompatible “living dead”, “hot ice”. Wikipedia
water on the mill. There is talk about free zones (frizoner), environments where people can relax and rest their minds. I'm thinking of a free zone where you activate your senses, get surprised, puzzled and excited. Islands of folly in a sea of sense.

Relevance for the profession

I have a non-Scandinavian background. I grew up in an environment that the Swedes would perceive as exotic; Islamic culture in Uzbekistan, the Russian aesthetic with roots in folklore, one foot in Byzantium and the other in the Soviet brutalism is in direct opposition to the classic stripped Scandinavian style as I see it. As much as I like Scandinavian environments, I may also think they are bland sometimes, or you may have to learn to listen to them. In today's multicultural society, things are needed that people can relate to, expressions that make people feel like they belong in some way. I have tried to question the Scandinavian tradition of minimalism and ascetic through my project by adding something that I love.

With my contribution, I have tried to make people look with fresh eyes on something as banal as a floor and to become aware of their surroundings. With the help of an optical illusion and color, I have developed a surface that is in constant change, which contributes to a living environment. With relatively simple means, I have shown how to work out products of a different nature, but complementary to each other, resulting in a homogeneous atmosphere. I have worked with both high-tech and clean artisanal methods, which has meant that I have gained a deeper understanding of the professional role in general and my role as a professional in particular.

My contribution to the profession is a call; To take nothing for granted. Take the dullest thing and make it fun, because it will be what you make of it.
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