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Hand Meets Mind
Essay Script for Animated Video

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Prefacio por Dr. Luciano Segurajáuregui Álvarez

En el ensayo (Hand meets mind: La mano se encuentra con la mente), el lector hallará el guión de la nueva presentación audiovisual que el diseñador industrial y artista norteamericano TJ O'Keefe ha desarrollado para su sitio web (http://www.tjokeefe.com) y la cual se vincula con la conferencia, *Space is time*, impartida por él de manera remota, en la Universidad Autónoma Metropolitana, unidad Azcapotzalco el 2 de septiembre de 2022, en el marco del décimo sexto Congreso Internacional de Administración y Tecnología para la Arquitectura, Diseño e Ingeniería. El cual tuvo lugar en la UAM-A del 31 de agosto al 2 de septiembre de 2022.

O'Keefe, pertenece a la nueva generación de diseñadores industriales en los Estados Unidos de Norteamérica que han abogado por la independencia, la libre creación y manufactura de sus propios productos y creaciones.

Para la realización de este ensayo audiovisual, O´Keefe contó con un equipo integrado por Leah Putnam, quien se encuentra a cargo de las animaciones y postproducción visual, y de la edición de audio es debida a la dupla formada por Nick Heim y Chip Smith. El video se puede accesar en YouTube en la siguiente dirección: https://www.youtube.com/watch?v=mBVB-1uy9QI

El texto en itálicas hace referencia a las instrucciones que O'Keefe señala al equipo de trabajo. El texto en negritas, es el empleado para la locución de la narrativa del audiovisual. Las imágenes que acompañan al texto del guión no forman parte del audiovisual. Fueron proporcionadas por el propio autor, como parte de lo exhibido en su conferencia *Space is time*, y son una muestra de la producción en diseño industrial, escultórico y de iluminación que O´Keefe ha venido realizando en los últimos años.

Las reflexiones que O'Keefe brinda resultan enriquecedoras, al abordar los intereses del diseñador industrial, así como las pautas creativas que podrá este desarrollar poniendo en relación la imaginación con la realidad, que es lo que hace posible su introducción en el mundo material.

Designer's statement: Although I work in the realm of objects, my interest is void. I am a designer of the negative. Rather than using material to craft something, I use it to craft nothing, and I believe that this nothing is as important as the something that defines it. The intent of my practice is a continued pursuit of crafting potent space using matter and light in order to facilitate introspection and thought. I believe the simplest things have the potential to be the most powerful, and––following nature––that logic begets beauty. Nothing compares to the beauty and wonder of nature; I try to make the next best things.

TJ O´Keefe (http://www.tjokeefe.com/about)

Animation notes

Note: Only a single background color and a single color for illustrations on screen at any time. At the end of each slide, could we have whatever illustration is on-screen zoom-in/take over the screen so the color becomes the color of the next slide? E.g. If the current slide is Red with Yellow illustrations, the last Yellow illustration transitions in to become the next slide, which will be Yellow. (Except after the first slide, and during the credits.) You can decide the best way to make the transition, like zooming, or wiping or the paint throwing at the screen…..We can schedule a call to discuss, it might not be clear:)

Red Slide, Green Text (Written).

Hand Meets Mind
FLIPS TO NEW SLIDE
COLOR (NO TRANSITION)
Thinking and Making. Everything that is ever created holds these two parts. Concept and product. *Sparkling particles left of center + shape-shifting form to the right of it (box to puddle to strings etc…..) (Zoom into illustrations color.)*

NEW SLIDE COLOR
The concept is your plan. *Sparkling particles in the center. Replaced by a blueprint rolling out with a scribble list and diagram stuff.* **It's a proposal about something that should exist according to some criteria–whether it be self-expression or solving for others. 'I want**

to make a chair that encourages play.' *Chair playing double dutch (holding one end of rope, aliens/people/animals, one jumping, one holding other end, one or two waiting/watching).* **'I want to write a poem that reminds people of the wonder of nature.'** *Scribble words turning into rushing river, pouring down off screen, becomes next slide color.*

NEW SLIDE COLOR
The product is the matter that facilitates or represents the concept. *Shifting shape in center.* **It is the stuff that makes the conceived experience happens. It realizes the concept.** *Shape zooms in while shifting, becomes next slide.*

NEW SLIDE COLOR
Anything that is ever created is an idea and some stuff. Or stuff, and then an idea! *Round stone rolls by a lightly bearded cave-guy, who notices.* **The stuff could be wood or plastic or paint or sound or words. It could be light or pixels or pasta**. *Literal representation of each of these things; one replacing the other in the center of the screen.* **The idea could be to make toast or to create discourse or to feel an emotion**. *Toast popping out of a toaster, people/aliens/animals with picket signs, person facing forward, smiling with their heart beating.*

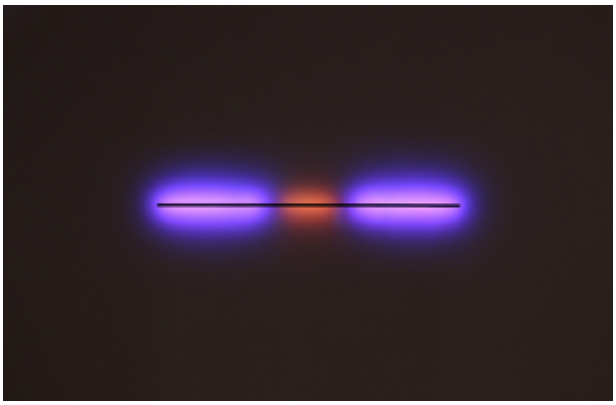
NEW SLIDE COLOR
There is the mind and the hand. *Brain on the left, Hand on the right.* **Every design process, everything that is made—regardless of medium—can be thought of this way. And this is how a design problem—a creation—is solved. Mind down or hand up. (Usually both)**. *Brain moves right, hand moves left, simultaneously until they meet in the middle and burst into sparkly magic.*

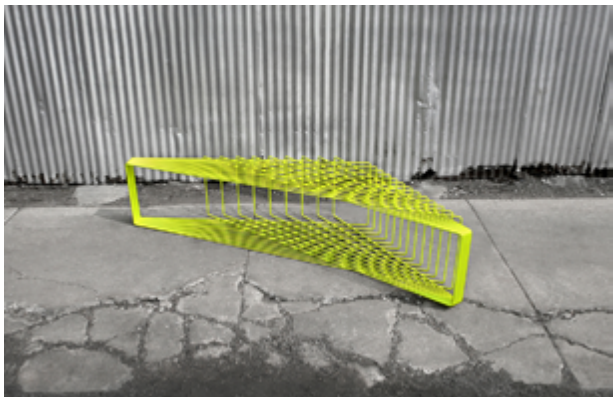
They exist on opposite ends of the making spectrum. You can start with an idea, or you can start with a medium……or with a little bit of both. *Hand to Brain with slightly wavy, mostly straight line between. Brain gets bigger, then Hand gets bigger, for emphasis, then both same size but a little smaller.*

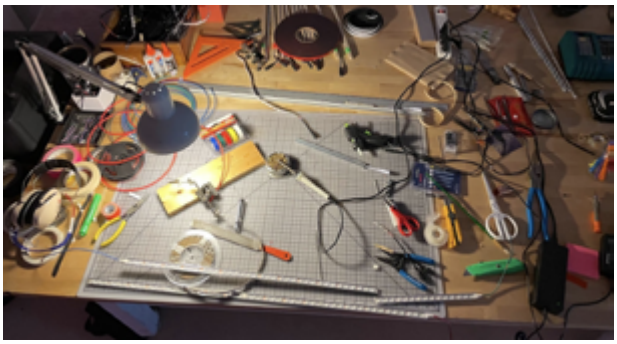
NEW SLIDE COLOR
Some makers focus almost exclusively on an inspiring material or medium or tool, and find value and meaning through rigorous exploration of its qualities and effects. Think of Sheila Hicks, or Jackson Pollock. What are the visceral limits of wool and a loom? *Woman seated at loom, wrapped and engulfed in thick wrappings of yarn. Reference here.*

How can this paint make us feel something? *Person spinning and flinging paint all over the interior of a room (2 or 3 walls in perspective).* **Or material scientists in a laboratory, focusing on particular qualities or effects, divorced from application**. *(This stuff is sticky!!) Seated scientist at desk with beaker in lab coat with glasses, hand pulling away from table with sticky gum-like stuff stretching between.*

Many musicians also work this way. Focusing on the instrument, creating a beautiful or engaging melody, and then responding to its effect. What emotions does this composition evoke? Pairing words to the raw material of sound. *Person seated on a bed in a room with a window playing guitar, watching notes float around the room in front of them.*

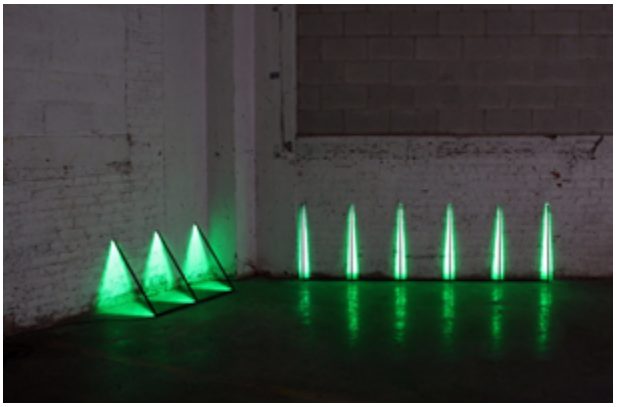






NEW SLIDE COLOR

Other makers start with an idea, and then figure out the best way to execute it. Think Barbara Kruger, or David Adjaye. How do I best convey this message of strength? How do I help create community and equity through architecture? *Animal-person sitting at a desk, writing on a piece of paper with a lamp.* **Human-centered design processes also work this way. How can a bicycle be more inclusive?** *6-decker person/animal/alien/critter-stacked high bike. How do I make transporting fresh water easier? Robed woman rolling a water drum.* **But if you are a maker–and we are all makers–ultimately, whatever solution must eventually manifest itself in some tangible way**.

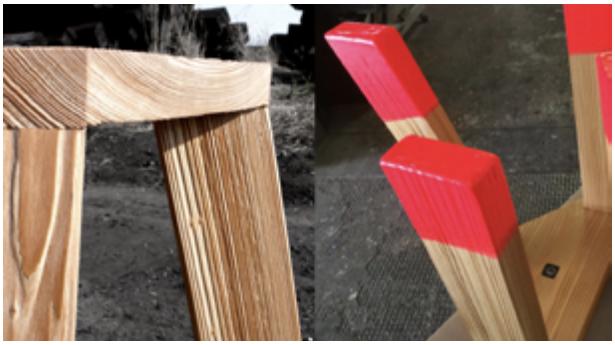


NEW SLIDE COLOR

So, if you are ever fearful or doubtful–stuck–in a creative process, know there are these two foundational components on either end of an opportunity, and you can always jump back and forth between them.

Blobby dot, circling back and forth between the two (orbiting).

Maybe you need a few more parameters for what your intent is. *Bullet-point scribble list–from before–comes back.* **What exactly are you trying to do, and what will allow this to happen? And maybe you need to play around more, and better understand the capacity of the material or tool that will ultimately represent your intent.** *Shape-shifting form (box to puddle to strings…..).* **What is the stuff that could execute this? What could this thing possibly be made of? And let's understand the nature of the stuff or technology, and see what it's capable of.**



NEW SLIDE COLOR

Whether you're starting from an idea or a medium, you can always work from both ends, and find your solution somewhere in the middle, where the two sides meet. *Brain and Hand shift and meet in the middle, swirl together and disappear.*

So, the creative process—in ANY form, any medium, for any maker: sculptor, painter, graphic designer, product designer, UI/UX designer, chef, poet, musician, dabbler—all comes down to an idea, and some stuff. *Particles + Morphing Thing side-by-side.* **Think and make**. *Add Brain & Hand underneath Particles + Morphing Thing.* **Make and then think**. **Think**

and then make. *Flip Brain & Hand to match.* **Alternate back and forth**. *Flip back and forth.* **Follow a passion, and go create; find where your hand meets your mind**. *Particles, Morphing Thing disappear, Hand, & Mind center and merge and scale up to take over whole frame to ultramarine blue.*

Credits pop in (See Below for formatting), Blue screen, Red characters:
Written, Directed & Read By TJ O'Keefe; flips to new color screen, Yellow screen, Red characters: Animations By Leah Putnam; new color, Green screen, Red Characters: Sound Editing By Nick Heim & Chip Smith.

(I was thinking you could hand-write them? Single-line, single color, like everything. Both text blocks centered as they replace each other. Maybe the text is slightly askew, and rotating a bit to try to align itself? Could add something subtle and fun?).

Written Directed & Read By: TJ O'Keefe
Illustration & Animation By: Leah Putnam
Sound Editing By: Nick Heim & Chip Smith

Crédito de imágenes en este ensayo: TJ'OKeefe

About the author

TJ O'Keefe is a sculptural furniture and lighting designer and educator based in Chicago, USA with his own practice TJOKEEFE which he started in 2010.

He was part of the new generation of American designers that both design and manufacture their own products. His work deals primarily in form and space as a means for introspection.

O'Keefe was born in Ann Arbor, Michigan in 1982. He received a BFA in industrial design and graphic design from the University of Michigan in 2004, followed by a master of architecture from the University of Pennsylvania in 2008.

O'Keefe's furniture has been featured in numerous publications including Frame, Wallpaper, Details, Elle Decor, and the New York Times, and is represented in showrooms in both Chicago and New York. He has exhibited in Chicago, New York, London, Berlin, Paris, and Basel, among other cities.

He is currently a clinical assistant professor of industrial design at the University of Illinois at Chicago.