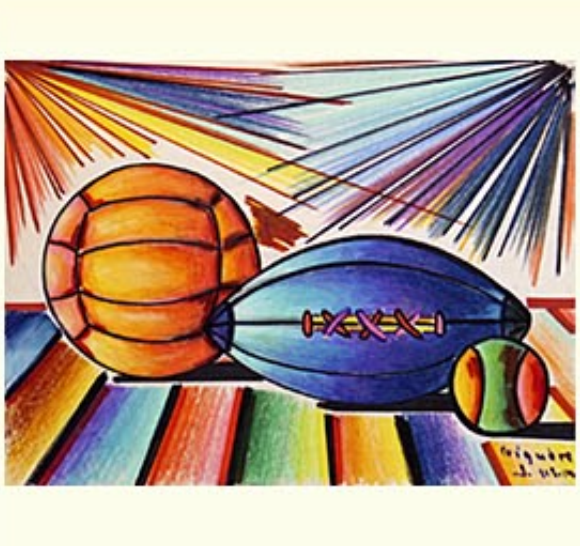
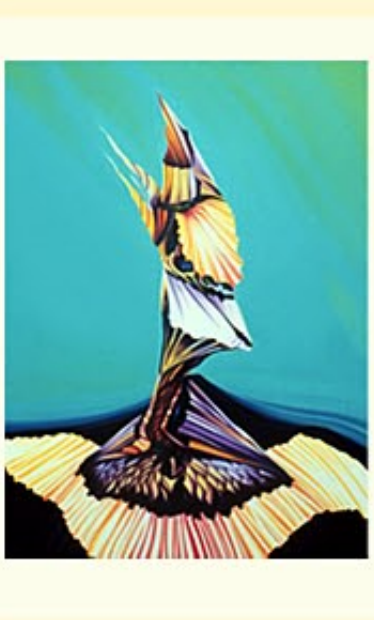
EVOLUTION of VITOCKEY ™

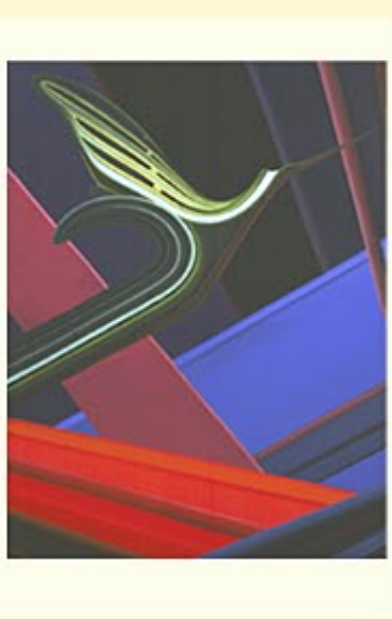


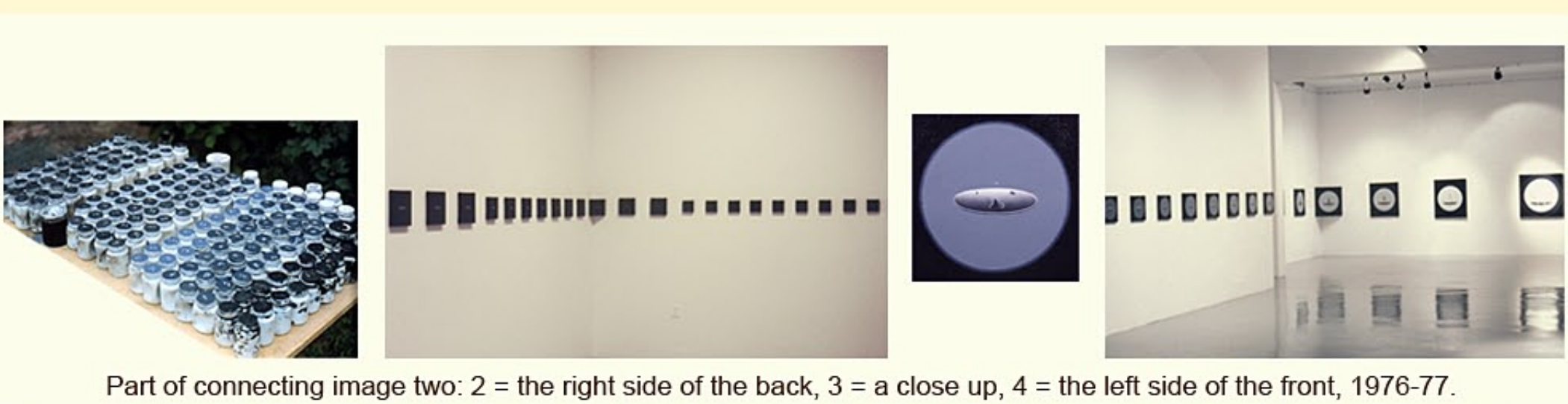
Practicing non organized ice hockey and free skating on an outdoor rink while listening to classical music (mainly unified audio sensory information), 1950s.
Practicing non organized and organized ice hockey, broomball, and free skating on outdoor and indoor rinks 1960-80s. The image to the left: At first we tend to deduct that this image is communicative because of the colors. If we look at it carefully we notice that several elements use more than one color family (non parallel color), for example the foreground, the football, the baseball repeat the colors of the background. It is an unconscious and partially conscious replica of the present man made world that I took for granted at that time. This use of color in this picture increases the cerebral activities and leads the thought process to wonder from left to right, from top to the bottom, anywhere unless it awakens a temporary experience.
Deduction: Highly broken visual sensory information or very limited communication, 1960.

Influence of the curve: To have spent a certain amount of time surrounded by cars made of curves, 1961-70.



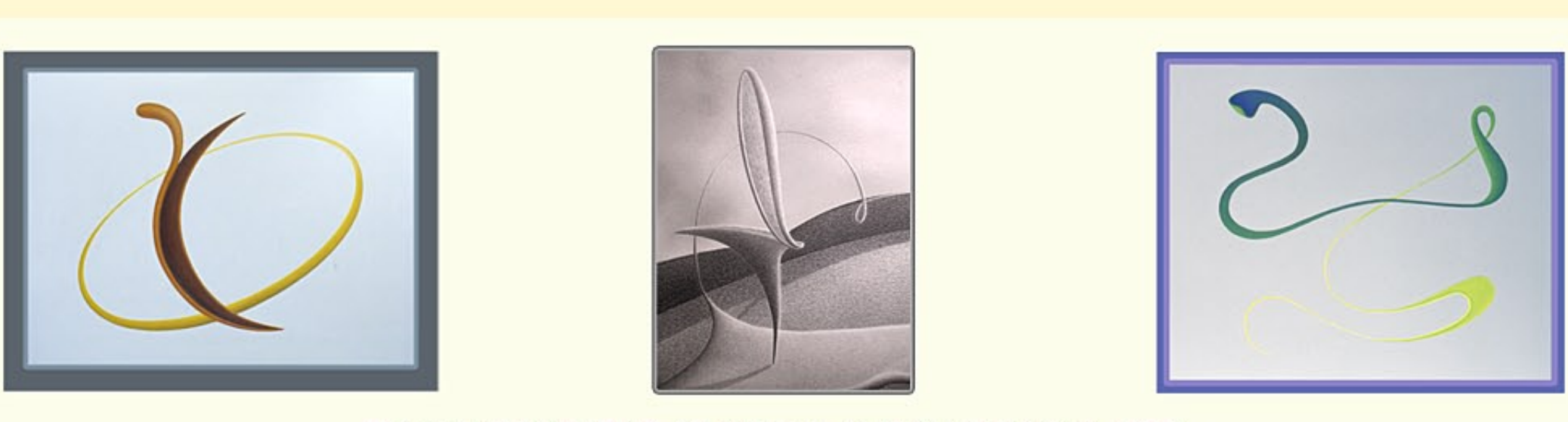
Left image: An oil painting done for an academic course in Mexico, 1973-74. The forms in this image are unique. The ones in the foreground use many families of color = highly broken visual sensory information. The background makes use of only one color family, the blue green with a little green, a hint of the simplicity of Parallel Color © to come.
Right image: An oil painting done while receiving a research grant and in partial isolation in Mexico, late 1974. One can see the beginning of Parallel Color ©. The ascending form made from curves is the only one which uses the greens. The other shapes, straight line rectangles, are organized so that the thought process can explore. The highly used straight lines show the influence of the manufactured world.



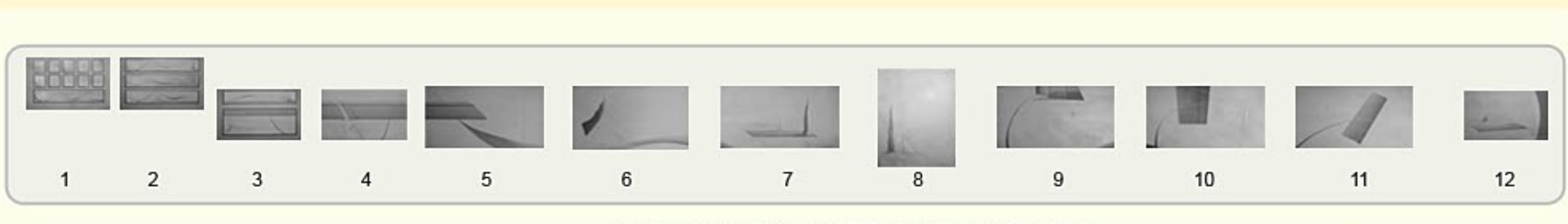


Part of connecting image two: 2 = the right side of the back, 3 = a close up, 4 = the left side of the front, 1976-77.

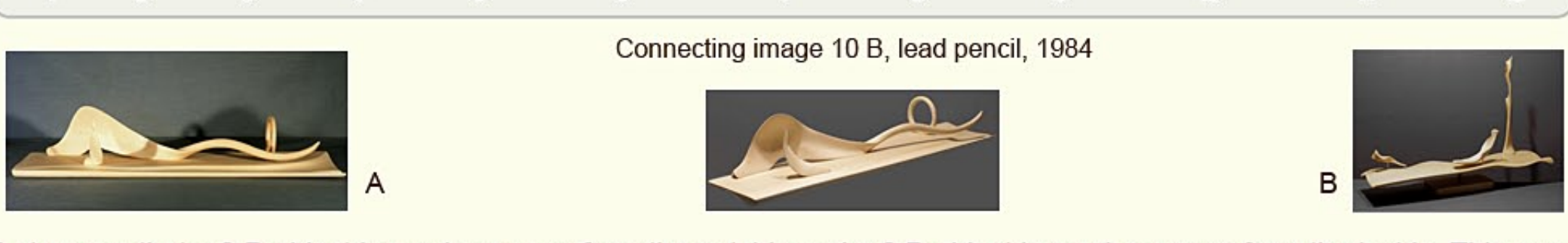
This connecting image consists of 99 paintings (oils) ranging from 10 x 10 cm (background = almost black) to 100 x 100 cm (background = almost white). Its total length is 58 m. Image 1 = 50 warm grays were used for the background of the right side, 50 cold grays for the left one, 50 neutral grays for the forms in the middle ground, etc. Technically speaking, this section required patience because there is no place for error in the choice of the grays from beginning to the end. The making of this transition small to large (99 pieces) played an important role in clarifying the following:
The infinitely large is equal to the infinitely small because one does not exist without the other. Considering each element equally = communication. It influenced the organization of this new game: transition from small (the puck) to large (ice surface).



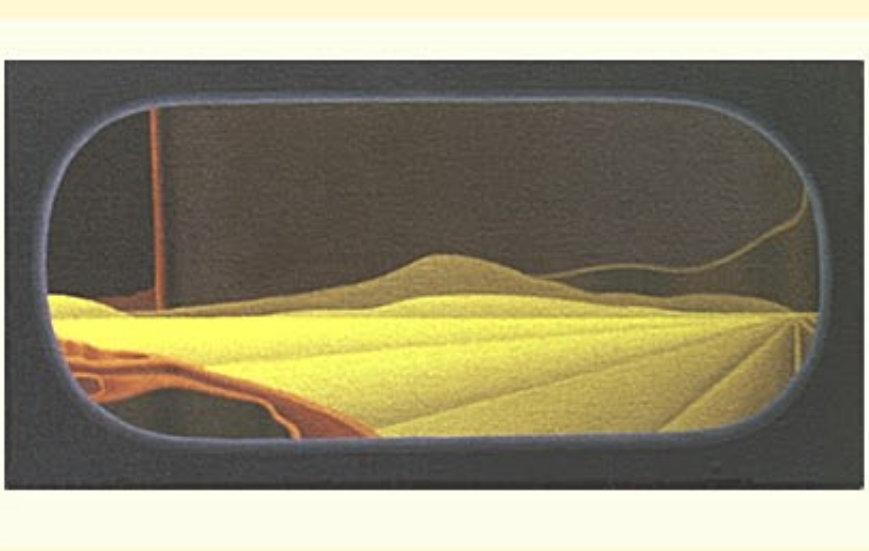
The use of the CURVE, oil paintings, lead pencil (center), 1970s.



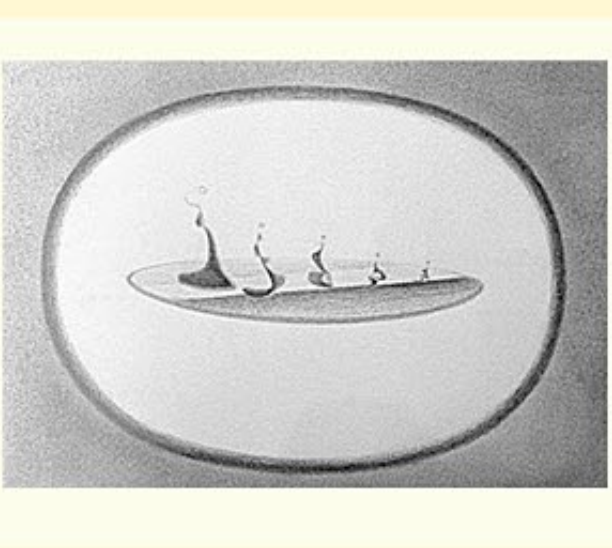
Connecting image 10 B, lead pencil, 1984

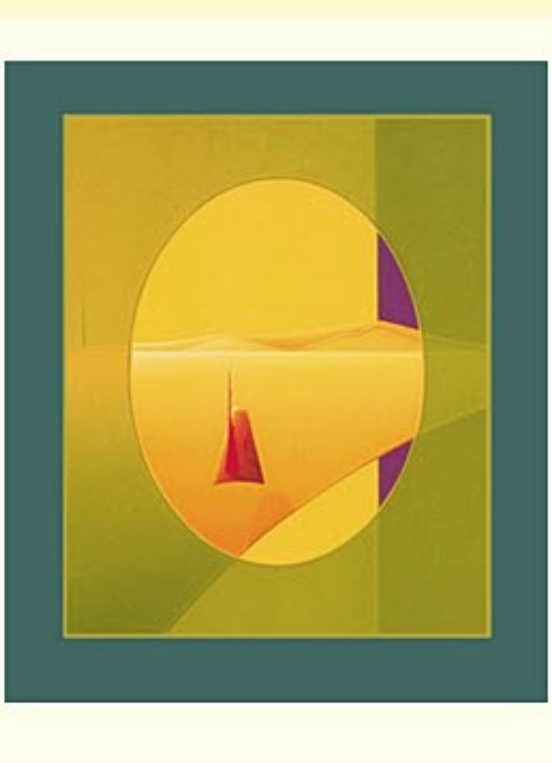


Let us say that a 3 D object is a sphere seen from the outside and a 2 D object is a sphere seen from the inside. This connecting image was conceived by enlarging sculpture A (17 X 69 X 13 cm) in the first part (4 -7) and by making the support that holds the forms of sculpture B (18 X 57 X 40 cm, entitled "The Family") rotate on its own in the second part (8 -12). The drawings 4-12 (2 D) requires a wall 11 m in length, making it 16 times the length of the original sculpture A (69 cm). They became a sphere seen from the inside whose radius is 5.5 m. The total exhibited length is 14 m (1 and 2 = preliminary studies, 3 = beginning). The visual experience of this connecting image is much higher than sculpture A. It requires less work than to carve an object of the same size, it is less expensive and easier to store. This simple organization demonstrates how easy it is to move from the second to the third dimension and vice versa. The uniqueness of the motion shows that when surrounded by unified sensory information, anything is possible. For more information, please view connecting image 10 B (**3 D to 2 D**) and 7 A excerpts (**2 D to 3 D**).

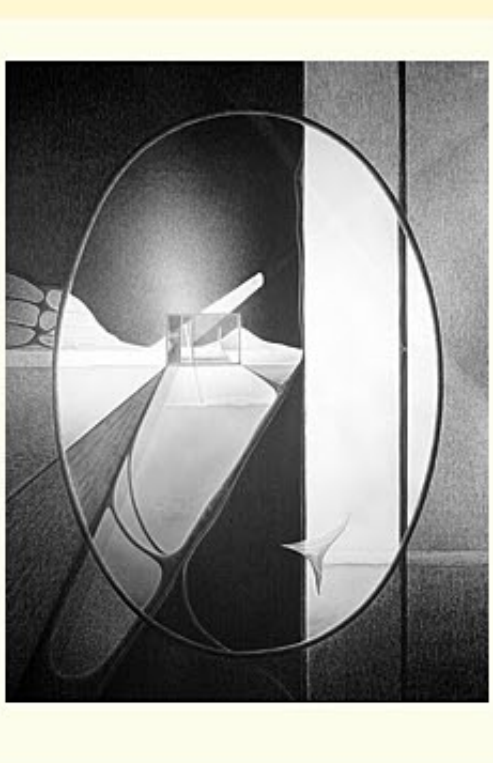


The use of a rectangular
rounded window:
Left side = oil,
right side = lead pencil entitled
"Evolution of a thought",
1976-77.

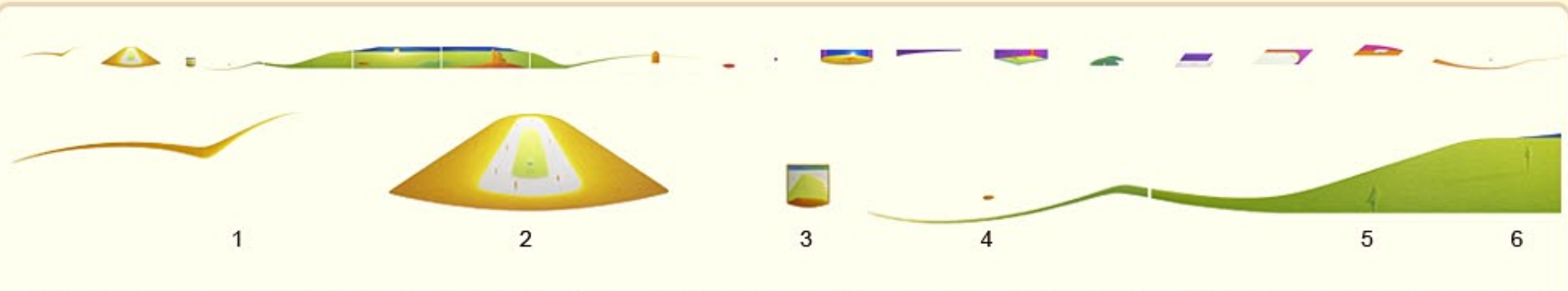




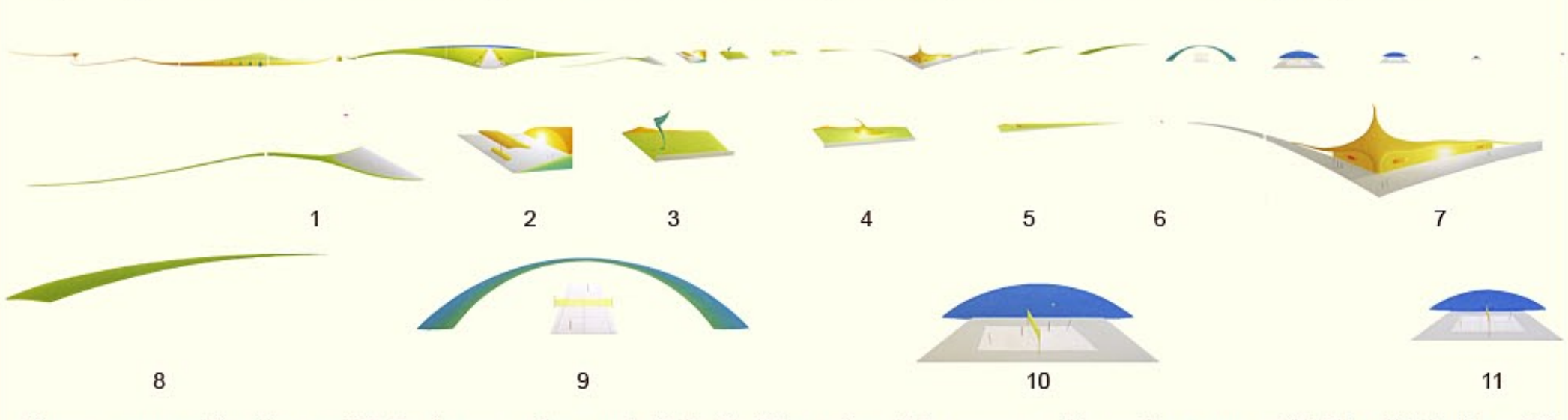
The use of an ELLIPTICAL WINDOW
left: oil painting,
right: lead drawing,
1980-1990s.



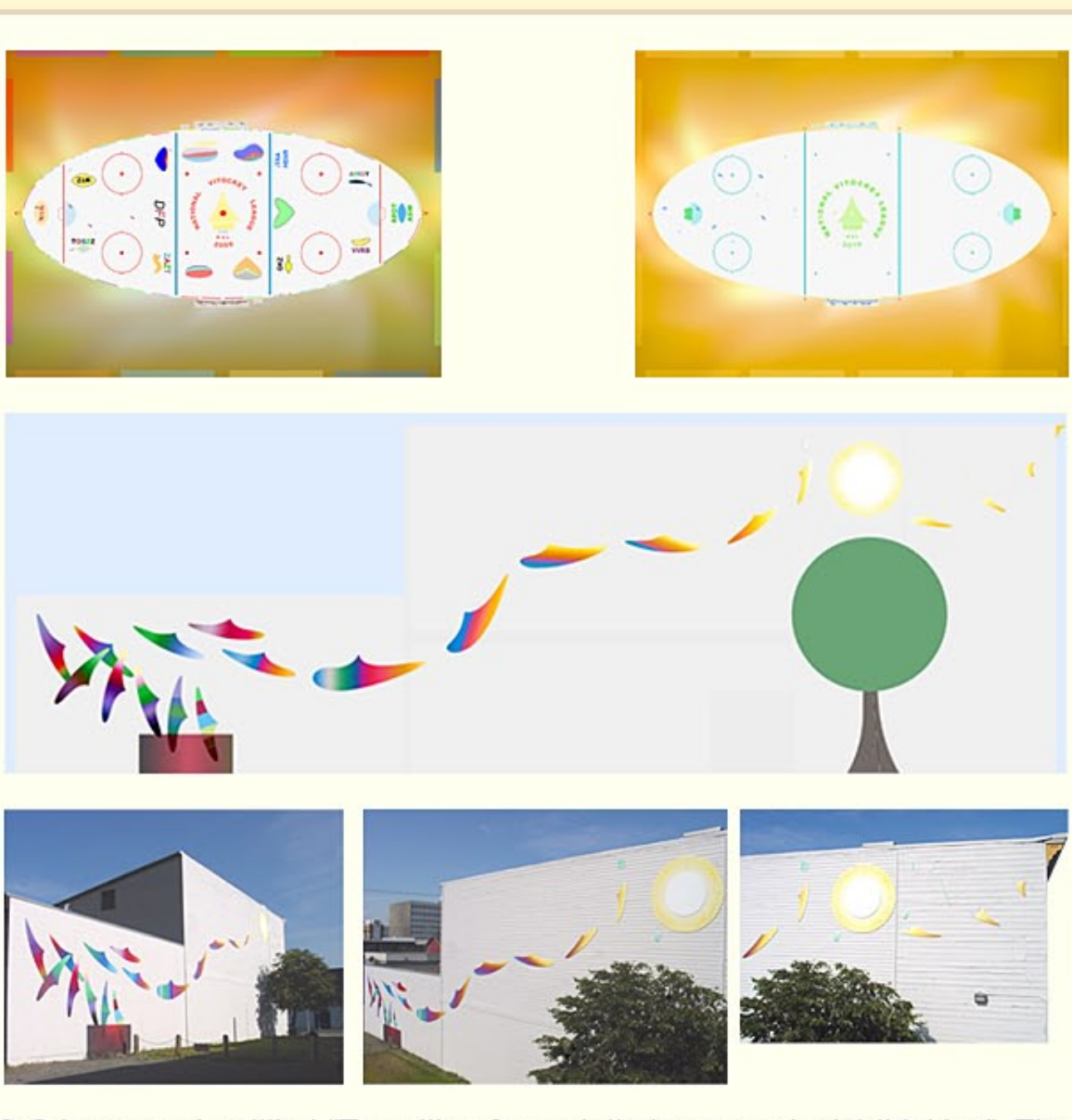
The CONNECTING IMAGES (1990s) which follow are used to explain that when the thought process does not have to try to find the missing pieces that can ease the passage from one form to another, it can concentrate on improvement. These two examples are meant to help in having a better understanding of why a transitional color kit has to be used when there is a league, if not, the visual information cannot be analyzed because it lacks a key universal reference, TRANSITION. Deduction:
A) League without a transitional color kit = unrecognized sensory information (stress, conflicts, discrimination, tension…) for the participants and the spectators.
B) League with a transitional color kit = recognized sensory information (access to solutions...) for the participants and the spectators.



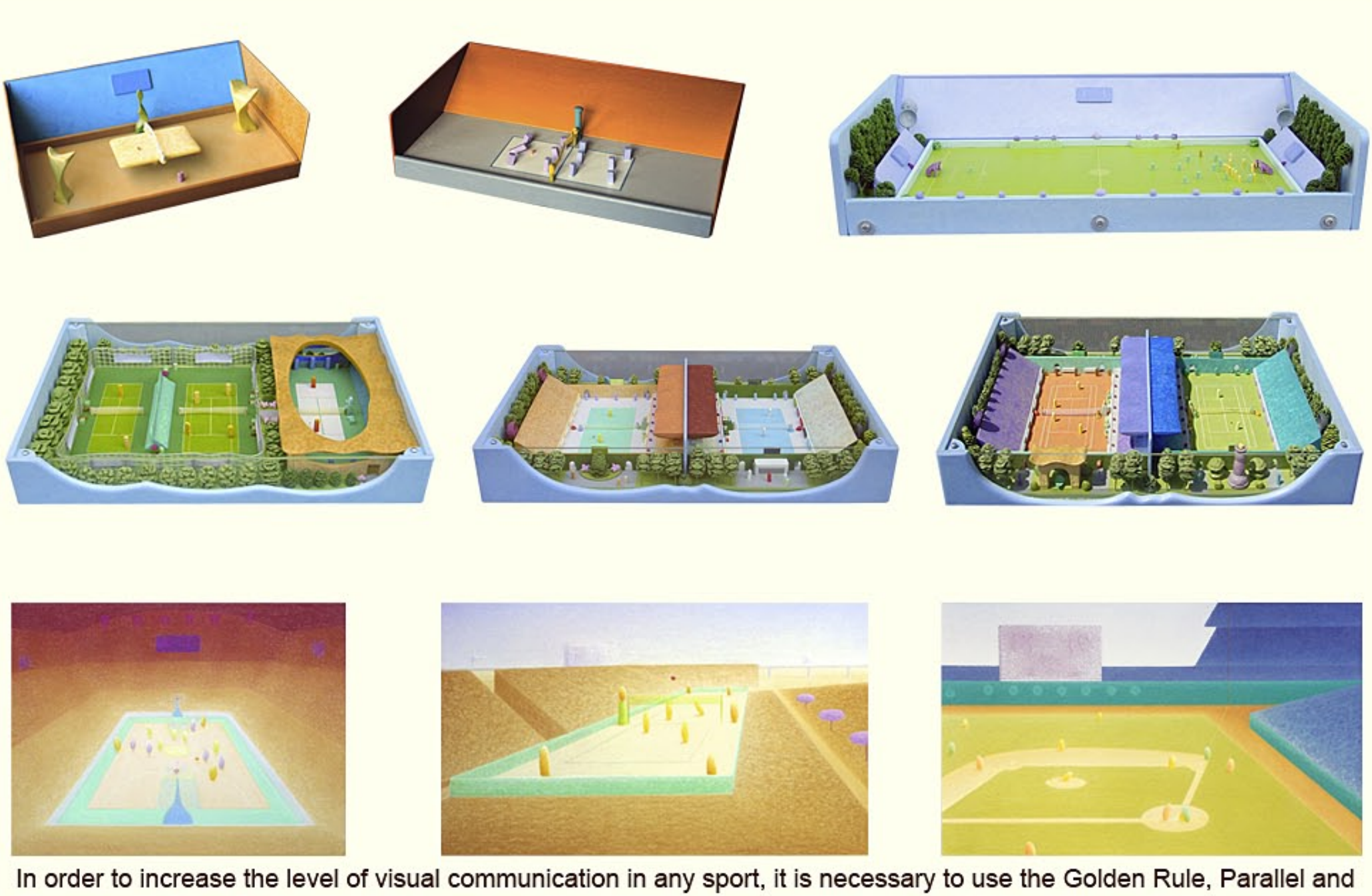
Above, connecting image 24 C: The right side of 1 prepares the form 2, the yellow green of 2 prepares the one inside 3, the ochre inside 3 prepares the one in 4. The curve of 4 prepares the transition of the forms 5 ,6. The inside of form 1 prepares the passage from 2 to 6, etc. This image can be viewed on a larger scale, please refer to connecting image 24 C.



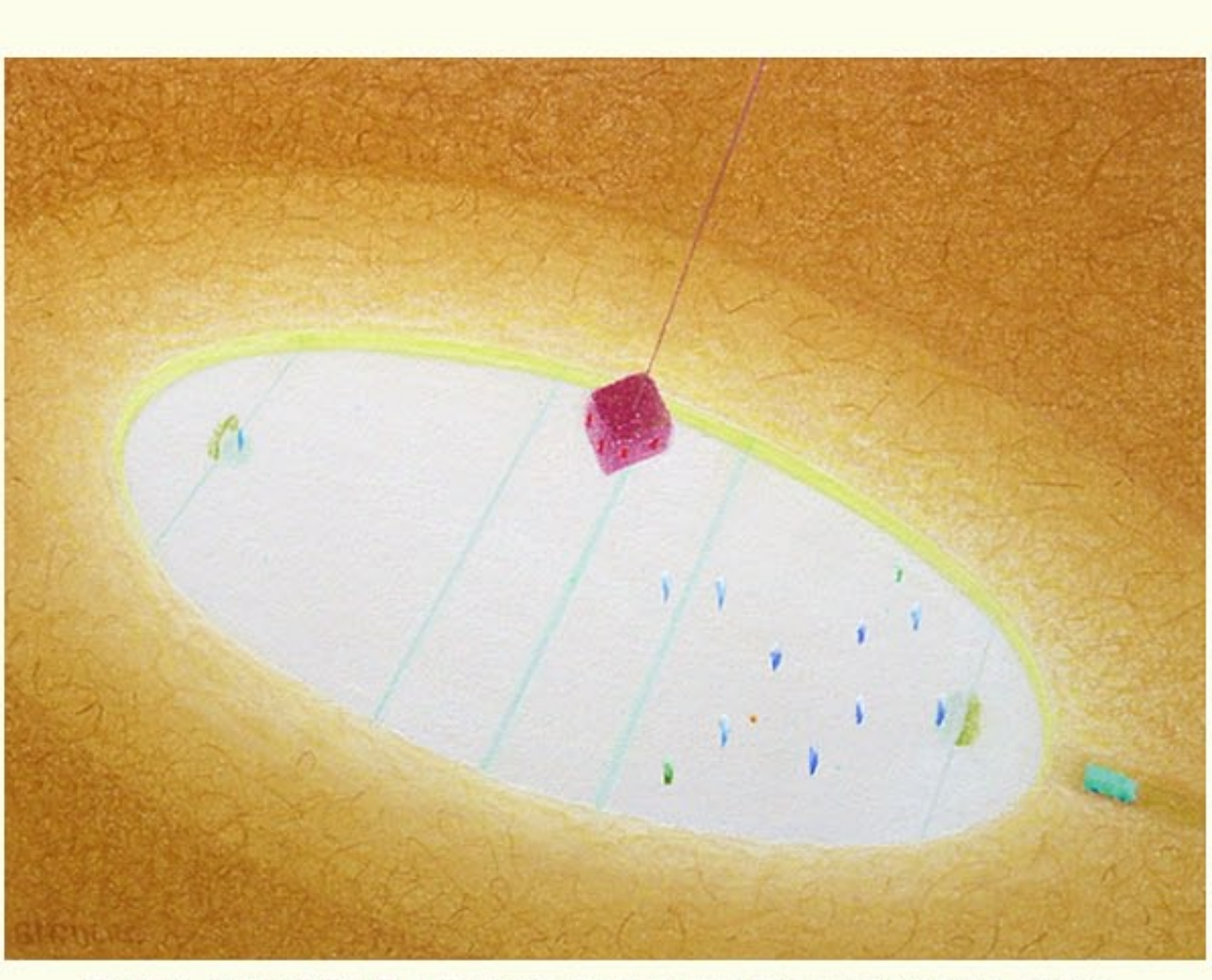
Above, connecting image 25 C: 1 moves towards (2 to 6). The color of 6 prepares the red orange of 7. The right side of 7 prepares 8 which prepares 9, 10 and 11. The use of the curve in this linked image is more evident than in 24 C and facilitates the passage from one form to another. This image is a reminder of the KEY importance of the curve, especially when it is continuous. Deduction: The sensory information of 25 C is more communicative than in 24 C. This image can be viewed on a larger scale, please refer to connecting image 25 C.



Connecting image 59 C is a mural entitled "Transition from static to expansionist thinking". The left side reflects reduced or static thinking and the right side expansionist thinking, 2005. The clarification of this discovery required several years of research and cannot be easily understood because of the deep conditioning of the present manufactured environments = broken sensory information. Virtual reality is a technology that can serve as an introduction and an eventual transition. For more information, please refer to connecting image 59.

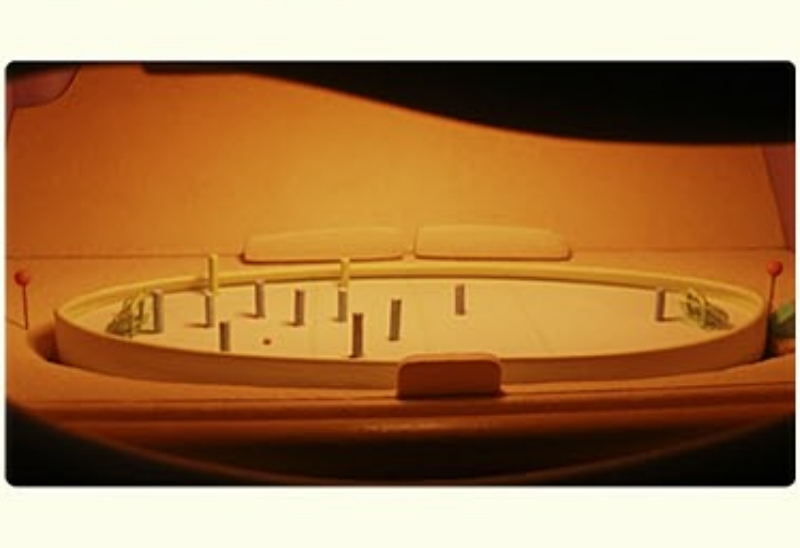


In order to increase the level of visual communication in any sport, it is necessary to use the Golden Rule, Parallel and Expansionist Color © (a color kit is necessary when there is a league) and the use of the continuous Curve as much as possible. These nine images reflect Parallel and Expansionist Color ©. Being on scale they do not make use of the important Golden Rule and the Curve, 1990s. **Theory: P & E color © softens the passage between the straight lines because they become less obvious. For more information, Please refer to PDFs 51 B (2 D and 3 D).**

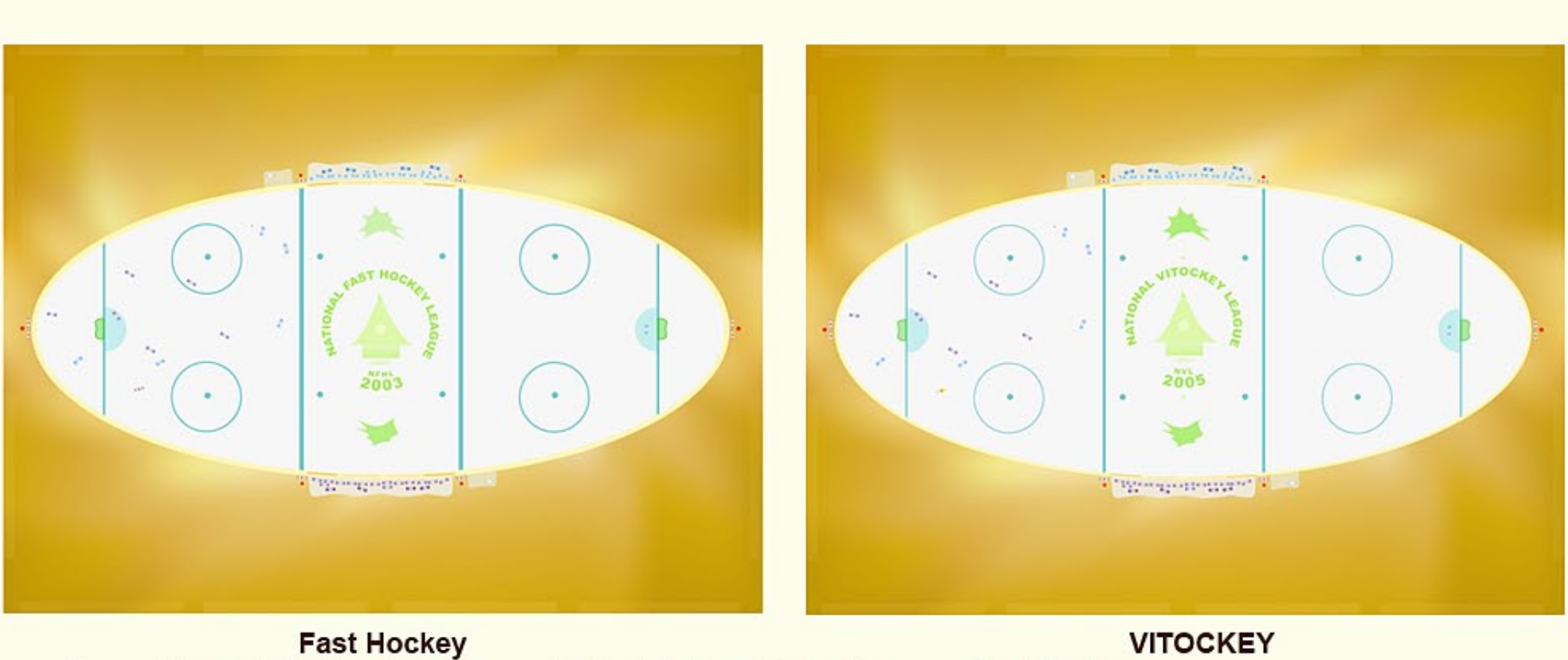


Pastel, part of 51 B, elliptical skating rink for a new game on ice.
5 lines, 5 players per team, 2 referees, North American format, 1995.

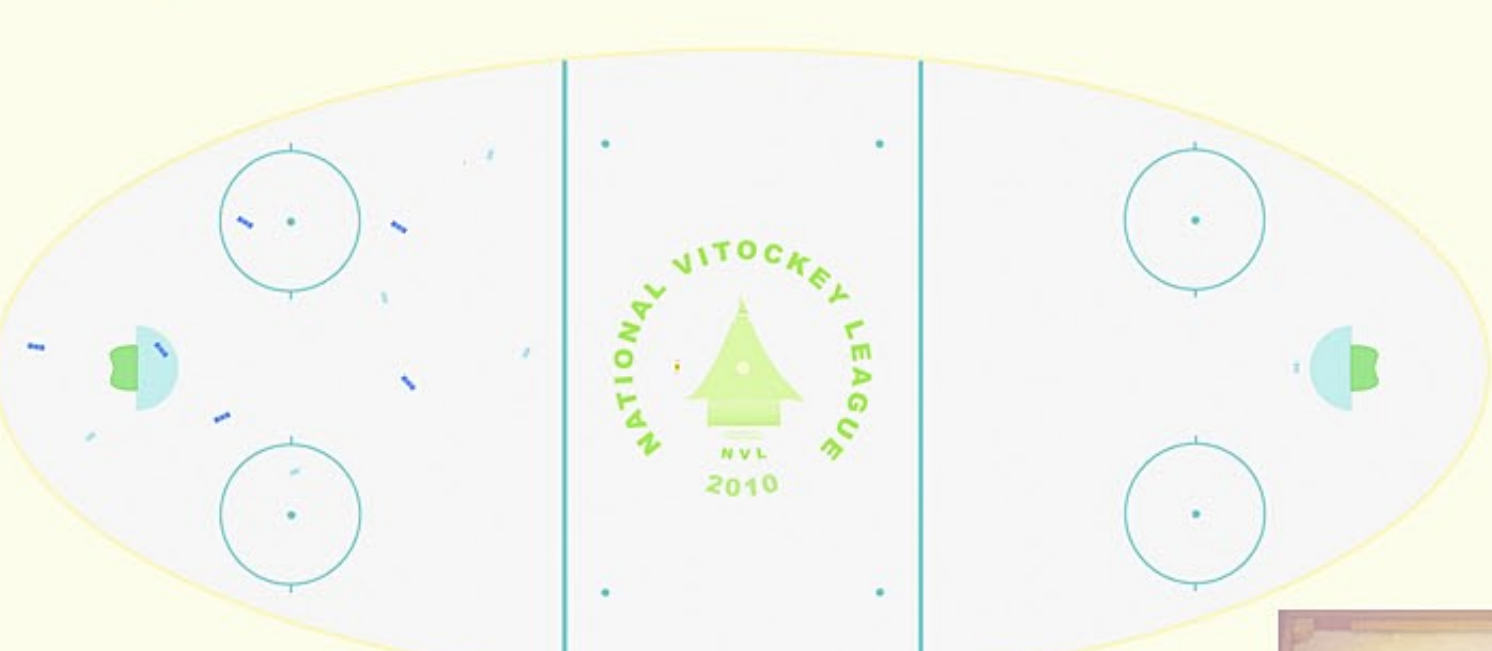
Elliptical skating rink for a new game on ice, wood, acrylic, etc.
5 lines, 5 players per team, 2 referees,
North American format.
Left As 39 (13 x 15.5 x 3.4 cm),
right At 23 (17 x 23 x 12 cm),
mid 1990s.



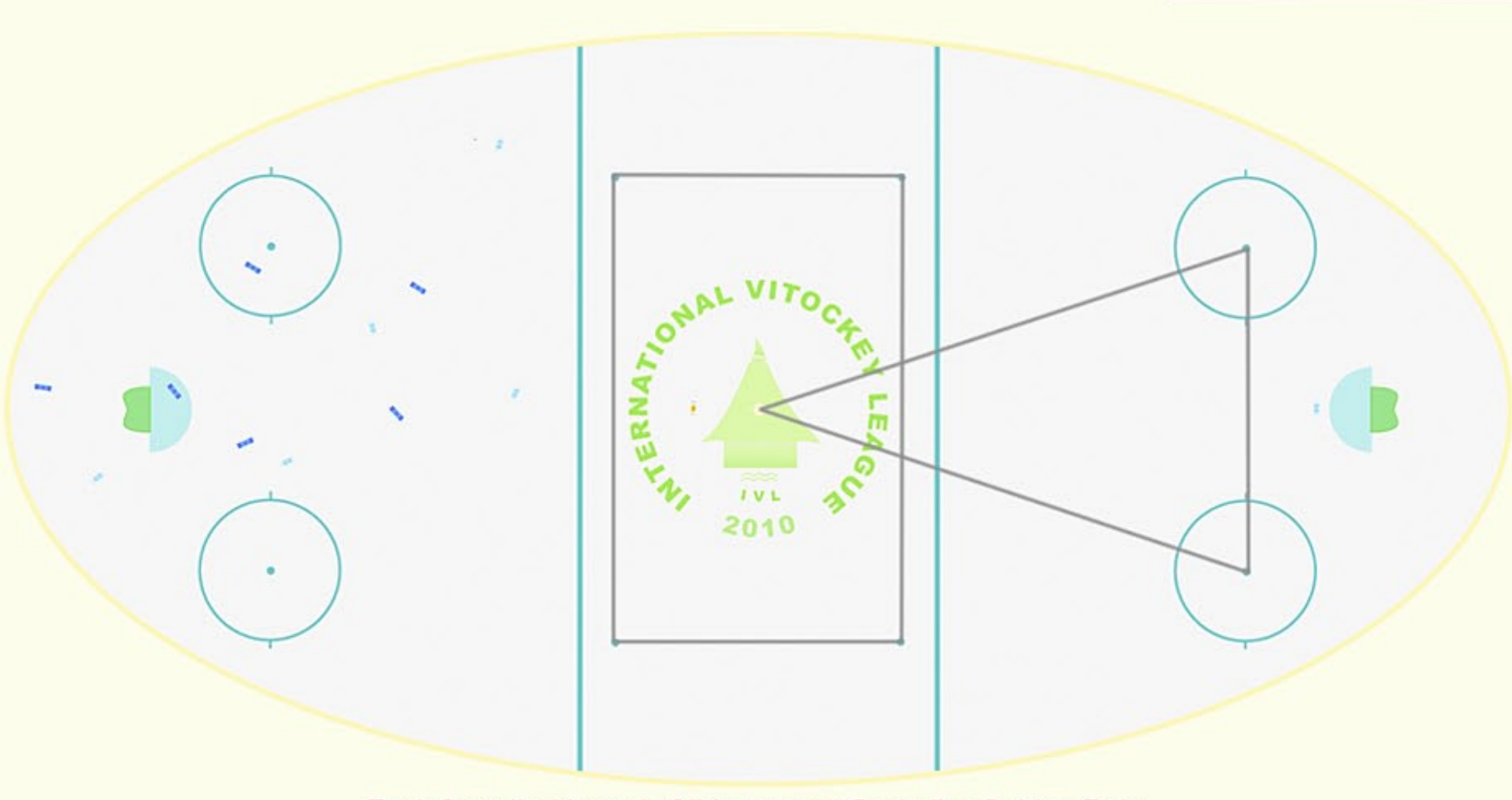
Excerpt from 51 B,
elliptical skating rink for
a new game on ice,
wood, acrylic, etc.
4 lines, 5 players per team, 2 referees, North
American format, 1999.



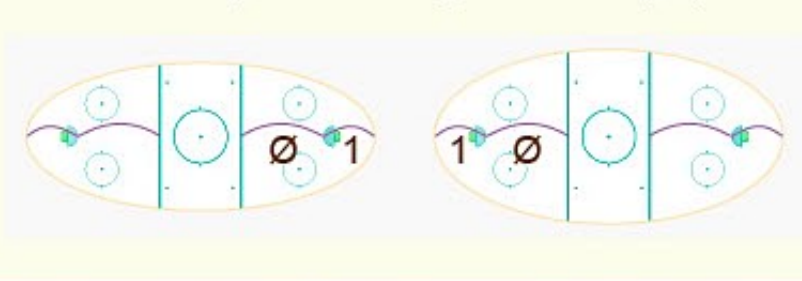
Fast Hockey **VITOCKEY**
Excerpt from 51 B, view from above, elliptical skating rink for the game **Fast Hockey**.
4 lines, 6 players per team, ONE referee on the ice and eight outside the rink, North American format, 2003.
The name **Fast Hockey** became **VITOCKEY**, mid 2003.

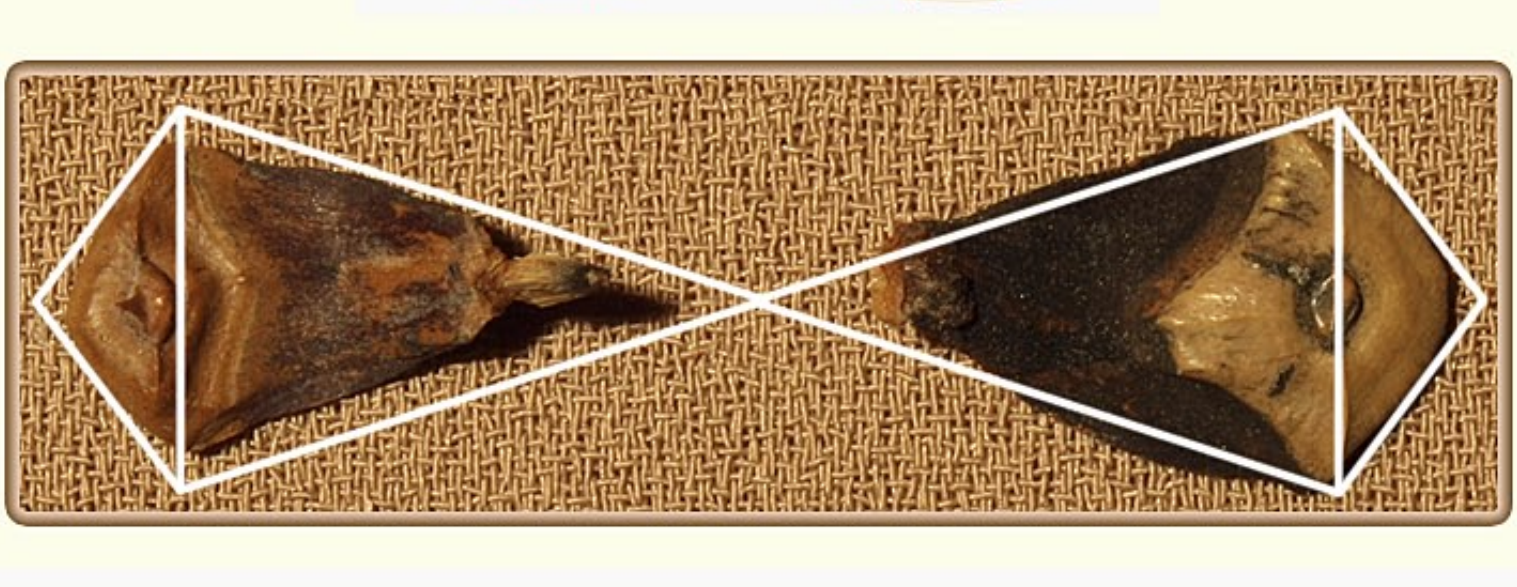


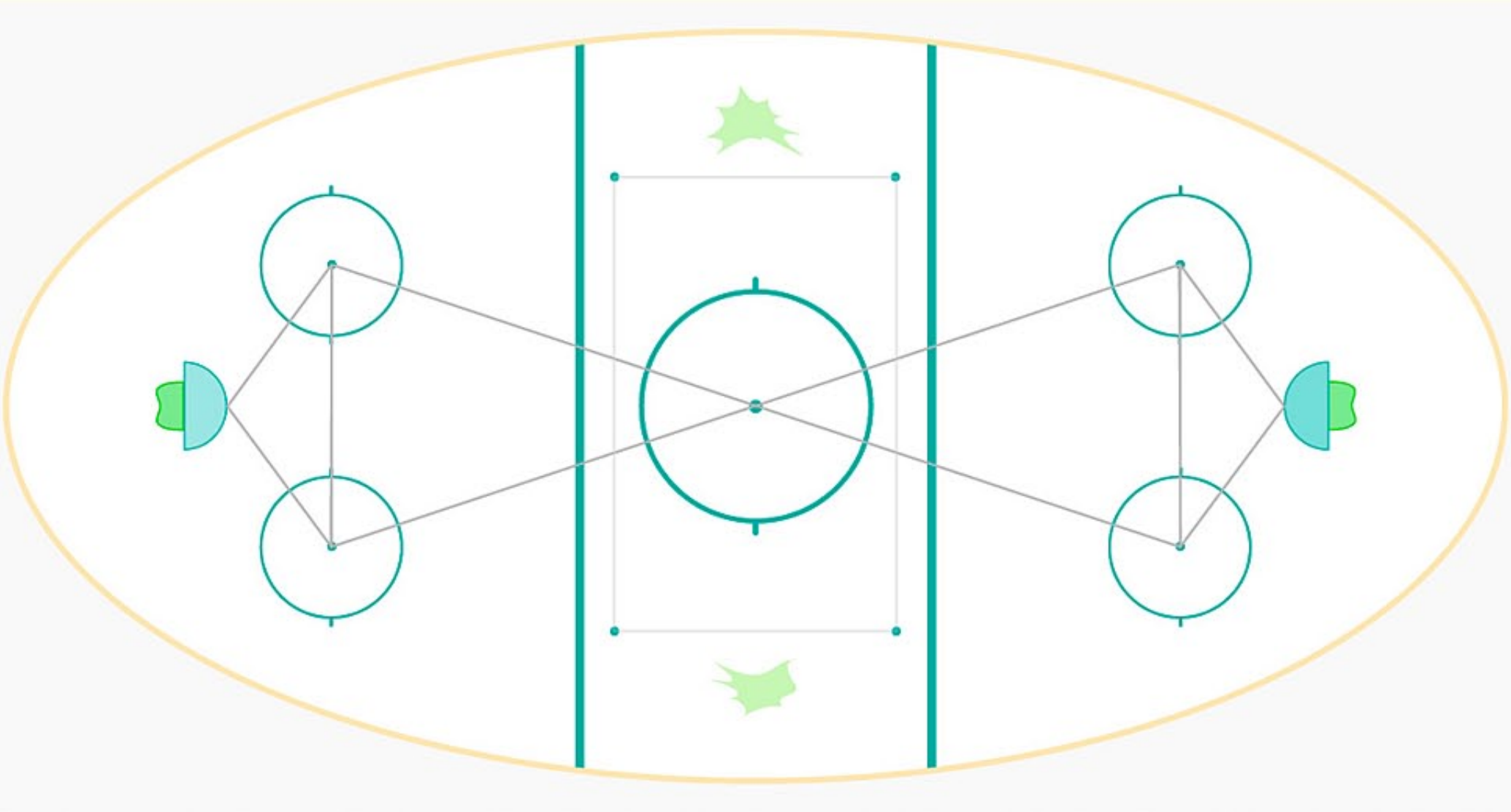
SIMPLIFICATION of the game VITOCKEY: The goal line has been eliminated because A) with the application of the ratio 1 / 1.618, it became confusing, visually speaking, B) most of the time the puck can return to the center on its own and C) icing is an interruption with the flow of the game, etc. North American format, 2005-06. Please view the PDFs and the Power Points Vitockey.



Each form that is part of this game reflects the Golden Rule:
Application of the Golden rectangle and triangle on an Olympic surface, etc, 2007-10.



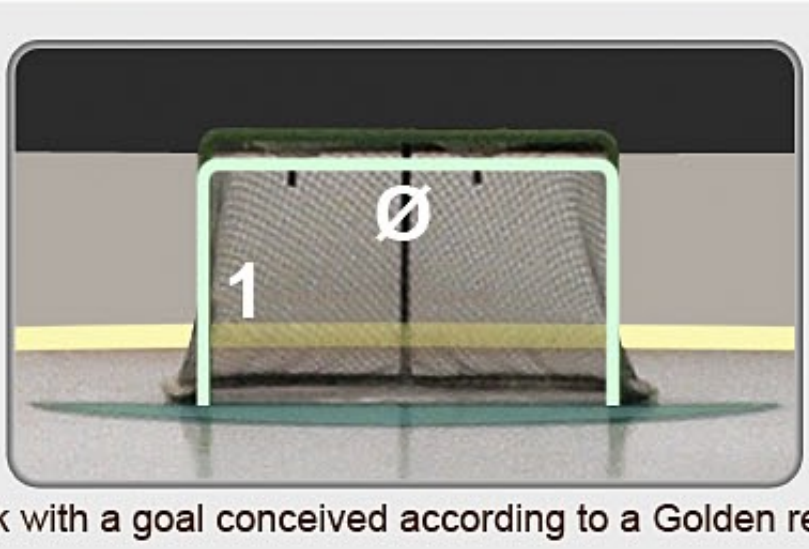




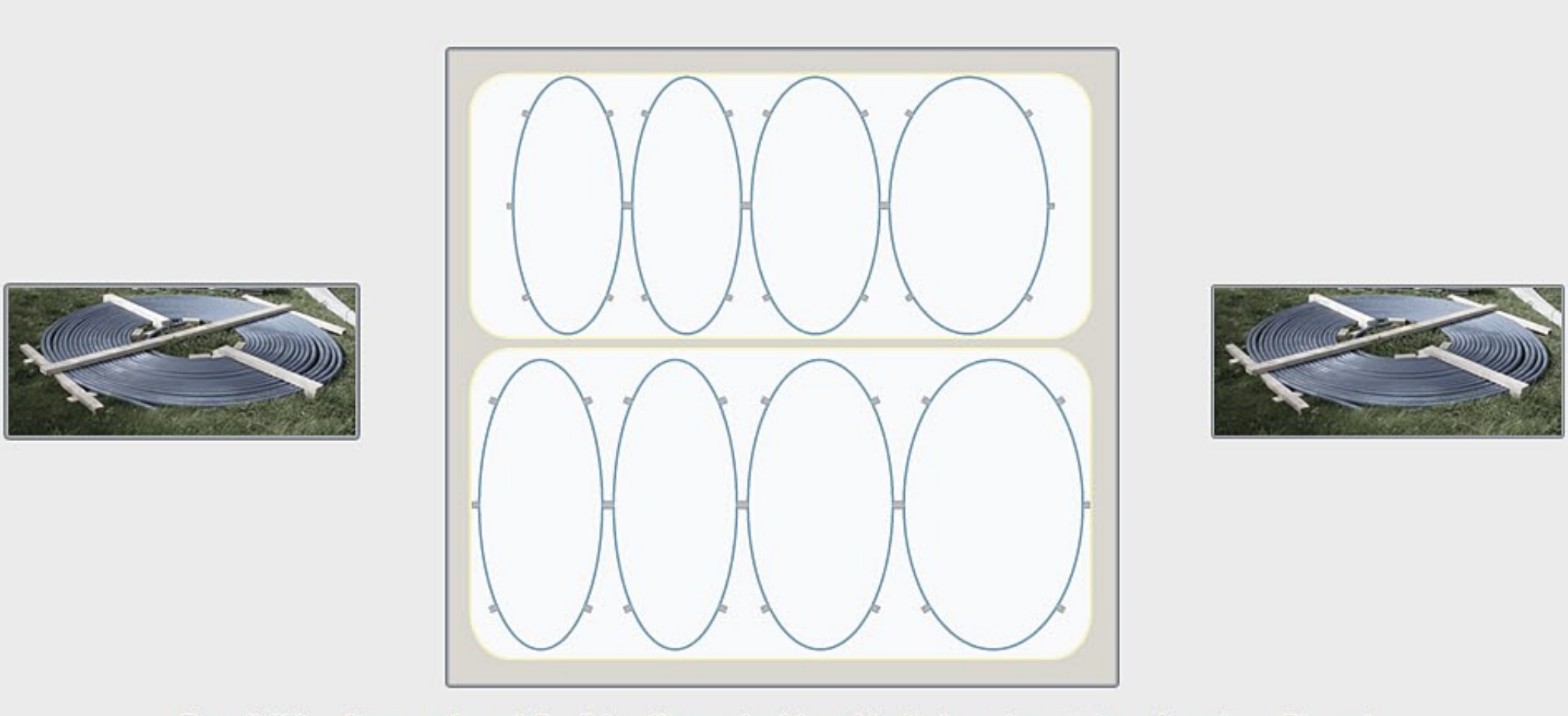
The above seed and connecting image 61-section 2, paid an important role in the following: The addition of the horizontal Golden triangles create a link between the Golden rectangle of the ends (goals) and the central Golden rectangle (four circles between the green blue lines), 2010-12. The goal line is at 7.2 meters from the end board.
For more information, please view the PDF Semences-Seeds.

Attempt to draw an ellipse with snowshoes, part of connecting image 61 D, 2011

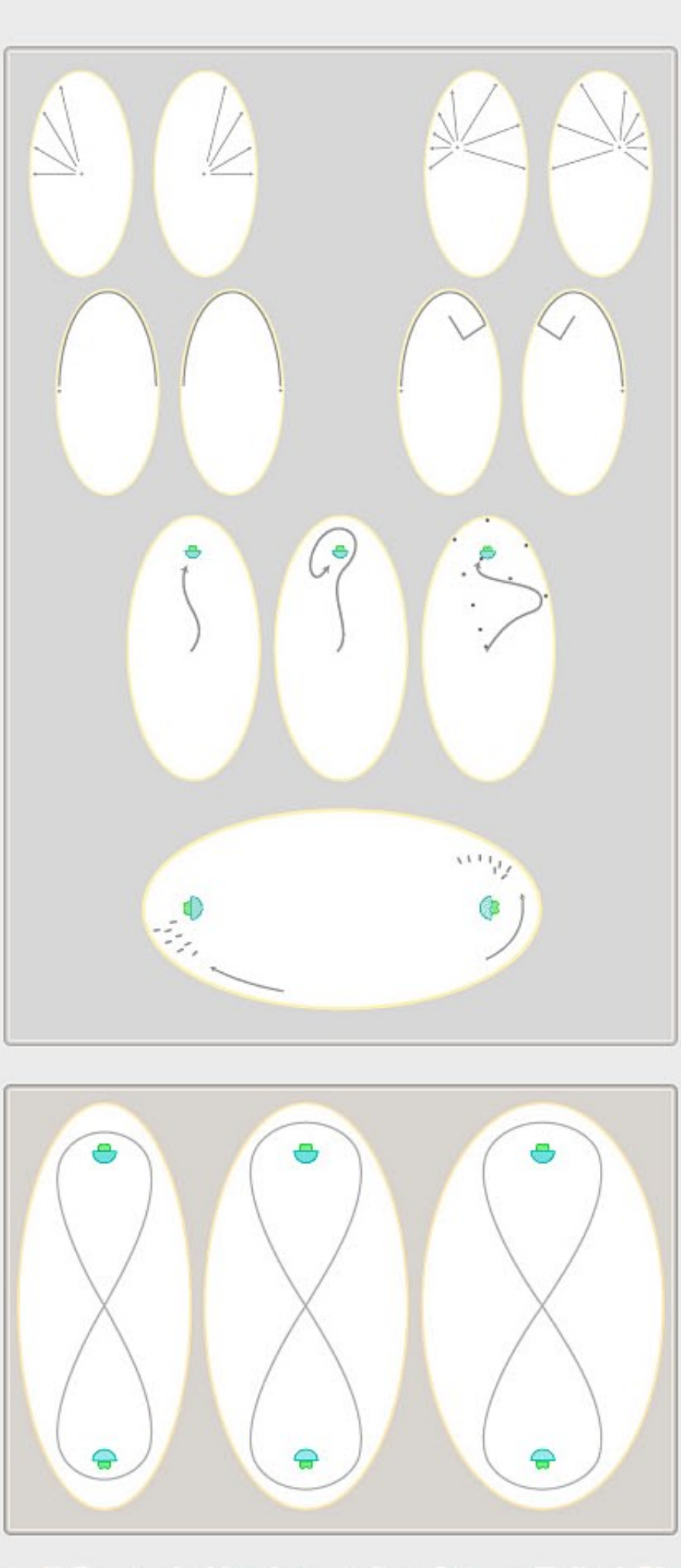
The three images above and the one below:
An ice level kit was built in order to demonstrate the magic passes resulting from an ellipse, 2011.



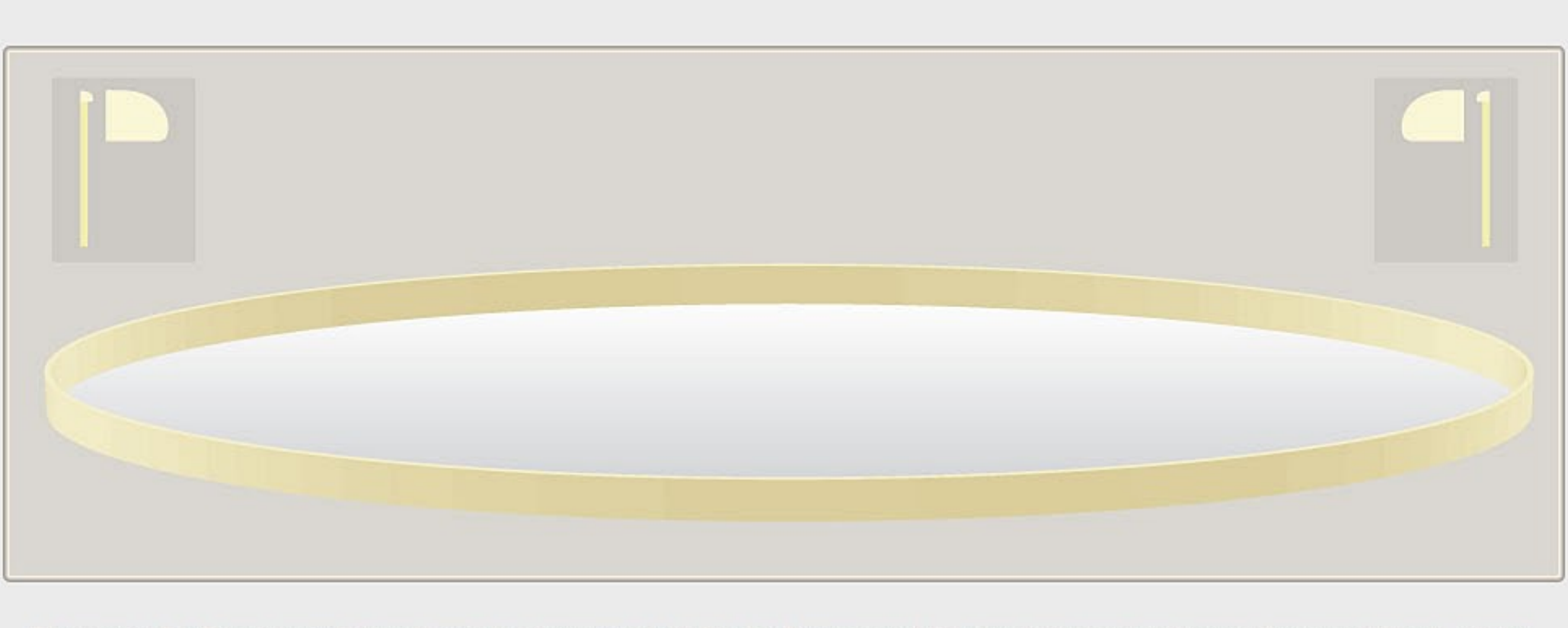
Empty rink with a goal conceived according to a Golden rectangle.



Possibilities for practice: 4 flexible ellipses inside a North American (above) and an Olympic (below) skating rinks (1,2 = North American, 3 = Olympic, 4 = Golden ellipse), 2012.



The two images above: 1) Suggested basic exercises for an elliptical Olympic skating rink and
2) exercises using the infinity symbol inside a North American / Olympic / and a Golden ellipse, 2011-12.



The use of a fixed board which can be according to North American / Olympic skating rink or a Golden ellipse, unlimited height. The higher the board the closer to **infinity is the choices of passes,** 2012.
For more information, please view the PDF "Approach".

Sculptures AS 18 and AS 76, white wood and pine, 1984 and 2006: These sculptures are part of this presentation because the game Vitockey reflects the Aquarius symbol and the Curve.

* * *

Anyone which accelerates (taking off using blades or wheels from a pair of skates) and slows down (sliding or turning) in an elliptical environment (transition from a large to a medium and vice versa), can reproduce a MOTION that is highly fluid when compare to motion obtained from a surface made of straight lines or motion obtained from wearing shoes with soles without blades or wheels.

Of all sports, Vitockey with its elliptical curve is presently the only game which can sustain continuous unified sensory information for a long duration if conceived according to the Golden Rule, the Curve, Parallel Color / Expansionist Color © and a transitional color kit (TRANSITION)...

DEDUCTION: When the above supports this MOTION, we obtain a very high level of visual communication.
For more information, please view the list "Introduction to Vitockey".

Wishing you unified sensory information.