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Q&A

How did you become involved in doing research?

Having been familiar with Fresco since childhood, I began researching his life as a personal interest. I then wrote a short biography summarizing my findings. I sent this to Fresco. I was then invited to pursue my research more directly and thoroughly by visiting him for an interview and review of his materials. From there my research grew into a film project, a biographical compilation project, and an archiving project.

How is the research process different from what you expected?

For me, research is a very comfortable process. Finding meaning and making connections is rather easy when there is a powerful drive to discover and when one knows what they are seeking at every turn. Perhaps the most surprising aspect of research is the need for proper planning and organization from the outset. Without a plan for how sources and information will be organized when it is discovered, a researcher can encounter much hassle and wasted time or effort. It is a matter of making the process efficient.

What is your favorite part of doing research?

Most of all, I like discovering something new about the subject, such as a new source or lead. Each new discovery is a brushstroke that helps complete the picture. In my case, I am researching a person's life. Therefore, the subject is a closed one. Ultimately, only so much significant information can be discovered about a person living in a limited number of places and limited range of time. Because of this, it is easier to know what parts of the picture are missing and that the picture is being completed when new information is found.

Man of Tomorrow: a film on Jacque Fresco

Nathanael Dinwiddie

ARTIST STATEMENT

Research for this project has involved investigating the life history of renowned futurist, Jacque Fresco, and gaining more insight into the multiplicity of factors that have produced him. This was done by uncovering various forms of documentation of his life, interviewing people who knew him, and researching historical and intellectual movements that influenced him. The project has evolved into a three-part project involving the production of a

documentary film, compilation of biographical information, and the archival preservation of Fresco's materials. This project has come to be known as *Man of Tomorrow*.

Jacque Fresco is a 98 year-old man who has worked in many fields. This has earned him the title "multidisciplinarian." Throughout his life, his occupations have included commercial inventor, aircraft engineer, industrial designer, technical consultant, illustrator-draftsman, and behavioral therapist, but he has primarily been a socioeconomic

theorist and futurist for the last 40 years. The result is a captivating and enigmatic thinker. He was born in an age of tremendous technological promise and ideological permutations. Though much time has come to pass, Fresco remains a valuable figure of a once great episode in human history. As much as he may be the beginning of something great, he is the end of something tremendous. Fresco, as a descendant of a lineage of similar thinkers, may very well be the punctuation of a dissipating

intellectual legacy. The virtue of Fresco's work is the synthesis of several disparate disciplines that converge to realize an attractive new paradigm for human life.

Today Fresco is often considered a futurist or futurologist, philosopher of science, or technological utopian philosopher. However, he may be better thought of as a global planner. Though he has gained prominence only in recent years for his vision of the future and has inspired a fairly substantial social movement, for most of his life he was quite obscure. This has resulted in poor and neglectful documentation of his life, efforts, and ideas. Though in recent years documentation of his efforts have surfaced, all have been concerned with the same area of his work, or fail

to document him as anything more than a peculiar curiosity. In contrast, I am concerned with presenting Fresco in a more balanced manner, giving broader exposure and proportion to the subject's aspects. The standard manner of presentation has been deficient because too few have enjoyed unrestricted access to the vast and diverse collection of Fresco's creative work, as well as too little penetrative research into Fresco as a subject. Witnessing this deficiency of documentation, I have found myself, as archivist of his work and film/philosophy student, in the position to provide what has been missing. Perhaps no other medium better serves the function of reversing this deficiency than the art of film. Indeed, I find no other medium better suited

for representing a subject with the credibility and realism than the documentary. Visual imagery, the subtleties of an interviewee's expression, informative commentary, and well-designed narration coalesce to provide an advanced form of communication, expression, and revelation.

Man of Tomorrow is an audiovisual inquiry into the efforts of Jacques Fresco, as a tribute to his life, and as an information source for anyone else interested in this provocative and fascinating figure. Of his life, I explore his early experiences during the Great Depression, his early efforts as a scientist, engineer, and inventor, his turn toward social engineering and urban planning, his current efforts as a philosopher of the future,



and ultimately the culmination of his work as embodied by the organization he has founded, known as the Venus Project. Of his ideas, I explore his views regarding the future, human values, government, economics, behavior, language, social change, the role of science and technology, as well as the individuals and intellectual movements that influenced these views. Such themes will be explored due to the emphasis they receive in his work. To compliment these themes, I also explore Fresco's innovative designs, elegant architectural illustrations, and bold visualizations of future cities.

Production of *Man of Tomorrow* has entailed travel to locations in Florida, primarily Miami and Venus, and entails further travel to Los Angeles and New York. Currently, more than 200 hours of footage have been recorded and fourteen interviews conducted.

In addition to new footage, interviews, and commentary, the film will contain much of the recently organized archival materials, consisting of more than 2,000 audio and video recordings, 2,500 photographic images, 3,500 design renderings, 300 physical models, and hundreds of documents. The film will use old television and radio shows, video and audio recordings, newspapers, magazines, photos, sketches, paintings, and other documents.

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Work for *Man of Tomorrow* has been proceeding since fall 2012 and is expected to continue into 2015.

