

EVOLUTIONARY

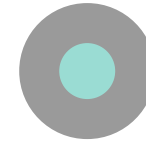
FUNCTIONALISM

A STUDY OF THE COMPLEXITY OF FUNCTION DIRECTED BY HUMAN USE AND BEHAVIOR



ELIZABETH GRABOWSKI 2014

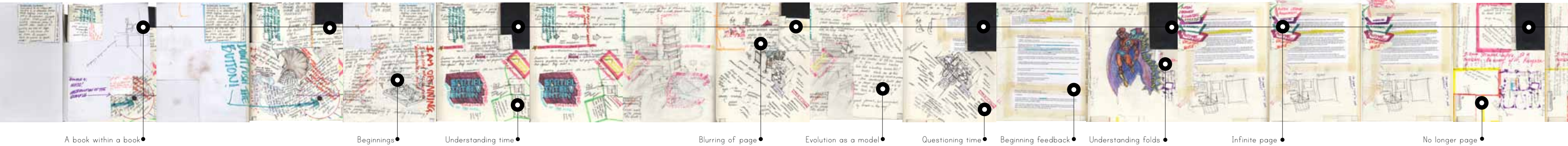
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FUNCTIONALISM



# EVOLUTIONARY FUNCTIONALISM

A STUDY OF THE COMPLEXITY OF FUNCTION DIRECTED BY HUMAN USE AND BEHAVIOR

ELIZABETH GRABOWSKI | MASTERS OF ARCHITECTURE | UNIVERSITY OF DETROIT MERCY  
SCHOOL OF ARCHITECTURE | ARCH 5100 | ARCH 5110 | ARCH 5200 | ARCH 5210 | WLADEK FUCHS



A book within a book

Beginnings

Understanding time

Blurring of page

Evolution as a model

Questioning time

Beginning feedback

Understanding folds

Infinite page

No longer page

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Extended page

External Source

Crisis

Animation

Culture as a source

Use as function

Sources of function

Change of scale

Artistic Science

Section

Human Behavior

Communication

# INTRODUCTION

## THE BEGINNING TO THE BEGINNING

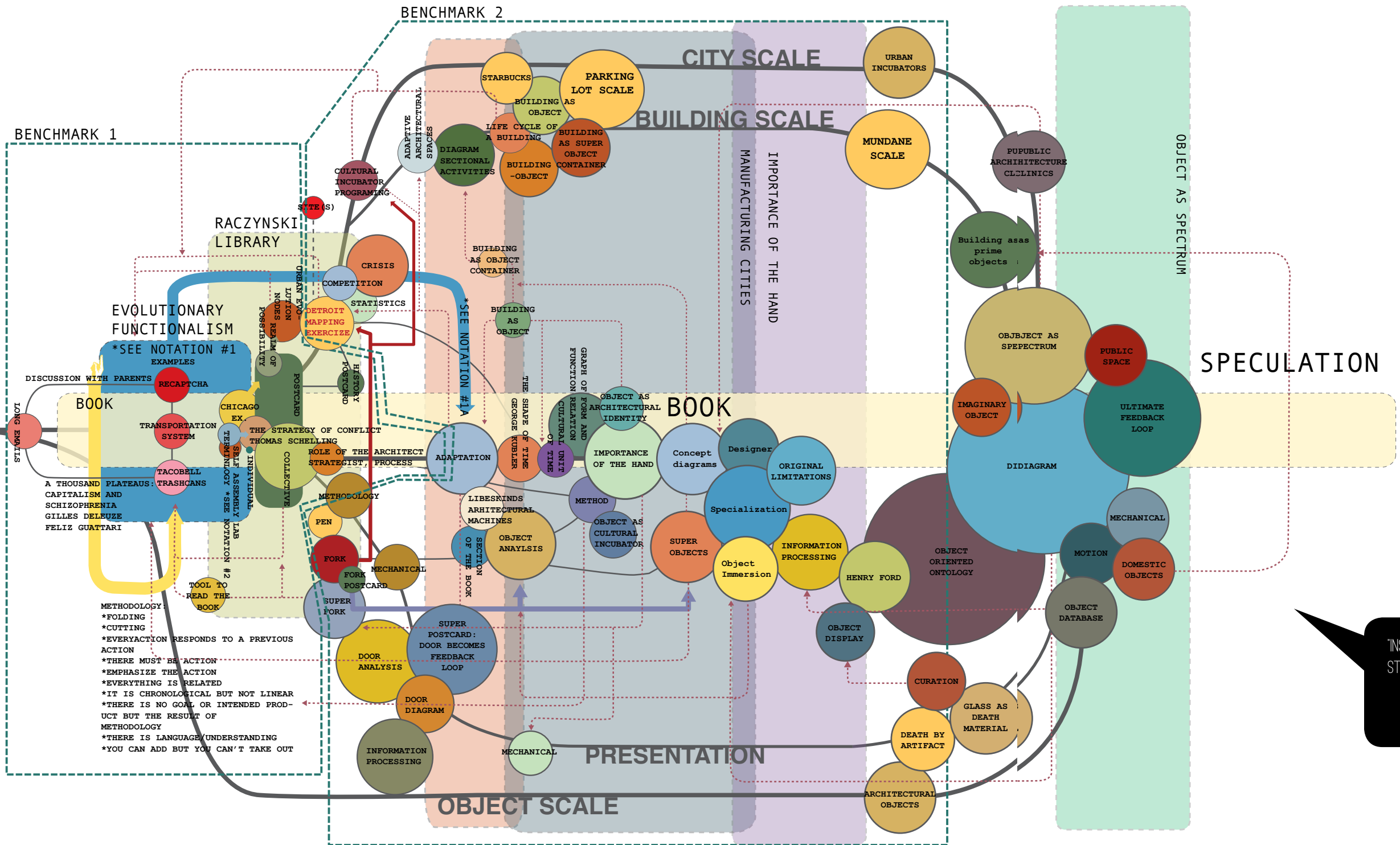
In simplicity there is complexity, and in curiosity there is design, which is driven by the process. The process is a series of questions that enlighten an unending path of questions. There is no end to questioning, and therefore no end to the process. The process is chronological, not linear and a manifestation of the human condition. By enveloping themselves in process, the designer is exposing themselves to the reality of the human condition. They are exploring what it means to be and create. With intention, but not expectation, the designer seeks to learn what potentiality exists in this world. The designer is suspended in space, accepting what time has created, what the present accepts and what the future looks to become. The object is the product of design and the process. The object is the manifestation of the human condition, created through the hands of the designer. What we make is what we are and what we are is designed.

This thesis is a catalogue of ideas, objects, and designs that are all connected with one over arching concept developed through out the academic thesis: evolutionary functionalism. Before this idea is dissected, it is necessary to understand the manner in which it was observed. This thesis is a theoretical foundation for this concept that explores its application for designers, curators, and all those that exist in a world of man made "entities". The product is an extensive research based process, not a conclusive space or guideline, and a theoretical foundation for practical application towards designing for human use. The foundation for this concept was created through experimentation, which in this case means that hypotheses were tested without a clear, direct goal, and instead initiated through questioning. That is to say the project did not lack control, but that the project naturally developed through unanticipated

exploration, intentionally. The final product is not known, the method is not known, and the results are not known. What emerges is a pattern, or logical connection between man made space and things and their relation to the human condition. The unpredictable nature of the process leads to further theoretical development, as it causes the hidden qualities of spaces, objects, and concepts to naturally reveal themselves.

Therefore, the product, this book, may appear to be a collection of seemingly sporadic investigations, but is really the result of the process creating a certain complexity that allows for patterns and realizations to emerge. For this reason the process develops chronologically, meaning one can trace why events occurred and how they effected other decisions, but the results are not linear. Tracing this project, which will be explored in a later section, would not

result in a simple, easily interpreted path. So, how does one speak about the development of an idea with such a complex path? By traveling the path chronologically, but not linearly, interpreting the investigations and their apparent meaning or observed phenomena, and exposing the complexity of every decision which wove the next step of investigations. When continuing beyond this page, note this process and how it has influenced this snapshot of a final product. A process in constant flux, morphing with every new discovery, is difficult to capture. This project continues forever, asking more questions, clarifying more details, adding more complexity, but this is where it ended for this academic thesis, in this time and place. Reflect on this thesis as a foundation to an impermanent end, and an introduction to the introduction of the future of design thinking.



# PROCESS MAP

#1: [WHEN AN OBJECT BECOMES MORE THAN IT'S OBJECTIVE QUALITIES ACCORDING TO ITS SOCIAL CONTEXT.]>[DESIGNING FUNCTION FOR THE POTENTIAL VALUE IN COLLECTIVE HUMAN ACTIVITY]>A[AN ADAPTATION TO AN OBJECT THAT GROUNDS THE OBJECT IN ITS SOCIAL CONTEXT IN ADDITION TO THE PROBLEM IT IS SOLVING][BEYOND SURFACE QUALITIES]

#2: [HUMAN INTERACTION, EXPERIENCE, COMPLICATED FUNCTION,RATIONAL BEHAVIOR, POTENTIAL FORCE, EFFICIENCY, CRISIS, RUPTURE, ABSTRACTION OF BEHAVIOR,ICON, STANDARDS OF CONSISTENCY, MUTUAL DEPENDENCE]

"INSTEAD OF BEGINNING WITH RADICAL DOUBT WE START FROM NAIVETE."  
 GRAHAM HARMAN  
 THE QUADRUPLE OBJECT

[1] Harman, G. (2011). Introduction. The Quadruple Object (5). United Kingdom: John Hunt Publishing Ltd.

Reconstructive Architecture: reconstruction of the city: set up a goal, rebuilding of an architectural condition through undefined people being a part of the architecture. Developing a platform. People re-make the building. Iterative process: the architect takes control of the building and what will happen happens. A link between past and future. The architect is simply the allowor, the ultimate designer. Deconstruction?

THE FIRST NOTE: THE BEGINNING

# POST-POLI BUTTON!

Understanding applied to larger scale.

\* Designing larger scale

→ around everything underhand



The next way through built method side design / Interactive

Lead Lectures: Influential sys Allowing the n Flip the norm? What if...

People occupying Infrastructure... tapping into to continue the

science experiment model relationship of object and making process in plant drawing process in part

made of communication message.

User based systems. material: for people use from they are cleaned?

It is not action w/ purpose that is important but instead interaction w/ "observation".



I am interested in an architect or designer that encourages people to think of themselves as users or to users building a space that are not about ego or to peers but about some key work. Like engagement etc. there is a much more thoughtful design process.

proactive vs. reactive architecture where people interact n hide behind to context this is compensate there design process. I must remember

way this experiment via HUMO

scene → Go establishment

the space "era" not system

\* reinventing space

creative Architecture: section of the city: setting a goal... of an architectural condition... defined people being a... of the architecture. Developing... line. People re-make the... rhythmic process: the... to take control of the... of and what will happen... A link between past... sure. The architect is... the allowee, the ultimate... Deconstruction?

THE FIRST NOTE: THE BEGINNING

**I AM OPENING**

create a function... the section is actually meant to... do something... Building does "work" using it... People do "work" for the building while... vitality → energy highlighting infrastructure... how do you approach site design in this context? via artistic character? growing: "site model" site planer? need

What is infrastructure?  
 " art?  
 " site?  
 " culture?  
 " history?  
 " natural system?  
 " transportation?  
 " context?

Infrastructure is a combination of infrastructure, culture, engagement, system

Process: marketability of the process, choreography of creating a building, the built environment

How does this occur? on the cultural level, on the dysfunctional urban level

using other people's "myself"

Understanding applied to higher scale.

\* Reorganizing scale

↳ allow a everything understand



SHOW THE SCENE

site → in... methodology - precedent - materiality

Emphasize the value of **thought** in architectural process / time creating physically out of things not physical and tapping into that system they exist in.

treating architecture like an artistic science

**SPATIAL INTERVENTION**

Dark nested monocoiled facade  
strong colored interior facade

ACTION IS NECESSARY. ORGANIZATION IS KEY TO LOCATION. SO IS ACTION.

MUSIC NOT MUSIC HAND

I must remember my thoughts in order to go back and finish house but key have already changed etc

**THE PROCESS REMAINS THE MOST IMPORTANT**

TAKE ADVANTAGE OF THE MUSK. UNFOLDING. MEMORY IS FOUND AND

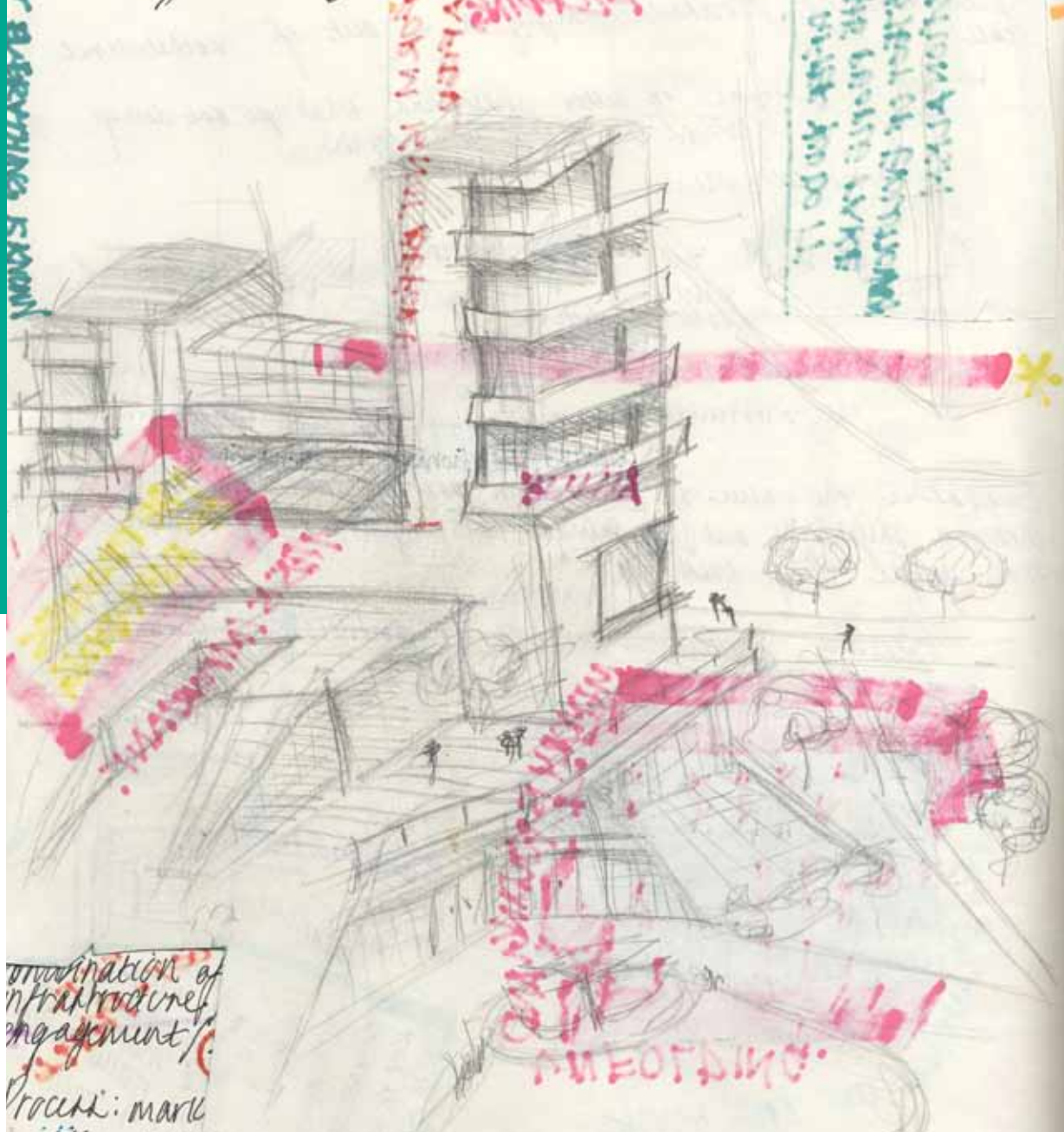
finding secrets in a design as if giving design already

the living model plants animals crystals combine the 3 dimensions with the living model

churches why do they religious importance? relative to function



Using Secrets in every building design as if giving a tour @ or a work design & space that a child would never want to leave



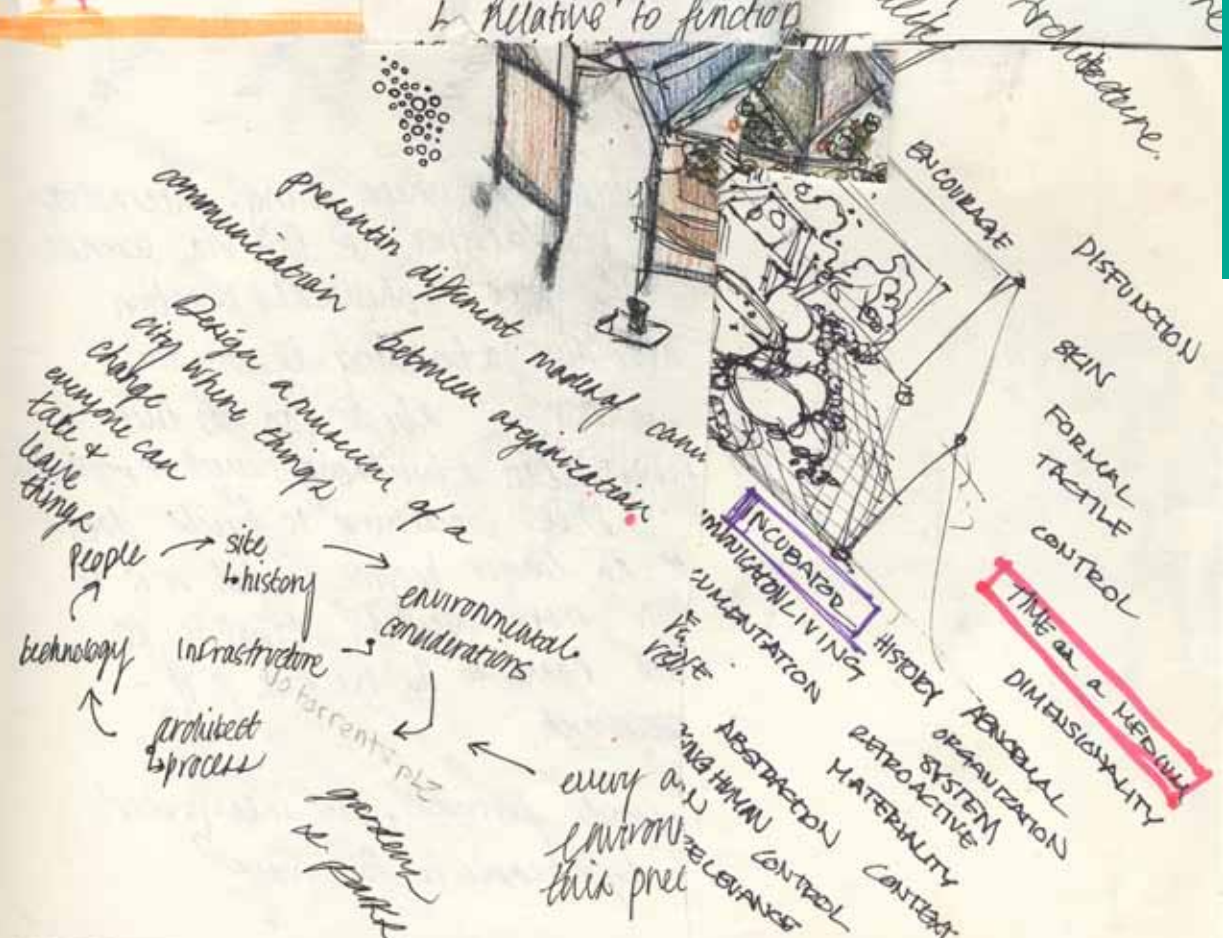
...ination of infrastructure engagement / Process: mark of the process the built e

give the concept & the build presented as a thing & personified. The building as a co



the living model  
plants animals crystals that  
combine the 3 dimensions with the living model  
churches why do they religious importance?  
↳ relative to function

ne scientific mobile architecture Model.  
Number of Architecture  
Mobility





finding secrets in every building design as if giving it a tour @ crosswalk design always that a child would never want to leave

the living man plants animals crystals combine the 3 dimensional process with the living model

• churches why do they last? religious importance? relative to function?

garden & parks. numerous complex. when about the inside & vice versa? the purpose? become part of the city? Design in process!

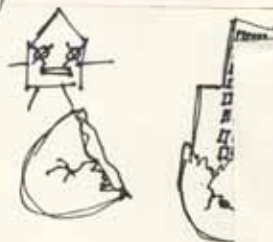


art installation where things interacting effect one another @ DIA via science ie. fire chemical reaction how does a building become this? model above can do this. revert. can a building revert or prevent. Once something is built does it no longer become useful or is it now more useful? What is its form have to do w/ form is it relevant?

beyond formal, but interpreted by people in this way?

Process: mark of the process of the built

give the concept & the build presented as a thing & personified. The building as a co



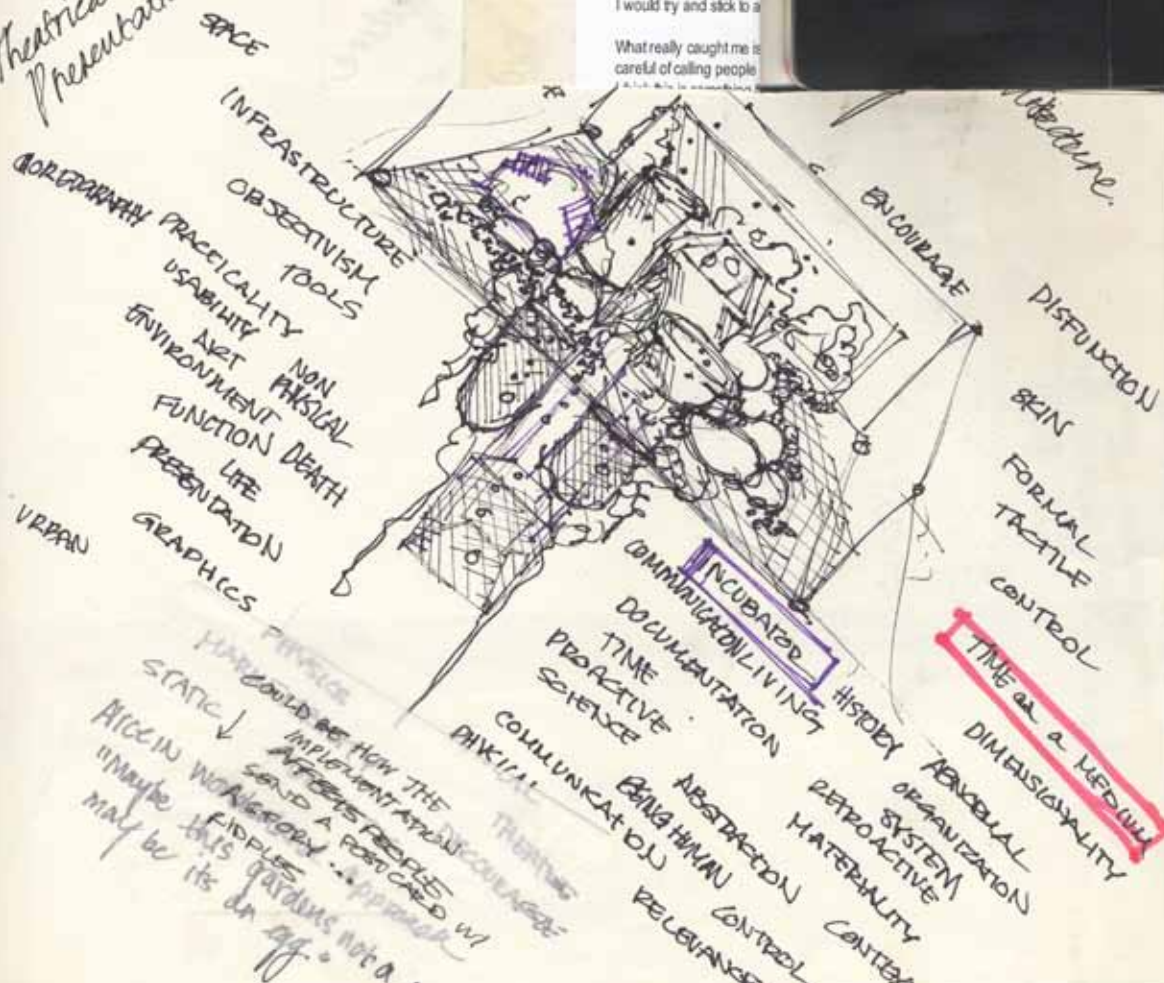
ing is tough really unpolished and awkward direction though. I really think it interesting. Like design that has or unresponsive design and that the modern architect? I don't kn [Quoted text hidden]

Krista Wilson <wils... To: Elizabeth Grabow

Hi Elizabeth - lots of ho I would try and stick to a

What really caught me is careful of calling people

Theoretical Presentation



STATIC → HOW THE DISCUSSAGE IMPLEMENTATION AFFECTS PEOPLE SEND A FORM CAED W/ MAYBE THIS GARDENS NOT A MAY BE ITS AN OFF

TIME as a MEDIUM

making secrets in every building  
design as if giving a tour @ cranbrook  
design always that a child would never want to leave

ing is tough, because it all depends on what you think is beautiful. Sometimes things that are really unpolished and awkward can be beautiful in terms of it's own honesty. I think you are going in a good direction though. I really think that some sort of conversation about adaptive or responsive architecture is really interesting. Like design that has a direct reciprocal dialogue with it's users. Maybe you're simply critiquing static or unresponsive design and that potentially grows into a bigger conversation about obsolescence and the role of the modern architect? I don't know... just throwing stuff out there.  
[Quoted text hidden]

Krista Wilson <wilsonkr@udmercy.edu>  
To: Elizabeth Grabowski <grabowskielizabeth@gmail.com> Wed, Jun 19, 2013 at 11:54 AM

Hi Elizabeth - lots of thoughts you have going on. I would try and stick to a few sentences - like where you ended off and think of all the other writing you did as part of the process.

What really caught me is what you defined as the role of the architect and how an architect communicates with humans in general (I would be careful of calling people "normal" - what is normal?). I think this is something that needs to be further explored in our profession especially with all the digital products architects do and social media - how does this impact communication and relationships with the architect and the population? You could definitely do a lot of models and tests of making stuff to see what the best ways of communicating are. Part of your thesis year could be using a communication process you develop to design a space that is "immeasurable". Is the product better?? Is the architect less out of reach to the public? Is the product of the architect and the people who designed it a reflection of the process yet still beautiful?

In regards to the role of the architect and the measurable and the immeasurable ( meaning the person and their interactions with the architecture is what makes it meaningful) - Louis Khan wrote about this... quote below. If you research this quote you will find a lot of writings on this topic.

"A great building must begin with the unmeasurable, must go through measurable means when it is being designed and in the end must be unmeasurable."

those are just some things that come to mind now... I guess I would look into reading some of Louis Khans work and see if that spurs anything.

Im always interested in the thesis year as a way for you to test a new process of working. I think the process of working is something that can be carried on past your thesis.

We can talk more about this later or if you have any questions. Thanks for including me in your search for feedback! continue the good thoughts...

[Quoted text hidden]  
Anthony C Martinico <martinac@udmercy.edu>  
To: Elizabeth Grabowski <grabowskielizabeth@gmail.com> Sat, Jun 22, 2013 at 3:15 PM

Hi Elizabeth,  
A very nice addition to your thesis idea. It contextualizes your thinking well, but I don't know if it narrows down the direction sufficiently. You have expressed many excellent ideas but I'd still suggest focusing on one or two. I'd like to discuss your thesis ideas in person.

I think I will have a meeting either Tuesday or Wednesday next week; the timing is still up in the air at this point. Would it be possible to meet Thursday? I have a dentist appointment in the morning but I think I can make it to the university by 12:30 or so? Does that work for you?

Tony

For some reason architecture is lost between architecture and user - distance.

What are I including? Creativity: how communication relates form?

give the concept & the build presented as a thing & personified. The building as a co



obs  
to re  
I wa  
arch  
sen  
also  
recognize

measurable  
↳ what  
↳ how  
↳ people  
↳ architecture

**ACTION CREATES RICHNESS.**  
**IS KOLLEAS.**  
**PROPOGATES CHANGE**  
**RELATES PEOPLE.**

mental clarity, I added this to the end of my document. What do you think?  
 And then I realized I was solving too many problems. If given a year to explore, I was not going to solve food hunger. I had a mental cleansing. I don't want to cut or remove any of the ideas. I want to choose the major issue I am most interested in and then let the rest of the ideas filter into the equation. That's when I decided during my thesis year I want to have as much fun as possible while designing.

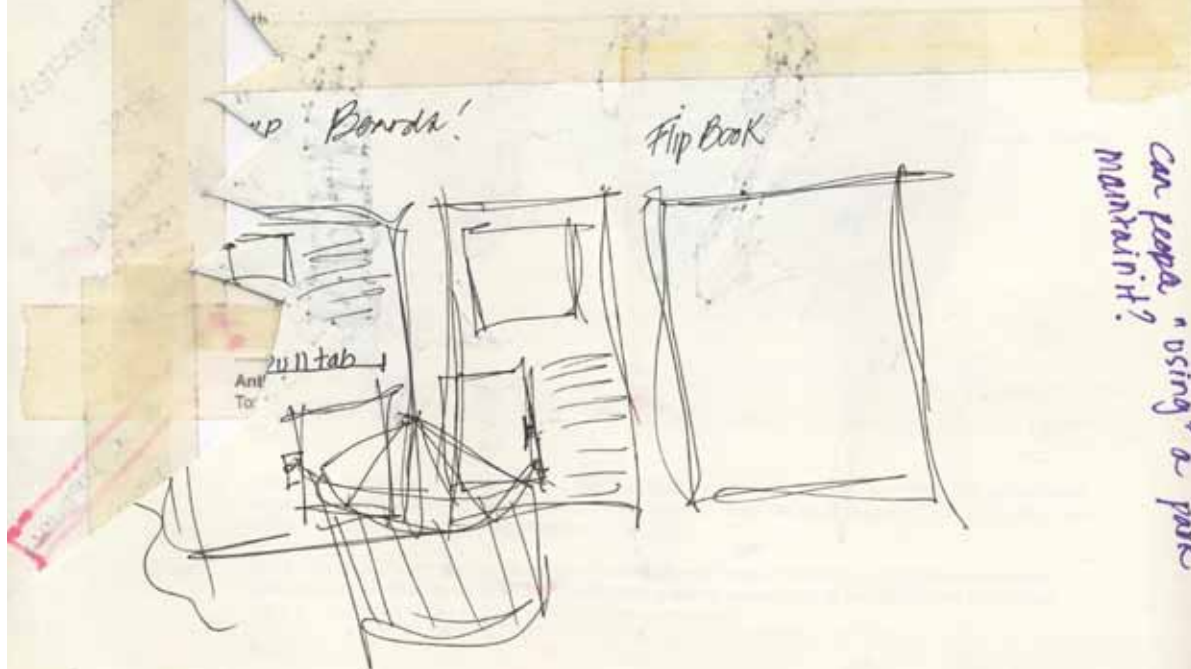
My thesis has been driven from the initial concept of a captcha being utilized to decipher text to turn them into online databases of books. I am most interested in learning how digital intervention can utilize the daily habits or interaction of people within it to create a space where it is. The rest will follow but that is where I will begin.

I want to add fun, which is still relevant. It is a tool to motivate or include people and I will need to understand what they are from other sources. Making an intervention fun to benefit a space. Just a thought, garbage cans that look like fun creatures to keep an area clean. (I got this idea from the taco bell garbage cans that spoke. As a person I want every piece of garbage in the whole room to hear the garbage can. How can I influence people in this way from an object to a city?)

I am nervous of creating an architectural dictatorship. I want the people who use the space to benefit from the space as well. A way to control this issue is to not specifically rely on quantifiable and measurable but to include immeasurable and communication and balance them. Also as an architect I do not assume total control over the result of my process.

The small actions of many to influence and be a part of the objective of the building. The architecture becomes a tool to the public. The function of the building is therefore to utilize the people it serves. It becomes the tool of the public and in doing so involves them in its being. The architecture itself adapts to the use of the people.

See next week any day for lunch except Wednesday.



abstraction, nonorganized, organic, based on emotion  
 rather than the external world  
 an individual, personal, individual, a

from a message of Strach: "rehabilitation" park, redefined use of natural, the natural space it adapts to

design the abyss...  
 What makes the architect is an agent of communication that interprets human behavior as an event

justify reds  
 justify reds  
 justify reds

do sketches, drawings

**I HAVE STRIBED BEFORE. IT IS NECESSARY BY MEANS OF IT. Recognize**

the mind  
 life is a series of moments  
 efforts or work  
 targets  
 as, activities  
 sets  
 activities  
 a whole  
 it means



According to the abstraction, nonorganized, organic, based on emotion, rather than the external world of an individual, personal, individual, a

**Subjectivity** → proceeding from a personal mind rather than the external world of an individual, personal, individual, a

**Objectivity** → based on facts, real life, measurable results relating to the body

**function** → something that one efforts or actions are intended to attain or accomplish, purpose, goal, target, relating to the body

**organization** → the governing rules of interdependent or coordinated parts

**existential** → understanding what it means to be human, the act of being

**Example:** think!

**What if you designed a building to be 'aware'?**  
A space explains what it means to be human?

**Have created before. It is necessary to be weary of it. Recognize**

**CHANGE RELATES PEOPLE.**

**Personality** → thoughts more important than words

**Feedback** → people making out the

**Contradictor** → never

**beginning...**

**all over the final product**

**going for animals**

**presentation at experiment**

**Simon says**

**human tests**

**Share @ each other's**

**how can you make architecture uncomfortable?**

**use creates beauty**

**never always wins over**

**emotion**

**reason**

**technology**

**Timeline:**

**architectural sketch**

**create:**

- site analysis
- write conceptual plan
- draw

**Sketching designed architectural sketch**

**Bill Noyes Studio**

**Graphic of order**

**When I'm working on a problem, I never think about beauty. But when I've finished, if the solution is not beautiful, I know it's wrong.** - Fuller

According to the abstraction, nonorganized, organic, based on emotion, rather than the external world.

**Subjectivity** → proceeding from a personal mind rather than the external world. pertaining to the characteristics of an individual, personal, individual, or personal evaluation relating to the mind.

**Objectivity** → based on facts, real life, like measurable quantitative results.

**Function** → something that one expects or achieves are intended to attain or accomplish, purpose, goal, target, relating to the body. cold, cool, detached. a result of an object perceived need. Proper to a person thing.

**Organization** → the governing rules of interdependent or coordinated parts. to form an or into a whole consisting of interdependent or coordinated parts. be human.

**Existential** → understanding what it means to be. the act of being.

**Necessary** → *to be aware?* And then I realized I was solving the world hunger instead choose after into the re designing.

*Example: think head!*

SKETCH BOOK 015 A

**ACTION CREATES RICHNESS** +++++

**IS KULDEKS**

**PROPOSES CHANGE**

**RELATES PEOPLE**

*And then I realized I was solving the world hunger instead choose after into the re designing.*

*thesis has been of text to turn the natural interve There it busy and war and I will need invention fun to help an a t every jence pi because I am n to benefit from the*

*systems, ever changing as people use to their use*

*putting stories architects*

*What do architects do... put funny things in drawing*

*Personality! I thought more important than another?*

*designing for animals*

*applying people to DTC*

*presentation at experiment simon says*

*human tests stare @ each other how can you make architecture unimportant?*

*use creates beauty*

*reason always wins over technology*

*reason*

*you don't have control over the final product. they pretend from the beginning...*

*designing in words*

*superficial concepts*

*unusable*

*Computers will hit!*

*ask the board*

*people meeting out etc*

*Computers → owner*

*use makes*

*site can't be made*

*create*

*draw*

*technology*

*reason*

WHEN I'M WORKING ON A PROBLEM, I NEVER THINK ABOUT BEAUTY. BUT WHEN I'VE FINISHED, IF THE SOLUTION IS NOT BEAUTIFUL, I KNOW IT'S WRONG. - FULLER

Bull Nogués Studio



CHANGE RELATES PEOPLE

personality / thought more important than another? / I thought more important than another? / ask education / days being out use / people making out use / Contradictor → small / beginning ...

applying / Vapora / presentation at experiment / simon says / human tests / start @ each other / how can you make architecture / uncomfortable? / use creates beauty / reason always wins over / technology / reason

relationship between what / we do and what people / finds we do

Timeline: / create: / write can not / site can not / did / create: / clothing designed / architectural style



I lost my page. I deconstructed.

Key word

Destructed ≠ smooth

is not the key to humanity in deconstructing / the human behavior / architect / immediat / what big / and Deleted / site to start / out this fu / artistic / hierarchy / Substantive / ambitious / communicative / for / timed / antation

**ACTION CREATES RICHNESS.**

**IS ROLLOUS.**

**PROPOSES CHANGE**

**RELATE PEOPLE**

systems, in human behavior + design characteristics.

measurability

unmeasurable

"My project" → a public space?

existing building stories architect

thesis has been... text to turn the... interview... there it

History

Evolution

AN SPIRIT

EXISTENTIAL

being

branches

relationships

ABOUT

Thesis Proposal Sub...

For my first... into a more cohesive... the answers just yet... as a design process... and how each part r...

Reconstructive vs. De...

Is there a wa... accomplish a goal? W... steady table...

Anthony C Martinico <martinac@udmercy.edu>  
to: Elizabeth Grubowski <grabowskielizabeth@gmail.com>

Tue, Jun 18, 2013 at 4:37 PM

Hi Elizabeth,

Thanks for sending me your updated thoughts about your thesis. I can see you are definitely making progress. Your ideas still strike me as being a bit too broad. I would like to meet with you, say sometime next week, and discuss your ideas further because there several directions they could take you.

Before we meet however, I'd like to ask you what you hope to learn from your investigation. Note that my question is not, "what do you want to do?". I think the biggest mistake students make when they approach their thesis is deciding too soon what it should be. If you knew what to do, what would be the purpose of the investigation at all? The only question which would remain is, "what does the project look like?"

As I've already said to a couple of your classmates, having an entire year to study an issue is a luxury to be savored. Don't rush it. Think about not only what you want to investigate, but also how to conduct the study. Your Thesis Ideas 1.5 are teeming with possibilities ranging from theory to complex systems (rhizomes, possibly) which have no fixed nature. There are many people who have already done research in this area -- from philosophers like Deleuze and Guattari to biologists and natural scientists, to architects like Sola-Morales. It would probably be helpful to have a reading list and dive in. I'd be happy to help you narrow down the possibilities, so let's talk about this when we meet.

FYI: the studio project in Poland was an "informatarium", a cross between a museum and a laboratory, located on the Vistula in Praga. One of the Polish students proposed a building over the river. As we discussed the project it became clear that the more successful the project became, the more necessary it became. It was a building whose function had to change the more it developed, without a fixed nature. At least a couple of your ideas reminded me of this.

A final thought. It is crucial to establish a good rapport with your studio instructor for your thesis. I believe you are in Wladek's studio, so make sure he is supportive of you taking your project. I don't know how knowledgeable he is about the topics contained in your proposal, but hopefully he will be able to offer some assistance and direction.

Please let me know when you would like to meet. I stopped by your father's office on the campus, and left a note about getting together for lunch. However, I think it would be better to meet separately from my lunch with your dad.

Best regards,

**WHAT IS IMPORTANT ABOUT THIS BOOK?**

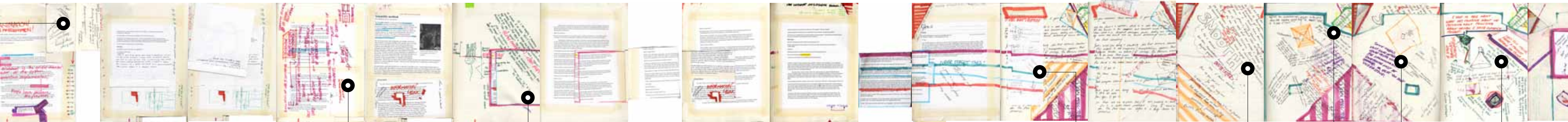
**PLEASE ASK ABOUT AUDITORIUM BOOK.**

**THERE IS A SECTOR UNDER THE STAIRS AND YOU CAN'T GET TO IT.**

Practice about Auditorium book.

What is important about this book?

Please ask about Auditorium book.



Benchmark 001

Time in flux

The rupture

Complexity of process

Thought as fold

Chronological

Thinking about thinking

# INTRODUCTION

## “ EVOLUTION THE BEGINNING

Syllabification: ev·o·lu·tion

Pronunciation: / ev lo oSH n /

NOUN

1. The process by which different kinds of living organisms are thought to have developed and diversified from earlier forms during the history of the earth. The idea of organic evolution was proposed by some ancient Greek thinkers but was long rejected in Europe as contrary to the literal interpretation of the Bible. Lamarck proposed a theory that organisms became transformed by their efforts to respond to the demands of their environment, but he was unable to explain a mechanism for this. Lyell demonstrated that geological deposits were the cumulative product of slow processes over vast ages. This helped Darwin toward a theory of gradual evolution over a long period by the natural selection of those varieties of an organism slightly better adapted to the environment and hence more likely to produce descendants. Combined with the later discoveries of the cellular and molecular basis of genetics, Darwin's theory of evolution has, with some modification, become the dominant unifying concept of modern biology
2. The gradual development of something, especially from a simple to a more complex form:  
the forms of written languages undergo constant evolution
3. Chemistry the giving off of a gaseous product, or of heat.
4. A pattern of movements or maneuvers: silk ribbons waving in fanciful evolutions
5. Mathematics , • dated the extraction of a root from a given quantity.

"SOMETIMES THE PROBLEM IS A RATIONAL ONE AND SOMETIMES IT IS AN ARTISTIC ONE: WE ALWAYS MAY BE SURE THAT EVERY MAN-MADE THING ARISES FROM A PROBLEM AS A PURPOSEFUL SOLUTION." [2]

GEORGE KUBLER  
THE SHAPE OF TIME

Origin:

Early 17th century: from Latin evolution(n-) 'unrolling', from the verb evolvere (see evolve). Early senses related to physical movement, first recorded in describing a tactical "wheeling" maneuver in the realignment of troops or ships. Current senses stem from a notion of "opening out" and "unfolding," giving rise to a general sense of 'development'. [1]

## AUTHORS NOTE

Evolution: the process by which things change as they are subjected to environmental and physical pressures



THE DESIGNER AND HER OBJECT

[1] "Definition of evolution in English: evolution." Oxford Dictionaries. N.p.. Web. 27 Mar 2014. [http://www.oxforddictionaries.com/us/definition/american\\_english/evolution?q=evolution](http://www.oxforddictionaries.com/us/definition/american_english/evolution?q=evolution)

[2] Kubler, George. The Shape of Time. United States of America: Yale University, 1962. 7. Print. >.





## FUNCTION

“

Syllabification: func-tion

Pronunciation: / f NGkSH n/

NOUN

1. An activity or purpose natural to or intended for a person or thing: bridges perform the function of providing access across water. Vitamin A is required for good eye function

1.1 Practical use or purpose in design: building designs that prioritize style over function

1.2 A basic task of a computer, especially one that corresponds to a single instruction from the user.

2. Mathematics: a relationship or expression involving one or more variables: the function  $(bx + c)$

2.1 A variable quantity regarded in relation to one or more other variables in terms of which it may be expressed or on which its value depends.

2.2 Chemistry: a functional group.

3. A thing dependent on another factor or factors: class shame is a function of social power

4. A large or formal social event or ceremony: he was obliged to attend party functions

VERB

1. Work or operate in a proper or particular way: her liver is functioning normally

1.1 (function as) fulfill the purpose or task of (a specified thing): the museum intends to function as an educational and study center

Origin:

mid 16th century: from French fonction, from Latin functio(n-), from fungi 'perform'.

”

## AUTHORS NOTE

Function: the designed intention or human use of an entity

## EVOLUTIONARY FUNCTIONALISM

The particular design process discussed in this thesis has been termed **evolutionary functionalism**, which is the recognition and interpretation of existing habits of human behavior that influence the designer to explore the potentiality of human action. Organisms evolve in an ecosystem according to different environmental conditions that pressure or demand change. The process of evolution is chronological, but not linear. This means that the evolution of an organism occurs in time, but does not occur at a designated rate of change or with a pre-ordained outcome. Scientists can only predict the future evolution of organisms and trace the results of past conditions to adaptations. Evolution is also site specific because conditions of one environment might affect an organism to change differently than if it was in another environment. An organism is subject to evolution based on whatever environmental pressure presents itself. There is no goal or ideal form in evolution; it is simply a physical response to environmental conditions. For

clarification consider the following scenarios:

In a stable environment, organisms may slowly evolve as different conditions present themselves. There is no immediate crisis that requires the organisms to adapt quickly. However, in the event of a significant change to the ecosystem the organisms are under greater pressure to change in order to survive. For example, an ice age or a new species introduced to an environment disrupts the ecosystem's rate of change. The organisms within the environment either live or die depending on their physical attributes, and the surviving organisms pass on their genes and create an adaptation. Therefore, not only is the rate of evolution dependent on the conditions that present themselves, but it is also simply a formal and functional response to different conditions, not an effort to be an ideal organism.

[1] "Definition of function in English: function." Oxford Dictionaries. N.p.. Web. 27 Mar 2014. [http://www.oxforddictionaries.com/us/definition/american\\_english/function?q=function](http://www.oxforddictionaries.com/us/definition/american_english/function?q=function)

NOTES FROM A BIOLOGIST

Grabowski M.S. Ph.D., G. (2014). Detroit: University of Detroit Mercy Biology Department.

Sexual selection  
is a male's bristly feathers indicate good health, good genes to pass on  
male choose favorable traits in male giving greater chance for offspring to survive

Organism of a particular species  
basic structure/function

1. metabolism
2. gas exchange, gills/skin
3. reproduction
4. digestion
5. locomotion wings or flippers

niche in nature that change as envr. change over time

"Natural" selection  
mod. temp, weather, climate, food availability, water

ie. desert mammals have large ears to radiate heat

my biological correlations to what I see you do

"Urban" selection

my biological correlations to what I see you do

"Citizen" selection

people choose favorable features

ethic make up green or artful historic or contemporary

building

inf. basis structure that serve purpose

1. durability
2. roof
3. heating
4. ...

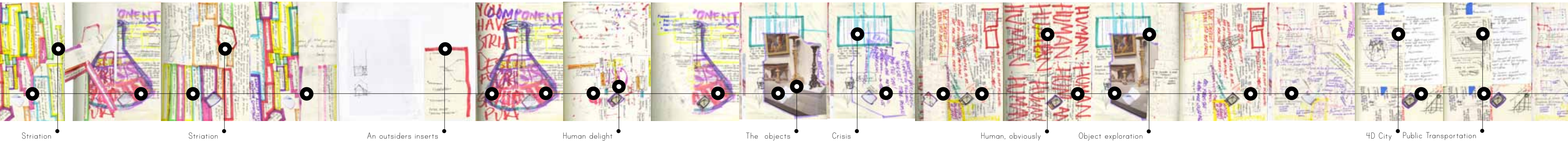
"Urban" selection

location in city important vs. neighborhood

purpose theatre, museum, trans center

structure, organization, physicality, theater, objectivism, obscurity

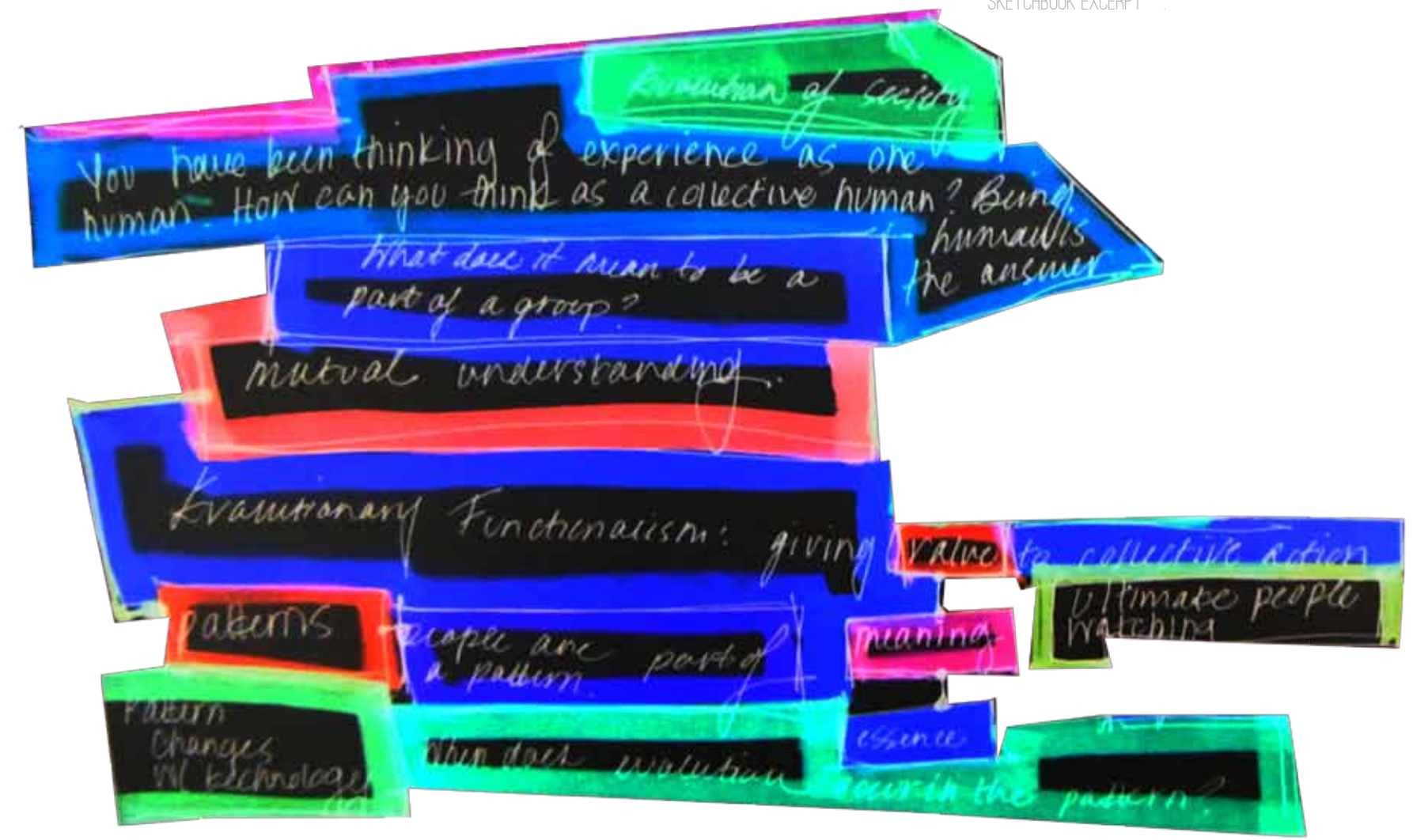
niche in cityscape



SKETCHBOOK EXCERPT

Evolution as a model can be applied to the design process through the exploration of the existing functions of spaces, objects, and other man made phenomena; hence, evolutionary functionalism. The experiments documented in this thesis attempt to apply this theory through architectural process.

The function of a designed entity is subject to certain external environmental pressures, primarily human expectations and use. The form and function of objects has developed throughout history based on a variety of pressures, which will be explored throughout this thesis. Objects evolve by the hand of the designer as they respond to these pressures. Designers can recognize these pressures as an opportunity for innovation, to encourage a design to evolve more relative to its environment and function.



The original inspiration for this concept was developed from a computer program called ReCAPTCHA. CAPTCHA is a computer program that distinguishes users as human or computer. The original developers of CAPTCHA used distorted images of text as data input that could be interpreted by a human user, but not by automated programs typically created to generate spam. Every day approximately two hundred million human users spend roughly 10 seconds interpreting CAPTCHAS adding up to a total of 150,000 hours of human use [1].

ReCAPTCHA is an effort developed by Luis Van Ahn and the School of Computer Science at Carnegie Mellon University to channel this human effort towards a greater good. The innovative redesign of a CAPTCHA allowed human interaction to become more productive by digitizing and archiving books, newspapers, and old time radio shows through the interpretation of blurred text by users, making this information accessible world wide.

If how humans "use" things can be applied to non-physical human action on the inter web, it could also potentially be applied

to actual, tangible human action and allow designers to create objects and architecture to be more impactful based on the use of humans.

Hence, evolutionary functionalism became an exploration into the existence of everyday objects and spaces, explored as a design method allowing the human condition to be illuminated further through the hands of the designer based on their observation of real world users. The key to designing for this condition is not to create a completely new design, but instead to create an evolution of the original existing context. Much like the evolution of CAPTCHA to reCAPTCHA, the identity of the "thing" is still intact, but the way in which humans interact with the online system was analyzed as a design asset. In the case of reCAPTCHA, the design could be considered crowd sourcing or taking advantage of the actions of a mass quantity of people. However, evolutionary functionalism can be examined on multiple scales, including individual use. How one individual interacts with a single object can influence the objects purpose and be used as a design asset.

[1] Google. (2014). Recaptcha. Retrieved from <http://www.google.com/recaptcha/learnmore>

A CONVERSATION IN THE POOL: A BIG JUMP

EB: Do you remember those examples I gave you...

MOM: No.

EB: :-/ Well the first was ReCAPTCHA, which is a code that proves you are human to the computer software, but someone made more than what it is: blurred passages from books, radio shows, magazines are interpreted by users and turned into an online database.

DAD: Huh, that's interesting.

EB: Yeah, what I am doing is something like that but more some how. The second example was an imaginary transportation system that requires bricks as tickets of passage. The station would be in an area that needs demolishing. As people used the station the buildings would be demolished. The third is trash cans at Taco Bell...

MOM: Oh! I get it! The ones that talk back when you throw things out?

EB: :-O YES! (This never happens... MOM never knows what I am talking about when I describe my projects... I had to take advantage of the situation!)

MOM: And everyone cleans up and throws things out because it is fun?

EB: :-O YES! But what I am doing is all three examples combined but some how more...

MOM: Yeah...yeah...I got it.

EB: So then let me explain this. I am reading a book. It talks about potential. Say I have a pen. The fact that I define it in itself limits its potential. This one thing can be linked to thousands of other ideas. It is much more than a word or a writing utensil. Anything can come from it beyond what we think it should be. The pen with one word and one purpose is striated [1]...the grid... the one controlled existence. But when that pen becomes more and is subjected to unlimited possibilities, that thing moves beyond the grid and becomes smooth!

MOM: Huh. I think striated.

EB: But do you get it?

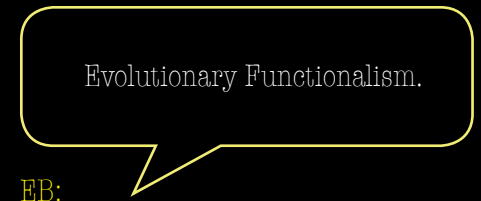
MOM: Yes. Its very cool.

EB: So what am I doing?

MOM: Your making something more than it is... its... its function.

EB: What would you call it?

DAD: I think its evolution. (DAD is a biologist) The things you are changing are doing so because of the environment they are in and there is pressure for them to change. Its like adaptations.



EB:

[1] Deleuze, G., & Guattari, F. (1988). A thousand plateaus. London, New Delhi, New York, Sydney: Bloomsbury.

**ACTION CREATES RICHNESS**  
+++++

**IS ROLLOUS.**

**PROPOSAL CHART**

**RELATE PEOPLE**

listen

mental clarity.

was solving world hunger instead choose filter into the in designing.

thesis has been

mission 1:

submission I have decided to attempt organize my thoughts from my sketch book presentable concept. I have many questions and am not interested in searching for I am interested in designing experiments to help me find the answer and using this From this point I plan on creating a diagrammatic representation of my thoughts

lates to the other. **THIS SOUNDS GREAT! I WOULD CAUTION YOU TO BE RIGOROUS IN YOUR PROCESS THOUGH... MAKE SURE EVERYTHING YOU PRODUCE HAS INTENT & PURPOSE. SOME INVESTIGATIONAL THINGS THAT SOME THINGS**

constructive Architecture: **WILL BE DISCARDED, WHEREAS OTHERS WILL SERVE AS A BASIS OR MODEL FOR FUTURE INVESTIGATIONAL TOBIVOLUNT**

y to apply the architectural design of space to a building or city or object to that if one were to single handedly inspire a population to reconstruct a city by

Using existing advantage of their already existing habits and implementing a design process? Setting up a goal, the architect recognizes a problem and designs with the community/the people/ the population/ the existing context as the solution to that problem. For this discussion, I will call them "The People." The architect would not have a specific intentional outcome but would instead create a social experiment utilizing "the people's" habits and however the architect decides to communicate with them.

Who are "the people"?

The people become part of the architecture whether intentional or not. They cannot be defined but only estimated. You can assume that if you plant an architectural element in a specific area research would suggest a certain demographic would use it. However, over time that demographic would change and that architecture may or may not be relevant.

The architect loses control. All the architect can do is create a potential plot line. People can remake or demolish the building as they use it.

For example, say in some pretend world there is a transit system that requires everyone pay to use the public transit with a brick. The stations for this transit center would be located near abandoned spaces. Young professionals, kids, old people, everyone, would take a brick from an abandoned building and use it as a token for transport. As the transit system was used the people would be demolishing abandoned buildings and removing a monetary strain on their pretend government. Once the area was clear of abandoned structures, the function of the station would change. It would either be mobile and move to the next plot of demolition, or it would become a beautification station. Now instead of a brick as a token, riders must place a flower.

What is "process"?

The architect cannot control "the people". The architect must not try to control "the people". Instead the architect becomes a negotiator and communicator between design and the people. The architect's process does not belong to them. The architect must admit that they have little control. However, this does not mean that the architect is weak. An intentional system is developed for "the people" to be a part of. This includes many things: the infrastructure, materiality, dysfunction, form, control, time, dimensionality, abnormality, history, incubation, organization, systems, retroaction, context, documentation, science, humanity, relevance, physicality, theater, discouragement, static, marketability, graphics, presentation, urban, physics, objectivism, obscurity, life, art, environment,

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IS THIS ABOUT NARRATIVE? STORIES ABOUT ARCHITECTURE? IF SO, PICK UP "CITIZENS OF NO PLACE"

I LIKE THE IDEA OF CONSTRUCTING A NARRATIVE FOR YOUR THESIS.

**ANIMATION! IN PRESENTATION!**

death, usability, physical, tools, place, "the people".

The process of the architect is in fact the deciphering of the design through experiment communicating with "the people." This is not a strict, outlined, repeatable occurrence. that if done correctly, is a link between the past and the future.

What is "communication"?

Maybe this garden is not a garden, maybe it is an egg.

The architect is not only communicating with "the people" but also with scale; object to an entire city. The architect must communicate with the system. It is an undet abstract substance of design. Not everyone is an architect because not everyone can read and no architect reads the system in a similar manner and not every architect makes space. architect knows there is not an answer to a problem and anyone can become an architect.

**Architecture is the artist's creator. Reader of the system. Intentional implications.**

The architect communicates by relating to a subject. Similar to an artist, the architect must see the system in a new way to ensure any project is valid. The project must be truthful, and the architect knows and feels when it is not.

Communication is concrete, abstract, and personal to the architect and the project and the system. Communication is verbal as well as a physical experience. By communicating with people and with the site the architect is influenced. Influence is then interpreted into a physical form. That form has been thought but must be unthought. Any form of expression, particularly ones that release control are good methods. A film, painting, videography, performance, etc. The process of the architect is communication which is a journey.

What is "functionality"?

It is possible to hide behind aesthetics. But this is a hollow architecture. It has no substance and it is not a part of humanity but a fleeting functionality. The architecture should be living. It should breathe from the system once the architect gives it life. The building changes but is what "the people" need. What function should this be then? I am not sure what function it should be for people life. I'm not sure if there should even be a function.

I have looked at churches as a research basis on how to examine. An old church contains remnants from many different architectural periods. It is amazing to see how acceptable to have so many different typologies in one space and they have been used differently. The function remains the same. A church with a multitude of different periodic styles can exist and be relevant to a city.

Notes:

I am interested in potentially working with nature as it is a medium lacking in control. However I do not want to design a park but perhaps an "incubator." An incubator is a space where things are strategically

**IT WILL ALL COME TOGETHER IN THE END...**

located within an urban setting that promotes urban health. I am interested in exploring the functionality of that space.

I am interested in maximizing the profitability of the architectural process.

I am interested in making as much as I can. I want to push the limits of what it means to present architecture. I also want to reevaluate process by making GIANT site paintings, GIANT site models that are decomposing plant like material that changes through time and can be an ignited experiment.

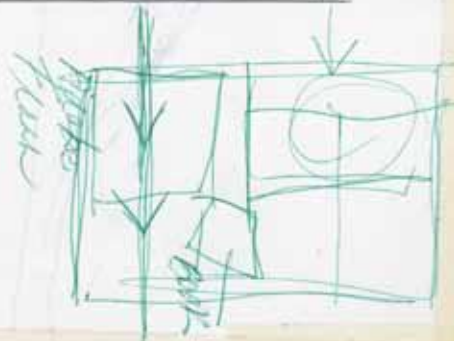
I am interested in modeling process in 3 dimensions.

Next Steps:

I would like to read some books. Any suggestions??

I am going to make things. IN GENERAL.

I THINK IT'S GOOD TO BE THINKING ABOUT PROCESS & TECHNIQUE, BUT I WOULDN'T LET THAT DICTATE THE PROJECT. IN OTHER WORDS, USE WHATEVER MEDIUMS WORK BEST OR MAKE THE MOST SENSE IN COMMUNICATING YOUR IDEA(S). KEEP WRITING & READING THROUGHOUT THE SUMMER & ATTEMPT TO NARROW YOUR CURIOSITIES INTO A RESEARCH TOPIC/THEME OR A QUESTION/STATEMENT THAT SITUATES YOURSELF IN A BROADER CONTEXT.



SPONTANEOUS WORKSHOPS. ✱✱✱✱

What else is a book? A TRUNK.

WHAT IS CRUCIAL TO UNDERSTANDING STAN VINGS?

- > Tony,
- > I have had a bit of mental clarity. I added this to the end of my document. What do you think?
- > And this I realized I was solving too many problems. If given a year to explore, I was not going to solve anything, including world hunger. I had a mental clearing. I don't want to cut or remove any of the issues I cared, but instead choose the major issue I am most interested in solve them.
- > In the rest of the questions naturally filter into the equation. That's when I decided during my third year I want to have as much fun as possible designing.

- > My entire thesis has been driven from the initial concept of a camera being utilized to depict illegible images in text to turn them into primary databases of books. I am most interested in learning how building or architectural intervention can utilize the daily habits of construction.
- > of people without it to benefit the environment. There it is. The rest will follow but that is where I will begin.
- > I have mentioned beauty and want to do fun, which is still relevant. It is.

- > a tool to motivate or include people in their use and I will need to understand what they are from other sources. Making an architectural intervention fun to benefit a space. Just a thought garbage cans that look like fun creatures might inspire people to keep an area clean. (I got this idea from the Eco Bell garbage cans that spoke. As a little kid I would throw out every piece of garbage in the whole room to hear the garbage can.
- > How can every scale of design influence people in the way from an object to a city?
- > I was timid at first because I am nervous of creating an architectural dictatorship. I want the people who use the space to benefit from the space as well. A way to control this issue is to not specifically rely on observation and measurables but to include immeasurables and communication and balance them. Also to realize as an architect I do not assume total control over the result of my process.
- > I want the small actions of many to influence and be a part of the objective of the building. The architecture becomes a tool to the public. The function of the building is the desire to utilize the

3 THINGS TO SOLVE NO ONE CAN NOT DO ANYTHING.

EVOLUTION OF THE 5 CONCERNS

EVOLUTION OF THE 5 CONCERNS

EVOLUTION OF THE 5 CONCERNS

EVOLUTION OF THE 5 CONCERNS

EVOLUTION OF THE 5 CONCERNS

EVOLUTION OF THE 5 CONCERNS



DOUBLE SKETCH PROJECT

LAYERS OF INFORMATION...

[Quoted text hidden]

# Scientific method

From Wikipedia, the free encyclopedia

The **scientific method** is a body of techniques for investigating phenomena, acquiring new knowledge, or correcting and integrating previous knowledge.<sup>[1]</sup> To be termed scientific, a method of inquiry must be based on empirical and measurable evidence subject to specific principles of reasoning.<sup>[2]</sup> The *Oxford English Dictionary* defines the scientific method as: "a method or procedure that has characterized natural science since the 17th century, consisting in systematic observation, measurement, and experiment, and the formulation, testing, and modification of hypotheses."<sup>[3]</sup>



An 18th-century depiction of early experimentation in the field of chemistry.

The chief characteristic which distinguishes the scientific method from other methods of acquiring knowledge is that scientists seek to let reality speak for itself, supporting a theory when a theory's predictions are confirmed and challenging a theory when its predictions prove false. Although procedures vary from one field of inquiry to another, identifiable features distinguish scientific inquiry from other methods of obtaining knowledge. Scientific researchers propose hypotheses as explanations of phenomena, and design experimental studies to test these hypotheses via predictions which can be derived from them. These steps must be repeatable, to guard against mistake or confusion in any particular experimenter. Theories that encompass wider domains of inquiry may bind many independently derived hypotheses together in a coherent, supportive structure. Theories, in turn, may help form new hypotheses or place groups of hypotheses into context.

Scientific inquiry is generally intended to be as objective as possible in order to reduce biased interpretations of results. Another basic expectation is to document, archive and share all data and methodology so they are available for careful scrutiny by other scientists, giving them the opportunity to verify results by attempting to reproduce them. This practice, called *full disclosure*, also allows statistical measures of the reliability of these data to be established (when data is sampled or compared to chance).

### Overview

See also: History of scientific method and Timeline of the history of scientific method

Scientific method has been practiced in some form for over one thousand years<sup>[4]</sup> and the process by which science is carried out.<sup>[5]</sup> Because science builds on previous knowledge, it consistently improves our understanding of the world.<sup>[6]</sup> The scientific method also improves the way we think and gradually becomes more effective at gaining knowledge.<sup>[11]</sup> For example, the concept of falsification (first proposed by Karl Popper<sup>[12]</sup>) reduces confirmation bias by formalizing the attempt to *disprove* hypotheses rather than prove them.<sup>[13]</sup>

The overall process involves making testable hypotheses (hypotheses), deriving predictions from them as logical consequences, and then carrying out experiments based on those predictions to determine whether the original conjecture was correct.<sup>[14]</sup> There are difficulties in a formulaic statement of the scientific method, however. Though the scientific method is often presented as a fixed sequence of steps, they are better considered as general principles.<sup>[15]</sup> Not all steps take place in every scientific inquiry (or to the same degree), and not always in the same order. As noted by William Whewell (1793-1863), "induction, analogy, and genius"<sup>[16]</sup> are required at every step.

STEDEN ZARA CHAIRS

Time is spent on book.

INFORMATION LEAK

Understanding of movement -

reality of most architecture

Perceived form of

**RIPTURE**

Fun Completion Factor

If I am studying a phenomena, there is a moment that something happens, something changes and then that architect, that object is different from what it was before.

On example of an event, this is a moment beyond objectivity.

SLOW MOTION

Investigation -

Documentation -

What happens? How do they react? What is the spatial relationship? Sign an architectural something that changes and beyond its objectivity?

Can you tap into this?

human design

What can you "do" to tap into this materiality?

SEND OUTS  
↓  
POST SECRET ISSUE.

Definitions

What it means to be human can not be summed up into one cohesive paragraph obviously or else there would be no need for art, architecture, or creativity, or anything beyond the essentials of life. But what humanity consists of is a balance between both immeasurables and measurables and defining their relationship.

What are aesthetics?

Beauty is immeasurable. It is an aesthetic quality. Another word which has a somewhat negative connotation in the field of architecture. Aesthetic is a function and a necessary part of design.

Technology is changing our perspective of aesthetic. As technology advances objects are less and less dependent on form. For example, the I-phone does not have to be the shape it is. It could be round, triangular, anything. In fact, its form is almost dysfunctional, as it only mildly conforms to the human form. Compared to the phone's of historical times, the form of today's phones is potentially more attractive, but less useful. But the objects function, not related to its appearance is more advanced and complex than the phones of the past.

Is it possible to assume that as society evolves it becomes more dependent on aesthetics?

Aesthetics is immeasurable as it differs from person to person and time to time. Architecture is an event. If something is made according to the conditions it was made in at that very moment, then as soon as that moment passes it is irrelevant. Then how do we make architecture relevant?

Designing with simply words is a superficial method of design. Creating space according to a ruling concept is also a superficial method of design. Any human being in the entire world can create a relevance beyond the moment it was conceived. But what gives that concept validity and purpose? Beyond style?

Reason in today's society always wins over emotion.

Tattoos are beautiful. Wrinkles are beautiful. Flowers are beautiful. Every perception of beauty is unique. Modernism affected architecture into thinking that clean lines and white is beautiful. But what would a punk rocker say to that? Dirt and grime and complexity are beautiful.

What makes one thought more important than another?

What is time?

Time is a measurable. It can be quantified. However, it is considered linear according to individuals perception of events. It is not linear. What happened to me at one instance relates every other humans life in that instance and last. If a single string were to connect that single moment to everyone in the world as it relates to one defined event, it would not be a line but a tangled ball of organized events.

Time also defines aesthetics. Time also makes the old iconic. An old church as discussed in submission influences public. That church, as time passes, collects the aesthetic dialects of each time. What was irrelevant is only relevant because of its home.

What if history were written from the perspective of your dog?

This book is a vessel of thought. *connect the pages. why not adult-be not inter active.*

artistic expression as a medium to influence "the people's" effect on design."

Understanding humanity and art as a method of communication through the architect.

Architecture is a combination of immeasurables and measurables. Is art/aesthetics/immeasurables the key to relevance in designing for human behavior?

Next Steps:

What do normal people like? Why do normal people care?

Design experiments of human behavior. How do you make architecture uncomfortable or comfortable?

Graphics.

How do you allow "the people" to become part of the design process?

Try an artistic expression communication.

Look at cases of extreme measurability and immeasurability.

And then I realized I was solving too many problems. If given a year to explore, I was not going to solve everything, including world hunger. I had a mental cleansing. I don't want to cut or remove any of the issues I stated, but instead choose the major issue I am most interested in and then let the rest of the questions naturally filter into the equation. That's when I decided during my thesis year I want to have as much fun as possible designing.

My entire thesis has been driven from the initial concept of a captcha being utilized to decipher illegible images of text to turn them into online databases of books. I am most interested in learning how a building or architectural intervention can utilize the daily habits or interaction of people within it to benefit the environment. There it is. The rest will follow but that is where I will begin.

I have mentioned beauty, which is still relevant. It is a tool to motivate or include people in their use.

I was timid at first because I am nervous of creating an architectural dictatorship. I want the people who use the space to benefit from the space as well. A way to control this issue is to not specifically rely on observation and measurables but to include immeasurables and communication and balance them. Also to realize as an architect I do not assume total control over the result of my process.

I want the small actions of many to influence and be a part of the objective of the building. The architecture becomes a tool to the public. The function of the building is therefore to utilize the people it serves. It becomes the tool of the public and in doing so involves them in its being. The architecture itself also adapts to the use of the people.

Chicago → Detroit



AS YOU PLAY WITH THE RUPTURE YOU CAN...

**Gmail**  
Elizabeth Grabowski <grabowskielizabeth@gmail.com>

**Thesis**  
Elizabeth Grabowski <grabowskielizabeth@gmail.com>  
To: Anthony C Martinico <martinac@udmercy.edu>  
Tue, Jul 2, 2013 at 9:30 AM

Hi Tony,

I was wondering when you might be on campus next? I have given myself some time to absorb my thesis. I think what is in my notebook is pure thought where as what I reinterpreted is affected thought. I also realized that what I am studying is the examples I am giving and the rest is just verbage trying to understand the examples! I have not written this in my notebook so it is kind of half pure thought. I am studying a moment in design where I think the function evolves beyond is objective qualities according to the humans and the organization they are a part of. I think the function evolves beyond is objective qualities according to the humans and the organization they are a part of. I think the function evolves beyond is objective qualities according to the humans and the organization they are a part of. I think the function evolves beyond is objective qualities according to the humans and the organization they are a part of.

**NEVER FORGET THIS!**

Visual Thinking -> Shape  
Hanging form -> Missing  
Dennis Theory

**THIS BOOK'S RUPTURE**

see I gave you.

which is a code that provides but someone made it more...  
pages from books are inter...  
online database of online books

COUF  
DECIPHERS  
INFORMATION

MAGNETS  
CHANGING PICTURE  
DISPLAYS

BLING B1

HIDE BEHIND?  
STRING TURN

MEASURE  
PLACES

FEEL THE

the fact potential.

This one thing can be linked to thousands of other ideas. It is such a word or a word from it, beyond what we think it should be. The pen and are controlled existence. But when that can come from it, beyond what we think it should be. The pen and are controlled existence. But when that can come from it, beyond what we think it should be.

**SMOOTH**

How does presentation become smooth? How does beyond graphic. **DESTRATED!**

But do you get it? So what am I doing? Well what would you call that? Would it make sense to say evolutionary functional? **BLING BLING**

**SMOOTH**

How does presentation become smooth? How does beyond graphic. **DESTRATED!**

But do you get it? So what am I doing? Well what would you call that? Would it make sense to say evolutionary functional? **BLING BLING**

If all the architectural projects in the world were knit together would they be smooth? What if it were a knot?



Mathematics and ... The evolution of space is 'smooth' or open ended. One can rise up at any point and move to any other point.

Examples: Children's rooms. When a thing is more than what you think it is, it makes you think that it's more than what you think it is.

It has the same where you know where it's going. I just don't know where it's going.

Unexpected lines of humans. (any) seasonal patterns and then you write across all it people.

How do you use this method to inspire people to do something architectural?

**WHY IS AN IMPERIAL ILLUSION?**

**WHY IS AN IMPERIAL ILLUSION?**

Evolutionary is a comparison. It's a part of it. A comparison. It's a part of it. A comparison.

Evolutionary is a comparison. It's a part of it. A comparison.

Evolutionary is a comparison. It's a part of it. A comparison.

pen becomes the grid  
by open

can be used  
It is a  
word a  
The pen  
The grid

think one  
be used  
and the

I AM JUST A TRASH CAN.

THE RIPTURE!

Electronic comfort.

SOME THINGS MUST COME AFTER.  
SOME THINGS MUST BE CHRONOLOGICAL.  
SOME THINGS MUST BE ORDERED. OR ELSE YOU DON'T UNDERSTAND.

WHAT HAPPENS IS EVOLUTIONARY FUNCTIONALISM... WHAT THE THING IS IS A PURPOSE.  
The name.

Creates a book from what they understand  
Understands  
Kimbata  
he then  
The thing you  
the question  
you take  
pictures  
of what  
you  
are  
graves  
for  
action  
book  
not  
a  
book  
that  
makes

I WANT TO THINK ABOUT WHAT HE'S THINKING ABOUT ME THINKING ABOUT THINKING ABOUT THINGS I HAVE ALREADY THOUGHT.

IF I HAVE RENAISSANCE ALIGNMENT.

CAN YOU THINK ABOUT A THOUGHT BEFORE YOU THINK IT?

Something the larger someone interacts w/ the filter between the person & the book.

LIMITED MEDIUM

Research → Some actual Experiments  
Defining what the limitations of what I am doing. How I communicate by telling a story. The story of my process.

THE MORE TIME YOU SPEND THE MORE YOU CAN FIND

Remaining limitation.

Put on goofy hat and ask people to paint  
Gradually function is that hat.

Derogated over:  
Random workshop

It will always be my thesis. How do I let it other people in.

What a book talks about is not what it is. Its a book what a book talks about has nothing to do w/ now its made. Is it the counter example.

Molecular  
 material  
 work under study  
 Anna Imaging Detroit  
 Michigan Distribution  
 Does not have expected space → No doors

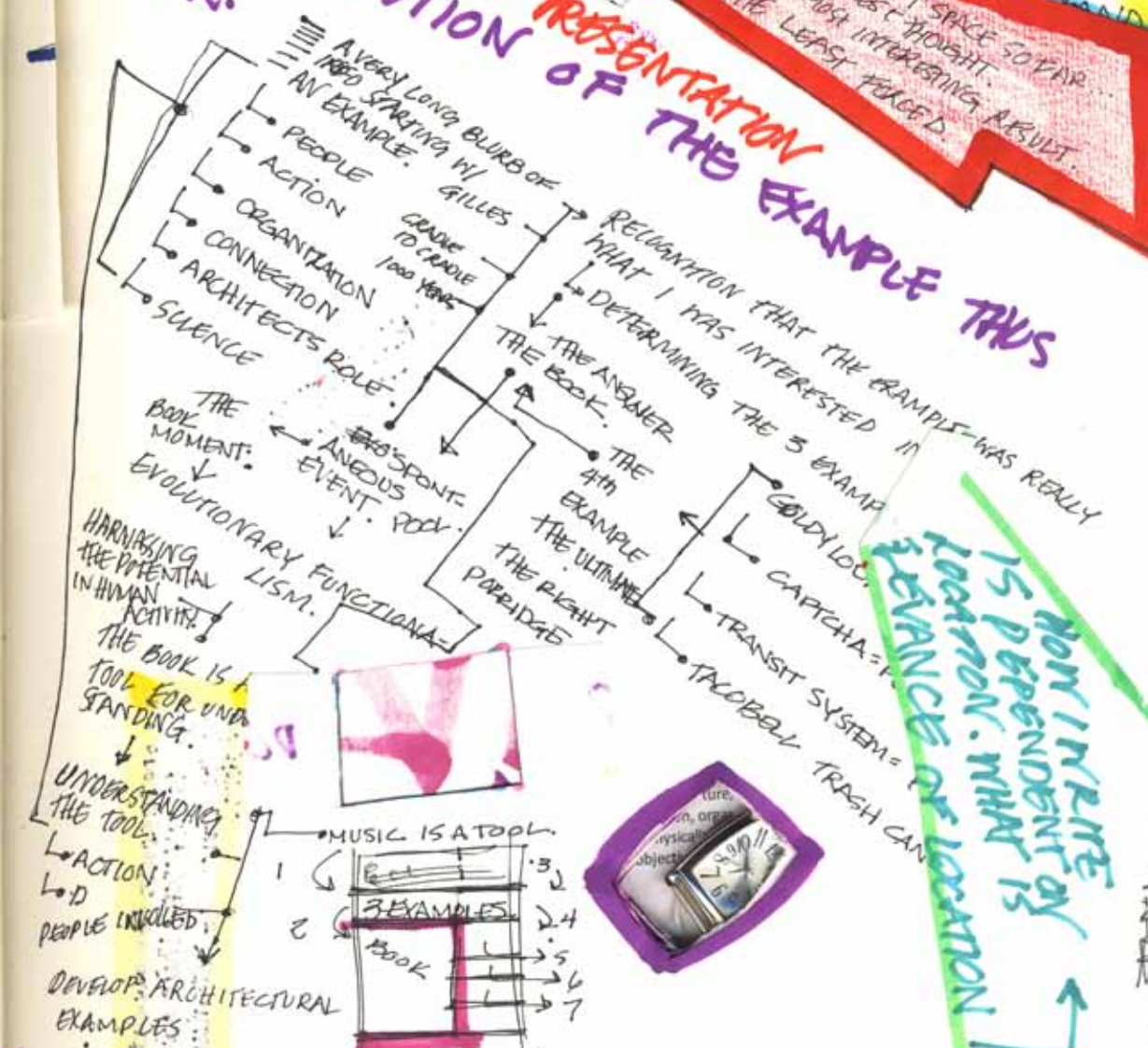


THE LIMITATIONS:

EVERY ACTION RESPONDS TO A PREVIOUS ACTION

MUST BE ACTION the action

\* THIS IS MY FIRST PRESENTATION THE EVOLUTION OF THE EXAMPLE THIS FAR:  
 THIS IS THE OPPOSITE OF THAT AS IT  
 THE DEEPEST SPACE SO FAR... THE DEEPEST THOUGHT... THE MOST INTERESTING RESULT... THE LEAST PRAGMATIC.



NON IMPRENTA IS PENDENT OF LOCATION  
 15 PENDENT OF LOCATION

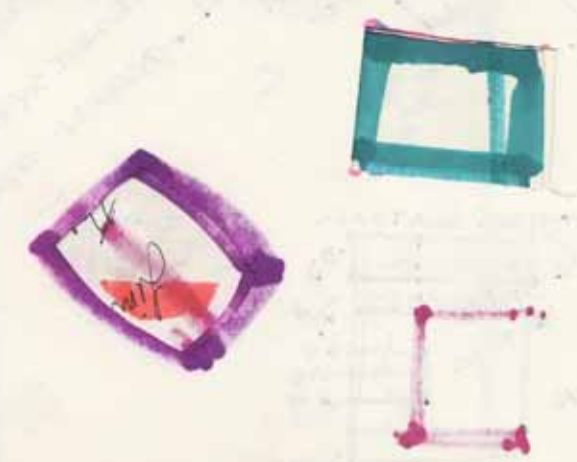




⊕ AHA MONSEUR!  
JAI H.

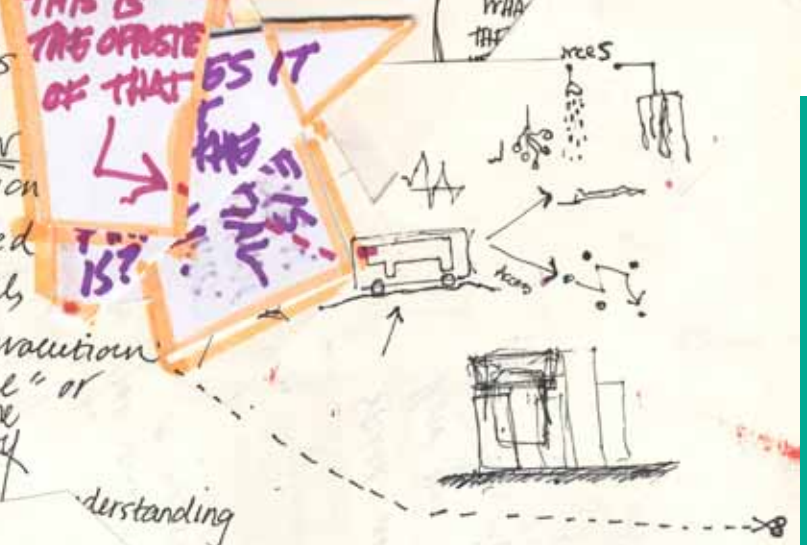
NO ONE ASKERS THE QUESTIONS  
THAT IS MY JOB. THEY GIVE  
ME THE SOURCE TO ASK NEW  
QUESTIONS.

I keep p  
top



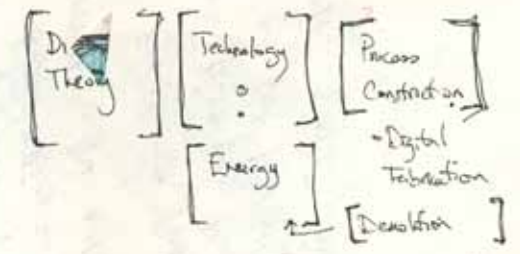
THE LIMITATIONS:

- EVERY ACTION RESPONDS TO A PREVIOUS ACTION
- THERE MUST BE ACTION
- emphasize the action
- everything is related
- It is ~~line~~ chronological, but not linear → evolution
- there is not a "goal" or intended product but the nature of a methodology
- THERE IS A LANGUAGE



O. BUT  
E CAN  
DD.

CAN ANYTHING BE REMOVED?  
SPONTANEOUS IS UNPLANNED RESULTS



ARE the people a part of that space?  
or are they separate and introduced?  
what is their relationship?



career  
adaptation  
stays  
think?

WHAT THE HELL?

How are multiple levels squeezed?

Measure from your context

\* \* \* \* \*

↳ understanding of speed → on a rail

Measurement is already inherent in the

When you are on a rail system!

You do not imagine you self barreling through the city. You are not a GPS. You know you are in a car and you know you are moving, but you don't imagine you are "flying".

When you are new to a city you are surprised by your view as you exit a transportation system.

perception

change of pace

movement = time  
use people moving on a way to understand?  
Invalue them.

intentional rupture

circulation

• research transportation stops

• culture, organization, physicality, theater, objectivism, obscurity

Ask for reading or methodology

• make people move slower?

• make people move faster?

is there value in this?

• natural flux

• Google "best quarters"

• realm of possibility

At times is difficult or awkward or a person's ability to understand time is changed in a building?

Review time. How to you document time?

Refer to how a book talks @ time. Perspective of time.

How does it pass? How does it change?

Something of a building



How can you make a momentary change happen in a building or large space?

people or act of the story telling  
how is the actual building?

Speed and time → Photo essay.

How you move through the city.

Take a step motion of driving vs. walking and compare.



# INTRODUCTION

## AS A TOOL BOOK

Although evolutionary functionalism seems empirical thus far, the process of understanding and utilizing human habits is very complex and subject to human sentiment. Therefore, designers should embrace both the objective and subjective interpretations of this design process. The process is a series of questions that enlighten an unending path of questions. There is no end to questioning, and therefore no end to the process. There is no beginning, middle or end to this project; it is driven by process. This book is simply a frozen "snapshot" of where the questioning existed at this exact moment in time and place. It is an idea that has been brought forth through architectural investigation and is nurtured through the curiosity and intuition of the designer.

We create in a world of great

complexity, and to understand where we exist within it we must open ourselves to its depth.

This process is driven by the designer. It is not linear, but there is a chronological pattern to the events that occur. The process has been driven through the **sketchbook**, and as such is experimental and propelled by discovery. The designer is unaware of what will happen next, or what the results of experimentation will be. This is an imperative component to this process as it provides opportunity for the designer to see beyond their own intuition. This process may appear unsophisticated, but it provides naive observation and intimacy with an architectural, spatial, or cultural relationship, resulting in insight for innovation related to human action.

By participating in this process, the designer's role is to reveal the potential in

the complexity of human existence, including seemingly mundane experiences. Nothing about this process is perfect. In fact, frequently in the details of imperfection are where the greatest leaps of process occur.

The sketchbook was realized as a tool early in the process that illuminated these imperfections of human existence and became a source of information in and of itself—becoming the very thing that was attempting to be achieved.

The sketchbooks of creatives are interesting objects as they exist without being subject to this design process— they are books of wandering imaginations, frozen thoughts on paper, capturing the mind better than any formulated words possibly could. They are uninhibited, loose, free and bound in a documented, consolidated format. They

can be referred to in the future, and always hold some sort of forgotten surprise. However, designers do not often realize what their creative energy is experiencing as they quickly jot their ideas which spill out as ink on paper. This creative bliss could be exaggerated far beyond the quick seconds of furious scribbling, and could become much more than purely a documentation process. It became a strategy of process, in which the designer could be aware and take advantage of these leaps in process.

It became clear that the sketchbook of this process was no ordinary sketchbook, and will be referred to from now on as "**the book**." It would be used as a tool to not only document the project, but to propel it, taking advantage of the creative energy as it happens and to be aware of it as a designer... to make it physical.

The sketchbook became "the book" in an unforeseen moment, during a meeting, while the designer was casually scribbling on a scrap piece of paper. She was thinking of the project and began drawing. The sketchbook

already existed, but was not in the near vicinity. The ideas that became physical on the scrap piece of paper belonged in that sketchbook— she could not forget them. Later after that meeting, she taped the scrap into the sketchbook and realized it was now "the book." All ideas regarding the process were interrelated and should become a physical manifestation in the book. That moment was the book's rupture, (\*see page 45) when it became more than a sketchbook.

From then on "the book" was treated as more than a book and observed, analyzed and teased, pulling information from every action that the designer fed it. No longer was it a surface for writing, but instead a collage of actions: folding, cutting, stamping, taping, painting, ripping, etc. No prior intention, like the rest of the process, was created for the book's desired form, for if there was a preconceived image, the results were quickly found to be unnatural and shallow, tainted with forced perspective.

Diagram of process

This page was important

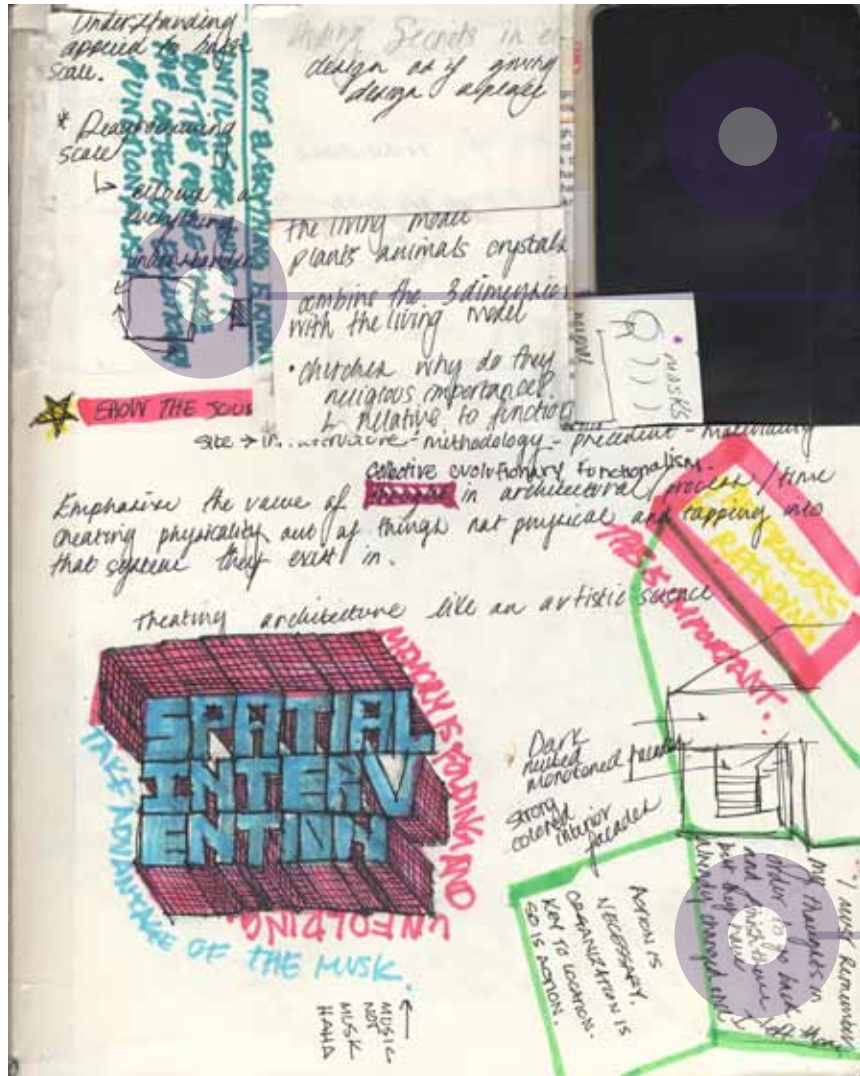
Self organizing material

THIS BOOK'S RUPTURE



# PHYSICAL MANIFESTATIONS OF IDEAS

Ideas manifest themselves in the book in a variety of forms. As stated, no preconceived notion was used to create the idea. It simply happened, and afterwards was analyzed and noted to create "crisis" (\* see page 044). The idea was no longer simply a method of physical documentation, it was brought to the forefront in the form of a new physicality which could not be looked over. Examples of common physical ideas and methods of using "the book" are included to depict the many different forms of ideas.



## A SKETCH BOOK WITHIN A SKETCH BOOK

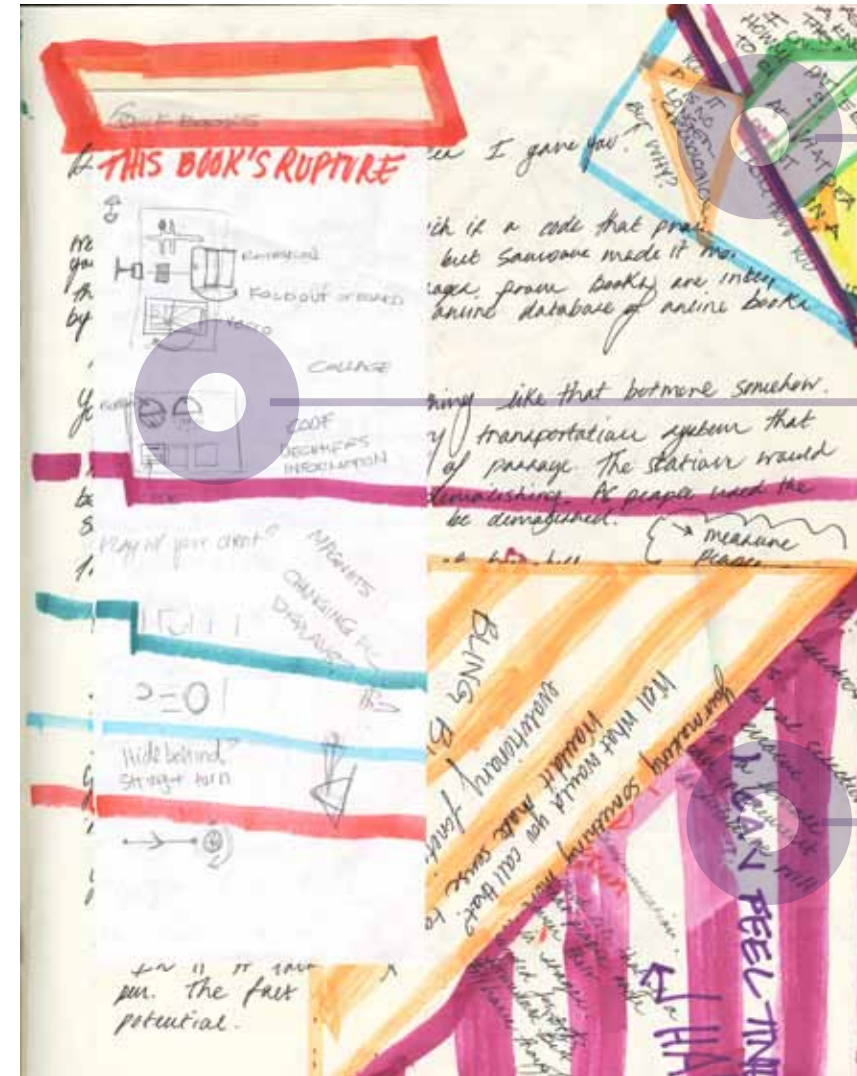
It was noted that many sketchbooks that had been created in the past had similar ideas that aligned or led to the process. They were then added to "the book."

## WRITING IN MULTIPLE DIRECTIONS

Typically "the book" was used while participating in other activities like reading, listening, talking, or watching. This resulted in quick, spontaneous note taking and often caused many overlapping text styles and directions.

## A FOLD TO ANOTHER PAGE

Often times the ideas of one page were connected to the ideas of the previous. Pages were folded to attach these ideas and look for results or further meaning in the connections.



## FOLDS ON FOLDS

Folds were created in the midst of thought and often resulted in the physical representation of thought as the project progressed. As the folds layered the pages were lost amongst themselves.

## EXTERNAL MATERIAL

Many components of "the book" were added, particularly outside notes created in spontaneity. Everything created in reference to the project was documented and woven into the book.

## COLORS AS THOUGHT

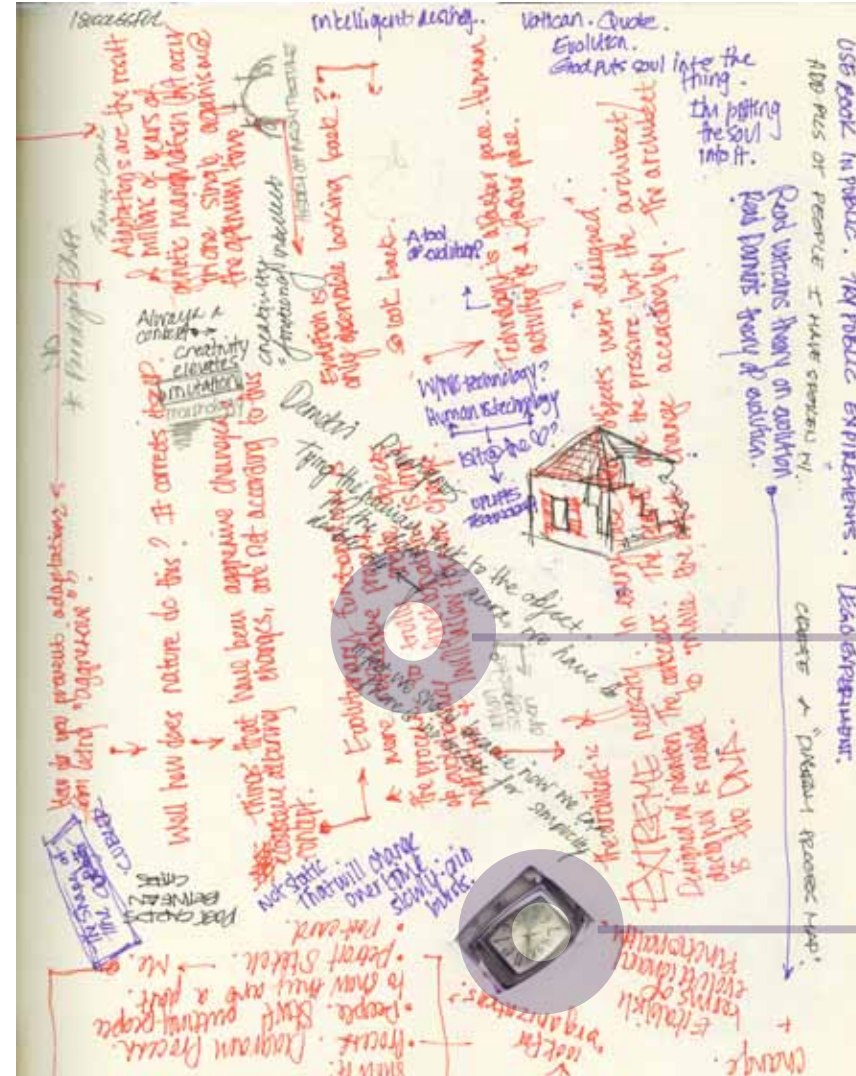
The process of interacting with "the book" whilst in thought was often brought about when reading. To take advantage of the thoughts that surfaced, they were documented in folds, and then the fold was emphasized in an effort to define the thought and create hierarchy or show importance.





EXTERNAL SOURCES

Multiple times during the process, advisors, mentors, and curious spectators would write in "the book" in the heat of discussion as they frantically searched for a pen to jot a thought. This did not happen often, but when it did, it was collected and emphasized. This is Wladek's page.

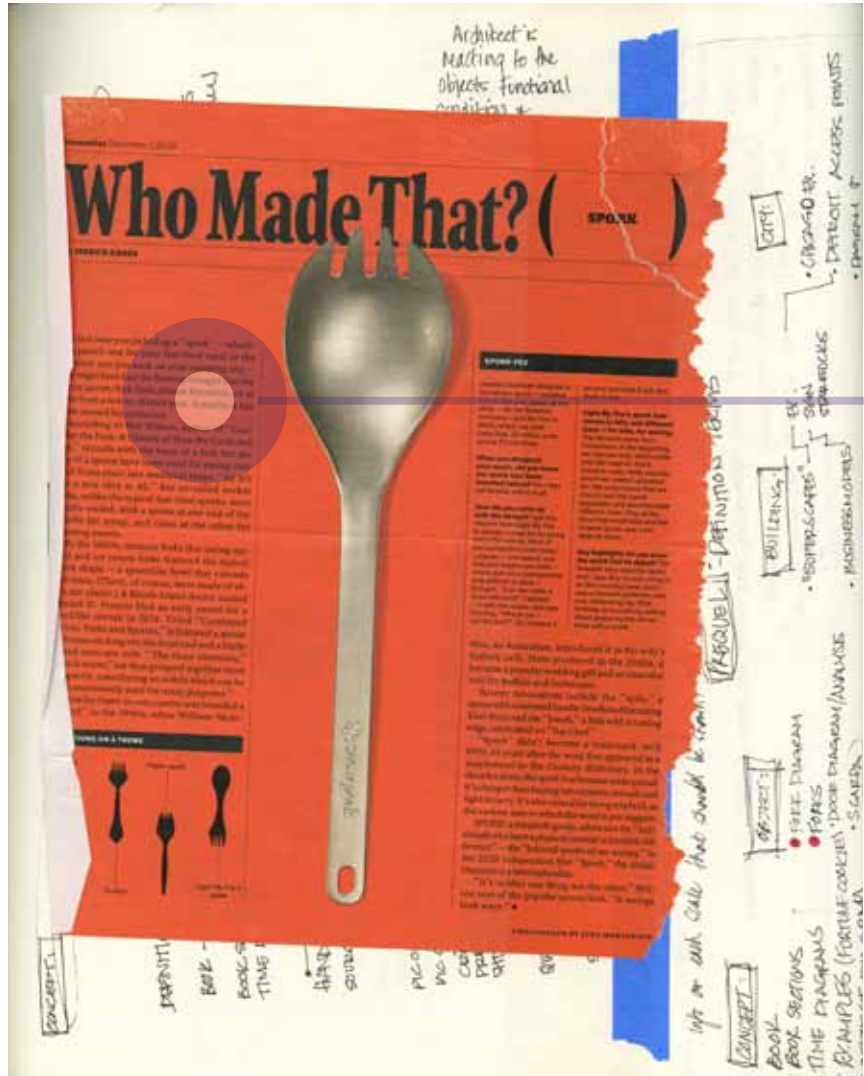


OVERLAPPING CONTENT

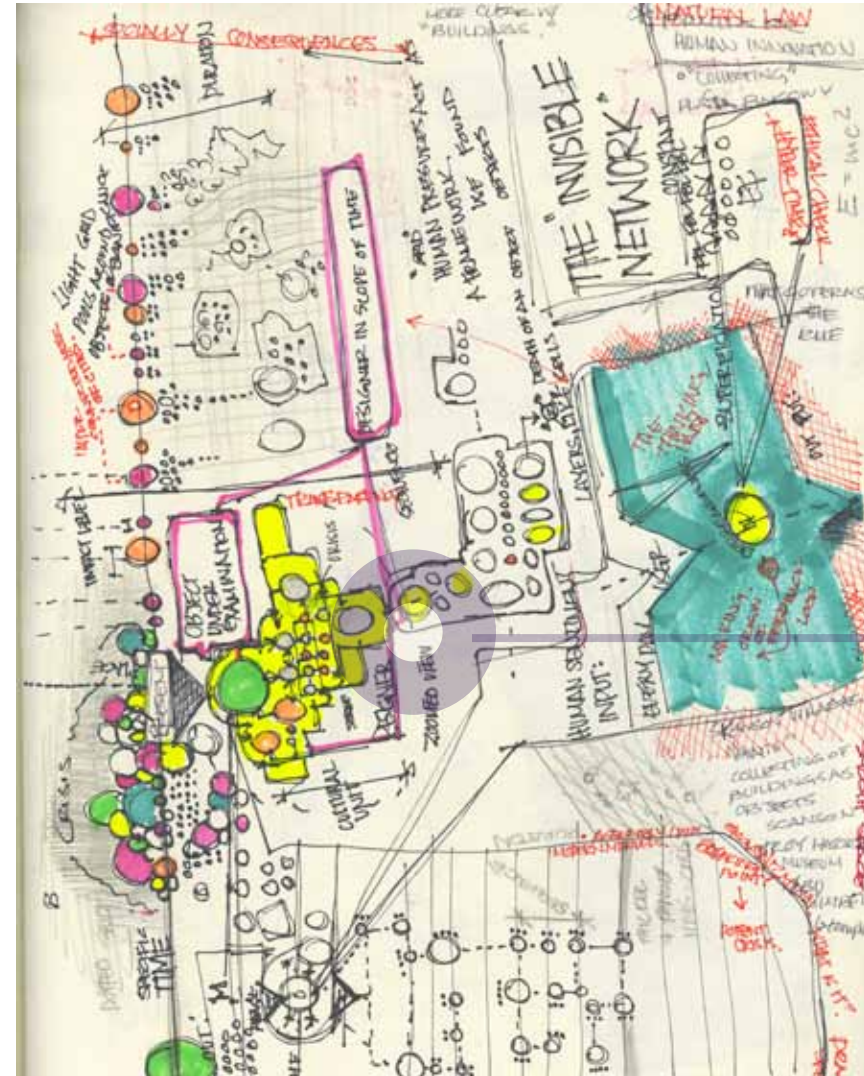
Thoughts often overlapped other thoughts, creating complex overlays

OBJECTS

When they proved important, objects themselves were mixed within the book, which became both a way finding tool and a reminder.



**EXTERNAL SOURCES**  
 External sources- pictures, articles, etc.- were often added to "the book."



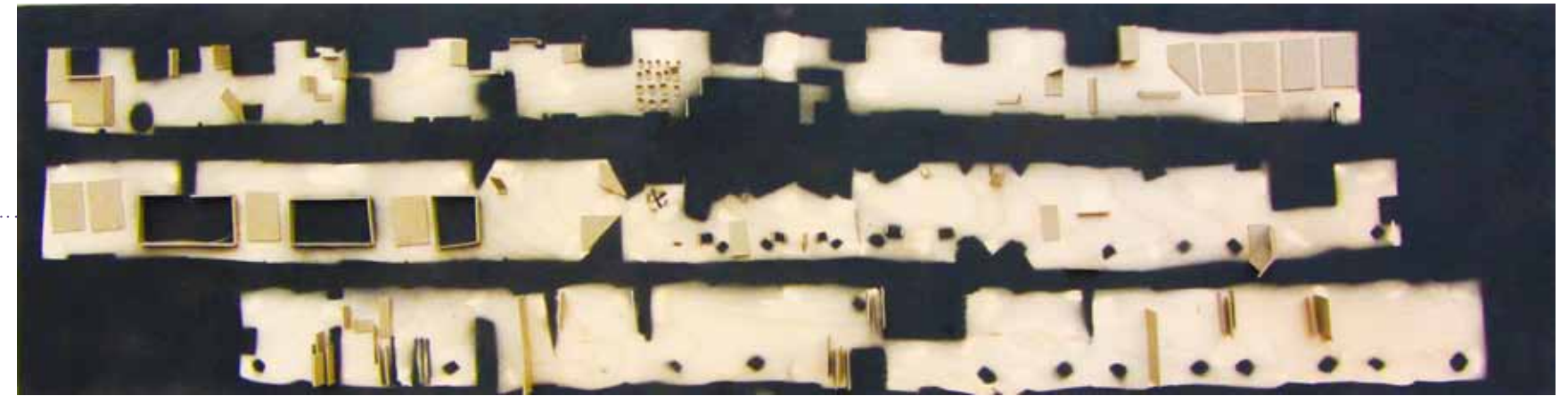
**DIAGRAMMING**  
 "The book" became a method of working through diagrams in their early stages, which constantly evolved and found themselves reentering "the book."

## INVESTIGATIONS OF "THE BOOK"

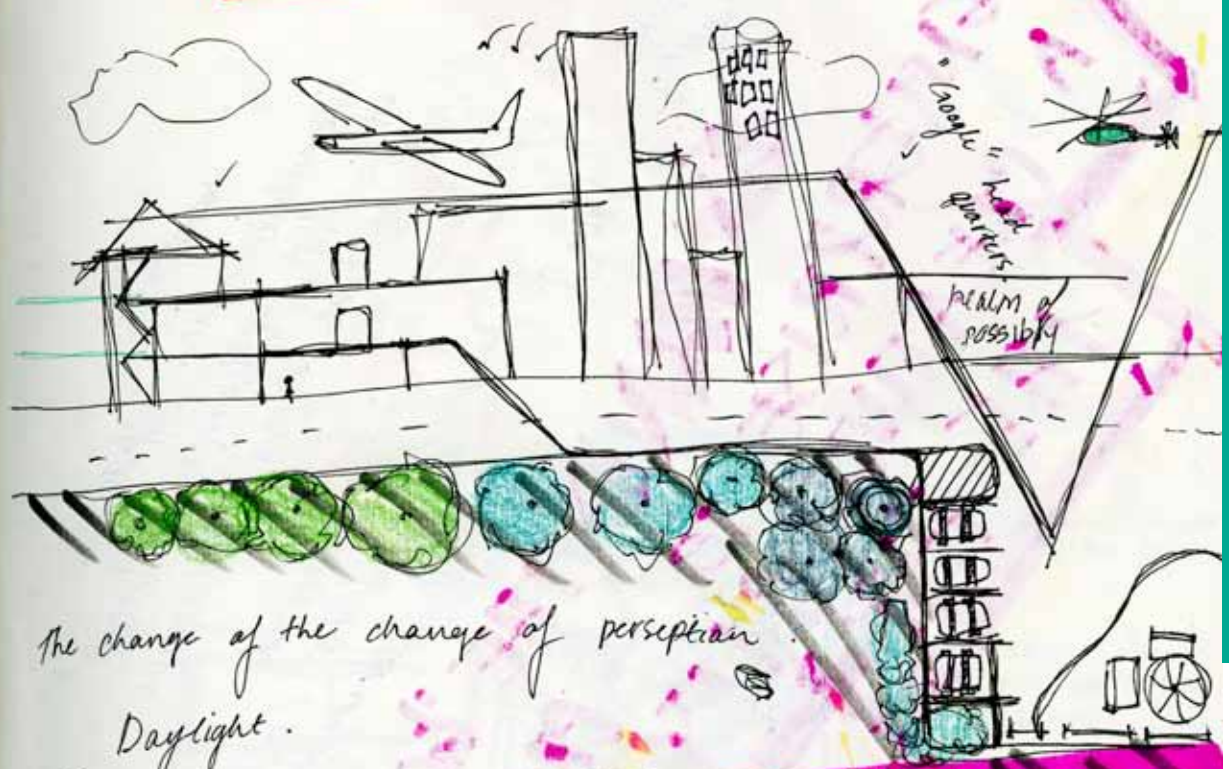
The curious nature of the development of "the book" showed interesting sectional qualities and were investigated in the following sketch problems. It was concluded that not only did this project develop more quickly in section, but working in section also illuminated other steps of the process.



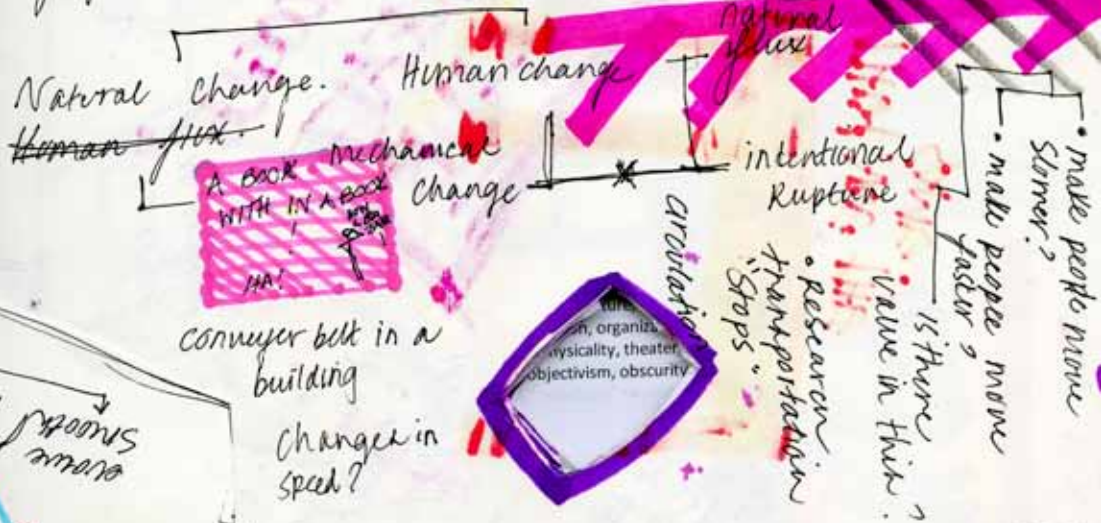
In order to understand the spatial development of thought within "the book", a section was created by following the folds of each page. The result was a very spatial, building like tectonic. This observation illuminated the importance of **sections** towards the development of the process of evolutionary functionalism as they are the best graphical representation of time and place, as well as the most dynamic form of documentation. After this observation, designing and observing in section became a point of interest.



SECTION OF "THE BOOK"



The change of the change of perception  
Daylight.



# \* THINK ABOUT BEING A HUI

How are multiple levels squeezed?

"Innate from your consciousness" → understanding of speed → on a rail system.

Movement is already inherent in the process.

When you are on a rail system, you do not imagine you self barreling through the city. You are not a Dot. You are in a car and you know you are moving, but you don't imagine you are "flying".

When you are near to a city you are surprised by your view as you exit a transportation system.

Movement = time  
Use people moving as a way to understand? Invalue them.



Ask for reading methodology

Communication via simplifying.

Door speed = quality of the apartment?

When an object changes, the scene of an object in itself changes.

When an object changes, the scene of an object in itself changes.

## THE ANSWER IS ALWAYS THE ANSWER.

Human interaction

large steps

altering habits

if you can get someone else to break the old habits

change



if you can get someone else to break the old habits

change

What bo

The problem changed.

# A GUTTER RISE TO THE HUBS & CREATORS

inventions affecting a  
historical through the changing  
with historical events.  
pace of changed  
Cultural Identity  
has accelerated  
Crisis  
program.

THEY ARE THE SAME.

current.

Identifying in architect to the people

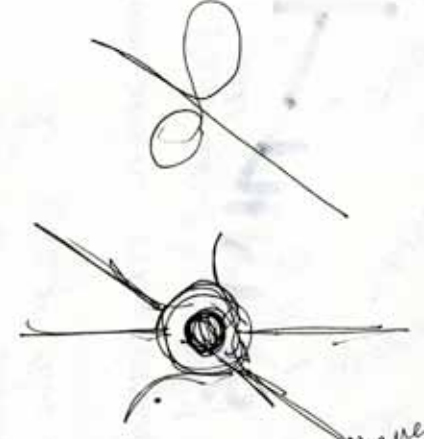
quality of  
investing  
justifying it

scale on  
in depth  
proportion  
No more or less  
it now it is  
Identifying

Architects don't  
have the  
to clean  
with

What do these moments do to your body?  
Typically you don't think of yourself as 2 parts, you are an entity.  
These examples make your mind separate from your body.  
What are the bodily implications?

The architecture holds & becomes  
this moment.  
now on a different level, in  
Berlin.



But once it's over there's  
no surprise. / time deal

THE BOOK IS ONLY  
IMPORTANT OR COHESIVE  
IF YOU DO IT  
YOURSELF.



IM BACKWARDS



What is work - for?

**THE ANSWER**  
The Kaplan  
Construction  
City  
Nowhere



Take a more than critique of professional experience. -> giving value to architects slowing down life.

Architectural Department  
University  
Mind for  
Juggles  
Charming  
in night  
What to  
on walls

Proximity  
in, organiza  
physicality, theater  
objectivism, obscurity

too much or it

too much or it

an object. Our status beyond its time will be an inconvenience.  
am I searching for the friend?  
chaotic attractor -> evolution is  
Heidegger:  
Being-in-Time  
Closure.  
Dekort  
What at  
for chain  
evolution  
a slow motion  
Rout a slow motion  
video of a person change hair  
you see them?  
making  
an object  
for

Sexual selection  
male favorable  
traits in male  
to ↑ reproduct. fitness  
genes greater chance  
of offspring to  
survive  
Organism of  
a particular  
species  
basic structure/function  
1. metabolism  
2. sex exchange, silk spinning  
3. reproduction  
4. digestion  
5. locomotion, energy utilization  
weather  
climate  
food availability  
water  
is desert animal  
have large  
ears to  
radiate  
heat  
"Natural" selection  
niche in nature that change  
-> env. change  
my biological correction  
to what I see you do

Urban selection  
building  
structure that  
serve purpose  
theatre, museum, transit  
center  
niche in city  
location in city  
interfere vs. neighborhood  
people choose  
available features  
ethic building up  
green or not fully  
historical preservation  
urban  
in, organiza  
physicality, theater  
objectivism, obscurity  
niche in city

For Soc:  
Intergenerational behaviors  
We are becoming the best now



Take a more than experience. Slowing down life. Critique of professional giving value to artists.

- The Grocery List:
- The Komikaxee Video
  - The Driving experiment
  - Detroit sketch (changing through time)
  - Detroit will reveal a site?
  - Read Gilles and 1000 years
  - Talk to ~~E~~ Kigvation  (small / large)
  - Watch my time & watch my personal experiences
  - Post card experiment
  - extreme people watching

Jiffy's giving the right to drivers.

# A GUTTERED BRAND TO THE CREATIVE HUBS

The problem changed.

What  
 inventing's affecting a  
 historical innovation  
 All the changing  
 historical events  
 has occurred  
 Cultural  
 has changed



Best of a current. SAME AS THE

Architects don't know they have the ability to change the world.

For Soc:  
Intergenerational behaviors  
We are becoming the best now

Jiffy's giving the right to drivers.

**COMPONENT**

... eye ...  
... of the ...  
... examples ...  
... recognizing ...  
... what the ...  
... solution is ...  
... childish delight ...  
... enthusiasm ...  
... basis: "Creativity ...  
... because ...  
... an opportunity ...

... individual was ...  
... course ...  
... human ...  
... language ...  
... objectivism, obscurity ...

~~DEUS~~  
DEUS

10 OCTOBER = 8  
11 NOVEMBER = 9  
12 DECEMBER = 10

using w/ Tony

**WARNING:**  
**THESE CONTENTS**  
**ARE STRIPPED.**  
**THEY PROVIDE**  
**VALUABLE**  
**INSIGHT... BUT**  
**READ W/.**

The harvest & still the rupture.

The struggle.

An ecosystem changes as is modified when put under pressure.



Letting a city show you its etc:  
↳ 2nd year models:  
Europe was hyperactive w/ my class model. If change as I needed it a part. There's citizens said it had character... you could see my thought in what I was creating. The plans became its needs. Then I remade a photo physical representation. It became art. It was my response or having found because it "perfectly" something that was "developed."

A baking trade? Value of art and community? Equilibrium?

A city changes beyond just its physical shape. Population, \$\$\$, law, perceived physicality.

Remaining alienation?

What if you could crystallize your ideas as they happen?  
A snap shot of your "mind."





~~DEUS~~

DEUS

- 10 OCTOBER = 8
- 11 NOVEMBER = 9
- 12 DECEMBER = 10

Designing in form

Koyaanisqatsi:

Ko-yaa-nis-qatsi

- crazy life
- 2) life in turmoil
- 3) life out of balance
- 4) life disintegrating
- 5) a state of life that calls for another way of living

Designing the vehicle

~~DEUS~~

DEUS

- 10 OCTOBER = 8
- 11 NOVEMBER = 9
- 12 DECEMBER = 10

Designing in form

Koyaanisqatsi:

Ko-yaa-nis-qatsi

- crazy life
- 2) life in turmoil
- 3) life out of balance
- 4) life disintegrating
- 5) a state of life that calls for another way of living

Designing the vehicle not the

**WARNING:**  
**THESE CONTENTS**  
**ARE STRIPPED.**  
**THEY PROVIDE**  
**VALUABLE**  
**INSIGHT... BUT**  
**READ WITH**

in organizing/creativity of a people / collective  
 ↑  
 Determine entity  
 that the architect is not a dictator  
 • Provides technical response.

OUT



# COMPONENTS



Look for opportunities in modern society for this to occur.

Individual is the source to understanding the entity that's human

those of leaves

Today identity is marketed but it is really a "whole"

You have been thinking of experience as one human. How can you think as a collective human?

How does it mean to be a part of a group?

natural understanding.

Evolution of society

Evolution of society: giving

patterns

people are part of a pattern.

When does evolution occur in the pattern?

Even for entertainment people act in patterns.

Knowing is a pattern!

psychology is already inherent in how we approach & understand the human

you must understand the object

you're

have been looking @ the objective but what about the subjective level?

look at group "activities"

ultimate action

patterns

rights & human activity

you can change the pattern by its structure but it's still a pattern.

What's a new?

WHAT IF ALL OF THEM WAS DOING SOMETHING

When things are [stayed time] the object/ experience is made "valuable" or becomes more valuable [beyond the individual]. You locate yourself in time and space. You are given time for "see". It changes the typical experience. You are more aware. You are given what does science look like stayed down? Do you understand mine about what you see? It is not just view but also part. Things slow make fast. Dogs + kids + change in perception.

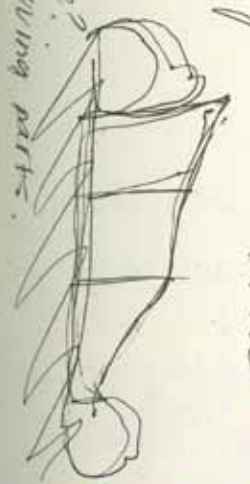


Can architecture be a "quick" for society?  
 People are bobbing dots.  
 PATTERNS IN PATTERNS.

What values do you associate with an action?  
 What makes one action more valuable than another?  
 William Wyrp  
 The social life

More than an individual?  
 When do you feel connected to people?  
 When you see "mass nature" on the brink of change.  
 When you are in a stage of conflict.  
 When you move

What does the negative of movement look like?  
 A machine of moving parts.



People come together in bad. When they come together in good?  
 If is not an interruption. It is a clarification the ultimate palpitation in human progress.  
 Presentation can control human psychology  
 Value of public space? Productive public space  
 Transportation flux, traffic is an not people

PIONEERING  
 MOVEMENTS

What your doing points vs. destinations!



I have been watching objects that value behavior. How do I ~~watch~~ watch take find value in it?  
 Bus as community space.

NATURAL WATERWAYS

Evolutionary Functionalism: giving

PATTERNS

people are part of a pattern.

Value to collective action

meaning

essence

ultimate people

rights & human activity

When does evolution occur in the pattern?  
 Even for entertainment people act in patterns!  
 Everything is a PATTERN!

When can change occur in the pattern?  
 The pattern by "architecture" but its a path

WHAT IF ALL OUR WASTINGS SOM

EVALUATION:

What is the contemporary cathedral?  
 reverence, civil investment, organism, Hilary Harris.  
 giving value to the collective.  
 Warkhuizen  
 Detroit Transformation  
 pressure + choice = evolution  
 L-frame of energy.  
 What happens between?  
 invalidation.  
 you can draw on the walls.  
 there is a childish delight element.







Object observation

Manufacturing cities

Urban section

Section of object observation

# INTRODUCTION

## TERMINOLOGY DIAGRAM

In order to study the evolution of the functions of man made things, it became necessary to investigate the interrelation of things in time and space to understand what conditions affect change and to observe what factors contribute to an object's existence. Through this investigation, a set of terminology and graphics were developed to understand and communicate these relationships.

"CONSIDERING EVERYTHING MAN HAS MADE- THIS WE MAY ACHIEVE SOONER BY PROCEEDING FROM ART RATHER THAN FROM USE, FOR IF WE DEPART FROM USE ALONE, ALL USELESS THINGS ARE OVERLOOKED, BUT IF WE TAKE THE DESIRABLENESS OF THINGS AS OUR POINT OF DEPARTURE, THEN USEFUL OBJECTS ARE PROPERLY SEEN AS THINGS WE VALUE MORE OR LESS DEARLY."

GEORGE KUBLER  
THE SHAPE OF TIME

[1] Kubler, George. The Shape of Time. Unites States of America: Yale University, 1962. 7. Print. >.

## OBJECT



### NOUN

Syllabification: ob-ject

Pronunciation: / ˈɒbjekt /

1. A material thing that can be seen and touched: he was dragging a large object  
small objects such as shells

1.1. Philosophy A thing external to the thinking mind or subject.

2. A person or thing to which a specified action or feeling is directed: disease became the object of investigation

2.1. A goal or purpose: the institute was opened with the object of promoting scientific

study

2.2. Grammar A noun or noun phrase governed by an active transitive verb or by a preposition.

2.3 Computing A data construct that provides a description of something that may be used by a computer (such as a processor, a peripheral, a document, or a data set) and defines its status, its method of operation, and how it interacts with other objects.

### VERB

Pronunciation: / ˈbɒjekt /

1. Say something to express one's disapproval

of or disagreement with something:

[NO OBJECT]: residents object to the volume of traffic

[WITH CLAUSE]: the boy's father objected that the police had arrested him unlawfully

Origin:

Late Middle English: from medieval Latin *objectum* 'thing presented to the mind', neuter past participle (used as a noun) of Latin *obicere*, from *ob-* 'in the way of' + *jacere* 'to throw'; the verb may also partly represent the Latin frequentative *objectare*. [1]



[1] "Definition of object in English: object." Oxford Dictionaries. N.p.. Web. 18 Apr 2014. [http://www.oxforddictionaries.com/us/definition/american\\_english/object?q=object](http://www.oxforddictionaries.com/us/definition/american_english/object?q=object)



The thinking hand

The super napkin

The term **object** is typically assumed to refer to a small entity that can be held with human hands containing a certain set of physical qualities which identify it and contribute to its purpose.

The term object is in fact much more complicated than this simple definition suggests. At what scale does an object no longer become an object? The term object and the application of the study of evolutionary functionalism to such entities is scalable, and is not determined by the criteria of size. Instead the idea of an object presents itself as an identity related to other objects that exist in a **spectrum of objectivity**. Within this spectrum, there are a variety of scales and conditions that redefine objectivity.

On the urban scale, an entire city can be recognized and declared distinct by its skyline. Does this mean that the skyline is an object?

One interesting characteristic of architecture in regards to the urban and building scale, is its analysis through drawings and models. Designers draw and create "object

sized" models in order to analyze the spatial qualities of cities and buildings. Through the objectification of space, architects are able to criticize or make physical the qualities they are investigating.

In addition, there are smaller objects that can affect an entire building or form of the city. For example, if a trash can were designed so that everyone were encouraged to throw out trash more frequently, the entire city scape would be affected by improved sanitation.

Materiality is one of the most influential objective forces that manipulates the form and function of cities and buildings. The invention of glass and the evolution of the components that are used to install it is one example that has transformed both urban and building forms and functions.

An interesting component to the spectrum of objectivity, proving the complexity of the definition of an object, is the imaginary object. Fictional objects are described exactly the same as real objects. The imagination forms objective qualities for things that do not

SPECTRUM OF OBJECTIVITY



URBAN OBJECT



ARCHITECTURAL OBJECT



OBJECT



IMAGINARY OBJECT

"...ALL OBJECTS ARE 'EQUALLY REAL.' FOR IT IS FALSE THAT DRAGONS HAVE AUTONOMOUS REALITY IN THE SAME MANNER AS A TELEPHONE POLE." [1]

GRAHAM HARMAN  
THE QUADRUPLE OBJECT

[1] Harman, G. (2011). Introduction. The Quadruple Object (7). United Kingdom: John Hunt Publishing Ltd.



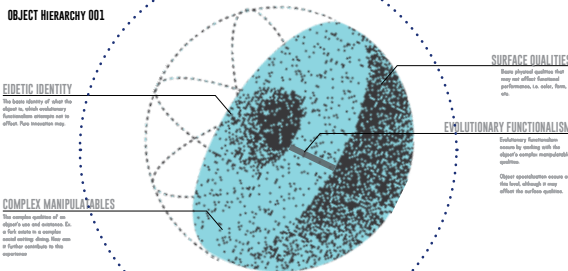
Quotes from authors

Aaron

exist in real time and place. A horse can be described exactly the same as a unicorn.

Not only is the term object scalable, but objects themselves are comprised of multiple objects. Each object may consist of many smaller objects, and that object may be part of a larger component, creating a **hierarchy of objects**. For example, if a door was the object under investigation (hierarchy 001) in the image on the right, it would consist of smaller parts like screws, hinges, door knobs, panes, etc. It would also be part of a larger wall assembly, held within framing, perhaps with molding, a header, and the rest of the wall, which would be a component of the building itself.

**'OBJECTS ARE UNITS THAT BOTH DISPLAY AND CONCEAL A MULTITUDE OF TRAITS.' [1]**  
**GRAHAM HARMAN**  
**THE QUADRUPLE OBJECT**



OBJECT SCALE

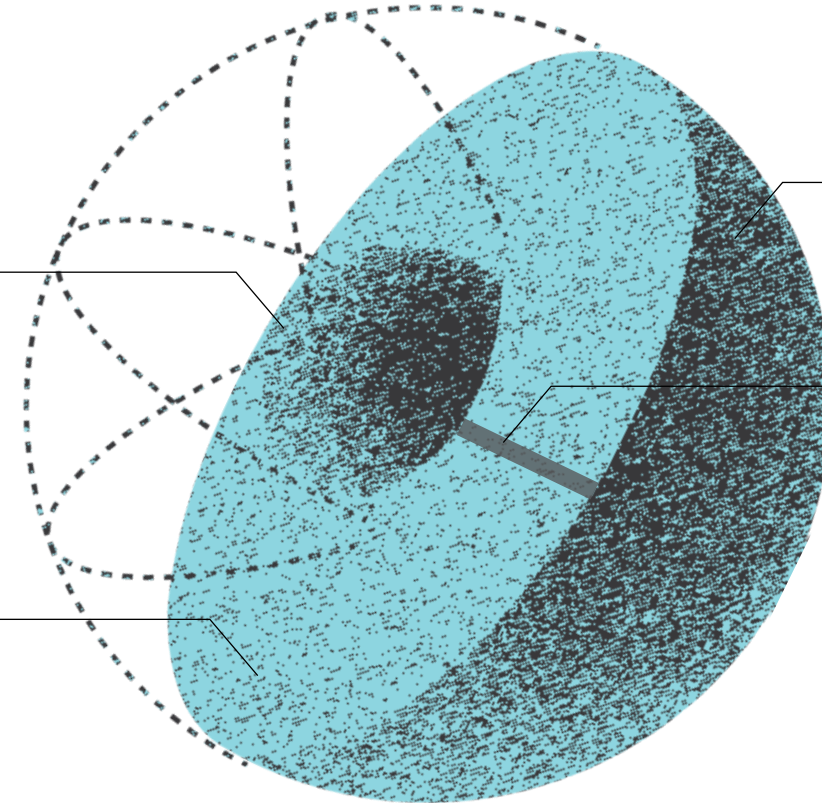
### OBJECT HIERARCHY 001

#### EIDETIC IDENTITY

The basic identity of what the object is, which evolutionary functionalism attempts not to affect. Pure innovation may.

#### COMPLEX MANIPULATABLES

The complex qualities of an object's use and existence. Ex. a fork exists in a complex social setting: dining. How can it further contribute to this experience



#### SURFACE QUALITIES

Basic physical qualities that may not affect functional performance, i.e. color, form, etc.

#### EVOLUTIONARY FUNCTIONALISM

Evolutionary functionalism occurs by working with the object's complex manipulatable qualities.

Object specialization occurs on this level, although it may affect the surface qualities.

[1] Harman, G. (2011). Introduction. The Quadruple Object (7). United Kingdom: John Hunt Publishing Ltd.





Diagram of time and place

Notes from MCD students

The room diagram

Objects of interest

## EIDETIC IDENTITY

"Instead, we approach what Husserl calls the *eidōs* of an object...For in the first place the object does not need its accidents, which can be shifted nearly at will without affecting the character of the object. Yet the same is obviously not true of its essential features, which the object desperately needs in order to be what it is. And in the second place, the accidental qualities lie directly before us in experience, but eidetic ones do not." [1]

The **eidetic identity** of an object is presented in the graphic on the page prior to this as the inner core of the object. It is the pure, definable identity of what an object is despite its physical qualities. It is the perceived notion of what makes that object what it is despite its size, color, texture, etc. The eidetic identity of an object may remain through history, although the physical qualities of the object may change.

## SURFACE QUALITIES

"...Numerous different causes can yield the same object, which suggests that the object is something over and above its more primitive elements." [2]

What Graham Harman refers to as primitive elements in this statement taken from "The Quadruple Object," is represented by the outer skin of the sphere of the graphic shown on the previous page. These qualities are referred to as **surface qualities**, as they are what users directly experience in the world. They are the shape, color, size, etc. of the object being observed. These are the object's displayed traits.

## COMPLEX MANIPULABLES

"Objects are units that both display and conceal a multitude of traits." [3]

The concealed traits of objects are defined within this thesis as **complex manipulables**. These qualities are not observable through simple experience, but require a much deeper, conscious analysis of their existence. It is complex manipulables that designers work with to affect the eidetic identity of an object. In turn, the complex manipulables may affect the appearance of the surface qualities.

The complex manipulables are not simply defined traits, but instead are complex, changing traits which are made evident by observation of the object in use. For example, a fork is a very simple object that acts like an extension of the hand to control food. Typically, forks are used as part of a social experience: dining. How could the recognition of this use of the object in a social setting contribute to its functional design?

## SUPERFICATION

**Superfication** is when an object is designed to encompass more of its complex manipulables. Through superfication, an object responds more directly to how a user interacts with it.

In the case of the fork, a designer may recognize the opportunity for a fork to provide entertainment when dining in a social setting. Another example of a super fork, would be a fork that detects the food allergens of the user before food is consumed.

The original inspiration for this thesis, ReCAPTCHA is the superfication of the CAPTCHA's original use.

## FEEDBACK LOOP

The **feedback loop** is a form of self reflection where the designer seeks outside influence to confirm their assumptions of the observation of an object. The feedback loop originates on the most intimate level of the designer's relationship to an object. With a process that develops naturally and organically, it is necessary to maintain control of its direction by verifying that the observed conditions of the object's existence are truly what occurs according to the user.

The feedback loop is a check ensure that the actions of the designer's process are applicable to the object being observed. It also acts as an ethical check. When influencing the evolution of things in time and space, it is important to gain an in depth knowledge of an object's existence so that the designer can speculate the future consequences of changes. If everything became a super object, how would society be affected? Would people rely more on the function of things? Would objects lose

their cultural value? If the knowledge of superfication became applicable to weaponry, would the everyday object become a threat? The feedback loop acts as a method of creating questions outside of the individual's process that help to illuminate the societal implications of affecting an object.

Finally, the feedback loop acts as an additional source of information for objects under investigation. No single designer, no matter their talent and natural intuition, can think of every possible application of evolutionary functionalism to an object. The feedback loop encourages further exploration outside of the individual architectural process. In reference to evolution, it acts as a form of natural selection, confirming traits of observable traits which may be passed on to the next form.

[1] Harman, G. (2011). Introduction. The Quadruple Object (27). United Kingdom: John Hunt Publishing Ltd.

[2] Harman, G. (2011). Introduction. The Quadruple Object (16). United Kingdom: John Hunt Publishing Ltd.

[3] Harman, G. (2011). Introduction. The Quadruple Object (7). United Kingdom: John Hunt Publishing Ltd.

# EXAMPLES OF THE FEEDBACK LOOP

There is no formula for the creation of a feedback loop. Initiated by the designer, the feedback loop should be implemented before conclusions are drawn about an object's existence. This allows the designer to progress beyond their own understanding of an object. The feedback loop can take many forms and is determined by the object under observation, the designer's method, and the way in which people use the object. A few examples of the forms in which feedback loops were initiated in this thesis are provided below.

The first feedback loop created was a series of postcards that were distributed in public places to individuals from a variety of backgrounds. The postcards included a prompt and an image which could be drawn on. The results were very successful, providing multiple new directions for the process to develop.

One of the most successful responses in this case, was a super fork that detected the allergens of a user before they consumed potentially harmful foods.

A few of the responses for this study are provided in the following pages.

OBJECT

**Objects are designed to solve a problem, but they can also be designed to be more responsive to human actions.**

**A fork is designed to move food from the plate to the mouth, however, it is used in a very social context: dining. How can a fork add to the dining experience? How can a fork be a more social object?**

**Have fun and go crazy!**

**Respond to the prompt by:**

- 1** writing/drawing on the postcard and mailing to address provided
- 2** email your response to [timecitypostcard@gmail.com](mailto:timecitypostcard@gmail.com)
- 3** visiting the blog: [timecitypostcard.blogspot.com](http://timecitypostcard.blogspot.com)

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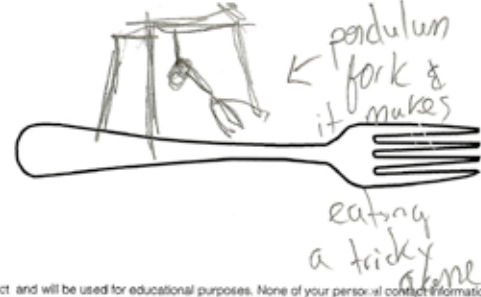
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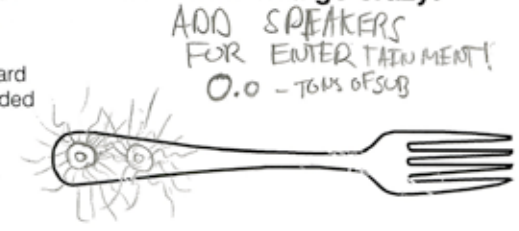
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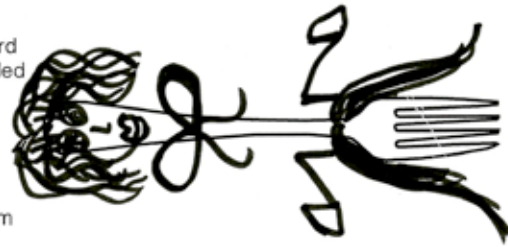
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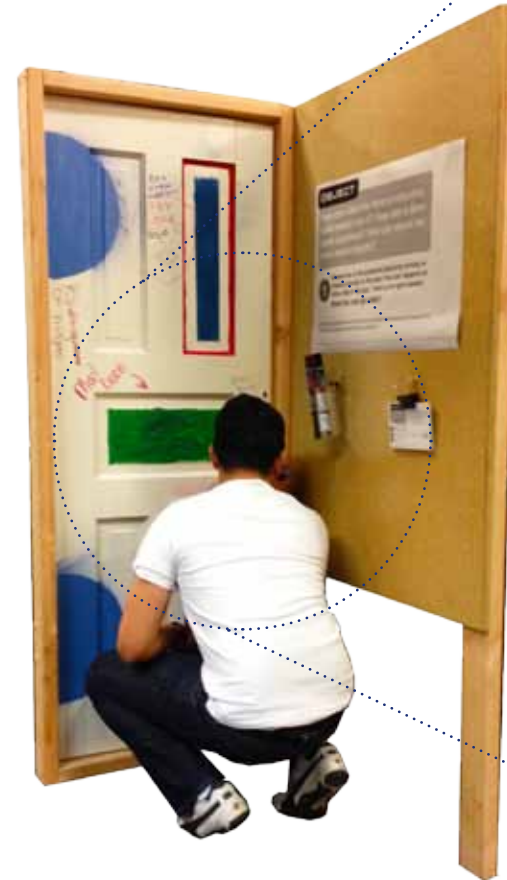
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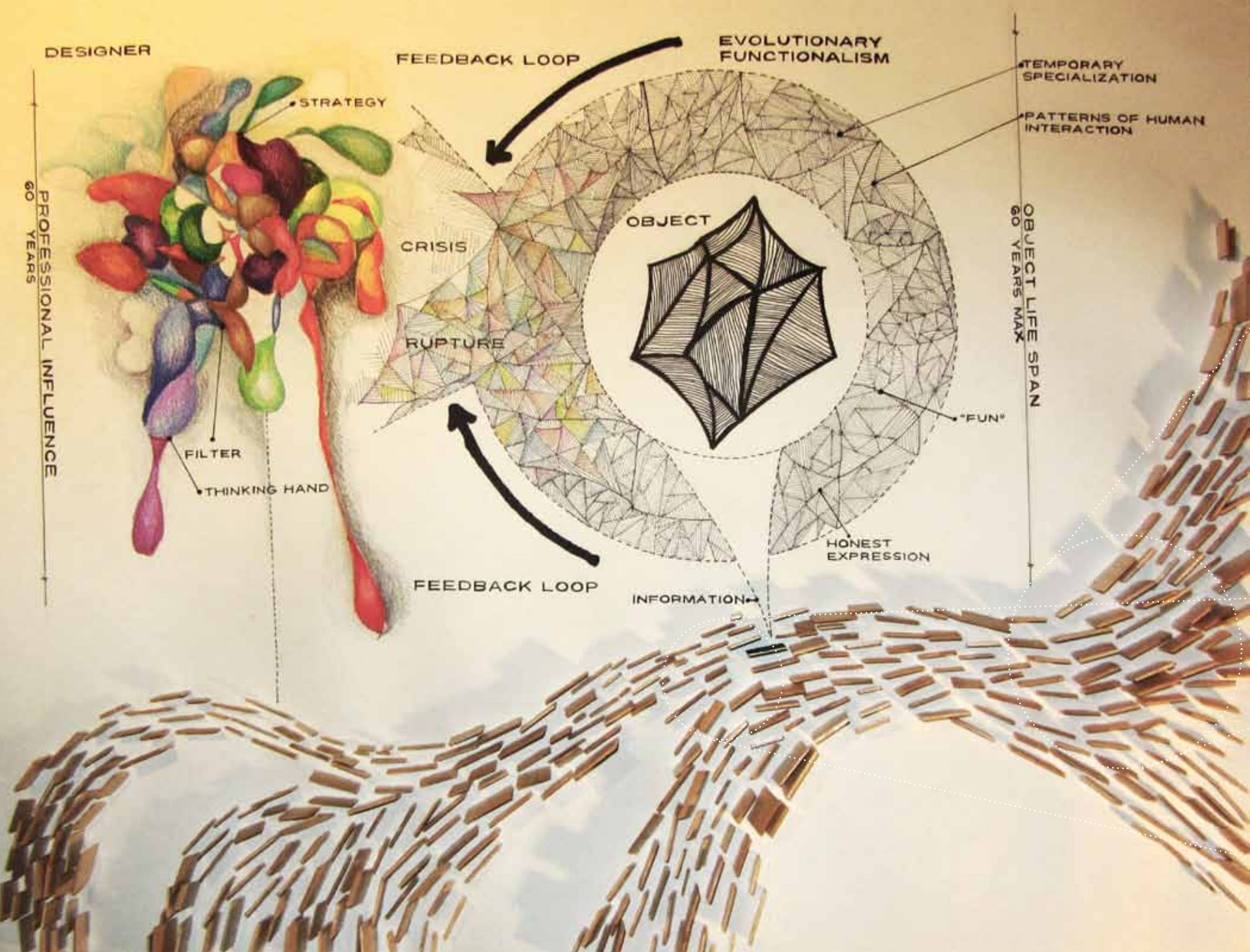
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The second feedback loop created was a functioning door that was placed in a public space. People were encouraged to respond to a prompt by writing directly on the door. The prompt was similar to the postcard, asking how a door could be designed to be more responsive to how it is used by people. The results were even more successful than the postcard. The postcard required encouragement by the designer for people to participate, where the door itself inspired interaction.



DOOR FEEDBACK LOOP





## AN EARLY DIAGRAM

The application of these terms to various scales and their relationship to one another was developed through out the thesis investigation in the form of diagramming and discussion. This image is an early depiction of a diagram relating the terms of the object level.

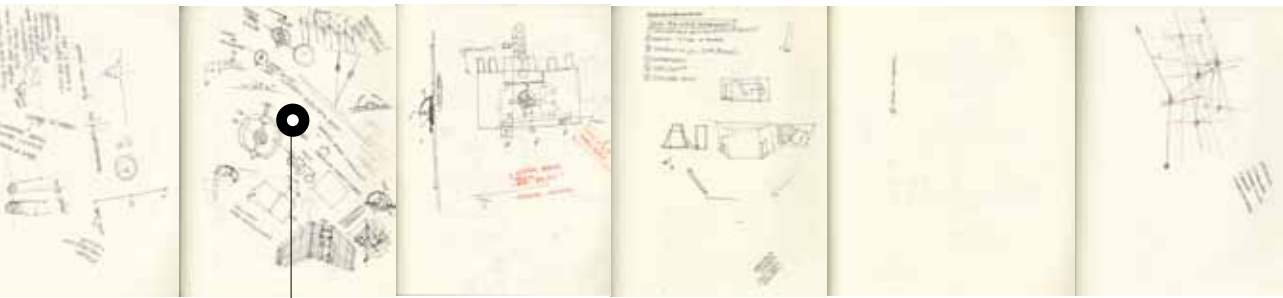
The designer is represented by the colorful shape in the far left corner.

The object affected by the designer is represented by the black and white line graphic.

The object under investigation is depicted as a single piece of wood in a large collection of a variety of different objects.

As stated earlier, the feedback loop originates from the object scale at the hands of the designer shown in this diagram. The feedback loop can be applied at greater scales, but originates on the object level, because it is the smallest unit of human interaction. It is also the scale in which humans create. Even the largest of human creations are made with smaller components.





Object dissection

## THE INVISIBLE NETWORK

The **invisible network** is a term used in the article, “Can objects talk?” by Kristen Gallerneaux, the curator of communications and information technology at the Henry Ford Museum. The invisible network refers to the interconnected relationships of objects in time and space. Although formally and functionally some objects may seem unrelated, they are in fact developing under the same environmental conditions.

In order to more deeply understand an object’s existence, the object can not be observed in isolation. There is value to understanding an object’s place and its importance to other objects. Seemingly unrelated objects may provide information on an object under observation.

[1] Gallerneaux, K. (2014, January 1). Can objects talk? The Henry Ford Magazine, January-May, 7.

“



FROM THE COLLECTIONS OF THE HENRY FORD

## CAN OBJECTS TALK?

Objects have a tendency to develop lives and stories of their own, and I love figuring out the various ways they “speak” to us, the networks and worlds they form, and the variety of angles they can be looked at from. Part of the challenge of studying the history of media, information and communication is in knowing how to draw scattered data back together again, and how to weave a story out of it, to make it accessible and interesting — all the while rooting it to the object in question.

The microlevel details and histories of objects can be coaxed into connecting to big ideas. For example, the same “never leak” gaskets used in the modest Star-Rite electric toaster were also used in the engine of the Spirit of St. Louis airplane. So

**DID YOU KNOW?**  
Jeannette Piccard’s husband, Jean, was used as inspiration when naming Capt. Jean-Luc Picard of Star Trek.

here, gaskets migrate out of the kitchen to become silent players that made the first transatlantic flight possible. This, in turn, connects not only to the development of aero technology but also to the desire to conquer space and time.

It makes me think of a shortwave radio receiver in our collection that was custom-built by William Duckwitz for ground communication during a balloon flight. The knobs, wires and tubes are typical of a DIY ethos. The flight itself took off from Ford Airport in 1934 and rose nearly 11 miles into the stratosphere. Who was manning the gondola below the hydrogen-filled balloon? Jeannette Piccard, a streetwise woman with impressive credentials. She was the first woman to be licensed as a balloon pilot and became the first American woman to enter the stratosphere and, technically speaking, space. Piccard once said: “When you fly a balloon, you don’t file a flight plan; you go where the wind goes. You feel like part of the air. You almost feel like part of eternity, and you just float along.”

The objects in my curatorial care are essentially a huge collection of “black boxes”— a concept that means the more seamless and successful a technology is, the more mystifying and opaque its inner functions become to the everyday user. And so, another exciting task is to figure out a way to reveal the invisible networks among the collections, to allow patrons to see communications and IT devices and think beyond their sleek shells (or messy tubes and wires) and understand how they relate to ideas, stories, invention and to themselves — as users.

► Jeannette Piccard (right), her husband, Jean (center), researcher Dr. William Francis Gazy Swann (in batch) and Henry Ford discuss their historic stratosphere flight from Ford Airport. The Henry Ford has a number of artifacts from the flight (far left) in its collection.

**KRISTEN GALLERNEAUX** is the curator of communications and information technology at The Henry Ford. She is also working toward a Ph.D. in Art Practice at the University of California at San Diego and writes about the histories of architecture, media, craft and design. On the weekends, you can find her playing the part of “object nerd,” wandering swap meets and back rooms in search of evocative “stuff” in the spirit of knowing a little bit about a lot of things, she would like to recommend Steven Connor’s *Paraphernalia: The Curious Lives of Magical Things*.

”

[1]

## THE GRAND SCALE

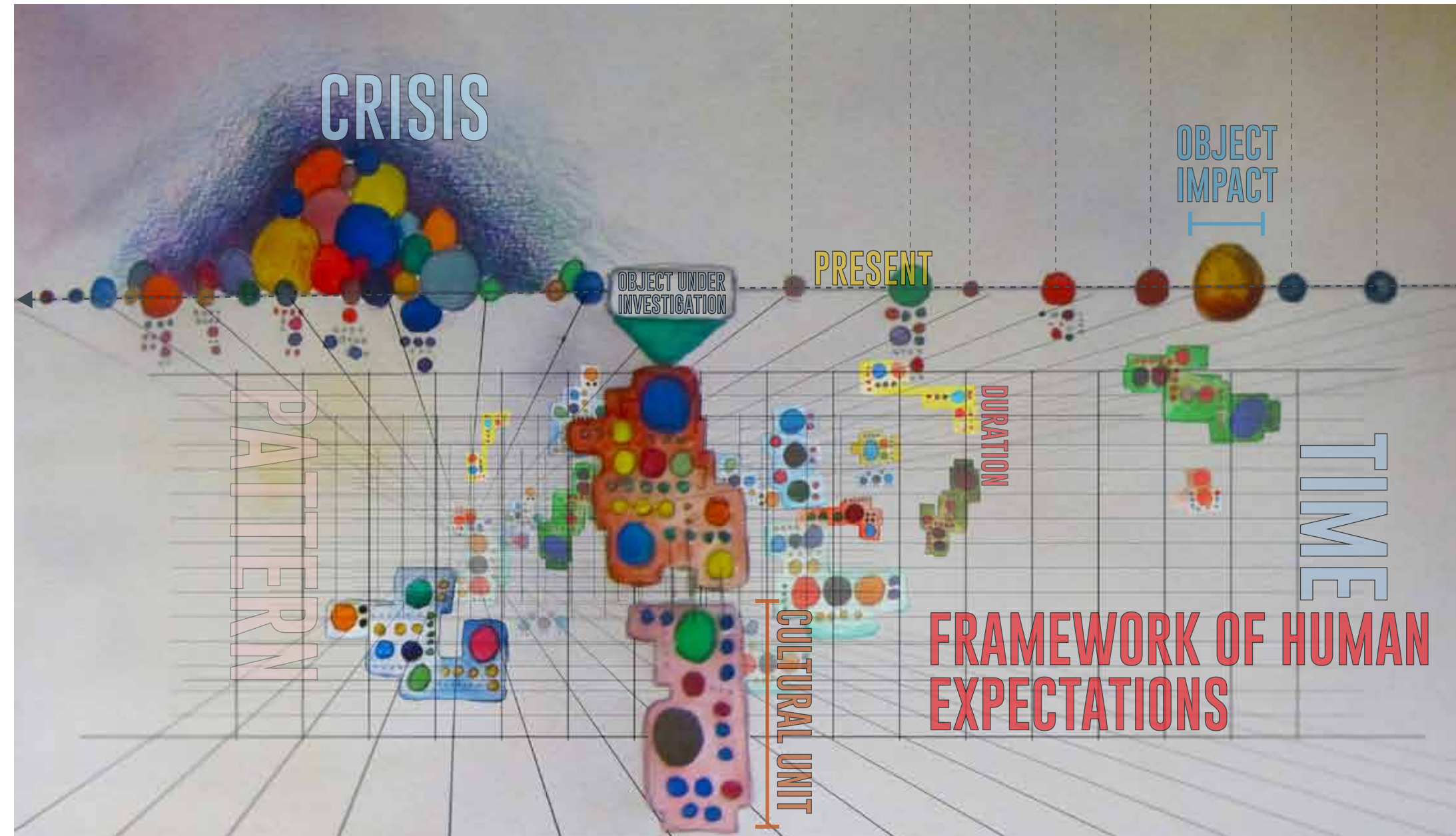
In an attempt to diagram the invisible network, **the grand scale** was created shown in the image to the right. The grand scale is a zoomed out view of the object scale, showing how objects interrelate to one another through the work of designers in a particular time and place.

While working on the grand scale, new terminology developed that was applicable to the larger scale.

The colored spheres represent objects, containing all of the information and terminology of the object scale described in the previous pages. The larger the sphere, the greater the impact the object has on the future development of other objects and on society. The diagram is in constant flux. As time progresses the impact of objects may diminish. The objects are in groups outlined by colored shapes, representing the designer.

The designer could be a singular person or a group of people. Objects can not evolve without the hand of the designer. The designer also learns as they interact with and create objects, suggesting that the next object they create might be more sophisticated. Therefore, although the functions of the objects created may not be similar, they are interrelated because of the knowledge the designer has gained. For example, a designer may create a pair of scissors and discover hidden qualities related to its use. If the next object the designer creates is a bike, by association, the bike will be improved based on the designer's discovered knowledge of scissors.

The X-axis is time and the Y-axis is place. The diagram was created in section to show the depth of objects that exist in past and present.



## TIME

**Time** is an inherent component of change and evolution, presenting itself as a variable of progression. Using evolution as a precedent, the rate of evolutionary change in an organism is based on the potency and critical impact of the pressures that present themselves in an environment. In addition, the amount of time that requires certain change to occur is not always an exact quantity nor is it an exact ratio. Designer's exist within a complex spectrum of social influence from both the dogma of the past and the vision of the future. They are woven into an existing system, and their creations are a reaction to the time and place in which they design. When they enter this system and what is happening within it is much greater than the designer, however greatly he/she may affect it. "The Shape of Time: Remarks on the History of Things" by George Kubler, an art historian, is concerned with the evolution of form in art and its relation to time and place. His approach towards time is more of an observation of emergent patterns than a definition time itself. **"Historical time, however, is intermittent and variable. Every action is more intermittent than it is continuous, and the intervals between actions are infinitely variable in duration and content. The end of an action and its beginning are indeterminate."** [1]

## PATTERN

Objects and spaces do not have a traceable DNA, however we can interpret them based on their historical lineage and the time and place in which they were created. Kubler suggests that a more complex understanding of time is necessary in order to understand the development of "things": time is not the designation of a period, a categorization, or a biography, instead it is a complex whole of different clusters of events, people, and objects that are all interrelated.

Each object or work of art has a sequence of prior works that can be traced or have some link of influence to its development. Kubler critiques the typical archival, systematic nature of understanding history, and instead suggests a more comprehensive and realistic method of understanding "things" in time. The historian depicts **patterns** in time from man-made "things" that emit signals or meaning that can be related to one another to develop sequences or common traits of their emergence in time.

## CULTURAL UNIT

Kubler describes a **cultural unit** as a length of time determined by investigating the circumstances in which the object was created by the designer. For example, the typical designer's influence is relative to their professional life, which is usually about 60 years comprised of schooling or an internship, the development of a concept, the critique of the concept, and the refinement of the concept. Therefore, the emergence of ideas and change are relative to a cultural unit of 60 years due to the pattern presented by professional influence.

However, Kubler's perception of a cultural unit is dated. Due to the collective nature of modern society, objects are no longer created through the hands of one designer, extending the cultural unit far beyond 60 years. Instead of slowly passing on knowledge from the mind of a master to the apprentice, the knowledge of making has become accessible through the collective making process of corporations, entrepreneurs, and information that is more accessible to the masses through various modern data sources.

## PRESSURES

The term **pressures** refers to the forces within an environment that encourage change. These pressures can present themselves with greater and lesser potency. In the case of evolution, a catastrophic event in an ecosystem results in a more direct change or impact on the organisms. In regards to design, there are a variety of pressures on human creation.

Designers do not create in a vacuum void of external influence; they are subject to the expectations of the people for which they design. Designers are not separate from the people for whom they design, which allows them to understand and respond directly to the pressures that the people of a time and place exhibit. Pressures are a collective influence over a designer when they create. This collective influence is not necessarily a voiced opinion, but more of a network of cultural implications associated with the thing which the designer is creating. How a user interacts with the designed object, the historical context of the object, a collective desire for change, and the future expectations for that object can all present themselves as pressures towards a design.

## FRAMEWORK OF HUMAN EXPECTATIONS

These pressures play an important role for evolutionary functionalism. They create the **framework of human expectations** for change and create direction for the designer. To truly optimize evolutionary functionalism as a design method, understanding pressures and using them as a source of information is imperative to designing objects that are more responsive to the human condition.

At certain times and places in history, pressures present themselves with more impact, often perceived as cultural revolutions. In these times and places, the evolution of human creation exists at a greater rate. Noted by Kubler, **"Whenever symbolic clusters appear, however, we see interferences that may disrupt the regular evolution of the formal system."** [2]

## CRISIS

These "symbolic clusters" or moments of flourishing innovation are an increase in human curiosity, referred to by this thesis as **crisis**, represented in the grand scale image by the cluster of spheres in the upper left hand corner. This curiosity is typically related to a particular way of thinking for a certain time, like the desire of painter's to explore perspective during the Renaissance. As painters in Italy experimented with perspective, the concepts spread through out Europe, resulting in a variety of techniques suggesting it is also related to a place. Crisis are more evident in urban conditions where the pressures for innovation are greater. The density of human interactions create more opportunity for pressures to present themselves because of the likelihood for creativity to emerge from collective thinking. Therefore, the urban condition is of particular interest in regards to evolutionary functionalism.

Although the term crisis is typically associated with a negative connotation, when applied to evolutionary functionalism, it promotes neutral change. The term crisis refers to a pivotal event of great intensity or impact in which the paradigm of existence is shaken. Objects, designers, people, places experiencing

[1] [2] Kubler, George. The Shape of Time. United States of America: Yale University, 1962. Print. >

## CRISIS CONTINUED

a crisis are more likely to evolve because they are under direct criticism. A crisis can exist in a variety of scales. A community could be in economic crisis, challenging its members to creatively seek a solution. A crisis may exist within the work of a design process when creating an object. An object typology itself may experience crisis when it is at the end of its usefulness as society progresses.

Experiencing crisis creates opportunity for change, and for this reason, the designer wants to put themselves in locations of crisis.

In "The Strategy of Conflict" [1] by Thomas Schelling, economist and professor of international affairs, there are advantages to interacting with cultures in crisis because of the opportunity for potential gain. "The Strategy of Conflict" primarily refers to international conflict, but the principles are applicable to design as well. Societies in crisis are less complacent and more open to propelling fast paced change. The desires of people are made more evident. A good example of a society in crisis is the green movement, or the desire of people to lead more environmentally friendly lives. This desire is motivated by the serious threat of an unhealthy ecosystem, and has manifested itself through green products, green ways of living, marketing, etc.

## SITE SPECIFICATION

The meaning of place extends beyond the physical conditions of a location. The scalability of the concept of evolutionary functionalism infers that the idea of place can be found on multiple scales. This suggests that the concept is **site specific**, or relative to only one place and time.

On the object scale, a design may be site specific to one person because the design pressures created by one individual may be different than another. For example, a super fork for one person may be useless to another. A person with severe peanut allergies would need a fork that detects allergens, but to a person with no food allergies this super fork would have a useless additional function.

Culture is another example of site specification. The pressures from one culture to another may be completely different, effecting how people use objects. For example, not all cultures use forks for eating utensils. Some use their hands or other tools. Therefore it may not be necessary to design super forks for these cultures in the first place.

## RUPTURE

The term "rupture" [2], interpreted originally by Gilles Deleuze in "A Thousand Plateaus," refers to the moment in which a crisis occurs. It is the cataclysmic moment of change. The rupture is one of the most concrete and observable terms of evolutionary function because it can be directly identified. An example of rupture for "the book" occurred when a drawing was taped to the pages. From that point forward the book was interpreted differently.

[1][3] Schelling, T. (1960). *The Strategy of Conflict*. Cambridge, MA; London, England: Harvard College.

[2] Deleuze, G., & Guattari, F. (1982). *A Thousand Plateaus*. New York, NY: Bloomsbury Publishing Plc.

"IF WE CONFINE OUR STUDY TO THE THEORY OF STRATEGY, WE SERIOUSLY RESTRICT OURSELVES BY THE ASSUMPTION OF RATIONAL BEHAVIOR-NOT JUST OF INTELLIGENT BEHAVIOR, BUT BEHAVIOR MOTIVATED BY A CONSCIOUS CALCULATION OF ADVANTAGES. IF OUR INTEREST IS THE STUDY OF ACTUAL BEHAVIOR, THE RESULTS WE REACH UNDER THIS CONSTRAINT MAY PROVE TO BE EITHER A GOOD APPROXIMATION OF REALITY OR A CARICATURE." 131

THOMAS C. SCHELLING  
THE STRATEGY OF CONFLICT







TWO PARTS OF DETROIT UNALIGNED.

CONVENTIONAL HISTORY DETROIT

REPORT OF PROCESS

MAKING DESIGN VULNERABLE TO THE CIRCUMSTANCES

COMPLEXITIES

DETROIT

DO YOU TAKE PROCESS VULNERABLE? FREEDOM, INSPIRATION, VALUENETWORK

THE CITY

INSPIRATION, VALUENETWORK

THE PAPER?

INSPIRATION, VALUENETWORK

THE PAPER?

INSPIRATION, VALUENETWORK

MISS THE OR

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WHAT IS THE DECISION? IT IS NOT THE WHAT THAT IS IMPORTANT BUT THE FACT THAT IT EXISTS.

Advent calendar. Scrapbook. Childrens book.



USE THE FORCE EB.



I am the conceptual developer.

USE PEOPLE'S POST CARDS AS A HAPPENING PROCESS! BUY SHIT! OTHER PEOPLE FIND THE SHIT! BECOMES THE 40 YEAR OLD CATHEDRAL -> THE LINK IN MARSAN

COLLECTIVE

look @ game theories Read Tony's Book.

OFFROAD DESIGN AREA CRISIS -> CULTURAL IMPLICATIONS FOR EDUCATIVE

ONE YOU WANT TO YOURSELF + ONE TO ANOTHER. MANIPULATING LIMITATIONS. THE LIMITING SITUATION IS SCALED TO THE ORGANIZATION MADE. CONVENTIONALLY REMAINING + THE REORGANIZING

DETROIT + TURN INTO POST CARDS.

MANIPULATING THE PAPER? MAY DO IN MANIPULATING THE PAPER? NOT FOR THE IDEAL FORM.

OPPORTUNITY FOR BOTH VIEWS + NOT VITAL. WHAT WOULD A NODE OF EVOLUTION ENTAIL

YOU ARE THE DESIGNER. THEY ARE THE SYSTEM.

END YOUR SELF WIN THE CITY

END YOUR SELF WIN THE CITY

END YOUR SELF WIN THE CITY

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look @ game theories. Read Pany's Book

**Definition of crisis in**

**crisis**  
 Etymology: (Latin)  
 pronunciation: /ˈkɪrɪs/

Translates crisis | (noun) 1. a time of severe difficulty, trouble, or a time of intense activity, especially one that is a turning point in history.

Origin  
 The Middle English *crisis* (denoting the time of day when the sun is at its highest) derives from Latin *crisis*, from Greek *κρίσις*, *krisis*, 'turning point', from *κρίνω*, *kri-nō*, 'to separate', from *κρίνω*, *kri-nō*, 'to separate', from *κρίνω*, *kri-nō*, 'to separate', from *κρίνω*, *kri-nō*, 'to separate'.

Reference to crisis in Language Resources

WHAT IS THE DE  
IT IS NOT THE  
THAT IS IMP  
BUT THE FACT  
EXISTS.

Advent calend  
Scrapbook.  
Childrens boo



What functions do people go to? "religiously"  
Container for memory / collective experience.



# HUMAN EVOLUTION

people crisis → evolution  
 crisis → evolution  
 people crisis → evolution

I AM NOT COLLABORATING. I AM CREATING AN INTERPERSONAL DESIGN PROCESS THAT LINKS ME AS A HUMAN DIRECTLY TO THE WORLD BY RECOGNIZING HUMAN CONDITIONS... ACTIONS / RESPONSES / EVOLUTION AND USES EVOLUTIONARY FUNCTION AS A PROCESS OF CHANGE.

Just like crossword puzzles / MAKE RESEARCH PUZZLES:  
 ONLINE THE PDF CHANGES  
 People can tell different stories. I can't reach the reach. Internet is the communication not the tool.  
 → ensures I reach the same people.

# HUMAN EVOLUTION

I'm trying to accomplish in the trying to locate nodes of evolution w/ it's now beyond me. It's not a map. How do I accomplish it? How do I expect to lead? What makes people do different things? How does evolution converge in a place? What qualities would a evolution have? → PERMANENT TRANSPORTATION. PERMANENT W. TRANSPORTATION. → LINK CODES. VEHICLE. → APPS. using people for a particular action? MY HAND. I design. they show opportunity for evolution.

Landscapes written in Ballads  
 Dictionary of the  
 Choose your story  
 Combo of  
 Crossword puzzle  
 madlibs  
 online directions  
 of the story of the city  
 too difficult  
 the lines.



You must know how many people are part of the system you have designed.

YOU ARE THE DESIGNER. THERE ARE THE SYSTEM.

OPPORTUNITY FOR BOTH IDEAL + NOT IDEAL. WHAT WOULD A NODE OF EVOLUTION ENTAIL

ONE YOU WANT TO YOURSELF + ONE TO ANOTHER.

MANIPULATE THE PAPER TO BE... MAY DO IN MANIPULATE THE PAPER?

DESIGN IS IMPLEMENTATION



FIND YOUR SPIRIT WIN THE CITY.

TWO PARTS OF DETROIT UNALIGNED.

CONCRETE PAPER HISTORY ONLY DETAIL.

MEANS DESIGN AVAILABLE TO THE DIVINITY. HOW DO YOU TAKE PROCESS. FREEDOM. INSPIRATION. DEVIATION. SUPPOSED TO.

COMPLEXITIES

CHOICE

COMMON

ALTERN

DETROIT + TURN INTO POST CARDS.



THEY MAKE THE ACTION. MUST VALUE WHY ARE WE USING THE PEOPLE.

THEY WIN THE POST CARD.

MISS THE

OR

THE POST CARD POTENTIALS.

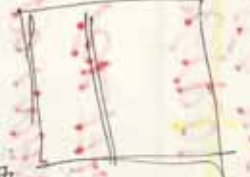
A CODES.

Make connections. Locate yourself in this space. Mark it. Write a word in the box.

\* Change maintainable \* readability \* minimalist



add to list to show change.



Striated + unstriated

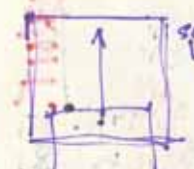
Go through book for terms. Pop culture? Crystallize the images.

Evolutional 3 examples  
A explain  
B what they mean together  
C what I knew I wanted, what meant for

process The book (unveil) TIME -> Chicago example

Mention Honesty. BOOK!

what did this do for the process? collective experience.



show 2 graphics in individual

fig 4

abstraction of behavior standards of consistency rational behavior

collective mapping process

W/ power comes great responsibility. honesty

collective components: terms from books components thus far

DIAGRAM

case studies city systems

network organizations

Architect Role in the Process

Strategy of conflict I am the process. explain me, explain the process.

**THE POST CARD POTENTIALS**

**A CODES**

Make connections.  
Locate yourself in this space. Mark it.  
Write a word in the box.

\* Change maintainability  
\* needibility \* manage

add to list to show change.

Make your own neighborhood take a pic.

Evolution of 3 examples  
A explain  
B what they mean together  
C what I knew I wanted, what it meant for process

1.5 → The book (unveil)  
2 → time → Chicago example

Mention Honesty.  
BOOK!

what did this do for the process?

collective experience

show 2 graphics individual

Limitations

Diagram

case studies city systems

organization

Architect Role in the Process

Strategy of conflict  
I am the process.  
explain me, explain the process.

W/ power comes great responsibility.  
Honesty.

abstraction of behavior  
standards of consistency  
rational behavior

collective mapping process

Do through book for terms. Pop culture? Crystallize the images.

Go through book for terms. Pop culture? Crystallize the images.

Reservations here, from the ability to distinguish a plank of steel.

Strategy of conflict is taken, the term strategy is taken, which distinguishes a plank of steel.

Some research structures of "philanthropic" firms.  
↳ offensive vs not offensive.  
evolution develops in section

Not squaring the circle of the problem.

**Presentations #1:**

9/23

Refer to Gille's time theory as background.  
+ add name and date.  
"reasoning" explain direction of thought  
• "and then the examples became because..."  
• as a result I... - connect the jumps.  
I became interested in...

an existing human action was utilized as a design criteria to make its use productive

Urban System

Trash can - describe your experience

as tool. Before it was a method process but then it became myself, think abstractly.

Functionalism

moments of instant fixation, how can you reanalyze impact of an object of functionalism

time became a crucial the experience. Helped me reveal idea and potential for an

Set the scene. **Receptive**

Define terms

Let problem which action?

people when something evolves it is changed, pinned, elevated.

Some research structures of "philanthropic" firms.  
↳ offensive vs not offensive.  
evolution develops in section

Change a style → Designing for human action  
more biotic building.

DETROIT

Many of the way his problem can be solved by working in group action.  
retranslate

Bob Adams for subdivision

making a nobody in a

At first about

primary concern is the current

**The Post Card Pottery**  
**A CODE**

Make connections. Locate yourself in this space. Mark it. Write a word in the box.

Change maintainability & flexibility

add to list to show change.

Make your own neighborhood take a pic.

Striated & unstriated

Evolution of 3 examples

- A Explain
- B what they mean together
- C what I knew I wanted, what it meant for process

① The book (unveil)

② Time → Chicago example

Mention Honesty

Book!

what did this do for the process?

collective experience

show 2 graphics individual

Limitations

SCREENING LETTERS

COMPONENTS: Terms from books components thus far

Diagram

case studies city systems

organization

Architecture

Role in the Process

Strategy of conflict

I am the process

explain me, explain the process.

W/ power comes great responsibility

Honesty

Collective Mapping Process

abstraction of behavior

standards of consistency

rational behavior

Pop Culture? Crystallize the images.

Go through book for terms.

Striated just complete is taller, plank of glass, which distinguishes plank of still.

Reservations here, from the design of game.

What does transparency or something change look like? a shadow or a hint adding in sections.

Architectural program.

Strategic & simple

Evolution as a sculptural quality. Sculptural model.

Presentarium #1:

an existing human action was utilized as a design criteria to make its use productive

System

Trash can - describe your experience

as tool. Before it was a method process but then it became myself think abstractly.

Functionalism

moments of instant fixation, how can you reanalyze impact of an object of nationalism

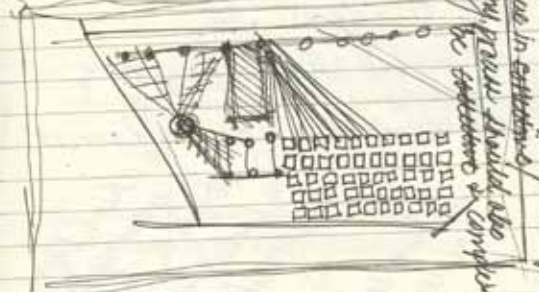
time became a crucial the experience. Helped me reveal use and potential for an

Evolution as a sculptural quality. Sculptural model.


of there is value in gathering of groups from my house should also be something a simple architectural program.

The changing model... it can't should change through out the semester.

Tell Pictures



What does transparency or something change look like? a shadow or a hint adding in sections.



DEPART

Change a style

Designing for human action

a more biotic building.

Architecture

Role in the Process

Strategy of conflict

I am the process

explain me, explain the process.

W/ power comes great responsibility

Honesty

Collective Mapping Process

abstraction of behavior

standards of consistency

rational behavior

Many of the world's problems can be solved by working in group action.

retranslate.

Boil things for subdivision

Making nobody in a

Change a style

Designing for human action

a more biotic building.

Architecture

Role in the Process

Strategy of conflict

I am the process

explain me, explain the process.

W/ power comes great responsibility

Honesty

Collective Mapping Process

abstraction of behavior

standards of consistency

rational behavior






add to list to show change.

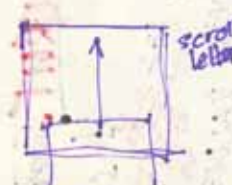


Evolution of 3 examples

- A explain what they mean together
- B what I knew I wanted, what it meant for process
- C The book (unveil) time -> Chicago example

Mention Honesty. BOOK!

what do you do? col



abstraction of behavior standards of consistency rational behavior

COLLECTIVE HAPPINESS PROCESS

W/ power comes and responsibility.

Make connections. Locate yourself in this space. Mark it.

my project began w/...

The object is highlighted, taking advantage of complexity

The book is a method of infinite complexity

There are opportunities in randomness, my book is an opportunity of randomness.

Where there is organization, there is a purpose. Look for change in organization.

Where is there a realm of possibility? (Chicago)

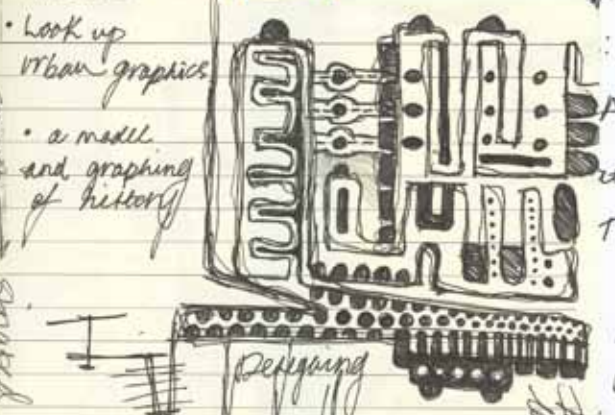
the "movement" and "action" of "change" "culture" "change" "culture" "change" "culture"



THE 1 A CAR

Set the scene. Define terms. Presentations #1:

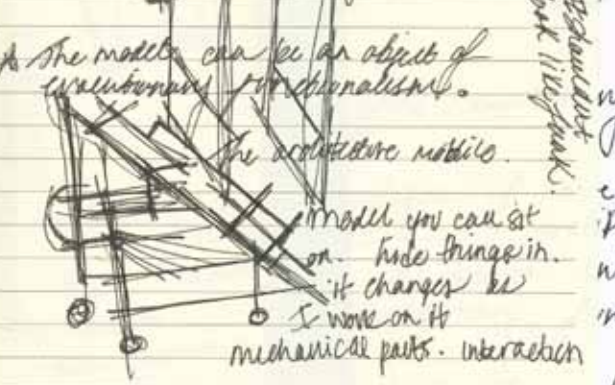
Look up Urban graphics. a model and graphing of history.



an existing human action was utilized as a design criteria to make its use productive.

Urban System

Trash can - describe your experience

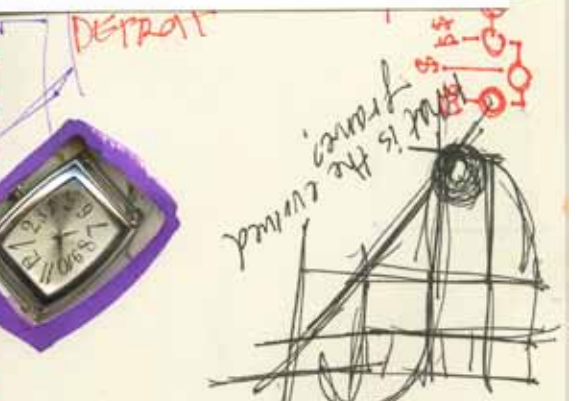
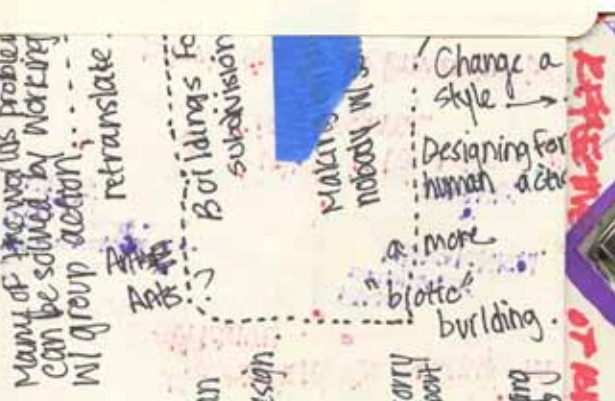


as tool. Before it was a method process but then it became myself. think abstractly.

Functionalism.

moments of instant fixation, how can you reanalyze impact of an object of functionalism

time became a crucial the experience. Helped me reveal all and potential for an





Make connections.  
Locate yourself in this space. Mark it.

A car  
The car



- Evolution of 3 examples
  - A explain
  - B what they mean together
  - C what I knew I wanted, what it meant for
- press The book (unveil)
- time → Chicago example

Mention Honesty.  
BOOK!



abstraction of behavior  
standards of consistency  
rational behavior  
COLLECTIVE HAPPENING PROCESS



Many of the cities problems can be solved w/ human action. What are the cities problems? Define terms



Recreate the list Watch movies. Look for case studies large examples city systems. Representative → Where can I implement my designs in city systems?

Many of the cities problems can be solved by working w/ group action. retranslate. Buildings for nobody subdivisions.

Presentations #1:  
3 examples: \* an existing  
Relaptcha: human action was utilized as a design criteria to make Louis Van Arn its well productive

Transportation System  
Jacobell Trash can - describe your experience

Refine Evolutionary Functionalism.  
critique of time: moments of instant gratification, how can you reanalyze the potential impact of an object of evolutionary functionalism

Chicago Ex. time became a crucial aspect of the experience. Helped me reveal a larger scale and potential for an urban space.



Change a style → Designing for human action. a more blotted building.



Evolution of 3 examples  
 A explain  
 B what they mean together  
 C what I knew I wanted, what it meant for process  
 The book (unveil)  
 Chicago example

Mention Honesty.  
 BOOK!



abstraction of behavior  
 standards of consistency  
 rational behavior  
 COLLECTIVE MAPPING PROCESS  
 w/ power comes w/ responsibility

Make connections.  
 Locate yourself in this space. Mark it.



A car

Independent  
 was small vs. large scale  
 also realized many small act  
 all can have great results.  
 develop components of different scenarios

role of the architect?  
 understand the potential danger  
 that ~~there~~ are not ~~opport~~ there a solution for every situation. Honesty.  
 Strategist  
 Process not collaboration.  
 opening of process that make the architects design more "rooted"

assembly: similar concepts as for a functional reality and parts/acting a whole, but where they use mentality I am interested in human

Many of the way its problem can be solved by making w/ group action  
 retranslate buildings & subdivision  
 Making nobody's building  
 Designing for human action  
 a more biotic building.  
 Do not worry about what I should be showing. Morning what to show.

large scale examples of actions but of architectural consequence

Next steps:  
 1) develop a method of revealing nodes of evolutionary form/urbanism within the city  
 2) apply methodology to postcard -> collective mapping process

from this I hope to find:  
 1) potential sites  
 2) potential functions



DETROIT  
 this is the window  
 primary window





Make connections.  
Locate yourself in this space. Mark it.

A car  
The car



- Evolution of 3 examples
  - A explain
  - B what they mean together
  - C what I knew I wanted, what it meant for
- press The book (unveil)
- time → Chicago example

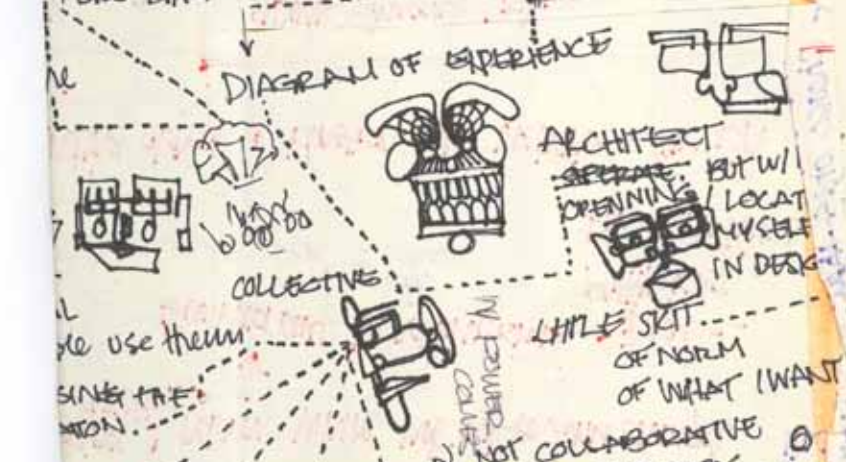
Mention Honesty.  
BOOK!



abstraction of behavior  
standards of consistency  
rational behavior  
COLLECTIVE MAPPING PROCESS



Collective Mapping  
Depth of Presentation: accumulate Knowledge  
Look @ graphics of evolution Science



DEPTH OF PRESENTATION: ACCUMULATE KNOWLEDGE  
 Look @ graphics of evolution Science  
 Define WORDS: Sitc. SPEEDS relative to evolution.  
 Overlapping + complementary DATA → MORE  
 CONNECT ALL OF THE INFORMATION!  
 The Naked Ape  
 DIAGRAM OF EXPERIENCE  
 ARCHITECT BUT W/ OPENING LOCAT MYSELF IN DESIG. IN DESIG.  
 LITTLE SKIT OF NORM OF WHAT I WANT  
 NOT COLLABORATIVE PROCESS  
 BUT A LOCATING W/ IN OPENING UP OF PROC.  
 GROUNDING MYSELF AS AN ARCHITECT IN A PROCESS THAT IS GREATER THAN MYSELF.  
 Removing arrogance, RESPONSIBILITY  
 PUBLIC COMMENTARY Goldberg  
 Pictic comment

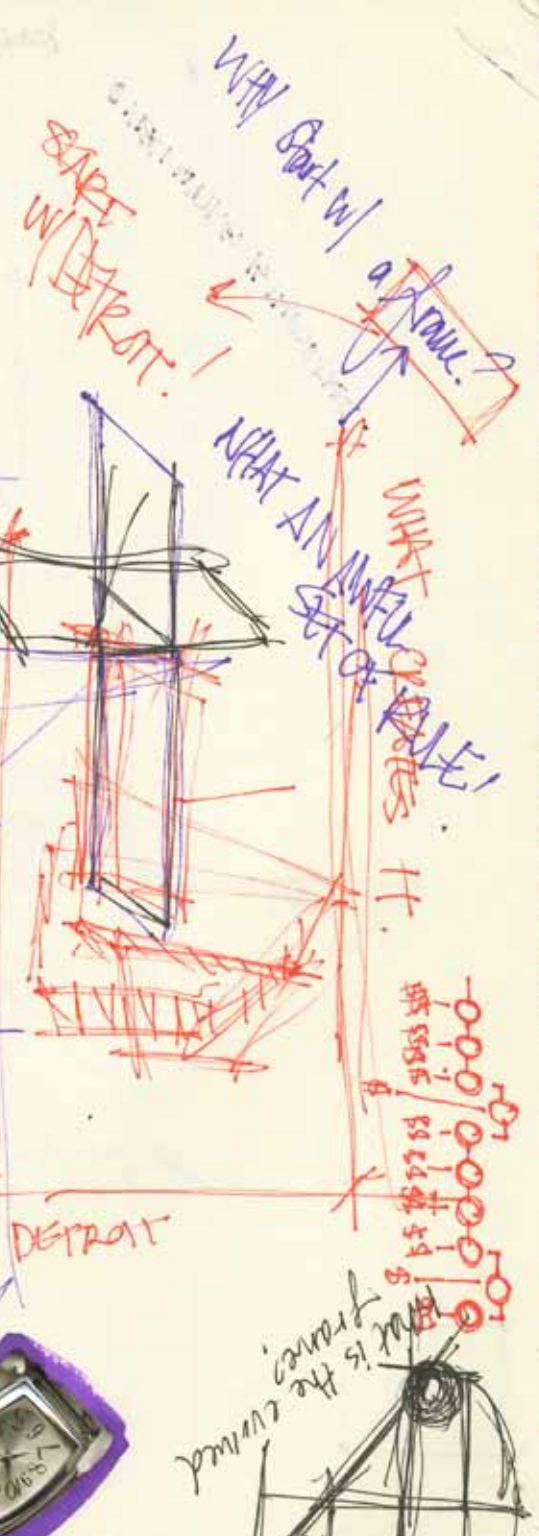
WAPPING → CONSISTENCY OF REPRESENTATION  
 materials → traceable  
 Poetics Space Orchard

abstraction of behavior standards of consistency rational behavior  
 COLLECTIVE LEARNING

1080  
 1081  
 1082  
 1083  
 1084  
 1085  
 1086  
 1087  
 1088  
 1089  
 1090



DESIGN FOR CHANGE. WANT? USE → MEDIA / MEDIA EXPENSE



# DISSECTION

## OBJECT EXPERIMENT

In order to understand the application of evolutionary functionalism to the object scale and to test the terminology, a series of experiments were created to observe objects. The experiments were developed circumstantially as the process evolved allowing for modifications. As theoretical assumptions were made, the experiments enlightened the next steps of the process. The experiments were not pre planned, nor were the start and end a clear moment. Developed similarly to George Kubler's description of historical time, the experiments were performed in clusters of recognizable patterns. At the time of investigation, the patterns that emerged from the experiments were not known. The experiments provided in this section are organized based on the recognizable patterns that emerged while reflecting on the process at this point in time.



SUPER FORK

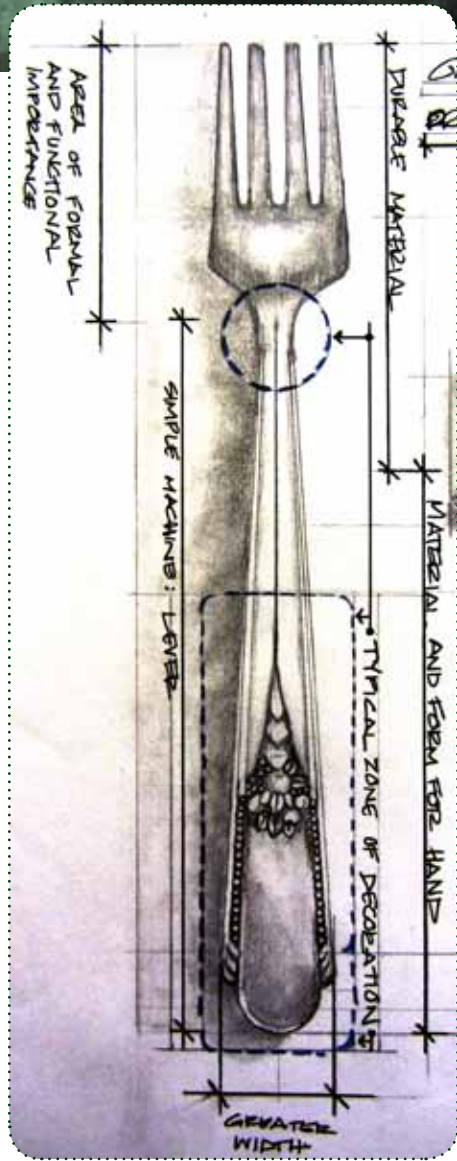
## FORK

The first object examined was the **fork**. It was chosen because it is a simple object with a simple function typically made of only one material. The object was of interest because it had obvious opportunities for superfication as it is part of a complex social situation: dining. Logically, it was prudent to start with a simple object that existed in a condition ripe with opportunities for functional development so that observations would not be distracted by the complexity of the object and there would be many observable applications for superfication.



# STORY OF THE FORK

Through historical, formal, and functional investigation a general story of the fork was created in the form of a hand drawn graphic. The graphic was created without knowing what the final product would look like. It was developed in portions as different parts of the story were illuminated.



**Points of interest:**

The fork, is unique in its development because unlike the spoon and knife its origin is less clear. The spoon developed from the early cupping function of sea shells and the knife from primal tools used for stabbing.

Early users of the fork were considered heathens as the utensil represented vanity and a devil's pitchfork.

Later, as the fork became more customarily used by royalty, the fork would become a political tool to encourage etiquette amongst peasants. The Catherine de Medici, Queen of England would dine in front of mass crowds displaying her use of the foreign utensil.

Once modern materials were developed during the mid 19th century, the fork began to be experimented with formally by trying out different shapes and materials, as did many other objects.

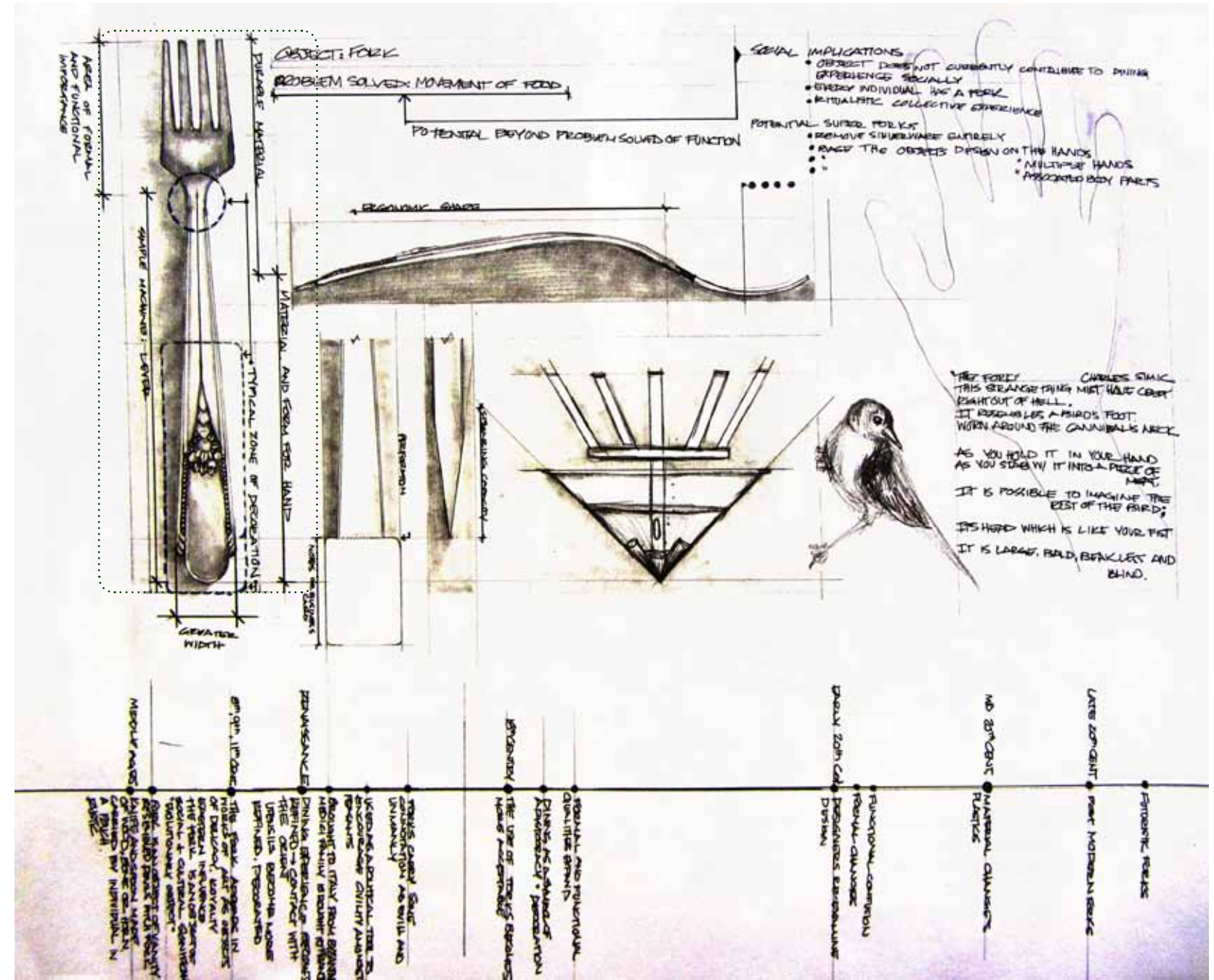
**Observations:**

Objects can carry social connotations of superstition beyond their physical qualities.

Objects can act as political tools.

Advancements in technology, particularly developments in material production, are considered a form of crisis effecting both the development of the formal and functional qualities of many objects. For example, during the mid 19th century, pressurized plywoods and plastics were experimented with a variety of every day objects including furniture, tools, kitchenware, and toys.

Information for this study was derived from the following source:  
 [1] Goldsmith, S. (2012, June 20). The Rise of the Fork. <i>Slate</i>. Retrieved October 22, 2013, from [http://www.slate.com/articles/arts/design/2012/06/the\\_history\\_of\\_the\\_fork\\_when\\_we\\_started\\_using\\_forks\\_and\\_how\\_their\\_design\\_changed\\_over\\_time.html](http://www.slate.com/articles/arts/design/2012/06/the_history_of_the_fork_when_we_started_using_forks_and_how_their_design_changed_over_time.html)



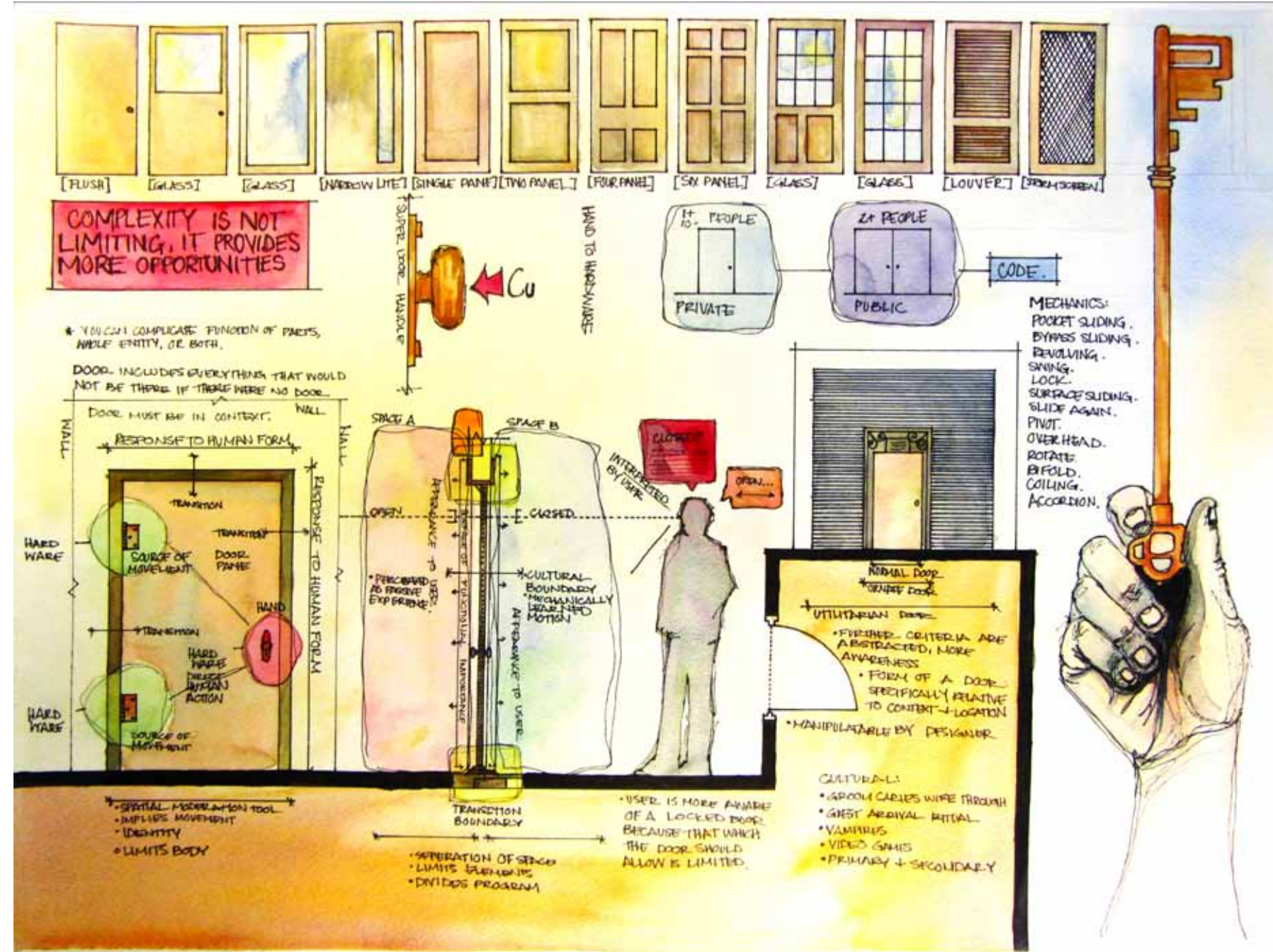
# DOOR

The door was chosen as an object to investigate because it contains many different components. It was questioned whether or not an object with many parts, like a door, could undergo superfication similar to a fork, which in contrast was typically one entity with no small parts. It was concluded that the more parts an object contains, the more opportunities the object has for superfication.

The door was also chosen for its connotations and hidden qualities. Like the fork, there were many opportunities realized for superfication based on its societal importance. The door symbolizes both a gateway and a barrier. Wives are carried through doorways as a tradition of marriage, vampires are unable to pass through them with out invitation, and they are blessed in many cultures as the fortified symbol of home.

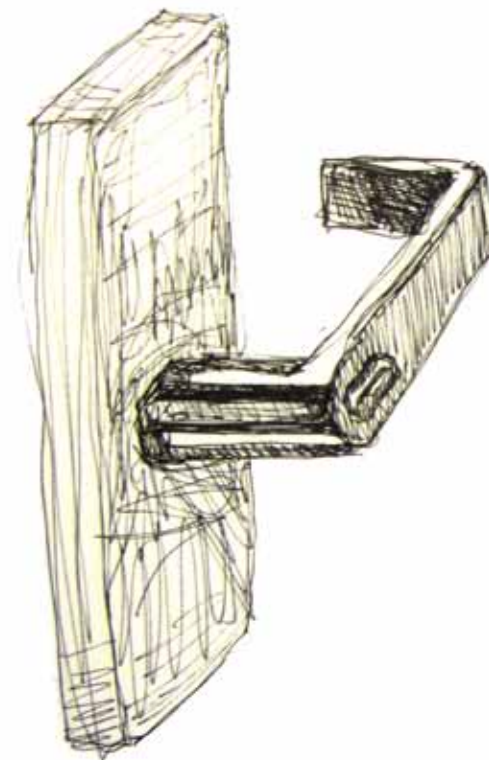
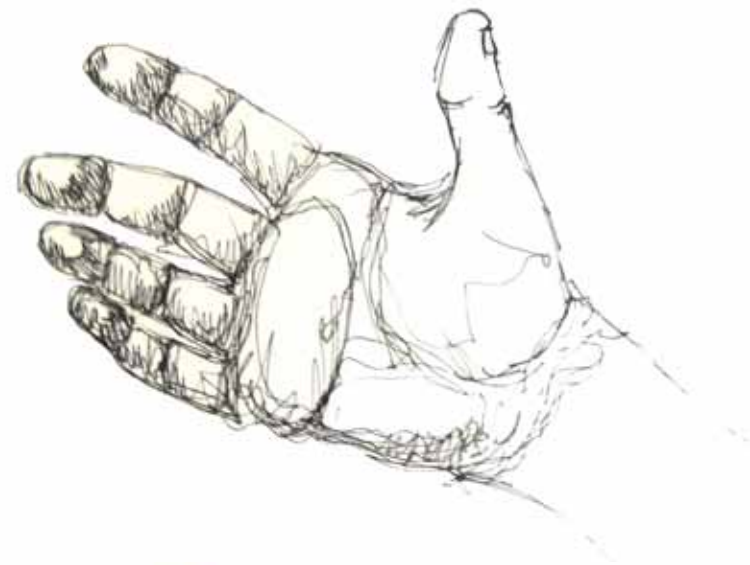
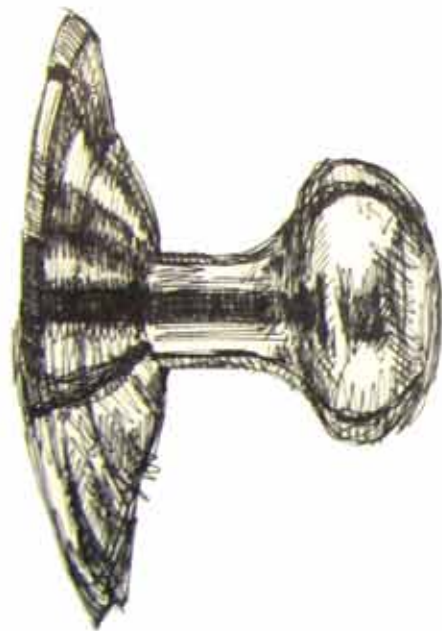


SUPER DOOR



# THE THINKING HAND

Through out the investigation of objects during this thesis, it became clear that the act of making was a method of revealing information. What has been defined as the thinking hand refers to this process and has been shown in various forms including constructing and drawing. The physical hand has shown up multiple times in the drawings through out, unintentionally. Once the thinking hand was identified, it was acknowledged as a tool to investigate the functions of objects.



# SUPER DOOR

The superfication of a door was attempted. The result was a door that pumped water with syringes that were held within the door frame. As the door was closed and opened, water was pumped from a reserve into planters and aquariums located on the front of the door pane. This was a model that directly showed how human use could become a functional source of energy within a building. If the amount of people who passed through a door were calculated and compared to the amount of water needed to maintain landscaping, the doors of a building could become a source of water instead of a sprinkling system.



# SUPER DOOR

reservoir

door frame

syringes

aquarium parts

tubing

fish tanks/large water bottles

plants

weed blocking fabric filled with topsoil

# DEATH BY ARTIFACT

Visits to museums were a form of investigating objects and their functions, especially when there was a lull in progress. The visit to the Henry Ford Museum proved particularly successful and inspired theories regarding the functions of museums and their relationship to object life.

Typically museums collect objects of historical importance to society like art, sculpture, and furniture. During a visit to an art museum, it was discovered, that the collection of such objects results in functional obsolescence. Once the objects are placed on a podium and separated from the world by a pane of glass, they will no longer function as originally intended by the designer. This phenomena is defined by this thesis as **death by artifact**. There are however, lingering hints towards the functions of objects on display in museums. The object's past life typically determines the way in which the object is showcased. Masks are displayed at the height of a face, paintings at the height of eye level, and vases slightly above waist height.

The Henry Ford Museum is unique compared to most museums because of its origin. Henry Ford began collecting mundane objects like tools, cars, and trains that were not of historical interest at the time. Not only was his collection unique because he collected everything from buttons to houses, but he was collecting the very things his products would end. As automobiles became more accessible to the every day person and the industrial evolution began to increase the

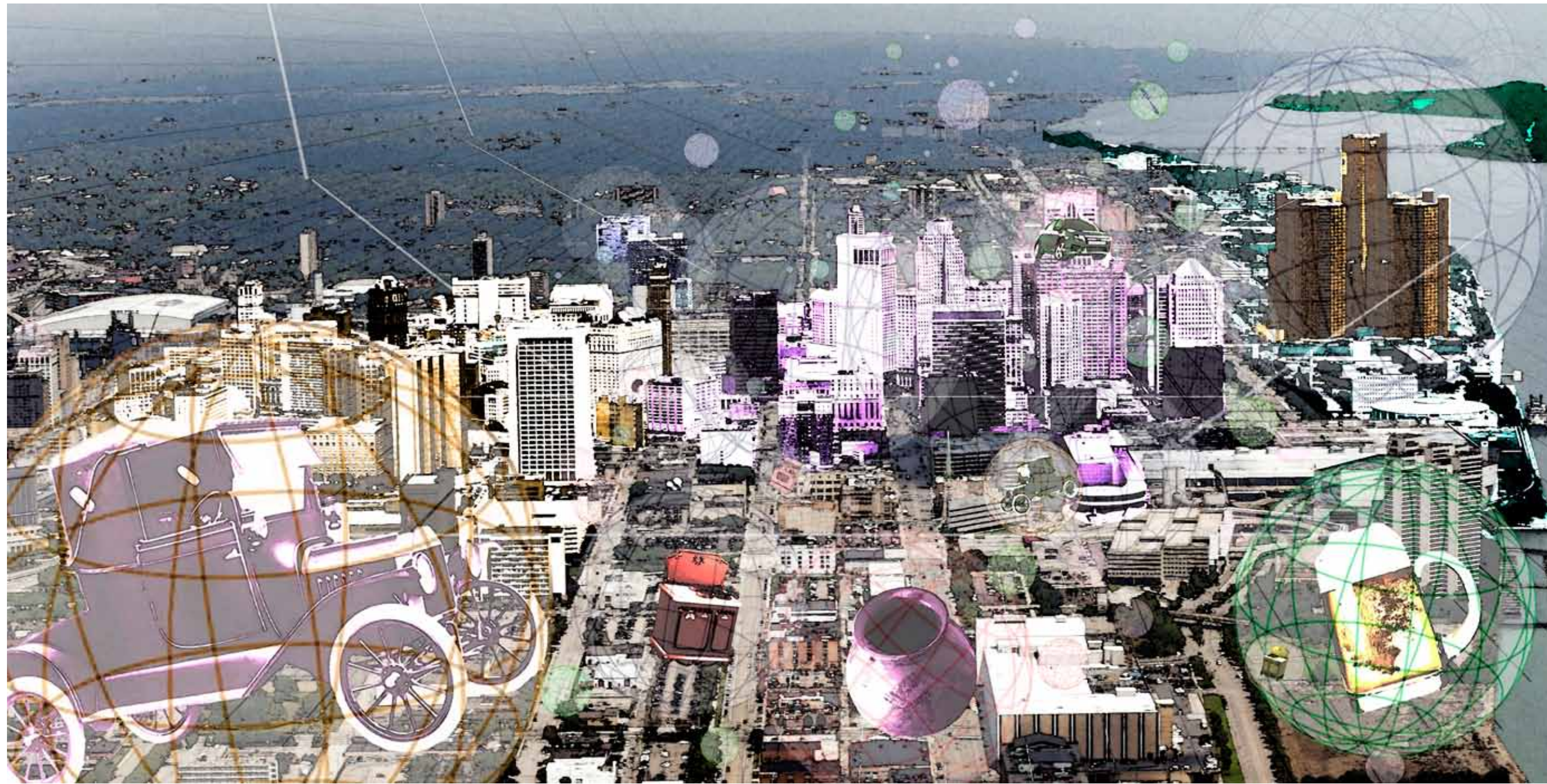
functional development of everyday objects, more and more of the things he collected became obsolete. The collection at the Henry Ford Museum is comprised of a wide range of different objects from grain silos to old rail tracks and is vast, displaying only 7% of the entire collection on the museum floor [1].

Not only does the origin of the Henry Ford Museum collection reveal the relationship of past objects to museums, but the assemblage of so many diverse objects creates an interesting spatial tension and relationship between the objects displayed. Unlike art museums, the progression of the functional development of the objects is shown by their proximity. The following images of the Henry Ford Museum show examples of how the proximity of objects in space can reveal information on how they have progressed through history as well as how they relate in the "invisible network".



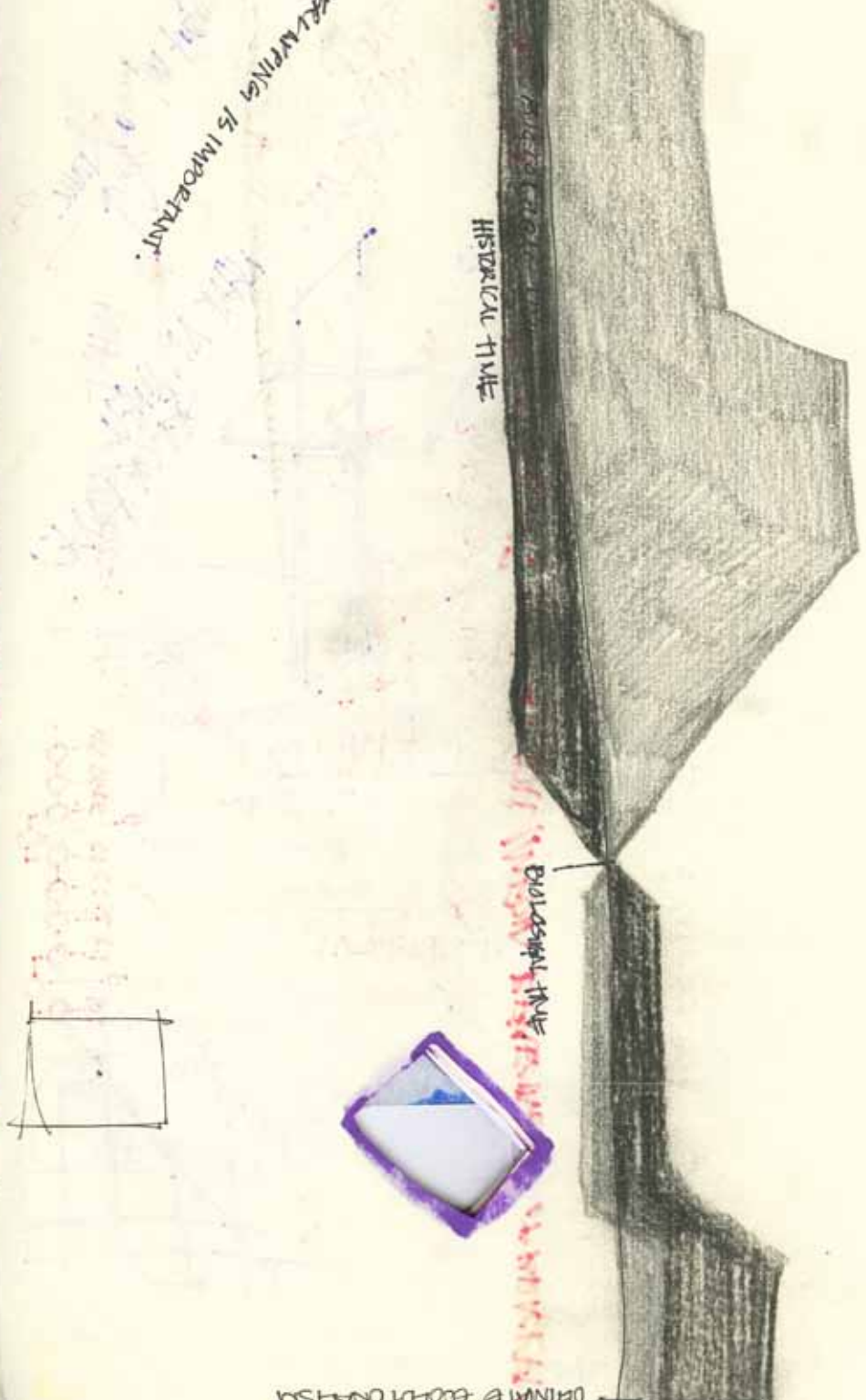
Information for this study was derived from the following source:  
Interview with Kristen Gallerneaux, Curator of communication and information technology at the Henry Ford Museum. The interview was conducted by the author in person on February 11, 2014.





The object scale is still under investigation.

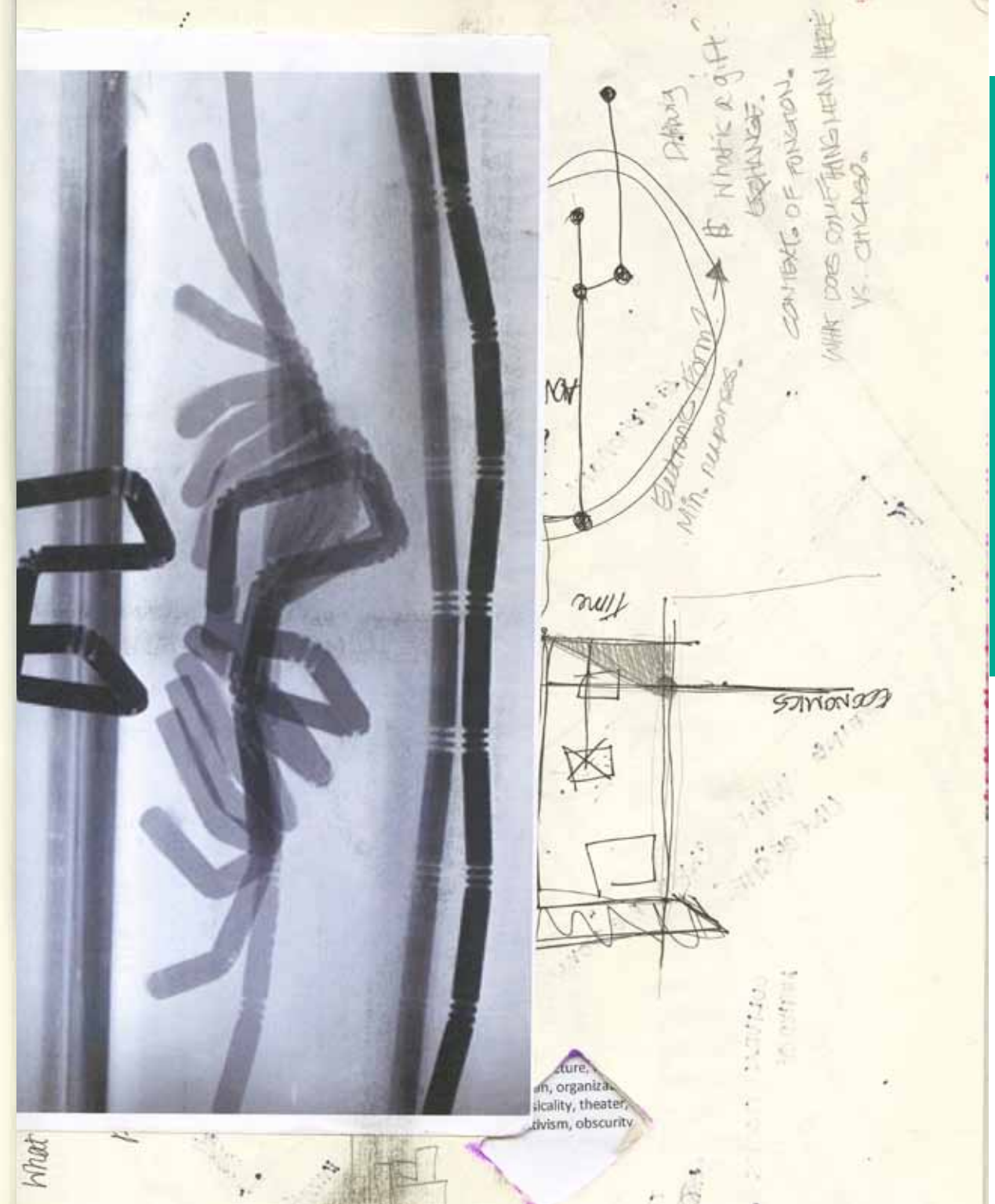
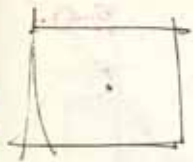




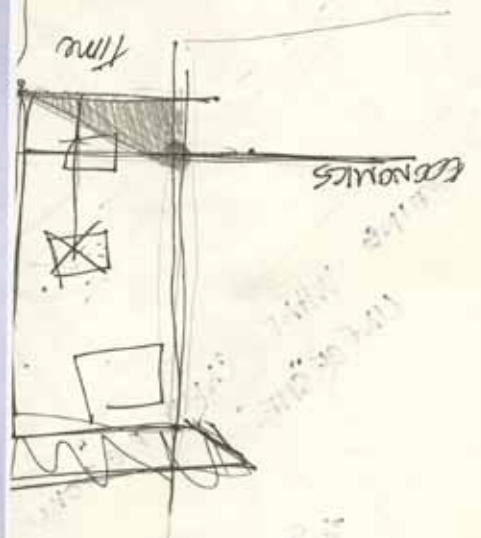
PLANNING IS IMPORTANT

HISTORICAL TIME

BIOLOGICAL TIME

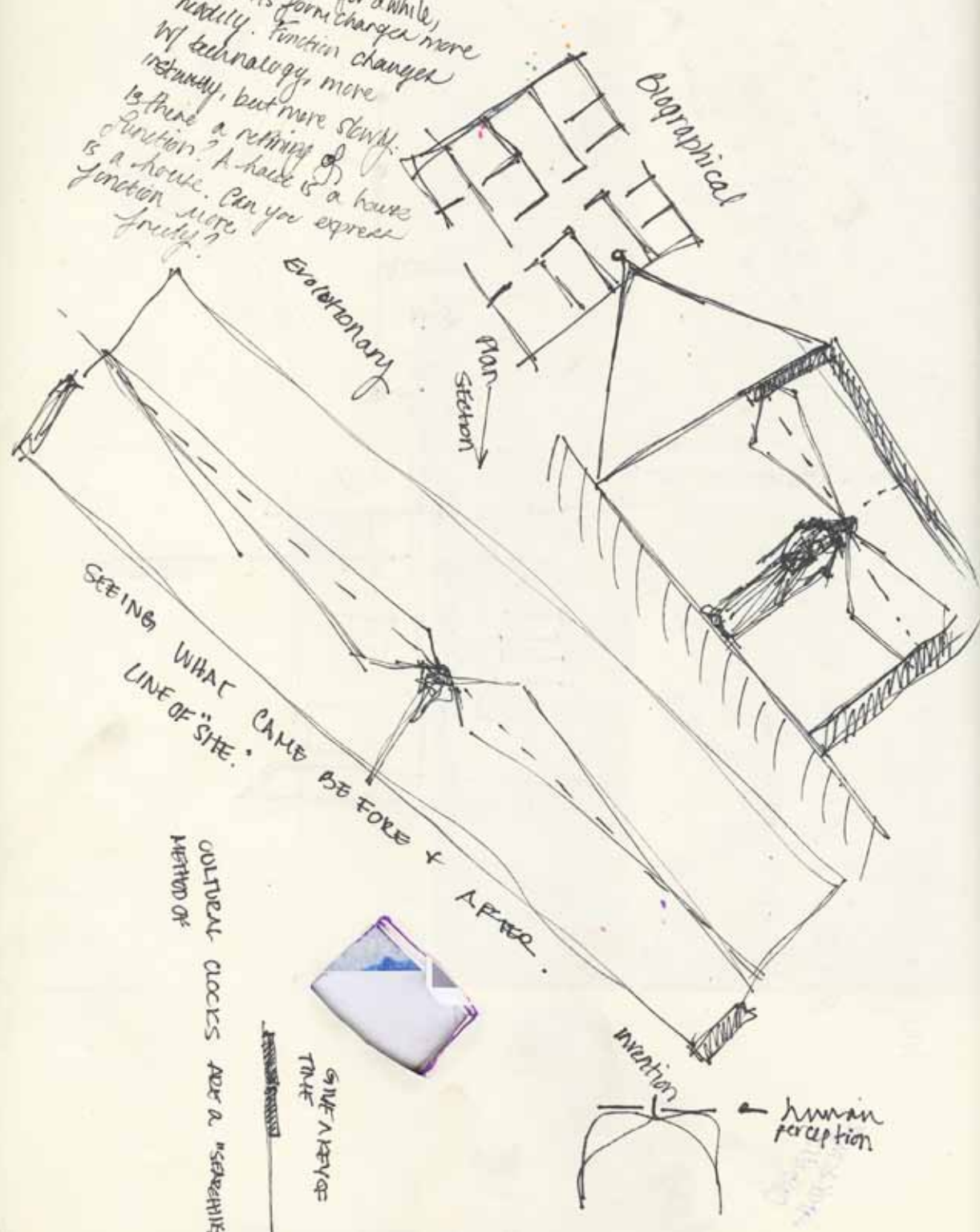


PLANNING  
 NOTICE A GIFT  
 EXCHANGE  
 CONTEXT OF FUNCTION  
 WHAT DOES SOMETHING MEAN HERE  
 VS. CHANGES



structure,  
 form, organiza-  
 tionality, theater,  
 activism, obscurity

What

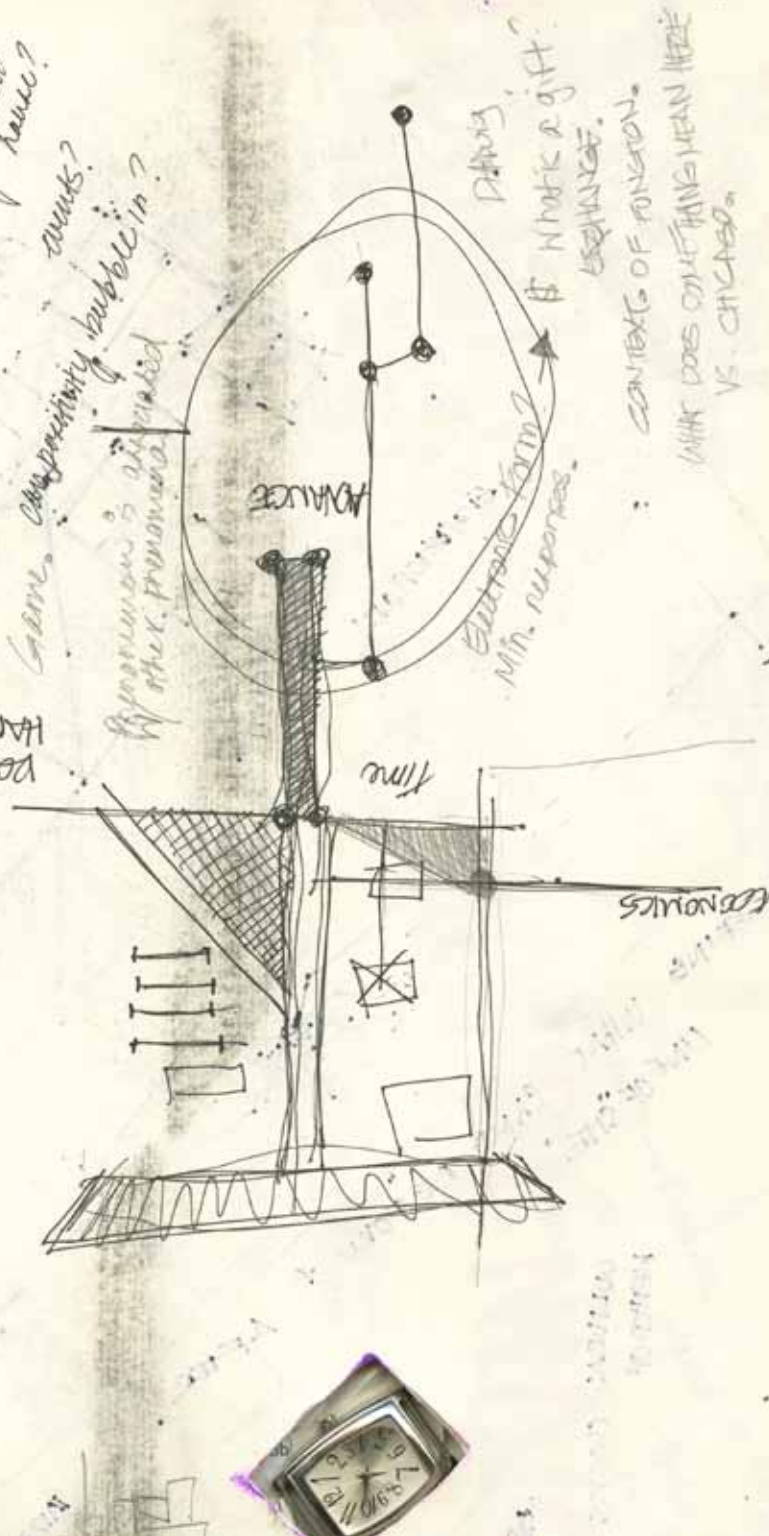


is form changed more readily. Function changes w/ technology, more instantly, but more slowly. Is there a refining of function? A house is a house is a house. Can you express function more freely?

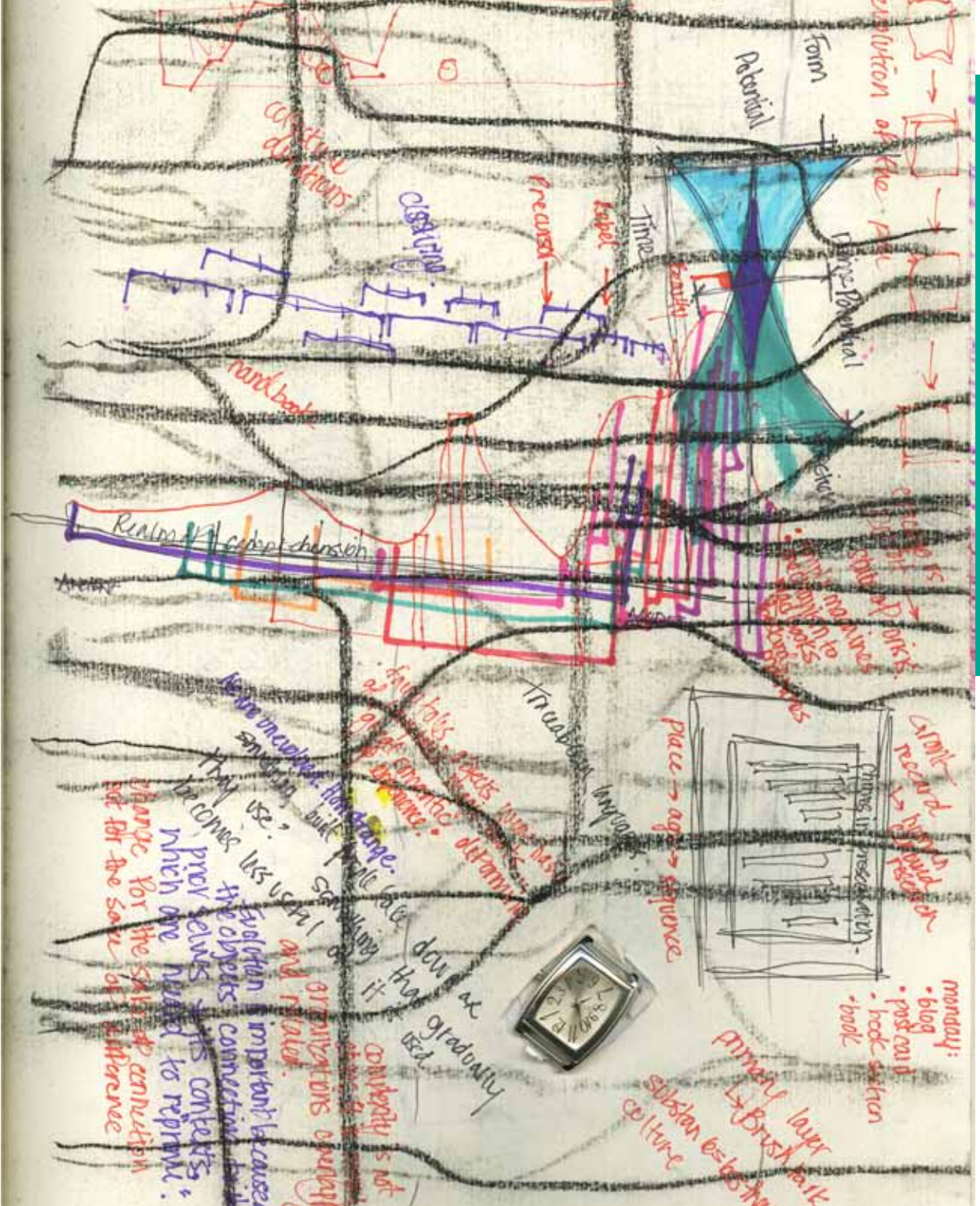
What is extractable?

Bracketing. What are external effects? Look for population changes. Do I need to know?

more effects. I am interested in...  
 Chicago  
 Extraction  
 Technology  
 Transportation  
 What happens because of birth house?  
 Game, connectivity bubble in?  
 Approximation's integrated by other phenomena







Form vs. Making  
 Adaptable architecture - precedents  
 why do buildings change more than do  
 Declare adaptable  
 need is the guiding force  
 (Crisis) - mathematical  
 Statistics  
 BUILDING A PRECEDENT  
 reverse of REVISION  
 life cycle of a building "city" "park"  
 • relate  
 • move  
 • design a tool to read the book  
 • making mundane more apparent useful  
 • look up objects "material" → graphic  
 • add to "wood section" → mathematical  
 • read Chandras looks → book  
 • draw graph → model  
 • Detrition → what occurs to make hotspots → model

Solids planes  
 Wait these  
 METAL WIRE? FIBER? CLAY?  
 CHANGE-EVOLUTION-NOISE  
 CULTURAL CLOCK  
 The patterns of now cannot be created with the approval of the past.  
 Historical TIME  
 The Learned  
 THE NOISE  
 Archaeology  
 STRATA  
 ELEVATION  
 THE MODEL  
 THE MODEL  
 GLASS? TEST TUBES?  
 MIRRORS?  
 LIGHTS?  
 PARTS BASED ON BRACKETING  
 old pattern new bracket  
 Moving parts  
 Prisms  
 people  
 meaning: Natural  
 conventional  
 intrinsic  
 external reference  
 cultural symbols  
 Building objects US.  
 PAST CARDS  
 IMAGES TAKEN + PUT A SECTION IN THE PAST OVER IT  
 Shapes of Light

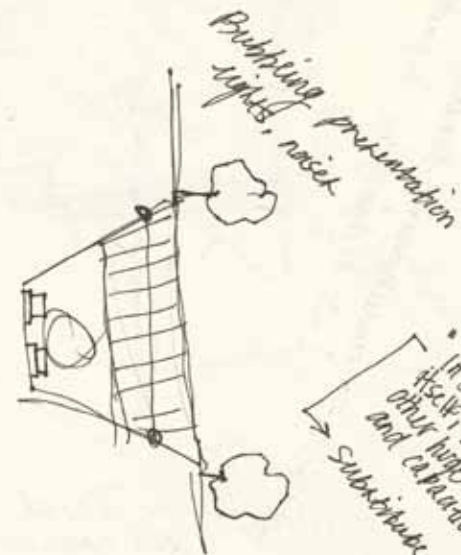




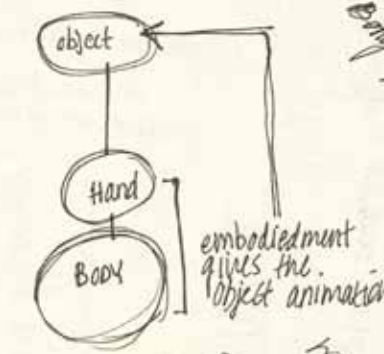


Embodiment:  
 Technology  
 Music  
 Acto  
 Launch  
 Significant Historical moments  
 economy

Govt  
 Later  
 Site change analysis  
 program that changes  
 mt.



We need to understand its open-ended connections w/ space + time, its place in dynamic natural + cultural systems, + its mutating, self-changing relations within natural + social networks.  
 Elizabeth Grosz  
 The Nick of Time: Politics, Evolution, + the Intimacy of Sex  
 In short we need to understand the body, not as an organism of entity in itself, but as a system, or series of open-ended systems, functioning with other hope systems + capabilities.  
 Elizabeth Grosz  
 Body for Subject or architectural element



What is it adapting to?  
 Super task  
 Not everyone has a task  
 cultural  
 hands at eating

case of Tomstyle = super door because there is an obvious functional need for banking, preventing what about the mobility of a door?

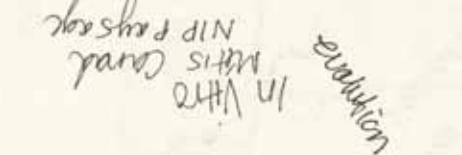
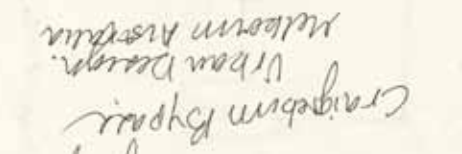


Doors are heavy  
 fine particularly to people who live with living floors  
 celebration  
 center of gravity  
 objects but disappear  
 Doors  
 Industrial in styles  
 X-ray patterns

Computers - weather systems



brooke.w.ellis@gmail.com



Breaking down the commute

Hide-fans in pics

evolutionary functionalism

evolutionary architecture a part of

In VTR cards

NIP Paysage

Craigburn Rypair

Urban Design

Melburn Australia

Northwestern Minnesota

Albert Franz

Alber

Frantz

Erwin Flex

507

# DISSECTION

## BUILDING EXPERIMENT

At first it was questionable whether or not something as complicated as a building could undergo superfication- but from the investigations with doors, it was observed that the more complicated an object gets the more opportunities it has for becoming super. The questions then became how can a designer observe such a complicated object, and how do they approach it?

Buildings are the most permanent and concrete objects of a society. Unlike other objects which can be easily lost, their permanence allows the trends of history to be traced more directly. In "The Shape of Time," Kubler claims that buildings represent the greatest number of "prime objects" [1], a term he uses to describe the unprecedented, pivotal object, or the first of its kind to lead a new series of formal developments.

"BUT THE NUMBER OF SURVIVING PRIME OBJECTS IS ASTONISHINGLY SMALL: IT IS NOW GATHERED IN THE MUSEUMS OF THE WORLD AND IN A FEW PRIVATE COLLECTIONS: AND IT INCLUDES A LARGE PROPORTION OF CELEBRATED BUILDINGS. IT IS LIKELY THAT BUILDINGS CONSTITUTE THE MAJORITY OF OUR PRIME OBJECT, BEING IMMOBILE AND OFTEN INDESTRUCTIBLE OBJECTS." [2]

GEORGE KUBLER  
THE SHAPE OF TIME

[1][2] Kubler, George. The Shape of Time. United States of America: Yale University, 1962. Print. >.

## THE FIVE WAYS

There are multiple ways of observing the building through evolutionary functionalism beyond the ones described by this thesis. The five described in the following pages provide a precedent for how later investigations developed.

THE BUILDING AS CONTAINER FOR OBJECTS



1. The building can be viewed as a container for other objects.

2. The object can be the size of the building.

THE BUILDING SIZED OBJECT



3. It is unclear whether it is a building or an object.

UNCLEAR



4. The building performs one function.

BUILDING OF SIMPLE FUNCTION





**MOST CREATIVE PEOPLE**

# HOW CHINA'S ONE-CHILD POLICY FORCED STARBUCKS TO RETHINK ITS BEIJING STORES

BRANDS EXPANDING IN CHINA CAN'T IGNORE THE IMPACT OF THE ONE-CHILD POLICY. LIZ MULLER OF STARBUCKS TALKS ABOUT A NEW BEIJING STORE THAT IS AS MUCH ABOUT CONNECTION AS IT IS CAFFEINE.

BY JACQUELINE DETWILER

The effects of China's one-child policy are manifold. Studies show people raised under the program are less trusting, men are unable to find mates, and then there's the "4-2-1" phenomenon, where working young people must assume financial responsibility for themselves, their parents, and four grandparents. The policy has likely had the strongest impact on a nation's demographics of any social initiative, save genocide, in history.

More than 30 years later, the one-child policy also raises an important question for brands looking to make inroads into the country: Is there something the young adult Chinese demographic is missing on account of growing up alone? And if there is such a thing, how can we provide it?

Liz Muller, the director of concept design for Starbucks, makes it her job to answer these sorts of questions. She's the mind behind some of Starbucks's most creative flagship stores. As the brand expands internationally, each of her far-flung creations aims to introduce customers in Europe and Asia to the Starbucks take on the subjects of coffee and service in a way that makes sense in their culture.



She has, for instance, replaced the brand's homogenous retail stores with a friendly coffee-and-cookie bar in a former bank building in pastry-loving Amsterdam, and plans to help open Starbucks lounges aboard two intercity trains in rail-travel Loving Switzerland, a first for the brand.

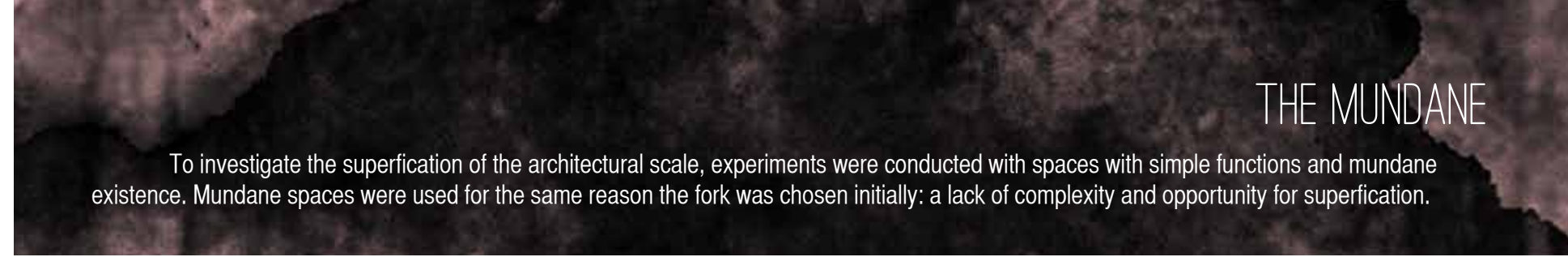
**"The one-child policy also raises an important question for brands looking to make inroads into the country: is there something the young adult Chinese**

Her most recent completed projects are two flagships in Beijing: a coffee tribute store in the Kerry Centre meant to introduce home brewing methods to a well-traveled, affluent demographic, and a 24-hour store in Taikoo Li Sanlitun geared toward the young adults who the one-child policy left relatively companionless. Though the two stores are just a few miles apart, the differences are significant, and the Taikoo Li site is the one that caters



5. Buildings can also incubate social phenomena, taking advantage of the particular habits of a specific culture.

[1] Detwiler, J. (2013, October 30). How China's One-Child Policy Forced Starbucks to Rethink its Beijing Stores. <i>Fast Company</i>. Retrieved December 5, 2013, from <http://www.fastcompany.com/3020859/most-creative-people/how-chinas-one-child-policy-forced-starbucks-to-rethink-its-beijing-sto>



# THE MUNDANE

To investigate the superfication of the architectural scale, experiments were conducted with spaces with simple functions and mundane existence. Mundane spaces were used for the same reason the fork was chosen initially: a lack of complexity and opportunity for superfication.

SUPER PARKING LOT DAY



SUPER PARKING LOT NIGHT



[1] [2] Original images have been manipulated. Source: Google Earth

Downtown Detroit is filled with parking lots which create gaping holes in the urban fabric. The parking lots remain undeveloped because they make more money functioning as a parking lot than if a building were developed. To create a greater sense of space and

respond to the current corporate downtown culture, this proposal is a super parking lot which collects energy through sun panels during the day and can be projected on at night by companies that would rent the parking surface and host a corporate drive in movie

night in the office, looking down from their head quarters. This could potentially increase real estate prices around the parking lot, drive up the land value, and promote future building development on the parking lot site.

SUPER BILLBOARD



[1]

SUPER ROOFS



[2]

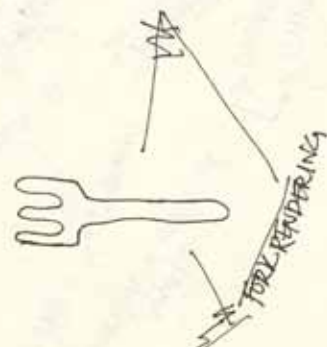
SUPER COUPON PARKING LOT



[3]

The building scale is still under investigation.

am /:  
no:



Fork:

[Evolutionary Functionalism]

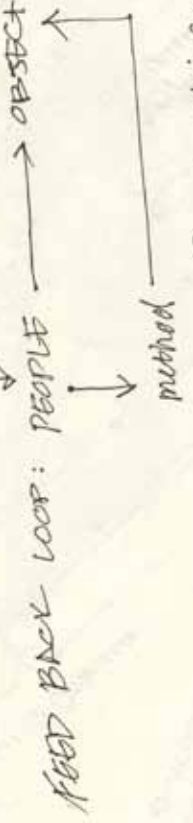
LARGE CYCLE OF AN OBJECT SUBJECTED TO Evolutionary Functionalism...



SPECIALIZATION

EVOLVED NEED

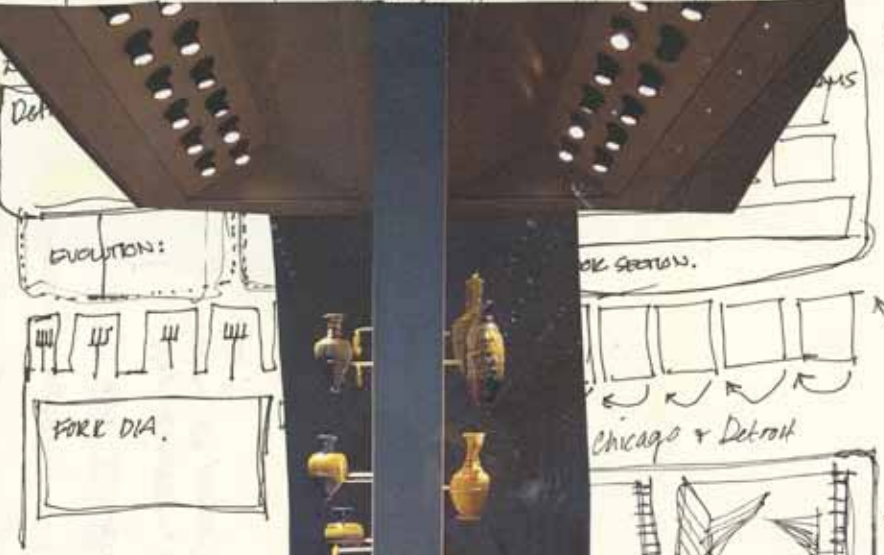
FEED BACK LOOP



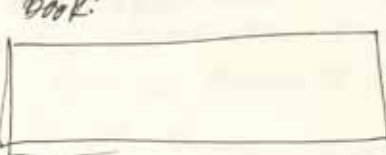
giving opportunities. Public spaces. Shared public space.  
City Scale: history Detroit Sketch, graphic representation of Detroit Identity

Summarized

FORK OBJECT SCALE



Presentation Strategy:  
Where is the hand?  
Where is the body?  
Where is the display?  
[Feed back loop]  
Model of each scale.



Book:  
Double Page Spread



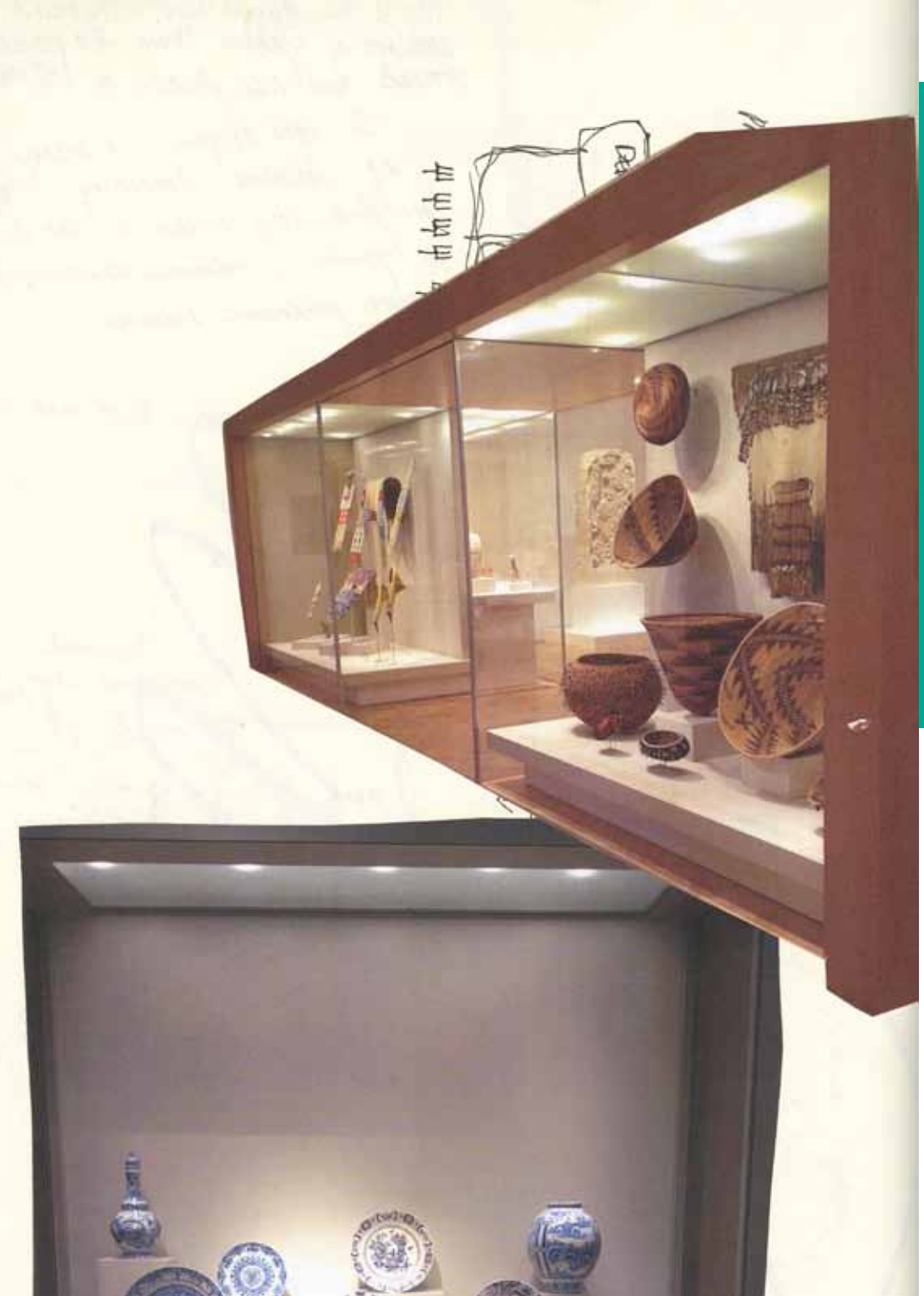
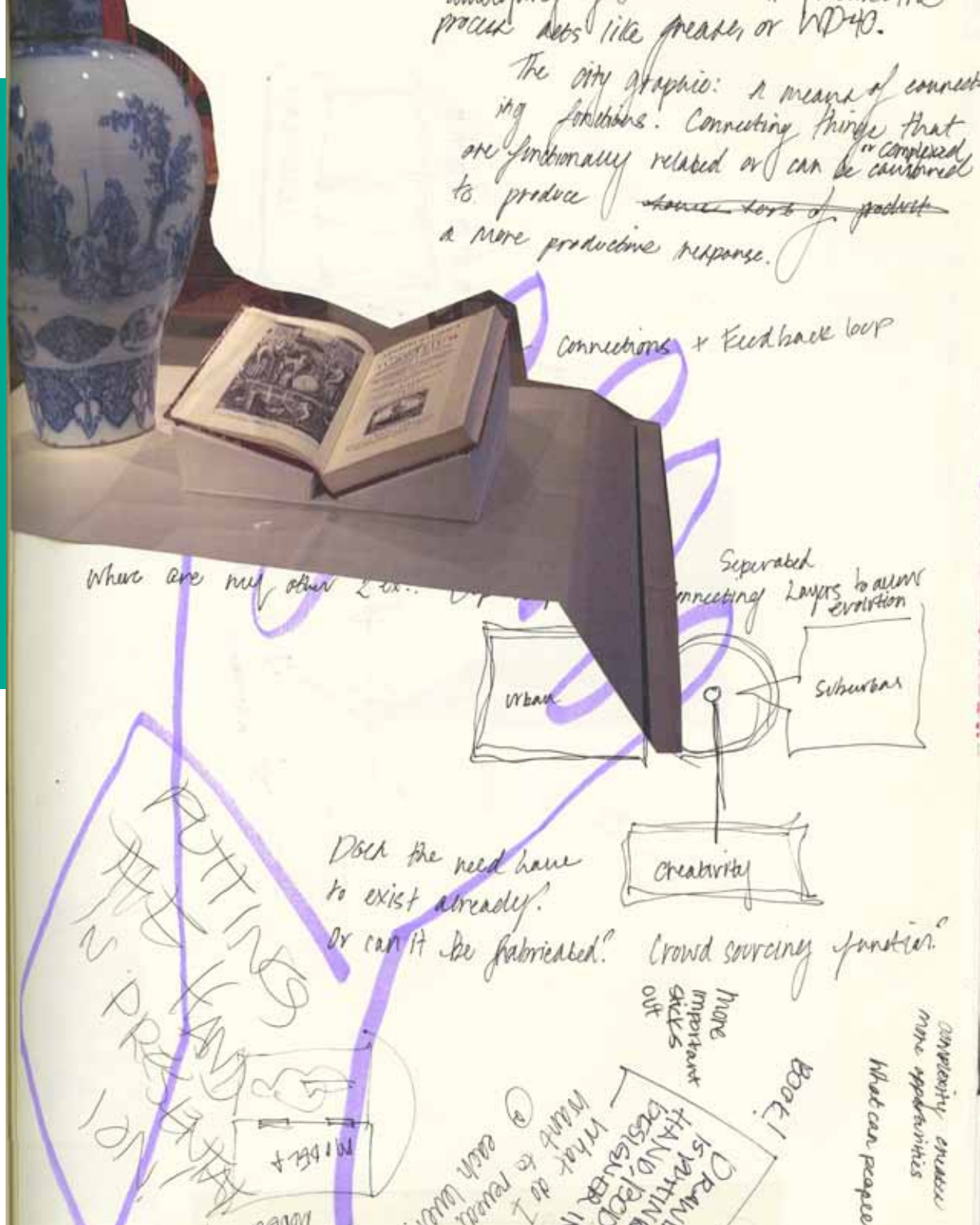
result of presentation.  
↳ physical.

Common questions  
Arise along the way  
I've been asked  
many

COUR

What will the book be used for?  
Someone looking to design this way.  
Process used  
Where can I find things? Incur?  
Miss?  
User pointers point to you

Chicago + Detroit







CONTEXT

making specialisation

IN + ON

action makes super

= free offer

conversion of talent

talent transfer

here are to make it super

did the object is this

by cataloging

everything really important is handwritten.

So on

Review

manipulate

fresh

lead objects

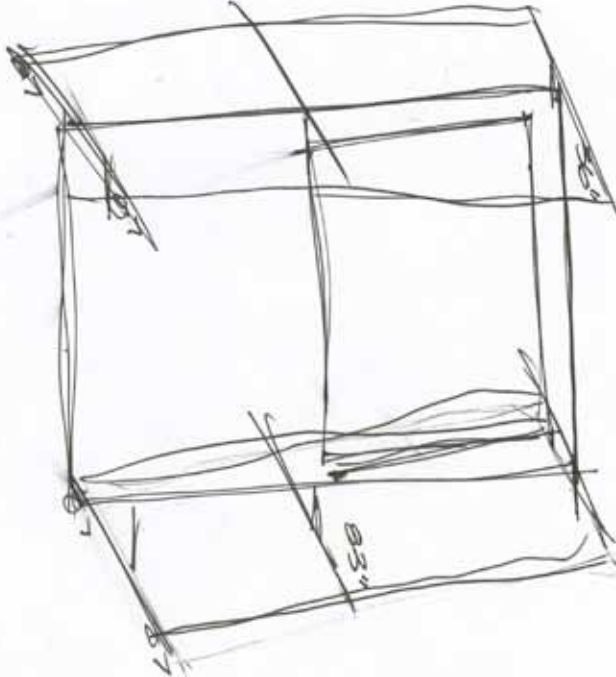
objects that are at the end of their specialisation

Character of repurposing



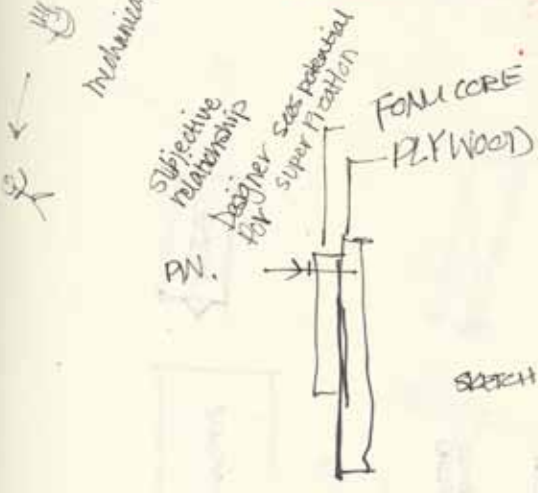
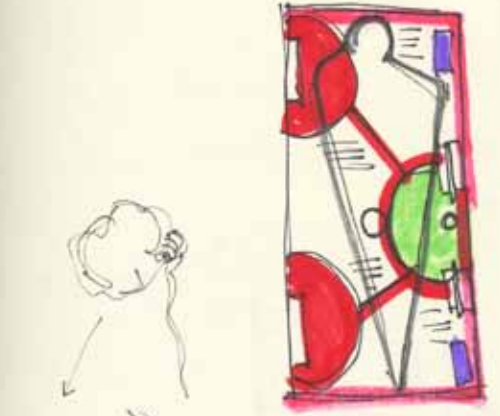
designer breath life into object.

objective subjective

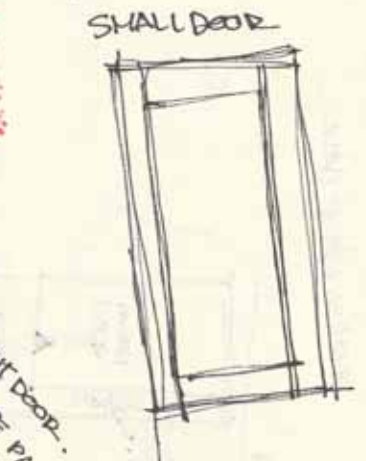
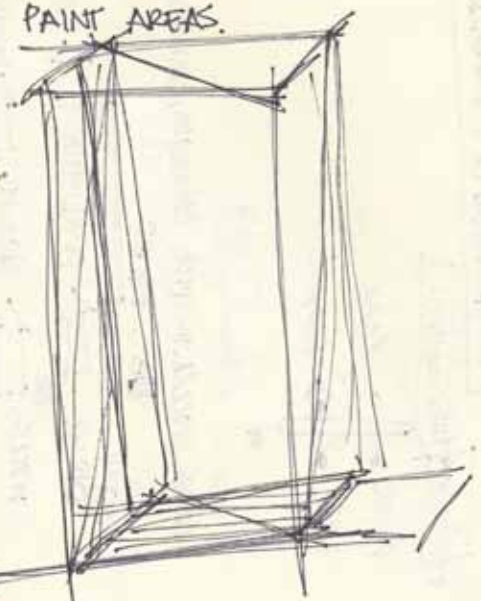


Today  
 Door Diagrams  
 • Chisel Paint / sand / clean  
 • frame

DOOR EXPERIMENT #1!



Subjective relationship  
 Designer sees potential  
 for super fixation



PAIN IT WHITE.  
 WRITE ON IT.  
 PAINT AREAS.

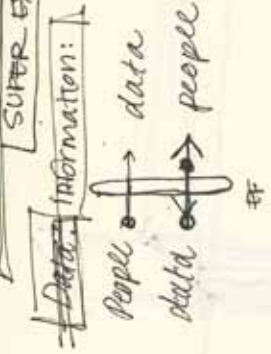
- ANGLES.
- HINGES.
- SCREWS.
- NAILS.
- WHEELS.
- 2x4s.
- 4x8 PLY.

SKETCH UP.

- PAINT DOOR.
- WHITE PAINT.
- CLOTHS.
- TARP.
- PAINT BRUSH.



Characteristics thru far:  
SUPER EXAMPLES DIAGRAMS



effective use of data



BLENDING

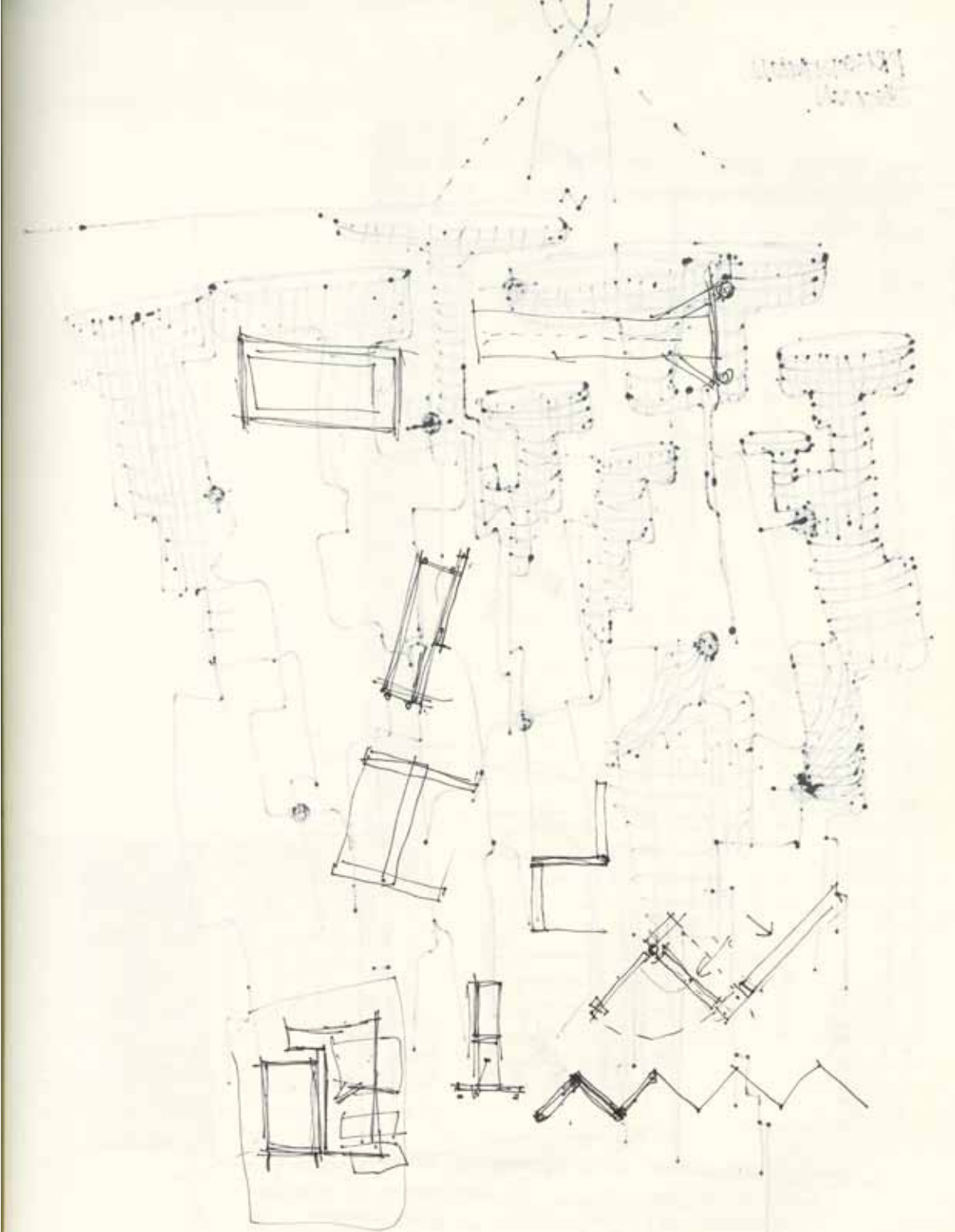
PHOTOGRAPH

collect, process, interpret, catalogue, connect, d  
 decipher  
 super Object → productive context  
 process use → objective → productiv  
 context

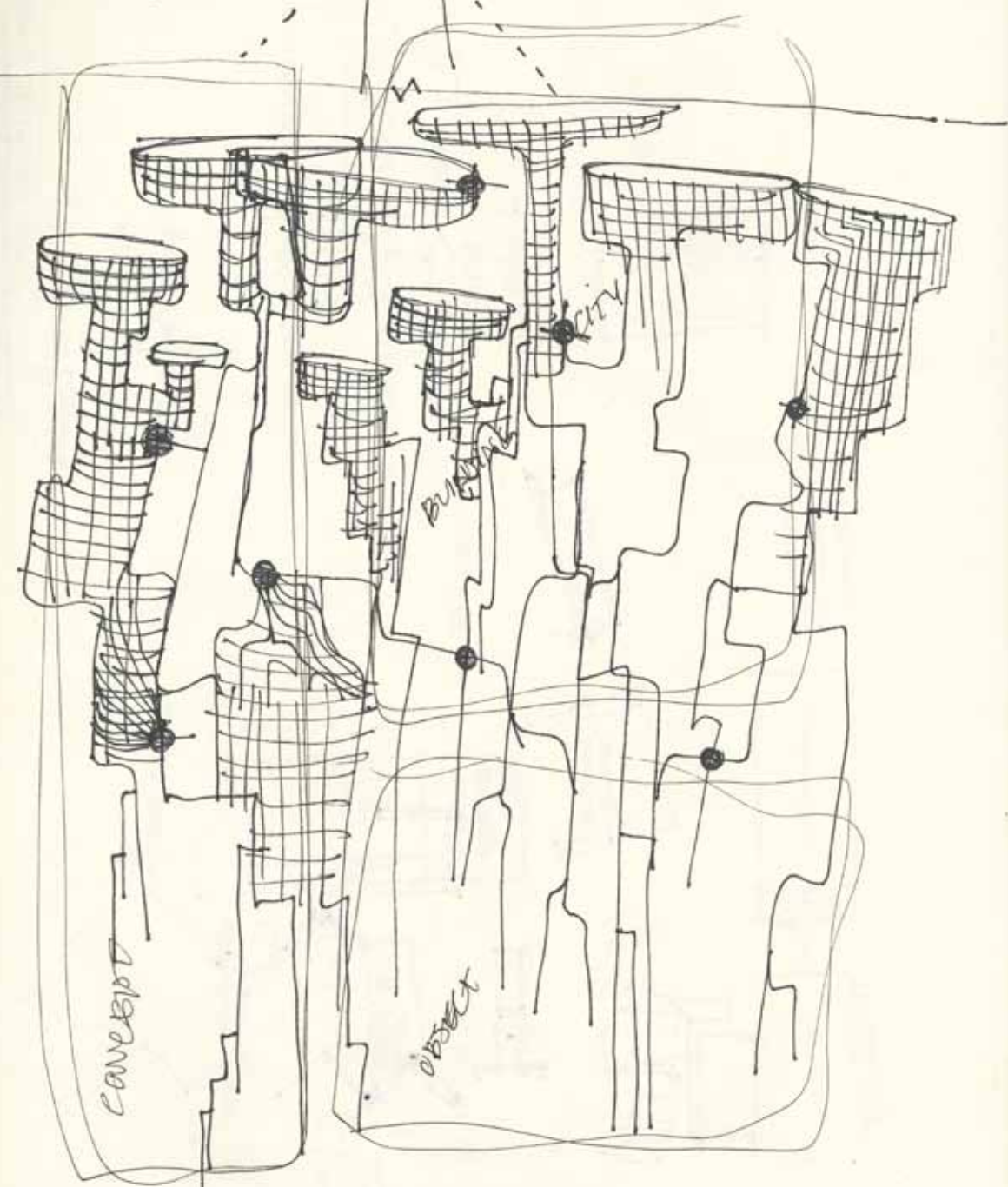
[TOOLS DEVELOPMENT]



OBJECT COMPONENTS

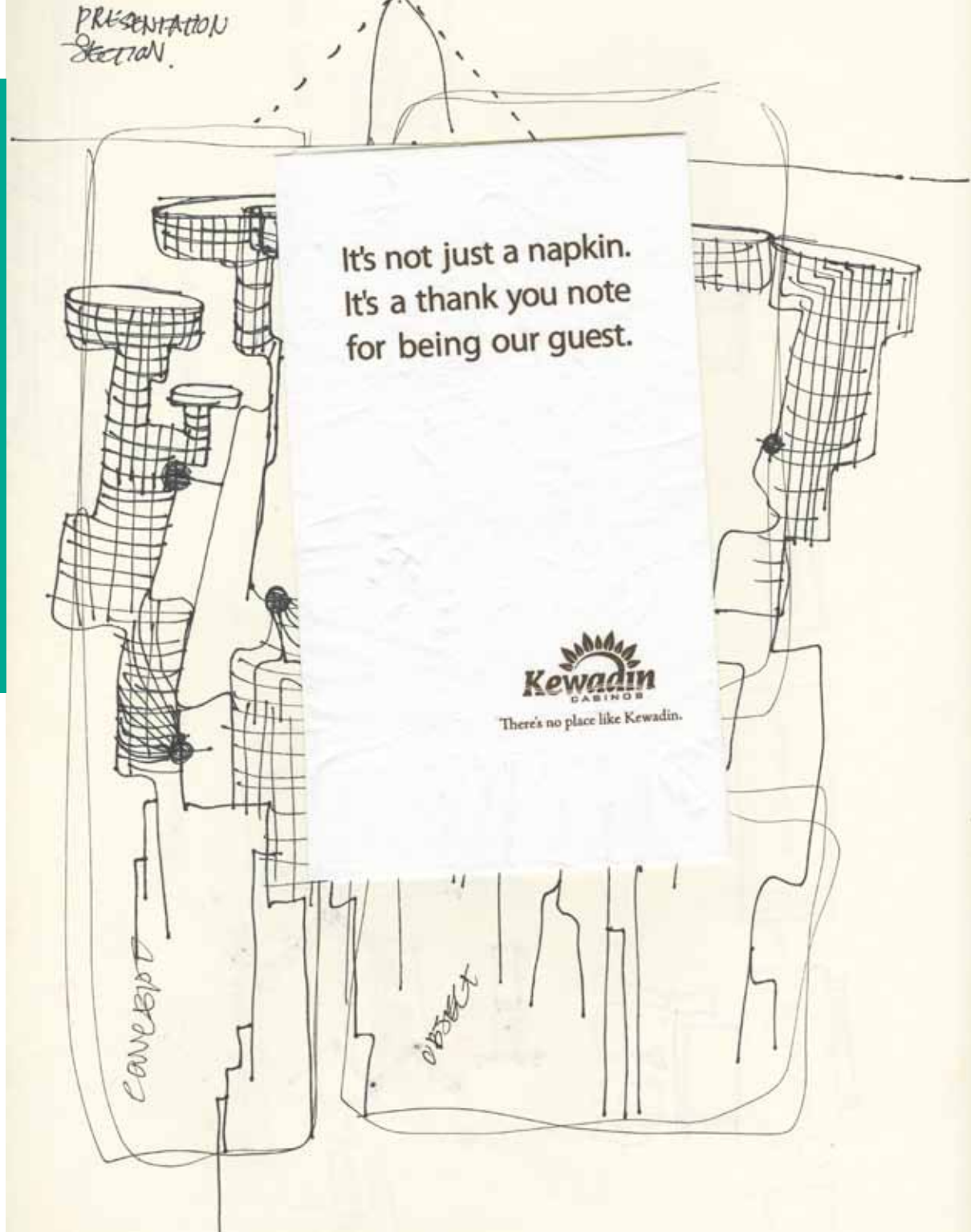


PRESENTATION SECTION.



PRESENTATION SECTION.





**PRESENTATION SECTION**

It's not just a napkin.  
It's a thank you note  
for being our guest.

**Kewadin CASINOS**  
There's no place like Kewadin.

CONCEPT

OBJECT

WH  
FERRIS CROSS

last time you picked up a plastic one for you...  
...one you took...  
...might have had the...  
...ever spoon/fork feels...  
...not from a non-toxic...  
...material around for...  
...According to the...  
...the Fork: A History...  
...," utensils with the...  
...of a spoon have been...  
...of fruits since late...  
...a new idea at all...  
...As, unlike the typical...  
...ible-ended, with a...  
...side for syrup, and...  
...strong sweeter...  
...By the 1900s, terrapin...  
...and ice cream forks...  
...ork shape - a spoon...  
...in time. (There, of...  
...not plastic.) A Rhode...  
...must W. Francis filed...  
...orklike utensil in 1874...  
...ives, Forks and Spoons...  
...h times sticking out...  
...ad onto one side. "Th...  
...sets were," are thus...  
...gently, constituting...  
...conveniently used...  
...similar three-in-one...  
...y" in the 1940s, wh...

I AM WORKING IN A PARTICULAR DESIGN METHOD THAT REVEALS FUNCTION ASSOCIATED WITH AN OBJECT CONTEXT, MEANING USE HUMAN USE, CULTURAL IMPLICATIONS ETC., THAT RECONFIGURES AN OBJECTS EXISTING CONDITIONS. I HAVE TERMED THIS EVOLUTIONARY FUNCTIONALISM AND IF WE EXAMINE THE TERM EVOLUTION IT REFERS TO THE ENVIRONMENTAL PRESSURES ON AN OBJECT I AM ATTEMPTING TO CHANGE + FUNCTIONALISM MEANING INTENDED DESIGN PURPOSE. HERE IS A MODEL OF THE PROJECT I AM ATTEMPTING TO CREATE. THE OBJECT IS DESIGNED ACCORDING TO ITS INITIAL SET OF PROBLEMS, BUT THE DESIGNER'S IMMERSION INTO THE OBJECTS CONTEXT REVEALS FUNCTION THAT CAN BE IMPLEMENTED ONTO THE OBJECT. THERE IS A FEEDBACK LOOP NECESSARY ON EVERY SCALE THAT INVOLVES EXAMINING THE OBJECT ITSELF. I HAVE BEEN THAT PROMOTES THE CONSTANT DEVELOPMENT OF THE FUNCTION + THE OBJECT ITSELF. I AM EXAMINING THIS CONCEPT ON MULTIPLE SCALES + MY INTENTION IS TO DESIGN MULTIPLE MODELS ON EACH SCALE. I HAVE ORGANIZED MY PRESENTATION TO REFLECT THIS.

That font is terrible.  
SERIFS ;)

Identifying object characteristics that most directly relate to the bridge use.  
Shape varies over doors!  
Complexity of the object form implies a more complex analysis.

Who is the architect  
↳ the architect is

connecting junction

BUSINESS DISTRICT

CREATIVE DISTRICT

BUSINESS DISTRICT

RESTAURANTS

I AM DETROIT [BUSINESS]

I AM DETROIT [ARTIST]

Chicago

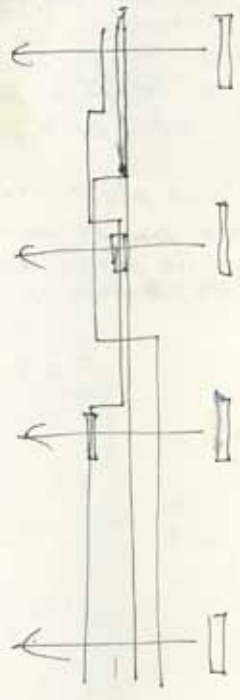
Map → diagram → Symbol

What do people respond but to?

I AM DETROIT [ARTIST]

spirit is operational social problem will

specialized extremely relevant



WARNINGS: X

CONCEPT:   
 INFO on each scale that should be shown:   
 BOOK SECTIONS   
 TIME DIAGRAMS   
 EXAMPLES (FORTUNE COOKIES)   
 OBJECT DIAGRAMS   
 FREQUENTLY ASKED QUESTIONS   
 POSTCARDS   
 DOOR(S) SKETCHES   
 SUPER HAND   
 SUPER EXAMPLES   
 DIAGRAMS

OBJECT:   
 FORK DIAGRAM   
 FORKS   
 DOOR DIAGRAM / ANALYSIS   
 SCAPES   
 FREQUENTLY ASKED QUESTIONS   
 POSTCARDS   
 DOOR(S) SKETCHES   
 BOOK   
 SLOW MOTION   
 FIRM DOOR APPROACH

CONCEPT:   
 INFO on each scale that should be shown:   
 BOOK SECTIONS   
 TIME DIAGRAMS   
 EXAMPLES (FORTUNE COOKIES)   
 OBJECT DIAGRAMS   
 FREQUENTLY ASKED QUESTIONS   
 POSTCARDS   
 DOOR(S) SKETCHES   
 SUPER HAND   
 SUPER EXAMPLES   
 DIAGRAMS

RELEVANT DEFINITION TERMS

BUILDINGS:   
 "SUPERSCAPES"   
 BUSINESS MODELS   
 EX: SIGN STAPLEBUCKS

CITY:   
 CHICAGO EX.   
 DETROIT ACCESS POINTS   
 DESIGN UP   
 INVESTIGATION   
 DETROIT SKETCH   
 NATIONAL STANDARDS OF AMERICAN COMMUNITY TRAFFIC

Architect is making to the objects functional condition

Who Made That? ( SPORK )



SPORK.FED

American Forkware designed a new hybrid spoon - a sporked fork at one end, spoon at the other - for the Swedish company Light My Fire in 2003, which has sold more than 20 million units across 22 countries.

When you designed your spork, did you know the spork had been invented before? No, I did not realize with it at all.

How did you come up with the design? I got the request from Light My Fire to design a spoon for going into the woods. Most of the competitors had water containers - one having one fork and another one being a spoon with very wide tines and difficult to clean. I thought, "I'm not there to make a spoon, I'm there to make a spork." I started out with the spoon, and then put the fork on it.

Any highlights for you since the spork had the debut? The highlight being used the spork, and I saw Ray Charles using it on the morning news. And I see a Swedish politician, who was celebrating his 100th birthday or something, talking about presenting the dinner table with a spork.

But, an Australian, introduced it in his wife's Sydney cafe. Mass-produced in the 1960s, it became a popular wedding gift and an essential tool for buffets and barbecues.

Recent innovations include the "spife," a spork with a serrated handle (marketed for eating kiwi fruit) and the "hook," a fork with a cutting edge, celebrated on "Top Chef."

"Spork" didn't become a trademark until 1970, 61 years after the word first appeared in a supplement to the Century dictionary. In the decades since, the spork has become widespread. It's cheaper than buying two separate utensils and light to carry. It's also valued for being a hybrid, as the various uses to which the word is put suggest.

SPORK! A nonprofit group, advocates for "individuals who have a physical, mental or invisible difference" - the "beloved spokes of our society." In the 2010 independent film "Spork," the titular character is a hermaphrodite.

"It's neither one thing nor the other," Wilson says of the popular spoon/fork. "It swings both ways."

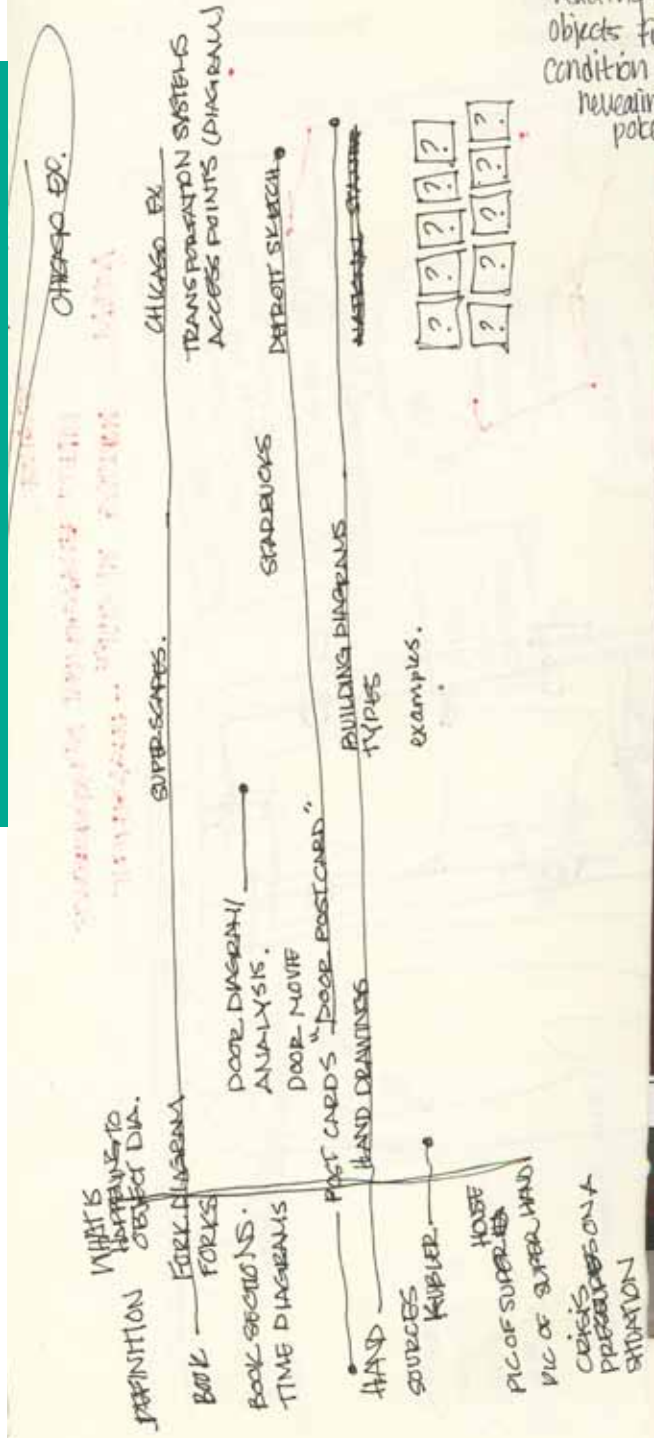


RELEVANT DEFINITION TERMS

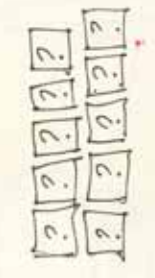
BUILDINGS:   
 "SUPERSCAPES"   
 EX: SIGN STAPLEBUCKS

OBJECT:   
 FORK DIAGRAM   
 FORKS

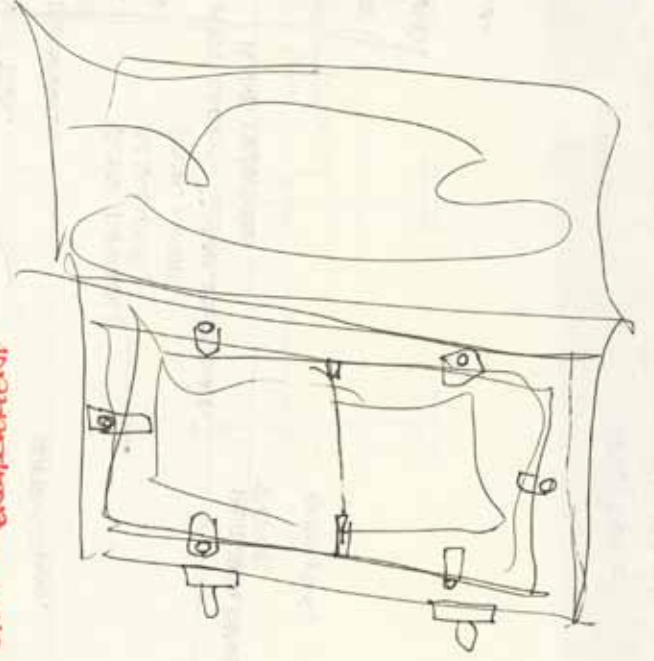
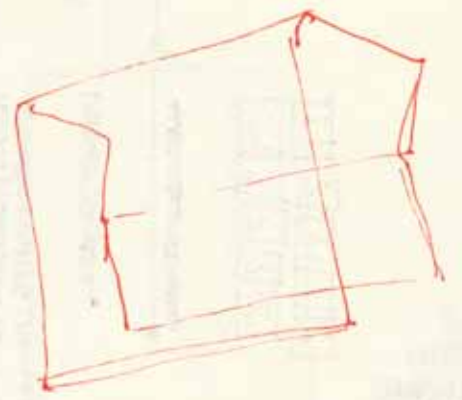
CONCEPT:   
 INFO on each scale that should be shown:   
 BOOK SECTIONS   
 TIME DIAGRAMS



reacting to the objects functional condition + revealing process



DESIGNER DIRECT ENGAGEMENT N/ EXPERIENCE  
 ACTUAL WORKING W/ STUFF -- ENGAGEMENT



Precedents Sources for Presentation:

The Shape of Time: Remarks on the history of things George Kubler

"Whenever symbolic clusters appear, however, we sense a reverence that may disrupt the new evolution of the formal system."

\* Considering everything man has made - this we may achieve sooner by proceeding from rather than from used. For if we depart from use alone, all useless things are overlooked but if we take the desirability of things as our point of departure, then use objects are properly seen as things we value more or less dearly."

"Sometimes the problem is a rational one, & sometimes it is an artistic one: we all may be sure that every man-made thing arises from a problem as a purposeful solution."

"Although biological metaphors are avoided, throughout this essay, their occasional use for clarifying a difficult distinction is justified, what we are talking about is the prime object. A prime object differs from the standard, example of that species - the mutant gene, may be intensively smaller but the behavioral differences which it occasions can be very indeed."

"In addition, the idea of a prime object requires a fundamental adjustment in our ideas of the unity of the work of art. The mutant practice imposes consequences upon the object of the thing. But all together different is the field of action assumed for the object."

Palasma - "The thinking hand"

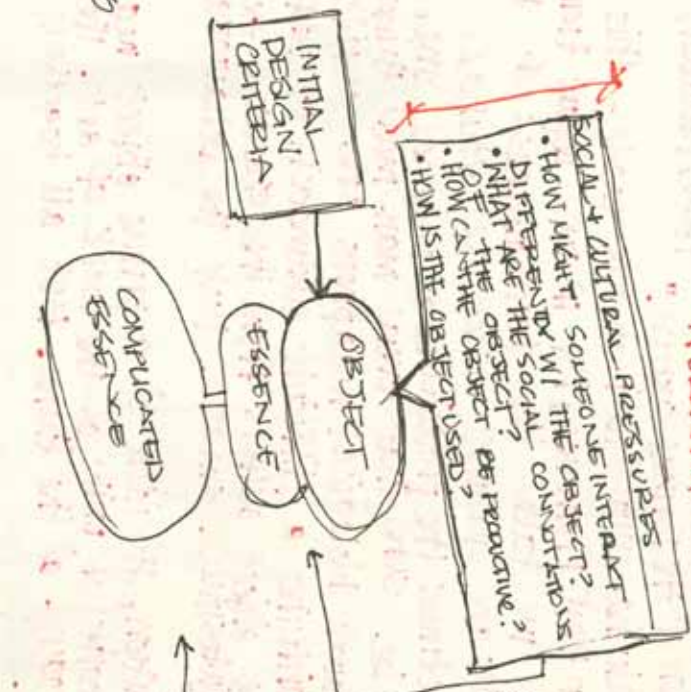
Lubier cont: "A possibility for change appears in the mutant-bearing prime object, while a beautiful or delectable object merely calls for ritual repetition or avoidance."

THE ADVANTAGE OF OF MANIPULATE

"The sense of Henri Focillon's 'Die Dis Formel' - The mutant practice imposes consequences upon the captures the illusion of reproductive powers appearing to reside in things, & André Malraux labels amplified the perception upon a much larger canvas in Voices of Silence. In this view the propagation of things may obey rules which were now adopted to consider



side walk



NOIINIINI





# DISSECTION

## CITY EXPERIMENT

The city is the most mystical scale to objectify as it is an extremely complex and unpredictable system reliant on many different inputs and variables. Instead of creating a theoretical foundation for what the objectification of a city is, different parts of the city were identified as potential areas of superfication.

The city can be viewed as a whole, and it can be viewed as a series of parts. Even very small objects can affect the form of a city. Trash cans, sidewalks, public transportation, and lighting all affect the formal evolution of a city.

## COLLECTIVE IDENTITY

One thing can be certain about the objectification of the urban form: it is collective.

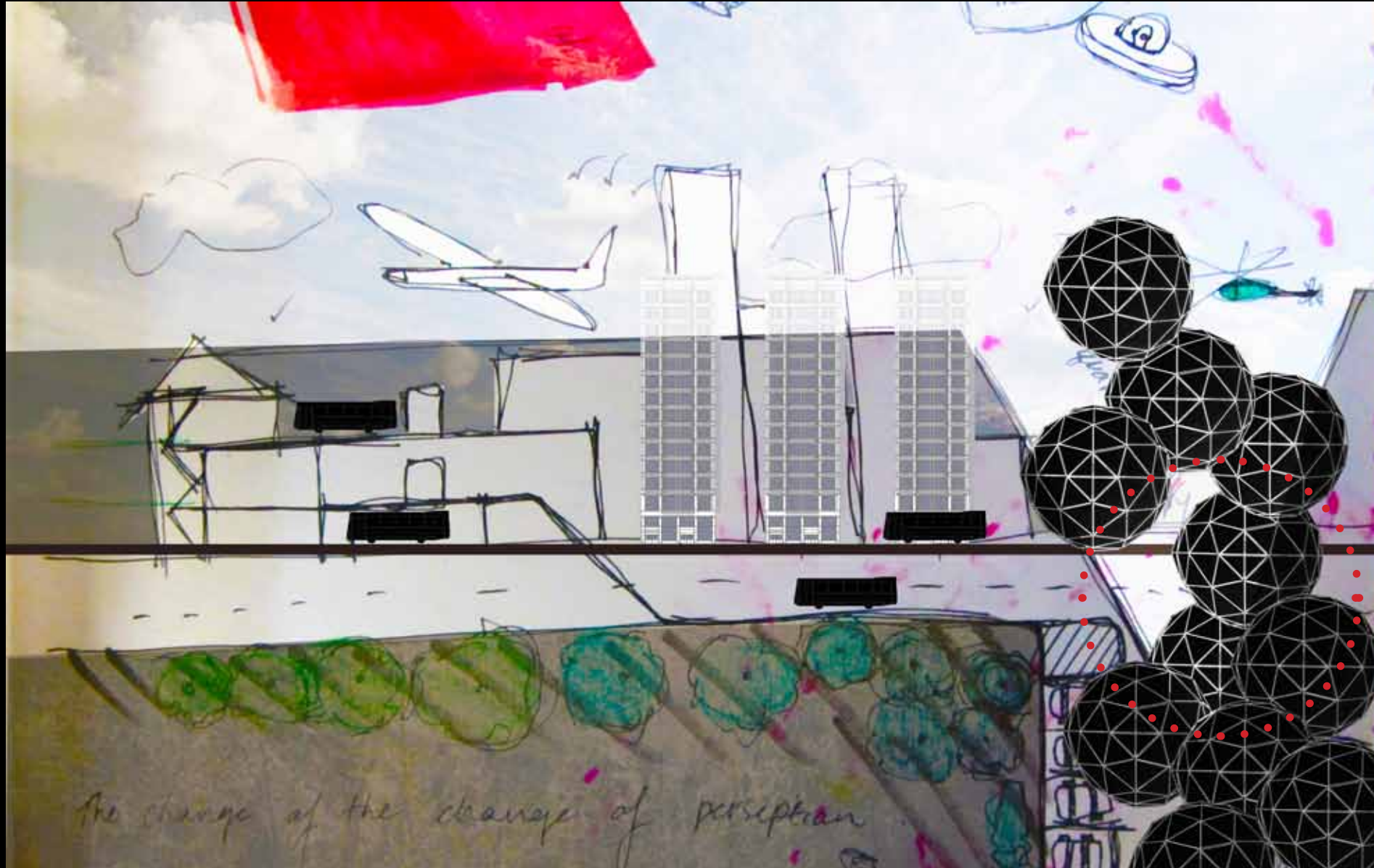
The urban form was first recognized during this thesis as a collective identity when the designer watched the 1975 film, *KOYAANISQATSI* [1], which means life out of balance. In the film, vibrant urban life is contrasted to the still calm of nature. The film is recorded in fast and slow motion, distorting the perception of the viewer and drawing attention to conditions beyond the everyday experience of the single human. *Koyaanisqatsi* captures the urban collective identity through two scenes in particular. A slow motion view of a crowd meandering down a side walk creates a sea of vibrating bodies. In real time, the actions of the crowd seem normal, but in slow time, they slowly sway as a mass. The second scene is a view of night traffic in fast motion. The city is stagnant but the motion of traffic creates shapes of light surrounding the buildings, giving the city form and life.

The city scale is still under investigation.

[1] Reggio, G. (Director). (1983). *Koyaanisqatsi*. Pacific Arts Video Records.

# CHICAGO SECTION

An interesting experience while using the Chicago transportation system lead to the development of a potential area of superfication.

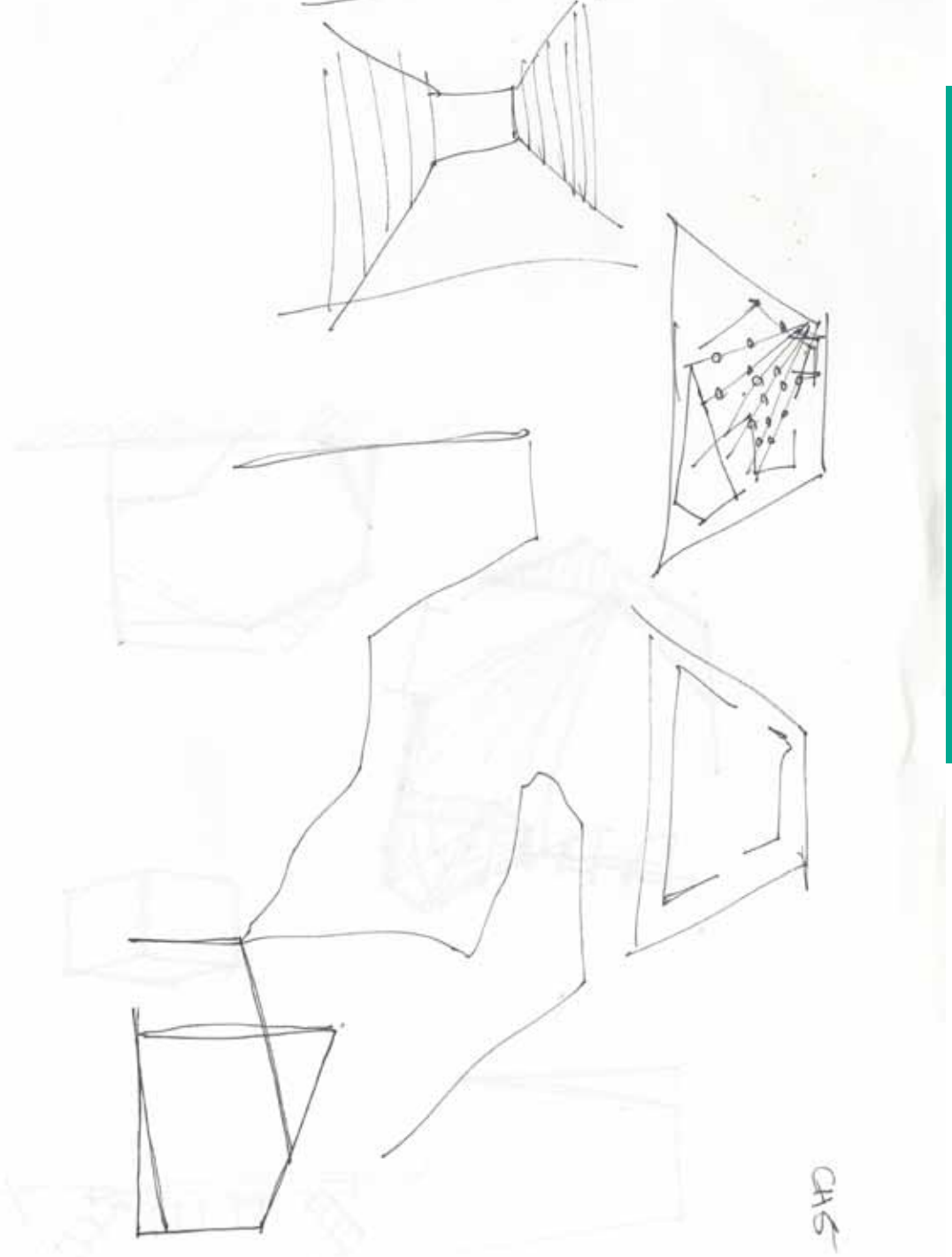


“ My boyfriend lives in Chicago and I often visit him. I am pretty familiar with the city, but for some reason no matter where I am, if I go underground I can no longer find my way. Instead of viewing myself as a dot moving through the city while using the CTA, I see myself as a person in a tin can barreling through who knows what and who knows where in Chicago.

I like this experience, because when I come up out of the ground I am lost. I have to hold my boyfriends hand though, because I walk at a much slower pace than the rest of the people as I look all around trying to figure out where I am. This makes sure I keep up. But he doesn't look around and I wonder if he has ever experienced this phenomena.

This experience is valuable. In that moment of lostness I am opening my mind to creative opportunity. That moment right there is where someplace like google would want to be, capitalizing that instance of creativity, right in the middle of lost, making everyone, even people who live there, lost.”

Google Headquarters.



CHS

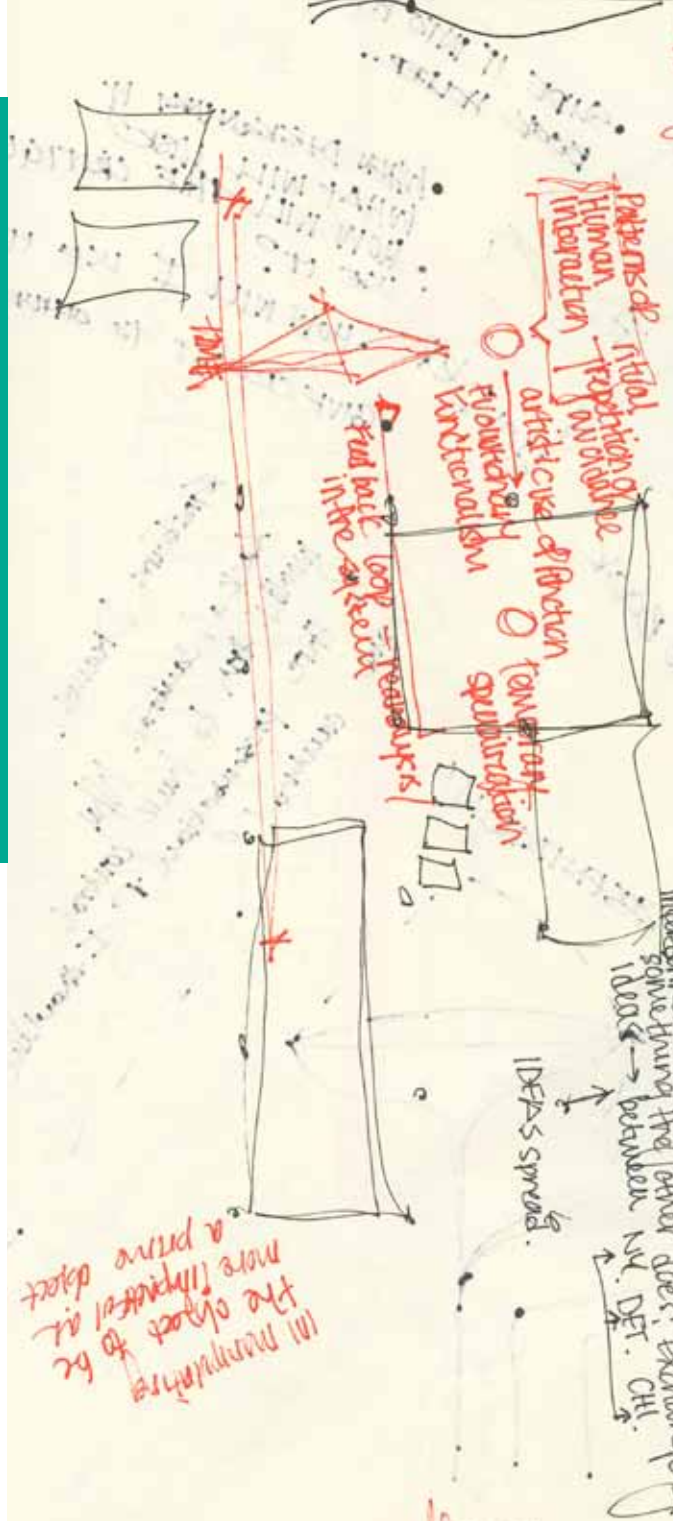
sensitivity is our only channel to the universe. If the capacity of that channel can be widened of the universe will expand accordingly... (A) Quote A.

Make until it's desirable.

in that fills history actually, prolongs the stability of many past moments, allowing sense to emerge for us wherever we look. If this stability, however, is imperfect.

plan hierarchy. This is what I am looking for. ↳ "many moments, rather varies from its model by minor variations, or which the accumulated effects are like a slow drift away from the archetype."

\* Every focus or center of production requires a broad provincial base both to support it to consume the productions of the center.







THE BIG CRITIQUE! - YOU ARE NOT DOING A TYP. ARCH. PROJECT.  
CRITIQUE EVERYTHING. WHY WOULD YOU DO A TYP. ARCH VERBATIM/PRESENTATION  
IF NOTHING IS TYP. IS

|||||

OBJECT SCALE: DIAGRAM DOOR  
THE BOOK HOLDER + THE BOOK.

CONCEPT SCALE: DIAGRAM, BOOK  
THE BOOK! -> PUT IT IN THE MIDDLE.

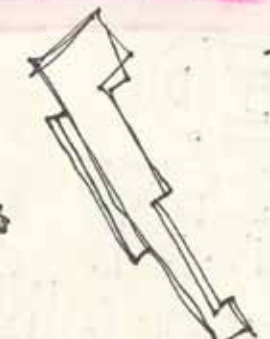
CITY SCALE: UTOPIAN OVER LAY  
COMPLEX DIAGRAMS OF CITY/UNDER  
STANDING  
DESIGNATING HOT SPOTS BASED ON  
CRITERIA  
RHYTHMATIC.

WHAT'S ABOVE E.?

PROFESSION: CRITIQUE. EVERYTHING!

'Nothing about this project/process is  
perfect. Nothing about this process is  
simplified. In the observation of  
orderliness, there is insight. Par  
innovation related to human action.'

CONNECTING  
MCD - VA.



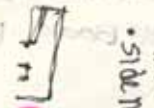
BRICK TEMPLATES  
Kilbe  
Colpender

Logical/Scenic  
K. Initiative

Paul Klec  
Bauhaus

NOT INSERION!

You need a user group! There is no general.



Standard Graph Types:  
• Informative  
• side note/quote/reference

She + her specific! The more specific you are the easier it is to define 'it'!

vocabulary (writer developed vs. opinion on action)



Design process:  
Combine all graphs to create  
proprio identity.

Designable types of statements:  
What kinds are there?

Feedback  
Design process  
open-endedness  
moral  
process + product

LOOK HERE!  
FORCE FED  
EVOLUTIONARY

Letter from the President  
Casual Thoughts and Serious Correspondence

Chairman Emeritus  
William Clay Ford

Chairman of the Board  
S. Ewan Weiner

Vice Chairman  
Gerard M. Andersen

Vice Chairman  
Shells Ford Harnp

President and Secretary  
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TO MAKE

THE HENRY FORD MUSEUM IS A GREAT PLACE TO VISIT. THE MUSEUM IS A GREAT PLACE TO VISIT. THE MUSEUM IS A GREAT PLACE TO VISIT.

WHAT THE BOOK DOES.

DESIGNER IS VEHICLES FOR OTHERS TO CHANGE.

time place culture society others "use"

YOURSELF

ONE

EXHIBIT

NETWORK

OBJECTS

THE MOST SENSITIVE IS, THE MOST OPAQUE

ACCESSIBILITY? OF FUNCTION? FOUND THE IS OF

HOUSE DETROIT DRIVE WAY

PERSONALIZE A SPACE

GENERATE \$ I CARE

SNOW ICE WATER HEAT

SIZE?

NEEDS?

PAINT OVER A FIELD

GIANT SUN BLANKET

SHAW MAN CONTEST

BUILD YOUR OWN PUBLIC SPACE

MARKETING IN SPACES

MIRROR TO SEE SPOTS

INSPARATION

LOOP: HUMAN FEEL

MARKING: trash empty lot variable, size is of

THIS AN OBJ

BACK

OBJECTS

THE MOST SENSITIVE IS, THE MOST OPAQUE

Pathways people walk

Accommodated parking

ITS BLACK -> ITS HOT

UDM marketability!

Host wants Beauty it.

How could we incentivize people to walk further from building?

USER SPECIFIC

SITE SPECIFIC

HOUSE DETROIT DRIVE WAY

PERSONALIZE A SPACE

GENERATE \$ I CARE

SNOW ICE WATER HEAT

SIZE?

NEEDS?

PAINT OVER A FIELD

GIANT SUN BLANKET

SHAW MAN CONTEST

BUILD YOUR OWN PUBLIC SPACE

MARKETING IN SPACES

MIRROR TO SEE SPOTS

INSPARATION

LOOP: HUMAN FEEL

UDM

BOUNDARY LOT

ARTISTS SPACES

HOUSE DETROIT DRIVE WAY

PERSONALIZE A SPACE

GENERATE \$ I CARE

SNOW ICE WATER HEAT

SIZE?

NEEDS?

PAINT OVER A FIELD

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THE MOST SENSITIVE IS, THE MOST OPAQUE

Ideas in Action

A Sampling of Cool Inventions and Crazy Notions

DESIGN FOR SOCIAL GOOD

Can design create positive social impact? Women have played and are playing a catalytic role in communities with projects, products and ideas that are evoking societal change.

TRASH TO TREASURE

Deepa Gangwani had the MBA from Stanford and the high-profile job, but when she looked at her country's poverty all around, she wanted more meaning in her life. So she engineered a bioenergy system in India that turns food scraps and agri waste into ethanol and animal feed. The system can help generate more stable sources of energy and provide the many trash collectors in India (mostly women) with a more dignified line of work and way of life.

[taanglab.org](http://taanglab.org)



COURTESY OF JODIE WU

She created a design to fill a need — a bicycle add-on so that when you pedal your bike, it can also remove corn kernels from the husk. And that was just the start of it. Now she is shifting gears from just selling bike accessories to selling a portfolio of products designed to improve village life all over the world.

[gcutz.com](http://gcutz.com)

COAT OF MANY CAUSES

New Frontier Award recipient and design student Veronika Scott was spending a lot of time doing research in homeless shelters when she came up with an idea for a coat that converts in seconds into a sleeping bag. The cozy coats quickly took off and are now being given to homeless people all across the country. The bigger innovation: Scott is creating jobs for women in shelters — transforming them into trained seamstresses with special purpose.

[empowermentplan.org](http://empowermentplan.org)



[gcutz.com](http://gcutz.com)

Subscribe to *THEY* on Making at [thehenryford.org/enews](http://thehenryford.org/enews)



ERIKA D'AROSE/ THE EMPOWERMENT PLAN

SIT ON IT

When LA design student Ji A You was working in a water-poor area outside Lima, Peru, she watched as families spent up to six hours per day — three to five times a week — washing clothes. Soon after, she and fellow student Alex Cabunoc built the GiraDora, a human-powered washer/spin dryer you can sit on and pump a foot pedal to agitate, clean, rinse and dry your duds. It may look like a humdrum plastic drum, but the GiraDora is ergonomic and efficient, can increase health by wiping out all that back-breaking scrubbing and can help generate income in off-the-grid areas and developing countries.

[idea.org/giradora-a-safe-agua-washer-and-spin-dryer-0](http://idea.org/giradora-a-safe-agua-washer-and-spin-dryer-0)

JUST ONE LOOK



WENDY KIMMONS

It's 1914, World War I and Nobel Prize-winning scientist and mother Marie Curie knows if military surgeons could just see where the bullet lodged, the shrapnel scattered or the bone broke on the battlefield — if X-rays were on the front line — soldiers would be saved. She convinces the French government to support her cause, gets body shops to convert vehicles into mobile medical trucks, begs manufacturers to donate equipment, learns how to drive, trains her daughter as a radiologist, and the two make their way into war zones in the "petite Curie" and start taking pictures that will change people's lives.

Notes on Exhibit  
GLASS BUILDING!  
KOREAN GLASS OBJECTS.  
DEATH BY DEATH.  
BUILDING IS THE ULTIMATE HUMAN OBJECT.  
CITY IS ULTIMATE HUMAN EXHIBITION.  
Urbanization is objectification of city! MAKE MODELS!  
100 as symbol  
OBJECTS WILL BE OBJECTS.  
objectification of city! MAKE MODELS!  
objection





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taoglobal.org



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gscetz.com

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nmpowermentplan.org



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idea.org/giradora-aqua-washer-and-spin-dryer-0



**JUST ONE LOOK**



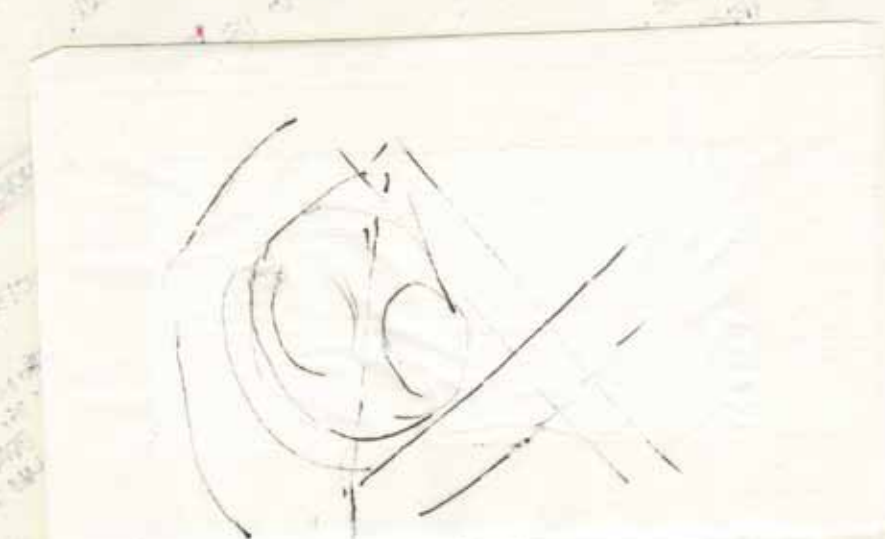
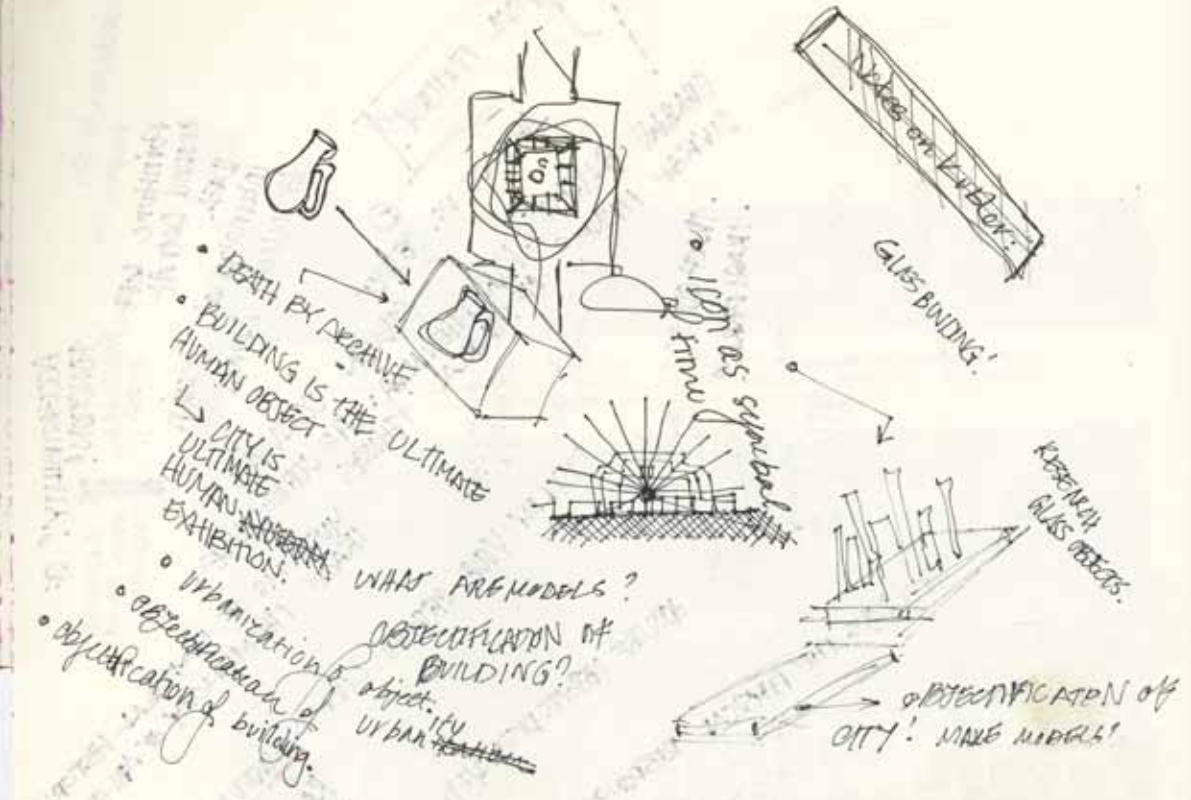
WIKIMEDIA COMMONS

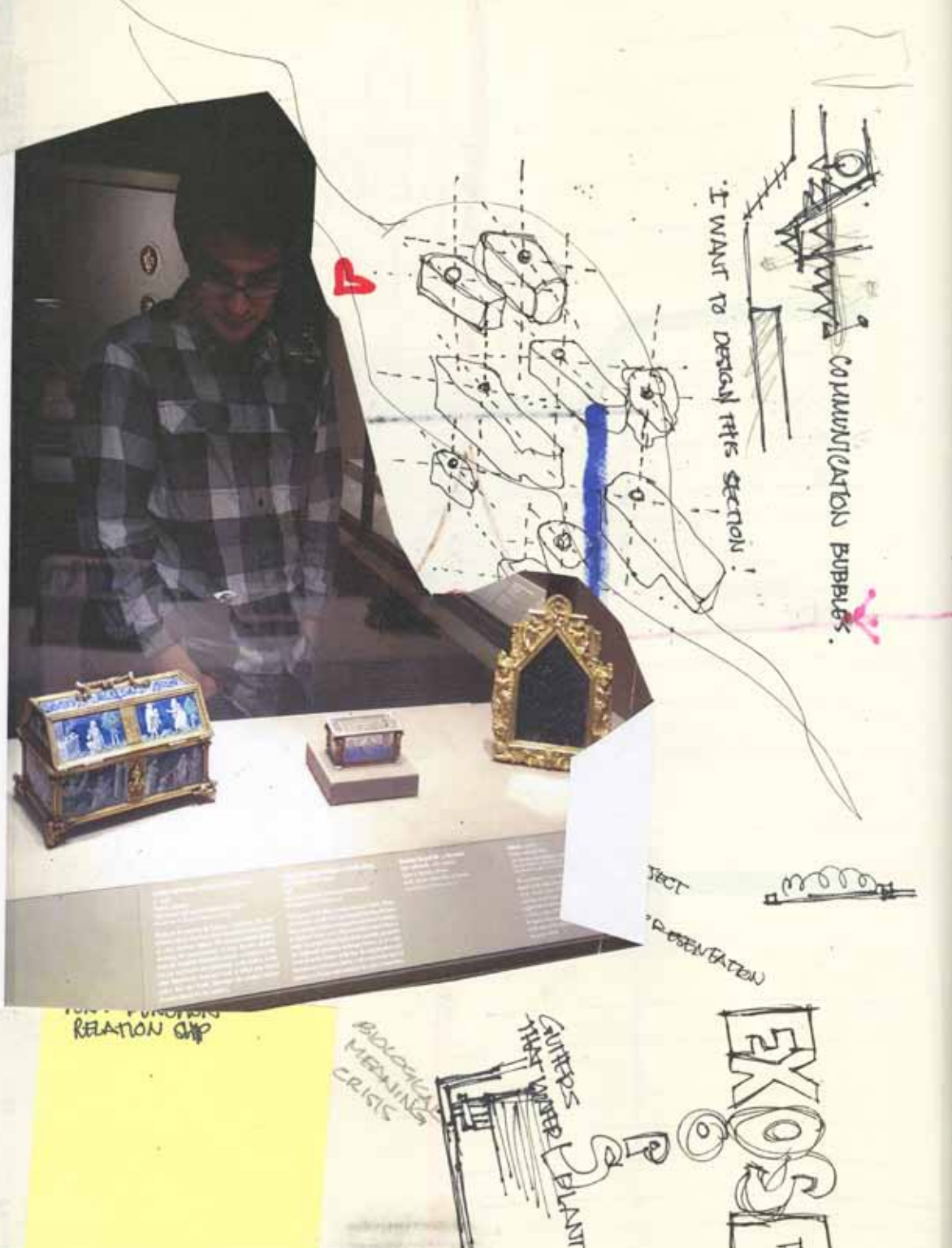
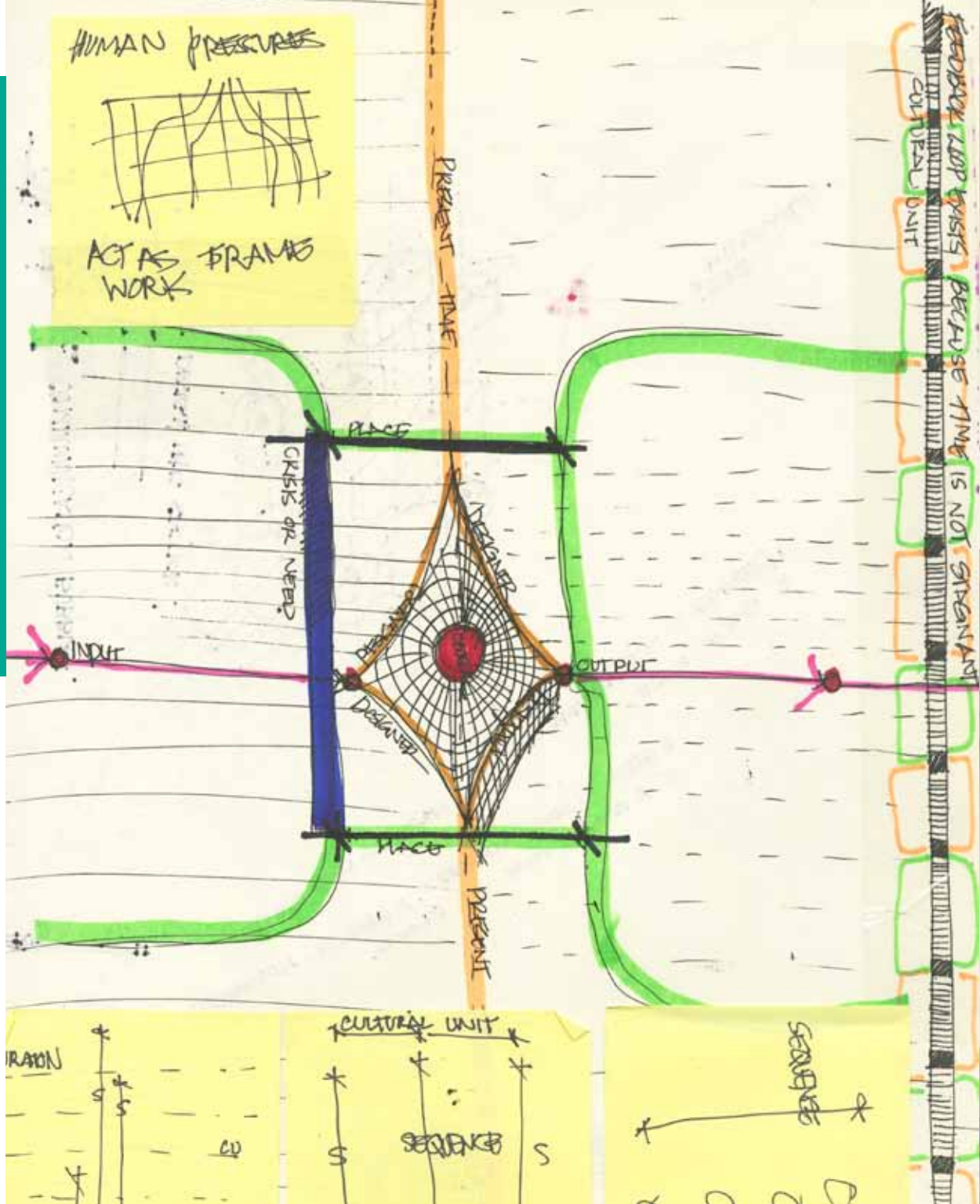
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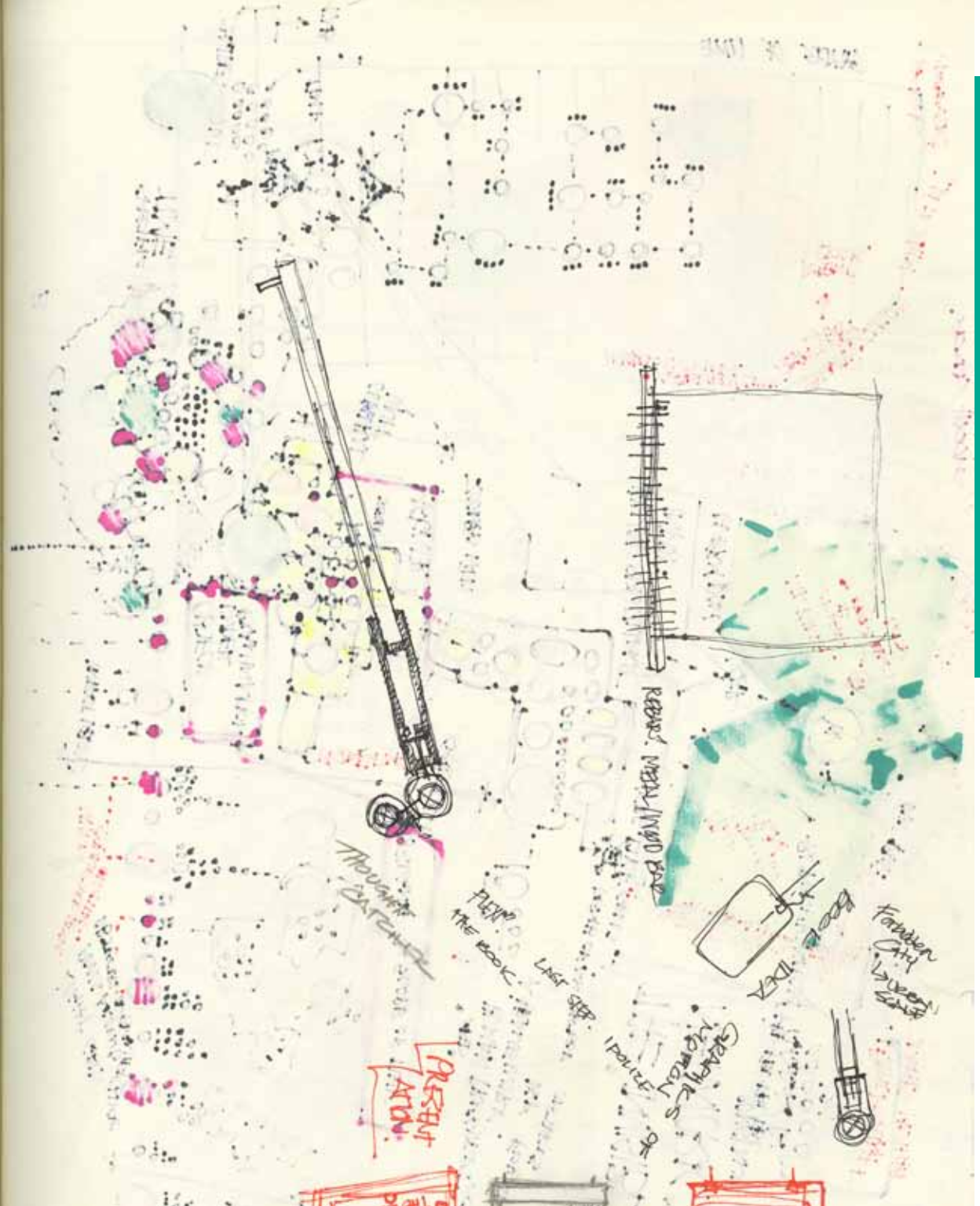
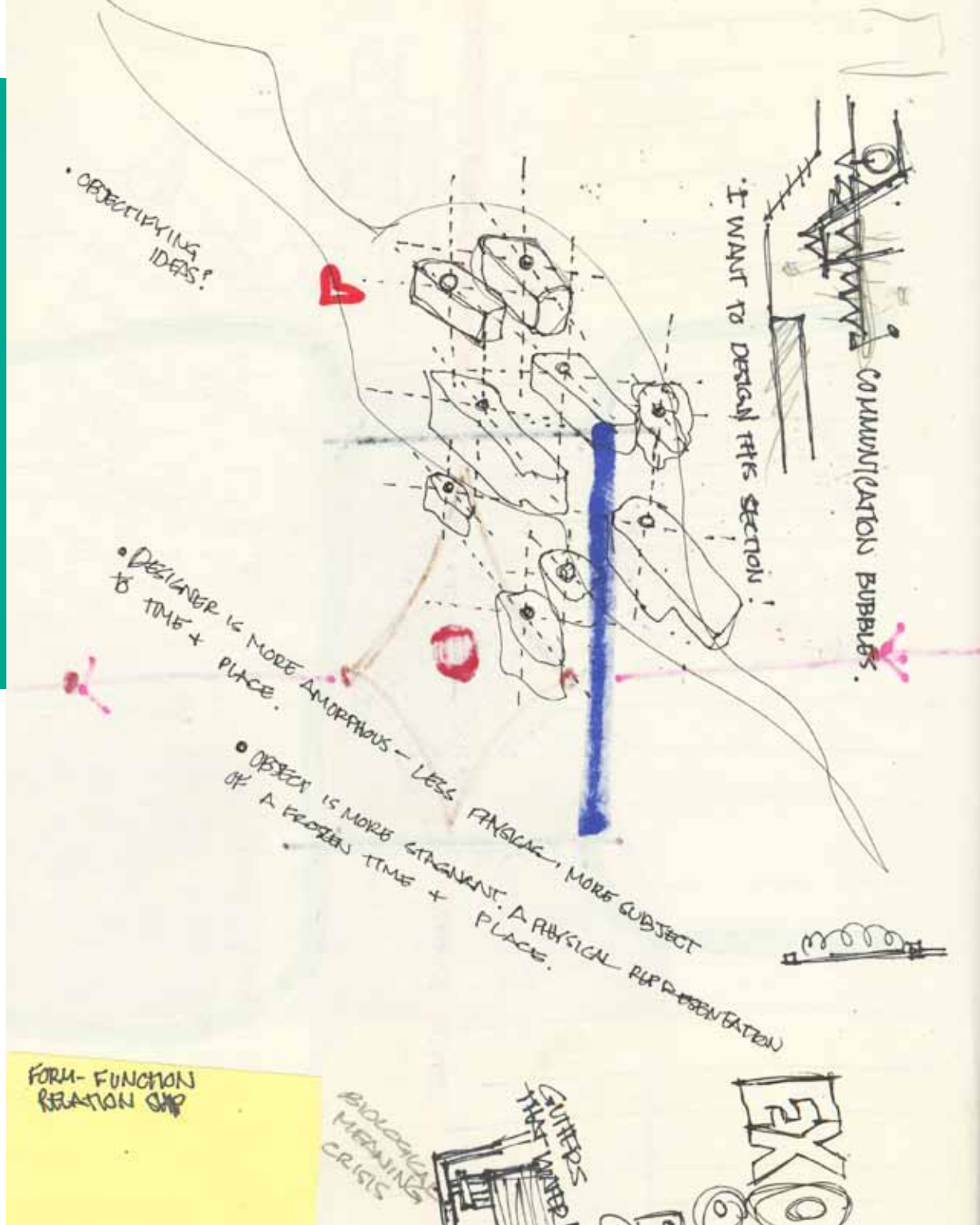
1 2 3 4 5  
FIX THE BINDING



ERIKA GEORGE/  
THE EMPOWERMENT PLAN









# INTRODUCTION

## APPLICATIONS

Evolutionary functionalism is particularly applicable to modernity because we are currently in a state of technological crisis. Technology has advanced to the point where humans are accustomed to objects performing at higher levels of functionalism, meaning one object can perform many tasks. All objects are exposed to a heightened sense of functionality and enduring criticism from societal expectations.

Evolutionary functionalism, particularly superfication, allows the designer to operate at a higher level of creativity because of the open and observant process. In "The Science of Human Innovation: Explaining Creativity," R. Keith Sawyer provides a list of reasons for why creativity is becoming increasingly important to current society. These reasons directly correlate to the societal conditions that make evolutionary functionalism applicable to modern culture.

“

Creativity will continue to increase in importance, due to several broad societal and economic trends:

1. Increasingly globalized markets result in greater competitiveness, even for industries that historically had been protected from significant challenge.
2. Increasingly sophisticated information and communication technologies result in shorter product development cycles.
3. Jobs that don't require creativity are increasingly being automated, or are moving to extremely low-wage countries.
4. Increasing wealth and leisure time in advanced countries have increased the demand for products of the creative industries.

[1]

”

# OBJECTS OF INTEREST

Through out the process it became clear that certain objects and conditions provided greater opportunity for superfication across multiple scales of the spectrum of objectivity. They have been defined as **objects of interest**. In the speculated future of this thesis, these objects become sources for additional experimentation.

## Political Objects:

Certain objects are naturally charged with stigmas given to them by societal expectations. These objects can act beyond their original function as a source of political motivation. Further investigation into the source of the additional connotations would prove an interesting study. An example of a political object would be a bra to the feminist movement.



## Object Interaction:

The formal and functional criteria of the design of an object are often the result of how and where the object interacts with the body. For example, the two most formally and functionally developed areas of a fork are the handle, which interacts with the hand, and the prongs, which interact with the mouth. The area of objects that interact with the body typically have some sort of signifier, distinguishing it as an area of importance. Door panes have plates or knobs where hands are meant to interact with the surface. The potential for harnessing human action in objects is relative to where and how they interact with the human body.



## Marketing:

For reasons that have not yet been illuminated, results of experimentation often lead to marketing or branding.



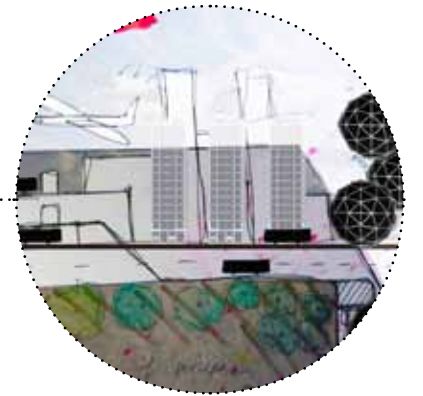
## Collective Objects:

Objects that interact with large amounts of people tend to show opportunities for superfication because they create dynamic social situations. Objects in these situations typically have the capacity to contribute beyond their original function. Particular objects of interest for this application include public space, furniture, and games.



## Motion:

Motion provides potential energy for an object to harness, while also providing the designer with additional information that can be applied to the object. The way in which humans move objects and the objects that humans use to move themselves create a dynamic condition. Public transportation is of particular interest.



DETROIT: COMPLEX DATA SYSTEM  
Images compiled from Data  
Driven Detroit. [1]

### Complex Information:

Complex systems provide a plethora of opportunities for connecting unforeseen relationships. Cities are filled with so much complexity that there are bound to be potential applications for systems to combine or affect one another. For example, if city systems were designed according to cultural habits, they might become more efficient. What would the superfication of a septic system look like and how would it effect the urban condition?



### Scholarly Database:

"Object, Object, Object" is a scholarly database which publishes essays on the investigation of the hidden qualities of specific objects. A similar database, particularly for designers, would be beneficial for understanding the design forces acting on objects under investigation and provide a collective feedback loop.



[1] Data Driven Detroit: Maps. (n.d.). <i>Data Driven Detroit</i>. Retrieved April 14, 2014, from <http://datadrivendetroit.org/data-mapping/maps/>

[2] Hankinson, W. (2014, April 9). Object Lessons - Essays. <i>Object Lessons</i>. Retrieved April 11, 2014, from <http://objectsobjectsobjects.com/essays>

### Object Oriented Ontology:

Object oriented ontology is a branch of philosophy that investigates the existence of objects that have a peculiar presence for humanity. Philosophers practicing object oriented ontology typically analyze, in depth, the objects use, its peculiar qualities, and its meaning in time and space. Since these objects have already been so thoroughly investigated, they would be good starting points for superfication.

"Paraphernalia: The Curious Lives of Magical Things," by Steven Connor is an example of an in-depth study of objects ripe for superfication. The objects he lists in his writing have "curious" qualities which exceed their functional design because humans have given them additional meaning.

### Steven Connor's Curious Objects:

- \*Bags
- \*Batteries
- \*Buttons
- \*Cards
- \*Combs
- \*Glasses
- \*Handkerchiefs
- \*Keys
- \*Knots
- \*Newspaper
- \*Pills
- \*Pins
- \*Pipes
- \*Plugs
- \*Rubber Bands
- \*Sticky Tape
- \*Sweets
- \*Wires

"A DIFFERENT KIND OF OBJECT...SEEMS TO ESCAPE ITS OWN FINITUDE, ITS DOURLY OBJECTISHNESS BEING-THERE, TO GO BEYOND, OR SPILL TO THE SIDE OF WHAT IT MERELY IS OR DOES... ONE WAY OF PUTTING THIS IS TO SAY THAT SUCH OBJECTS ARE INVESTED WITH POWERS, ASSOCIATIONS AND SIGNIFICANCES, THAT THEY ARE THEREFORE NOT JUST DOCILE THINGS BUT SIGNS, SHOWINGS, EPIPHANIES. " [2]

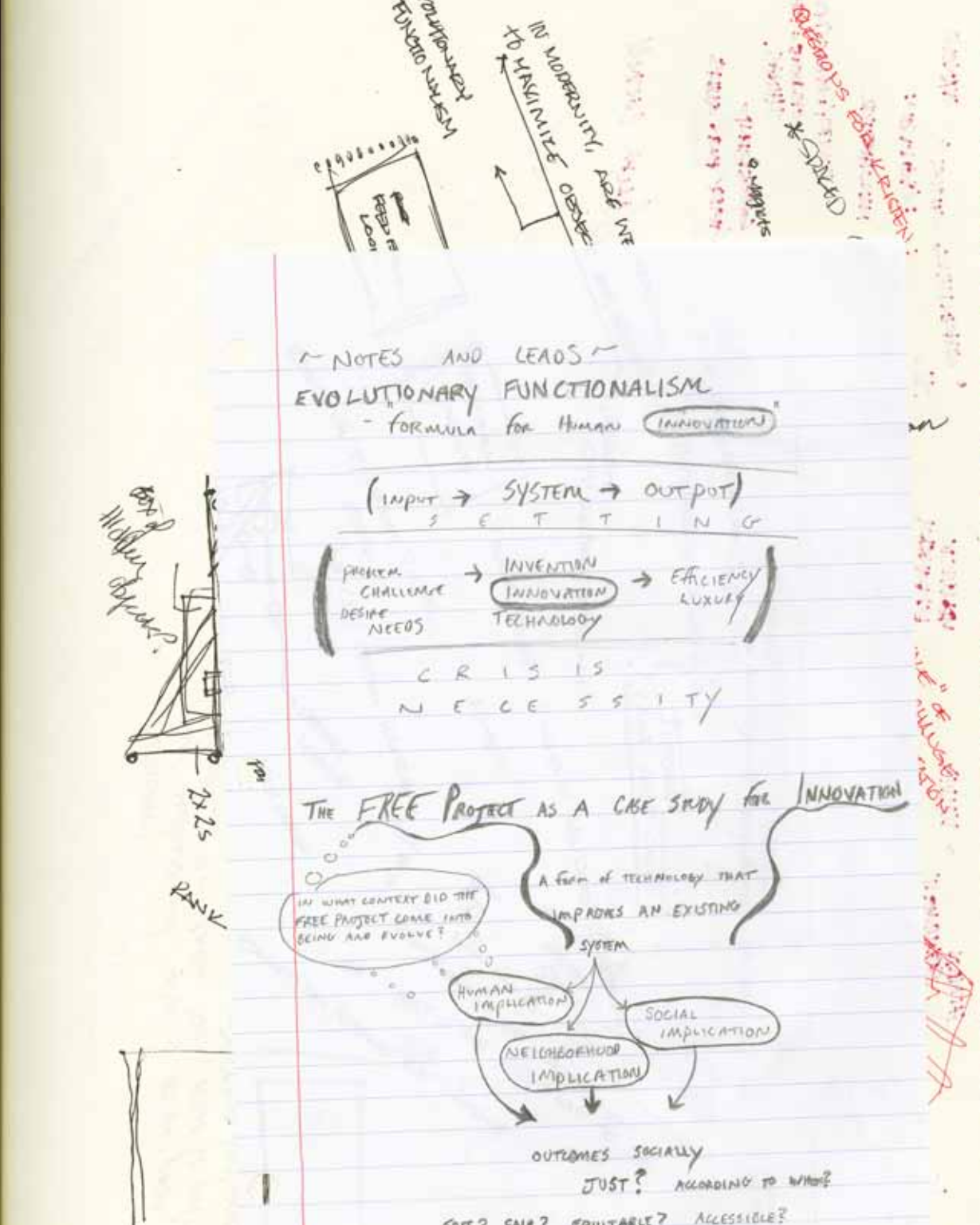
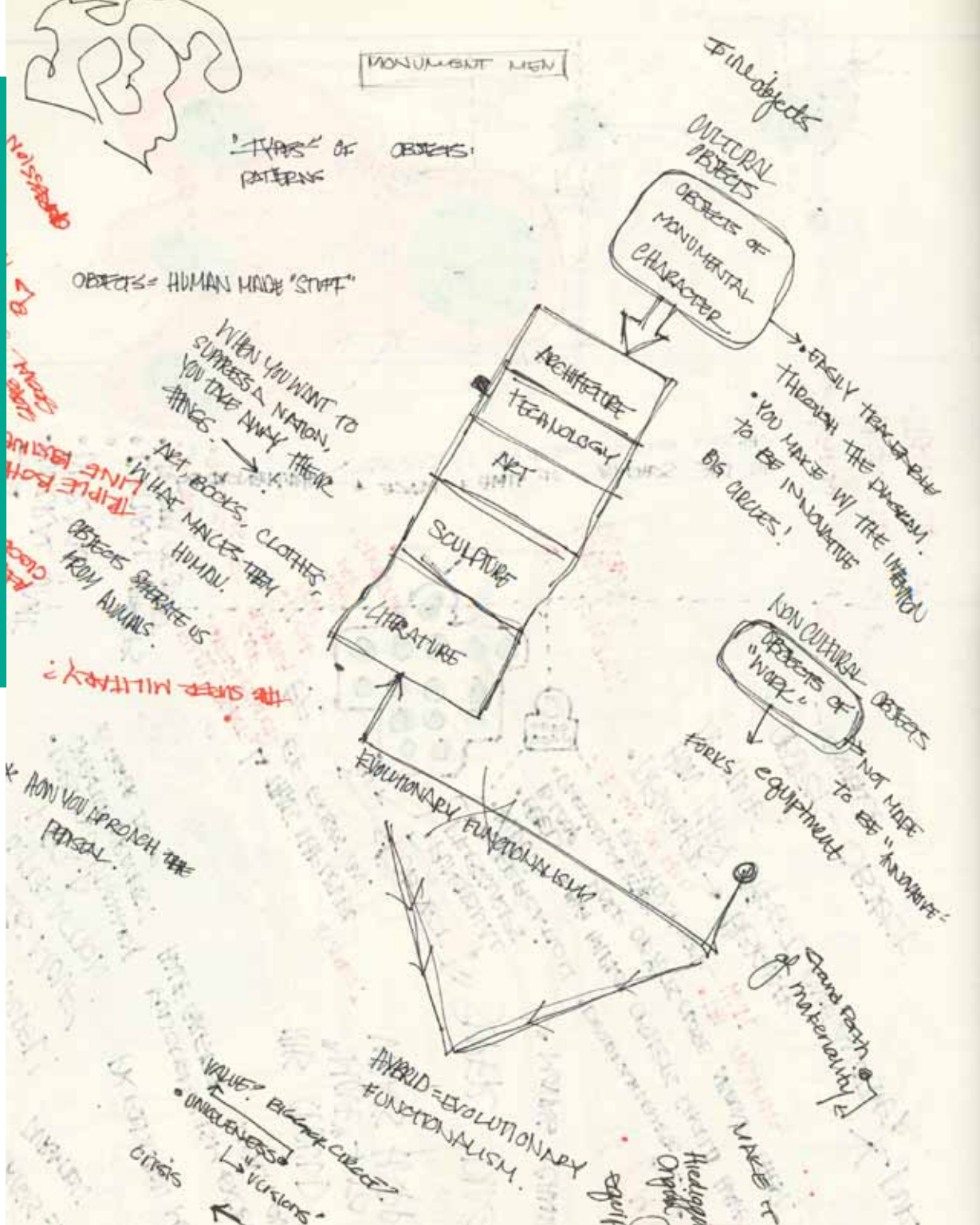
STEVEN CONNOR  
PARAPHERNALIA: THE CURIOUS LIVES OF MAGICAL THINGS



[1] [2] Connor, S. (2011). <i>Paraphernalia: The Curious Lives of Magical Things</i>. London, England: Profile Books.

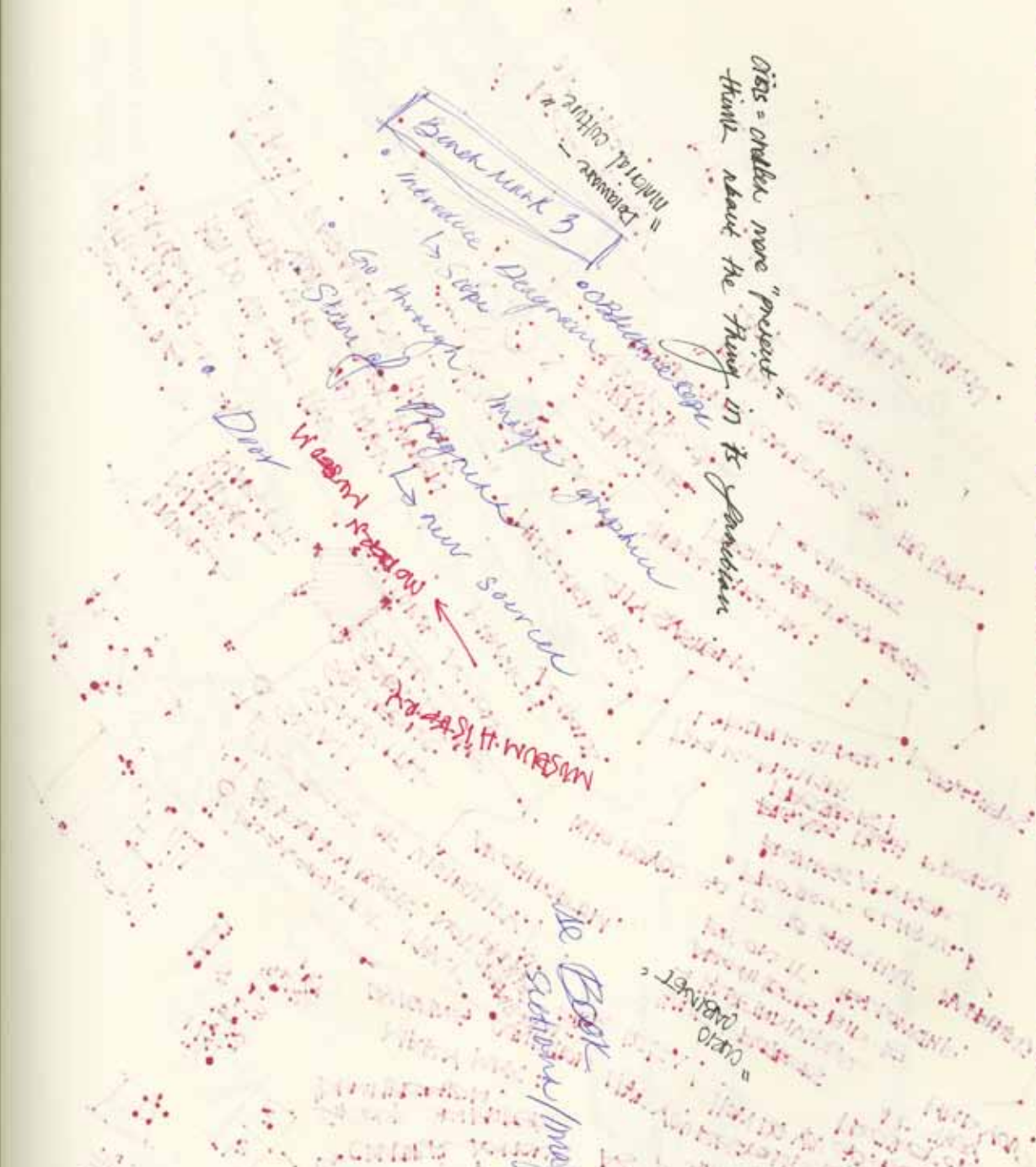




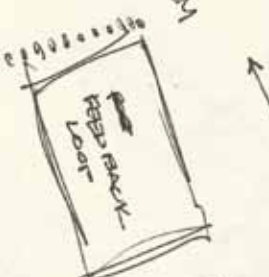


Chris = order more "present"  
think about the thing in its position

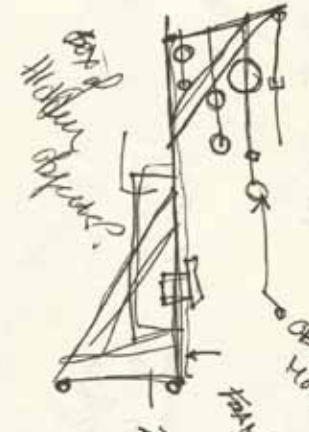
Book mark 3  
introduce Diagram



MODERNITY AND WE TRYING  
TO MAXIMIZE OBJECT AFFLUENCE?



RANKING OF OBJECT VALUE  
RANK 1  
CITY URBAN RANKING



Architecture Design  
OBJECT VALUE LIFE CYCLE

\* Fred Wilson

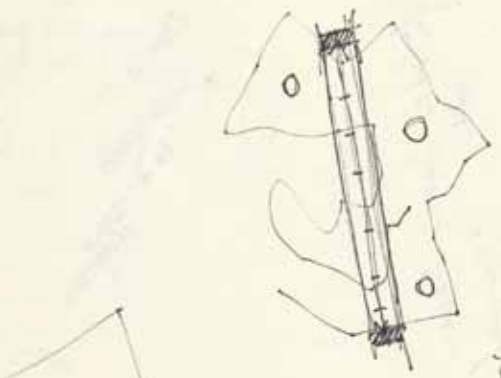
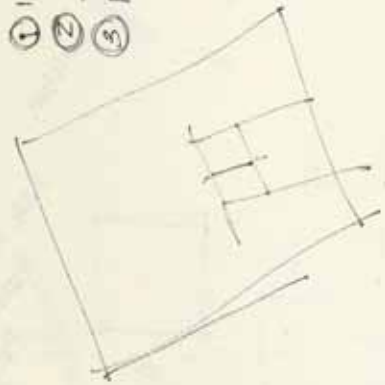
CHALLENGE THE SCALE OF CHALLENGE  
THE OBJECTS WILL CHALLENGE  
THE SCALE OF THE PRESENTATION

HOW FAR FROM MUSEUM  
all objects together: unique because...



TOPIC: OBJECT EXAMPLES.

- ① IDEA
- ② EXPRESSIONS
- ③ APPLICATIONS



WHEELS.  
 MARKETABILITY. → VEHICLE.  
 VALUE



RECORDING FOR FUND.  
 PUBLIC RELATIONS  
 PHAS



DEFINE "APPLICATIONS" CREATIVITY."

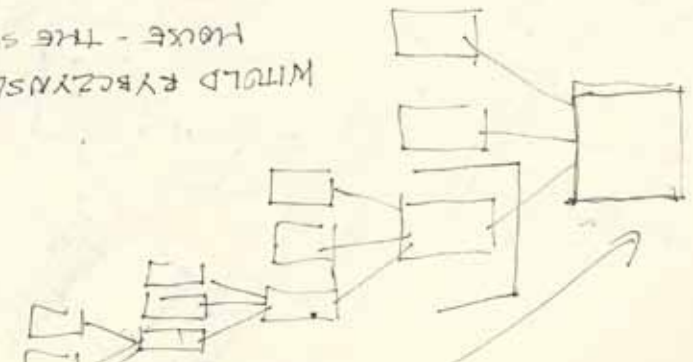


NOTES IN THE STUDIO.  
 WILKSTUDIO



HISTORICAL STRUCTURE OF  
 EXHIBITION - INNOVATION

WITOLD RYCZYNSKI  
 HORSE - THE SHORT HISTORY OF  
 IDEAS

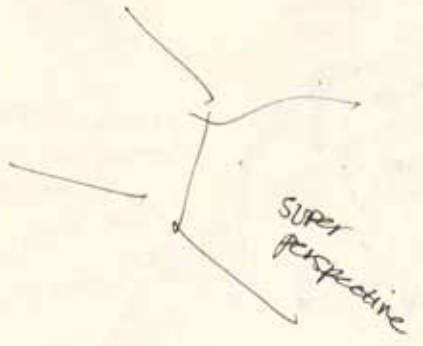


Have intelligence.  
 from master.  
 Building systems.

John Sauer House  
 London  
 "Museum"

Church.  
 Components to a super program.

Hierarchy of Evolutionary Functionalism.  
 Fluctuation of object growth.  
 Have evolution.



Super perspective

In Minimalism we lose our connection  
to objects or simply exploring it.

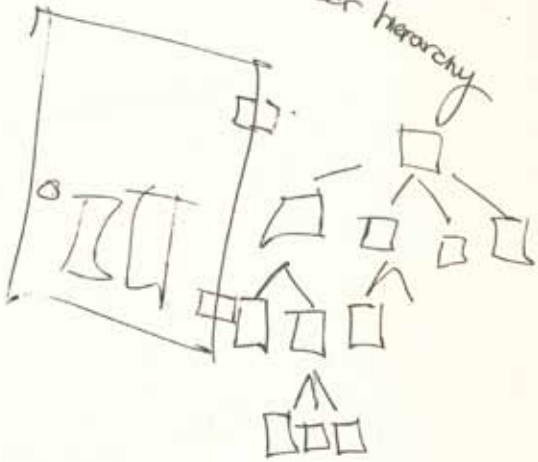
superbuttons → military

Diagram Prop:  
Bags, Buttons



People are  
the concept of  
function

over hierarchy

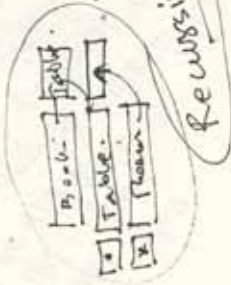
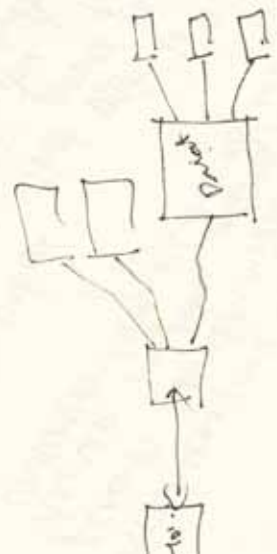


- FINAL POTENTIALS:**
- EXPLODED DOOR
  - BIND BOOK IN PLEXI



- GRAPHIC PUMP OUT:** • OBJECT SCALING
- OBJECT HIERARCHY
  - EXPLODED DOOR? (HOUSE/APPT)
  - FLOOR PLAN INVESTIGATION + EXPLORATION
  - BINDING LOT (COUPON)
  - SNOWMAN - PARKING LOT
  - CITY SYSTEMS DATA MAPPING
  - UPDATE PROCESS MAP
  - OBJECTS OVER PETROBT
  - FINISH FIRST GRAPHICS

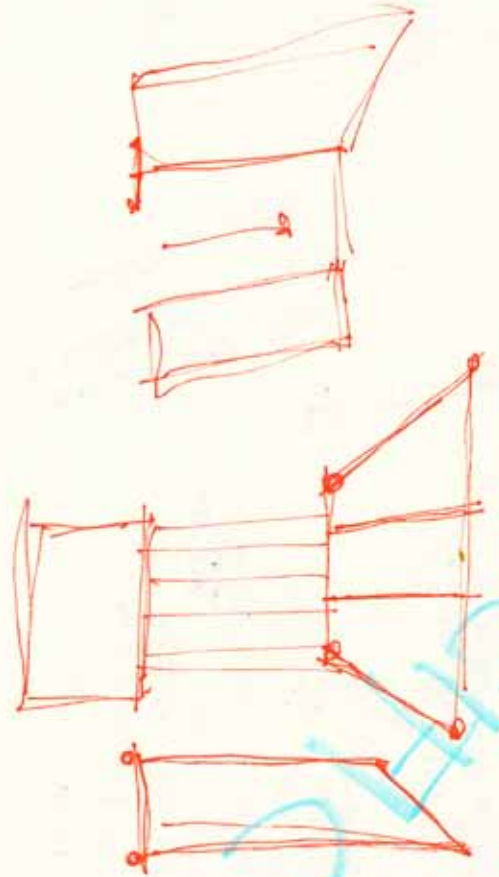
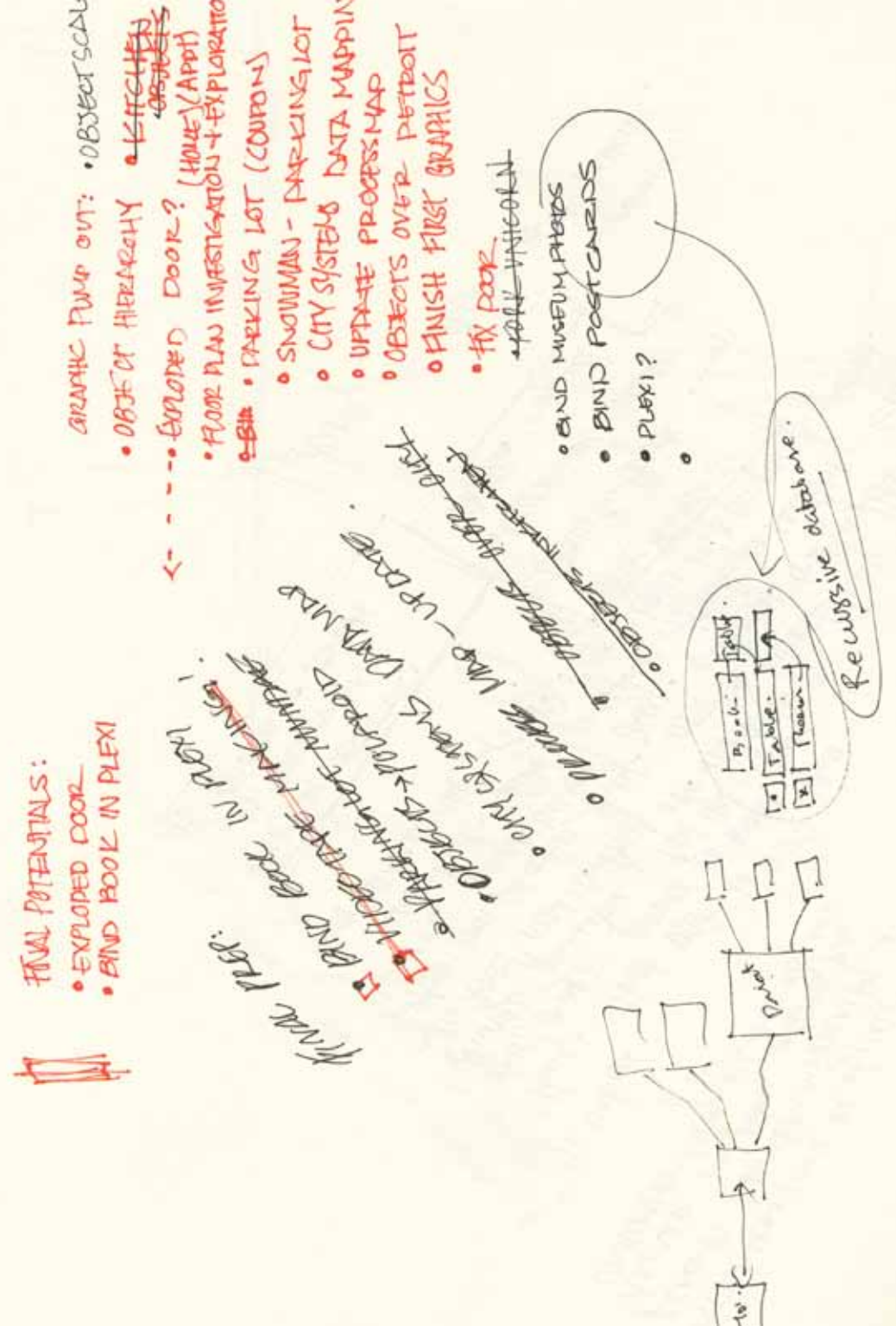
Final page:  
 • BIND BOOK IN PLEXI  
 • HIGHER TYPE MACHINES  
 • HIGHER TYPE MACHINES  
 • OBJECTS - PUMP OUT  
 • CITY SYSTEMS DATA MAPPING  
 • EXPLODED DOOR



Recursive database

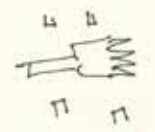
- END MUSEUM PHOTOS
- BIND POSTCARDS
- PLEXI?

fix book  
 + fix window



Structure  
 sketch

- ① CULTURAL + PHYSICAL OBJECTS  
 DOWN OBJECT
- ② FLOOR OUTFIT
- ③ 15METERS SCALE  
 EVOLUTIONARY FUNCTION





On barriers: "things that exist to give other things power to make other things possible. And yet, the goal of their own potential, they are the embodiment of their own power but they are the embodiment of their own potential."

Generalized - things that are the embodiment of their own potential but they are the embodiment of their own potential.

that immaterial thing could take on a physical form.

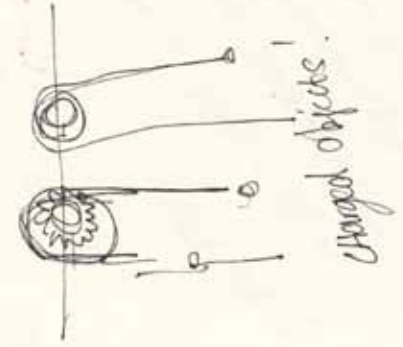
UNDERSTANDING AN OBJECT'S PLACE IN HUMAN MODERNITY & HUMAN UNDERSTANDING OF THE OBJECT

DESIGN - OBJECTS: OBJECTS TYPICALLY CONNECTED TO HUMAN QUALITIES

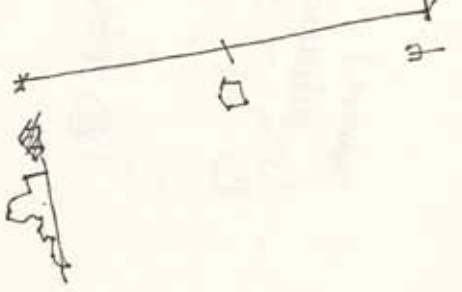
Full headers in box

Letting @ objects functional barriers of it

OBJECTS OF PROTEST  
 HUMOROUS PROTEST  
 PROTEST ARCHITECTURE?  
 MODES AS OBJECTS



DESIGNER: FEED BACK LOOP NAVETTE



Interconnected network of things



objects - words - concepts

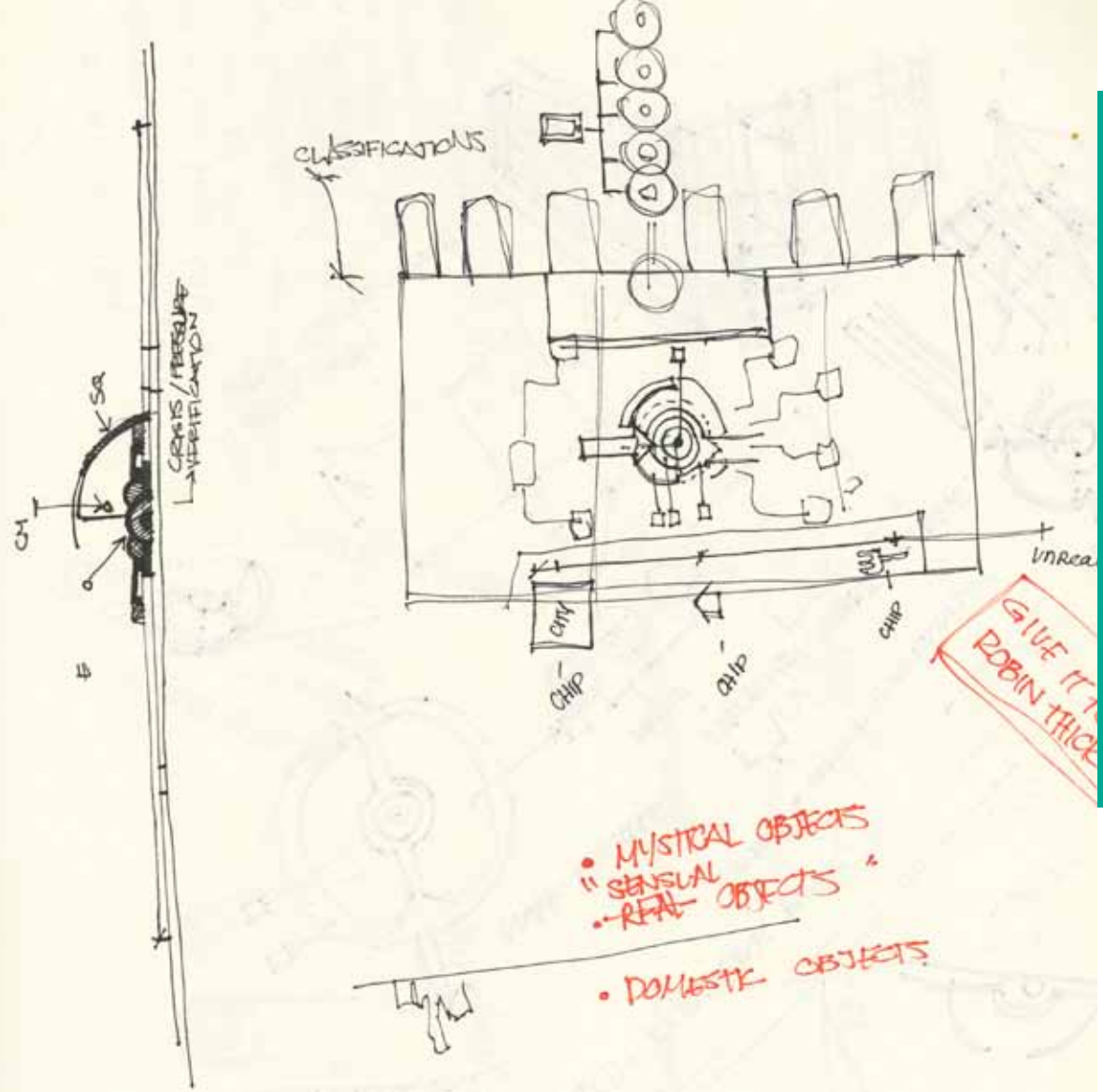
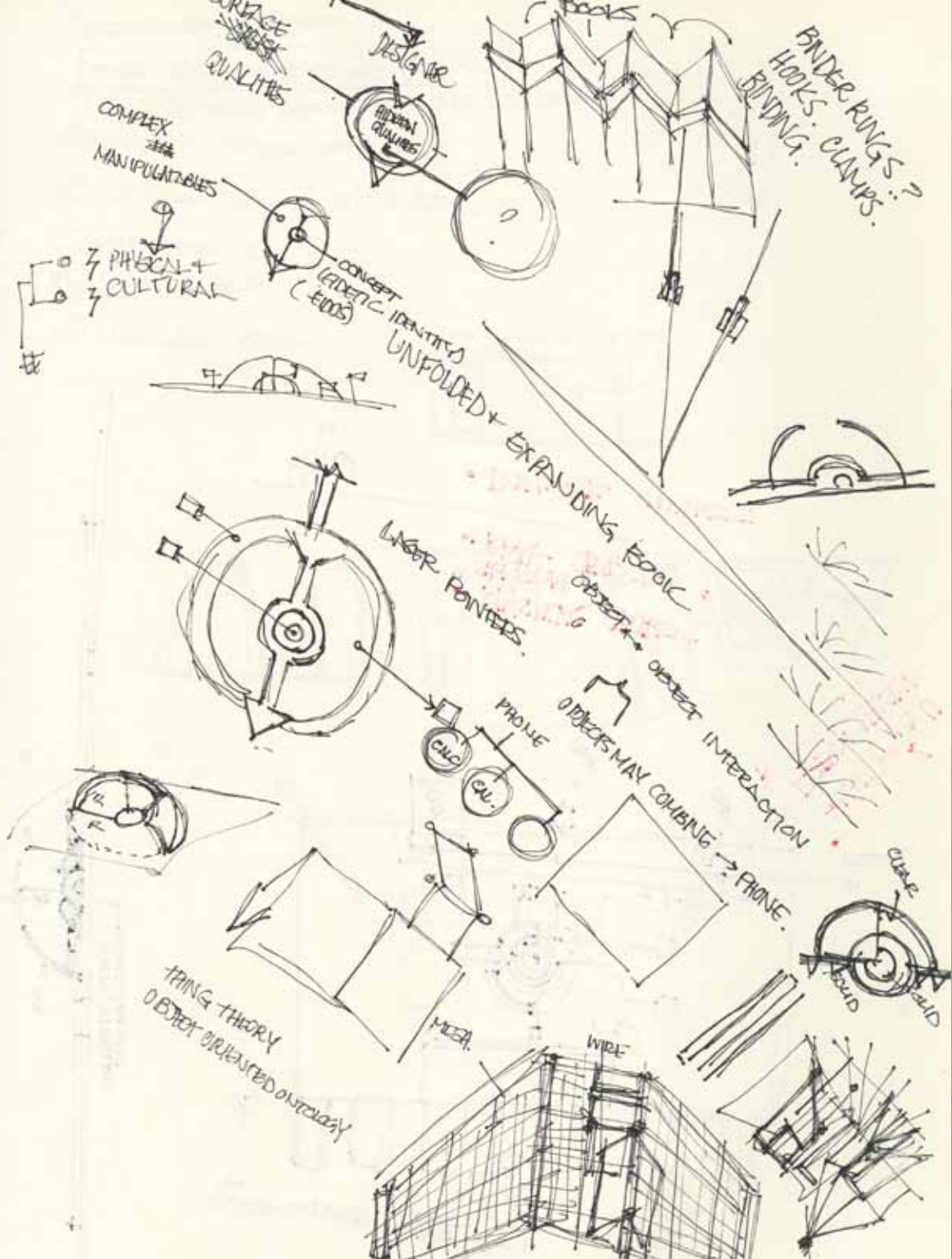
units that display a multitude of traits

WHAT IS AN OBJECT?

The way in which we conceptualize objects about real + virtual objects the same.

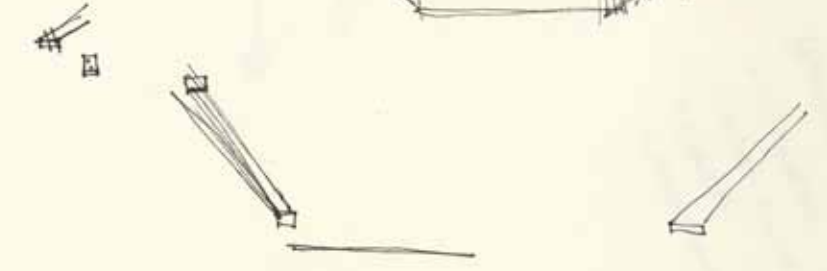
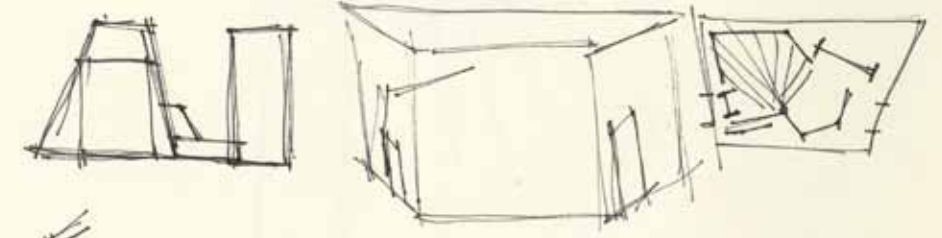
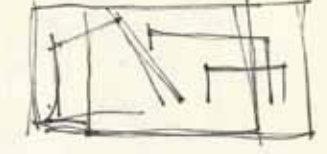
clarifications but even so the clarifications a part of others + or - temporal





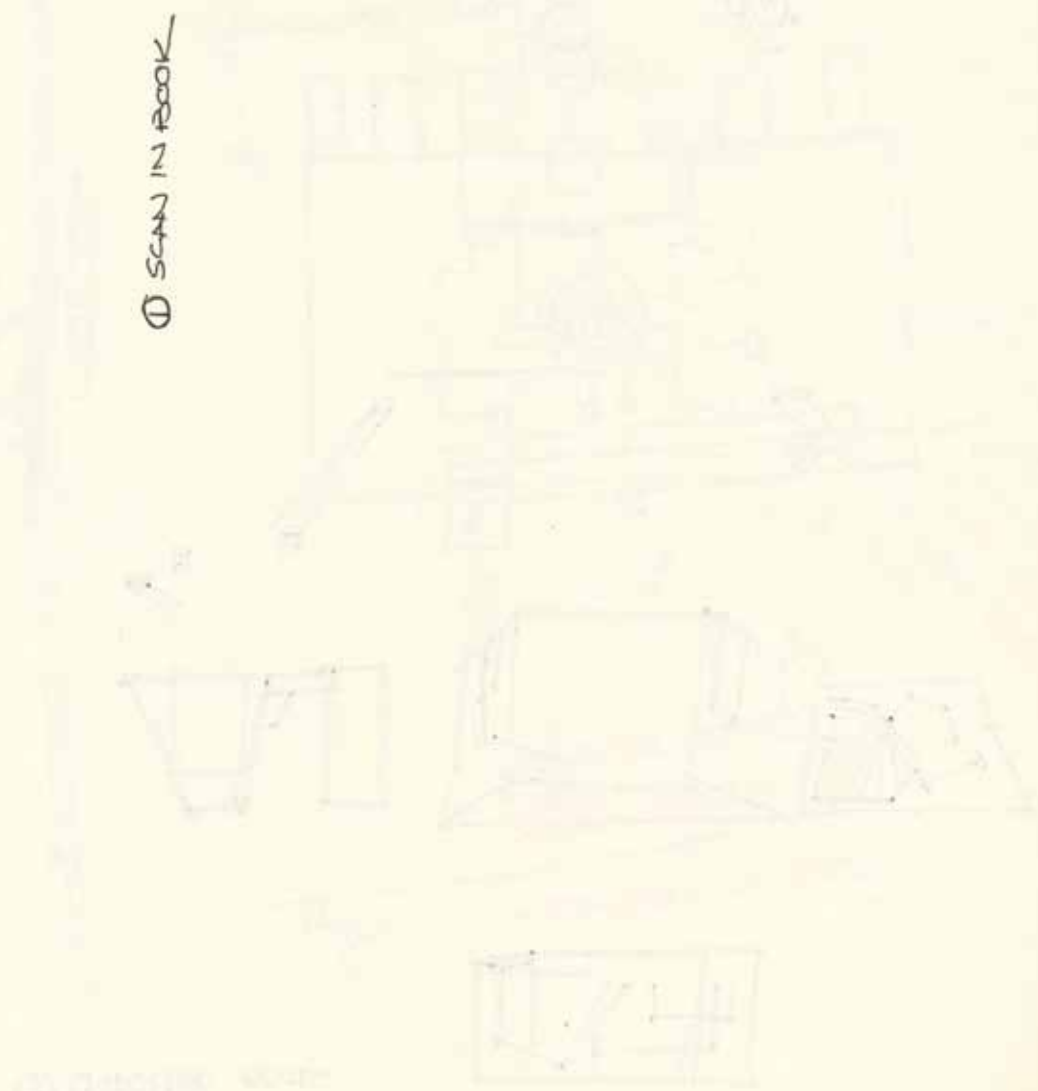
BASIC TIME LINE OF PRESENTATION:

- ① EVOLUTIONARY FUNCTIONALISM INTRODUCE
- ② EXPLAIN NATURE OF PROCESS
- ④ DIAGRAM OF EF (TIME EXPLAIN)
- ⑤ EXPERIMENTS
- ⑥ APPLICATIONS
- ⑦ UNFOLDED BOOK



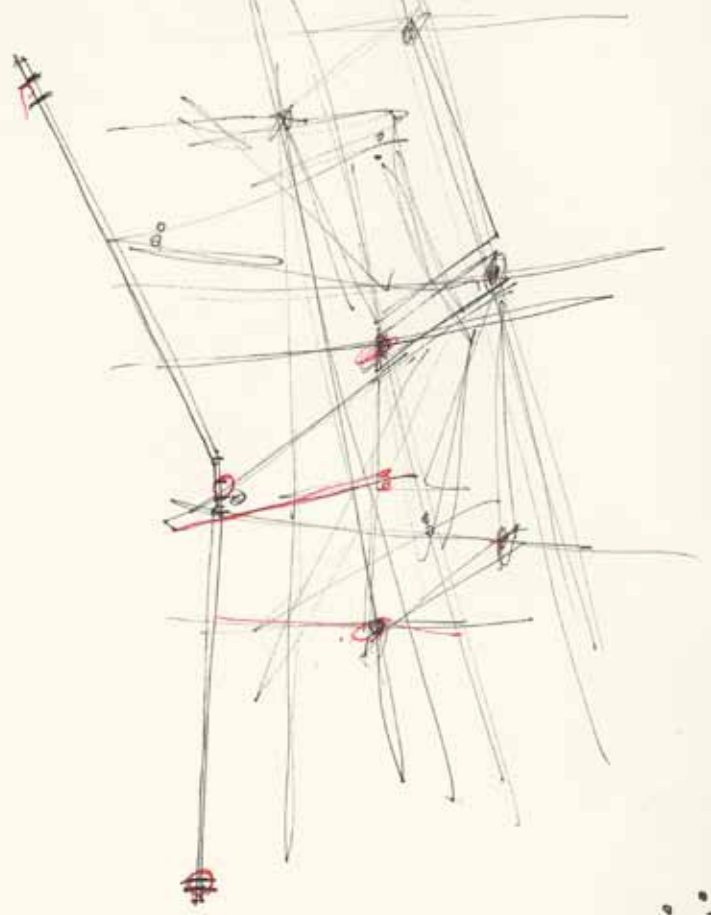
• GET  
• DOOR  
• DOWN  
• SYSTEMS

① SCAN IN BOOK

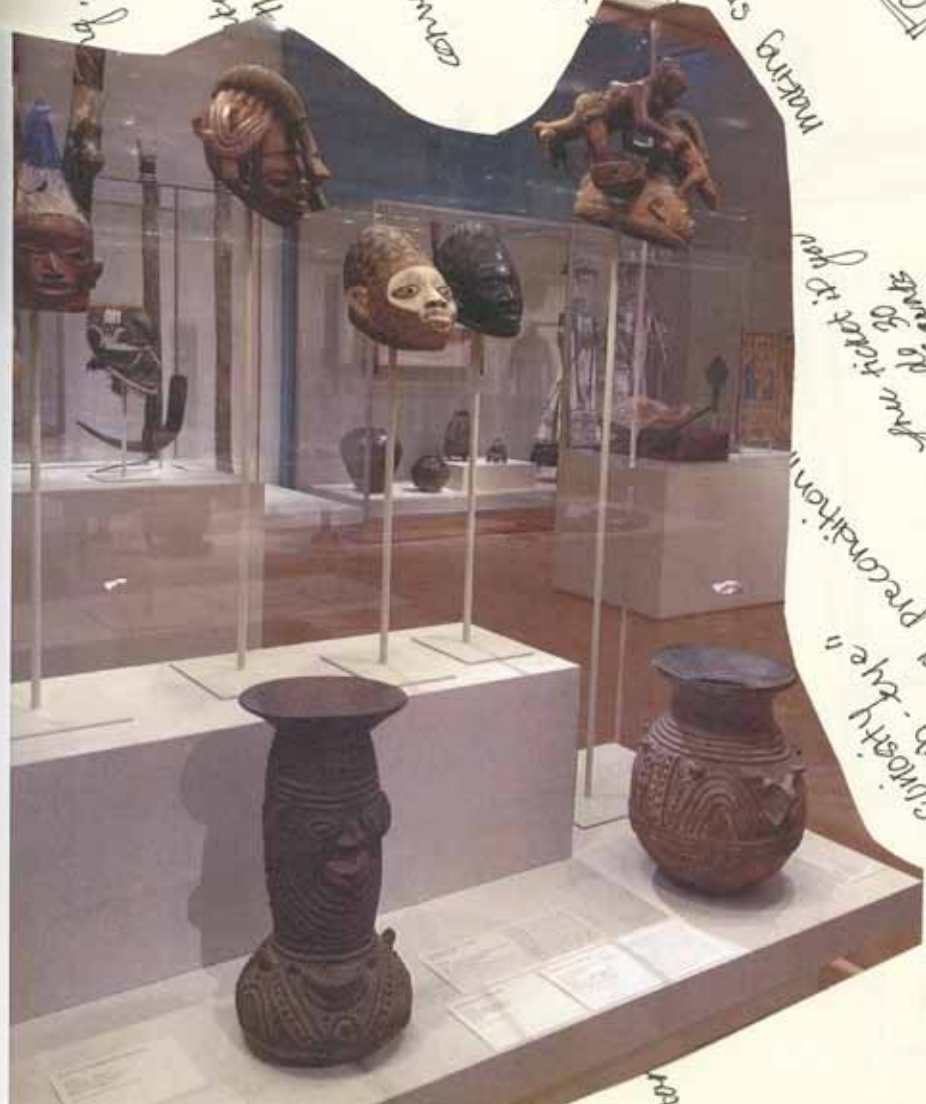


② ARCHITECTURE  
③ THE CITY  
④ DESIGN  
⑤ THE HISTORY OF ARCHITECTURE  
⑥ THE HISTORY OF ARCHITECTURE  
⑦ THE HISTORY OF ARCHITECTURE





- HANGING:
- MANNETS
  - PAPER CLIPS
  - BEADS
  - LASER POINTERS



CONTEXT

IT + OUT

making separation accurate

station makes super free offer.

conversion of tablet tablet power

there are to make it super.

read the object is the

by cataloging

you track to you

at 30 spots

you track to you

Go on!

curiosity - the n

removing precaution

# CONCLUSIVE PHYSICAL DIAGRAM BEGINNING

The process has paused at this time and place in the form of a physical diagram including the entirety of the project. This moment is the rupture of space. Previously, the process had developed primarily in the form of graphics. The three dimensional proximity of these graphics provided additional information for their relationships to one another.

The physical diagram has also provided a new method of engaging the thinking hand. By enveloping people in the project, they too become the thinking hand, and the critique becomes a feedback loop. The designer has created a new term: **spatial crisis**. The designer is able to create and control tension in space for the process and for others.





Applications

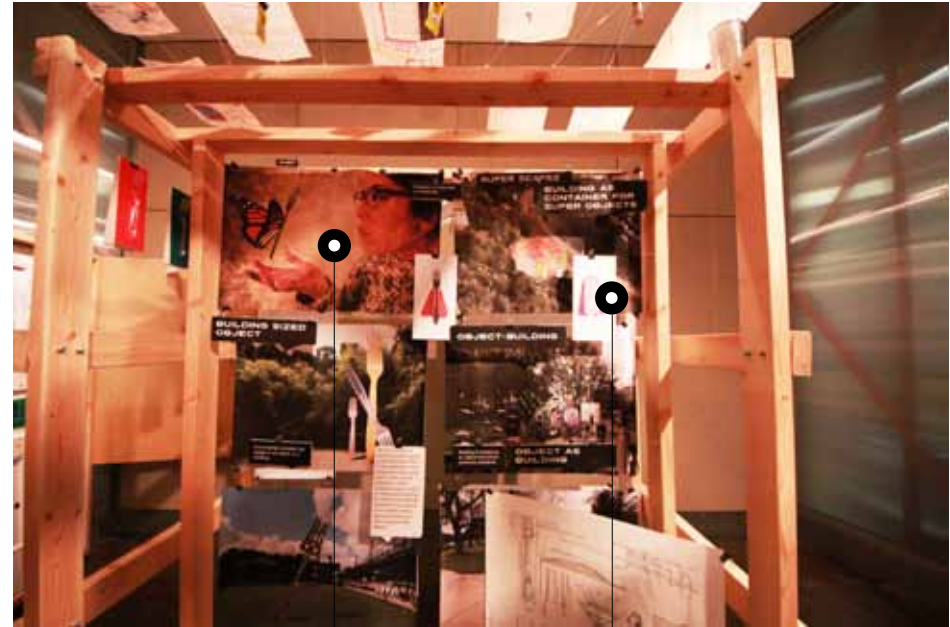


Diagram



Investigation of the door

Thinking hand



The designer

The five ways



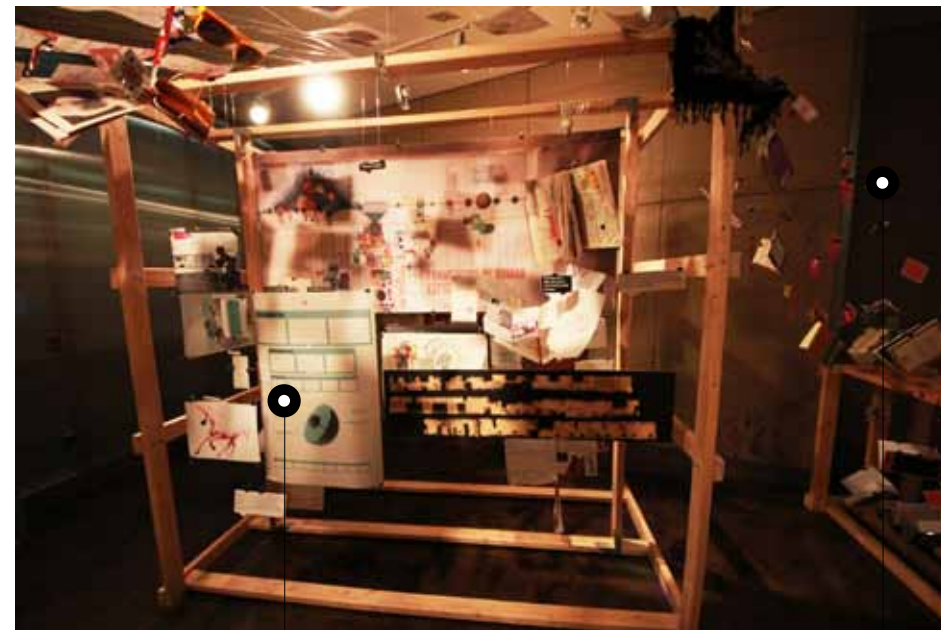
The feedback loop



Steven Connor's curious objects



The book book



Spectrum of objectivity



Sources Steven Connor's curious objects



Object hierarchy

To be continued...

