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_SPATIAL INCUBATION OF
INTUITIVE MITIGATION.

by

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A thesis submitted in partial fulfillment
of the requirements for the degree

of

Master of Architecture

in

Architecture

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Christopher Cole Robertson

November, 2007

To my family and close friends. Thank you for your help.

TABLE OF CONTENTS

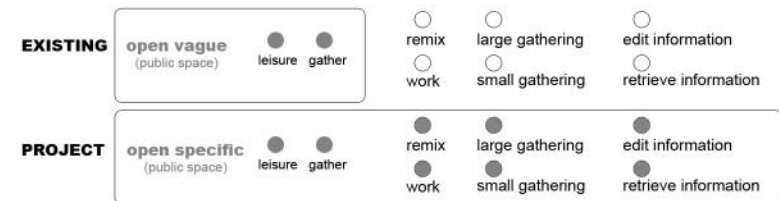
0. Introduction	5
1. Cultural Characteristics of Context	4
2. Examining Intuition	29
2.5 Tooling + Process	47
3. Spatial Incubation	53

LIST OF FIGURES

Figure	Page
1. progress	12
2. miss nuclear war	14
3. open source	17
4. deviance	20
5. Kulshov's effect	23
6. intuition diagram 1	31
7. intuition diagram 2	32
8. inclusive intuition diagram	37
9. Einstein's Theory of Relativity	41
10. relative Intuition	42
11. reference Frames	43
12. technology process	48
13. PRECEDENT soundscape	54
14. PRECEDENT lobbyports	56
15. PRECEDENT viewing platforms	57
16. PRECEDENT three cairns	59
17. PRECEDENT divisible by two	60
18. warchalking	61
19. project	62-85

THESIS;

Current engagement in public parks are "Open vague", or "Specific" questioning how we are to use the space. In contrast, "Open Specific" public spaces provide a more explicit opportunity providing users a choice of multiple intuitive responses.



GOAL: Achieve Spatial Incubation by engaging the intuitions for defined users

CONTEXT;

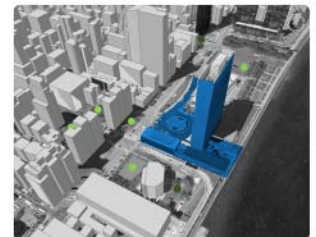
Our culture is operating under the influence of a progressively growing technological developments such as ipods, cell phones, pda's, and laptop computers. Within this pace superficial overlays of context form like a blanket causing a vagueness in our articulation of the external environment. Furthermore, when we rely on others to perform in favor of our best interest vagueness can persuade us individually to believe responsible actions are taking place on issues that concern us, and in actuality these steps are not taking place.



STRATEGY: ARCHITECTURALLY THREADING AN "OPEN SPECIFIC" PUBLIC SPACE

PROJECT SITE; "Why the United Nations?"

Politically charged with a history of agenda, diversity, failing collaboration, status, and iconography; the site is currently exclusive in relationship to the public. This exclusivity includes a history of problems with diplomatic immunity, closed physical access to the archives library denying information context, security tight entrances, and inaccessible members. This backdrop intensifies a relationship between an archaic closed source operating model with the public and the current open source operation model found in successful collaborative entities such as wikipedia, linux, and youtube.



- "open vague" parks
- "specific" parks
- exclusive areas

ARCHITECTURAL CONCLUSIONS: Incubating Intuition

Creating engagement of our intuitive interactions among the environment requires an intense study and sensitivity of both general, and specific user groups. The weaving that takes place among such groups of people in a politically charged park atmosphere requires a sense of anticipatory response. In this case, the goal of architecture is not always to provide space but to suggest interaction with calculated moves. This takes a humbled approach that may require the absolute understanding that our constructed architectural space may not be fulfilled until it is inhabited.

_spatial incubation of intuitive mitigation.

[+ | -]

[not trying to create a manifest statement suitable for all architecture, this thesis is an exploration into our engagement of intuition and external stimulus. Mise-en-scene describes architecture used in film as “a demonstration of pacing and poise, a sustained choreography of vivid foregrounds, apposite and neatly timed background action, the whole leading the viewer gracefully and unobtrusively from one point of interest to another[...] Architecture contributes to cinematic boundaries, surfaces, and forms, which help develop plot.”¹ The following thesis explores the graceful, or coarse, boundaries that engage our intuition, and space of incubation that allows us to explore those boundaries further. Metaphorically the stage, actors, and story of this thesis depict a relationship where we can begin to discover potential capacities for creating architectural space within a particular time and place.]

thesis as **Mise-en-scene** introduction

2

PART ONE

western cultural evolution.vs.pop culture emergence
mass.vs.individual.vs.deviance
high.vs.low contextual imaging

culture.vs.context
13 the stage
20 the actors
25 the story

re.f.l.e.c.t.i.o.n.1.0

27

intuition.vs.logic

PART TWO
Pace Two 1/2

access.vs.aware.vs.ignore

31 stage + actors

passive.vs.active

tooling.vs.process

47 actors + story

re.f.l.e.c.t.i.o.n.2.0

52 stage+ story

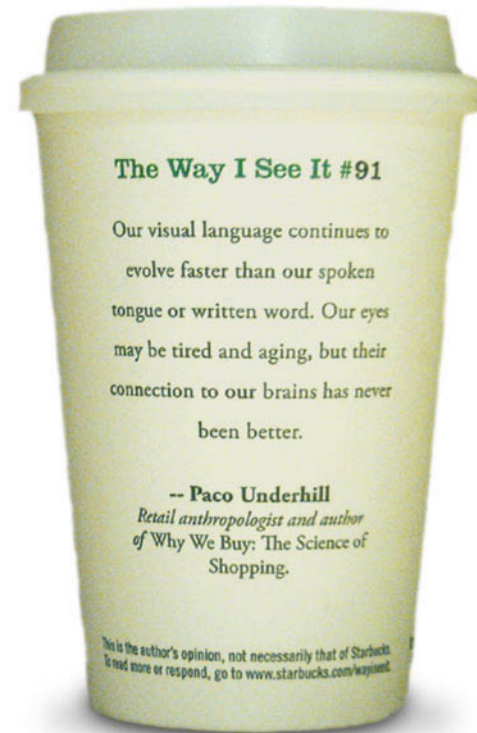
precedent studies

soundscape
lobby_ports
heavy trash
three cairns
divisible by two

program
project analysis

ART
HORE

search_COFFEE CULTURE



[CoffeE.Shop]

introduction

part zero

[0]

The sound of fingers tapping against stone resonates through the quiet coffee shop as local help bangs, stirs, and presents a double tall frothed mocha. The customer grabs the large cup of caffeine as though shot out of a cannon screaming toward the door barely hesitating at the brass handle, and in an instant is in a conversation with an executive across the country. Culture today seems to act in a similar fashion to the “Flash” coffee consumer. We should wonder what might have happened had the consumer stopped to enjoy the moment, maybe participated in a balancing game while walking across the tile floor. Perhaps sentient memories would conjure up past childhood experiences that inevitably would turn the corners of the mouth up into a half smile? Instead, the rigorous life we all live in today has taken hold. With the importance of time weighing on the mind, and the latest technology calling for attention out from our coat pockets, no wonder for the rush! It is not just time and technology that cause us to act this way. In this rush the consumer has also overlooked the changing patterns of life that occur during each season. For example, without even acknowledging an innate awareness for change, drink ordering went from iced to warm with a particularly cold fall day. Changes are occurring rapidly, yet some of us still are not aware. We should be aware current trends in music, film, and “texting” are changing our culture.. Also, an overabundance of access to information adds another dimension by speeding up the rate at which each change occurs. While we accelerate through our lives using tooling technologies like cell phones, and computers, and information becomes over abundant, a growing disconnection is occurring between the engagement of our internal intuitions and the external environment. **[To combat urgency, we should introduce incubative spaces that explore intuitive mitigation of our current total environment]**

Our coffee client may not understand the moment, but s/he does understand the importance of time in today's society. Along with understanding time as a commodity, s/he probably desires to be informed. As time seems to be running out, no matter how we measure it, information is becoming more and more plentiful. We are not to worry about the shortage of time, and the constant need for more information. Time savers and information IVs are all around us. They come in small little packages of pods, PDAs, and phones. All of these types of products are the physical traces that remind us we are heading into a world of *Technopoly*. The author, Neil Postman, defines:

The Technopoly story is without a moral center. It puts in its place efficiency, interest, and economic advance. It promises heaven on the earth through the conveniences of technological progress. It casts aside all traditional narrative and symbols that suggest stability and orderliness, and tells, instead, of a life of skills, technical expertise, and the ecstasy of consumption.¹

Postman brings up another point in *Technopoly* besides the dogma of technological advancement through efficiency and gadgets. Language is certainly not safe from its grasp. In fact, it helps to expedite the fast moving arms of technology reaching out to all "corners" of the earth. Language is a record of our current culture's shifts, and the modern *texting craze*. For example, replacing sorry, with "sry" takes on a distant sense of remorse when not received in the right context. The following thesis is set up in parts one through four, and Part One explores high vs low context, and who is responsible for changing superficiality, because through Pop culture's storytellers: video, music, and other forms of communication, shape our understanding of viewing the world as frightening and cold, or welcoming and warm.

Part Two of this thesis clarify's definitions and reference frames to help demonstrate how we begin to shape space toward engaging our intuitions.

Part three explains how Postman's Technopoly becomes more positive as our culture begins to place technology in the background exchanging tooling for process. Meaning integrated technology into process has the potential to engage our intuition, rather than controlling the act of doing through servitude and in some ways suppressing intuition. With a higher contextual engagement we will begin to interact in new and exciting ways with each other, and space. "Recently we have witnessed a paradigm shift from cyberspace to pervasive computing"². This means "we will be shifting from a graphical user interface system to a computer – human interface system"³, thus taking us away from passively sitting at our computer screen to actively participating with the inherent screen's spatial characteristics. Wii technology, by Nintendo, is a good example of this. The game uses sensors creating a field, or stage, forcing players to emulate game actions such as swinging a golf club, or throwing a bowling ball. Part Three explores pervasive computing further. As technology's adaptability increases, it will become more closely integrated into our natural world. As "spatial technology" quickly proceeds to advance we will need to address the increase for the tendency for Continuous Partial Attention (CPA).⁴ CPA is neurotic multitasking where everything must be given attention now, and done yesterday. Focusing is beginning to become a larger and larger issue in everyday conversation of our collective society, but clever design can help our editing process providing a path to focus.

Further increasing our distractions, we find ourselves in the middle of many paradigm shifts simultaneously fighting for our attention. One is vying for sustaining a comfortable life in the environment of the world we see around us. The other is diving deep into the internal workings of of our minds. We should explore

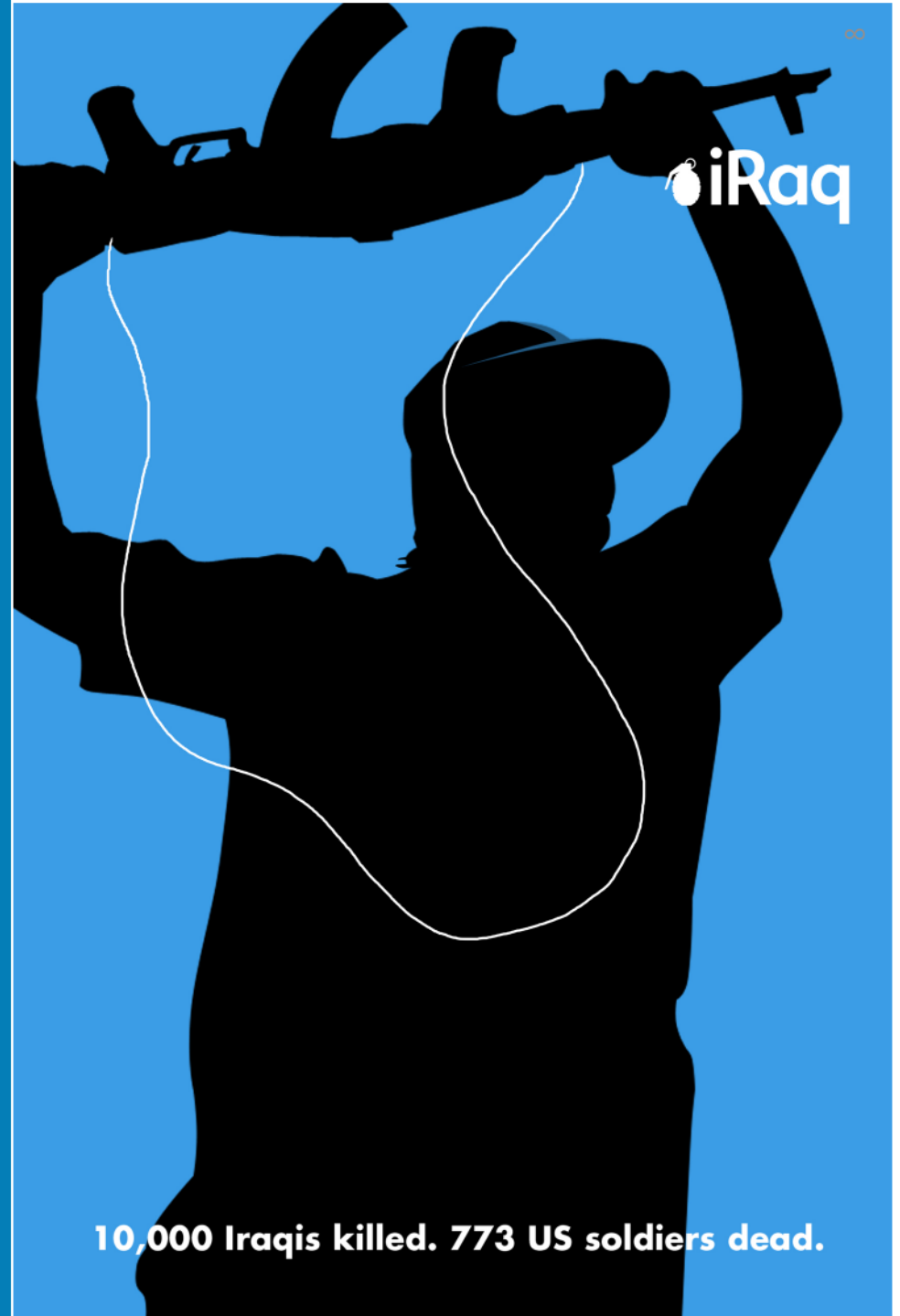
ways to find balance of the inner and outer realities so we do not become overwhelmed by Continuous Partial Attention.⁵ Through understanding repose, and reflection, we will begin to take notice of the technological landscape our intuition submerges us in, and engages. This comprehension explores a harmonious wholistic approach to the "act of doing" that immerses our senses in the present, and allows us to "slow" the world down.

[To combat urgency, we should introduce incubative spaces that explore intuitive mitigation of our current total environment]



U ARTS READING

search_CULTURE JAMMING



"We should not look back unless it is
to derive useful lessons from past
errors, and for the purpose of profit-
ing by dearly bought experience"
_george washington¹

part one [HumaN.ConditionN]

[Cultural Characters of Context] PART ONE

Goals:

- 1- provide a foundational summary of the evolution of our western culture's mind
- 2- define characters responsible for culture mixing, and jamming
- 3- describe the dynamic relationship between high + low context cultures

[1]

The lens through which we view the world has been shaped, molded, flipped upside down, and flattened by past and present encoding onto our psyche. We (in the United States) are hermetically coded through the evolution of our Western thinking minds starting with primitive views of the world, and currently breaking out of a scientific – technological era. Also, in the past few decades pop culture has found new legs. Pop Culture started influencing our lives with television, newspapers, and film. The remixing of these foundations, and the introduction of the internet has brought Pop Culture to it's height. Pop Cultures agents have bull-rushed our thoughts on morality and philosophy. Avenues of communication have become one of our most popular modes for civic disobedience. Adbusters remix messages from corporations, like the ipod, into contextual messages of current issues, like the war in Iraq. By examining what is considered to be our western minds' past and the current cultural players such as the mass, individual, and social deviant, we can put into motion a shift from of our "low" context Western minds to a higher, more thorough contextual awareness. The three players singled out have a duty to get us past superficial storytelling set up by TV, and film, and transcend the internet away from their passivity. We can consider the present to be in the Golden Pop Culture, an age of technology where efficiency and information is democratized through new mediums controlled by the public. Open to anyone, given they have some technologic savvy. We have become more connected than ever, made obvious in American Idol real time text voting and open source information sharing in virtual reality on the internet. The open source model is great for the mass public, individuals, and social deviants who beg for a voice. It opens up doors for the little people, however the information being passed needs to be higher in context, and open source edited like Wikipedia. Plus people have to act. They need to move away from being lurkers and Luddites. If editing does not occur, then a lack of contextual awareness occurs and the image of activities become abstracted to far, and we have the tendency to loose site of the original intentions of the image being described.

For example, the Atomic bomb in the 1950's became a spectacle. The tests drew, "The atomic craze spawned cocktails and happy hours scheduled around watching the nuclear blasts poolside, and spurred families to head up nearby Angel Peak to see the flashes."² While sipping champaign and sharing the occasional "aww" people were forgetting these objects could someday kill with the force of an apocalypse.

Maybe the magnitude of destruction the A-bomb could produce was reason enough to tickle the curiosity bone of our culture. Curiosity of our culture may be the reason we shift in “seeing the world.” With each evolution of discoveries like fire, our consciousness, math, religion, language, the printing press, industries, the atomic bomb, computers, and the ipod progress has said to have occurred. Each has lead to a new way in which we can experience the world, or the world experiences us. While optimistically these tools help us think of the world as a place for us to freely explore, Clive Ponting leaves us with an example of tools gone too far and a sad account that took place with the civilization on Easter Island.

The island itself is in a remote location 2,000 miles off the coast of South America. The island is isolated with a 1,000 mile radius of nothing but water.³ It was first discovered by a Dutch Admiral on Easter Sunday 1722. “What he found was a society in a primitive state with about 3,000 people living in squalid reed huts or caves, engaged in almost perpetual warfare and resorting to cannibalism in a desperate attempt to supplement the meager food supplies available on the island.”⁴ Overpopulation, and deforestation turned the island into a barren landscape with hardly any resources for survival. Nearly one hundred years later most of the population had disappeared, and most of the remaining inhabitants were removed after Chile took over rule. Intricate leftover statues send researchers in a whirlwind of theories over the events on Easter Island, taking a civilization with seemingly advanced development as described by the craftsmanship of the statues, into a diminished quality of life, and cannibalism for survival during the 18th Century. Ponting’s theory claims, “It is a striking example of the dependence of human societies on their environment and of the consequences of irreversibly damaging that environment.”⁵ The settlers of early Easter Island had developed sweet potato crops, and raised chickens for food that fed the entire community. They had developed a social system that supported the population’s needs of food, work, and entertainment. So what happened? “It is the story of a people who, starting from an extremely limited resource base, constructed one of the most advanced societies in the world for the technology they had available. However the demands placed on the environment of the island by this development were immense.”⁶ We can see Easter Island as a fore-telling story of the possibilities to our global civilization if current ideas on sustainable living aren’t reevaluated.

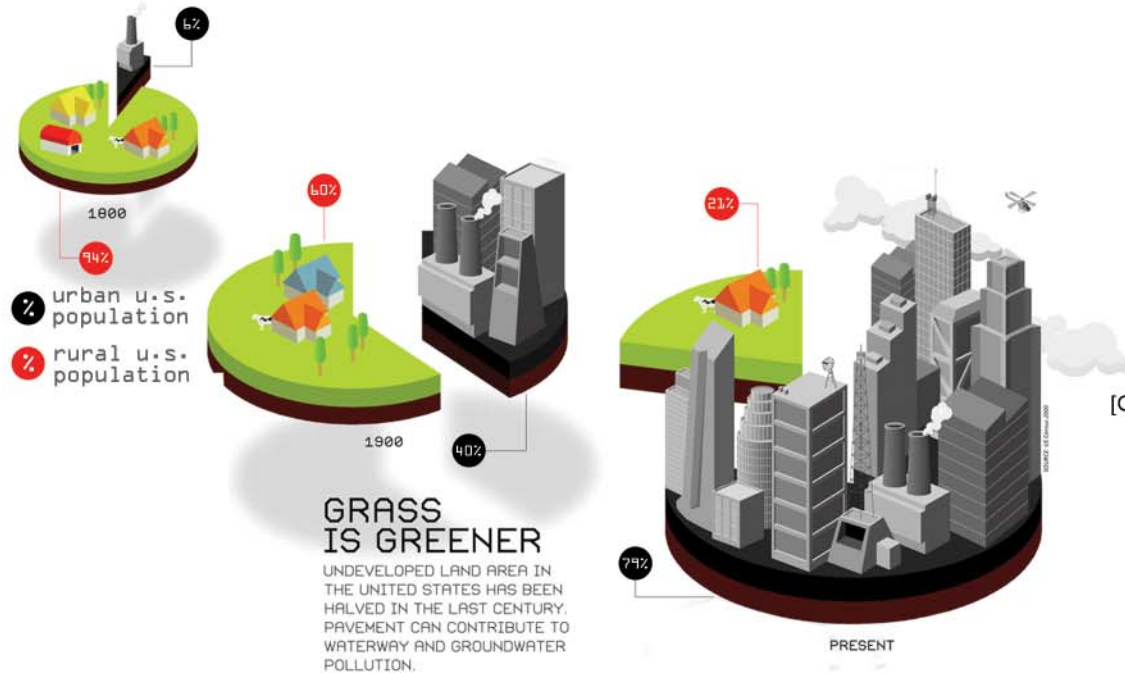
The evaluation of our Western culture's mindscape starts with understanding primitive Homosapiens that link us to the natural world. Nomadically they functioned like animals, living off the land, and following food sources. Hunting and gathering tools started to develop, and fire was one of our first examples demonstrating our ability to innovate technologies in order to improve our living conditions. We started to overlay experiential education and pass it on to each other as a community. Civilizations formed, and through agriculture and ritual, a way of living was developed.

We lived on nature's time, and found spiritual connections with the cosmic movements of the sun and stars. One of the first examples of their homage to the cosmos is found at New Grange, the pyramids of Giza, and Stonehenge. Nature's time still decided when to labor and when to entertain. As civilizations grew more advanced, as did the architecture dedicated to the cosmos. In Greece and Rome the development of man's control grew larger. The belief in many gods reflected our tie to the natural environment around us. Hubris was achieved over the pagan gods, and man became the measure of all things; as stated by the Greek philosopher Protagoras.⁷ Philosophies of Socrates and Plato began to scrutinize the natural world as a series of intellectual comprehensions based from our own experience of an idea. "A bird is a bird by virtue of its participation in the archetypal idea of the Bird."⁸ Aristotle countered by reducing all things to a language of logical processes. "For Plato, the particular was less real, a derivative of the universal; for Aristotle, the universal was less real, a derivative of the particular."⁹ Roman influences of new philosophies brought the dawn of the Christian era, and nature's time gave way to God's time. Christian rituals became an extension of pagan beliefs. For example, the celebration of Easter can be loosely traced to a Greek goddess Eostre. The relationship of celebrating the rebirth of Christ at the same time as the celebration of the god of fertility entering into the spring season is no coincidence. The church overlaid many new rituals onto old rituals. They created a new context to the stories. According to the sixth century writer Venerable Bede, the pagan belief system was reinvented into the Christian ideals to save heathens from their own demise as described by Pope Gregory I.¹⁰ The Christian era provided a new time experience, and sheltered people from the fear of the Black Death. Our understanding of life was developed through redemption and salvation in order to transcend our souls to a cosmically greater realm. Scientific understanding also grew greater in their technologies following the Plague. Science began a process that was supposed to strengthen the powers of the church. Instead, the seventeenth century brought about a new rationalism that questioned the church's teachings. Francis Bacon and Descartes brought fourth the idea of the modern skeptic. They questioned everything, and in so doing inspired the findings of people like Isaac Newton, Karl Marx, Charles Darwin, and Albert Einstein. The speed of discovery was increasing, and with the separating of dual worlds in religion and science; improvements in technologies only needed will power to come to fruition. Man's will power brought on the industrial age, which gave birth to the corporation, and once again changed our understanding of time. The adoption of the time zones established a new way of living; in 1884 the *New York Times* sarcastically poked fun at one of the current corporate leaders of the period claiming the world was exchanging "God's time" for "Vanderbilt's time."¹¹ Corporations have continued to rule since. Our lives are no longer tied to the natural world like the tides of the ocean that Eskimo's used to determine what to do, the duration it was to be done, and when it had to be done.¹²



Now we find the entire globe affected by a time change. People like Henry Thoreau and Jon Muir set out to explain that nature could soon be overrun, or ignored. Thoreau despondently expressed, "Most of the luxuries, and many of the so called comforts of life, are not only not indispensable, but positive hindrances to the elevation of mankind."¹³ Muir, on the other hand, began asking the federal government to set aside reserves of land like Yosemite National Park. As our culture proceeded further into the industrial age we redefined progress. "We have been entranced with the progress myth, unlimited progress, progress that would lead beyond the existing human condition to something infinitely better, to wonderland, such is the seductive theme of almost all our advertising."¹⁴ With progress we began to provide an endless loop of production and consumption.¹⁵ Fueled by advertisement entertainment, the media began to provide us with an abundance of information. Early film provided a way to disperse war propaganda to the masses. People like Elvis Presley publicly brought to our attention sexual social deviance. Artist's like Pollock defied norms, and denied the accidents. His art was based on immersion of his world into the painting, intuitively becoming a part of the medium. He even painted on the floor to enhance this idea of immersion. Art and film have had their place in guiding society through the beginnings of popular culture. The medium through which pop culture moved during the

50's was relatively slow. Newspaper, radio, and eventually TV transformed the process of gaining information into passivity. The internet expanded this role but remained passive until the open source movement, where wikipedians become publishers and editors all their own. The Golden age of Popular Culture now consists of "information glut" with a click of a mouse.



[COMPARING PROGRESS OVER THE LAST THREE CENTURIES]

BOOKS	JOURNAL		LIVED IN ONE ROOM CABINS	LOUISIANA PURCHASE
LETTERS	PERIODICALS		80 % OF WORK WAS FARMING	JOHN CHAPMAN (APPLESEED) HUNTED NATURE
	TRAVELED ON NATURAL PATHS			

ACCESS [1800]

	AMERICAN ART HITS WORLD STAGE	AFFORDABLE CARS		CHILD LABOR
URBAN TROLLEYS	RAILROAD	LARGE PASS. SHIPS	FILM	STEEL IND.
	NEWSPAPERS ADD SPORTS / COMICS SECTIONS	TELEGRAPH	JOH MUIR SET UP NATIONAL PARKS YEL LOWSTONE AND YOSEMITE	TEXTILES

WORK / REC [1800]

ACCESS [1900]

DVD'S	AIRTRAVEL	MULTIPLE CARS PER HOUSEHOLD	GREEN	OFFICE SPACE	TOURISM
VIRTUAL REALITY	GPS	MOBILE PHONES	ADVERTISING	OIL	APPLE
E-MAIL	PDA'S	MULTIPLE TELEVISIONS	EBAY	COR-PERATIONS	NATIONAL PARKS

WORK / REC [1900]

ACCESS [2000]

WORK / REC [2000]



There is more printed information in the Sunday edition of *The New York Times* than the average person living during the renaissance would have encountered in a lifetime. The information glut, the so-called "data smog" hanging low in the valleys, calls to mind the bewildered student's lament: "I don't need to know any more - I already know more than I can understand." Information that arrives indiscriminately and is directed at no one in particular becomes a kind of psychic pollution. Lacking the capacity to sort through the crush of data, we are left with little means to judge what's useful, relevant or important. And so, although life has never been more exciting, more stimulating, there are widespread complaints of numbness, of blunted emotional response - as if the part of the forebrain that feels deeply has been saturated or stunned. • DESIGN ANARCHY¹⁶

WARNING

While the previous paragraph was an abridged overview of our Western mind's history, it has left out important events through generalizing. However, it does bring us into the present where *Information glut* has become embedded in our mindscape by purchasing "new" technology products like the iPhone. The iPhone is meant to be an all in one phone, pda, ipod, and life organizer. iPhone type products showcase the latest example of democratic access to your individual life and others in one device. The progress of these devices are dependant on larger storage, faster downloads, and more user friendly interfaces. This way they can speed up and store more information to be eaten. A problem of too much? I think so, as described in a proverb information glut is a situation of, "Too many cooks in the kitchen spoil the broth," or is it the case of, "too many broths in the kitchen spoil the cook."¹⁷ *Information glut* is taking high strides with the golden age of popular culture. Popular culture, according to a mix of definitions on the internet, in it's definition is what contemporary pattern is happening now amongst a general population. Google exemplifies this idea. Search results are dependant on meta tags (general words that tell the search engine what the content of a website is) and total number site visits. Popular superficial information in .03 seconds. This is all information glut, and recently the role of computer use is expanding. Google reported "The average web user now spends 164 minutes online each day, equal to more than 41 days per year, compared to 148 minutes or 37 days for TV viewers," in Britain.¹⁸ Either way the Brits have given one month per year to passivity. In the U.S. Yahoo reported in September of 2006 that we spend 150 minutes (38 days) watching TV, while we spend 215 minutes (55 days) on the internet per day.¹⁹ Perhaps this is just a trade off, and passivity would exist regardless through other means if web technology did not exist. However, the increase in internet use is causing a ubiquitous movement where technology is imbedded into spaces creating an incubative sphere of access for objects like the iPhone. With the flow of information through ubiquitous environments like coffee shops and classrooms, we find ourselves participating with the external environment on a level of Continuous Partial Attention. "Continuous partial attention is when you are on the Internet, or cellphone, or BlackBerry while also watching TV, typing on your computer and answering a question from your kid. That is, you are multitasking your way through the day, continuously devoting only partial attention to each act or person you encounter."²⁰ In these moments we struggle to become aware of the context each situation is addressing, but instead we paint a superficial glaze of understanding over the top of all the multitasking actions. Turn on the radio, and once every hour the bombardment of entertainment news can be an annoyance (or interest). Regardless of perspective it is just one more task to distract part of our attention span. The influences in fleeting trends use Popular culture's fast pace to continually update our partial attention assigning more information to gather. "Did you see this, I want to do that." While many mediums such as product advertising, film, Television Shows and now internet sites like Youtube and Myspace are responsible for transmitting the message of the current trend. In the midst of this chaos Three , of many, characters can be accountable

for processing and reciprocating information glut to the population.

mass collaboration and the "new mob"

individual connectors



"I don't have to F----- listen to you"
stewie (the family guy)²¹



MISS NUCLEAR WEAPON 1957
in the 50's while nuclear testing
was new, loads of people flocked
to the test sites throwing vages
type parties and ignoring the
context of the situation. Miss
Atomic Bomb was the pin-up icon
for advertisers to superficially glaze
the atomic bomb.²²

Poplar.CulturE_the medium

In the preceding paragraph I mentioned Youtube as a medium for transmission. Youtube type sites transmit popular culture via reciprocity. A generic image is portrayed and for the image to be popular the site population relays the information becoming an emergent image of advertisement. For example, YouTube is a popular website set up to provide film broadcasting by anyone with a username and password. What is popular right now? On April 11, 2007 at 1:06 a.m. the most viewed video features Beyounce's mom getting slapped in the face while fans try to catch a glimpse of the popular culture singer. This is the stimulating pop culture news right now at 1:00 a.m.? The masses of Youtubers have spoken with democratic voting via times viewed. Users are responsible for editing the rif-raff from the messages worth seeing. Individuals edit popularity by participating in the engagement of a generic image, and the mass responds in a snowball effect adding participation exponentially until individuals deviate moving onto another generic image. Receiving information like this through fast paced 30 second, 30 minute, and 120 minute intervals brush a glaze over the original intent of context in stories being told. What about the past? Didn't they tell stories to pass myths? Yes they did, however they did with contextual stimulus; Around a campfire, after a mistake, or during a rough spell in life. The story-telling of today is focused on over stimulation. (See warning on previous page.) Story telling with a focus on over stimulus becomes superficial scratch at the surface of the original message. TV and internet sites like Youtube can be one of the biggest proponents of over stimulating with superficiality.

Popularity on TV is not entirely like the internet, and in fact is becoming less popular as the internet progresses according to Google and yahoo. TV fails us because it does not have a reciprocity aspect to it's action like the currently more popular websites. However, TV.com keeps a record of the top ten most popular shows running, listing *The Family Guy* and *Grey's Anatomy*. *The Family Guy* is currently the longest running show in the top ten (accessed on 19 Feb. 2007. and Re-examined April 11 popularity has changed already). The "longest running" is a little misleading because Fox cut the show after it produced a particularly controversial episode, but due to popular demand and DVD sales the show was reinstated in 2005. The show parody's everyday life with extreme examples ranging from wealth to war. A consistent theme in most episodes depicts Stewie, an overly intellectual baby who resents his mother, employing various schemes to kill her, because she continually foils his plans to take over the world.

This is a complete reversal of the Oedipus complex, which was described by Freud, as a discontent for the father because of the love for the mother. Not to say using a story in one way or another is wrong or right. This is an example of our tendency to use popular culture as an overlay, or remixing of past ideas into current themes sometimes changing the generic images context. *Grey's Anatomy* is number one on the list. The drama produced by ABC poorly portrays the realities of real medical drama. In defense, fans claim it would not have its quirky humor if it followed the dry atmosphere of a hospital.²³ The more infectious part of the show describes various love affairs that occur throughout the hospital. A show does not end without scenes of eroticism. One episode which captured a serious life or death situation for one of the nurses, while another pair of nurses "seized the moment" in a janitor's closet, throwing caution to the wind.

This is how we speak of carpe diem through popular culture. Sex, Sex, Sex. It sells, and reality doesn't. *Who cares if somebody is about to die, show me the juicy stuff.* This idea is nothing special, it speaks directly to keeping part of our attention. Now...what do TV viewers respond to? According to tv.com, and Youtube with the previous examples, they respond to sex and violence. Not a big surprise when we consider our ability to glaze a superficiality over the context of a situation and abstract it as popular culture (see Miss Atomic Bomb on next page). However, we should realize TV bleeds into the internet. We can translate lessons from the passive interaction of channel surfing on the TV, to virtual reality (VR) surfing from a desk chair.

With our passivity, and the proclaimed active engagement of the internet the popularity of the virtual world *Second Life* is no surprise. Second life is a community who wishes to safely explore fantasies of *juicy stuff*, which we would never consider exploring in this reality. One more step removed from the explorations in *Second Life* a spin off overlay program called Red Light Center is just finishing its' beta testing stage. In this VR people joyride walking around in a virtual Red Light District imitating the free-for-all found in Amsterdam where the most marketed service for sale is sex. The virtual world allows for deviance to occur in a safer atmosphere, but in order for that world to be useful we need to consider ways for people to enjoy it without any bias caused by superficial contextual versions of our "reality." Stuff will change; after all, the VHS tape started out as a way for the porn industry to get on its feet. Google will soon take its' earth to a new level, adding avatars and a modeling Sketchup program. People will be able to remix this virtual earth, the earth will be Googles and, "we are just living in it."²⁴

"A jolt is any "technical event" that interrupts the flow of sound or thought or imagery - a shift in camera angle, a gunshot, a cut to commercial, a flashing pop-up window....any change in stimulus releases hormones that trigger the biologically imbedded fight -or - flight response....regular TV programming averaged ten technical events per minute, 20 during commercials. Twenty - five years later these figures have more than doubled. MTV now delivers 60 jolts per minute, and some viewers, still insufficiently stimulated, roam channels for even more action....When you watch TV you are in fight - or flight mode practically the whole time. Random violence and meaningless sex drop in and out of the blue and without context."²⁵

[Television producers response for the passivity of tv stimulus].

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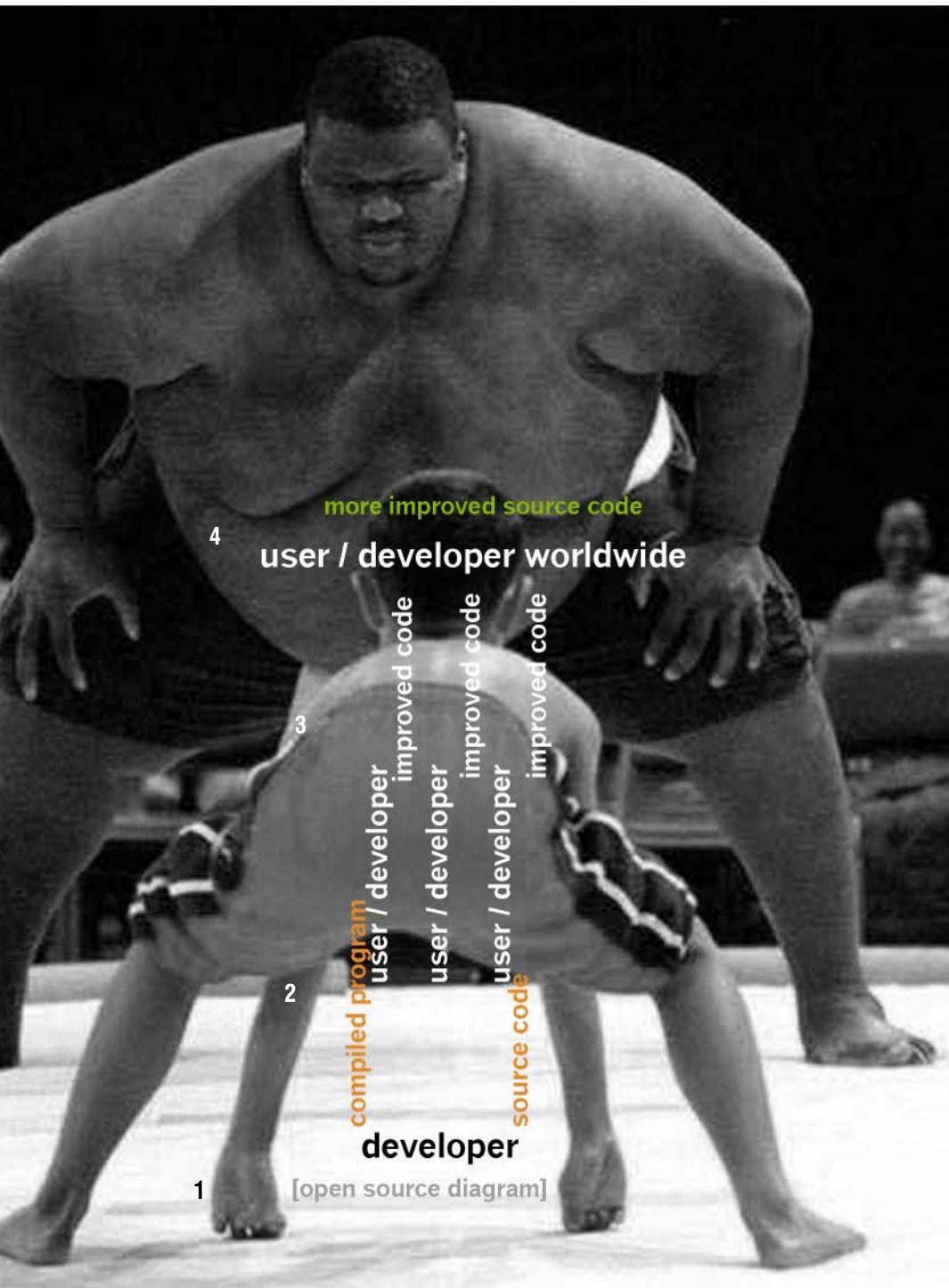
THE REALITY PRESENTED TO US BY THE MEDIA ALWAYS HAS A SPIN ON IT. ADS STRETCH THE TRUTH, NEWS BITES GIVE ONLY PART OF THE STORY, AND PRESS RELEASES ARE CAREFULLY TAILORED TO MAKE LEADERS LOOK IRREPROACHABLE. WE ARE CONSTANTLY BEING HYPED, SUCKERED AND LIED TO. THE MARKETERS, SPIN DOCTORS AND pr AGENTS THAT PRODUCE COMMERCIAL AND POLITICAL PROPAGANDA REALIZE WHAT WE AS A SOCIETY HAT TO ADMIT: DISINFORMATION WORKS. -DESIGN ANARCHY²⁶

[Remixing Culture_ **overlaying the medium**]

“Since time immemorial people have been engaged in the act of remixing their culture[...]They would do it in obvious simple ways like watch a movie and retell the story to their friends, or they would use a sitcom as a basis for a cultural reference or a joke, but the point is that they are constantly using this culture in their ordinary life and sharing it with others in day-to-day conversation.” Lawrence Lessig²⁷

Currently our cultural paradigm is remixing rapidly. I speak of culture in a broad brush stroke described by anthropologist Edward T. Hall as the way we think, act, and interact with each other through different extensions created for progress of human civilization.²⁸ Keeping up with fast transformations in our cultural awareness is a daunting task, and according to the authors of Wikinomics, “Science and technology now evolve at such a great speed that even the largest companies can no longer research all the fundamental disciplines that contribute to their products.”²⁹ If our corporations, who depend on (or are in control of) ways in keeping up with the times to make a profit have a difficult time following patterns in our society, then how do we begin to “... transcend the limits of culture?”³⁰ The speed of ever-changing landscapes in society (i.e. fads, trends) has allowed a development of fast moving popular culture. This type of culture comes in and out of our lives so quickly that we are constantly updated by the media of new developments second by second. We can hear the entertainment news anchor man saying, “Beyonce’s mother was slapped yesterday, she claims she was stunned, but not hurt.” Who is accountable for stuff like this making it to our already info-saturated lives? Well, we are. Hall, author of *Beyond Culture*, along with the authors of Wikinomics, and Malcolm Gladwell, the author of *Blink* and *Tipping Point*, describe three themes that direct movement in our present popular culture. There is a growing mass population in the world that continually pushes the limits through collaborative efforts changing the face of business models, and the way we interact with each other. Second, the rebirth of individual accountability has emerged from within the mass similar to a ye ole’ cry of the three musketeers, “one for all, and all for one.” This means that Individuals have actively sought out avenues for their passions and creativity to come front and center of the masses. The third theme is concurrent with most recent shifts in cultural paradigms; the deviant. Acting against current cultural norms can just be for attention purposes, but in respect to our current trends most deviant behavior is a result of corporations trying to suppress individual’s innate right to be creative as seen by Apple Corporation with the control of iTunes propriety that are not freely exchangeable files without jumping a few conversion hoops.

WHO CAN REMIX OUR CULTURE, WHO CAN JAM CORPORATION CONTROL?



[Mass and collaboration]

(the new mob of open source collaboration)

"On July 7, 2005, at 8:50 a.m., the city of London, England, came to a standstill as four synchronized bombs exploded in its transportation system. Eighteen minutes later, as media outlets scrambled to cover the story, the first entry appeared in Wikipedia, a free online encyclopedia that anyone can edit. Morwen, a wiki enthusiast from Leicester, England, wrote: "On July 7, 2005, explosions or other incidents were reported at various London Underground stations in central London, specifically Aldgate, Edgware Road, Kings Cross St Pancras, Old Street, and Russell Square tube station. They have been attributed to power surges [...] By the end of the day, over twenty-five hundred users had created a comprehensive fourteen – page – account of the event that was much more detailed than the information provided by any single new outlet."³¹

This article is an example of the open source type of collaboration like youtube (video blogging), Flickr (online photo blog), and Wikipedia. Open source collaboration found on the internet works like a powerful "mob". This "New Mob" is found not on public streets intimidating dog-walkers, it is not found in the back of the local Italian restaurant, and can no longer be seen on TV smashing televisions into businesses demonstrating protests. We discover the new mob pounding away on a keyboard with cheesy fingers in a dark room of their mother's basement. This backwater mob has managed to influence, and takeover, some of the strictest hands in our capitalist nation. "In fact, 2006 was the year when the programmable web eclipsed the static Web every time: flickr beat webshots; Wikipedia beat Britannica; Blogger beat CNN; Epinions beat *Consumer Reports*; Upcoming beat evite; Google Maps beat Mapquest; Myspace beat friendster; and craigslist beat Monster."³² The interface of the internet has gone from a newspaper page to a shared canvas.³³ This means we all have democratic access to an interactive "open-source" forum where all can be heard at ounce.

Commonly, Mass behavior is often received in a negative connotation. It dominates the individual, and pressures decision making in agreement with the direction the Mass is moving due to identification with the Mass. C.G. Jung explains , "the subjective consciousness prefers the ideas and opinions of the collective consciousness and identifies with them, the contents of the collective unconscious are repressed [...] And the more highly charged the collective consciousness, the more the ego forfeits its practical importance. It is as if it was absorbed by the opinions and tendencies of collective consciousness, and the result of that is the Mass man, the ever-ready victim of some wretched "ism." The ego (individual thought) keeps its integrity only if it does not identify with one of the opposites, and if it understands how to hold the balance between them."³⁴



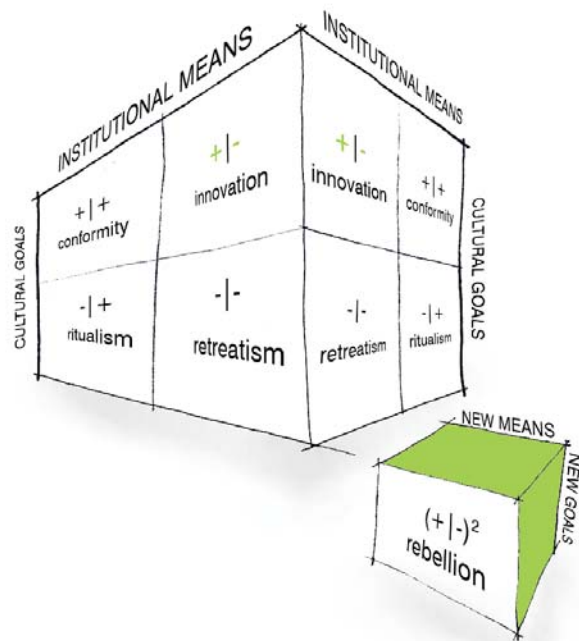
[Individual connectors]

In the process of overthrowing corporate sponsored websites, the individual has spoken with the megaphone of millions of voices within Mass collaboration, and has found a way to actually disturb giants. We have granted ourselves independence as individuals from what must be passively following the crowd, to actively seeking out ways to indulge our individual passions. This means we must evaluate our individual character traits, and discover what we identify with. Conceptually this is fluid, and always changing, for each one of us. For the "Net Generation" the web has become a source which we can explore issues that concern us, without the need for corporations to edit for us, and market to demographics. "Our generation really doesn't trust the media and advertising as much as we trust peer-to-peer opinion and social networks."³⁵ Since our parents have prescribed us with a sense of fear about playing in the woods, and around our neighborhoods, we have found the computer screen to be an appropriate substitute for our primitive instinct's need to socialize, and retrieve adventure through virtual reality. Individuation, "is a process of differentiation, having for its goal the development of the individual personality."³⁶ However, the internet has not been prone to fabricated fears like those prescribed to us by our parents, "concerns about online predators and bullying are genuine...

(but) there have been more articles published on predators than actual reported incidents online."³⁷ (This suggested socializing online is actually safer than authorities make it to be. Does being safer necessarily make it better? The answer to this lies in the generic image we all individually have of what is better. The issue is not about better anyway, the issue is about participating in active engagement. In order for change to occur activity of the individual has to engage social networks with, or as connectors. Connectors are commonly highly active people that tie our individual social networks together. In Myspace this is the friend that spends a lot of time online, but has the most up to date list of friends on the network for you to connect, or reconnect with. Connectors know a vast number of people, and they know the type of people that are never more than a few degrees away from any group of friends you have. These people are well rounded participating in our lives through many avenues of interests.³⁸ Connectors have the power to influence many people as individuals, and when open source junkies become connectors, corporations start to loose control of the context around messages mainstreaming to the population.

Theatrical: from *Civil* *Disobedience*

Men frequently say to me I should think you would feel lonely down there – I should think you would want to be nearer to folks rainy days and nights especially. How far apart dwell the the most distant inhabitants of those stars the breadth of whose disks cannot be appreciated by our instruments. But what after all do we want to dwell near to? - not mainly to the depot or to many men-not to the post office or the bar room- or the meeting house school house- or Beacon hill or the Five points where men are more numerous than any where- -but rather I should say to the source of our life – whence in all our experience we have found that to issue. As the willow stands near the water and sends out its roots in that direction. But most men are not so wise as a tree or rather are like those trees which being badly located make only wood and leaves and bear no fruit. This will vary with different natures of course – but this is the place where a wise man will dig his cellar. What is the great attraction in cities? It is universally admitted that human beings invariably degenerate there – and do not propagate their kind. Yet the prevailing tendency is to the city life – whether we move to Boston or stay in Concord. We are restless to pack up our furniture and move into a more bustling neighborhood but we are proportionally slow to rent a new mode of living – or rather to rend the old. ³⁹



	GOALS	MEANS
CONFORMITY	+	+
INNOVATION	+	-
RITUALISM	-	+
RETREATISM	-	-
REBELLION	+ -	+ -

FROM MERTON'S SOCAL STRAIN

[Deviant retaliation against authority]

John Lofland, an expert in sociological studies, describes deviance as, "behavior which is said to violate important social rules and which is therefore strongly disapproved." Deviant behavior provides us with an opportunity to understand the opposite of our current cultural system that empowers the individual to action within a group. "Individuation is best seen in the events and processes associated with primary and secondary deviation."⁴⁰ Primary deviance refers to those persons whose deviant behavior has two general reactions by cultural norms. One, they view the particular deviant as an accepted anomaly to the system of culture. Two, the deviants behavior is filtered through a set of controls that does not impede on how either individual (normal or deviant) interacts with each other. Secondary deviance describes the interaction on a much bolder level, where control points work in the ways of punishment, segregation, and labeling, which imposes an effect on how the deviant lives among the normals. We should find that certain types of deviant behavior occur in response to suppression. Within the scope of this critique creative rights are worth examining through the eyes of a different type of deviant. One that does not jump into action to undermine laws that govern our daily activities, but deviance can also be thought of as a general nonconformity to restricting outdated laws. The old system of copyright, for example, has been intensely debated as the internet community has become more integrated into interactive web surfers. A new slogan is emerging, instead of, "heard the ad, seen the movie, bought the video, got the t-shirt, got the fridge magnet," we have now "created the ad (co-) shot the movie, mashed the video, designed the t-shirt, made the fridge magnet."⁴¹ The deviant behavior of the N-generation is through the act of creation. If we have the ability to understand, and create, then let us innovate the products we receive. "customers [N-geners] will increasingly treat your product as a platform for their own innovations whether (companies) grant permission or not."⁴² What begins to happen is the strength of numbers in deviant behaviors, calls for reformation of operation. Go to www.beastieboys.com and find the band producing cappella tracks to give fans the freedom of co-creating remixes with home computer systems.⁴³ This behavior which goes against copyright is an example of old ways becoming outdated to the point where a large number of individuals work defiantly to change the system by introducing things like the creative commons licensing. The action is not wrong; it is a reflection of how culture has changed. Overlays of old systems have occurred since the beginning of time. Regardless of the overlay, unlike our parents who spent the majority of their childhood passively watching TV. We remix culture faster, then a mix tape, via the computer, which results in popular culture awareness, Deviants would refer to this as culture jamming (see Grey Tuesday p21). "This new generation (consists) of prosumers (who) treat the world as a place for creation, not consumption."⁴⁴

Context changes our superficial information glut of generic images, and the shifts occurs through more open source collaboration, avoiding proprietary advantage of corporations over the individual, and defiantly making people aware when issues are of a concern.

Note: this suggests that an accountability is expected of each individual to become actively engaged like connectors. Also, through a deviant provocation of an issue Popular Culture can put corporate control systems into perspective. This is done by deconstructing low context images like that of Miss Nuclear War vs. the satirical Iraq poster using iPod advertising. The pin-up poster of Miss Nuclear War pushes context to superficiality, while the Iraq poster brings the context of corporate war to the forefront as a message to the population. Deconstructing, mixing, and jamming are just a few ways the three players can interact and provide awareness via pop culture. Ultimately, in most generic images context in each message is ignored, or perpetuated.

Culture Jamming_mass, individuals, and deviance at work.

Grey Tuesday

“On Tuesday, February 24,2004, the old civil disobedience met the new creative disobedience as music fans around the world asserted their inalienable mash - up of the instrumental tracks of the Beatles’ White Album and the vocals from Jay - Z’s Black Album - copyright be damned. More than one million individual tracks were downloaded, despite music label EMI’s assertion that sampling even the smallest sliver of the White Album was intellectual property theft.”⁴⁵



[Low vs High context societies]

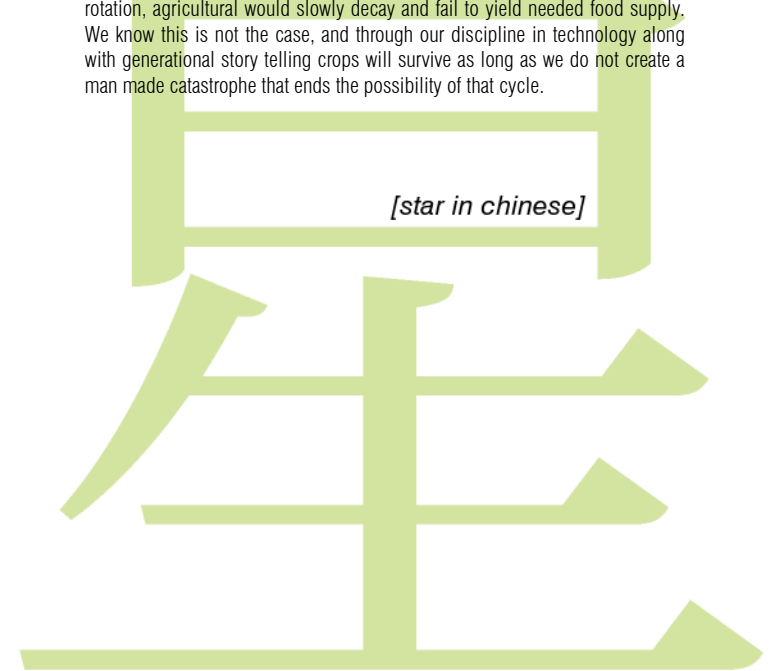
"Is there anything more frustrating than being unable to make things work? I am thinking of (a) child struggling to tie his shoes, or the agony of the man who has suffered a stroke, striving to make himself understood, to get change out of his pocket, or even to feed himself. Equally frustrating though not quite so obvious are the common, everyday problems people face such as disorientation in space or the inability to get from here to there according to plan, or failure to progress in school or on the job or to control the social system of which one is a part. In these circumstances, life turns from an ego-expanding, joyous process to a shriveled, shadow world hardly worth the effort.

In American culture, depending on our philosophical orientation, we blame such failures on either the individual or the social system. Seldom do we look to our lack of understanding processes themselves or entertain the notion that there might be something wrong with the design of our institutions..."⁴⁶

Institutionally, language is the tool we use every day to rationally describe experiences that occur every day in our lives. Through our environment and institutions we come to discover the joys of expressing ourselves through conversation. What we do not always notice is the disconnect language causes. How many times have you started a sentence, "oh, well, I can't think of the word, but ..." This occurs because language is the first tool we use to describe everything in our lives. We use, "the spoken language as an abstraction of an event that happened [...]" and the writing system is an abstraction of the spoken language."⁴⁷ At what degree does text messaging abstract our experiences? Hall talks about "Extension Transference" which is a term given, "to this common intellectual maneuver in which the extension is confused with or takes the place of the process extended."⁴⁸ In this light, text messaging becomes a dull representation of our common expressions. Take the phrase "thank you" for example. Originally it is a gesture in order to give reciprocity to a person for generosity. It involves a whole dynamic of body language, as well as a tone of voice to perpetuate sincerity. When "thank you" is received as a text message, all of the contextual aspects that make the phrase important disappear into a congenially conglomeration of any other phrase. Being presumptuous; the person on the receiving end could take it to mean the complete opposite of its original intent. They might view it as sarcastic, or angrily, because they cannot draw a full image in which the manner of the statement was made. In this sense we can begin to understand how contextual information slips into superficiality. For example, as we see "thank you" go to "thanks" and then to "thx" we should remember contextual information resides inside those symbols. Without the contextual information provided by the conductor we cannot direct our inferred reactions appropriately. The idea of the low context exemplifies our information glut mind frame in western culture. In most cases, low context images are like short term memories. They stay with us for a couple minutes, days, or weeks, but fail to make the cut of long lasting memories which we hold dear in our bag of experiences. That moment of pause which low contextual information ignores, is important to us. That moment allows us to edit all the information, and misinformation being thrown in our direction.

In contrast to low contextual imaging, High context societies develop through long traditions, and strict disciplines. For example, a Japanese person will rarely correct you. They expect you to understand all information contained in each statement. "A high-context individual will expect his interlocutor [connector] to know what's bothering him."⁴⁹ They can play ring around the rosie all they want about a problem, but to suggest the tying principle concept that will stop the charade would be considered rude in Japanese culture. In China the language has aged thirty five hundred years, and has changed little since its inception.⁵⁰ Hall explains when trying to find a word in the Chinese dictionary the reader must know 214 radicals [...] for example to find the word star one must know that it appears under the sun radical."⁵¹ Low context cultures on the other hand only pass things down superficially, and tend to shed contextual information in order to speed up the process of communication. For example if generational farmers in process of passing information down failed to mention the importance of crop rotation, agricultural would slowly decay and fail to yield needed food supply. We know this is not the case, and through our discipline in technology along with generational story telling crops will survive as long as we do not create a man made catastrophe that ends the possibility of that cycle.

[star in chinese]



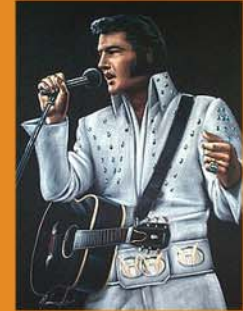
Questioning Context: [Kuleshov's Effect]

"Whatever their functions, objects and designs do not operate in a vacuum. Buildings are located not only in New York, Paris, or Tokyo but also in a larger cultural context that gives them sense. The early Russian filmmaker Lev Kuleshov illustrated this point nearly one hundred years ago. Kuleshov placed images of the motionless face of an actor in a variety of backgrounds - a stormy night, a crowded railway station, a sunny pasture. He then asked the audience to read the emotions of the actor from these juxtaposition. Although the actor's expression never changed, the audience interpreted his emotions differently with each change of scenery. Similarly, in architecture, context and frame are as important as the inhabited object itself." ⁵²

To further explore Kuleshov's effect let's look at the difference between high and low context imaging. Glance at the pictures on the opposite page. The first two images show Elvis singing, while the second image shows Elvis at a show engaging with the crowd. The first image has very little context. Like Hall's extension transference; "Elvis on Velvet" is a second generation picture, and works in a vacuum of space. The image can be placed in any setting portraying Kuleshov's effect. The second image is not a fully contextual photo, but it does describe a place and time giving the image more contextual meaning. We could say the image just displays any of the thousands of shows where Elvis performed. However, the moment for pause comes in reflecting what that show was like, and what those people felt when he suddenly leaned over to reach out. The people that were there know that image well. This is high context, *visual depth of context in imaging*. Comparing the second set of images, "Nighthawks" by Edward Hopper, and "Boulevard of Broken Dreams" by Helnwein, overlays of superficiality turn up. Hopper's painting provides a luminous image for us to seek our own connections. He does this by showing generic faces, along with activity that describes a late night diner entertaining a few anonymous people. When Helnwein remixed the painting into a specific time in popular culture, he may have diminished the quality of the original painting, because he did not take into consideration the original message of "Nighthawks." Hopper was describing a gloomy time after the start of the second World War, "unconsciously, probably, I was painting the loneliness of a large city."⁵³ If a person views "nighthawks" by Hopper after they have seen Helnwein's remixed image the tendency to "know that painting" eliminates that moment of the viewer where they picture themselves as one of the people in the diner. By placing faces on those images, it lessens the chances for the viewer to inhabit the diner. Instead they say, "Oh, I've seen that before, that's James Dean, Humphrey Bogart, Elvis Presley, and Marilyn Monroe."



Kuloshov Effect_Bernard Tschumi



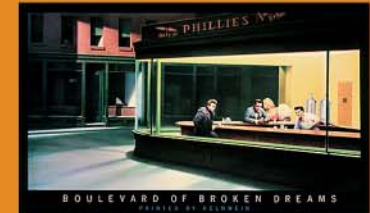
low context art: "Elvis on Velvet"



high context photo: elvis on stage



high context art: "nighthawks"
Edward Hopper



low context remixing culture art:
"boulevard of broken dreams."
H e l n w e i n

[r . e . f . l . e . c . t . i . o . n]

Our minds have been shaped by the evolution of our western cultures heritage. Regardless of our awareness, a contextual history of evolution has molded a undertone of themes inside our heads. Among theses themes contextual imaging fights for attention. TV overstimulates us, the world wide web, and wireless networks gluttons us with information. People remix, and jam culture through media, and the three actors (mass, individual, and deviant) are just a few characters responsible for contextualizing the information being mixed, jammed, or transmitted. During a transmission, engagement occurs. As a stage; architectural spaces depend heavily on context to engage actors. Tschumi and Kuleshov's exploration made clear that context matters, whether it is a vacuumous sphere of ignorance, or a total immersion, context begins to engage actors.. Examining engagement brings us to our next question. If context matters, What is **it** that our external environment like sentence, or generic images engage?



the moment

The idea symbolized as [+ | -] examines the grey area. It is realized through conceptualizing and becoming intimate with two sides of a story. For example, examining a battery we discover a vital role in the functioning of an object dependant upon its power. It is a connector with the capacity to give inanimate objects energy for motion. It becomes

the missing link in a circuit, and holds the power for an object designed to do. The idea behind [+ | -] is to place ourselves within the moment between and put into motion a more intuitive way of examining the world. This is merely an exploration into the way we think, hoping we may gain new knowledge by examining the moment between.

~~INTERNACIȚE~~ 'aɦɦaɦ
INTERNACIȚE 'aɦɦaɦ

search_INTUITION



- Part Two** [Examining Intuition]
- Goals:
- 1- DESCRIBE THREE REFERENCE FRAMES IN WHICH WE TRY BETTER UNDERSTAND OUR ENVIRONMENT
 - 2- DIAGRAM INTUITIVE RELATIONSHIPS
 - 3- EXPLAIN THE RELATIONSHIP INTUITION HAS IN MITIGATING THE TENSIONS OF OUR ENVIRONMENT

[2]

"not everything that can be counted
counts, and not everything that counts
can be counted."
_albert einstein¹



defining intuition

Intuition:

in-tu-ition [in-too-ish-uhn, -tyoo-] -noun

1.a keen and quick insight.

2.philosophy:

a.an immediate cognition of an object not inferred or determined by a previous cognition of the same object.

b.Any object or truth so discerned.

3.Linguistics. The ability of the native speaker to make linguistic judgments, as of the grammaticality, ambiguity, equivalence, or nonequivalence of sentences, deriving from the speaker's native - language competence.

"Intuition." Dictionary.com Unabridged (v 1.1). Random House, Inc. 03 Mar. 2007

n.

1. a. The act or faculty of knowing or sensing without the use of rational processes; immediate cognition. See Synonyms at reason.

b. Knowledge gained by the use of this faculty; a perceptive insight.

2. A sense of something not evident or deducible; an impression.

The American Heritage® Dictionary of the English Language,

Fourth Edition Copyright © 2006 by Houghton Mifflin Company.

intuition- noun

something understood or realized by this power

Example: Her intuitions are always right.

Chinese (Simplified): 直觉到的事物 Japanese: 直観

Chinese (Traditional): 直覺到的事物 Lithuanian: nuojauta

Czech: intuice Norwegian: fornemmelse, anelse

Danish: intuition Polish: przeczucie

Dutch: intuatie Portuguese (Brazil): intuição

Estonian: intuitsioon Portuguese (Portugal): intuição

Finnish: intuitio Romanian: intui?ie

French: intuition Russian: интуиция

German: die Intuition Slovak: intuícia

Greek: δ ι α φ ο θ η ο η Slovenian: slutnja

Hungarian: intuición Spanish: intuición

Icelandic: innsemi Swedish: ingivelse, känsla

Indonesian: intuisi Kemmenan English Multilingual Dictionary (Beta Version), © 2000-2006 K Dictionaries Ltd.

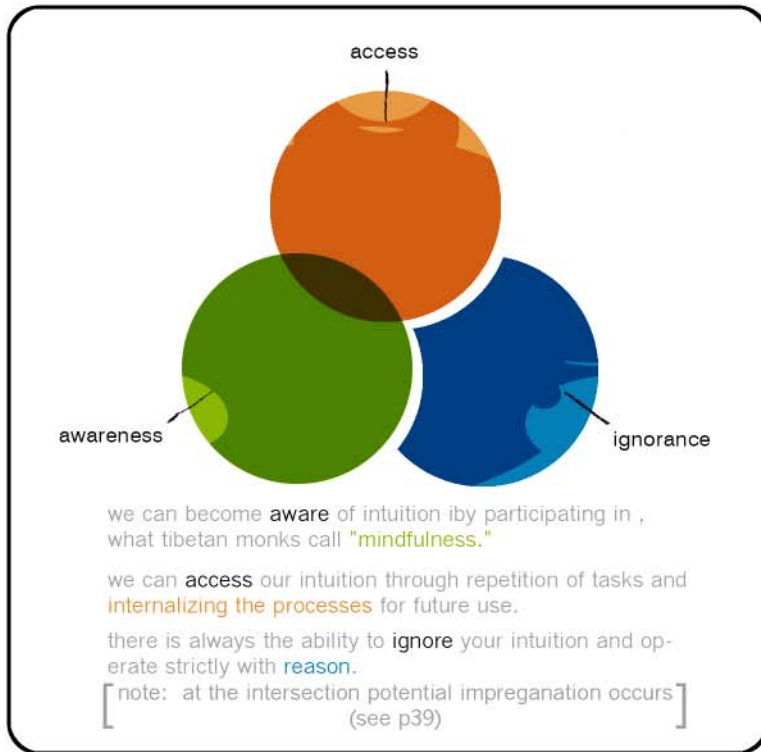
Italian: intuizione

Synonyms: ESP*, aha, clairvoyance, discernment, divination, feeling*, foreknowledge, funny feeling, gut reaction*, hunch*, innate knowledge, inspiration, instinct, intuitiveness, nose*, penetration, perception, perceptivity, premonition, presentiment, second sight*, intuition, "Roget's New Millennium" Thesaurus, First Edition (v 1.3.1).
sixth sense Lexico Publishing Group, LLC. 03 Mar. 2007.

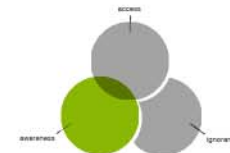
reference(DOT)com

intuition (in philosophy) a way of knowing directly; immediate apprehension. The Greeks understood intuition to be the grasp of universal principles by the intelligence (nouns), as distinguished from the fleeting impressions of the senses. The distinction used by the Greeks implied the superiority of intellectual intuitions over information received by the senses. Christian thinkers made a distinction between intuitive and discursive knowledge: God and angels know directly (intuitively) what men reach by reasoning. Rene Descartes insisted that there are not two faculties of intuition (the sensual and the intellectual) but only the faculty of intellect; sensual experience, although it appears necessary in practice, is not essential to knowledge. John Locke and others criticized Descartes's position, and under the influence of such criticism perception and the intellect came to be regarded as two separate, intuitive faculties, both necessary for genuine knowledge. Immanuel Kant took sense perception to be the paradigm of intuition, although pure intuitions of space and time were also basic to his system. For Henri Bergson, intuition was an evolved, conscious form of instinct, an unmediated experience of the external world or of the self. Bertrand Russell formulated the conceptual-perceptual distinction as the difference between "knowledge by description" and "knowledge by acquaintance" and Russell also postulated a faculty analogous to sensation that apprehended universals. The logical positivists felt it was unnecessary to posit such a faculty, and explained the apprehension of nonsensory intuitive (or noninferential) knowledge as the result of psychological conditioning in the learning of a language. To know that all events are caused is to have learned the usage of the terms event and cause. Critics have argued that such a position confuses the learning of a fact with the learning of a word. The role intuition plays in mathematics and ethics has provoked lively debate in the history of Western philosophy. According to mathematical intuitionism, mathematical knowledge rests on mathematical concepts that are immediately clear and irreducible. According to ethical intuitionism, there are fundamental ethical truths that can be known directly and do not have to be inferred.

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"we may just be describing the necessary properties of a receiver
that allows us to tap into a field of potentiality that was here from
the beginning...for the very fact of our consciousness means the
potential for such was here from the beginning whatever "begin-
ning" might mean."²





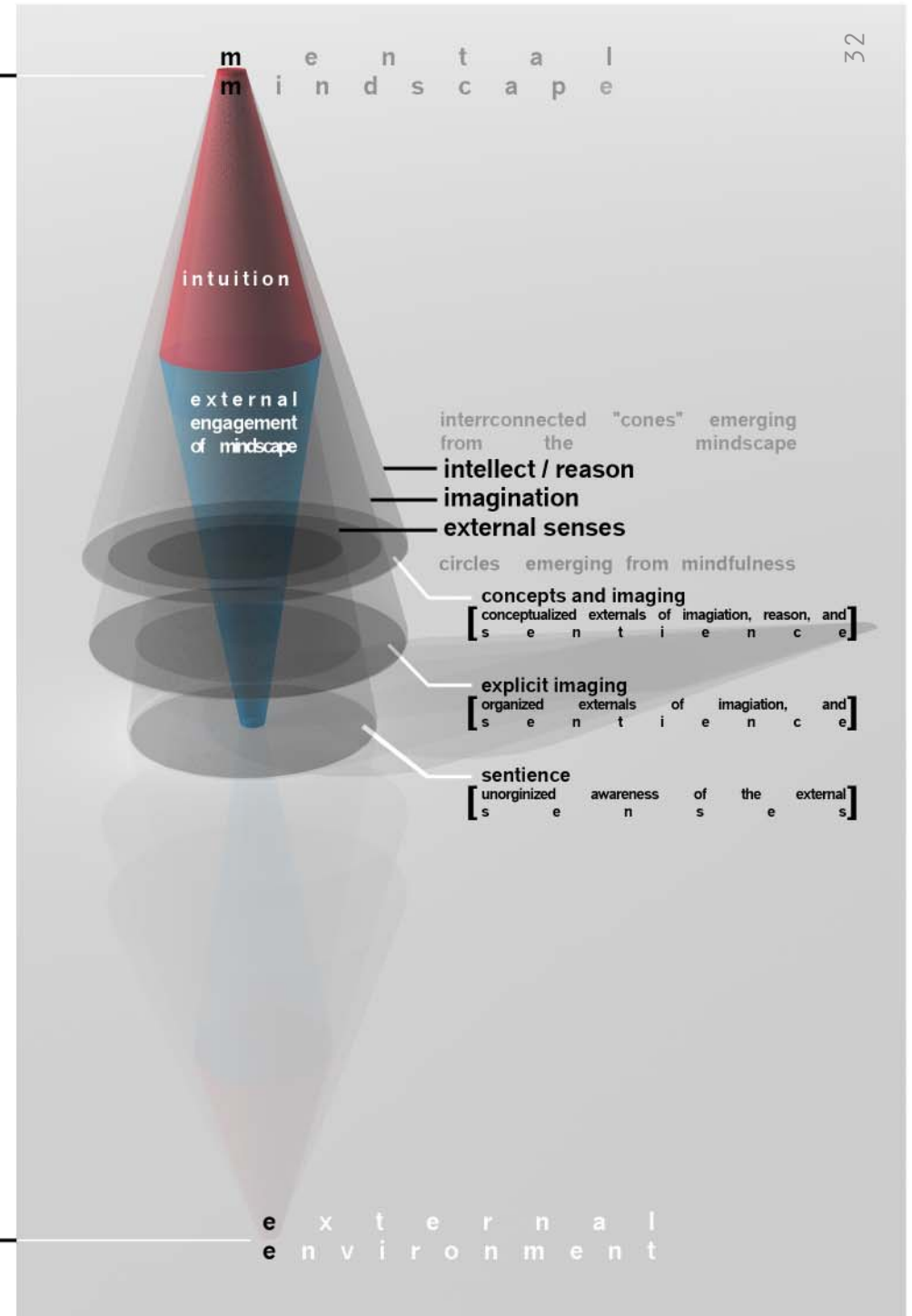
intuitive mitigation f2.2

_during a particular space and time our external environmental landscape has the ability to **engage** our mental mindscape in a reciprocal **moment** of thought. Emerging from our mental mindscape are three capacities which connect to the environment:

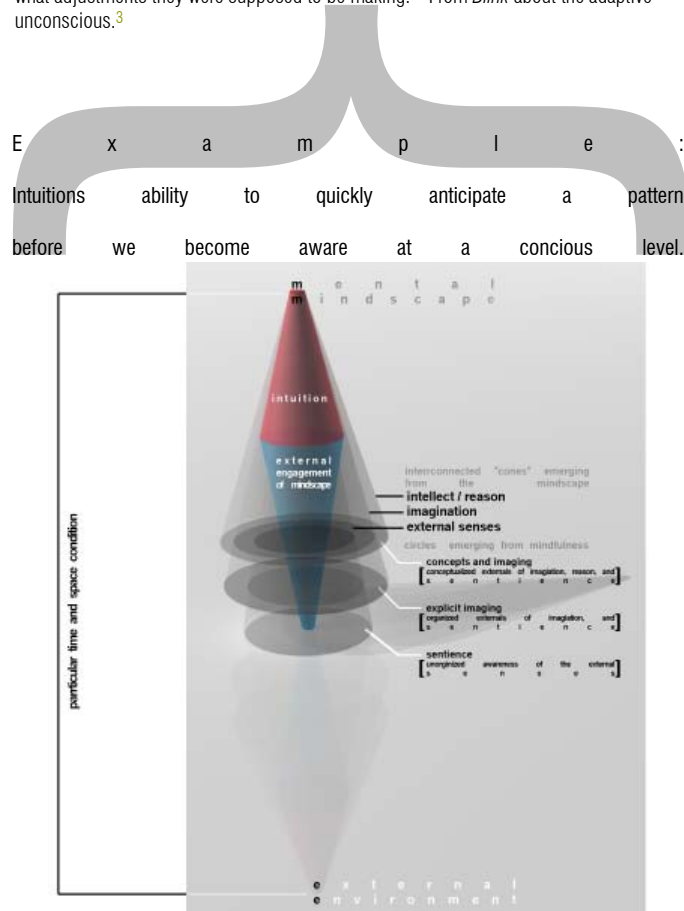
- .intellect / reason
- .imagination
- .external senses

these three capacities **interact** in crossections of concepts and imaging, explicit imaging (examples), and sentince (senses).

particular time and space condition



"Imagine that I were to ask you to play a very simple gambling game. In front of you are four decks of cards — two of them red and the other two blue. Each card in those four decks either wins you a sum of money or costs you sum money, and your job is to turn over cards from any of the decks, one at a time, in such a way that maximizes your winnings. What you don't know at the beginning, however, is that the red decks are a minefield. The rewards are high, but when you lose on the red cards, you lose a lot. Actually, you can win only by taking cards from the blue decks, which offer a nice steady diet of \$50 payouts and modest penalties. The question is how long will it take to figure this out? (...) Iowa scientists added something (...) where the strange part of the experiment begins. They hooked each gambler up to a machine that measured the activity of the sweat glands below the skin in the palms of their hands. Like most of our sweat glands, those in our palms respond to stress as well as temperature... What the Iowa scientists found is that gamblers started generating stress responses to the red decks by the tenth card, forty cards before they were able to say that they had a hunch about what was wrong with those two decks. More important, right around the time their palms started sweating, their behavior began to change as well. They started favoring the blue cards and taking fewer and fewer cards from the red decks. In other words, the gamblers figured the game out before they realized they had figured the game out; they began making the necessary adjustments long before they were consciously aware of what adjustments they were supposed to be making." From *Blink* about the adaptive unconscious.³

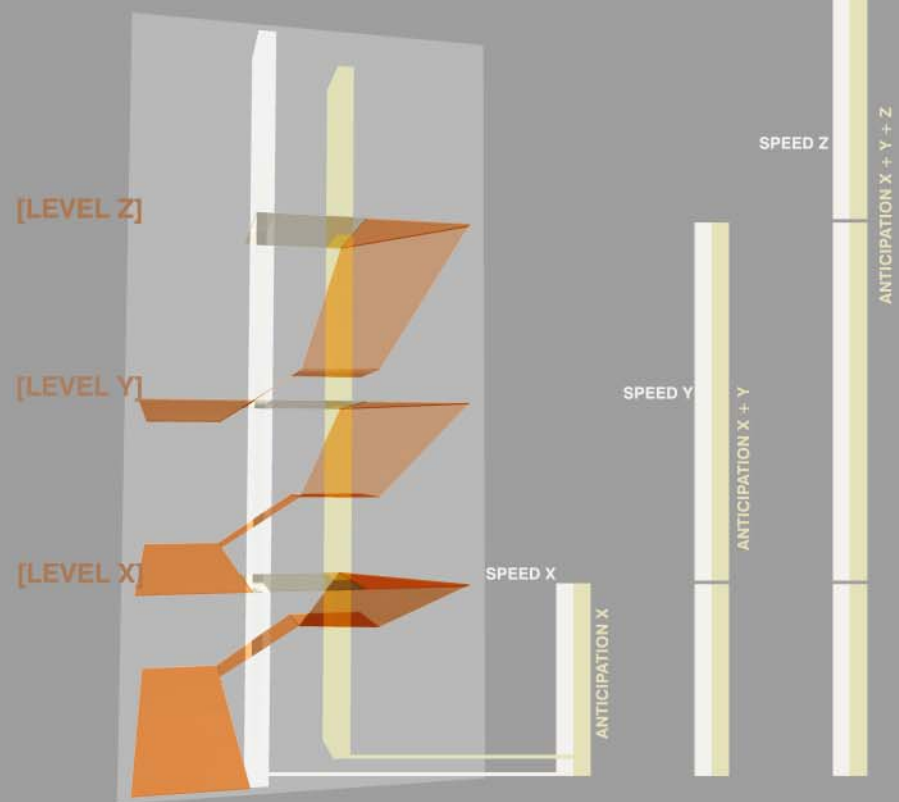


Each varying interpretation of intuition is that of each author, an individual who strives to explain it for him/herself. For the most part this is intuition. It becomes a description to you of yourself, reflexive in nature. Even though describing intuition this way seems to be as relative as time, this thesis is proposing three definitions / generic images of intuition. The first is that of the supernatural world, which consists of the phenomenomnal presence within us all , and provides us with a motivation to do, or to become activated. The second is made up of processes, or rituals, which through repetition and internalization a relative expertise forms allowing us to freely explore different paths of innovation through foundational principles provided by repetitive practice in a process. The former weighs heavily onto our initial gut reactions to experiences. Like the card game example, these internal reactions can be described as an instinctual response that relies on our personal connection to our primitive states. In the image of the peanut M&M the peanut represents an existing entity of intuition in which we must find a way to shed the outer layers to become more aware of our intuitive responses. The latter is best explained through a situation. In athletic activity levels occur that distinguish those that have abilities. As athletes begin to move vertical from one level to the next (say, from collegiate to the professional) each level can be said to move at a variable speed that increases with each upward step. After each progressive move an individual athlete must adapt to the speed at that level (an evolutionary adaptation). Something phenomenal occurs within the mindscape of the athlete. They do not speed up their activity, or slow down the level. Instead, they make up for the acceleration at each level with a higher set of anticipatory skills. They close the interval at each level through their ability to predict and anticipate, which balances their intuitive situational responses with the speed of the level of athleticism they are participating. Another way to look at the anticipatory aspect of intuition is to imagine what a car wreck feels like. Before the moment of impact a common explanation of that time and space is explained, "everything was in slow motion." One way to look at this in the context of anticipation is that our intuition is being engaged by the moment of impact. Because we know an abrupt stop is in our immanent near future, the world "slows" down around us. We should look at the two together as constructing a total mental mindscape which shapes our daily sensations of the external environment around us. We will get to the third later, but for now...

On the previous page a diagram relates external and mental environments.. The description of the mental landscape (diagram) implies we should impregnate the two, it does not happen only at cross-section of the cones, but throughout the whole volume. In explaining the volumetric relationships with the diagram the idea of the innate intuition (imagination) can exist as pure awareness, but without the idea of the learned (evolutionary) capacity of intuition most of us do not come to "know" our intuitive instincts. Meaning, if we can't describe, or deconstruct a derivation, we will not consider the innate reaction as valid. In the diagram this is where imagination meets the external senses, or explicit imaging. This is tricky, because one does not have hierarchy over the other. In the explicit imaging we blur the evolving, processes of intuition (athlete / car) with the divinity based gut level (M & M), which gives most of us a generic way to become aware / access our intuition. This is how most of us operate, one foot in each bucket. However, in response to the critique of our culture, getting to this gray area between the buckets is hard to do. One way of achieving this may be via path of meditation.



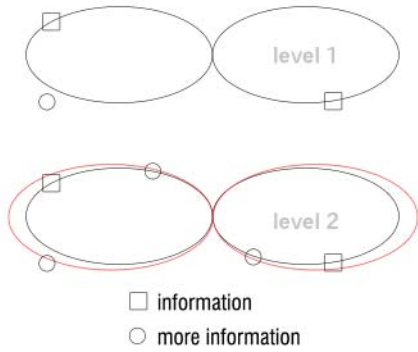
anticipation:
The environmental engagement in accessing intuition through anticipation can be additive in relation to how our mental mindscape participates at each level of an event. fig 2.3



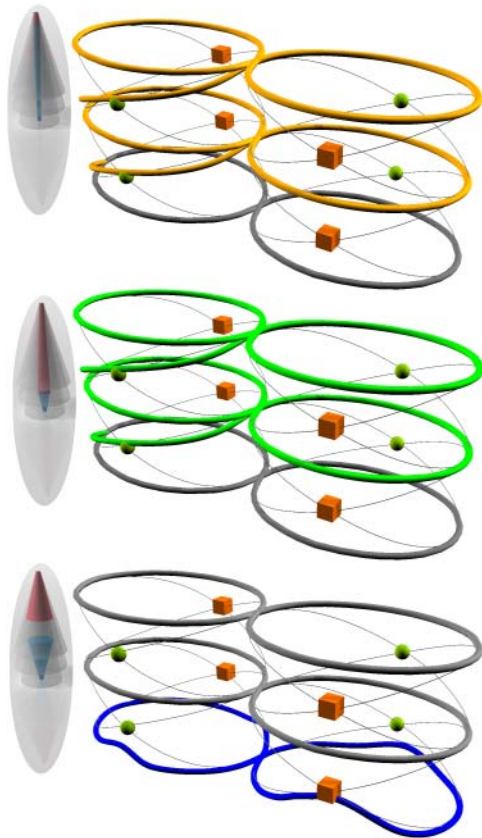
[meditation, the difficulty of being aware]

"The Tibetans call this fundamental quality of knowing "mind essence." Cognitive neuroscientists call it sentience. No one understands it. In some ways, we know it is dependent on neurons, on brain architecture, and the infinite number of possible neuronal connections because you can lose it with certain kinds of brain damage, and because animals seem to have it as well to varying degrees. In other ways, we may just be describing the necessary properties of a receiver that allows us to tap into a field of potentiality that was here from the beginning...for the very fact of our consciousness means the potential for such was here from the beginning whatever "beginning" might mean."⁴

In the pursuit of becoming aware through meditation our mindscape initiates the engagement with our environment. According to John Kabat – Zinn awareness, or mindfulness, is attained by shedding the dis-ease of the forces which the world imposes on our everyday lives. These forces can be made up of any "qaulia" which can cause general agitation. Through the four noble truths a path can be achieved as total Enlightenment and Nirvana. While this is a complex principle in living life which could follow a spiral into the infinite, it places a process at the forefront in engaging our intuitions. Through the act of becoming aware in a sentient manner, we will become aware of the inner workings of our internal landscape. As this occurs, simultaneously we become more aware of our external environment. Kabat – Zinn would disagree, and say by speaking of it in this matter we do not understand mindfulness. "We are a culture of nouns. We turn things into things, and we do the same with non-things, like whirlpools and awareness, and who we are."⁵ So in his way we would renounce ourselves as things and peel away our dis-ease to become existential. Unfortunately, in order for most of us to come in close contact with the peeling away process, we either have to create a model of the opposite and fully explore the implications the model provides until we find resolution (probably in the buckets), or we accelerate that model into devastation and hope we have the ability to resurrect the pieces discovering a phoenix. The former would be much more preferable given the magnitude of destruction our current cultural state could induce (see Miss Atomic Bomb).



In the concept imaging we blur the evolving processes of intuition (athlete / car) with the divinity based gut level (M & M), which gives most of us a generic way to become aware / access our intuitional editing processes. This is only a diagram of the paths to be taken while remixing definitions of intuition.



increasing level of internalizing
accessed information, becoming
more intuitive with process

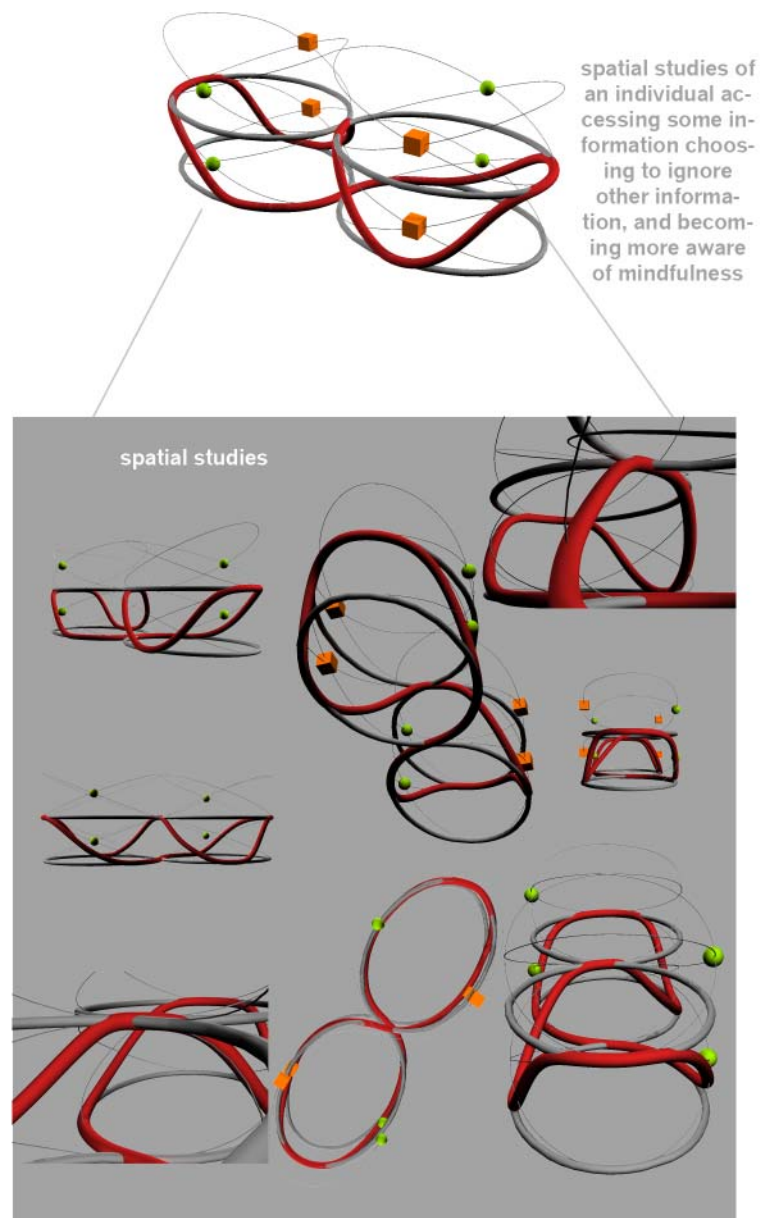


increasing level of awareness,
becoming more intuitive with
internal, and external land-
scapes



ignoring the level of awareness
/ access, becoming less intui-
tive with process or land-
scapes





Accessed March 3, 2007

[Fuzzy Thinker] an interview by Wired Magazine with Bart Kosko – Director of Signal and Image Processing Institute.⁶

Wired: What is fuzzy logic and why do critics call it “the cocaine of science?”

Kosko:

Fuzzy logic is Spock’s worst nightmare – a way of doing science without math. It’s a new branch of machine intelligence that tries to make computers think the way people think and not the other way around. You don’t write equations for how to wash clothes. Instead you load a chip with vague rules like “if the wash water is dirty, add more soap,” and “if very dirty, add a lot more.” All wash water is dirty and not dirty – to some degree. It’s just common sense. But it breaks the old either/or logic of Aristotle. That offends some scientists, who would like us to think and talk like off/on switches. But they still haven’t produced a statement of fact like “the sky is blue” or “ $E=mc^2$ ” that is 100 percent true or 100 percent false. Fact ain’t math. You can never get the science right to more than a few decimal places. That’s one reason we find chaos when we look at things up close.

The Japanese and Koreans produce billions of dollars each year in fuzzy washing machines, microwave ovens, and carburetors. Is fuzzy logic just another gadget technology?

No. Fuzzy systems are universal computers. I proved that as a theorem – the fuzzy approximation theorem. In theory, you can replace every book on physics or economics with equivalent books that have fuzzy systems where the equations used to be. Fuzzy systems are “model-free” estimators. You don’t have to guess at equations to build a bridge from inputs to outputs. Fuzzy rules build that bridge for you. There is math behind the rules, but you don’t need to know it to program a fuzzy system. You can program it in English. “If the air is cool, turn the AC down a little.” But the math is not fuzzy. That’s why you can capture fuzzy logic in a digital chip.

Most of the first fuzzy systems were in control – as in adjusting a camera lens or backing up a trailer truck to a loading dock. Now we’re applying fuzzy systems to wireless communications and multimedia. The fuzzy rules can “randomly” spread signals over a wide bandwidth or teach an intelligent agent the kind of houses or sunsets you prefer. The math says we can apply them anywhere. In practice, it may not be so easy.

How can a fuzzy system screw up?

The rules. The first problem is, where do you get them? Dumb rules give dumb systems. The bigger problem is rule explosion. You want to add more variables to capture more causes and to make the system more realistic. You might add humidity and light intensity to temperature in the air conditioner. The catch is that the number of rules grows exponentially as you add new variables. So you try to find optimal rules. The math tells us they cover the turning points of the system

– they patch the bumps.

Where do neural networks come in?

At the front end. They tune the fuzzy rules by tuning the fuzzy concepts or sets. I may draw cool air as a triangle centered at 65 degrees Fahrenheit. The air is 100 percent cool at 65 but only 80 percent cool at 63 or 67. You may draw a fatter or a thinner triangle. Or you may center it at 70. This reminds us that we don’t all mean the same thing for even the most basic sensory terms. And that’s OK. You get user friendliness by finding your own niche in the conceptual anarchy.

You once consulted on the Tomahawk cruise missile. What joys will fuzziness deliver in the way of ballistic buggery?

The Smart War – all of our smart weapons against all of theirs. Right now, you have to store 50,000 to 100,000 images of a tank in a cruise missile’s chip brain for a neural net to match against. Then it can tell a tank from a tree at all angles and resolutions. As chips continue to shrink, you can store more and more of these fuzzy patterns and allow the missile to reason with more and more fuzzy rules.

You are a well-published libertarian. Is there a political tie to fuzz?

For me there are two. First, I am pro-choice on all issues. Tyranny is one choice. Binary is next with two choices. Fuzz gives a whole spectrum of choices – and thus freedom of response. The pro-life zealot who wants to draw a hard line between life and death at conception or the first trimester is a binary tyrant of sorts. There is no hard line between life and death. It’s a curve, or fuzzy set.

Second, I think someday we will see what I call a fuzzy tax form. As it works today, all your tax dollars go to general revenues. But suppose only half did, and the other half goes to social categories of your choice. Maybe 30 percent for AIDS research, 40 percent for debt relief, and 30 percent for environmental cleanup. That way you could set up real research bounties. Our binary tax forms deny us such a choice.

Taxes and death. You oppose them both.

Yes. It’s a hell of a thing to live in a machine that has no backup. I am one of 500 or so who has a cryonic bracelet and hopes to see if future nanotech can rebuild those cells and synapses. That, too, is a form of backup. The better thing is just to upload in a chip. The brain stores about a billion bits of information and runs at about 10 million billion bits per second. Today you would need a chip the size of a house. But if Moore’s Law keeps doubling the circuit density of chips every two years or so, by around 2020, your brain should fit to the last bit on a chip the size of a sugar cube. You could last until your last chip fell into a black hole or star.

On chip time, that may be as close to eternity as we can come in a universe made of matter and energy. Heaven or hell in a chip. Until then, it’s burn, bury, or

your time is limited, so don't waste
life.

it living someone else's

Don't be trapped by dogma - which is living with the results of other people's thinking. Don't let the

noise

of other's opinions drown out your inner voice.

and most important, have the courage
intuition.

They somehow already know
Steve Jobs_Apple co-founder⁷ what you

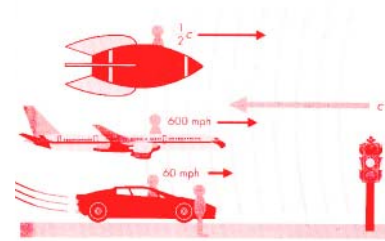
truly want to become. Everything else is secondary

[Time]

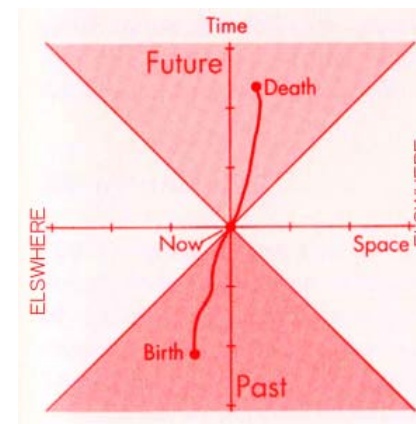
Father Time is an allusive creature consisting of past, present, future, and what Albert Einstein refers to as the elsewhere. The past cannot be changed, while the present is to be respected. The future can be traveled into and affected, according to the theory of relativity, but the elsewhere can have no effect on a present or future event. While trying to understand time we must also account for our understanding of space. Parker wrote about the connection of space and time in *Einstein's Dream*, "Space is merely the void wherein everything exists, and time the chronological sequencing within this void."⁸ Einstein cleverly combined the two which became one of the anomalies to his Theory of relativity. "The laws of physics are the same in all uniformly moving reference frames."⁹ The theory of relativity dismisses the possibilities for absolutes. However, "Space-Time" is an absolute which can be understood by a simple example. "Consider two astronauts somewhere out in space. Both witness the same explosive event, but because they are different distances from it, they insist it occurred at 3:00 and the other that it occurred at 6:00. They are both right, of course, but we know the "event" itself had to occur at one particular time [...] If, instead of considering just time, we consider the event in space-time, it would have been the same for both observers."¹⁰ The theory of relativity depends heavily on reference frames. Within the construct of reference frames (generic images) in *relative* physics we define the third counter-intuitive definition for intuition. Within this definition a more clear reality for developing architecture becomes apparent.

Einstein often thought intuitively about whatever he defined in his lustrous career. In one example Einstein once replied to a question about the allusiveness contained in the relationship between time, and the theory of relativity. He astutely replied, "When a pretty girl is sitting in your lap, an hour seems like a minute. But a minute sitting on a hot stove seems like an hour."¹¹ This statement signifies the importance "reference frames" have in understanding the theory of relativity. No two reference frames are alike, they can be similar, but not the same. However, "The laws of physics are the same in all uniformly moving reference frames," as stated in the theory of relativity.¹² Simply, this means, whatever the reference frame may be, we will perceive all events within that frame the same way. Light provides the most common explanation for relativity, and it helped Einstein to develop the theory of relativity which, in his reference frame, he had preferred to be about invariants rather than relativity. The invariance of light can be seen in f2.4. Three people moving in uniform motion with speeds respectively at $\frac{1}{2}c$ where c is the speed of light, 600 mph, 60 mph, and a person standing on Earth. All are moving toward a light traveling at c . If we analyze this intuitively we may say each person will measure the speed of c to be different. According to the theory of relativity this is not the case. All four observers are in uniform motion; therefore all will measure the light at the same speed c . The explanation of how the theory works can go further and further down the wormhole, but for the scope of this work we only need to understand that in relative physics uniformly moving reference frames contain the understanding of the physical world for us as individuals.

Now that we have a small understanding of space-time, and reference frames through relativity, we may be able to create a third definition for how intuition works. As a refresher, the previous two definitions for intuition consist of an anticipatory frame of reference, and a spiritual frame of reference. In a scientific frame of reference we end up trying to quantify intuition. Imagining intuition as described in the previous diagram f2.2 (page 33), we can infer intuition as entity acts similar to gravity. The gravitation field at earth exists independently of whether earth exists at that point or not.¹³ If we are brave, we might even say the earth exists at that point because of the field, this would be an example of how intuition may exist like the Tibetans would claim. In the Tibetan's mind intuition becomes an unchanging absolute. In relative physics however, the absolute does not exist in relative physics except for a few rare occasions like space-time. Gravity is dismissed as an absolute because it does not exist for all reference frames, i.e. free falling.¹⁴ One example of an absolute is the four dimensional idea of space-time. X,Y, Z axis's of space combined with time to make the fourth. Therefore, if intuition is a field, we can place forces on that field that may defy it like free falling, or the moon which implements its own field onto that of Earth's inducing tides. If the moon's force is information, and the gravitational force of Earth is intuition, we can say information might impose a force on our intuition. This force would ultimately change our current intuitive reference frame. The Newtonian second law of physics states Force = Mass x Acceleration ($F=ma$). With this equation the Force on intuition equals the experience of an event multiplied by the rate at which anticipation of that event occurs (as taken from the diagram of the anticipatory sense of intuition).



Four observers each measure the same value c for the speed of light relative to themselves, even though they're in motion relative to one another. f2.4



The world line of a human life is the continuous sequence of events between birth and death. This individual was born some distance to the left of where she is now and is just under halfway through her life. note: That the worldline is never at more than 45 degrees to the vertical, meaning that all events in the individual's life are causally related to the life events that precede . f2.5

$$F_{\text{int}} = [(e)(a)] \text{ pf}$$

Therefore, $F_{\text{int}} = ea$ where e and a are in terms of seconds.

This equation lacks absoluteness, because it only deals with time. Space can be introduced as a priming unit. Priming is “not like brainwashing, (but) Two dutch researchers did a study in which they had groups of students answer forty-two fairly demanding questions from the board game Trivial Pursuit. Half were asked to take five minutes beforehand to think about what it would mean to be a professor and write down everything that came to mind. Those students got 55.6 percent of the questions right. The other half of the students were asked to first sit and think about soccer hooligans. They ended up getting 42.6 percent of the trivial pursuit questions right. The “professor” group didn’t know more than the “soccer hooligan” group. They weren’t smarter or more focused or more serious. They were simply in a “smart” frame of mind, and, clearly, associating themselves with the idea of something smart, like a professor, made it a lot easier – in that stressful instant after a trivia question was asked – to blurt out the right answer.”¹⁵

Adding priming we get: $F_{\text{int}} = [ea] \text{ pf}$ (pf is the priming frame of reference / second)

What happens in this definition of intuition is a quantifying, and proving of the idea that intuition participates. The ratio is set up to provide a time period in which F_{int} is in the unit *seconds – reference frame* which makes it a variable not able to be defined. In conclusion, we should not be able to define a variable like pf, therefore we cannot define F_{int} , because intuition exist as a fuzzy logic - if it exists as a logic at all. Exploring this equation suggests intuition has to be an idea we tap into, or become more aware of, like the previous remixing of prior definitions. The force example does provide an interesting view of our current state of being. Whichever reference frame we may be seeing the world through at a particular instant in time will influence how we react intuitively. In this sense we have the ability to effect in a *way*. Not a positive or negative, but a *way*, the connotation of that *way* depends on the person’s reference frame. This provides a framework in which we may explore architectural space. More on that later, but for now understand we can set up space to apply a force by engaging people’s intuition “priming” type situation. For the purposes of this thesis the “priming” is technology as extension tools that provide information up to a point, then allow time for editing, or reflection.





a i r p l a n e



t r a i n



p o l i t i c s



tv + wwII



s t a t e o f m e n t a l m i n d s c a p e



t v a n d t h e i p o d



r e f l e c t i o n s



t h r o u g h o u r f r o n t d o o r



reference
frames



a p e r t u r e s



c a r + h i g h w a y s y s t e m



if we confine ourselves intirely to doctrines already formulated, to the synthesis in which they then appear to embrace conclusions of knowledge, we run the risk of underestimation the essentially spontaneous aspect of philosophical thought¹⁶

TAKE

[Technology]

The last three definitions of intuition have traced in chronological order how intuitive thought is defined through evolving paradigms of understanding. The first, anticipatory scenario is similar to primitive cultures. Meaning that through the act of doing we gain knowledge for survival. For example, the act of striking two rocks together provides us with fire. After we discovered tools like fire that made it easier for us to live, we also became conscious of ourselves, we understood the world through spiritual presence. The second spiritual definition provided by examining meditation, and shedding dis-ease, defined intuitive thought as becoming aware of a seed within us all. The third followed examinations of intuition through scientific reasoning. We discovered intuitive thinking can be understood through reference frames by exploring a mathematical sequence of intuitive forces. We also realized a possibility for implying forces to those reference frames. This brings us to current technology. What is it? What role does it play with intuition? In a connection between tooling an process, we can connect to contextual informative stories with the characters within a stage of incubative space.

What is technology?

In the broad sense of technology, it is an extension transference (ET) as defined by Edward Hall in *Beyond Culture*. ET is, "... (an) intellectual maneuver in which the extension is confused with or takes the place of the process extended."¹ With each advancement in technology we have distanced ourselves from the original hands-on connection to the process required in the beginning. Thus, up until recently technology has been served by our intuition, rather than gadgets serving our intuitive actions. For example, with fire, extension tooling started with two rocks, but now we have a choice of possible fire making tools ranging from lighters to blowtorches. If we examine the original hands - on creation of fire an obvious process by which our intuition is engaged occurs. By using the rocks one has to find shelter from the wind, use proper weeds and roots for fuel, and be attentive to keeping it from dieing by applying bigger sticks as the fire gains size. With a blowtorch we could ignite an entire log during a blizzard. Let's not suggest to exterminate these technologies, If I were stuck in a blizzard I would be counting my blessings if I had a blow torch in hand. The point is that the engagement of our intuition with the external environment may not occur with the blowtorch technology. With technology like this "we could get places faster, do things faster, accomplish more in a shorter time. Time, in fact, became an adversary over which technology could triumph. And this meant that there was not time to look back or to contemplate what was being lost."² Unfortunately, this can become a loss of the means to the end, and in the context of the meditative example of understanding intuition we loose the ability to shed dis-ease and become aware by not participating in the process. Also, the virtual reality popularity may even replace space, doing away with the absolute time-space in relative physics (quantum physics). This eradication quality technology can have is mostly due to speed of innovation. This means improving technology is the means. The end is technology itself? Adding to this, "In the domain of the outer world, Kurzweil argues that our technologies are evolving at an exponential rate, following the Law of Accelerating Returns (of which Moore's Law is a case in point), and thus the milestone developments in technology are coming faster and faster. Since our lives and our society are now so intimately entwined with our machines, this acceleration in the rate of change itself is simultaneously entraining our lives into an increasingly accelerating pace, which is why things not only seem to be but actually are going faster and faster."³ This leads us in attempting to find a way to integrate technologies into the engagement of the capacities of intuition, similar to the primitive fire, rather than replacing it with technology processes.



What role does technology play with intuition?

Neil Postman describes technology as helping us all become more of an expert as we extend from the process. This makes sense due to the availability of information, and the rate at which we can retrieve answers to questions. "The role of the expert is to concentrate on one field of knowledge, sift through all that is available, eliminate that which has no bearing on a problem, and use what is left to assist in solving a problem."⁴ The use of efficient editing in technology like google has increased the amount of knowledge we as individual can receive, thus making us all a type of expert on subjects through which we can use intuitively for decisions. But too much reliability placed on technology means a "technocracy" emerges. Neil Postman describes technocracy as a culture heavily dependant on its tools. "They are not integrated into the culture, they attach the culture."⁵ He later goes on to say, "bureaucracy ignores all information and ideas that do not contribute to efficiency."⁶ The politician becomes a technocrat, using tools to provide efficient information in creating a framework for making tough decisions. The technocrat is not, for lack of a better phrase, "the devil." They make decisions with information provided, and today that can be as quick as a mouse click. Just like those of us who use the internet to find a recipe. However, just providing information efficiently is not enough to make a sound decision. Efficiency helps, but an experiment done by the military called the Millennium Challenge '02 reveals a problem with depending more heavily on numbers than experience. Paul van Riper is a distinguished high ranking veteran who in 2000 was asked to participate in an experiment. He was asked to lead a rogue platoon (red team) against the US (blue team) in a war game. The blue team used a machine developed by analysts and software engineers to provide information and tactics using mathematics equations of probability to determine the best way to fight a battle. "The blue team was given greater intellectual resources than perhaps any army in history."⁷ In the experiment the machine took into account a wide array of ways to attack an enemy – "political, military, economic, societal, cultural, and institutional."⁸ Van Riper approached battle opposite of a logical, rigorous, machine. "(He is) convinced that war (is) inherently unpredictable, messy, and non linear. [The Millennium Challenge] "was a battle between two perfectly opposed military philosophies. Blue Team had their databases and matrixes and methodologies for systematically understanding the intentions and capabilities of the enemy."⁹ Red Team was commanded by the opposite, intuitive and unpredictable. After the game started, Van Riper used unorthodox methods for communication and struck in an unpredictable manner which resulted in the Red Teams victory. The Red Team was smaller and less equipped, but defeated the blue team by a large margin. The point of this story is that even though we can become fully informed, and create matrices of reliable information, ultimately experiencing process of engagement with the external environment is just as important as data. Later in *Blink*, Malcolm Gladwell explains two lessons about making decisions. One; "truly successful decision making relies on a balance between deliberate and instinctive thinking [...] (two) in good decision making, frugality matters."¹⁰ This means technologies role is both active at times and passive during other in providing holistic information such as, context, procedures, possible solutions, and possible failings while allowing for the individual to step back and edit.

The editing process is important when we tap into intuition, and in this process we are often faced with a choice of data vs instinct. For example, Herman Miller was faced with this dichotomy while designing the first ergonomically correct office chair. They went through a series of tests during the design phase in the early nineties, and the first prototypes tested poorly, "it's very hard to get somebody to sit on something that doesn't look right."¹¹ The wirey frame and mesh covering was so new, preconceptions of chairs played a large role in test user ratings of the chair. The group that thought the chair to be exciting consisted of architects, and designers who understood the chair had to look the way it did because of ergonomic function. Herman Miller faced a hard decision after two years of bad testing, either they go with the chair, ignoring testing data or scrap it and start developing a different direction. They decided to go against all the market research, and produce what came to be "the best selling chair in the

One of the profound qualities of editing comes with perspective the editing process may induce. In some cases the refocused viewpoint leads to more freedom for discovering innovation. For example, "the meditation teacher Joseph Goldstein recounts the story of the elementary school teacher who asked her class, "What color is this, children?" as she held up an apple. Many children said red, some said yellow, some said green, but one boy said, "White." "White?" said the teacher. "Why are you saying white? You can plainly see it is not white." At which point the boy comes up to the desk, takes a bite out of it, and holds it up for the teacher and the class to see."¹³

To create incubative space that engages intuitive introspective and technology of integrative process, technology is becoming more adaptive into the process serving us rather than us serving it. Looking at the dialog table, and writing wall below, we see the continued development of this technological shift. The mechanism of information retrieval, or input, becomes directly involved with our physical movements. The introduction of + | - alluded to the Wii technology by Nintendo which we interact with through replicating movements like golf swings. This is an example of physical interactive technology which creates a data sphere, or an unseen dimension of reality we interact with through processes, and we are physically aware of the spatial area. Within these data spheres the opportunity to manifest incubative space can both intensify information access, and clear the air for self editing. While developing these spaces, capacities of intuition become tangible as a an active / passive reaction with the totality of our environment. Further designing these spheres of intensity, if we take the idea of our introspective on intuition in these intense spaces and transpose them onto existing patterns, or systems that connect an existing network of information habitats, like an urban environment., then the experience can become more significant to the individual, creating a lasting effect.



The old technologies that we served, are being changed to serve us. The writing wall is a direct touch and write screen which allows for people to create "graffiti" leaving a time-lapse image of comments left behind in virtual space.

The dialog table replaces the ergonomically incorrect, and inefficient keyboard structure, with hand motions. The system of information retrieval becomes a type of performing art.

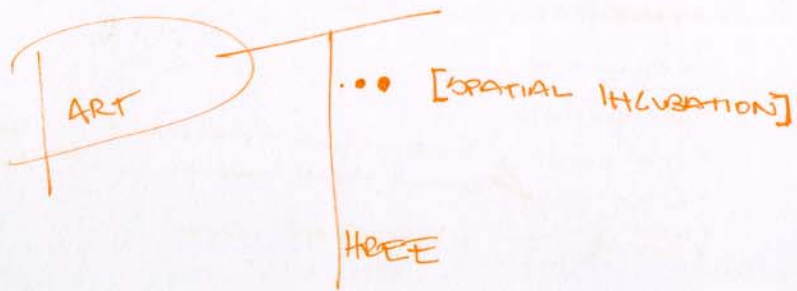
[r . e . f . l . e . c . t . i . o . n . 2 . 0]

Our minds have been shaped by the evolution of our western cultures heritage. Regardless of our awareness, a contextual history of evolution has molded an undertone of themes inside our heads. Among these themes contextual imaging fights for attention. TV overstimulates us, the world wide web, and wireless networks gluttons us with jolts of information. People remix, and jam culture through media, and the three actors (mass, individual, and deviant) are just a few characters responsible for contextualizing the information being mixed, jammed, or transmitted. During a transmission of a message, engagement occurs. As a stage; architectural spaces depends heavily on context to engage actors. Tschumi and Kuleshov's exploration made clear that context matters, whether it is a vacuumous sphere of ignorance, or a total immersion; context begins to engage actors. Examining engagement brings us to our next question. If context matters, What is **it** that the contextual external environment engages?

The external environment engages our intuition. This is how we reciprocate with the **it**, and is an act of interiority. We find ways to ignore, access, or become aware of our individual intuitive gestures. In hindsight, after questioning the role of the players involved in context we discovered the importance of editing. The images of intuition, and questions about technology have done nothing to suggest otherwise. Most of all we should intensify the hotspot of information, and provide space / time for edititorial mitigation through our intuition creating incubative spaces. This idea of space becomes significant to the actors as it is realized in regions not directly linked to the first experience.

The architectural exploration with this thesis will impregnate characters, high context, intuition, and mitigative editing. This is one person's attempt, but because of the booming success, and current cultural trend of problem solving through open source operation the nature of this thesis begs to ask, "how would **you** design space that would help us edit intensities of information caused by glut?"

PLEASE



~~SPAT~~
Goals:

- 1- PRECEDENT STUDIES
- 2- PROGRAM + SITE
- 3- ARCHITECTONIC NOTES



[3]

project: SOUNDSCAPE
 architect: ARCHI-TECTONICS
 location: National Building Museum in Washington, D.C.
 typology: exhibition, "Masonry Variations"

GOALS:

push the limits of masonry building techniques and materials.

use sound to shape a path of experiencing masonry as a membrane.

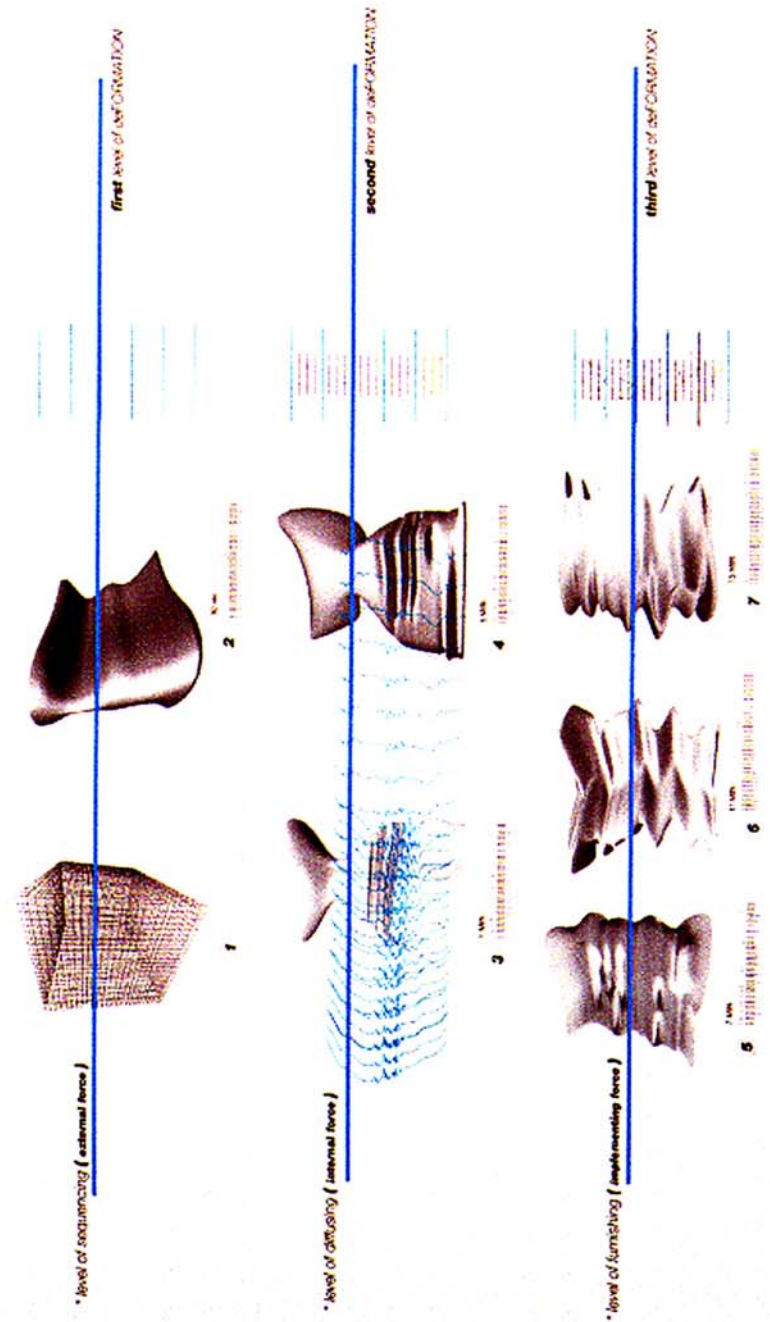
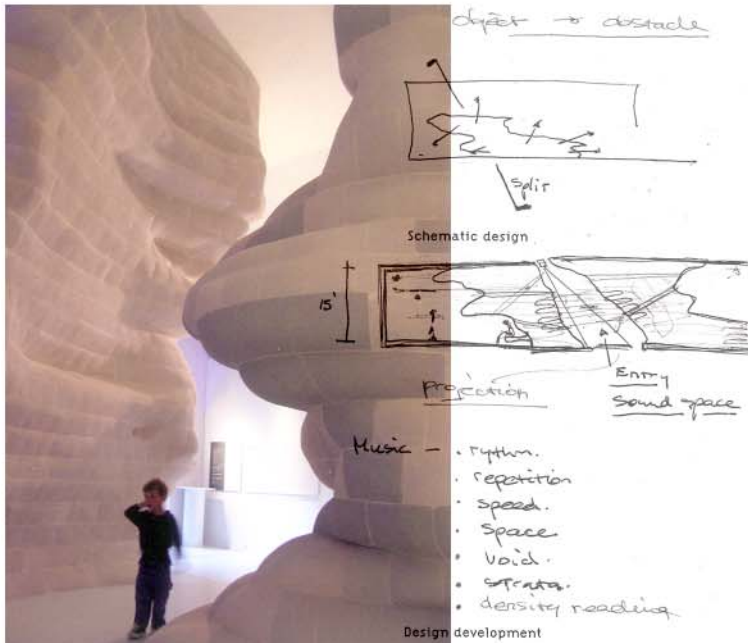
provide an acoustical spatial experience.

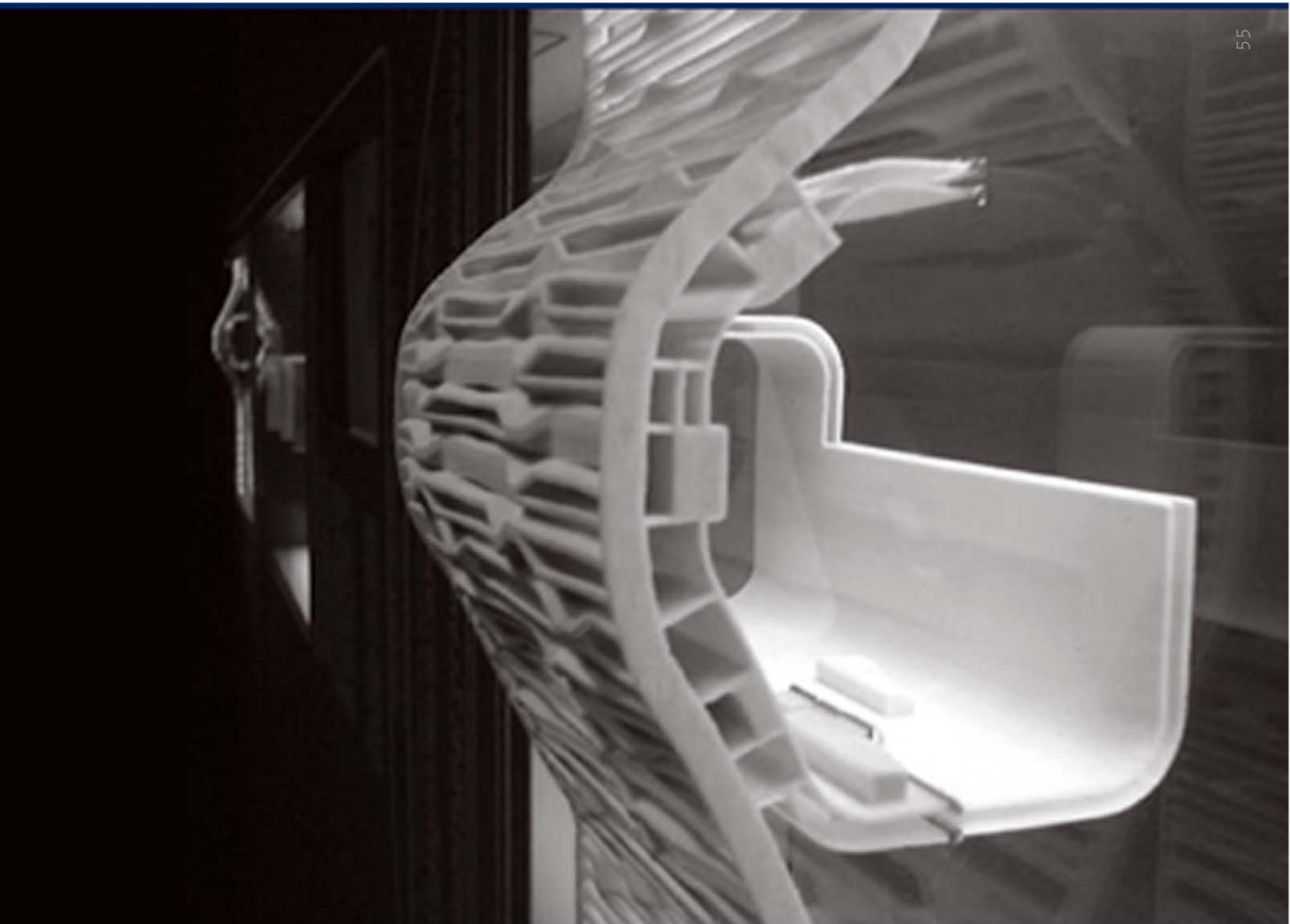
PROCEDURE:

generate form using Maya to animate sound frequency onto a membrane constructed of autoclaved aerated concrete (AAC).

Application:

The music application to the material came in a study of both harmonic importance and digital fabrication of a space developed through a spatial characteristic we do not tangible realize is all around us. This becomes important when exploring design aspirations of data spheres created by areas of internet access.





project: LOBBY_PORTS V.1/V.2
architect: SERVO
location: Speculative Hotel Proposal New York City, New York.
type: generic addition to hotel facade

GOALS:

integrate urban spaces with lobbies.

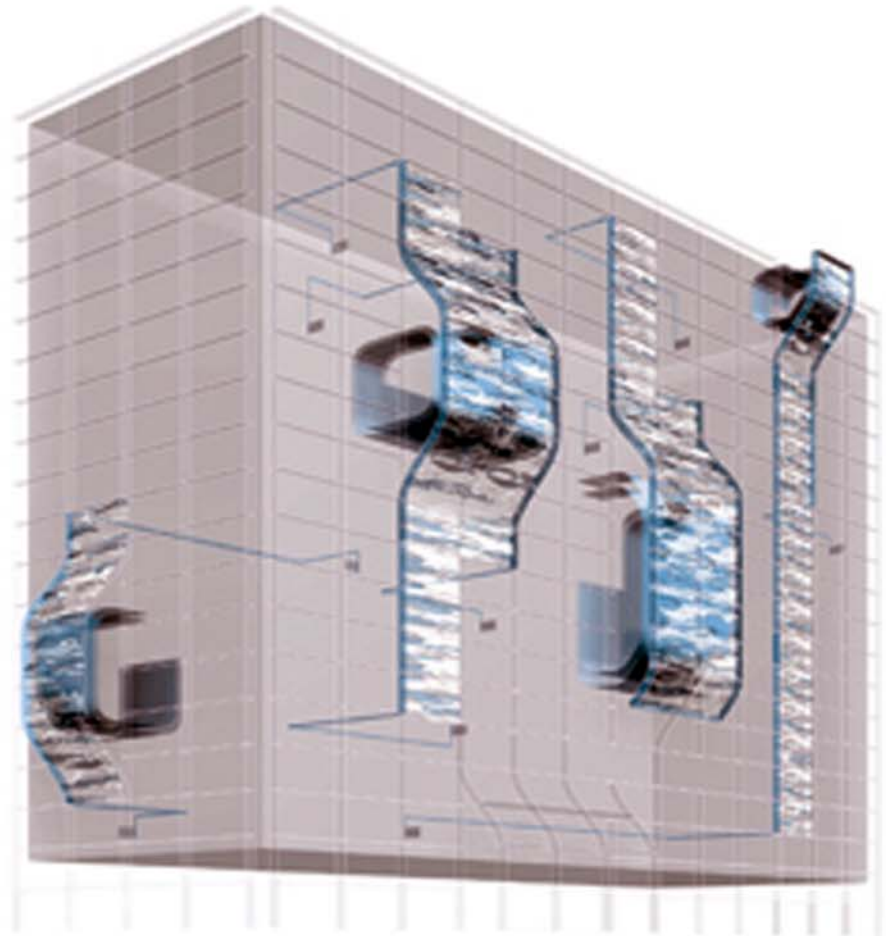
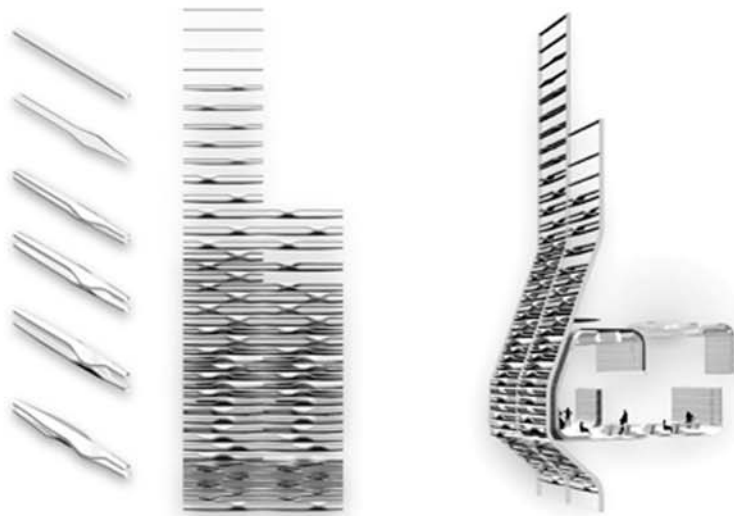
investigate "re-skinning" of existing high rises hotels

PROCEDURE:

Suspend lobbies over the urban landscape through modular construction using carbon fiber, fluorescent lighting/interaction display, and thermoformed polycarbonate panels. Design a "skin" which integrates itself into the existing hotel via person interaction.

Application:

The use of "additive" architectural elements explores private / semi-private spatial areas found above the urban floor. These have the possibility to tie into existing above ground means of travel on bridges. Another way to study this composite attaching onto the side of a building may be through additions to scaffolding.



project: VIEWING_PLATFORMS
architect: HEAVY TRASH
location: Gated communities in L.A.
type: political installations

GOALS: [from <http://heavytrash.blogspot.com/>]

"When public services and even local government are privatized, when the community of responsibility stops at the gates, the function and the very idea of democracy are threatened. Gates and barricades that separate people from one another also reduce people's potential to understand one another and commit to any common or collective purpose."

provide a public awareness for gated communities, and suggest solutions for a better urban environment:

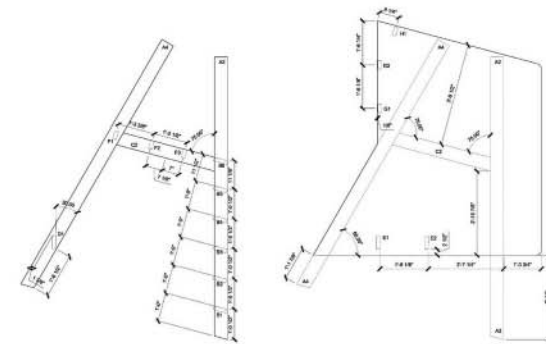
- _unrestricted pedestrian access
- _investment in public infrastructure
- _more eyes on the street

PROCEDURE:

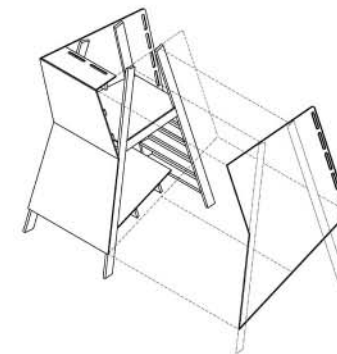
With a strong political statement as a concept, Heavytrash developed the viewing platforms to heighten public awareness on gated communities. Heavytrash designed a viewing platform that is nondestructive to the environment when broken down, then added a website address for people to post comments. Currently 137 comments have been posted in a weeks time. The organization also supplied construction document for others to produce their own platform (open source).

Application:

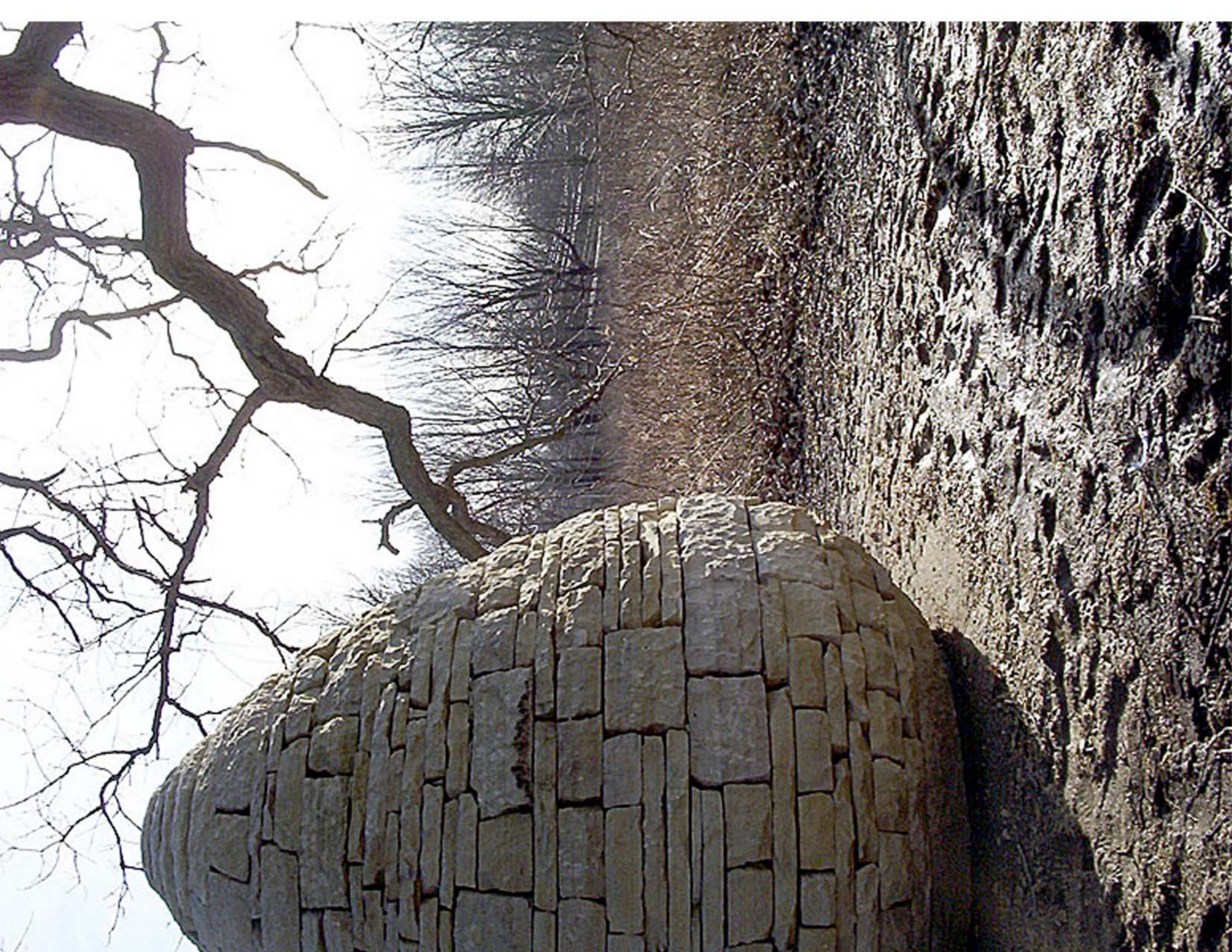
Heavy trash is an example of using the open source idea as a political statement to raise awareness of local issues. They become global when the same idea can be reproduced by individuals who want to join in the protest. The simple idea works with a small provocation to interact with the public.



Z3 / Z4 opposite face



<http://heavytrash.blogspot.com/>



project: THREE CAIRNS
 architect: ANDY GOLDSWORTHY
 location: Purchase_NY, Des Moines_ IA, San Diego_CA
 type: contextual art installation

GOALS:

connect nations heartland with east and west coast

provide a moment of contextual pause

PROCEDURE:

Goldsworthy's art is usually created from the site in which it sits. His work is portrayed through photography describing time and place. Often he photographs his work over periods of time to show the natural deconstruction process. In three permanent installations, three temporary markers to be tattered by the natural elements, and three exhibits in art galleries Goldsworthy uses the cairns as connective tissue to tie the continent together.

Application:

The three cairns project uses form and material as a constant interaction between time and space. The connection to sites is clearly made on a global, and local scale. Using materials and construction techniques the same, but that of the local environment does not fragment the whole of the project.



project: DIVISIBLE BY TWO
 architect: JOHN WHITEMAN
 location: St.. Polten_Austria
 type: political pavilion

GOALS:

the pavilion is the essay form of architecture²

awaken political considerations through an attack on the banal. Attack on the common demands we place on buildings to give us what we want.³

two transformations for architecture to be political.⁴

1_The experiencing subject must be moved from the status of a user to that of a performer. S/he must encounter the difficulties created by a disturbance of the ordinary.⁵

2_The building itself must be made such that the power hidden in the banal is released. In this building the image of the lavatory is used as an attack on the banality of functionalism. In the lavatory architecture is at its most abused.⁶

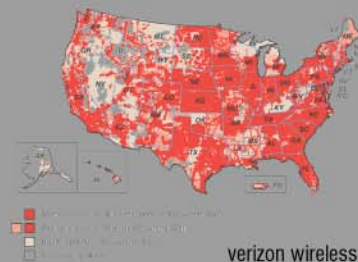
"behind the signs architecture is 'well behaved,' doing what it is supposed to do"
 "the sign is used when architecture fails or cannot be, in itself, sufficient as index."⁷

PROCEDURE:

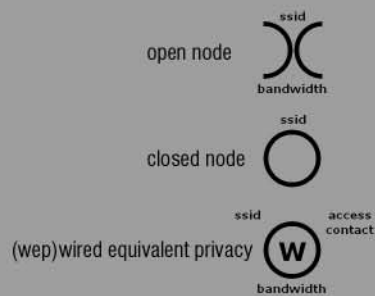
In Austria Divisible by 2 was built, then subsequently blown up as a political object. The architecture of Divisible by two was an exploration in attaching the banal, the ordinary. According to Whiteman, this will lead to a political architecture. He, and a group of students manipulated the graphic standard design guidelines to create this change of the banality. The architecture stops serving the user as expected. For example, The door handle is too close to the door causing your knuckles to rub against the door. Creating an awkward tension between the user and the architecture. Also, the letters Damen (men) and Herren (women) are found on the doors leading somebody to believe the object is a bathroom. When the user opens the door s/he is faced with a moment of reflection in a empty, vacuumous, space.

Application:

This project shows an example of subtly shifting architectural elements to provide a strong political statement about space. In "priming" of spaces subtleties will be an important strategy to avoid brutally attacking capacities of our sensual awareness.



verizon wireless world wide coverage



standard warchalking symbols



hotspots around U.N. Headquarters

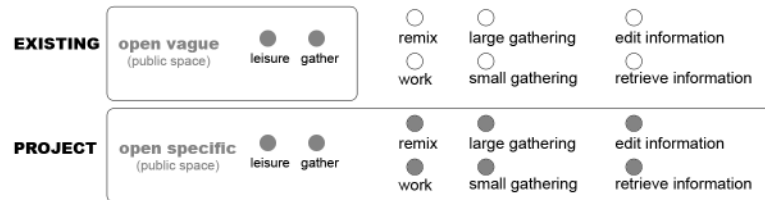


Warchalking:

During the depression the homeless developed an encrypted language of symbols describing where others can receive meals, clothing, or shelter. Warchalking describes the same idea applied to finding wireless internet access. The set of symbols were standardized in 2002, but really never took hold in the general public. "War" is an acronym for Wireless Access Revolution and did not start at finding wireless networks.⁷ In the early 90's the term was "wardialing" referring to the process of randomly calling phone numbers until a modem line was found, then the caller would plug-in to the world wide web. When wireless networks started to take shape at the turn of the century internet seekers participated in "wardriving."⁸ The term means to drive around until an active internet connection can be retrieved. "Warchalking" occurs when these wireless hotspots are detected, and a corresponding symbol is chalked on to a building or sidewalk. Using this idea of a hotspot, the search for such locations around the United Nations turns up a hallow of no connections around the site. This begs more investigation to the intricacies of what is occurring in that area. It is fairly safe to assume in the near future hotspots will expand creating a blanket of data coverage similar to the Verizon wireless coverage area shown. In the study of the coverage of hotspots the potential for contextual spacial incubation occurs.

THESIS;

Current engagement in public parks are "Open vague", or "Specific" questioning how we are to use the space. In contrast, "Open Specific" public spaces provide a more explicit opportunity providing users a choice of multiple intuitive responses.



GOAL: Achieve Spatial Incubation by engaging the intuitions for defined users

CONTEXT;

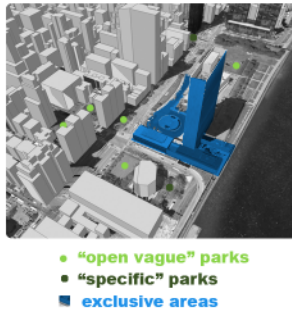
Our culture is operating under the influence of a progressively growing technological developments such as ipods, cell phones, pda's, and laptop computers. Within this pace superficial overlays of context form like a blanket causing a vagueness in our articulation of the external environment. Furthermore, when we rely on others to perform in favor of our best interest vagueness can persuade us individually to believe responsible actions are taking place on issues that concern us, and in actuality these steps are not taking place.



STRATEGY: ARCHITECTURALLY THREADING AN "OPEN SPECIFIC" PUBLIC SPACE

PROJECT SITE: "Why the United Nations?"

Politically charged with a history of agenda, diversity, failing collaboration, status, and iconography; the site is currently exclusive in relationship to the public. This exclusivity includes a history of problems with diplomatic immunity, closed physical access to the archives library denying information context, security tight entrances, and inaccessible members. This backdrop intensifies a relationship between an archaic closed source operating model with the public and the current open source operation model found in successful collaborative entities such as wikipedia, linux, and youtube.



ARCHITECTURAL CONCLUSIONS: incubating Intuition

Creating engagement of our intuitive interactions among the environment requires an intense study and sensitivity of both general, and specific user groups. The weaving that takes place among such groups of people in a politically charged park atmosphere requires a sense of anticipatory response. In this case, the goal of architecture is not always to provide space but to suggest interaction with calculated moves. This takes a humbled approach that may require the absolute understanding that our constructed architectural space may not be fulfilled until it is inhabited.

procedure:

Choreograph elevated park with use demographic.

politically charge and create tension with the architecture via form and function that suggests a system of change for the future.

Create an elevated park addition to the New York City-scape, and the United Nations Headquarters that share provocation of incubative areas that promote an awareness of senses in relationship to our environment.

project: open specific park

Hard Program:

Elevated Park 90,000sf

COoperative Reserach Lab 22,000sf

Prototype Gallery

Research Lab (Kinecity + Visiting Scholars)

Library

Server

Restrooms

Spatial Incubations:

Urban 6,000 sf

Meditative 6,000 sf

Technology 11,000 sf

Public gathering 10,000 sf

Code Analysis: [both sites]

applicable codes: IBC 2006, IEBC 2006 intl. existing building code, IEC 2006 intl. electric code, IFC 2006 intl. fire code

Occupancy Requirements:

1. Use Groups: A-3 / A-5 (united nations addition), B (satellite installations)
2. Occupancy Load: U.N_15 net (table 1004.1.1), Satellite Installations_assigned by building official (1004.8)

Construction Requirements:

Construction Type: type III (602.3 / 2303.2)
 Maximum Allowable Height: 3 stories (table 503 A-3) A-5 UL
 Maximum Allowable Floor Area: 14,000 (table 503 A-3) A-5 UL

Fire Resistive Rating: (table 601)

Structural Frame: type III A=1

Bearing Walls

Exterior = 2

Interior = 1

Non-Bearing

Exterior = 1

Interior = 0

Floor Construction = 1

Roof Construction = 1

Accessibility

ADA compliance:

Path of travel 4.3, 4.3, 4.5, 4.7

Minimum 36" for path of travel

Ramps: 4.8,

Slope of ramp must not exceed 1:12

Ramps longer than 6 feet will need railing on both side

Provide 60" landing per 30' of ramp

Entrances: 4.13, 4.14

At least one entrance will not have stairs

Entrances doors shall open at least 32 inches

18" clear on pull side of the door

Access to goods and services 4.2, 4.4, 4.5, 4.30

Aisles at least 32" wide

5 foot turnaround clearance for wheelchairs

Vertical circulation 4.3

Provide ramps or elevators which access all levels

Restrooms

Provide at least one unisex facility

Doorway to be 32" minimum

36" clear for path of travel in front of fixtures

5" radius turnaround space provided in at least one area

Egress Requirements:

Doors swing in direction of travel (1008)

2 exits required with a distance no greater than ½ of the diagonal of the space (1015.2.1)

Exit stairways to be at least 48" clear between handrails

(1007.8.2)

Exit access and travel distance not to exceed 200'

Assembly of 300 shall be provided with at least one main exit

(1025.2)

Stairs riser shall be a maximum of 7" or 4" minimum. Stair treads to be 11" min. (1009.3)

Means of egress shall be illuminated at all times the building space served by the means of egress is occupied.



760 United Nations Plaza

Manhattan Island

Among three boroughs in New York City, New York, it is the most densely populated county in the United States. Considered to be a cultural, financial, and commercial center of the world, its tourist attractions are many.¹⁰ Politically it is charged with the United Nations Headquarters and as the seat of the city government. Also, the island is home to most large corporate headquarters, with the largest central business district in the United States, and home to the New York Stock Exchange and NASDAQ. Demographically:¹¹

population	1,537,195
population density:	66,920 / sq.mile
contains top five zip codes in U.S. for political contributions.	
foreign_born	28%
white	56%
black	17%
hispanic	27%
asian	9%



morningside heights

harlem

east harlem

_Manhattan Island Neighborhoods

upper east side

upper west side

central park

midtown west

times square

midtown east

garment district

murray hill

chelsea

gramercy park / union square / flatiron

stuyvesant town

west village

greenwich village
east village

soho

little italy / nolita

lower east side

tribeca

chinatown

financial district

Site History:

In the early 1940's the site first started to be compiled by real estate developer William Zeckendorf as a political statement within the city to compete with the recently finished Rockefeller Center (then known as "Radio City.")¹⁴ The site originally held meatpacking plants and acreage full of manure fields which Zeckendorf planned to turn into a multiuse district called "x-city."¹⁵ After coming to a realization that he could not lobby for the proper permits for construction, Zeckendorf sold the land to John D. Rockefeller JR., and he then donated it to the United Nations in 1946. For the next three years after the donation, the inner city politics shifted to the international stage, and hasn't left. The United Nations headquarters started sparking political debate when it asked for a collaborative effort, rather than a competition, to design the headquarters. The chosen lead architect William Harrison was responsible for the effort of 11 internationally acclaimed architects from member nations including LeCorbusier. Through the design inception the complex is considered to be a symbol for the never ending "Quest for Peace."¹⁶ After it was finished in 1952 the finish product was considered "an end rather than a means" because of all the surrounding political tension between member nations such as the democratic U.S. and the communist party of the Soviet Union.¹⁷ In addition, Architects and writers continually criticized the site for being too small, the design not being "new" enough, or the delivery not controlled enough. As an acclaimed international style, a style which nobody really knew what that meant, the building itself came to be one of the first statements of international collaborative design with a political agenda.

high tension stage



760 United Nations Plaza:

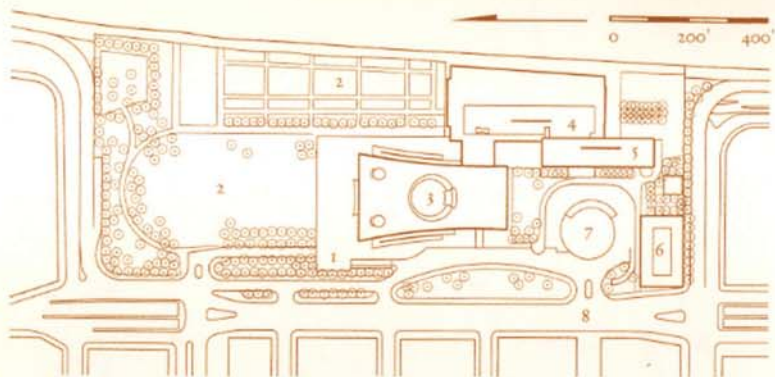
all mail sent to this location is sterilized for security

The Nation:

While the land on which the site sits is part of the United States Territory, the buildings themselves are extraterritorial, expelling why reporters refer to the site as *The Nation* rather than in New York City. Being Extraterritoriality does not grant immunity to crimes committed in the complex, but often the U.S. is lenient with punishment.¹² The member representatives are under the jurisdiction of United States law enforcement even though they have been granted varying degrees of diplomatic immunity. Diplomatic immunity has sparked media debate from members abusing rights on violations ranging from parking tickets to more severe infractions such as rape. "In 1995 Mayor Rudolph Giuliani forgave \$800,000 in parking tickets in a gesture of goodwill."¹³ In another instance during the summer 1994 diplomat Victor Marrero claimed foreign diplomats owed the United States close to \$5.3 million dollars in unpaid rent, alimony, or child support. In 1983 the U.S. granted a diplomats son safe deportation after the New York Police Department suspected him of 15 cases of rape.¹⁴ The controversy surrounding the United Nations presents an electrified set of circumstance that can be explored further in politically charged, jamming architecture.

contextual stage + actors



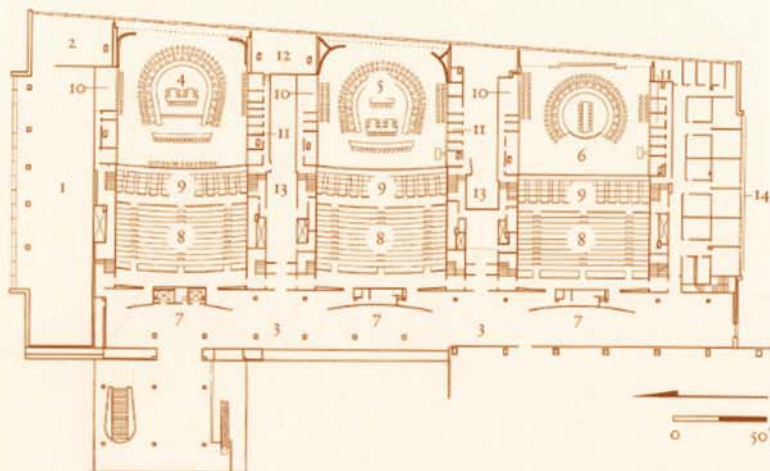


Site plan

1. VISITORS' ENTRANCE
2. GARDENS
3. GENERAL ASSEMBLY

4. CONFERENCE BUILDING
5. SECRETARIAT
6. LIBRARY

7. ROTUNDA
8. MAIN GATE

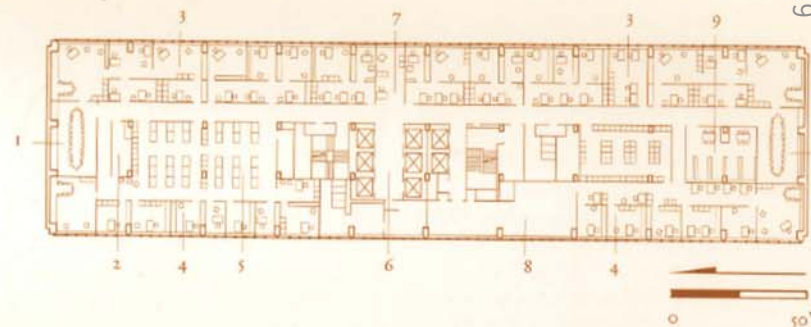


Conference Building: third floor plan

1. DELEGATE LOUNGE
2. WRITING ROOM
3. PUBLIC CORRIDOR
4. ECOSOC CHAMBER

5. TRUSTEESHIP COUNCIL CHAMBER
6. SECURITY COUNCIL CHAMBER
7. PROJECTION ROOM
8. PUBLIC SEATING

9. PRESS SEATING
10. TV & SOUND
11. TRANSLATORS
12. LOUNGE
13. FAN ROOM
14. PRESS OFFICES

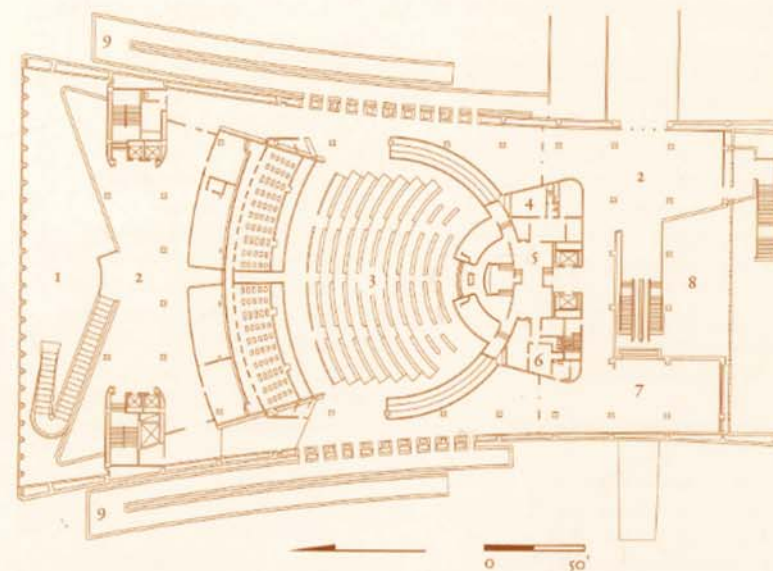


Secretariat: standard floor plan

1. CONFERENCE ROOM
2. STORAGE

3. EAST OFFICES
4. WEST OFFICES
5. TYPING POOL
6. ELEVATORS

7. RECEPTION
8. MESSENGER CENTER
9. LIBRARY



General Assembly

1. NORTH LOBBY
2. BALCONY
3. ASSEMBLY HALL

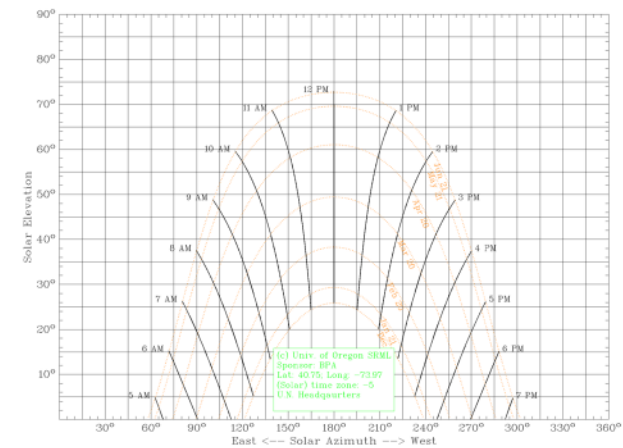
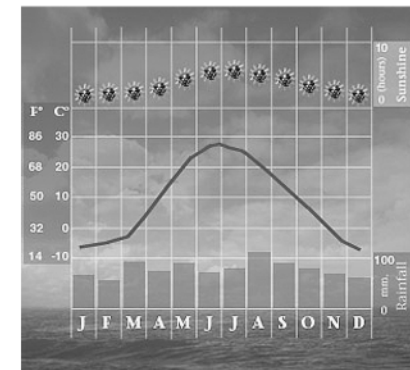
4. SECRETARY GENERAL
5. EXECUTIVE SUITE
6. PRESIDENT
7. DELEGATE LOUNGE

8. SOUTH LOBBY
9. DELEGATE ENTRANCE RAMP

Physicals: 69

stage characteristics

The campus of the United Nations consist of a few major buildings which are held around a rotunda at the entrance to the Secretariat Tower. The Secretariat building runs parallel to the east river on a north south axis. Lecorbusier's major contribution came in the design of the general assembly hall where the large sessions can occur holding 1800 people.¹⁸ The large assembly hall opens up to the gardens and marks the visitor entrance from the parking lot with a colonnade made up of member nation's flags along the west side. The east river is banked with a boardwalk that runs the length of the Conference Building. Contained in this rectangle are three smaller assembly areas made up of the Economic and Social Council, The Trusteeship Council Chamber, and the security council chamber. Each one of the assembly areas contains room for press and public seating. The Dag Hamerskjold Library sits on the south side which can only be used by the diplomatic members or accredited media due to recent security restraints.



REMIJ
TAM

DEPEND ON ISSUES

PERFORMANCE CRITERIA

- ANTICIPATION
- ~~MEDITATION~~ AWARENESS
- ~~REMIJ~~ INFORMATION INTENSITY

- IMAGINATION
- REASON / LOGIC

- SENTIENCE
- FULLY LOGIC
- REMIJ
- TAM

Bus stops
News stands

Hot dog vendors

BIKE RACKS

PEOPLE

- CARL
- BUDES
- LABS
- BIKE
- WALK (PEDESTRIAN)
- WORK
- TOURIST
- LEISURE
- LIVE
- EXERCISE

- AIR
- SUBWAY / TRAIN

- CARL
- BUDES
- LABS
- BIKE
- WALK (PEDESTRIAN)
- WORK
- TOURIST
- LEISURE
- LIVE
- EXERCISE

ISSUE = REMIJ / TAM / WALK

PUBLIC SPACE

Passive Semi-Public Space / Private Space

Cool Spot

MEDITATION

IMAGINATION

SENTIENCE

SIGHT, HEAR, TOUCH, SMELL, TASTE

= PATH / VIEWS

= APERTURE

= MATERIAL

Coolspot / Warmspot

Passive Semi-Public Space / Private Space

Cool Spot

MEDITATION

= PATH / VIEWS

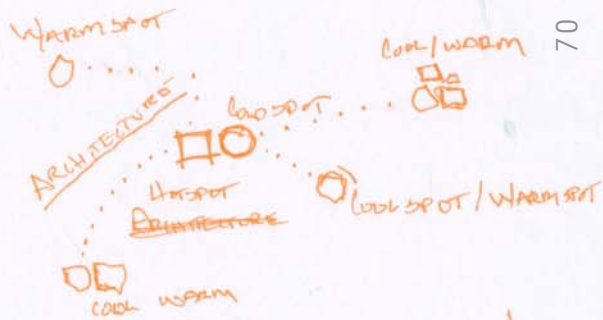


DIAGRAM AT END

Hotspots

ANTICIPATION

CPA

INFORMATION INTENSITY

REASON / LOGIC

Arch

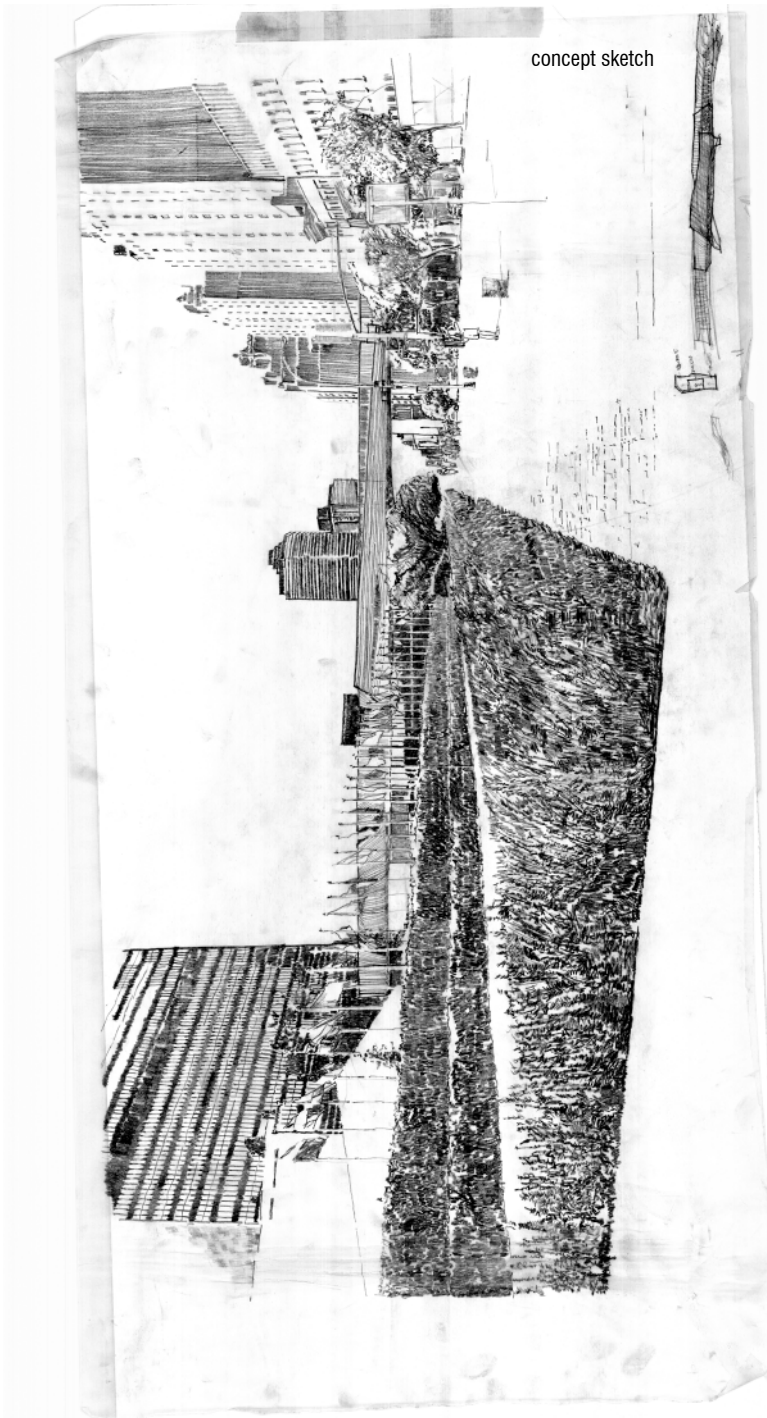
= THRESHOLD / PATH

= SOLID

= VOID

= STRUCTURE

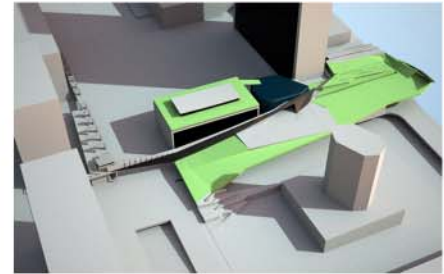
concept to architecture



concept sketch



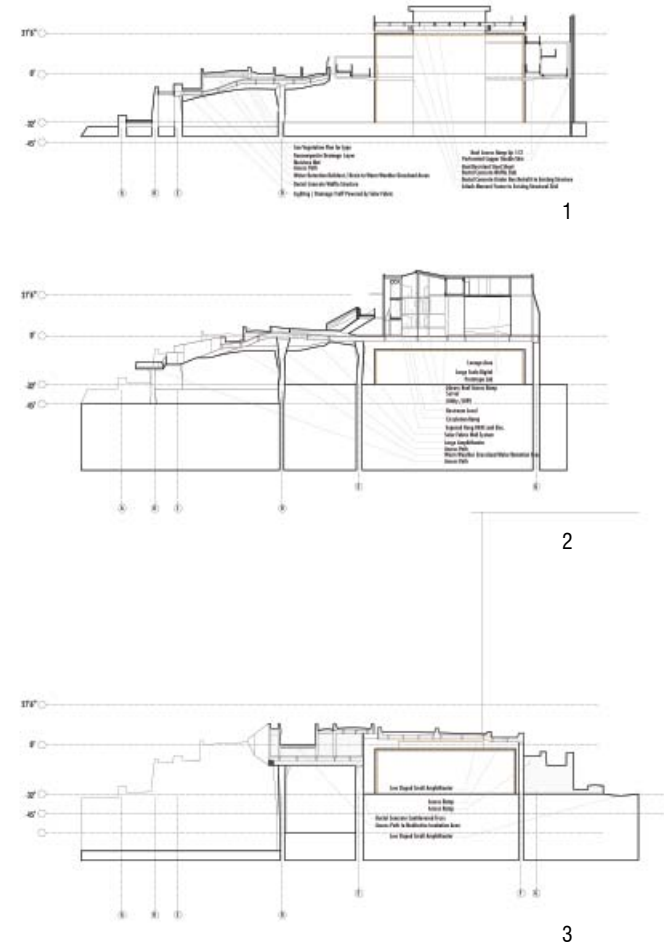
benchmark 1



benchmark 2

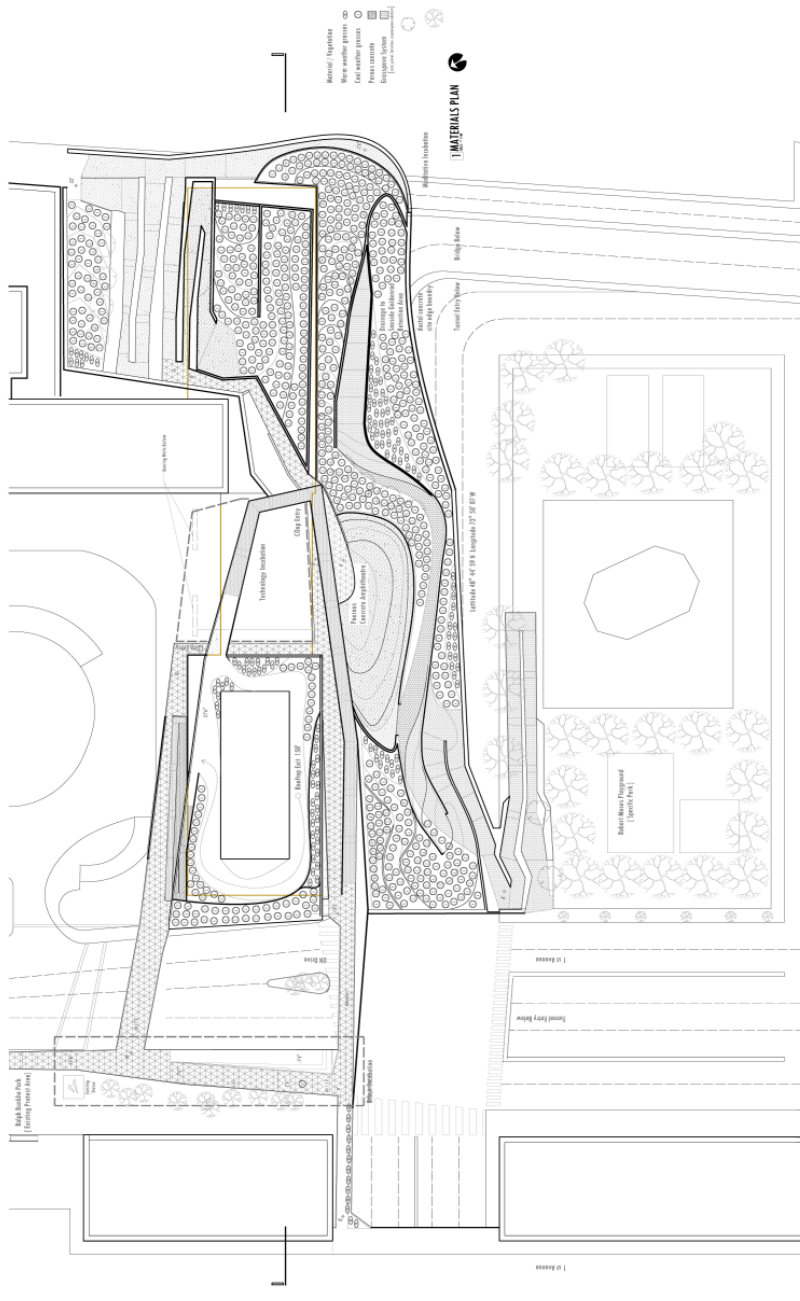
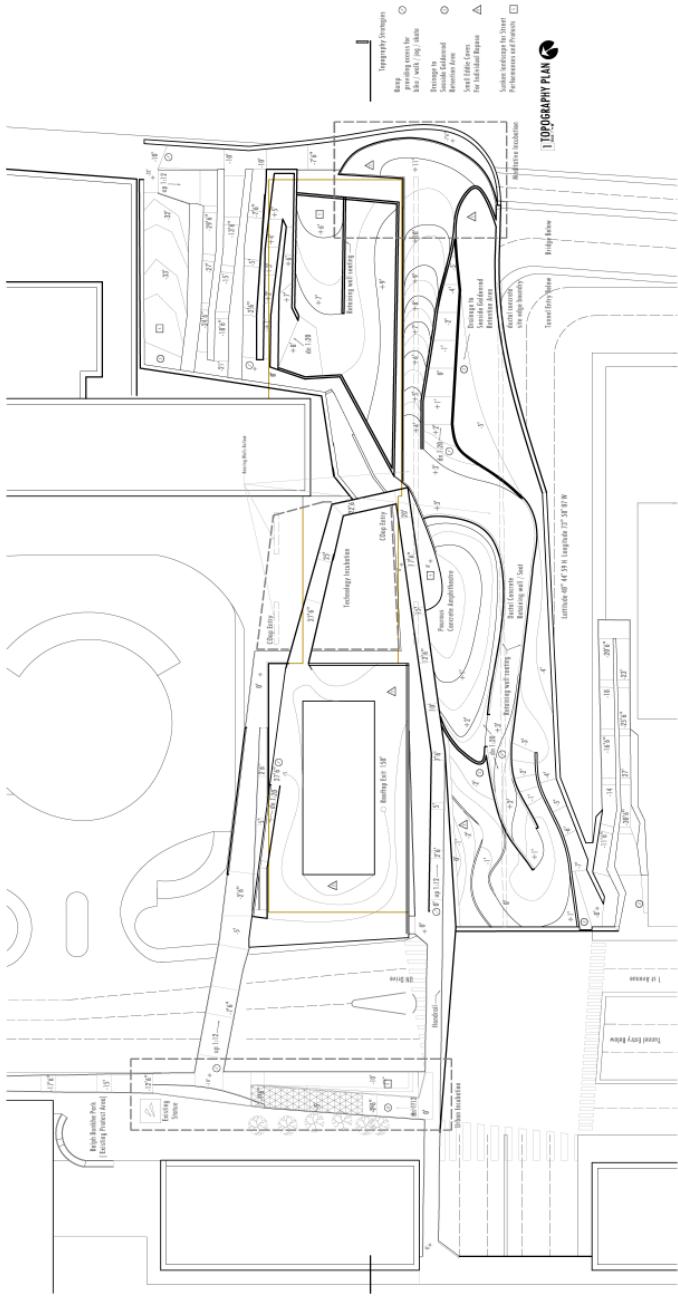


final massing resolution





view of entry / amphitheater / security projection

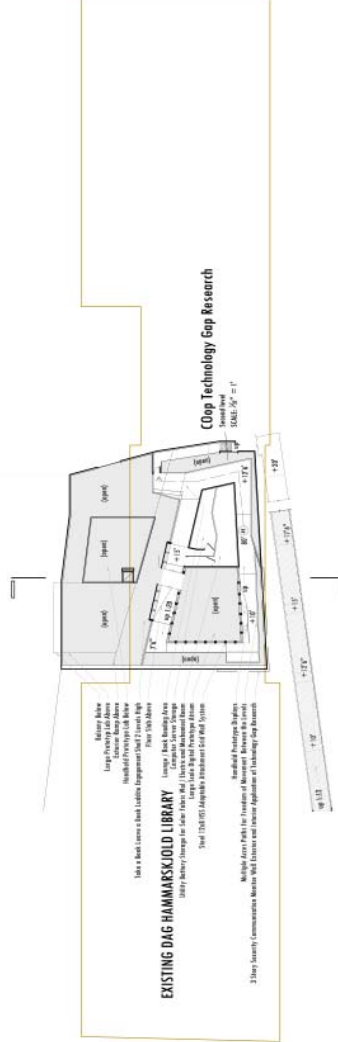
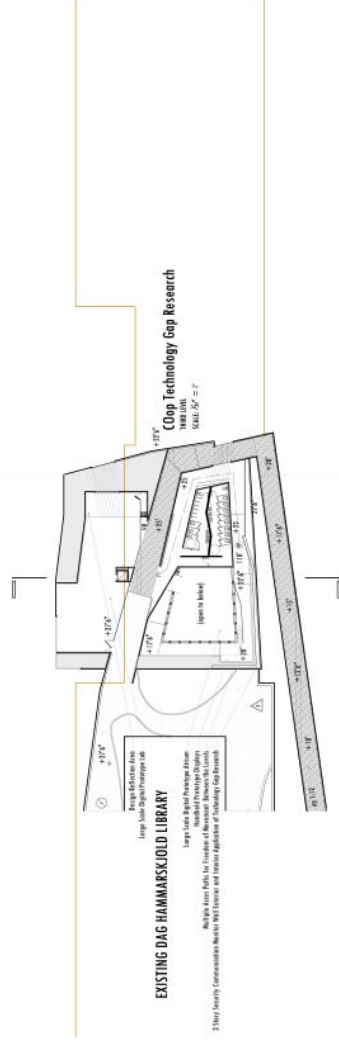
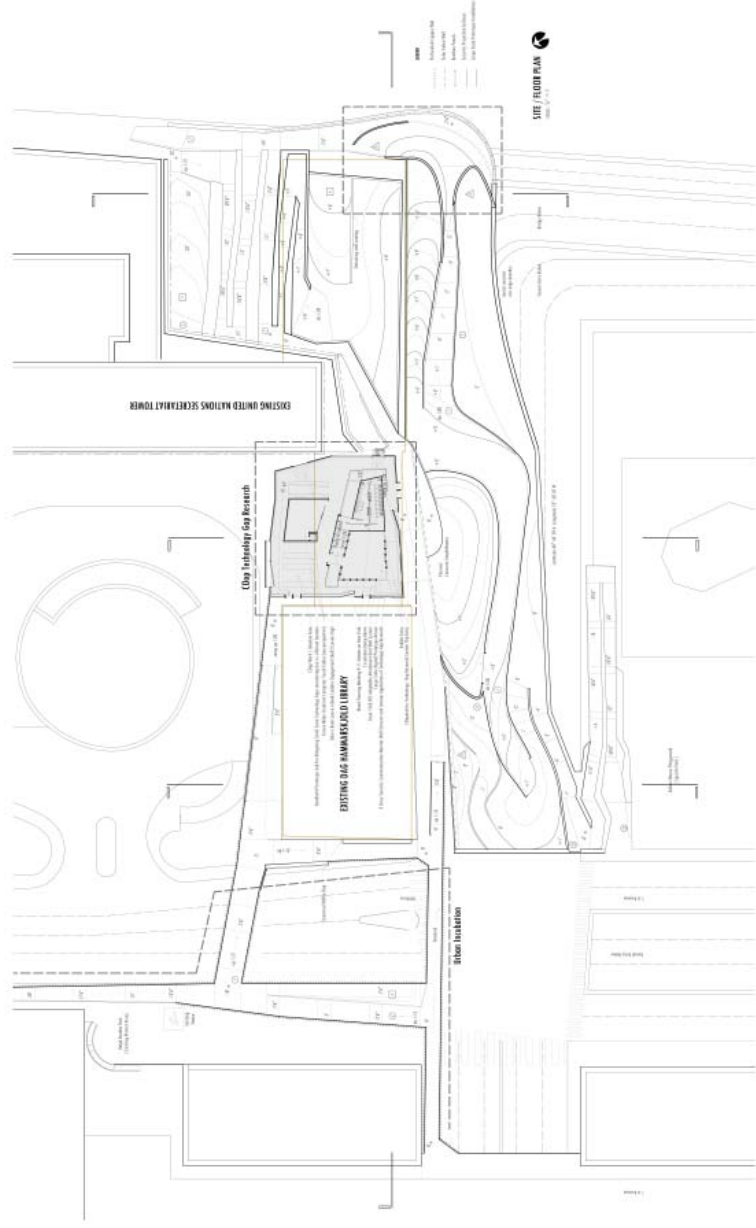




view of 1st Avenue Urban Incubation Entry

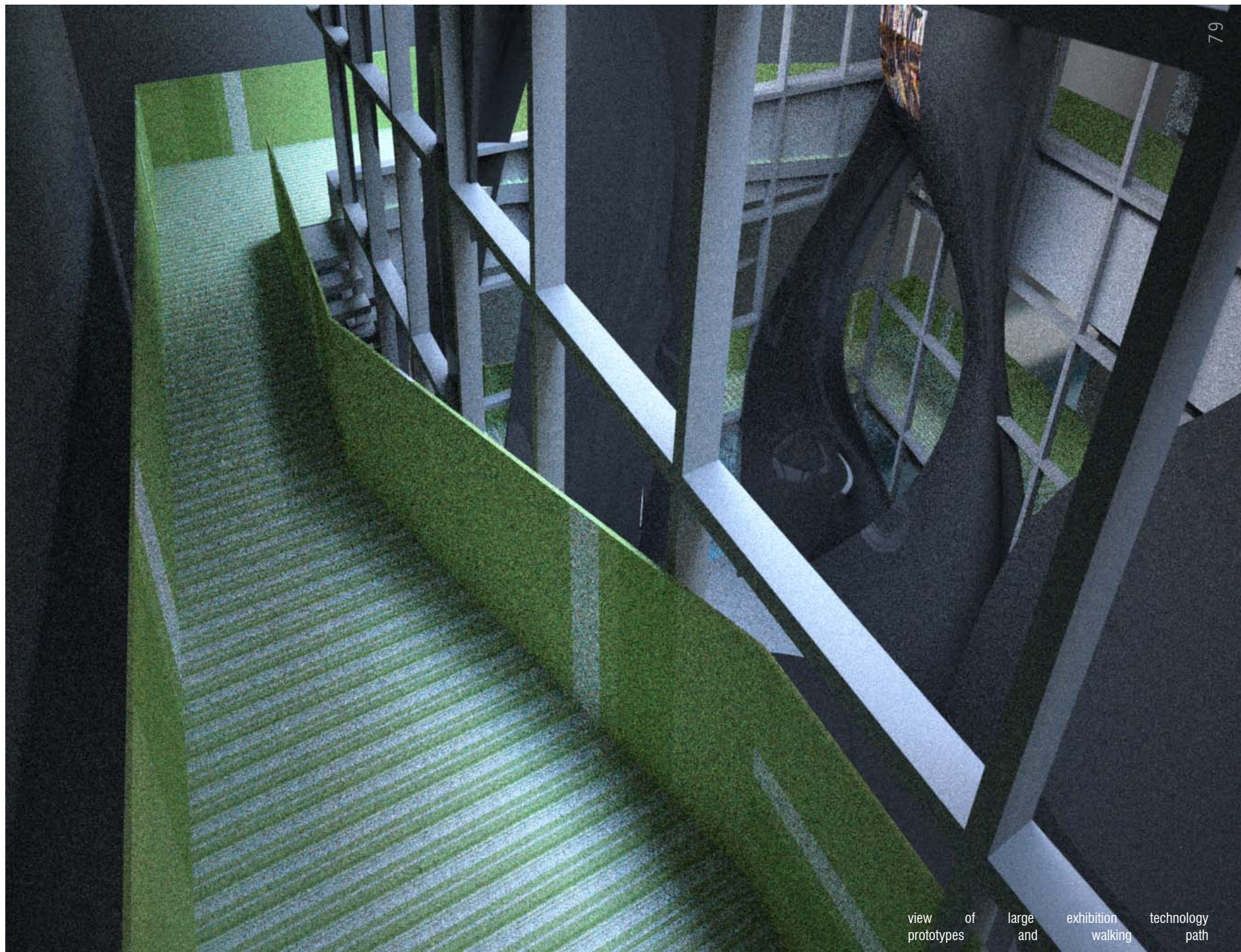


view of urban incubation @ south bridge connection





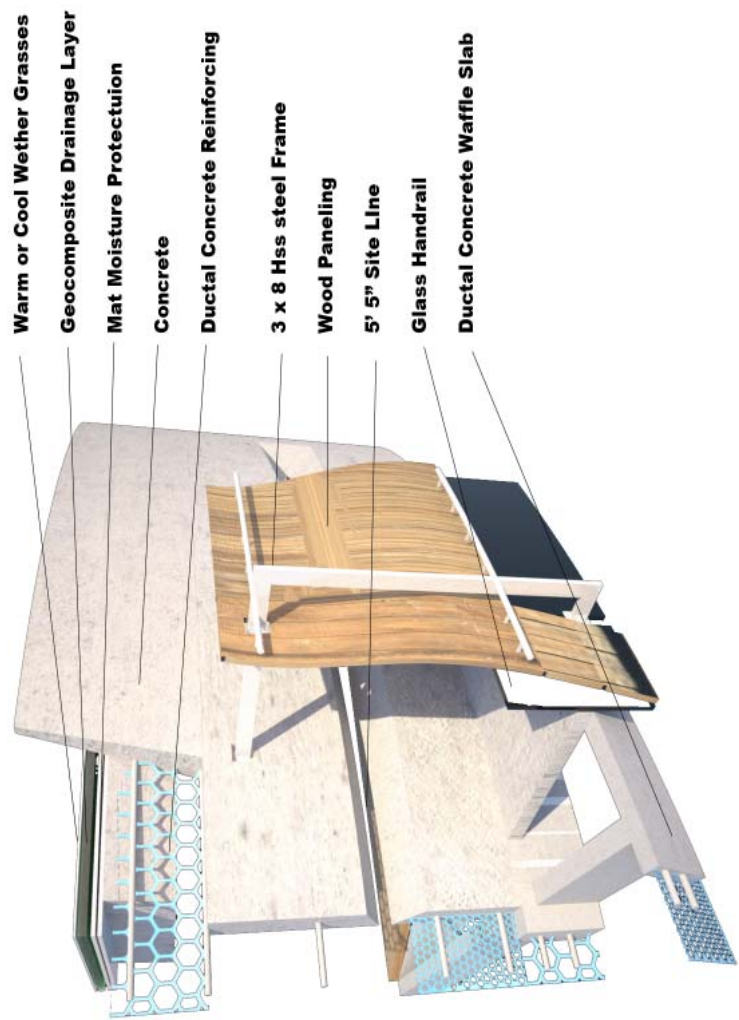
view of technology open source work area with milan table surfaces



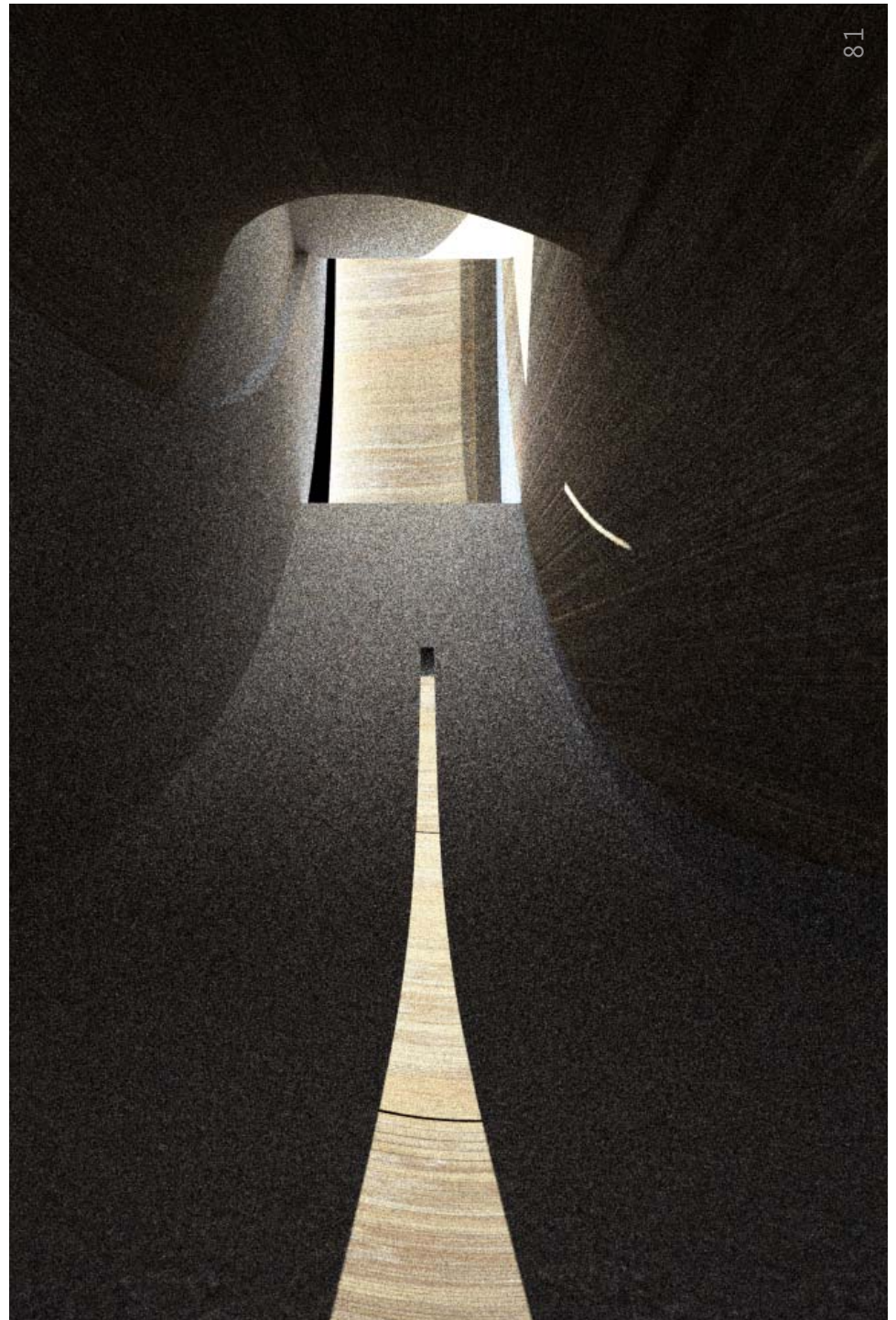
view of large and exhibition walking technology path



view of exterior meditative incubation area
displaying sky / water / user connection



view of interior meditative incubation area / axon detail



PLEASE

TAKE

TO
TAKE A MOMENT TO

INTERNALIZE WHAT
INTERNALIZE WHAT

U ARE READING

PLEASE TAKE A MOMENT TO

INTERNALIZE WHAT U ARE READING

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