Creating Design || Creating Knowledge
Noumena and Phenomena in
Contemporary Design Discourse

Jonathan Antonio Edelman PhD, MFA
HPI DTR Workshop
September, 2016
Thank you for inviting me to participate in this workshop.

Namaste Neeraj for making this happen.

I want to give a big thanks to HPIDTR Program, Professors Meinel and Leifer for the generous support and kind encouragement throughout my Doctoral work.

Ade Mabogunje for the life enriching, great talks.
I want to especially thank Larry Leifer for having given me a chance, for agreeing to become my advisor, mentor, and teacher; for your courage and vision; for your example.

The CDR remains the most formative time of my life.

I am grateful.
I am interested in exploring the characteristics of Design – Creating Design – Creating Knowledge – Knowledge. Rather than offering you Knowledge today, I will offer observations, suggestions, perspectives, and that finally they are all genres of the sense making urge. Say more about how this interest came about, a student in Art School then Engineering School, and teaching in Engineering School then Art School.
Part I: Definitions and Assumptions
Phenomenon – 1576, via late Latin from Greek phainomenon to appear; bring to light; a thing that appears.

I include sound and music, as well as scent and the spoken word in most senses of this word.
**Phenomenon** –
1576, via late Latin from Greek *phainomenon* to appear; bring to light;
a thing that appears.

**Noumenon** –
1798, via German from Greek *noein* to apprehend, to conceive, to think out, to devise; an object of purely intellectual intuition,
devoid of all phenomenal attributes.

(The Shorter Oxford English Dictionary, Liddell and Scott Greek–English Lexicon)
On the one hand we have how we think about things,
On the other hand we have things.

These are not always in agreement, our notions about things are always right,
things change and make vestigial our notions.
These two together form what I will loosely term our experience of a “perceptual field”, the combined sense that we make and the things, the perceptual field is neither completely the thoughts of things nor the things.
and I will suggest that Design – Creating Design – Creating Knowledge – Knowledge are characterised by approaching a perceptual field, educing aspects, rejiggering them, and thus reforming the perpetual field. Design – Creating Design – Creating Knowledge – Knowledge all look to find or generate rifts in the perceptual field.
Designers and researchers enlist sensing and sensemaking strategies to parse and reform perceptual fields, creating knowledge and design that change the way we perceive, feel, think and act.

It is the perceptual field that both design and knowledge intends to effect;
on the side of knowledge it is weighted toward changing the noumena to refigure the perceptual field,
on the side of design it is weighted toward changing the phenomena to refigure the perceptual field.
on the side of design it is weighted toward changing the phenomena to refigure the perceptual field.
Changing the perceptual field often, if not always, entails creating new distinctions and giving them language, names
Changing the perceptual field often, if not always, entails creating new things and new ways of getting around in them
In his book Pandora’s Hope, Bruno Latour makes an account of how knowledge is created. Latour documents scientists in the field and the lab, and gives an account of how they start with things situated in the world, collect specimens, arrange and rearrange them, categorise them, give them standardised numeric values, and finally make them into graphs, charts, and theories.
Creating Knowledge: Bruno Latour, *Pandora’s Hope*

This can be thought of as the journey from phenomena to noumena.
Designers too rely on the same strategy.
Looking carefully, pulling things apart, making implicit or explicit frameworks, creating a new way of thinking about things.
There is very often direct discourse with specific designers and specific works, as well as discourse in the field in general.
Then things gradually get made, becoming more concrete and more specific as work the work moves along.
From Creating Knowledge to Creating Design

Creating Knowledge

Creating Design

Phenomena

Noumena

Informed

Phenomena:

“Illumination is brought forth by means of repetition, dismemberment, and reconstitution.”
Lawrence Dreyfus, Bach and the Patterns of Invention

the new work is informed by the insights, which have in turn been informed by the work
I have created a new word, a noun phrase to cite Ade Mabogunge’s work, to mark the distinction: “Deilomena”
**Phenomenon** –
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1798, via German from Greek *noein* to apprehend, to conceive, to think out, to devise; an object of purely intellectual intuition, devoid of all phenomenal attributes.

Deilomenon –
2016, via contemporary English from Greek *Deilo* conspicuous, to become manifest, to reveal, to disclose; a created thing that manifests knowledge, rationale, or logos.

(The Shorter Oxford English Dictionary, Liddell and Scott Greek–English Lexicon)
I think in truth the path is not so linear,
Though the beginning and the ending seem correct
In what follows I will present and interrogate some perspectives and strategies for unpacking the perceptual field, and creating noumena and deilomena.
Part 2: Creating Design || Creating Knowledge
design makers and knowledge makers create culture
Culture = Objects + Behaviors + Narratives.
Culture = Objects + Behaviors + Narratives.

Poets and writers are said to be successful when they bring new language into culture. New language means new thoughts and new ways of feeling.
<table>
<thead>
<tr>
<th>Song 10 (Op. 48, No. 8)</th>
<th>Poem XXII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und wüßten's die Blumen, die kleinen,</td>
<td>And if they knew it, the blooms, the little ones,</td>
</tr>
<tr>
<td>wie tief verwundet mein Herz,</td>
<td>how deeply wounded my heart is,</td>
</tr>
<tr>
<td>sie würden mit mir weinen zu heilen meinen Schmerz.</td>
<td>they would weep with me to heal my pain.</td>
</tr>
<tr>
<td>Und wüßten's die Nachtigallen,</td>
<td>And if they knew it, the nightingales,</td>
</tr>
<tr>
<td>wie ich so traurig und krank,</td>
<td>how I am so sad and sick,</td>
</tr>
<tr>
<td>sie ließen fröhlich erschallen erquickenden Gesang.</td>
<td>they would merrily unleash refreshing song.</td>
</tr>
<tr>
<td>Und wüßten sie mein Wehe,</td>
<td>And if they knew my pain,</td>
</tr>
<tr>
<td>die goldenen Sternelein,</td>
<td>the golden little stars,</td>
</tr>
<tr>
<td>sie kämen aus ihrer Höhe,</td>
<td>they would descend from their heights</td>
</tr>
<tr>
<td>und sprächen Trost mir ein.</td>
<td>and would comfort me.</td>
</tr>
<tr>
<td>Die alle können's nicht wissen,</td>
<td>All of them cannot know it,</td>
</tr>
<tr>
<td>nur Eine kennt meinen Schmerz,</td>
<td>only one knows my pain,</td>
</tr>
<tr>
<td>sie hat ja selbst zerrissen,</td>
<td>she herself has indeed torn,</td>
</tr>
<tr>
<td>zerrissen mir das Herz.</td>
<td>torn up my heart.</td>
</tr>
</tbody>
</table>


Heinrich Heine
Culture = Objects + Behaviors + Narratives.

in addition to bringing forth new phenomena – artefacts, services, and systems – creators of design can be measured by how many new gestures, behaviours, ways of feeling they have brought into the world and thus changing the perceptual field and our experience of it.
LANCE MOUTIERIENNE (RECONSTITUTION)
in addition to bringing forth new noumena – thoughts and perspectives – creators of knowledge can be measured by how many new narratives, visions, strategies, and tactics they have brought into the world to negotiate and act on the perceptual field.

Culture = Objects + Behaviors + Narratives.
\[ F = G \frac{m_1 m_2}{r^2} \]
design is a conversation across time, space, and culture
design is a conversation across time, space, and culture

“all design is redesign” – Leifer’s First Law
Definition 1: Design is a Conversation
Definition 1: Design is a Conversation
Ptolemy geocentric system
Copernicus heliocentric system
Tyco Brahe hybrid system
Kepler elliptical system

http://www.bibliotecapleyades.net/ciencia/ciencia_globalwarmingpseudo36.htm
Kepler's music of the spheres
kepler
Apollodorus of Damascus
Borromini
Gaudi
Gaudi
creators of design and creators of knowledge create *logos*
Logos means “ratio”, or hierarchical structure.

To create logos is to either change existing structures or to identify or compose new structures where none have existed before.
Making meaning relies on creating perceptual hierarchical structures, or *logos*.

This is true in any domain of invention.
davinci proportions, drawing in the language of nature or God
Albert Durer
Aristotelian Impetus
Galilean Parabolic Motion
Newtonian Projectile Motion
PHILOSOPHIAE
NATURALIS
PRINCIPIA
MATHEMATICA

Postulata Largius, & Societatis Regalis Sodali

IMPRIMATUR
S.PEPYS, Reg. Soc. Præses
Juni 5. 1686.

LONDINI
Iussu Societatis Regis in Typis Josepho Browne. Præstis aequip
plura Bibliopoli, Anno MDCLXXXVII.
PROPOSITION LXXI. THEOREM XXXI.

The same things supposed as above, I say, that a corpuscle placed without the spherical superficies is attracted towards the centre of the sphere with a force reciprocally proportional to the square of its distance from that centre.

Let AHB, ahb, be two equal spherical superficies described about the centre S, s; their diameters AB, ab; and let P and p be two corpuscles situate without the spheres in those diameters produced. Let there be drawn from the corpuscles the lines PHK, PIL, phk, pil, cutting off from the great circles AHB, ahb, the equal areas HK, hk, IL, il; and to those lines let fall the perpendiculars SD, sd, SE, sr, IR, ir; of which let SD, sd, cut PL, pl, in P and p. Let fall also to the diameters the perpendiculars...
\[ F = G \frac{m_1 m_2}{r^2} \]
Pantheon: sezioni con indicazione (a sin.) delle tecniche costruttive.
13. The geometrical scheme
of Brunelleschi's Sant'Eye
(After Brunelleschi).
hey Jude

make it better

remember to

then you

better better better better better waaaaaa

na
contrast = interest
slow and smooth, fast and rough
contrast = interest

contrast is the vehicle of the logos
the most contrast and detail is dominant, the face and hands
subdominant is the next level of contrast and detail, the coat
subordinate is the next level of contrast and detail, the background
Galilean Parabolic Motion

x and y coordinates in contrast in the context of time
light to dark
saturated to desaturated
warm to cool (complementary colours)
the most contrast is in the centre, as Turner would instruct other painters
winter is cool grey, concave and pulling back
spring is multicoloured, convex (pregnant) and giving out
Contrast: the vehicle of Logos

Designers use contrast in order to embody logos. Fast and Slow, Up and Down, Warm and Cool, Heavy and Light, Now and Then, Rough and Plain, Crooked and Straight.
It was the best of times, it was the worst of times,
it was the age of wisdom, it was the age of foolishness,
it was the epoch of belief, it was the epoch of incredulity,
it was the season of Light, it was the season of Darkness,
it was the spring of hope, it was the winter of despair,
we had everything before us, we had nothing before us,
we were all going direct to Heaven, we were all going direct the other way
– in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.
A Tale of Two Cities  
Charles Dickens

It was the best of times, it was the worst of times,  
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it was the epoch of belief, it was the epoch of incredulity,
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we had everything before us, we had nothing before us,
we were all going direct to Heaven, we were all going direct the other way
– in short, the period was so far like the present period, that some of its noisiest
authorities insisted on its being received, for good or for evil, in the superlative degree
of comparison only.
Trip to the forest skis

Working hard!
Isaiah the great story of the west, when the vengeful God becomes the loving God:
Every valley will be exalted, Every mountain will be brought low
He makes the rough plain, And the crooked straight
Listen to how the music embodies the contrasts, a study in exaltation
Part 3: Sensing and Sense Making in Design Creation
a process of picking out what is an essential aspect of the blue berries, simplification and amplification of specific characteristics
watch how he creates a perceptual field and then extracts meaning
Bach’s perceptual field
Rhetorical Elements of J.S. Bach's Design

**Inventio** – pluripotential musical fragment

**Elaboratio** – operations performed with the *inventio*

**Executio** – genre conventions connection
Rhetorical Elements of J.S. Bach's Design

*Inventio*

pluripotential musical fragment

lends itself to a series of transformations

developed through exploration
Rhetorical Elements of J.S. Bach's Design

*Elaboratio*

operations performed with the *inventio*

Bach's levers

allows sequencing which outlines harmonic progression
Rhetorical Elements of J.S. Bach’s Design

*Elaboratio*

*Harmonic sequencing is a way of creating emotional engagement.*
Rhetorical Elements of J.S. Bach's Design

*Elaboratio*

Ways of creating contrast.
Rhetorical Elements of J.S. Bach's Design

Inventio:
Rhetorical Elements of J.S. Bach's Design Extended

**Inventio:**

**Elaboratio:**

Expansion/Contraction (x-transformation)
Rhetorical Elements of J.S. Bach's Design Extended

**Inventio:**

**Elaboratio:**

Expansion/Contraction
(x-transformation)

Augmentation/Diminution
(y-transformation)
Rhetorical Elements of J.S. Bach's Design Extended

**Inventio:**

**Elaboratio:**

- Expansion/Contraction (x-transformation)
- Augmentation/Diminution (y-transformation)
- Inversion/Contrary (rotation)
Rhetorical Elements of J.S. Bach's Design Extended

**Inventio:**

**Elaboratio:**

- Expansion/Contraction (x-transformation)
- Inversion/Contrary (rotation)
- Augmentation/Diminution (y-transformation)
- Segmentation

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Rhetorical Elements of J.S. Bach's Design Extended

Inventio:

Elaboratio:

Sequencing
(repetition/transposition)

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Rhetorical Elements of J.S. Bach's Design

*Executio*

Arrangement
Disposition
Conventions in relation to genre
Systems level
Regulating principles
Connections
Rhetorical Elements of J.S. Bach's Design

**Executio**

Arrangement  
Disposition  
*Conventions in relation to genre*  
Systems level  
Regulating principles  
Connections
Rhetorical Elements of J.S. Bach's Design

*Inventio*: 

*Elaboratio*: 

*Executio*:

Genre – system, regulating principle, conventions 

{ French Overture 
  Cannon 
  Gavotte }
These are not simply formal manipulations.
These are not simply formal manipulations.

They act as suggestions, pushing us to take risks and discover new territories.
These are not simply formal manipulations.

They act as suggestions, pushing us to take risks and discover new territories.

At best they are a process for redefining genres through interrogating conventions.
Rhetorical Elements of J.S. Bach's Design

**Genre**

conventions
expectations
motion
feeling
artifacts
behaviors
roles
style
Genres like cannons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.
Genres like cannons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.

Dance genres are characterised by charm and grace.
Genres like cannons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.

Dance genres are characterised by charm and grace.

Cannons and fugues are characterised by wringing the most development out of an inventio.
Aria

16 Measures

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30 Variations

Aria

15 Variations

 technical
cannon 1
dance

 technical
cannon 2
dance
cannon 3
dance
cannon 4
dance
cannon 5

dance
cannon 6
dance
cannon 7
dance
cannon 8
dance
cannon 9

15 Variations

 technical
cannon 1
dance

 technical
cannon 2
dance
cannon 3
dance
cannon 4
dance
cannon 5

dance
cannon 6
dance
cannon 7
dance
cannon 8
dance
cannon 9

quodlibet

Jonathan Antonio Edelman 2016
Aria

32 Measures

16 Measures

<table>
<thead>
<tr>
<th>:</th>
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16 Measures

<table>
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</thead>
</table>
32 Movements

16 Movements

15 Variations

16 Movements

15 Variations

Aria

dance

dance

cannon 1
cannon 2
cannon 3
cannon 4
cannon 5
cannon 6
cannon 7
cannon 8
cannon 9

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Variatio 18. Cappella alla Sexta, a 1 Clav.
Variatio 23 a 2 Clar.
Variatio 27. Canone alla Nona. a 2 Clav.
Rhetorical Elements of J.S. Bach's Design Extended

**Inventio:**
- Expansion/Contraction (x-transformation)
- Inversion/Contrary (rotation)

**Elaboratio:**
- Augmentation/Diminution (y-transformation)
- Segmentation
Inversion
Rhetorical Elements of J.S. Bach’s Design

**Inventio:**

**Elaboratio:**

**Executio:**

Genre – system, regulating principle, conventions

\{ French Overture, Cannon, Gavotte \}

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Rhetorical Elements of J.S. Bach's Design

*Executio*

Arrangement
Disposition
*Conventions in relation to genre*
Systems level
Regulating principles
Connections
Inventio

Expansion/Contraction

Straight/Curved

Genre-Driven Substitution

Achromatic to Chromatic

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Yohji Yamamoto
INVENTIO

Expansion/Contraction

Augmentation/Diminution

Rotation

Sequencing

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Part 4: Sensing and Sense Making in Knowledge Creation
Developing a coding scheme

Affinity mapping
Frameworks
Theme identification (explicit/implicit)
Coding party
Paper Coding

Codable indicators of new distinctions
Affinity mapping
Affinity Mapping, early coding scheme development

For early stage coding scheme development

Affinity mapping is a loosely structured approach to organising data, based on finding commonalities in a diverse data corpus or data set.
Affinity Mapping, early coding scheme development

Affinity mapping often simplifies data by **highlighting** one characteristic of the data at a time. Highlighting means pointing out characteristics that may be not obvious in a given context, in order to see them more clearly.
Affinity Mapping, early coding scheme development

Affinity mapping involves examining the data corpus/data set and articulating themes that run through the data. Sometimes the themes or characteristics are explicit, and sometimes they are implicit.
Affinity Mapping, early coding scheme development

Affinity mapping is best used iteratively, regrouping and rearranging the data items according to different kinds of commonality.

This allows multiple perspectives on the data.
Frameworks, mid-stage coding scheme development

Frameworks are a more structured approach to organising data than affinity maps.
Frameworks
Frameworks, mid-stage coding scheme development

Frameworks often simplify data, through identifying one or more specific characteristics of data, and organising relationships of characteristics spatially.
Frameworks, mid-stage coding scheme development

Frameworks also suggest more explicit identification of characteristics, called coding, in addition to pointing out general characteristics, called highlighting.
What do these images have in common?
What do these images have in common?

What is different?
These characteristics can be organised in graphic form as 2 x 2’s.
Implicit and Explicit data
הכרות ברורה הגדו נשבע ו屍גו את קרבה ו지요 קולר בזניאר וה
ומביאו מסות הצעלים ומוות ליו בקולה הצעלים

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We read in the Midrash that the Holy One spends His time arranging meetings and marriages. He takes this one who is unsuspecting from one end of the world and pairs them with that one who is unwilling from the other end of the world.

Tanhuma, Ki Tisa
We read in the Midrash that
the Holy One spends His time arranging meetings and marriages.
He takes this one who is unsuspecting from
one end of the world
and pairs them
with that one who is unwilling from the
other end of the world.

Tanhuma, Ki Tisa
 Implicit or Explicit?

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Tanhuma, Ki Tisa
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the Holy One spends His time arranging *meetings* and *marriages*.
He takes **this one** who is unsuspecting from
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Tanhuma, Ki Tisa
meetings and marriages (and un-met)
this one with that one
unsuspecting (and suspecting)
one end of the world and other end of the world
unwilling (and willing)
What do you see?
Thus far, we have been looking at **static** images of phenomena.
Thus far, we have been looking at **static** images of phenomena.

What happens when we consider phenomena in **time**?
Thus far, we have been looking at static images of phenomena.

What happens when we consider phenomena in time?
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch.
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat.
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat. repeat.
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat. repeat.
Step II: identify general behaviors and create distinctions
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat. repeat.
Step II: identify general behaviors and create distinctions
Step III: identify specific components of behaviors
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat. repeat.
Step II: identify general behaviors and create distinctions
Step III: identify specific components of behaviors
Step IV: repeat and test with other people Steps II & III.
Developing a Coding Scheme

Create new distinctions and develop codable indicators for them.

Step I: watch. repeat. repeat.
Step II: identify general behaviors and create distinctions
Step III: identify specific components of behaviors
Step IV: repeat and test with other people Steps II & III.
Step V: give other people examples of the code and coded behaviors, see if they can code with the scheme.
Coding Party, early stage coding scheme development

Watch the video stream with colleagues.
Speak the thing that you see out loud.
Replay sections of interest.

Have snacks and beverages.
Paper Coding, mid-stage coding scheme development

For mid-stage coding scheme development

Watch the video stream.
Write observations, interesting moments, repeated events.
Note the time code.

Have snacks and beverages.
In order to simplify the mechanics of creating knowledge, I will introduce a **designed** time-based object for analysis.
The following case study exemplifies many of the challenges of design research done in the wild.
The following case study exemplifies many of the challenges of design research done in the wild.

Because it has been composed, much of the work of sense-making has been done.
The following case study exemplifies many of the challenges of design research done in the wild.

Because it has been composed, much of the work of sense-making has been done.

When we sense-make from non composed video streams, the distinctions and codable indicators would likely be more hidden.
Our task here is to make noumena out of the time based phenomena.
I came to doing this as an easy way to teach the mechanics for understanding behavioural streams through video interaction analysis.

It is a work in progress that has taken on a life of its own.
What do you see?
Add time code
What do you see?

Genres
What do you see?

Genres

}\ what are the characteristics of a genre?
What do you see?

Genres } what are the characteristics of a genre?
What do you see?

Genres

{what are the characteristics of a genre?

in genre
out of genre
What do you see?

Genres

{ what are the characteristics of a genre?

in genre

{ how can we identify “in” and “out” of genre?

out of genre
What do you see?

Genres

<table>
<thead>
<tr>
<th>Genres</th>
<th>what are the characteristics of a genre?</th>
</tr>
</thead>
<tbody>
<tr>
<td>in genre</td>
<td>how can we identify “in” and “out” of genre?</td>
</tr>
<tr>
<td>out of genre</td>
<td></td>
</tr>
</tbody>
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competence
lack of competence
What do you see?

Genres  }  what are the characteristics of a genre?

in genre
out of genre  }  how can we identify “in” and “out” of genre?

competence
lack of competence  }  what are the characteristics of competence?
Taylor in genre, competent
Taylor out of genre, competent
Taylor in out of genre, not competent
What do you see?

Genres

} what are the characteristics of a genre?

Is Taylor on screen?

in genre
out of genre

competence
lack of competence
Taylor not on screen
Taylor on screen
“let’s do the numbers”
Export Event Log, Scrubbing, Import Into Excel

Export event log from vcode (.txt file)
Open with word

Open Excel, import .txt file
Export Event Log, Scrubbing, Import Into Excel

Export event log from vcode (.txt file)
Open with word
Delete first few lines
Find and delete any words you will not use

Open Excel, import .txt file
0,16895,ballet
0,6375,ballet taylor in
102041,1834,beatnik taylor in
102061,4839,beatnik
104666,2209,beatnik taylor in
106941,1000,gymnastic
107987,5590,street
108750,458,street taylor in
110916,2667,street taylor in
11294,5598,out of genre
11333,5629,ballet taylor in
113503,667,finger taylor in
113614,1500,finger
115150,708,street
115868,373,ballet
115875,375,ballet taylor in
115908,333, out of genre
116283,333,finger
116283,333,incompetent
116291,334,finger taylor in
116639,3530,ballet
117583,1862,ballet taylor in
117618,1793, out of genre
120125,1041,beatnik taylor in
120163,958, beatnik
121163,3628, hip hop
122033,1958,hip hop taylor in

scrubbed data
In the excel import wizard:
step 1 choose “delimited”
step 2 choose “comma”
step 3 choose appropriate column types
step 4 choose cell into which to import
Conditioning the Data

In vcode, time is recorded in 100th of seconds
To make it into seconds, multiply values by .001
It is sometimes helpful to round values to single decimal points

(See “Shake It Off -evts early.xls)
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Notes: Each cell in column A contains a number ranging from 300 to 3000000000000000000, multiplied by 0.1, 0.5, or 1 to produce the corresponding value in column B. The values in column C are rounded to 1 decimal point, while those in column D are rounded to 10 decimal points.
Arranging and Manipulating the Data

With excel, you can use the quick sum and formula tools add, subtract, count and perform many mathematical operations.
Creating Charts and Graphs

The data is ready to be turned into charts and graphs.

With some work, you can turn the unattractive excel graphs and charts into acceptable graphic elements.
What does this all mean?

Is being a ballet dancer as important as her clad in black beatnik hipster self?
As beatnik waxes, ballet wanes.

I am searching for an equation!
I need to create an equivalent chart for the beatnik taylor.
I am pretty sure that she is rarely out of genre or incompetent as the beatnik.
That may suggest to us that Taylor is most comfortable just being her self!
is this knowledge?
Creating Knowledge: Bruno Latour, *Pandora’s Hope*
is this knowledge?
or something else?
is this knowledge?

or something else?

is this design?
is it deilomena?

is the video deilomena?
is this knowledge?

or something else?

is this design?

can something have the rigour and form of knowledge and not be knowledge?

Has your perceptual field been shaken up?
Epilogue
design is transformative
design is transformative

you are the work
design is transformative

you are the work

self transformation $\iff$ transforming the world
The important thing is this:
to be able, at any moment,
to sacrifice what we are for what we could be.

Maharishi
work from the top of the pyramid
work from the top of the pyramid

Maslow’s Pyramid

All objects address all levels either directly or indirectly
These are elements of a compelling user experience
Maslow’s Pyramid

work from the top of the pyramid

this is work only you can do
Maslow’s Pyramid

work from the top of the pyramid

all your work will be a gift
God speaks to each of us as he makes us,
then walks with us silently out of the night.

These are the words we dimly hear:
You, sent out beyond your recall,
go to the limits of your longing.
Embody me.

Flare up like a flame
and make big shadows I can move in.

Let everything happen to you: beauty and terror.
Just keep going. No feeling is final.
Don't let yourself lose me.

Nearby is the country they call life.
You will know it by its seriousness.

Give me your hand.

Rainer Maria Rilke, I 59, Book of Hours