

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

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HPI DTR Workshop
September, 2016

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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.

Prologue:

Design – Creating Design – Creating Knowledge – Knowledge

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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.

(The Shorter Oxford English Dictionary, Liddell and Scott Greek–English Lexicon)

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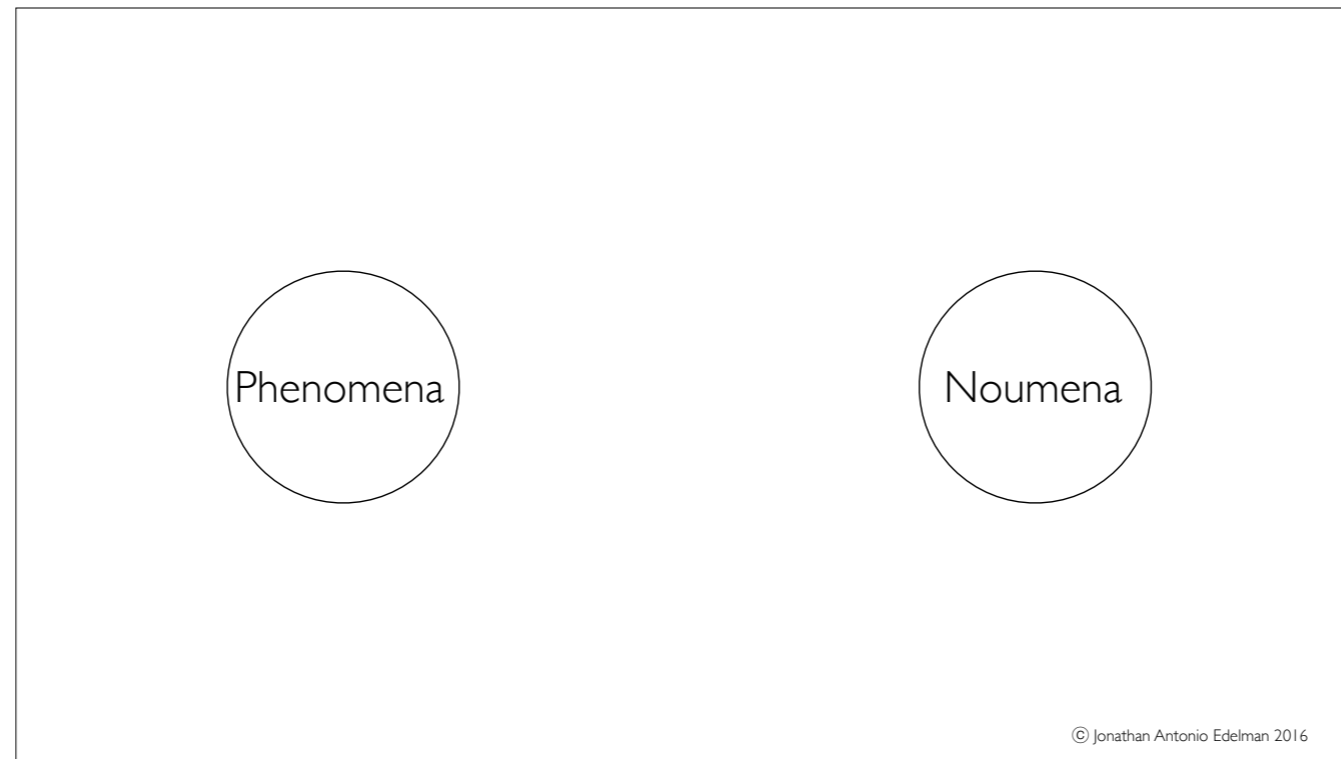
I include sound and music, as well as scent and the spoken word in most senses of this word.

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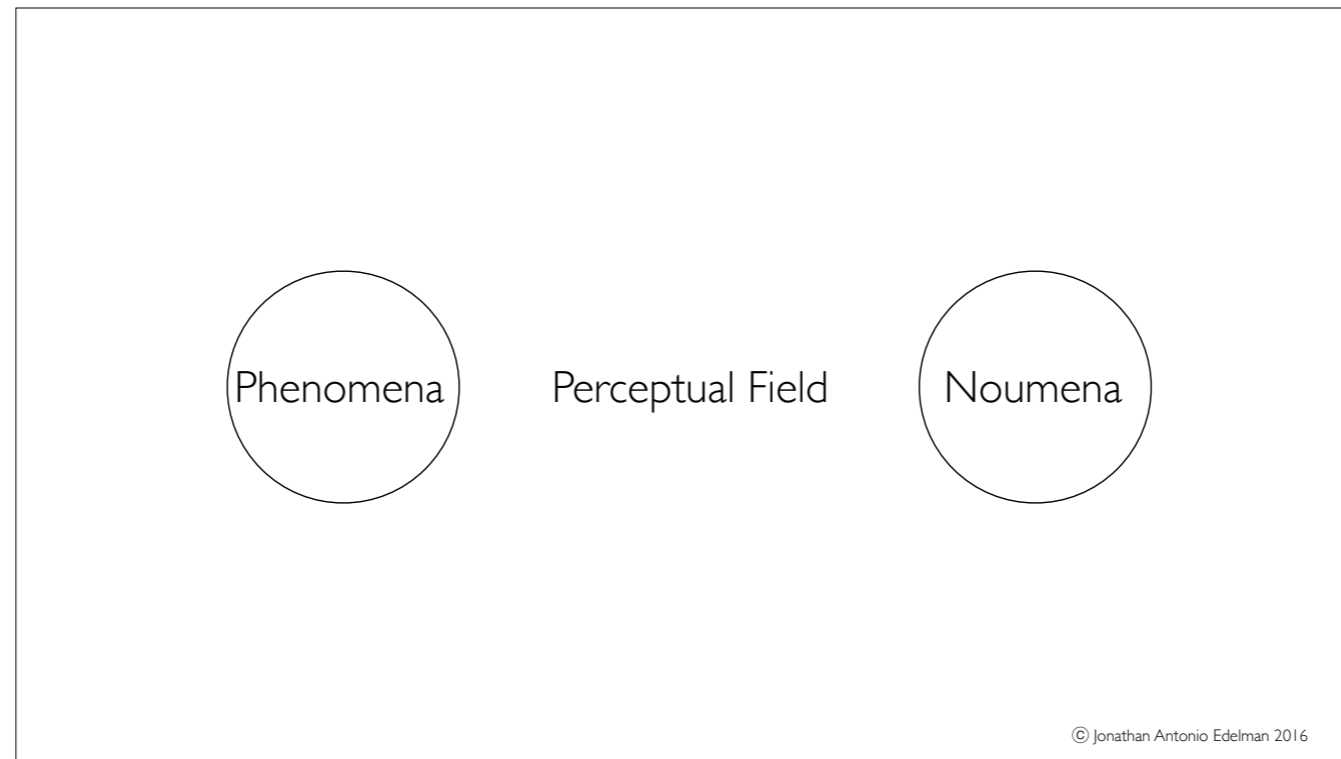
Noumenon –

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.***

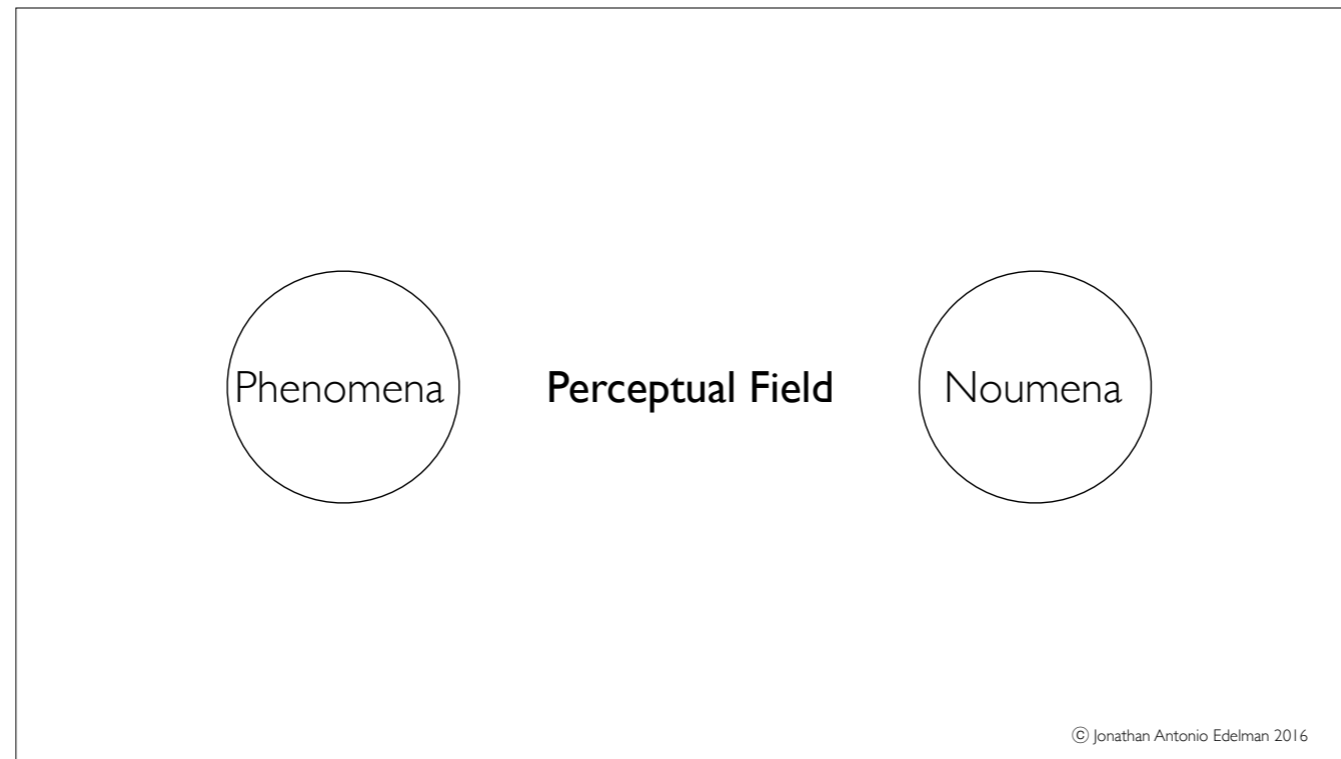


On the one hand we have how we think about things,
On the other hand we have things.

These are not always in agreement, our notions about things are always right,
things change and make vestigial our notions.

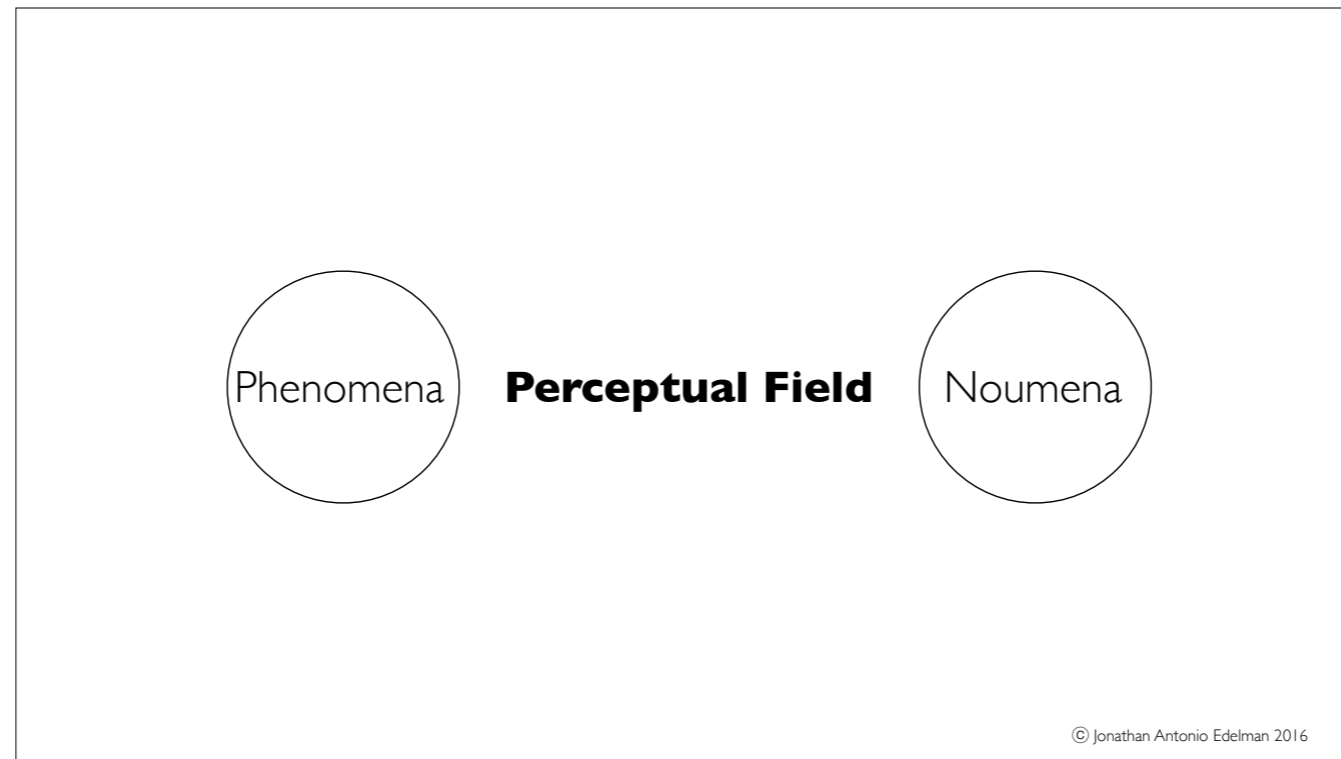


These two together form what I will loosely term our experience of a “perceptual field”, the combined sense that we make and the things, the perceptual field is neither completely the thoughts of things nor the things.

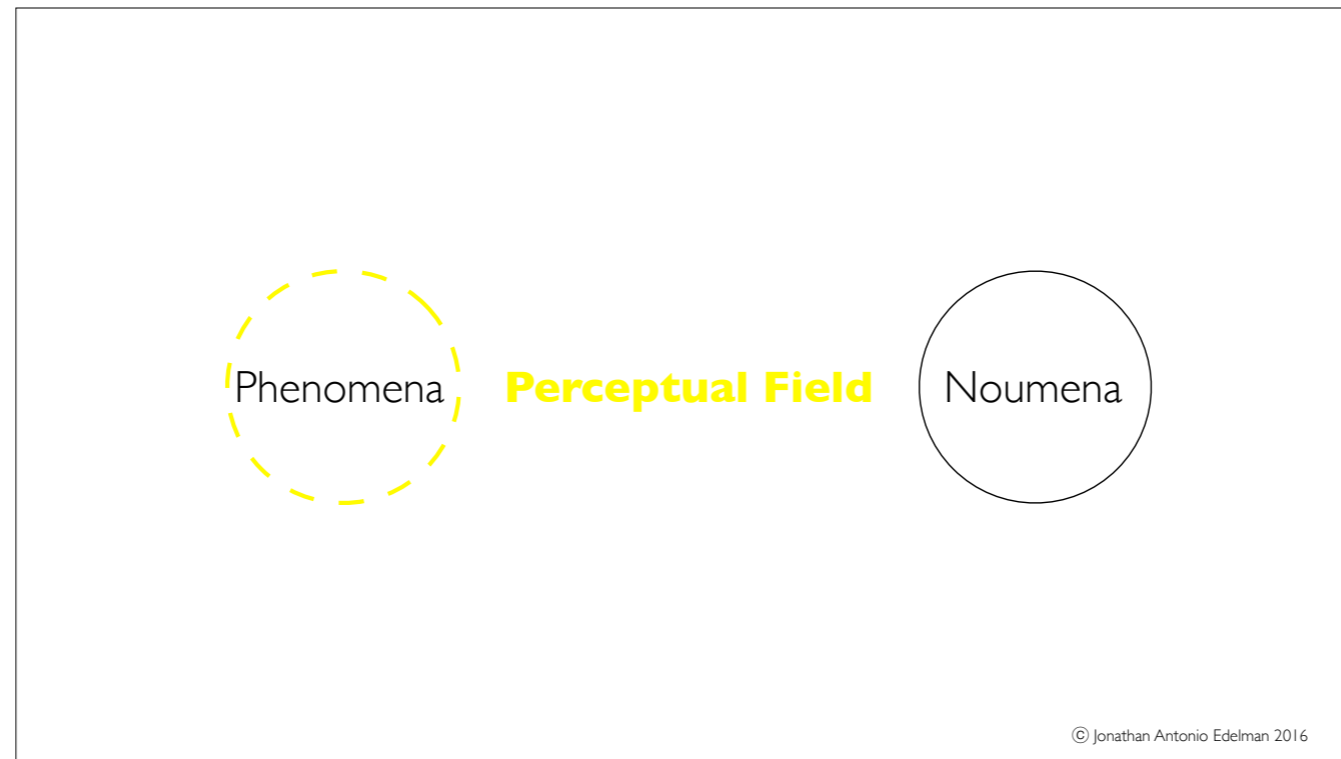


and I will suggest that Design – Creating Design – Creating Knowledge – Knowledge are characterised by approaching a perceptual field, educing aspects, rejiggering them, and thus reforming the perpetual field.

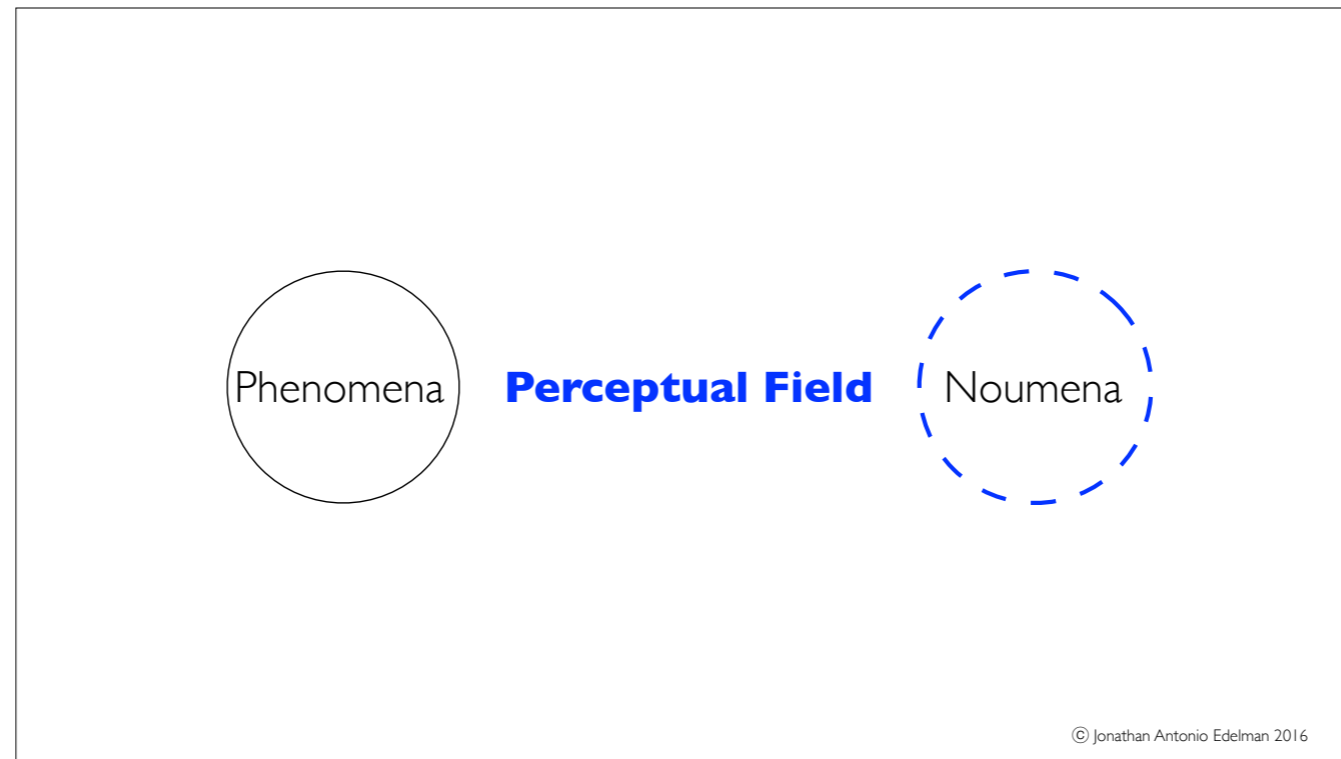
Design – Creating Design – Creating Knowledge – Knowledge all look to find or generate rifts in the perceptual field.



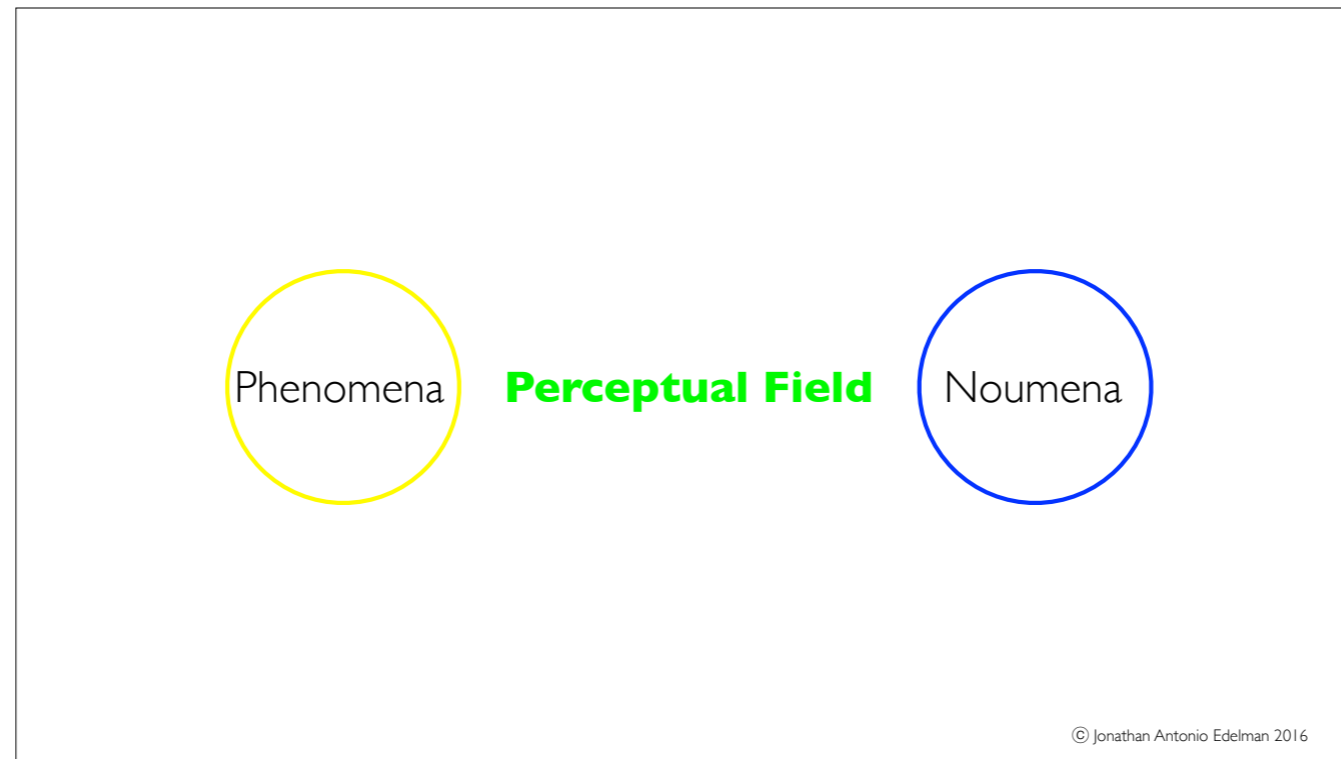
Designers and researchers enlist sensing and sensemaking strategies to parse and reform perceptual fields, creating knowledge and design that change the way we perceive, feel, think and act.
It is the perceptual field that both design and knowledge intends to effect;



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

Creating Knowledge: Bruno Latour, *Pandora's Hope*

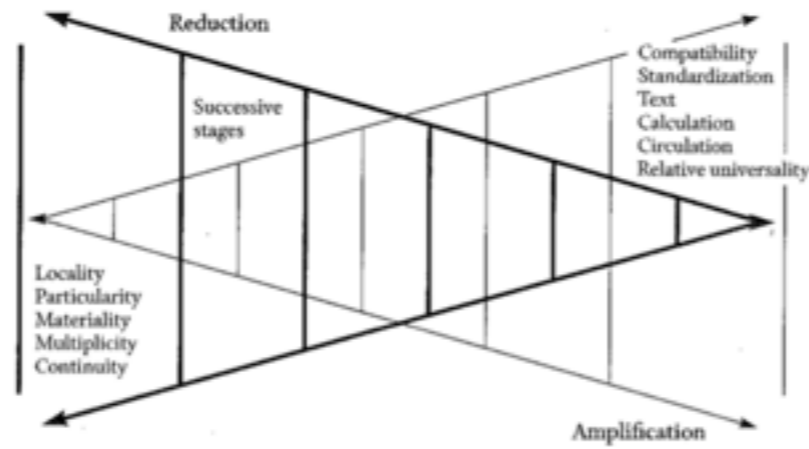


Figure 2.22 The transformation at each step of the reference (see Figure 2.21) may be pictured as a trade-off between what is gained (amplification) and what is lost (reduction) at each information-producing step.

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*

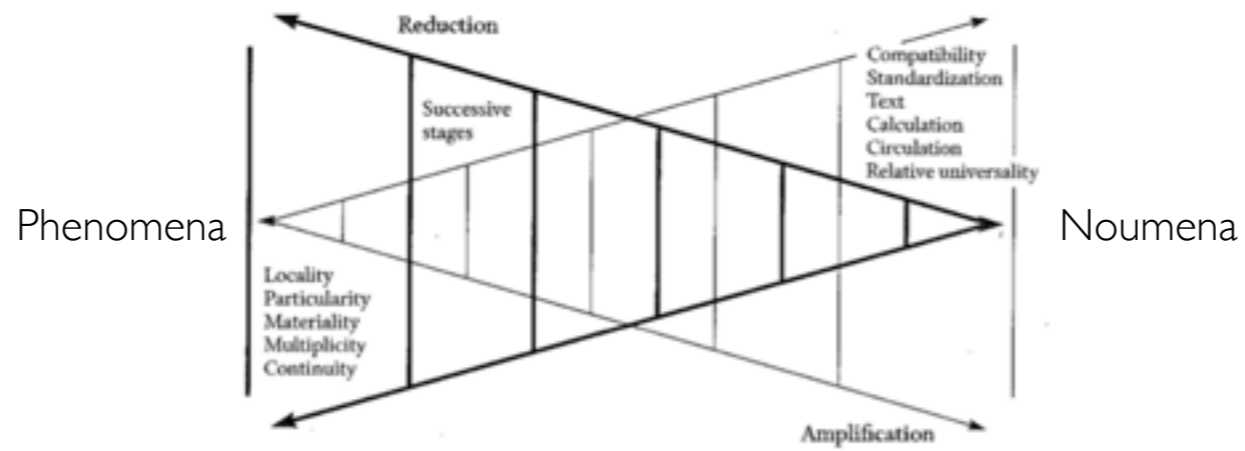


Figure 2.22 The transformation at each step of the reference (see Figure 2.21) may be pictured as a trade-off between what is gained (amplification) and what is lost (reduction) at each information-producing step.

This can be thought of as the journey from phenomena to noumena

From Creating Knowledge to Creating Design

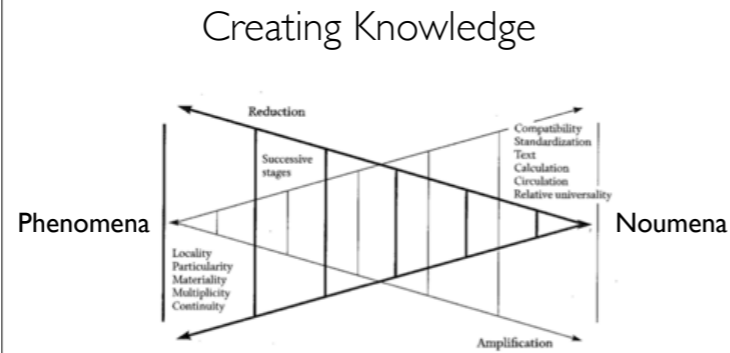


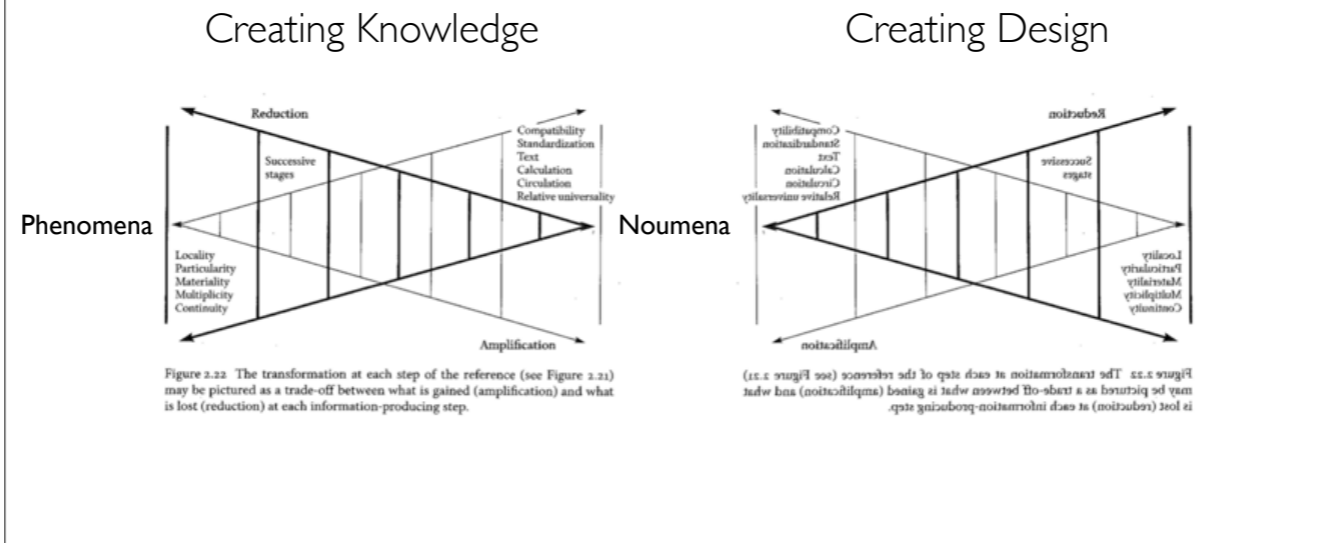
Figure 2.22 The transformation at each step of the reference (see Figure 2.21) may be pictured as a trade-off between what is gained (amplification) and what is lost (reduction) at each information-producing step.

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.

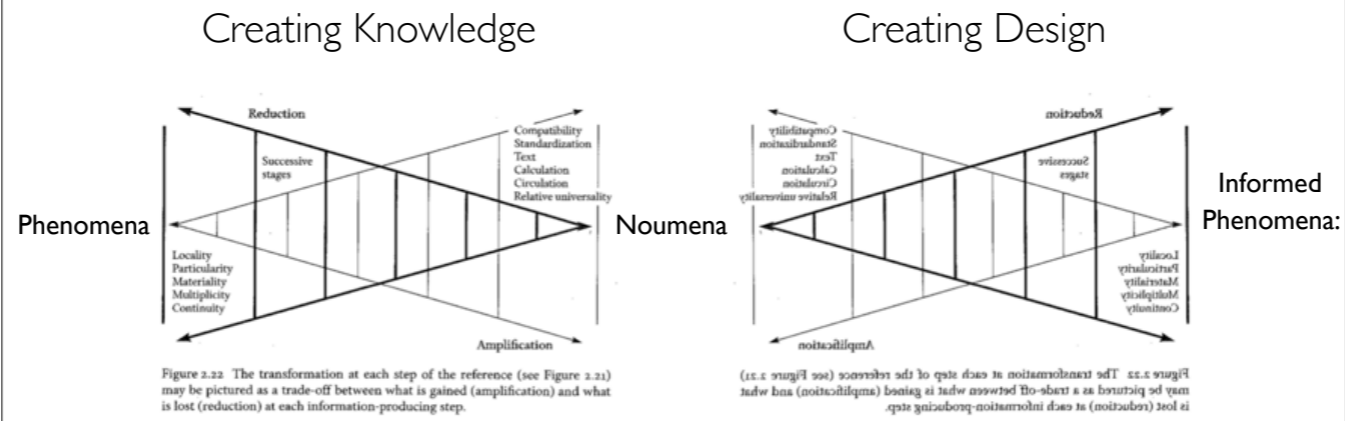
There is very often direct discourse with specific designers and specific works, as well as discourse in the field in general.

From Creating Knowledge to Creating Design



Then things gradually get made, becoming more concrete and more specific as work the work moves along.

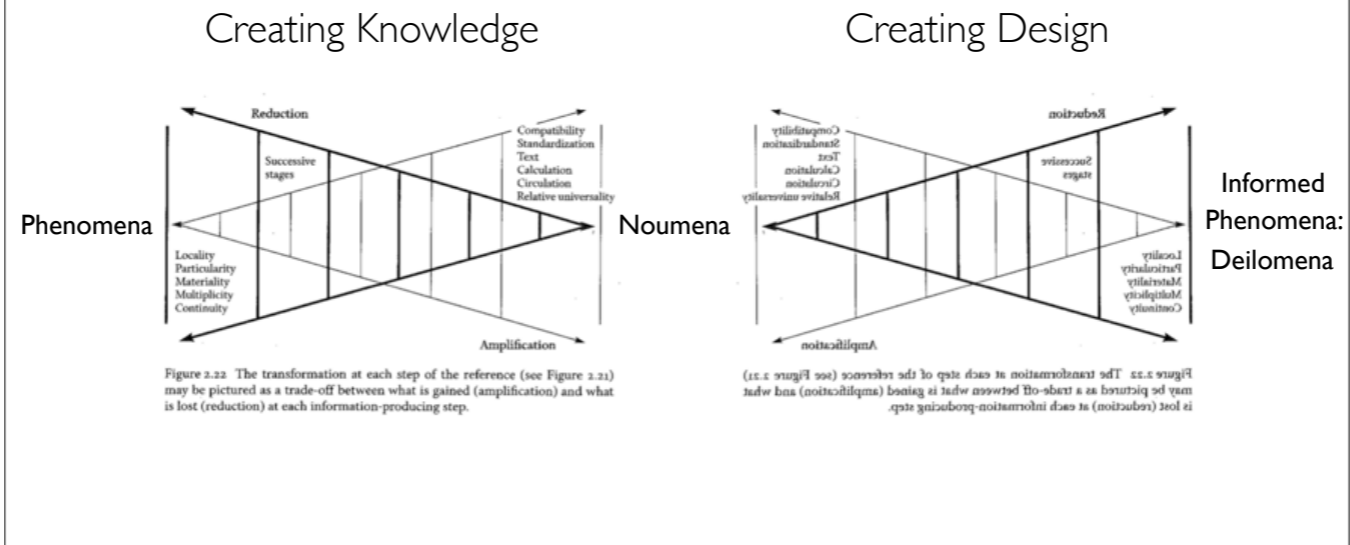
From Creating Knowledge to Creating Design



“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

From Creating Knowledge to Creating Design



I have created a new word, a noun phrase to cite Ade Mabogunge's work, to mark the distinction: ***"Deilomena"***

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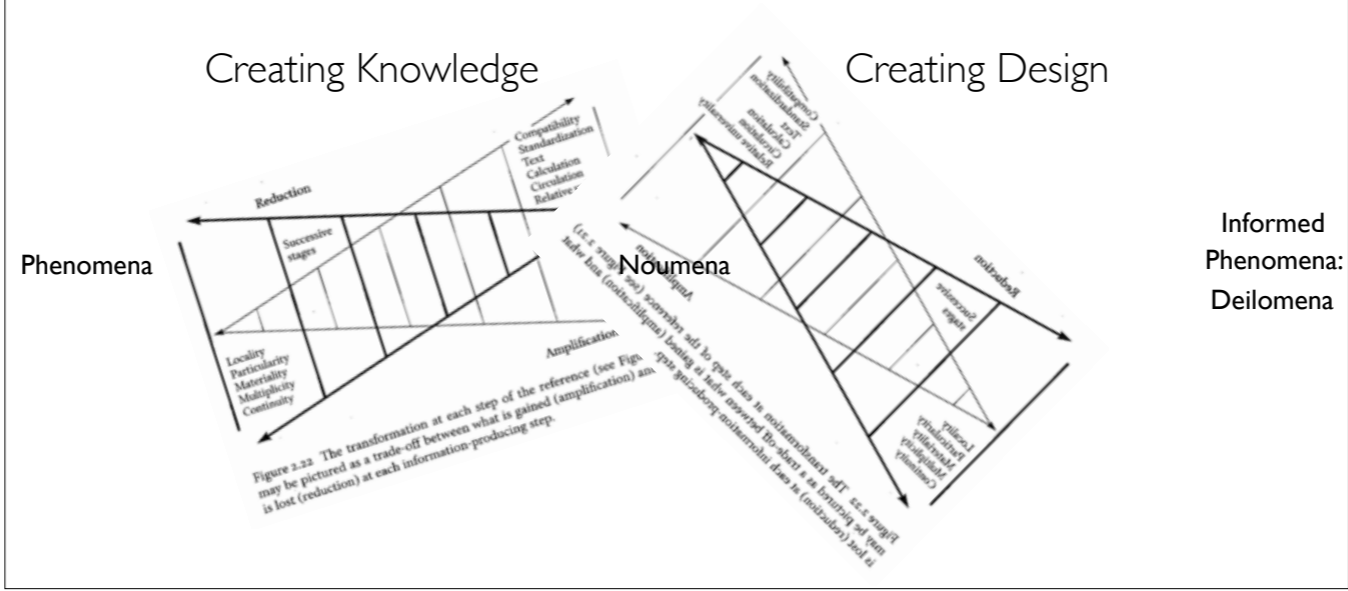
Deilomenon –

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)

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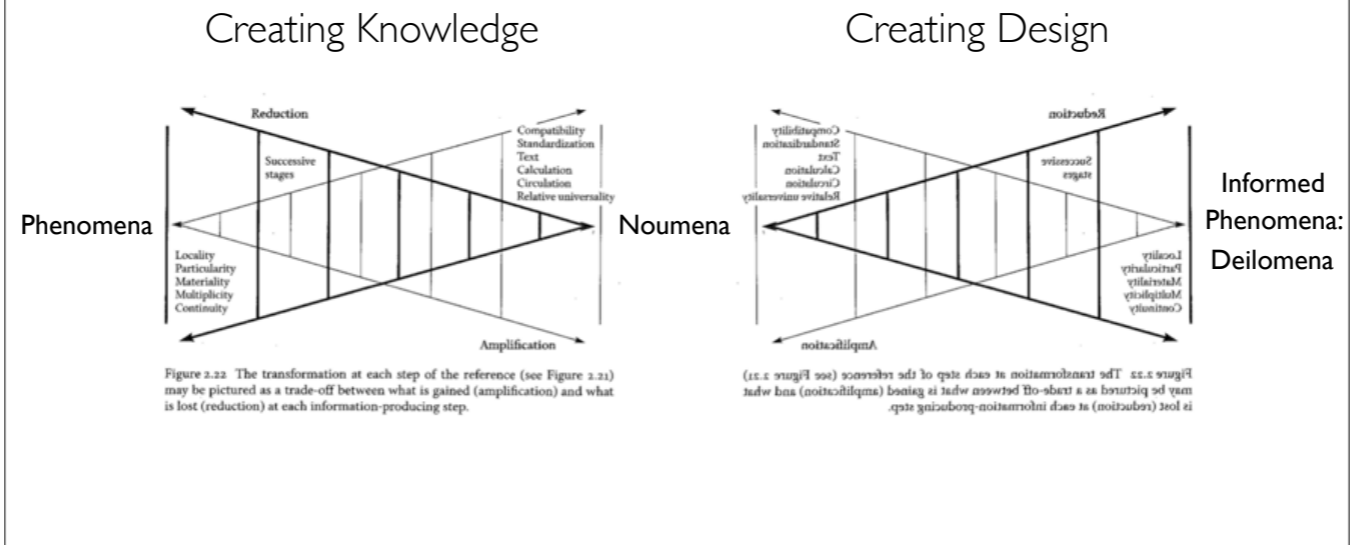
From Creating Knowledge to Creating Design



I think in truth the path is not so linear,

Though the beginning and the ending seem correct

From Creating Knowledge to Creating Design



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.

Song 10 (Op. 48, No. 8)

Und wüßten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen
zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,
wie ich so traurig und krank,
sie ließen fröhlich erschallen
erquickenden Gesang.

Und wüßten sie mein Wehe,
die goldenen Sternelein,
sie kämen aus ihrer Höhe,
und sprächen Trost mir ein.

Die alle können's nicht wissen,
nur Eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.

Poem XXII

And if they knew it, the blooms, the little ones,
how deeply wounded my heart is,
they would weep with me
to heal my pain.

And if they knew it, the nightingales,
how I am so sad and sick,
they would merrily unleash
refreshing song.

And if they knew my pain,
the golden little stars,
they would descend from their heights
and would comfort me.

All of them cannot know it,
only one knows my pain,
she herself has indeed torn,
torn up my heart.

http://www.jamescsliu.com/classical/Schumann_Op48_original.html#song03

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.











Culture = Objects + Behaviors + Narratives.

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.

$$F = G \frac{m_1 m_2}{r^2}$$



https://upload.wikimedia.org/wikipedia/commons/thumb/1/13/NanoRacksCubeSatLaunch_ISS038-E-056389.jpg/1280px-NanoRacksCubeSatLaunch_ISS038-E-056389.jpg

design is a conversation across time, space, and culture

design is a conversation across time, space, and culture

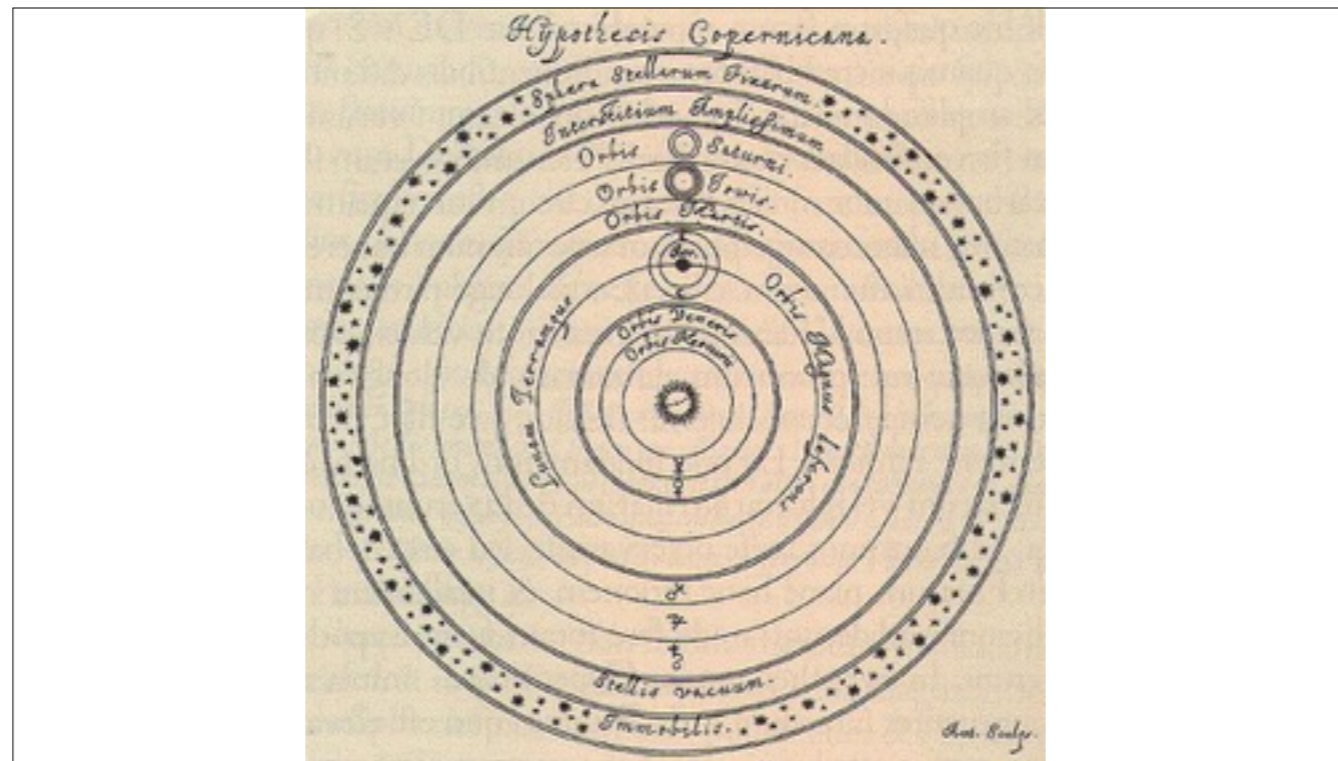
“all design is redesign” – Leifer’s First Law



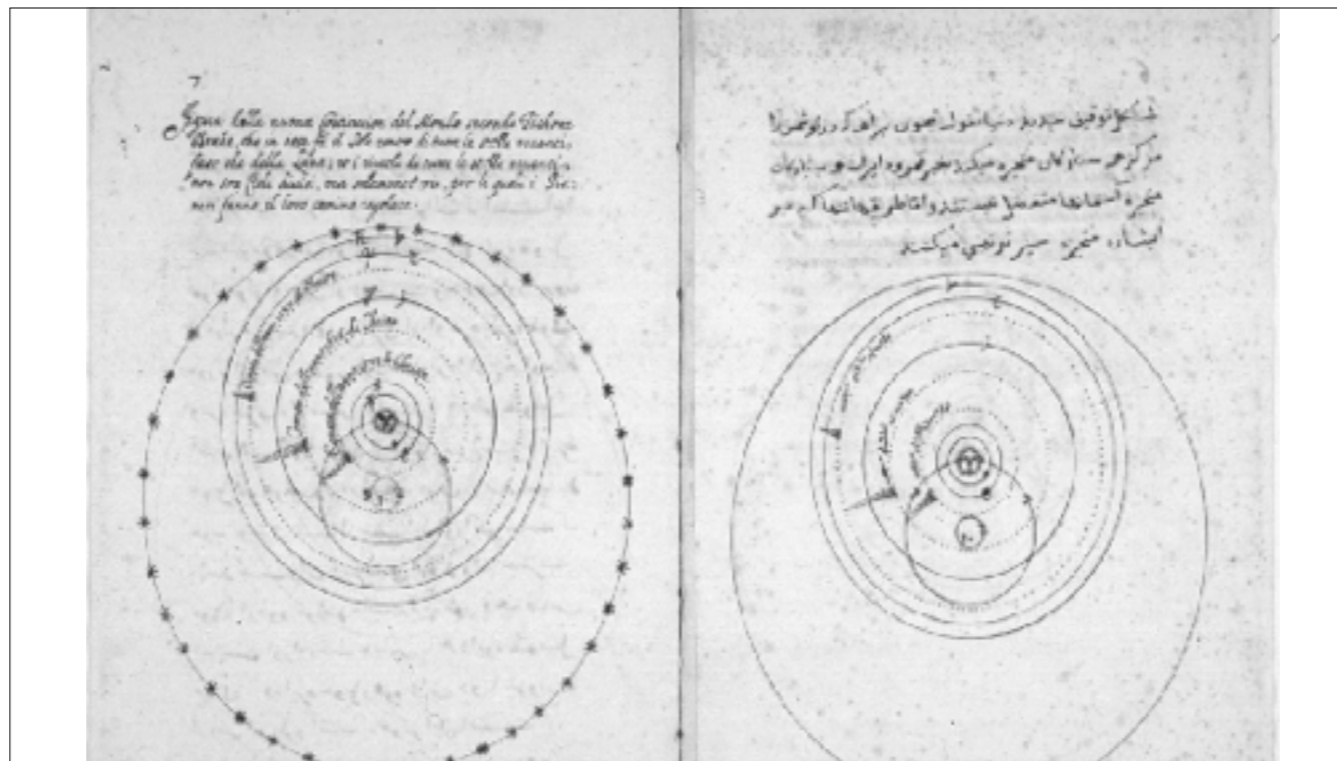




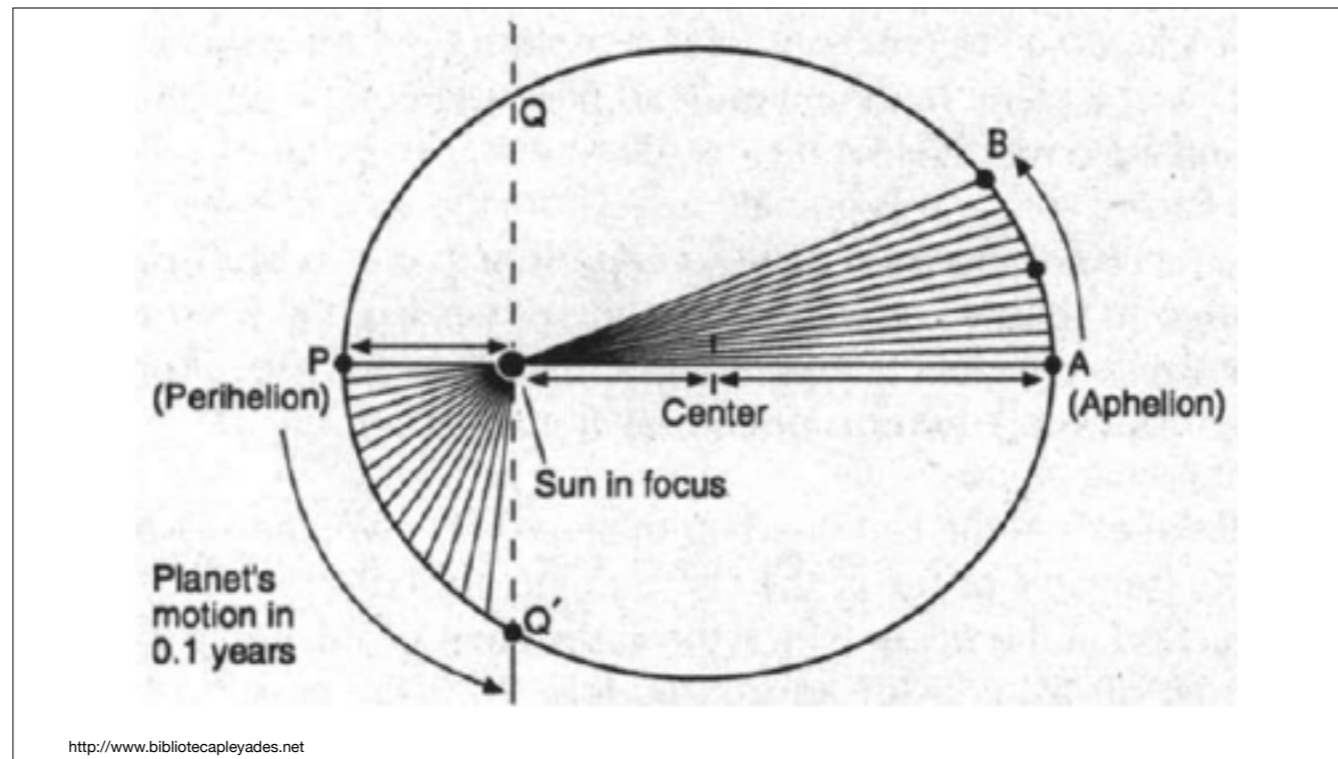
Ptolemy geocentric system



Copernicus heliocentric system

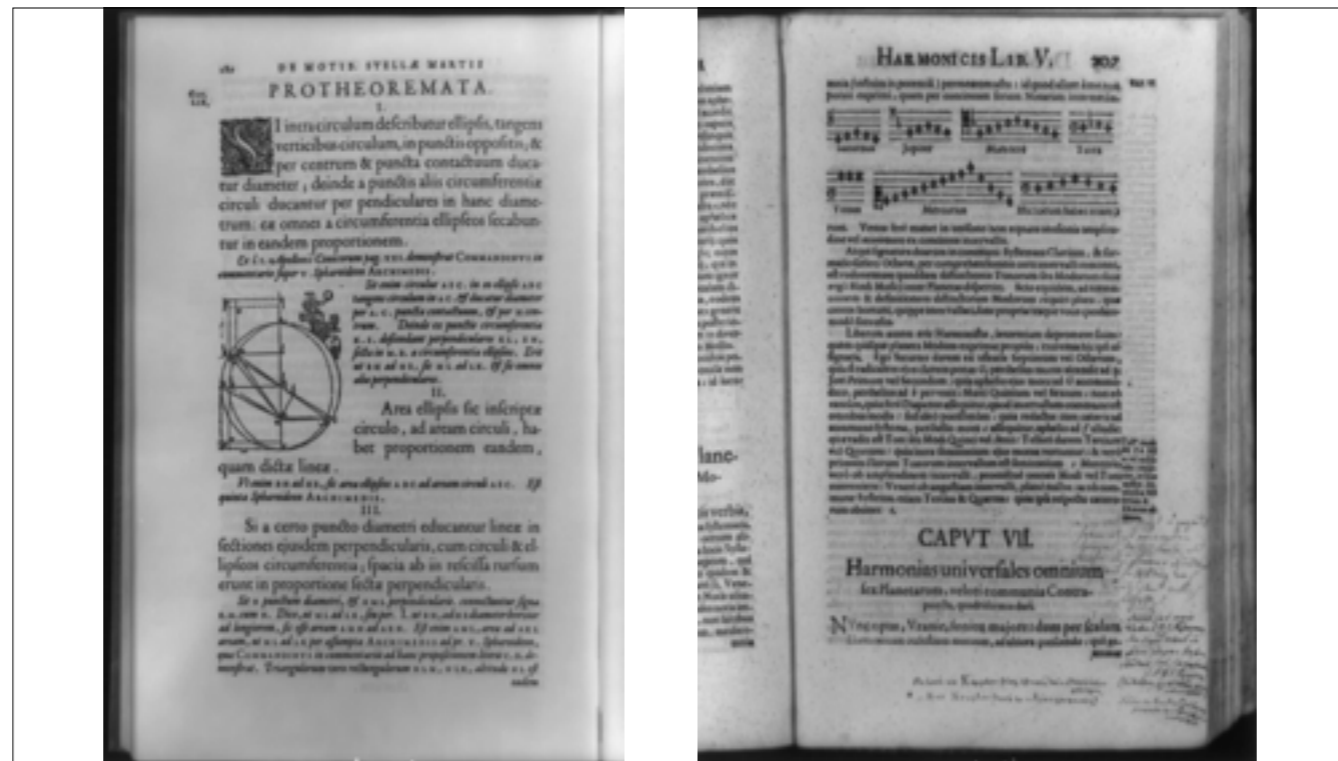


Tyco Brahe hybrid system

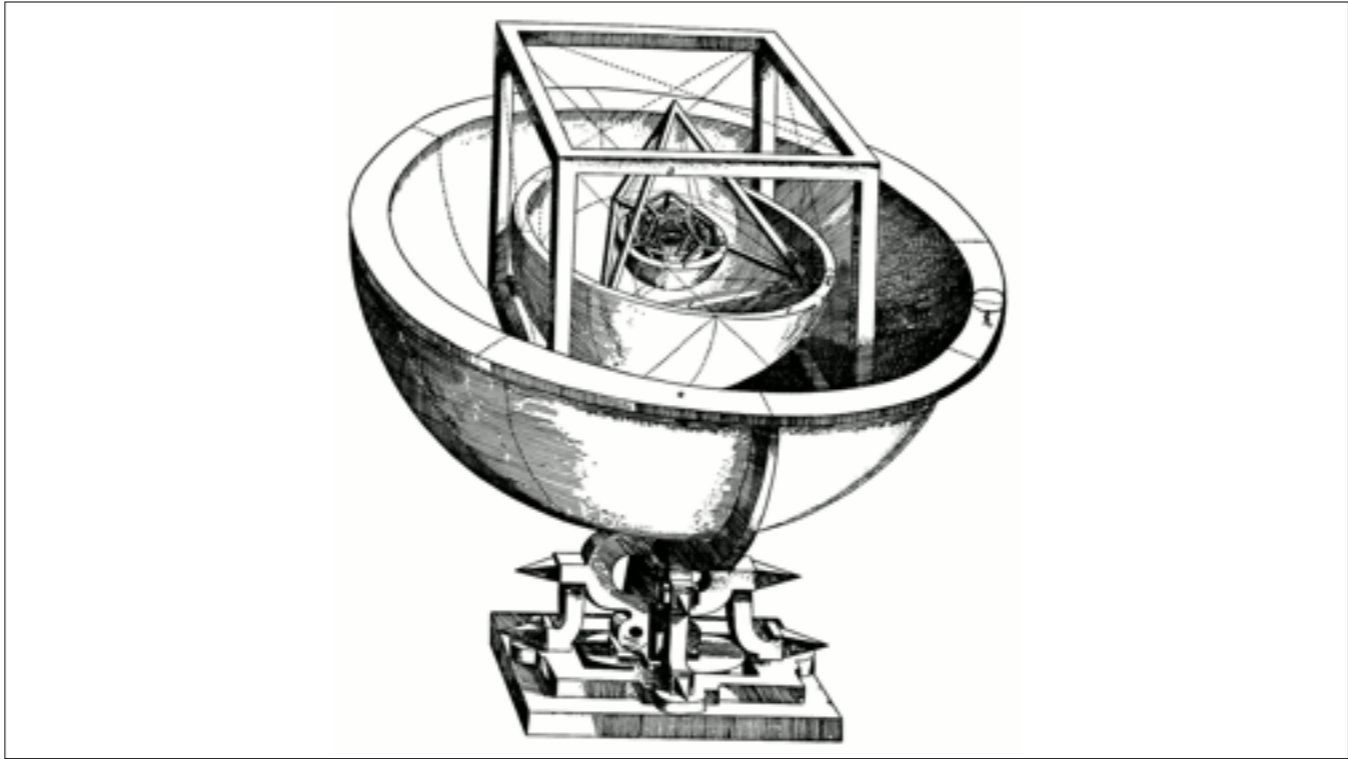


http://www.bibliotecapleyades.net/ciencia/ciencia_globalwarmingpseudo36.htm

Kepler elliptical system



Kepler's music of the spheres



kepler



Apollodorus of Damascus



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Borromini











Gaudí





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Gaudi



creators of design and creators of knowledge create **logos**

Logos means “ratio”, or hierarchical structure.

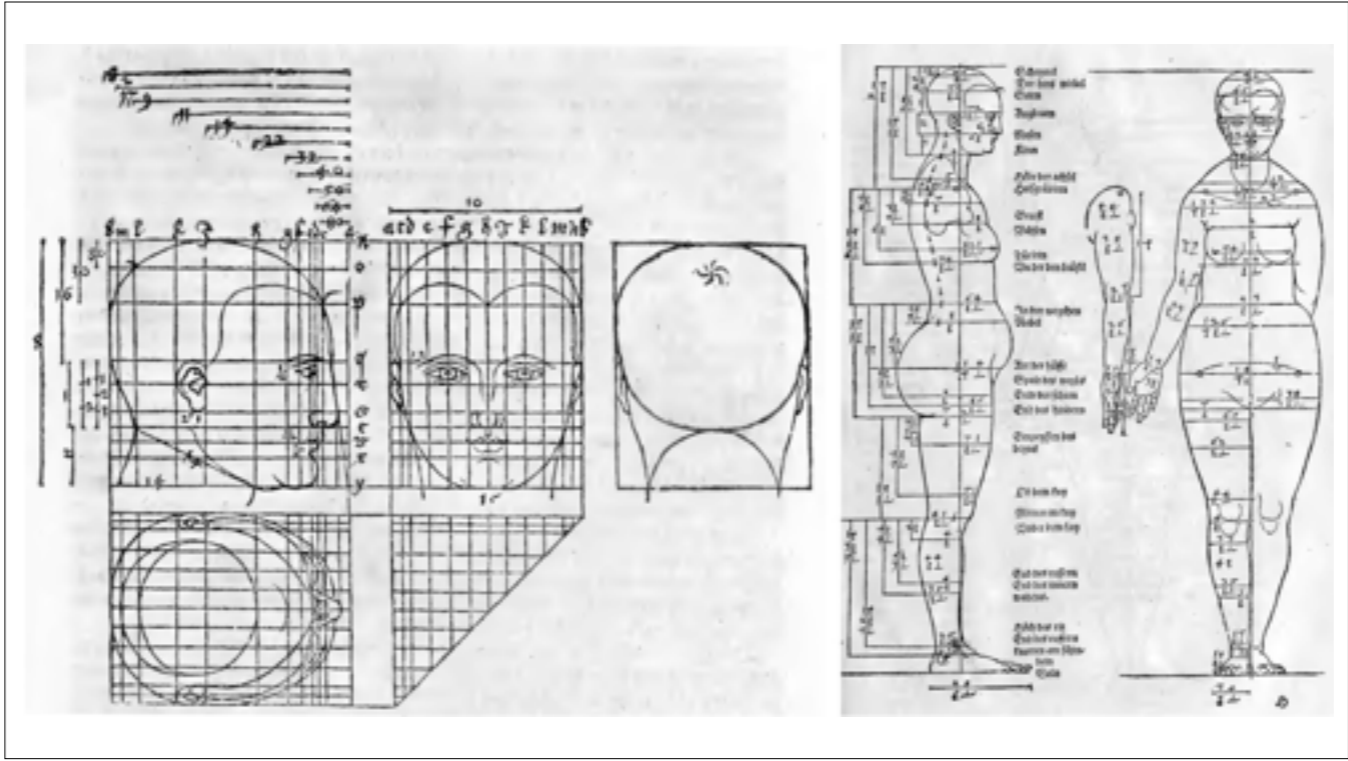
To create *logos* is to either change existing structures
or
to identify or compose new structures
where none have existed before.

Making meaning relies on creating perceptual hierarchical structures, or *logos*.

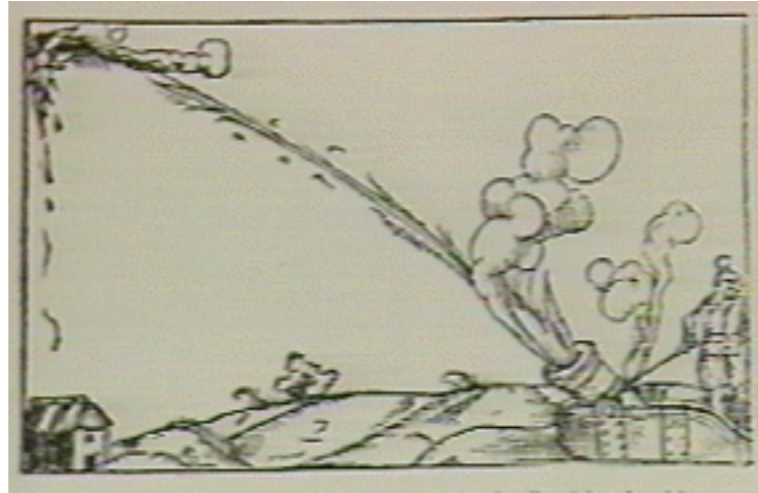
This is true in any domain of invention.



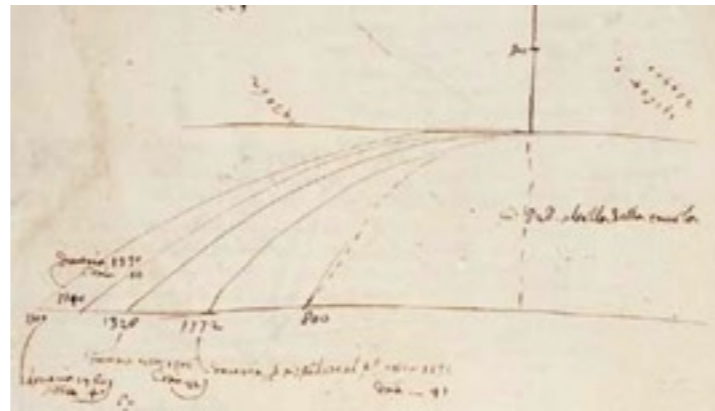
da Vinci proportions, drawing in the language of nature or God



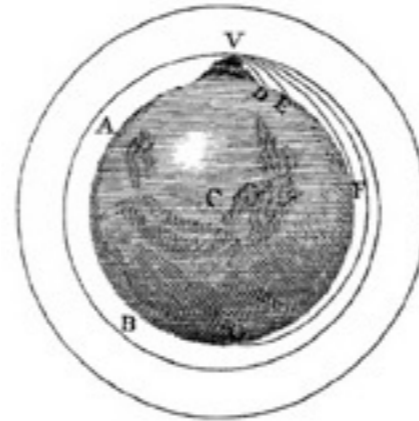
Albert Durer



Aristotelian Impetus



Galilean Parabolic Motion



Newtonian Projectile Motion

PHILOSOPHIÆ
NATURALIS
PRINCIPIA
MATHEMATICA.

AUCTOR JS. NEWTON, Trin. Coll. Cantab. Soc. Matheseos
Professore Lucasiano, & Societatis Regiæ Sodali.

IMPRIMATUR.
S. PEPYS, Reg. Soc. PRÆSES.
Julii 5. 1686.

LONDINI,

Jussu Societatis Regiæ ac Typis Josephi Streater. Prostat apud
plures Bibliopolas. 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 AHKB, ahkb, be two equal spherical superficies described about

SEC. XII.]

OF NATURAL PHILOSOPHY.

219

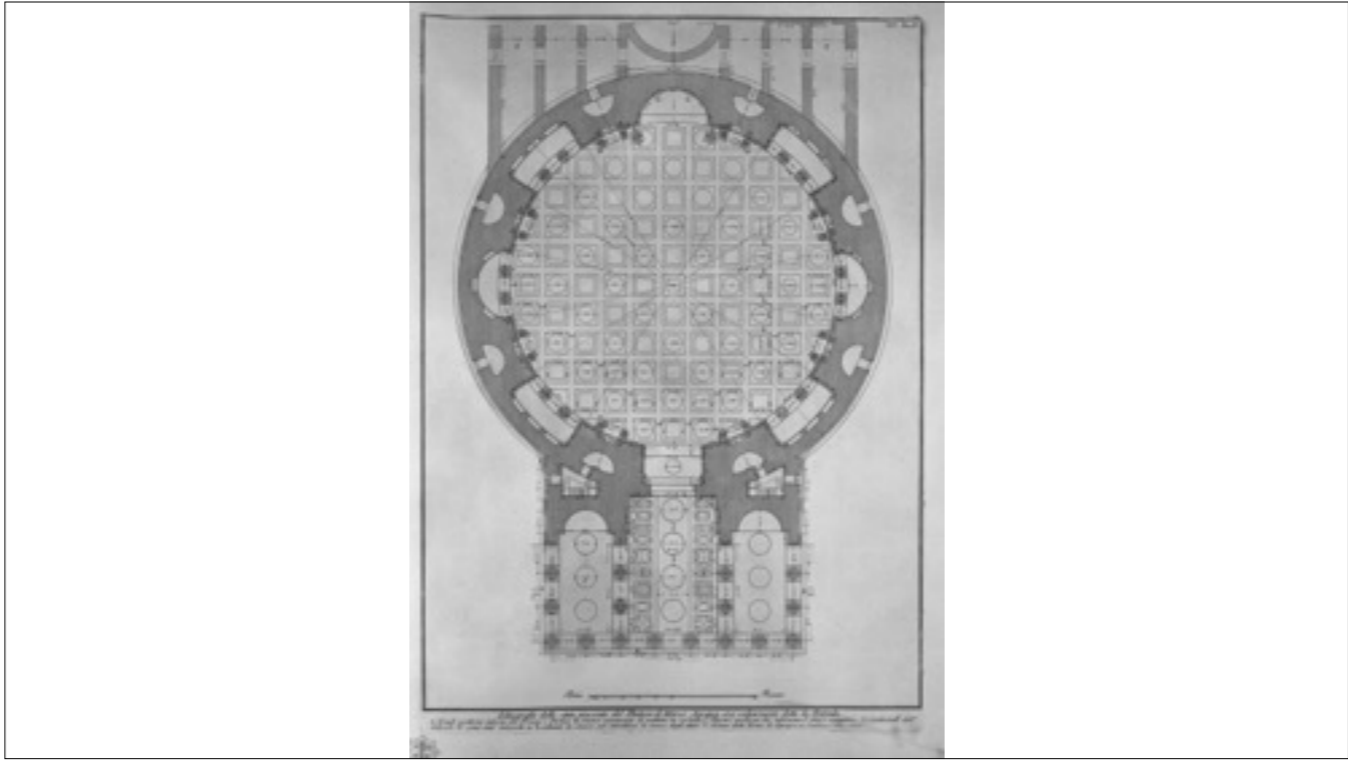
the centre S, s; their diameters AB, ab; and let P and p be two corpuscles situate without the spheres in those diameters produced. Let there

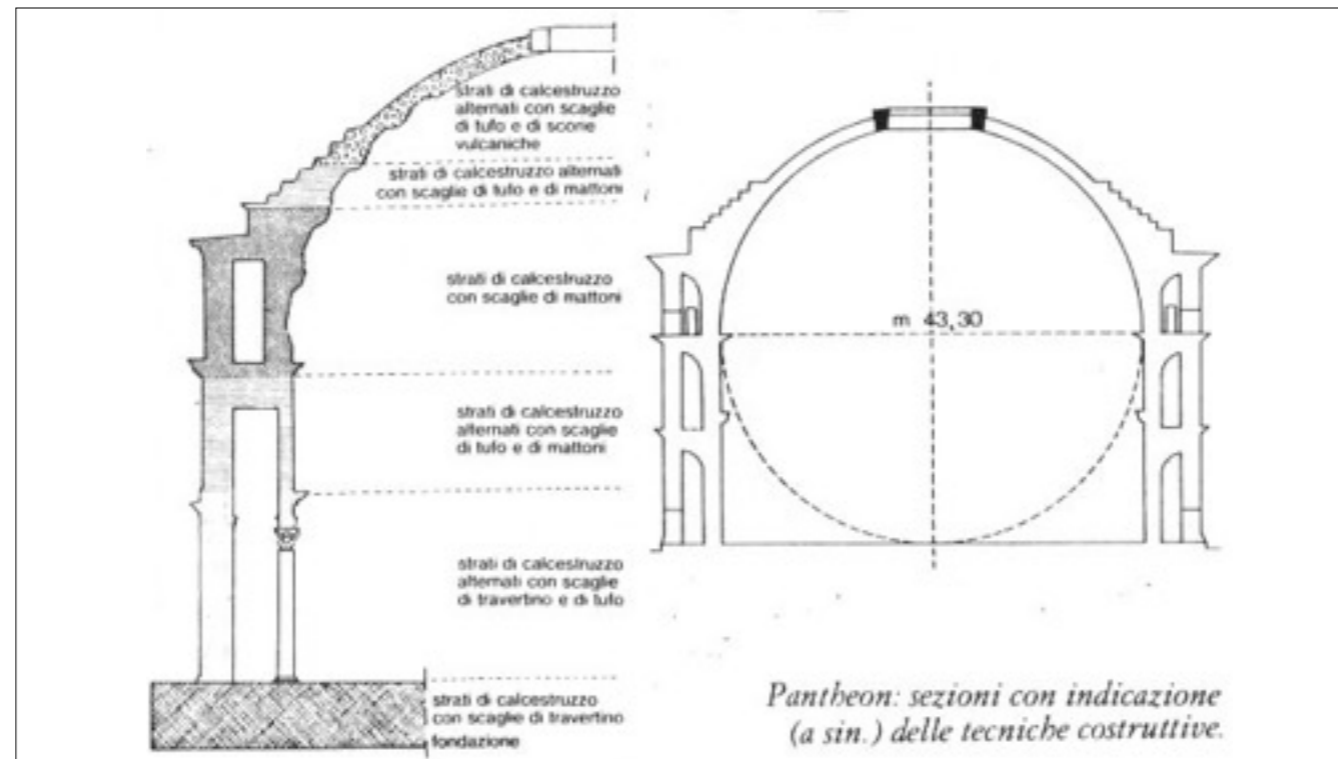


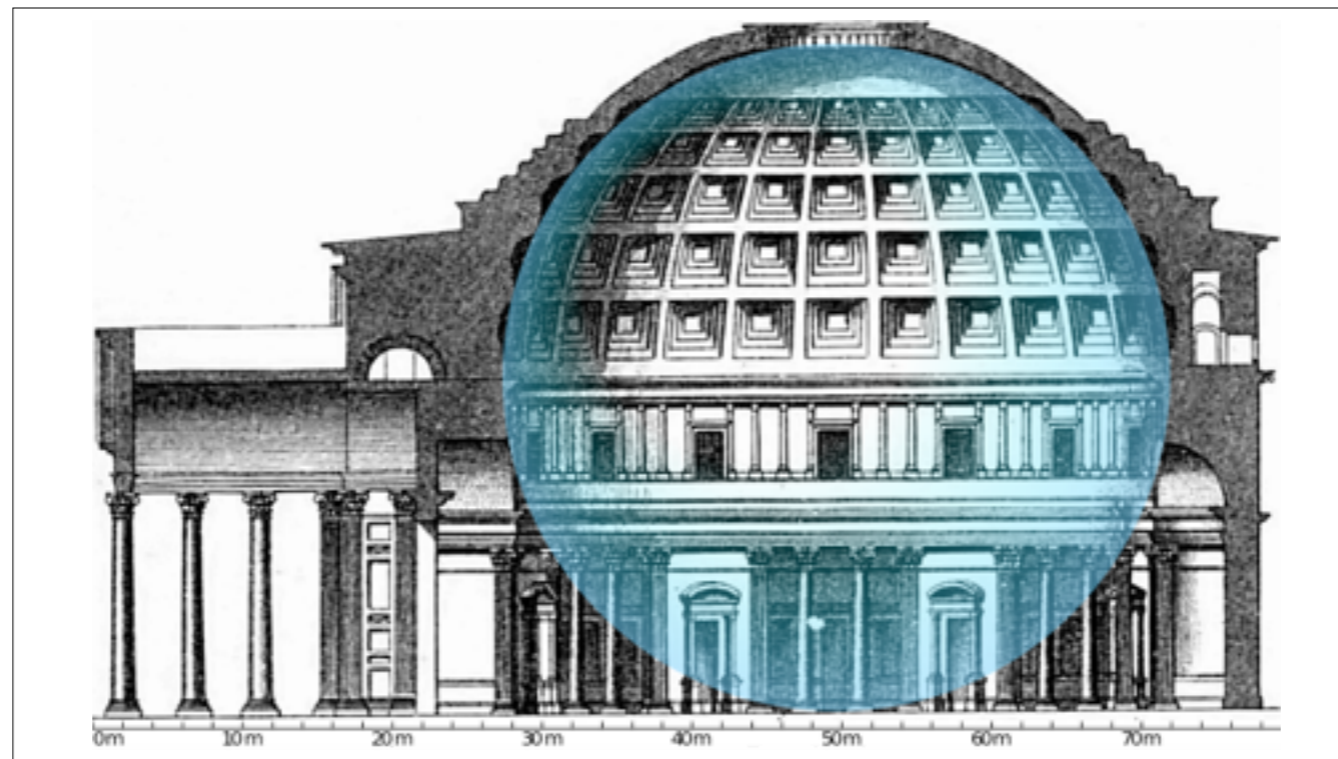
be drawn from the corpuscles the lines PHK, PIL, phk, pil, cutting off from the great circles AHB, ahb, the equal arcs HK, hk, IL, il; and to those lines let fall the perpendiculars SD, sd, SE, se, IR, ir; of which let SD, sd, cut PL, pl, in F and f. Let fall also to the diameters the perpen-

$$F = G \frac{m_1 m_2}{r^2}$$



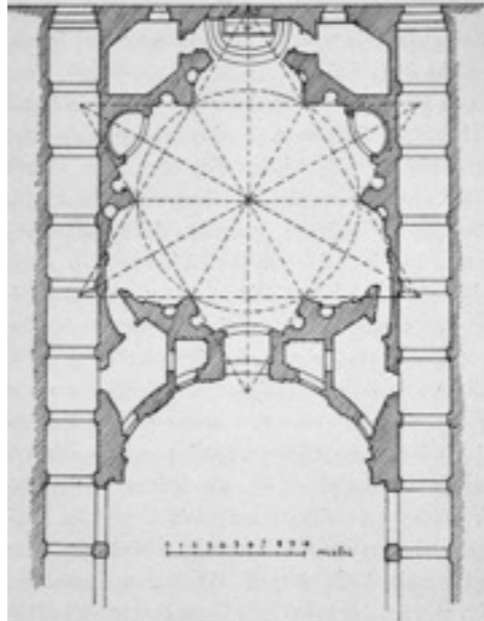






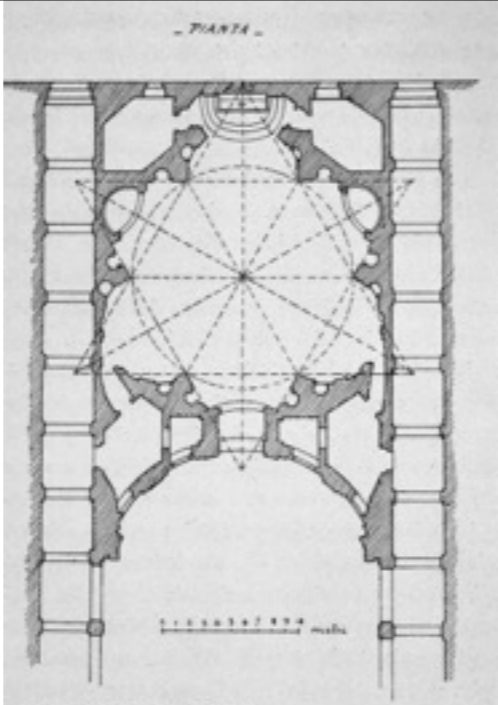


- Pianta -

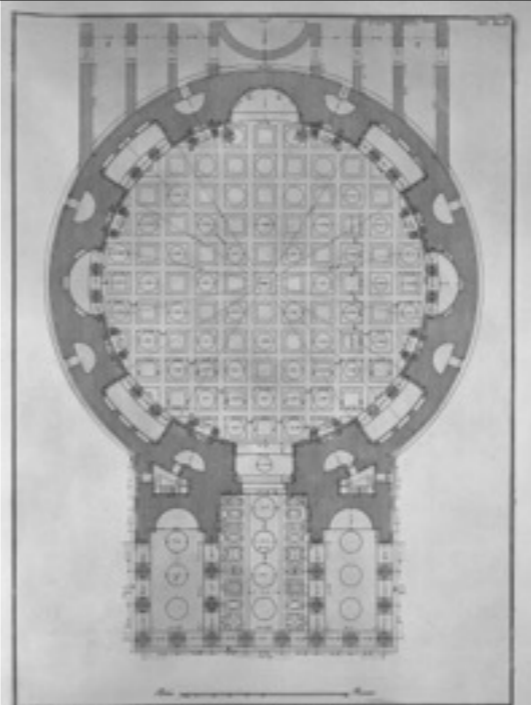


1 2 3 4 5 6 7 8 9 10 metri

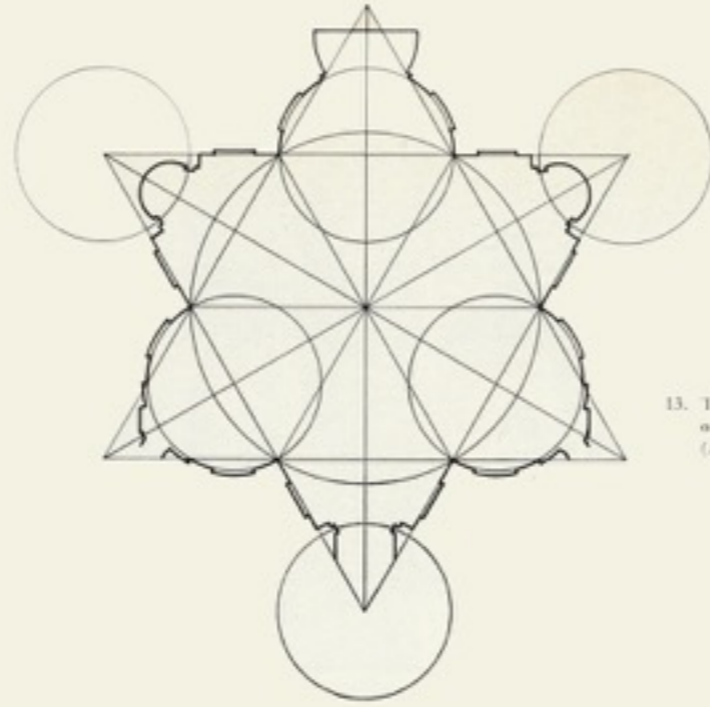
- Pianta della cappella di S. Ivo.



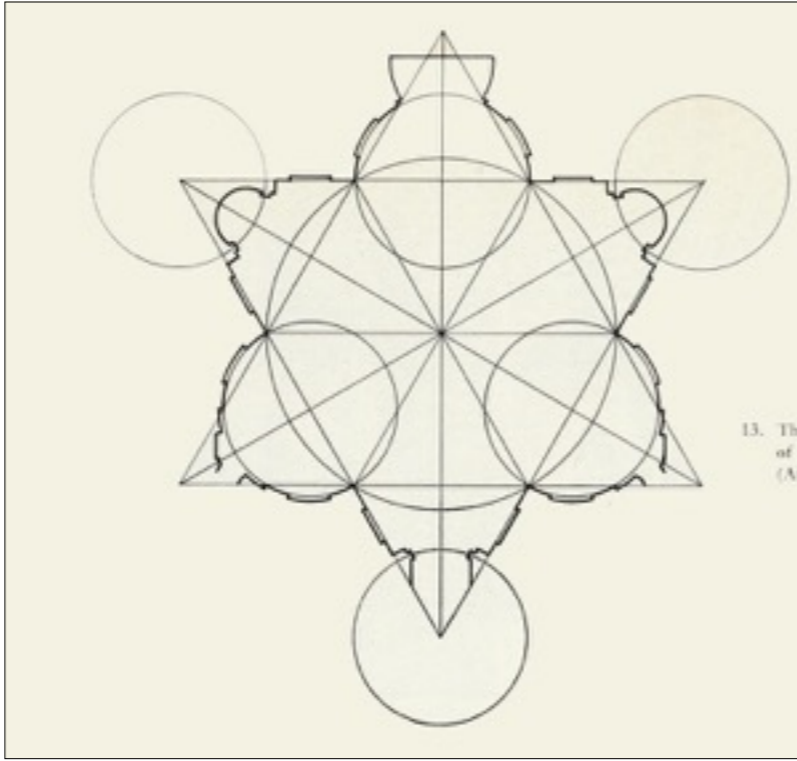
Pianta della cappella di S. Ivo.



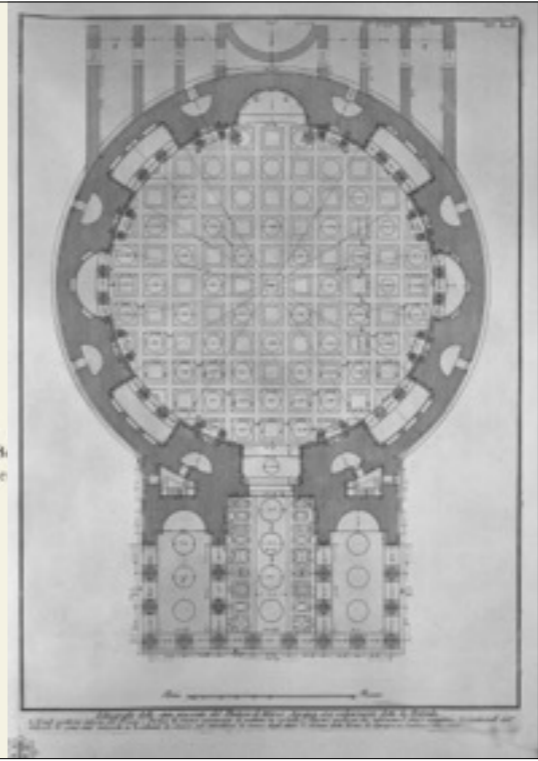
Una pianta della cappella di S. Ivo, nella quale si vede l'architettura della cupola, e l'idea dell'ordine, e della disposizione delle colonne.



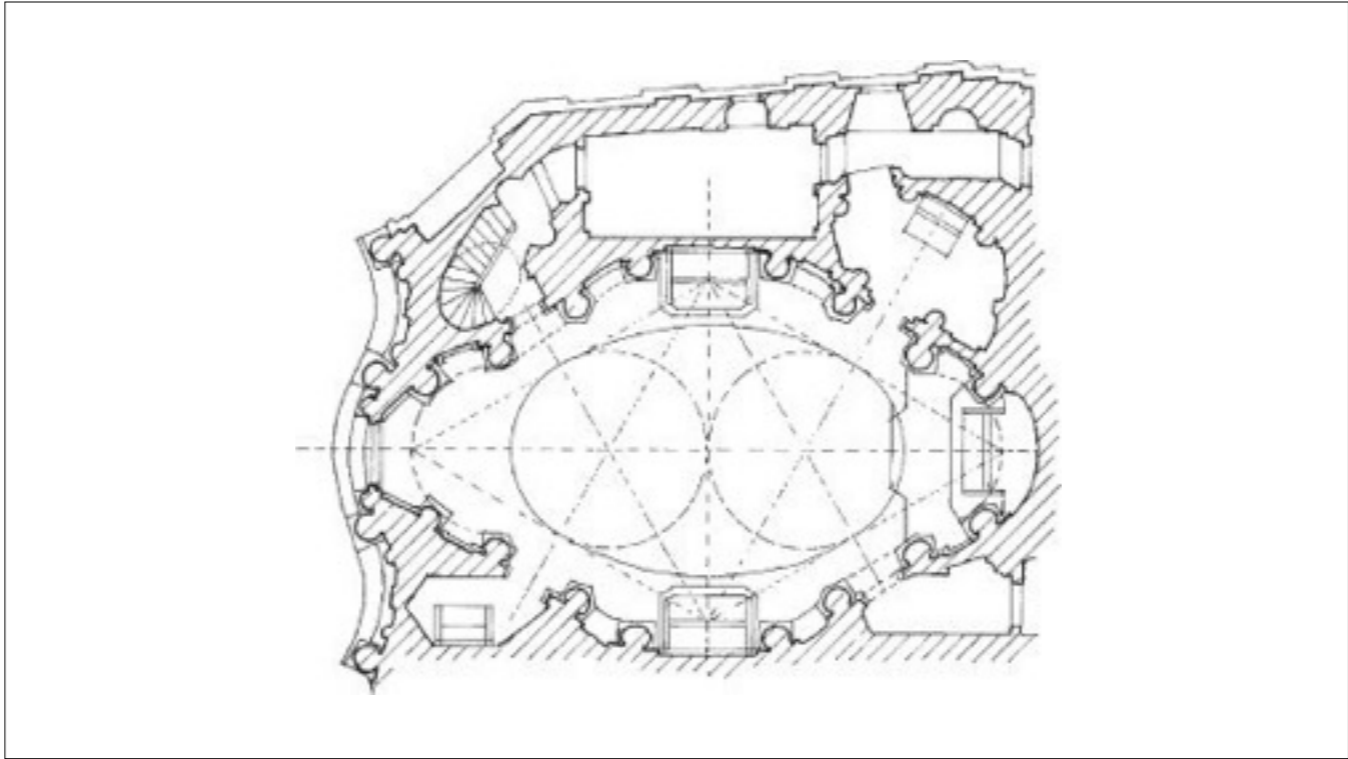
13. The geometrical scheme of Borromini's Sant'Ivo. (After Benevolo).



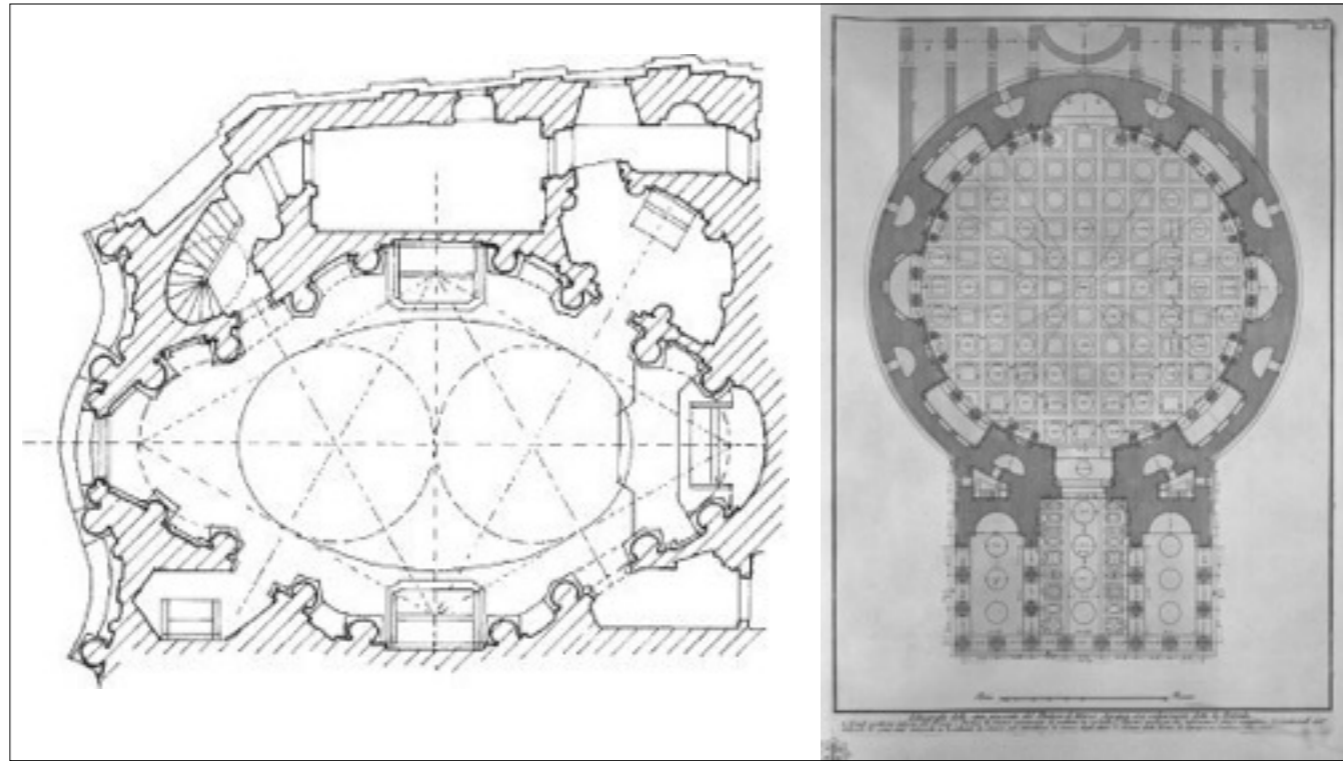
13. The
of B
(After



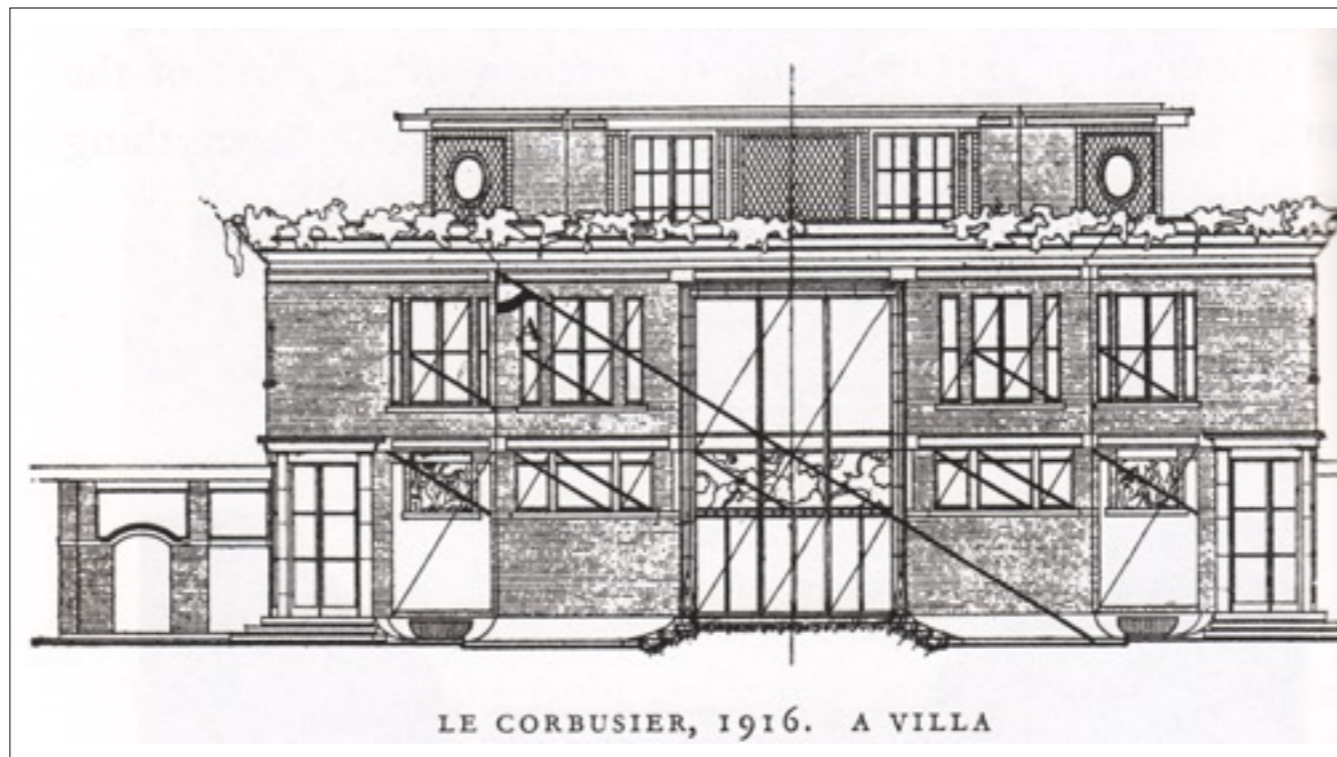




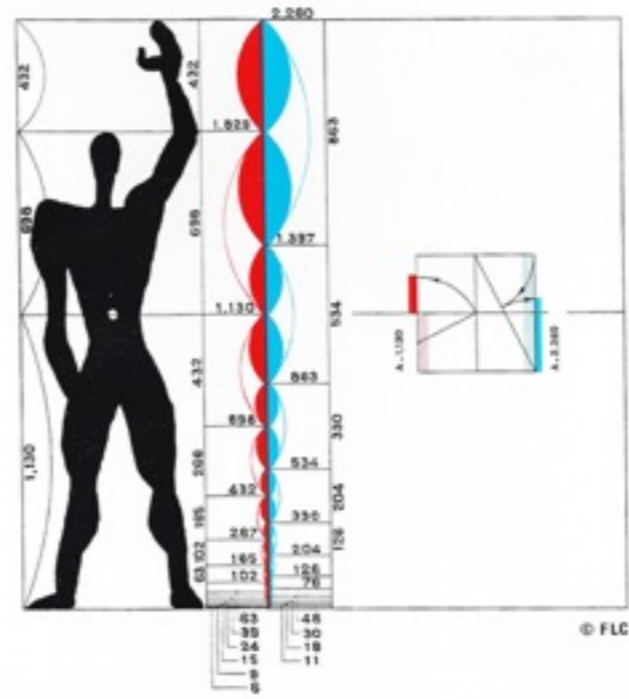
https://www.jstor.org/stable/991646?seq=1#fndtn-page_thumbnails_tab_contents

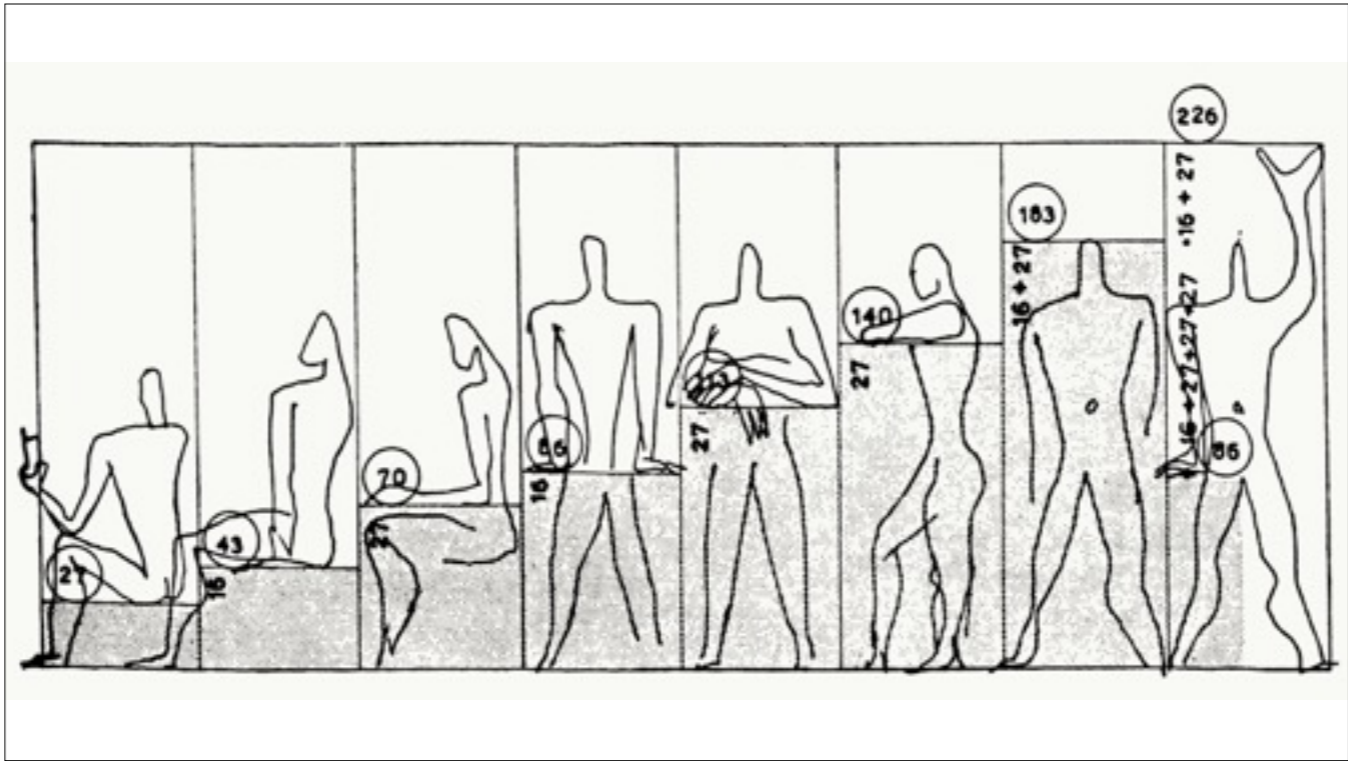


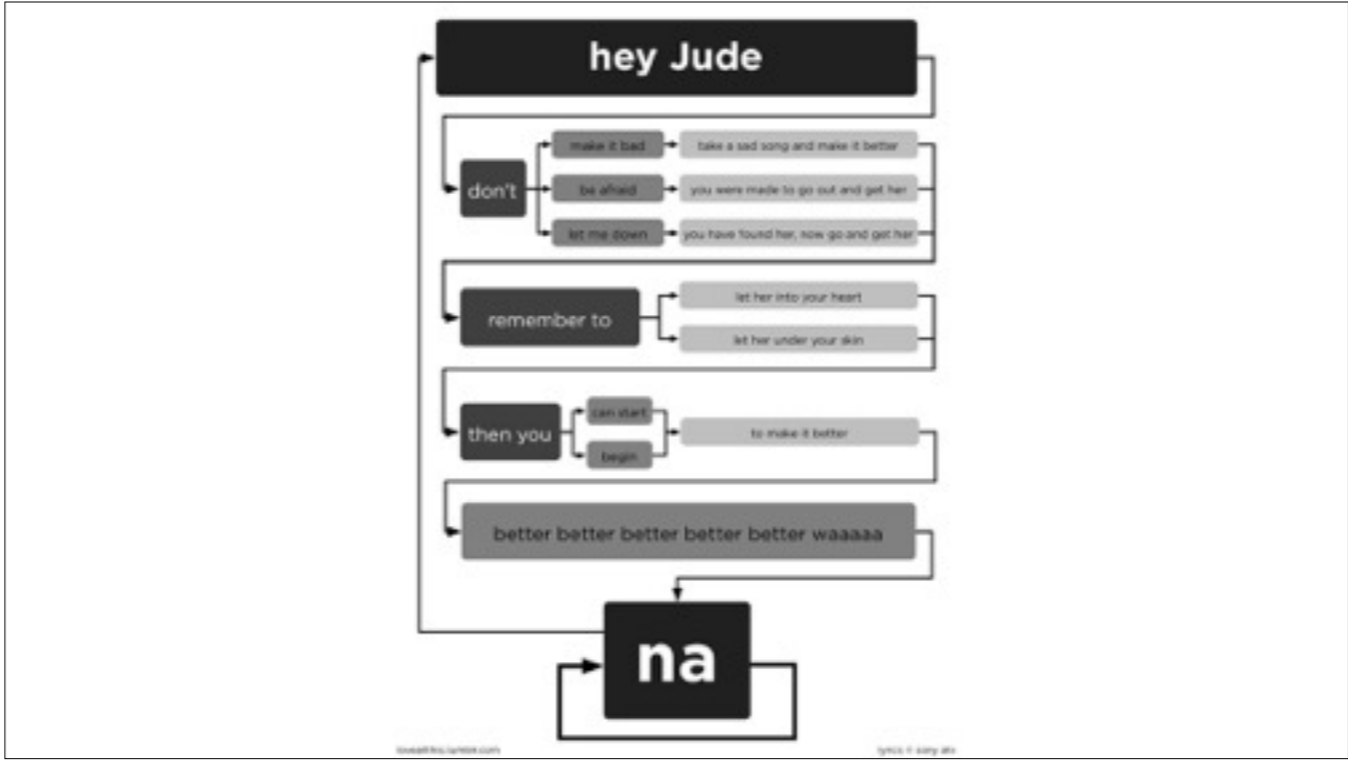
https://www.jstor.org/stable/991646?seq=1#fndtn-page_thumbnails_tab_contents



LE CORBUSIER, 1916. A VILLA







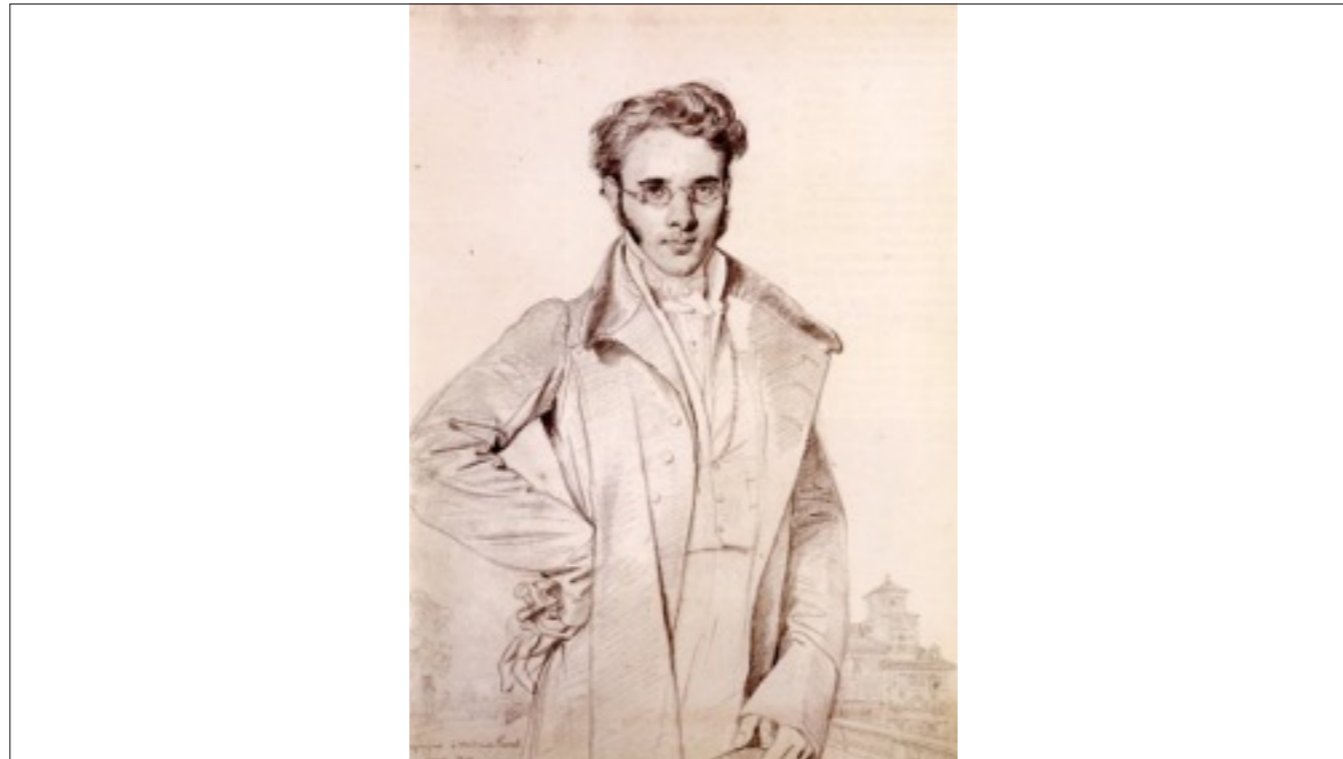
contrast = interest



slow and smooth, fast and rough

contrast = interest

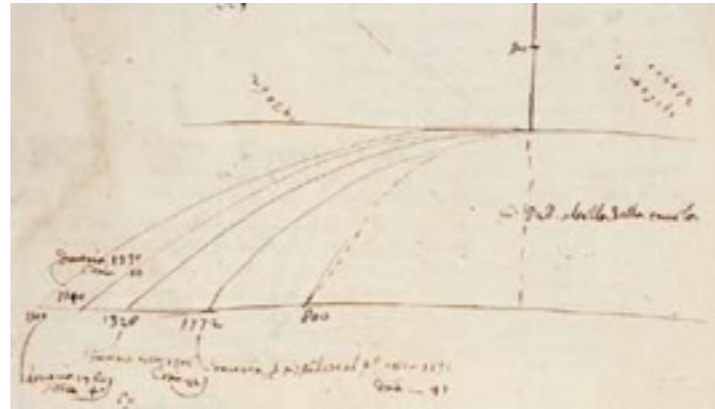
contrast is the vehicle of the logos



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

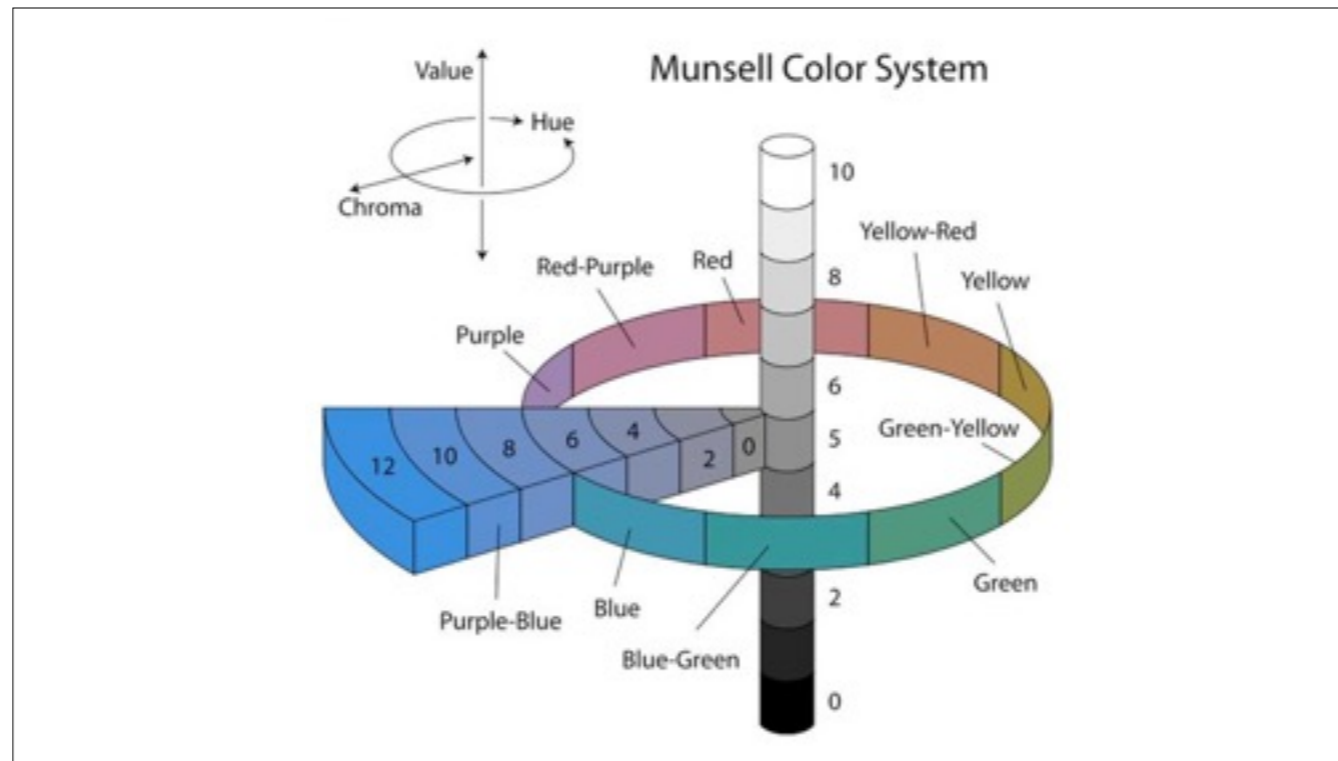






Galilean Parabolic Motion

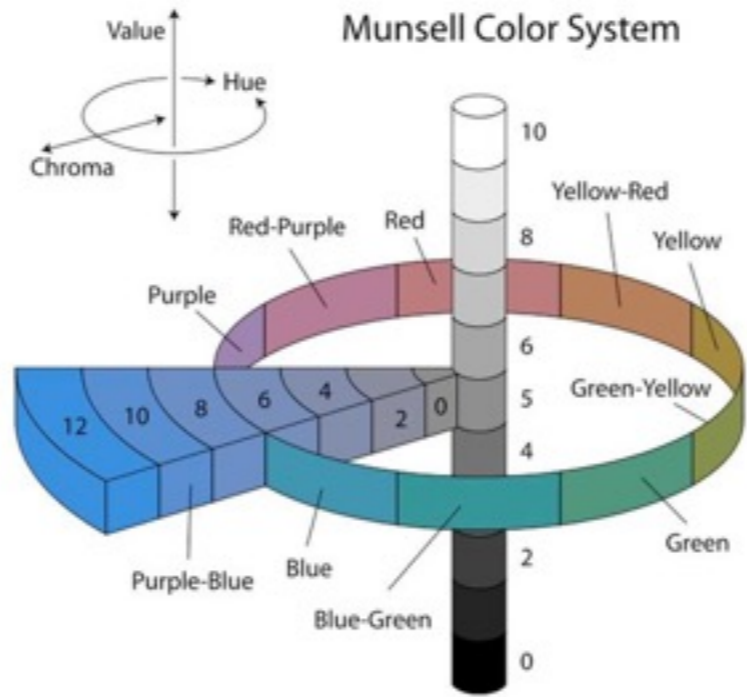
x and y coordinates in contrast in the context of time



light to dark
saturated to desaturated
warm to cool (complementary colours)



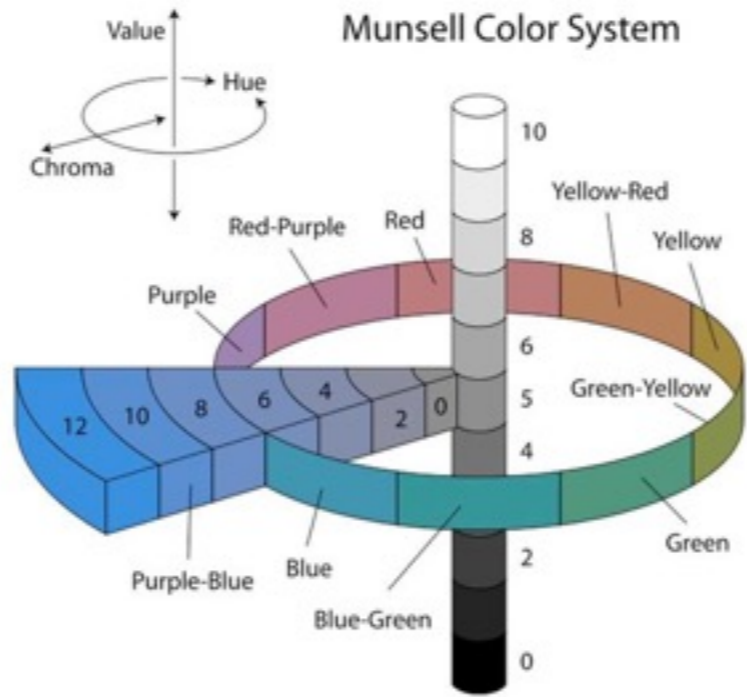
Munsell Color System





the most contrast is in the centre, as Turner would instruct other painters

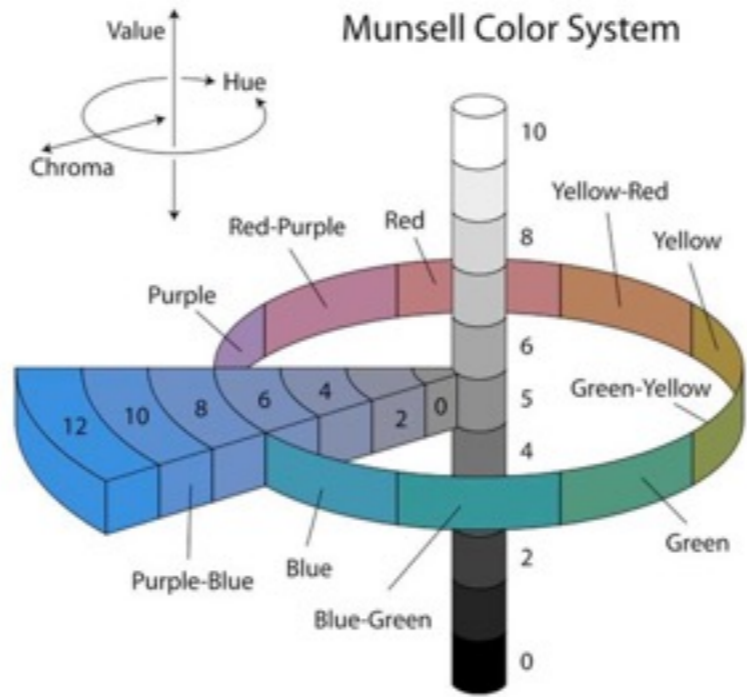
Munsell Color System





winter is cool grey, concave and pulling back
spring is multicoloured, convex (pregnant) and giving out

Munsell Color System



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

A Tale of Two Cities *Charles Dickens*

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*

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it was the epoch of **belief**, it was the epoch of **incredulity**,
it was the season of **Light**, it was the season of **Darkness**,
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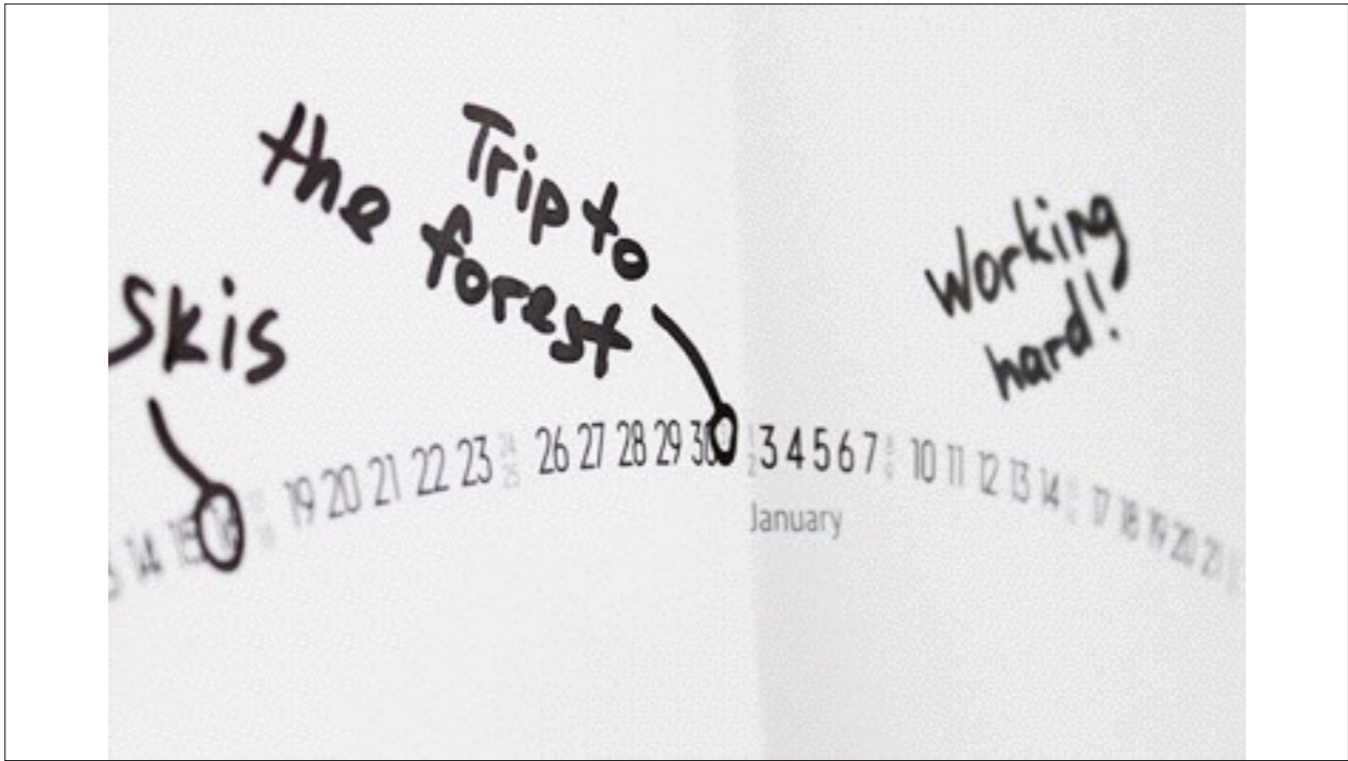
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It was the best of times, it was the worst of times,
it was the age of wisdom, it was the age of foolishness,
it was the epoch of belief, it was the epoch of incredulity,
it was the season of Light, it was the season of Darkness,
it was the spring 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.





20. thirteen

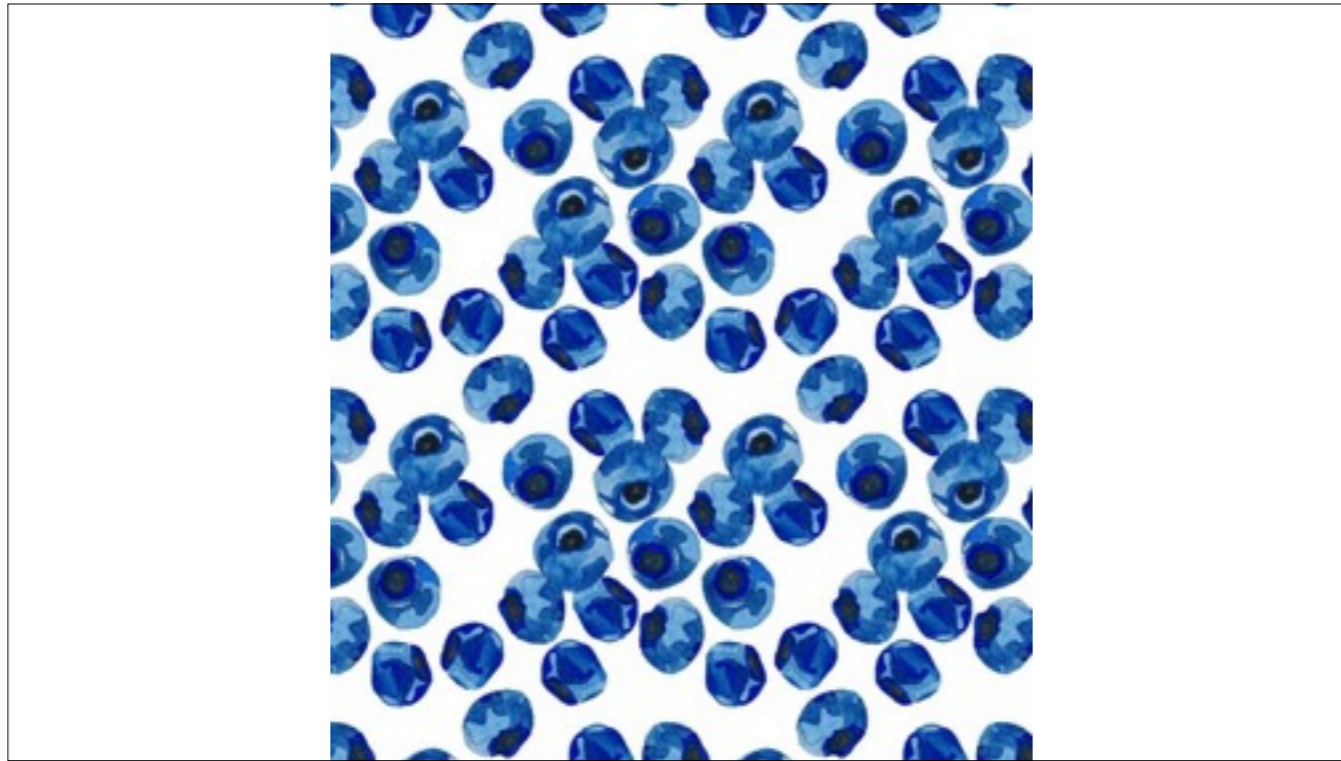
J	F	M	A	M	J	J	A	S	O	N	D
-	01	01	-	-	01	-	-	01	-	01	01
-	02	02	-	-	02	-	-	-	-	02	-
-	03	03	-	-	-	-	03	-	-	03	-
04	-	-	-	04	-	-	04	-	-	04	-
05	-	-	05	05	-	05	-	-	05	-	-
06	-	-	06	-	06	-	06	-	06	-	06
-	-	-	07	-	07	-	07	-	07	-	07
-	08	08	-	-	08	-	-	08	-	08	08
-	09	09	-	-	09	-	-	-	-	09	-
-	10	10	-	-	-	-	10	-	-	10	-
11	-	-	-	11	-	-	11	-	-	-	-
12	-	-	12	12	-	-	-	-	12	-	-
13	-	-	13	-	13	-	13	-	13	-	13
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-	29	29	-	-	29	-	-	29	-	29	29
-	30	-	-	30	-	-	30	-	-	30	-
-	31	-	31	-	-	31	-	-	-	-	-



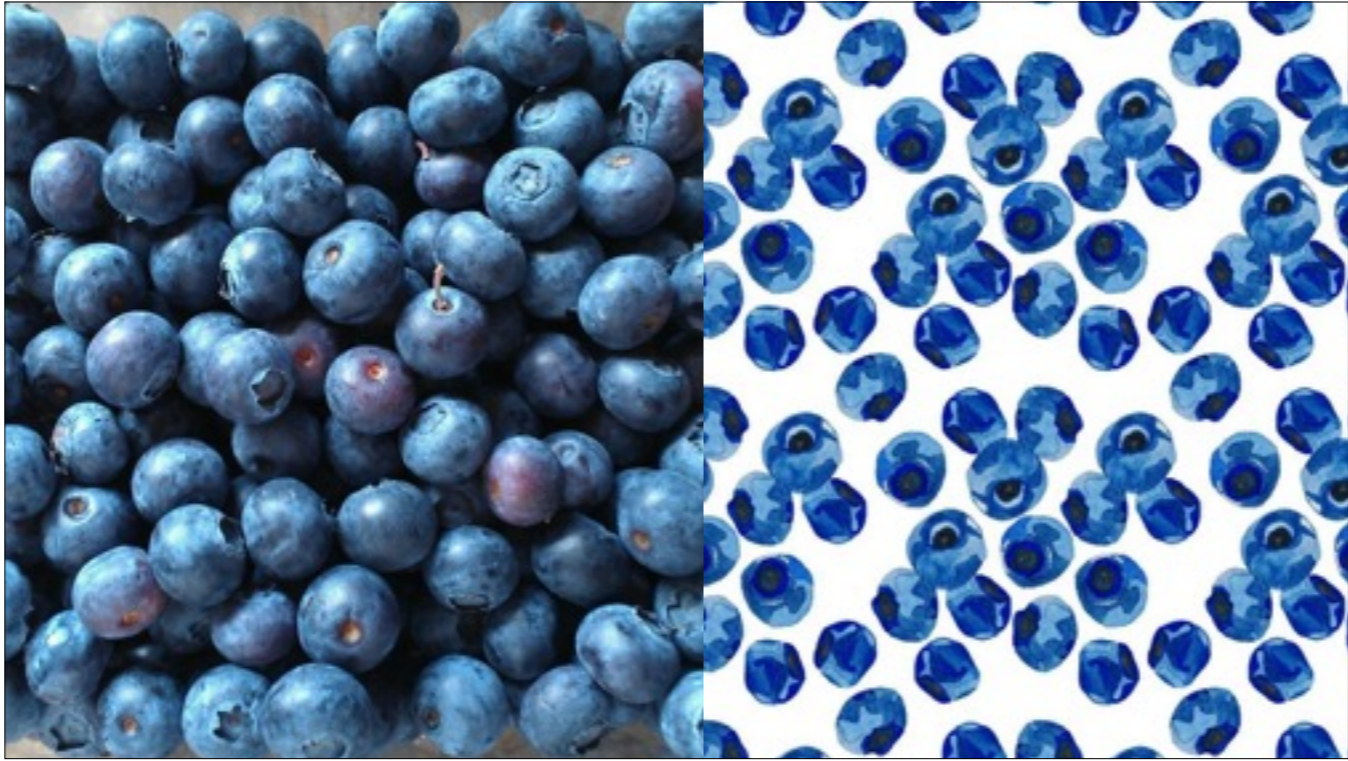
Isaiah the great story of the west, when the vengeful God becomes the loving God:
Every valley will be exalted, Every mountain will be brought low
He makes the rough plain, And the crooked straight
Listen to how the music embodies the contrasts, a study in exaltation

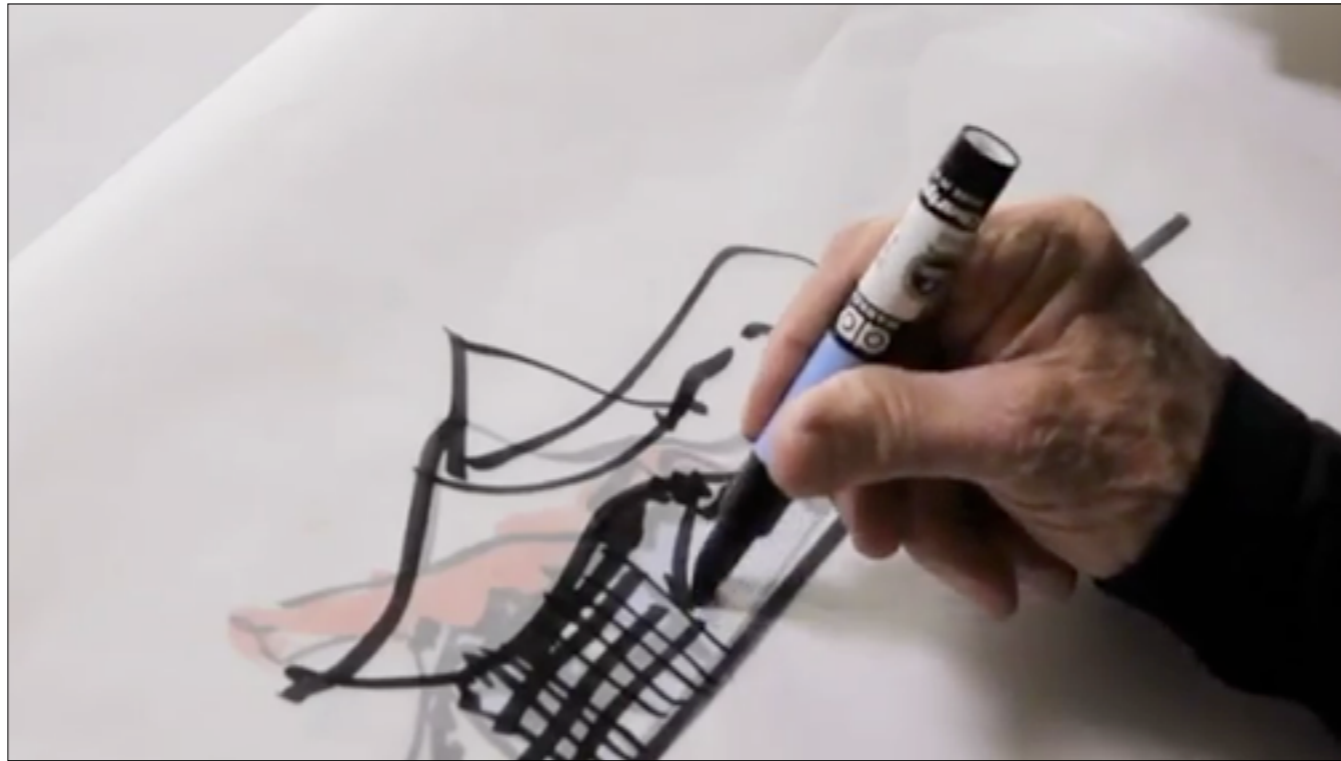
Part 3: Sensing and Sense Making in Design Creation





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)



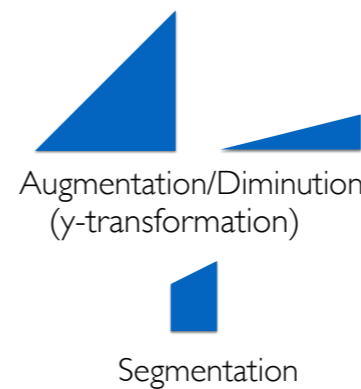
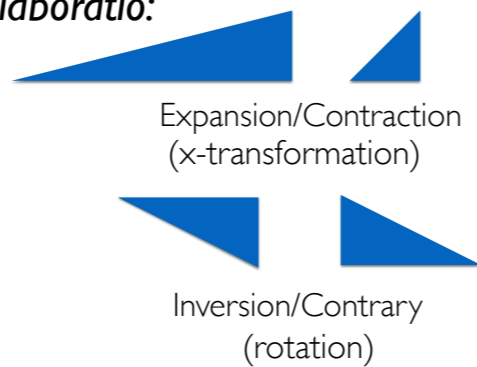
Inversion/Contrary
(rotation)

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

Inventio:



Elaboratio:



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

Inventio:



Elaboratio:



Sequencing
(repetition/transposition)

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 canons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.

Genres like canons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.

Dance genres are characterised by charm and grace.

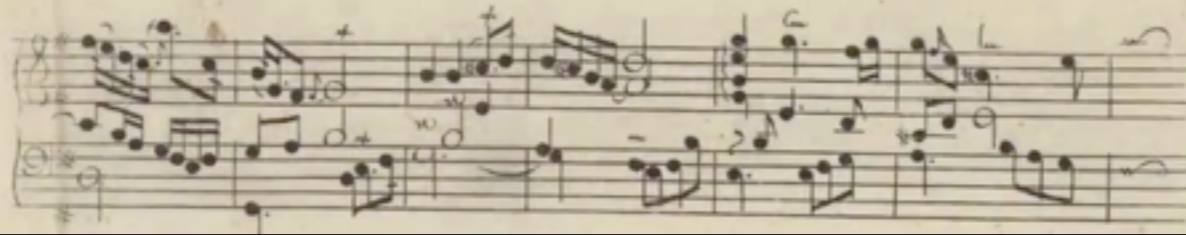
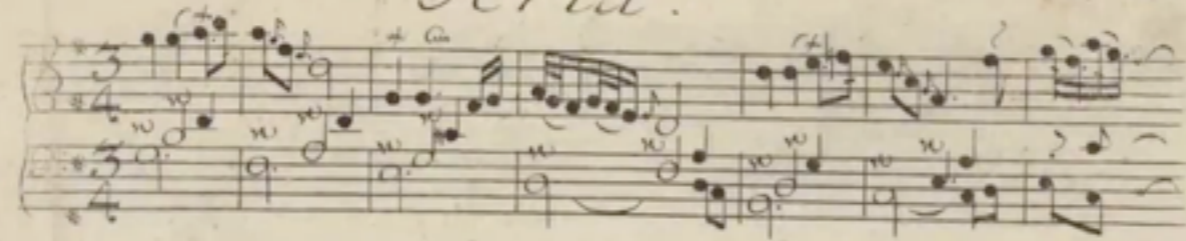
Genres like canons and fugues have specific expectations that deploy *elaborationes* in different ways than dance genres.

Dance genres are characterised by charm and grace.

Canons and fugues are characterised by wringing the most development out of an *inventio*.

Aria.

1.



Aria. 1.

The image shows a page of handwritten musical notation for an aria. The title "Aria." is written in a cursive hand at the top center, with a small "1." to its right. The music is arranged in two systems, each consisting of two staves. The notation includes various note values, rests, and ornaments. A red circle is drawn around a specific melodic phrase in the first system, which consists of a sequence of eighth and sixteenth notes. The paper is aged and shows some staining.

Aria. 1.

The image shows a page of handwritten musical notation for an "Aria". The title "Aria." is written in a cursive hand at the top center, with a small "1." to its right. The music is arranged in two systems, each consisting of two staves. The notation includes various note values, rests, and ornaments. A red circle is drawn around a specific note in the first system, first staff, which appears to be a sixteenth note with an ornament. The paper is aged and shows some staining.

Aria.

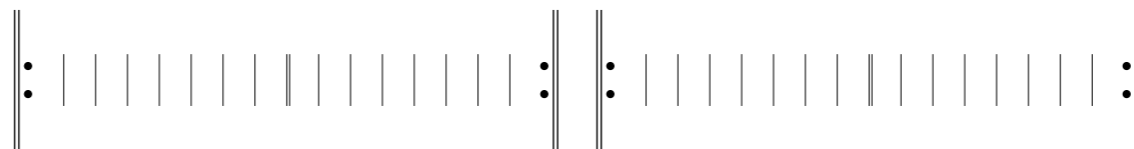
1.

The image shows a page of handwritten musical notation for an aria. The title "Aria." is written in a cursive hand at the top center, and the number "1." is written in the top right corner. The music is arranged in two systems, each consisting of two staves. The notation includes various note values, rests, and dynamic markings. A red oval is drawn around a section of the second staff in the first system, highlighting a specific musical phrase. The paper is aged and shows some staining.

Aria

16 Measures

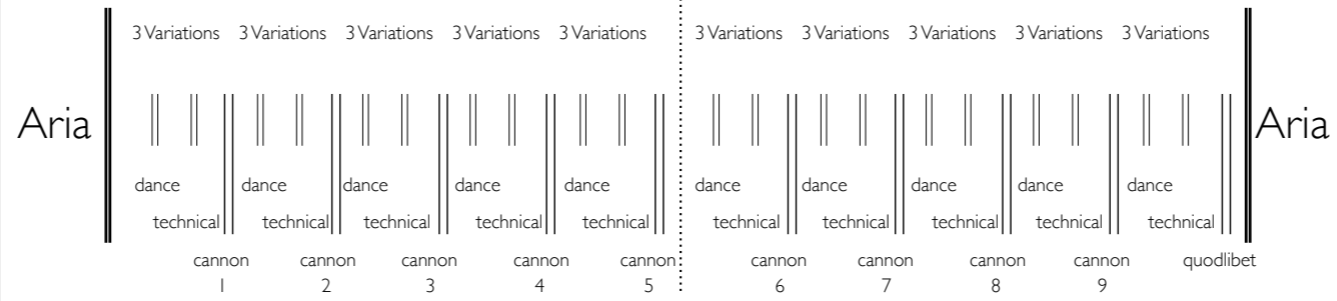
16 Measures



30 Variations

15 Variations

15 Variations

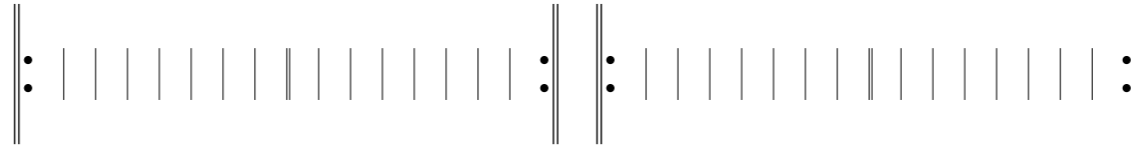


Aria

32 Measures

16 Measures

16 Measures



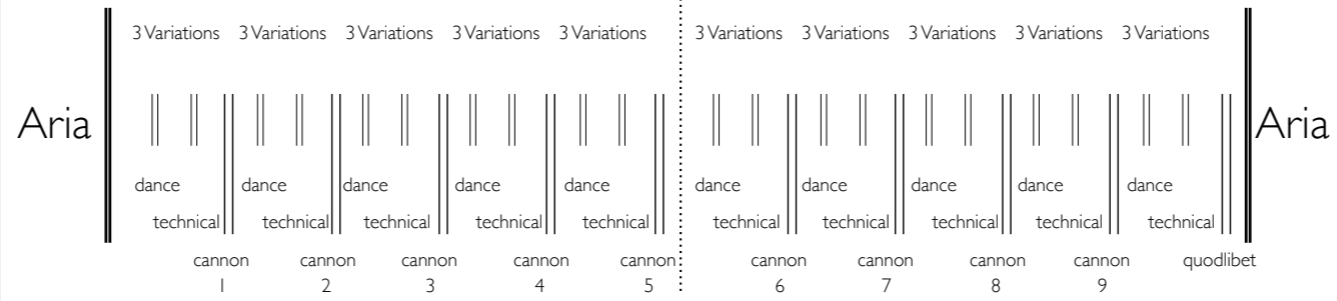
32 Movements

16 Movements

16 Movements

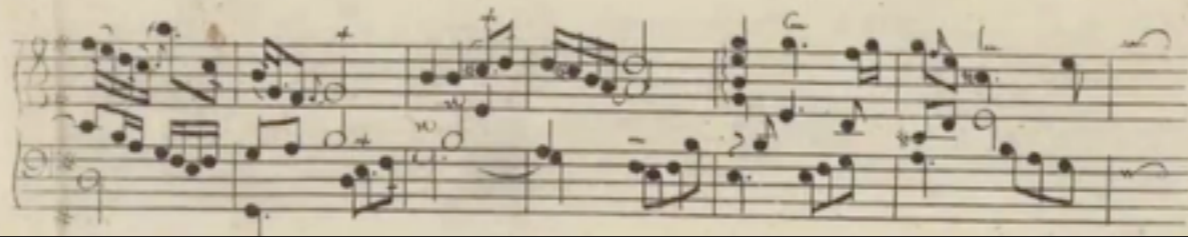
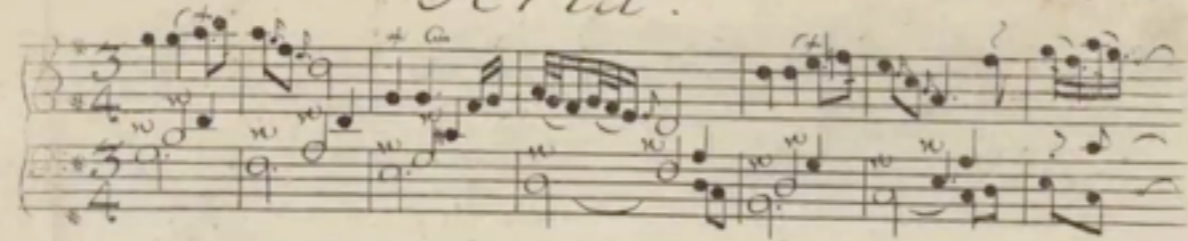
15 Variations

15 Variations



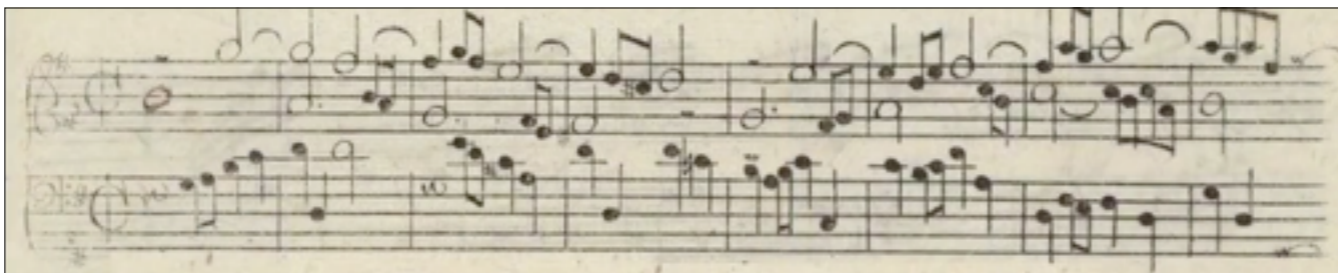
Aria.

1.

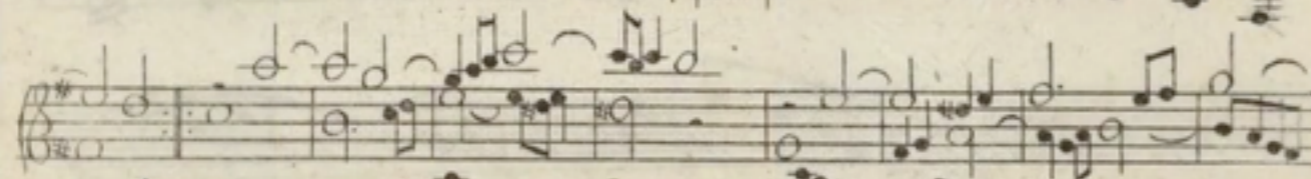
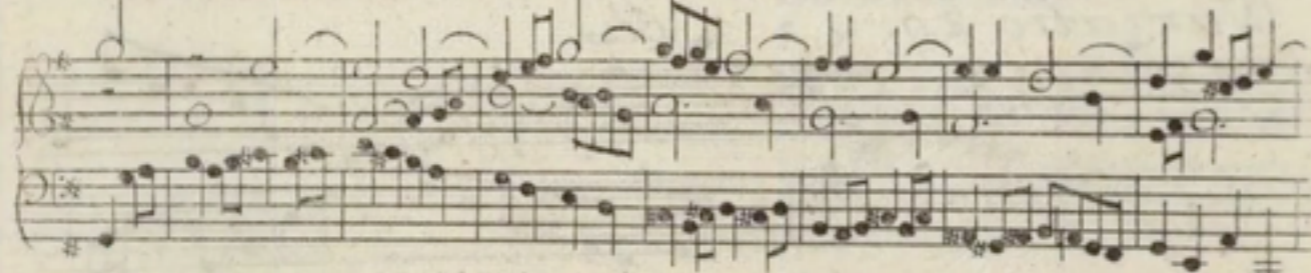


Variatio I. al. Clav.

A handwritten musical score for a keyboard instrument, titled "Variatio I. al. Clav." The score is written on four staves. The first two staves form a system, with the top staff in treble clef and the bottom staff in bass clef. The second two staves form another system, also with the top staff in treble clef and the bottom staff in bass clef. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation is in an older style, with some ligatures and a lack of modern punctuation. The paper is aged and shows some staining.



Variatio 18. Canone alla Sexta. a 1 Clav.



Variatio 24

Canone all Ottava. a 2 Clar.

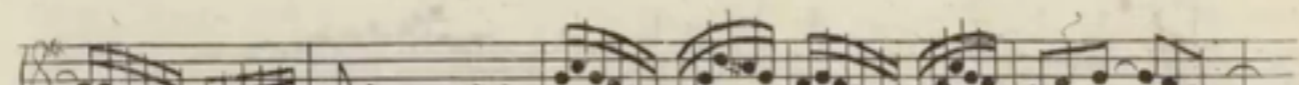
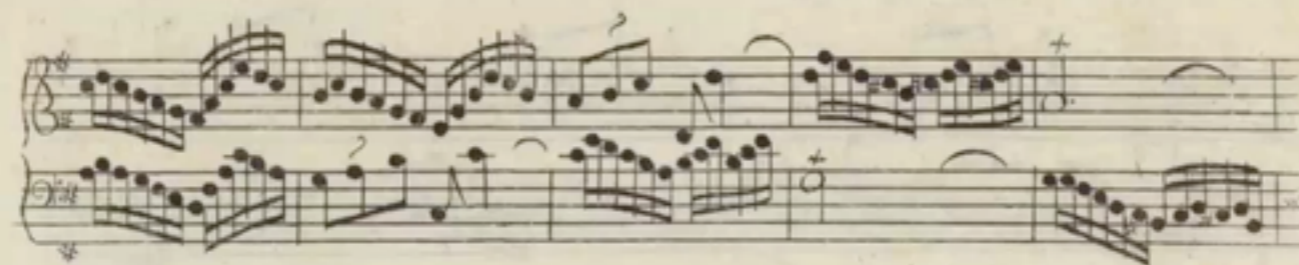
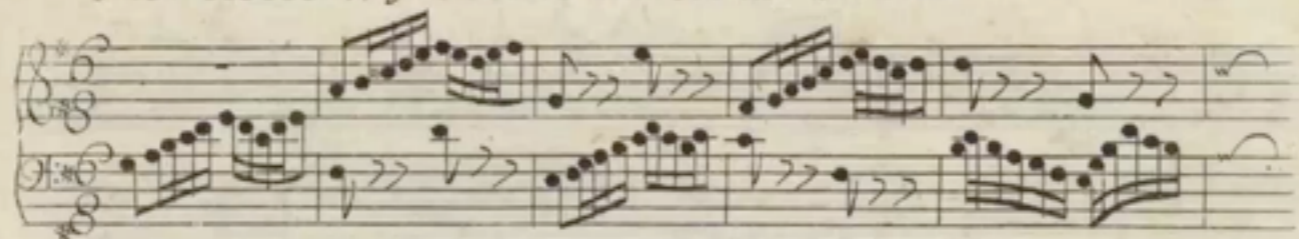
The image shows a page of handwritten musical notation. At the top, it is titled "Variatio 24". Below the title, there are two systems of piano accompaniment, each consisting of a grand staff (treble and bass clefs). The first system includes a clarinet part written in the bass clef of the second staff, with a key signature of one sharp (F#) and a time signature of 2/4. The second system continues the piano accompaniment. The notation is dense, with many sixteenth and thirty-second notes, and includes various musical symbols such as slurs, accents, and dynamic markings. The paper is aged and shows some staining.

Handwritten musical score for "Variatio 25. a 2 Clav." The score is written on three systems of two staves each. The first system includes a treble clef with a sharp sign, a bass clef, and a 3/4 time signature. The tempo marking "adagio" is written above the second staff. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The title "Variatio 25. a 2 Clav." is written in cursive below the first system.

Variatio 26. a 2 Clav.

The musical score is written on six staves, organized into three systems of two staves each. The first system (top two staves) features a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The second system (middle two staves) features a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. The third system (bottom two staves) features a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation is handwritten and includes various musical symbols such as notes, rests, and ornaments.

29. Variatio 27. Canone alla Nona. a 2 Clav.



Variatio 28. a 2 Clav.

The image shows a handwritten musical score for 'Variatio 28. a 2 Clav.' on page 29. The score is written on five systems of staves. The first system is in treble clef with a 3/4 time signature. The second system is in bass clef with a 4/4 time signature. The third system is in treble clef with a 3/4 time signature. The fourth system is in bass clef with a 4/4 time signature. The fifth system is in treble clef with a 4/4 time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in black ink on aged, yellowed paper.

Variatio 29. a 1 o vero 2 Clav.

This image shows a page of handwritten musical notation for a piece titled "Variatio 29. a 1 o vero 2 Clav." The score is written on five systems of two staves each. The notation is highly detailed, featuring a variety of rhythmic values, including eighth and sixteenth notes, and is heavily embellished with ornaments and trills. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, historical style, characteristic of 17th or 18th-century manuscript notation. The second system includes a bass clef on the lower staff. The third system features a prominent triplet of eighth notes in the upper staff. The fourth system continues the complex rhythmic and ornamental patterns. The fifth system concludes the piece with a final cadence. The paper is aged and shows some staining, particularly in the lower right quadrant.

Variatio 30. a 1 Clav. Quodlibet.

A handwritten musical score for a single keyboard instrument, titled "Variatio 30. a 1 Clav. Quodlibet." The score is written on three systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff of each system. The music is characterized by intricate, rapid passages, including many sixteenth and thirty-second notes, often beamed together. There are numerous accidentals (sharps, flats, naturals) and dynamic markings such as accents and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone. The overall style is that of a Baroque or early Classical manuscript.

*Aria da Capo è
Fine*

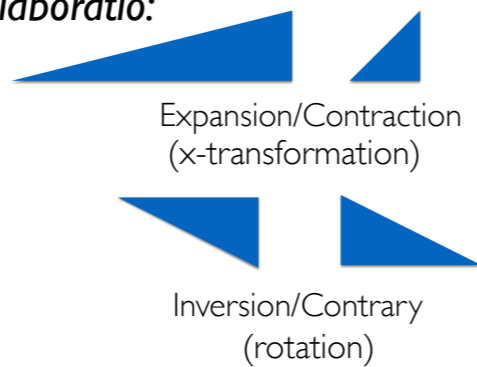
This image shows a handwritten musical score for an "Aria da Capo". The score is written on three systems, each consisting of two staves. The notation is in a cursive, historical style. The first system begins with a treble clef and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, often grouped in beams. There are several trills and ornaments indicated by small 't' and 'o' symbols above notes. The second system continues the melodic and harmonic development, with similar rhythmic patterns and decorative elements. The third system concludes the piece with a final cadence, marked by a double bar line and a fermata over the final note. The paper is aged and shows some staining, particularly in the lower right corner.

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

Inventio:



Elaboratio:





Inversion



© Jonathan Antonio Edelman 2016

Rhetorical Elements of J.S. Bach's Design

Inventio:



Elaboratio:

Executio:

Genre – system, regulating principle, conventions

{ French Overture
Cannon
Gavotte

Rhetorical Elements of J.S. Bach's Design

Executio

Arrangement

Disposition

Conventions in relation to genre

Systems level

Regulating principles

Connections







Inventio



Inversion



Expansion



Diminution



Segmentation



Outside⇒Inside

Opaque⇒Translucent

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Inventio



Expansion/Contraction



Straight/Curved



Genre-Driven Substitution



Achromatic to Chromatic

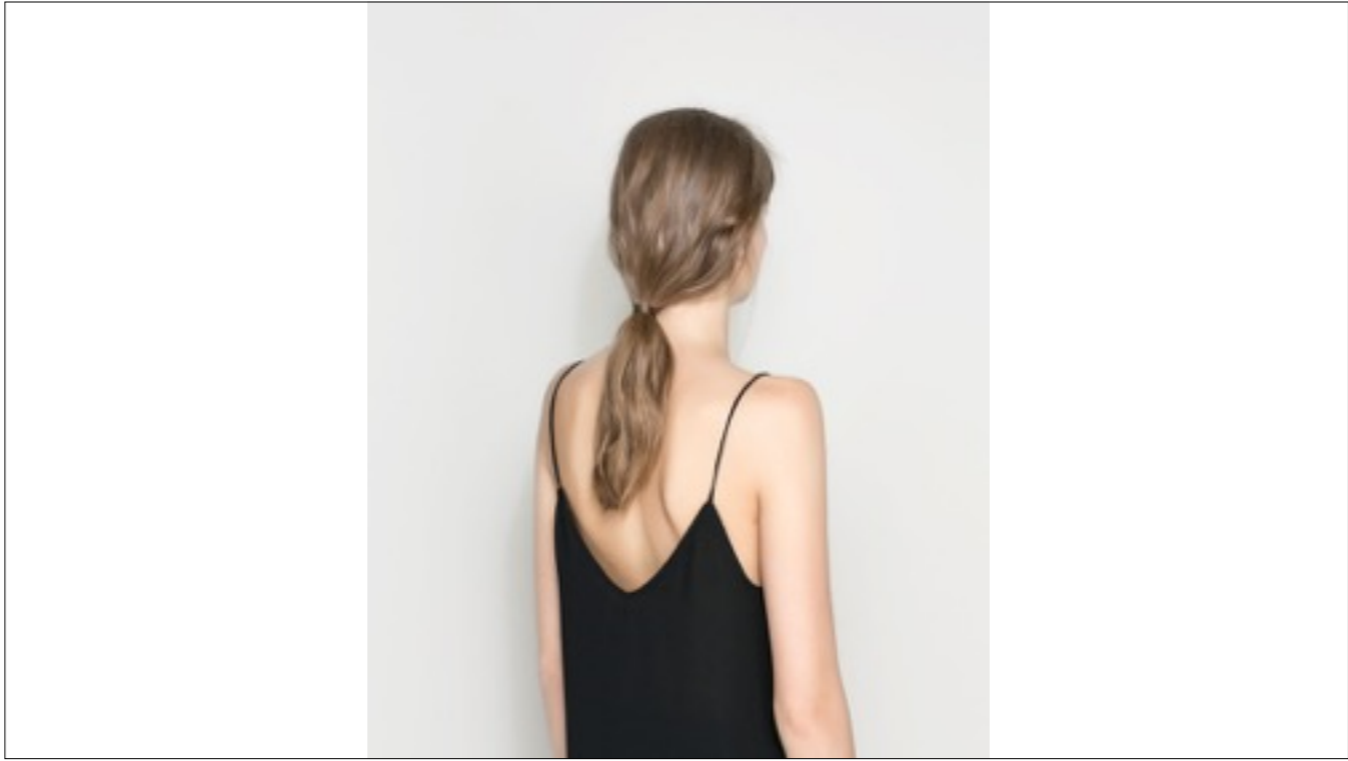


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Yohji Yamamoto



INVENTIO



Expansion/Contraction



Augmentation/Diminution



Rotation



Sequencing

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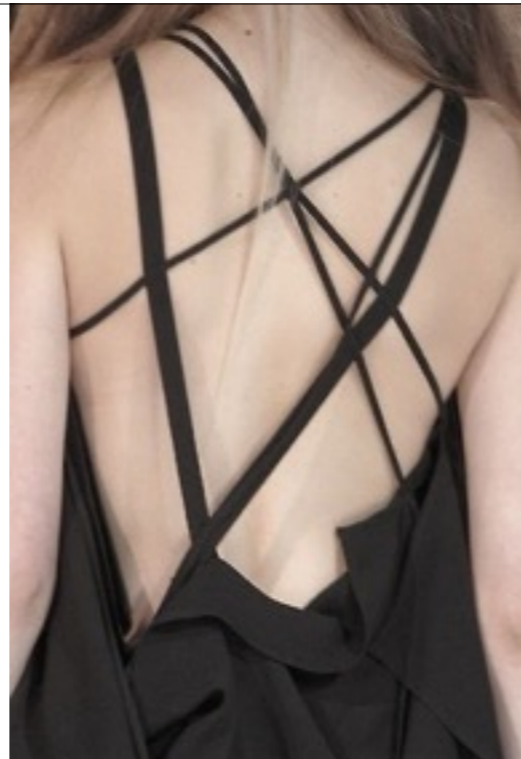
INVENTIO



Expansion/Contraction



Augmentation/Diminution



Rotation



Sequencing

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 indications 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

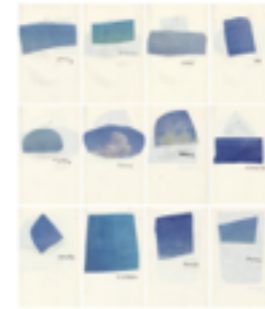
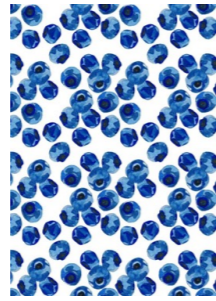
Affinity mapping often simplifies data by **highlighting** one characteristic of the data at a time.

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?



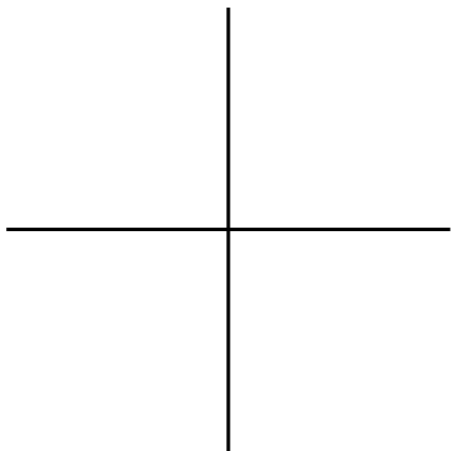
What do these images
have in common?

What is different?



These characteristics can be organised in graphic form as 2 x 2's.





Implicit and Explicit data

הַקְּרוֹשׁ-בְּרוּךְ-הוּא יוֹשֵׁב וּמְזוּנָן בְּעַל פְּרִתּוֹן וְקוֹשֵׁר קוֹלָר בְּצוּאֵר זֶה
וּמְבִיאוֹ מִסוּף הָעוֹלָם וּמְזוּג לְזוֹ בְּסוּף הָעוֹלָם

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?

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?

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

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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?

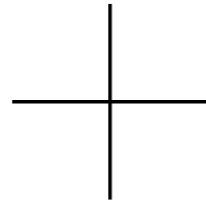
We read in the Midrash that
*the Holy One spends His time arranging **meetings** and **marriages**.*
*He takes **this one** who is **unsuspecting** from*
one end of the world
and pairs them
*with **that one** who is unwilling from the*
other end of the world.

Tanhuma, Ki Tisa

Implicit or Explicit?

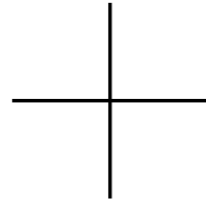
We read in the Midrash that
*the Holy One spends His time arranging **meetings** and **marriages**.*
*He takes **this one** who is **unsuspecting** from*
one end of the world
and pairs them
*with **that one** who is **unwilling** from the*
other end of the world.

Tanhuma, Ki Tisa



meetings *and* **marriages** (*and* **un-met**)

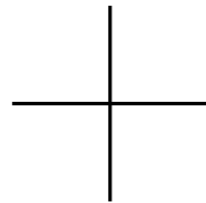
this one *with* **that one**



unsuspecting (*and* **suspecting**)

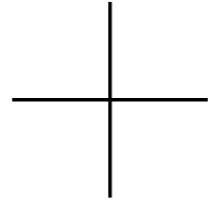
one end of the world *and* **other end of the world**

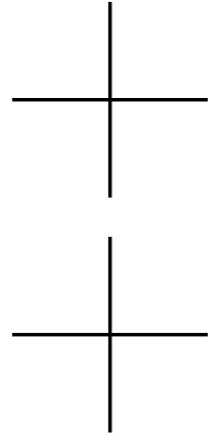
unwilling (*and* **willing**)

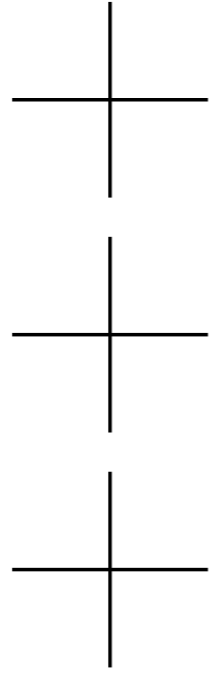


What do you see?









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.

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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.

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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.

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Creating Knowledge: Bruno Latour, *Pandora's Hope*

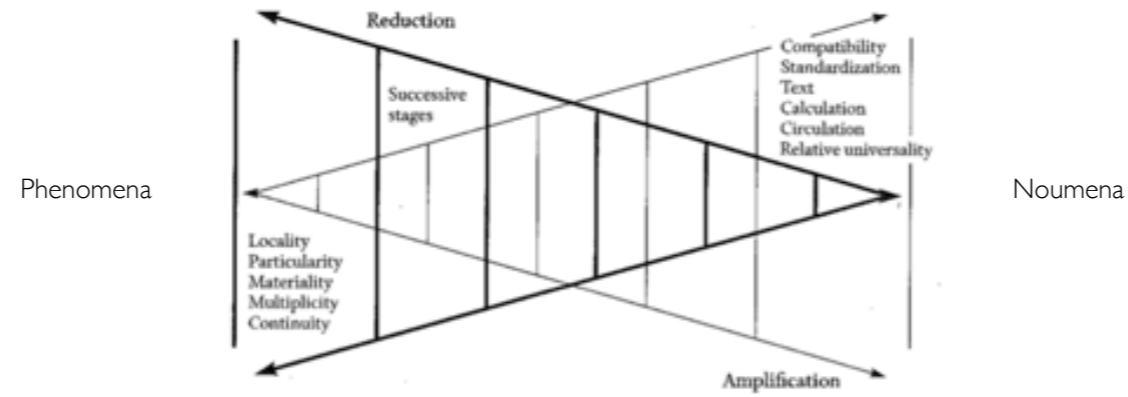


Figure 2.22 The transformation at each step of the reference (see Figure 2.21) may be pictured as a trade-off between what is gained (amplification) and what is lost (reduction) at each information-producing step.

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?



The image shows a video player interface. At the top, a video frame displays a woman in a gold sequined jacket and futuristic glasses, with two men in silver suits in the background. A timestamp '00:01:06:15' is visible in the bottom left of the video frame. Below the video is a timeline with several tracks. A red double-headed arrow is positioned on the top track. Below it, a yellow track has two yellow double-headed arrows. A blue track has a blue diamond marker. A green track has two green double-headed arrows. A purple track has a purple double-headed arrow. To the right of the video player is a list of categories, each with a colored bar, a 'in' button, and an '+Note' button:

- b ballet
- s street
- m modern
- g gymnastic
- t techno
- f finger
- h hip hop
- n beatnik
- c cheer leader

At the bottom right of the interface, there are two checkboxes: 'Interval Playback Mode' and 'Interval'.

The image shows a video player interface. The main video area displays a woman in a gold sequined jacket and futuristic glasses, with two men in silver suits in the background. A timestamp of 00:01:06:15 is visible in the bottom left of the video. To the right of the video is a list of music genres, each with a colored bar, a play button, and a '+Note' button. A red circle highlights this list. Below the video is a timeline with several colored bars (red, yellow, green, purple) and diamond markers, indicating different segments or notes. At the bottom right, there are checkboxes for 'Interval Playback Mode' and 'Interval'.

Genre	Color	Play Button	+Note Button
b. ballet	Red	Play	+Note
s. street	Orange	Play	+Note
m. modern	Yellow	Play	+Note
g. gymnastic	Green	Play	+Note
t. techno	Dark Green	Play	+Note
f. finger	Purple	Play	+Note
h. hip hop	Blue	Play	+Note
n. beatnik	Red	Play	+Note
c. cheer leader	Dark Green	Play	+Note

Interval Playback Mode

Interval

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 }
out of genre } how can we identify "in" and "out" of genre?



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 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?

The image shows a video player interface. The top part is a video window showing a group of ballerinas in white tutus performing on a stage. A timestamp '00:00:31:20' is visible in the bottom left of the video. Below the video is a timeline with several horizontal bars of different colors (red, pink, brown, purple) indicating transitions between genres. To the right of the timeline is a list of genre transitions, each with a colored bar and a '+Note' button. The list includes:

- street taylor out of ge
- m modern
- M modern taylor in
- modern taylor out of
- g gymnastic
- G gymnastic taylor in
- gymnastic taylor out
- t techno
- T techno taylor in
- techno taylor out of g
- f finger
- F finger taylor in
- finger taylor out of ge
- h hip hop
- H hip hop taylor in
- hip hop taylor out of
- n beatnik
- N beatnik taylor in
- beatnik taylor out of
- c cheer leader
- C cheer leader taylor in
- cheer leader taylor o
- out of genre
- incompetent

At the bottom right, there are checkboxes for 'Interval Playback Mode' and 'Interval'.

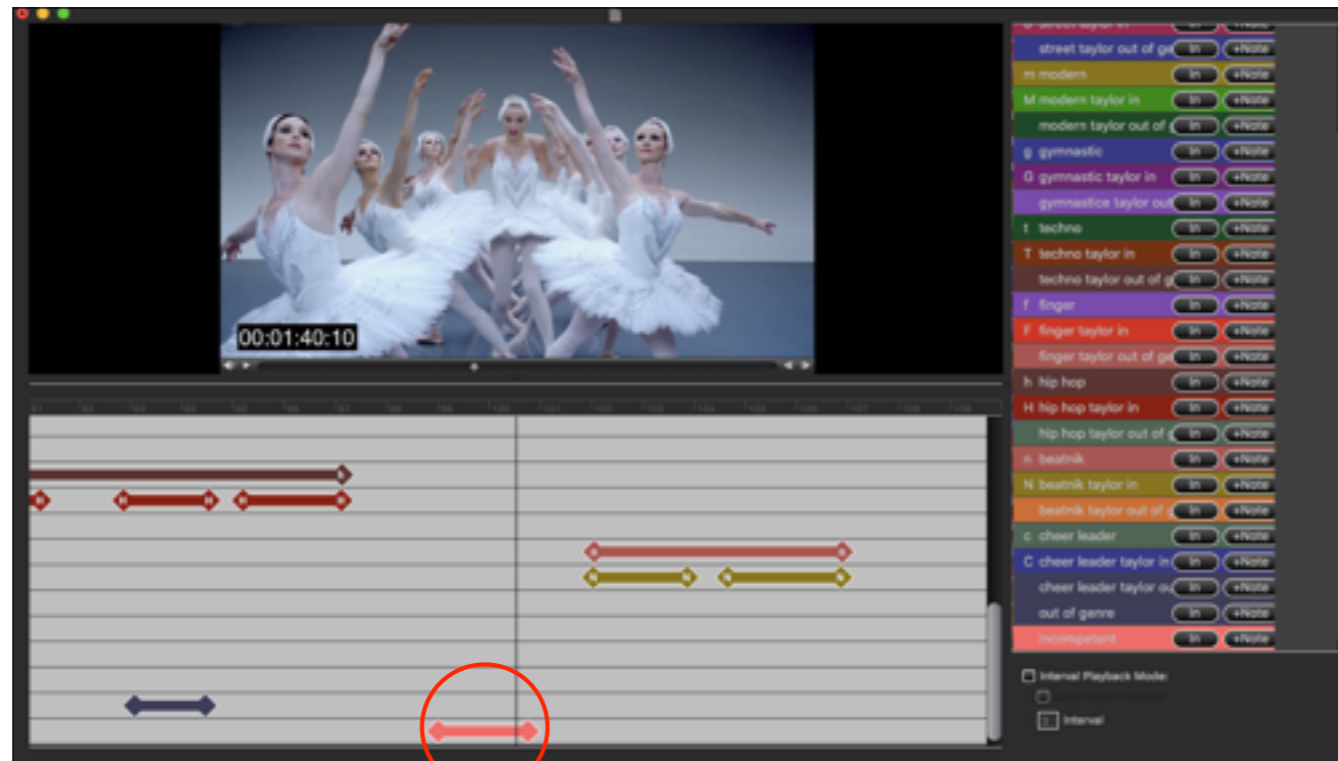
Taylor in genre, competent

The image shows a video player interface. The top part is a video frame showing Taylor Swift performing on stage. Below the video is a timeline with several horizontal bars of different colors (red, blue, yellow) representing different genres. A red circle highlights a specific point on the timeline. To the right of the video player is a list of genre transitions, each with a colored bar and a '+note' button. The list includes:

- street taylor out of ge
- m modern
- M modern taylor in
- modern taylor out of
- g gymnastic
- G gymnastic taylor in
- gymnastic taylor ou
- t techno
- T techno taylor in
- techno taylor out of g
- f finger
- F finger taylor in
- finger taylor out of g
- h hip hop
- H hip hop taylor in
- hip hop taylor out of
- n beatnik
- N beatnik taylor in
- beatnik taylor out of
- c cheer leader
- C cheer leader taylor in
- cheer leader taylor o
- out of genre
- incompetent

At the bottom right of the list, there are two checkboxes: 'Interval Playback Mode' (unchecked) and 'Interval' (checked).

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

The image shows a video editing software interface. The main preview window displays a video of a line of ballerinas in white tutus. A timecode '00:00:27:23' is visible in the bottom left of the preview. Below the preview is a multi-track timeline with several tracks containing colored bars and arrows representing clips. A red circle highlights a specific point on the timeline, where a red bar is positioned. To the right of the timeline is a list of tracks with labels and 'in'/'out' buttons. The tracks are:

- b. ballet
- B. ballet taylor in
- ballet taylor out of ge
- s. street
- S. street taylor in
- street taylor out of ge
- m. modern
- M. modern taylor in
- modern taylor out of
- g. gymnastic
- G. gymnastic taylor in
- gymnastic taylor out
- t. techno
- T. techno taylor in
- techno taylor out of g
- f. finger
- F. finger taylor in
- finger taylor out of ge
- h. hip hop
- H. hip hop taylor in
- hip hop taylor out of
- n. beatnik
- N. beatnik taylor in
- beatnik taylor out of g

At the bottom right, there are checkboxes for 'Interval Playback Mode' and 'Interval'.

Taylor not on screen

The image shows a video player interface. The top part is a video frame showing a woman in a white dress with her arms raised, and a man in a white shirt and black pants. A timestamp '00:01:03.08' is visible in the bottom left of the video frame. Below the video frame is a timeline with a red circle highlighting a specific segment. To the right of the timeline is a list of search results, each with a colored bar and a button labeled 'in' and '+Note'.

Search Result	Color
street taylor out of ge	Blue
m modern	Yellow
M modern taylor in	Green
modern taylor out of	Light Green
g gymnastic	Purple
G gymnastic taylor in	Dark Purple
gymnastic taylor out	Light Purple
t techno	Dark Green
T techno taylor in	Light Green
techno taylor out of g	Lightest Green
f finger	Light Blue
F finger taylor in	Lightest Blue
finger taylor out of ge	Lightest Light Blue
h hip hop	Light Orange
H hip hop taylor in	Lightest Orange
hip hop taylor out of g	Lightest Light Orange
n beatnik	Light Red
N beatnik taylor in	Lightest Red
beatnik taylor out of g	Lightest Light Red
c cheer leader	Light Yellow
C cheer leader taylor in	Lightest Yellow
cheer leader taylor ou	Lightest Light Yellow
out of genre	Lightest Yellow
incompetent	Lightest Yellow

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


```
Offset: 0, Movie: MoviePathHere, DataFile: (null)
Tracks: ballet, ballet taylor in, ballet taylor out of genre , street , street
taylor in, street taylor out of genre, modern, modern taylor in, modern taylor
out of genre, gymnastic, gymnastic taylor in, gymnastice taylor out of genre,
techno, techno taylor in, techno taylor out of genre, finger, finger taylor in,
finger taylor out of genre, hip hop, hip hop taylor in, hip hop taylor out of
genre, beatnik, beatnik taylor in, beatnik taylor out of genre, cheer leader,
cheer leader taylor in, cheer leader taylor out of genre, out of genre ,
incompetent
Time,Duration,TrackName,comment

0,16895,ballet,(null)
0,6375,ballet taylor in,(null)
102041,1834,beatnik taylor in,(null)
102061,4839,beatnik,(null)
104666,2209,beatnik taylor in,(null)
106941,1000,gymnastic,(null)
107983,5590,street ,(null)
108750,458,street taylor in,(null)
110916,2667,street taylor in,(null)
11294,5598,out of genre ,(null)
11333,5625,ballet taylor in,(null)
113583,667,finger taylor in,(null)
113614,1500,finger,(null)
115158,708,street ,(null)
115868,373,ballet,(null)
115875,375,ballet taylor in,(null)
115908,333,out of genre ,(null)
116283,333,finger,(null)
116283,333,incompetent ,(null)
116291,334,finger taylor in,(null)
116639,3530,ballet,(null)
117583,1842,ballet taylor in,(null)
117618,1793,out of genre ,(null)
120125,1041,beatnik taylor in,(null)
120163,958,beatnik,(null)
```

raw output from vcode

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
107983,5590,street
108750,458,street taylor in
110916,2667,street taylor in
11294,5598,out of genre
11333,5625,ballet taylor in
113583,667,finger taylor in
113614,1500,finger
115158,708,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
117583,1842,ballet taylor in
117618,1793,out of genre
120125,1041,beatnik taylor in
120163,958,beatnik
121163,3628,hip hop
122833,1958,hip hop taylor in

scrubbed data

Exporting Event Log, Scrubbing, Import Into Excel

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)

Shake It Off - ends early.xls

Home Layout Tables Charts SmartArt Formulas Data Review

Font: Calibri (Body) 12

Alignment: Wrap text

Number: General

Format: Normal

Cells: Insert, Delete, Format

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
							multiplied by 000	multiplied by 000	multiplied by 001		rounded to 1 decimal point	rounded to 1 decimal point	rounded to 1 decimal point		
											start	duration	end		
		bullet 1	300	36895	36895		0.1	16.895	16.895			0.1	16.9	17	
		bullet 2	27293	34254	41547		27.293	14.254	41.547			27.3	14.3	41.5	
		bullet 3	60061	2962	64023		61.061	2.962	64.023			61.1	3	64	
		bullet 4	97181	4838	102019		97.181	4.838	102.019			97.2	4.8	102	
		bullet 5	115908	333	116241		115.908	0.333	116.241			115.9	0.3	116.2	
		bullet 6	116658	3662	120320		116.658	3.662	120.32			116.7	3.5	120.1	
		bullet 7	124833	1085	125918		124.833	1.085	125.918			124.8	1.1	125.9	
		bullet 8	173883	833	174716		173.883	0.833	174.716			173.9	0.8	174.7	
		bullet 9	175926	542	176468		175.926	0.542	176.468			175.9	0.5	176.5	
		bullet 10	184028	500	184528		184.028	0.5	184.528			184	0.5	184.5	
		bullet 11	186395	458	186853		186.395	0.458	186.853			186.4	0.5	186.9	
		bullet 12	188104	752	188856		188.104	0.752	188.856			188.1	0.8	188.9	
		bullet 13	208166	544	208710		208.166	0.544	208.71			208.2	0.5	208.7	
		bullet 14	217759	877	218636		217.759	0.877	218.636			217.8	0.9	218.6	
		bullet 15	224850	5631	230481		224.85	5.631	230.481			224.9	5.6	230.5	
	totals	bullet	15										54		
		beatnik 1	102061	4839	106900		102.061	4.839	106.9			102.1	4.8	106.9	
		beatnik 2	120163	958	121121		120.163	0.958	121.121			120.2	1	121.1	
		beatnik 3	126929	2086	129015		126.929	2.086	129.015			126.9	2.1	129	
		beatnik 4	134931	668	135600		134.931	0.668	135.261			134.6	0.7	135.3	
		beatnik 5	138973	1877	140850		138.973	1.877	140.85			139	1.9	140.9	
		beatnik 6	142643	1252	143895		142.643	1.252	143.895			142.6	1.3	143.9	
		beatnik 7	165625	2335	167960		165.625	2.335	167.96			165.6	2.3	168	
		beatnik 8	174758	1542	176300		174.758	1.542	176.3			174.8	1.1	175.9	
		beatnik 9	178095	668	178763		178.095	0.668	178.763			178.1	0.7	178.8	
		beatnik 10	182933	500	183433		182.933	0.5	183.433			182.9	0.5	183.4	
		beatnik 11	188898	17016	205914		188.898	17.016	205.914			188.9	17	205.9	
		beatnik 12	206958	417	207375		206.958	0.417	207.375			207	0.4	207.4	
		beatnik 13	214881	2045	216926		214.881	2.045	216.926			214.9	2	216.9	
		beatnik 14	218678	6130	224808		218.678	6.13	224.808			218.7	6.1	224.8	
	totals	beatnik	14										41.9		

Shake It Off - ends early 1.xls

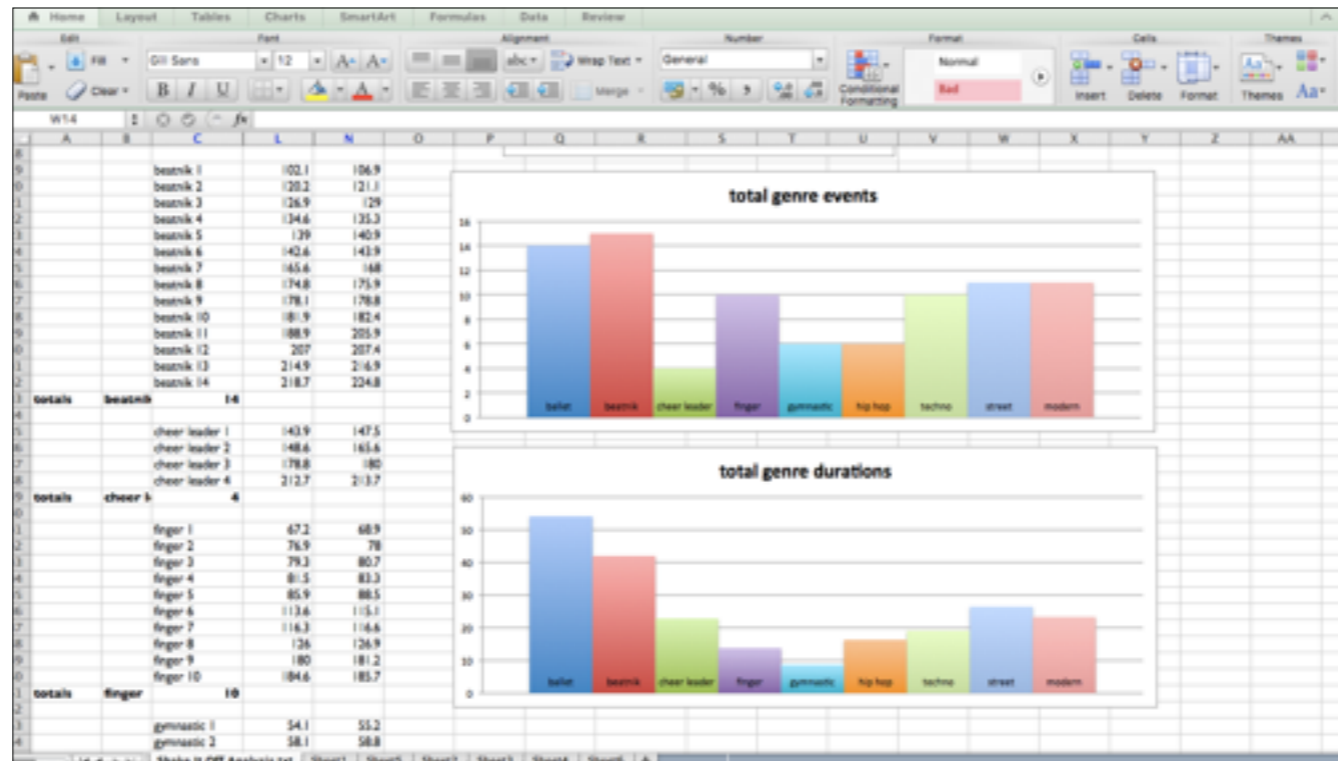
Arranging and Manipulating the Data

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

Creating Charts and Graphs

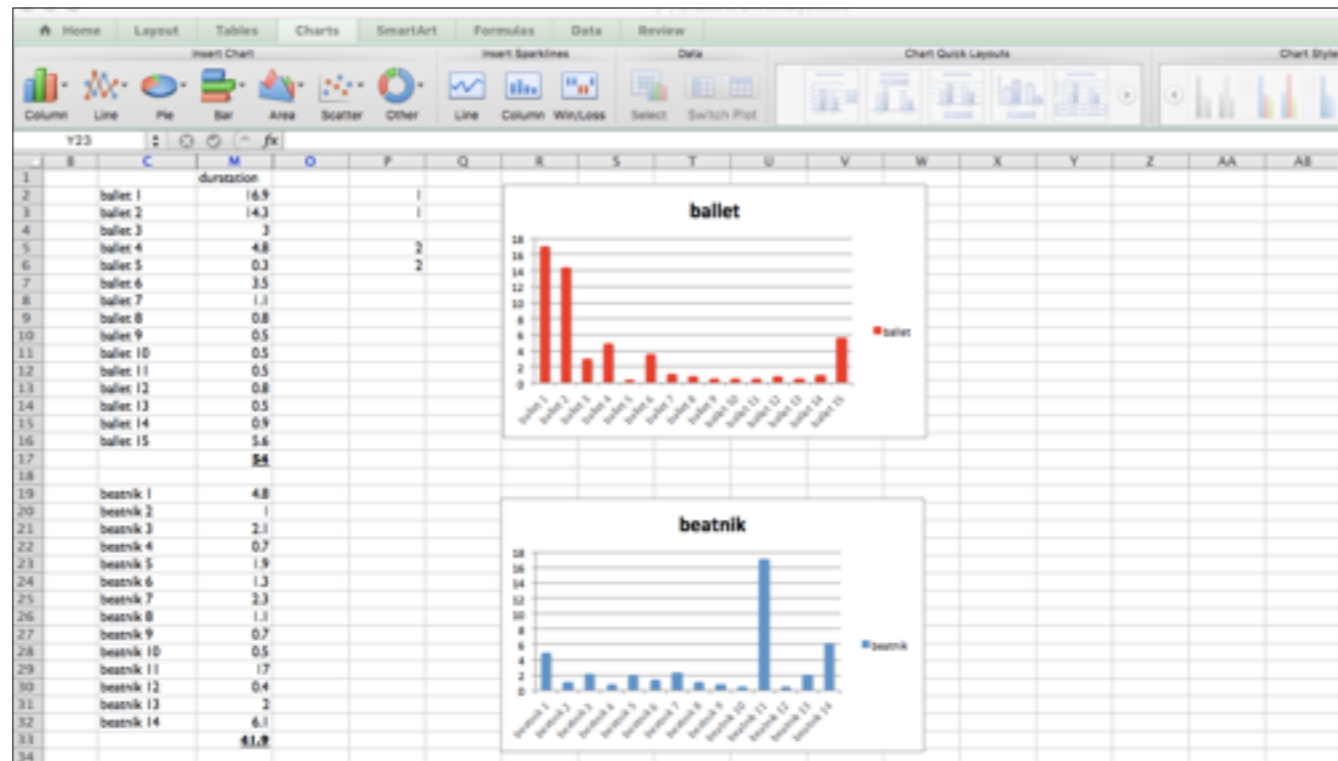
The data is ready to be turned into charts and graphs.

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*

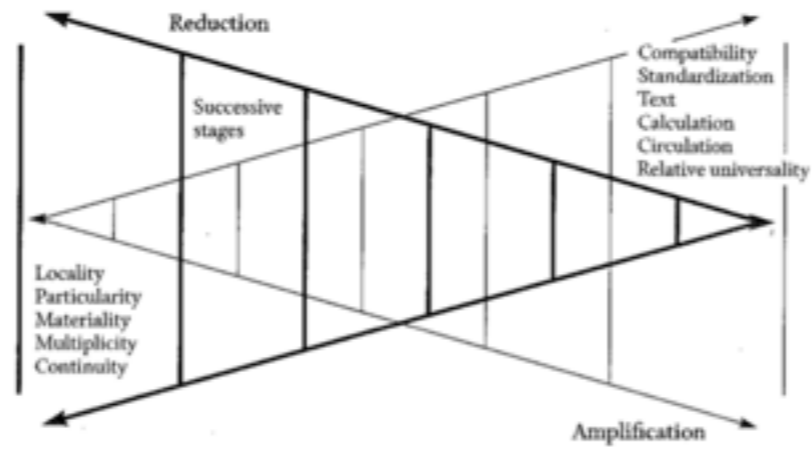


Figure 2.22 The transformation at each step of the reference (see Figure 2.21) may be pictured as a trade-off between what is gained (amplification) and what is lost (reduction) at each information-producing step.

is this knowledge?

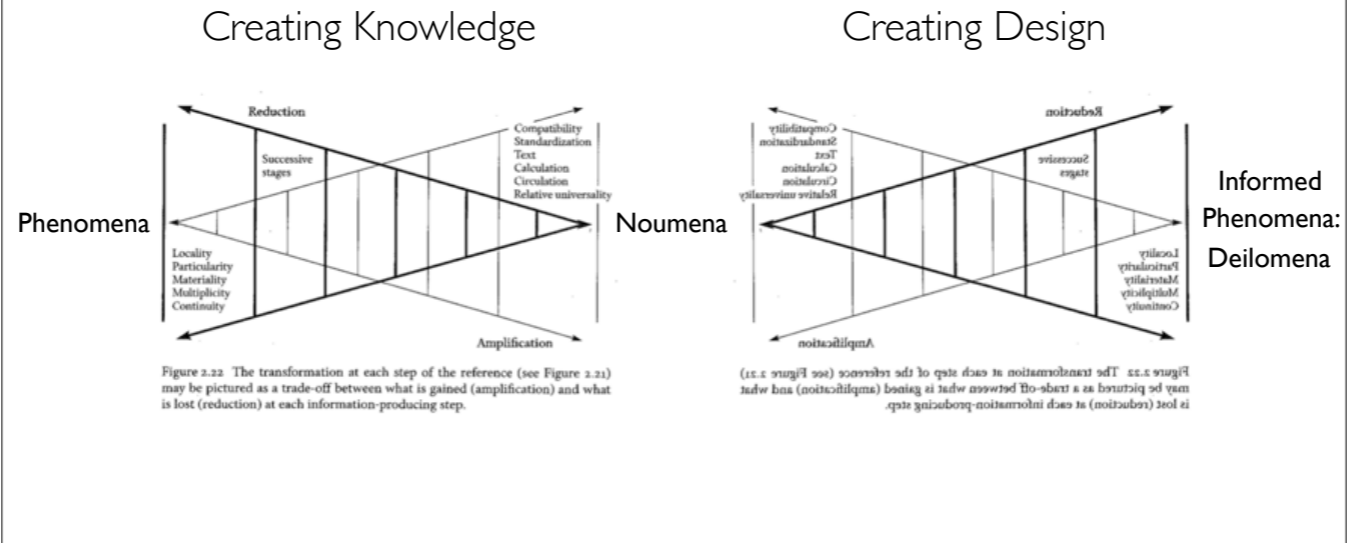
or something else?

is this knowledge?

or something else?

is this design?

From Creating Knowledge to Creating 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?

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Has your perceptual field be shaken up?

Epilogue

design is transformative

design is transformative

you are the work

design is transformative

you are the work

self transformation \rightleftharpoons transforming the world

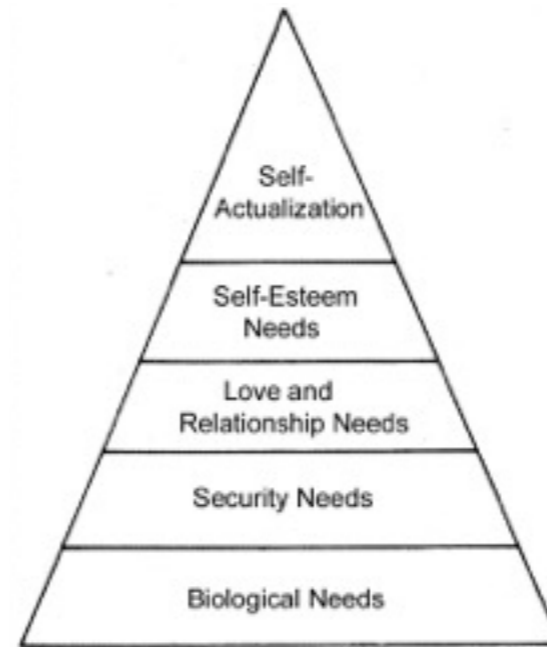
*The important thing is this:
to be able, at any moment,
to sacrifice what we are for what we could be.*

Maharishi

work from the top of the pyramid

work from the top of the pyramid

Maslow's Pyramid



© Jonathan Antonio Edelman 2014

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

work from the top of the pyramid

Maslow's Pyramid

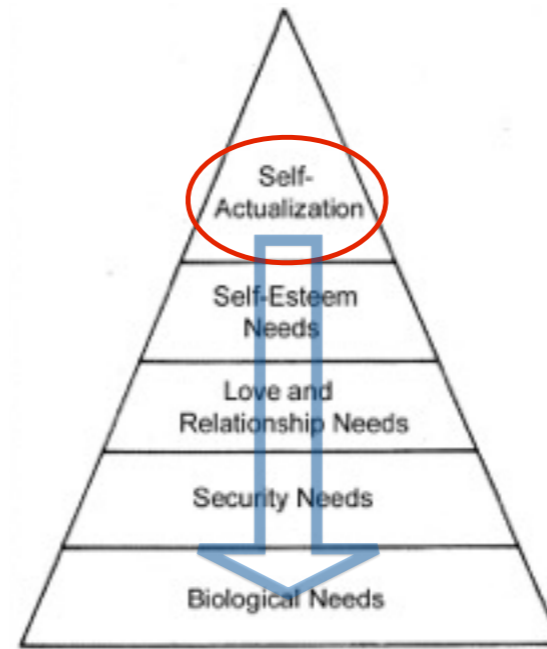


© Jonathan Antonio Edelman 2014

this is work only you can do

work from the top of the pyramid

Maslow's Pyramid



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all your work will be a gift





**MILES
DAVIS**
SEXTET
**SOMEDAY
MY PRINCE
WILL COME**

with JOHN COLTRANE
• HAKEEM ABLAY
• WYNTON KELLY
• PAUL CHAMBERS
• JIMMY COBB





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(税別 ¥3,500)

MILES
DAVIS
SOMEDAY
MY PRINCE
WILL COME

with JOHN COLETRANE
• HERB ALBERT
• FREDDY HAYES
• JIMMY COBB



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



