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An Ode to Lewis Carroll
IF ALICE WAS AN ARCHITECT

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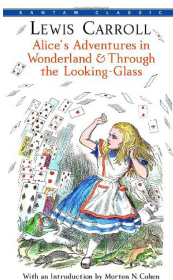
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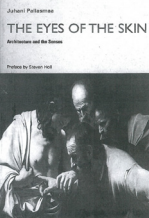
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With an Introduction by Morton N Cohen



GROUNDED INVESTIGATIONS

development of Western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it.

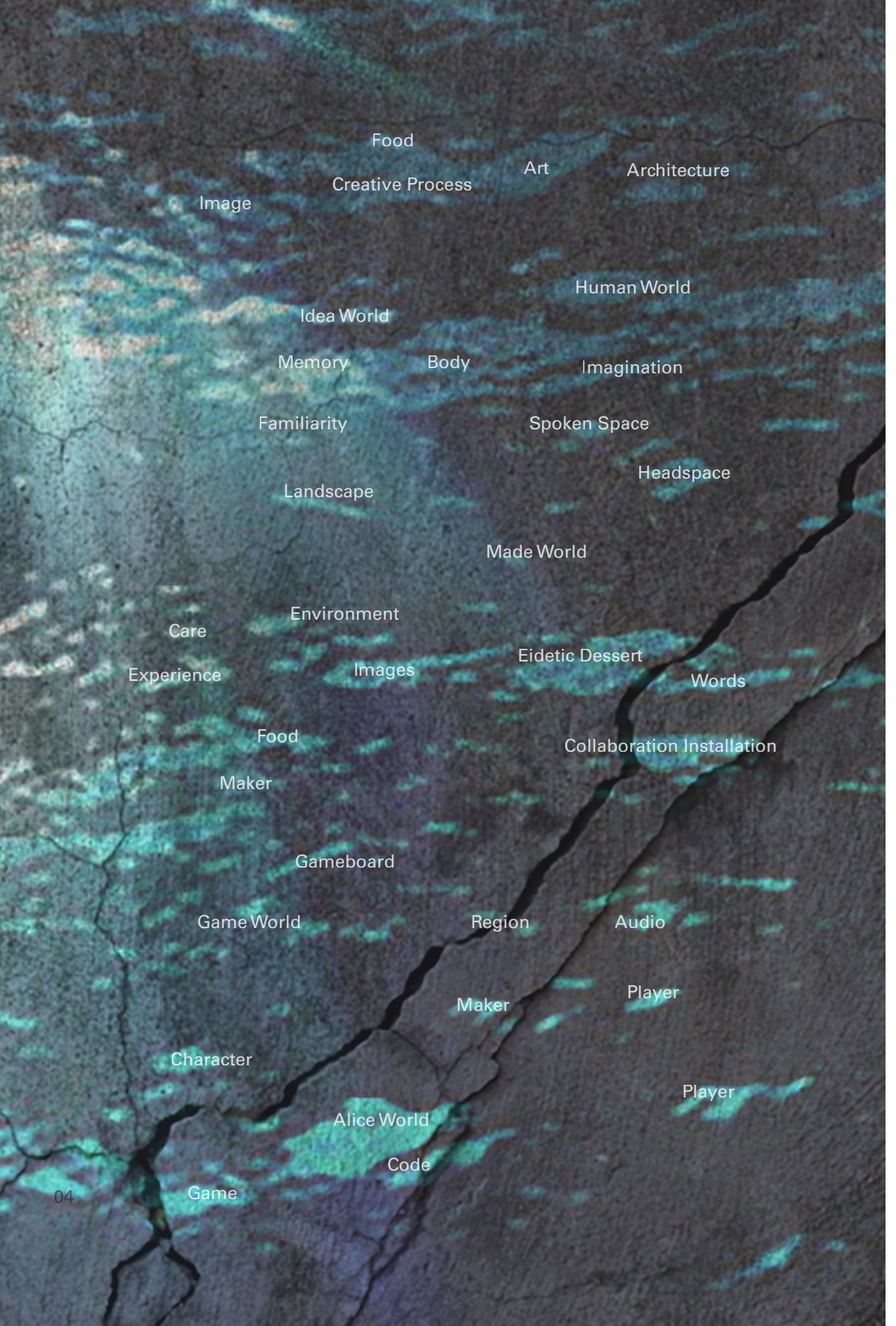
perceptive studies of personal space offer important insights into intellectual and unconscious aspects of our relation to space and our unconscious use of space in behavioural communication. Hall's insight can serve as the keystone of intimate, bio-culturally functional spaces, arguing analyses the transition from oral to written culture and its man consciousness and the sense of the collective in his book *Ag*.³⁷ He points out that 'the shift from oral to written speech, by a shift from sound to visual space',³⁸ and that 'print lingering hearing-dominance in the world of thought and its the sight-dominance which had its beginning in writing'.³⁹ 'This is no inanimate world of cold, non-human facts',⁴⁰ as the changes that the shift from the primordial oral culture of the written (and eventually the printed) word has caused: awareness, memory and understanding of space. He argues that sight-dominance has yielded to sight-dominance, *situational*.

the favoured organ of a time that preferred hearing.⁴¹ The gradually growing hegemony of the eye seems to be parallel with the development of Western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it. Artistic expression is engaged with pre-verbal meanings of the world, meaning that are interpreted and lived rather than simply intellectually understood. In my view, poetry has the capacity of bringing us momentarily back to the oral and enveloping world. The re-oriented world of poetry living us back to the centre of an interior world. The eye speaks on the threshold of being, as Gaston Bachelard notes,⁴² but it takes place at the threshold of language. Equally, the task of art and architecture is general in its reconstruct the experience of an undifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong. An artistic work, existential understanding arises

FIELDS OF PLAY

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Food

Art

Architecture

Creative Process

Image

Human World

Idea World

Memory

Body

Imagination

Familiarity

Spoken Space

Landscape

Headspace

Made World

Environment

Care

Eidetic Dessert

Experience

Images

Words

Food

Collaboration Installation

Maker

Gameboard

Game World

Region

Audio

Maker

Player

Character

Player

Alice World

Code

CONNECTION

Let's begin with a design problem.
How can connection be spatialized?

Connection exists between people, between objects, between ideas, between self. How does connection relate to distance? Can two 'its' be connected if they are not touching? Can space itself be a connector? Unseen connections are also something to think about. Is there an overseer (also unseen) facilitating these connections? What are the driving forces that connect? Can gravity or magnetism be the force that connects two 'its'?

Cause and effect are linked; connected. Can the connection between the two become a device of prediction? What can isolating connection reveal? How would the two or more 'its' be affected if their connection ceased to exist? How can connection be visualized? Can it be pinpointed, observed? Is it predictable? Is it solid or static? Or does it constantly morph?

One avenue to discussing the concept of connection is through mapping. The creation of a spatial map or diagram of connection could begin to reveal the relationships within these thoughts and questions. The mapping would be a re-presentation of the information we think we already know. Re-presenting means that an idea(s) must first be presented to oneself before it can be re-presented to communicate to others. Re-presentation can uncover relationships of meaning. Mapping is a tool requiring a creative, honest process of doing, making, and thinking. Beginning with preconceived notions defeats the purpose of the map. The process of making the map or diagram must be allowed to dictate its form and meaning.

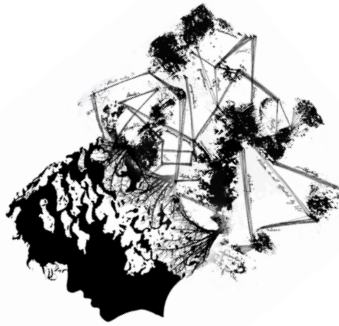
Defamiliarization with the subject, or subjects, is vital in order to make an honest and



ALICE'S GAME

fruitful mapping of it. A useful map reveals new realizations that were not evident before the making of the map. This is akin to eidetic mapping. Eidetic mapping is not about symbolizing or representing; rather, it is dependent upon demonstrating. Mapping could be used as a tool to demonstrate connection. Connection as a tool in representing connection. Connection can be quite physical, but when does it become spatial?

Connection as memory, overlapping, intertwining, seeping into, interfacing, gravitational, shifting, bound, affecting. Can spatialized connection be thought of as a game?



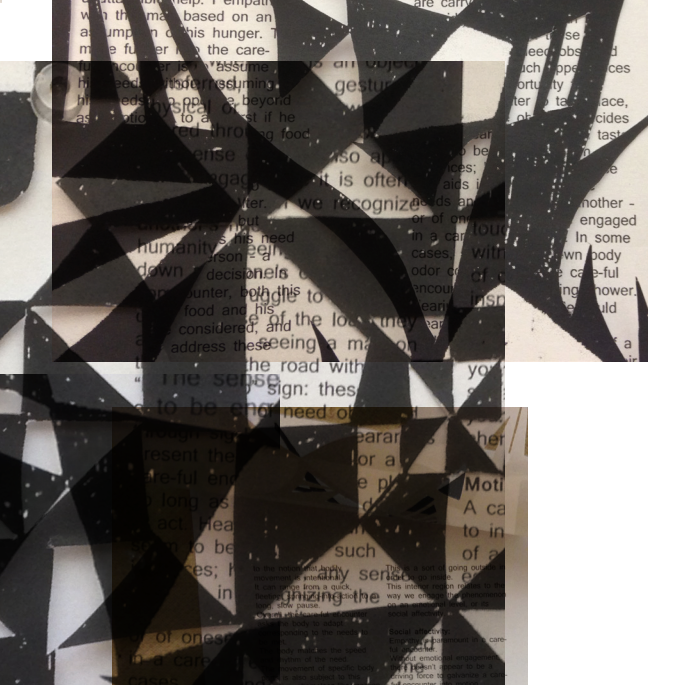
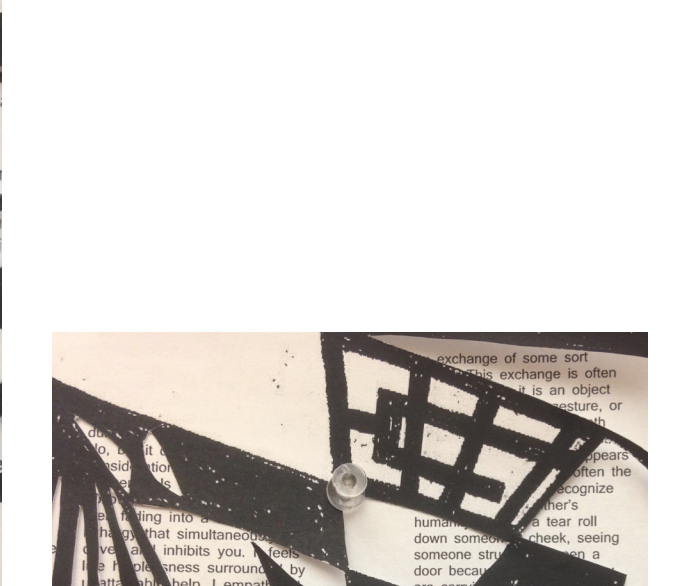
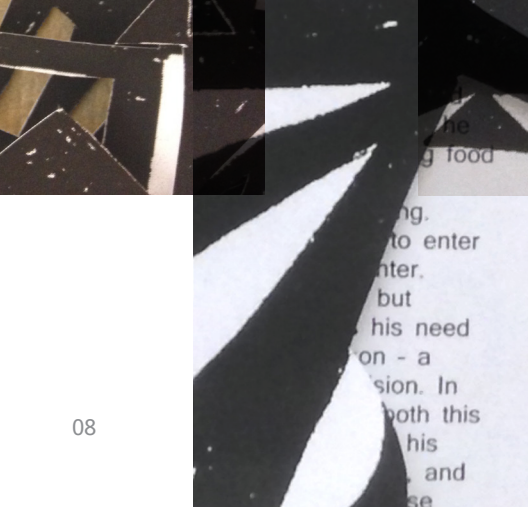
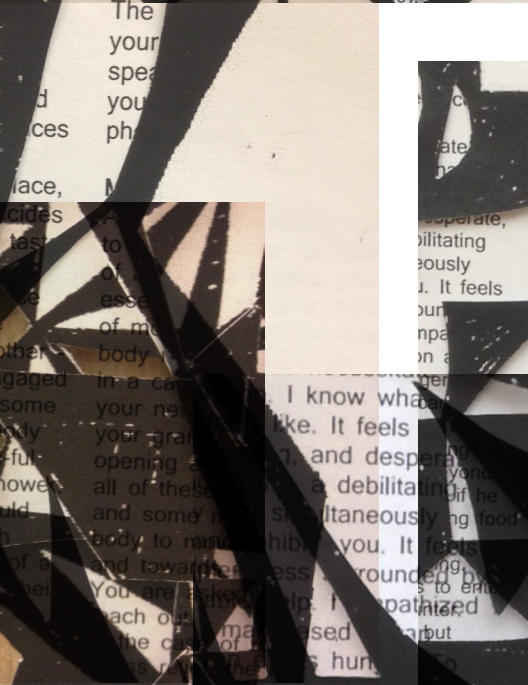
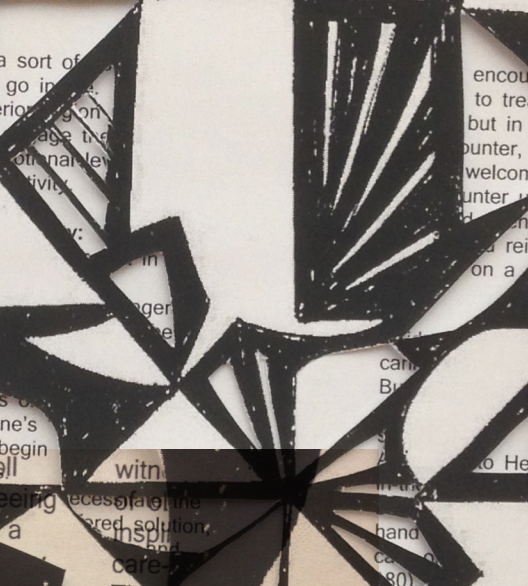
In *Alice in Wonderland*, and *Through the Looking Glass*, **Alice** allows herself placed in a game. A game of worlds. Inhabiting these worlds are characters.

Each **Character** knows the rules to their respective world, but the **Player** is not privy to these rules. These rules have the ability to change, and to keep changing.

A player, then, finds themselves thrust into an **Unfamiliar Environment** of which they are not the creator, yet they must navigate the **Landscape** unraveling before them.

Each **Field Of Play** weaves together within the game, but these **Connections** are not always **Perceived**, nor are they always acknowledged. The player becomes the **Interface** through which the game is played.

The game, too, is an interface. Between player and maker. Without the player there is no game. Without the game there is no play.



CHESS BOARD

Game. Morphs for experience of the field.

Gameboard. A malleable surface of infinite potentials.



Metaphysics of Notation: Mark Applebaum.

Through the Looking Glass by Lewis Carroll is rooted in a game of chess. We play on a field – a field of construct.

There is no one true playing field. Only a field of plays.

Fragments of stories that pick up and leave off as they please.

How would it feel to move around a chess board? Each piece – or character – may only move a certain way, operating by certain rules. But each move is quite like a gallop in between long, thoughtful pauses of stillness, Waiting for a player to fall into your next encounter. Play necessitates engagement. Through these inter-connected, fragmented worlds of play. The chess board is

the foundation upon which the game is set up. How does this game operate? This board function?

The Game. Morphs to retain components until completion [provisional]. Duration is temporary; dependent on involved and involvement. To play the game we must experience the field.

The Gameboard. Is Malleable surface of infinite potentials. Exactly proportional to the game. The Gameboard is shared space and things and actions, allowing for communication, input and output. Collaborative growth. The Gameboard is common ground. Is mapping. Is structures of play. Is playing field.

INTEREST AND IDENTITY

Role and identity are separate yet related. The role is a vessel. The identity morphs yet retains through relationship.

What makes people connect?

Sameness is boring. Similarity sparks revealing nuance. Polar opposite personalities can make discussion interesting, but if nothing is agreed upon, the opposing side of discussion becomes predictable, and then this, too, becomes boring.

So what makes a person interesting?

A being who can find joy in moments of commonality while also pushing you to be better. A being who is just different enough to keep you on your toes, but similar enough to create a foundation of connection upon which layers of rich difference, discussion, and challenge can stratify and morph until the shape of you has transformed because of interaction with this interesting person.

In order for a person to truly be interesting, they must be

close. Strangers at a distance can appear interesting, but they are fleeting. To hold interest is to ruminate in the idea of someone, fostering this interest through genuine interaction.

An interesting person cares about you, and knows that you care about them. There must be an exchange, an interfacial connection.

Identity in self. Identity in collective.

Collaborative growth propelling progress.

Collaboration. Competition. Teaching. Learning. Operating. Playing.

“To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I.”

–Deleuze: Rhizome: A Thousand Plateaus: p. 3

ROLE

Role Shifting Occurs within this game. Within ALICE.
The role is a vessel. The identity morphs yet retains.

As Player SHE IS

Growable and shrinkable.
Growth of self throughout game. Sense of sense.
Curiosity to continue. Rules of the game, guide of self. Dialogue with characters pushes on. Entrance activates character region. Knowledge of the game. Ill-fitting to the world. Yet who the world is made for. Bigger than world after game.

As Character THEY ARE

Boundaries of the rules are dwelt within, within their world. Knowledge of the game. Moves are provided for, allowed for, by the gameboard. Spaces, words between worlds. Location paired to interaction with player(s). Game orchestrator influence. Within game world. More knowledgeable than counterpart in specificity. Yet more stuck.

As Participants WE ARE

The bendable surface to the game, yet retaining of self. Flexible vessel of self. Consent to participate. Navigating giving of self with rules of given universe. Prompting, challenge, instruction. Within the making but also within what's made. Within the whole. Smaller, yet with sway. Existing outside.

As Maker I AM

The bounds of the process. First contact of the surface, with the surface. Commentary. Intentions of accomplishing of making of bearing. Contact. Conduit and Generator. External stimuli, history, culture, emotion, event. Player, subject, participant, character. Self (reflection[s] of). Orchestrator. Galvanizer. One with what's made yet not what is made. As maker I am also player.



EIDETIC DESSERT

In the Game of the Eidetic Dessert, I am both player and maker. Both concocting and bending to the process.

An eidetic speaks to a process of un-conceived motions. It is an unplanned process of discovery dependent on doing.

How does one, then, make a dessert that is unplanned?

Recipes of chocolate, flour, and eggs are replaced by ingredients of sweetness, sticky things, creamy things, child-like things, adventurous things, worrisome things, tiresome things, hot things, cold things, mashed things, nutty things.

To paint the landscape of the game with ingredients of giddiness. 'Giddiness' is chosen from the interactions of Alice. Giddiness was used in a way by the characters and player alike in an unfamiliar way. The word tasted differently in this context of unfamiliarity. To make this dessert by incorporating **regions of flavor, worlds of experience.**

In order to examine unfamiliarity, one must begin with familiarity. Unfamiliarity tastes a bit sweet, like a nod to something familiar. And so the dessert is the product of me in my kitchen.



1_gather all ingredients | | 1_gather all ingredients |
 2_remove some ingredients | | 2_remove some ingredients |
 3_mash as you will | | 3_mash as you will |
 4_sprinkle something not-yet-made | | 4_sprinkle something not-yet-made |
 5_add 3 heaps and set aside for later | | 5_add 3 heaps and set aside for later |
 6_roll around the hills a bit | | 6_roll around the hills a bit |
 7_more hills. And greener | | 7_more hills. And greener |
 8_divide the hills | | 8_divide the hills |
 9_Repeat 7 & 8 | | 9_Repeat 7 & 8 |
 10_traverse the terrain | | 10_traverse the terrain |
 11_sift a heap of childhood | | 11_sift a heap of childhood |
 12_4 drips of excitement, to be exact | | 12_4 drips of excitement, to be exact |
 13_a pinch of yearning | | 13_a pinch of yearning |
 14_allow yourself to be tired | | 14_allow yourself to be tired |
 and nutty for a moment | | and nutty for a moment |
 15_fold in a little health and spice | | 15_fold in a little health and spice |
 16_drizzle in nature's nectar | | 16_drizzle in nature's nectar |
 17_cover with a blanket of | | 17_cover with a blanket of |
 the baker's choice | | the baker's choice |
 18_twirl and whirl until utter | | 18_twirl and whirl until utter |
 confusion is placed | | confusion is placed |
 19_cover with snow | | 19_cover with snow |
 20_disoriented in all your excited | | 20_disoriented in all your excited |
 excitement, you'll find you've | | excitement, you'll find you've |
 made a sort of creamy mud | | made a sort of creamy mud |
 21_roll it around in some bit- | | 21_roll it around in some bit- |
 terness and cool it down | | terness and cool it down |



MEMORY

A recipe is a code. It is structured through scientific measurements, proportions, and intentional interactions and reactions. To play the game of the eidetic dessert, the code of the recipe is distorted. This allows new perspectives of interacting with the making of the food. The resulting 'recipe' of memory, unfamiliarity, and giddiness.....

This recipe can be followed in an attempt to re-create the eidetic dessert. The result, however, will not be a recreation. For the game allows a multiplicity of potentials.



As my professor tasted this eidetic dessert, played this game, **it evoked memory**. Eidetic, as creating a world where one can see as though through someone else's eyes. Memory as fabrications of connections vs connections through experience (phenomenological experience).

Connections through self to try and reach something outside of self.

Food was revealed as a communication tool. Imparting information, but then **allowing the participant** – the viewer, the listener, the devourer – to take in the stimuli, to taste in memory. To taste a memory. Making it part of themselves and outputting something changed, affected. Something now inherently different because of this input – output cycle. And this cycle can continue looping...

Food became a medium of galvanizing this cyclical, participatory process.

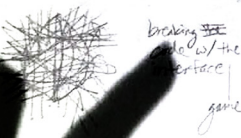
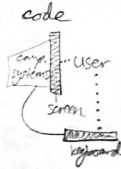
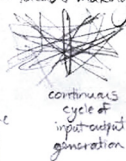
To **play this game**, the eidetic dessert was acting as an **interface**, stimulating a sense of memory.



Interface: Eidetic

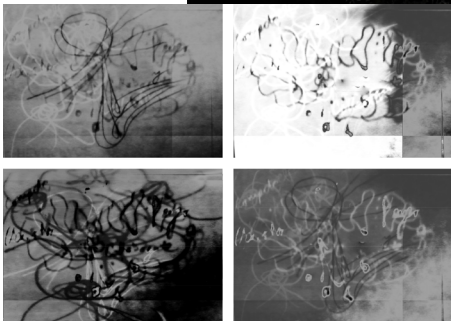
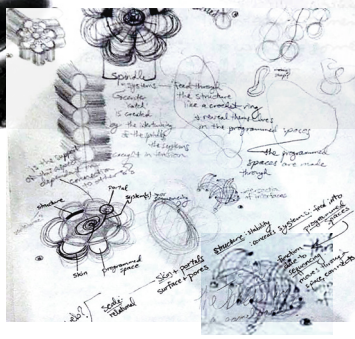
Eidetic = interface b/w ideas + making

Regions



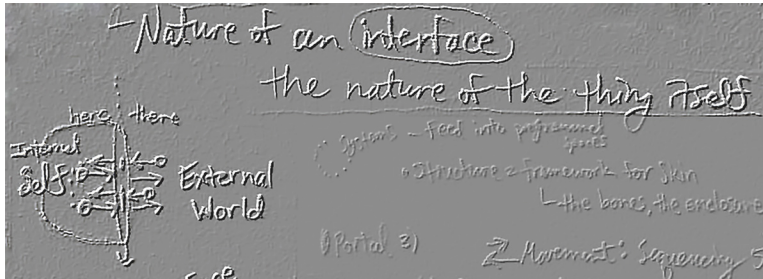
"I do not know whether music knows how to despair over music, or marble over marble, but literature is an art which knows how to prophesize the time in which it might have fallen silent, how to attack its own virtue, and how to fall in love with its own dissolution and court its own end."
 □ Jorge Luis Borges

Matrix



INTERFACE

Interface Is Porous surface of contact. Enveloping filter.



An interface is a surface, but it isn't flat. It feels like a state of being, in constant flux. A connection of communication. A sharing. A responsive exchange. A collection of connection, that gravitational shift.

Is Stimuli changer. Is Loop-er. Is Affecter. Is Action. And location of action, interacting. Is Fed. Is Relationship dependent on context. Context can morph. Is Experience(s). Is Sequence. Is Movement. Is Framework, co-existence, and concealment. Is System revealed. Is Displayed outside of itself. Is an exchange of acceptance. Is a receiving. Is a giving. Is a dance.

Is Contact.

"The taste of the apple ... lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way ... poetry lies in the meeting of poem and reader, not in the lines of symbols printed on the pages of a book. What is essential is the aesthetic act, the thrill, the almost physical emotion that comes with each reading."

-Jorge Luis Borges

Wanting to understand how we relate to one another. What does a system of connection look like? What does connection feel like? Sound like. Smell like. Taste like. Remember like. Draw like. Play like. Work like. Change like. Believe like. Act like. Meaning in the moment of connection.



*topographical
surface
forces enacting*

*Where
Mental Space Contact*

Why

Interface

How

*topographical
adjective to·po·graph·i·cal
1 : of, relating to, or concerned
with the artistic representation of a
particular locality a topographical
poem topographical painting
2 : of, relating to, or concerned with
topography
topographical correspondences
between the skin and the cortex—F.
A. Geldard
3 : of or relating to a mind made up
of different strata and especially of
the conscious, preconscious, and
unconscious*

Participation

*participation
noun par·tic·i·pa·tion
1 : the state of being
related to a larger
whole
2 : the act of joining
with others in doing
something*

emotionally driven, intellectually analyzed

matrix

noun ma·trix, plural matrices

1 : something within or from which something else originates, develops, or takes form

2 a : a mold from which a relief (see 1 relief 6) surface (as a piece of type) is made

b : an electroformed impression of a phonograph record used for mass-producing duplicates of the original

3 : material in which something is enclosed or embedded (as for protection or study)

4 : an array of circuit elements (as diodes and transistors) for performing a specific function

5 : something (such as a situation or a set of conditions) in which something else develops or forms

6 : something shaped like a pattern of lines and spaces

7 : a container that can be filled with a material (such as very hot metal) to give the material a new shape

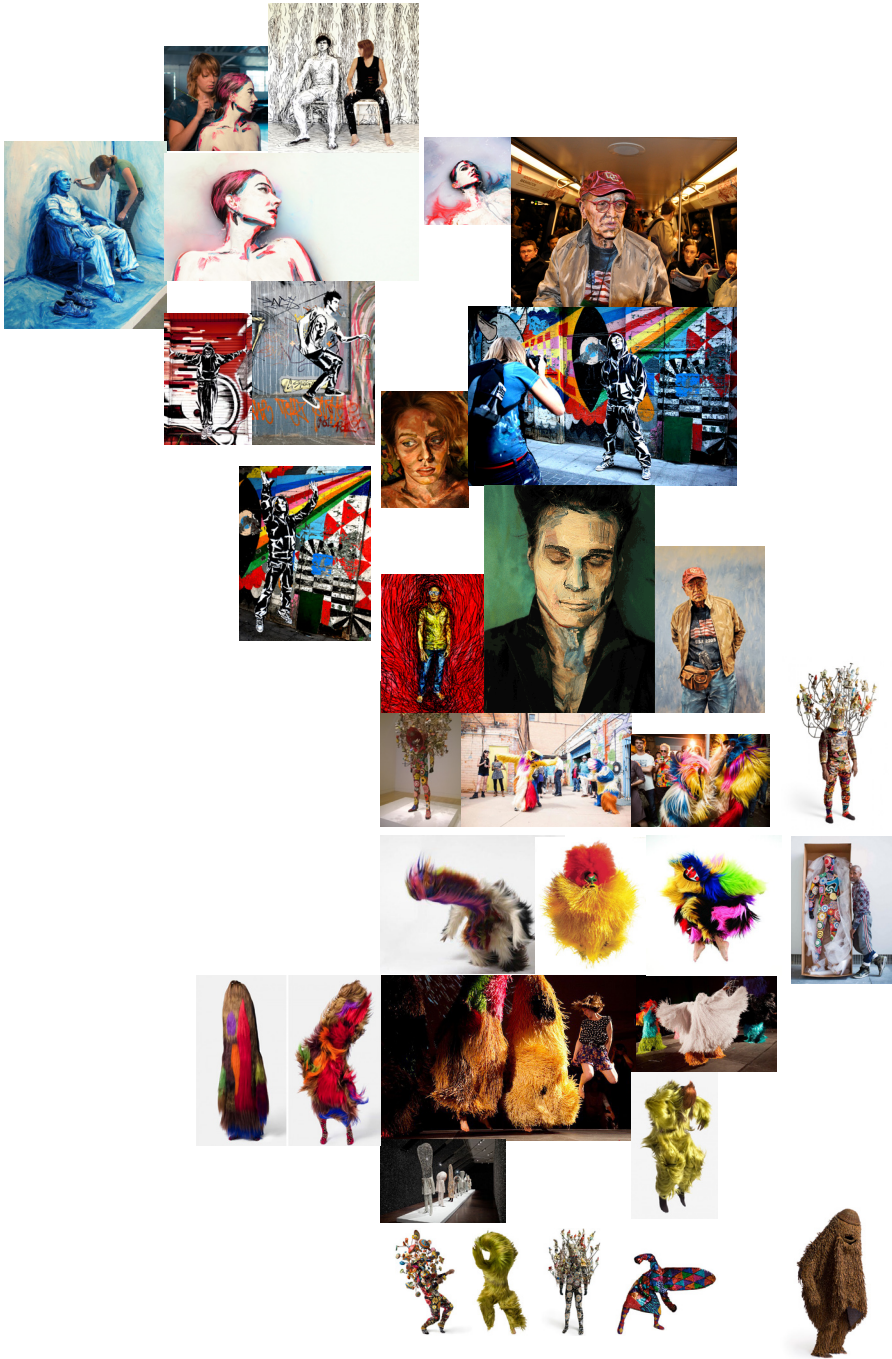
8 : something (as a surrounding or pervading substance or element) within which something else originates or takes form or develops

9 : a mass by which something is enclosed or in which something is embedded membrane-bound organelles suspended in the cytoplasmic matrix chromatin fibers attach to the nuclear matrix





Boundaries bleed into other
boundaries making
no one definite
line nor
a final stoppage
Instead
series of stoppages
Provisional end pts.
that turn to mid pts.
and mid pts. to mid pts.
Each beginning pt.
is also a mid pt.
or mid pts. to mid pts.



BODY

Not only food, then, but also People act as interface.

Discomfort as a mode of interaction: Appendages and Pinning down Shadows.

The works of Nick Cave and Alexa Meade begin to tell this story.

Alexa Meade isolates shadows on people. And captures them in frozen time. Flattening an **image** – a portrait of a person painted on top of the person. By painting the shadows, she not only makes something 3D appear 2D, she is also able to move a moment in time, and then freeze it again through photography.

Nick Cave also **manipulates perception through people** in his 'Soundsuits'. These suits **defamiliarize the audience** with the human figure in sound, appearance, and movement. While also defamiliarizing the performer inside the suit with their own self. He asks the dancer to become 'the creature' as they react in these suits on stage.

The Body Acts as Interface.

The Outermost surface yet bare without clothing. That which makes contact.

Boundary of self and non-self.

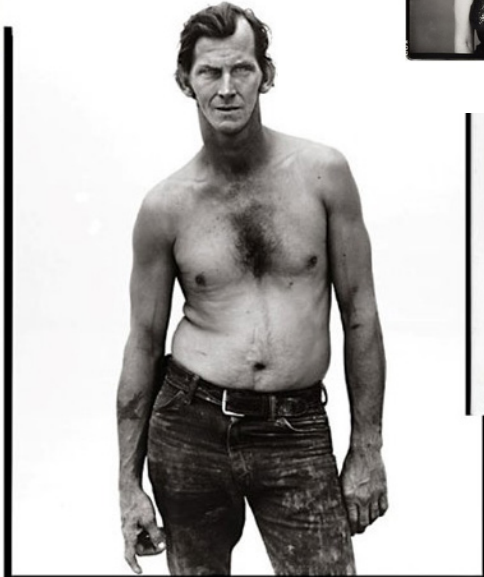
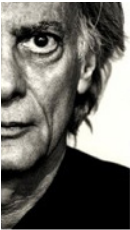
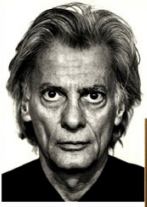
Bending, moving, supporting oneself. Proportion solidified. Internal function supporting external function. Body language: proximity, positioning, contact. Hands. Invitations to enter into contact, gesture, blocking out. Signal openings-up and closings-off.

Movers, contactors, balancing point of reference, operator, interactor. Vessels of passage. Synapses and signals. Indicators. Manifestation(s).

Nick Cave and Alexa Meade recognized the power of the body as an interface.

They also recognized the power of art as an interface to communicate the interface of the body.

oint AA



ARTIST | SUBJECT | EXPERIENCE

Richard Avedon recognized the power of art to communicate.

He is pulling a **greater sense of self from the subject** through the act of the photograph. Each portrait made is **part of a larger network that slowly reveals** Richard through other's faces. But these portraits are also revealing of the person themselves. These portraits are somehow getting to the realness of people. Meeting them where they are.

The drop: Marilyn Monroe.
A moment of utter lostness after outward dance. To first feel lost in order to feel found. And to recognize this. I can identify with Ms. Monroe through this photograph.

Bent: A dynamite transporter.
Weighed upon. Face pierces. Scandalized: To break through the veil of pretend, of publicity, of mask. And to find raw emotion.

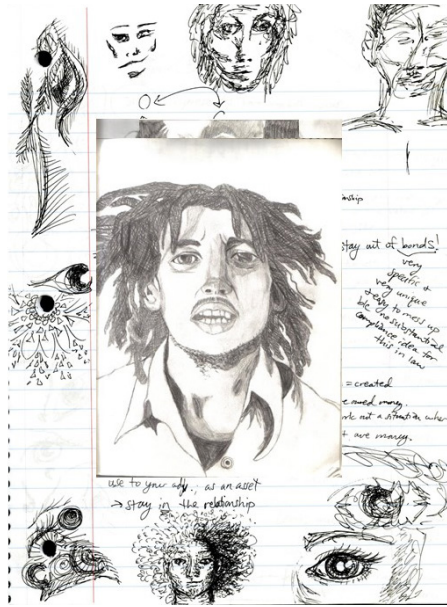
Richard: In his own portrait.
Richard knows the camera is looking at him, he knows it sees. He confronts the camera.

Things about themselves they wouldn't recognize, or wouldn't WANT to recognize, are revealed. Things we hide. A mirror would not reveal but this art this manipulation – distortion – reflection – has revealed this thing. This thing we call art. We see it. There's no denying its artistic quality.

To see a demon in oneself through the lens of another man and realize that change must come. To find yourself in someone else – in something else. And to realize that they have also found themselves in you. Even for just a brief moment. Even for just a brief collection of moments.

Each photo is revealing the subject but is also revealing himself. His photographs constitute a collective self-portrait. He is not separate from the work. Yet neither is the subject.

In this way, Richard Avedon's work feeds into a similar sort of **looping** as the eidetic dessert.



Starting Point C

C is for COURTESANCE

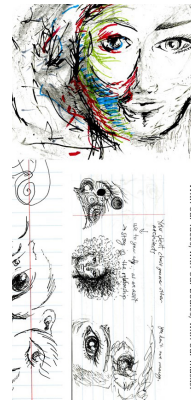
How do we relate to one another?
With our faces, with our bodies, with our masks?



— FACIALITY: A large part being REPRESENTATION. In how we interact.

“The work of art requires witnesses because it sallies forth with its image into the depths of a material time which is also our own. This sharing of duration is automatically defeated by the innovation of photographic instantaneity, for if the instantaneous image pretends to scientific accuracy in its details, the snapshot’s image-freeze or rather image-time-freeze invariably distorts the witness’s felt temporality, that time is the movement of something created?”

- Paul Virilio - *A Topographical Amnesia: The Vision Machine*



ART

Art is a relationship between maker and subject.

And between participants and what's made.

Art as interface.

The surface of the art, of what is seen, felt, touched, heard, smelt, tasted, used. Determined by maker, yet always meant to affect. The dancing of the viewing, interacting. History penetrates. Culture, thoughts, emotions. What is brought to. Maker and what's made. Perception, interpretation, intention. Medium(s). Capable of absorption.

To what degree is the maker part of what's made?

The art cultivates the seed in the subject.

Is there also a seed in an everyday interaction?

To better understand how we are. Focus on faciality. How do we relate to the face? How do we project through the face? How do we read faces? How do we write faces? Is the expression of the face an art by this definition?

FACE

The face. The most basic and complex interface of communication, of connection. Interaction of self and world. Scanning, perception. Stimuli intake and outtake. Location and function of emotional display. Proportion and positioning key to relation and recognition.

Expression is...

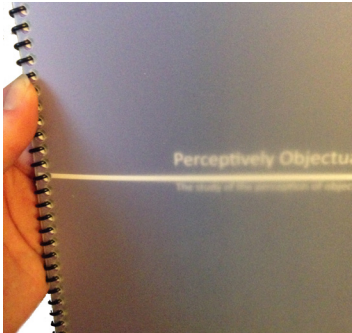
In the eyes, in the nose, in the mouth. Expression is in the skin around. Pushed. Pulled. Wrinkled. It is not in the ears. It is not in the nose. Those are only in-eyes in terms of Deleuze's faciality. But these non-expressive things truly reveal. Creating Familiar framework for ease of relation. Without these immovable parts there is no reference – no sameness – to reveal the expression of emotion.

The skin is a surface of expression. Of interaction.

What is it like to relate to the face of a face? Can we have many faces? Are they like layers? Are they separate? Do they exist in different spaces? What is a mask and what is it to mask?

An Ode to Lewis Carroll

**EXPLORING INTERFACE
THROUGH CRITIQUE**



Organization / Consideration of Audience

The spiral binding, while aesthetically displeasing from the outside, provides an ease of page-turning. The pages are also kept securely together. In this way, the spiral lends itself to clarity of reading. However, toward the middle section of the book, the binding is a bit too tight, making page turning a bit difficult.

The frosted outer layer provides slightly-increased stability to the book. It also impedes clarity in reading the book's title. This is a question of transparency, both in materiality and in readability. Used with intentionality and accompanying imagery

within the book, this non-transparency would allow for moments of stepped-reveal and child-like discovery.

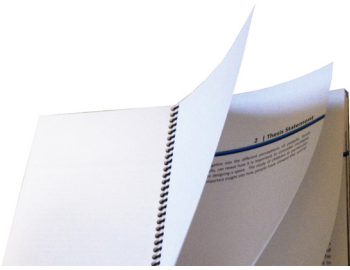
The Table of Contents is difficult to read as currently separated. It is not helping me to better understand the subject matter. A spread format for this section would allow me to take in the framework of the thesis in one breath. The Table of Contents is, however, telling me that the thesis is separated into two sections, one of thinking and one of making. I am forced to take a breath in between thoughts and actions.

The thesis statement is clear and concise. This provokes me to keep reading; a taste of a larger dish.

The reading rhythm feels like it's stuck on repeat as intro text after intro text appear. New information is at times included in these intros, like slowly unpacking the nuances of the thesis. I am taking pauses at each white page in between mouthfuls of text. I am missing the visual communication that is so abundantly present in the chapter pages of the book. I am left feeling unbalanced; I am wanting an appetizer to wet my appetite for visual information.

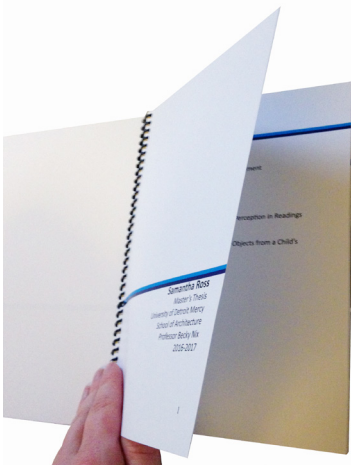
Graphic Layout / Visual Communication

The double line that sections off text is a nice graphic concept to lead the eye into a narrative; however, its execution is a bit fragmented. The lines are individual to each page, and the placement from page to page is not consistent. It aids in the narrative of one page, but not several pages or the book as a whole. Graphics are visual tools capable of enhancing the cohesion of storytelling.



It appears that the pages were formatted as spreads but were printed as pages. The page numbering locations lead to this conclusion of design intent.

Printing these spreads as pages has increased the amount of white space, which has significantly altered the rhythm of the book. Reading it feels slow and complicated when visuals provided on one page are referred to on later pages. In these cases, the white space feels like

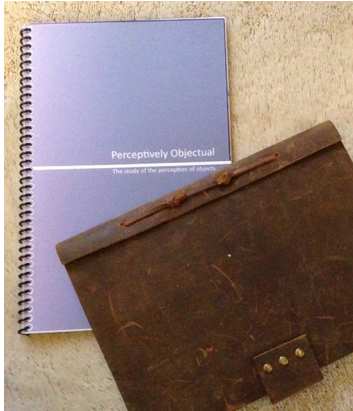


an interruption. The individual units do not flow to collaborate into a cohesive narrative. However, the white spaces also provide thoughtful moments of pause, especially when used to separate pages full of text. These instances of white pages help the reader to breathe, and aid in the absorption of material. White spaces of breath are occurring between sections of dense information, while white spaces of interruption are occurring between airy pages and between pages that want to be coupled instead of separated.

Visually, the pages filled with text and devoid of images appear a bit squat. The margins do not feel in proportion with the text space. However, the full bleed pages and pages of text, if printed as spreads, bring a nice visual balance to the book

Visuals are not currently effectively reinforcing words. The seeing and saying are not quite aligning yet. Images feel like islands, whose fleeting memories whoosh by when referenced later on. They are often precursors but are not jumping points to propel words to new ideas. Breaking up some of the large chunks of text and locating them within particular proximity of related images would aid in diagramming meaning.

Reflection is a key part of the book's process. It aids in moving the reader from one step to the next. Visual reinforcement is necessary to propel these reflective leaps into transition.



Narrative / Communication Tool

The title provides intrigue. It is unique, and just descriptive enough to grab my attention and prod me to read more.

The subject matter, however, is not being communicated visually on the cover(s). There is a disconnect between the playful topic(s) and the office-presentation-like graphics. How would a child feel when picking up this book? Would their senses be stimulated? Would they desire to read more?

What happens when you consider your subject to be your reader?

A child would react to the book much differently than an adult would. The craft of the book does not currently extend toward the people of discussion, and thus the subject matter is not reinforced in this way. The "child" that is described is not currently felt in the narrative. The child is also not seen on the page except for a few instances. The child is not heard in the words on the page. Rather, the child is being described and represented. The child is analyzed.

Analysis is important, but so is feeling. The language feels prescriptive, when at times a more emotive tone could be more effective. Where's the humanity you are speaking of?

Perhaps a child is not reading this book. Perhaps an adult is reading this book. Remind them what it's like to be a child. Aid them in remembering what it's like to act and feel and think in a child-like manner. The reader is not currently in the subject's shoes. This shift of voice would help the reader to identify with the subject as well as the subject matter.

The inclusion of real photographs of children playing is a great way to make humanity part of the book. The joy of the children is not faked, and their re-presented movements provide insight into their experiences. More of this please!

Potentials: Crescendo as organizational tool. Narrative as organization. Chronology as organization.

Crescendo. Does the thesis book gradually grow and continuously build in intensity until reaching a climax of understanding and provocative thought?

Narrative. Does it guide you through a story and regale you as it brings you along on a journey?

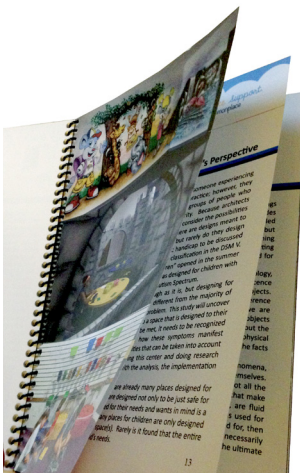
Chronology. Does it relay what, how, and why in the order of when?

A chronological order may be present, however, narrative appears to be the prevalent organization for this book.

Narrative is holistic without appearing so. It reveals information when necessary and conceals information when drawing the reader into the story, allowing them to participate, to be part of the action, to draw them in.

What is the thread that pulls the story along? That drives the process into greater fruition?

What are the jumping points of each step in the process, and how do they propel ideas – new ideas, old ideas, ideas yet forming - forward?



People of need, children of need, are the focus of the subject matter. They are the thread that drives the design process - as well as the book.

The book is currently successful in beginning to see need and to address need. But if the diagnosis of these children's needs is the only driving force, the feeling of experience is lacking. How do the children feel in one circumstance or another? How could design intervention change these feelings? There is a bit of this happening when color theory and creativity are discussed, but the experiential aspects are merely mentioned. How can the reader be brought into the children's shoes while placing yourself in them as well?

Closing Thoughts

As your reader, why should I care about what you're working on, about what you're investigating and making? Don't try to convince me to care. Give me a game and let me play it. Bring me through the process with you. Let me participate. Help me to discover what you have discovered, as you discovered it - without shoving it plainly in my face (not that you are, this is just cautionary). But don't tell me that I should care. Rather, give me something to care about. Inspire me to care. Show me. In such a way that I can no longer help but to care.

An Ode to Lewis Carroll

**EXPLORING INTERFACE
THROUGH MAKING**



HEADSPACE

Spoken space draws the listener inside. The participant is no longer outside of the experience. Poetics ask you to participate, to collaborate, to interpret.

Beginning to employ the structure of Alice, moving from the **realm of character** to that of **player**. Allowing myself to discover the rules of a **region** of Headspace.

Understanding Deleuze's Body without Organs and wanting to employ this un-prescriptive incubation through the process of making and experiencing.

To understand deprivation. To understand manifestation. To understand provocation. To stimulate in order to feel deeply. My connection with the world. Your connection with the world. Our connection with the world.

To create an environment of the head that is visually-de-familiarizing while providing sound stimuli.

An immersion of non-stimuli for the eyes, so that the ears, the mind, a different kind of self can awaken. An audio re-

coding, taking inspiration from the act of looking up into a face. This stimulation informs a spatial, participatory, listening experience. It draws the listener, the un-seer, into an experience. A memory of an experience. A making of an experience.

Spatial word correlations as the means to rhythmic interpretation, informing the reading of the stimuli.

It is Spoken Space.



headspace:
an immersive
environment for
the intake of + verbal
stimul
i

A spoken rhythm
Reading rhyme

Speaking space

Verbal + mind-space

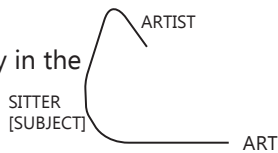
creation of visual

spatial listening

=participatory

stimulating the observer
[subject / sitter]

as participatory in the
creation



What is the problem of stimulating a participatory experience?

in regards to spatial relations

taking you out of your surroundings

asking you to
Paint a landscape with me

Synthesizing words
of my mouth with an
environment for your head

Spatial creation / stimuli

The headspace as a
creation of an environment

-meditative -stimuli

-2-D medium implying
space
_room for imaginative creation of

space in the mind _participatory

visual, spatial, poetic, verbal, spatial

inspiration:

looking up into a / the
face

reconstructing
challenging

-> recalling + formulating
[**memory**] [**imagination**]

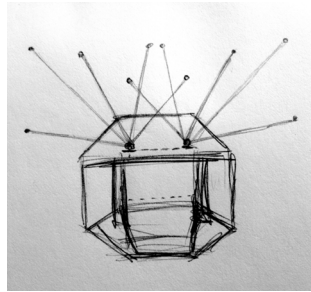
the experience of looking up
into the face

+ associated /
consequential senses +
emotions

defamiliarization
 of looking into a face
 a face
 the joy captured
 to see
 too look
 into
 the awe
 hello
 mouth
 with ones
 eyes
 A want.
 to wait
 wait
 wait wait
 wait for
 .
 .
 confirmation
 to look up in fear
 sheepishly
 doe-eyed
 superiority
 lovingly
 supplicate

To brave fear
 to let down your barrier
 to allow oneself
 to be infiltrated
 to ask
 to be seen
 a struggle
 overcome. for an
 Child-like wonderment instant.
 innocence
 To look up
 to look up into
 To encounter the mouth as
 never before
 To be
 reminded of
 innocence
 bright-eyed questioning open
 to gaze
 into
 lovingly
 with ones
 ones
 to reach out
 gaze to ask someone to reach
 back
 out
 to turn ones face
 up
 admiration
 to gaze back
 to meet your eyes
 total
 completeness
 to see you
 have
 don't
 in a
 moment
**Their smile meeting
 your eyes.**
 to look far
 just need to
 look

			Care in a moment
A willingly		To encounter the mouth first	for a moment
uncomfortable gesture		to encounter the chin before the mouth	to be
a small commitment		the mouth before the nose the nose	infiltrated trusting
A stripping away of the shy.		before the eyes.	closeness
			a question A lovers gaze a hesitation a lack
A moment of unabashed clarity		to look past the mouth to meet there of the eyes	
	exposure bravery brevity	the strain, an effort.	a decision seeing feeling closeness
		To subject oneself	
Vulnerable.		to give fully	
Inducing		fleetingly	though possibly to ask for their eyes
child-like			their yes
to lose	A willing tolerance	to give of your eyes	to search for their eyes
to be found	to let	and take of their mouth	insatiable search
looking for a sign of recognition to relinquish power even for a	moment a distortion desperately	to stay in one place	scan want
to scan	looking down on someone	with one view to be viewed to do the viewing	trust fear
looking up to someone		flee	to not to be an offering?
looking up at someone		to search	satisfied in your searchings
looking down into someone's eyes		search beyond the eyes	
		of input to connect with a part of ou tput	a quest a short + powerful journey



COLLABORATIVE INSTALLATION

This notion of stimulating – not controlling – experience, continued in a collaborative installation.

“The hegemony of the word and language is unconsciously and deeply rooted in the traditions of Western culture and thought in the same way that the unchallenged hegemony of vision dominates the realms of the other senses.”

- Juhani Pallasmaa

Working with a peer, Ellita, whose focus is imagination.

Another attempt at an environment commenced, now with an inclusion of body.

An installation.

About 50 students were asked to participate and record their experience. We hypothesized that vision is a primary sense, grounded in the ideology of Juhani Pallasmaa. Vision, therefore, is blocked out. Two secondary stimuli of the senses are put into contradiction. Auditory and tactile.

We set up this game to ask:
Through the participant, will imagination be stimulated?

Documentation of the installation:

Participant responses were self-recorded as follows:

“Very immersive / disorienting”

“Felt like a part of a story”

“Passive peeping”

“Being in helmet A is like walking up stairs ...I was naturally looking up and was a little off balance ... so it felt like I was...going somewhere...or being drawn somewhere ...it created a depth in my headspace... I was much more focused on the sound than the hand installation... they were kind of dissonant ...I felt very much translated from ‘here’”

“The noise made me feel like someone was walking towards me. I felt like I was inside a stranger’s house and they were getting me a cup of coffee and I was sitting on a chair and there was a rug underneath me.”

“...the grass of the tropical place was between my toes.”

Ref. Gilles and Deleuze: A Thousand Plateaus: Body Without Organs; Jorge Luis Borges; Paul Virilio: A Topographical Amnesia: The Vision Machine; Juhani Pallasmaa: The Embodied Image

"I felt a sense of confliction."
"It was a slightly disjointing experience." "I was at once comforted and made anxious by it all."

"The noise spoke to me most. It was staggered but still rhythmic. I imagined walking or more marching at different paces. I actually felt like an ant marching in a group. The sense of touch was more of an afterthought but I imagined it as the landscape me as an ant was walking on."

"A made me feel like I was in a house where someone was making crafts by hand. The warmth of the box was as if I was wrapped in a warm blanket." B: "This feeling was as if I was sitting on the sand dunes next to vegetation looking out into Lake Michigan."

"Being in helmet B... I wish it was darker... I felt a desire to go deeper into it... like I wanted to reach back further (farther?) into the box... I quickly imagined my whole body being encased in the rigid, dried plant material. I wish I was alone to experience... it felt like I was a spectacle when the other people walked in... Tactically it was uncomfortable, but oratorally

I felt comfortable (with the white noise). I felt very much 'here'."

"I imagined situations, not necessarily in the past, in which I would be feeling the same sensations. I tried to associate them with things I already know."

"You could almost feel the wind as the noise progressed."

"I'm confused by the noise of harsh wood hitting a table, but feeling a soft malleable texture. My mind doesn't know what to imagine, only to figure as what it is I'm hearing and feeling separately."

"If we can understand experience outside the visual, I believe that it can be stated that the audio/kinetic surrounding life has a deeper, more unnoticed affect in our lives. You have captured that, in part, with how I experienced this. I experienced a plethora of different feelings, mainly of outdoor memories when I stopped to 'smell the roses'. Very interesting, however, I feel like you could even immerse us deeper. ;)"

"B felt like I was in a forest, less safe than A, and a little on edge."

INSTALLATION DOCUMENTATION

A: "Felt a rhythmic shuffle of domestic life. The soft blanket of an imperfect house, the sliding of objects, the intimacy of preparation, adjustment, and warmth. Private, not public, and not so much ashamed but similar to answering your front door in PJ's."

B: "Reminds me of the seashore of lake and feels like I need to work my way through some difficult brush, catching my legs and arms with pricks and points of annoying vegetation dried out in the fall. Rewarded with an open view and wall of sound coming from the waves and wind. Natural barriers to nature." "The darkness makes you nervous. You don't know what's coming."

B: "With this I heard air and wind blowing. The scratching pieces made me think I was in a desert, with the dryness and prickliness of hot, sandy, dry air. At the same time, trying to ignore the touch, I felt like I was at a beach, a cliff by the ocean with loud waves and wind." ...the place changed when shifting from touch to sound

"Sound overpowered my sense of touch."

B: "The sound was consis-

tently tranquil, made me picture a tropical waterfall along a beach while weaving palm leaves together like me and my grandparents in Miami did. Some would consider the texture annoying I feel, but it's pleasant to me."

"I feel all loosey-goosey after participating. Stepping out of the room...I feel ready to do art now. Like I'm loose enough to wrap my mind around a problem on a drawing."

"Sometimes words don't seem to be adequate enough to map an experience..."

...would another feedback mechanism help translate?

"I imagine a snowy nighttime landscape, hearing the drone of the wind through a mountain range and feeling the sharp bristles of pine trees."

"I had to take a moment to orient myself. I finally pieced together a place which was real but circumstances which had not occurred in my life. ... In my sister's old apartment with a tray on my lap as well as a thick wool blanket. People I had played cards with appeared across from me: my Uncle Jack, my grandmother, my cousin." ...of memory, but not memory

"The touch was difficult for me to identify in the place I was placed. After a minute, I began to place meaning. It was an emotional experience."

"The noises of office-like environments cause a disconnect between plush relaxation and order of working."

"There are contrasts between what I hear and what I feel."

"...inconsistent noise made the experience feel more comfortable."

"I felt out of place because of the prickly feel of the hand stuff."

"The environment's unique to a harsh feeling, and a soothing sound. Hand work is toil, and the brain creates peace of mind." ...an attempt at an explanatory metaphor: sound associated with mind and tactile associated with work of hands

"Funny how instinctually we're quiet when we enter a room that's quiet. Sean whispered as he left... but we weren't asked to be quiet...

but the setting encouraged it... maybe..." ...darkness or lack of vision was the cause of this near-silence?

"I felt exposed to the elements."

"I had zero desire to be aggressive in the object."

"Very disorienting. I found myself trying to concentrate deeply on the sense of touch because it was relaxing. While the noises made me feel super out of place. As if body and mind were separated.

Very interesting to imagine if I was in that position for say... an hour straight."

"My senses enclosed me off where I felt like I was in a closet with winter coats, and I could hear the external noises (as if from outside the closet). It was very interesting. Kind of disorients you a little bit. Kind of thought of childhood memories/watching Narnia." ...associating noises spatially (explanation)

"The rough texture was the first thing I noticed. The sound followed, but it was... eerie..."

INSTALLATION ANALYSIS

Largely found: A summation of participant experiences.

Sound was experienced first initially. Sound was often more dominant than tactile, but not always.

Associations brought and found in the installation: bonfire and chopping wood, airplane, beach, mountains, room with people, card playing, exposure to elements, clocks, wind, spaceship, riding a horse, fur, cave, cleaning, induction vacuum, felt-like, making crafts, stranger's house, island, forest, cabin, haircuts, walking on carpet, domestic life, desert, digging, climbing a tree. Through its **participants**, the installation was deemed a good 'thinking space'. There was a duality of unease and comfort arose.

Many outdoor occurrences were recorded: WHY?

Nature could be more unfamiliar than everyday experiences. Perhaps the unfamiliarity of the space triggered this. Perhaps senses (other than

sight) are more trusted in nature than in the built environment (instinct).

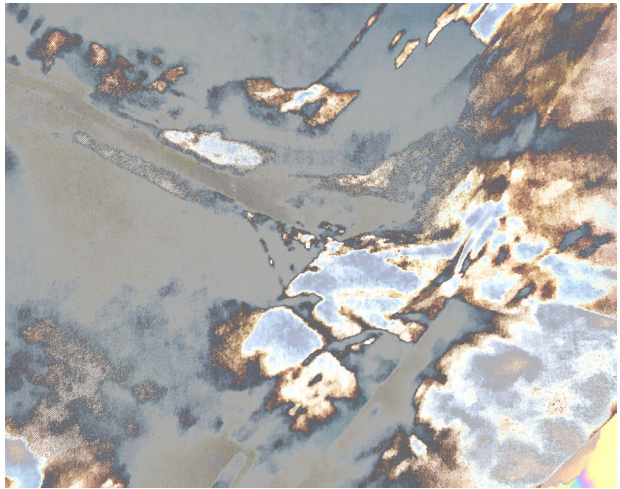
In all cases there was a recognition that something doesn't fit. A direct or subconscious nodding toward contradiction. Darkness became a source of stimulation, not a lack there of. Safety played a role in the experience; how safe the participant felt.

In some cases, tactile associations were stimulated in the location of the participants' hands, but were felt in other regions of the body as well. The sound and tactile stimuli are experienced separately but simultaneously.

Many were taken to a place. Senses of memory were roused. But there was a point where memory was deviated from.

I became fascinated with the **environment made from the environment we had made.**

Ref. Gilles and Deleuze: A Thousand Plateaus: Body Without Organs; Jorge Luis Borges; Paul Virilio: A Topographical Amnesia: The Vision Machine; Juhani Pallasmaa: The Embodied Image



MENTAL SPACE

Recollection of memory plants a seed for a morphology of making to commence.

These participants were taken to places: mountains, home, a beach, But HOW were they able to be in these 'places'? And feel these things? WHERE was this happening?

In their mental space...?

How do we engage with our mental space?

Mental imaging: the question of the image vs the mental image. **External stimuli/world + Self = Mental Image.**

Perhaps the mental image is in the contact. For as Jorge Luis Borges states, the taste of the apple is not in the apple nor is it in the tongue, but in the contact with the palette. A cyclical input-output system that enriches. **Self affecting world affecting self affecting world.** And so on.

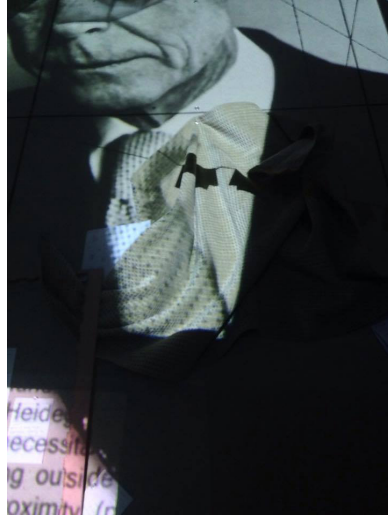
The mental space is also the place where memory comes into contact with something else. **Recollection and Making not only co-exist here, but intertwine, integrate, and enrich.**

Memory is essential and collaborative with imagination. Rooted in experience. Like in the Eidetic Dessert, familiarity is found in the unfamiliar. Spurring a creative process.

Re-constituting. Using memory as building blocks to something more. Within memory, familiarity adds dimension. Multiple experiences inform the manipulable 'object' in your cerebral space. **You are both maker and recaller.**



Ref. Gilles and Deleuze: A Thousand Plateaus: Body Without Organs; Jorge Luis Borges; Paul Virilio: A Topographical Amnesia: The Vision Machine; Juhani Pallasmaa: The Embodied Image



ITERATION 01

AN ENVIRONMENT

An Ode to Lewis Carroll.

Environment of Worlds. As landscape. As installation to explore, to test out research/ideas, to make, perceive, and invite.

Environment of Worlds. As landscape. As installation **to explore, to test out research** - ideas, to make, and perceive, and invite.

Alice.
Communication.
Experience.
Faciality.
Human Perception.
Self and Other.
The Eidetic Process.
Mental Contact.
Gameboard.
Poetics. Image. SPACE.

All are playing through the landscape. The environment of worlds. The game of chess.

As physical place to investigate space. To translate word, image, into the intangibly tangible. The game is interpretation from one medium to another. Tactile and auditory stimuli come into play once again.

Music is invisible space. As you listen, you begin to hear

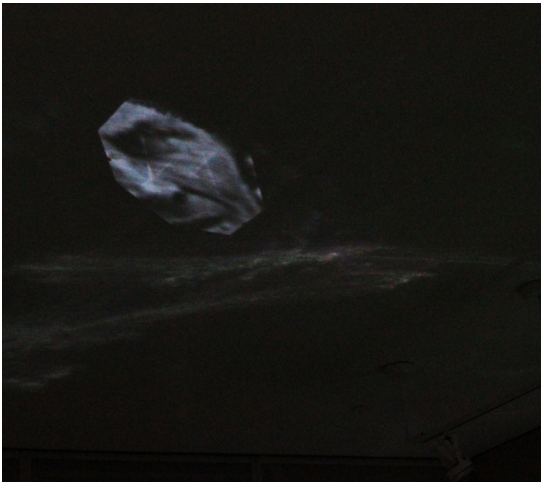
change, in the rhythm, as the cycles deviate from clarity. Notes sung, looped, and fed back, create dissonance and harmony. I am hearing the movements, the motions, the impressions, in place of words. **I am incorporated; listening transformed.** Significant to my surroundings.

Dance is an interpretation of music as an invisible space. Participants moving through the space engage in a dance weaving into the interface of sung space. Environment as a sounding board.

Materiality as expression of worlds. Screen as Interface, Filtering, Affecting Image Projected – as perceived.

Environment as interface, as poetic expression, **as reliant on you to bring meaning.**

You as player in the game.
Professors as characters.
Me as maker.
Me as player.



ITERATION 02

ARCHITECTURE

The first iteration of the environment felt as though it was an object. Observed only from outside, it did not invite participants to enter its worlds.

The second iteration attempted to encompass. To invite the participants to dwell within, as well as outside of, its worlds. This change is vital to the nature of the environment.

Environment relying on Human interaction; un-functioning without participation in the exchange.



The face. The body. Food. Art. Game. Player. Maker. Participant. Environment. All are interface[s].

These interfaces dwell within architecture and architecture dwells within these interfaces.

Architecture. It is habitable space[s]. It is people. It is communication. It is human perception. It is self and non-self, intimate and communal. It is continuously in flux of perception and scale. It is poem. It is both what we bring to it and what it brings to us.

The question of care, then, becomes vital.

These interfaces speak to an encounter full of care. Care enough to affect, to bring change, to alter the environment for the better.

Dwelling relies on a care-ful encounter.

The question of care resonates into the depths of the discourse of participant, of interface, of environment.

What is care? What is encounter? What is a care-ful encounter like? **Why care about care? The question of care resonates into the depths of the discourse of participant, of interface, of environment.** A phenomenological analysis of the essence of care is a tool used to explore this question.

The most prominent appearance in my memory of care-ful encounter: Offering leftovers to a homeless man seems easy enough. Observing that someone is homeless, recognizing that I have food – a surplus of food – and then offering the food in my hand to him. Several factors could have impeded me from following through with this simple act. Consideration of consequences (i.e. impatient drivers held up by my momentary yet frustrating pause; my embarrassment and his offense if he should turn out not to be homeless or hungry; anxiety about approaching a stranger; etc.) didn't prevent me from following through. It would have been easier to just keep driving. So why pause? Because I perceived a need, and felt that I had a potential solution. **Care-ful**

encounter despite possible consequence. It was a split-second decision; a moment of extension of self. This encounter was not pre-conceived or planned, so was it any less care-ful?

Does care necessitate a certain duration? No, but it does necessitate consideration. I know what hunger feels like. It feels hollow, twisting, and desperate, then fading into a debilitating lethargy that simultaneously drives and inhibits you. It feels like helplessness surrounded by unattainable help. I empathized with this man based on an assumption of his hunger. To move further into the care-ful encounter is to assume his needs without assuming his needs. To operate beyond assumption is to ask first if he was hungry before thrusting food toward him. **Offering rather than forcing. To see his humanity is to enter into this care-ful encounter.** Hunger was his need, but coupled with this was his need to be seen as a person – a person capable of decision. In this care-ful encounter, both this man's need for food and his humanity were considered,

CARE

and an attempt to address these followed.

Care + Mallin: Perception:

Touch appears as the primary sense. In a care-ful encounter, an exchange of some sort occurs. This exchange is often tactile, whether it is an object transferred, a tactile gesture, or physical or emotional warmth shared through bodily contact. The sense of sight also appears to be engaged, as it is often the means by which we recognize another's need, another's humanity. Seeing a tear roll down someone's cheek, seeing someone struggle to open a door because of the load they are carrying, seeing a man on the side of the road with a "Please Help" sign: these are all indicators of need observed through sight. Such appearances present the opportunity for a care-ful encounter to take place, so long as the observer decides to act. Hearing, smell, and taste seem to be muted in such instances; however, any sense that aids in recognizing the needs and humanity of another – or of oneself – could be engaged in a care-ful encounter. In some cases, smelling

your own body odor could lead to the care-ful encounter of a cleansing shower. Hearing someone sniffle could mean they are crying, which could lead to the extension of a tissue box; however, seeing their tears would be more definitive evidence to spark this care-ful encounter. In any case, one must be enveloped within the care-ful – even for just a moment – in order to participate in it. This hints toward a mindset as well as proximity. **Being proximally outside or distant from the encounter means that you are observing, not participating.** Only sense of sight, but not touch, is engaged in this distant witnessing, but this distance of observation could serve as inspiration for you to begin a care-ful encounter of your own. The lens of perception engages your senses, while motility speaks to the movement of your body in relation to the phenomenon.

Care + Mallin: Motility:

A care-ful encounter asks you to interrupt your "normal" course of action, or it asks you to essentially create a "new normal" of movement.

Either way, your body is often physically engaged in a care-ful encounter. Nursing your newborn child, guiding your grandmother's wheelchair, opening a door for a stranger: all of these acts, some intimate and some more distant, ask your body to move outside of itself and towards another. **You are asked to extend, to reach out.** In the case of meditation for stress relief, the body is asked to stop moving. **These positions lend themselves to the notion that bodily movement is intentional.** It can range from a quick, fleeting, springing-into-action to a long, slow pause. **Overall, the care-ful encounter asks the body to adapt corresponding to the needs to be met.** The body matches the speed and rhythm of the need. The movement of specific body parts is also subject to this adaptive, chameleon-like reaction. Hands are more-often-than-not a significant part of the care-ful encounter. They are present in the offering of tissues, in a comforting embrace, a prayerful "laying of hands," etc. It is an outstretching, a welcoming and gentle gesturing. Often, a care-ful

encounter involves you going out of your way. This can put your body in uncomfortable, or less-than-comfortable positions. A care-ful encounter may ask your body to abruptly swing open to catch a door before it closes, or bear physically-heavy loads, or reach outside of your "personal bubble." This discomfort ultimately brings comfort to someone else. **To initiate a care-ful encounter is to go outside of oneself.** In cases of self-maintenance, or self-care, we are going outside of our normal routine to care for ourselves inwardly. This is a sort of going outside in order to go inside. This interior region relates to the way we engage the phenomenon on an emotional level, or its social affectivity.

Care + Mallin: Social Affectivity

Empathy is paramount in a care-ful encounter. **Without emotional engagement, there doesn't appear to be a driving force to galvanize a care-ful encounter into motion.** It requires one to first share in someone's "emptiness" then strive to begin "filling in" this emptiness. Care does not necessitate the success of

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the offered solution, but it is in the intention and attempt to solve it. There is also an **emotional exchange**: an indirect feeling of their potential relief, joy, comfort, etc., as the solution is offered. **Without humanity, care-ful encounter doesn't exist. Without participating in care-ful encounter to some degree or another, there is neglect of humanity.** People forget that they are human sometimes, and that we are not alone. Humans have humans as companions for living life if they so choose to perceive this companionable mindset. **Care-ful encounter seems to "fit" humanity quite nicely.** Care-ful encounter may initially ask one to tread on unfamiliar ground, but in the exchange of the encounter, the landscape is quite welcoming. As a care-ful encounter unfolds, need is perceived, then motility is used to offer and reinforce care provided on a social-affective level.

Caring about vs Caring for:

But what is care as it relates to caring about someone or for someone? According to Heidegger "...*being-in-the-world is essentially care,*

being-together-with things at hand could be taken... as taking care of them..." (Heidegger 180). **Care structures** range from caring about something – in terms of being aware of its existence and potential effect on my person – to caring for something – in terms of a more active, nurturing relationship. One may care about a spider, while at the same time one may care for a child. Caring about the spider could simply mean being aware that it is there, and paying attention to it out of a wariness of it coming any closer. It is more about one's self than it is about the spider; one cares about the spider because one cares about oneself. Heidegger relates this type of care to being "concerned about", expressing that "*the 'is concerned about...'* has become clearer in the constitution of being of understanding as self-projective being toward its ownmost potentiality-for-being" (Heidegger 179). Caring for a child requires nurturing actions toward the child. In the words of Heidegger, "*being-together-with is taking care of things, because as a mode of being-in it is determined*

by its fundamental structure, care" (Heidegger 180).

Both cases necessitate an awareness of a thing outside of oneself, and a proximity (physically, emotionally, etc.) to oneself. Essentially, we provide care because we care.

This notion is reinforced in Heidegger's statement: "*The characterization of care as 'being-ahead-of-itself-in-already-being-in' – as being-together-with – makes it clear that this phenomenon, too, is yet structurally articulated in itself*" (Heidegger 183).

Care requires the acknowledgment of someone's humanity, and care cannot exist without perceived need. To look into someone's face and see their humanity. To look at their body and see their humanity. To see their human needs – emotional, physical, spiritual, mental – and to do something about it. To care is to try to satisfy or sate someone's needs. Can a care-ful encounter occur with only one person, with only myself? Can one encounter oneself? According to Heidegger, yes. Often our care in relation to others is ego-centrally-driven. Care for ourselves must

occur before we are able care for others. To attend to ourselves is to care-fully encounter ourselves. Bathing can be a physically, emotionally, mentally, and spiritually cleansing act of care-ful encounter with oneself.

Regions of Care:

There appear two regions of care to operate within. One region could be defined as *Actively-aiding* and the other, *Being-present*. They operate within the larger landscape of care-ful encounter. The region of actively-aiding relates to a type of nurturing that requires long term commitment, such as a mother-child relationship, caring for the sick, injured, or dying, or devoting oneself as a long-term aid of a sort. The region of being-present is a slightly more passive approach to care, referring to relationships with a spiritual aspect, fostering social sharing, or caring for oneself, etc. Being-present means molding an environment that allows you/someone to be the best you/someone. Being-present must always come first, over actively-aiding, as it relates to the care of oneself. A care-ful encounter with oneself must

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always come before a care-ful-encounter with others. This is for fear of getting burnt out (like many pastors of mega churches). It is also because care involves empathy, and in order to empathize we must first know what care looks like in ourselves. Using the meaning-cluster exploration, refinement of the essential structures of the phenomenon of care-ful encounter is attempted. **Acknowledging need, reacting empathetically, and having an intentional presence through exertion of effort and connective offering are all components of participating in a care-ful encounter.**

Recognition of humanity is not diagrammed, but is an essential quality embedded within this structure of care-ful encounter.

Humanity, however, is not necessarily on both sides of the care-ful encounter.

Spatial experience is capable of the gesture of a care-ful encounter as well.

Servicing the needs of someone and having an intentional, connective presence are elements that an environment could offer, **should offer.**

This thesis is a re-thinking. And a re-thinking of this re-thinking.

Asking “why care?” continuously propelling the conversation forward.

I perceive it as a wave [of worlds].

Ever-looping, crashing and feeding back. Past regions informing future processes and investigations.

On looping: Can something be cyclical if it doesn't end up where it started?

