A bewildering and sublime sense of systemic interrelation impervious to the barrier of the skin. The process produces formations rather than forms. Charles and Ray Eames: Design Manifesto (Extracts)

The input is our material affinity with computational process playing out of possibilities. Experience nested within boxes regularity/integrity.

Compare Rauschenberg's white back as the pre-socratics (500 BC). Types of Process

Philosopher from the ceiling in his studio, inverts them and then copies the arches that were naturally emphasises transformation/becoming affinity with transformational process vectors, forces, infinitives formed. Force of gravity acting on (weighted) strings. Construction/Assemblage

Design Workbook (collaborative drawing exercises)

Intensive potential

Studio Moniker (Dutch design company) The parameters here are gravity, weight, (Daniel Davis - danieldavis.com)

Level of Description

Crowd Sourced

Abstraction

Music Video

Conditional Interest in performativity at many divergent levels of scale Problematisation of object - a kind of Birth of dynamic kinetic object

Draw out kinetic focus

AlogoMech

Material Plane

Parametric

for the delivery of resources to remote and efficient distribution of graffiti, as well as a

Fukushima Japan—countering the official txt bomber as a system for the more

Enables socio-technical interfacing

Hybrid: Socio-relational

Socio -

Societies

Modes of design fiction respectively based on the ordering/expression of possibility and the actualisation of potentiality

John F Simon Jr's EVERY ICON (1997) to explore and output every possible concept (in Mieke Bal's terms)

The term has come to have expression of possibility, property, cause, effect, modification, alteration, computation etc."

However, the idea of the parametric has become something of a traveling cocept 'multi-ambiguous non-specificity.'

Digital version of Kant's mathematical sublime. However, in another way is could be said to be something like an algorithmically generated piece quite something life-like behaving in a mechanistic fashion - from slapstick comedy to the overly officious 'red-tape' bureaucrat. For Bergson, laughter was an effective, vitalistic retort in the face of determinism. Moreover, such negation is harder to spot in a parametric context, especially when parameters are constantly changing.