Graduate Thesis Proposal

The Museum of Posthuman Phenomenology

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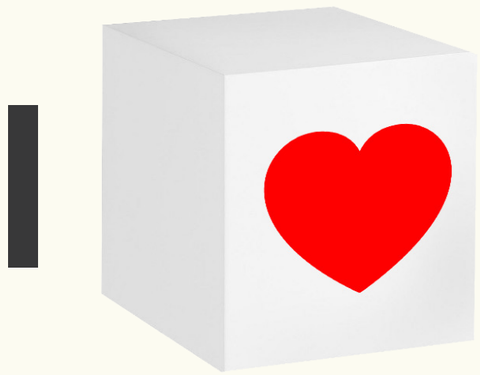
What is a thesis?

It is a proposition.



Graphic Design Architecture Posthumanism Synthesis

I love graphic design that lives in sin with architecture.

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ferociously exploits scale
one can wander through
surrounds one physically
is more than a 1 to 1 interface
is experiential

I love graphic design as civilization's deejay.

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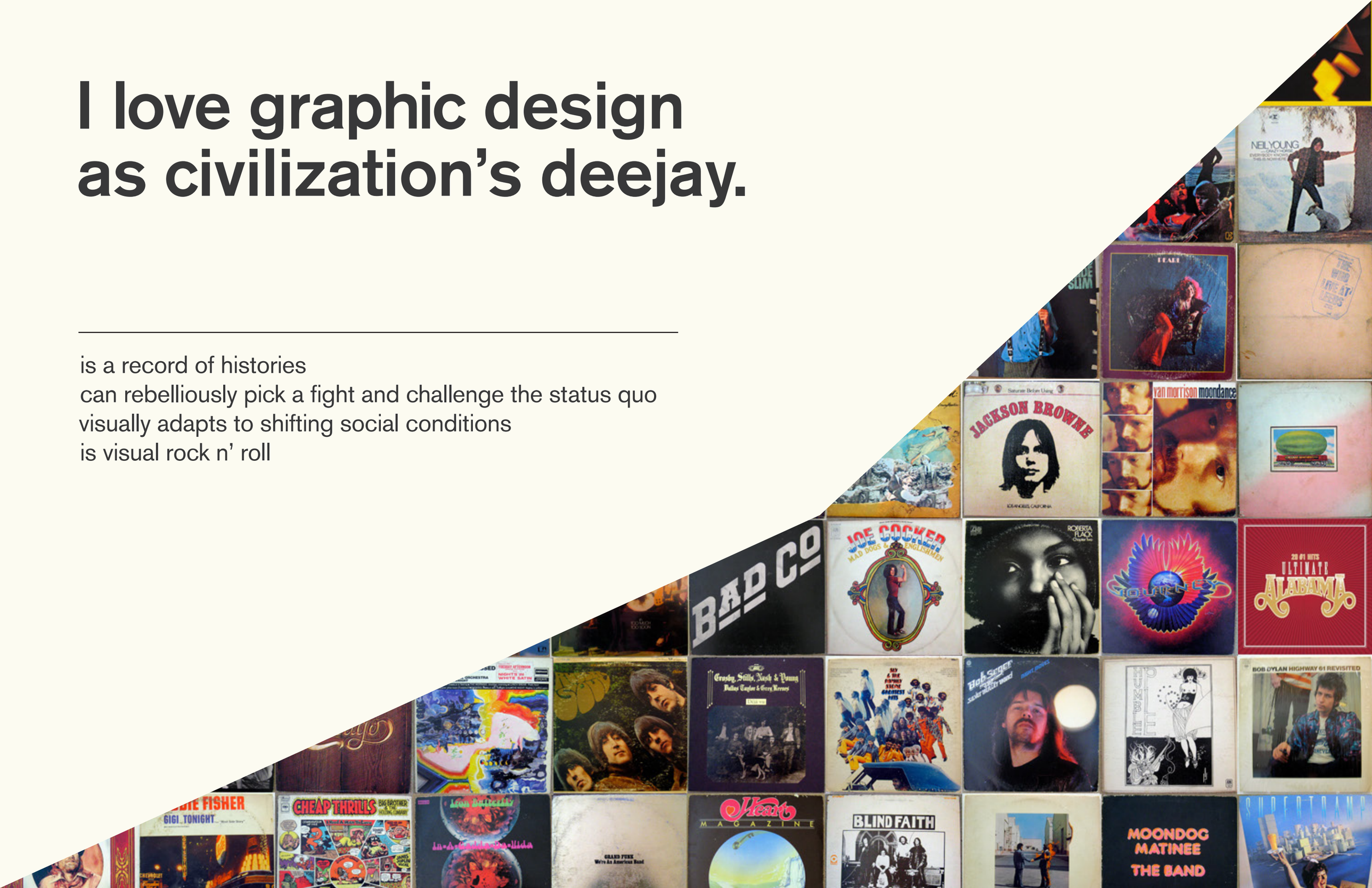
is a record of histories
can rebelliously pick a fight and challenge the status quo
visually adapts to shifting social conditions
is visual rock n' roll



I love graphic design as a pill for the existential crisis.

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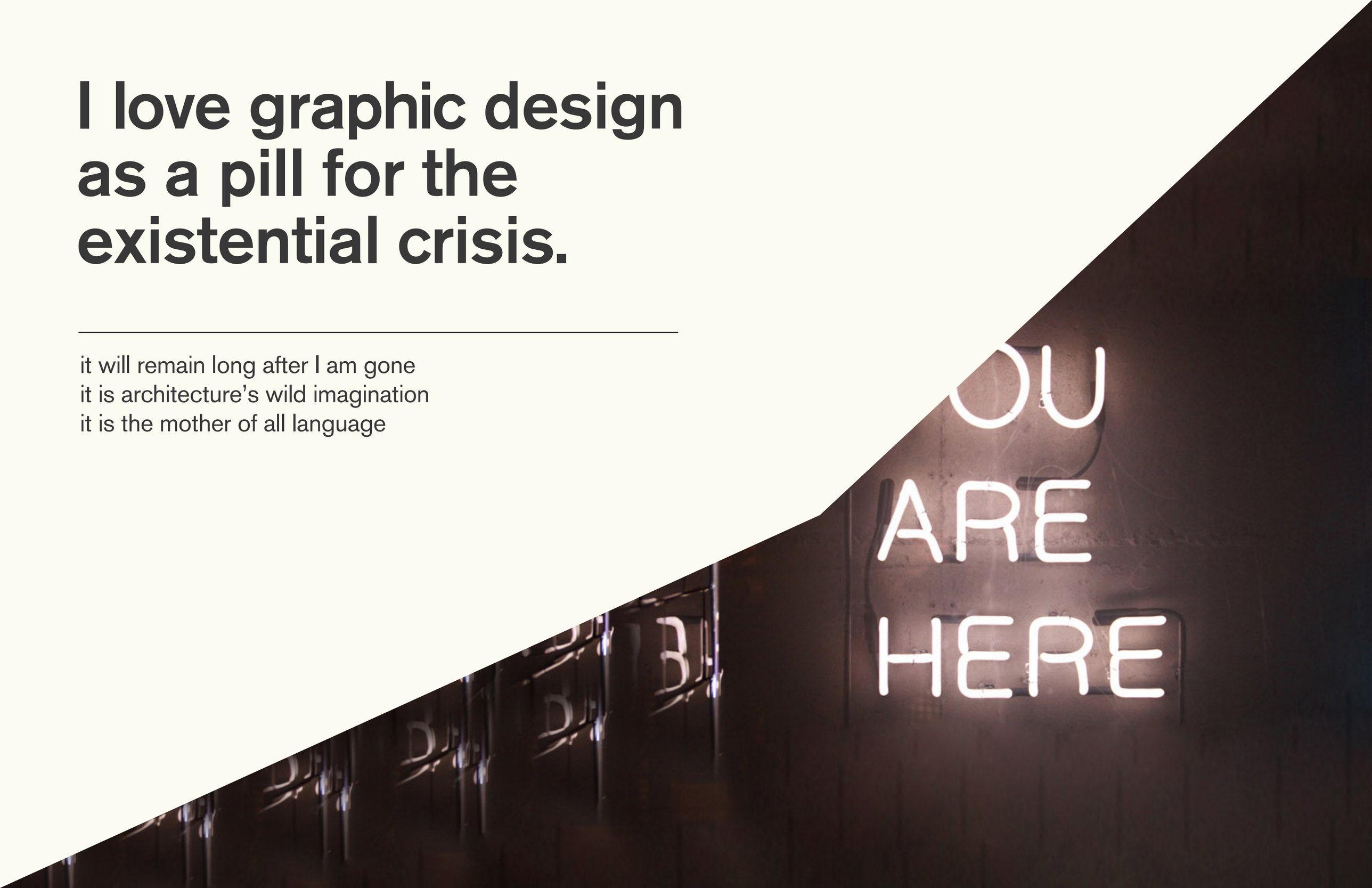
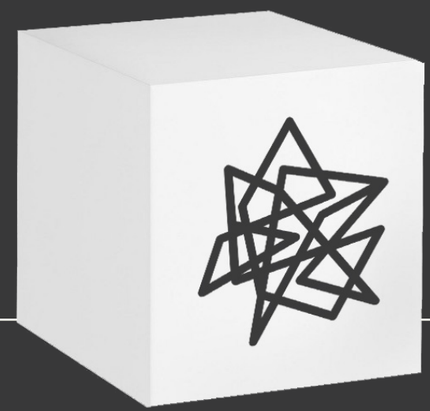
it will remain long after I am gone
it is architecture's wild imagination
it is the mother of all language



The idea.



Synthesize graphic design with architecture as a method for addressing contemporary and exponential multiplication of surfaces and acceleration of movements in social spaces.

What is it called?

Syn(thesis)

How the Union Between Graphic Design and Architecture is (Re)Configuring Space + Time

They are Machines/It is a Building

New Spaces from the Synthesis of Graphic Design + Architecture

HY/SY/SYN

The Graphic Designer is a 21st Century Architect

Softbody

Streamlining Graphic Design and Architecture to Make Room for the Future

Graphitecture

Manifesting New Form from Established Visual Realms

Post Design

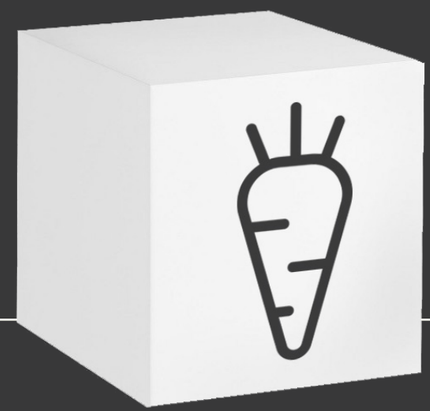
Elevating Graphic Design to an Architectural Role Yields a Different Kind of Space + Time

The Format.

Design the Museum of Posthuman Phenomenology.

Develop a narrative space whose content, the study of Posthumanism, is represented (archived, preserved and exhibited) through formal syntheses between the museum's use of graphical language and architecture, similar to how technology and humans are undergoing processes of synthesis, drawing a correlation between Graphitecture and the Posthuman.

The Motive.



Objectives for the idea

What?

To illustrate the fundamental relationship between dynamic graphic design and architecture.

To showcase how graphic design an be integrated into social spaces as a consideration of its architecture.

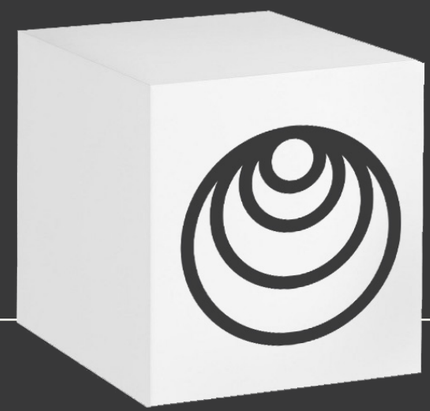
To demonstrate the ways that graphic design can provide news kinds of narrative continuities within space.

To showcase how graphic design should construct our sense of space + time the way architects and interior designers do.

To demonstrate how environmental graphics can structure our experience of time as we move through space.

To forward the graphic designer as a resource for the (re)construction of social spaces.

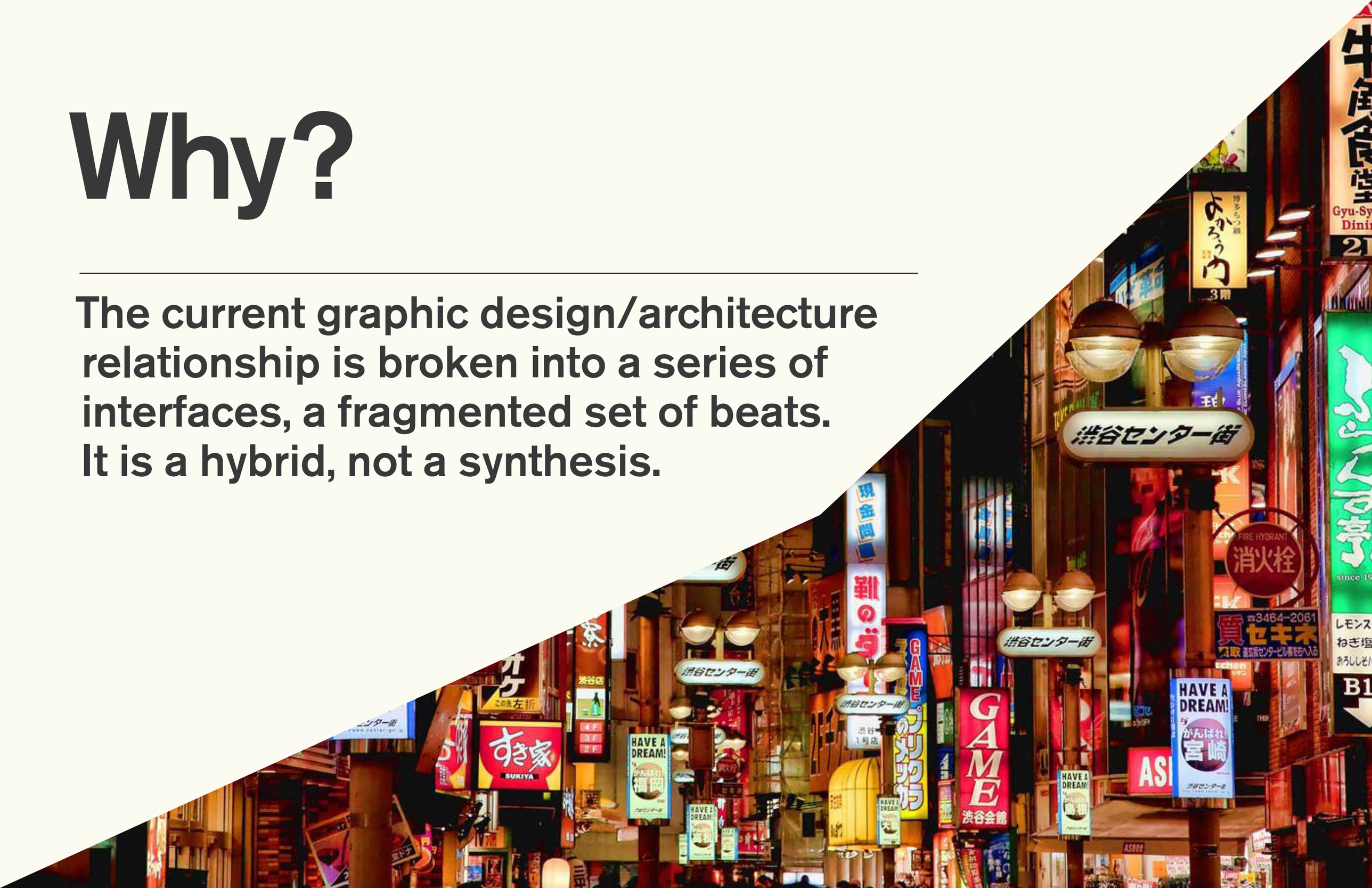
The Relevance.



Why does this matter? Who cares?
You do.

Why?

The current graphic design/architecture relationship is broken into a series of interfaces, a fragmented set of beats. It is a hybrid, not a synthesis.



It’s worthwhile.

Because currently, the scale and role that graphic design plays in our social space is by way of importation onto the space and not as a consideration of the space, still arguing, decades later, that it is more than an aesthetic device.

Because as a vehicle for discussing many things, graphic design can participate in the construct of spaces the way architects and interior designers do, in order form a more perfect union between society and its structures.

Because if graphic design can synthesize with architecture it could offer a method for addressing the continual multiplication and acceleration of surfaces and movements in social spaces.

Because it will ask, How can graphic design rethink the architecture of a museum? Can this new form, Graphitecture, make people more curious? Can it encourage more discussion about how we’re evolving as a species? Can it support greater awareness about the relationships we have to the spaces we move through?

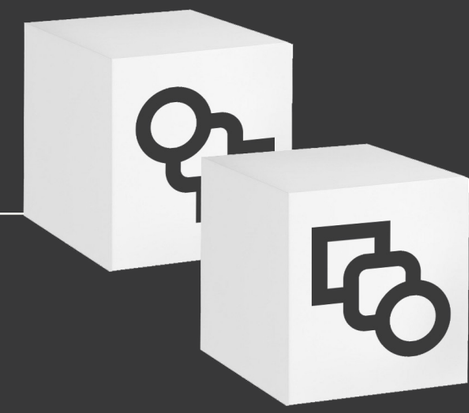
And yet, the audience still experiences graphic design and architecture as separate surfaces.

Audience.

While the audience is technically the “general public,” it is more specifically a few groups of people.

Graphic Designers
Architects
Spatial Planners
Museum Designers
Interior Designers
Posthuman Enthusiasts + Theorists

Thesis v. Project Synthesis



Concept and content. Two parallel modes of transformation in a single framework forms the methodology.

A model framework.

The thesis

idea

vs

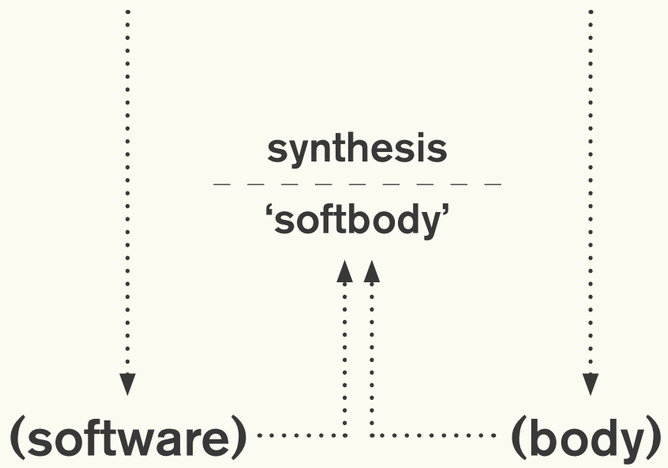
The project

content

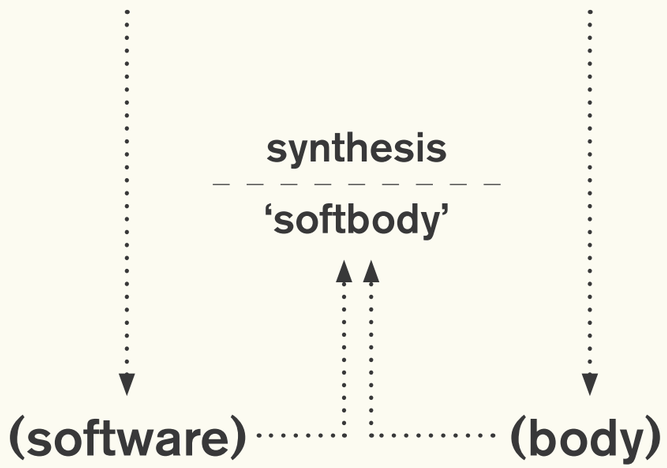
‘Postdesign’

‘Posthuman’

Graphic Design + Architecture



Technology + Humans



Process + methodology.

Hybrid. (HY)

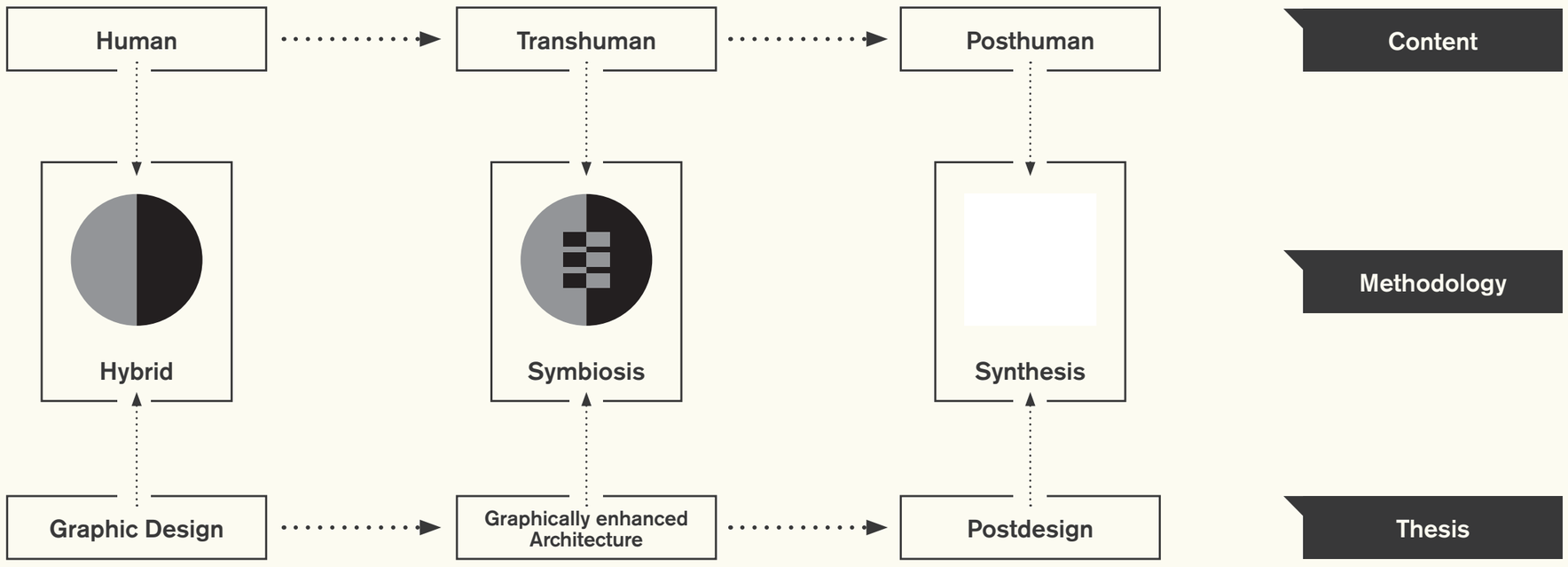
A partnership between two bodies. Forms remain independent.

Symbiosis. (SY)

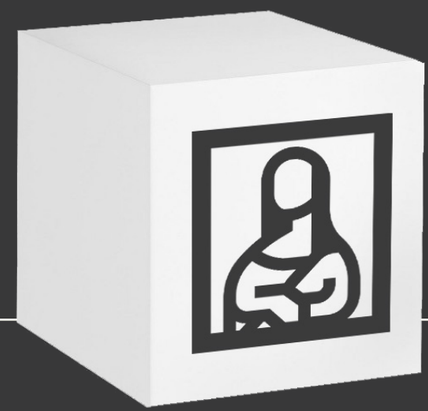
A mutation as the result of a partnership. Forms are codependent on one another.

Synthesis. (SYN)

A fusion of totality between two independent bodies. A new form results.



Existing Models.



Theme parks, museums, new media,
media theorists

Disneyland.

Disneyland's model is to create an absolutely unified narrative of environmental sets and signifiers, the truly scripted and codified space.

ARCADE
ARCADE

Lust.

Thank you
thighmaster serie /
Pam

Inez van
Lamsweerde

(1963)
1993
187 x 120 cm
bewerkte foto op
dura/flex, perspex
aankoop, 1994
3329 (MK)

United Visual Artists.

Siebe Tettero.

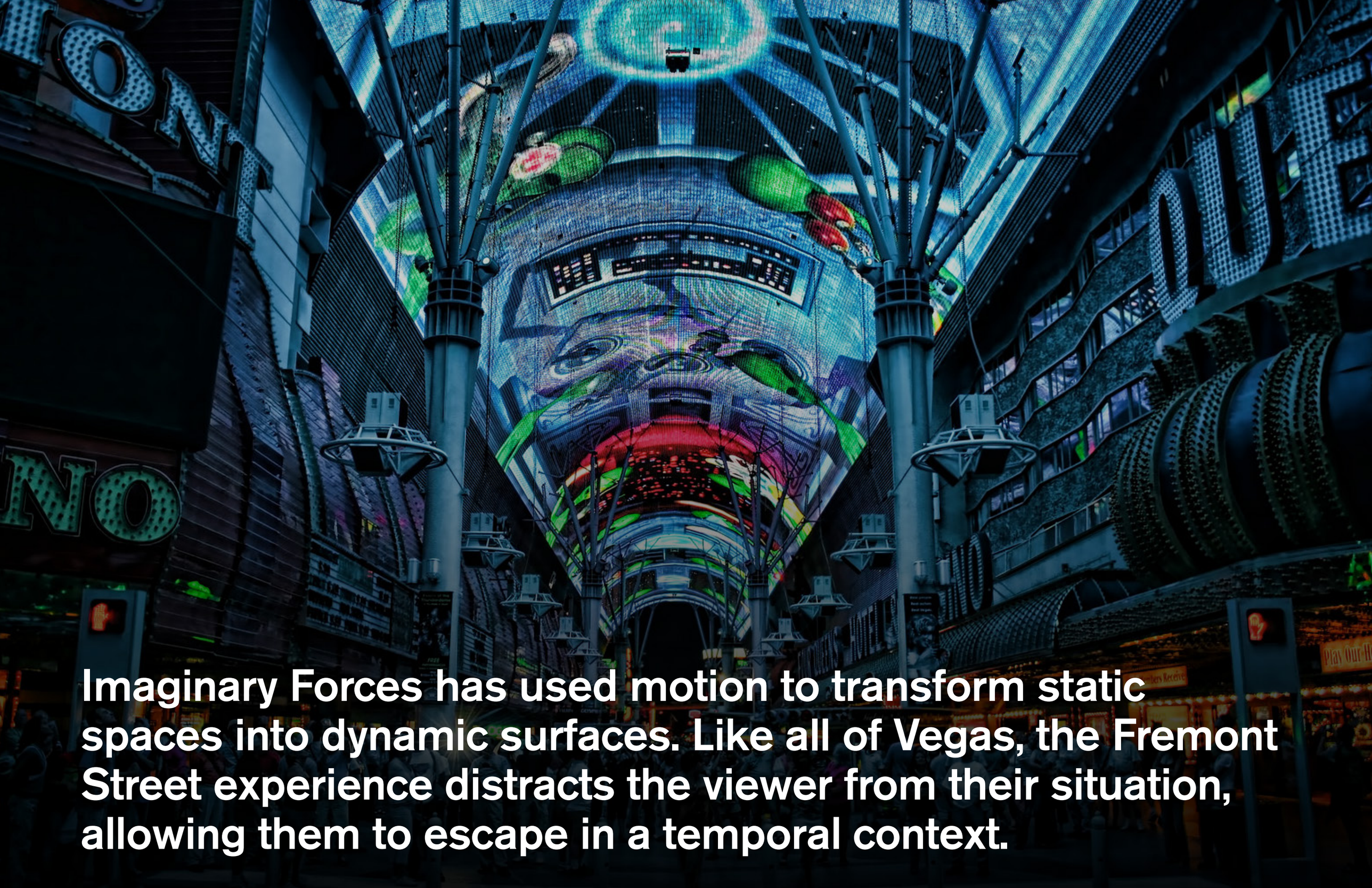
Rebeca Méndez.

Méndez's graphic installations not only capitalize on the scale of the space but they work in concert with its architectural and interior design agenda.

Trollback + Co.

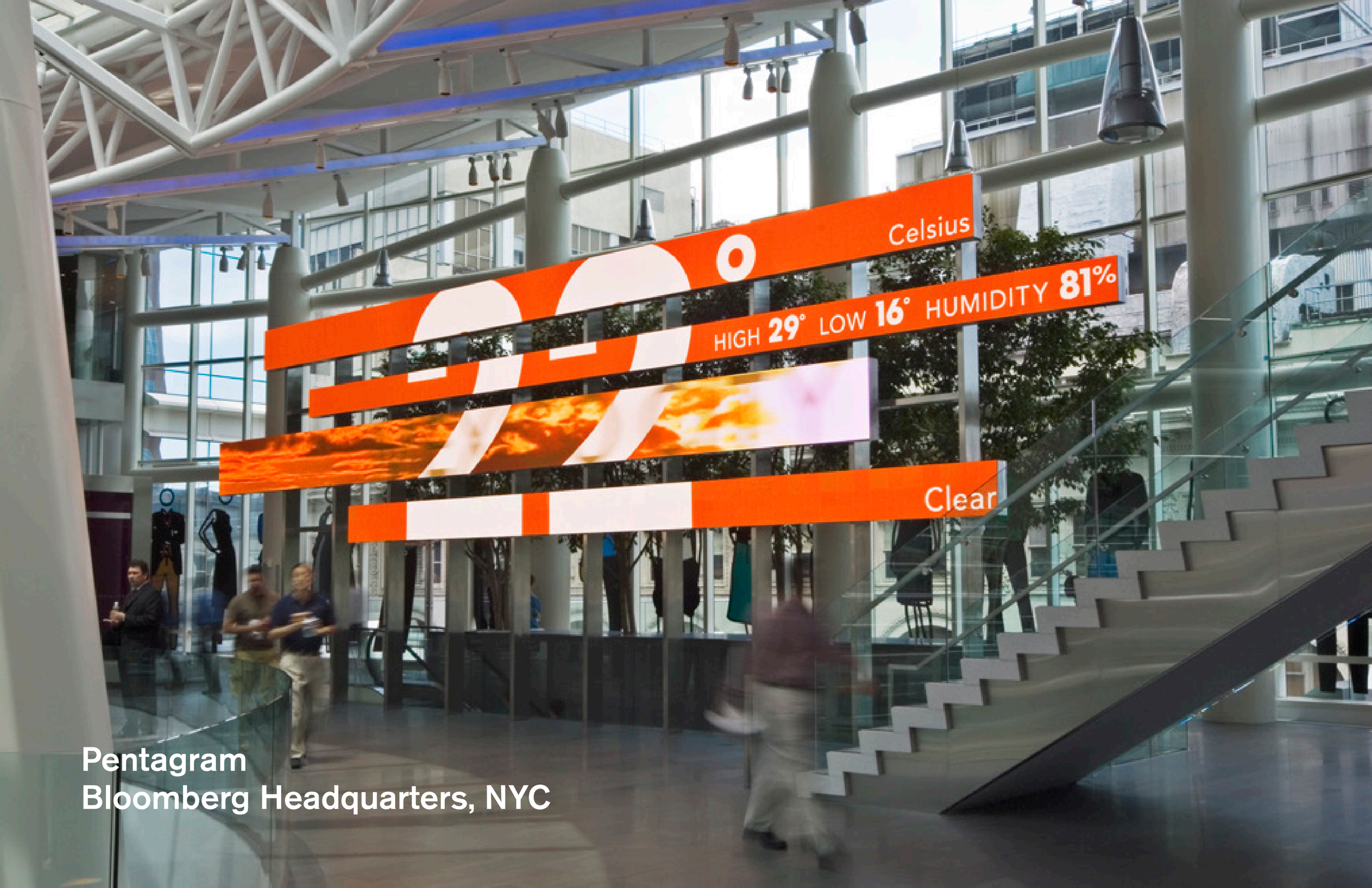
Petra Blaisse.

Various.



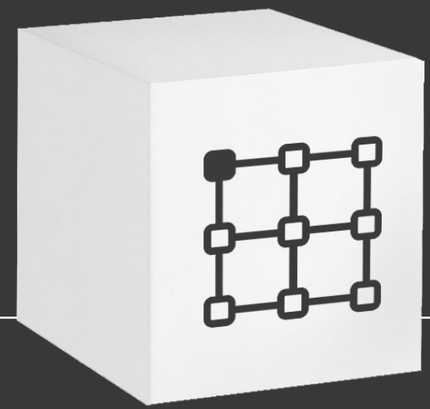
Imaginary Forces has used motion to transform static spaces into dynamic surfaces. Like all of Vegas, the Fremont Street experience distracts the viewer from their situation, allowing them to escape in a temporal context.

Imaginary Forces
745 7th Avenue, Times Square



Pentagram
Bloomberg Headquarters, NYC

References.



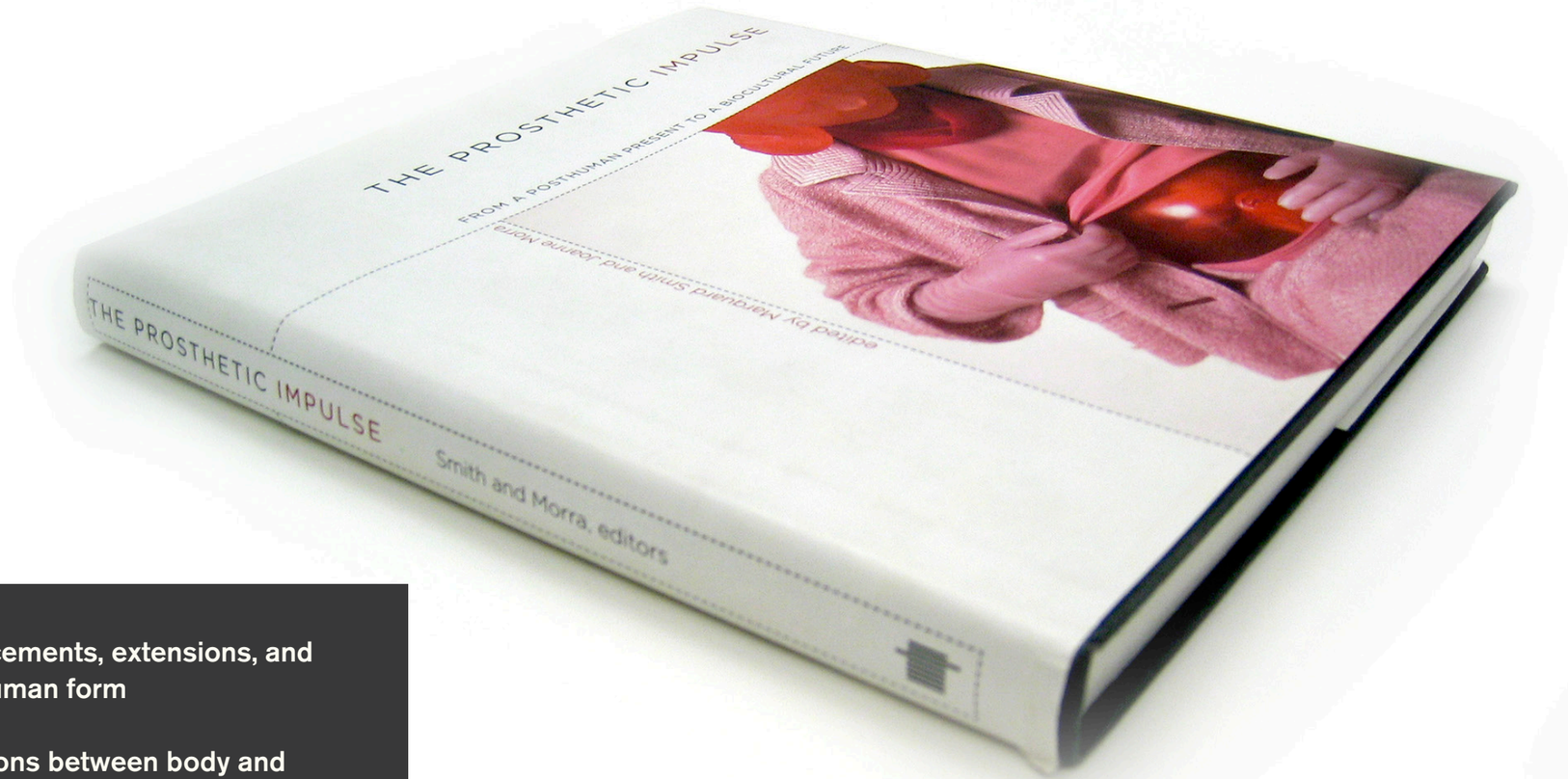
Theory, practice, history, style

Scripted space histories

The art of architectural illusion

Cinematic codes

Elaborate deceptions making the viewer the central character

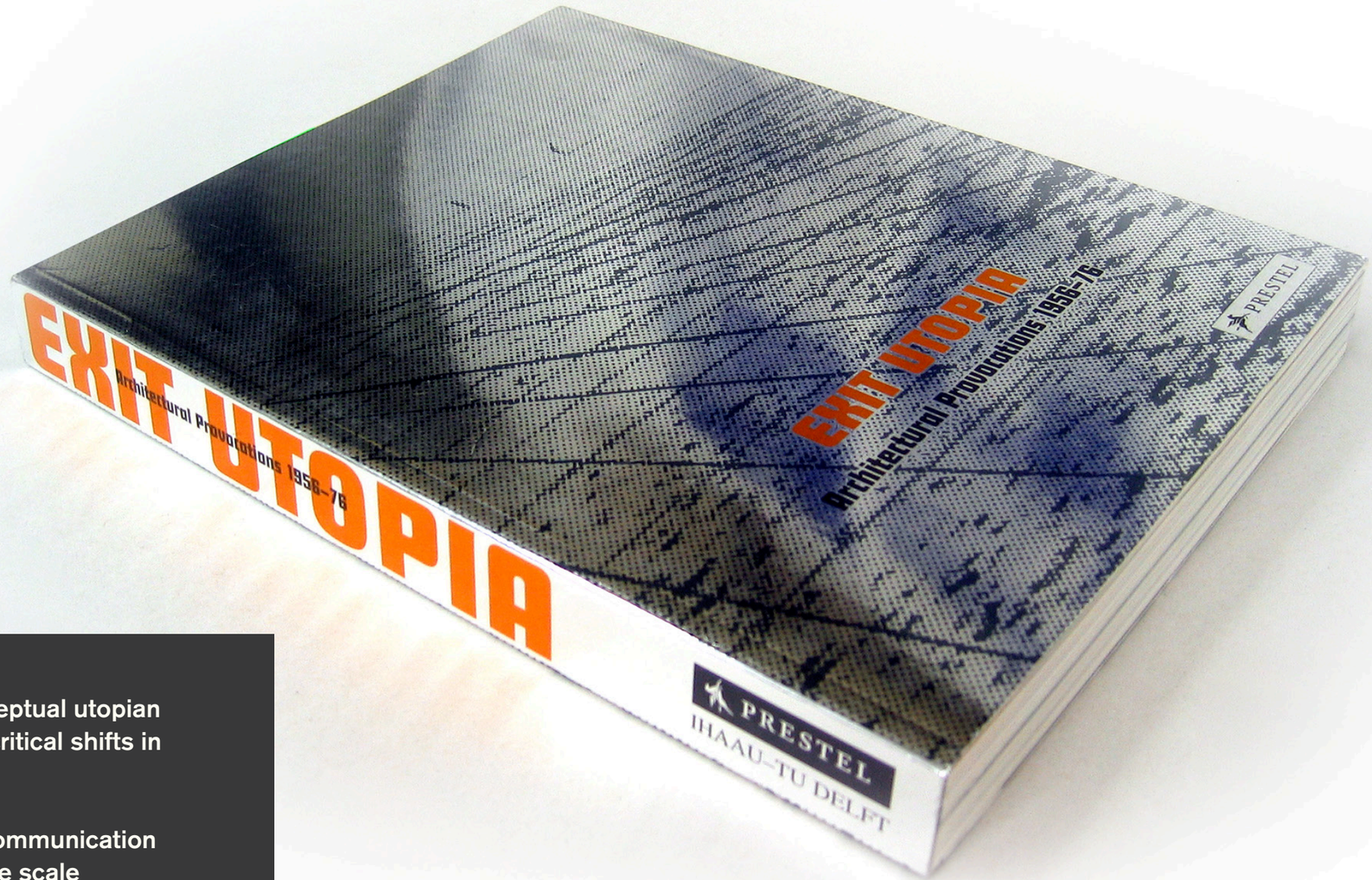


The additions, replacements, extensions, and enhancements of human form

Case study interactions between body and technology

Metaphorical potential of prosthesis

Dialectical fringes and speculative thoughts on body/technology integration



Explores visionary and conceptual utopian architecture as it relates to critical shifts in social agendas

Provocative and articulate communication styles for presenting massive scale avant-garde ideas in architecture and civic planning

Considers the critical intersections of architecture, cinema, digital and analog forms

Explores site specific locations and situations for new media to both entertain and instigate

Casts motion and time as integral forces in the experience of architectural situations

Petra Blaisse

Dutch designer Petra Blaisse works in a multitude of creative areas at the intersection of architecture, interior design, textile design, exhibition design and landscape architecture. She founded Inside/Outside in Amsterdam in 1991.

Benjamin Bratton

Benjamin H. Bratton is the principal of The Culture Industry, a Los Angeles-based consultancy that focuses on connecting investments in brand, market and design research, digital technologies and architectural planning. He teaches critical, brand and architectural theory at SCI_ARC and UCLA.

Norman Klein

Norman Klien is a cultural critic and both an urban and media historian. His work centers on the relationship between collective memory and power, from special effects to cinema to digital theory, usually set in urban spaces; and often on the thin line between fact and fiction; about erasure, forgetting, scripted spaces and the social imaginary.

N. Katherine Hayles

Hayles is a noted postmodern literary critic and theorist as well as the author of How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics. Her scholarship primarily focuses on the “relations between science, literature, and technology.”

Manifestations.

Tasks, outcomes, measurements of success

Terms.

Museum

A permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education, enjoyment, the tangible and intangible evidence of people and their environment. [Wikipedia]

Architecture

The art and science of designing buildings an structures. A wider definition would include within its scope the design of the total built environment. [Wikipedia]

Transhuman

A term that refers to an intermediary form between the human and the posthuman. [Wikipedia]

Posthuman

A hypothetical future being whose basic capacities so radically exceed those of present humans as to be no longer human by our current standards. [Wikipedia]

Postdesign

A hypothetical practice of synthesizing architecture and graphic design whereby an entirely new form is generated by the fusion of the two. [Jessica D'Elena]

Softbody

Short for the application of a software to a body. For example, graphic design is a software applied to the body of architecture, or, forms of technology as a software applied to the body of a human being. Both result in what can be termed a 'softbody.' [Jessica D'Elena]

Graphitecture

Refers directly to the new genre of spaces and/or forms resulting from the synthesis of graphic design and architecture. [Jessica D'Elena]

Road map.

Establish the curatorial point of view

What is included in the show? Research and create a large archive of content.
Determine how it will be structured and/or organized.
What is the overall narrative the audience will experience?
How will the thesis abstract be revealed in the exhibition's execution?

Design curated content

How will content will be 'processed' as it relates to its situation in the overall narrative?
Generate multiple installations based on rules for each method of processing.
Design the museum container and/or container spaces–
What is the architectural model best suited for the audience to experience this narrative?

Presentation formats

Determine how to introduce the museum and its contents
What method of presentation will effectively articulate the museum and its contents
in a meaningful and compelling way?
Some thoughts on the following page:

Form Potentials.

Printed Murals/Architectural Plans

A series of large-scale murals that are linear illustrated ‘walk throughs’ of the new museum. Architectural schematics for planning the ‘real space’.

A Short Film/Promotional Piece

One extended motion piece that walks the viewer through the space of the museum, providing a 360 degree view of the installations and content, with an accompanying VO script that provides the ideology of the thesis.

A Book/Exhibition Catalog

A book that documents the entire process from start to finish of creating the Museum of Posthuman Phenomenology. An exhibition catalog promoting the content and opening of the new institution and its realized space.

Success.

Hey, Human.

Will the general public see this as something that is missing from their current experiences in social spaces, specifically museum offerings?

Introducing, Graphic Design.

Did the project elevate the role that graphic design plays in the relationship that people have to experiencing space? Did it facilitate a more aware, inquisitive, cohesive and engaging relationship between the two?

Dear, colleagues.

Was the project able to communicate to practitioners outside of the graphic design discourse (architects, interior designers, spatial planners) that a greater collaboration with graphic design will yield a richer experience and dialog about the construct of time and space?

Thank you.