

## NEW TRAIN NOTES

- Show attention to the aesthetic grain of banal objects.
- relate to functionality of objects but also representations of functional objects. Something we see a lot in kids toy
- confused the boundary between the so-called “fine” and “applied” arts.
- idiosyncratic objects that served an aesthetic purpose and at times towards a utilitarian one.
- disrupts the utopian connotations of rational, industrial purity that haunt the histories of both design and sculpture – introducing, rather, notions of anthropomorphism, fantasy, and excess.
- Rather than fully coming off as uniform, and as perfectly plastic manufactured objects, they maintain an air of whimsy, with undulating forms and an array of textures that tickle the senses.
- meant to approach ideas of imperfection and irrationality as they relate to notions of craft.
- The term *craft* implies some level of mastery, and, especially with plastic, you’re held to a certain standard of perfection and durability.
- “Meaning is use,” Ludwig Wittgenstein wrote.
- emit a “physical, quasi-erotic magnetism that is both fascinating and a little repellent.”
- an ontology—an ontological study of material structures and domestic objects.
- defamiliarization draws attention to the use of common language in such a way as to alter one’s perception of an easily understandable object or concept.
- The use of defamiliarization both differs and defers, since the use of the technique alters one’s perception of a concept (to defer), and forces one to think about the concept in different, often more complex, terms (to differ).
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- The distancing effect, more commonly known (earlier) by John Willett's 1964 translation the alienation effect or (more recently) as the estrangement effect (German: *Verfremdungseffekt*), is a performing arts concept coined by playwright Bertolt Brecht. Brecht first used the term in an essay on "Alienation Effects in Chinese Acting" published in 1936, in which he described it as "playing in such a way that the audience was hindered from simply identifying itself with the characters in the play. Acceptance or rejection of their actions and utterances was meant to take place on a conscious plane, instead of, as hitherto, in the audience's subconscious".[1]
  
- from the everydayness of its material and appearance to the sphere of the transcendental where it is really locate

- unstable and self interfering
- mediate between banal and the transcendental
- foregrounding the materiality of object, disrupting the signifying function in order to free shapes from the symbolic order that rational people say we construct from them
- doesn't try to seal itself off from the randomness of everyday (in regards to a work)
- neither shape nor material, but a relationship of materials humorous works, tragic worksh, world- encompassing or intimate works, confrontations of worlds or of cats and stones
- Like the challenge to "see" the artifact and not merely recognizing it!
- a process or act that endows an object or image with strangeness by removing it from the network of conventional, stereotypical perceptions and context.
- we perceive objects in this passive, or half-attentive way.
- this criteria of making the familiar unfamiliar
- I deviated from and distort a known formal language
- In this text I utilizes a montage technique of fragmentation, contrast and contradiction, and interruptions.
- current anthropology?
- As with stone, wood or metal the material gives away its materiality. Your eyes know very well the weight and touch of such materials. Plastic on the other hand has the obvious ability to confuse the viewer. Plastic can hide its attributes.
- We find plastic manufactured objects have a wide range of quality. Low quality products of plastic seems closer to the handcrafted object. In order to enhance the I wish my sculptures to exist in between these two extremes of perfectly hand crafted and high well manufactured.

- The textures that seem like they might stimulate sensory cognition in children and there is the suggestion that....
- When searching for such items I often wonder what a dog cares about the way their toys and food dishes look? I wonder why is it that so many pet toys look so similar to sex toys? It seems that a lot of these decisions reflect at least as much on the buyer as they do on the pet or child. And many of these materials and objects contain a certain ambiguity.
- Many of the object that i take most interest from are objects found in handicap stores, pet shops, baby stores. And they all have similar qualities.
- The aesthetic experience of these stores is complicated and the visual properties of the objects they sell are enjoyed in distinct ways by a parent or pet owner and the child or pet.

THE PORTAL 500

MONSTERS INC 500

HAYDAYS 500

Disney /Philips collaboration (500)

Monsters: (500)

Classics 500

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HIGH HEELS 500

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The pimped practical (500)

Design – (non) practical aesthetics (500)

JURASSIC PARK 500

Narnia and other objects 500

OTHER

Teddy (500)

OTHER NOTES

Enchanted mirrors,

**Writing component**

The structure of my thesis will be similar to that of my work, a nonlinear visual essay, combining the text and a catalog.

I want to discuss different relations between things and ideas, by putting one idea up against another, make connections between things, and invite associations between them. I imagine ending up with an associative network of seemingly non related topics that are curiously juxtaposed and connected.

I imagine this visual essay made up of four parts, each consisting of four texts, where each text brings up a new relationship between two ideas or thoughts. These four texts would naturally bleed into one another, like images do on a spread.

Potentially a mixture of: speculation, exaggerated facts from science and other fields, fictive parody, full of naive contradictions.

This thesis should be invitational, it should be directed towards the future and not refer to the past. It should frame the terms for its own debate, naturally create its own vocabulary. Not rely on any formal set of knowledge or theory.

Open and enquiring, open about things and ideas that could be banal or mundane. It should have a transformative quality.

So far I have collected couple of ideas and topics. To me there is a thread connecting them all, though maybe foggy and still unclear at this stage.

## INTRODUCTION

**Apophenia, is the tendency to perceive meaningful patterns within random data.**

In this text I will attempt to make connections between a wide area of subjects.

Words:

Dimensions, portals, short circuit, material, material object. Fetish, object that has changed its value and meaning. Space between a being and an object. Forgotten matter. And portals.

And much like wormhole I will take shortcuts connecting two separate points in spacetime,

### **The portal (500)**

A portal in science fiction and fantasy is a technological or magical doorway that connects two distant locations separated by space-time. It usually consists of two or more gateways, with an object entering one gateway leaving via the other instantaneously.

Places linked by a portal include a different spot in the same universe (in which case it might be an alternative for teleportation); a parallel world (inter-dimensional portal); the past or the future (time portal); and other planes of existence, such as heaven, hell or other after-worlds. A parallel world, such as C. S. Lewis's Wood between the Worlds in his Chronicles of Narnia, may exist solely to contain multiple portals, perhaps to every parallel world in existence.

Portals are similar to the cosmological concept of a wormhole see (image 12 or image 13), and some portals work using wormholes.

The word portal is also used in architecture. Where a portal is an opening in a wall of a building. Usually, doorways that are especially grand and important. Usually, the surrounding surface of the opening is decorated. And usually, several voussoirs arches that give the portal a feeling of being pulled in. And it seems to exaggerate exterior vs interior.

These types of portals are found on churches in Europe and elsewhere. They function as doorways to another dimension. Perhaps closer to God.

## **Monsters Inc (500)**

### MONSTERS INC

Monsters Inc, A Disney production in collaboration with Pixar studios.

Released 2001

Style: animation.

In Monsters Inc, which is a Disney production in collaboration with Pixar studios. Portals are used in gathering of energy.

The animated movie takes place in a parallel universe called Monsters World, where the biggest city is Monstropolis (see image 2), it is inhabited entirely by monsters and is powered by electricity which is generated from the screams of human children.

At the Monsters, Inc. factory, skilled individuals called "scarers" (see image 3) access the human world through closet doors in children's bedrooms, to scare the children, and harvest their screams.

It is considered dangerous work, as human children are believed to be "toxic" to monsters. In order to enter the human world they have portals (footnote 1) in the shape of doors. When Sullivan first enters the bedroom of a little girl we see a night lamp on her bedside table.

The logic of the Monsters Inc world is of course based on our real world, and the material quality of their world simulates ours, there is a sensation that everything is made out of the same matter. The material quality I would describe as round, soft, and uninformed. This

world is of course made of polygons, numbers and design decisions, it is a style, an image of fantasy.

Many scientists today have the belief that we are actually already living in a simulation.

I can't help thinking what is going on the other side of these walls?

When I think about these kids bedrooms, I somehow can't imagine their world, I can't imagine their parent's room. When the monsters enter their bedroom it is as if the world of the monsters becomes the real world.

This to me seems like a complex form of portals entangled together. From simulated materials, us watching the movie and monsters entering the "simulated" "human" world.

## THEATER LITERATURE

Whenever I read a novel, I tend to lay out all the rooms the characters live in. I can't picture the characters face at all, but there is a sensation space is being laid out in my head from one perspective: for instance, I can now recall the X from a depicted situation Y but only the side of the X that the perspective I imagined it with in the first place allows.

It is a fluid image, and not something I would be able to draw, it's a sensation of space where everything is made up of the same matter, just like the polygons monsters inc is made of.

The layout my brain constructs when recalling these spaces is always from a certain perspective, from certain points of view over-looking the room. It is as if this is not fully a three-dimensional space, but something similar to the world of the monsters. A flat representation of virtual space. Flat 3D, theater?

Theater clearly relates to this, but what theater seems to do is the simplification of the representation of whatever is to be depicted. It functions as something describable as half 3d half 2d image, and the audience is looking from one predetermined perspective. Every prop on stage, from waves to clouds, appear neither above you nor under you.

It is a spatial situation where material and body move parallel to each other, facing one direction. A simplified representation of the real scene from one perspective, a moving image, (imagine a rocking crib seen in profile).

On the other side of the props, we don't get to see the material is probably untouched, unfinished, unpainted, but still has the shape.

I always wanted to see a good old fashion theater piece but from a different angle, an angle where I could witness the parallels, not the image constructing layers.

These parallel is something i will try to investigate in this text.

## **Haydays – the uncanny architecture of virtual space (500)**

### HAYDAYS

Recently a mobile game came out called Hay Days (see image) that is essentially a freemium (see footnote) mobile farming game developed and published by Supercell.

The player's uncle is unable to take care of his farm anymore, so he hands over the responsibility of caring for the farm to the player. The game starts with a scarecrow teaching the player about harvesting wheat.

By selling goods, the player earns coins, used to buy production buildings and decoration items, and experience points (XP), used to level up. Players form into "neighborhoods" in which members can assist each other when in need and use a chat function.

You are given one perspective, just like any game before 1981, before 3D of (spatial walk around) there is a word for it) Here every object is seen and designed from one angle and placed onto a strict grid.

What users have understood is that by using this grid you can create new structures that are not necessarily adhering to given perspective, they found a way to create new illusions of space. For example, by placing rocks diagonally along the grass, you can make them appear as if they are a wall. One can only imagine walking around in this actual space. For instance toilet in this game is designed in a way that doesn't communicate or does not need to communicate the variety and versions of the same object (you will most likely need only one toilet), one toilet is always the same toilet that players started to multiply and in that fashion constructed walls made out of identical "toilet" units. This is a potentially uncanny architecture.

Let's go back to the backstage of the theater Backstage we find the actors and their mirrors. I learned recently that these mirrors (see image) are made up of yellow and blue light bulbs. Every second bulb is Blue, every second bulb is yellow. This type of the light composition makes the face of the actor most realistic, you can see everything, wrinkles pores, imperfections etc. In this way, makeup stylist can do the most accurate job.

In the monsters inc, and in general the way they set up the light in virtual animation, is very similar. You create a yellow light and a blue light, usually opposite from each other. This

makes the model, texture, and scene look most realistic. We can say one is constructing the fantasy by using methods from real life.

### **Disney /Philips collaboration (500)**

#### PHILLIPS VS DISNEY

Product description found on Philips light website:

Specially designed for Kids' room

Style: Expressive

Type: SoftPal Portable light friend

Material: synthetics

Colour: green

SoftPal Mike is your Childs glowing light friend that softly lights up their bedroom, Thanks to this portable guide light, your child can sleep safe and sound with a soft and cuddly companion on their side. See images 40 and 41.

People often use nightlights for the sense of security which having a light on provides, and for a solution against nyctophobia (fear of the dark). Besides their usefulness to children in the allaying of their fears, nightlights are also useful to the general public by showing the general layout of a room without turning on a major light, for avoiding tripping over stairs or obstacles, or to mark an emergency exit. Exit signs often use tritium in the form of a traser. Some homeowners place nightlights in bathrooms to avoid turning on the main light fixture and causing their eyes to adjust to the light.[1]See image 12 or 123

In 2013 Disney made a collaboration with Philips Light. They based their lamp on the characters from Monsters Inc.

What does the monster do when he finds himself as a nightstand of the girl he is trying to scare?

### **Monsters: (500)**

#### MONSTERS

What is a monster? Monster is a creature usually found in fiction. The word usually makes us think of something hideous, a freak of nature. Or something that went wrong within the natural order. The word "monster" derives from Latin monstrum, meaning an aberrant, abnormal, freakish occurrence, usually biological.

The root of monstrum is monere—which does not only mean to warn but also to instruct and forms the basis of the modern English demonstrate.

The root of monstrum is monere—which does not only mean to warn but also to instruct and forms the basis of the modern English demonstrate. Thus, the monster is also a sign or instruction. This benign interpretation was proposed by Saint Augustine, who did not see the monster as inherently evil, but as part of the natural design of the world, a kind-of deliberate category error.

What all monster seem to have in common is that they are a mix of physical parts, from a mix of species: Dracula, a monster entertaining qualities of both man and bat.

Even the monsters in the animated movie *Monsters Inc* share such qualities. The physical appearance of these 'monsters' spring from a wide range of shapes, colors, textures etc. But are also a mixture of animals that exists in the natural world.

This mixture we see in objects as well, my girlfriend recently purchased a bag. MiuMiu the brand was. It is made of about 7 different materials. Materials that are somehow crossed and confused, a mixture of faux snakeskin, real leather and fur mixed plastic chain created from a mold, but an exact copy of amber, and partly metal parts in fake gold.

## **CLASSICS 500**

I realized this bag has similar aesthetic traits as any monster. And every element chain or leather has something familiar. Like many classical elements coming together.

Not only is it a mix of classical styles, it is a mix of natural technology. The s bend of a snake scales, the resistance of cow leather.

Of course, this mixture of classical elements within one object has been done for a long time.

I recently saw this building in Como, a small town in Northern Italy. Casa Del Fascio, Recently I visited a small town in the north of Italy, called Como, I wanted to see a building Casa del Fascio by architect Giuseppe Terragni. It was built under the regime of Mussolini. Its main function was to make the Fascist rallies look good.

But what seems so particular with this building is how Terragni borrowed elements from classic architecture. And mixed them all together.

Build under Mussolini finished in 1930. What is so special of this building is the way it seems to be mixing various classical elements.

There are instances, though, where this logic seems to turn like cannulated cow's also called fistulated cow. Early animal wearable tech.

A cannulated cow is a cow fitted with a cannula, a cannula is a porthole-like device out of plastic that access to the rumen of a cow. Basically an open hole straight into the intestine of the cow. This has been done since 1920 to perform the test and do research in relation to the digestive system. Much like the Porthole of medieval churches. But perhaps here 'entrance is from within the intestine. Much like the recent new line of Samsung washing machines. Called Add Wash, where you can add dirt underwear while the machine is running your sheets. It has an extra porthole-like device on top of the old fashion round door, a classic design mostly sees in Europe.

When I think of Classics, I think of objects or elements of objects, that have been judged over a long period of time. And has shown to be the highest quality and is outstanding of its kind.

Other words to describe it is Simple, typical, usual. In food, classic usually means simple? Classic chips are with salt only. Etc.

Can an object of monster visual qualities become a classic? Do we have any examples?

Why is it that simplicity wins the beauty point, and the mix loses?

Is it because the simple design is somehow closer to a design or design traits found in nature?

Is this our inability to create something complex that could be considered beautiful?

Does this classic image exist in nature? Is classic the thing that seems most natural to us?

The thing that is closest to having qualities from nature?

Male birds are those we consider beautiful, at least this goes for most bird species. The male bird has to appear beautiful in order to attract a female partner.

Yet we name our boats and cars after female names.

In regards to classics, Ferraris, females, attraction. The Panton Chair is an S-shaped plastic chair created by the Danish designer Verner Panton in the 1960s. The world's first molded plastic chair. Supposedly inspired by a stacked pile of plastic buckets.

A commercial for the chair was shot in 1970, a photo sequence, "How to undress in front of your husband" of a woman sensually undressing in the company of the red panton chair. It was named the sexiest chair ever made. The Panton Chair, with its daring, sensuous shape, quickly became a media hit.

What is it with female body and objects.

In the world of latex, the catsuit that is considered the classic is red. Very similar the red of Ferrari.

This is a full suit covering everything but the face. The latex is so tightly into the body that it seems like a second skin. These suits, due to their monochrome color, seems to push flesh hair and pimples towards the world of objects. And the best way to clean these suits is very much similar to the way you would wash your Ferrari. Someone, (hopefully your partner) would have to wear it so that it is all stretched out. And then a soft sponge, (you don't want to scratch the surface) moist with a special soap, (that looks much like cow milk) and not to be washed in Samsung new machines.

Heard a joke the other day: The first guy to figure out milk must have done some fucked up shit.

In regards to fucked up shit:

Slime threatens your autonomy.

## **SLIME, ASMR, MUD and classic high heels 500**

For those not up to date:

ASMR

ASMR stands for Autonomous sensory meridian response. It is known as a euphoric experience. Those who say they are able to experience it, explains it as a tingling sensation on the skin, usually around the scalp, neck upper spine and shoulders. Feelings of relaxation, euphoric like combined with positive feelings. It is triggered by visual and digital media

stimuli. Often described as a “brain orgasm”. These youtube includes a person, mostly female, for some unclear reason, whispering nonsense while creating sounds with different materials, crinkling paper, styrofoam or an other repetitive handling of objects.

## ASMR SLIME

As mentioned above slime has increasingly become a subject matter within the ASMR community.

What makes a good slime video are the pokes, prods, stretches and folds. Watching people dip their fingers into goo and create popping and squishing noises ignites an instinctual response that's either deeply unsettling or strangely satisfying to watch. According to my mac dictionary slime is unpleasent thick and slippery liquid substances, Synonyms: ooze, sludge, muck, mud, mire, mucus, gunk, yuck, gook, gloop, etc.

## SLIME

Slime as a thing has lost its spectacle since the 90's. Slime became popular in the early 70's. And was first sold as a toy product in 1976. It was sold in a plastic trash can. Non-toxic viscous, squishy and green. Different variations were sold, slime that included insects eyeballs, worms, etc. Slime also starred many movies of the 70,s 80's and 90's, worthy mentions: The Stuff 1985, The Fly, Ghostbusters 2, and the blob 1988 and the blob 1958. In Jean paul Sartre's essay Being and nothingness, Sartre attempts to explain why slime is so disgusting to us. It is not the problem that slime is dirty and that it reminds us of bodily fluids such as mucus. But that it clings. This quality, he says: provokes an ontological crisis, it threatens one's sense of autonomy.

**The For-Itself is suddenly compromised. I open my hands, I want to let go of the slimy, and it sticks to me, it draws me, it sucks at me. Its mode of being is neither the reassuring inertia of the solid nor a dynamism like that in water which is exhausted in fleeing from me. It is a soft, yielding action, a moist and feminine sucking.... Slime is the revenge of the in-itself. A sickly-sweet, feminine revenge which will be symbolized on another level by the quality “sugary.” ... A sugary-sliminess is the ideal of the slimy; it symbolizes the sugary death of the For-itself (like that of the wasp which sinks into the jam and drowns in it)... But at the same time the slimy is *myself*, by the very fact that I outline an appropriation of the slimy substance. That sucking of the slimy which I feel on my hands outlines a kind of continuity of the slimy substance in myself. These long, soft strings of substance which fall from me to the slimy body (when, for example, I plunge my hand into it and then pull it out again) symbolize a rolling off of myself in the slime... [Slime] transcends all distincions between psychic and physical, between the brute existent and the meanings of the world; it is a possible meaning of being. The first experience which the infant can have with the slimy enriches him psychologically and morally; he will not need to reach adulthood to discover the kind of sticky baseness which we figuratively name “slimy”; it is there near him in the very sliminess of honey or of glue.**

**Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology* (London: Routledge, 1969), pp. 610-12.**

Sartre writes, “. . .the original bond between the slimy and myself is that I form the project of being the foundation of its being, inasmuch as it is me ideally. From the start then it appears as a possible “myself” to be established; from the start, it has a psychic quality. This definitely does not mean that I endow it with a soul in the manner of primitive animism, nor with metaphysical virtues, but simply that even its materiality is revealed to me as having a psychic meaning . . .”.

Slime is formless, ambiguous, deceitful. It exists on the boundary between being and material.

## SLIME QUICKSAND

Quicksand has had a similar period of popularity. Within the same time as slime.

So why is it quick sand has lost its popularity? Research has shown that about 3% of Hollywood movies in the 60 had a quicksand scene in it. And the scenes were serious and dramatic. But at 1970 it dropped. Why did it lose its popularity? By 1980 quicksand had become a joke.

It has lost its appeal in popular media, but not in porn. Due to quicksands intense period in Hollywood movies around the 60 70 and 80's, There has been a boom of quicksand fetishist the last 10 years online. These are the people who were kids when quicksand had its moment on the screen. And therefore developed their kink.

## HIGH HEELS 500

Another subject related to this, and which is increasingly exploding on youtube, is High heels,(often than classic glossy red) in mud, google this and you find much material. These videos, unlike the ASMR video, are sexual in nature. This I know since they can mostly be found on porn websites.

These videos have a strange quality to them. There does not seem to be caring a name.

What we see in the videos, is basically up close footage of someone, (meaning sometimes also worn by men, either because of the difficulty of finding female participants or for the feeling of doing) wearing high heels walking slowing around in thick mud, sinking slowing into it and making that sound. Often the high heels are accompanied with stockings. It seems important that the wearer starts out immaculately clean, and towards the end (estimated time 5min) ends up dirty covered in mud.

I can't help picturing e a classic Ferrari spinning around in the mud.

What supposedly constitute high heels is when the heel is raised significantly higher than the wearer's toes. According to Jimmy Choo and Gucci, high heels tend to give the aesthetic illusion of longer, more slender legs. Like the peacock without pants, Physical attractiveness

is an important determining factor for evolutionary, social and economic success and the ability to afford a Ferrari. The dimensions of someone's body can tell observers if that person is suitable as a potential mate, a long term partner or perhaps the threat they pose as a sexual competitor.

High heels today are strictly speaking, no longer considered apparel but rather "jewelry for the feet". They are worn for display or the enjoyment of the wearer. Materials are everything from, the skin of a snake, alligator, cow leather, all animals that do well in mud.

Early high heels can be traced back to ancient Egypt. Where Egyptian butchers wore high heeled shoes for practical purposes: keeping their feet clean of any blood while slaughtering animals.

It's true that Women find men less attractive when they smile; the opposite is true for women.

### **Pants on peacock – popstars/ birds/evolution and ambulances (500)**

YOU DONT PUT PANTS ON A PEACOCK

You don't put pants on a peacock.

The pop stars with their bodysuits.

The idea of the whole image.

Compare birds with female pop stars.

Evolution, sexy male bird.

The ambulance, the police car, pure practical in shape and form.

The pimped practical (500)

The high heel after the invention of plastic basically became a PIMPED PRACTICAL Object.

A pimped practical object is an object that has gained status above it utility. Much like the fetish object, the Ferrari, the high heel, that monster, the slime, the quicksand, mirrors.

Golden guns for gangsters. The completely practical object such as a gun is turned into an object of power, of jewelry which is never used.

James and the golden gun. Gangsta rap.

Show gangsta guns

This is a gangsta gun. Pimped practical object. When it's not for use than a use of a symbol.

James bond

But there is also this bad guy.

Good-purely practical and humble

Evil- a mixture of

It seems like any object can go thru such changes, from pure practicality to high fashion statement.

Unlike the truth the myth and misunderstandings of objects and how we behave because of them:

What is the reason we hold the coffee cup with the thumb and point the finger when we feel fancy?

There was a french king (not sure of his name, but it was in the 18th century) with a number of different diseases. One of the symptoms was stiff joints. So when he was drinking he couldn't close his hand entirely around the glass. The nobility did not know about the king's different diseases and just thought that was how the king preferred holding his glass, and when the king does something the nobility repeats.

In ancient Rome, the elite ate with three fingers, while the commoner ate with five. This has somehow stuck with us through the generations.

When tea first arrived in Europe from China the tea cups did not have any handle, so if you didn't want your fingers to burn from the hot cup you would have as little amount of fingers around the cup as possible. When the cups finally got handles the way to hold the cup stayed.

Alexandra of Denmark, the wife of King Edward VII, was left with a limp after contracting the rheumatic fever. It became the fashion among upper-class women to mimic the way she walked.

All the french whores crossing the ocean by boat looking for work, sharing chlamydia, a disease leading to stiff fingers. Whores misunderstood as aristocrats and others obtained their way of holding the cup.

In the high upper-class own France it was popular to have a lot of sex, and therefore it was a lot of sexual transmitting diseases going around. If you had a disease you had to put your pinky out so healthy people could see discreetly who they safely could have sex with.

Makes me wonder how it comes that your local wannabe rap/gangsta walks the way he does?

## **Design – (non) practical aesthetics (500)**

### UNPRACTICAL AESTHETICS OF THE PRACTICAL

Practical shapes that are purely for the image of function, for instance

### DUTCH TRAINS TABLE

- So I saw this table in the dutch train that has a small protrusion. I realized that this protrusion is purely the image of practicality.

Dutch train table. Instead of just having a simple shape for this type of table, It has a small protrusion on one side. It creates the look, that this thing has some function. But its function is purely aesthetically.

What is this shape/design/decision based on?

Do we find any such thing in nature? IS this purely an invention of human?

Sci-fi gun.

Sci-fi architecture. Image of an idea. The aesthetics of the purely practical. Faux practical Form.

It is supposed to have the look of pure practicality. But since it does not exist. It lingers between supposed practically but also supposed to look cool for a viewer.

- What choices are made by the maker? And based on what?

This looks of unpractical practical we see real life. I guess the obvious is like faux qualities. But sometimes it is more hidden.

Stains

This reminds me of another thing.

These stains for makeup stains. On what basis are they designed? What is a good stain?

The ambiguous object. / The anonymous object

(explain the anonymous object)

In the world of products, I have found objects that have a certain ambiguity about them.

Usually within the line of handicap objects, ableware, baby products and toys for pets.

Objects that are somehow crossed and confused. Maybe semi-erotic?

## **JURASSIC PARK 500**

Jurassic park Films; Lego movie; theme park (backstage of the zoo) [the fact you see something being made makes you think it's real, the photo no longer carries the burden of proof: see Mark Andrejavic: Reality TV the work of being watched (we'll get into that later) (500)

OTHER IDEAS TO BE LINK IN:

THEME PARK, MATERIALS IN RELATION TO DIMENSIONS, TIME TRAVEL,

Jurassic Park is a 1993 American science-fiction adventure film directed by Steven Spielberg. The first installment of the Jurassic Park franchise, it is based on the 1990 novel of the same name by Michael Crichton.

The dinosaurs were created with groundbreaking computer-generated imagery by Industrial Light & Magic and with life-sized animatronic dinosaurs built by Stan Winston's team.

In this scene, they find the first footprint of Tyrannosaurus Rex. (see image 14)

This is an image of the same scene (see image 14) where they find the first footprint of Tyrannosaurus Rex.

Image //

The picture was taken at Jurassic park universal studios, theme park.  
Backstage? Orlando

Image //

The picture was taken at Jurassic park universal studios, theme park.  
Backstage? Orlando

T-rex, lego medium scale T-rex, Jurassic park movie set, actual size.  
T-rex Jurassic park LEGO MOVIE, DIGITAL  
T-rex Jurassic park, lego big scale.

so this is the movie still from Jurassic park, when they find the first trace of the out dead dinosaur,

keep in mind that this is a theme park, about the past.

and then lego made a version a movie, animated,

and here we have the same scene.

there is something within the logic of the two worlds that does not seem to work

here is another image of actual people going to this place where Jurassic park was filmed,

I dunno how many dimensions there is here, but it's good.

What happens when they find the footprint?

## **THE CHRONICLES OF NARNIA and enchanted objects 500**

The Chronicles of Narnia is a series of seven high fantasy novels by C. S. Lewis.

published between 1950 and 1956. Set in the fictional realm of Narnia, the protagonists are all children from the real world, magically transported to Narnia. They are transported to Narnia thru a magical closet. A portal from one world to another.

On the border between us and the story of Narnia, there seem to be even more portals.

Some actual and some metaphysical. But what is maybe interesting here is that one can't place any of these imaged objects as actual portals?

Here are a few examples of portals that exist between the story and-and the 'reader'".

See image 12)

The Lewis Family Wardrobe, originally owned by C.S. Lewis's grandfather. This closet was the inspiration for the Narnia books. Now on display at the Wade Center at Wheaton College in Illinois. The fact that it is now on display as an object beyond its practical intent. But now seen as broken.

See image 13)

Narnia wardrobe as the entrance to a wedding reception room. This to me is a really interesting idea and image. Because it gives the impression of backstage. The

This is the closet from Narnia, it seems to have some of the similar qualities, an object that brings you beyond, to another world,

See image 15

Narnia wardrobe Happy meal, McDonald's

To me, there is something extremely powerful about the way such an idea is connected to a mundane object. And how this object and idea then continues to live on in different forms.

According to my dictionary fetish is an object believed to have supernatural powers, or in particular, a man-made object that has power over others. Essentially, fetishism is the emic attribution of inherent value or powers to an object. And: an inanimate object worshiped for its supposed magical powers or because it is considered to be inhabited by a spirit.