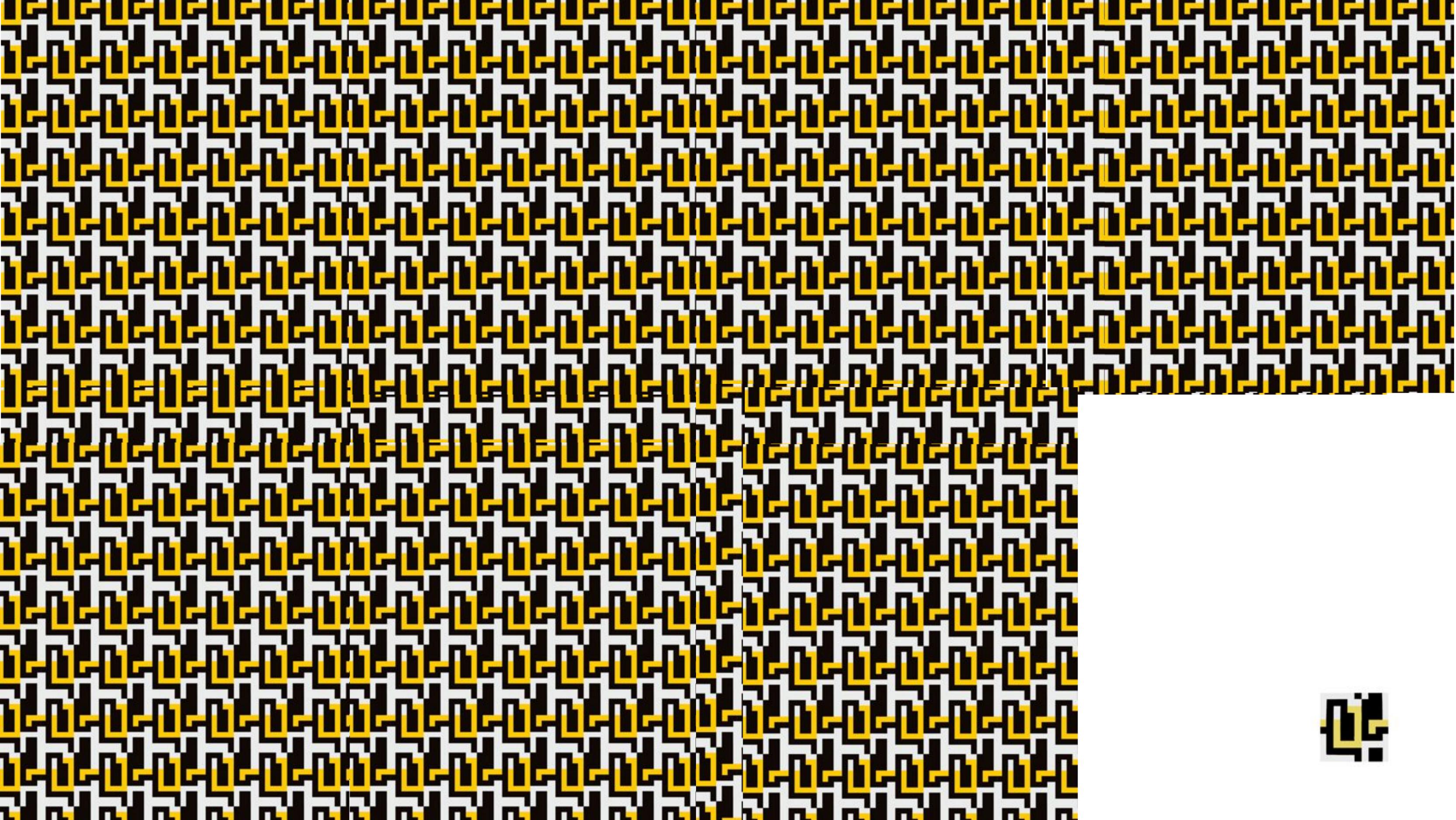


*something purposefully
didactic, based on an
uneven list of artists,*

THIS IS THE BEGINNING OF AN IMPOSSIBLE EVENT: TURNING NEGATIVE SPACE INTO POSITIVE, INVERTING TRUTH TO FICTION, ALL WHILE HOLDING ONE'S OWN BREATH (EVEN THOUGH A FRESH BREATH OF AIR WOULD FEEL PRETTY GOOD ABOUT NOW.) THIS VISUAL TALKING POINT FOCUSES ON FUNCTIONALITY. FUNCTION IS FUNCTIONAL. IT IS RATIONAL. IT HAS HISTORY, BUT IT IS NOT ALWAYS OBJECTIVE OR FACTUAL. IT LEAVES A TRIAL FROM WHENCE IT COMES. THERE IS ALOT RIDING ON OBJECTS OR PEOPLE SUGGESTING FUNCTION. ART WORKS ARE A SPECIAL BREED OF OBJECT. THEIR FUNCTION MAY BE DECORATIVE OR PURPOSEFUL, BUT THEY ARE NOT SCIENTIFIC, OR PROVEN, THOUGH THEY MIGHT WANT TO BE. WHEN IN DOUBT, TILT IN THE DIRECTION OF FUNCTION, BECAUSE IT IMPLIES A LEVEL OF BELIEVABILITY THAT THE PERSONAL, OR EXPRESSIVE, CANNOT MUSTER: THIS IS ITS CHARM.

*which must work
within a restricted
physical (commercial)
context, as in a social
space...*

OFTEN PROCESS, RESEARCH (THE INDEXICAL), AND NARRATIVE ACT AS
SUB GROUPS OF FUNCTIONALITY. THEY SHARE LANGUAGE AS ITS PRIMARY
FORM, CAREFULLY REVEALING A USE-NARRATIVE THAT TURNS SENSIBILITY
INTO LANGUAGE, WHICH THEN TRANSITIONS INTO POLITICS, AND AWAY FROM
SENSIBILITY. THE TACTILE PLAYS AN ACTIVE ROLE OFTEN DISREGARDED
OR PLACED AS A SECONDARY OR TERTIARY CONCERN, WHICH ALWAYS
HAPPENS WHEN TRANSFORMING IDEAS INTO OBJECTS.



THIS VTP PRESENTS A NUMBER OF ATTEMPTS, OR DEMONSTRATIONS, IN
THE FABRICATION OF FUNCTION BY A GROUP OF ARTISTS WORKING WITH
CONVENTIONAL ARTISAN AND CRAFT PRODUCTION, THAT IS AS MUCH ABOUT
OUTPUT AS IT IS ABOUT DESIGN (PUTTING FORMS TOGETHER). SINCE
THE DEMARCATION BETWEEN ART AND DESIGN WANED INDIFFERENCE YEARS
AGO, HOW WE PLAY IN THE SPACES PROVIDED BY THESE OBJECTS, AND
HOW OUR SENSES ARE ENGAGED IS WHERE SENSIBILITY RESONATES IN
THE ARCHITECTURAL, AND/OR SPATIAL CONFIGURATIONS OF SOCIAL DESIGN.

DEFINING CHARACTERISTICS:

*1. LOCALES OF FAMILIARITY
OR ORIGINS OF PRODUCTION.*

*2. SCALE EQUIVALENCE TO
DOMESTIC OR PUBLIC SPACE.*

*3. TEXTURE (TACTILE
QUALITY) USING CURRENT*



*OR EXISTING TECHNOLOGIES
(CONSUMPTIVE). 4. DECORATIVE
(NON-CRITICAL).*

Social Design is the objectification of the social, which is purposed to effect a specific behavioral response. Example, walking over tiles in a domestic, or institutional space, is not necessarily social design: either is throwing a party, curating an exhibition, or musical event. Just because you say it is, doesn't mean it is so. Social Design is complicated, because it attempts to shift use-value from material concerns to the programmatic. Beauty and subjectivity are not social, but decorative features often incorporated as elements within social design.

MITCHELL KANE
"SOMETHING PURPOSEFULLY..." (SO WRONG), 2010
12 PANELS, 7.1x12.6 CM, OR 56.7x25.2 CM
[6-UP VERTICAL, STAGGERED]
EDITION 3, PLUS 1 ARTIST PROOF

CHRISTIAN JANKOWSKI
MY WAY, 2009, (ARTWORK FOR TAPESTRY)
INK ON PAPER
56 x 21.5 CM. (28 x 21.5 CM EACH)

ANDREA ZITTEL
UNTITLED, (GREEN/GOLD), 2010
HANDCRAFTED CEMENT TILE
MODULE: 30 x 30 CM

PAE WHITE
CANDELO CAVALLO NERO, 2007 [DETAIL]
CANDIL ELECTRICO DE BARRO NEGRO
UNIQUE OBJECT, PLUS 2 ARTIST PROOFS
DIMENSIONS VARIABLE, 145 x 130 CM. DIAMETER.

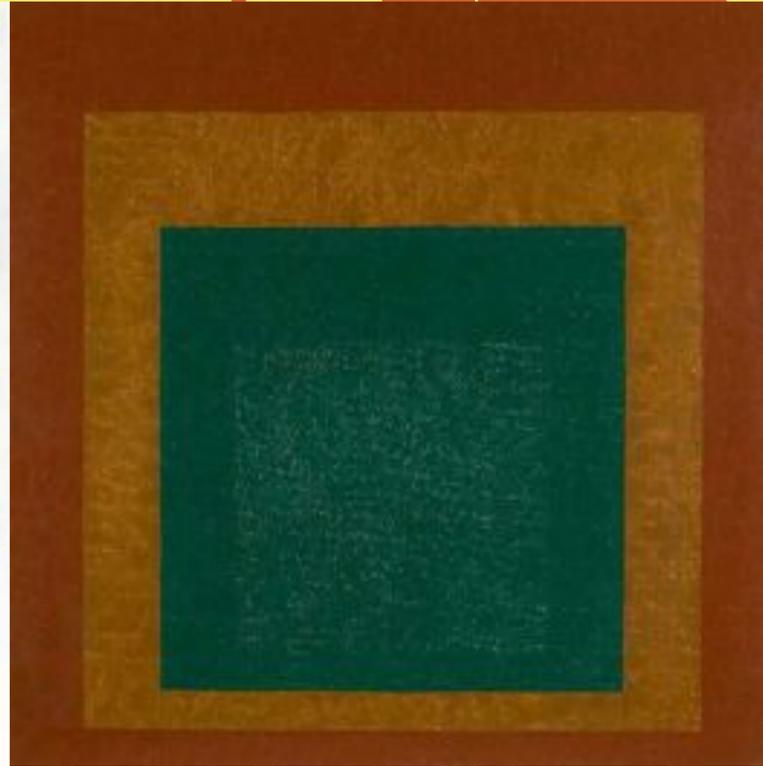
FERNANDO PALOMAR
CHALUPA ROJA & CHALUPA ROJA (INTERIOR), 2009-10
90 x 500 x 130CM

CHARLOTTE PERRIAND
MEXIQUE BOOKCASE, 1953
(FROM THE MAISON DU MEXIQUE, CITÉ UNIVERSITAIRE
DE PARIS, FRANCE. MANUFACTURED BY
ATELIERS JEAN PROUVÉ, FRANCE.
LACQUERED STEEL AND PINE.
161.5 x 183 x 31.5 CM)

JEAN PROUVÉ
ARMOIR, 1950
ATELIER JEAN PROUVÉ. ENAMELED STEEL AND OAK
149.9 x 54.6 x 157.5 CM

JERRY CAN, c.1937
DESIGNER UNKNOWN

JOSEPH ALBERS
MICHOCÁN: STUDY FOR HOMAGE TO A SQUARE, 1957
OIL ON MASONITE
76.2 x 76.2 CM



ing Point