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## **nowness: as concept-act, pedagogy and practice**

### **Abstract**

*This paper reflects on 'nowness' as an interior design concept-act, pedagogy and potential speculative practice. As a concept-act, working in the 'now' invites a reflection on the interior designer as subject / agent within a broader assemblage of spatial, political and professional power relationships, where acting within these relationships, defying and activating them become a critical part of the potential emergence of interior designing as an act of 'now'. As a pedagogy, the paper will reflect on recent interior design studios, where 'now' has been approached in two ways: the delivering of 'now' as content, provoking a questioning of assumptions of normative design studio processes; and the performative nature of teaching in itself, where 'nowness' is / can be used to design learning spaces and de-centre common pedagogical techniques. As practice, designing in the 'now' demands a certain agility in approach and varied set of techniques, where the designer becomes an active agent-subject within interior spaces, orchestrating affect in immediate, informal, temporal and unconventional ways, often with designs fading away as soon as the act of designing itself has ceased, thus challenging commodified notions or expectations of commercial interior design, and to 'designate' generally. Drawing on these three reflections, the paper will then position the potency of 'now' as a way of presenting alternative futures distinct from more utopian-oriented design speculations, by positioning the rhythmic, living nature of the present at the centre of a way of speculating on future approaches to interiors as practice, product and world.*

### **right here, right now**

"I saw and experienced many things during the course of writing it—things that changed my mind and then changed it again, and which I folded in as I went. I came out of this book different than when I went in. So, consider this not a closed transition of information, but instead an open and extended essay, in the original sense of the word (a journey, an essaying forth). It's less a lecture than an invitation to take a walk."<sup>1</sup>

When I read papers like this one or texts like Jenny Odell's above, I like to imagine the spaces the authors sit (or essay forth) when they write, think and reflect on their research. It's a cliché

I'm aware, but imagining the author in relation to a window with a timidly warm winter's sun, the comfort (or perhaps not) of the seat, and the advances of an attention-seeking cat, who normally alone, today has a companion. Odell is situating herself not only physically, but conceptually in the *act* of writing towards the actualization of her book *How to Do Nothing*. There's an unstable spatial quality where the (or any) act is taking place, where the dynamics of the interior contribute to, and are influenced by author-as-subject. Odell is *writing* the book in an *interior*, in *time*, and has sited it in the *present*. 'nowness' invites such reflections on the conditions with which a designer is situated (let's call it an 'interior'), where focusing on the present moment as distinct from the *past* or the *future*, and the cultures that form the active condition of every interior, in every present throwing up a suite of possibilities for interior designing, which normatively is a designation for the *future*.

Within any 'now' there is a 'not-now', which is distinct from a 'has-been'. The 'not-now', things that have not yet, or cannot be actualized form a field of 'possibility' with which the interior designer can cultivate conditions of any *potential* 'next-now'. Not everything is possible, as what is possible is tied to what is actual,<sup>2</sup> but there are multiple possibilities within any one 'now'. Possibility (not-now) is subject to conditions within the actual ('now') and what potency or agent for change (a designer for instance) resides within any interior. In *Déjà vu and the End of History*, philosopher Paolo Virno describes the 'not-now' as a space that is non-durational, not *within* time. If possibility were in time, it would become 'next-now', locked into what would be 'actual'. *Possibility* for Virno is something that is related *to* time, but cannot be *in* time, as what is possible is not necessarily what eventuates.<sup>3</sup> This suggests two things about interior designing 'now' firstly, now is more than simply time, its dynamics also exist outside it. It also hints at the limits of the designer-as-subject's potency within a site only ever at most partially (and temporarily) within their control. The consequential shaping of any action within this dynamic is what Henri Bergson labels *élan vital*, life's form 'essentially determined in the act of avoiding obstacles'<sup>4</sup> A 'nowness' approach to designing within interiors is simultaneously informed by the relationships and actions of interior *and* designer within and outside of time.

The present conceptualised in this way is formed somewhere between location, 'now' and 'not-now' – as opposed to outside – positions the designer *within* – and crucially not at the centre of – a space. Placed in time, design becomes *designing*, unstable, performative, productive – relational. This is interesting for a profession which conventionally produces design (designates) for the future, often elsewhere. Confronted with working in the present the designer acts with what they understand as much as what they know – *intuitively*. Thinking through intuition as a method of practice, Gilles Deleuze reading Henri Bergson asserts that 'intuition leads us to go beyond the state of experience toward the conditions of experience.'<sup>5</sup>

An interior designer working *with* conditions while *in* them is a way of expressing literacy (as opposed to a knowledge) 'in' as opposed to 'of' interiors, the conditions of which are an assemblage of spatial, political and professional power relationships.

We can't think through 'now' without talking about the affective internet as a new and powerful condition for interior *and* designer. In the collapsed time-space of the 21st century, one being defined by hyper-connection, accelerated speeds and Big Data, how does this affect our reflection on 'nowness' – one being within and out of time?

'Connection' provides reliability that is needed to facilitate a clear (speedy) transference of information reliably and at a speed that is able to sustain the inter-connected nature of many contemporary spatial experiences. Reliability of connection eliminates what Italian theorist Franco 'Bifo' Berardi in *AND: Phenomenology of the End* describes as the 'conjunctive' element which he views as slower than connections, because the relation between two elements being brought together needs to be formed (conjunction) as opposed to already being pre-defined (connection). The former is sensuous (designer) time, whilst the latter is not, it's part of the 'info-sphere'<sup>6</sup>

One of the most insidious ways Big Data is weaponised is through the delivery of *more of what you like*. Confirmation bias from 'liking' something previously signifies that, on the balance of probabilities you will 'like' the next similar thing (both as emotion and labour of 'liking'). A 'thing' in here is anything from a *Pinterest* post of a kitchen bench trend to a fellow academic posting on *Instagram*. Algorithms, with more data become more 'accurate' (perhaps 'acute'), and consequently the 'feed' of experience, the transference of knowledge from one thing to another becomes significantly faster.

Algorithm-mediated Big Data is an affective condition for interior designers because connections provided by intelligent algorithms have the potential to narrow the field of possibility through decaying multiple 'not-nows' to one 'next-now'. It's hard to trust your intuition when your environment, perception and memory are formed from conditions aiming to narrow the field of experience at an ever faster and more 'intelligent' rate, through capturing and holding one's fragmented attention. How can interior designers 'now' think around Big Data subjection? Let's Google it.

Google's mission to "organise the world's information and make it universally accessible and useful"<sup>7</sup> is achieved by evaluating the not the *quality* of information, rather working with the vast *quantity* of it. Brendan McGetrick, in an analysis of Big Data asserts:

‘once information is liberated from meaning, it becomes raw material for forms of analysis that determine quality through quantity. The nature of the material matters less than the amount, and the goal becomes to collect as much information as possible regardless of the relative value of each piece.’<sup>8</sup>

An algorithm’s purpose is pre-defined. In searching for a specific ‘next-now’ it discards or does not comprehend all the other ‘not-nows’ forming the multiplicities ‘not-now’ where possibility resides.

The algorithm as a technological mechanism can only exist *in data*, and cannot acknowledge what exists outside of the empirical, because no matter how *intelligent* it is, it is not *conscious*.<sup>9</sup> It can only draw pre-defined connections, it cannot form conjunctions. The imperfect designer – and the potency of momentary intuition – lies in the ability to form conjunctive relations through a *literacy* not an *intelligence* of the interior where the designer is. This difference is crucial. A *literacy* does not assume one knows, rather one has the ability *to know*, whereas intelligence is simply that which has been ordered (or comprehended). Another way of phrasing it: it’s about making mistakes *understanding*, not providing solutions *knowing*. Again, a shift from a noun to a verb, a static to an active. McGetrick goes even further about big data proposing:

‘The belief that even the rawest, most seemingly prosaic scraps of information contain something useful—a physicist might call it potential energy; a financier, option value—and the idea that the enterprising analyst can repeatedly tap the same data for new insights, have triggered a gold rush within certain segments of the free market.’<sup>10</sup>

Let’s draw a (crude) analogy between data and interiors: an interior assemblage is potential data that could be *energised*. This has a striking resonance with Gilles Deleuze and Félix Guattari’s ‘Body without Organs’ (BwO), where:

‘A BwO is made in such a way that it can be occupied, populated, only by intensities. Only intensities pass and circulate. Still the BwO is not a scene, a place or even a support upon which something comes to pass. It has nothing to do with phantasy, there is nothing to interpret.’<sup>11</sup>

*Nothing to interpret* – could be seen another way as ‘intuition’. It removes existence – or perhaps importance – of pre-definition, privileging intensities. Deleuze and Guattari describe the BwO as an extension of the body, a way the subject begins to relate to the world. As a concept (not a tool), it allows us to rethink our relation to the affective internet and any other pre-defining influences of interior *and* designer.

Sociologists Luc Boltanski and Ève Chiapello in *The New Spirit of Capitalism* develop a theory of the neoliberal city from a survey of management theory from the latter half of the last century. The networked city, based around a ‘project’ which they define as:

‘the occasion and reason for a connection. It temporarily assembles a very desperate group of people, and presents itself as a *highly activated section of network* for a period of time that is relatively short, but allows for the construction of more enduring links that will be put on hold while remaining available.’<sup>12</sup>

Here, ‘project’ implies something temporary and active, it’s an *intense* thing. There is energy here and it’s important. Bergson again: ‘the construction of the organism is both the stating of a problem and a solution’.<sup>13</sup> We might easily imagine an algorithm activating a section of the network of data that it has been tasked to sift through, to *solve a problem*, as much as we might imagine our interior designing-subject working through and activating the same section in the *production* of an interior. The project is a provocation where a designer’s advantage is the conscious ability to comprehend shifts in dynamic, to break norms and re-arrange.

Any ‘moment’ is informed (but should not be dictated) by the memory-subject of the designer. The actualized, Virno details, falls *in* time because it is identified with and qualifies, a “now”.<sup>14</sup> An intuitive approach using ‘now’ as concept-act views interiors as a program of actualized (ordered, ‘now’) and possible (chaotic, ‘not-now’) rhythmic relations.<sup>15</sup> Intuition, an ‘immediate knowledge’<sup>16</sup> seems most potent when the designer consciously confronts an interior of ‘not-now’, ‘now’ and ‘next-now’, converging in a location or occupation; part in control of the designer, part not. This understands the ordered interior as an ‘illusion’ – a normative ‘order’ applied on ‘chaos’, or simply that which has not been *ordered*.<sup>17</sup>

### **learning now**

*Now*, I’d like to reflect on our topic in two ways: the delivery of ‘now’ as content, provoking a questioning of assumptions of normative design studio practices; and the performative nature of teaching itself, where ‘nowness’ can be used to design learning interiors that de-centre

common pedagogy techniques. Reflecting on the first of a series of studios taught with Giselle Laming in the Bachelor of Interior Design (Honours) program at RMIT University, aptly named *NOW space*. The studio, sited in Melbourne's CBD began with working up an understanding of site and how interior designers might work with the present, where students were asked to identify *possibilities*, *potencies* and *power* relationships within sites they could work with or were blocking them from actualizing interiors. Asking students to 'actualize everything they propose' (an in-house mantra of ours) confronts the designer with the limits of their own power. Students are faced with critical choices where they must make decisions and compromise to ensure their interiors can be actualized.

The studio deliberately distorted normative ways a design studio operates, opening up what the 'product' of interior design might be. Liberated from the pressures of how an urban site might be 'designed' – designated for the future – the students viewed the city as interior material, where the rhythmic nature of the urban and localised interior cultures themselves became the substrate and 'occasion for connection.'<sup>18</sup> *NOW space* final project asked students to actualize an interior across multiple sites, conventional project influences like 'client' and 'program' were strategically used to assist students in the project, however *what* a client's role or *where* a typical program might normally unfold, and *how* they might make this happen was for them to define.

Required to think through atypical applications of program such as 'pet care' or 'rave' within a public transport or corporate interior is *élan vital*, where the design was not an application conceived away from the site, but the very shape of its encounter and actualization was informed by it. The project in figure 1, part of the final design by Demi Spyropoulos 'for' Vivienne Westwood, specified a particular time and program for a tram interior at dusk so the window acted as a mirror. The final interior included a kit of makeup, along with an audio tutorial on how to apply it – a makeup design from her 2013 Red Label runway – in a particular way that took approximately 15 minutes – the time it takes to cross the CBD by tram and reach the next destination in the Spyropoulos' design. Spyropoulos' project is typical of how students took to re-organising interiors through understanding power, potency and possibility within sites to design agile non-normative ways of encountering the city.

Teaching 'now' uses space as material, drawing on the performative nature of teaching as a practice, where relations are harnessed to create interior spaces for the facilitation of knowledge transference in a more situational and spatial way. This relies on the de-centring of the 'studio leader' from a top-down approach, where the knowledge is typically transferred in an environment similar to a master / apprentice model, to one that is horizontal and

collaborative in technique. The 'studio leader' facilitates the creation of conditions through the structure and conditions of the class. In this scenario, the actions of the 'studio leader' have the potential for forming an enduring culture of learning and a sense of agency amongst students, individually and collectively.

Earlier this year, I arranged a specialisation in the Bachelor of Interior Design (Honours) program at RMIT University, *Alt-Interiors*. The word 'arrange' is important in this context as the class was organised around a series of four discussions (named 'Alts') over the semester, that created an interior of and for agile and dynamic discussion. Each 'Alt' speculated on what it meant to practice 'alt-interiors' and how interior designers could learn from theoretical frameworks and emerging subcultures (including the appropriation tactics of the alt-right) to produce, strategize and speculate. As a tutor, the emphasis was not on the top-down delivery of knowledge or skills, rather the arranging of conditions within the learning interior, which was co-produced by students. In this case a series of discussions where each student would contribute through a different reading / offering towards a collective provocation (figure 3) that could be collected by the students and transferred into methodology of interior practice.

In-situ diagrams formed part of the performative nature of the class (figures 2 + 3). In this case they documented a mapping of the first conversation we had as a group. Outside the moment the diagram was drawn where situated relations were present, it does not make a great deal of sense. It is scrappily drawn, it repeats itself, it is unrefined, and if I had a chance to redo the diagram I almost *certainly would*. This is not the point, of course, and is not where its value lies. The drawing is not a *product* but an *artefact* of process, of conditions. It's the *presentness* of the drawing as a situation in the classroom that is important.

There are risks in the creation of such a visual prompt on the spot. There is risk that it may not make sense, that the students may not understand, that the tutor or studio leader may be forced into a position of admitting they are *wrong*. But this is part of *designing*, and situationally designing interiors – it's messy and imperfect.

The culmination of these arrangements was a small podcast series and a collective manifesto (figure 4).<sup>19</sup> The manifesto was self-published on *Instagram* – this was their own choice – where the students worked together to manifest an (alt)interior and its production in their own terms. The profile and manifesto not only outline the critical (and collective) position of the student body, but also investigate the process and conditions of the production of such an interior, through embedding instructions of their process into it.

This approach to pedagogy allows students to understand processes of designing and asking students to develop their own knowledge base within the *interior of the course itself*, they are meaningfully co-contributing to the production of this (alt)interior, which is approximately thirty-six hours over a twelve-week period. Here, an epistemology of interior, learning space and the performative nature of teaching converge.

### **next-nows**

'now' as a concept-act, pedagogy and practice leverages what cultural theorist Irit Rogoff describes as the shift from working from *inherited knowledges* to that of working from *conditions* as a fundamental paradigm shift in *knowledge production*, potentially re-politicizing it by channelling those conditions into a *methodology*.<sup>20</sup> As a practice, working 'now' can be viewed as both a reflection of interior design as a time-based eventful discipline, and also positioned with commodified commercial interior design practices. These differences highlight potential trajectories for future interior design practices – and by no means an absolute alternative to conventional interior design. What it does however, is mark a shift in process and product, allowing the designer to actualize what and how an interior happens, and where an interior can be designed.

In commercial practice, exchange occurs in the delivery of projects. Designers work within what Rogoff would describe as 'inherited knowledges,'<sup>21</sup> confident that doing *n* in *x* site will have a quantifiable result. Working in the 'now' works around this by privileging the present and process over the outcome. Through approaching production of interiors with a compressed timeline, channelling *conditions* into *method*, we can open up an agile way of producing interiors that themselves are agile. Tapping into the rhythm and culture of an interior, the designer re-organizes spaces creating informal, temporal, immediate, agile and playful interiors.

The temporal nature of this way of interior designing – actualization of project-as-moment – can be liberating for designers. Henri Lefebvre outlines moments as the “attempt to achieve the total realization of a possibility. Possibility offers itself and reveals itself”. It “wants to be freely total; it exhausts itself in the act of being lived. Every realization as a totality implies a constitutive action, an inaugural act. Simultaneously, this act singles out a meaning, and creates that meaning.”<sup>22</sup> The project-as-moment, gives permission for interiors to energize and fade away once depleted. It relieves pressure on the designer to create permanent solutions to see or understand interior projects not as products, rather how they might unfurl. Shifting

this 'value' of design to the act of designing itself, opens up possibilities for speculative trajectories for future (not-now) interiors from the position of the present (now).

"I would therefore propose, as a very first definition of critique, this general characterization: the art of not being governed quite so much."<sup>23</sup>

In *What is Critique?* Michel Foucault begins to articulate critique in relation to the governed. For Foucault, 'critique only exists in relation to something other than itself: it is an instrument, a means for a future or a truth that it will not know nor happen to be, it oversees a domain it would want to police and is unable to regulate.'<sup>24</sup> The implication is that critique needs the *thing it critiques* in order to exist. It's a co-dependent relationship. *Critique* and *speculation* are different. The former is primarily concerned with the existing, the actual of the world, whereas the latter uses the former to produce something else, a future or alternative vision (not-now) – often based on a critique of the existing (now). Any masterplan from LeCorbusier's *Ville Radieuse* to Constant Nieuwenhuys' *New Babylon* sees critique turned into an imaginative product through speculative design.

Designing 'now' does not complete the full transformation into speculation, it operates in a space between. Because 'now' is situated within the power relations of the present, it must deal with them in order to actualize. In doing so, a negotiation occurs where the speculation is simultaneously tethered to the *possible* – part of the 'not-now' – as well as a critique of the actual (the 'now'). This reflects the theoretical approach of Chantal Mouffe's 'agonism', where rather than endangering the realization of consensus, "agonistic confrontation is the very condition of [democratic] existence"<sup>25</sup> 'Agonism' as the name suggests is agonizing an actual, a real. It does not disrespect the actual, rather respecting it as an adversary to contest rather than an enemy to be defeated. This I would argue, is important for speculative projection within interior designing.

The temporal, event-based nature of designing interiors with this approach can also assume that most likely whatever is actualized will inevitably fade away into the dominating powers of the actual – the now and next-now. Temporality is not necessarily a weakness, rather its strength lies in how it articulates as a project – as a '*highly activated section of network* for a period of time that is relatively short, but allows for the construction of more enduring links that will be put on hold while remaining available.'<sup>26</sup> When thinking through the speculative potency of the present it's helpful to pause on the notion '*more enduring links* that will be put on hold while remaining available.'<sup>27</sup> This is where 'now' has speculative potency. Once the links in the network have been created, they become more enduring. Capitalism appropriates and

commodifies seemingly unhelpful or aleatory links *all the time* for profit – any number of subcultures can be used as examples in this respect.

Gilles Deleuze writing *On Control and Becoming* makes a final observation that for me (on the point of commodification) remarkably resembles a *TED Talk*, asserting ‘if you believe in the world you precipitate events, however inconspicuous, that elude control, you engender new space-times, however small their surface or volume’<sup>28</sup> The process, not the product is where the speculation has its most potency. It’s in the *designing* not the *design*. It’s this process that Jenny Odell may describe as a ‘walk’ an ‘essaying forth’ through a critical gaze and activation of what we have, where we are and how we act *now* to somewhere – an aleatory not-now – we may not have expected to be.

## Endnotes

- 1 Jenny Odell, *How to Do Nothing*. (United States: Melville House, 2019) xx.
- 2 Franco ‘Bifo’ Berardi, *Futurability*. (United Kingdom: Verso, 2018) 2.
- 3 Paolo Virno, *Déjà Vu and the End of History*. (United Kingdom: Verso, 2015) 132.
- 4 Gilles Deleuze, *Bergsonism*. (United States: Zone Books, 1988) 16.
- 5 Gilles Deleuze, *Bergsonism*, 27.
- 6 Franco ‘Bifo’ Berardi, *AND: Phenomenology of the End*. (United States: Semiotext(e), 2015) 40.
- 7 “About Google” *Google*: <https://about.google/> [Accessed: 5.07.2019]
- 8 Brendan McGetrick, “It’s an Empirical Life” in *Harvard Design Magazine*. (United States: Harvard University Press) <http://www.harvarddesignmagazine.org/issues/38/it-s-an-empirical-life> [Accessed: 05.07.2019]
- 9 Franco ‘Bifo’ Berardi, *Breathing: chaos and poetry*. (United States: Semiotext(e), 2018) 115.
- 10 Brendan McGetrick, “It’s an Empirical Life” in *Harvard Design Magazine*. [Accessed: 05.07.2019]
- 11 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*. (United Kingdom: Bloomsbury, 2013) 177-178.
- 12 Luc Boltanski and Ève Chiapello, *The New Spirit of Capitalism*. Verso: 2018 p.104
- 13 Gilles Deleuze, *Bergsonism*. (United States: Zone Books, 1988) 16
- 14 Virno, *Déjà vu and the End of History*, 66.
- 15 Berardi, *Breathing: Chaos and Poetry*, 25.
- 16 Deleuze, *Bergsonism*, 14.
- 17 Deleuze, *Bergsonism*, 14.
- 18 Boltanski & Chiapello, *The New Spirit of Capitalism*, 104.
- 19 Please see @bertstackdin on *Instagram* for the full media response. <https://www.instagram.com/bertstackdin/>
- 20 Irit Rogoff, *Becoming Research: the way we work now* Public Talk at Artspace, Sydney (2018) <https://www.artspace.org.au/program/public-programs/2018/public-program-irit-rogoff/>
- 21 Rogoff, *Becoming Research: the way we work now*
- 22 Henri Lefebvre, *The Critique of Everyday Life* (United Kingdom: Verso 2014) 643.
- 23 Michel Foucault, “What is Critique” in *The Politics of Truth*. United States: Semiotext(e), 1997) 45.
- 24 Foucault, *Politics of Truth*, 42
- 25 Chantal Mouffe, *On the Political*. (United Kingdom: Routledge, 2005) 30.
- 26 Boltanski & Chiapello, *The New Spirit of Capitalism*, 104.
- 27 Boltanski & Chiapello, *The New Spirit of Capitalism*, 104.
- 28 Gilles Deleuze, “Control and Becoming” in *Negotiations*. (United States: Columbia University Press, 1997) 176.

## Figures List

**Figure 1.** Demi Spyropoulos, *NOW space* design for Vivienne Westwood x public transport interior. (project detail) (2018)

**Figure 2.** A 'performative' diagram drawn in front of students by the author in the first week of *Alt-Interiors*. (3500 x 841mm) (2019)

**Figure 3.** Diagram drawn by the author outlining the course interior. Drawn in class, week 1, it elaborated on the structure of each of the 'Alts' where every student would have an individual and shared reading to contribute to the provocations of the discussion, creating a learning environment of cooperation and collective interdependency. (2019)

**Figure 4.** An image of the collective manifesto (@bertstackdin) produced by the students for *Alt-Interiors* (2019)







Blow .0  
and  
lose  
your  
licence

TAC VICTORIA  
TRAFFIC ACCIDENT  
COMMISSION

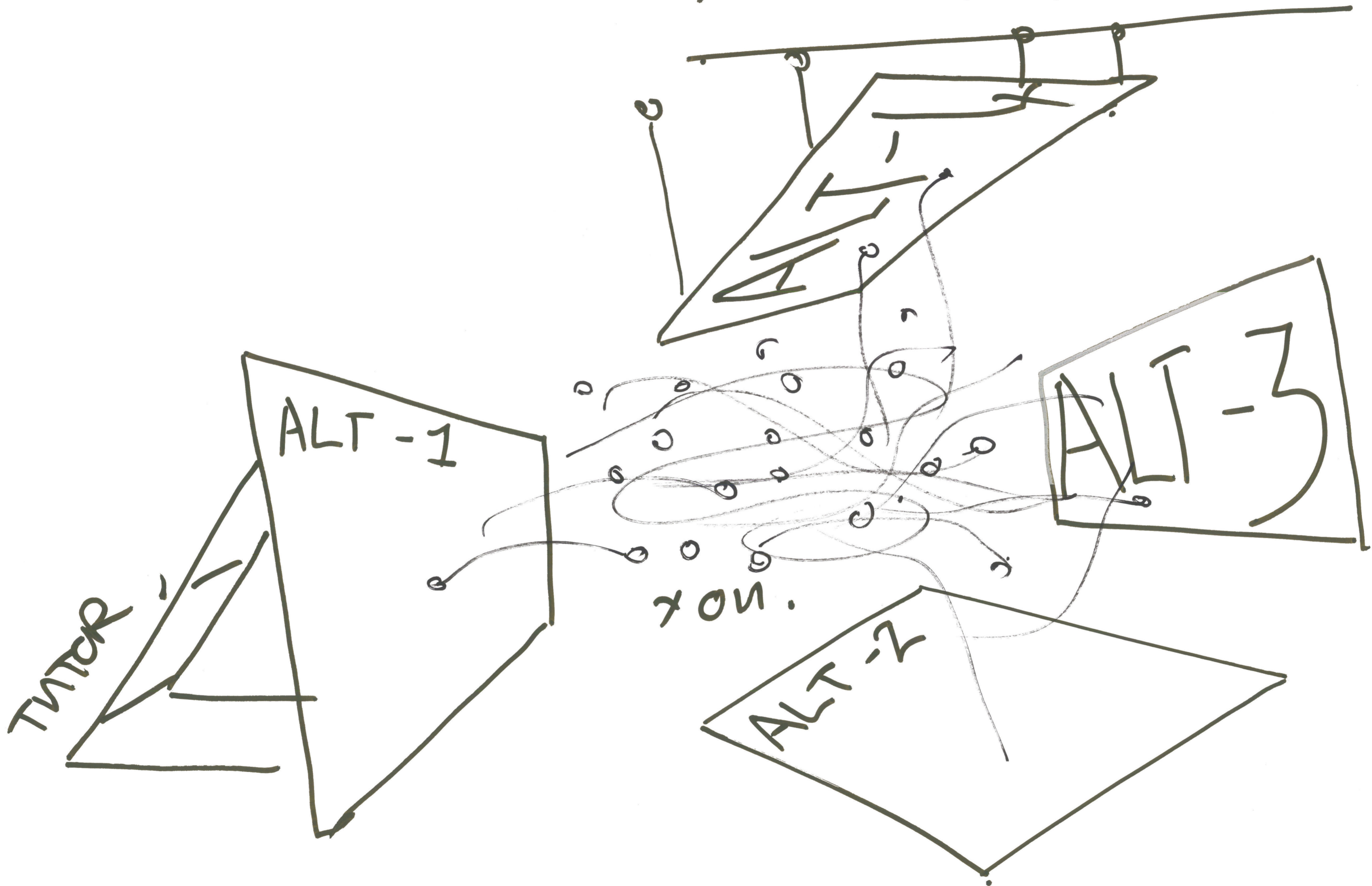
 SAFETY FIRST  
Watch your step please

20  
COLLINS  
LOADING  
DOCK  
COURIERS  
Please Step Below for  
Loading Dock Vehicle  
Access





# ALT INTERIORS





12 Posts

17 Followers

1 Following

BERT STACK'DIN

Architectural shitposting

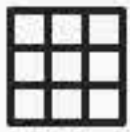
Followed by s.ida\_rmit, and 3 others

Following

Message



4.15



FLIPPING THE NORM

THE COLLECTIVE APPROACH OF HACKING OR PROPOSING ALTERNATIVES TO CURRENT ISSUES, CHALLENGES, INJUSTICES AND PROBLEMS WITHIN OUR PRESENT TIME AND SPACE.

SPACE CAN BE UNINTENTIONALLY, UNFORESEEABLY SHAPED.

IT IS SHAPING, IT IS EVOLVING TO US AS INDIVIDUALS AND AS A COLLECTIVE THAT CAN HELP FORM IDEAS AND CONCEPTS IN COMBATING A SOCIETY EVERCHANGING.

ALT INTERIORS IS AN ENIGMA THE. THE WORD ALT-INTERIORS IS AN ENGINE.

ALT INTERIOR CAN BE EVERYTHING, A VERB OR A NORM. DESIGNER OR PEOPLE GIVE THEIR IDEAS AND SHARE THEIR EXPERIENCES.

CHANGING A SYSTEM OR SURROUNDINGS TO SUITE AN UNFULFILLED NEED.

ALT INTERIORS HAVE ALWAYS EXISTED AND WILL CONTINUE TO EXIST WE CANNOT LIVE WITHOUT ALT INTERIORS. WITHOUT ALT INTERIORS WE WOULDN'T HAVE WHAT WE HAVE TODAY. WE WOULD STILL BE LIVING IN CAVES, LIVE CAVEMEN.

CAN WE TRICK/TROLL PEOPLE INTO HELPING THEMSELVES.

ALT INTERIORS EXISTS TO DISRUPT AND PROTEST THE CURRENT COLLECTIVE CONSCIOUSNESS. AN UNCONTROLLED STREAM OF STATES.

ALT INTERIORS REBEL AGAINST SOCIETAL NORMS, GIVING OPPORTUNITY FOR NICHE IDEOLOGIES AND WAYS OF LIFE TO COME INTO FRUITION.

BE ACTIVE AND REACTIONARY. PASSIVITY IS DEAD.

THE SOCIAL AND CULTURAL DESIGNS AND CONTEMPORARY ISSUES THAT GRACE DESIGNERS TODAY INCLUDES TRYING TO CHANGE WAYS OF EXPERIENCING SPACES AND INTERVENING WITH CAPITALISM TO CREATE ARCHITECTURE THAT IS ACCESSIBLE FOR MORE PEOPLE. FOR ALT INTERIORS WE ARE TRYING TO EXPRESS THE SOCIAL CAUSES THAT SEPARATES SOCIETIES FROM BEING A COMMUNITY.

ALT-ING DOES NOT EXIST AS A THING INDEPENDENTLY. IT NEEDS SOMETHING ELSE TO ACT ON, SOME PRE-EXISTING STRUCTURE TO DISRUPT. THE ALT-ED IS THEN ALT-ED AND RE-ALT-ED. WHICH IS UNFORESEEABLY

THE EXPERIENCE OF SOMETHING NON FIXED AND EVER CHANGING. NEVER STATIC AND IN CONSTANT REFERENCE TO ITSELF. INCLUSIVE IN ALL FACETS, PERMANENT BUT TEMPORARY AND FOREVER.

ANYONE CAN ALT AN INTERIOR, YOU JUST HAVE TO DISRUPT AN INTERIOR.

YOU ARE THE ALT IN ALT - INTERIOR.

