

Indefinite Origin

Indefinite Origin: Decentralizing Knowledge

Assembled by Tong-June Moon
May 2021

A thesis presented in partial fulfillment of the requirements for the degree
Master of Industrial Design at the Rhode Island School of Design in
Providence, Rhode Island.

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Are.na

<https://www.are.na/indefinite-origin>

Wikipedia

(updating...)

Document Dimensions

8" x 10"

*it is meant to be printed on standard 8.5" x 11", centered and scaled to 100%.

*it is also meant to be formatted within Small Victories Site to create a digital book. (see appendix)

Requirements

Every image has a number and a file name.

Every number has a caption of Information or link.

Book will have it's own email and accompanying social media platforms as necessary.

Book will register itself as a wikipedia document.

Book will have an active are.na in the form of a bibliography.

Title Font

Redaction 100, 10

<https://www.redaction.us/>

Title size 60.

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Body Font

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<https://github.com/rsms/inter>

Captions size 6.

Directions size 12, 36.

Statements size 24.

Appendix size 18.

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This book exists as a result of several communities around me for which I am eternally grateful for. This includes but not limited to my 2021 MID Cohort, RISD Industrial Design Department, supportive thesis advisors (Soojung Ham, Ben Jurgensen and Mindy Seu) and my collaborators (Francis Tanglao Aguas, Bayan Mashrequi, Yujin Hwang). Most importantly, thank-you to my family (Abba, Omma, and Noona) and close circle who continually enrich the perspectives discussed.

4

How to draw an owl



2.



1. Draw some circles

2. Draw the rest of the fucking owl

5

[2 https://knowyourmeme.com/memes/how-to-draw-an-owl/](https://knowyourmeme.com/memes/how-to-draw-an-owl/)

Directions

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Step 1 Abstract

The RISD Digital Commons³ notes that “graduate education is focused on producing original contributions to a field, based on research and advance practice.”

8 What is collaborative thesis, and what value does it bring to the process?

Indefinite Origin, is a thesis advocating for knowledge to be decentralized and treated as a shared resource. Deviating from a focus on originality, it engages in the creation of knowledge as a collaborative effort. Creative flexibility is practiced through intellectual humility, negotiating methodologies and welcoming chance. This thesis explores ideas from Furtherfield’s Do-It-With-Other (DIWO) or Do-It-Together (DIT)⁴ philosophies that promote synergy around commons⁵, cultural and natural resources that are accessible to all members of society.

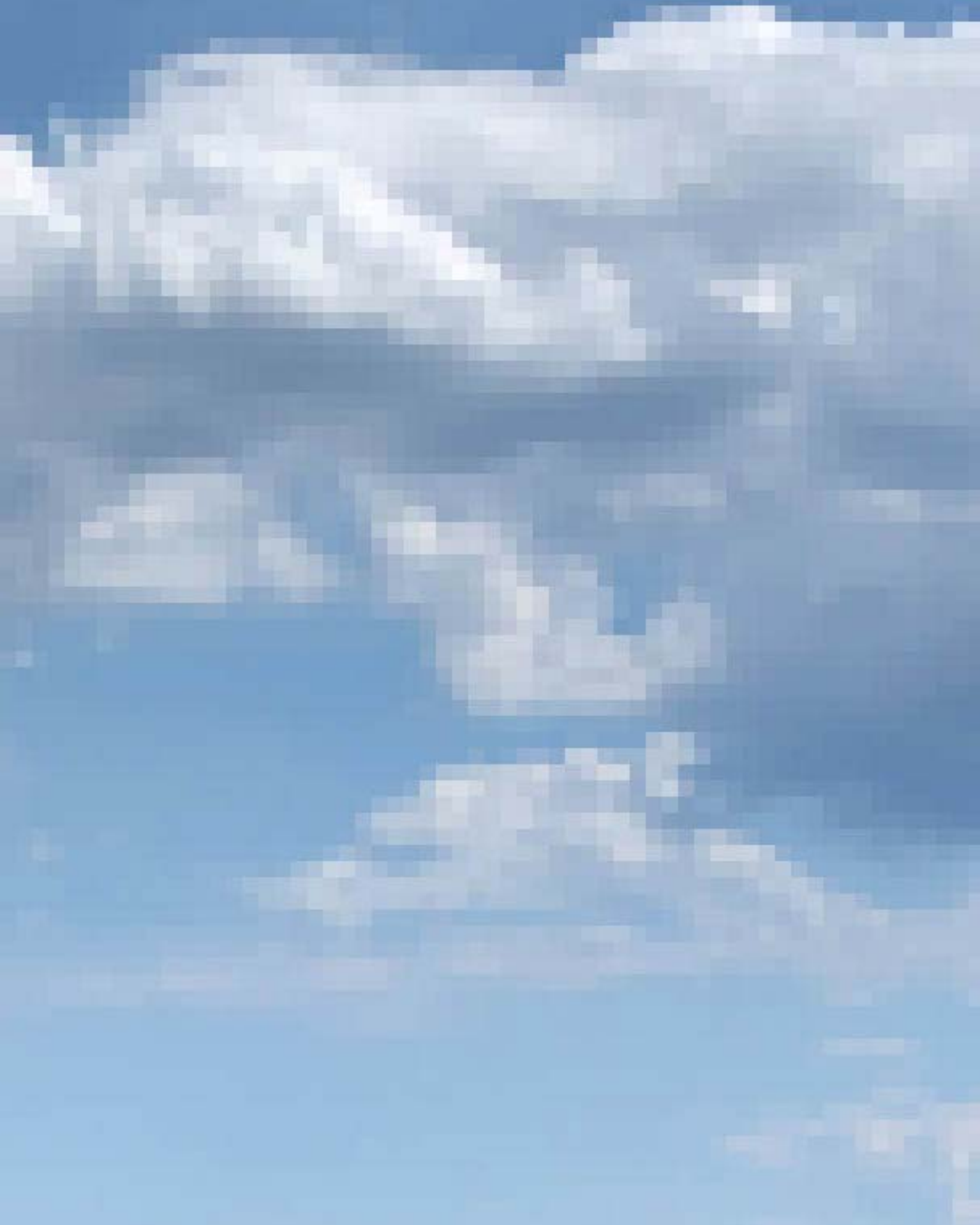
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³ <https://digitalcommons.risd.edu/mastertheses/>

(opposite page)

⁴ <https://www.furtherfield.org/about-us/about-us/>

⁵ <https://en.wikipedia.org/wiki/Commons>



Step 2 Trust Your Gut

Investigating open source⁸ has been a wild ride. The scope and depth of these topics, subgenres, distinctions are as cross-country as they are subterranean. Anyone who has surfed indra's net is acquainted with exiting the tail end in a pipeline of searches. The vastness of our data stacked across the web, a conglomeration of exponentially expanding galaxies composed of complicated ecosystems and micro atmospheres.

Open Source as it relates to this thesis is not about libertarian ideas

⁸ https://en.wikipedia.org/wiki/Open_source

of freedom, tech, bootstrapping or minimizing restrictions⁹. Instead, my research focuses on the new pluralist reality that exists for all makers.

The hyper contextual and multi-dimensional layers we are constantly flowing through, combined with our collective cultural interdependence are at odds with the individual and original perspectives that are valued in western society and education.

In Byung-Chul Han's *Psychoanalytics*¹⁰ he talks about a digital economy that gives us the ability to get whatever we need, whenever we want. He describes a new kind of entanglement called "smart power" in which

⁹ <https://www.newyorker.com/news/letter-from-silicon-valley/the-complicated-legacy-of-stewart-brands-whole-earth-catalog>

¹⁰ <https://www.versobooks.com/books/2505-psychopolitics>

members of society have a passive dependence on the system to provide for them. In this new form of control, technology is used to reinforce our realities through digitized echo chambers like Amazon and Instagram.

Our species is subdividing in Realtime, fascinated by individualism and originality. In minimalist trendiness, we are cleansed and curated, propagating ourselves to self-attainment. Sponsored visions of brand strapping our way to the explorer feed simplifies the inadequacies of the timeline. In this utopic vision, our lives reflected through digitalized platforms are

experienced as individual frames of content. A highlight reel. A grid-esq tombstone marking existence, “we were here”.

In contrast, the problems of the world are vast and unsolvable at the individual level. They are grand and external, requiring many separate industries to converge as diverse teams of professionals to move culture forward. Our world is moving at light speed, and the blur between ourselves and others, is becoming increasingly fused at the seams.

Smaller local narratives like grassroots organizations propose

challenges and expand the grand metanarratives¹¹ around a changing society. Cumulative bodies of knowledge, archives of how-to tutorials, hubs of coding, tubes of demos begin to resemble digital artifacts that mirror indigenous ideas around multi-authorship, intergenerational connections, worldly responsibility and the non-linear nature of life.

¹¹ https://monoskop.org/images/e/e0/Lyotard_Jean-Francois_The_Postmodern_Condition_A_Report_on_Knowledge.pdf

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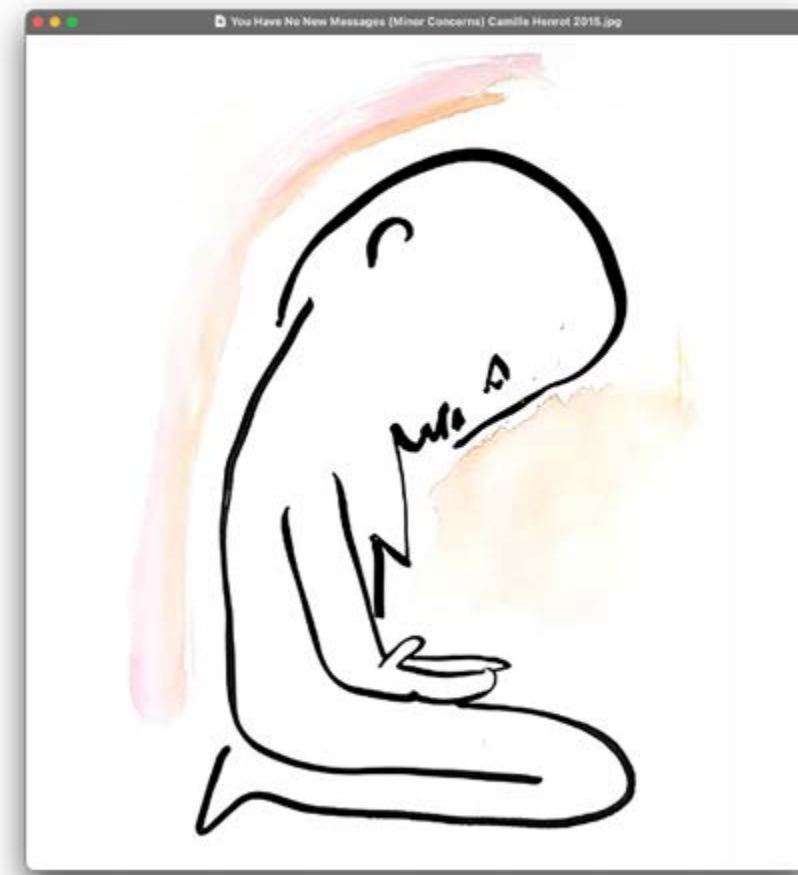
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Press CTRL+ALT+DEL to restart your computer. If you do this, you will lose any unsaved information in all open applications.

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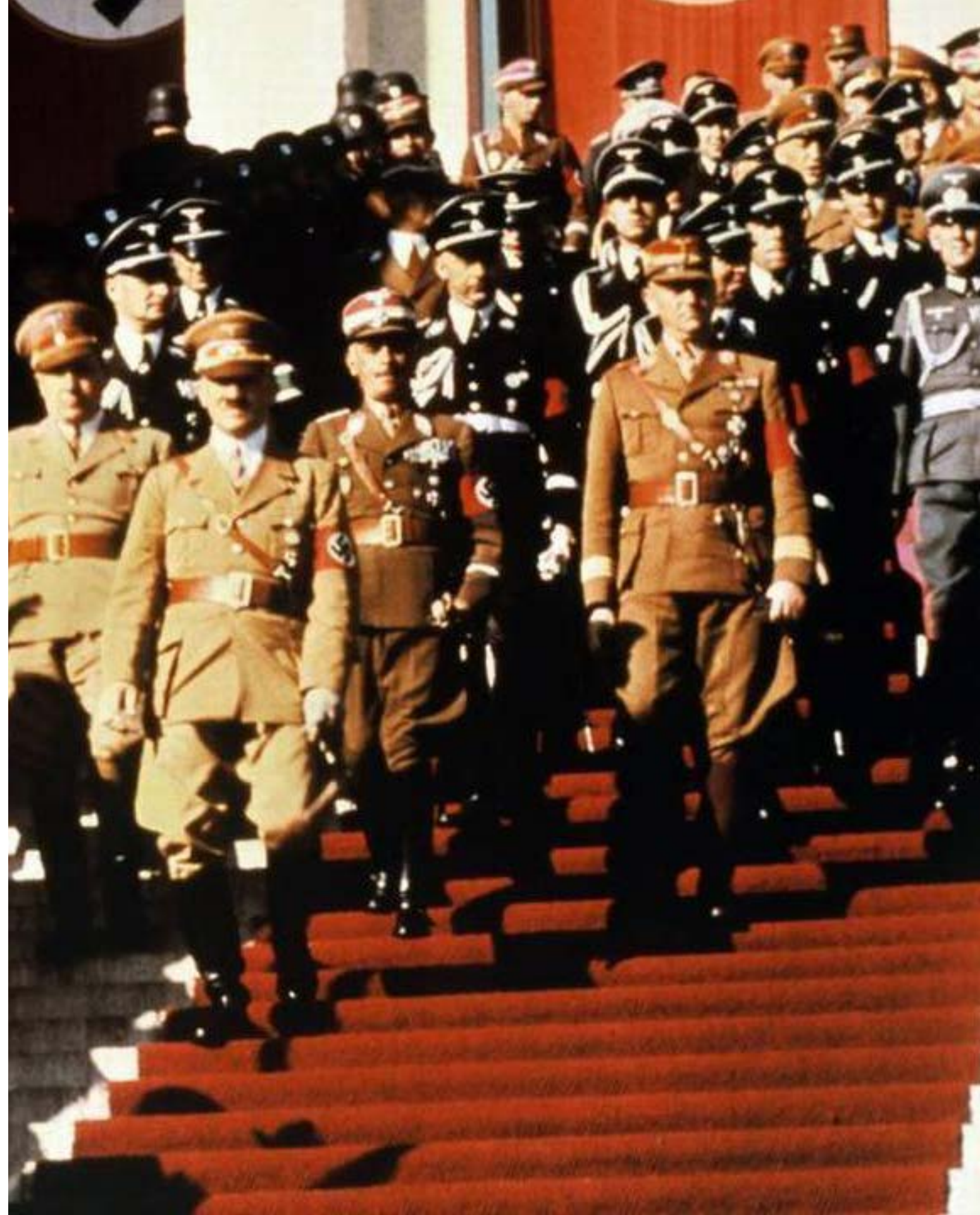
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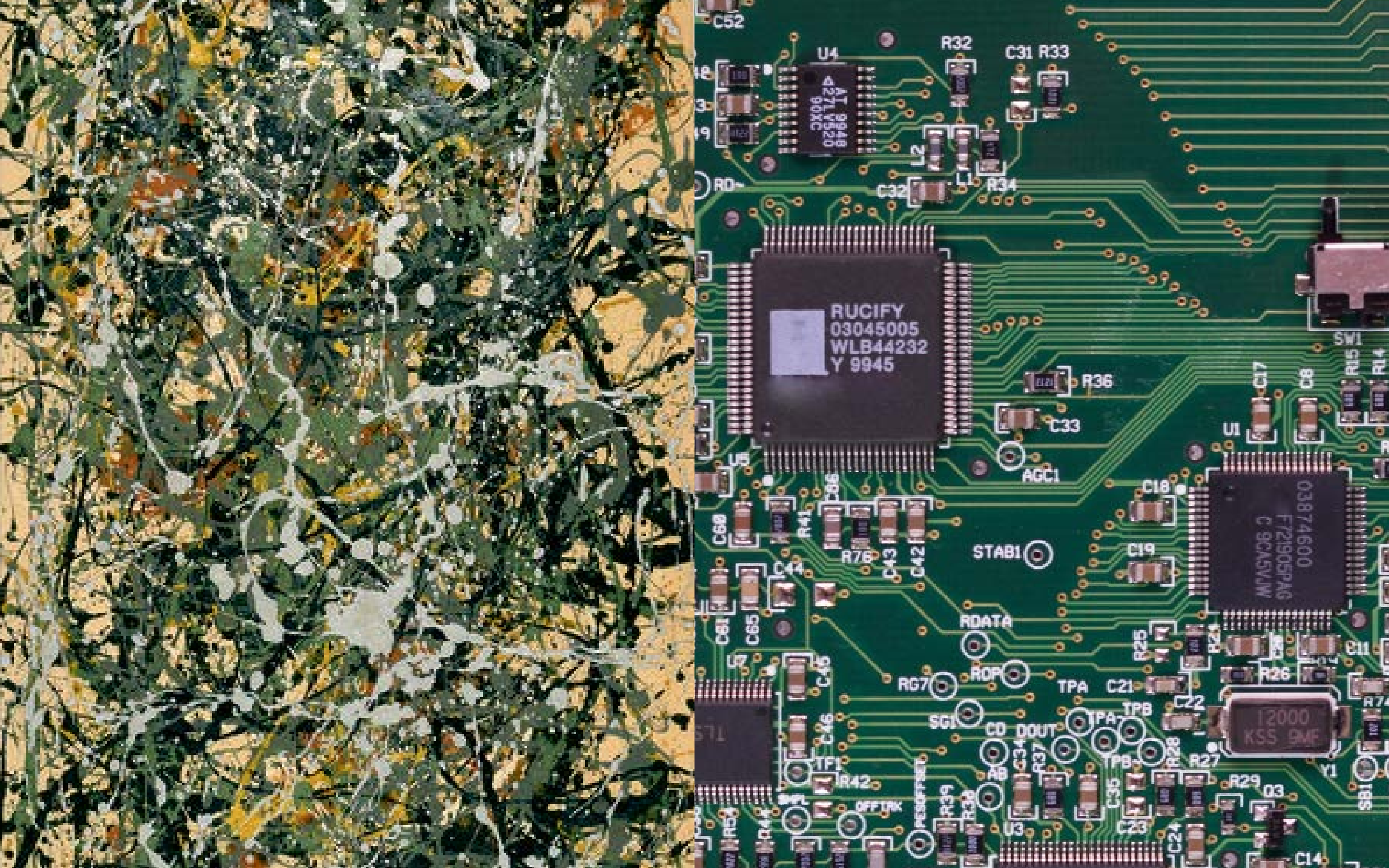












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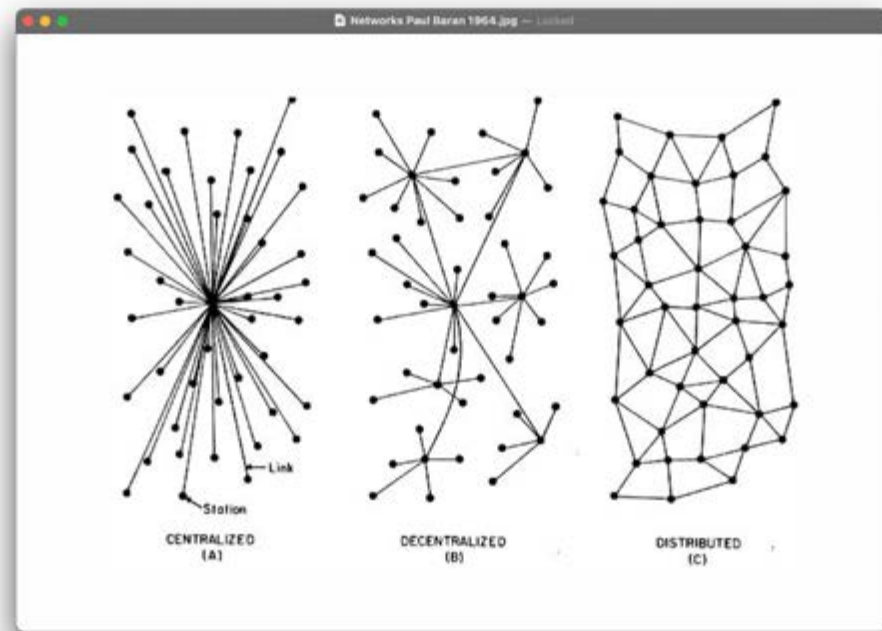
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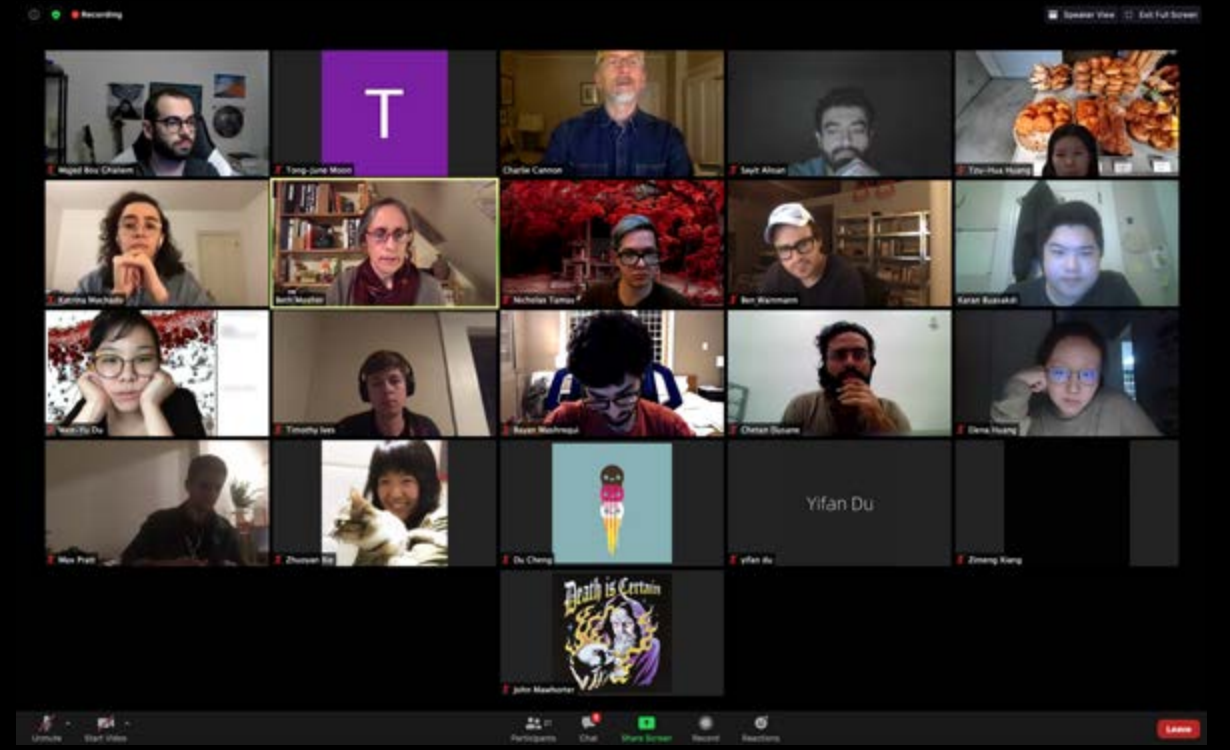
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Loose Practice

Creative flexibility is about embodying an aesthetic in flux. A “no style” as “style”. The inclusion of “others” as a core tenant of the methodology is about a mode that emerges out of collaboration and observing the zeitgeist¹². Participants are invited to pursue diverging outcomes while sharing in mutual means.

The reality of being a creative, is that our roles and skills extremely vague. With so many available tools, the amount of responsibilities we have to manage is quiet complex - researching, documenting,

(Opposite Page)

¹² <https://www.merriam-webster.com/dictionary/zeitgeist>

¹³ Far Profile Line

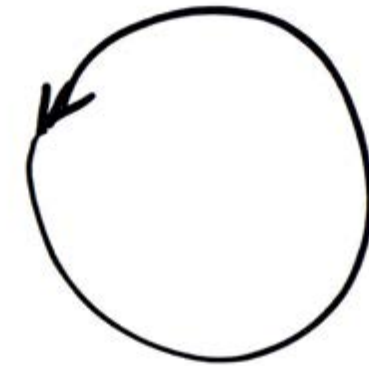
¹⁴ Top Circular

¹⁵ Close 3/4 Helix

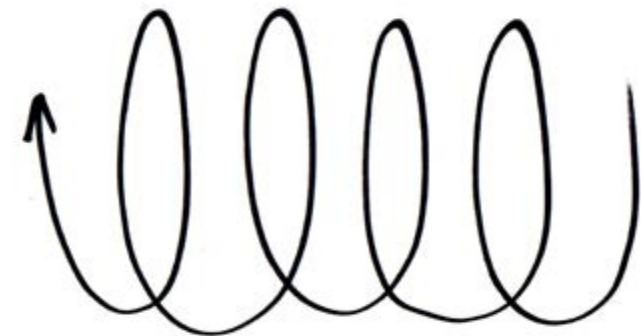
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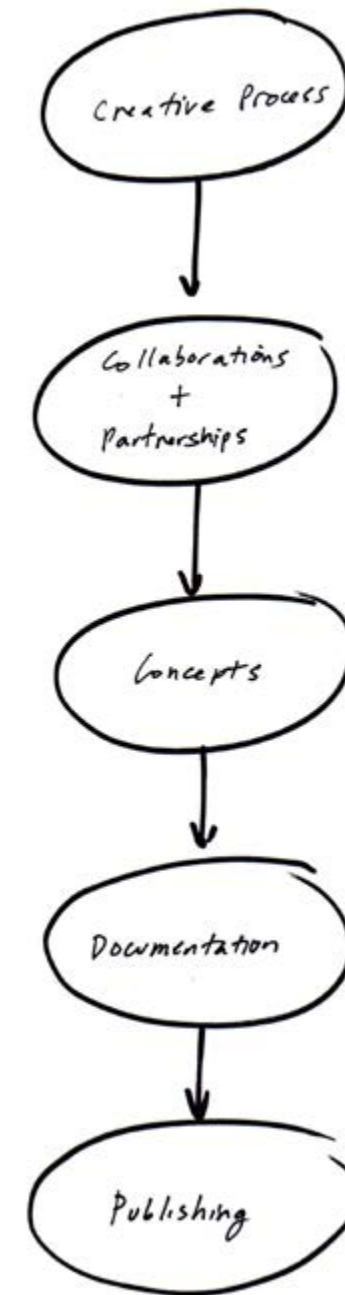
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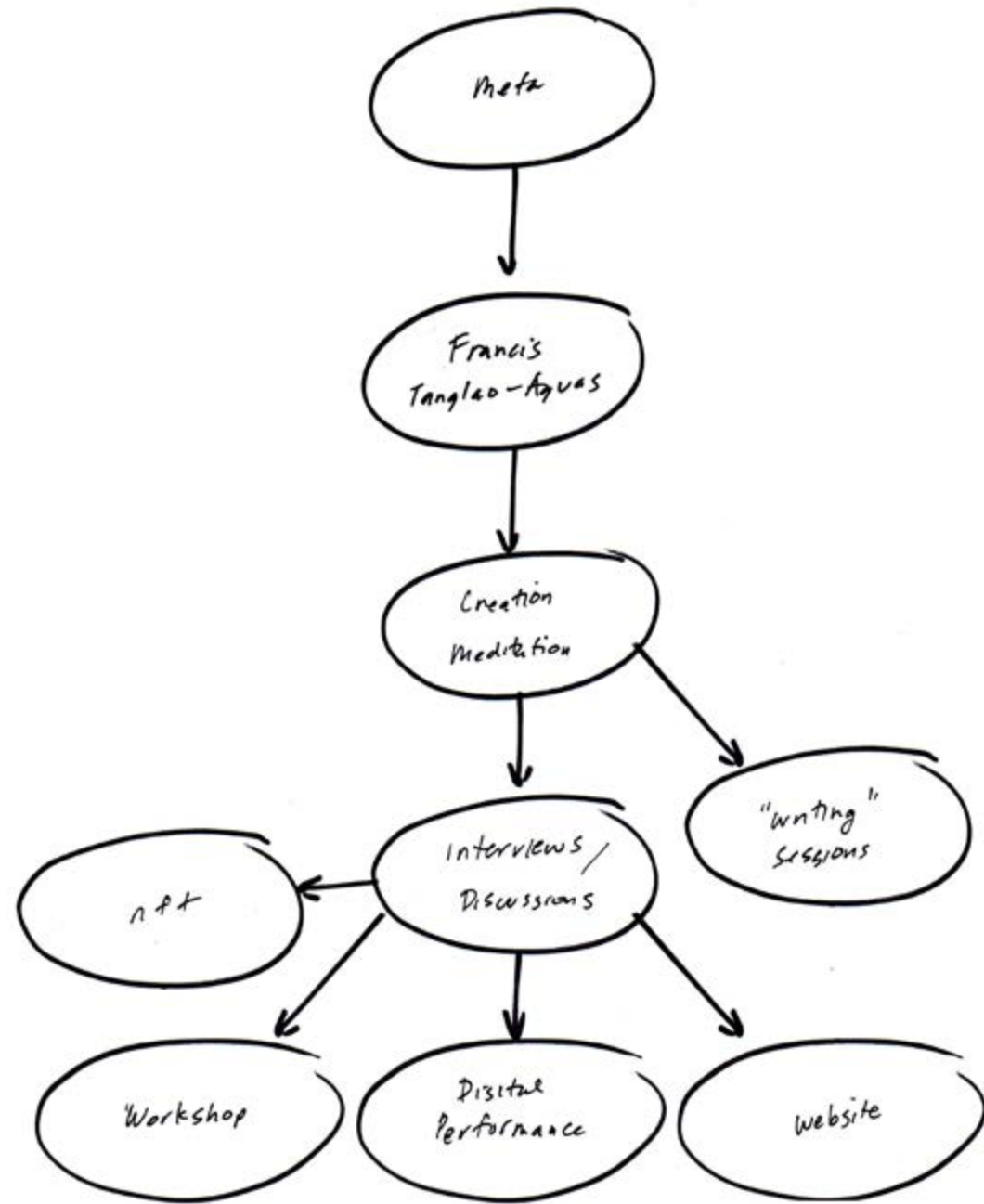


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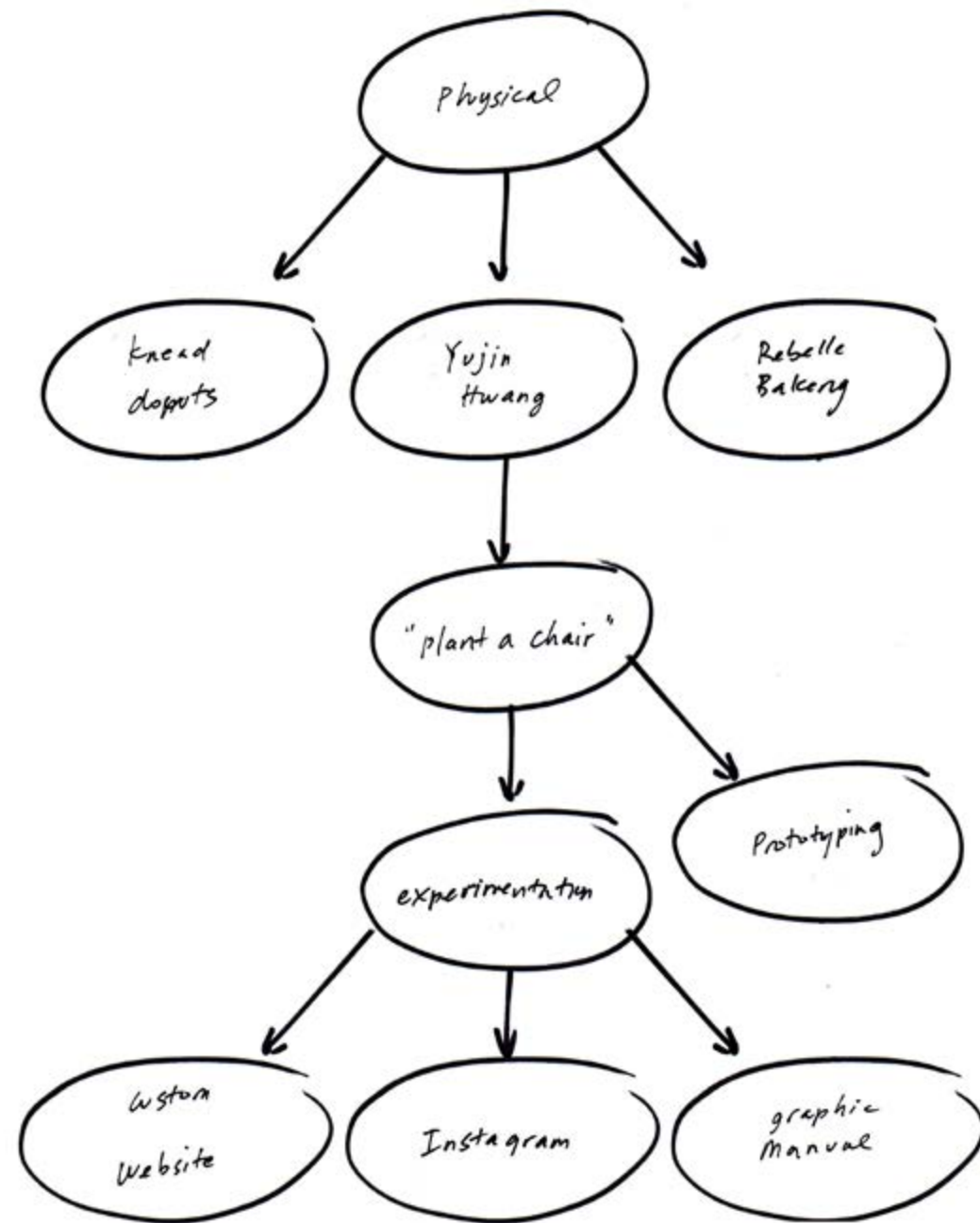
experimenting, rendering, ideating, curating, promoting, branding and packaging. At the same time, we are wondering how to bring impact, reach, accessibility, awareness, partnership to our concepts to take them beyond speculations and conjectures. If we want to create a culture of empathy, being aware of our own paradigms and how we practice them becomes a crucial step. For me, this idea of understanding ourselves in the context of others becomes fundamental, the friction that occurs as the result of rubbing against another point of view. Being familiar with these tensions is the process of creative flexibility.





Indefinite Origin contain three collaborations that are broken into meta, physical and digital works. Utilizing a simple framework that includes four parts: Collaborations/ Partnerships, Concept, Documentation and Publishing. Basically, have a plan for who is working on the project, what is it about, how do we record it and bring it into the world.

In truth, I was extra sensitive to the outcome as a set of mutual decisions - so what emerges are very different manifestations of the thesis topics (and glimpses of those touchpoints in their thesis). These graphs illuminate



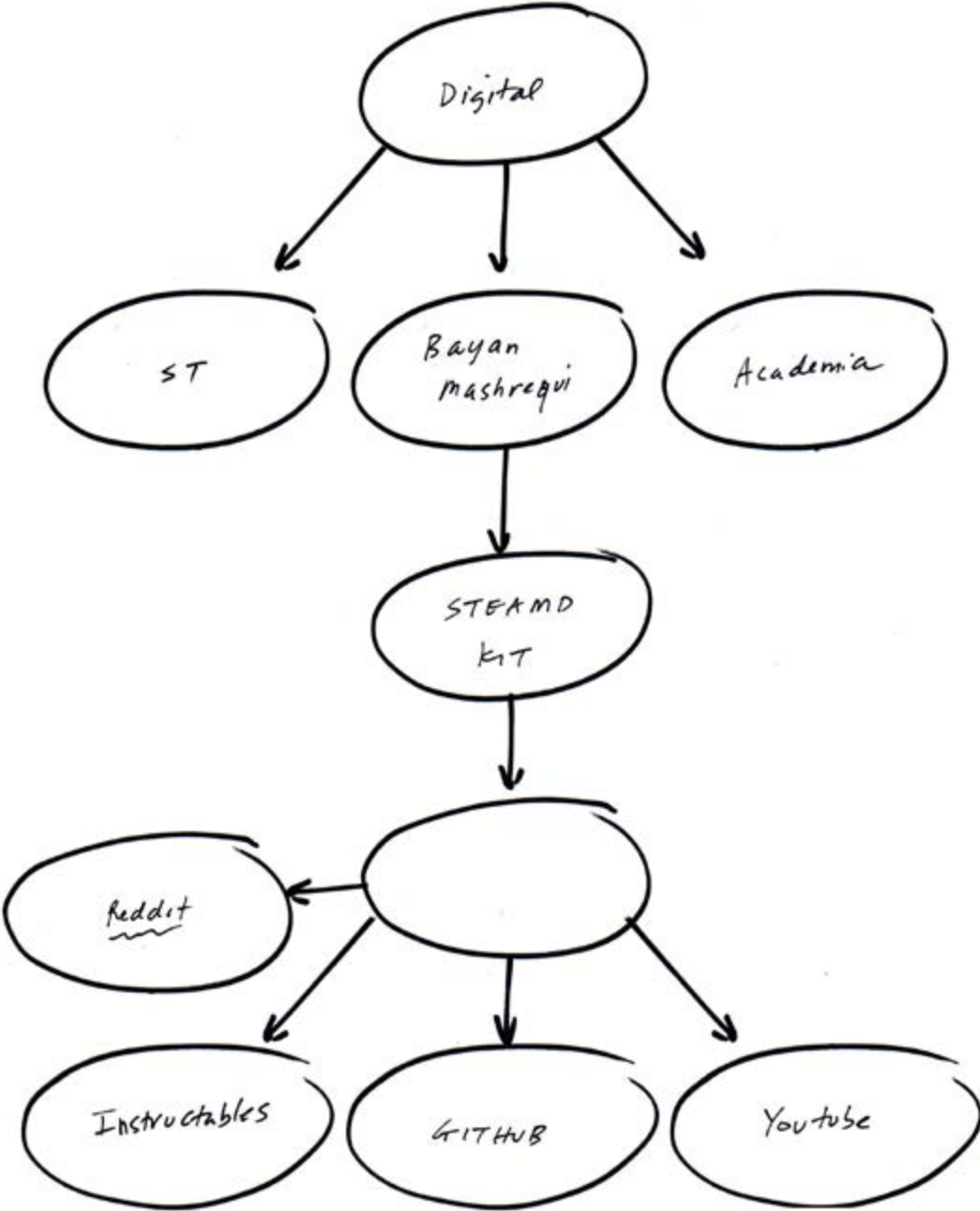
the uncertainty of the creative process and where conversations formed around. As they deviate, each project starts to form its own ecosystem.

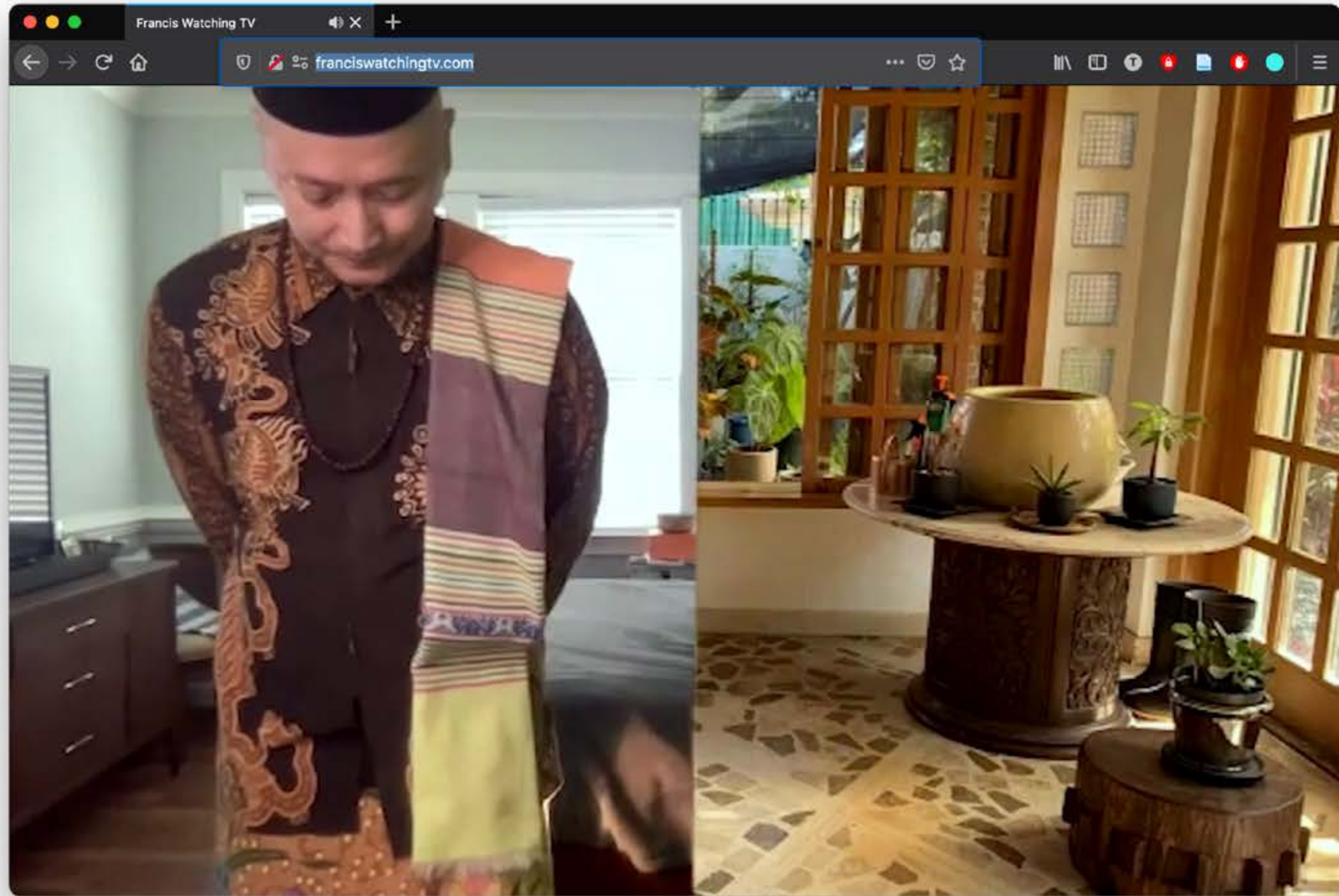
In the Plant-a-Chair project with Yujin, we began collecting weekly pickups of used coffee grounds from Knead Donuts¹⁹ and Rebelle Artisan Bagels²⁰. Our conversations about fast furniture and waste, lead us to consider neighborhood specific byproducts that could be included in growing our biodegradable objects.

With Bayan, the exchanges included RISD and the STMicroelectronics team and centered around developing and instructing a course to test out

ARS Technica. Our STEAMD kit starts to veer toward creating a fun electronics platform for enthusiasts, students and non-engineers.

What I presented to Francis was pretty specific. I had to accept what he wasn't comfortable performing or where he wanted to expand the script. I pitched him an open-access meditation tool that guides students through a visualizations to be used for creative works. Our process was completely remote, weekly meetings became building blocks toward our final work. A recording of him guiding me through a meditation, became a script that I would lead him through. The final work is in an impromptu recording of muscle memory.





Step 3

Make Objects with Others and Share Credit

My time at RISD has felt like an independent study requiring discovery to be self-imposed and self-directed. Indirectly, we've been discouraged against working in groups. The view is that it is seen as minimizing "work", particularly if it's not clearly dictated who is responsible for what.

But what does it mean to learn in an open access environment? How do we maximize the collective skillsets given the time and proximity we

have as a cohort or any in academic network? What role do I play in contributing back to a healthy community at RISD?

My concepts often cobble together intense levels of internet surfing, casual chatting, creeping my way through social media. Through video recordings, I encounter spaces I might never visit. In audio, I listen to people I will never meet. They are digitally disembodied limbs across smooth surfaces. They reside as ideas embedded between vimeo and tumblr, residual galleries filled with strange fascinations.

My thesis is an antithesis, it's a rejection of a formalized individual "process" and the status quo that demands a clear defining aesthetic. I don't require my work to fall neatly into what is referred to as Art or Design. I more ambiguously use the term creativity to enlist makers like engineers, entrepreneurs and scientists. Making is learning, the practice of learning can also be unlearning. Reflection comes as analysis through repetition, iteration and mutation.

In this new future, what does it mean to form our own digital archives and workspaces? What kind of values will they be formed around? How do we assemble all the bits and data in our own lineage of technologies and find meaning?

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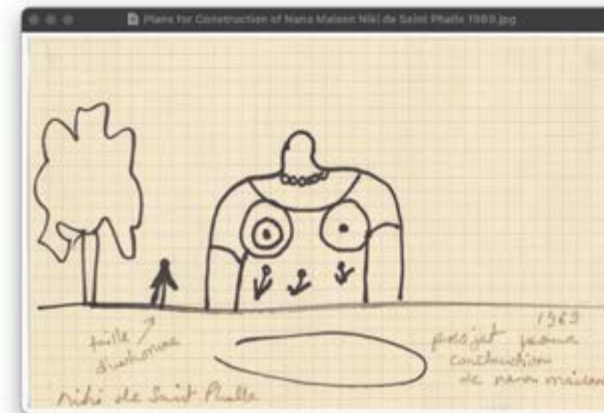
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- 23 <https://www.vridhamma.org/Gotama-the-Buddha>
- 24 <https://www.artsy.net/artwork/rene-magritte-decalcomanie-decalcomania>
- 25 <http://nikidesaintphalle.org/a-monumental-dream/>
- 26 <http://www.vmfa.museum/mlit/looking-buddha-watching-tv/>

Francis Tanglao-Aguas

Francis and I met at a Filipino American Student Association meeting in 2005. He had just been hired as a professor to the William & Mary²⁷ theatre department. In my junior year, he wrote and directed a play on the story of the Ramayana²⁸. A boom-bap collage of mythical scenes mashing together various traditional theatre elements like the gamelan, a multi-cultural assembly featuring breakers and pop lockers, combining his pinoy take on 60s minimalism. There was no “dialogue” - instead it was a 2 hour visual vignette narrating the heroes stories of Rama,

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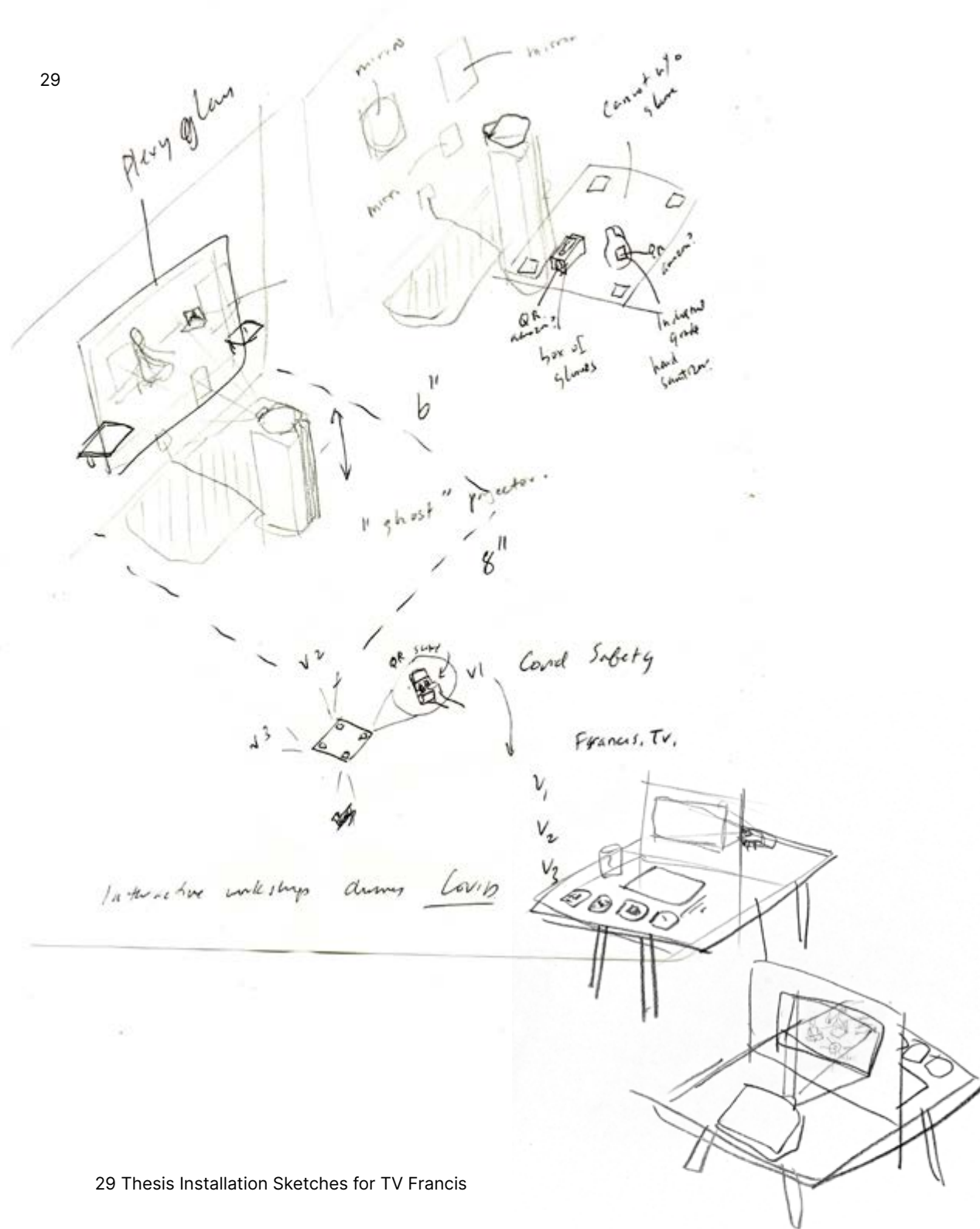
Lakshmana and friends.

A nostalgic time. Dynamic sets of moving ledges, intricate lighting choreography, a variety of hand-crafted costumes for a diverse cast to a student orchestra playing Indonesian music. It was a spiritual journey, transforming ourselves in Francis’s methodology. Our united physical presence and participation was born out of a youthful trust and mutual curiosity. Breaking through long nights of blocking, freestyling movements in collective swag we grew as a family. It was something I had never been invited to partake in, a reality I had not imagined for myself.

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²⁷ <https://www.wm.edu/>

²⁸ <https://en.wikipedia.org/wiki/Ramayana>



29 Thesis Installation Sketches for TV Francis

When he learned about my interest in apparel and design, he connected me with Patricia. She was the head of the costume department who I would “intern” for a semester under. After costume designing a play that Francis was directing, Topdog/Underdog by Suzan-Lori Parks³⁰, I received a Barbizon nomination for best costume designer. He gave me confidence to follow the path to attend Parsons New School of Design in New York City and then continuing on to be a womenswear fashion designer.

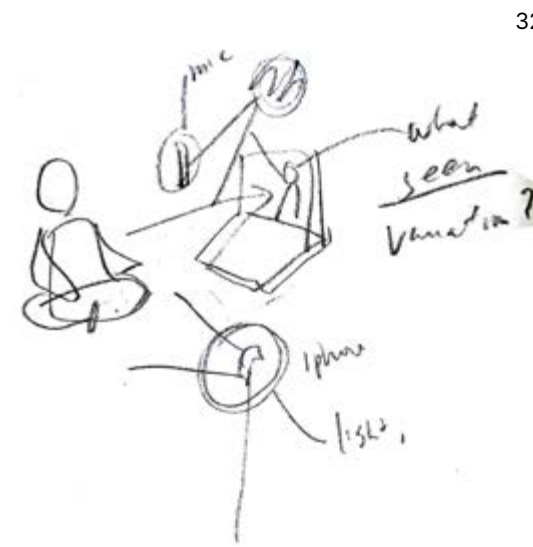
30 <https://www.womenshistory.org/education-resources/biographies/suzan-lori-parks>

Oral History

The way in which we obtain and filter information, the systems that we compile together to form our own unique understandings are related to those around us and not necessarily of “us”. It’s no surprise that our generation is guided by influencers. Tastemakers, mavens and creative directors are collecting and repacking information continuously. There exists a soft power within communities that can be more broadly characterized as culture. In the game of telephone³¹ a line of people wait to hear a message. The first person whispers it into the next

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31 https://en.wikipedia.org/wiki/Chinese_whispers



32



33



63

32 TV Francis Storyboard Frame
33 <https://publicdelivery.org/nam-june-paik-tv-buddha/>



person ear, who then whispers into the next persons ear, until finally the last person has heard the message. I visualize knowledge in this way, as a type of succession. The evolution of ideas through translation, a meme-ified culture of interpretation.

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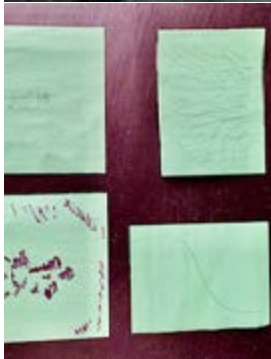
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- 35 Jackey Robinson
- 36 Yuta Yang
- 37 Orli Swergold
- 38 Francis Tanglao-Aguas
- 39 Unknown
- 40 Kalee Calhoun
- 41 Wei Wang
- 42 Jordan Voogt
- 43 Unknown
- 44 Melinda Groenewegen

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45 15minute Meditatio
CreationWorkshop

(next spread)
46 www.franciswatchingtv.com
[right click, inspect element]

45

FrancisWatchingTV.com

This work exists in two dimensions, created simultaneously from two vantage points. In this perspective, "franciswatchingtv.com" was captured over zoom. It exists as a website, an open access meditation tool that guides creatives through personal visualizations. This workshop uses the visualizations to be entry ways into conversations, channeled into writing exercises, introduced for introductions, or sketch warmups.

Creative Meditation Workshop Proposal (2021)

Instructions are meant to be interpreted.

Time

15 Min Length

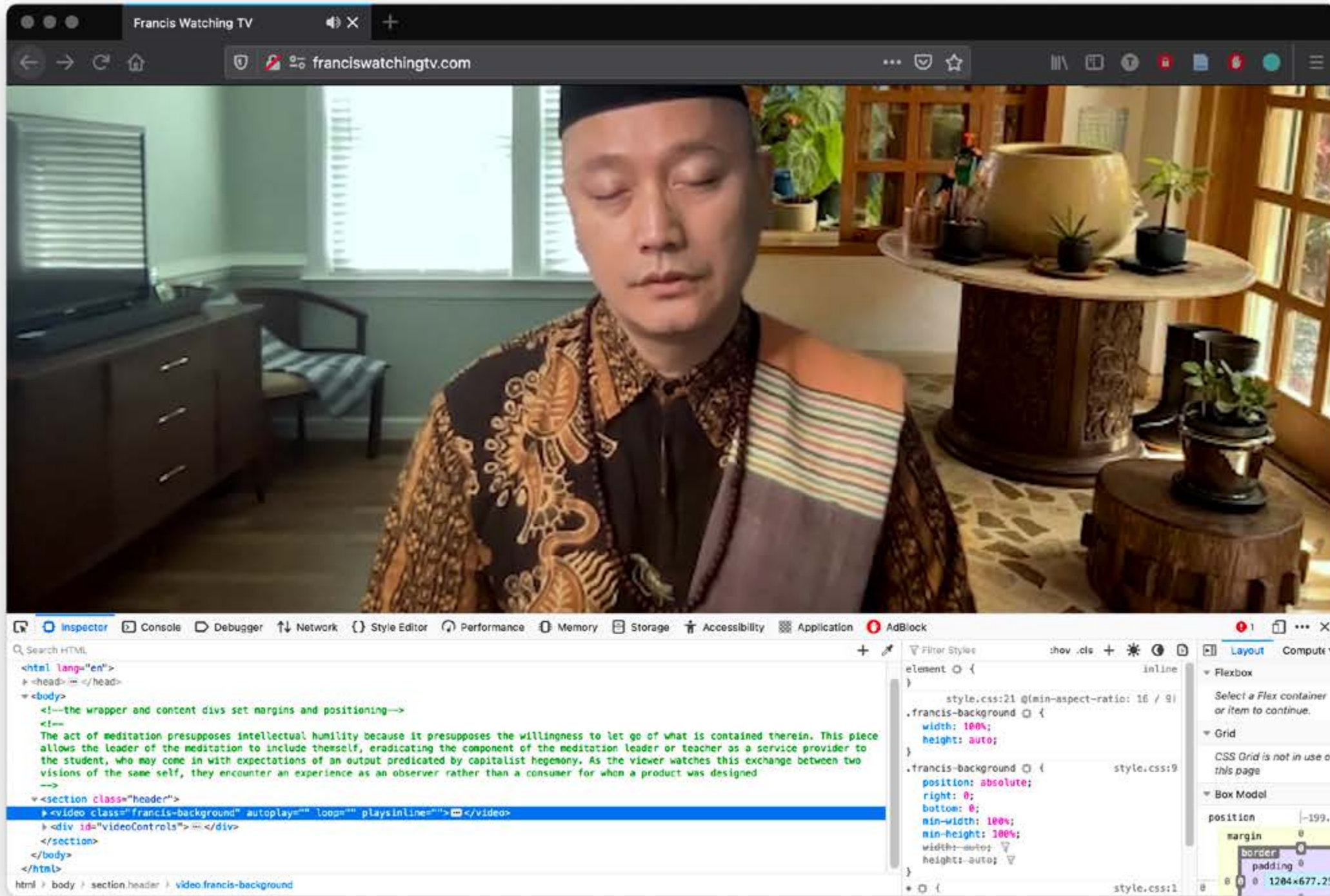
Need

- Stop Watch
- Piece of Paper
- Several Mark Making tools.

Instructions

Using the stopwatch, manage your own time and follow through each step one at a time. If you get bored, create your own 5 min instructions and share them back into this folder.

1. Within your paper's dimensions make 4 equal size cards. Each card will have it's own directions and objectives. You have 30 seconds. Go.
2. On card 1, fill the entire space with the first textures you saw, on the back write one word that comes to mind. You have 1 min. Go.
3. On the back of card 2, jot down what you heard. On the front, draw that person or thing you heard using only 1 line. You have 1 min. Go.
4. Rectify the presence and absence between card 1 and card 2 to channel into a new work on card 3. Be particular in carving out the form and energy of the image. You have 1 min. Go.
5. With card 4, try to redefine a technique you've used in card 3 or go in the complete opposite direction. Do not worry about content or form. You have 1 min. Go.
6. On the back inscribe your name, Year and the Piece title.



Step 4 Learn Through Teaching

Bayan and I met our first semester of the Master of Industrial Design program at Rhode Island School of Design. When I entered the program, I really had no experience with electronics or 3D modeling and printing. Bayan describes in his own thesis, technology as a sort of magic, a mystical force that seems impossible. Seeing it work can fill us with a moment of awe as our imaginations reach their limits.

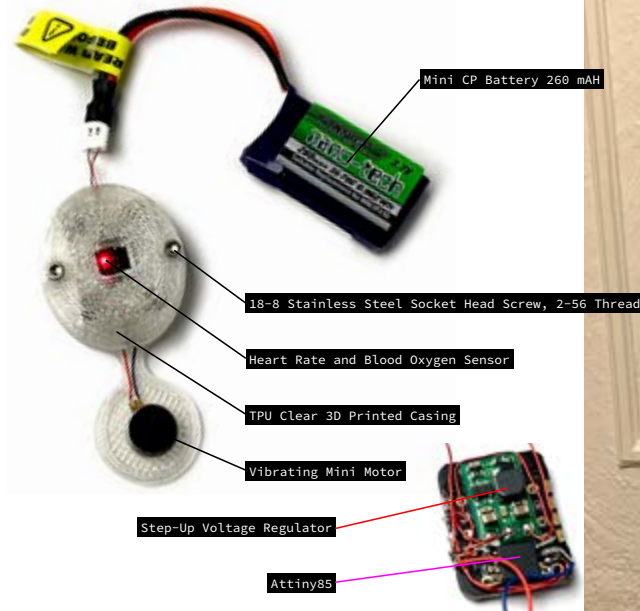
Our conversations then, were about investigating the augmentation of self

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47 ARS Technica Concept Sketch
48 ARS Technica Concept Sketch 2

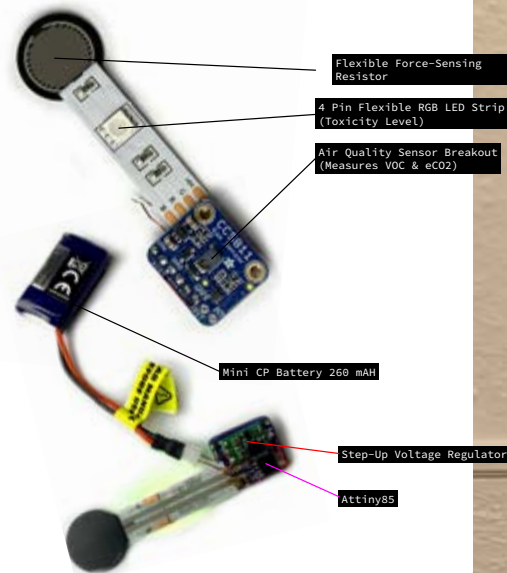
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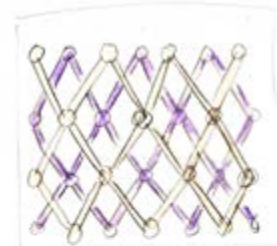
through wearables. We were curious how we could enhance our internal and external awareness through a device. One prototype focused on amplifying blood pulse data to create haptic buzzes in sync with our heart rate while the other gave air quality readings in moment to queue us into our invisible surroundings.

Our mantra was a square board would create a square device. Our theory was that the architecture of the components really influenced how students approached technology. If they had access to working with smaller sleeker versions of the pcb, sensors and outputs that are so

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material/prop. -> layer design
 sensor/act. -> localization
 visiblity -> flex pct?
 waterproof?
 -> volume of sensor/actuator?
 -> length of sensor/actuator



bulky and outdated on the arduino platform, what new narratives and form factors would they be able to articulate? We recieved great advice from a professor named Agi Haines had recommended that teaching was a path to explore our own research.

Soft Tech

Over wintersession we taught a class called Soft Tech. It was a five week crash course challenging students to explore transhumanism⁵⁷ through the making of personal wearables. The class learned over zoom how to make their own electronic hardware and attach it to their body to perform a

51 Soft Tech Prototype - Module Minaturization
 52 Soft Tech Sleeve Concept Sketching
 53 Flat-Lock and Heat Adhesion on Knit Tests
 54 Fifth Pattern for Toile
 55 Inside Flat-lock Details
 56 Multi-LED Grid Prototyping

57 <https://en.wikipedia.org/wiki/Transhumanism>

personal function. We felt validated and happily surprised that as students left behind the Arduino their own aesthetics became imprinted clearly through their works. After the class ended, we wondered how our idea could continue to be expanded through the education setting and in conjunction with other curious minds. How could we continue to archive and store those explorations for future iterations of the class, creating a public generational wealth in the form of educational commons.



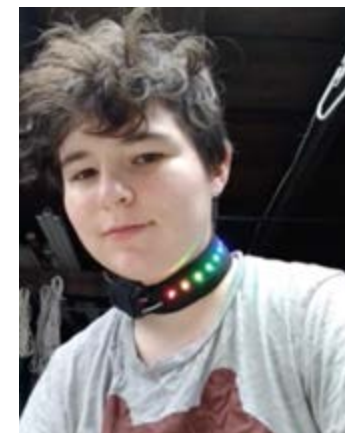
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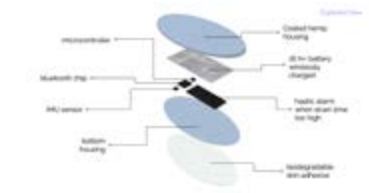
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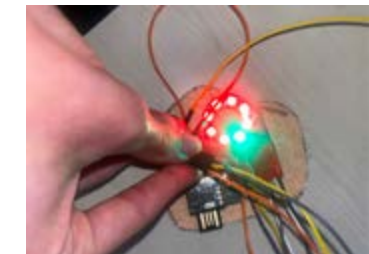
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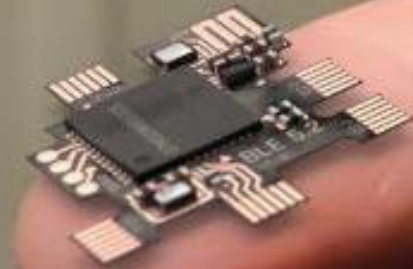
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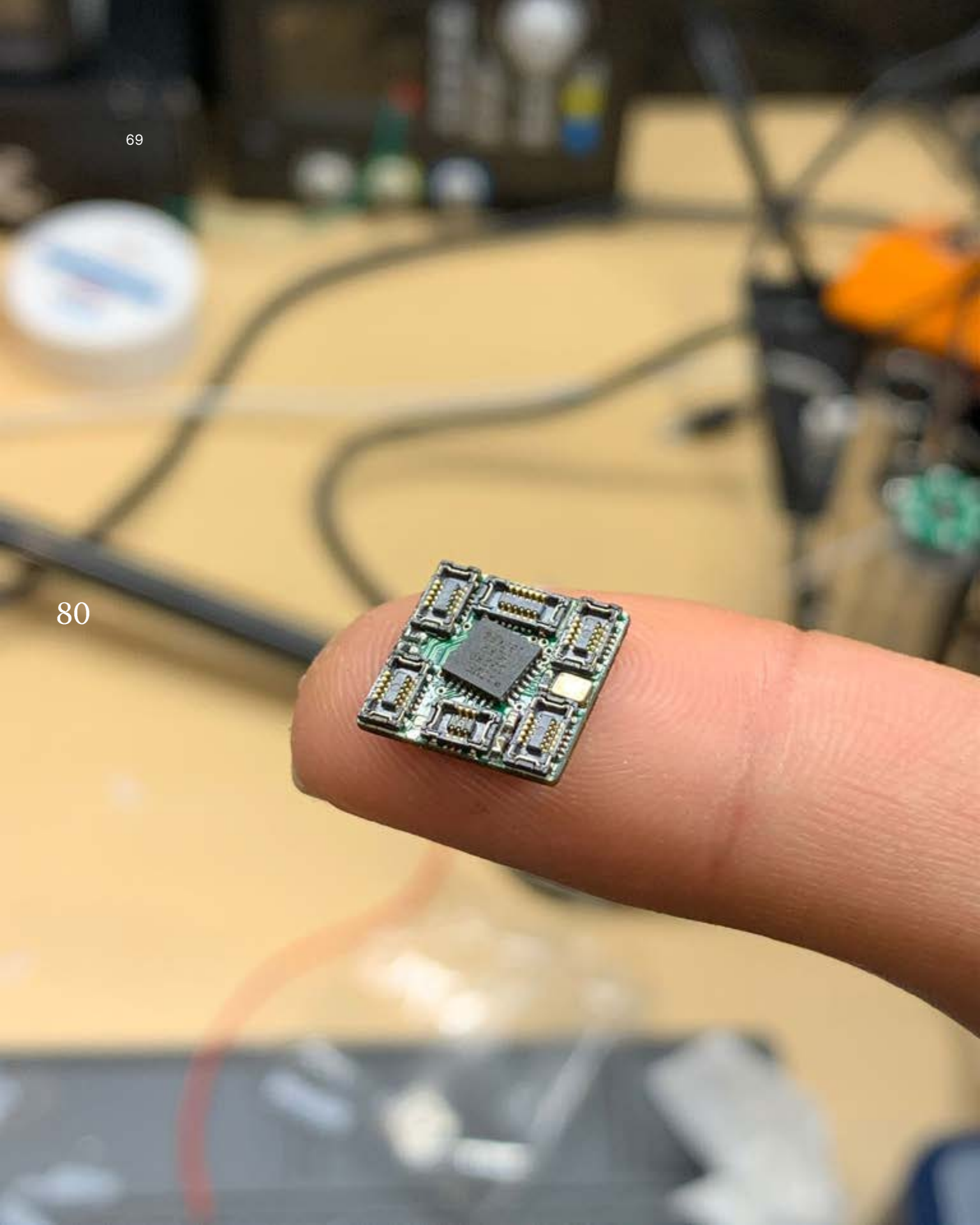
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- 58 Vaishnavi Mehta
<https://www.instructables.com/Gyroscope-Arduino-That-Produces-Sound/>
- 59 Eric Wu
<https://www.instructables.com/Tempo-Pace-maker/?cb=1613066028>
- 60 Grace Wang
<https://www.instructables.com/Cap-Advanced/>
- 61 Lizzie Brown
<https://www.instructables.com/Pulse-Detecting-Collar/>
- 62 Himangi
<https://www.instructables.com/UN-masked/>
- 63 Tiffany Weng
<https://www.instructables.com/Heart-Rate-Sensor-MAX30102-With-LED/>
- 64 Ai Huang
<https://www.instructables.com/Bioplastic-With-Different-Stickiness>
- <https://www.instructables.com/Showing-Time-of-Movement-With-IMU-Sensor>
- 65 Vidhi Nayyar
<https://www.instructables.com/Magnetometer-NeoPixel-LED-Ring-Control-With-Arduin/>
- 66 Viola Tan
<https://www.instructables.com/Wearable-Teddy-Bear/>
- 67 Ranxin Zhou
<https://www.instructables.com/Color-translate/>



(previous page)
68 ARS Technica Digital Render

(opposite page)
69 ARS Technica 1st Prototype

70 ARS Technica Kit Digital Render

Step 5 Mycorrhizae (Distributed Networks)

The context of the Covid-19⁷¹ pandemic really influenced this thesis. As society learned about social distancing in isolation, digital communication experienced a rapid transition. In many cases becoming a complete substitution for physical interactions. In 2020 alone, Zoom⁷², a multi-channel video chatting software had 477 million downloads. Knowledge would be distributed over these private platforms, so in academia there were a lot of concerns over intellectual property

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⁷¹ <https://www.cdc.gov/coronavirus/2019-ncov/faq.html>

⁷² [https://en.wikipedia.org/wiki/Zoom_\(software\)](https://en.wikipedia.org/wiki/Zoom_(software))

⁷³ Coffee Grounds mixed with Mycoatlantic Grow Bag
<https://www.mycoatlantic.com/collections/spawn-1/products/blue-oyster-grain-spawn-bag-gourmet-mushroom-sterilized-rye-berry-4-lbs-bag?variant=37408714621122>



and surveillance. With digital education already existing on the fringe, our inability to be part of a community and share in mutual learning were more pressing. Global panic also revealed how interdependent and broken our cultural institutions were. In our solitude, these vicarious pathways solidified themselves as integral to maintaining life and social vitality.

Nam June Paik's, *Internet Dreams*⁷⁴ (1994) imagined the possibility of viewer participation and intercultural understanding through a patchwork videowall of shifting imagery. In our

⁷⁴ <http://www.digitalartconservation.org/index.php/en/exhibitions/zkm-exhibition/nnnnnam-june-paik.html>

(opposite page)
⁷⁵ Coffee Grounds mixed with Mycoatlantic Grow Bag



cohort there is a similar symbiosis within our Zoom meetings, Whatapps⁷⁶ chats and group emails. Despite our separate interests, cultures and abilities, we've grown in unison. Our deviations materialize and are highlighted by the contrast we bring to each other. The current thesis process chooses not to capitalize on those potential intersections.

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In plant ecosystems, mycorrhizas are essential partnerships between fungus and the root of a living plant, a relation revolving around symbiotic nutrient transfer. In these wood wide webs⁷⁷ plants provide carbon-rich sugars made from photosynthesis,

⁷⁶ <https://en.wikipedia.org/wiki/WhatsApp>

⁷⁷ <https://www.nature.com/articles/41557>

while fungi supply minerals like phosphorus and nitrogen that they scavenge from the soil. In these common mycorrhizal networks, larger older hub trees or “mother trees” provide carbon to seedlings in the understory while dying trees begin donating resources to neighbors. Disease and stress are signaled through the mycelium chain preempting neighboring trees to increase production of enzymes and anti-biotic bacteria.

87

(opposite page)

⁷⁸ Children's Woodblock Stool Prototype

⁷⁹ Mycelium Stool grown from Children's Woodblock Stool Mold



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81



82

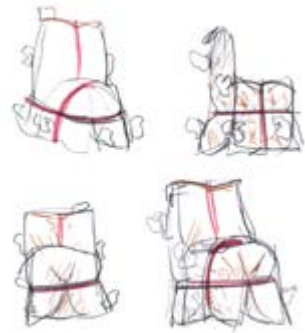


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80 Mycelium Demolding Process
81 New Mold Sketch
82 Mini Mold Construction Test
83 Form String Contortion
84 Mold Banding Process Sketch

(opposite page)

85 Time Sketch of Mycelium Growth with String Contortion Technique

M:C = 1:1



No Cloth

85

3/17/21

91

Insert finished Mycelium proto. Currently it is still drying at the time of thesis due date

while fungi supply minerals like phosphorus and nitrogen that they scavenge from the soil. In these common mycorrhizal networks, larger older hub trees or “mother trees” provide carbon to seedlings in the understory while dying trees begin donating resources to neighbors. Disease and stress are signaled through the mycelium chain preempting neighboring trees to increase production of enzymes and anti-biotic bacteria.

M:C = 168g : 52g

M:C = 111g : 103g

M:C = 130g : 76g



86

3/29/21

3/23/21

3/30/21

1 Layer Cheese Cloth

2 Layer Cheese Cloth
2/3 covered

2 Layer Cheese Cloth
covered at the Bottom

(opposite page)
86 Time Sketch of Mycelium Growth with String Contortion Technique

(next spread)
87 Mycelium Prototypes



Reflection

This analogy of the mycorrhizal networks become symbolic of a healthy internet balancing technology and nature. It reveals to us that all trees in the forest are connected and benefit in collective efforts. Mother trees as elder members are responsible for the growth of the next generation passing on their energy and DNA.

A collaborative thesis treats the creation of knowledge as a way to gain meaning through making with others. Works have intimate meta

narratives embedded from a multi-authorship format, archivedt as an educational common that is accessible beyond the school firewall.

Practicing creative flexibility results in a pedagogy that challenges ideas like aesthetic as limiting or original as not relevant. It recognizes the need for other, and that collaborations in it of themselves produce unique outcomes as a result of intellectual humility, negotiating methodologies and welcoming chance.

The thesis becomes a hand print on a cave wall. "We were here."

88



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98

89



88 Mycelium Bag, banding process
89 Mycelium Bag, single mold experiment



91

99

90 Final Mold Shaping Technique
91 Mycelium Stool Growth, Mold Release

Insert finished Mycellium proto. Currently it is still drying at the time of thesis due date



92 Missing Photo of Finish Mycelium Stool
 93 Mycelium Stool Mold Release
 94 Mycelium Stool Drying



95 Mycelium Blocks with Seed Growth
 96 Mycelium Block with Seed Spout
 and Blue Oyster Mushroom

Step 6
Activate Your Appendix

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107

Live Indefinite Origin Are.na
<https://www.are.na/indefinite-origin>

Appendix 1
Kyung-Chang Moon
Chong-Min Moon

My father was a US Naval Commander. That meant he and his family would be stationed every 2 to 3 years to another base. For me, that meant always being the new kid in school. All that moving made growing up difficult, but it really shaped who I am.

My parents during these years would take full advantage - they already knew the value of being displaced. For them - it was a choice and a decision. We would often go sightseeing, exploring the historical landmarks around our temporary home, finding out what the area had to offer. My parents were cultured and curious. They loved collecting things from our excursions - souvenirs like magnets, locally made objects, or trash turned treasure. "Home" became a nest for these furnishings reminding us of our nomadic life. They would reorganize and reconfigure those objects to each new residence - finding new ways to put them together, new ways to redefine where we lived, new ways to define ourselves.

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These early influences lead me to internalize a more ambiguous idea of self. It allowed me to be flexible. Every environment was a chance to recompose. Each person offered different knowledge and widen my perspective of the world. Design never felt like an static perspective - it is an ongoing process that is enhanced through the interaction of other participants, objects and experiences.

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Appendix 2
Young Moon
Bruce Lee

When I was a sophomore in high school my sister gave me her senior photo with a quote on the back. "No way as way, no limitation as limitation. -Bruce Lee". He was my earliest visions of what "Artist" meant. He was not only a martial artist, but a writer, actor, director, producer. When asked to describe his hybrid philosophy of Jeet Kune Do:

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"I have not invented a "new style," composite, modified or otherwise that from "this" method or "that" method. On the contrary, I hope to free my followers from clinging to styles, patterns, or molds. Remember that Jeet Kune Do is merely a name used, a mirror in which to see "ourselves" ... truth exists outside all molds; pattern and awareness is never exclusive."

As a young Asian male living in white America with immigrant parents, he was one of the few images I had in which to contextualize who I was. The message was clear - that true artistry was not

about defining borders, building hard definitions - instead it was a state of flow. In my own way I've internalized this as "no style, as style".

111



Tong-June Moon <tmoon@risd.edu>
97

_Time Conversation

3 messages

Tong-June Moon <tmoon@risd.edu>
To: Jiaqi Liu <jliu05@risd.edu>

Tue, Nov 17, 2020 at 10:53 AM

Hi Ellie

I hope this email finds you well! I wanted to follow up with our conversation about time and clocks. Are you thinking about actually creating one? If you are, would you be interested in working on a clock together?

I just order the parts for this:

<https://makezine.com/projects/s-m-a-r-t-alarm-clock/>

<https://howtomechatronics.com/tutorials/arduino/arduino-tft-lcd-touch-screen-tutorial/>

Parts:

[Arduino YUN REV2 \[ABX00020\]](#)



[Adafruit Proto Shield for Arduino Kit - Stackable Version R3](#)



[Adafruit 1947 Touch Shield, 2.8" TFT for Arduino with Capacitive Touch](#)

I really like the idea of a personal clock.
maybe there is a way to teach code, and eventually allow them to edit code to whatever kind of clock they wish to make.

Let me know your thoughts. I'd also want to do an interview or at least document any conversations we have...

Best,
TJ

--

Tong-June Moon
RISD MID 2021
1 917 887 7830

Appendix 3 Ellie Liu

Lost conversations about time.

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(opposite page)
97 Email Chain with Ellie

(next spread)
98 Email Chain with Ellie 2
99 Zoom Screenshot with Ellie 1
100 Zoom Screenshot with Ellie 2

Jiaqi Liu <jliu05@risd.edu>
To: Tong-June Moon <tmoon@risd.edu>

Tue, Nov 17, 2020 at 10:13 PM

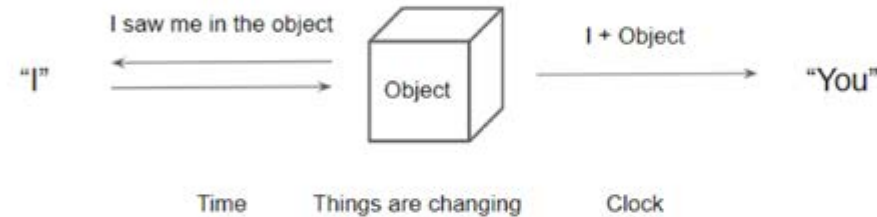
Hi 98,

Sorry for the late reply. Maybe in terms of work for the next thread, I might not be able to do clocks in thread2, but not sure... because I am studying my design methodology. In thread1, clocks were a medium to help me apply my methods. but! I like research time! So I want to talk about my recent views on time and some questions about your clock. I talk a lot of nonsense when I type, and my English is not good. Please forgive me!

I am very interested in making a clock that can be used. And I really don't know how to deal with engineer works or coding lol. I want to know what kind of problem you want to solve. You mentioned open resources and personal clocks. (I'm sorry that my memory is a little bad, you may have mentioned this in class) How does the interpretation of time difference between the clock you want to make and the ordinary clock? I remember that you seem to be taking a CTC coding course. If it can help you programmatically let time be displayed on this panel in any graphic form or unusual speed you want, it would be really cool!

I am very happy if I can do any interviews or questions about the time.

My current interpretation of time is:



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I think the time is a human concept of changing of things around us. And people have designed clocks to unify various concepts of time in order to make life more convenient so that all human beings have a physical quantity that can be "measured" to the changing law of matter.

I've been exploring whether there is a way to show time without imposing the concept of human beings, and even saying "whether time really exists" may be a topic somewhat distant from clock itself. I was struggling with "100% functional design" and "100% art expression design", and after create clocks for showing my view towards to different understanding of time I don't want to use art expression to guide people's thinking. Everyone may have their personal understanding of time. So I am also thinking about whether I still have to think about the topic of time. Or I need to jump to create things without influence on people's individual thinking. Because time itself is relative to other substances, such as food/chair/calories, it is a variable produced by the level of thinking, and it may not even exist. (Sounds very confusing topic)

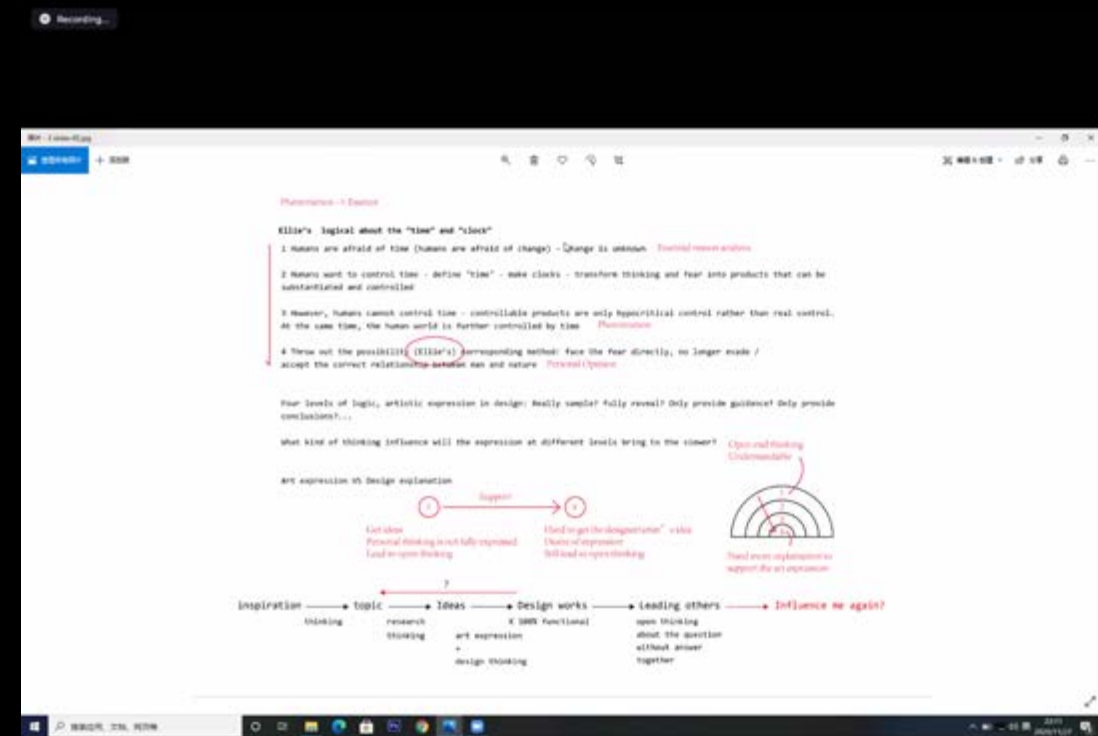
In short, I think my first question is: I am curious how do you think about time and clock? What kind of time experience do you want to give users?

Thank you for your time!
If you can make a real clock by coding that's super cool!!

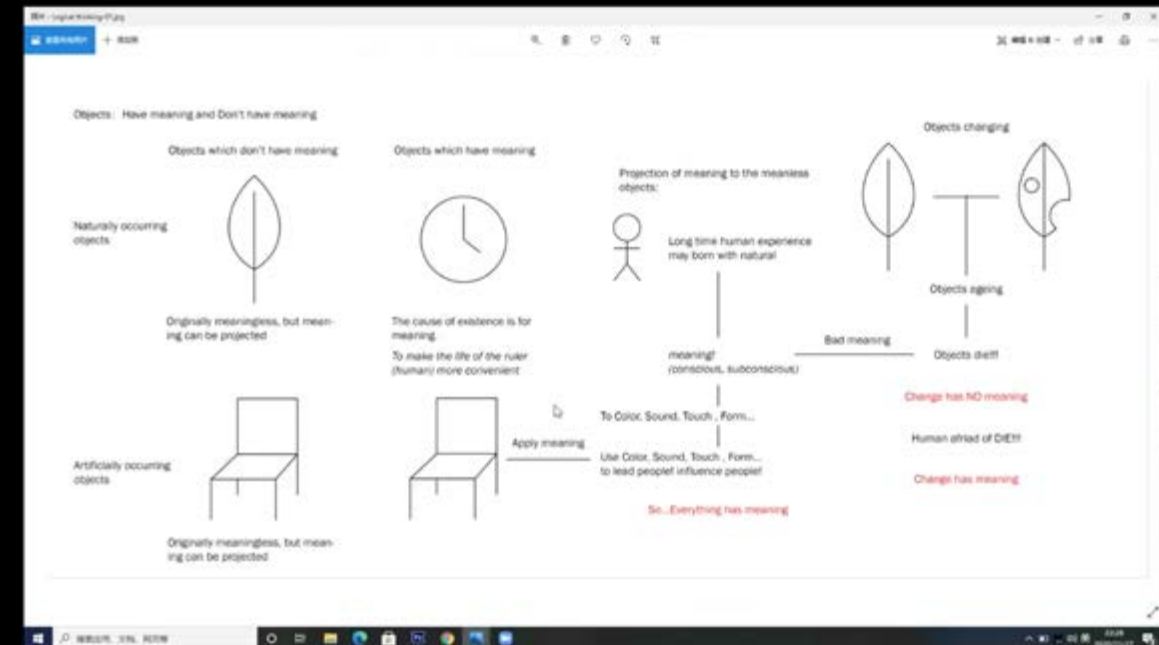
Best,
Ellie
[Quoted text hidden]

Tong-June Moon <tmoon@risd.edu>
To: Jiaqi Liu <jliu05@risd.edu>

Thu, Nov 19, 2020 at 12:47 PM



99



100



Appendix 4 Winslow Funaki

“Most of the mixed-species characters exist in a binary. People can be one species or another and the mixed characters are never enough of either. In Data¹⁰¹, we find a character who is a fusion. He is both fully sentient and synthetic. His identity is based on addition, with multiple wholes stacked on top of one another, rather than fractions.”
(Winslow, 2020)

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I first met Winslow in a course called Digital Design & Fabrication taught by Ben Jurgensen (Critic, Sculpture/ID) where we explore open-source tools and techniques. She felt reserved. Her strange style attempted to prioritize feeling over thinking, and I appreciated the effort to detach from the logic that often pervades in my own work.

We would meet again in Open Hardware, another course taught by the same professor. Again exchanging ideas and riffing. In our Docendo

¹⁰¹ https://www.startrek.com/database_article/data

Discimus project (Latin for “by teaching, we learn”) she presented a page on an open-source platform called thingiverse.com. She had a tutorial on how to wire and code a 3D printed clitoris to make a light switch. Her explanation was that these DIY platforms were dominated by male oriented objects and tutorials. She wanted to place something for herself into that space.

<https://www.thingiverse.com/thing:4257188/files>

Later, I receive an email with her thesis and writings that were my first insight into the thesis process. Her analogy about the character Data from Star Trek is a great example of how I learn from others. By repurposing her metaphor, I am able to describe my own design process. I visualize her words as a series of lenses that can be fine-tuned like a telescope, together they work to refract bits of information passing through the stack. These individual wholes are like sediment layers built up over time, they residues of prior interactions and influences.

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Appendix 5 Aaron Wright

Aaron was in my 3D ceramic class and after explaining a project I was working on with Yujin, he joined on to do some experiments. He helped us develop a coffee based clay that we then inoculated with mycelium. Using a 3D Potterbot we were only able to print some tests and the mycelium growth failed.

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102 <https://www.gp-award.com/en/produkte/protomycokion>

103 Mycelium Clay 3D Prints

104 Mycelium Clay 3D Printing

105 Mycelium Clay Infilled Box Print

Mycelium Clay with 3D Potterbot

By Aaron Wright, Yujin Hwang, Tong-June Moon

Update: May 28, 2021

Ingredients

- 1 Cup Cornstarch
- 1 Cup Glycerin
- 2 Tsp Vinegar
- Boiled Coffee Grounds

Directions

1. In a pot, make a hot bath with low heat. Place a glass bowl inside of it and stir the cornstarch, glycerin and vinegar continuously until it becomes a liquid "resin".
2. Bring the water to a boil and cover the pot for a few minutes to sanitize the resin and vessel.
3. In a separate pot you'll sanitize the coffee grounds, boiling them in "some" water.
4. In a sanitized 3rd bowl, combine the resin with some wet coffee grounds until the mixture becomes clay like. Wearing latex gloves, mix the ingredients into a ball. test the consistency by rolling a small piece into a noodle and twisting it on itself, if it doesn't break it should be ready.
5. Roll clay ball onto cellophane wrap to be rolled into a cylinder for packing into the extruder.
6. Once its roll into the cellophane, we inoculated the clay with mycelium via syringe.



(full spread)
106 Instructions for Mycelium Clay

Fin