

# The inspirational value of unintentional design occurrences: freeing aesthetic

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**Abstract.** The paper stresses the importance of taking into consideration those unintentional design occurrences that leave imprints on the object-oriented dimension of the environment. The visual traces registered on surfaces, represent a trigger for creativity. The information captured undergoes a metamorphosis in the perception of the viewer who intuitively puts it to use. The value of these unintended occurrences is given by the incipient quality of further becoming. To this, the perceiver assigns potential renditions in terms of aesthetics or functionality. The unintended occurrences, as mediums for innovation acquires inspirational value. The environment and personal space are open fields of research and a metaphorical bank of data cumulating information on human behaviour and the results of human-object, *inter-objectual* or object-environment interactions. The paper aims at stressing the importance of decoding visual markers to benefit creativity and aesthetics.

## 1. Introduction

The enquiries based on the results of which this article is grounded followed a thought with roots in intuition. It is the effect of observation, registration, and analysis of particular visual contexts which actually have, if any, poor relation to design. The article intends to raise awareness of those unintentional design occurrences with embedded inspirational value. In the design scenario in which race in finding inspiration is a given fact, it is so often found in creations already established. Usually the object triggering inspiration is so highly and exhaustively developed that we could only be content with pastiche with a personal twist.

In order to create chances for < the new > in design:

- questioning the establishment is mandatory;
- analyzing design antecedents as means of understanding design now;
- looking for the drivers behind < the face > of human habitat;
- finding reasons for contemporary < societal scenic requisites >;
- defining < the new > in design based on observation and critique of the material world and that within oneself, the ambient and the personal perception of it.

The article signals the benefit of commuting between past and present, observing and studying preferences and usages, analyzing object-oriented circumstances, human conditions and impressed surroundings, the whole plethora of environmental contexts, filtered through a specific scrutiny, and implying a particular eye.



Following the outlined method, the paper aims at answering questions in relation to the coined concept of unintentional design occurrences:

- defining the unintentional design occurrences.
- which are the circumstances conducive to their appearance?
- what sustains their prolonged existence?
- how they connect to aesthetics?

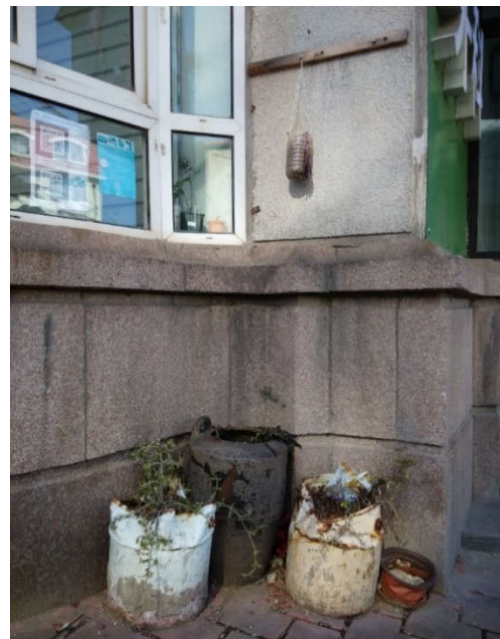
## 2. Defining the unintended design occurrences

The following circumstances could be nominated as *unintentional design occurrences*:

- incidents caused by choices regarding: shapes, colors, materials, associations of the three, which are found under the influences of various forces that impose upon them a change in their initial status.
- visual consequences of actions performed on materials and products, shapes and surfaces, and reactions to uninformed association of the above mentioned properties.
- patterns on materials, imprinted as a result of mutual influences or frictional results.
- aesthetic valences encountered within compositional results of random objects' association.



**Figure 1.** Private parking space signals.



**Figure 2.** Metal barrels as flower pots.  
Where being old, rusted and distorted add value to the aesthetic image of the ensemble.

This article is focused on determining the inspirational and aesthetic value of those unintended design situations as induced by objects which, through their visual appearance, and peculiar context, raised awareness and triggered an interest in their status. The analytical process has as starting point tracing visual manifestations of peculiar inter-objectual relations, or object – space associations, that induce focus and aesthetic review, and suggest latent potential for generating inspiration in thinking innovation. Intuition and chance are intrinsic factors of data registration in a borderless inspirational area. The transcendence of the ordinary occurring within an object while taken outside its initial context, acquires a halo of extra-ordinary value (figure 1).

The aesthetic appeal of what resides in such unintentional occurrences refers to the objects themselves. It is predetermined by a whole sequential imagery composing a certain scene, the scenic decorum in situ. The scrutinized object-oriented composition is a result of actions dictated by fulfillment of functionalities with the particular objects as prime characters. In such a case, the aesthetic value is unaccounted for, the sole purpose being that of strict functionality. The objects occupy a strategic place in order to perform a certain utilitarian function, in the case illustrated in figure 1 that of signaling private parking space. Improvisation with objects and intuitive usage of objects is a subject acknowledged, dissected and naturalized in the domain of design [1]. The objects are readapted to perform previously unassigned tasks, and by this, the user restores usefulness (figures 2 and 3).



**Figure 3.** Plastic barrels as pigeon shelters.



**Figure 4.** Motorcycle helmets as pigeon shelters.

This seems like a migration of function, taking us a step further into discussing function as self-dependent, freed from the objects which mediate its fulfilment. Such frame of judgment is somehow ancestral [2]. An object at the end of its functional life is reinstated into a utilitarian circuit if rehabilitation prevails in the detriment of discarding (figure 4). Through postponed discarding, the object is kept outside the landfill, therefore determining the delay in the purchase of a new object.

On a personal level, through this act of postponed discarding, one submits to the tenets of sustainable practice [3]. Emotional liaisons are the drivers behind postponed discarding [4]. If the object resonates with the user on an emotional level, this increases the chances of updating, repairing, readapting or preserving the object. Emotional liaisons are the drivers behind postponed discarding [4].

If the object resonates with the user on an emotional level, this increases the chances of updating, repairing, readapting or preserving the object. Discarding is postponed and the object is preserved for fulfilling uncertain tasks. Even if uninstalled in a utility post, they follow other usage patterns, inchoative of improvisation, where creativity is expected to interfere.

The quality of the unintentional design occurrences lies in details and random associations. Within the contexts most likely to accommodate unintentional design occurrences, cheapness and improvisation is raised to higher spheres. The rectification of poor design is already at hand. People mediate the existence of particular spaces through guiding intervention that best suits their, if solely, practical purpose. In the process, they are creating chances for aesthetic appeal. Its existence, if occurring, is involuntary. The motive - long lived objects exhibiting patterns dictated by time and usage. The objects (acted upon), materials, were chosen following no other criteria but their handiness, lowest price and strict functionality.

The intention is to highlight the existence of unintentional design occurrences that could be found with predominance in un-designed scenarios, or within a limited range, in case of alteration imposed on designed scenarios. They are the fortuitous outcomes of submitted improvisation, or adaptation of

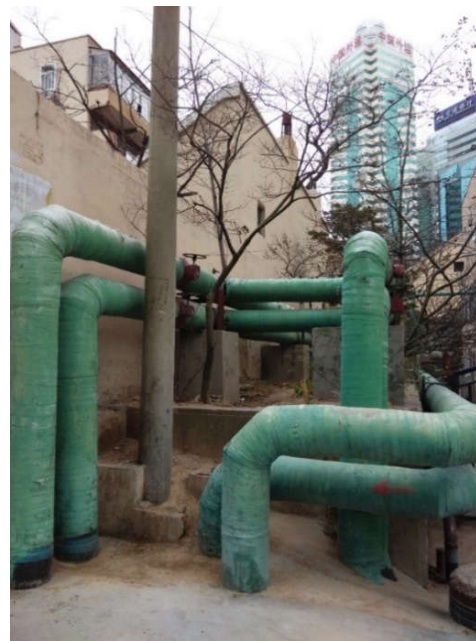
existing design scenarios to better fit a personalized space. Unintentional design occurrences often escape categorization and are discarded as incapable of sustaining an aesthetic scrutiny. The unintentional design occurrences are, at their inception, often unfamiliar with the notion of aesthetics, or aesthetic value, but are linked to functionality and economy. Derived from these characteristics springs what in my perception adheres to beauty.

### *2.1. The inspirational value of the unintended occurrences*

The article stresses the inspirational value of the unintended design occurrences. It is intended as a theoretical approach to what is un-designed, for faulted, improvised, ignored, left to chance – unintentional design occurrences - considered in terms of inspirational value for freeing aesthetic. Each one of them is a manifesto against uniformity, and pleading for diversity, amalgam and boldness in deciding forms. They advocate against prolonging the ubiquity of dullness as a weary presence in created environments, and common dismissal of improvisation for being gestures of incompetence.



**Figure 5.** Aesthetic markers. Traces on soft soil.



**Figure 6.** Aesthetic markers. Pipe network.

The article draws attention to the unlimited possibilities that these unintentional occurrences could bring to the field of design, discussing unintentional design occurrences not solely from the perspective of what they can offer to endeavors concerning optimization of functional properties, accommodating consumer's needs, but mainly freeing aesthetics (figure 5). Usage of cut from context objects, bear the outcome of materials reaction to outer stimuli. Opting for a loose control over green spaces is a form of rebellion, pushing the boundaries of permissiveness as regards established urban aesthetics.

As if following an organic development pattern, the abstract graphics given by intermingling and juxtaposing of cable networks or pipe networks thrive in a setting abandoned to improvisation (figures 6 and 7). Constituting annexes out of salvaged, disparate materials with no attention given to integration into décor, they become in time, through the evenness patented by passing of time, a pastiche of design.

The article advances the validity of the assumption that, by selecting, registering and understanding certain design situations as being consequences of prior states, this would conduct the process toward advancing design remedies. Training into discovering incipient design corrections in unintended design situations, may ease coupling to an inexhaustible inspirational network.



The method implied for gathering information has as a starting point in which a certain design situation is perceived as aesthetically appealing, it's followed by photographic capturing, then further inquiry and repartition, all evolving in prospectuses for further designs. The fact of strictly observing, analyzing, acknowledging the power of human creativity, intuition, skill is in itself a finite action. While in search for inspiration, one is predisposed to observe intentionally and to discover randomly. Such is the case of encountering deficiencies in present design, signaled by counter reactions from the users.

Unintended design occurrences are recipients of inspiration and guides for correcting design. This article attempts to instill a method for sharpening attention. Users point to the faults, signaling *where* and *what*, they are in a rudimentary sort of way showing *–how* [5]. One could take this in and work out solutions or appreciate the ingenuity in itself.



**Figure 7.** Aesthetic marker. Cable network.



**Figure 8.** Wind shield. Correction marker.

Within a contemporary contextual development, the uttered need of perpetuating traditional elements considered of perennial validity is to be repudiated, as elements of composition. Unintentional design occurrences have a saying in confectioning forms and structures, materializing concepts, shaping contemporaneity through incipient inspirational value. The melancholy for a reverberating past will impede thinking innovation.

This article pleads in favor of creativity coming in new and experimental samples. The direction can be intuited in composing chameleonic structures changing and growing from within, developing into something of continuous becoming [6]. The unintended design occurrences could be considered as fortuitous happenings with inspirational value and guides for improving design (figure 8).

## 2.2. *Human imprints on the ambient*

The unintended design occurrences are based on human imprints on the ambient, the result of which developed into new distorted environmental situations. The ones considered incubating an intrinsic quality that could be further dissected with gains of any kind was subjected to photographic registration. We based our analysis upon this selective collected material. Conclusions were based on categorizing and analyzing the body of information which was perceived as valuable for our research

from the distraction that the rest of it represented. The difficulty raised was choosing correctly and establishing the usefulness of the elements retained. The action resides in recognizing the elements of interest and the relation they cultivate with objects or materials composing their vicinity.

The consideration that there is aesthetic appeal and precepts of inspiration in the object, improvisation, amalgam and accumulation, determined our decision to bring under discussion the possibilities this research could reveal: There is also a nostalgic quality of feeling that could affect human thinking and behavior.

For further analyzing human imprints on the ambient one must:

- scrutinize the object-oriented environment (under particular conditions);
- perceive personal space as research filed in decoding human behavior;
- understand the involvement of the inhabitant in private habitat - gradually manifesting a personal design strategy in relation to space (according to one's values, needs, possibilities);
- improvisation or applied capability in accommodating personalized needs that vary in tandem with changing persona;
- determine the importance of personal imprints on the perpetual change of ambient;
- question the habit of distorting existing design situations;
- register the urge for manual activity;
- reestablish self-credibility in handicraft skills.

An accelerated intervention on an object or space manifests as a form of assimilation. The result is a humanization of the subjected object or space, the finality of which would be the creation of a person with increased individualism evolving within the range of an increased individualized, humanized space.

### **3. Human alienation from objects and object oriented environment**

People should not disconnect themselves emotionally from the material environment. With design ubiquity, human alienation from the environment occurs, as well as receding involvement with the environment. One does not undertake the task of creating the object, therefore one is subjected to reduced emotional attachment. Enhancing emotional attachment is transferred to selecting the body of objects that sum up one's requisite. Actuating on one's tools shifts from creating to selecting. This prerogative complicates due to multiplied choices. The immense variety of objects with similar functionality conducts to confusion, visual oversaturation, purchasing dissatisfaction or shopping frenzy. Possible reactions to product oversaturation:

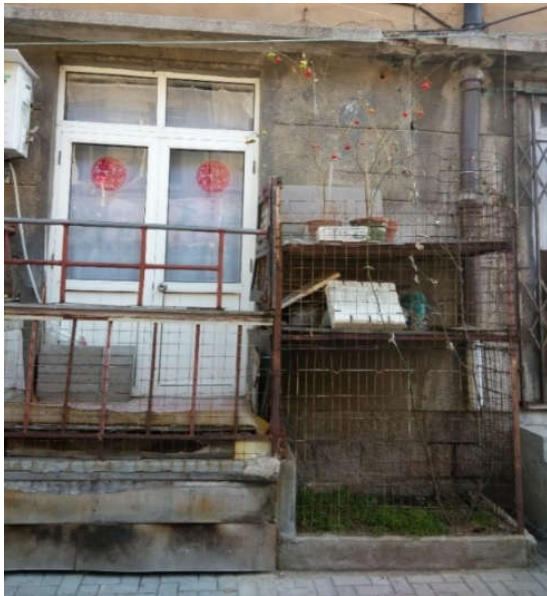
- accumulation (due to indecisiveness);
- restrain (overcome by a feeling of pointlessness);
- improvisation (procuring function outside purchasing).

There is an increased tendency toward improvisation, preservation and upgrade. The article intends to place under discussion personal space and perceptions on public space, under the presumption that they facilitate better understanding on user's needs, usage and behavior.

#### *3.1. Behavior patterns imprinted on the object-oriented environment*

Users' behavior imposed on material possessions is a trigger for deforming, transforming, adapting, upgrading, collecting, discarding. Perpetuating certain actions upon objects and surfaces determine consequential changes in their aesthetics, functionality and context. We direct our enquiries towards the visual consequences. Accumulation of objects, taken outside a utilitarian circuit, is a tenet of pauperism. The complexity resides in properly applying methods to critique the ensemble of contextual juxtaposition of objects, and giving a purposeful orientation to the information collected in the process. Under scrutiny is the un-designed body of objects, composing the requisite and ambient of pauperism. In conditions of deprivation human creativity invests in creating techniques for reaching dead ends.

Existential conditions impose on our conduit, exercising creativity while recalibrating the scale of values. Under specific conditions one might witness exceeding behavioral patterns, marked by: hyperactivity (prolific manifestations in a restricted space with the purpose of space optimization); improvisation (transform to reuse); safeguarding (accumulate for future use); preserving (careful maintenance); adapting (multiple functionality); prolonging (extend the useful life of a product to the limit); postponed discarding of the product.



**Figure 9.** Appendix assembly.



**Figure 10.** Metal buckets as private parking signals.

Negative behavior is to be counted among contextual states: apathy (consequence of a perceived feeling of futility); indifference (due to a feeling of hopelessness); disregard (ignoring alternatives to the status quo as pointless, minimizing expectations, contemplating life at the lower end); deficiency (motive for adopting survival techniques in a context dictated by privations); accumulation (compulsory tendency to heap objects to which questionable valor has been attached); disorder (subjecting space to a conscious disorder as part of slipping into indifference); misery (existing state from which the aforementioned states reverberate).

#### **4. The versatile value of improvisation**

Improvising spaces to fulfill personalized needs gives the initiator a satisfying feeling of gain and bargain (figure 9). Matching salvaged objects to functions also fit in the same description (figure 10). So is the case of vegetable gardens in improvised recipients, or prepared soil beds in arbitrary places (figure 11). People make use of their ambient intuitively, adjusting it to fulfill their needs (figure 12). The aesthetic appeal resides in the unexpected. The environment ability of accommodating improvisations stirs amazement.

##### *4.1. Improvise for fitting*

Improvisation abhors uniformity, embraces accidents and handicrafts imperfections.

No matter how aesthetically perfected and well-intended, unidirectional aesthetic nurtures incipient dullness. Correcting means enhancing creativity by avoiding rules and allegiance to styles which impose rules, demand obedience, limit growth and freedom.

If design means fulfilling needs and we accept changeability in people, their ideas, moods, needs, desires, appetites, given the fact that everything is perpetually changing, in the field of design this translates in embedded capability of following change.



Improvisation is welcomed hazard. It opposes pastiche, a technique that could metaphorically be described as running for the new blindfolded. It is tangential with creativity. The hazardous outcomes of improvisation are equivalent with the outcomes of performing various tactics for enhancing creativity: experimenting with materials, shapes, colors, becoming absurd, bombastic, becoming artificial.



**Figure 11.** Ceramic sinks as seedlings soil beds.



**Figure 12.** Branches as support for clothes.

In search for inspiration one must turn away from what is organized, overdesigned, or subjected to inhibitory rules. Creativity is the equivalence of rebellion in thought. In creation, one must opt for personal appeals and drives, while pursuing outside influences in designing specifics. One must get infused with the outside through impressions, influences and suggestions while designing based on inspiration. Other means of enhancing creativity:

- disobedience;
- improvisation;
- observation;
- sounding potentialities.

## 5. Objects as Analysis Factors

The body of objects, composing our surroundings and requisites, are analysis factors, evidences of who we are as individuals. Objects are reminders of our desires, tastes, activities, pleasures and investments but also recklessness, waste, greed, oscillations, search of identity. Objects are a proof of personal history. Object selection, preservation, collection is an important stage in exhibiting or manifesting identity, empowering what is *objectual* with the status of embodied identity - things do not create one, they reflect one.

The material possessions add to our societal persona. Collecting and treasuring objects are tracks to reach individual or collective past - marks in tracing our life course. Personal space and requisite stands for what we were, are and planning to become. The body of tools which are used in organizing and completing actions are the incipient of future experiences. Given the incessancy of use and ubiquity, one witnesses a peculiar case of valor minimization in perceiving the material world. One witnesses a decreasing interest in the possessed object and an increasing interest in the desired object. Accelerated tiredness of the object in one's possession and the safety of assured superabundance of objects are at the basis of frequent detachment, followed by discarding and replacing.

Opting for repairing objects as opposed to discarding objects gives the possessor a feeling of activated responsibility. Further investment in the defected object mediates a bond between the possessor and the object possessed. Objects should be provided with built-in quality of bearing unlicensed user intervention in case of repairing, replacing damaged parts, etc.



### 5.1. *The ritual and the objects*

Objects tend to change properties when taken outside their contextual accolade or predetermined task. In the designing process think of objects as future vestiges: a bottle, a comb, a computer case, a spray can, etc., how they would advocate for our culture through their material, shape, color and texture.

Imagine objects as cult objects subjecting usages as in performing a desecrated ritual. This would bring something new for one deceived in its expectations regarding following behavioral etiquette. Considering nostalgia for obsolete elegance and an impulse to revitalize a conduit, one could enquire if objects could determine a behavioral trajectory through suggestive formal features. In the theatrical manifestation of conduit witnessed in today's social scenario, objects should ennoble user behavior.

### 5.2. *Object-oriented congestion*

The object-oriented congestion is an agglomeration of objects with emotional charge and inspirational value. They could be perceived as emotion recordings, objects as mediums to access past memories. They could undertake the task of concomitantly initiating the new and securing the past. People are fallible, show gaps in performance, determination, stability, constancy – therefore, there is a need for objects as attention signals.

As spiritual creatures, humans develop spaces of desire - shrines under disguise - the symbolic of which welcome inquiry. One must acknowledge the inclination toward mystifying objects, empowering them with immaterial attributes, resulting in collecting, exhibiting and manifesting.

### 5.3. *The kaleidoscopic satire of matter agglomeration*

It is the unexpected and unrepeatable in the formation of matter conglomerates. It is a guided act, subjected to the logic and whims of the performer. Unintentional design occurrences come into existence as a result of the fulfilled act, registered at a propitious moment of its completion.

The conglomerates are under a state of uncertain composition, under the imminence of further addition. Added components have decisive share in the perpetual transformation with repercussions in the aesthetic of the whole. Upon perceiving the object in its *objectual* manifestation, one is subjected to reactions of uneasiness and curiosity, vexation, forced acceptance and understanding of the mechanism of this grotesque machinery [7]. While placing matter agglomeration under the auspices of perpetual evolving, one should enquire upon the laws dictating changeability, the forces that act upon it.

If perceived as a staged scene, the agglomeration of objects is taking a stance against further acquiring, affording a feeling of matter satiety. The refuse, scattered in afforded premises, substitute the thought of purchasing with that of disembarassing. Accommodating refuse demands space, which is a scarcity. Under normal circumstances, the next logic act would be selecting and disposing of unwanted matter, however, the context described assimilates refuse, becoming a constructive element of composition.

We count on a busy mind, finding convenient ways of disposing refuse. Possibly trigger an urge to sort and dispose of the objectionable. The intriguing persistence of the augmented agglomeration of matter requires an unconventional method of analysis. Agglomeration adds organically, under an inner law, which demands questioning the laws which govern its prolonged toleration by both the provocative factor and those who relate to the state of fact. The state of affair is an imposed situation dictated by evolved tolerance to such scenarios; an absurd opacity, selective observation and acknowledgment of elements comprised in a given space. It imposes searching into a stratum of infantile logic. In a customary scenario, the habitat is subjected to laws dictated by societal assessment, governed by order and logic. The scenes are seen as in a reversed enhancing lens. The receiver is overwhelmed by such an uncomfortable feeling of suffocation and satiety; perceiving an end to such state of kaleidoscopic use of space - objects arranged as in a game of derailed kaleidoscopic structure.

One tends to place an adverse judgment on empty space and surface. Void is considered an irritating remembering of an avoided *something*; it creates anguish and a feeling of unfinished and provisional state; it stirs self-awareness and gambling on spirituality. At the opposite pole, heaping is

in relation to an infantile drive of shifting and distorting *objectual* identities. Matter agglomeration is an exacerbating presence of humanity, creating a den that secures one from exposure, intrusion.

## 6. Freed aesthetics

There is no purposeful aesthetic dimension of these unintentional design occurrences. It is intriguing that these occurrences are developed through processes with negative connotations. Other laws dictate their occurrence: shortages, habits, accessing the vernacular by acting based on tips acquired in an over-the-fence kind of verbal transmission. Improvisation stands for the need of keeping an appearance of mobility. It implies emotional involvement. The overall impression is that of stringed chaos. It touches the realm of the grotesque. Its outcomes could provoke contradictory reactions and critiques. They are what might be called object manifestations in design.

Were these, accidentally achieved, aesthetically appealing ambiances, intended to emit aesthetic stimuli? Could it be that they have strived to inoculate aesthetic appeal since their inception? The idea of unintended aesthetic is based on our preconception that these occurrences are the consequences of strictly functional manifestations. They are developed in time, with an obliterated inception momentum, perpetually adjusting to accommodate spontaneous adjustments. As the results of improvisation, they present deficiencies and malfunctions. The objects lack consideration for concepts as: aesthetics, safety, ergonomics and ecology. They follow the sole purpose of fulfilling a certain task.

### 6.1. The aesthetic of decadence

The unintended design occurrences are channeled by contextualized chances and faults of many kinds (deficiencies in quality of: design, engineering, installation, materials, use, maintenance, etc.) (figure 13).



**Figure 13.** Ferruginous leaks. Expression of material deficiency.



**Figure 14.** Aesthetic marker. Billboard.

They can be traced to many reasons but our attention is toward results. Shapes, colors, textures – marks signaling the aesthetic of decadence. Collages of negligence, indifference, and the dictum getting it done no matter how – a caricature of efficiency. Advertisements in approximate thick juxtaposing layers recall bas-reliefs, with the scrapes of desuetude bursting at the edges, on the conquered exhibiting surface of walls, poles and what not (figure 14).

Peeling paints of fickle color choosing, corroding metals and carcasses with fading logos report on actions and reactions (figure 15).

Human-object interaction, the friction with and within matter, lay at the surface and is subjected to interpretation. These incidents which evoke response should be registered, categorized, kept as incipient of inspirational value in developing aesthetics.



**Figure 15.** Rusty metal. Expression of material deficiency.

They contain endurance evolved in time, they are as many reaped results of prolonged repeatability with presumed variations, waiting for a receptive eye to access their hermeneutics. One has to substitute for an explorer of human condition at the edge of society but a pulsating presence with the pride of outliving change. Their value resides in the contrast and the absurd. While establishing a future direction in design, one has to probe both poles. Appreciate what was previous in design, for the data recorded and forwarded in time, helping in making proper adjustments to contemporary designs, and launching prognosis for future ones. Obsolete products have a value dictated by traces left through usage, marks left by incidents, reparability, replacing of parts, all adding to their particularity. These traces are records of bearing characteristics, durability or functionality's history, etc. new has to evolve out of something ticking history. Products which occupied designated places and performed specific tasks in their functional time pile up in unintelligible conglomerates and amalgamation, rousing melancholy and a sense of waste. While *making future* for a product one must start acknowledging the remnants of a product's past. One must take responsibility for this long and careless past based on a false presumption of perpetual abundance, tolerability and assimilation. The trash has the shape of former shelf products pointing to their "last generation" tag of fame and pride. The "old" could testify against errors and deficiencies - helpful clues for future directions in designing tomorrow.

Acknowledge and interpret the changes suffered at the surface of objects. They are alterations suffered in time, proofs of defaults. During their functioning period objects suffer alterations and through this processes accumulate information. In a group of identical products their scars indicate appurtenance. If not the quality of their material, one has to appreciate their servitude.

### 6.2. *The aesthetic appeal of unintended design occurrences*

The article's enquiry is in relation to those unintended design occurrences to be found if searched for with an open mind and an eye trained to discover. The element of surprise is conspicuous. It is about a scenario in which one might incidentally register a glimpse of beauty revealing itself with humility in raw utterances of creativity. Beauty manifests itself in ample variations. The aesthetics of niche endeavors in the field of object manipulation and installation within a certain space.

What seems of questionable aesthetic valor could build up into solid compositions by permutation in an optimal space, and in relation with other objects, which bring mutual value through fortuitous association: surrogates of gardens grown in peculiar formats and sites, artisanal window frames in color outside chromatic harmonies and juxtapositions, the droppings from the ventilation systems, leaving vertical and ferruginous traces in gradient values on the wall, etc.



These occurrences happen accidentally, following not many laws. They perpetuate their existence in a continuous state because of negligence, omission, or hazard. Unintentional design situations could occur most unexpectedly in propitious circumstances.

The questions that arise while acknowledging these facts are:

- what induces visual appealing?
- which are the circumstances that foster such occurrences?
- how could they benefit design? Suppositions on design potentialities conditioned by aforementioned unintended occurrences.

People adjust space, enhance the possibilities of space and through this aesthetic phenomena could occur. The viewer reactions range between confusion, bewilderment, frustration - the result of contemplating the ephemeral character of the aforementioned occurrences. The need of solving what puzzles about this visual appeal emanating from such unintended occurrences is incessant. The article intends to lay the foundation for further research to elucidate this phenomenon.

Unintended design occurrences are the visual result of constant interactions evolved in time. The effect tends to become more acute if the cause of the aesthetic incident is not removed or attenuated. The circumstances under which these occurrences thrive are with preponderance antiquated spaces with finessed renovations, which have stagnated or undergone an organic pattern of development. In the case of urban spaces, they imply law's indulgence, a blind eye from the citizens, abstraction from demolition, reconstruction, re-design, from all that could restrict this peculiar assimilation of space. Its existence is determined by a process of alteration of an initial status quo.

The foothold for the occurrence of aesthetic design incidents are in relation to that which no longer corresponds to the stage of an existing time, which is obsolete and under permanent threat of extinction.

Perpetual remodeling of urban space and accelerating rate of architectural renewal is the end of these plagued design occurrences. It is speed turned into shape. Vacant land is incorporated and old neighborhoods are being reformed with the ease of a child knocking down a house of blocks and feverishly starting anew. These hazardous staged spaces under scrutiny are outlived. The new is overwhelming and seldom exhibits that which could pass as something of melancholic beauty.

The inquiries are in relation to those unintended design occurrences taken place in such hazardous staged compositions. They result as accidents and become integrated into the scene while concomitantly transforming the scene by altering it. For example, a broken glass filtrates the sun beams and becomes an object of contemplation. It transcends its purely utilitarian status and through hazardous alteration accumulates aesthetic value. Compared to its vicinity (the un-deteriorated panels of glass) its valor shifts owing to its newly acquired quality of absorbing and reflecting light thus creating an ever-changing guise. The history of this glass panel is brought to the attention of the viewer (initial state, alteration factor, visual result- are all circulating phases of the object provoking judgments).

The becoming is transient in its temporary existence. The intriguing character, the disruption of harmony and symmetry and the feeling that something was given for free, all collaborate to the exchange that occurs between the viewer and that which is viewed.

## 7. Conclusions

The unintended occurrences placed under scrutiny are as many aspects of drifting design placed at the border of permissiveness and acceptance. The characteristics which propelled them into exile, the quilts attached to them: alienation, repudiation, misery augmentation, propensity to propagate, resilience to order, endurance.

The article's interest was in analyzing what is of a corrupted, deluded, nonetheless conceptual quality in such ambient and environmental contexts, highlighting that in the aforementioned contexts, there is valid information at disposal with repercussions in design and architecture. There is an unexplored dimension of the abject under whose denominator all these conceptual values reside,

values that could be transplanted into the domain of design, inspirational values with reverberation in design.

The article is a recording of consecutive stages of scrutinizing unintentional occurrences and their imprints on the surface of objects and ambient. The practice traces a starting line with no predetermined finish. A disposable cup at the toe cap of one's shoe imprinted with a discernable logo is as much litter as it is free ad. By permuting the discussion into another assessing register, litter becomes disposed matter and data, simultaneously. Humans leave behavior markers on disposed products. There are imprints, traces, proofs at the length of a step. To the common tendency when assessing heaping: intrigue, indifference, discarding or criticism, one could add the potential for extracting facts of pragmatic and inspirational valor. What one may see as faults and clutter, an exuberant manifestation of the abject in design, another may see the logic result of enumerable causes, and indices for better design and innovation. The unintended design occurrences are the results of a successful pursuit.

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