

I am curious about what draws people to aesthetic experience. I recognize that design can be a powerful form of manipulation behind this experience. Our environments are composed almost entirely of things that are devised to have specific influences over us. I'm interested in unpacking this form of social manipulation and exploring the cultural psychology intrinsic to the design of functional things and their environments. My recent body of work explores these themes through a cross-pollination of archetypal American public and domestic structures.

In my pursuit of understanding the effect of aesthetic experience, I have found inspiration in the theories of psychologist Edward Bernays regarding crowd psychology, propaganda, and the birth of Public Relations. Applying strategies of simultaneous contrast, I create a set of conditions for experiencing anew our relationship with the culturally cliché. I purposefully engage elements often dismissed by people as peripheral to an activity. Seating and shelves become physical and symbolic characters ready to be used, exchanged and put into syntax with one another. The physicality of these works taps into the subconscious to become a psychological negotiation of the public and private self in a designed society.