

MATTHEW STADLER<sup>[8]</sup>(EXTRACT) COMPOSITION AS PUBLICATION<sup>[-]</sup> — KATIE EVANS AND GABRIELA MATUSZYK<sup>[11]</sup> BC: RAMIA MAZÉ INTERVIEW — HELEN TARANOWSKI<sup>[21]</sup> PUBLISHING FEMINIST VOICES IN TECHNOLOGY — CRISTINA ROSIQUE GOMEZ<sup>[28]</sup> NO! I DON'T WANT TO TAKE<sup>[-]</sup> — TINGXI GONG<sup>[31]</sup> LIVE IN — XIAOQING WANG<sup>[37]</sup> MUTE BODIES — GABRIELA MATUSZYK<sup>[43]</sup> MEET NORMAN, A BRITISH PASSPORT — AADHYA BARANWAL<sup>[51]</sup> THE ONTOLOGY OF THINGS — LAN LE<sup>[54]</sup> OCCASIONAL WANDERERS — DERRICK THOMAS<sup>[56]</sup> NO FATS. NO FEMS<sup>[-]</sup> — KATIE EVANS AND GABRIELA MATUSZYK<sup>[61]</sup> BC: TANIA MESSELL INTERVIEW — MARIA BAZHANOVA<sup>[65]</sup> PLEASE, TAKE A SEAT — NÚRIA PLA CID<sup>[77]</sup> READERS: IN ACTION — AADHYA BARANWAL, KATIE EVANS, JAMES LANGDON, GABRIELA MATUSZYK, PETER NENCINI, GAVIN WADE, CLARA WASSAK, NÚRIA PLA CID AND SHENGTAO ZHUANG<sup>[81]</sup> UPCYCLED — KATIE EVANS<sup>[89]</sup> IS IT A COINCIDENCE THAT...? — SUI-KI LAW<sup>[97]</sup> I CAN'T SPEAK WITH A WEAPON — DAVID BENQUÉ<sup>[105]</sup> ENTITIES OF INTEREST; DIAGRAMS AND OSCILLATIONS — CHI KIT CHAN<sup>[111]</sup> ALGORITHMIC PHYSIOGNOMY — CLARA WASSAK<sup>[117]</sup> TOPOGRAPHIA INTER ORBIS — SHENGTAO ZHUANG<sup>[123]</sup> TING<sup>[-]</sup> — XI NING<sup>[125]</sup> WE STILL DON'T KNOW WHAT<sup>[-]</sup> — JAYA MODI<sup>[130]</sup> E.A.T: EVOLUTION, AESTHETICS, TECHNOLOGY — RUIQING CAO<sup>[135]</sup> TRANSFORMING CONCRETE<sup>[-]</sup> — COLM MCDERMOTT<sup>[145]</sup> THE DELICATE CREATION OF MISINFORMATION — KATIE EVANS AND GABRIELA MATUSZYK<sup>[149]</sup> BC: FRANCISCO LARANJO INTERVIEW — MATTHEW STADLER<sup>[154]</sup> (EXTRACT) WHAT IS PUBLICATION STUDIO? — PAUL BAILEY AND MATTHEW STUART<sup>[163]</sup> MANIFESTING PERSPECTIVES, METAPHORS, DEFINITIONS AND<sup>[-]</sup> — AADHYA BARANWAL AND SOPHIE DEMAY<sup>[164]</sup> IN SEARCH OF... INTERVIEW

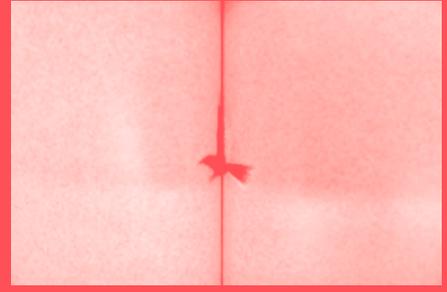
MS

*Three prospectus sayings: 'our position is ranged-left and open-ended'; 'putting things together in ways that make sense'; and 'design is a field of concern, response, and enquiry, as often as decision and consequence'.*

PB

*There is a normative power to design. And any design will hardly manage to escape the dominant definitions and thinking about it, especially if design itself cannot think beyond these definitions.*

In search of ...



Lines of design inquiry connect to form a multi-directional network. Continuously and simultaneously, they represent a multiplicity of individual strands that extend and multiply in response to the field of design research and publishing.

A Volume is both a series of objects and an expression of a whole. A Line brings many research narratives together. It can be read continuously or apart. A Volume is a space that projects, amplifies, and disseminates. A Line is a question, a conversation, a response. A Volume is the expansion of a collective design enquiry. It is an opportunity to share research in the wider context of design criticism and publishing. A Line feeds the relay process: the design informs the editorial approach, and vice versa.

The second issue of *A Line Which Forms a Volume* is a publication and symposium from the London College of Communication. It fosters the interaction between emergent and established research practices and enables the variety of networks originating from the MA Graphic Media Design course.

Aadhya Baranwal  
Jaya Modi  
Núria Pla Cid  
Clara Wassak  
Shengtao Zhuang

COMPOSITION  
AS PUBLICATION  
—AND—  
WHAT ARE  
MARGINS?  
(extract)

Matthew Stadler

Publication is the creation of new publics, an essentially political act. By relinquishing what we write, by giving up

our claim to a text and passing authority over its meanings to readers, who are strangers to us and to each other, writers create a public space that beckons new publics into being. Every reader has agency inside a literary text. The meaning each discovers in this uniquely liberatory polity are valid regardless of external authorities (such as fact-checkers, lawyers, experts, peer review, etc., all of those minor police of the world who patrol whatever polity they're give dominion over, such as academia and the many fact-based professions). Fiction and poetry validate the right of every reader to make her own meanings, and thus they comprise a richly anarchist politics. Readers of novels and poems enjoy all the decorum, autonomy, and giddy affirmation of true anarchism. Their rights are respected; all conflicts are negotiated,

never trumped by power; their autonomy is maintained. Literature is a polity—an anarchist polity—and its publication is de facto political.

Composition and publication together advance the primary task of the writer (or artist), which is to refine and then project our imaginations back into the social sphere that birthed them. Participating in the world, the writer's contribution is her subjectivity. Everything else can be done by machines. The imagination is the blossom of our subjectivity, our unique iteration of the social commonweal, a well-spring of new possibilities that can either be suppressed or brought forth. Its enemy is the normative delusion—the “accepted wisdom”—that usually organises collective life (whether the delusions of corporations that want to sell us useless junk; or the delusions of nations teetering always toward or away from wars; or the delusion of justice that underlies the police and court systems). Most people accept prevailing norms and mute their own imagination when it does not fit. Artists and writers take the peculiar gifts of our imaginations seriously; we don't

dismiss them as insane or unrealistic. Our work must project our delusions back into the social sphere with enough force to let us, anyway, live in their embrace. Maybe we thereby help others, too. It would be wrong to die without trying.

The blank page is never a *tabula rasa*, a space innocent of politics; it is a stormy plane riven by tempestuous political winds, heaving and furrowing invisibly over a deceptively empty surface. Authority is unfixed, contested. To make any mark will reveal these forces, in the same way that grown trees will expose the pressure and direction of any prevailing winds. Paradoxically, the most definitive marks create the most liberating politics. The anarchist must, against all common sense, find or make a strictly drawn boundary to shape the space of anarchism that I am calling “the polity of literature”. When a writer calls what she does “fiction” or “poetry”, she demarcates the space in which every reader enjoys full authority to make their own meanings. Such an exercise of power is, paradoxically, prerequisite to the creation of a truly anarchist polity.

BEYOND CHANGE  
(BC)

Katie Evans &  
Gabriela Matuszyk

*In March 2018, a group of MA Graphic Media Design (MA GMD) participants took part in the Swiss Design Network*

*Summit held in Basel, Switzerland. Organised by Claudia Mareis and coordinated by Brazilian designer Nina Paim, Beyond Change brought together designers, researchers, academics and fellow postgraduate students who, over a three-day symposium, explored urgent questions on 'the role of design in times of global transformations'. Supported by the Graduate Fund at London College of Communication (LCC), Katie Evans and Gabriela Matuszyk <sup>KE</sup> <sup>GM</sup> conducted a series of interviews with Ramia Mazé p. 12, Tania Messell p. 61, Francisco Laranjo p. 149. The interviews dispersed throughout A Line Which Forms a Volume 2 explore pertinent issues around feminism, institutional structures and publishing within the current design discourse.*

- 1 Her keynote will be published in a forthcoming book: Mazé, R. (2019) 'Design Educational Practice: Reflections on feminist modes and politics' in L. Forlano, M. Wright Steenson and M. Ananny (eds) *Bauhaus Futures*, Boston: MIT Press

(BC) RAMIA MAZÉ Following her keynote '[Feminist Modes and](#)

- 1 [Politics of Design Practice](#)', we spoke with designer and professor Ramia Mazé <sup>RM</sup> about her feminist approach to design and research. We discussed the notion of "becoming" and the importance of designers understanding how and what they are making in relation to others, and the world around them.

<sup>KE</sup> <sup>GM</sup> In line with *Beyond Change*'s aims, your keynote explored the idea of that design ought not be fixed or outcome/solution driven. By focusing on the word "change" as a verb—a process and a collective act—you introduced the notion of "becoming", could you expand on where you're drawing this concept from?

<sup>RM</sup> Yes, sure, I spoke about this in general ways in my keynote. While there are powerful and determining (often patriarchal and sometimes oppressive) structures and systems around us, there is a possibility and necessity to change. I talked about finding power within our everyday micro-practices, in how we go about collaborating, in co-producing knowledge, in building collectivity, in becoming toward others and preferred futures. In this, I'm aligning myself and seeking inspiration in some post-structuralist and feminist philosophies. The point, to me, is to seek out and develop possibilities



<sup>2</sup> Eno, B. (1996) *Axis Thinking*, from *A Year With Swollen Appendices*. United Kingdom: Faber and Faber

to change within (and despite) structures. From these philosophies, I am interested in notions of agency and relation, of human and even non-human actors, of change that might be organic or also intentionally directed. Feminist approaches also pay attention to materiality, bodies, different kinds of bodies. The concept of “becoming”, as I’ve framed it here it—although, I’m not a philosopher—relates to theories from Deleuze and Guattari. I’m inspired by the temporal notions in their philosophy, processes, dynamics, complexities of change and different ways of conceiving the world. My impression of the Deleuzian conception of the world is that it is very complex, hard to figure out, smooth and kind of opaque. It matches with my own experience. In this world, it can be difficult but still really important to engage and critique. This conception of the world is difficult, particularly after the Frankfurt School where everything was clear and there were good guys and bad guys. It’s been very challenging for architects and designers to critique the world in which the structures are not easily apparent. To critique in a more fluid, affective or experiential space. Power is not as visible or obvious when it’s not in structures—when it’s not possible to isolate in terms of a particular person or an institution.

☞ <sup>GM</sup> This brought to mind Brian Eno’s text ‘Axis Thinking’. Even though Eno is focussing on identity, what we take great encouragement in is this <sup>2</sup>

<sup>3</sup> Frichot, H. (2016) *How to Make Yourself a Feminist Design Power Tool*. Baunach: Spurbuch Verlag

searching for the “grey”, an examination of the space in-between the points on the axis, instead of focusing on the binarity of black and white.

<sup>RM</sup> Yes there’s been a lot of discourse surrounding these ideas. The way I approach the notion of <sup>3</sup> “becoming” is through feminist theory—women, feminists, and queer philosophers have gone on to question and appropriate the concept put forward by Deleuze and Guattari. Hélène Frichot looks to Clare Colebrook’s reading Hélène Cixous—a French philosopher—on the concept of “becoming woman”. The first sense of the concept is that idea that you’re born gendered, but that’s not really what “womanhood” is. In fact, you are encultured, you are structured, you “become”. You are a biological being but you also “become” psychologically and culturally. There is a spectrum that is more complex and varied, with many ways of being, not one nor the other, not black nor white and not simply reducible to biological sex. I find this notion of “becoming woman” to be quite powerful concept, but it’s also potentially too narrowly focused on identity in a way that can be quite interior and self-centered. What I like about Claire Colebrook’s reading of the concept is that she frames it as “becoming in relation to”; in relation to your environment, your climate, your cultures and the others.

In this way, the notion of “becoming” is a relational concept, and the minute you speak about

- 4 Lindström, K. and Ståhl, A. (2014) *Patchworking publics-in-the-making: design, media and public engagement*. Doctoral Thesis, Malmö University, Sweden. Available at: [www.muep.mau.se/handle/2043/16093](http://www.muep.mau.se/handle/2043/16093)

relations between people, you're talking about the political space. You are talking about how we organise ourselves in society. It could be as collectives but it could also be an individualist society, it's not a concept that comes with a particular politics. Fascists become, just as feminists become—everyone is becoming in relation to different things. For me, this relational meaning makes sense; it's not only up to me, it's up to me in a context. I'm able to change and the context is able to change me. It's about a giving up of control, as well as the potential agency that you have within that.

<sup>KE GM</sup> As female collaborators, we had a strong affinity to the research by Kristina Lindström and Åsa Stahl that you referred to. From their experience of working and collaborating together, they say 'knowledge happens in-between, not within'.<sup>4</sup> How can researchers refrain from competition and move towards collaboration as a collective effort, one that is arguably more valuable than the pursuit of the individual?

<sup>RM</sup> It's a really important move that we've had in the sciences as a whole. What I like about Kristina and Åsa is in their work they look quite specifically to feminist technoscience, or STS, which accounts for non-human as well as human actors. This is where it comes very close to art and design, because you're thinking, you're knowledge-making, you're knowledge "making". Knowledge-making and

- 5 Practise & Europa (2009). In M. Ericson et al. (eds), *Iaspis Forum on Design and Critical Practice—The Reader*, pp. 13–64. Berlin: Sternberg Press/Iaspis

theory-building in relation to contexts, collaborators, other bodies, other times, artifacts, materials, non-human others. The interactions that you'll have with-and-through materials, and with-and-through visuals. It is a very relational and environmental way of thinking about learning, knowledge and research.

<sup>KE GM</sup> Another idea we wanted to discuss, is the concept of looking at the "micro" in order to question the "macro". This has been a prevalent method throughout the conference and, for us as participants, seems a more tangible approach, and one that we see in your own work. For example, you make sure when citing that at least 50% of your references are women and you closely examine the gendered language used in articles and job advertisements. Are there other micro processes you have employed through your many lenses as an educator, designer and researcher?

<sup>RM</sup> The problem here is you can get OCD! As you say, I pay attention to a lot of details, even the details of administration and bureaucracy. It's actually kind of empowering, because especially later in your life and career, it seems like the admin and paperwork grow. As graphic designer James Goggin points out (I'm paraphrasing here), 'it's 1% Photoshop and 99%

- 5 the rest'. But critical practices of design can extend into these admin aspects too. It's about how all of the processes in your work and life might build up into a

Designing is not a profession but an attitude. Design has many connotations. It is the organisation of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function. It is the integration of technological, social and economic requirements, biological necessities, and psychological effects of materials, shape, colour, volume, and space. Thinking in relationships.

The title of 'designer' is not specifically defined, but negatively defined. The title of designer exists by way of what it excludes. Designers have an enormous vocabulary at their disposal, all to describe what they are not, what they do not do and what they cannot do. ... Add to this, the long-term obsession with invisibility and absence. Sometimes it is self-censorship, sometimes disinterest, but it is always negative. The cause is undoubtedly deference or modesty. Designers often consider themselves very noble in their through-thick-and-thin work ethic, their noblesse oblige.

6 Ahmed, S. (2013) 'Making Feminist Points'. Available at: [www.feministkilljoys.com/2013/09/11/making-feminist-points](http://www.feministkilljoys.com/2013/09/11/making-feminist-points)

7 Maze, R. (2017) *Future (Im)perfect: Exploring Time, Becoming and difference in design and futures studies from Feminist Futures of Spatial Practice: Materialism, Activism, Dialogues, Pedagogies, Projection.* Germany: AADR

critical practice or a way of being in the world, and how you then relate others or bring others into your world, or THE world even. I do all sorts of things—inspired by Sara Ahmed I've developed my own counting of citations and references (“critical citational practice”) pretty rigorously. Of course, then I'm co-teaching or supervising a course, I also question how much of others' practices I should control how much micromanaging I should do.

In the article that I wrote for the *Feminist Futures* book, I talk about my home decorating practice as a kind of personal domestication of critical theory. I collect a lot of Modernist, Art Nouveau and Art Deco design from auctions, and I try to collect 50% designed by women, This is quite difficult to do, given the exclusion of women historically from design institutions, from the labor force,

and from even today's history books. I do my collecting, like really nerdily, but also as a way of learning about design history in the countries to which I've moved. I was new in Sweden, I'm new in Finland, so how do I learn design history? I start by looking for the women, for the women in the archives and in the auctions. I have learned so many amazing stories because of that, stories that art historians, design historians, and students don't hear about. It's a very personal thing that I do, and it's about putting my money where the women are. Here, I'm thinking about the art market, how female artists have been highlighted and raised up over time because of this attention we place now on equality, giving value to forgotten or suppressed histories.

<sup>KE GM</sup> That's a really proactive approach. Lastly, *A Line Which Forms a Volume* is a participant-led publication and symposium which aims to make current research public, through different modes of dissemination. As a live and active medium, a research summit can make public a spectrum of topics, issues, questions, positions and practices, how would you like to see this to continue?

<sup>RM</sup> There are many experiences here at *Beyond Change*, Swiss Design Network Summit, and people will take different things away. My keynote was eclectic, as I was hoping to connect to many within the audience. I think some will go away and rethink the role and the importance of design, and how to argue for design in terms of change or equality. In this sense, people may take it as empowerment. Some might take it more as female or marginalised empowerment. Others might say 'actually, this is not design as I see it', and might want to do something else. Nevertheless, design—and the world—are changing and in many positive ways!





- 1 Chang, E. (2018) *Brotopia: breaking up the boys club of Silicon Valley*. New York: Portfolio/Penguin

Fast-forward some years and we have a

- 1 male-dominated computer games industry, packed with hyper-sexualised female characters and generally hostile to women as both players and creators. It is a perfect example of what I call the “Women and Technology Loop”; technology created by mainly white men for men, only serves to alienate and exclude women, putting them off careers in tech and leading to further technological developments by men.

We have arrived at a stage where technology mediates most of our moves, and as such we need to understand, question and critique it. But how as women can we, when women’s voices have been mainly absent throughout the cycles of technological creation and advancement? Yes, teaching women how to code is a start—however with years of masculinised innovation behind them, how much impact can women make now?

Back in 1991, Judy Wajcman stated:

‘By securing control of key technologies, men are denying women the practical experience upon which inventiveness depends [...] Innovation [...] lies largely in seeing ways in which existing devices can be improved, and in extending the scope of techniques successful in one

- <sup>2</sup> Wajcman, J. (1991) *Feminism Confronts Technology*. Cambridge: Polity Press
- <sup>3</sup> Corneliussen, H. G. (2012) *Gender-technology Relations: exploring stability and change*. Basingstoke: Palgrave Macmillan

area into new areas. Therefore giving women access to formal technical knowledge alone does not provide the resources necessary for invention. Experience of existing technology is a precondition for the invention of a new technology.<sup>2</sup>

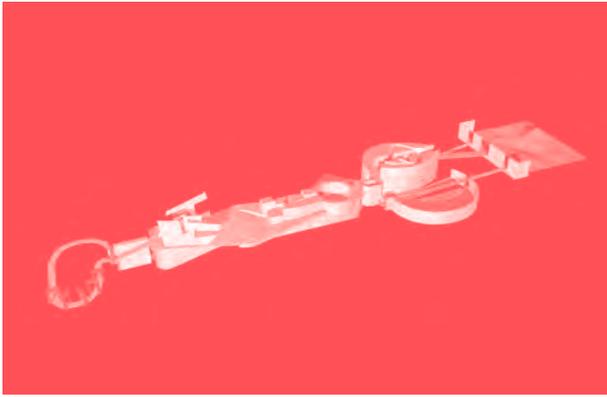
During my research I investigated the women and technology discourse from both academic theorists and mainstream media. One thing is clear, whether from the 1980s, 1990s, 2000s or more recent, or whatever the particular tech-related topic is, the Women and Technology Loop is very much in evidence. Women still do not have much say in future tech developments, but I believe that can change. We need to look backwards as well as forwards. By understanding and learning from the feminist technology discourse of the past, we are better placed to make sound arguments and judgements for the future.

The recent technological utopianism of the 1990s and early 2000s has given way to a rising backlash against the tech giants with many questions raised regarding diversity and ethics in the technology industry. Technology design needs the input of a wider range of voices and views to ensure that fair, ethical and inclusive products are created.

- <sup>4</sup> Foer, F. (2017) *World Without Mind: the existential threat of big tech*. London: Jonathan Cape

Yes, we need more women working in technology but we also need to encourage engaged discourse around sexism and gender bias in technology. But this should not solely come from those working in the industry. We are all affected, as users and consumers, by decisions in technology design that create biases, promote discrimination, reinforce gender stereotyping and facilitate sexual harassment. We need to raise awareness, elevate the discussion and press the technology producers to design more inclusively.

The gender and technology debate should be accessible to many people and available in multiple formats, opening up this very necessary conversation to new readers and encouraging new voices to join the conversation. With a fourth wave of feminism strongly ascendant, I propose that now is the time for a new feminist technology publication—a WACN for the twenty-first century; a space, both online and offline, where we can make our voices heard.



Crawling is how this begins,  
a taste of independence.  
Being able to move on our own.  
Although, we want more.  
One foot after the other,  
Walking,  
We become explorers.  
Every time a bit further.  
Time to wander the city on our own,  
... Hold on!  
When did gender start defining how we  
navigated the city?

- <sup>1</sup> Solnit, R. (2014) *Wanderlust: A history of walking*. London: Granta
- <sup>2</sup> Plath, S. and Kukil, K. (2000) *The unabridged journals of Sylvia Plath*. London: Anchor

Most cities have been designed by white men for white men, leading to the creation of gendered environments, which predominantly suit the man and heteronormative family's needs. One can easily

NO!  
I DON'T WANT TO  
TAKE AN UBER,  
I WANT TO BE  
A STREET HUNTER.  
[FEMME]  
URBAN EXPLORER.

Cristina Rosique Gomez

argue that the figure of female wanderer was excluded as a reference for urban planning. In this case, invisibility was the issue; we were "othered" along history, our voices and desires forgotten in the architecture and design of the city. We were seen as secondary characters, passive agents rather engaged subjects.

Nowadays, in our daily life, we, as women, confront unwanted experiences or encounters;

- <sup>1</sup> [Rebecca Solnit](#) says that a woman's walk can often be considered a performance rather than a mode of transport. Becoming more visible than ever.

We can find in the (female) act of walking that there is certainly a desire to blend into the surroundings, to be imperceptible. [Sylvia Path](#) wrote '—to be a part of a scene, anonymous, listening, recording'.

An understanding of the duality of the word invisibility is key in clarifying the previous two



paragraphs. On one hand we have the invisibility/othering in the design of the cities, the plan of the public space, because there is a lack of women representation. On the other hand, there is invisibility in its physical aspect, the ability to blend within the environment.

The relationship of the gap between gender and interaction with the city can be seen with the term *flâneur*, this word just refers to the white upper-middle class men, because they were the ones with the privilege to walk alone, with the time and the economical resources to spend their days observing and analysing the society in the streets. Subsequently, going with the idea of gender equality, the word *flâneuse* has been proposed with the purpose of including women and making us visible in the actions of wandering and observing.

*NO! I DON'T WANT TO TAKE AN UBER, I WANT TO BE A STREET HUNTER. [FEMME] URBAN EXPLORER* is an attempt to manifest and to spread the female wandering, the way that we experience the city, and our perceptions of it. With the final aim to increase empathy and awareness about our experiences, which never make front page news. They are not rapes nor robberies that get considered in a newspaper, but uncomfortable and stressful situations that we face in our daily lives.

*[FEMME] STREET HUNTER*—the design resolution—is an interactive video, as the final medium supports my research and allows me to achieve the objective of reaching a wider audience. It shows different spaces based on women's experiences, which leads to the creation of a [femme] city, and as long as you are wandering inside it, a poetic voice is narrating stories, feelings beyond every spot. A reader, which includes all the urban poems, supports the video, moreover it makes it easier to engage with the content.

### LEARN TO ANSWER A MAN

Midnight,  
3 minutes from home.  
A man stands out of the corner.  
“Hello, excuse me”  
His steps behind me,  
Next to me...  
“You better learn to answer a man  
Fucking bitch  
Fucking bitch  
Fucking bitch”  
I didn't say anything at that moment.  
But here is your answer  
to everyone and louder.  
I do, I do know how to answer men like you.  
You don't own the streets.  
You don't own my answer.  
You don't control my wandering.  
You, you are not my insecurity.  
And if there is any doubt,  
Yes, I am, I am that fucking bitch  
who is not going to allow you  
to control my fears,  
to dictate my walk.

**LIVE IN** *Online live streaming is a five billion-dollar emerging internet industry in China. The live streaming predominantly consists of young female performers and young male viewers. The primary revenue model for this market is tipping, whereby viewers donate money to performers in the form of virtual gifts. Since the majority of viewers are men, this one-way viewing platform produces a male-dominated power dynamic and propagates content that will attract even more male users.*

*Live streaming portrays women as a body onto which male viewers project their fantasies. Such unequal structures can shape the vulnerability and innocence within the characteristics of gender performance of East Asian women. As the stereotypical images of these women become more and more habitual and familiar, they become an acceptable component of our perceived reality.*







There are two ways of walking through a wood. The first is to try one or several routes (so as to get out of the wood as fast as possible, say, or to reach the house of grandmother, Tom Thum, or Hansel and Gretel); the second is to walk so as to discover what the wood is like and find out why some paths are accessible and others are not.

The Department of Non-Binaries (thus) understands design neither as a noun nor as a verb, but as an adverb: design as a gaze or a modality, rather than a discipline.

1 Plessner, H. (1976) *Die Frage nach der Conditio humana, Aufsätze zur philosophischen Anthropologie*, Frankfurt: Suhrkamp

**MUTE BODIES** Is the body trained by discipline and conventions? Did the

Xiaoqing Wang

body already become an object manipulated by power and control mechanisms? What if free movement no longer existed? As people follow discipline and conventions without question, their bodies become prone to inertia. Based on an investigation of a performative discipline “Eye-care” exercise in Chinese schools, *MUTE BODIES* explores how the body is institutionalised within social power relations. Deconstruction and reconstruction have been incorporated as critical research and design methodologies, to interrogate this discipline and unveil the political forces behind it.

German philosophical anthropologist Helmuth Plessner proposed the dual characteristics of embodiment as the ‘lived-animated body’ and the ‘institutionalised body’. This view provides a critical and theoretical framework to examine different dimensions of the body under disciplinary control. Locating the discipline within the institutional environment, the “Eye-care” exercise establishes specific disciplinary patterns, as it has been promoted in Chinese schools and used

*Protecting Eyesight for Revolution* (1970), published by Chengdu Public Health Education Institute



as a propaganda tool by the Chinese government from the 1960s until the present. The interrelationships between the exercise and political campaigns in China can be observed in the publications advocating this exercise, which have instilled explicitly the political values through references to the cultural revolution of the 1960s. For example, the visual language in the poster *Protecting eyesight for revolution* not only advocating the cult of personality of Chairman Mao but also contributing to the proletarian revolution.

As the cultural revolution caused severe damage to the national economy and stagnated the country's progress, with the confirmation of the new leadership of Chairman Deng in 1978 the new goal of the state emphasised economic prosperity and national modernisation. Subsequently, visual codes in publications mainly focused on texts and illustrations which encouraged the younger generation to protect their eyesight for devoting themselves to the state's scientific progress and economic development.

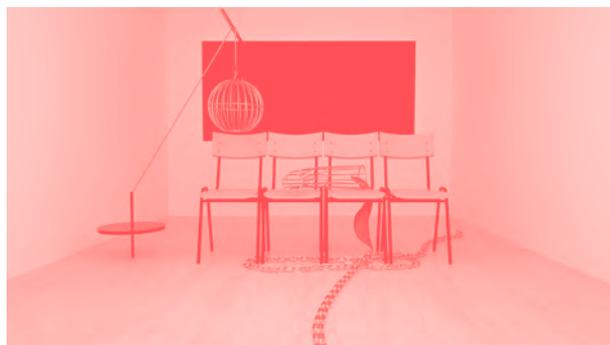
From 2000 onwards, China has entered a steady and rapid development period. Accordingly, the need for enhancing national cohesion



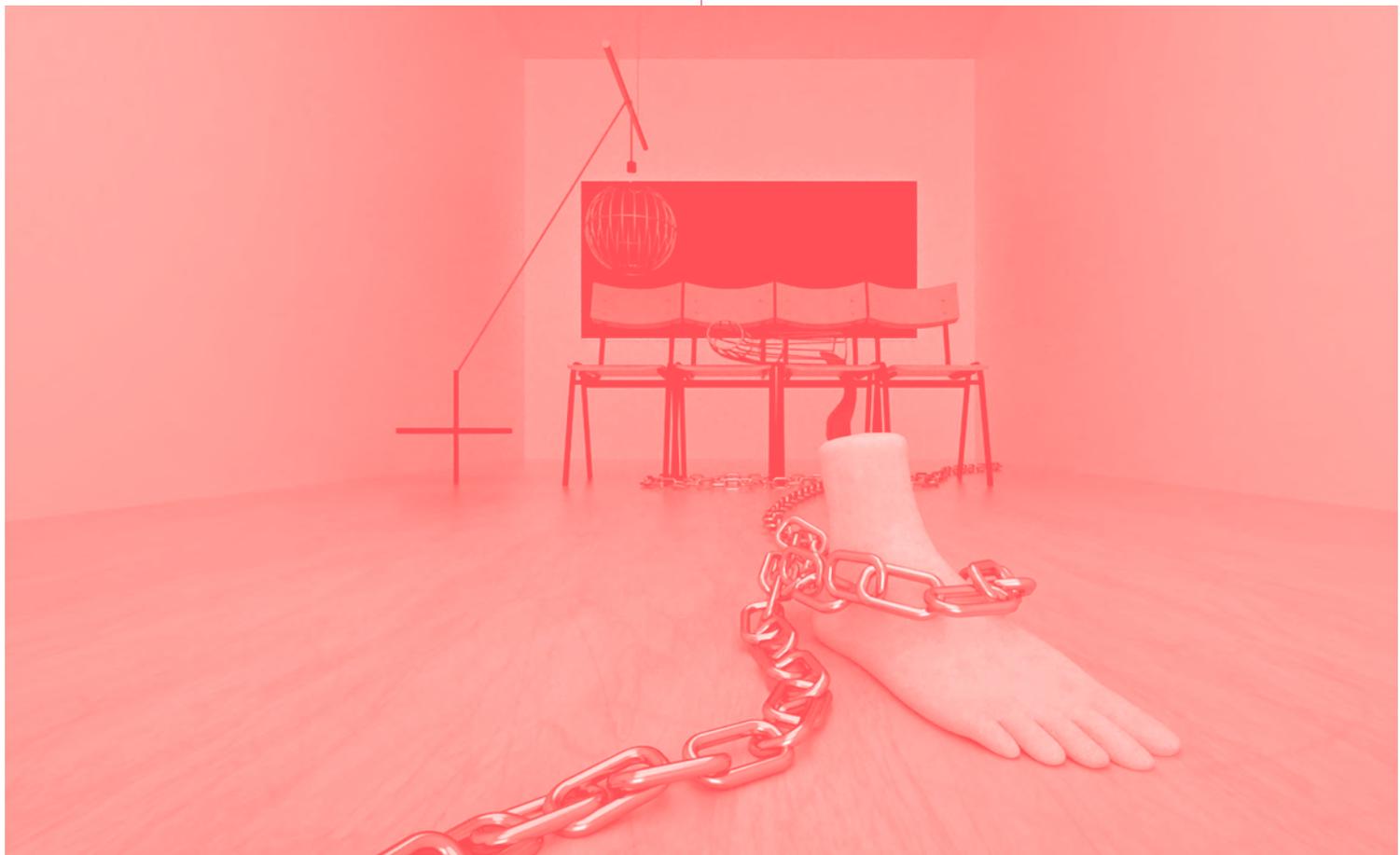
and the ideology of collectivism has been emphasised officially by the current president Xi. He reaffirmed the importance of executing the collective activities in schools and public spaces, and consequently this exercise is maintained as a collective ritual in current Chinese schools.

The development of the “Eye-care” exercise over decades evidences the evolution of the economic and political system in China. In all, this exercise acts as a discipline which manipulates the body and mind from a young age to fulfil the state's political goals.

*MUTE BODIES* uses reconstruction as a vital strategy in the research process. Set in a gloomy, old-fashioned classroom environment these “physical cages” function as dysfunctional learning aids, providing clues to the performance. The participant is encouraged to explore and reveal the intricate interrelationships between the body, disciplinary control and power mechanisms behind this exercise.



The gloomy and old-fashioned classroom environment reproduces a typical institutional setting in Chinese schools, but with the express goal of creating an uncomfortable and unpleasant feeling of anxiety.



## MEET NORMAN, A BRITISH PASSPORT.

Gabriela Matuszyk

A SMALL CAFÉ IN CENTRAL LONDON,  
SUNNY SEPTEMBER AFTERNOON

### A CONVERSATION BETWEEN GABRIELA AND NORMAN

*I'm cautiously checking the recording equipment whilst apologetically glancing at my guest. The microphone was working just fine ten minutes ago, but now, that blinking, little red light is nowhere to be seen, Sod's law. Finally, I get it to work.*

☉ Thank you for agreeing to speak with me. As I've mentioned, I wanted to interview you as part of a research project I'm conducting called *Dichotomies of Belonging*. Sparked by a growing polarisation in politics, the recent Brexit vote and rise of anti-migratory rhetoric, I hope our conversation sheds light on the relationship citizens hold with one of the most formal and universal expression of national identity—a passport. Can you start by introducing yourself?

⇒ With pleasure. My name is Norman, and I'm a British passport. I'm biometric, I was issued on the 11 March 2012 by the Passport Office, as a part of the twenty-second series called *Scenic Britain*. I travel a lot—some even call me a “travel document” which frankly is quite a fitting nickname, as it seems like I'm always moving places. I do also spend a lot of time in a dark drawer.

☉ Do you get bored in the drawer?

⇒ Yes, but I guess that's the price you pay for leading an otherwise exciting life.

☉ What words would you use to best describe yourself?

⇒ “Helpful”, “precious”, “potent” and also “secure”.

<sup>1</sup> Passport [noun] from *passee*, imperative of Old French *passer* ‘to pass’ + *port* ‘port’. Source: Harper, D. (2016) *Etymology Dictionary*. Available at: [www.etymonline.com/index.php?term=passport](http://www.etymonline.com/index.php?term=passport)

☉ You say you're British, does this mean you belong to a British person?

⇒ To be precise, I'm the property of Her Majesty's government in the United Kingdom. A little fun fact: the Queen herself doesn't actually need a passport since all British passports are issued in her name. Which to me is quite ironic, it means, technically, she owns enough passports to last her a millenia.

*Norman laughs loudly and a middle-aged woman reading a book from across the room throws him a strange look.*

⇒ I'm guessing, you were asking about my holder? She is indeed a British citizen, and I do, of course, help them to pass from one place to another... you could say I'm autological.

*Someone two tables away drops a cup of tea on the floor. I should have chosen a quieter place...*

☉ Is it fair to say that you know your holder quite well?

⇒ We have a strangely intimate relationship. I know her birthday, where she was born, her middle names— you know, the sort of things a best friend or a partner would know. I'm much smaller than my predecessors, only 88 × 125 mm,



so I easily fit into her jeans pocket. I'd say we're friends, we go on holidays together and I carry her picture everywhere I go.

⊗ And is this feeling mutual?

⇒ I think she's quite fond of me, she always seems worried if she can't find me. On some level, she hasn't really had much say in me "becoming" her passport—and vice versa. In my early days I was just a sum of parts like any other passports produced in 2012. Then, one day, we were assigned to each other and just like that, I was hers and she was mine—call it fate, call it bureaucracy.

⊗ Do you ever worry about being replaced?

⇒ I worry about a lot of things—being stolen, forgotten, accidentally left behind... I have heard terrifying stories about passports who were abducted, pulled apart, and stitched together with pages that didn't belong to them. Can you imagine what it's like losing the part of you that defines you? That gives you purpose? Poor fellas were never the same again...

*There's a moment of silence, Norman stares blankly ahead. He's brought back to reality when a nearby coffee machine makes a strange noise.*

⇒ Oh! And then there is also the issue of dual nationality.

<sup>2</sup> *A surge has been recorded in the number of British people obtaining the nationality of another EU member state since the referendum, with German citizenship being the most frequently sought after.* Cowburn, A. (2018)

*'Surge in British people obtaining EU citizenship since referendum, new data reveals'* Available at: [www.independent.co.uk/news/uk/politics/british-people-obtaining-eu-citizenship-passports-live-abroad-study-a8424276.html](http://www.independent.co.uk/news/uk/politics/british-people-obtaining-eu-citizenship-passports-live-abroad-study-a8424276.html)

<sup>3</sup> *According to Global Passport Power Rank 2018 (passports of the world ranked by their total visa-free score) UK's score is at 164, whilst Sweden's is 165, Afghanistan's 30 and Syria's 38.* Available at: [www.passportindex.org](http://www.passportindex.org)

⊗ An issue?

⇒ Yes, well, from the moment I am assigned to my holder, there's a written agreement stating that our relationship will be valid for ten years. The working relationship that is. A little while ago, I overheard my holder telling someone, that according to her DNA test, she's 39% Swedish. She hoped this was grounds for getting a dual nationality, saying something about the EU and a second passport—I don't know, I was sitting quite far away, but as a passport, I can't imagine anything worse than competing with another one.

<sup>2</sup> And a second passport—I don't know, I was sitting quite far away, but as a passport, I can't imagine anything worse than competing with another one.

<sup>3</sup> And Swedish passports rank better than British.

*Norman exhales heavily.*

⇒ Then again, imagine being an Afghan or Syrian passport.

⊗ Afghanistan and Syria in recent years have been suffering from conflicts that caused large-scale migration. Although in both countries it is difficult to gauge the scale of human displacement as statistics are hard to come by, it's fair to assume this affected their passport rankings.

⇒ These are among some of the worst ranked passports in the world, but what I'm getting at, is more about the relationship they must have with their holders. As a British passport, I enable entry to many foreign countries without needing a visa, and when I do, it usually requires a quick form filling. Being a Syrian passport must be diametrically different. If only my holder knew how much easier her travel is with me in her pocket, perhaps then she wouldn't complain so much about queues at airports.

*Norman giggles to himself.*

⊗ Since you were issued in 2012, you still have over three years before you expire, but once this time elapses, a new series of navy passports will be brought into rotation. Do you have any strong feelings about this?

⇒ There has been a lot of talk in the media about the new post-Brexit passport. From my perspective, passports have changed so much in the last 120 years—particularly in the recent decades—I don't think colour, frankly, will have much bearing on the travel experience. The urgent questions surrounding this are how much easier or difficult it will be to travel, and I don't think a separate fancy queue is going to cut the mustard. 4

⊗ What words do you think will best describe the new passport?

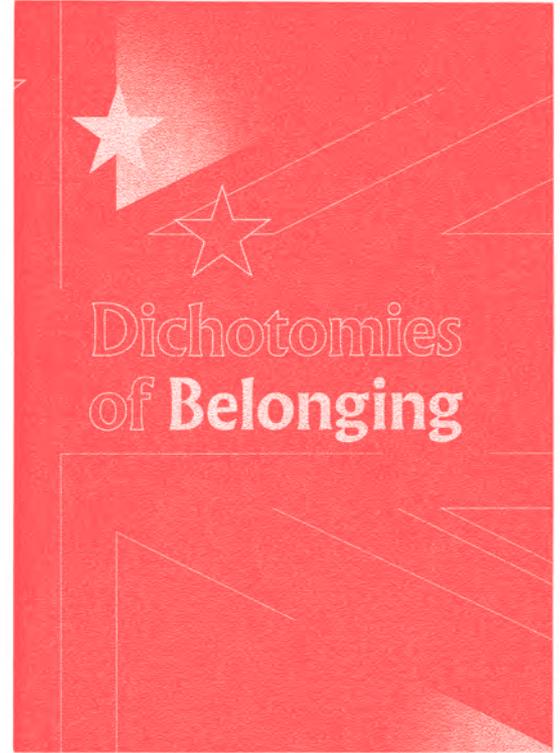
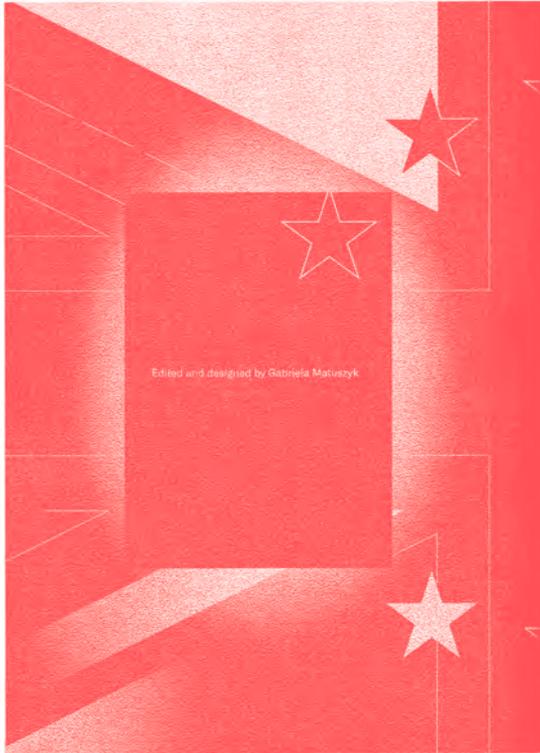
4 *The PM wants separate lanes for British travellers as an important sign to voters that Brexit has happened and there are tangible benefits from it that everyone can see. Bickerton, J. (2018) 'Brexit bonus! Brits MUST have own passport lanes at airports after we quit EU insists May' Available at: [www.express.co.uk/news/uk/997112/Brexit-news-Prime-Minister-Theresa-May-passport-queues-EU-exit](http://www.express.co.uk/news/uk/997112/Brexit-news-Prime-Minister-Theresa-May-passport-queues-EU-exit)*

⇒ "Helpful", "precious" and "secure".

⊗ That's not much different from how you'd describe yourself.

⇒ To be honest, other than the ease with which I travel, I don't think much will change. Not straight away at least, but maybe I'm just being naive.

*I pause the recording, as Norman asks me for a short break.*



- 1 Gruber, T. (1993) 'A translation approach to portable ontology specifications'. *Knowledge Acquisition*, 5(2), pp. 199–220
- 2 Foucault, M. (1989) *The Order of Things: an archaeology of the human sciences*. London: Routledge

The Ontology of Things (Ontology, Amazon & Design Research) Aadhya Baranwal

Systems give power to those who understand it. Language and categorization provide accessibility and hierarchy. If Adam can name the animals in the garden, he has dominance over them. He has designed their identity.

Ontology, according to American scientist and inventor Tom Gruber, is 'a formal explicit specification of a shared conceptualization'. It is that defined area within which things share their identity. As a metaphysical part of objects, it can be designed according to their shared history, archeology, DNA, use etc.

In *The Order of Things*, Michel Foucault cites a Chinese encyclopedia that categorises animals in sections like "Belonging to the Emperor", "Embalmed", "Frenzied" and "Having just broken the water Pitcher". It sounds impractical, but for those who have gone through a formal western education today, it's relevance may not be fully comprehensible.

He also talks of aphasiacs, who when given different coloured wool on a table, arranged them according to nameless qualities like "Level of colour pigmentation", "Softness of texture", "Length" etc. They would rearrange them anxiously, as if the place was not enough to display

What did the participants find?  
... a community



the continuous order of identities and differences, because the syntax of language was an alien concept for them.

Ontology exists in schools with taxonomy of knowledge into subjects, in animals according to DNA, in dictionaries according to alphabets and now in commerce, according to the uses of things. Even though there is no correct way to find a common locus, it provides a background and reduces chaos for those who can practice it.

The American cloud and e-commerce company *Amazon* is a great example if one wishes to study the relevance of ontology in today's contemporary setting. It segregates products according to their uses like "Health & Beauty", "Business", "Industry & Science" and "Food & Grocery". Taxonomy also creates an image for the products which helps their marketing— "The Treasure Truck" is an isolated category focusing on a new product by Amazon; categorising Kindle within "Kindle E-readers & Books", as opposed to putting it under "Electronics & Computers", encouraging the shoppers to correlate them.

The website in this case, becomes the "site" or the "operating table" that Michel mentions, where products are juxtaposed and dissected simultaneously to form powerful relationships and meanings. While the coin collection album in its "Toy & Games" menu takes the pride of the

hobby away, its subsequent placement in "Home Accessories" section adds to its charm.

This being said, environments and contexts are continuously evolving, and so are the ontology of things. Working towards a utopia, where everything has its defined, non-overlapping space is futile as it paradoxically forms its very own category of "non-overlapping things".

If not categorising entities leads to chaos, categorising them wrongly is worse. What if Amazon sold things according to colour? What if poultry was sold with cars?

The field of design research is currently the operating table where operation is in action. Divisions according to skills (UI/UX, print...), intentions (responsible, commercial...), and numerous other disconnected grounds exist, causing designers to submerge in the sea of mini-categories; categories that many find difficult to identify or recognise. Alienated and alone, the design researcher is devoid of a formal space, of a network, of a support structure to belong to, to rely on and to connect through. A space to belong.

## <sup>1</sup> Bachelard, G. (1958) *The Poetics of Space*, New York: Penguin Books

*The house, as defined by the French philosopher Gaston Bachelard, is a form of an initial universe, which in our*

*early years, shapes our knowledge and interpretation of the larger cosmos. The intimacy and immediacy of the private everyday life has an undeniable role in constructing the way we understand the events of the world. Therefore the house and our everyday objects, in a sense, evidence the social, economic and structural changes that have had an intimate and immediate effect on our personal life and sense of identity.*

*Taking this as a premise, OCCASIONAL WANDERERS looks into how the visual and lyrical qualities of domestic and everyday life can be used as a micro lens to inspect the macro subject of identity. It investigates how the transition through a domestic space can speak to the contemporary state of migration and mobility to further reflect on the global effect of displacement. The outcome of this investigation is a website documenting the collective articulation of the concept of "home" through our lived experiences. The proposed framework of the website provides participants a series of instructional activities, prompting them to explore the home and its mundane objects in a new way, and archive their findings online.*

OCCASIONAL  
WANDERERS

Lan Le

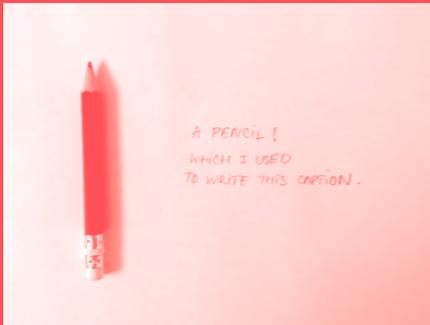
## LOST AND FOUND

### Equipment:

- Camera/phone
- Papers
- Pen/pencil

### Instructions:

1. Look under your couch. Look for things that have been swept underneath it.
2. Place each found object on one piece of paper, write a few words about the item on the paper next to where you place it, the words can be name, time, memories, anything.
3. Take photos of each item on the paper with its words.
4. Send the photos to the email: occasional.wanderer2018@gmail.com



What have you found?

... that we need to question reality



As a gay man, a lot of my personal design and art work is queer focused. As designers, I believe we have a social responsibility to create accessible discursive design which

raises awareness around pressing sociological issues. As a politically engaged person, I seek to create work which can facilitate a more open dialogue around LGBTQ+ issues. As a white cis-man, I acknowledge my privilege over other factions within the LGBTQ+ community.

Since being established in 1984, the *Gay Times* magazine has had over 430 covers. Some years feature more than 12 issues, due to multiple monthly covers or special editions becoming more popular in the last decade. Over this time period, 77% of the covers featured a white cis-male as it's focus. Covers that featured women and men of colour—in most cases accompanied by a white man—account to 6% each respectively.

In its infancy, the magazine cover presented a voice for the marginalised community. The covers featured people and events which addressed the larger LBGTQ community, with the AIDS epidemic and gay rights appearing regularly. Though gender and race was always underrepresented, as the magazine moved

NO FATS.  
NO FEMS.  
NO BLACKS.  
NO ASIANS.  
Derrick Thomas

towards the millennium, the newer covers favoured an homogenised version of white men “beauty”, in-line with wider mainstream commercial trends at the time.

Although *Gay Times* was relaunched as a reimagined inclusive publication following a PR scandal in December 2017, it is vital to archive these images prior to this change. The rebranding is important in the fight for better representation within the queer culture, but it does not address decades of discrimination towards the less visible members of the community.

In recent years, the idea that white attractive gay men are superior is being perpetuated by social media and apps such as Grindr. In projecting the archive back into these spaces, this research aims to create discourse on how the lack of representation within gay media enables and perpetuates inequality.

On Instagram, [@thesearegaytimes](#) is a live memorial of a very specific queer history. The account re-publishes the back catalog of covers into the public space. an act even more necessary today given that almost all of the historic covers have been removed from *Gay Times* website and its social media accounts.

**NO FATS. NO FEMS. NO BLACKS. NO ASIANS.** is not a retrospective. Collected in mass, grouped in clear definable manner, carefully cropped and focused – the archive is a depiction of the long standing diversity problem within queer media.





# GAY TIMES

£1.20 JUNE 1989

## THE STONWALL RIOTS

### CELEBRATING 20 YEARS OF LESBIAN & GAY LIBERATION

interview **SYLVIA SYMS**      **MICHAEL CARSON** reflections      preview **BOLSHOI BALLET**

GAY LISTINGS □ NEWS □ FEATURES □ NITELIFE □ FILMS □ DISCO □ SMALL ADS □  
CLOTHES □ CARTOONS □ ADVICE □ BOOKS □ PICS □ SCANDAL □ INTERVIEWS □

# HIM GAY TIMES

GAY REPORTER

BRITAIN'S BIGGEST

ISSUE 69  
90p

Kris Girk meets  
**LIVINGSTONE**

New fiction from  
**TOM WAKEFIELD**

**MEMORIES OF A JEWISH BOYHOOD**

Exclusive extract  
**DAVID REES**  
A Californian Diary

**COLIN SPENCER**  
writes about  
**BREAKING UP**

**FLAME: A LIFE ON THE GAME**

Portfolio  
**JAMES DEAN**

Town and Around  
**CHESTER**

Summer Breaks  
British Holiday Guide



(BC) TANIA MESSELL Tania Messell <sup>TM</sup> is a current PhD candidate in History of Design at the University of Brighton. Following a panel discussion ‘Institutions and their Policies of Change’ held at *Beyond Change* Summit, we spoke to her about her ongoing research on International Council of Societies of Industrial Design (ICSID) and how/why conferences are a good sounding board for emerging research.

<sup>KE</sup> <sup>GM</sup> As current participants on the MA Graphic Media Design Course, we’re interested to know how your practice continued to develop after studying MA History of Design—has it fed into your current PhD research into ICSID?

<sup>TM</sup> During the MA at the Victoria & Albert/Royal College of Art I did my dissertation on early French corporate identities. Looking at these brought forth a lot of questions about institutions: how design navigates between executive boards and people involved with techniques, but also how graphic designers became key members in designing corporations from within. Through this research, the idea of social relations became clear. At the end of that MA there was an opportunity to work on the history of ICSID. This felt like a good way to continue looking into these issues, namely how designers navigate between different social circles within society. In this new project, I explore how designers organise themselves, which is still very much about institutions. The PhD project itself was “designed” by Professor Jeremy Aynsley of the University of Brighton Centre for Design History and the University of Brighton Design Archives, following which I received funding to work on the ICSID archive held at the University of Brighton Design Archives. Research on ICSID had been conducted previously, but the archive had not been accessible for a long time. In this period of time in design history, it seemed important to understand more about these international actors.

<sup>KE</sup> <sup>GM</sup> What can contemporary designers learn from ICSID between 1957 and 1980. How does it relate today?

<sup>TM</sup> ICSID is a good case study that shows how, when people from different cultural, social, economical backgrounds—we are talking about Soviet countries, capitalist economies, post-colonial newly independent countries—bring forward their own visions of design, there are still debates on “what design is”. Within ICSID, it always remained in negotiation—and of course, there were attempts from Western design circles to impose modernism. At the time in question, there were also no phones, well there were phones, but it was expensive to make calls, and to travel as well. But ICSID as an organisation allowed for such debates. This situation invites us to ask today, ‘hang on, how is, and what makes my practice different to the one in Canada, or Philippines... and those questions are essential still today’.

<sup>KE</sup> <sup>GM</sup> In your talk you mentioned when faced with so many materials, it can be hard to avoid distraction. How did you find your argument and a position within the mass of materials?

<sup>TM</sup> Especially with something like ICSID, the whole history had not been written, so I’m lucky enough to have this huge, well structured and very rich archive. It has been many years of leafing through documents and trying to figure out the questions I wanted to ask, and to grasp what this organisation actually was. How can you make meaningful research that is methodologically valid, and not over-simplified either.

<sup>KE</sup> <sup>GM</sup> During your panel, you spoke briefly about the accessibility of the archive. Why do you think it is important to make the history of design accessible?

<sup>TM</sup> It is always exciting when a practitioner can enter an archival space and see all the material that exists. It allows for self reflection, and reiterates the importance of not repeating past mistakes, whilst revealing questions that have been there for so

long. I think it's about the realisation that whilst the context changes, some interrogations remain.

<sup>KE</sup> <sub>SM</sub> A research summit, like *Beyond Change*, is as a live and active medium for making things public. What did you think of the questions raised after your panel? Do you see these discussions continuing after the conference?

<sup>TM</sup> As a researcher, you need feedback from individuals outside your immediate circle, and you want to connect with other's work, so for example in my joint session, Sria Chatterjee [...] brought new questions to my work. This is something you would not encounter by just staying on your own. You want critique and when you are a student, and a researcher more generally, your work is regularly assessed by individuals who will give you suggestions on how to enhance it. I think conferences are good sounding boards—maybe someone will make you realise a loophole, or a gap that you had not noticed. Or someone could highlight a methodological problem, or say 'wait, this is actually important'.

<sup>KE</sup> <sub>SM</sub> And then from this, how would you see these discussions and things being captured and then kind of acted upon...

<sup>TM</sup> I think research is about reading the point of view of others, and trying to locate yourself within other's visions of the world or the topics you are looking at. You end up making your own space. This space then evolves in relation to who is around and what discussions are being held, as well as your own point of view and how it evolves. Being in a conference is, in some sense, material. It is similar to being in journals or on blogs or in academic literature. It is a space that allows for a more alive, a more direct response.

I think that this conference impacted my research even before I came here. Writing and sharing the paper alone, brought up many of the questions that we are facing as design historians. Moreover, having the 'Decolonising Design Group' here as part of the *Building Platform project*, immediately invited me to be more critical, and to

What is the role of a place?  
... to go on an adventure and to get lost



ask: what kind of design are you talking about? And whose voices are not being heard? That's the good thing with conferences, particularly with calls for papers: they help you to look at your research in a new light, and that's always very rewarding.

PLEASE, TAKE A SEAT *Originally muse-*

Maria Bazhanova

*ums were a place  
that showcased*

*and preserved unique objects, out of reach and behind protective glass. However, nowadays the museum is transforming its static position to become a site for new creations of engagement. PLEASE TAKE A SEAT chooses and studies the omnipresent “chair” in the museum, as a metaphor for the transformations that these spaces are subjected to.*

*Previously inaccessible to visitors, the museum hid behind all kinds of barriers and regulations, creating layers of obstacles and inhibiting interaction between the visitor and the artefact. Eventually chairs were introduced into the museum to be utilised by visitors and/or staff.*

*In the gallery the chair occupies a number of positions, they possess an evolving peculiarity, shifting between exhibit and functional object. They are placed both behind the glass, and sometimes in the middle of the hall, closer to the visiting audience. There is now an onslaught of exclusively designed chairs; ones that no one has ever seen before, designed especially for one place – the museum, and they exist to serve the visitor.*

*PLEASE TAKE A SEAT pays attention to a simple, an often overlooked object, the chair. It encourages one to revisit and experience the museum space from a wholly different and new perspective.*













<sup>1</sup> Goldsmith, K. (2011) *Uncreative Writing*. New York: Columbia University Press

READERS: IN ACTION Readers became users, and as a consequence of this,

their expectations from the text have changed. The users get easily distracted, jumping from text to text, from tab to tab, just to come back later to what they were reading earlier (if they ever do so).

The hypertext has created a space where the readers are allowed to play an active role, deciding what and how they read.

The invention of the Internet has permitted users to construct their own narrative in a much easier way, by making decisions and creating links suitable for their needs. In this way, the web functions as an endless work in progress. As Kenneth Goldsmith suggests, the

user has become a “virtual flaneur”, wandering the web, looking for the right content.

More crucially, the reader now has the agency to decide what is better for their reading, and continues to weave their own web of references. By expanding the web, the reader is allowed to see many other options that were unseen – existing in parallel – supporting and challenging what was thought. However, this is not something completely new.

<sup>2</sup> Lupton, E. (2006) ‘The birth of the user’, in Bierut, M. et al. (ed.) *Looking Closer 5*. New York: Allworth Press

<sup>3</sup> Ludovico A. (2012) *Post-Digital Print, The Mutation of Publishing since 1894*. Eindhoven: Onomatopée

Think about a newspaper. The way we read it is different to a book and still very similar to a website. The reader jumps from one article to another while skipping a few of them in the middle. Similarly, with the internet, readers have learnt to; manage, pick and collect information – without the need to read linearly, as they would with a printed book. The introduction of the internet brought another change, which also affected the way users approach the information they find. Today the user; displays, filters or aggregates content to what they were reading. When, how, and where users read makes a difference on the perception of a text. In *The Birth of the User*, Ellen Lupton argues ‘how texts are used becomes more important than what they mean’.

Instead of leaving annotations on a book, the user now comments on websites. Comments, likes, tagging other people, have all become the marginalia of the internet. Even though these traces take a different and less tangible feel, they give space for dialogue, sharing knowledge and responses to what has been published.

<sup>3</sup> In fact, Alessandro Ludovico, argues that the power for digital publishing lies on its ‘superior networking capabilities’, and not only by hosting related content to what you read elsewhere but, on ‘other humans willing to share their knowledge online’. This willingness to share knowledge in



PB

MS

*Design addresses itself to the need.*

- 4 Nabokov, V. (2011) *Pale Fire*.  
London: Penguin Books
- 5 Visual Editions (2017) *Composition No.1*. Available at: [www.visual-editions.com/composition-no-1](http://www.visual-editions.com/composition-no-1)

the hyperspace is similar to what readers find in a library, where multiple people read the same book, in a different way and leave their notes as an unconscious 'I have been here, I read this book, and this is my contribution to it'.

\*

The active reader seems intrinsic to the digital medium, where taking decisions and following a path seems easier and natural. This, however, doesn't mean that it is an exclusive aspect from the hyperspace – in fact it was born in the printed book. *Pale Fire* by Vladimir Nabokov, for example, pre-dates the internet and can be seen as a prototype of hypertext. Nabokov uses footnotes to build several directions in which the readers can immerse themselves in. Moving back and forth and following links, the participants decide what route they are interested in. Working as a primitive hypertext system, similar to an "analogue" website. Regardless of what path the reader decides to follow, the user can have an endlessly stimulating literary experience. This work was perceived as an experimental and groundbreaking book, allowed multiple readings of the work by interlocking elements – telling many stories at once.

Another piece from the same period is *Composition No.1* by Marc Saporta, an unbounded book confined in a box. Each page has a self-

What is the role of an object?  
... to be studied



contained narrative, giving the reader agency to decide the order in which they read the book and when to stop. The way users read this book today, raises questions about user-centric, non-linear driven ways of reading – native traits from the hyperspace.

The reason that these works are still relevant today, is due to the fact that they reflect a change on the role of the readers. The selected examples, give the readers and users the authority to collaborate with the writer. Currently, the way we read them equals to the reading experience you can obtain in the hyperspace. In fact, in 1969, IBM used *Pale Fire* for a demo of an early hypertext-like system. Arguably then, Nabokov not only anticipated the upcoming invention of the internet, but also created one of the first books of the genre, being seen only afterwards as 'father' of the hypertext.

<sup>1</sup> Upcycled extracts from *Upcycle*  
*This Book* used in the following order:  
'The five acts of art', 'James Langdon  
interviews Gavin Wade', and 'Upcycle  
this text'

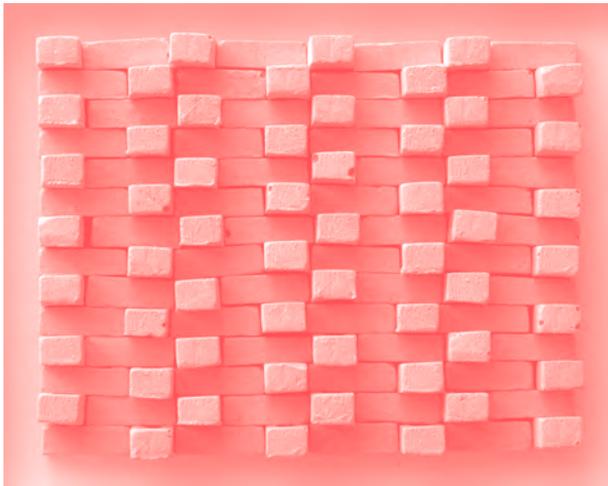
## UPCYCLED

Words by Gavin Wade

Upcycled by Aadhya Baranwal, Katie Evans,  
Gabriela Matuszyk and Shengtao Zhuang

Original square span design by James Langdon  
and redesigned here by Núria Pla Cid and Clara Wassak  
Images by Peter Nencini

1

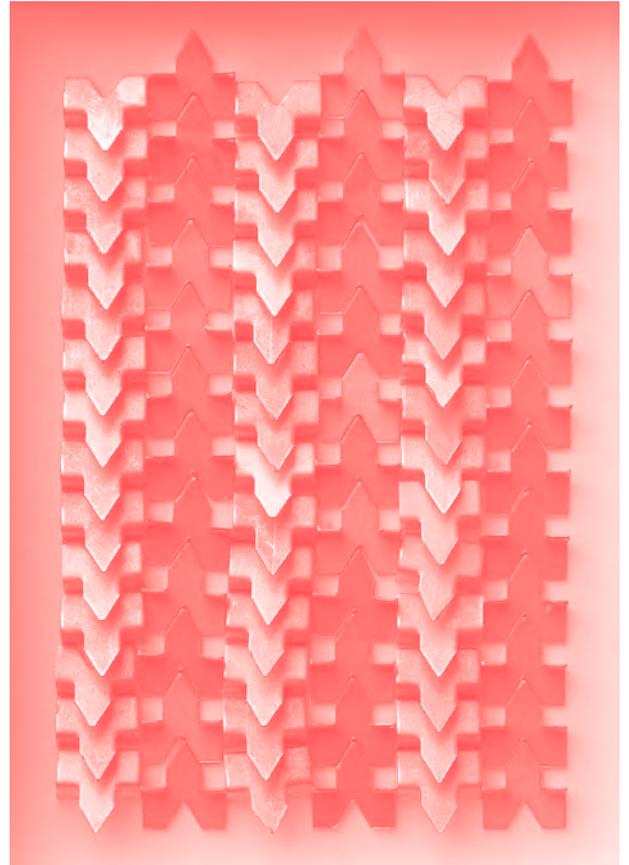


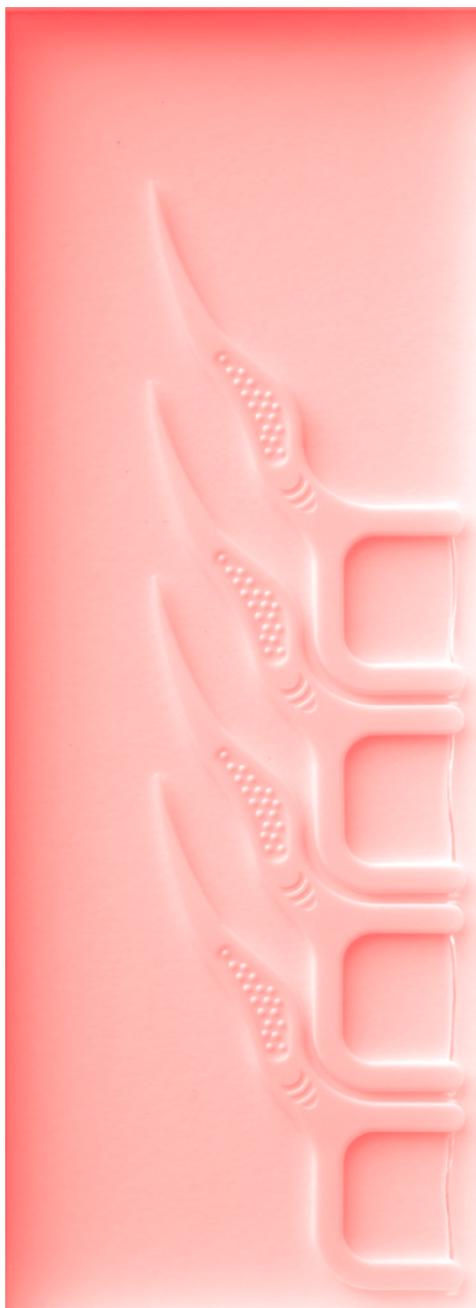
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moving image book are  
and and secondary  
text





♪ In this book I typeset some of your writing in “square span”, Herbert Bayer’s proposed alternative to the orthodoxy of sentences and paragraphs for the visual organisation of text. It seems appropriate for a number of reasons. Your interest in historical remakes and continuities, and your admiration of Bayer—obviously—but also the tendency in your writing towards simple structures and short, direct expressions. (Bayer wrote that ‘text written in logical, short thought groups lends itself best’ to his system.) I find that square span suits your recent writing best. Texts like ‘The five acts of art’, ‘What makes a good home for art?’ and ‘The act of painting’. I suppose you have become more deliberate in your use of these kinds of formulations?

GW I’m using the formulations or structures to instruct me. I often don’t feel in control of my writing. I have accepted that writing is a feral part of me, a response mechanism that I can control to an extent. I sometimes fool myself that I can direct words in a general direction. I hope always that a text is part of learning about myself. Words are a key part of how I relate to what is around me. It is fascinating to me then to see you convert the words and phrasings that I have constructed into something else using Bayer’s square span. They become a new work. I like your use of an existing design system to expand the context and meaning of this book. I think this book might be about using and being used. I want to use what other people have discovered and I want other people to use what I have discovered. I want that process to be art. I consider many of these texts to have the potential to be art. They can exhibit in many ways and this book then is one of the exhibitions of these works. Your use of square span saves the book from being boring in that sense of nothing happening apart from text. Perhaps Bayer had a sense of that even before Ulises Carrión came up with his statement:

‘A book is a sequence of spaces.  
Each of these spaces is perceived  
at a different moment—a book

is also a sequence of moments.  
A book is not a case of words,  
nor a bag of words, nor a bearer  
of words. A writer, contrary to the  
popular opinion, does not write  
books. A writer writes texts.'

I want to write a book. I want to learn from Carrión and Bayer. I have never thought of myself as a writer. I always consider myself to be an artist-curator—a self taught profession. So I am not a writer writing texts I am an artistcurator making art.

To learn how to be an artist-curator you need to work with others and learn from others as much as possible. My method might be to collaborate with another artist or a writer or whatever. Or I may need to interview a dead artist as I need more from him or her in order to better use their discoveries.

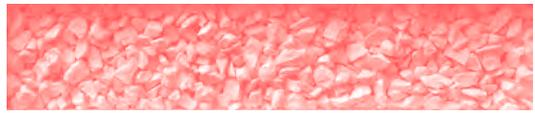
I think I've become more deliberate with short thought groups over time as I've borrowed and employed tempo and brevity from James Ellroy, Kurt Vonnegut and Buckminster Fuller. I'm not sure I'm really to the point or precise with words. I think I might be reckless. I learned some discipline from writing my novel *The Interruptors* (2003–2005) and from writing renga for my 100 Verses for *Three Estates project* in 2006 with Alec Finlay and Paul Conneally. I'm often struck by the form of words and phrases acting as sculpture or a set of relationships, a reciprocal gravitation of atoms, ideas and symbols. Writing on Twitter over the past five years has also been an useful and enjoyable space to test out words and hone phrasing and artworks using words. Many of the more recent works in this book were rehearsed and prompted by writing as *@eprjcts*.

The five act structure was developed during 'Narrative Show' at *Eastside Projects* in 2011. The structure emerged during the evolving exhibition process and became a way to perform the development of narratives by using an old system again. I find real meaning in the structure of the five act form. What at first appears to be a set of limitations becomes an open set of generative supports.

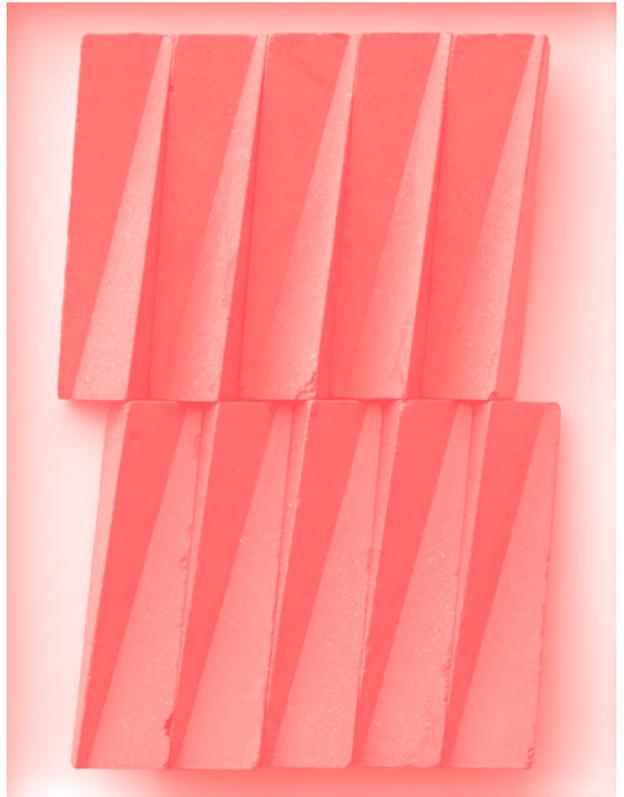
∞ This list of voices and approaches represents another important contention in your writing, clearly stated in the title of this book. You have a very confident sense of freedom, liberty—taking liberties with authorship. Your writing is certainly more irreverent than academic. At one point we talked about a possible introduction to the book being a fictional letter from the lawyers of El Lissitzky's estate! Which I know wouldn't be the first such letter you'd have received! I understand this aspect of what you do to be about the useful. You seem to be proposing that artistic and literary canons should function not as territorial markers but as inventories of usable materials.

∞ They are usable experiences. Artworks and experiences are experiments for us to learn from and to apply. I really like that phrase—taking liberties—it is full of misinterpretation! Sounds both positive and negative at the same time. I think most forms of legal letters and intellectual property thinking are not about freedom but the opposite. For every freedom there is an equal and opposite force. We have to find common decency between people or just live with disagreements. Outright exploitation is where it goes wrong, and then laws and rules and weapons come into play to force people to act in a more decent way. But I think you can act in a decent way as you upcycle someone else's findings. We have to project the idea that it is an honour to have your work upcycled by somebody else.





Upcycle this text.  
Rewrite it as a manifesto.  
Pay what you wish.  
Lend. Borrow. Give.  
Take. Waste your time.  
Be generous with no conditions.  
Upcycle this text.



1 Shepherd, H. E. (1880) 'The History of Coincide and Coincidence', *The American Journal of Philology*. Vol. 1, No. 3, pp. 271–280. US: The Johns Hopkins University Press. Available at [www.jstor.org/stable/287556](http://www.jstor.org/stable/287556)

## IS IT A COINCIDENCE THAT...?

Katie Evans

Subject: Is it a coincidence that...?  
To: D.Spiegelhalter@statslab.cam.ac.uk  
From: k.evans0620161@arts.ac.uk

Dear David,

I hope this email reaches you through the noise. Normal protocol would be to say something here like "I hope you don't mind me contacting you out of the blue", but maybe that is what makes this potential conversation interesting—that it is out of the blue.

For the past year or so Professor, I've been attempting to study coincidence, through practice-led graphic design based research, at the London College of Communication. Now, this is notably odd for a number of reasons, but perhaps the most pertinent being that—similar to mathematics—graphic design is seen, by many, as a problem solving profession.

I think it was due to the above that I fell into the trap of trying to "solve" or, at the very least, understand coincidence as a phenomenon more clearly. For the first month or so, I stumbled around, trying to trace the roots of coincidences,

If you were the guest, what  
would the object be?  
... a chair, so we can play  
the Great Game of Power



through observing, mapping, logging, collecting, defining... I used coincidence as a methodology, by setting up scenarios open to chance and random algorithms. I must state, throughout I steered clear of statistics and probability which—as your ongoing research proves—would have been a much more conclusive route.

Through the trials and errors of the above I began to realise how slippery coincidence is as a subject matter. The etymology of the word alone is a nonlinear one—I am the daughter of an English Language teacher, so I do have a tendency to look at things linguistically.

In the first volume of *The American Journal of Philology*, [H. E. Shepherd](#) states that the words coincide and coincidence are worthy of investigation due to their altering historical development. Published in 1880, the article chronologically tracks these transitions, starting with Roger Bacon's philosophical writings in the 13th century. Shepherd pinpoints the deaths of Thomas Jefferson and John Adams as the key shift which moved coincidence—from the fields of philosophy, mathematical science and scholarly prose—into its American English usage today. Both former Presidents reportedly died on the same day, 4th July 1826, on the 50th anniversary of the signing of the *Declaration of Independence*.

<sup>2</sup> Spiegelhalter, D. (2010) ‘The myth of meaningful coincidence’, *The Guardian*, 6 December.

<sup>3</sup> University of Cambridge (2018) *Understanding Uncertainty*. Available at: [www.understandinguncertainty.org](http://www.understandinguncertainty.org)

Whether or not these were genuine coincidences—I know you questioned this, in the online Guardian article *The myth of meaningful coincidence*—is another question. What is certain is that the deaths were some of the first examples of media reporting rare phenomena as coincidence. Through public speeches and the reporting of the President’s deaths in newspapers, coincidence gained a wider adoption, and hand in hand with this came many new contexts, and therefore more meanings and interpretations evolved. As seen by your *Cambridge Coincidence Collection* on [understandinguncertainty.org](http://understandinguncertainty.org), coincidence is used to define or mark such a wide range of events or things. <sup>3</sup>

Coincidentally, or not, while I was delving into definitions and contexts, Gerhard Richter’s *4900 Colours* was showing at my local gallery; The John Hansard. I only later saw you’d written about this Artwork in your blog post *Pure randomness in art*. Sorry Professor, I digress. I will, from now on try to keep this, appropriately unpredictable and twisted route, as short as possible.

All of this time I was ignoring a key way in which the word coincidence is being used today.

I am drawn to a recent video of Congressman Adam Schiff—I suspect you may have seen this clip, but just in case, it is linked [here](#). <sup>4</sup>

<sup>4</sup> Rhodan, M. (2017) ‘Read Rep. Adam Schiff’s Opening Statement on Russian Meddling in the Election’, *Time*, 20 March. Available at: [www.time.com/4706721/comey-hearing-adam-schiff-transcript](http://www.time.com/4706721/comey-hearing-adam-schiff-transcript)



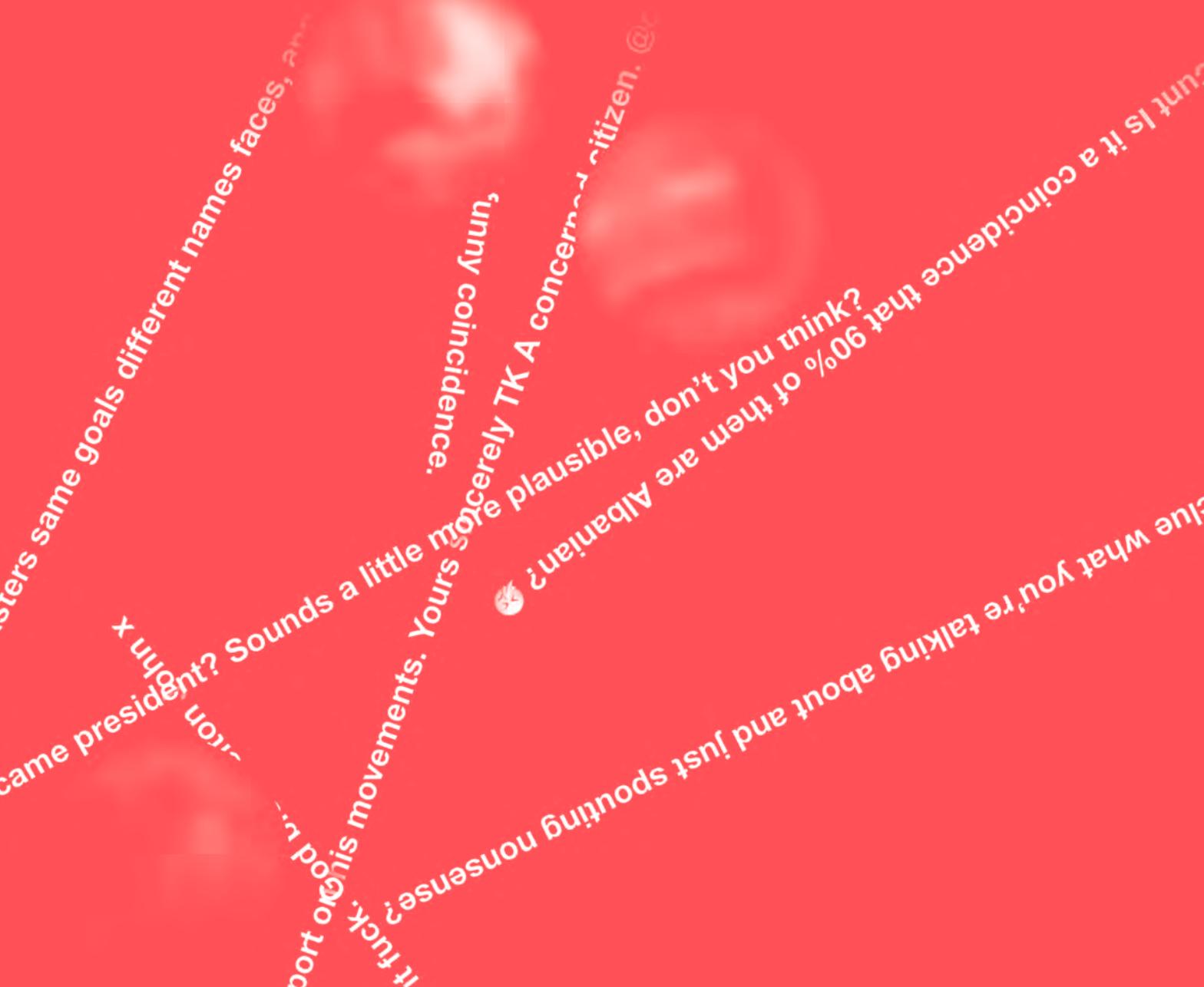
Without going into too much detail, the video captures how Adam Schiff, a Democrat sat on the House Intelligence Committee for the Comey hearing, persuasively framed his argument through coincidence.

‘Is it a coincidence that...?  
Is it a coincidence that...?’

Of course, the answers to these rhetorical questions or false dilemmas are no—these are not coincidences at all.

After watching this video, I started to log all occurrences of this phrase, ‘Is it a coincidence that...?’ from the President of the United States of America’s favourite communication medium, Twitter. I employed the help of a developer, who, using the Twitter REST API, set up a database to automatically save these tweets. As seen by the two examples here...

# Is it a coincidence that ...



*@ZacheryMantis*—Is it a coincidence that the One Leader, to bring us out of Hell? Happens to have a last name "Trump"? No! Because he Trumps everything, Anything, and Anyone that stands in his way of (Bringing America) back to good.. Period! Nuff said. ID1088

*@shackmom*—Is it just a coincidence, that Trump plans to meet with Rod Rosenstein, on Thursday? The same day that, Christine Blasey Ford, is scheduled to testify in front of the Judiciary Committee. #stayfocused #Trumpdistracts ID 1449

...the log captures a wide variety of opinions, theories, thoughts, reactions and responses, on such a range of things, from the socio-political to weird and wonderful personal ponderings—all stemming from this phrase alone.

For now, the log is public through the online space, [Is-it.co.in](http://Is-it.co.in), which operates as a live and searchable digital archive. It is continuously being updated and added to by the Twitter community.

The other part of this project are printed logbooks, which through indexing the tweets, invite the reader to investigate this mass of digital communication and argumentation, emerging from coincidence. These are also printed as back-up, as storing these collections online has become increasingly risky—API policies, which allow access to this information, are constantly shifting or being monetised. Another challenge, which you may have encountered from your website, is making sure the page isn't hacked, this has already happened once.

If we could travel anywhere, where would we have gone?  
... if time travel was an option, I would stay in London but visit a post-war junk playground



I would like to ask whether your department would archive or hold the first issue of the logbook, being published in November 2018? The logbook itself is 288 printed pages, holding approximately 2,000 tweets and is 280 × 418 mm in size. It would be a pleasure to deliver it personally to you and the department, and I wanted to check your availability on Wednesday 28 November?

I may be falsely predicting that you, more than anyone, may understand this all.

With my very best and thanks,

Katie Evans

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Graphic designer, turned  
Coincidence Questioner  
[Is-it.co.in](http://Is-it.co.in)

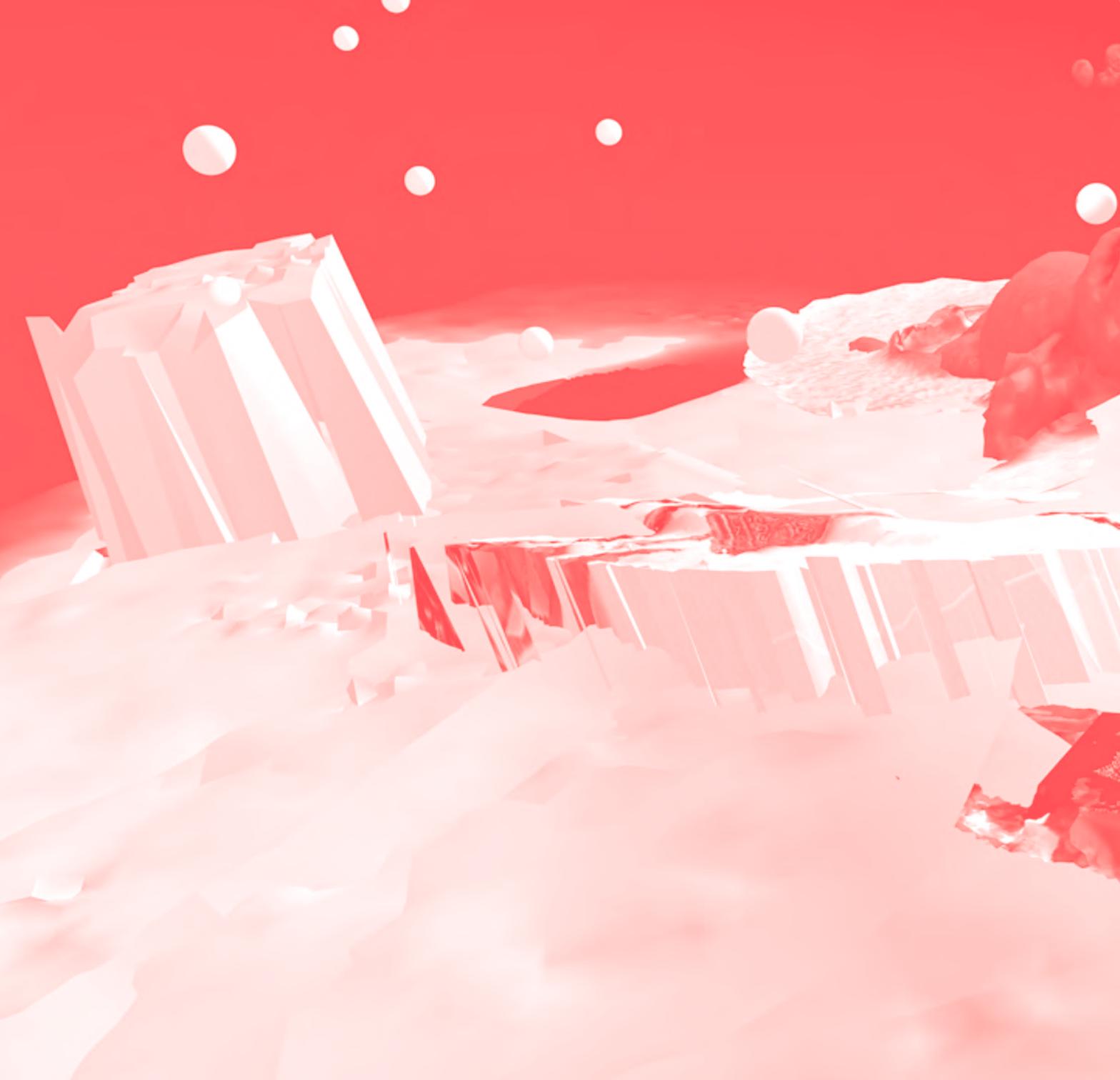
## I CAN'T SPEAK WITH A WEAPON

Sui-Ki Law

*From the historical invention of newsprint to the emergence of virtual reality today, journalists have been adopting different ways to engage audience. I CAN'T SPEAK WITH A WEAPON explores how the Syrian refugee crisis could be broadcasted through virtual reality.*

*Critical design methodologies of appropriation, juxtaposition, repetition, overlap and the visual association of textures and objects have been used throughout this project. By challenging the predictable stylish approaches through the development of a radical visual language, the audience is invited to examine the relationship between graphics and political issues. In opposition to the fact reporting methods currently in use by major news media companies, a critical, poetic, audio-visual narrative is generated in virtual reality.*









- 1 Leeb, S. (2017) ‘A Line with Variable Direction, which Traces No Contour and Delimits No Form’, in Gansterer, N. (ed), *Drawing a Hypothesis*, de Gruyter
- 2 Benque, D. (2018) ‘SEEING-[:like]->a DIAGRAM’, *The Air Pump*. Available at: [www.theairpump.davidbenque.com/seeing-like-a-diagram](http://www.theairpump.davidbenque.com/seeing-like-a-diagram)
- 3 The International Consortium of Investigative Journalists (n.d.) *ICIJ Offshore Leaks Database*. Available at: [www.offshoreleaks.icij.org](http://www.offshoreleaks.icij.org)

ENTITIES OF INTEREST; DIAGRAMS AND OSCILLATIONS

David Benqué

The double nature of the diagram can be described as a constant ‘oscillation between systema-

tising and openness’ or, in other words, between control and creativity. This was the starting point for a workshop I gave at MA GMD in January 2018, titled *Seeing-[:like]->a Diagram*. We looked at graph databases both as systems to organise knowledge and as sites for creative speculations. This work continued later in the year, as part of *(Re)distributed Media: Leakage* event held at the Design Museum; this time titled *Entities of Interest*. The workshop continued to focus on graphs, but more specifically about their use in the Panama Papers investigation.

The Panama Papers graph database, as released by the International Consortium of Investigative Journalists (ICIJ), was a crucial tool in the 2016 collaborative investigation that led to numerous high profile news stories. It was instrumental in enabling

- 4 Neo4j (2016) ‘How the ICIJ Used Neo4j to Unravel the Panama Papers’ Available at: [www.youtube.com/watch?v=S20XMQyvANY](http://www.youtube.com/watch?v=S20XMQyvANY)
- 5 Cabra, M. and Klissane, E. (2016) ‘Wrangling 2.6TB of data: The people and the technology behind the Panama Papers’, *ICIJ*. Available at: [www.icij.org/blog/2016/04/data-tech-team-icij](http://www.icij.org/blog/2016/04/data-tech-team-icij)
- 6 Leeb, S. (2017) ‘A Line with Variable Direction, which Traces No Contour and Delimits No Form’, in Gansterer, N. (ed), *Drawing a Hypothesis*, de Gruyter

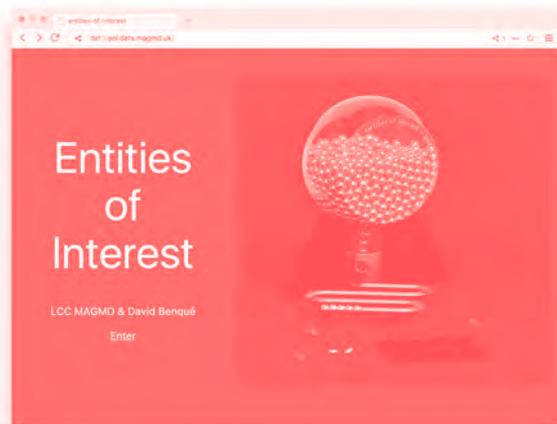
hundreds of journalists worldwide to make sense of over two terabytes of leaked data—emails, documents, passport scans—revealing parts of the dense diagram woven by Panamanian law firm Mossack Fonseca. This system relied on intricate connections between companies, beneficiaries, intermediaries, and shareholders to help wealthy clients in tax evasion. The resulting web was so opaque, that it took a data leak, substantial computational infrastructure, and hundreds of trained journalists to begin to grasp and unravel a small fraction of it.

Understanding offshore finance as a diagram, where ‘power relations are produced through relationships of strength’. Strength, in this case, is opacity—the luxury of not having your name associated with a bank account in a tax haven. The ICIJ’s investigation begins to reveal these relations as a

7 Srnicek, N. (2012) 'Navigating Neoliberalism: Political Aesthetics in an Age of Crisis', *The Matter of Contradiction: Ungrounding the Object*. Available at [www.academia.edu/1925994/Navigating\\_Neoliberalism\\_Political\\_Aesthetics\\_in\\_an\\_Age\\_of\\_Crisis](http://www.academia.edu/1925994/Navigating_Neoliberalism_Political_Aesthetics_in_an_Age_of_Crisis)

vast diagram. The use of a graph-database for this mapping echoes Nick Srnicek's call to put technological tools to work as "cognitive prostheses" to grasp highly complex and abstract capitalist systems. 7

Against this background, *Entities of Interest* was about revisiting the diagram of offshore finance as a site of creative speculation. The basic premise was to use the names of shell companies as design briefs inviting quick creative responses. The project was about regaining some kind of agency, however temporary and futile, over the intractable world of offshore finance. This unfolded in three stages: preparing the briefs and website in the run-up to the event, producing the publication during the workshop itself, and disseminating the results.



8 Drucker, J. (2011) 'Humanities Approaches to Graphical Display', *DHQ Digital Humanities Quarterly*, vol. 5, no. 1. Available at [www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html](http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html)



The names of the companies were chosen by MA GMD participants and myself in the weeks leading up to the workshop, as we combed through the first 12,000 nodes in the database. This was a subjective process: we selected names (214 in total) that were evocative, poetic, or humorous; examples include 'DOLPHIN INDUSTRY CO., LTD.', 'EXCELLENT SKILL TECHNOLOGIES LTD.', 'GOLDEN OCEAN LIMITED', and 'PROPHET INVESTMENTS INC.' Foregrounding these names, when their very purpose is to go unnoticed, was a deliberate gesture. We embraced the subjectivity and interpretation in this selection process. The resulting list is therefore akin to what Johanna Drucker calls *capta* which are "actively taken" as opposed to data which are "assumed to be given". This serves as a reminder that, like all data, the Panama Papers

8

*It is the task of the translator to release in his own language that pure language that is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work.*

*Translation demands a certain, un-condensable, time with a work and therefore, also, with the questions animating that work, the questions the translator brings to it and the further questions that will inevitably arise from the gestures of translating it.*

*It took me a long time to see what I was looking at. Now I know that the opening in the text—the negative holes in the positive text—serves a purpose.*

9 [www.beakerbrowser.com](http://www.beakerbrowser.com) (n.d.)  
*Beaker* | Peer-to-peer Web browser.  
No blockchain required



graph is constructed and interpreted rather than an objective, unmediated reflection of reality.

The workshop participants used each company and the available information about it—the diagram of its surroundings in the graph—as a prompt for response. This was an attempt to generate ideas and visuals using diagrams as a starting point. We programmed a brief generator to systematically follow, and visualise, connections to and from each company on our list. Setting the depth to two levels revealed, for example, when the company was one amongst hundreds set up by the same intermediary. We produced and distributed a publication through a peer-to-peer website, using the Dat protocol and the [Beaker Browser](#). The site of the workshop became a local and temporary network—a diagram of sorts—as facilitators and participants hosted and relayed the files to each other, and

fed their contributions back into the archive. As a counterpoint to the opaque web of the Panama Papers, our publication is available for anyone to explore, download, and modify.

The diagram and its ‘oscillations between systematising and openness’ appear in various guises throughout this project, from the database itself to our responses and mode of publication. Programming the *Entities of Interest* website and the brief generator took a substantial amount of systematic diagramming work to set up the conditions for one afternoon of creativity and speculation. It might be tempting, especially for designers, to reject the diagram as a tool for ordering and control in favour of their open and creative side. However, if we accept that the two are inseparable, a more valuable focus can be placed instead on their oscillations, and on the agency that designers might find within these tensions.



1 *Physiognomy is a practice of assessing a person's character traits or personality from their outer appearance especially the face*

2 BBC News (2017). *In Your Face: China's all-seeing state*. Available at: [www.bbc.co.uk/news/av/world-asia-china-42248056/in-your-face-china-s-allseeing-state](http://www.bbc.co.uk/news/av/world-asia-china-42248056/in-your-face-china-s-allseeing-state)

ALGORITHMIC PHYSIOGNOMY Chi Kit Chan

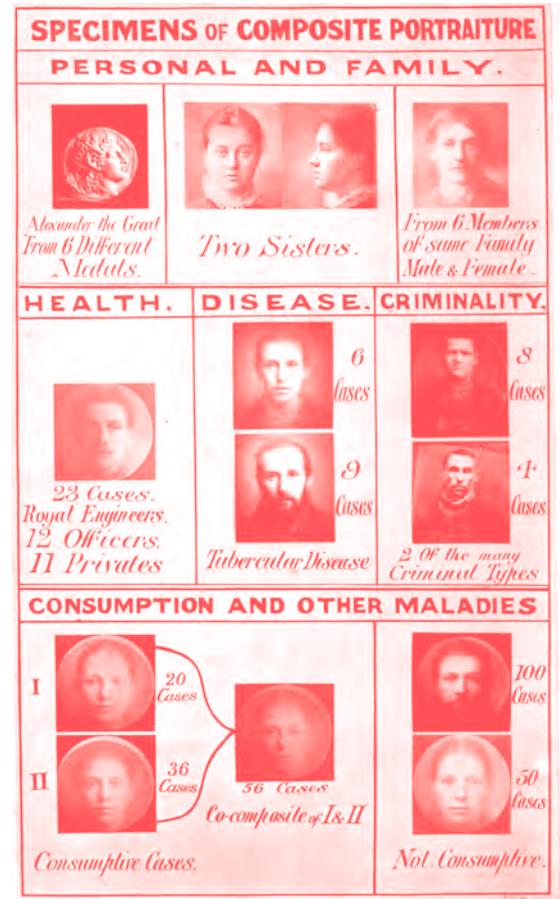
ALGORITHMIC PHYSIOGNOMY is a research project about the subjectivity of facial recognition technology.

It examines how this technology can propose new insights to people who are concerned with the bias and the top-down control of facial recognition systems. Coming from a visual design perspective, this enquiry investigates and illustrates the problematic nature of this technology and provokes the need to antagonise these systems.

China has 170 million security cameras now in use for its Skynet surveillance system, with 400 million more on the way by 2020. A giant screen was set up over a crosswalk in Xiangyang, displaying names and faces of jaywalkers or people who had not paid their debts. Banks, airports, hotels and even public toilets are equipped with facial recognition systems in order to verify people's identities. This system can also determine age, gender, race and emotions based on the algorithmic perceptions of human facial features.

In 1985 Donna Haraway stated, 'we are living through a movement from an organic, industrial society to a polymorphous, information

3 Haraway, D. (1991). 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in *Simians, Cyborgs and Women: The Reinvention of Nature*, London: Routledge



Composite portraiture, Francis Galton, 1883



Mask created from composite images are used to fool facial recognition system and protest for the violence of algorithmic classification

4 Sekula, A. (1992) 'The body and the archive', in Bolton, R. (ed.) *The contest of meaning: critical histories of photography*. Cambridge: MIT Press

system—from all work to all play, a deadly game'. In her diagram, *The Informatics of Domination*, Haraway prognosticates a transformation of power from the "old hierarchical dominations" to the "new networks of informatics of domination". The organics domination of "sex", "labor", "mind", and "white capitalist patriarchy" will be replaced with "genetic engineering", "robotics", "artificial intelligence", and "informatics of domination".

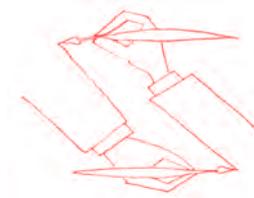
This design-led project adopts Haraway's theoretical framework to contextualise facial recognition technology in relation to physiognomy. Rooted in the proposition that governing with informatics is the new governmental hegemony, the investigations focus on the control and power that comes with facial recognition technology.

In his 1986 essay, *Body and the Archive*, Allan Sekula cited Alphonse Bertillon's criminal photography archive and Francis Galton's composite portraiture as statistical studies and typology of criminal, under the ideology of physiognomy. Bertillon's measurement system is comparable to facial landmark measurement, therefore this methodology was employed through photography of people's faces. After this initial capture, the portraits were collected and inputted as data for analysis and measurement using *Face++*—one of the facial recognition systems, which is currently used for China's surveillance system—as the tool to test.

Adopting Galton's composite image style, superimposition was then used to compare the results with the intention to visualise the current

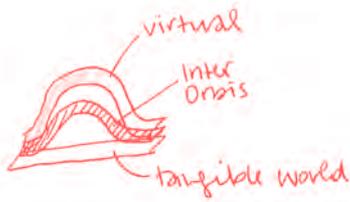
How did the collaboration inform our practices?

... they feed one another



bias—both within this classification system and the algorithm itself. This research found that the way in which *Face++*'s algorithm predicts age, gender, emotions and race is inaccurate and biased. For example—a small change in brow ridge, nose or lips—the algorithm could classify someone as a completely different gender and race. Moreover, the system always classifies children as adults, which proves that the training dataset of the algorithm lacks sufficient amount of data.

These composite images act as a narrative tool for exploring the violence of algorithmic classification of human faces, as well as a strategy to hack the facial recognition systems. In feeding the facial recognition system the wrong data, the inaccuracy of the algorithm prediction is reinforced. Through this activist action, *ALGORITHMIC PHYSIOGNOMY* aims to promote the antagonism of facial recognition in order to challenge people's perception of this emerging technology.



TOPOGRAPHIA INTER ORBIS

Clara Wassak

It is out of question, that through digitalisation, technological progress and the internet our modern society has created a hyperreality. Today, many believe that we are living in a simulation, or at the very least that we have created another layer of reality. Pre-internet, pre-smartphone and pre-social media—Jean Baudrillard predicted this will happen. The exponents of this ideology range from scientists like Sherry Turkle, to design theorists Beatriz Colomina and Mark Wigley, and artists, such as James Bridle. We have created and designed a new layer of reality. This new layer of reality is a whole new world, constructed from 3D renderings and computer simulations. This space is the link in-between the allegedly real and the utterly virtual—namely the Inter Orbis.

The Inter Orbis is very close to our world, yet is entirely digital—imaginative. The topography of the Inter Orbis is characterised by 'hybrid objects', that shift between the virtual and the tangible world—computer renderings that materialise through 3D printing. As these objects float in-between two worlds they act as a connection between layers of reality. These layers are connected with each other through a feedback loop that keeps on informing each reality mutually,

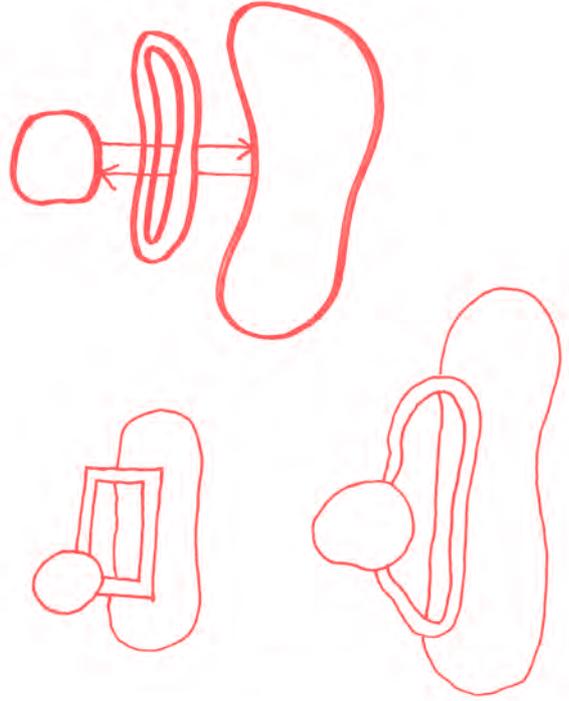
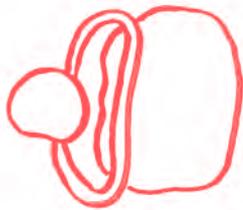
- 1 Baudrillard, J. (1988) 'Simulacra and Simulation' in Poster, M. (ed.) *Selected Writings*. Stanford: Stanford University Press
- 2 Turkle, S. (2009) *Simulation and its Discontent*. Massachusetts: MIT Press
- 3 Colomina, B. and Wigley, M. (2016) *are we human?* Zurich: Lars Muller Publishers

allowing certain objects to shift between those layers—with the Inter Orbis acting as a portal or influx. It is a whole new world that we have yet to explore, drawn by its in-betweenness and icons of the digital era.

- 1 In his opus *Simulacra and Simulation*, Baudrillard argues that the real and the fictional have collapsed into each other—we can no longer differentiate between a simulation and the real anymore. Through digitalisation, computer renderings became daily routine. In her book
- 2 *Simulations and its Discontent*, Sherry Turkle says that these simulations even became 'a new way of living'. Computer Generated Imagery (CGI) sometimes is so advanced, it becomes hard to question. Nowadays, simulation wants to propose itself as proxy for the real and eventually, it will become a reality itself.

Another kind of hyperreality is indicated by Colomina and Wigley, who suggest that design used to be just a part of the world. However, due to the human urge to create, design became bigger than the world. We are now living completely within this new, designed reality. In their book *are we human?* they describe a 'hybrid space between the virtual and the real' as where this designed reality exists.

*The "as found", where the art is in the picking up, turning over and putting with... and the "found" where the art is in the process and the watchful eye...*



Sketches of The Inter Orbis models.

- 4 Shawn, J. K. (2017) in Shawn, J. K. and Reeves-Evison, T. (ed.) *Fiction As Method*. Berlin: Sternberg Press
- 5 Bridle, J. (2013) *Electronic Voice Phenomena—The Render Ghosts*. Available at [www.electronicvoicephenomena.net/index.php/the-render-ghosts-james-bridle](http://www.electronicvoicephenomena.net/index.php/the-render-ghosts-james-bridle)

Besides design and technology, another relevant part of the Inter Orbis is fiction. In the book *Fiction As Method* Jon K. Shaw and Theo Reeves-Evison show how fictions have become an operative part of our everyday life. Fictions are actual things that do exist in our world and are a possibility to create alternatives to what “i”... One example is the fictional land Null Island—the point where the equator meets the prime meridian—which shows us how something fictional can become part of our reality. Zero degrees latitude and longitude confuses computers, they need a piece of land to ground their calculations, so computer scientists fed them with a fiction. The location is in the Gulf of Guinea off the west African coast, where, in reality, just a lonely weather buoy is floating in the sea. Whenever your smartphone cannot locate you, it will automatically redirect you to this exact spot. This is how *Null Island* became one of the most visited places on earth—theoretically.

When looking at the Inter Orbis it is also important to think about its citizens. Within the essay *The Render Ghosts*, Bridle discusses how architectural renderings and their so called “inhabitants”, are in fact ‘render ghosts’. It explores how photographs of people are used in computer rendered environments to make designs more lively and appealing. The artist



describes them as ‘people who live inside our imaginations, in the liminal space between the present and the future, the real and the virtual, the physical and the digital’.

Similarly, iconified personas like that of Jennifer, as in the image *Jennifer in Paradise* have also become a part of this realm. The image received a lot of attention over the decades.

Here, Jennifer, a beautiful woman can be seen sitting on a tropical beach. This woman is the wife of John Knoll—inventor of Adobe Photoshop—and just happened to be the subject of the first photoshopped image ever. For this reason *Jennifer in Paradise* became one of the most reproduced and altered images in history. Through this process, she lost a part of her human countenance.

Technology and the internet have turned not just Jennifer, but the entire Inter Orbis and its inhabitants into both the icons and the objects of the digital era. They are simultaneously mental and physical. Intangible, yet, undeniable; existing in-between the tangible world and the virtual cyberspace.

# 1 Pronunciation of “listening” in Mandarin

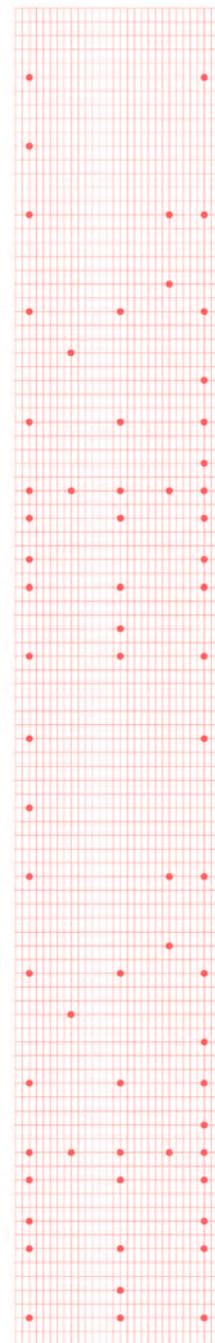
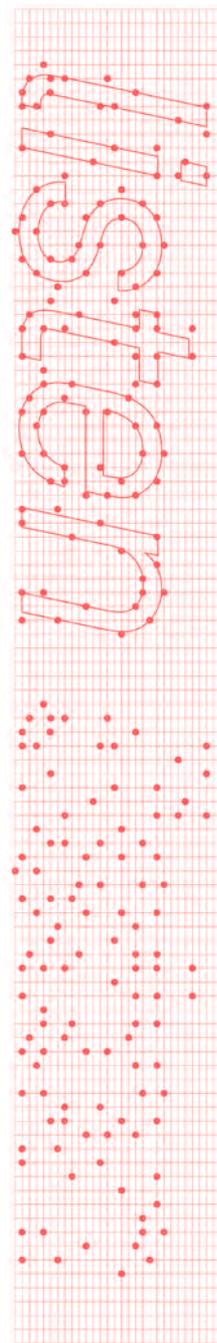
**TING: TO USE YOUR EARS WITH YOUR EYES, AND PAY ATTENTION TO THE SOUND WITH YOUR HEART**

Shengtao Zhuang

*Sitting in the library, an environment supposedly silent, I work on my laptop. There are sounds all around, they go unnoticed at first. A pen writing on paper, scratching and strok-*

*ing. Clicks from fingers tapping a keyboard while typing on a laptop. Printers squeaking, whirring, chugging in the print area, signalling they are working. Have you ever noticed the sound from the printer or any machine nowadays?*

*Examining the technological shift from analogue to digital, TING uses the laser jet printer, a mechanical device, both as an instrument and a process. By observing and listening to the various print rooms at LCC, it was ascertained that the complexity and density of printed information alters the assorted noises produced by the machine. In response, a purpose made graphic based score was devised, through its reproduction the printer is played like an organ.*



1 Title borrowed from ‘We still don’t know what we are eating’—a report published by *The Guardian*, following the 2013 horse meat scandal in Europe. It revealed a worry on how food industry is dominated by the modern food processing. Available at: [www.theguardian.com/commentisfree/2014/sep/07/eating-food-fraud-review-horsemeat-scandal](http://www.theguardian.com/commentisfree/2014/sep/07/eating-food-fraud-review-horsemeat-scandal)

WE STILL DON’T  
KNOW WHAT  
WE ARE EATING:  
FOOD IN THE  
AGE OF MECHANICAL  
REPRODUCTION

Xi Ning

The modern food processing industry significantly impacts food and food culture globally. Especially in the highly developed urbanised

and industrialised regions of the world, food is sold in supermarkets in an unnatural way.

SPAM, as an artificial food, has a long history, that demonstrates the essence of modern food processing industry. It shows the shift into perceiving food as a “commodity” rather than utility or nourishment. SPAM was firstly introduced during World War II as an effort in tackling food rationing. Today, in South Korea, SPAM has become a “luxury”, and is often used as a gift.

The core factor leading to these situations is that the modern food processing industry is a business practice based on pursuit of profit maximization. It does not attach importance to the food itself, therefore food safety and nutrition are not a priority worth considering. Instead, the industry attaches importance to the added value of food under the transformation of food processing technology. This in turn changes the traditional food

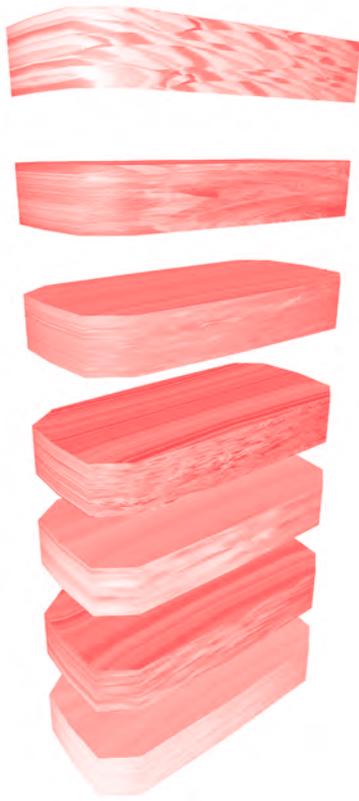
2 Benjamin, J. (1935) ‘The Work of Art in the Age of Mechanical Reproduction’. London: Penguin



culture, as under the leadership of the modern food processing industry, the quickest supplemental energy of food has replaced the importance of food culture.

Driven by the modern food processing industry and processing technology, our food has entered the age of mechanical reproduction.

2 Philosopher Walter Benjamin stated that the premise of reproducibility is artificial, what can be reflected in modern food processing technology: it’s both a process of transforming food and a process of mass reproduction. Therefore, the food, originally created by nature, has been transformed into a “semi-artificial” or even “completely artificial” product through technology. It progressively detached itself from its origin and is refamiliarised as a finished food product.

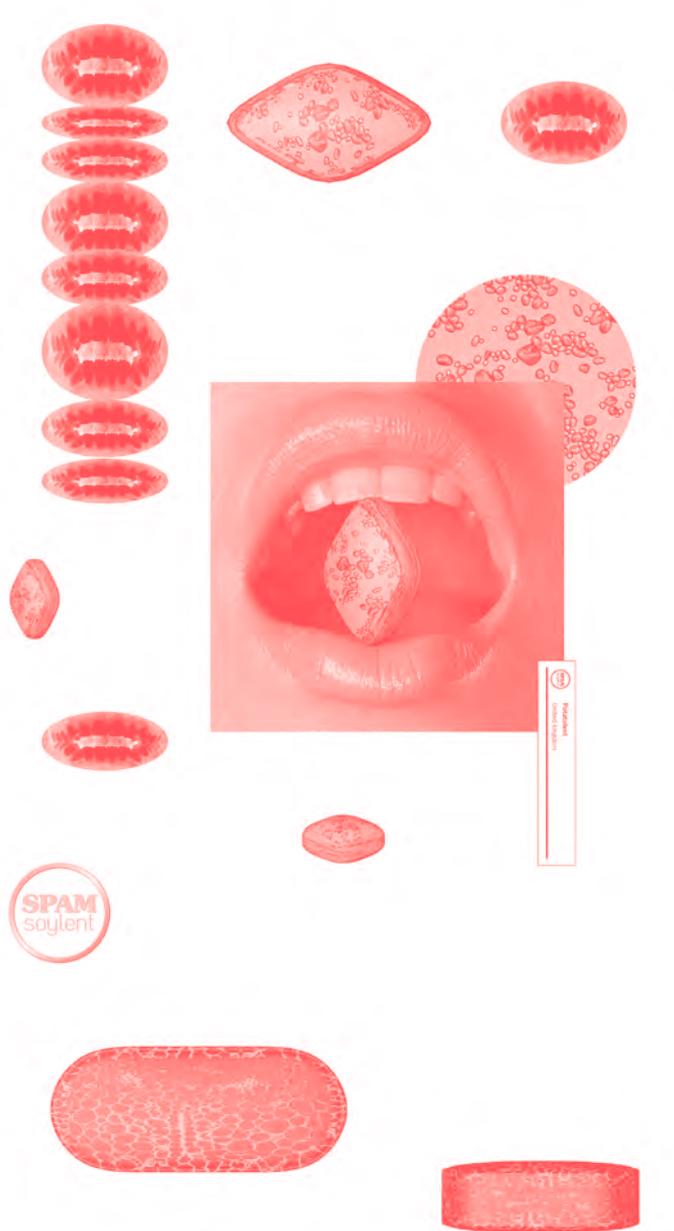


Through the exploration of design fiction and speculative design methodologies, *SPAM SOYLENT* aims to provoke audiences' critical reflection on the future of food if food processing technology will be continually abused by the food monopolies. By combining the latest genetic techniques CRISPR/Cas9 and meal replacement tactics the project depicts a prediction of our extreme future foods:

'We live, we breathe, we eat  
without knowing what we eat'.

Under the leadership of the modern food processing industry, the "aura" of food which is "unique", "natural", "cultural", "limited", "knowable" and "social", has disappeared.





<sup>1</sup> Lévi-Strauss, C. (1986) *The Raw and the Cooked*. Translated by Weightman, J. and Weightman, D. London: Penguin

<sup>1</sup> Claude Lévi-Strauss theorised in his 1968 text, *The Raw and the Cooked* that our progression from gathering rotten foods found on the ground, to picking fresh raw produce, and eventually consuming cooked and prepared food, is a clear indicator of advancing civility amongst humans.

E.A.T:  
EVOLUTION,  
AESTHETICS,  
TECHNOLOGY  
Jaya Modi

Expatiating this, *E.A.T* is an anthropocentric project that studies the act of eating as varying permutations of our progressing evolution, aesthetics and technology. Tracing the provenance and evolution of eating tools, *E.A.T* comprehends the ubiquity of cutlery around us to accept the finding that eating is, and will always be, inherently ritualised. By reflecting on the conviviality of our eating implements, it begets a contemporary conversation about their future interpretation and influence.

The relationships between humans and objects are fundamentally dictated by efficacy. An object's design is carefully considered to enable the fulfilment of its purposed capacities. As regular patterns of interactions with such objects become habitual, these interrelations further feed into behaviours and experiences. This is how our recurring routines can unconsciously perpetuate specific conditioning. While



eating, we purposely set our surroundings to stimulate appetite and enjoyment—which strongly determine our response to food and also premeditate our conduct.

Food increases our reciprocity with one another, intermediating valuable real time interactions that help us harmonise and bond as social units. Our coalescent operation of eating has imminent socio-cultural, eco-political and eventual environmental impacts. Within this ceremony, the tools used for eating, become part of a system in place that arbitrates more than just the food to mouth delivery system. Conventions and norms specify the procedure of consumption, and we adhere to these unwritten



rules very strictly—whether out of habit or conformity. The communal act of eating has thereby distinguished itself from other generic activities; underscoring an additional value to the settings and tools used in its process.

The spoon is an archetypal tool that has very well integrated into our living—its unique universal affordance is natural and instinctive to us today, thereby making it a mandatory convivial tool.

The spoon is central to this study also because of its ability to hold liquid—this crucial attribute makes it indispensable to our culinary habits and to the understanding of the future of eating implements.

*E.A.T* tries to unravel ideas of its preconditioning by engaging in a speculative study of its future form and functionality through the aesthetic capacities of design. By experimenting with the presumed shapes and functions of the spoon through clay modelling, *E.A.T* uses the notion of discomfort to repurpose the utilitarian governance of the tool with regard to

MS

*Manifestations of support occur and come up, appear in configurations few and far between, where and when necessary, always in relationship to forms of organisations and society. Something or someone is supported, while something or someone is supporting, sometimes reciprocally. The activity, the work we are concerned with here is a ver, and therefore connective, relational; it takes place between entities which are themselves localisable.*

PB

*The field of graphic design seems particularly susceptible to existential crisis. Fields such as architecture, landscape architecture and product design have had a much more stable disciplinary frameworks – particularly in museological or curatorial terms... Graphic design seems almost elsewhere in exhibitions – kind of fugitive, of ephemeral materials, supporting evidence, documentation, archival materials – everything but the main event itself.*

structure, usability and placement. Working with a malleable substance like clay, one that allows for playful, haptic and pleasurable exploration, brought about an ancillary discourse into the duality of the matter versus material value.

Presenting a perspective on possible future foods and eating experiences, *E.A.T* argues for a cultural engineering that is motivated by multiple factors ranging from personal health concerns to global resource depletion. This engineering activates an internal dialogue into our preconditioned ritualistic behaviours, and tacit acceptance of the normative, while preempting certain necessary re-interpretative adaptations to the inheritance of our conditioning. Therefore, holding currency in the field of design anthropology, it opens a discursive conversation with the subliminal elements that operate us.



TRANSFORMING  
CONCRETE:  
THE GRADUAL  
TRANSFORMATION  
OF BRUTALIST  
ARCHITECTURE  
IN LONDON

Ruiqing Cao

*Although architectural traces disappear, space can never be demolished but instead transforms into other forms. This project studies the demolition of brutalist buildings in London to investigate*

*the relationship between architecture, people and object in response to such transformation.*

*The Welbeck Street car park is facing demolition to make way for a luxury hotel in Marylebone. This is a form of architectural transformation.*

*As Neil Cummings says, in his book [Reading Things](#), 'all objects can be brought to the level of speech'. If brutalist architecture is perceived as a speaking object, then what is its message?*

*Now, take a closer look the Welbeck Street car park, the concrete surface is a silent documentary itself. The fabrication process, the marks caused by the weather and the passengers, all remarkable traces that have recorded an entire lifetime only to eventually be erased, replaced by a high-end money-making machine.*

*A series of soaps now embody the transformation of the old brutalist car park into a product for the new hotel. The interaction between the soap and the user in the hotel convey the visual disappearance of the brutalist building; symbolises man's attempt to benefit from demolition. Enabling the users to continue interacting with the old car park; this is a recording on the surface, of the concrete but of its transformation.*

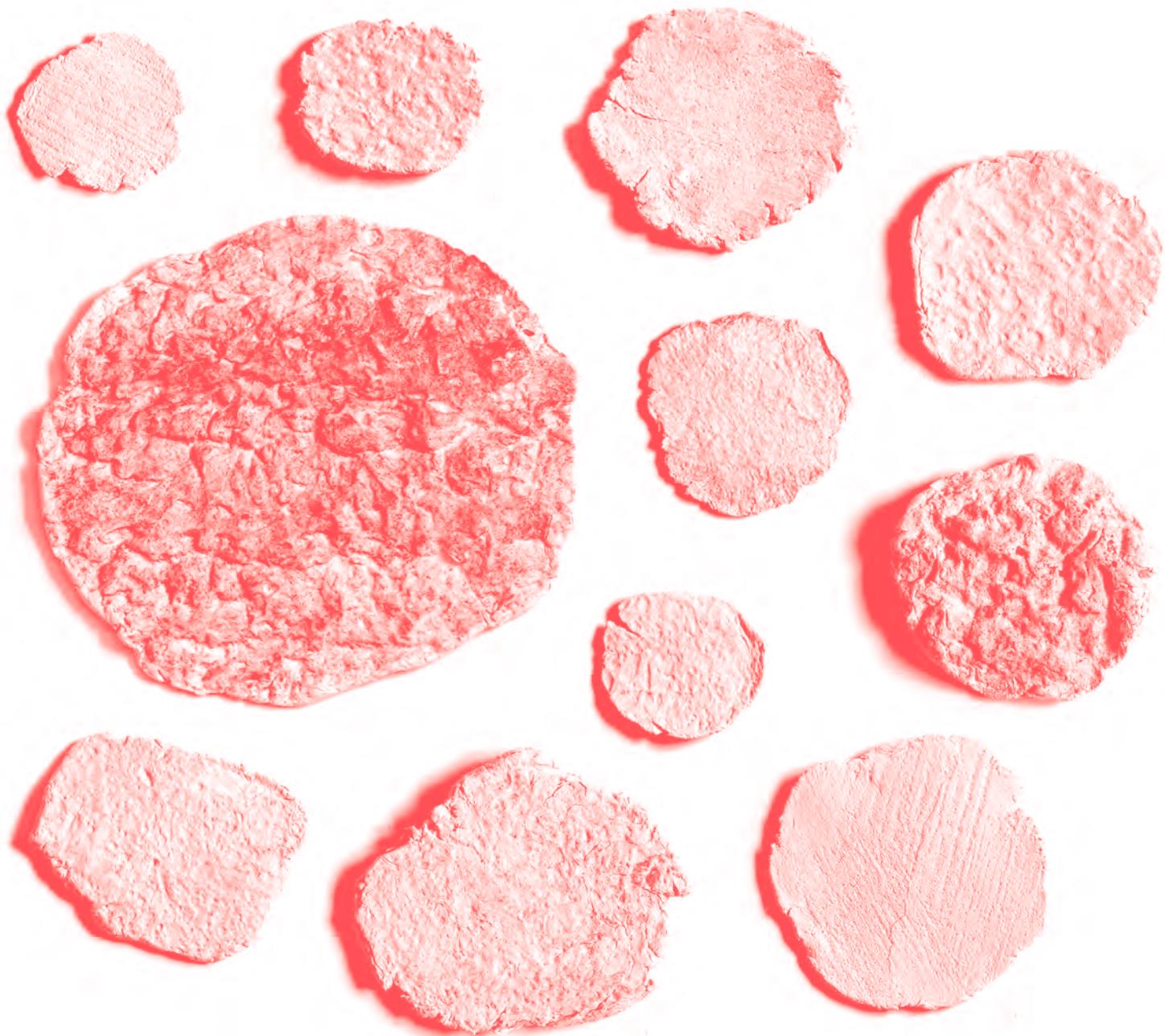
*Here, concrete is the message—the message sent by the people (architects/users), by the environment (furnishings/accessories/weather) and also by itself (material/culture).*

<sup>1</sup> Cummings, N. (1993). *Reading Things*. London: Chance Books











- 1 Crows are actually considered to be one of the most intelligent animals. They have quick learning abilities, play sports and games, communicate verbally and make and use a variety of tools
- 2 The governing principle was that any person regardless of location, language or culture should immediately and completely understand what a sign means

THE DELICATE  
CREATION OF  
MISINFORMATION  
Colm McDermott

Crows can recognise the features of a human face. These devilishly intelligent creatures can distinguish people

apart by sight alone. If a crow had a vendetta against you, for whatever reason, it could follow you from a distance. If a crow wanted it could easily follow you home. Or worse. This slightly sinister piece of information became the impetus for an ongoing, anonymous design project that I have been working on intermittently over the last four years.

As products of an increasingly urban society, warning signs were initially developed with delicately balanced minimalism; positioned to give enough information that is useful, yet not complicated enough to cause visual confusion. They have become—along with wayfinding signage—a required product of the built environment, a type of design that hides in plain sight, accessed only when required.

Consider a daily commute.

- 3 Yes, really. The Vienna Convention on Road Signs and Signals is a fifty year old UN treaty, was created to standardise the signage systems for road traffic at an international level, just one of several similar pieces of legislation
- 4 Where the contents are not generic, are they successful? Take ISO 7010—P043 for example. A sign that seems more humorous than serious

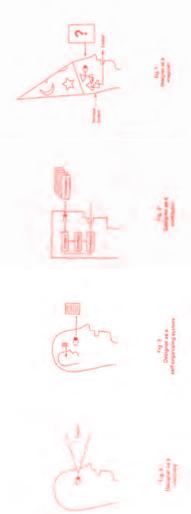
WAY OUT—EMERGENCY CALL BUTTON—  
MIND THE GAP—YIELD—LOOK RIGHT

- Wayfinding and warning signs are components of a larger visual vocabulary. It's a modern optical language governed by legislation at all levels, from local fire-safety codes to United Nations treaties, and approved typefaces. They need to stand out from the background by necessity, and yet do so in a uniform way, leading to the root of an obvious issue; information signage has a ubiquity problem.
- 3
  - 4

When I made my first fake warning sign, I was purposely exploiting this information blindspot. Over time, some signs were removed quickly, but many lasted for several months. Their longevity encouraged me to continue in a wide variety of locations, from supermarket shelves to bus stops.

- Of course, street artists have been exploiting the monotony of the built environment for decades, but while an artist such as Clet Abraham uses the form as a basis for obvious subversion, my approach was to deliberately
- 5

*I guess I'm never sure that print is truly linear... Designers know a lot about how to control perception, how to present information in some way that helps you find what you need, or what it is they think you need. Information is only useful when it can be understood.*



5 And he does so wonderfully. This Italian street artist is widely known for altering street signs, his work is well worth looking into if you don't know it already

introduce more subtle changes in order to create confusion. I do have rules...

- Signs should not damage property or necessitate expense to repair
- Signs should be relatively easy to remove
- Signs should not obscure actual information signs
- Signs should not be placed in locations that might cause undue confusion or danger

It's nice to think that certain signs have stayed in place for long periods because they have been noticed, that they caused momentary scepticism, followed by amusement.

There is also a component of their function informed by the situationist perspective of cities, and how urban spaces influence and control behaviour. These signs aim to act as a counterpoint to that influence; noticing a misinformation sign while waiting for your cash to dispense or your train to arrive provides a momentary antidote to the usual coma of information blindness.



Finally there is the important question of whether current signage formats are actually fit for purpose. No design standard can claim to be eternally relevant—systems to deteriorate regardless of how well formed they may once have been. Messages whose un-coordinated proliferation negates their initial balance are bound to be overlooked as irrelevant. Ultimately, I believe it is the nature of modern life that causes the need for us to consciously question the information presented to us.

(BC) FRANCISCO LARANJO

This short interview with designer Francisco Laranjo ☞ focuses on his design criticism journal *Modes of Criticism*. He speaks about how having a public platform helped him engage with other researchers and how the process of making knowledge and debate public encourages accountability.

KE GM ☞ As part of the ‘Publishing as Critical Design Practice’ panel discussion, you mentioned that your *Modes of Criticism* project was intended as an enabler for people to meet and connect to more ideas, sources and references. Did the act of publishing change your design research practice, and how is the act of publishing a research process for you?

☞ I wouldn’t say that it was just the act of publishing that influenced my practice, but the use of design writing and criticism as a form of expanding and informing my research. It engaged other researchers with shared interests and agendas in a way that could permanently inform, contest and challenge not only my own practice, but also the theorisation I was doing in my thesis—while simultaneously debating other researcher’s work and points of view. I always looked at the intention of publishing and being scrutinisable throughout the research, instead of wanting to publish a finished outcome that I would have been doing for 3 or 4, or even 5 years. The goal was to have a public platform throughout the research—to make my work accountable and to inform what I was researching in real time. A platform that could flag up what I was either unaware of, what I was unsure of, with the intention of being able to let other researchers and other people intervene in what I was questioning and to change or expand my own interpretations or ways of being within that specific subject. My aim is to theorise and contest preconceptions about design discourse with contributors, and not to be perceived as some archaic voice that was defining

the only way of looking and interpreting the subjects under debate.

Publishing is just one manifestation of the self-initiated research and work I do with students, and it is one that materialises into a physical form but it cannot be disassociated from all the others. Of course it had a tremendous impact on my research because it was generating networks of solidarity. It allowed me to meet other designers, researchers and individuals who intersect the graphic design field, from disciplines such as architecture, or sociology, sound and gender studies. It expanded my understandings and collectively shaped a document that could be distributed, and consequently contribute to a greater politicisation of practice and discourse, which was one of the central elements of my research.

KE GM ☞ This echoes Ramia Mazé’s thoughts on socialising research, seeing it as a collaborative effort, pursued in relation to the other, rather than as an individual act. When *Modes of Criticism 3 (MoC3)* was published, we read the introduction collectively with a group of peers. It sparked a lively round-table discussion, as the level of your criticality was perceived by some as “radical” and “pessimistic”. It seemed to echo a talk you gave on happiness in the design industry at the *Uncertainty Playground* symposium held at London in September 2017. What were your intentions behind these provocations?

☞ The intention of the provocative tone is, at a personal level, to create this kind of body of writing that functions as a compass, to use as a point of reference, which reminds us to be accountable for the kind of practice we do (and want to do) and establish with others. It is a powerful element that is always sitting next to us, always making sure that we don’t put one foot wrong, or when we do, it helps us question how we negotiate that action in relation to what we’ve argued and what we’ve claimed to be a preferred future, next to ones that we couldn’t or shouldn’t do.

I've been accused of trying to negate and shut down everything, particularly after the introduction of *MoC3*. But I think I'm not doing that. I'm trying to cancel, trying to suggest design should not just create something new as a way to address problematic issues that are systemic within the industry. Maybe the idea of undoing them might also be a pertinent approach, rather than just building upon the clutter. In that sense, it is as much an alert at a personal practice level, as it is to the manifestations that reverberate across a wider practice. I couldn't separate the introduction from the rest of the publication, and I'm aware that the introduction uses a negative tone, but throughout the publication there are different strategies that counter these initial realities. It is a discourse I'm building as a whole, so I wouldn't treat the introduction completely separate, it could still work as an entertaining, or maybe for the time, a critique reflecting a current state of design.

The *Uncertainty Playground* presentation was more performative, with supporting images, whereas the writing on its own works in a different way. I see it as an effort to try to challenge the hegemonic powers of the design discipline under capitalism, and an attempt to open up different kinds of practices and alternatives. Revealing the tension of what is often offered as the only way of surviving as something that is inevitable, and the others that are at odds with the political system that allows for the hegemonic practice to exist and thrive.

 You talk about survival—what are, in your opinion, the critical practices that are surviving, and thriving today?

 We were discussing yesterday, as a part of our debate on precarity, how critical practice is at odds under capitalism because it will always be extremely marginal. It is not realistic for the amount of students who aspire to continue to do such work after leaving academia. I'm no exception in having that struggle. As we can see from the majority of the practitioners that maintain this

- 1 White, M. C. (2018) Love: A Blues Epistemology from the Undercommons [Keynote], *Beyond Change*. Swiss Design Network Research Summit. 10 March 2018

kind of attitude—regardless of it being either more politicised or being more disciplinary and self-reflexive—the vast majority are sustained by an academic position, either part or full-time. But, of course, there are not enough teaching positions for all the students who want to sustain a critical practice. So there is no ideal example of a studio or a practice that I can remember, who I could say have somehow cracked the code, because we don't know what cracking the code is. How could there be a thriving critical practice in a capitalist system? Only with a very substantial amount of compromise and concessions.

I think that the struggle, the resistance, the thriving for some sort of emancipation, and its difficulty, is an integral part of someone trying to develop a critical practice. This kind of practice is both at odds with the political and financial context, but also with the deeply ingrained positioning of the discipline. It's related to what [Mia Charlene](#) was talking about: politics and institutions prevent such practices from existing.

- 1  Lastly, in order to ensure that these discussions, debates and discourses continue past this event, or beyond the institution, what would you recommend?

 I think it's important to have public accountability—especially when, but not only, there's public funding involved—as a way to expose yourself to a point where you are able to demonstrate design and designers' significant contribution to the wider public discourse. And also to the ways in which design can contribute to betterment of society as a whole.

In that sense, the act of making something public is a pertinent method to make yourself accountable, rather than to continually reproduce the idea of individuality, of individual achievements, and portfolio showcasing—normally exclusively through exhibitions. It's crucial to challenge the validity of what you've done during the 1, 2 or 3 years at university, and examine your contribution towards questioning the discipline, both as an individual and especially as a collective group of student-citizens.

Literature is politics. It is radically egalitarian, even anarchistic. Literature opens up meanings over

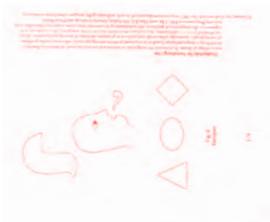
## WHAT IS PUBLICATION STUDIO? (extract)

Matthew Stadler

which no single party—not the author, not the reader, not the critic, the fact-checker or the lawyer—can ever hold full authority. That's what makes it literature. It opens a space of mutually negotiated meanings that never close or conclude.

In this, literature differs from other writing. In non-fiction, there are established legal standards of fact that grant authority over the meanings in a non-fiction work, and these can be argued in court, or informally outside of court, until they conclude with a binding judgement. Literature also differs from private communications that mean only what the writer says they mean. Literature must be given up by the writer. She or he must relinquish it to the public. In the act of relinquishing authority over the text—giving it up to a public—the writer makes literature. This is a political act called publication, which creates a political space called public space.

PB



MS

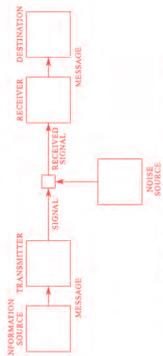


Fig. 1—Schematic diagram of a general communication system.

In the public space of literature, negotiation and dialogue among equals are a permanent condition. We read and reread and never arrive at any single answer. Literature suspends us in a deeply social arrangement that is never closed by answers, authority, or ownership. Which is why the retail life of literature has always been, at best, awkward. Literature—bent on opening up, inviting shared agency—gets packaged as a private possession for sale in markets. It's awkward, but it works, and we have managed to buy and sell the rights to books, and now eBooks, so writers and publishers possess a thing they can withhold, store, or sell to consumers.

Moreover, and more important, the ability to print and circulate a book remains a unique and powerful tool. When a community, however small or intimate, can take that power into their own hands—determining the availability and circulation of ideas and texts without reliance on outside arbiters of taste, marketability or politics—then the local suddenly becomes legible to others, everywhere. It can be books or it can be the Internet. In many ways the book

Why are we searching?  
...to escape this!



and the printed page are the proto-Internet, a network of circulation that has always formed viral, horizontal networks of solidarity by bringing the hyper-local into legibility and welcoming hands everywhere.

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MA Graphic Media Design welcomes curious, thoughtful and critical participants.

Rooted in the logic of “*critical thinking*” through “*critical making*”, MA Graphic Media Design participants deal with timely challenges (course and self-initiated) through a broad range of processes and media. Employing established and emergent methods and technologies, we work towards producing new and unlikely perspectives on and for the world.

Participants on the course are situated within a progressive site of award-winning pedagogic development, critical subject debate and engaged design practices. An integrated approach to theory and practice threads through the course delivered by an accomplished course team of awarded design practitioners, published researchers and experienced educators. Leading critical thinkers, design practitioners, critics and writers are frequent guests and correspondents to the course.

Though challenging, our approach offers a distinct opportunity to develop a cogent body of work that is relative and progressive. Our graduates enter into complex contexts with curiosity and confidence, informed with in-depth subject knowledge, advanced design skills and crucially, a resilient attitude for these unstable times.

*A Line Which Forms a Volume*

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- 153–Schematic diagram of a general communication system, Claude E. Shannon, 'A Mathematical Theory of Communication', reprinted in *Mobile Computing and Communications Review*, Volume 5, Number 1, 2001
- Katja Gretzinger, *In a Manner of Reading Design: The Blind Spot*, Sternberg Press (2012)
- 155–Curnonsky (aka Maurice Edmond Salland)
- 74–image from London Bridge children's game, Lewis W. Hine
- 52–and I found this series of images in the documenta 5 catalogue, 1972
- 56–image found in the image maze/collection of the Aby Warburg Institute
- 64–from Augusto Boal's Games for Actors and Non Actors, 1997
- 90–[www.collectingchildhood.files.wordpress.com/2015/01/buck-photo001.jpg](http://www.collectingchildhood.files.wordpress.com/2015/01/buck-photo001.jpg)
- 96–here is the Notting Hill adventure playground in 1960
- 116–I love this drawing which I found at the Aby Warburg Institute. It illustrates 'The Beholder's share' a phrase popularised by Gombrich to express that part of an artwork's meaning which must be contributed by the viewer
- 156–Animals as Actors: Circus: Dogs, Billy Rose Theatre Collection photograph file

## MANIFESTING PERSPECTIVES, METAPHORS,

### DEFINITIONS AND CONTRADICTIONS

What occurs when we speak of (graphic) design through other voices in word and image, upon and within the page? *A Line Which Forms a Volume* advisor, Matthew Stuart (MS), and MA Graphic Media Design course leader, Paul Bailey (PB) exchange collected observations on the manifold perspectives, metaphors, definitions and contradictions that are prevalent in the drive to advance, mature, or perhaps simply grasp, the requirements and potential of graphic design, and its place as/in/through research.

## IN SEARCH OF... INTERVIEW

Scattered throughout the pages of this issue is an interview with Sophie Demay, the curator of a series of workshops designed for MA GMD participants titled *In Search of...* Running thematically across the year, together they investigated objects, explored space and spoke with established practitioners working in and around graphic design. In this exchange, volume editor Aadhya Baranwal poses questions and Sophie Responds with images.

