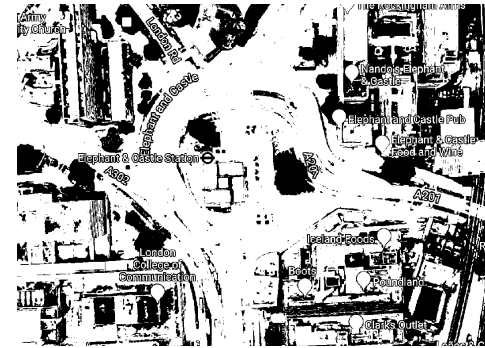


A LINE WHICH FORMS A VOLUME 3

a roundabout, a space for collaboration, the start or end of processions. Roundabouts integrate multiple perspectives, generating an environment of cooperation and community. As in publishing, the roundabout allows circulation and instigates interdependence. Participants actively cooperate with each other, driving their research through parallel and intersecting lanes, developing in constant motion. Despite the established set of rules and conditioned access, its' effectiveness depends mainly on the relation of the participants inside, using the space not only for circulation but also to be subverted for revolutionary and celebratory ends.

A LINE WHICH FORMS A VOLUME 3
embodies this space, framing the

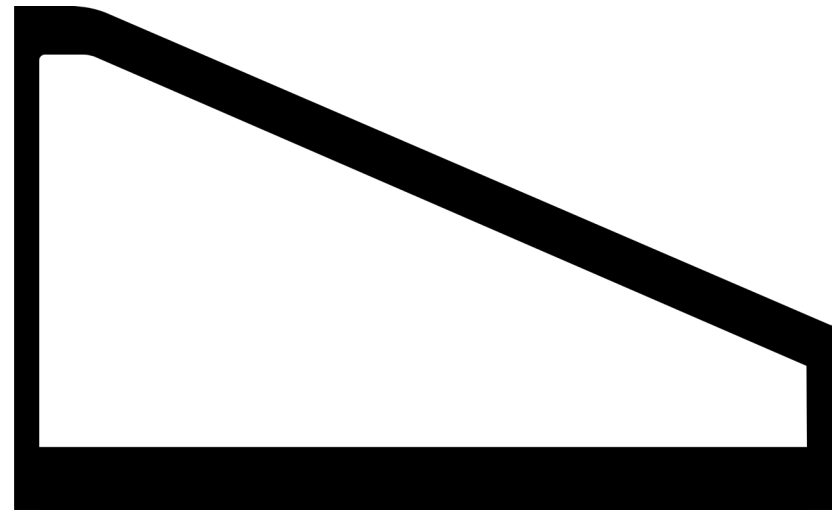
critical nature of design research through the metaphor of the roundabout, once a landmark of Elephant and Castle (where London College of Communication sits). The volume fosters collaboration between emergent and established research practices in design, cultivating a network of interdependence where new relationships are created and maintained, enabling the development of community rooted in the MA Graphic Media Design course.



¹Sullivan, T. and Livingston, C. (2017). Round and Round We Go! The Performative Nature of the Roundabout. *Space and Culture*, 21(4), pp.455-468

'The roundabout is a place where an unknown, or "performative" act is being derived from the continuous, mundane acts of users both inside and outside of the space. These users are engaged in satisfying an ideal - learning the rules and norms of the roundabout - and we suggest that over time the day-to-day activities will eventually result in the creation of practices that resemble more cooperative interaction and a sharing of power, unlike what emulates from the traffic light and four-way stop.'¹

6



entry A

7

way/no way

(IN) antony, amala

'a place, a historical fact, detached from its travellers; static, at anchor, as if it was always there, bland, visible. Standing at this well-known point, the spatial event is replaced by a historical stage. Only the actors are absent. Even as we look towards the horizon or turn away down fixed routes, our gaze sees through the space of history, as if it were never there.¹

WAY/NO WAY is a critical response to how standardised navigation systems

1. Carter, P. (2010) Road to Botany Bay: An Exploration of Landscape and History. University of Minnesota Press

affect a tourist's experience of a place by changing their behaviour. By giving road signs a new function, a narrative of a place emerges and becomes accessible to a visitor. Focusing on road signs' function, in particular how they give international travellers a sense of familiarity, the project aims to use these signs as an "anti-mapping" system. Instead of using road signs for wayfinding exclusively, visitors can also use these symbols to learn about the history and community of a place. The design concept allows tourists to explore a geo-political map and to be critical of dominant colonial knowledge that has shaped the present and obscured history. WAY/ NO WAY explores how spaces become institutionalised through standardised signs.



exit to p.120 ↗

8

A. Regeneration happening in Elephant and Castle. Depiction of an ongoing project to develop the area with more housing, job offers and communal areas.

you are a happiness gadget

(CN) diao, yinjun 刁胤钧

in 2013, the word "selfie" was included for the first time into the Oxford English Dictionary. The popular trend of selfies on smartphones brought about the explosive development of Beauty Camera Apps. Beauty Cameras refer to photo editing software specifically designed for smartphone users. They can automatically erase facial imperfections and add makeup or filters to the user's face. However, the nature of the beauty camera is not of self-expression or creativity. Beauty Camera Apps seem to



YOU ARE A HAPPINESS GADGET, video essay, Yinjun Diao, 2019

9

quantify user's individual value and aesthetic consciousness.

As an obsessed user of Beauty Cameras, YOU ARE A HAPPINESS GADGET explores how Beauty Camera Apps quantify the aesthetic consciousness of users. Where is the boundary between manipulated and original human beauty? How should we regard the real face of the self?

If the people being evaluated are kept in the dark, the thinking goes, they'll be less likely to attempt to game the system. Instead, they'll simply have to work hard, follow the rules, and pray that the model registers and appreciates their efforts. But if the details are hidden, it's also harder to question the score or to protest against it.¹

↗ exit to p.40

1. O'Neil, C. (2016). Weapons of math destruction. [London]: Allen Lane

queer spaces in post-socialist china (1969-2019)

(CN) ding, qiming 丁启明

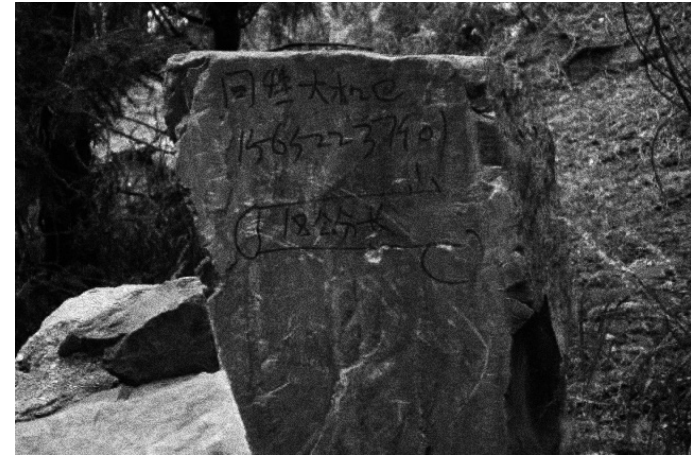
contrary to the development of global queerness, Chinese queerness has a stunted development as it has been limited by a complex reality that involves political censorship, stubbornly conformist social and moral norms, and hegemonic authoritarian governance. This stunted development results in the vague visibility of Chinese queerness. Queer space contains specific language, behaviour, activity, events and movements - products of the coexistence of local hegemonic ideologies (the inner pressure) and global westernising homogenisation (the outer pressure) seen over the past five decades in China.

exit to p.129 ↗

10

Through articulating the relationships between queer comrades' identity, queer spaces, and 'inner' and 'outer' pressures, **QUEER SPACE IN POST-SOCIALIST CHINA** aims to give new insights on and to survey the journey of Chinese queerness over the past fifty years. By taking form as visual practice, the project aims to make up for the absence of Chinese queer studies within the discourse of queer theory and art in a global context.

QUEER SPACE IN POST-SOCIALIST CHINA is an embodied representation of queer visibility in response to the identity and politics of queer comrades. There is no published visual practice addressing Chinese queer spaces despite the fact that it has been developing for more than half a century. Therefore, one of the methodologies in this research is documenting and



Dongdan Park Beijing, China 1970s

11

collecting visual depictions of queer spaces in post-socialist China. Beyond building a real visual archive of queer space, the project is building a semi-fictional documentary which blends factual visual material and fictional oral history based on real stories.

The methodology of the semi-fictional memoirs not only demonstrates the complex relationship between queer comrades' identity, queer spaces, and the 'inner' and 'outer' pressures but also, as Walid Raad¹ describes, such fabricated documents - "fantasies erected from the material of collective memories" - offer the potential for communicating larger historical truths.

↗ exit to p.122



Dongdan Park, Beijing, China 1970s



Xinjiekou Bathhouse, Beijing, China 1980s



Lilai Dancehall, Shanghai, China 1990s

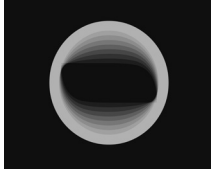
stories we tell

(LT) dirzyte, laura

according to Yuval Noah Harari¹, the appearance of fictional tales was the fundamental key which unlocked the doors to human cooperation

1. Harari, Y.H. (2014) Sapiens: A Brief History of Humankind. London: Penguin

and remarkable innovation. As an historian, he investigated why 'homo sapiens' surpassed other early human species. His findings lead to the concept of collective



A

imagination. Throughout history, strangers have been able to successfully collaborate because they believed in common stories. Tales about distant lands or impossible acquisitions inspired the curious to

search for them. The desire to take something imagined and make it real has been the greatest driving force in the development of humankind.

18

One of the best examples of the power of storytelling is the digitised world we live in today. Jorge Luis Borges' and Vladimir Nabokov's literary works were crucial in fuelling the imagination of engineers and enabling the development of hypertext: the multidimensional navigation system

exit to p.85 ↗



Don't get run over. Bikes are dangerous. Traffic is fast. Be faster.

on which the World Wide Web was constructed. But how has this new technology in turn affected the way literature is written today? Online technologies can no longer be considered as an experimental practice of the vanguards as now they are part of the mainstream culture. As a result, post-digital discourse has emerged as a critical reflection on the effects of integrated digital technologies and networked communication. Post-digital should be understood as the state after digitisation²,

2. Berry, D.M. (ed.), Dieter, M. (ed.) (2015) Postdigital Aesthetics: Art, Computation And Design. London: Palgrave Macmillan

exit to p.95 ↗

just like post-punk and post-feminism branches defined the "more subtle cultural shifts and ongoing mutations"³ within the main movement.

Literature preserves and expresses ideas as well as critical cultural shifts. But culture and society have been defined in history not only by the content of stories but also by the forms in which they were shared. From stories told around a campfire to written scrolls and Gutenberg's revolutionary printing press, the shape of stories has shifted over time. Physical books are now seen as enduring containers for these stories. But the notion of impermanence and fluidity are a defining aspect of the contemporary world. Therefore narratives that are shared today should be told with "language that refuses to be stuck in one form"⁴. The words composing a story should be viewed not only as semantic vehicles of communication, but also as a bodily material. This understanding is the key that unlocks the necessary transformation for writers to consider the spaces for which they compose and move, beyond thinking of text as merely flat type on paper or screen. In order for digital literature to divorce itself from the form of the printed book, authors need to write with the online environment in mind.

This approach requires an interdisciplinary and collaborative working model, where practitioners from different creative fields share knowledge in pursuit of a common goal. In a conversation with Martin Lorenz for THE FLEXIBLE FUTURE OF TYPOGRAPHY, Mitch Paone recognised

3. Cramer F. (2015) 'What is 'Post-digital'?', in Berry, D. M. (ed.), Dieter, M. (ed.) Postdigital Aesthetics: Art, Computation And Design. London: Palgrave Macmillan

4. Goldsmith, K. (2011) Uncreative writing: managing language in the digital age. New York: Columbia University Press

19



that as the design process is digitised, the focus is no longer solely on the expression of an idea, but also on the creation of tools which enable the expression. One

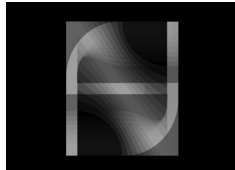
recently developed tool that truly implements post-digital thinking is variable type. These fonts are designed as a flexible entity, giving the opportunity for the user to choose the thickness, width, italicisation or any other aspect of form modification enabled by the type designer. The smooth movement between extreme points speaks to the flexible nature of digital space, and reflects the reflowable experience of being online⁴. With variable type design unfolding, the notion of type begins to move beyond the static analogue standard to make use of the dynamic nature of digital space.

4. Berry, D. M. (ed.), Dieter, M. (ed.) (2015) *Postdigital Aesthetics: Art, Computation And Design*. London: Palgrave Macmillan

20

The web is a unique creative ecosystem because it is larger than a single experience: it enables evolution of experience. Therefore the essence of digital literature can be summarised by the literary critic's Marjorie Perloff term 'moving information', which incorporates both the act of curating already existing language and also the experience of being emotionally affected by the process⁵. Awareness of the opportunities within the digital environment today requires considering a wide array of textual media forms. This is exactly what post-digital discourse provokes: empowering creative writing with digital literacy. Conversations around digital literature are open-ended and invite contributions for further development. This approach

5. Goldsmith, K. (2011) *Uncreative Writing: Managing Language in the Digital Age*. New York: Columbia University Press



corresponds to the nature of the media: possibilities within the Internet are continuously stretched. Therefore, the aim must be to continue exploring the new fluid space in collaboration, and to craft performative stories which fuel our collective imagination.

A. 'Letters are like mise-en-scène of language, setting the stage for the theatre of mediated communication. Only when you grab the mise-en-scène do words acquire meaning and communication flows.'⁶

6. Nevejan, C. (2011) *Shapes*, in Gerritzen, M. (ed.), Lovink G. (ed.), Kampman, M. (ed.) (2011) *I Read Where I Am: Exploring New Information Cultures*

21

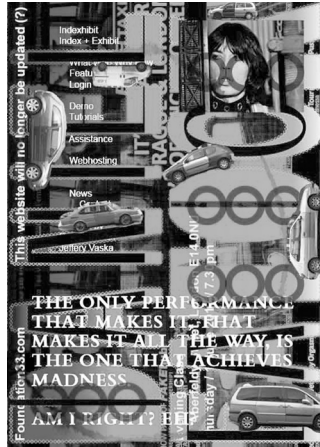
in conversation with evening class

evening class

alwfvav interviews Evening Class about cooperation, support and learning structures in design. Evening Class is an experiment in self-organised education based in London. Based on a co-operative work ethic, the group develops theoretical and practical research in an array of themes ranging from unioniing design practices, post-capitalist desire and the commons.

alwfav
evening
class

how do you define your collective practice?



One approach: an initial design is made, another person is nominated to change up to 50%. The process is repeated for each new nominee with no limit to the amount of iterations.

22

alwfav
evening
class

what does a support structure environment look like?



An attempt to embody and enact the strategies and philosophies of embracing dissensus and difference.

alwfav
evening
class

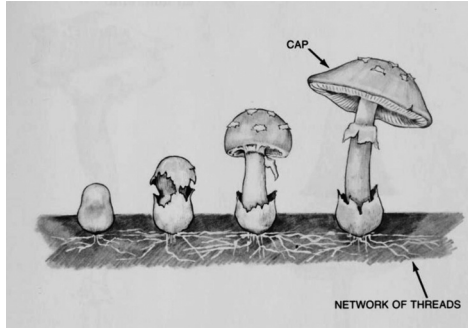
how does Evening Class compare to traditional forms of design education and practice?



Refusing recuperation, regenerating at will.

alwfav
evening
class

what is an interdependent network for
Evening Class?



'A network is a chain of associations that structures further associations; [our] assemblages gather ways of being without assuming that interactional structure.' Anna Lowenhaupt Tsing, *The Mushroom at the End of the World* (2015)

24

alwfav
evening
class

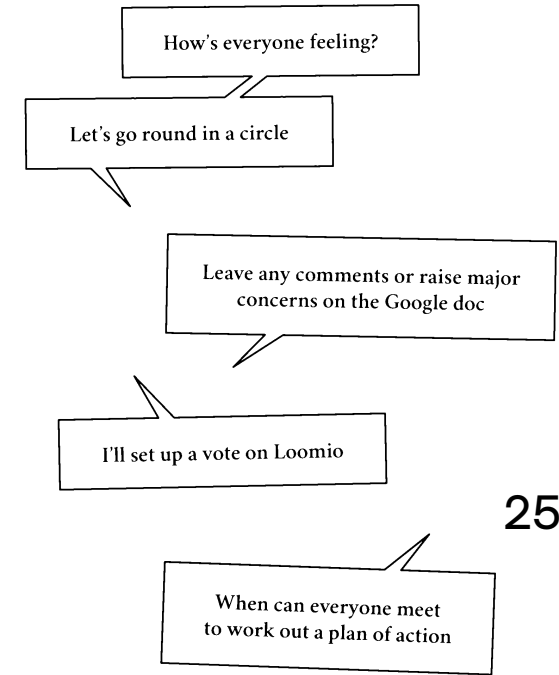
what is the biggest struggle for a self-organised
learning space?



'Very Final Vote - Shall we keep the space?'

alwfav
evening
class

how do you make sure everyone's voice is heard?



25

alwfav
evening
class

what does it mean to be unionised?

PROBLEMS & ISSUES WE FACE

- SALARY RANGES (WIDE VARIATION) LACK OF TRANSPARENCY
- LACK OF CARE, HELP etc (for freelancers)
- IMBALANCE OF POWER
- AMOUNT OF UNPAID WORK (admin, taxes, pursuing jobs/projects) [for freelancers]
- * - DOWNWARD PRESSURE OF PAY RATES
- UNPAID OVERTIME [both freelancers & employees]
- HARD TO FIND INFO ABOUT LABOUR LAWS OF SPECIFIC SECTORS
- UNPAID INTERNSHIPS
- NEPOTISM
- UNRELENTING PRESSURE & STRESS [Fashion design]
- * - LACK OF APPRECIATION OF CREATIVE WORK AS 'REAL' WORK / LABOUR
- FREE PITCHING
- FINANCIAL INSTABILITY
- CHASING LATE PAYMENTS
- CANCELLATIONS (OF WORK/PROJECTS/TORS)

26

uvwunion.org.uk/culture-design-workers
twitter.com/UVW_DCW

alwfav
evening
class

how do you reach consensus?

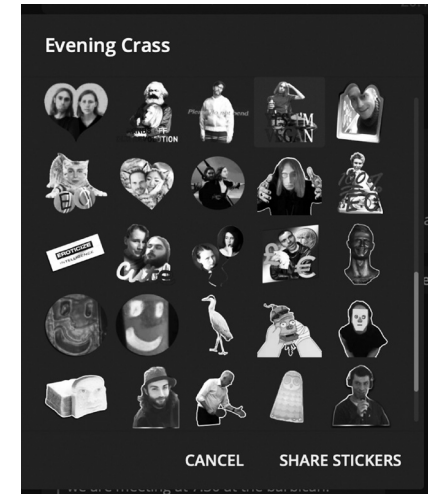


loomio.org

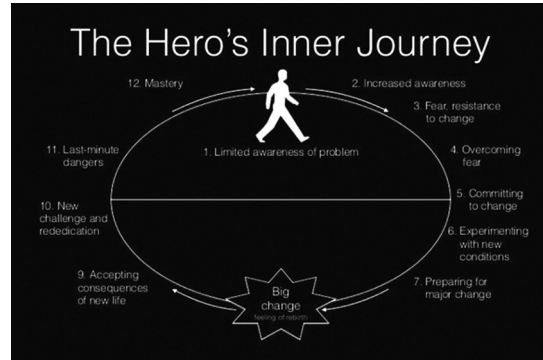
alwfav
evening
class

what do you appreciate the most about Evening Class?

27



Telegram stickers.



anything you'd like to add?



'It is a story of love and deceit, family drama, wealth and poverty, of friendship and courage.'

going cashless

(PT) gonçaves, ricardo

since its' original development, money has been as much an object of finance as it has been an object of design¹. The way we conceptualize,

access and use it is consequence of design choices, conscious or unconscious, which contribute to an ever changing relationship and experience. With the development of mobile technology, money has been transitioning to an ever more dematerialized form. As digital technology keeps creating denser and wider networks, the distance between users and their understanding of the functioning of the network

1. Shafir, T. (2017). *New Money*. Disegno, London, 13

increases. This logic applies to digitised money, where new interfaces mediate a completely new experience.

In material terms, the two modes are as opposite as they are in infrastructural terms. On one hand, physical money (coins and banknotes) is 'finite, non-replicable, verifiable, exchangeable and durable'². It is always invariably representational of its issuer-state, visually materializing the relationship between citizen and state, presenting solemn

2. Ibid. (2017)



Every time I drove into the roundabout I was so nervous that I couldn't get out. I kept going around and around.

depictions of notable national figures and/or monuments. For some time, its validity relied solely on its graphic reproduction.

'The moment goldsmiths began issuing banknotes, they became history's most powerful graphic designers.'³

Such powerful graphic objects can incorporate various design challenges. These challenges can be analyzed through the concept of immutability. In the context of design, immutability refers to the

3. Lee, C. (2011) *Frontlining Currency: "Speculative Numismatics" as Antagonistic Graphic Design*, *Journal of Aesthetics & Protest*, 8

principles of graphic form adopted when an authoritative entity (such as a state) wants to hold a political relationship stable.⁴

'The paradoxical goal of the banknote engraver is to produce a large series of identical reproductions but also to ensure that those reproductions cannot be further reproduced (counterfeited). Propagation and termination must somehow inhere within the same process. Each note must be identical but also inimitable. The paradoxical imperative of the banknote designer is to devise a visual form that both produces and confounds its own replicability.'⁵

This challenge of producing immutability, a document that stands up against dispute, does not translate to other financial interfaces (namely digital currency in the context of mobile banking and digital payment services). When transferred to a digital context, immutability leaves the domain of graphic production to be found in the language of computation. In this context, graphic production is not crucial to the functioning of the system, but a decoration of a new experience ruled by protocol and digital networks. The visual manifestation of authority is now not established with the state, as in coins and banknotes, but with financial platforms (banks and payment systems).

Therefore, the digital experience of money is substantially different from the physical one. As contactless and mobile technologies grow, the handling of money mutates into swipes and clicks decorated with emoji, gifs and memes. The new interfaces of money are subject to 'design techniques pioneered in social media and

other commercial platforms'.⁶ Mediated and controlled through various apps, money loses its visual national indicators to become distant speculative assets⁷.

'As absolute pulses of light, the link between a currency, the value that it contains, and the thing or process that is exchanged for that currency becomes even more unwound.'⁸

In this context, the (financial) interface frames the new relation between user (not citizen) and complex system (financial network). 'Against the precarity of life, the security of the interface'.⁹ The interface, materialized through the app in the case of digital money, works as a simplified layer on top of a vast machine, which nevertheless allows the user to use and be used by the system through the simplest of gestures.

Interacting with 'seamless' interfaces can cause digital objects and their 'underlying realities to be liked and disliked, blocked, muted, seen and unseen, ordered, discovered, traced.'⁹ The interface promises easy, centralized overview and control. Yet, this illusion of control can ultimately be used to limit options and hide complex infrastructures.

'Digital interfaces and apps might come in many colors and designs, but if financial institutions begin to converge on a common set of options, the sense of wide choice may be an illusion. (...) Users may find themselves feeling even more like passive acceptors of services from distant, unfathomable financial gods.'⁸



A

A. New vernacular behaviours arise as different payment methods merge with old ones.

4. Lee, C. (2016) Mineral, Immutable: To Design a Document, available at: <https://research-development.hetnieuweinstituut.nl/en/mineral-immutable-design-document>

5. Roberts, J. (2012). Post-telegraphic Pictures: Asher B. Durand and the Nonconducting Image. Grey Room, 48

6. Lovink, G. & Tkackz, N. and de Vries, P. (2015) MoneyLab Reader: An Intervention in Digital Economy. Amsterdam: Institute of Network Cultures

7. Gloerich, I. and Lovink, G. and de Vries, P. (2018) MoneyLab Reader 2: Overcoming the Hype, Amsterdam: Institute of Network Cultures

8. Scott, B. (2018) Hard Coding Ethics into Fintech. Ethics & Trust in Finance, 7

9. Metahaven (2019) Sleep Walks the Street, Part 1. e-flux journal, 103

glossary of undisciplined design

(DE) kaiser, anja
(DE) stephany, rebecca



GLOSSARY OF UNDISCIPLINED DESIGN Lecture, 2019

32

Anja Kaiser and Rebecca Stephany present the ongoing development of GLOSSARY OF UNDISCIPLINED DESIGN, a book and a symposium

on socio-critical and emancipatory positions, tools and role models in the field of graphic design. ALWFAV integrates the project with the intention of contributing to the development of feminist and proactive design practices.

In comparison to the field of fine arts, design – and graphic design in particular – has only recently begun to critically question its own canon and above all its predominantly Eurocentric and masculine historiography. The publication and symposium project GLOSSARY OF UNDISCIPLINED DESIGN defeats the systemic marginalisation and neglect of voices and practices in the field

[exit to p.121 ↗](#)

of contemporary design and highlights emancipatory positions and resilient tools.

In April 2019, Anja Kaiser invited Rebecca Stephany to the GfZK/Museum for Contemporary Art Leipzig to present their joint collection of undisciplined strategies, tools and positions in graphic design in a public lecture. From A to Z, Kaiser and Stephany presented 25 terms in the form of a performative glossary: on pioneers of critical design, examples of contemporary practices, reflections on creative tools and neoliberal working conditions, as well as relevant theoretical sources.

[↗ exit to p.68](#)

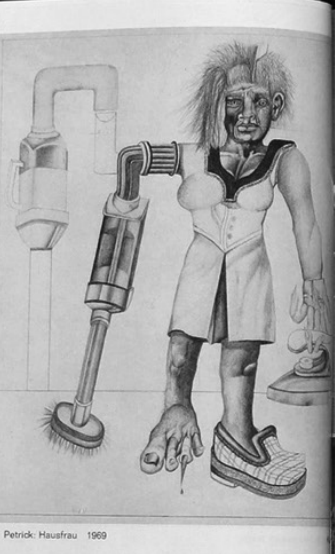
The duo's subversive research instruments and visual articulations are heavily influenced by feminist social criticism. In their choices of media, Stephany and Kaiser alienate software-related application possibilities and create interactive and communicative surfaces in digital and physical space.

Fuelled by the great public response to the lecture at GfZK, Anja Kaiser and Rebecca Stephany decided to further deepen their research and discussions, to expand the glossary with additional terms and polyphonic definitions and to bring it into book form. Together with design theorists, international designers and design students, Kaiser and Stephany are currently testing, discussing and expanding the propositions of the glossary. The resulting collective collaborative survey of a feminist status quo and the historiography of graphic design will be translated into the book project GLOSSARY OF UNDISCIPLINED DESIGN.

The printed version of the glossary is planned for summer/autumn 2020. Kaiser

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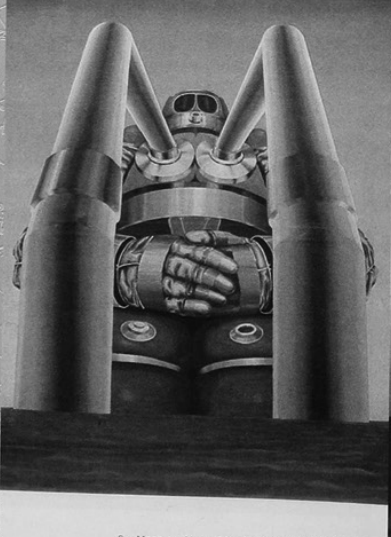
- 25 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Privatbesitz, Berlin
- 26 Eigener Herd ist Goldes wert 1969 Abb. 9
Acryl auf Leinwand, 130 x 125 cm
Besitz des Künstlers
- 27 Jagdzeit 1969
Acryl auf Leinwand, 150 x 115 cm
Galerie Niepel, Düsseldorf
- 28 Unbekannte Blondine 1969
Acryl auf Leinwand, 150 x 115 cm
Besitz des Künstlers
- 29 Schäferhund 1969
Acryl auf Leinwand, 150 x 115 cm
Galerie Niepel, Düsseldorf
- 30 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 31 Die Küche 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 32 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 33 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 34 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 35 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 36 Patientin 1969
Acryl auf Leinwand, 195 x 160 cm
Besitz des Künstlers
- 37 Kunstamt Charlottenburg
Haus Schuh 1968/69
Buntstift und Graphit auf Ke
82 x 51 cm
- 38 Sammlung E. Roemer, Köln
Untersuchung 1969
Buntstift und Graphit auf Ke
73 x 60 cm
- 39 Sammlung E. Roemer, Köln
Frau Frau Frau 1969
Buntstift und Graphit auf Ka
82 x 51 cm
- 40 Privatbesitz, München
Hausfrau 1969
Buntstift und Graphit auf Ka
82 x 51 cm
- 41 Galerie Poli, Berlin
Sängerin 1969
Buntstift und Graphit auf Ke
70 x 51 cm
- 42 Sammlung E. Roemer, Köln
Schuhe zum Treten 1969



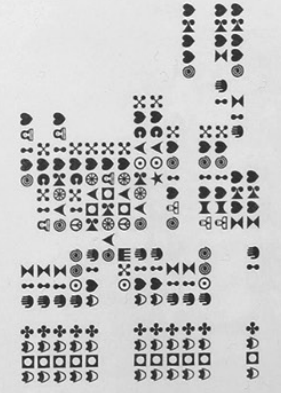
11 Petrick: Hausfrau 1969



5. Extraction 1971



6. Mann am Meer 1971 · Man at the seashore · Uomo in



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MESSY HISTORY

and Stephany have begun a collective editorial process with a seminar group at the Karlsruhe University of Arts and Design (HfG, Oct 2019 to April 2020) and are conducting a workshop with students from Burg Giebichenstein University of Art and Design Halle (December 2019). At the end of February 2020, a symposium



Bullfighting is typical in Vila Franca de Xira. But this sculpture of a bull ended in a roundabout in Carregado by mistake.

will take place at the GfZK / Museum for Contemporary Art Leipzig, in collaboration with Director Franciska Zólyom. The symposium with international experts, the involved students and the public will play a central role in expanding the glossary for the publication and expansion of the discourse.

A two-day experimental symposium at the GfZK in 2020 (20–23 February) will bring together these international designers and thinkers from different generations and traditions: Sheila Levrant de Bretteville (US), Sara Kaaman (SE), Ece Canli (TR/PT), Clara Balaguer (PH/NL), Hackers & Designers (NL), Jungmyung Lee (KR/NL).

The symposium serves as a breeding and production site for text and interview contributions for the publication and is conceived as a participative-critical editorial meeting. The results, as well as the contributions of the invited design theorists and designers, will be incorporated into the project and the glossary will be expanded accordingly.

In addition and in line with thinking design-as-undisciplined, the very format of the symposium will become a site of informal, collaborative and performative

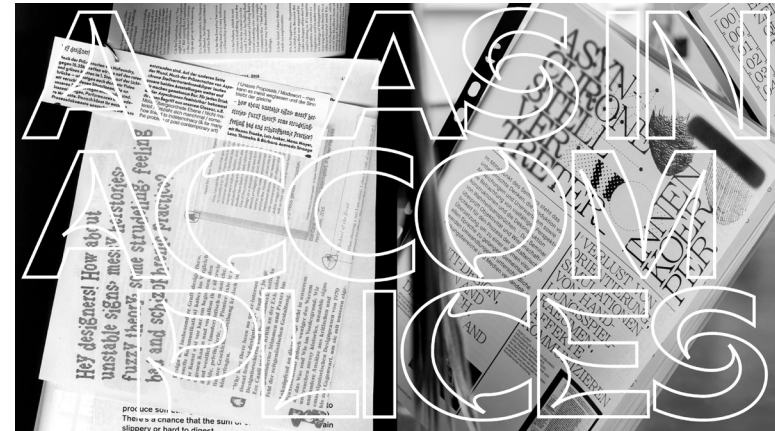
spatial and discursive settings and interventions. The invited experts will provide a deepening of various aspects of an inter-sectional, materialistic and queer-feminist perspective on graphic design, for example with contributions on the decolonisation of design, on collective publishing or on survival strategies in neoliberal societies.

↗ exit to p.87

It should also be considered how the concepts and methods that have been worked out can be used to make a retroactive effect on society possible in terms of content.

How can discriminatory structures in different areas of education and work be overcome and combatted? Within the framework of the project, all interested parties are invited to think along and to translate the results of the symposium into their own work.

The glossary is conceived as a 300 page pocketbook and will contain 60 entries



from A to Z, in form of images, documents and text material from Kaiser and Stephany as well as the seminar, workshop and symposium. This publication thus explicitly asks for multiple definitions in order to interweave experimental text production and narrative image sections equally.

The publication offers an important hitherto lacking – contribution to the discussion of feminist design and political-activist design practices. Creative means such as nonlinearity, discontinuity and patchwork will be used with relish in typography, typesetting and layout to question conventional design hierarchies and rules. With this book, Kaiser and Stephany pursue the aim of encouraging a socio-critical and feminist production of knowledge, models and an alternative historiography in the field of graphic design. The aim is to compile a glossary available as a kind of handbook for designers, which presents decidedly emancipatory resources and also provides insights into contemporary feminist-activist design practices and biographies.

40

non-digitised emotion

(CN) huang, ziqi 黄子琦

NON-DIGITISED EMOTION is a visual experiment based on the reconstruction of AI's emotional algorithm. By replacing the original databases and re-training the program, a new method to explore emotion's quantification and diversification in the process of AI's emotional detection was created.

exit to p.8 ↗



A ring of fire appearing in a dream where a dolphin passes through.

↗ exit to p.29

The optimism burned in 'high modernism'¹ encouraged people to transform the intangible into controllable patterns to better apply in digital language. This transformation included human concepts such as emotions. The digitisation of emotions has turned feelings into a measurable com-

modity. Yet, in the solution-driven nature of programming, the transformation cares less about the original concept's ambiguity. The fundamental principle of emotion detecting programs is translating six basic emotion theories into numerical parameters without considering what emotion truly is. AI's emotional algorithms are obscure 'black boxes'. NON-DIGITISED EMOTION uses the process of machine learning as a methodology to explore emotion's quantification and diversification.

The project is a result of a reconstructed emotional detection program. To anti-quantify the process, the original input of emotional programs is changed. The original databases, which are the collection of images of "six-basic" facial expressions, are replaced by related personal contexts such as scenes, environments, body gestures, or even paintings connected to a type of emotion. Data training and pix2pix² transaction enables the machine to visualise emotion in images of eyes. Although the whole process of building a database of emotion recognition is still based on a "six-basic emotions" classification theory (which is quantified), the diverse patterns of visual results show emotional diversity.

1. System of beliefs centered around the ability to design and operate society in accordance with scientific laws

2. Creative application for artificial intelligence that can turn a crude line drawing into an oil painting

41

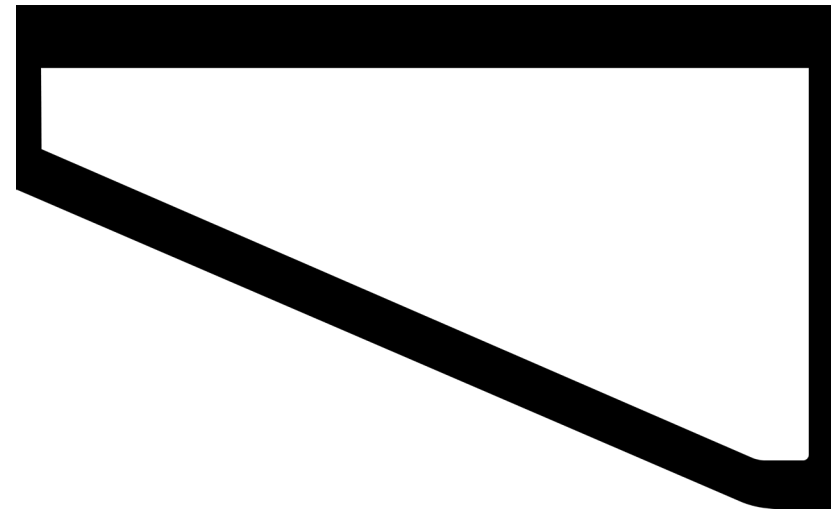


Results of real-time emotion recognition system



NON-DIGITISED EMOTION, video still, Ziqi Huang, 2019

44



entry B

45

in conversation with legrand jäger

legrand jäger

alwfav interviews Legrand Jäger about collaboration, the role of design in democratizing technology, working with AI and recurrent neural networks and the concept of 'nuance' in relation to design practice. Legrand Jäger is a multi-disciplinary creative practices researching design and technology. Their practice includes writing, installation and performance, with a focus on design's relationship with technology, culture and ethics.

alwfav

This issue of ALWFAV is focused on the idea of cooperation and interdependence, how it allows

not only the discovery of new paths of research but also how it is essential in the development of design practice. How does that influence your practice as Legrand Jäger?

legrand
jäger

The framing of collaboration is quite nice, because there are many different levels. In the context of the AI-GENERATED POLICY SPEECH; I immediately think of the fact that we're doing a performance where we're collaborating with the audience and with each other as performers on stage. We also collaborated with a machine learning expert using a recurrent neural network, so we also think of ourselves as collaborating with an AI.

exit to p.146 ↗
alwfv

Your AI-GENERATED SPEECHES are focused very much on the UK and Brexit. How do you negotiate that, given that you're both from outside the UK. Is that something you're conscious of when developing the project?

legrand
jäger

Our work is more about design's relationship with technology, culture and ethics. We're interested in objects, performances and films that deal with the machine gaze. How machines are watching us, look at us and interpret us. So the projects are more about how can we visualise this feedback loop that's happening within our homes. We're in this era of recursion where the machine learns from our input and then makes a judgment and feeds us back. For example, on Netflix we keep getting these two popular shows combined, morphing different genres based on how people are watching. We call this the 'soft probabilistic loop'. The performance is about how we can visualise this. How do we create an input and an output and how do we make

it about a topic that is relatable enough for everyone to instantly grab hold of it.

In the context of the Design Museum, we were interested not in the idea of educat-



Hopping like a carousel, seating on a wooden horse. Run, run, never get bored, always happy, smile, ignore the cold structure.

ing, but engaging with a general audience, using the existing focus on the referendum and the Brexit was a way to do that. It was right about the time that Theresa May should have delivered the final Brexit policy speech.

alwfv

Was humour something that came about intentionally or did it happen more accidentally with the output of the AI?

legrand
jäger

Theresa May and Boris Johnson are very easy targets. They're satirical characters without even trying. We looked at having voice simulation systems, but we decided that we needed the fleshiness of actors. We needed to create something that people could directly relate to or react against like a human character. We like the idea of a parallel between the role of an actor and a drag performance, and an AI. They're both learning certain patterns in order to mimic something and you can't tell the line between when they're mimicking and when they're becoming some other iteration of the thing itself.

Humour or lightness is important when you're working on this kind of projects because otherwise it becomes very nihilistic or self-indulgent. The language that the





Shanghai Century Avenue roundabout has a famous sculpture: *The oriental Light*. It takes the ancient sundial as the prototype.

RNN (recurrent neural networks) ended up delivering was also very interesting. For example, 'eurosion' as combination of Europe and erosion, or 'brexseptical' as

Brexit and skeptical. These are beautiful in a way. What I liked the most about the feedback was that people would listen and they thought it was just a normal speech because they're listening with the same attention to detail that they would pay to any other political speech. After a while they realise 'Oh, these aren't sentences, nor are they really words.'

alwfav What do you think is the role of design research in relation to the development of ever more complex systems and technologies? Is it democratizing information, is it elucidating on these 'black-box' kind of systems?

legrand
jäger
exit to p.40 ↗
Right now, for me, the most important thing is that artists and designers should be building interfaces for AI or machine learning. For instance, we've designed this chair where you sit across from your conversation partner and there's a computer screen between you two, which analyses your face in real time. The point is that you see these layers of the software working. For instance, if I see your face, it might say 51% sad and it would designate you as such. Focusing on the interfaces, we can expose the complex but ultimately readable systems behind them, we can also be critical of their construction, like the fact that many of them run on the assumption that there are seven universal human emotions. There are lots of designers who are

↗ exit to p.29

alwfav

legrand
jäger

alwfav

legrand
jäger

making video editing tools where you can see how the data is affecting the output. So they're breaking the black box of tools you use. For example, when we type on our phones, we get suggested text. We should be able to see what is that model trained on.

Some of your projects (THE KHAKI ERA, SOFT POWER or THE CLOUD) relate to the themes of ambiguity, nuance, or of a space 'in-between'. How do you define this space and what is it used for?

It's like a dazzle in a way, something that can't be defined or quantified. We're very critical of the metricisation of everything. Metrics dominate everything we do, so an idea of invisibility or ambiguity that can't be measured becomes a safe space. The intent with the KHAKI ERA project was to understand how we see everything in binaries and how we are rewarded for segmenting things, defining things and categorising things.

Working with AI and neural networks, how do you deal with the pace of technology's development in this subject area? And how do you see it evolving in the future, in relation to politics, culture and ethics?

We're not trying to lead with technology our practice was using design to interrogate power structures and it lead us to technology. It would be amazing if designers could intervene at the first stages technological developments DEEP VOICE: EMPTY ORCHESTRA is a micro experiment that we did, working with a company that was developing a software called 'GVC EmoSoftware'.



B

C

We chose them specifically because they were having these ethical conversations about how their technology would be used, and writing an internal ethics code. That was one way into that 'formation' phase.

The AI-GENERATED BREXIT SPEECH was a way of speculating about a present future because we already see that our data is feeding into political campaigns. The political industry, if I can call it that, has perfected the art of focus groups.

Political candidates are able to deliver back to people what they want to hear, for a certain political agenda. Now we have that automated. Before Cambridge Analytica, the popular line of digital security by individuals was 'I actually don't mind if I'm being served ads that are better for me, I have nothing to hide'. This was a kind of speculation into what does it mean to go one step too far. I think institutions like the Design Museum want to use us to raise awareness, but we are really wary of that because we're not ethicists. We're asking questions and solving them for ourselves; we are presenting something and saying 'Oh, that was wrong. Let's do it again'. We're not tech evangelists, but we're also not luddites. We believe that there's good AI. We don't think that AI has agency, we don't think that it's bad by nature. It is a product of the context in which it is made. I think we have to hold people responsible and not think of it as an imaginary superintelligence.

making men online

(CN) li, yatong 李雅瞳

throughout the past ten years, we note a high increase in the number of men wearing makeup. However, a deep-rooted prejudice continues. While

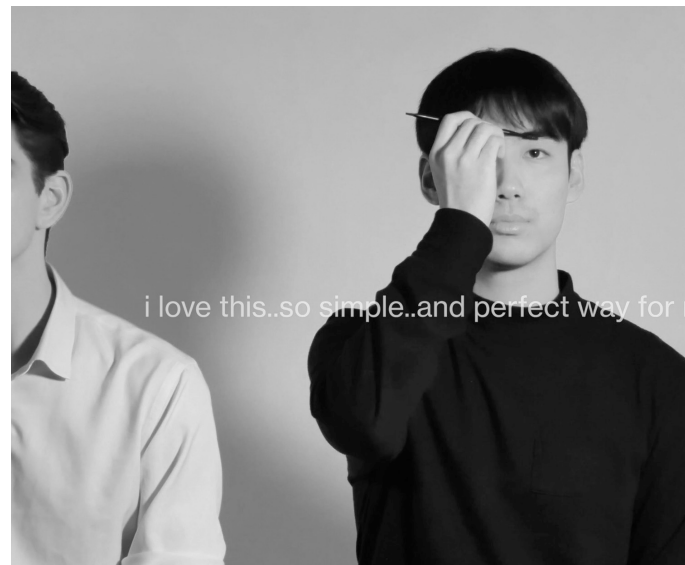
many vloggers use their bodies to demonstrate how to apply makeup for men on YouTube, they typically emphasise 'the



Guanggu roundabout, Hongshan. I was there four or five times, I only remember it was always updating and never stopped.

natural look' as a look that appears to have undergone minimal intervention. This research investigates the use of makeup tutorials to support and enforce hegemonic masculinity.

7 exit to p.129



the last resort

(CN) li, yunjing 李芸璟

↗ exit to p.158 The film prompts speculation upon the progression of shopping practices as we (potentially) move towards a post-consumption society.



THE LAST RESORT, video still, Yunjing Li, 2019

52

'Developers and investors are increasingly interested in the production of spectacles to create a sense of 'public' in their land through the urban environment atmosphere. And the sense of 'public' promotes consumption by attracting people into an area to increase the possibility of use.'¹

1. Wansborough, M., & Mageean, A. (2000). The Role of Urban Design in Cultural Regeneration. *Journal of Urban Design*, 5

THE LAST RESORT provides an opportunity to research the relationship between the development of shopping spaces and the transformation of our lifestyles in modern consumer society. The project sets out to investigate how shopping centres, directed by capital investors, cultivate new urban cultures within the public environment.

↗ exit to p.134 ↗

A film, comprised of 3D simulations and reconstructions, leads us through an alienated, pseudo-public space that is gripped by an eerie, synthetic kind of homogeneity.



THE LAST RESORT, video still, Yunjing Li, 2019



THE LAST RESORT, video still, Yunjing Li, 2019



THE LAST RESORT, video still, Yunjing Li, 2019



THE LAST RESORT, video still, Yunjing Li, 2019

acts of noticing

(AT) lichtblau, lisa

'somehow, in the midst of ruins, we must maintain enough curiosity to notice the strange and wonderful as well as the terrible and terrifying.

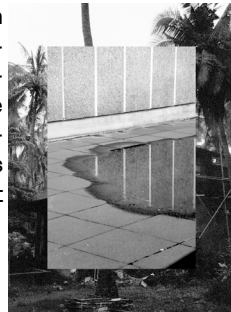
(...) How can we repurpose the tools of modernity against the terrors of progress to make visible the other worlds it has ignored and damaged? Living in a time of planetary catastrophe thus begins with a practice at once humble and difficult: noticing the world around us.¹

In the context of the Anthropocene², how can the act of noticing inform an exploration of the inadvertent impact of human existence on earthly materials and their meaning for urban environments?

ACTS OF NOTICING aims to spread the idea of the Anthropocene, a debated new geological age in which the human species is the driving force of planetary change. Even more so than all other natural forces combined.

The images are a collection of human interventions in natural space or natural interventions in human-made space (urban environments), resulting from a list of ten causes for or results of human impact on the environment.

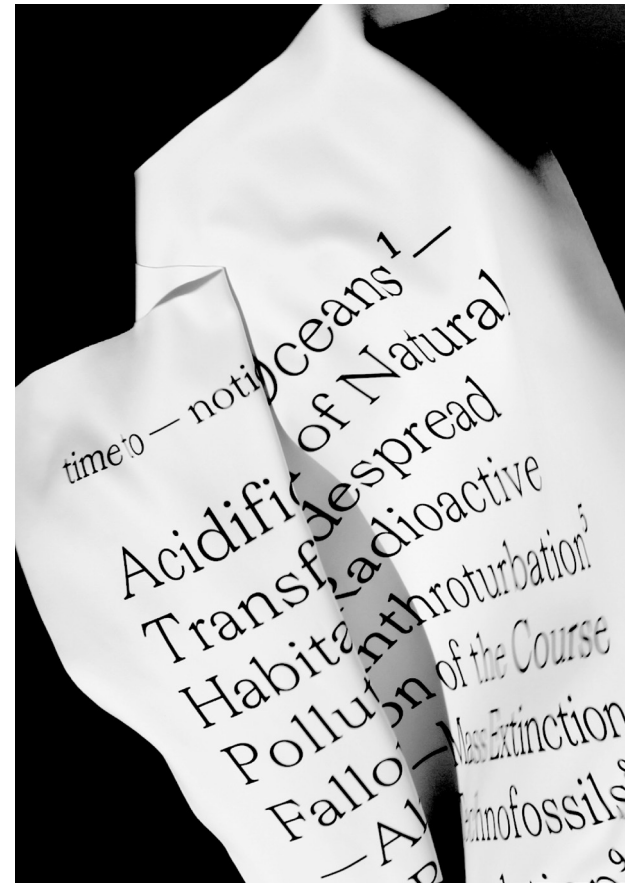
exit to p.152 ↗



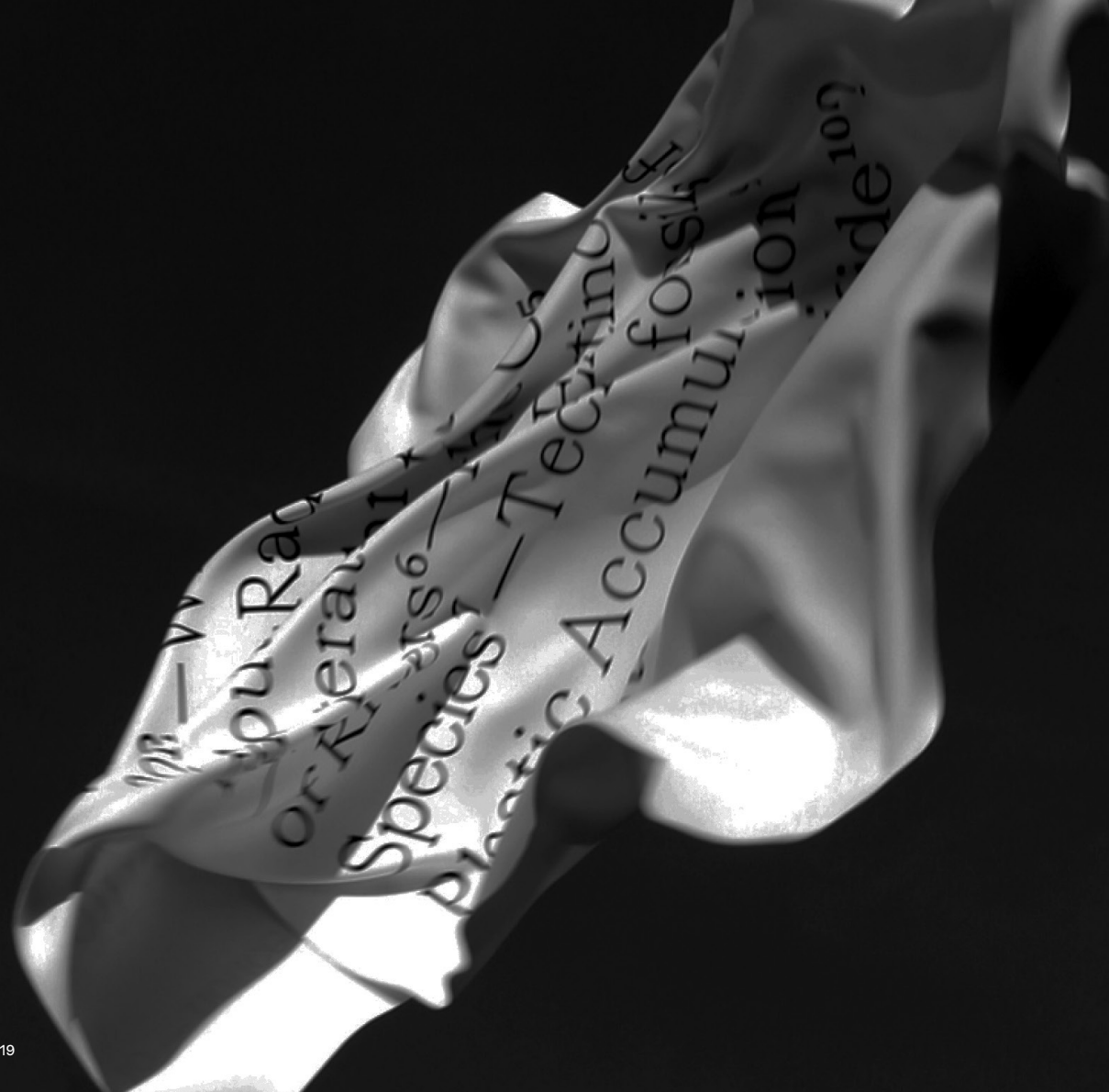
A

1. Bubandt, N. Gan, E. Tsing, A. and Swanson, H. (2017) *Art of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Missouri: Univ Of Minnesota Press

2. The Anthropocene defines Earth's most recent geologic time period as being human-influenced, or anthropogenic, based on overwhelming global evidence that atmospheric, geologic, hydrologic, biospheric and other earth system processes are now altered by humans



ACTS OF NOTICING, Lisa Lichtblau, 2019



infinite artefacts

(CN) liu, zhenqi 刘桢琦

from Harold Cohen's AARON system¹ to AICAN², the role of artificial intelligence has changed from an efficient corroborator to a main force in

1. AARON system: a system that combines artificial intelligence with robotic painting equipment to make the machine automatically paint

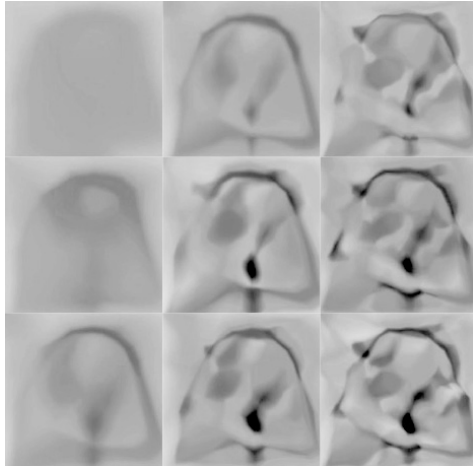
2. AICAN: a program designed by A team at the Art and Artificial Intelligence Lab at Rutgers University that could be thought of as a nearly autonomous artist that has learned existing styles and aesthetics and can generate innovative images of its own

the creation process. In this context, the seemingly inimitable qualities of human creative potential become ever blurrier. Furthermore, the blossom of AI creativity implies a shift from object to process – from certainty to probability – suggesting that instead of designing one artefact, we use computational models to design processes that generate infinite artefacts. “Mechanical reproduction” is replaced by “intelligent regeneration”³. INFINITE ARTEFACTS records the process of an AI “reinterpreting” abstract paintings, evidencing it as a tool whose value derives from the artist’s unique way of using it.

exit to p.146 ↗

62

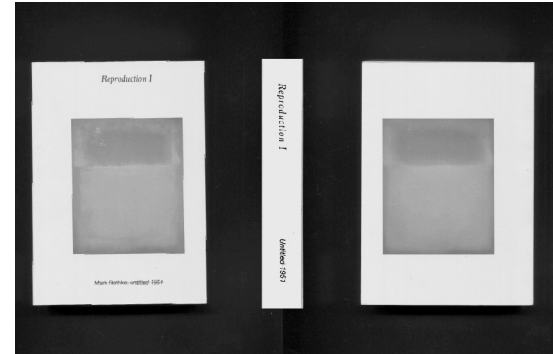
3. Benjamin, W. (1935). Art in the age of mechanical reproduction. New York: Schocken Books



INFINITE ARTEFACTS, visual experiment, Zhenqi Liu, 2019



INFINITE ARTEFACTS, series of publication, Zhenqi Liu, 2019



INFINITE ARTEFACTS, series of publications, Zhenqi Liu, 2019

identities in crisis

(FR) lu, ferdinand

curation of the 'self': a process by which an individual's identity is carefully designed and calculated (rather than spontaneously expressed).

It all starts with a name.

We do not choose it, for it is given to us. It defines who we are before we even know how to walk, talk, or simply be.



Identities are fickle. They slip between our fingers, often evading us with cruel perversity, like enigmas we chase after but fail to grasp. We exist through our relationships with others, each one corresponding to a different expression of the self. While some only slightly differ, others contradict themselves entirely.

All are part of the larger performance we build around the self. We perform ourselves to please others or fulfill social expectations. We become who we believe we are expected to be, or transform ourselves into the people we want to be seen as. We embody the personas we create for ourselves.

exit to p.8 ↗

64



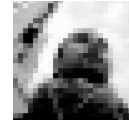
Without others, there is no identity. Without context, the characters we create to express our identities carry no meaning. We become so used to perform ourselves for the sake of others that we sometimes forget how to exist beyond the performance. In many ways, identities are a social survival mechanism.

The personas I embody were designed from a desire to truly belong within society. Extracted from a collection of personal selfies (accidental self-portraits more revealing than they were intended to be) they highlight the many contradictions, impossibilities, flaws and, ultimately, beauties of identity.

With each persona comes a new name. A new story, a new origin, a new way of being, seeing and being seen. *A collection of versions of me.*

all the world's a stage.¹
the world = a stage
life = a play
people = actors
identity = a role

1. Shakespeare, W., AS YOU LIKE IT (1623)



There are moments when we yearn to stand out. Craving uniqueness, our behaviour is designed to surprise or leave a mark. We alienate ourselves from others to warn them:

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i am me and i am not you.

There are moments when we need to belong. We tailor our behaviour to match others'. We act to make them feel happy or to assimilate ourselves into the collective.

there is no point in being me
if there is no you.

Finally, there are the moments when we look into a mirror and fail to recognise the reflection that is staring back.



in becoming you, i have
lost myself.

Digital technology and social media lure us in with promises of progress to better entrap us.

Linkedin profiles are performance reviews in-waiting. Instagram accounts are courtrooms brim-filled with judgements. Browser histories are police files to be investigated.



We have grown used to the eyes that surround us. Terrified of being dissected, we defend ourselves by finding ways of being more likeable. Identity becomes a performance, acted out for the audience's applause.

Like Taylor Swift, we promise 'truths' that are so painfully curated for attention and validation. Even our bodies sometimes act for the hypothetical camera.

Like Cindy Sherman, we wear masks, sometimes to the point where we forget how to remove them.

Like Sophie Calle, we ask others to understand our lives for us because we struggle to make sense of them ourselves.

Obsessed with Identity, I aim to understand the world to better understand myself. I want to know who I am and what that means for the people I know and the world we live in.

To understand Identity, I challenged it. I dissected it, packaged it, mocked it, gave it away, only to take it back.

I was looking for anything that might be left inside if we removed everything that was glued on the outside. I wanted to know if my identities could be worn like costumes by someone else.

IDENTITIES IN CRISIS are identical voices that scream at each other without ever trying to listen. They are shy men and

vainglorious divas, endlessly performative bodies that have forgotten how to exist when no one is watching. Connected, all the time, they rush towards cameras instead of hiding from them. Every time a performed identity is unpeeled, two more reveal themselves underneath. They are merely accessories to be worn for social functions.

From my conscious performances to my body language, I turned every rock that might hold the key to the secret of 'me'. I gave pieces of myself to strangers so they might tell me the answer. Instead, they wore my skin under their own, engulfing me in the cloud of 'me' that surrounds them. And that is how I once again became part of the 'we'.

The 'we' does not own identities, but borrows them from people they have met, or would like to meet. The 'we' that is unaware of its belonging to a wider community, one of the unique individuals who are maybe not so unique after all.

Identities do not belong to us because we never invented them. They are given to us, by others, or we steal them for ourselves. IDENTITIES IN CRISIS encourages you to recognise the voices of the identities you have collected for yourself.

To challenge and dissect them. To package them, mock them, give them away and then take them back. Make them your own again.

↗ exit to p.136



open office open borders (PT) moniz, paloma

in 1930 Sergei Eisenstein, a soviet film director and film theorist, pitched to Paramount Studios an idea for a science fiction movie, THE GLASS

HOUSE, that was never produced. The film was to be set in a skyscraper made completely out of glass, allowing the camera to show new exciting angles and perspectives on ordinary experiences. The vision was for it to develop into a nightmare, 'the nightmare of smooth glass, the nightmare of being seen by everyone', as a series of disasters and tragedies unrolled in isolation. Eisenstein refers to the characters' 'loneliness and blindness to their neighbours flights as necessary, concomitant symptoms of chaotic competition'¹, since despite having glass walls no one seems to notice any of the casualties.

1. Schneider, M. (2016) 'Translucent Bodies, Glass Walls: Utopias of Transparency', in Neuen-schwander, S. and Thiel, T. (ed) Transparenzen = Transparencies. Berlin: Sternberg Press

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The euphoria with glass architecture and transparency ideology started in the 19th century and still echoes in today's work culture, specifically in the OPEN OFFICE. 'Set changes are necessary as the spirit shifts and the plot develops.'² The current open workspace design aims to cultivate the creative fluidity of the tech start-up vision with the stability of the traditional office, meeting the ambitions and aspirations of the internet age towards unmonitored connectivity and open access. As such, floor plans usually have irregular geometry that advocate for softer delimitations between

2. Beauchamp, S. (2018) 'The Open Office and the Spirit of Capitalism', American Affairs Journal



A

exit to p.120 ↗



B

different areas, as well as vibrant welcoming colours. The architecture resembles minimalistic organically-formed structures, with open plans, glass walls, communal table-desks, high ceilings and no doors.



C

However, like THE GLASS HOUSE and simultaneously the internet, this borderless dream leads to adverse darker scenarios, such as hyper-modulated online interactions and constant management that, in an attempt to promote collaboration, 'counterintuitively isolates office workers'² leaving every moment of the day as an opportunity for self-performance, self-management and self-exploitation.

In a frictionless dynamism it presents itself as comfortable and always available, a temporary platform where workers can step in and out at any time making the concept of the 'workplace' archaic, impossible to be confined to a particular set of hours or space. What this suggests is that as the office walls come down, so does the temporal and ideological barriers separating work from non-work. 'The office of the future, in other words, won't be a place, but an identity. The office of the future will be your most intimate conceptions of self, somehow put to work.'²

For instance, flexibility, choreography and efficiency come together as a very satisfying concept in the video clip WORKSMART, GOOGLE'S FLEXIBLE WORKSPACE, uploaded to YouTube in 2013. It walks us through 'The Garage', a design space where Google's employees



D

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can come together to learn and create. In this clip one can observe people writing on tables and on the walls, while re-organising



Convergence and divergence, from the circle to all directions. A circle firework.




furniture on wheels, a process that creates a rhythmic dance of performers with an excellent awareness of their surrounding as well as the physicality of the space. Like them, it can be adapted to any situation necessary. The office then becomes a space to be performed, in a space that activates the 'quasi-theatrical self-presentation'³ of the worker.

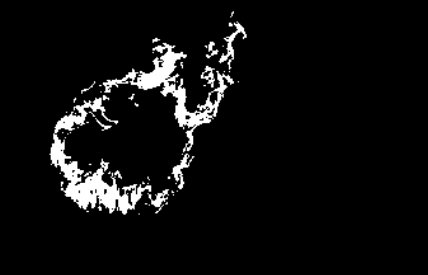


With all barriers down, the ideology surrounding new labour regimes and corporate office spaces promotes ideas such as unconstrained work, openness, free movement and liberated borders, that apparently oppose the immunological violence of the last century which took place along clearly demarcated borders. As the philosopher Byung-Chul Han points out, the disciplinary society, where power is exercised from top-down power structures, is now replaced by the ethos of the 'achievement society'⁴, where freedom becomes another form of coercion.


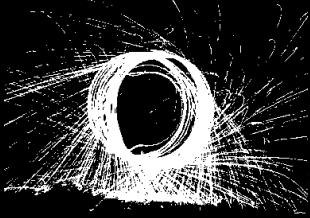

3. Lütticken, S. (2012) 'General Performance', e-flux journal, 31

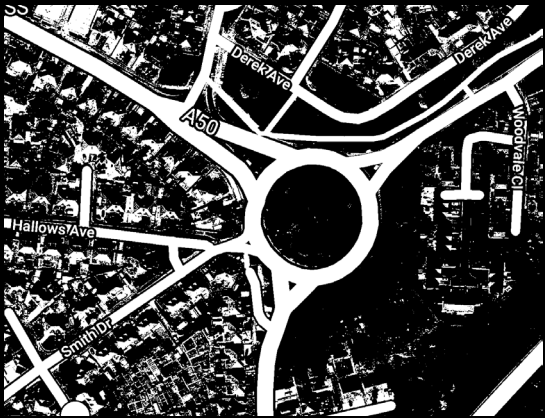


4. Han, B.C. (2017) Psycho-Politics-Neoliberalism and New Technologies of Power. London: Verso

A. MATRIX Manual Height Adjustable 1500mm Corner Workstation. B. Mobile Stand Up Desk Adjustable Laptop Workstation Multi-Purpose Rolling Podium Lecternwith Wheels. C. VIVO Black Manual Crank Height Adjustable Two Platform Standing Desk with Base. D. SONGMICS Mobile Laptop Desk, Sit-Stand Table Workstation with castors, Height Adjustable for Sitting and Standing, White LAD02WT



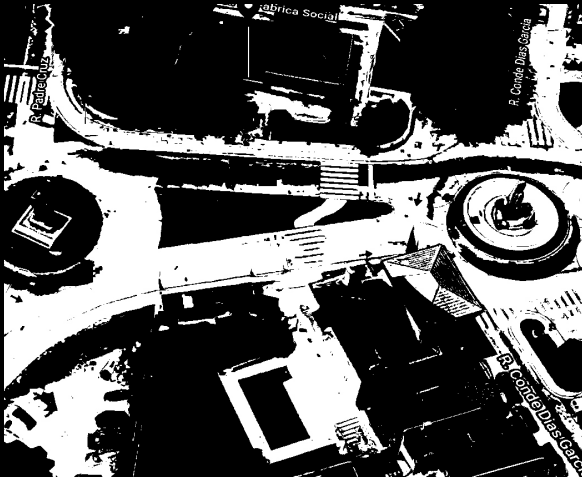
entry	page	roundabout	memory	file	gps
eA	18		Don't get run over. Bikes are dangerous. Traffic is fast. Be faster.	IMG_7512.PNG	
eA	38		Bullfighting is typical up Vila Franca de Xira. But this sculpture of a bull ended in Carregado by mistake.	401d218c-4157-49e2-906c-9d0fb2cf06f8_d.jpg	39.025088, -8.964182
eA	29		Every time I drove into the roundabout I was so nervous that I couldn't get out. I kept going around and around.	_private_var_mobile_Containers_Data_Application_9722A F8D-4101-47C6-9D4A-5BA77CA14BFE_tmp_DE36122D-95FD-45CB-B1CB-EBB480908472_Image.jpeg	46.246793, 14.357805

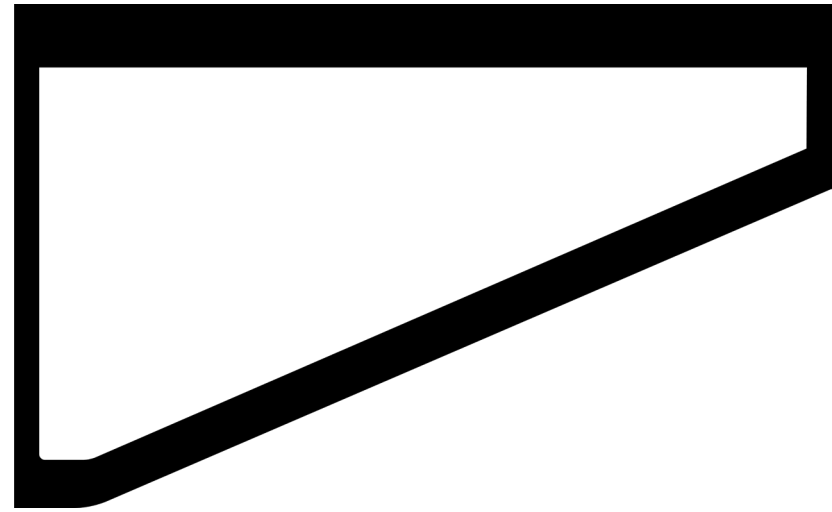
entry	page	roundabout	memory	file	gps
eA	41		A ring of fire appeared in a dream where a dolphin passes through.	_private_var_mobile_Containers_Data_Application_C9F2BADF-2C69-4B13-8630-FF96037C7672_tmp_4B4EF65A-0C09-468F-9254-7E25FD0B6EB_Image.jpeg	
eB	47		Hopping like a carousel, seating on a wooden horse. Run, run, never get bored, always happy, smile, ignore the cold structure.	_private_var_mobile_Containers_Data_Application_D6919CDD-01C9-4391-AD0C-FE3EA04C87E0_tmp_EE6E1A61-A595-4461-ACE3-8C1019E32BD7_Image.jpeg	
eB	48		Shanghai Century Avenue roundabout has a famous sculpture: THE ORIENTAL LIGHT. It takes the ancient sundial as the prototype.	235115uiz4f7ujtjui-busb.jpg	31.229958, 121.524873

entry	page	roundabout	memory	file	gps
eB	51		<p>Guanggu roundabout, Hongshan. I was there four or five times, I only remember it was always updating and never stopped.</p>	482903edij.jpeg	30.506940, 114.398029
eB	70		<p>Convergence and divergence, from the circle to all directions. Circle firework.</p>	mapping_s938420cedsa_1.jpeg	
eB	95		<p>In Swindon there is a roundabout called the 'Magic Roundabout' it is supposed to be the most thrilling roundabout in the UK. It has five mini roundabouts into one big roundabout.</p>	Screenshot 2019-11-19 at 01.48.32.jpg	51.562800, -1.771405

entry	page	roundabout	memory	file	gps
eC	93		I got into my first and only fight on a roundabout in the UK.	Screenshot_20191112-125237.png	53.405449, -2.571738
eC	121		I saw you every day without noticing you. Always just there, belonging to the background, never warranting more attention.	Screenshot 2019-11-12 at 12.42.22.png	22.343722, 114.181899
eC	103		Roundabouts always make me think about donuts.	_private_var_mobile_Containers_Shared_AppGroup_0788FAB705C6_Library_Caches_Attachment_Uploads_Image.jpg	

entry	page	roundabout	memory	file	gps
eC	98		<p>I took my parents to Donghua University, we dreamt about my next years. Today I'm a different person. Life is a lovely maze.</p>	image001.jpg	31.204248, 121.414617
eD	134		<p>Right and wrong are concepts in the collective imagination. This was my first lesson in the UK, when the bus went the wrong way round.</p>	Picture1.png	30.506015, 114.398018
eD	138		<p>In my hometown, Fujian, China, Tulou is a unique way of life being replaced. It reminds me of how close we were compared with today.</p>	201310151438133352.jpg	25.633638, 117.965815

entry	page	roundabout	memory	file	gps
eD	144		<p>They fell asleep on a roundabout in rural Ireland. Totally drunk, they'd look at the stars, listen to the ocean and cars driving by.</p>	IMG_8047.PNG	53.497333, -7.735584
eD	158		<p>Sihui Bridge is one of the most complicated roads in Beijing. Before I came to London, I passed it almost every day.</p>	Sihui(Google).png	39.908355, 116.488942
eD	89		<p>Citizens call it the "roundabout town". In S. J. da Madeira, Portugal, 120 roundabouts serve around 20 000 people in an area of 7km². Every year they are used for community gatherings and celebrations.</p>	screencapture_2019.11.18at16.30.15.jpg	40.902392, -8.491430



entry C

85

no singular narrative

(PT) morais, margarida

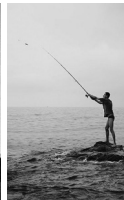
the beginning of the Internet brought us to a 'network culture', based on instant communication and global information exchange. In this way,

information has become a valuable currency, modelling our understanding of the world and the way we acquire knowledge. The connection of people online enables users to be curators who sort, organise and distribute networked information, using content created elsewhere as raw material for the making of meaning.



Instead of relying on hierarchical methods for prioritising and categorising information, users can take advantage of the horizontal organisation of the Internet, where all data is linkable to other data, to find forms of intervention that disrupt personalisation.

'We need open-ended narratives that thrive from multiple perspectives, where ideas develop organically through associative thinking. We need non-hierarchical narratives based on disruption, surprise, and unexpected finding of information, with multiple navigations and forms of interpretation, that destroy and create multiple meanings.'¹



The confines on creativity that online personalisation is causing are demanding a collective response. It is possible to navigate information through systems that do not trap us into feedback loops of our interests or shield us from fields of inquiry that are not our own. Alternative navigations based on disruption, surprise and the attempt to defeat expectation, which spark curiosity and bisociation, working towards creativity.

NO SINGULAR NARRATIVE explores associations or threads between disparate content, assembling images and stories from different eras and origins with the

hope that somewhere between these threads lies the germination of creativity.



1. Dillon, B. (2013). Curiosity. London: Hayward Publications

in conversation with paul soulellis

(us) soulellis, paul

alwfav speaks with Paul Soulellis about collectivity and communal care, inside and outside of the academic space, publishing and queer methodologies and the concept of 'becoming' in relation to design practice. Paul Soulellis is an artist and educator based in Providence, RI. His practice includes teaching, writing, and experimental publishing, with a focus on queer methodologies and network culture.

alwfav This issue of ALWFAV is focused on the idea of cooperation and interdependence; how that allows – inside of certain infrastructure – for the discovery of new paths of research essential in the development of a design practice. How do you look at those ideas in the context of your own practice related to collective and communal care? And how does that apply in an academic environment?

paul
soulellis

↗ exit to p.21

The academic community gives me the ability to work with students in a very privileged way, so it's really important to me that my publishing practice be separate from this dynamic. I'm able to do other things in my practice that aren't possible at school, where I engage with artists, writers and collaborators who don't necessarily have access to that kind of privilege. When I think about communal care in the form of a publishing practice, I think about what we are able to do together in the space of a publication. Like in the roundabout, how do we negotiate coming in and coming out of the studio, the publication, and what does it mean to express these relationships in public? When I think about communal care in an academic environment, it's about

1. Urgency Lab is a semester-long series of workshops and experiments that juxtaposes radical acts of generosity with alternative ways of making work in relation to power, including collective action, disruption, and refusal

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addressing access, acceptance, inclusion, emotional health, and other issues and dynamics that aren't always best served in these spaces. It's the work of being in a classroom and working with students on a daily basis to somehow communicate care and generosity and a sense that we're all supporting each other.

I try to have both of these contexts, my practice and my pedagogy, inform each other. It's a challenge for me because in order to do that I have to keep myself in a position of learning with and from my students. In Urgency Lab¹, I tried to de-centre myself as an authority in the classroom. In the end, what I learned was that this is probably impossible. At the end of the day, we're still within an institution and I'm getting paid to be a professor, and the students have paid to be there. To resist this is paradoxical, but I try to bring this awareness into the classroom, and by doing so it changes my position and dynamic with the students, who hopefully feel empowered to help direct the course, to speak up and declare their needs, and to support each other in different ways than they're accustomed to.

alwfav In your work, you've talked about publishing as resistance and publishing radically. How do you think design can be used as resistance? Do you think this can happen inside the academic environment?

paul
soulellis That's really at the heart of my practice and it's what I'm trying to work on and figure out, although I don't feel like I've arrived at a clear answer yet! The socio-political context that we have here in the United States and elsewhere is really troubling

right now. When our president was elected there was this kind of surge of energy into the idea of protest, but I think there was a lot of disappointment too, about how little impact we seemed to have.

There was this frustration that many of us were feeling and I felt compelled to address it within my work. I'm still learning and working on this. One thing that has had a huge impact on my thinking is a text by Fred Moten and Stefano Harney, *THE UNDERCOMMONS: FUGITIVE PLANNING AND BLACK STUDY*.² They describe this idea of the undercommons as a space, or a non-space, for people who find themselves not sharing the values of the institutions they work within. They propose that within the undercommons, the only appropriate relationship to the institution is to steal from it. I find this to be incredibly inspiring – to be reminded that we don't necessarily need to flee the institution, or spend our time critiquing it, but that there are other ways to “use” it – to benefit from its spaces and time and money and resources. The challenge of course is how to do this without giving in to the values that support its wealth.

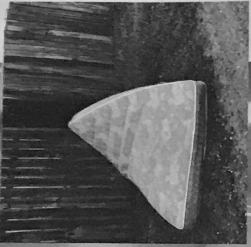
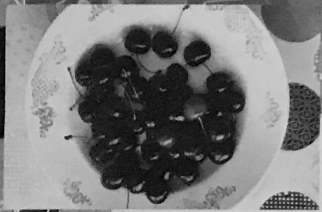
Typically, the institution benefits directly from our labor. One question that came up in URGENCY LAB was: what if we collectively turn our backs to the institution, and only focus on taking care of ourselves here in the classroom. What would it mean to not share our work? Our solution was quite simple, but powerful – we had a karaoke party instead of a final critique, and we

2. Moten, F., Harney, S. (2013) *The Undercommons: Fugitive Planning and Black Study*, New York: Minor Compositions

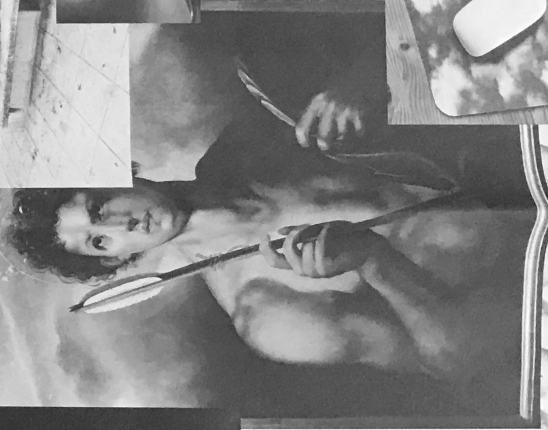
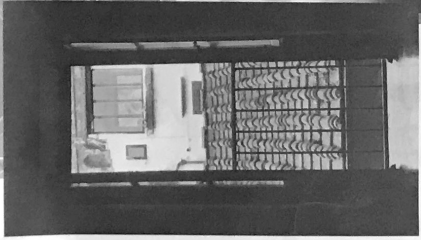
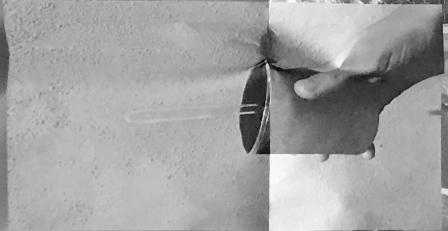
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Citizens call it the “roundabout town”. In S. J. da Madeira, Portugal, 120 roundabouts serve around 20 000 people in 7km².



hai sonna?



held it off-campus. It was about joy and celebration and it was only for us.

Can a student who produces value within the institution decide to only share it on their own terms? What would happen? To me this feels radical, and I'm interested in how our pedagogies can support this kind of dynamic.

alwfav What informs QUEER.ARCHIVE.WORK as a publishing act? Because I found, it's not merely documenting LGBTQ history or events, but also an act of publishing.

paul
soulellis For me it's been less about explicit LGBTQ representation and more about how to work with queer methodologies. And to ask: what is a queer methodology? I'm interested in collaborating with anyone who is working against or trying to resist normative narratives; anyone who is trying to undo oppressive stories and ideas and concepts. Contributors to QUEER.ARCHIVE.WORK don't necessarily identify as LGBTQ, but there is an understanding that their work employs queer methodologies. And this can manifest in so many different ways and forms. Going back to the question of what is resistance and what is radical — I think that these can be very small gestures. I don't feel like I've got a definitive way to determine what is or isn't a work that should be published in QUEER.ARCHIVE.WORK. It's about recognizing the ways in which artists and writers interrupt and interfere with their work, and negotiating that individually each time.

alwfav How do you define a queer methodology?

paul
soulellis I think it can involve many different kinds of techniques, but frequently I see people

↗ exit to p.10



I got into my first and only fight on a roundabout in the UK.

working with ideas around visibility or invisibility, legibility and illegibility. One example from QUEER.ARCHIVE.WORK #3 was Daedalus Li, who works to queer architectural spaces. One way they do this is to create non-normative silhouetted drawings of people to use in architectural renderings. They have a drawing practice that is based on imaging their own body and their friends. I see this as an act of visibility, making something legible in spaces where normally there might be hiding or erasure involved.

And there are situations where illegibility is also an option. Nicole Killian did a project

A



for QUEER.ARCHIVE.WORK #1 where she set a giant page of poetry using typefaces that are extremely difficult to read^A. It's somewhere between an invitation or a dare to read differently. Once the effort is made and you go a little bit

further, you're reading her queer Twitter poetry. She created a moment where it's okay to say: this is not for everyone. In all three issues of QUEER.ARCHIVE.WORK so far these questions of legibility, audience, and who is able to (or wants to) access comes up again and again.

alwfav What should the nature of an archive be? Should it be accessible for everyone or should it be a preserved piece of work in a library or archive institution?

paul
soulellis I'm using the word archive very loosely here, but also quite specifically in that I'm trying to create a platform that amplifies voices that have typically been marginalised, forgotten, or erased from archives in the past: LGBTQ, people of colour,

3. URGENT-CRAFT is a set of principles that works to resist oppression-based design ideologies, especially in art and design education. Urgentcraft isn't a manifesto, but rather a constellation of tactics, a series of incomplete observations. A note to self. A reminder that we can use art and design to loosen hegemonic power

indigenous people. But I'm also trying to create something that feels like a collection or a gathering or an assembling of work that is very much in the present. Hardcore archives are probably giving a little side eye, but I think there's room for all of us to play with that word.

alwfav What role does the archive play in empowering these marginalised voices?

paul
soulellis I think with this question, I also have to bring up my own privilege as a cis white man. I have a certain amount of access to powerful institutions and spaces. One of the main reasons that I'm doing this work is to create access where I can, bringing others into some of these spaces and opportunities. For example, I invited Rin Kim into QUEER.ARCHIVE.WORK #3 and as part of their contribution they invited three additional people into the publication. For their submission they said that a total of four people would be submitting 150 pages of erotic fiction. I was so moved by this gesture — that one artist would use their own space to create even more access for other people who weren't in my view. I wouldn't have known about them otherwise. This is exactly what I mean by a small gesture, but one that has a major impact in the context of this publication and its audience.

alwfav In your URGENTCRAFT³ talk you mention the concept of 'becoming'. Could you expand on that, where do you draw that idea from and how does it apply to a design practice?

paul
soulellis This idea of becoming was something I encountered in the work of the late queer theorist José Esteban Muñoz, his idea of queerness as an impossible destination,

some place on the horizon that you're constantly moving towards but never fully reaching. For me, it's about this constant state of struggling and becoming that can last a lifetime. I tried to relate this to my own position as a queer man, and what queerness has meant to me personally. Going back to the idea of privilege and who gets access and time on stage to talk about queerness, I realized that I needed to face that and confront it publicly, maybe as a gesture that comes out of vulnera-



In Swindon you can find the famous 'Magic Roundabout', it has five mini roundabouts into one big roundabout.

bility. So it's become important for me to talk about it, as my own relationship to the word queer is something that's taken me many decades to confront and own, even as it continues to change. I like to think that queerness is ongoing struggle and growth and maybe it's utopic but we'll never touch it.

notes on dynamic interventions

(LT) dirzyte, laura
(BR) osthoff, bruna

NOTES ON DYNAMIC INTERVENTIONS is a publication reflecting on the Urgent Publishing Conference 2019, written and designed by Laura Dirzyte and Bruna Osthoff on the MA Graphic Media Design course at London College of Communication, UAL.

The conference visit and publication production was funded by the LCC Graduate School Fund, a fund that encourages all postgraduate students at the college to develop their own ideas for exhibitions, events, and activities that bring together the postgraduate community.



NOTES ON DYNAMIC INTERVENTIONS, publication, Laura Dirzyte, Bruna Osthoff, 2019

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It is no longer shocking to claim that digital technologies have great influence over people's communication and habits of sharing information today. The World Wide Web allows fast browsing through collected knowledge online and quick access to what is happening at every instant around the world. However, the spread and quantity of information that is reaching audiences nowadays feels overwhelming instead of exciting. Multiple sources and large amounts of information have affected the way people read and therefore the way content is written and published.

Drawn to investigate this complex landscape of contemporary communication, we attended Urgent Publishing¹, a conference held in the Netherlands. The key question driving all conference discussions was: how can we as designers, writers, artists, developers and publishers, intervene in the public debate and counter misinformation in a relevant manner?

1. 15-17 May 2019, the Institute of Network Cultures, ArtEZ University of the Arts and Willem de Kooning Academy organized Urgent Publishing, a 3-day event with discussions, explorations and experiments about publishing strategies in post-truth times

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↗ exit to p.87

Karolien Buurman, editor of a collaborative research project NXS², was one of the speakers who highlighted the need to integrate the readership into the publishing practice and activate their voices: 'publishing is not only about making public but about making a public'. NXS magazine is an example of how content can be directly informed by their readers, as after each publication they organise events and discussions. Topics raised and reflections on them then feed directly into the next issue. In this manner, they are able to always be in touch with what is urgent for the community they are building.

Forms of communication also need to be reconsidered within digital media. A number of panellists made it clear that popular culture trends, such as memes, need to be taken seriously as they give insight into contemporary modes of communication. While traditional academia is renowned for extensive and informed research, it is criticised for being slow in production and limited in access to the general public. Memes, however, reach wide audiences and have been proven as tools for making political impact through social media. Seeing this phenomenon, cultural worker Clara Balaguer decided to become a 'white troll' and participate in the ideological Internet wars with extreme right-wing trolls, who according to her are relentlessly spreading misinformation.



These interventions into contemporary publishing resonated with a number of projects we saw our peers investigating at the London College of Communication.

2. NXS is a collaborative research project that has been exploring "the self" in the age of digital technology since 2016. NXS – standing for nexus – creates its content by building a network of contributors and their writings or visualisations. Each of them is asked to reflect and comment on a previous contribution. NXS takes the form of a cross-platform structure with exhibitions, performances, lectures and a biannual publication as its core. It searches for personal viewpoints, experiences and stories on relevant topics around digital technology, as a way

to make them more tangible and more accessible to an audience

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that reaches beyond artists, designers, and theorists." <http://nxs.world/>

So we brought this international conversation back to the postgraduates in a round table discussion and asked them to share thoughts on how to write and design for urgency, without succumbing to an accelerated hype cycle in our personal practice.

One approach that emerged from the discussion was not only including the community in the research process but also



I took my parents to Donghua University, we dreamt about my next years. Today I'm a different person. Life is a lovely maze.

making sure that the developed work is brought back to the people. Creating a relationship between practitioners, spaces and the public enriches the project and opens new possibilities for its socialisation.



Another method of research that came up was bridging practitioners from different fields whose ideas might not otherwise come in contact. When brought into one publication or exhibition, such research then cultivates space for unique insights to emerge and unexpected collaborations to take place. Inclusive and networked process leads to outcomes that more accurately represent the contemporary experience and diverse perspectives.

The language and visual means used to communicate findings are also an imperative point of consideration. Peers pointed out how practitioners should be able to use language that does not alienate nonspecialist audience, or consider the way the content might be (mis)interpreted. That is why the academic peer review model needs to evolve into a strategy with

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diverse reflections. For example, having content reviewed by people from different professional backgrounds or parts of society could give a more accurate insight into the perception of work. This evolved model could promote accessible research and ensure projects are aligned with prevailing ideas and remain relevant beyond the academic setting.

NOTES ON DYNAMIC INTERVENTIONS is not a conclusive but rather an expansive project. We hope the ideas raised through the publication and round table conversation spark further questions and fuel discussions on how to develop creative practices that are impactful in the new media environment.

rave and the resistance of dance

throughout history nightclubs have been places for the 'other' to flourish and exist, a 'heterotopia' as Michel Foucault puts it, or as sociologist

Sylvia Reef describes, 'clubbing assumes positive notions of transgression into liminal states, in which 'other' modes of being, activity and living can be explored.'¹ Fuelled by synthetic sound, artificial illumination and psychotropic drugs these 'other states' disintegrate social norms. The nightclub is a place for experimentation, for inclusiveness and exclusiveness. A place to try out different personas, to challenge sexual identity and orientation through both individual and collective freedoms. What

(GB) price, antony

1. Fischer-Lichte, E
Wihstutz, B (2013) *Performance and the Politics of Space: Theatre and Topology*. London: Routledge

↗ exit to p.68



Photo Credits: (from left to right) Dave Swindells / Antony Price / Fran Hales

unites 'clubbers' across time and space is a desire to move outside of the confines of society, creating change through the experimental fusing of music, fashion, art, design and performance.

Enjoying a newfound respect and relevance for its important role in shaping recent history, rave and dance culture has become a focal point for art galleries, museums and mass media. In an essay *BAROQUE SUNBURSTS* (2016), which accompanies an exhibition *ENERGY FLASH – THE RAVE MOVEMENT*, cultural theorist Mark Fisher outlines the idea of 'psychic privatisation'.² This period of the late 1980s in Britain is defined by the privatisation of nationalised industries, the selling off of council houses, the proliferation of consumer electronics and new entertainment platforms. As the home became more connected, the space outside started to be abandoned and pathologized. Fisher uses the infamous Criminal Justice and Public Order Act of 1994 as an example of how rave was demonised in order to quash the growing rebellious nature of the movement. He describes the neoliberal project as an attack on collectivity itself, the intention to create isolation and atomisation through meaningless work, and the absence of concrete political alternatives. Rave culture is held up as an alternative, an opportunity for rediscovering and reinventing ideas of collectivity and utopian ideals.

However, this new form of social resistance was quickly and powerfully shut down by the introduction of new laws and the building of brand-focused hedonist leisure

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industries. Rave culture was co-opted, commercialised and marketed back to us. London's regeneration project pushed night-life further into the outskirts, closing major clubs and turning a once thriving cultural centre into a vapid financial district. In recent years the industrial wasteland of Hackney Wick in East London has been turned into a post-Olympic playpark and residential enclave.³ The artist studios, warehouse parties and early morning woodland raves slowly erased by the Conservative government's restoration project aimed at making the super-rich feel safe. Yet for all its seemingly temporary escapism and hedonic response to modern life, the spirit and feeling of rave as a protest to the drudgery of neoliberal confines lives on.

In our current political and technological landscape, younger generations are acknowledging the sense of freedom and futurism that rave culture encapsulated, while older generations continue to embrace its heady escapism from daily life. Together, diverse individuals unite in these collective spaces where, as fabled night-life photographer Dave Swindells (2019) states, 'it's all about the feeling'.⁴ In a time when mainstream British politics are dividing generations, this emphasis on communion through music is more important than ever. With movements like Extinction Rebellion and the R3 Soundsystem helping to galvanise young and old through political activism, dance music is heralded not just as hedonistic activity, but as a particularly British form of resistance.



Roundabouts always make me think about donuts.

3. Reef, S (2009) *Club Cultures: Boundaries, Identities and Otherness*. London: Routledge

4. Swindells, D (2019) Interview with Antony Price, 17 September

↗ exit to p.104

2. Fisher, M. (2016) 'Baroque Sunbursts' in Haq, N (ed.) *Rave and Its Influence on Art and Culture*. London: Black Dog Publishing

obs_hk_antielab.txt

anon_👤
hk - anon_☺

anon_👤 has a casual chat over Telegram with anon_☺ to understand the current state of the protests in Hong Kong. The use of encrypted messaging and anonimisation of social media profiles has been crucial for many designers to establish an ever changing visual language for the protests. This language is usually contained in the form of memes, app stickers and mascots which are appropriated and resignified.

👤 Were are we now w the protests?

☺ I feel like the two sides are kinda stuck at the moment. But the protests didn't get weaker at all

☺ Gov is now trying to stop the protest ASAP. They tried very hard in different ways, like launching the mask law (like ppl can't wear masks when they are in public)

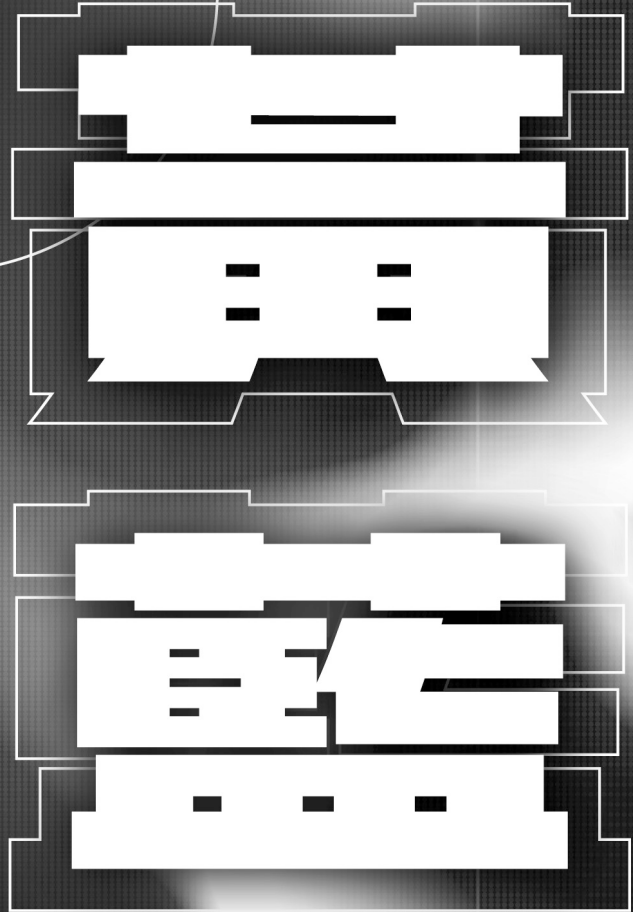
☺ They think they can scare the young ppl coming out to protest but actually they failed

👤 What are those 2 sides

☺ There's a part of ppl still supporting hk gov. We call them 'blue ribbon'. And protestors are called 'yellow ribbon'



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- ☺ At the same time
- ☺ The focus is kinda shifted from the gov to the police few months ago
- ☺ Since ppl suspected they have killed some protestors

🔦 What made you get involved in the protests??

- ☺ I think lots of ppl start to care more about politics since the movement started. I think it is a cultural change in some ways

🔦 Moving to symbols, you mentioned yellow and blue ribbons and I have seen very often a pig with a worker hat

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🔦 sent an image: pig1.jpg

- ☺ The pig is from the LIHKG forum, like a reddit from HK where protestors get organized.



🔦 sent an image: pig2.jpg



☺ sent an image: pepe1.jpg



☺ sent an image: pepe2.jpg



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☺ Theres also pepe the frog

👤 Yes, I am very interested in Pepe

👤 How is that used in the context?

☺ Just a mascot of the movement

👤 But is it referring to a group of people?

☺ Nah it doesn't

☺ The frog and the pig are the main mascots of the movement

👤 I was a bit in shock seeing Pepe, which was a meme used very often by the alt-right

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👤 But memes have no ownership themselves. Still, it strikes me. Observing from the outside, I sometimes try to see if there's any meaning behind

👤 I think it's just constantly changing meaning and it's kinda colonialist to demand some accountability to that meaning, imho



☺ Yes it can mean different things. I think it works just as a mascot in this protest. A symbol we can use



0:00



0:00

2014

NEW MODERNISM(S)

Just Now

Ben Duvall:

It is the plundering of the old and the rejection of the new as an absolute that makes meaning so slippery...

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It is the plundering of the old and the rejection of the new as an absolute that makes meaning so slippery. In such an environment, the signified is multiplied manyfold, collapsing the meaning of the original with the various meanings and associations of the cleaned-up reproduction. Plurality of meaning has replaced fixed meaning, and subjectivity has replaced objectivity

Duvall, B. (2014) New Modernism(s). New Jersey, Conveyor Arts: 21

👤 I also saw this

黃色經濟圈

☺ This is a post to encourage ppl to support yellow 'shops'

👤 How can you identify a 'yellow shop'?

☺ Someone made an app to tell ppl where are those yellow and blue shops in HK. It's called Whatsgap. There is another app to track where the police is. It's called HKmap.live

☺ I think everyone supporting this protest is trying to contribute with something. As a designer the best way to support is creating campaigns and posters to spread the message



👤 sent an image: hkmaplive.jpg

HKmap.live is a crowdsourced live map that tracks the location of protesters and police in Hong Kong. The website gathers reports on police patrols and tear gas deployments via Telegram.



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👤 Since many of the designers remain anonymous, do you think this is having an impact on their work?

☺ Yes definitely. Specially to freelancers and people who own a design company There's lots of freelance work for brands that are either under control by the gov or supported by the gov

☺ Also I guess no Mainland Chinese client would love to work with someone supporting this protest

👤 Is there any work done attempting to get the message across the border to mainland? Or is there some work done in getting the sympathy of individuals (not the gov) on the other side of the border?

☺ I don't see it happening, the cultures are too different, I guess

👤 I have seen some kind of interventions in high walks in HK that i'm interested in. Do you know how they were made?

☺ Yes, these are very nice. I think HK ppl are very creative. I'm sure by any designer group from telegram. They work so hard on creating prints for the protests

☺ I don't think it's done by one designer I believe it's a big team, from designers to those who install it in the middle of the night



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☛ What would you say to a person from Mainland? This interview will probably be read by many mainlanders

☺ I would encourage them to try to be open and talk more to us

☺ To understand more about the protest

☺ Getting information from their family and friends from China is not enough

☺ Those reading this overseas have the chance to see more. A good one to explore what is happening outside of China

☺ I think the most important thing is communication



☛ 唔該~♥加油!



spectrum of prifaky

(PT) roseiro, francisca

as privacy issues collapse in the realm of Google Maps, eight digital poems become alive through different perspectives of Google Maps cameras addressing notions of power.

digital landscape

Online postcards

Every click

Times differ From A ___ B

Send me your love

Can you see it?

Can you feel it?

An ideal feature

Shapes itself

114



Google Maps - Digital Landscape is an Online postcard

property rights

Construction of a fine line

Prevails a cloth of water

Muddy bricks and walls

Perhaps

Acceptable between X

Equals 0

The inner nature of it

is squared limited

115



Google Maps - Digital Landscape is an Online postcard

reflected forecasting

Predict a form

Predict a shape

Predict the world

Endless frames
of the Earth

You see as it is, It is given

Do you question it?

It is what it is

116



Google Maps - Digital Landscape is an Online postcard

pixel tag

Sir James Matthew Barrie,
do you need a needle?

≠ views

≠ perspectives

Presence of
rationality force

Square of sweetness

117



Google Maps - Digital Landscape is an Online postcard

democratic norms

Standardised access

Hide and seek

Misleading areas

Contradiction of identities

Ideally leading towards

a state of utopia

Personal indexes of
facial appropriation

online objects

Online guests

Digital beings

Social humans

Of a collapsed

realm among the WWWorld

Enter a destination

on the round grid

118



Google Maps - Digital Landscape is an Online postcard

119



Google Maps - Digital Landscape is an Online postcard



HIDDEN FIGURES, video still, Martin Stesko, 2019

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HIDDEN FIGURES examines the idea of 'green growth', which offers a solution for keeping up continuous economic growth while averting further environmental degradation. The idea is based on economic decoupling – the notion that the economy can grow without using more resources and exacerbating the environmental crisis. However, we live in an age of complexity. As systems that run global processes become more opaque, our understanding of them is rendered harder. Recent massive protests for climate change around the world represent consequences of the critique of current global economic system. People question the rising inequality, exploitation and environmental degradation as visible consequences of the fetish for economic growth and the neoliberal ideology that

[exit to p.152 ↗](#)

[exit to p.29 ↗](#)

[exit to p.68 ↗](#)

exacerbated it. HIDDEN FIGURES examines the neocolonial processes tied with the idea of 'green growth', as manufacturing and production processes are being outsourced to other parts of the world.

While these processes are being shipped throughout the globe, 'green growth' asks for a rapid technological innovation to achieve decoupling and solve the world's problems. HIDDEN FIGURES focuses on the reliance on technological solutionism. The increasing complexity of technological devices makes it harder to rationalise them too. However, there is a connection between technology and ideology. Ideology of limitless growth and technology can promise an illusion of limitless 'green' growth, in exchange for hiding the true nature of global systems. Technology is not neutral: it propagates a certain worldview and this worldview is created by specific companies.

HIDDEN FIGURES proposes absurd scenarios in order to show technologies working under a different ideological system, rather than proliferating the status quo. The narrative uses absurdity as the concept becomes more approachable by



I saw you every day without noticing you. Always just there, belonging to the background, never warranting more attention.

a wider audience. There is also the question of comfort. Would we appreciate the intrusiveness of these devices? If technologies made the current complex systems more legible, how would the relationship between human and device look like? Could these devices become 'uncanny' machines, rather than smart 'help'?

[↗ exit to p.158](#)

urban trauma

(IE) strinati, naomi

as I settle in a space it settles in me, as time moves on it moves without me.
Memories can transport one from the habitual present to another time.

Recollection shapes reality.
The occupied environment
defines recollection.
It is a cycle, a flow, a stream.

These moments of remembering
can confluence.
This tributary of recollection
is acknowledged as collective memory.
This is a shared knowledge of past
experience retained by a social group.

Opposing this is counter-memory.
This is a shared creation of knowledge
that is social and political.
It runs counter to official histories.
Against the (main) stream.

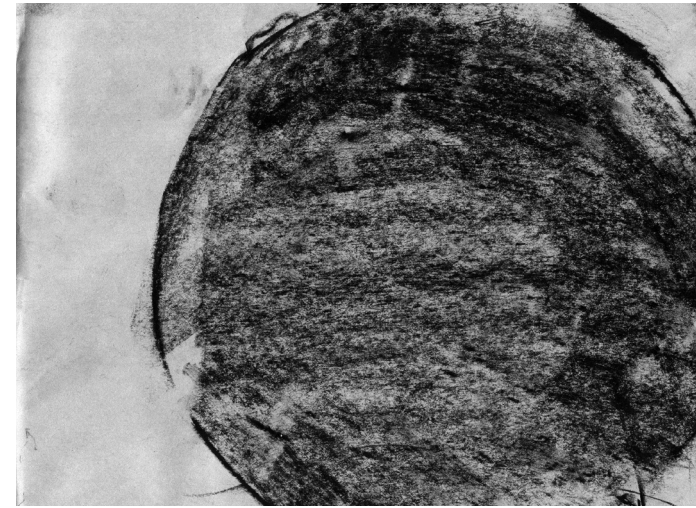
In consequence, a collective re-learning
known as memorialisation materialises.
Smothered histories re-established as an
act of political subjectification¹.
Collective amnesia is eroded.

I look to the urban landscape
to interrupt these concepts.

Examining the place that the River Lea
sweeps through.
A deep topology.
I use the sun to expose my prints
and the river to wash them.

The materiality of the area
creates the frottage.

The environment dictates the image, its
agency creates the memory.
Leaves the trace.



URBAN TRAUMA, Rubbing with crayon, Naomi Strinati, 2019

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1. Demos, T.,
2012. Sites
of Collective
Counter-Mem-
ory [Online]

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the Hackney Marshes.
the Queen Elizabeth Olympic Park.
East London.

A transitional place, ever-changing,
formerly unplanned.

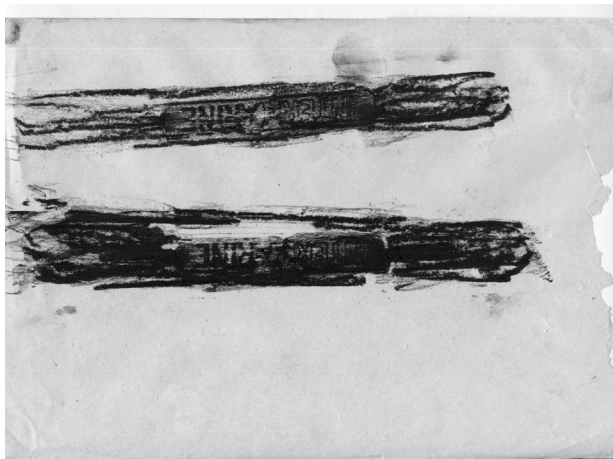
Urban Re-newal, causes Urban Trauma.

*Trauma is a violent transmission of the un-
known, oftentimes in the service of some-
thing larger and more inscrutable than the
event itself.*²

2. Gilbert, A.,
2016. Walid
Raad's Spectral
Archive, Part II:
Testimony of
Ghosts [Online]



URBAN TRAUMA, Cyanotype, Naomi Strinati, 2019



URBAN TRAUMA. Rubbing with crayon, Naomi Strinati, 2019

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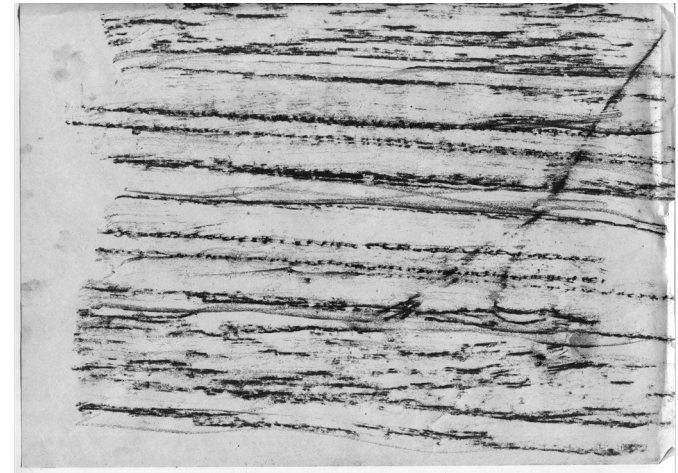
Urban renewal is a constant state for most cities, especially London. The urban environment is a place of collision. A collision of time, layers of stories and histories, personal and collective memories built upon one and out of another to create a sprawl of consciousness, resulting in a collision of materiality and memory.

[exit to p.10 ↗](#)

With the ever-changing and transitioning materiality, I question how this affects the social histories and collective memories of the inhabitants. I find it creates Urban Trauma. This trauma can be identified as an erosion of collective memories, collective amnesia. Collective memories are shaped by, and transmitted through, narratives. They intervene in the definition, creation, and mobilization of social identities, they have a huge impact on intergroup relations.³ Collective memories influence the present. Counter-memory is a critical and political stance against the authority of official collective memories.

3. Mercy, A., 2015. Collective Memory, Social Psychology of Laurent Licata. International Encyclopedia of the Social and Behavioral Sciences (Second Edition)

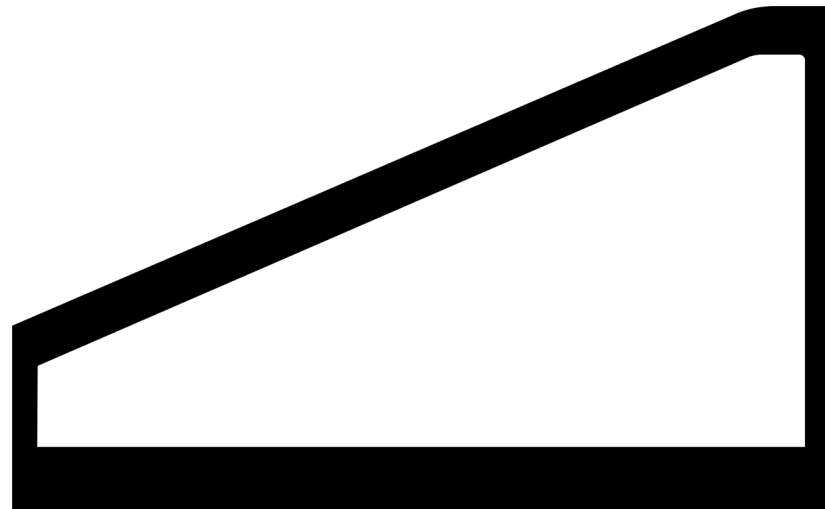
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URBAN TRAUMA. Rubbing with crayon, Naomi Strinati, 2019

URBAN TRAUMA employs an auto-ethnographic approach to investigate the results of Urban Re-Newal. Through a deep topology, it creates an individual understanding of the area. A counter-memory is generated by collecting images and data to communicate the idea of collective memory and how it is disrupted. This research is related to artists and designers work such as Willian Raad (The Atlas Group) and photographer and academic Jim Brogen. I expand on the work of Raad with my use of the archive, flipping its meaning as an authoritative object by replacing the expected documents with my collection of abstract, personal cyanotypes and frottage into a form usually considered as official.

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entry D

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female machine

(CN) tian, jiatai 田嘉泰

car culture is still patriarchal in the 21st century. The experience of learning to drive, buying a car, driving and maintaining it has largely been understood from the perspective of a male driver. Throughout the automobile age, stereotypical images and stories of women have been disseminated in various ways, whether in TV advertisements, magazines or social media.

1. Parkin, K. J. (2017)
Women at the Wheel.
Pennsylvania: University
of Pennsylvania Press

According to Katherine J. Parkin, the car has always been a synonym for freedom¹. However, in most cases, car companies do not include women into this category of imagination. Most car companies don't promise freedom or power to female consumers, only that their cars will help them succeed in their families and work life. These promises tend to leave consumers with a narrow vision that further deepens this stereotype. As such car cultures leads to the polarisation of gender roles and imbalance of power between men and women.

The relationship between women and cars reflects the predicament of women's identity under patriarchal rule and patriarchal gaze for decades. Utilising critical design as an approach, FEMALE MACHINE explores misogyny in the traditional car industry by providing a new starting point: through the extraction of local visual elements of female bodies and car parts, it critiques the driving experience of cars and empowers women's driving identity. By partially editing the automobile advertising, 'female machine' challenges the successful male identity in it and absurdly restores how the automobile industry affects women's identity.

'female machine' challenges the successful male identity in it and absurdly restores how the automobile industry affects women's identity.



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exit to p.10 ↗

exit to p.32 ↗



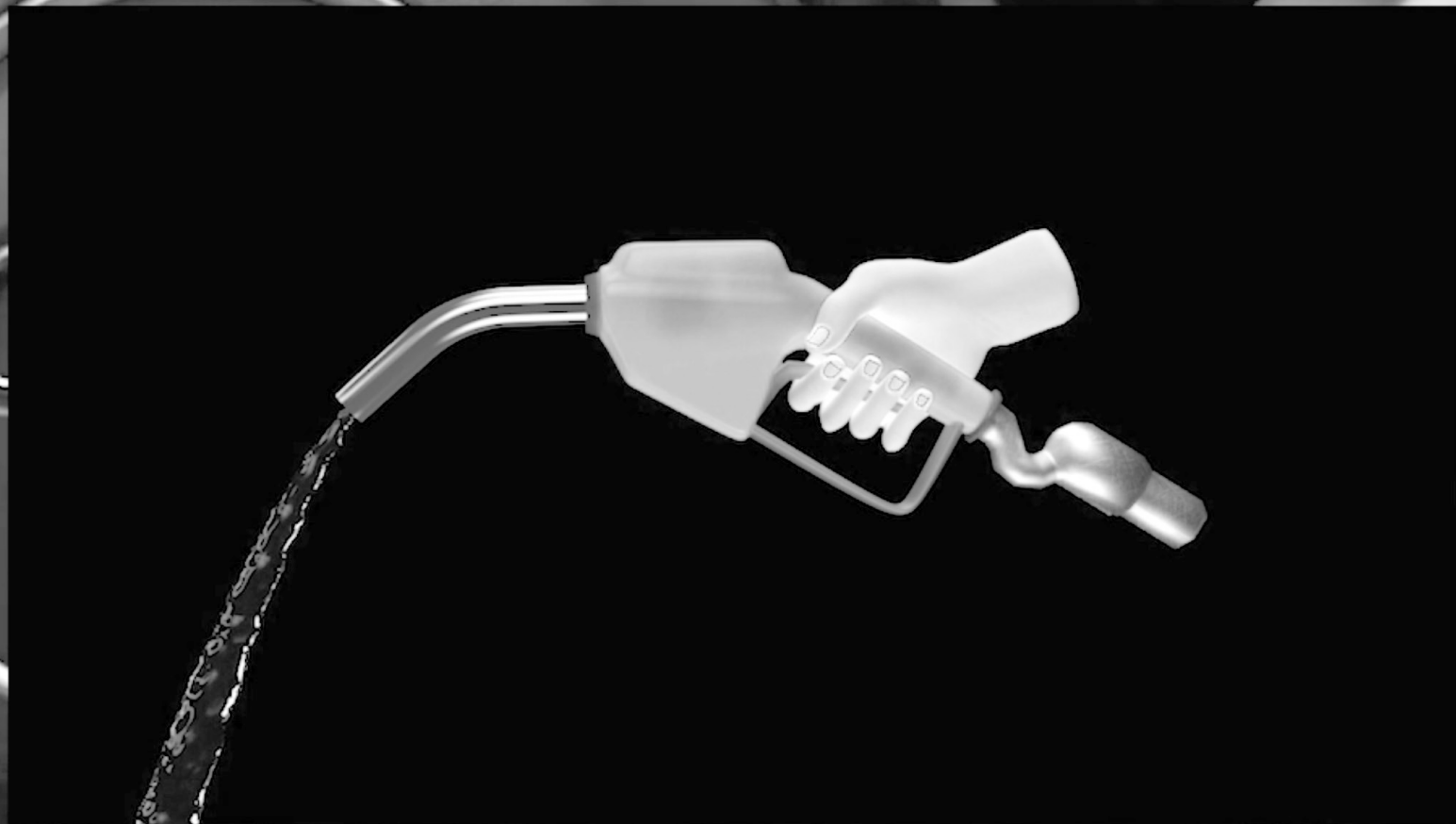
A. Sexy Position 1 and 2, FEMALE MACHINES, 3D models, Jiatai Tian, 2019



Sexy Position 3, FEMALE MACHINES, video essay, Jiatai Tian, 2019



Sexy Position 4, FEMALE MACHINES, video essay, Jiatai Tian, 2019



**Men need validation to get their groove on,
they like to feel desired and attractive**

'survive' in the queue

(CN) wang, xinyi 王欣宜

in today's consumer society, despite online shopping's rapid development, offline consumers are still willing to wait in lines for long periods of time.

They line up to buy fashionable and fresh products to shape their personalities, but do they really look cool? SURVIVE IN THE QUEUE was inspired by Jean Baudrillard's consumer society, who revealed a new relationship between domination and submission.¹

1. Baudrillard, J. (2016). *The Consumer Society*. London: SAGE Publications

This research interprets the queuing phenomenon as a domestication form for consumers. Through queuing, one can reveal the domination and manipulation of businesses on consumer shopping demand, and critically think about the impact capitalism has on consumers. Based on the observation of the behaviour of consumers in the queue, 'SURVIVE' IN THE QUEUE attempts to reproduce the phenomenon in an ironic and exaggerated way, presenting consumer behaviour while wait-

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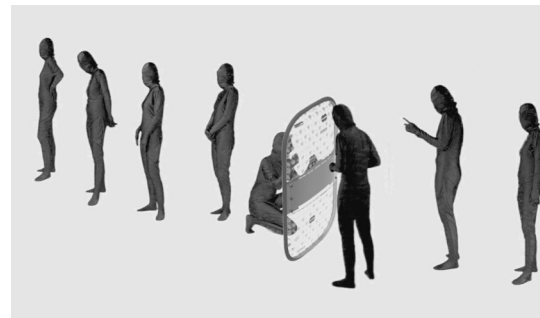
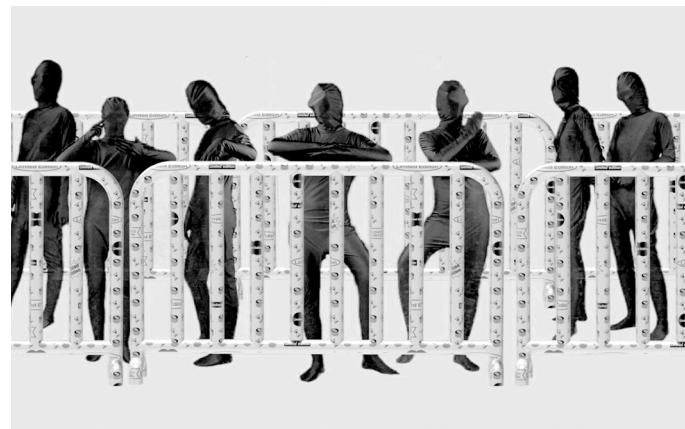


Right and wrong are concepts in the collective imagination. This was my first lesson in the UK, when the bus went the wrong way around.

ing, and merchants induction of consumer behaviour. The project ironically equates this waiting process with a pilgrimage. A pilgrimage for shopping desire. How do consumers survive the pilgrimage in today's culture?



A



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'SURVIVE' IN THE QUEUE, video still, Xinyi Wang, 2019

micro-resistance is

(CN) wang, zifan 王紫凡



Micro-resistance is to rely on, it touches solid things casually to support itself, Zifan Wang, 2019

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walking through the streets of many cities, one can notice scenes that appear with no borders: climbing over railings, hanging laundry

on public fences. This research questions: Do these scenarios convey something other than chaos? When public space becomes a totalised system full of restrictions, everyday people and their everyday behaviours can become micro-resistances against the so-called 'orderness'. This project takes the perspective of an ordinary city dweller, obstinately interacted with public infrastructures exploring the possible definitions of micro-resistance. Through performing in the streets and alleys of London, MICRO-RESISTANCE IS uses the body to reconstruct and decipher the randomness and autonomy of everyday life practices.



Micro-resistance is to attach, it sticks firmly to objects to exist, Zifan Wang, 2019



Micro-resistance is to coexist, it wittily adapts every surface to survive, Zifan Wang, 2019

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loose association

(CN) xiao, jia 肖佳

the objects in LOOSE ASSOCIATION are reconstructed or assembled by people using any material or means available at hand to solve a specific problem in daily life. When people don't have something, they find a solution; when they are not allowed, they find a solution anyway they can.

Using objects for a purpose they were not meant for can be seen as the friction of life in the artists' eyes, as they are called by sociologists as tactics for people in everyday life, or recognized as entropy by theorists. LOOSE ASSOCIATION is located somewhere in between sociology, material culture and design.

LOOSE ASSOCIATION focuses on the tensions that remain in the objects, as Greeley described in THE LOGIC OF DISORDER, exit to p.136 ↗ between collapse and vitality, between disorder and systematization, between

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In my hometown, Fujian, China, Tulou is a unique way of life being replaced. It reminds me of how close we were compared with today.

pragmatism and imagination¹. More specifically, the objects have a clear emphasis not only on making do, restricted resources, innovations, imaginations and needs, but also on reordering, subversion and transformation.². They can be used therefore as entry points to decipher the material world, deconstructing their inconspicuous entanglements in between individual desires and collective vision. exit to p.122 ↗

1. Dezeuze, A. (2013). Photography, Ways of Living, and Richard Wentworth's Making Do, Getting By. Oxford Art Journal, 36(2)

2. Phillimore, J., Bradby, H., Knecht, M., Padilla, B. and Pemberton, S. (2018). Bricolage as conceptual tool for understanding access to healthcare in superdiverse populations. Social Theory & Health

perhaps when removed
perhaps when replaced
perhaps when recharged
perhaps when rebounded
perhaps when reproduced
perhaps when reimposed
perhaps when redone
perhaps when readjusted
perhaps when reflected
perhaps when received
perhaps when repainted
perhaps when returned
perhaps when rebutted
perhaps when retranslated
perhaps when related
perhaps when reshaped
perhaps when rehung
perhaps when retransferred
perhaps when recanted

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here we go! to space!

(CN) ye, ying 叶颖

human exploration of outer space officially kicked off with the first liquid-fueled rocket launch in 1926. Over the following century, space exploration deeply marked history, mainly due to the space race during the Cold War, raising technology and science to new levels of development.

In 1962, John F. Kennedy delivered a speech at Rice University's football stadium to communicate his plan for the space race. 'We set sail on this new sea because there is new

A



knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people' he said, 'Whether it will become a force

for good or ill depends on man, and only if the United States occupies a position of pre-eminence can we help decide whether this new ocean will be a sea of peace or a new terrifying theatre of war.'

Since then, space exploration has been monopolised by governments to develop alongside scientific and military interests.

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They fell asleep on a roundabout in rural Ireland. Totally drunk, they'd look at the stars, listen to the ocean and cars driving by.

Furthermore, the information asymmetry [exit to p.95 ↗](#) between public knowledge and technological development in the realm of space exploration is still acute.

HERE WE GO! TO SPACE! constructs a fictional narrative to speculate on democratic [access to information and the expansionary and colonialist ethos of capitalism in relation to space exploration.](#) [exit to p.158 ↗](#) [exit to p.120 ↗](#)



HERE WE GO! TO SPACE!, Ying Ye, 2019

can AI be creative?

(DE) zeiherr, roxy

although creativity is seen as an aspect of intelligence, the link between Artificial Intelligence and creative processes is controversially discussed.



1. Boden, Margaret (2004), *The Creative Mind - Myths and Mechanisms*, New York: Routledge, 16

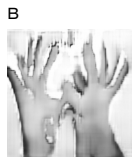


As the English mathematician Ada Lovelace stated in the late 19th century, 'computers cannot create, they can do only what they are programmed to do'.¹ This argument is frequently presented when reasoning about Artificial Creativity. Hence, the human instance of a supervisor in the creative process is fully credited the creative component. The programmer would be accountable if the outcome is considered creative. Parallels may be drawn between AI technology and photography. The camera is representing only a tool within the process while it is the human having absolute control over the outcome, making creative choices and following an artistic vision.²

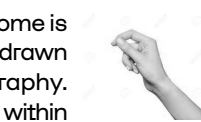
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2. Schrijver, Eric (2018), *Copy This Book*, Eindhoven: Onomatopee, 155

3. Mould, Oli (2018), *Against Creativity*, London: Verso, 143



A. Selection of 1250 data set images generated with the search results of Google Images typing-in the key word "gesture". B. Selection of 11478 gestures generated with a Generative Adversarial Network (GAN).



a fully autonomous entity empowered with agency in order to become a full-fledged creator. As Margaret Boden states: 'This decision amounts to dignifying the computer: allowing a moral and intellectual respect comparable with the respect we feel for fellow human beings.'⁴ Moreover, Boden elaborates, the absence of a body prevent AI



4. Boden, Margaret (2004), *The Creative Mind - Myths and Mechanisms*, New York: Routledge, 21

from being considered creative and therefore autonomous: 'For one thing, they are implemented rather than embodied. They are made of metal and silicon, not flesh and blood.'⁵

Although AI technology is constantly improving, the ability of creating innovative outcome is still in its infancy. The produced errors, the imperfection and unpredictability of low-resolution aesthetic outputs are representing the in-between state of the technology.⁶ At present, this may be the period of AI being 'most creative', due to its unconventional and arguably innovative creations. Whereas human creativity is limited by the boundaries of conventions and imagination, AI is liberated from these constructs. The created artefacts are radiating an innovative and surprising character.⁷ This idea is elaborated by Lev Manovich who writes: 'Unsupervised machine learning methods allow us to discover new categories for which we don't have names and to see connections we were not previously aware of'.⁸



5. Ibid

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6. Robbie Barrat interviewed by Arabelle Sicardi (2018), SSENSE



7. Ibid

8. Manovich, Lev (2018), *AI Aesthetics*, Moscow: Strelka Press, 7

Some critical voices argue that the downside of this phenomenon is the absence of context sensitivity neural



One of 11478 gestures generated with a Generative Adversarial Network (GAN)

networks are boasting. In other words: '[algorithms] don't really 'understand' the human world and human meanings.'¹⁸ Consequently, the machine is able to interpret the input data in a 'purely visual' manner which relates to syntax, but not semantics.

[exit to p.47 ↗](#)

somewhere. everywhere. nowhere.

(CN) zhang, hanzhi 张涵之

Italo Calvino's INVISIBLE CITIES is a collection of prose poems about Marco Polo's travels through different cities. Uncertain of the name of

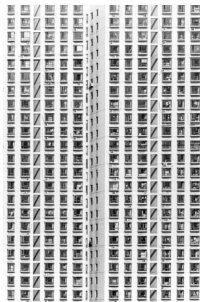
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1. Calvino, I (1974)
Invisible Cities.
London: Vintage

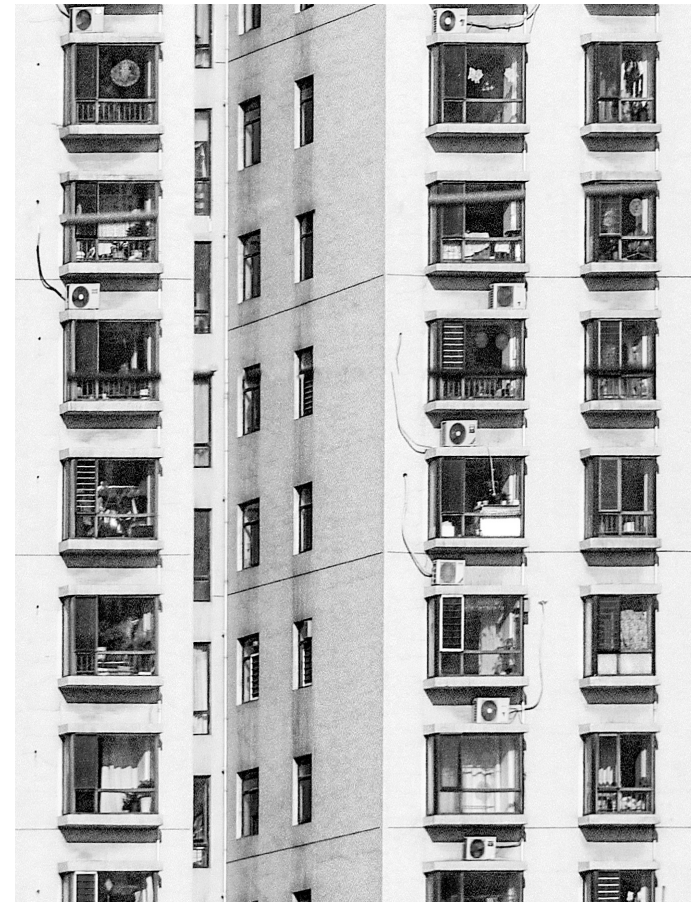
one of the cities, Marco asks a shepherd, who kindly tells him the city is called Cecilia. Many years later, Marco loses his way among rows of identical houses. He then asks a passerby for help and discovers he is still in Cecilia, and that the

passerby was the shepherd who helped him before: 'The places have mingled'; he said. 'Cecilia is everywhere'¹

[exit to p.122 ↗](#)

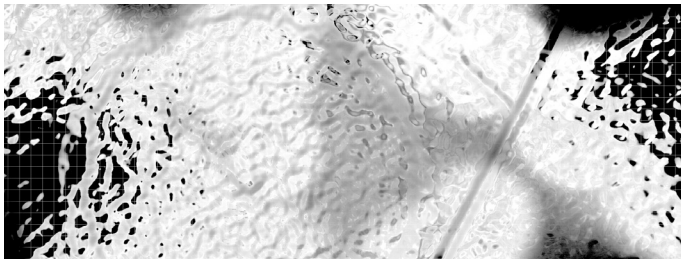


A



SOMEWHERE. EVERYWHERE. NOWHERE, Hanzhi Zhang, 2019

green flow in the ecotone (CN) zhao, qiong 赵琼



GREEN FLOW IN THE ECOTONE, video still, Qiong Zhao, 2019

in the context of the Anthropocene¹, how should we deal with the current ecological crisis and dialogue with those who ignore how the natural

1. The Anthropocene defines Earth's most recent geologic time period as being human-influenced, or anthropogenic,

landscape will evolve? The critique of anthropocentrism is the root for the awakening of modern ecological consciousness. Human beings seem to currently encounter themselves in a 'spellbound' state concerning their ecological context. It exposes itself by lacking awareness that humanity is 'itself nature', and not 'halting the mastery over nature through which nature continues its mastery'.² Humans have no privilege in the ecological world. Nature will not give preferential treatment to any species. People only exist as one of them. GREEN FLOW IN THE ECOTONE is a critique of Anthropocentrism, revealing humans' privileged place. 'The problem resides not so much in the content as it does in the attitude that comes bundled with the accusation.'³ It is then urgent to re-examine the relationship between the ecological environment and humans considering our limitations in ecological cognition.

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exit to p.158 ↗

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based on overwhelming global evidence that atmospheric, geologic, hydrologic, biospheric and other earth system processes are now altered by humans

2. Adorno, T. (1983) Progress. The Philosophical Forum, 15

3. Morton, T. (2010) The Ecological Thought, Harvard University press. "Welcome to the Anthropocene"

In the process of accelerating landscape migration, ecologists have shown strong

interest in terms such as 'heterogeneity', 'flow', and 'diversity'. 'Nature opens up the difference between terms, and erases those very differences.'⁴ The more we study, the more we see that subtle thing under the migratory landscape. 'It is both the set and the contents of the set.'⁵ Through the analysis and enlargement of landscape layer-by-layer, we can see that the more subtle components of landscape: patch, boundary, mosaic, these components constitute the current complex heterogeneous landscape system, and they are related to each other.

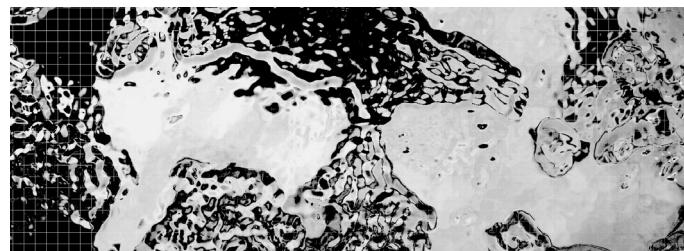
The research on the ecotone is a unique reference significance. 'Compared to the territories submitted to the control and exploitation by man, the third Landscape forms a privileged area of receptivity to biological diversity.' This is the so-called 'third landscape' by Gilles Clément⁶. The thinking it evokes is a reflection of the current human consciousness about coexistence. But how do we know that we know, how do we verify what we know? The old ecological way of thinking is not trustworthy. The traditional

4. Morton, T. (2007) Ecology without Nature: Rethinking Environmental Aesthetics, Harvard University Press

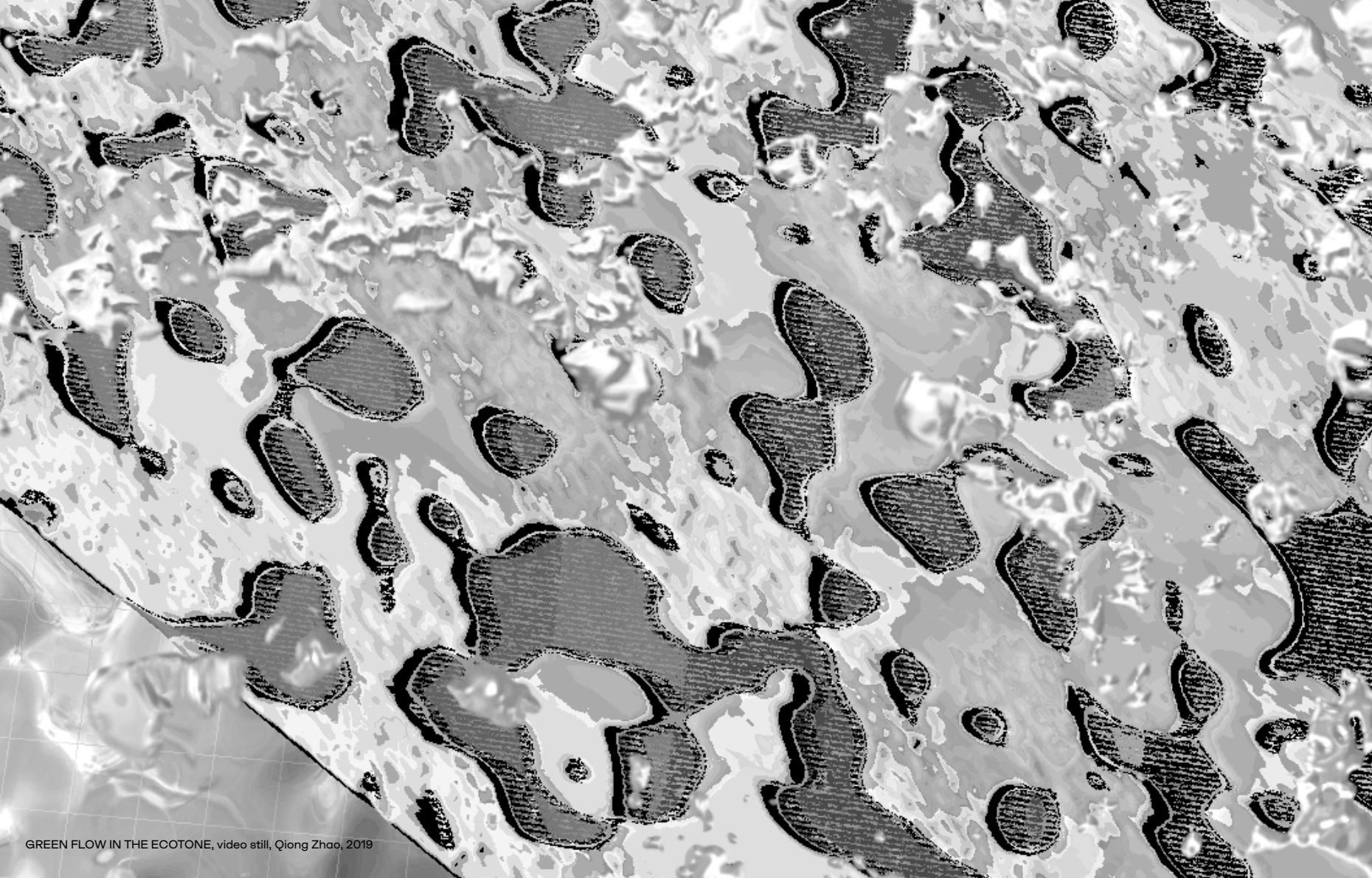
5. Ibid

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6. Clément, G. (2016) Manifeste du Tiers paysage, Saint Germain sur Ille : Editions du commun



GREEN FLOW IN THE ECOTONE, video still, Qiong Zhao, 2019





GREEN FLOW IN THE ECOTONE, video still, Qiong Zhao, 2019

anthropocentrism and the simplistic natural-human dichotomy paradigm make us



Sihui Bridge is one of the most complicated roads in Beijing. Before I came to London, I passed by it almost every day.

fall into a predicament. 'The ecological world isn't a positive, sunny 'Zippity Doo Da'⁶. The sentimental aesthetics of cute animals is obviously an obstacle to the ecological thought. But so is the sublime aesthetics of the awesome. If the ecological thought is as big as I think it is, it must include darkness as well as light, negativity as well as positivity. Negativity might even be more ecological than positivity is.' The ecological world is complex. As such, the development of future landscape movement urgently needs to criticise and reflect on its current status.

6. Morton, T. (2010) *The Ecological Thought*, Harvard University press. "Welcome to the Anthropocene" Available at: <http://www.anthropocene.info>

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welcome home

(CN) zhou, yuxin 周羽欣

looking at the plan for future home products of big companies such as Google, Amazon and Apple, one thing becomes clear: every electrical device in the home will be linked to the internet within a decade, everything that has a cord is going to have data in it. Aiming to bring 'a smartphone sensibility to everyday objects' in the home, manufacturers and cloud service companies are providing us with a future home where smart devices are increasingly talking to each other bypassing us in order to serve human better. [exit to p.51 ↗](#)



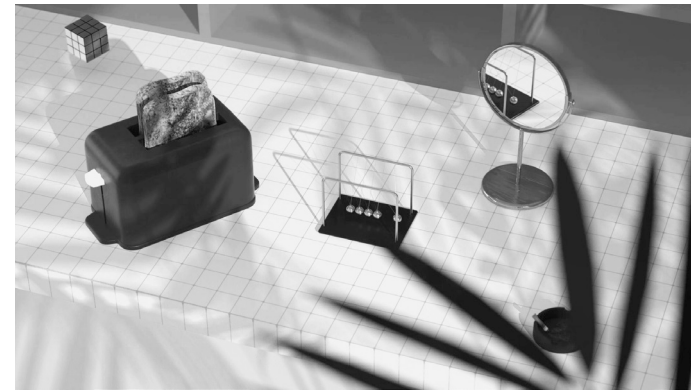
WELCOME HOME, video still, Yuxin Zhou, 2019

1. As ontology is the study of the nature of being, then Object Orientated Ontology puts objects at the centre of being. As a strand of 'speculative realism', OOO is dedicated to exploring the reality, agency, and "private lives" of nonhuman entities – all of which it considers "objects" – coupled with a rejection of anthropocentric ways of thinking about and acting in the world.[1a] The world according to OOO is one full of beings acting on one another according to their own goals and caprices, motivations that cannot be kenned by others [1b]

WELCOME HOME is a speculative scenario looking at the future relationship between human and smart home devices. Applying Object-Oriented Ontology¹, the project challenged the anthropocentric narrative by taking objects as storytellers. Through the juxtaposition between an emotional narrative with a reductive aesthetic, the video envisioned a future home where smart devices are not only talking to each other but also trying to interpret the human needs and come up with solutions. How to define our home with all these dreams and concerns? A data centre, an information container, a resident of the 'internet of things', a laboratory of machine learning. Welcome to your future home.

exit to p.58 ↗

exit to p.144 ↗



WELCOME HOME, video still, Yuxin Zhou, 2019

1a. Lindley, J. Coulton, P. and Cooper, R.(2017), Why The Internet of Things Needs Object Orientated Ontology

1b. Kerr, D. (2016), What Is Object-Oriented Ontology? A Quick-and-Dirty Guide to the Philosophical Movement Sweeping the Art World



It took me a while to recognise it since it has no label or bar code.



I suggest low-cal food based on the report, her medical record and fitbit data.

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MA Graphic Media Design (MA GMD) explores the use of graphic design as a critical tool to investigate the complexities of contemporary society.

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At the centre of the roundabout sits the monument.

A collection of stories, real and fictional, observations and speculations on memories, which come together to form a collective archive as monument. The visual and written contributions derive from a participative workshop with MA GMD graduates, organised by the ALWFAV team.