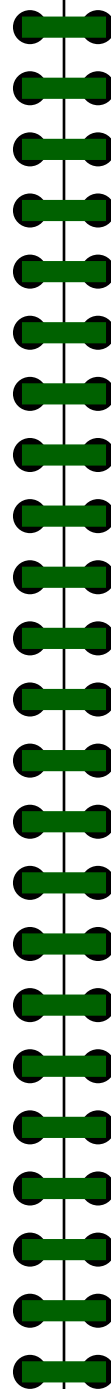




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A LINE WHICH FORMS A VOLUME 6





Fungi, Everyone

Yuxin Xiong • 熊育昕

Paola Andrea Sánchez • 宝拉·桑澈丝
(China/Colombia)

It has been six years of building a publication that gathers together networks. When developing this issue, we understood that everything is delicately interconnected. We realised that knowledge is the result of the constant transfer of information between these connections.

Knowledge is infinite. But, how to represent how knowledge is built?

In nature, one of the most extended networks is the mycorrhizal fungi network. It grows underneath the ground, invisible to human eyes, with a goal to link different parts of the ecosystem together. It does so by creating interspecies connections to transfer resources, to help processing nutrients, to store carbon dioxide, but also to transmit information between those living organisms.

How to spot a mycorrhizal network?

Look for a mushroom.

From the outside, it may look small compared to everything that surrounds it, but the truth is, that 'mushroom' is all over the place. 'Mushroom' talks and connects with everyone and everything; underneath the surface, it is a thread.

Overtime, we realised that when mushrooms gather together, their networks interconnect.

This natural thread gets bigger and stronger.



When mushrooms are together,
the connecting system underneath
gets more complex.
You can navigate it from edge to edge
by exploring new linking paths.

When mushrooms are together,
the system expands.
The more mushrooms,
the merrier.

Just like fungal networks,
knowledge only turns visible
when we make something out of it.
We need to spot the mushroom.

6 This publication
is the materialisation of
A Line Which Forms a Volume's
network of knowledge. Design research
methodologies, research outcomes,
and endless design processes that take
place at MA Graphic Media Design are
made visible here. Intertwined together,
these are our mushrooms.

In A Line Which Forms a Volume 6
we understand the production of knowledge
as a symbiotic network.

A powerful dynamic
that enables processes of exchange
and mutual contamination.



When contamination happens,
information is transformed.
Contamination makes space
for new ways of seeing
complex contemporary situations.

Contamination opens endless points of view.
Every single thing exists in relation to other—
contamination opens
the possibility of exchange.

A Line Which Forms a Volume 6
explores the connections and relations
that have grown from previous volumes,
helping the development of the
current publication. We want to
celebrate the legacy that
A Line Which Forms a Volume 7
has built over the years, with
a special focus on interweaving
all volumes. As such, we have
included lectures, special guest
contributions, and a constellation
of topics that has passed through our
network, making it bigger, more complex,
and revealing of the contaminations that
enable its existence.

Welcome to the network of ALWFAV 6



Contamination

In ALFWAV 6, 'contamination' refers to a process where an interchange of knowledge takes place. Contamination is addressed in a positive way. It takes place whenever you free your mind from previous assumptions about a subject and open yourself to receive different points of view.

Contamination creates connections

A Place as a Network. A Conversation With Kym Ward From BOARC

Kym Ward x ALWFAV 6 Team,
Carlos Romo-Melgar and
John Philip Sage

8

Bidston Observatory Artistic Research Centre (BOARC) is a self-organising, communal study site. As a not-for-profit project, BOARC focuses on providing groups and individuals with a low-cost, temporary place to work and stay together, and to develop projects that require time and space in a flexible, non-pressured environment.



BOARC is a site for research and experimentation, primarily directed towards cultural and artistic practices, and supporting the development of communities.

Kym Ward As we set out to create this space, we knew that we wanted it to be a place where people could come and connect with one another, free from judgment and open to all. We wanted to create a space where people could share their artwork and experiences without fear of being judged. A space for connection.

When we got here, we started to deal with the history of the building. We were contaminated by it from the very beginning, in a very material way.

9

Going downstairs into the basement, we discovered that by the window there is a tunnel that goes around the building.

So you start asking questions: why do we need a tunnel around the building?

And then you do the research, and look back to the story of the building, and in this process you build a network of historians, and then you even find a PhD from an architect that explains that this tunnel is there to isolate the building from vibrations.^a

And there is a reason: back in 1866, when the building was being used as an observatory, it was important to make sure that the telescope was always focused. This is because even the slightest vibration in the building could cause the telescope to move, which would be magnified by a million times over the long distances it was observing. In other words, a small movement would not be so small when seen through the lens of the telescope.

One reason for this is that Britain needed to know the precise time as knowing the time with accuracy was crucial, not just for keeping track of it, but for ensuring the precision required to drive the industrial revolution forward.

They did not build the observatory to explore the stars, they needed to know what time it was, the exact time, and from here they made the clocks and chronometers, to know if they were too fast or too slow, to know when the ships sailed and arrived.

Great part of the concept of time in the West is related to colonialism. The people working here were also implicated in colonisation, although in a different way.

And so you ask: why do we need to isolate the building from vibrations?



And so you ask: why did they need to make sure it was precise and in focus?



When we understood this, we were not happy.

Some of the researchers who come here are interested in decolonising the history of technology. This is possible here. It is possible because by understanding and experiencing the architecture of the observatory, you can gain insight into the history of the people who lived and worked here.

For example, the history of women and computers at the observatory is very important. The women who worked here in the early days were called 'computers'. Back then, they had to figure out what was the point or function of the machines they were working with, by working on them. At the beginning, they were told what to do, but over time, they were managing the programming as well. This is a significant achievement, as women were not often employed in technical fields at the time.

In the present, there is also a radio station in the house, where people can come and share their practice. It is quite nice, hearing people share what they are working on.

Here, we take care of each other. We spend a lot of our time talking to people.



We do it just organically, we try to move at a speed that is comfortable for us. Our strategies are not sophisticated, but you need to build a community.



Sometimes, people say to us: 'This sounds like a lot of work, well done!'

And some years later, these people come back and say: 'I thought about this place and I think I would like to do this...'

There are also people that come and say: 'Oh! My friend just told me about the space...'

So, here there is always a network

* The interview took place on July 22 2022 at BOARC's communal kitchen/dining room. The team of ALWFAV 6 together with this issue's advisors, Carlos Romo-Melgar and John Philip Sage, were having dinner with Kym Ward, one of the current directors of BOARC. The previous text was edited from a transcription of that conversation.

a. Now a not-for-profit Artistic Research Centre, Bidston Observatory began its life in astronomical research. From there, after determining longitude at the site, work at the observatory has passed through many phases of natural earth science research, including meteorology and oceanography.

This book is also contaminated by history, as every project connects with a subject from one of the previous volumes of ALWFAV. Volume 6 works as an entry point to the network of the publication. It guides you to navigate different contents that have been researched, developed and communicated by those who took part in ALWFAV 1, 2, 3, 4, and 5

A Line Which Forms a Volume 6 creates a network from/around/within the history of this publication

Hold Me in Your Arms: Superheroines, Fetishisation and Death

Qingzi Xu • 许青姿
(China)




"Pretty much, I'm gonna die."
"I'm sorry, sweet."
"Shing, you need to tie your
own shoes now."
Mike apologized to her sister, hav-
ing failed to win the "Killer" title.
Soon after, she then spoke to Shing
in her final breath, glad to have him
before dying.

While superheroines may be framed as
empowering, they are often objectified as
either a man's reward for a job well done,
or a brutalised *Women can be represented in*
impetus to inspire *advertising in Saudi*
man to action. *Arabia, but sexuality is a taboo subject.*



ALWFAV 1,

*'The Appearance and Disappearance
of Women*  *in Western*
(3)

*Advertising Published in Saudi Arabia',
Fatma Al Mansowey, p.87*



K-euty: ♡ How to Become a Perfect Idol ♡

Saera Park ◦ 박새라
(South Korea)

Nowadays, K-pop^a plays a prominent role in the culture of South Korea. Since its beginnings in the mid-1990s, K-pop significantly enlarged its market size, having a great impact on South Korea's culture, music, cosmetics, and fashion. However, the K-pop industry also has negative sides, such as sexualisation of young girls. K-euty: How to Become a Perfect Idol starts from this critical point, exploring how the K-pop industry commodifies young girls.

In K-pop music videos, it is common to find girl idols^b posing seductively in costumes that expose their bodies. Surprisingly, this happens despite most girl idols being usually teenagers, or in their early twenties. For idols, embodying a specific image is important to draw the public's attention. Since the competition within the industry is fierce, entertainment companies (responsible for creation of the visual concepts for their idols) scramble to diversify their portfolios, as more unique concepts mean having the upper hand in the industry. While visual concepts are varied, there are three representative images of girl idols in K-pop bands that remain constant: **pure**, **sexy**, and **crush**.



♡ PURE ♡

The 'pure' girl concept portrays girls as clean and cute. In the early stage of K-pop culture, most girl idol bands used this concept, which derived from South Korea's traditional girl imaginary, inherited from the patriarchal society.■¹ Under the archetype of the pure girl, South Korea's media present idols as fragile, cute, and obedient. They often wear school uniforms, white-laced dresses, or cheerleading outfits to fulfil the role they were given. Moreover, their postures are often designed to present their behaviour as sweet, which is related to *aegyo*⁶ in South Korea.

♡ SEXY ♡

The 'sexy' girl concept derives from society's binary notion towards women: that they can be either saints or prostitutes. The concept presents young girls as mature and seductive by using specific visual codes. For example, 'sexy' girl idols often wear military-esque uniforms that were adapted to expose their bodies. These altered outfits contain a sexual code that stimulates the fetish of messing up the strict image of uniforms.■² Postures and movements are also used to embody a seductive image. For instance, shaking the chest or butt has been considered a sexual code for a long time; and when performed, the girls become a seductive presence. This objectification also represents a contradiction prevalent in South Korean culture: a girl must be pure but also sexy.■³



■¹

Choi, B.E. (2014) 'A Study on the Girl in Modern Korean Girl Novels', *Research Institute of Asian Women*, 53(2), pp.111-138.

■²

Kwon, G.Y. (2011) 'The Study of Symbolic Images in Modern Fashion Design adopting the Dualistic Meanings of Uniform', *Journal of the Korean Society for Clothing Industry*, 13(4), pp.478-486. Available at: doi.org/10.5805/ksci.2011.13.4.478.



■³

Kim, Y.R. (2014) 'Idol Republic: The Global Emergence of Girl Industries and the Commercialization of Girl Bodies', *Journal of Gender Studies*. DongWuyuk, p.636

■⁴

Kelley, C. (2018) How 'Girl Crush' Hooked Female Fans and Grappled With Feminism as K-pop Went Global in 2018. Available at: billboard.com/music/music-news/girl-crush-k-pop-feminism-2018-8491604



identity, the firm core of self or 'I', a drastic rethinking of what it means to be feminine is required especially in Korea. ALLWFAV 5, 'Toxic Femininity: Idealised Femininity', Jaeeun Bja Lee, p.70

■⁵

Centre for Consumption Research. (2016) *Market Feminism - Commercialization of Gender and Equality*, Available at: gu.se/en/news/market-feminism

♡ GIRL CRUSH ♡

In K-pop culture, the term 'girl crush' is used to embody a strong and independent woman. The 'girl crush' concept is relatively recent compared to the other two, but it has gained popularity in recent times. The idols use specific items such as fishnets, menswear, leather jackets, or Doc Martens,■⁴ often borrowing from punk or hip-hop aesthetics (both music genres that have been considered cultural icons of resistance). The critics of 'girl crush' idols argue that it is all a facade, as even though they insist on being strong and independent, they still adhere to Korean beauty standards: skinny bodies, pretty faces, sensual postures during performances. This contradiction can be linked to market feminism, which is a marketing strategy that uses feminism as a tool for promotion.■⁵

Considering the purpose of visual concepts of K-pop idols, it is clear that these three concepts are aligned with the needs of the public. In other words, girl idols behave as projections of 'idealised' South Korean girls. As a graphic designer, I investigated how visual languages produce these imagined girls by collecting and analysing K-pop girl idol's music videos from the last ten years. I focused on their postures, costumes, and lyrics, in order to decode these archetypes and understand their overall strategy.

In contemporary South Korea, young girls are exposed to extreme beauty and body image standards. For them, following the K-pop industry aesthetics is as simple as following a trend, often without recognition of the commodification they are subjecting themselves to. In this context, *K-euty* is a book designed for young girls who want to be an idol. A classic guidebook at first glance, the book in fact is a satirical critique of K-pop's sexualisation of young girls, opening up a discussion around K-pop industry and questioning: Can girl idol bands survive without sexualisation?

a. K-pop

Pop music of South Korea, which is widely ranging from ballad to hip-hop genres. The term is often used to indicate South Korea's idol bands—their music and culture—in a narrow definition.

b. Idol

A celebrity working in the K-pop industry, either in a group or solo, and they are produced by the total management system of entertainment companies. ■6

c. Aegyo

A cute display of affection often expressed through a cute voice, changes to speech, facial expressions, or gestures. ■7

■6

Elfvig-Hwang, J. (2018) 'K-Pop Idols, Artificial Beauty and Affective Fan Relationships in South Korea', *Routledge Handbook of Celebrity Studies*. London: Routledge, pp.190-201.

■7

Jung, S. (2010) *Korean Masculinities and Transcultural Consumption: Yonsama, Rain, Oldboy, K-Pop Idols*. Hong Kong: Hong Kong University Press, p.165



(4)

Ms Xia's Parenting Guidance: A Social Media Based Performance

Yinghan Xia (Joyce) ◦ 夏映涵
(China)

The starting point for this research was my concern for my future role as a mother. After interviewing several new mothers around my age, I was moved by their current parenting anxiety.



21

Since 1980, the mother is still the main responsible person for child-rearing. With increasingly more competition in the Chinese talent market, young mothers are often pushed out of their jobs and towards more vulnerable position. More and more young Chinese women give up their own careers and instead devote their time, lives, and souls to child-rearing,¹ without the necessary help or experience.

While mothers seek information about early education on social media, children's education accounts profit from their uncertainties, as online parenting experts refine, professionalise, and commercialise early education.² The market-driven content evolved into a mother-centred scientific parenting wave and a sense of collective parenting anxiety.³ The

experts' efforts on *The elderly woman is tricked* establishing their *and humiliated by* professionalism became a huge *younger* performance in the digital *relatives, and used* space. *as a product sales person to even* advertising revenue. *Influencer and Influenced.*
Jiangyang Zhou

'Performativity is present in everyday life, where everyone has to perform to try to convince others of their role (1990)'—Ervin Goffman⁴

Early education social media videos are often monologues dedicated to

1
 Chen, Z. (2021) China Family Childcare Market Insight Report. Available at: pdf.dfcfw.com/pdf/H3_AP202103301478312569_1.pdf?1617112784000.pdf

2
 Yujuan, W. (2020) 'The Other' Motherhood: A Study of First-time mothers'. Parenting Information Contact and Identity

3
 Chao, A. (2020) 'The Science Wave and Parenting Anxiety: The Centrality of Motherhood in Family Education and the Fate of the Child.' Research on Children and Youth

4
 Goffman, E. (1990) The Presentation of Self in Everyday Life. UK: Penguin Books.



shape, discipline, and trap young Chinese mothers into becoming 'educational agents' themselves. They are child-centred, trusting in expert guidance, using intensive, professional, and scientific parenting practices, and willing to invest

In the majority significant amounts of *of advertisements in* time and money into a *China, mothers are still the child.* We *primarily and sole caregivers of children,* do not *ALLWFAV4,* know whether these experts 'Advertising Motherhood', are qualified to *Shanshan Hong* set up standards or whether their contents are at all scientific, but they are truly squeezing the life out of Chinese mothers.

SCENE 1: Ms Xia's Professionalise Monologue

23

INT. THE STUDY ROOM—DAY

We find ourselves in front of a huge bookshelf, filled with parenting books and trophies. Gentle music plays in the background. Lights come on. Ms Xia enters the room with a friendly smile and sits down in front of the bookshelf.

Ms Xia A good mother is better than a good teacher.

Ms Xia points her hand towards the audience.

Ms X Family early education is the most important education in

a child's life and there is no chance to start again if you miss it.

Ms Xia changes posture from cross legged position to a quick wave of the hand.

Ms X 0-3 years is the golden period for brain and IQ development.

Ms Xia's voice goes higher in volume.

Ms X A child is two days too late to start education the day after birth.

Ms Xia points her hand towards the audience.

24

Ms X Do mothers meet the standards for giving their children early education?

Ms Xia points her hand up.
Gentle music continues in the background.

Ms Xia exits.



Mycomorphism; On How to Become Fungal

Yasmine Ostendorf-Rodríguez
(Mexico/Netherlands)

This text is based on an excerpt from the upcoming book *Let's Become Fungal! Mycelial Learning and the Arts* written by Yasmine Ostendorf-Rodríguez, due to published by Valiz Spring 2023.

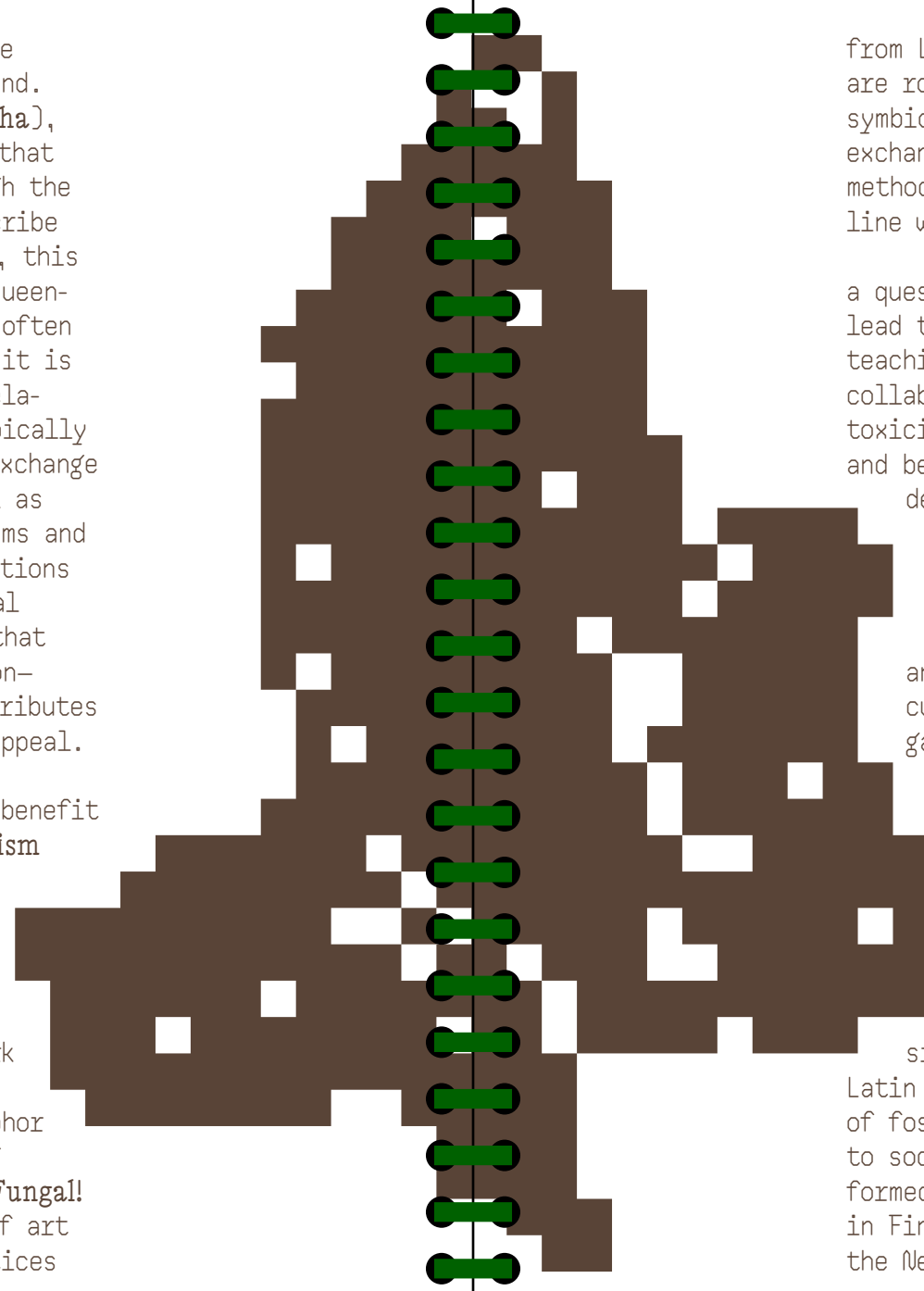
Beginnings of journeys are often veiled in mystery. As you learn (6) about the geography, history, culture, or the language of your destination, layers of ignorance are slowly peeled away and things start to make sense. My journey into the world of fungi was quite the opposite. The more I learned, the more puzzling they became, as with each turn they posed more questions than answers. To me, this is exactly what makes them so tantalisingly appealing. 25

The fungus is an ecosystem, a rhizomatic network that sometimes (but not always) bears 'fruit' we call mushrooms. We should not call them fruit though, as fungi are not plants—they are a kingdom/queendom of their own, existing on and with their own terms. This is where our first fungal teaching is presented: to understand fungi we need to stop thinking in binary terms and break away from the traditional, rigid boxes of categorisation.

The starting point for this book was my growing interest in the

mycelium—the thread like network of the fungus which operates mainly underground. It consists of **hyphae** (plural for **hypha**), which are the self-learning membranes that help unify different ecosystems through the exchange of resources. Some might describe them as roots, or root-like, but again, this means borrowing terms from a kingdom/queen-dom they are not part of. Mycelium is often (but not always) mycorrhizal, meaning it is the interface for forming symbiotic relationships with the roots of plants—typically trees. These relationships allow for exchange of nutrients, minerals, water, as well as information between different ecosystems and species. The fact that there are exceptions to every rule—divergent mycelial variations or rebel mushrooms that mess up the whole categorisation—makes them hard to pigeonhole. It contributes to their complexity as well as their appeal. Again, fungi do not like to be boxed.

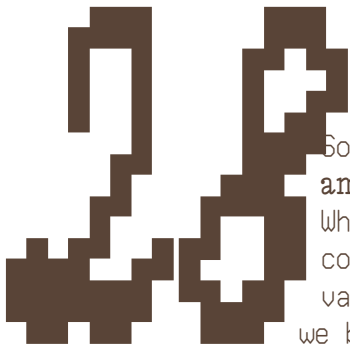
I think the world would benefit if we were all to practice **mycomorphism** and tried to become more fungal. Back in 2020, when I moved to work on a shiitake farm in rural Brazil, I became a so-called mycophile (fungi-lover). I was interested in the entanglements of how this rhizomatic network functions—not just as a fascinating ecological system but a profound metaphor for the potential new systems, ways of thinking and behaviours. **Let's Become Fungal!** takes its inspiration from the world of art and mycology, sharing innovative practices



from Latin America and the Caribbean that are rooted in multispecies collaboration, symbiosis, alliances, non-monetary resource exchange, decentralisation, bottom-up methods, and mutual dependency; all in line with the behaviour of the mycelium.

Every chapter is phrased as a question. Although the questions do not lead to answers, they are linked to twelve teachings addressing, amongst others, collaboration, decoloniality, non-linearity, toxicity, mobilization, biomimicry, death, and being non-binary; all while venturing deeper into the world of fungi. The teachings from the fungus may inspire artists, collectives, organisations, educators, policy makers, designers, scientists, anthropologists, change makers, curators, urbanists, activists, gardeners, community leaders, farmers, and many others, to become more fungal in their ways of working and being.

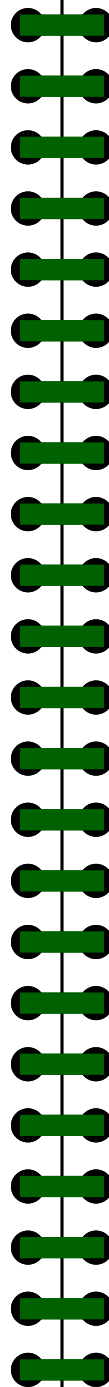
The behaviour of mycorrhizal mycelium was highly inspirational for the network I have been running for the last ten years, called the Green Art Lab Alliance (GALA). This 'knowledge alliance' is a network of sixty art organisations across Europe, Latin America, and Asia, that is in pursuit of fostering relationships that contribute to social and environmental justice. It is formed of art institutions (such as HIAP in Finland or the **Jan van Eyck Academie** in the Netherlands) and grassroots movements



or artist/activist collectives (such as Listen to the City in South Korea or colectivo amasijo in Mexico). What we all have in common is that our values are aligned; we believe the arts and culture have an important role to play in imagining a post-extractivist world; through our organisations, projects, and artists, we hand out tools for organising and enacting that vision.

Since 2012 we have been growing relationships based on trust, support, and solidarity by collaborating in different constellations—continuously extending our hyphae. We became a web of influence and exchange between different institutions. A platform that gives access to knowledge, inspiration, feedback, contacts, interaction and projects. A sounding board where we can work in a more-than-professional context, yet outside of competition. The alliance provides a context of meaning that is international, yet enriching to the local conversation. We believe in collaborative survival as the way forward, and just like in nature, we find resilience in our (bio)diversity.

After I moved to the shiitake farm and started living with fungi as allies, my behaviour gradually changed, influencing my collaborations. GALA became more mycelial than ever before: more decentralised, focused



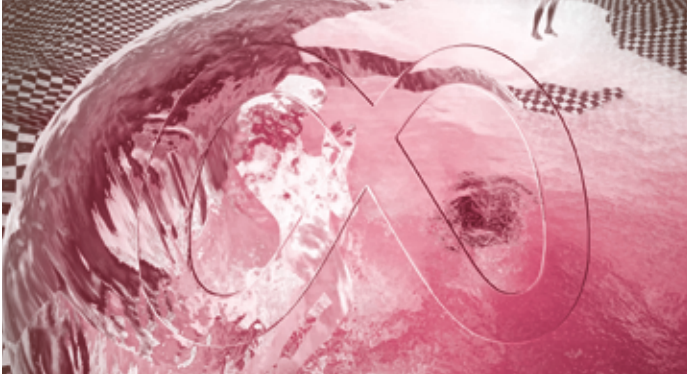
on mutually beneficial exchange and non-monetary resources. I understood mycelium to be a methodology, a way of thinking and doing. The more I implemented fungal teachings into my life, the more I realised my personal fungal teacher was the mycorrhizal mycelium.

Mycorrhizal mycelium exchanges information, ensures resources are redistributed, expands on collaborations, helps trees to recover and young plants with their chances of survival. It is an underground environment that holds knowledge about the status of soil and health of the forest (the community) as system. In addition, it is the carbon reservoir of nature; keeping the carbon in the soil (rather than in the atmosphere) and therefore playing a very important role in the light of the climate collapse. The mycelium has so many interesting and important functions and behaviours, it carries a profound usefulness as a metaphor for how to live above ground too.

For every plant in the world, there are six fungi; their diversity is endless. The best way to begin or deepen your journey into the world of fungi is to find your own fungal teacher, and from there to continue your study. Rather than trying to know all mushrooms, find a few to know deeply. Or a part of the fungus. Attend to your local natural habitat to find your fungal teacher. Develop a relationship and things will start changing. The more you work with fungi, the more they will require you to change.

Meta-religion

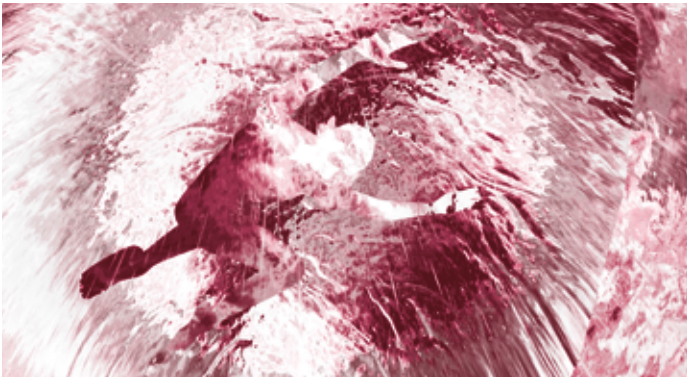
Qinyi Yang • 杨沁怡
(China)



The meta-religion is the largest technological religion in the world, with 2.91 billion followers, a third of the world's population.



The most devout followers of the meta-religion are known as gargoyles, who wear VR devices produced by Meta.



Gargoyles enjoy the digital so much, they spend most of their time in the virtual world created by Meta.

*Technology,
therefore, is*

no longer an external agent, but part and parcel of the human body. A&W&F&V 5, 'Dancing With Cyborgs', Victoire Colliou, p. 38

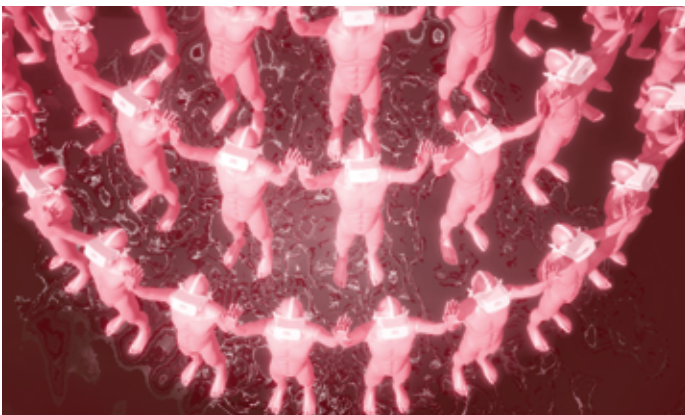




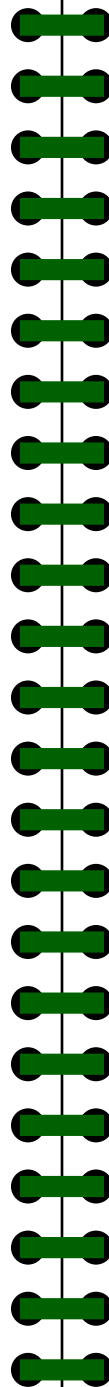
The disciples are convinced that with technology, the meta-religion can lead them to a wonderful electronic paradise.



Meta-religion is not the only religion that believes in the metaverse. There are hundreds of other religions surrounding the metaverse.



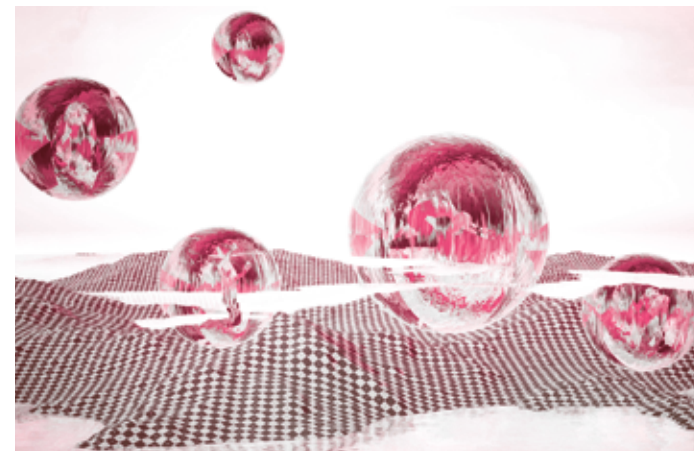
There are differences in how these religions interpret the metaverse, but their adherents all share a fundamental belief: decentralisation.



Under their leadership, these religions claim that 'users will gain complete control over their online behaviour and property'.



Each user will have an internet world that is truly theirs. The world will not be manipulated by algorithms, platforms, and capital.



The sacred blockchain will shelter people from information security and impartially prove the origin of our digital assets.



♡ Virtual Idol ♡



34

A: I am nobody.

With the faith in my heart, I joined the meta-religion as soon as I graduated from university.

Q: Can I ask you some questions? Why did you choose to join the meta-religion?

A: My parents told me that the meta-religion was the most promising religion. Working in such a great religion would be an honour.

Q: Can you share with us what do you do in the meta-religion?

A: My job is to perform Erinyes.

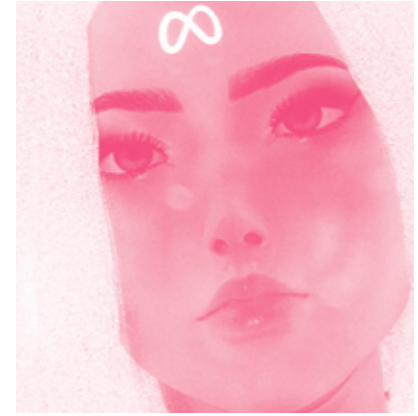
Erinyes is the virtual idol of the meta-religion.

Each day, I have to wear heavy motion capture equipment.

Motion capture equipment is used to record data from my body.

By collecting my data, Erinyes can do the same actions as I do, make the same expressions as I do, and have the same personality as I do.

Every day, I interact with Erinyes' fans through live streaming.



35

A: I sing and dance for  her fans.

Erinyes is the hottest idol in the meta-religion, and her avid fans are willing to offer her money and praises.

Erinyes has made more people look forward to joining the metaverse.

Q: Do you like your job?

We have received information that your pay is very low, and you need to work extra long hours.

A: I love what I do.

I am willing to give my all for the great metaverse.

Sometimes I feel that I am Erinyes, and Erinyes is me.

I have already become a part of Erinyes, and Erinyes is a part of me.

Meta-expressions

Yang Liu · 刘洋
(China)

Is the metaverse just another way for the capitalists to lure us into a trap? As data becomes means for capital transaction, users become commodities *The digitisation of emotions* that can be reproduced and quantified.

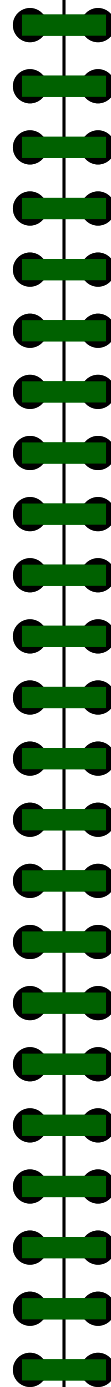


has turned feelings into a measurable commodity. ALWFAV3, 'Non-digitised Emotion', Ziqi Huang, p.40

(8)



36



Airookie, What if Desserts Were Baked From Invisible Experience? *

Yingshi Kuang (Polly) · 邝颖诗
(China)

Hey you, dessert lover!
Yes, you.
Airookie serves dreamy
invisible desserts,
baked from experiences.
The most special desserts,
for the most unique you.

Maybe you don't remember the taste of the
last dessert you ate, but you must remember
how it looked on social media, or how
you felt after having it, right?
Nowadays, Chinese youth
are passionate about limited edition
desserts. They are no longer interested in
its original edible value, but rather in
recording and uploading their experiences
around it to social media. This phenomenon



是金银香甜的碎钻散落于高级黑色的天鹅绒毛毯。
It's the sweet scattering of diamonds in gold and silver on a delicate black velvet blanket.



钻石卷是什么味道?
What is the taste of a Roll Diamant?

is a consequence of brands exploiting the **experience economy**^a to engage with consumers through social media channels.

The age of social media platforms as representatives of ideological hegemony started without us realising it.^{■1} People had the perception that in the age of information nobody would get bored or disconnected,^{■2} but young people, in fact, seem to feel duller and more ignored than ever before. As highly interactive platforms, social media positioned themselves as places where anyone can have a voice, in exchange for the constant attention of users. As a result, social media became the perfect platform for the youth to express themselves, while the brands use it to promote experiences and encourage people to take actions towards intangible forms of pleasure made of **sign values**^b.

Although the concept of sign value was introduced by Baudrillard back in 1983, it is still relevant in today's consumerist society. It all starts with

■1
Lovink, G. (2016)
'On the Social Media
Ideology', E-flux, (75).
Available at: e-flux.
com/journal/75/67166/
on-the-social-media-ideology

■2
Lorenz, T. (2018)
'Generation Z Is
Already Bored by the
Internet', The Daily
Beast Company. Available
at: thedailybeast.com/
generation-z-is-already-
bored-by-the-internet



a dessert debuting on a platform. Instead of presenting a product straightforwardly, brands develop storytelling strategies

that combine *Instead, the industry attaches importance to the symbols and lifestyle together.* *added value of*

38 For example, whimsical videos and *food under the captions* aim to convince people that *transformation of* simply eating a cake is not enough, that having it outside, at a picnic, will enhance your status and show your good taste. Here, desserts appear as an essential commodity—a commodity that needs to be 'experienced' (and documented, and made public) in a particular way to redeem its sign value.

In a saturated world, it is only through the commodities we buy that we can maintain a relationship with society and prove our difference.³ Throughout human history, luxury items were associated with great expense, but today, it appears that everything has become a theatre of luxury where manufactured commodity-scarcity is an essential part of the performance. For example, handbags are loved not only



■3
Shakar, A. (2002)
The Savage Girl.
New York: Harper Perennial.

(9)



■4
Werner, J.& Semburg, S.
(2015) *For the Love of Bags*,
Kempen: tellNeues.

because brands promote their rare manufacturing process, but because they are the perfect vehicle not for keys or cards, but for dreams and desires.⁴ The essential feature of a bag is its uniqueness rather than its functionality.

So, how does a limited edition dessert relate to this? Both the bag and dessert exist as a simulacrum of luxury. It acts as an empty shell to be filled with sign value, or even a false 'status enhancer' for the consumer. Mass media—under the control of business—sell these values as their main product, this tacit agreement allows the existence of the commodity to be completely distorted.

food processing technology.

ALWFAV2,

'We Still Do Not Know

What We Are Eating: Food in The Age of

Mechanical Reproduction', Xi Aning, p. 125

So, are you ready to 39
order? Be my guest, Roll
Diamant? Sunday Sundae? or
Chicken and Duck Talk Pudding?

* Airookie uses design to speculate: what would happen if desserts were made not from ingredients, but from a series of intangibles experiences baked together? It brings together different fields of study in the form of a fictitious brand that is not different from other contemporary dessert brands. Dreamy, shiny, delicate, fanciful, it entirely avoids visually referencing the desserts—an intangible experience for the youth living in a state of obsession with images and spectacle. Airookie is a conversation about buying behaviours and attitudes towards food.

a. Experience Economy
refers to an economy shaped by the environment in which people live. The term first appeared in an article by B. Joseph Pine II and James H. Gilmore in 1998 as the next economy after the agricultural, industrial, and service economies.

b. Sign Value
is a concept introduced by the philosopher Jean Baudrillard in 1983. In sociology and economics, it denotes the value obtained by a good when it confers a certain social status of its owner, rather than the utility derived from the function.

Menu of Political Food— a Lecture by Robin Bantigny *

(France / Belgium)

Organised by
Heloise d’Almeida and
Carlos Romo-Melgar

Transcribed by Yuxin Xiong ◦
熊育昕, documented and edited
by Yuxin Xiong ◦ 熊育昕 and
Xinyue Zhang ◦ 张心悦

Robin Bantigny is a graphic designer who focuses on food, politics, and environmental sustainability. He co-founded The Protest Digest, an art and research collective that is interested in the generation and evolution of food cultures in the context of climate change. Bantigny is currently taking part in the Jan van Eyck Academie art residency program.



Dish 1: Stamppot
Date: October 2018
Location: Amsterdam,
Netherlands
Project Name: Waarom
Beginnen met Stamppot

In our first project in the Netherlands, we wanted to tackle the ‘edge’ of food tradition and how it impacts the

dynamics of food habits in populations. In our experience, people are unwilling to change their habits due to their culture and traditions carried through generations of friends and families. The food customs in the Netherlands stem from the nutritional design of 1960s—there is a lot of meat and other industrial products.

In the Netherlands, people often say they have no culinary tradition; when asking a Dutch person about it, the answer we frequently got was: ‘oh, you are going to be bored in our country, the food is really bad’. There was a palpable sense of shame on the subject, which inspired us to reach out to local communities and work from the ground up to design new food habits.

This project was titled *Waarom Beginnen met Stamppot*, which translates to ‘Why Would You Begin With Stamppot’. We discovered that stamppot was the only traditional dish shared by all of the Dutch people. It is a mix of mashed potatoes with any kind of veggies, be it cabbage, onions, or beetroot. Everyone has their own family stamppot recipe and we met a lot of people willing to share theirs with us; they varied from house to house through additions of cheese, nuts, or other ingredients. We ended up turning different little stamppots into pies, making people guess what kind of stamppot was inside.

For the remainder of our residency in the Netherlands, we focused on the identity of the project, and on developing,

improving, and testing new recipe of stamp-pot, starting with traditional versions. Our aim was to impact the super-industrialised agriculture of the Netherlands and add more nutritional value to this cultural staple.

After *Waarom Beginnen met Stampot* we started working on other dishes, which became part of *The Immersive Table*.



Dish 2: The Tompoes
Date: February 2019
Location: Amsterdam,
Netherlands
Project Name: The
Immersive Table
(five recipes)

Tompoes is a typical pastry from the Netherlands. Normally, it looks a lot like a mille-feuille, a classic French pastry. In this project, we were addressing the symbolic vegetable of the Netherlands—the orange carrot. Carrots can have many colours; they can be red, white, yellow... but they are mostly recognised as orange. The orange carrot was successfully marketed to the global markets by Oranje, the royal family in the Netherlands, as orange is the colour of the queen. As a result,

this political act favouring the Dutch royal family impacted the diversity of carrots.

Traditionally, during the King's Day tompoes are made orange in part of the celebrations. In response, we designed a pastry that was entirely based on the carrot, making public the story of the influence the royal family had on agriculture.



Dish 3: Le Pâté Chaud
Date: April 2019
Location: Saint-Étienne,
France
Project Name: The Soft
Protest Digest: Saint
Étienne edition

In the French region of Saint-Étienne, there is a dish called **le pâté chaud**—a pastry made with wheat and meat. Historically, Saint-Étienne was a place where many women produced textiles in the 19th century.

In this project, we wanted to transform pâté chaud into a dish that was made of vegetal proteins and vegetables. To link it with the local history, we renamed **pâté chaud** to **tissé chaud**, where **tissé** means 'woven'.



Dish 4: The Cheese

Date: April 2021

Location: Sint Geertruid,
Netherlands; Visé, Belgium;
Hulsberg, Netherlands;
Riemst, Belgium

Project Name: Landscape,
Soil, Cheese and Me

44 I had a lot of pleasure working
on cheese before the COVID-19 lock-
down. At that time, I was cycling a
lot around Maastricht, where Jan van
Eyck Academie is located, which was pretty
interesting as it allowed me to work with
farms both in Belgium and the Netherlands.
Every week I visited four different farms and
I used my bike to transport the milk. My aim
was to work without any refrigeration system
to ripen cheese, which meant experimenting
with production methods that require the
least energy.

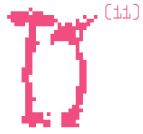
When you produce cheese from
milk, on one side, you can choose when and
how to age it; on the other, you produce a
lot of whey that bodybuilders like. I ended
up with a large amounts of whey, which I kept
as a counter shape to my cheese solution. I
transformed more than a hundred litres of
milk in one month, making cheese from both

goat's or cow's milk. I would try anything
that came into my mind, like rubbing cheese
with wild garlic or letting it develop
different kinds of fungi on the surface,
in order to get different textures—from
very soft to hard pressed cheeses.

To ripen the cheese I used
underground caves and tunnels located in
Maastricht, formed as a result of local
limestone excavation. The ground is full
of galleries and openings are everywhere.
I had the opportunity to know people with
a house that had a direct access to these
galleries, so I could return some of the
cheese to these galleries and the school
yard of the Jan van Eyck Academie.

This project was also
an exploration of the inhabitants and 45
complexity of soil. The biological
richness of the soil and the way it trans-
forms anything dead into nutrition for the
vegetal and fungi kingdom, are the primary
components of any food chain. In the process
of transporting milk, I gathered soil samples
from the farms I visited and used a micro-
scope to evaluate the quality of the soil.
What I saw was a rich medley of elements,
from fungi and tardigrades, to different
kinds of insects...I showed these findings
during the last exhibition, where I drew
with charcoal different scales of important
components on an old wall of the academy.
After this project, I became really close
to the production of cheese.

Food and Semiotics



Paola Andrea Sánchez ◦
宝拉·桑澈丝
(Colombia)

'What speaks to us, seemingly, is always the big event, the untoward, the extraordinary [...], (the habitual) we do not question it, it does not question us, it does not seem to pose a problem, we live it without thinking' ■¹

■¹
Perec, G. & Lowenthal, M. (2010) *An Attempt at Exhausting a Place in Paris*. Cambridge, Wakefield Press.

There are many visible things in this place: fork, knives, spoons, napkins, different dishes, glassware, chairs, people, and tables.

46

Table 4

People, I suppose they belong to the art world, discussing, looking at their phones, using notebooks and pencils.

Table 2

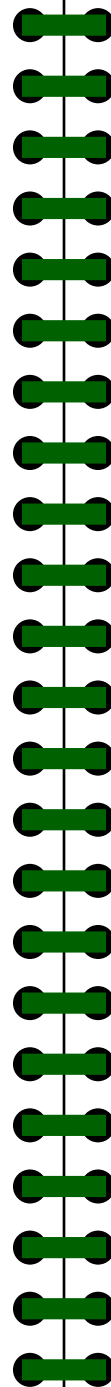
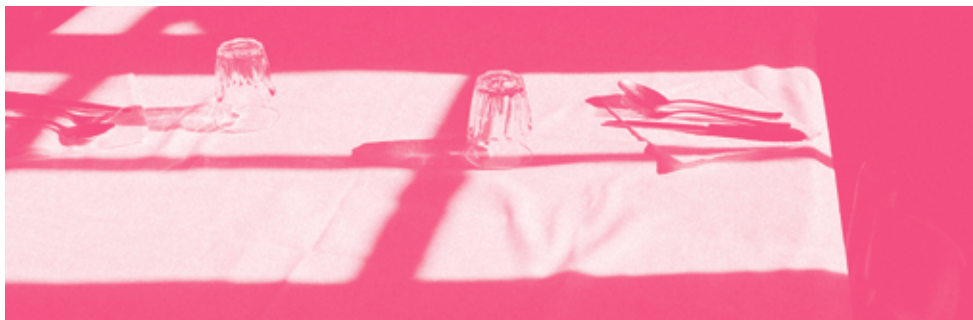
Two couples: two men, two women, they look important, elegant.

Table 3

Is me, just waiting for my next meeting.

Table 4

A group of friends from different parts of the world.



I guess, we all have one thing in common: we are hungry, it would have been almost impossible to be here for a different reason.

Our bodies need to be nourished, is an essential part of living, but 'Nonetheless, this need is highly structured, and

it involves substances, practices, habits, and techniques of preparation and consumption that are part of a system of differences in signification'.²

All people in this place are doing something:

cooking,
serving,
holding cutlery,
plating dishes,
carrying trays,
organising the tables,
talking,
but most of them, they are eating.

47

Is delivering a dish the final goal behind a food system?

The variety of networks^{■2} developed around food give it a multidimen-

sional nature, which recalls the importance of analysing food from different-but complementary-approaches, in order to understand the intricate systems that circle even the simplest of dishes.

■²
Barthes, R. 1997 [1961] in Stano, S. (2016) Introduction: Semiotics of Food. *Semiotica*, De Gruyter Mouton, pp.19-26.



At the bar, a guy removes—with his hands—the smoked salmon from his *Eggs Royale*.

He observes it, smells it, tastes it, he looks up confused and complains to the waiter that the fish is raw.

At table 1, a girl eats a BLT sandwich with fork and knife.

The one that is seated next to her just holds it with her hands, despite having a fork and a knife on the table.

The first one ordered water, the other is drinking Coca-Cola, straight from the can.

48 All cultures develop a system according to which all products with nutritional capacity are divided into two categories: edible and inedible. And, as Simona Stano exposes in 'L'alimentation Entre Identité et Altérité',^{■3} our relationship with what becomes food is divided into two major components: the nutritional and the symbolic, or better, the individual and the collective, respectively.



We certainly did not order the same dish, and if so, probably we will not eat it the same way.

The waiters are passing by, holding trays.

The trays are filled with food.

■3 Stano, S. & Boutaud, J. (2015) L'alimentation Entre Identité et Altérité Le Soi Et l'Autre Sous Différents Régimes. *Lexia Rivista di semiotica*, pp.99-115. Available at: DOI 10.4399/97888548857147

■4 Fischler, C. (1988) Food, Self and Identity. *Social Science Information*, 27(2), pp.275-293. Available at: <https://doi.org/10.1177/053901888027002005>



■5 Faron, L. C. & Levi-Strauss, C. (1969) L'origine Des Manieres De Table, *Man*, 4(2), p.300. Available at: <https://jstor.org/stable/2799595>

■6 Parasecoli, F. (2011) Savoring Semiotics: Food in Intercultural Communication, *Social Semiotics*, 21(5), pp.645-663. Available at: <https://doi.org/10.1080/10350330.2011.578803>.

■7 Ahmed, S. (2006) *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, p.27.

■8 Heller, S. (2017) *Cosmos of Signs*. Design Observer.

Beyond the individual need for nourishment, socially, we are imposed food-related rules as part of belonging to a place, country, cult, or even a family. The moment we incorporate these rules to our diet 'requires not only the adaptations to tastes and ingredients, but also consistency with socioeconomic realities'.^{■4} In addition, we also appropriate the set of behaviours, tools, and eating protocols that depend on the contexts of where we eat and grow as a social person.^{■5}

'The process that turns "things" into edible elements cannot be taken separately either from the social and cultural customs that surround it'.^{■6} Food becomes a collective object—it means that we learn about and around them. One of the first approaches to edible substances involves apprehending them: 'so it is not just that conscious is directed to objects, but also that I take different directions towards objects: I might like them, hate them. In perceiving them in this way or that, I also take a position upon them which in turn gives me a position [...] and such perception affects what I do'.^{■7}

In this sense, food becomes part of an acquired collective identity, where it 'embodies greater significance than the literal image or thing itself'.^{■8} For this reason, food and cuisines can be understood as important components that reinforce identity, something that I have defined as the sense of belonging—it means that we

create meaning and attachment through our social practices around food.



A waiter delivers a pulled pork sandwich.

My approach to food is political, it responds to collectiveness.

A waiter receives an order for some hot dogs.

As one of our basic social needs, it makes sense that food gathers people around it, and those gatherings are developed around protocols of usage, and situations, and behaviours.



Table 2 is served with hot dogs, mustard, ketchup, fries, and drinks (I think it is beer), but there are also some American strawberry shortcakes. There is Franklin Roosevelt with King George, Mrs Roosevelt and Queen Elizabeth I. King George seems to be having a difficult time eating, he asks his American counterpart how that dish is supposed to be eaten without cutlery, he spills the mustard on his shirt.

What is important here, is not that his shirt remains dirty, but how



he suddenly loses control over the situation due to the unfamiliarity of the manners and the dish—a clearly American dish—eaten while discussing strategies to win an imminent world war and asking the US for help.

Visual editor for CNN

Politics C. K. Hickey has defined the state dinner as a dual-faceted diplomatic tool. On one hand, the dinner is devoted by the host to the guest of honour, ready to reaffirm their relationships. On the other, a table that shows the tastes of a country—the United States—represents those who lead and those who are under control. To submit, to participate

picking fresh raw produce, and eventually consuming cooked and prepared food, is a clear indicator of advancing civility amongst humans. *ALWFAV 2, 'E.A.T.: Evolution, Aesthetics, Technology'. Jaya Modi, p.130*

When the political meaning of food is approached from a worldwide and territorial context, different dimensions and significances of food collide: world history, transactional history, imperialism and colonisation, food sovereignty and heritage, and markets, and beliefs, classes, power, hierarchy, and domination play a role at the table, creating a macro

■9 Hickey, C. K. (2019) All the Presidents' Meals, Foreign Policy. Available at: foreignpolicy.com/all-the-presidents-meals-state-dinners-white-house-infographic

environment where food gets trapped. In economics, macro environment refers to all the external factors that a subject itself does not control, but that influences its performance. ■¹⁰



It means that a dish, aside from being a code for expressing attachment to a cultural identity, can simultaneously emerge as a container of geopolitical significance and become part of a diplomatic communication system.

■¹⁰
Bush, T. (2022) 'What Is Macro Environment? 2 New Examples You Can't Miss', *Pestle Analysis*. Available at: pestleanalyses.com/macro-environment

52 At the table, King George asks for another beer.

And the ability to permeate those fields associated with intangible power resources such as culture, ideology, and institutions at different scales—due its socially and historically constructed nature—not only situates food as a diplomatic element in communication, but also as a powerful soft power tool.

The waiter delivers a bottle of beer.

In short, it means that food can be also employed to co-opt—rather than coerce—and shape preferences in a variety of different scenarios. The main reason why 'many food choices made in the past turn out to have had far-reaching consequences, and to have helped in unexpected

■¹¹
Standage, T. (n.d) 'An Edible History of Humanity'. Tom Standage. Available at: <https://tomstandage.wordpress.com/books/an-edible-history-of-humanity/>



ways to shape the world in which we now live'. ■¹¹

King George asks for a crystal beer glass.

My approach to food is semiotic, it deals with its communication and signification.

a. Food represents a realm of nature characterized by the interaction among the physiological dimension of nutrition, the cultural aspects of signification and communication, and the social structures of production, distribution, and consumption.

* Images were sourced from Instagram, they belong to their respective owners.

53

Fermentation Continues, Within and Without Us

Inês Neto dos Santos
(United Kingdom/Belgium)

■¹
Villalba, M. (2018) *Fervent Manifesto*. Bilingual ed. (Spanish/English). Cali, Colombia: Calipso Press.

In the summer of 2020, I was introduced to *Fervent Manifesto* by Mercedes Villalba ■¹—a vibrant set of intentions urging us: to ferment physically and metaphorically, to cultivate the future, to imagine alternative modes of production and relation, and to dismantle capitalist logic. In it, she calls on us to rise in fervour, to see and thrive in our joy as a political matter. 'Go ahead and throw inertia at us, we will grow rock gardens', is probably my favourite line.

That year, Villalba read her manifesto to us during an online gathering and yoghurt-making session hosted by Calipso Press and feminist collective La Sala.³ A group of us, all joining from different kitchens around the world, gently heated pots of milk on our stoves as we listened. Like witches, we spoke the manifesto's words while slowly stirring, envisioning the milk's transformation into thick yoghurt and calling upon the help of our microbial friends. Later, we discussed the differences between industrial and traditional yoghurts. More specifically, the collaborative ways in which bacterial cultures in traditional yoghurt cyclically multiply ad infinitum—
54 in sympoiesis—due to their own microbial diversity. This diversity functions like a sort of insurance, a strong protection against pathogens through symbiosis. As different strains of bacteria coexist, it is almost as if (to put it simply) they have each other's backs in the face of danger. To make yoghurt, you only need milk and a couple of spoonfuls of your previous yoghurt batch (or someone else's). This forward cycle may continue indefinitely.

Supermarket yoghurt lacks this diversity. Generally speaking, large scale yoghurt making relies on fewer bacterial strains, singled out in a lab and chosen specifically for their characteristics in fermentation and flavour building. Making yoghurt at an industrial scale requires meticulous consistency: the certainty that each and every pot will have the

same thickness, tanginess, sweetness, colour, and smell. It is a highly controlled process, made under very strict food safety policies—part of the grand homogenisation of globalised industry, down to the very microbes. This also means that an industrial yoghurt culture (i.e.: a yoghurt from the supermarket) will not serve as the cyclical, indefinite source of bacterial life the way the traditional ones do, requiring us to always return to a new, freshly bought yoghurt from the shop.

In light of this, Villalba tells us about traditional yoghurt starters, passed down through generations, between friends and strangers, and often transported in dry form. A portion of yoghurt is spread thinly on a piece of fabric, left to dry, and once folded, it becomes ready for transport in someone's pocket or bag. The bacteria in the yoghurt enter a dormant state, allowing for infinite preservation. On arrival, wherever that may

55

be, the cloth can be soaked in warm milk to dissolve the dry yoghurt and bring the dormant microbial cultures back to life—restarting the fermentation cycle.





I hold on to this image: a starter culture, carried in someone's pocket, in a suspended sleep. A possibility for nourishment, infinitely multipliable, saved swiftly on a piece of cloth. Crossing borders, it travels unnoticed, most likely passing as a 'dirty handkerchief' to unknowing eyes.^b

This dirty handkerchief contains, in fact, a whole world. It may unlock a sense of home, held by generations and generations of knowledge, continuously transformed and adapted. A subtle but powerful gesture of resilience and hope in the face of an increasingly homogenised

world, it is embedded deeply in notions of symbiosis, collaboration, and togetherness. A demonstration of how fermentation really does unfold 'culture' into a rainbow of meanings—bacterial, social, political and beyond—making clear the multispecies entanglements which hold and surround us.

In her essay 'The Convivial Table: Imagining Ethical Relations Through Multispecies Gastronomy',^{■2} ethnographer Kelly Donati talks about 'multispecies gastronomy' as a site for these entanglements. Multispecies gastronomy dismantles the separation between humans and nature, collapsing the pyramid which sees humans on top of the food chain. It brings forth the invisible non-human element within our food systems—such as fungi, plants, and microbes—creating gateways into an understanding of a 'messy entanglement of living beings', all fundamental in the growing and preparation of the food we eat. 57

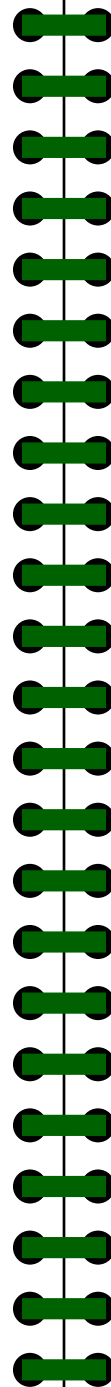
While seated at the table of capitalist, industrial systems of globalised food chains, we become far removed from this lively mesh and underground relations. Donati argues that it is in the act of cooking, preparing food and eating, that we can truly assimilate and embody (literally and metaphorically) the full dimensions of the multispecies entanglements which produce, maintain and digest our food. She argues for 'metabolic intimacy' as a state to embody whilst at the table. The concept of metabolic intimacy links to the intertwining

■2

Donati, K. (2014) 'The Convivial Table: Imagining Ethical Relations Through Multispecies Gastronomy', *The Aristologist: An Antipodean Journal of Food History*. pp.127-143

of the many entities implicated in the acts of farming and eating (and all steps in between), which intimately tie us to the metabolic ecologies in which we and others live and eat.

Travelling with a dormant yoghurt starter preserved on a piece of cloth brings this metabolic intimacy off the table and into our pockets. Like a layer of clothing touching our skin, it reminds us that we too



are made of an enormous variety of micro-beings, who allow our bodies to function and exist. Our guts, mouths, and hands are the living grounds for endless communities of microorganisms—as are the guts, mouths, and hands of any other living creature. So are the soils and the air through which our food grows.

Michael Pollan describes fermentation as a 'declaration of indepen-



dence from an economy that would much prefer we were all passive consumers of its commodities, rather than creators of unique products expressive of ourselves and the places where we live'.^{■3} Making your own yoghurt, sharing a starter culture with a friend or family member, even just eating someone's sourdough bread, is a gentle dive into the diverse mesh of life. Fermentation does not fit capitalist modes of being—it creates a world in which we live as collaborators rather than competitors or products. It is a situated but borderless practice, one which rejects convention and categorisation, and thrives on contamination.

Fermentation brings us the world beyond ourselves. It is open, levelling, adaptable, understanding, and ever growing. Fermenting allows for lateral thinking 'that bubbles up out of the corners, appreciates complexity, multiplies relationships, and navigates the subtle contours of life and death'.^{■4}

I return triumphant to Mercedes Villalba's manifesto:

'Go ahead and throw inertia at us, we will grow rock gardens.'

a. *Throw inertia at us, we will grow rock gardens* was an online event hosted by feminist collective *la Sala*, on 15 July 2020, a gathering around yoghurt-making and the reading of *Fervent Manifesto*, led by Mercedes Villalba and Eva Parra (Calipso Press)

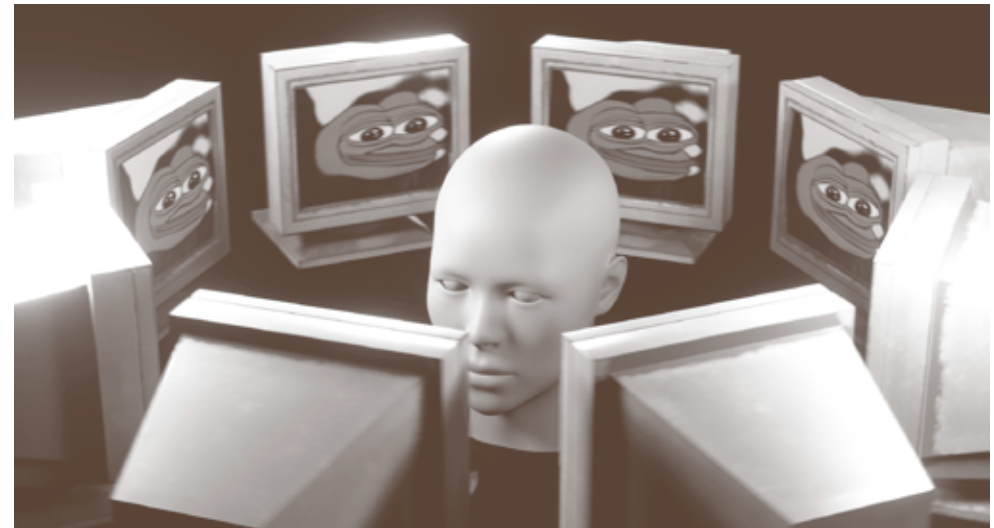
b. In his book *The Art of Fermentation*, Sandor Katz shares the story of Van, a North-American man of Finnish origin, whose family had travelled from Finland to the US with a important 'seed': a folded handkerchief, wrapped and saved in their luggage, containing a smidge of their dried viili, a traditional Finnish yoghurt. Close to his death, Van asks a friend to keep taking care of this 'seed', the viili starter, wishing it to continue its life and legacy.

■3

Katz, S. E. & Pollan, M. (2012) in *The Art of Fermentation: An In-depth Exploration of Essential Concepts and Processes from Around the World*. 1st edn. Vermont, USA: Chelsea Green Publishing. p.12.

■4

Vansintjan, A. (2019) 'Fermentation is back: How will living organisms reshape your plate?', *The Guardian*. Available at: theguardian.com/food/2019/jan/18/fermentation-food-how-to-process-ethics



Towards Memescript

Shuang Hong • 洪爽
(China)

61

(13)



Digital aboriginals were a primitive community who wrote on black glass screens. In the twenty-first century, digital information was fragile, fading away each time the screen lights dimmed. With a desire to leave future generations with more information to comprehend the historical truth, digital information became long-lasting.

Internet scribes used *The Internet Fossil Curios* aims to make Memescript, the *us question the relationship we have with our remaining electronic objects* inscriptions on the screen, to *and to ask why we put certain values on them* compose tales. *and their materials*. *ALWFAV5*, In its writing, 'The Internet Fossil Curios', events *Dasha Lugovkin, p.24* became fragmented, folded into

millions of small pieces, disoriented and unguided, scattered out of sync in time and space.¹ However, Memescript remained the foundation upon which historical collective memories were constructed.

Reproduction is an innate desire. Humans reproduce by giving birth, painting, printing, or **memeing**. Writing in Memescript was the process of copying and remixing without identical handwriting; the distinct but similar writing shaped the pattern memory of a particular Memescript. After passing through numerous hands, those scripts became crumpled, they were no longer governed by rules, they morphed into uncontrolled, random and fluid text, full of deviations from standard shapes to unconscious re-creations; in fact, undergoing more variations was the secret to their immortality.



¹ Arkenbout, C., Wilson, J. & de Zeeuw, D. (2021) *Critical Meme Reader: Global Mutations of the Viral Image*. Netherlands: Institute of Network Cultures



Symbolic Violence. The Social Contradictions of Aesthetic Modernity

Yining Ma · 马怡宁
(China)

With the expansion of socialised mass production into the field of culture, a conformist aesthetic catering to irrational entertainment and stimulating mass

¹ Sinclair, H. (1975) 'The Role of Cognitive Structures in Language Acquisition'. *Foundations of Language Development*. Massachusetts: Academic Press

² Li, Y. (2022) 'A Rational Review of Contemporary Conformist Aesthetics Based on Adorno's Aesthetic Thought'. *Art Research: Journal of Art*, 1(3)

³ Stauth, G. & Turner, B.S. (1988) 'Nostalgia, Postmodernism and The Critique of Mass Culture', *Theory, Culture & Society*, 5(2-3), pp.509-526. Available at: doi.org/10.1177/0263276488005002018

⁴ Wacquant, L. (2001) 'Durkheim and Bourdieu: The Common Plinth and Its Cracks', *The Sociological Review*, 49(1), pp.105-119. Available at: doi.org/10.1111/j.1467-954x.2001.tb03536.x

consumption began to take hold. Theodor Adorno, a representative of the Frankfurt School in Western Marxism, critiqued the cultural industry of capitalist society with aesthetic theory,¹ in which he examined the falsehood of presuppositional conformist aesthetics. He referred to it as the low-cost aesthetic scam, where individual aesthetic has become a commodity.² This passive conformity creates a psychological habit that gradually deprives the public of its aesthetic autonomy and independence.³

According to Bourdieu's theory of taste, the social world consists of various semi-independent spheres—political, artistic, educational, religious—in which actors use a range of resources to compete for status.⁴ Bourdieu's reflections on cultural capital and taste became the main reference for this project. In his discussion on cultural lifestyles, he suggests that cultural tastes are socially constructed; the taste reflects the individual's position in the social

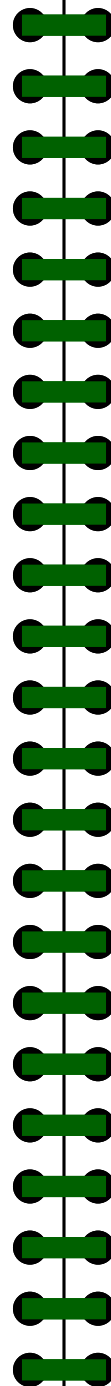




hierarchy. Cultural capital can be used in any social sphere, *Where 'criticool' denounced most notably in the sphere contemporary of consumption where it is used to aesthetics as vague define taste.*⁵ *and vain, and 'pretty ugly'*

Aesthetic tastes are *negated the combinations of individual ontologically destructive power of or group practices that ugliness by taming it into a pleasing, produce a disposition towards objects trendy commodity, often seen as natural, despite being rooted in a social context. When seen within the context of a commercialised cultural industry, aesthetic orientations are no longer seen as the expression of an individual's aesthetic interests; rather, they are given a more socialised meaning, becoming a form of 'symbolic violence'.*

■⁵
Holt, D.B. (1997)
'Distinction in America? Recovering Bourdieu's Theory of Tastes From Its Critics', *Poetics*, 25(2-3), pp.93-120. Available at: doi.org/10.1016/s0304-422x(97)00010-7



In contemporary China, the environment for artistic and cultural creation is like a sandwich, with the constraints of China's propaganda system at the top, five thousand years of history and culture in the middle, and the restrictions on artistic creation imposed by the legalisation of art at the bottom. This results in a contemporary aesthetic that is based on power checks and balances.

When aesthetic consciousness is dominated by collectivism, it is difficult for design practitioners to step away from the pressures of the political context, where utilitarian design does not reflect the atmosphere of artistic discipline. This creates a sharp social contradiction:

on one hand, the public becomes aesthetically submissive to this passively imported aesthetic environment, but on the other hand, a cynical and vindictive aesthetic begins to emerge in the design industry. This disconnect between the public aesthetic and design values leads to a contradiction in modern aesthetics, unbalancing the social aesthetic ecology.



This research concluded with the development of a set of new symbols that *both those visual qualities as present a realistic understanding of the visual signifiers of a the situation of the aesthetic critical voice. ALWFAV 1, 'Uglicality, ecology New Aesthetic in the Age of in contemporary Nihilism'. Heloise d'Almeida, p.115* China, using different inductive methods such as element typologies and metaphorical narrative approaches. Through the unified aesthetic criteria

promulgated by the Chinese Ministry of Culture, the Social Aesthetic Examination emerges as a complete narrative system that allows the audience to perceive the importance of aesthetic diversity, but also explains the complexity of the aesthetic ecology in contemporary China.

Based on the concept of aesthetics as social differentiation, a whole set of graphic design assets related to the examination system were created, including a practical handbook for the examination, certificates of passing and failing, and plaques for the examination *Reveals the power of bodies. This project satirises the authoritarian ideology embedded in the judgement of aesthetics in Chinese society, and evidences the division between the aesthetics of the masses and the aesthetics of the elite.*

Through a design strategy that is neither constrained by the political and cultural context nor detached from the real life of the public, and by positioning itself as a non-coercive intervention, the project takes a critical stance to explore the possibilities of the development of aesthetic modernity in the Chinese public sphere. The main intention is to make the audience aware that aesthetic decision-making in the Chinese public sphere vaguely exhibits a degree of autonomy, and social groups are fragmented by the guidance of aesthetic taste.



The installation

suggests that the sign of Jiangnan is accumulated by normative and replaceable symbols, that are disconnected from the urban environment, as well as the local memories. ALWFAV 4, 'Practice Abstract: Reskinning Jiangnan'. Jao Di, p.24

Involving as many people as possible in the research process and creating a dialogue around the subject allows for a healthy and effective interaction between the public and professional designers. Designers should not be constrained by politics and cultural contexts in order to communicate their ideas. Aesthetic consciousness should be independent of social constraints, authoritative cultural staples, heavy historical contexts, or the embodiment of social class. As Yui Takada defines design:

'Try to accept, imagine and think of people, cultures and opinions different from your own; it is not the material that truly enriches one, but the act of making the heart and mind rich.'

Little Kyoto Monogatari Gege Wang • 王格格 (China)

A series of fake Japanese tourist destinations—'Little Kyotos'—recreated in China. Collected from the app Little Red Book



⁶
Zhu, S. (2021) 'Yui Takada, Rebellious Design', *Art & Design Magazine*. Available at: m.donnamail.com/article/view/id/46997

Tourists unconsciously perform, replicate and disseminate what they see on social networks when travelling, and their role as 'film directors' is reflected in making and sharing their social media content. 'This is Not a Photo Opportunity', Di Wu



Mulan, Cultural Essentialism, Filial Piety, and Loyalty

Xueqing Yu • 余雪清
(China)

Since the early years of Hollywood, American attitudes towards China appear to seep into their portrayal of Chinese culture on the big screen. Cultural misrepresentations of the customs and characters suggest superiority of American culture over Chinese, while subtly creating a stereotyped image of China. The recurring Chinese roles in Hollywood movies are characterised by a lower class labourer, whitewashed 'yellow-face',¹ or an autocratic Chinese parent, unable to keep up with American Ideology.

■¹

Moon, K. R. (2005) *Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s*. N.J.: Rutgers University Press.

■²

Guo, X. F. (2013) *China's Nationalism and Its Quest for Soft Power Through Cinema*. Ph. D. Thesis. University of Technology.

■³

Movie Top. (2020) *Shortage of Films this week*. Available at: <https://mp.weixin.qq.com/s/s8M41YgaZQGkpZ9uu1D70w>

With the rise of 69

China as the largest market for Hollywood productions, the Hollywood representation of China collided with Chinese self-representation of its own culture². These while influenced by the likes of Chinese markets, have also contributed to how Chinese audiences perceive their own culture. In this context, the public backlash about the misrepresentation of Chinese culture and its consequences has gained popularity in Chinese movie reviews.³

One example that stands out over many others, due to numerous reinterpretations and media adaptations in China and the US, is *Mulan*. *Mulan* is a fictional character from *The Ballad of Mulan* (木兰辞) from the Northern Wei Dynasty (around 386-581 A.D.). The poem portrayed a girl who

disguises herself as *This change can be especially attributed* a man in order to take over *genre of movies, which* her father's *gained popularity in the 1970s, and* military duty. **Mulan (the movie)**, *saw Hollywood begin to associate* is the first and only *wounds with villainy and monstrosity,* Hollywood film adapted from a Chinese story *creating faux* to date. *clichés, ALWFAV 5, 'Re-scaring', Nicola De Blasi,*

The traditional character of **Hua Mulan (花木兰)** undoubtedly reunites the collective memory and spirit of Chinese people. **Mulan** (the character) embodies the ideas of filial piety (孝) and loyalty (忠), two important virtues regarding morality, family, and country.⁴ Despite being used by Chinese officials to represent Confucian ideology for many years, the American interpretation of Mulan gained popularity among global audiences, influencing their perception of Chinese culture.

Mulan (in Hollywood) Cultural Essentialism-Filial Piety and Loyalty responds to this representational misalignment. By contrasting the ⁽¹⁶⁾ 1939⁵ and 2009⁶ Chinese film adaptations of Mulan with the 1998⁷ and 2020⁸ Hollywood releases, it is evident that China's **essentialism**^a and its cultural representation—both globally and nationally—have been altered. In order to reveal how Hollywood's productions have influenced Chinese cultural self-image, while simultaneously exposing the constant representations of Chinese culture, a layered comparative book was created. By juxtaposing images from four different film versions of Mulan, the project attempts to determine who, what, for

■4
Zhang, X. (2014) Textual Evolution and Cultural Connotation of Mulan Story. Dissertation. Nankai University. Available at: kns.cnki.net/kcms/detail/detail.aspx?dbcode=CDFD&dbname=CFD1214&filename=1014171856.nh&uniplatform=NZKPT&u=8ygAzGYu0X0bcPz-Lb4IM-9HjqMkzJzZoCb6LyJibuQG1i-0j6qauXeUua0iF_31k

■5
Mulan Joins the Army (1939)
Directed by W. C. Bu
[Film]. Shanghai, CHN: United Motion Picture Corporation Inc.

■6
Mulan: Rise of a Warrior (2009)
Directed by M. L. Ma
[Film]. Beijing, CHN: Starlight International Media Group.

■7
Mulan (1998)
Directed by B. Cook, T. Bancroft.
[Animation]. Los Angeles, US: Hollywood.

■8
Mulan (2020)
Directed by N. Cazo [Film]. Los Angeles, US: Hollywood.

to the horror

whom, and how each of the versions transmits different attitudes to the audiences.

a. Essentialism
Essentialism is a reductionist idea that classifies people or groups by attributing characteristics of a group or subset of a society, to all members of that group. Cultural essentialism manifests itself in the continued use of 'culture as an externally excluded but internally unified domain'.¹ It aims 'to perpetuate the power of dominant groups'², for example Western over Eastern cultures.

Orientalism in Games

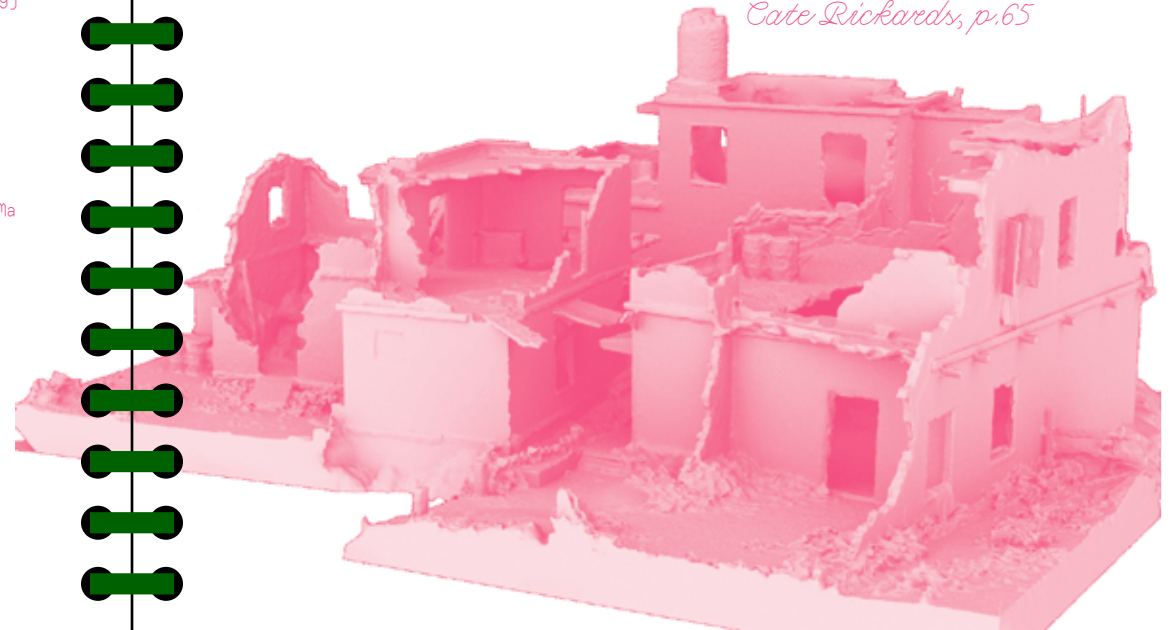
Haitong Xue · 薛海铜
(China)

The meaning of an object An exploration of the stereotypical construction of orientalism, through depiction of the Middle East in the US *physically and* presented or used in video game **Call of Duty: Modern Warfare** *new contexts, ALWFAV 1, Warfare.*



'The Shadow for the Thing'.

Cate Rickards, p.65



Romantic Disappearance

Junchen Jin • 金俊臣
(China)

Under the strict censorship of queer films in China, sequences extracted from movies such as *Happy Together* (1997), *Cloud Atlas* (2012), and *Call Me by Your Name* (2017), were used to express a message of disappearance. As characters gradually fade away from the frames,



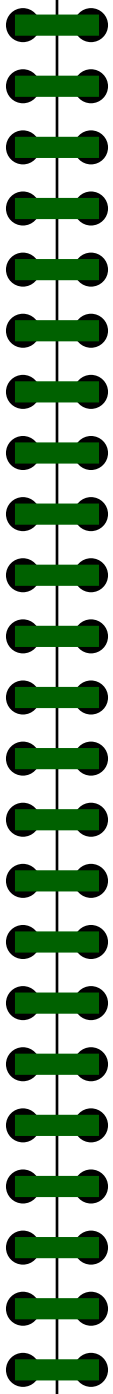
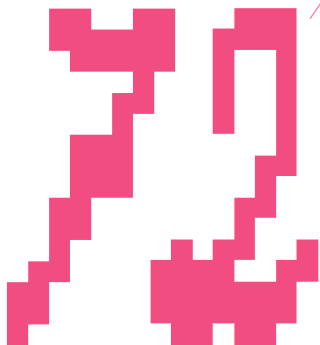
Contrary to the development of faith for queer content in China, of global queerness, Chinese queerness has a stunted development as it has been limited by a complex reality that involves political censorship, stubbornly conformist social and moral norms, and hegemonic authoritarian governance.

ALWFAV 3,
'Queer Spaces in
Post-Socialist China



(1969-2019)', *Diming Ding*, p.10

It exposes the intergenerational perception gap on new media and reveals against the moral panic phenomenon caused in China.
'Anime Panic',
Jiaxin Gu





Espace Ness—a Lecture
by Sophie Rentien Lando *

(France / Netherlands)

Organised by
Héloïse d'Almeida and
Carlos Romo-Melgar

Transcribed by Yuxin Xiong ◦
熊育昕, documented by
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Xiaotong Liang ◦ 梁晓铜 and
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Sophie Rentien Lando
is an independent graphic designer
and web developer based in Paris.
She studied graphic design in Paris
and graduated from
Gerrit Rietveld Academie in Amsterdam. 75
In 2018 she co-founded Espace Ness,
a graphic design studio
with Émilie Ferrat and Julie Héneault.

'We did not sit down, all
three of us, and think,
"let us make a studio" ...
It was gradual.'

We realised that all three of us had these
books lying around that did not have a
publishing house; they were self-initiated.
That is how the idea of the publishing plat-
form started coming together. In our group,
Julie specialised in bookmaking, Émilie is
really good with typography, and I focus on

the digital side of the studio. We slowly realised that this split was complimentary and we could work well together.

In my experience, most of the jobs you get are from/with your friends—you do not have to know the minister of culture of your country to do cultural work:

(03:48) ...I decided to do my diploma with a friend who was in my class...



Project 1:
F. Conijn Library was the graduation project developed with Elisabeth Rafstedt in 2017, while studying at The Gerrit Rietveld Academie.

(06:39) ...since I was (almost) the only programmer in my class, I was often the first person they thought of...



Project 2:
Development of the identity, website design and code for Amsterdam Research Institute of the Arts and Sciences, with Elisabeth Rafstedt in 2018.

(08:33) ...this one is for a friend of mine who is a photographer. I feel like I have done almost all my friends' portfolios...



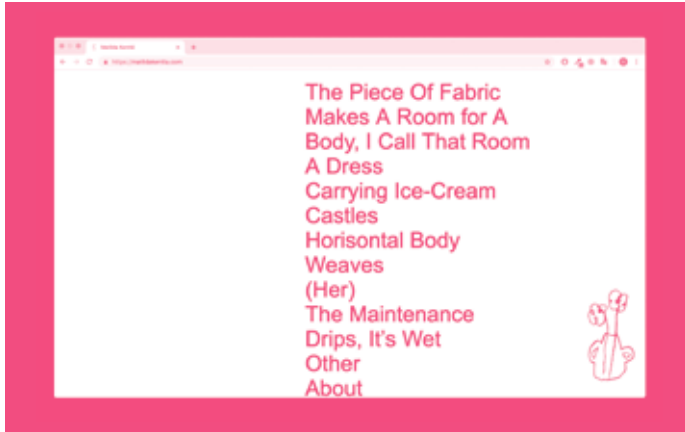
Project 3:
Website design and code for Tilo & Toni in 2017.

(24:05) ...she was a very good friend of my roommate in Amsterdam... 77



Project 4:
Portfolio website design and code for Moe Sjöstedt, made with Elina Birkehag in 2019.

(24:22) ...same with this one—a Swedish artist who is also a friend...



Project 5:
Portfolio website
design and code for
Matilda Kenttä,
made with Elina
Birkehag in 2019.

(26:38) ...Kevin Desbouis met Julie at the residency and asked her to make his first book compiling all the poetry that he had written until then...



Project 6:
Design of the book A Long List of Safe
Words (A.L.L.O.S.W), written by Kevin
Desbouis in 2019.

(27:08) ...she is a curator that we met that evening...



Project 7:
Development of The Artificial Kid, the
campaign identity for the annual curatorial
cycle of Elsa Vettier at La Maison Populaire,
Montreuil in 2022. The fonts were created
by Maxime Selin.

79

(32:24) ...a friend of mine had signed me up on this website...



Project 8:
Website design and
code for Andrius
Arutiunian in 2021.

This is what I mean by the 'network is your friends'. I always know a friend who is connected to the person I am working for/with. And I do not have a wide range of friends. Five. It all comes from them.

Carlos Romo-Melgar Reflecting on this idea of the network being actually made of your friends, I wonder how it impacts the publishing side of your studio. You mentioned you do not want to make a fully fledged publishing house with Ness books. How do you deal with the distribution?

Sophie Rentien Lando The books we design are really different from one another. Some already do have a publishing house that take care of the distribution for us in France and Europe, but I honestly do not know about this side of things.

Otherwise, since they are quite small editions, our distribution takes place through book fairs and our website. I think, it is really fine for us that it is slowly distributed—I would rather distribute a few of them over several years than sell most of them in a couple of months. If that happens, in some sense it does not exist any more.

CRM For you, is the idea of making books not so much about making money, but about being representative, or community-making?

SRL Absolutely. Honestly, I think I lose more money by doing

self-initiated book projects. But I am willing to lose money because it is an I-want-this-project-to-exist type of situation, but that is not a sustainable way to live.

CRM You have also had opportunities arising from this kind of work. This is very interesting, especially for this group of people who are thinking: 'what do I do now?'

SRL Yes, it is quite nice to work on projects that do not have this monetary aspect. When you are in school, it is maybe the only time when you can really do something without the pressure of what it means to work on something. I really wanted to keep this somehow as part of my practice. 81

Of course, there is economic pressure in those projects as I have to have the means to print, but with projects where I make more money I can take a chunk and dedicate it to the self-initiated work. I really enjoy doing that because no one can tell me what to do then. I really missed this freedom after doing like 60,000 artists portfolios... I thought I should do something more with everything that I have learned at school.

CRM You say that many of the works arrived through the network you developed at school. Were you very active during your time at Gerrit Rietveld Academie?

SRL

Not particularly, I am not 'insanely' social...it was more through word of mouth; someone from my class knew someone from the photography department. When they wanted a website, it was my friend, not me, who knew the entire photography department. I did not know any of them to be honest, nor was I forthcoming in proposing collaborations. I was fairly shy, to be honest.

But I am confident in the work I do and I think that is quite comforting for people. But that is totally manufactured; I feel that the more confident you seem—even if you are faking that confidence—the more people will trust you. And the process becomes much easier when you just tell people what to do.

82

'I feel like when you are in school, there is always this big sense that you will get work by being a part of a network; that is how you get jobs.[...] I always thought this meant I have to go out of my way to know really important people, or be friends with people you do not like. In reality, the network is just people you know. People like everyone in this course. This is your network.'

Ways of Mapping: Exploring the Legacy of Networks. ALWFAV 6 Stay at BOARC ALWFAV 6 Team

One of the many ways of understanding a place as a living space, is by the objects that it is composed of. How do they intervene and relate to one another? How do they create networks of meaning? How do they interact with the space? What are the stories behind their belonging to that place?

This archive of objects—found at and surrounding Bidston Observatory Artistic Research Centre (BOARC)—is the result of mapping a place as a design methodology.



The mapping methodology developed by ALWFAV 6 team, Carlos Romo-Melgar, and John Philip Sage, was later used to understand how the contents of this volume could interact with one another in the publication, by recognising the different actors that coexist in a natural symbiotic ecosystem.

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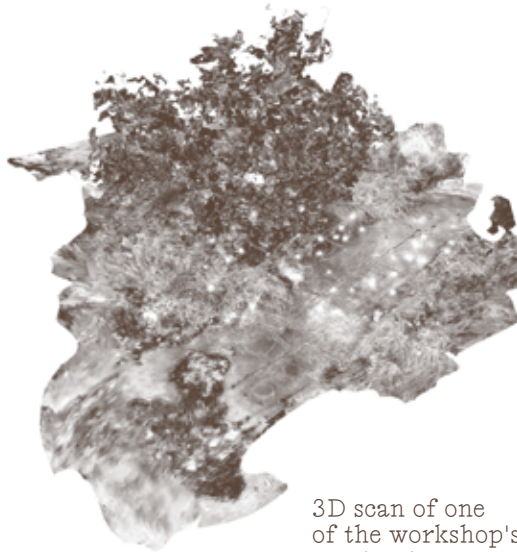
Identifying the different actors that constitute a place



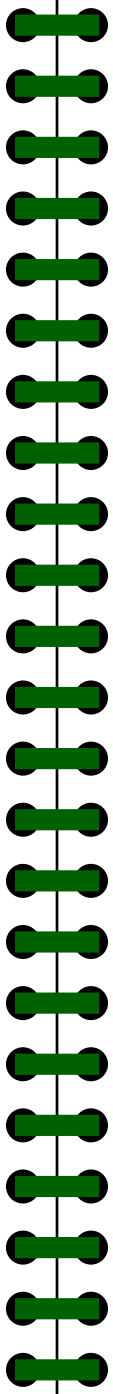
Studying different areas as part of the process for mapping a place



Retracing the map



3D scan of one of the workshop's territories



Understanding the symbiotic connections between the place and its components



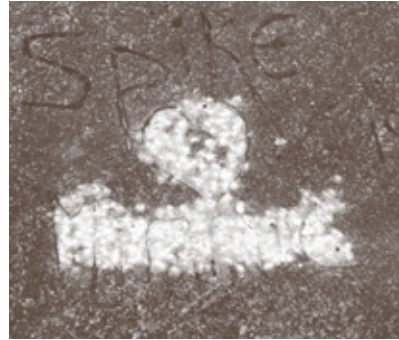


1.

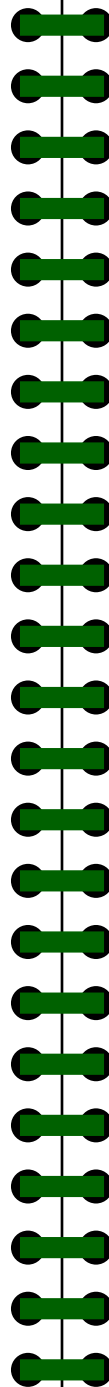
1. A hairbrush on a bench.
BOARC is on top of a hill. The building is surrounded by trees, grass, human traces, burnt trees, and mysterious items.
Who left the hairbrush here? We have no idea. A memory of a person.
2. Ribbons on the tree.
In some cultures people hang ribbons on trees to make wishes.
Is that someone's wish? Is it a simple piece for decoration? Or a connection?
3. Carved letters in stone.
Fungi. They are white, fragile, and active. A human carving over the traces of another human, ... or themselves in the past? Now, it is not a trace anymore.
It is always alive.



2.



3.

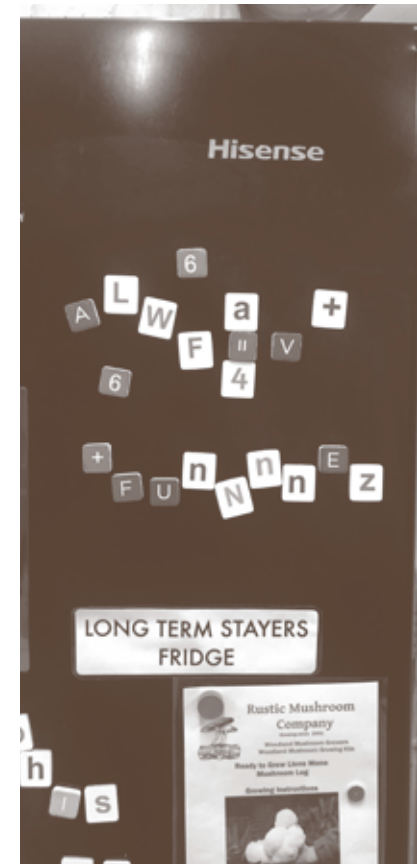


4.



5.

4. Photo of women and computers.
When the sun is too bright, we only see the sun. The huge brightness overshadows the secret greatness. As you navigate the history of our world through networks, the secrets are unveiled. BOARC is a building that carries the history of technological advancements. The photo is a decoration of the observatory. It is also our entry point to the stories of the women who made history yet who were erased by the patriarchy.
5. A stop button on the wall with a lot of dots.
Is the stop button a stop to the connecting dots?
Or is the stop button the roundabout inside these dots?
6. Series of fridge magnets
A6LW6FA+4V+ / AL6W6FA=4V+ / ALW6F4=AV+6 / ALWFAV6=6+4
Is this a correct decoding?



6.



7.



8.

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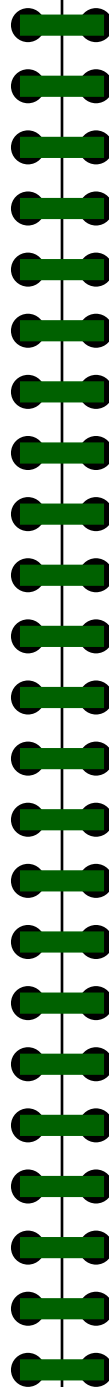
7. A desk in the basement.

Someone was writing here. What did they write? Was it a documentation of the tide? Was it a documentation of the earth shaking? Was it a documentation of the communication between human and nature, which enables us to see the invisible waves and take a glance on the incoming future?

8. Letters carved in stone.

Alien, witch, wizard, ancient people, cryptographer, artist, teenager, and what else?

Who did the writing that belongs to? The answer to this question can be infinite. A reflection of the unbound imaginary network. It is a dot that connects us from now to the past, human to non-human, tangible to mysterious, reality to imagination.



9.

9. Windmill.

Someone created flour here. The grains were brought here from the local farmers, and then flour was sent out on the ships, trains, tracks, or cars, to other places in our world. As we see the windmill, we see the network that is extending, extending, and extending.

89

Ghosting as A Visual Method

Kexin Zhang · 张可欣
(China)

Chinatown is No Longer Here unfolds an intertwined visual narrative of reality and fiction, using a place as the anchor and publication as the container. Fictional visuals created by mixing past and present photographs were arranged in different chapters of the publication. In the first instance, the *Smothered histories re-established* audience is invited to freely *as an act of political subjectification*, interpret the assembled images before the *ASLWFSV 3*, 'Urban narrative offers any clue.

A visualisation method was developed for the first chapter of the publication, where images of ordinary Chinese immigrants from the past were transformed into translucent ghosts, paired with pictures of locals, and superimposed onto archival photographs of the streets of Limehouse. The visuals become permeated with a feeling of unease, as a consequence to unrealistic scale and positioning of the ghostly figures within the landscape. As viewers observe the compositions, they wonder: who are these characters? When and where are they? And what is their legacy or story?

Looking back at the 1920s, Limehouse was an



■₁
Fu Manchu. (2022) Wikipedia.
Wikimedia Foundation.
Available at: en.wikipedia.
org/wiki/Fu_Manchu



Truuma, Naomi Steinati, p.122 kidnap or rape every white woman who passed by.

area inhabited by a small number of Chinese immigrants—mostly male seafarers, poor, living alone in a foreign country, ostracised by local British workers who competed with them for jobs. The area's notoriety at that time had a negative impact on the lives of Chinese immigrants, thanks in large part to the exaggerated and inaccurate reports by the press, as well as a number of contemporaneous novels. They described Limehouse as a Chinese opium den, filled with crimes and yellow-skinned men standing furtively on every street corner, waiting to

The ghost-like visual language is a method used to expose the fictionality of narratives portrayed by the British media, and to challenge the false portrayal of Chinese immigrants as evil outsiders.

'Imagine a person, tall, lean and feline, high-shouldered, with a brow like Shakespeare and a face like Satan...invest him with all the cruel cunning of an entire Eastern race, accumulated in one giant intellect, with all the resources of science past and present...Imagine that awful being, and you have a mental picture of Dr. Fu-Manchu, the Yellow Peril incarnate in one man.' ■₁

Unfolding the underlying causes of the paradigm shift

'Miss in our memories between the Marley's knowledge 'physical' and the 'virtual', of economics and ethics was based on what she read in the newspapers, and her hatred of



in order to address how perceived connections and films. If between the 'real' China was not in and the 'remembered' are sustained, 'RIP.jpeg.' Titkhi Jain such a mess, why would

foreign newspapers get such bad news?'^{■2}

■2

She, L. (2014) *Mr Ma and Son*. London: Penguin Classics.

'Chinese London and its Opium dens'^{■3}

■3

Malleck, D. & Plat, J. (2020) 'Chinese London and Its Opium Dens', in *Drugs, Alcohol and Addiction in the Long Nineteenth Century*. 1st ed. London: Routledge, pp.272-282.

These textual descriptions with recurring names of real places stigmatised the image of Chinese immigrants, creating an inaccurate representation of the area and influencing the perceptions of the locals. Even if these frightening images are not real, they act as a ghostly presence that haunts the local psyche. 93

■4

Fisher, M. (2022) *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. Winchester, UK: Zero Books.

'To haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept'.^{■4} The term 'hauntology' describes a ghost not as supernatural being, but as a representation of a being beyond the physical realm, such as the one that once existed.^{■5}

■5

Derrida, J. & Kamuf, P. (2011) *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*. London: Routledge.

In this project, the ghost visuals act in parallel, both as the embodiment of fear, and as the representation of the imagery of Chinese immigrants in Limehouse who have never been valued or confronted.

This ghost will probably always wander here, in the narrow and shadowy lanes of the Limehouse Causeway.

Not Here or There

Attia Rashid

(United Kingdom)

What is so special about diasporic people trying to keep in touch with their homeland? *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.'
*ALWFAV 3, 'Somewhere, Everywhere, Nowhere',
Hanshi Zhang, p. 150*





Digital Geographies: Identity Construction of a Pseudo-state

Anqi Meng · 孟安琦
(China)

An online-source based archive of Transnistria—one of the most well-known pseudo-states, and a post-soviet breakaway state which lacks international recognition—formed with the



The narrative of a remote island where location and shape are shrouded in mystery, broken by an incongruous element: the 'string of eleven random ciphers'.

ALWFSV 1, 'Here Be Dragons.'

A view *The Geography of Terra Ignota*, of Transnistria, from far to close, through images gathered online.

98



Transnistria satellite view

David S. (2020). 'A Day in Transnistria'. The Travel Fugitive. Accessed September 24, 2022. thetravelfugitive.com/a-day-in-transnistria

Transnistria socialist era palaces in Tiraspol

Nicola D. M. 'Transnistria: the Black Hole of Europe'. Accessed October 17, 2022. nicolademarinis.it/portfolio/transnistria-il-buco-nero-deuropa/



The junction of 25th October Street and Shevchenko Street, Tiraspol

Completed: 1968
Artists: Aurel David and Zykov Gennadiy Mikhailovich
Genre: Soviet art-work, former USSR

Architectonic Transnistria. Kathmandu & Beyond. Accessed August 25, 2022. kathmanduandbeyond.com/architectonic/transnistria-architecture-monuments/



(22) Transnistria monument with photos of politicians and civil and military dignitaries in Tiraspol

Nicola D. M. 'Transnistria: The black hole of Europe'. Accessed October 17, 2022. nicolademarinis.it/portfolio/transnistria-il-buco-nero-deuropa/





A Soviet themed restaurant in Bendry, Transnistria, 2018

Clay G. (2018). 'Transnistria: the History Behind the Russian-Backed Region'. William Zadeskey. Accessed October 12, 2022. origins.osu.edu/read/transnistria-history-behind-russian-backed-region



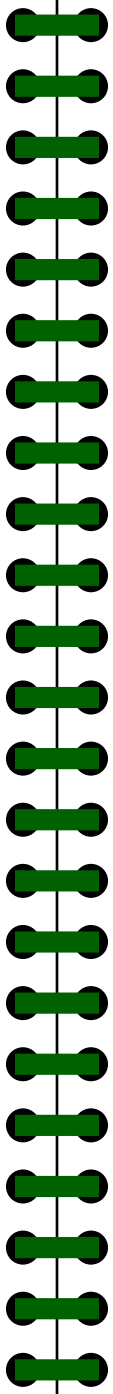
Tiraspol. Parade in the central square

Anton P. (2014). 'Transnistria Conglomerate'. Accessed September 28, 2022. anton-polyakov.com/transnistria



Tiraspol. Parade rehearsal

Anton P. (2014). 'Transnistria Conglomerate'. Accessed September 28, 2022. anton-polyakov.com/transnistria



Transnistria flag

Stephanie F. 'Transnistria Corridor: Russia's Next Target in the Ukraine Conflict'. CGTN. Accessed October 13, 2022. newseu.cgtn.com/news/2022-07-20/Transnistria-corridor-Russia-s-next-target-in-the-Ukraine-conflict-1bPrZAGnuGk/index.html



Transnistrian passport issued at the age of 16, 2006

Anton P. (2012-2014). 'Transnistria Conglomerate'. Accessed September 28, 2022. anton-polyakov.com/transnistria



Stamp set from Transnistria; 10 Years of Dniester Moldavian Republic. Maps of Europe and PMR, Coat of Arms and Flag. 2000

Transnistria, Stamps & Sovereignty. Source Type. Accessed September 23, 2022. sourcetype.com/editorial/1444/transnistria-stamps-sovereignty



Gymnast Army

Xiaotong Liang • 梁晓铜
(China)

Body postures and movements, which are part of the physical training required in both sports and army education, were used as media to express the structural violence—aided by Chinese official media—towards athletes. Intervening the body was the method used to defamiliarise the context of sports and find an intersection between two of the practices China uses to *Did the body already become an object* achieve victories for *manipulated by* the country.

*power and control
mechanisms?*

*ALWFAV 2,
'Mute Bodies',
Xiaoping Wang, p.37*



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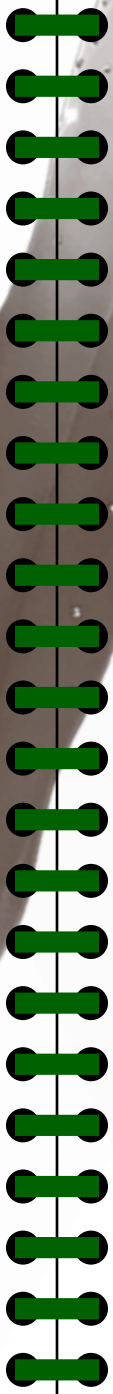


103





(23)



This is Not an Age for Thinking

Xinyue Zhang · 张心悦

(China)

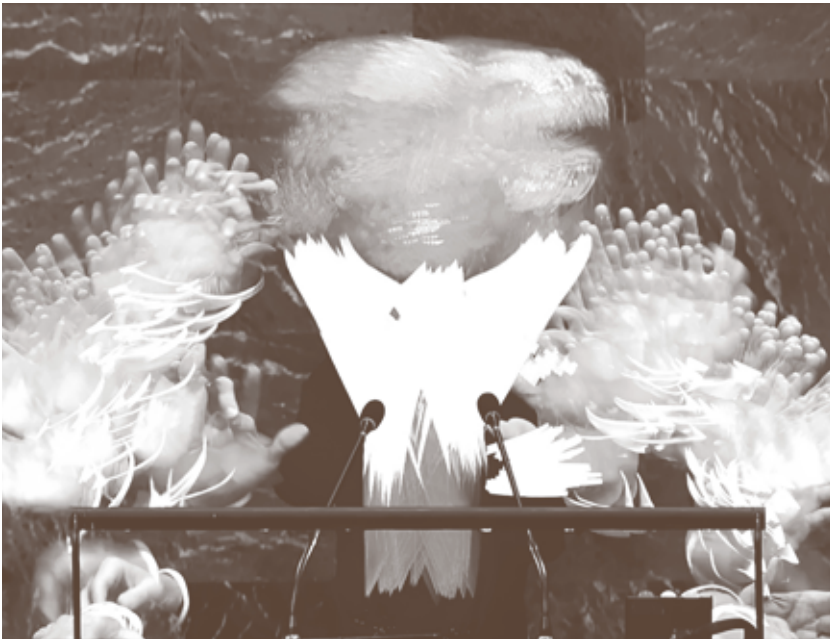
How can the movements and expressions of public political figures impact the emotion of the audience?

This project is positioned in an area of study known as political design, and is intended as a think tank for ideas about power and leadership, the status quo and subversion, representation and reproduction.

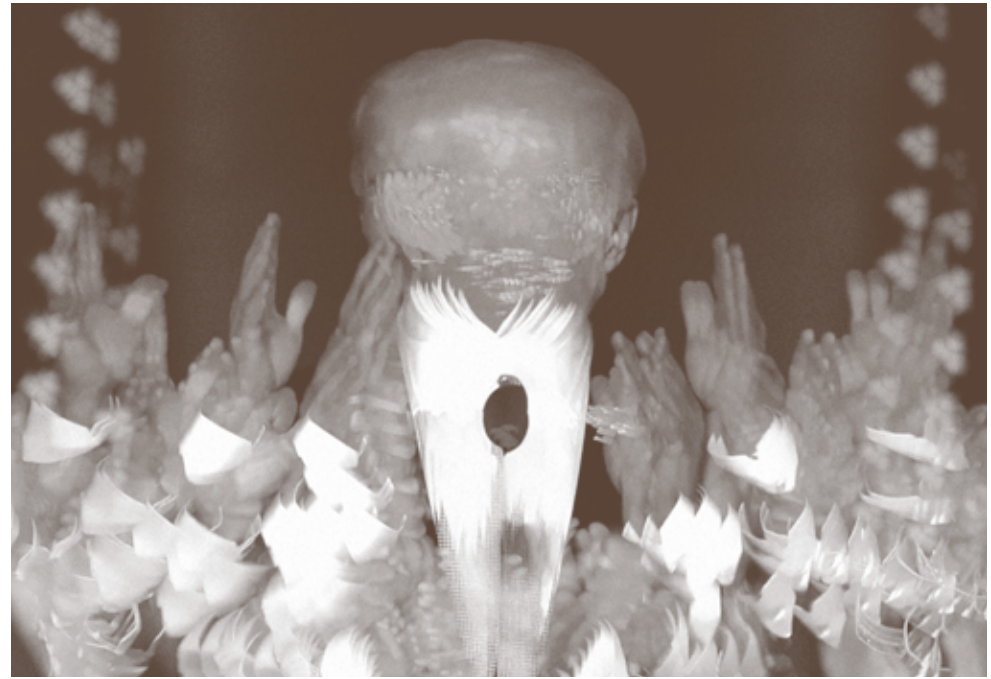


ALWFAV 1, 'Damned Green?'
Aldo Caprini, p.54

106



[24]



The Filial Finale (大孝姿 dà xiào zī) The Ultimate Obedient Posture Guide to Chinese Patriarchy

Yuhao Chen · 陈宇皓
(China)

1. Filial piety refers to the practice of respecting and caring for one's parents in their old age, based on the moral obligation that children owe to their parents. However, it is not only motivated by moral considerations, but also serves a strong patriarchal and political purpose.



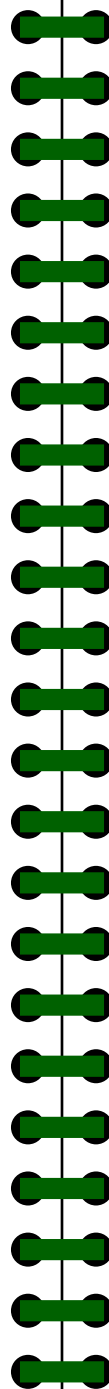
2. Confucianism has been the ruling ideology in Chinese politics, society, and culture since the Han Dynasty, nurturing Chinese temperament for thousands of years. Nevertheless, the ancient society on which Confucian aesthetics thrived was patriarchal and rooted in a male-dominated narrative. ■^d

Confucianism, as a narrator of aesthetic ideas, is also the paraphrase of the patriarchal ideology. The expression of 'ruling the country with virtue' (以德治国) was born from the collision between both patriarchy and Confucianism, and although the meaning of virtue is multi-layered, the most fundamental of Confucian morals is filial piety.

When integrated into Chinese culture, this virtue became a social



■^d
Huang, Y. (2013)
'论孝与治(Filial Piety and Governance)',
孔子研究 (Confucius Research) [Preprint], (3).



7.



practice, as evidenced in the relationship between *The Classic of Filial Piety* (孝经) — one of the most famous works of the Confucian ideology — and *The Twenty-Four Filial Exemplars* (二十四孝图)^a.

'Filial piety to parents is only the beginning of filial piety. Being obedient to the nation is the ultimate aim of filial piety.'
(夫孝,始于事亲,中于事君,终于立身。)

10.



The Filial Finale research project interrogates the power structures of parental authority within the context of contemporary Chinese patriarchy. The study of the body was used as a methodology to reinterpret the postures of *The New Twenty-Four Filial Exemplars* (新二十四孝图)^b, an updated version of the text released in 2012.

The original text integrates the ethics of filial piety into the smallest unit of Chinese society: the family. Based on the idea of 'home country

isomorphism' (家国同构)^c, upholding parental authority within the family means recognising the country as its patriarch. The updated version reiterates that children should be submissive to their parents' authority, and suggests that this ethos can be used to maintain patriarchal domination in Chinese



13.



12. society. However, this approach is unrealistic and does not reflect the complexity of modern living.



'The country is my country,
the family is my family,
I love my country,
I love my family,
I love my country-family.'¹ d.

When filial piety is politicised, the subject of the individual's obligations extends beyond the family. The legislation of filial piety puts the individual in a challenging position, where they must navigate oppression from both parental and patriarchal authorities.



In this broader context, filial piety becomes a more complex and nuanced concept, requiring the individual to consider their obligations to both their family and society at large².

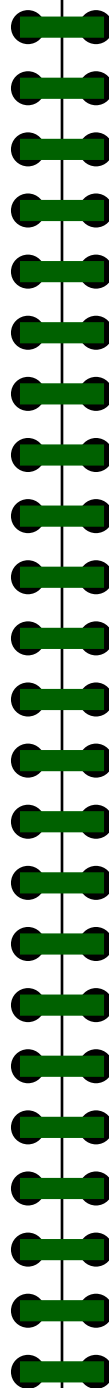


'It is the beginning of filial piety that the body's hair and skin are given by the parents and that no one dare not destroy them.'
[身体发肤,受之父母,
不敢毁伤,孝之始也。]

The Filial Finale explores the connection between filial piety and the body, by exaggerating postures described in The New Twenty-Four Filial Exemplars. The first step



14. ■²
Song, Z. (2017) 论儒家“孝”文化的政治意义及其当代价值 (On the Political Significance of Confucian 'Filial Piety' Culture and its Contemporary Value), Available at: m.fx361.com/news/2017/0427/1689055.html



Step 1
Isolating the character from the illustration



Step 2
Creating the 3D model in corresponding posture



Step 3
Performing and holding the posture and feeling the body

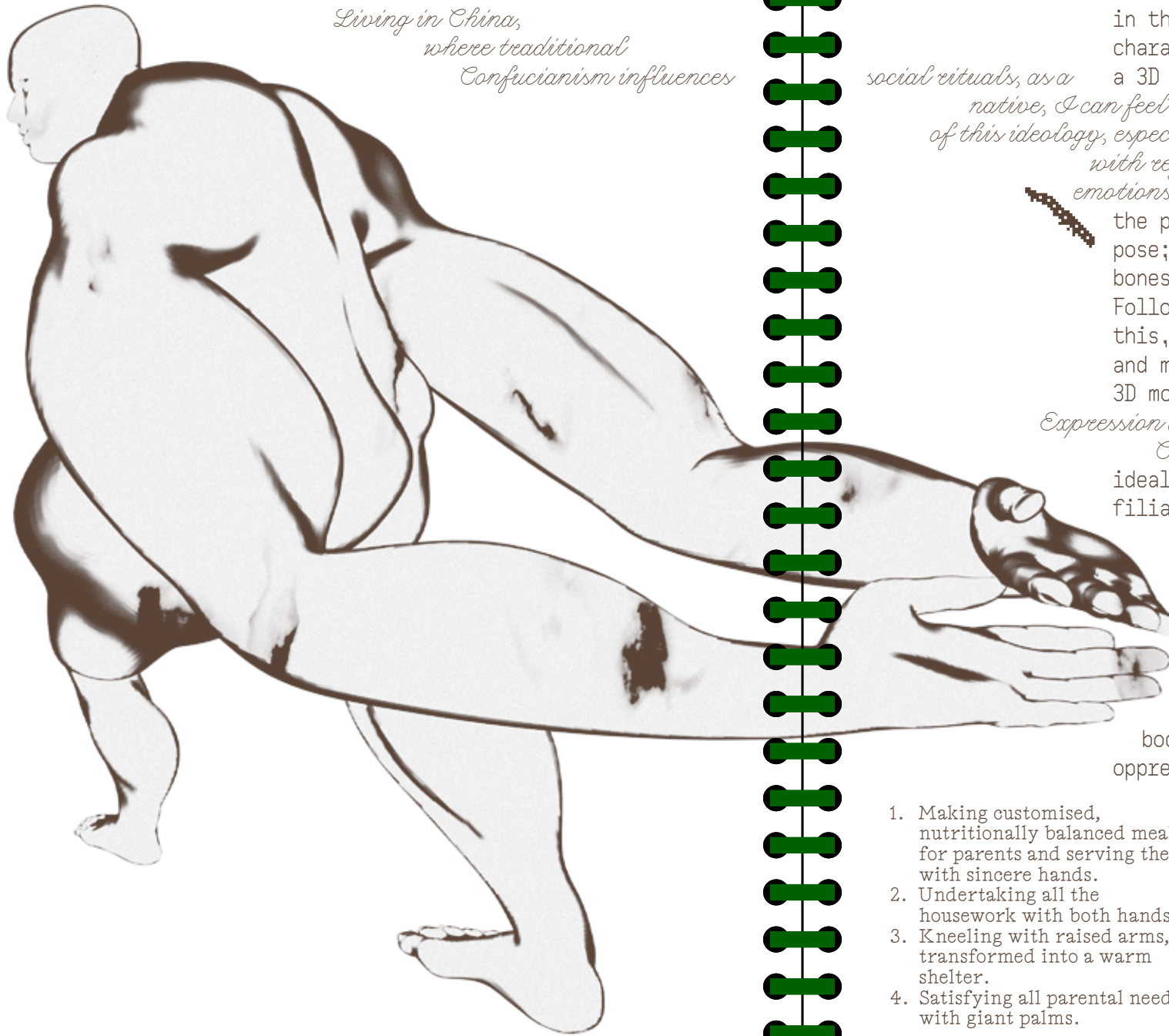


Step 4
Exaggerating the corresponding body parts on the 3D model

111

11.

*Living in China,
where traditional
Confucianism influences*



*social rituals, as a
native, I can feel the constraints
of this ideology, especially*

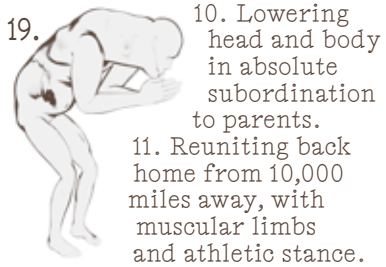


*and hold the corresponding
with regard to the posture for 20 minutes, in
emotions of acknowledging order to experience
the physical and presenting effects of the
pose; to oneself within feel the strain in
bones, muscles, Chinese communities. joints.
Following *ALWFLV 5, 'Family Farewell*
this, the bones *Emotions: Reflections on Flow*
and muscles of the *Confucianism Influences*
3D model *the Introverted* were enlarged and
Expression of Emotions in exaggerated, to create
China.' Wendy Xiuwen Chen, p.82 an
idealised Confucian body structure of
filial obedience.*

113

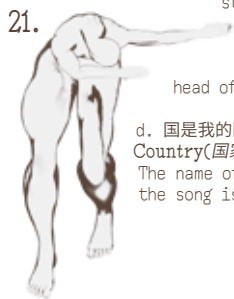
This methodology was replicated twenty-four times to develop *The New Contemporary Filial Exemplars*, a series of figurines entirely subservient to Chinese patriarchal and parental authority. Through exaggeration and distortion of their body proportions, the project reveals the oppression of children under filial piety.

1. Making customised, nutritionally balanced meals for parents and serving them with sincere hands.
2. Undertaking all the housework with both hands.
3. Kneeling with raised arms, transformed into a warm shelter.
4. Satisfying all parental needs with giant palms.
5. Serving carefully with strong and gentle hands.
6. Guarding health with a massive body and delicate mind.
7. Supporting parents spiritually with dance and body language.
8. Becoming parents' physical trainer with broad shoulders and strong arms.
9. Becoming a drudge for parents when travelling and sightseeing, with huge feet and broad shoulders.

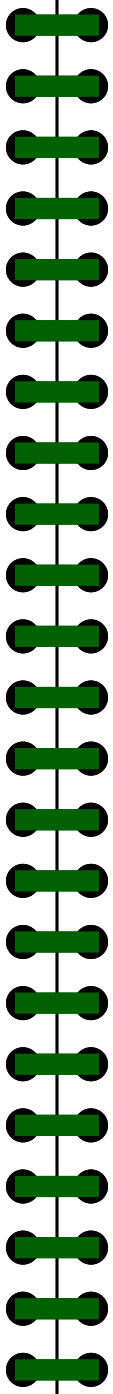
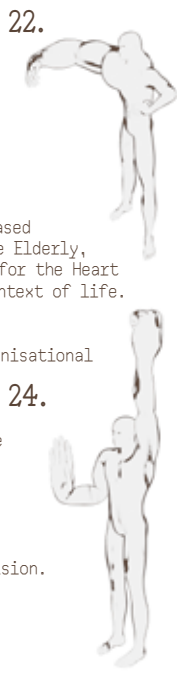


19. Lowering head and body in absolute subordination to parents.
10. Reuniting back home from 10,000 miles away, with muscular limbs and athletic stance.
12. Uplifting parents' spirit with a tilted head and a goofy face.
13. Submissive face and steady stance make for a harmonious family and good fortune.
14. Covered head and legs together repay the parents by becoming a wordlessly submissive person.
15. Biting the finger and pretending to contemplate is an encouragement to parents.

16. Protecting parents' beliefs with gentle words and gestures.
17. Supervising filial behaviour with a high stance and finger pointed at others.
18. Imparting piety with one's own body by kneeling and weakening the temper.
19. Maintain a filial heart with stretched neck to worship one's parents.
20. A paragon of filial piety with dignified hands and gestures.
21. For the sake of the whole country, make a sincere request with a humble gesture.
22. Leading parents to progressive thinking with strong arms and broad shoulders.
23. Serving the nation by caring for all the elders of the world, with an open chest and heart.
24. Defending the family and advocating for patriarchal authority, with strong fists, severe palms.



23. a. The Twenty-Four Filial Exemplars 二十四孝图
The Twenty-four Filial Exemplars, is a classic text of Confucian filial piety written by Guo Jujing (郭居敬) during the Yuan dynasty (1260-1368). The text was extremely influential in the medieval Far East and was used to teach Confucian moral values.
- b. The New Twenty-Four Filial Exemplars 新二十四孝图
A new version of 'the Twenty-Four Filial Exemplars' standard was released [2012] by the All-China Women's Federation Co-ordinating Office for the Elderly, the National Office for the Elderly, and the National Organising Committee for the Heart Series. The twenty four stories of filial piety are based on the current context of life.
- c. Home country isomorphism 家国同构
The term means that the family, the clan, and the state share a common organisational structure and are all governed by a patriarchal relationship of blood, with a strict patriarchal system, reflecting the fusion of blood and political ties. The 'family' is a small 'state' and the 'state' is a large 'family'; the father is 'the head of the family' and the emperor is 'father of the state'.
21. d. 国是我的国, 家是我的家, 我爱我的国, 我爱我的家, 我爱我国家
Country(国家) is a song released in 2009 by Jackie Chan and Liu Yuan Yuan. The name of the song is country (国: country; 家: family). Until today, the song is still been repeatedly broadcasted on the China Central Television.



A Crumbling Office, a Missing Home, and an Exhausted Body

Yuexin Pang • 庞悦欣
(China)

■1
Sandford, A. (2020) 'Coronavirus: Half of Humanity on Lockdown in 90 Countries', *Euronews*. Available at: [euronews.com/2020/04/02/coronavirus-in-europe-spain-s-death-toll-hits-10-000-after-record-950-new-deaths-in-24-hour](https://www.euronews.com/2020/04/02/coronavirus-in-europe-spain-s-death-toll-hits-10-000-after-record-950-new-deaths-in-24-hour)

■2
Meo, S.A., Abukhalaf, A.A. & Alomar, A.A. et al. (2020) 'Impact of Lockdown on COVID-19 Prevalence and Mortality During 2020 Pandemic: Observational Analysis of 27 Countries', *European Journal of Medical Research*, 25(1). Available at: doi.org/10.1186/s40001-020-00456-9

■3
Brown, E. (2021) 'Remote workers now say email fatigue and notifications are worse than commuting', *ZDNET*. Available at: zdnet.com/article/remote-workers-now-say-email-fatigue-and-notifications-are-worse-than-commuting

■4
Gaskell, A. (2020) 'Is a blurred work-life balance the new normal?', *Forbes Magazine*. Available at: forbes.com/sites/adigaskell/2020/05/11/is-a-blurred-work-life-balance-the-new-normal/?sh=18e7010e1813

In 2020, the global spread of COVID-19 prompted more than ninety countries to implement recommended and compulsory confinements, curfews, and quarantines. ■1 With strictly imposed home lockdowns, much of the workforce was forced to move online. ■2 As physical offices collapsed, pieces of them flew into bedrooms, pockets, and even bodies of the employees. Working from home gave people a taste of convenience while simultaneously blurring the boundaries between work and personal life. ■3

Since then, the use of devices, internet, and digital platforms has become the foundation for both working and living. Digital souls are constantly monitored. To support exhausted and sedentary bodies, expensive ergonomic chairs—the throne of elite office culture—were moved into bedrooms, imprisoning (26) employees with a false sense of care. ■4 As working hours extend into personal time, the office has also taken over every corner of the home, turning houses into crowded and chaotic work spaces.

In the world of online work, there are no time or space restrictions. Anywhere can be a workplace, and work can begin at any time. ■4 This makes it even harder for individuals to exercise their right to disconnect from work, as everyone

else is always online. With mobile networks constantly transferring office files to employees' devices, *In a feictionless dynamism it presents itself as comfortable and it is mentally challenging temporary platform where workers for people to leave work. can step in and out at any time making*

This has led to working hours—which were already lengthened due to invasive instant messaging softwares—becoming increasingly difficult to control. ■⁵

Many questions and dilemmas were raised in the process:

How can we face the longer working hours? The poorer health? The insomnia that prevents us from functioning?

How can we find solutions?
116 Can we regain the work-life balance by buying new office furniture? Will it help us to become more efficient and alleviate the physical damage caused by a sedentary lifestyle?

Debbie Proust, Herman Miller's president for retail, said:

'Much in the same way that the mattress industry has really driven this message around "There are all these benefits of getting a great night's sleep," we have the same opportunity with the ergonomic seating category: Sitting is bad for you, but if you're going to sit, you have to sit well.' ■⁶

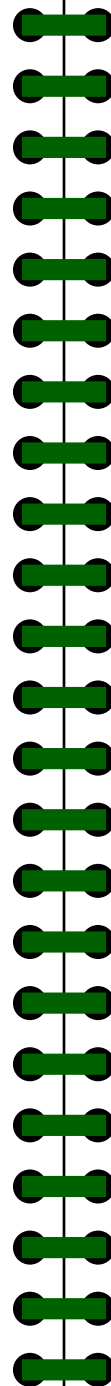


■⁵

Hughes, O. (2022) 'Digital presenteeism is creating a future of work that nobody wants', ZDNET. Available at: [zdnet.com/article/digital-presenteeism-is-creating-a-future-of-work-that-nobody-wants/](https://www.zdnet.com/article/digital-presenteeism-is-creating-a-future-of-work-that-nobody-wants/)

■⁶

Chang, A. (2021) 'Working from home takes a physical toll—and companies are trying to profit from that', Los Angeles Times. Available at: [latimes.com/business/story/2021-03-18/work-from-home-pain](https://www.latimes.com/business/story/2021-03-18/work-from-home-pain)



As a result, slogans linking ergonomic chairs to terms such as 'health', 'efficiency', and 'success' have emerged: 'now get stress-free, by sitting on this' and 'creativity needs comfortable chairs'. In advertisements, the science behind these chairs is *the concept of the 'workplace' archaic, presented through the impossible to be confined to figure of an expert in order a particular set of hours or space, to create a sense of trust* *ADWF&V 3*, and to convince consumers that ergonomics are the only way *'Open Office Open Borders,' Paloma Moniz, p.68* to relieve the physical discomfort of work. However, the furniture only scratches the surface and does not address the underlying pain points. The ideal home office cannot be achieved through a simple act of consumption; instead, ergonomic furniture merely delays 117 discomfort and encourages us to work overtime unconsciously. What truly restrains

Video Link:
<https://youtu.be/QCDI8EpEZAo>

5 Tips for Rebalancing Your Work and Life When Working from Home

5 Tips for Rebalancing Your Work and Life When Working from Home

Easier

Happier

Healthier

1 Stop being sedentary for good **2** Eat or go to the toilet at any time you alert without dozing off signal

3 Fitness has never been so easy **4** Keep yourself in the place with the best

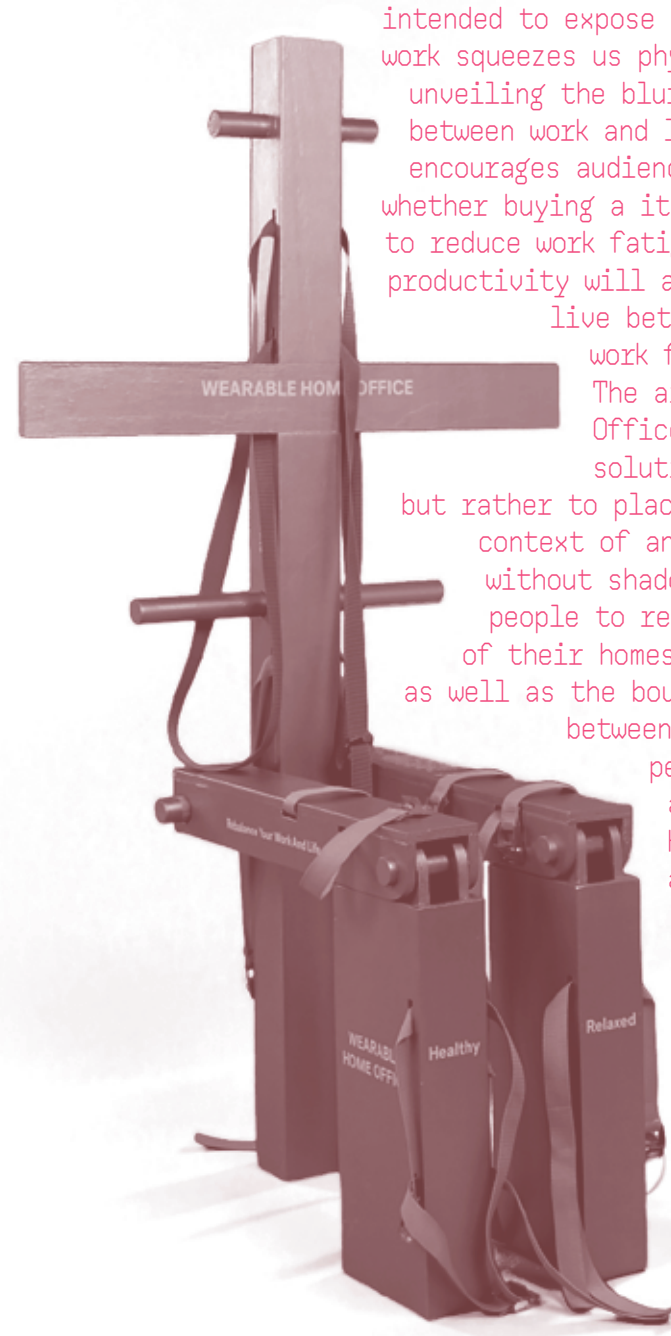
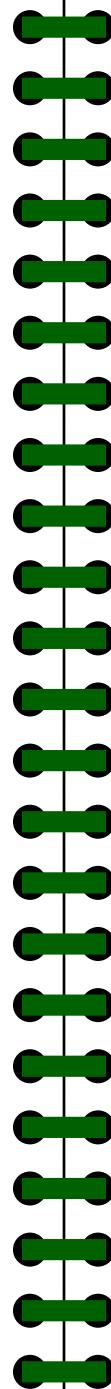
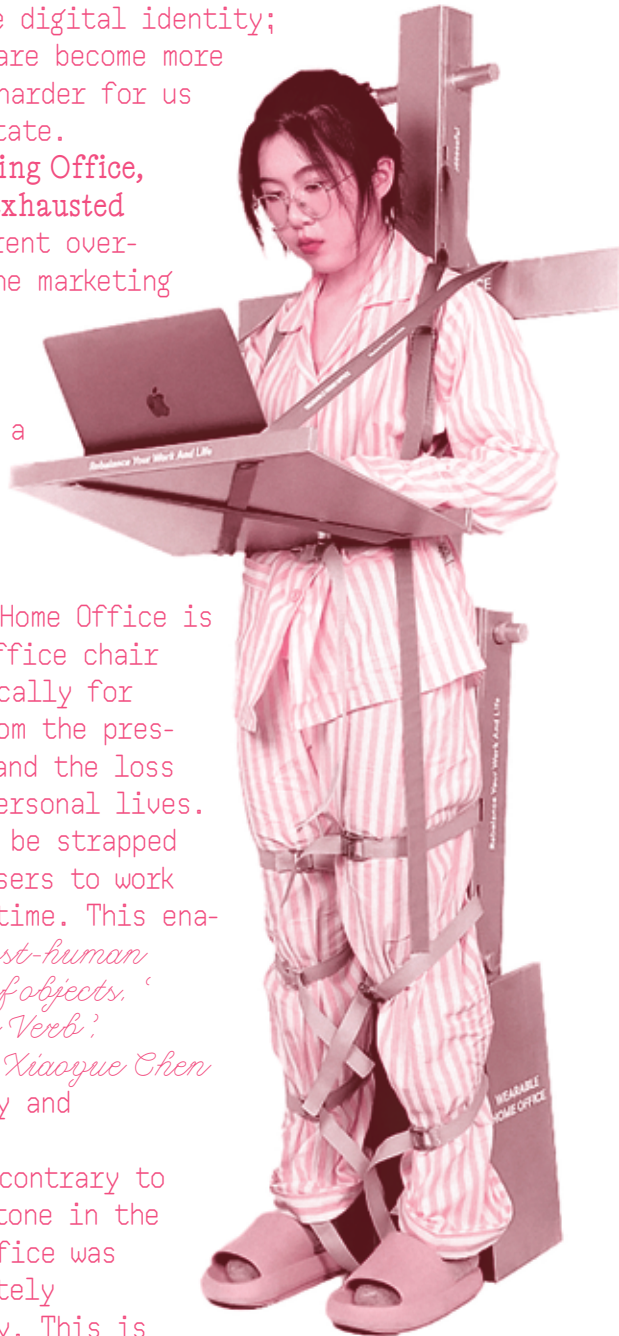
5 (partially obscured)

us is our 24-hour online digital identity; as technology and software become more convenient, it becomes harder for us to escape our working state.

A Crumbling Office, a Missing Home, and an Exhausted Body critiques the current over-working lifestyle and the marketing of products as a means of solving problems. The project introduces Wearable Home Office in a short video with five tips for rebalancing your life when working from home.

Wearable Home Office is a new low-cost office chair designed specifically for employees who suffer from the pressure of remote working and the loss of control over their personal lives. The product is meant to be strapped to the body, allowing users to work in any position at any time. This enables them to take *A post-human care of understanding of objects.* 'their daily *Waste is A Verb*,' needs while working, in *Xiaoque Chen* a move towards a healthy and successful lifestyle.

However, contrary to the friendly marketing tone in the video, Wearable Home Office was designed to be deliberately impractical and unwieldy. This is



intended to expose how the pressure of work squeezes us physically and mentally, unveiling the blurred boundaries between work and life. The product encourages audiences to consider whether buying a item that claims to reduce work fatigue and increase productivity will actually help them to live better or enslave them to work for longer periods. The aim of Wearable Home Office is not to provide a solution to the problem, but rather to place the problem in the context of an illuminated world without shadows, and to encourage people to rethink the form of their homes and offices, as well as the boundaries between their work and

personal lives. The aesthetic of Wearable Home Office sets it apart from commercial product design, making it an eye-catching invitation for people to analyse the insoluble gaps in solving the home office problem. The product is designed to challenge and provoke, rather than provide a simple solution.

I Wish You Could Be a Brick

Yuxin Xiong · 熊育昕
(China)

A brick is the fundamental building block of architecture;

A brick is the element that constructs the Great Wall of China. ■¹

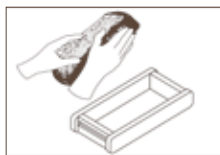


'Red and expert, politics and business are the unification of two pairs of opposites. [We] must criticise the apolitical attitude. [We] must, on the one hand, oppose empty headed politics, and on the other confound practical men.' ■²



A red brick...

...is a metaphor for the ideal Chinese citizen, as defined by Chairman Mao.



...is the ideal talent that the Chinese government craves.

...is the ultimate product of Chinese family education.

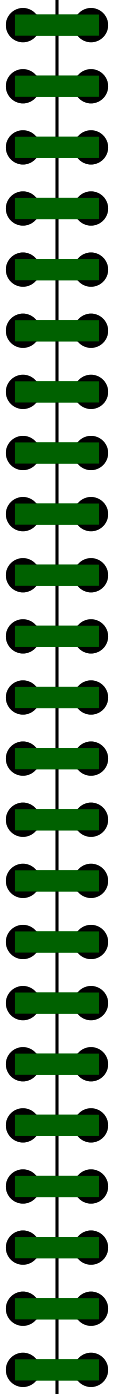
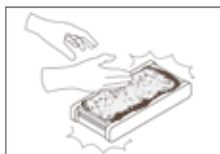
...is the object that always had a close relationship to the

■¹

Lovell, J. (2007) *The Great Wall: China Against the World, 1000 BC-AD 2000*. London: Atlantic

■²

Xuemei, C. (2018) 'Xi Jinping: Grasp the fundamental task of training socialist builders and successors and strive to build a world-class university with Chinese characteristics', *People's Daily*, Available at: cpc.people.com.cn/n1/2018/0503/c64094-29961630.html



■³

Wang, F. & Benton, G. (2021) *Mao Zedong thought*. Chicago, IL: Haymarket Books.

■⁴

Yin, H. & Da, K. (1996) 'China is Amazing', *Chinese posters*. Available at: chinese posters.net/posters/e13-746



prosperity of all Chinese people.

...is the true 'successor of socialism', and 'the constructor of socialism's great journey'. ■³



The term 'a red brick' seems to be written on the 'amazing' future plan that was issued by the people in power. ■⁴

I hope you could become a red brick, live happily ever after, always share the glory of the country, and never need to know the struggle of life.



So, I hope...
...you grow up with a strong body and heart.

...you will never encounter information that will pollute your ideology.

...you will always be the person who can serve society.

...you will never be hurt by anything in your living environment.

...you will always enjoy the happiness of labouring.

...you can always be the person who works the most, serves the most, provides the most, and pushes the most.



...you can always be protected by the glory of Chinese culture. Love the youth and respect the elder.



...you will always be in solidarity.

...you will have good morals and ethnics, so you are qualified to be the successor of the great traditional virtue of the Chinese.



...you will always be kind and honest.

Better Babies Calculator (BBcalc) offers parents around the world the chance to design their children to be the 'Better Babies'

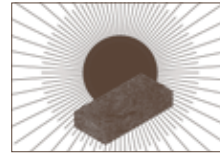
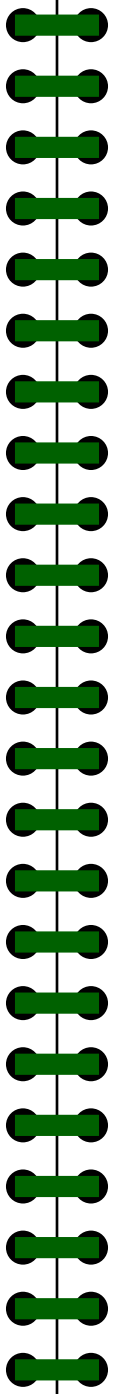
...you will always be favoured by the masses.

...you can always be embraced by collectivism.



...you will put the goodness of the larger group over your own, so you can always share the profit and love of the masses.

...you will always be loved by the country.



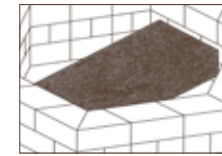
...you will dream the dream of the country.

...you will sincerely believe in the order of the country, the plan of the country, and the ideology of the country,

so you will never be abandoned by the country.

...your professionalism will fit the needs of the country.

...you will study for the country.



...you will become a person who could help to achieve the dream of the country, so you will always have a place in society.

of the future. ALWFAN 1, 'Better Babies, Higher Humans.' Andy Renmei, p.19

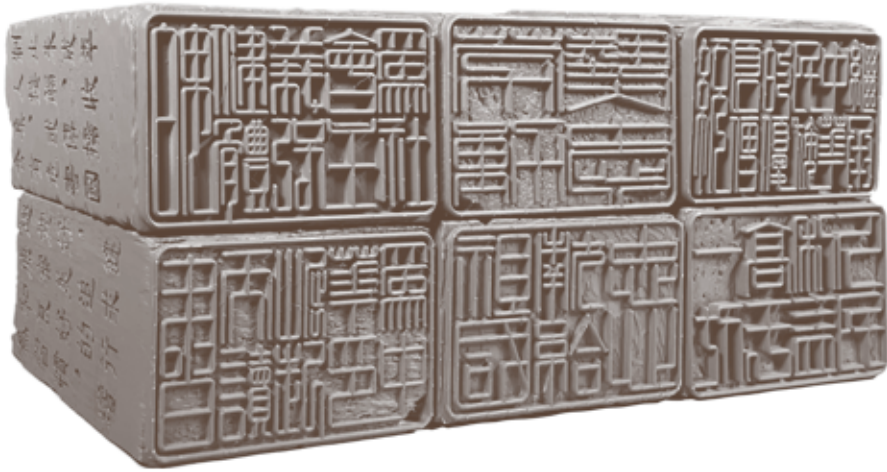
I think this is the best legacy that I could give you, as someone who loves you the most.

So,
endure shaping,
endure control,
endure monitoring.

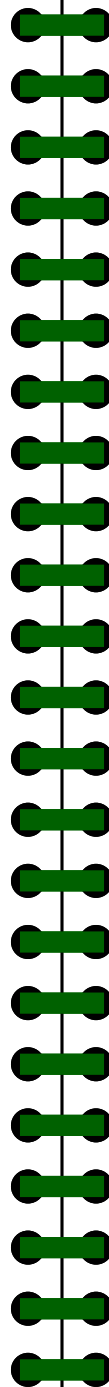
You will know this is the right path, as the karma comes to you.

I wish you all the best.





Decree to the Brick Makers is a graphic design-led research focused on Chinese propaganda. The project explores how the Chinese government uses daily motivational statements of political messaging to influence children's future plan. By connecting the survival of the country with personal development, these statements influence the daily upbringing of the Chinese population.



Beyond Connecting the Dots, a Workshop by Roxy Zeiher

Yuxin Xiong • 熊育昕,
Paola A Sánchez • 宝拉·桑澈丝
(China / Colombia)

By questioning and investigating existing diagrammatic visualisations, we can start re-envisioning representations of networks.

Can we find ways of collectively performing a network?

Can we examine the diagram as a process, as a source for discovery and knowledge expansion rather than a mere artefact?

How can we, as a team,
understand the network of 125
a publication?

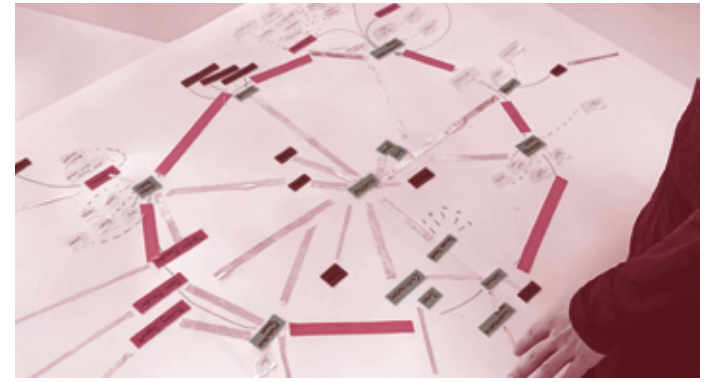
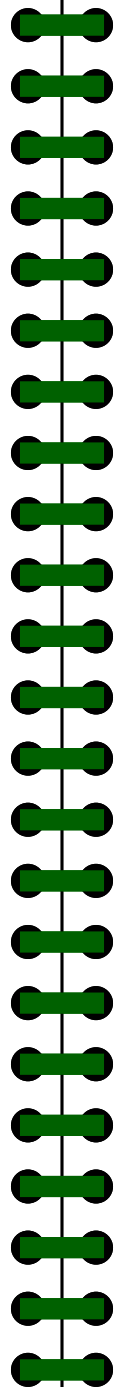
How can we, as a team,
understand how to work as
a network to create a publication?

How can we render
invisible forces visible?

The workshop aim was to understand the limitations and opportunities of network visualisations, by looking at different diagrammatic aesthetics and forms of representation, and by exploring unconventional ways of embodying *'A collective environment without trust is a mess.'* network diagrams.

—Anqi Meng

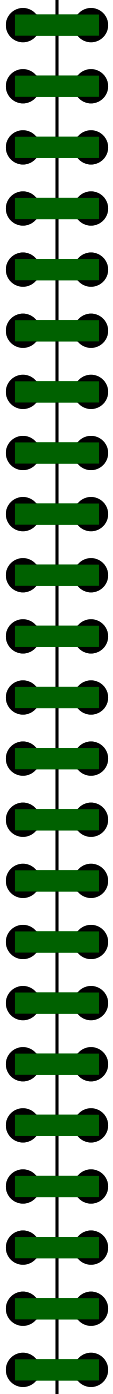
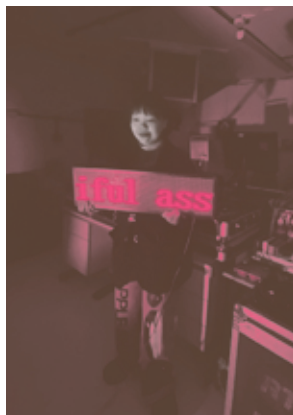




A publication
is made
of trust

A publication
is made of
connections

A publication
is made
between teams



Networks Within Uncertainty. A Creative Writing and Unblock-Your-Mind Workshop by Carlos Romo-Melgar and John Philip Sage

Team of ALWFAV 6

Building from uncertainty can be difficult for many of us. In a workshop consisting of a pebble, series of texts, and the concept of change, the team behind this publication challenged uncertainty as a design strategy, in order to step into the unknown. Instead of navigating uncertainty with fear, the workshop aimed to release emotions and thoughts on what it means to publish today. The pebbles, dropped over the already shuffled printed texts, determined, at random, the selection of fragments to focus on. These snippets were then gathered together, forming statements that put into words what we could not initially.

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The following nine statements are foundational to this book.



Is "we are not in control" (a statement of fact) or a beautiful (not existing) assumption that ignoring ignores (the fact) that we are unconsciously influenced by the information surrounding (us) (everyday)? * * *

CAMP
② Being charismatic is not ANTI-ACADEMIC-CREATIVITY! * * * * *

TEXT IS AN EXHIBITION

I. An organized network of ~~activity~~ (is the reflection of ~~relationships and trust~~ and) it doesn't need to be complete. ~~important~~ * * *

in the publication opera, designers compose, designers conduct.

① A collective environment without (planning) is a mess. * * * * *

② The windows are not a precise presentation of the real view outside. * * * * *

Whenever I try to find a choir "singing" in the mechanistic social relations, I feel like a refugee in exile.

③ (exhibit the networks), the residue shows decentralized ~~and varied~~ ^{content} crops, (like fungi) still growing and expanding infinitely outward containing new farmers. (take forward and back) * * *

While I stand in a position of publishing, how can the academy and I, who extend the can... trace the affective forces? ... publishing doesn't... start from



Research Statements

Though our understanding of fungal networks is just developing, there are various ways to bring their knowledge to our daily practices. This section gathers a selection of mushrooms grown at MA Graphic Media Design course at London College of Communication in 2022. Each mushroom connects to, and nurtures, one of the contents of this publication.

Criticality in Practice 2022: A Constellation of Sorts

By Héloïse d'Almeida & Carlos Romo-Melgar
Criticality in Practice 2022: A Constellation of Sorts is a series of talks curated by MA Graphic Media Design exploring how practitioners incorporate criticality in and through their work. The diverse group of guests converge and diverge in location, language, proximity and distance, as well as their approach to practice. Together, they make up a constellation of sorts—a figure constituted by a plethora of points which together compose an intelligible, legible, though contingent and transient pattern. All talks were streamed online and open to the public.
■ Gilloch, G. (2002) **Walter Benjamin, Critical Constellations**. Cambridge: Polity Press.

Haitong Xue • 薛海铜 (China)

Orientalism in Games examines the stereotypical construction of orientalism in the Middle East in the popular video game series **Call of Duty: Modern Warfare**, published by American game company, Activision. It investigates the design features in the game's setting and how it presents a war-torn Uzbekistan. The project also explores the contrast between the virtual and realistic scenarios in the game, as well as its narrative and its use of Neo-Orientalism.
↳ p.71

Junchen Jin • 金俊臣 (China)

Research Report: Uncensored Film Editing [Queer Chapter] is a response to the strict censorship of queer media in contemporary China. Using films as an entry point, the project is rooted in the methodology of speculative design to pose a scenario where censored content has been filtered

out in mainland China and recorded as an official document. This publication criticises the totalitarian forms of censorship in China, a country that uses traditional values as a guise for censorship. At the same time, it exposes the irony and absurdity of censorship itself.
↳ p.72

Qingzi Xu • 许青姿 (China)

Hold Me in Your Arms: Superheroines, Fetishization and Death is a visual essay that deconstructs the superheroines from Japan's most prevalent superhero dramas. The project explores the dramatic patterns leading to superheroines' deaths, and how this perpetuates negative attitudes towards gender roles. Women are reduced to plot devices with their bodies being objectified as reward for a job well done or as brutalised impetus to inspire a man to action. While superheroines may be framed as empowering, exposure to these powerful characters has not led to society's more equal perception of women.
↳ p.12

Gege Wang • 王格格 (China)

On social media platforms like **Little Red Book**, image-based content is being used to regulate and discipline the tourism industry in unprecedented ways. Internet celebrities and marketing experts use carefully curated and high-frequency visuals to commoditise destinations, influencing tourists' expectations of them. As the cultural identity of those destinations becomes homogenised, their visual appeal is manipulated to conform to certain expectations. As a result, less influential places may become marginalised and even overlooked as 'invisible landscapes' in the process.
↳ p.67

Shuang Hong • 洪爽 (China)

Towards Memescript questions how we perceive the role of internet memes. It aims to remap and provoke reflection on the relationship between memes, memory, writing, and history through provocation and science-fiction thinking. The essay film tells the story of the 'digital steles' of our present time—memes; the remaining carving scripts on screen. In this scenario, memers take on the role of historical scribes who 'write' this era together. The project reveals the historical value of memes, imagining the future of digital archaeology.
↳ p.61

Ningyi Fan • 范宁旃 (China)

Liquid Us discusses the cultural nomadism of contemporary Chinese students. Rooted in life experiences of specific groups, this project reveals the cultural psychology and feelings of young Chinese students abroad in form of a virtual exhibition. It explores how international students are encouraged to constantly wander between different cultures, seeking imprints associated with their own nation abroad, and forming a new system of self-awareness through repeated comparisons with the national cultures of other countries.
[Contaminates]
↳ Attia Rashid
The cultural nomadism of contemporary Chinese students.

Yuexin Pang • 庞悦欣 (China)

A Crumbling Office, a Missing Home, and an Exhausted Body is a design critique of product marketing and overconsumption as a means to solving social problems; namely the overworked lifestyle. A product called **Wearable Home Office** was designed for employees who cannot cope with maintaining a work-life balance since remote working was introduced. An accompanying short guidance video, 'Five Tips for Rebalancing Your Work and Life When Working From Home', uses friendly marketing language paired with a vista of a crumbling office.
↳ p.115

Yingshi Kuang (Polly) • 邝颖诗 (China)

Nowadays, Chinese youth are passionate about limited edition desserts. But than their edible value, they are interested in recording and uploading their experiences to social media. **Airookie** uses design

to speculate: what would happen if desserts were made out of intangible experiences? It brings together different fields of study in the form of a fictitious brand, in order to examine consumerism and the youth obsession with image and spectacle. It is not different from other contemporary dessert brands; it is dreamy, shiny and delicate, and dessert is entirely absent.
↳ p.36

Jiaxin Gu • 顾佳欣 (China)

Anime Panic focuses on the censorship of Chinese animation. It unveils a possible reinterpretations of a variety of anime frames banned by Chinese parents in an attempt to control the cultural rights in their families. The result is an interactive publication that takes the viewer to those exaggerated scenarios built on parents' imagination. Through a series of superimposed images, it exposes the inter-generational perception gap of new media and rebels against the moral panic phenomenon towards the anime fanbase.
[Contaminates]
↳ Junchen Jin
It exposes the intergenerational perception gap on new media and reveals against the moral panic phenomenon caused in China.

Attia Rashid (UK)

Neither Here Nor There addresses the question of 'where is home' for the diasporic community. The book takes the reader through personal experiences of people, usually tackling the sense of belonging. It aims to investigate the idea of a third place of existence, which is a fantasy developed from reality. The publication critically looks at what role space plays in the sense of belonging, presenting in-depth research into the notion of time, space, and place attachment in relation to feelings and emotions. The publication deals with the displacement of the Pakistani community yet it is open to a wider audience.
↳ p.94

Saera Park • 박새라 (South Korea)

K-euty: How to Become a Perfect Idol is a book that critiques the commodification of young girls in the K-pop industry. It examines the use of costume, posture, and lyrics in the creation of the 'ideal girl' image in order to sell products. The book uses satire to highlight the

phenomenon of young girls being sexualized and held to strict beauty standards. The intended audience for the book is young Korean girls in their teenage years and early twenties, who are particularly vulnerable to this kind of objectification.

↳ p.14

Xiaoyue Chen • 陈奕悦 (China)

Waste is a Verb aims to explore the blurred boundaries between waste and non-waste. Through the transformation of different angles and spaces, and by zooming in and out on images, the project seeks to show that what constitutes waste is a changing human perspective, unconsciously formed by repeated cultural immersion. A key focus of the exploration is to shed the human perspective and return waste to its object essence. By placing waste at the intersection of culture, subjective gaze, and material, the project hopes to challenge our notion of waste and build a post-human understanding of objects.

[Contaminates]
↳ Yuexin Pang
A post-human understanding of objects.

Qinyi Yang • 杨沁怡 (China)

Metaverse Cult: The Fantasy of Power and Control is a 3D animation that uses horror and absurd scenes to construct a narrative about a fictional religion called 'meta-religion' with metaverse as its belief. The project challenges the current craze surrounding the metaverse by critically examining the overblown propaganda and religious-like fervour from tech enthusiasts and speculators. The project also presents a dystopian alternative future to warn those who are enamoured with the metaverse of the risks of becoming a tool for corporations to exploit and a raw material to feed dangerous technologies.

↳ p.28

Xueqing Yu • 余雪清 (China)

Mulan (in Hollywood) Cultural Essentialism: Filial Piety and Loyalty explores how Hollywood's misrepresentation of Chinese cultural connotations has anchored Western audiences to a stereotypical perception of Chinese culture, and has also influenced the way that Chinese audiences perceive their own culture. This publication combines story-lines and images from four different versions

of Mulan in order to show how the story is interpreted differently based on each country's socio-economic context.

↳ p.69

Di Wu • 吴迪 (China)

This is Not a Photo Opportunity investigates the behaviours of tourists in relation to social media's influence over where they take pictures and how they pose in different destinations. Using a two screen video, the project makes a direct comparison between how tourists unconsciously perform, replicate, and disseminate what they see on social networks when travelling, with their role as a 'film director' in making and sharing the content. The project attempts to convey that virtual aesthetics are more relevant than empirical perceptions of modern urban tourism, and that the urban experience is reduced to a travel checklist.

[Contaminates]
↳ Gege Wang
Tourists unconsciously perform, replicate and disseminate what they see on social networks when travelling, and their role as 'film directors' is reflected in making and sharing their social media content.

Tithi Jain (India)

RIP.jpeg (Recall Impaired Photos) is a therapeutic memory card game with a photo graveyard narrative. It unfolds the underlying causes of the paradigm shift in our memories between the 'physical' and the 'virtual', addressing how perceived connections between the 'real' and the 'remembered' are sustained. It contains people's memories based on photographs they took, forgot about, and lost recollection of (Digital Amnesia), resulting in memory decay. If one views death as a loss or a journey-distance-creating displacements—then this game attempts to graphically form an experience of decay caused by the impermanence of virtual photo galleries in order to overcome the presence of absence mitigated in a potentially inaccessible world.

[Contaminates]
↳ Kexin Zhang
Unfolding the underlying causes of the paradigm shift in our memories between the 'physical' and the 'virtual', in order to address how perceived connections between the 'real' and the 'remembered' are sustained.

Ben Conod (UK)

Of Infinite Liquid examines the cyclical nature of design ideas and how they are born in subculture only to be adapted, co-opted, and redacted for mass market success. Designed to be a loop, this publication creates an archive formatted by a gradient of typography-focused design work, illustrated with a diagram denoting this cycle. This work reveals the power of aesthetic decisions and how the status quo is maintained visually.

[Contaminates]
↳ Yining Ma
Reveals the power of aesthetic decisions and how the status quo is maintained visually.

Yining Ma • 马怡宁 (China)

Symbolic Violence: The Social Contradictions of Aesthetic Modernity builds on Bourdieu's reflections on cultural capital and taste. The project questions whether the establishment of cultural taste is strongly linked to the structuring of society in such a way that the perception of aesthetics becomes means for dividing power or distinguishing between social classes. By critically exploring the possibilities of the development of aesthetic modernity in China's public sphere, it represents, to a certain extent, a more realistic understanding of the aesthetic ecology of contemporary China.

↳ p.62

Kexin Zhang • 张可欣 (China)

Fictional novels and biased news articles about Limehouse in London in 1900s, portrayed a place filled with rape, crime, drugs, and mystery. This manufactured image led to the marginalisation of Chinese immigrants who lived there. In reality, most of these narratives were an intentional strategy orchestrated by the government, to shift public attention away from the unemployment crisis in UK at that time.

China Town is no Longer Here sheds light on the real Limehouse hidden behind the negative propaganda. In a series of image juxtapositions—mixing old media archives with real life documentation—the publication reveals the constructed misconception of the Chinese community who lived there.

↳ p.90

Yang Liu • 刘洋 (China)

Meta-Expressions takes narrative design as an approach to envision a future where everyone lives in a fully realised, digital world. A world, where the best features come at a premium price most can't afford. A world filled with adverts that players will have no chance to avoid. The project aims to spark a conversation regarding the future of Metaverse. Taking facial expression as an entry point, the narrative attempts to uncover a glimpse of the truth: are we also becoming part of the commodity? Are we constantly producing and quantifying ourselves? At that point, do we still possess our subjectivity as human beings?

↳ p.34

Anqi Meng • 孟安琦 (China)

Digital Geographies: Identity Construction of a Pseudo-state uses graphic design to reveal the role the Internet plays in constructing perceptions of national identities of pseudo-states in the context of digital globalisation. Using Transnistria as a case study, the project explores cyberspace as a terrain of rapid and widespread dissemination of information and data, where private and public networks are interwoven. Here, information from various online sources shapes and contaminates people's perception of national identity. In consequence, the public perception of unrecognized states with low presence and limited access, is entirely dependent on information from the Internet.

↳ p.98

Yangyang Zhou • 周阳阳 (China)

Influencer and Influenced is a book that shows the life of a Chinese elderly comedy influencer on Douyin (Chinese version of TikTok). The elderly woman is tricked and humiliated by younger relatives, and used as a product sales person to earn advertising revenue. In an ageing society with labour shortages, this can be seen as a negative way of forced re-employment of the elderly. The book aims to provide reflections into the life of the older generation in contemporary China; especially on social media. It is hoped that through this project, more elderly people can be protected on social media and retain their rights.

[Contaminates]
↳ Yinghan Xia
The elderly woman is tricked and humiliated by younger relatives,

and used as a product sales worker to earn advertising revenue.

Yuxin Xiong • 熊育昕 (China)

Decree to the Brick Makers (诏砖匠) decodes the state promoted 'ideal parenting behaviours'. By analysing political mediation, it reveals how the Chinese

government intends to shape the everyday upbringing of children through a top-down, order led, instructional manner. Embodying the political metaphor of 'the ideal talent', the project constructs a counter narrative to reveal that by granting the 'talents', the Chinese government seduces parents to cultivate a person with the same ideology and high professionalism. The government-promoted parenting behaviours are a method for aligning personal and family aspirations with the national dream.

↳ p.120

Xinyue Zhang • 张心悦 (China)

This Is Not an Age for Thinking is a visual study of the body language of political leaders in public speeches. Their body movements are captured digitally as each candidate performs in their own particular way, doing their best to show off their personality. Eagerly hoping to be seen and remembered, they use visual elements, dizzying movements, and expressions. At the end of the performance, the complex content and words are blurred, leaving us with simple stimulating slogans and visually impactful pictures. Complex policies and logic become unimportant in the face of feelings. The project was completed in cooperation with Kun Li.

↳ p.106

Yuhao Chen • 陈宇皓 (China)

'Filial piety to parents is only the beginning of filial piety. Being obedient to the nation is the ultimate aim of filial piety' ("夫孝，始于事亲，中于事君，终于立身。")

The Filial Finale (大孝姿) is a critique to parental and patriarchal

authority presented in contemporary China. It creates a narrative by compiling a set of twenty-four exaggerated new exemplars to represent filial piety. With an authoritative tone, the project advocates a new culture of filial piety through a practical guideline, establishing a solid spiritual foundation for the immortality of Chinese patriarchy.

↳ p.108

Xiaotong Liang • 梁晓铜 (China)

In Gymnast Army, the body of a female gymnast is used to display how the ideology of 'bringing honour home' is imposed by the Chinese state onto athletes and audiences, resulting in structural violence. Based on analysis and deconstruction of the vocabulary and body image found in Chinese official media, the project unveils how Chinese gymnasts become 'militarised', while the audience's silence acts as a support of marginalisation and fragmentation. This project uses an interactive design as a communication method to evidence the hidden layers of sports in China.

↳ p.102

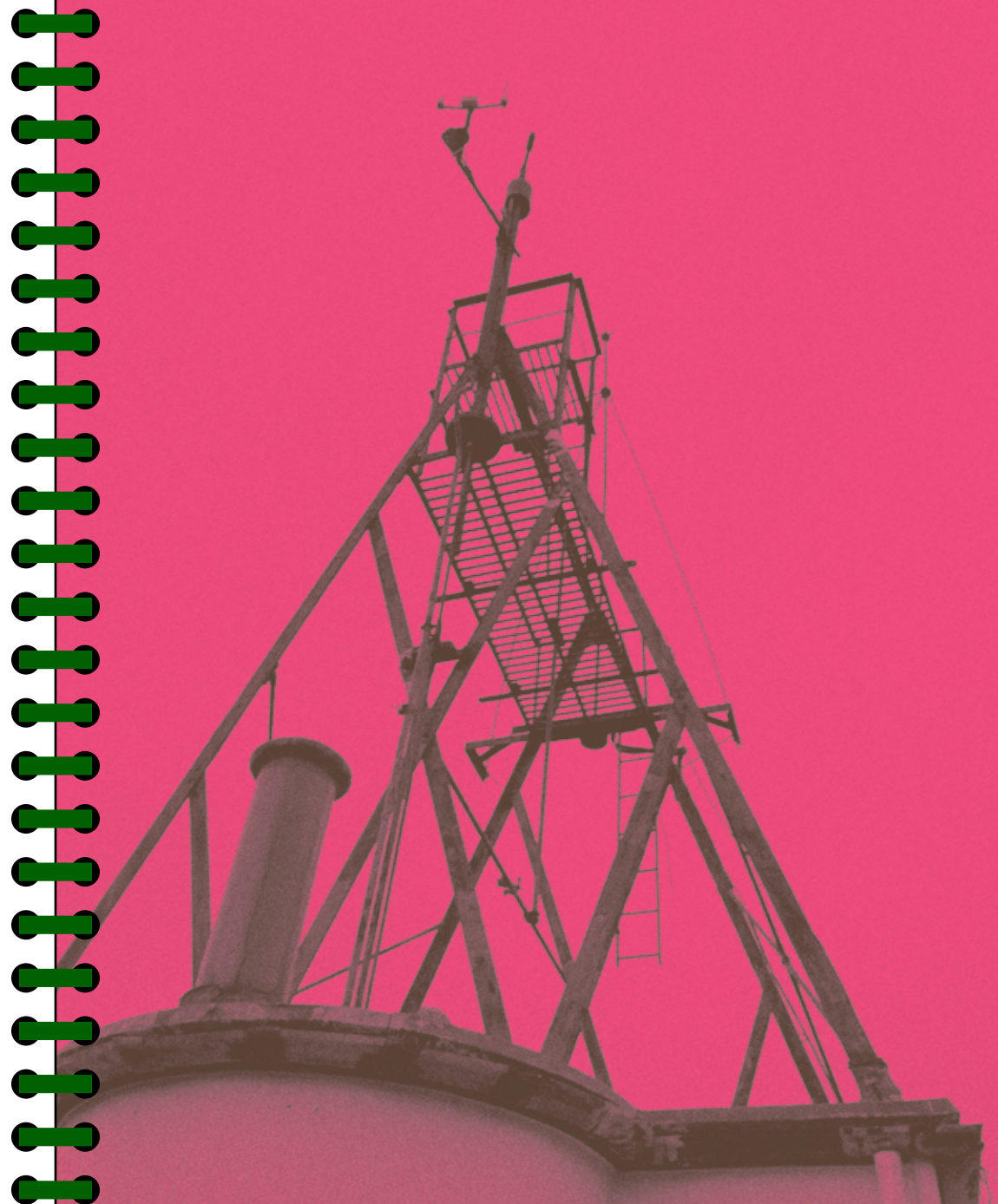
Paola Andrea Sánchez (Colombia)

Food is multidimensional. It has the nature and ability to convey meanings and symbolism from one actor to another. It enables conversation, not only between people, but between cultures, territories, and temporalities. The Spectacular Food works as an image archive of food related stories, where archiving is approached as a creative research practice. The visual contents were sourced from books, digital archives, Instagram, movies, news, and by scanning real food. Organised through different narratives, the book creates chains of signifiers, interconnecting knowledge within a variety of topics. This project unveils unforeseen encounters between food and society while exposing the complex entangled network of what food is, and how it relates to one another beyond nourishment.

↳ p.46

→ The weather station.

It is hard for humans to forecast the future. We are always curious, uncertain, worried, scared about the incoming future. So we read the wind, we understand the direction of it, we feel its strength. As we are connected to the wind, we catch a part of the future, a part of nature, and a part of the sense of certainty and security in our lives.



Towards the Reparation of a Depleted Network

Carlos Romo-Melgar and
John Philip Sage
(UK/Spain)

Networks. Zooming out, everything connected
at scales beyond perception. Conspiracy.
Hope. Dreams. We forget what is next to us.
Zooming in, mapping ecological structures on
the self, on the kinship. A small project-
friends, lovers, strangers all around. On one
side, the self, on the other, a species, the
rest of the ecosystem. The self on
the other side of the kinship, the
stranger on the other side of the
self. The infinite kinship,
the infinite strangers.

The sound of chattering silenced by a loud clap

Several layers in
one person. Different lives in one;
simultaneous but sometimes com-
partmentalised. Impossible to see
through their boundaries, through
their archetypes. Hierarchies. No
matter how good the intentions are,
it is impossible to anticipate con-
sequences. The expectations are
still there: collectivity, auton-
omy, nurture, reciprocity. Trust.

Silence. A comeback
to the place we wanted to leave.
Vertical. Extractive. We forget



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that what we extract is not only what we get,
but also what we leave behind. An extract is
a cut. And with every cut, something is lost.

The wet sound of a foot
squashing a mushroom

What does it mean to publish
today? We kept asking, maybe to ourselves.
Nobody seems to have an answer.

Emergency. The network is now
depleted. And just like 'the hill', it is
covered in small fires, spreading through the
dry and hollow stems of the bushes. Popping
up. Everywhere. We watch. We moan.

Possibility. As we perish,
we remember 'we must wander through
140 landscapes, where assemblages of
the dead gather together with the
living'.¹ Only then can we hope to care
about the future. A future where the dead are
no longer forced to wander the earth alone.

Reparation. Now we must wait
for fungi to bring it back to life. There
will not be a future unless greedy foragers
have used open baskets. Spores falling in
fertile ground. Life in ruins. Resources. We
should think of resources as something that
we steward, something that we take care of,
something that we can share. Hope.

Sounds of steps over scorched
leaves awaiting for the rain

■¹
Tsing, A., Swanson, H.,
Gan, E. & Bubandt, N.
(eds.) (2017) *Arts of
Living on a Damaged
Planet*. University of
Minnesota Press.



A LINE WHICH FORMS A VOLUME 6

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www.magmd.uk

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Edition by Elias Hanzer

Edition Typeface is a family of one-line fonts. Without a defined thickness, the letterforms are determined by the shape of a line and its path created by various CNC tools. The skeleton of each style recites a historical type classification.

Contextual Edition

Contextual Edition is shaped by formal aspects coming from the letterpress era. Classics like Caslon, Garamond, Times New Roman etc. were taken as inspiration for this style.

Numerical Edition

Numerical Edition is based on the stylistic features, that were introduced in the early computer era, displayed on CRT screens. Several formal aspects are taken from the OCR Fonts.

Scriptual Edition

Scriptual Edition is referring to the writing done by hand using a tool, such as a pen or pencil, reciting formal aspects of 18th and 19th century Script Typefaces.

ALWFAU #6 Design Notes

The concept of this issue aims to visualise how hidden networks of contamination affect the way in which content is developed and presented. It refers to the mycorrhizal networks of fungi to offer a visual and conceptual entry point into the interconnected nature of design research.

Understanding the publication as a terrain, and aiming to explore the complex and delicate connections between practices, we refer to the use of quadrats: a method for the examination of samples in ecology, geography and biology.

'Quadrats are used for sampling purposes. They are squares of a set size placed in a particular habitat., plant and/or animal species within the quadrat are identified and their numbers recorded.' ■■

The book can be seen as a specimen of quadrats observing the explorations of current MA Graphic Media Design participants, their networks, the spaces brought by guests, and the legacy of previous volumes of A Line Which Forms a Volume. Taking the diverse nature of actors, and observing the interactions with one another, the book formulates a layout system containing corresponding grids and paratexts, in the form of a set of glyphs, a map, and 'contaminations'.

The quadrat metaphor has been used to design all the elements at all scales in the publication, from the table of contents, to the layout of a page, to the letterforms especially designed for this current volume.

Glyphs and Map

A series of dingbats were designed to accompany this publication, reinterpreting the legacy of ALWFAU of designing a single glyph to represent each issue. In turn, the glyphs here represent each of the contributions in the publication, later used as well to produce a map which works as a conceptual table of contents.

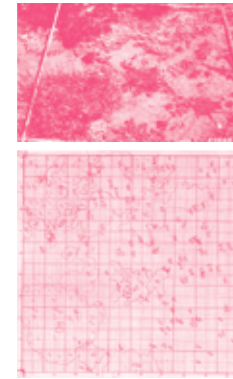


Photo (top) and chart (bottom) of a quadrat outside the enclosure at the Fry Park site in 1925. The photo was taken by C. K. Cooperrider. The chart has been rotated 90 degrees, so plants are in the same relative positions as in the photo. At the time of this mapping, the quadrat contained 13 species, including deergrass (*Muhlenbergia wrightii*; indicated by 'Dg' on chart), *Antennaria* spp. ('A'), and black dropseed (*Sporobolus interruptus*; 'Bs').



Map resulting from the quadrat workshop developed at Bidston Observatory Artistic Research Centre. The map shows the different species in a group of 4x3 quadrats, and the connections between them. These maps were later translated into experimental layouts as part of the workshop.

Each of the glyphs belongs to a category decided according to the nature of the content they represent: stones are the solid knowledge from external contributors, and are the foundation for species to establish connections; leaves represent those things that quietly fell from the trees during this academic year, such as visiting practitioners and designers; insects, whose bodies left a trace on the surface, while traversing the pages of the publication, representing the knowledge arising from extracts of previous issues; and finally mushrooms, emerging from the hidden networks of knowledge of this terrain, representing the work developed by current participants of MA GMD.

Contributions from previous issues of ALWFAU become contaminations on the page, both as part of the past network and as nourishment for new knowledge. They are woven into the layout of the text, giving the reader the opportunity to find connections to previous ALWFAU.

Contaminations

'We are contaminated by our encounters; they change who we are as we make way for others. As contamination changes world-making projects, mutual worlds—and new directions—may emerge.' ■■2

Contributions from previous volumes of ALWFAU become contaminations on the page, both as the indelible trace of the legacy of the network, and as a provocation for new knowledge, or new ways of reading. These paratexts have been interwoven with the general text in a fluid way, giving the reader the opportunity to find collisions, contradictions, and connections.



■1 Pokapū Akoranga Pūtaiao (2017) Making and using a Quadrat. Science Learning Hub. Available at: <https://www.sciencelearn.org.nz/resources/2318-making-and-using-a-quadrat> (Accessed: December 9, 2022).

■2 Tsing, A.L. (2021) *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton, NJ: Princeton University Press.