

UNIT I
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WRITTEN RESPONSE

UNIT 1.1 / Methods of Investigation

Written Response

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Subliminal Messages in A Liminal Space

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In this essay I tried to find relation between my chosen site and George Perec's *Species of Spaces and Other Pieces* (Perec, 1974) Perec's interest of investigating random simple places evoked me to do the similar things. In his book, Perec stated that there is something frightening in the very idea of the town; we get the impression we can fasten only on to tragic or despairing images of it (Perec, 1974, p. 62) We might see the block in the neighbourhood as an uninteresting place, we tend to pass thirty houses to get to the tube station in a rush to get to our destination without noticing that the row of houses is radiating the message of everything who lived there for years. The curiosity about the messages motivates me to choose Hermitage Road as my method of investigation brief. Through admiring places that people do not spend much time in, I am trying to find meanings in imperfect ordinary insignificant things which people usually ignore.

In the first three weeks I investigate the liminal space: place between their home and their destination. Liminal space originated from the Latin word 'limen' meaning on a threshold or at a boundary and evokes a period of time/space 'in-between' [...] (Turner, 1974 1982; Van Gennep, 1960 [1909]) I watched people walk from south to north everyday but their mind is not being present in the moment, I noticed that by seeing a few of samples: the fresh apple that being there for almost three weeks, plenty of big dog's stool being stepped and spread along the road, some died snails on the road stepped meanwhile on another wall they were crawling slowly living in the moment, it contrasts with the background noises: sound of people walking, speeding bicycles, fast vehicles, and ambulance siren. Every house has small garden some of them have lichen, moss, and wild plants growing through their wall. If we think about it further, we will learn a lot that the small plants are trying to deliver a message that they will reclaim their place in the nature. It also represents the threshold between decaying and growing and how time and nature eventually visualize them in a better vision without human noticing because we are too busy to try to get to our destination. It connects to the liminal space of people on the Hermitage road: going from a place to another place.

As an evaluation, from Perec's work, I can see the red thread that pulled from the beginning of my project until this week what relation between my fragment of thoughts. I also imitated his ways of thinking towards ordinary things in life, it helped me to get more point of views in only an ordinary space with no monumental object to see.

Reference:

Perec, G. (1974) *Species of Spaces and Other Pieces*. London: Penguin.

Turner, V (1974) *Dramas, Fields and Metaphors*. Ithaca, NY: Cornell University Press.

Van Gennep, A (1960 [1909]) *The Rites of Passage*. Chicago, IL: University of Chicago Press.

UNIT 1.2 / Methods of Cataloguing

Written Response

[illegible]

The Cyclical Differences between the Utopia of Catalogue Covers and the Real World

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In this Methods of Cataloguing project, I started by analyzing the transitions through the decades on IKEA catalogue cover designs. I am questioning the design: layouts, visual objects selections, style of typography, used materials, and colour tones. because there must be something influences those decisions and more interestingly it might be represented the conditions of the certain decades. My works focused on the five first decade of IKEA catalogue editions to re-assemble narratives where people looking for changes to create a better future as the company vision is 'To create a better everyday life for the many people' and their key message is 'Small changes, a refreshing new life'.

Gioni Massimiliano stated that as the early twentieth century discovered the power of images and photography, artists felt the urge to reconfigure this amorphous mass of anomic images by creating connections, possible narratives, sudden clashes, and interpretations. He also said that it was an attempt to make sense of the world, to structure it, while still preserving its absurdly cacophonous, at times sublime, multiplicity. (Gioni, Massimiliano, *The UnMonumental Picture*, p. 12) Using montage as the medium, I tried to represent the contradictory situations: where people changing their interior to be comfortable, but, in another side of the world people making 'change' to get a 'comfortable' future. My process so much influenced by Martha Rosler's work, *Bringing the War Home: House Beautiful* in her essay, she said, "the spatial comfort of these constructed works is belied by the discomfort of the details, in which two (or more) discourses are visibly made to collide,..." We might see in the 70s collage, how I tried to portray a glimpse of difference of how women represented in the media and how actually they are on the real life in the early 1970s where women fight for Equal Rights Amendment. I used the women on IKEA covers who sit comfortably on the fancy furniture having a good time at home. While on the outside, some women fighting for their rights. I also put a woman, who hold a big handwritten poster, blocking a place where medias always connect them to the female role in a house: a kitchen. As a further experiment, I made kaleidoscopic patterns out of the montages, it represents that this world made of two aspects: cycle, and constant changes.

What I see as the connection between my works and Foucault's 'The Order of Things' is the similarity between my working process and the way he analyzed documents. Foucault organizes documents, divides, distributes, and organizes them in levels, sorts, distinguishes between relevant and not, finds elements, defines unity, describes relationships, as I did when I started to analyze the IKEA cover designs and tried to find different interpretation rather than look at them as a furniture catalogue covers.

Reference:

Gioni, Massimiliano 2007 'It's Not the Glue that Makes the Collage' essay on *The UnMonumental Picture*, Merrell, London.

Rosler, Martha 2007, essay on *The UnMonumental Picture*, Merrell, London.

Foucault, M 2001, *The Order of Things*, Taylor & Francis Group, London.

Christopher Pollard, <https://theconversation.com/explainer-the-ideas-of-foucault-99758>



STRUCTURE

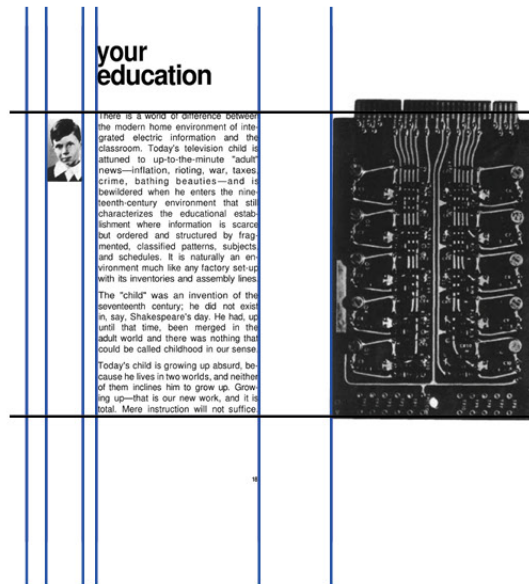
My chosen text is Marshall McLuhan's *The Medium is the Message*. Using black and white graphic to represent the text. It has short text in every page that makes me easy to follow.

LAYOUT

It has dynamic layout that keeps the reader want to dig more. Some of the spreads have a full image and a little of text in the corner. Visually pleasing, the text feels easy to read because it has a spread that contains no text to get a break. I think this is very effective for reader who does not often to read an advanced topic.

LIST OF TOPICS

The topic is about McLuhan intuitive thoughts of mass media in the modern era, but as a big picture, the topic started from 'you' or ourselves or the reader, and started to go to wider topic, such as 'Your Family', 'Your Neighbourhood', and 'Your Job'. The way he describe the possibilities of future electric communication in the 60s is very detailed and make the reader somehow think that it almost he can see the future.



ARGUMENTS

1. Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act the way we perceive the world
2. Visual space is uniform, continuous, and connected.
3. At the high speeds of electric communication, purely visual means of apprehending the world are no longer possible; they are just too slow to be relevant or effective.

reference:

McLuhan, Marshall (21967) *The Medium is The Message*, London: Penguin Book



63

Ours is a brand-new world has ceased, "space" has a global village...a sir are back in acoustic space to structure the primordial from which a divorced us.

We have had to shift action to reaction. We the consequences of the results are experience of electric speed, we George Washington on heard from Benj. Franklin should write him a letter

At the high speeds of purely visual means of no longer possible; the relevant or effective.

Unhappily, we confront enormous backlog of logical responses. We g-l-i-n-g. Our most impr betray us—they refer the present.

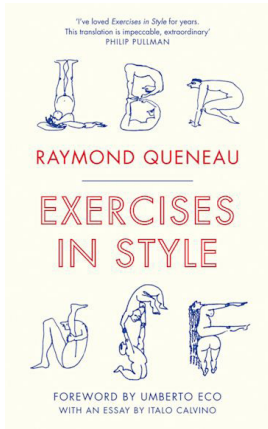
Electric circuitry profoundly another. Information pously and continuously, acquired, it is very rapid information. Our electricity forced us to move from the mode of pattern longer build serially, but because instant communication factors of the environment exist in a state of activity

UNIT 1.3 / Methods of Translating Written Response

[illegible]

Exercises in Style

Raymond Queneau



About

The book is about how a story paraphrased in various style of writings. There are ninety nine ways to tell the same story about seeing a bus passenger who travels with his friend and getting commented about he has to add extra button to his overcoat, and then 'I' see the same person two hours later in the Cour de Rome.

Content

Simply monoprnted as this book is a simple explanation of various methods on how to write a story using different style—or maybe mood?; Giving a short example of complex system of a writing is an easy-to-understand way to have the audience understand this book without a background in literacy/linguistic. (Hope it implemented on the MAGCD brief, hehe) They tell a story in a descriptive way, it is like they are trying to describe something to us, hence, the style of storytelling is like they are talking to us.

For instance, in the first chapter, they used *Notation*, describing something in detailed description, and in a chronological timeline. Then in the fifth chapter, they changed the storytelling style using *Retrogade*, they changed the timeline into backward timing,

Structure

The book contains of 99 chapters, what makes it more interesting is they use illustrated typography for the initial letter(s) of each chapter. The illustrations seem like people doing a body exercise.

1. Notation	12. Hesitation	23. Official Letter
2. Double Entry	13. Precision	24. Blurb
3. Litotes	14. The Subjective Side	25. Onomatopoeia
4. Metaphorically	15. Another Subjectivity	26. Logical Analysis
5. Retrograde	16. Narrative	27. Insistence
6. Surprises	17. Word Composition	28. Ignorance
7. Dream	18. Negativities	29. Past
8. Prognostication	19. Animism	30. Present
9. Synchysis	20. Anagrams	31. Reported Speech
10. The Rainbow	21. Distinguo	32. Passive
11. Word Game	22. Homeoptotes	33. Alexandrines
34. Polypototes	45. Asides	56. Tactile
35. Apheresis	46. Parachesis	57. Visual
36. Apocope	47. Spectral	58. Auditory
37. Syncope	48. Philosophic	59. Telegraphic
38. Speaking Personally	49. Apostrophe	60. Ode
39. Exclamations	50. Awkward	61. Permutations by Groups of 2, 3, 4, and 5 letters
40. You Know	51. Casual	62. Permutations by Groups of 5, 6, 7, and 8 letters
41. Noble	52. Biased	63. Permutations by Groups of 9, 10, 11, and 12 letters
42. Cockney (Vulgaire)	53. Sonnet	64. Permutations by Groups of 1, 2, 3 and 4 words
43. Cross examination	54. Olfactory	65. Hellenisms
44. Comedy	55. Gustatory	66. Reactionary
67. Haiku	78. Rhyming Slang	89. Gastronomical
68. Free Verse	79. Back Slang	90. Zoological
69. Feminine	80. Antiphrasis	91. Futile
70. Gallicisms	81. Dog Latin	92. Modern Style
71. Prothesis	82. More or Less	93. Probabilist
72. Epenthesis	83. Opera English	94. Portrait
73. Paragoge	84. For ze Frrensh	95. Mathematical
74. Parts of Speech	85. Spoonerisms	96. West Indian
75. Metathesis	86. Botanical	97. Interjections
76. Consequences	87. Medical	98. Precious
77. Proper Names	88. Abusive	99. Unexpected

Invisible Cities

Italo Calvino

About

This book consists of fifty-five fictional cities with women's names which framed as a story narrated by an explorer, Marco Polo



Content

The book contains 11 thematic groups of five each, all divided in 9 chapters. Even the stories are fictions, it feel not separated from world like the writer used analytical approach to try to include us in a story. As an example, on page 144, the writer used '*You* encounter cripples' rather than using '*I* encounter cripples'. The writer wanted the reader to experience how to travel into fifty five cities of imagination by including you as the part of Marco Polo exploration.

Structure

The book contains eleven thematic groups of five each, all divided in nine chapters. The book is structured systematically, so the reader can play with it: whether read it in chronological chapters, or follow the thematic group.

- | | |
|----------------------|------------------------|
| 1. Cities and memory | 7. Cities and names |
| 2. Cities and desire | 8. Cities and the dead |
| 3. Cities and signs | 9. Cities and the sky |
| 4. Thin cities | 10. Continuous cities |
| 5. Trading cities | 11. Hidden cities |
| 6. Cities and eyes | |

1	2	3
....
Cities and memory 1	Cities and memory 5	Cities and desire 5
Cities and memory 2	Cities and desire 4	Cities and signs 4
Cities and desire 1	Cities and signs 3	Thin cities 3
Cities and memory 3	Thin cities 2	Trading cities 2
Cities and desire 2	Trading cities 1	Cities and eyes 1
Cities and signs 1
Cities and memory 4		
Cities and desire 3		
Cities and signs 2		
Thin cities 1		
....		
4	5	6
....
Cities and signs 5	Thin cities 5	Trading cities 5
Thin cities 4	Trading cities 4	Cities and eyes 4
TRading cities 3	Cities and eyes 3	Cities and names 3
Cities and eyes 2	Cities and names 2	Cities and the dead 2
Cities and names 1	Cities and the dead 1	Cities and the sky 1
....
7	8	9
....
Cities and eyes 5	Cities and names 5	Cities and the dead 5
Cities and names 4	Cities and the dead 4	Cities and the sky 4
Cities and the dead 3	Cities and the sky 3	Continuous cities 3
Cities and the sky 2	Continuous cities 2	Hidden cities 2
Continuous cities 1	Hidden cities 1	Cities and the sky 5
....	Continuous cities 4
		Hidden cities 3
		Continuous cities 5
		Hidden cities 4
		Hidden cities 5
	

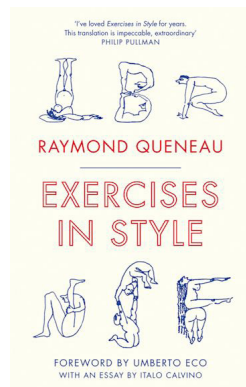
Chosen Passage

Invisible Cities pg. 144

Cities and the sky 4

Following the astronomers' calculations precisely, Perinthia was constructed: various peoples came to populate it; the first generation born in Perinthia began to grow within its walls; and these citizens reached the age to marry and have children.

In Perinthia's streets and square today you encounter cripples, dwarfs, hunchbacks, obese men, bearded women. But the worse cannot be seen; guttural howls are heard from cellars and lofts, where families hide children with three heads or with six legs.



Altered Version

Exercises in Style

Retrogade (p 25)

As guttural howls, that coming from cellars, I saw some circus freakshow talents at Perinthia's streets and square today; cripples, dwarfs, hunchbacks, obese men, and bearded women. Although I didn't see three heads or six legs children because their families hide them in their lofts.

Remembering what the astronomers said, this city was constructed by various people who came to populate it. The citizens who already reached the age to marry and have children were a generation that born here, and they grown within walls of Perinthia.

Litotes (p 23)

The astronomers' didn't tell lies when they said this city was constructed. Perinthia is populated by not identical people whom born within its walls. This first generation is not young anymore, they already reached the age to marry and have children.

Today, in the street and square I encounter bunch of eerie citizens and guttural howls that hard to not being heard.

Notation (p 19-20)

Perinthia was constructed. There are various people came and populated here. The first generation citizens already reached the legal age. They've grown within its walls.

In this city's street there are handicapped people, stunted people, people with kyphosis backbones, big fat men, an women with medical condition which caused hormonal imbalanced. At the square, guttural howls heard from the cellars. There are also lofts to hide abnormal children.

references:

Calvino, Italo. (1974) *Invisible Cities*, New York: Harcourt Brace & Company

Queneau, Raymond. (1998) *Exercises in Style*, London: John Calder