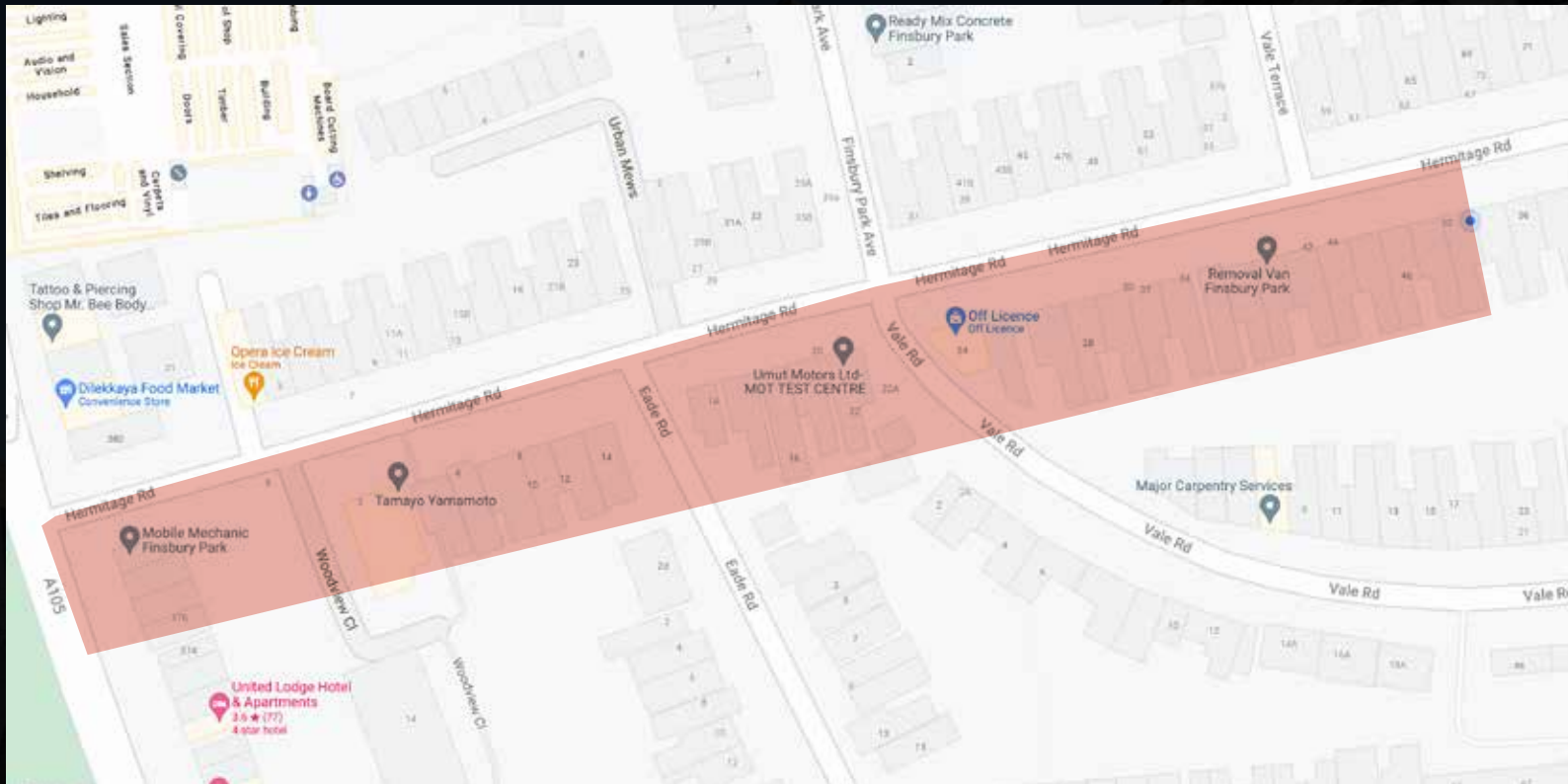


PROJECT PRESENTATION



investigating a liminal space

chosen space: Hermitage road, N4 1LY





at the very first time, I only
see the corner shop nearby, few
houses from my homestay. They
have a huge alsatian dog called
Max with his favorite old toy
ball.

as day goes by I recognize some
ornaments that people put on
their front door or windows,
like a chinese ornament,
or handcrafted rainbow felt
decoration.

some empty houses with signage of
the agent who helped them sell
their property.

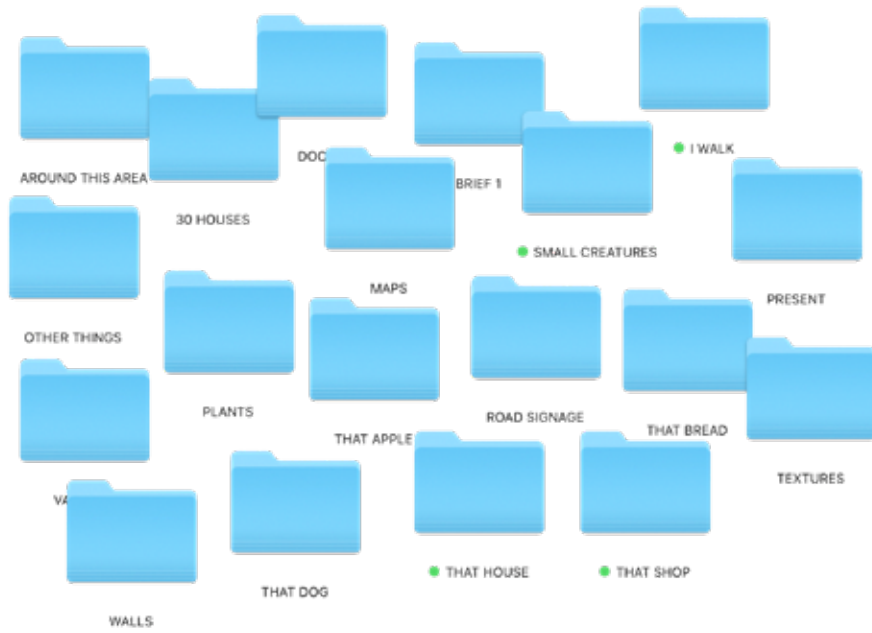
and wild plants and moss that
are growing through the wall and
pavement.

someone left the apple and
bread for days and no one seems
bothered by a perfect shaped
apple stay there day to day.

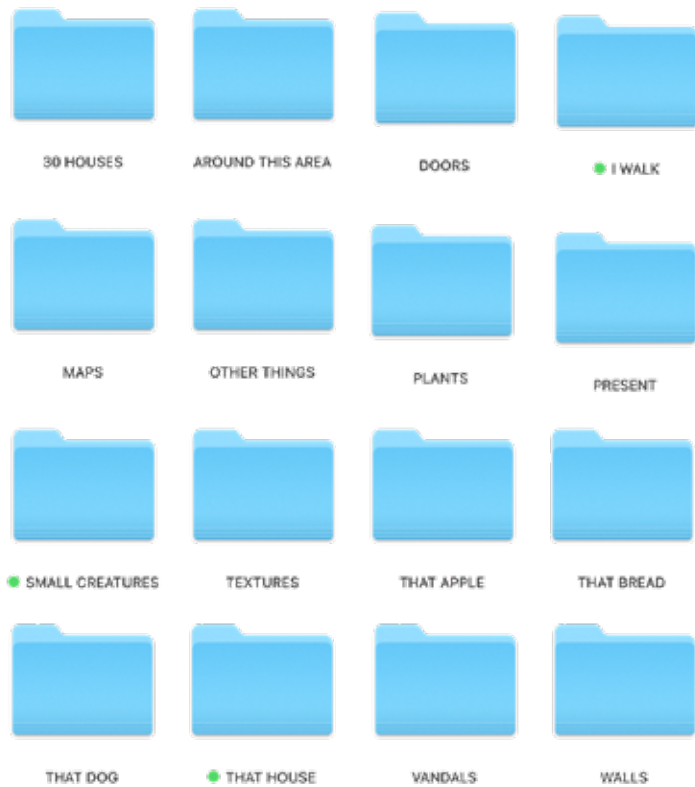
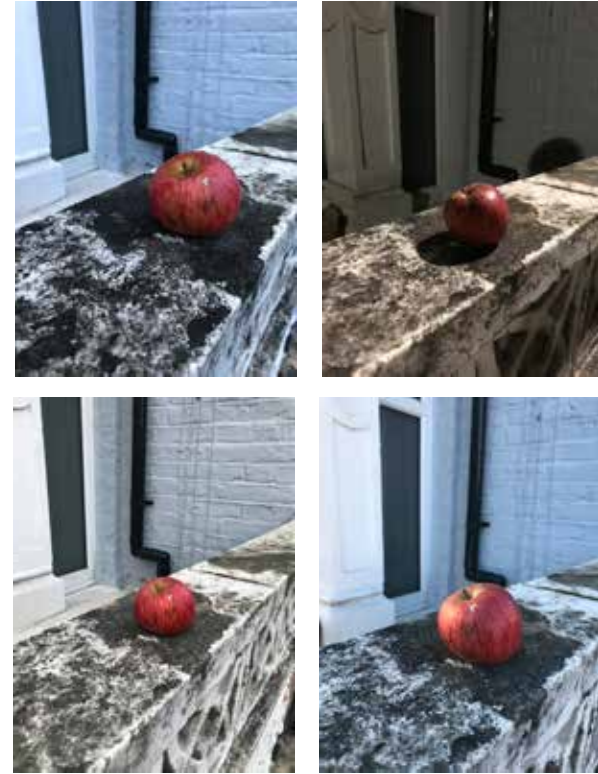
*I think this is the most crucial
starting point of this whole learning
process: to pay attention to the small
details we barely recognize*



started by taking pictures, recording
sounds, taking notes, recording videos



categorizing datas
I took on the chosen
space



until I found this
unusual object

EXPERIMENT 01

*doing experiment with
things I found:*

the idea of people aren't
paying attention to the
apple because they're in
hurry to catch the bus or
the tube is interesting to
me and I tried to capture it
in a form of art videos



0:17
Watching People
vimeo.com/637179290

There are plenty
experiments I've tried,
but I will focus to these
3 experiments which are
more making sense to me.

I tried to find meanings
in imperfect small things
by juxtaposing the
timelapse video of people
walking in 3 minutes, with
the changes of an apple in
3 weeks.



0:13
In a Different
Matrix of Time
vimeo.com/637179290

EXPERIMENT 02



02:35
Liminal Space at
Hermitage Road

<https://vimeo.com/639834457>

*I think the video layering is working
to illustrate the liminality on the
Hermitage road, as people walking but
their minds are not really there.*

EXPERIMENT 03



02:35
Liminal Space at
Hermitage Road

<https://vimeo.com/639834457>

*After the last presentation I reworked
the video by creating another way to
illustrate the liminality by splitting
two videos taken on a different time,
then stitched them into one scene*

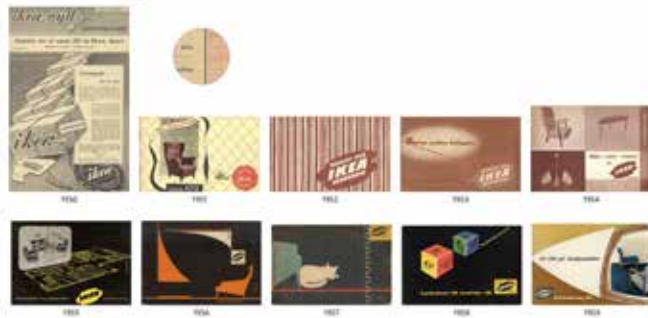


Imagining if catalogues
were close to reality



chosen set: IKEA Catalogues

1950s IKEA catalogues



resolution: mostly using landscape/3:4 ratio unless the first edition
layout: asymmetrical—using fibonacci? so much empty space
visual assets: flat abstract graphics, silhouette, not explicitly showing furnitures
typography: using serif font for body text, sans serif on the logo (constantly changed)
colour tone: mute colour tone, vintage/victorian-esque?, bright color added 5 last yrs
physical materials: printed on brown/kraft paper

1960s IKEA catalogues



resolution: landscape, similar ratio through the decade
layout: still using the fibonacci ratio
visual assets: more realistic 3D renders, the logo not changed but in various positions
typography: text less than in the 50s on the cover, bodytext used sans serif
colour tone: getting more vibrant in the late 60s; using pop colours (hippies trend?)
physical materials: printed on off white paper

1970s IKEA catalogues



resolution: square 1:1 but changed into portrait 4:5
layout: a bit random, but in the last three years they do the logo as a constant
visual assets: the first edition who shows persons/living creatures other than plants
typography: almost not using text on the covers, bodytext using serif fonts again
colour tone: the end of hippie era? using warm tones again
physical materials: started using bright white paper

1990s IKEA catalogues



resolution: 4:5 ratio but the size slightly changing
layout: symmetrical layout
visual assets: using full images on the cover, started using bedroom (not living room)
typography: not having many text overlapping the images until the last edition
colour tone: from warm to cold
physical materials: high quality coated paper? glossy finishing

1980s IKEA catalogues



resolution: 4:5 ratio
layout: constantly put the logo at the top but the logos changed every year
visual assets: started using collage of images or framing the images with empty space
typography: a bit chaotic, the only constant thing is constantly changing ~~
colour tone: from bright pop gradually changed to dark tone furnitures (grunge era?)
physical materials: started using coated paper? bcs they don't look matte.

THROUGH DECADES

Because the catalogues are already sorted by decades, I tried to analyse the cover designs by 6 variables: resolution, layout, visual assets, typography, colour tone, physical materials



Landscape



Portrait



Square



Wide



Wide
Portrait



THROUGH SHAPES

IKEA constantly changing their cover size, but they used the same size on another decade. Like a cycle, but I did not find any pattern on this one .

THROUGH ROOMS

More than 50% IKEA covers are using living room. On 1996 edition, they started using bedroom. Do people more aware of their private space?

TRANSITION
 In the late 60s into early 70s and they put the strong hippie vibe finally on the 1980 edition, the differences of colour tones and furniture colours are strong. It might be indicates a certain condition, as in example, the hippie movement booming around these years. Another similar vibe could be feel in the 60s-70s music album covers.

TRANSITION
 In the mid 80s to early 90s, they turned the images tone from warm to cold, and back to warm again after the 1992 edition. At these years, grunge movement was booming. In the music genre, the term 'grunge' known as sound distortion, feedback, noise, loud. Some of furnitures in those years might be influenced by the genre: they put black leather sofa which also seemed huge and bulky. Some of them have fuzzy upholster texture.

TRANSITION
 In the mid-20th century, there was a computer age or also known as new media/digital age, during these years, IKEA put futuristic-designed furnitures such as lamps, chair that feels so 'digital', and decoration such as laptop/television on the 1997 edition and printed photographs decoration on 1998 edition. Minimalistic and curvy silhouette furnitures also emphasizing how the situation at that time was.

THROUGH TRANSITIONS
 The most interesting thing I found is the visual tone in every transition, between 60s and 70s, between 80s and 90s, and in the mid-20th century

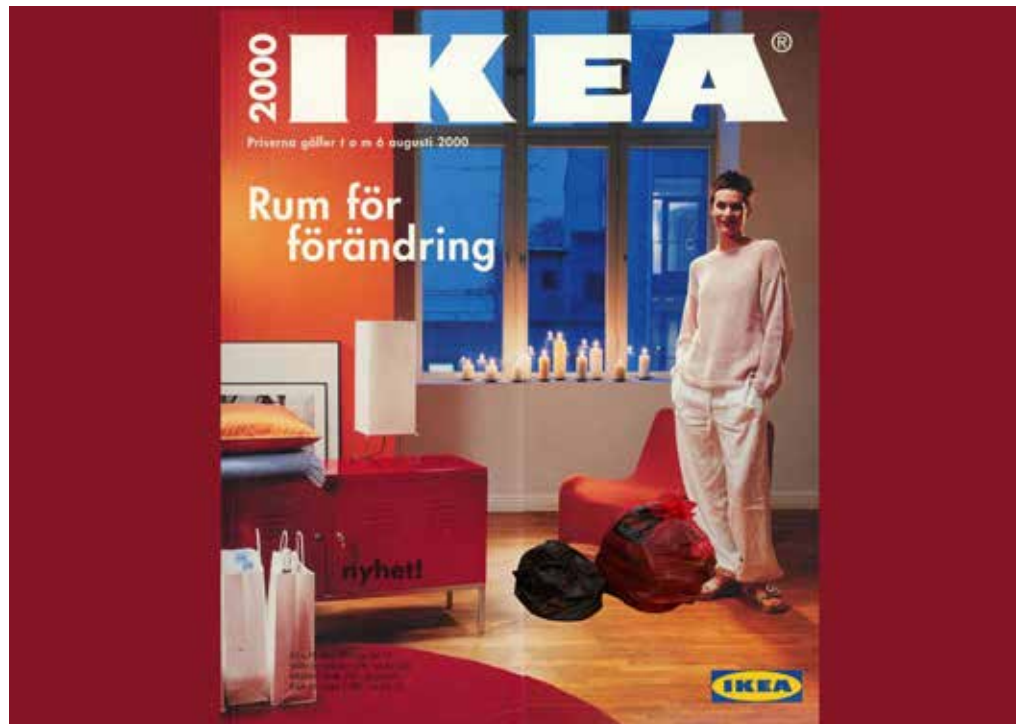
KEY IDEAS:

*constant changes, repeating
behaviours, transitions,
influenced by social conditions*

EXPERIMENT 01

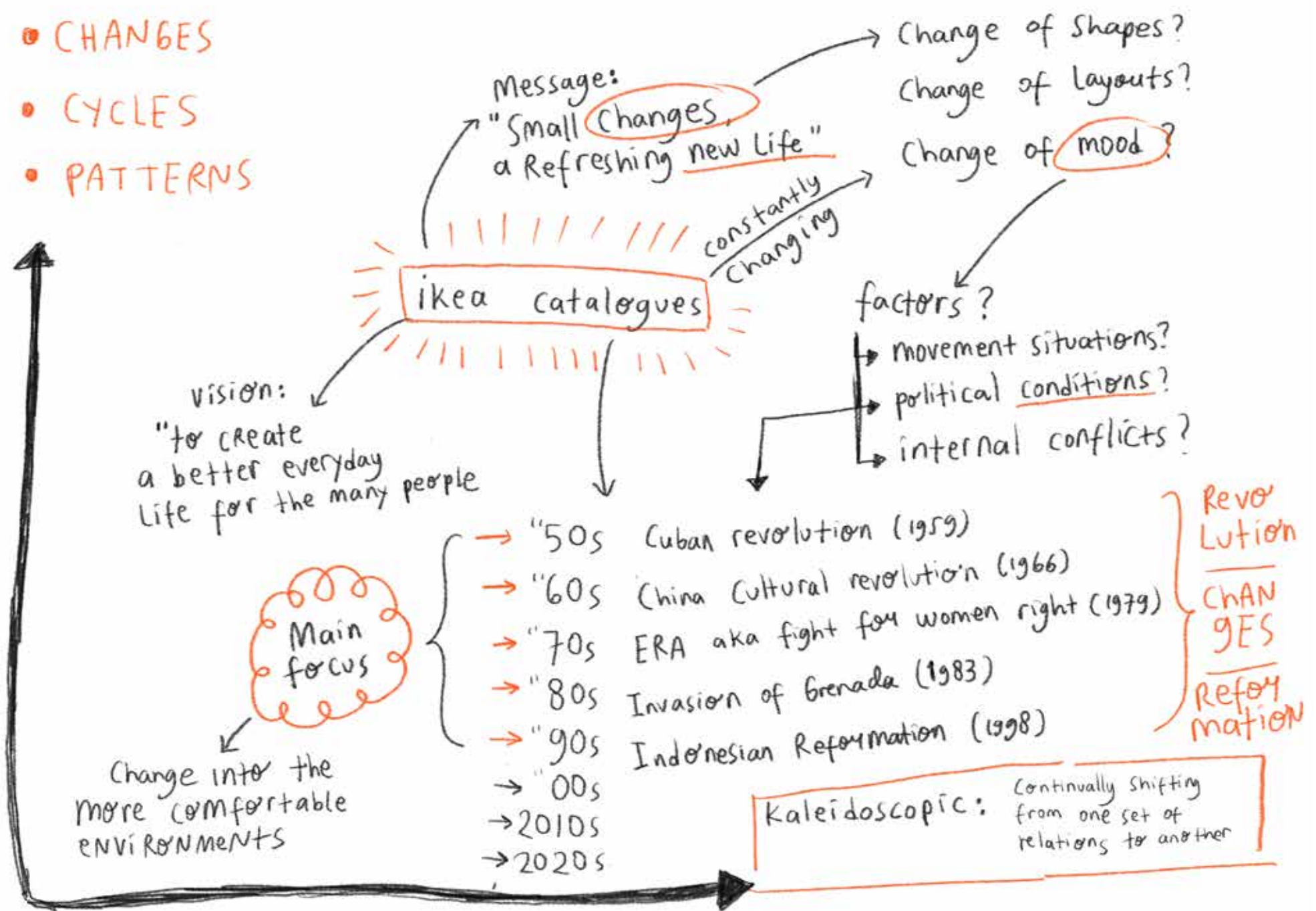


THROUGH NORMAL DAYS
The idea: Adding
'undercover' objects
on the utopia of IKEA
covers to portray a
glimpse of reality:
throwing trashbags,
cleaning the room, and
homicide crime scene
(unfinished).



*But I think this is too bland,
I need to work on surprising
materials*

- CHANGES
- CYCLES
- PATTERNS



Re-think from the start again

*what happened on
another side of
the world?*

*“Once again we live
in a time of war,
and once again we
are experiencing an
explosion of images-
---more invasive and
volatile than ever---
-that have completely
colonized and shaped
our social space.”*

(Gioni, Massimiliano, The
UnMonumental Picture, p. 12)

1950s

The Cuban Most-Loved, Fidel Castro is known to have a sharp counter attitude to the United States government. During nearly half a century of leading Cuba through the concept of communism, he has consistently inflamed resistance to imperialism, colonialism, and capitalism, both old and new, embodied in US foreign policy.

1960s

China regards the Cultural Revolution as a dark history and politically detrimental to politics. Every year, China restricts mass media coverage and social media posts about the Cultural Revolution.

1970s

The role of women in society was profoundly altered with growing feminism across the world and with the presence and rise of a significant number of women as heads of state outside monarchies and heads of government in a number of countries across the world during the 1970s, many being the first women to hold such positions.

1980s

Grenada Invasion prevented a communist takeover and restored a constitutional government to the Caribbean island nation. Motive for the formation was to oppose the dictatorship of Eric Gairy, successor to British colonial rule.

1990s

May 1998 Riots of Indonesia were triggered by economic problems, including food shortages and mass unemployment. It eventually led to the resignation of President Suharto and the fall of the New Order government. The main targets of the violence were ethnic Chinese Indonesians, but most of the casualties were caused by a massive fire and occurred among looters.

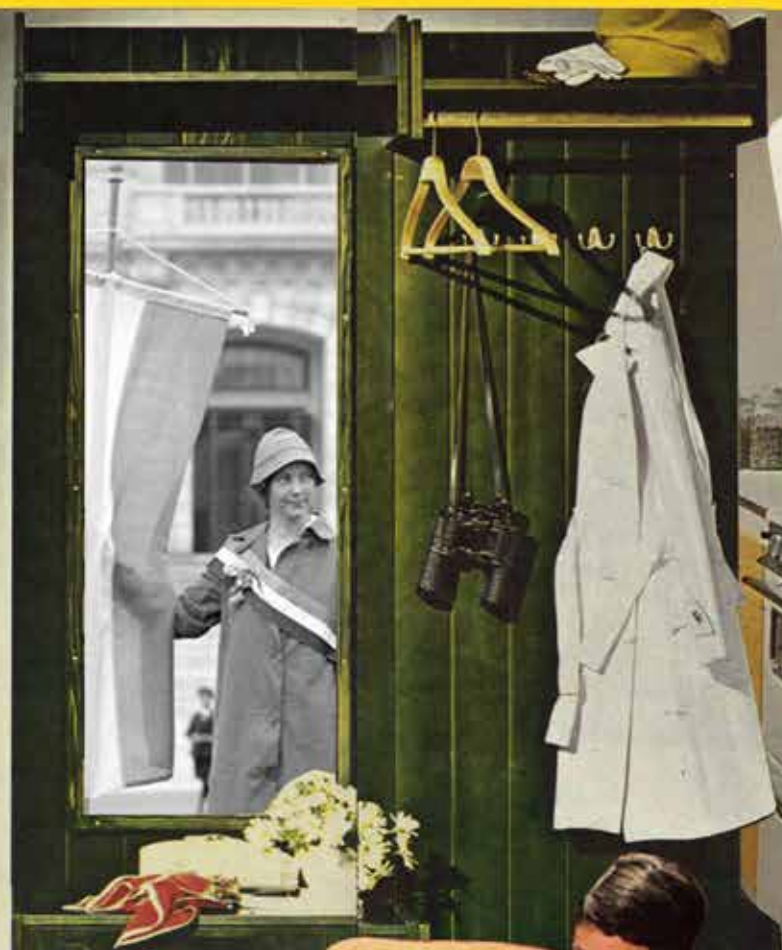
change → revolution → comfortable

EXPERIMENT 02





Text till Japp och Tamina
se sidan 14

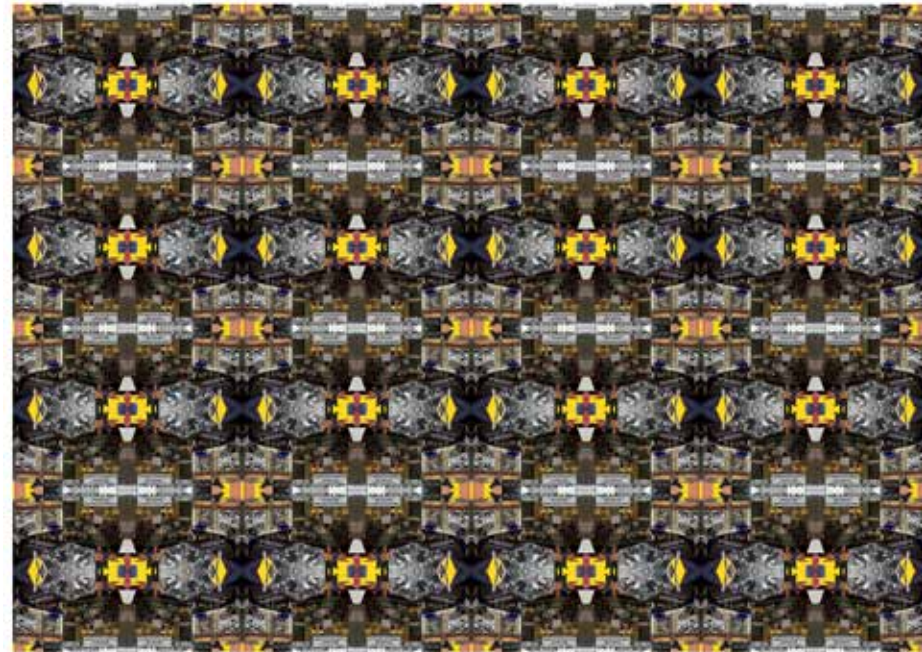
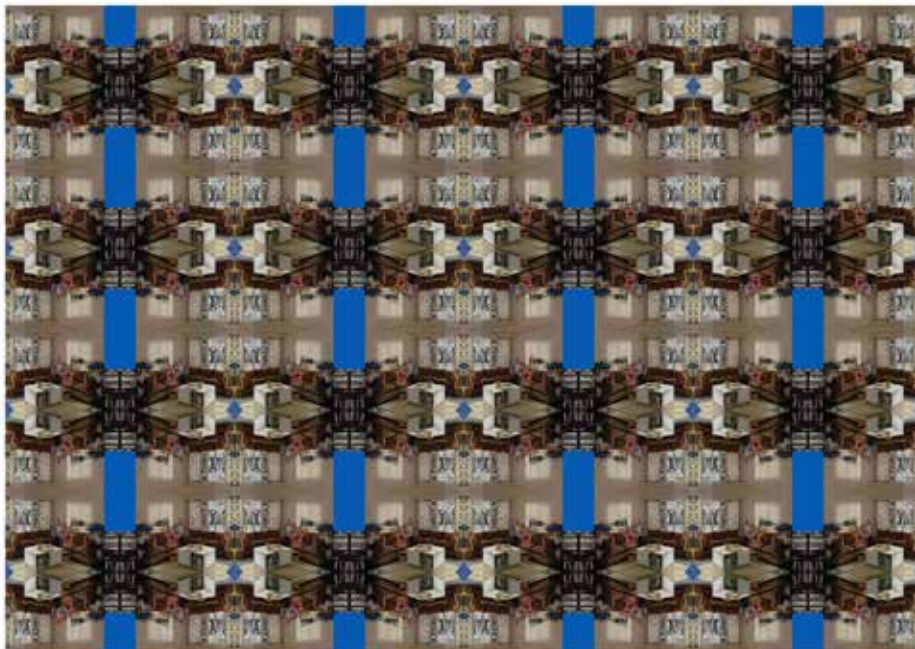
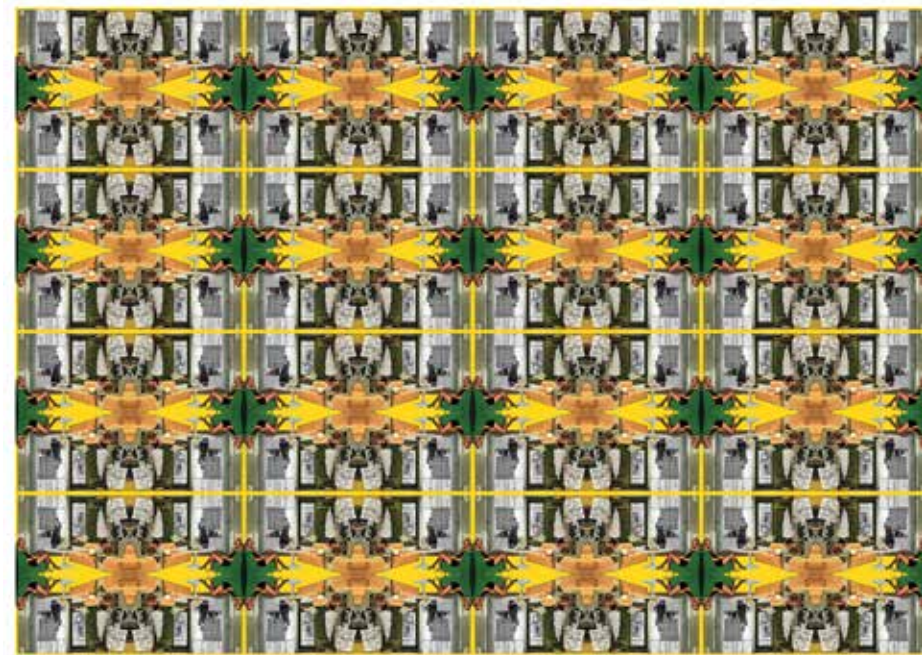
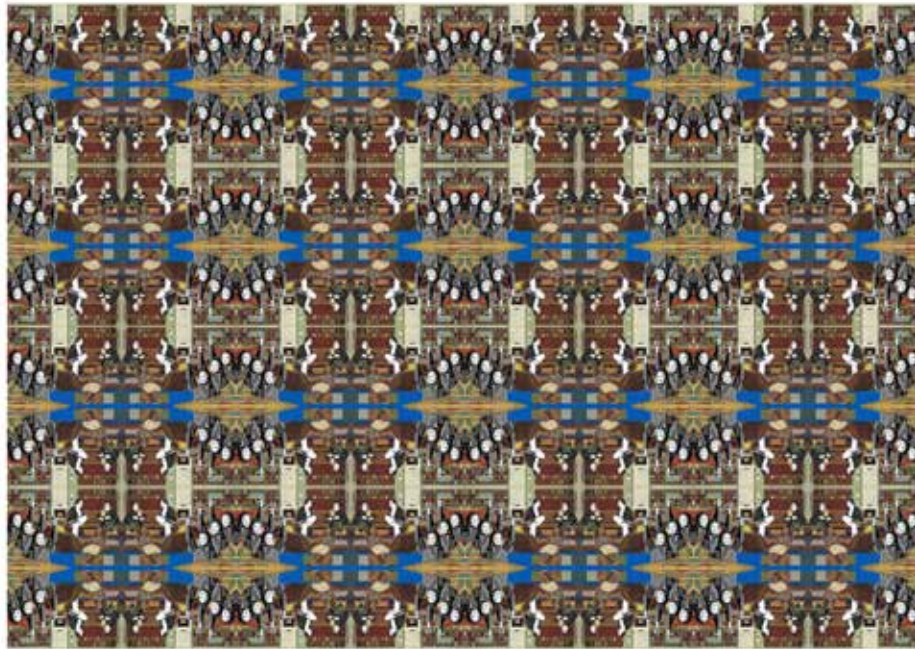


MALE
CHAUVINIST
YOU BETTER
START
SHAKIN'
TODAY'S PIG
TOMORROW'S
BACON

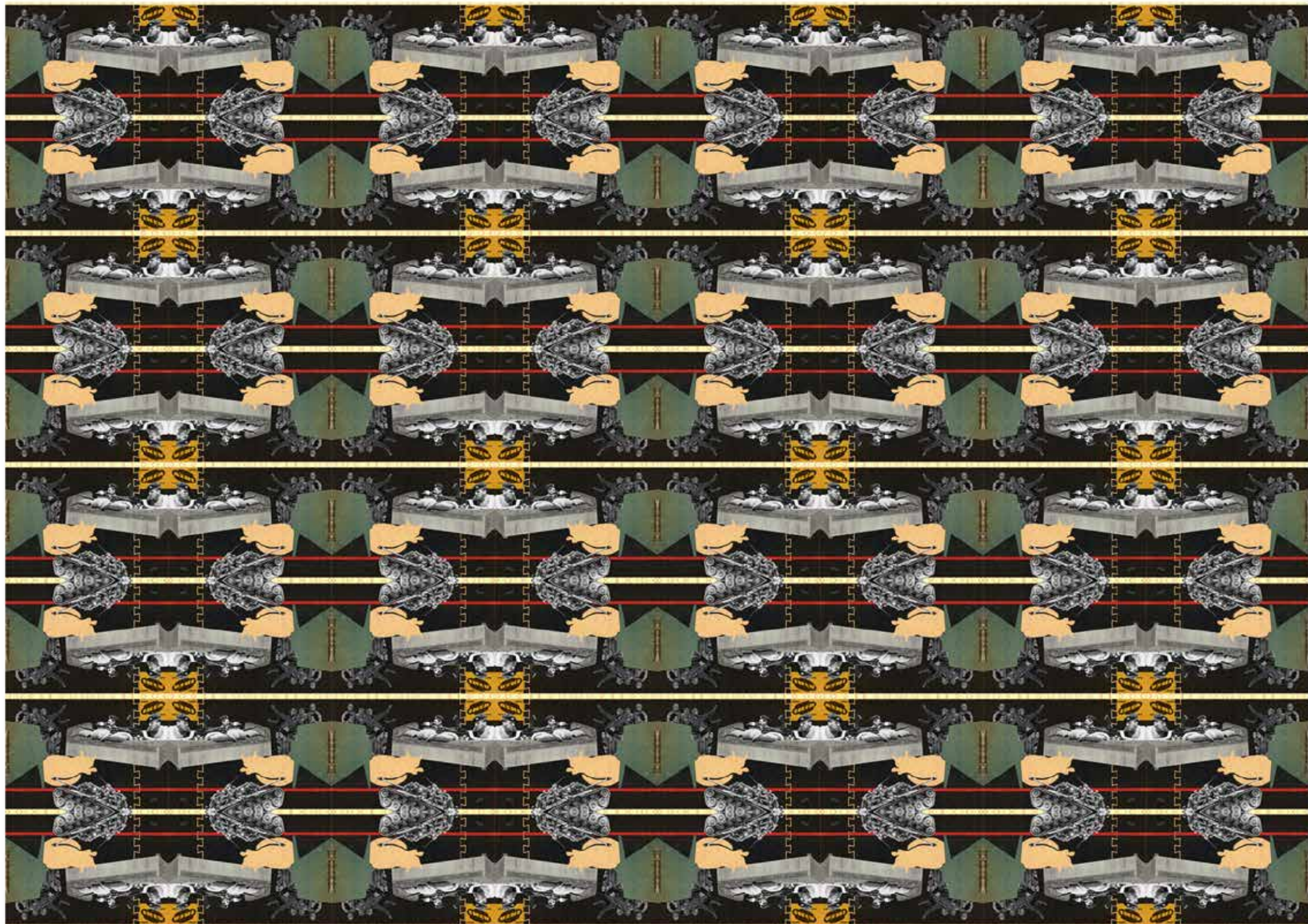


IKEA
KATALOG 1970

EXPERIMENT 03



“.... to reflect objects and
create beautiful, fascinating
repeating patterns”





Decoding Bukowski's
chain of thoughts

Charles Bukowski
5437 2/5 Carlton Way
Los Angeles, Calif. 90027

I'll send you
a postcard

this guy says that
for \$345 I can
go to Europe and
hear all the
operas.
there's drinks on
the plane across
and conversations
with knowledgeable
people.
I get one free
meal a day and
guided tours to
places of inter-
est.
there's a pass to
a skiing resort
and a chauffeur
is available in
this plan
&
free maps
hand-rolled
cigars. it lasts
3 weeks.

they don't say
anything about
getting fucked
but you get the
idea that every-
body who goes
will be.

Charles Bukowski
1-20-75

CHARLES BUKOWSKI

problems in the checkout line

often in the supermarket checkout lines
the cashier will ask me,
"how are you doing?"
and often I'll answer something
like, "not so good, I've got
hemorrhoids, insomnia and vertigo, also
the battery in my watch has
stopped..."

there's never any response, it's as if
they haven't heard, they just go on
ringing up my purchases.

I am not attempting to project my
frustrations upon supermarket
employees
but when they ask me,
"how are you doing?"
I'm usually not doing very
well and there's nothing that
makes me feel worse
that to say,
"fine."

I've tried it the other way.
when they ask,
"how are you doing?"
I say, "god, it's never been so
good! it's unbelievable, the money's
just rolling in! I don't understand
it!"

but they seem to dislike this one
more than the
hemorrhoid, insomnia, vertigo
bit.

so I've tried another way.
when they ask that same question
I say,
"you really don't care."

again there's no response, they
just go on
ringing up my purchases
but I rather get their answer:
they really don't care,
and I think that's nice.
we all ought to know this, it's
nothing to be ashamed of
and it makes the buying of
groceries
just about the same as
anything else:
all we need is what we want and

(CANT SAME STANZA)

2-problems

2-buk

what we want
has very little to do
with anything
else.

Charles Bukowski
8-24-82

Personally, this is my
most favorite brief of all
three, not only because I
started to understand this
course work frame and how
to do the brief, but also
I can choose my preferred
set to work with

→

Bukowski's poems

→

often in the supermarket checkout lines
the cashier will ask me,
“how are you doing?”
and I’ll answer something
like, “not so good, I’ve got
hemorrhoids, insomnia and vertigo, also
the battery in my watch has stopped...”

there’s never any response, it’s as if
they haven’t heard, they just go on
ringing up my purchases.

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groceries
just about the same as
anything else:
all we need is what we want
and what we want
has very little to do
with anything
else.

-Charles Bukowski

Selected Poem: Problems in The Checkout Lines

8 stanzas

gloomy mood,
mundane work,
repetitive
life, bored,
unpassionate,
nothingness,
insignificant
feelings

IMAGINING AS A PERSON:

→ Character
bitter middle
age man doing
grocery shopping
and sick of
small talk of
his surroundings

→ Voice
raspy, unhappy,
fed-up

Sainsbury's
live well for less

UPPER WILKES LICH
 020 7704 9147

Sainsbury's Supermarkets Ltd
 52 Wilkyn London EC1N 2JF
 www.sainsburys.co.uk
 Vat Number: 650 4548 36

***** PROBLEMS IN THE
 CHECKOUT LINES *****

often in the supermarket
 checkout lines
 the cashier will ask me.

****how are you doing?****

and I'll answer something
 like, "not so good. I've got
 hemorrhoids, insomnia and
 vertigo, also
 the battery in my watch has
 stopped..."

there's never any response.
 it's as if
 they haven't heard. they just
 go on
 ringing up my purchases.

I am not attempting to
 project my
 frustrations upon supermarket
 employees
 but when they ask me.

****how are you doing?****

I'm usually not doing very
 well and there's nothing that
 makes me feel worse
 than to say.
 "fine."

I've tried another way.
 when they ask.
 "how are you doing?"
 I say, "God, it's never been
 so
 good! it's unbelievable. the
 money's
 just rolling in! I don't
 understand
 it!"

but they seem to dislike this
 one
 more than the
 hemorrhoid, insomnia, vertigo
 bit.

so I've tried another way.
 when they ask that same
 question
 I say.

you really don't care.

again there's no response.
 they
 just go on
 ringing up my purchases
 but I rather get their
 answer:
 they really don't care.
 and I think that's nice.
 we all ought to know this.
 it's
 nothing to be ashamed of
 and it makes the buying of
 groceries
 just about the same as
 anything else!

all we need is what we want
 and what we want
 has very little to do
 with anything
 else.

ICN HERE

Olga Bana
 8-11-62

THANK YOU



To re-present using an object
 that related to the poem

EXPERIMENT 02

text
↓
audio graphic
 ↓
 video?



To communicate
how I imagine
the poem by
making a short
film

→ grocery shopping
while doing the
assignment :P

Split the poem into 9 sections

adding description about what happens in each section (visual)

adding description how the ambience would be (sound)

↑

Bukowski's PROBLEMS IN THE CHECK-OUT LINES

I often in the Supermarket checkout lines
the cashier will ask me, *with a lot of (Silence)*
* "How are you doing?"
And often I'll answer something
like, "not so good, I've got hemorrhoids,
insomnia and vertigo, also the battery in my watch
has stopped" → *long / sad, pitying the customer who looks*

II There's never any response, it's as if
they haven't heard, they just go on ringing
up my purchases → *keep → cashier's hands*

III I am not attempting to project my
frustrations upon supermarket employees
but when they ask me
* "How are you doing?"
I'm usually not doing very well
and there's nothing that makes me feel
worse than to say →
"Fine" → *sound w/ big noise*

IV I've tried it the other way
When they ask,
* "How are you doing?"
I say, "God, it's never been so good;
it's unbelievable, the money's just rolling in"

I don't understand it! "..." } *in silence*

V but they seem to dislike this one
more than the hemorrhoid, insomnia,
vertigo bit. → *close up flat EBF of the cashier doing mundane work*

VI So I've tried another way
* When they ask that same question
I say,
"You really don't care"
→ *POV mata pembeli* } *How r u w/ noise*

VII Again, there's no response
they just go on
ringing up my purchases
but I rather get their answer:
they ~~don't~~ really don't care,
and I think that's nice.
we all ought to know this
} *keep*
} *view from the cashier moving the camera (POV the groceries)*

VIII it's nothing to be ashamed of
and it makes the buying of
groceries just about the same as
anything else; (*view from plastic bag?*)

IX all we need is what we want
and what we want has very
little to do with anything else

imagining the visualization
of the scenes

SCENES

takes 4 people "asking How are you doing" ✓

✓ Beeps cashier = 3x

✓ Medicine = insomnia Vertigo
batteries watch
passing the rail

D. Smashing popcorn / berries / stepping berries
with foot crushed

✓ Saying "God, it's never been so good
it's unbelievable
the money's just rolling in
I don't understand it"
w/ noise

✓ Saying "You ~~don't~~ really don't care"
w/ noise

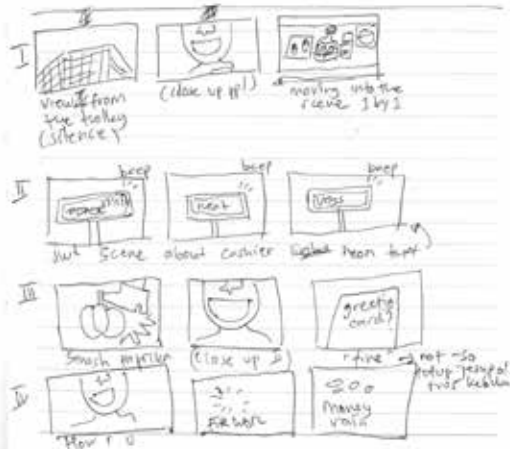
✓ Putting the groceries on the bag
↳ put camera inside the bag
• view from inside the bag

✓ Putting Cashier passing the rail
camera face upside or right

✓ Milk, Veggies, Meat, Cheese
view from trolley headed to the
cashier

= need the cashier's participant

↳ pls help x x Hope they ~~would~~ would help me x x



→ Planning the scenes
for time efficiency
(because it's a
public space)

making rough
storyboard

after the first
editing, gave
attention to
additional scenes,
took another
footages

making a list of
what I have to do



To Do @ library's

→ Scene it's never been so good → camera
look away
→ Scan receipt original
→ Scan Notebook
→ Print receipt 'fake' → textured
no texture
(use different printed!!!)
→ making photo → standard receipt
heavy stroke

* Language (Visual, linguistic, rhetorical)

* Culture
Region
Time (historical, chronological, division)
Scale (size, size)
Value (currency)
Use

* On camera: transmitting, sharing
conveying, archiving
evaluation, analyzing, summarizing

* relating, mimicking, copying, parodying,
interjecting, extrapolating, hybridizing,
paraphrasing, imitating

you're a little confused
add your own to it

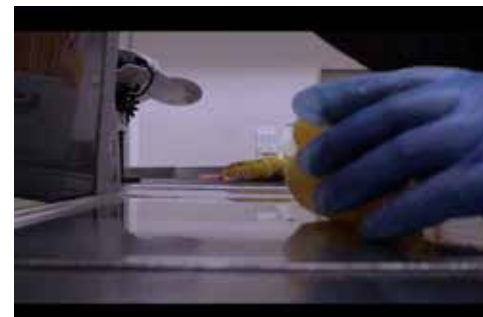
to do:
re-read & record
compare the
time w/
the shorts.



02:49
Problems in A Checkout Lines
<https://vimeo.com/643721781>

→

9 Key Scenes Problems in The Checkout Line



1 View from the
trolley

2 Medications of his
sufferings

3 View from the
conveyor belt

4 The cashier asks
everyday

5-6 Visualization of
his emotions

7 Displaying 'next
customer please'

8 How he purchase the
yellow pepper again

9 View from the
plastic bag

VISUALIZATION OF THE THOUGHTS
OF A MIDDLE AGE MAN WHILE DOING
GROCERY SHOPPING, WHO SUFFERS
FROM DAY-TO-DAY PROBLEMS AND HAS
NOBODY TO TALK TO



→
visualizing his problems,
his emotion will explode
only by small problems
like his battery watch

3 Key Elements Problems in The Checkout Line

Yellow pepper,
an epitome of
mediocrity

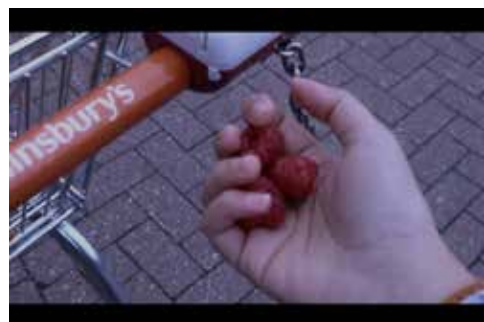
While red pepper is the
highest price and the green
pepper is the lowest price.
The yellow is not fully
mature, but somehow better
than the green one, but
still not as expensive as
the red pepper.

Next customer,
please

the 'next customer please'
might be interpreting how
the world keeps going no
matter hard the situation
is.

Conveyor belt

It feels like how the
emotions--various kind of
emotions--- going up and
down through the day and
people -- the cashier--
seems like giving attention
to the emotion--the
purchases-- but in fact
they're just doing what
they have to do and never
thinking about what they
hold to much. We ended up
by putting our 'emotions'
into a bag, disorganized.



↓
visualizing his anger using
fruit and vegetable



←
at the end of the day
he realized that he
is insignificant like
everybody else

↓
the fact that 'he' buys the
same pepper in another day,
to channeling his anger

↓
I used this as the visualization of
how no one bats an eye of 'him' and
keep on doing their business

↙
a
little
smirk



EXPERIMENT 03

"How are you doing?"

and I'll answer

"Yeah the tube
climbing corridor
with anxious
will fall through

While ~~and~~ I was 10
also the day
is really he
my shoulder

1

but he'll will
and keeps
back of the
temporary
use current

2

I'm not
the temporary
it to the
why don't

3

HOW ABOUT TO
PUSH THE VIDEO
FURTHER?

PERSPECTIVE
Changing the
narrative into
the cashier
point of view?

SETTING

Changing the
mood or time
or place?
(MAGCD might be
interesting)

WAYS OF
REPRESENTED
Split into 9
sections and
change the way
it represented
(quite hard)

to the same
viously choose
project - fyi, my project

this minimarket
hi and ask

dog
?!!

DM6, ~~the~~ my summative
great, I got strong
point, unbelievable it's good
tomorrow

his eyebrows

way to home
grandpop standing
and ~~saying~~ asked

to response
- (Zoom to the hand
he just go on
inomial Recommendation)

is nice
in this

He
just keep
creating
his binomial

note: 7. nothing
by g
on the
the

it no
as
class
Spot

→ sh
i.

→ fee
no

→ not
and

Problems in The Checkout Line

I

often in the supermarket checkout line the cashier will ask me, "how are you doing?" and I'll answer something like, "not so good, I've got hemorrhoids, insomnia and vertigo, also the battery in my watch has stopped...."

II

there's never any response, it's as if they haven't heard, they just go on ringing up my purchases.

III

I am not attempting to project my frustrations upon supermarket employees but when they ask me, "how are you doing?" I'm usually not doing very well and there's nothing that makes me feel worse than to say, "fine."

→

→

→

Toxic in The Reusable Plastic Bag

I

What's more exciting, than spending your money in Sainsbury every Saturday morning. There always this person who will ask me how am I doing. Since the sun is too shiny to answer him with the information of how many pillows I put on my chair, how I troubled sleeping last night that causing severe migraine today, yet, still have to buy something to keep the world turning.

II

He won't say anything that makes my life seem worse, they just go on scanning my instant ramen, cold pizza, and diet coke for tonight's binge watching in my damp flat.

III

I don't want to spread negativity to people I met on a weekly basis, eventhough I'm usually not okay. But it's fine to say fine'.

Train of Thoughts in A Thursday Class

I

Every 9.50 am, in the F205, this second year student will be passing by while says "How are you doing?" And I'll answer something like "Yeah, the tube delayed, tried to not fall on the King's Cross station steep escalator, also this cumbersome door almost dislocate my shoulder everytime I push it."

II

But he won't stop to listen what they've been asking, instead, just keep walking passing the gray crooked tables into the seat at the back of temporary wall.

III

Not that I hate the temporary walls which not really separate them from the first year students, but seriously, why don't we use curtains?

IV

I remembered go home walking on the same street that I previously choose for my first brief project---fyi, my project sucks. There will be this minimarket guy who has a lazy dog who will ask "Ask how are you doing in their language" And I'll say, "OMG, my summative feedback report is great, got strong mark on every point, unbelievable, like I will graduate tomorrow."

V

But, I think he's getting lost in translation

VI

So, yesterday I took another way to go home and met this old Greek woman standing in her small garden and asked the same question: "How are you doing? Π ε σα ?" And I said, "Do you even care?"

VII

She smiled cluelessly and waved while watering the Petroselinum crispum. But I rather get their answer: they really don't care. That's predictable. And I think that's nice.

VIII

Nothing to be ashamed of
It makes getting the 'no concern' marks on your summative feedback is just about the same as sitting in the F205.

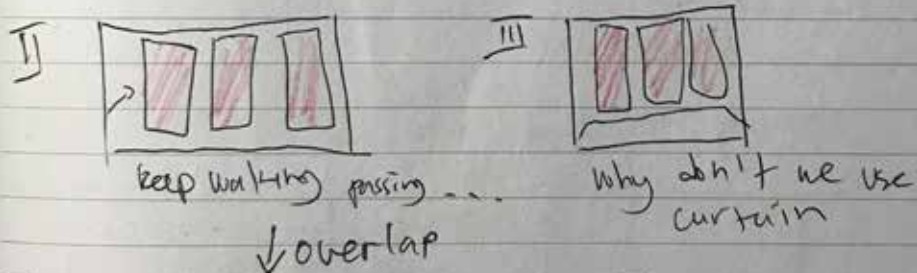
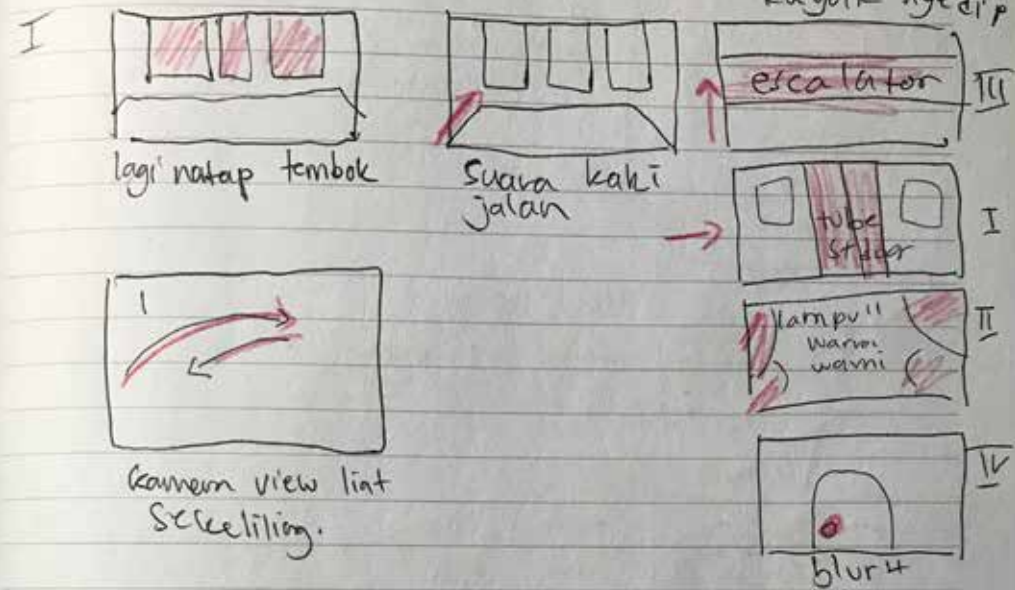
IX

You can sit on the same spot everyday, but your position will be changed depends on where the tutors sit.

the process is similar to the first one, but I changed the place and habit into what I saw in F205, trying to inject personal thoughts into the poem. Moreover, it also can be done in another places with similar condition.

→ option 2 / setting

How about not showing human?





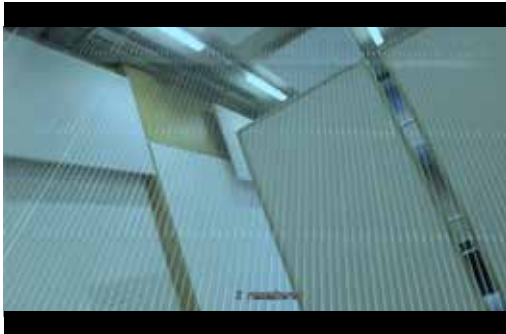
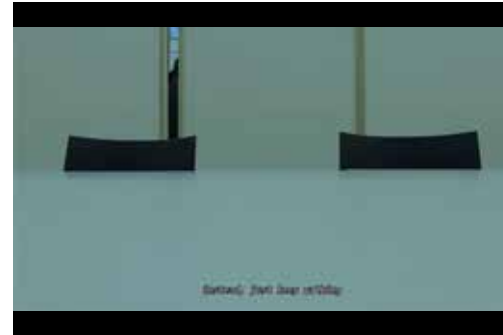
Train of Thoughts in A Thursday Class

03:00

Train of Thoughts in A Thursday Class
<https://vimeo.com/646965550>

→

9 Key Scenes Train of Thoughts in A Thursday Class



1 View from
outside the tube,
tube door closed

2 Tube moving
fast, blurry

3 View inside
the class, the
temporary wall

4 Overlapping
class and
escalator

5 Monitor for
presentation,
blurry

6 Roadsigns and
footprints

7 The
neighbourhood

8 People speak in
foreign language

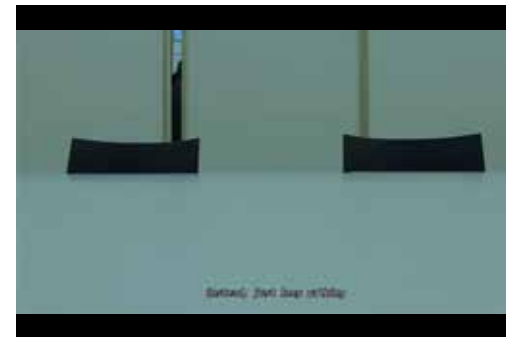
9 Monitor for
presentation, not
blurry

VISUALIZATION OF THE RANDOM
BITTER THOUGHTS IN THE THURSDAY
MORNING CLASS, NOT TOO DEPRESSED
BUT BOREDOM IS THE MAIN AGONY

↗ a closed tube door,
alienated, distant

everyone seems
blurry, strange,
fast paced life

→
separated but
there's still a
small gap,
↖



Key Elements Train of Thoughts in A Thursday Class

Separator

Either the tube door or
temporary wall in the class
used as something to make
someone feels alienated,
strange, unfamiliar

People speak foreign language

Translating the 'how are
you doing?' line can be
used as an interpretaion of
diverse neighbourhood

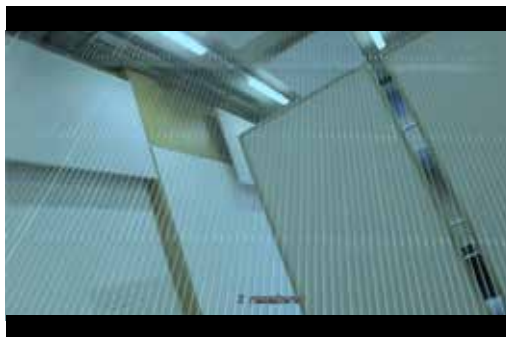
Overlapping scenes

Most Bukowski's poems are
his chain of thoughts
towards small things
that barely noticed by
common people. He used
the 'leisure' of mind in
a short-timeline to think
about something that maybe
not too relevant with his
current situation.

There are 3 scenes that use
the overlapping layers

- Class and escalator
- Class and the people
- Class and the road

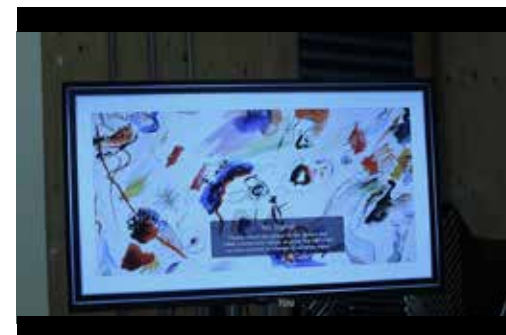
To illustrate how the
person is not in a mindful
state of mind



↘ between two places, illustrate
the person's state of mind



↘ illustrate the diversity of the
neighbourhood, translating 'How are
you doing' into another languages



the "conscious moment" ↙