**Unit 1:**
*Methods of Contextualising | Written Response*
Dellana Arievta N. | 20036676

**Design to inform and instruct**

Street furniture gives us clues about how to behave in the city. Tactile paving slabs, also known as braille blocks, can be felt underfoot or with a probing cane, informing people with visual impairments about the road layout. In contrast, metal spiked studs are an example of defensive architecture. Inserted into ledges or the ground, they deter people from accessing or settling in certain spaces. In 2014 they became known as #AntiHomelessSpikes on social media after they were used in London to prevent those in need from finding shelter.

Paving slab to aid navigation
About 1965 (manufactured 2016)
Designed by Seiichi Miyake, Japan
Moulded polyurethane
Given by Rupert Faulkner
Museum no. CD.154-2016

Spiked studs to regulate behaviour
2014
Designed and manufactured by
Kent Stainless, Ireland
Cast and brushed steel
Museum no. CD.50:15 to 20-2014

### What were you exploring, how were you exploring it?

We are questioning the connection between people and design to understand how meanings changed depends of the positionings. Our anti-homeless spikes exploration was prompted by the Rapid Response Collecting exhibition at the V and A museum on Wednesday, 9 February 2022 at 10 am. We have different ways to explore the collections. Personally, I like to scan through whole collections rather than focused on an object in the first time, then going back to the first room to find objects that interest me and to read the description. By reading how the collection flows, it helps me to understand the whole context of the exhibition. We saw two architectural objects that shared a visual language and seemed superficially similar, but had opposing functions: the first was a textural block designed to notify blind people of approaching hazards. The second was a block of spikes designed to deter homeless people from resting. The title of this set was 'design to inform and instruct'. We became interested in trying to combine objects with opposing functions, but that shared a common visual form. At the moment, we did not know what would be the outcome. But we keep exploring the collection in four different aspects:

- Materiality: How can we translated the object using different materials such as clay, 3D modelling, paper, sculpture of ordinary things.

- Circulation: How this object can be presented in a design scope.

- Communication: How perception can be changed depending on how an object is treated.

- Positioning: How objects generate different understanding for particular audiences

In response, after a long discussion, we did an experimental exploration by translating a set of 3D objects that have opposite functions into 2D/publication which has messages that can be decoded iteratively. As a group, we generated a promotional catalogue that contains subliminal contradictory messages using the braille system. The printed catalogue has posters and spike studs modelling that has a positioning if it was made by Kent Stainless, the company that produces spike studs. In other hand, the messages in braille letters are taken from the articles and videos on the internet about the anti-homeless movement in 2014. The outcome of ==our explorations== is also divided in four aspects:

- Materiality: How we used different material to generate different message.

- Circulation: How we used posters and 3D renderings to present

- Communication: How we used different methods of design to communicate messages

- Positioning: How we designed two positionings and combine them in a publication

In this project, we tried to adapt how people perceive the hostile architecture in public spaces. There are people who see it only as 'an aesthetic furniture', but there are also people who see it in a critical lens as 'how people control other people using design'. Moreover, we tried to adapt how the curator build the context by juxtaposing the braille tactile block with the spike studs by over-layering the catalogue with the hidden messages.

On the first week, we did not think that we will make a publication like what we did, we developed it separated way and did not have something in common yet. But, after last week crit, we try to find a way to connect each other's works and see which iteration is working and not working; The posters, the braille system, and the surface design. By sitting together as a group, we found a way to translate our different iterations into one body of work. In the end, it was compelling to see the outcome turned into something that unexpected before.

**What key insights did you generate?**

Refer back to the collection, by reading the description, it is clear enough that this collection talks about the connection between people and design, but why do they put those objects there—what makes it special? What are the reasons behind every collection? What decision that makes the curator(s) selected a particular object? How can design represents the civilisation at a certain time? It was interesting how they did not sort the objects in a precise time chronological order, but they used 6 main themes instead, to categorised the objects that highlight what happened in the certain decades. These are key insights I generate ==from the exhibition:==

1. *Automation and Labour:* To portray the love-hate relationship between human and machine
2. *Housing and Living:* To talk about how people preferences were changing as they faced new problems
3. *Crisis and Conflict:* To speak about neglected rights and the consequences
4. *Consumption and Identity:* To show how human faced another human with their own statements
5. *Sustainability and Subversion:* To create a dispute in people behavior of things that already exist in a long time
6. *Data and Communication:* To expose how technology helps, but, in other hand makes privacy became a new wealth

The following insight emerged **from the project** is how interpretation can be designed by selecting whom the message is aimed to. In our projects, we acted like the curator in the exhibition: we collected things and juxtapose them so they can generate different context.
The catalogue will only be a catalogue, the braille can only be a letter for visually impaired persons, but to put them together over-layering each other gives a new meaning that cannot be 'read' if they were standing alone.

In addition, if we did not have limitations, we would like to develop this project further using different materials such as fabric, plastic, metal. To see if there is a way to make the project communicate stronger than what we have done. We also want to test the project to broader audiences, which aspect would they notice first? Is the poster/visual or the braille/texture? Would they be interested in decoding the hidden message using the braille system? Would they care enough about our arrangement and material decision?

- **2 TEXTS FROM THE READING LIST**

**Francisco Laranjo, *Critical Graphic Design: Critical of What?,* 2014**
**Carl DiSalvo, *Adversarial Design*, 2012**
In *Critical Graphic Design: Critical of What?* Essay, Laranjo cited the Ramia Mazé suggestions of criticality in design (The Reader, 2009). The first thing Mazé argues is to be a reflexive designer who questioning about his or her positioning within their practice. Laranzo also noted that the critique is not targeted at a designer's own discipline, practice or even at design in general, but at social and political phenomena. Rather than criticizing the elementary design principles, Rapid Response Collecting at V&A Museum are generally being critical in how design affects society in many aspects: social, economy, culture, politic, environment.

Our chosen object, the spike studs, specifically criticize social phenomenon against the anti-homeless spikes in 2014 where design is used for controlling marginalised communities in order to hide poverty, but in contrary, the curator(s) also revealed how design is used as a tool for being coexist with other people by displaying the braille tactile block next to the spike studs. In our work, we tried to adapt how the Rapid Response Collecting curator(s) criticize the connection between people and design by juxtaposing two contradictory objects to build different meaning. We use the poster to

communicate the message of the company using their positioning, to create a good image for their product. While beneath the posters, we rose the paper texture to mimic the braille system to communicate messages from the #AntiHomelessSpikes movement. The texts were taken from articles and videos on the internet that talked about the impacts of the street furniture to the society who live in the world that is not designed for them.

This is also supported by research written by Carl DiSalvo in the book *Adversarial Design*, he inspects how provocation is used as a design tool to challenge beliefs, values, and what are perceived to be facts. The curator(s) designed the exhibition in a certain way and put the objects in a set creates new values which invites different interpretations. DiSalvo stated that agonism is a condition of forever looping contestation. (DiSalvo, p.5, 2012) The #AntiHomelessSpikes phenomenon in 2014 shown us how design can be used to questioning values, and how society divided into different positionings. This ad I found from meme page on the internet is documenting what we believe as inhuman street furniture framed as an object to support certain issue: preventing kids from sleeping on the streets. This ad somehow tried to become less threatening by changing their positioning. To compare, the defensive street furniture descriptions on the Kent Stainless company also use the same positioning, to raise a good image in society by showing the benefits of the goods and hid the controversial spike studs out of their website. Androu stated that defensive architecture is revealing on a number of levels, because it is not the product of accident or thoughtlessness, but a thought process. It is a sort of unkindness that is considered, designed, approved, funded and made real with the explicit motive to exclude and harass. (Alex Androu, theguardian.com) How was the designers' thoughts of authorities who had been through the thinking process of creating street furnitures that can marginalised minority and keep realizing them? Can't the designer's position be completely intolerant? Would design be an enough space to represent each group's contestation in an equal way?



- **2 TEXTS OUTSIDE THE READING LIST**

**Lupton and Phillips, *Graphic Design the New Basics*, 2008**
In Graphic Design the New Basics, Lupton and Phillips (2008, p. 101) mentioned that 'boundaries and fences are used for marking the frames of private property'. Referring back to the collection, architectural spike studs are commonly used for 'marking' the territory of a space, deterring loiterers, and to prevent thieves from entering property. The same design is used globally for the same purpose: defence.  However, the way the spike studs were treated in the exhibition creates a strong different interaction between people and design–which changes the whole meaning of the spike studs. I was interested in how the curator sorted and selected objects in a set and some of the objects are under the same title and description. Lupton and Phillips (2008, p. 101) noted that 'The caption of a picture is a frame that guides its interpretation'. By including a piece of braille tactile paving slab next to the architectural spikes, it builds different context to the display set, as seeing that pave block in an art gallery is not what I was expecting before. The interesting part of the set is to portray opposing design positions amongst the society in a tangible way. The similarity between two objects, even though their function is contradictory, can interpreted as how design can be there as a helper, or an enemy for a (in this context, marginal) society.

**Tomás Maldonado, Design, Nature, and Revolution: Toward a Critical Ecology, 2019**
I am choosing this book because it is questioning the designer's position during ecological crisis. In this book, Maldonado also talked about how designers' work interacts directly with society. He combined philosophy, sociology, and countercultural thoughts to write a response to the utopias that made politically. He noted that if there be a consciousness that is disjointed by alienation, there will always be a corresponding environmental reality that is decipherable only in terms of alienation. (Maldonado, p.3, 2019) To me, it is how the alienation caused by the hostile architecture, it creates an environment that can only be understood how humiliating it is, by the homeless who became the 'victim' of the world that is not designed for them. We could always find things that have intention to isolate certain communities in an environment, which Maldonado says, concrete utopia. This triggers our thoughts toward the relationship of designer-user and which position we choose to play role in the society. Does it mean we---as a designer, are also responsible of our outcome's ripple effects?

- **2 OTHER RELEVANT PROJECTS**

**Igor Grubić, *East Side Story*, 2013**
Seeing juxtaposed contradictory objects in Rapid Response Collecting exhibition reminds me to Igor Grubić's film East Side Story in Tate Modern. I found similar key ideas in both works: intolerance, marginalised, society.  In his work, Grubić used television footages of Gay Pride marches that took place in Belgrade (2001) and Zagreb (2002), the alternated footages shown on the left-hand screen. While on the right-hand screen, he re-created the events in the same public spaces using four dancers which their movements are the translation of the extremists' gestures. The naming of his project itself referred to American musical film in 1961, West Side Story, which focused on the contravention between two teenagers street gang of different ethnic groups. Through his works, he is showing to the audiences about what would happen if more people become intolerance by developing inquiries about minority rights in the society using the performance as the response to social issues. The side

by side placements establish interrelation for the audience which has an intention to be discovered as a new narrative. In our project, this intention is what we want to try to build, we leave it up to the audience what meaning can be interpreted.



East Side Story footage (https://vimeo.com/64892049)



Igor Grubić, East Side Stories, 2013 (https://kadist.org/work/east-side-stories/)

**Raphaël Dallaporta, *Antipersonnel,* 2014**
For materiality, the catalogue is used for finding the beauty of strange hostile objects by rendering the 3D models of street furnitures into artistic visuals to make them less

threatening. Although our purpose to keep the catalogue neutral is not yet accomplished,

our practice in glorifying these objects is similar to Raphaël Dallaporta's work Antipersonnel in 2014 where he documented the antipersonnel landmines hidden underground using photography style which usually used in an advertising. He isolated the objects to explore the details of the landmines which surprisingly have hundreds of types with the shape, appearance, and design variety. I had never seen variety of street furniture until developing the Methods of Contextualising group project. It is interesting to see there are so many kind of street furniture that I have not noticed before. In addition, the Rapid Response Collecting curator(s)' position somehow has the same position with Dallaporta's work. They bring up the fact without adding subjectivity and leave it up to their audiences a space to analyze.



http://www.punctumpress.com/shop/raphael-dellaporta-antipersonnel-2/

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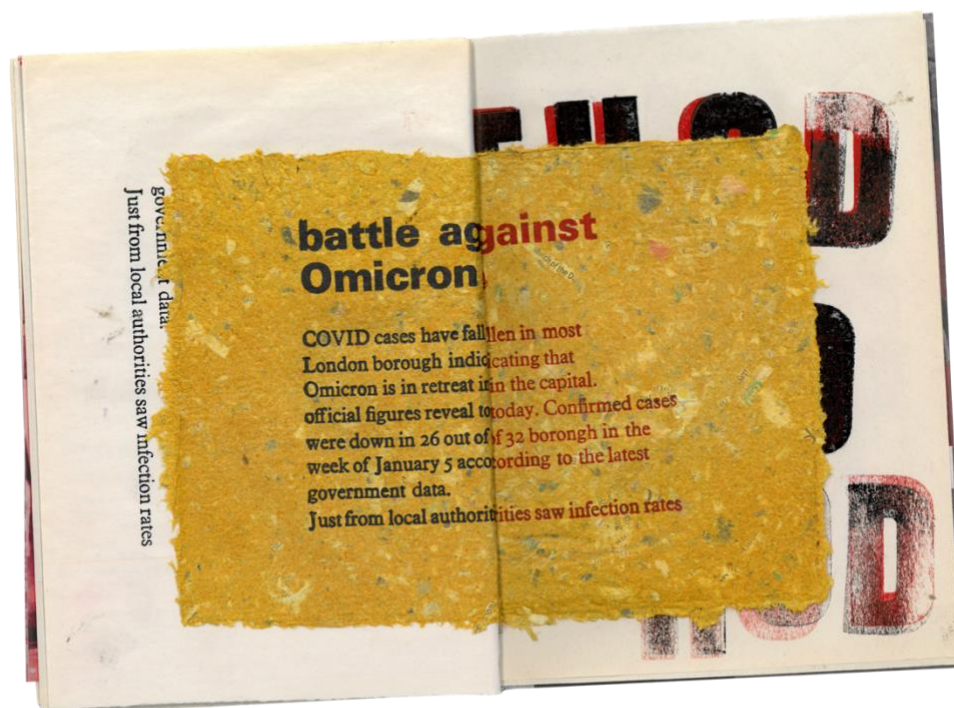
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**Unit 1:**
*Methods of Iterating | Written Response*
Dellana Arievta N. | 20036676

Slowly destroying and remaking free newspaper into more valuable surfaces then transform the informations into a new form of text by randomly selecting and relayouting words from the headlines. In the final day, I hand-bind all the process into a manifesto book.

## DRAFT 01

### How can we find mindfulness in a fast paced 'world'?

The idea of creating mindful objects out of a fast paced media is interesting to me. I am choosing newspaper that I found everyday on the buses or tubes, collecting it, and trying to make valuable object using them. The technic I use is papermaking process. I torn yesterday's newspaper and soak them in a jug of water, and make paper pulp using secondhand blender I found online (lol), sift them using an A5 screen, dry them using iron, and tried several times to achieve an evenly-shaped paper.

The variable I use is putting something in the middle of the process: add some torn paper and arrange them randomly, add tea flower, add wool, add onion skin, and add turmeric to achieve another colour. It is quite harder to dry the turmeric-coloured paper, because they are a bit sticky. I also tried to transfer the ink on the newspaper to the hand-made paper using gasoline, lotion, and oil, but I failed multiple times. I have not figured out what works yet. In the last minute, I tried to do something digitally to the handmade paper to achieve the visual that I want

When we make paper, physically, we are slowly creating valuable surface. What happens if we take times in making things that used to be made quickly?

## DRAFT 02

### If we dig and rebury the informations, would the meaning changed? And what can be read from the traces?

The idea of creating mindful objects out of a fast paced media is interesting to me. I am choosing newspaper that I found every day on the buses or tubes, collecting it, and trying to make valuable object using them. In this project, I am interested in a papermaking process which need to be tried several times before I achieved an evenly-shaped paper. The variable is 'to put something in the middle of the process'; torn paper that arranged randomly, tea flower, wool, onion skin, and turmeric and

coffee to achieve another colour. When we make paper, physically, we are slowly creating valuable surface.

In printing, I explored two methods of printing; digital and analog*. Five minutes needed to print a complex image using an inkjet printer, while it took five hours to finish a basic paragraph using letterpress technic. What happens if we take times in making things that used to be made quickly? What would happen if we used this process in breaking today's news? Will news exposure slow down? Who will be affected by a slowing media cycle? What will be the impact in the future if we deconstruct today's news?

## DRAFT 03

Slowly destroying and remaking free newspaper into more valuable surfaces then transform the informations into a new form of text by randomly selecting and relayouting words from the headlines. In the final day, I hand-bind all the process into a manifesto book.

***If I done that, would the meaning of deconstructed informations changed? And what can be read from the traces?***

To realize the work is to let go of absolute control over the final product. The process is the product. The most important aspects are time, relationship, and change. We search for unexpected but correlative, emergent patterns

(Luna Maurer, Edo Paulus, Jonathan Puckey and Roel Wouters, 'Conditional Design Manifesto', Conditional Design Workbook, 2013)

In Conditional Design Workbook, conditions and rules are being made to invite uncertain differences where the result is 'unpredictable design'. On my project's planning week, I tried to make 'rules' to generate 'uncertain differences' graphics from the headlines to be printed on the paper made of newspaper itself. I also got some 'rules' from the letterpress technic that I used for printing, that limits my work in term of speed and flexibility. Would the limitation itself made the new form of art that I was not expecting before?

Rules create a framework for design without determining the end results. Rules can be used to generate form as well as organize content. Designing rules and instructions is an intrinsic part of the design process.

(Graphic Design The New Basics, Ellen Lupton and Jennifer C. Phillips, 2008 p232)

Papermaking process 'set' the rules that only things with fiber can be made in to paper. Helen, the letterpress technician set the rules for my typeset: 30 picas to work with. Which I can generate into different layouts of text. Book layout process 'set' the rules in term which page I can use for this and that. It turns out generated so many layout possibilities.

- **Set strict rules**

So I tried to make the rules: it has to be done in analog way and let the rules generate the output

- **Follow them**

For the paper: create them using hand

For the print: print them using letterpress

For the layout: I set up my process book manually

- **Observe the results**

Those processes generate so many questions:

What happens if we take times in making things that used to be made quickly? Could those analog processes would be different if I did them digitally? What makes an object valuable, is it the materials or is it the value of creation? What would happen if we used this process in breaking today's news? Will news exposure slow down? Who will be affected by a slowing media cycle? What will be the impact in the future if we deconstruct today's news? If we dig and rebury the informations, would the meaning changed? And what can be read from the traces?

**References:**

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**Unit 1:**
*Methods of Translating | Written Response*
Dellana Arievta N. | 20036676

>>>>>>> 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.

_____

_____
-------SIGN HERE--------

*Clara Bihns*
8-28-82

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* T H A N K   Y O U *

**Chosen Texts:**

1. **Exercises in Style**

   Raymond Queneau

## Identify

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.

Simply monoprinted as this book is a simple explaination 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)

## 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.

| | | |
|---|---|---|
| Notation | Onomatopoeia | Awkward |
| Double Entry | Logical Analysis    Insistence | Casual |
| Litotes | Ignorance | Biased |
| Metaphorically | Past | Sonnet |
| Retrograde | Present | Olfactory |
| Surprises | Reported Speech | Gustatory |
| Dream | Passive | Tactile |
| Prognostication | Alexandrines | Visual |
| Synchysis | Polyptotes | Auditory |
| The Rainbow | Apheresis | Telegraphic |
| Word Game | Apocope | Ode |
| Hesitation | Syncope | Permutations by Groups of 2, 3, 4, and 5 |
| Precision | Speaking Personally | letters |
| The Subjective Side | Exclamations | Permutations by Groups of 5, 6, 7, and 8 |
| Another Subjectivity | You Know | letters |
| Narrative | Noble | Permutations by Groups of 9, 10, 11, and |
| Word Composition | Cockney (Vulgaire) | 12 letters |
| Negativities | Cross examination | Permutations by Groups of 1, 2, 3 and 4 |
| Animism | Comedy | words |
| Anagrams | Asides | Hellenisms |
| Distinguo | Parachesis | Reactionary |
| Homeoptotes | Spectral | Haiku |
| Official Letter | Philosophic | Free Verse |
| Blurb | Apostrophe | Feminine |

## Form

They use one chapter to illustrate the story using particular style of writing. Thus, in the first chapter, the short story is being told in the 'notation' form, where everything is written chronologically, details, and described objectively. To tell us the original form of the story, as a whole. For comparations, in the fifth chapter, 'Retrogade', the story is directed backward. As the first thing described is the part when actually happened in the end.

## Method

Barbara Wright stated in the preface essay that although based on a rather slight theme, its variations almost infinity. (Barbara Wright Essay in *Exercise in Style* p. 11) This approach might be useful to identify certain style without using abstract definition.

## 2. Designer as Author

Michael Rock

### Identify

As a summary, in the first half, the text talks about how 'author' definition used in a term of design. Where 'author' used to refer a writer, then shifted into various kind of inventions or creations. On the second half part, the text talks about three alternative roles for describing designers' roles.

### Structure

The text contains 4 chapters which in the last chapter, they categorized the topic into three parts.

1. What does it mean to call a graphic designer an author?
2. What is an author?
3. Is there an auteur in the house?
4. Power ploys
    A. Designer as translator
    B. Designer as performer
    C. Designer as director

## Form

In order to 'translate' the article into the Exercise in Styles form, I tried to separate the key ideas into three categories:

1. Questions
   A. What does it mean to call a graphic designer an author?
   B. What is an author?
   C. Is there an auteur in the house?

2. Bridge
   A. Power ploys

3. Definitions
   A. Designer as translator
   B. Designer as performer
   C. Designer as director

**The 'Designer as Author' represented the way "Exercise in Style" presented. I tried to use different formats for presenting the Michael Rock article by changing the structure of the passages.**

PODCAST STYLE

Podcast Announcer (PA)
Michael Rock (MR)

PA: So, Michael, what does it mean to call a graphic designer an author?

MR: To me, authorship, in one form or another, has been a popular term in graphic design circles, especially those at the edge of the profession, the design academies and the murky territories that exist between design and art. But theories of authorship may also serve as legitimizing strategies, and authorial aspirations may actually end up reinforcing certain conservative notions of design production and subjectivity

PA: Then, what is an author?

MR: Hmm.. That question has been an area of intense scrutiny over the last forty years. The earliest definitions are not associated with writing. It could be 'any inventor, constructor or founder," "one who begets," and a "director, commander, or ruler."

PA: Is there an auteur in the house?

MR: It is not surprising to find that Barthes' essay, "Death of the Author," was written in Paris in 1968, the year students joined workers on the barricades in the general strikes and the year the Western world flirted with social revolution. The interesting thing about the auteur theory was that, unlike literary critics, film theorists, like designers, had to construct the notion of the author. It was a legitimizing strategy, a method to raise what was considered low entertainment to the plateau of fine art.

SIMPLE PRESENTATION STYLE

3 Alternatives Models to Describe Evolving Design Activities:

1. Designer as Translator: The ultimate goal is the expression of a given content rendered in a form that reaches a new audience.
2. Designer as Performer: The designer transforms and expresses content through graphic devices. Gives life and contextualizes into the frame of present

3. Designer as Director: Orchestrates masses of materials to shape meaning. The value of these models is that they accept the multivalent activity of design without resorting to totalizing description.

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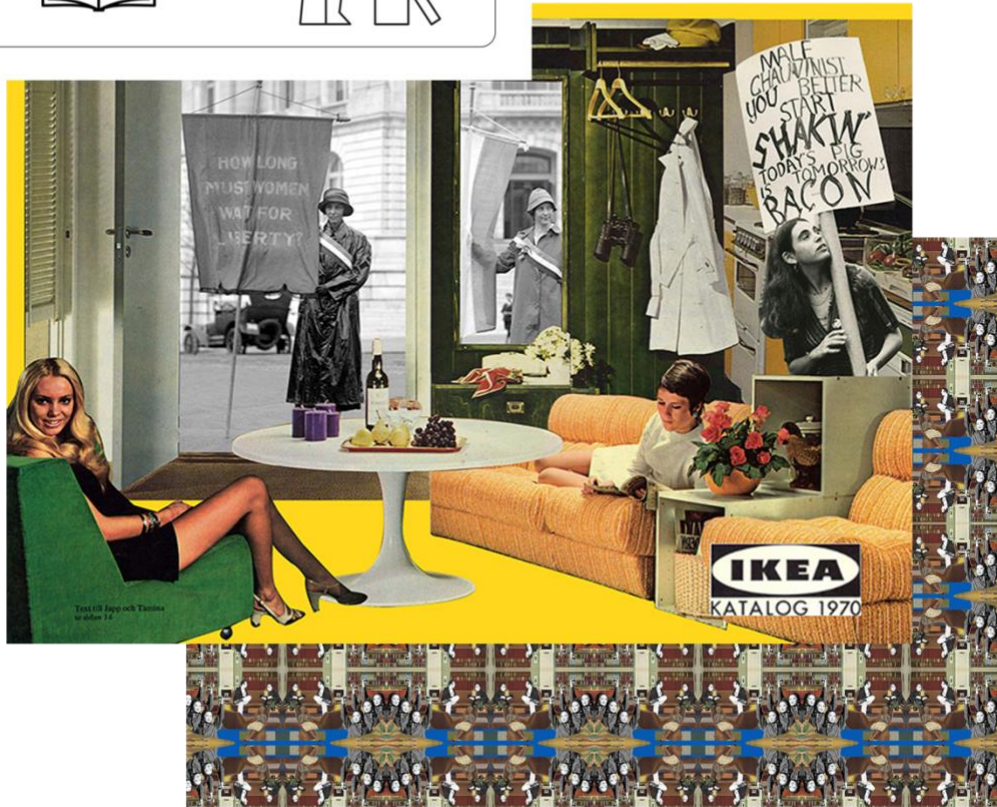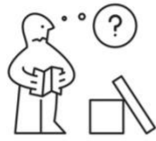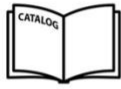Raymond, Queneau (1998) Barbara Wright Essay in *Exercise in Style* p. 11, John Calder: London

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**Unit 1:**
*Methods of Cataloguing | Written Response*
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**STRUCTURE**
My chosen text is Marshall McLuhan's The Medium is the Massage
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 Neigbourhood', 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.
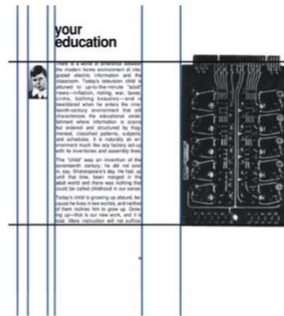
**ARGUMENTS**
1. Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act the way we perceive the world

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 Massage, London: Penguin Book

After Foucault studied how power and social change played out in the French revolution, he believed that we tend to simplify transition by viewing it as an ongoing inevitable attainment of 'freedom'. 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 cacophonic, at times sublime, multiplicity. (Gioni, Massimiliano, *The UnMonumental Picture*,

p. 12) Using montage as the medium, I tried to represent the contradictive 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 Amandement. 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.
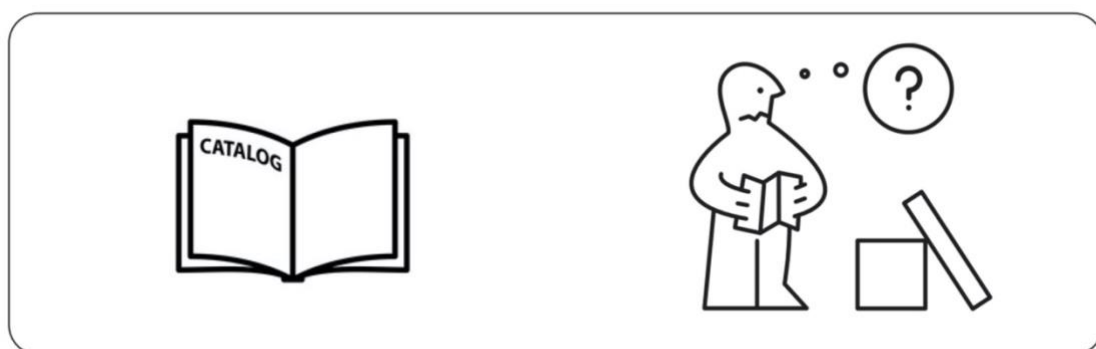
**Reference:**

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

# Subliminal Messages in A Liminal Space

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.