Written Response

This writing explores aand analyses resources that provided me with inspiration and helped me shape my enquiry. In the "Methods of Contextualising" I was exploring the use of graphic design tools to understand the role of identity in the modern society, exploring the social and emotional implications of living in a contemporary society with constant presence of technology, surveillance and digital space. Exploring people's experiences and narratives within the topic through interviewing and self surveillance.

"How does the presence of technology and the digital space in our society and lives affect your sense of self, individuality, and belonging in society?"

LIBRARY OF REFERENCES PART 2

READING LIST 3/12

Are We Human? Notes on an Archaeology of Design Beatriz Colomina and Mark Wigley

"The question: Are we human? Is from the beginning a hesitation about the relationship between ourselves and everything around or inside us" (page 4)

By questioning the boundaries of what it means to be a human in the modern world, this book opens up my enquiry in a new light. In the book, the authors dive into different aspects of design examining how they shape human experiences, behaviour, and identities. *"If the human is a question mark, design is the way that question is engaged"* (page 5) What is the role of graphic design (and my project) in questioning the human? Does my design really have the ambition to "redesign the human" by triggering or affecting thoughts? That use of words sounds a little "too much" for me, but working on my project, I aim to let people slow down and question their identity in this World, rethink their positions and role within. The book offers me with raw insight into questioning this humanity, and how design is integrated into our human experiences.

Colomina, B. and Wigley, M. (2019) Are We Human? Notes on an Archaeology of Design. Zurich: Lars Müller Publishers, pp. 1-125.
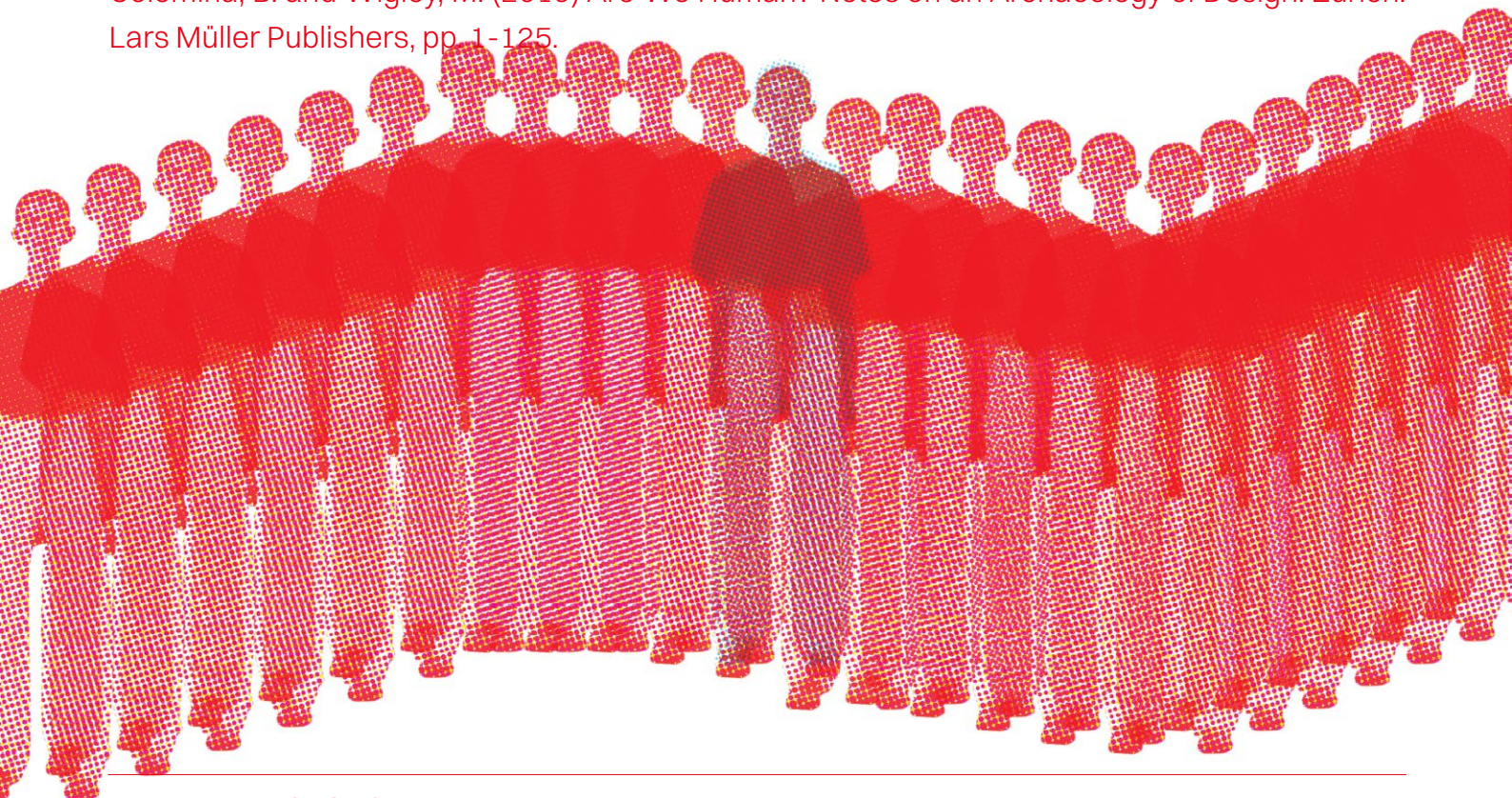
READING LIST 4/12

Medium is the Message, Marshall Mc'Luhan

McLuhan's work suggests that the medium we use to convey information has a significant impact on the message. As I explore identity, belonging and self-surveillance, the concept is relevant to my project, as it is important to think about the medium I am choosing to present my topic. I agree with McLuhan that the used medium can affect the whole interpretation of my project, which gave me a great challenge (especially as I am the person for whom it is hard to make a decision. At this moment it was publication or a moving image?)

For my project, I decided to create a publication, that plays with viewer's perceptions and a sense of understanding of the text and graphics. I used red filters that act as a "window" into the inside of us, our fears and positions. I also think, that for the topic I chose to explore, using a medium where the audience chooses the pace of "consuming" the content, where they can hold the material, engage with the filters, read as fast as they need, come back and forth etc. makes the whole experience and understanding of the project even deeper and more relatable.

McLuhan, M., & Fiore, Q. (2001). The Medium is the Massage: An Inventory of Effects. Berkeley, CA: Gingko Press.
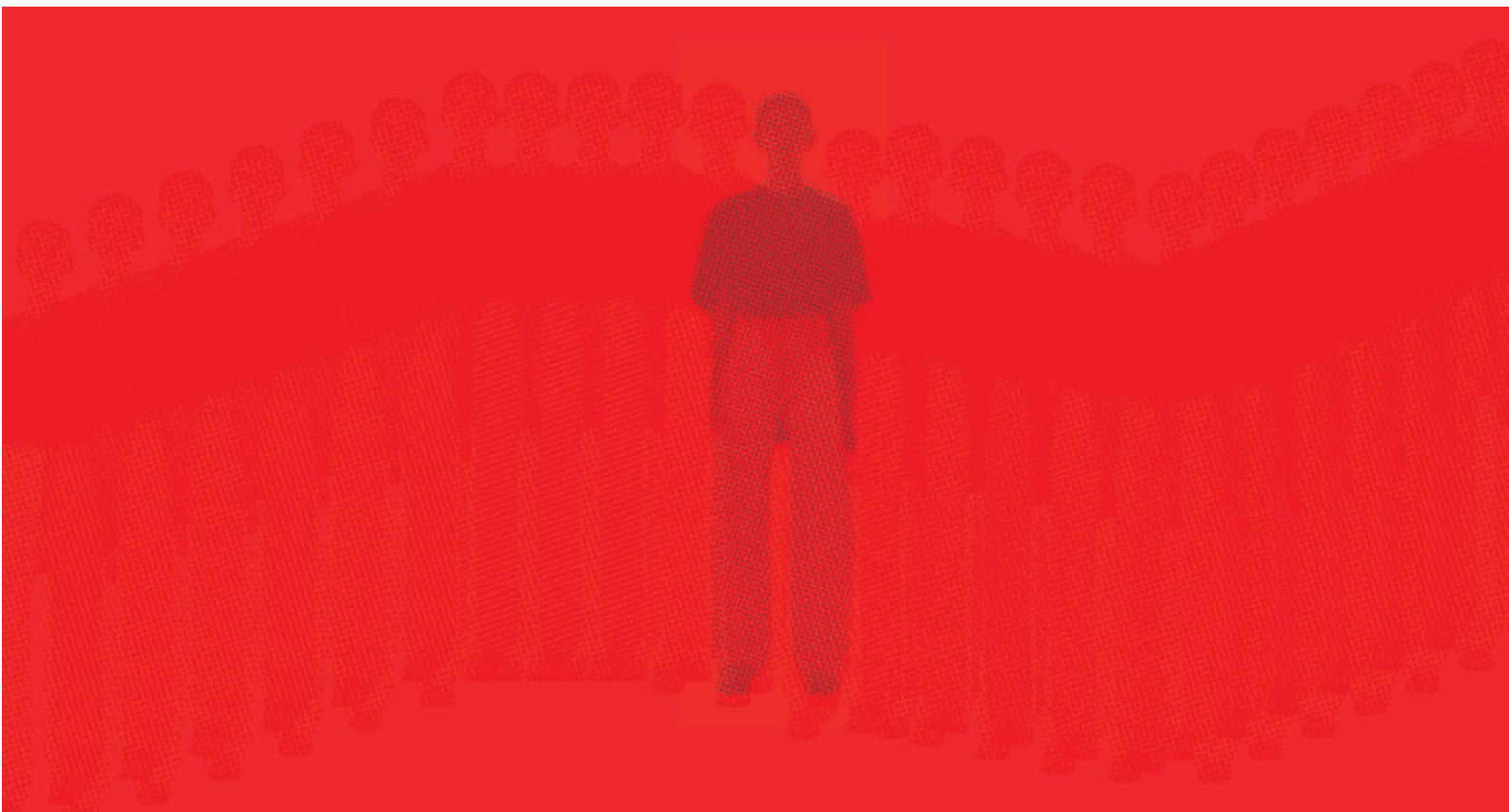
"OUTSIDE" RESOURCES 7/12

Under Surveillance: Being Watched in Modern America, Randolph Lewis

~ MAIN RESOURCE 1

Lewis's book provided me with a comprehensive exploration of surveillance culture and its implications on people in contemporary America. The book, same as my work, dives into the complex relationship between technology, individuality, and societal norms, shedding light on how constant surveillance coming from different possible directions affects our sense of self and belonging. I know - we are not in America. However, people are people, souls are souls. The conversations he is having with the individuals gave me an insight into how living under the idea of being watched makes one feel, and how it affects their emotions and position in society. Drawing from this source, I was able to establish a strong foundation for my project, framing my inquiry around the social and emotional consequences of living in a surveillance-driven society. It encouraged me to be more people-oriented and focus on actually going out, approaching and talking to people, interviewing them and exploring their experiences through asking the right questions and leading conversations, the same as Randolph Lewis does in his book, rather than speaking from my personal point of few and sharing my opinions and positions.

"These cameras are supposed to make us feel safe, but they just make me feel more anxious. I don't know who's watching me, or why. It's like I'm always being watched, even in my own home." (p. 102).

- Lewis, R. (2017). Under Surveillance: Being Watched in Modern America. Austin, TX: University of Texas Press

ANALYSIS OF THE MAIN 1 RESOURCE

Under Surveillance: Being Watched in Modern America, Randolph Lewis

Throughout the publication, Lewis is speaking to several people, who were in the past challenged by living under surveillance found in at-the-first-sight unexpected situations - childhood trauma, poor living conditions. Lewis takes both analytical yet approachable style in his book, fusing cultural analysis, personal statements, and academic research on the topic of surveillance in our society. The author's work is strengthened by his multidimensional approach, which presents a wide variety of viewpoints on surveillance. Incorporating interesting storytelling and real-world examples that he collected, Lewis successfully holds readers' attention and push them to think about the broad context of monitoring in our lives. Readers are given the opportunity to explore various challenges of monitoring separately because to the book's structure, which blends chapters devoted to particular surveillance techniques and subjects. Lewis investigates the complex interplay between social control, privacy, technology, and surveillance.

The creation and distribution of "Under Surveillance" have a big impact on how it is received. It establishes itself as a significant contribution to the scholarly discourse on surveillance studies as a published book, gaining credibility and authority among people. The publication, editing, and peer review processes offer a thorough analysis of the book's content, boosting its credibility in academic circles.

Additionally, Under Surveillance's accessibility to a wider audience is increased by its availability to access the resource n print and digital formats. Because of the way it is written, and the content that consists from pieces and quotes from interviews with people, the book's themes can speak to readers who are interested in the societal effects of surveillance such as myself. The book's contents have the potential to shape public opinion and stimulate important discussions about privacy and surveillance, it allows reader to ask questions and think about their surrounding, eventually it encourages them to reflect their own positions that comes from living in a society that is being faced to /engages with surveillance in everyday life - surveillance society (Lion, 2001).

"Under Surveillance" indirectly influences the field of graphic and communication design even

ANALYSIS OF THE MAIN 1 RESOURCE

though its primary focus is on the social and cultural aspects of surveillance and the form is purely textual without the use of graphics of particular methods of visual communication. In bringing attention to the personal and emotional aspects of living in such a society, designers play a crucial role in shaping the visual and interactive interfaces of surveillance technologies, such as CCTV cameras, facial recognition systems, and data visualisations, thus presenting and educating the audience about the topic. Lewis' work challenges designers—including me—to critically consider their ethical obligations and the possible effects of their design decisions by examining the social implications in contemporary society, white carefully considering ways to ethically present the topic. This ties to one of my earlier references by Barbara Bolt, discussing the intersection of aesthetics and ethics in contemporary art. Her book challenges me to carefully choose imagery and visuals and keep in mind its ethical implications when representing materials from the resources such as Under Surveillance: Being Watched in Modern America.

"OUTSIDE" RESOURCES 8/12

The Quantified Self, Deborah Lupton

Deborah Lupton refers to self-tracking as "the practice of individuals collecting data about themselves using various technologies and methods". That can help to examine how individuals experience and negotiate a sense of belonging. The book touches on themes of identity and belonging in relation to the changing dynamics of contemporary society. Using part of my creative process to interview people about surveillance (through physical and digital space) is a form of self-tracking, and the results are then being shared with me. It sounds almost ironic that to reflect on belonging in the society, I am myself creating surveillance to gather information to share in my work. But gathering more references and reading more about the topic, surveillance surrounds us even in unexpected places.

The books makes me to reconsider how self-surveillance practices impact individuals interactions, and feelings of belonging within online communities. That was being actually proved by the answers I got from people when talking about the topic. The book clearly shows how a sense of belonging and connection in digital environments can be shifted while navigating the potential tensions between self-representation and social validation, which is what I am aiming to visually communicate through my project. How graphic design can examine a sense of belonging while addressing the complexities of self-surveillance in contemporary society?

- Lupton, D. (2016). The Quantified Self: A Sociology of Self-Tracking. Cambridge, UK: Polity Press
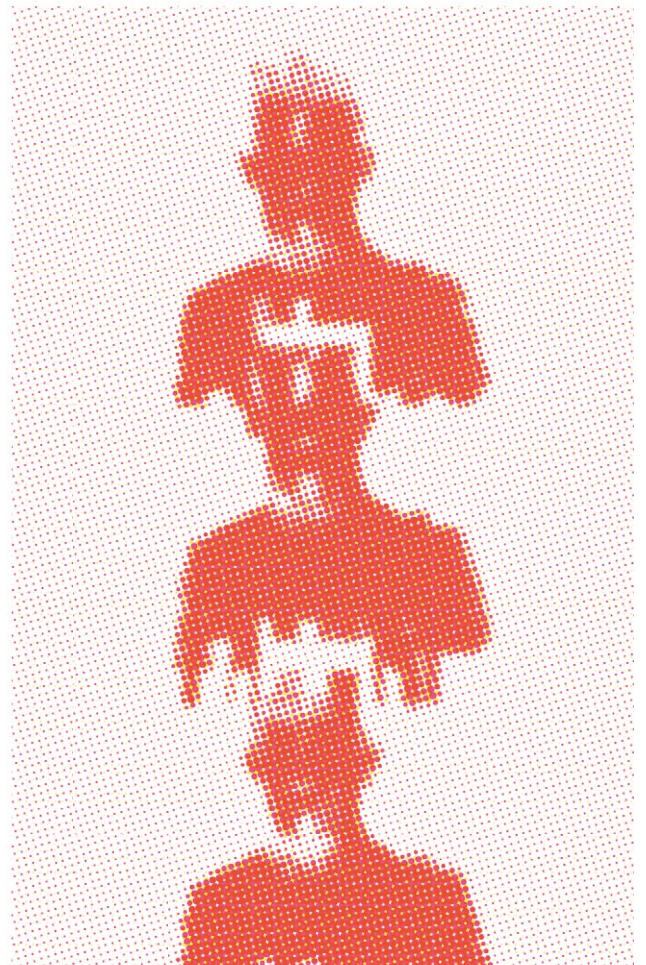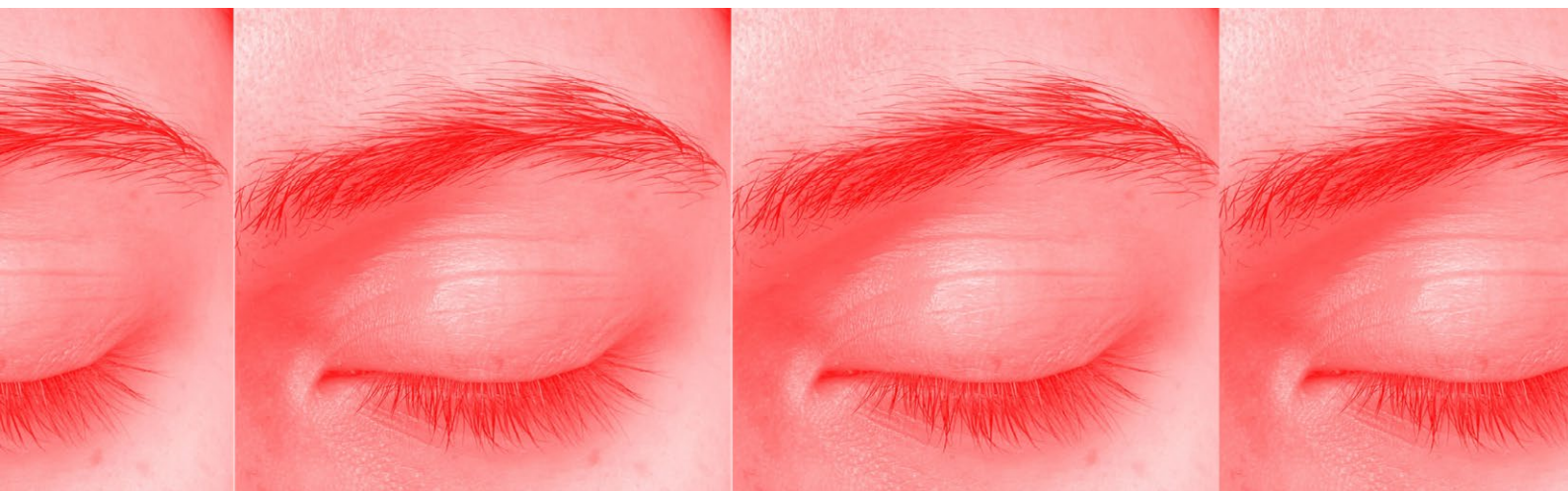
PRACTICES / PROJECT RESOURCES 11/12

Stephan Sagmeister and his publication "Sagmeister: Made You Look"

Stefan Sagmeister is known (and inspiring) for his bold and provocative approach to design. He is recognized for pushing the boundaries of traditional graphic design and exploring new possibilities in visual communication.

Studying Sagmeister's book "Sagmeister: Made You Look" provided me with a huge amount of inspiration, not only for this project and my developing enquiry (even though it is significant) but also for my future work as a designer. His works provide me with insights into the creative process, storytelling, and narrative construction within the design, which is engaging and smart - exactly something I am striving for when using graphic design methods to share people's experiences with self-surveillance and belonging.

Sagmeister's work encourages me to step out from conventional design practices that I have been in touch with until now and experiment with new techniques and aesthetics, creating engaging and interesting designs for the audience. A particular piece of design that inspired the development of my "Positions through Contextualising" project was using coloured filters to show two different pictures blended into one.

- Sagmeister, S. (2001). Made You Look. New York, NY: Booth-Clibborn Editions.

PRACTICES / PROJECT RESOURCES 12/12

Studio Moniker (MAIN RESOURCE 2)

Aside of the one mentioned in my analysis, there are a few of their other projects that were interesting and provided me with an amount of inspiration. I found the studio through the project "Virtual Embodiment" when researching about social implications of contemporary society on individuals. At this point, I am focusing my work on emotional implications, but of course, those are closely connected to our bodies, which makes me think - can I, in the future, combine both? It also raises questions about how individuals navigate and experience the digital realm and how their bodies are tracked, commodified, and potentially exploited. How are our physical aspects and body movements connected to the emotional implications of living in a surveillance society that I am exploring?

Another inspiration is the "My Inner Wolf: Collaborative Worldbuilding" project which people are sharing their experiences through submitting images, and colectivelly building digital and abstract spaces. That challenges my future development of the project - What different forms can I use to collect experiences from people aside from interviewing and talking?

- Studio Moniker, Design Studio. Available at: https://studiomoniker.com/
- Studio Moniker, Figuerable: Virtual Embodiment. [Graphic design project] Available at: https://studiomoniker.com/projects/figureable
- Studio Moniker, My Inner wolf: Collaborative Worldbuilding.[Graphic design project] Available at: https://studiomoniker.com/projects/myinnerwolf

ANALYSIS OF THE MAIN 2 RESOURCE

Studio Moniker

Moniker is an Amsterdam based studio, that explores the intersections of design, technology, and art to create engaging and interactive experiences. They are known for their collaborative and experimental projects that often involve audience participation and engagement. Studio Moniker's practice pushes boundaries of traditional design. Themes like monitoring, privacy, and the effects of technology on society are frequently explored in their work. Looking at Moniker's project through the lens of "Under Surveillance" by Randolph Lewis, we can find interesting and inspiring connections. H.I.T." (Hiding in Plain Sight) is a noteworthy project by Moniker that fits with the concepts of "Under Surveillance." This exhibit makes use of facial recognition technology to demonstrate how closely and often people are watched in public areas. In a world full of surveillance, it calls into question the idea of privacy and poses issues with permission, autonomy, and how to strike a balance between security and civil freedoms. That is a topic the book Lewis' book is exploring not through visual communication, but through interviews and written text, the intersection between those two could have a potential to have an interesting piece of work expanding Moniker work and also approaching broader audience. However, both the author and the studio, take two completely different to explore the topic of technologies and its implication on society.

Immersive settings, digital experiences, and interactive installations are common practices in Moniker's work. Studio Moniker's initiatives capture viewers and explores critical thought by incorporating aspects like interactivity, audience participation, compelling storytelling, and building narratives. Their work embraces technology and diverse methods to communicate complex ideas, challenging conventional ideas of graphic design all within the topic of exploring social implications of living in contemporary society.

Studio Moniker frequently addresses socio-cultural concerns in its projects, including surveillance, privacy, and the invasive effects of technology on society. Their projects offer thought-provoking themes through the use of visual language, storytelling, and interactive aspects. Studio Moniker encourages viewers to consider the larger implications of their designs and the social context in which they exist by using rhetorical techniques that bridge the gap between design and social criticism through visual communication.

ANALYSIS OF THE MAIN 2 RESOURCE

The production and circulation of Studio Moniker's projects play a crucial role in shaping their impact and informing their ideas to the broader audience. Delivering high-quality experiences is ensured by the studio's focus on craftsmanship and attention to detail during the production process. To make creative ideas a reality, they frequently work together with professionals from a variety of disciplines, including technology, art, and sound. Studio Moniker makes sure that their designs successfully deliver their intended messages and engage viewers on various levels through carefully arranged production.

In my opinion, the work of Studio Moniker has had a considerable impact on visual and communication design. Their ingenious use of technology and critical study of social concerns push the bounds of conventional design methodologies. Their work challenges designers to look beyond aesthetics and examine the broader social, cultural, and ethical consequences of their designs by pushing the boundaries of interactivity and combining storytelling aspects, also by engaging with people and their experience of design to build interesting collective pieces of work. It also inspires us, designers and helps as a library full of inspiration.