design for a collaborative expression

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summary

The thesis “Design for a Collective Expression” meets the fields of graphic design, print and social design, around the following issue: *how can design catalyse a collective expression for appropriation?* It accounts for the design process that led to the production of a collective and narrative stationery.

The research settles in a reflexion about the notion of public spaces in our cities. It questions where design could intervene, and how collective tools may help to face the urban dispossession. By thinking new platforms of collaboration, design acts as a catalyser, emerging in the shape of a dispositive to collaboratively create a content and support for expression, by including participants to share and express their own stories. It enables a democratic participation and decision making,

tack !

Joachim for being the kindest critical friend, Valentin for your patience and support, Åsa for your puppy pictures, your kind support, and motivation speeches, the teachers and guests of HDK for making this school so warm and welcoming, the students sharing the studio for being inspiring friends and making of these two years such a special memory.

vi ses !

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introduction

The thesis *“Design for a Collective Expression”* gives an account of the research pursued during the Master in Design at Högskolan för Design och Konsthandverkt, Göteborg, 2016. It meets the fields of graphic design, print and social design.

It gathers the different inspirations and reflexions collected all along the research and design process that led to the production of a collective stationery. Rather than being all about this physical outcome, the thesis focuses on the design process, which questions the places where design could intervene, and its tools to face current social issues.

Here we try to give an understanding of current issues related to urban planning and gentrification, through the analysis of designers but also architects, sociologists and philosophers from various regions of the world.

Design today is also a politically active discipline, social design enhances and favorises interactions in professional or daily situations, develops projects on the ground, but also open access projects and organizes collective workshops...

Taking a stand from graphic design as the finished production of a communicative object, this thesis explores ways graphic design can be a tool for expression and collaboration in order to enhance the reconstruction of a social fabric, by trying to deliver some of its strenght for a an open use, accessible to most.

This research led to The first part builds the context of this project, questioning the notions of territory and appropriation, identity, the role of media, from the opint of view of sociology, but also architects, and revolted citizen groups.

The second part developps further the current tools of design to highlight alternative lifes, but also methods to include participants in a collaborative design process.

The third part reflects on the project emerging from this research : an illustrated stationery which evolved in two main collections:

- *the intention grids* a series based on architectural spaces and the influence of light in the understanding of these spaces.

- *paroles de femmes* which pictures women expressing themselves in different situations, and on various tones.

They have been declined in different sizes, digitally printed or linoprinted, in order to be adapted to different contexts of use and explore ways of appropriation by the users. They question the importance of analog tools on a path towards self or collective expression.

part

1

territory and appropriation

This research project in design settles in a reflexion about the notion of public spaces in our cities. It aims to give an understanding of our possibilities and limits in regards to current urban transformations.

Early in the process struck the evidence that the lack of common spaces lets the population dispossessed of places to meet, discuss and create.

Designers and architects are already working on these questions which erupt in many cities growing conformed to the current standardised scheme, and facing gentrification. They adapt tools and processes of design to facilitate the appropriation of the city, and thereby face the inequal representation of the different voices in the construction of a territory.

1 standardisation and dispossession of the cities

Professor at Hamburg University, Jesko Fezer published a series of civic city cahiers reflecting on urbanism, participatory processes, or the politics of design and architecture (FEZER, 2013). In the sixth cahier, he considers and deplores that cities are no more than strategic cores in a global market. He defends the idea that a social urban project needs to conceive and create spaces for people to meet and projects to raise. Regrettably the local policies tend to drop their responsibilities concerning the social lacks of the city, while facing the intricate issues of globalisation.

For the philosopher Chantal Mouffe, cities driven by the market are increasingly inclined to be generic (MOUFFE, 2005). As these cities are all part of a global neoliberal system, their standardisation is the key to avoid any form of friction threatening the balance of this system. For C. Mouffe this standardisation is the first obstacle to democracy. If a situation of pacific conflict leads to conversations, exchanges and debates, avoiding any form of clash prevents the process of decision making. Without any space for confrontation, alternatives are unlikely to arise. The philosopher supports the idea that conflicts are essential to democracy. Collective choices lean on democratic gathering, but these are snuffed out by a smooth and strong standardisation.

Because an urban social development is presented as too complex to develop in the context of globalisation,

cities are “let alone designed”.

By this expression J. Fezer highlights that urban designers and architects are rarely consulted for the ideologic part of an urban project. However private investors are present to fund the projects

in their interest, cutting piece by piece the remaining public areas of cities (AMIN, 2008). In the process of gentrification, city centres are planned to be commercial and entertaining spaces, used by a young and active population earning enough money to consume. These are spaces to pass by and consume, and nothing else. This urban development erases any space for democracy or political engagement.

J. Fezer and C. Mouffe both call for a political city with common spaces for a democratic expression. Their thoughts invite designers to express and experiment on the social and urban questions of democracy.

2 sociology of territories and construction of identities

When questioning an urban space, coming along with the notion of property, comes the question of identity. The identity of a territory both depends on and depicts its inhabitants.

The dictionary of geography defines a territory as: “an appropriated space, with a feeling and consciousness of its appropriation” (BRUNET, 1992). This appropriation commonly occurs through language. Along the wander of an area, places and streets get unofficially named to plan an encounter or while telling a story. The naming of these streets and places make them significant and existing on their own identity in the minds of their namers.

Sociology gives keys to understand where the lack of democracy in cities comes from, how all discourses are not represented, and how this shape the identity of a territory. How dominant discourses are territorialising, and people trapped in an identity they did not build.

Michel Foucault’s theory about doctrine gives an understanding of how discourses participate to shape an identity (FOUCAULT, 1971). M. Foucault sets the hypothesis we live in a *“society of discourses”* in which we are either a speaker or a listener. The word “discourse” goes beyond what is actually said, it includes a way of expression, a certain authority on a subject, an access to specific supports of expression... He calls “doctrine” the inter-dependance between a discourse and the sense of belonging to a class, a social statut, a nationality. The doctrine bonds the people of a group together, but excludes them from other discourses. A certain way of expression can deprive someone of the required authority to express on a specific subject, and close the access to specific support of expression such as the public radio for example. This subjection to the discourse

applies on quantity of levels and fields and is an explanation of the appropriation of political and economical questions for instance, by specific social groups.

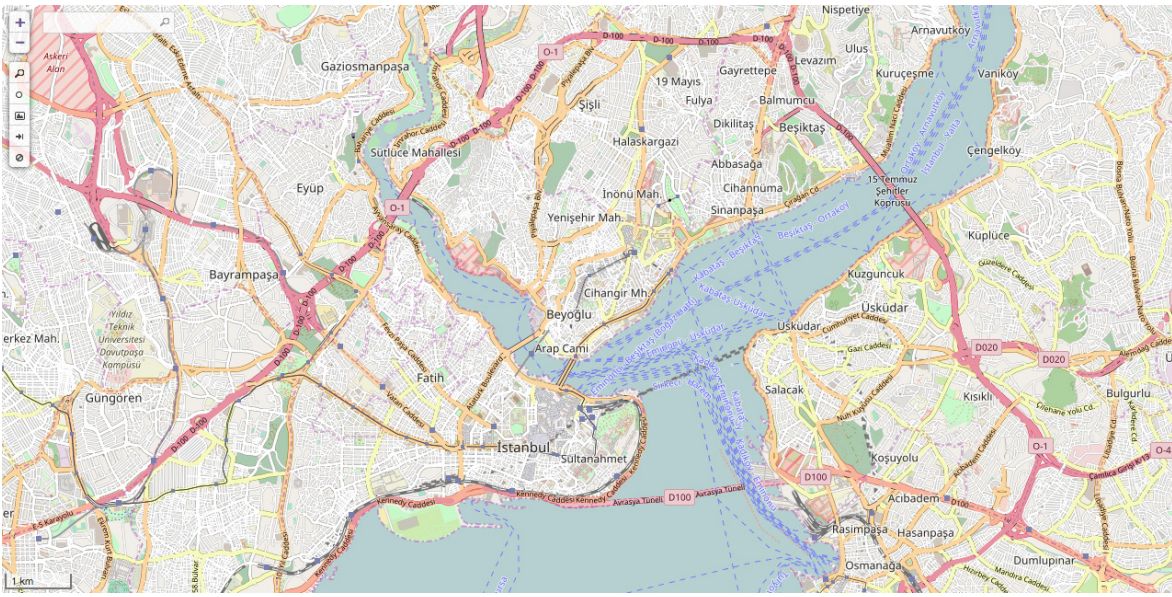
Pierre Bourdieu wrote in 1977 the article "*une classe objet*" which demonstrates how a dominated group (here the peasants) are stucked in the representations that a dominant group (here urban-bourgeois) has of them (BOURDIEU, 1977).

The way individuals within a group pictures themselves and the other groups contribute, for a large rate, to define what these groups are and what they do. In other words, the subjective point of view groups put on themselves, on other groups or on the world, participate to the global definition and understanding of it. P. Bourdieu insists on the role of daily words which partipate in the production of the social world, build and unbuild the groups and their way of thinking.

The issue here is that the dominated class is dominated even in its production of their social identity, they do not talk, they are talken about. The dominant class masters the tools and ways of esthetisation and representation which make them impose their own subjective perception of the world and groups as a norm, an objective truth. Therefore the dominated have to cope with an objective truth of their class they never defined. They can either accept to play along certain lines, or position themselves in reaction to it. In any case the frame has been put by others.

Then come discourses judging which are the more authentic caracteristics of the group, turning it into a folklore outside the considerations of their life (FOUCAULT, 1971). These discourses of groups or classes dispossess and expel them. This specific domination they suffer, also let them dispossessed of any way to appropriate their contestation. The lack

of diversity in the representation of a dominated group, linked to a restraint social link favour a false contextualisation of their issues and lead them to an incapacity to think themselves as a class able to organize itself for a social reform.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Cihannüma
15 Temmuz Şehitler Köprüsü
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İnönü Mah.
Yenişehir Mah.
Sinanpaşa
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Bayrampaşa
Kuzguncuk
Cihangir Mh.
Beyoğlu
Üsküdar
Arap Cami
Fatih
Salacak
Kısıklı
Bulgurlu
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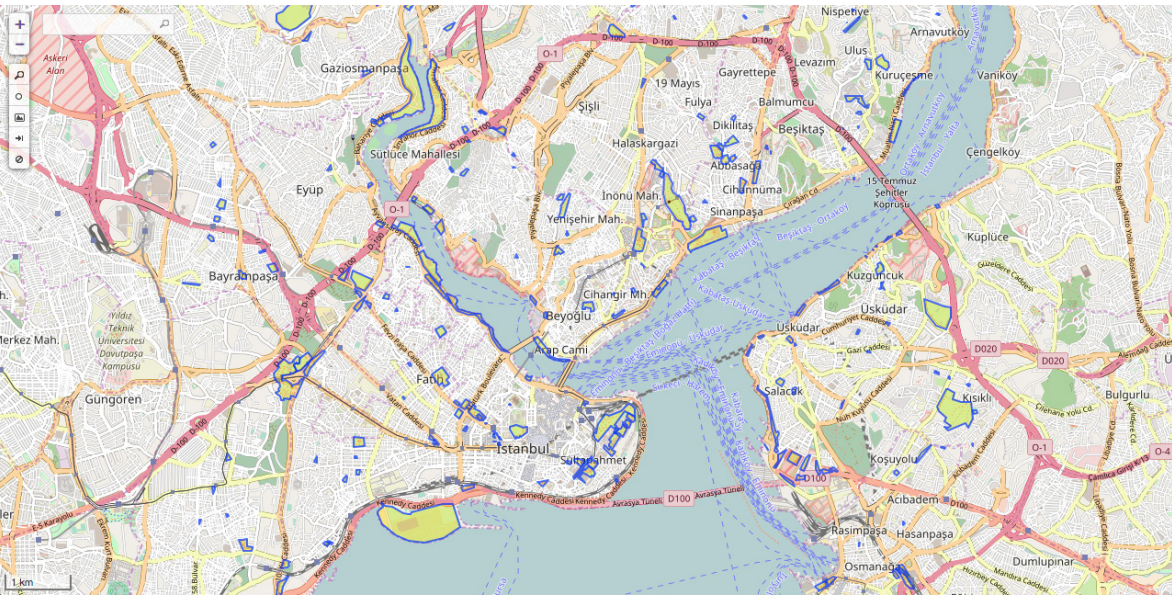
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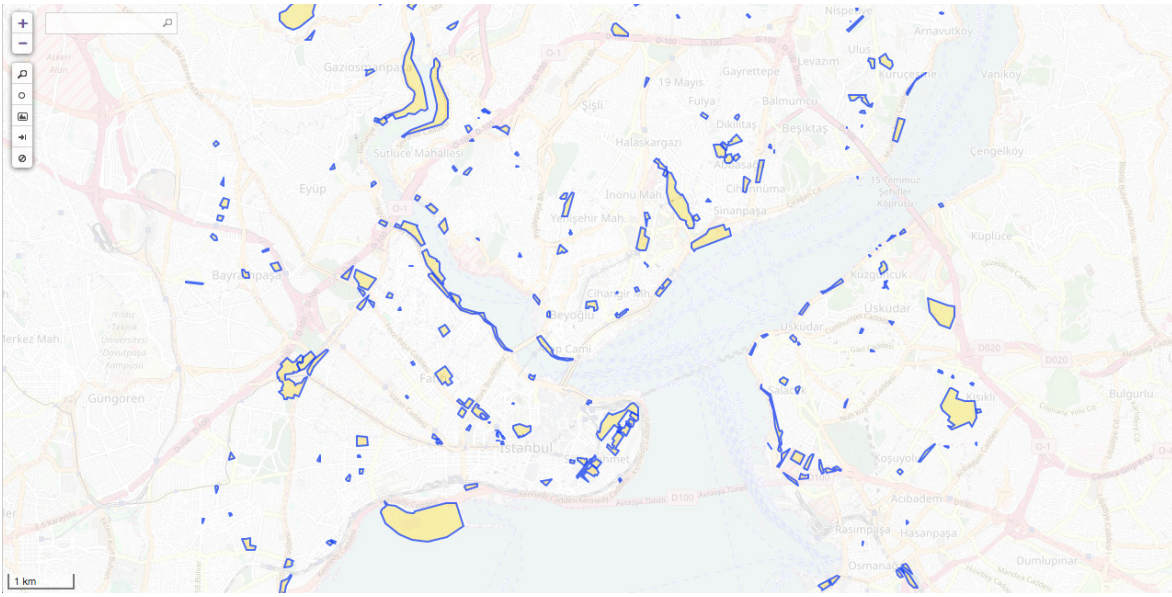
3 appropriation through collective expression

The notion of territory is not dissociated from its inhabitants, as it is their own feeling of appropriation, through a daily and active relation to the place, that defines a territory as an entity. But as shown in the first section of this text, the lack of public spaces for a collective expression, deprives the inhabitants of building, through discourses or actions, the identity of their own city. The lack of common spaces for expression restrains the process of appropriation. Thereby the identity of the urban space, rather than depending on its inhabitants' cultures, interests or skills is let defined by administratives and investors. The pressure of medias' territorializing discourses (NOYER & RAOUL, 2011) also contribute to build the sense of places and maintain socio-spatial boundaries. News after news they draw the lines of segregated and caricatured territories the inhabitants themselves do not recognise, and in which they feel lured.

Yaşar Adnan Adanalı currently works on urban democracy projects, such as the collective data mapping : The Networks of Dispossession (ADANALI, ALDATMAZ, ARIKAN, İNCE, GÜRAKAR, ÜSTÜN, ZINGIL, and anonymous participants, 2017). The main actors of the project met at Taksim Gezi Park during the Gezi uprising (Istanbul, May 2013). They decided to organise a workshop on the urban transformations in Istanbul independently of the protests and discontent among the population. The discussions started from the plans of the government about erasing one of the last public park in Istanbul : Taksim, and broaden on larger questionings about identifying the actors of the transformations, and the public/private partnerships. The maps are an interesting tool to make visible the contradictions and conflicts emerging from the biggest urban projects, in terms of public investment, their impact on the city, on the ecology, or as a cultural symbol. The dispossession maps denounce the fact the urban renewal in Turkey is based on a gentrification process. Low middle class neighbourhoods are demolished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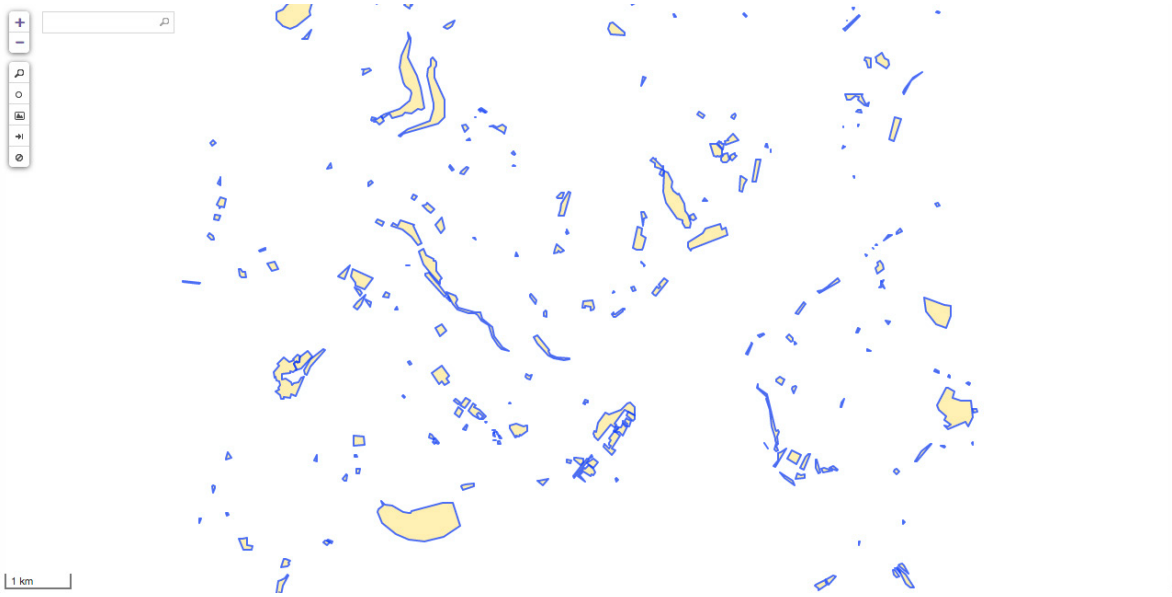
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to let place for either shopping malls or higher class housing. Urban transformations in Turkey are not based on the inhabitants' demands, and do not let them take an active part in the projects. The urban transformations, because of their private investments, are planned for profit.

During the Gezi uprising, the protesters were not heard by the medias, and the news channels were not even following this event gathering millions of people. Therefore the workshops that would lead to the Networks of Dispossession took a closer look to the medias owners and connections. They realised the urban projects they were protesting against were funded by the main medias owners.

When you put all the media together and you see how it is part of the Networks of Dispossession then you see, without putting extra commentary to it, that there is a real crisis of democracy!

That is why I keep on saying that there is an urban crisis in Turkey, which goes hand in hand with a democratic crisis.

- ADANALI, 2015 -

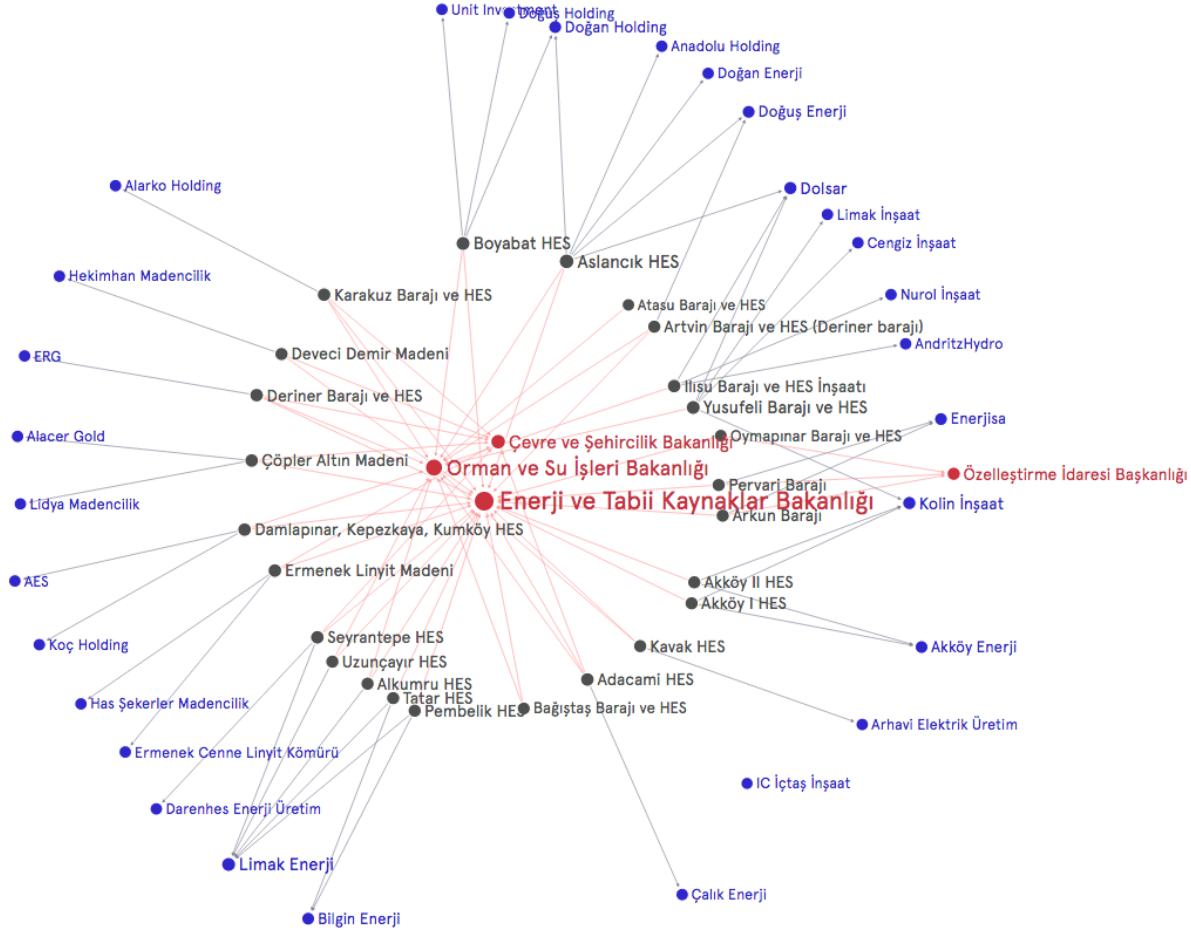
The Networks of Dispossession, if based on data, do present a point of view on the projects. But the networks are complex enough to be open to the critical interpretation of the readers, whom through the connections or the absence of them, can understand a specific issue related to the urban projects. The fact that these mappings are based on data is important in the Turkish context, where corruption is known to be everywhere, but hardly proved with facts. Here the connections allow the debates to go beyond speculation.

Media Owners and Their Other Investments

Graph Commons – Mülksüzleştirme Ağları

Our maps allowed us to argue that these corruption allegations are not only about taking money from one's pocket and putting it into another one's pocket, but that this was actually related to a bigger urban transformation process in which the broader public was being dispossessed: from their houses, from their forests, from their water.

- ADANALI, 2015 -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Boyabat HES
Aslancık HES
Cengiz İnşaat
Hekimhan Madencilik
Karakuz Barajı ve HES
Atasu Barajı ve HES
Nurol İnşaat
Artvin Barajı ve HES (Deriner barajı)
AndritzHydro
ERG
Deveci Demir Madeni
Deriner Barajı ve HES
Ilısu Barajı ve HES İnşaatı
Yusufeli Barajı ve HES
Enerjisa
Alacer Gold
Çevre ve Şehircilik Bakanlığı
Oymapınar Barajı ve HES
Çöpler Altın Madeni
Orman ve Su İşleri Bakanlığı
Özelleştirme İdaresi Başkanlığı
Pervari Barajı
Lidya Madencilik
Enerji ve Tabii Kaynaklar Bakanlığı
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Arkun Barajı
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Ermenek Linyit Madeni
Akköy II HES
Akköy I HES
Koç Holding
Seyrantepe HES
Kavak HES
Akköy Enerji
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Alkumru HES
Adacami HES
Has Şekerler Madencilik
Tatar HES
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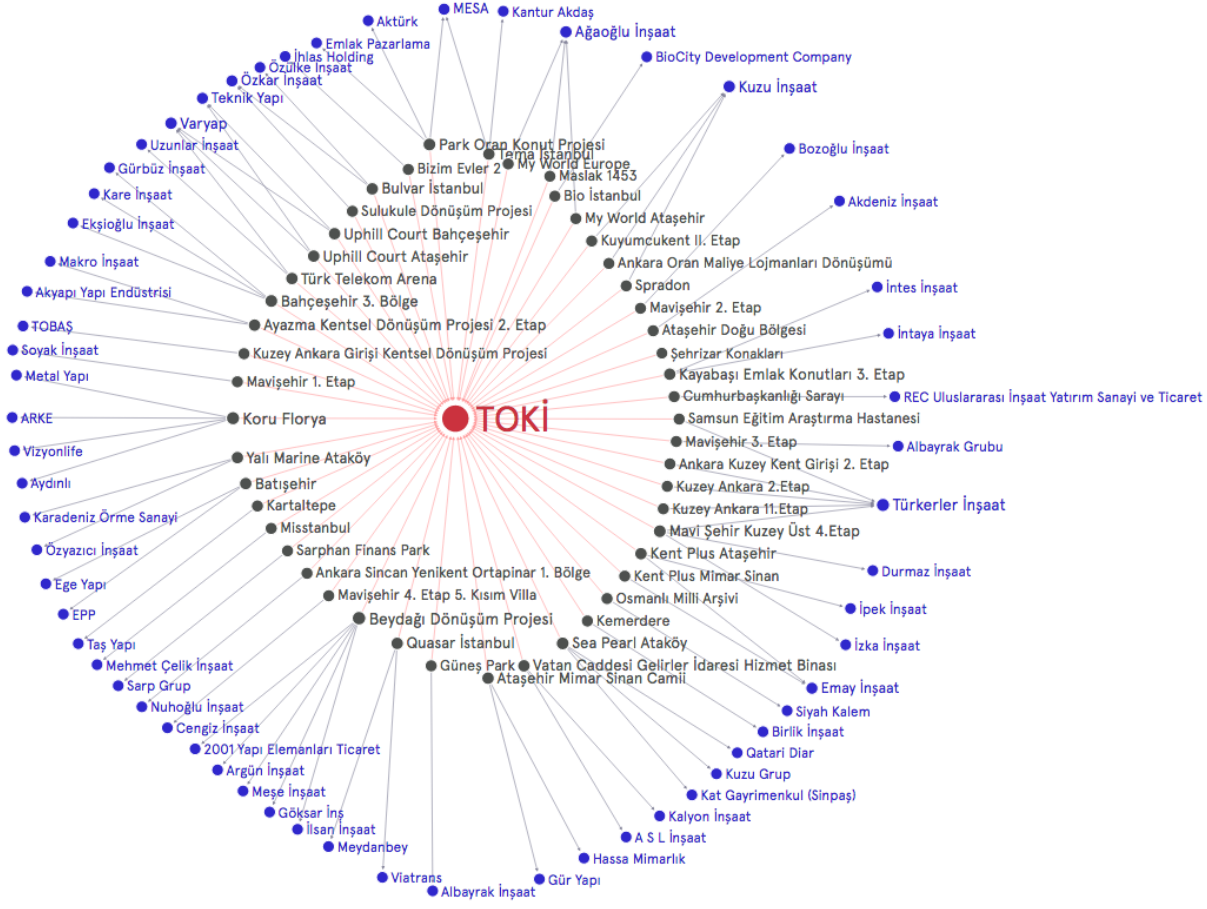
Bağıştaş Barajı ve HES
Arhavi Elektrik Üretim
Ermenek Cenne Linyit Kömürü
IC İçtaş İnşaat
Darenhes Enerji Üretim
Limak Enerji
Çalık Enerji
Bilgin Enerji

our time is one of organised disorientation [...] for although sprawling networks of transport, communication, transportation, capital flows and movement are indeed organised (under a particular ideological constellation) all of their subsequent and compounded interactions cannot be mapped, leaving us in a state of cerebral resignation and without an intelligible foothold to begin scaling or reorienting us within this informational behemoth.

- ADANALI, 2015 -

Turkey's Housing Development Administration (TOKI) Contractees



Graph Commons – Mülksüzleştirme Ağları

4 the issues

The projects and theories introduced led to approach this research by means of two main perspectives: social and design. Their association seemed essential in order to question the tools of design through the prism of urban appropriation. This research and the project of ***collective stationery***, explore **how the design of stationery as an open tool may be the catalyst for a collective expression for appropriation.**

To define a framework for discussion and collaboration, the choice of an accessible and inclusive material to express on and gather around was essential. As highlighted in part 2 it is crucial to think tools that a dominated class can use and appropriate in order to get its voice heard and its discourse spread. An accessible and inclusive tool could be defined by the facts that:

it costs a little
it is easy to find
it does not need a lot of material
it can be used quickly by a large variety of people beyond their education, language, age or gender

Through the idea of a collective expression is a hope to see people from different groups to meet and exchange. As a designer considering the apprehension of a territory, and because it is easy to find, use and copy, print is a relevant path to explore. The omnipresence of print in public spaces only makes it more appropriate to question the relation of a city and its inhabitants.

Stationery is already perceived as a work and reflexion tool, that everyone know and use. But it usually is a one-person tool, and is

not shared as it is. With this project I wanted to make the stationery collaborative, as well as a pre-made support for a public exposure.

The project has not yet been tested in its ideal situations, but a first try out during its exhibition confort me in the idea that the intention grids were easy to use, accessible, and playful for the audience. But that they needed a clearer framework, a more precise context and questioning to allow the participants to make their propositions resonate and enrich each others in a more interesting and less absurd way.

part

~~1~~

2

methods and processes

The practice of design is shifting from a commercial-market to a broader appropriation of its tools and processes. The following methods and projects define a contemporary approach to design that encourages collective works and expressions, as well as a few axes of reflexion to explore facets of design through the implication of the user.

This project has been driven by the interest to work on a tool or a framework allowing to collaboratively create a content and support for expression. The process and the aims of this design project, by thinking ways to include participants in making and expressing their own stories, consider design as a way to open new communications inside a group and furthermore with the outside. The purpose of these tools is to connect the participants for democratic actions, decisions and expressions.

By thinking new platforms of collaboration, design could be a catalyser for a further democratic participation and decision making. Thanks to its practice of collaborative projects, design is a convincing field of search for alternative urban practices (DUNNE & RABY, 2013). In this way an open and collaborative design could engage with large scale social issues to be discussed and used collectively (REED, 2014).

In *Speculative Everything,* Dune and Raby ask **how design can be a catalyst for social dreaming?** (DUNNE & RABY, 2013) As a catalyst, design could define a tool of and for representation (REED, 2014). This tool could make understandable, and so shareable, the complexity of present situations and allow a proliferation of alternatives, in a similar way the *Networks of Dispossession* does (ADANALI, 2015). The ideas of simplicity and accessibility, are crucial to explore alternative processes and open the debates on possible futures. Facilitating an access to prototyping, e.g the Fablabs, is a way to develop alternatives and parallel ways to problem solving (BLIKSTEIN & KRANNICH, 2013).

"What could be is not about pulling out a veil, but a project of vast collaborative construction for an alternative future emancipated from certain impasses."

(REED, 2014)

1 expansion of the design field

The recent years have seen an expansion of the design field: from industry then marketing to research, social design and political stands (WILSON & ZAMBERLAN, 2015). The recognition of design as not only a practice but a process and a way to analyse and think a situation, has broaden while designers apply their skills in a wider range of areas such as: strategic design, service design, or design for social innovation.

A reason of this evolution can be found in an increasing concern towards ecology and fairness coming from the designers themselves (SCHIELIN, 2016). Industrialisation and globalisation have led design to be the provider of huge amounts of clothes and objects, manufactured in poor conditions, and just thought to be consumed then forget. The damages of these excesses induced some designers to question the materials used, the transportation, the working conditions... to calculate the cost of producing an object not only in terms of money, but also in terms of environmental impact and human dignity. The foregrounding of values and their evident articulation across the fields likely reflect the emergence of designers keen on initiate projects, not just provide a service. Manzini highlights that slow design principles are a unique and vital creative activism, an opportunity for designers to shift towards a self-directed practice (MANZINI, 2015).

This change of perspective encourages designers to keep in mind both the people working on an object and the ones using it. They no longer have to be reduced to a statut of worker or consumer, but are rather collaborators who can be involved all along the design process. This way design is re-joining movements of architects questionning urban spaces and their appropriation. Design as an inter-discipline values the development of practices of collaboration thanks to its ability to mediate and interpret (YOUNG, 2012).

Designers' roles are emerging from design research such as a co-creator in collaborative and inter-disciplinary teams. In collaborative processes, the design practice itself is considered as a generator of new design knowledge:

“that is able to help individuals, communities, institutions, and companies to design visible, sustainable solutions in the social and operational framework of a network society and a knowledge society.”

- WILSON & ZAMBERLAN, 2015 -

“design needs to act as a system of collaboration, encouraging inclusive, accessible, multifunctional and sustainable ways of thinking.

design seems well positioned to make significant contributions in a world where discipline boundaries are blurred and new frameworks are called for."

- WILSON & ZAMBERLAN, 2015 -

2 design for appropriation

If design projects can be used as a base to forecast, it may be interesting to think a collaborative tool to build this discussion. Such a tool would be easy to use and inclusive enough to adapt to a diversity of messages and participants.

dispositives & appropriation

This consideration of a tool aiming to the re-appropriation of a discourse has been further developed by Agamben under the notion of *dispositive* (AGAMBEN, 2007).

In *What's a dispositive*, Agamben states that "***dispositives always implie a process of subjectivation. They must produce their subject***". The subject, is the result of the relation between the dispositive and the user, the subjectivation is the process of creating a subject, a critical user. A dispositive supposes a specific scenography, aiming to the immersion of the user, and through this process the transmission of values or informations (ORTEL, 2008).

In the context of this research project, what Agamben calls *subjectivation*, would rather be called *appropriation*, due to its anchoring to a territory, as expressed in the dictionary of geography (BRUNET, 1992). Here the notion of dispositive also implies a specific context or framework of use. This project aimed to explore how a dispositive, through its permeable relation with the user can be a tool for subjectivation and appropriation.

In this case, the intention grids are tools around which are constituted workshops and discussions. The whole of the workshop is the dispositive of appropriation / subjectivation. In my process I considered the potential participants already as subjects, with a critical mind, not

just as passive or docile users. Here the tools, the intention grids are not thought to create by themselves a critical subject, but to allow a pre-existing subject to get out and express.

design for alternatives

In speculative everything, Anthony Dunne and Fiona Raby encourage a practice of design to challenge the current monoculture and consider alternative futures (DUNNE & RABY, 2013). Through the project *so, you want to design a state?* they imagined genuine future alternatives. The U.K. are divided into four micro-kingdoms each pursuing its own combination of ideology and technology.

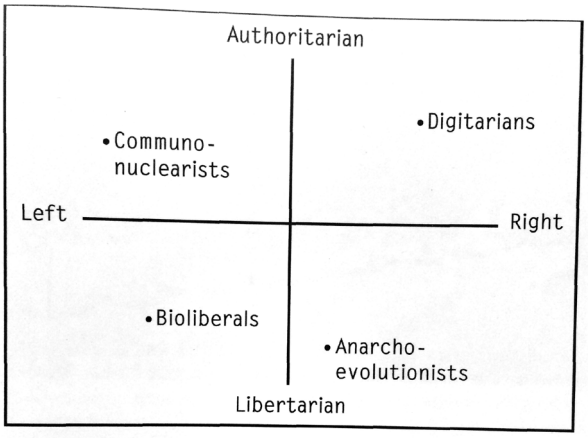
The digitarians are neoliberalists depending on digital technology.
The communo-nuclearists are communists powered by nuclear energy.
The bioliberals are socio-liberals exploring biotechnology.
The anarcho-evolutionists are anarchists and value self-experimentation.

Then A. Dunne and F. Raby designed the transportation system of each of these kingdoms, each vehicles embody the values, beliefs and priorities of an alternative worldview.

The digitarians are using digicars, self-drive cars using data-algorithms to plan the more efficient routes depending of the price of your subscription. No one really knows who code the algorithm, but no one cares as long as it works smoothly and keep open a lot of destinations open to choice. ***"It is the most dystopian yet familiar of all the micro-kingdoms."***

The communo-nuclearists are living on their transportation. The whole city is a fake three kilometres landscape on tracks, a luxury prison, self-sufficient and highly disciplined. They decided to be nomadic to prevent themselves from the side effects of nuclear production, and avoid attacks from other countries.

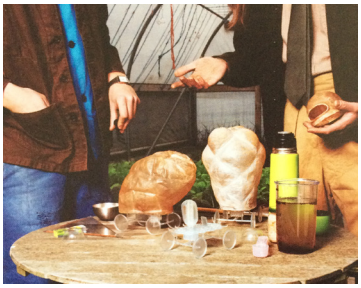
The bioliberals grow their own vehicle structure. Depending of their natural resources the anaerobic digesters producing the gas and the fuel cells producing the electricity will grow differently to propulse this messy structure made of bones and muscles.



The anarcho-evolutionists focused on modifying themselves to adapt to the world thanks to training, DIY biohacking and self experimentation. They travel in clans on a very large bike designed for long distances. Each of the clans pushed evolution in a particular direction and so has its own organisation.

By the presentation of alternative social and urban models they use design as a catalyst for social dreaming. The possible futures, explored through their own or their students' projects are not meant to be realistic. Just as in *so, you want to design a state?*most are prototypes and may require technologies that has not been developed

yet. Still, these prototypes represent a possible future and are the material expression of a way of life and ideology. They are to be used as a base of discussion, depending of the exhibiting context, to consider what could be their own preferable future.



I choose to present this work because it is a critical design, they use a shocking and imaginary project of society to denounce an insidious present and reality. Because their work is so dystopian it opens the discussion to broader issues. When we talk about a present issue it is complicated for everyone to go over the necessities of the present moment, to project themselves and question a system rather than a specificity. By pushing to the extreme actual realities, they make it is easier to think and talk about the future we want, but also to realise how slowly we drift in a direction.

So I was interested to make a tool that could allow this kind of debates and discussions in groups of people that would not be in design or politics. The tool of intention grids does not represent the future but a neutral present situation. It allows the users to project themselves in the discussion, invent and draw all these possible futures.

3 graphic design as a tool

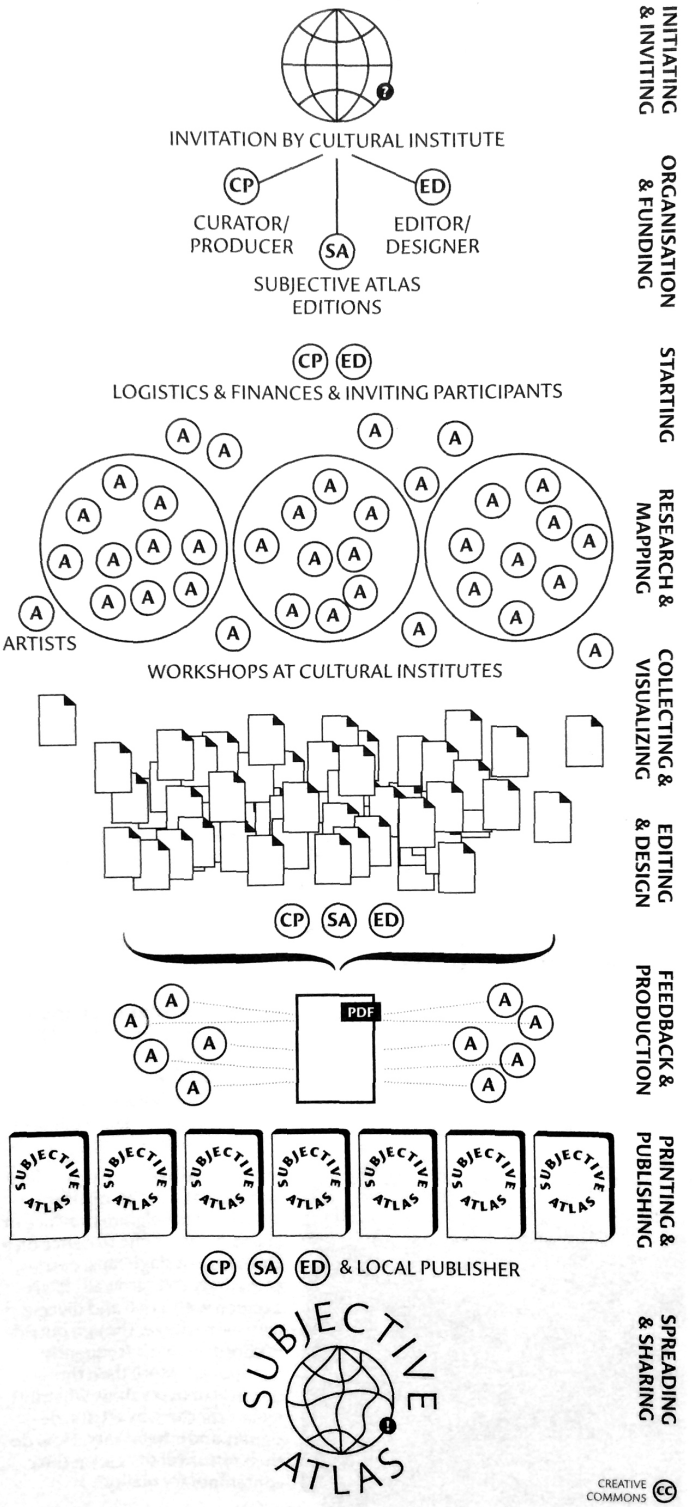
During a Friday lecture at HDK, Annelys de Vet presented her research of design as a poetic resistance. She is the founder of DEVET, a studio for graphic research and cultural design. Their process focus on ***"[the exploration] of the role of design in relation to the public and political discourse."*** (de VET, 2017)

The on-going project *the Subjective Atlas*, is a collection of books mapping countries through the multiple angles of human perspectives (de VET, 2017). The Atlases are a bottom-up mapping practice based on the participation of various artists and designers, currently living in or coming from the regarded country. The collection promotes subjective and intimate views of countries as seen by their residents.

One aim of these books is to fight against the stereotypes relayed by medias, in order to show that beyond political crisis, distress or wars, these countries still hide stunning landscapes, still grow fruits under the sun, and are still inhabited by thoughtful and skilled people. The books are full of nature, cultures, cuisines, politics, critics... to grab the poetry of thoughts and expression through alternative views on aspects of their daily life.

SUBJECTIVE
EDITIONS
ATLAS

PRODUCTION CYCLE



The Atlases are considered as a set of tools rather than a series of achieved books. They are a tool for relationships, a tool to bring together and talk, about culture, identity, and much more. The images are copyright-free in order to be appropriated, re-used, and shared to expand the discussions, in a similar way as the *dispossession maps* presented earlier.

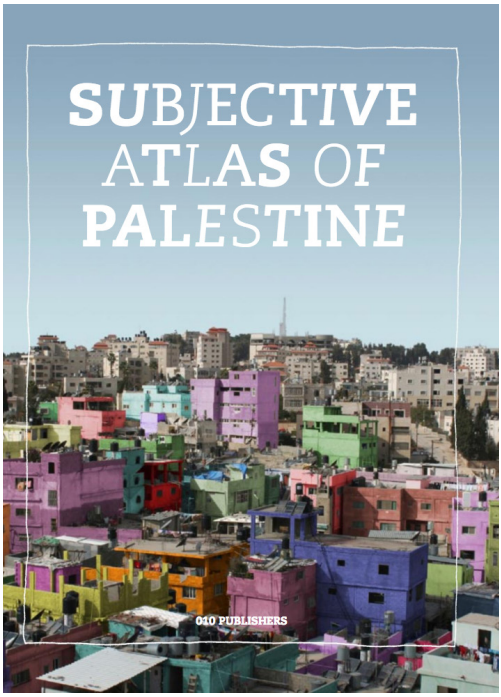
A. de Vet is interested in how design can play a role in bridging the gap with the others. The inner process of the Atlas conception make these books collective tools that unsettle and challenge the present conditions or visions.

The workshops gathering the participitants to the project are thought as a framework to converge and catalyse creations. They are dispositives to address the issues encountered by different groups of people sharing a common country, and an active response to the territory issues questioned earlier. Through these workshops and the discussions they raise, rather than designing objects A. de Vet designs a context in which they could exist.

"In the context of the Atlas, everyday practices suddenly take on new meanings. The growing series of subjective atlases are an attempt to make meaningful contributions to the discourse around cultural image formation, in a creative, disarming and sensitive yet critical way.

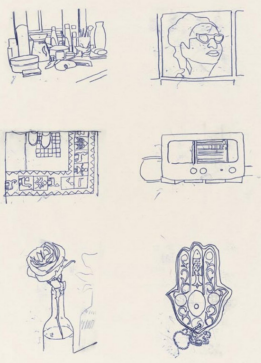
The Atlases serve as a humanist response to the increasing simplification of the political debate and the complacency of power. The books show, above all, a complex reality that lies beyond simplistic, blinding media images. This potent series of alternative, copyright-free images can serve as an inspiring, freely available tool people can use to critically question the apparently objective."

- de VET, 2017 -

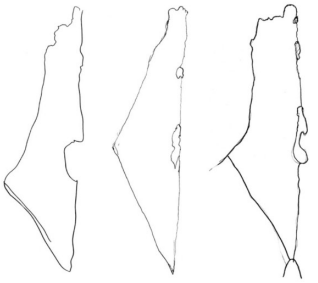

SUBJECTIVE
ATLAS OF
PALESTINE
010 PUBLISHERS

ART SCHOOL DRAWINGS AFTER FOUR YEARS IN NABLUS *Hafez Omar* 22

MY PALESTINE Inass Yassin 20



MY PALESTINE Inass Yassin 21



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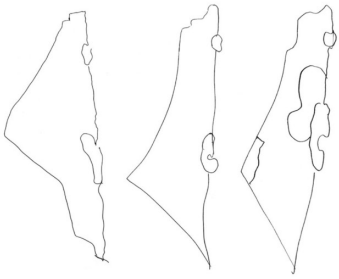
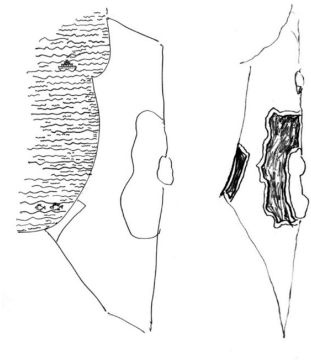


Ahmad Saleem Mohammad Amous Khaled Hourani

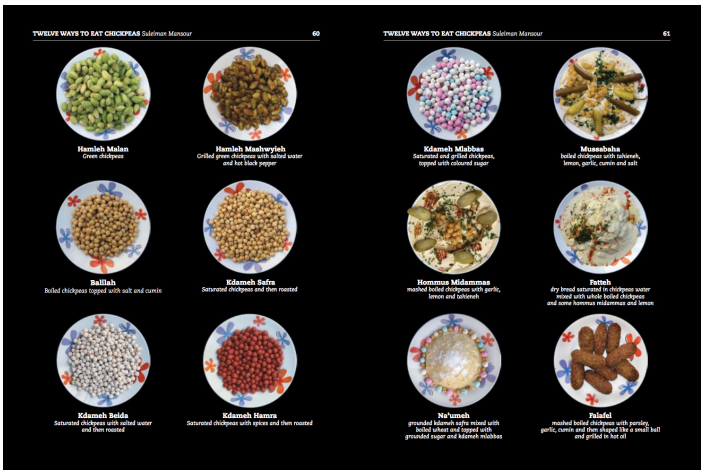


Sameh Akkoushi Tayseer Barakat

Munther Jaber Reem Fadda

1948 1967 2003

2007 20??


TWELVE WAYS TO EAT CHICKPEAS Suleiman Mansour 60
Hamleh Malan
Green chickpeas
Hamleh Mashwyieh
Grilled green chickpeas with salted water and hot black pepper
Bailiah
Boiled chickpeas topped with salt and cumin
Kdameh Safra
Saturated chickpeas and then roasted
Kdameh Beida
Saturated chickpeas with salted water and then roasted
Kdameh Hamra
Saturated chickpeas with spices and then roasted
TWELVE WAYS TO EAT CHICKPEAS Suleiman Mansour 61
Kdameh Mlabbas
Saturated and grilled chickpeas, topped with coloured sugar
Mussabaha
boiled chickpeas with tahineh, lemon, garlic, cumin and salt
Hommus Midammas
mashed boiled chickpeas with garlic, lemon and tahineh
Patteh
dry bread saturated in chickpeas water mixed with whole boiled chickpeas and some hommus midammas and lemon
Na'umeh
grounded kdameh safra mixed with boiled wheat and topped with grounded sugar and kdameh mlabbas
Falafel
mashed boiled chickpeas with parsley, garlic, cumin and then shaped like a small ball and grilled in hot oil

This project value daily life, in an opposite process to Dune & Raby, but they are both a gateway to question present choices and situations. The atlases allow to better understand a present, and to realise how complex and multiple it is. Before envisaging a future the atlases give to their readers the possibility to analyse and understand by themselves present situations outside of the medias' blinkers.

Put in relation to Agamben' essay, the atlases give back to the participants their place as subjects, and bring the reader on the path of a critical reading of the world.

inspired by A. de Vet I designed a tool of communication, to be used in specific contexts rather than a communication itself. I invite potential users to think and design workshops around tools such as the intention grids. The participatory process of the atlases itself is also an inspiration: it is sustainable, open and collaborative through all the steps.

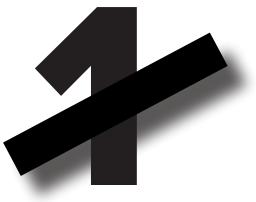
For this project I began by reading about the design field, its historical limitations and nowadays expansions, how some designers initiate projects, considering design not only as a practice but a process in itself.

I research through essays trying to get a better understanding of the discipline through theory, That is why this part opens with Agamben, his writings about the dispositive, created tools and their potential effects. then come Dune & Raby both designers interrogating the future, but also the debates emerging from their own projects - dispositives. They designed projects which are tools for discussions and alternatives but also choose the fact these would be exhibited projects, and that exhibitions were already perceived as a space for critics and debates. So we have both a tool and a framework for it to exist and spread.

Then comes A. de Vet whom directly interrogate the designer's role in today's social and political society and initiate deep and complex collaborative processes, not only at the beginning of a project as a preliminary inquiry, but all along it.

All these approaches helped me to position myself, as designer on this project. Find this place a bit between the executive, organiser, designer, social critic ... has been most of this project's process. Through the next part I also explore ways to interrogate users through the "what if" question, but also interrogate our own tools, gestures and the limitations in the appropriation of these tools as designers.

part



results and discussion

1 a stationery for collaborative expression

The first practical expression of this research are the intention grids. The series of intention grids pictures architectural landscape, depicted five times from the same perspective but under a different shade of light.

The light shapes the architectural spaces as well as the expression spaces - dark areas are not easy to write on. The different lights transform the architectural series in an evolving storyline, contribute to give a sense of narration together with the color palette.

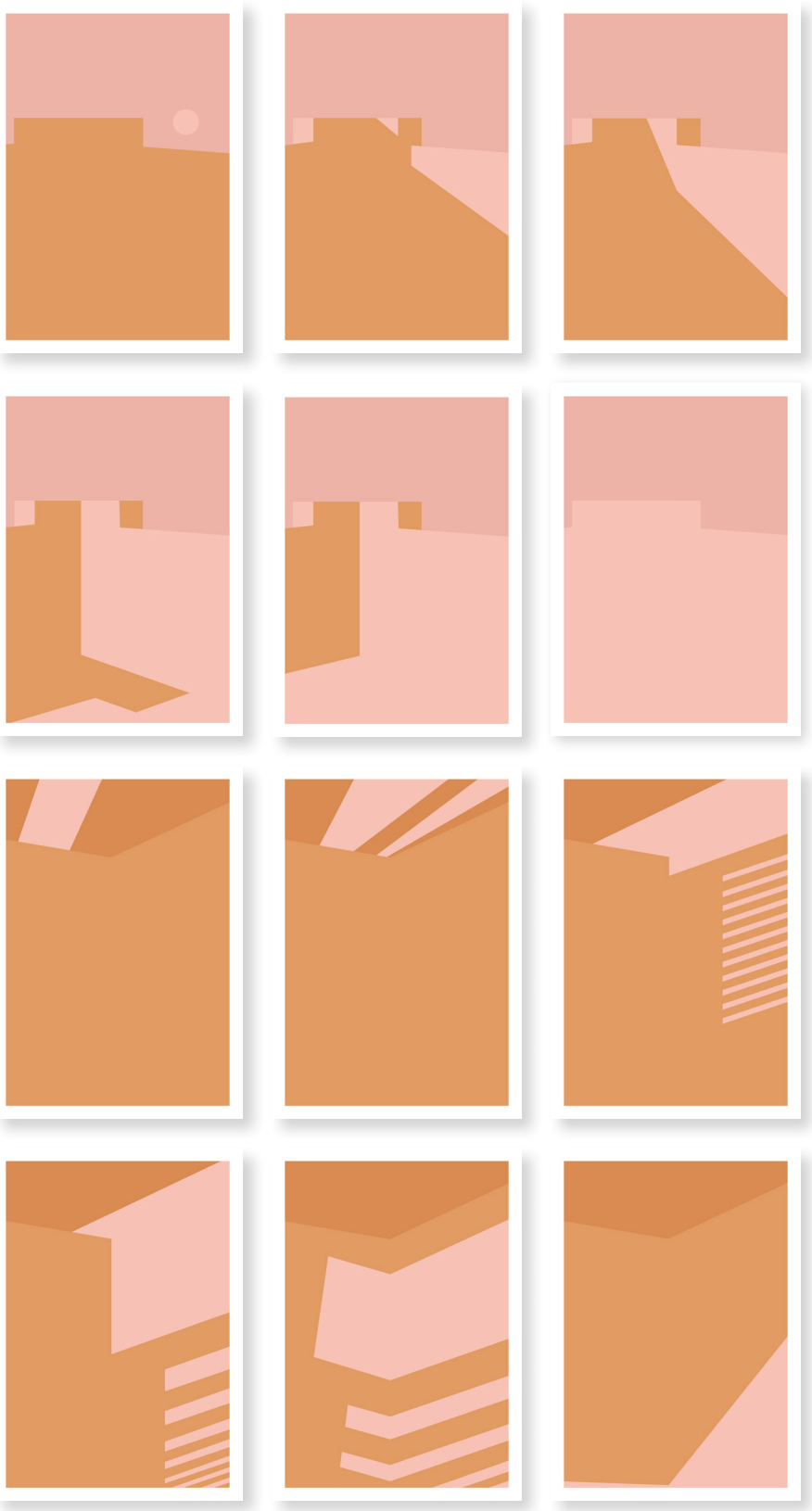
Thought to be used alone or collectively depending of the printed format, these grids ultimately are meant to be gathered and make sense through this storyline.

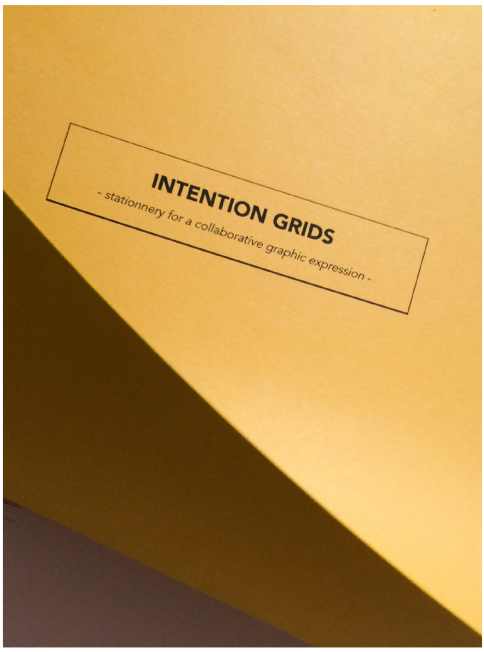
The second piece of stationery is "paroles de femmes". Instead of architectural spaces it pictures women, and is an invitation to express on different topics.

the intention grids

The project evolved in three different formats around the idea of intention grids. Each format: posters and cards promote different ways of expression through the uses they imply. They come in a range of evolutive series, shaping the represented space differently depending on the light or the folding.

The principal format of these grids are the posters, they are in A3 and big enough to gather around and favour a collective writing and expression. They picture a specific space, it might either be the space in which they are exposed to collect ideas and opinions about it, or the space on which a collective project is taking place. A squared 0.5mm grid appears on coloured zones of the poster to facilitate the writing on what could seem like a complete illustration. There is three different coloured zones on each posters to help prioritise the discourse and organise the informations on the surface. These posters can be used in a group to favour the concertation, decision and writing. If several groups are talking in parallel, the evolution of the grid's storyline is a way to encourage the encounter and confrontation of their different ideas. In the context of a group project, this evolution on the posters can be used to map the conduct of this project, its evolution.




INTENTION GRIDS
- stationnery for a collaborative graphic expression -

INTENTION GRIDS
This pad contains:
• 12 intention grids in colour (400 x 283 mm)
• 12 intention grids in B&W (400 x 283 mm)
• 3 booklets in colour (270 x 330 mm)
• 3 booklets in B&W (270 x 330 mm)
• 2 alphabets in perspective
• 3 carbon papers (210 x 297 mm)

INTENTION GRIDS
stationnery for a collaborative graphic expression
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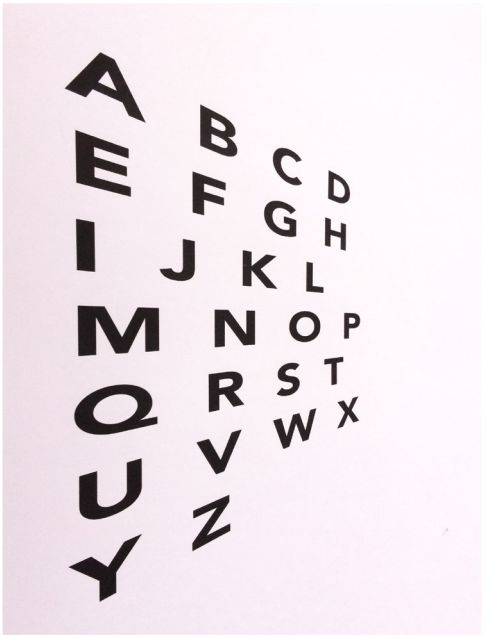
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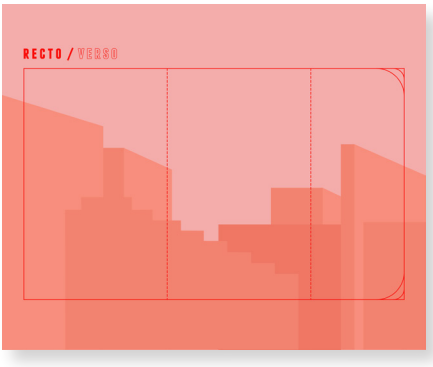
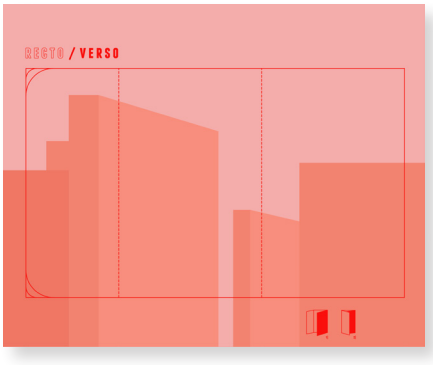
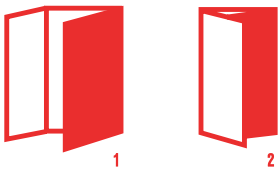
The booklets develop further a few aspects of this project and allow a different kind of diffusion of the information. They are made of three folding parts and provide six surfaces of different sizes to work with.

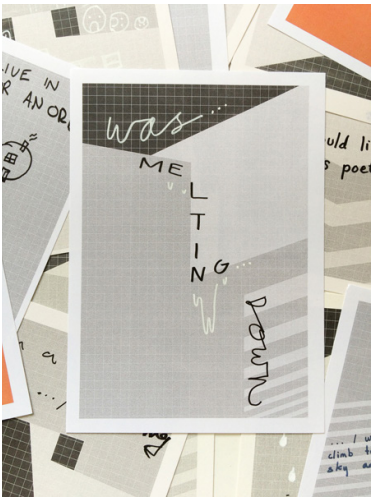




The architectural landscape changes with the folding and unfolding. It is an invitation for the one writing on it to think more about the format and the way to dispose the informations, the order they are going to be read and how this can influence the perception and understanding of the reader. Because the grid works no matter the folding order chosen by the user, it gives him the freedom to appropriate this format, to think of it in intertwined layers and be more conscious and adventurous in its choices to display the informations.



The A5 cards, a black and white version of the posters, with a light 0.5mm grid overall. These are thought as a collecting tool, to gather informations, various opinions or feedbacks to be displayed publicly. They are quick to use and individual, the illustration could easily be adapted to represent a specific space in order to collect the impression of its visitors, or to collect the ideas concerning an urban renewal. The different parts of the grid can be used to construct the discourse and the architectural elements to give an impulse for sketching.



the notion of intention to invite

The notion of intention is a key element of this project, it motives the use of illustrative grids rather than straight lines. The intention defined here is close to a notion of narration. Because the illustrated space, the lights, and the color draw an ambiance, set a quite blur context, we face the begining of a story - the intention - to continue.

Along each series, rays of light are travelling on walls, metamorphosing corners into flat shapes, and deepening surfaces. If on some pages the light is confusing, the set draws an understandable space on the

page. The series of grids tell the story of how the diversity of views, on one subject, allows to better understand it, a bit in the same ways as the Atlases by A. de Vet. It is through the oversight of the series that an architectural element as simple as a corner is understood in its complexity and variations.

They enhance the variety of tones and views that emerge from the encounter of various people. The choice of light was a non invasive way to transform a space, and to enlightened the various possibilities of expression of any building space, if one takes the time to watch it.

The smaller version of it consists in the same illustrated grids, but in A5. It completes the possible uses of the block, as it asks for a lighter organisation ahead, this is the third scenario. Rather than a live discussion, it is a way to map opinions, and views, from the users of a space, or the visitors of a social structure.

The A5 are meant to be used individually, in a short time, and displayed on a wall. The dialogue occurs with the overview of all the opinions expressed on the cards. The discussion is fragmented in time, but still unites the participants within a specific space. It opens the dispositive

to more participants, more spaces and events too. In this version , as Dune and Raby it is during the context of an exhibition that occurs the discussion. Despite the variety of profiles and opinions, the use of the series of grids will still carry a feeling of unity, bounding the participants. The series reinforce the idea of tones and voices, not opposed but conversing in a democratic process.

This version has been tried out during the degree exhibition on Vasagatan 33, (Göteborg, Sweden) during the first week of June 2016. A pile of A5 grids, mostly in black and white, a black pen, a white paint pen, a black tape, and two cans had been set on a table in the exhibition space. Above the table the visitors could read:

"pick up one of each, and write us:
***what would you do?*"**

inviting them to pick the first half of a question in the first box, and the second half in the second box. In this context, the questions were absurd scenarios around the elements of a room (melting floor,

no ceiling, screaming window...). Two previous participations were displayed on the wall before the opening. By the end, eighteen more were set by the visitors. My intention was not to meet the visitors with a ready-made proposition, but to ask them a question and allow them a space for projection and construct an answer.

For three contributions the grids did not seem to shape the message in any ways *(e.g. the text has been written using the five first lines from the top-left corner)*, and could have been written the same way on any paper.

But most of the contributions (fifteen out of eighteen) have followed the intention grids through four different ways:

by playing with the contrasts of colours *(e.g. write with the white pen on the dark backgrounds)*
by using the different spaces drawn by the grids *(e.g. a message fits in one coloured zone, defined by the grid)*
by adapting direction and size of writing to the the different spaces drawn by the grids, and/or the direction of the stronger lines. *(e.g. the letters are distorted to follow the perspective defined by the grid)*
by playing with the actual meaning of the illustration as an architectural space *(e.g. add a trapdoor on a wall, or make the message interact with the illustration thanks to a speech bubble.)*

what if?

The half sentences distributed in the boxes during the exhibition were inspired by the use of the ***"what if"*** in workshops as a grip phrase for speculation to engage the participants with a ***"what could be"*** as a way of challenging present conditions. The ***"what if"***, just as the intention of the grids, is a way to open the process to the appropriation and interpretation of the participants. The article "Prompting change from within" relates how its authors were working with a library, and realised that the basement was used by children who did not use the library service (LENSKJOLD, OLANDER & HALSE, 2015). So they organised a workshop with them, and asked a ***"what if"*** question, pointing to their favourite spots and activities in the neighbourhood. It was a way to engage them concretely in imagining a different future, but also to value their actual practices and interests. They present this as minor design activism, as it takes the minors (here *minor* refers to the definition by Deleuze, minorities as a sub-system, as a creative potential in opposition with the majority as a constant and homogenic system DELEUZE, 1978) activities of the children, and, thanks to the scenarios emerging from the what if question, present them as a model for actual changes and negotiations.

The experiment conducted with the visitors of the degree exhibition lacked of interactions between the contributions. As none of the messages were reflecting the content of an other one. To address this, the ***"what if"*** questions drawn from the boxes to trigger the participation of visitors could explicitely be related to a previous entry. The ***"what if"*** or ***"what the world would be like if..."*** both are used to start a discussion and reflexion, and support the developpment of a conversation by feeding it (MANZINI, 2015). That's a conversation subjets because they are conceived to stimulate reactions and interactions between different potentially interested actors.

uses scenarii

Here I present two uses scenarii, the first one for the intention grids, and then paroles de femmes.

the urban project

Let us imagine a municipality decides to rehabilitate a public place in the city. The municipality might decide, before starting anything, to collect ideas and opinions from the people living near this place or passing by it regularly. A few events, gathering interested people, would then be organised. The mediators, or facilitators of these events could use the intention grids in order to have groups of people working together.

The event could follow this kind of schedule:

- a presentation of the different uses of this place along the years and the evolution of the neighbourhood.
- the participants are divided in groups to discuss.
- in each groups, the participants talk about their relation to this place, the quarter in general, what they appreciate and what they miss.
- each group gathers around a few intention grids, which would have been adapted to the place they are talking about (so in the best case scenario it is a different drawing for each context, now it is a drawing of this place, empty.)
- They talk about their ideas and desires and draw on the grids, add elements along the discussion, modify certain parts, and collectively add notes. Each grid would present one scenario of use for this place.
- At the end of the designated time, each group displays their intention grids, present them to the other groups, and talk about them.
- The grids would have allow them to work their initial ideas, to go

deeper, to present them to the other participants, and the mediators would have a material trace of this work reunion.
- The grids can then be displayed in the city, around this specific place - with maybe smaller and empty version of the grids to allow late and individual participations.
- Then they can be send to the persons in charge of the urban project as a base to work on, so the final project would correspond to the inhabitants needs and desires. Maybe they can even use them to invite participants in further steps of the project.

The intention grids delivered here depict specifically the place, from one or two point of views. Still at different times of the day, as the variations of lights first might allow more creativity from the user (you can choose a specific one, play with the shapes it creates etc.) and secondarily differentiate the various propositions made by the groups, but keep them as variations on a theme (the theme of the place) rather than contradictory propositions, to keep the discussions open and flowing.

The intention grids are a sur-mesure product, adapted to each situation. A pre-made set is not as interesting to catalyse the discussion. If at the beginning of the project I thought it could be used to express on any subject, I realise now that these grids are much more stimulating for an urban project, would it be to develop its social or architectural aspects, that is how the space representation takes all its meaning.

Due to this necessity of adaptation, the client needs to have some funds. But it should not be an issue as any urban project requires a lot. A municipality, a public urban project seems to me to be the perfect use scenario for these intention grids.

the group talk

Let us imagine an organisation, such as the family planning for example organising a group talk around a specific theme and wanting to allow testimonies and exchanges between the participants.

The participants would be conducted through the discussion by a mediator. At the end of the session the participants could be invited to gather around a table with the illustrations “paroles de femmes” carved in stamps. Each of them would choose a stamp, learn how to print it on a card, and then could write their personal reflexion on the discussion subject, or their testimony, what they take from this group talk. The care needed to print and then write, associated with the quality of the previous discussions make each of these cards a precious and meaningful speech.

The cards can then be used for starting an other group-talk, or be displayed in the building to allow new exchanges with passing-by people. They could be used by the organisation to communicate on a specific subject, highlight certain problematics... They are the synthesis of the group talk but open the discussion to a new context, to new people.

In this case stamps, cards and large brush pens are delivered beforehand but the stamps do not need to be carved specifically for each event as a complete set would represent a larger variety of women and situations. This is a much more affordable and accessible set as it is common for every event. This is why I wrote the scenario as taking place in a association.

"a critical understanding of the new communication systems requires an evaluation of the type of subject it encourages, while a viable articulation of post-modernity must include an elaboration of its relation to new technologies of communication."

(POSTER, 1995)

2 an inclusive dispositive

on open and varied tools

Lorie Emerson is the founder of the Media Archeology Lab in Colorado (EMERSON, 2014). It gathers a thousand pieces of hardwares and softwares used by artists, designers or writers in residency. Through this lab L. Emerson questions the evolution of different personal computers towards a unique system of use.

While in other parts of the world the main OS used on personal computers is Linux and people know how to disassemble their machines to repair them, gather the components... in other word : are sensible to hacking, in the western countries where Apple is dominant the users are consumers barely aware of other possible versions of computing.

L. Emerson critiques the closed interfaces trend in computing, as the expression of a late capitalist ideology. In the 70's were two philosophies of computing: the first one was based on openness, the second on a closed interface, for the sake of a particular notion of user friendliness.

Interfaces being made invisible for a more *natural, seamless, intuitive* use are only more closed, more of a black box, adapted only to a narrow scope of understandings and uses. These ***"frictionless interfaces"*** deprive the user - designer user included - of an understanding and possible use of the tools and capacity of the machine. The lack of variety in the experience of digital, through computers, and applications as tools tend to lead the users to a standard production. This devices influence and constrain our writing and thinking.

There has been a large democratisation of the access to graphic

design tools but a vast majority of designers use a same package of numeric tools : the Adobe suite and Apple OS. If the possibilities are various and seem unlimited, it is legitimate to wonder if different tools would not favour different approaches and so different messages and works.

The tools of design and graphic design tend to a standardisation: most designers use the Adobe suite. It brings the question of the limits of our tools to create and express. The artists coming in residence to the Media Archeology Lab use its particular machines for their projects, to create digital poetry. The diversity of their projects, based on obsolete or forgotten features of the machines, participate to question and critique the evolution of personal computers. These works could be performed on regular modern machines, but the inspiration and process depends on the tool, its interface and the gesture it implies. It can be one of design's interest to think the tools for expression and creation. After all, designers also are dependant of these numeric tools, which are used all along the design process. Just as an analog tool allows its user to understand the process of making, we can choose open numeric tools, to undertand how it works and build different ways to hack them to serve a new purpose.

on the interest of analog

The acts of reading, seeing and understanding as described by Hans Jonas, implyes that when the body takes part in a process, occurs a wider comprehension. The act of drawing, by giving shape to an idea, is part of a process of understanding and appropriation. An analog process or tool, which invest the participants physically, participate to shape their own discourses and expression. Images tell something maybe not as defined as words, but understandable by most. The physical engagement of drawing is like shaping an understanding

of ***what you are drawing*** - engaging people in a process of making, is also a way of shaping the surroundings by understanding it in a singular way.

" Drawing the image is like naming by the name, or even, it is the un-shorten version, as it expresses, in a sensible present, this inside image which the phonetic sign is the abridged, and which only the generality allows it to relate to several individuals. [...] the act of making - again - the world symbolically "

(JONAS, 2005)

By design the collective stationnery is also thought to promote analog tools. Carbon paper and alphabets are slipped into the block, but also availaible with the A5 cards during the exhibition. They were an invitation to reproduce any available resources, would it be images or words, to place on the grid. It is a way to open the process outside the limits of the block.

The second series ***Paroles de Femmes*** pushes further this aspect of the stationery as it can even be copy with analog tools. Analog process was an important aspect of this search for appropriation: to give the tools to write and copy one's expression. By giving along this technical knowledge, graphic design and commercials are not the only ones able to occupy public spaces with efficiency or an identifiable and understandable voice.

In ***Paroles de Femmes*** the images are carved into lino, and in a workshop context it is a simple way to learn an analog printing process. Instead of architectural spaces, this serie focus on women expressions, using again a narrative intention, or context, to start the participation.

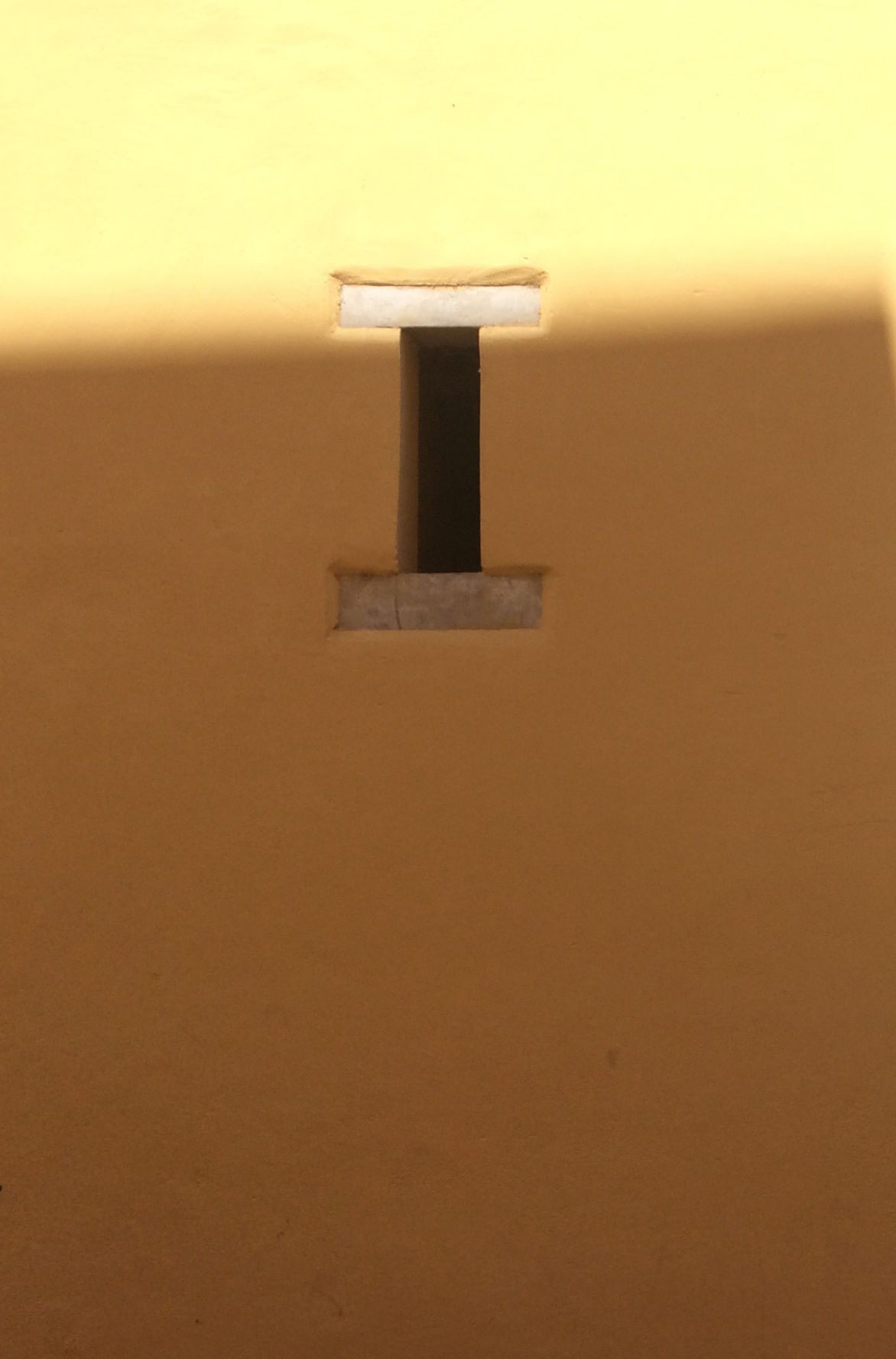
There is multiple links between language and appropriation: to read, recognize, understand, name... signs and images. Approached as a fact of language, territories appear either from the slow appropriation of its inhabitants, or from the territorialising discourse of medias and administratives. Analog processes and communicative supports are both ways to get heard, organized, and be active in the appropriation process, would it be of a territory or a social aspect.

conclusion

One of the main challenge in this research was to define a design outside a classic commande or commercial frame, in which a trans-disciplinary collective would be the key. Through this research process I wondered how to approach and question (the what if is an exemple of that), and how to initiate a start, through the notion of intention, before defining a precise framework in which my tools could be used. The choice of analog was also thoughtful, even if it might reduce the access to these tools. After thinking about our tools, as everyday users, but also as designers, I wanted them not to be a black box, but a empowering device. The different projects introduced draw directions for design practice and theory. They value alternative and collective processes which inspired the approach of this design research. Instead of focusing on the form, design can also focus on social relations and links, instead of aiming to the production of an object it can explore further the potential of a collective process. It draws spaces for intervention, in physical urban spaces but also in circles of people.

To answer the first question ***how can design catalyse a collective expression for appropriation?"*** to free the discourse through analog workshops, the repetition of accessible events is a way to activate a territorial appropriation.

When it involves participants in the research process, design activate discussions, just as much as when it exhibits alternative objects and scenarios. The project of the collective stationnery is meant to evolve depending of the context of use, the two series of illustrated grids were to catalyze discussions onto different subjects : relative to urban issues for the intention grids, social issues for the second one. A logical suite for this stationnery project would be to create a framework, to think an actual nomadic space to create different spaces to adapted to workshops. Both a space to work and exhibit in the city, a space to express collectively.



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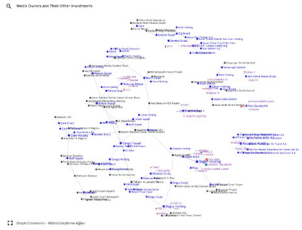
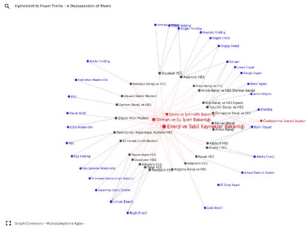
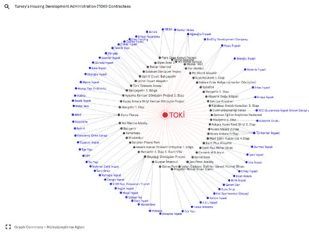

pages 27, 29, 31
networks of dispossession
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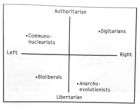

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so, you want to design a state?
Speculative everything
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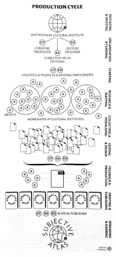

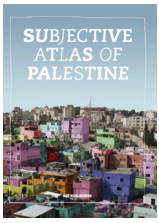

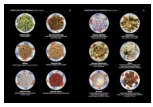
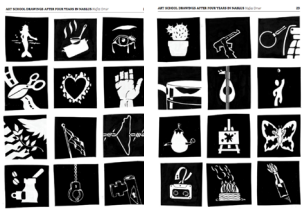
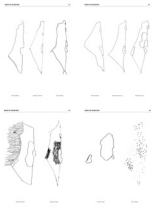

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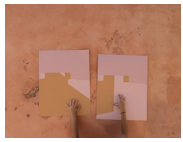
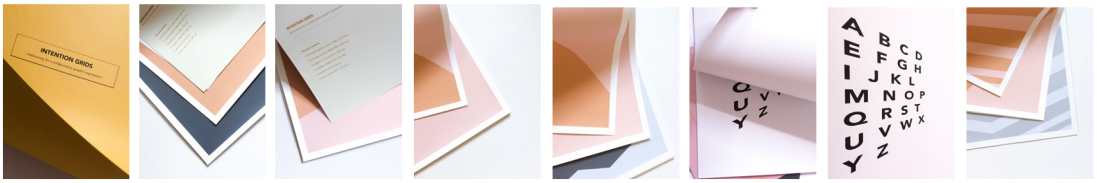


pages 60, 61, 64, 76
displays of *the intention grids*
Toulouse, France, 2017



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the intention grids

pages 71, 72, 73
display of *the intention grids*
Göteborg, Sweden, 2016

pages 82, 83, 84, 85, 86, 88
displays of *paroels de femmes*
Toulouse, France, 2017