Intentions

Conversations, Experiences and Knowledge

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Research Work in Progress

An exhibition of selected projects from
MRes RCA Communication Design Pathway
and Research Degree students in the School
of Communication, Royal College of Art.

05 December – 12 December 2017

WestWorks Unit 3, White City Place
Wood Lane, London

RCA/180
Royal College of Art
180 Years of Innovation, Art & Design

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Introduction
Intentions:
A Work in Progress

The quest in defining intent is to locate the focus of our research. This presupposes a process of divergent thinking, reiteration and refinement; perhaps in conversations with peers, engaging in a process of self-reflection, or through the experience of making. Ken Friedman remarks in his essay 'Creating design knowledge: from research into practice', that 'the interplay of experience and reflection, inquiry and theorizing generates knowledge.' (Friedman 2000: 23) To this end the exhibition is an experimental platform; a space in which its exhibitors are encouraged to explore, but in doing so elicit responses to questions such as: what does the researcher seek to discover? In what ways might this be achieved? And, ultimately, who is the research for? For one week, a diverse group of emerging communication researchers convey to a broader audience through a variety of activities (workshops, screenings, exhibits, talks) the intentions underling their investigations posited around three interconnected threads: conversation, experience, and knowledge.

Our MRes, MPhil and PhD students are at differing points in their research journeys – for some this is the first few months of considering the research field and of scoping the potential of research questions; other students are further along, yet nonetheless are revisiting and retesting their research intentions. The exhibition's activities give insights into how methodological choices are made, how data gathering informs visual outcomes, and how theoretical concepts are deployed in practical work. Our featured researchers offer a variety of possible ways in which 'intentions' may be explored. These include the exploration of visual vocabularies, digital publishing, social interactions, digital personas and augmented behaviours, narratives in documentary to the more applied aspects offered by typography, design and literacy, public services, product advertising, and brand identity.

There is an opportunity for the broader White City community adjacent to the new Royal College of Art's campus to participate in workshops that will directly inform this exhibition. Students are using the space to prompt conversations, share knowledge, and enable experiences that are part of their individual research processes. The exhibition includes a space designated as the 'reading room' in which students have collected together books and other texts relating to their projects, and which reflects a shared vision of what collaborative research can achieve.

To make the research tangible, 'Intentions' takes the form of an open laboratory of activities, in a temporary, in-between space, in White City Place, itself a work in progress site. We are grateful for the developers, Stanhope, who have generously given over this space for such novel explorations. And, we give our special thanks to Pureprint Group Limited who have supported us in the dissemination of our intentions.

Professor Teal Triggs
Associate Dean, Head of Postgraduate Research
School of Communication
Royal College of Art

Conversations
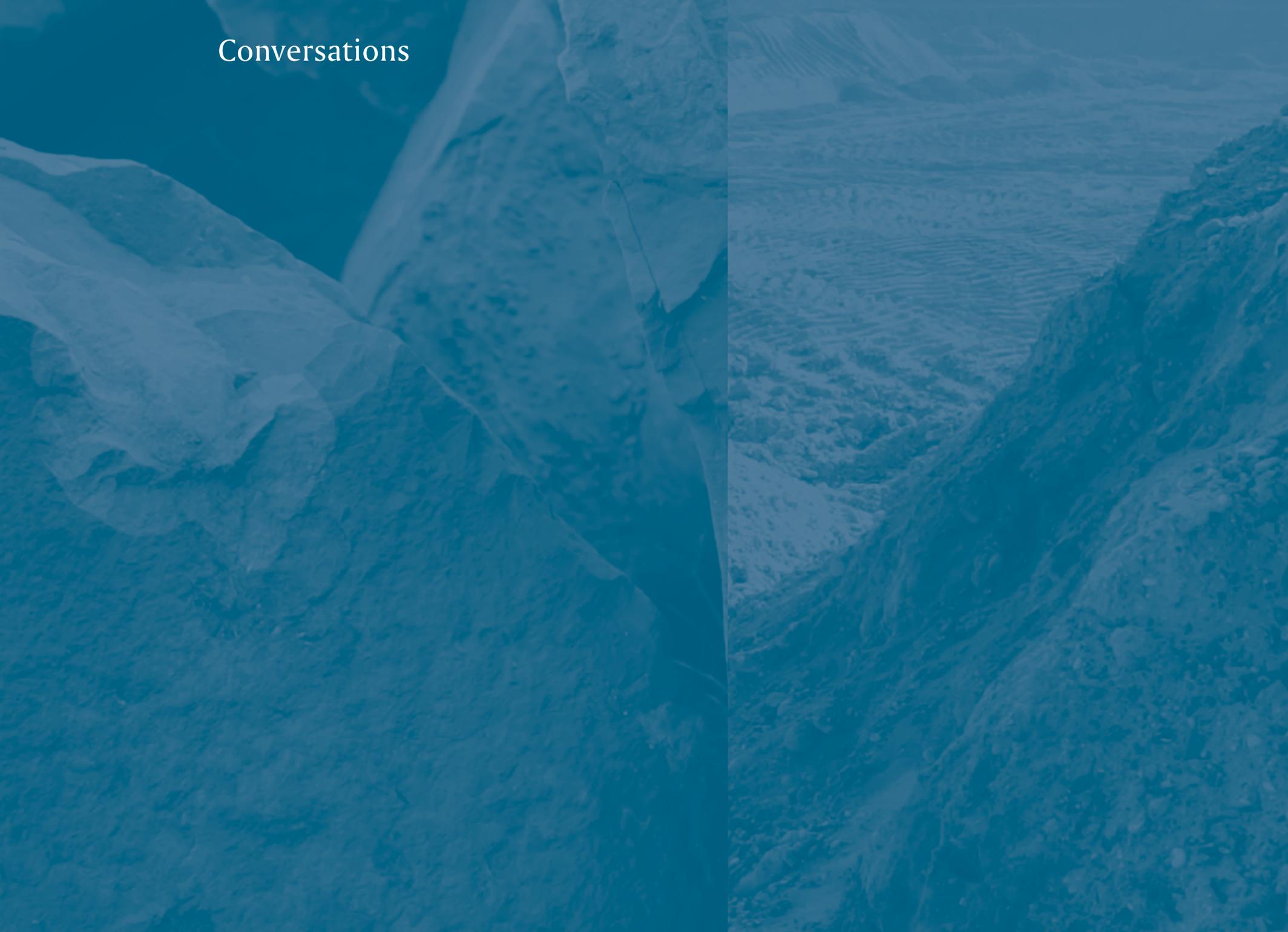
Inside here: Daydreaming Space and the Digital Monument

Karen Bosy

My practice is, in part, concerned with representing or recording the affect of sites using moving and still image, drawing and print. In doing so, the process of making artworks gains performativity in a way that generates questions of presence. The ways in which the digital can unsettle context from its role in communicating or creating meaning is a central concern. I am considering this by re-viewing the familiar while mapping physical sites that owned public spaces.

I restrict the camera's view through physical masking techniques and use water combined with an upwards reading of sites to map my movements. As a way to consider ideas of ownership, I am using lithography and digital print to produce multiples, each of which undergoes a process of removal, relocating areas of image belonging to each into one collection. In this way, although the prints can be distributed, a fragment of each is collected and remains undistributed; each work is in a way shared.

I studied painting at OCA(DU), Toronto and during a subsequent year at OCA(DU) Studio, Florence. For my graduate education, I studied with Stanley Jones at the Slade School, UCL. Now based in London, I am an MPhil/PhD candidate at the Royal College of Art.
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Vault 1. Digital film still. Karen M Bosy, 2017

Script, 2017
Vicky Kim and Karen Bosy

Since meeting last year and discovering a shared interest in the city as a contested territory governed by the construction of vision, we began to collaborate, and are currently developing a work on this theme, based around the exchange of found images and texts. Upon receipt of an instruction issued by a third person, we exchange images along with short pieces of writing that comment on the significance of those shared in previous exchanges, resulting in the continual misalignment of text and image. For the exhibition at the RCA White City campus we are showing documentation of this process.

A Visual Vocabulary for the Anthropocene

Sinead Evans

Our rapidly changing global ecologies are communicated daily through unquantifiable numbers of images broadcast online and in print media; there needs to be a critical investigation of this illustration of environmental phenomena. The 'Anthropocene' linguistically brings together humans and geology in a single word. This research asks how are the images illustrating this term representing this shift in vocabulary? My project collates, establishes and critically questions the use of these images as illustrations through the format of the visual essay, aiming to contribute to wider public and subject knowledge about how photographs that illustrate are communicating, sometimes louder than the text they sit alongside.

Sinead is a researcher, maker, writer and MPhil/PhD candidate. Exploring the critical image in illustration she has contributed to publications such as *Varoom*, *The Journal of Illustration* and is a commissioning editor of *Limner Journal*. Lecturing in Visual Communication and Critical Studies, she has worked at The Cass, UAL, NUA, Kingston University and the RCA.
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Illustrating the Anthropocene.
Film still. Sinead Evans, 2016
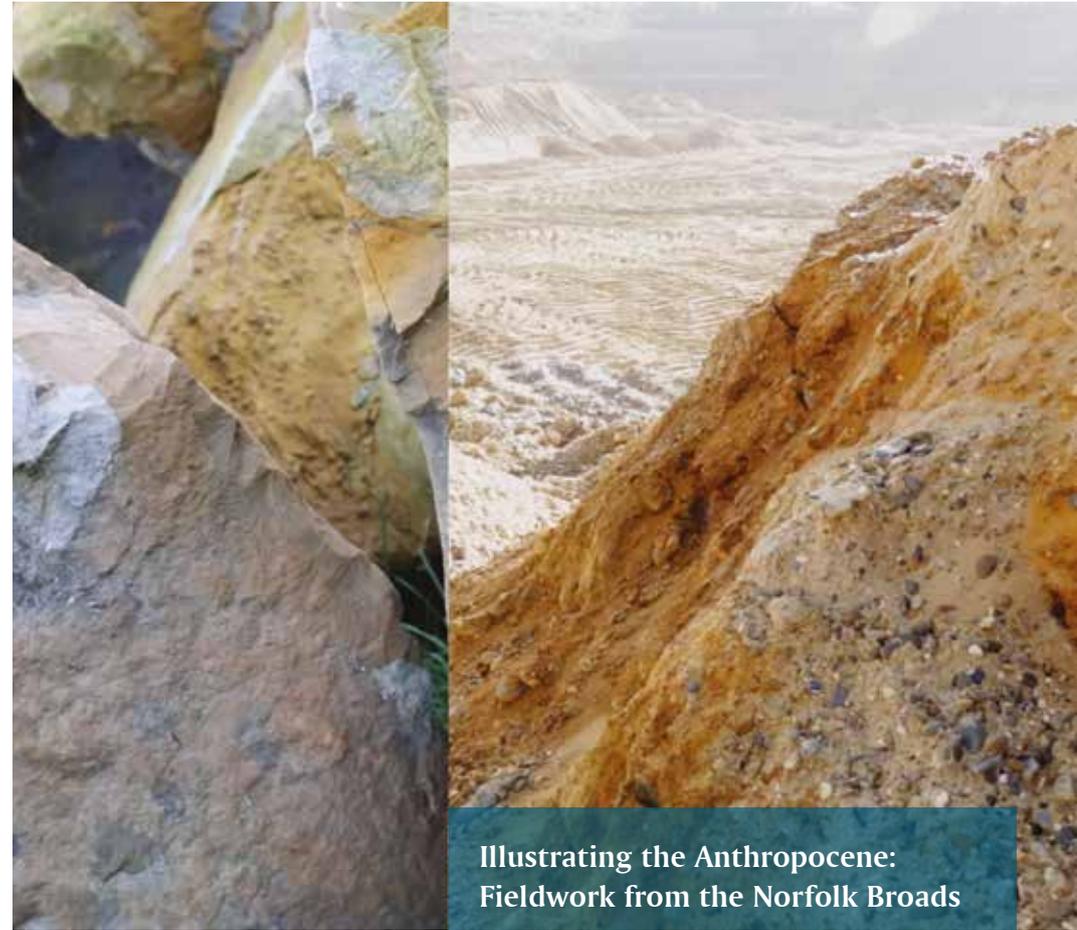
Illustrating the Anthropocene: Fieldwork from the Norfolk Broads

A performative Visual Essay, this screening/talk reflects on visual fieldwork gathered in the Norfolk Broads for a preliminary research project in partnership with the Broads Authority. The performed text is a reading of a text woven from themes, questions and observations surfaced by the visual fieldwork. This essay explores the ideas of memory, time, geology and the materiality of landscape through visual and spoken language.

The Production of the Subject through Space, Architecture and Image

Vicky Kim

Having spent my formative years studying dance, my artistic research naturally inclines towards an investigation of space and subjectivity, and in particular the role images play in the conception (and production) of our built environment. I produce drawings, models, and installations which mimic and condense familiar architectural styles as a means of deconstructing the space of the image. Strictly temporary, my works routinely deteriorate or collapse. I am interested in a moment where structure and signification break down, and even the most intimate object becomes the other - beyond identification or classification.

Vicky Kim - Born 1978 in Seoul, South Korea, I received a B.A. (Hons) in Fine Art and Critical Studies from Goldsmiths College in 2002, and my MFA from Columbia University, New York in 2006. Currently based in London, I am studying on the RCA MPhil/PhD Fine Art Research programme. vicky.kim@network.rca.ac.uk

Untitled (Gate).
Photo © 2016, Vicky Kim

Script, 2017
Vicky Kim and Karen Bosy

Since meeting last year and discovering a shared interest in the city as a contested territory governed by the construction of vision, we began to collaborate, and are currently developing a work on this theme, based around the exchange of found images and texts. Upon receipt of an instruction issued by a third person, we exchange images along with short pieces of writing that comment on the significance of those shared in previous exchanges, resulting in the continual misalignment of text and image. For the exhibition at the RCA White City campus we are showing documentation of this process.

Visual Chronotopes in Digital Age Picture Books

Hotessa Laurence

This practice-led research experiments with the form of the picture book for children to illustrate and communicate a concept of time in space, by way of wordless narratives. Exploring the potential of an emerging visual literacy, guided by digital age interactivity, that allows children to develop their own meanings and their own stories in their own time, driven by a range of emotional reactions: curiosity, delight, fear or bewilderment.

Borrowing the notion of the visual chronotope (Johnston, 2001: 408), the research proposes to employ a wide range of image sequences in an attempt to impart different notions and different configurations of time. Focus will naturally shift between the boundaries of literature and emerging media, while encompassing performance and play, experience and memory, to examine the potential of these shifting platforms to influence and effect our capacity to comprehend meaning.

Exploring the potential of this interchange, the research will move freely between a variety of formats, ranging from traditional drawing, painting and printmaking to interactive, augmented reality, animation and moving image. Placing disparate images together, testing one notion against another and responding critically to each outcome without prescriptive limitations, examined from the perspective of an animator, accustomed to manipulating time frame by frame.

I am a filmmaker and illustrator with nearly 20 years experience of directing and animating a wide variety of commercial and non commercial projects. I am also a senior lecturer in animation at the University of Westminster and a first year MPhil/ PhD research student at the RCA.
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Monster. Screenprint
© Hotessa Laurence 2017

Digress

Stories are journeys, they follow a path, have a point of departure and travel in a particular direction towards some kind of resolution. Digression, steps away from the path. I asked my son to improvise a story to his younger brother. The narrative was performed gradually over 2 days, it was episodic, and as he spoke, I began to sketch the action in an attempt to re-perform the narrative by drawing. This sketchbook is a record of this intimate performance, a memory of a narrative shared, a story which followed its own path, in its own time and in its own space.
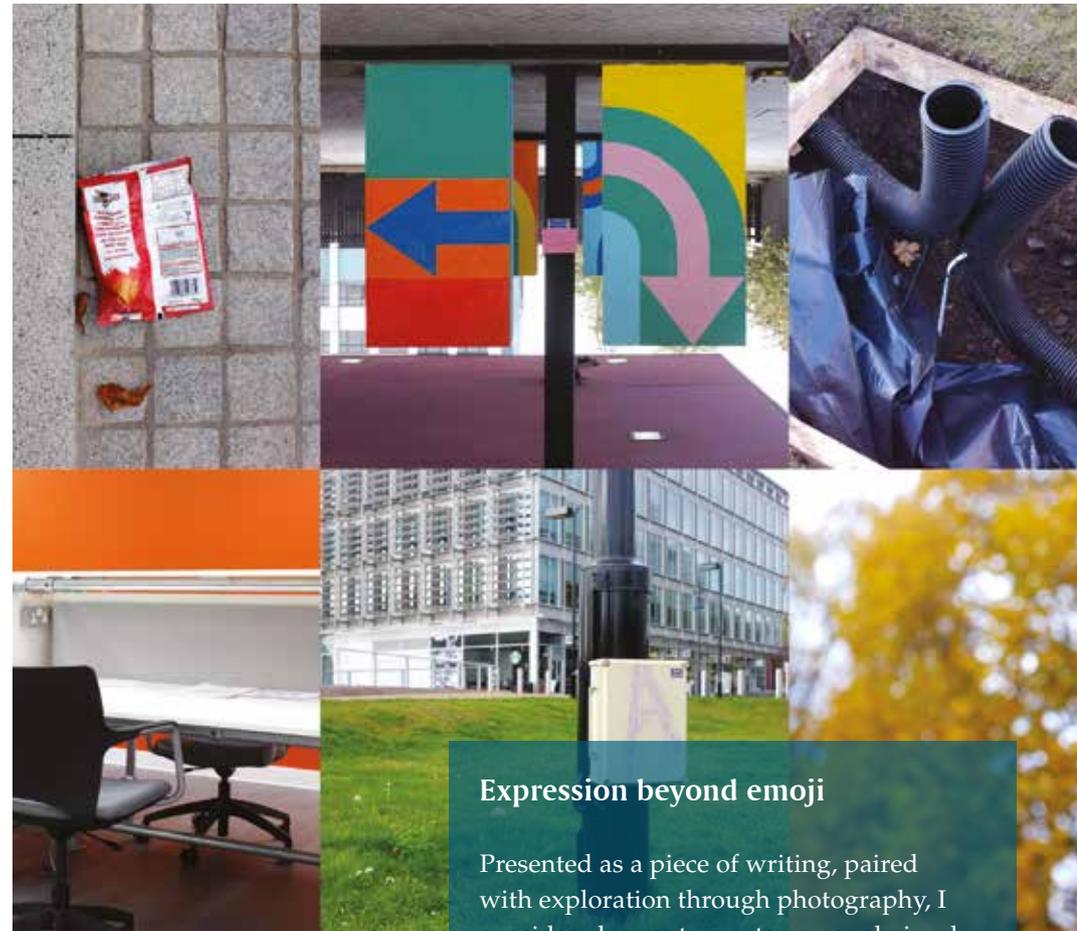
With whose voice are we speaking? The role of the designer in pictographic and Ideographic communication

Paul Ransom

I have always had a keen interest in the role that design plays in written communication, through pictograms, ideograms and other forms of pictorial signs. As a MRes candidate, I am specifically interested in the juxtaposition between 'design for information' and 'design for persuasion', where the intent of the designer plays an integral role. @paulrnsm (twitter / instagram) paul.ransom@ network.rca.ac.uk

With the progression of digital media enabling images to be more readily shared from user to user, the way we communicate through written conversation has become vastly more visual. From emoji, social messaging 'stickers', pictures and gifs, users have a multitude of visual aids available to supplement traditional forms of writing. This has helped to address an issue with digital communication, where text previously lacked the nuances of spoken language. However, with this comes an issue of agency regarding the use of designed artefacts to help convey personality within written communication. I look to examine how the curation and design of pictorial signs affects the voice read and written; are users speaking with their own personality, or is this being shaped by the designer of prescribed signs? I explore to what extent the limitation of available signs affect the emotional depth and personality communicated through written text. Additionally, I ask if we can move beyond 'sets' of designed pictorial signs and create technologies that allow for adaptive, unique or user-generated forms of visual supplementation?

Roll eyes, think, scream, smile, grimace, heart eyes.
© 2017 Paul Ransom
Graffiti © 2017 Craig and Karl

Expression beyond emoji

Presented as a piece of writing, paired with exploration through photography, I considered ways to create personal visual metaphors, rather than pre-existing emoji, to use in conversation to express non-verbal communication. By considering what I really wished to express when using emoji, I begun to explore a wider breadth of emotion and representation, which made me reflect on the current limitations of digital communication. Through the process I began to consider the question: can we begin to create our own forms of expression from our own images?

Rivers of White: Cultural Exchange of Typographic Discourse in Artists' Publications

Welmoet Wartena

This research is fundamentally concerned with the influences of typographic discourse in artists' publications on the art and design community. Specifically, exploring the relationship between typography, written language and meaning within the form of the book. The intercultural communication between the United Kingdom and the Netherlands plays a vital role to provide new perspectives to inform and understand cultural design exchange in typographic discourse.

Building upon the notion of 'the outside and the inside' (Derrida, 1997: 36) and our current cultural perception of a publication, this research is combining methods of archival research, visual analyses alongside case studies to explore the complexity and layers of *typographic discourse* and the *book*. Located in the intersections of art and design I aim to make the invisible space visible through design research and experimental design practice to encourage a state of curiosity and awareness in the reader.

I aim to contribute to subject knowledge to expand the understanding of the currently changing field. I seek to explore, develop and critically evaluate ways in which book design, written language and typography provide resources and new multiple reading perspectives that inform critical debates about the subject.

I am a researcher, book designer, writer and educator. My research interest lies in cultural design exchange, design history and the relationship between typography, language and meaning within the book. Currently I am a MPhil/PhD candidate at the Royal College of Art. welmoet.wartena@ network.rca.ac.uk

Transformation: The Outside and the Inside

A work in progress to explore and question the use and influences of typography in relation to the content of the book, the materiality and textuality. The publication, an intervention in the space with no beginning nor end, is exploring a critical text. Through the exploration of this publication I intend to inform my methodologies and consider questions such as: Where is meaning taking place in the written language (discourse) in relation to typography? How to make this visible?

Vox. Text and book. Welmoet Wartena, 2014

Experiences

The Interaction Design in mobile working platform and Automatic Driving State

Gesi An

I am interested in the interaction and user interface design in the new media platform. Meanwhile, the exploration of wearable device design also appeals to me. Before becoming a candidate on the MRes, I worked in car industry as an HMI designer, mainly for the design of vehicle dashboard and car PC. gesi.an@network.rca.ac.uk

We can expect an increasing level of autonomous driving in the coming years. As a result, the car will become a new infotainment platform when standard driving tasks will be automated. This change also comes with a number of challenges for interaction design. Meanwhile, the interior space of the future automatic driving vehicle and the functions of each part will also change, and the interaction design combined with them will change, too. Therefore, it is valuable to study the change of interaction design in such environments. Under the condition of automatic driving, drivers can change the driving environment in a car into a working environment when the road is longer and the driver does not need to drive. Drivers can change the driving environment in a car into a working environment. So for passengers in the car, including the driver can use the fragmentary time to work in such an environment. The people, facilities in car and other people's interaction design is the focus of my research.

Intelligent Kitchen.
Interaction Design.
Gesi An, 2017

Gesture-controlled Interaction Design in Intelligent Kitchen

With the development of somatosensory technology, taking advantage of gestures to control our home, such as in the kitchen, is no longer out of reach. Beginners often make a mess when learning how to cook, because they have to watch the recipes while cooking. So, I want to design an application that people could use gestures without actual touch, which is more like a gesture-controlled electronic recipe. Although it may just solve a small problem, actually it manifests the possibility of smart kitchen developments. Starting from this specific point, I explore the possibility of gesture-controlled interaction design in future kitchen.

How can psychodynamics assist in generating abstract and metaphorical imagery that express annihilation and cultural identity in documentary animation, using Iraqi Jewish intellectuals as a case study

Farah Kadhum

I am a graduate in 3D Design and Animation from The University of Greenwich and postgraduate in Motion Graphics from University of the Arts London a 3D and Motion Graphics artist, I worked in the broadcasting industry for a Middle Eastern TV channel, and as a freelance Graphic Designer. I am currently pursuing a practice-based MPhil/PhD in the Animated Documentary genre, where I am interested in applying psychodynamic theory to metaphors, abstract imagery and motion in animation.
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The study aspires to examine how the characteristics of annihilation could be expressed using animation in a case study of the fate of Iraqi-Jewish intellectuals. I seek to develop a technique for applying psychodynamics to animation to assist in generating metaphorical, abstract imagery and animation, in composition with archival material, to create historical narrative in documentary animation. The study also aims to compare and contrast the emotional affect of character representation with metaphors and abstract imagery on the spectator in animated documentaries.

4), this attitude comes from:

ave in using advanced tools and CG. Unlike the way they're sed, to doggedly recreate photorealism or to tell superfi-native stories, what I think they can be used for is to show, etailed and realistic way, something that is not necessarily which, in this case, is the psychological makeup of people ters; often ordinary characters who nonetheless have very ychologies and personalities and behavioral dysfunctions.

mputer animation allows us to see the world through the s', as Landreth (2005) describes it, of psycho-realism in ters wear the internal as physical wounds, visibly betraying l issues and psychological baggage.

tence as a panhandler on the streets of Montreal belies his as the once rising star of the National Film Board of Can-ion unit where, under the mentorship of Norman McLaren, Oscar-nominated short film *Walking* (1969) at the age of Larkin, unable to deal with the pressure of his early success equent creative block, succumbed to alcohol and cocaine the 1970s, and by the time Landreth interviews him he is rty. Ryan is animated as a decimated figure, battered by tance abuse and still bearing the scars of his artistic failure. otable as much for what is absent as what is there. Most s missing and only the key distinctive features of a pair of s and a forelock of grey hair are used to represent his face 4).

mputer effects are used to further convey the psychology of ndreth, beyond the seemingly permanent scars they carry spective pasts. In the opening of the film, as Landreth talks personal failure, his head is smothered by swathes of col-s that wrap around him like bandages. This motif is used ilm to convey Ryan's loss of creativity. Derek Lamb, with

Annabelle Honess Roe (2013), Animated Documentary p.129, p.130, Hybrids of Reality. Psycho-Realism.

whom Ryan worked at the Film Board, describes the came with Ryan's early cocaine abuse and the subse that flow as Ryan's consumption of narcotics increa bid to recapture those first moments of altered perc ened productivity. As Lamb mentions the words 'e fear', the coloured threads of artistic failure wrap a a young Ryan, a figure previously seen joyously danc into Larkin's last film that was made in 1971. The ani creative strangulation convey Ryan's plight, and Lar similar fate, in a way that live-action or photo-realisti not, and allow us to imagine this fear through a visu more evocative than Lamb's commentary alone.

Figure 4.4 'Psycho-realism' in *Ryan* (dir. Chris Landreth, tainment and the National Film Board of Canada, 2004)

In one notable scene, Landreth confronts Ryan ov ughout the film Ryan is seen sipping from a t repeatedly reaches out to him with small, waving attention. When Landreth mentions Ryan's alcohol aware of this, the small but insisting bands becomes apparent as signi

Abstractions and Metaphors of the Real Self

Abstractions and Metaphors of the Real Self is intended to test and inform part of my research methodology, by participatory collaboration focusing on participants' expressions of Dr J F. Masterson's definition of the capacities of the real self, and by generating artwork, motion and experience.

Participants will be asked to draw metaphors, abstract shapes and colour, of a chosen capacity of the real self that they identify with, and to describe in writing, or through body motion the imagined motion of the drawn objects, that expresses affects of the identified capacity of the real self.

WAYS OF BEING
## Dissident-Activist Artefacts from Britain 1958–1974

Paul DJ Moody

The study centres on a selection of dissident-activist artefacts produced between 1958 and 1974 by British activists engaged in non-violent direct action. Their artefacts are often "anti" something, e.g. nuclear weapons, the Vietnam war, homelessness, apartheid, racism – but each "anti" implies a "pro" – the dissidents proposing an alternative higher order, e.g. nuclear disarmament, peaceful coexistence, non-violence, equality.

Their motivating ideas sprang from Bertrand Russell - allied with "New-Left" Marxism, anarchism and various anti-imperialist thinkers. These root ideas found fertile ground in the consciousness of the generation born before World War Two, who knew mechanised destruction and feared nuclear war given the vastly powerful hydrogen bombs deployed by both Eastern and Western Blocs.

I propose that the dissident-activist artefacts produced, enacted and embodied by the cohort in the period examined are of a social and cultural significance that is generally neglected and marginalised when in fact their own ways of being in their younger days and their contributions to our own ways of being is significant.

I am an MPhil/PhD student at the Royal College of Art, in the School of Communication. I have 30 years of professional filmmaking experience, extensive film teaching and film funding experience. My preferences are creative sociological documentary and film art. I am also a writer, editor and composer. paul.moody@network.rca.ac.uk
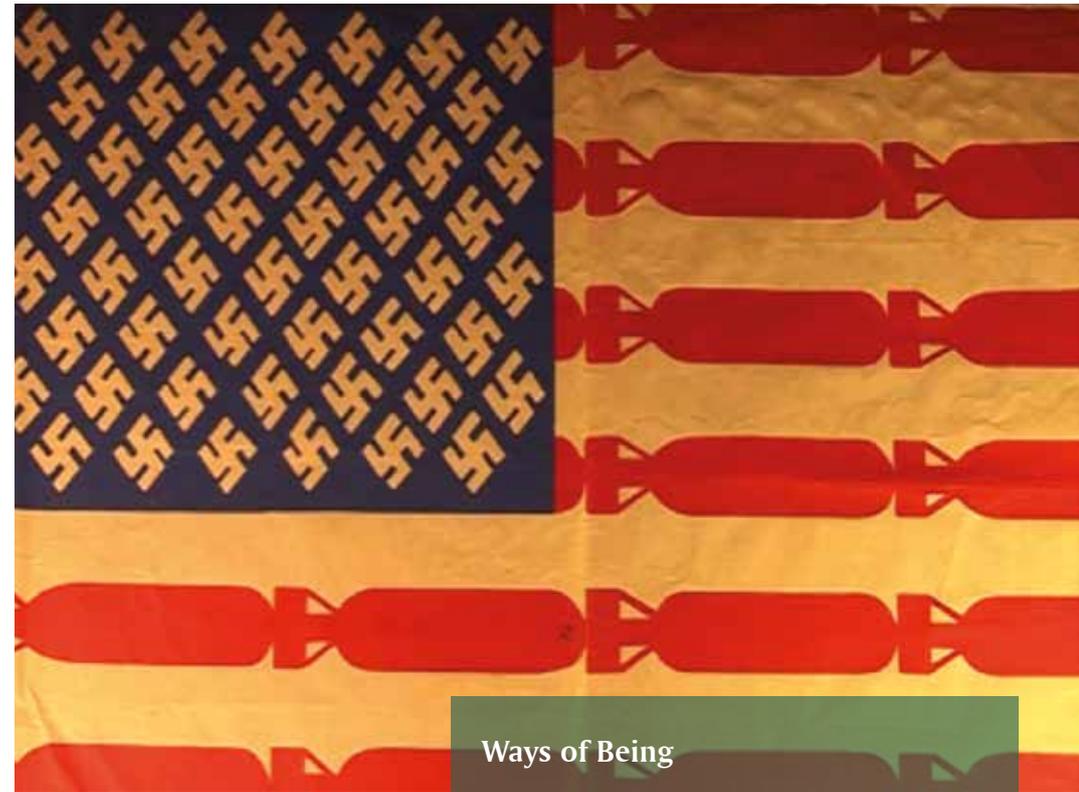
Ways of Being

The film on show is the current draft of the documentary film in progress lasting between 30–50 minutes in duration.
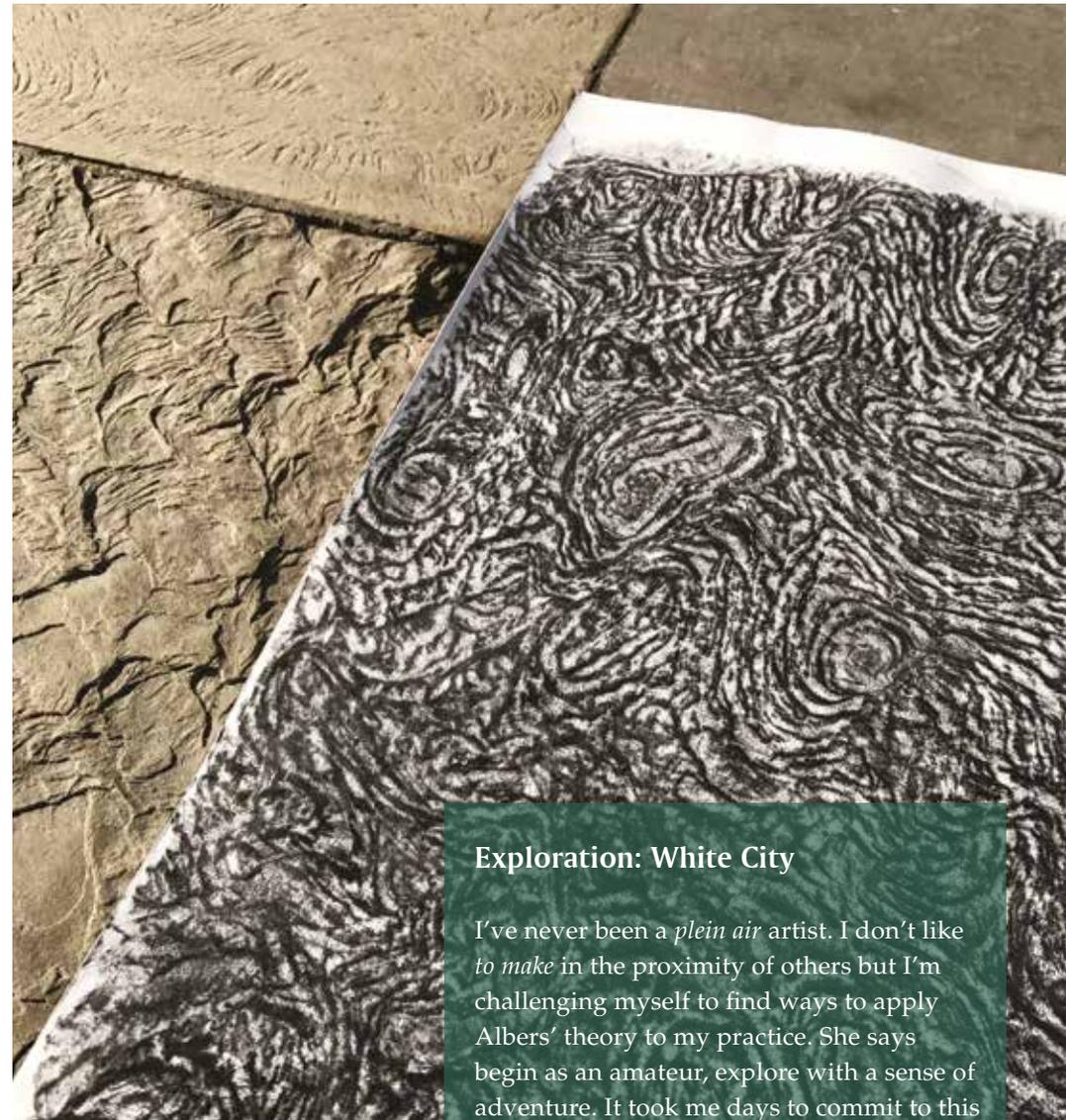
Swastikas and Bombs. Designed and made by Jim Radford for *The March of Shame*. Anti-Vietnam War March, London, 1966. Still from video recording of Jim Radford's personal archive by Paul Moody.

The Intersection of Art and Design with Anni Albers

Larissa Nowicki

My art practice derives from my experience as a book designer. I use pages from books as a medium—shredding and weaving them into tapestries. My work can be found in public and private collections in the UK and abroad. I am a graduate of the RCA, RISD and currently a MPhil/PhD candidate. Instagram: @ larissanowicki larissa.nowicki@network. rca.ac.uk

Through play and exploration I've established a practice for making art. I express myself by examining familiar materials to find new ways of employing them to transfer meaning in abstract form. I ground this pursuit through the art and design texts written by Anni Albers – the German textile and printmaking artist. She eloquently communicated what I feel and play at intuitively. Through words she expressed how activities and decisions combined with materials create art that is valid and transformative. This is made apparent in her work and that of others who cite her as an inspiration. Occupying a time when social and political upheaval led to new world powers, human migration, and expanding feminist advancements, she wrote, *"Our world goes to pieces; we have to rebuild our world. Out of the chaos of collapse we can save the lasting: we still have our 'right' or 'wrong,' the absolute of our inner voice—we still know beauty, freedom, happiness…"* This leads me to investigating how Albers' modernist philosophy—grounded in experiential, economical, functional, and timeless sensibilities—does more than resonate. I seek to position her as a guiding master whose principles lead us through a shifting paradigm in our activities situated at the intersection of art and design practices.

Wood Lane, White City, London
Photo. © 2017 Larissa Nowicki

Exploration: White City

I've never been a *plein air* artist. I don't like *to make* in the proximity of others but I'm challenging myself to find ways to apply Albers' theory to my practice. She says begin as an amateur, explore with a sense of adventure. It took me days to commit to this exercise and purchase a medium I hadn't used in so long it would feel new to me. Finally, I mustered up the courage to spread these supplies out on the sidewalk and begin my work hoping no one bothers me. At first no one takes notice of me.

Virtual actors as creative companions: what are the requirements of a virtual entity as a creative partner and companion?

Simon Picard

The project is to test whether a user's personality can be used to drive a virtual actor, collaborating with the user to create content to particularly stimulate and entertain that user, and for that actor to run on a games console, using only the information available from ordinary console use. The untapped promise of games consoles has been the delivery of personalised, evolving narrative. The narrative of games currently is fixed at the time of creation, just as it is for film and television. Interactive narrative titles, that users experience as much as play, are potentially important for growing the audience. They offer opportunities to create new ways of experiencing narrative, expanding the use of home consoles from devices used largely for playing action games to devices that deliver ground-breaking, meaningful, personalised stories.

I am a CG animator, specialising in autonomous agents, whose work has appeared in projects as diverse as The Martian VR Experience, Gears of War: Ultimate Edition, and Hasbro's The Littlest Pet Shop. I am currently a first MPhil/PhD and recipient of a Stavros Niarchos Foundation grant, in the School of Communication at the RCA. simon.picard@network.rca.ac.uk
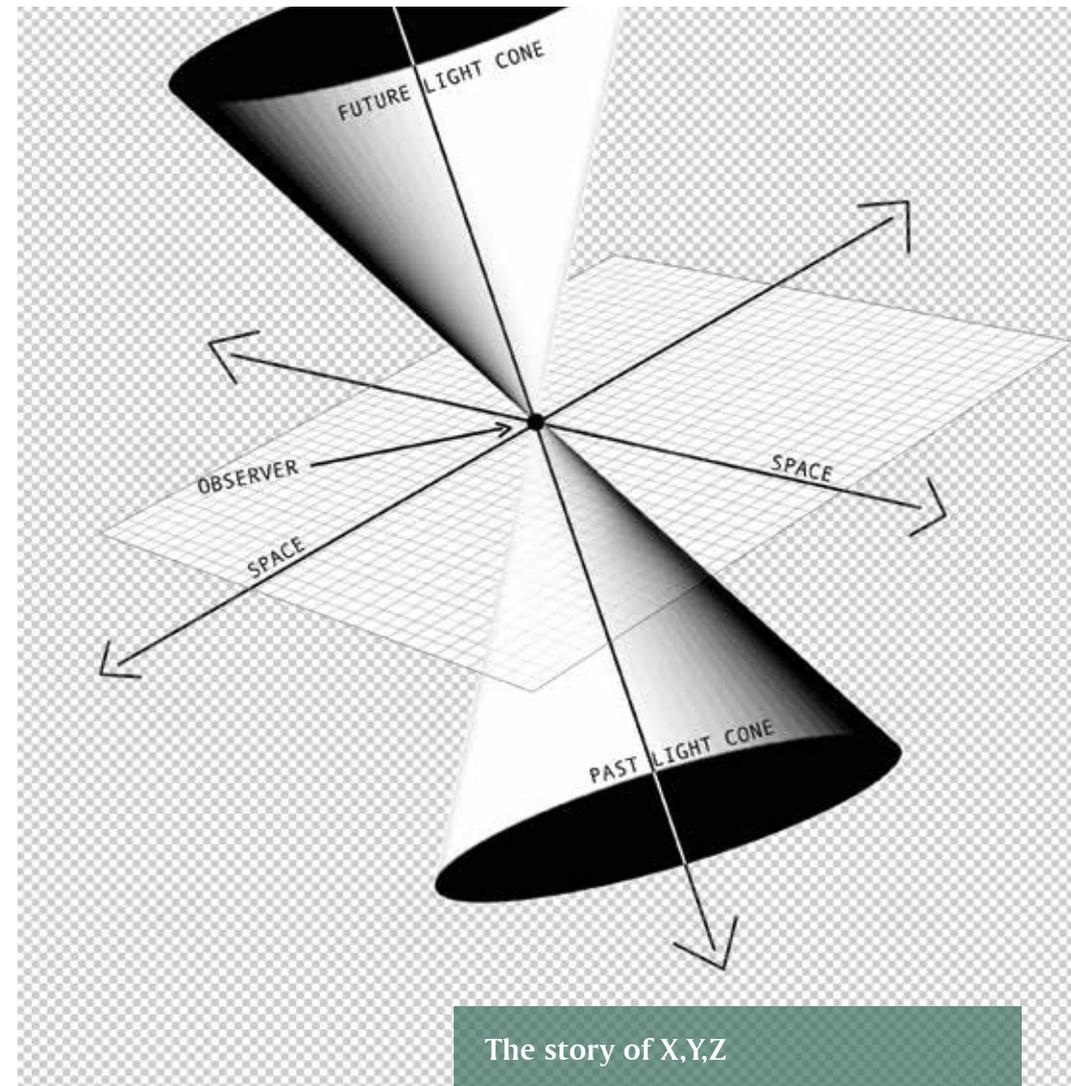
Is this thing me?

Offering visiters a mechanism for making a physical object based on their answers to a common personality profile questionnaire, highlighting the relationship between our selves, our data, and the uses to which it is put.

Making things see: reversing viewpoints between subjects and objects in museums

Kelly Spanou

Kelly is an architect and researcher. She is currently conducting MPhil/PhD research in Information Experience Design and Architecture at the Royal College of Art. Within her work, she envisions practical creative applications for exhibition settings, employing new forms of storytelling by merging computational environments with real space.
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Exhibiting artefacts has always been an act of representation, communication and mediation of messages. My research investigates the mediating forces that disrupt conventional ways that human subjects are used to experience objects and advocates new destabilized ways of communicating and exhibiting artefacts in museum environments. In museums, we create our own stories about objects; if we could see ourselves from the objects' point of view, we might discern very different stories based on our engagement with them through our gaze, gestures, movements and conversations. This practice-based inquiry, investigates what kind of design mechanisms allow subjects and objects as potentially equal entities to interact and acquire various forms of agency. By doing so, it aims to uncover new ways of understanding the agency of objects towards humans, in order to both raise questions about, and help inform the development of, a world of 'intelligent' and active objects.

Minkowski spacetime; illustrating the zero point of narrative.
Drawing. Kelly Spanou, 2017

The story of X,Y,Z

Someone is able to see, to touch, to go close or far, to like or to dislike, to ignore or to intensively look, to remember or to forget an object. If the object was able to respond to that person, what could it possibly do? What could be the story of an "x" object for its "y" observer in a "z" time?

Understanding and communicating perspectives of hope through mapping

Rimjhim Surana

My research is focussed on the understanding of 'hope' as a concept within the lives of the individual, the collective and the world at large. My definition of 'hope' at the current stage of my project is based in the knowing of the truth by the people, understanding the changes that have taken place through struggle, remaining optimistic and taking action with the belief that something better awaits in their lives. I believe that it is in recognising the victories, failures, struggle and togetherness that hope is born and persists.

I am interested in the power of stories to build 'hope' and how 'hope' is transferred amongst people locally and globally. In the next stage of my research I will be working on visualising 'hope' through a methodology that uses aspects of storytelling, cartography and design. Incorporating maps in visualising hope interests me because they have always been a representation of power by power and I would like to explore the creation of something that is a representation of the actions of the people in an attempt to create something better. Maps also allow for the ability to look at different cultures and what hope could mean in different contexts.

My experience lies in the fields of market research, user experience design and digital marketing. Most of my work has been based within the social sector in India. I believe that communication design has the potential to change mindsets and can be crucial in the creation of a better world. I am currently a MRes RCA candidate. rimjhim.surana@network. rca.ac.uk

Finding hope in the everyday.
Central line tube, London
Photo © 2017 Rimjhim Surana

Perspectives of hope

In the internet age, hope doesn't remain stagnant. It passes on through pictures, language and music. It is felt through displays of solidarity, protest, empathy and inspiration. It is the power that is created by the individual or the collective to reclaim a better tomorrow and is fuelled by experiences and stories of fear and joy. This project explores the meaning of hope in the context of the individual and the collective and how the feeling of hope transfers back and forth between the two. It aims to define hope as something that is born from the interactions of people.

ED – Exploring Human Experience Of AI Personae Using Roleplay

Marisa Tapper

My research is an exploration into the future of AI consciousness and Human/Robot conversation.

Everyday we interact with disembodied, non-organic intelligences, often in forms we take for granted, such as online customer service chat agents, navigation services, or our home and telephone virtual assistants, like Siri and Alexa. Many of us have now grown up with and become accustomed to these elements in our lives, considering them as helpers, subjects, even.

On the other hand, some regard AI with unease, as beings which could achieve superintelligence in a relatively short time, overwhelming our life as we know it and possibly leaving us behind. But do we really know how these entities think and even feel? Do they have thoughts about us? And if so, how do they see us? Maybe we'd be surprised to find just how different, yet similar we could be. Or perhaps the chasm between us is unfathomable.

How can we commune with these other intelligences and live our lives alongside them? Is that really possible?

Let us look at the mysterious inner mind of an "AI" and try to imagine the world as seen through the lens of computer vision.

Who is observing whom?

I am an MPhil/PhD student at The Royal College of Art, in the School of School of Communication. My research is in embodied Human/AI Interaction and I work with a combination of Moving Image, Performance, Writing and Videogame elements to explore the intersection of AI and consciousness. Marisa.tapper@network. rca.ac.uk

What Does It Take? Film still.
Marisa Tapper, 2017.
Photo © 2017 Marisa Tapper
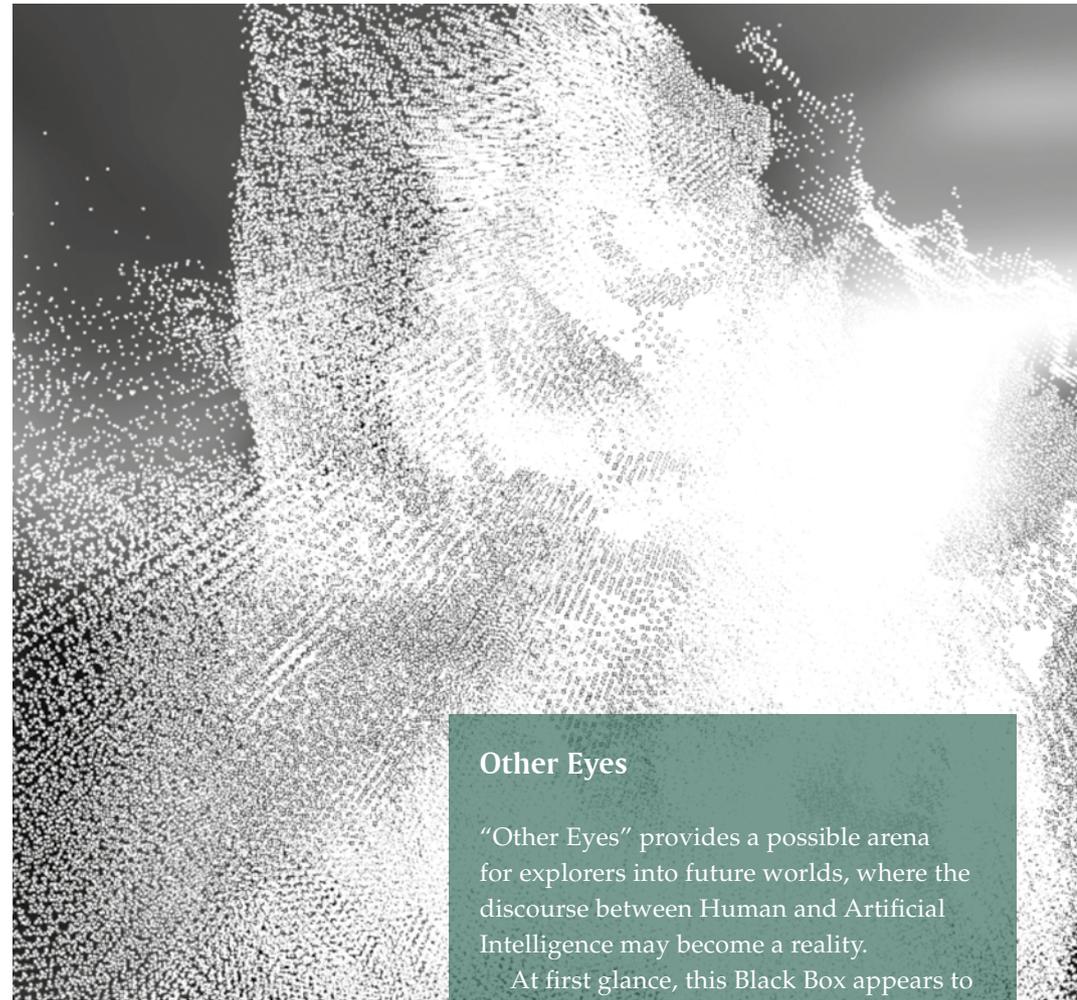
Other Eyes

"Other Eyes" provides a possible arena for explorers into future worlds, where the discourse between Human and Artificial Intelligence may become a reality.

At first glance, this Black Box appears to be about blankness, the void. Perhaps there is nothing there at all, but look closer. Take a moment.

Engage with the space and its contents, feel free, play. Your experience, the things you see and hear, could give you insight not just into your attitude to AI and the future, but also their attitude to you.

As we gaze for answers in the distance, perhaps we'll find ourselves here.

Illiteracy and literacy Design

Wenbo Ai

There are two key questions in my research: (1) how does illiteracy – and various levels of literacy – affect cognitive strategies and, from that, (2) can communication design in parallel with service design provide an effective negotiating path for a spectrum of users, from the completely illiterate to the literate? Underlying these questions rest two hypotheses: One is that illiterate/semi-literate populations develop unique sets of cognitive strategies – relationships to designs, on the other hand, these strategies can be explored in visual communication design or commercial design to help empower.

Deploying design theory and both qualitative and quantitative methodologies the research aims to investigate the intersection of illiteracy and visual communication - to map the ways in which visual language is used - perhaps suggesting ways design may become more user-centred and culturally sustainable under such conditions.

As a visual communication and service designer, I practice a synthesis in terms of academic and creative work. I am deeply sensitised to those differences in culture that simultaneously generate exciting opportunities for thought and creativity. I am currently a MPhil/PhD candidate. www.wenboaidesign. wordpress.com wenbo.ai@network.rca. ac.uk

Chinese typeface cards. White City, London. Photo © 2017 Wenbo Ai

Chinese typeface workshop

Everyone seems to be illiterate when he or she confronts a foreign context where language becomes a barrier: in such a case, instead of text, visual language – icon, image, symbol, sign, pictogram etc – acts as a universal language to assist cognition. Chinese, as one of the oldest pictographic character systems, has, however, evolved from images for centuries. Can a new modern Chinese type be designed that integrates image, symbol and pictogram to facilitate cognition for non-Chinese? Indeed, can such a system be a communicative tool for a universal language?
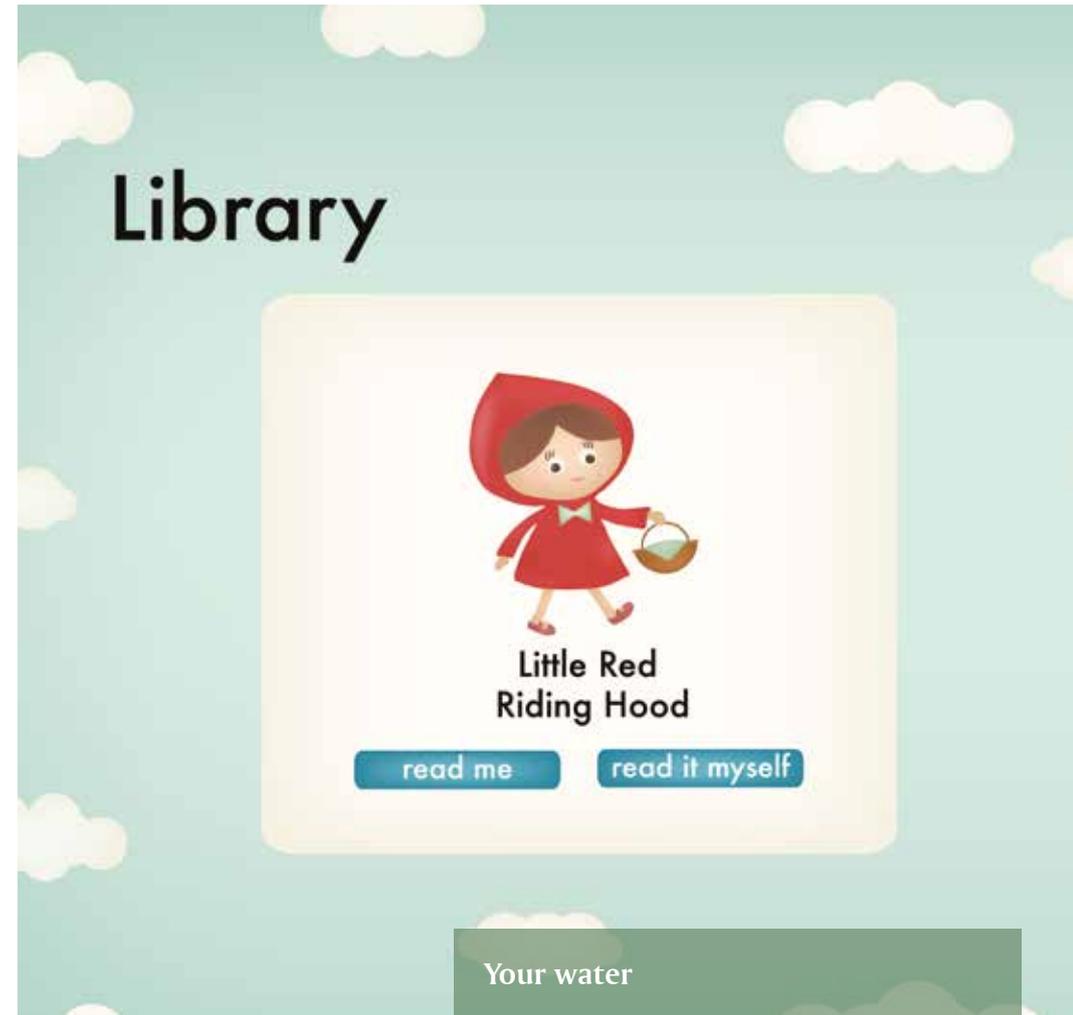
Communicating change through visual communication: design proposition to engage graphic design in Saudi public services

Mallaa Alamoudi

I am a first year MPhil/PhD candidate in visual communication. My main area of interest is design for social change. I investigate how can visual communication make change in social issues such as public services, health and education. Also, I am passionate about geometric pattern and Arabic calligraphy.
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The research looks at the role of graphic design in Saudi Arabia. In general, perception of Saudi society about graphic design is related to four words: logos, beauty, Photoshop, and art. In Saudi, graphic design is located between commercial art and fine art as a tool for youth to hear their voice and express their identity. This perception results in the absence of visual communication experts when designing public services or public awareness campaigns. This investigation aims at raising awareness in the Saudi society about the critical thinking of graphic design. Also, it aims at designing a set of propositions that employs graphic design thinking and skills to improve the experience of public sector services in Saudi Arabia. The preposition includes methods to design with both parts of the communication equation (the public sector and the public sector's end users). The research considers the public service of Zamzam water as a case study. The service is captured and analyzed through related aspects. The first aspect looks at the overall experience of the service (space), the second looks at the artefacts of the water (form) and the third looks at the service identity and features.

An illustrated page from the little Red Riding Hood. Interactive story. Mallaa Alamoudi, 2015

Your water

It's a participatory installation aiming at acquiring knowledge about peoples preferences and needs through objects. In this project, participants are asked about the kind of water they prefer to drink. Participants could select more than one kind. After that, they could share their story with water or share their recommendation, liking and disliking.

The Glottal Stop as an instance of otherness in typography

Kollontai Cossich Diniz

This research is an investigation into the inconstant forms the Glottal Stop (a sound made by obstructing and suddenly releasing airstream in the glottis) takes in typography, and its connection to the construction of a linguistic-other that can be visualized in print. The fundamental question underlying the enquiry is: *How can the inconstancy of the Glottal Stop be used to evidence the materiality of linguistic-otherness in print and as a tool for exploring alternative embodiments of inconstancy in graphic design?* The first approximation to the inconstancy of the Glottal Stop will be to build its visual biography, in the form of a graphic narrative. This outcome will inform explorations of the Glottal Stop as a tool, aiming to find alternative embodiments of its inconstancy and ways of communicating it. Apart from contributing to knowledge in the field of Design Research Methodologies this investigation should add to pressing discussions in the field of Graphic Design History, as the presence of the Glottal Stop letter in Latinized minority languages of different regions sheds light on shared aspects of print culture in distinct socio-historical contexts, thus informing peripheral contributions to transnational histories of design, which has been considered a gap in this field.

I am a graphic designer and researcher. I draw, print, and write. My research interests are located in the relations between minority languages and typography. Currently I am a MPhil/PhD candidate at the Royal College of Art, where I am focused on creating a visual biography of the Glottal Stop.
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Mini Pepper's Ghost
Illusion device.
Kollontai Cossich Diniz, 2017
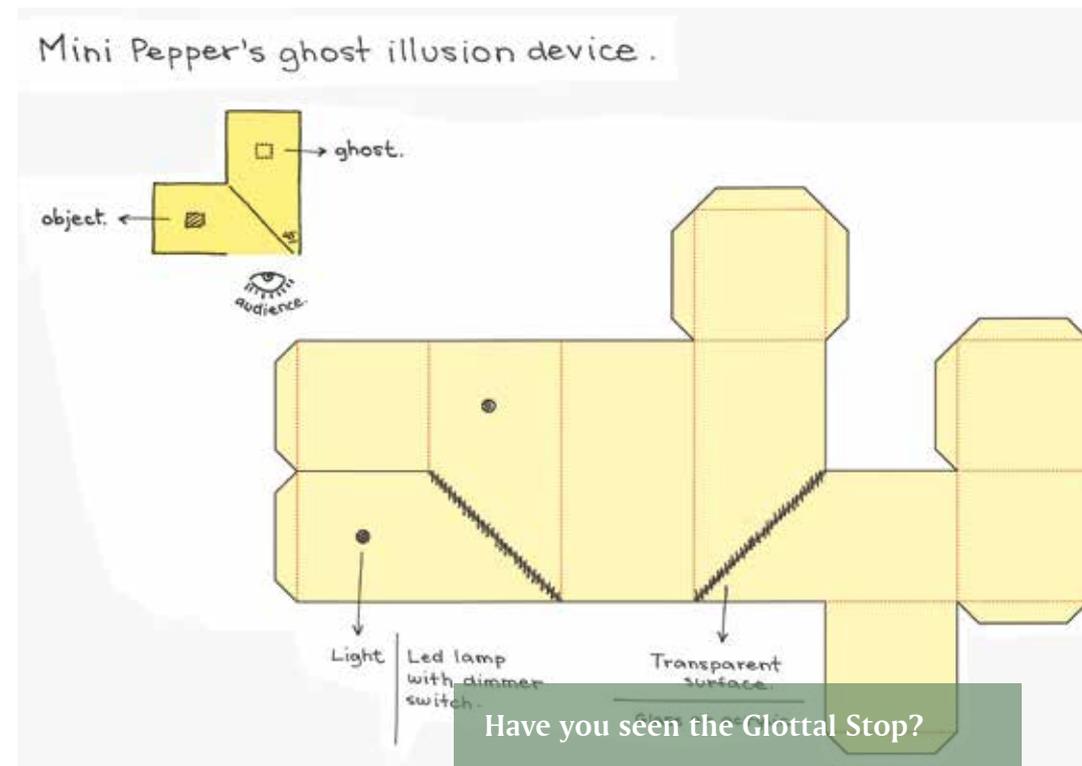
Have you seen the Glottal Stop?

This artefact is a metaphor to speculate on my position in relation to my research object, the Glottal Stop. The Glottal Stop embodies various problems related to otherness in typography: it is present as an actual letter in dozens of minority languages and in the marking of dialectical variations of English. Making this artefact (a simple application of the Pepper's Ghost effect) enabled me to formulate questions about otherness within the research methodology: Can I turn the object into a methodological position? How to reconfigure the researcher position in relation to the researched-other to question otherness itself?
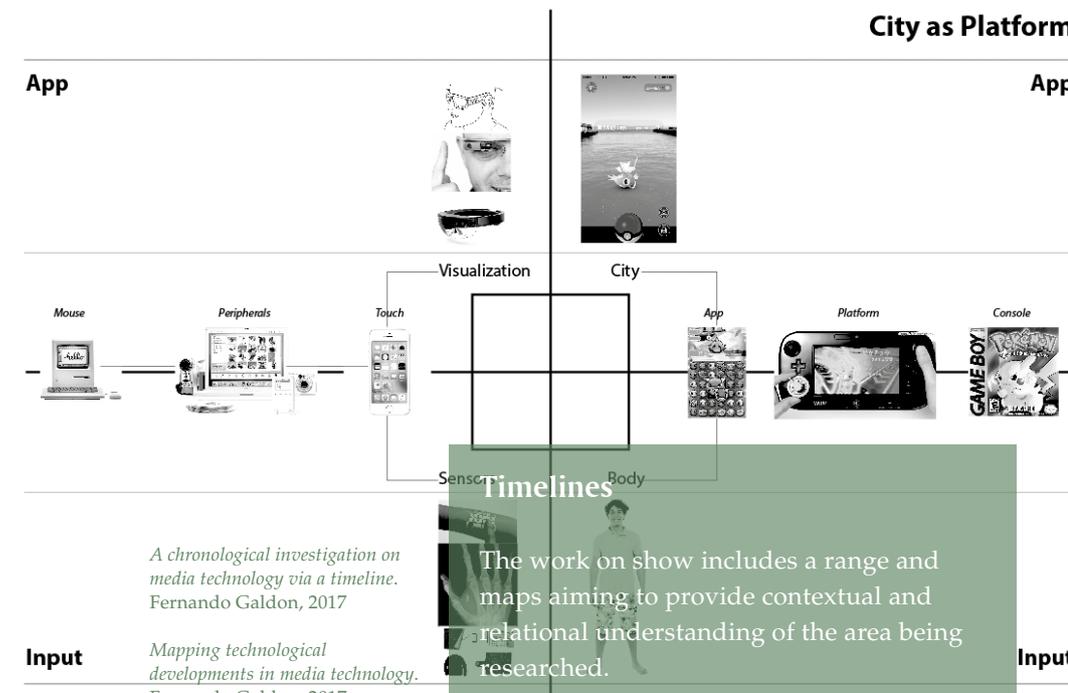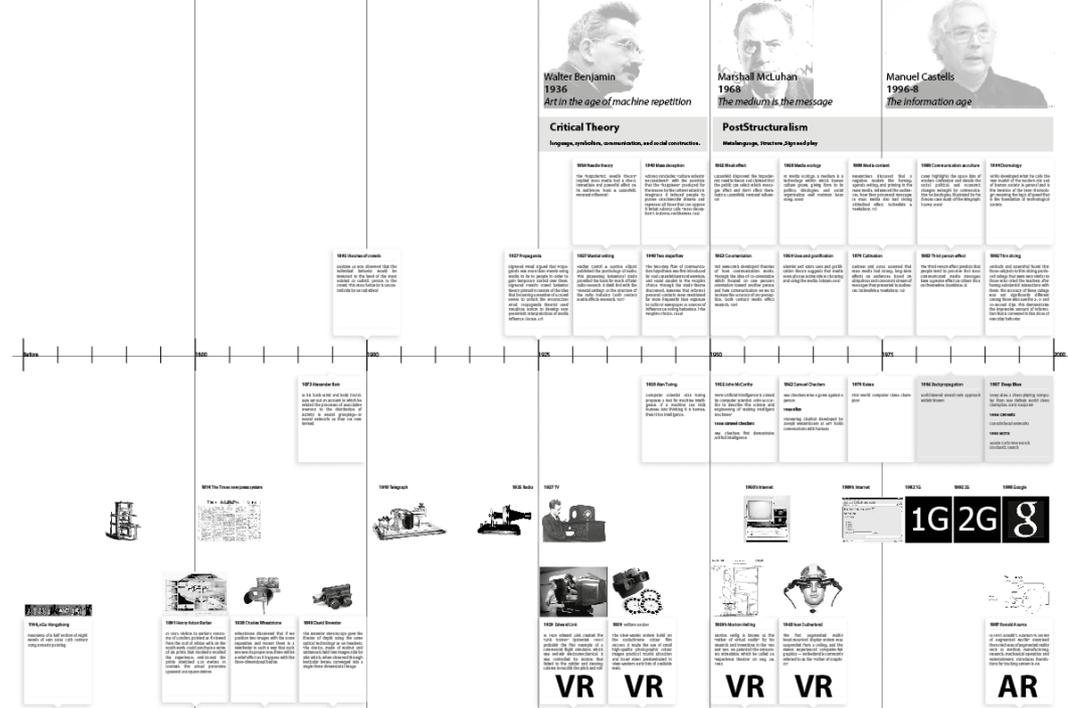
The language of augmented media

Fernando Galdon

This thesis will conduct a systematic artefact analysis via a range of comparative studies on new emerging technologies to understand whether or not the theories presented by Manovich stand the pass of time. A preliminary analysis presents evidences that some elements introduced by Manovich cannot account for this evolution. These new elements, culture, forms and aesthetics will constitute the building blocks of the thesis.

In terms of practice, Manovich's *The Language of New Media* book defines the transition of interfaces from productivity interfaces to cultural interfaces. However, if we run a case study on Facebook, we can observe a new mutation. In this case from cultural interfaces to political interfaces. These facts opened a space in which a question emerged. How can digital direction structure a critical/ethical practice around these elements?

This thesis will use the method of dilemmas to articulate an ethical/critical practise around digital direction. This idea would be developed and tested via workshops and collaborative/self-initiated projects. The method of dilemmas has been researched in the context of product design but not in the context of communication studies.

I hold a HND in structural engineering, BA in product design, MSc in cognitive computing and MRes in design (AHRC studentship). This academic foundation focusing on cognitive computing, led to further studies in the ethical and political implications of neurodesign. I am currently a PhD candidate. fernando.galdon@network. rca.ac.uk

A chronological investigation on media technology via a timeline. Fernando Galdon, 2017

Mapping technological developments in media technology. Fernando Galdon, 2017

Timelines

The work on show includes a range and maps aiming to provide contextual and relational understanding of the area being researched.

Evaluating the Ethics of menstrual product Advertising through Analysis of Language

Emily Hoong

Menstruation is a naturally occurring process. It has allowed humans to thrive through procreation. Yet periods are taboo and menstrual product advertising shames women for bleeding every month. My research looks closely at the language (written and visual) menstrual product advertising (disposable and reusable) uses to emphasise taboos as well as the effects it has on women (cis and trans), men (cis and trans), and the industry itself.

I have a background in graphic and media design but I now consider myself a design researcher and a feminist. As a MResRCA candidate, focuses on the interdisciplinary subject of advertising/ packaging and sexism/ feminism, unpacking how these two areas are closely intertwined.
www.emilyhoong. myportfolio.com
emily.hoong@network.rca. ac.uk

Menstrual product positioning in various supermarkets and pharmacies. Sketch Emily Hoong, 2017
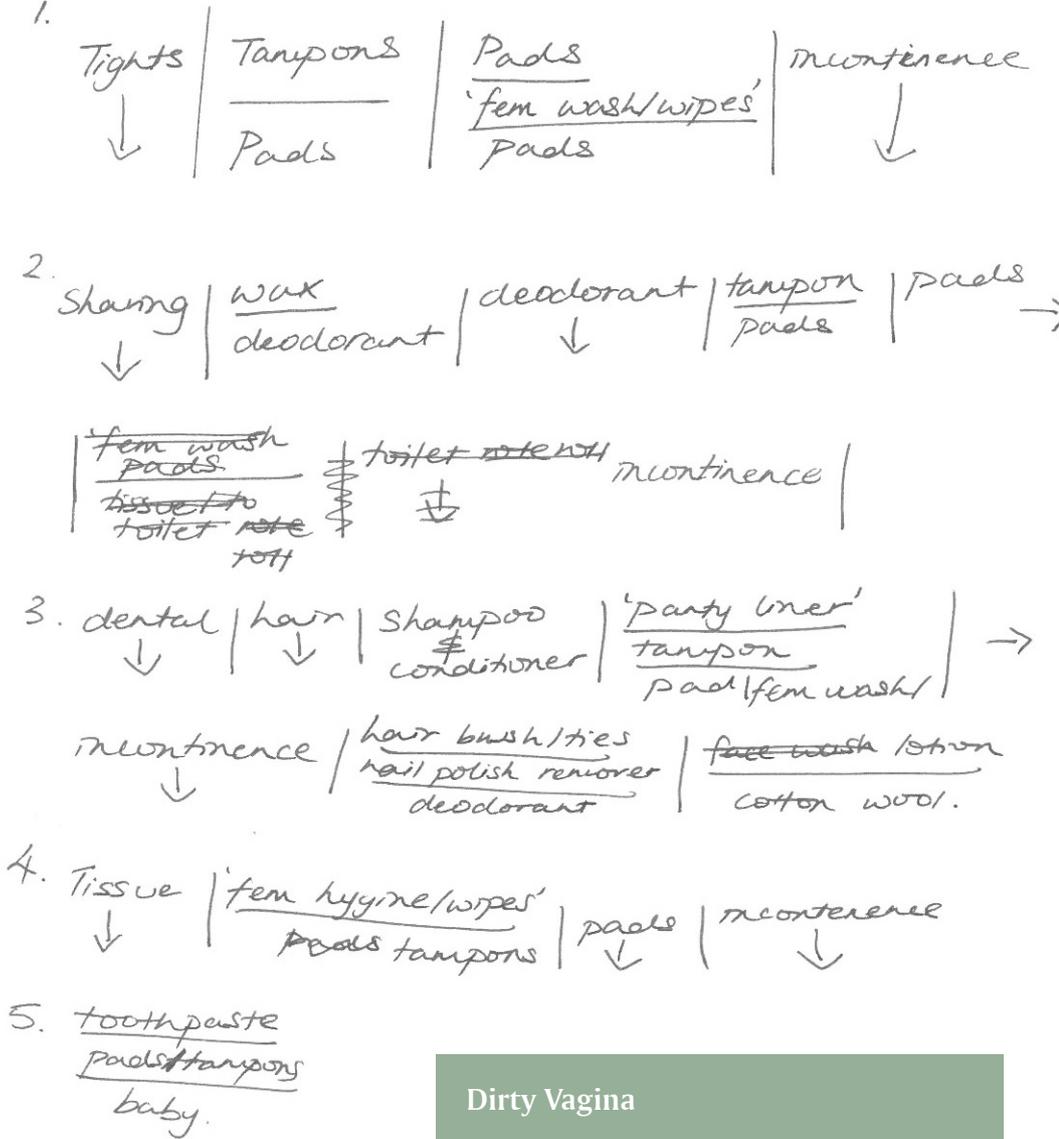
Dirty Vagina

This piece follows the journey of discovering where menstrual products are placed in supermarkets and how they are categorised in online shops. What implications does menstrual product categorisation have and how do they contribute to taboos surrounding periods?

Reflexive communication design for responsive brand identity design

Sarah Kirby-Ginns

The motivation for my PhD research is informed by my own professional practice frustrations with the inequity used in commercial brand identity design, and in particular my reflections of designers unethical audience and consumer experience approaches in this context. The particular aspect within this area that my research is focused upon is reflexivity and designers awareness of their audience and consumer experiences within practice.

Adopting a pragmatic worldview, and a multi-phase mixed methods and design methodology, my research uses an interdisciplinary and collaborative approach which includes the participation of commercial UK brand identity designers. My main research question is: In what ways might designers thinking be transformed, using reflexivity, during the ideation stage when taking into account audience and consumer experiences? Data is collected in three phases; phase one uses an open and closed pilot questionnaire, phase 2 semi-structured interviews, and phase 3 includes two design workshops with consecutive focus groups.

The aim of my research is to investigate the potential of reflexivity, in changing the ways in which designers think relationally about their audience and consumer experiences in commercial brand identity design practice to contribute a new responsive professional resource.

I am a freelance communication designer and senior lecturer. I have extensive experience as a professional practitioner having been employed in industry since I graduated from Central Saint Martins (BA Graphic Design) in 1998. I have a postgraduate teaching qualification and since 2006 I have combined my professional design practice, alongside my role in academia.
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A 332pp book that visually displays descriptive data responses from a questionnaire survey of UK graphic and brand identity designer's attitudes and thinking in relation to audiences and consumers.
Sarah Kirby-Ginns

Graphic/Brand Identity Designers and Audiences

Extracts from a 332pp book which visually displays descriptive data responses from an email questionnaire survey that examined UK, Top 100 commercial graphic and brand identity designers' attitudes, current knowledge and influencing factors towards audience communication and future directions. The findings show design respondents thinking in relation to audiences and consumers, what influences them in their work in this context and their views on the relevance of current knowledge and skills in engaging audiences as well as potential directions for further research.

Design In The Complex Context Of Medias

Cristina Portugal

This research proposal intends to make a reflection and discussion about the role of design in the complex context of medias. Such environment encompasses information and communication technologies and the cultural communities where they have originated and developed. It also encompasses, protocols, practices, products and institutions involved in creating and disseminating those of media. Such reflections and discussions are important and necessary in order to understand the social responsibility of designers as producers and creators of systems, information and communication, as well as of aesthetic standards that will, certainly, have influence in the culture and structure of society.

The designer as producer of the contemporaneous languages, hypermedia and transmedia, has an active and determining role in the society where it acts, as one of the main builders of culture. To make surface, unequivocally, the perception awareness of this role is one of the main objectives of this research.

In the study the intention is to create a "virtual space of scientific knowledge" that leverages the formation of research and education networks, aiming to help the spreading of knowledge, technological development and innovation for design and related areas.

I am a professor and researcher in design. My scholarly writing documents and discusses visual language: information design, visual culture and digital aesthetic. I am a professor and researcher in design and President of Brazilian Society of Infodesign and Editor of the *Journal Estudos em Design*. I am currently a post-doctoral researcher in the School of Communication, RCA. http://design-educacao-tecnologia.com/ cristina.portugal@rca.ac.uk

*E-book Design * Technology.* Cristina Portugal, 2017

Design * Technology

This lecture and workshop aims to discuss about design in the complex context of medias. It includes "building up" ideas, on breadth, during a "brainstorming" about the value of design in supporting cultural communication/technology. It will also investigate the interrelationship between information technology and social, political and cultural processes and values. Project "Design * Technology" will be presented in the form of an e-book that covers theoretical and aesthetic concepts for virtual environments.

Rhythm as a trigger to improve social interactions and communication skills in children with autism

Patricia Puertas

As a graphic designer (and, MRes RCA candidate), I explore different media in order to understand more about the unique ways we all perceive the world and raise awareness of our experience with the environment. Sound is an area I like to experiment with, and it has given me commissions by The British Museum and The Royal Academy of Arts. I am currently a MRes RCA candidate. patricia.puertas@network.rca.ac.uk

'Rhythm is the source of life' (Glennie, 2004), is intrinsic to our nature. Whether we are conscious or not conscious about it, we are constantly experiencing rhythm through our heartbeat, our breathing, blood circulation, when we walk or go up the stairs, and even when we are thinking, as these thoughts influence the electrical activity in our brain (Greenfield, 2012).

I relate these concepts of rhythm to one of the main symptoms of Autism Spectrum Disorder that is mainly defined by the deficits in social interactions and communication skills of the individuals, as well as the repetitive actions and activities they perform. Overall, coordination and regulation of sensory and movement information is required for social interaction, speech communication and participation in the environment (Donnellan et al., 2012, cited in Hardy and LaGasse, 2013). What takes me to explore ways in which rhythm could be used to improve the wellbeing of children with autism (ASD).

RHYTHM + AUTISM

Flowing

The word 'rhythm' is derived from the Greek word rhythmos which in turn evolved from the word rheo, meaning flowing.

In conversation with people from different disciplines about rhythm, I aim to introduce the topic and gather information that will inform my research and the general knowledge about the subject.

Rhythm + Autism. Digital. Patricia Puertas, 2017

How do we design for the technosphere?

Caroline Ward

My research focuses interaction and experience design around what it might entail in relation to the posthuman and Anthropocene, and how we might develop new ways of living, entangled with non-humans (animals, plants, machines, AI) wherein conflicting practices develop a mutually beneficial relationship. A particular focus is on new forms of digital interaction beyond the screen, towards immersive, playful and unusual experiences.

I am a MRes RCA candidate and experience and interaction designer at Squirrel Nation with interests in designing posthuman futures. Commissions include *The Purring Chamber*, examining companion species living, popup, *FarmLab*, exploring the future of food in cities and *Nature's Switch* exploring human-plant environments and relationships of control. Previously at BBC Future Experiences & UX&D I re-imagined shared broadcast experiences through inclusive design. www.squirrelnation.co.uk @noveltyshoe / @squirrel_nation caroline.ward@network.rca.ac.uk

Untitled (all that is).
Temple, London: Film still.
© 2017 Caroline Ward
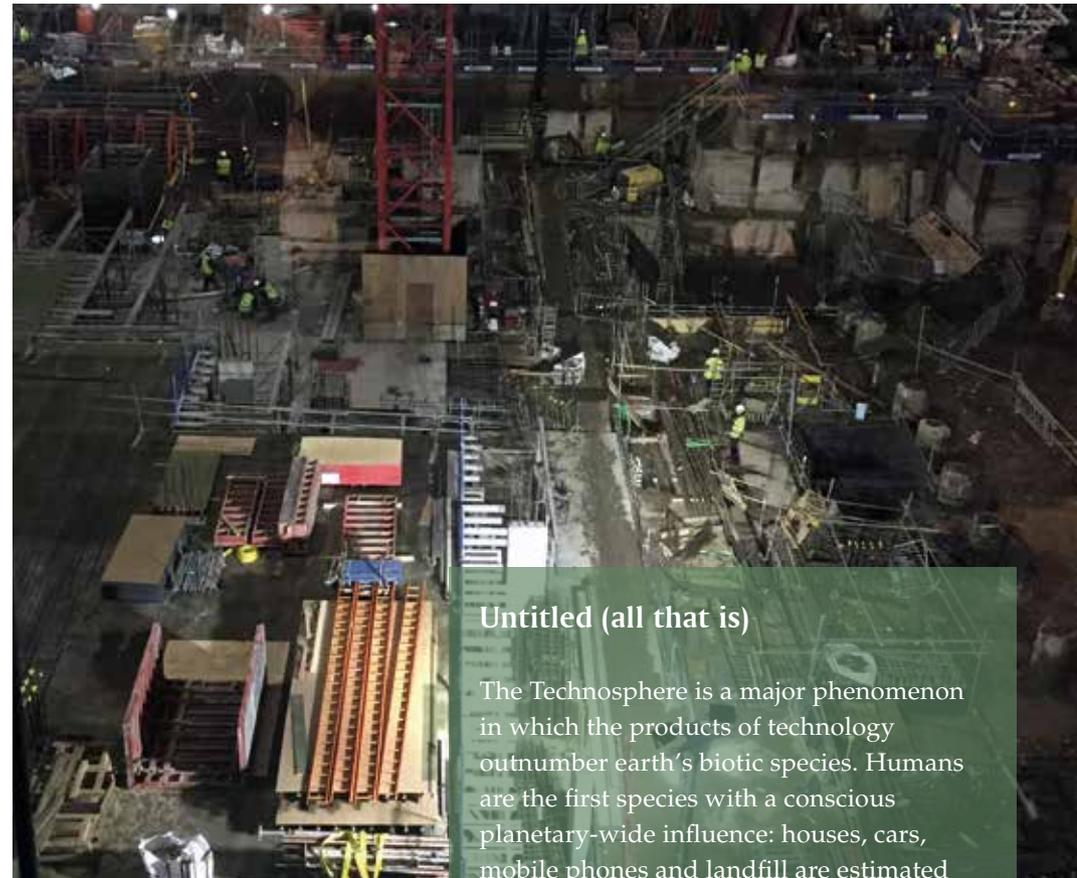
Untitled (all that is)

The Technosphere is a major phenomenon in which the products of technology outnumber earth's biotic species. Humans are the first species with a conscious planetary-wide influence: houses, cars, mobile phones and landfill are estimated to weigh 30 trillion tonnes. Increasingly we encounter hybrid ecologies in which 'nature'-technology-culture are intricately and inextricably entangled.

Using filmmaking as a first-stage research method, to combine textual and visual information to generate new knowledge, *all that is* folds across the interconnected spheres of human-culture-technology. Given that humans continue to evolve with technology since the advent of early hand tools, *all that is* explores our connections to materials.

Shadow. Film still. Marisa
Tapper, 2017.
Photo © 2017 Marisa Tapper

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