

Positions through Contextualizing

Annotated Bibliography

Colomina, B. and Wigley, M. (2016). *Are we human? : notes on an archaeology of design*. Zürich, Switzerland: Lars Müller.

Are We Human reminds us that everything around us is designed, from physical objects to the government system we live in. Each aspect of our world is designed but we live in them subconsciously. Through researching about time, I recognized that time is also designed as a system that serves to unify people. The time system reconstructs human activity by setting a grid that everyone has to follow, determining when we rest, when we work, and where we have to be at a certain time. The evolution of timepiece, from sundial to digital clock on our phone, is an archaeology record of reshaping and reinventing the human. Task-orientation time from *Time, Work Discipline, and Industrial Capitalism* is an example that shows our behavior evolution. When the clock did not exist people based their time perception through chores but when they live by a clock system, suddenly the perception of time and their duration of chores shifts. Therefore, by recognizing time as a design, it means that it is fictitious therefore could be defied and reinvented.

Culture.pl (n.d.). *Jan Tarasin*. [online] Culture.pl. Available at: <https://culture.pl/en/artist/jan-tarasin>.

Jan Tarasin's developing process has influenced my approach to data visualization. The problem encountered during my research was how to translate the essence of subjectivity visually and how to break the conventional way of translating time in a linear format. In Tarasin's work, he created a system of abstraction that reduces real-life objects into signs, symbols, and traces of shapes. The working process involves simplification, diffusing, and regrouping, while still preserving the reminiscences of the original subject. I applied Tarasin's technique of removing the physicality of the content and using form and shape to communicate information. The goal of Tarasin's process is to build arrangements from the objects, finding their governing rule and then defying them. The steps also correlate with my process of researching time, finding the reason for time perception and then breaking the preconceived concept of time.

Foley, H. (n.d.). *Time Perception*. [online] www.skidmore.edu. Available at: <https://www.skidmore.edu/~hfoley/Time.htm>.

If we were asked to estimate a duration without a timepiece, everyone would have a different answer, even though we experienced the same duration. The research paper investigates the four factors that we base how we perceive psychological time: characteristics of the person, time-related judgment, contents, and activities. The experiments performed for each of these factors helped me shape a better understanding of the variables that influence our time perception. The research has also proven that our estimates will always contain some degree of accuracy, showing that we have the ability to navigate time through our biological clock. This sets the foundation of our time experience and the personal variables of each individual would shift the perception significantly. As knowing that time experience is malleable and the variables to control it, this raises the question of how we can experience our life to the fullest through creating the perception of long duration.

Maurer, L., Edo Paulus, Puckey, J. and Roel Wouters (2013). *Conditional design workbook*. Amsterdam: Valiz.

The core of conditional design is not having an outcome but the process as the outcome. Graphic designer as a title, limits designer to creating a visual. The importance is placed on the final output even if it has a complex research and idea behind it, which are often overlooked. Conditional design is a word that opens up the potential of a designer, allowing unexpected discoveries along the process. Though my project, the subjective time system, may not be scientifically functional or measurable as a form of data visualization, it is a demonstration and a proposal for another way to perceive time or protesting against our conventional way of measuring time. The perspective is developed through my process of researching as a philosopher, scientist, and a mystic. The manifesto places two words together which I found intriguing: logic and mystic. While the designer is using logic through the working process to form a link between the input and the outcome, it does not restrict the creativity of the mystics to take the context to another level and re-imagines the topic.

McCandless, D. (2021) *Beautiful News*, HarperCollins Publishers, London.

The book contains a collection of infographics that uses elegant and simple design solutions to communicate dense and complex information. The method of infographics was chosen as a communication tool because the author believes that we are bombarded with information, leading to numbness. Translation of text into beautiful and entertaining art is used as a way to stimulate the viewers and allow them to engage with information in a new way. This practice allowed me to reflect data visualization as a modern tool of communication in our fast-paced society. Our short attention span urges us to receive a conclusion within a few seconds of viewing. I wondered how the subjective time system can also be a personal recording of one's time experience. The information of the journal can be extracted at a glance for efficiency, but also beautifully designed to be engaging to the viewers.

Thompson, E.P. (1967). Time, Work-Discipline, and Industrial Capitalism. *Past & Present*, [online] 38(38), pp.56–97. Available at: <https://www.jstor.org/stable/649749> [Accessed 21 Mar. 2021].

Thompson looks at the relationship between the working labor and the clock time and how it plays a role in the greater scheme of capitalism. A relevant subject brought up in the paper is how people measured time before the clock system existed and became ubiquitous. Primitively, time is measured through cycles of chores, cultural time, and nature's time. For a farmer, his time interval is measured in half hours because it sets the schedule for his daily chores. On the other hand, a fisherman's time experience would be based on the patterns of the tides. This notation of time is described as task-orientation. Cultural time refers to the local expression of an interval such as "a rice cooking", half an hour, or "the frying of a locust", a moment. This idea questions the fundamental principle of time being applied to everyone equally because time intervals and cycles are mentally and linguistically different depending on one's life pattern and cultural background. While, precisely, half an hour is the same for a fisherman and a farmer but to them the meaning of the time and the experiential duration of the time are different.

Extended Analysis :

Text

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Are We Human reminds us that everything around us is designed, from physical objects to the government system we live in. Each aspect of our world is designed but we live in them subconsciously. The book also looks at design's greater influence on humanity and its evolution through the archaeology of design. Design work is a tool for investigation and problem solving, thus leaving a trace of humanity through the evolution of design. Instead of fulfilling the goals of making work that stands out but in formulating a tool that reacts to the current societal problem. However, our society changes, so the design would have to adapt and evolve with time as well. There is never a final design but an ever refining solution. The subject reminds me of how graphic design and its purpose has evolved through the changes in our world. In the ancient world, graphics were drawn on stones to tell myths and stories; the underlying communicative system of the symbols makes them design. When publishing became available, that became a form of graphic design. The purpose of graphic design can also shift within one discourse. For example, the main goal for design in publishing is to create a clear layout for reading but it evolved to create pages that catch the eye or create something with style. In our current society, the high capitalist competition created the need for branding and advertising which grew to become another branch of graphic design. With the development of technologies, graphic design has been brought to the digital world and has become mainly digital due the direction the world moves in. This shift also opened up more opportunities for designers to experiment and problem solve. The concept of designs redefine human civilization is an interesting concept brought up in the book. Conventionally, we expect that designs are used as a tool to communicate and make our lives more comfortable. What is unseen is that within each step we take in the design evolution, it has an influence on our future as a society and a butterfly effect on the designs to come in the future. This brings up the topic of being a responsible designer, knowing that their design is contributing and influencing the future. For us, we believe that designs are human centered, controlled, and distributed but the book changes a perspective of looking at this connection. Instead, the authors push the human part of the system to the background and show how the people are only screws and nails of the bigger picture. Design is the center that lies the direction for us and encompasses us in the evolving system.

Project

McCandless, D. (2021) *Beautiful News*, HarperCollins Publishers, London.

David McCandless felt that we are living in an Information Age. Data and news bombard us from all aspects of our lives, from digital to print, from words of mouth to our phones. This occurrence builds up a numbness for the audience; a thread of news becomes a sound or a text and the information diffuses into the back of our mind. *Beautiful Now* wants to re-introduce the same content through a different format to highlight that the overlooked information can be meaningful, entertaining, and beautiful. The book contains a collection of infographics that uses elegant and simple design solutions to communicate dense and complex information. By transforming news' form from text to graphic design, readers engage with the information differently. Previously, the readers' eyes move linearly across the page and comprehend words to form an understanding. But now, there is an additional process where they have to piece together different categories of information to form the understanding, like a puzzle game, allowing the

viewers to be more engaged with the information. The optical movement of interpreting infographics introduces a new way of reading information. At the same time, it breaks the habitual pattern of how our brain and eyes cooperate to decipher information. This is the power of graphic design - an unconventional way of communication that is able to pull the readers more in-depth into the content, leaving a longer impact. The colorful shapes, layout, and style hold the viewer's attention longer compared to plain text, while giving an overview of the subject before reading into the graphs. Even without text support, we are already creating an intermediate understanding through only visual design. The method that McCandless takes to translate news to graphics is a series of design problem solving steps. The process requires understanding of the original material and finding the connecting relationship between the nodes that could be translated through graphic design. The process in itself is a research method because the information is carefully diagnosed, categorized, and then reconstructed. This practice shows that graphic design is not only about using visuals for communication but also, using logic, to find a system and relationship. The process is where the designer learns and the outcome is where the designer communicates their learning to the public through graphic design. The fun visual appearance is more inviting for people to be interested in but it also questions if the format reduces the authoritative and trustworthy tone of news reports. While infographics are used in many professional occasions, to what extent can the visuals be manipulated to a point that would lean towards design expression than information communication. If a design abstracts the information far enough, only communicating an impression of the idea, then is it still infographics? The container, book, is another interesting choice as a method of circulation because normally news is a piece of information that is concise as its sole purpose is to communicate efficiently. Whereas, books are usually associated with time-consuming and requiring fixed attention. Book as a format reinvents the readers' habit of reading news at a slower pace and challenges the preconceived idea of dull information by translating information into something visually intriguing and beautiful.