

Moth

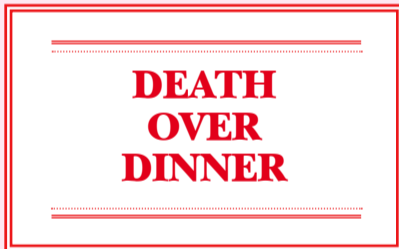
* SUMMER 2017 | moth.falmouth.ac.uk



FRIENDS & ACQUAINTANCES WILL PLEASE ACCEPT THIS INVITATION

DEATH & FOUR DESIGN DEADLINES & A DINNER

Epitaph



HOPE
IS NOT
A PLAN.
DNACPR

'DO YOU THINK IT'S IMPORTANT TO THINK ABOUT DEATH? OR IS IT JUST A WASTE OF LIVING TIME?'

MY DIGITAL
FUTURE >>
MY DIGITAL
ARCHIVE.

Create an **UNFORGETTABLE**
Legacy at the tap of a button





01: Epitaph
 02: Death Over Dinner
 03: Hope is Not a Plan: DNACPR
 04: My Digital Future >> My Digital Archive.

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MOTH is a research project in the School of Communication Design at Falmouth University established by Senior Lecturers in Graphic Design, Ashley Rudolph and Nikki Salkeld. It investigates the skills and contributions, which communication designers can make to death studies and end of life experiences. The practice of design is driven by constraints, boundaries and requirements, which challenge us to look at problems, new perspectives and find creative solutions to turn death from something we fear into something we can learn from.

Death will find all of us and everything we create. Acknowledging this can unleash grand creative impulses whilst at the same time keeping us humble and grounded in the everyday world we share.

Four Deadlines & a Dinner is a MOTH collaborative practice project working with stage 2 Graphic Design students at Falmouth University and external partners from medicine, palliative care, writing, design for the live environment and VR. During this four week period students worked across a range of death & design projects, they discussed and delivered ideas and potential solutions relating to end of life experiences.

Communication design makes sense of complex information, using systems and hierarchy to create meaningful solutions to problems and questions. Established design process underpins and documents that journey. Working with Dr Mark Taubert we explored how visual communication designers and medics could benefit from sharing knowledge and skills to impact on policy and practice with regard to end of life matters, in particular with patients with life limiting illness and their choices regarding DNACPR.

In collaboration with Ben James, Creative Director at Jotta Design and Anna Kiernan a Senior Lecturer in Writing, we considered our own personal eulogies and innovative ways in which to store our digital selves as either a digital legacy or digital archive beyond our physical life.

During this four week intensive module we hosted a *Death Over Dinner* party, where guests were invited to eat and engage in meaningful conversations and questions about the end-of-life:

'Do you think it's important to think about death? or is it just a waste of living time?'

'What do you believe happens when we die? The soul remains? Resurrection? We cease to be - nothingness?'

'Have you ever had a conversation with someone about what they might want at the end of their life? Would you feel comfortable with this and be able to initiate a conversation of this sort?'

We held a film night: *AfterLife*, by Hirokazu Kore-eda: *Newly deceased find themselves in a way station somewhere between Heaven and Earth. With the help of caseworkers, each soul is given three days to choose one memory from their life that they will relive for eternity.*

The project also included a tour of artist's graves at Falmouth Cemetery run by Glyn Winchester from Falmouth Art Gallery.

MOTH has run a number of projects over the past 4 years, exploring visual language associated with death issues and end of life experiences. Creating visual 'toolkits' (analogue and digital) as devices for change in attitudes, conventions and context surrounding death issues.

Projects focus upon the importance of ideas as triggers for creativity, as devices for narrative and as loci for opportunities of chance and transition in the context of loss and bereavement.

Moth was initiated following a conversation with a Norwegian student when discussing the massacre at Utoeya. This student reflected upon the lack of suitable visual symbols available that could be used to articulate universal sympathy in the context of death and bereavement. This conversation prompted inspiring questions about visual signifiers of mortality and in effect, constituted a potential design brief. At the time, most of the social media messages posted in response to the massacre employed the heart symbol. This appropriation of a signifier of love seemed inadequate and highlighted our inability to discuss death as freely as we discuss love. This might suggest that we become visually mute when confronted with grief and mourning and that our understanding of and relationship with death is both intimate and complex.

Visit moth.falmouth.ac.uk to view the range of our projects. We would like to meet with other researchers and practitioners who are working within death studies to discuss opportunities and share practice.

- *Four Deadlines & a Dinner*. (2017)
- *Stuff Collections*, students. (2016-17)
- *Stuff Collections*, SOCD staff. (2016-)
- *In the face of Death*. (2015-16)
European collaborative project + exchange Exhibition.
Publication.
Moth Talks, *In the face of Death* Symposium.
- *The Leap Year project*, Studio Society SOCD. (2016)
- *Memento Mori*, project, Graphic Design & Fine Art. (2014)
- *Memento Mori*, exhibition Falmouth Art Gallery. (2014)
- *UnDead Type*. (2014)
- *Sacred Type*. (2013)
- *Symbols of Death*. (2013)
- *The Curated Moth*. (2013)
- *Cabinets of Curiosity*. (2012)

01: Epitaph: MOTH

A two day project to design an epitaph which laments or wishes to extol the virtues of something which is now lost. A small personal grief or something on a broader scale, which might have a local or global impact.



1. **Ellie Woodman. Folie à deux**

While growing up, I always remember having flowers around. Cut flowers in my Mother's house and a garden full of flowers at my Grandma's, and now the cheapest flowers I can buy for my university room. The flowers inevitably decay, but can be easily replaced. The french term folie à deux is a psychotic condition where mental illness spreads between two close relationships, sibling to sibling, mother to daughter. Literally, it translates 'the madness of two'. While not being an illness, my family's tradition of having flowers, mimics folie à deux. I like the idea that the flowers always die, but the madness will hopefully always be passed on.

2. **Joe Arnold. Pair No 8**

A project commemorating the life span of my jeans. Every pair that I own eventually splits at the crotch. This epitaph refers to my relationship with the jeans and how, no matter what their condition, I will still love them.

3. **Theo Hallas. If you come to greet me**

My epitaph is about the experience of discovering that a piece of music you once listened to online is no longer available. The musician has changed their sound and has deleted all records of their previous music. I visualized the experience by portraying the feeling as a scratched CD, unreadable and irreplaceable; as a 'ghost' of the music. The red text and intentional scratches signify that the artist has 'returned' and attempted to erase all existence of their previous music. But because it's impossible to do that completely (listeners still remember it), they have 'over-written' their existing name.

4. **Haruka Kondo. What do I want to do?**

At 14:26, 11 March 2011, a magnitude-9 earthquake struck the northeast part of Japan. I was in Tokyo (East of Japan) and felt the huge tremor. All transportation stopped and I stayed in Tokyo for the night. In the northeast area, almost 16,000

people died and over 3,000 people still remain missing. Fortunately, my hometown was fine, but the experience made me realise that there is no guarantee that I will be alive tomorrow. The tragic loss made me think about what I really wanted to do with the rest of my life. I had been unwell for a long time and had given up hope of going to university, but the tragic events helped me to decided to go ahead with my studies and if possible, study overseas.

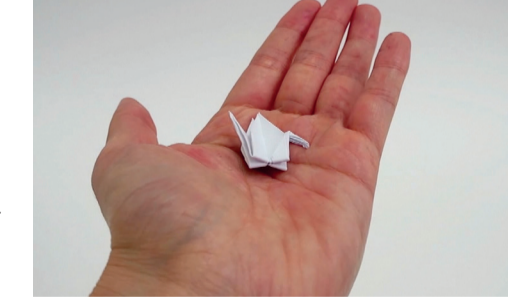
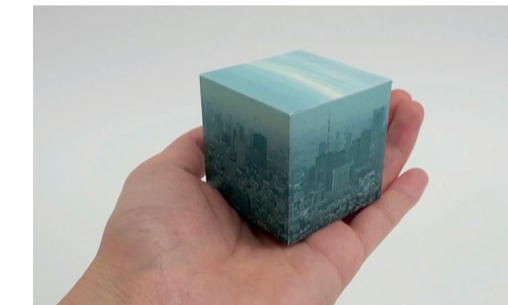
Three years later, I came to the UK. That day is my turning point and it brought me to a clear-minded decision: "Life is limited so what do I want to do?"

5. **James Cook. To Top it Off**

An exploration into childhood nostalgia surrounding the seaside, whilst memories stay fixed at a very specific point in someone's life, the place where they were made moves on. Using the Ice Cream Van as a metaphor. The list of 'toppings' becomes increasingly mundane to echo a diminishing sense of childhood novelty, visual styles are drawn from the ice cream van on Pendennis Point and the building of stickers that the driver has collected over the 35 years of working that single spot.

6. **Theo Penrice. Childish Perspectives: Wrong But Not Forgotten**

An epitaph for the old me (circa. 2001), the boy who decided that another normal trip to a playground was actually the best day ever. Displayed beneath a manifestation of how my memories and perspectives have changed, somewhat spoiling the memory I once held. I explored how, as we grow up, the wondrous, fabulous, exaggerated perspectives that we had as children fade, and are replaced by the harsher realities that we see through more mature lenses. My epitaph takes the form of a worksheet, similar to one that I filled in aged 4, the exaggerated perspective written on the worksheet is still visible, but it is blocked by the harsh corrections that have been made on reflection.



ONE LICK IS NEVER ENOUGH!


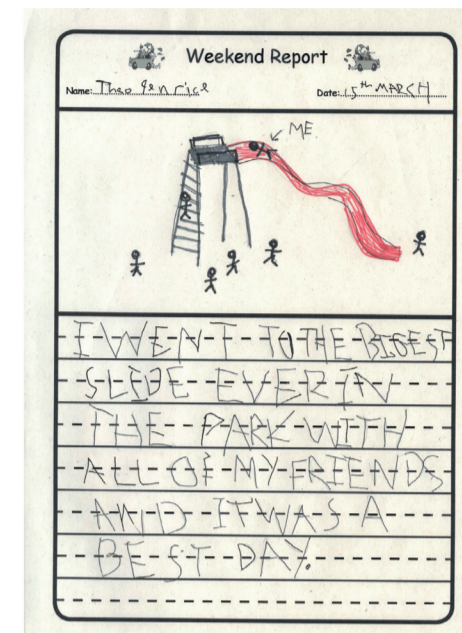
TO TOP IT OFF'
(all 40p with ANY ice)

Strawberry Sauce
 Hundreds & Thousands
 Cadbury's Flake!
 Suncream
 Fish and Chips
 Novelty Willies
 Pink Feather Bows
~~AAAH~~
 Cigarettes
 Lager
 Seagull shit
 Heart Pills
 Benidorm Bugan

TOP IT WITH CORNISH CLOTTED CR

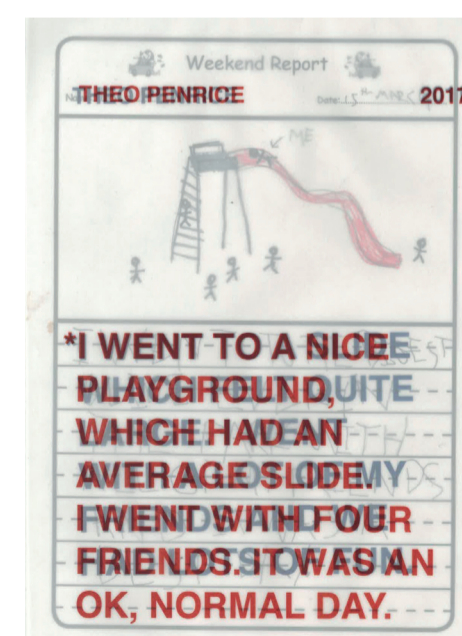
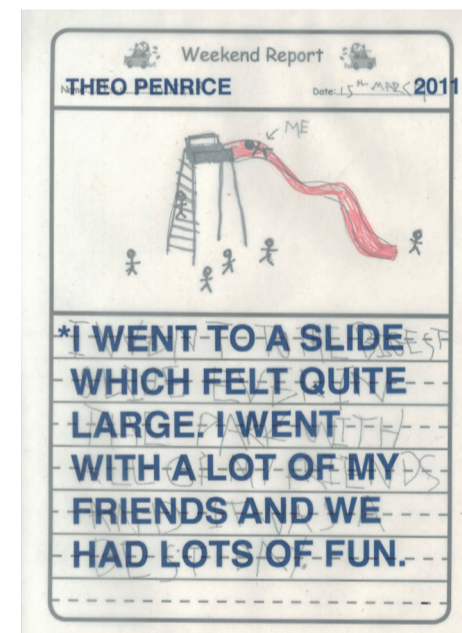
HOLDING ON TO CHILDHOOD MEMORIES

IN A LOVING MEMORY OF OUR WHIPPY FOREVER IN OUR THOUGHTS

7. Poppy Andruskevicius. I'm never drinking again.

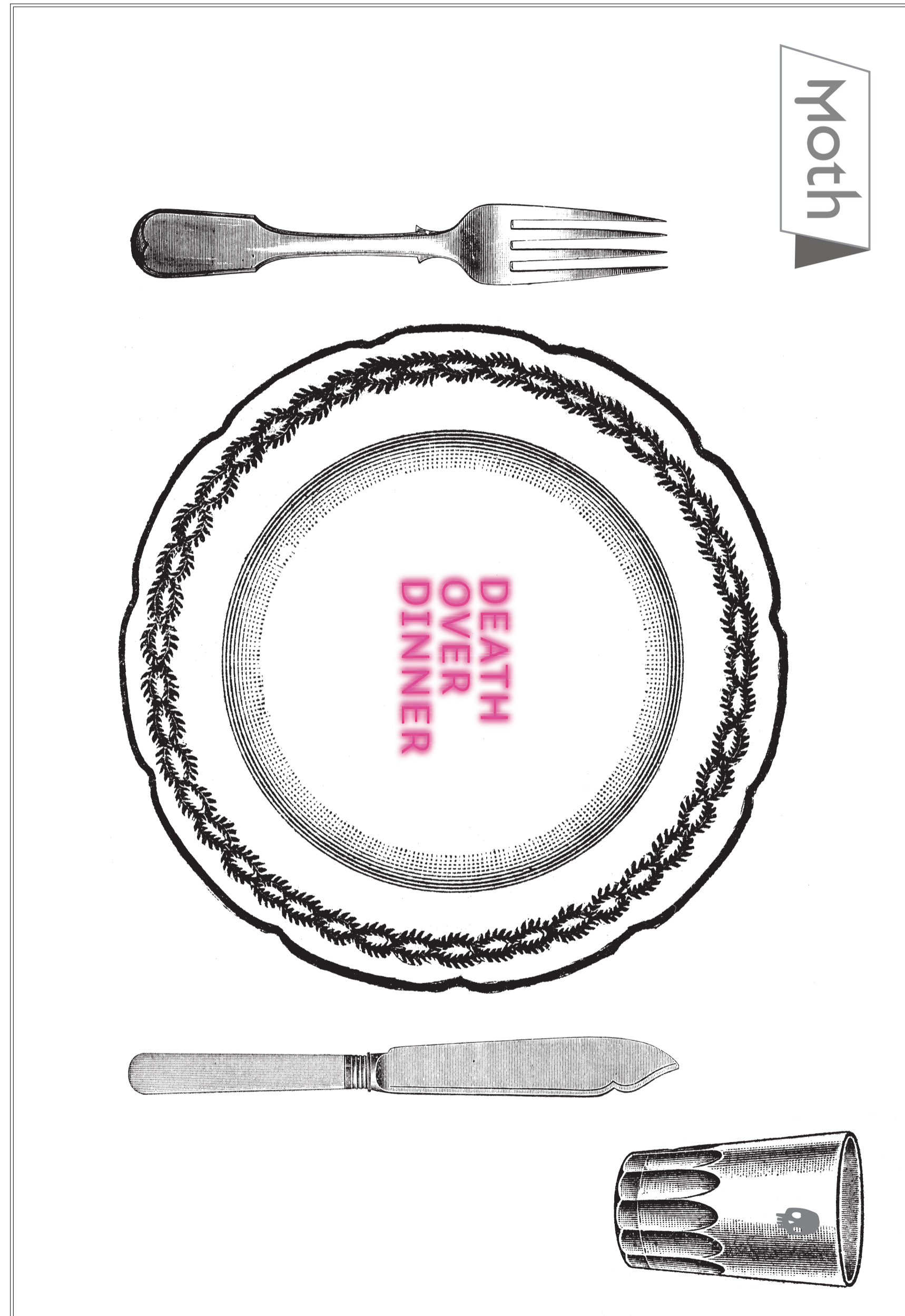
I chose to design an epitaph in response to a night out. I typographically mapped the course of a night out, with typical conversations, then rearranged the sequence of events so that it was hard to make sense of them. I numbered each conversation showing the order in which they were meant to appear. This numbering system aimed to get the viewer to piece together the actual order of events, similar to the way you try and piece together the night out - the morning after, when you have holes in your memory nursing a hang-over. Once this is done you come to the final conclusion that: I'm never drinking again.



6

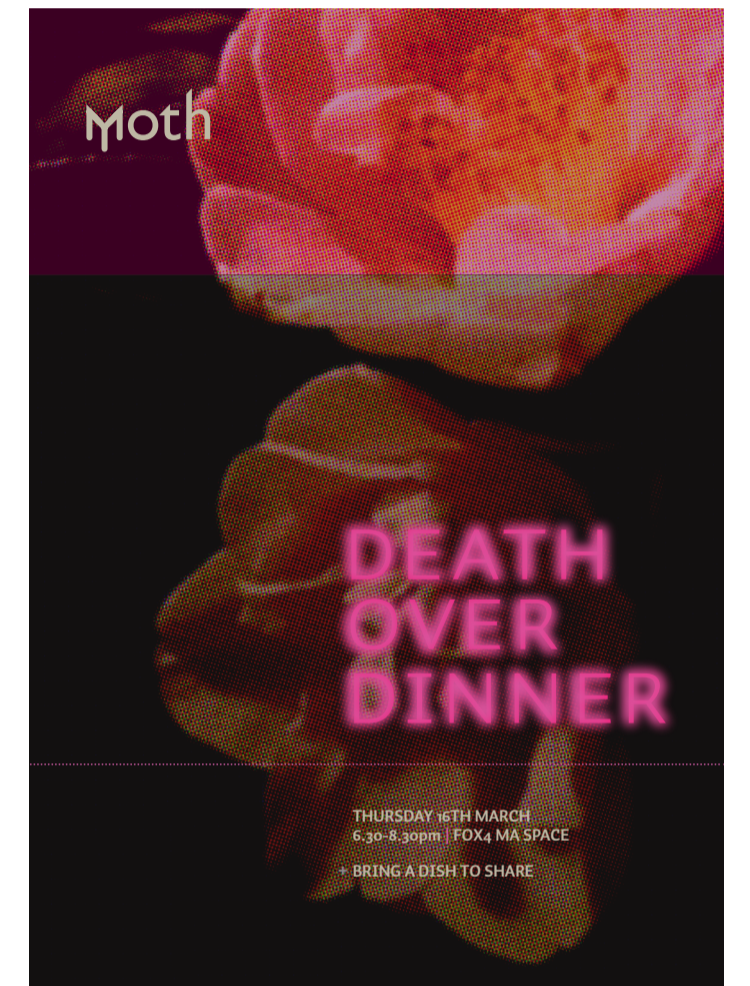
Music's shit.¹²
 Bathroom?⁷ I'm
 fucked.¹⁰ I've dropped a
 £.³ You do this round.⁴
 Hurry the fuck up!²
 Anyone got a lighter?⁹
 Bed?¹⁸ I feel rough.¹⁹
 Where you wanna
 pre?' I love youuu.¹⁵
 Want another drink?¹³
 Can we go in yet?¹¹
 SHOTS!⁵ House party?¹⁷
 Can I pinch a cig?⁸ If
 I drink anymore I'll
 chunder...¹⁶ I'll pay you
 back.¹⁴ Where's my ID?⁶

I'M NEVER DRINKING AGAIN.²⁰



02: Death Over Dinner

Death Over Dinner was started by Michael Hebb, a former architect and teaching fellow at the University of Washington, with a goal to gather diverse groups of people to have meaningful conversations about the end-of-life.



03: CONVERSATIONS Creating Choice in End of Life Care: Hope is Not a Plan: DNACPR. Dr Mark Taubert Clinical Director/Consultant in Palliative Medicine Velindre NHS Trust, Cardiff,

A brief to explore design solutions which create conversations about choice in end of life care. Allowing a natural more dignified and anticipated death in patients affected by life-limiting conditions.

- Dispel myths, regarding CPR and reassure patients that all other interventions of active, resuscitative measures, will still be used.
- Create awareness and encourage discussion about CPR and DNACPR advance decisions.
- Empower patients, friends and family to be clear about treatments, which they would consider, and those, which they would not. Avoiding the risk of forceful physical intervention in our dying moment.



I was surprised when I received an email from Nikki Salkeld about the Moth project and a potential collaboration with Falmouth University. I work as a Clinical Director for Palliative Medicine in Velindre Cancer Hospital and my only contact with the world of art and graphic design would tend to be in my own time, for instance when I visit 'Artes Mundi' in the National Museum of Wales. I wondered what I might be able to contribute. I leveled with Nikki and Ashley at our first meeting that I was merely a clinician, and not expert in art, essentially a fraud. My low confidence was unfounded and they reassured me. When I visited Falmouth and talked to the students about my clinical world, and the challenging discussions that we have with very sick and dying patients, they were able to visualize and conceptualize what I was saying. They asked some really intelligent questions. I was impressed by the emotional maturity of these students, and felt they could give most of my medical students a real run for their money.

My hope is that we can share their work with patients and healthcare providers. We are at a starting point with disseminating information that is hard to understand and often unwanted and deeply unpalatable. Just imagine talking to someone about not wanting to have chest compressions and electric currents applied to your body in its last living moments. There is so much potential for such discussions to go wrong. I am proud to have been involved in this design project about Do Not Attempt cardiopulmonary Resuscitation (DNACPR) and looking at clever ways to facilitate and ease such discussions. It will form an important part of our cancer centre's Invigorate campaign, and the End Of Life Care Coalition for Wales Byw Nawr will also be seeing the project work. #TalkCPR is the name of our campaign, so please do take the time to find us on Twitter. Dr. Mark Taubert



1-2. James Cook, Joe Arnold, Hannah Hosegood, Sam Baker. **The Plan** Cancer patients can be overwhelmed by the huge amount of information given on receiving a diagnosis, making it easy to forget what they're being told or what it is, they really want to ask.

We have created 'The Plan,' a self directed journal allowing for a more efficient and straight forward way of collating information from discussions with family and medical practitioners.

The first action in starting The Plan is 'removing' the label of diagnosis, performing a physical act of accepting, moving on and coming to terms with the diagnosis.

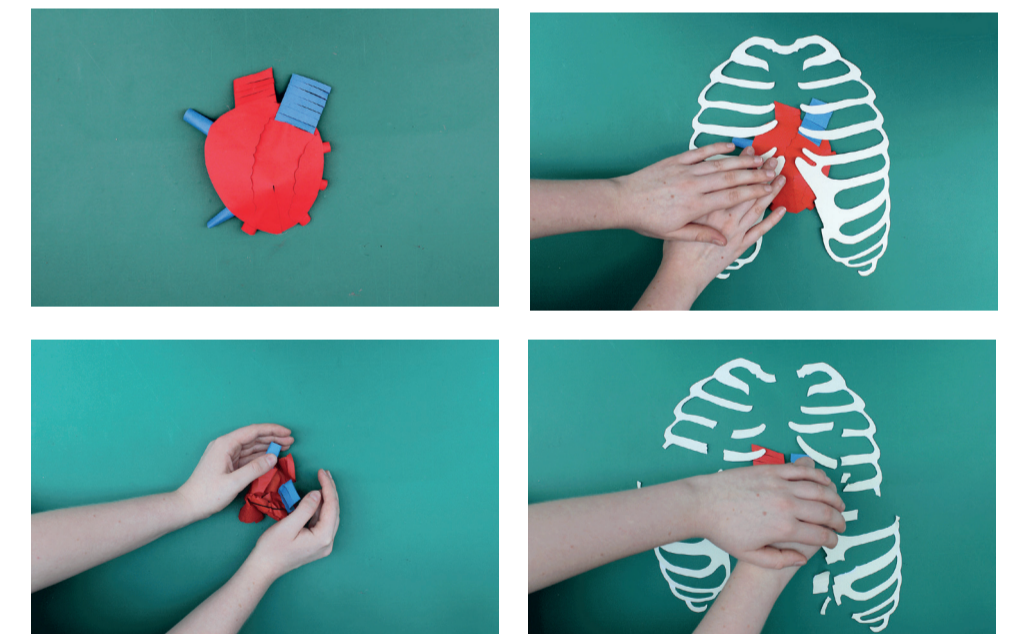
The journal itself is driven by conversation. It is loosely bound with elastic to allow for new leaves to be inserted into the book. The journal is shaped by the journey of the individual patient, creating a collection of information that is bespoke to their own cancer experience.

Copy is as colloquial as possible, with the intention of echoing conversations and to de-jargonize potentially confusing medical talk. The possessive use of 'my' gives ownership to the cancer patient, creating a sense of purpose and drive to fill out the pages. The questions are not delivered as tasks, but as a continuation to the existing conversations that are taking place.

3. Alicia Bray-Whitworth, Jemma Edwardes, Sarah Lebaigue. **Let's Talk CPR**

A campaign video to raise awareness of the effects of CPR. Wanting to avoid isolating the audience with the graphic reality of what CPR can do to a fragile, terminally ill patient. We decided to tell our story using stop frame animation; this gave us creative license to talk frankly about the issues. Using the rhythm of a heart beat with a calm, authoritative narration of the facts and statistics.

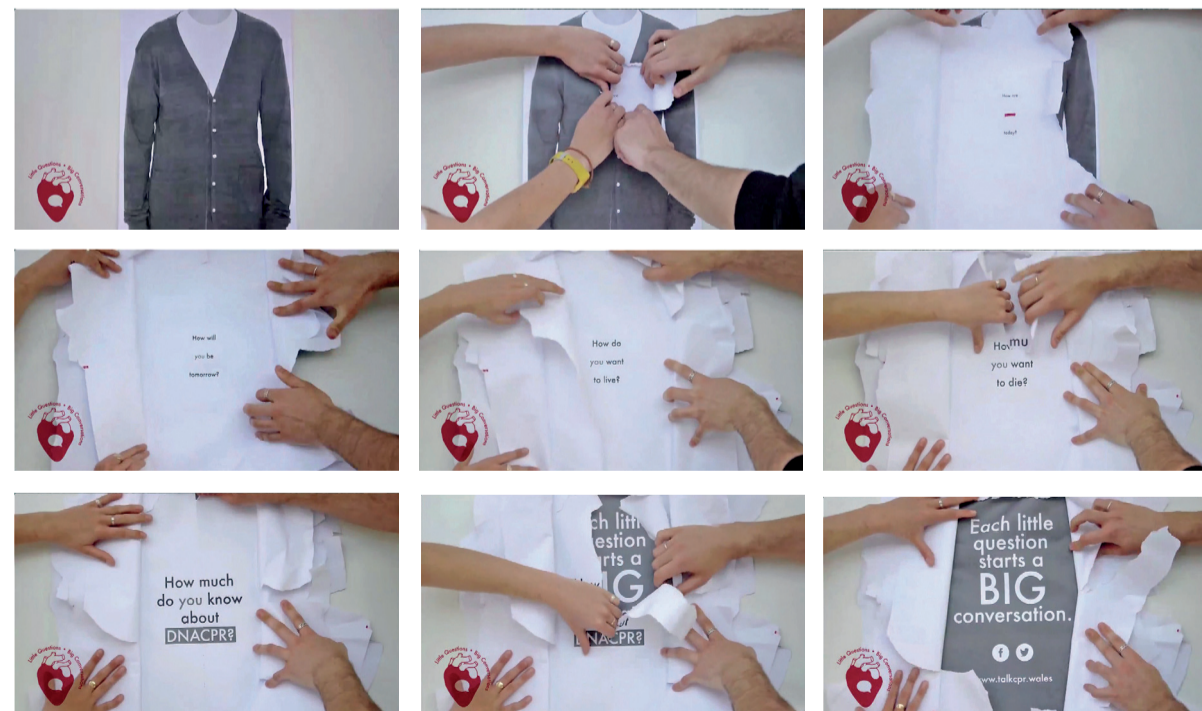
We chose not to include any emotive background music, wanting to create space for a logical rational thought process to take place, making it easier to talk more openly about our hopes for our last moments.





4. **Theo Hallas. The Conversations Project.** The Conversations Project aims to help those, who's loved ones, are either terminally ill or reaching the end of their life. The posters are a prompt to encourage difficult conversations to happen before it is too late. To establish an understanding of the patients wishes and needs around issues such as DNACPR, which can be discussed and understood more fully to ensure that death, can be as peaceful and as respectful as possible.

5-6. **Florentino Monteiro, Poppy Andruskevicius, Adele Bright & Ellie Woodman. 'Little questions, big conversations'.** When starting this project it was important to get the brand language right, we wanted to create conversations around a subject which may be perceived as too delicate or taboo. These difficult conversations about death with a loved one, effect the way we talk about end of life care and treatment and in particular the misconceptions that surround the topics of CPR and DNACPR. The solution was to create a sub-brand of 'talkCPR' in the form of an interactive poster campaign, which helps to encourage conversations about end of life care and treatment and signpost patients, and their families and friends in the direction of 'talkCPR' campaign.



7-9. **Martha Holmes, Theo Penrice, Lucy Scholes. #talkdeath** An interruptive campaign; taking something incredibly private and putting it into a public space.

Our campaign places questions around cities, which aims to interrupt people's daily routines and encourages them to engage in conversations and thoughts about death and bereavement. We hope this forthright style of campaign will put these topics firmly on the national agenda. Alongside the '# ' there is a website also linked to Dying Matters which provides further information and conversation topics for those motivated by the stickers, to learn more.



04: My Digital Future >> My Digital Archive. Ben James, Creative Director Jotta & Anna Kiernan Senior Lecturer in Writing at Falmouth University.

- My Digital Future: Develop a product, service or representation of us post-life that explores how digital tools may be used to keep us 'alive' once we've passed away.
- My Digital Archive: Develop a product or service or representation of something that archives a part, or all, of our digital archive once we've passed away.

The materiality of mourning: Representing grief through ordinary things. By Anna Kiernan

Grief isn't always about death. It's often about memory. Memories that we cherish, memories that we go back to, memories that we wish we didn't have burnt into our mind's eye.

I am interested in grief both empirically and more abstractly. Through the projects I've worked on recently, which engage in some way with anticipated grief and memory, it seems that drawing on personal experience (whether it's being discarded by a lover, or losing a loved one) can be a useful empathic starting point.

Remnants of lives, from archived objects to obituaries, are a rich source of stories. For me, in 2014, the notion of hidden histories prompted a desire to construct a small world of memory that was bound up with loss. I was keen to collaboratively explore ways in which objects and momentos could be seen as beneficial aids in the process of mourning.

In art, a very particular set of references and conventions come into play through memento mori. A basic memento mori painting might consist of a portrait with a skull, but other symbols include hour glasses or clocks, extinguished or guttering candles, fruit, and flowers. Artists from Pablo Picasso to Sarah Lucas and novelists from Muriel Spark and Max Porter all owe a debt to these metaphoric representations of death. Overtly symbolic in their depiction of time, life and decay, they function to represent life in the face of death as a series of objects.

'Remember you must die'
Muriel Spark's 1952 novel, *Memento Mori* is a darkly humorous exploration of memory and regret that's captured by the eponymous concept of memento mori: 'remember you must die.' Max Porter's 2016 novel *Grief is the Thing With*

Feathers overlays an absurdist melancholy tale with a catalogue of seemingly irrelevant domestic remnants, creating an idiosyncratic version of memento mori.

Memento mori of a different kind can also be identified among the artefacts of those who may not have anticipated their own death and therefore the posthumous significance of their selected objects. 'Abandoned Suitcases from an Insane Asylum' is a powerful ethnographic account of how American society historically managed mental health. From the 1910s through the 1960s, many patients at the Willard Asylum for the Chronic Insane left suitcases behind when they passed away. Upon the centre's closure in 1995, hundreds of cases were found in a locked attic.

The idea of a life's work being reduced to a suitcase of objects was so compelling to me that I decided to create my own memento mori as a miniature museum. The Museum of Momentos' exhibited objects and photographs I had acquired and inherited, and was intended to explore the space between heritage and hoax, memory and meaning, nostalgia and loss.

Housed in a custom-made antique mahogany box for a large microscope, the museum was filled with, among other things, faded black and white photographs, a 1950s dolls pram and a cat's skull. Hand-painted signs by artist Amy Goodwin invited the viewer to peruse the museum. An old-fashioned address box contained original typed poems that corresponded to the objects in the box, so that the viewer might follow a point of intrigue from the display to a poem, thought or fragment. Like the abandoned suitcases, the Museum of Momentos fitted into a box that could be closed and carried away, the stories and memories within it discreetly contained.

Grief is the Thing With Feathers

Two years later I came back to the idea of grief through a collaborative project with Ben James, Creative Director at Jotta. We won funding from the Cultural Capital Exchange to develop a VR narrative experience inspired by a literary text.

Around this time (2016), I came across a novel that felt right for the project and right in terms of its cultural significance beyond the project, namely *Grief is the Thing With Feathers* by Max Porter. The novel became a useful starting point for discussions around death and grieving in a project that, eventually, took on its own identity beyond the text.

In his review of *Grief* in the London Review of Books, Adam Mars-Jones echoes the publisher's promotional tag that the text is a 'polyphonic narrative' (Mars-Jones, 2016). He suggests that, at times, 'the dead woman' (the mother who has died) is 'not so much a person as a sustainer of a set of categories or symbolic properties, metaphysical sensations':

'Soft./ Slight./ Like light, like a child's foot talcum-dusted and kissed, like stroke-reversing suede, like dust, like pins and needles, like a promise, like a curse, like seeds, like everything grained, plaited, linked or numbered, like everything nature-made and violent and quiet./ It is all completely missing. Nothing patient now.' (Porter, 2015, p.18)

The density of emotional states alluded to in this passage reinforced our own sense of the inadequacy of reductive constructions of grieving. Drawing on Elisabeth Kübler-Ross's seminal text, 'On death and Dying', our early stages of research kept taking us back to models that rationalize extreme emotional states.

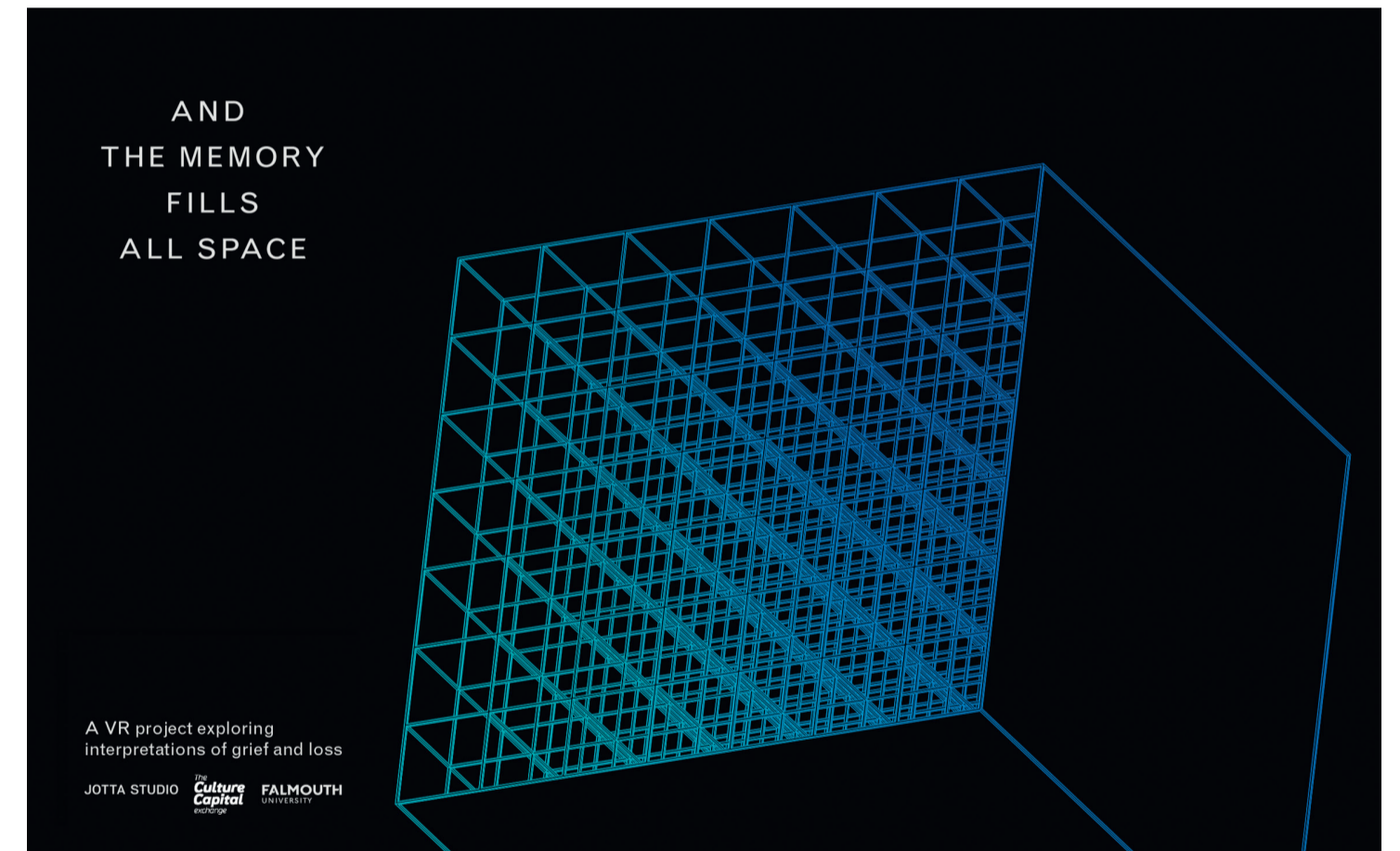
Kübler-Ross' five stages of grieving are: denial, anger, bargaining, depression, acceptance. The linearity of this model,

while no doubt valuable in terms of managing difficult emotional states, may result in an expectation among those suffering from grief or extreme melancholia that is misleading. Put simply, the problem is one of assumed resolution. That after experiencing the first four stages of grief, the process is completed in the fifth stage.

Grief is the Thing With Feathers simultaneously interrupts and reinforces that assumption. Porter deploys narrative convention through several references to 'Once upon a time' (Porter, 2015, pp. 45, 71, 74, 77) but also toys with the notion. Written as an homage to Ted Hughes' *Crow*, a viscerally powerful poetic response to loss, which, while delivering a blackly empathic account of negated interiority, refutes the possibility of closure.

The character of *Crow* in both Hughes' and Porter's texts is like a gently mocking god, omniscient and unpredictable. As Ben James noted in our correspondence around this project, in terms of the narrative flow, the veracity of *Crow's* existence is immaterial since, whether he's imaginary or real, the generative outcome is the same. Virtual spaces inhabit a similarly vague space and are able to coexist alongside 'reality'. So while the landscape of *Grief* is populated with domestic objects that are documented in an encyclopedic way – in items listed, from toothpaste to turmeric – *Crow's* presence is a sort of temporally stagnant palimpsest, mocking the simplistic assumption that time will heal, while simultaneously allowing (by drawing out the most brutal and absurd elements of grieving) time to heal.

'And the memory fills all space'
This reading of *crow* formed the basis of the thinking behind our adaptation, in which 'a permanent installation representing the 'real' could be installed alongside the VR element representing *Crow*. As such it could constitute an



Photos by George Mackay. The Museum of Momentos at the Cultshare show.

1. Poppy Andruskevicius & Adele Bright. Sixth Sense

So much of our daily lives are recorded on multiple, digital media platforms, our digital selves are immortalized and our personal content/legacy is no longer within our control or that of our loved ones. Facebook being the largest social media platform and one of the few that chooses to memorialize the profiles of the deceased provides an appropriate platform to collaborate with. Our product SIXTH SENSE archives information from the deceased's profile, as well as creating a presence by using holographic auras to retain the memory of the individual who has passed away. Sensitively providing bereaved family and friends with a personalized presence of their loved ones after they have died.

The product is a small, sleek, metallic pod which creates a holographic orb to endorse memories and feelings associated with your deceased loved one. The holographic property provides a warm glow that simulates the person's presence and personality, providing comfort. The hologram will 'breathe' either illuminating when commanded by an app, or appearing at significant, specific dates such as anniversaries and birthdays.

2. Lucy Scholes & Martha Holmes. Fragments

Fragments is a journey of our digital presence illustrated on scrolls of wallpaper. The design is made up of highlighted fragments of objects and sections of images taken from an individual's Instagram feed. Each object acts as trigger for a memory, which contains parts of a narrative. We are turning the digital into analogue by curating artefacts and memories to form poignant domestic pieces.

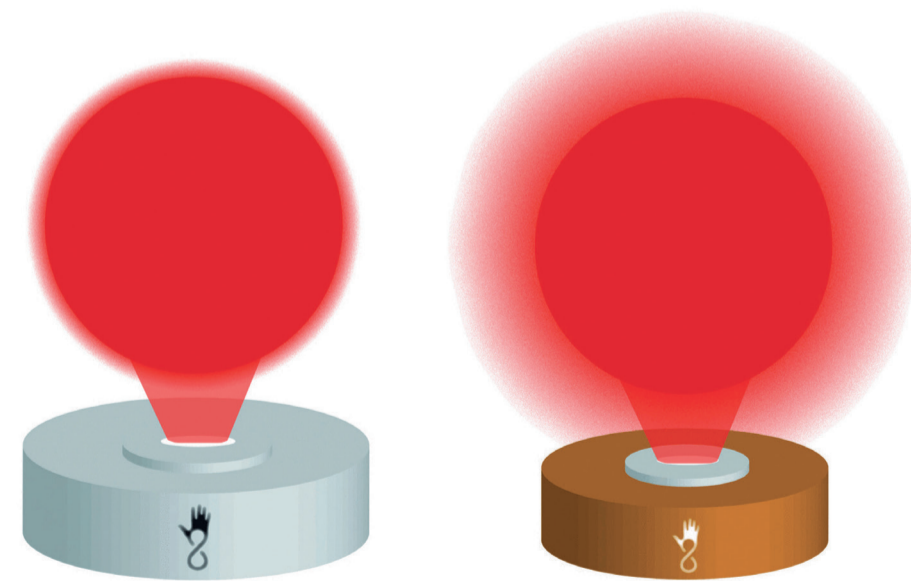
A process of distilling memories. We have applied paint to the area of the screen, which we wanted to fragment. This very

painterly and expressive method of screen-printing allowed us to be in complete control of the section of memory we wanted to expose. The chosen colours are tones taken directly from the photographs. The selected, fragmented objects, work as a vehicle for the individual to recall the entire memory as well as specific aspects such as textures, smells and sound. The process of screen-printing on a scroll meant that few mistakes or editing could take place, making it a far more honest representation of 'us' than a digital process allows.

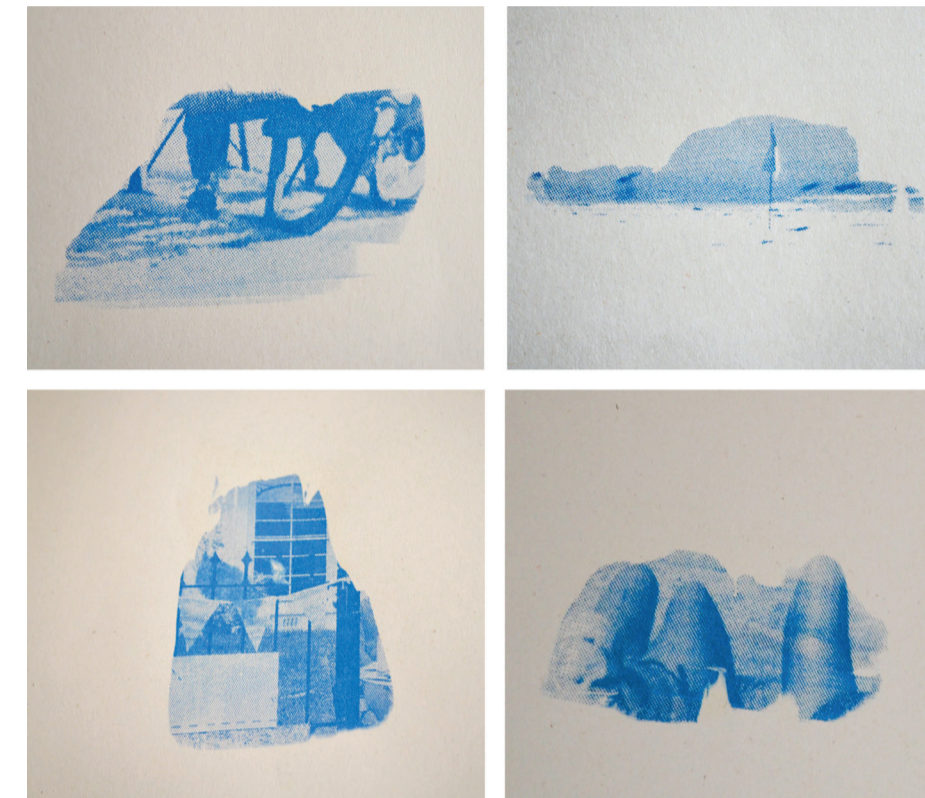
3. James Cook & Theo Penrice. Memory Safe

Having access to a huge amount of data storage gives us the opportunity to keep superfluous information, much of which is never touched or looked at after the time it was created. By 2020, there will be 40 zettabytes of data in the world, 5,200GB for every person on earth. Of this, only 33% of the data would be considered 'valuable.' For a family coming to terms with the death of a loved one, being 'gifted' this data noise makes the ability to find those key memories incredibly difficult. Memory Safe provides ongoing curation of data across somebody's life span creating a more valuable digital legacy. If you had just 100MB of space to document your life, what would you choose?

A process of reduction. In order to understand what 100MB of data looked like, we set aside a folder to fill with 100MB of what we believed were our most precious memories, songs, photos and videos. The amount of data available is deliberately awkward, making the process of sifting through information incredibly difficult, although upon completion we both agreed that what we had chosen was a strong representation of 'us,' if the data were to represent our legacy.



1



2

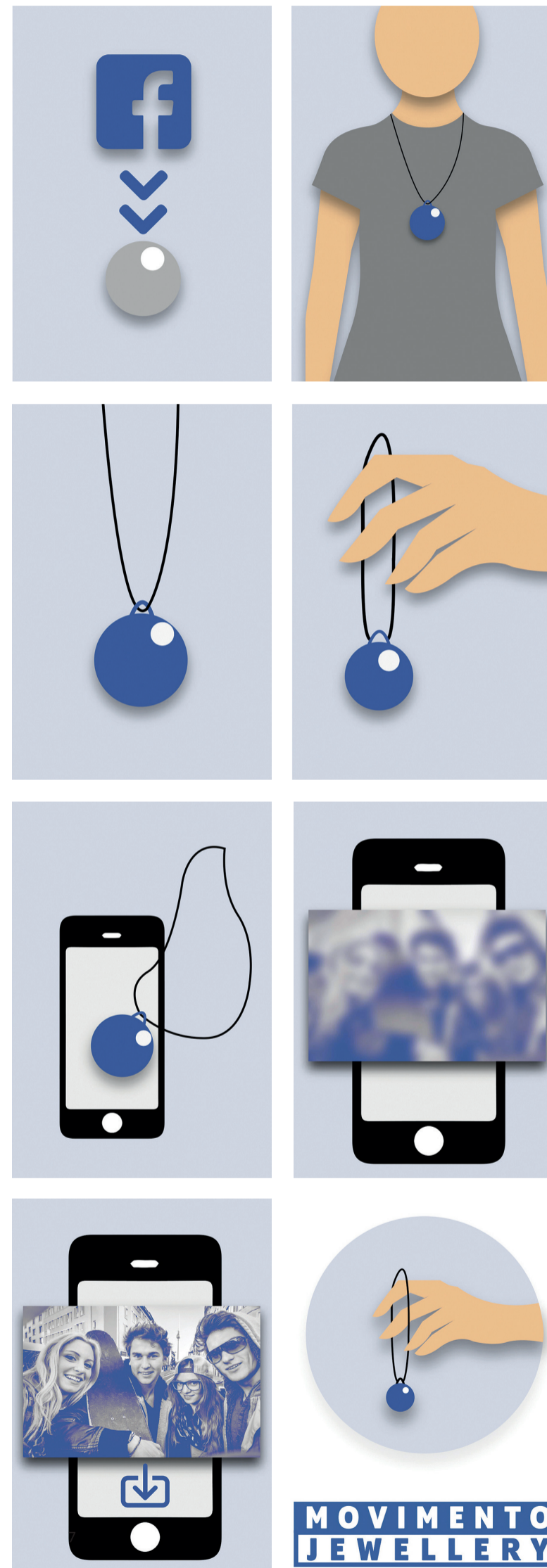


3

4. Theo Hallas. Aumakua

Aumakua is a unique product that triggers and enhances dreams of the loved ones who have left us. The definition of Aumakua is a Hawaiian family god, an ancestor. The product is a small pebble-shaped device that emits electromagnetic waves, which manipulate the unconscious to dream about a particular deceased relative. All you have to do is place the device under your pillow, and think about your loved one as you fall asleep. The small item can also be carried around as a comfort and reminder, as it learns and enhances the happy feelings you have when thinking about your deceased relative.

Aumakua frequently manifested as animals, such as sharks or owls. In the spirit of that, the Aumakua pebble can be illustrated in an animal that best defines your loved one. Choose from a selection of adjectives, and we'll best fit the animal we think your loved one embodies. If you don't feel the same way, you can call us and describe them in more detail. We'll then create a completely unique design of a specific animal.

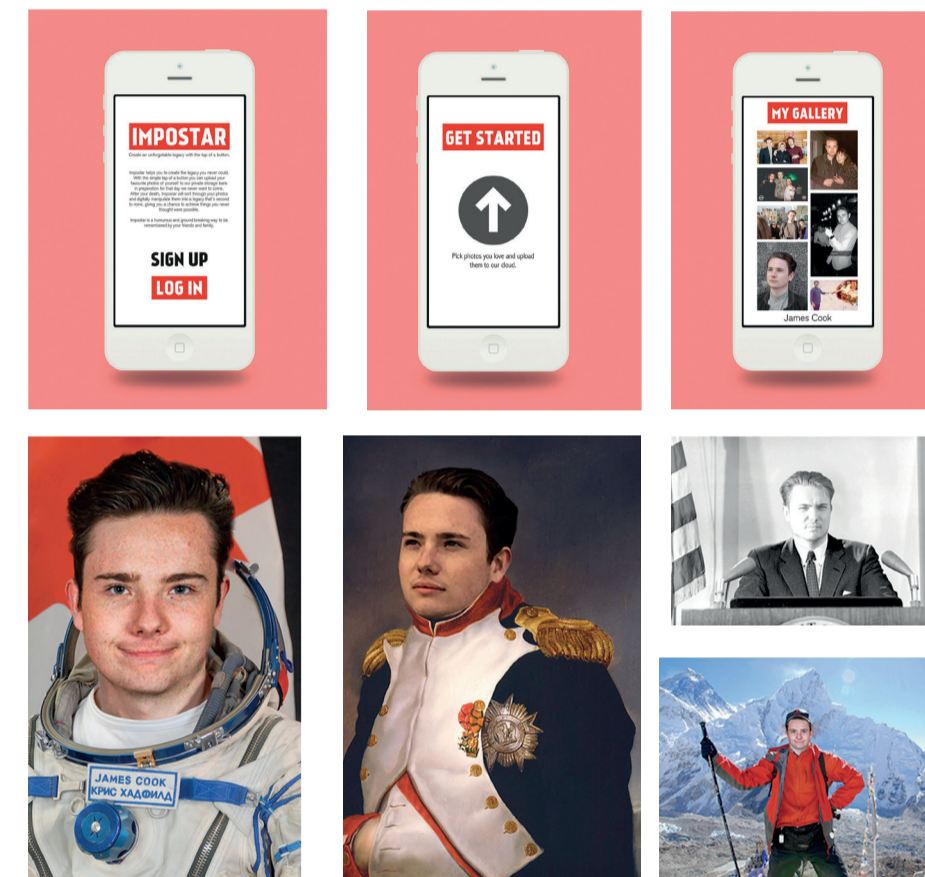


4

5

IMPOSTAR

Create an unforgettable legacy with the tap of a button



5. Florentino Monteiro and Ellie Woodman. Movimento

If you were to condense the Internet into one space it would weigh about 50 grams - the size of a large strawberry. Every day 10,000 Facebook users die, this number is set to rise. There is literal and physical 'dead weight' of social media users on the Internet - by the end of 2065 it's estimated that there will be more dead users than alive. Prompting us to ask when will these users become too heavy for companies like Facebook to keep carrying? And how can their memories be preserved?

As a solution to this problem we created a product that delivered a physical weight for the memory of a dead person. Our research led us to look at memorial objects - in particular lockets and mourning rings that hold memories of those who have died. Locketts were a good representation of an analog archive as well as having a physical weight around the shoulders of the wearer, a metaphor for the weight of grief. Our brand is *Movimento*, a wearable tech product for the family and friends of the deceased Facebook user, which uploads and stores image data from the

Facebook account of the deceased user into a locket. As a result the users page can be deleted and the weight of the data is transferred to the shoulders of the relatives and friends.

Movimento is the Latin term for movement and transfer. Which is a representation of the movement of the data to the locket, it helps family and friends to 'move on', safe in the knowledge that the contents of the account has not been lost or can be used inappropriately in the future.

6. Sam Baker. Imposter. Create an unforgettable legacy with the tap of a button
Impostar is designed to give you the legacy you could never achieve. Using digital manipulation and embellishment it provides you with an alternative life history. Simply upload your favourite photos to its storage and wait.

Upon your death Impostar will create an account for you, in which images and an obituary will be posted for your family and loved ones to see and marvel at all the things you didn't really do. Impostar is aimed at the underachievers who don't

really have much of a legacy or story to leave behind.

7. Alicia Bray-Whitworth. Play On
Music can be a key indicator for a strong bond between people. Helping to trigger memories and re-live experience's. My service is an online social media platform that allows the users to connect with friends and family. Users can share music, photos and voice recordings.

If/when a user dies, their personal play lists can be transferred onto a vinyl record for the bereaved (who were connected to them on the site) this record becomes a tangible symbol of their relationship that has been collected from digital data. The user can choose up to 10 songs and audio clips for each side of the record, also choosing a record sleeve cover from the playlist's shared images. The record comes with a small booklet made up of chosen photos from the images shared between the users.

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