

W B K L
D H O I R O M
M A 3 R C I

Rhode Island School of Design
Master of Fine Arts 2020
Department of Graphic Design

Yoonsu Kim

SKEW-

MORPHIC

DREAM

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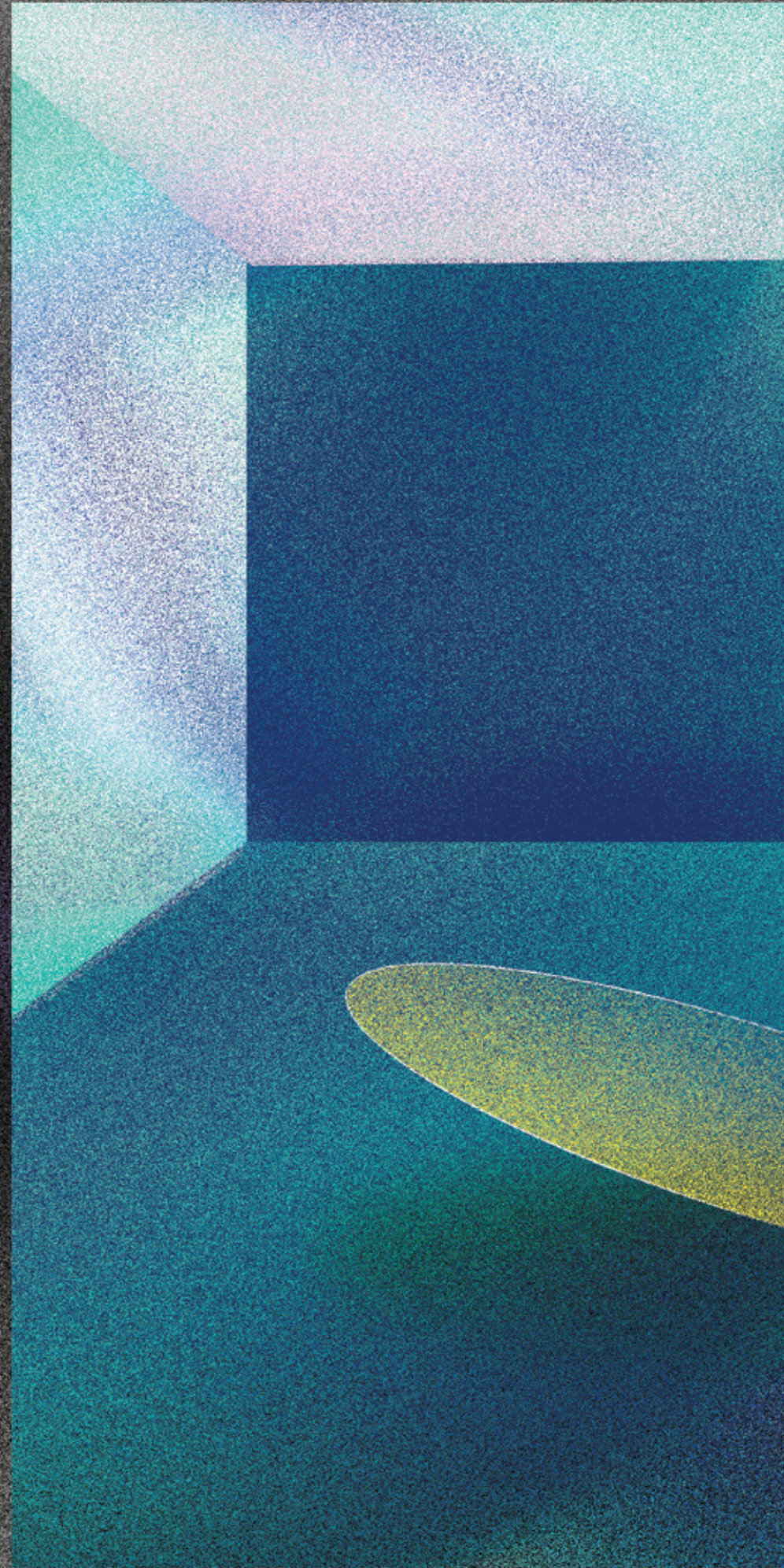
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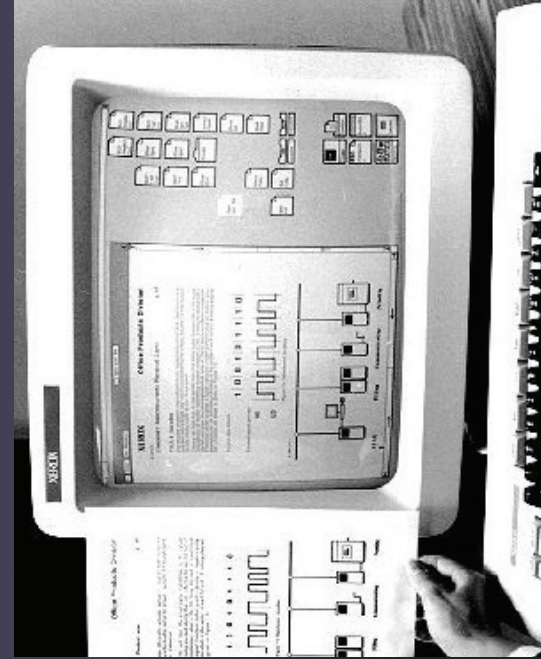
ABSTRACT

Skew-morphic Dream explores design approaches that shift one's viewpoint, that agitate the familiar with a daydream. The doubling disjunctions presented here frame an 'unreal real', a skewed perspective on the function-driven interface design represented in skeuomorphism. To achieve this effect, a kind of perceptual halt, I implement defamiliarization. Within these spaces, there emerges an opportunity to think differently about perception, tools, and interfaces.

This thesis catalogs three methods used to create 'skew-morphic dreams': utilizing familiar tools with inverted functions, opening portals to defamiliarized landscapes, and developing platforms that require the audience to behave in unfamiliar ways.



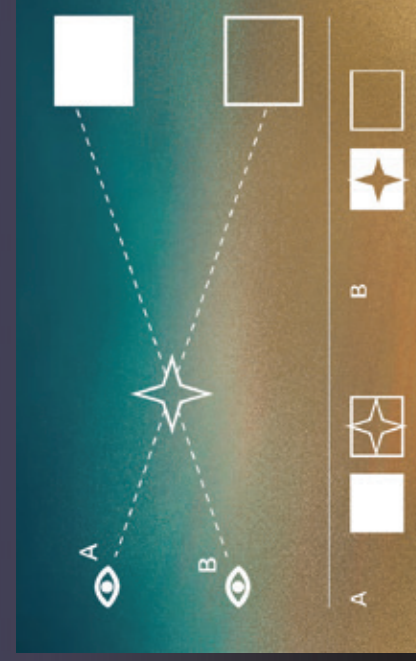
RELEVANT TERMS



Left: The first graphic user interface, developed by Xerox Palo Alto Research Center.



Above: A example of skeuomorphic design. A calendar app that uses paper and leather texture.



A diagram of a parallax.

Skeuomorphism

An object or feature which imitates the design of a similar artifact made from another material. In computing it refers to an element of a graphical user interface which mimics a physical object.

↳ Skeuomorphism has been a core principle of the graphic interface since its first commercial implication in 1973. It is a prime example of using visual metaphors to improve ease of use. The title of this thesis is a wordplay on this term, as it takes a skewed view on interface design.

Parallax

The apparent displacement or the difference in apparent direction of an object as seen from two different points not on a straight line with the object.

Interface

A point where two systems, organizations, subjects, etc. meet and interact. In computing, it refers to a device or program enabling a user to communicate with a computer.

↳ In the field of user experience design, interface design often refers to a digital interface on a screen. In this thesis, this term is used on a broader definition. It refers to any tool or a platform that is interactive between the user and the world.

Uncanny

The uncanny is the psychological experience of something as strangely familiar, rather than simply mysterious. It may describe incidents where a familiar thing or event is encountered in an unsettling, eerie, or taboo context.

Uncanny Valley

The “uncanny valley” is a relationship between the degree of an object’s resemblance to a human being and the emotional response to it. The concept suggests that humanoid objects which imperfectly resemble actual human beings provoke uncanny or strangely familiar feelings of eeriness and revulsion in observers.

Defamiliarization

A theory and technique, originating in the early 20th century, in which an artistic or literary work presents familiar objects or situations in an unfamiliar way, prolonging the perceptive process and allowing for a fresh perspective.

Sublime

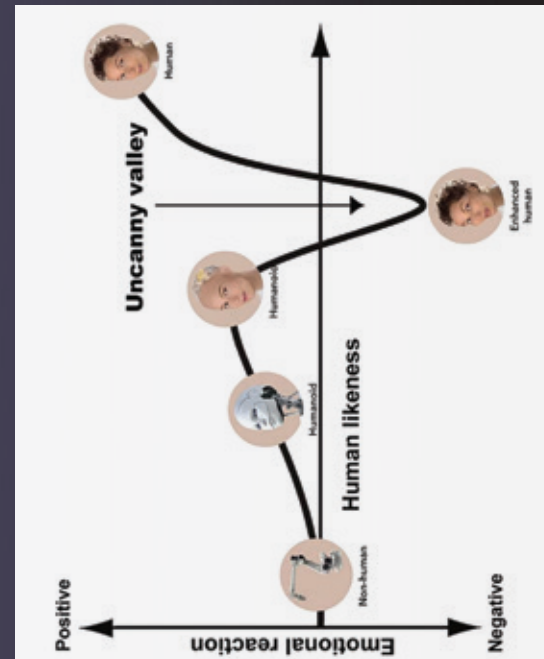
The quality of greatness, whether physical, moral, intellectual, metaphysical, aesthetic, spiritual, or artistic. The term also refers to a greatness beyond all possibility of calculation, measurement, or imitation.

↳ All four terms above have one thing in common, which is surpassing expectations of the norm. I utilize these aspects in my projects to create a break away from reality.

Aesthetic

A branch of philosophy dealing with the nature of beauty, art, and taste and with the creation and appreciation of beauty.

↳ When describing an exterior of an object, aesthetics has limitations because it only refers to appearances related to beauty. I often like to use a visual impression as an alternative.



Left: Diagram of the uncanny valley in humanoids.

Right: The movie “Sonic the Hedgehog” received massive backlash due to the uncanny valley the character provoked. Because of this, the studio had to delay the premiere and rework the graphics. The result was received positively.



Hudson River School landscapes portray sublimity in nature. They are characterized by their realistic, detailed, and sometimes idealized portrayal of nature, often juxtaposing peaceful agriculture and the remaining wilderness.

“The Panoramic River: the Hudson and the Thames” Hudson River Museum. 2013



Duchamp’s “Fountain” is an example of objects of utility that are defamiliarized through recontextualization – taking an object out of its quotidian context and placing it in a museum or gallery. In this way, the objects are transformed, so that they are nonfunctional, giving the work the quality of a commentary on or a reevaluation of conventional life.

Elizabeth R. Romanow, “Aesthetics of Defamiliarization in Hedeigger, Duchamp, and Pong” Stanford University, 2013

Form

The shape and structure of anything, as distinguished from the material of which it is composed; particular disposition or arrangement of matter, giving it individuality or distinctive configuration, character, and external appearance.

↳ Form is a term that can be used in a wider sense than aesthetic. However, it does not include non-visible aspects of the work.

Emotion

A conscious mental reaction (such as anger or fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioral changes in the body.

↳ In interface design, emotional aspects often falls secondary to function.

Impression

An idea, feeling, or opinion about something or someone, especially one formed without conscious thought or extensive evidence.

↳ According to psychologists Princeton Willis and Alexander Todorov, it takes is a tenth of a second to form a first impression of a stranger.

Process

A process is a series or set of activities that interact to produce a result; it may occur once-only or be recurrent or periodic.

↳ When describing the process of a project, there seem to be two different methods. The first is to provide the progress one

has made up to the current status. The second is to define a procedure that will produce similar output.

Progress

Forward or onward movement towards a destination. Development towards an improved or more advanced condition.

Procedure

A particular way of accomplishing something or of acting; often regarded as established or official. In computers, it is the sequence of actions or instructions to be followed in solving a problem or accomplishing a task.

Engineering

Originally, the art of managing engines; in its modern and extended sense, the art and science by which the mechanical properties of matter are made useful.

↳ Depending on one's perspective on design, graphic user interface design can be defined as visual engineering.

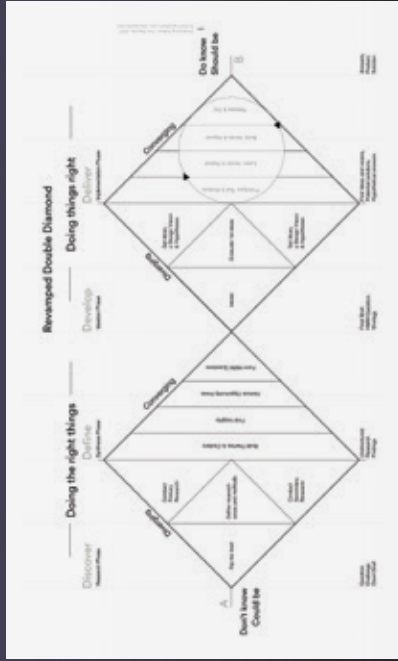
User experience

The overall experience of a person using a product such as a website or computer application, especially in terms of how easy or pleasing it is to use.

↳ Prioritizing the utilitarian aspect is one of the key differences between UX design and new media art or net art. For this reason, interface design often falls under the discipline of UX design.



Above, Left: An interface design guideline distributed by Google to third-party interface designers. It intends to create a unified visual design and user experience between apps developed by Google and third-party companies.



A double diamond diagram. It is commonly used in the design thinking process and UX design process.



A doorknob is frequently used to explain affordance in UX design. The knob on the right has better affordance because the shape inherently implicates its method of operation: turn the knob to open the door.

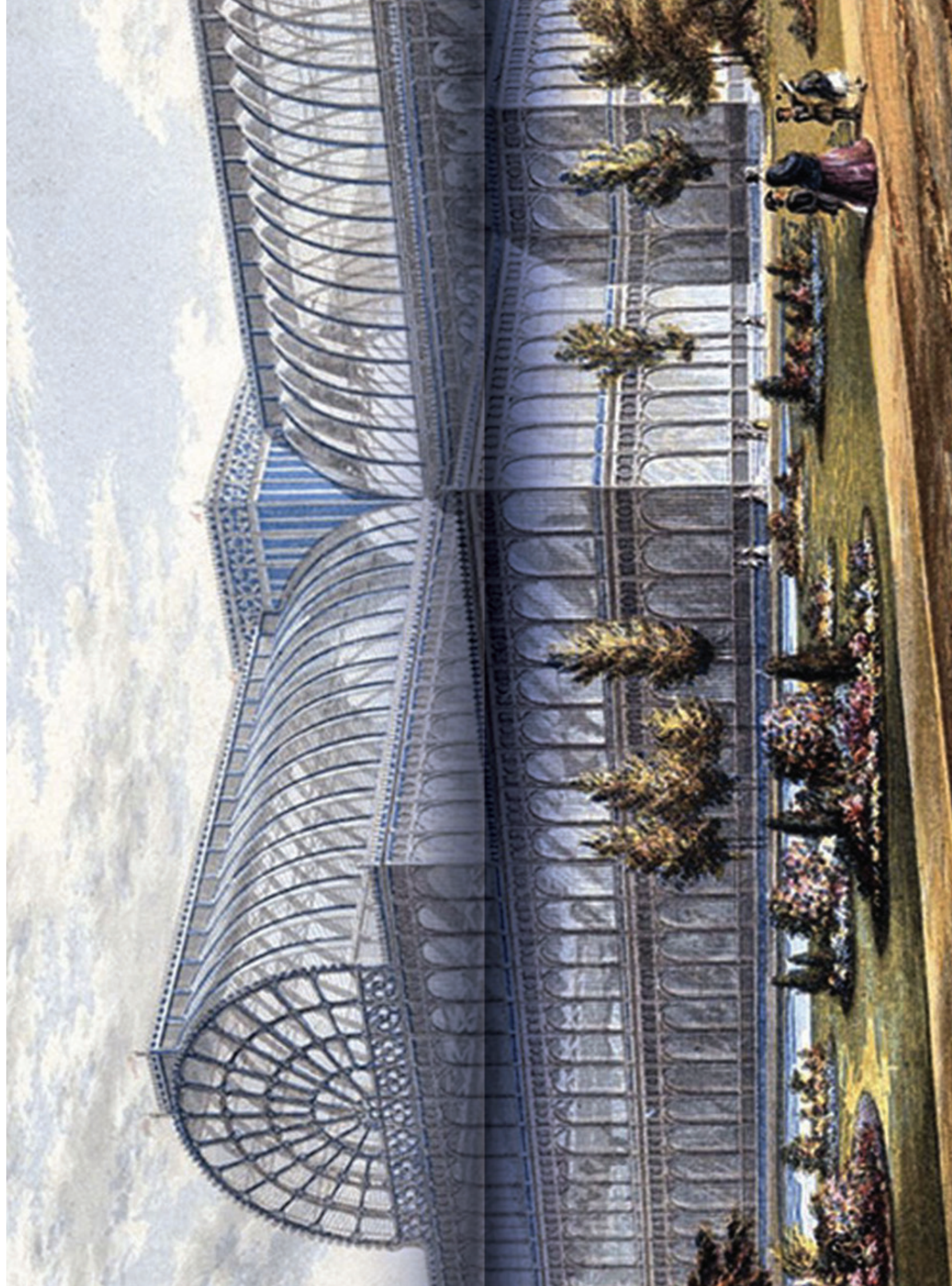
Affordance

The quality or property of an object that defines its possible uses or makes clear how it can or should be used.

↳ An affordance is different from a description or an instruction. It is closer to a suggestion but leaves room for interpretation and implication. The projects I create aspires to become an affordance for alternative thinking.

General definitions are based on the Merriam-Webster Dictionary, Oxford Dictionary, dictionary.com, and wikipedia.org.

41 SHADES OF BLUE



Silicon Valley is the Crystal Palace of the 21st century.

Though each company and their products have a different purpose, they all have the same approach at their core: to design the most efficient and convenient product that will improve our quality of life. The culture behind technology-driven products has a deeply rooted faith in progress and universal solutions. Their goal is to create a streamlined utilitarian world with a clean-cut, polished exterior.

Making the world a better place, cliché as it might sound, has always been at the core of my practice and life in general. The cult(ure) of Silicon Valley seemed to offer a natural path towards goodness. For eight years as an interface designer, I devoted my time and skills to this vision. I dreamed of the same utopia as technologists.

Over time, I recognized the hubris animating this dream. So much is overlooked in this pursuit of grand singular answers. Informed by my experience in the field, the design industry must confront two underlying crises.

First, interface design took on an engineering-based approach, one that focused heavily on universal solutions and quantifiable results. Every aspect of design became measurable on how it performed in solving the given problem. When a satisfactory result arose, it quickly became an industry standard. Visual design was no exception.

Google split-tested 41 shades of blue for their hyperlinks, a visual decision that resulted in ad revenue increased by over \$200M. After this, how could a designer suggest a different color?

Second, the fast-paced, on-demand environment incentivizes a culture of ephemerality. With a simple search, we are presented with nearly infinite choices. If something starts to get stale, we know that

a better version is just around the corner. As viewers seek instant gratification, media adapts to their increasingly abbreviated attention spans, authoring a vicious cycle.

YouTube is not short enough. We now turn to Instagram stories and TikTok. Alyson Gausby, from Microsoft Canada, notes the ravenous need for more and more ephemeral content: “If there’s no need to stay tuned in, why not move onto the next new and exciting thing for another hit of dopamine? ... Multi-screening trains consumers to be less effective at filtering out distractions. They are increasingly hungry for something new. This means more opportunities to hijack attention but also that brands need to work harder to maintain it.” We are in an era of infinite newness and distractions.

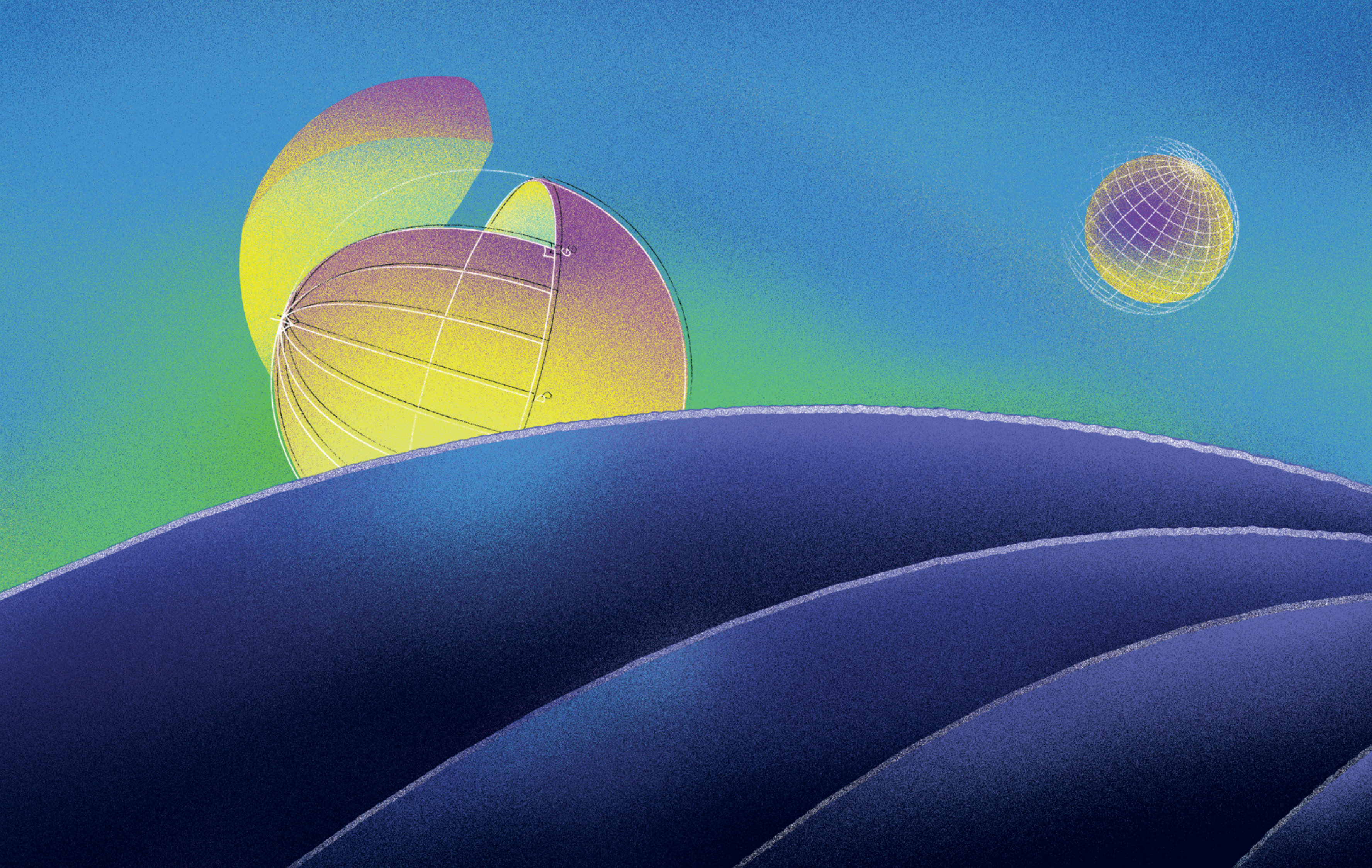
The *Skew-morphic Dream* is an attempt to break out from this hyper modernist approach of design to which I have grown accustomed. Here, I propose a brief halt in this function-oriented world that might recalibrate our thoughts. By raising questions about common perception, tools, and interface through defamiliarization, I intend to skew the norm. This thesis documents my journey to make a better world through alternative means.

Or rather it raises the question of what a better world even is.



Previous Page: The Crystal Palace was a cast-iron and plate-glass structure originally built in Hyde Park, London, to house the Great Exhibition of 1851. It acted as an exhibition space to display examples of technology developed in the Industrial Revolution.

Above: Silicon Valley is a region in the southern San Francisco Bay Area in Northern California that serves as a global center for high technology, innovation, venture capital, and social media.




SKEW- MORPHIC DREAM

As a teenager during the IMF financial crisis in Korea, daydreaming was my refuge. Laying on top of the bunk bed that my father and I fashioned from our neighbor's two discarded cabinets, I would imagine life as a concept artist for an animation studio. I would picture myself having my own room, and inside my room, I would be working on an amazing animation project.

In a techno-rational society, daydreaming is considered a frivolous activity, one needlessly escapist. Yet, as I stared blankly out my window at parking lots, alleyways, and the Ilwon subway station, I wandered into a different reality, something more vital and inspiring than Korea in 1998.

In "Principle of Hope," German social philosopher Ernst Bloch suggests that while daydreaming can be seen as an 'immature, but honest substitute for a revolution'. It is an act of envisioning the not-yet-realized. A virtual utopia grows from one's unmet needs of reality. Bloch further asserts that change cannot be realized without seeing things from a fundamentally different view. Thus, a mere fantasy that one might misinterpret as regressive becomes a foundation for radical change. By recognizing the resistant aspect of daydreams, it may be possible to avoid the false stereotype of naivety and persevere toward a better future.



Ernst Bloch wrote that daydreaming could be seen as an 'immature, but an honest substitute for a revolution.' It is envisioning an unrealized and unnaturalized image of fulfillment and a utopia, derived from the unmet needs of the reality.

My practice is in line with Bloch's approach; however, my intention is not to depict an ideal world but to do the opposite. A 'skew-morphic dream' takes a twisted perspective of the techno-rationalist utopia. It challenges the things one might accept as a norm or standard, questioning the status quo. As mentioned earlier in the introductory essay, Silicon Valley has been trying to fix the world and create a techno-utopian one where everything is smooth, fast, and efficient. They have condescended to grace our society with tools and interfaces, standardizing and flattening every aspect of our day.

Skew-morphic Dream explore various interface approaches to create a parallax and shift the expected perspective. I use interactive, tactile, and spatial design mediums to strategically defamiliarize the user and author immersive experiences. By inviting the audience into these dream worlds, I hope to create a brief pause. A pause is needed for recalibration of thought and senses. A pause highlights and challenges the things that we accept without questioning. A pause becomes a catalyst for the imagination.

Coming back to Bloch and daydreaming, another commonality in my practice is the element of ownership and communication. Bloch states that the "waking dream-house is furnished exclusively with the ideas chosen by the daydreamer" (1:88). This is a world fully guided by the thoughts and desires of the dreamer; an ego "with the will to extend itself" (1:91). He also notes that one's dreams during sleep represent intensely private experiences, which are difficult to communicate. Daydreams, on the other hand, are grounded in a shared reality and therefore have a greater social context. (1: 93-94).

In an attempt to make my work public, I focus on movement and gestures—both in the medium itself and for the audience. Imbuing the kinetic with character enables

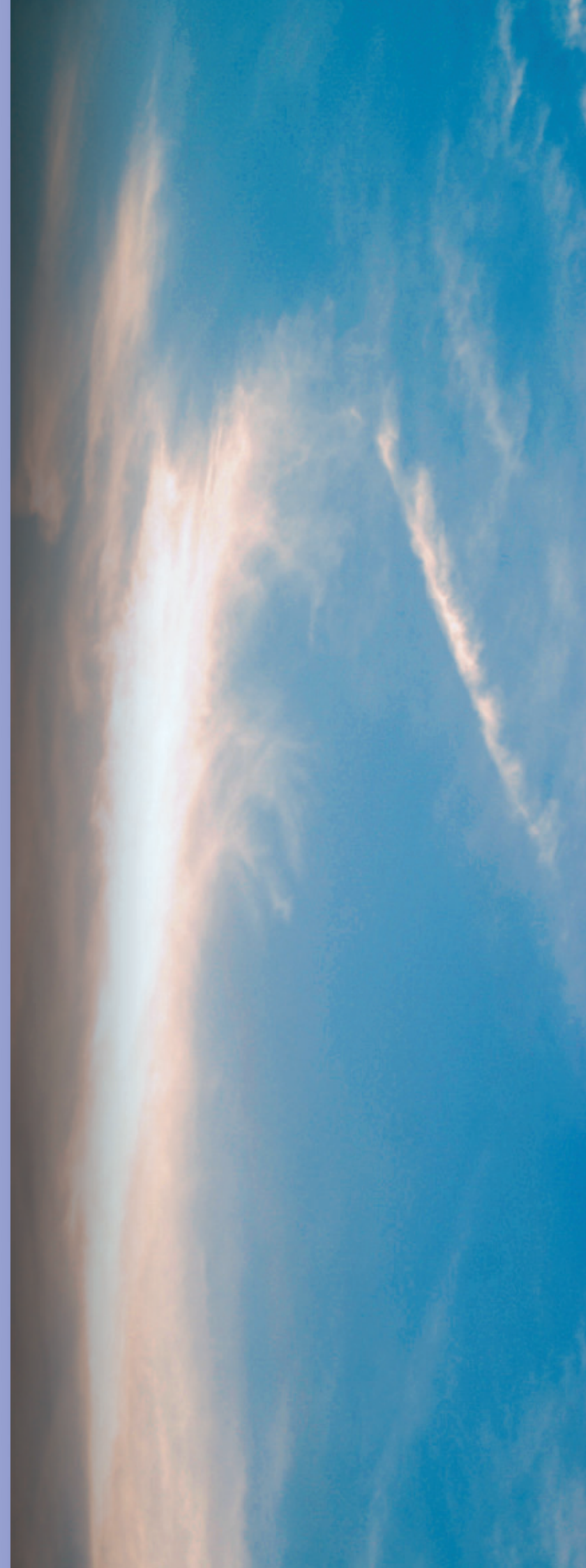
a constructed world to feel more alive and organic. This process opens up tools, interfaces and platforms as thresholds to worlds both familiar and fantastical. I hope these spaces act generously, inviting the audience to reshape and extend their boundaries. In doing so, they might better empathize with and involve themselves in these environments.

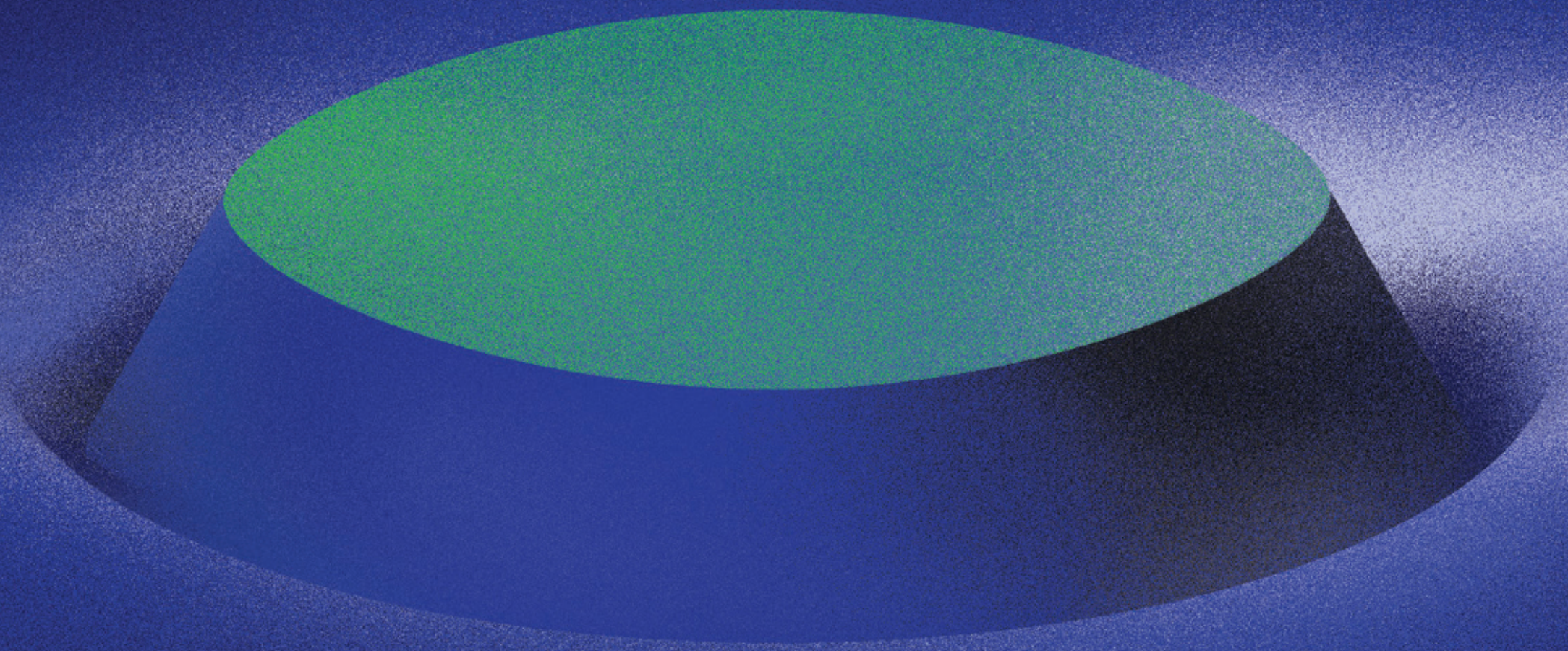
I think of these projects as experiential narratives, wherein the designer does not provide completely curated, but rather co-owned experiences. The gestures created by the audience and the responsive nature of this constructed world will encourage the projection of their own thoughts and feelings into the narrative. The audience gradually becomes the protagonist.

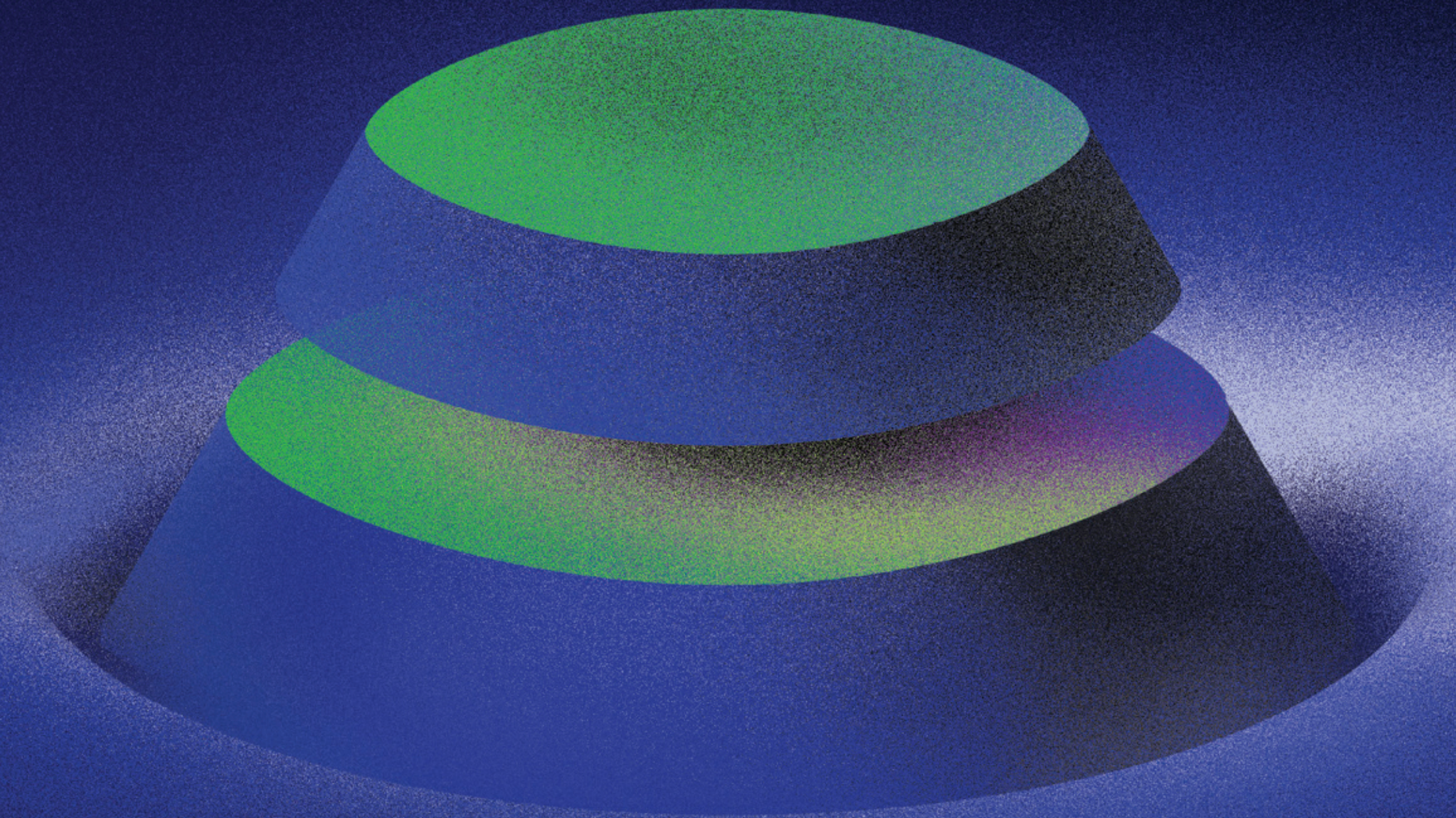
By studying Bloch, I recognized the playful, illogical, and absurd potential of daydreams. The resulting graphic design aims to harness the audience's initial visual impressions. It entices the viewer, embracing the expressive potential of the visual, and offering the magic of a first encounter.

As an interface designer, I have often felt that aesthetics and visual resonance become secondary to functionality—that the “first encounter” is often overlooked. Through approaching visual elements genially and intuitively, I intend to reclaim my expressive role as a graphic designer. As such, I want to embrace individuality and offer others something emotionally resonant, beyond the language of the practical.

A 'skew-morphic dream' takes a twisted perspective of the current 'ideal' world. It is to challenge the things one might accept as a norm or a standard.





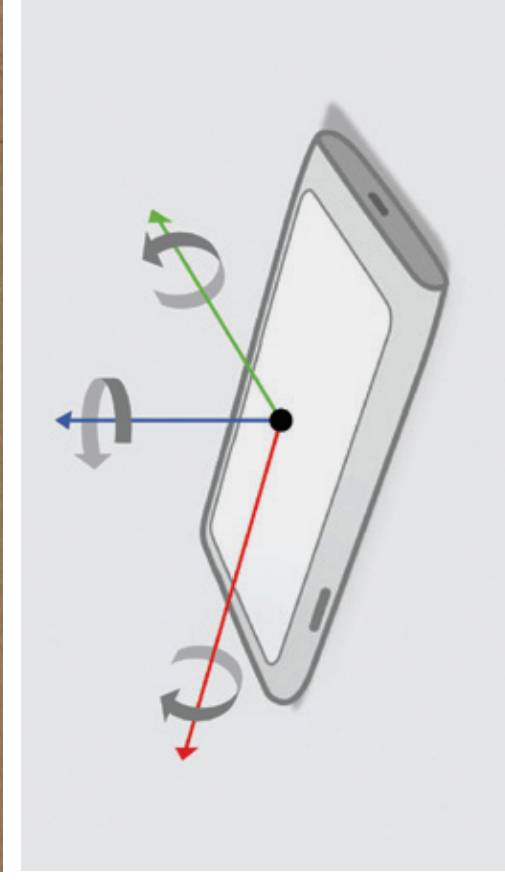


REWIRED TOOLS

From papyrus to mobile phones, significant tools realize and respond to the needs of the given era, becoming an essential part of our daily lives. They reshape our perceptions, behaviors, and culture. For instance, mobile phones and wireless internet have changed how we communicate, consume, and store information. If the intentions and effects of tools reflect and determine our behavior, could we construct an alternative world by developing a speculative tool? To answer this question, Rewired Tools collects a set of short experiments that alter, subvert, shift, or magnify the intended purpose of a tool or interface.

Dancing Posters are a set of interactive posters that respond to the hand movement of the user. They utilize mobile screens as “dance partners” and aspire to unsettle the relationship the user has with the medium. I want the user to go from passive viewing to active engagement to an emotional connection with the work.



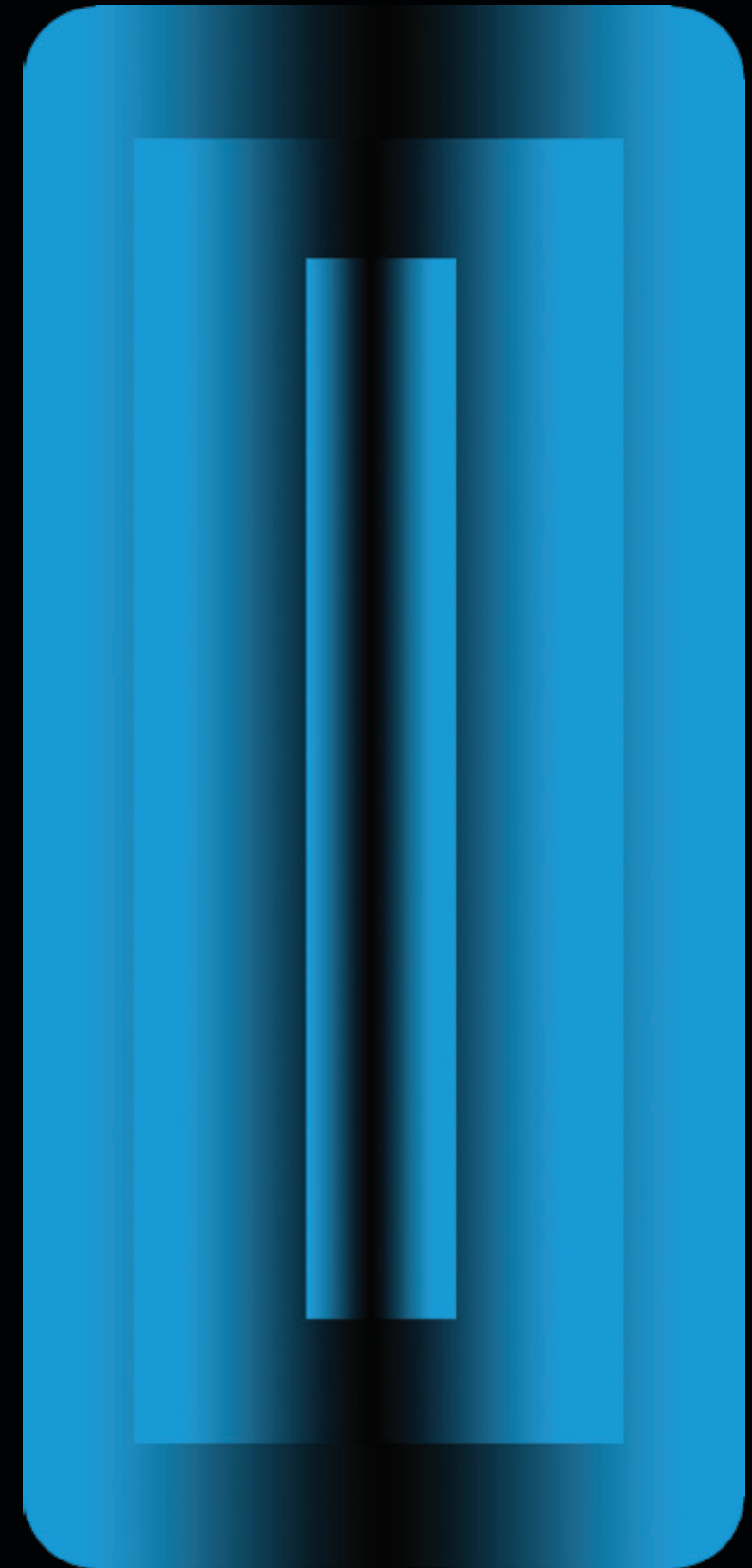
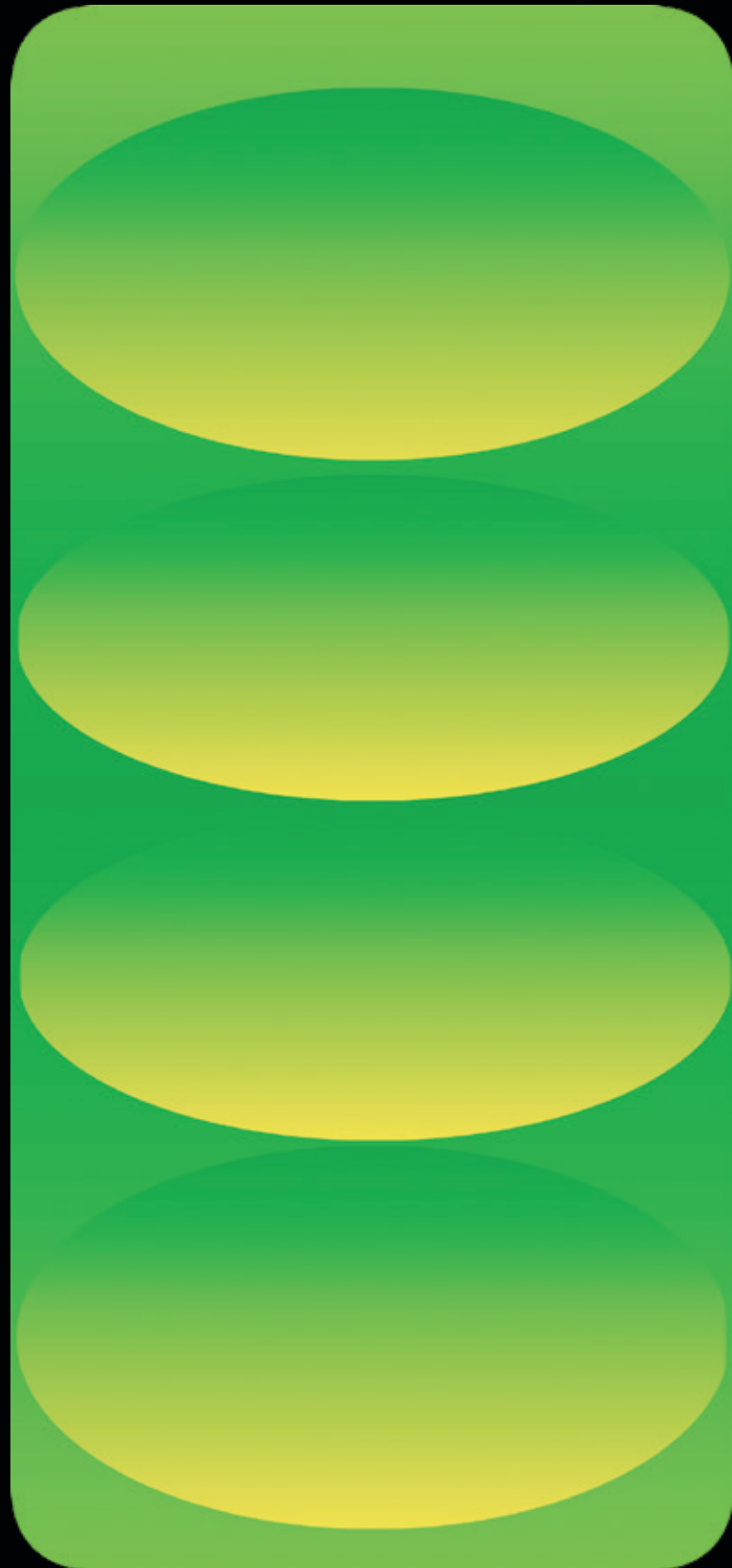


The gyroscope of the mobile devices animates the graphics according to the user's hand movement. The gyroscope more effectively captures the user's natural movements than click or touch input; as a result, the poster can more authentically capture the user dancing or waving their arms.

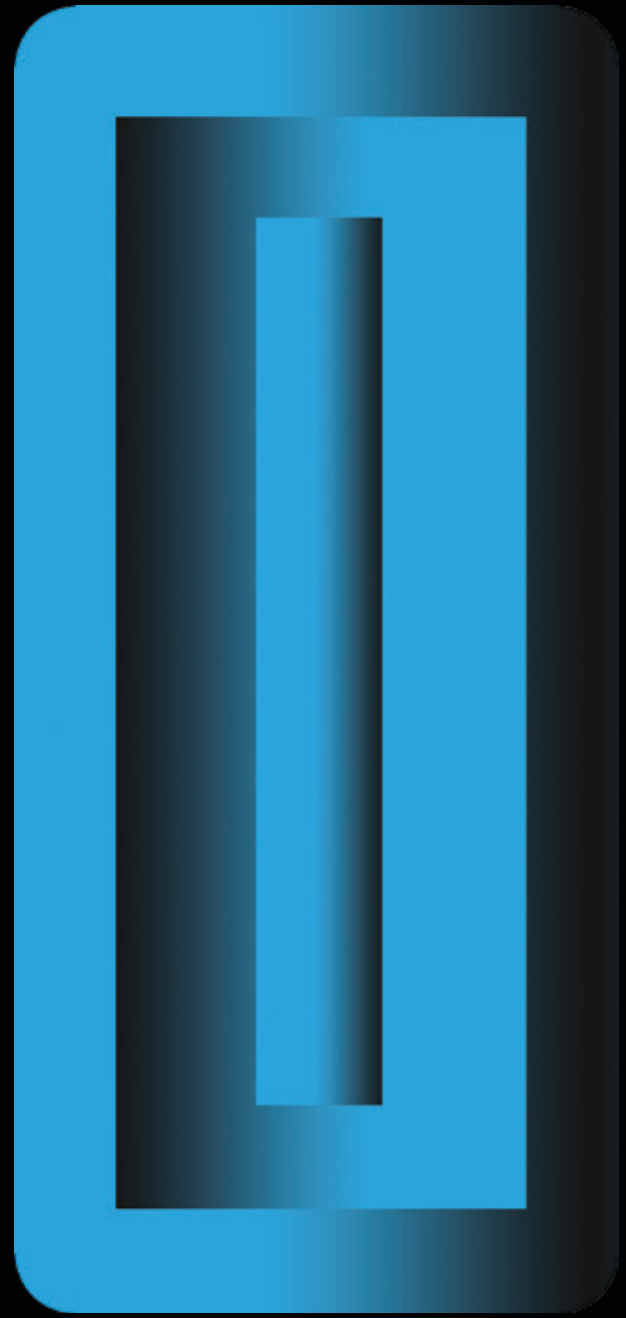
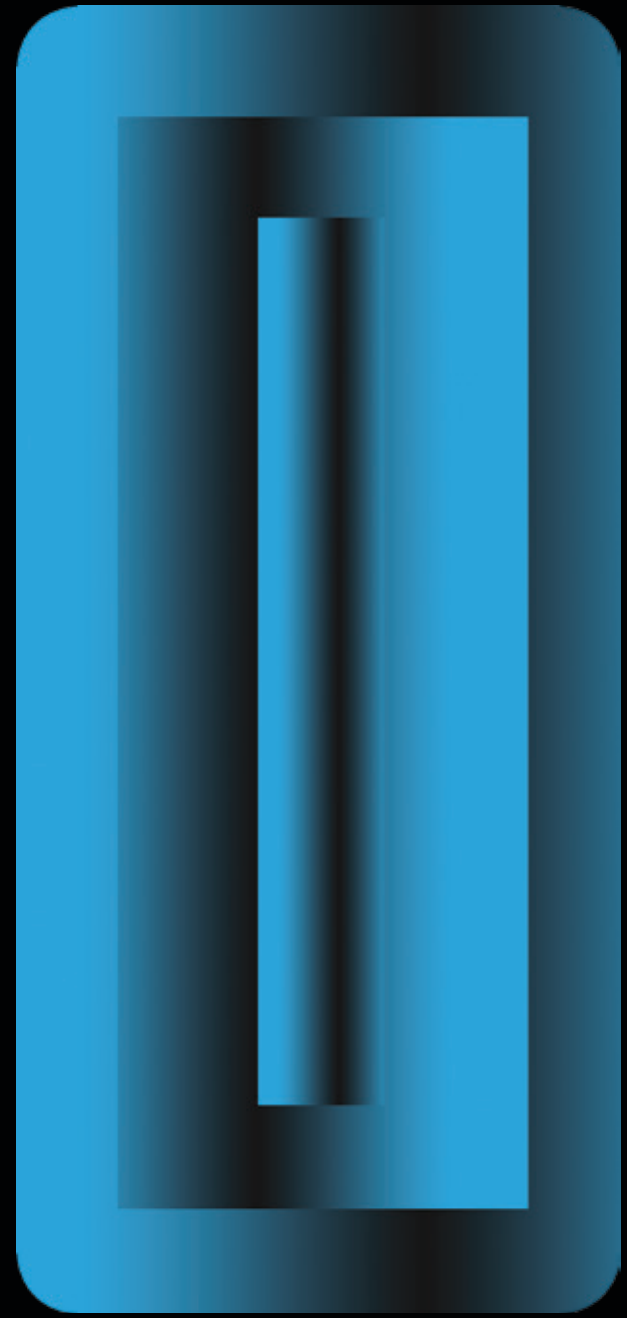
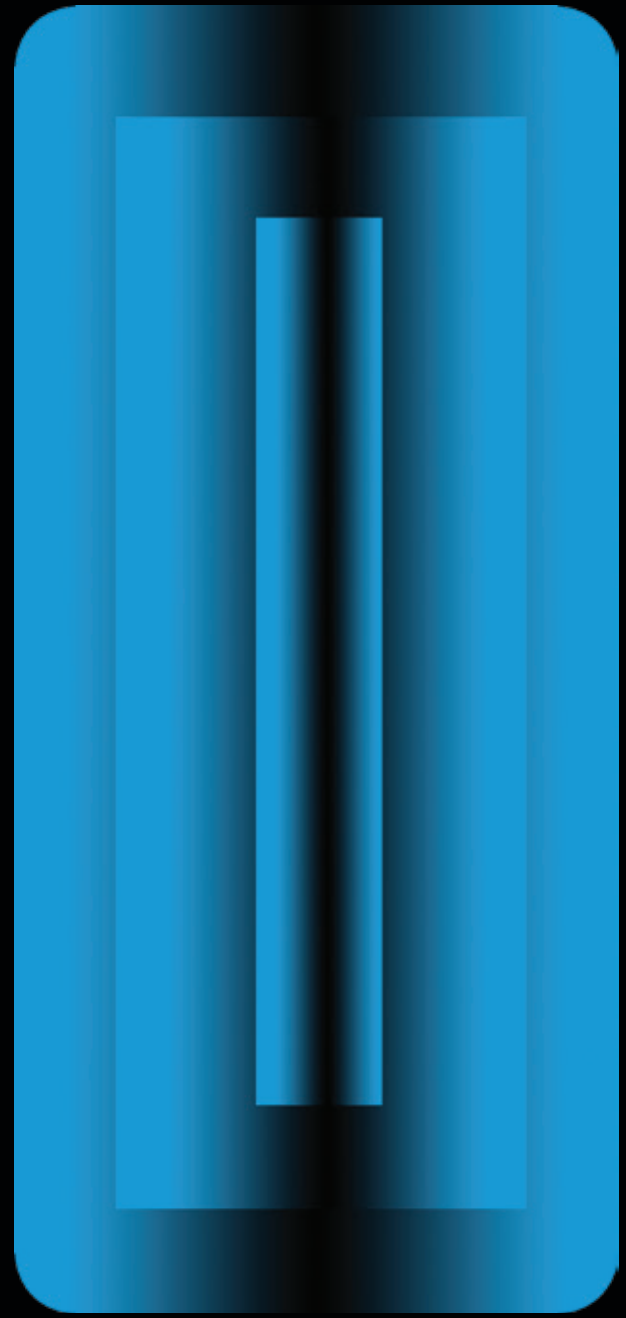
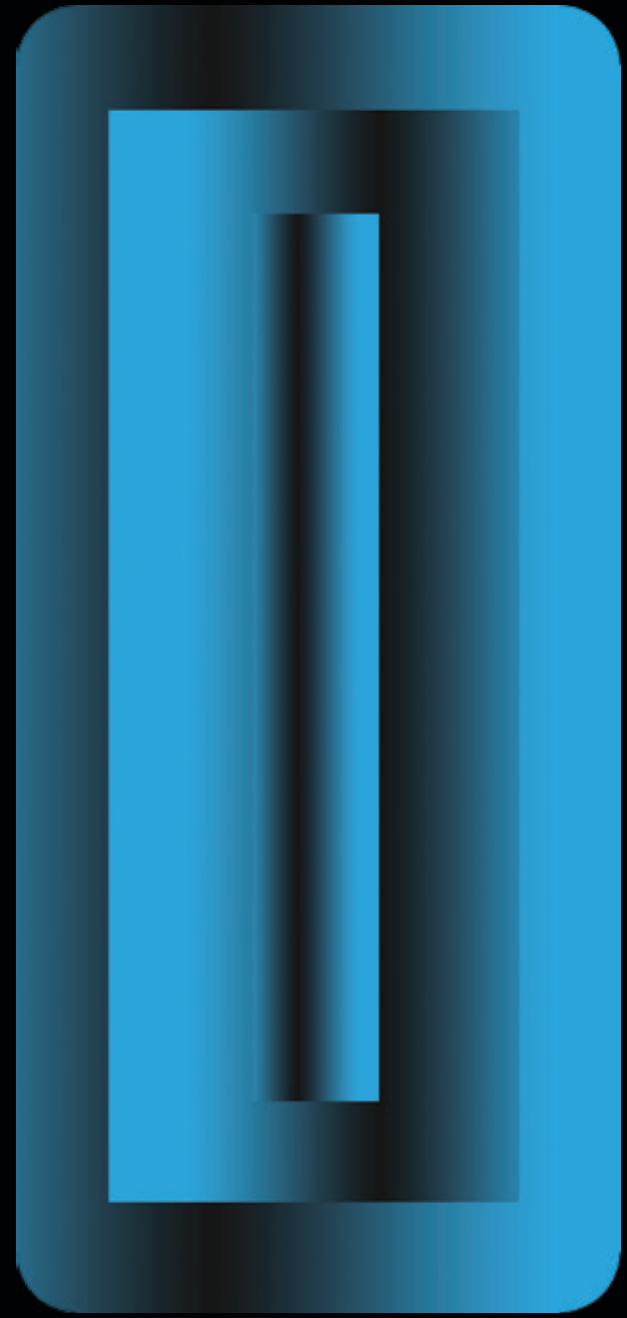
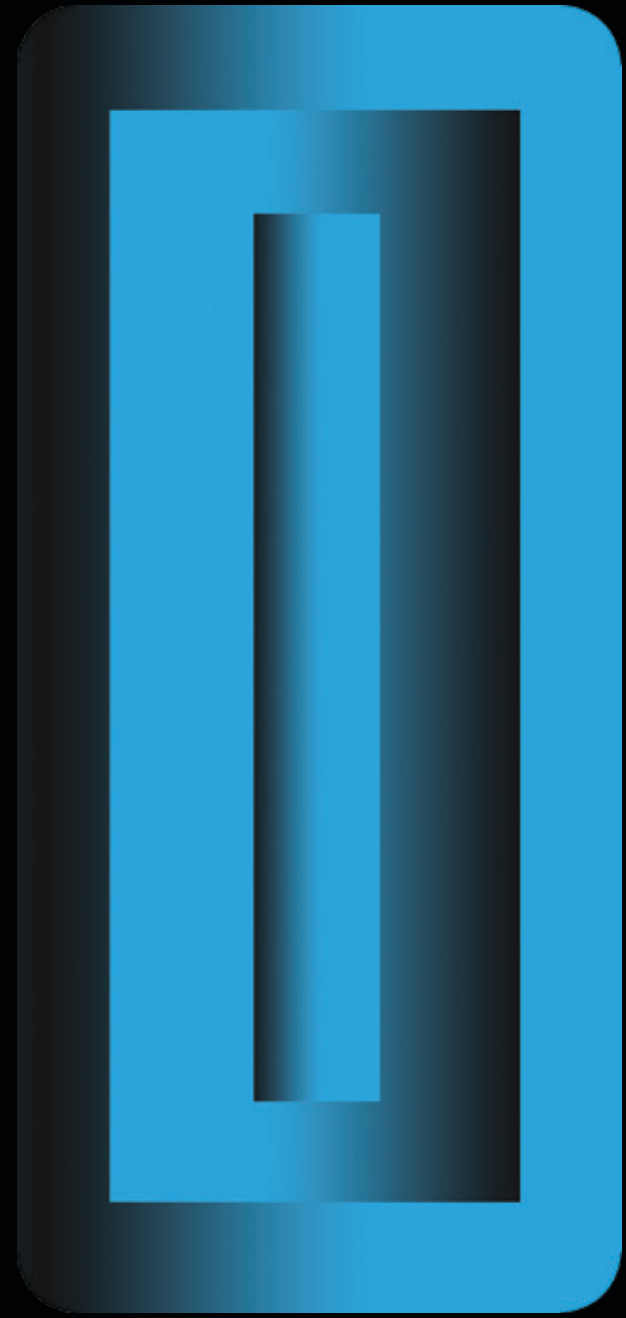
Above: A motorized rotating stand that reacts to sound. This device enables the posters to dance by themselves.

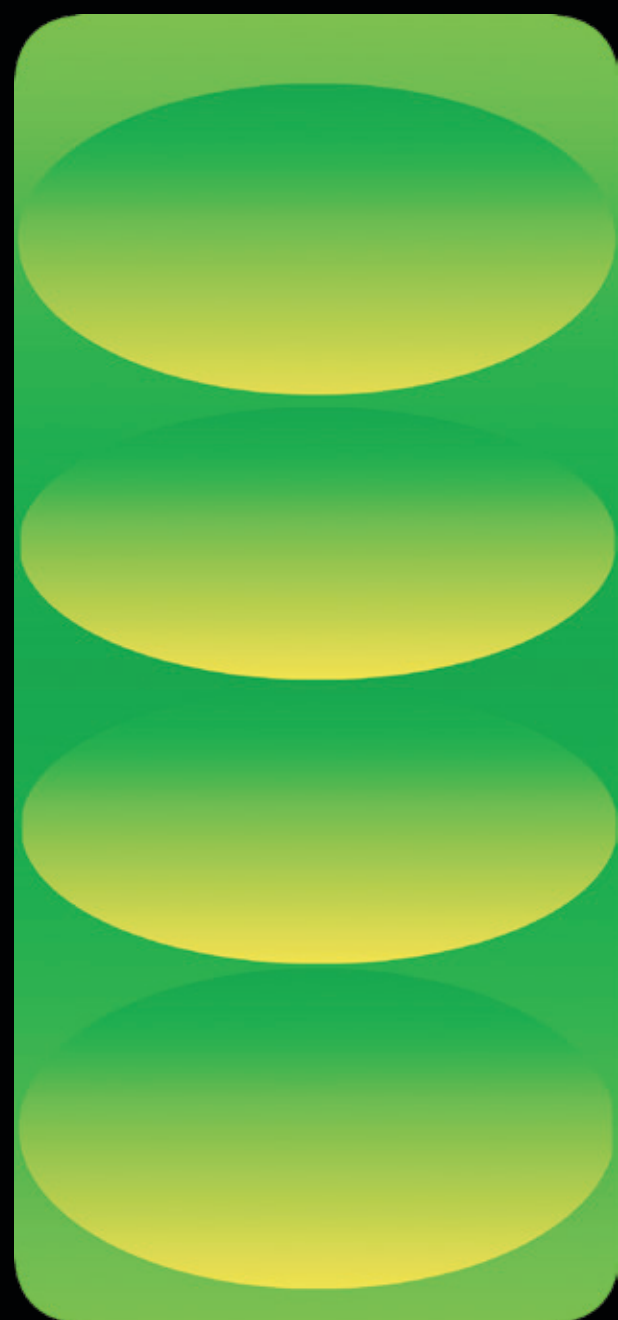
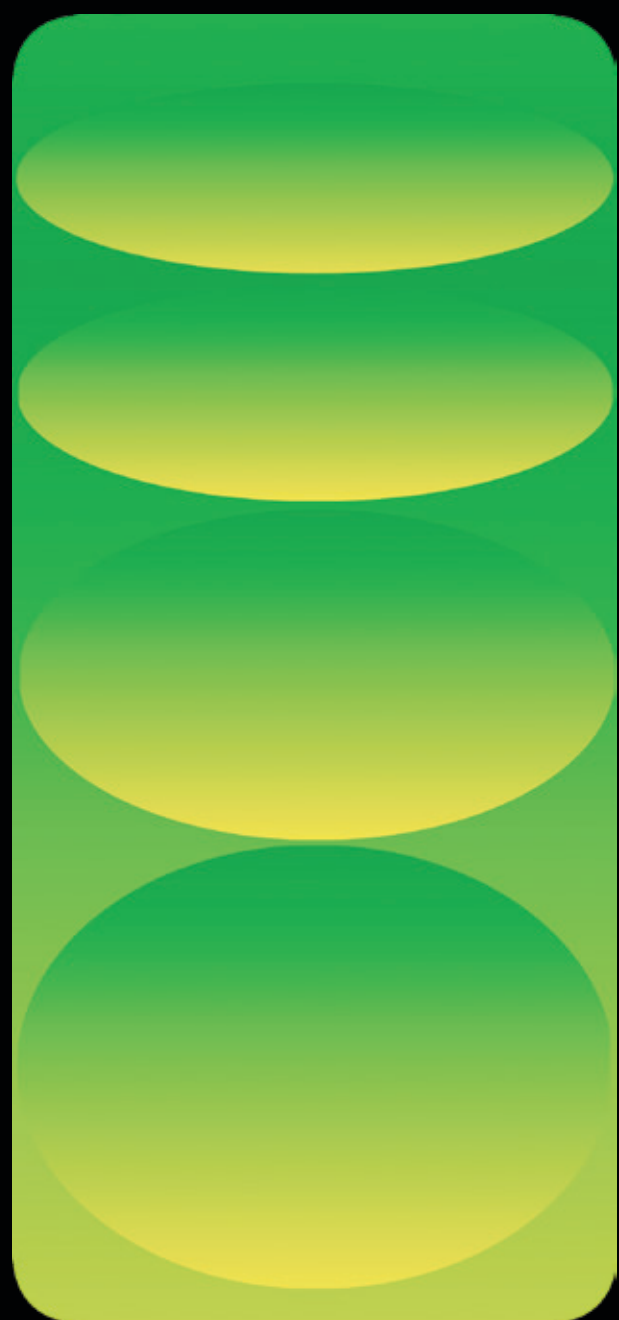
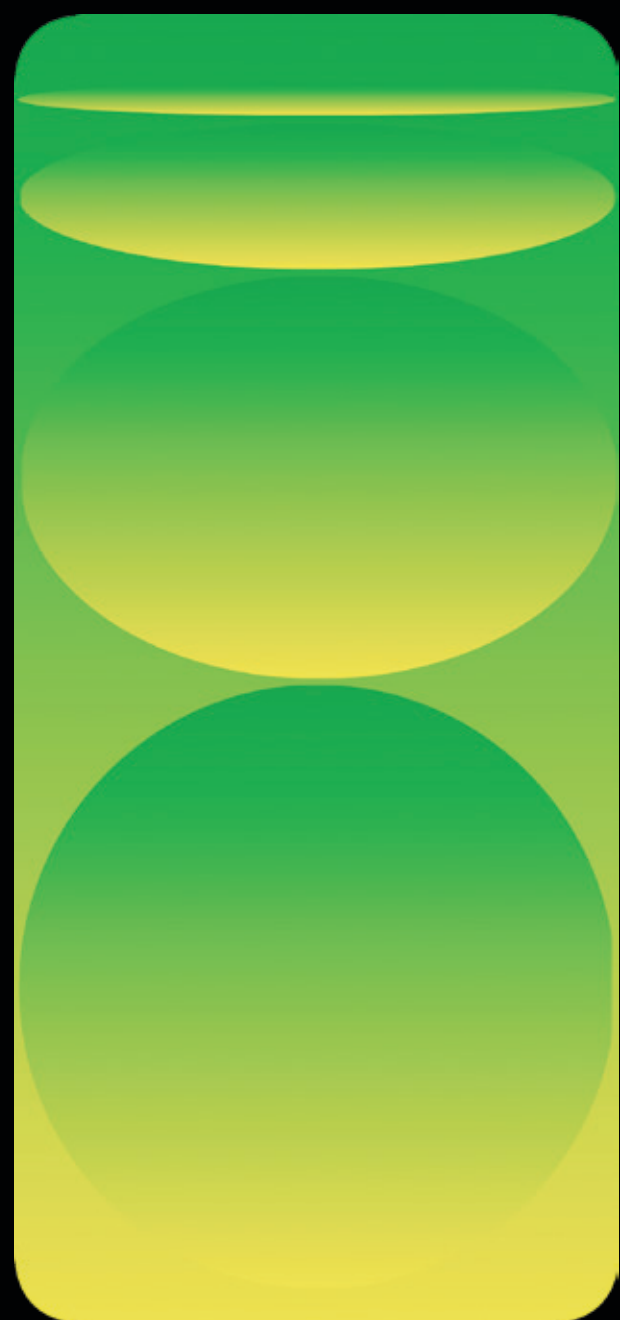
Below: The gyroscope chip can capture tilt in three axes to detect the overall posture of the device.

The default screen of three dancing posters.
This screen is shown when the poster first
launches, which becomes the default position.
Animations happen when the poster is tilted
either left or right.

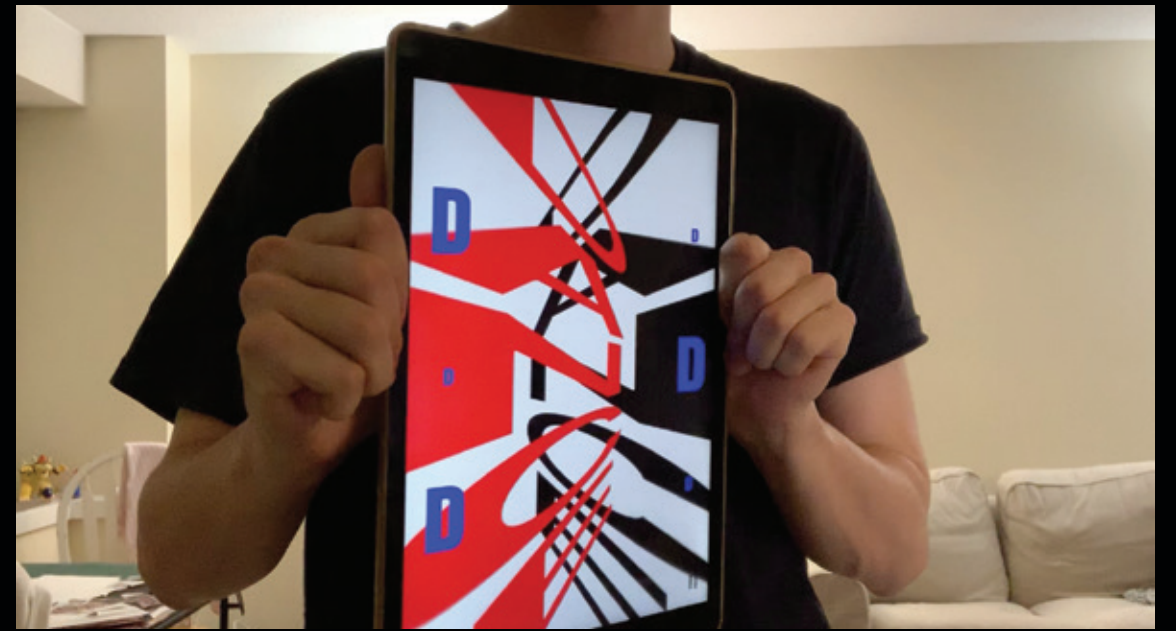








For bigger screens, such as a tablet device, the user can interact with the poster as a dance partner.



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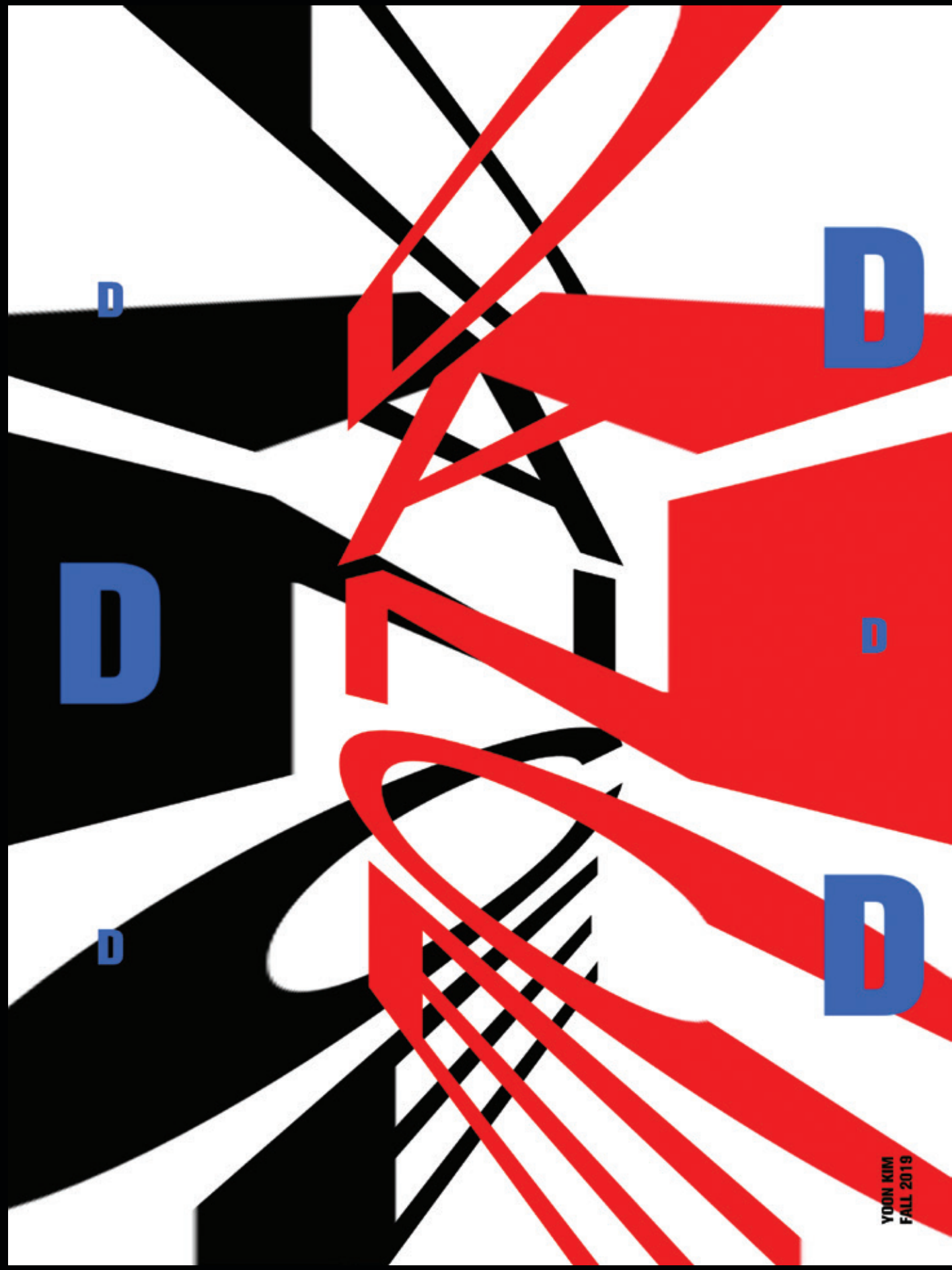
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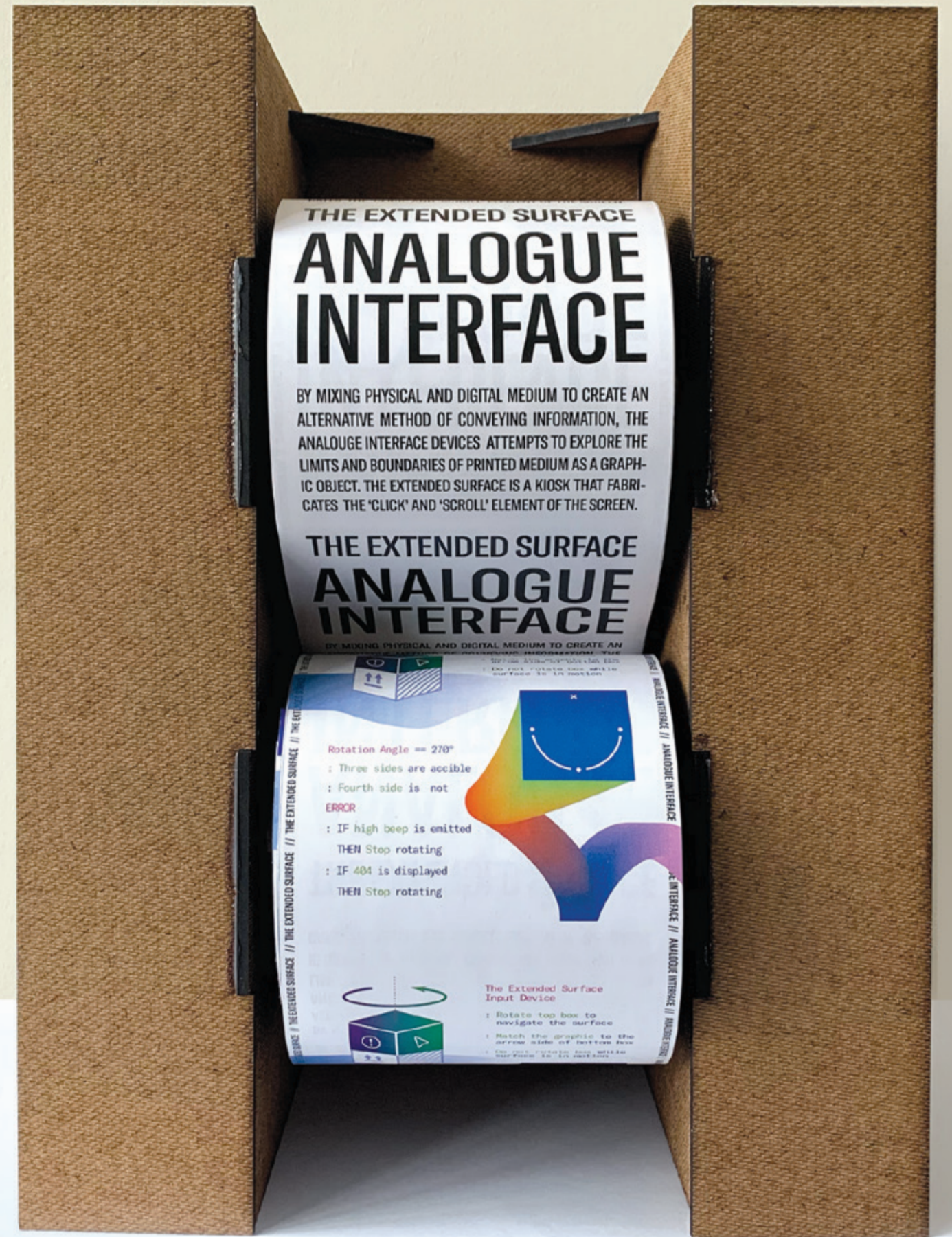
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YOON KIM
FALL 2019



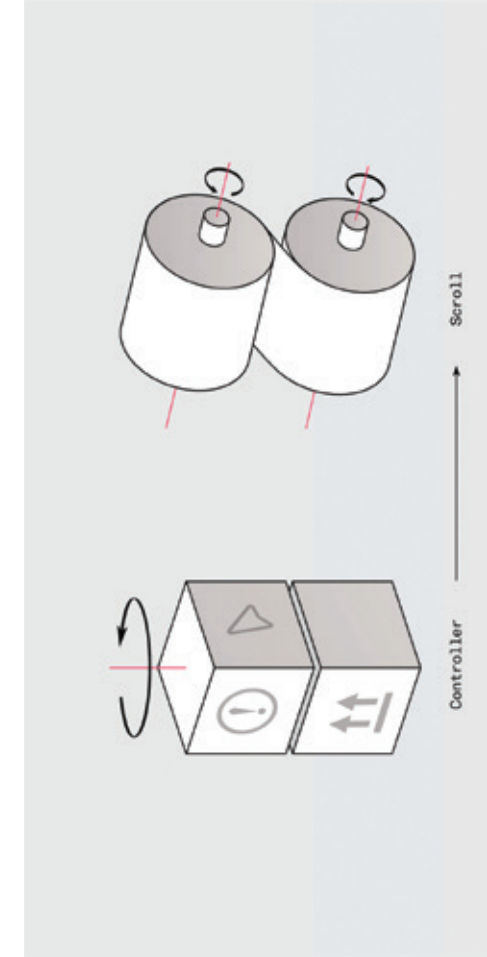
YOON KIM
FALL 2019

Extended Surface is a proof of concept prototype for an interactive installation that explores the limits and boundaries of the print medium. It mimics the scroll-able aspect of the digital interface by rotating a giant scroll through a wireless controller. This project integrates merits of a screen-based interface while retaining the tactile elements of the physical interface.

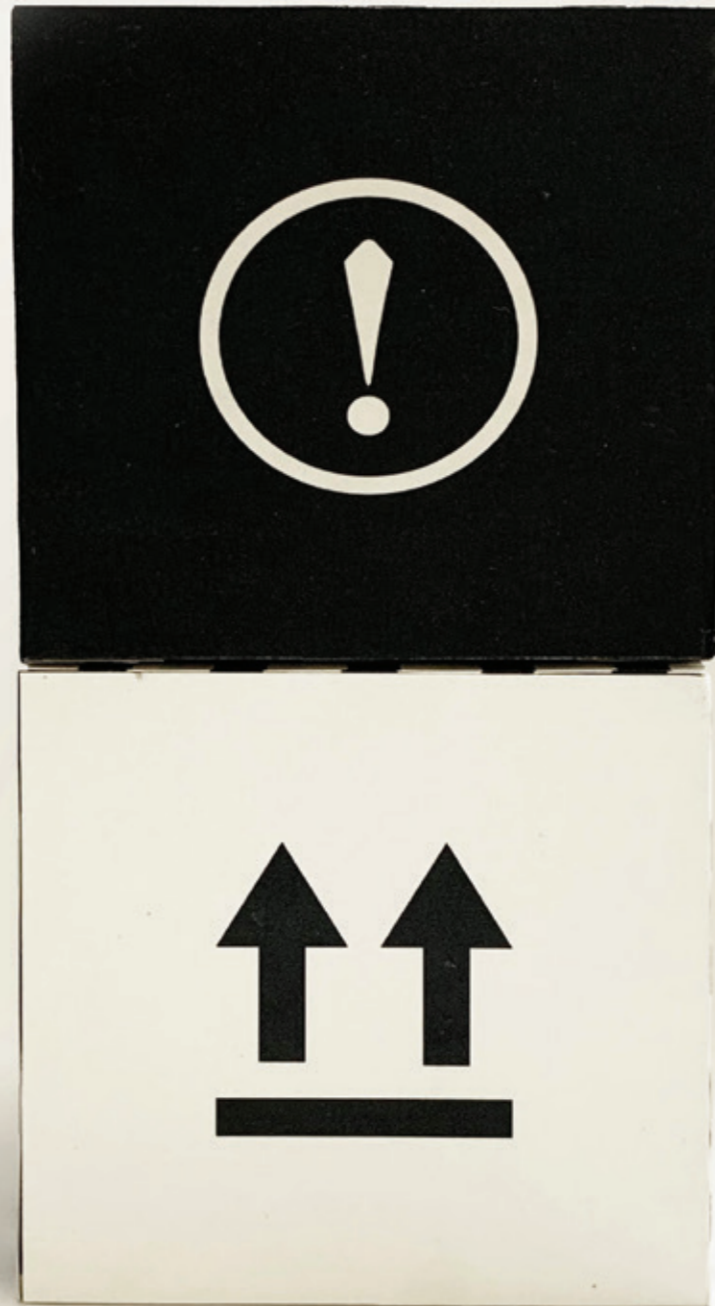




The project was envisioned as a large installation for a museum or a conference show. By twisting the controller left or right, the user can rotate the scroll up or down. This interaction was designed to match the scrolling aspect of the screen.



Above: Render of a full-scale installation.
Below: Diagram of the controller mechanism.

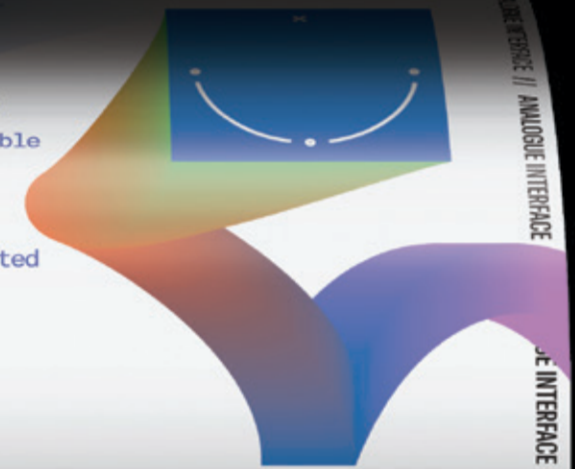


THE EXTENDED SURFACE ANALOGUE INTERFACE

BY MIXING PHYSICAL AND DIGITAL MEDIUM TO CREATE AN ALTERNATIVE METHOD OF CONVEYING INFORMATION, THE ANALOGUE INTERFACE DEVICES ATTEMPTS TO EXPLORE THE LIMITS AND BOUNDARIES OF PRINTED MEDIUM AS A GRAPHIC OBJECT. THE EXTENDED SURFACE IS A KIOSK THAT FABRICATES THE 'CLICK' AND 'SCROLL' ELEMENT OF THE SCREEN.

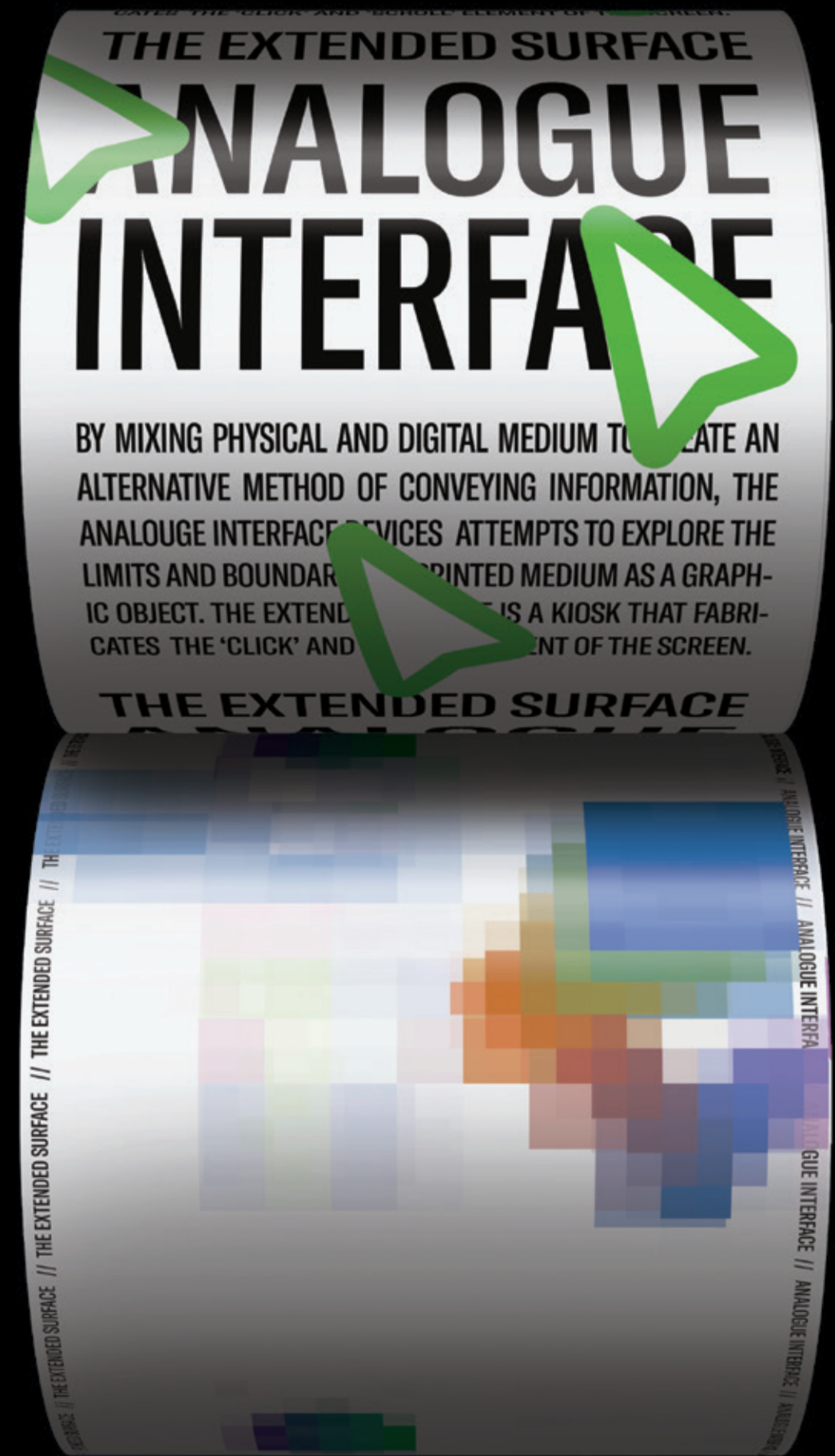
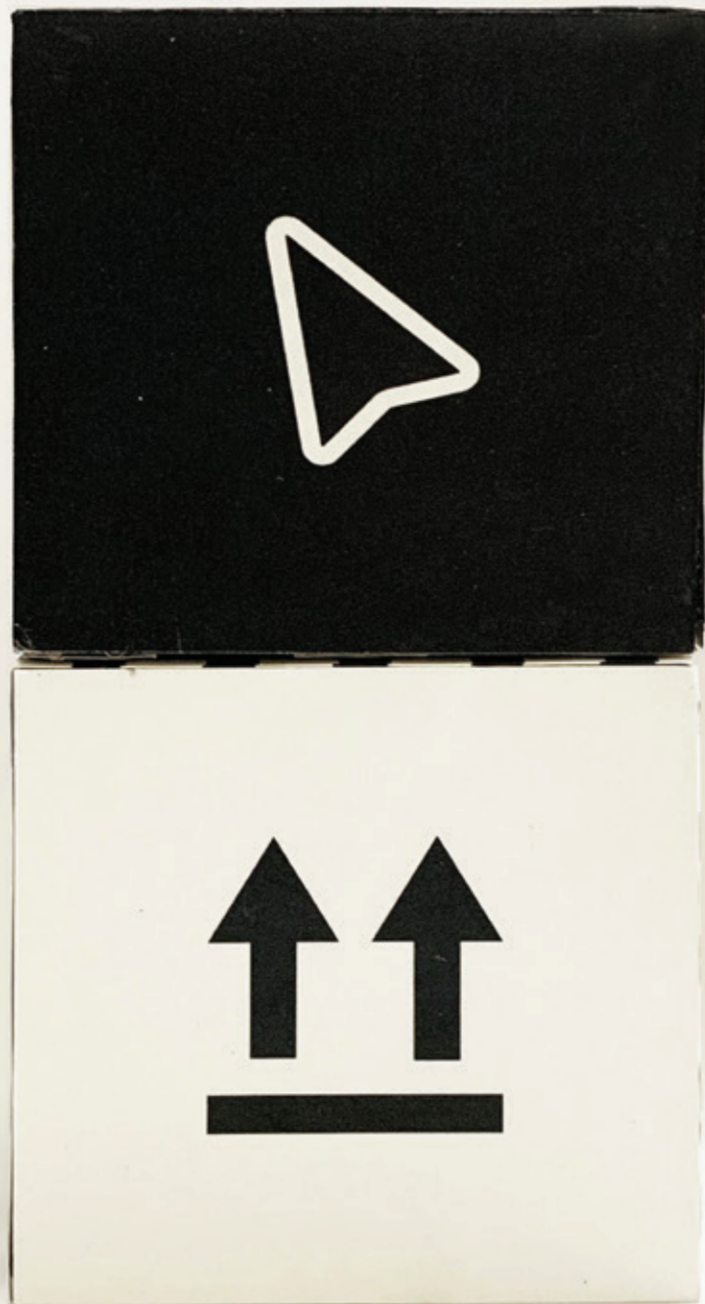
THE EXTENDED SURFACE ANALOGUE INTERFACE

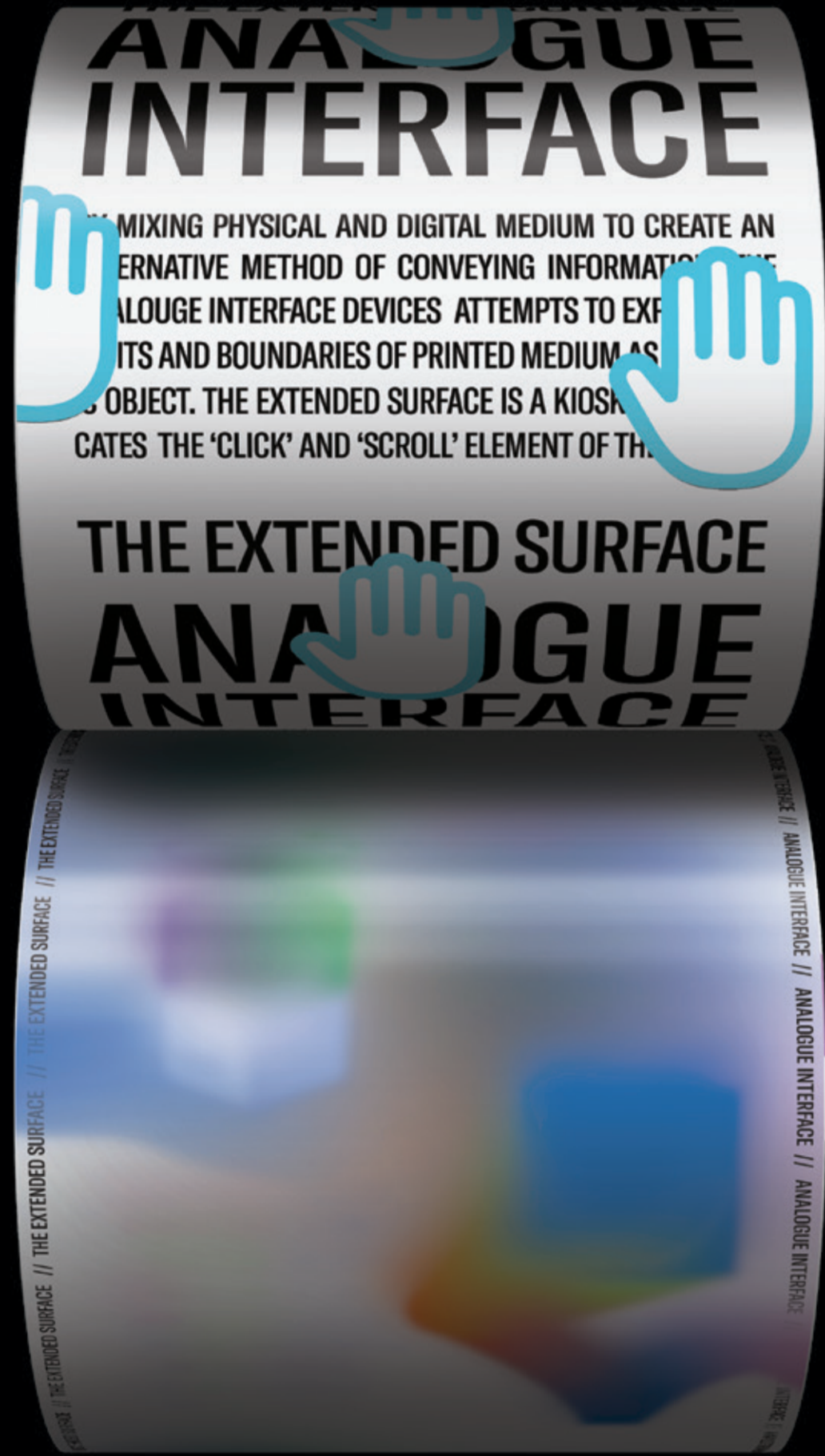
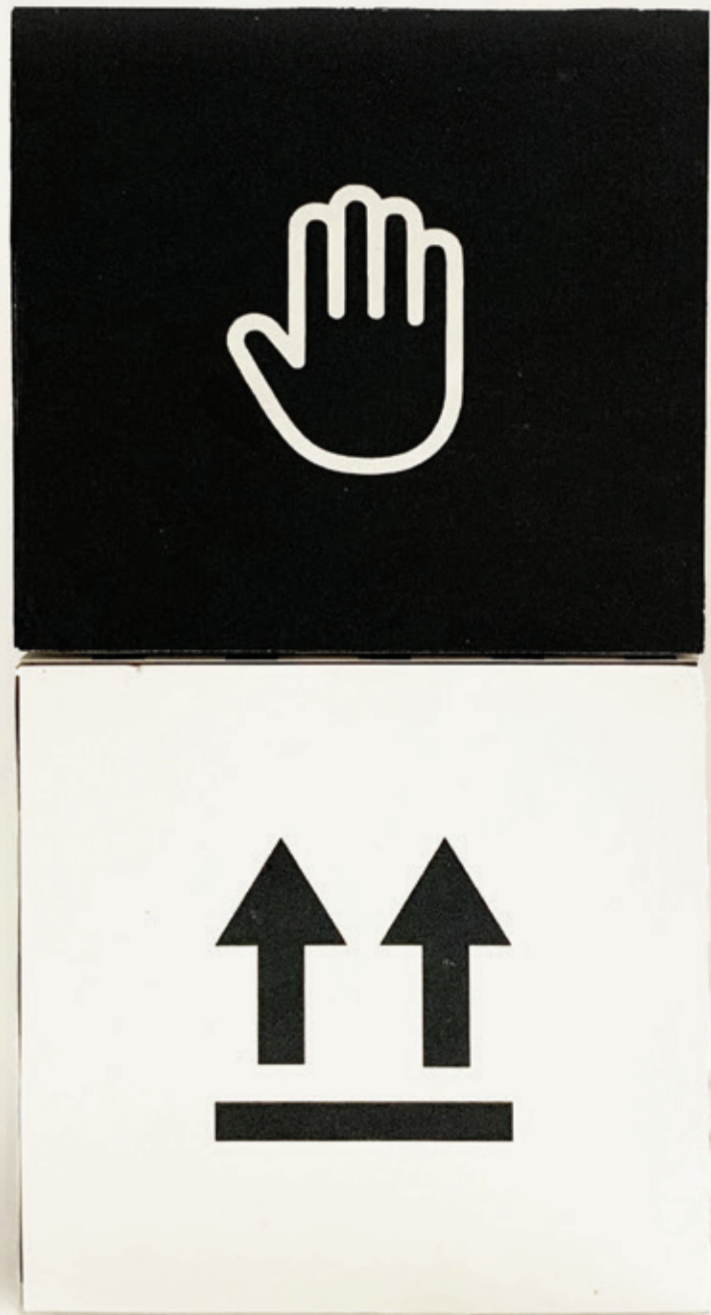
```
Rotation Angle = 270°  
: Three sides are accible  
: Fourth side is not  
ERROR  
: IF high beep is emitted  
  THEN Stop rotating  
: IF 404 is displayed  
  THEN Stop rotating
```



The Extended Surface
Input Device

- : Rotate top box to navigate the surface
- : Match the graphic to the arrow side of bottom box
- : Do not rotate box while surface is in motion





BY MIXING PHYSICAL AND DIGITAL MEDIUM TO CREATE AN ALTERNATIVE METHOD OF CONVEYING INFORMATION, THE ANALOUGE INTERFACE DEVICES ATTEMPTS TO EXPLORE THE LIMITS AND BOUNDARIES OF PRINTED MEDIUM AS A GRAPHIC OBJECT. THE EXTENDED SURFACE IS A KIOSK THAT FABRICATES THE 'CLICK' AND 'SCROLL' ELEMENT OF THE SCREEN.

THE EXTENDED SURFACE ANALOUGE INTERFACE



The Extended Input Device

- : Rotate top box to navigate the surface
- : Match the graphic to arrow side of bottom box
- : Do not rotate box while surface is in motion

Rotation Angle = 270°

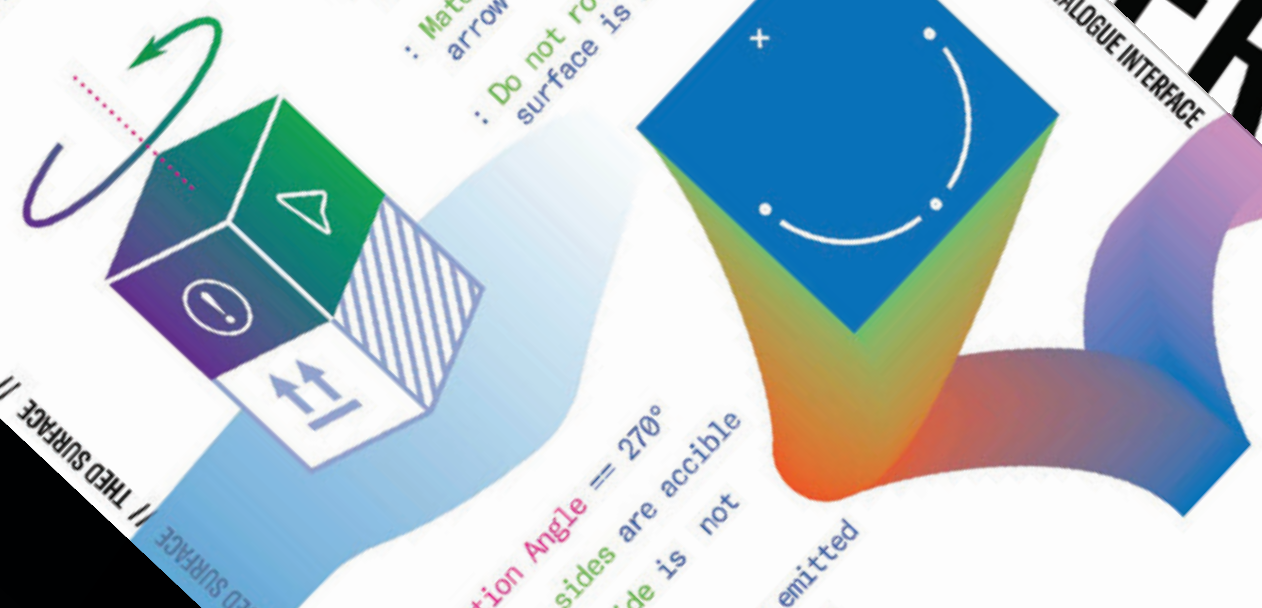
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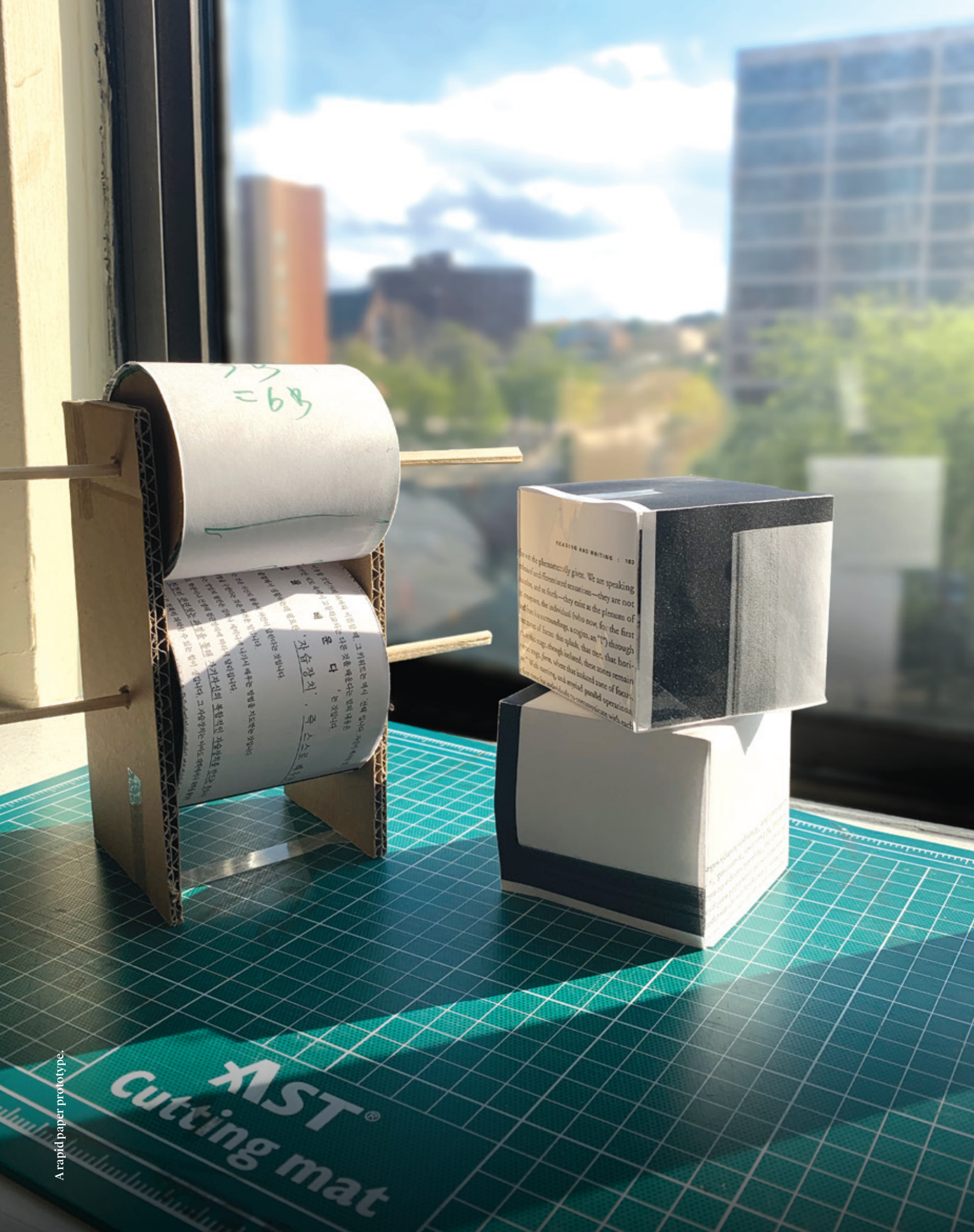
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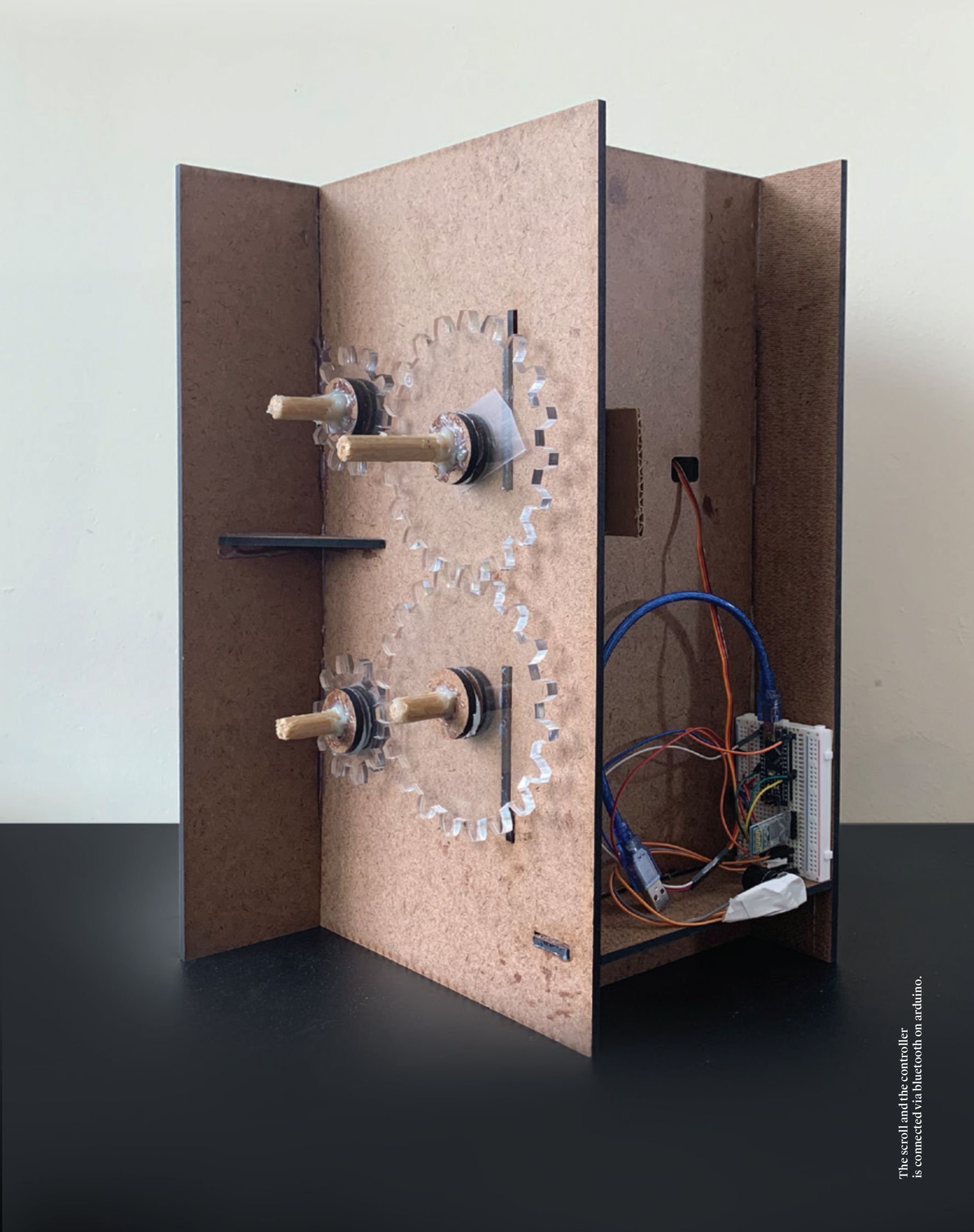


The Extended Surface

- : Rotate top box to navigate the surface
- : Match the graphic to arrow side of bottom box
- : Do not rotate box while surface is in motion



A rapid paper prototype.



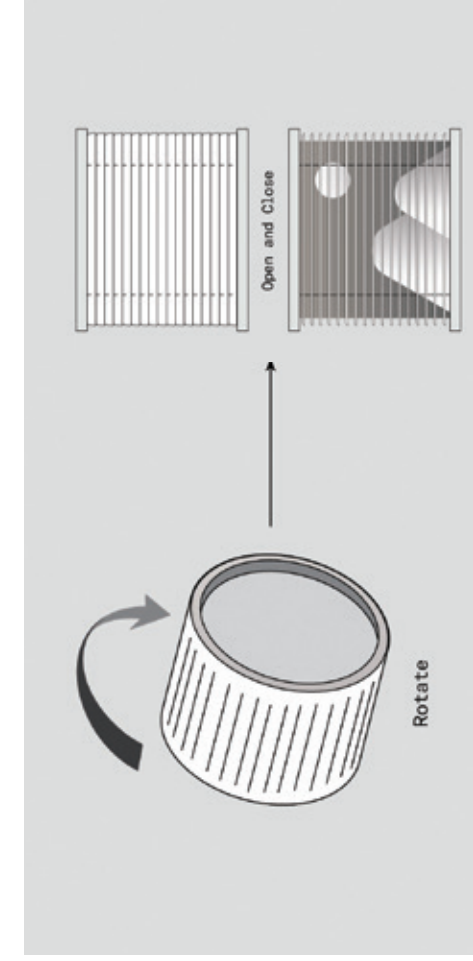
The scroll and the controller is connected via bluetooth on arduino.

A Window is a meditation device which immerses the user into a state of mindfulness through progressive repetition. By translating a web browser into a physical interface, *A Window* opens a portal, a figurative hyperlink, that transports the user into a virtual space.





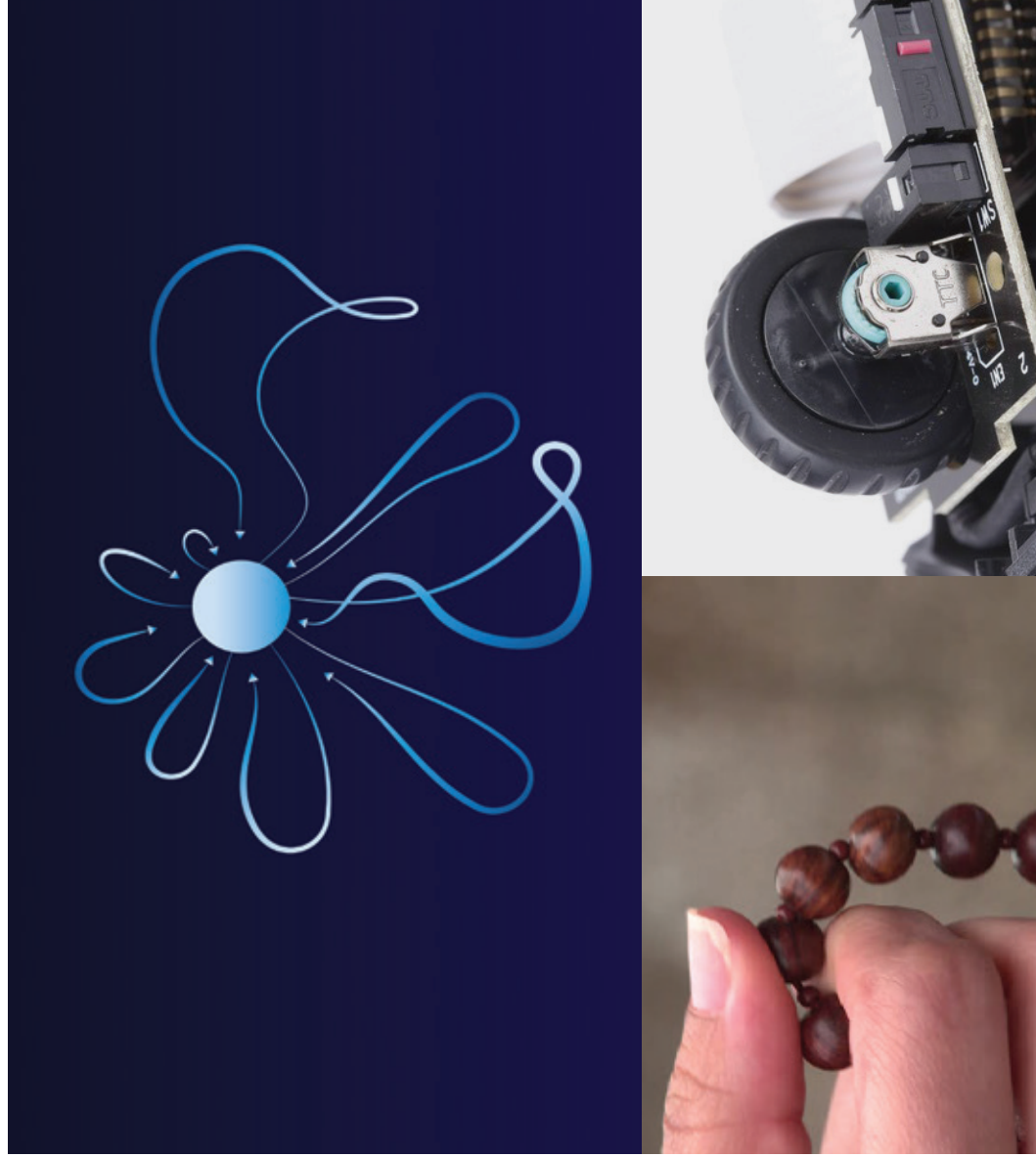
This project was intended to be installed indoors, from where one might expect to see an outside view. The controller triggers the blinds to open, revealing a screen projecting a bird's eye view of the ocean. The blind's opening and closing speed synchronizes to the 3-5-7 breathing technique used in meditation. With each opening of the blinds, the birds-eye view slowly transitions to an abstract color, mirroring the user's own gradually calming state.



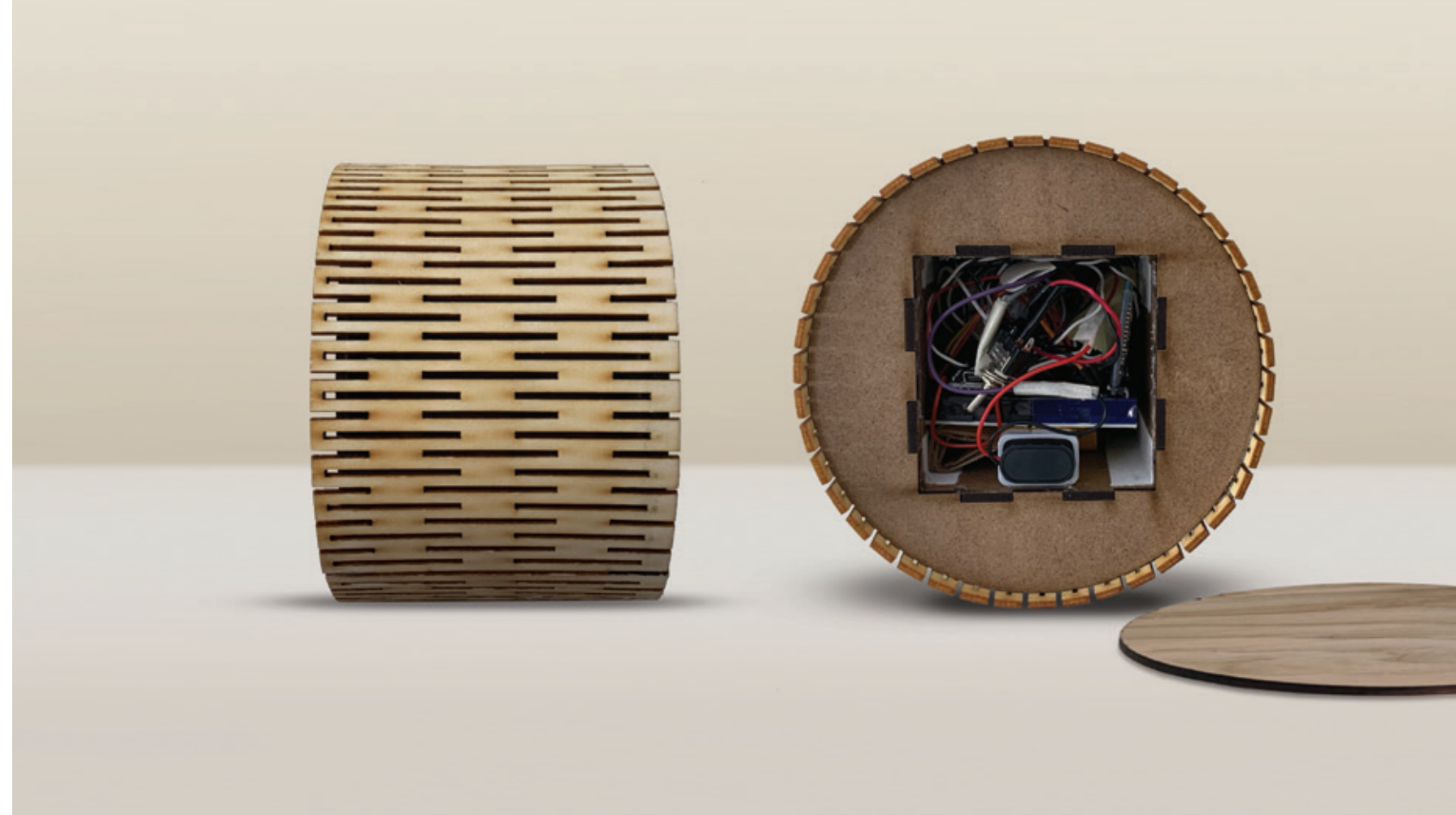
Above: A rendering of an indoor installation.
Below: A Diagram of the controller mechanism.

The cylindrical form and the rolling interaction method of the controller refer to both the scrolling wheel of a computer mouse and the prayer beads used in various religions.

The controller's center of the weight is located at the bottom of the controller. This enables it to roll back up like a roly-poly toy when rotated. This design allows the user to repeat the rotating action with ease.



In meditation, there is a concept of drawing a flower. With each petal, your pencil inevitably returns to the center, an empty circle. When the mind drifts or intrusive thoughts distract you, one simply returns to the center. This process is repeated until one reaches the state of mindfulness.

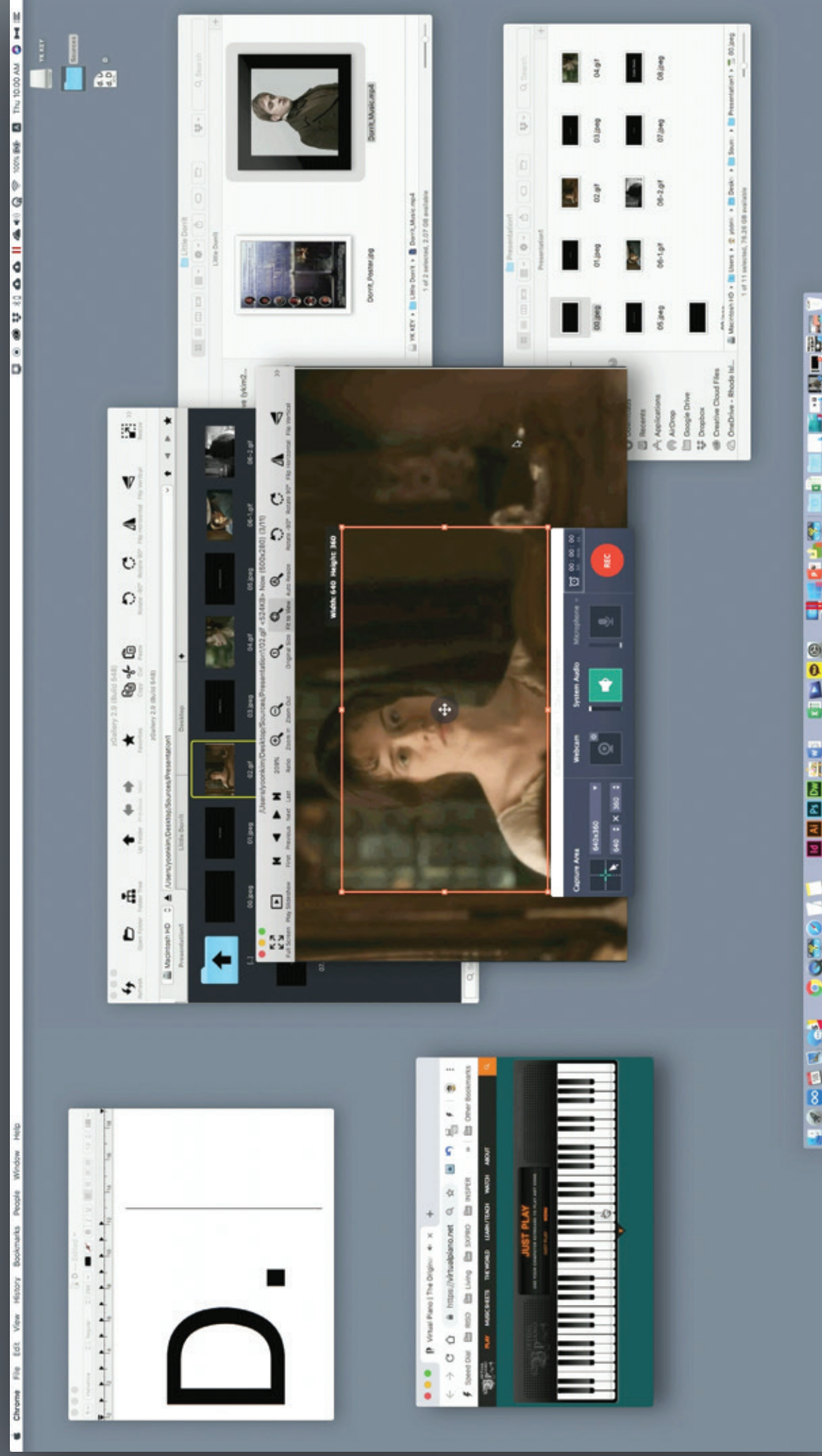


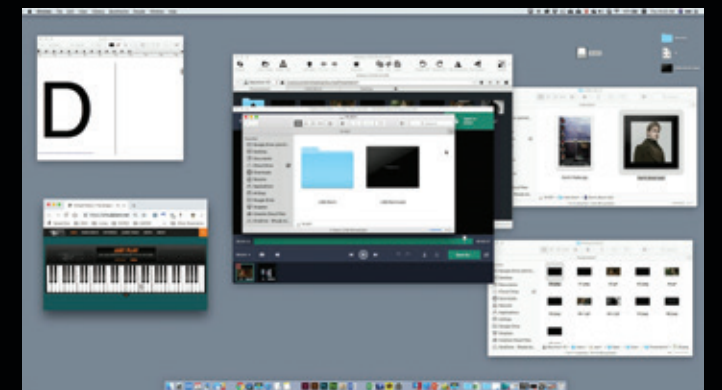
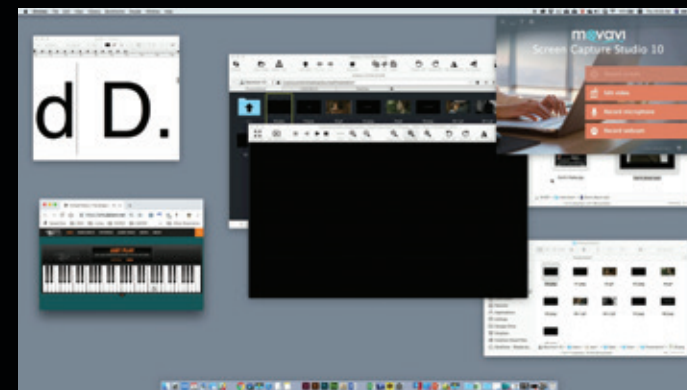
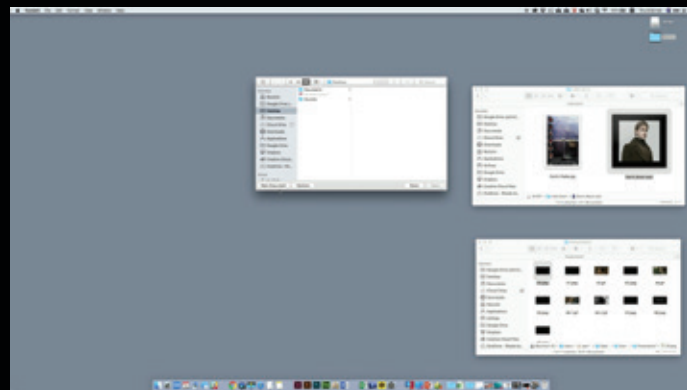
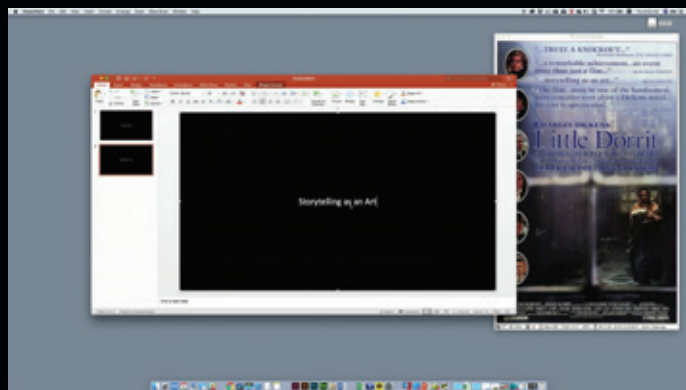
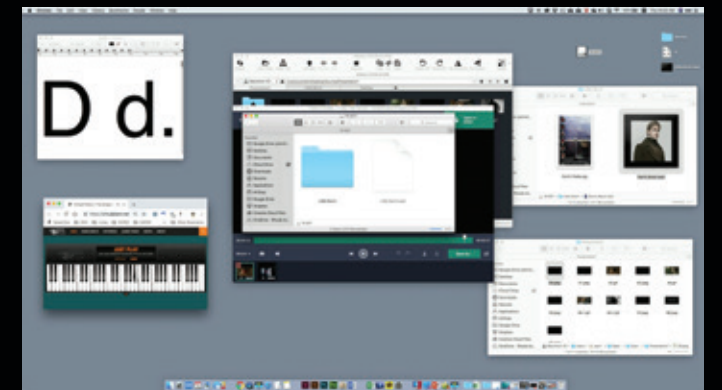
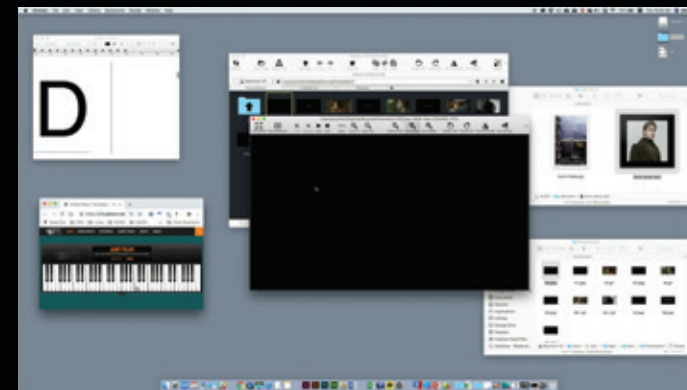
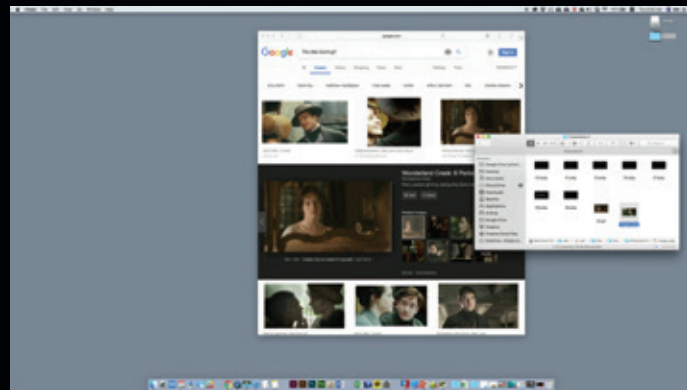
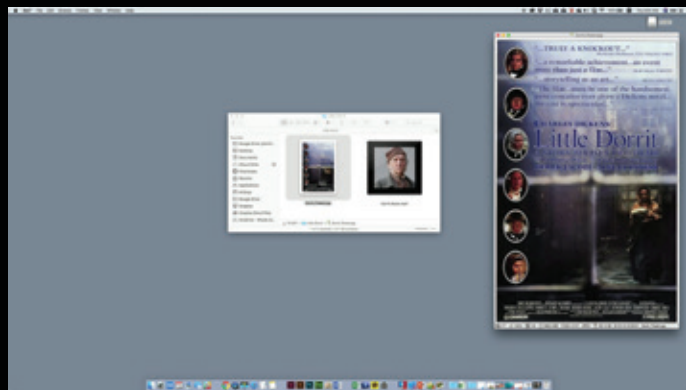
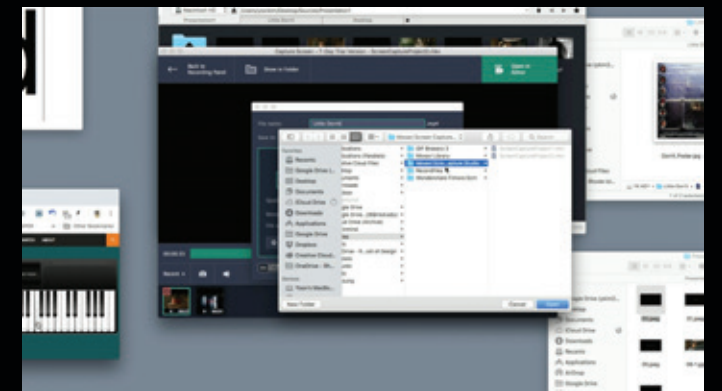
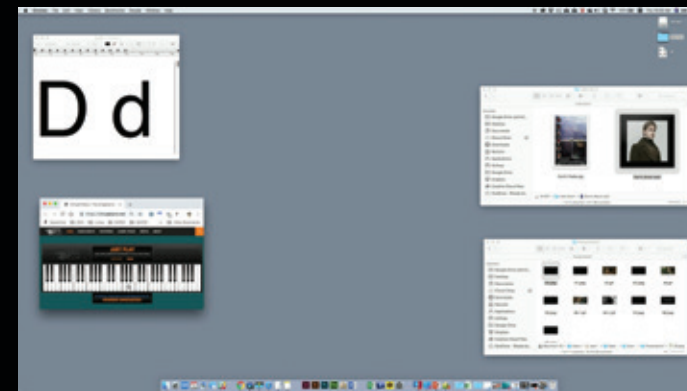
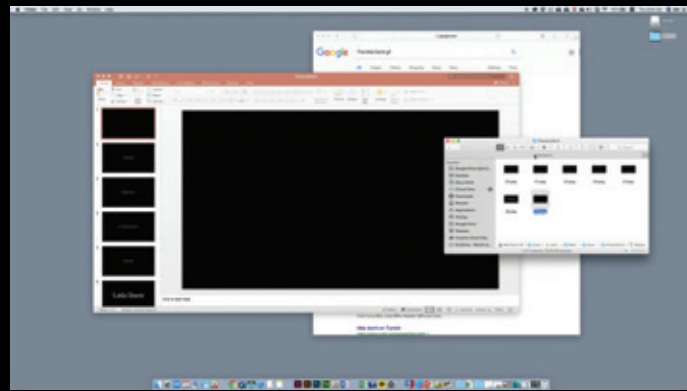
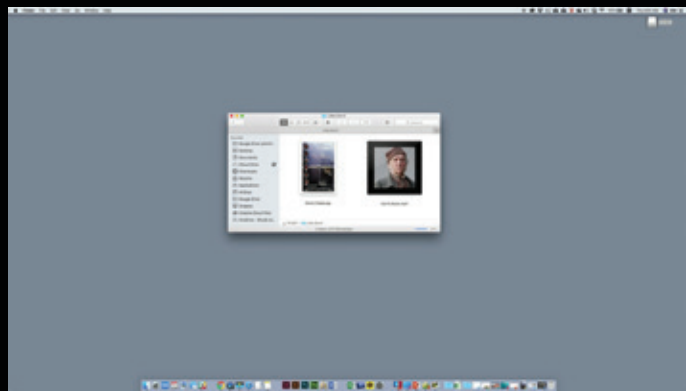
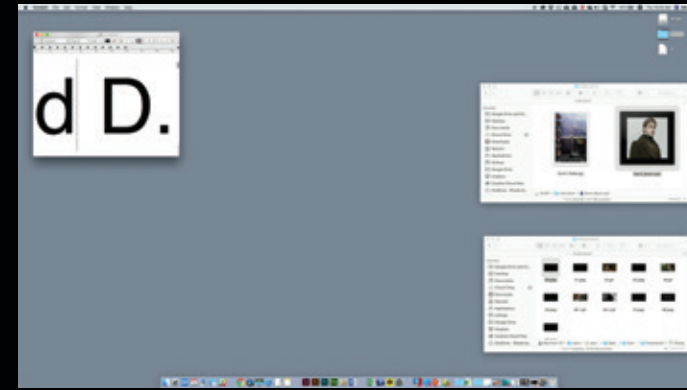
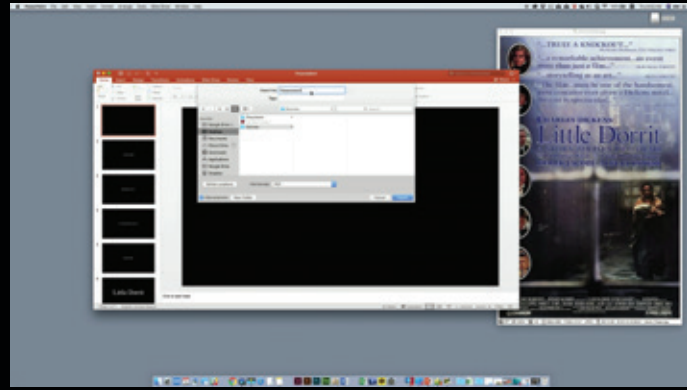
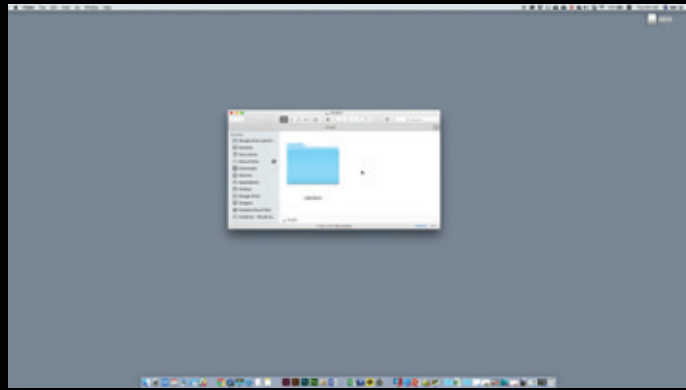
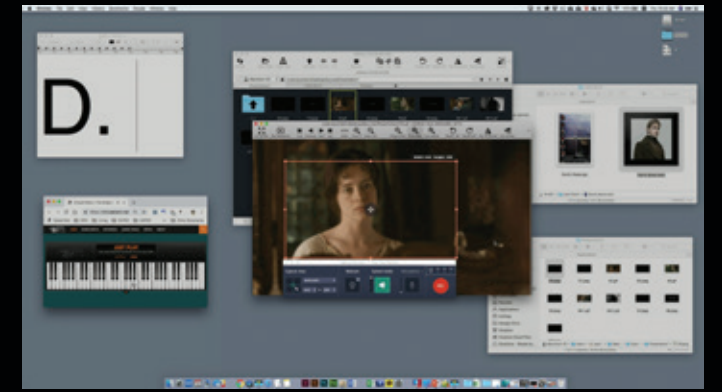
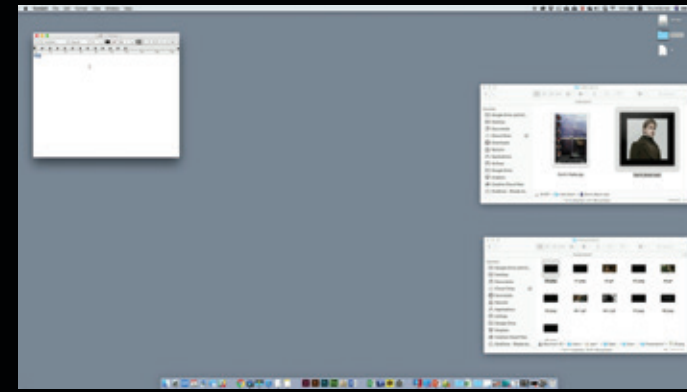
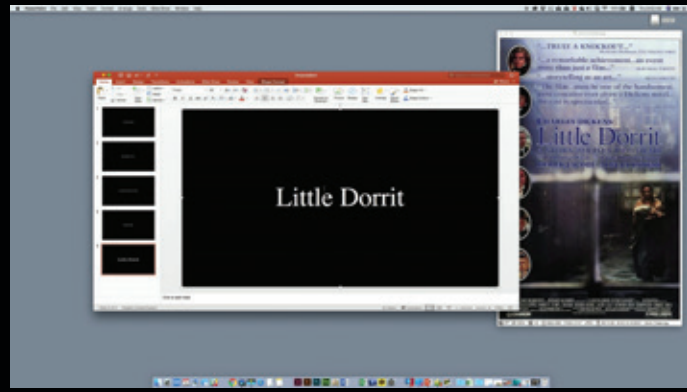
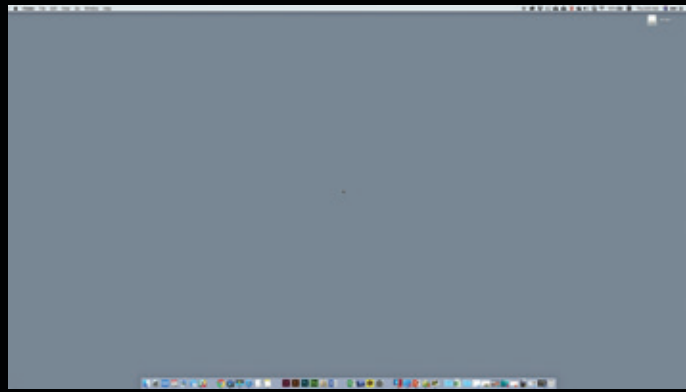
With each repetition, the bird's eye view of the ocean shown through the window blind slowly transforms from a figurative form to an abstract color. This visual change is meant to align and assist with the user's gradual transition in to emptiness and mindfulness.

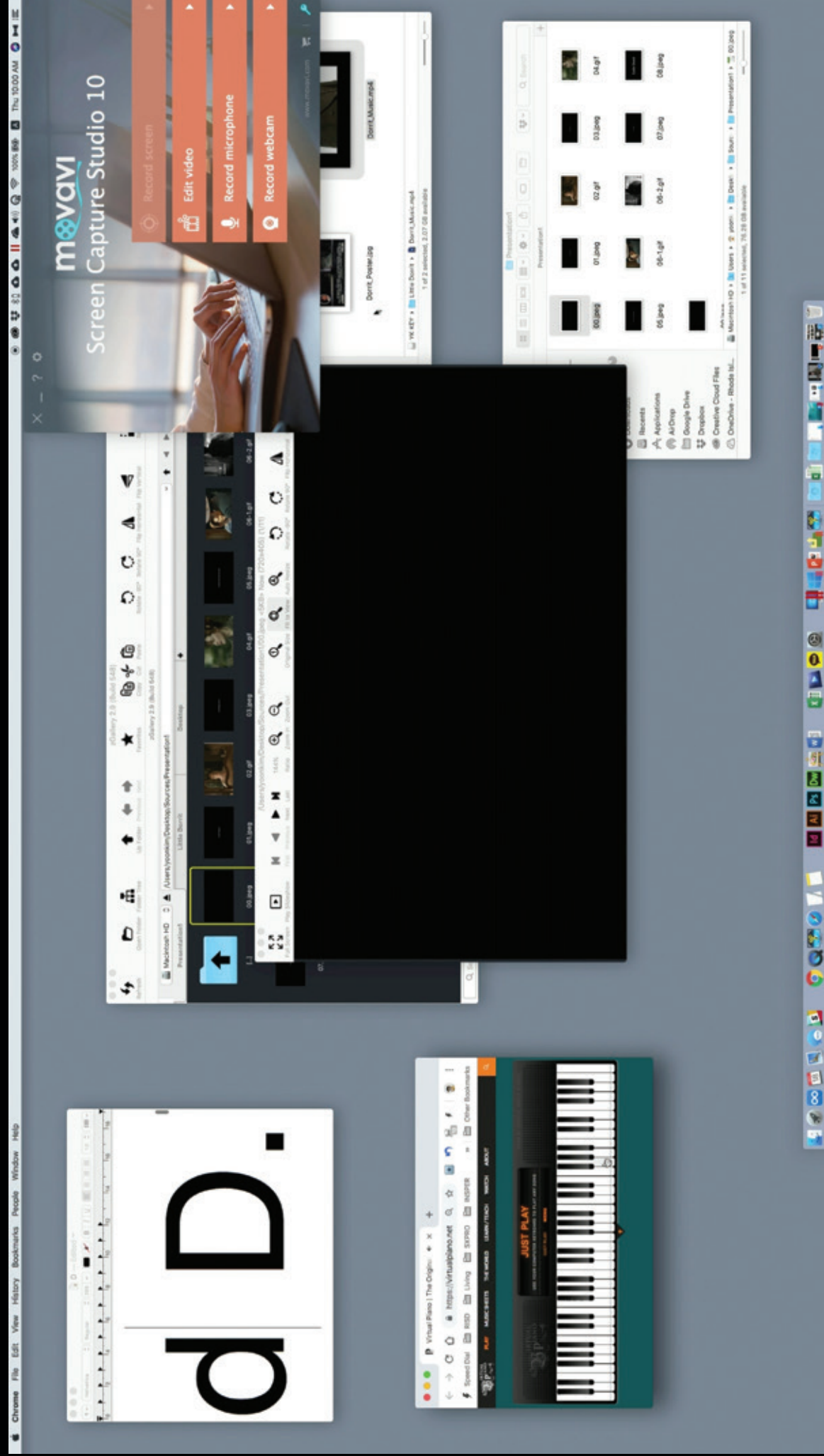
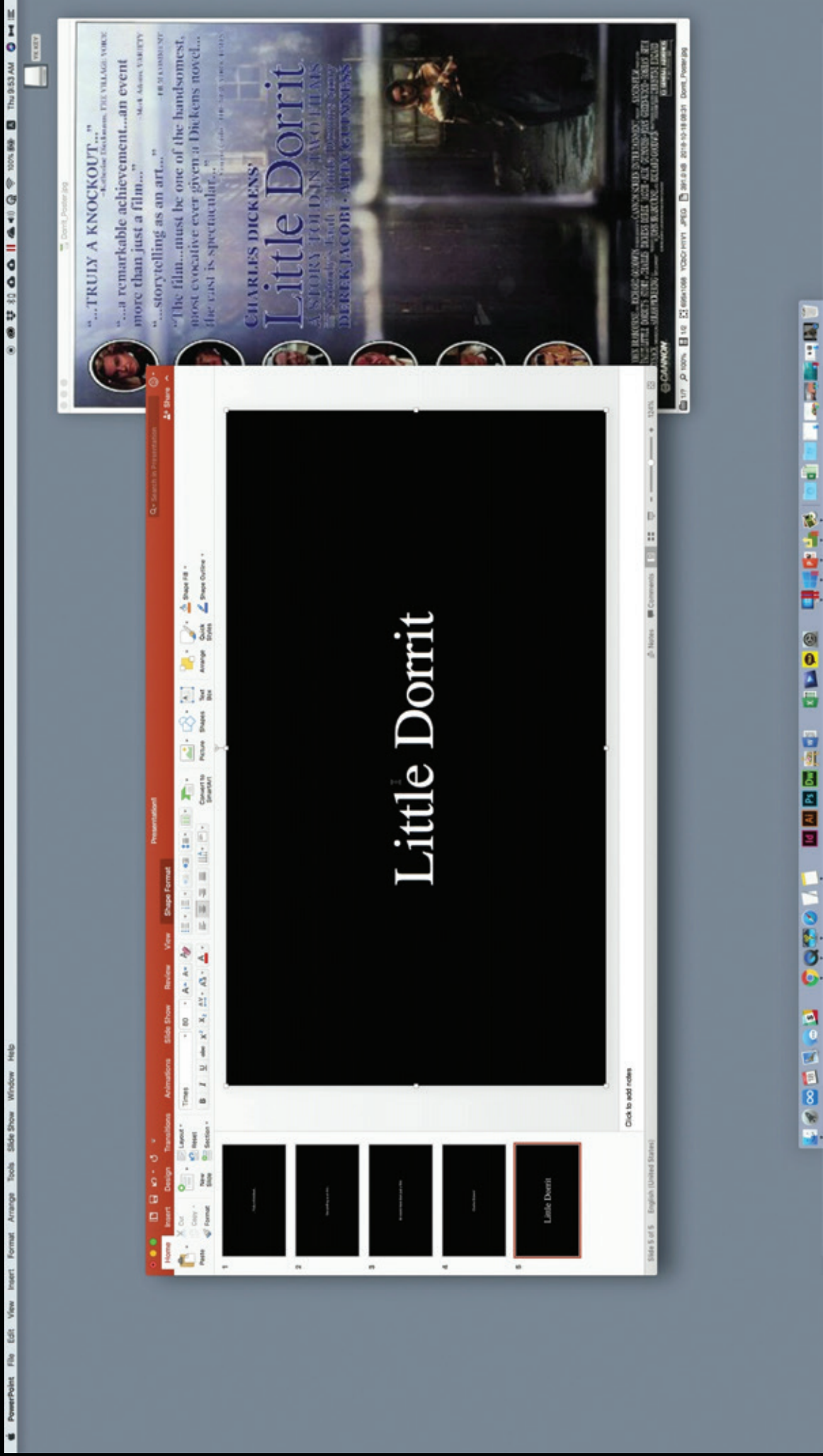




[Making Little Dorrit](#) captures my production efforts to create a movie trailer for the serialized novel ‘Little Dorrit’ by Charles Dickens. By utilizing the desktop as a stage, various applications work in concert to design the speculative video. By emphasizing the process over the final product, *Making Little Dorrit* aims to expose the real-time labor behind a serialized novel.







Life Navigation Box is an alternative interpretation of a navigation device. The device is installed in public environments and activated when it detects a user within range. When a user gets closer, it provides a random fortune that will become a guide for that day. This project subverts the user's expectation of functionality and the convenience of technology.



Detect User

```
if detect movement
if distance
( 5m < && < 10m )
```

Play Dialogue

Hey.

Hey there.

Yes you.

Come closer.

A little more.

Don't be afraid.

Closer.

I am a life
navigation box.

The fortune that will
guide you day is the
following.

You should be able to
sense a new beginning
coming soon. A new door
is ahead.

That's all now.

Now go way.

```
if distance
( 5m < && < 10m ),
```

```
if distance
get larger,
```

```
if distance
( < 20 cm )
if duration
( < 3 sec )
```

```
random
fortune cookie
quote
```

```
if distance
( < 20 cm )
if duration
( < 8 sec )
```



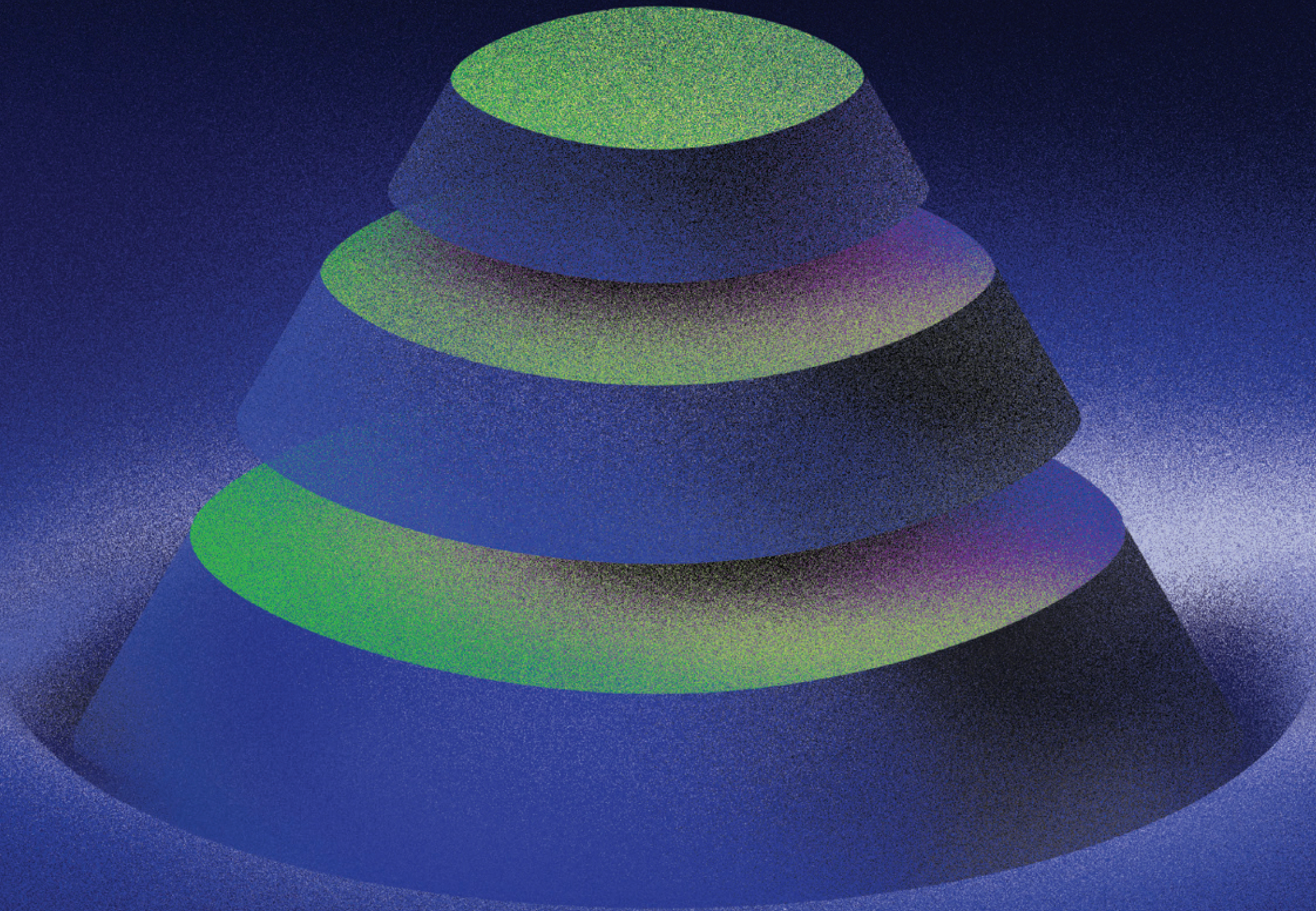
Above: The decibel of the narration changes depending on the user's distance. This interaction creates the illusion that the device is exclusively talking to the user.

Left: Navigation apps have eliminated the need for asking directions or finding maps. This project attempts to revive the sometimes awkward, social interaction of asking for directions.

Life Navigation box is meant to be installed on urban streets or inside large buildings where pedestrians would not use a navigation app. Depending on the distance of the user, the navigation box will execute the coded dialogue.







PORTALS TO ODD PLACES

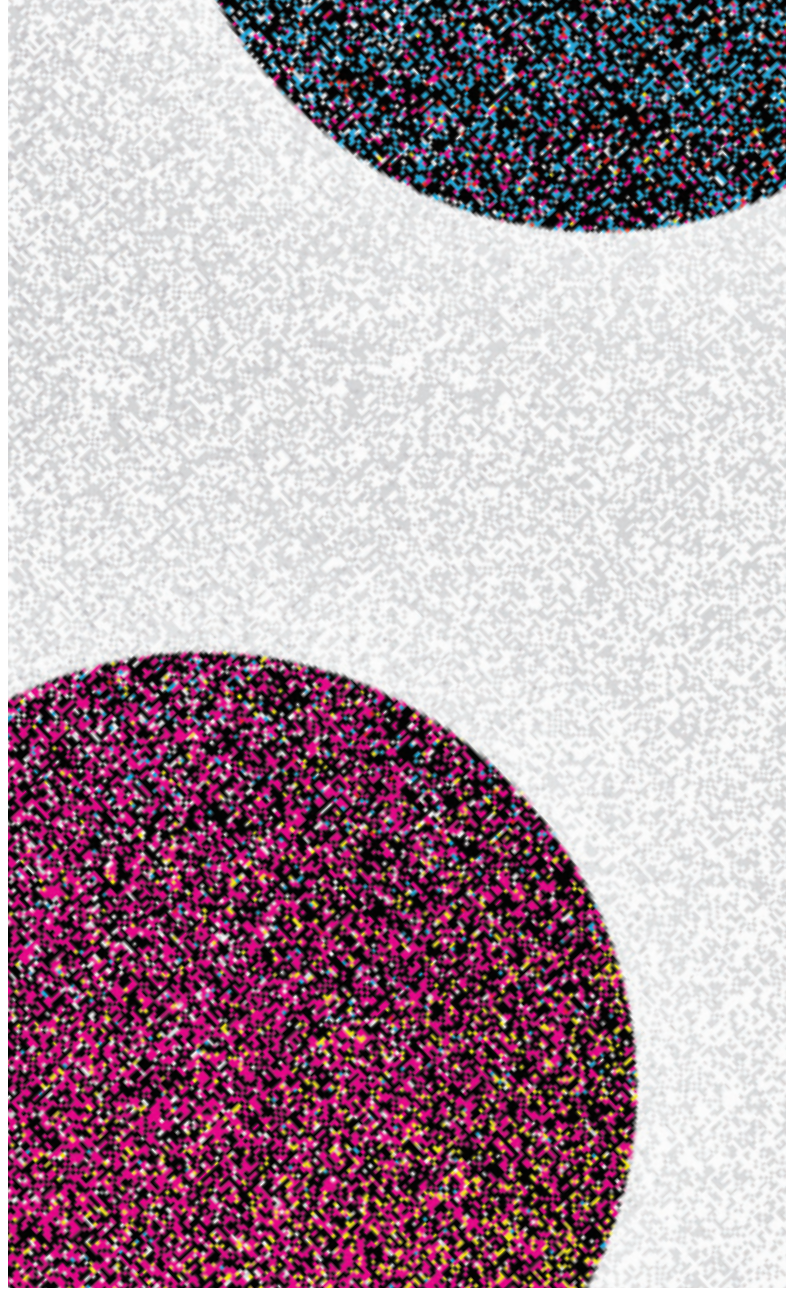
In the entertainment industry, the uncanny valley is to be avoided at all costs, either characters should be more cartoonish or completely realistic. VFX companies have committed enormous resources to this cause: ironing out the wrinkles of the unreal.

I have an odd fondness for this space. I believe that when used properly, it can provoke the strongest of emotions through defamiliarizing experiences. The unease one feels in the uncanny valley tears a hole in one's normal perception. It provokes one to search for the cause of these unfamiliar feelings. This hole is also an opportunity for the entry of new narratives. With careful design, discomfort might invite curiosity and mystery.

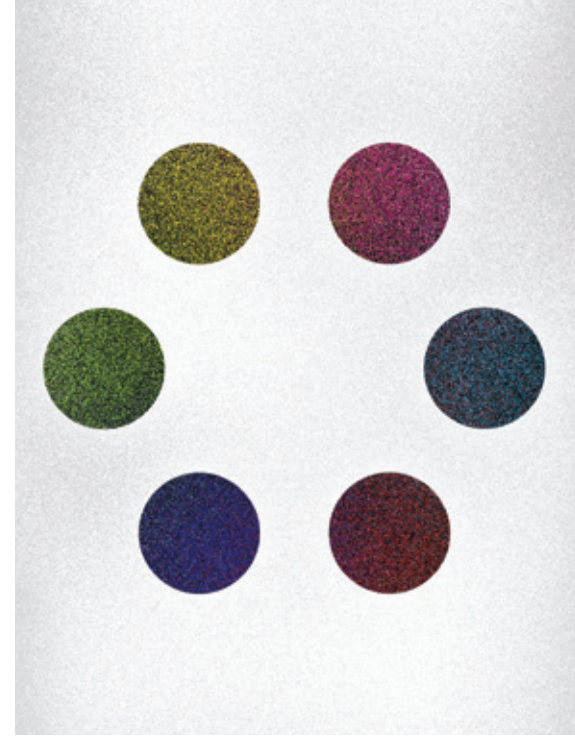
You'll encounter projects in this chapter across an uncanny landscape. I construct worlds with their own odd logics and physics. Inside these spaces, description and information are left ambiguous, leaving room for alternate interpretations.

Sublime Diagram visualizes my emotions as a landscape of diagrams and flowcharts. Rather than operating as mere scenery, this project attempts to transform a logical approach towards abstraction into a visceral expression.

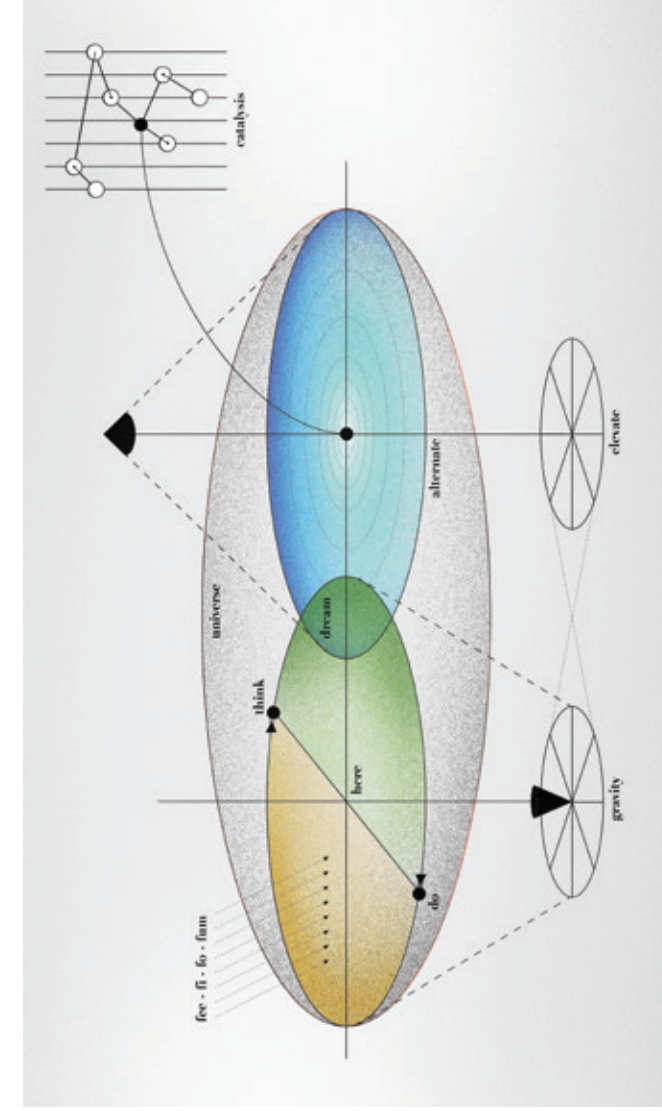
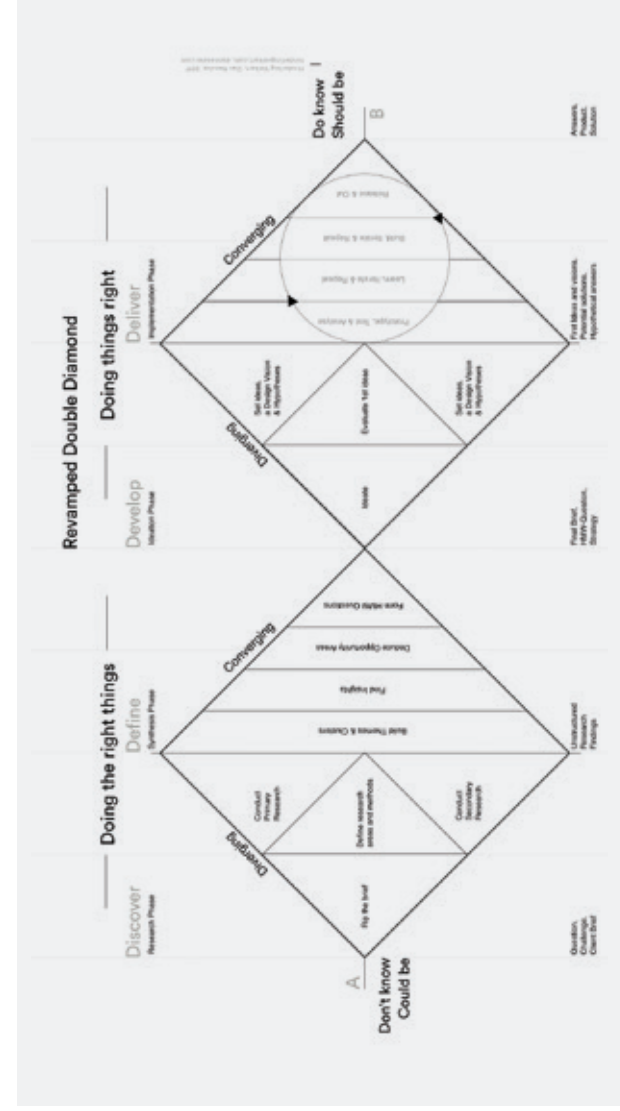




Various color grains consolidate into one, such that from afar, it seems solid, but up close shows texture and complexity.



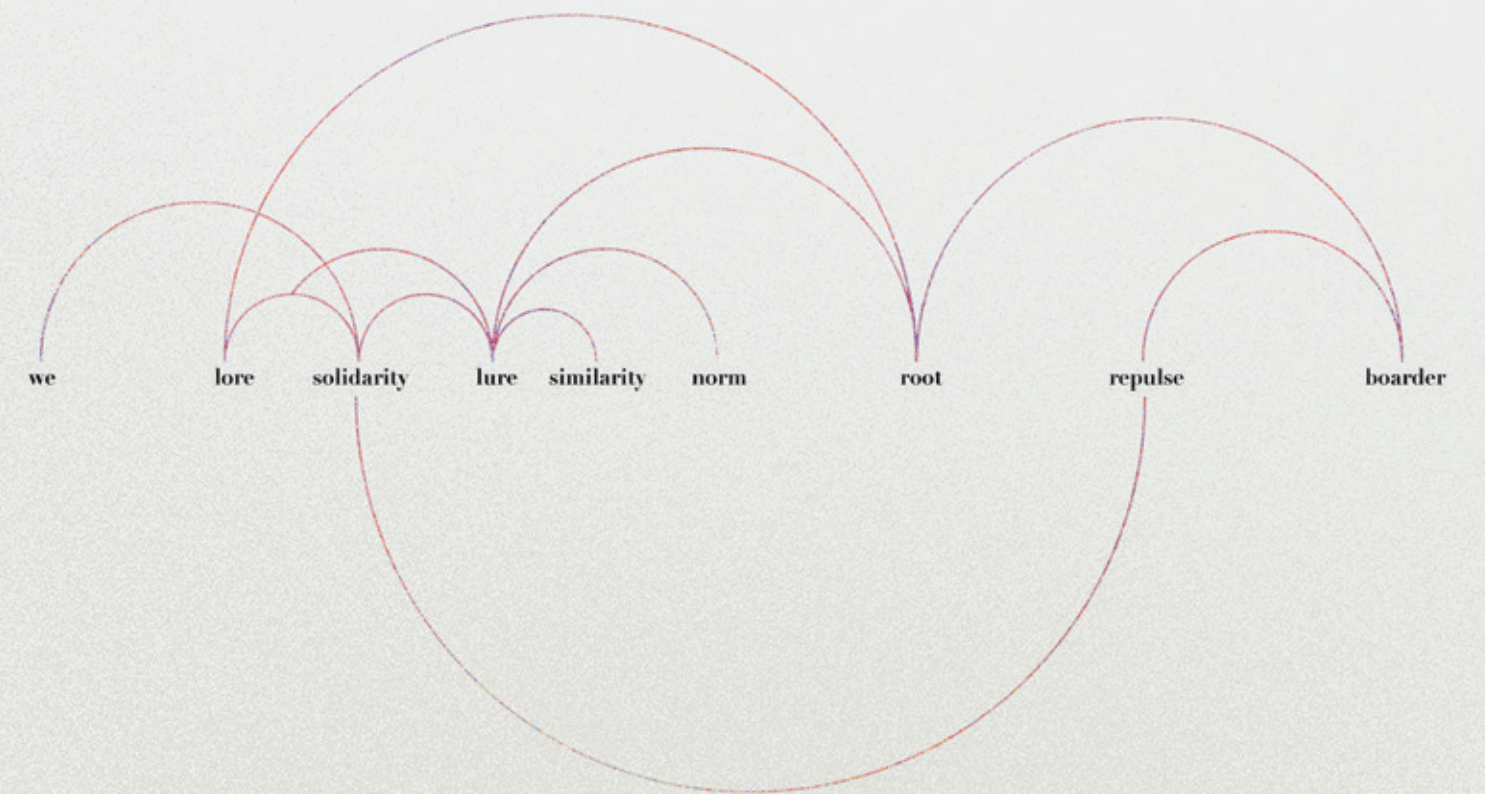
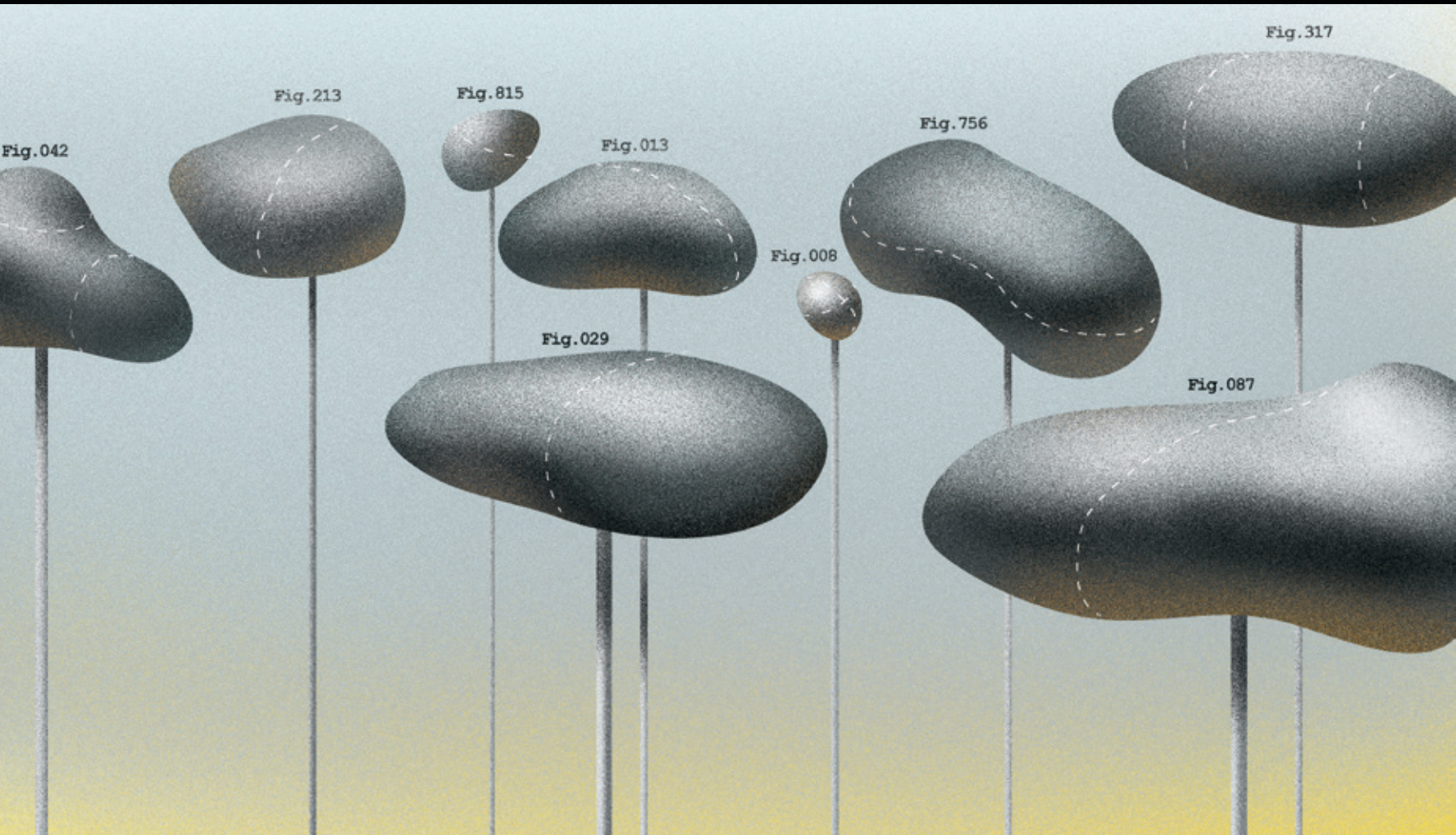
The dissolute style complements the complexity and irregularity of the subject matter. Emotions are rarely simple and one dimensional: one can feel bitter-sweet, silently angry, content with an ounce of grief. By not using gradient tools or filters, but painting them manually, the texture attempts to visualize the often difficult labor of human emotions.

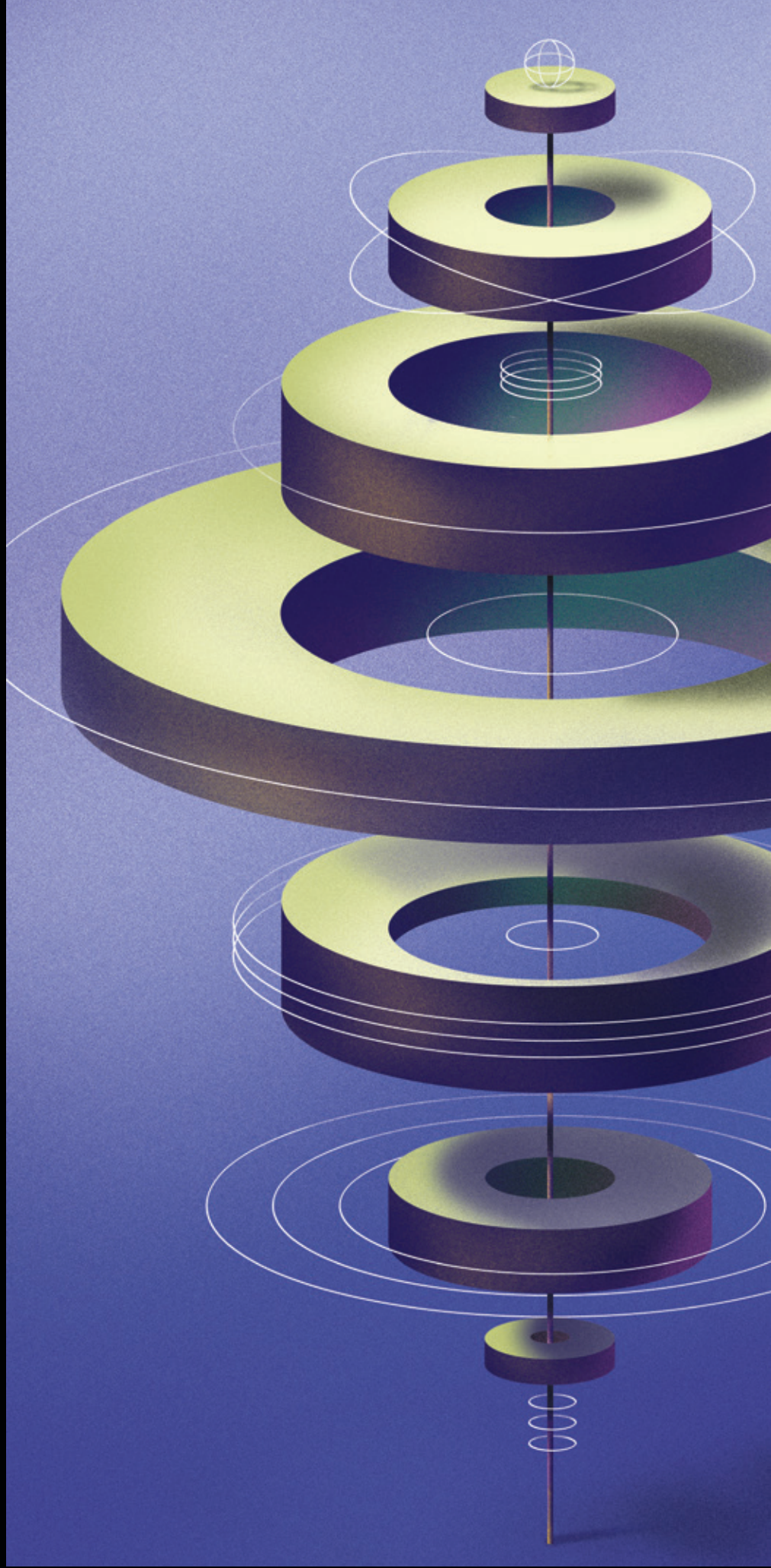


Above: A double diamond diagram, commonly used in design thinking and UX design.
Below: A diagram chronicling my personal interpretation of "escapism."

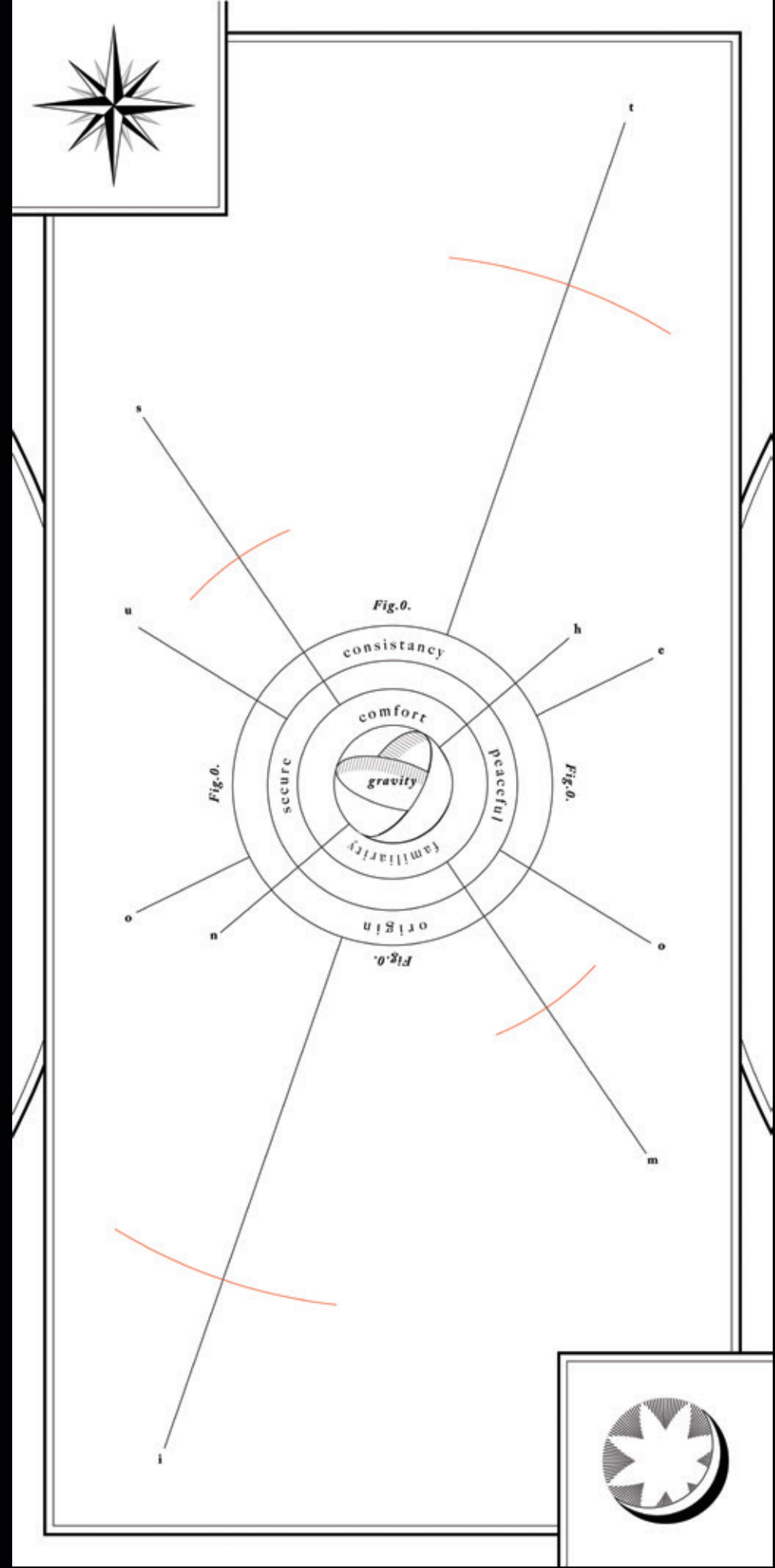
Diagrams often resolve ambiguity and confusion by providing clarity through generalization and simplifications. Even on a personal level, a logically constructed diagram can deliver the appropriate instructions to resolve a seemingly intractable situation. By utilizing diagrams, one might achieve a sense of control and security when confronted with uncertainty.

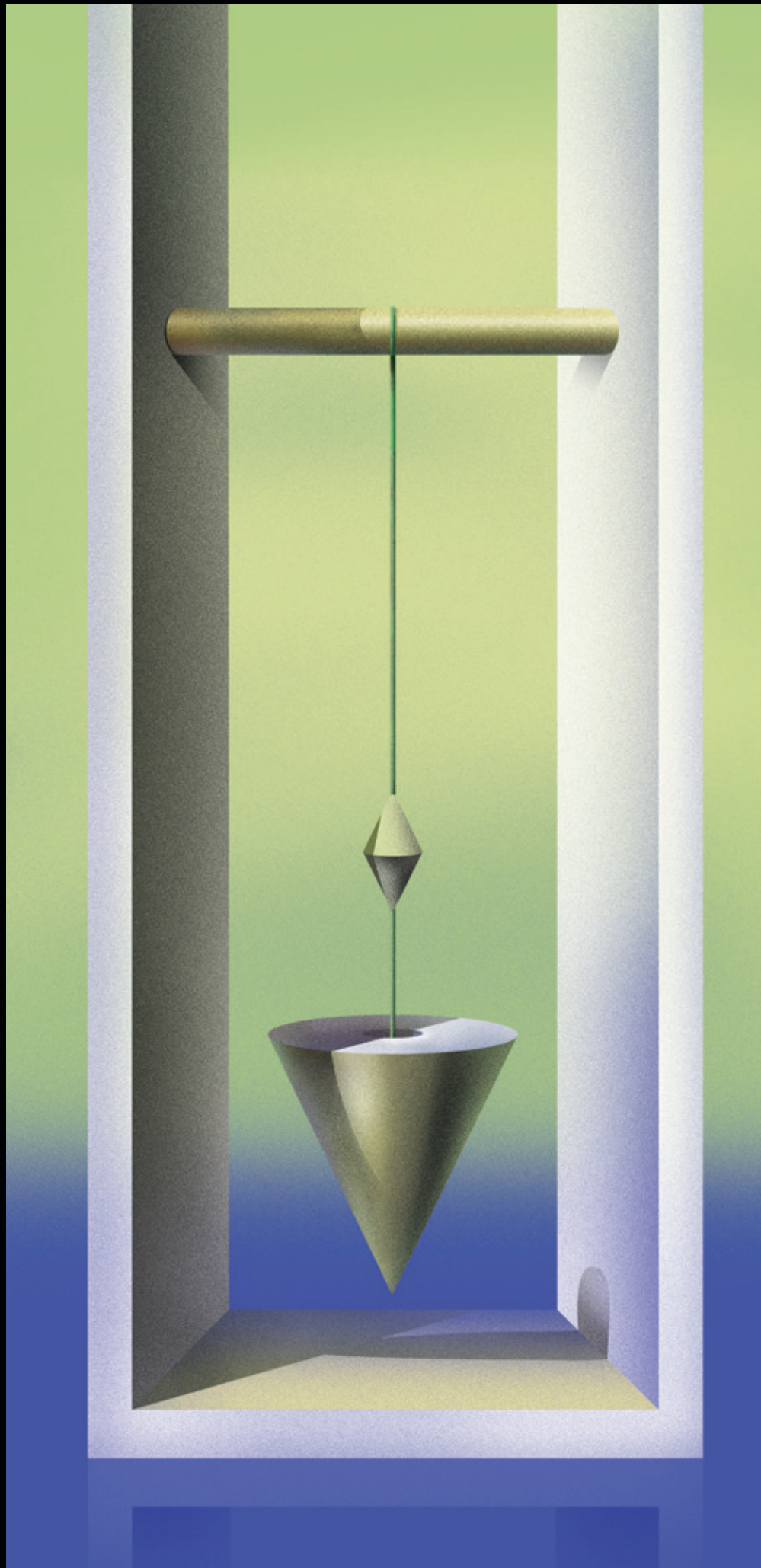
Paired with a separate word diagram, each landscape provides an ambiguous guide to interpret the scene. Unlike a full sentence, a word diagram has gaps between the words, which leaves room for open interpretations.





Ordinary World





Call to Adventure

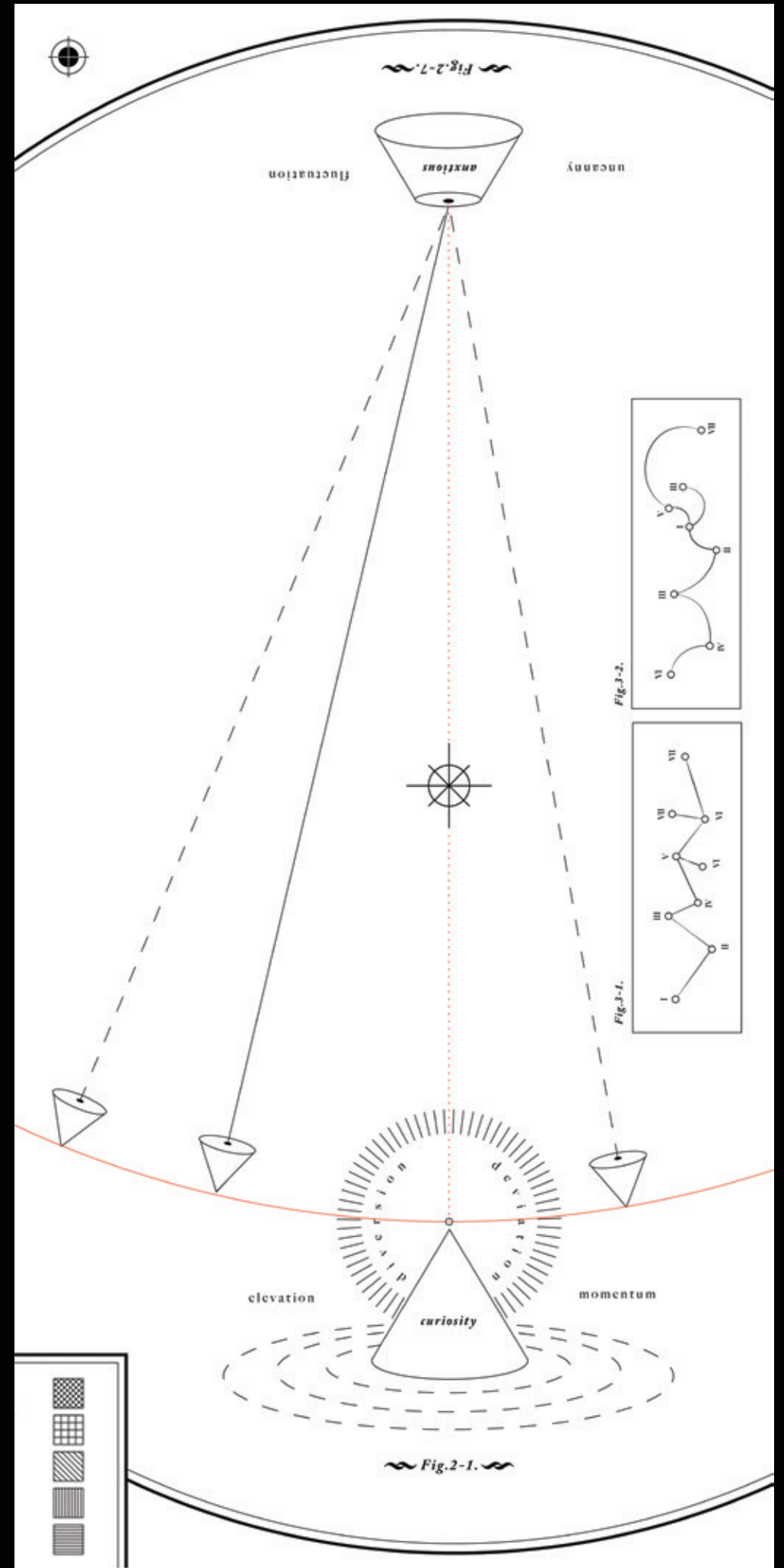
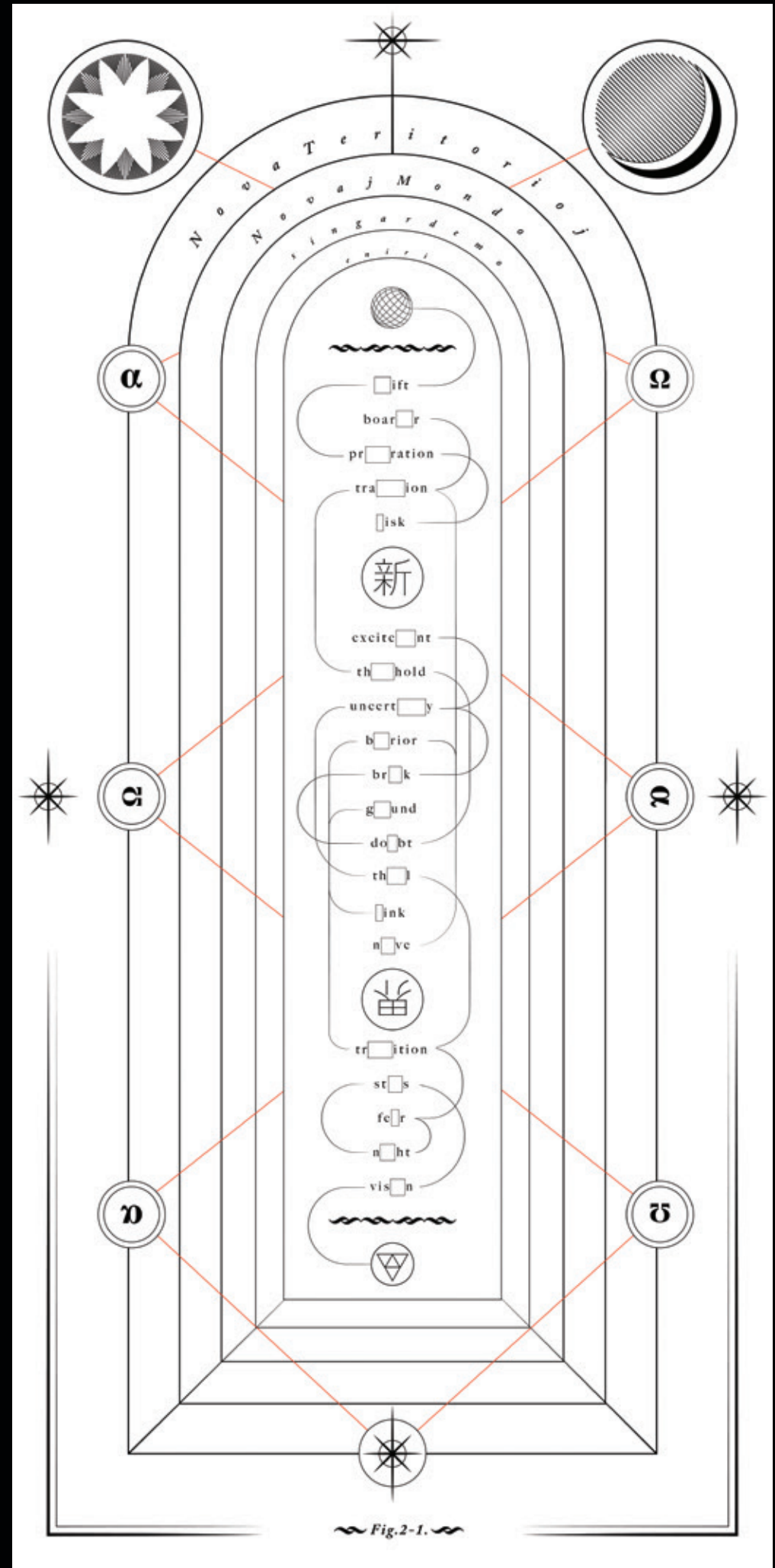
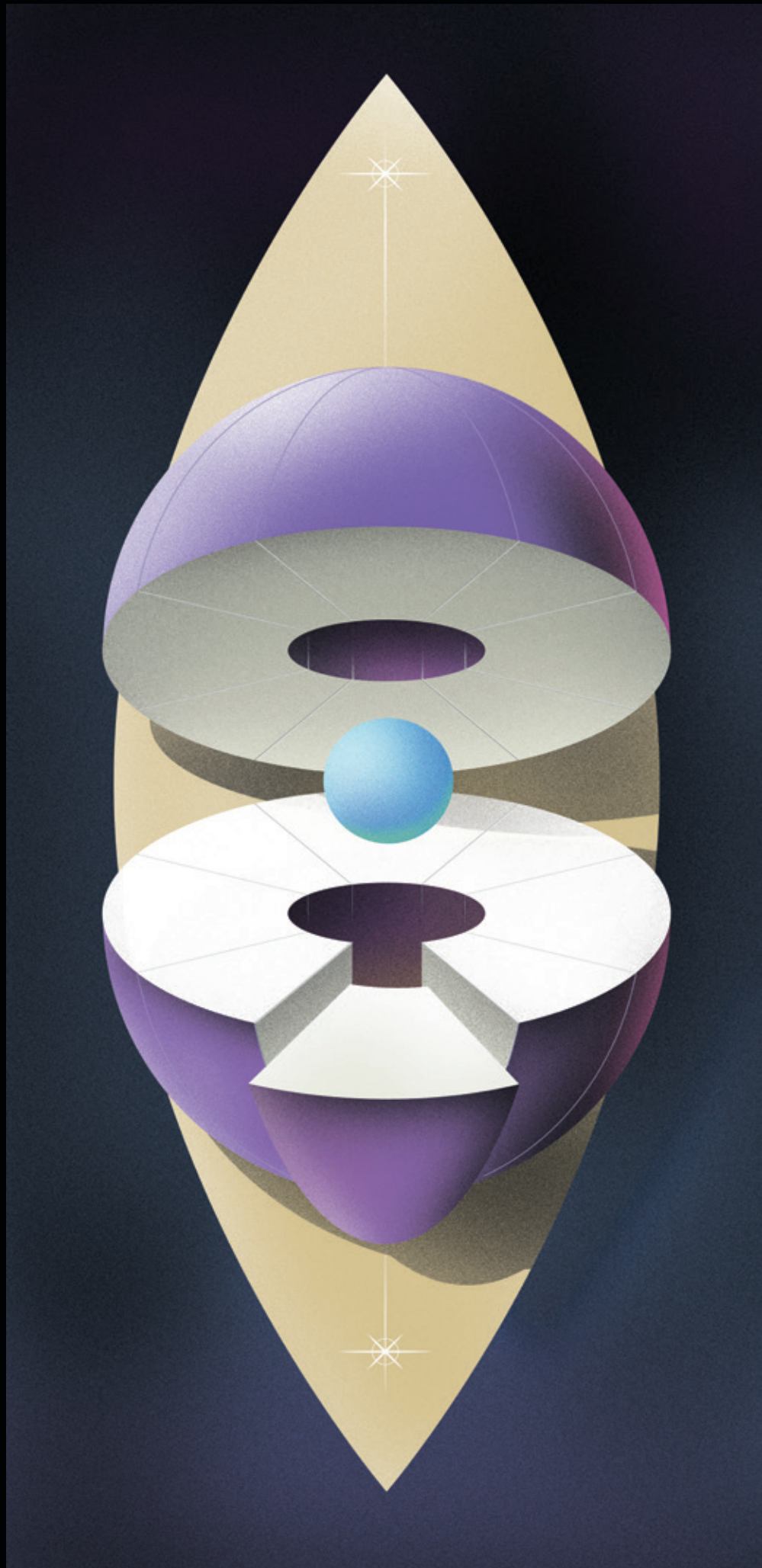


Fig.5.

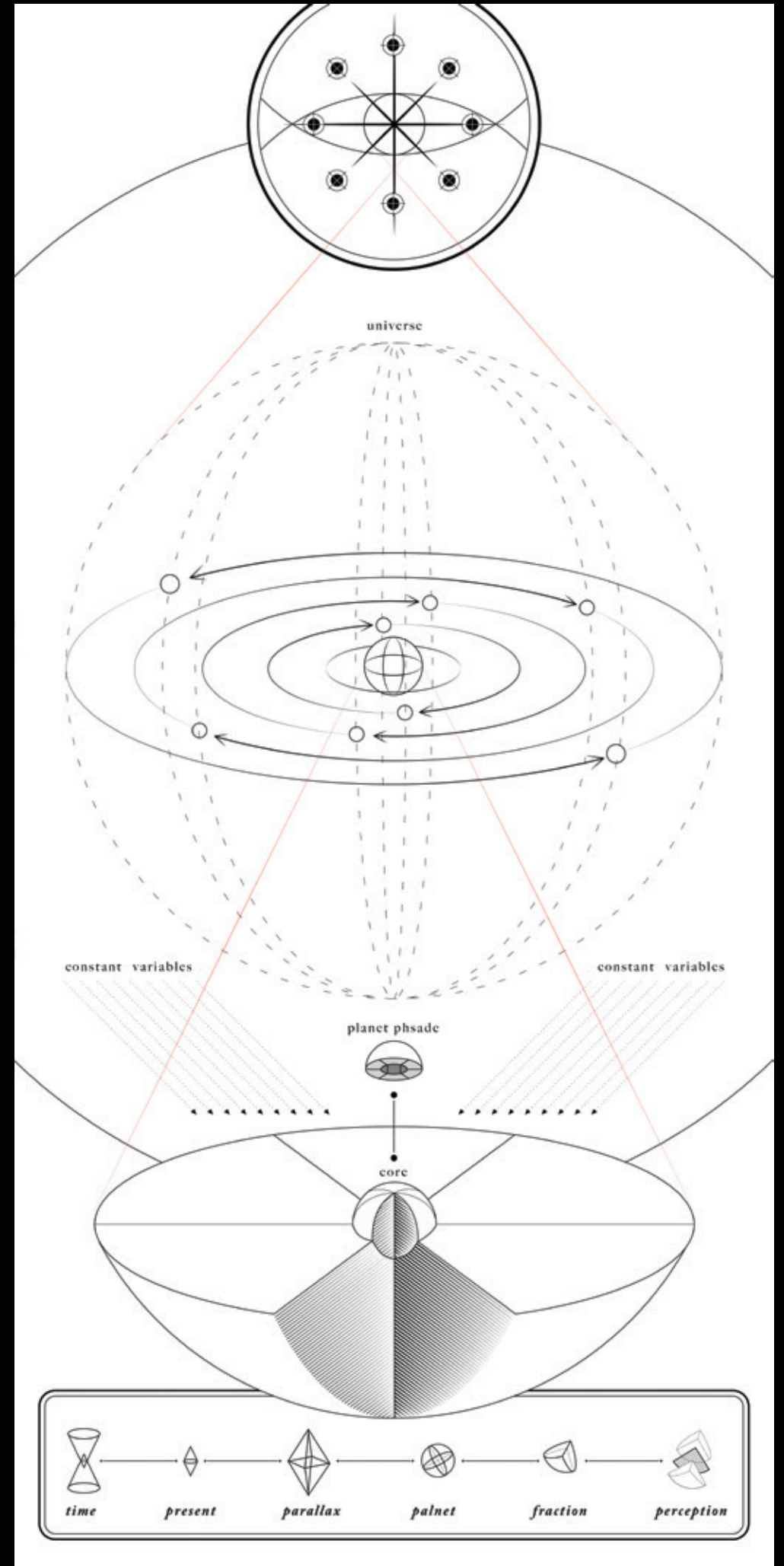


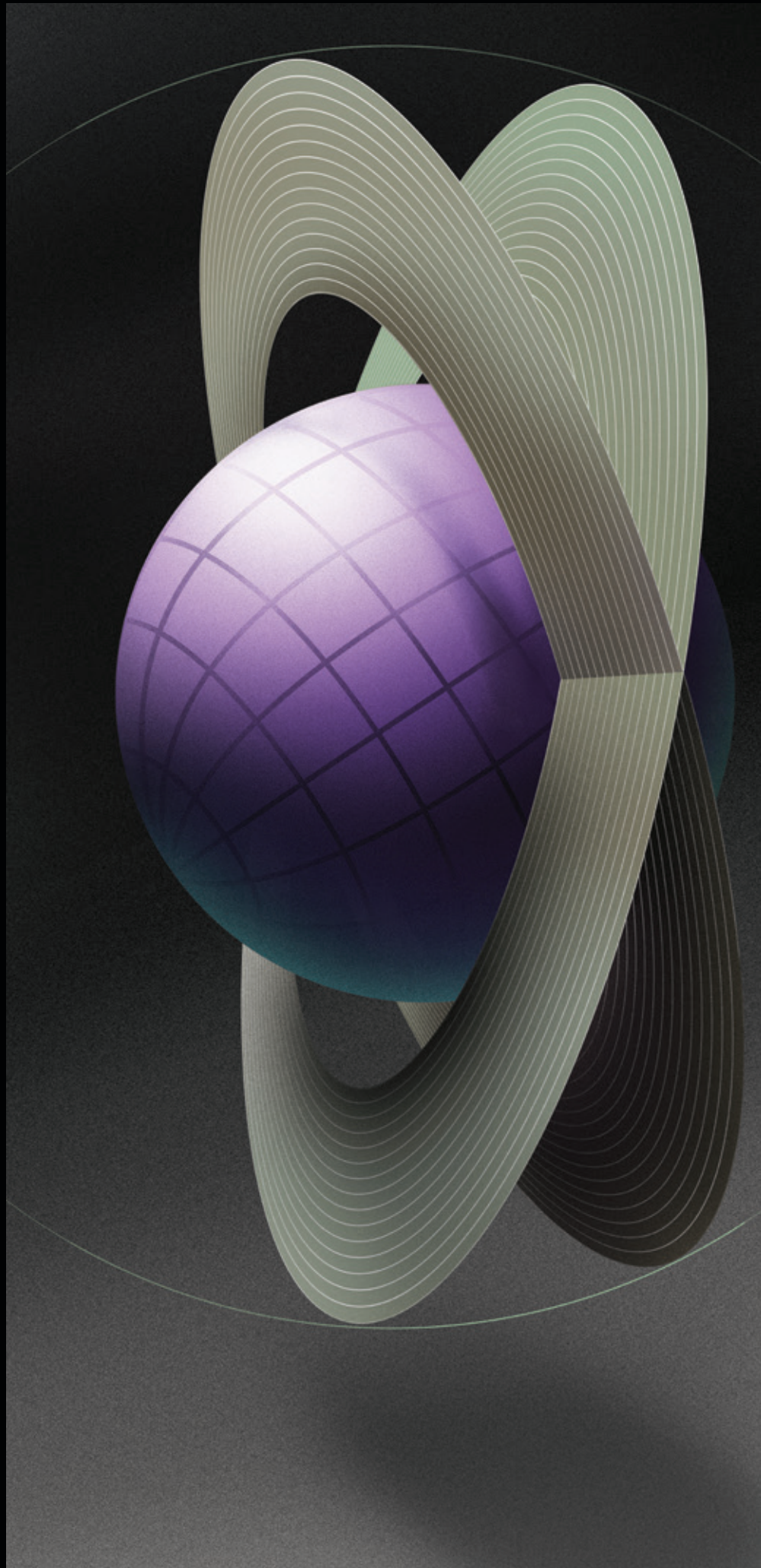
Refusal of the Call



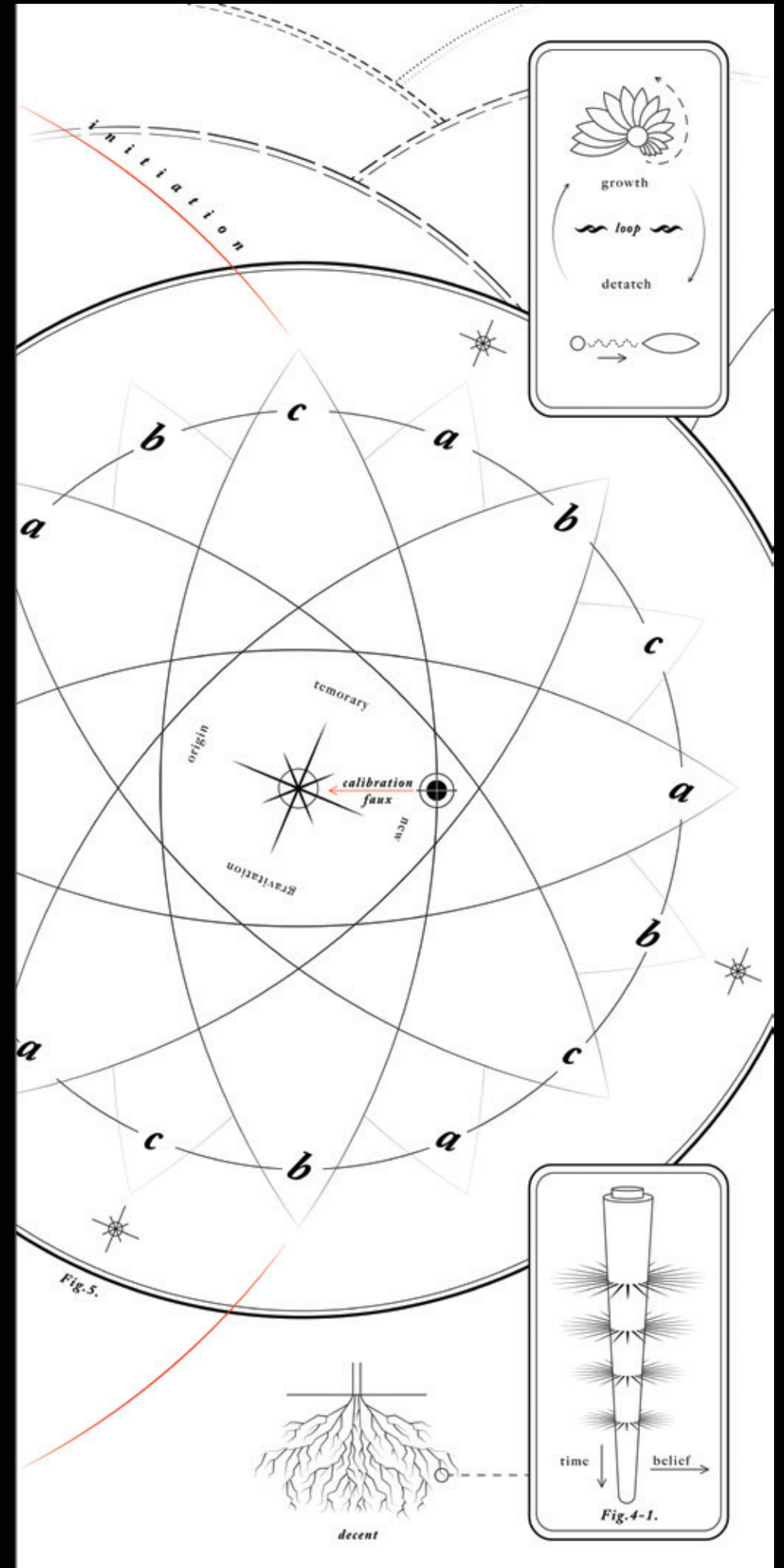


Meeting the Mentor



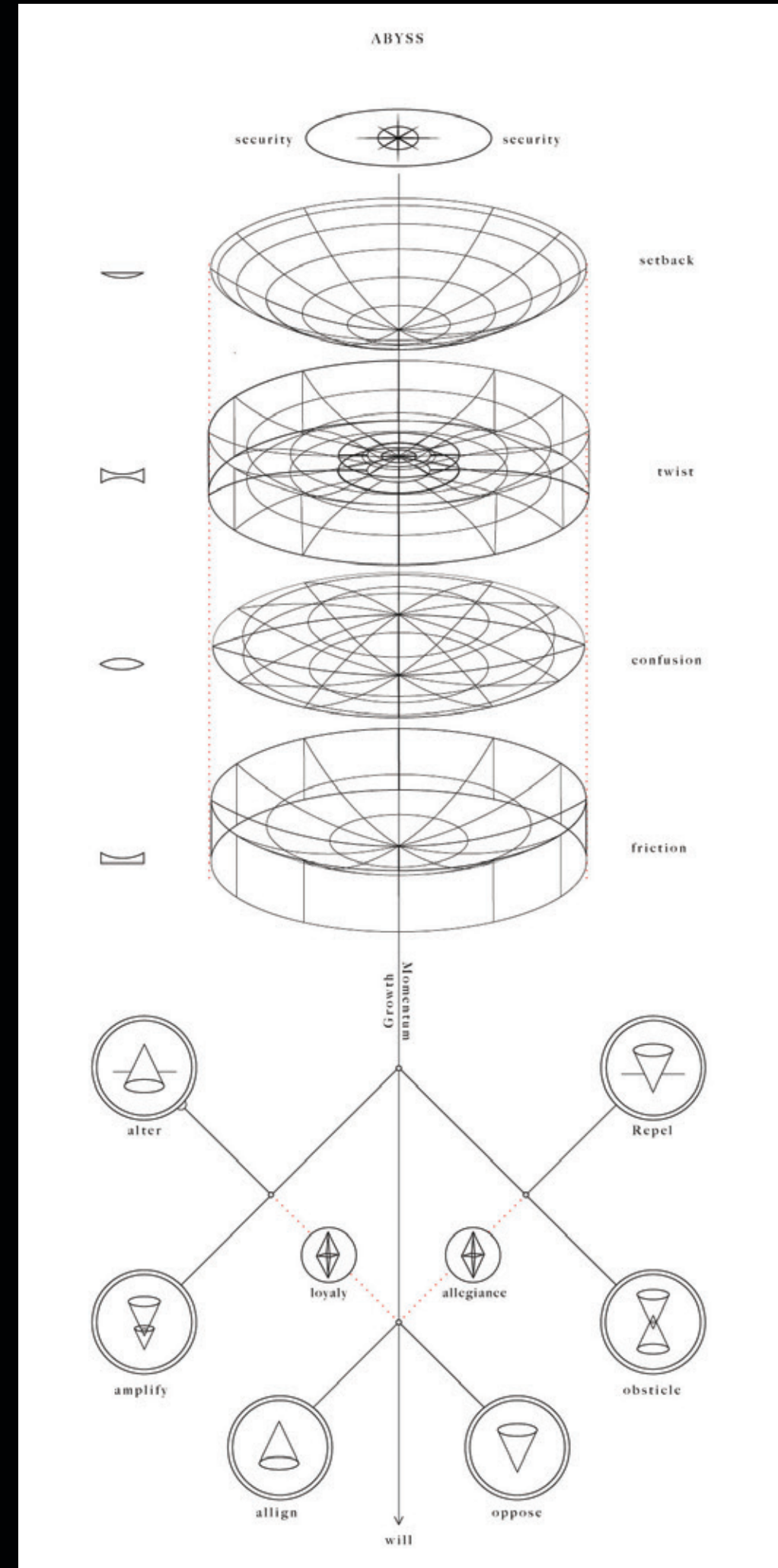


Crossing the Threshold

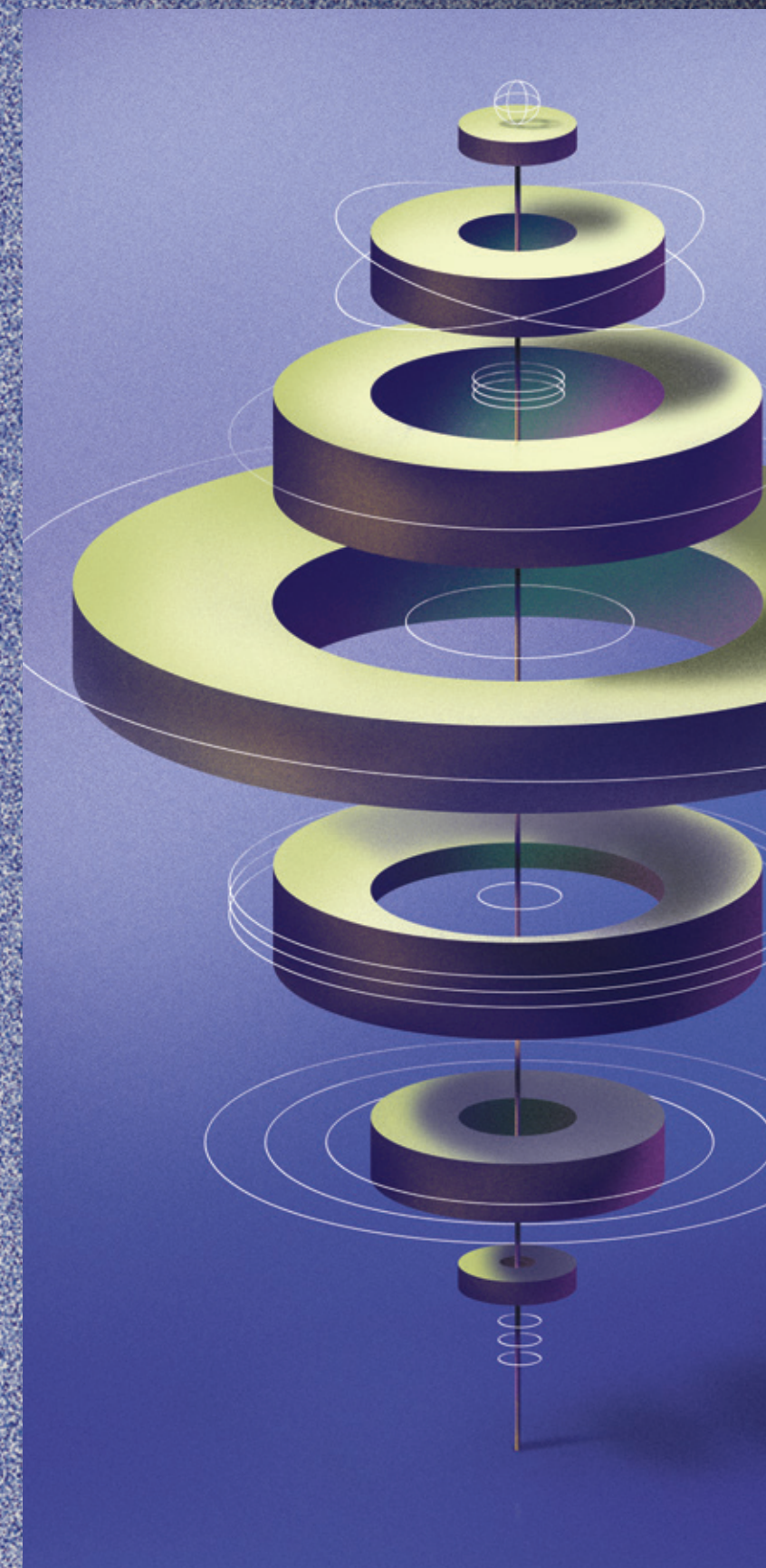
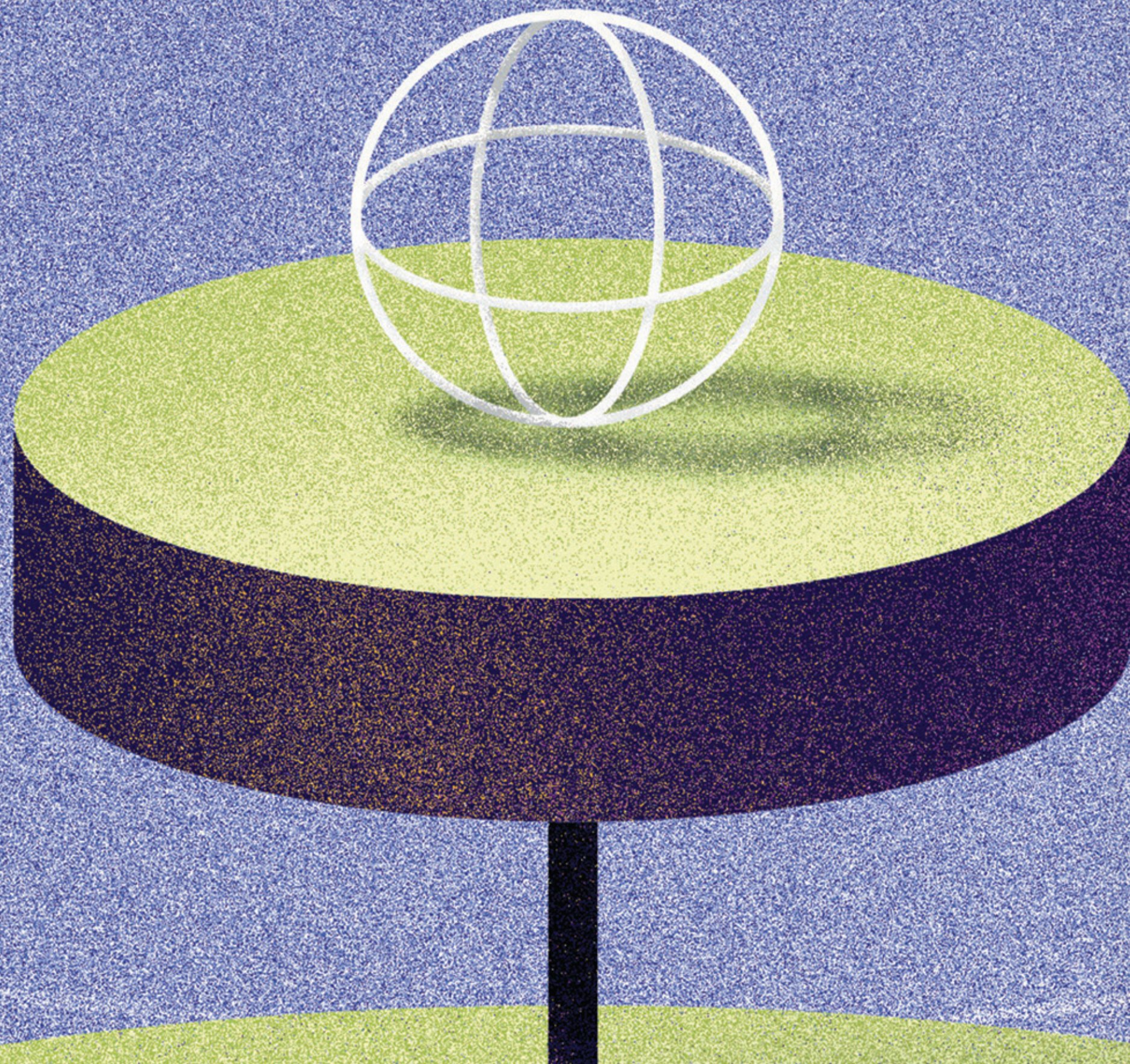




Tests, Allies, Enemies



The scale is an essential aspect of Sublime Diagrams. By presenting in an overwhelming size and myriad amount of granular detail, it creates a feeling of immersion and sublimity.



Hangin' Around captures my search for the feeling of familiarity in Providence. By hanging a shirt in different square frames found in downtown, I shared my gesture to imagine Providence as my new home.













Home Is Where The Heart Is is a different interpretation of what a home is. Visualized as both a print and motion poster, this project approaches the concept through a virtual lens. To a digital nomad, a home no longer refers to a physical location but to an intangible space where one feels secure and stores their most valuable memories.

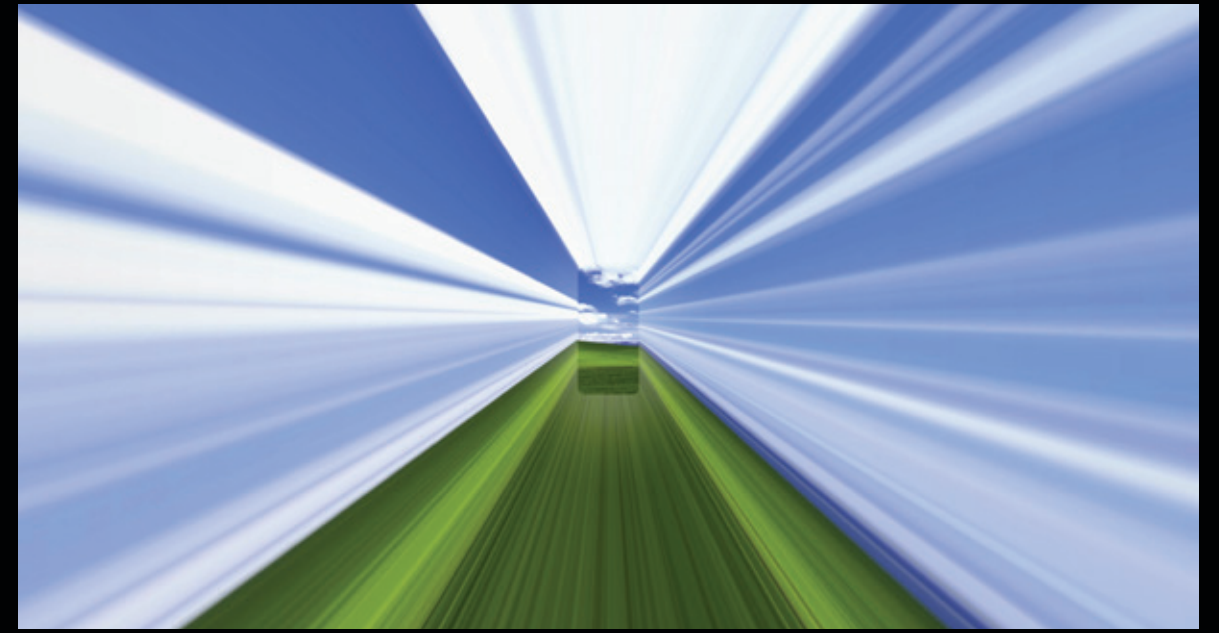
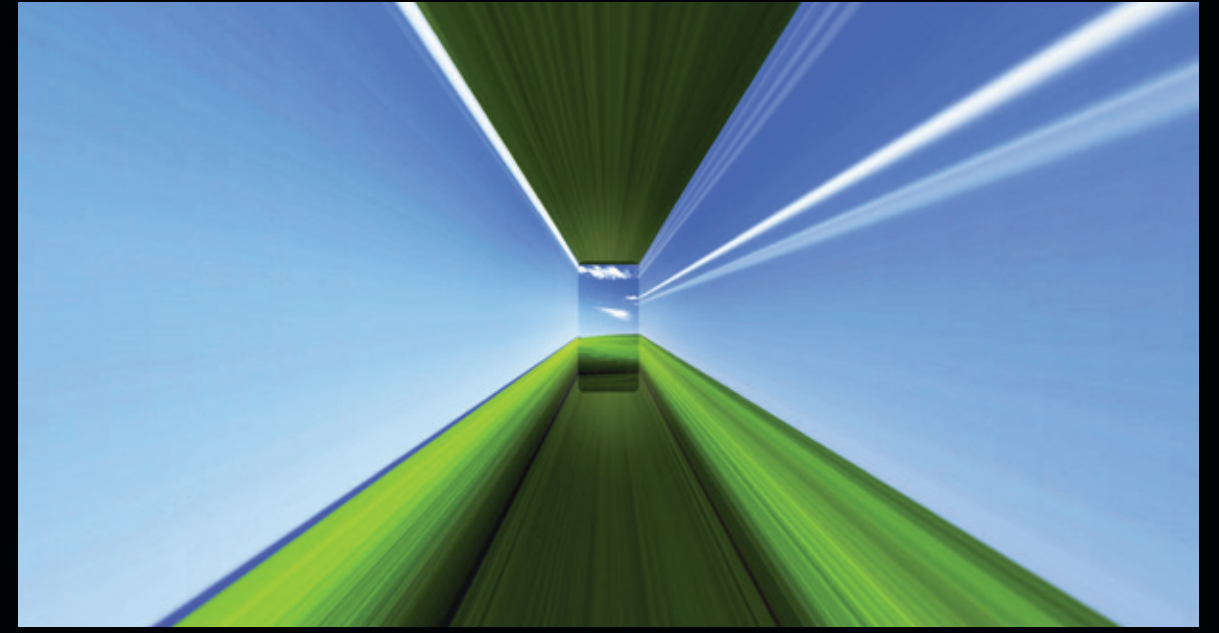
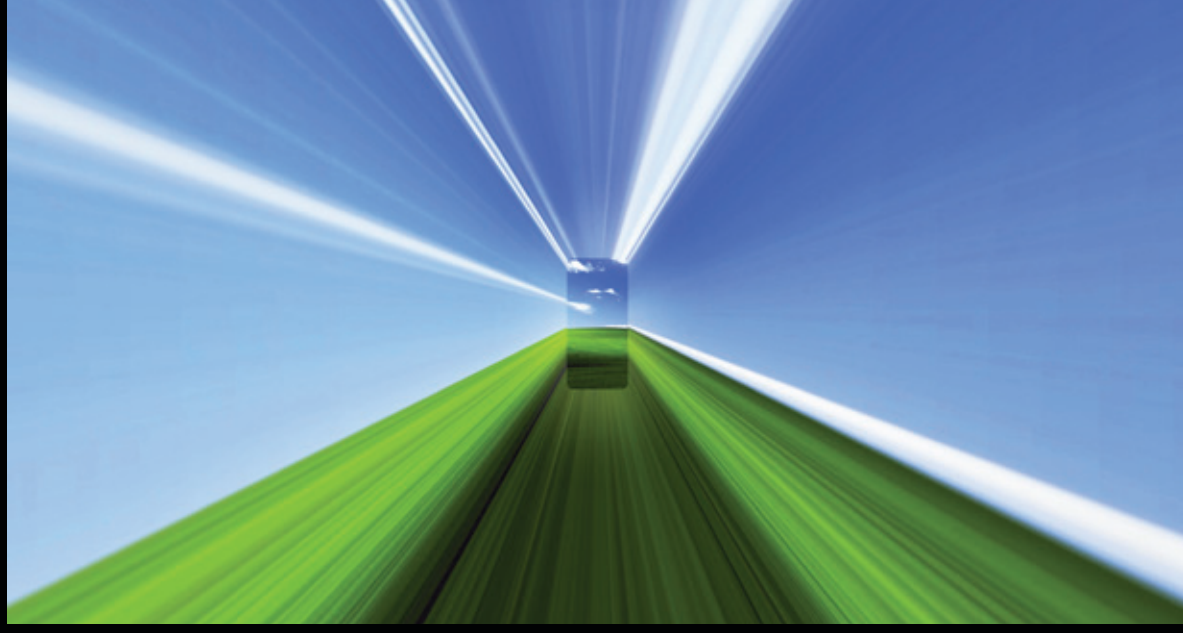


The view that is visible through the door is the iconic Window XP background. As we increasingly offload our memories to far away cloud servers, this view feels appropriately comforting in its unreality.



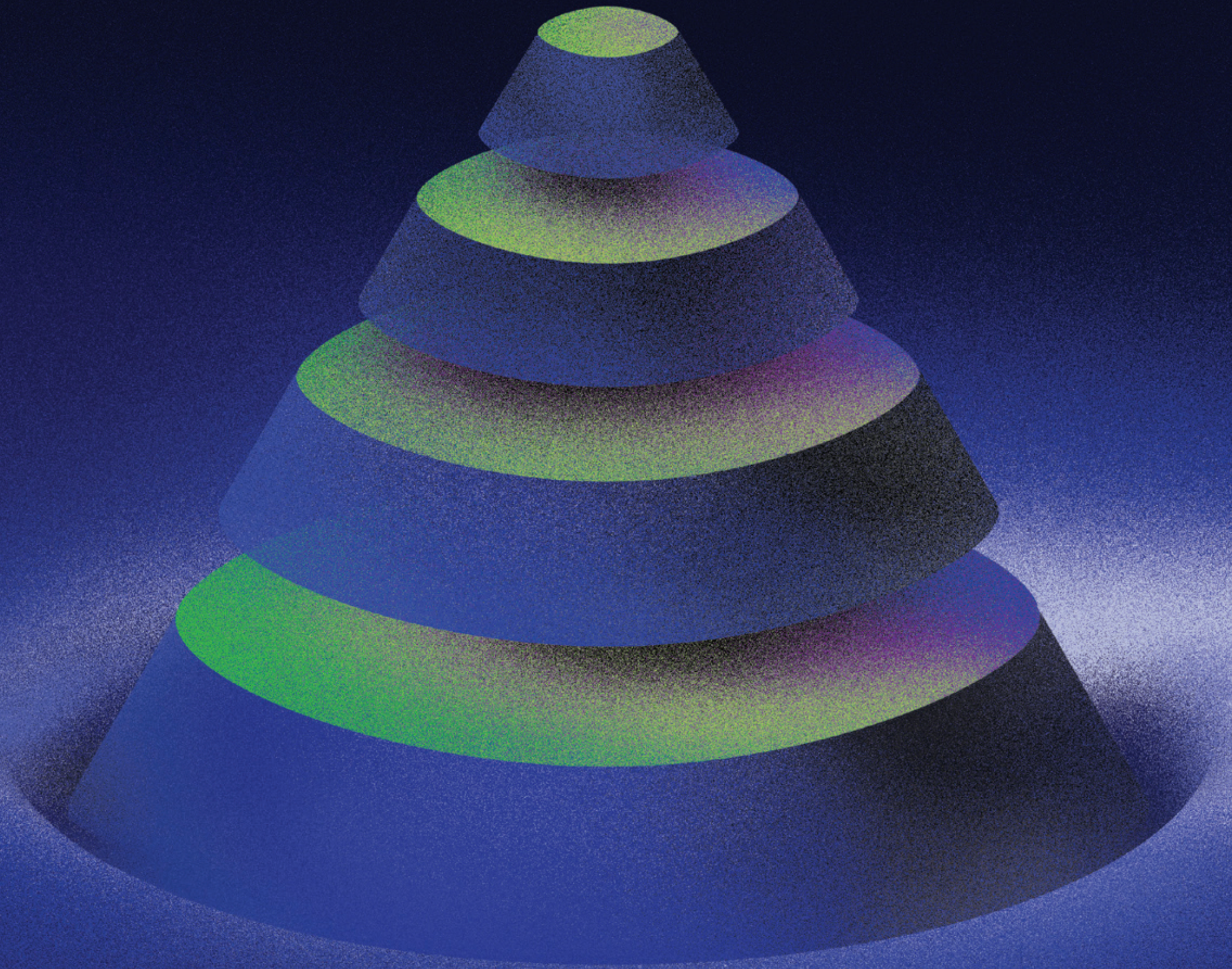
Regardless of the poster's size, the physical size of the door needs to match the size of a mobile phone.





The motion poster is designed to loop infinitely.

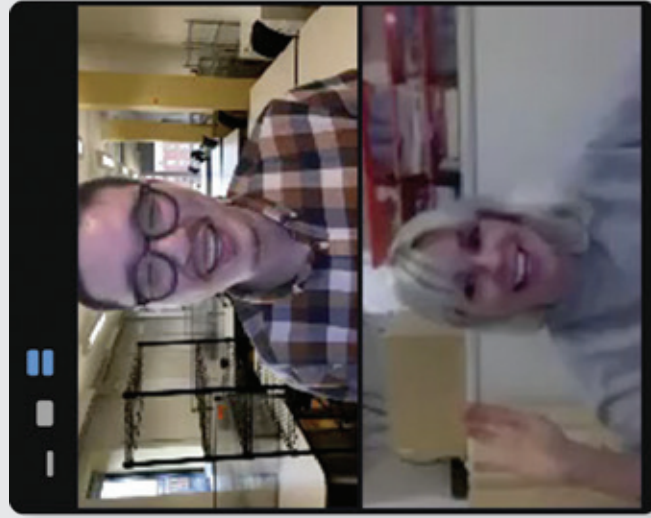




SENSORY PLATFORMS

My practice is rooted in theories of experiential learning, which suggest that one best learns by doing. The first-hand character of this methodology increases a participant's engagement level and encourages them to take ownership of the situation. Projects documented in this chapter achieve this goal by creating unique structures and the modalities to interrupt a given interface. For example, by implementing structural changes in a printed medium to have multiple methods of viewing, the viewer no longer has to follow the linear process of reading.

[Interview With Keetra Dixon](#) engages a dialogue with an expert on participatory design. A website was created to make the conversation more experiential. On the website, cards that contain a keyword in the front and a question in the back are provided. A link to the site was sent as the interview began. Keetra navigated through the website and chose the cards one at a time. By giving the interviewee control over the order of the question, the interview's narrative and logic is co-curated.

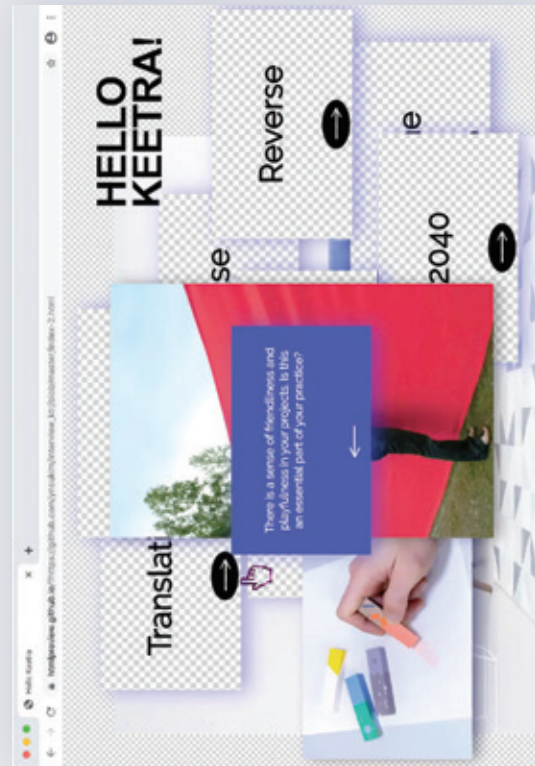


Keetra Dean Dixon is a Designer, Director, Artist and Teacher. Her hybrid design background and expertise in graphic design often lead her works towards speculative terrain, leveraging emerging technologies, and the shortcomings of ubiquitous creative tools. This interview was held on April, 20th over Zoom.



YK Hi. Thanks for taking the time to meet me. So, these are the questions that I have, and they're clickable. They're also drag-able so you can see all the other cards around. Just pick the card that interest to you.

KD OK. This is the one I actually wanted first.



Friendliness

So, there is a sense of friendliness that I sense in a lot of your works and even your website name from this very affectionate. Is this an essential part of your practice?

I have thought of my work as conversations with individuals. Like I say something, and hopefully, there is an emotional response. In grad school, I just started doing one-a-day studies to hopefully become more self-aware of how I made work. And one of the things that I discovered is that I can be a little darker and snarky in a way I don't totally intend. So actually, the friendliness became a really intentional aspect.

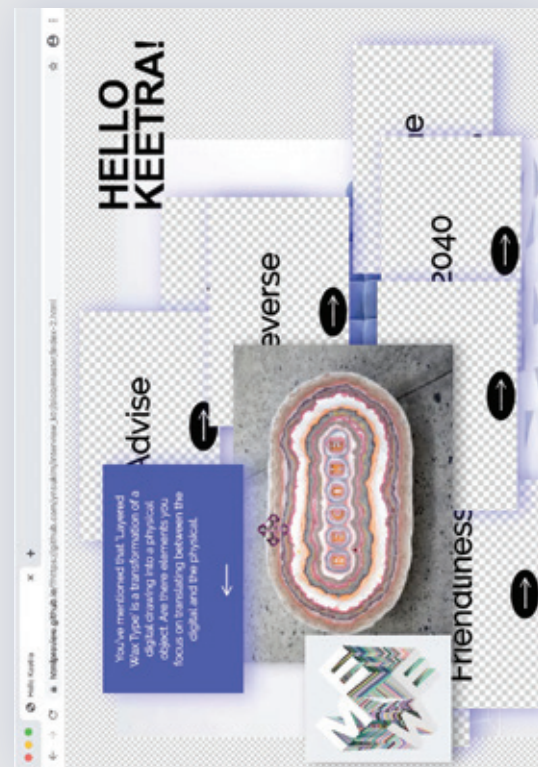
Even with the anonymous hugging wall, I felt like I was addressing something that was maybe a little bit shameful, like social isolation or loneliness. This also fear of asking or reaching out for some kind of connection. So I intentionally couched things in friendliness. I think my motives are all this playful and friendly. But sometimes I'm dealing with things that are maybe a little bit dark.

That's very interesting. Do you think you still have that darker side of you in your work?

Well, I don't know if it's in my work as much anymore.

Do you want to look around other cards?

Yes, okay. It's funny how much I'm trying to guess what it's going to be. I will go and translate.



Translate

You mentioned that the project "Layered Wax Type" is a transformation of digital drawing into a physical object. Are there any elements you focus on when you're translating between digital and physical content or vice versa?

I'm terribly analytical in how I look at the world. And it's mostly because I'm an atypical thinker. And a lot of times I just want people to understand me. But what I'm more interested in is understanding other people. So I've always tried to understand the rules or conventions that people are applying within their behavior. So it's always the human behavior and rule sets that I'm like trying to deconstruct, which is also what I'm totally fascinated by.

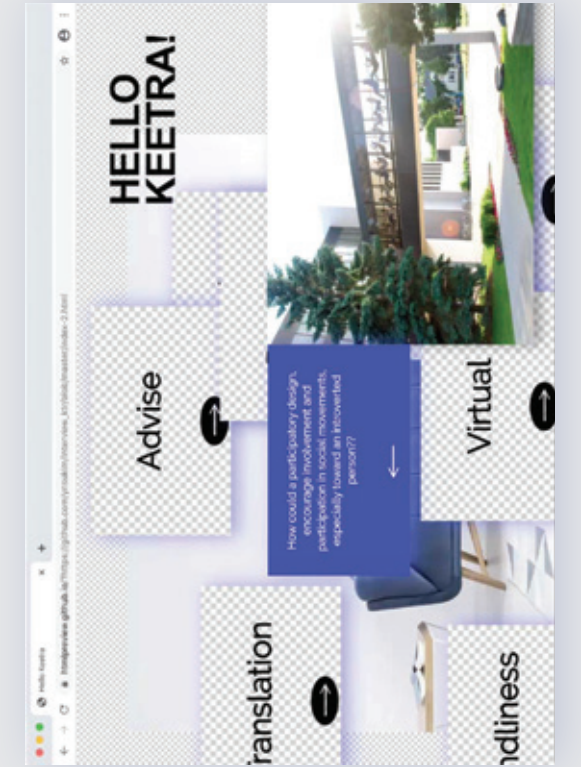
When I look at processes, I do the same thing—deconstructing exactly what the rules or progressions of the processes. And that is usually a lot simpler and really straightforward, especially if it's something like code. So it's a translation of whatever those rules are into something new. But sometimes I feel like I make some irrational jumps on the way like if it's a natural process of some sort. I might not research actually what that process is, but speculate on what it might be and then translate that. So it's not always right. It is sometime very interpretive.

So whenever you're translating or transferring such things, you analyze it through giving it rules. But those rules are sometimes very subjective or personal.

Yeah, that's literally what it usually is. A lot of what I do is create dimensional diagrams and then look at what the process is.

Yeah, that's very interesting. Would you like to pick another card?

Oh, yes. Got it. Nudge.



Nudge

How could a participatory design encourage involvement and participation in social movement, especially toward an introverted person?

If you're not naturally performative, extroverted, or don't like to have eyes on you, it's much more difficult to spark an elicit interaction. Nicholas Boria, he proposes that, to really deeply consider any artwork is actually a form of participation. I don't consider it participation, but I do consider it a really important element.

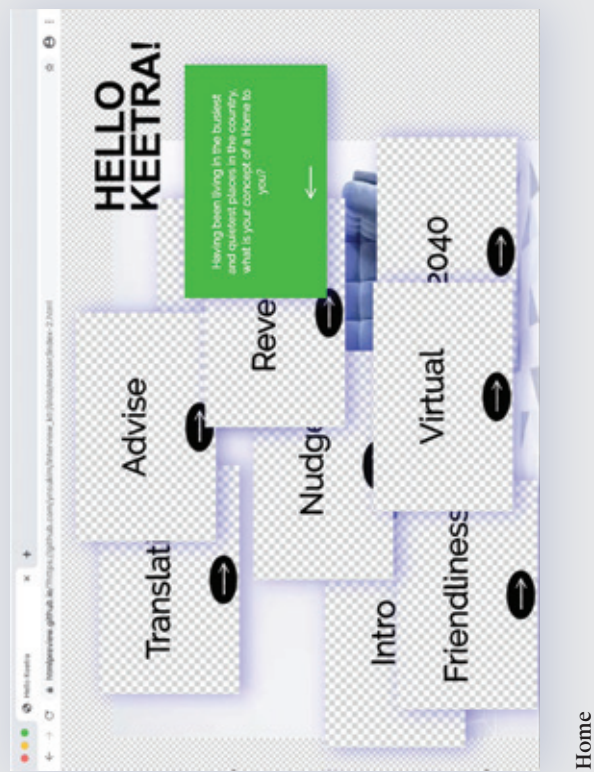
I think of it as a world expanding. I call this a passive observer of social exchange or social interaction. To broaden an observer's world view in some way enough to cause them to think about it a little bit more, and change their contributions in other ways. I think that introverts have the power to participate in social experiences or contribute tools to things. It's being affiliated with movements in a really self-aware way. You don't actually have to be in the mix and socially engaging in order to contribute in social movements.

So it broadens perspectives, but also gives a chance for some indirect contributions like tools.

Yeah, and there are some other reasons as well. I've spoken about the three or four levels of participants. A person who is just likely to observe is also very likely to retell that story to others in some way. So, in the same way, they actually share the broadening of perspectives, but also pass on that new understanding to other people. So I think it's like a two-tiered benefit, even if you don't actually enter into it. You do learn something.

That is something I haven't thought about. it is very interesting and inspiring perspective. Shall we move on to another question?

Yes. OK. I'm curious what home is.



Home

Having been living in the busiest and quietest place in the country. What is a concept of a home to you?

Actually any place I'd have my laptop with me is weirdly my home. As long as I'm able to comfortably have kind of creative, lateral, divergent, unexpected thoughts and the means to visualize and research those, weirdly, that's when I feel I have a home. Related to the quietest and the busiest, those are the two spaces I prefer because those are the spaces that I actually feel that I have anonymity and no obligation socially to perform in a kind of prescribed way outside of my own dictation.

So when I lived in rural Alaska, literally, there's just moose. And they don't care what you're doing. And that's the same in New York City. Half a foot from your bedroom, you're in public space and those obligations to do the small-town social niceties go away. But also in those two spaces, I feel like there's an incredible social support structure when it's called for. So in that way, it makes me feel very comfortable and safe. In these places, where I can fully invest in my natural thought processes and I think that's kind of spaces that makes me feel like I'm at home.

I've also lived in different extremes. So a lot of my projects have to do with the concept of home. And from reading your bio, I was interested in your views on what a home is.

How do you where do you feel about it? What makes a home for you?

I feel very similar. Wherever I can just daydream and don't have to care about external things. Where I feel secluded enough and comfortable in a place. That is a home for me.

Oh, I totally agree.

Shall we move on to another question?

I'm going to go with Virtual.



Virtual

With so much of our experience as being in that virtual space. What are your thoughts on relevance or importance in physical or tactile interactions?

I had really strong mirror neurons. It's a synapse that happens in the brain. So when we're looking at someone who's smiling, literally in our brain, a similar pathway happens. That feeling is stronger in some people and weaker in others. But for me, it seems like it's pretty strong. So when I watch any virtual contents, I can 'feel' it. So I get a very similar stimulus to its physical counterpart when I'm looking at it virtually.

And then again, relating back to that translation idea, I'm kind of seamlessly pass things back and forth from virtual spaces to physical ideas. I get a sort of critical engagement in the virtual space that really stimulates and provokes reflective questions. Asking questions about what those things mean, when they are in contrast to one

another. So I find all of it enhancing and beneficial ways and also surprising, providing insights that you couldn't have come to otherwise. Did that answer your question?

Yeah. Perfectly.

I will go... Well, let's go to the intro.



Intro

Your design ranges from critical, artistic, public, and commercial. How would you describe your practice?

That is a very hard question. It is continually evolving because I am obsessed with novelty. I've come to understand the type of brain I have. I'm obsessed with learning new things. I'm obsessed with gaining new understandings, particularly of humans. But also, I love materiality. What new, surprising, and mesmerizing moments can I fabricate? Is it possible to find something new? And that novelty obsession is definitely just how I'm wired. I love learning new things. And it turns out that I can be satisfied with almost any project that I'm working on, as long as there is a really challenging aspect. There needs to be a new body of knowledge that I get to absorb.

I think my body of work is hopping around mediums constantly. I don't have like a singular, easy to define grouping of work. A lot of times, I'll introduce my bodies of work in three and now four different moments. I used to say, 'I do lettering, object design, and experiential design.' And now I have something that I call object lessons. It is works that I'm hoping people can reveal their perspectives within. I haven't made all of that work public yet. A lot of them just exist in concept sketches. I'm still figuring out actually how to materialize these things in a productive way.

What I'm really interested in what people take away from these object and utilize it in their lives. Most of the time, I don't get to actually see those results unless they reach out to me and share them. This rarely happens which can be a disappointment for me. Now that I have come to this realization, I'm working on integrating workshops that people can come together and participate. So maybe overall it really is about past conversations and participatory work in which other people can insert their story. And in an ideal moment, I would actually get to hear what that story is in the end.

Are there any differences you find among working on various domains of work?

When it's a self-contained type of work, I really like to go hard in form-making. I'm not as concerned about leaving openness, inviting imagination, interpretation, or contribution. I can just have this indulgence in the formality. And I do think it is important to provide pieces that the form is there as part of the critical prompt.

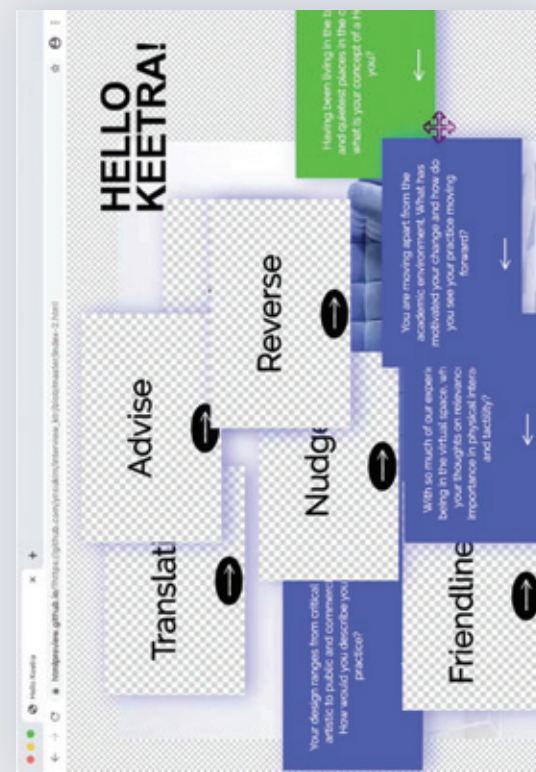
For example, I made these crayons hoping they would be beautiful enough that the people have to really consider the crafts and the value of the object. They need to decide whether it is an art object to keep or a tool that they will actually use. So the form of these crayons needed to convey this to a broad audience.

In other works, I used to get invited to do a lot of motion graphics style frames. The script was all already mapped out, and my job was to just make it formally fantastic and imaginative. I love doing that stuff. But in the long term, I lose interest a bit.

In some of the participatory stuff I actually tend to weed out some of the formal spectacular, luxury, and play. Because a lot of times, I feel like that level of specificity and form can narrow the audience that it's speaking to. Sometimes there's a little bit of intimidation factor. If it's where the participants are contributing form, you don't want the forum to be so phenomenal that nobody could actually parallel by spending a minute or two. You want to make sure that the audience walk away feeling like they took a risk, and it paid off from contribution. In that way, I really deemphasize some of my formal loves. And sometimes that ends up being the work that I value the most in the long term.

Wow, that's really interesting. I never thought of it in the form aspect, and that's really helpful.

So we have two thousand forty and advise left. Is it okay if I click on 2040?



2040

Yeah, but I think you've already answered this question. As you are leaving the educational environment, how do you see your practice moving forward from here?

Yeah, I did touch on a lot of aspects of that. I still don't know the right way to refer to it, but I called myself a ghost designer. I have been accidentally doing some product designs. Like the blood puddle pillow, that was the product design. And this group based in New York has contacted me quite a few times over the years. It was when I was accidentally making these objects that could have been sold as products. They contacted me again recently. So I did some ghost product designing for them. And, I don't think they fully realized how novice I was. They just assumed I had all this knowledge about industrial manufacturing processes, which I do not. So I was like, cool. This is a great learning opportunity. They paired me up with a materials expert at their group. And I've been learning a ton about industrial manufacturing processes and restrictions. I really wasn't different as for as what I was making or what I was ideating for. But just getting a new insider's perspective of the manufacturing process, and seeing all the considerations needed in the product development were just mind-blowing.

I've been fortunate enough that those opportunities have come to me. And I think I'll always be saying yes because it is never disappointing. It's always enthralling and inspiring. Especially meeting all the different teams that work in those spaces. I always assumed that there was just a massive similarity in how different design teams worked together. But, as you know, I went from a graphic designer to an interactive designer in the dot com boom. And then back to graphic design again, then working really closely with technologists and then working with an architectural firm. It was so vastly different in every single space. I find that amazing. So I think I'll always try to make space for that.

Also, I'm learning more craft side of things right now, like doing ceramics and stuff, which is also a very different type of working mode. It is more of a solo artisan practice. Those relationships are completely different, as well. So I think that will always be seeking out something new.

It's fascinating how you're very vague about your practice, yet at the same time, very precise. I think that's an exciting place to be in. Also, this is a really great lead into the last question, advice.



Advise

Having been in both extremes of the critical and functional realms of design, do you have any advice for beginning designers who are struggling to balance between those two extremes?

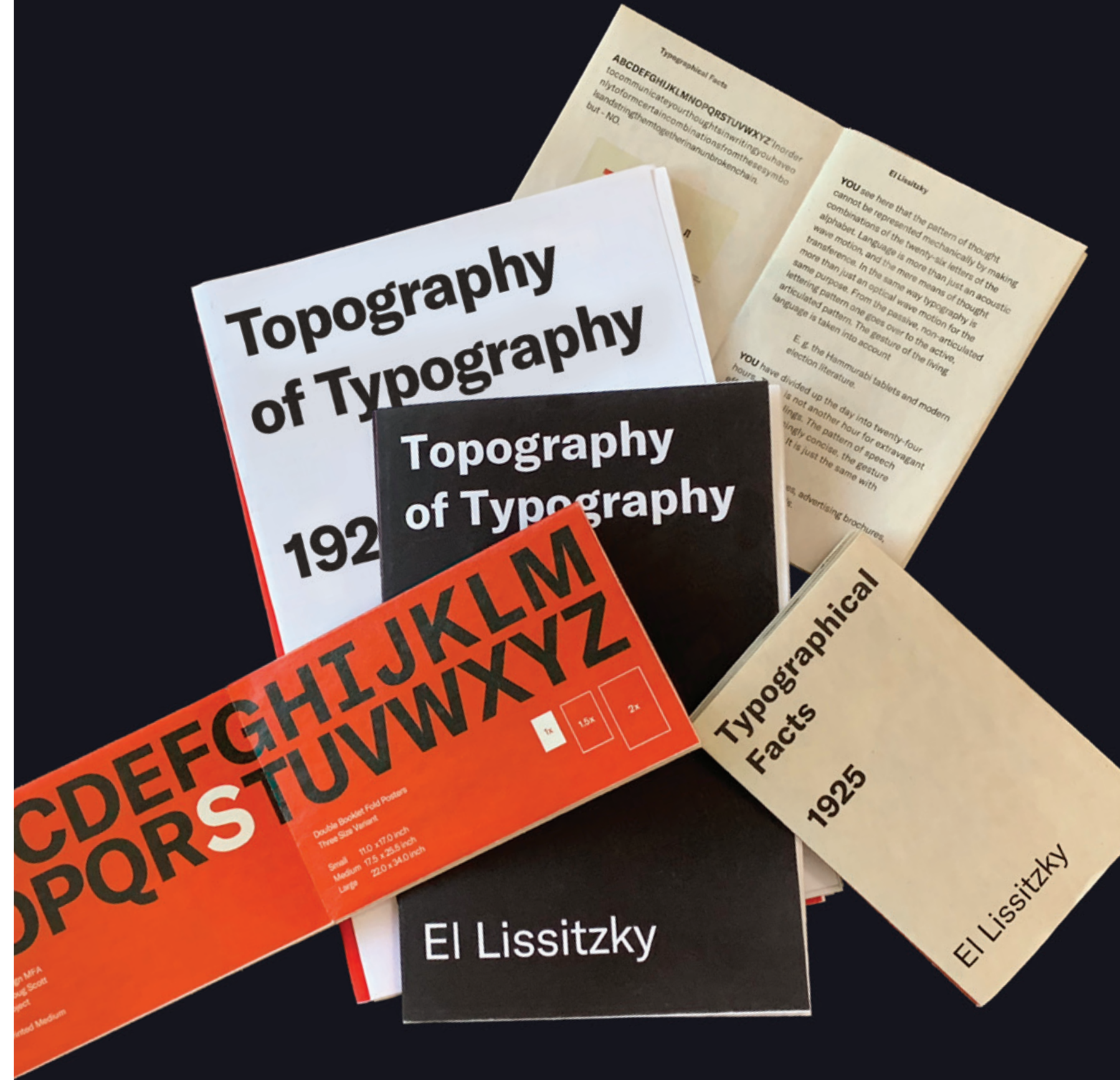
Initially, I didn't realize I was doing critical design for a long time. But when I was doing it, this fell under the title of personal work, and I was doing it outside of client based work. The pragmatic analytical things such as 'these are the needs' and 'how do we meet those needs?'. were always within the client realm.

I never worked full time. I was never a salaried employee. I was always freelancing, and I always negotiated one day a week off. That was when I did my own work. It was also all weekend and after hours as well. Anyway, I didn't realize what an asset that just one extra day of the week was. This gave me time to actually execute a body of work that people could say, 'I want more of that.' And then that translates into other client funded work. This became a weird but great negotiation tool. So, I was unwilling to compromise on the one day a week. Except for academia, in every other space, I negotiated. So I would be freelancing four days a week, and everything else was mine. Criticality always jumps in there. That's where my play and fun and surprise ideas come from.

While doing client work, the team would direct me to Keetra-fy things. Which was creating whimsy, play, surprise, and all that stuff. But sometimes, I would restrict that, so you can continue to expand laterally as you went into the practical application or practical execution part of it. It is similar to the rules of improv. It is about leaving when you're brainstorming. It took me a while to learn how to just half ideate and leave the door wide enough.

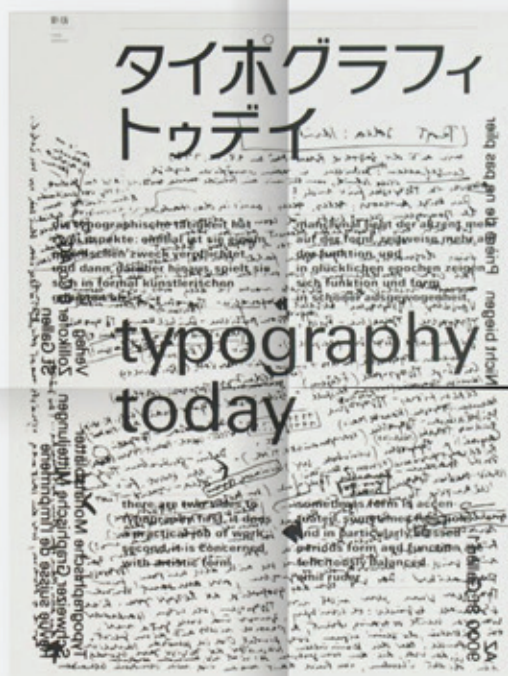


Scaling Print contains two short essays by El Lissitzky. It is a single sheet of paper folded into a double French fold that connects two small booklets at the bottom. There are five different ways of viewing this booklet, including the inner side of the fold, which turns into two posters. The structure of the booklet reflects the modular style of the writing. This booklet is printed in three different sizes, but instead of typesetting for each size, it is created by stretching and shrinking one size, as one would in a digital medium.



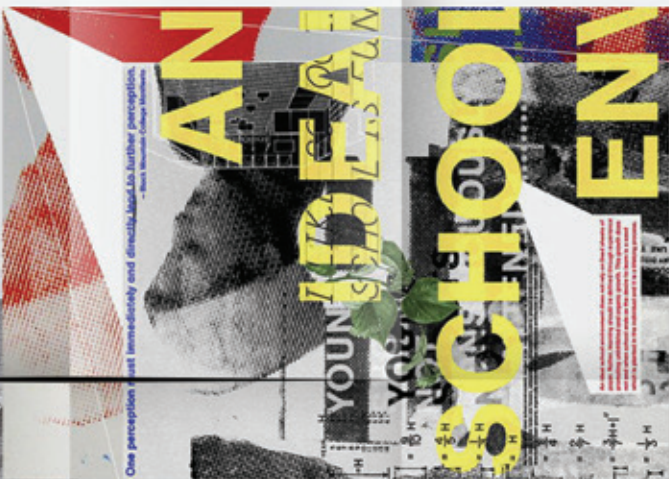
typography
needs to be

audible.
felt
experienced

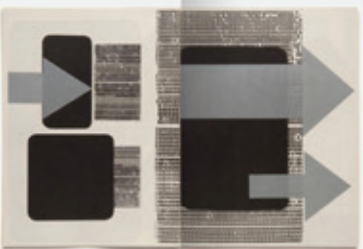


helmut schmidt

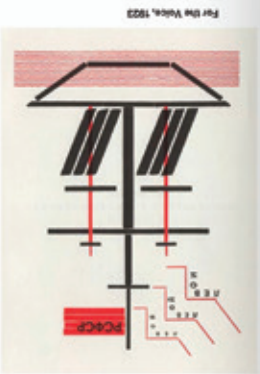
wolfgang weingart



... if I create something
where you can find only
a small typographic element,
it's for me typography



The words on the printed
sheet are learnt by sight,
not by hearing.
Ideas are communicated
through conventional words,
the idea should be given form,
through the letters.
Economy of expression
— optics instead of phonetics.



The designing of the book-
space through the material of
the type, according to the laws
of typographical mechanics,
must correspond to the strains
and stresses of the content.
The design of the material of
the book-space through the material of
the type, which give reality to the new
optics. The supermatlialistic
reality of the perfected eye.

El Lissitzky
1923
Topography
of Typography



El Lissitzky
1925
Typographical
Facts



YOU see here that the pattern of thought
cannot be represented mechanically by making
combinations of the twenty-six letters of the
alphabet. Language is more than just an acoustic
transmission. In the same way typography is
more than just an optical wave motion for the
lettering pattern. From the passive, non-articulated
language is taken into account
E.g. the Hermann table and modern
election literature.
YOU have divided up the day into twenty-four
hours. There is not another hour for extraneous
distraction of feelings. The pattern of speech
sharply imprinted. It is just the same with
typography.

YOU are accompanied from your first day onwards
by printed paper, and your eye is speedily trained
to find its way about in this specific field quickly.
Precisely, and without losing its way, you eat
your grapes into these forests of paper with the
same confidence as the Australian throws his
E.g. the page of a large daily paper
YOU ask for clear patterns for your eyes. Those
can only be placed together from plain elements.
The elements of the letters are.
the horizontal
the perpendicular
the diagonal
the curve
E.g. advertisement pillars and
poster walls.
YOU have observed that in an organic pattern all
the forces exhibit the same structural unity. Modern
typography is improving its structural unity.

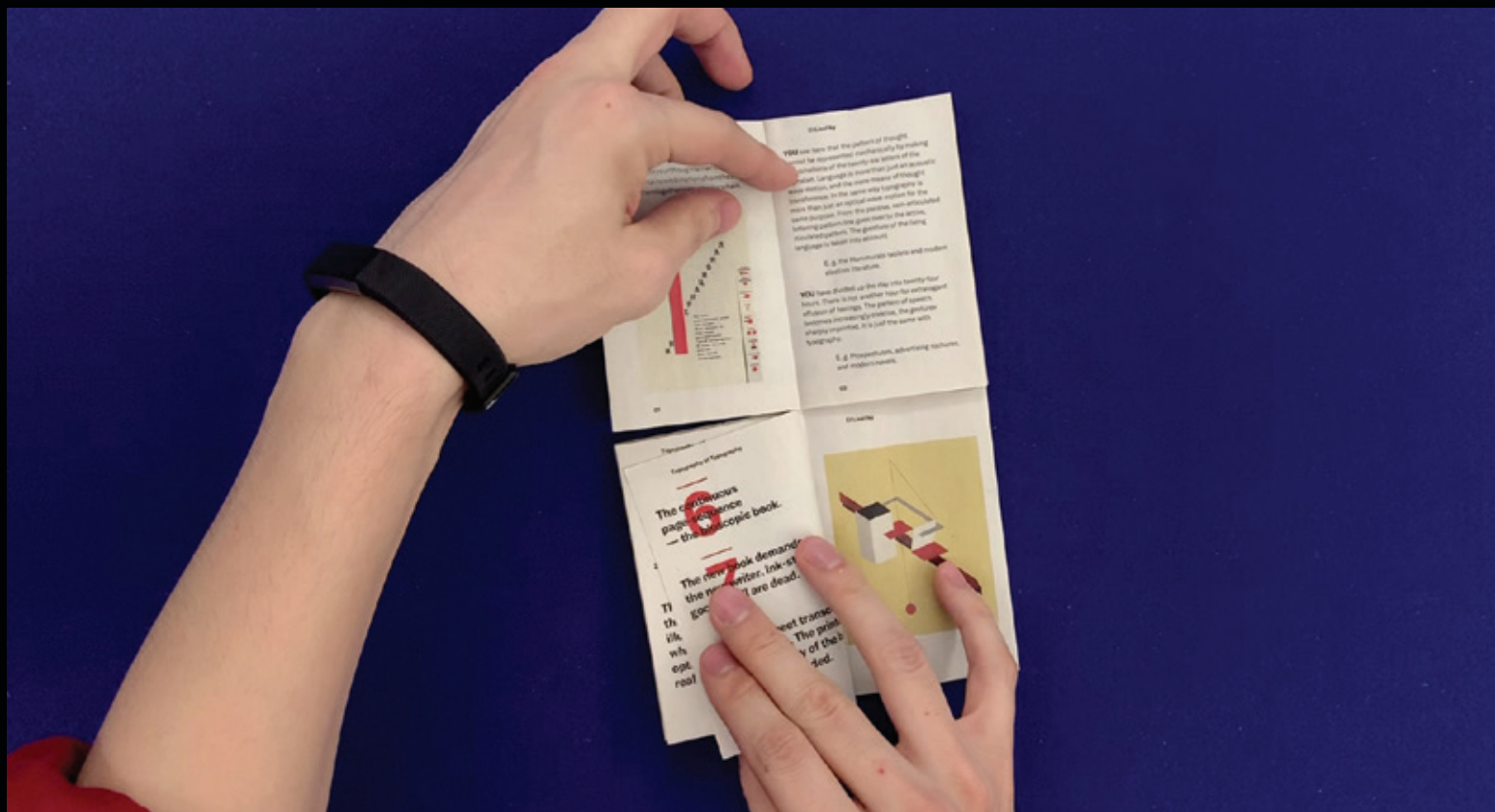
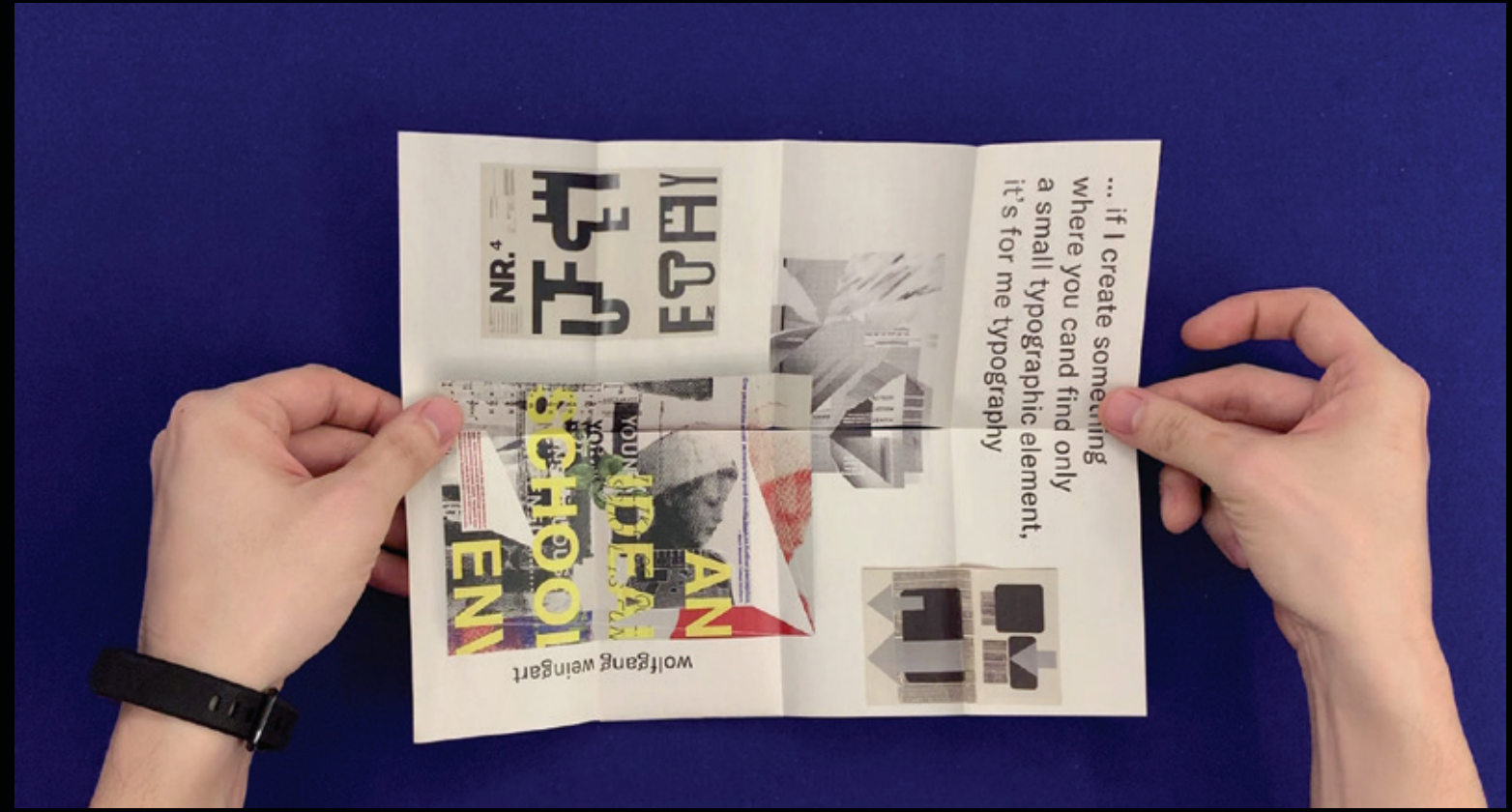
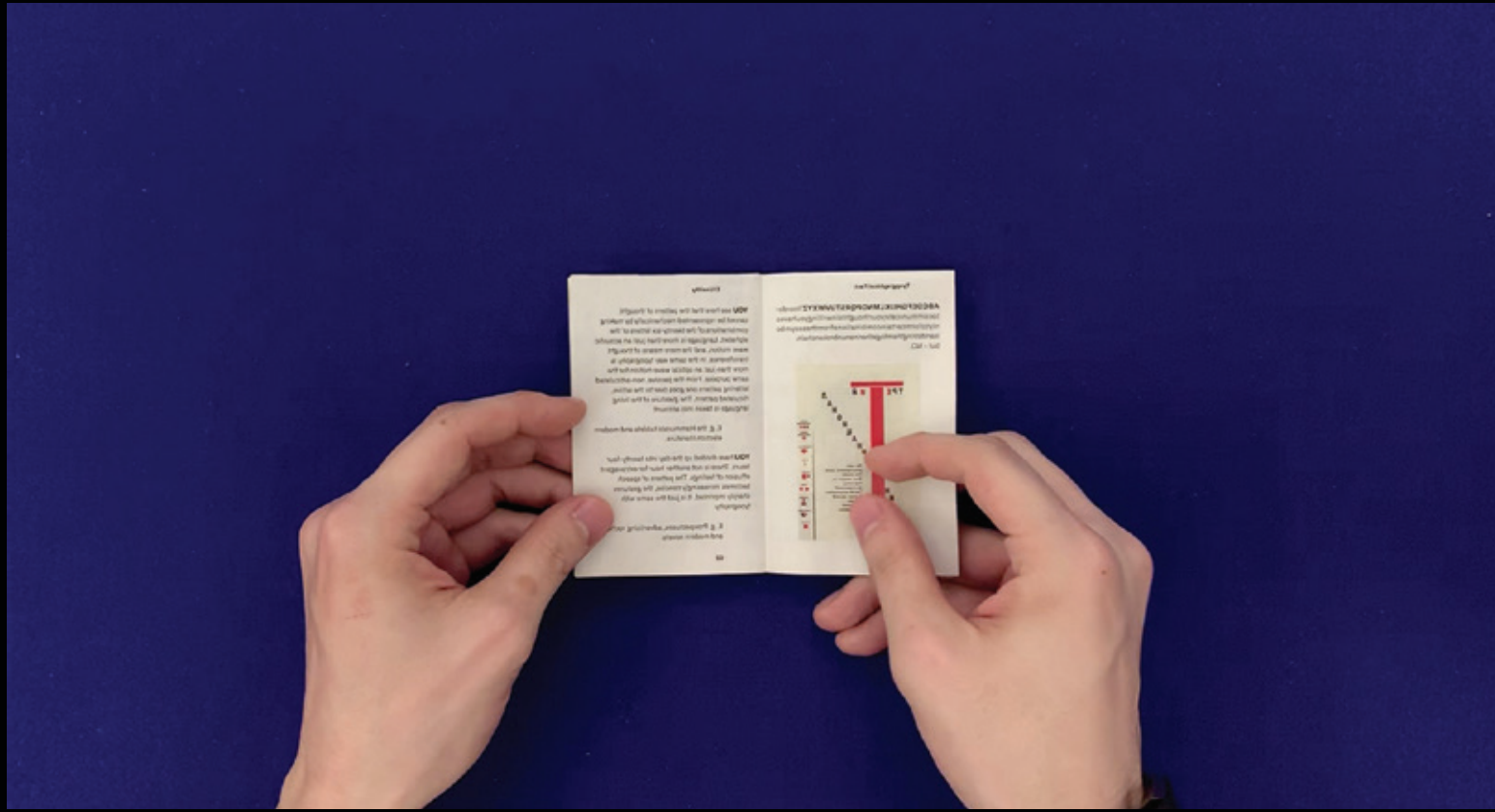
Then it has a static effect (rest). It can be placed
diagonally. Then it has a dynamic effect (agitation).
These are the norms of typography.
E.g. this page
YOU are already overcoming the prejudice which
regards only letters—printing from types—as
pure typography. Letterspress belongs to the past.
The future belongs to photographically printed and
to all photomechanical processes. In this way the
former photo-printing is cut off from the new
typography.
E.g. advertisement pillars and
poster walls.

YOU should demand of the writer that he really
presents what he writes, his ideas reach you
through the eye and not through the ear. Therefore
typographic form should do by means of optics
what the voice and gesture of the writer does to
convey his ideas.
E.g. As you have more faith in your
grandparents generation, let us consider
this small example by Master Francis
Rabelais, abstractor of the quintessence.
From Gutenberg-Festschrift, Mainz 1925

The printed sheet transcends
space and time. The printed
sheet, the infinity of the book,
must be transcended.
The new book demands
the new writer. Ink-stand and
goose-quill are dead.
The continuous
page-sequence
— the bioscopic book.



El Lissitzky



Three size variants were made. Instead of typesetting for each separate size, it was designed to be scaled mechanically like a digital content.

ABCDEFGHIJKLM
NOPQRS **T**UVWXYZ

RISD Graphic Design MFA
Typography 3 - Doug Scott
The Lissitzky Project
Scaling the Printed Medium
Yoon Kim

Double Booklet Fold Posters
Three Size Variant
Small 11.0 x 17.0 inch
Medium 17.5 x 25.5 inch
Large 22.0 x 34.0 inch



ABCDEFGHIJKLM
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Typographical Facts

ABCDEFGHIJKLMNOPQRSTUVWXYZ In order to communicate your thoughts in writing you have to form certain combinations from these symbols and string them together in an unbroken chain, but - NO.

01

EI Lissitzky

YOU see here that the pattern of thought cannot be represented mechanically by making combinations of the twenty-six letters of the alphabet. Language is more than just an acoustic wave motion, and the mere means of thought transference. In the same way typography is more than just an optical wave motion for the same purpose. From the passive, non-articulated lettering pattern one goes over to the active, articulated pattern. The gesture of the living language is taken into account

E.g. the Hammurabi tablets and modern election literature.

YOU have divided up the day into twenty-four hours. There is not another hour for extravagant effusion of feelings. The pattern of speech becomes increasingly concise, the gesture sharply imprinted. It is just the same with typography.

E.g. prospectuses, advertising brochures, and modern novels.

02

Typographical Facts

YOU are accompanied from your first day onwards by printed paper, and your eye is superbly trained to find its way about in this specific field quickly, precisely, and without losing its way. You cast your glances into these forests of paper with the same confidence as the Australian throws his boomerang.

E.g. the page of a large daily paper

YOU ask for clear patterns for your eyes. Those can only be pieced together from plain elements. The elements of the letters are.

the horizontal —
the perpendicular |
the diagonal /
the curve C

These are the basic line-directions on the plain surface. Combinations occur in the horizontal and perpendicular directions. These two lines produce the right (unambiguous) angle. It can be placed in alignment with the edges of the surface,

03

EI Lissitzky

then it has a static effect (rest). It can be placed diagonally, then it has a dynamic effect (agitation). These are the axioms of typography.

E.g. this page.

YOU are already overcoming the prejudice which regards only letterpress-printing (from type) as pure typography. Letterpress belongs to the past. The future belongs to photogravure printing and to all photomechanical processes. In this way the former fresco-painting is cut off from the new typography.

E.g. advertisement pillars and poster-walls.

YOU have observed that in an organic pattern all the facets exhibit the same structural unity. Modern typography is improving its structural unity.

E.g. the paper (art paper), the type (absence of flourishes the ink) the new spectrum-clear products

04

Typographical Facts

YOU can see how it is that where new areas are opened up to thought- and speech- patterns, there you find new typographical designs originating organically. These are: modern advertising and modern poetry.

E.g. Some pages of American and European magazines and technical periodicals. The international publications of the dada movement

YOU should demand of the writer that he really presents what he writes, his ideas reach you through the eye and not through the ear. Therefore typographical form should do by means of optics what the voice and gesture of the writer does to convey his ideas.

E.g. As you have more faith in your grandparents generation, let us consider this small example by Master Francis Rabelais, abstractor of the quintessence.

From Gutenberg-Festschrift, Mainz 1925

05

EI Lissitzky

Qj?...am the great tamer of the Cimbri
::: ted through the air, because the Cimbri annoyed him. he appeared, went putting clods in the troughs...
I of fresh butter, which with great tubs,

Gargantua, Book 1, Chapter 2

06

Spreads for the first essay, "Typographical Facts."

Topography of Typography

1 The words on the printed sheet are learnt by sight, not by hearing.

2 Ideas are communicated through conventional words, the idea should be given form through the letters.

3 Economy of expression — optics instead of phonetics.

01

EI Lissitzky

For the Voice, 1923

02

Topography of Typography

4 The designing of the book-space through the material of the type, according to the laws of typographical mechanics, must correspond to the strains and stresses of the content.

5 The design of the book-space through the material of the illustrative process blocks, which give reality to the new optics. The supernaturalistic reality of the perfected eye.

03

EI Lissitzky

Catalog Cover, 1923

04

Topography of Typography

6 The continuous page-sequence — the bioscopic book.

7 The new book demands the new writer. Ink-stand and goose-quill are dead.

8 The printed sheet transcends space and time. The printed sheet, the infinity of the book, must be transcended.

05

EI Lissitzky

Proun, 1922

06

Spreads for the second essay, "Topography of Typography."

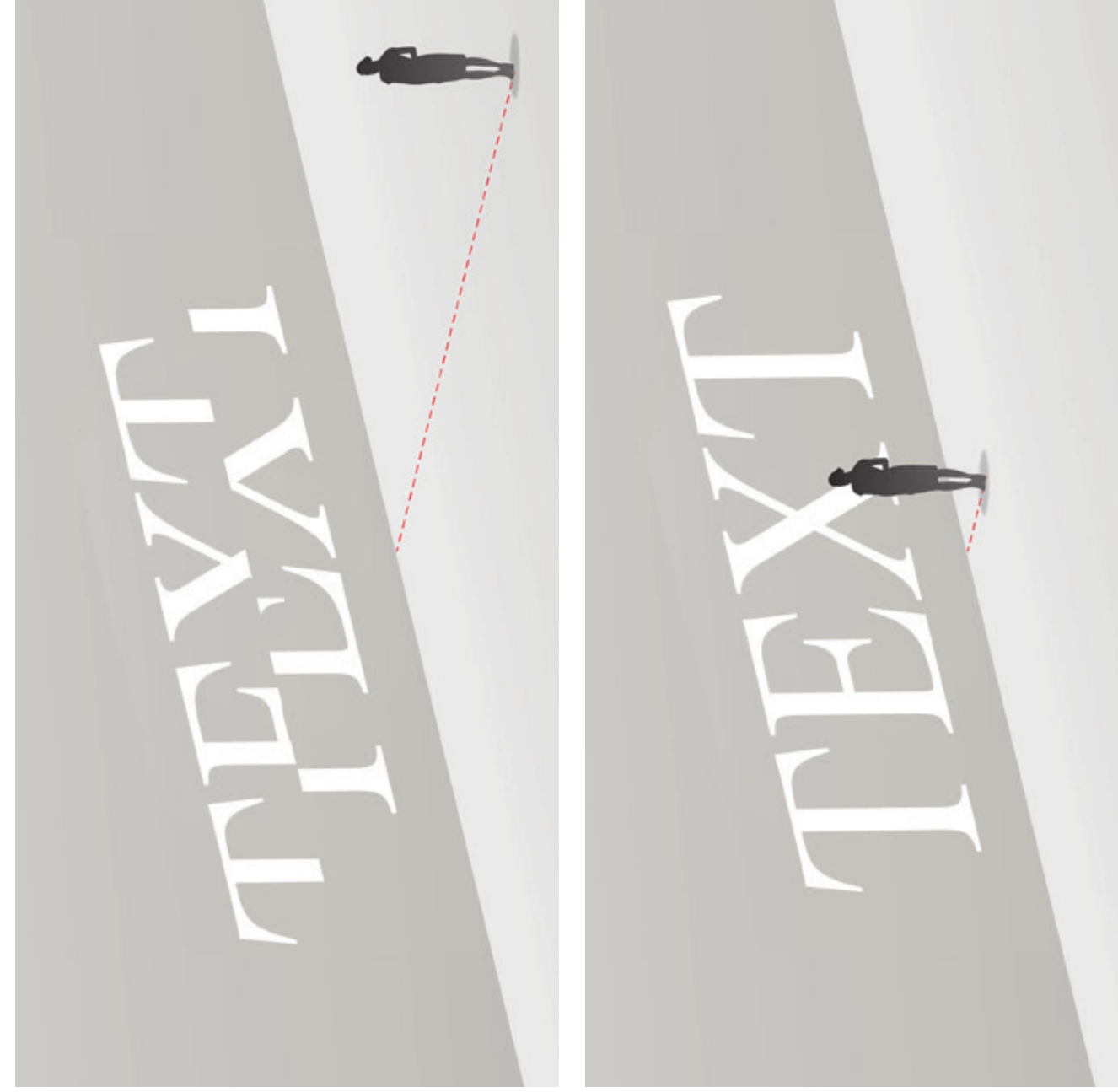
Reading Between The Lines is a two-part interactive projection that requires the user to change their location in order to read the text. By default, the projected texts are only partially legible. When a viewer comes closer to the projection, the layout reacts accordingly. To read the full text, the viewer must assume different angles of view. The message is framed to encourage flexible thinking.

WANT TO BE
BUT NOTHING
EARNES T



Left column: Position of the viewer.
Right column: Viewer's point of view.

The first variation displays an illegible text. The whole sentence is visible from a distance, but the text is fragmented, making it unreadable. As the viewer walks closer to the text, it rotates into alignment. However, once the text is correctly aligned, the user is too close, making it again illegible.



The fragmented text is aligned as the viewer gets closer to the text. The text will re-fragment when the user walks away.

Working prototype using Microsoft Kinect as a motion detector.



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SOMETIMES THE

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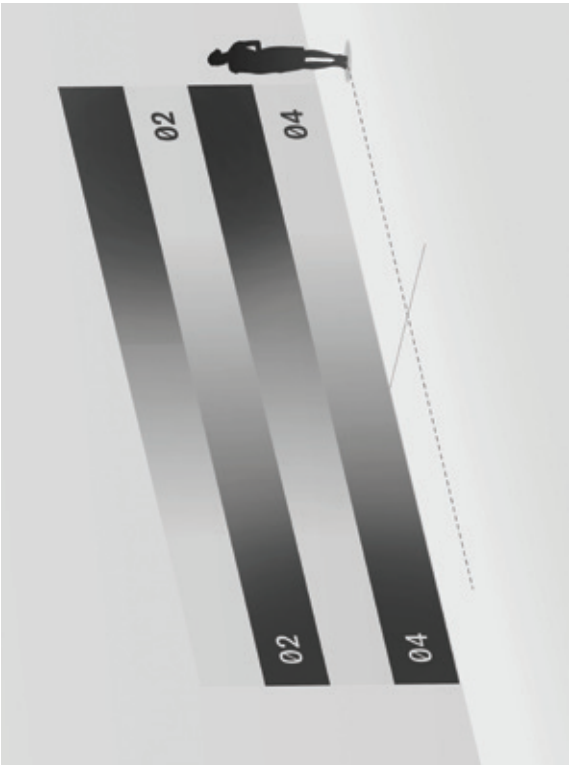
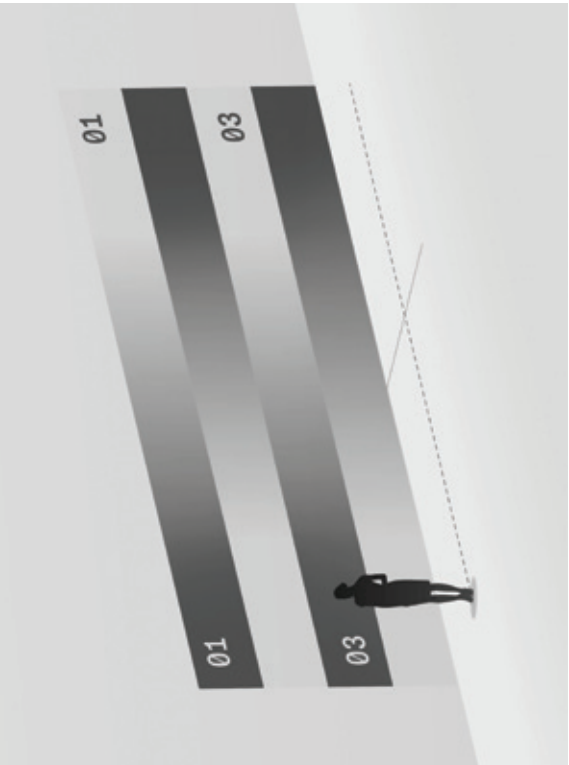
ANT TO BE R

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The second variation encourages to view things from all perspectives and recognize that moving to one extreme can limit your viewpoint. The interaction motivates the viewer to physically move from one end of the display to the other to read the full text.

Facing Page: Render of a full-scale installation.
 Above: The graphic changes depending on the user's position relative to the center of the display

Working prototype using Microsoft Kinect as a motion detector.



BETWEEN THE LINE

CAPITALISM / SOCIALISM / COMMUNISM

Democratic socialism is a political philosophy that advocates for political democracy ↵



self-management and democratic control of economic institutions within market ↵



socialists argue that capitalism is inherently incompatible with the values of freedom. ↵



realisation of a socialist society. Although most democratic socialists seek a gradual ↵



reformist politics as means to establish socialism.As a term, democratic socialism was ↵



socialism in Russia and elsewhere during the 20th century. ↵

Democracy is a form of government in which the people have the authority to choose their governing legislation. Who people are and how authority is shared among them are core issues for democratic development and constitution. Some cornerstones of these issues are freedom of assembly and speech, inclusiveness and equality, membership, consent, voting, right to life and minority rights.

Capitalism is an economic system based on the private ownership of the means of production and their operation for profit. Characteristics central to capitalism include private property, capital accumulation, wage labor, voluntary exchange, a price system and competitive markets. In a capitalist market economy, decision-making and investments are determined by every owner of wealth, property or production ability in financial and capital markets, whereas prices and the distribution of goods and services are mainly determined by competition in goods and services markets.

Socialism is a political, social, and economic philosophy advocating economic and social systems characterized by social ownership of production and workers' self-management of enterprises, or both, and movements associated with such systems. Social ownership or cooperative ownership, or citizen ownership of equity, may refer to socialism and there is no single definition encompassing all of them, being the common element shared by its various forms.

Democratic socialism is a political philosophy that advocates for political democracy ↵



self-management and democratic control of economic institutions within market ↵



socialists argue that capitalism is inherently incompatible with the values of freedom. ↵



realisation of a socialist society. Although most democratic socialists seek a gradual ↵



reformist politics as means to establish socialism.As a term, democratic socialism was ↵



socialism in Russia and elsewhere during the 20th century. ↵

READING BETWEEN THE LINES

DEMOCRACY / CAPITALISM / SOCIALISM / COMMUNISM

alongside a socially owned economy, with a particular emphasis on workers'

alongside a socially owned economy, with a particular emphasis on workers'

socialism, or some form of a decentralised planned socialist economy. Democratic

socialism, or some form of a decentralised planned socialist economy. Democratic

equality and solidarity and that these ideals can only be achieved through the

equality and solidarity and that these ideals can only be achieved through the

transition to socialism, democratic socialism can support either revolutionary or

transition to socialism, democratic socialism can support either revolutionary or

popularised by social democrats who were opposed to the authoritarian development of

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Capitalism is an economic system based on the private ownership of the means of production and their operation for profit. Characteristics central to capitalism include private property, capital accumulation, wage labor, voluntary exchange, a price system and competitive markets. In a capitalist market economy, decision-making and investments are determined by every owner of wealth, property or production ability in financial and capital markets, whereas prices and the distribution of goods and services are mainly determined by competition in goods and services markets.

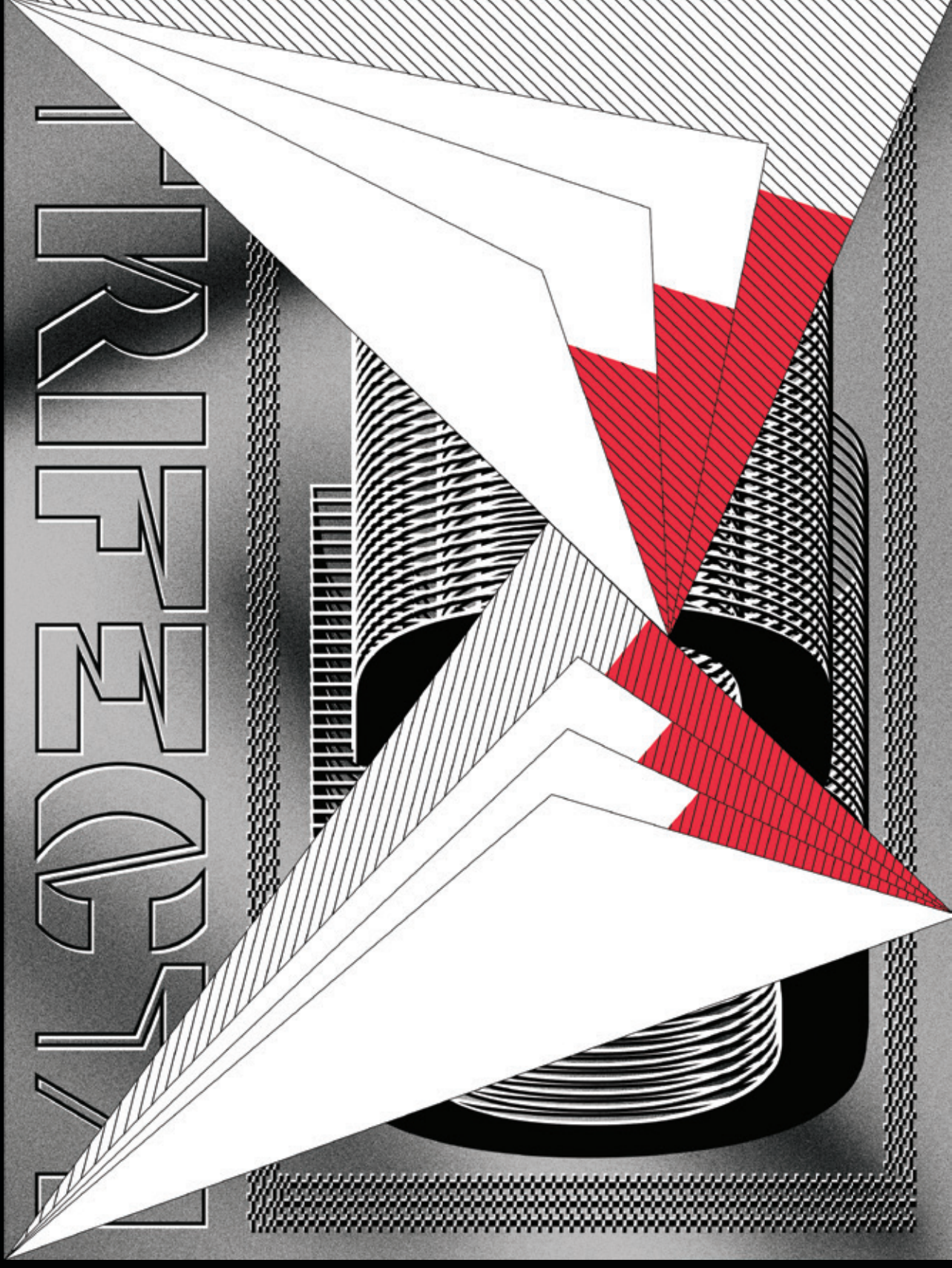
Socialism is a political, social, and economic philosophy encompassing a range of economic and social systems characterised by social ownership of the means of production and workers' self-management of enterprise, as well as the political theories and movements associated with such systems. Social ownership can be public, collective or cooperative ownership, or citizen ownership of equity. There are many varieties of socialism and there is no single definition encapsulating all of them, with social ownership being the common element shared by its various forms.

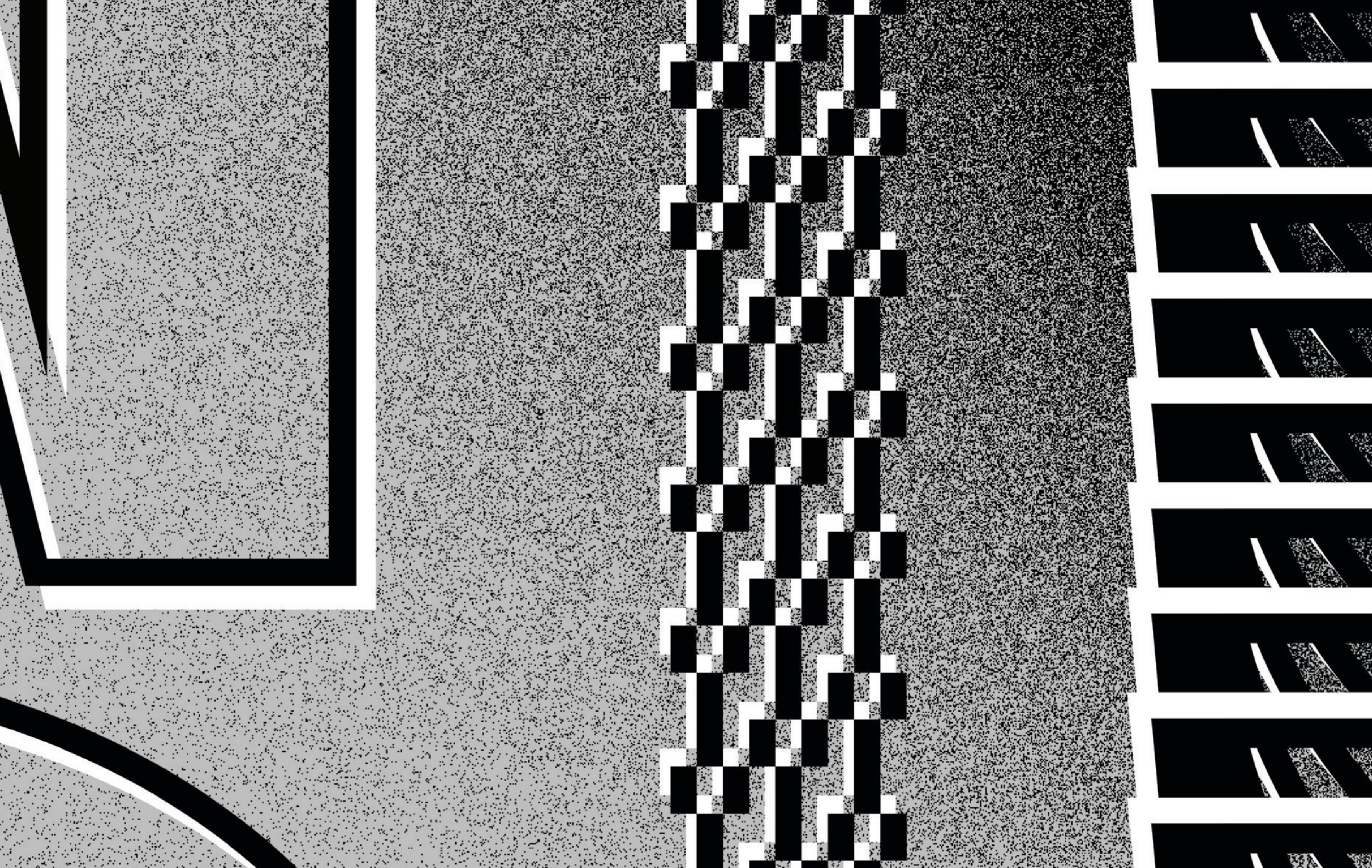
Communism is a philosophical, social, political and economic ideology and movement whose ultimate goal is the establishment of a communist society, namely a socioeconomic order structured upon the ideas of common ownership of the means of production and the absence of social classes, money and the state.

Form Studies is a series of visual studies with textures and dimensions in a two dimensional format. Each poster is created based on a keyword.



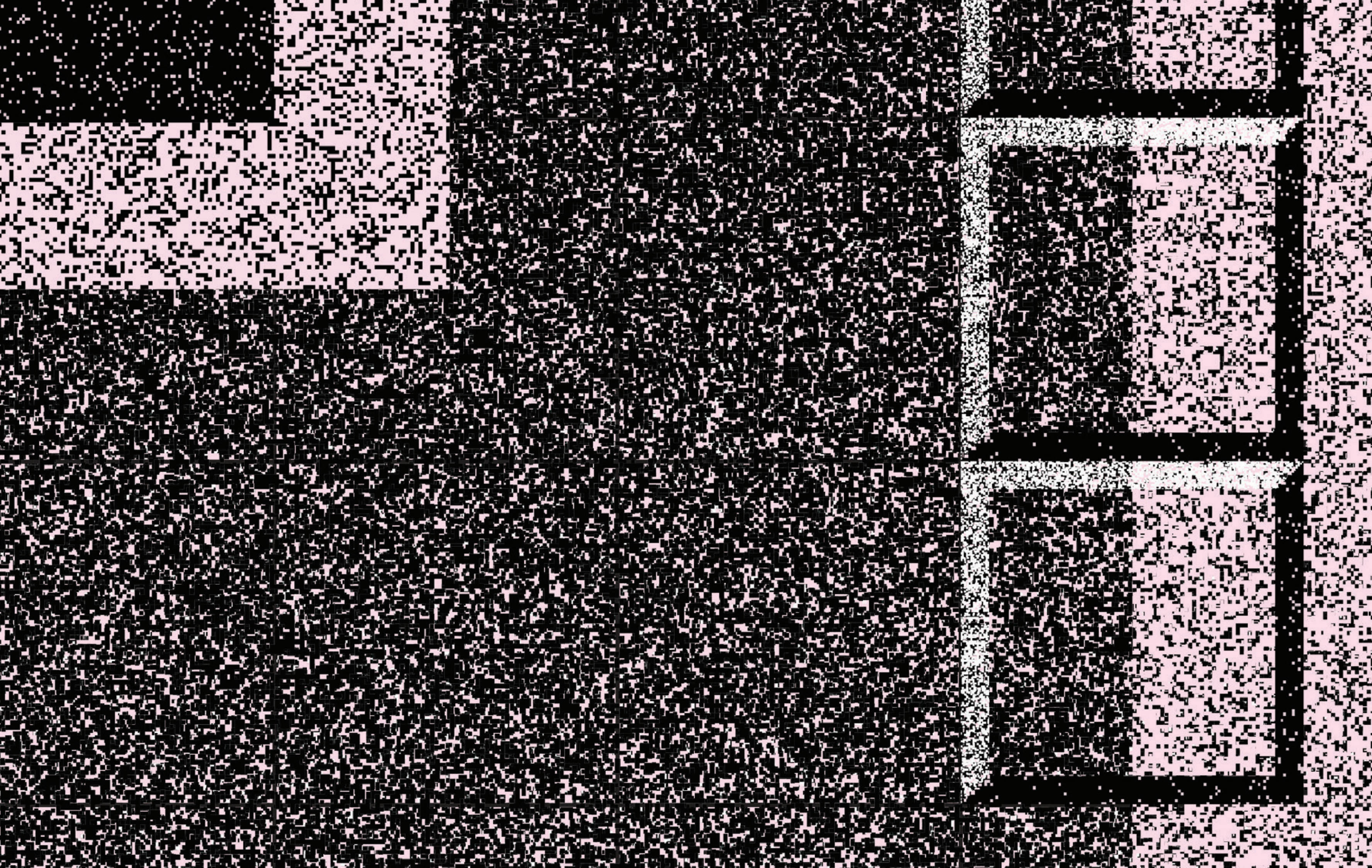
Keyword: Trifecta



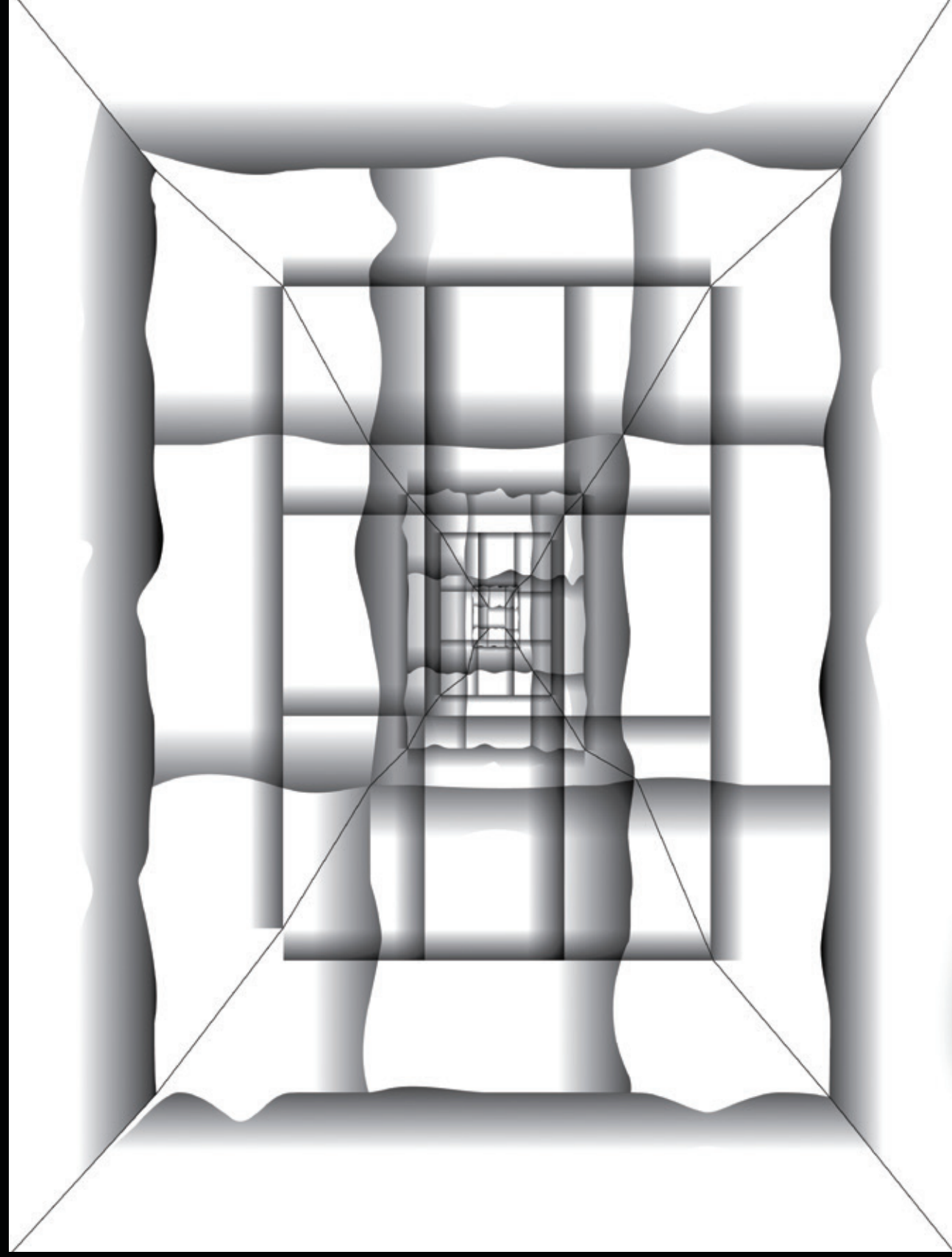


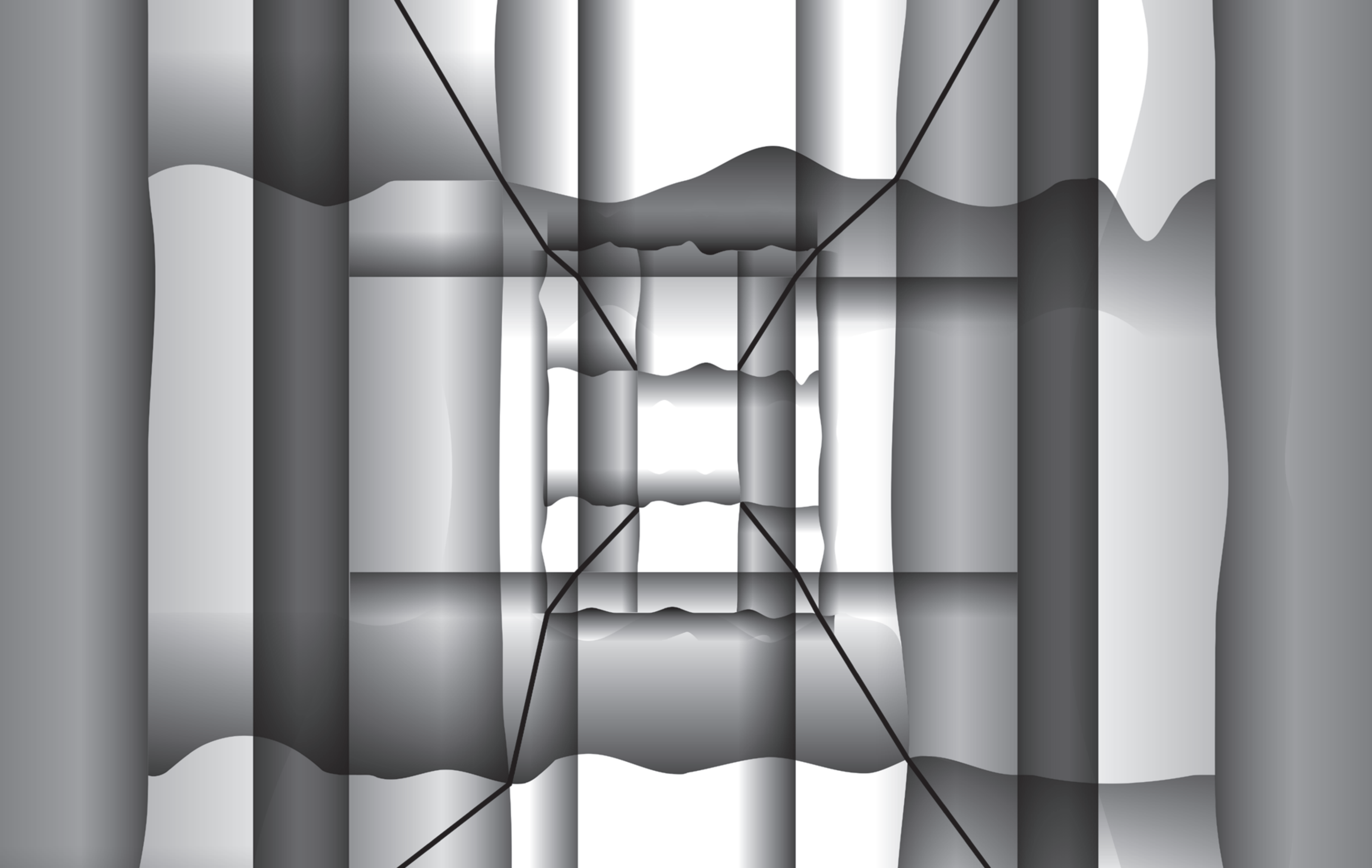


Keyword: Internet



Keyword: Zoom





Keyword: Place



3

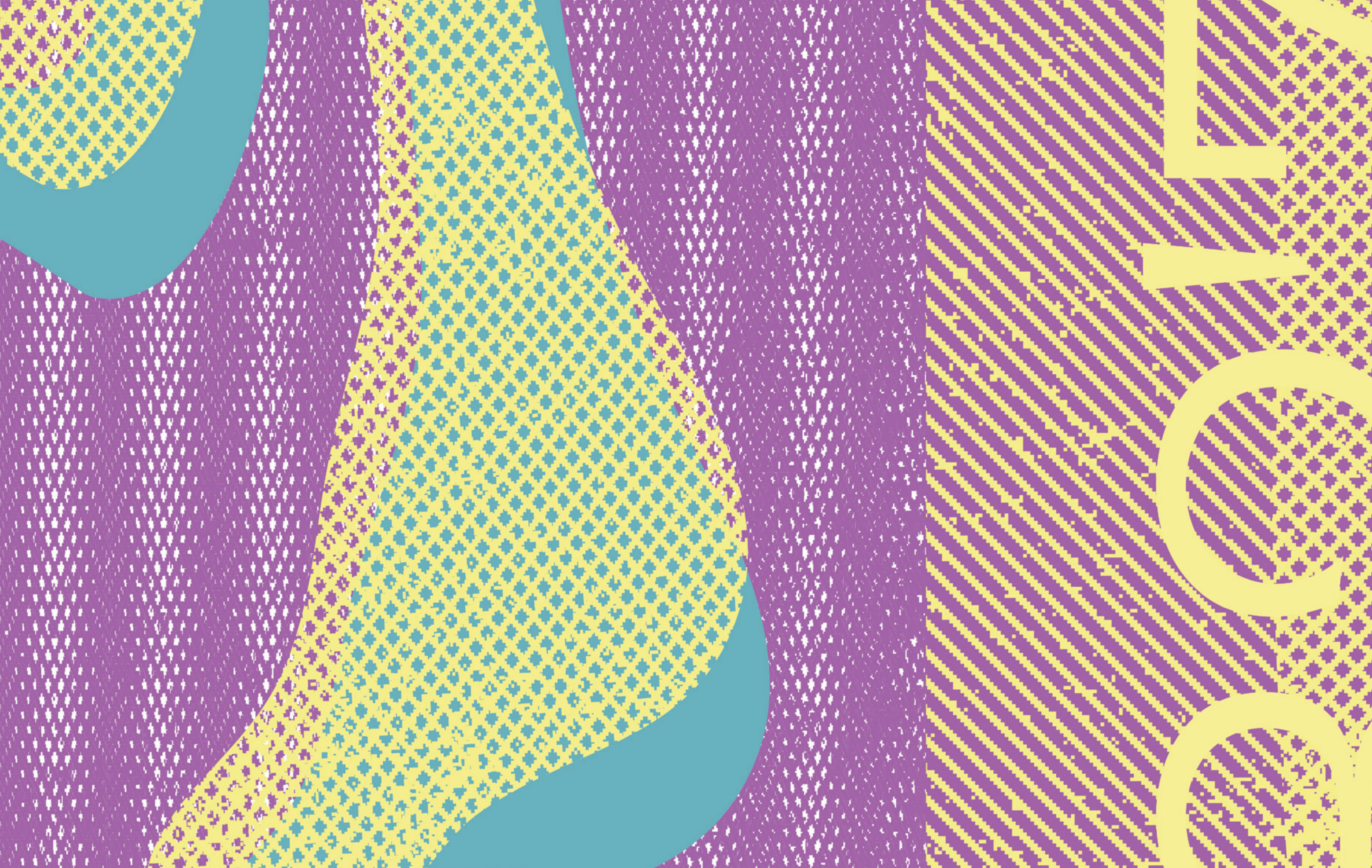


© 2000

135°32'17.79" E

104°49'19" N

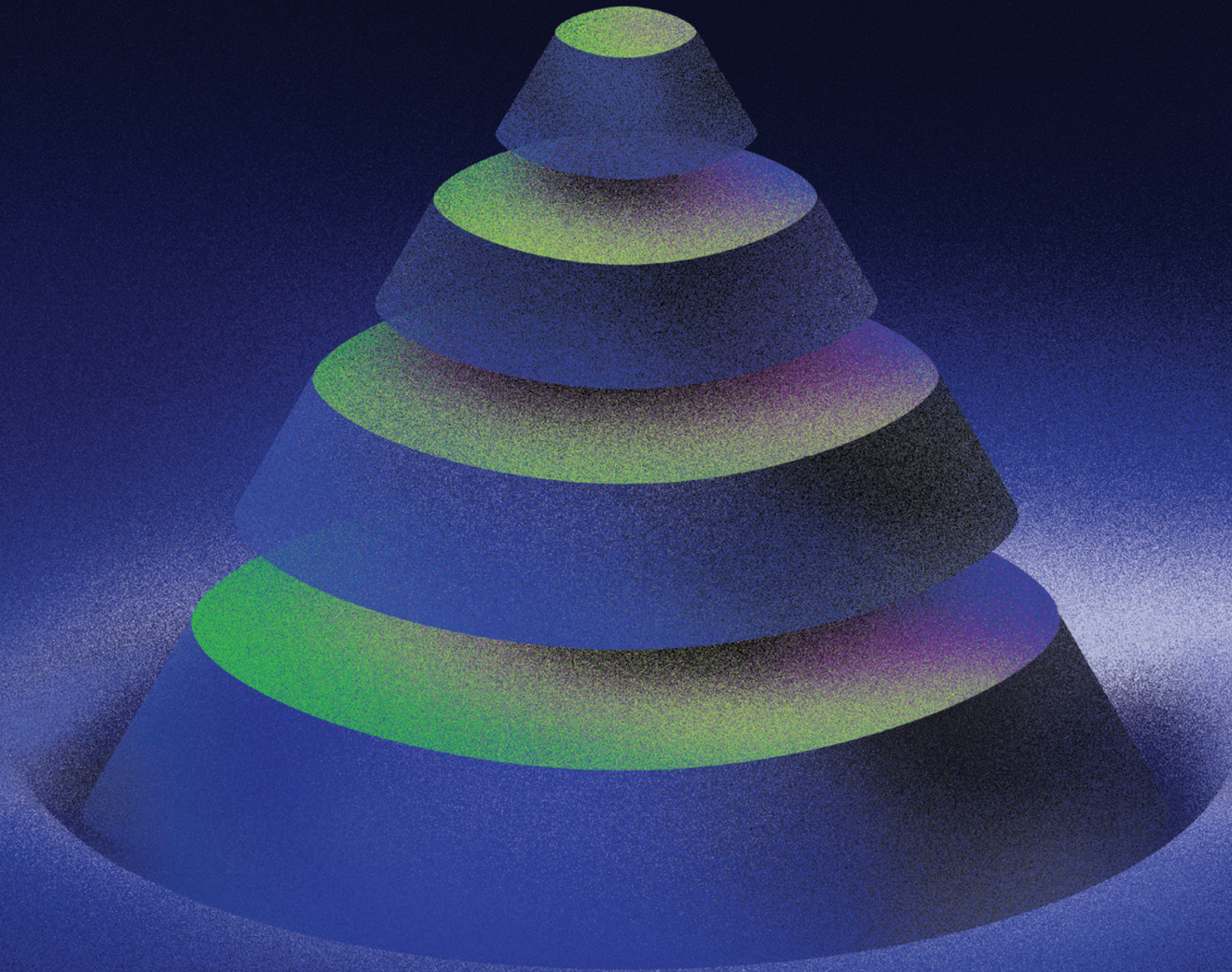


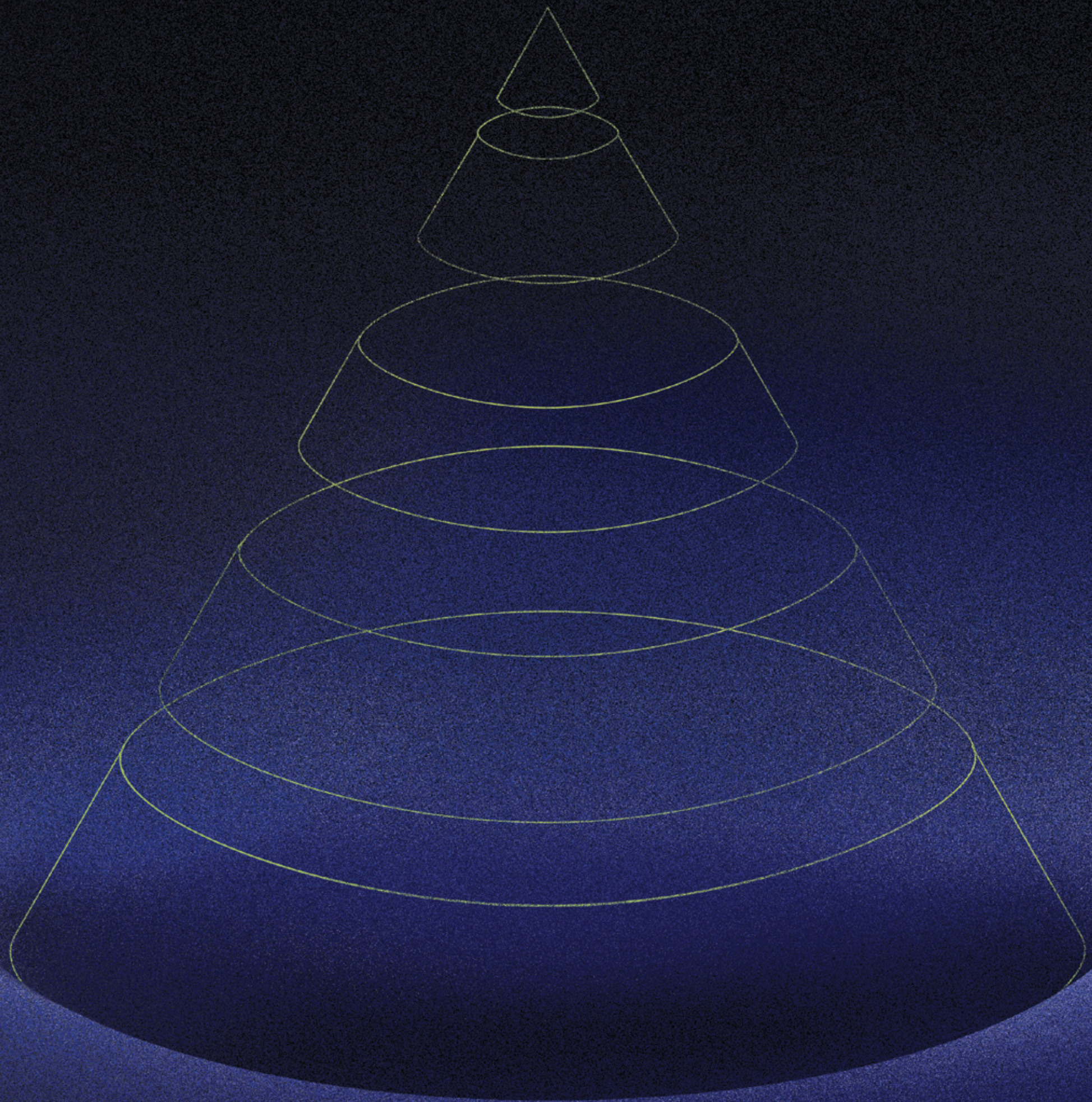




Keyword: Layer

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Hi Mom.

I wrote a hypothetical postcard to David in a class a few weeks ago. Today I am writing one to you. I want to ask you how you are doing, but I am assuming that everything is always wonderful on the other side. I wish I could see it with you.

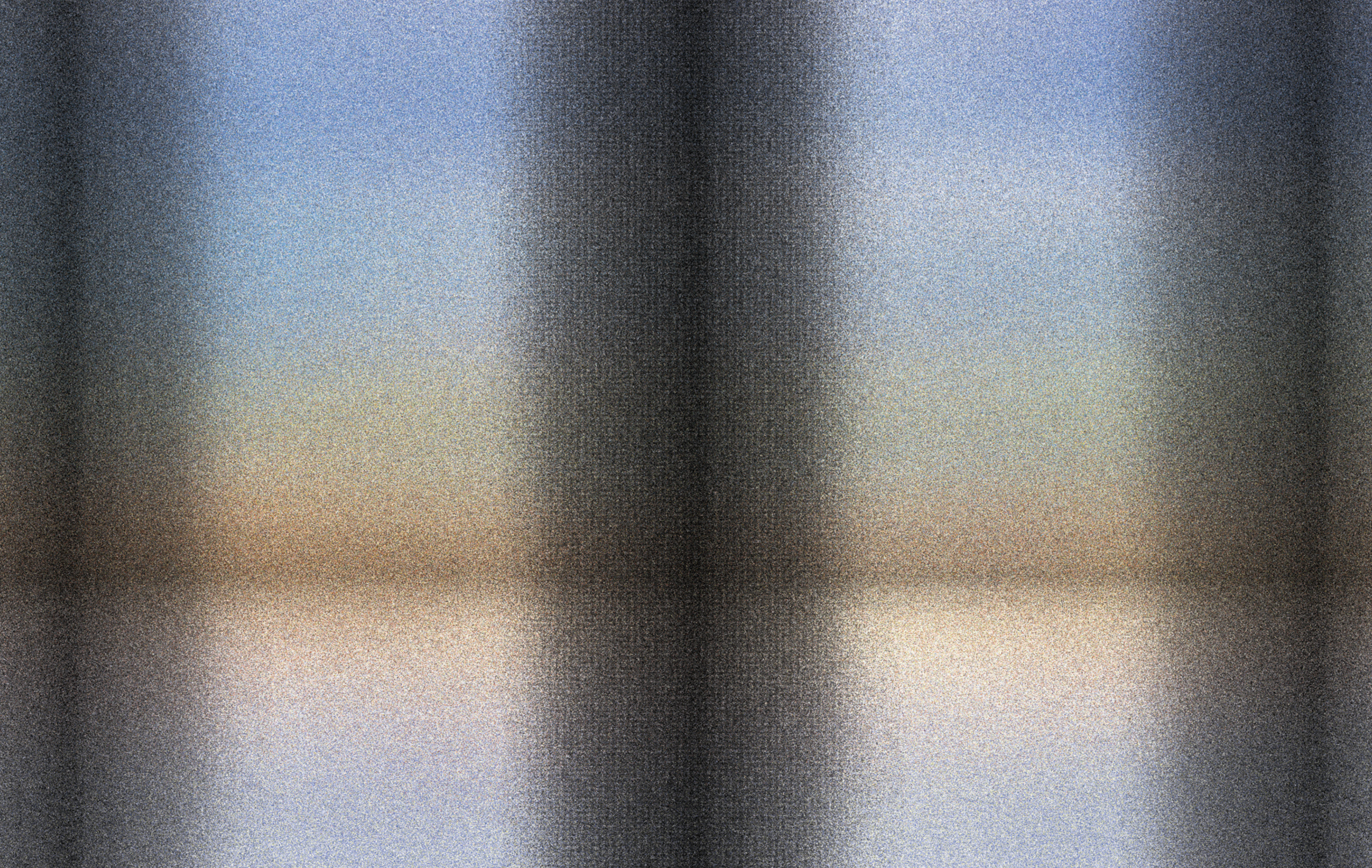
As for me, I am doing better. Not great, but better. I am at my apartment, sitting on my couch, looking out the window. The weather is cold outside, but it is nice inside my apartment with the sun slowly leaking inside. These days, I spend a lot of time just looking out the window.

During my time in RISD I made three projects using windows. To me, a window is something that both separates and connects the outside and the inside. It makes me feel both open yet confined; exposed yet concealed; connected yet isolated. I often sit in front of the window and embrace this duality of the window from time to time. While gazing out the window, my mind separates from the physical presence and drifts through the window and into a different place. I am just looking at the mundane winter streets of Providence, but my mind is aloft far far away. I assume this was why I took a job designing phones and TVs. They are also a window in some ways.

I hope the view from your window is great. I wish I could see it with you. But for now, I will just have to look out my apartment window from my old couch.

Until we meet again,

Love,
Yoon



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