

# Position through Iterating

## Annotated Bibliography

### Designer as Author

Rock, M. (1996) *Designer as Author*. Available at: <https://2x4.org/ideas/1996/designer-as-author/> (Accessed: 5 May 2021).

This book discusses the authorship of designers. Three models are presented at the end, of which the model Designer as performer mentions "And so the designer likewise becomes the physical manifestation of the content, not author but performer, the one who gives life to, who speaks the content, contextualizing it and bringing it into the frame of the present." (Rock, 1996). Inspiring me to switch this week's iteration to contextualising. In my project, the lullaby is the main content, which is associated with maternal care, and also represents the basic vocabulary and pronunciation. Transitioning from listening to reading is my essential tenet. Based on feedback from last week, the combination of mouth images and phonetic symbols on the page hides the context and creates ambiguity. This week, instead of continuing to narrate an entire song, I took the lullaby's core message "Mary had a little lamb" and translated it. Music scores, notes, and other elements have been added, and I still hope people participate in mimicking through imitation, and read this as a lullaby. I kept my body part in the image, and let me analyse what my identity is in the middle of this project through whether my individual represents a group of people, which aroused my thinking about whether the designer as the author can add bigger value to the work?

### Instructional Photography: Learning How to Live Now

Winant, C. (2021) *Instructional Photography: Learning How to Live Now*. London: Self Publish Be Happy.

This publication explores the potential of photography to teach us how to live, through poetic language and images that serve an instructional function, revealing both the visibly instructive and the implicit knowledge in the images. Those continuous movements, the juxtaposition of the text, and the display of my own body present a narrative that inspires me. I applied the concept of instructional photography to my experiments, by arranging the shape of the mouth sequentially, at the same time, adding the abstract graphics and phonetic symbols or letters corresponding to the mouth shape to express the invisible sound and present a structural form. Unlike the first week's iteration, these gestures, which retain more of a tangible human body, tend to be closer to people, implying a sense of intimacy. As for the color and texture of the images, I used color halftones, trying to express the vague memories of childhood. Contrast with the clinical form, thus revealing the lyrics of the lullaby.

### Andrian

TokyoTDC (2018) Norio Nakamura. Available at: [https://tokyotypedirectorsclub.org/en/award/2018\\_rgb/](https://tokyotypedirectorsclub.org/en/award/2018_rgb/) (Accessed: 5 May 2021).

In this work, by putting letters on the mouth in real-time, the viewer's reading and listening are triggered at the same time, and the transition between vision and hearing is smooth and fast. (TokyoTDC, 2018) show more body parts, and use documentary photography techniques to give more information for people to associate mouth shape and voice from posture and expression. In the project description, there is mention of lip reading for the hearing-impaired, which shape me to think about what my position is? The first week of iterations, seemed to focus more on expressing the self, and the body, and being more emotionally expressive and feminine. And the second week of iterations, probably because of the impression of lip-reading language, made me think about whether I could turn to a morally related position to let people know more about the lives of hearing-impaired people.

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### Exercise in style

Queneau, R. (1998) *Exercises in style*. Translated from the French by Barbara Wright. London: John Calder.

In this book, Queneau documents an anecdote he witnessed on a bus, preserving the same characters and spatial settings, recounting the same events over and over, ninety-nine times. Differently, in a different voice, in a different style, with a different point of view. I tried to do the same thing, keeping the mouth element and trying to visualize the lullaby on every page of the publication by incorporating different elements, by tweaking the text and typography. I'm not sure if there is a different visual style, or a narrative approach, in the process of repeating or even emphasizing, they are all rough in quality.

### The Symbolic Properties of Images and Words and Their Mutual Imitation in Narrative Activities

Long, D. (2010) 'The Symbolic Properties of Images and Words and Their Mutual Imitation in Narrative Activities', *Jiangxi Social Science*, 2010(11), pp. 24–34. Available at: [https://xueshu.baidu.com/usercenter/paper/show?paperid=514ef5ba65c94fb5a3af564a59489d52&site=xueshu\\_se](https://xueshu.baidu.com/usercenter/paper/show?paperid=514ef5ba65c94fb5a3af564a59489d52&site=xueshu_se)

As mentioned in this article, as a special symbol between pure symbols and ideographic symbols, the image has the dual properties of 'reproduction' and 'modeling'. Words are ideograms with a higher degree of abstraction, which is used in narrative or ideographic symbols. It can narrate or reproduce external events without the interference of 'modeling' factors. (Long, 2010) Sound (oral language), image, and text are the primary narrative medium. Because of the temporary nature of sound narrative, it must be written in words, which is the essential characteristic of songs. And I tried to restore the phonating scene, recording it with images, as if a primitive method, reminded me of the symbols on the rock in ancient times. In the article, scholars cited "A picture does not however become a writing in the proper sense until the pictorial representation is no longer an object in itself, but is only a means to express some significance. Impression is the essential purpose of the picture; expression, that of writing. But when the figures are intended only as a means of expression they are no longer required to be true to nature and carefully elaborated." (Grosse, 1897, pp.202) Let me blend with the concept of instruction, and think about whether pictures can become purely illustrative symbols, and can they achieve the same explanatory power as text? That's probably why my iteration of this week, exploring making the language by clinical instruction images. But it seems that only focusing on the visual form of the part of the lullaby was ignored by me.

### The Beginning of Art

Grosse, E. (1879) *The Beginning of Art*. New York: D. Appleton and company.

### Mythologies

Barthes, R. (1991) *Mythologies*. Translated from the French by A. Lavers. New York: The Noonday Press.

The semiotic system of 'signifier' and 'signified' proposed by Roland Barthes in this book and the chain of meanings that convey message — 'mythology' is very intriguing and introduced me into a complex world of semiotics, as an interesting lens, Deepen my understanding of the visual elements used. Words and images are themselves symbols, and images are more obscure and more likely to produce ambiguity. In my experiments, I tried to use the image of my mouth shape as a signifier, and the sound of words disappearing in space as the signified, to establish a new type of sign. But with the connotation of the sign conveyed, namely the love and care and motherhood behind the lullaby, which I think is missing from this week's iterations. In the process of contextualising, I use the paradigmatic relationship of symbols and let these people's common sense of signs pile up together to complete my context.