Maurer, L. et al. (2013) *Conditional design workbook*. **Amsterdam: Valiz.**

The Conditional Design Workbook proposes a framework for applying systematic processes in the design process. Through an iterative exercise of this brief, I attempted to implement these principles. I drew on the workshops suggested in the workbook and created design prompts to generate graphics and patterns. By establishing constraints and boundaries, this approach fosters a structured and collaborative design process. What captivates me about this method is its potential to enable non-designers or non-artists to engage in creative expression within a condensed timeframe. As an example, Sol LeWitt's mural practice involves providing step-by-step instructions for amateurs to create murals, promoting the democratization of the design process and potentially encouraging widespread participation in creative endeavours. This approach promotes the democratization of the design process and potentially encourages widespread participation in creative endeavours.

However, rather than striving for a predetermined design outcome, I wish to explore further the potential of the conditional design framework as a means of inspiring and facilitating creative expression among non-designers, while minimizing the effort required. Additionally, I am intrigued by the prospect of encouraging more diverse stylistic graphic expression and promoting a broader range of perspectives.

Haraway, D. (1988) 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, **Vol. 14, No. 3 (Autumn, 1988), pp. 575-599**

Haraway argues that scientific knowledge is shaped by social and historical context challenges the traditional view of objectivity and universality in scientific inquiry. This idea resonated with me as I considered how to approach graphic design critically. Similarly, Martha Scotford's "Messy History vs Neat History" highlights the tendency to oversimplify the complex and contradictory history of graphic design. In these feminist points of view of approaching knowledge, they both underscore the importance of subjectivity and inclusivity. In response, I have begun to explore graphic expressions that deviate from mainstream trends, and even those that do not fit within the conventional definition of design. I am also experimenting with unconventional design methods, co-authorship, and communication strategies, such as conditional design principles. Through this exploration, I hope to gain a better understanding of the role of subjectivity and context in design, and how these perspectives can inform more relevant outcomes for a wider range of audiences.

Le Guin, U. (1986) *The Carrier Bag Theory of Fiction*. **Available at: https://otherfutures.nl/uploads/documents/le-guin-the-carrier-bag-theory-of-fiction.pdf (Accessed: 16th April 2023).**

LeGuin's argument presents a challenge to the prevalent notion that human evolution is primarily driven by aggression and violence. Within the context of graphic design, her argument evokes a series of traditional design strategies aimed at creating a lasting impression on the audience in a short period of time, such as the visual hammer theory, and the brand persona theory. The resulting visual communication produced by these methods is straightforward and efficient, yet slightly aggressive, echoing the dominant narrative structure in traditional storytelling, as described by LeGuin. As a result, LeGuin's theory offers a thought-provoking point of view for a critical examination of the use of graphic design in commercial scenarios. This entails questioning whether linear storytelling is the only viable solution for brand design or whether brand storytelling can consist of collected stories. It also entails exploring situations where this narrative can be effective while providing more inclusivity and opportunities for authentic communication with the audience.

www.youtube.com. (n.d.). 【一席】高田唯 Yui Takada: 從前面看 從側面看 還是從下面看. [online] Available at: https://www.youtube.com/watch?v=OBQOaus-Uz4 [Accessed 26 Apr. 2023].

Yui Takada's presentation centred on the impact of graphic design encountered in ordinary settings on his design methodology. His discourse instilled in me a desire to examine the design language of non-professionals and explore the ways in which I could assimilate these diverse styles into my own design practice to communicate alternative messages. Takada's approach can be viewed as a rejoinder to LeGuin's philosophy, which emphasizes the disruption of conventional Japanese design industry aesthetics through unconventional standards. Furthermore, such perspectives may be employed to hijack and subvert design processes, authorship, and other related aspects.

Stezaker, J. (2006-2007) *Marriage*. **Available at: https://www.saatchigallery.com/artist/john_stezaker (Accessed: 22nd April 2023).**

Stezaker's collage project employs a methodology that involves utilizing found images as the primary material to forge a poetic amalgamation of diverse portraits, which ultimately coalesce into a personal narrative of the artist. This collection of photographic collages acquaints me with two related genres of art: appropriation art and vernacular photography. In my present design practice, I have noticed that many of my methodologies are relevant to these two genres. Specifically, through my iterative experiments, I employ the most accessible tools to capture photographs, and subsequently utilize these 'found visuals' as the fundamental material for a series of explorations. I have recognized that this design approach introduces ambiguity into the authorship of the work, a quality that may convey additional significance across varying contexts.

Holden, L. *'Studies in Visual Poetry'*, **Lauren Holden. Available at: https://www.laurenholden.ca/studies/poetry.html (Accessed: 20th April 2023).**

Holden's case study examines the impact of typesetting and the interplay between textual and visual elements on the display of poetry across various media. This research exemplifies the iterative approach adopted in design research, which seeks to refine and improve the design process through multiple iterations. Holden's methodology emphasizes the value of visual and stylistic experimentation, demonstrating how comparable material can be presented in distinct media to gain insights into the subtle variations among them. This approach is noteworthy for its emphasis on uncovering the nuances that distinguish various media and for its potential to enhance the design process through rigorous experimentation and analysis.

Inquiry

The inquiry concerns the potential of utilizing found images, graphic expressions, and texts in collaborative design processes to facilitate visual collection, preservation, and storytelling. This investigation aims to explore the role of design in the preservation and narration of stories, with a particular emphasis on the potential of vernacular photography and visual poetry. Moreover, this inquiry seeks to examine how collaborative design approaches can offer non-artists and non-designers opportunities for creative expression, while simultaneously documenting a wider range of perspectives. This inquiry further aims to elucidate the ways in which design influences the preservation and narration of stories, and how it can impact the interpretation and representation of cultural narratives in various context.