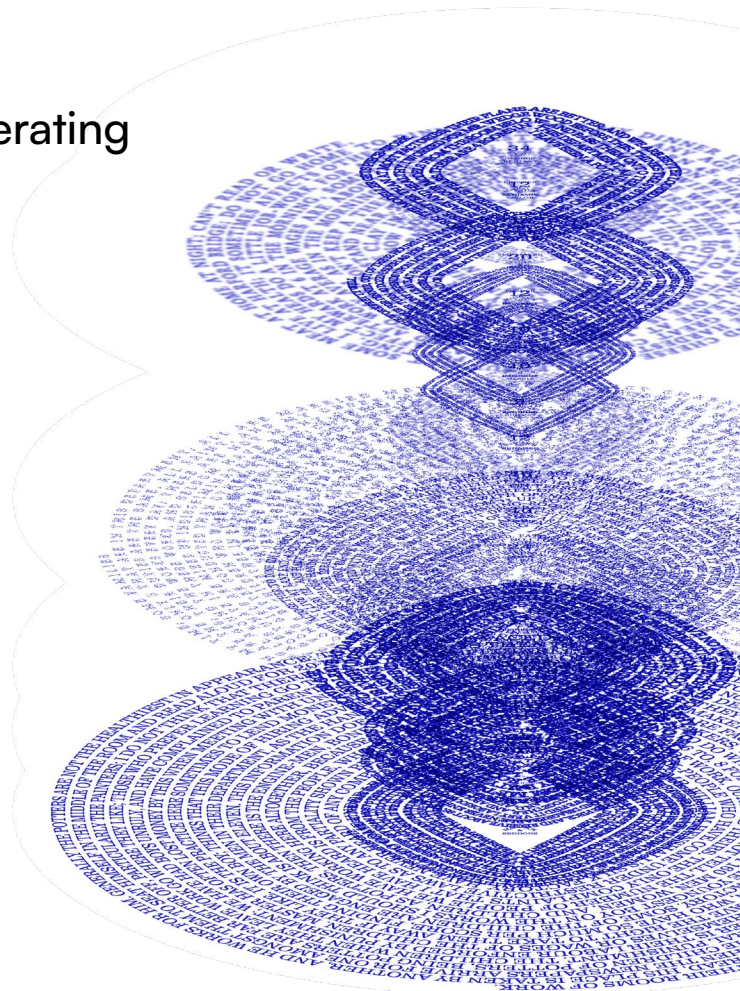


## Unit 2 Positions through Iterating Written Response

### Project Statement



This project explores how typographic systems can transform from legible information into atmospheric, sensory material. Through iteration, it raises questions about whether typography can evoke sensation rather than just deliver information, and how the smoothness of digital tools can be disrupted to restore material friction to the visual space. I am also interested in how the duality between the presence and absence of space and text can create an atmosphere that draws viewers in through sensory immersion rather than literal reading.

While the project originates from an investigation into 19th-century transferware and its underrepresented labour, the focus shifts toward the transformation of typographic form. In my initial iteration, designing a mark revealed itself as a reductive container that flattened the complexity and emotional weight of its content. In response, I began to treat typography as a raw material that carries meaning through language itself, rather than through symbolic representation.

I utilise the diamond registry mark as a radiating geometric grid, layering text within its structure and stacking these typographic formations to build a dense accumulation. Alongside this, I experiment with variations in typographic style, weight, and digital effects. Together, these methods explore the threshold between legibility and sensory texture, testing how typography might operate as an environment to be experienced rather than information to be read.

## Unit 2

# Positions through Iterating Written Response

## Annotated Bibliography

Reading List:  
Broader Discourse

**Colomina, B. and Wigley, M. (2016) 'Good design is an anesthetic', *are we human?*. Lars Müller Publishers, pp. 89-101.**

Good design is an anesthetic. The smooth surfaces of modern design eliminate friction, removing bodily and psychological sensation.

My background in commercial brand design often involved the impulse to simplify complex information in order to create functional and appealing visual identities. However, Colomina and Wigley argue that design can act as a form of anaesthesia, concealing the messy and uncomfortable realities of the world. I recognised this anaesthesia in my early attempts to redesign the 19th-century diamond registry mark, where complex conditions were contained within a small, framed form. Instead of striving for a resolved or smooth identity, I now aim to disrupt the graphic surface to reveal the friction between the rigid registry system and the conditions it contains. This reference encourages me to reconsider my approach and use graphic design not as a tool for simplification, but as a system capable of exposing such friction and constructing sensory experience.

## Unit 2

# Positions through Iterating Written Response

## Annotated Bibliography

Reading List:  
Broader Discourse

**Benjamin, W. (1986) 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations*. Schocken Books. pp. 219-253.**

“We define the aura... as the unique phenomenon of a distance, however close it may be. If, while resting on a summer afternoon, you follow with your eyes a mountain range on the horizon... you experience the aura... To bring things ‘closer’ spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction.” (Benjamin, 1986, pp. 224-225)

This text helped me identify the decay of the aura within my own digital process. Benjamin defines the aura as a unique phenomenon of distance, a quality that is reduced when mechanical reproduction seeks to bring an object closer by reproducing it as a likeness. This theory provided a critical lens to evaluate my initial approach to the diamond registry mark. I realised that by attempting to condense complex 19th-century labour conditions into a singular, digital graphic, I was participating in the flattening of history. The reductive container of a mark removes the necessary distance and specificity required to respect the archive, effectively detaching the subject from its sociopolitical context.

## Unit 2 Positions through Iterating Written Response

### Annotated Bibliography

Topic-related  
Reference

**Fashion Revolution (2019) *Who made my clothes?* Available at:  
<https://www.theiconic.com.au/who-made-my-clothes/> (Accessed: 22 April 2026).**



This campaign serves as a contemporary reference for bridging the gap between consumers and producers, demonstrating how communication design can narrate the stories of workers. Fashion Revolution centres workers through videography, photography, and interviews that prioritise direct testimony, highlighting a distinction relevant to my own work: the difference between representing a subject and allowing their voice to persist. However, my research faced a historical limitation: the camera did not exist during the period I investigated, making photographic or figurative representation impossible. This pushed me toward typography as a more direct medium. Unlike graphic interpretation, written testimony is the rawest trace of a person's voice, carrying presence without translation.

## Unit 2

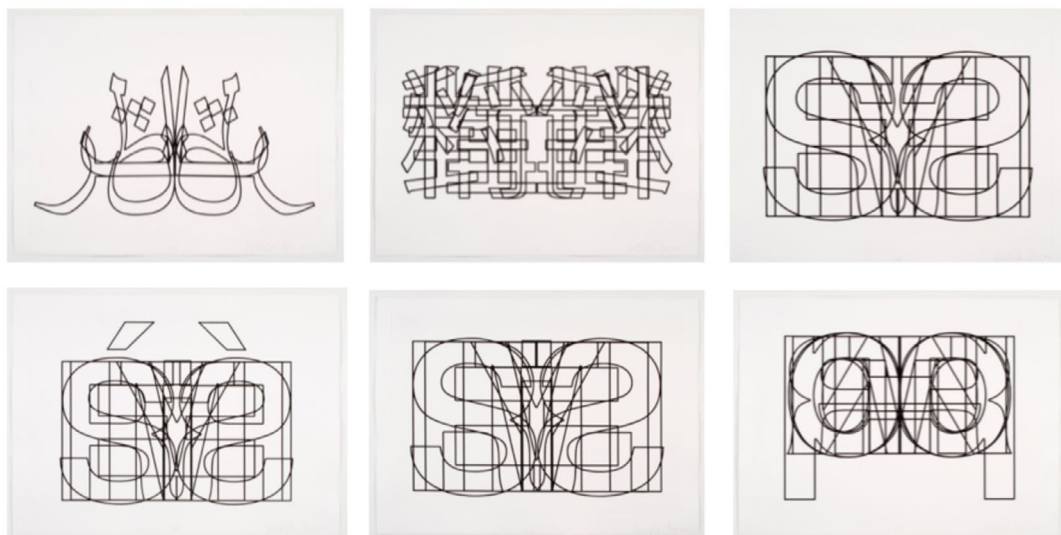
# Positions through Iterating

## Written Response

### Annotated Bibliography

Method Reference

Camnitzer, L. (2014) *Symmetrical Jails* [Etching]. Available at: <https://www.composition.gallery/art/luis-camnitzer-symmetrical-jails/#:~:text=Artist-,Styles,background%20emphasize%20precision%20and%20control> (Accessed: 22 April 2026).



This project provides a method for visualising institutional control through typographic formation as a form of confinement. In the context of my research, this has led me to adopt a framework that utilises the form of the 19th-century diamond registry mark as a systematic grid, effectively mimicking the confinement of the worker within the pottery factory. Furthermore, Camnitzer's use of repetitive elements directly reflects the cyclical nature of mass production. This aesthetic of repetition serves as a powerful metaphor for the transferware industry, a system built on the endless reproduction of the same forms. By applying this method, I might be able to represent the labour conditions of this period.

## Unit 2

# Positions through Iterating Written Response

## Annotated Bibliography

Critical Position  
Reference

**Vishmidt, M. and Metahaven (2010) 'Intro Riff' in Metahaven, *Uncorporate Identity*. Lars Müller Publishers. pp. 7-9.**

“...design’s ability to visualize that which is supposed to be there—but isn’t—or is there, but goes unseen... The emblem or image that represents an organization is a surface to cover that void.” (Metahaven, 2010, pp. 6-7).

This reference deepened my understanding of my branding practice by offering a more critical perspective. Metahaven argues that a logo is often just a decorative surface that covers a void, hiding the cold reality of an organisation. This changed how I look at the maker’s mark and how I typically approach logo design. I realised that if I tried to design a better mark for the worker, I would simply create another decorative cover that hides the history. As a result, I have stopped trying to redesign an actual mark. Instead, I am using the trace of the diamond registry as a skeletal structure, employing the mark’s own shape to trap workers’ testimonies. This builds on Camnitzer’s idea of jails and the Who Made My Clothes? campaign, filling this structure with workers’ voices to satirise the system and expose the friction where human testimony resists the rigid constraints of the industrial grid.

## Unit 2 Positions through Iterating Written Response

### Annotated Bibliography

Wild Card Reference

Hara, K. (2009) 'Emptiness', *White*. Lars Müller Publishers. pp. 36-61.



Pine Trees by Hasegawa Tōhaku, illustrating the concept of "emptiness" (Hara, 2009).

Building on Metahaven's concept of the void, I am exploring another dimension of this void through Kenya Hara's concept of emptiness. While Metahaven views the void as a political masking of reality, Hara suggests that the presence of specific elements can activate the space around them, creating a misty atmosphere where the viewer's senses are left drifting. This prompted me to adopt an approach in which void and form work together to create a sensory environment or a sensory texture. I explored this aspect by layering typography, creating a dense, vibrating visual space that mimics the overwhelming atmospheric weight of the 19th-century factory, a space thick with heat and dust. Through this method, I sought to transform the worker's voice into a tangible, immersive representation of their lived sensations and the heavy environment that contained them.