

Unit 2

Positions through iterating week 2

Recap: Initial exploration



Can a graphic mark represent an individual without dehumanising them into a standardised container?

Recap: Initial exploration

51.



52.



53.



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61.



62.



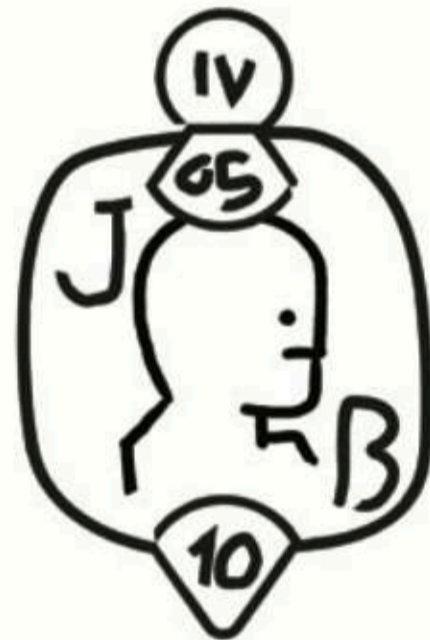
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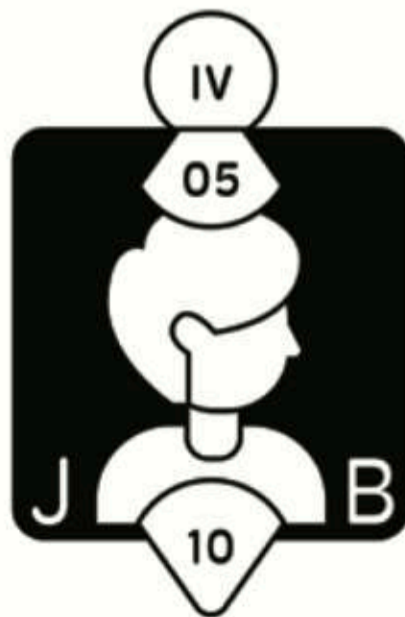
71.



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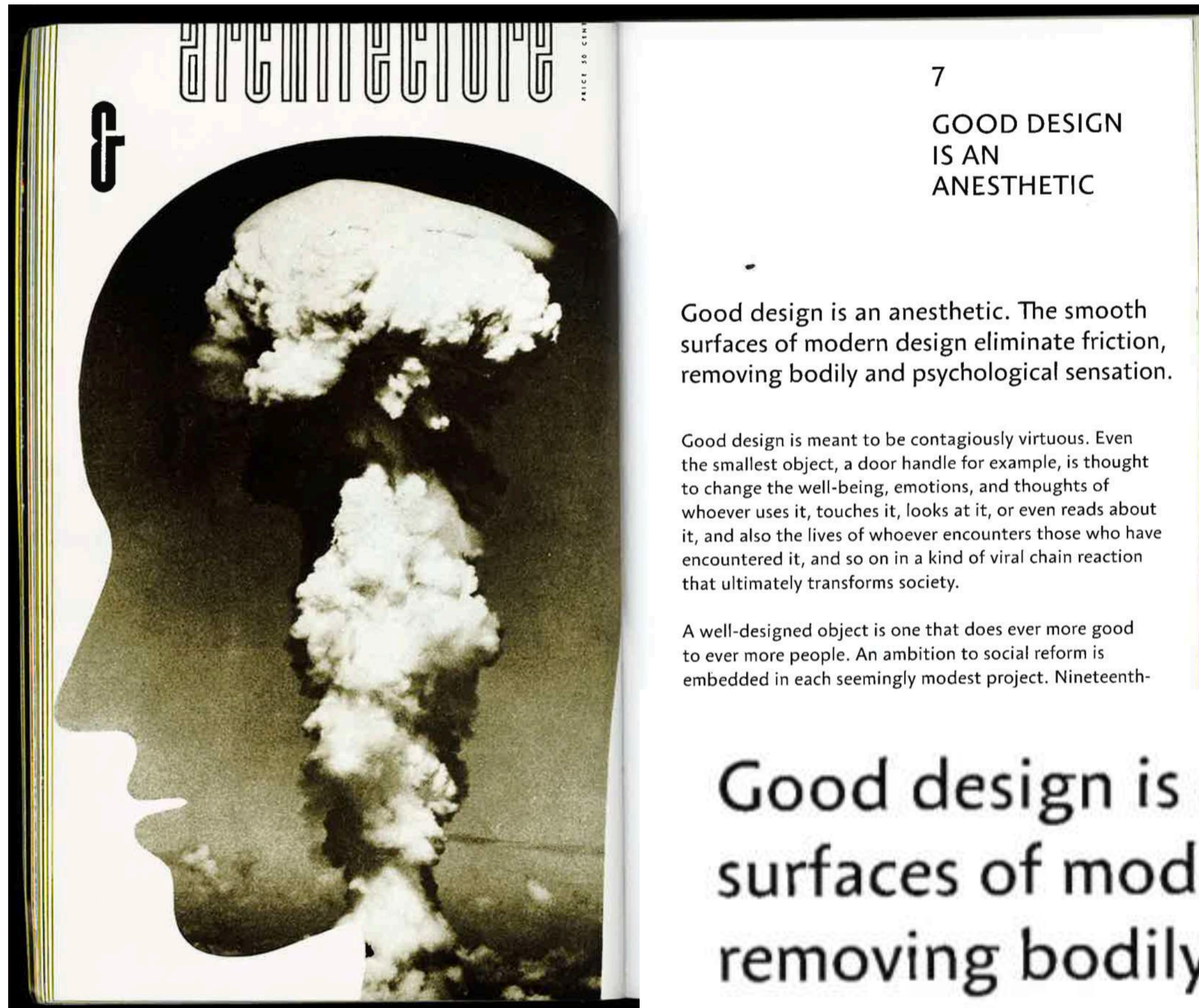
This week enquiry

Can designing graphic identity move beyond the 'anaesthetic' of the logo to represent the lived sensations and systematic erasure of the human worker within the limited archive?

How can typographic form disrupt the anaesthetic of the simplified graphic to represent the lived sensations of historical content through atmospheric forming derived from typography content from that historical context?

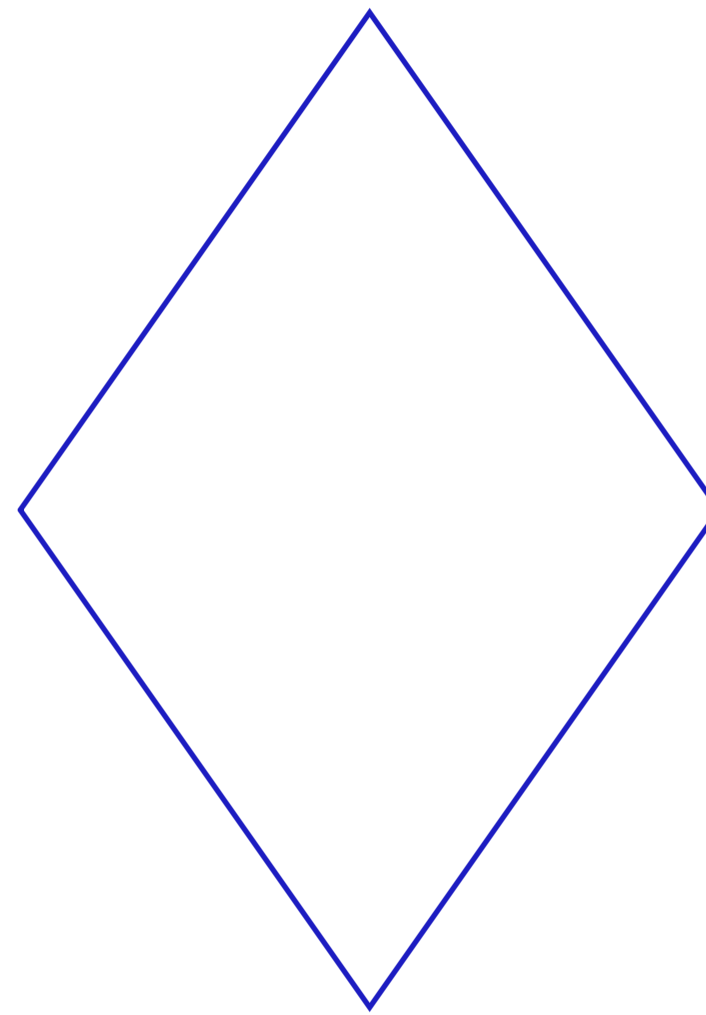
Reference 1. Course's reading list: Are We Human? Chapter 7 Good Design is an anesthetic

To stop "smoothing/styling over" labour > Disruption



and so polemically. If the ever-scowling Adolf Loos had insisted in "Ornament and Crime" that the craftsman is "so healthy he cannot invent ornament," the ever-beaming Eameses, the poster children of good design, encourage the postwar consumer to keep clinging to smooth design as if to a psychological life raft. The real function of good design remains anesthetic, a symptom of a trauma that cannot be expressed, a smooth line of defense.

Week 2 Initial Enquiry



Can the mark represent labour without using the human figure at all?

In developing my diamond mark, I realised that stylising a human figure within a designed frame acted as a form of “anaesthesia,” concealing the realities of labour. This prompted me to explore how a mark can be humanised without depicting the human figure.

Reference 2. Theme-related: Fashion Revolution, Who Made My Clothes? (Campaign)

To turn the mark into a testimony > Ethical Transparency



I also looked at Fashion Revolution's "Who made my clothes?" campaign as a thematic reference. They use photography and interviews to demand transparency from fashion brands on worker safety and fair pay. In contrast, my project works without images, using abstract figure marks, which raises the question of whether a mark can achieve the same sense of humanisation.

I was also interested in their use of consistent handwritten typography, which, while more humane, still feels branded. This led me to develop a graphic system in which the mark shouldn't be a logo, but a form that testifies to the real voice of labour.

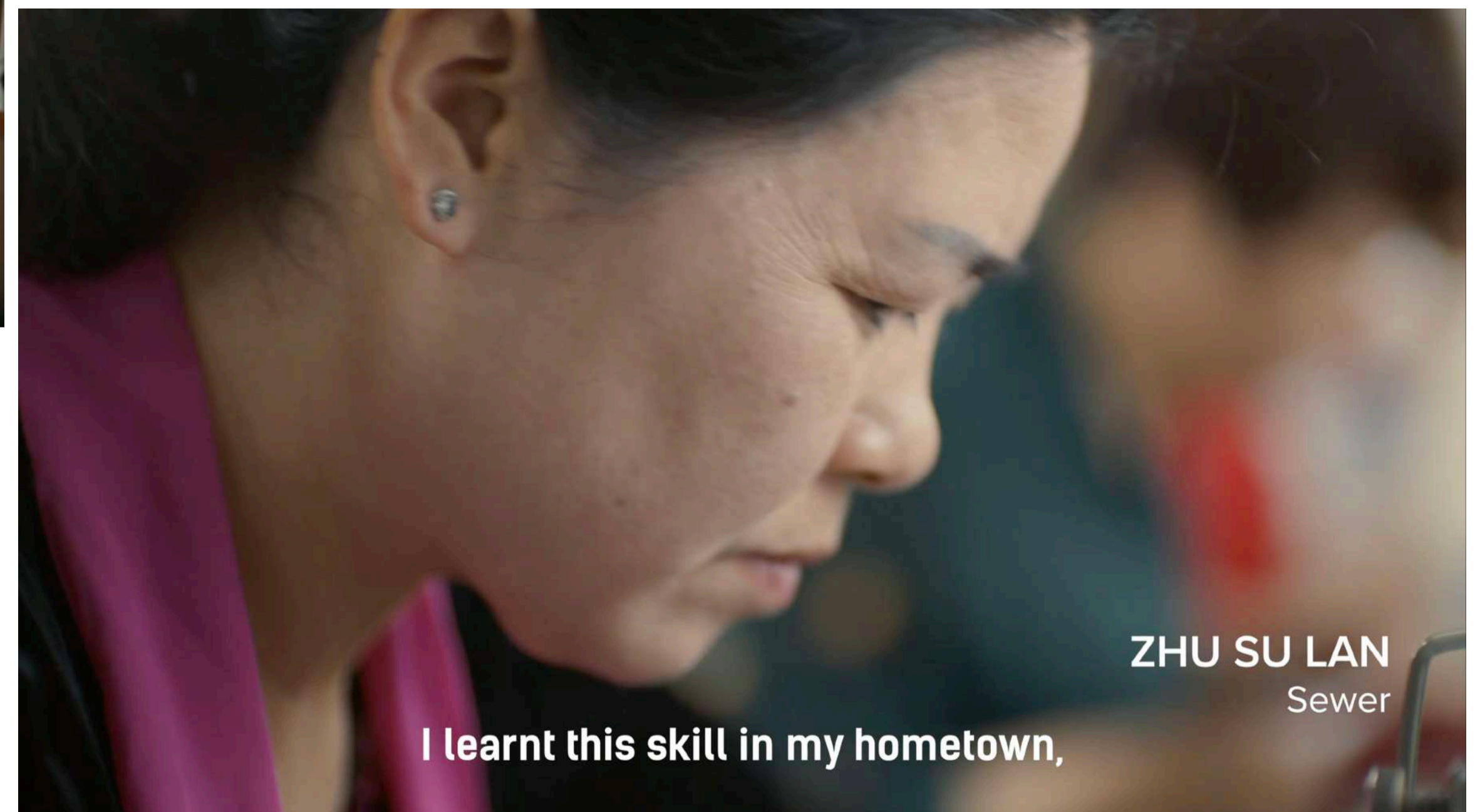
How does it compare to other jobs you have had?

I used to feel hopeless and un-productive when I was staying at home and only doing household chores and staying at home. Now I feel that my life is so meaningful.



#MeetYourMaker – This is Nisha Begum

In her own words Nisha is honest, hard working and devoted. Nisha is a 28 year old mother of one. She is also a sewing machine operator at the Echotex manufacturing facility in Dhaka, Bangladesh. 6 months in into her role, the biggest challenge she's faced is picking up the necessary skills to meet the quality standards required to produce the first NINETY PERCENT collection of premium basics. Every working morning, she says goodbye to her 5 year old son and leaves her home in Shafipur, Gazipur district to catch the rikshaw to Dhaka and make your clothes.



Condition: Limited Data**Testimony of the Workers**

[Messrs. MINTON and BOYLE, Eldon Pl. Stoke]

[Messrs. MINTON and BOYLE, Trentham Rd]

[COPELAND AND GARRATTS]

[DANIEL AND SONS]

EVIDENCE TAKEN IN THE STAFFORDSHIRE POTTERIES By SAMUEL SCRIVEN, Esq.

Messrs. MINTON and BOYLE, Eldon Place. StokeEARTHENWARE FACTORY, Eldon Place, Stoke;
Proprietors Messrs. MINTON and BOYLE.**PRESS ROOM. Degree of heat by Fahren. 98, open air 42.****No. 1. Benjamin Taylor, aged 12**

I have worked in the press-room 2 years; I come at half past 6 in the morning, and leave at 6 at night. I have half an hour for breakfast, 1 hour for dinner.

I make cockspurs to place ware upon when it is baked; have one brother working in same room. I get 4s. a-week; don't know what brother gets, he is older; got a mother, but no father: father has been dead 10 years; he was a presser; working here; he died of consumption; he was 49, when he died, I give my money to my mother; get nothing for myself; never work over-hours.

I go to Sunday-school down to Methody's; can read, can write, can cipher a little; can tell how much 5 time 7 is, 21; 4 times 9 is 30 (sic); my health is pretty good; can eat, drink, and sleep pretty well. I find it very hot in the work-room, and very cold when I go out.

It make no difference in clothing, summer or winter; believe there are no boys or girls in the works who do night-work. I get meat for dinner three or four times a-week; other days milk and tatoes. Sometimes open the windows, but can't stand the draught.

*December 4th, 1840.*EARTHENWARE FACTORY, Eldon Place, Stoke;
Proprietors Messrs. MINTON and BOYLE.**HOT-HOUSE and THROWING ROOM. Temp. 94 Fahren., open air 42.****No. 2: Thomas Kay, aged 46**

Returning to my research, the workers are represented only by name, age, role, factory, and testimony, with no portraits. Using a human figure, therefore, imposes an assumption. To remain true to the archive, I focus on their testimonies as the most direct expression of identity.

Example of information

Entry No.	Name	Age	Age Group	Role	Factory name	Testimony
1	Benjamin Taylor	12	Child (0–12)	Cockspur Maker	MINTON and BOYLE	I have worked in the press-room 2 years; I come at half past 6 in the morning, and leave at 6 at night. I place ware upon when it is baked; have one brother working in same room. I get 4s. a-week; don't know how long he has been dead 10 years; he was a presser; working here; he died of consumption; he was 49, when he was 12 years old; he worked over-hours. I go to Sunday-school down to Methody's; can read, can write, can cipher a little; can't cipher; can eat, drink, and sleep pretty well. I find it very hot in the work-room, and very cold when I go out in the draught. I get meat for dinner three or four times a-week; other times I get bread and cheese.
2	Thomas Kay	46	Middle Adult (40-60)	Slip Maker	MINTON and BOYLE	I have worked for Mr. Minton 18 years next Christmas. Slip-making in the fore part of my service; I beat the clay in the adjoining room; beating clay is tremendous hard work; I stand near the thermometer there; heat rises from 90° to 120°; 'tis not so hot now by a deal as in the morning; wages are about 15s. per week. I have a wife and 7 children; only one is a potter. I come to work at 6, and leave at 3, 4, 5, and 6; and afterwards do a little job-work for another master, and earn 4s. or 3s. I don't know how it affects others; very few live to any age in such an employment, 'tis the hardest business of potting; I get bread and cheese, no ale; but get some meat at home at night; can't read or write.
3	Lydia Dale	20	Young Adult (20-29)	Turner	MINTON and BOYLE	I have been employed 6 years this Martlemas; can neither read or write; attended a Sunday-school; I knit; not married. Always worked in this room as a treader or lathe-turner; come at 6, leave at 6 in the evening; get 7s. or 8s. per week, but the amount depends upon my industry, as we are paid by the piece; and I get 40 dozen; such as egg-cups which are shed as 12s, tea-cups are shed as 36's, basins 24's, and so on; I live 4 miles from the works; eat my dinner at the works; have father, mother, and brother.
4	Herbert Bell	12	Child (0–12)	Handler	MINTON and BOYLE	I have worked in this room 4 years as handle-presser; I come at 6, and leave at 6 in the evening; I get allowed half an hour for breakfast and 1 hour for dinner; I work in the same room with my father; I get goes to him and mother; have a mother and sister, one works at the china-works. I get no holidays at Martilmas, 2 weeks in August, and 1 at Whitsuntide; all the other boys get the same and a day a week sometimes; think I deserve it; father is good to me; have got a cough, have had it 3 or 4 years; feel pain from it; I do not like it; I want to go into another room; I like potting; would rather be a potter than a handler; father is good to me; they never beat me.
5	Joseph Bevington	10	Child (0–12)	Handler	MINTON and BOYLE	I have been at work 12 months in the handle-room; father works there; I get 2s. a week, father takes me to school at 6 in the evening; I never work over-time. I get holidays at Michaelmas, Easter and Martilmas - about 3 weeks; I go to [Trentvale] Sunday school and a day school at Oakhill. Handle-making is very hard work: it never hurts me, sometimes, when I'm a bad boy, but he's good to me generally. I get beef and bacon, and tato's; sometimes get it at the works. Get some play at dinner-hour in the yard with the rest of the boys, and go to Sunday-school, now, at Jentvale.
6	Herbert Ailsely	10	Child (0–12)	Handler	MINTON and BOYLE	I live at Oakhill with my step-father, about mile off. Haven't been here more than a month or two. I go to day-school. Get 2s. a week wages, and give it to mother. I have got 9 brothers and sisters altogether; I don't think it hurts me, Two boys in my room are bad; they got coughs (Joseph Bevington and Herbert Ailsely) I get the works to dinner, and get bacon and tato's every day.
7	George Burton	9	Child (0–12)	Stoker	MINTON and BOYLE	I work in the oven as stoker, and carry coal to the fires; begin work at 6 o'clock and leave at 5; I don't go out at night to 5 in the morning: he then goes home, and comes again at 9, and remains all day till 5 again; I sit up two nights a-week. His father does the same work as him. I don't know how much wages I get; I get twopence. I can't read, can't write. I went to a Sunday school; don't go now; there is no school but I get bread and cheese for dinner, sometimes tatoes and bacon; never get ale. I feel the cold on coming out at night; I get; I have no change at home for Sunday. Overseer is kind to me, so is master. I never get a

Typographic System

Character

WORKING IN NEUTRAL ENVIRONMENT

WORKING IN EXTREME HEAT

WORKING UNDER PHYSICAL EFFORT

WORKING WITH HARMFUL LIQUIDS

WORKING IN CONTAMINATED AIR

Type Scale

MIDDLE AGE 12 PT

ADULT 10 PT

YOUNG ADULT 8 PT

TEEN 6 PT

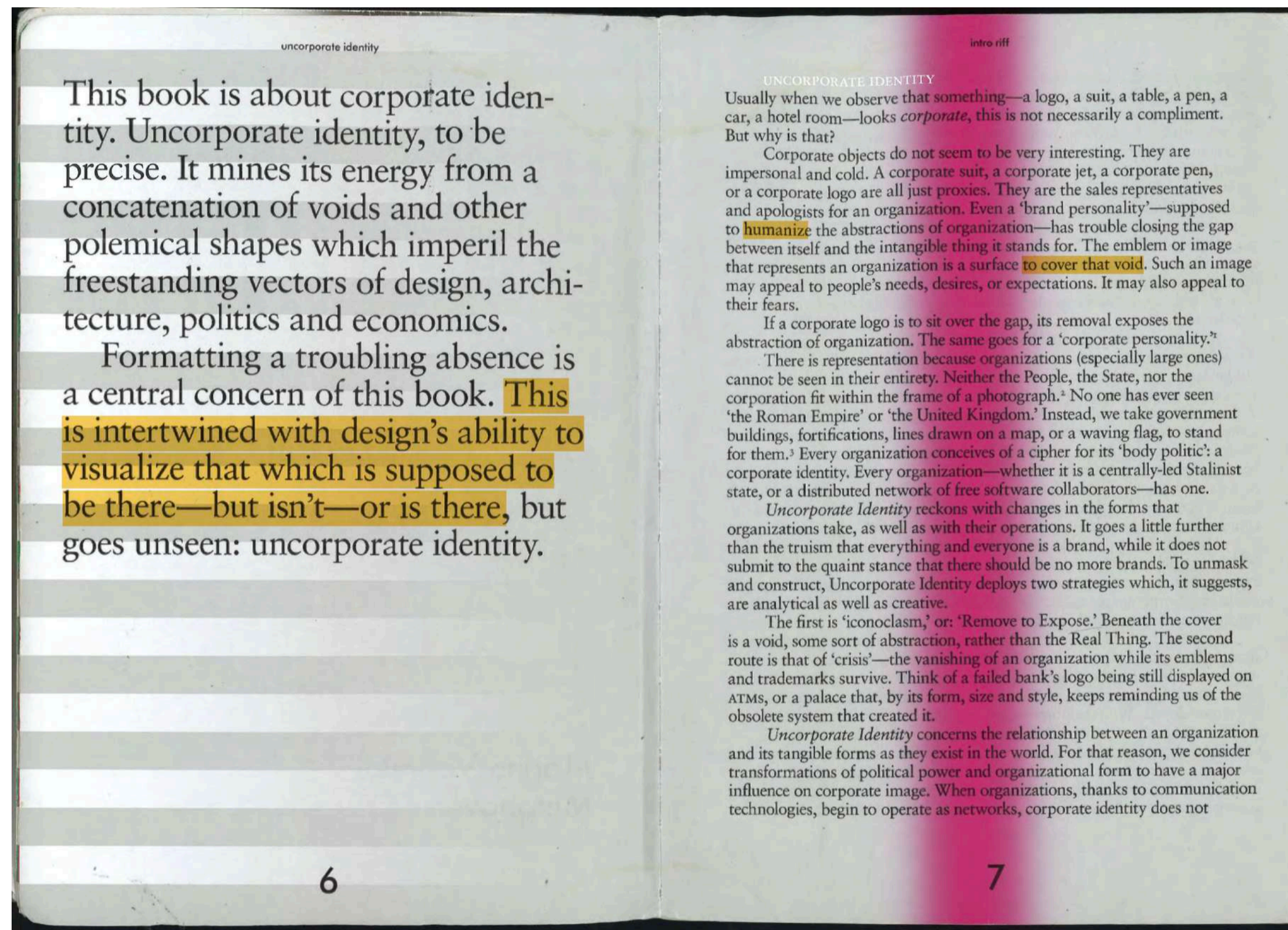
CHILD 4 PT

These iterations will now focus on disrupting the 'smoothness' of the official mark to expose the friction between the system and workers' conditions, using typography to display the physical and emotional weight of their testimonies.

So I assign typographic styles to 5 different working conditions, for example, the dipper is represented through a type treatment that suggests chemical absorption.

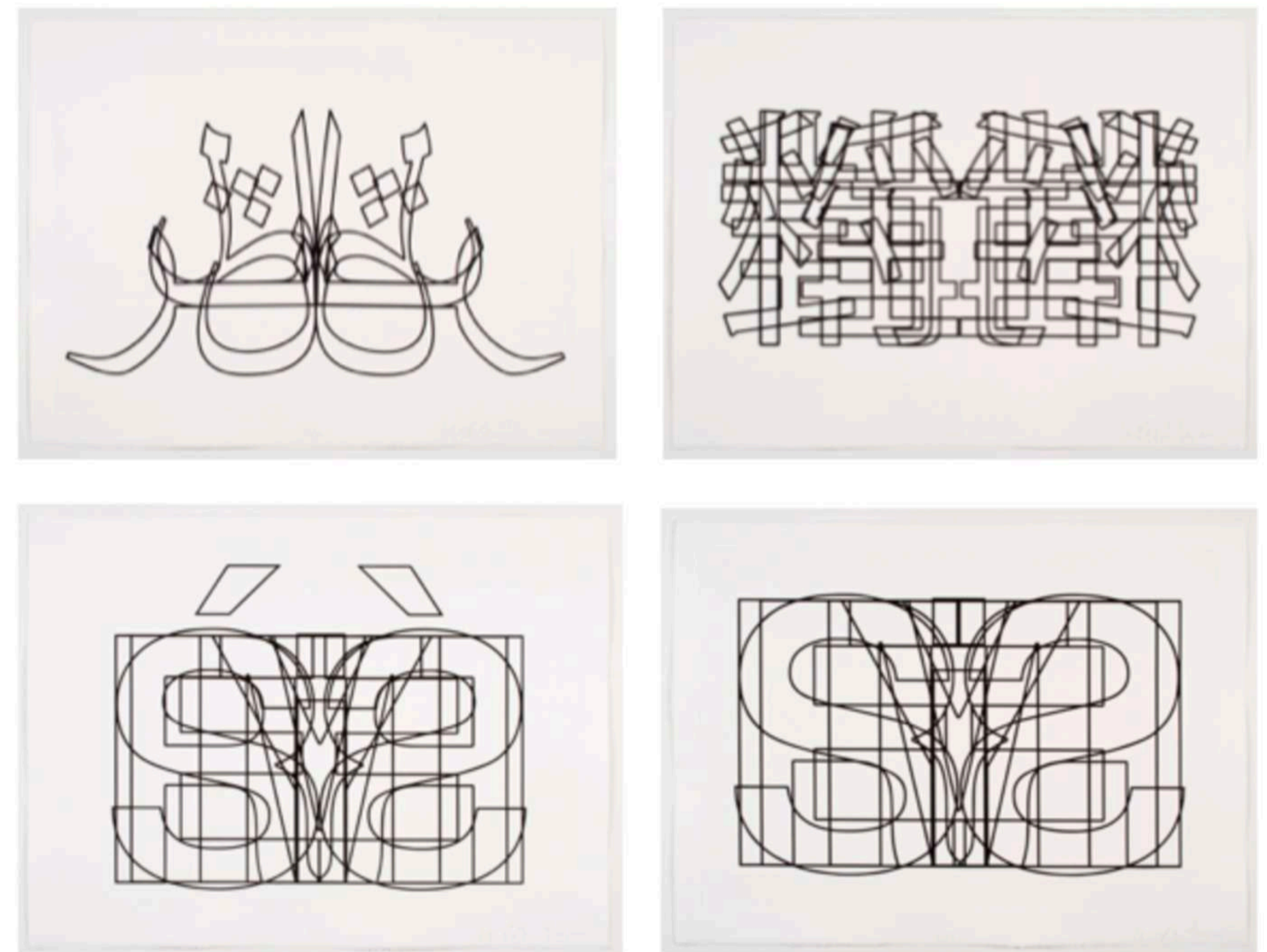
Reference 4. Critical Position: Metahaven, Uncorporate Identity

To use the form of authority against itself



Reference 3. Method: Luis Camnitzer, Symmetrical Jails, 2014

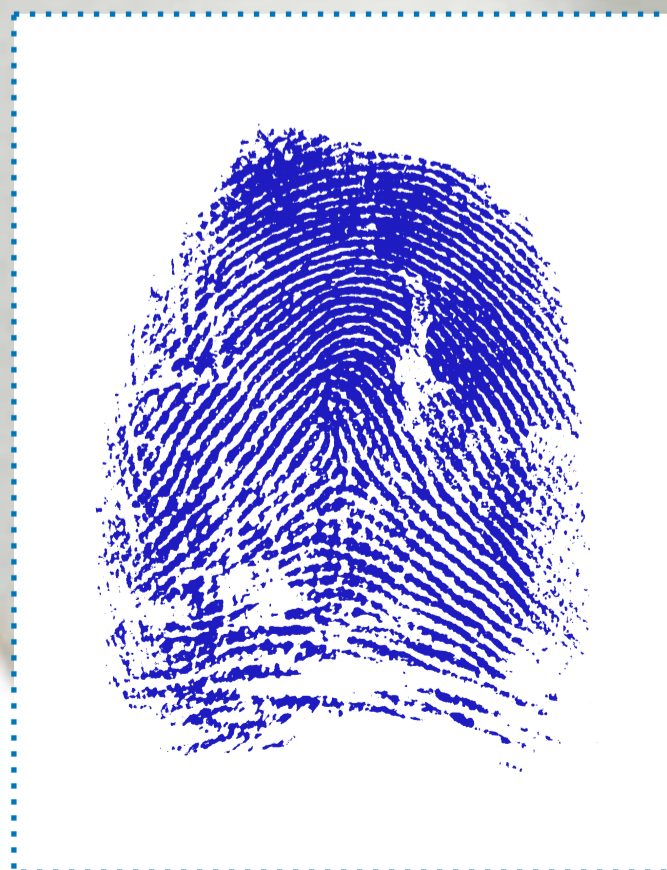
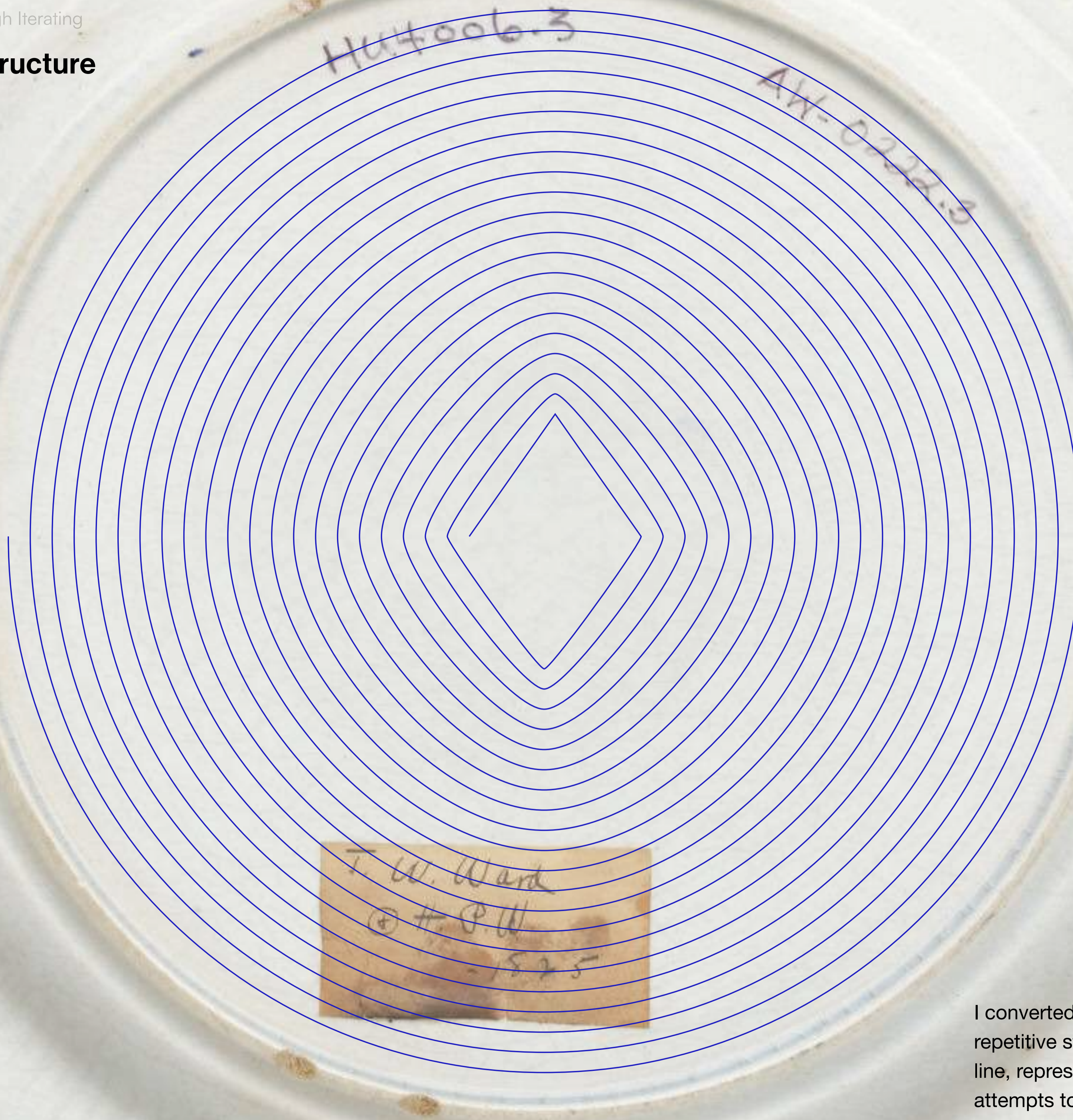
To design the confinement by using the repetitiveness of elements



Building on Metahaven’s *Uncorporate Identity*, I continue to use only the trace of the diamond registry mark. Their concept suggests that a logo often serves as a surface that covers the void of an organisation; by reducing the mark to its structural outline, I aim to illustrate how the official symbol itself conceals the worker.

I then expand this outline into a repetitive grid, inspired by Luis Camnitzer’s *Symmetrical Jails*.

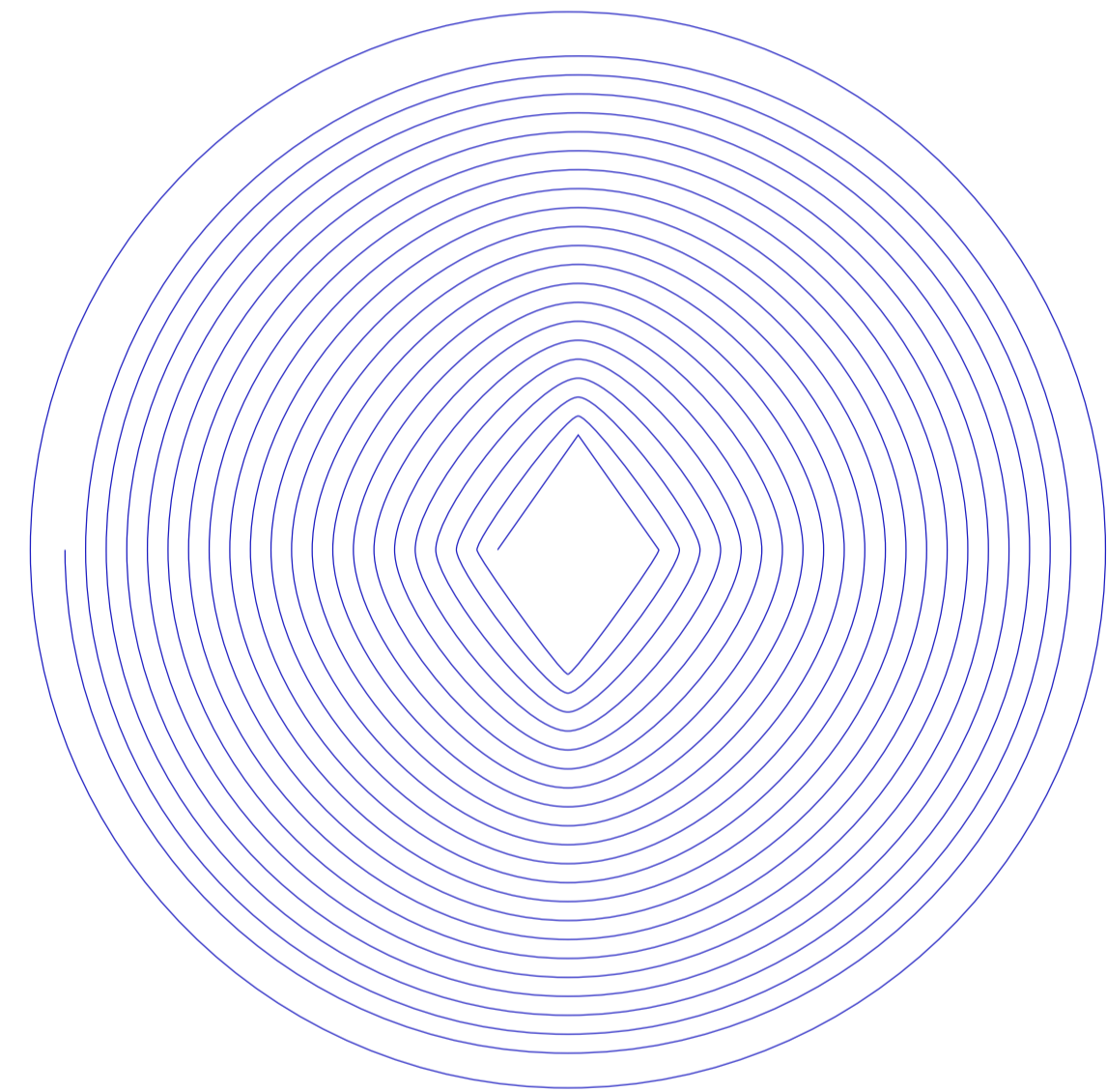
The Confinement Structure



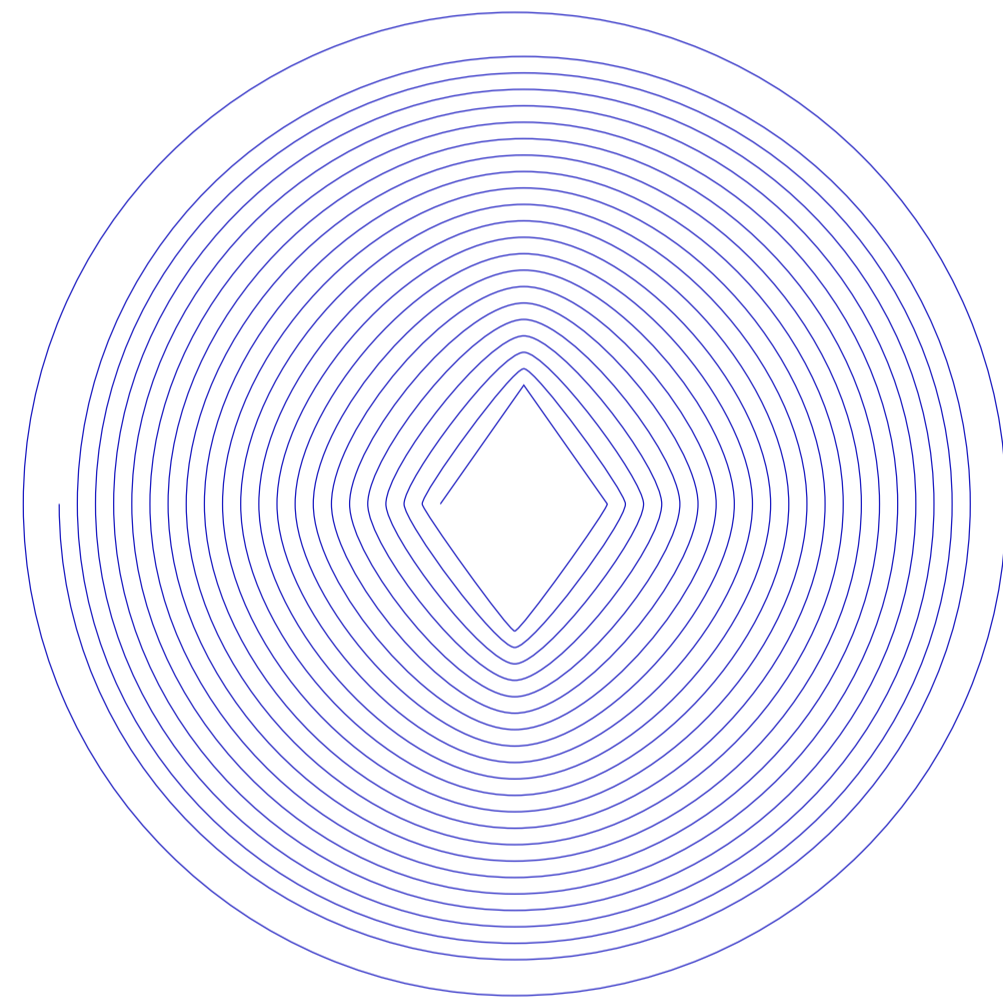
I converted the diamond mark into a repetitive structure that mimics a fingerprint line, representing a worker's hand that attempts to radiate outward but is ultimately constrained by the vessel's circular base.

Frame System

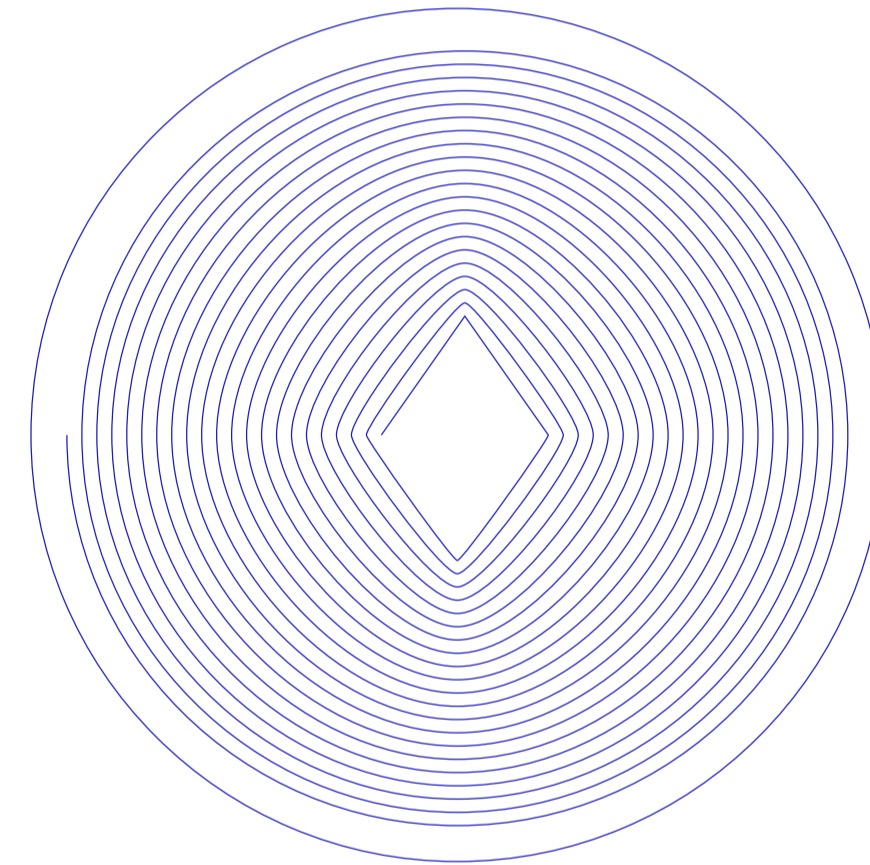
Middle Age
(40 - 60)



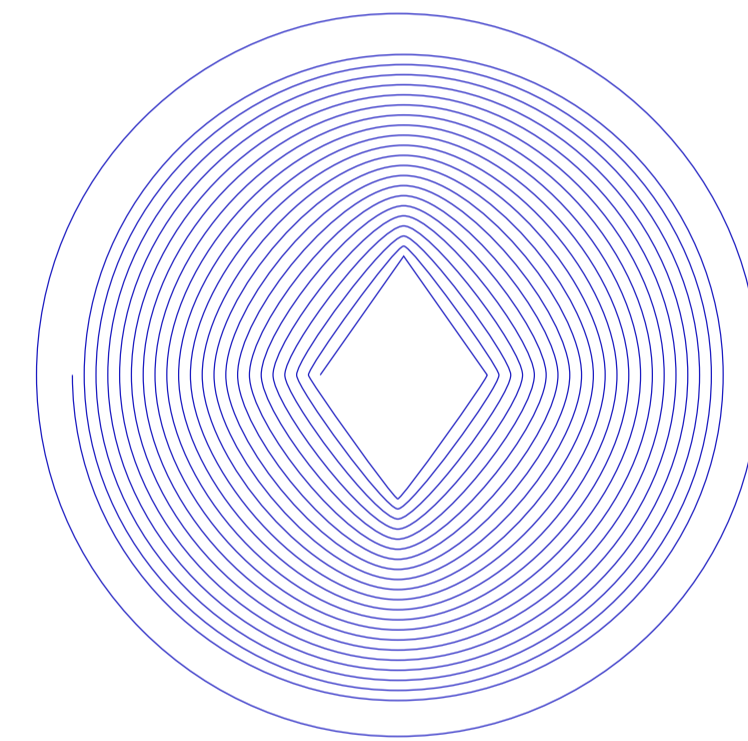
Adult
(30-40)



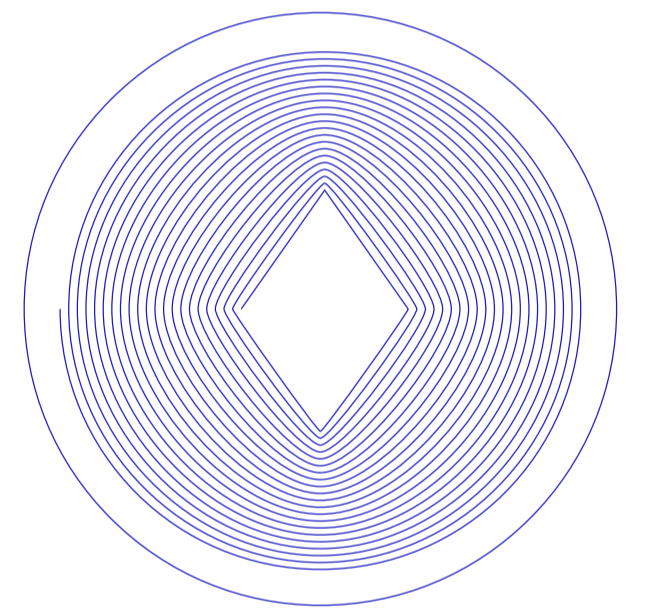
Young Adult
(20-29)



Teenager
(13-19)



Child
(8-12)



Example of 20 individual testimonies





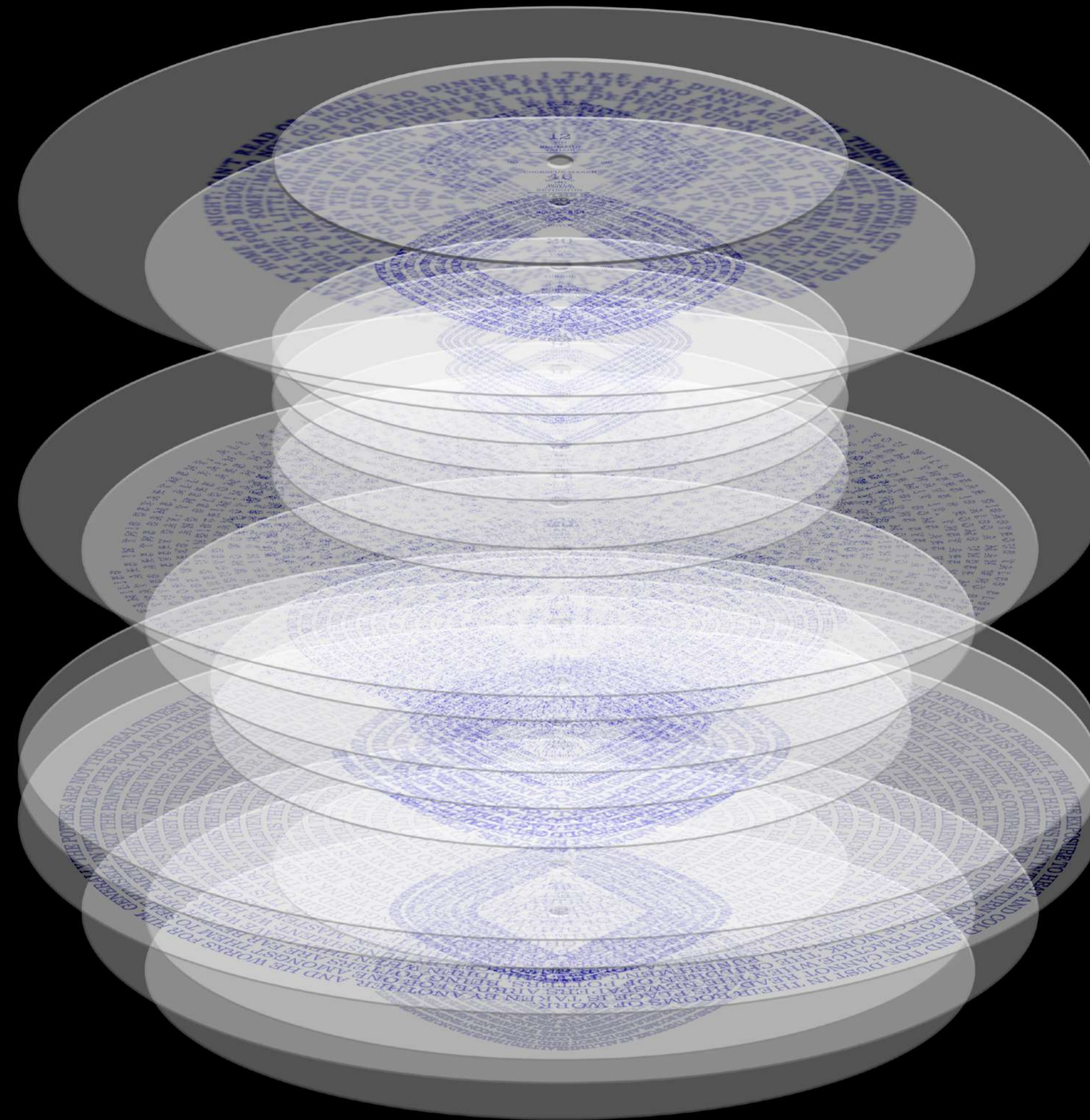
Within this structure of confinement, I'm also exploring the concept of 'Emptiness' in Kenya Hara's book 'White'. He discusses how the presence of elements can emphasise the empty space around them, creating a 'misty atmosphere' where the viewer's senses are left drifting.

Publication Concept

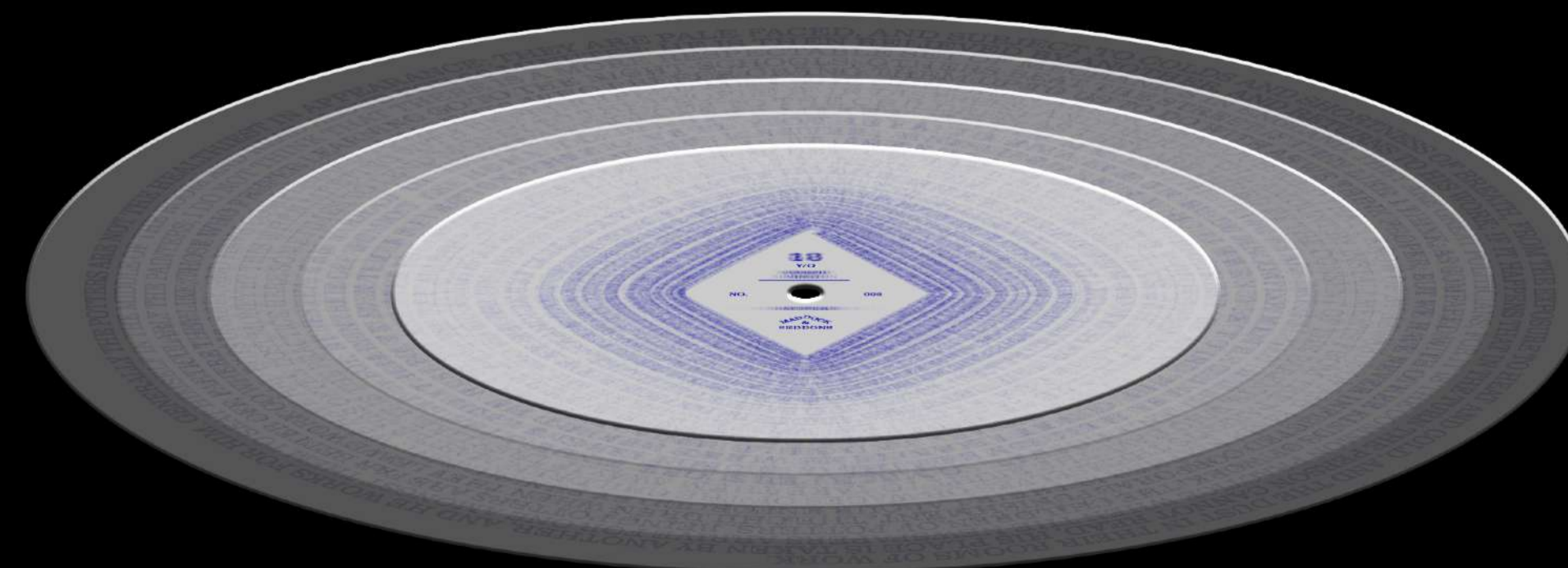
Layers of translucent paper

This is my publication concept. I am attempting to achieve this through layered typography. By layering the workers' testimonies, the text becomes a physical environment, a texture that evokes a sense of real space and the emotional weight of their surroundings.

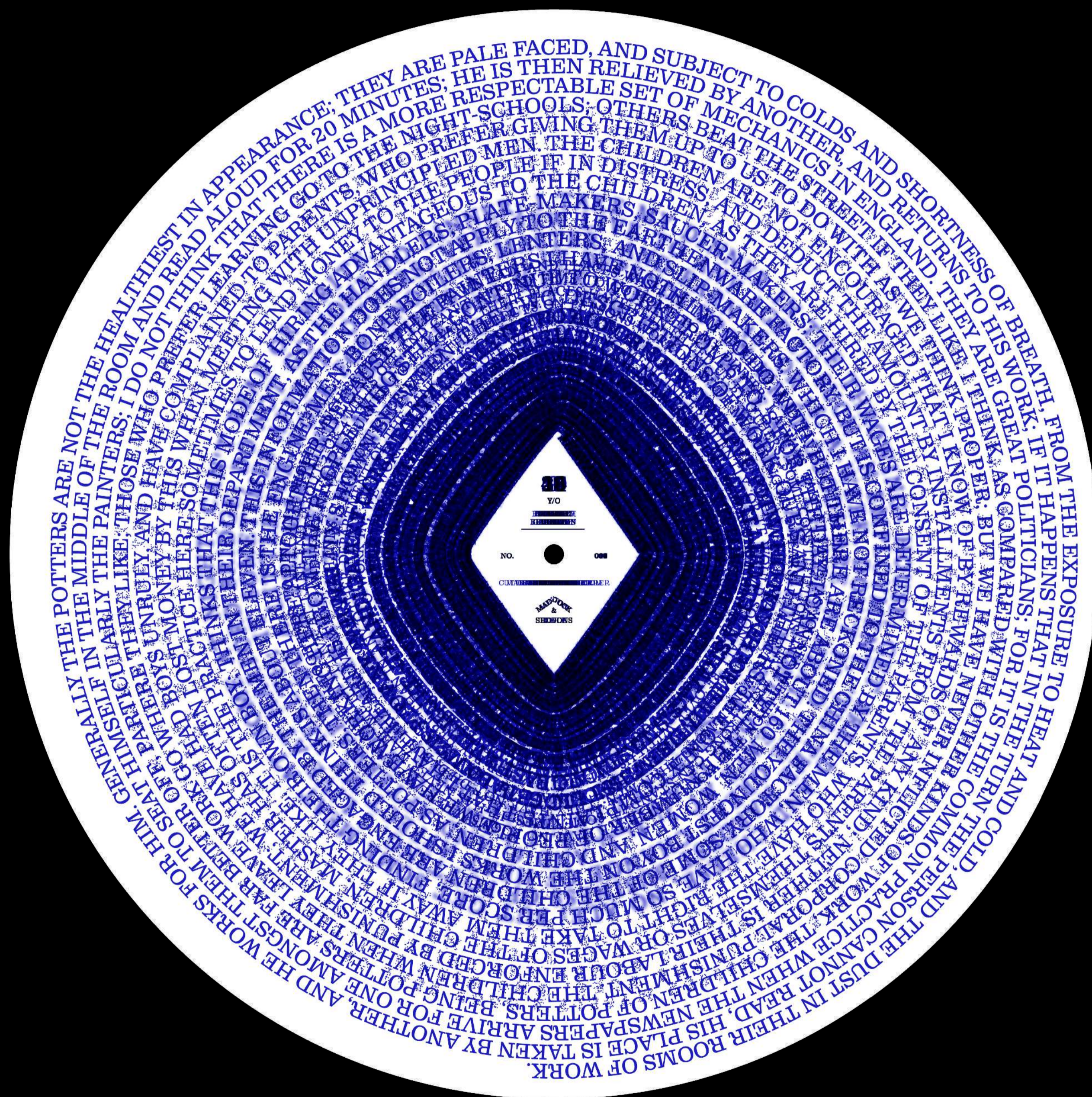
I'm trying to make the dehumanisation tangible and help the viewer become immersed in the workers' lived sensations rather than just looking at a logo.



Centre-Binded



Combined Layers





Y/O

HE
R

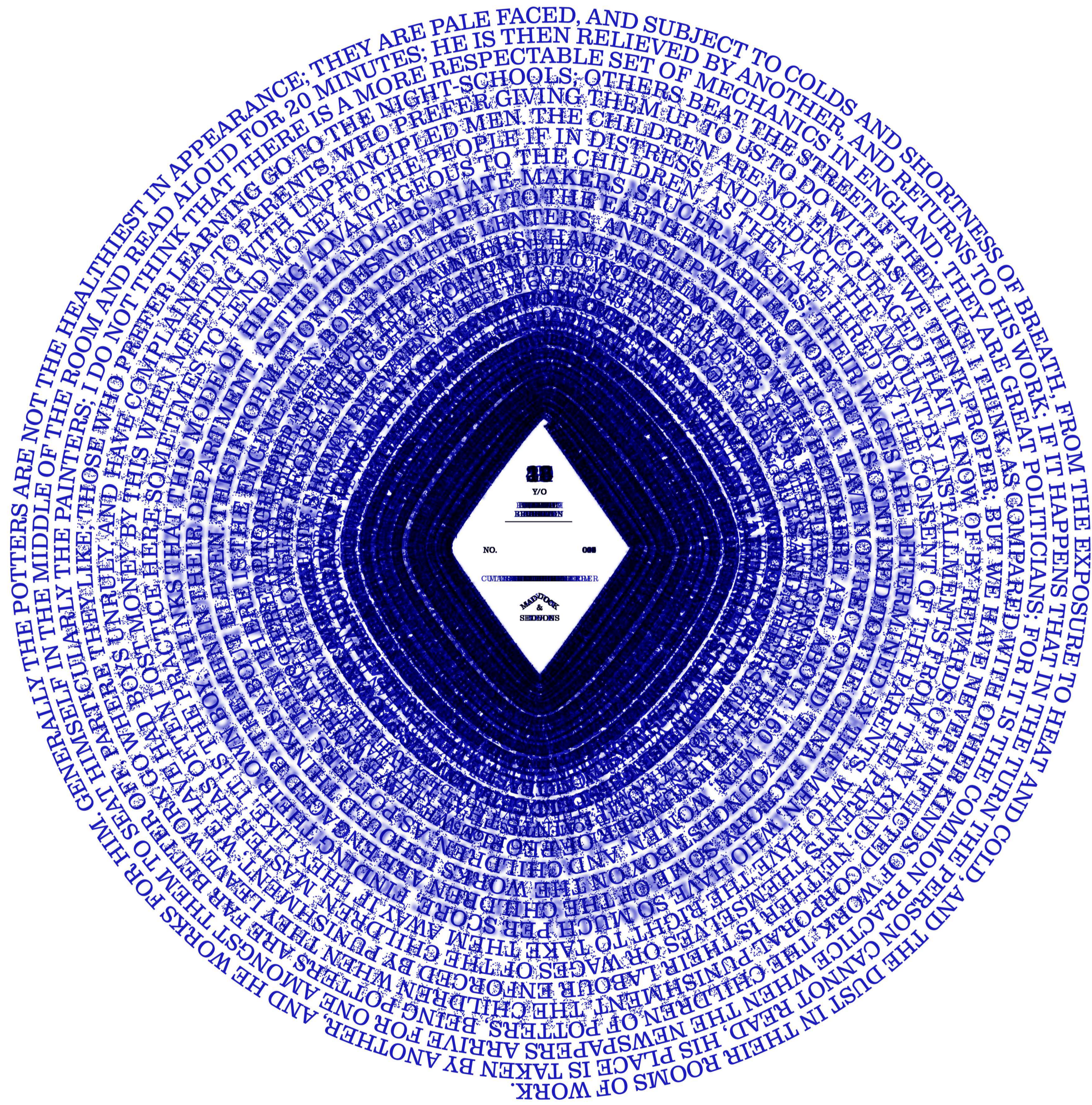
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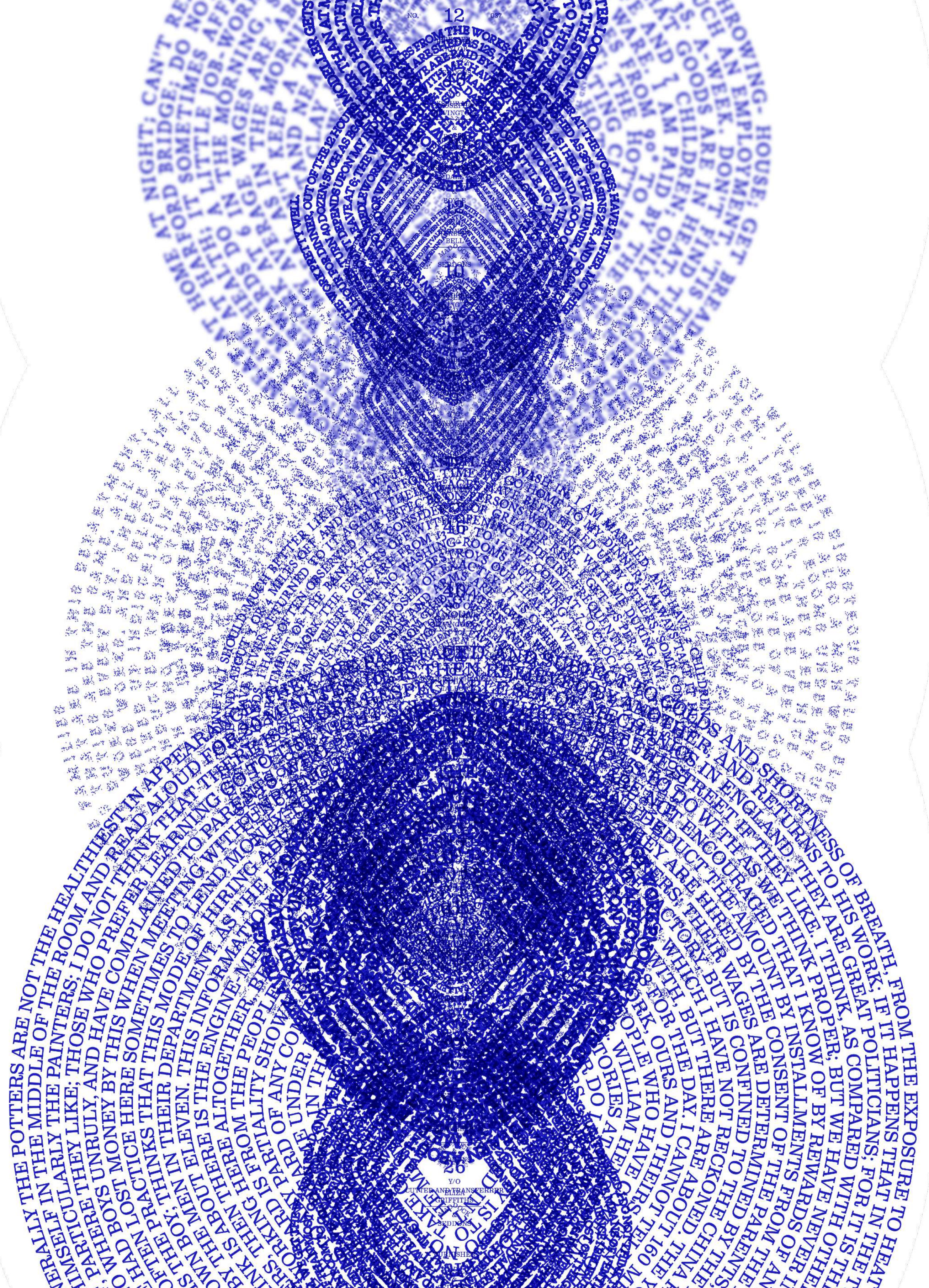


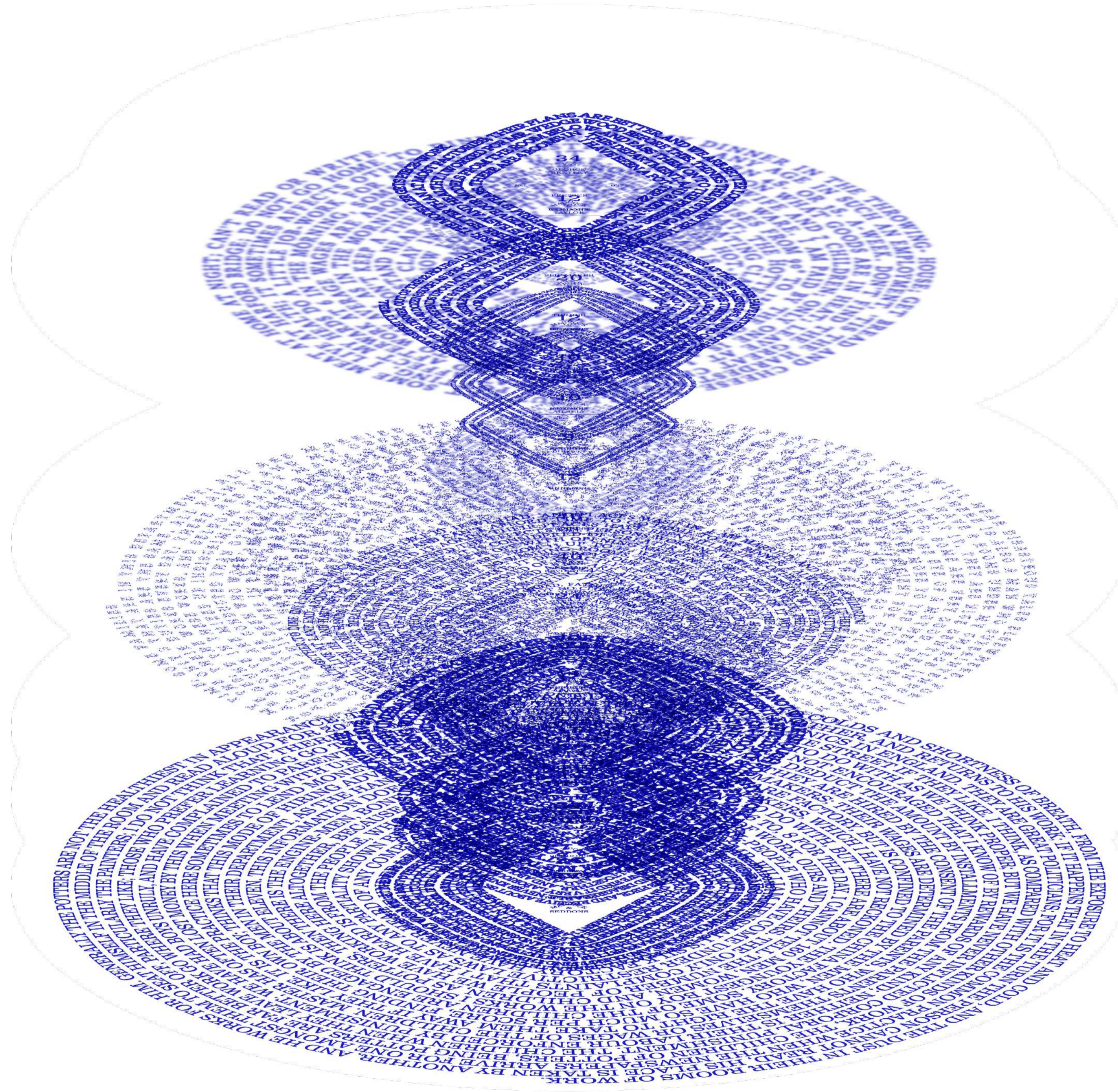
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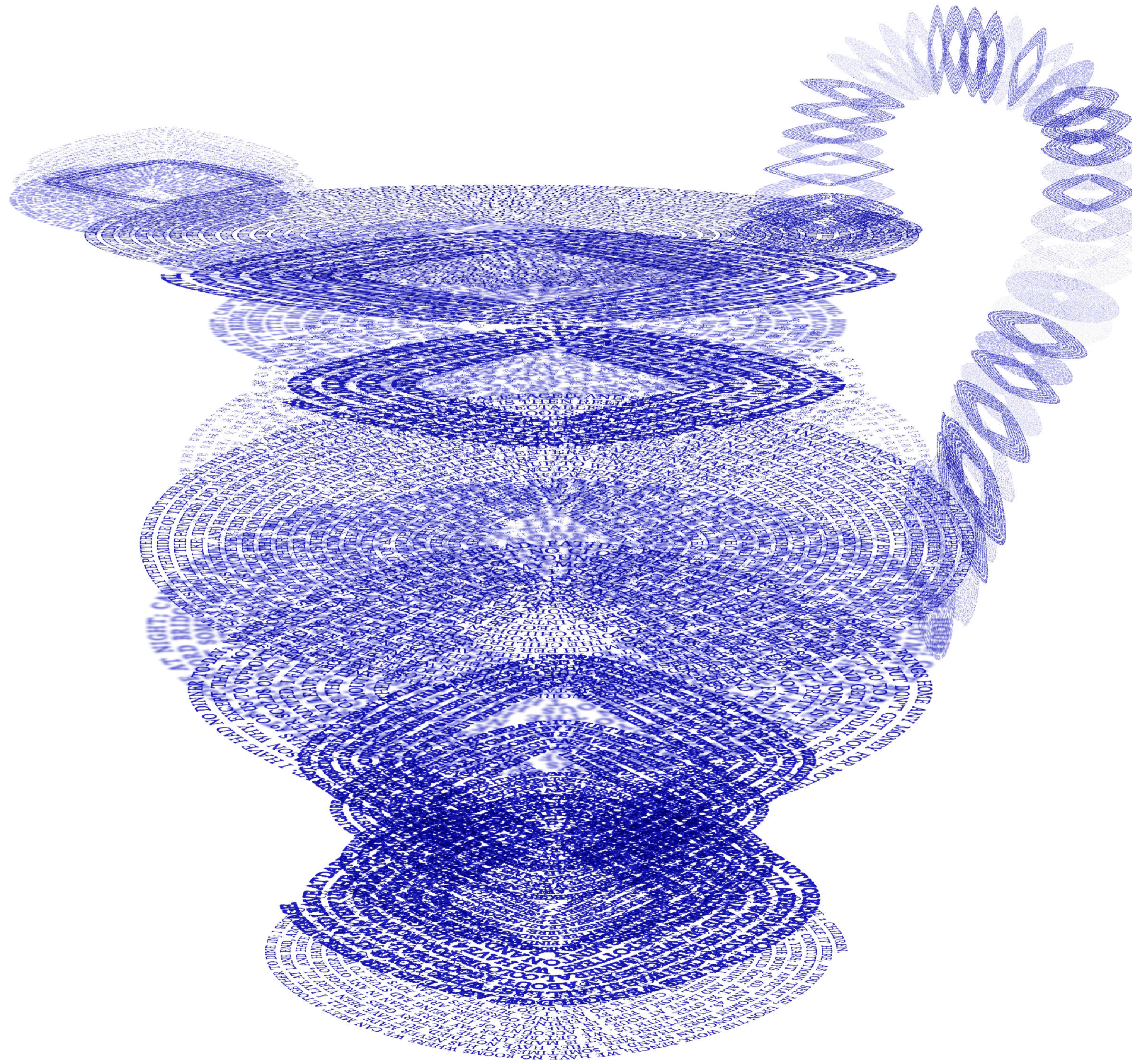
CUMTAGE

MAINTOCK
&
SHEMON'S



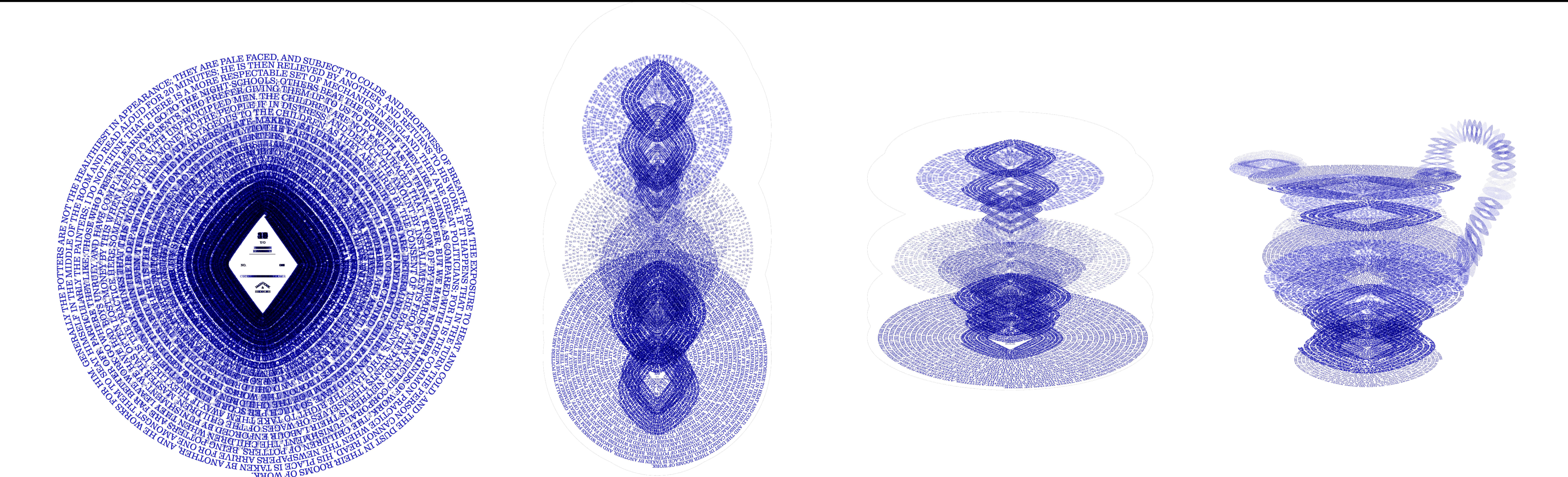
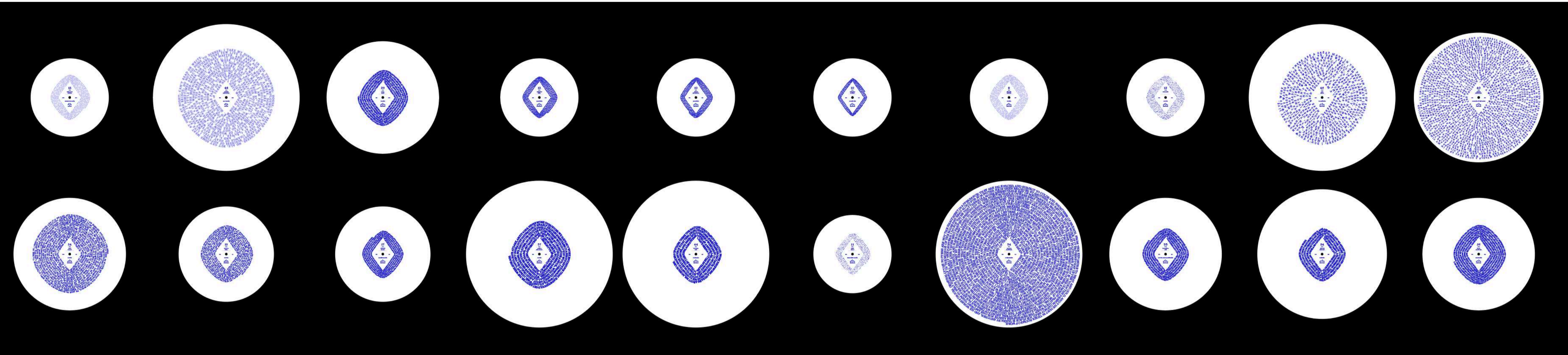






creamer in pattern 3084

Overview



Reference 6. Course's reading list: The Work of Art in the Age of Mechanical Reproduction

Historical context deepens my understanding of transferware as a mass-produced product



The Work of Art in the Age of Mechanical Reproduction

*“Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.” **

—Paul Valéry, PIÈCES SUR L'ART,
“La Conquête de l’ubiquité,” Paris.

PREFACE

When Marx undertook his critique of the capitalistic mode of production, this mode was in its infancy. Marx directed his efforts in such a way as to give them prognostic value. He went back to the basic conditions underlying capitalistic production and through his presentation showed what could be expected of capitalism in the future. The result was that one could expect it not only to exploit the proletariat with increasing intensity, but ultimately to create conditions which would make it possible to abolish capitalism itself.

The transformation of the superstructure, which takes place

* Quoted from Paul Valéry, *Aesthetics*, “The Conquest of Ubiquity,” translated by Ralph Manheim, p. 225. Pantheon Books, Bollingen Series, New York, 1964.