

CATALOGUE

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INTRODUCTION



This Catalogue focuses on the study of Graphic design. You will find ten lectures about design, those one have been written from my point of view. I express my idea in our society and design nowadays. Then, I chose to write an essay on how Panopticon is a good model for our society. It gathers as well some reviews about Peter Kennard Exhibition and Common Property Exhibition. One double page is consecrated to an advertising for my work on David Bowie «Stardust». And to finish, I explain you the aim of my catalogue, why did I choose to design it like that way. Hope you will enjoy the reading.

FIRST THING FIRST

The lecture we had on Monday was on the social purpose of design and the responsibility of the designer through the industrial revolution and its aftermaths. First, we discussed the role of this transition across the ages. In my opinion, it was a benefit to the population because it brought the birth of modern city and the emergence of mass production. Which means that the

creating of goods was done in a better and quicker way.

Soon branding, advertising and packaging arrived to foster the new method of production. Due to this emergence, several reactions appeared against it. Thus, two influential movements came into sight: Arts&Crafts movement and the Culture Jamming. The former one was developed to reform design and has been said to be anti-industrial. Its founders wanted to return to the medieval arts (as the hipster nowadays). From this powerful organisation came the mediator of the modern movement « The Bauhaus » 1919. The aim was to create a total work of art which would gather dance, architecture, photography etc. That was the birth of the industrial modernism. On the other side,

the Culture Jamming.

It is a stratagem employed by anti-consumerism movements that consist in hijacking traditional vectors of mass communication and commonly accepted advertising codes. Playing by the same rules than traditional communication agencies allowed them to directly reach consumers minds and challenge their views and habits of consumption in the post-industrial era. Anyway, both of those styles turn the industrial revolution down by creating new art movement and change the vision of the word for some. If I had to pick up one artist to illustrate the relationship between text and image, it would definitely be Barbara Kruger. Her artwork

« Buy me, I'll change your life »

perfectly represents that connection, it compares the consumer culture with economic and social issues. Her work highlights the fact that we, as consumers, are ready to buy anything, even things we do not need (consumerism). The sentence « Buy me, I'll change your life », because of its irony, grabs the public's attention. Indeed, the public comes in the image because of the text, this is the reason why the relationship between image and text is well illustrated in this artwork.

Fig. 1 Barbara Kruger (1989)



Gender

is irrelevant



WHAT'S WRONG WITH GRAPHIC DESIGN?

Today's lecture was different from other ones. We started by asking that question "What is wrong with Graphic Design?". If you search into Google images which represent British Graphic Designer, you will find pictures of men, not all British, no women at all and even less graphic designer (ex: Alfred Hitchcock). The aim of this research was

to demonstrate the discrimination of women and young people in the graphic designer's world

We can conclude that there is a lack of diversity in the graphic design industry, although I am sure there are many good graphic designers of all sexes, colours, ages and religion. Ruth Sykes is a Graphic designer and a lecturer at Central Saint Martins who is a perfect example. She used her online presence as a platform to stand up for underrepresented women in this world. She spoke out about an evocative article

headline on the design week because they used a tie as a symbol for a job. It seems that many women won't like the fact that a tie is used to represent jobs, instead of a work dress. Secondly, our tutor highlighted us on the role that we can play in social media, so we created a hashtag to help those underrepresented designers to get know. This time, we weren't the one who listen and take notes we were the one who take part in, a cause. As a graphic designer student, you should know that you can play a role in social media thanks to networks as Twitter, WordPress. We finished the session by creating a new hashtag which can help the underrepresented graphic designer. Thus, our hashtag was

#hellwhodesignerthis

To put it in a nutshell, if you find an unknown designer or even yourself, go on our twitter hashtag and make your voice heard!.

This lecture was on the death of print due to the born of digital culture. The main question of this lecture was

“What can print do, say and mean that the digital cannot?”

We will explore the stubborn refusal of print to die, the forms that the revival is taking and the possible reasons for it. First thing first, we were asked to make a chronological list of the different print media in our own life story, here is mine: Comics -> pictures, books, magazines -> passport, ID -> newspapers -> tickets, posters -> membership card -> University ID -> bills... The persistence in the post-digital space can be seen in magazine, flyer, independent magazine (as Zines) and small publication. One of the most remarkable work with ink was the campaign against HIV: This was the idea of a magazine called Vanguardist in order to draw attention to

HIV and AIDS with a shocking cover that was printed with ink containing HIV-positive blood

Three people living with HIV donated their blood to create those covers. “We wanted people to actually hold the magazine and just make the comparison — there’s nothing wrong with holding someone who’s HIV positive.”

If you want to find more information about this fabulous cover’s magazine click on the following link: <http://www.cbsnews.com/news/magazine-prints-provocative-cover-with-hiv-blood-infused-ink>. Then, we introduced the term of “slow movement” which is a cultural revolution against the notion that faster is always better. To put it in a nutshell,

slow movement is pursuing quality over quantity,

and valuing artisanal skills. “When you want to make something that will last, that will make a statement, you work with print” Marie Black.¹ What could be the main reasons for the contemporary print revival in the UK? How might digital online culture have contributed to the revival of print culture? The digital online culture has contributed to the revival of print culture because new technology teaches us how to embrace and cultivate the revival of old techniques. The ‘death of print is nothing new’ “The death of print is nothing new” because even with the advanced of technology, there are some people that still prefer to have the visual image of the book/ magazine/ print material.

#3 PRINT SPECIAL / 2015

VANGARDIST

PROGRESSIVE MEN'S MAGAZINE

THIS MAGAZINE
HAS BEEN PRINTED
WITH THE BLOOD OF

HIV+

PEOPLE



NOW THE ISSUE IS IN YOUR HANDS

VANGARDIST

Established in the  *Reign of George III*

Kays

SPRING & SUMMER
1956

No. C.1220. White Nylon
Fur Fabric Jacket
Price: £9/9/0
Full description Page 35.
No. A.4000. Navy/White Dress
Price: 57/6
Full description Page 4.
See Handbag on Page 19.
Gloves on Page 67.

KAYS CATALOGUE

During Dene and Greta's lecture, we were looking at the impact displayed in the famous « Kays Catalogue » [Fig. 9 Kay's S/S (1928)] which looks at the consequences of modernist graphic design principals and ensuing debates within the context of fashion catalogue.

The fashion catalogue was the tool used by department stores to encourage loyalty and patterns of consumption,

particularly among women [Fig. 10 Kay's A/W Underwear (1940)]. Moreover, when you read a catalogue you will see what you need, and so on, what you are going to buy (ex: Amazon nowadays). You are looking at advertisement because they are speaking to us, their aim is to attract us. We are using taste to designate the subjective preference for which there are no objective standards [...] "Fashion is a collective phenomenon and has an objective existence apart from any individual.

It makes attractive what often seems outrageous and bizarre to the preceding generation as well as the next.

(Kurt Lang and Gladys Engels Lang, 1961. The Power of Fashion in 'Collective Dynamics' Thomas Y Corwell 1961, pp. 425-434). The success of the catalogue was due to not only the result of responding to modernist principals but especially by means of the balance between texts and images in their advertising. The relationship between them is well shown in the « Kay's catalogue: Like Father, Like Son! » [Fig. 11 Kay's S/S « Like Father, Like Son » (1940)] advertising. The typeface used is a sans serif one, bold and weighting, chosen for his rationality. The designer used some free space to box brand message, he chose to put the image of a father and his son dressed in the same way and then wrote a script to reinforce the casual gender imperative.

This image has the aim to make you want to buy this suit, regardless of whether or not you truly need it,

and that is why the relationship between text and image is well represented here.

The Net's lecture is on the proliferation and dispersion of images online, and the concept of 'poor image'. Those images come from Google maps. There are pictures from different places and faces around the world. You can notice that peoples' faces are blurred in order to respect their privacy. They came from a project name 9-eyes by Jon Rafman. His aim was to go on street view of google and try to find what is compelling. The images are shocking and visually powerful. The first subject of the lecture was the network, media, and communication. We already know that the population on the planet earth is about 7.7 billion of people. Among those people, only 40 million were connected in 1996, opposite to over 2.5 billion nowadays. Moreover,

95% of all information existing in the planet is digitised and most of it is accessible on the internet

or other computers networks. "The potential integration of text, images and sounds in the same system, interacting from multiple points, in chosen time (real or delayed) along a global network, in conditions of open and affordable access, does fundamentally change the character of communication. And communication decisively changes culture..." Manuel Castells, *The Rise of the Network Society* (2000) According to Marshall McLuhan, in his book *The Medium is the Message* (1967), the rise of the network society is very influential.

The process of our electronic technology is restructuring our patterns in social interdependence and in our personal life. It obligates us to reconsider every action, or practically every thought we have and which were taken for granted. Let's talk about Photography and the refugee crisis. According to Susan Sontag, in her book *In Regarding the pain on others*, she analyses two widespread ideas about the impact of photography, which were yet contradictory.

The first idea is that public attention is appealed by the attentions of the media, which means by images. The second idea is that in a world saturated with images, those that should be considered relevant, affect us less and we become callous.

To conclude, such images make us less able to feel concerned, and we become heartless when we look at them. Image culture and the internet are well illustrated by Hito Steyerl in her books *Too much World* and *In defence of the poor image* where she speaks about the digital proliferation of all sort of images, because suddenly too much world became available. Hito's concept of a poor image is that when the image has been uploaded, shared, reshaped, or re-edited it transforms quality into quantity (accessibility though). Poor image are thus popular images because they can be made and seen by anyone.





SPACE AND PLACE

Today's lecture was related to the feeling of home. If you search the actual meaning of home, there would be many results, quite different from one to another:

One's place of residence (meaning house)

The social unit formed by a family living together

A familiar or usual setting (habitat)

A place of origin, one's own country

The objective in various game

Home is a perfect example of how a word can be defined in many ways. We agree in class that home was the place where one lives permanently, an institution for people needing professional care or supervision. For example in the movie Avatar, the Na'vi have a strong relationship with their home because they are connected to her. Home is their nature, their forest. Plus, you can define home by "where your heart is". We talked about the organisation of the house by Pierre Bourdieu with his concept Berber House. The Berber house is a traditional structure used by nomads (the Berber) from the North of Africa. He explained us the unique cultural aspects of such a house and show that these different facets of local architecture are linked. The home is usually rectangular and was shared with animals as cows or donkeys. But they are isolated in their own area, below the level of human inhabitants. Plus, Bourdieu analysed the unique place of the

visitor and how different placement of a visitor's sleeping area can show the importance of the person. He also enlightened us where the women's place is: because they are devoted to function as cooking or washing, they belong to places as the storage of water, food, wood, or wastes. Additionally, we watched the trailer of The Jetson, which appears to be a futuristic program but can't escape from the 60's lifestyle : the father is going to work, while the mother is doing shopping. What does home include and exclude? With the movie The Wizard of Oz, during the cyclone scene we understand that there are different language to describe home and away. Home was represented in Black and White color, instead of the Away which was sunny and coloured.

Home is usually related to identity, but the away can be seen as the experience of liberation, a chance to express oneself.

To finish the lecture, we looked at one last concept: The Uncanny's concept. According to Freud 'nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression ... The uncanny [is] something which ought to have remained hidden but has come to light' The 'Uncanny' (1919: 64). To put it in a nutshell, here home becomes something unfamiliar.

This session will stage a live debate between these opposing two position: grid or anti-grid? Josef Muller-Brockmann is the founder of grid.

According to him, designer's work should be clear, functional and aesthetic.

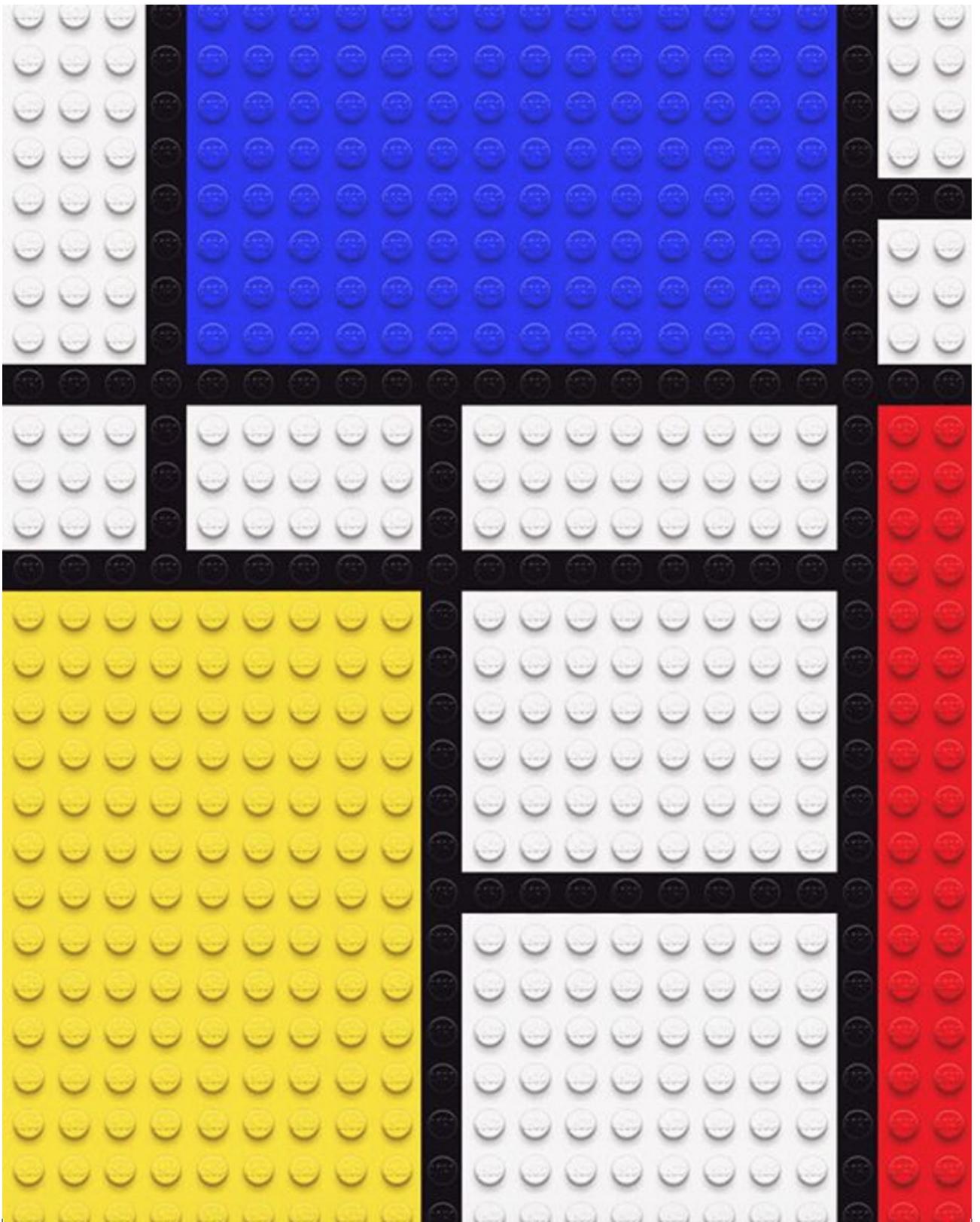
The grid played a central role in a designer's life.

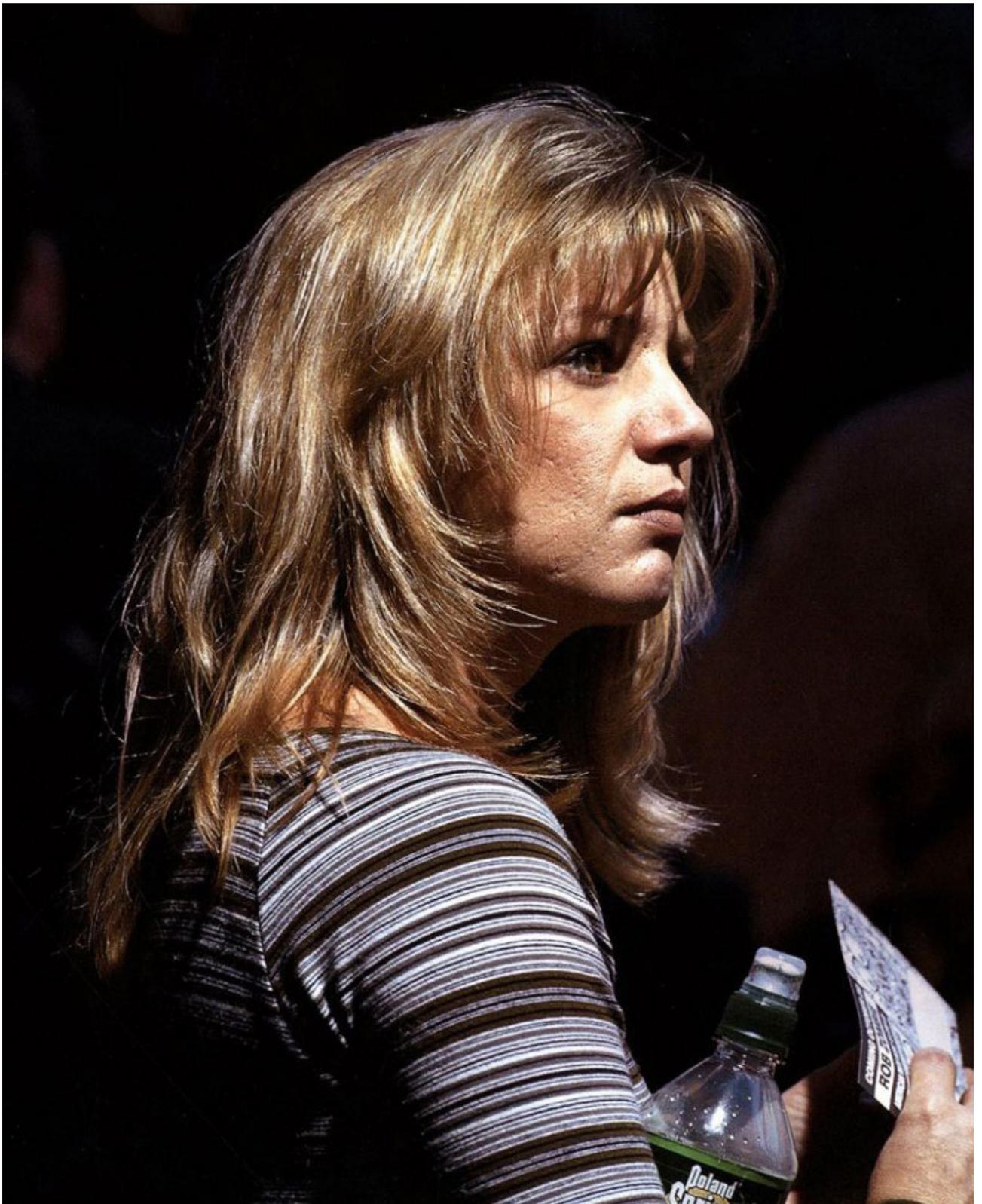
It has become a foundational component of the graphic designer's training. But it's also a subject of contempt for many designers, some see it as a prison that closes opportunity and creativity and other tend to be supervised.

A grid is as a pattern or a template used to arrange all the elements of everything. « The designer's work should have the clearly intelligible, functional and aesthetic quality of mathematical thinking »(Muller. J, 2011), it means that the grid is here to bring order, and the essence of a good typography is the clarity. The grid can also be used as a method for design, or as universality because everybody can understand it (for example with the Design for the Munich Olympics [Fig. 4 Design for the Munich Olympics (1972)]).

The benefit of using a grid to organise text and image is first the clarity, it makes it easier to navigate through information, then the efficiency because it allows the designer to quickly add content to a layout, and the harmony because it creates a structural consistency in the design.

Moreover, some people think that grid can reduce the creativity while they open infinite ways to create and imagine new layout, and artwork. It is true that when you use grids you work in structure, but you choose the structure, and there are many different ways to organise it. It doesn't mean that you can't be creative. Throughout the two pitches I felt agree with both the parts and at the end, realized that I can't really choose a part. Like, now I saw more than ever how grids are part of our everyday life and how important they are. They organise our life. On the other side, I understand those who are not into grids because it can be a limitation for our minds to express ourselves.





POSE, THAT'S NOT ME

Fig.8 Philip Lorca diCorcia (2000)

Nicola and Mark's lecture was on the birth of photography in the 1800s and its impact on the society. According to Marcel Proust,

the past is 'somewhere beyond the reach of the intellect, and unmistakably present in some material object'.

The meaning of this quote is that you can only truly recall experiences through involuntary memory. He was the first one to write something about time and photography in his novel *In search of lost time*, where he explains how time and memory works. The first impressionist to represent modern life in his artwork was Edouard Manet in his painting *Music in the Tuileries*, 1862. According to Charles Baudelaire (1821-1867),

the painter's eye capture the modernity of life and find connections between photography and painting.

He also saw the photography as a modern tool even if to him photography is not art. In the beginning of the 20th century, photography was used more as a method of documenting memories rather than consider as an artwork. During the early days of photography (Victorian period), it took 30 minutes for the picture to be taken. With such a long time to wait, models lost their character by the end of the session. It was common for parents to take their dead children in pictures, with someone holding the corpse in the background.

Thus, the only way to keep the model still was to create a stand meant to hold them into place (for dead or alive children). And then comes the Barthes' theory in *Camera Lucida*, that photography is life and death ,

'Now, once I feel myself observed by the lens, everything changes: I constitute myself in the process of "posing,"'

I instantaneously make another body for myself, I transform myself in advance into an image.' (Barthes 2000/1979 p10). If we want that photography matches with reality, you should take the subject when he is not aware of the camera. DiCorcia, in 2006, understood this theory and took pictures of New Yorkers walking around the city behind their back. He was then sued by a few pedestrians who realised they had been photographed without their consent. Susan Sontag would explain this reaction by saying 'To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them that they can never have' in *On Photography* in 1977-1979. To me, it is impossible for photography to be real, because no matter if you are aware or not of the camera, you can totally look different from reality. As Roland Barthes writes in *Camera Lucida*, 'What the Photograph reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially'.

During Andrew and Nikola's lecture, we've first discussed the resilience. To illustrate this words I chose to interview one the student in my class, in order to have a proper example of resilience. Then, we were asked to read an extract from The Crystal Goblet by Beatrice Warde. She was a famous communicator on typography, a good journalist, composer and one of the first influential women in design (even if she occasionally had to sign her work with a male name to get it published).

She compared typeface to glasses in her work: more precisely she established a metaphor between two glasses (one made in crystal and the other one in gold) and typography.

According to you, should type be transparent like crystal, so that you can see the wine without any troubles, or should it be an opaque golden glass, decorative and extravagant?.

From what Warde said, type should be a crystal glass so that the words are the only way of communication,

and it allows its user to focus on its content. Unlike 8vo which thinks that you can see texts as an image. On the poster below, you can see that the text is being used as the main element of the composition and not only as letters next to a picture.

"Type as image alone is meaningless unless it has an inherent interrelationship to the information it is communicating, otherwise it can only be decoration" (Bridgit Wilkins). This is the content page of The Face magazine issue. As you can see, the word "content" evolved every month to become more and more abstract. Then, we talk about the study of semiotic (not to be mistaken with the Saussurean tradition called semiology, which is a part of semiotic). The semiotic is the study of signs (semiosis), indication and symbols as an element of communicative behavior. It is closely related to the field of linguistic. Ferdinand de Saussure examined semiology, which is the study of language "'langue' which is language as a system and 'parole' which is language in use, this is just the start." There are two different concepts which belong to the study of language: denotation and connotation. Denotation is the use of language to mean what is says (physical reality), on the other hand, the connotation is the use of language to mean something other from what it says (arbitrary meaning). To finish, we mention narrative. According to Mieke Bal it's a text in which an agent conveys to an addressee a story in a particular medium. We made one example in class: Along the shore stands the beautiful figure of the 6 bedroom home. Admire the dusk view from the master bedroom suite, that leaves you mesmerized. To write a narrative, you should respect the following rules: First, the exposition, then the rising action, which leads to the climax and then ends up with the falling action and the resolution.

Fig.9 Letteringcamp (2016)





TO SEE AND TO BE SEEN

Fig.10 Alain Cornu (2016)

On the Monday 18th of January, we had a session on surveillance. We discussed it as a set of practices and consider them through a range of critical texts and examples of their contemporary application. We learnt in class that the

Panoptic model (Panopticon) is a building designed by J.Bentham with the concept to allow all inmates of an institution to be observed by a single man (the watchman),

moreover, the inmates aren't able to tell whether or not they are being watched. It is impossible for the watchman to observe all cells at once, but it allows the fact that the inmates cannot know if they are being watched or not, and when. Then, they must act as though they are watched at all times. Thus, they control their own behaviour constantly. The effect of the Panoptic tower is both visible and unverifiable, because on one hand, the inmates constantly see the Panopticon and on the other hand, the inmates do not know when they are being watched. The aim is to act directly on the mind, without the use of physical force as before. The Panoptic model is part of our everyday life : we do not know how many CCTV cameras there are in the UK, and after the reading of "CCTV: City Watch" (in Kerr,J.& Gibson,A. 2004), we learnt that we are being captured by a CCTV camera between eight times and three hundred times a day. The strength of a system like that is the fact that the amount of violence, crimes will decrease without the use of the force, torture. Guardians will exert the least amount of effort to

control population because if the power is not seen, it will not be resisted. It will increase the docility of all elements of the system. Plus, the fact to include in the inmate a state of conscious visibility will assure the automatic functioning of power. To me, there is one weakness with that kind of system: because people don't know if they are being watched, they can just live their life, doing violence, crimes or not. First of all, voyeurism means the love of watching, it comes from observing others in secret. In the most way, it has a sexual connotation. The key factor in voyeurism is that the voyeur does not interact personally with the person he is looking at. I think that the main consequence of voyeurism (apart from the fact that people are caught in their privacy) is that the person committing to voyeurism can be imprisoned for nearly three years and for the second and subsequent offense, he or she is guilty of a felony and can be fined not less than \$500 or more than \$5,000 or imprisoned for not more than five years, or both (Read more: <http://www.justanswer.com/topics-voyeurism/#ixzz3yCVckKkD>). The gaze is a term used to describe acts of looking caught up in the dynamic of desire. For example, "Male Gaze" expresses an unequal power relationship between the viewer and the person he is looking at. Basically, a man imposing his unwanted gaze upon a woman. The gaze is not only a sexual act, it can be on gender, race, class. Sousveillance is the recording of an activity by a participant in the activity, typically by way of small wearable or portable personal technologies.

WHAT'S REFERENCING?

My referencing poster is structured in 5 points:

- 1- The introduction
- 2- The explanation of referencing
- 3- Importance of referencing
- 4- The context
- 5- The conclusion
- 6- The referencing list

I have started my essay by putting the question we had to answer, which is also the title. And then, I introduced my work by quoting the famous Marlene Dietrich. My essay is in a A4 page and contained around 500 words.

In the red rectangle you will find my opening question, in the blue squares there are pictures to make my explanation easier to understand.

You must conclude every essay with a referencing list and a bibliography.

In green, this is an example of how to reference something from the net in your essay.

WHAT'S REFERENCING?

A4 Page
Almost 500 words

Quotes from the famous Marlene Dietrich to introduce my work.

Question we have to answer

The Title

What's referencing?

Pictures make your explanation easier to understand

Opening question

Way of referencing something from internet

1. Introduction
2. Explanation of referencing
3. Importance
4. Context
5. The conclusion
6. Bibliography

Referencing list is the same as the bibliography You have to do one at the end of every work.

All my references

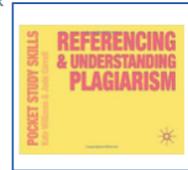
What's referencing?

"I love quotations because it is a joy to find thoughts one might have, beautifully expressed with much authority by someone recognised wiser than oneself." Marlene Dietrich (1901 - 1992)

1 The essay I am going to write is on the system of referencing. According to the University of Leeds, this system is the accepting truth that someone else allowed student to make their work better, thanks to previous books, journal articles or websites. Through my essay, I am heading toward an explanation of the famous « Harvard System » and referencing in general. Here is a simple quote which defines the Harvard System« The 'Harvard System' is nothing more sinister than a way of citing references in the text of scientific articles » (Chernin E. 1988 *The Harvard system ; a mystery dispelled* . Volume 297.) Then what is referencing? In a first part, we will explain referencing , afterwards the importance of it, and to finish in which context it exists.



2 « A reference tells your reader where the evidence for what you say has come from » (Williams K. Carol] J. July 2009. *Referencing and Understanding Plagiarism*. Palgrave Macmillan). In the first place, referencing is acknowledging that someone did something before, which can be used to improve one's work. At first sight, it can be viewed only to make your work better than the others', but on second thought we discover that there are several other important reasons to use referencing. To do proper referencing, it is primordial to systematically save full details (author, date, publication, URL). In addition, this guarantees that they will not have problems if they want to recoup the source they may have used previously. Also, by referring « you can add weight to your comments and arguments. This helps to demonstrate that you have read widely » (Pears R. Shield G. April 2013 *Cite Them Right The Essential Referencing Guide* . Palgrave Macmillan)



3 Next, we discuss the importance of referencing. As reported by Academic Referencing resource ,students reference « to distinguish their own ideas from those of someone else, to cite different point of view or to emphasise a position that you agree or disagree with» (Referencite. Why reference [Online] Available from: http://www.cite.auckland.ac.nz/index.php?p=why_reference). Moreover, referencing is essential to do successful researches, and it adds genuineness to their arguments. Besides, it avoids the plagiarism. That is the action of presenting someone's else idea as your own, as a matter of course, it is treated very actively and can result in disciplinary action. To prevent plagiarism, you can manage your time and plan you work in advance.

4 Indeed, referencing is usually used in school essays to make stronger cases than otherwise possible. Whenever one is using quotes from, references, a summary of a work produced by someone else in a dissertation, it is imperative that one recognises that he has done so. This includes the use of texts, images, data and anything else that is not one's own work. To put it in a nutshell, referencing is for the most part employed in the context of study, in order to have a powerful and distinctive work that will immediately stand out.

5 To conclude, students must reference any work that is not their own appearing in their essays. It is a safeguard against the most extreme height of academic dishonesty, that is plagiarism. However, building on other people's work allows students to elaborate further, thus constantly pushing the boundaries of their respective fields.

6 Reference list:

Chernin E. 1988 *The Harvard system ; a mystery dispelled* . Volume 297.

Williams K. Carol] J. July 2009. *Referencing and Understanding Plagiarism*. Palgrave Macmillan

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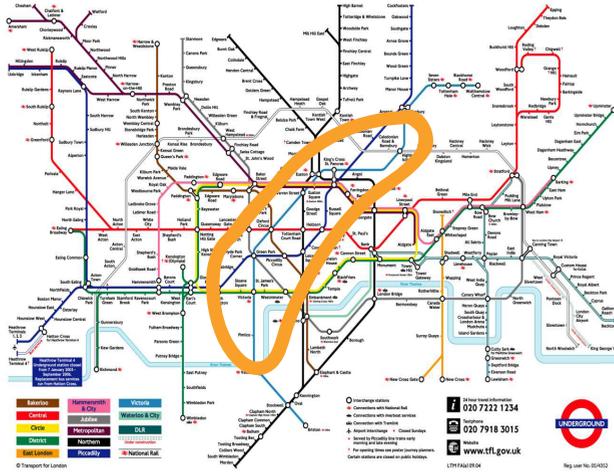
Referencite. *Why reference* [Online] Available from: http://www.cite.auckland.ac.nz/index.php?p=why_reference

University of Leeds. *Skills Library, the university library* [Online]. Available from: <http://library.leeds.ac.uk/tutorials/harvard-referencing/index.html>

Cite them right. *Palgrave Macmillan Higher Education* [Online]. Available from: <http://www.citethemrightonline.com/Search?keywords=book>

BRITISH LIBRARY VISUAL ESSAY





PETER KENNARD EXHIBITION

I already knew the work of Peter Kennard and I'm fond of it, his work is link with the work of my favourite artist Banksy: they're part of @earth which is a platform where all kind of language of photomontage is explored and shared. If you want to have a look at his work go on the permanent exhibition at the Tate Britain Gallery.

"I take my hat off to you Sir, @ earth looks great" – Banksy

This work is my favorite, it's a collaboration with Cat Phillips and it's called Photo Op. This image is a photomontage, showing a nuclear bomb in the field of a countryside. Anyway, as you guess, Kennard is a photomontage artist, but not only, he is also a Senior Research Reader in Photography, Art and the Public Domain at the Royal College of Art. He has challenged injustices in the world, from his anti-nuclear works to the wars in Iraq and Afghanistan. As a student in Graphic Media Design, his story and artworks belong to some of masterpieces we need to know by heart. According to him, photomontage is a new form of expression that would have the widest possible social and political impact. The exhibition at the Imperial War Musuem is a huge retrospective examining the art and practice of Britain's most important political artist. He began his work in 1968 with the aim to revolt against the Status Quo.

His work is usually based on the main issues of recent times. These six large paintings belong to a series of 18 that the artist created in the 2000's.

We notice that his work is founded on the US's occupation in Iraq.

By inserting the American Flag and The British Union Flag, he blames the two main protagonist of the Iraq invasion (2003). He decided to return to his earliest inspiration: painting, that's why thoses pieces are made of oil. He was also very fascinated by the human face« The obsession with the human face has re-emerged in my work recently. The means to the end are different, the reasons for making the work are different, but the need to make the human image speak was established for me in my adolescent year » (Peter Kennard, photomontage artist). He chose to represent the face without mounths to accentuate those who were voiceless and marginalised. "His last work « Boardroom » using many recurrent images and motifs from throughout his working life, he juxtaposes these with disturbing statistics to form an audit of modern war and its human and financial cost"(Imperial War Museum) I hope you'll glance at his exhibition on the Imperial War Museum (nearest station: Elephant and Castle).

Fig.11 Peter Kennard (2003)







I have been to a Jerwood Encounters Exhibition in Southwark on the 15th of February, this exhibition was curated by Hannah Pierce. She is a researcher and project manager,

her work focuses on experimental models in order to support emerging and under-representing artists.

The Jerwood exhibition allows us to discover new creatives artwork that focuses on different areas of current concern among artists. This exhibition is a reaction to how copyright impacts on the way that artists create and choose to share and spread their work. Six designers and artists are part of this exhibition: Edwin Burdis, Hannah Knox, Rob Myers, Owen G. Parry, Antonio Roberts and finally Superflex. Across it, you will show some sculptures, drawing and 3D design. First thing first, copyright is a form of intellectual property, protect by a legal right established by the law of a country that grants the creator of an original work exclusives rights for its distribution and use for a limited time. Those artists below try to respond to the main question through their artwork. On the first horizontal line, the three pieces of art made by R. Myers which represent 3D models of iconic artwork. Below, you'll find his inspiration (The first one is La fontaine by Duchamp, the second one is The Balloon Dog by Jeff Koons and the last one is the famous La trahison des images by Rene Magritte).

Then, is his work can be considered as copyright? Myers' work made those 3D artworks by himself

with the aim to enlist designers to turn them into open source files.

Now, these models can be spread and used anywhere so long as they remain freely licenced and are no longer under copyright. Antonio's work focuses on the right of creative ownership. His main question was:

what constitutes an unauthorised performance of a song.

The first part of his work was a wall painting/sculpture where you can easily recognise some of the well-known cartoon characters. Through his video, you can listen to odd sounds, which are in fact the transformation of a digital material of mp3s into a new image and a remixed audio, due to a software that he developed. His work is not a copyright either because he transforms the famous music into a new audio and visual aspect. In my opinion, this exhibition was not relevant. You are not able to guess that was on the subject of copyright due to the lack of information. Those artworks are just displayed across three rooms, without any indications, either on the artist or on the work. I am convinced that if the Jerwood Encounters Exhibition writes artist's names and their works at least, it will be more comprehensive for the public.

Fig. 13 Antonio Roberts (2015)

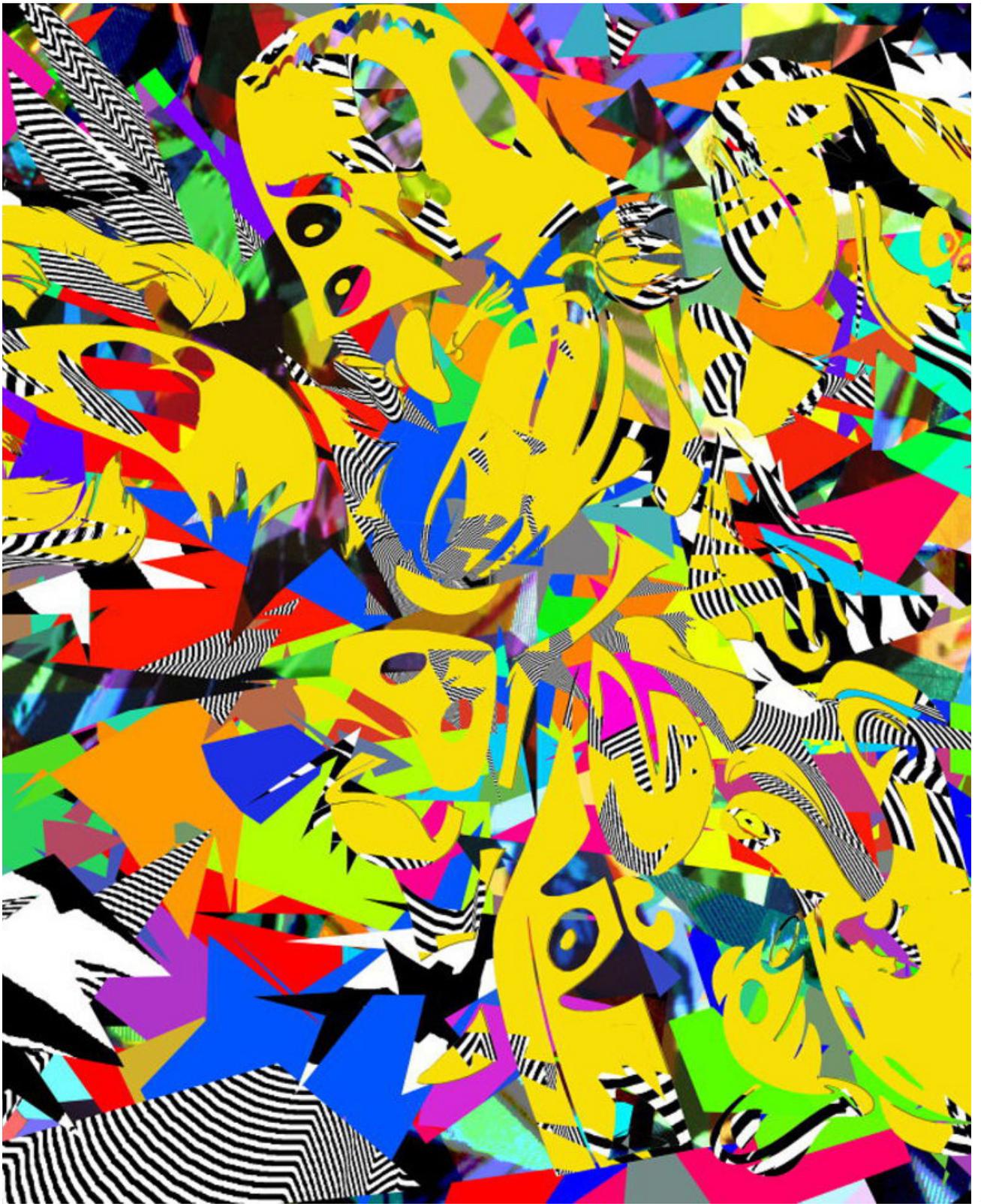




Fig.14 Jeff Koons (1994)



Fig.15 Rob Myers (2016)

PUBLIC

SERVICE

I'M GONNA KICK YOUR ASS



SERVE

AND GET AWAY WITH IT!

PROTECT

THE CENTURY OF THE SELF

In today's lecture, we watched The Century of the Self which is a British television documentary series by Adam Curtis. His focus is on the work of Sigmund Freud the founder of psychoanalysis, Anna Freud his devoted daughter and PR consultant Edward Bernays, who invented public relation.

This documentary is about the birth of consumer society and his political and social aftermaths throughout history.

He provided useful tools for understanding the desires of the mass. BBC, which was Britain's government news channel, for that reason it downplays the evils of government and draws attention to the vices of business. They highlighted the fact that the enemy is the government and its insidious propaganda. Government propaganda corrupts society because it is used as an excuse for everything from murderous wars to oppressive economy killing taxation. Freud explained when you buy something from a business you will only buy it if you think that worth it to pay than a price? While the government propagandizes you they are slightly giving you the

excuse to be part of their use of force which will apply pressure to you whether you like it or not.

Selling someone a product they don't need hurts no one, selling people on a war they don't need gets murdered and destroys entire societies.

The first episode we saw in class, names Happiness Machines. It's on the relationship between Freud and Bernays. Bernays, the founder of public relation in the 1920s was the first person to take Freud's ideas to manipulation people. He manipulated the mass by making them buy things they didn't need. A great example of his manipulation is the promotion of cigarette to women.

He persuaded them to buy cigarette as a symbol of independence and freedom.

Bernays was certain that it was more than a way of selling things to consumers, it is instead a way to control them. People could be made happy if we satisfy their desires, and thus submissive. To put it in a nutshell, this series introduced well the start of all-consuming self which has come to dominate today's world.

Fig.1 Kruger.B (1989) *Gender is irrelevant*. Available at: http://images.google.fr/imgres?imgurl=http://4.bp.blogspot.com/-x3QM-POXvyaE/VcNm3uY5Kf/AAAAAAAAAD0/eThgFCAIHII/s1600/tumblr_lvurskC1mE1qzgg-1go3_1280.jpg&imgrefurl=http://bodyasavehicle-kyrapereira.blogspot.com/2015/08/analy-sing-work-of-barbara-kruger-and.html&h=1280&w=912&tbid=6x-HOBVHnxRGw4M:&tbnh=90&tbnw=64&docid=xyAFe0sJUeXZt-M&usg=__aAJNg6og-gNQO7aX56smrVq_1rLo=&sa=X&ved=0ahUKEWj03Ob86c_MAhUIEpoKHYuNDCgQ9QEII-TAA. (Accessed: 5 May 2016)

Fig.2 Cornu.A (2016) *Big Brother is Watching you*. Available at: <https://www.instagram.com/p/BBH7oztK1DV/?taken-by=konbini>. (Accessed: 29 April 2016)

Fig.3 Darden.L (2016) *Slow-churned ice cream*. Available at: <https://www.instagram.com/p/BE-JkqWnk1AC/?taken-by=konbini>. (Accessed: 30 April 2016)

Fig.4 Doyle.N (2016) *Photomanipulation*. Available at: <https://www.instagram.com/p/BDSnbRS-q1lp/?taken-by=konbini>. (Accessed: 1 May 2016)

Fig.5 Letteringcamp (2016). *This is our jam*. Available at: <https://www.instagram.com/p/BBYLd-wNuW0B/?taken-by=typespire>. (Accessed: 3 May 2016)

Fig. 6 diCorcia.P (2000). *Heads*. Available at: <http://reflex-numerique.fr/philip-lorca-dicorcia/> (Accessed: 5 May 2016)

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Fig.10 Benja Harney (2015). *Girl*. Available at: http://images.google.fr/imgres?imgurl=https://s-media-cache-ak0.pinimg.com/236x/fd/cc/ed/fdceda671743b30f59cbc2c-1c5aea2e.jpg&imgrefurl=https://www.pinterest.com/picasso97/masquerade/&h=354&w=236&tbnid=x68OgbAJorfakM:&tbnh=117&tbnw=78&docid=A-jEQmd4FH_vSVM&hl=fr&usg=__7kE7HhPjkbB5Vxjgz1ztb-4TcMw=&sa=X&ved=0ahUKEWii1PnS98_MAhXnl-MAKHQv-CL4Q9QEIMTAC. (Accessed 8 May 2016).

Fig. 11 Kennard. P (2003). Available at: http://images.google.fr/imgres?imgurl=http%3A%2F%2Fi.vimeocdn.com%2Fvideo%2F541240378_1280x720.jpg&imgrefurl=https%3A%2F%2Fvimeo.com%2Ftag%3Apeter%2Bkennard&h=720&w=1280&tbid=0U0IVQsHr6BRvM%3A&do

Fig. 12 Kennard.P (2003). *Peace on earth*. Available at: <http://www.newstatesman.com/art-and-design/2013/10/response-peter-kennard-and-cat-phillips-censorship-flourishing-our-public-spa>

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Fig. 14 Koons.J (1994). *Balloon Dog*. Available at: <http://images.google.fr/imgres?imgurl=http%3A%2F%2Fblogs.lexpress.fr%2Fstyles%2Ffroggista%2Ffiles%2F2014%2F11%2F-Jeff-Koons-Pompidou-chien-rose.jpg&imgrefurl=http%3A%2F%2Fblogs.lexpress.fr%2Fstyles%2Ffroggis>

Fig. 15 Mayers.R (2016). *Balloon Dog*. Available at: <http://www.elephantmag.com/common-property/>. (Accessed 10 May 2016)

Fig. 16 Obey The Giant (2012). *I'm gonna kick your ass*.

Available at: http://images.google.fr/imgres?imgurl=http%3A%2F%2F40.media.tumblr.com%2Ftumblr_m1x-1m0icKl1rszefuo1_1280.jpg&imgrefurl=http%3A%2F%2F-theinjusticereport.tumblr

**How
good
is
Panopticon
as
a
model
for
discussing
contemporary
surveillance
in
the
city?**

This essay's topic focuses on the idea of Panopticon. It was seized in the 20th century as a way to trace the surveillance tendencies of societies. As a work of architecture, the Panopticon is a building designed by J. Bentham with the concept to allow all inmates of an institution to be observed by a single man without they know whether or not they are being watched. It is impossible for the watchman to observe all cells at once, but it allows the fact that the inmates cannot know if they are being watched or not, and when. Then, they must act as though they are watched at all times. Thus, they must control their own behaviour constantly. As a young graphic designer, I think that the study of surveillance in our society can be enriching, because it is a way to see the world differently. This essay has a sociological aspect, I will look at people's reaction in front and behind the camera. I think it's an advantage for a designer to know how peoples behave. To me, it's primordial for a graphic designer to work with sociology, because if you want to draw people's attention on your artwork you need to know them. I put

the highlight on how works surveillance, why we are always spied by someone without knowing him, do we react differently when we know we are being watched? Do people act the same? Thus, my question is the following one: How good is Panopticon as a model for discussing contemporary surveillance in the city? I choose this subject because surveillance is part of our contemporary society. In order to answer the question, I will first look at how good is the Panopticon as a model in our society, then consider the importance and the strengths of this system, and to finish his weaknesses.

Surveillance grows constantly, especially in our society. Systematic surveillance has been part of our everyday life since a long time ago. It became routine in modern time, and is more and more actual today. Indeed, it makes sense today to be seen through a camera, we are the new « surveillance society ». Fast developing technologies combined with new governmental and commercial strategies mean that new ways of surveillance proliferate, making surveillance expansion hard to follow.

Literally, surveillance means to watch over and as such it is an everyday practice in which human beings engage routinely. Parents watch over children, employers watch over workers, police watch over neighbourhoods, guards watch over prisoners and so on. It all began with the philosopher Jeremy Bentham. When he went to visit his brother in Russia and saw that « he [his brother] sat himself in the middle of this factory and arranged his workforce in a circle around his central desk so he could keep an eye on what everyone was doing. » ((McMullan, 2015). Then, when J.Bentham came back, he decided to apply this centralised arrangement to all sorts of situation, not only in prison, but in schools, hospitals as well.

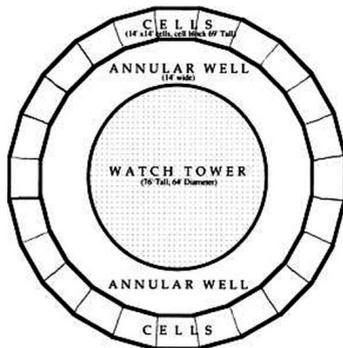


Fig. 1 Bentham (1791)

Thus, the Panopticon came into sight. This architectural model symbolises the beginning of modern prisons. It was seen as an « Inspection House » envisaged as a circular building. It allows the watchman to keep an eye on all the inmates, without they know or not if they are being watched, by the effect of backlighting in their cells. It is impossible for the watchman to see all cells at once, but because the inmates cannot know if they are being watched or not, or when, they must control their behaviour constantly. Bentham pushed the idea of spying by adding an elaborate network of tubes, thanks to them, the guard was able to talk to the inmates as well. Bentham « expected that this 'new mode of obtaining power of mind over mind, in a quantity hitherto without example' would ensure that the prisoners would modify their behaviour and work hard, in order to avoid chastisement and avoid punishment. » ((Ucl.ac.uk, 2016)). Jeremy Bentham is « still alive » today, his skeleton is here nowadays, sits in a glass case at University College London, in front of student class. It isn't a coincidence that now a camera has been

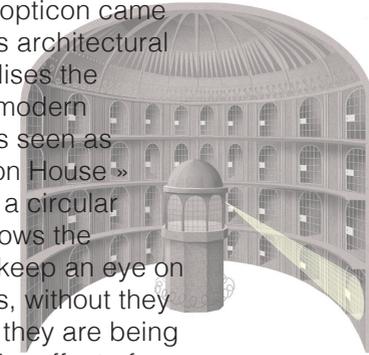


Fig. 2 Bentham (1791)

put inside the cadaver to identify and count how many students come to class and to control their behaviour.

Fig. 3 Jeremy Bentham (2015)



The french government notices a big improvement with the help of the Panopticon model « « la morale sera « réformée », la santé « préservée », l'industrie « revigorée », l'instruction « diffusée », les charges publiques « allégées », l'économie « fortifiée » » (Foucault, 1975), which can be translated by « the morality will be reformed, health will be preserved, the industry will be invigorated, instruction will be diffused, the public charges will be reduced, the economy will be strengthened ». Michel Foucault, in his

book *Discipline and Punish: The Birth of the Prison*, studied the development of prison system as well as the evolution of torture. He reckoned that this model is cored of a new modern society. The French philosopher used the Panopticon as a way to describe society, the principle is central inspection. He described the inmate as being at the receiving end of asymmetrical surveillance. Inmates are seen, but they don't see, they are an object of information, never a subject a communication. This book is important to understand how Panopticon's system works. This model is seen as a new mental torture because the watchman can control people without torturing them, just by watching them. Then, it is not seen so it can't be resisted. The Haussmannisation of Paris is a good example to illustrate how good can be the Panopticon model in our society. Paris has undergone some modifications at the beginning of the 19th century, the town has been restructured in a grid system, in order to reduce big places where the population was used to revolting against the government. Moreover, the

circulation is better, and the police can move faster and in an easier way to make their work.

Fig.4 Paris (1852)



« In view of this, Bentham laid down the principle that power should be visible and unverifiable » (Faculty.washington.edu, 2016). I chose this quote to illustrate the strengths of this system because in addition of surveillance, the Panopticon is able to control, without being seen. M.Foucault use words as visible and unverifiable to describe this model, in order to make us understand that the power is constantly here, even if the inmate can't see it. The control is also unverifiable due to the fact that prisoners never know whether they are being watched, thus they must act as they may always be so. The cells are organised in a way that the inmates can't be in contact because there is a side wall between them. If the inmates are found guilty, there is no danger of a plot.

This is one of the biggest strength of this model. « Si ils sont patients, il n'y a aucun risque de contagion, si ils sont fou il n'y a aucun risque qu'ils soient violent sur les autres, si ce sont des eleves, il n'y a aucun risque de copie[...] ».(Foucault, 1975). Which means that if they are patients, there is no probability of contagion, as if they are madmen there is no risk of violence upon one another; if they are children, no possibility of copying. Panopticon allows the individualisation of the population in jail, which can prevent from possible rebellion. Therefore, the Panopticon has the effect to activate in the inmate a state of conscious and perpetual visibility that assures the functioning of power. The aim of this system is to assure that if prisoners misbehave, they would come to blame themselves instead of contesting authority. Nowadays, this system is used to control population, to arrest crime as soon as possible, and if it is too late, to find the murderer, the thief, the rapper. That's why London is surrounded with all this CCTV Camera. The principle is inspection, Bentham's main idea is that they are certain activities

which must be supervised. CCTV are really likely to the Panopticon tower, except that in the tower there is one single watchman for all the prisoners while there are as many human eyes hidden behind CCTV as CCTV Camera in London.

Fig. 5 Banksy (2013)



The surveillance is pushed to his best. In his book *CCTV: City Watch*, Niran Abbas explains that those camera were established to make people feel safer, in fact, they are a fact of urban life « You realise that someone is watching you- or something [...] stopping to enjoy a drink in a wine bar when you see the small camera and you start to think you are on the set of *The Truman Show* ». (Kerr and Gibson, 2012) Typically, CCTV keep a vigilant eye over the capital. During a typical day, you can expect to be filmed at least 8 times. If you are lucky (or unlucky) you may be filmed 300 times. One example

that well demonstrate the strength of CCTV camera is the following one: in 1994, two terrorist bombs exploded in the City of London. Since this, the government decided to institute the ring of steel to protect the city. The ring of steel is a network which consists of hundred cameras surrounding the eight official entry gates of the City of London. They have the capacity to read 100 meters away. A good way to close this paragraph is by quoting John Major, a British conservative party politician who was the Prime Minister of the United Kingdom and Leader of the Conservative Party « If you've got nothing to hide, you've got nothing to fear ». If you are doing nothing forbidden, there is no reason to be fear of being watched. That's the central idea of CCTV.

« In London today, members of the UK Border Agency were stopping people of colour at various tube stations and demanding that the shows identity papers. Several eyewitnesses confirmed that the patrol officer was singling out brown people, that they were intimidating in demeanour, and that they threatened to arrest passer-by who asked

what. » (Boing Boing, 2013). We saw in the last paragraph that individualisation can be a strength in jail, however, it creates categories on our society. Some people can feel excluded because surveillance makes their attitude « deviant », and so on, forbidding them some spaces in order to control them in an easier way. It can quickly come to racism. This extract from Legitov explains that surveillance creates social categories which leads to inequality. Moreover, despite the positive effects of surveillance, we notice that our privacy is less and less respected. Two films illustrate the lack of privacy, the first one is *The Simpson Movie* and the second one is *Rear Window*. On one hand, the *Simpson movie* narrates the story of a town (Springfield) enclosing in a large glass dome, heading by the EPA, in order to keep the town's pollution controlled. Therefore, Springfield is constantly on the watch of EPA and NSA. They are on the run from the law, but the National Security Agency is able to listen secretly on everyday conversation and locate them. On the other hand, *Rear Window*, a film by A.Hitchcock, occurred in East Germany in the 1980s.

This film is about a man which looks at the private lives of strangers. This officer spied his neighbour because he is trapped in a wheelchair all day and all night. He knows it's wrong to do so, to secretly follow other's life, but after all, aren't we all like him?

To conclude, I believe that Panopticon is a good model for the city. As we see, CCTV Camera in London drawn inspiration from the Panopticon model, based on the unseen surveillance. The strength of this system is the fact that people must control themselves because they don't know if they are under surveillance or not, watched or not. It is the same thing in schools and prison, the aim is to control without being seen and it works apparently. Moreover, it explains why some city are designed by following a grid system. Nevertheless, surveillance can cause the lost of privacy, as we saw in some movies, and create categories in societies. To put it in a nutshell, the parallels between our surveillance nowadays and Panopticon seems obvious, but what can happen if we step into the digital world of surveillance and data capture?



Fig. 6 Hitchcock (1954)

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- Fig. 6 Alfred Hitchcock. *Rear Window*. Available at: <http://homemcr.org/film/rear-window/> (Accessed : 10 May 2016)

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What was the concept of my idea?

In those pictures, I have tried to capture the atmosphere of the place through pictures of people who are paying tribute to Bowie or their messages on the wall. I have also tried to show the reaction of people in front the place: take pictures, ask their children to pose.

Thus, my outcome tends towards to make a photo album related to people's feeling in front of the place. In my album, you will find about 8 pictures which are backs' people picture. I stayed 3 hours to take those pictures. I choose to only develop peoples' pictures from the back for the simple reason that you can imagine their reaction. Is the girl is crying? Is the man is only taking a picture? I didn't want my photo to be obvious, I wished that people wonder what are the emotion provoked by David Bowie's death.

What materiel were used?

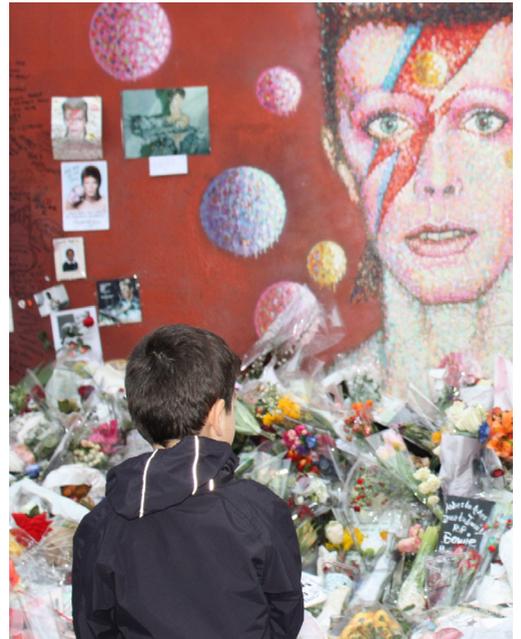
I used a Canon Camera to take the pictures. Then, they were printed on a glossy paper, perfect binding.

What was the challenging part of my project?

The challenging part of my project was to stay aware 3 hours, and try to capture every feeling. At first, I took pictures of every people who were paying tribute. I had about 400 pictures. Then, I had to choose which one were the most relevant and appealing to represent the feeling of loss.

If I could change something, what will it be?

If I could change something it will definitely be the format of my catalogue. I'll make it bigger and maybe with more pictures inside.





CATALOGUE DESIGN

I chose to design my catalogue is a very simple way. That's why I copied the design of Pantone for my front and back cover

« **Because the world isn't black and white** » **Pantone, 2004.**

The paper used for printing is a gloss paper, the same for magazines. I wanted that my catalogue was considered at the same level as a real magazine.

The inside is really clear, you noticed that one page is dedicated to a picture and the other one is for the contextual and theoretical study. Except for my essay where images and text are near one of the other. As you see, the choice of my images might be different from other catalogues. I decided to put a sense of humour in my catalogue, usually people are more attract by colour and humour instead of black and white pictures.

The typeface used for titles is Futura, and Helvetica is the one used for the body. I picked Helvetica because that's the clearest typeface I know and the one I enjoy the most. Futura bold looks good for titles because it draw's reader attention.

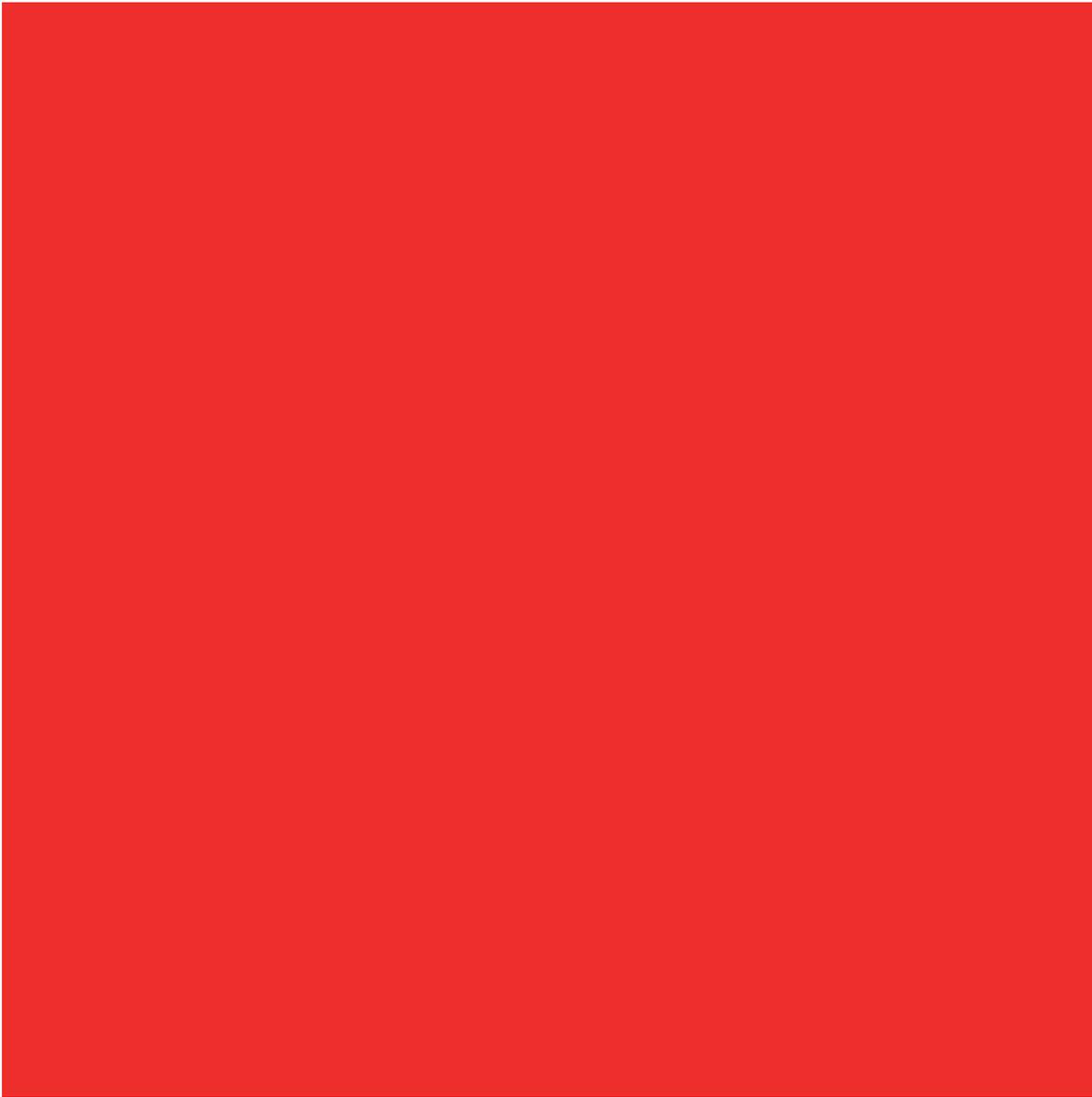
The aim of this catalogue is to inform the reader on the design before and nowadays, how it evolves. Plus, I wanted the people to learn something by reading my catalogue, but something different from other magazines, something that affects us. That's why I chose to write about surveillance and Panopticon, moreover, we live in London, thus, we are really concerned about seeing and to be seen.

My audience will be students interested in design and society. The format of my catalogue is little bigger than A5, for the simple reason that I wish people could take it in their bags, in an easier way that if they took an A3 newspaper.



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CATALOGUE

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