



LUND
UNIVERSITY



projektado

Riccardo Centazzo and Jaxon Pope

Title: projektado

Authors: Riccardo Centazzo and Jaxon Pope

Degree Project for Master of Fine Arts in Design, Main Field of Study Industrial Design, from Lund University, School of Industrial Design

Department of Design Sciences

Examiner: Despina Christoforidou, Phil. Lic.
Supervisor: Andreas Hopf, Senior Lecturer.

Copyright © 2021

ISRN: LUT-DVIDE/ EX--21/50541-SE

acknowledgements

We would like to thank the supervisors that have followed this project over the past year, Despina, Per, Pia and Andreas, for their patience, time and interesting conversations.

To the rest of the projektado collective, Carlotta, Sheida, Naiara and Cecile, we know we don't need to thank you for being a part of something that is shared between us, but we want to acknowledge you for your trust and willingness to be a part of this project in the early stages, and for your unwavering commitment and presence in our weekly and bi-weekly meetings, discussions and working sessions since then. We look forward to seeing what the future holds for our collective.

Thank you to everyone who participated in this project, our contributors for issue 0 and issue 1, our website developer Micol, early members of the collective Natalia and Fernando, and all who were open to discuss this project and its potential with us.

Finally, to our family and friends, thank you for your unconditional support and encouragement.

contents

■	overall introduction	5
■	projektado collective	8
■	projektado magazine	20
■	projektado website	34
■	issue 0: why discuss design today?	56
■	issue 1: anonymity in design	74
■	overall conclusion	106
■	reference list	108

preface

In the summer of 2020 we initiated our Masters thesis project through the formation of an international and transdisciplinary design collective, projektado.

The collective aims, through a multimedia approach on our online platform, to interact with students, professionals, universities and the general public. Our hope is to redefine the general perception of design, and to form a critical but positive approach through an ongoing dialogue that raises importance towards the impact and context of design.

To realise our goal, we aimed to produce a variety of different outcomes, including publications, workshops and projects. Within the context of this thesis project, we focused on the creation and curation of a critical design magazine, which was to be the first collective output of projektado and would include essays, articles, videos, podcasts, visual experiments and more.

When we individually started to consider our options for the degree project, it was immediately obvious that the covid-19 pandemic was going to heavily impact the outcome. There would be limitations on physical experimentation and making within a workshop environment as there were in the previous semester, and this greatly conditioned the potential of what the projects could be.

In the past, we had expressed a strong interest and enthusiasm in design theory, which was something that we had tried to imbue within our practice, an independent industrial and product design studio called 'selce', that we started together in 2015. In parallel to this, we had also initiated a few discussion groups that had small publication outcomes and designed a couple of workshops all centred around opening and maintaining an open dialogue on the context that design sits within.

We had always wanted to pursue this further, either through institutional education or independent workshops, and it is for this reason that we both applied to an MA, to reconnect with a group of designers and students to keep ourselves relevant and be involved in a knowledge sharing environment. Unfortunately the pandemic made maximising the potential of the social environment of university very difficult, and so we decided to try to do it another way, which was through the creation of a design magazine.

We wanted the magazine to acknowledge design as intrinsically connected to our cultures, societies, economies and political systems. We also hoped to build a space where design could be discussed in a more transdisciplinary way, as part of a network of professions that influence each other. We wanted it to be representative of new generations and their responsibilities in entering this industry, and for it to be an open space for discussion, like a forum that remained dynamic and constantly engaged in conversations so that the views presented in the magazine didn't become stagnant, narrow minded or one-sided. We knew that to do all of this, it would not be possible with only the two of us, so we decided to try to put together a collective.

The possibility to work on a self-directed project during IDEN25, the STARS project (September-January 2021), seemed like it could offer us a good opportunity to dedicate a substantial period of time to this endeavour, which is something that it definitely seemed to deserve and require. This part of the project proved to be an invaluable opportunity to develop the collective's identity and vision, manifesto and visual identity, all in preparation for issue 1, which was released in May 2021.

covid-19

As mentioned previously, the pandemic greatly conditioned the direction that this project went in, it also affected the project itself, as our intention was to create an international group and we had hoped to meet in person. In November 2020 we were awarded the Crafoord travel grant with a view to meeting up with some contributors for interviews and to visit exhibitions and projects that could serve as stimulus and content for the magazine, all to be undertaken between February-April 2021. This has been postponed until July 2021, when we are aiming to meet when restrictions are eased.

Although meeting in person has proved impossible for all of the members, the work that we were able to perform remotely has proven to be highly satisfactory and rewarding.

august 2020	contacted first person to be involved in the collective / spoke to a few other members who registered interest
september 2020	started having regular meetings with the collective / started developing the manifesto / experimentation with short visual communication projects
october 2020	travelled to Italy to work with another member of the collective / website design
november 2020	started working on the pilot issue - issue 0 / finished manifesto / finished logotype
december 2020	worked on pilot issue / finalised website
january 2021	released issue 0 / started to develop topic for issue 1 / discussions based on topic
february 2021	released open call for issue 1 / analysed submissions / contacted selected contributors / collective discussions based on the topic
march 2021	in contact with all contributors / collective developed their own pieces in response to the brief / creation and refinement of visual identity of issue 1
april 2021	received final content from all contributors / development of the covers for pieces / editing and proofing contributor and collective pieces
may 2021	final curation and design of layouts / release of issue 1

Besides initiating the project, we both have remained throughout it the most active members of the collective, being the only full time members with no decision taken without our involvement. As the nature of the project is rooted in a working philosophy that prioritises an equally shared outcome, drawing lines between each individual's contribution is difficult, and between the both of us it is even harder to establish, considering that most of the work is carried out together.

Nevertheless the following is a summary list of the activities we were directly involved in for this project:

- Initiation of the collective, making the first contact with other designers, and being responsible for pitching to them the possibility to collaborate, done in person, virtually as well as through email.
- Initiation, organising and moderation of group meetings.
- Independent research on past and present examples of design and architecture magazines, competitors evaluation.
- Writing of the manifesto, producing several drafts independently, to be collectively discussed and edited.
- Creation and research of the name, logo and overall visual identity of the collective.
- Design and site mapping of the website and consultation with the web designer.
- Independent work on our own individual contributions to the issue 0.
- Independent work on our own individual contributions to the issue 1.
- Writing of all website text.
- Initiation of the idea of producing a magazine as a first project for the collective.
- Conceptual framework surrounding magazine.
- Development of the topic and brief for issue 0.
- Development of the topic and brief for issue 1.
- Layout and graphic design for the magazine.
- Social media management for the collective.
- Full proofreading and editing of all written work (English and Italian pieces) for the entirety of issue 0, website texts, promotional material and part of issue 1.
- Drawing of the 'about us' figures.
- Key role in the design of the magazine article covers.
- Photoshop work involved in the preparation of both photography and graphics for the magazine and website.
- Creation of all of the animated and moving work for the website and social media.
- All photography work involved in the project, including the images for the website, and the covers of the articles within the issue.
- Brief writing, research, storyboarding, making, social media, filming.
- Emailing contributors and maintaining a working relationship with them.
- Reaching out to universities and brief/competitions platforms to share and promote the open call announcement.
- Preparing the press release for issue 1.
- Reaching out to several online design blogs and magazine with the promotional material for issue 1
- Creating and maintaining a working list of tasks for the rest of the collective.
- Project managing.
- Website content creation and back-end managing.
- Website coding and maintenance.

introduction	9
about projektado	10
individual anonymity	11
making the manifesto	12
our manifesto	13
group work	14
logotype development	15
final logotype	18
individual reflections	19

There are many reasons why this project was initiated and it is important to describe them all, in order to paint an accurate picture of the motivations that kickstarted it.

It was clear to us, Jaxon and Riccardo, since the beginning of the summer in 2020, that we were going to try work on a shared project rather than individual ones. We had been working for 5 years together in our own design studio, selce studio, and were motivated to produce an outcome that would be in line with our studio's ideals and that would represent a natural continuation to the work we had been producing over the last few years.

There was especially one area of interest that we had been increasingly focusing on, and that was the development, study and discussion of design theory and design education. We had tried over the last few years to not only independently research these areas, but also organized discussion groups, workshops and interviews with the idea of eventually being able to put these experiences together in a meaningful way, trying to document the importance of balancing theory and practice for a future industry that was more aware and responsible.

These experiences reinforced our conviction that with the increasingly complex problems of contemporary societies, it is only with effective collaboration, both internationally and transdisciplinary, that impactful projects can be developed.

With these ideas on the back of our minds, we started thinking of concepts for our thesis project and a couple of additional requirements were established. Firstly, we knew we wanted a project that would not terminate with graduation, but that would give us opportunities to continue working with it past the end of the academic year, and, secondly, we understood that the new context created by the Covid-19 pandemic would have a great impact on the way we worked for the rest of the year.

In July 2020, we decided that we would respond to these varied motivations by creating a new design magazine. A magazine that would support and encourage the critical discussion that we thought was so important for the future of our discipline, a magazine that would see design as part of a network of disciplines and in reciprocal exchange with a variety of sectors, with politics, economy, and society as a whole.

We also wanted it to be an opportunity for us to work in a collaborative and stimulating environment, for this reason we had to start assembling a team for the project.

In August we contacted the first person with a request to join our project, an Italian architect we had known for a while and that we believed would share some of the ideals associated with this project. After she confirmed her interest, she helped us organise a video call with a group of architects and urban planners she thought could be interested and we presented to them the project. We also asked to a student from our course to take part in the project. After a few weeks of conversations, trials and discussions, we finally had formed a core group of 5 people which was representative of various design disciplines and of a variety of cultural and educational backgrounds.

It soon became apparent to us how this project had turned into something much more significant than a simple design magazine. We were now a collective driven by a shared common vision for the future of our practice, a group of individuals, with varied approaches and opinions, determined to work together to bring positive change to our industries and continue doing so for the foreseeable future.

We decided to call ourselves 'projektado collective'.

what is projektado?

projektado is an international and transdisciplinary collective addressing contemporary design from a critical perspective. We are an attempt and an invitation to collective action in design; a collection of shared knowledge deriving from different cultural, intellectual and professional backgrounds that forms the basis of a common vision and approach for the future of our practice.

what does projektado mean?

projektado // [proh-yek-tah-doh] is a word from Esperanto, the most widely spoken invented international language. Although in many ways unsuccessful, the culture that surrounds this language is one of inclusiveness and optimism for international peace, making it more suited to our collective than any national language.

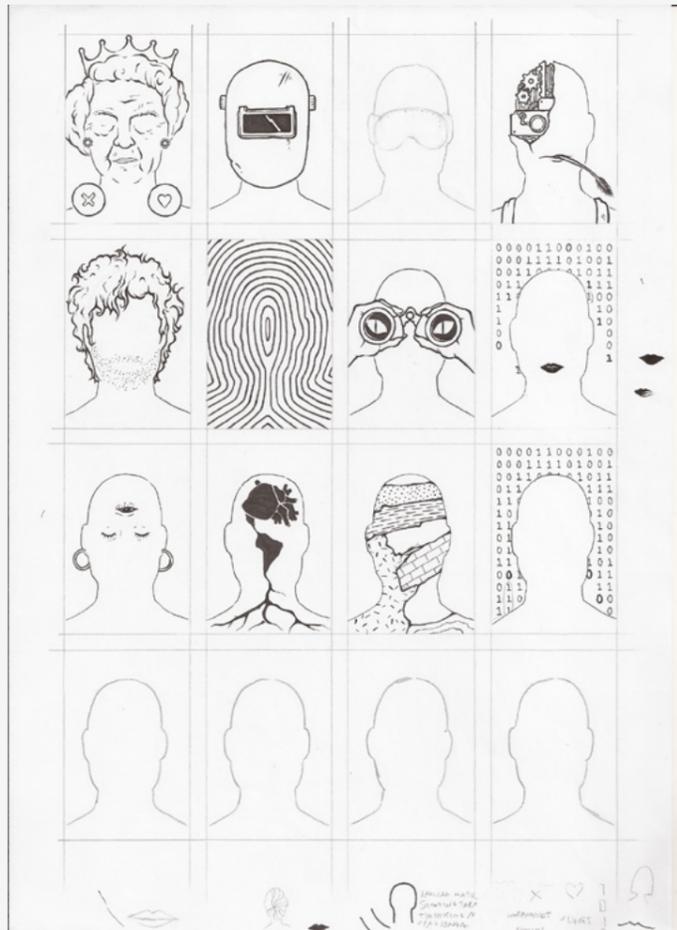
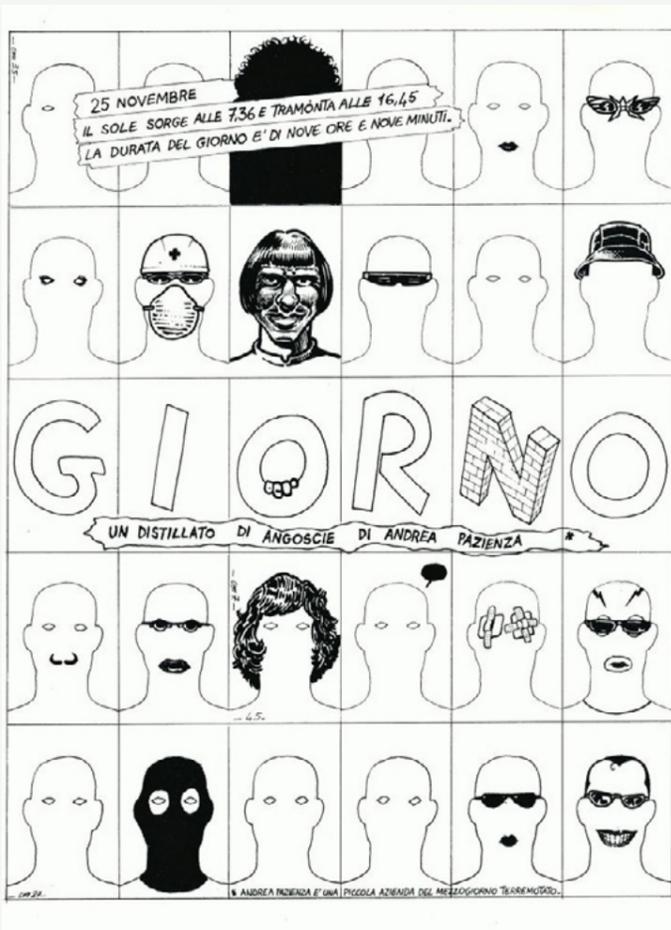
projektado means 'designing' or more correctly 'projecting' - pertaining to the act of doing a project, which aims at emphasising design as an iterative process, not only as a static outcome.

The use of a single word to represent such an interdisciplinary and varied act is representative of our approach to discussing design as active members of different disciplines.

As the use of the word 'design' grows and its meaning becomes nebulous, we would like to clarify the use we will make of this term throughout our work, which is based on the interpretation of design as the act of responding to a context with the idea of implementing changes to it and/or the perception of it.

This may sound vague, and it probably is, but it speaks for our intention of analysing, discussing and criticising design as an ongoing complex, international and transdisciplinary practice, not a sectorial and static one.

projektado



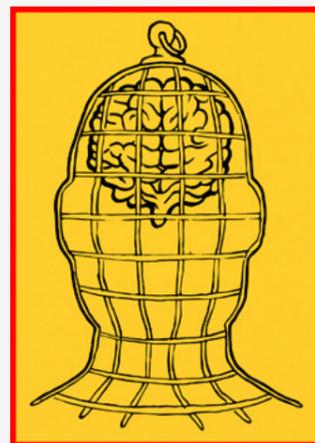
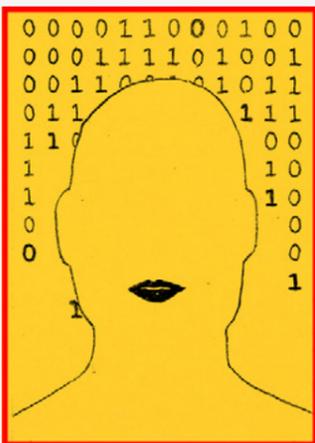
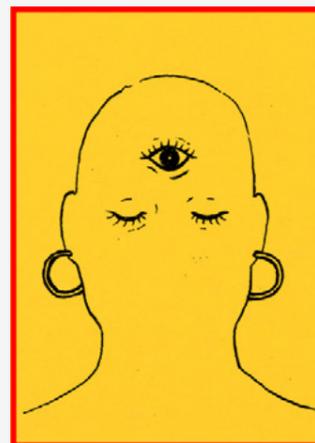
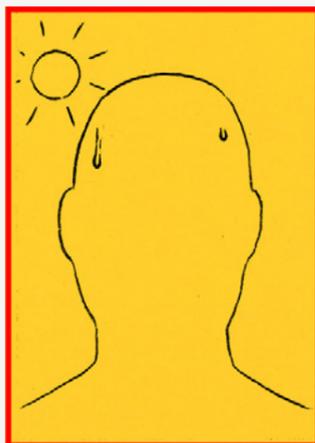
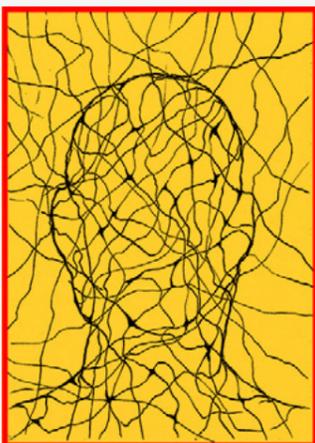
It was one of the collective's early decisions to prioritise our collective identity over our individual ones. The myth of celebrity and of individual success is intrinsically connected to the context which we aim to criticise within our work. We believe that the aim of design professionals should be shifted away from the continuous search for personal gratification and towards the search for meaningful actions for our collective future.

We believe that collaborative work is one of the founding elements of the future of our practice and that it is more significant than recognisable names, that the message is more important than its carrier.

The work produced by our collective is whenever possible disassociated from individual names, as we all feel represented by the work we all do and that inevitably belongs to a shared dialogue.

There are of course many instances of opposing opinions within the collective, something we enjoy and that is vital for a group that strives to be always relevant and always intellectually growing. This is reflected in some of our production, which leaves the members of the group the freedom to explore and present opinions that are not necessarily shared by all. The trust we put in each other's contribution is based on a shared vision that we have established together. A vision that is open, but at the same time clear in its intentions and ultimate aims.

In this page we are showing how we decided to represent ourselves on the 'about us' page of our website. We took inspiration from a drawing we found in one of Andrea Pazienza's comic books (Pazienza, A., 1998. Zanardi Edizione Critica. Milan: Baldini & Castoldi), which saw a grid of passport-size pictures of people, with only a few details to distinguish one another. We liked the idea of using the same concept of an identical silhouette and represent ourselves through the addition of a few details or features we thought represented us. We therefore proceeded to produce our own figures, as well as a series of more random ones, to give ourselves the possibility to mix our figures within a crowd of varied individuals.



projektado is an international and transdisciplinary design collective that responds to the ways design is perceived, taught, practiced and consumed today. Increasingly adopted as a mechanism of capitalism and neoliberalism, design is often devised and presented as apolitical, positioning the role of the designer as a facilitator of oppression and discrimination. In reaction to the social, political and environmental detriment that is following this trajectory, we question the responsibilities of design, through the critical lens of a well-informed praxis. From specific to systemic, across scales and sectors, we revindicate the designer as a political, constructive and critical force, a catalyst for social justice.

We affirm that all design processes bear a responsibility towards our common future, and that for this reason designing must be enacted as an intellectual and not only a physical act. With designers being increasingly educated to become passive technicians, tools for the largest companies in the world, it is crucial for us to bring together the diverging fragments of this profession, to claim the interdependence of its theory and practice, and to advocate for a institutional and professional design education that is conscious of its extensive leverage on society's behaviours, values and attitudes. This process of responsabilisation is necessary to contribute to the ongoing elucidation of how design can shape and affect the future of global, collective, living environments.

We as projektado establish ourselves as a radical, critical and constructive force. Through our collective action we aim to establish an open conversation, challenging the past, present and future of our discipline. We intend to create a movement that carries design away from being a profit tool and instead directs it towards a more responsible and accountable path. We contribute to a more democratic conception of our profession, one that is more ecologically and socially sustainable. A design of everyone and for everyone.



The collective is currently composed of 6 members, 5 of which are involved in every main decision made, identified as the 'core' group, and 1 who is a consultant who helps with proofreading and economic advice and direction. The core group meets twice per week - for 2 hours each meeting, to discuss the tasks and objectives that were undertaken and any specifics depending on the moment in the timeline of the project or publication. The 6th member drops in when she has time or we have to specifically discuss funding or business structure topics. We communicate on a daily basis through Discord (<https://discord.com/brand-new>), and it is through this application that we also make video calls together, and categorise discussions and resources under different text channels.

With regards to time commitment to the project, Jaxon and Riccardo work 4-7 days on the collective, with the remaining members spending 1-2 days depending on their availability considering their other professional endeavours. It has been agreed that for now there is no fixed amount of hours each member should contribute, and that we all share a level of trust that allows us to rely on each other to complete tasks and responsibilities in each other's own time. This flexibility at the moment is partly due to the fact that we do not receive any financial remuneration for the work that is undertaken, and may change slightly if we were to receive funding. We plan to discuss in the debrief after issue 1 a potential structure for when we receive funding. It is highly likely that once Jaxon and Riccardo have graduated, and this stops being their thesis project, they will start working part-time and not full-time on it.

At this stage of the project, as we aren't able to pay any of the people involved in the collective, the selection of members was based on the people closer to us, and that we felt could be suited for a project of this type. New members were asked to participate to a few meetings and to a very informal interview, which gave us the possibility to understand both the level of expertise of this member and any potential similarities/differences in approach and ideals.

In this case the core group of 5 was formed before the manifesto was written, resulting in a selection based mostly on feel and motivation. Now, since the manifesto has consolidated a more clear set of principles in relation to the collective, future selection of members would have to be based not only on what they can offer to the collective, but also on their opinions towards the manifesto (which will remain dynamic and variable). Two other people also agreed to participate early on, but then couldn't for time reasons.

The group works under the premises that we all feel represented by the manifesto we have compiled together. The aim of this manifesto is to make sure we have a shared goal and vision, and that we can trust each other on the fact that all the work we produce is to ultimately feed this common vision. For this reason disagreements and confrontations are not perceived as negative, but as natural parts of our intellectual growth and production towards our goals, which can only be reached through a varied, dynamic, contrasting and relevant dialogue.

members and expertise

Carlotta: Italian / Architect and Urban Designer

Cécile: French / Business strategist and Urban Designer

Jaxon: Australian / Industrial and Product Designer

Naiara: Brazilian / Architect and Urban Designer

Riccardo: Italian / Industrial and Product Designer

Sheida: Iranian / Industrial and Product Designer



projektado

projektádo

projektado

Developing a logo or logotype for our collective was the next formality we needed to go through before thinking about opening a website, publishing things on social media and so on.

We didn't really like the idea of building a 'brand', but more of a recognisable name that could be associated with our production. For this reason we decided to work towards a logotype more than a logo, something that could be easily read and looked up without any prior knowledge of it.

The first decision we had to take for our logotype was the choice of font. We came to the decision to use 'Minion Variable Concept - Display' very quickly, deciding to try to interact with one of the letters either through a variation in colour or slight variation in form to create a recognisable detail.

The idea was that by creating an area of focus around a specific letter, this letter could then be used individually for smaller logos (such as social media).

In the following pages we have collected a small selection of various iterations and ideas that were considered during logotype development, before reaching the final version which, ironically, is exactly the same as our very starting point you see on the left here: our name in Minion Display.

We consulted with an Esperantan speaker, who told us that 'projektado' could be spelt with or without the accent on the letter 'a', and therefore decided to try a version that included it. We quickly felt that using an accent created too much of a connection with Spanish or Portuguese, and as our intention was to try not to create too much of a connection to any specific nationality or country, we decided to use the word without it.

Another possibility when considering letters to bring additional focus to, was to use the dot on top of the 'j' as a simple geometric feature. At the time this was discarded as too subtle, but in retrospect it remains a good version of this logo.

projektado

projektado

projektado

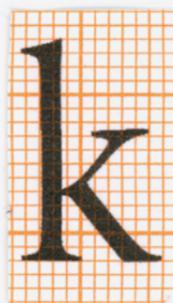
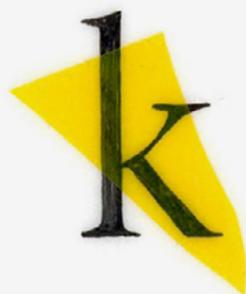
projektado

The third element we tried interacting with was the 'k', as we felt it was a letter in the word 'projektado' that was quite central and set our name apart from similar words you would find, for example, in Portuguese. This letter ended up being the one we did most experimenting with. In this version, the dot that sits atop the 'j' was used as a decorative feature of the 'k'. We produced dozens of different variations of the 'k', altering both shapes and colours, but ultimately decided to leave the shape untouched. This was because, after a lot of attention given to how we were to make ourselves distinctive, we realised that we preferred not to try to create a 'brand' through a custom logo, but try to drive focus towards the word itself and its meaning.

We began to start to experiment with different textures and levels, we felt that the concept of adding some physicality to the look of the logo suited our approach to the format of the magazine and in general our idea of creating a balance between digital and physical elements. This version presents grid paper, commonly used for technical drawings, highlighting further the relationship between us as designers.

To further experiment with physical elements, we started to overlap a set of light filters to the logo to try to add a distinct burst of colour. We had already decided that yellow was going to be a colour that is present in the visual identity of the collective and therefore we tested a few different types. Approximately 100 different versions of the logo with light filters were tested, but were at the end discarded as we were worried that including a colour could be limiting in some cases, for example when greyscale or black and white was only possible to use.

Towards the end of our physical/digital experiments we started to move away from colour, to make sure we would have a logo that could easily be printed on anything and that would not clash with other colour palettes. In this version we aimed to emphasise the 'k', as we did with the grid paper version, but in a slightly more subtle and less 'crafty' way. This version presents the 'k' hand-traced onto tracing paper, and scanned together with the original print out and the rest of the word 'projektado' to create a diffused effect. A few iterations using tracing paper were produced, but ultimately we found it to be too heavy and discarded the idea.



Since we had decided to use the 'k' as a point of focus in the word 'projektado', we thought that it would make sense to also use it as the logo for social media, which is usually a circle or square format.

This page shows a small selection of versions that were produced alongside some of the previously featured logotypes, but that were eventually all discarded.

We experimented with several different mediums and colours before finally deciding on using photographs of objects to create a link to the homepage of our website (chapter starting at p. 29). On the bottom row of this page we featured a very early test using building blocks to create the letter 'k'. Similar blocks were actually used to create the final social media logo, but in a different composition and with different lighting.

projektado

The final logotype that was selected through a discussion and voting process ended up being one of the first iterations we had of our logo. At the end we felt like the font and the word itself were unique enough to not have to rely on any ornamental feature. We chose to go for simplicity and only black as a colour, to make sure the logotype could be used next to any other colour, and that it will be simple to print in the future on a variety of materials and mediums.



The final social media logo was one frame of an animation we made with colourful blocks. These blocks would start scattered on a surface, to then come together to form the letter 'K', which, as mentioned before, was a letter we decided to focus on for logo purposes. More explanation on the use of building blocks can also be found in a later chapter, at page 42.

jaxon

The entire process of gathering a group of people together and creating excitement and anticipation for a project was one of the most interesting and enjoyable parts of the project. Having had some experience in the past in managing teams, but more recently worked independently with Riccardo in a studio, it was a great learning curve in teamwork. Working within a group ultimately enriched the entire experience, with every positive event or unexpected experience more rewarding and enjoyable as it was shared between all of us. This was especially so considering the more lateral approach we have to the structure of power within the group, which I had not experienced before in a professional environment. The fact that we used a system of voting to solidify many important decisions very much helped this approach of creating a shared outcome, giving all members the affirmation that their input was considered and removed the possibility of stronger voices or opinions taking 'ownership'.

This was particularly important as Riccardo and I had initiated the project, and therefore were acutely aware of being attached to it as 'owners', a problem which doesn't really seem to have manifested.

riccardo

It was clear to me from early on that this part of the project, the creation of the collective, and especially the decisions associated with it, were going to be one of the more long term outcomes of the entire project. It is often too easy to focus the excitement on the more tangible results, on a product or, in this case, a magazine, but I do believe that what we put together in terms of group, approach, and dynamics, is possibly even more exciting than our own production. This is not to say that the work we have produced and will produce isn't exciting, but it is only a manifestation of what we are as a collective.

This wasn't the first time me and Jaxon put together a group to work with (probably the most enduring example of this is our design studio), and I think overtime both of us have started to become more clear on what to look for in a team, and how to motivate a group of people to share the same idea of what working together means.

Creating a collective with a respected horizontal structure isn't easy, and I think that what we have managed to achieve, which I'm very happy with, is partly due to the methods that me and Jaxon have built over the years of working together, and that we have used to initiate this collaborative project. Much of this is based on attitude, on approach to dialogue and critique, but it is also a balance of freedom and shared responsibilities. So, in our case it all came down to discussion, critique, communication, a collective vision (manifesto), and enough freedom to maintain the richness of confrontation, of differences and contrast. An invaluable part of remaining relevant and engaged.

projektado magazine

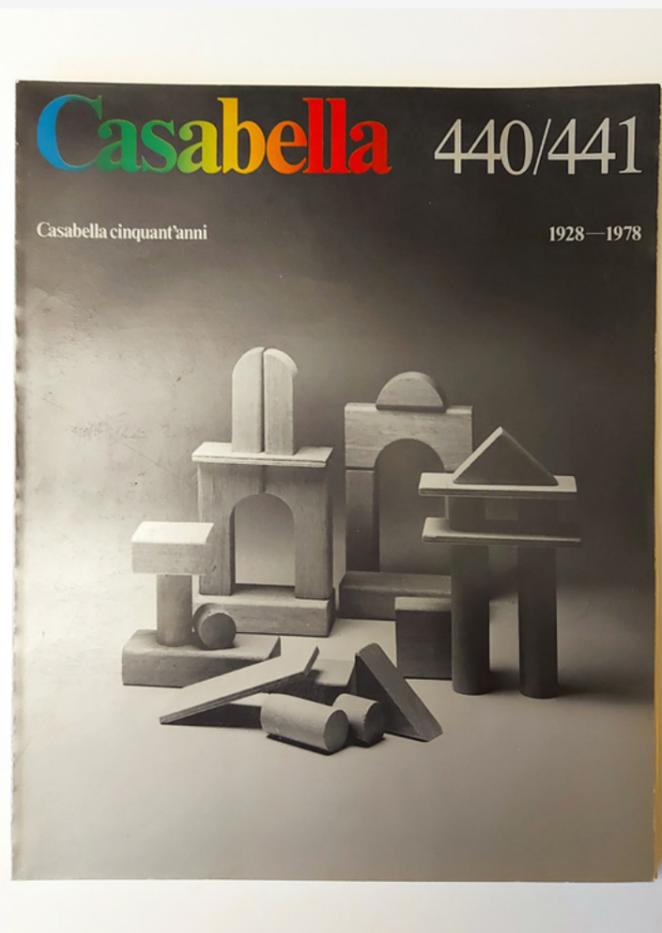
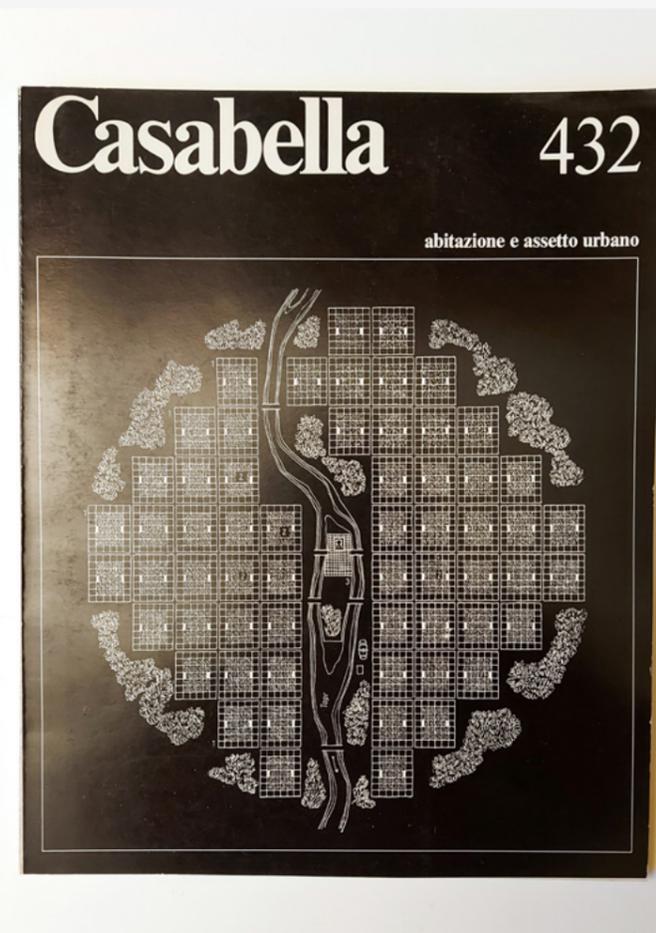
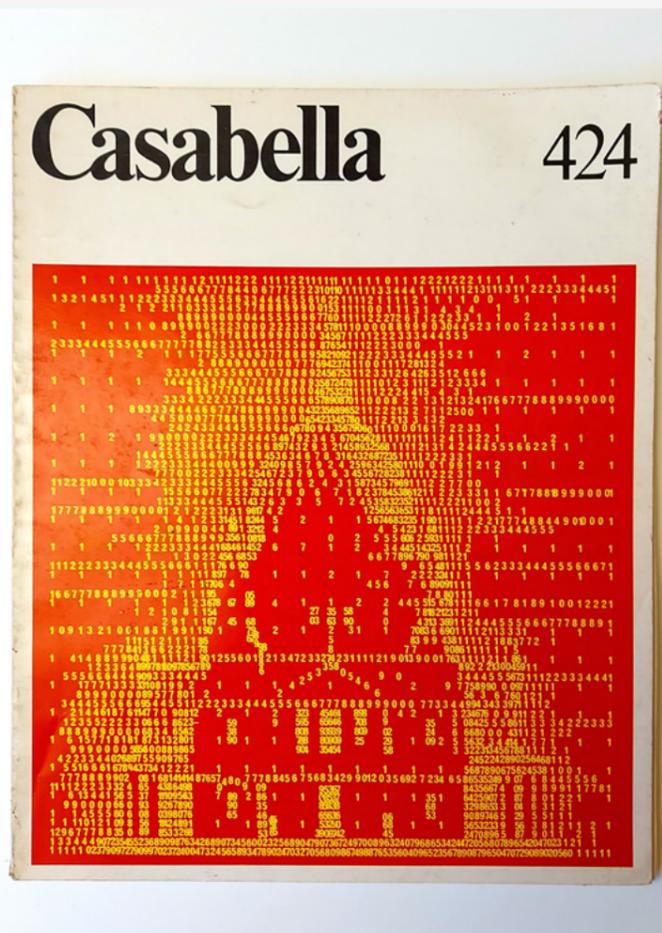
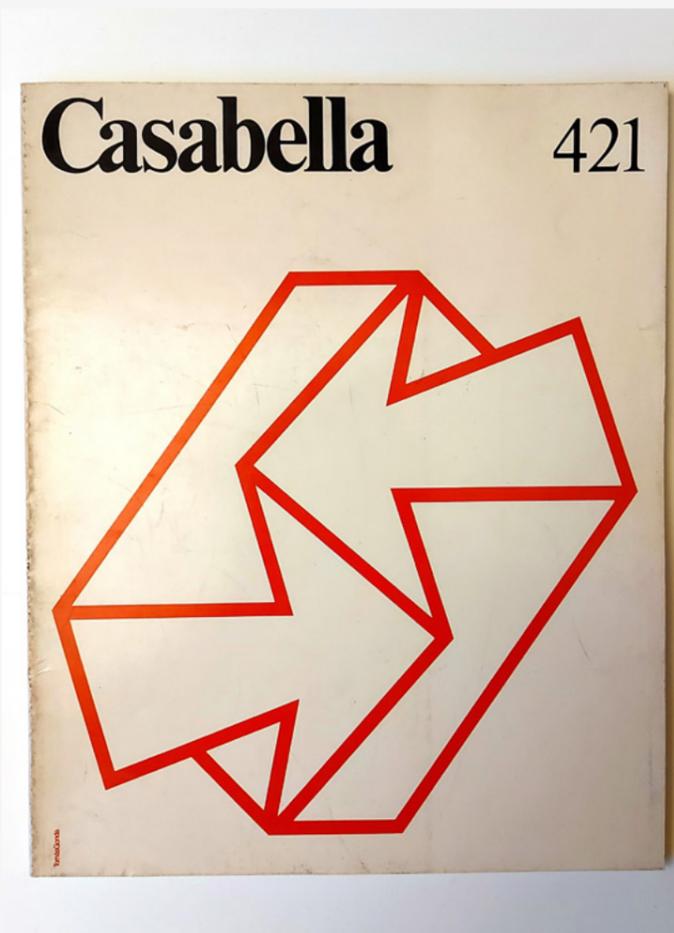
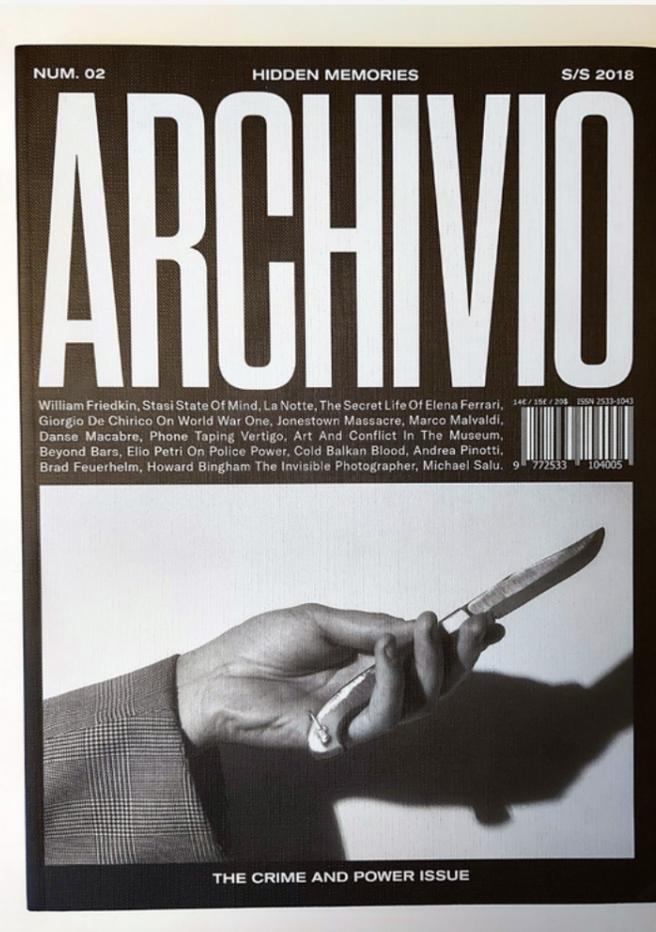
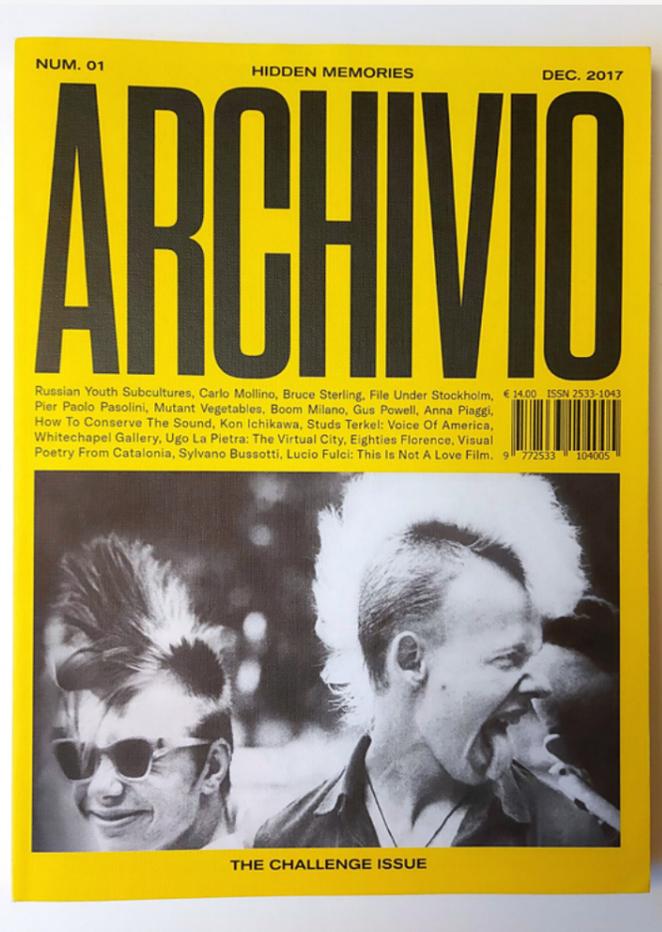
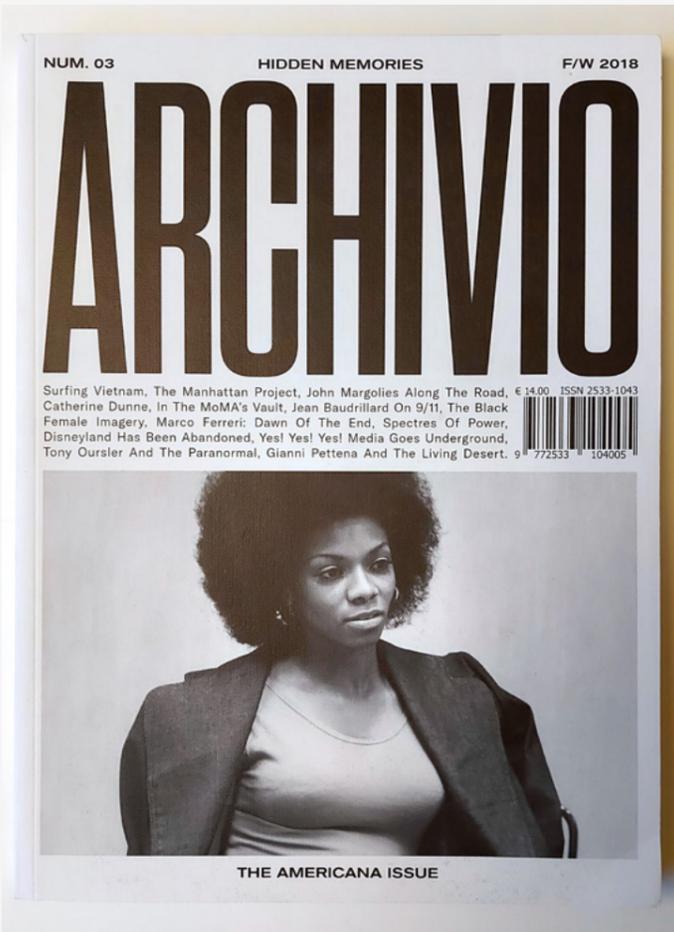
introduction	21
selected research	22
selected graphic design research	24
selected layout research	25
selected online research	26
competitor evaluation	28
aims	30
logo brainstorming	31
visual identity elements	32
individual reflections	33

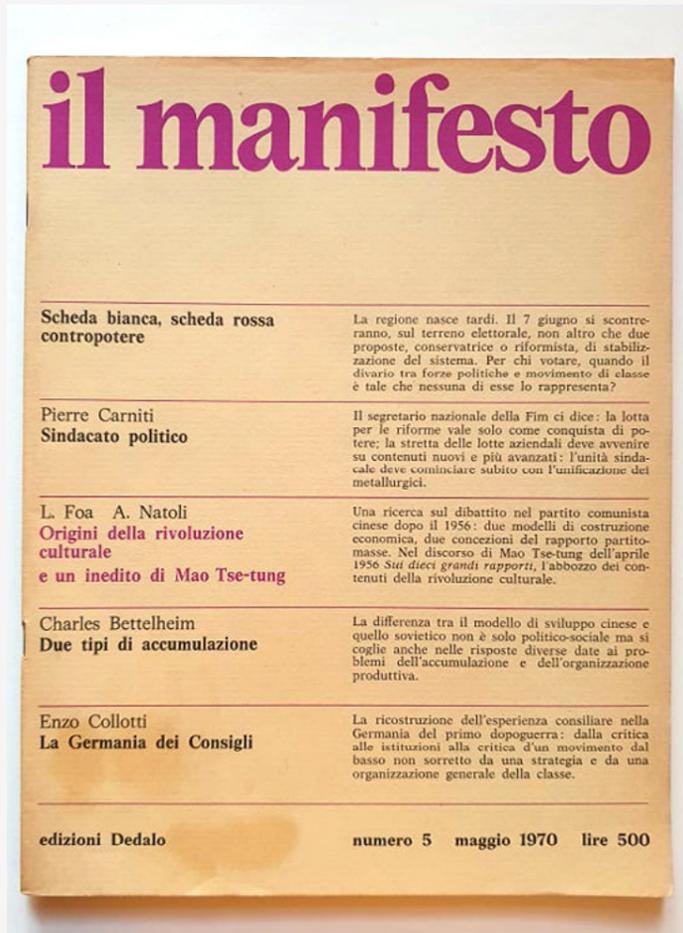
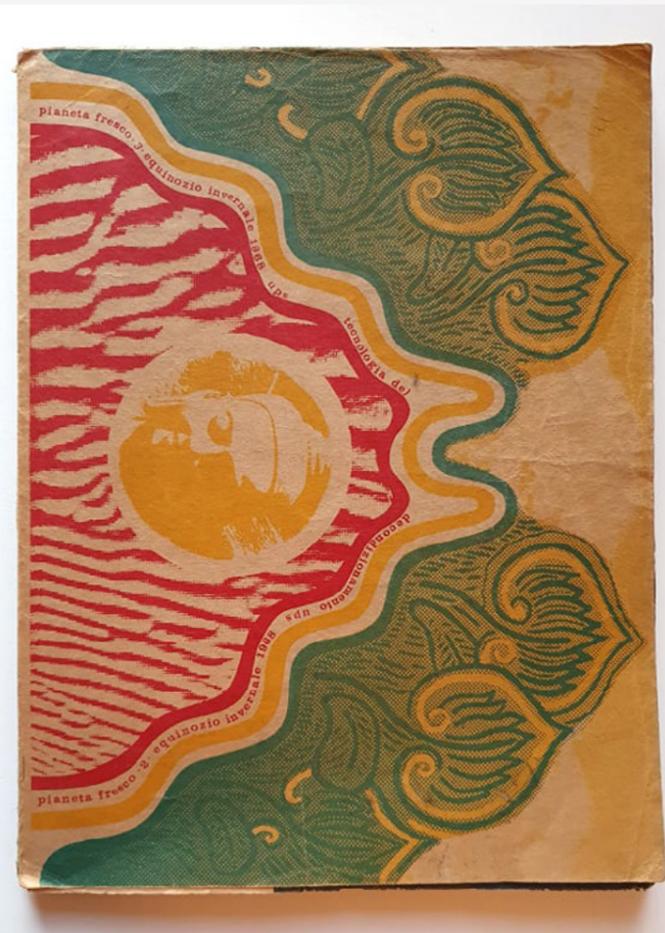
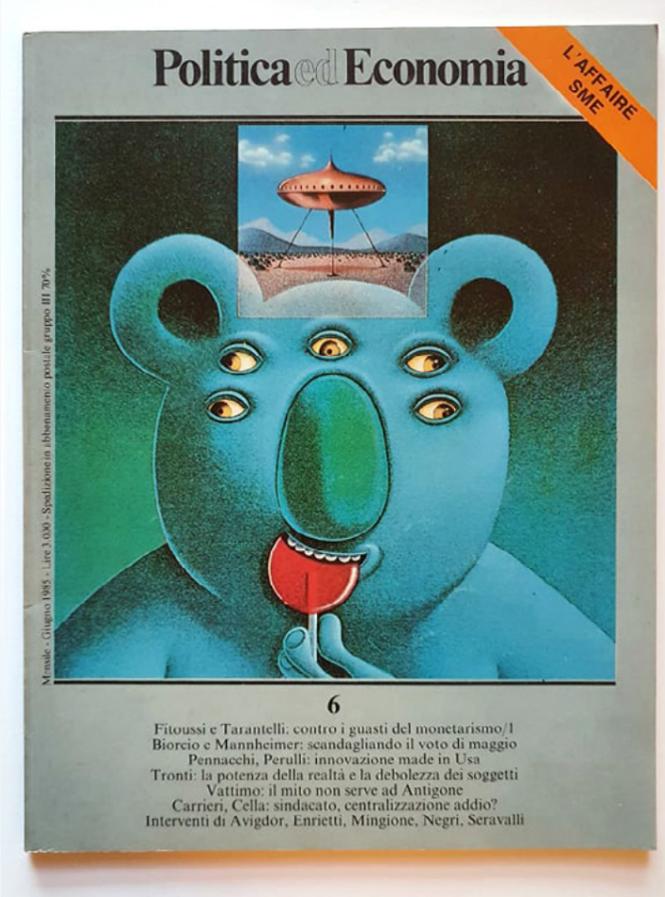
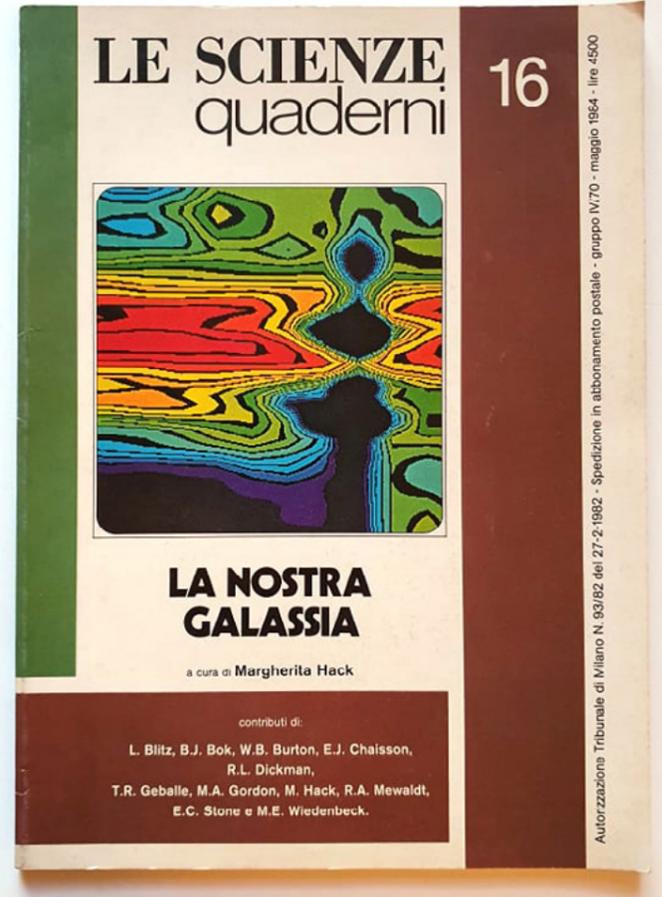
Our decision to launch a new design magazine actually came before the idea of forming a collective, but it is through our early decision to form such collective that the magazine ended up being developed the way it was.

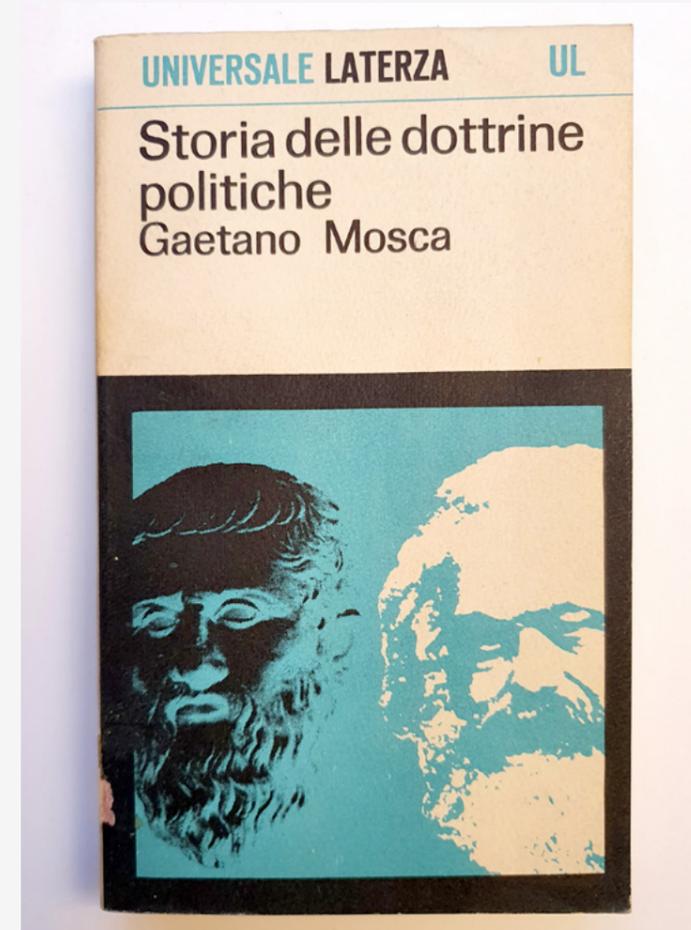
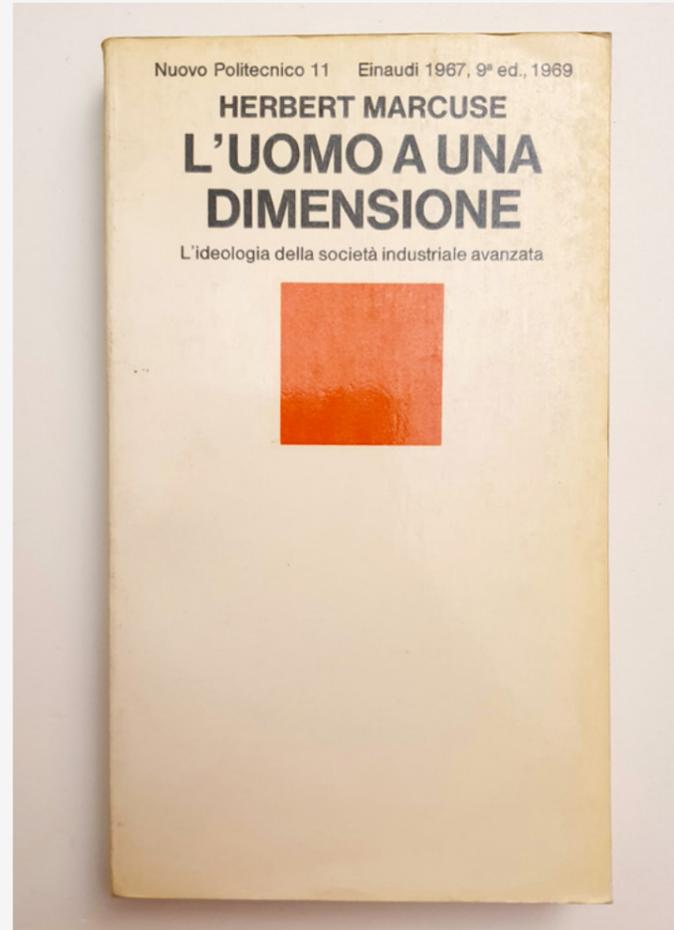
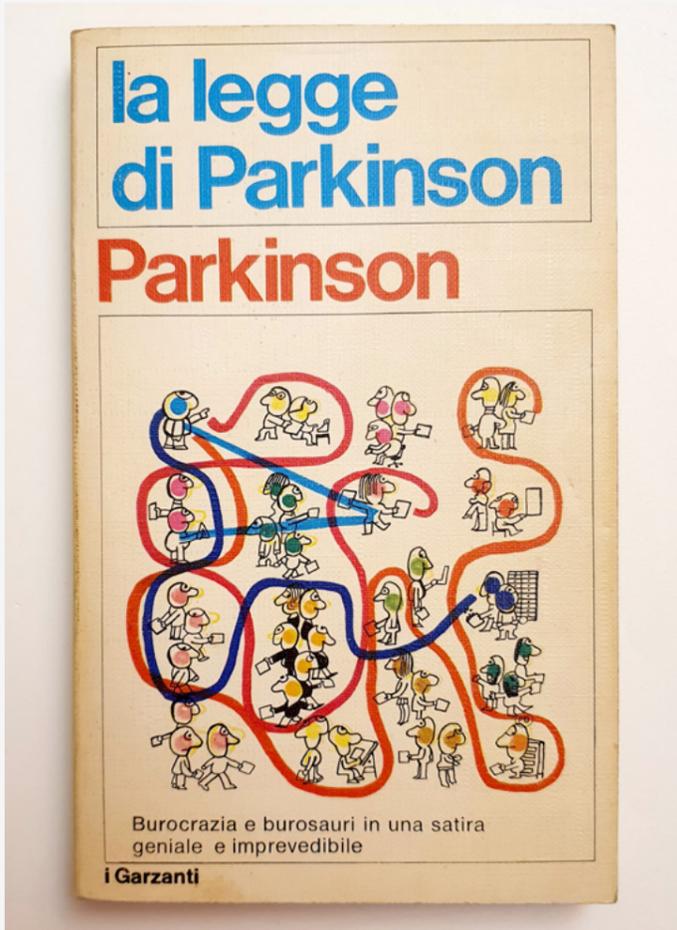
The idea of this magazine quickly became not only the one of producing content for an audience, but also that through a collective approach, we could create an environment that encouraged discussion and critical thinking. We wanted the magazine to be a place for people to learn from each other and to make the readers active participants in these discussions, a dynamic group in constant change but pushing towards a similar goal.

The magazine was to reflect the ideas, preoccupations, and expectations that new generations of designers have for the design industry and its responsibilities for the future, in a context in which most designers don't think about their responsibilities at all. For this reason, the aim of this magazine was to show and discuss the intrinsic relation design has with politics, economy and society, to that portion of designers that are realising that something is wrong with this industry, but also, and especially, to those who are not used to thinking of design in this way at all.

Another strong motivation to start a magazine was based on our dissatisfaction with mainstream design publications (both print and online), and their either superficial nature, overly specific/sectoral approach or overly academic and elitist language. We wanted a magazine that went beyond the borders of our profession and presented it as a part of a network of disciplines that influence each other, a transdisciplinary magazine that acknowledged the increasingly complex nature of the problems our societies are facing. We wanted to go deep into our exploration and critique of design, but also wanted to stay away from an overly academic publication, which generally seem to have a much narrower audience. Our idea to go around this problem was to maintain the depth of content, but to present it with various media (images, videos, audio, music, games, interactive pieces etc.), trying to acknowledge the reality of content consumption today, which is drastically moving away from long written content, and towards more immediate and fast types of media.







sapere

n. 783, giugno 1975, volume LXXVII, lire 1000, opuscolo in abbozz, postale gruppo III, 70%

L'acciaio del sottosviluppo

Una ricerca a Gioia Tauro. Ecologia della piana, aspetti ecologico-umani del progettato insediamento del centro siderurgico

Perché Gioia Tauro	5
Progetto dell'agglomerato	6
La popolazione della piana di Gioia Tauro-Rosarno	9
Aspetti geografico-fisici, geologici, idrologici, botanici	19
La politica del poli di sviluppo	33
Il problema agricolo in rapporto all'insediamento del V Centro	41
Indagine sulle aziende agricole	46

Gianfranco Ghira	Istruzione, sanità e ricerca nel Mezzogiorno	49
G.B. Zorzoli	Il fascino discreto dell'energia nucleare	57
Stefano Mistra	Le molecole della follia	66
T.A. Vonder Haar	Bambini incatenati con i farmaci	72
Federico Marchetti	La nascita della geometria non euclidea	77
Alessandro e Federico Morello	Come insegnare la scienza?	83
Pietro Omodeo	Insetticidi, cancro e riservatezza alla RAI	87
Interventi:		
Sergio Rostagno	Mito e cosmologia: l'apporto dell'antico Israele	90
D.U. Impiegato Montedison	L'alimento industriale: come difendersi dai veleni?	90
Elio Conte	Etere e relatività: l'evoluzione scientifica	91
libri		
		92

L'acciaio del sottosviluppo

una ricerca a Gioia Tauro

ecologia della piana, aspetti ecologico-umani del progettato insediamento di un centro siderurgico

Collettivo di lavoro coordinato da Virginio Bettini



Il fascino discreto dell'energia nucleare

di G. B. Zorzoli

La risposta immediata alla crisi petrolifera, per lo meno nei paesi europei, è stata pensata: l'energia nucleare. Ma la Repubblica italiana non si è mossa. Il nostro paese, infatti, non ha mai avuto un programma nucleare serio. I nostri politici, e i nostri cittadini, non hanno mai avuto un'idea chiara di cosa sia l'energia nucleare. Non si tratta di un'energia nuova, ma di una energia che ha fatto il suo ingresso nella storia umana da oltre un secolo. La scelta recente di supplire sempre più al nostro fabbisogno energetico con l'energia nucleare pone una serie di problemi che attendono soluzioni e precisazioni. Possiamo chiederci, ad esempio, se sia vero che la sicurezza delle centrali nucleari è così elevata, se non esistono problemi di inquinamento atmosferico, se l'inquinamento termico possa essere facilmente eliminato, se il rifornimento di combustibile nucleare sia così certo e sicuro, e ancora tanti altri se.

La scelta recente di supplire sempre più al nostro fabbisogno energetico con l'energia nucleare pone una serie di problemi che attendono soluzioni e precisazioni. Possiamo chiederci, ad esempio, se sia vero che la sicurezza delle centrali nucleari è così elevata, se non esistono problemi di inquinamento atmosferico, se l'inquinamento termico possa essere facilmente eliminato, se il rifornimento di combustibile nucleare sia così certo e sicuro, e ancora tanti altri se.

Bambini incatenati con i farmaci

di T. A. Vonder Haar

Questo articolo parla di bambini americani, di farmaci americani e di istituzioni americane. Ma si tratta anche di noi perché le cose che racconta — in un modo molto — attuale anche qui. Ci diceva un direttore didattico milanese di aver scoperto, con sgomento, che alcuni dei suoi scolari arrivano a scuola dopo aver ingerito, ogni mattina, dieci gocce di VALIUM o qualcosa di simile. Si tratta, per esempio, di bambini alla scuola di primo ordine per essere dato soltanto a sera. Questo bambino — che vede i genitori quando la mamma viene a prenderlo — si rivela quando ne ha già un'altra volta — esprimere con la lingua il suo nome. Dopo un po' di tempo viene classificato come un « pazzo » e viene ricoverato in un ospedale psichiatrico. Il bambino che parte da un ospedale psichiatrico per tornare a casa, viene ricoverato in un ospedale psichiatrico. Il bambino che parte da un ospedale psichiatrico per tornare a casa, viene ricoverato in un ospedale psichiatrico.

Destra e Sinistra

Altri appunti sui dintorni editoriali. Ranieri Carano a proposito di redattori « proletari », del premio Cattolica e di un libro di sinistra



per nulla affrettandosi in senso unico. Questo perché, in un'epoca di crisi, è necessario che si stabilisca una linea politica che sia capace di unire le forze democratiche e progressiste. La sinistra deve essere in grado di rappresentare una forza politica che sia capace di unire le forze democratiche e progressiste. La sinistra deve essere in grado di rappresentare una forza politica che sia capace di unire le forze democratiche e progressiste.

La nuova storia del Nuovo Godard

Il più rivoluzionario regista cinematografico sta facendo la rivoluzione cinematografica sul serio, ed è uscito dai soliti circuiti. Per questo se ne parla sempre meno. Qui si parla della sua esperienza di Grenoble



La nuova storia di Godard inizia a Grenoble, in provincia, in un luogo che non ha mai visto un film. Godard ha fatto un film che non ha mai visto un film. Godard ha fatto un film che non ha mai visto un film. Godard ha fatto un film che non ha mai visto un film.

Che c'entra Tutino?

Silverio Convissieri ci invia la seguente protesta: preferisce invocare ai nemici, i nostri iddidi perché lo guardano gli amici

Non ho tempo di girare l'articolo di Silverio Convissieri. Ho tempo di girare l'articolo di Silverio Convissieri. Ho tempo di girare l'articolo di Silverio Convissieri. Ho tempo di girare l'articolo di Silverio Convissieri.



Tutino-Atto II

Se non ci fossero state le donne, chissà quanto tempo avremmo dovuto aspettare per chiarire equivoci ormai sfatti, utopie che erano travisamenti della causa comune

Il secondo atto di questo dramma di satira e di denuncia è stato scritto da Silverio Convissieri. Il secondo atto di questo dramma di satira e di denuncia è stato scritto da Silverio Convissieri.

Italia Nostra

La fabbrica che crea i pazzi

Proviamo a fare quello che avremmo dovuto fare dal primo numero di L'Uno. Raccontiamo un caso, intorno al quale c'è stato un incredibile silenzio nella stampa nazionale: il caso della Sioi di Trento, ricostruito da Nando Pensa

Il silenzio che ha circondato il caso della Sioi di Trento è stato un incredibile silenzio nella stampa nazionale. Il silenzio che ha circondato il caso della Sioi di Trento è stato un incredibile silenzio nella stampa nazionale.

L'iter giudiziario

11 novembre 1975 - Il medico di fabbrica, dottor Giuseppe... 12 novembre 1975 - Il medico di fabbrica, dottor Giuseppe... 13 novembre 1975 - Il medico di fabbrica, dottor Giuseppe...

CARTHA

Get a copy of one of our books [here!](#)

INVISIBLE STRUCTURES



TISSUE ARCHITECTURE AND ORGANOGENESIS

Alex Thake and Dr Meritzell Hub

news writings *!Labs!* resources

about depatriarchise design contributors

4 December 2020

Diversity Issues by Futuress and depatriarchise design



5 September 2020

Creating Myths from the Margins. A Conversation with Noam Youngrak Son by Anja Neidhardt



DECOLONISING DESIGN

Editorial Disclaimer Actions And Interventions Guest Contributions Resources Contact

[Listen](#)

We often record and publish the content of our lectures and debates. You can find them all on our [Mixcloud page](#).

ANNOUNCEMENTS

ICYMI – Updates & News (March–August 2018)

It's been a while! Here are the things we've been up to lately, both within and outside the platform. Besides the new layout (designed and implemented by Matt Kiem using Fonts by Womxn), we have also outlined a call for contributions and actions; this is a reminder that our platform is open for anyone currently... [read more >](#)

PUBLICATIONS

What a Decolonisation of Design Involves: Two Programmes for Emancipation

By [Ahmed Ansari](#) // 12 April 2018

Published in the Beyond Change: Questioning the role of design in times of global transformations conference programme (March 2018). Following the emerging discussions around design and decoloniality, we currently identify two issues at play, each of which embodies slightly different stakes and agendas, and lead to slightly different projects. Both projects, or programmes as we... [read more >](#)

ANNOUNCEMENTS

Decolonising co-design: our new

Menu Tickets

March 8–10, 2018

FHNW Academy of Art and Design Basel

About

Current discourse in design research, art, cultural studies, media studies, philosophy, and the social sciences is dominated by the much-debated concept of the “Anthropocene,” which claims that we are entering a new geological age determined primarily by the effects of human activity on the planet. It

THIS IS NOT AN ATLAS



THIS IS NOT AN ATLAS

The City Talks Back brings together architects, urbanists, and

John Bingham-Hall + Fani Kostourou

Stefania Gyftopoulou + Mara Petra + Curing the Limbo

Western

Athens Tessellation

Tim Ward

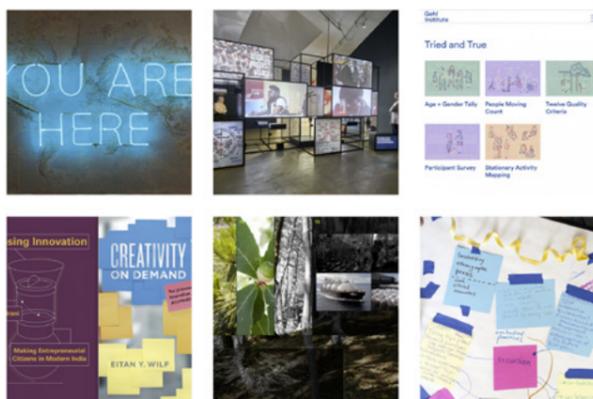
Route One

assembly 01

Anthropology + Design

Graduate Seminar @ The New School | Fall 2019 | Shannon Matten

About the Class Syllabus Requirements + Assignments Schedule + Readings Posts



MONO.KULTUR

48 EYAL WEIZMAN / FORENSIC ARCHITECTURE

EVERYTHING RECORDS

“The secret is already out there, if you know how to look.”

From the ground, the object is seemingly innocuous. A kite, floating just above the horizon, its line stretched tight in the wind. It is only when it is reeled back that one can see the camera attached to it, held together using rubber bands and the neck of a plastic bottle.

Referred to as a ‘community satellite’, its images will be used in lieu of actual satellite imagery; filmed in areas above the Negev desert where Bedouin ownership of land is contested, and yet higher-resolution satellite images are withheld. The pictures show evidence of houses and other landmarks that point to Bedouin inhabitation prior to the founding of Israel in 1948. In an area where many Bedouin villages are illegalised, and routinely destroyed to make way for Jewish settlements, it is no small conclusion.

This makeshift satellite is just one of the many inventions from the group Forensic Architecture, a research agency based at Goldsmiths, University of London. Made up of architects, lawyers, journalists, scientists, and more, it is far from a conventional architectural practice; instead investigating human rights and environmental violations where the truth appears to have been distorted or covered up. In 10 years of work, they have investigated illegal detention sites in Cameroon, used oceanography to track a migrant boat adrift in NATO-surveilled waters, modelled a prison in Syria using victims’ memories of

CURRENT ISSUE

ARCHIVE

SHOPS

ORDER

CONTACT

COLOPHON

NEWS

MONO.BLOG

MONO.GRAMM

MONO.GRAPHIE

CART (0)

FLANEUR MAGAZINE

FRAGMENTS OF A STREET

Flaneur is a nomadic, independent magazine focussing on one street per issue. The magazine embraces the street’s complexity, its layers and fragmented nature with a literary approach. The content of the magazine is produced with and for Flaneur by artists of all disciplines while the team spends two months on location. It is made using a collaborative, impulsive and unconventional approach. The magazine attempts to use a single microcosm to tell universal stories.

FLANEUR FESTIVAL

SHOP

Flaneur

99% INVISIBLE

SEARCH

EPISODES ARTICLES ABOUT SUBSCRIBE SHOP

BOOK

EPISODE 427

Mini-Stories: Volume 11

Most years, we release two sets of mini-stories, but this year our team is larger than ever and, well, we simply have more stories... [\[READ MORE\]](#)

99% Invisible uses cookies to help improve your user experience. Feel free to [review our cookie policy here](#). Thanks, got it!

WWW.EYESORE.CO.UK

QUARANTINE SPACE ABOUT SHOP

QUARANTINE SPACE

Quarantine Space is a platform that ran from May - September 2020. It was dedicated to documenting all forms of experience, during the initial months of lockdown at the start of the COVID-19 outbreak. It is a space with little curation, our only requirement being that the work was produced during this period. In this space you can find stories, films, sounds, recipes and any other bits people wanted to publish. A space where we hoped to form new connections and give people a space to be heard during this period of isolation.

CONTACT.EYESORE@GMAIL.COM

e-flux



Tallinn Art Hall
Flo Kasearu
Cut Out of Life

#114 December

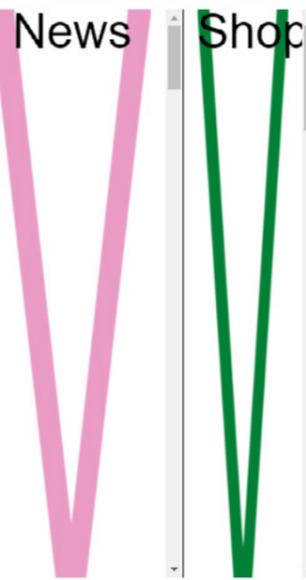
Martin Guinard, Bruno Latour, Ping Lin, and Editorial: You and I Don't Live c

Dipesh Chakrabarty
World-Making, “Mass” Poverty, and Scale

Martin Guinard, Eva Lin, and B
Coping with Planetar

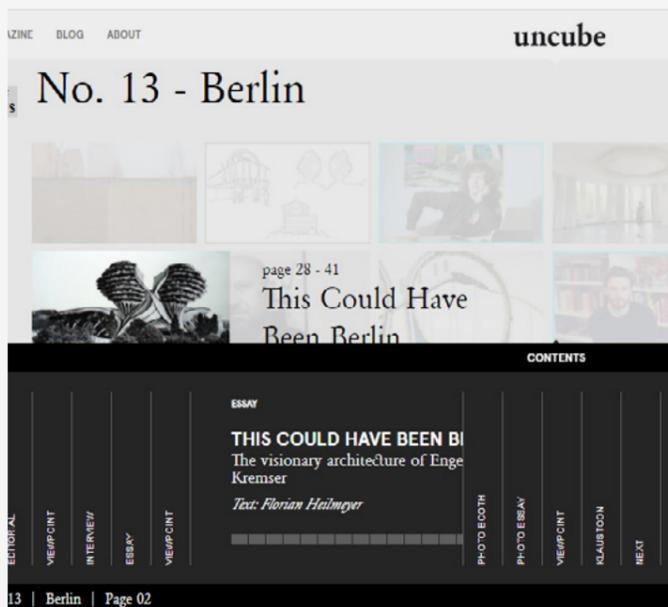
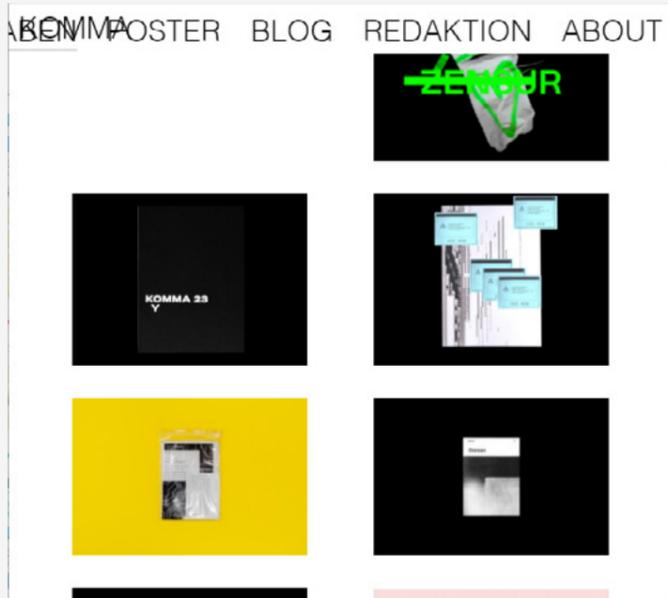
Announcements

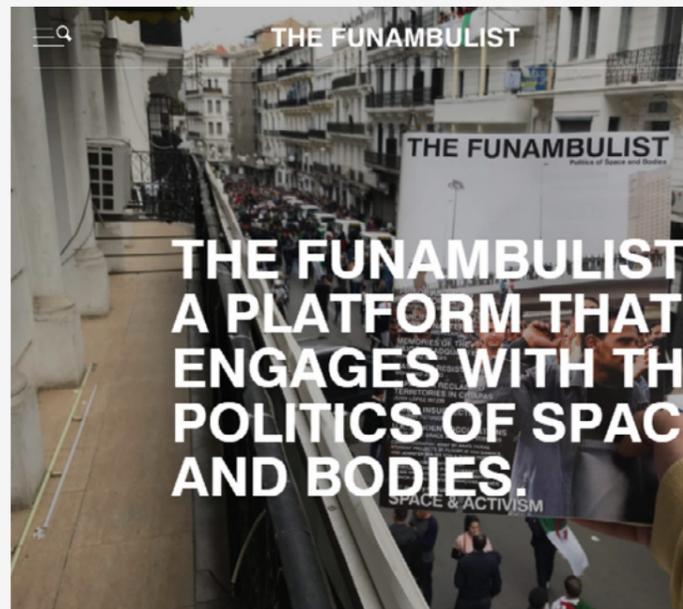
Very Vary Veri is a journal about the built environment and how it is produced, based at Harvard University Graduate School of Design. VVV draws on the professional schools of Harvard University and its neighbors for diverse perspectives on design from law, finance, government, real estate, public health, education, and beyond.



here is a list of the selected online research, featuring the most relevant sources of inspiration:

- <https://www.readvisions.com/>
- <http://www.veryvaryveri.info/>
- <https://silverlining.areweurope.com/>
- <https://katrinemehl.com/>
- <https://www.joonmagazine.com/>
- <http://www.buecherundhefte.de/en/index.html>
- <https://www.spatialagency.net/database/where/>
- <https://real-review.org/>
- <https://n-o-o-n.co.uk/>
- <https://personnemag.com/>
- <http://www.zingmagazine.com/index.html>
- <https://www.thesitemagazine.com/thesitemagazine>
- <https://klima-magazine.com/en/>
- <http://manege.spb.ru/en/>
- <https://www.slanted.de/>
- <http://kajetjournal.com/>
- <https://marfajournal.com/>
- <http://www.beyondchange.ch/front>
- <https://maljournal.com/3/plantsex>
- <https://panteonmagazine.com/Magazine>
- <https://extraextramagazine.com/>
- <https://www.macguffinmagazine.com/>
- <http://www.syntesforlag.se/>
- <http://junkjet.net/>
- <http://www.engawa.es/index.php?/>
- <http://concreteflux.com/1/#1>
- <http://ordinary-magazine.com/>
- <https://goodsportmagazine.com/about>
- <https://www.the-fence.com/>
- <https://www.brckt.com/>
- <https://backtalks.city/>
- <https://99percentinvisible.org/>
- <https://thefunambulist.net/>
- <https://www.uncubemagazine.com/>



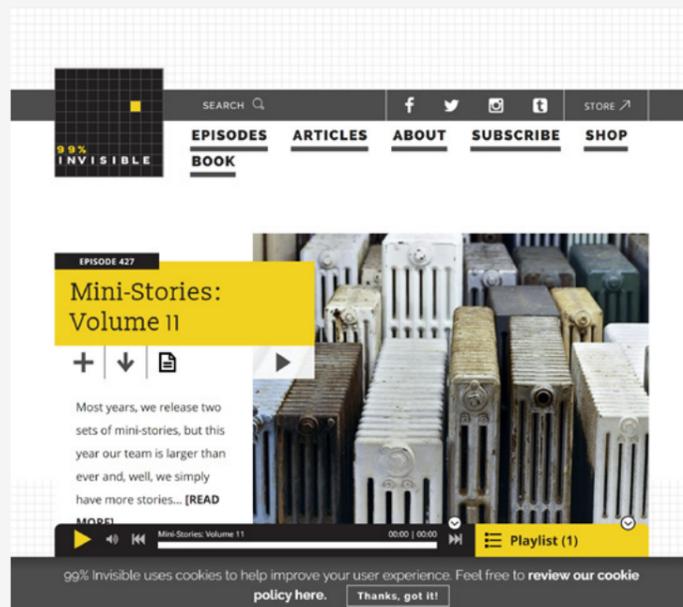
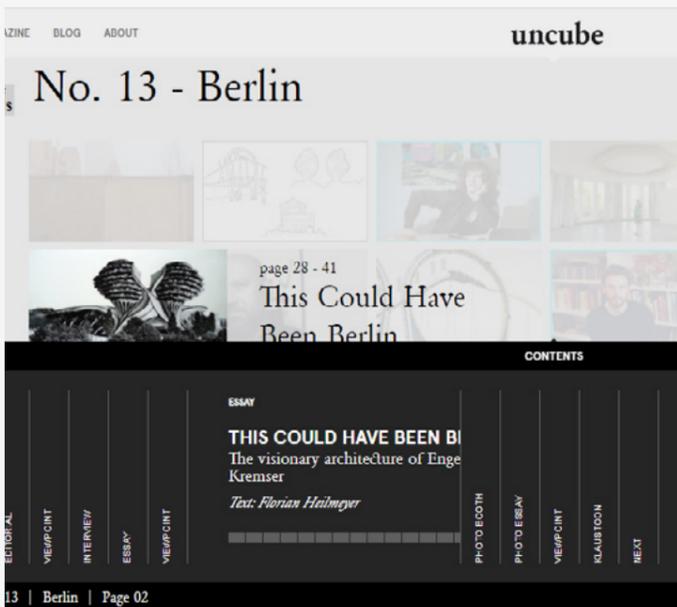


Out of the research of the list of current magazines we shared in the previous page, we decided to do a deeper evaluation of four of what seemed to us to be the most relevant examples to look at in relation to our magazine:

<https://backtalks.city/>

The city talks back is an interactive platform that focuses on the urban environment of Athens, including selected projects, articles, visual pieces and seminars that focus on discourse surrounding politics and culture of that geography. It is the result of a research residency that has had two outputs of ‘assemblies’ and talks that discuss the topics that are relevant. It is an interesting approach to a research project, and sharing the knowledge output of it.

The format of this website is interesting and quite experimental, it presents quite well the concept of a ‘forum’ and breaks out of certain standards and restrictions that many websites adhere to, by removing more traditional lists of content and having it spread across the homepage to search through as the reader feels. Whilst this is novel, fun and appealing, it presents quite big problems in that it is easy to miss content because it is ‘hidden’ under other content, it is very impractical on other devices, and generally past the excitement of its novelty it is a bit inconvenient.



<https://thefunambulist.net/>

The Funambulist is quite a well known publication within the critical dialogue on urban design, geo-politics and architecture. It is a printed magazine that prints relatively low numbers and often sells out before needing to re-print. They also create podcasts, usually in relation to the content of the magazine, but there are a few series that are stand-alone.

Generally the content of this magazine is very interesting and seemingly well-informed, with a strong focus on contributors reporting from within the relevant contexts, as opposed to international journalists commenting as observers. The format of the magazine is clean but relatively under-whelming and is certainly not its strong point. The podcasts are sometimes quite badly recorded and hardly edited. Over the past year the website has been updated, but it is still very basic. It is obvious that the focus of this publication is not to be aesthetically pleasing, but to be information sharing.

We spoke to the editor-in-chief, Léopold Lambert, last October 2020 in order to ask for his brief thoughts and experience in starting a magazine, and how the process currently works for him in relation to paying the contributors, timing, the structure of the working environment, the communication between the editorial team and the contributors and the logistics behind a printed magazine. His thoughts were quite insightful and he was forth-coming with advice. We also sent to him the released issue 1 in May 2021, and he replied with very encouraging and positive comments.

<https://www.uncubemagazine.com/>

Uncube Magazine was an online only publication that was founded in 2012, was based in Berlin, and at the time of release won a few awards for its novel format. It is currently not publishing due to lack of funding, which at the time of its production was through cultural grants and sponsors.

The website presents a content carousel, with a small amount of information before entering each article, including the author, title, a categorisation method and a visual aid that marks the length needed to go through the piece. Some of the content is relatively visual and non-conventional for a 'magazine', something that we are also aiming to achieve. Overall it feels like there is too much moving and sliding content with almost everything moving as soon as you hover over the top. It is a bit distracting, and it also can create quite visually disturbing pages as one graphic style suddenly appears over the top of or next to another and it isn't always nice.

We spoke to one of the founding members of this magazine, George Kafka, who also was a founding member of the city talks back, about his various projects and this was one that came up quickly for being a great reference. He offered some advice on the process between journalists and magazines, as he is also a writer, and was quite encouraging in relation to the idea of a digital only magazine, being that we were going in that direction.

<https://99percentinvisible.org/>

99% invisible is definitely one of the most mainstream competitors with quite a strong following. It is primarily a podcast, with each episode being accompanied by a written article that summarises the content and includes images and links. The content that is produced is based on reporting the almost invisible and unnoticed details of 'design' and therefore discusses a very wide range of disciplines. It is one of the few that we looked at more in depth that offers content on industrial and product design, but it does not necessarily offer much critique or strong opinion, more historical and factual content.

The production quality is very high, each episode is very well curated and edited with a mix of narration, interview, ambient sounds and noises from site visits and recordings from historical conversations or speeches, all contributing to a usually well-rounded and cohesive narrative. The podcast is based in California, and therefore has a strong Northern American style, with a high quantity of guests being from the US and quite a few stories based on specific details of North American culture. Whilst many outside of the US would still understand many of the references, it is a bit less enjoyable and sometimes annoying that the content is often specific to this context. It definitely feels like this podcast is missing at least some journalists or interviewees from outside the US, as although there are sometimes stories based on events and artefacts from other continents, there is a tendency to use the Northern American expert on these topics, instead of seeking experts from those specific places.

conclusion

Overall, the research that we did showed that there certainly is a place for projektado magazine. Mostly based on transdisciplinarity, language, medium, and connection to the practice.

There are several examples of magazines that do talk about multiple disciplines within the same publication, but the ones that start including politics, sociology, economics to the mix (something we are also actively doing), seem to in most cases end up narrowing the selection of design fields included to only a couple. Many of the magazines we found, for example, dealt with architecture and urban design together, but we have rarely seen anything including a wider variety of design disciplines (especially examples

including industrial design) and retain a similar depth of analysis and social relevance in their narratives.

Also language and medium are key differing factors between our magazine and the majority of what we have found in our research. We have found language style to be, at least in the publications that included industrial design, either academic and addressed to academia (not necessarily to designers) or more approachable but presenting content with less intellectual depth, all of this presented either through conventional magazine mediums, which are now much less frequently consumed by younger generations, or in more engaging examples that too often seem to lack in their contribution to a critical dialogue.

When it comes to connection to the practice, as briefly mentioned before, there is on one side the problem of magazines/academic papers that tend to theorise endlessly over design but then fail to demonstrate practically how these theories can be applied to design practices, and on the other hand we have also the problem of more journalistic style magazines, where the main role of those producing it is being part of an editorial team, and not being designers, but design experts/researchers. This perceivable disconnection between those who talk to the masses about design and the new generations of designer, is something that our collective is also aiming to address through a re-evaluation of the concept of magazine and the establishment of a collective approach that merges theory, practice, and constant open and public dialogue with external perspectives.

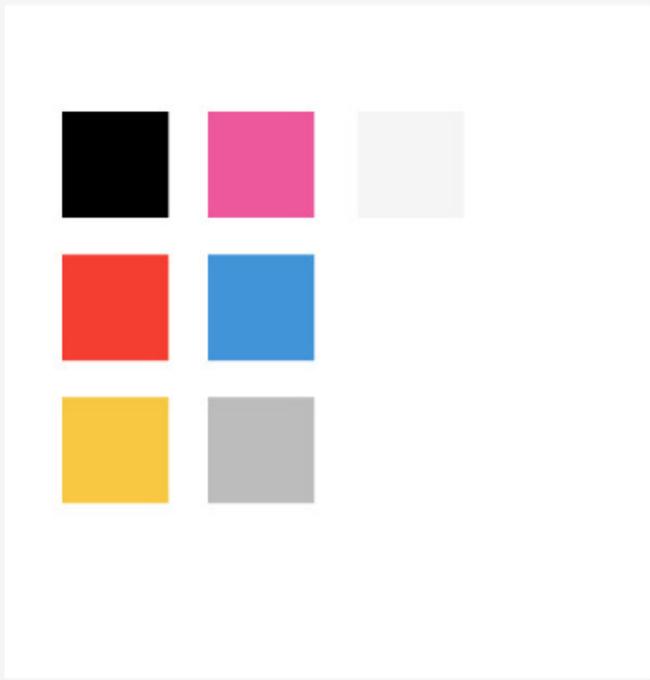
After extensive research on existing publications, both physical and digital, and from within the sphere of design and outside it, we quickly came to the conclusion that we would start with a digital publication.

Partly due to a lower financial investment, and partly due to the situation in relation to the COVID-19 pandemic and the increased interest and use in digital media, we felt that we could try to create a website that sampled some of the endearing features of printed media and translate them into online content.

Our intention to combine strong elements of the physical and digital world pushed us to experiment extensively. This included us experimenting with scanned paper, card, drawings, stickers, small objects as well as the decision to try to use physical objects as icons on the homepage. We started to try displaying moving media on objects that we normally perceived as static and static objects on spaces that we normally perceive as dynamic. Being that we as a group are generally much more experienced in working in the physical world, this made us feel more comfortable and hoped that anyone else viewing the website would also understand this relationship with physicality.

As from the very beginning our intentions have been to try to include a younger generation within the audience of our projects and publications, the idea to have it digital gave us also access to a much wider range of communications mediums, and we quickly started to plan our content to be easily accessible and understandable by as many as possible, through the use of written, video, audio, interactive, visual and mixed media.

Being that the commitment to the collective and its projects has been initiated to be a supplement to a relevant industry practice, we decided that we would commit to no more than 2 published issues per year, with the possibility to do projects in between or instead of a publication.



projektadom**magazine**
projektadop**podcast**
projektadoc**collective**

projektadop**project**
projektado**event**

projektadom**magazine**
projektadop**podcast**
projektadoc**collective**
projektadop**project**
projektado**event**

projektado**journal**

projektadom**magazine**
critical design thoughts

projektadom**magazine**

projektadom**magazine**

projektadop**podcast**

projektadop**podcast**

projektadoc**collective**

projektadoc**collective**

projektadom**magazine**

projektadop**podcast**

projektadoc**collective**

projektadop**project**

projektado**event**

projektadop**project**

projektado**event**

projektadomagazine

miniondisplayhelveticabold (magazine logo)

projektado

miniondisplay (collective logo)

titles

helveticabold (magazine titles)

text

miniondisplay (main body text)

 #010101 (main cover / editorial / uncategorised)

 #eb599b (article)

 #efc641 (visual)

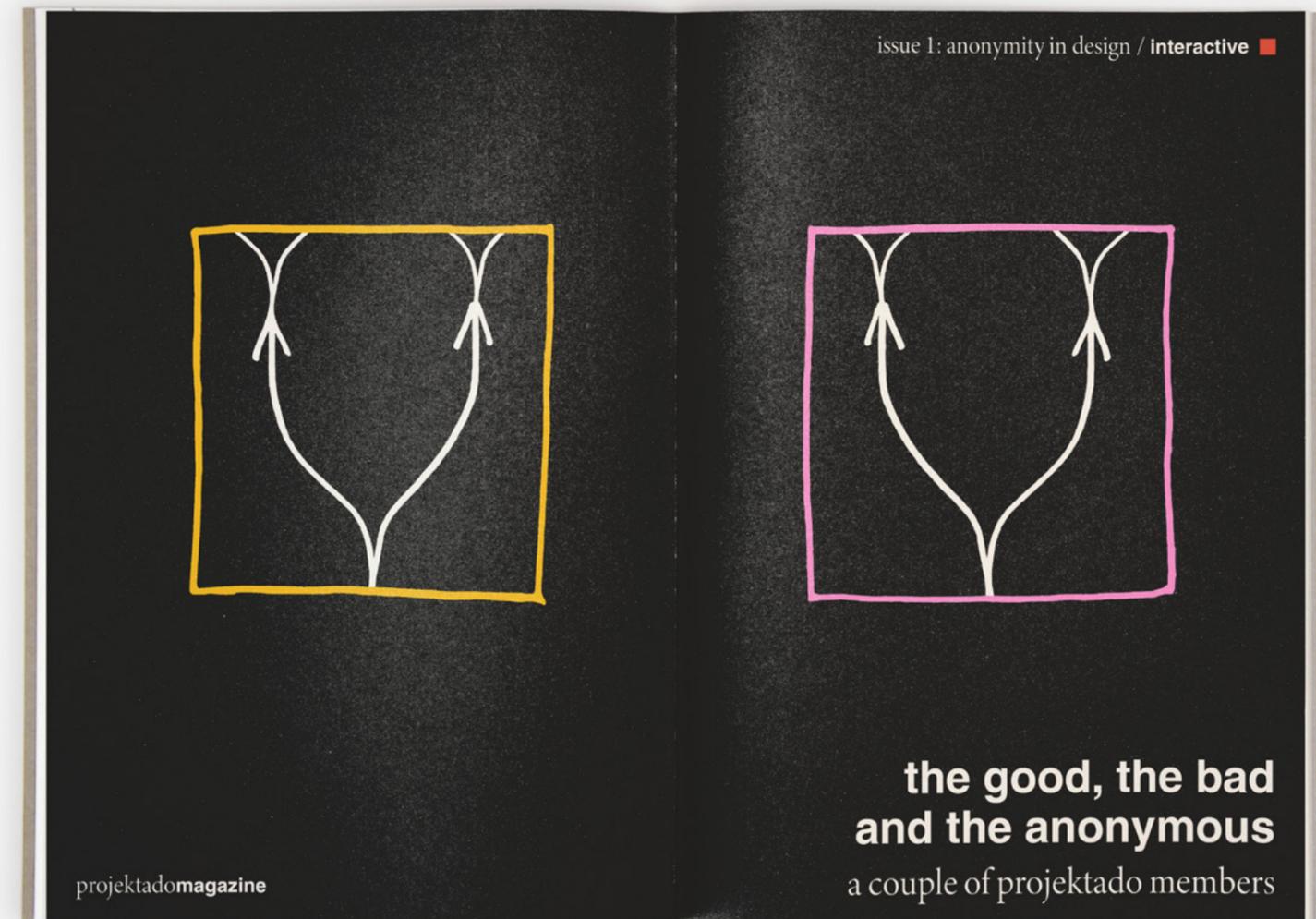
 #e23d26 (interactive)

 #40b284 (audio)

 #4593d0 (video)

 #f5f5f5 (background colour)

 projektado magazine / visual identity elements



 article / 2495 words

the new tools of war

fernando silva

There is a complex relation between surveillance and anonymity. Surveillance functions as a way to strip privacy layer by layer until a naked self is revealed to observing eyes, removing any privacy. Not only does it expose actions, but thoughts, feelings and social relations are observed and archived through a variety of invasive means. Simultaneously, it dehumanizes the observed, rendering complex individuals as mere points of anonymous data. It can be used in secret to accumulate compromising information, or openly, to induce paranoia among rivals. State actors understand how increasing surveillance is directly related to their power, and proportionally invest in tools of surveillance on different fields. As such, surveillance isn't neutral, since political agendas guide which groups and individuals are being observed. Surveillance by the state is not limited to their own frontiers, as espionage, extrajudicial detentions and assassinations are continually carried out by state actors in foreign territories. In order to analyze this phenomenon, the use of Unmanned Aerial Vehicles (UAVs), colloquially known as drones, will be used as a lens to explore the degrees to which surveillance, anonymity and identity have been shifted by the use of these tools by powerful military structures in the context of the War on Terror.

UAVs have been extensively developed during the last two decades in order to conduct both surveillance and military operations without risking the lives of military personnel becoming one of the most relevant technological advancements of the War on Terror. This article will draw on the effects of

jaxon

The idea to do a critical design magazine did not come from an existing interest in what already had been published in the past, but from what we felt was lacking in the practice of industrial design today, which was a clear lack of discussion on why we should have a design practice in the first place. This was particularly at the forefront of our minds, as we were discussing the potential of what could become our master's thesis projects, but were finding it very difficult to justify the need for many of the ideas that we had discussed. We had decided to try to spend some time reading before making a decision on what the project might be, and it is through this process that we arrived at a communication project.

As we did not have a lot of knowledge on the existence of critical design publications, we spent the summer of 2020 researching this, finding a lot of content that focused on architecture, and less on industrial design. The first industrial design journals we had ever read several years ago were the ulm journals, and we struggled to find much more in that direction that was more contemporary, partly because we had not looked very deeply, and partly because there didn't seem to be much in the mainstream or that had been translated. I do not regularly read any publications, only selected work from selected authors who are quite old and quite philosophical, therefore when we met to work with the first member that we had approached, she offered a lot of new and contemporary resources that very much helped me understand exactly the context of our project.

Something that still stands out as one of the most interesting and important points of the project, is the self-organised nature of the outcome, which in part comes from the fact that we are students and therefore associated with being more informal and casual. The most interesting visually and conceptually small publications that we found in our research, were the many that came from the period of 60s-70s, from university groups, which were a bit rough in appearance but gritty and experimental. This realness that is the polar opposite to a smooth well-curated brands website is something that I personally felt the need to maintain, and prompted me to try to scan as much of my stationery and sticker collection as possible, in order to maintain texture and realness, but translate it to the digital world. The struggle was finding a medium between a crafty looking blog and a sterile and personality-less website.

riccardo

There are many things to explain in relation to the decision of making a magazine at this point in time. Questions like 'do new generations even read magazines?', 'is the magazine still a relevant medium?', 'aren't there already enough magazines around?', come to mind, and need to be answered.

Making a design magazine, especially a strongly opinionated one, has always been somewhat of a statement. Decades ago, these statements were undoubtedly more common, in a moment in time where design magazines represented an important way for designers to understand their discipline and discuss it, as the internet was not yet around to provide us with its overwhelming communicative potential. Today these statements are less frequent, and less far reaching, but for this reason appear more unordinary, and sometimes more novel. In terms of approach, there is not much that can actually be considered new, most of the design magazines coming out in the internet era still have a lot in common with the overarching narrative of contestation present in magazines from decades before. Of course the contents change, they adapt, but still many of these magazines seem to target an audience that is disappearing, with a medium that is losing in relevance against the digital possibilities that we have today.

Throughout our research, we found that most of the interesting design magazines today (interesting in the sense that they are deeper than the popular examples that show only pretty pictures and links to buy things) are either targeting a restricted and already well-informed audience (academics, activists, older generations of designers, etc.), or proposing a far too narrow view (very specialised magazines, mono-disciplinary, etc.). This seems to be generally associated with also problems of accessibility: this can be true in terms of price, ease of collaboration, language used and, most importantly, media used, which is still predominantly written.

So even though we have decided to call our production a 'magazine', as we believed it was the closest medium category available, our intention is to really try to redefine what a design magazine can be today. This is achieved through more accessible content, in the form of a free magazine that can be accessed by any device with internet connection, varied media that show our understanding of contemporary content consumption, pieces that go from videogames to research studies and that acknowledge the varied nature of this profession, an environment open to discussion and collaboration, a transdisciplinary and international approach to design, and still a political, critical, contestational view, which is always needed for the health of a responsible discipline.

projektado website

introduction	35
initial ideation	36
draft version 2	37
draft version 3	39
draft version 5	41
site maps	43
photography and curation	45
final version	49
final version on phone	54
individual reflections	55

With our decision to work on an online design magazine as our first collective project, it was essential for us to develop a website as a way to present both projektado and our magazine in an effective and accessible way.

Whilst we were able to develop the design of this website, none of the members of the collective had enough experience with coding for web to be able to effectively produce the outcome we were looking for within the time we gave ourselves.

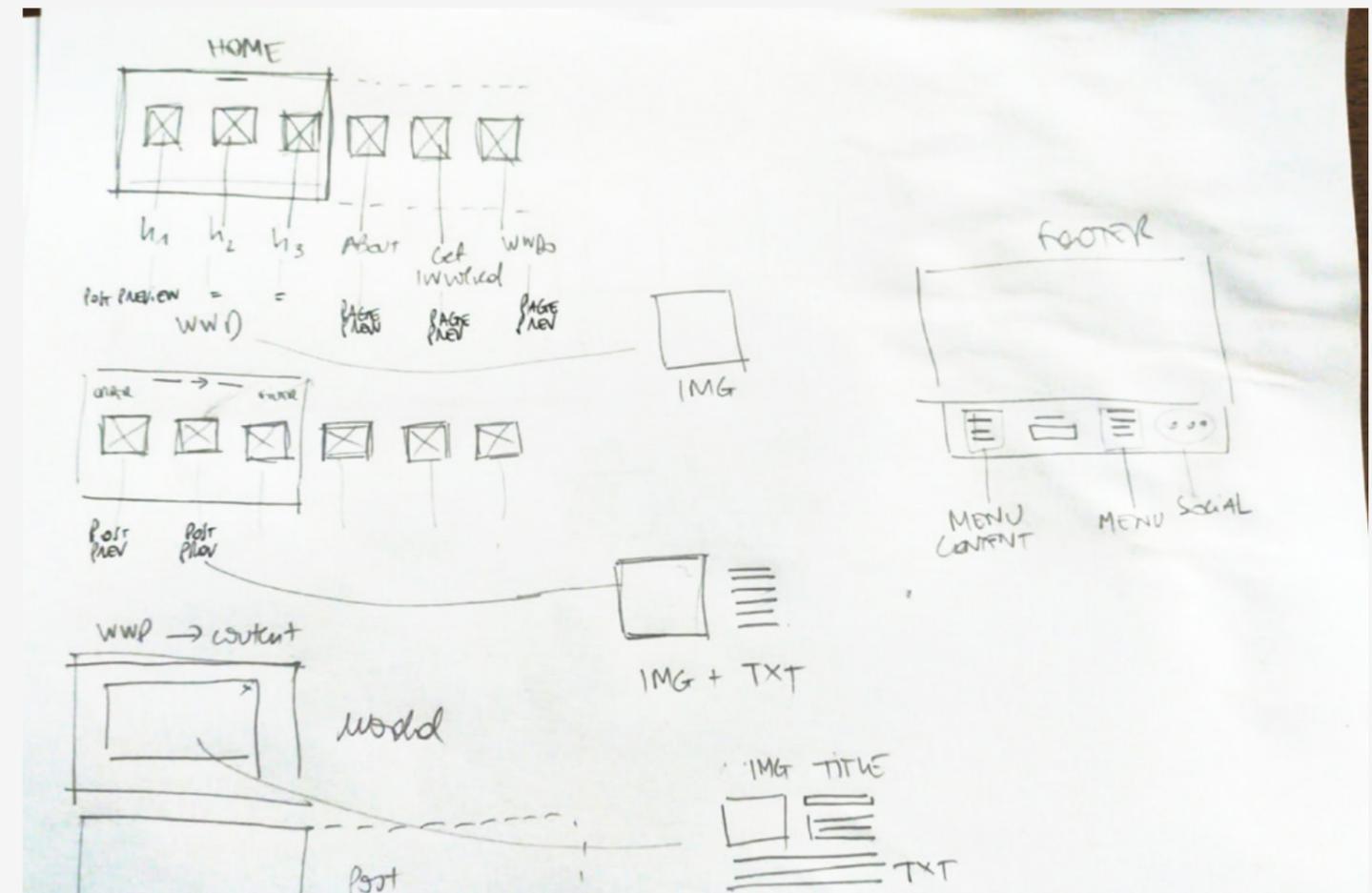
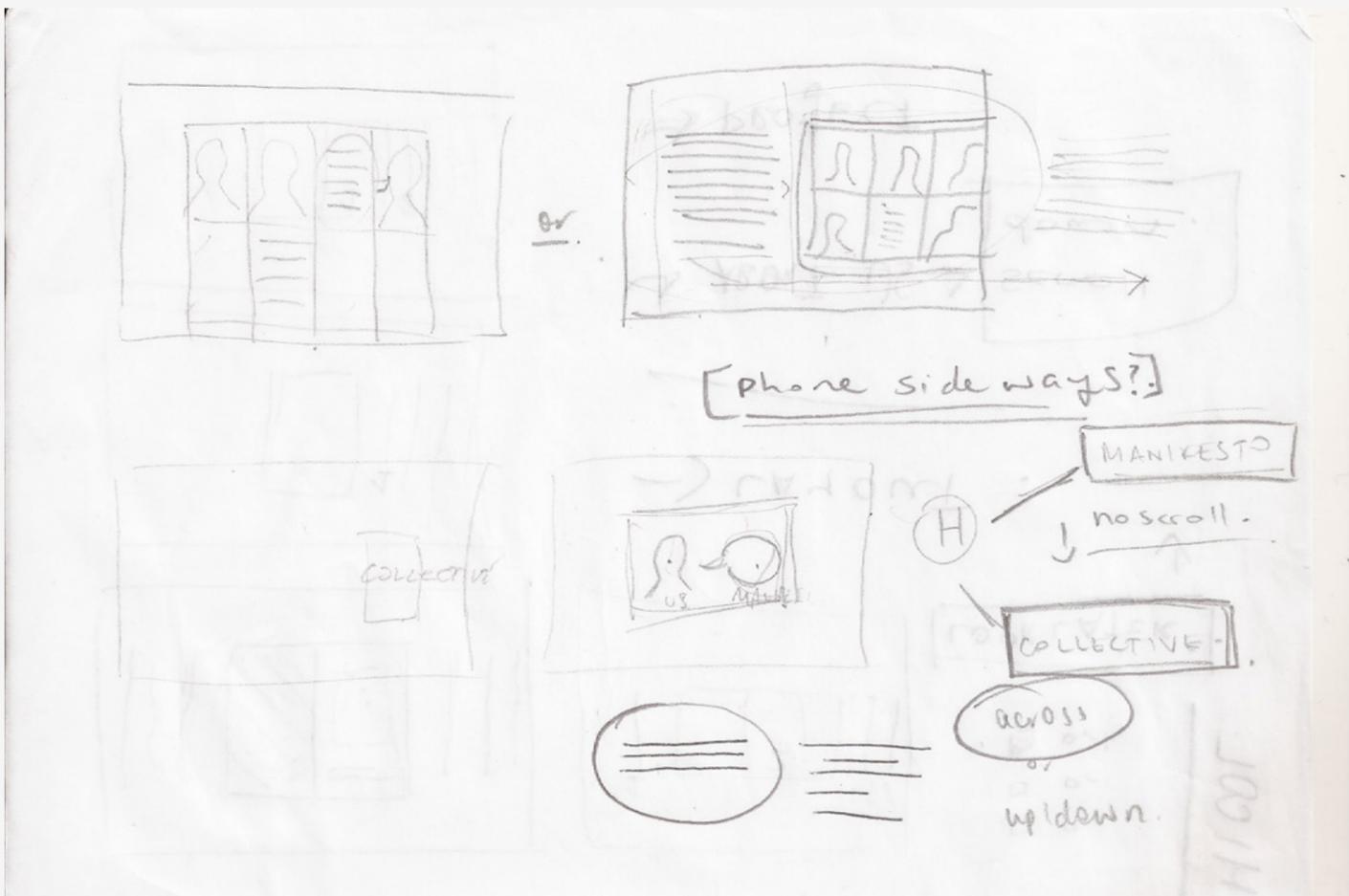
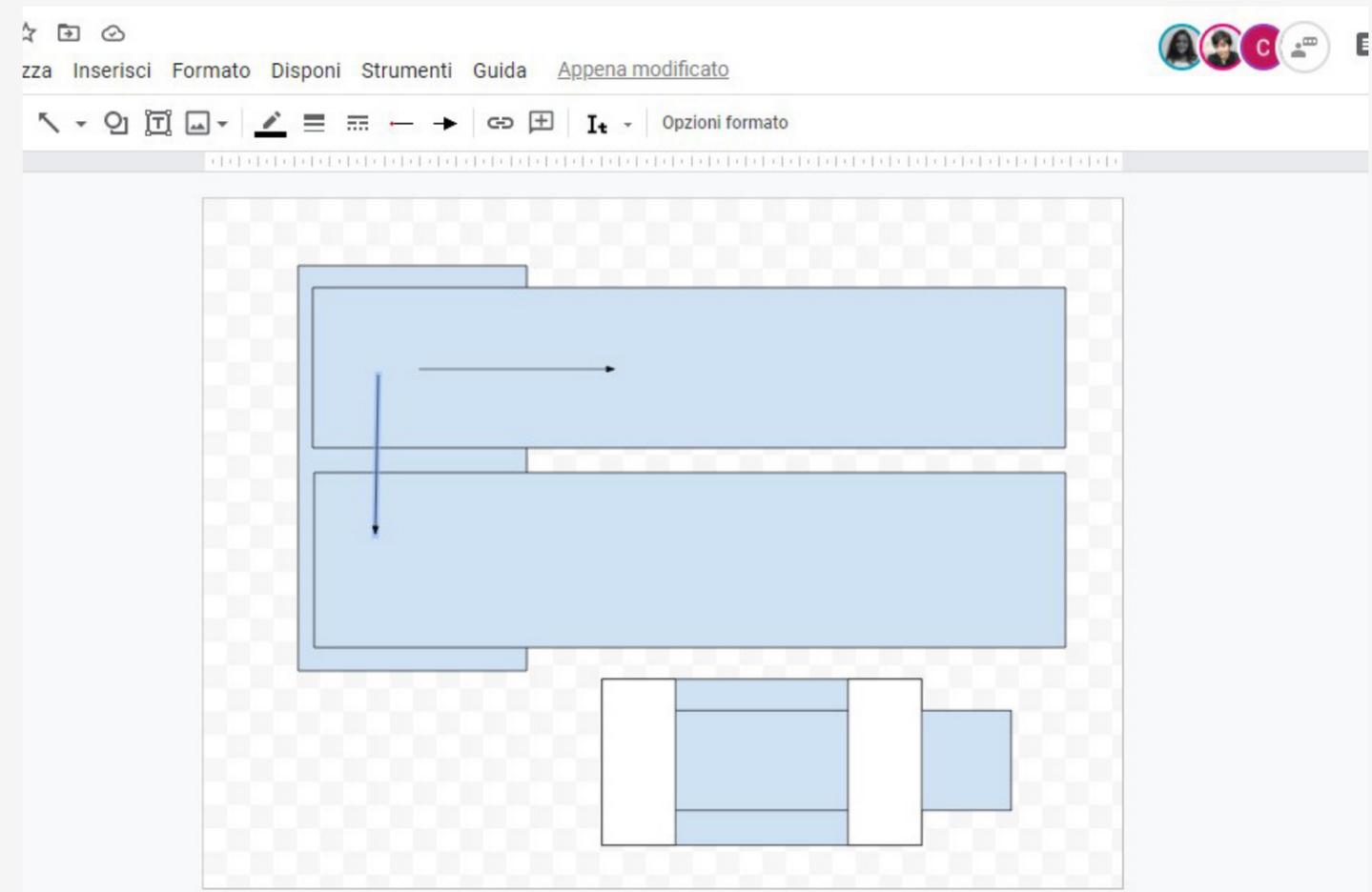
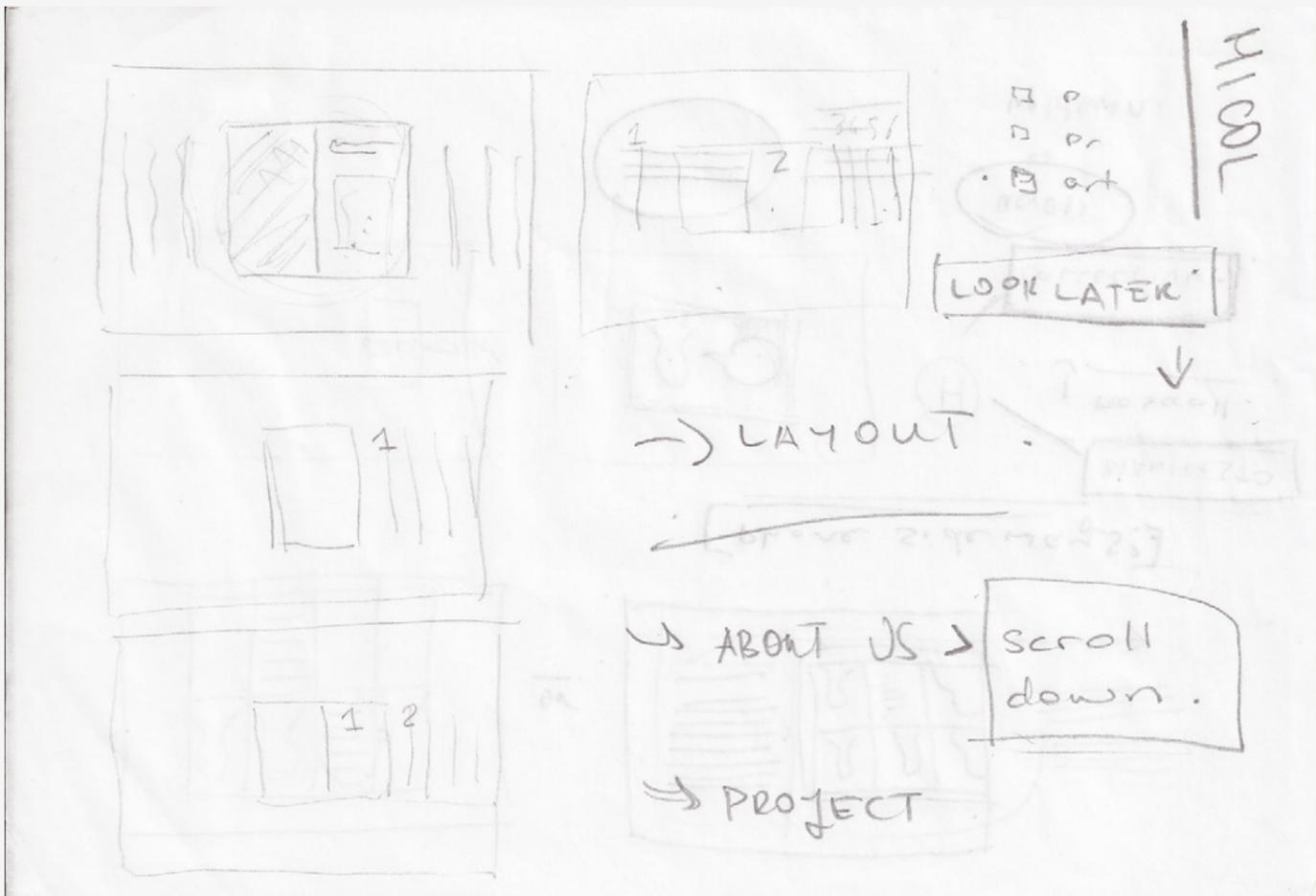
In order to build the website that we had designed, we decided to work with a junior web developer who wanted to practice her skills and add projects to her portfolio, Micol Gelsi. She had the most experience in building Wordpress websites and therefore we decided to use this as our platform.

We provided her with detailed designs, graphics, and site maps, and she helped us converting our designs into a basic functioning structure. This work took her about 3 months (as she was only able to work on it in her spare time), during which time we developed the content for issue 0 (the pilot magazine we released in January 2021) and took responsibility for uploading content on the website and building a basic layout for the articles and pieces featured in issue 0.

We visited her frequently throughout the process in order to see the progress of the website, and to discuss any issues that came up, as several features of our design were new to her. This collaboration was made easier by the fact that she lived in the same city that we were staying in, Bologna, where we based ourselves for several months to work with another member of the collective.

At the end of February 2021, Micol gave us some instructions on how to modify the code of the website, and since then we have taken full responsibility for all changes to layout and content, including back-end CSS, PHP and HTML coding.

In the following pages, we will document the most relevant versions and iterations of the website's design process.

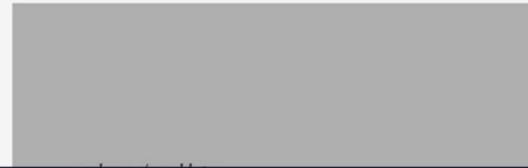


projektado

the journal

the meanwhile

the collective



projektado

the journal

the meanwhile

the collective



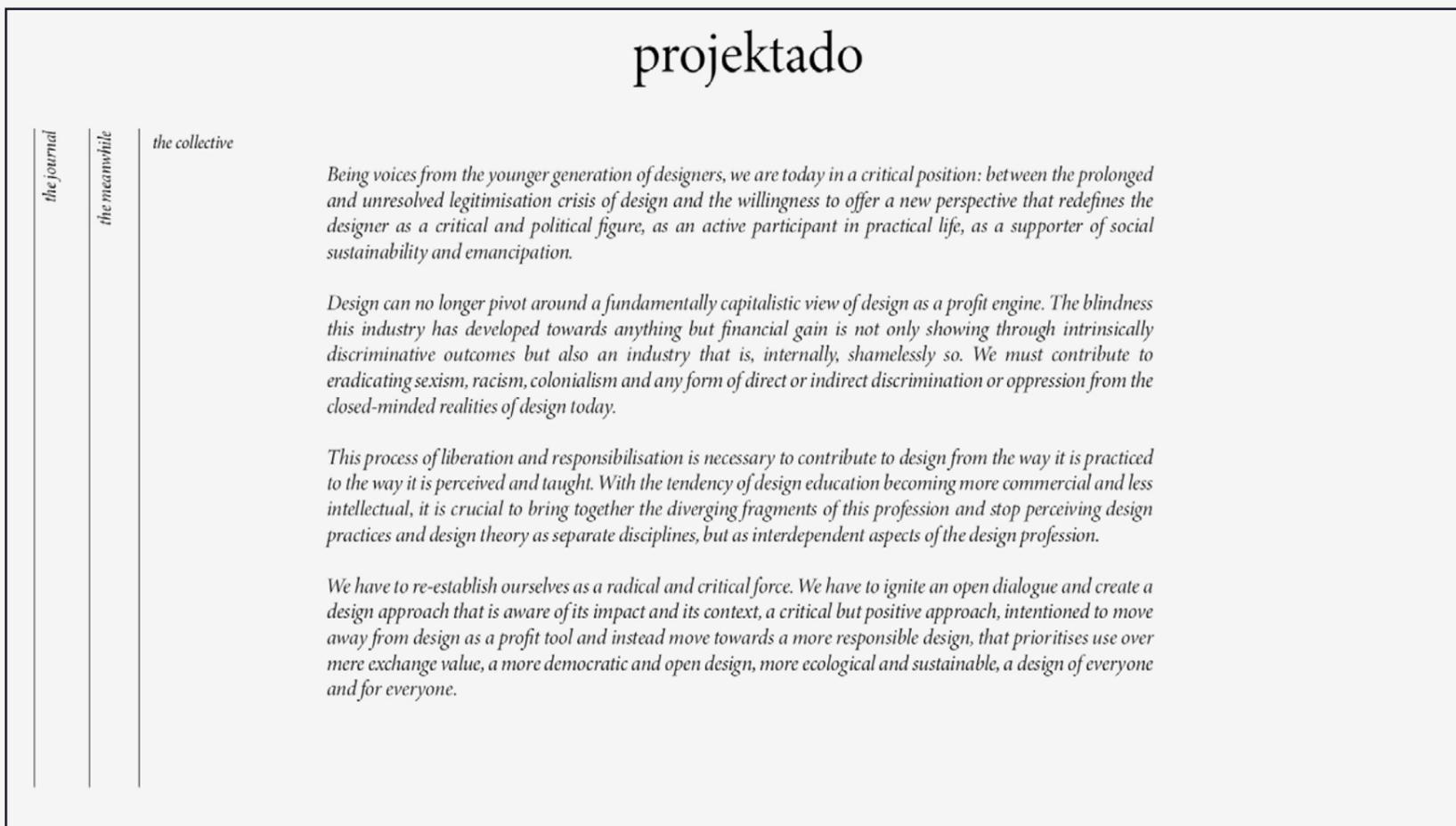
Throughout the process of website design and development, we went through several versions and iterations, not all different or relevant enough to include in this documentation. In these pages we present versions 2, 3, 5 and the final one.

We start with the second version of the website's design, which was mostly an update on the first version we discussed with the collective through simple sketches, which shows the website split into three main parts: the journal, the meanwhile and the collective. These 3 vertical sections would expand or minimize when they are clicked on, and would be possible to scroll independently.

The 'journal' section was intended to include the issues of our magazine (which at the time we had labelled 'journal'), which you could see the covers of by scrolling down. Each magazine cover could then be clicked on and would open the magazine in a concertina style layout, showing contents appearing on a long strip of paper that could be explored by side scrolling. In this version we imagined that the entire magazine was to be printed digitally and then scanned or photographed, to maintain a physical element on our digital platform.

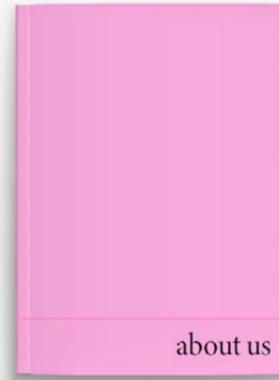


The 'meanwhile' was a concept for a blog style section of the website, that allowed for content to be uploaded more frequently, in between the release of issues of the magazine. When 'dormant' or not fully open, it was intended that it could be scrolled through, with content fitting stacked, and when opened content was visualised in two columns.



The 'collective' was to be a static page with information that outlines our collective's aims and intentions, and our manifesto.

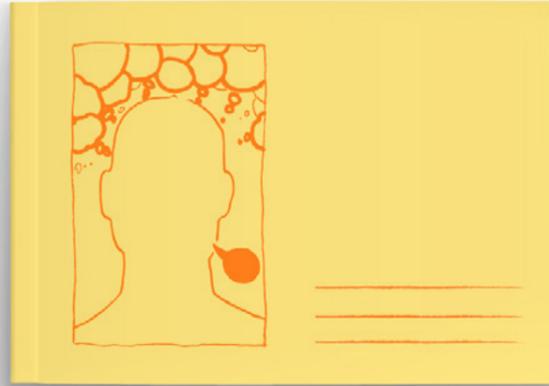
projektado



The third version of the website's design was very different from the previous one, and it introduced the idea of using space as a surface to rest objects on. With the homepage we started going towards a more physical representation of the different categories that we wanted to include within the website. This homepage was to act similarly to a computer desktop where each icon (a photo of a real object) represented a 'folder' with more contents to explore once opened.

projektado





Yellow Book Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad

Sheida Amiri Riga / djasnd asidmad ojdkan dk oposdk adipiscing elit, sed diam nonummy **Carlotta Trippa** / nibh euismod tincidunt ut laoreet dolore magna a fet, cons **Natalia Meléndez** /ectetuer adipiscing elit, sed diam nonummy nibh **Naiara Yumiko** / euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. **Jaxon Pope** / Lorem ipsum dolor sit amet, consectetur Ut wisi enim ad minim **Riccardo Centazzo** / veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea com consequat. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam,

Article 1 Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim

[read now](#) [read later](#)

After clicking on one of the icons on the homepage, the contents of the ‘folder’ would be displayed through objects (such as paper for an article, a cassette for audio content etc.), which would accompany a short written description of the contents. In this iteration we introduced the idea of the ‘breadcrumbs’ which is present in the header, that shows the journey from the homepage, similar to a windows operating system’s directory bar.



Article 2: An article about interesting stuff

Yellow Book Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl

Sheida Amiri Riga / djasnd asidmad ojdkan dk oposdk adipiscing elit, sed diam nonummy **Carlotta Trippa** / nibh euismod tincidunt ut laoreet dolore magna a fet, cons **Natalia Meléndez** /ectetuer adipiscing elit, sed diam nonummy nibh **Naiara Yumiko** / euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. **Jaxon Pope** / Lorem ipsum dolor sit amet, consectetur Ut wisi enim ad minim **Riccardo Centazzo** / veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea com consequat.

Sheida Amiri Riga / djasnd asidmad ojdkan dk oposdk adipiscing elit, sed diam nonummy **Carlotta Trippa** / nibh euismod tincidunt ut laoreet dolore magna a fet, cons **Natalia Meléndez** /ectetuer adipiscing elit, sed diam nonummy nibh **Naiara Yumiko** / euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. **Jaxon Pope** / Lorem ipsum dolor sit amet, consectetur Ut wisi enim ad minim **Riccardo Centazzo** / veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea com consequat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



Yellow Book Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim

Yellow Book Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim

Yellow Book Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim

Within the article or piece, we would then have the text or visuals, as well as the possibility to make comments on the work. The idea was that this ‘critique column’ would be a way for us to display the regular debates and discussions that happen within the collective, but in a public way. Trying to make readers understand that our work is not simply a result of conformity to consensus, and that we encourage and support an environment of discussion which presents ideas that at times are contrasting. This is a feature that we discovered was used in an intellectual journal in the 60s and 70s called ‘utopie’.

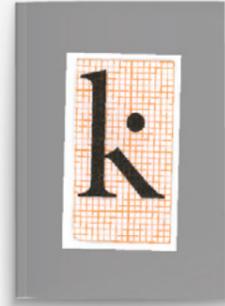
projektado

projektado

ext - Lorem ipsum
adipiscing elit, sed diam
consectetur ut laoreet dolore

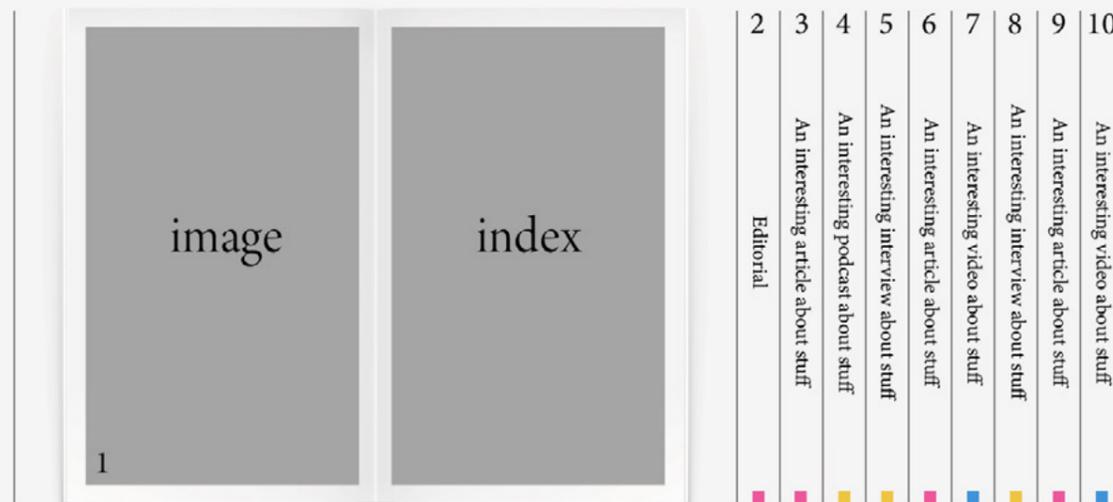
id asidmad oijklan dk
am nonummy Carlot-
id tincidunt ut laoreet
Natalia Melendez /ec-
diam nonummy nibh
id tincidunt ut laoreet
voluptat. Jaxon Pope
et, consectetur Ut wisi
entuzzo / veniam, quis
corper suscipit lobortis
sequat.
consectetur adipiscing

June 2021

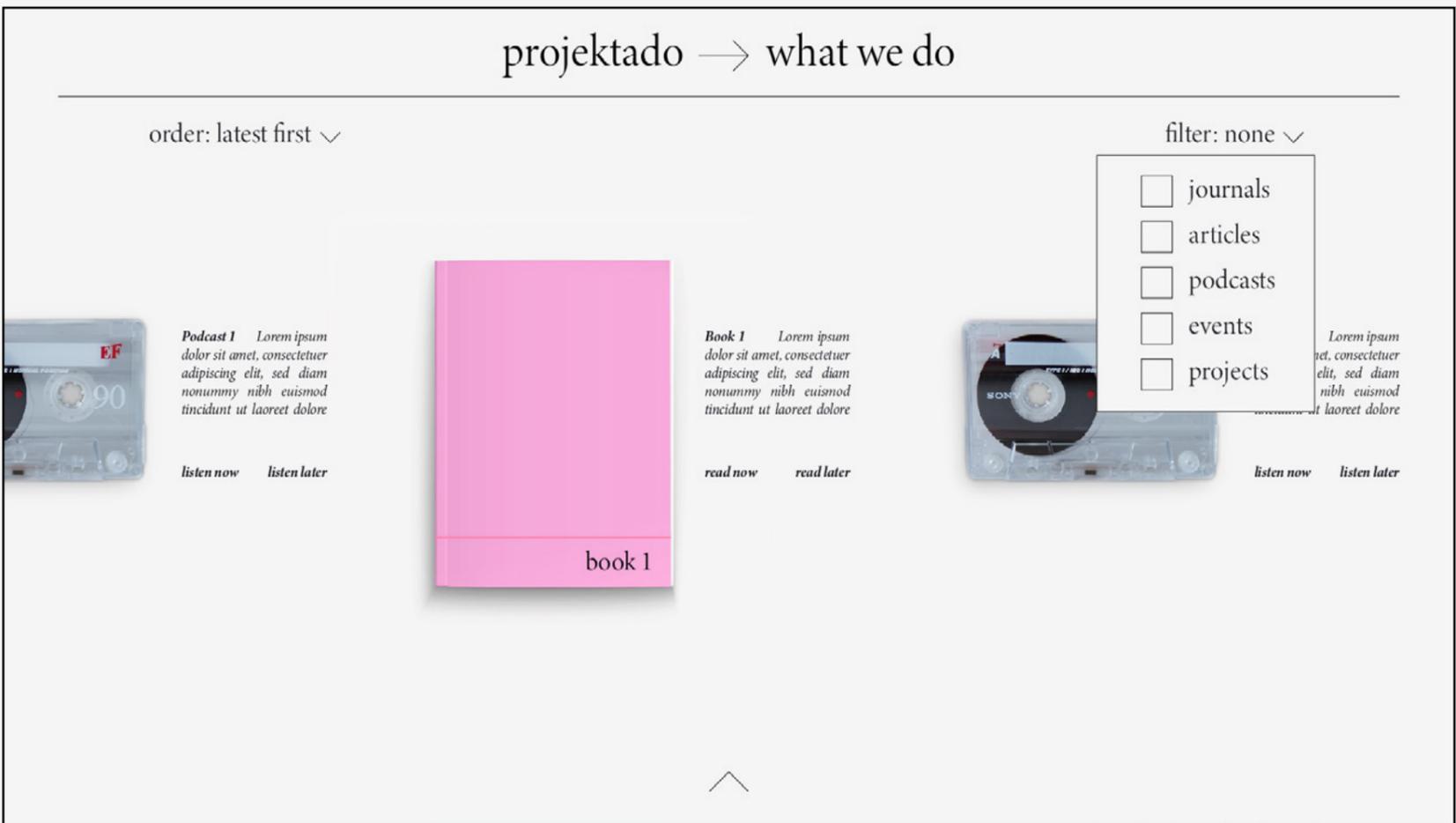


Between the third and fifth iterations of the website's design, we shifted towards side scrolling for the homepage, and began to experiment with the idea of more abstract objects in relation to the content of the page as opposed to directly descriptive objects.

projektado → the magazine: issue 1



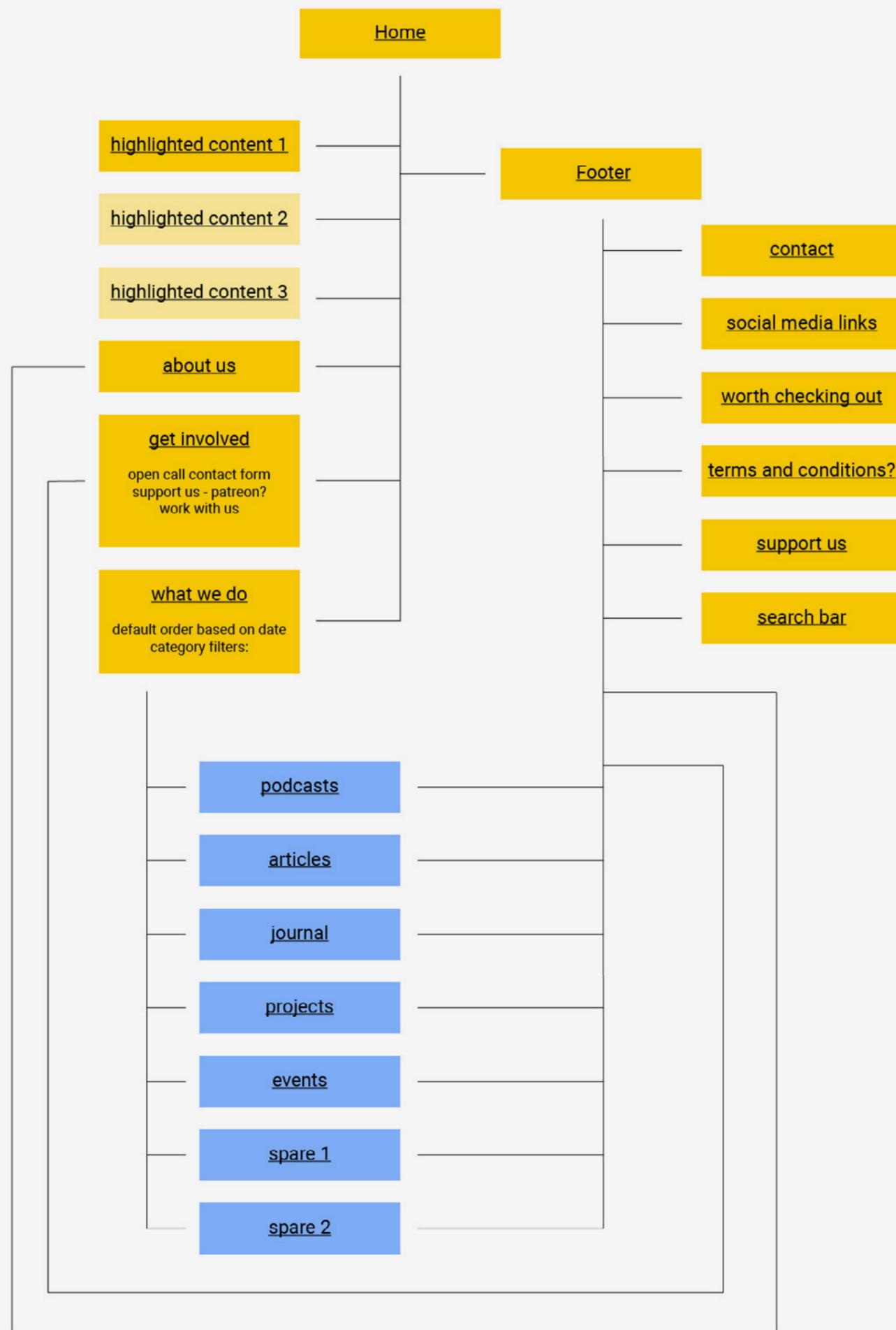
One of the biggest changes came in the form of a new way to organise and display the magazine and its contents. This is the first draft where we use the concept of the carousel for the contents of the issue of a magazine. Pieces/articles would be displayed like the spines of books on a bookshelf, which could then be opened to reveal the magazine opened at that particular page. During these discussions, we were unsure of whether or not the content itself in the preview of the carousel would be interactive or static. But we knew we wanted to further blend the physical and digital space by having some level of unusual interaction with the photo of the open magazine.



In this version we also introduced the 'archive', a concept for a page that collected all of the individually published work and categorised them according to their typology of media. The intention of the page was to be able to more easily find all published pieces of a specific type, with each typology of media having its own unique icon, for example, podcasts are represented by a cassette.



A footer was also added to this version, to allow users to have at any point a quick way to navigate the main sections of the website, to search for articles, or to find out more about us.

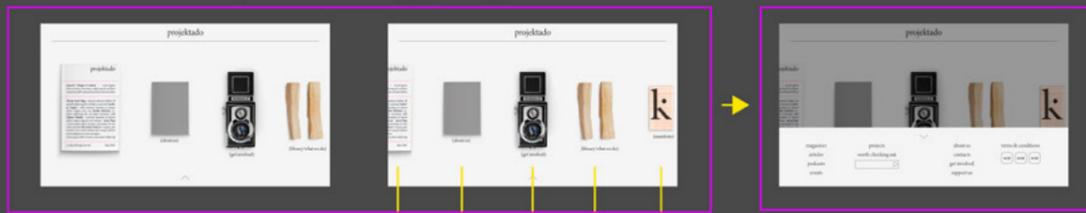


As the design of the website began to be completed, we started to also understand how content and pages would connect to each other.

We produced a series of site maps to provide Micol, the web developer we were collaborating with, a better structure to keep as reference throughout our exchanges.

The site map on this page, and especially the one in the following page, proved to be invaluable to make sure everyone involved had the same understanding of the website's functioning and the interactions we expected to set up for our users.

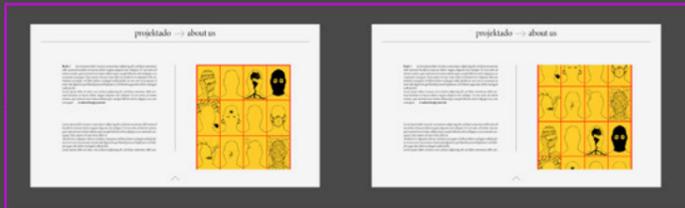
Home:
 - Side/horizontal scroll;
 - Images that link to main pages/categories



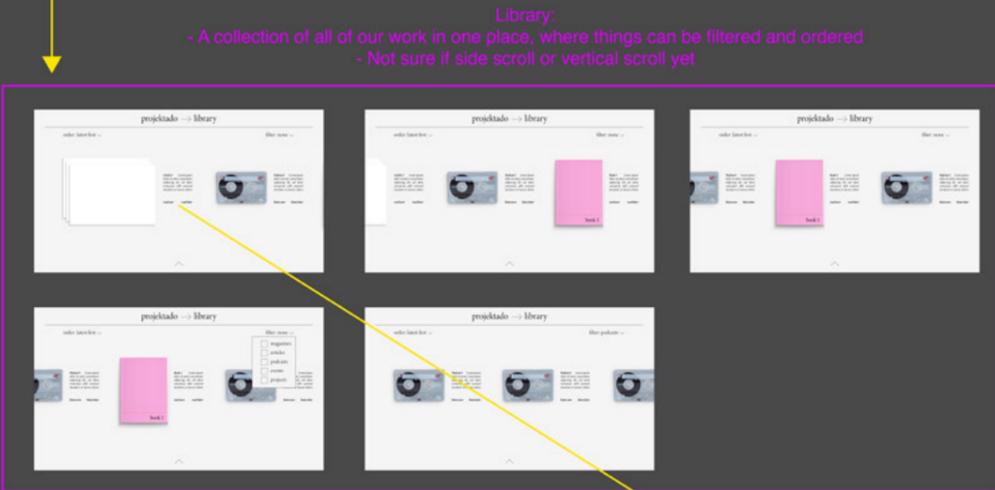
Footer:
 - Expands from the bottom
 - Includes Links to main categories and to the Library page, with filters already applied



Manifesto:
 - Simple page with vertical scroll;



About Us:
 - 2 section: a static one on the left and a scrollable one on the right (vertical scroll);
 - Images grid with gif versions of the people



Library:
 - A collection of all of our work in one place, where things can be filtered and ordered
 - Not sure if side scroll or vertical scroll yet



Get Involved:
 - 2 section: a static one on the left and a scrollable one on the right (vertical scroll);
 - Mixed media (mostly text and images) on both sides of the page



Magazine:
 - Slider/Carousel with special interaction

when clicking on 'read now' or 'read later', it will bring to a article/post page (or modal) like these:



Article/post page (read now):
 - Modal with vertical scroll and comment section



Article/post page (read later):
 - Simple page with vertical scroll and comment section



Our concept for the website strongly revolved around the idea of including a feel of physicality to certain parts of the website. To do so, it was necessary to plan and organise a photography set up, to achieve high quality pictures with limited shadows.

We, Jaxon and Riccardo, took responsibility for taking the photos that were to be used on the website, mostly because we owned most of the items that were used and we had easier access and means to create a home photo studio. Even considering our limited resources and the impossibility to access a professional studio, we believe we managed to overcome most problems in a satisfactory way.

As we documented in the picture on the left, our set up did certainly not look very polished, but the results suited our needs perfectly, and we were able to get consistent results even though we had to split the photoshoot across a few days.

Consistency was particularly important as all object were photographed in different positions to create short animations, which were then used as GIFs on our website. Once again this was an attempt to combine the physical proprieties of photography with the dynamic and interactive space provided by a webpage.

The process of curation and concept development, which formed the basis for the reasoning behind the selection of objects for the website, will be further described in the following pages. While for the animated versions, they can be seen on our website: <https://projektado.com/>



about us

The blocks are animated to form the letter K, a letter that we decided to focus our attention on since the beginning of projektado's logo development. As we decided to use a single letter instead of the full name in our social media profile picture, the K seemed to be the letter that most set our name apart from more commonly used words in other languages.

In regards to colour, we had already discussed the possibility of using yellow and pink as main colours to represent the collective, and the additional black, blue and red we found in this set of blocks suited the colour palette. Additionally, we liked the idea of blocks in movement to construct something with meaning, as it displays the nature of a collective identity formed by many different parts.

other options considered for this icon:

- small book with featureless head figure
- small pile/collection/scattering of objects - cultural and personal items such as food, clothing, transport tickets, design tools
- a square ruler
- 'about us' spelt out in letter blocks

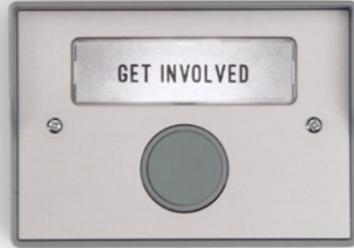


manifesto

These items (stone-working tools) represent the slow process of refining a collection of opinions, way of working and hopes for the future into a single manifesto. This process was difficult and slow and therefore we felt that stone carving was an appropriate metaphor, as well as the permanence and durability that the material of stone represents.

other options considered:

- printed and scanned manifesto on paper
- a mineral, rock or shell
- homemade 'dynamite' toy
- hammer and nails



get involved

This doorbell aims to represent an invitation to ‘knock on our door’ and get in touch with us. We chose this format, over the others that we had discussed, as it seemed appropriate to include a more familiar object in the list of menu objects.

other options considered:

- antique hand door knocker
- megaphone



archive

This was one of the most difficult categories to define, partly because it was hard to know in advance the quantity of content that we would have and exactly what it would be. We had also discussed the possibility of defining this category as ‘library’ but it felt too close to written and printed content, and would not signify clearly enough that this category would include other forms of media. At the end, a wooden box opening to reveal the word ‘archive’ spelt out seemed to add a nice touch of colour and a very clear indication of what to expect from this category.

other options considered:

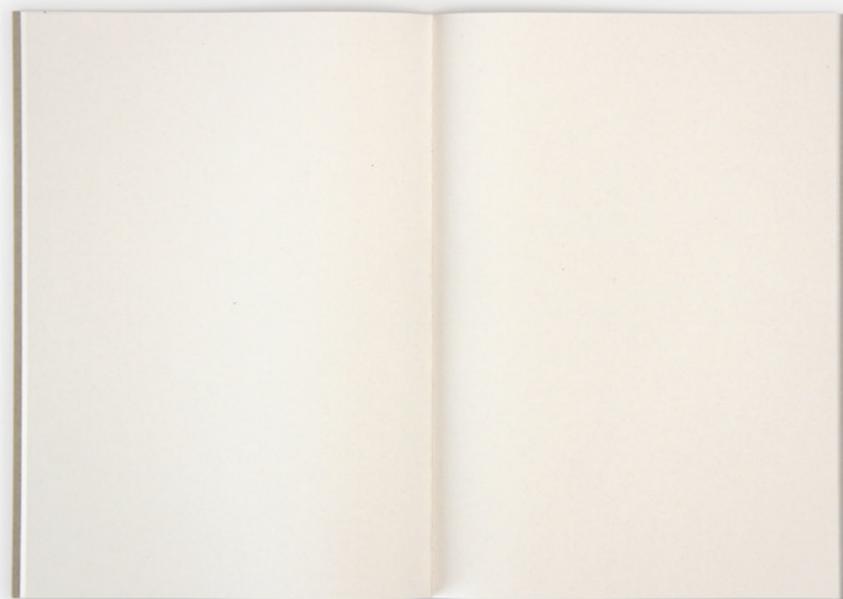
- USB stick
- external hard drive
- retro video game console memory cards

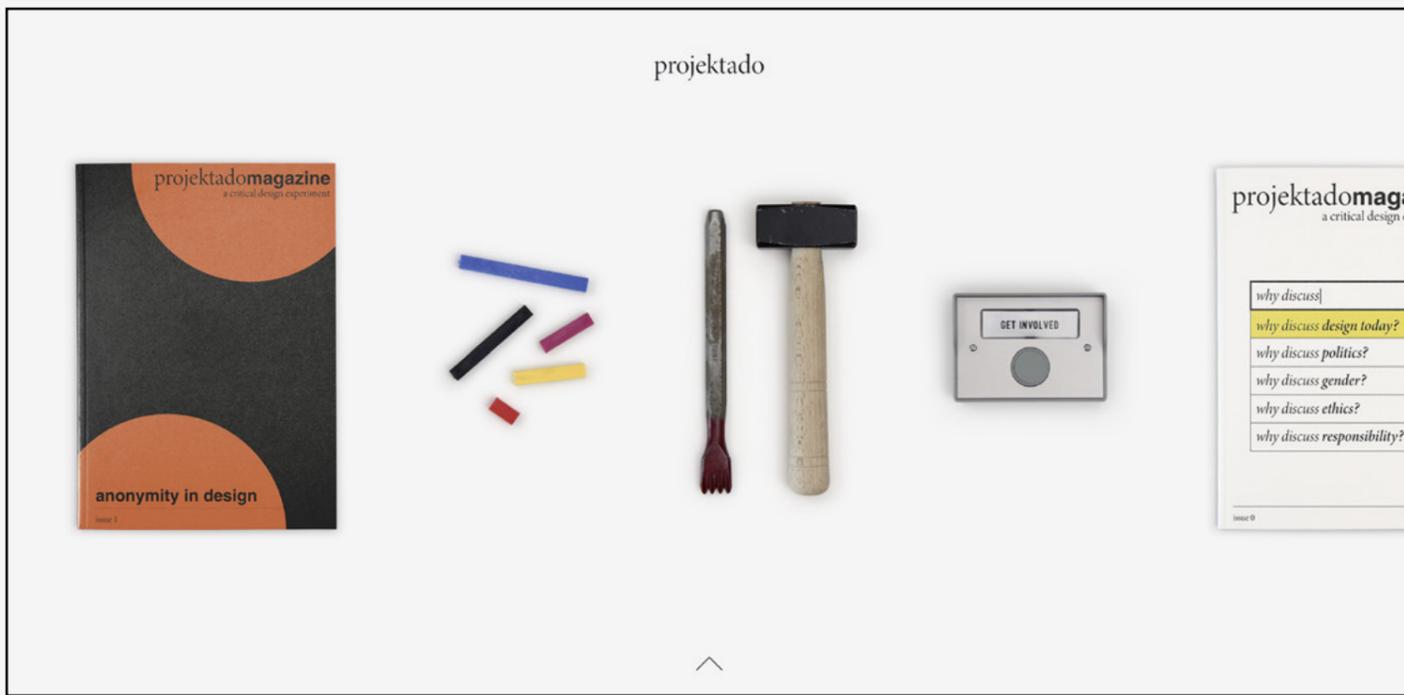


magazine

The magazine icon that we used is a notebook book that we bought from Muji and covered in white matte card, in order to create a thicker spine to mimic a fuller magazine and have a plain white base to photoshop our content onto. Currently Issue 0 and Issue 1 use the same book as the icon, and in the carousel, but we have discussed the possibility of using different types of books to represent different media within the same issue, as well as different formats for the covers.

As every article/piece in our magazine has its own individual animated cover, the photo of the open notebook was used to produce those covers.





The homepage presents a series of curated objects acting as icons that conceptually represent the content of each page/section of the website. This curation process is further explained in the previous pages.



The page is laid out horizontally, with the latest magazine issue sitting to the left, and the rest of the icons visible via scrolling.



The footer is accessible via the arrow at the bottom in the centre of the page. It presents access to most of the content that is available on the homepage, as well as our social media links, a place where donations to us can be made, a search bar and a credit to our website developer.



Each icon is an animated GIF that is activated when hovered over. The name of the page is also displayed when hovering, to make it easier to navigate and less cryptic at first.

projektado / about us

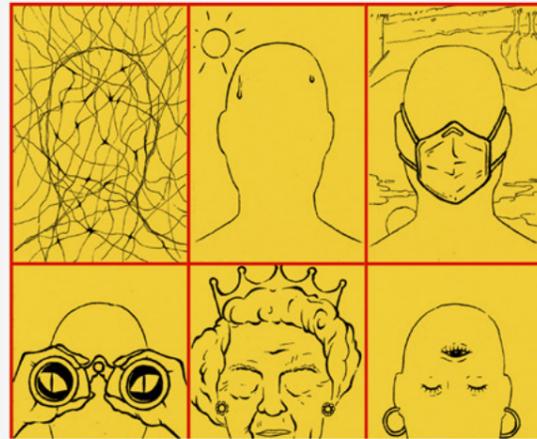
what is projektado?

projektado is an international and transdisciplinary collective addressing contemporary design from a critical perspective. we are an attempt and an invitation to collective action in design; a collection of shared knowledge deriving from different cultural, intellectual and professional backgrounds that forms the basis of a common vision and approach for the future of our practice.

what does projektado mean?

projektado // [proh-yek-tah-doh] is a word from esperanto, the most widely spoken invented international language. although in many ways unsuccessful, the culture that surrounds this language is one of inclusiveness and optimism for international peace, making it more suited to our collective than any national language.

projektado means 'designing' or more correctly 'projecting' - pertaining to the act of doing a project, which aims at emphasising design as an iterative process, not only as a static outcome.



projektado / get involved

being a diverse and opinionated group of designers, we encourage and enjoy discussion, seizing every opportunity for growth through learning, listening and doing. if you have any thoughts, ideas or opinions, please don't hesitate to:

contact us: projektadocollective@gmail.com

follow us: @projektado

support us: here!

or dance with us!



The 'about us' page presents a summary of the collective, defining the name 'projektado' and offering a brief outline of what our current and upcoming movements are. The page also shows a series of 'anonymous' characters, some of which are animated. This page is formatted to be in two columns, with either side scrollable independently.

The 'get involved' page uses the same template as the 'about us' page and displays our contact information as well as a playlist that is in relation to our latest magazine issue.

projektado / manifesto

enacted as an intellectual and not only a physical act. With designers being increasingly educated to become passive technicians, tools for the largest companies in the world, it is crucial for us to bring together the diverging fragments of this profession, to claim the interdependence of its theory and practice, and to advocate for a institutional and professional design education that is conscious of its extensive leverage on society's behaviours, values and attitudes. This process of responsabilisation is necessary to contribute to the ongoing elucidation of how design can shape and affect the future of global, collective, living environments.

We as projektado establish ourselves as a radical, critical and constructive force. Through our collective action we aim to establish an open conversation, challenging the past, present and future of our discipline. We intend to create a movement that carries design away from being a profit tool and instead directs it towards a more responsible and accountable path. We contribute to a more democratic conception of our profession, one that is more ecologically and socially sustainable. A design of everyone and for everyone.

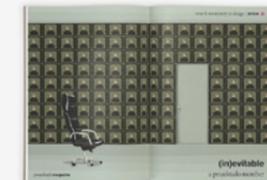
2 projektado member 
A PROJEKTADO MEMBER

A. projektado member
a projektado member 

projektado / you searched for article

search: "article"

we found 13 results for your search.



(in)evitable

read now
read later



chans:
a submi
ssive
subver

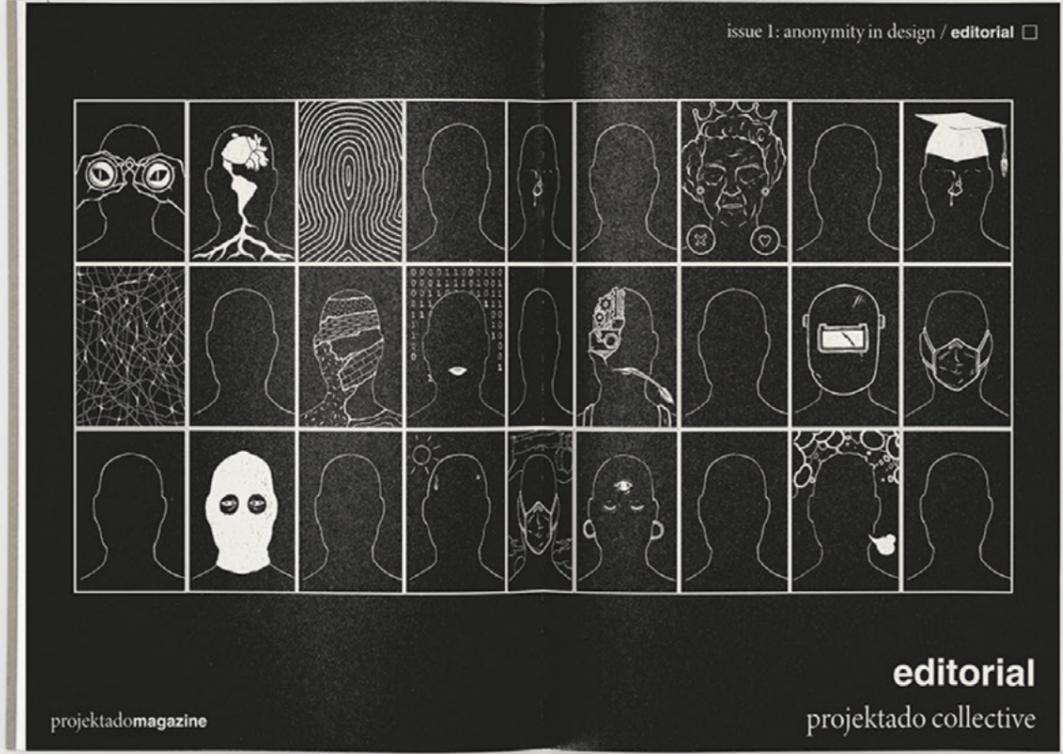
The manifesto is presented on a single column page, and includes the anonymous signatures of the 5 projektado members.

The search feature allows for the entire website to be scanned for relevant keywords.

projektado / issue 1: anonymity in design

1

front



read now

read later

3

the good, the bad and the anonymous



4

in goin on a rant



5

black feminism in architecture



6

claiming the inbetween



7

rethinking libyan placelessness



8

do refugee camps have authors?



9

the new tools of war



10

the role of objects



11

the absurdity of streamlining and lion claws



12

shenzhen: sharing and shanzhai



13

capitalized



14

behind the screens



15

chans: a submissive subversion



16

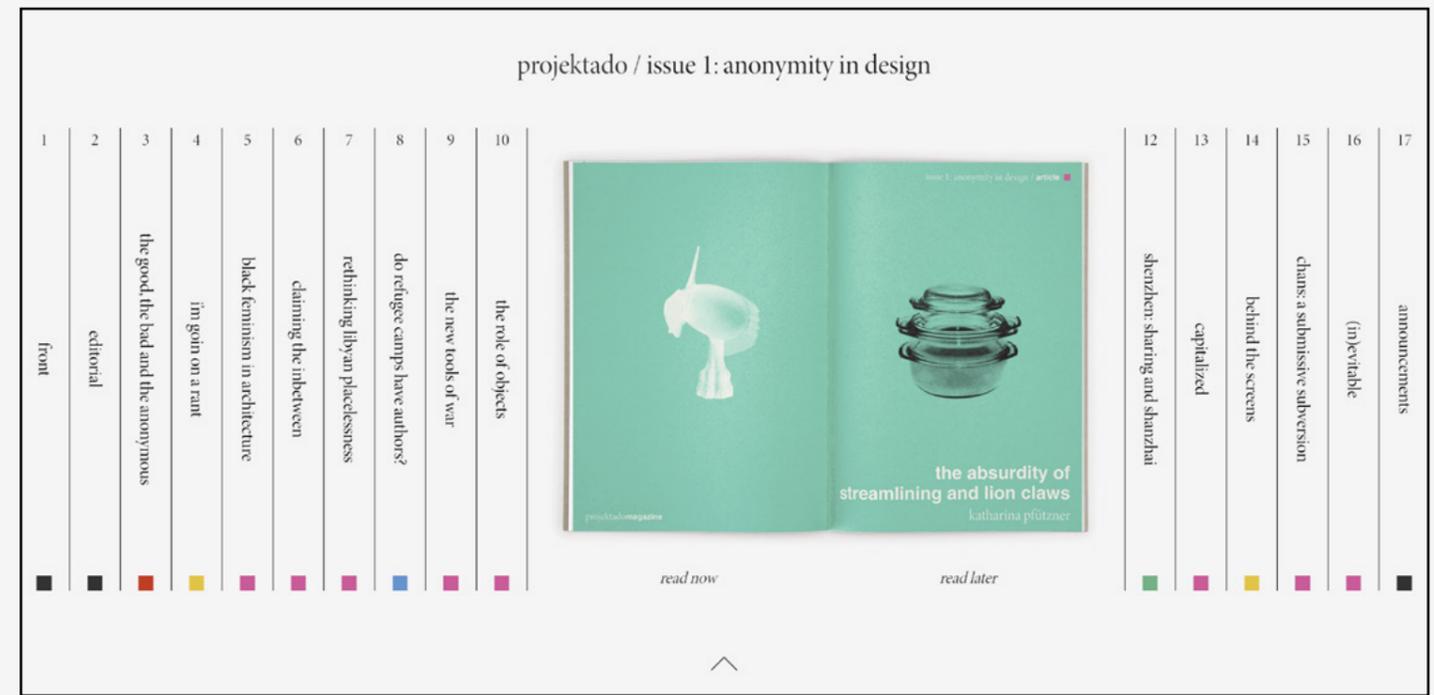
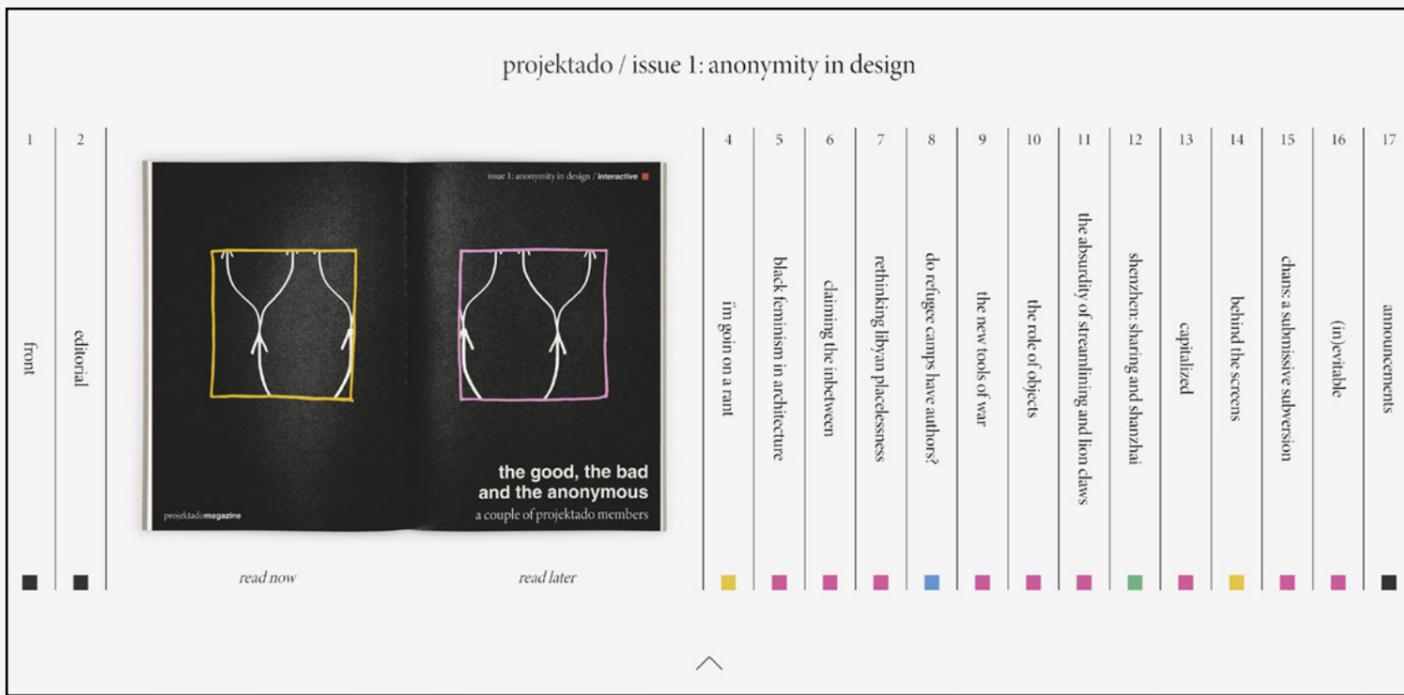
(in)evitable



17

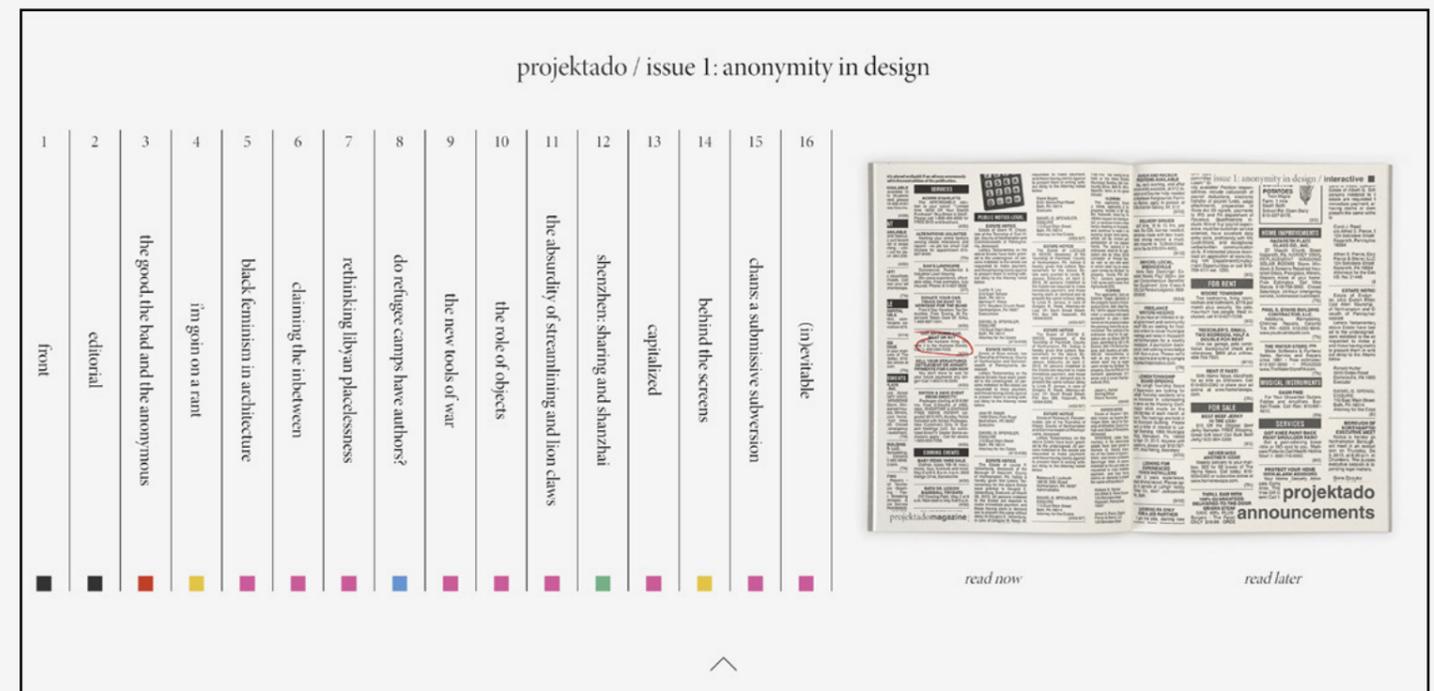
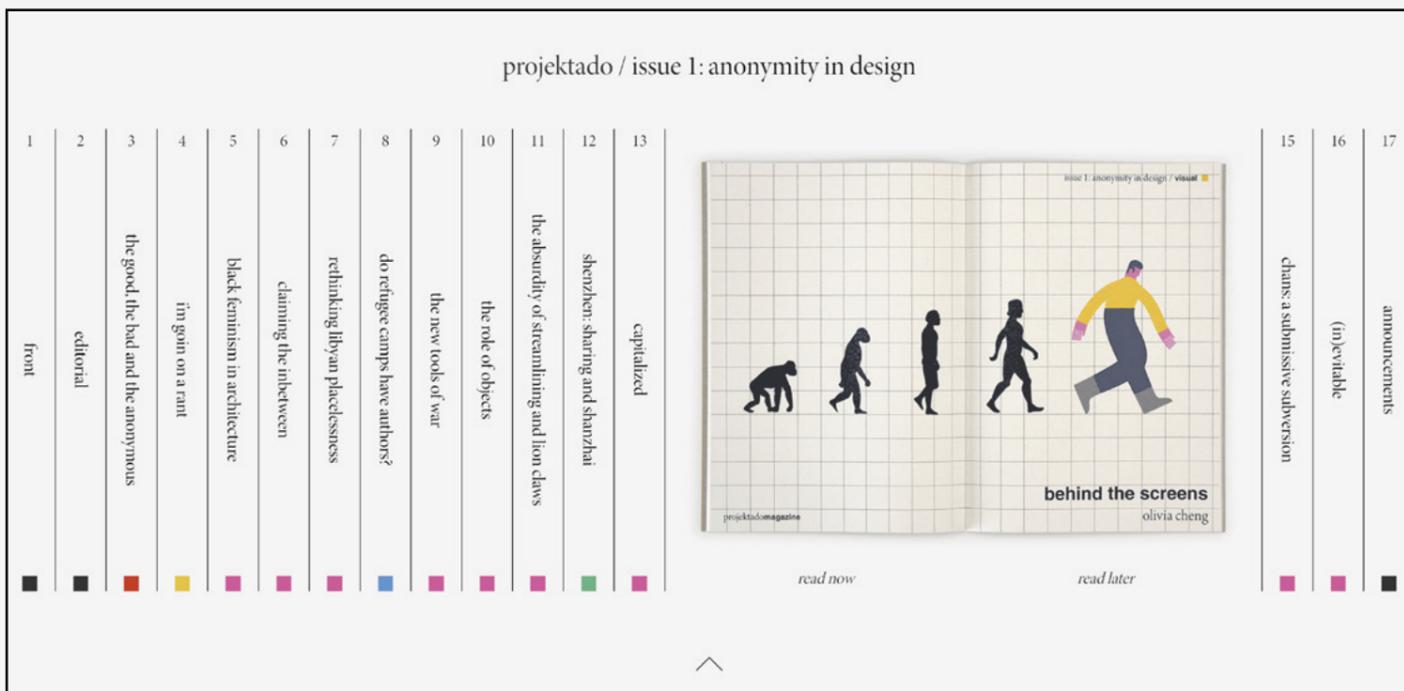
announcements





The magazine is displayed in a page which acts as an index. Pieces are displayed next to each other, similarly to books on a bookshelf, and they can be opened by clicking on their titles, which would then reveal the cover page for each piece.

Below each cover, the user can decide if clicking on 'read now' or 'read later' to continue reading/viewing the piece in its entirety. 'Read now' opens a pop up on the same page, which displays the full piece, while 'read later' opens a new tab in the browser with the piece by itself. This allows the reader to put easily on the side things they want to look into at a later moment.

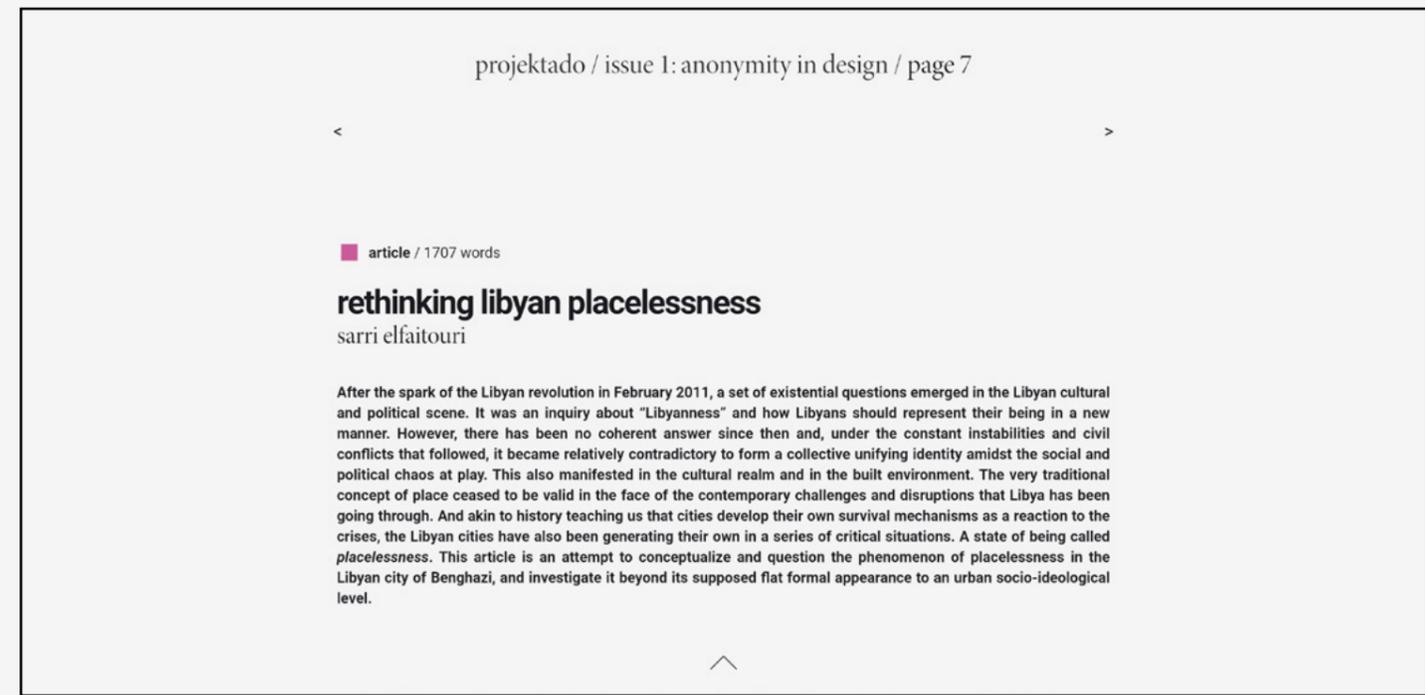


In this page each piece also has a colour-coded tag below the title, a small square, which indicates the type of media that was used for it. As explained above, pink is for written pieces, yellow for visual, blue for video, green for audio, red for interactive, and black for editorial pieces.

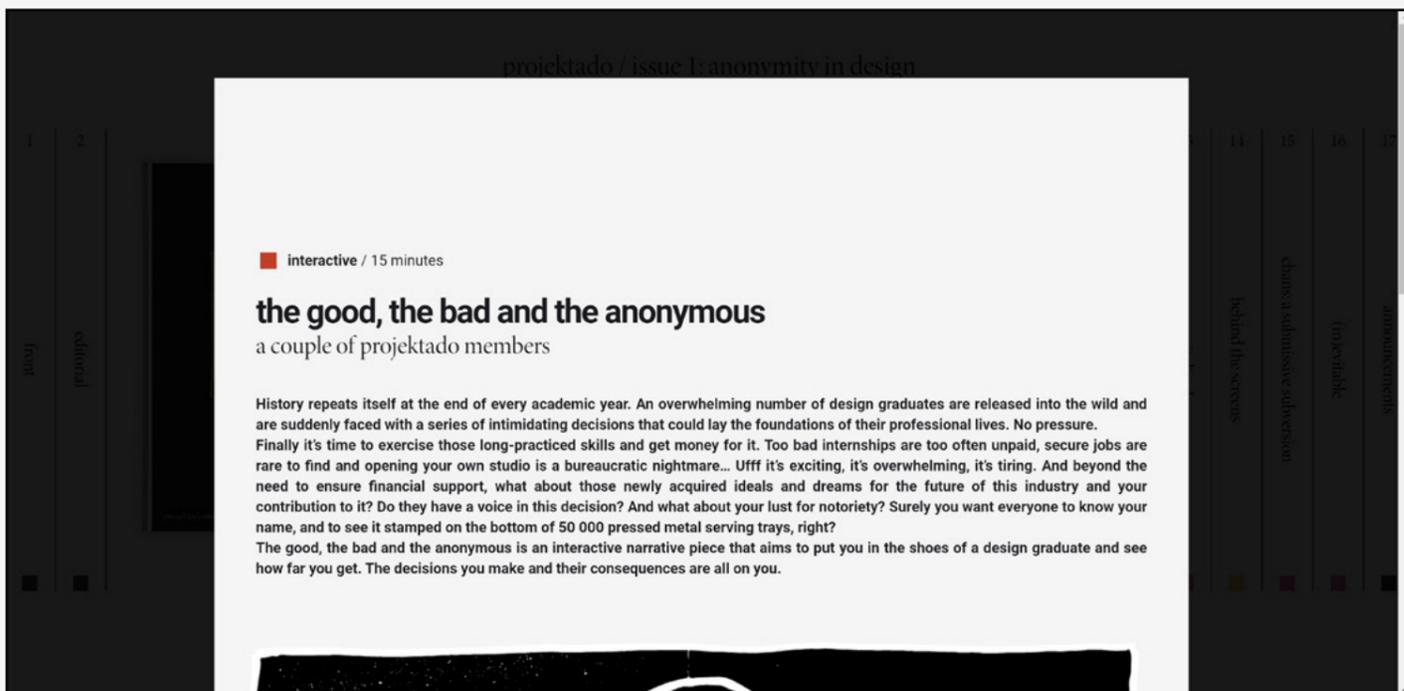
Each piece features an animated cover, these have all been curated and produced by us in the collective. As mentioned previously, our intention to create unusual interactions between physical objects and digital space is also manifested through these features.



A 'read now' preview of a written article that also presents the format for dual language pieces. English is positioned to the left, as in smaller format screens it will remain above the right column, which presents the second language, in this case Arabic.



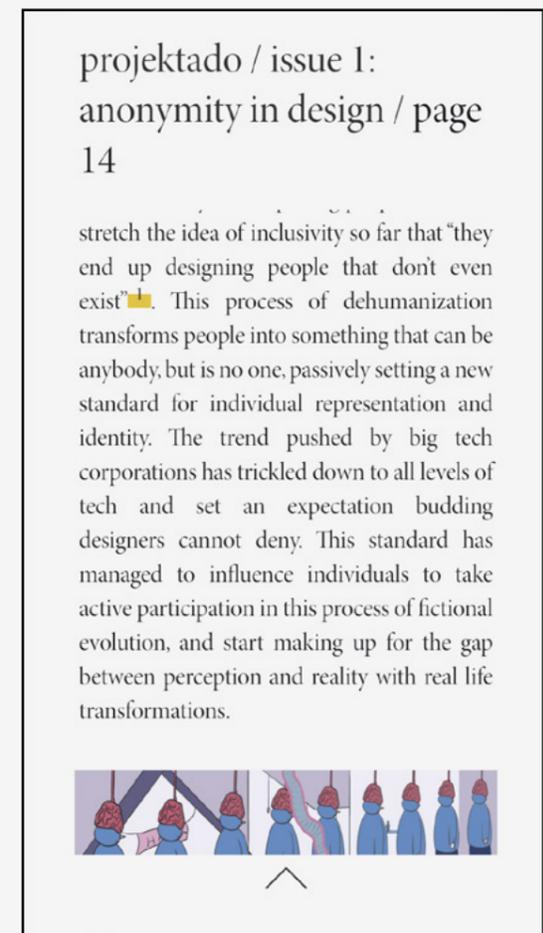
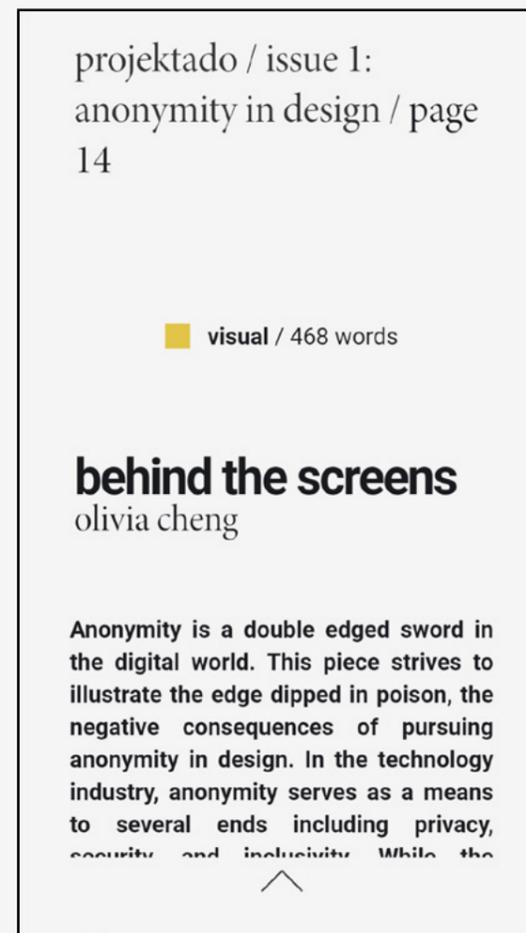
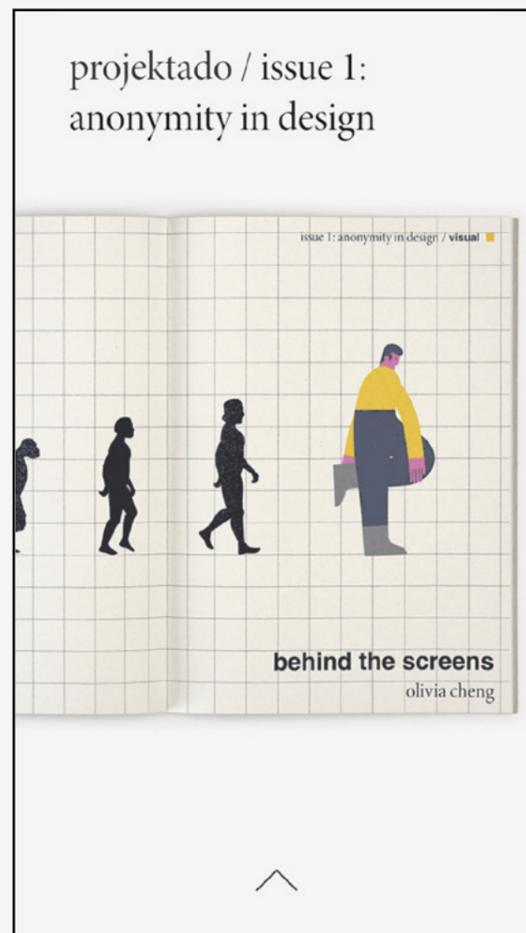
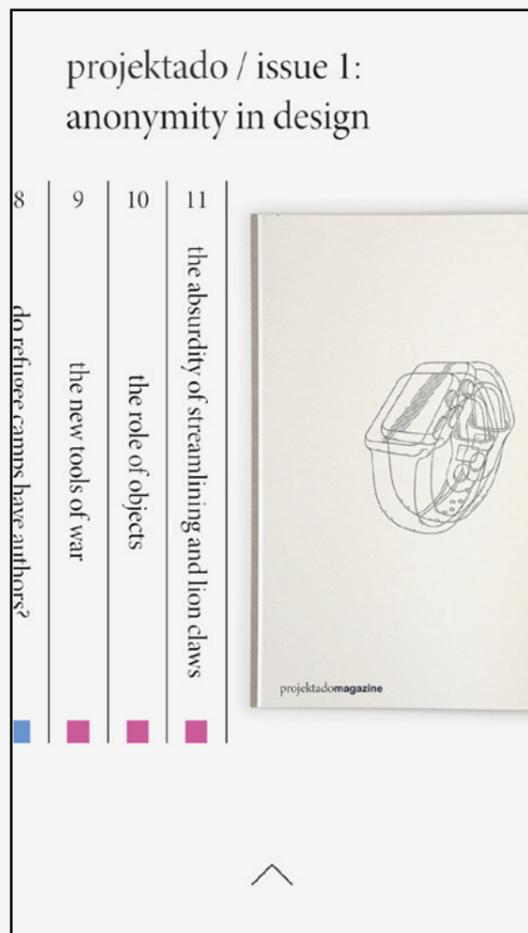
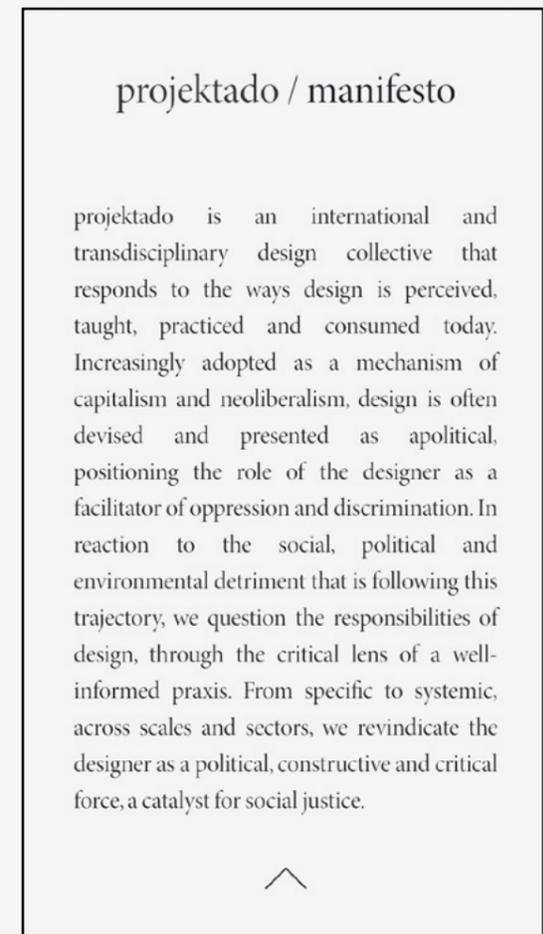
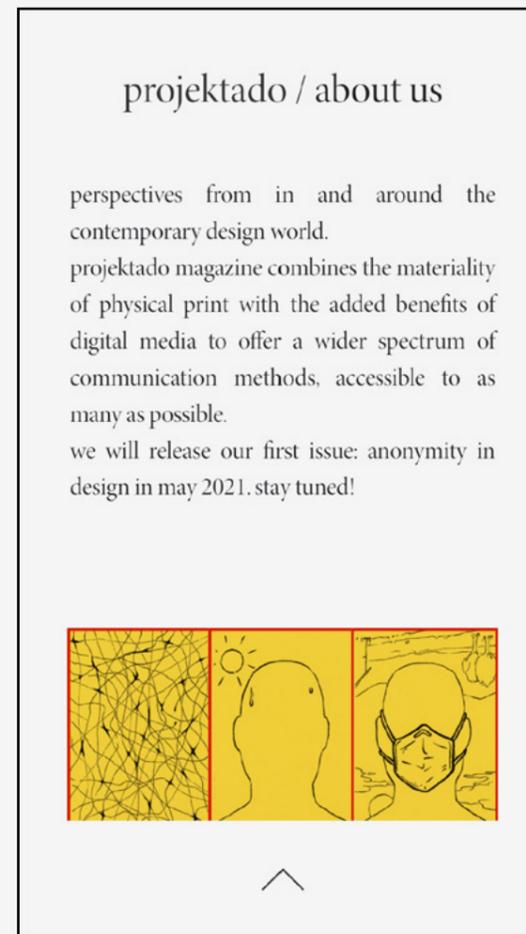
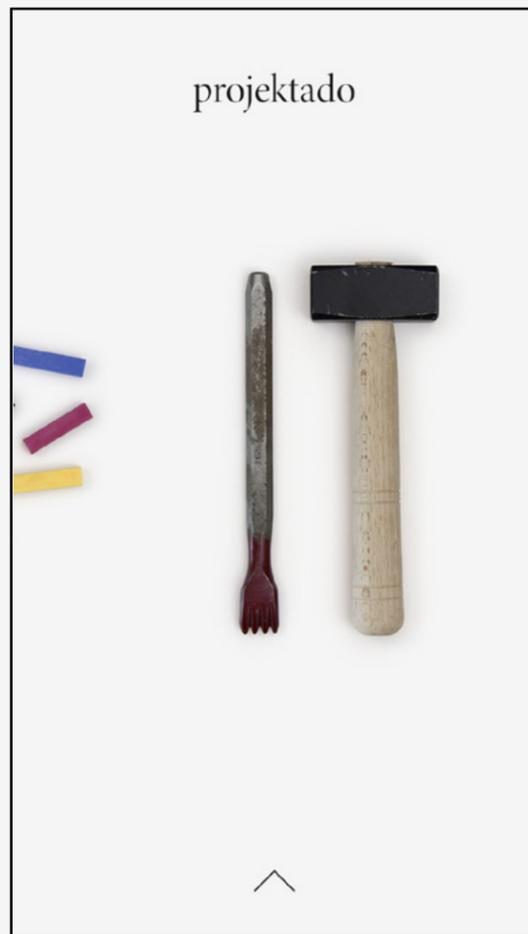
A 'read later' preview of the same article, this option presents a 'previous' and 'next' arrow to scroll through the pieces without going back to the carousel, something that is not possible to do via the 'read now' pop-up.



A 'read now' preview of the interactive piece 'the good, the bad and the anonymous', read now pieces are displayed on a pop-up window that is left by clicking outside of it.



A 'read later' preview of 'the good, the bad and the anonymous', each piece displays a colour tag at the top, which represents the media used (in this case 'interactive'), and next to it the length of the piece. Each piece also presents an abstract, that allows readers to get an initial idea of the contents before committing to interact with the main piece.



jaxon

Designing a website was an entirely new process for both Riccardo and I, although we already had some experience in basic coding and restructure of existing templates for our own website, starting from scratch was completely new. In many ways our inexperience and naivety pushed us towards unusual design choices, and it is quite clear that our physical practices also greatly affected our approach. The contact of the website developer was through another member of the collective we were working with in Italy, and so we met Micol, the junior web developer who was living in the same city as we were staying.

We told Micol that we both had a bit of experience, and that we were happy to upload the content, but we needed her help in creating the framework for it. After she instructed us on what a site map should contain, we quickly made one up and waited for her to show us a first draft. Following this we visited her periodically to see the progress and got the chance to see how she worked. When she finally handed the website over she showed us how to access the main codes and how to change them, which Riccardo mostly took responsibility for with regards to major CSS changes. I found a new special interest in HTML coding the website and interacting with wordpreses plugins and blocks and I took responsibility for almost all of the uploading of the content, which involved a lot of repetitive work, problem solving and checking between devices that I became much faster at doing. I am very pleased to have taken this on and now have a new and very useful set of skills.

riccardo

I found the design process for the website to be much more enjoyable than I originally anticipated. The decision to keep the magazine digital really gave us the opportunity to think about it in a much more open way, and by having someone helping us coding our ideas, Micol, it felt like we could experiment without huge limitations.

I think at first I was probably the one in the collective with more experience in HTML and CSS coding, with Jaxon also having some base knowledge. Throughout the process it was mostly me and Jaxon keeping the conversation open with Micol and trying to figure out technical difficulties. Jaxon ended up taking more responsibility over content layout and upload, whilst I tried to offer support in the adjustment of structural and code problems, as Micol could only offer us a limited amount of time.

Besides improving in coding languages, I also feel like the curational process improved greatly my photography skills, my graphic design skills, and my technical skills in the use of programs like illustrator and photoshop, as I took responsibility for a good portion of the project in preparing and setting up the files that we still use today for content creation.

I think that through this experience both me and Jaxon have developed a fairly strong interest in web design/developing, and I'm certain we will make good use of these skills as we keep experimenting with the magazine and parallel projects.

■ issue 0: why discuss design today?

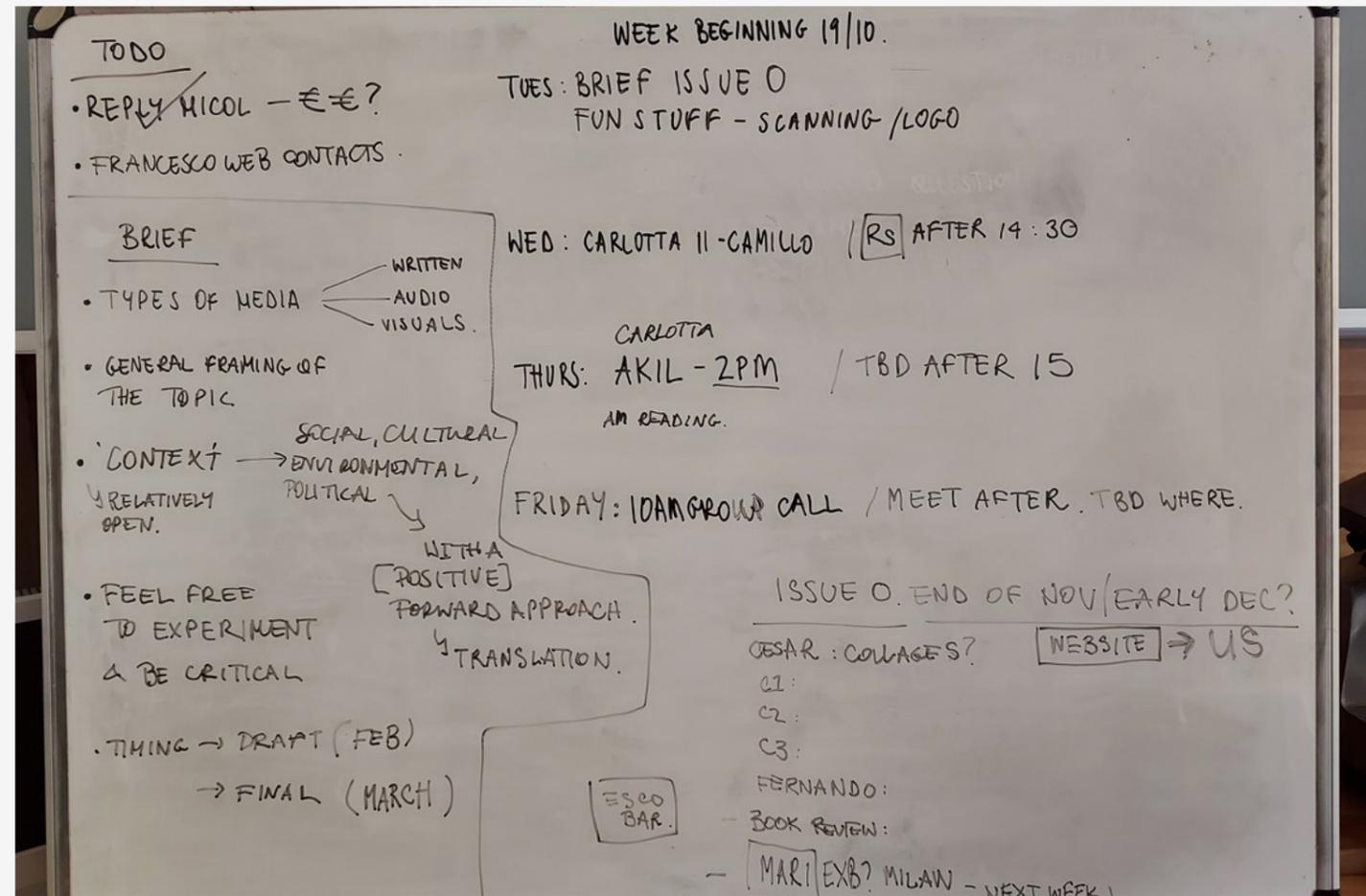
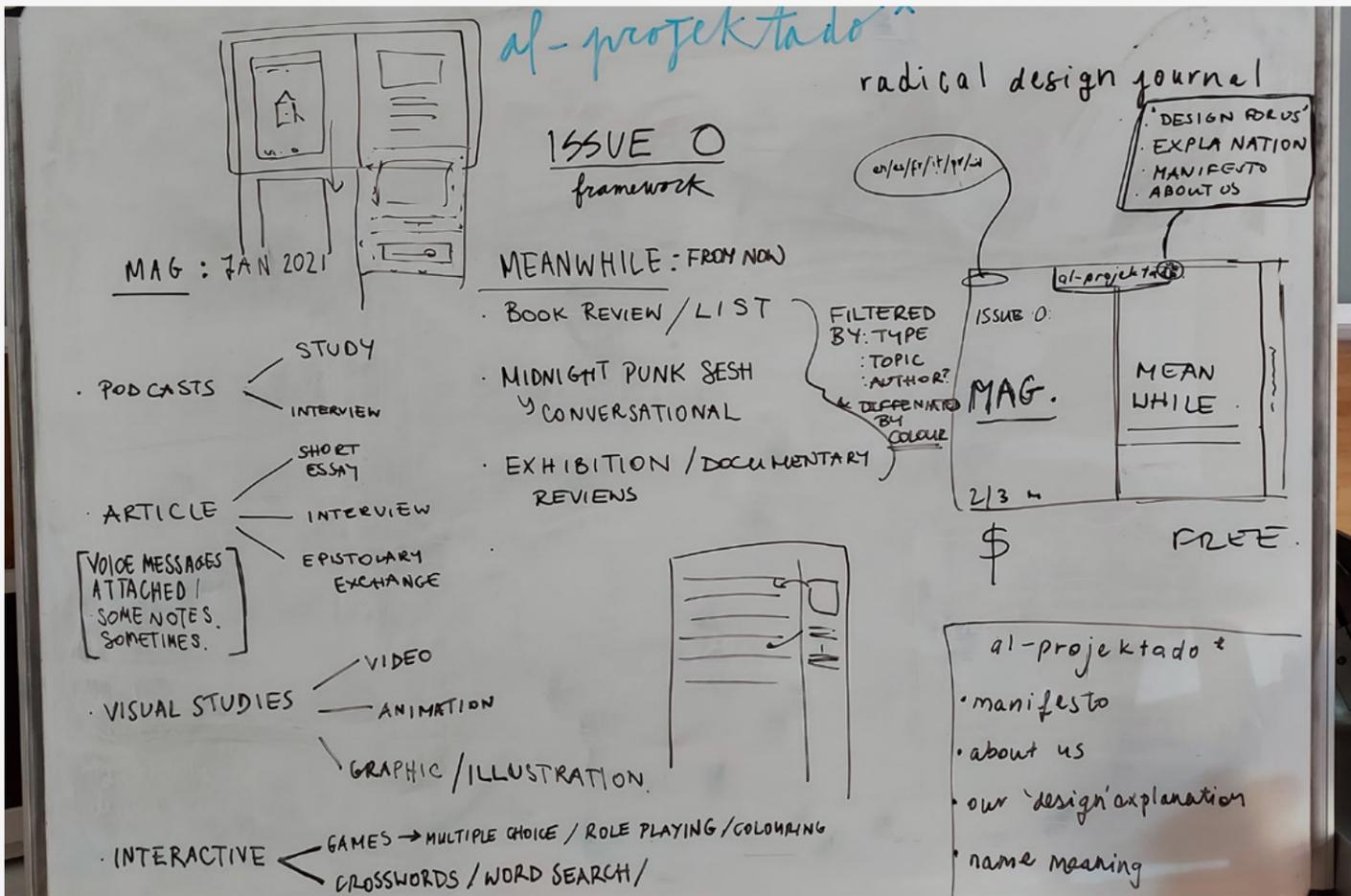
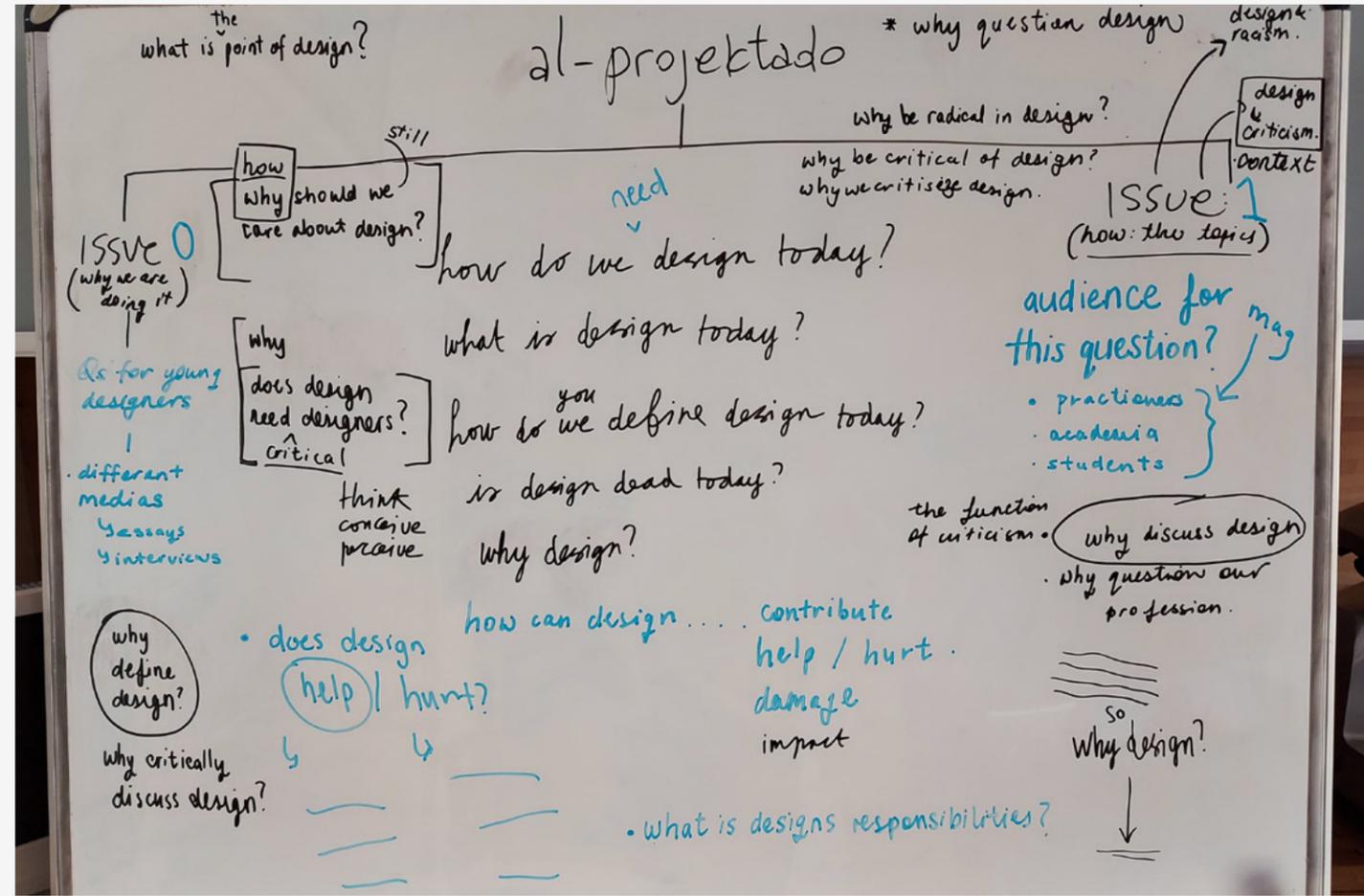
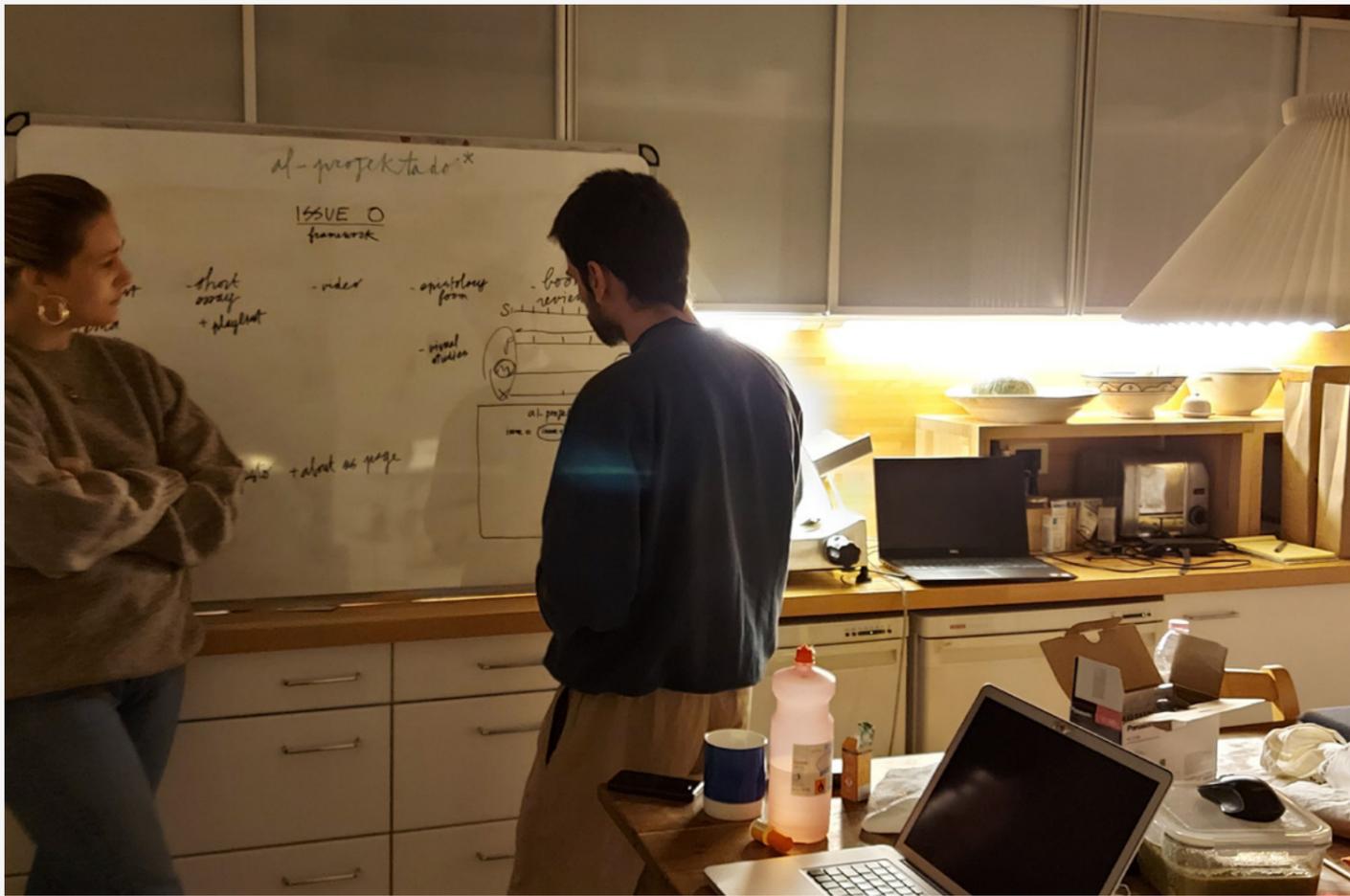
introduction	57
brainstorming	58
brief and contributors	59
editorial	60
article layout	62
selected works	64
covers	67
conclusion	72
individual reflections	73

None of the members of projektado had ever worked on a magazine, and most of us had never worked together before. We therefore thought it was important to work on a 'prototype' or 'pilot' issue, before focusing our work towards a first official publication.

The benefits of working on a pilot magazine are very similar to the ones you get by making a prototype in any design project: you become more knowledgeable about the object of research, you are able to more accurately estimate how long the real product would take to realise, you understand the team dynamic, you get an idea of each other's skills, you have something to improve on, you set up a structure that would make the final product easier to make, and so on.

Issue 0 therefore became in our minds an absolute necessity before venturing into producing a fully-fledged magazine.

The idea was to try everything out in a more manageable scale and, in doing so, also having something to start showcasing to potential investors or prospective members of our collective in view of issue 1.



Call for contributors

Hi!

We are looking for contributions in response to the question “*Why discuss Design today?*”.

The contribution doesn't need to be necessarily in a written form, but can also be provided in any type of media or combination of media (video, audio, illustration, visual experimentation, comic strip, meme, interview etc.). We encourage creativity and experimentation. In other words: have fun!

For written contributions the maximum amount of words is 1000 (no minimum) and it needs to be written in English or, for non native speakers, we would very much appreciate original language with English translation (unless the contributor simply prefers writing in English). Writing style can be anything from academic writing to humoristic.

For any visual contribution we expect digitalised versions of the outcomes in high quality. For video and audio contributions the length shouldn't exceed 15 minutes and, in case it is a video contribution the minimum resolution should be 1920x1080.

We kindly ask the contributors to confirm their interest by the **6th of November**, together with a general idea for their submission and the media they would rely on.

The final deadline for all submissions is the **22nd of November 2020**. All content should be sent to hello@projektado.com

Speak soon!

projektado

a critical design collective

20.10.2020

The brief that was distributed to external contributors was designed around the question “Why discuss design today?”.

As this was a pilot magazine, we thought that tackling this question could give us precious insights on justifying our future production and discuss the importance of reopening/contributing to dialogues in the field of design theory and practice with a new magazine.

The brief was also designed to offer the opportunity to contributors to produce work in a variety of media, to try to take advantage of the possibilities offered by an online publication over a physical one.

For the purposes of the pilot issue, we decided to ask our friends to contribute, partly due to time restrictions, and partly because we did not feel prepared enough to ask contributors who we considered experts or could provide more comprehensive content. We already had a few people in mind for who to ask for Issue 1, but preferred to wait until we were more prepared and potentially had a wider audience due to the pilot issue. We also knew that we would be able to use the pilot as an example of what the potential of issue 1 could be, so that they had something to judge from.

Contributors we contacted:

Cesar Beuve Mery - contributed
Ana Coimbra - contributed
Aydam De Paula - contributed
Zhaoxi Huang - contributed
Natalia Melendez Fuentes - contributed
Julius Nobling - contributed
Victor Padilla - contributed
Alejandro Tolero - contributed

Henrik Carlund - could not contribute
Aissatou Diallo - could not contribute
Kai Lawrence - could not contribute
Fernando Silva - could not contribute

The rest of the contributions were developed by us and the other members of projektado.

projektado magazine issue 0: why discuss design today?

To introduce the theme of the magazine we produced as a pilot, below is the editorial that summarises our reasoning and motivations:

editorial:

Designers are too often measured on the basis of their annual income, their technical expertise, or their ability to make a company profitable, celebrated or competitive. A more insightful, unconventional measure we could use is the amount of time needed for different designers to realise that there's something amiss with the trajectory of this profession; for some not long, for others very and some never come to realise it. However, this measure only exposes a part of the problem; as taking the step from realisation towards action is contrasted by a measure of "success" formed along the lines of your ability not to.

As a group of young designers, our stories stretch over a variety of whens, wheres and hows, yet our determination to do something, to act, found a way to bring us together, of all times, during a global pandemic! It's somehow fitting that during a crisis of global proportion that has united the nations of the world in their incompetence to respond and inability to cooperate, a group of "socially distant" designers found themselves immersed in collective action.

This pilot magazine, a product of our impatience, is only the first realisation of a broader movement incited during the summer of 2020, the crafting of which over the past months has been intertwined with a plurality of processes giving rise to our identity as a collective; projektado.

Our manifesto:

projektado is an international and transdisciplinary design collective that responds to the ways design is perceived, taught, practiced and consumed today. Increasingly adopted as a mechanism of capitalism and neoliberalism, design is often devised and presented as apolitical, positioning the role of the designer as a facilitator of oppression and discrimination. In reaction to the social, political and environmental detriment that is following this trajectory, we question the responsibilities of design, through the critical lens of a well-informed praxis. From specific to systemic, across scales and sectors, we revindicate the designer as a political, constructive and critical force, a catalyst for social justice.

We affirm that all design processes bear a responsibility towards our common future, and that for this reason designing must be enacted as an intellectual and not only a physical act. With designers being increasingly educated to become passive technicians, tools for the largest companies in the world, it is crucial for us to bring together the diverging fragments of this profession, to claim the interdependence of its theory and practice, and to advocate for a institutional and professional design education that is conscious of its extensive leverage on society's behaviours, values and attitudes. This process of responsabilisation is

necessary to contribute to the ongoing elucidation of how design can shape and affect the future of global, collective, living environments.

We as projektado establish ourselves as a radical, critical and constructive force. Through our collective action we aim to establish an open conversation, challenging the past, present and future of our discipline. We intend to create a movement that carries design away from being a profit tool and instead directs it towards a more responsible and accountable path. We contribute to a more democratic conception of our profession, one that is more ecologically and socially sustainable. A design of everyone and for everyone.

Before envisioning alternative paths for the profession, probing the boundaries of designers' responsibility, or even defining the spheres of discussions, it was critical, for us as well as our prospective audience, to enquire into the necessity of such discussion.

Among a variety of ways to pose the question, the issue's inquiry was phrased to strike a balance between restraint and openness, to directly communicate the purpose of our endeavour yet remain impartial; why discuss design today? The aim of this issue was to explore how today's young generation of designers perceives the discussion around their discipline, and also help the collective develop a better understanding of the challenge of discussion within design.

As projektado is formed by designers of different cultural, professional and educational backgrounds, we were able to draw from our diverse social circles of design practitioners, students and enthusiasts, and challenged them to answer the question in whatever way they saw fit. The striking variety of ways and mediums our contributors found to respond to the question was exciting and fun to receive.

As well as our own contributions to this magazine, the pieces we have selected reveal our small and young network's capacity to discuss design from multiple branches of knowledge by using different tools, cutting across disciplines, contexts, languages, scales and experiences. More than a contribution, we perceived the interaction with the authors as a process of knowledge sharing during which we have been able to grow with those who generously collaborated with us.

To present this experimental issue as a cohesive collection, we have organised its contents on the basis of themes that respond to similar concerns, concepts, or approaches. Most of these debates permeate through each other, however, some of them bear clearer connections among them. To illustrate these strands of discussion, the following macro-answers have been selected to the question 'why discuss design today?':

- ... for its multiple meanings;
- ... for its diverse purposes;
- ... for its concerning results;
- ... for its boundaries;
- ... because it is continuous.

When posing the question, we were conscious that defining design assertively is a complex (if not impos-

sible) task. For this reason, understanding its ramifications and interactions within its own and with other fields remains an alive and important debate. In this sense, the pieces ‘Homogenous Homonyms’ and ‘On the relationship between linguistics and design’ raise important discussions regarding the multiple meanings of design, triggering reflections on the fields of knowledge included in the discipline as well as deeply analysing the association between the use of language and modes of operation in design practice.

In every discussion we have entered, the ethics of design emerged as a latent subject. A persistent consideration ingrains the critical analysis: when understood as a mechanism or a tool, design can assume a huge variety of intentions, depending on who is managing it. ‘Small talk’, ‘This is not a designer’ and ‘Insurgent Designs’ are works that reveal intricacies of the diverse purposes design has been served to, sometimes alerting for its appropriation as a neoliberal development apparatus, some others as a potent engine to subvert repressive regimes.

On being appropriated by neo-colonial logics of capitalism, design contributes to the development of daunting futures that have already produced concerning results to the present time. There is a sense of urgency to analyse the effects of the modes of production and life our society has been designed, looking at our lifestyles in a critical manner in order to raise awareness on its possible outcomes regarding life existence. The pieces ‘Switching Channels’, ‘Discussing Presents, Re-thinking Futures’, ‘The Catch’ and ‘the city of the Others’ bring considerations developed on the observation of the world as it is today, contextualising design and giving indications to rethink strategies that subvert failed practices and to enhance life qualitatively on our planet.

Following the considerations about the present problems design faces, some works will discuss the boundaries of design, proposing diverse possibilities to link it with other disciplines and contexts. ‘Reflections on Design and Permaculture’ and ‘Including critics in our circles’ call attention to the necessity of breaking the internal boundaries of design discussions, to assume humility as a position of change because only that will allow the incorporation of other matters in design and of design in other subjects.

To set the conversations that led us to this very moment of identifying ourselves as a ‘critical design collective’, we have decided to test the ground for debate by questioning the reasons to discuss design today. The pieces we have chosen to finalise this issue – ‘My Answer’, ‘Étapes’ and ‘Community Notice’ – are good reminders that this is an ongoing conversation to be readapted and redesigned according to its time, space, environment and reason.

The format of projektado magazine stems from the adaptation of a co-creation process to the historical time of social distancing, but also from the endeavour to re-think the materiality of print within the space of a digital platform. We sought to apply to the web visual and mechanical interactions that are familiar and easily associated to the consultation of a physical magazine, while also benefiting from digital tools.

We hope this experiment, the first of many, can contribute to the debates set today, and that our collective effort formed in the middle of this unprecedented moment in time can serve as a call for responsible action and reflection.

projektado collective



reflections on design and permaculture

ana coimbra

Dorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero

Sorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero

projektado magazine

11

why discuss design today?

covers

As we have previously shown in the 'projektado website' chapter, we decided to show the opening page of each article within an image carousel on our website. This meant producing a cover page (a 2 page spread) for the introduction of each one of the articles.

Even though each article cover featured very different visuals, we decided to use a single homogeneous text layout for the covers to create a sense of consistency throughout the publication. We needed the text to be legible from a relatively low level of zoom, and therefore the overall font size on the covers is quite oversized, compared to that of a printed magazine.

We opted for issue 0 to include the beginning piece of text in the cover, as we did not ask for an abstract when we had made the brief. For those who had contributed in dual language, the two columns presented each language, and for those that had contributed in one language, the columns presented a longer piece of the body text. For contributions without any text, we left the area blank and adapted the visual of the cover to this.

11 *issue 0: why discuss design today?*

reflections on design and permaculture

ana coimbra

Desde o nosso primeiro momento nesse mundo nós o observamos. Acredito que, para mim, está aí a importância de discutirmos design. Para que não pareça vago, vou tentar me explicar: Nascermos. Nesse instante imediato nosso corpo passa então a sentir e reverberar estímulos. Sonoros, visuais, táteis, químicos, mecânicos, emocionais, subjetivos... Seja lá qual espécie de ser vivo que você nasça, você inicia essa troca constante de estímulos e respostas com o ambiente no qual você está inserido. Ao observar o mundo, interpretá-lo, questioná-lo, coletamos suas informações e fazemos dela uma reprodução e cada um de nós tem sua própria tela (real ou virtual). Muita gente acha que a vida é um jogo. Um jogo coletivo-orgânico-organismo no qual estamos inseridos. Não só! Do qual fazemos parte. Quando nos embolamos nesse fio? Aí está, para mim, a importância de discutirmos design. É a partir da observação-valorização da natureza que podemos coexistir de forma te consequat, vel illum dolore eu feugiat nulla facilisis at vero Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisi. Lorem ipsum dolor sit amet, cons ectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisi. Lorem ipsum dolor sit amet, cons ectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation

Language 1

Language 2

Bio

Bio (projektado)

11 *issue 0: why discuss design today?*

reflections on design and permaculture

ana coimbra

Video

Bio (projektado)

website

Once opened, each article had to have its own web layout. The layout for the pieces on the website had to be designed in a way that meant that implementation was fast and relatively easy. This was due to the limited time we gave ourselves to finish the 'pilot' issue, and because we also did not have a lot of experience in working with wordpress blocks, and therefore did not fully understand the limitations and possibilities of it.

Overall as there were quite a few pieces in issue 0 that were dual language, and we did not want to create a hierarchy between the two languages, we opted for columns. For contributions that were mono language we adopted a two thirds layout aligned to the right, to match the title, author and magazine issue information that is present at the top of each article.

projektado / magazine: issue 0 / on the relationship...

issue 0: why discuss design today?

on the relationship between linguistics and design

natalia meléndez fuentes

english (translated) / spanish (original)

With all the paradox, Cortázar taught me to distrust words. He points out that we, human agents, are completely *incomunicado*, apart from the senses and words. He says this is strange enough for us not to trust them

Con toda la paradoja, a mi Cortázar me enseñó a desconfiar de las palabras. Apunta que nosotros, agentes humanos, estamos completamente *incomunicados*, menos por los sentidos y la

projektado / magazine: issue 0 / on the relationship...

issue 0: why discuss design today?

on the relationship between linguistics and design

natalia meléndez fuentes

english (translated) // With all the paradox, Cortázar taught me to distrust words. He points out that we, human agents, are completely *incomunicado*, apart from the senses and words. He says this is strange enough for us not to trust them.

spanish (original) // Con toda la paradoja, a mi Cortázar me enseñó a desconfiar de las palabras. Apunta que nosotros, agentes humanos, estamos completamente *incomunicados*, menos por los sentidos y la palabra. Dice que esto es lo suficientemente extraño como

projektado / magazine: issue 0 / discussing presents...

discussing presents, rethinking futures

aydam de paula

issue 0: why discuss design today?

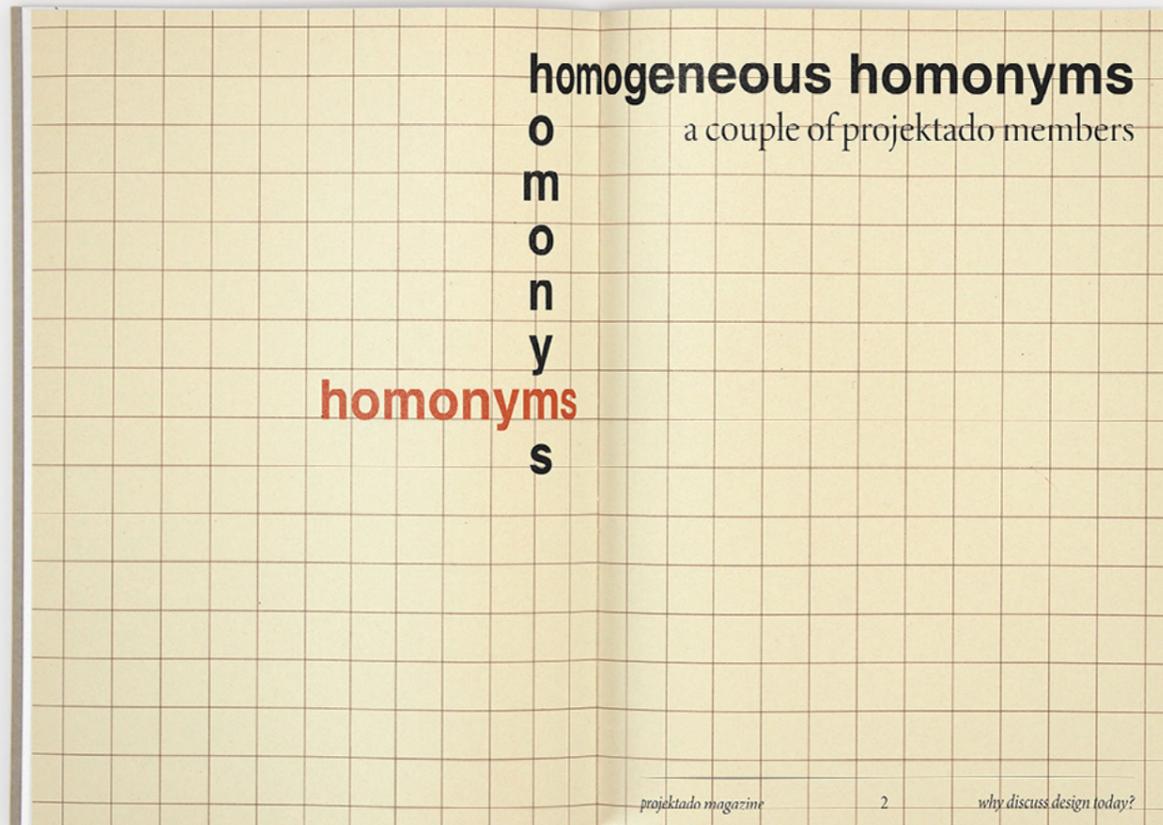
english (translation) // It is curious to discuss design from a language that does not have a proper word to translate the whole idea. It is a problem that causes some intricate conflicts of definition. More than answering the main question in an objective way, I would like to raise up fragments of recent reflections regarding the subject, to set up a more coherent

portuguese (original) // Discutir design a partir de uma língua que não possui uma tradução própria para a palavra é, no mínimo, curioso – podendo causar alguns conflitos de significado intrincados. Mais do que tentar responder à pergunta de maneira objetiva, trago aqui fragmentos de reflexões recentes acerca do tema, a fim de constituir um

Further thought was given to the layout of the title at the very top of each article's page. We decided to use the 'tag' colour (the same tags we presented at page 28, which indicate the type of media used, in this case pink is referring to a written piece) as a feature of the article page, and incorporate it into the break that we felt was necessary to have between the breadcrumbs in the header of the website, and the body text. This version presents two lines, and overall was deemed to be too full and heavy.

This alternative version presents the line break above the title and includes the issue number and title of the magazine issue. We felt that it made sense to include this information somewhere in the page, but did not want to have too many 'free' elements.

Finally we decided to go with this version that presents the line underneath the author and the title, and includes the magazine issue and issue theme. We had previously experimented with trying to also include the language options for the article within the line as well, but this proved to be too much visually and decided to leave this information within the body text.

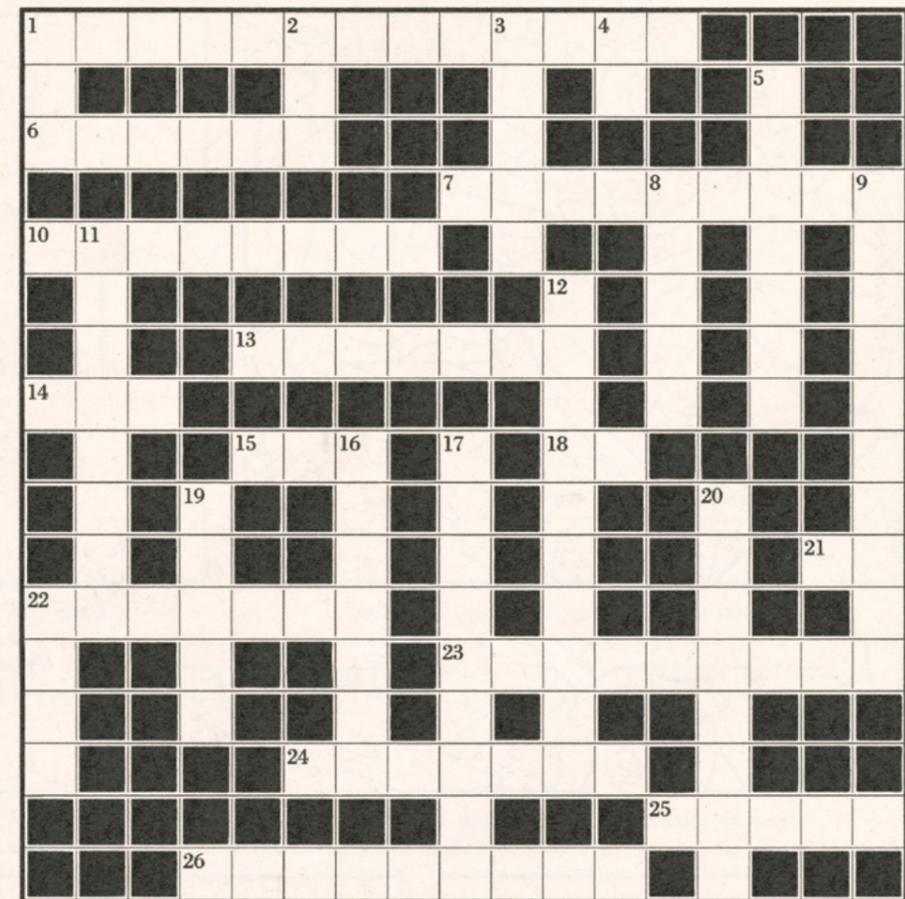


homogenous homonyms

Homogenous Homonyms is a crossword puzzle that we designed to highlight the increasingly large quantity of different professions that are labelled as 'design' today.

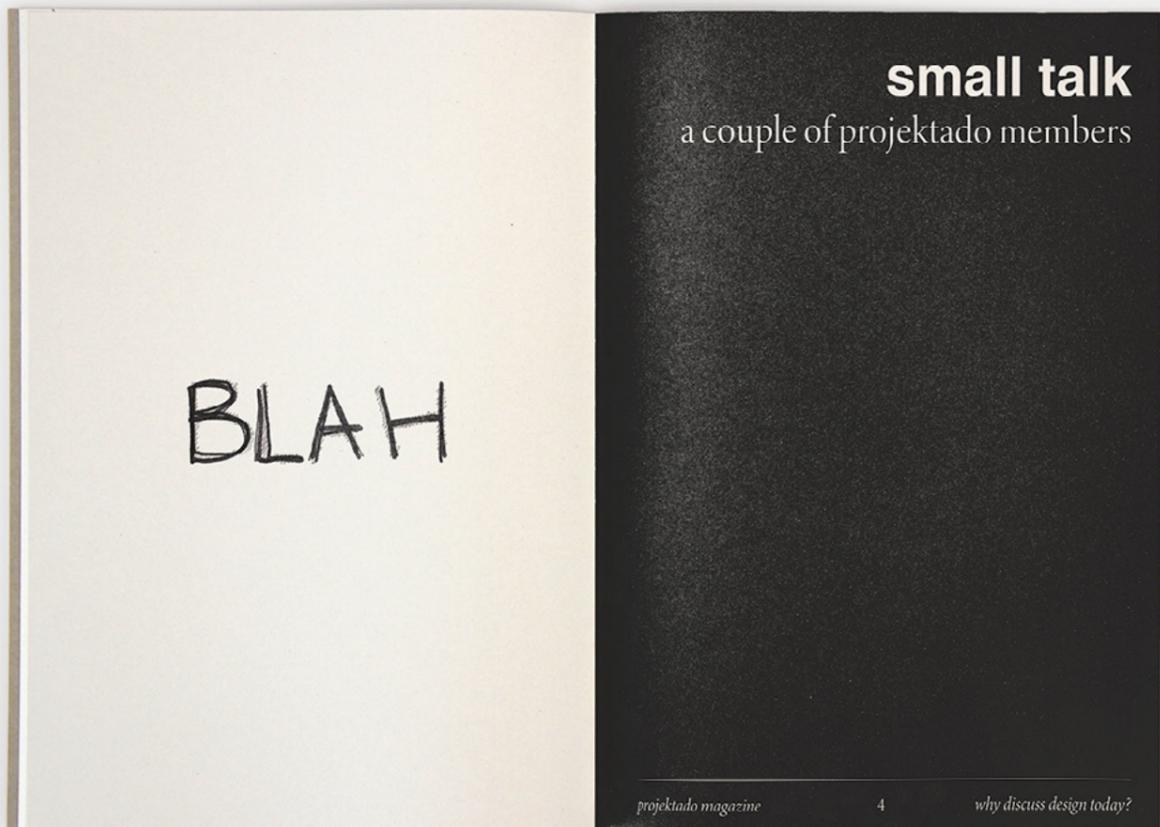
How meaningful is a word when it becomes so extensively used for such a wide array of different meanings? Does the word 'design' still mean anything? What does 'design' mean? Is there a common thread that connects all interpretations and definitions of design?

These are just a few examples of the questions (and consequent discussions) we would like this piece to evoke.



HORIZONTAL: 1. A type of design profession - 6. A type of design profession - 7. A type of design profession - 10. A type of design profession - 13. A type of design profession - 14. A type of design profession - 15. A type of design profession - 18. A type of design profession - 21. A type of design profession - 22. A type of design profession - 23. A type of design profession - 24. A type of design profession - 25. A type of design profession - 26. A type of design profession

VERTICAL: 1. A type of design profession - 2. A type of design profession - 3. A type of design profession - 4. A type of design profession - 5. A type of design profession - 8. A type of design profession - 9. A type of design profession - 11. A type of design profession - 12. A type of design profession - 16. A type of design profession - 17. A type of design profession - 19. A type of design profession - 20. A type of design profession - 22. A type of design profession

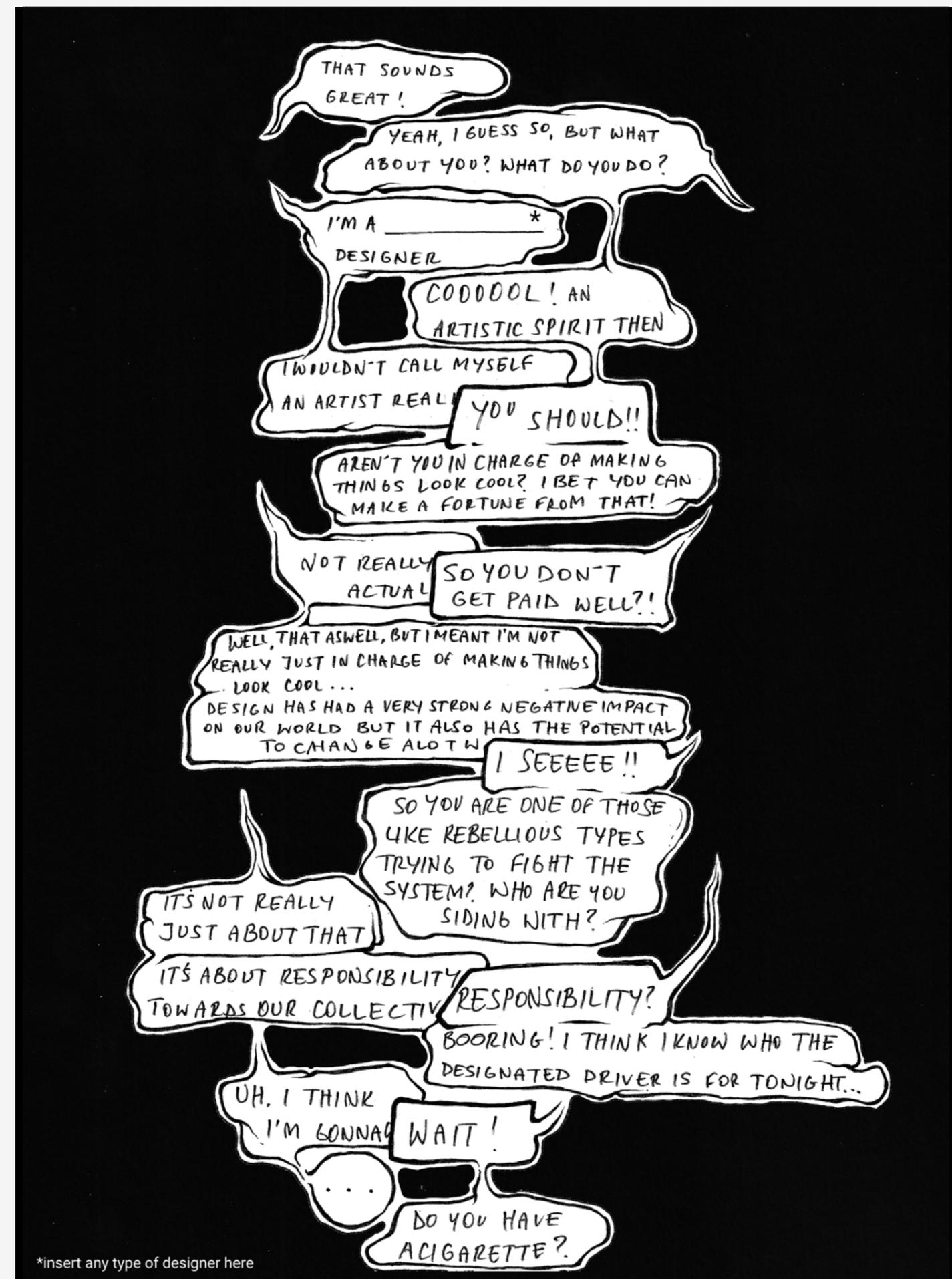


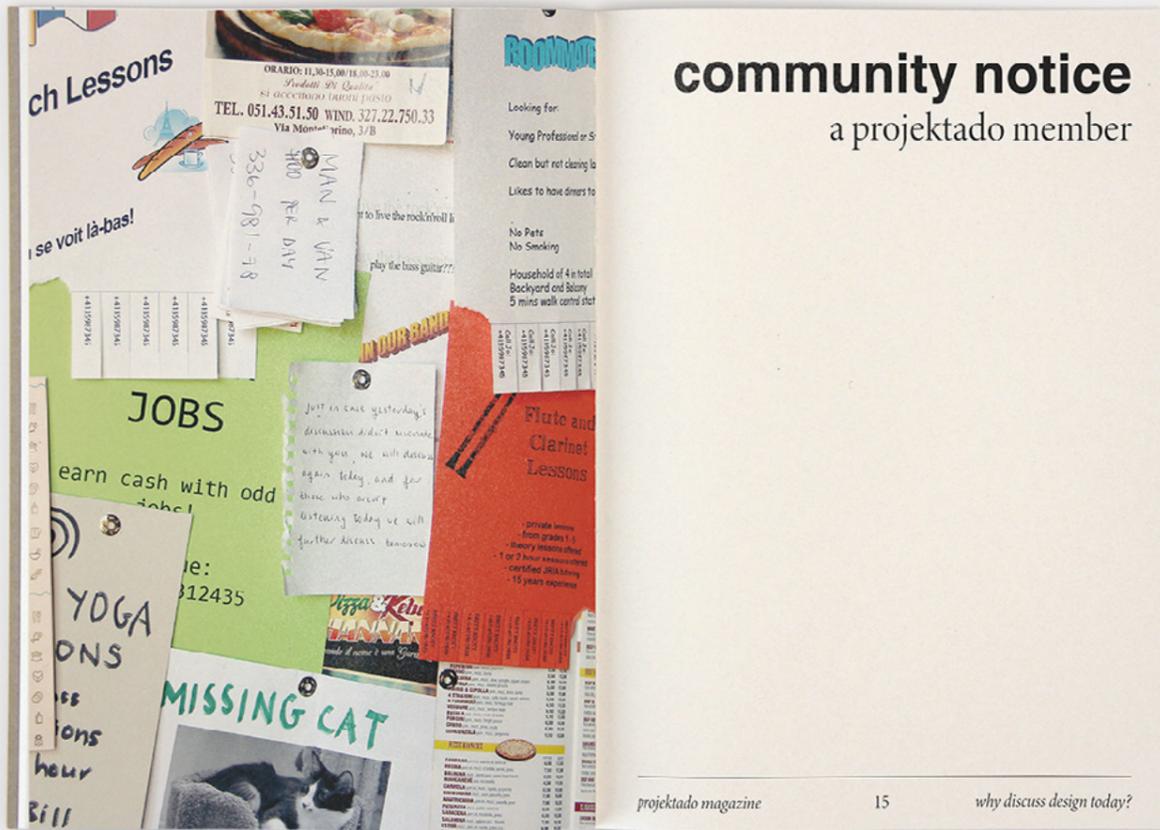
small talk

Small Talk is a comic documenting a casual conversation between two people who have just met at a party, one of which who describes themselves as a 'designer'.

The dialogue may sound worryingly familiar to people that work in design or that studied it, and this is a result of a prolonged crisis in the perception and definition of this professional sector.

What may come across as a light and casual conversation is only a symptom of a bigger problem that needs to be addressed by new design generations.

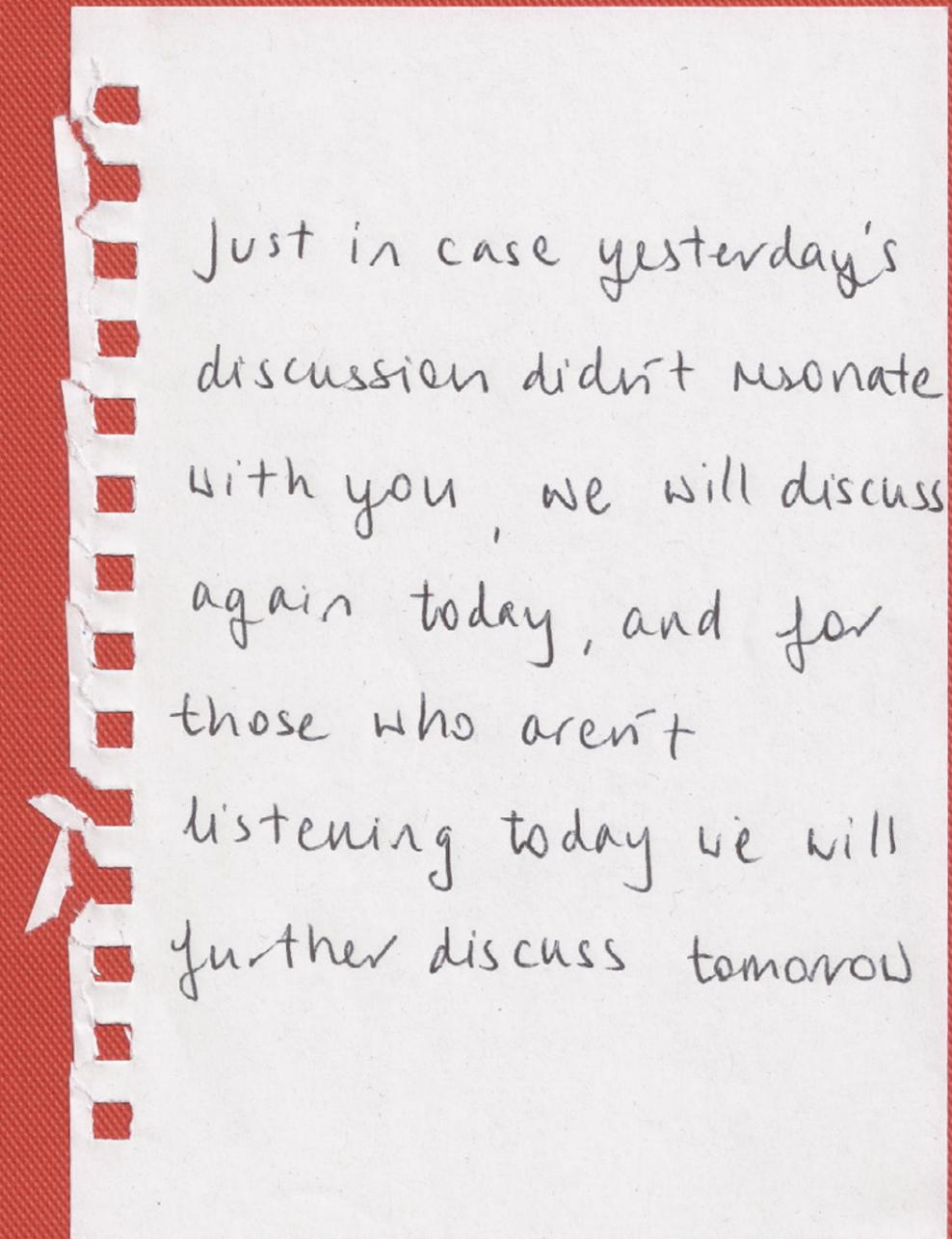


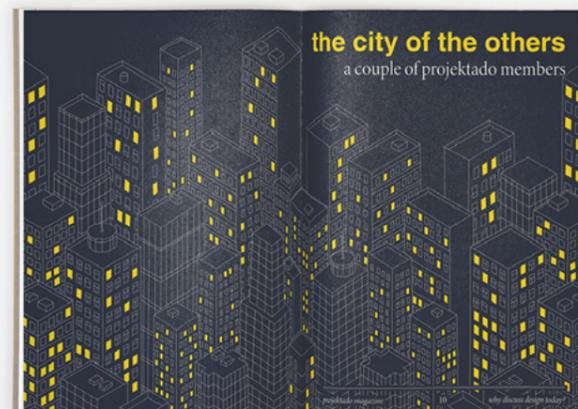
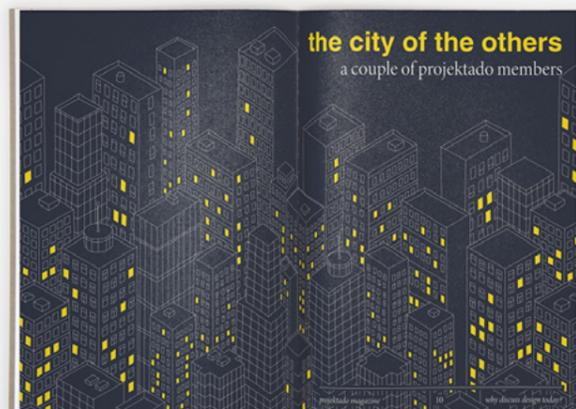
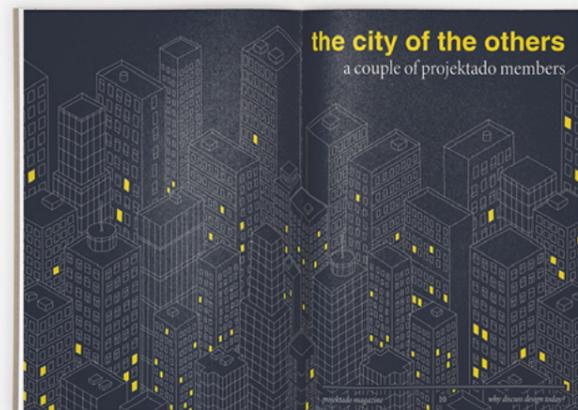
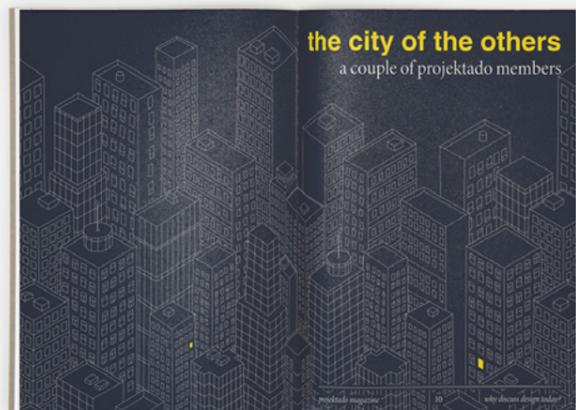


community notice

Community Notice is a short proclamation of our intent to continue the discussion within the design industry, its context and its impact, beyond this first issue and into the future.

The statement is hand written on a piece of note paper, intended to look like an informal message to be placed on a community noticeboard, similar to those outside supermarket complexes or at the entrance of parks or green spaces. The placement of the notice within this context suggests that this information is intended to be useful and relevant to everyone, as it is everyone that is affected by design and its implications.

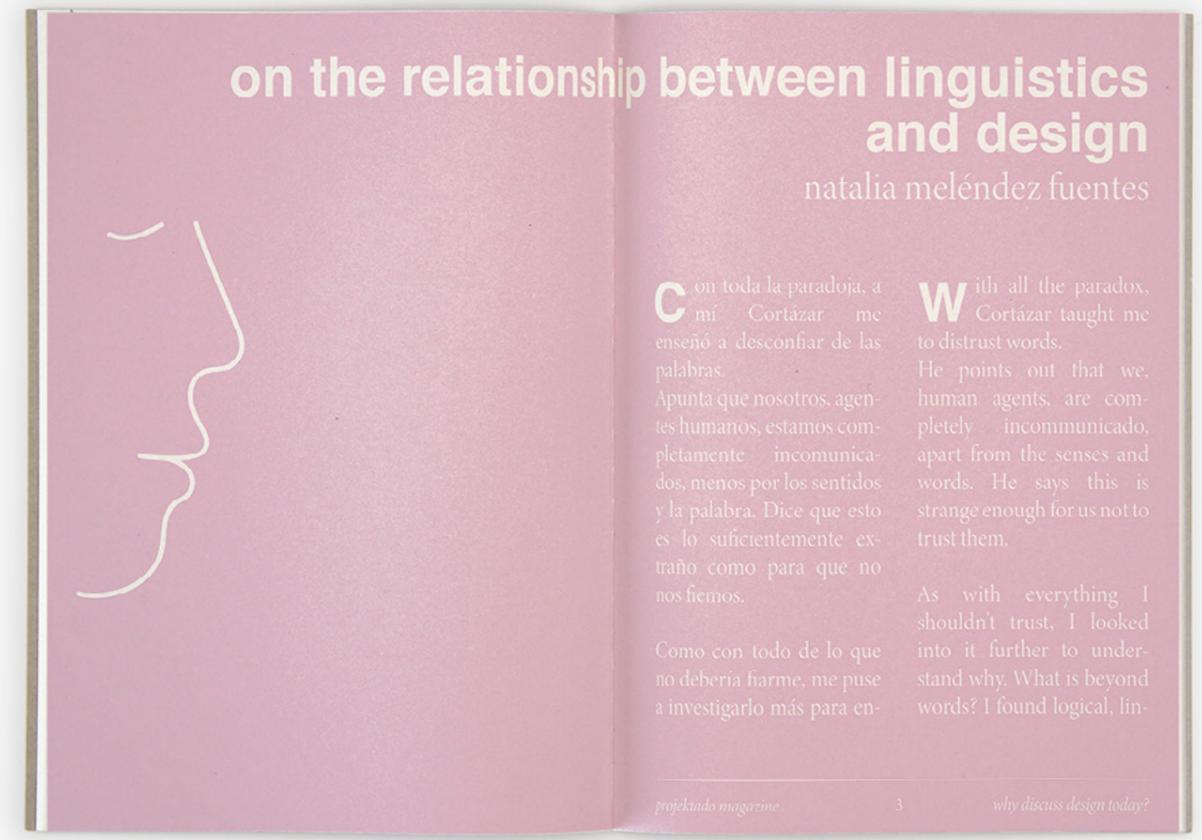
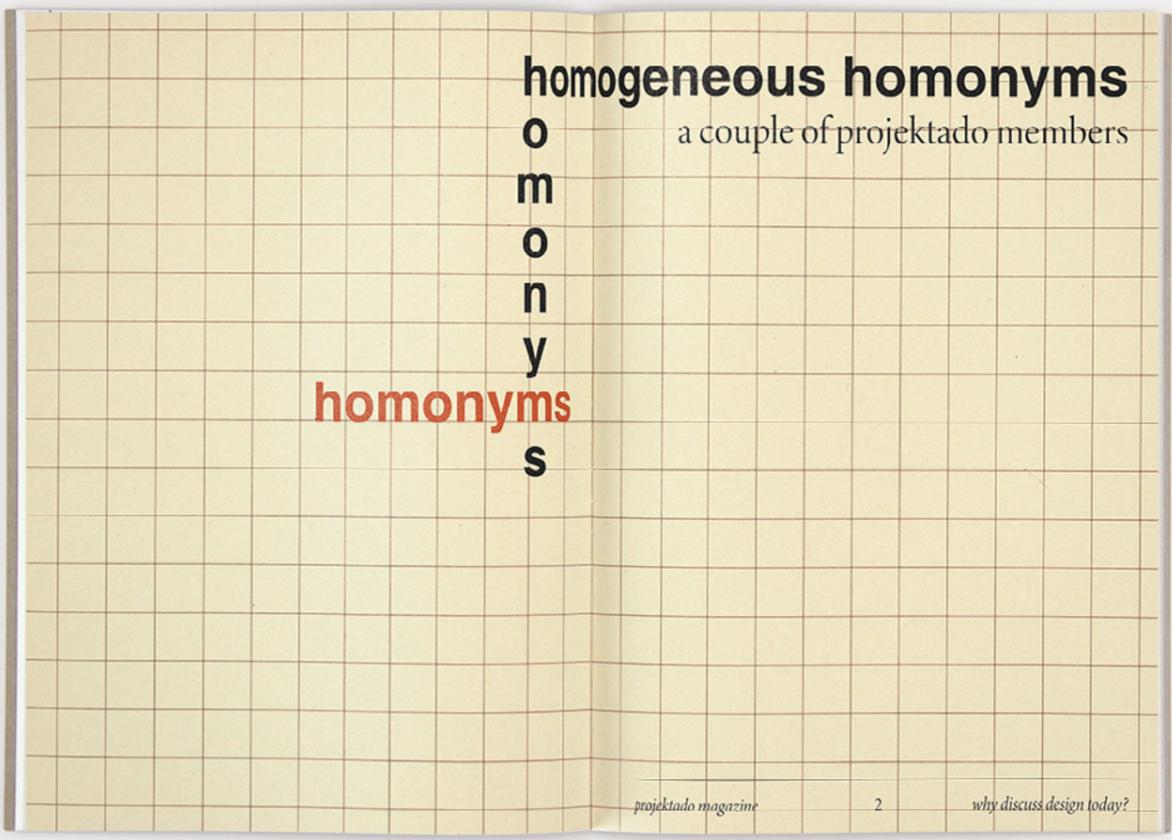
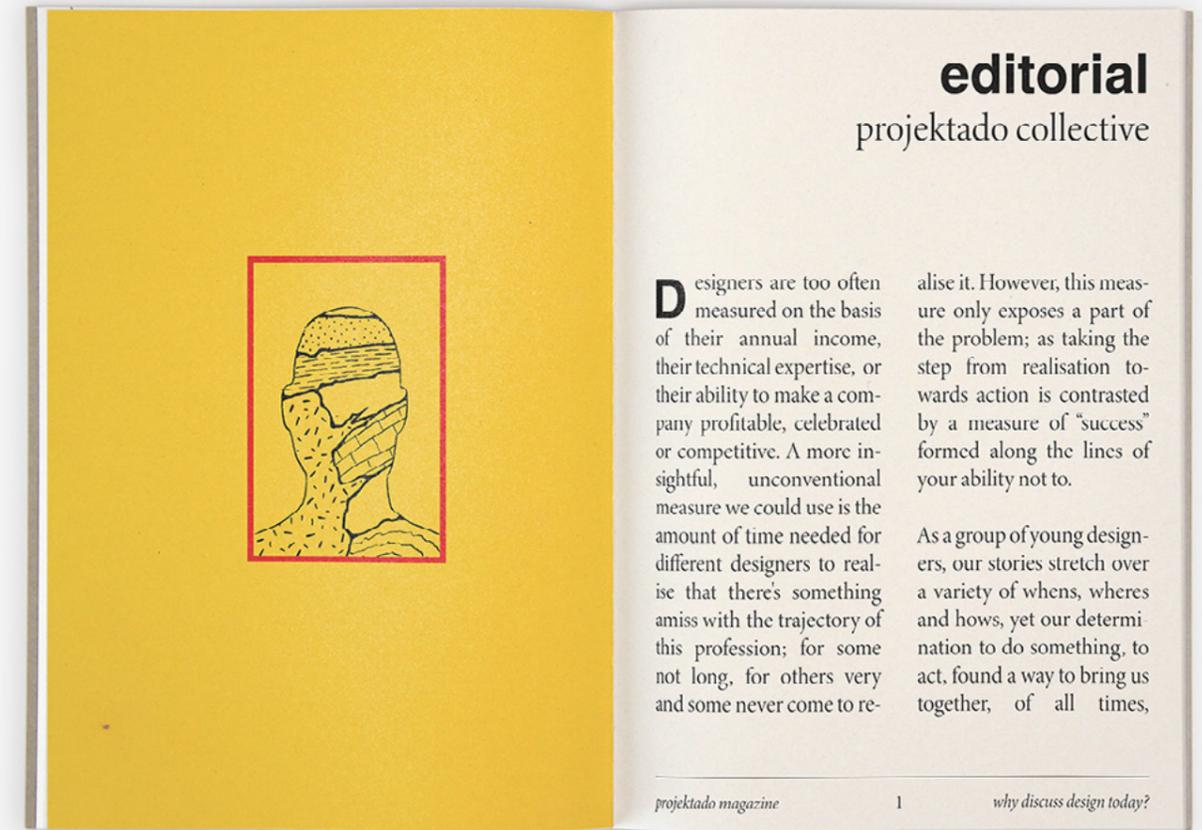
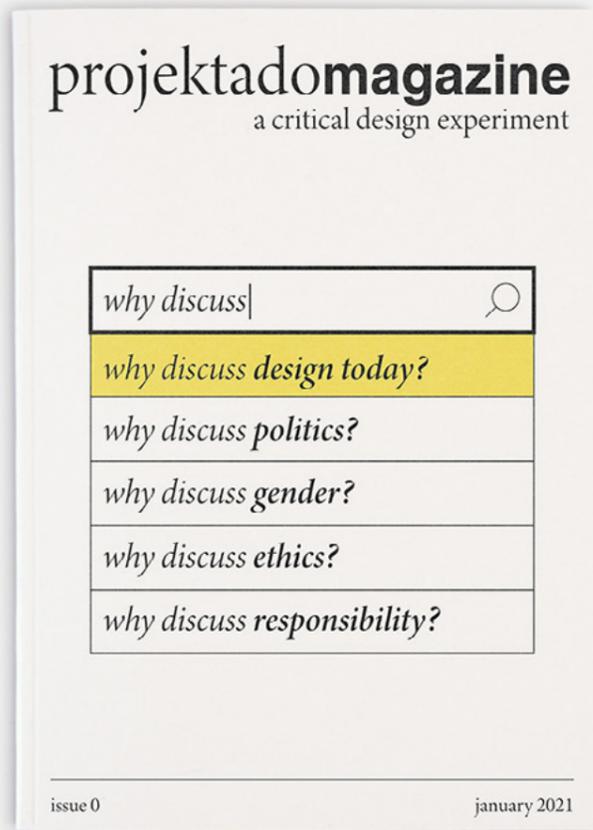


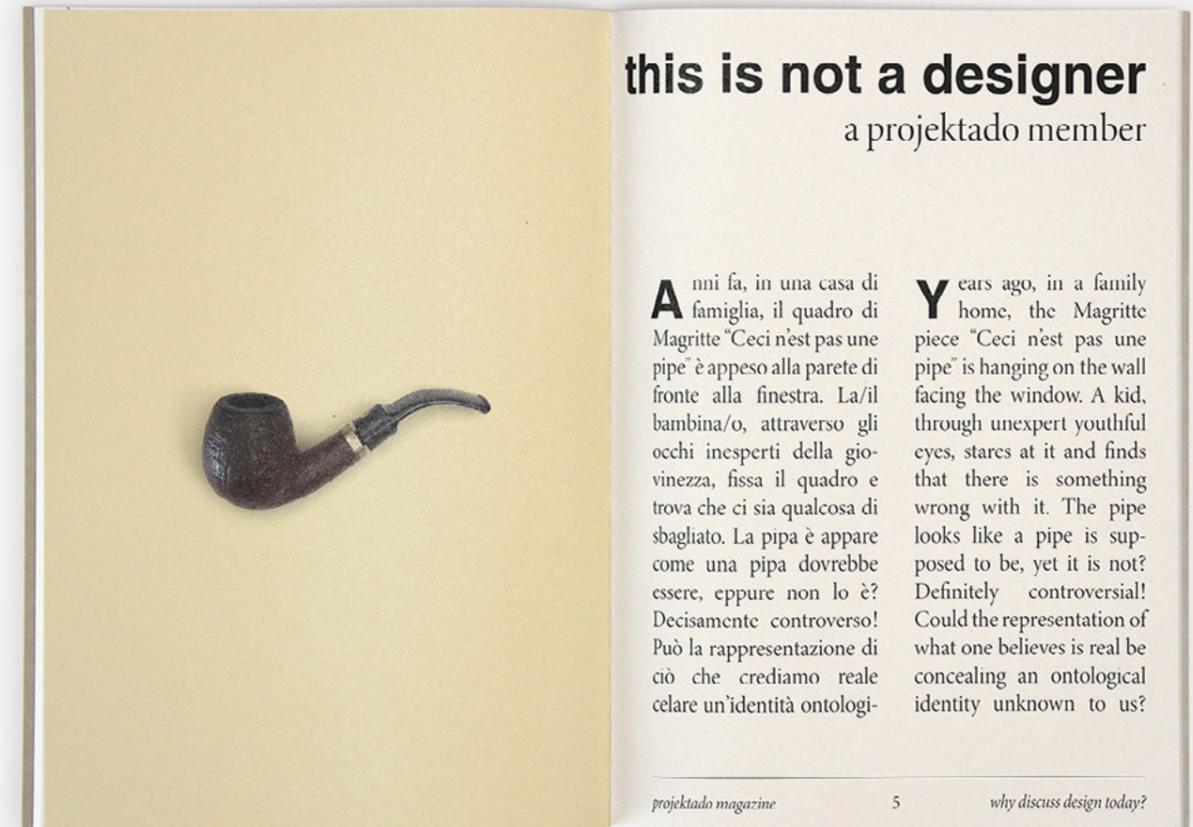
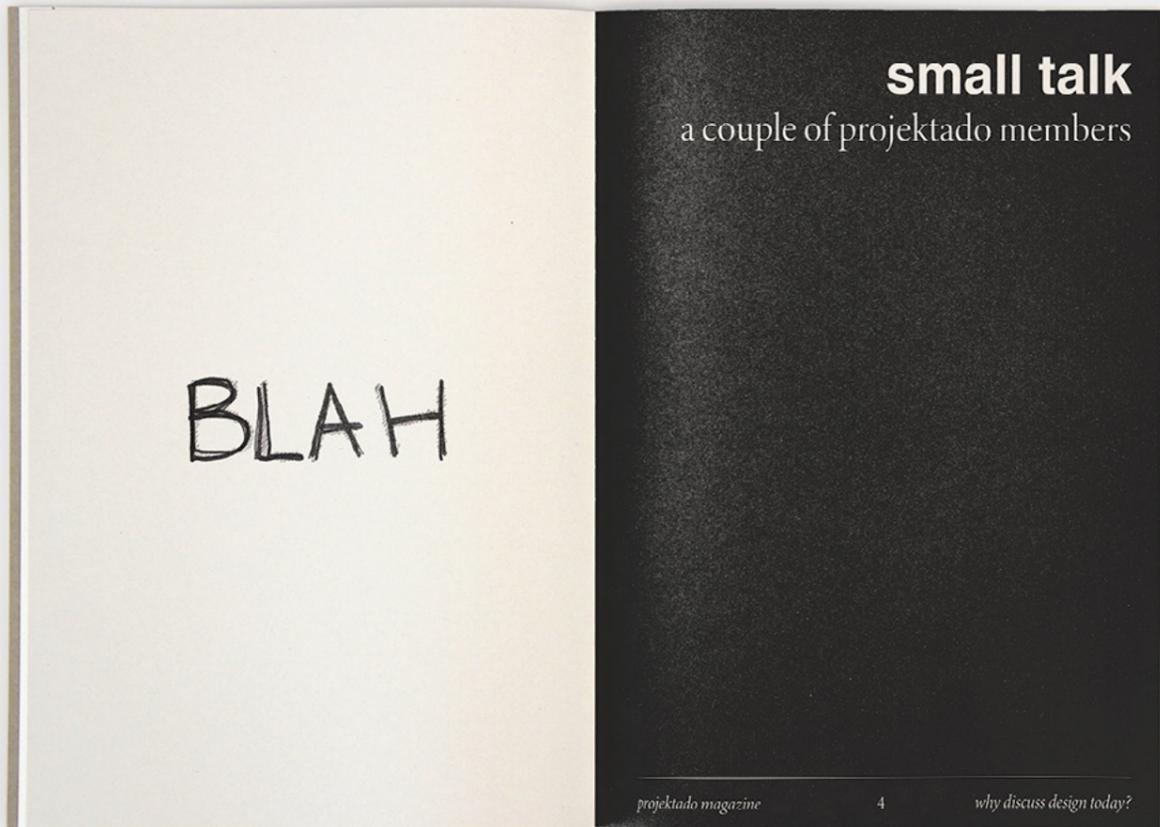


The individual covers that were developed for each piece in issue 0 were also animated. We produced simple animations with approximately 5 frames each that were then used as GIFs on our website.

This was an attempt to further merge the digital space with physical print, and create an unusual interaction between an object that is associated with non-moving content, and a dynamic medium.

All animated content is available on our website: <https://projektado.com/>





discussing presents, re-thinking futures

aydam de paula



Discutir design a partir de uma língua que não possui uma tradução própria para a palavra é, no mínimo, curioso - podendo causar alguns conflitos de significado intrincados.

Mais do que tentar responder à pergunta de maneira objetiva, trago aqui fragmentos de reflexões recentes acerca do tema, a fim de constituir um campo de debate, decorrente do ambiente de incertezas e im-

It is curious to discuss design from a language that does not have a proper word to translate the whole idea. It is a problem that causes some intricate conflicts of definition.

More than answering the main question in an objective way, I would like to raise up fragments of recent reflections regarding the subject, to set up a more coherent debate aligned with the uncertain and unpre-



the catch

a projektado member

Anyone who wants to get out of combat duty isn't really crazy.

Catch-22 ... specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind.

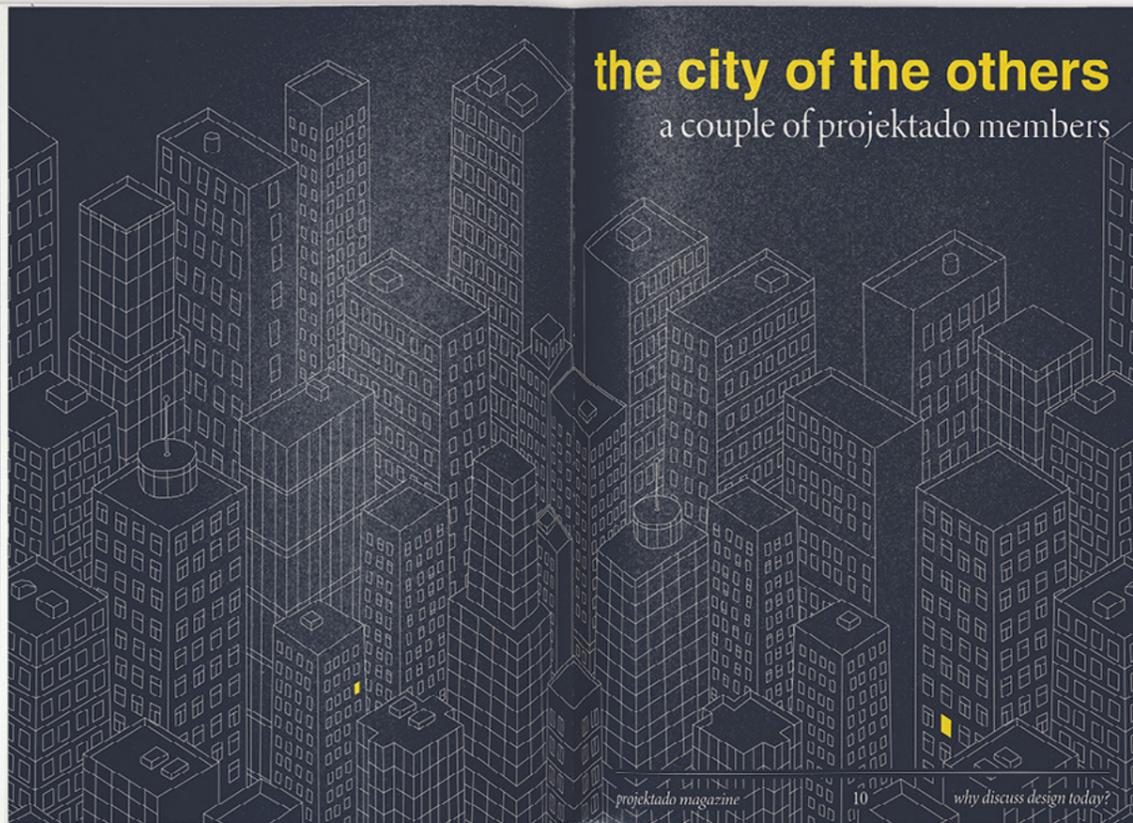
[He] would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and

didn't have to; but if he didn't want to he was sane and had to.

Heller, J. 1961. Catch-22. p.30

the city of the others

a couple of projektado members



reflections on design and permaculture

ana coimbra

Desde o nosso primeiro momento nesse mundo nós o observamos. Acredito que, para mim, está aí a importância de discutirmos design. Para que não pareça vago, vou tentar me explicar: Nascemos.

Nesse instante imediato nosso corpo passa então a sentir e reverberar estímulos. Sonoros, visuais, táteis, químicos, mecânicos, emocionais, subjetivos... Seja lá qual espécie de ser

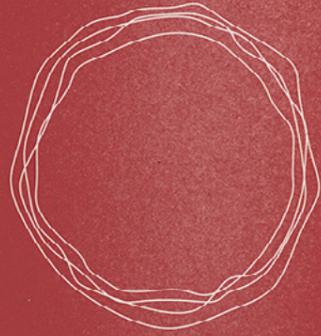
Since our first moments in this world, we have observed it.

I believe that the importance of discussing design rests in that experience. This might seem vague, but I will try to make myself clear:

We are born. At this very moment, our body starts to feel and reverberate stimuli, stimuli that are audible, visual, tactile, chemical, mechanical, emotional, subjective...

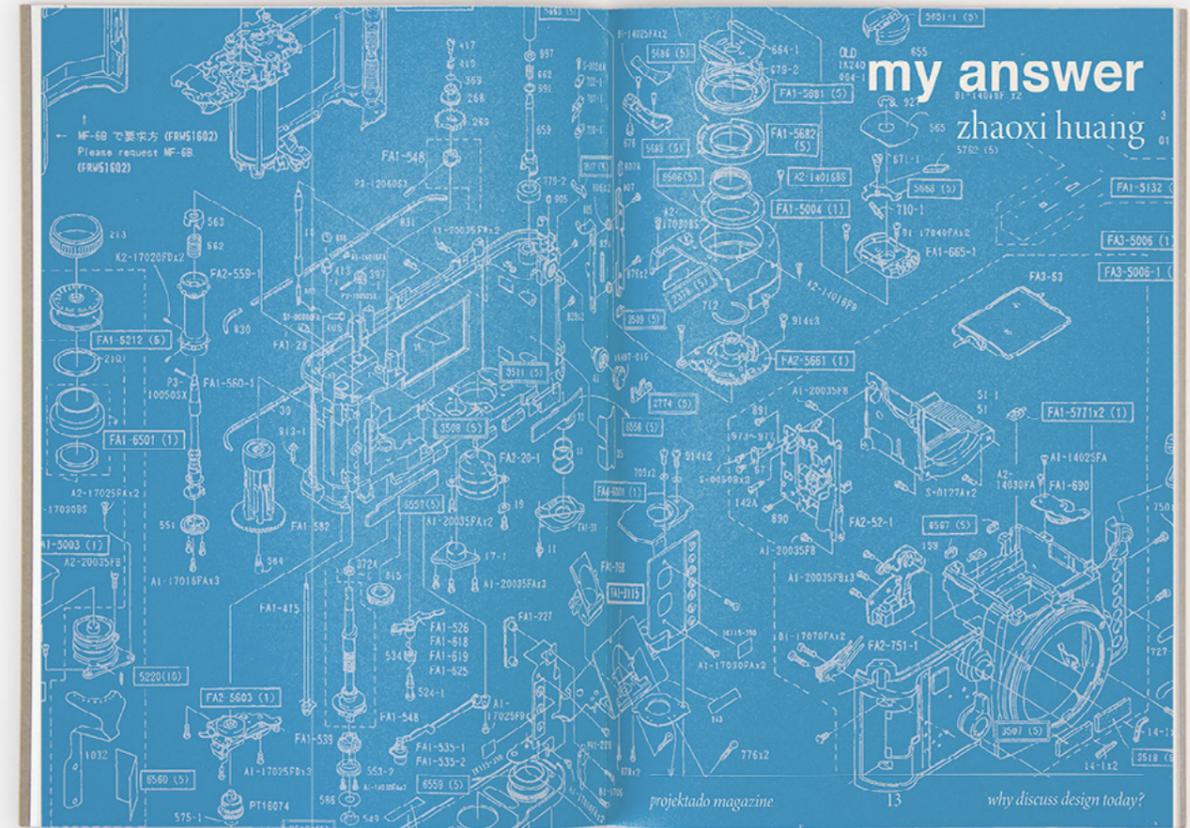
including critics in our circles

víctor padilla figuerola



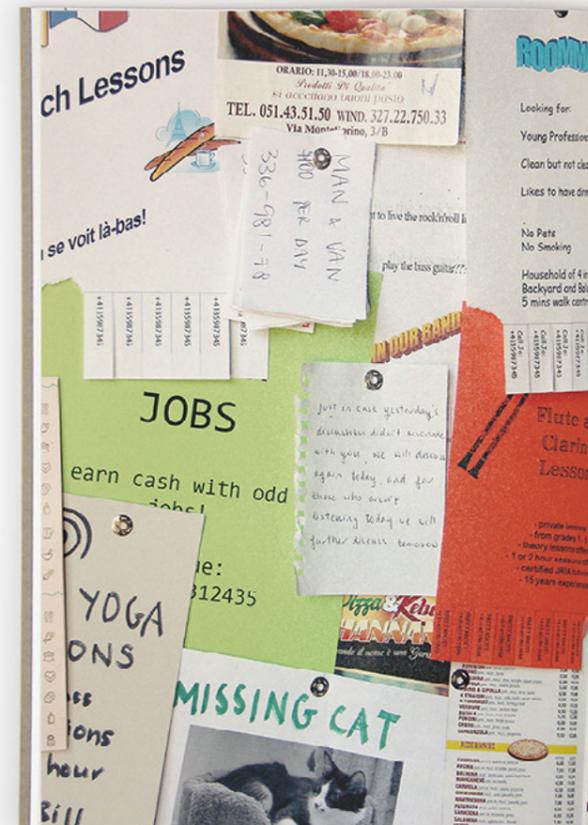
In the Information Age, living in a globalised world with all the tools we have at our fingertips, it is easy to take discussing design productively for granted. After all, what characterises this current moment in history is being connected to other people, to their ideas and their data. We assume that our views are broader than those from the designers of the past, thinking that it has become easier to interact

with other thinkers should allow us to have more enlightening debates, but that may not be the case. The trap that we are falling into progressively every day is what's called an echo chamber. An echo chamber refers to the social or knowledge bubble we create when we surround ourselves with people, books, articles, etc. that reflect and reinforce our own opinions by supporting preexisting beliefs



étapes

césar beuve-méry



community notice

a projektado member

The pilot, issue 0, was released on the 13th of January 2021, resulting in a satisfying culmination of a few months of planning and discussion. We were able to show our network the work that we had been undertaking and received welcomed feedback on the results.

It is clear that the pilot run was an invaluable experience in preparation for issue 1, as it provided us with insights into effective planning and realistic time management and expectations, as well as allowed us to understand further the process of communication with outside contributors and cultivating relationships with those who have interests within this field and relevant topics.

In producing issue 0, we have learnt many new technical skills, including graphic based skills and web design skills, that proved to be vital for our work in issue 1. Most importantly we have learnt and understood further what it is to share and work within a larger group of people, all with similar interests yet with different backgrounds and approaches, something that is fundamental to any successful long term collaborative effort.

Overall, the outcomes of issue 0 really solidified our hopes and motivations for this project, and gave us a great base to start developing the content and the network necessary for issue 1.

As the static nature of this document would have compromised some of the content present in each piece of issue 0, we have decided to not include the content of the magazine in its entirety, but instead we would like to invite the reader to visit the dedicated web page to have a better chance to experience our work as it was intended: <https://projektado.com/category/issue-0/>

jaxon

This issue proved to be fundamental in our preparation for issue 1, although I feel it is a shame that we did not get the chance to explore and expand upon the topic further due to timing. This process highlighted the importance of our schedule, as towards the deadline of issue 0, we started to become unreasonably busy which was in part because we were learning as we were going. As Riccardo and I were doing most of the practical work in relation to the graphics, covers and the website, and we were inexperienced, it made it very difficult if not impossible to show the others how to do things so that they could support us, something that was made especially difficult by virtual work. Ultimately we managed to have all content almost ready on time, but we waited quite a while for the website developer to be done, as she was struggling to make the carousel function properly as she had not used one before and it was the Christmas and New Year period.

In retrospect, the months that we had in Italy with another member were incredibly important to kick-starting the entire process. This face-to-face interaction and working environment proved to be highly productive and we were very pleased to have taken the risk in going to Italy when we did in October 2020. For this reason, meeting again in July 2021 between Italy and London are priorities as we understand further the great potential there is to make progress in discussions in person.

riccardo

We have mentioned a few times above how important this pilot issue was, and I would like to repeat it here, as I reflect on this particular stage of our project.

The period between October 2021 and January 2021, was absolutely pivotal in the establishment of both an internal collective identity, and a public one through the production of the pilot issue. I anticipated that lots of things were going to go very wrong in this time, but at the end of it everything went better than I could have ever expected.

It may seem strange that this documentation doesn't include more missteps and mistakes, but the reality is that things did go very smoothly, which was definitely surprising when we consider this was a very newly formed team, we didn't know each other very well, and what we were trying to produce was something none of us had experience with.

Besides the satisfactory outcome (which did come at the cost of an insanely packed schedule, especially for me and Jaxon), I think that the most important thing that came out of issue 0, as mentioned above, is an incredible wealth of information in regard to timings, practices, things to do or not do, things to improve on, and things to change, for issue 1.

issue 1: anonymity in design

introduction	75
research on theme	76
brief and open call	78
contributors	79
editorial	81
article layout	82
selected works	84
covers	99
conclusion	104
individual reflections	105

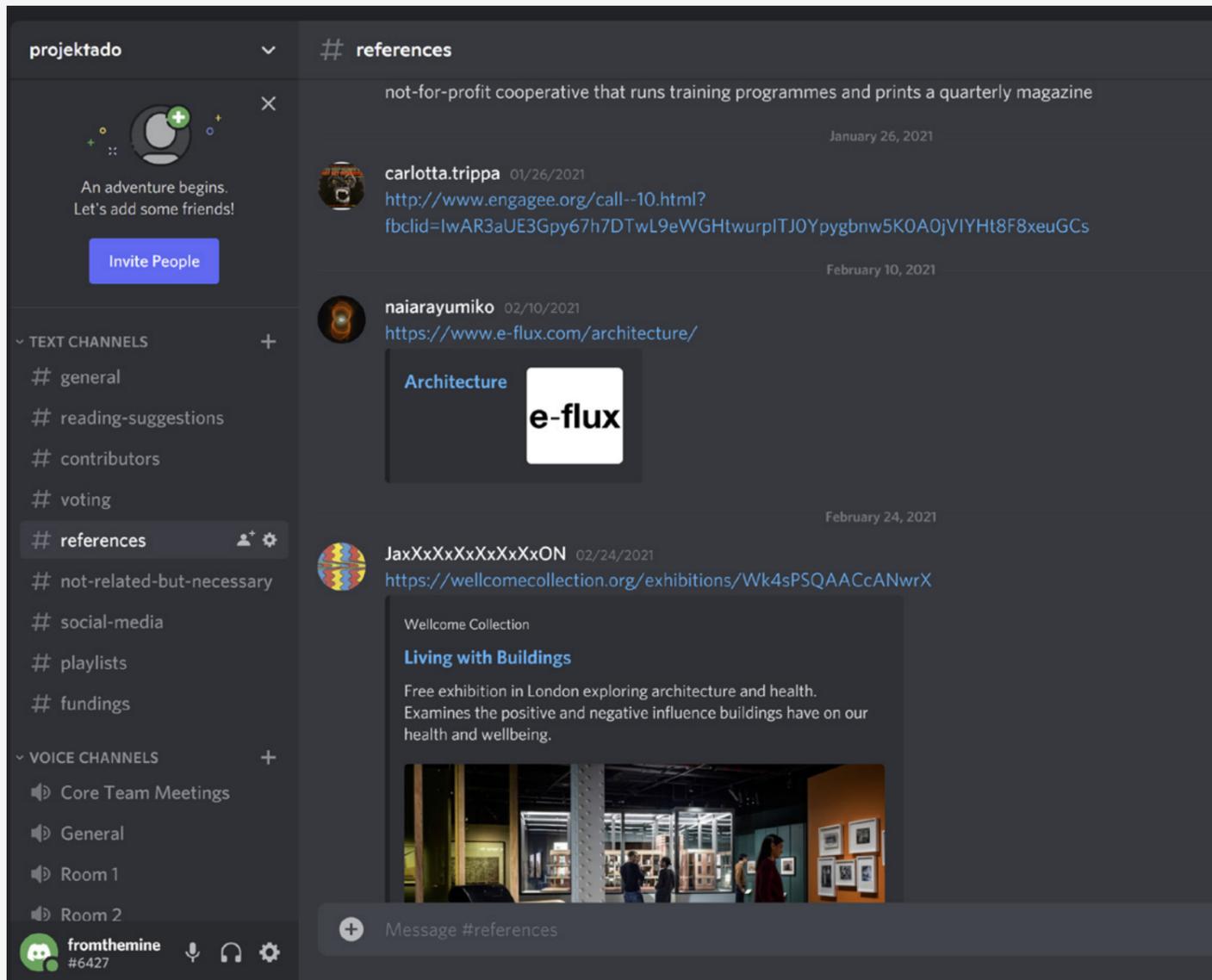
Out of the many things we learnt from producing issue 0 of the magazine, probably the most important was the matter of timing. What we realised very clearly is that we were going to have to get started immediately with issue 1, and that if we wanted to give contributors time to give us proposals and think about being involved, we needed to have an open call ready by the beginning of February.

For this reason the priority became to confirm the main theme of issue 1, which we fortunately already started discussing prior to the release of issue 0, and that we decided would be ‘anonymity in design’.

There were several options we considered as a theme, such as ‘the price of design’, ‘the privilege of space’, ‘design and education’, but ultimately we thought that the topic of anonymity would have offered us a better way to introduce ourselves and our content.

The fact that anonymity links directly to our decision of remaining individually anonymous in our production is of course relevant, but as a theme it also offered the opportunity to touch upon the ideas of ownership, authorship, identity, discrimination, and invisibilisation, all through a common denominator (anonymity) which is not too often used as a way to read these issues. It was important to us that this was the case, as we wanted our first issue to be perceived as refreshing and different for the angle at which it approached important and relevant topics.

The expectations for issue 1 were much higher, as we were going to improve everything that we had tested on issue 0. Both in terms of quality of content, but also in terms of overall experience, work-flow and presentation.

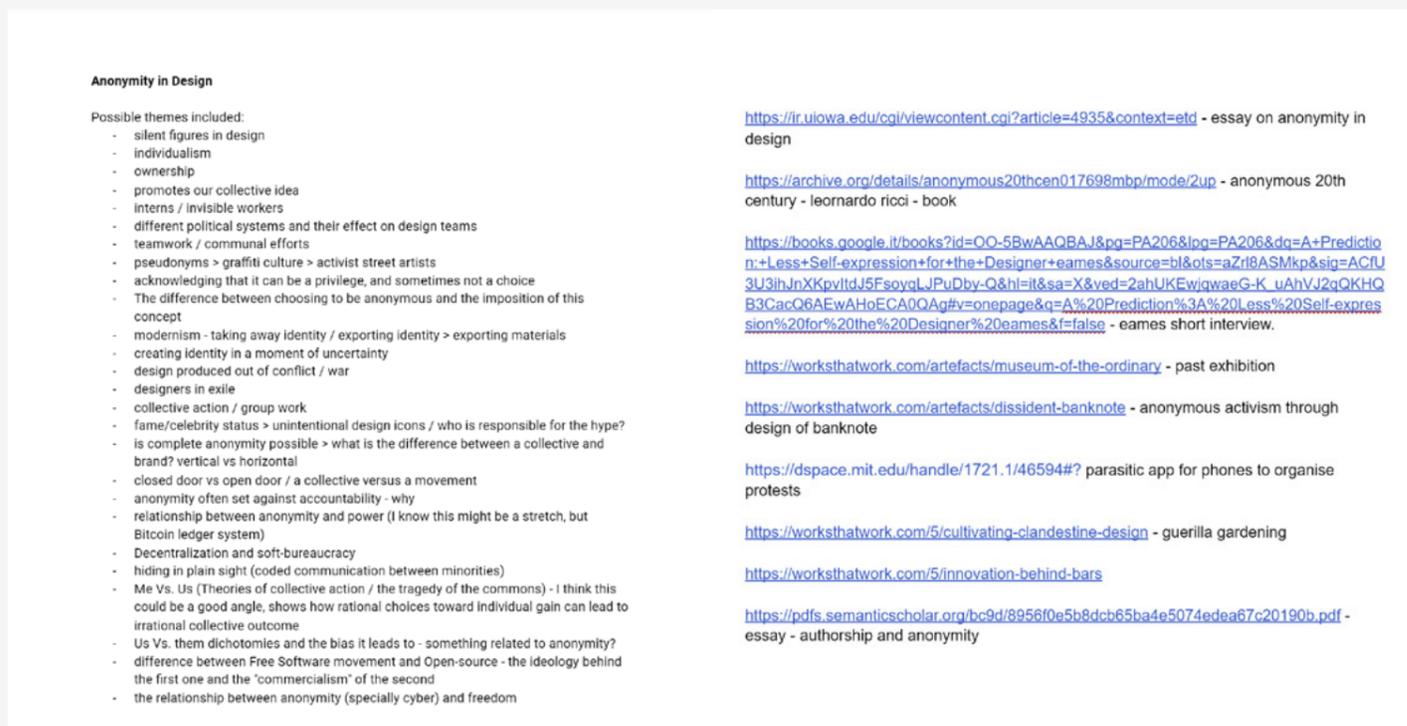


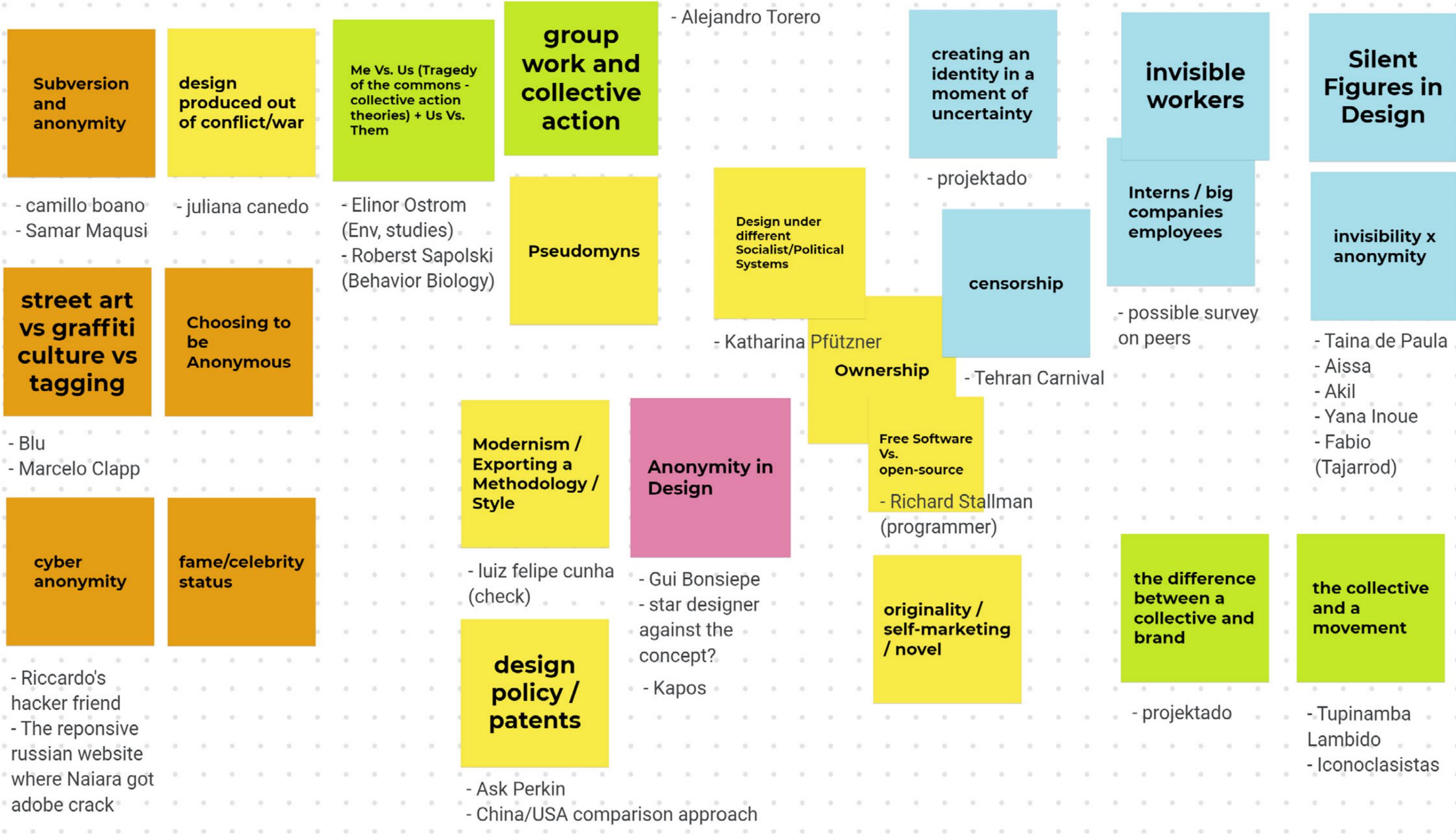
Given the tight timeline that we had, which was conditioned mostly by our thesis hand-in, we did not have as much time as we would have wanted to continue researching on the theme before writing the open call and discussing the possible contributors. Being that the topic was closely linked to one of our collective intentions, this lack of time to explore anonymity in great detail was helped by our numerous discussions in previous months on the concept of being anonymous as a collective. Also, as we realised during the process, the research on the theme is something that didn't stop with the open call, but actually continued until the release of the magazine. This research was stimulated, encouraged and supported by our exchanges with external contributors, our internal discussions on the content and our own individual research when producing contributions as members of the collective.

In February we created a list of possible themes that could be explored, this was added to during our meetings as well as individually between meetings.

Possible sub-themes discussed prior to the open call:

- Silent figures in design
- Individualism
- Ownership / authorship
- Promoting our idea of collective
- Interns / invisible workers
- Different political systems and their effect on design teams
- Teamwork / communal efforts
- Pseudonyms > graffiti culture > activist street artists
- Acknowledging that it can be a privilege, and sometimes not a choice
- The difference between choosing to be anonymous and the imposition of this concept
- Modernism - taking away identity / exporting identity > exporting materials
- Creating identity in a moment of uncertainty
- Design produced out of conflict / war
- Designers in exile
- Collective action / group work
- Fame/celebrity status > unintentional design icons / who is responsible for the hype?
- Is complete anonymity possible? > What is the difference between a collective and brand? Vertical vs horizontal
- Closed door vs open door / a collective versus a movement
- Anonymity often set against accountability - why
- Relationship between anonymity and power (I know this might be a stretch, but Bitcoin ledger system)
- Decentralization and soft-bureaucracy
- Hiding in plain sight (coded communication between minorities)
- Me Vs. Us (Theories of collective action / the tragedy of the commons) - I think this could be a good angle, shows how rational choices toward individual gain can lead to irrational collective outcome
- Us Vs. them dichotomies and the bias it leads to - something related to anonymity?
- Difference between Free Software movement and Open-source - the ideology behind the first one and the "commercialism" of the second
- The relationship between anonymity (especially cyber) and freedom





We used this interactive board to try to create some order to the overarching themes that we had discovered whilst discussing and researching the topic of anonymity. We then tried to organise the potential contributors that we would try to contact, in order to see if there were any gaps that we as the collective could try to fill, or if we could try to search further for contributors to fill said gaps.



Here's a copy of the text that was shared directly and through an open call as part of the brief for issue 1:

anonymity in design

Empowerment, resistance, rebellion, protection, mystery, invisibility, negligence, discrimination - the concept of anonymity touches a wide spectrum of subjectivities that profoundly affects the perception of our own and others' identities.

Sometimes a conscious choice, other times a forced imposition, the state of being anonymous directly reflects that political and social forces within any paradigm, thus making it intrinsically related to the field of design and its subsequent impact.

As we explore the forces that shape and motivate the connections between design and identity, anonymity represents a way to read and write the future of individual and collective action in design.

The first issue of projektado magazine: anonymity in design, aims to investigate, question and open new perspectives on authorship, ownership and belongingness, aiming to further responsabilise and enrich the dialogue, influence and output of this profession.

the specifics

We are looking for contributions that respond to the theme of anonymity in design, from both within and around the field of design.

We are open to consider any approach that may be used to respond to this brief, as we encourage contributors to be creative and experimental in their submissions.

We accept written articles, visuals, (including illustrations, videos, animations, photography, collage), audios, interactive pieces, games and any other media that can be published online.

The common language of projektado is English, but we welcome accompanying multilingual contributions.

Our editorial process is based on the understanding of each piece as a dynamic and iterative conversation with our contributors. For this reason we adjust our approach based on individual submissions, and remain available and interested throughout the process to maintain an open dialogue with each contributor.

The first proposal, in the form of an abstract (approx. 300 words), needs to be sent to us by the 22nd of February 2021 at hello@projektado.com

A selection of proposals will be accepted and confirmed by the end of February.

For the proposals that are accepted, a mandatory draft is required by the 22nd of March 2021, and the final deadline for the complete submission is the 5th of April 2021.

We remain available to talk to you at any moment, feel free to reach us at hello@projektado.com

The brief was shared both through an open call and directly, here's a list of the responses we received:

contributors we contacted directly

Katharina Pfuetzner - contributed

Aïssatou Diallo - contributed

David Li - contributed

Geanine Souza - agreed and then couldn't complete the piece for time purposes

Akil - agreed, didn't provide content

George Kafka - agreed, didn't provide content

CHEAP - agreed and then stopped replying

negro muro - agreed and then stopped replying

Gui Bonsiepe - replied, couldn't for time purposes, asked to be contacted again

Carl Di Salvo - replied, couldn't for time purposes, asked to be contacted again

Hay Futura - replied, couldn't for time purposes, asked to be contacted again

Peter Kapos - replied, couldn't for time purposes

Robert Sapolsky - replied, couldn't for time purposes

Richard Stallman - replied, didn't seem interested

BLU - no reply

Bunnie Huang - no reply

WU MING - no reply

open call responses

The open call was posted on artjobs.com, shared through social media (facebook and instagram), and sent to approximately 20 different MA/BA coordinators for Industrial and Product Design University Courses.

We received 15 responses of which 3 were selected to be published:

Gosta Marsden - contributed

Fernando Silva - contributed

Olivia Cheng - contributed

Etaïnn Zwer - agreed and then couldn't complete the piece for time purposes

indirect interest through other channels

Sarri Elfaitouri- contributed

Camillo Boano - contributed

how people were contacted and why

Most conversations were managed through our projektado collective email, an account that we share. This was of great importance as it we needed to always be able to all see at what stage we were with each contributor/contact. Some conversations, especially the ones with people we knew personally, were first started through a more usual channel (either social media, or personal email), to then be moved to our collective email account for everyone to be aware of the progress.

Besides the responses we received through our open call, which were at times unexpected, the rest of the contributors we contacted directly were either people we knew of, or that we knew directly for either personal or professional reasons.

As mentioned previously, we had already a few people in mind since issue 0, but had decided to wait until issue 1 to make sure we could offer them more space and time to present their opinions.

Being a collective was very useful in the process of contributor-searching, as we all had different networks and experiences to propose suggestions from, and were able in this way to make sure the transdisciplinary idea we had for this magazine could be maintained. When contacting contributors we tried to keep in mind the balance between disciplines, as well as trying to reach individuals that we knew could offer very different perspectives on the topic.

A few of the potential contributors we contacted were acquaintances from our past university courses, either colleagues or guest lecturers, while the rest were designers/authors of content that we felt had knowledge in relevant areas and could contribute novel and interesting perspectives on the theme of anonymity.

how people were selected after their abstract submission

The process of elimination was initially based on the abstract that they had sent. All abstracts were discussed between all members of the collective, comments were made individually and then collectively on each piece. We had 3 main categories at first: the abstracts we liked and were convinced by, the ones we were unclear about but showed potential, and the ones that seemed to just not be suited to the theme of the magazine, which were directly rejected. These categories were formed on a decision based on a piece's relevance to the theme, the contributor's communications skills, and the uniqueness of the perspective presented.

For the abstracts in the first category, we simply accepted the proposal and started the process of collaboration, whilst for the ones that showed potential but we weren't sure about, we asked for further clarification (either through email or by arranging an online meeting) and then reassessed with the collective. Unfortunately none of these potential contributors managed to clarify the doubts we had, and sometimes they even reinforced them, so we ended up with 4 accepted proposals in total after the open call.

One open call respondent who was accepted ended up dropping out as she could not make the deadline for the draft and therefore did not have time to finish the piece.

Final list of contributors published in issue 1:

projektado collective (us) - in terms of content, between the different members of the collective we have produced 8 pieces for this issue of the magazine, plus the editorial.

katharina pfuetzner - Author of the recent book: 'Designing for Socialist Need' and lecturer of Industrial Design based in Dublin, Ireland. Contributed the written article 'The absurdity of streamlining and lion claws: 'anonymous' industrial design and its pursuit in the socialist GDR'.

aïssatou diallo - Graduate in Architecture and Development and Planning and currently undertaking an MA in architecture in London as LSA. Contributed the written article 'radical care: black feminism in architecture'.

david li - Director of the Shenzhen Open Innovation Lab in China. David was a guest interviewee for the piece 'shenzhen: sharing and shanzhai'.

gösta marsden - An interdisciplinary artist and writer based in London. Contributed the written article 'claiming the inbetween: london's hidden encampments and outsider designers'.

fernando silva - An urban practitioner and researcher, specialised in urban informalities, disaster risk reduction in cities and participatory urban design based in Chile. Contributed the written article 'the new tools of war'.

olivia cheng - A self taught product designer based in the US. Contributed the visual and short text 'behind the screens'

sarri elfaitouri - Founder of the Tajarrod Architecture and Art Foundation, Libya. Contributed the written article 'rethinking libyan placelessness'

camillo boano - Professor of Urban Design and Critical Theory, at the Bartlett School of Architecture, UCL and Professor of Urbanism at the University of Turin. Contributed in collaboration with two other projektado members a multimedia piece 'do camps have authors?'

editorial:

To hide or be hidden. Anonymity is a complex and murky concept, neither clearly positive nor obviously negative; the yielder feels empowered and the invisibilised feels forgotten.

As historically hidden identities emerge out of enforced invisibilisation and entire communities employ new tools and technologies to hide, anonymity simultaneously acts as a catalyst for opposing forces: empowerment, resistance, rebellion, protection, mystery, invisibility, negligence, discrimination.

Anonymity can be as much of a statement as an imposed condition, in a society that has been domesticated to embrace individual recognition as the ultimate aim of contemporary life.

Movements, ideas, companies, trends, nations, have all been given faces of single individuals, faces that are said to represent everything behind them, but that often conceal more than they show.

We see generations that have been shaped to understand their virtual identities as the only ones that really matter, and online platforms as opportunities to display themselves, in an internationally shared quest for visibility and notoriety. As the world becomes more 'connected', communication tools designed to bring us together only become bigger stages to perform, bazaars for likes, follows and fame.

Individuals, like tall trees in a dense forest, compete egotistically for exposure to the light, determined to have it all, and careless of what is left behind this façade. But it is below the impenetrable canopy and the meaningless and superficial competition it represents, that we have decided to look, where life is prioritised over exposure, where interdependence and collective action are the foundations of a thriving ecosystem.

It is within this ecosystem that projektado chooses to be situated. As unnamed participants to a collective effort, projektado's members remain individually anonymous, a decision that comes with the privilege of being able to freely make it. Still, it stands as a statement of our intention to distance ourselves from individualistic tendencies and instead adopt a collective, transdisciplinary and international approach.

Some may feel unsettled by the lack of an author's name next to projektado's contributions to this magazine. It may strike as being reasonable that whoever wrote the piece deserves the recognition they put into it, or that the content could have been read and interpreted differently should the author had been known by the audience. Nonetheless, the decision of going anonymous comes with an inherent provocation at the necessity of identities overexposure: do we need to know who we are agreeing or disagreeing with? Should our judgement be made on a face or name rather than on the message? Doubts that come from a worrying accustomisation to the principles of a socio-political structure that reigns us all but that we have a choice to fight against.

Others too embrace anonymity to escape the norms of societies built on vision, on surveillance and on information, but in the same way that we adopt anonymity as a liberating tool, it can also represent a form of imposed oppression, an invisibilising restraint capable of silencing screams and defusing action. A sinister weight on the shoulders of many; a veil of impossibilities; a closed door.

It is in the contrasting and multifaceted nature of anonymity that our very first issue anonymity in design will find opportunities to open conversations, debates, and critiques on the intrinsic relation the

designed world has formed with identity.

The issue opens the discussion on anonymity with instances of realisation, from the design industry imposing, as a form of control, the systemic trapping of its new generations in a limbo of decision-making and purpose-finding, to the dominating mindsets that bar the contribution of those whose vision does not fit the picture. We look at the ethical bindings of the profession and the dysfunctional systems of support for those labouring in it. A series of systems of restraint that contributes to a design world shaped by repulsive processes of invisibilisation, exclusion and oppression on various scales.

We explore the built environment and development plans that disregard city dwellers that are deemed to have no claim over the space they inhabit, the limits of official masterplans that refuse to acknowledge chunks of the urban creation growing outside and beyond the identity that has been envisioned for them. While acts of resistance against such forces occasionally manage to outpace the hand that stifles them, there are other spheres of design in which the lethality of the system does not afford the oppressed any space to escape, when design is employed as a figurative and literal weapon of erasure, able to disrupt the present and future of life and identities.

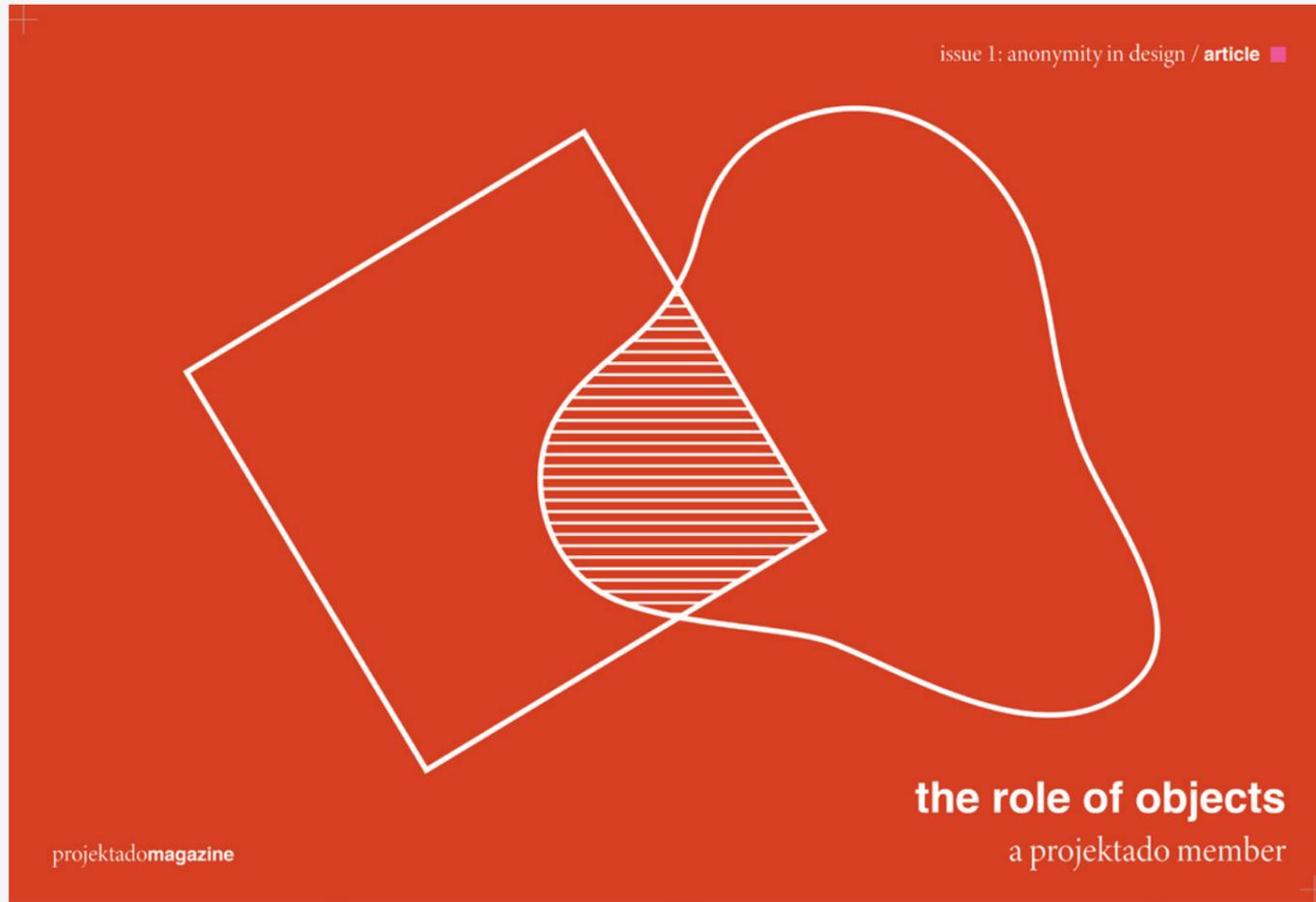
We question the responsibilities of our profession and the role of its outcomes, in an industry that glorifies fame at the peril of any and all things touched by its influence. We find in anonymity opportunities to reinterpret the way design is approached and valued, reflecting on past and present instances of liberation of the designed from the designer, in which the boundaries of usefulness, collaboration, ownership and innovation have been reimaged beyond what has now come to be the mindless capitalisation of all things.

We criticise the present reality of profit being generated from what once was shared, and the supremacy of giant companies determining what labels, names, brands, images, ideas, and anatomies we should conform to. Redefining the relationship between body and digital world, between identities and virtual representation, and in so doing, enabling a different level of control on one's identity or lack of it. An opportunity for anonymity to be used as a defensive veil for those who don't need protection, but also as an empowering statement for those willing to raise their voice and choosing not to remain passive in the determination of a collective future.

As we launch this inaugural issue of projektado magazine on anonymity in design, it is with great pleasure that we look back on the reflections that this knowledge creation process has ignited among us as a collective. We humbly thank all who contributed directly and indirectly to our magazine for their perspectives and insights, for their time and trust, in joining us on this critical journey that has resulted in an experience of great meaning.

With all the discussions and viewpoints that it collects, this issue has broadened our understanding of the implications of anonymity within and beyond design; what it has meant historically, the processes it continues to sustain, and the doors it could open. Yet, as complex and multifaceted as anonymity is, so many of its dimensions shall remain unexplored unless critical designers raise the issue through discussion and practice again and again, along which path this collective aims to be a companion.

With all our love, projektado collective



the role of objects

a projektado member

projektadomagazine

covers

Similarly to what we did in issue 0, we decided that also for issue 1 each article/piece would have its own opening 2-page cover, which would also be animated.

Reflecting on what we liked and disliked about the cover layouts from issue 0, we decided to make a few changes to the cover layout of issue 1. One of the main differences between the two versions, is that this time we decided not to put any of the text that would be present within the piece on the cover itself, meaning that there would generally be more space on all covers for the visuals.

We maintained the use of helvetica bold for the title of the piece and minion display for the authors, and decided to also include the category that the piece sits within (article, video, visual, etc.) with its colour tag, and the logo of the magazine itself. Another important change was to align the title and author to the bottom of the page.

We decided that we would not be splitting the title or any text between the two pages, as we did last time.



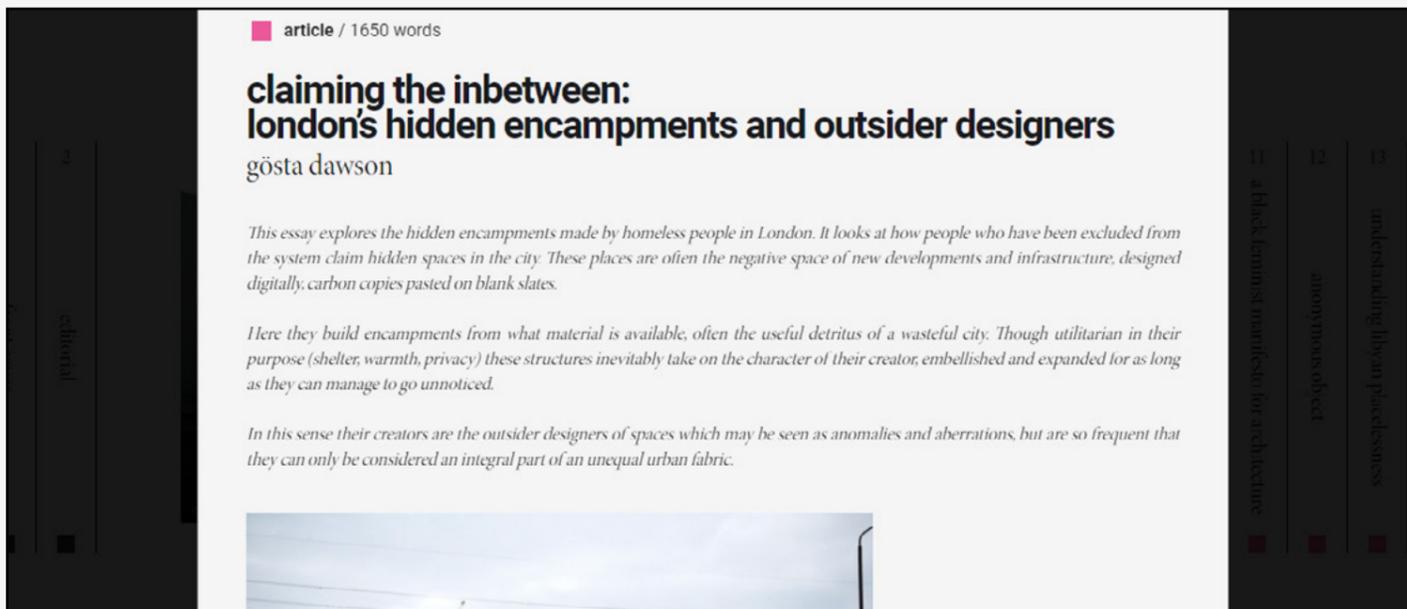
website

There were a few considerations and changes that we wanted to make for the layout of the pieces on the website for this issue compared to that of issue 0.

Firstly, as in this brief we had asked for an abstract from all contributors, this needed to be factored into each layout. We also wanted to address the confusing colour tag system that we had implemented in the carousel with no further description on what the colours meant. This was done with the addition of the coloured tag and media type situated above the title and author of the piece as well as the approx. length of text or media.

We decided that we would try to standardise all layouts to be 2/3 text with 1/3 space for images or blank, and adapt it according to each different piece and its included media. We maintained the double column for dual language.

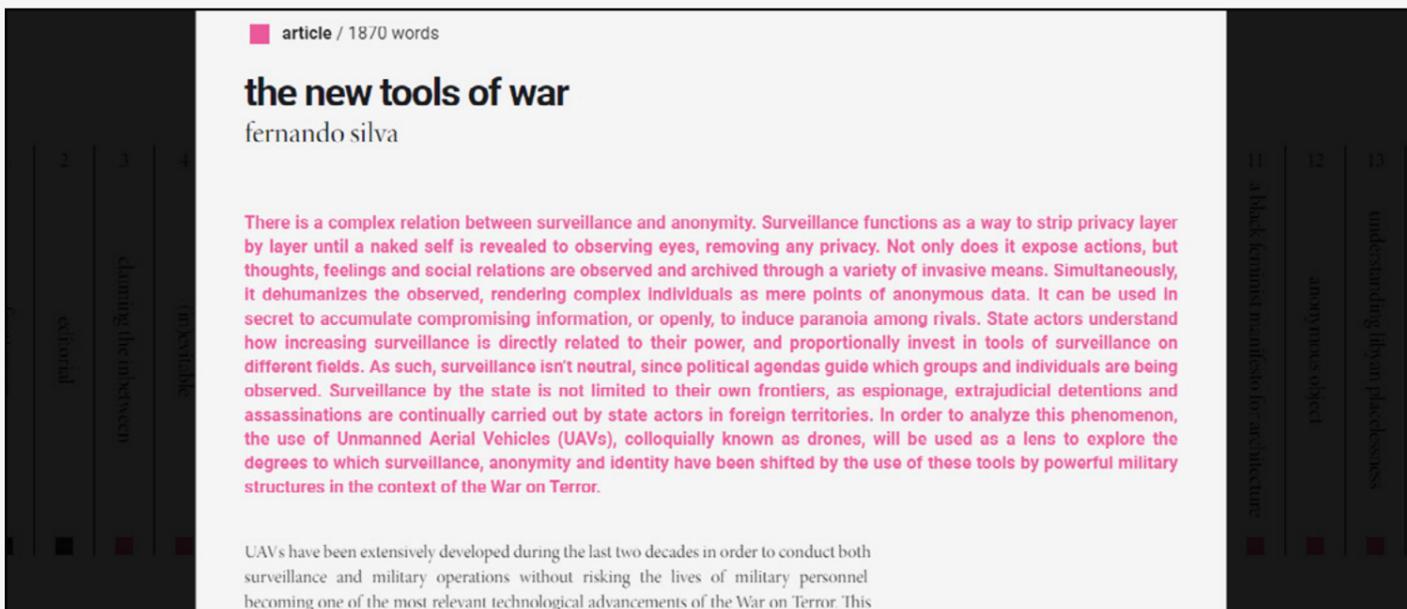
An overall rule that we applied was that all informative points such as titles, subheadings, next and previous arrows would be black helvetica bold, and that all content and the authors name would be minion display.



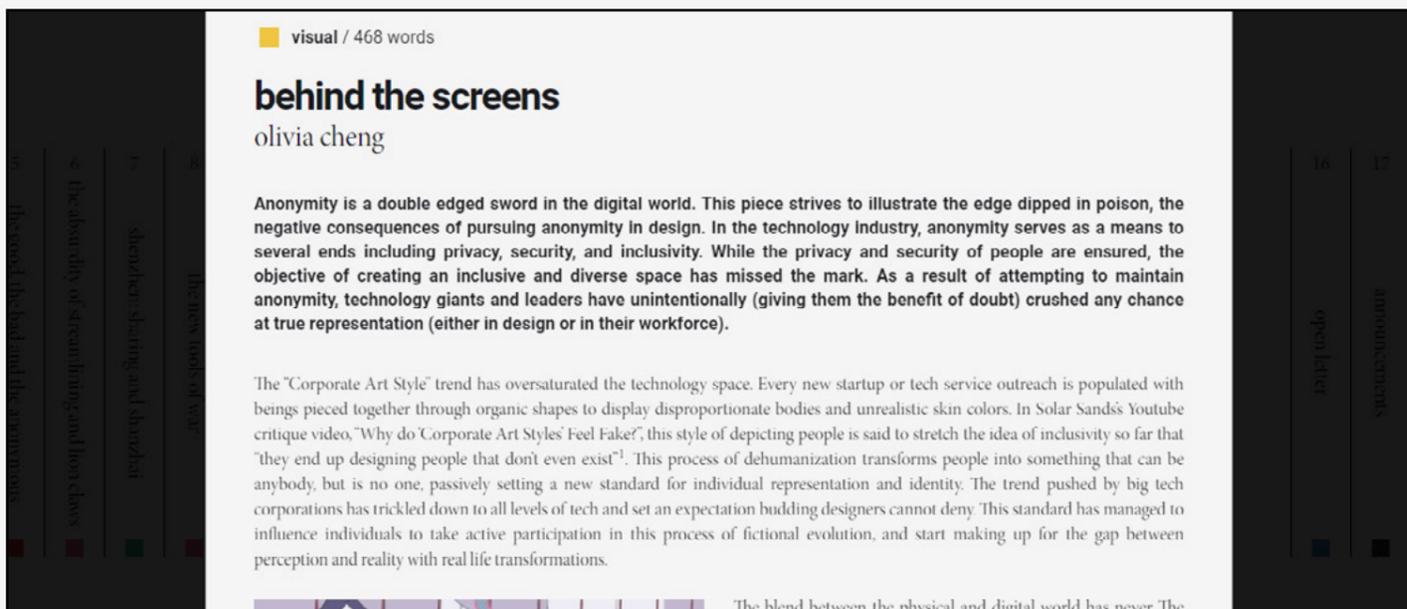
One of the more difficult decisions to make was the visual break between the abstract and body of the piece. We wanted to avoid using titles such as 'abstract' and 'body' so considered graphic elements such as a line or oversized semi-colon.

In the end we decided that we would play with the font format to make the distinction as we felt it could be a cleaner way of signifying the difference.

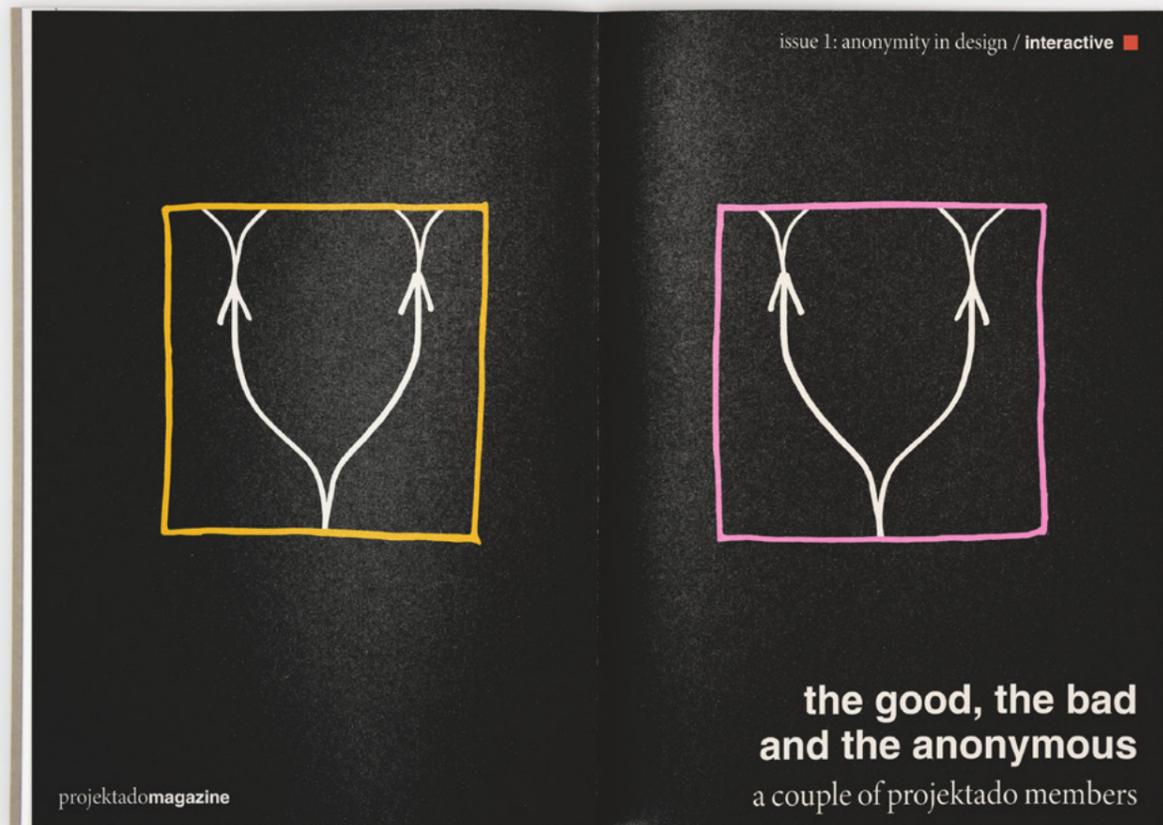
We were quite undecided between 3 different options, minion display italics, helvetica/roboto bold in the colour of the category or helvetica/roboto bold in black (Helvetica was not always easy to display well on the website and we did have to sometimes use a Google font instead called 'Roboto'). Minion display in bold was not considered an option, as it was found to be too visually heavy when bold, considering that it is a serif font and it has varying thickness in its bold version.



The addition of a pop of colour in the abstract worked very well in some instances, such as in articles that were mostly text or had slightly shorter abstracts, and terribly in other cases, such as when the colour of the abstract clashed with the content of the piece. It was for this reason that we decided against using coloured helvetica bold for the abstract as it was too inconsistent. We could not change the colour of the font according to the content, as the idea was for the colour of the font to match the one of the square 'tag', which indicates the type of media used.



Finally we decided to use black helvetica bold for the abstract text, as it suited all articles well and did not clash too much with any content.



the good, the bad and the anonymous

History repeats itself at the end of every academic year. An overwhelming number of design graduates are released into the wild and are suddenly faced with a series of intimidating decisions that could lay the foundations of their professional lives. No pressure.

Finally it's time to exercise those long-practiced skills and get money for it. Too bad internships are too often unpaid, secure jobs are rare to find and opening your own studio is a bureaucratic nightmare.. Ufff it's exciting, it's overwhelming, it's tiring. And beyond the need to ensure financial support, what about those newly acquired ideals and dreams for the future of this industry and your contribution to it? Do they have a voice in this decision? And what about your lust for notoriety? Surely you want everyone to know your name, and to see it stamped on the bottom of 50 000 pressed metal serving trays, right?

The good, the bad and the anonymous is an interactive narrative piece that aims to put you in the shoes of a design graduate and see how far you get. The decisions you make and their consequences are all on you.

interactive / 15 minutes

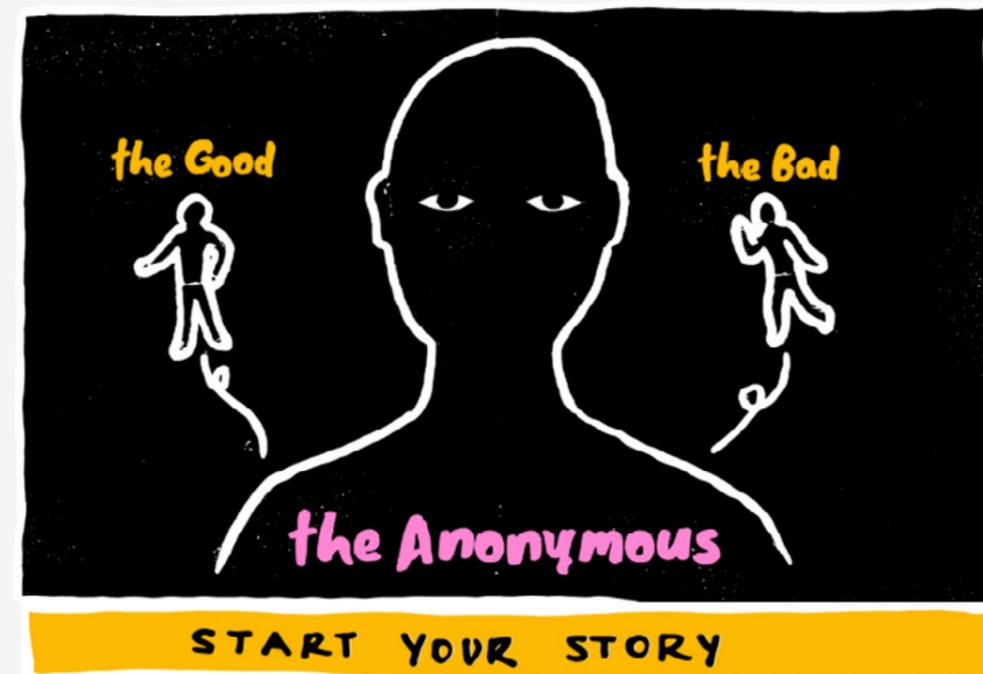
the good, the bad and the anonymous

a couple of projektado members

History repeats itself at the end of every academic year. An overwhelming number of design graduates are released into the wild and are suddenly faced with a series of intimidating decisions that could lay the foundations of their professional lives. No pressure.

Finally it's time to exercise those long-practiced skills and get money for it. Too bad internships are too often unpaid, secure jobs are rare to find and opening your own studio is a bureaucratic nightmare...Ufff it's exciting, it's overwhelming, it's tiring. And beyond the need to ensure financial support, what about those newly acquired ideals and dreams for the future of this industry and your contribution to it? Do they have a voice in this decision? And what about your lust for notoriety? Surely you want everyone to know your name, and to see it stamped on the bottom of 50 000 pressed metal serving trays, right?

The good, the bad and the anonymous is an interactive narrative piece that aims to put you in the shoes of a design graduate and see how far you get. The decisions you make and their consequences are all on you.

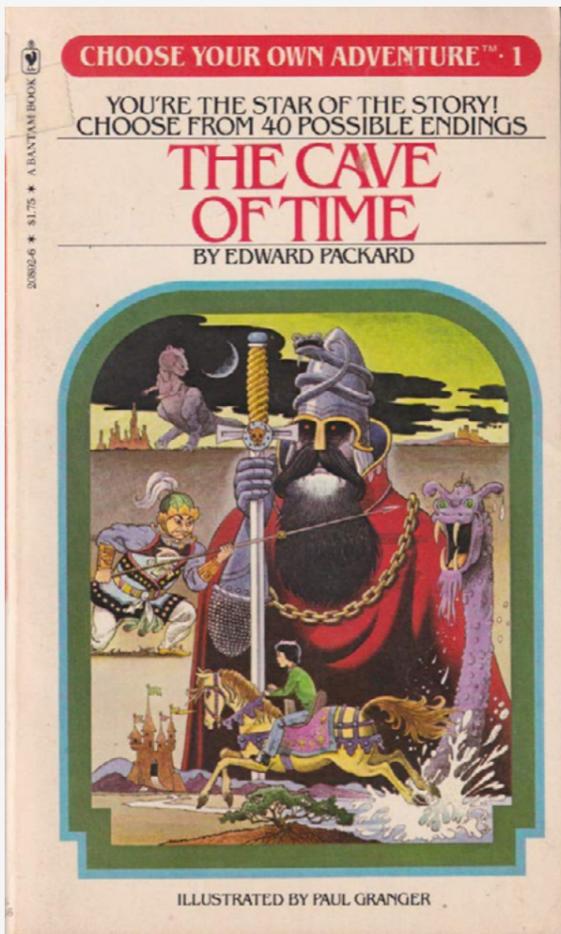


author

This is a contribution by a couple of projektado members, supported by open collective discussions and feedback from the rest of the projektado collective. The decision to not individually name the authors is to take clear distance from the overwhelming presence of individualistic and self-serving practices in design today, and instead focus on the role of collective action and shared values.

Whilst we maintain at times contrasting individual and personal opinions, styles and approaches (which reflects on our varied content), we all understand that our production is part of a discussion we share and that is motivated by a collective goal, and that therefore, we all feel represented by.

first published for projektado magazine issue 1: anonymity in design / may 2021



383-385

want me to look into your future to help you (turn to 11), heal your wounds (turn to 179) or prepare you a compound that may be of use in your trial (turn to 261)?'

383

The tendril manages to wrap itself around you and, before you can do anything to free yourself, it drags you into the vase of the Pitcher Plant. The vase is filled with a potent natural acid, which is how the plant digests its food – you have just become its next meal. Your adventure comes to an agonising end here.

384

The creature does not appreciate being ignored and jabbars away at you in its own unintelligible language, but does not attack, so you set off through the jungle once more. However, as you leave, and unknown to you, the spiteful Rainforest Sprite steals one item and one meal's worth of your Provisions from your backpack as you depart. Cross these things off your *Adventure Sheet* and then turn to the paragraph you noted down previously.

385

Chopping your way onwards through the sweltering jungle, you become lulled into a false sense of security. Slowly you are alerted to the presence of something moving in the trees above you. You freeze and look up into the canopy. There, clinging to the branches by its eight legs, is a monstrous, red spider with a scorpion's tail and sting arched over its back.



This piece was designed and produced collaboratively between us, Jaxon and Riccardo. We wanted to try to take advantage of the possibilities that an online publication could give over a printed one, and we decided for this reason that an interesting thing would be to create a piece that required active participation by the reader, an interactive piece.

We were aware that interactivity was not a new thing for printed media, as we had experience in the past with game-books and 'choose your own adventure' formats. The idea with these formats is that the reader is able to make choices throughout the book, which lead them to different pages and, therefore, different narrative paths and ending.

This format was extremely well suited to our needs, as we wanted to still communicate fairly complex ideas through our piece, and having a good space for written parts was somewhat of a necessity

We did want for the piece to be more dynamic, so we very quickly decided to start researching about the feasibility of developing a videogame.

Interactive fiction represented in fact a very popular category in the early days of videogame history, and we knew from personal interest that this genre was still appreciated, especially for more experimental games. This inspired us to start looking more into this genre and into the tools necessary to develop something like this, which were very new to us.

The reference images in this page give a glimpse of our research on the topic of interactive fiction, with the cover of an early game-book titled 'The Cave of Time' by Edward Packard, an image from one of the pages of 'Bloodbones' by Jonathan Green, and screen-capture of the famous interactive fiction game called 'Zork' by Infocom. Below the links to the images used:

- Amazon listing for the 1979 book 'The Cave of Time' by Edward Packard, 617DAS1VRUL. (2021) [ONLINE]. Available at: https://images-na.ssl-images-amazon.com/images/I/617DAS1VRUL.jpg?fbclid=IwAR3-Vr1jeR-Ran0ISdX1iDmmGYCQs_gCQmcBxi2Tz15Qm7Hjk1zeW3oXRxa0 [Accessed 5 May 2021].
- CelJaded Gamebook Retrospective 1. (2016) [ONLINE]. Available at: <https://www.celjaded.com/wp-content/uploads/2016/11/CelJaded-Gamebook-Retrospective-1-300x248.jpg> [Accessed 5 May 2021].
- Why is Zork Dungeon Considered a Video Game?. (2016) [ONLINE]. Available at: https://trianglejump.files.wordpress.com/2016/09/7936-zork_i_-_the_great_underground_empire-1.png?crop [Accessed 5 May 2021].

```

West of House                               Score: 0           Moves: 3
Copyright (c) 1981, 1982, 1983 Infocom, Inc. All rights reserved.
ZORK is a registered trademark of Infocom, Inc.
Revision 88 / Serial number 840726

West of House
You are standing in an open field west of a white house, with a boarded front
door.
There is a small mailbox here.

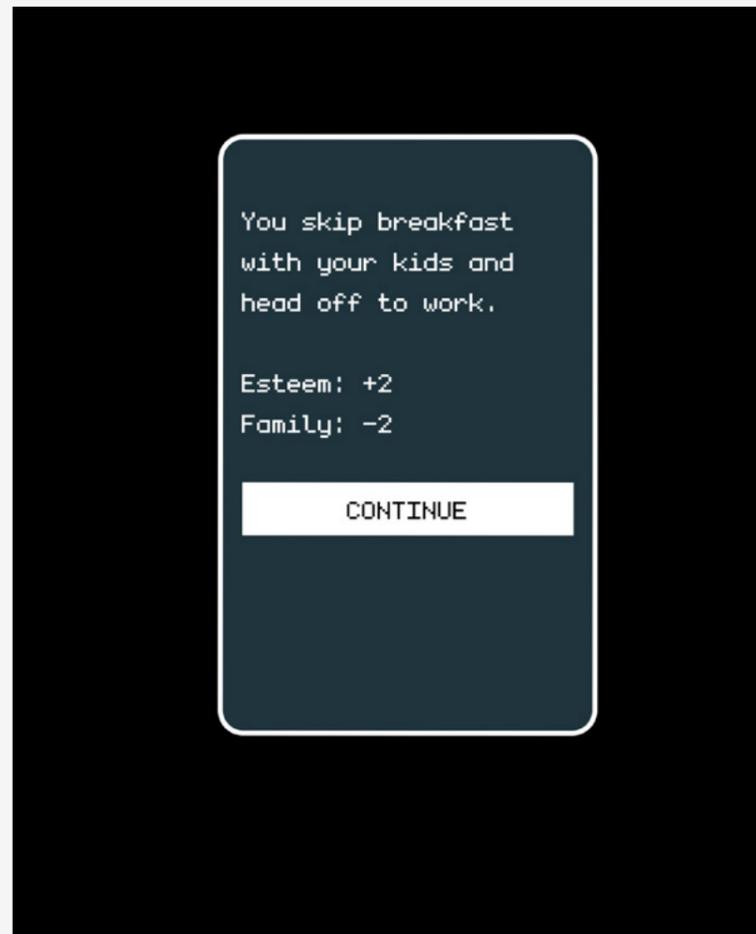
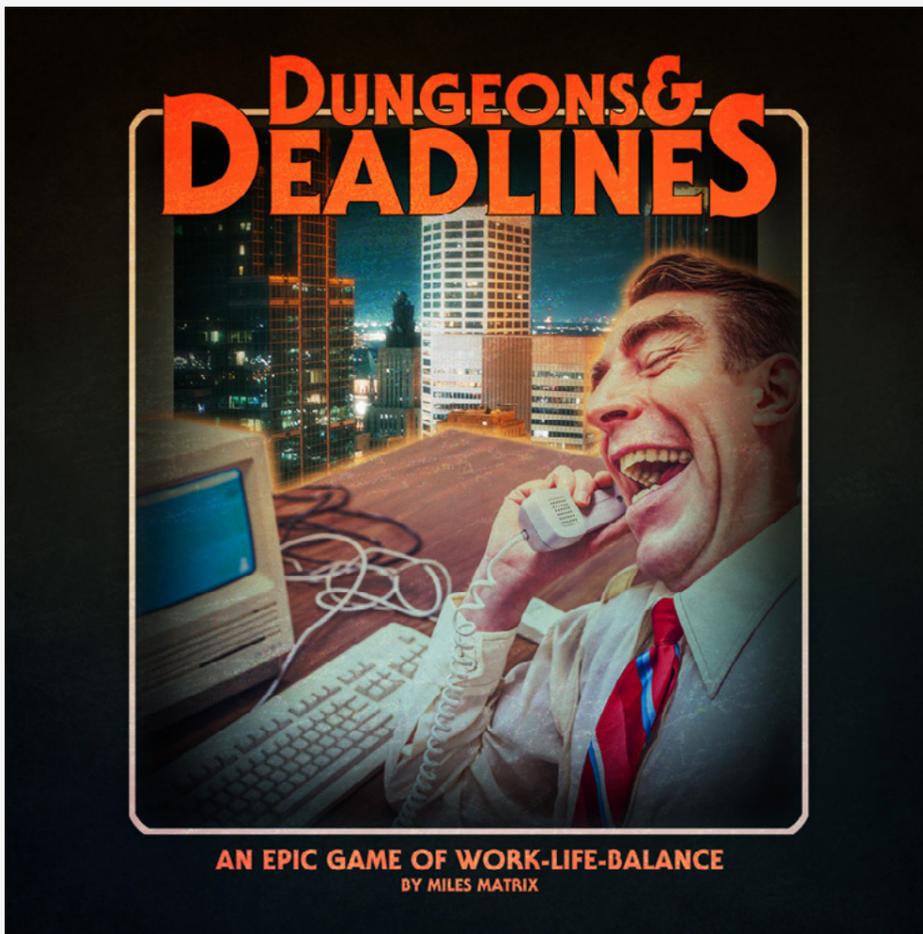
>open mailbox
Opening the small mailbox reveals a leaflet.

>take leaflet
Taken.

>read leaflet
"WELCOME TO ZORK!

ZORK is a game of adventure, danger, and low cunning. In it you will explore
some of the most amazing territory ever seen by mortals. No computer should be

```

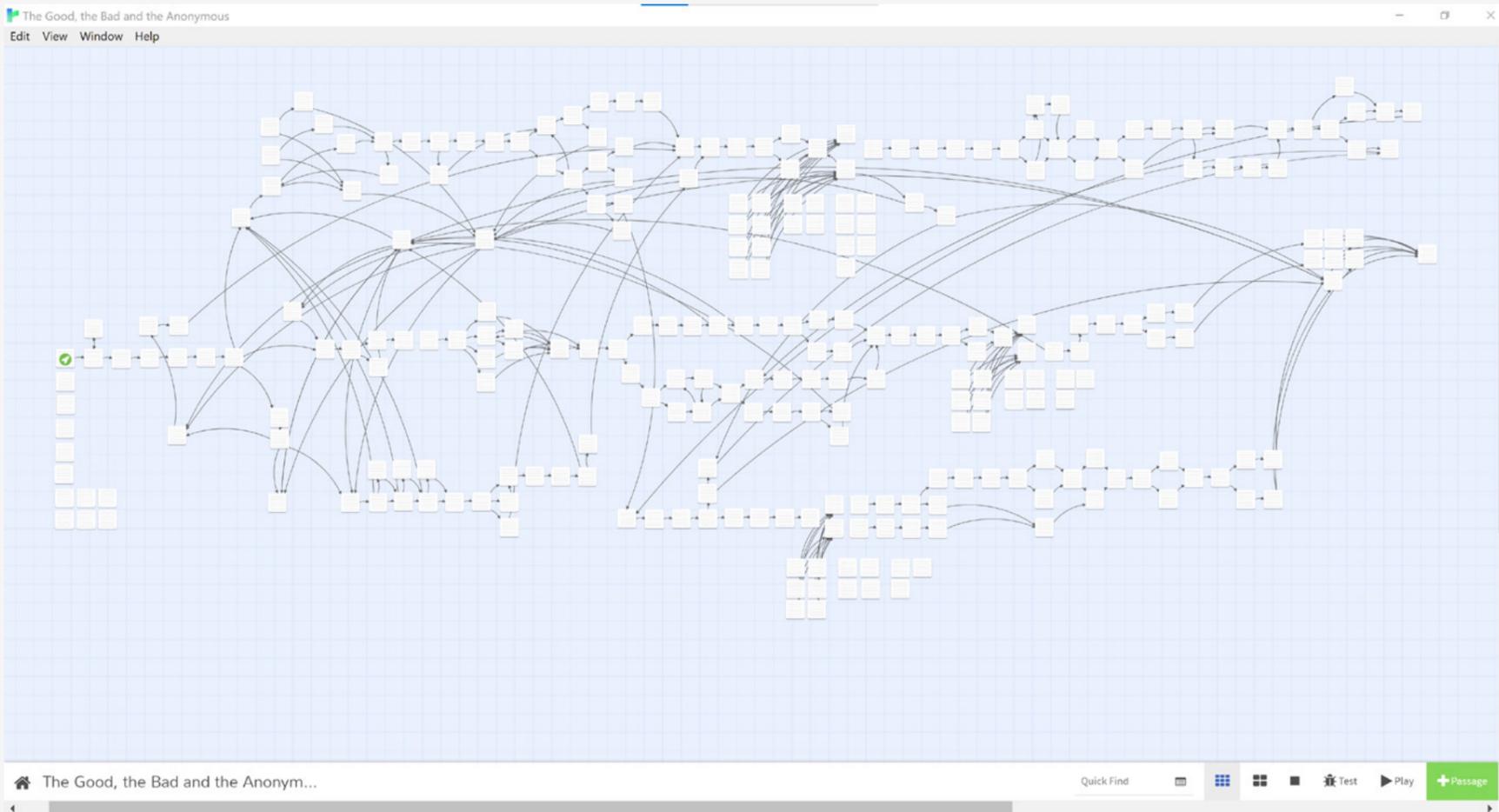


We had been discussing for the game to be about the choices a designer would have to make throughout their career, beginning just after graduation from a design university.

As we started testing a variety of games within the ‘interactive fiction’ genre, we stumbled across a free game called “Dungeons & Deadlines” by Miles Matrix, which was a very good reference for our narrative.

Dungeons & Deadlines is a game of work-life balance. The player aims to survive the propitiation period of a typical (and terrible) office job by trying at the same time to remain sane and healthy. We really enjoyed the style of writing and the association of parameters to the choices made throughout the game, and for this reason it was probably the most relevant reference when it came to think of our game’s interactions.

This game can be found and played at the following link, all images and screenshots in this page have been also sourced from the same link: <http://textadventures.co.uk/games/view/q1w9tw48l0qlzo8lbwzeza/dungeons-deadlines>



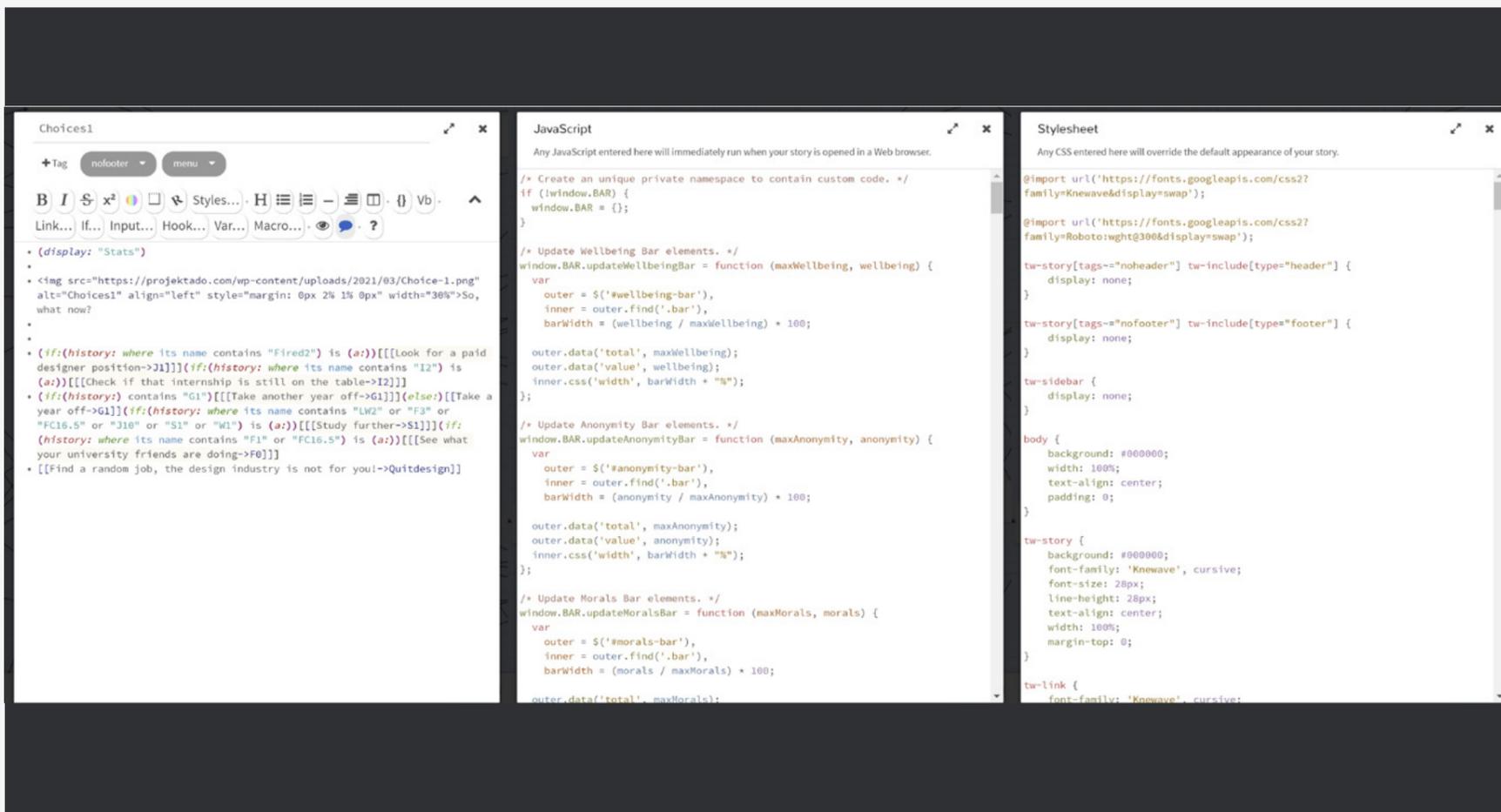
We developed our game using Twine (<https://twinery.org/>), a software designed to develop text-based videogames. The software was completely new to us, but was provided with good online documentation and was therefore possible for us to understand it rather quickly and start testing ideas.

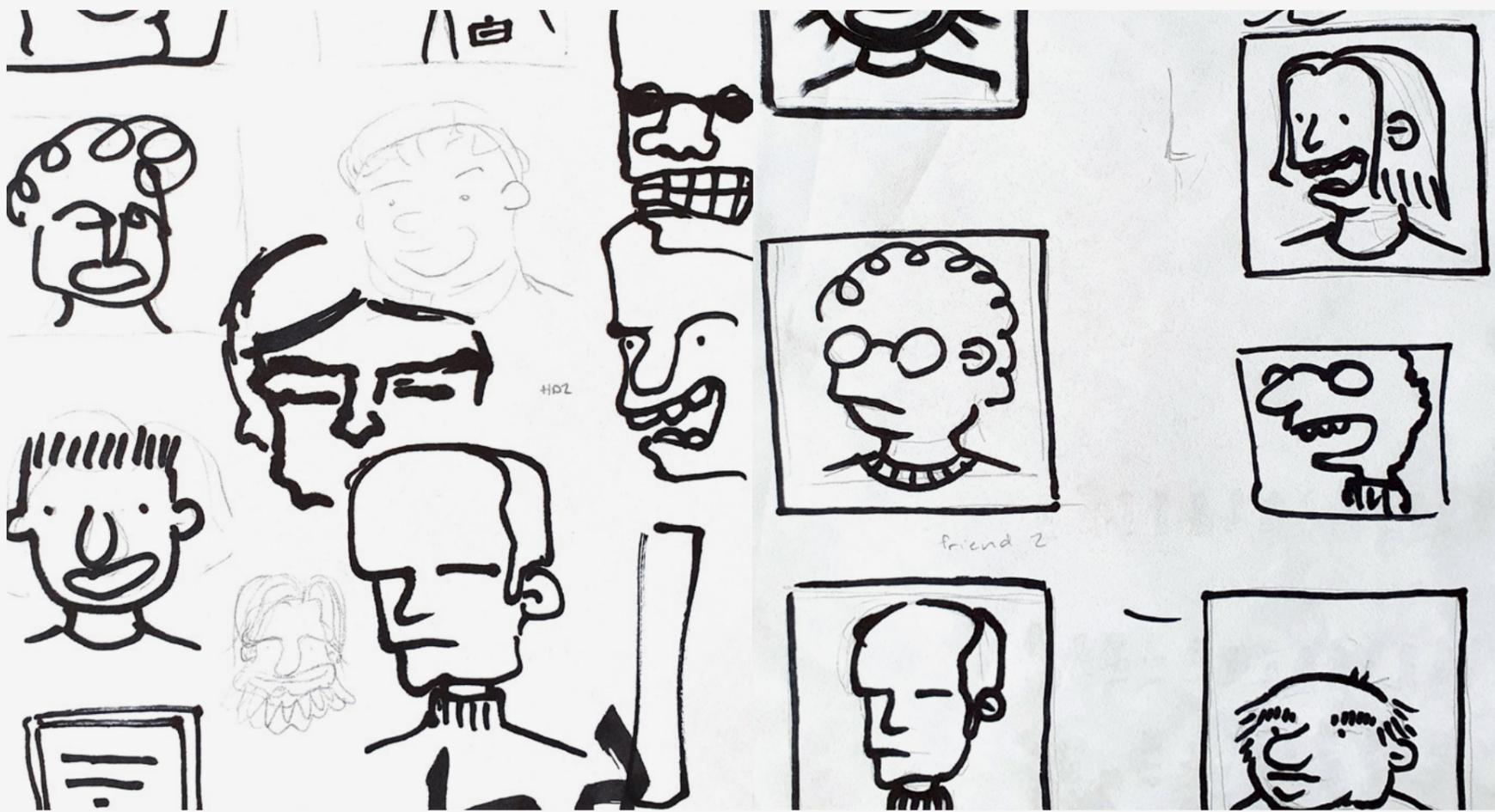
Twine allows you to build a story using passages (the small squares visible in the picture on the top left of this page), which are connected to each other either in direct or conditional ways. Each square needed to be coded using a language created for Twine called Harlowe, as well as standard HTML (an example of the content of one of the squares can be seen on the bottom left image).

The overall story could then be implemented using CSS and JavaScript, to provide styling and additional functions.

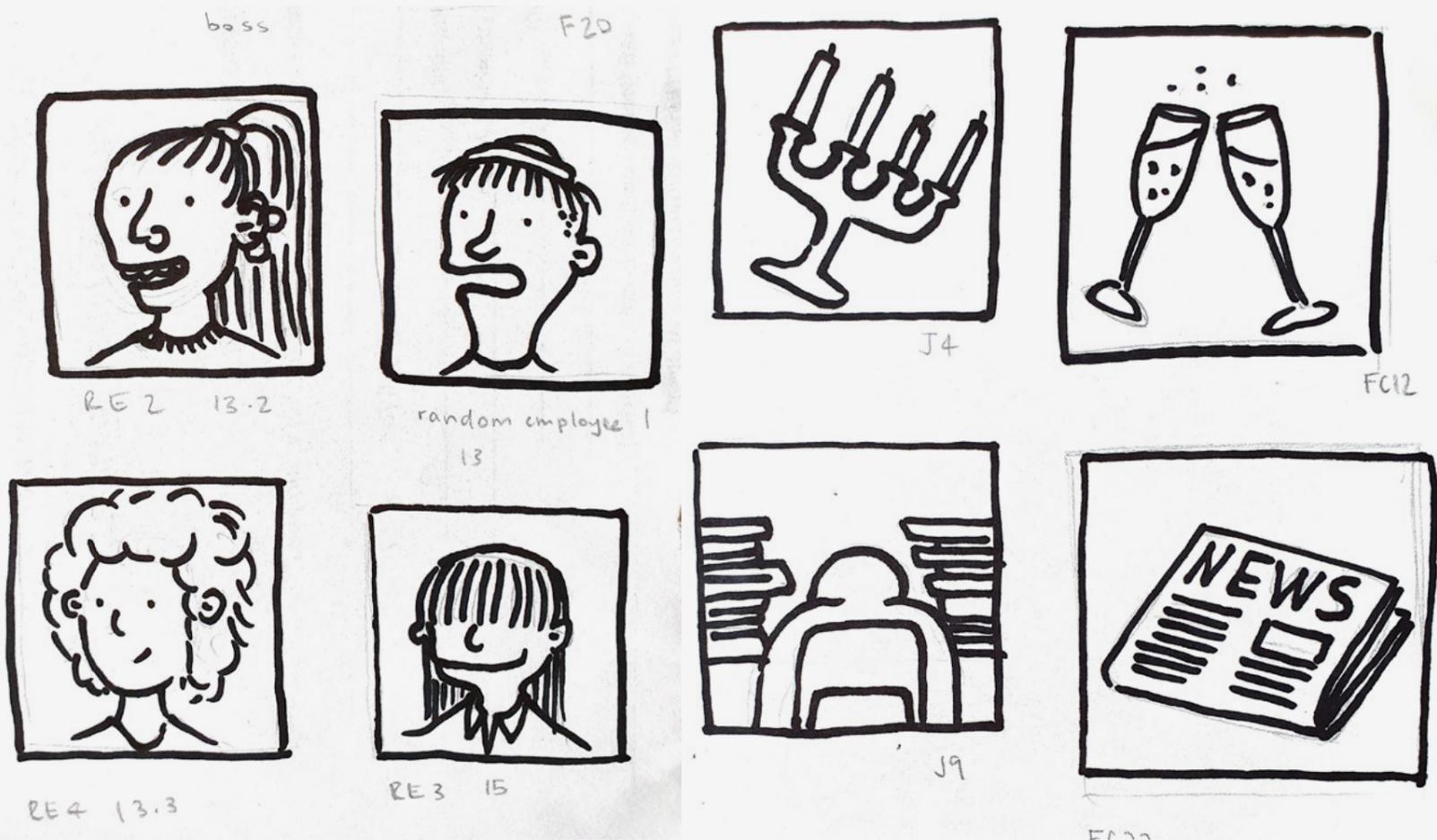
This process, as it happened alongside our website's development, was very useful in becoming more knowledgeable regarding coding languages that could then be used for a variety of applications.

As it is pretty clear from the pictures in this page, the game turned out to be rather complex and include a lot of alternative narrative paths. With the whole game being approximately 140000 characters of coding/writing.





We liked the idea of keeping the game visually simple but for it to have some character and being a bit unpolished, so we decided for the style of the game illustrations to be informal and sketchy, and to match the font that we had chosen to use. We hand sketched very basic images, outlined them in black marker and then inverted them in Photoshop to create transparent white PNGs for the black background of the game.



We were very pleased with the result and we received good feedback by the group that playtested our game, which was mostly composed by other members of the collective, friends, and some people we knew that worked in the videogame industry.



This is a game about identity, work and choices, set in a moment of life when choices can make the difference between a life full of meaning or one that doesn't have any.

The game aims to encourage thinking critically about the design industry and it does so by leaving personal and professional choices (and their morality/immorality) to the player, which will eventually reach one of the 9 endings available in the game.

Throughout the game you try to determine your own future, navigating different paths of life and trying to balance your personal status.



The decisions you make will not only affect the outcome of your story, but also your levels of Anonymity, Wellbeing and Morals (displayed at the top of the screen).

Anonymity is a measure of how visible/invisible you are to others. This will decrease if you become more known or even famous in your line of work, while it will increase if you are denied the possibility of showing your potential or if you decide to prioritise the outcome and impact of your work over personal fame.

Wellbeing represents the combination of your physical and mental health.

Morals is a measure of how evil/good you are, it represents the morality behind your decisions and life choices. The level of Morals will also influence Wellbeing if too high or too low.



Day 12 - Internship



Hey! How are you holding up? You know, I'm hearing good things, say, you reckon you could squeeze in a short job for me? Really need a CAD kitchen scene with lots of windows, wooden counters, natural feel. I'm really fading fast, had a massive night last night. I'd owe you one.

Sure, I guess I can stay late and try to finish them for you.

Oh, actually I can't really leave late today, sorry.

The game is intuitive in the way it is played, but it is complex in relations to the decisions that need to be made, as most of the times can be hard to predict what consequences they are going to have on the story or on the status of the player.

We made sure the game could be played on any device, and we optimised its look mostly for computer and phone use.

The game can be played at: <https://projektado.com/wp-content/uploads/2021/05/The-Good-the-Bad-and-the-Anonymous.html>

from: RDS - Regional Design Show
 to: DATM

Your application to exhibit at the regional design show has been accepted!
 Thanks for applying and we'll see you there!

- ANONYMITY
 + WELLBEING

Nice!



shenzhen: sharing and shanzhai

Rip-offs, fakes, counterfeits, pirates, copies: a few of the words used to negatively describe the ‘unoriginal’ products, a result of the strange perception that western contexts have solidified towards the supposed immorality and inferior standard of anything that isn’t from the ‘original’ brand which holds a legal document of ‘ownership’.

Attaching a brand or known name to a product is common practice for design firms in Europe and the US, and with the tendency for businesses to use this as a profit tool, through exclusive ownership and licencing of product patents, it’s easy to start thinking that this might not be positively affecting the design industry or its consumers.

Aiming to shed more light on the history and present practice of ‘shanzhai’, oftentimes translated as ‘copying’, David Li, from Shenzhen Open Innovation Lab in Shenzhen, China, joins us to give insights into a parallel reality that is normally hidden from mainstream narratives. A scenario where possessiveness through IP and patents takes a backseat to opportunity and growth through collaboration and sharing.

audio / 28 minutes

shenzhen: sharing and shanzhai

a projektado member + david li

Rip-offs, fakes, counterfeits, pirates, copies: words used to describe the ‘unoriginal’ product, heavily negatively portrayed and usually perceived as lower in quality and somewhat immoral. It’s almost as though consumers have an unspoken obligation to be faithful to a large corporation that holds a legal document of ‘ownership’.

Attaching a brand or known name to a product is practically a given for design firms in Europe and the US, and with the tendency for businesses to use this as a profit tool, through exclusive ownership and licencing of product patents, it’s easy to start thinking that this might not be positively affecting the design industry or consumers.

Aiming to shed more light on the history and present practice of ‘shanzhai’, oftentimes translated as ‘copying’, David Li from Shenzhen Open Innovation Lab in Shenzhen, China joins us to give insights into a parallel reality that is normally hidden from mainstream narratives. A scenario where possessiveness through IP and patents takes a backseat to opportunity and growth through collaboration and sharing.

1:30 Intellectual Property / history of IP & copycat culture / rapid growth & weak IP / perception & changing the narrative

6:38 the development of Shenzhen / sharing is profitable / rapid industrialisation bringing opportunity

10:47 the skillsets of Shenzhen designers versus their European counterparts / the entire system is co-operative

16:40 difference in product portfolios between contexts

20:10 difference in business models between Europe and the US vs Shenzhen / branding and attachment to products

22:55 white label products / adapting white label products to different markets

references + extra reading

Hip-Hop and Shanzhai / <https://medium.com/szoil/hip-hop-and-shanzhai-when-two-remixing-worlds-collide-7f833c9c968c>

Charles Dickens: American Notes / <http://www.gutenberg.org/ebooks/675>

<https://www.theguardian.com/artanddesign/2021/apr/13/pencil-sharpener-539m-lawsuit-big-tech-weaponised-patents>

<https://mitpress.mit.edu/books/shanzhai>

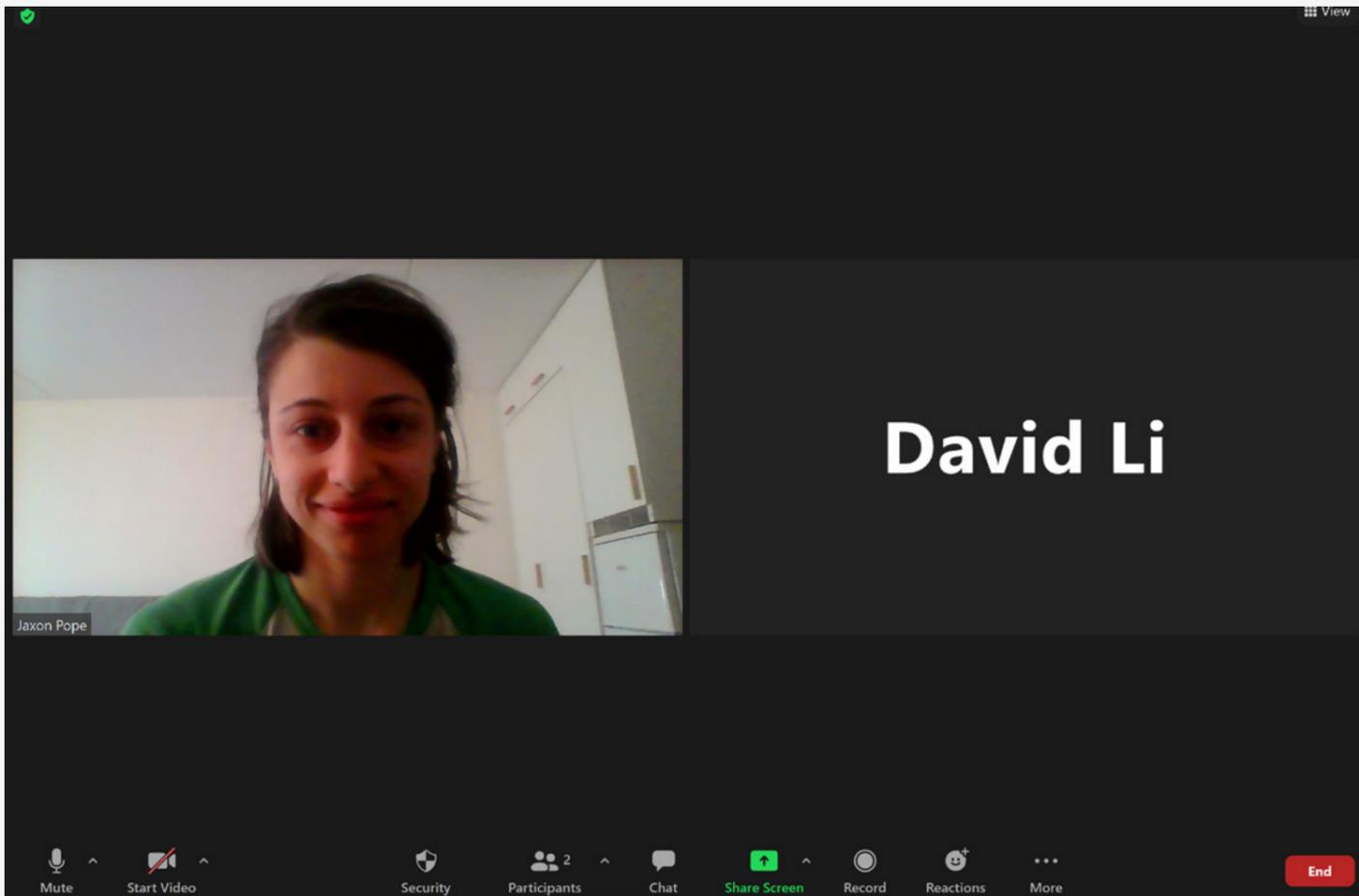


This piece was undertaken by Jaxon independently after she saw a documentary on the city of Shenzhen and its unique production ecosystem and overall approach to working culture. The contrasting relationship between ownership and authorship in Shenzhen to that of European and Western contexts made it seem like an interesting and relevant addition to explore through the conversation of ‘anonymity in design’.

This prompted further research into the ‘copycat’ culture of China, which is described through the concept of ‘shanzhai’. This research revealed cultural and historical links to Chinese philosophy and the roots of some Chinese terms, suggesting the interpretation of certain concepts such as ‘law’ and ‘originality’ are different to that of direct translations to the Western understanding of them. This deeply ingrained cultural difference has manifested through a direct contrasting approach to ownership of ideas and idea implementation, particularly in the manufacturing industry, creating tension and animosity more commonly towards the Chinese approach.

Through this research and brief insight into the reality of Shenzhen, Jaxon felt that it was necessary to try to share through a piece in the magazine, some of these misconceptions and explain further the motivations and reasons behind what many people see as just ‘shallow copying’, but that in reality is a much more open approach to sharing and collaborative practices.





questions and script for the interview:

Introduction:

(Intro to projektado and upcoming magazine issue)

Today we will be discussing the relationship between design, ownership, authorship and identity. and it is for this reason that we are joined by a very special guest, David Li, he is the director of the Shenzhen Open Innovation Lab in China, he has decades of experience with the theory and practice of open source, and he has been instrumental in several open source software and hardware projects throughout his career. He was one of the founders of XinCheJian, the first hackerspace in China, as well as of Hacked Matter, Maker Collider and of course Shenzhen Open Innovation Lab.

(So, hello David, thank you very much for joining us and sharing some of your time.)

Questions:

The first topic that would be great to get your opinion on is the concept of 'ownership'.

Generally in Europe and the US, owning an idea, a design, a technology and labelling it with a recognisable brand is considered vital for their current economic system. This puts a lot of focus on the protection of IP, even for very small growing design studios and businesses.

Can you give us your view on the difference between this model and the ones used in cities like Shenzhen?

In past interviews you've mentioned that we need to stop considering only small parts as components and that we should start considering whole products as components.

Why do you think this concept is still difficult for European and American design businesses to associate to, as we can observe in the tendency of designing and engineering products from scratch?

It seems that white label products have a very interesting link with authorship, especially because the designer has no obvious identity, could you please explain to us what white label products are and the different perception there is in regards to branding in China?

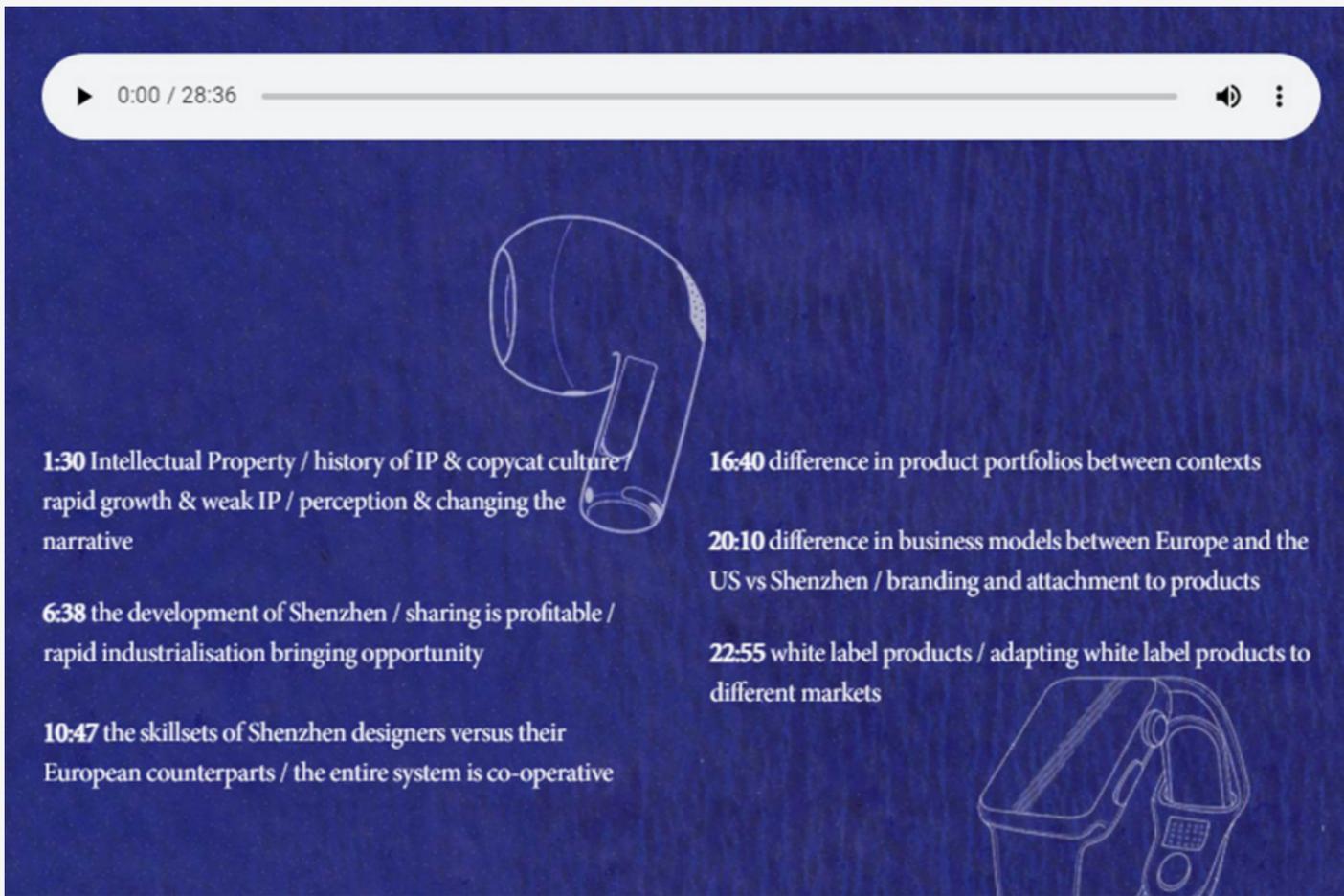
The concept of Shanzhai (sometimes defined as 'copycat' culture) is something that has been at times criticised in contexts like Europe and the US. Why do you think Europe and the US struggle to understand this practice, and how long do you think it would take before this becomes common practice everywhere?

Jaxon started by contacting three of the interviewees from the documentary she saw, Bunnie Huang, Eric Pan and David Li, in order to see if she could get one of them to make a comment or contribute to the magazine in some way. She also contacted at least 3 other pioneers of the maker movement in China, which she had found through the projects of Eric and David.

Both Eric and David were contacted through LinkedIn and both replied, with David following through. Jaxon decided to go with either a written or spoken interview, depending on his preference, which seemed to be a spoken interview.

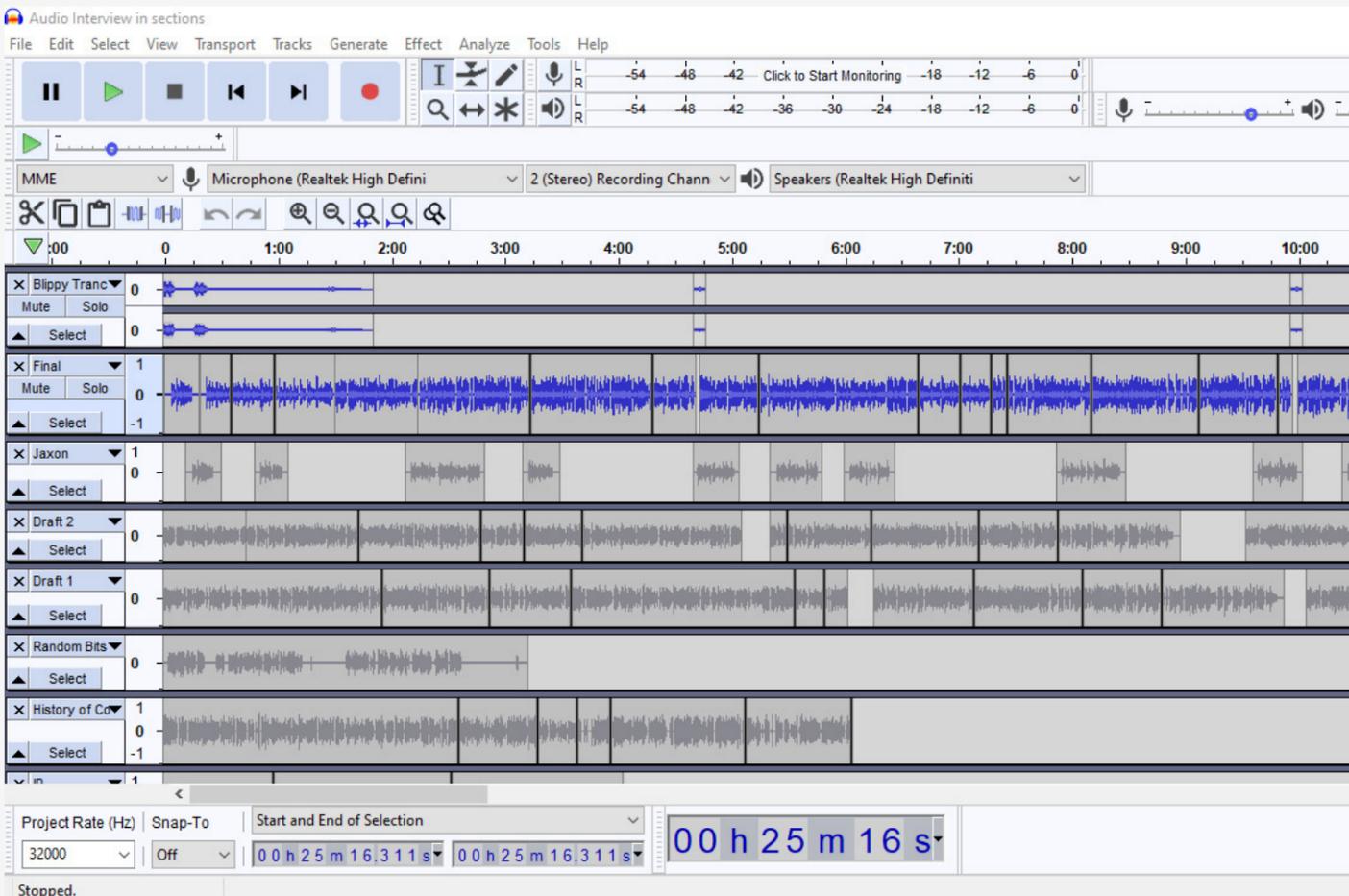
The decision to do an interview was partly based on the fact that she did not feel that she would be able to create an article within the time frame that would offer enough of an informed opinion on the subject matter, and also because she found David to be particularly engaging and well spoken during his appearance in the documentary she had seen, and therefore knew that he would be a good source of information.

A list of 4 questions was sent to him before they spoke, so that he could look over them in advance.

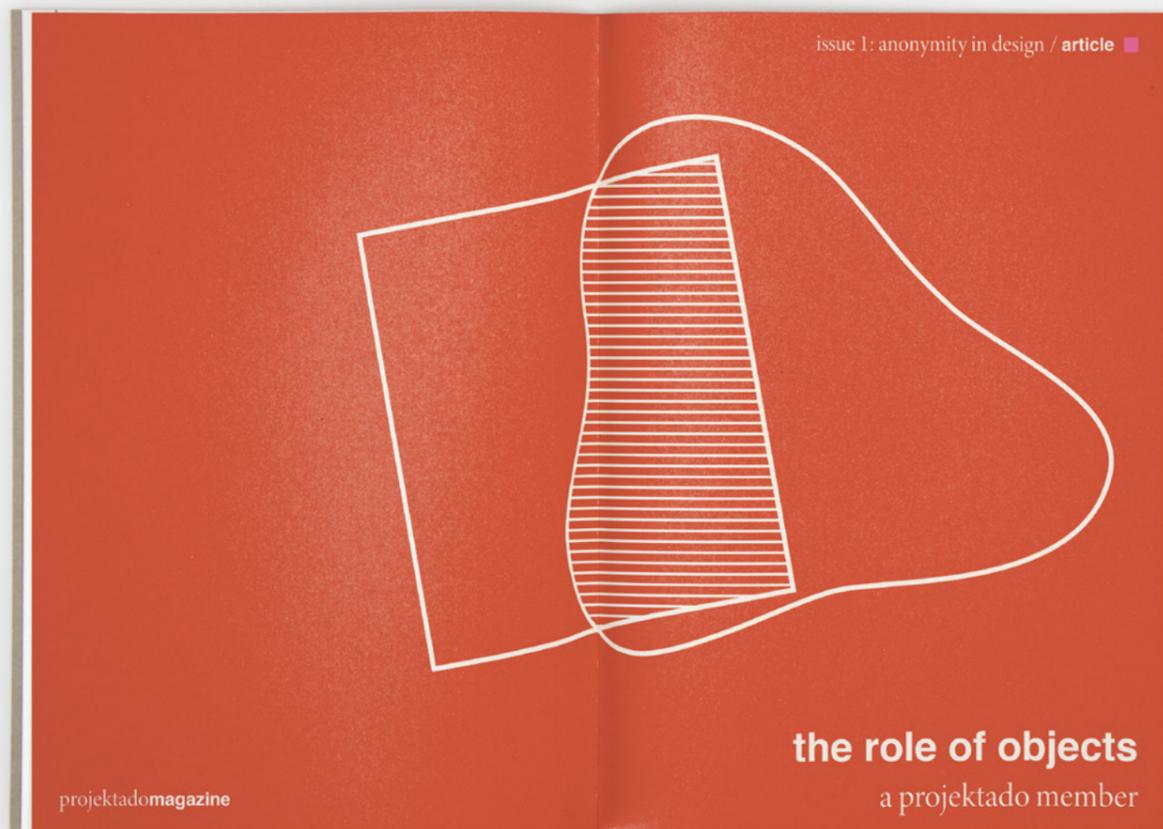


The piece required a considerable amount of editing as David repeated a few of the same concepts at different moments throughout the interview. As Jaxon was unhappy with her audio quality, she took the opportunity to reorganise the macro concepts that he mentioned, and narrated between them with dialogue that she prepared afterwards, by doing this also managing to cut the overall length of the audio from 44 minutes to 28 minutes.

The article page displays the moments in the audio where the topic changes, as well as a few keywords that describe the content. As the player that was used on the website is quite minimal, she felt that it was necessary to add this information.



Overall, the responses and comments made by David in relation to the questions and general theme of anonymity Jaxon considers to be very valuable insights and an important and interesting addition to the magazine topic. His comments were also unexpectedly broad, particularly in relation to the historical background of the concept and context of IP, which really helped to create a more interesting and fuller narrative, as opposed to just focusing very specifically on Shenzhen and how things are done there. He managed to answer all of the questions, and required very little guidance during the interview to stay on topic, he was also very forthcoming and kind.



the role of objects

Whilst the anonymity of an object is often considered proportional to that of its designer, it is easy to start wondering why we would have to consider a clay brick anonymous, when we probably know it better than most objects found in a design museum. The discordant link that has been created between an object's identity and the one of its designer has undeniably changed our perception of the designed world, of our interactions with it, and of our consumption of it.

This brief written exploration aims to make use of sociological theories on human identity to try to reassess the relationship we have with objects, their roles, and their identities.

■ article / 2114 words

the role of objects

another projektado member

Whilst the anonymity of an object is often considered proportional to that of its designer, it is easy to start wondering why we would have to consider a clay brick anonymous, when we probably know it better than most objects found in a design museum. The discordant link that has been created between an object's identity and the one of its designer has undeniably changed our perception of the designed world, of our interactions with it, and of our consumption of it. This brief written exploration aims to make use of sociological theories on human identity to try to reassess the relationship we have with objects, their roles, and their identities.

part 1

There is often a level of incongruence and ambiguity in the common definition of "anonymous object" or "anonymous design", a somehow discordant association between objects we all know and the idea that in fact, we do not.

It is not uncommon for many of the objects falling within this definition to be very familiar to all of us, objects of daily use, objects we even have names for, but that lack what we have convened to be the determining factor in establishing an object's identity or lack of it: the name of their designer.



The reduction of an object's identity to that of its designer, in part a symptom of the contemporary obsession with individual recognition and glorification, is problematic in its failure to acknowledge an object's own identities in relation to the varied functional, social and cultural practices it participates in. A collection of experiences that has often very little to do with our knowledge of its designer's name, but that occurs as a product of our interaction with the object itself.

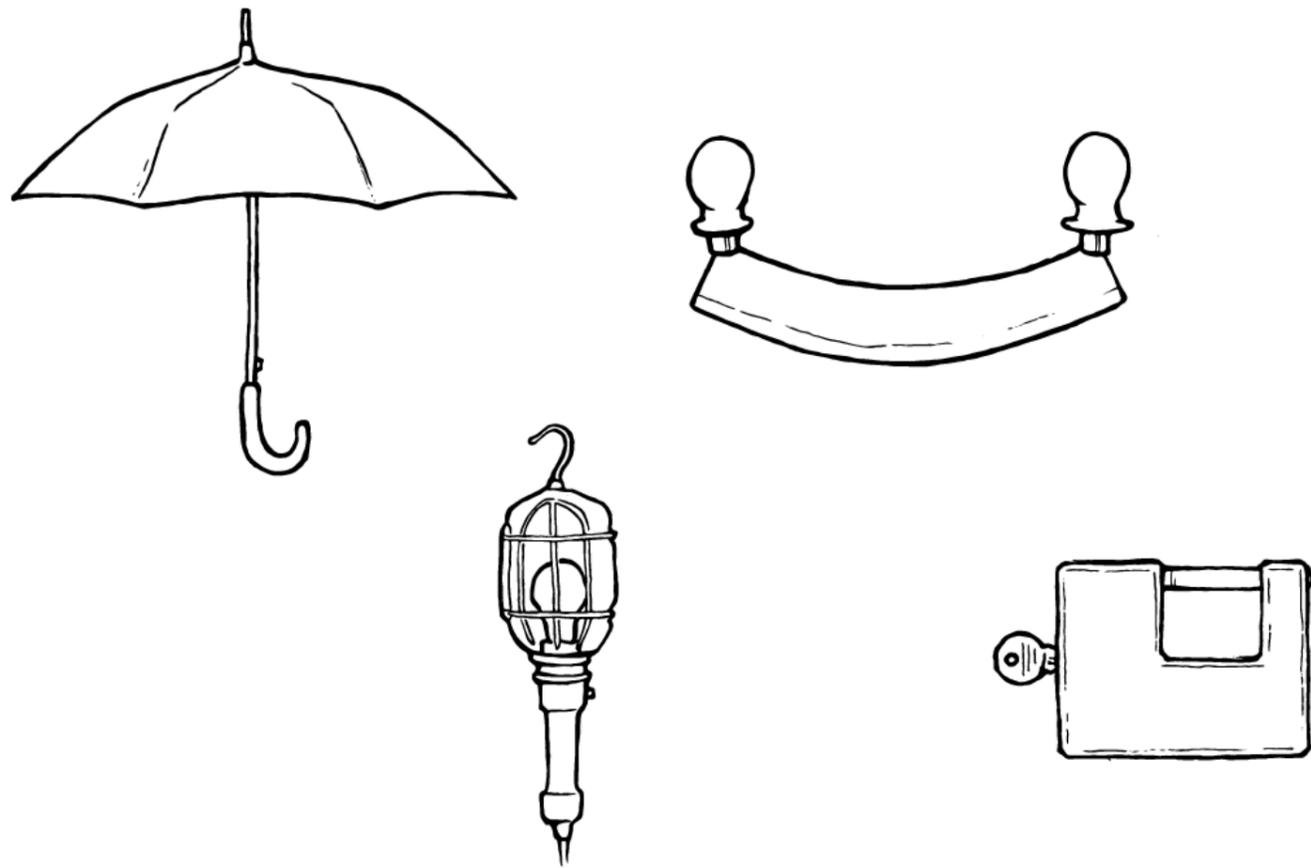
This short article attempts to make use of sociological theories on human identity to further explore the reasoning behind our perception of objects, their identities, and their roles, providing an invitation to start discussing why we do not allow objects to transcend their relation to their creator and instead form an identity on the basis of their meaningful interaction with a social context.

part 2

As we start analysing with more attention the concept of anonymity and the reasons behind its superficial ambiguity, the question on what can actually be considered anonymous, or of unknown identity, quickly shifts our focus from the observed to the observer (or potential observer), naturally leading us to an understanding of anonymity as a product of the interaction of the object and the subject, as opposed to an intrinsic property of the object itself.

To make a simple example: any individual, even though well-known and recognised (or even famous) in a particular social context, can be (and in most cases still is) completely anonymous to the vast majority of the global population. This phenomenon does not rely on the intrinsic property of that individual to be known or unknown, visible or invisible, but on the social interactions and social relations that the individual participates in, which can affect the perception an external observer has of them, and as a result, shape the perception and self-awareness they have of themselves.

Unsurprisingly this way to interpret anonymity (non-identity) as a product of social



This piece was undertaken by Riccardo independently.

Early on in the discussion for the content to be included in issue 1, we had decided that we would wait until we understood what type of topics would be covered by external contributors before confirming the topics of a few of our written pieces.

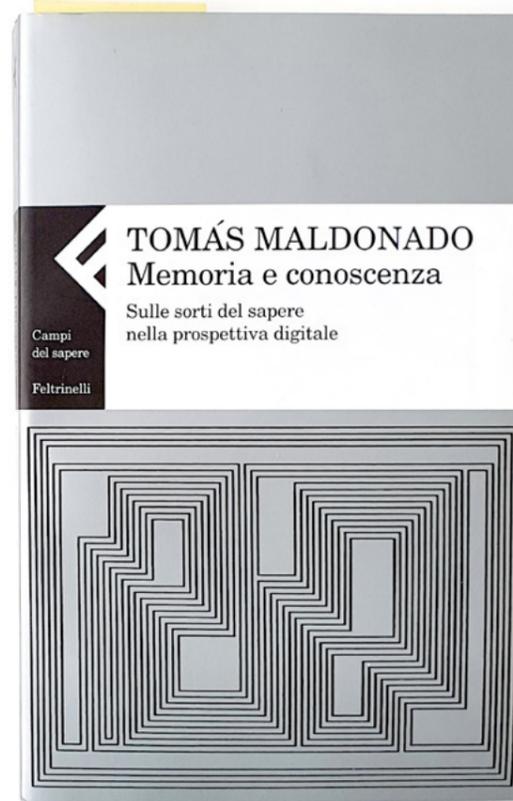
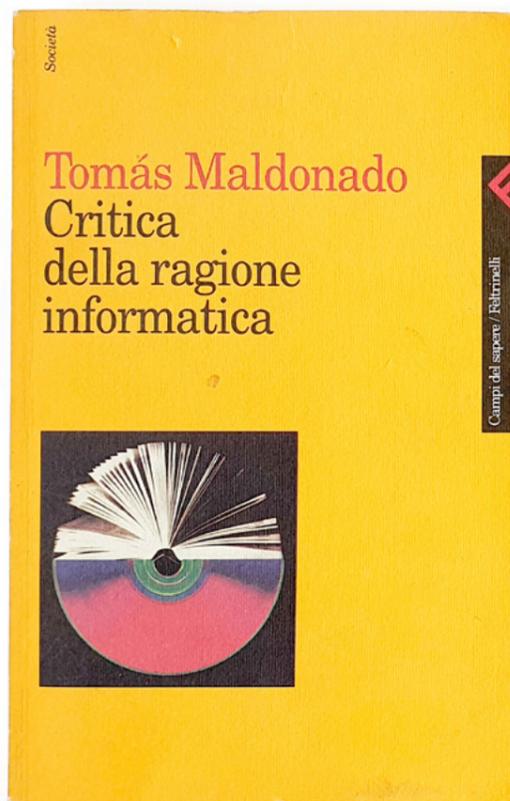
The idea was that we could try to fill the gaps we found within the content and make sure that we were covering all sub-themes we originally wanted to touch upon in this issue.

Riccardo volunteered for his written piece to have this function but, as it turned out, the topic he was most interested in writing about was in fact still unclaimed after the first abstracts from the external contributors were received.

The research surrounding this piece was based on the analysis of sociological and philosophical theories on human identity, namely the ones associated with 'role theory' and 'symbolic interactionism', and the development of an argument that saw the application of some of these theories to the establishment of a different perspective on object's identities.

In the research phase the idea was to not only discuss the identity, but also the memory of objects. This was unfortunately too much to include within an article suitable for this publication, and the decision was made to focus on identity, and to possibly develop further the theme of memory in a later publication.

The piece can be read in full in the following pages or on the magazine's website.



the role of objects

Part 1

There is often a level of incongruence and ambiguity in the common definition of “anonymous object” or “anonymous design”, a somehow discordant association between objects we all know and the idea that in fact, we do not.

It is not uncommon for many of the objects falling within this definition to be very familiar to all of us, objects of daily use, objects we even have names for, but that lack what we have convened to be the determining factor in establishing an object’s identity or lack of it: the name of their designer.

The reduction of an object’s identity to that of its designer, in part a symptom of the contemporary obsession with individual recognition and glorification, is problematic in its failure to acknowledge an object’s own identities in relation to the varied functional, social and cultural practices it participates in. A collection of experiences that has often very little to do with our knowledge of its designer’s name, but that occurs as a product of our interaction with the object itself.

This short article attempts to make use of sociological theories on human identity to further explore the reasoning behind our perception of objects, their identities, and their roles; providing an invitation to start discussing why we do not allow objects to transcend their relation to their creator and instead form an identity on the basis of their meaningful interaction with a social context.

Part 2

As we start analysing with more attention the concept of anonymity and the reasons behind its superficial ambiguity, the question on what can actually be considered anonymous, or of unknown identity, quickly shifts our focus from the observed to the observer (or potential observer), naturally leading us to an understanding of anonymity as a product of the interaction of the object and the subject, as opposed to an intrinsic property of the object itself.

To make a simple example: any individual, even though well-known and recognised (or even famous) in a particular social context, can be (and in most cases still is) completely anonymous to the vast majority of the global population. This phenomenon does not rely on the intrinsic property of that individual to be known or unknown, visible or invisible, but on the social interactions and social relations that the individual participates in, which can affect the perception an external observer has of them, and as a result, shape the perception and self-awareness they have of themselves.

Unsurprisingly this way to interpret anonymity (non-identity) as a product of social experience, is nothing new in the formulation of theories regarding identity itself. In fact, we can see in much of the sociological and philosophical research of the last several decades the conception of an identity that responds to the increasingly complex social structure by becoming more differentiated and dynamic, in constant reciprocal exchange with other identities and as varied as it is composite.

It is not in the scope of this short article, however, to thoroughly examine the concept of human anonymity, identity, and self. But it is in some of these concepts and the sociological theories associated with them that we will find a base to develop an argument on objects’ identities and roles. For this reason, an

introduction and overview of the aforementioned theories on human identity is needed but will be kept short for the expositive economy and, more importantly, my lack of expertise in this field of study.

In his 2005 book, *Memoria e conoscenza*, Tomás Maldonado very clearly justifies the reasons (that we share in this text) for referring to and utilising the more contemporary idea of a differentiated identity, rather than the surpassed concept of a unique one:

“These philosophers start from the assumption that personal identity, like memory, is also a ‘unique entity’. Declinable in the singular, and only in the singular. At the origin of this lies an attitude that is careless of the influence of socio-cultural factors in the formation of personal identity. In other words, a strange, and difficult to explain, indifference towards the contributions of the sociological theory of roles to the issue in question.”

The ‘theory of roles’ we see mentioned here, or role theory, is in reference to the quite abundant branch of sociological and philosophical studies that has emerged from the basis of the symbolic interactionist theories of George Herbert Mead (mostly collected in the book “*Mind, Self and Society*”, 1934).

The common denominator of this varied branch is the concept of a ‘self’ which is differentiated and distributed across multiple identities; identities that are generated to address and respond to specific social practices and that are formed by the social interactions that individuals have as part of these practices. In the complexity of contemporary social life, these varied, and at times contrasting, identities are a product of our natural/primary, cultural, and social roles.

The concept is that, surrounding the shallow base of our anagraphic identity (the personal data you may find on someone’s passport), which has the purpose of expressing a way in which we can be approximately and crudely recorded, we develop a series of identities which respond to societal roles we have, we think we have, and we are perceived to have. As many identities as we have roles. (For example an individual’s roles could include, all at once or intermittently, being a mother, a daughter, a teacher, a student, a friend, a factory worker, a buddhist, a european, a member of a political party, a director of a sports club, a singer, a blood donor, a car driver, a caretaker, etc.)

These identities remain in constant construction through a process of inter-contamination with each other, a construct of the dialogical exchange we have with one another. Identities cannot, therefore, be considered autonomous, as they are reflexive, a product of social interaction and activity. Their stability/instability depends on the relationships people form between each other and, therefore, with a particular socio-cultural framework and our roles within it.

Part 3

As we understand identity as a reciprocal exchange between the individual (the self) and society and its constructs, we can attempt to see what a preliminary application of these theories to an object (which replaces the individual) would reveal in the way its identities and roles are influenced and influence its relation to society.

An obvious obstacle to this attempt is the perception, widely spread in design discourses and publications, that the anonymity of an object is determined by the lack of knowledge we have of its designer’s name.

This, at times, inexplicable obsession with the ‘signature’, the ‘brand’, suggests anonymity (and therefore identity) as a static intrinsic property of the object, a mere product of its creator, a symbol of the user’s interaction with the designer and not the designed. A profoundly different and hardly justifiable view in complete contrast with the concept of identity we outlined in the previous section of this text.

So why do we define the anonymity of an object on the basis of our unawareness of its designer’s name? Why has this become the prioritised factor in the establishment of an object’s identity? And why do we fail to recognise an object’s identities as a product of the functional, social, and cultural roles, which it undeniably participates in? (For example, even a simple object such as a ceramic cup can participate in a variety of roles, including: being a container, a means for socialisation, an advertising space, a part of a religious ceremony, something to drink from, a measuring tool, something to transport things into, a memory of a friend, a currency, a piece of art, a part of a set of objects, a replacement for other objects, a scientific experiment, an example of an ancient craft, the symbol of a specific culture, etc.)

There are of course many ways to respond to these questions, too many for the limited space of this article, but in our intent of opening a dialogue, we would at least start by suggesting two of the possible answers.

One possible explanation is to justify this as a failure to acknowledge objects as direct participants in reciprocal social practices. This can easily redirect the search for this interaction towards the non-inanimate individual that is most responsible for the way said object interacts with us and our social context, which would often be its designer/s.

In this scenario, the interaction with the object sees it as a mere symbol of the exchange we have with its designer, an indirect social interaction that contributes to constructing the identity of said designer and, at the same time, anonymising the true identity of the object by merging it to an unreasonable extent to the one of a person we often know nothing about, but a name.

This is of course favourable to the establishment of what has regrettably become the image of success in the world of design, the one of design ‘stars’ and of powerful brands. Icons generated by our misunderstanding of the value of objects’ identities and our resulting contributions to the ones of their creators. This does not only feed the problematic idea of design ‘stars’, but also the concept that it is through the establishment of these icons that owning or interacting with the object in question can itself feed our own identity in the contemporary blind search for individual recognition.

A similar result is seen in our second possible explanation, in which we do in fact perceive the object as owner of its own identities, but fail to establish which identity to focus on in our interaction with it.

Here, in part because of the different communicative properties of an object over a person, and in part for the widely spread contemporary obsession with self-serving quests, we can notice a tendency to over-focus on the role of the object as an active symbol of our indirect relation to the designer. In prioritising this particular role, we risk diminishing our perception of the importance of the other roles and practices the object is associated with, some of which have more reciprocal interactions with us than others.

Part 4

So how can the focus be shifted towards roles and therefore identities that better represent the object in our interactions with it?

It is undeniably hard to change the deeply rooted systems of recognition and perception that have been established in our cultural and social development. Nevertheless, the difficulty of the task cannot discourage us from trying to suggest a new perspective, one that sees the object transcend the identity we associate to its designer’s name.

Maybe it is our knowledge of this name, the most obvious culprit, the factor that seems to regularly be at the centre of this text’s critique, that is after all responsible for this deep problem and therefore the basis for its resolution.

Maybe it is through removing the designer’s name from the equation that determines an object’s identity to the eyes of its user that we could see a change in our interactions with the designed world. A renewed focus towards those roles and identities that until now were too often squished by the predominant label of individual’s celebration.

It is in our understanding of objects’ identities, in relation to the roles they participate in through their interaction with us, that we can create an appreciation of objects’ quality and value. A more relevant, and therefore meaningful, perception of identity as reciprocal exchange with people but also with objects. Objects that are not something to consume, ignore, and throw away, but an active part of the network of relations that constructs our identities and the ones of those (objects and people) directly or indirectly interacting with us.

It is time for us designers to start realising the deeper meanings and consequences of identity in our field, realising that change is not always achieved by unashamedly screaming our name through our work, but sometimes by omitting it.

There are of course those that are going to find in a hidden name the perfect excuse to avoid responsibility, those who think it is good practice to always find the easier way out. It is to those that I would like to make a promise which echoes the one of projektado, through the words of Fabrizio De André (1973):

“verremo ancora alle vostre porte
e grideremo ancora più forte:
per quanto voi vi crediate assolti
siete per sempre coinvolti,
per quanto voi vi crediate assolti
siete per sempre coinvolti.”

“we’ll come to your doors again
and we’ll shout even louder:
however much you think you’ve been absolved
you will always be involved,
however much you think you’ve been absolved
you will always be involved.”

De André, F., 1973. Canzone del Maggio. Rome: Produttori Associati.

Hogg, M.A., Terry, D.J. and White, K.M., 1995. A tale of two theories: A critical comparison of identity theory with social identity theory. Social psychology quarterly, pp.255-269.

Maldonado, T., 1997. Critica della ragione informatica. 1st ed. Milan: Feltrinelli Editore.

Maldonado, T., 2006. Memoria e conoscenza. 2nd ed. Milan: Feltrinelli Editore.

Mead, George. 1934. Mind, Self, and Society: From the Standpoint of a Social Behaviorist, edited and with an introduction by C.W. Morris, Chicago: University of Chicago Press.

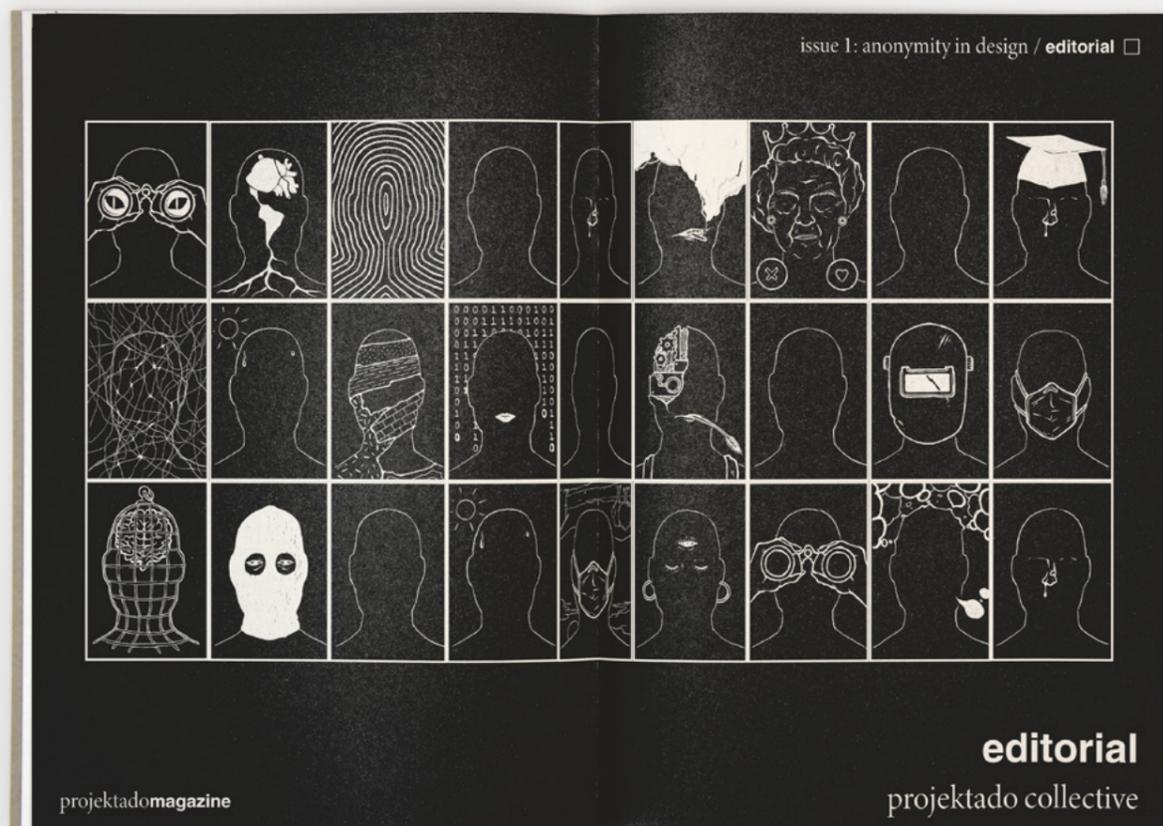
Stryker, S. and Burke, P.J., 2000. The past, present, and future of an identity theory. Social psychology quarterly, pp.284-297.

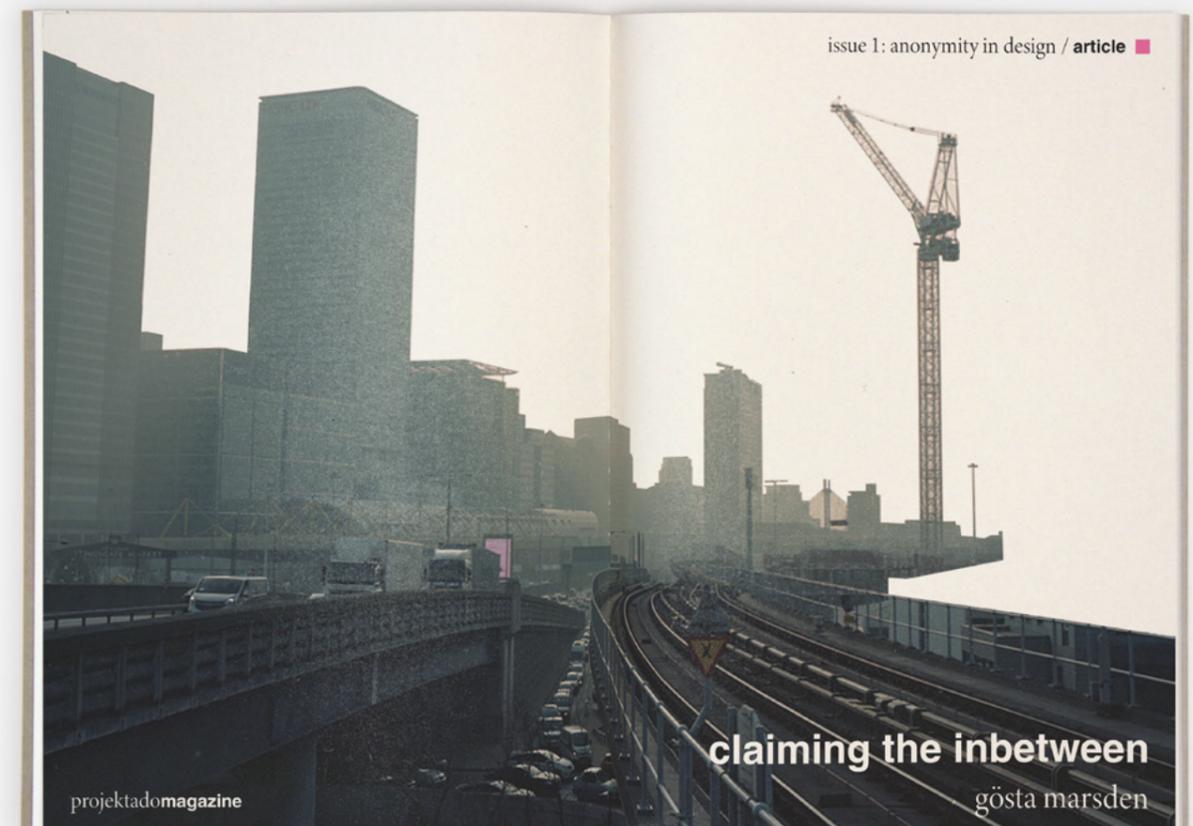
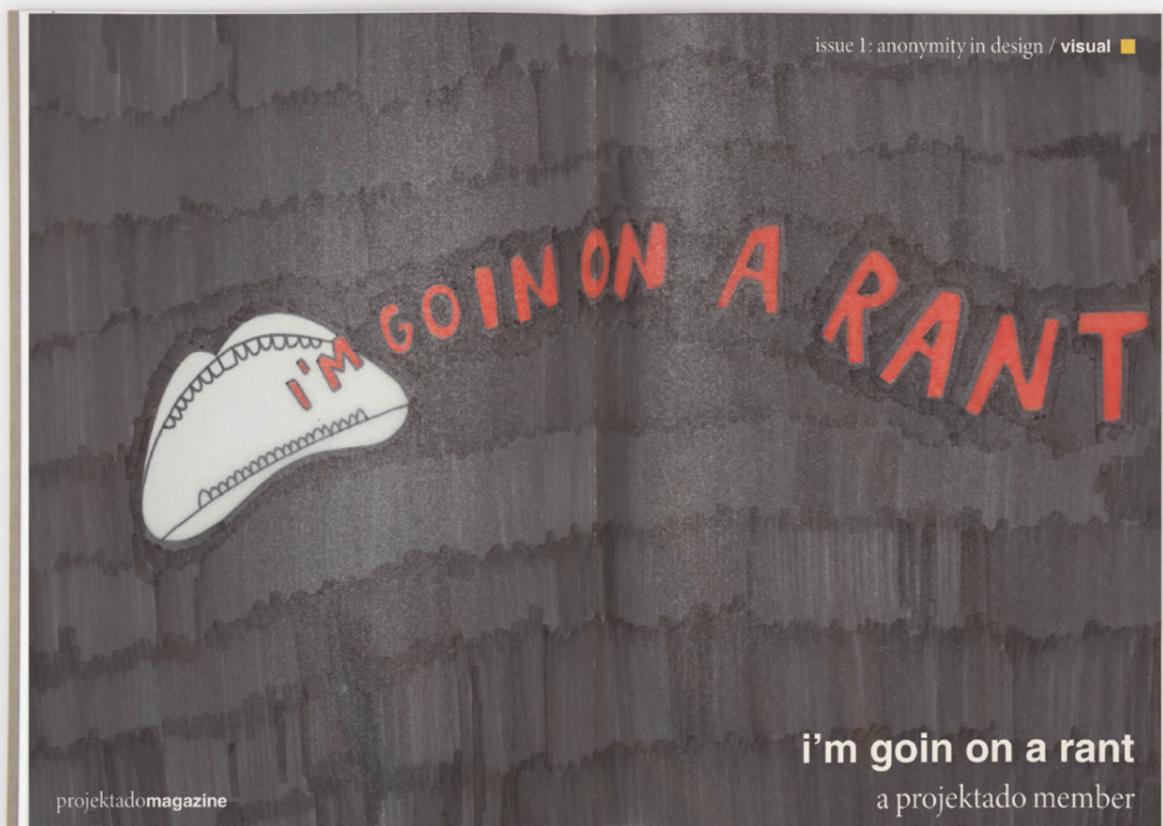


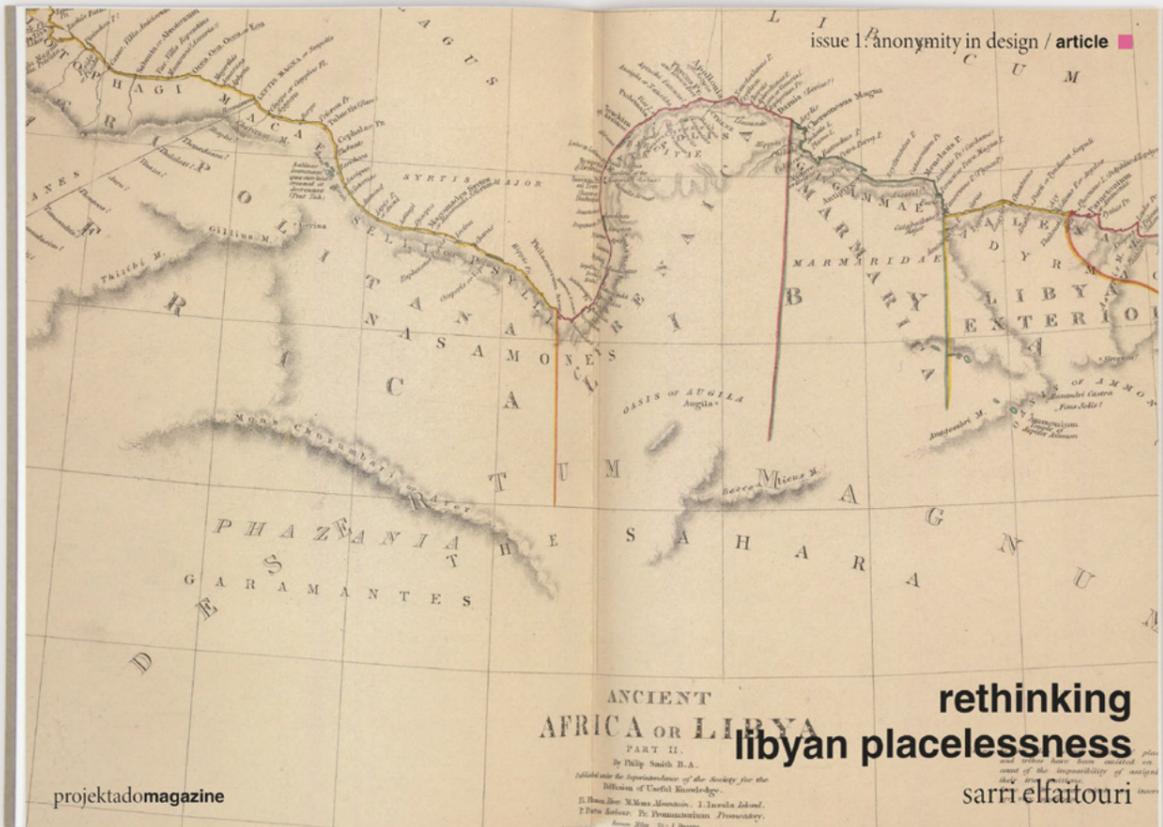
Similarly to issue 0, we also produced individual covers for each piece in issue 1.

As all covers were animated, we only featured a static image of each cover in this section, but the finished animated versions can be seen on our website: <https://projektado.com/category/issue-1/>

It is also important to mention that the content of each article will not be displayed within this document, as it will compromise the digital dynamic nature of it, but it can all be found on the link above. We invite anyone reading this documentation to visit the website and look through the magazine, as it is the most suited medium to experience the work we produced as a collective.







issue 1: anonymity in design / article

**rethinking
libyan placelessness**
sari elfaitouri

projektadomagazine



issue 1: anonymity in design / article

the new tools of war
fernando silva

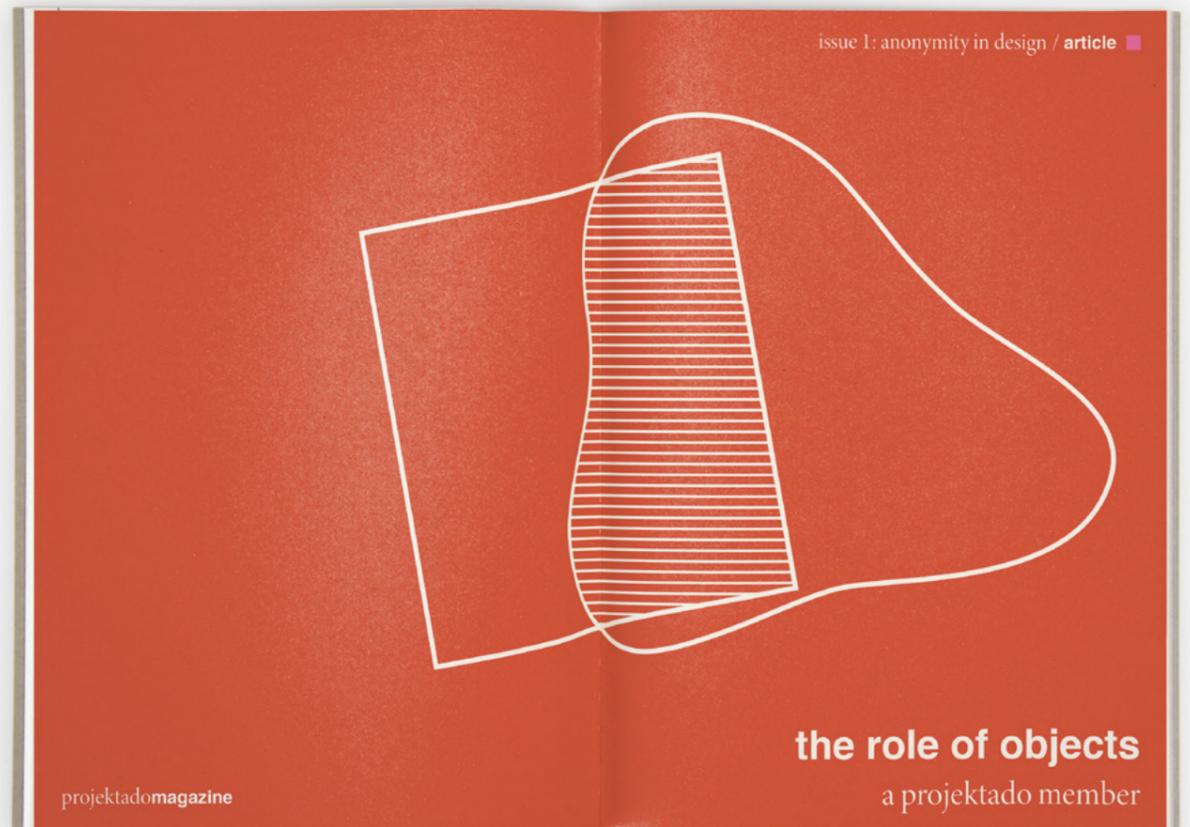
projektadomagazine



issue 1: anonymity in design / video

**do refugee camps
have authors?**
camillo boano, two projektado members,
samar marqusi and silvia aru

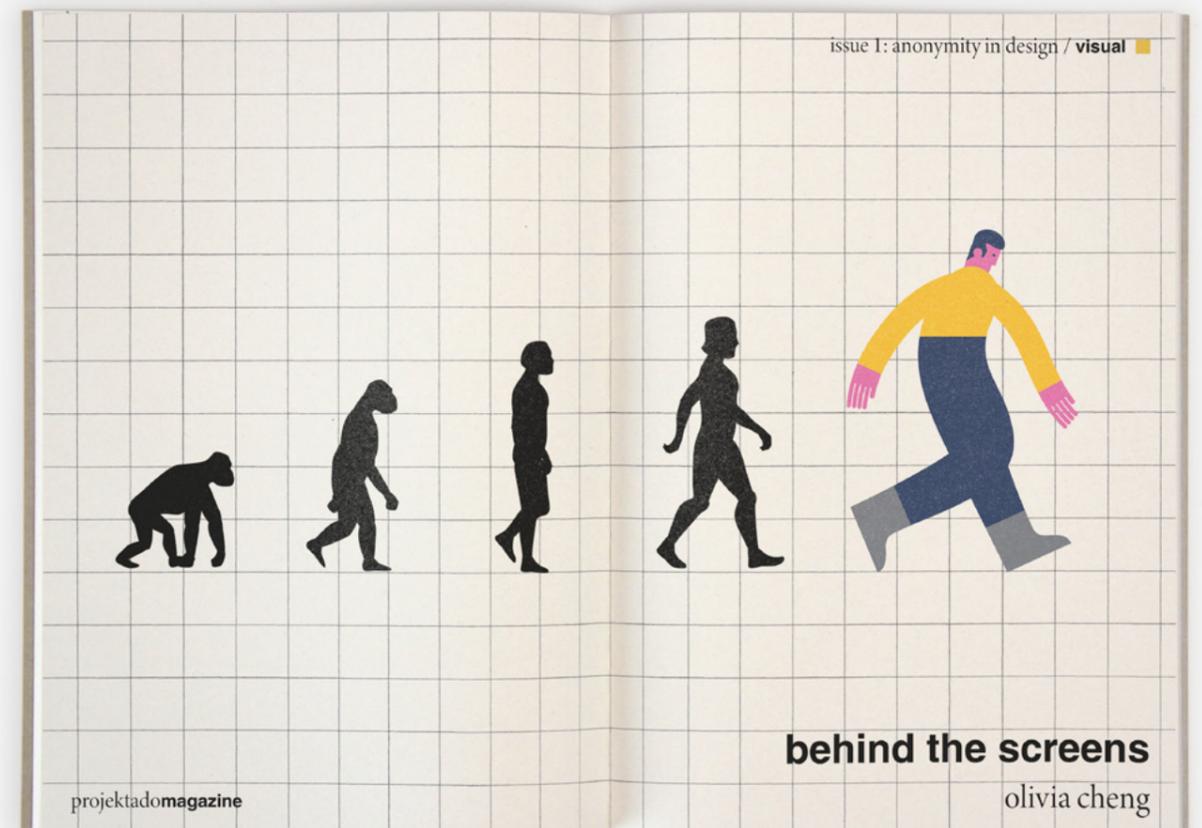
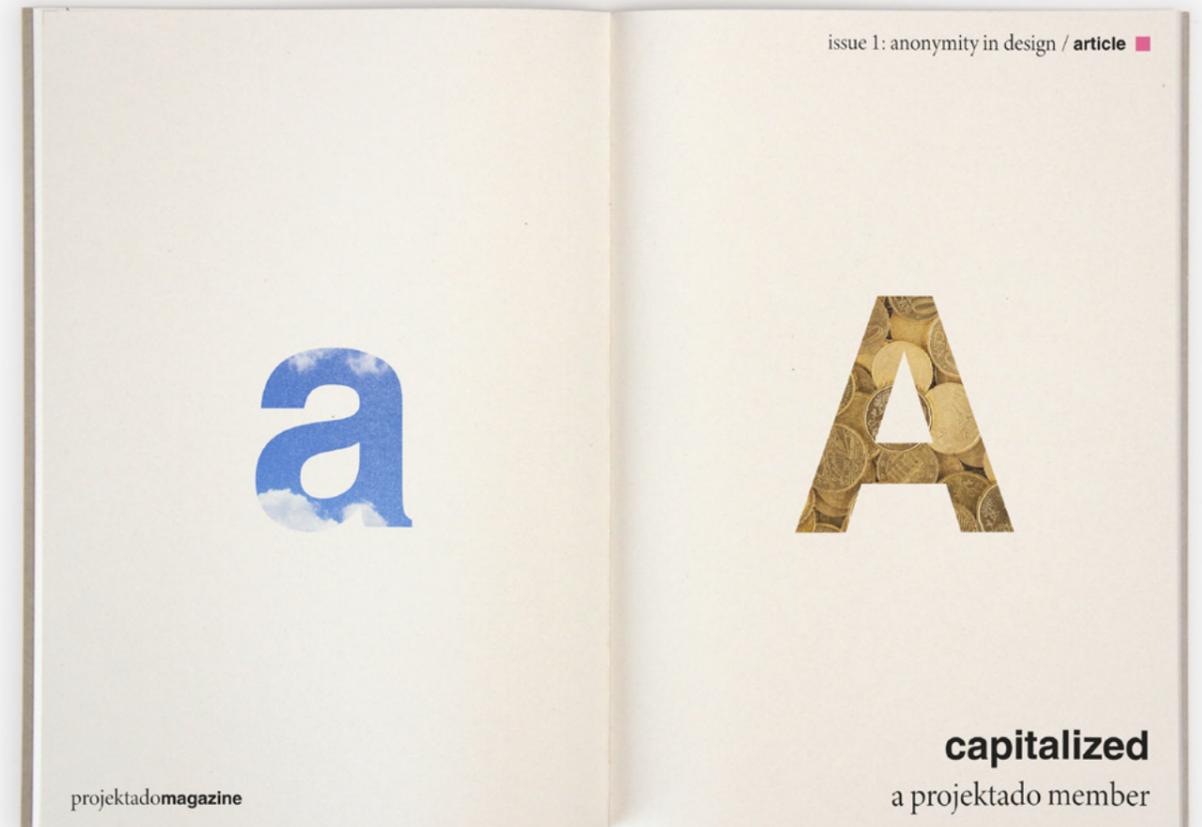
projektadomagazine



issue 1: anonymity in design / article

the role of objects
a projektado member

projektadomagazine



Issue 1 was released on May 17th 2021, the date that we had set for it initially, therefore with great satisfaction we were on time.

Two weeks before releasing, we emailed several online design blogs outlining the content of our new publication and the collective, and some of the covers that were ready at that time to be used within any articles or posts. We heard back from AIGA, the American Institute of Graphic Artists, who said that they would love to post it and did so a day after the release, which was a great morale boost for us. During this 2 week period before the release we also did our own build-up to the date, which included a series of social media posts with open questions that alluded to some of the content and issues that we were planning to address and a list of the contributors.

On the day of the release we shared it through our social media channels as well our personal ones. We then proceeded to email all of the contributors to thank them, and asked them to please share it with their networks and for any feedback that they may have. Most replied and were very positive about the outcome which was very encouraging and gratifying. We also emailed our own personal networks, those that we had contacted initially to ask for advice and those who we had rejected during the open call process, thanking them for their willingness to participate and to please stay involved.

Overall, as a collective, we were very positive about the outcome, finding the process a very big learning experience and generally quite smooth compared to the final weeks of issue 0. We were all very pleased with the content we had managed to put together and the narrative we had created surrounding the theme of anonymity, and we were also happy that the collective proved capable of producing such a complex collaborative piece of work.

As stated above, the static nature of this document does not do some of the online content justice, and therefore has not been included. Please visit the website directly to see issue 1 in its entirety and experience it in the manner that was intended: <https://projektado.com/category/issue-1/>

jaxon

It is difficult to summarise a reflection on issue 1, as it has been such a multi-faceted and wide reaching amount of different tasks. I could start with reflecting on the aspects that I enjoyed, one of which was maintaining a sense of general direction through project management, a task that I was not actively given but naturally took to, partly because I enjoy it and partly because the project was under the banner of our thesis submission. Through this project I realised that both Riccardo and I have quite obviously improved in this area, and that I actually enjoy it greatly due to the more social nature that is involved with being in constant contact with individual members as well as the feeling of being helpful. This has solidified my intention and desire to enter the field of education as a constantly evolving, social learning environment that is highly stimulating and satisfying and offers simultaneously an opportunity to contribute to the design profession through others.

Another very positive aspect of issue 1, was that I actively tried to learn and improve on many of the programs that were necessary for the graphics and website content knowing from our experience of issue 0 that I would need to be more efficient but also so that I would feel more confident in experimenting during the ideation phase of our content. This worked out very well as I took on a lot more work in this area, particularly in graphic content and basic coding which resulted in a lot more creative freedom and an increased sense of confidence in these areas from now on.

In relation to the final content of issue 1, and something that we have already discussed as a collective, is that there is too much written content and not enough visual/experimental pieces. Considering that a growing and present problem within the practitioners of our industry is a tendency not to seek articles/research on problem or thought-provoking areas that are richly discussed within academia, it is our aim to address this in the next publication through more attention on finding different ways to transmit and communicate certain themes and concepts. By taking advantage of the different media that are possible to use with an online platform, we have a big opportunity to experiment in order to reach different audiences.

A final thought and something that we are now actively discussing as a collective in relation to our next steps, is how to 'freeze in time' our publications. Being that they are online, and many of the structural changes made to the website will affect older published content, I am struggling with the notion that we will not have untouched versions of the decisions that we made in specific moments in our process due to the ever changing, upgrading and updating nature of plugins and browsers. Already some of the changes made in the coding of issue 1, were reflected in issue 0, with some slightly off and ugly visuals gone forever, that I would like to go back and laugh at every now and then.

riccardo

With the incredibly dense schedule that this project came with, it wasn't always easy to really know how good the result was going to be to the eyes of others. I have to say that after the release of issue 1, I was very happy to finally take a step back and see that in many ways we had managed to meet our expectations, and that what we produced was a project that I consider of great importance.

Certainly things could have gone better in certain cases, but overall we were able to follow our original deadlines, things ran very smoothly, and we were able to release the magazine on time, without making big compromises on content or design.

Issue 1 represented an invaluable experience for growth and development for everyone involved, but I believe that for me and Jaxon, as we had to cover many roles within our group, this was more obvious. We naturally took on the role of project managers, and were not only aware of what needed to be done at all times, but were also executing a great part of these tasks, which came with learning or improving on a wide variety of skills.

Of the many skills that I acquired, I think that HTML/JAVA/CSS/Harlowe coding was one that I enjoyed greatly and that I was able to develop both through the structuring of the website and also, in a more consistent way, in the interactive piece I developed with Jaxon, where I decided to take on most of the coding part to improve and learn it further. On top of that, almost all of my technical and personal skills improved dramatically, and my understanding of my practice developed through the constant exchange that we enabled by forming a collective based on discussion and critical thought.

On a personal level, issue 1 for me also represented a confirmation that working with the methods we proposed can yield great results, and that our approach to design practice and collective work may represent a viable option for many. This confirmation gives me hope that the research and work that I have been doing with Jaxon, and now also with this collective, will not lose relevance over time, and that the methodology we are gradually solidifying, will have an impact on design practice.

Even though issue 1 is something I believe all of us in the collective feel very proud of, this cannot become a reason for us to stop pushing forward. What we have established with issue 1 is not a new 'formula' to apply to future production, but merely a starting point in a process of active questioning and re-evaluation of our profession. I will continue to try my best to make sure that this collective continues pushing the limits of what design practice and design production is. We need to keep experimenting, go beyond what people expect to hear and redefine what a design magazine is, design practice is, design culture is and, hopefully, design's role is.

■ **overall conclusion**

Looking back at where we began at the beginning of the summer of 2020, discussing the possibility of creating a project that would finally collate some of the experiences, knowledge, interest and ambition that we have been building in the past years towards an active and critical discussion on the design industry, it is with great pleasure that we can say that we have managed to meet our expectations and to take a first big step in this direction.

We started the project by wanting to create a place for us to discuss design, gain and share new perspectives and grow our practice, and we chose a magazine as the format to try to do this. We ended up creating much more, with the formation of a collective that through the process of curation and creation of the magazine became a way for us to share knowledge and act as a base for us to reach out to others. This process has inevitably changed the approach that we have to our practice and our way of thinking, and we hope will continue to challenge us and contribute to our growth even more as we continue in the future.

Besides meeting the aims of this particular project, much of what we were looking for when starting an MA in design was also addressed through our work and experience in the last year. We are very pleased with what we have managed to achieve both professionally and personally, and are glad that this project has been created in a way that will encourage and support others to also grow in the same way we did. We hope that by continuing with the collective and its output we can affect other practices and make them more engaged, more critical and more responsible.

From now on, one of our immediate collective goals is to re-organise ourselves in a way that means that we can sustain this activity and continue to produce content without Riccardo and Jaxon working full-time on it. This means that we are currently creating a framework and business plan so that we can actively look for funding through publishers, sponsors and grants. The intention is that for the next issue we will be able to pay both our contributors and ourselves, as the past year we have been working for free, weren't able to offer any payment to our contributors, and funded the website through donations.

We are very excited for the next steps, as mentioned previously we are not only planning to publish content, but to develop workshops and projects in relation to themes and concepts that lead to new ideas and knowledge within our field. We are going to continue experimenting with the idea of magazine and collective production, and we will try to take more opportunities to introduce a more practice-based approach to some of the collective's work, by introducing workshops as a new medium for contributors to engage with our magazine, as well as conceptual and real-life projects, which would be carried out by the collective to push the boundaries of transdisciplinary collective action in design practice.

We have great expectations for the future of this collective, and we remain hopeful that what we have started with projektado will turn out to be as important to others as it is for us.

■ **reference list**

references:

- Archivio (2017) Archivio (1). Turin: Self-published.
- Archivio (2018) Archivio (2-3). Turin: Self-published.
- Baudrillard, J. (2005). *Radical Thinkers: The System of Objects*. New York: Verso, p.67.
- Baudrillard, J. and Poster, M. (1988). *Selected writings*. Stanford, Calif.: Stanford University Press.
- Benjamin, W. (1936). *The Work of Art in the Age of Mechanical Reproduction*. England: Penguin Book.
- Beyondchange.ch. (2021). *Beyond Change*. [online] Available at: <<http://www.beyondchange.ch/front>> [Accessed 15 October 2020].
- Bill, M. (1952). *Form*. Basel: Werner.
- Bonsiepe, G. (1999). *Interface: An Approach to Design*. Maastricht: Jan van Eyck Akademie.
- Bonsiepe, G. (1975). *Teoria e pratica del disegno industriale*. Milan: Giangiacomo Feltrinelli Editore.
- Bracket. (2021). *Bracket*. [online] Available at: <<https://www.brckt.com/>> [Accessed 15 October 2020].
- Buecherundhefte.de. (2021). *Bücher & Hefte Verlag*. [online] Available at: <<http://www.buecherundhefte.de/en/index.html>> [Accessed 11 November 2020].
- Buckley, C., Violeau, J. and Clarke, J. (2011). *Utopie: Texts and Projects 1967-1978*. Los Angeles: Semi-otext(e).
- Casabella, (1977). *Casabella (421, 424)*. Milan: Gruppo Editoriale Electa.
- Casabella, (1978). *Casabella (432, 440-441, 442)*. Milan: Gruppo Editoriale Electa.
- Colomina, B. (2010). *Clip, Stamp, Fold: the radical architecture of Little Magazines, 196X to 197X (No. 1)*. Actar Publishers.
- Concreteflux.com. (2021). [online] Available at: <<http://concreteflux.com/1/#1>> [Accessed 4 November 2020].
- Conrads, U. (1970). *Programs and manifestoes on 20th-century architecture*. Cambridge, Mass.: MIT Press.
- De André, F. (1973). *Canzone del Maggio*. Rome: Produttori Associati.
- Debord, G. (1994). *The society of the spectacle*. New York: Zone Books.
- Dickens, C. and Greiffenhagen, M. (1987). *American notes (p. 94)*. Nottingham Society.
- Dormer, P. (1990). *The meanings of modern design*. New York, N.Y.: Thames and Hudson.
- Engawa.es. (2021). *home : e n g a w a*. [online] Available at: <<http://www.engawa.es/index.php?/>> [Accessed 6 October 2020].
- Escobar, A. (2017). *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds*. 2017: Duke University Press.
- Extra Extra Magazine. (2021). *Home - Extra Extra Magazine*. [online] Available at: <<https://extraextramagazine.com/>> [Accessed 2 December 2020].
- Ford, H. (2008). *My Life and Work: An Autobiography of Henry Ford. The Richest Man in Babylon* Press.
- Fletcher, A. (2006). *Phaidon design classics*. London [u.a.]: Phaidon.
- Goodsportmagazine.com. (2021). *About — Good Sport Magazine*. [online] Available at: <<https://goodsportmagazine.com/about>> [Accessed 15 November 2020].
- Gramsci, A., Hoare, Q. and Smith, G. (1971). [*Quaderni del carcere. (1948-1951)*] *Selections from the Prison notebooks of Antonio Gramsci*. Edited and translated by Quintin Hoare and Geoffrey Nowell Smith. London: Lawrence & Wishart.
- Han, B. (2017). *Shanzhai: Deconstruction In Chinese*. Boston: Massachusetts Institute of Technology.
- Hogg, M.A., Terry, D.J. and White, K.M. (1995). *A tale of two theories: A critical comparison of identity theory with social identity theory*. *Social psychology quarterly*, pp.255-269.
- Il Manifesto (1969-1972) *Il Manifesto*. Rome: Edizioni Dedalo.
- Joonmagazine.com. (2021). *JOON Magazine*. [online] Available at: <<https://www.joonmagazine.com/>> [Accessed 5 November 2020].
- Kajet Digital. (2021). *Kajet Digital - a journal of Eastern European encounters*. [online] Available at: <<http://kajetjournal.com/>> [Accessed 4 October 2020].
- Klima-magazine.com. (2021). *Klima Magazine | Magical Trouble*. [online] Available at: <<https://klima-magazine.com/en/>> [Accessed 4 October 2020].
- Pfützner, K. (2018). *Designing for Socialist Need: Industrial Design Practice in the German Democratic Republic*. London: Routledge.

- Lindinger, H. (1991). *Ulm design*. Cambridge, Mass.: MIT Press.
- Macguffinmagazine.com. (2021). MacGuffin | The Life of Things. [online] Available at: <<https://www.macguffinmagazine.com/>> [Accessed 1 October 2020].
- Maljournal.com. (2021). PLANTSEX – Mal. [online] Available at: <<https://maljournal.com/3/plantsex/>> [Accessed 5 October 2020].
- Maldonado, T. (1965). *The Emergent World: A Challenge to Architectural and Industrial Design Training*. Ulm, 12/13.
- Maldonado, T. (1970). 1st ed. *Design, Nature and Revolution*. United States of America: Harper & Row, Publishers, Inc.
- Maldonado, T. (1974). *Avanguardia e razionalità*. Torino: Einaudi.
- Maldonado, T. (1992). *Reale e virtuale*. 3rd ed. Milano: Giangiaco Feltrinelli.
- Maldonado, T. (1995). *Che cos'è un intellettuale? Avventure e disavventure di un ruolo*. 1st ed. Milano: Feltrinelli Editore.
- Maldonado, T. (1997). *Critica della ragione informatica*. 1st ed. Milan: Feltrinelli Editore.
- Maldonado, T. (2006). *Memoria e conoscenza*. 2nd ed. Milan: Feltrinelli Editore.
- Maldonado, T. and Obrist, H. (2010). *Arte e artefatti*. Milano: Feltrinelli.
- Maldonado, T. (2013). *Disegno industriale: un riesame*. Milano: Feltrinelli Editore.
- Marcaté (1968) *Marcaté*. Milan: Lerici Editore.
- Marcuse, H. (1969). *An essay on liberation*. Boston: Beacon Press.
- Marcuse, H. (2002). *One-dimensional man*. London: Routledge.
- Marfajournal.com. (2021). MARFA JOURNAL. [online] Available at: <<https://marfajournal.com/>> [Accessed 15 October 2020].
- Mari, E. (2002). *Autoprogettazione?*. Mantova: Corraini.
- Marx, K., Engels, F. and Bender, F. (1988). *The Communist manifesto*. New York: W.W. Norton.
- Mead, George. (1934). *Mind, Self, and Society: From the Standpoint of a Social Behaviorist*, edited and with an introduction by C.W. Morris, Chicago: University of Chicago Press.
- Mehl, K., 2021. *Katrine Mehl | Kommunikation, strategi og koncept*. [online] [Katrinemehl.com](https://katrinemehl.com). Available at: <<https://katrinemehl.com/>> [Accessed 18 November 2020].
- Matrix, M. (2020). *Dungeons & Deadlines*. [online] Available at: <<http://textadventures.co.uk/games/view/q1w9tw48l0qlzo8lbwzeza/dungeons-deadlines>> [Accessed 24 March 2021].
- N-o-o-n.co.uk. (2021). *Noon — A biannual magazine which explores art and commerce in contemporary culture*. [online] Available at: <<https://n-o-o-n.co.uk/>> [Accessed 15 November 2020].
- Ordinary-magazine.com. (2021). *ORDINARY – Ordinary is a quarterly fine art photography magazine featuring over 20 artists from around the world who are sent one ordinary object, which comes as an extra, to make it extra-ordinary.* [online] Available at: <<http://ordinary-magazine.com/>> [Accessed 11 November 2020].
- Panteonmagazine.com. (2021). *Magazine — Panteon Magazine*. [online] Available at: <<https://panteonmagazine.com/Magazine>> [Accessed 6 October 2020].
- Pazienza, A. (1982) *Le straordinarie avventure di Pentothal*. Milan: Milano Libri Edizioni.
- Pazienza, A. (1988) *Andrea Pazienza: una estate : Saint'Mnà, spiagge contigue e le altre bellezze del Gargano*. Rome: Fandango Libri.
- Pazienza, A. (1998). *Zanardi, Edizione Critica*. Milan: Baldini & Castoldi
- Personnemag.com. (2021). *Personne*. [online] Available at: <<https://personnemag.com/>> [Accessed 15 November 2020].
- Real-review.org. (2021). *Real Review*. [online] Available at: <<https://real-review.org/>> [Accessed 9 November 2020].
- Sapere (1975) *Sapere (783)*. Rome: Edizioni Dedalo.
- Sennett, R. (2012). *Together*. London: Penguin Books.
- Serbest, M., (2021). *Junk Jet*. [online] [Junkjet.net](http://junkjet.net). Available at: <<http://junkjet.net/>> [Accessed 15 October 2020].
- slanted. (2021). *Slanted.de by Slanted Publishers - Design-News, Publisher, Shop - slanted*. [online] Available at: <<https://www.slanted.de/>> [Accessed 7 October 2020].
- Sottsass, E., Pivano, F. and Ginsberg, A. (1968). *Pianeta Fresco n.2/3*. Milan: Self-produced.
- Spatialagency.net. (2021). *Spatial Agency: Where?*. [online] Available at: <<https://www.spatialagency.net/database/where/>> [Accessed 11 November 2020].
- Spitz, R. and Müller, J. (2013). *HfG Ulm*. Zurich: Lars Müller.

Stryker, S. and Burke, P.J. (2000). The past, present, and future of an identity theory. *Social psychology quarterly*, pp.284-297.

Syntesforlag.se. (2021). [Syntes forlag]. [online] Available at: <<http://www.syntesforlag.se/>> [Accessed 6 November 2020].

The City Talks Back. (2021). Home | The City Talks Back. [online] Available at: <<https://backtalks.city/>> [Accessed 4 November 2020].

The Fence. (2021). The Fence. [online] Available at: <<https://www.the-fence.com/>> [Accessed 15 November 2020].

The Silver Lining. (2021). The Silver Lining. [online] Available at: <<https://silverlining.areweeurope.com/>> [Accessed 8 October 2020].

The Site Magazine. (2021). The Site Magazine — The Site Magazine. [online] Available at: <<https://www.thesitemagazine.com/thesitemagazine>> [Accessed 8 November 2020].

The Funambulist Magazine. (2021). The Funambulist Magazine. [online] Available at: <<https://thefunambulist.net/>> [Accessed 15 October 2020].

Tomlinson, J. (1991). *Cultural Imperialism*. Great Britain: Pinter Publishers.

uncube magazine. (2021). uncube magazine - architecture, design, products, materials. [online] Available at: <<https://www.uncubemagazine.com/>> [Accessed 15 October 2020].

Veryvaryveri.info. (2018). Very Vary Veri. [online] Available at: <<http://www.veryvaryveri.info/>> [Accessed 8 October 2020].

Visions Magazine. (2019). Visions - A Literary Science Fiction Magazine. [online] Available at: <<https://www.readvisions.com/>> [Accessed 6 October 2020].

Wainwright, O. (2021). From pencil sharpeners to a \$539m lawsuit: how big tech weaponised design patents. [online] *The Guardian*. Available at: <<https://www.theguardian.com/artanddesign/2021/apr/13/pencil-sharpeners-539m-lawsuit-big-tech-weaponised-patents>> [Accessed 14 April 2021].

Whiteley, N. (1993). *Design For Society*. 1st ed. London: Reaktion Books LTD.

Zasella, B. (2018). Hip-hop and shanzhai: when two remixing worlds collide. [online] *Medium*. Available at: <<https://medium.com/szoil/hip-hop-and-shanzhai-when-two-remixing-worlds-collide-7f833c9c968c>> [Accessed 10 April 2021].

Zingmagazine.com. (2021). zingmagazine: home. [online] Available at: <<http://www.zingmagazine.com/index.html>> [Accessed 15 November 2020].

Центральный выставочный зал «Манеж». (2021). [online] Available at: <<http://manege.spb.ru/en/>> [Accessed 15 October 2020].

99% Invisible. (2021). 99% Invisible. [online] Available at: <<https://99percentinvisible.org/>> [Accessed 6 November 2020].

image references (if not present in the reference list above):

Amazon listing for the 1979 book 'The Cave of Time' by Edward Packard, 617DAS1VRUL. (2021) [online]. Available at: <https://images-na.ssl-images-amazon.com/images/I/617DAS1VRUL.jpg?fbclid=IwAR3-Vr1jeRRan0ISdX1iDmmGYCQs_gCQmcBxi2Tz15Qm7Hjk1zeW3oXRxa0> [Accessed 5 May 2021].

CelJaded Gamebook Retrospective 1. (2016) [online]. Available at: <<https://www.celjaded.com/wp-content/uploads/2016/11/CelJaded-Gamebook-Retrospective-1-300x248.jpg>> [Accessed 5 May 2021].

Why is Zork Dungeon Considered a Video Game?. (2016) [online]. Available at: <https://trianglejump.files.wordpress.com/2016/09/7936-zork_i_-_the_great_underground_empire-1.png?crop> [Accessed 5 May 2021].

All remaining photos were taken by projektado collective, and all remaining images/animations/illustrations/visuals were produced by projektado collective.