


BIGGER THAN THIS



Statements of Practice from RCA Visual Communication Students 2022



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After so many months spent at home, never able to travel further from our room than the kitchen, the bathroom or perhaps the shelves of our local supermarket, it was easy to forget that a bigger world had ever existed before the pandemic. Then slowly and hesitatingly, we were able to venture out – still being careful, still keeping a safe distance. The RCA started to hold classes, tutorials and workshops on campus once more. Suddenly there were other voices and faces for us to encounter. Spaces opened up. We could start making again – could feel a larger community of practice forming around us. It was time to stretch out our limbs and Go Big again.

*Bigger Than This* is derived from a series of writing workshops open to Year 2 Visual Communication students during the Spring Term. Those taking part were asked to compose a 250-word statement that defines some key aspect of their practice. This could be anything from a specific design strategy or manifesto to a personal experience or ideological position. The workshops are intended to encourage each student to discover an appropriate language for their statement, setting aside the standard modes of academic discourse in favour of developing a critical narrative of their own.

Going Big seemed an appropriate theme for a collection of these writings and suggested further subdivisions around which to organize the material. 'Big Love' looks at emotions, experiences and identities, while 'Big Country' explores our inner and outer landscapes. 'Big Tech' offers a map of the Metaverse. 'Big Brain' concerns itself with cognition, meaning and neurodiversity. 'Big Money' critiques a value-based culture, and 'Big Government' looks at the politics of the here and now. Taken together, they offer a unique series of perspectives on the important role played by writing in Visual Communication Practice – not just as way to explain and explore ideas but to embody them as well. *Bigger Than This* consequently offers its readers a bigger picture of a bigger world.

*The Editors*





# BIG

*Big bodies and big communities / Big bellies and big discourses  
/ Big excitement and big fear / Big doubts and big hearts / Big  
happiness and big sadness / Big loss and big understanding / Big  
absence and big need / Big passions and big stories*



I use drawing, moving image, sound and writing to cast a magical veil over normal everyday rituals. Something strange, wild and free from the rational mundanity comes out from this process. Sometimes I use narrative texts, especially myths and mythological studies that serve as a collective subconscious, or bridges between ancient and modern life to weave different parts of my visual work.

In this project, I explore the images of women in mythologies from the perspective of the body, making my own response to the violence and oppression hidden within, and then creating new female bodies and new myths. This work consists of three chapters, which are *Raw Meat Eaters*, *Metamorphosis of Bodies* and *Children of Birds and Trees*, to show the body as bearer of violence, a medium of connection as well as a site of expression. In the new myths, different living beings are not simply themselves but combine to form a symbiotic community. New possibilities that differ from existing rules and concepts can be found.



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ZHANG

# ANDREA SISO



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# CORRALES

## ***Panza {noun}: (Spanish colloquial term) belly***

A spaghetti mess of a manifesto, full of knotted ideas and ambitions for neo-collectivity

A social gastronomic (food) project  
An open, ongoing collaborative performance  
A way to diversify and reevaluate centres of knowledge  
A hub to form kinships  
The belly as a place to share non-linguistic stories  
An inclusive, decolonializing hybrid space  
A community which champions resilience and pluralist ideals  
An introduction to bartering discourse  
A place to discover hybridity/diaspora/commensality  
A method to learn about sociopolitical issues through generosity  
A conceptual space to experiment with materiality in what we eat  
A way to think about the body and its relation to land through the act of eating  
Optimism for the future at the kitchen/dining table

Here is a collective for butter sculptors, visual digestion, pasta weaving, relic meals, chocolate questions around authenticity, gut knowledge, sharing the origins of egg cooking, a stew of commensality.



# HAO



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# ZHANG



I am Hao Zhang. I am an independent illustrator. For the past fifteen years, my master, Zhang (水墨山人) and I have devoted ourselves to the study of traditional Chinese calligraphy and painting. After that, I began to dabble in the field of illustration and developed a lot. I found my way in this area, and have worked hard at it.

This project is a discussion of my sense of self-identity and the process of my acceptance of the female character that I hide in my dual personality, along with some struggles, such as my sexual orientation. This project is adapted from my novel, A Girl Who Fell in Love with Monsterflower. The novel includes four characters: Monsterflower, Succuba, Knight and Zombie.

My sense of the word 'sexual orientation' is a mixture of excitement and fear. It is as energetic as psychedelic electronic dance music, but also makes me feel confused and anxious. The word 'homosexuality' gives me a sense of 'unrealness'.

I am constantly thinking about the influence of factors such as my upbringing, background, national policies, etc. Revisiting my change from a more mature perspective, not just physically, but also mentally and psychologically.



# CHENGYAN SUN

The story is about a boy who experienced a period of dark struggle. When he got a chance to be reborn, he explored his gender/sexual orientation and faced himself more bravely.

At the end of the story, the boy still didn't find himself, but he gradually walked out of the darkness.

In this open time, some people still doubt their personal cognition, which may come from the influence of the original family, or from the lack of sex education and so on.

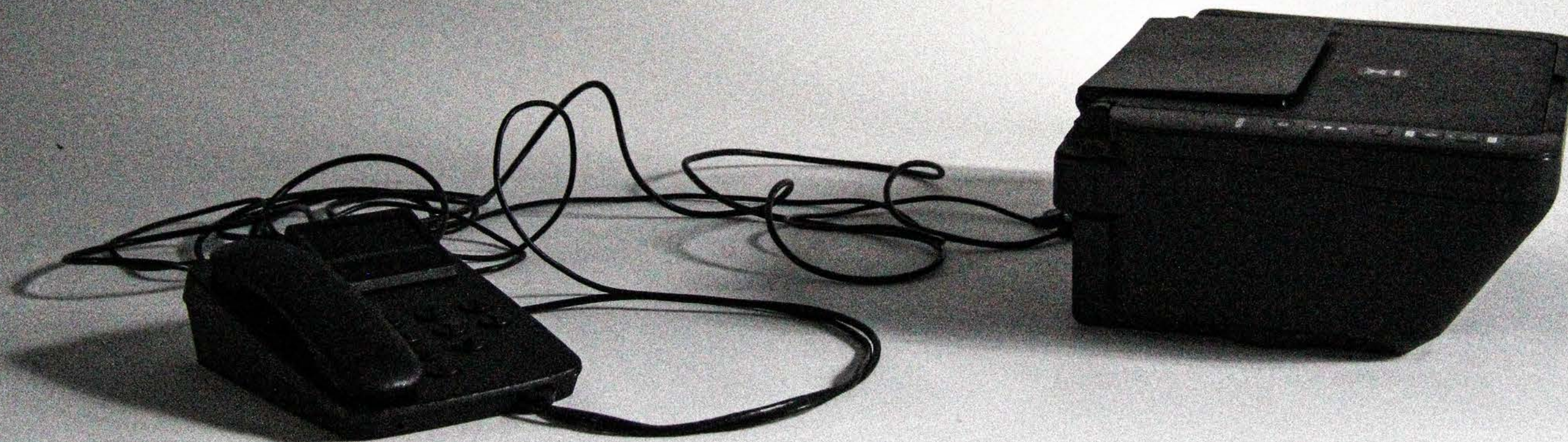
This project is a metaphor for my personal experience. I also hope that those who feel pressure because of self-doubt can face themselves bravely without shame, break their disguised self and find their true self.

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CHENGYAN SUN  
STILL LOOKING FOR A TITLE





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FEIJING  
LIN

Death is loss. Death is pain, grief, homage and the only serious philosophical problem. It is a myth that holds a strange fascination for me.

This independent project aims to convey my emotion about my father since his passing. He had his dreams, his ambitions, his warm, small family, and his happiest daughter on earth. Our deep sadness comes from the discontinuation of everything and the impossible chasm between life and death.

But I know he is with me, at every important moment, including now. He would like to know how happy and how sad I am, he would make the impossible possible as he always does, and he would answer my phone call. Hearing his voice is a desire, and talking to him is my wish.



# SABA MUNDLAY

Loss (grief, mourning, death, a burnt bridge, a lost memory) is an altered experience of space, manifesting both in the material world and the remembered, imagined space captured in image and video.

Loss is a remnant. Loss remains outside of a linear understanding of before, now and after by inhabiting both the before and the after, positioning the now as an overlap of the two, rather than a stage in between. Loss simultaneously lives in the present, the before, and the after.

In mourning, it is demanded of me to live in the present, not to dwell in the before, and to strive towards the after. This is the demand, to move on – forwards through time, but backwards through space.

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Glitch is an opportunity for expansion. Through the processing of identity and bodily experience, the digital world (the machine) becomes a material. Loss as an experience of space challenges the demand to be present, loss is a glitch. Loss is an opportunity to expand what one is supposed to feel at a particular time in a particular space.



The archival process is a conversation between the director and the archivist. An archive has to be searchable. Sometimes, this means 'breaking' the careful direction and editing of a moving image.

Ernest Schuttenberg – the assistant dean at the college of education at Cleveland State university – wrote a poem in the summer of 1984 'mourning the impending death of manuscripts' titled 'Floppy Discs or Coffee Stains.' Manuscripts contain a record not just of the work itself but of the making of the work – what Schuttenberg describes as '[a] mirror of the author's inner life.' IBMs, WANGs, Scripsit, Apple Writer, and Wordstar cannot hold cigarette burns, nor can they be 'stained with sweat or splashed with coffee.' In this context, floppy discs are positioned as an archival method. Thumbing through a manuscript (might) give some feeling, some insight, that text stored on a floppy disc might not invoke. I get it, I understand it. I think. But also it feels like we (as a society, not just Schuttenberg) are always longing for the immediate past whenever a new technology / a new method of working / is introduced. Why not floppy discs and coffee stains?

What if our approach to archiving wasn't towards a work archived in one way, but towards work archived in many ways – as many ways as we have available to us. **It feels like there is room** for a manuscript, a floppy disk, an audio recording – possibly more – to exist at once.





# XING GUO



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*Left-Behind Children* comprises a book and a blanket. The book contains texts from a series of interviews with left-behind children, showing their own experiences and feelings. The blanket features their life in the form of a banner. The phenomenon of left-behind children in China is due to the imbalance of regional economic development, so that their parents are forced to separate from their children and go to work in economically developed areas. This causes a series of psychological problems for left-behind children, and has a great influence on children's development. My work explores this phenomenon.

The book records their stories as short fragments of text. I want people to engage with these stories and find some resonances in them. While printing the book, I undertook different experiments with text as a material by cutting, scanning and sewing into the pages. On the one hand, this enhances the appeal of the story; and on the other hand, it increases the interest in reading.

Throughout this project, I call on people to pay more attention to this 'left-behind children' group and to understand their current situation. I want to draw attention to the problem but also speak to the parents of left-behind children, so that they come to realize that what their children need is their company, not just the fulfilment of their material needs. Through my work, the hope is that the phenomenon of left-behind children might gradually be reduced.



# RAFAEL



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# ZUGLIANI

I keep questioning myself: why have love letters vanished if passion remains mostly unchanged? It is certainly not technology's fault, as even after the advent of the telegraph and the telephone, lovers would still confide their innermost feelings, committing them to ink and paper. Yes, some would do so, premeditating their permanence for future generations – but from several surviving examples scattered around the many archives throughout the country we can affirm they have been a visceral way of opening their heart to their beloved.

These letters compose a fascinating amalgamation of untold histories, of one-sided correspondences and intimate communications left silenced by time. By uncovering these hidden narratives, be they from an illustrious figure or the most mundane person, we can sculpt back characters often rendered distantly two-dimensional by history.

Growing up in a country not as fastidious as Britain about documenting one's heritage, I was often bewildered as a child to look through my grandmother's family albums. Seeing them as a treasure, enhanced by the mystery of their visual content, I did not have much written material to rely on other than the occasional scrawled name or date or place in the back of a picture – even so, I believe I was too young to possibly interpret those scribbles.

It was through my grandmother's careful narration and attention to detail, committed to her memory, that those once unfamiliar faces became lively characters, with their own quirks and traits, and their passions and miseries: their humanity springing up from the tarnished pages of the family album. The same seemed to have happened when I encountered the love letters during my journey to different archives.

Trying to find solace for my own heartbreak in fifteenth-century medical treatises on lovesickness from the Wellcome Collection, a fateful encounter with an enclosed billet-doux piqued my innermost curiosity (in an almost voyeuristic fashion) to find the fragments of past passion within archives, to bear witness to those passionate voices muffled by their acid-free containers and systematic cataloguing.





# BIG

*Big cloud and big sky / Big streets and **big** weeds / Big ceremonies  
and big dances / Big windows and big markets / Big rivers and big  
discoveries / Big fields and big lands / Big drifts and big boundaries  
/ Big shifts and big changes / Big trees and big floor*



# SHANNAN



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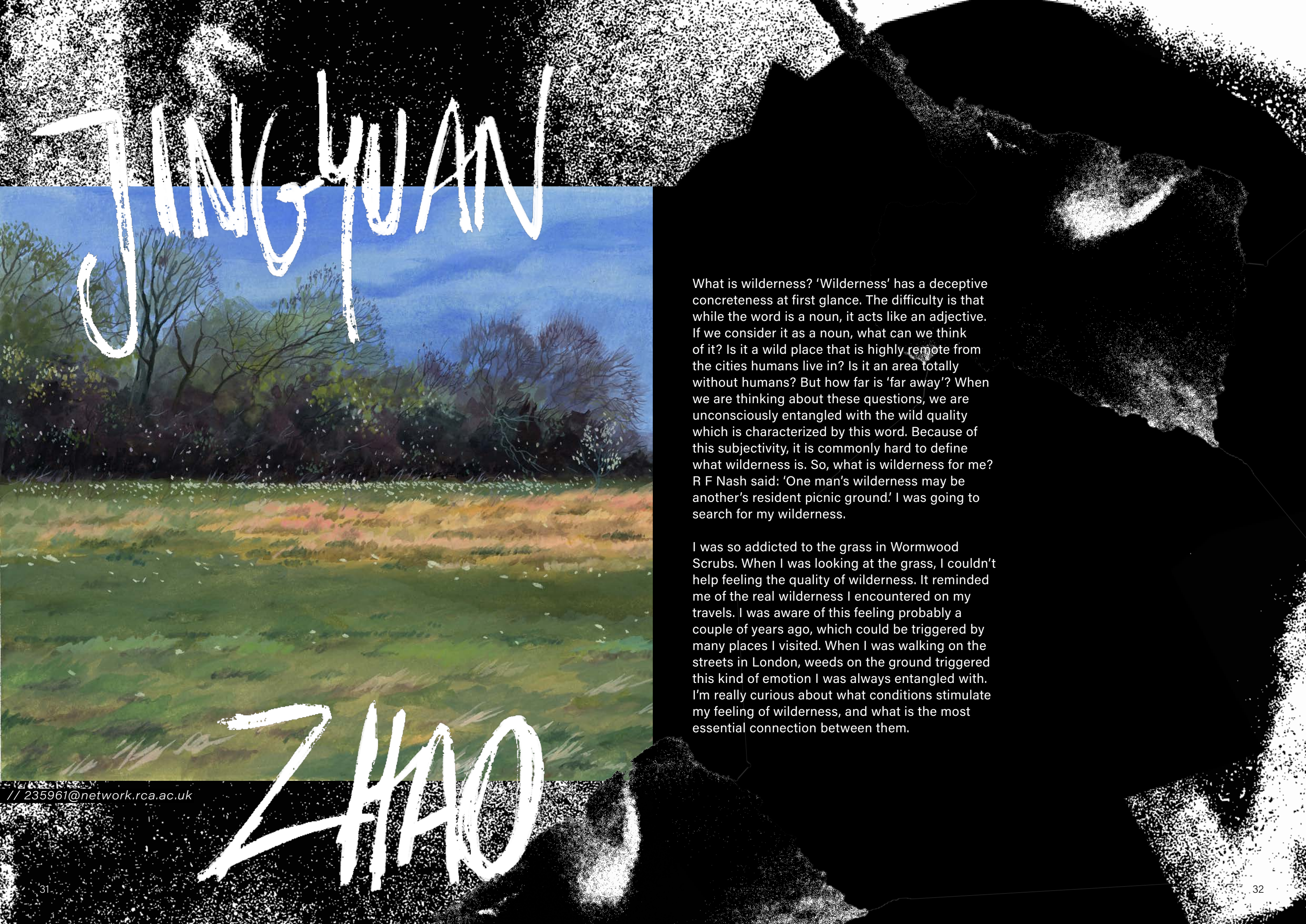
If you ask a friend about me, they would say I am a designer doing graphic and branding design. I am also an artist. My artwork is related to relationships, memories, moments and nature. When I ask who I am, I don't know how to define it. I don't know myself very well.

I used to define myself in a specific relationship: I am a daughter, a lover, a friend and so on. Now I am quite open to perceiving and understanding rather than defining myself. If I say I'm a mushroom, then so I am.

I am still thinking...

Yes. I am a mushroom, I am a human, I am a ladybug, I am the grass under human feet. I am a slow-moving cloud in the sky. I say what I am, and I have possibilities to be them. I am the possibility. I am fearless. Now you can call me Shannan





JINGYUAN

ZHAO

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What is wilderness? 'Wilderness' has a deceptive concreteness at first glance. The difficulty is that while the word is a noun, it acts like an adjective. If we consider it as a noun, what can we think of it? Is it a wild place that is highly remote from the cities humans live in? Is it an area totally without humans? But how far is 'far away'? When we are thinking about these questions, we are unconsciously entangled with the wild quality which is characterized by this word. Because of this subjectivity, it is commonly hard to define what wilderness is. So, what is wilderness for me? R F Nash said: 'One man's wilderness may be another's resident picnic ground.' I was going to search for my wilderness.

I was so addicted to the grass in Wormwood Scrubs. When I was looking at the grass, I couldn't help feeling the quality of wilderness. It reminded me of the real wilderness I encountered on my travels. I was aware of this feeling probably a couple of years ago, which could be triggered by many places I visited. When I was walking on the streets in London, weeds on the ground triggered this kind of emotion I was always entangled with. I'm really curious about what conditions stimulate my feeling of wilderness, and what is the most essential connection between them.



# NIAMH



**Only once the nights close in does a modern 'Merrie England' truly come alive. Devils and demonic beings begin to emerge, people's self-consciousness redundant in the darkness, and instead we engage in an embodied celebration; one that is tinged with grotesque realism.**

I like things that amuse and horrify at the same time. A Morris Dance re-enacting a ceremonial beheading, a horse skull engaging in a rap battle of insults and a parade of yellow wheelbarrows and Hi-Vis vests winding their way through the streets of South Cambridgeshire. I am a visual explorer, playing with methods of finding patterns and routes through sprawls of sourced material, structured around voices other than my own, and organized with a healthy amount of jumble. I work with publishing-based outcomes, from digital platforms structured on hypertext to carefully crafted, lattice-stitched books. Research plays an important role in my practice, utilizing interviews alongside archives, with the themes of my work including: Relationships, Politics, Typography and Maypole Dancing.

# THOMPSON

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# DANIELA



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# PEREZ

I am interested in coffee windows.  
In swimming groups and Thames workers.  
In markets and friendships.  
In cultural nuance.  
In what separates us.  
In what pulls us closer.  
I am interested in people.  
I am interested in *you*.

I am interested in sources of community, identity and the reasons why people come together.

I am drawn to specificity and the everyday. My design practice is concerned with the process of collecting and publishing community-focused stories using journalistic methods such as interviews and photography. I see design as a form of storytelling, and I aim to create work that records true stories with empathy and attention to detail. More importantly, I see my practice as an opportunity for connection and collaboration, rather than a one-sided exchange. Hopefully, this statement is the beginning of a much longer conversation between us.

I am concerned with the ethics of visual communication and ensuring that every voice is represented fairly and accurately. I believe designers have an opportunity to help others feel seen and to give back to the communities we engage with. This is what I am most interested in.

There is so much beauty in daily life and I want to show it – one story at a time.



# YUCHEEN

## Stories behind the Mudlarking objects: Fiction Writing Workshop

Imagine  
the story  
behind the object  
and write it

Imagine  
the whole image  
of the lost piece  
and visualise it



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By mudlarking on the banks of the Thames, we can find objects from different ages. It is like a big outdoor museum, recording the life of people along the river for hundreds of years. While we may never know the real story behind the objects we pick up, we can imagine the story behind them.

In the stories behind the *Mudlarking Objects Fiction Writing Workshops*, I invited participants to use their imaginations to think about the stories and values behind these muddy objects.

By touching and observing the *Mudlarking* objects, attendees travelled through time and space, and through the magic of imagination, to establish their unique connection to these Mudlarking objects. By writing stories about these objects, attendees gave the objects a second life.



# MIAOZI

Farmer in MA Visual Communication at the Royal College of Art.  
Savage in art nature organization, Green-kid (Bibi and Miaozi).  
Committed to creating works of art related to nature, wild  
performative methods and healing.

When I enter nature  
There seems to be another space  
Plant insect wind  
It seems that they are all turned into existences of healing life forms  
I seem to grow with them  
Became a natural human

...



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# LI

When humans give up their dwellings, abandoned lands are  
taken over by nature. The shocking growth of plants, the fields  
submerged by nature, freed from any human control;  
I wander in these spaces as if wandering under the veil of Isis,  
the goddess of nature, and I perceive healing and calm. Here  
the natural plants of the abandoned land are deeply attractive  
to me. When the vitality of nature grows out of the broken  
buildings, I take/understand it as a metaphor. Nature seems  
to be unrestricted and the fusion and equality that exists in  
the wasteland gives me new hope.

I want to think about the future, explore more nature projects  
as a Green-kid, find new ways to connect with nature as much  
as possible, break through the boundary between nature and  
humans and promote green covering the planet.



# LIANGCHEN



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# SUI

I'm Liangchen Sui, a graphic designer, experimental communicator and sound explorer based in London.

As I awakened to a new identity – one which ultimately functioned as a transfer station for communication between sites and human beings – my interest was expanded further: in drifting, collecting and reconstructing, narrative, multidimensionality, and multisensory facets became the overriding 'colour' of my creation. Meanwhile, the nonhuman, sound, immersion, interaction, dialogue, cooperation and performance aspects emerged as the keynote of my project.

In response to the accessible and disrupted communication rules of the world and the widespread notion of the Metaverse, I intend to use practice to bring reflection to people's information exchange and sensory experience, break the boundaries of human cognition, and enhance the substantive bond between human and environment in reality. This direction is underpinned by a question that has continued to fascinate me: How can humans truly maintain a symbiotic relationship with nonhumans?

In my current practice, I focus on the duality of the relationship between humans and nonhumans. Established in critical thinking of non-anthropocentrism, I hope to return the power of discourse to nonhuman beings. Drawing upon geography, trans-species psychology, semiotics, musicology, cognitive science and sensory perception, I am eager to challenge and reshape the rules and forms of language in the posthuman era, to formulate a universal language in new contexts, so as to make preparation for the future of species ambiguity and species mixing through my understanding, perception and learning about the surrounding world.



YUTONG



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DEN

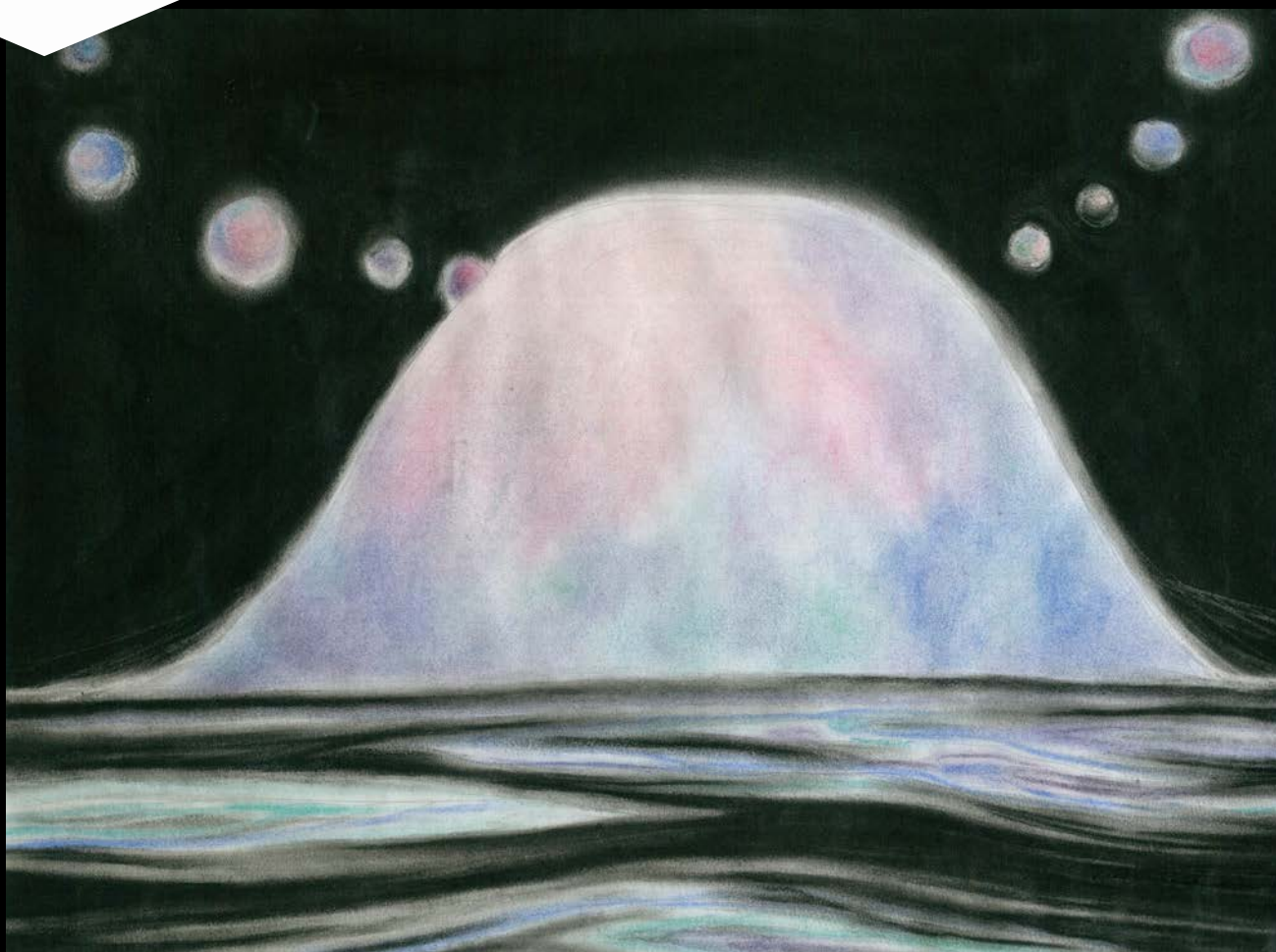
My working process usually starts with my archived images, selecting those that speak to me. I lay them out together and scrutinize them for a couple of minutes, until the floor and trees inside the images begin to shift, merge and change. When these shifts stop, I then record that new image.

I like to use dreamlike and poetic symbolism to depict subtle relationship. My works wander between two positions: on the one hand, conveying specific emotions within their narratives; on the other hand, leaving space for the audience's interpretation.

The series *Inside My Book* explores the relationship between the subconscious and memory through depictions of books, portraits of those close to me and childhood experiences. These images are about repetition, meditation, and slowness. They appear calm, but at the same time powerful.



# HSIN-I SHAO



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My illustration practice occupies multiple formats, with drawing at its core. My landscape-stagescape images shuttle between the observed and the imagined. I explore the uncertainty of pre-, pan- and post-pandemic life – with a spirit of adventure, connected to nature.

We will say goodbye to all.  
The past, the present and the future.  
We wobbled, swayed and then set off again towards the end. It's all just the dust in the wind.

This body of illustrations is rooted in my personal experience of the past two years, grown into a broader narrative. An anonymous escapist embarks on an adventure, flying to different places with no motive and no idea where it is going. It is an escape.  
And a farewell to me.

Longing for possibility. Observing, feeling, destroying and rebuilding. Disorderly drifting in imaginary space, looking for fleeting beauty. Seeking a fusion of external and internal imagery. Resonating with the spirits.

This picture book is a poetic inquiry into my spiritual wanderings and observations of nature, embodying the Chinese mythological concept of 'visionary journeys.'

Each scenic depiction is fantastical yet simultaneously expresses an atmosphere of alienation also seen in cinema and photography.

The hesitation and confusion of growing up. The powerlessness from nowhere. All doubts have been reflected in the scenes depicted. Yet, hidden in this absurd journey, I am free to immerse myself. I naturally integrate into it, becoming an inconspicuous splash in the universal torrent. The whole of nature seems to be a hazy, huge living body.



# BIG

*Big maps and big connections / Big energy and big resources / Big media and big intimacy / Big logic and big machines / Big news and big print / Big data and big belief / Big future and big narratives*





# LIANGXU

Who am I on the 2nd of June 2022?

I am in London.  
I study Experimental  
Communication.  
I see my experimental process as  
my outcome.  
I like embodied experiences.  
*But I Don't Like Walking!*

I was born in North East China.  
It is a very cold place (-23 °C).  
I draw connections between  
regional and localized experience.  
I build connections with my  
audience.  
NOW.  
I locate myself in different sites of  
London as a way of responding to  
my cultural background.

I SEE MYSELF AS A HACKER

As a hacker, I:  
Don't like walking.  
Was born in the millennial generation.  
Believe in Wark's *Capital is Dead*.  
Live in a data-obsessed society.  
Am dominated by who owns and controls  
the information.  
Understand behaviours in Haraway's Chuthulecene.  
Reconfigure human relationship with landscape.  
Require sympoiesis with technology.  
Embrace technology, and fantasize about living in a  
techno-utopian world.  
Call for provocative ways of seeing how landscape  
can be transformed as information.

IN THIS PROJECT:

I locate myself back in my hometown.  
Google maps is my transportation.  
I am like a hacker exploring my hometown's  
landscape.  
I am like a hacker roaming there.  
I am like a hacker memorizing there.  
Question how to negotiate human relationships with  
body, landscape and technology in the context of a  
digital culture and a global pandemic.  
Use speculation to invoke questions about the  
phenomenon of contemporary society instead of  
giving answers.  
Combine existing technologies (Google Maps) to  
offer more possibilities of coevolution with human-  
behaviour and landscape.

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# ZHANG



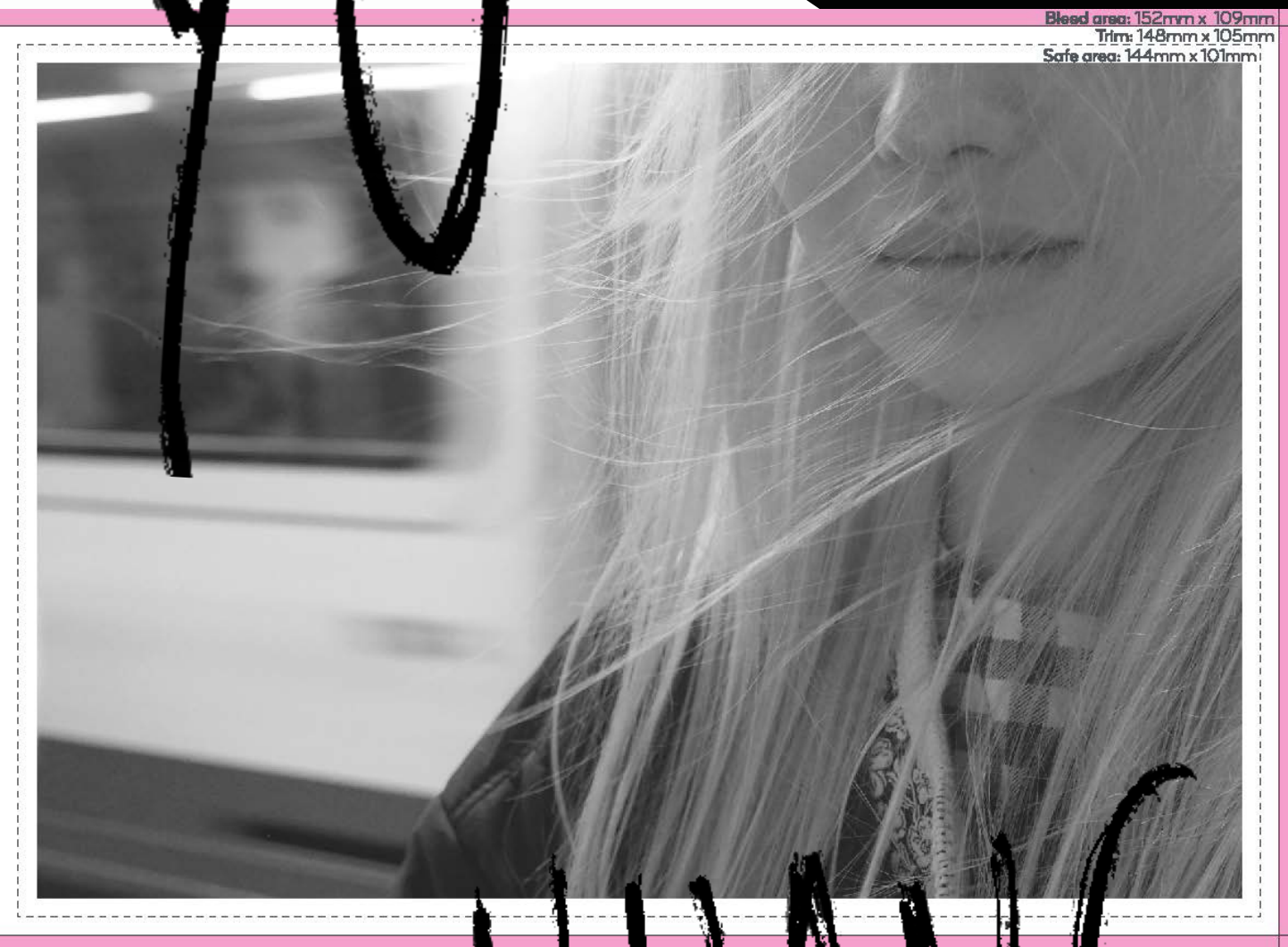
# QIAORAN LI

The globalized digital age, where images are fluid and changeable, is as liquid as capital, people, weather, data, energy and resources. However, capital and political power have always tended to exist in a centralized form, creating a contradiction between individual freedom and the control of power in contemporary society.

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In the digital age, where images are fluid and changeable, the Chinese government is defending its political status. The political images that constantly stack and proliferate have swept the public along roughly, like a storm, sweeping away physical objects and technological and personal perceptions in the real world. They are insidious and fickle. It means that for propaganda to work most effectively, it can only do so by claiming to be what it is not. It hides in any form, easily and gradually eating away at people's minds like an ulcer.

Based on this, I combine multimedia and images to achieve a narrative effect exposing how the government shapes political images as its strategy.



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I like to discuss the current emotional confusion and living conditions of young people within social media. I use visits or interviews with different groups of young people as my main research method to conduct in-depth studies. I like to express the thoughts and perceptions of young Chinese people about themselves and their surroundings through book design and video narratives. Most of my work is inspired by a large amount of first-hand, written material, including tens of thousands of words of interviews and social media messages. Each of my works is also a mirror that reflects my own doubts, thoughts and opinions about myself.

With the development of technology, any actions of love can now be done online. As a young woman eager to grow in an intimate relationship, I began to ask myself whether algorithms and social media are making relationships harder or easier? What kind of free will do we have? In my practice and in this specific project I researched and observed young women's intimacy skills and emotional privacy on *Xiaohongshu*, a Chinese social media platform.

I began to reflect on the relationship between young women's perceptions of intimacy and internet technology online. We now prefer to get our knowledge about love from social media rather than others. Sharing becomes an absolutely positive approach. Does sharing emotional confusion online give you all the answers? Is using technology to get answers quickly always the best way? Behind the scenes is a battleground for young women's self-worth and the struggle for free will regarding love.

The work is divided into two sections. The moving image is about a young girl searching for an exit in a labyrinthine underground, a metaphor for the 'rabbit hole' of the internet, through which modern young women are navigating until their self-worth is lost. The second part of the work is a conversation with fifteen women about intimacy, encouraging young women to maintain a feminine critical attitude in the face of online information about love.



# QIANRU



YOU REPLACE YOUR GLASSES  
WE REFRESH THE EXPERIENCE

N-VISION  
REDEFINE YOUR LIFE



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I am a communicator dedicated to exploring mixed media for communication and interdisciplinary design.

Most of my work pays attention to finding a more interesting way of narrative, including static genres and dynamic ones – film, theatrical performance, visual-audio immersive environments...

Based on visual design, I enjoy being a storyteller, to disseminate my ideas to viewers and create things.

I tend to think critically and practice logically.

My topics concentrate on the intersection between technology and communication. Based on the interaction between individuals and groups, I discuss the influence of virtual media in terms of machine vision, the internet etc., on human cognition and behaviour.



# ZIXUAN



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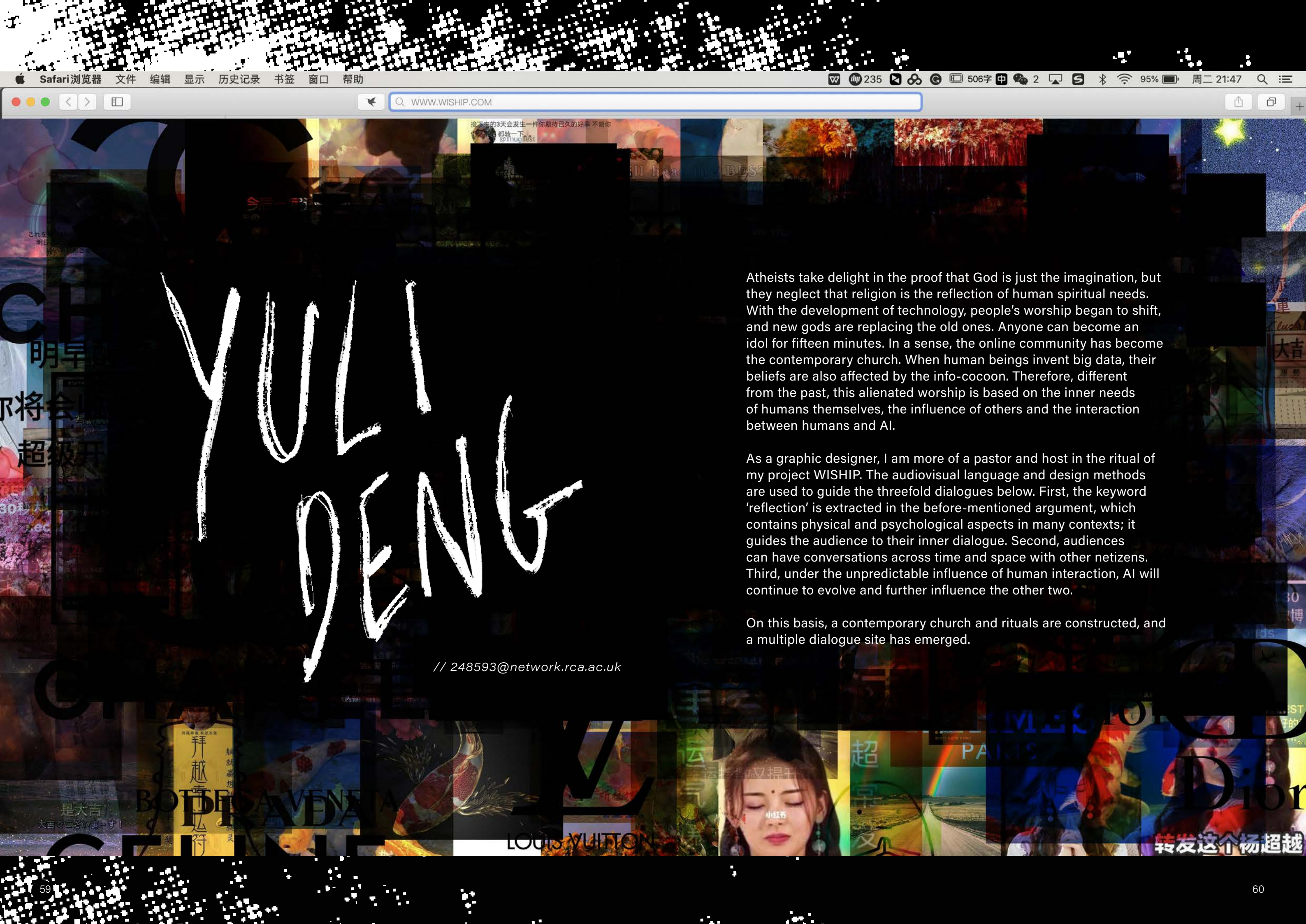
# XIE

I often think about our relationship with information in a world surrounded by it, one forming the landscape that the media has built for us. Information can control one's mind and change one's perception of things. In many cases the information we receive is one-sided, and we all live in a society built by information, which creates a landscape for everyone, though paradoxically not always a shared one.

The media have a great deal of power over the content of information and its editing. It is easy to reshape information and imbue it with opinion; this can influence not only the presented narrative or the perception of events but, crucially, the actual meaning of what is conveyed in a news bulletin or newspaper.

My aim in this project is to raise awareness of the ambiguity around the free newspaper phenomenon and the ethics of editorial design in this context. Free newspapers, in a traditional format of paper and print, appear authentic and relatively docile in their accessible form of communication. However, one should also ask: what is the purpose of providing free newspapers? How does the free newspaper function as a medium of information dissemination: activating or deactivating the public? What else can be conveyed in these free 'innocent' newspapers?





# YULI DENG

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Atheists take delight in the proof that God is just the imagination, but they neglect that religion is the reflection of human spiritual needs. With the development of technology, people's worship began to shift, and new gods are replacing the old ones. Anyone can become an idol for fifteen minutes. In a sense, the online community has become the contemporary church. When human beings invent big data, their beliefs are also affected by the info-cocoon. Therefore, different from the past, this alienated worship is based on the inner needs of humans themselves, the influence of others and the interaction between humans and AI.

As a graphic designer, I am more of a pastor and host in the ritual of my project WISHIP. The audiovisual language and design methods are used to guide the threefold dialogues below. First, the keyword 'reflection' is extracted in the before-mentioned argument, which contains physical and psychological aspects in many contexts; it guides the audience to their inner dialogue. Second, audiences can have conversations across time and space with other netizens. Third, under the unpredictable influence of human interaction, AI will continue to evolve and further influence the other two.

On this basis, a contemporary church and rituals are constructed, and a multiple dialogue site has emerged.

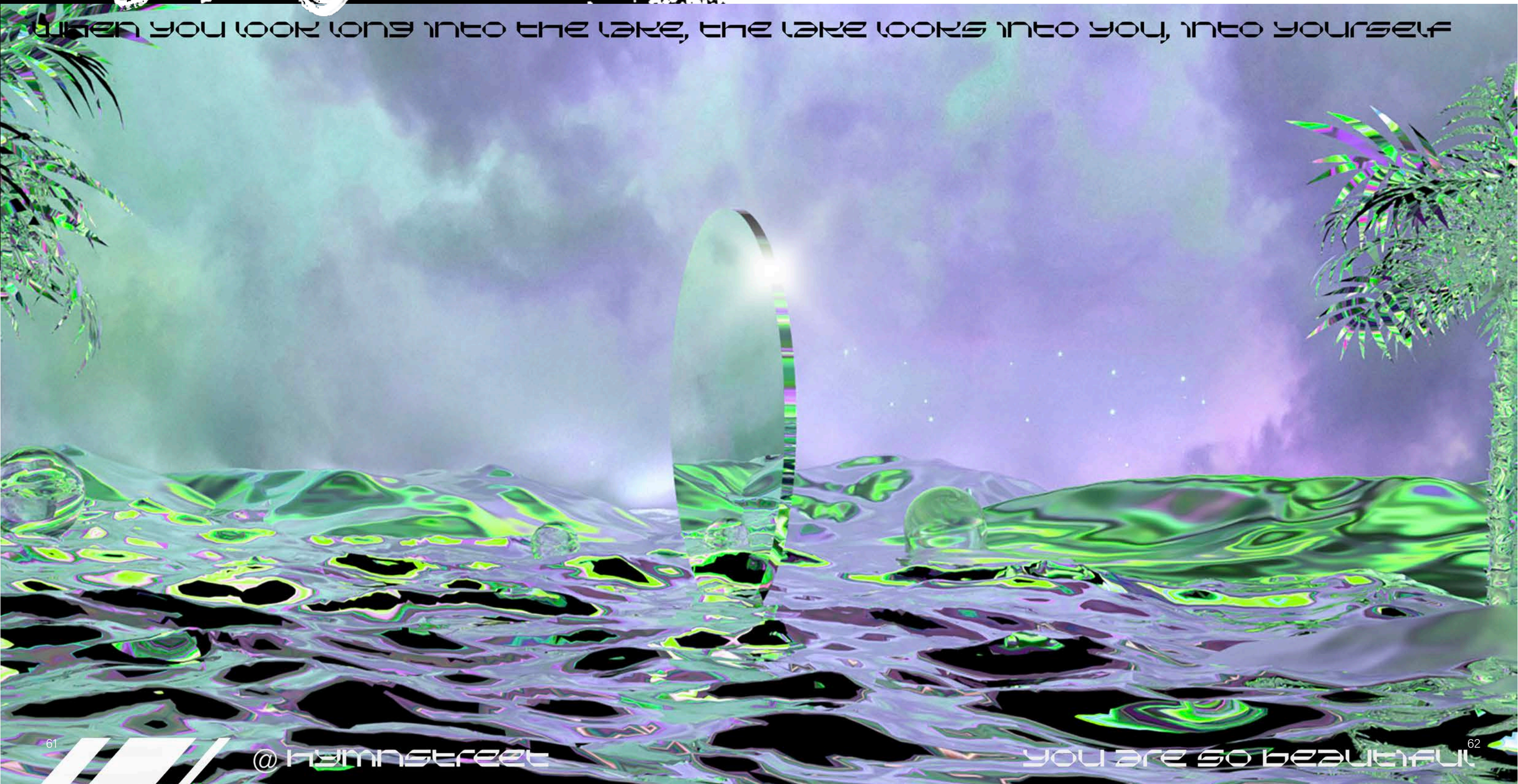


# YUXUAN GAO

In a speculative virtual future, everyone wants to live perfectly. However, there is no 'perfect'. Mirrors used to be the direct reflection of yourself. Like the evil queen in the tale by the Grimm Brothers, we expect that the mirror reflects the picture we want to have of ourselves. When it comes to true beauty, the golden ratio face shows up. When it comes to true love, mechanical love will never betray you. How can we maintain ourselves in this world struggling with overwhelming AI and machines? I want you to get your answers in the world that I create.

My works revolve around the long and complex struggle between humanity and artificial intelligence. It's not just ideas of posthumanism, transhumanism or non-humanism that are interesting to me. It's the relationship between future humans, artificial intelligence, beauty and love. I use allegorical narratives to produce virtual spaces. Using surround-sound design, I map virtual places onto existing contexts through sci-fi methodologies and accompanying visuals.

WHEN YOU LOOK LONG INTO THE LAKE, THE LAKE LOOKS INTO YOU, INTO YOURSELF





A large, stylized red exclamation mark is positioned in the upper center of the image. The background is black with several wavy, red, smoke-like or liquid-like patterns that flow from the top and right sides towards the center. In the bottom left corner, the word "BIG" is written in large, bold, white capital letters.

# BIG

*Big observation and big experience / Big patterns and big worlds  
/ Big drawings and big workshops / Big awareness and big self /  
Big archive and big sharing / Big simulation and big language / Big  
memory and big history / Big writing and big sound / Big purpose  
and big journey / Big encounters and big imagination*



# JIA FEI

When many of us think of flowers, beauty and fragrance will come to mind. What about beyond that? Maybe nothing more. Our experience allows us to identify objects quickly but also limits our perception.

Nowadays, we can't live our daily lives without objects. For example, the bed underneath us when we lie down, the couch we lean on when we sit, and the shoes we wear when we stand. What comes to mind when you close your eyes and try to think of them? Their colour? Brand? Material? Size? Can you remember the reason, date and mood when you bought it? How have they changed compared to now?

Every object you neglect can be a shuttle that weaves your memories together. When you take them to lie down again, sit down, and put them on, you will find your senses sharpen, your mind begins to leap, and all the memories and perceptions associated with them will fly.

To gaze at it, touch it, and experience it.

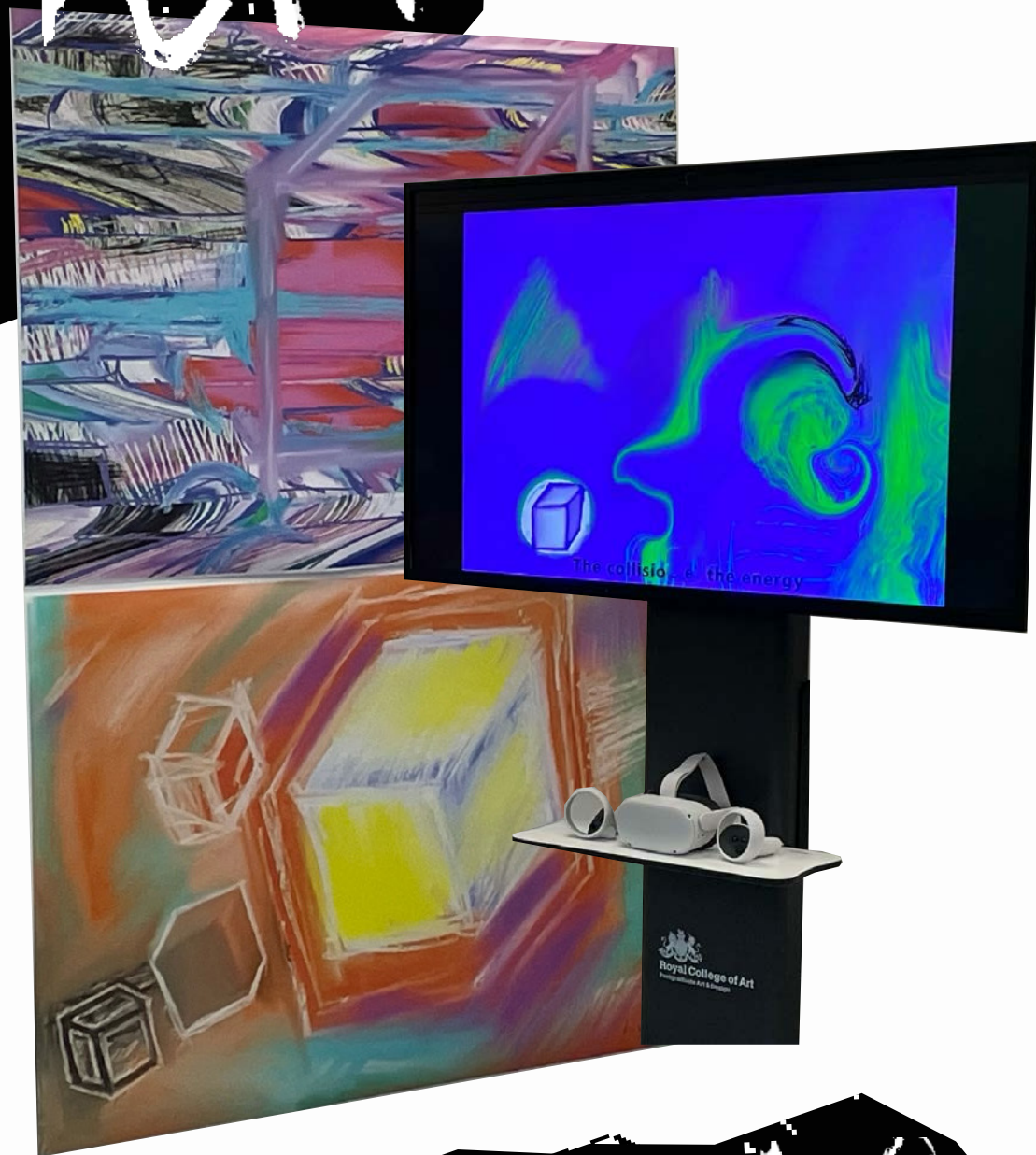
Observation is the first learning power and the accelerator of thought. When looking again at other objects and living creatures in the city, observe them. Think, associate, migrate and connect. When this pattern becomes a habit, while they are still the same as before, they become indeed different.



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# YICHUAN



I am often working with abstract patterning, exaggerated brush strokes and rhythm to present this: what we think versus what is happening on the earth. The cubes of various forms and colours in my video, are used to abstractly present the forms of invisible world.

I used a cube as a basic form of matter and set up three parallel worlds: these three parallel worlds can be perceived as places where everything happens based on the energy which lies behind all the manifestations of the visible world.

Our Daily Life: The Material/Physical World.  
II. What we can see in our dreams: The Dream world.  
III. Our brain thinks, when awake in the brain picture: The Spiritual World.

I regard these three worlds as the three parallel worlds that we can see in this life which are happening simultaneously around us.

# HUANG

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# ALICE KELL

From a young age I was a reluctant reader, had a poor working memory and found aspects of school incredibly difficult, so it was no surprise when I was diagnosed as dyslexic by the age of seven. My practice focuses on using visual communication to nurture a greater understanding and to build a community around neurodiversity. I use modes of image making such as traditional drawing, collaging, publication and

animation/moving image blended with activity-based practice such as workshops, community engagement and performance work.

I am dedicated to developing inclusive teaching methods, based on my own experience of having to learn differently from my peers and developing socially engaged practice. Constant observation informs my image making.



# ALL WEI CHILD

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shoes. There is not a single trace of dirt on her.  
'Madam Witch, what do you think you're doing?'  
She watches the back of the young girl, who has completely dropped all hostilities with her.  
'What do *you* mean what am *I* doing? You've just hurt him! My knight...'  
The woman ignores the scene and switches on the light panel by the door frame, alighting the mess before her. She picks up the toys on the ground and arranges them into a corner of the room; with strewn clothes, she folds them into a neat pile and organises each piece in a closet.  
Finally, she takes a glance at Teddy and says, 'Let me help you. I can fix him nicely.'  
'Don't touch him! You evil Keeper!'  
'Yes, yes, Madam Witch, I'm the eeevvviiiiiiiiiii Keeper...'  
she says nonchalantly. '...now then, let me have a look at you.'  
'You...,' says the girl spitefully.  
The 'Keeper' ignores her and lifts Teddy's right arm while she checks him with no hesitation. She carefully turns his head to the side and then his back which previously hit the wall upon impact.  
'He'll be fine. Just tuck him in bed, and he'll be all better. If you're so worried, just use one of your so-called spells,' the Keeper says.  
Immediately, Euphenia pushes the woman aside and pulls Teddy's left arm over shoulder.  
'Hey, hey, calm down!'  
She supports his body onto her bed and tucks him in with her fallen blanket. The Keeper folds her arms and checks the watch on her wrist, realising that it is already past midnight.  
'Well, I've checked in on you, little witch. Make sure you don't pull any fast stunts', she gestures at what is a small security camera on the ceiling. 'We're watching, you know?'  
Teddy did not realise a black object affixed on the overhead surface. Its single beady eye strains onto the peculiar

## What is interoception?

For such a complex subject, the physiological term splits into various meanings of the internal self, emotional awareness, spatial awareness and body awareness. They help us to identify, respond and engage with our inner selves. These concepts influence our habitual decisions, thoughts and other conscious/unconscious variables that transpire within our mind and body.

My practice focuses on four keywords: emotional, spatial, physical and narrative. Each word explores an area of the process, material and form of distribution, such as public activities or gathering primary investigations through personal journal-making. However, the last one encapsulates all gathered research into an outcome.

By developing these topics (through different methods), the relationship between *myself*, *others* and the *world* has grown significantly. These works have given birth to my current understanding and implementation of an intricate matter within the makings of my practice, both conceptually and physically.



# YUSHU



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# YANG

I have created an *Archive of Chronic Pain*. It is designed to help understand what chronic pain means for people who suffer from it. To help people who want to understand it. And how it is understood by the wider public. There are three stages of the archive: the expression of personal pain; the way pain is communicated and understood between family members; and the sharing and mutual assistance of the public.

Here is part of a pain diary between me and my mom:

*Monday.*

*Mom: At noon, because the work was not over yet, my colleague played a short video with a loud voice on the mobile phone, which instantly drove me crazy. It was a very tiring thing to do bidding. The short video on the phone may not sound loud for him, but for me it disrupts my work rhythm. It seriously affected me, I was very upset, and my head started to hurt right away. It's the kind of pain that is about to burst again, I really want to drop his phone, it's so annoying. I try to control my emotions and tell myself, calm down, calm down.*

*Me: Today was the longest headache day in nearly a year. Maybe it's because I didn't take any medication or physical rest during this migraine attack. I woke up with a constant pain, especially on the right side. It's much better when I massage my temples with my hands. But the moment the finger left; the pain returned. It was at an annoying but bearable level...*





My passion always revolves around nature and technology, language and thinking, humans and nonhumans. These grand definitions seem to have neat boundaries, but the subtle connections between them gradually form my universe. My practice utilizes systematic models, using a variety of digital tools and media, such

as video analysis, animated simulations, programming, building data sets, and other future developments, to find invisible dimensions of information that are hidden in the surrounding environments.

Beginning from the Linguistic Relativism hypothesis, which suggests that our present language shapes our worldview

and cognition, I keep weaving the threads of connections between language and imagination.

In my explorations, the definition of language is expanded and reconstructed. New ways of thinking are emerging, as new structures are uncovered and constructed.

How to break down existing limitations and our narrowing of attention, how to challenge the boundaries of our perception of the world, and how to see beyond the horizon. This is what I am looking forward to.



XIN HUI



XU

I was born in Shanghai, China.

I am a former interior designer and now an artist exploring small-scale, trivial memory and experience to implicate the viewer in a phenomenological situation where the experience is more physical and direct.

Daily objects, oral history and embodiment of experience are tools I respect and cherish. I believe these fragments are keys to touching everyday life.

I enjoy using ways that unfold slices of daily life as a narrative method. Interviews, documentary objects and oral history come together in a form that follows the logic of the project to tell the stories by stories themselves – and using myself as a transfer medium or a puzzle solver to pull the hidden out into the visual world.

My practice aims to look beyond the social labels and focus on the existence of life itself. When what you see is no longer those general and distant classifications and descriptions, but existence composed of live individuals. Would that make any difference?



NAN

WANG

A word, when you do not know it is a sign;  
when you do know it, it becomes language.  
The language can be sound,  
the language can be performance,  
the language can be experience,  
the language can be thinking,  
the language can be practice,  
and the language can be writing.

My practice is based on language rather than 'language'. I am  
interested in the 'performance' in language. The performance  
is not only shown in the language itself but also shown in the  
process of interpreting and transforming language cognition  
and relating it to our experience, no matter the language we  
understand or not.



# SILIN



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# U

What if we tried to create subconsciously?

*Automatic Journey* was originally provoked by my own experience. Due to the environment I grew up in, I always thought that my work was supposed to have a well-defined purpose. However, this conviction may sometimes lead to obsession, and striving to find a purpose for everything becomes a burden. This can result in a huge creative block. Concurrently, this can be a common dilemma among creatives.

Automatic art, in this project, is presented as a rebellious act.

Conscious experience sets constraints for which humans' creations are always driven by purpose. No matter how empty one's mind may be, the brain cannot exclude consciousness, which is a fundamental biological trait. The use of 'automatic drawing' is thus not entirely so; some form of minimal conscious intervention is inevitably involved in order for the image or painting to be visually acceptable or comprehensible.

Automatic mark-making was applied to militate against the obsessiveness caused by a purpose-driven method of creation. During this creative process, one must put effort into reaching a state of subconscious thought to help strip the act of making of its purpose. My practice is focused on devising structures and parameters that provide conditions for this state to be reached.

The project aims to explore and encourage subconscious free creation among creative practitioners suffering from creative blocks. To achieve this aim, automatic drawing preceded by walking meditation is used to relax and stimulate the participants. Possibilities for collective automatic drawing are also explored. The process and the results in each designed session are carefully documented.



# MENGJIN



Paradox, paragraph, parallel, paralogism, parable, paraphrase... *PARA* as the root of these words has the meaning of 'beside'. This feeling is lateral. Lateral thinking emphasizes breaking free from limiting patterns. This kind of thinking is different from vertical logic or problem solving. It generates new models and emphasizes seeing things in a different way.

This book is full of encounters, hybrids, imaginations and possibilities. A little unexpected, a little weird, a little whimsical. These works constantly create new situations and a thirst for reaching something elsewhere.

My work is based on seeing-sideways (using lateral thinking to see things differently), through visual experiments to produce personalized ways or strategies. It begins with some unconscious thoughts and impulsive behaviours. I use visual experiments as a tool to realize these ideas.

These visual experiments also lead to new strategies. I hope this book and these cards will help people when they feel confused or want to shift their thinking in their lives. The cards are people's creative tools, and this book is a collection of examples, exercises and reflections. You can think of this book as an instruction manual for the cards, but if you leave the cards aside and just read the book itself you will find other interesting pathways. And there are many playful exercises in this book. Let's enter the labyrinth and get lost elsewhere!





# BIG

*Big clinics and big agencies / Big value and big poetry / Big darkness  
and big sanctuary / Big art and big books / Big life and big dreams /  
Big reflections and big memories / Big hoardings and big graffiti*



# QIYAO LI



*Honesty Doll* – The 'designer baby agency' is emerging now: a real type of fertility agency which claims they can design babies by making contact with oversea clinics and offering certain biotech companies. Unlike regular clinics, people join these agencies to select their baby's gender, appearance, intelligence and specialist rather than medical needs.

This is a research project that wants to generate public debate on this topic and its potential social, cultural, ethical impact on society. I created a fictional DIY doll brand and pop-up shop in London for two days, as an approach to exploring the ethical impacts of the agencies that facilitate the 'design' of babies, and how the general public felt about it.

Visitors to the shop discover a unique range of dolls designed to look like a new brand, but these dolls in fact represent different people and their perspectives on the emerging of the designer baby agencies. These perspectives have been recorded as audio by voice recordings. Each doll had an inside voice recording device, so people can hear these voices when they play with it.

Visitors also can DIY their own dolls in the shop and record their own voice in it to share their thoughts of this topic. The intention of this project is not to be scientific but is more an approach of unlocking their minds, triggering more thoughts and discussions with other people and open a conversation.

A number of people joined and were asked to imagine how they will make these dolls and why. This led to more general discussions about the impact of the rapid development of biotech itself, the relationship with their loved ones, and what attitude we should take to a future which is full of unknowns.



# QIYUAN



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# WANG

Living in the Metropolis, what is your attitude towards the idler?

My work explores how capitalism affects the establishment of our values. Taking our attitude towards idling in daily life as a starting point, I describe how I gradually changed my view of idling through my experiments.

In my RCA journey, I view the creative process as a dialogue with myself. William Wordsworth defined poetry as 'the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity'. Poetry is a great way to talk to our past selves, the liberation of our personal voice, and is a carrier rich in imagery and storytelling. By experimenting with the fusion of different media and poetry, I visualize my dialogue process into scenes and stories, attracting the audience to interpret the stories I build.

I used a poem bed and a performance at Liverpool Street Station to build a narrative scene to audiences. To tell them the story about me and my idler self and express a kind of resistance to productivity values and the current mainstream lifestyle. I hope to trigger audiences to interpret the scene I build and give them a different perspective to think about how we should behave when we are idle.



# XIAOMENG



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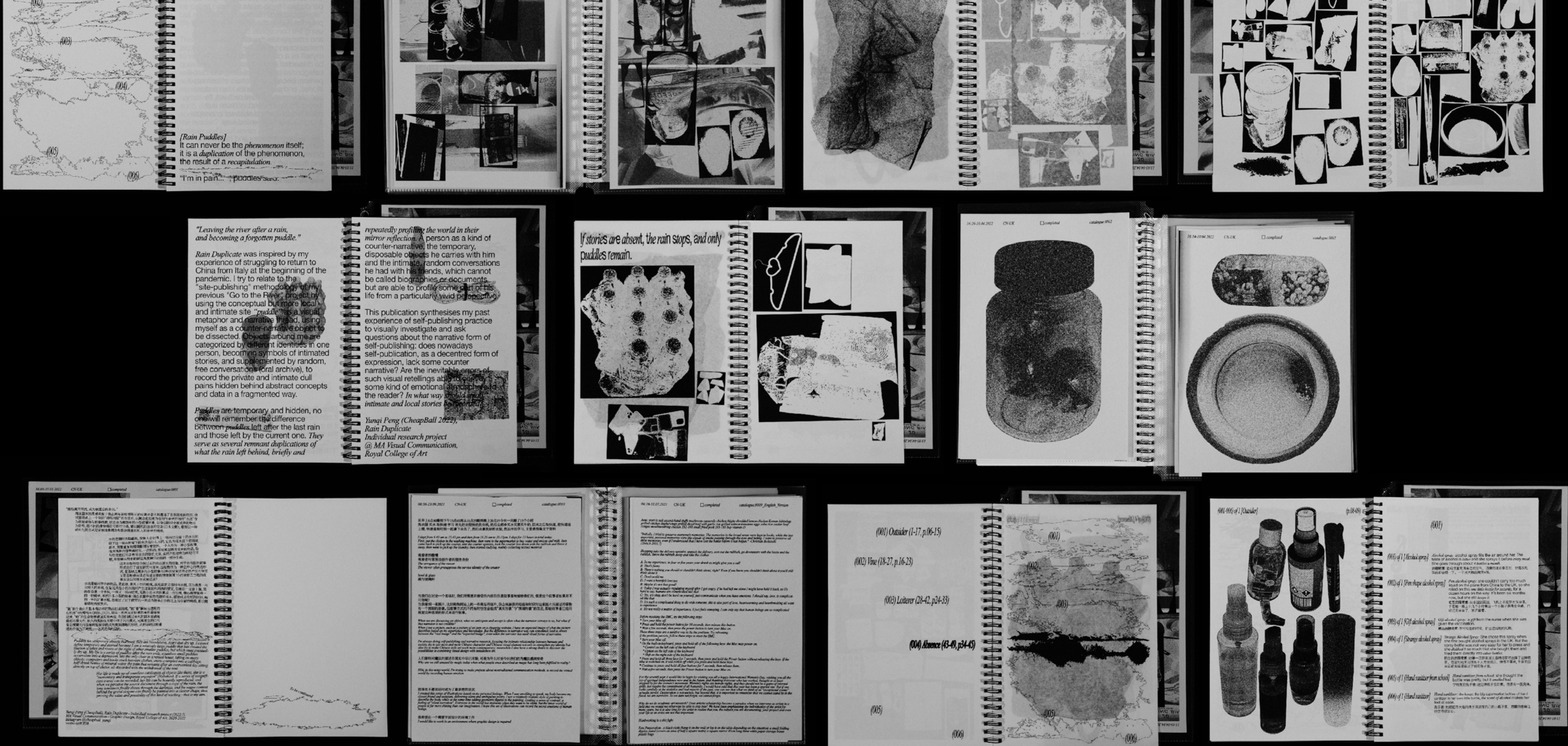
# ZHANG

I am a storyteller and an illustrator from Shanghai currently based in London. As a child I was a detective, searching for treasures like broken keychains, unpaired earrings or old sketchbooks in every closet at home, and daydreaming about the random thoughts of those objects. Even now that I've all grown up, I still haven't changed her hobby of collecting. I believe objects are able to catalyze self-creation.

I've been dreaming in a cocoon buried six feet underground since before I became aware of its existence. The dark basement is both a cold abyss and a warm womb. Behind my eyelids I heard my own echo. I shared the dream that preceded Jung's concept of the collective unconscious, which is the gate of our spiritual homeland. Although we cannot install the electric lights of civilization in the chaotic cellar, we can still record its ambiguous outline with the help of the light of the candlestick.

Gaston Bachelard talks about the cellar as the first and foremost dark entity of the house offering us 'a nest of dreams, a sanctuary of the imagination.' And that's also what I'd like to do since that summer when I first found out my obsession with the basement and garbage dumps.





YUNQI RENG

I work under the pseudonym 'CheapBall', as a graphic designer and visual communicator. With text, typography and graphic languages as visual methods, I use self-publishing and art book exhibitions as my main avenues of experimental exploration.

The artist's book, as a reproducible artwork and an output of the self-publishing action, has a certain commodity and object character. It can inherently become a part of society and even of everyday life, becoming more accessible to a site and better suited to telling intimate, local, small narratives than a large-scale installation.

The content of my work often originates from my observations and associations with subtle things and human emotions. By visualizing textual content and literary rhetoric, as well as arranging and reorganizing numerous images in a connected way make the abstract concepts readable. I want to create not just an isolated book, but a small, detachable installation, which can carry more information and intervene in and occupy human activity with these messages.

Artistic writing is also an important element and concern in my research, which is

not limited by the traditionally required disciplinary norms and can convey ideas while remaining artistic and reflecting the identities of the writers themselves.

In such a practice, intimacy is extracted from everyday events to intervene and confront the public, creating new perspectives and landscapes of thought. Publishing in this context disrupts and deconstructs the traditional senses, and content takes on a new reality and life through visual retelling.

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ZHIXIN



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HUANGL

*Paper Butterfly* is an animation of a short story about 'life' and 'dreams' to express some of my thoughts on life's dilemmas and realities, in a childish tone.

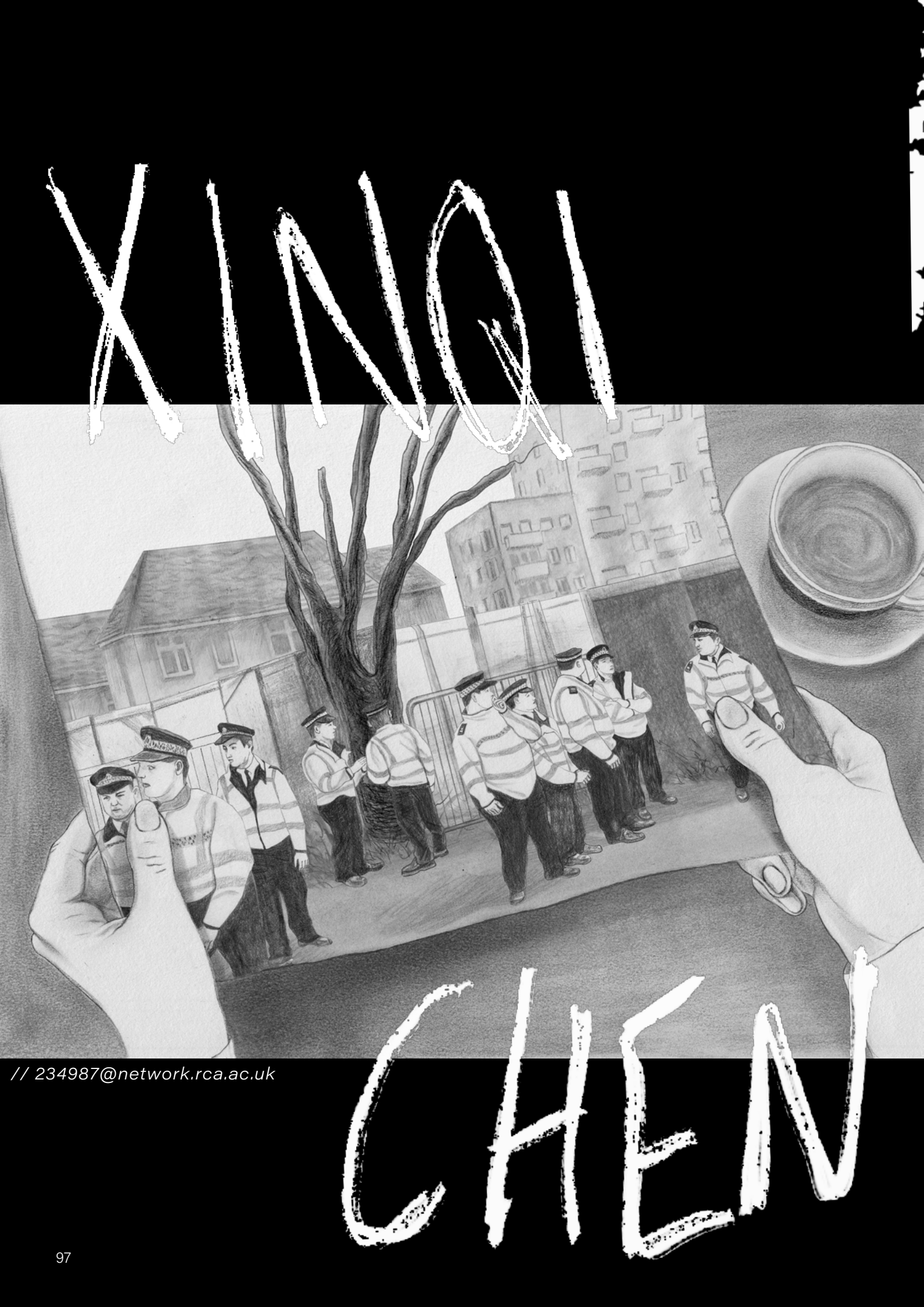
In the beginning of the story, a boy is secretly folding a paper butterfly in class, but he is soon noticed by his teacher, and his paper butterfly is taken. The teacher tells him that the direct line is the shortest line between two points; we all should choose the most 'correct' line, with fewer detours in our life.

But is there a 'right line' in life? I used this little scene to provoke follow-up questions.

However, at the end of the story in this animation, the teacher looks at her students' paper butterfly and recalls her own childhood, which makes her vacillate over her belief in the 'right line'.

In combination with the images in the animation, the children's voices in the soundtrack offer naive ideas of 'dream' from kindergarten children. I hope to counter the anxieties and dilemmas in our life with the power of innocence, and restore reality with a childlike tone. The animation format allows me to tell the story in a flexible way. What I hope to convey through animation is not only a story, but also a fluid thinking process about life and dreams.





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Drawing lies at the heart of my practice, which has taken on the form of life recording – using graphic novel formats to convey individuals' stories of social, political and economic change.

In a broader sense, my practice is drawn towards presenting experiences and memories in the most factual, honest way possible and attempts to answer the questions that arise when trying to understand truth.

My work involves an inward reflection exploring memories of my childhood experiences in China, the family unit, and in particular the ambivalent reality of mother-daughter relationships. For my most recent project I have looked outwards: documenting the living experience of a changing community in the UK. For this project, I conducted series of interviews with residents living at a large estate in North-East London currently undergoing regeneration. The work explores the subject of transformation and the social and ecological impact of shifting environments. Throughout making the work, I've thought deeply about how to communicate the voices, testimonies and dialogues I have collected in a visual manner, exploring different modes of storytelling and how to allow a narrative to unfold naturally.



# ANYA



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# LANDOLT

I spoke to a London-based developer about strategies used in property branding. At the time I was researching the use of community artwork on hoardings, the wooden boards that enclose new developments. He shared with me the image of a graffiti-painted hoarding. This was not street art in protest of the luxury apartments behind it, this 'token' countercultural artwork was commissioned by the developer. This imagery enabled the developer to advertise his new building as part of an area belonging to a creative, urban community, appealing to the 'creative class'.

Reframing the archival material of a countercultural art space like the Horse Hospital, I compared the language used for recent exhibitions hosted there with trend forecasts. This comparison revealed the integration of countercultural topics into mass culture through a similarity in language. Is everything we produce destined to exist on Instagram? Has the cultural economy undermined counterculture completely?

And what do we even mean by 'countercultural' today?



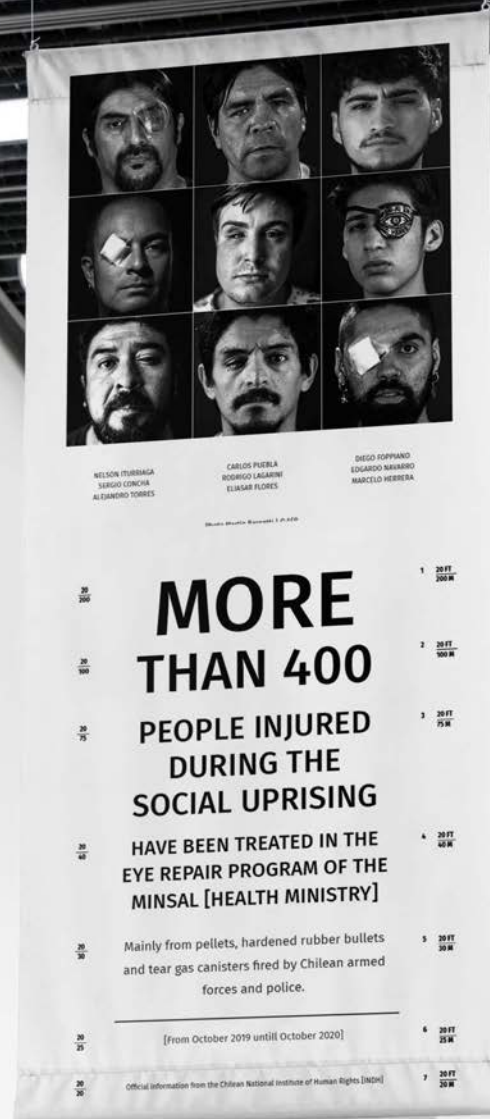


# BIG

*Big crisis and big change / Big silence and big news / Big crowds  
and big patterns / Big power and big structures / Big economics  
and big anxiety / Big capital and big extinction / Big labour and  
big romance.*



# CAROLA URUETA



My roots in the Chilean Diaspora play an essential role in my creative output. After the Social Uprising exploded in October 2019, my practice turned to the need to preserve the memory of the crisis that is making deep changes in Chile: documenting, amplifying, decoding and sharing voices, streets, demands, violation of citizen rights. Our slogan: 'Dignity', our icon: a bloody eye. I bring the past into the present with the purpose of not forgetting it, and creating a better future. I consider design a powerful tool for coding and decoding information to favour communication and promote understanding between human and nonhuman environments. I am interested in cultural, artistic and heritage-related projects that contribute to the development of society and its surroundings.

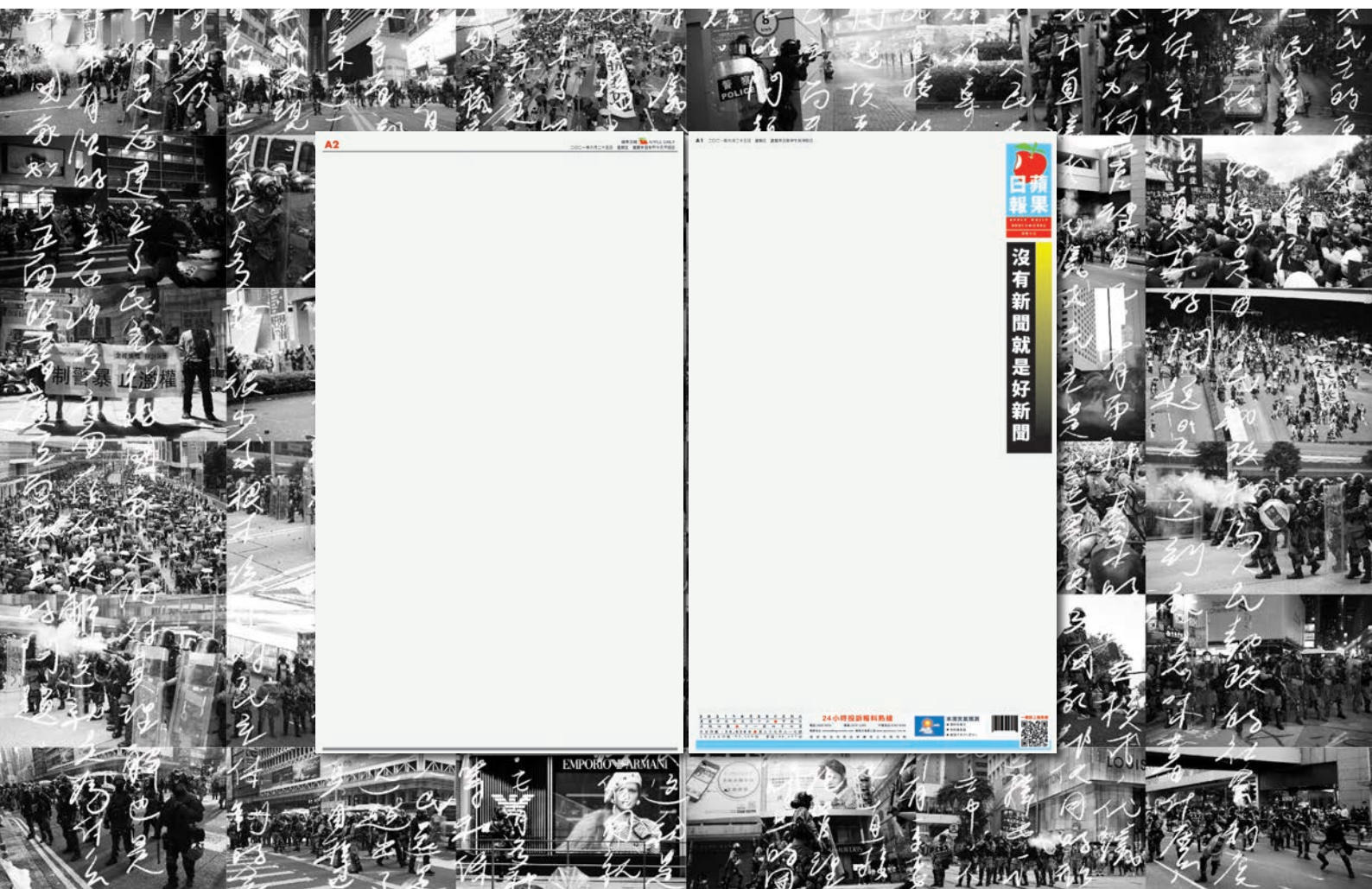
My current work brings together studies in design, cultural management and visual communication with my experience in editorial and graphic design. My approach advocates constant experimentation, freedom of play through art, collaborative work and generating projects that contribute to the improvement of democratic culture and environmental awareness. A fundamental component of my work is giving the audience an active role in directly exploring objects, scales or experiences through deliberate design, generating moments of surprise, pause and reflection.

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# MARLIN



# HOLLING



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The works follow the situation of two of Hong Kong's biggest pro-democracy media outlets, both of which were toppled after enormous government pressure, followed by a series of arrests and police raids on their newsrooms.

*Living in Truth* strives to tell people the real live story of how professional reporting in Hong Kong is now so dangerous that journalists might end up in jail. And while the government has dismissed the idea that press freedom has been undermined, the future of independent reporting looks increasingly bleak, and the number of independent media outlets is rapidly dwindling.

'By silencing independent media, the People's Republic of China and local authorities undermine Hong Kong's credibility and viability. A confident government that is unafraid of the truth embraces a free press.'

My work often revolves around how one views society, through visual language/communication, to social and political issues. This informs the areas I practice in: lettering and calligraphy, symbol and logo design, printing and making. At the same time, I wish my practices can stand up for this ideal in a world in which freedom of speech faces increasingly adverse conditions.

Keep Calm and Carry On.

# PONG



# RUOYI LI



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Excuse me, thank you. When we were walking through the crowd, we thought this is the end of our relationship to a stranger. What if it is not? We know my name and your name, my nationality and your nationality, my experience and your memory. Does this really make us distinctive? The relationship between me and you is just like the reflection fragments on a river surface. It starts from a whole piece but because of the ripple it gives us an illusion of being separated.

Wave is the key to my work and my concept. The fragments split by the wave represent every individual. I use the motion pattern of the wave to imitate the relationship between every existence. My animation is frame by frame, individually formed as a whole group as the fragment on the surface of the river.



# YUNJIE

如果可以，

我祈愿我能够：

永远消失！



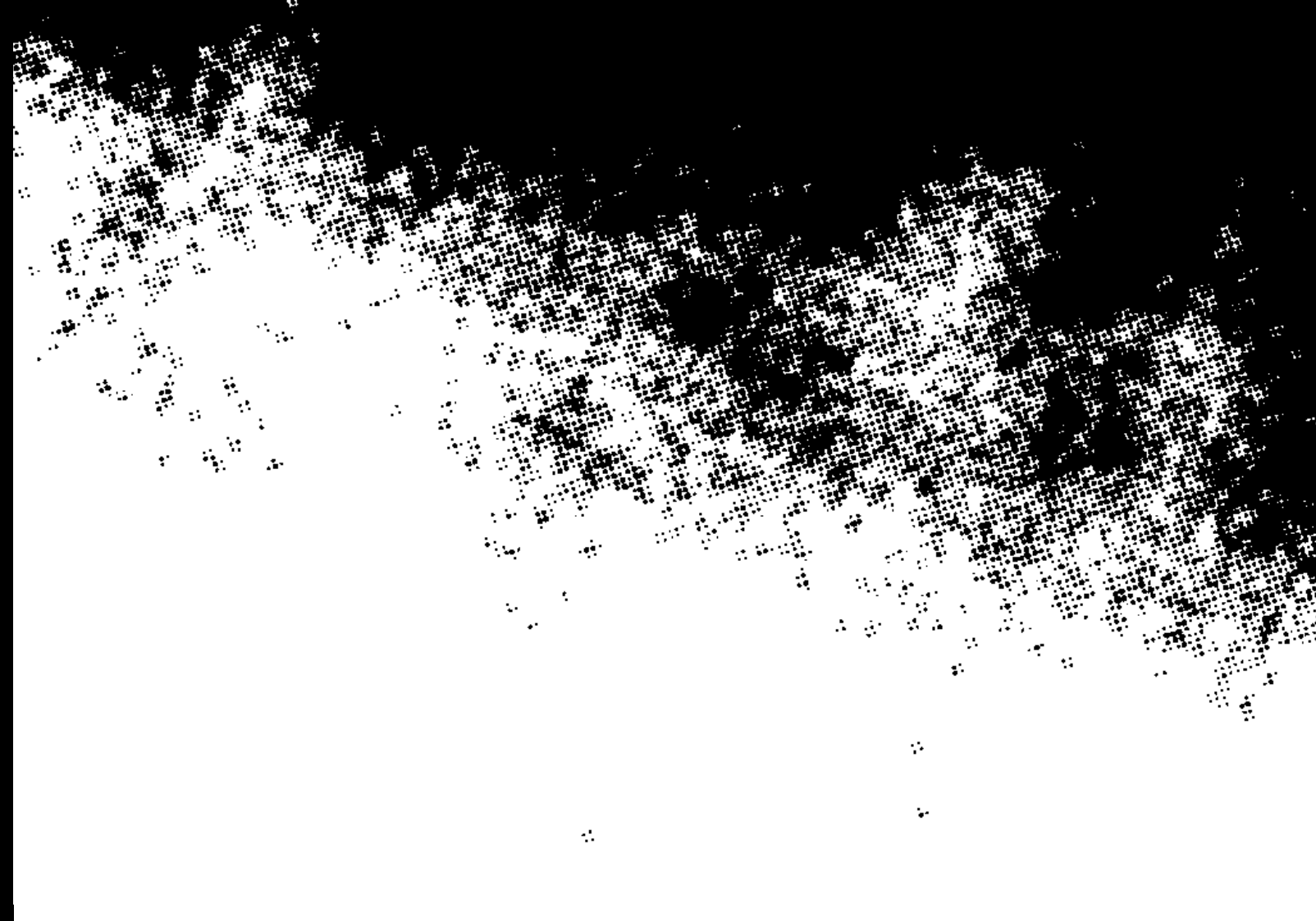
从前不在，

如今不在，

今后也将不在。

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# ZHANG



I am an illustrator and visual storyteller based in Shanghai and London. I use a comic-book format to explore the language of poetry and emotion; contemporary issues around the structures of power; and to explore a confused generation of young people, caught in the gap between the Chinese context and the world context.

As one of the Chinese youth caught up in China's torrent of centralization and development, I too feel suffocated and hopeless about my environment and future. I sense this particularly as a shared generational anxiety that demands articulation.

Expressing these complex emotions and issues through the format of the comic book allows me to communicate directly with the audience. The comic's combination of images and words allows the audience an accessible, personal contact with the story while its redistributive potential means the story can be easily shared.



# SHIYAN



I am graphic designer based in China. I have a great interest in social issues. I have a knack for courage and like exploring issues and serving the community to which they correspond. I believe that there are no boundaries to design, and harness it to create positive change.

In my work, I focus on the political, cultural and economic factors behind women's aesthetics and prompt the public to think by analysing the factors behind aesthetic standards in different periods.

In addition to this, I also focus on education in China. In China, parents' anxiety about their children's education (and the associated financial and practical costs) has become a major concern, directly affecting their personal well-being and social harmony and inevitably the healthy mental, physical and emotional growth and development of their children. This project illuminates the need for parents to develop a more open view of education and to deal rationally with educational anxiety. It aims to open up conversations around this issue – both within the local community but also at Governmental levels – so that steps can be taken to achieve the goal of reducing the mental health burden on Chinese students, their parents and assisting grandparents.

I hope that in the future I can continue to explore social design and make a difference to the world through understanding it.

# ZENG

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# SUTHATA

Ministry of Situational Oddities  
# 201221 (א"כ"ר)



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# SUTHMAHATAYANGKUN

♥ JADED, 24 (+3 Covid years), sassy Scorpio, Bangkok-born, London-based, of well-educated and international background. This Scorpio was awarded First Class Honors from an art college in Granary Square at Kings Cross in BA Architecture.

A 'Culture Producer' is what this Scorpio aspired to put in their email signature as job title one day. Not only are they a veteran in managing three gradation shows. They have experiences in designing, promoting, producing and servicing culture events and museums in Bangkok, London and Singapore. Scorpio has worked collaboratively alongside Alliance Française Bangkok, Bureau of the Royal Household, Singapore Institution of Architects (SIA), Royal College of Art (RCA), Thailand Creative & Design Center (TCDC).

This Scorpio has an apartment on Uranus but with questionable credit score.

They are seeking... anything really!

Be it employment, capital, commission, collaboration, relationship.

Or just someone to look at their project ↓

'Chronic diseases! Tribulations! And self-deprecation!

'These were the ingredients chosen to create the perfect angsty art student project.

But this troubled soul accidentally added an extra ingredient to the concoction, "Juvenalian Satire".

'Thus, Ministry of Situational Oddities was born.

'Using the ultra-superpowers of 'ample knowledge in the realm of the Anthropocene', 'psychological projection' and 'genuine lack of compassion' as coping mechanism and excuse to make memes!

**Ministry of Situational Oddities (MSO)** has one primary objective: to witness and document the 'strange occurrences' that are manifested according to your impending Anthropocentric Extinction.

*Obscuritas, Tempus, Destructio*



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These statements were produced by Year 2 students from the School of Visual Communication taking part in 'Explain Yourself': a series of workshops conducted by Ken Hollings at the Royal College of Art in 2022.

The text was compiled and edited by Ken Hollings and Sheena Calvert. Layout and design are by Mariana Neves.



BIGGER THAN THIS