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Our group chose Antispikes (2014) as an object for collaborative studio work from the V&A museum. This object was created with the purpose of excluding the homeless from the city and has a background that was actually installed in front of supermarkets such as Tesco and under bridges.

We used this object and spike shape as a branding visual identity for the campaign, in an opposite context to its original purpose. Spikes were created to treat the homeless as humane and banish them from the city. In contrast, our campaign "Compack" has the function of circulating the distribution of goods to homeless people as community members.

Working through this context prompted us to question how we should fulfil our social responsibilities as graphic designers. We should not ignore the border between richness and poorness. Suppose privileged people ask us to create a design tool that excludes a part of people from the city. In that case, we need to anticipate the effect of the design tool on our society and suggest an alternative idea that design is for including all of the people in the city.

1. Beatriz Colomina & Mark Wigley. (2019) Are We Human? Notes on an Archaeology of Design. pp. 1-125. Lars Müller Publishers.

This article helped me to deepen my thinking about human-centred Design. Human-centred design refers to designing with the assumption that human will use it. The spikes we chose as reference objects this time were originally used not for humans but to prevent wild animals and birds from entering buildings. From this point of view, Antispikes was not designed to be human-centred. The author also states that good design should be ethically and aesthetically pleasing. Using Antispikes on humanity is

ethically problematic as it creates the goal of excluding some humans from the city. On the other hand, in our project, we thought about how to use design to create a community created by humans that works well rather than being close to the human body. This can also be said to be a splendid Human-centred Design. This point can also be used in community design. This is because the beauty factor

2. Barbara Bolt. (2015) Beneficence and contemporary art: when aesthetic judgment meets ethical judgment. pp. 53-66. Visual Methodologies.

This document was obtained from the department about things to be careful about and their significance when really implementing the ironic interactions and games that we were trying to do in the first research. We have refrained from creating awareness about this issue in the context of art for fear of provoking people. I think that what is necessary for art research is to plan in advance how people's ethics should be overwritten, assuming that their project will go up in flames. In that respect, I felt that graphic communication exceeded our responsibilities as designers.

Since this coincides with the timing of our responsibility as designers, I would like to think about how art and design can help overwrite people's sense of ethics. When the spike was installed, it was said that it was a big problem in London. People poured concrete over the top to make the ground level again and painted it in colours. I feel that it is art, including the immediate action taken when people feel that it is ethically wrong.

3. YUJ Designs. (2019) 'What is Emotional Design?', Medium, 28 Mar.

Emotional Design is a book that summarises the thoughts of the author, who is a psychologist and designer, on how design appeals not only to human cognition but also to emotions. In this book, the author divides the design into three layers. Visceral Design, Behavioral Design, and Reflective Design. After reading the article, I was able to understand that the visual identity of the campaign we launched this time, Compack, functioned as a design that balanced these three elements.

First of all, for Visceral Design, we chose colours and fonts carefully to give a non-aggressive impression. Also, for Behavioral Design, it explains in an easy-to-understand manner how people who didn't know Compack understand how it works and how to support the homeless. Finally, Reflective Design used a spike motif for the logo mark and gave the context of a completely different package, giving the people participating in this campaign an opportunity to think about social issues.

4. Mark Teo. (2018) 'Unpleasant Design: The Rise of the Silently Hostile City', AZURE, 9 April.

Through this project, I learned about the existence of Hostile Design for the first time. It is said that this is seen as a problem not only in London but also in many large cities around the world, including Tokyo. The reason why such unpleasant designs appear in the city is that public places are occupied by the homeless, security deteriorates, and citizens cannot use them smoothly. However, the Council at the time did not have the means to solve the problem by helping the homeless people who were the target of their discontent.

However, according to research, Hostile Design costs over £5,000 a year to maintain just one community. With this amount of money, it would be possible to send many people the basic goods and services they need. Thinking about Hostile Design through this project gave me an opportunity to think about how the city's taxes are used.

5. Rebecca Ross. (2015) London is Changing.



London is Changing, I have never seen this work in person, but personally, I have felt the experience of the city changing. What was particularly notable was the extensive redevelopment of the city centre in preparation for the Tokyo Olympics over the past five years. Shibuya Station, for example, is one of the largest stations in Tokyo. Many skyscrapers were built around the huge station. And so many of the people in the area were forced to leave. Many homeless people used to live in the terminal station, but they disappeared completely from Shibuya station after it became clean. Governments and powers thus use the livelihoods of those who used to live there for the "national interest". However, it cannot be said that it is in the interest of the country for each individual resident. Changes in the city reflect political and international affairs. I want to see how London will change in the future.



6. Platon Antoniou. Iyolya homeless muscovite.

This work is one of the photographs introduced in his lecture at CSM. The photo shows a 28-year-old homeless woman living in Moscow. When I saw her picture, I couldn't recognise her age. And she stared at me with the feeling that she, too, must be one of the superstars since she had been shown a photograph of the President of the United States not too long ago. But she was homeless, and that shocked me. She is said to have been asked by Plato, "If you could only have one wish, what would it be?" and she replied, "For Plato to be happy." If it were me, I would choose from my wish list. For her, wishing for the happiness of the person in front of her is not a waste of wishes. This episode made me think about how we judge people by social standards. It also became an opportunity for us to try to refrain from making statements that would put our position above others when choosing words in the Compack project.

1. Beatriz Colomina & Mark Wigley. (2019) *Are We Human? Notes on an Archaeology of Design*. pp. 1-125. Lars Müller Publishers.
2. Barbara Bolt. (2015) *Beneficence and contemporary art: when aesthetic judgment meets ethical judgment*. pp. 53-66. Visual Methodologies.
3. YUJ Designs. (2019) 'What is Emotional Design?', *Medium*, 28 Mar. Available at: <https://yujdesigns.medium.com/what-is-emotional-design-d091c383c6ee> (Accessed: 24 Feb 2022).
4. Mark Teo. (2018) 'Unpleasant Design: The Rise of the Silently Hostile City', *AZURE*, 9 April. Available at: <https://www.azuremagazine.com/article/az-awards-jury-2023-meet-the-jurors/> (Accessed: 24 Feb 2022).
5. Rebecca Ross. (2015) *London is Changing*. Available at: <https://www.londonischanging.org/> (Accessed: 24 Feb 2022).
6. Platon Antoniou. *Iyolya homeless muscovite*. Available at: <http://www.platonphoto.com/gallery/stories/russia-civil-society/Iyolyahomelessmuscovite/> (Accessed: 24 Feb 2022).