

**Design Futures**

**DDD80017**

# **BRIEF 1. PLEASURE**

**1. Research Journal**

**2. Project Response**

**Eleanor Downie**

**6947824**

# 1. Research Journal

## REFLECTIONS

### 1. The Brief Memefest Outline

The memefest outline, and the brief for this project is focused on pleasure; how it is central to everyday life, and how design and art form our relationship to it. Pleasure is described as an episodic phenomenon, one that we are constantly trying to achieve, but that we rarely think of as a tool for social change. We tend not to think of pleasure outside its immediate effects, this is also a factor driving us to be constantly seeking pleasure.

The brief is divided into three distinct frameworks of pleasure, and how these ways of experiencing pleasure can contribute towards social justice; the pleasure of media, the pleasure of hospitality, and the pleasure of drugs. To answer the brief, we must address one of these topics and explore how this type of pleasure can be used to transform our everyday lives and contribute to social justice. When looking at the pleasure of media, the focus is on the spectacle of pleasure media, with food selfies as an example, and what makes images and media pleasurable. The pleasure of hospitality, and lack of hospitality, is focused on being human and uses the refugee crisis in Europe and local reactions to the surge in immigration as an example. This topic has an interesting connection to the idea of pleasure in pain, and pleasure in conflict. This would be focused on the idea of pleasure being able to bring people together to decrease human suffering, as well as being able to cause harm. The pleasure in drugs is focused on addiction as a human condition. Not just of illicit substances, but everything we consume and can become addicted to, and what the connection is with substance addiction, anxiety and uncertainty in capitalistic societies.

The idea of the pleasure in media immediately captured my attention. I have been interested for a long time in the way that media, and social media in particular, can be used to document the everyday life through small moments and preserving memories. Pleasure media has a strong communicative potential, and I was interested in the way that it could be used for social justice. My initial line of research and thinking was into travel, tourism, and how social media is used as a way of documenting travel. I also started thinking about travel photos as pleasure media and about what sorts of images of travel we gain the most pleasure from. There is pleasure in reliving moments and memories of overseas travel, as well as pleasure in sharing them on various forms of social media.

I was also interested in the ideas of pleasure in conflict, and pleasure in pain as mentioned in the brief. Many people travel to experience something out of their comfort zone, to feel that they have accomplished something out of their everyday experiences. There is a pleasure in being uncomfortable and pushing through it to be comfortable again and there is a pleasure in sharing these triumphs on social media.

The social justice part of the brief is also interesting. The first issue that comes to mind when thinking of travel and tourism is sustainability. While this is an important global issue, I would like to focus on something with a bit more of a point of difference. How can the use of social media in travel and tourism be used to affect social change? I am interested in understanding why people travel and what people who post travel photos to social media hope to gain by doing so. I am also interested in looking at the effects of tourism on globalisation and loss of global cultures as a way of exploring pleasure in media.

## 2. Tony Fry On Good Design

This reading from Tony Fry discusses what 'good design' means from a historic context, and what it means today. One answer to that question was that 'good design' is 'fitness for purpose', however other definitions are relative to their political and historic contexts. One characteristic of good design comes from a social perspective; that design must satisfy the needs of the people and be seen and used in everyday life. A second characteristic of good design is the quality of the thing itself; an aesthetically ideal form. It is this thinking that has influenced the modern movement in all design practice. Fry puts forward his definition of good design based on two reference points: that happiness is considered a condition of well-being, so the way to good; or that the good is found in perfectionism. These cross each other to be the promise of perfection bringing happiness. There is also a utilitarian and socialist vision of happiness realised via the common good "for the greatest happiness of the greatest number."

Fry then goes on to explain that as much as "the good" is hard to define, so is design. However, design can be identified in five ways: design as a characteristic of human anthropology, design as a diverse practice that is in constant flux, objects that the practice of design brings into being exceeds what is named as design, all that is designed has an onward designing, and that we create or destroy futures by design. All these identifiers of design culminate to the broad definition of good design for Fry being design for the common good, which is at its core design for sustainment. The Sustainment is the overcoming of unsustainability, and Fry argues that humanity has no future without this overcoming. Unsustainability is more than just "environmental impact." Fry describes it as a loss of memory and a sense of time, as well as a loss of responsibility. It is the forgetting of the past and a sacrifice of the future to the present. Sustainment is necessary rather than a dream, and can only be realised through global equity achieved through global redistributive social justice.

Some of the elements required to achieve sustainment according to Fry are:

- Relearning: unlearn so as to learn anew how to act
- Recoding: give existing things new meanings
- Retrofitting: remaking cities, homes, transport to cope with changing climate and innovation in technology
- Elimination: unsustainable has to be designed away
- Technological trans-innovation: sustainment as a guiding principle of what technologies will be created
- Environments of equity: just exchange between inter-dependent communities
- New institutions: all actions require new educational, professional, etc institutions
- New 'low-impact' products and structures: while this is important, dealing with what is already here is more so

Fry argues that as well as transforming design education and practice, this would be a massive exercise in changing public culture, morality and aspirations. Creating a community of designers able to help create this culture change is essential. A community of designers that can create visual communications that devalue investment in systems and products that defuture, while generating new ambitions and materials desires bonded to life-affirming futures. To fundamentally change the world of human habitation does not require material change, simply by recoding how things are given value, seen, used, cared for and disposed of can have huge amounts of positive transformation. Recoding should be understood as a method of reframing the habitus of a culture, rather than merely being directed at individual perceptions of conduct. Fry also discusses the role of designers in this process, and how they should be elevated to the status of "change agents" which is counter to the dominant culture of the profession currently. Sustainment is essential as it means no longer educating people in error. It involves the creation of new cultures in which values and rituals of sustainment are developed. In this way, good design as the perfect folds into good design as the common good. Good design is futuring. Good design draws the line of ethical demarcation between what we destroy and what we create. There is freedom gained from constraining the unsustainable.

In this reading, I have looked at it through a lens of how it would relate to the brief and to my project. Happiness can be a form of pleasure, so design for happiness and well-being can be described as design for pleasure. Fry discusses pleasure and happiness and the association they have with material goods, as well as the common good. Design for the common good, and for social justice is essential in the success of this project and integral to the brief. User- and human-centred design is something that Fry alludes to when writing about sustainment, and something I'm thinking about a lot in regards to my project. I'm also interested in Fry's discussion of design as a characteristic of human anthropology. Success of my project could also be dependent on an understanding of the human condition, and how people relate to pleasure in everyday life. This idea has been useful to me in framing how I would like my project to be about connecting more with everyday actions, and seemingly insignificant moments while travelling.

In this way, I will be trying to incorporate co-design or participatory design practices into the creation of my project. In this way, everyone becomes a designer and can understand the importance of good design for sustainment, and how important that is for the future of humanity. We have an obligation as designers to think to the future and speculate what will be the ongoing effects of what is designed now, and what will potentially come from what we do in the present. When Fry talks about unsustainability as being a loss of responsibility, a forgetting of the past and a sacrifice of the future to the present, these are key themes that I have been reading and thinking about in regards to globalisation and loss of global cultures. It is important to remember the past as an act of place-making and self identity. As well as looking to the future in order to sustain these values.

I have identified the elements of sustainment that I will focus on as being relearning, recoding and environments of equity. Relearning by unlearning what it means to be a tourist, and learning again to have a sense of responsibility for the planet. I would also like to encourage learning how to be more conscious, and to have an understanding of what makes a particular place in the world unique and worth preserving. Recoding will come in the form of changing the value of travel and the value of interacting with different cultures. And I will be creating an environment of equity by providing a platform where all users are of equal status and have an equal voice. Unlike other social media platforms, the value of the content will be implicit in it being on the website, rather than explicit by the number of likes or comments. I'm still thinking about how this sort of monitoring or mediating will work for this sort of web platform.

### 3. Ezio Manzini Making Things Happen: Social Innovation and Design

Manzini's paper is centred around social innovation and design; some definitions of it, and case studies explaining how design is creating social innovation in the real world. To begin, Manzini defines social innovation simply as being a process of change emerging from existing assets to achieve socially recognised goals in a new way. Social innovation initiatives are multiplying, and will continue to increase in popularity due to ongoing economic crisis and the movement towards sustainability. The nature of social innovation is also changing however, resulting in new and unthinkable possibilities.

Manzini frames the discussion of social enterprises and events using two polarities; incremental vs radical where innovation comes from inside existing ways of thinking (incremental) or outside existing ways of thinking (radical), and top-down vs bottom up which describes where change starts and what the drivers are. Experts and decisions makers create the top-down approach, and people and communities are the bottom-up. There are also hybrid processes that involve both top-down and bottom-up change making. The discussions in this paper are centred around all of these approaches, as well as delving into the role of designers in creating social change. Design for social innovation is achieved with a clear design approach and by the use of specific design devices.

The first case-studies Manzini references to explain social innovation are driven by strategic design, a top-down approach. Both of these projects involved radically changing dominant ways of doing things. The "open" psychiatric hospital gave patients purpose by giving them jobs to help speed up treatment as well as making them more able to fit into society outside of the hospital system. This was an effort in reframing the problem to create a more sustainable solution. The Slow Food movement is another example of a top-down approach to social innovation. Carlo Petrini wrote a manifesto for this movement describing the fundamental right to pleasure, and the responsibility to protect the heritage of food, tradition and culture. This movement is centred around the idea that being more active in support of those who produce food puts more value into the produce, and this it is more pleasurable. This ultimately brings people together, articulating a common meaning in the great and small things they are able to do. The strategic design approach for both these projects was to create an enabling system; a system of products and services aimed to empower to social actors involved. This is dependent on three things: recognising a problem and the resources needed to solve it, proposing structures that activate these resources, and building an overall vision that orients local activities.

The bottom-up method describes social innovation driven by communities. Manzini describes two projects to illustrate this approach. Community gardens in New York City were created by local residents as a response to the lack of resources from the council to maintain green areas in the city. And a farmers association in China where farmers sell traditionally sourced food to citizens, educating them on the farming process and introducing a sustainable lifestyle into rural parts of the country. These different forms of economies create new forms of neighbourhoods and different forms of social interaction illustrating that social change comes when everyday life is disrupted for the betterment of humanity. These creative communities are groups of people doing something new outside the standard way of thinking and doing, discovering the power of cooperation. They are making use of existing services, places, knowledge and traditions and doing things without waiting on the general change in politics, economy or infrastructure. Bottom-up social innovation deals with questions that are as day-to-day as they are radical and are tackled with design-led processes. However, these cases created by "designers" who are maybe not consciously applying skills and ways of thinking that are considered design activities. Because of this, professional designers have a role to play in designing with and designing for communities. Design with communities involves creative community building and collaborative co-design, while designing for communities means intervening in collaborative services to make them more favourable.

Manzini then goes on to describe hybrid processes for social innovation; when top-down and bottom-up meet. Social innovation often relies on complex interactions between the two, and as the scale of change to be achieved increases the need for a hybrid nature becomes more evident. Hybrid processes often involve lots of small projects at a bottom-up level with the intention of creating top-down change. They are large scale innovation processes resulting from small scale initiatives, and they are design-driven programs aiming to trigger and amplify local projects to generate sustainable changes on a larger scale. Three common characteristics of hybrid initiatives as described in this paper are: they aim at sustainable change on a regional level, they share an explicit goal of achieving objectives by active citizen participation, they have been started and are driven by a specific design initiative.

Design for innovation is whatever design can do to start, boost, support, strengthen and replicate social innovation. It is a constellation of design initiatives geared towards making social innovation more probable, effective and apt to spread. This definition overlaps with the notion of participatory design as they are both highly dynamic processes, both are complex, interconnected and contradictory. They are both creative and proactive activities with different ways that design professionals can be involved with "making things happen" being the most concise way to express the role for designers.

I found this reading very interesting in how it related back to the brief and to my project. It was also useful to give some evidence and theory to my practical understanding of design for social innovation. After reading, I think my project will be mostly centred around creating a bottom-up movement, or the beginning of a hybrid process. If this were to become a project actualised, I envision that my project would be just one part in a series of initiatives for culture preservation and sustainable tourism. The common link between all the projects that Manzini discusses is that design for social innovation is all about community building and strengthening bonds between people. This is something that I am thinking a lot about in regard to my project, as well as the brief.

By encouraging more personal and deeper connections to place and people while travelling, for both tourists and locals, I would like to think that there will be more pleasure taken in the preservation of global cultures. I am also interested in the idea of bringing people together to celebrate small moments; moments in everyday life that would otherwise pass unnoticed, or are the usual, commonplace actions of a person. I would like to create a community that operates on a shared economy of storytelling as a new form of neighbourhood as described by Manzini. Using co-design and participatory design principles, I am hoping that this project will help develop creative communities interested in placemaking and cultural development of their own neighbourhoods, as well as the sustainment of global diversity in culture. I think that an active participation in this will help to create a stronger connection to place and cultural history.

This discussion of the Slow Food movement was particularly relevant, I thought, to the brief as well as my project. The discussion of pleasure in food as well as the protection of the heritage of food, tradition, and culture that makes this pleasure possible. This "fundamental right" to pleasure is something I would like to explore more, and how it relates to the relationship between travellers and locals in the tourism industry. Trying to instill in tourists that there is pleasure in experiencing a different culture, or pleasure in preserving a cultural heritage that is different to their own will be a challenge.

This reading has also spurred me on to think more about my role as a professional designer in this project that I want to build. Whether I will be designing for or with this community. I have been thinking more about the role of the designer in participatory design practice, and my role as a facilitator in this project and supporter of ongoing initiatives.

#### **4. Claire Smith, Heather Burke and Graeme K. Ward Globalisation and Indigenous Peoples: Threat or Empowerment?**

This reading is a chapter in a book discussing Indigenous culture in an interconnected world. It is an introduction to the ideas of globalisation and how it impacts on Indigenous communities. Beginning with a dissection of the history of colonisation and the ongoing effects of European influence on the world. Colonisation didn't end with European people; it continues with European goods, technology and beliefs. Globalisation threatens to accelerate this process. Once restricted networks of culture are becoming globalised through the latest innovations in communications technology. Geographic boundaries that shaped a people's understanding of themselves are collapsing. Globalisation entails a removal of limitations and an exchange of ideas across boundaries by people of all walks of life. Mass tourism is shrinking the world as telecommunications are providing worldwide access to information. The increase in communications technologies are allowing access to one another across the gulf between cultures. As cultural boundaries are dissolving, fundamentally Western understandings and attitudes are becoming more and more dominant.

There are real social problems impacting Indigenous peoples that are associated with globalisation such as an increase in commodification of culture, greater inequality and a loss of identity. In this way, it can be said that Indigenous peoples are threatened by globalisation. There is a phenomena for non-indigenous people to "sell" indigenous cultures as well as "borrow" cultural practices as if they are public property. Globalisation makes indigenous cultures available to a wider audience meaning Indigenous peoples are having to fight harder to ensure cultural survival. One of the key issues in this is control; control of land, knowledge, and control of the past, present and future. The struggle is not only in cultural and intellectual property, but of the future of indigenous societies themselves. This reading also briefly touches on the idea of decolonisation being an emerging process whereby there is empowerment in common goals for Indigenous peoples. The struggles for recognition and self-determination of Indigenous communities is shaped by the changing ways in which the world sees them. Therefore, increasing public awareness of the diversity of Indigenous life is one means to empower communities. Contemporary communication channels can on one hand be used to sustain and strengthen communities, useful in reviving local languages, traditions and histories. On the other hand, they can also be used to further social and political transformation of dominant powers.

There are some key areas of conflict that need to be addressed when thinking about communication as empowerment for Indigenous peoples. One is what impact will this have on Indigenous systems of knowledge? And another is what are culturally appropriate methods for sharing Indigenous knowledge? Globalisation provides a chance for Indigenous peoples to advance recognition and acceptance of cultural values. Being able to communicate identity is fundamental in Indigenous communities and articulation with place. Land ownership and land rights are central to a definition of self and crucial to the survival of Indigenous identities. The authors of this reading also briefly discuss the history of cultural connectedness and the mechanisms for cross-cultural communications. An exchange of information is imperative for the survival of Indigenous peoples. Travel has always been a means of acquiring status and collecting information as a way to acquire knowledge about resources and other people.

Another key idea brought forward in this reading is the challenging of stereotypes that Indigenous societies "live in the past" and are unable to shape culture and adjust to modern life. The authors put forward an opinion that Indigenous peoples have always been dynamic and flexible. Authenticity is another key theme of this reading. The proliferation of stereotypes that Indigenous peoples are unchanging can be disempowering. The practices of contemporary communities may not be the same as the idealised past, and it is this creation of what constitutes as "authentic" indigeneity that can restrict peoples. This notion of authenticity is also central to production of artefacts such as art; the creation of identity through art and assertion of rights that come from this. All these cultural properties and intellectual properties are parts of living heritage.

I found this reading to be particularly helpful in framing my thinking about cultural diversity and how globalisation is shaping Indigenous identities. I think it offered a well balanced account of both the positive and negative effects of globalisation on culture and more of an idea of the type of research that has been conducted in this field. There was a lot of discussion about the role of media in proliferating a dominant Western culture, as well as the possibility for it to help in reviving language and the appreciation for Indigenous cultural artefact. I found this particularly interesting in how it related back to the brief and my project.

One part of this reading that was lacking, was any mention of pleasure in relation to culture and Indigenous heritage. There is certainly pleasure that can be gained from preserving heritage from an Indigenous point of view, but from a Western point of view there was little discussion of the benefits and pleasure that can be gained from this preservation.

The role that travel has played in modern society was also very interesting to me and how it relates to my project and the brief. "Travel, in particular, has always been a means of acquiring status and collecting information, as a way to acquire knowledge about resources and other people." I would like to use this sentiment in my project, and really create a culture where the purpose of travel is to gain knowledge about people and place. I think this is key in the success of my ideas. The ideas of authenticity were also interesting and valuable to me. By gaining knowledge about people and place through travel, I'm hoping that the perception of what is "authentic" cultural values can be shifted to be more accommodating to the modern world.

# WORKBOOK

explore the voyeuristic nature of media expression

Why do we take so much pleasure from watching anonymously other people's lives on social media? Or in the media? Celebrities & friends

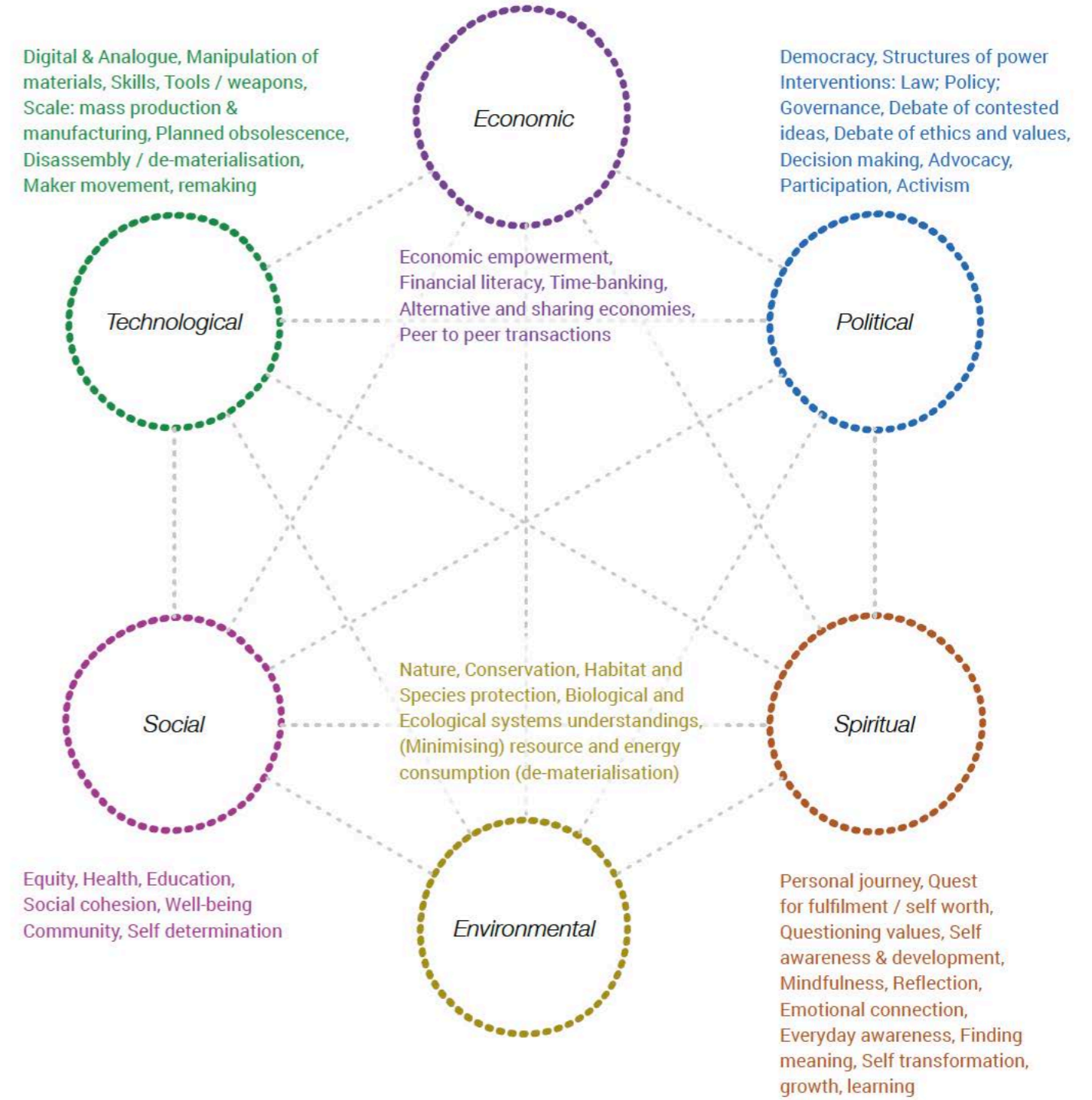
- share so much about ourselves, yet super concerned about privacy
- connecting people  
↳ aim to reduce "otherness"
- reducing digital "noise"
- mindful / conscious of what you're doing
- **sustainable travel**  
↳ consciousness  
↳ while you may have the means to travel, why?  
↳ Bali eg. has been transformed into so many wasteland

- social design  
- language  
- ephemera

**The pleasure of storytelling**

- social design  
↳ pleasure derived from helping others  
↳ is it really a pleasurable experience?  
↳ loss of income / time sacrifice to do "good"

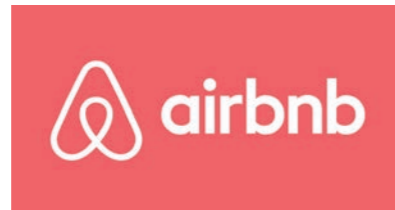
- ephemera  
↳ why do people travel?  
↳ **pleasure derived from travel**  
↳ pleasure of storytelling  
↳ take photos, keep trinkets as memories  
↳ travel is hard, why is it pleasurable?  
↳ **spectacle of travelling**  
↳ are you taking photos for yourself or someone else  
↳ taking the time to remember  
↳ exploring the senses  
↳ **how media can be used as a full sensory storytelling experience**



using the pleasure of the spectacle of the media to encourage preservation of culture and sustainable travel

**Economic**

- tourism as economic empowerment to developing countries
- sharing economies: airbnb, couchsurfing



**Political**

- policies regarding tourism in developing countries
- ethics of over saturation of tourism
- uptake of social tourism: volunteering overseas
- is this actually sustainable help?



**Spiritual**

- personal journey
- memories of travel
- mindfulness
- emotional connection to place



**Environmental**

- conservation
- understanding of ecological systems
- habitat protection



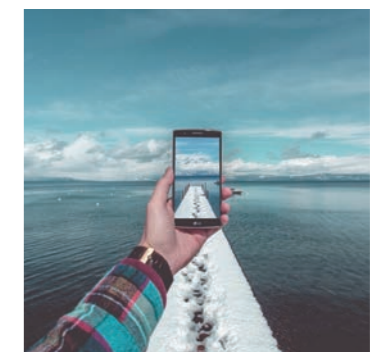
**Social**

- social cohesion
- community
- understanding of community helps with lessening alienation



**Technological**

- digital vs analogue photography
- social media and internet making sharing incredibly easy



Wk 2

### Critique of Everyday Life

↳ french philosopher

Museum of  
Imágenes

Raymond Love → obsolescence

Henry Dreyfus

Doug Saunders - Arrival City.

### Sense of the City

- connectedness vs disconnectedness

↳ so many connections  
vs loneliness

WHAT IS THE PROBLEM?

HOW DESIGN CAN BE USED FOR PLEASURE

HOW PLEASURE OF EVERY DAY LIFE

CAN BE USED AS A CATALYST FOR

CREATING CHANGE.

- expect your culture to be present whenever you are in the world, rather than appreciating the culture & resources

Wk 3

Stephen Duncombe?

↳ the ethical spectacle  
the situationists

Pleasure?

↳

other people's reactions affect memory

what makes an image pleasurable?

spiritual → technological

unlearning

↳ designers are educated in error

culture jamming → re coding

↳ more research

↳ read "Hacking Slashing Snipping in  
the empire of signs"

Mark Beng

city of collective memory

Globalisation leads to loss of culture

↳ increasing consumer culture can  
lead to drowning out local  
cultural influences not driven by  
consumerism.

(Smith 200)

'Western' ideas of culture & individualism  
leads to loss of non-dominant cultures

POSITIVE

- can lead to more connectedness, more  
awareness of minority cultures which  
is (always) a positive

- social media isn't going anywhere soon  
- may as well make the obsession people  
have with being constantly connected  
into a positive social change

connect to disconnect  
connect to connect

↳ share stories & moments of everyday  
life especially when travelling.

open your eyes

Be present in the world around you



~~connect to disconnect~~  
connect to connect

**SPHERES OF SUSTAINABILITY**

**SPIRITUAL**



The current situation is one of unawareness and lack of emotional connection to place.

The aim is to create more meaningful and emotional connections to place while travelling, so as to incorporate habits formed while travelling into everyday life. Such as self-reflection and awareness of small moments. There is pleasure in reflection.



**ENVIRONMENTAL**



The current situation is that travel consumes huge amounts of energy and non-renewable resources.

The aim is that if travellers have developed meaningful connections to a place, they are more likely to make an effort to keep it from being destroyed by landfill and waste.



**SOCIAL**



The current situation is that while we are the most connected we have ever been, community engagement is diminishing.

The aim is to create a space of equity where social cohesion and education can flourish and a sense of community can be established. By connecting to community while travelling, this will then hopefully be an incentive to connect more with community at home.



**ECONOMIC**



The current situation is that while travel can be very beneficial to local economies, and to developing countries, there is a lack of emotional bond in exchanging experiences for money.

The aim is to create an awareness of different types of economies that travellers can be involved in so that they can experience something unique.



## STRATEGIES

### RECODING

Recoding will come from assigning a new meaning to the way we use and share pleasure media. Make more conscious decisions about what photos we take, and the experiences we have.

### RELEARNING

Relearning by unlearning what it means to be a tourist. Encouraging more conscious travel: to have different expectations when travelling to a new place. To have an understanding of what makes that place different and unique from where you come from.

### ENVIRONMENTS OF EQUITY

The website will be a place where all users have the same voice. There will be no 'likes' or 'shares'.  
Also a place for locals as well as tourists to connect, further establishing a personal connection to place.

## DESIGN APPROACHES

### CO DESIGN

#### PARTICIPATORY DESIGN

- Digital placemaking
- The content of the website is dependent on users from all around the world uploading their stories.
- Designed on a heat-map, the popularity of sections of the map will also be dependent on where content is being posted to and from.

### INTERVENTION

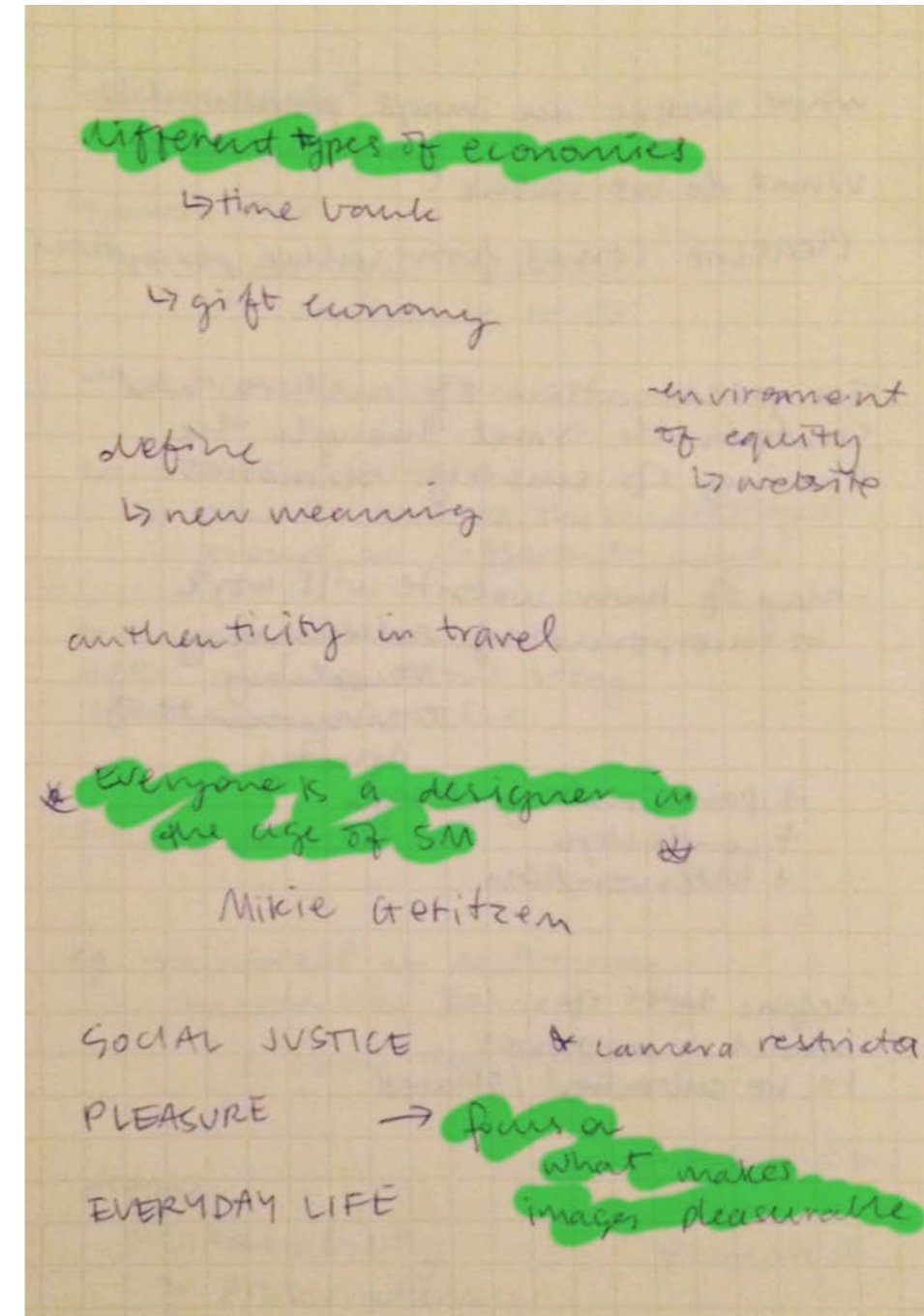
- Appropriated travel posters and brochures. Existing brochures, posters and postcards will be overprinted with stories uploaded to the website and distributed at outlets such as hotel lobbies, travel agents and airport lounges.

### speculative design

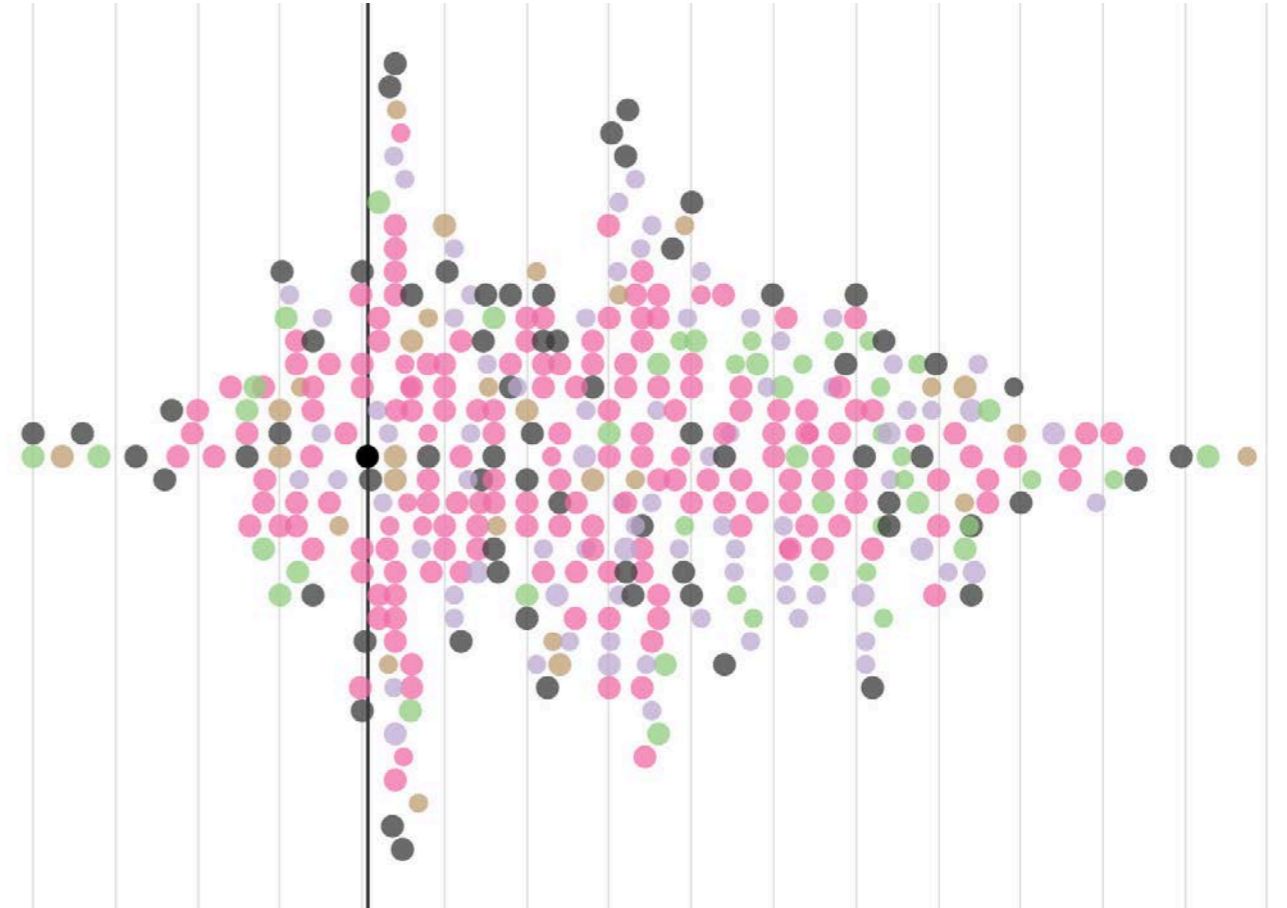
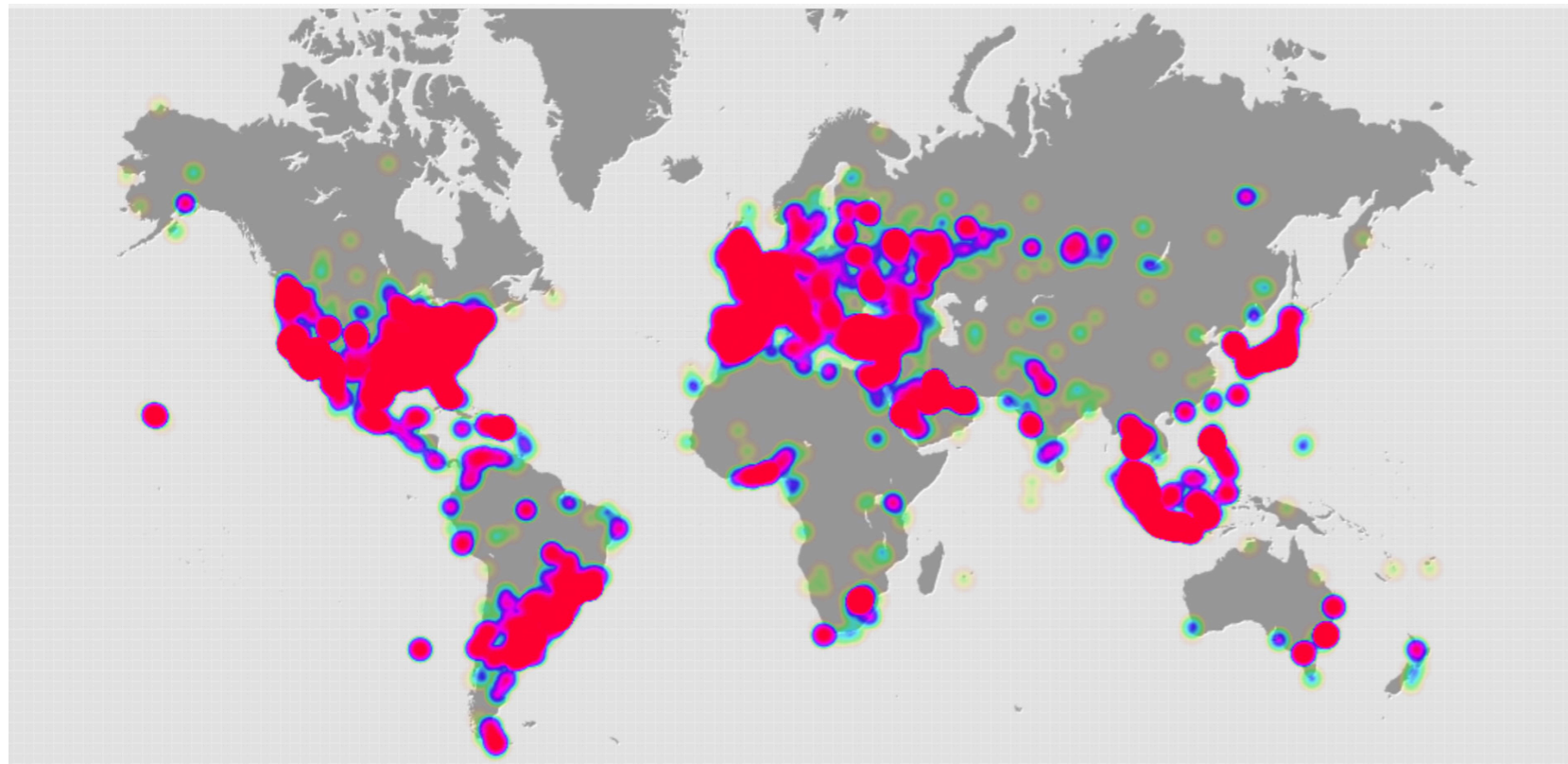
challenge assumptions about how people engage with social media, role that it plays in everyday life, connect to connect rather than disconnect

### facilitation

my role as the 'curator', mediator of the project



# MOODBOARD



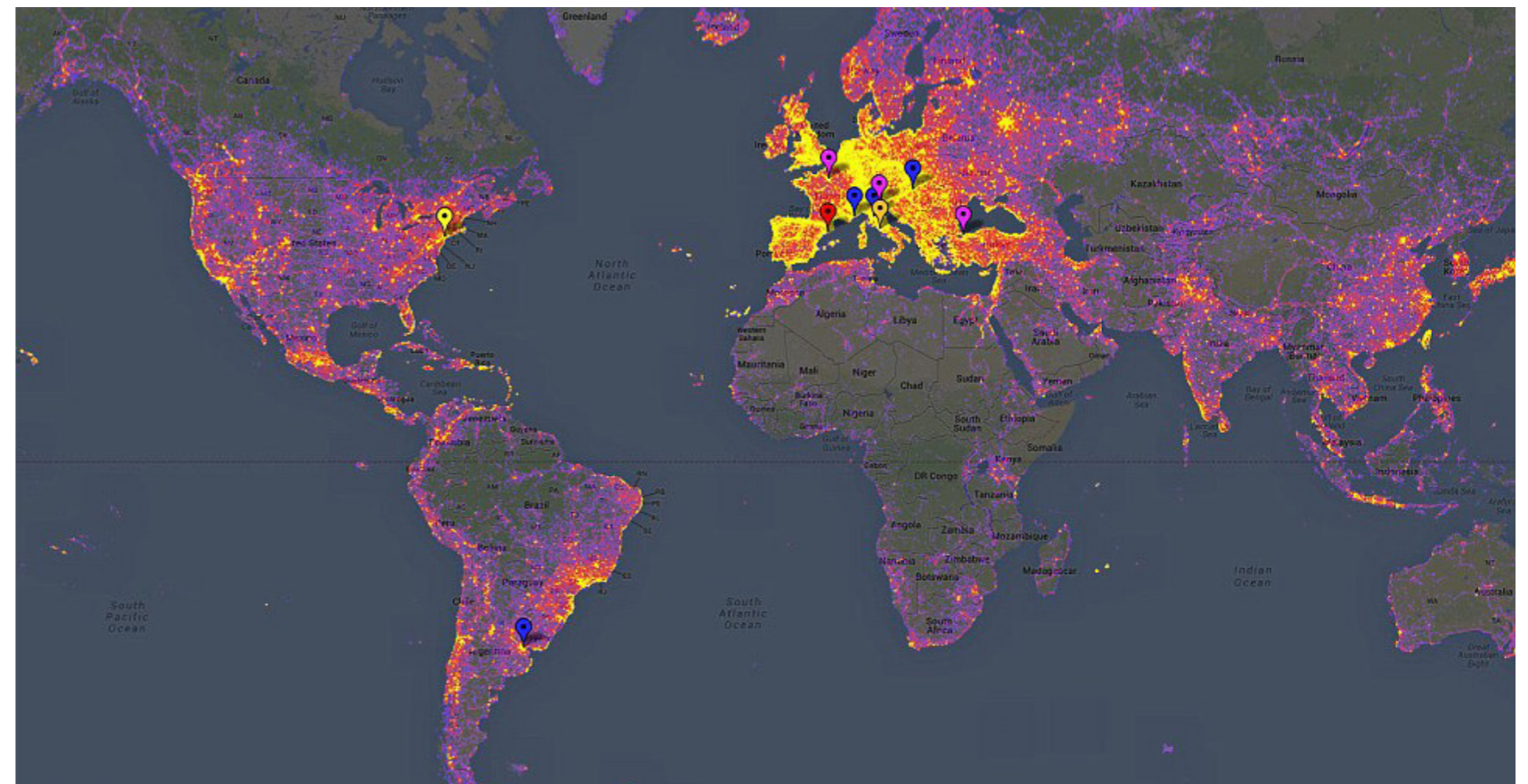
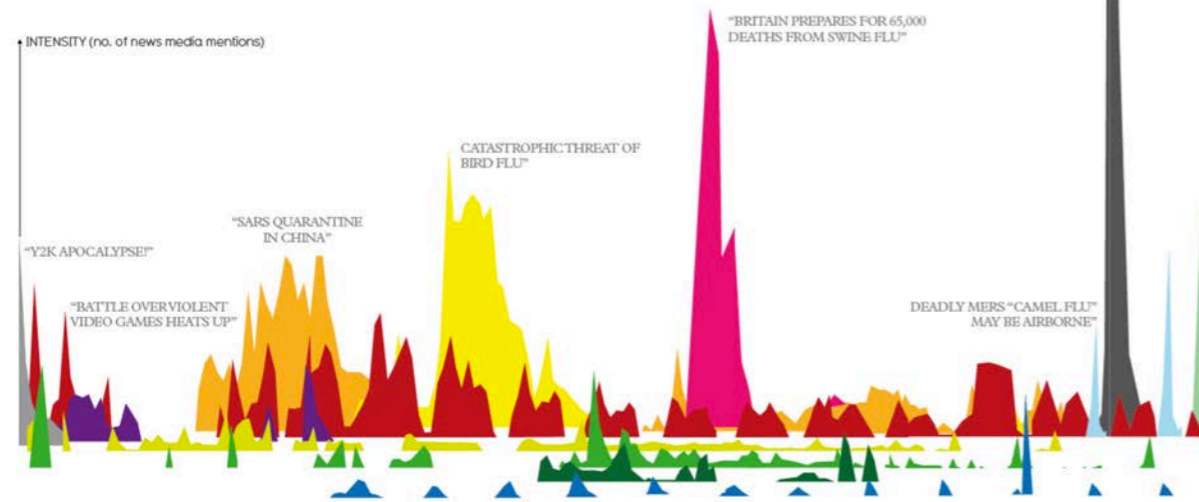
## Mountains Out of Molehills

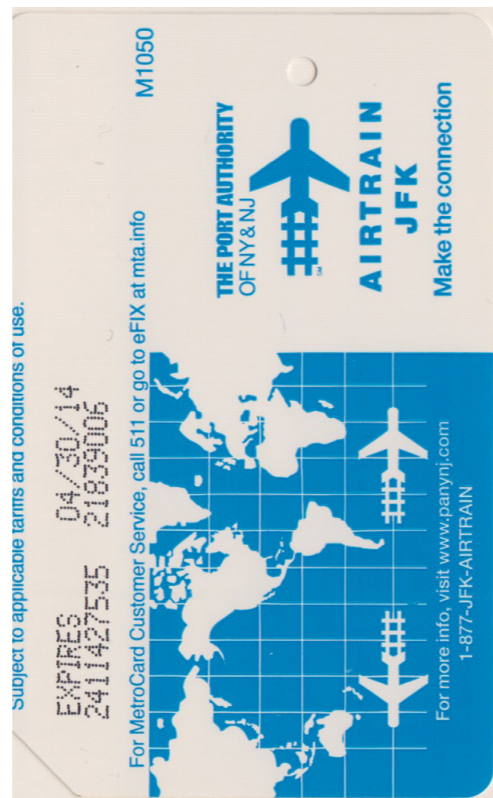
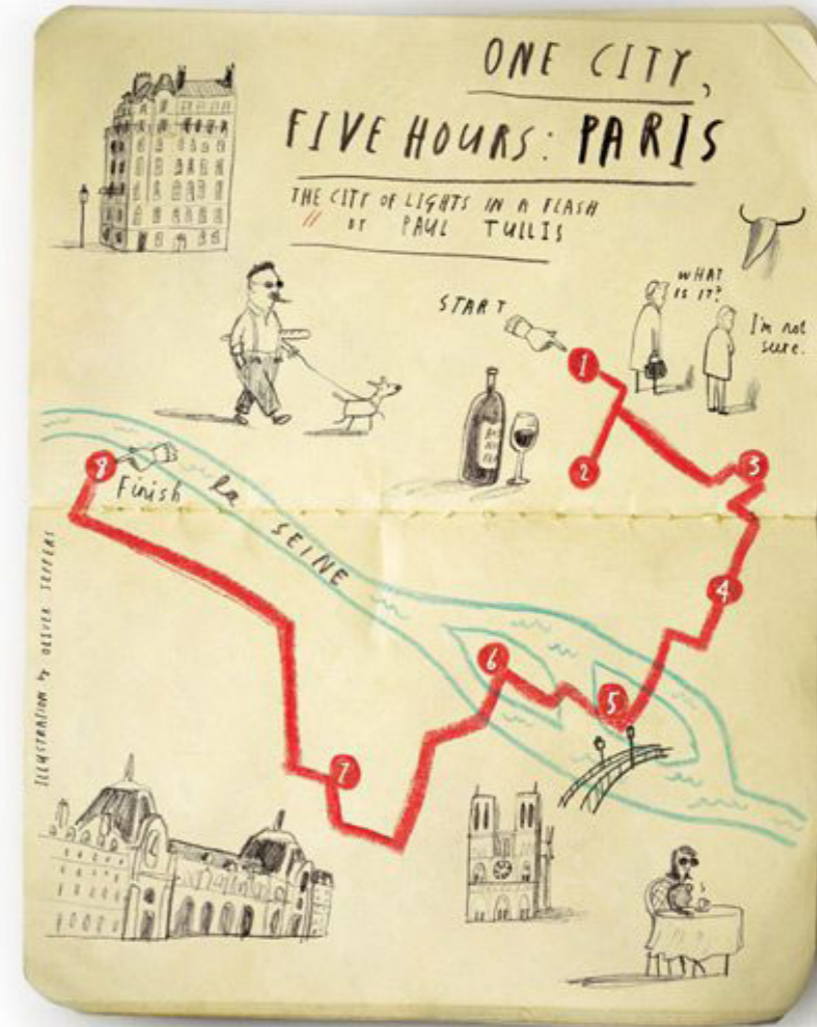
A timeline of media-inflamed fears

rollover to scale relative to ebola

"EBOLA OUTBREAK OUT OF CONTROL"

INTENSITY (no. of news media mentions)



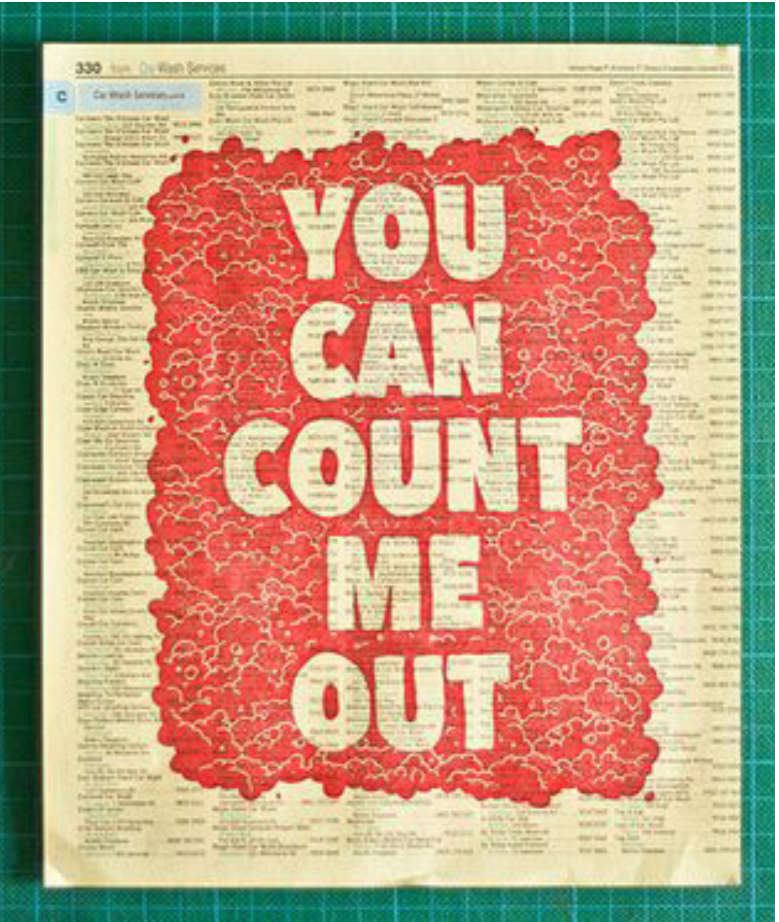


MOODBOARD

*The Great Gatsby* by F. Scott Fitzgerald • *The Catcher in the Rye* by J.D. Salinger • *The Grapes of Wrath* by John Steinbeck • *To Kill a Mockingbird* by Harper Lee • *The Color Purple* by Alice Walker • *Ulysses* by James Joyce • *Beloved* by Toni Morrison • *The Lord of the Flies* by William Golding • *1984* by George Orwell • *Lolita* by Vladimir Nabokov • *Of Mice and Men* by John Steinbeck • *Catch-22* by Joseph Heller • *Braque New World* by Aldous Huxley • *Animal Farm* by George Orwell • *The Sun Also Rises* by Ernest Hemingway • *As I Lay Dying* by William Faulkner • *A Farewell to Arms* by Ernest Hemingway • *Their Eyes Were Watching God* by Zora Neale Hurston • *Invisible Man* by Ralph Ellison • *Song of Solomon* by Toni Morrison • *Gone with the Wind* by Margaret Mitchell • *Native Son* by Richard Wright • *One Flew Over the Cuckoo's Nest* by Ken Kesey • *Slaughterhouse Five* by Kurt Vonnegut • *For Us the Bell Rings* by Ernest Hemingway • *The Call of the Wild* by Jack London • *Go Tell it on the Mountain* by James Baldwin • *All the King's Men* by Robert Penn Warren • *The Lord of the Rings* by J.R.R. Tolkien • *The Jungle* by Upton Sinclair • *Lady Chatterley's Lover* by D.H. Lawrence • *Clockwork Orange* by Anthony Burgess • *The Awakening* by Kate Chopin • *In Cold Blood* by Truman Capote • *The Satanic Verses* by Salman Rushdie • *Sophie's Choice* by William Styron • *Sons and Lovers* by D.H. Lawrence • *Cat's Cradle* by Kurt Vonnegut • *A Separate Peace* by John Knowles • *Naked Lunch* by William S. Burroughs • *Brideshead Revisited* by Evelyn Waugh • *Women in Love* by D.H. Lawrence • *The Naked and the Dead* by Norman Mailer • *Tropic of Cancer* by André Gide • *An American Tragedy* by Theodore Dreiser • *Rabbit, Run* by John Updike<sup>1</sup>

<sup>1</sup> Brazos Bookstore presents Banned Books Week and Live! Letterpress Printing by Workhorse Printmakers (*Parayers of the Black Art of Broadside*). See event September 22 from 12-3pm at Brazos Bookstore, 2421 Bissonnet Street, Houston, Texas.

www.brazosbookstore.com  
www.workhorseprints.com  
SPONSORED BY  
Houston



# 1. Project Response

## RATIONALE

### THE PROBLEM.

While looking at the pleasure of media, and pleasure media, I have identified a problem in the way that humans are connecting with one another, and with the world around them. While there is an increase in the availability and connective power of technology, there is a correlated decrease in human connections made and in emotional connections made to place.

Technology has allowed for more and more of the world to be accessible by a greater number of people, which is hugely beneficial for creating connections across cultural, language and geographical borders as well as economic growth and reducing isolation of minority peoples. However, the increase in connection is contributing to a form of colonialism by escalating globalisation. The automation of so many systems has led to humans being less and less connected to a responsibility for their own actions.

Globalisation is leading to a loss of cultural diversity. There is a loss of individualism worldwide due to the encouragement of a "Western" ideal of culture. There is an expectation for this Western culture to be prevalent worldwide, further contributing to this idea of colonialism, and so global tourism industries are following this trend. Tourism and travel has become a right for wealthy people all over the world, rather than the privilege it once was. The popularity of touring groups organised by a third party means that travellers are less connected to what they are experiencing; not being involved in decision making processes leads to a decrease in a sense of place. While the swarming of tourists to "hot-spots" as fashions come and go may be important to many developing global economies, it is damaging to environments and cultures to be commodifying and commercialising some cultural practices.

Modern technology and mass tourism are shrinking the world, bringing once distant cultures and communities face-to-face. Because of these technologies, and with the increase in access to wider parts of the world, the geographic boundaries that shaped people's understandings of themselves and the world are collapsing, both on an individual and wider community level. Cultural boundaries are dissolving and a fundamentally Western attitude is becoming more and more dominant. This is in turn leading to a decrease in connection to place which is important to the preservation of cultural identity.

I'm interested in challenging the value put on images shared to social media. Value and worth comes from popular cultural phenomena, fashion as well as desire and aspiration. It would be an interesting experiment to engage young 'social media influencers' to lead the charge to be more conscious of everyday moments and feelings. The pleasure in images comes from our prior knowledge of our pleasure in that or a similar situation as presented in the image.

### THE AIM OF THE PROJECT.

The main aim of this project is to start a conversation about creating a culture change. A change in the way that people approach travel and how they interact with the tourism industry. Global cultures are not artefacts to be thought of as quaint antiquities, they are a living heritage that needs to be appreciated for the history and importance they contribute to diversity. Cultural practices need to be respected and celebrated for the pleasure that they bring to everyday life.

This project will allow users to reflect on surprising moments of sensory pleasure experienced while travel. A form of pleasure that is unexpected for the place or time, or something that a person would not usually anticipate to be pleasurable. By encouraging this reflection and connection to self, and how pleasure can be unique to a time and place, the aim is to increase understanding and a sense of responsibility for that place and culture and inspire travellers to want to preserve it. This will then hopefully encourage user to seek to find that pleasure back home, and make an effort to preserve their self-identity in their own cultural practices.

Rather than trying to deny the ubiquity of social media and mobile technology used while travelling, this project will capitalise on the fact that we are almost constantly switched on or logged in to some form of digital media. We are constantly taking photos and documenting our everyday lives, while sharing a curated snapshot of ourselves with our followers. We take pleasure in being connected digitally to the people and things around us. This project will use this pleasure taken in digital media with the aim of being more conscious of what it is we are documenting and sharing. Globalisation and specifically global technologies can help in the preservation and archiving of cultural artefacts such as language, customs, signs and symbols. Technology can allow for self-representation and preservation of personal identity. The aim of this project will be to establish and maintain more human and personal connections between people and place using social media. Harnessing the power and omnipresence of mobile technology to create more emotional and personal connection to place. This will be an exercise in digital place-making. The ultimate goal of this will be to help in the preservation of global culture and the promotion of more sustainable travel.

The content for this project will be in the form of shared stories of sensory memories of travel. There will be two parts to this project; both online and offline. Harnessing the power of pleasure media, the website will be a place where people can send digital postcards to share stories of sensory memories unique to a place and time where they are travelling. By sharing sensory memories this is a chance to reflect on what was pleasurable about a particular place, and for users to take the time to understand that pleasure in travel and being a tourist can come from small moments that may be deemed insignificant or mundane. It is these everyday moments and memories that create the cultural values of a place. Not exclusively for travellers, this will be for both tourists and locals to share stories of their memories of travel that are tied to a sense of place. Connecting one part of the world to another by the senses. The website will act as vehicle for digital placemaking - a public space that promotes and encourages positive interaction between users.

Because this is a large issue, this website will be just one part in a program of projects aiming to reconnect people with global cultures. The big picture of this project is a living system that has many parts that influence and inform one another, it is just one part in a process of a larger cultural change. Many other systems and processes need to change and will also be affected by this end goal.

## HOW THE PROJECT WILL WORK.

Capturing surprising moments of travel, and surprising pleasures, this website will be different to the already existing forms of social media. Users will be able to log in and access memories that have been shared within a limited distance of them. Memories pertaining to the different senses will be colour coded for easy recognition, and filters will be available to only view certain things at a time or all at once. Users can search for the types of senses taken pleasure in, or the type of media uploaded: images of any form, sound or video. A memory must be geolocated to a particular place and time. Users must participate in sharing their own pleasures in order to have access to the website, to dissuade users being passive and coming from a place of judgement. Linking of memories to multiple locations around the world is encouraged.

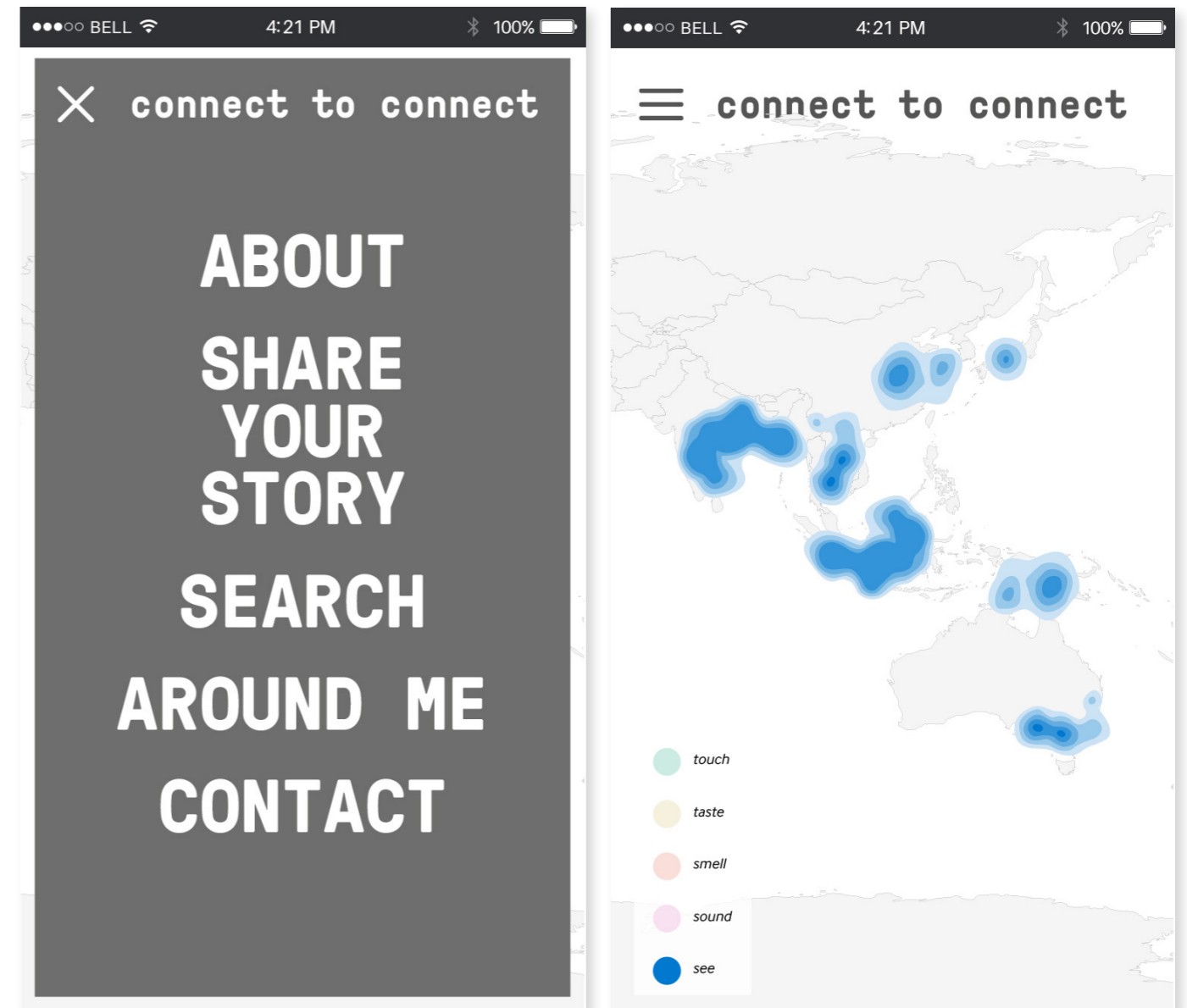
Authenticity of these memories of pleasure will be apparent in the culture that the website cultivates. It will not be a place for just run-of-the-mill food selfies, this website will require deeper reflection of the why and how a sight, sound, smell, taste of touch is pleasurable and why is it unique to that culture.

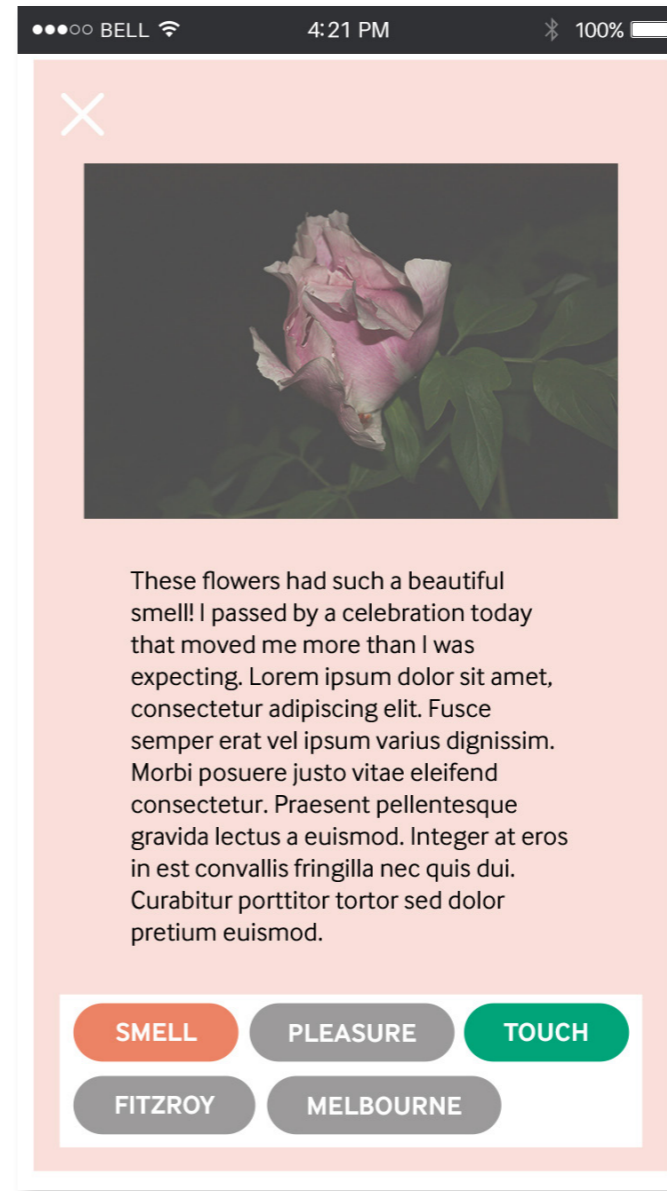
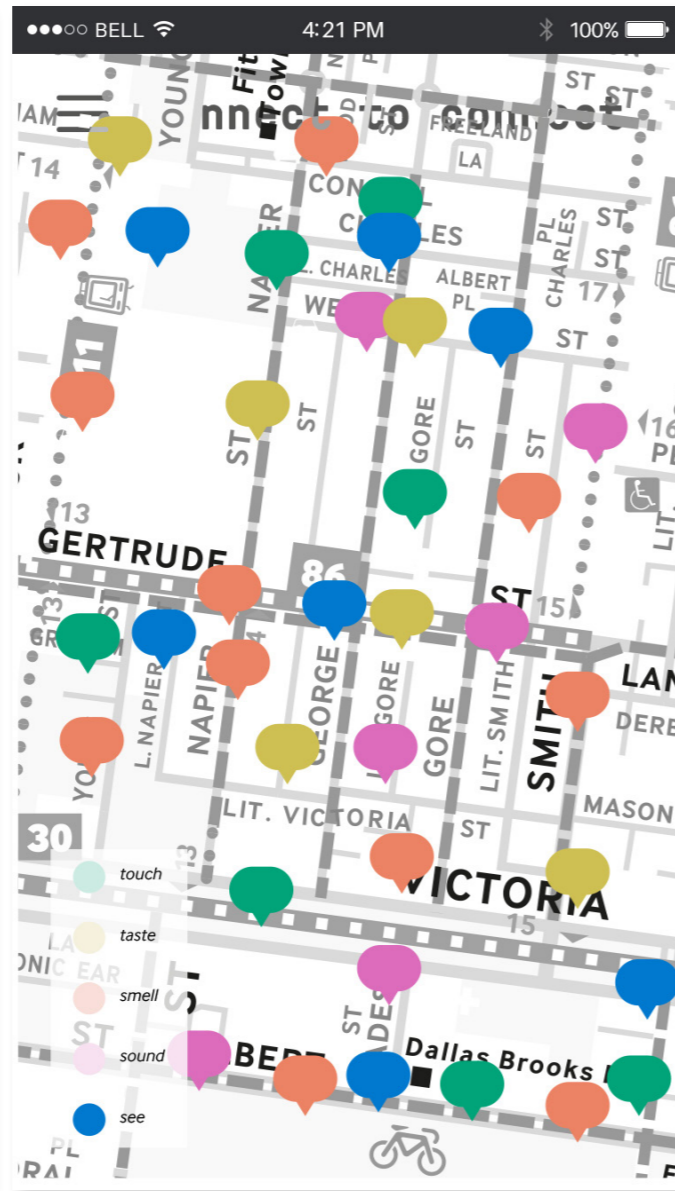
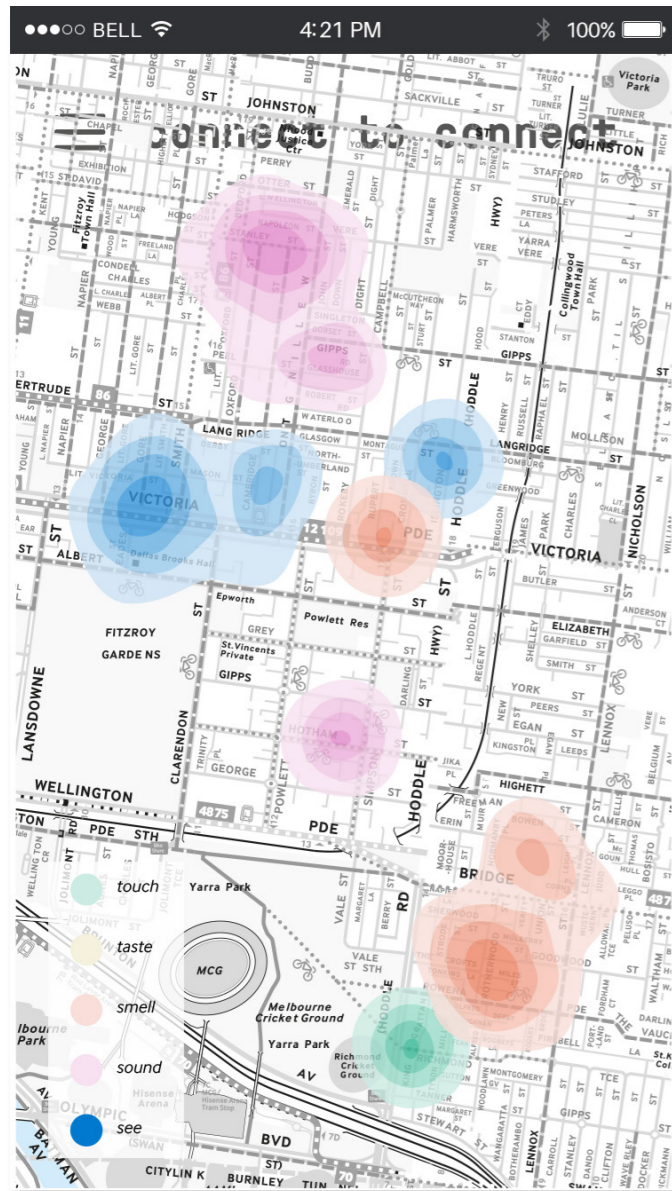
Recoding will come from assigning a new meaning to the way we use and share pleasure media. Make more conscious decisions about what photos we take, and the experiences we have.

Relearning by unlearning what it means to be a tourist. Encouraging more conscious travel: to have different expectations when travelling to a new place. To have an understanding of what makes that place different and unique from where you come from.

The website will be a place where all users have the same voice. There will be no 'likes' or 'shares.' It will be a place for locals as well as tourists to connect, further establishing a personal connection to place.

The content of the website is dependent on users from all around the world uploading their stories. Designed on a heat-map, the popularity of sections of the map will also be dependent on where content is being posted to and from.

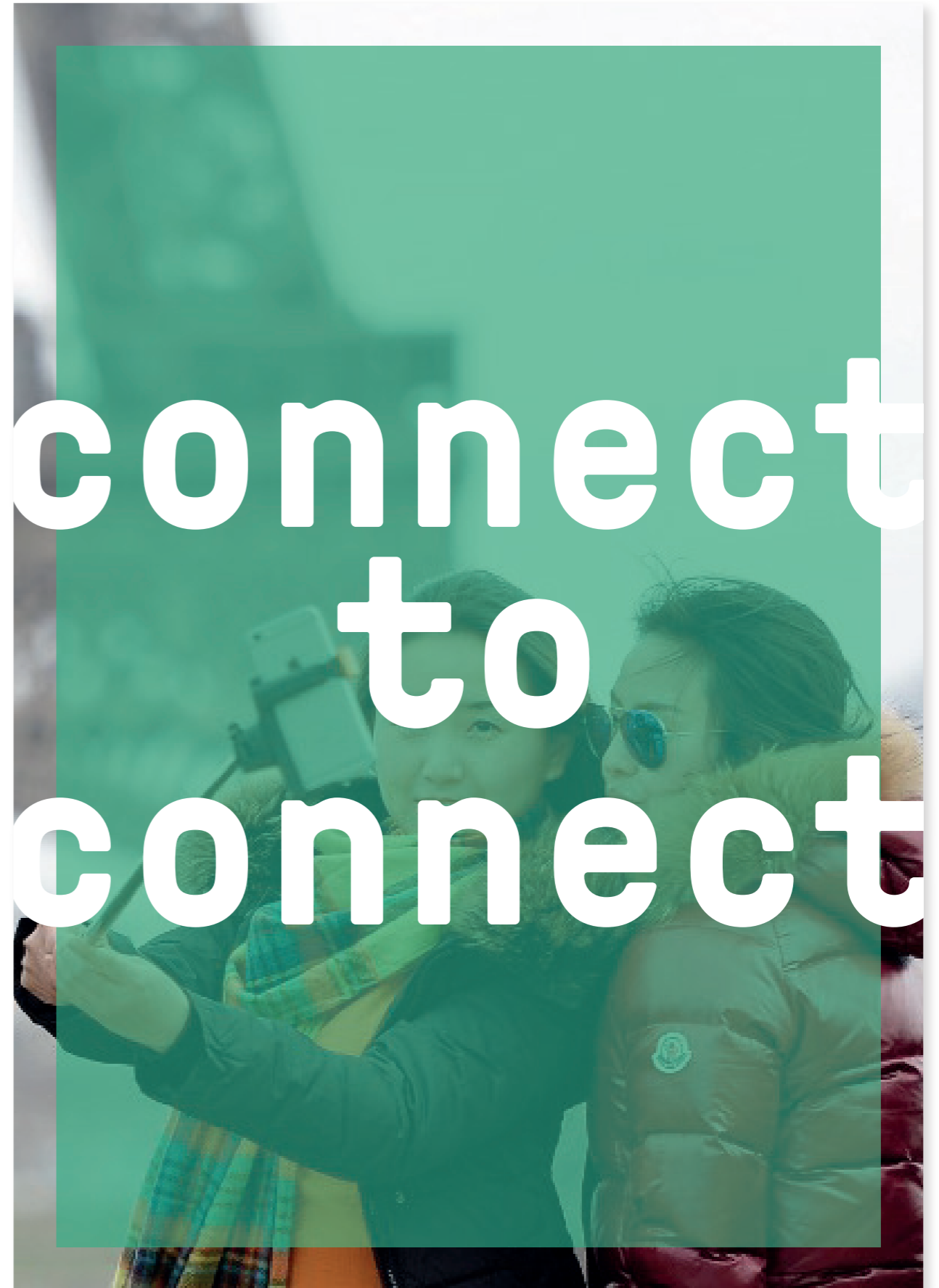






**Posters:**

To promote the website, and encourage travellers to log on, a series of posters will be created. Creating an intervention by using appropriated travel imagery, the posters will be placed and distributed in hotel lobbies, airport departure lounges and at travel agencies. They will sit alongside brochures and posters that promote the types of travel that this project is actively trying to resist.



**Design Futures**

**DDD80017**

**Eleanor Downie**

**6947824**