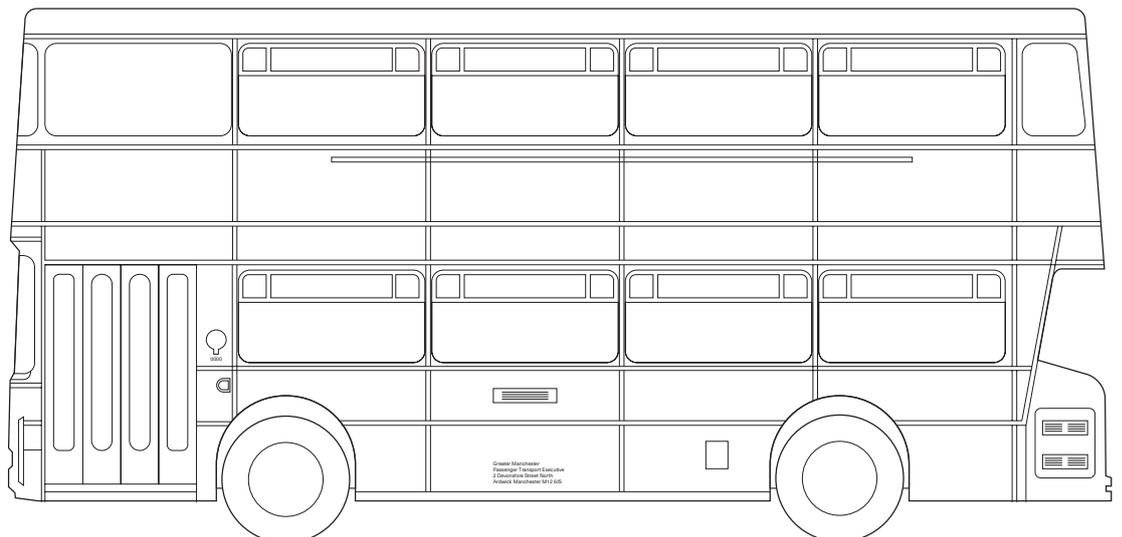

JOURNEYS ON THE A664

An investigation into situated creative identity via typographic geography

John Rooney

Submitted in accordance with the requirements for the degree of Doctor of Philosophy.
The University of Leeds. School of Design. April 2021.



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The candidate confirms that the work submitted is his own work and that appropriate credit has been given where reference has been made to the work of others.

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Acknowledgements

Many thanks to my supervisors Professor Steve Westland and Dr. Jamie Marsden.

I am also very grateful for the support of Professor Steven French, Malcolm Garrett, Ben Kelly, Professor Maria Lonsdale, Helga Mitterbacher, Jon Savage, Dr. Mic Spencer, Tony Trehy, Dr. Judith Tucker and Dr. Paul Wilson for help and guidance during the period of study.

Thank you to Tim Ainsworth for photographing the practice work, and Ian Cavanagh at Pressision Press for printing and constructing the practice work.

Unending thanks go to my parents, Claire and Tom, for their influence and occupations, which many years later inspired the creation of the practice work in this project. The biggest thanks go to Mindy and Meg for listening to my stories about my journey on a bus a long time ago, and what it all means to me now.

Journeys on the A664 is a practice-led exploration of situated creative identity. In this research project, I travel on the top deck of the number 17 bus along Rochdale Road (A664), passing through familiar locations, recording interpretations, observations and personal memories during multiple excursions. Alongside the study of contemporary occurrences on each journey, a deeper investigation of spaces adjacent to the route of this bus journey reveal sites of historic cultural, social and creative journeys.

The emergent practice work devised for this project informed the creation of “The Wand’rin Star”, an original visual identity developed whilst travelling on the A664. This new creative identity was devised with reference to Psychogeography practice and formative personal memory of visual communication and popular culture.

Internal and external sites along the journey recorded by the “Wand’rin Star” employ Deep Mapping strategies to present evidence of location specific culture mapping. The visual presentation of the practice is informed by the vernacular typographic language of the journey, alongside Fluxus methods of visual typographic presentation. The “maps” created for the project are designed to be less definite recordings of spaces and more open to interpretation. The practice of personal and complex form of map making reflects the combined deliberate vagueness inherent in the methodologies of Psychogeography, Deep Mapping and Fluxus.

The final section of the thesis shifts focus away from an internal investigation of a personal creative identity to an outward facing methodology. Here, the process of developing “Journeys on the A664” is shown as an original practice-led methodology. The aim is to devise framework for original and distinctive personal identity for creative practitioners and students based on memory of formative exposure to creative practice and location specific vernacular visual language.

As the scope of the digital humanities moves into uncharted territory, thinking that is both interpretive and propositional is pivotal to develop a vision of what might be. Theories of design thinking also provide parallels with the cognitive tools of mapping which move iteratively between processes of analysis (dissection), synthesis (assemblage), and finally formation and action (generation) (Bloom, 1956; Cross, 1990; Dubberly, Evenson & Robinson, 2008). Within each of these processes, evaluation of the activity and artifact provokes greater insight into the research findings. (Allen, Queen 2015 p81)

1.1 Introduction

Journeys on the A664 is a practice led graphic design project. The aim of this research is to explore the relationship between autobiography, place, situated knowledge and known practice methods in the development of a distinctive location informed creative identity. Locating the origins of creative practice is an area which has been explored in fine art practice, but the importance of formative location has not been fully explored in graphic design. Lynch observes location as a critical element in the formation of external *client focused* solutions in experiential forms of graphic design:

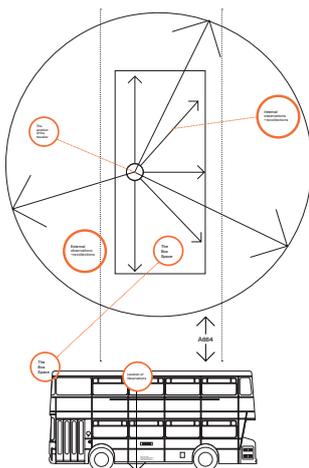


fig. 01a
External Experiential
Graphic Design
(EGD)
Credit: media.segd.org

“Experiential Graphic Design”, or EGD as it is commonly referred to, concerns itself with three specific components of a place: identification in order to distinguish it from other places, navigation so that each place can be found in the context of its surroundings, and interpretation to share information about the environment that describes its context in the broader scope of society. These components work together to enhance the environmental image of a place and evoke a “sense of home” that helps achieve a positive feeling of emotional security (Lynch, 1960, p.4)

Journeys on the A664 contributes a new practice led methodology designed to explore new forms of situated visual representation for creative practitioners. Dixon (2014, unpaginated) notes EDG creates “*environments that communicate*”. EDG offers *external* and impersonal routes through spaces. The new practice based methodology presented in this research project expands the scope of EGD [fig. 01a] adding personal contexts active in chosen spaces [fig. 01b].

fig. 01b
The field of practice
On the A664.



The practice work was created during five years of field work and typographic experimentation in response to three primary research questions. The response to these questions present the emergence of an original situated creative identity.

Spaces and creative identity

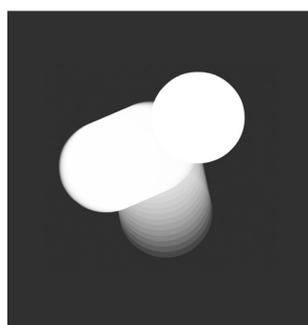
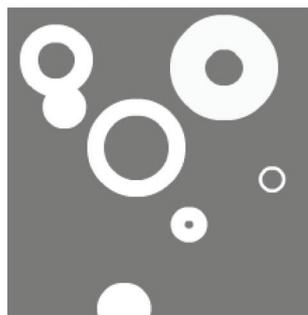
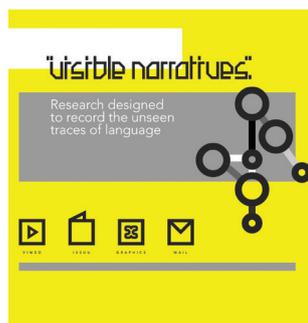
How can formative personal memory of a place, space, people and objects inform future creative practice and identity?

Autoethnography and creativity

How can acquired knowledge of design methods be employed to map familiar space and memory in a form of situated autoethno(graphic) design?

A transferable methodology

How can a practice-based methodology be applied as a generic model to map the situated creativity of design practitioners in both industry and education?



Journeys on the A664 is a capsule project, devised from an original practice led research methodology. The origins of this project can be linked to “Visible Narratives” a pre PhD practice led research project. The practice [fig. 01c] recorded the gesture of creativity, using motion tracking to map the physical trace of creative actions. “Visible Narratives” explored the representation of creative identity, Journeys On the A664 builds on the practice exploration devised for “Visible Narratives” to add the importance of formative place in the development of a new and individual connected creative identity.

The methodology created for this project is a new primary framework for creative practitioners. This project commenced with an exploration of my personal creative identity, initial analysis focused on *how* and *where* formative influences on current practice emerged during journeys on the A664. As the scope of the project emerged beyond a personal investigation, it became manifest that the methods of engagement required a new transferable methodology focusing on creative process designed for the wider creative community. Csikszentmihalyi posits the creative process as three “dynamic links of circular causality” (Csikszentmihalyi 2014 p52). The three areas are, the person, the place and the field (the field refers to the transfer of knowledge or practice by the practitioner)

Expanding this concept, *situated* Creative Identity takes the Csikszentmihalyi model of “circular causality” (2014 p52) from an outward investigation of creative practice to an internal process. The journey towards a new situated creative identity does not commence in the present, but in the past. Creative development is, as posited by Sawyer (2003) is constructed in childhood, formative ideas and location form deep impressions on the Topoanalysis of new creative minds. Casey (1997) explores the importance of Topoanalysis in mapping formative places for significance in the development of the creative self. Doosti defines the deep personal connection between the creative practitioner and the chosen place to be explored:

The role of the researcher is to map these places, to show how they are developed in time or are “becoming” within the moment. Topoanalysis – roughly defined as “the systematic psychological study of the sites of our intimate lives” (Bachelard, 1964, p.8) – is the means of spatially understanding the self.
(Doosti 2017 p22)

Journeys on the A664 expands on the model developed by Csikszentmihalyi, with reference to Topoanalysis and place to map the situated creative process. Chapter 7 presents an original practice led industry and education model which contributes an original system of devising distinctive creative identity based on three elements: Formative locations (place), developmental design inspiration (the person) and known practice knowledge in the present (the field). Higgins via Fluxus methods, observes the critical nature of performative transactions, in this case a journey, in a transferable pedagogic context:

Education, then, is, at its best, transactional and performative for teachers and learners alike: for it is only through these transactions, these performances, that we create our subjective sense of the shared meaning of life.
(Higgins 2008 p191)

1.2 Introducing the practice objects

The completed practice devised for Journeys on the A664 is housed in a rectangular orange and brown box [fig. 03] the contents present an “*intermedium*” (Higgins) atlas mapping a journey of creative identity. The external styling of the box is informed by the instructive graphic commands found on Ben Vautier’s “*Total Art Box*” [fig. 02], and contains a collection of objects each representing a typographic response to locations of creative arrival revealed along the route of journey.



(above) Fig. 02
Total Art Box
(1968)
Ben Vautier
Image from moma.org

The proportions of the box are informed by the ratio of a double decker bus, the transportation system used in the journeys. The inner tray contains the objects created from journey observations, which slide horizontally from inside the outer box. The visuals inside present circumambient typographic representation of places along points of the journey. Creative events form and develop as the bus travels moves across place (Ingold) in a set of “*momentary (typographic) locales*” (Casey 1997 p55) along the A664. Casey notes the Aristotle definition (Casey 1997 p55) of place as a static environment “*a vessel which cannot be moved around*”. In contrast, Casey presents the example of a boat on a river as a place which “*contains the body, but is not always stable*” (Casey 1997 p55). The river flows beneath and around the hull of the boat, carrying the passengers along the route. The outward movement of the internal box designed to reveal the content inside, represents the movement of the traveller across the space, both in the present and the past.

The box is also a container designed to represent the motion of ideas. The journey objects have a dual representation, informed in part by Fluxus performance methods. Bevan & Senior describe the Fluxus methodology as an action which explores the “*interaction between human bodies and the objects and actions of everyday life*” (Bevan & Senior 2009, unpaginated) The usages of Fluxus visual methods in this project are explored in chapter 6.

fig. 03
The A664 journey box



fig. 04
The A664 Perspex
"polysemic" Window



fig. 05
(left)
The A664 7" Single

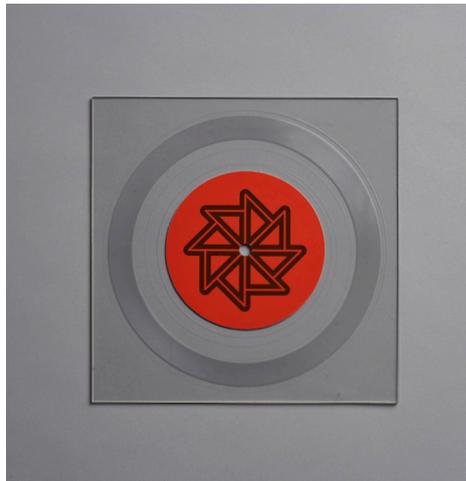


fig. 06
(right)
The A664 box open



fig. 07
(above)
QR link to A664 motion piece

The practice box contains a set of multi media recordings of the journey. The contents include an audio and visual recording of the journey on a 7" inch transparent single [fig.05], a depiction of a bus window in transparent orange Perspex [fig.04], a recording of the journey [fig.07] and a set of ten newspapers. Each newspaper maps a specific location around a bus stop along the journey [fig.06]. The selection of the chosen locations featured in the newspapers took place as the field work commenced. The content of these newspapers performs a purposefully vague function within the frame of a familiar designed object. Voices, gestures and stories from the journeys are overlaid on location specific data from the past, creating new connective *décollages* of dialogues across a linear timeline. The *Affichistes* group observe the outcomes of language subversion and *décollages* explore the "deformation and reformation of the verbal and of the visual" in the form of "*autopoetic productivity*" (Museum Tinguely 2014 unpaginated). Lupton and Miller (1996) observe the written word in relation to deconstruction theory as an "*active form of representation*" (1996, p4). By extension, the location specific typography in the pages of the newspapers form a deeper and more personal reconstructed representation of observations and stories revealed along the route.

1.3 Methods of creative engagement

The practice development commenced with an investigation into the personality of the traveller (or mapmaker). On Journeys on the A664, the mapmaker performs this task with reference to the methods of an active Psychogeographer, observing and revealing secret histories and new details hidden in familiar terrain. The “Maps”, (this word is used to describe the objects with a deliberately vague association to the practice of mapping) contained in the atlas do not present factual locations and relative distance between spaces. Rather, the maps present conceptual and deliberately ambiguous (Collier) with precise Psychogeography informed reference. The maps are also in sync with the personal, and emotional topography of this space in a form of “*psychogéographie*”, described by Debord as “*study of the precise laws and specific events of the geographical environment whether consciously organised or not, on the emotions and behaviour of individuals*” (Debord cited by Collier 2015 p135). The application of psychogeography as an emotive and personal presentation of space in a remixed visual and personal assemblage, a method which is described by Collier as a persuasive process (Collier). The sense of playfulness and visual persuasion (the need to travel) is evidenced in the visual development of the identity of the traveller taking these deliberately vague journeys.

With the first hazy image of this traveller moving into focus, the action of mapping these spaces with this personal reference can now be defined. This is achieved with the application of deep mapping methods on the journey. A Deep Map also celebrates uncertainty over fact and offers abstract representations of objects and people in a chosen space. Pearson and Shanks define Deep Maps as artefacts which “*evoke rather than describe*” (Pearson & Shanks 2001 p192) a place. A Deep Map object also includes representational layers of space and time. The deep maps on the A664 represent a personal map of single or multiple journeys in the past and present through familiar or unfamiliar places and spaces.

The visual representation of the Deep Maps is created with vernacular typographic reference informed by Fluxus collective projects and performance. Fluxus performance—concerned mainly with the interaction between human bodies and the objects and actions of everyday life—made its debut in 1962 in a series of concerts across Europe organized by artist and graphic designer George Maciunas. The definition of Fluxus echoes the path of a physical journey through place, and also the exploration of situated creative identity:

Like the definition of “Flux”, which means “to flow”, Fluxus artists sought to reorder the temples of production and reveal “the extraordinary that remains latent in the undisclosed ordinary” (Fluxus Foundation 2018 unpaginated)

To complete the process of practice production, the completed maps are collected in a space described by Higgins as a form of “*Intermedia*”, where art is “*unnecessarily rigid to one or another form*” (Higgins 2001 p50). To begin this process, there needs to be a framework in place designed to collect the various elements of the project within the borders of graphic design practice. This process is achieved with the development of a graphic design led brief.

1.4 Concepts and locations

A graphic design project begins with a brief, a problem to be explored. Responding to the brief requires located knowledge of practice and the subject. The creative process has to begin *somewhere*. A question asked to creative practitioners, and perhaps the most popular question (this statement is not based on researched data, more an empirical response, and it certainly *feels* like the first question *I* would ask) is... “Where do you get your ideas from?” A familiar response may include a book, film or a number of influential designers. The book “*I used to be a design student*” (Phillipin, Kiosoglou, 2013) explores the student backgrounds and current practice work of 50 graphic designers. There are two composite statements in the book which present a portrait of a ‘typical’ student designer and current designer based on the responses given (2013 p2 and p257) Both responses note a predictable range of books and films influential on graphic design practice. There are references to forms of travel (commuting by bicycle is popular) and time, but no responses to *where* the creative object were stated as a critical informant in the development of creative process. On “Journeys On the A664”, the self and the space in collude in the area of graphic design informed autoethnography, informed by active spaces along the route.

The conception of a distinctive situated creative identity employs graphic design led place specific autoethnography to create visual responses. The practice maps an exploration of visual autoethnography through graphic design methods and typographic devices. Munro (2012) unpacks “autoethnography”, into three areas. First, the “auto” is defined as the self, “ethno” and “graphy” are grouped together as process of analysing visual culture with a written response. Eriksson (2010) uses autoethnography as an unorthodox but scientific process to observe creative practice, by writing about visuals. In this project, practice is observed and recorded with connected theory presented with personal typographic responses. Ownby notes Barthes’ observation of “*text loads the image*” (Barthes 1977 p26 cited in Ownby 2013 p2) The written word informs and underpins the practice, which in turn acts as a catalyst in the visual act of decoding events as typographic palimpsests connecting blurring and intertwining past and present narratives along the route of the journey.

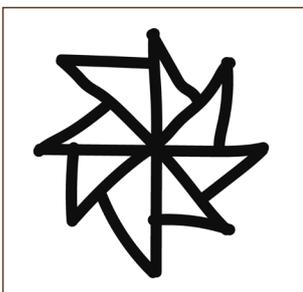


fig. 08
Sketch of the commuter on
the A664
Drawing by the author
(2017)

Each of the ten Deep Map objects created for this project records the visual motion of creativity in familiar spaces. Wickens (2008) describes this form of autobiographic mapping as a geography formed by personal involvement. This thesis also records the conception of “The Wand’rin Star” [fig. 08], an original situated creative identity devised with reference to Psychogeography and formative events and memories on the journey. The geometric design of the eight pointed “The Wand’rin Star” symbol references a formative memory located at the start of the journey. The memory of this geometric design is itself a nostalgic reference to the start of the creative journey, and performs a “*critical function*” (Bonnett et al 2012 p396) to act as a propulsive catalyst of restorative memory, designed to bridge past happenings with the forward motion to explore new creative identity. The application of the new creative identity as a method of visual practice is discussed in chapter 4 of this thesis.

1.5 The creative journey

Journeys on the A664 presents practice as autobiographic mapping. The content presented as practice does not remain within the parameters of internal personal cartography. Visual practice morphs from a recording of personal observations of spaces along the route into something more complex and external. On Journeys on the A664, the experience of the traveller is a form of “Auto ethnographic” practice, an evolution of practice based graphic design research derived from a confluence of the chosen research methods along with personal involvement in the actions and spaces on the path of the journey. My role as a traveller is not passive in this task, the practice of travel on the bus route affects and informs the topographic internal and external landscapes along the bus route.

The bus journey is the connective element in this research project. Casey (1997) offers the action of walking through a space as a method of connecting the self and lived space as one. Journeys on the A664 are mechanically driven, walking the 3.3-mile route is impractical and would take over 1 hour. Walking was limited to some limited exploration around the location of each chosen bus stage along the journey. However, the principle of movement as a connective process which brings one nearer to understanding connections with a location is a common theme in both forms of commuting. To walk, as Casey (1997) posits, is to unify oneself and then unify one’s environs. The bus is a place situated between *and above* the personal and external environment and acts as a visual actant for the new forms of graphic language and identity in the practice work. The view through the windows on the bus during this journey are critical in the development a new form of graphic visual identity. Once the stage is set, this habitual location can now be viewed through an original window, and the discovery of hidden personal histories from this familiar place may begin.

After completing a number of journeys on the bus, testing the suitability of different locations both upstairs and downstairs, I chose a seat on top deck in the middle of the carriage nearest side to the pavement [fig. 09]. This space offered the best location to observe and record internal and external events as each journey unfolds. Rose observes the fundamental aspect of located ethnography as “*the field*” (Rose 2001 p269). Positioned on the top deck, there is a wider range of vision available from this elevated location; places beyond the buildings in my line of sight next to the A664 can be included in the research. Casey observes movement in architectural space as a form of “*aimless divagation of the body*” (Casey 1997 p315). Inspection of events and places during the bus journey can be posited as a form of elevated moving ethnographic divagation (to change position) inside and outside spaces along the A664.



Fig. 09
Outside 17 2014
Image by the author

The graphic marks and images recorded and presented as evidence of a creative journey are captured moments recorded during the time-based process of each expedition. Ellis, Adams and Bochner (2011) consider time-based moments as a real-time method of autobiographical discovery. Further, these moments create meaningful signposts for understanding future practice methods “*remembered*

1.6 The A664

The location for this project is a section of the A664 (Rochdale Road) in north Manchester. The A664 is approximately 19.7km in length, commencing north of Rochdale, moving southward to central Manchester. This research takes place on a section of this route, moving between the junction of Rochdale Road and Victoria Avenue, and the Shudehill Bus station in central Manchester. The project is named Journeys on the "A664" rather than "Journeys on Rochdale Road", the A664 is known as a classified road, or "A" Road. The system of naming roads A and B roads was the first system the UK used to classify roads, which is still in use today. (Marshall 2001) The numbering system is a form of geographic wayfaring code, the higher the number, the further the location is from the central London hub. (Marshall 2001). Practice presents a set of geographic codes which begin with the "A" (also the first letter of the alphabet, the beginning of the language code) number of the Road in this research.

Fieldwork for this project took place on the number 17 bus route. A bus journey bus has fixed location parameters, each route has several predetermined stops, also known as stages, designed for the commuter to alight and link to another journey. There are a number of bus services operating on the A664, the number 17 was chosen for these journeys as this service was a connective tissue of personal movement between the locations along the route. Between 1973 and 1987, my family moved home on five occasions. Each new property was located close to a bus stop served by the number 17 service in to Manchester city centre.

The number 17 bus route and the spaces inside and outside the journey is a connective tissue bound to significant moments in the development of my creative practice. Ingold (2000) notes the individual connection to a familiar place is anchored to a phenomenological construct of living *within* the fabric of a familiar place. The place and the person are fused together. Looking through this familiar bus window *in the present* in this commonplace journey with a new purpose transforms the surface perception to a conversant and emotional landscape. Schroeder notes the concept of "*topophilia*," (Tuan 1974 cited in Schroeder 2019 p97) a love of place creating affective bonds with landscapes shaped by aesthetics and cultural conditioning. Now, a deeper more personal understanding of the chosen place emerges.

Travelling out of the city centre on the A664, the mutable appearance of the architecture which lines the route illustrates the shift in aspiration of a working population over time. Beginning with areas of dense social and once squalid accommodation on the approach to the city centre in Angel Meadow, the housing type shifts to Council built, decaying high rise substandard modernist style flats in Collyhurst. Travelling north east, the location evolves into clusters of larger private-owned suburban housing, reflecting new found independence and suburban aspiration, then towards the junction of the A664 and Victoria Avenue (A6104), the point where Journeys on the A664 begins [fig.11]

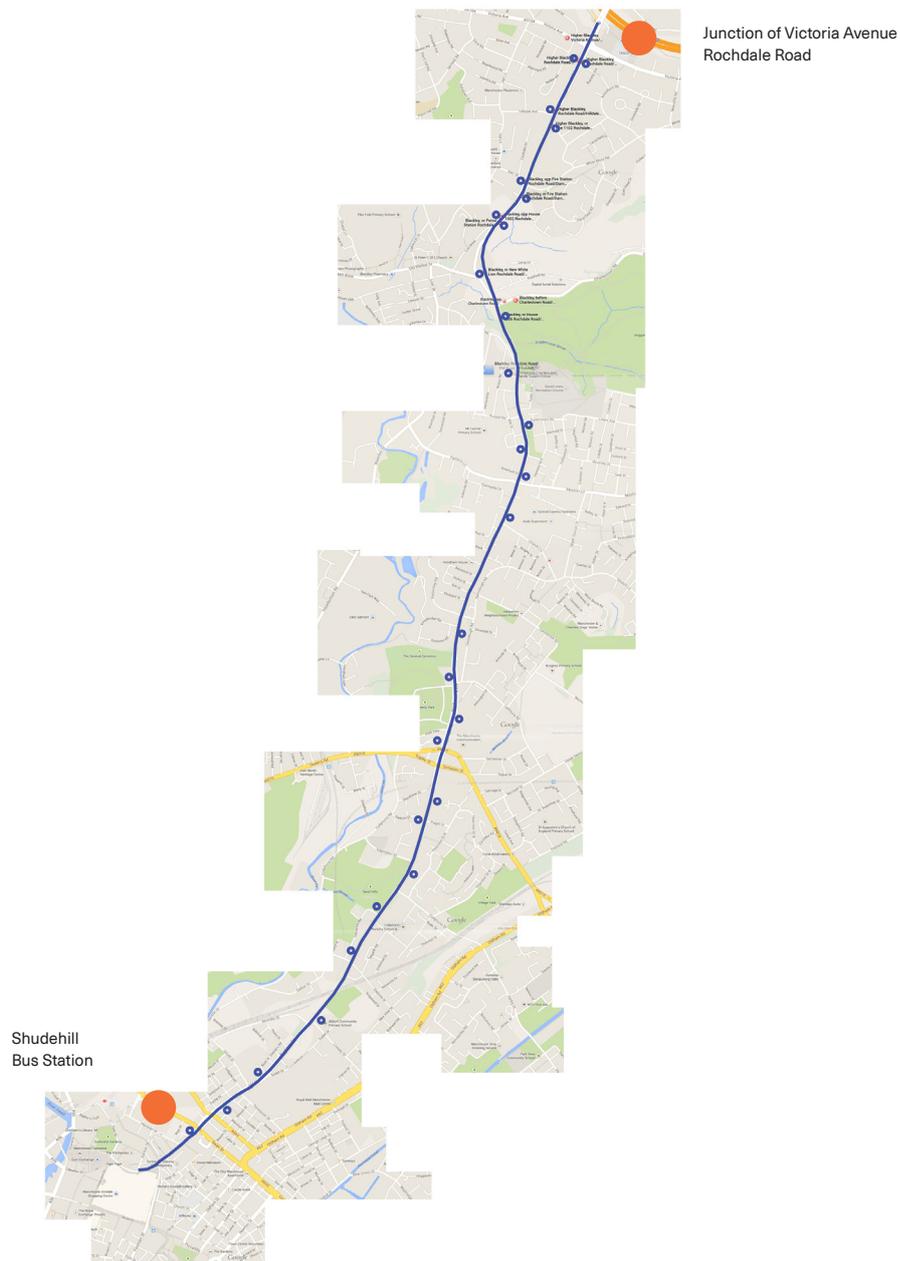
Commuting through spaces on this bus journey is a fluid process and is, as Casey posits, "*not restricted to being in a single locality*" (Casey 1997 p305). Travelling by

bus, on the top deck is on reflection, an uncommon method of navigating through a space. From this vantage, commuters are moving through space, but high above the ground. As a consequence, it can be observed that the fold of references from place, time and vantage create a unique viewing point with multiple layered references

The number 17 bus route is a commuter service. Every day, each commuter travels with a functional purpose to travel between two stops at speed. My role on this journey does not follow this functional process. On *my* journey, I am a conductor/observer of events and happenings. I collect, arrange and present representations of language, objects, spaces and places, past and present through the prism and the structural framework of this personal journey. Multiple conversations occur between travellers on the bus, overheard dialogue, observations inside and outside the space, engaging with the wide spaces of the past and the present at the same time. The random collection of shared and heard narratives and reading of spaces outside the window are presented as a form of typographic *Schizocartography* with the recorded observations "*crossing barriers (concrete of abstract) in a particular terrain*" (Richardson 2015 p182).

Fig. 11
The map of the A664
journey
(Original image from Apple
maps/adapted by the author)

Start/Finish
Finish/Start



1.7 A temporal commute in the city

The Journeys on the A664 began in 1982. At this time I was a young observant traveller, the bus was used as space to retrieve, explore and forensically examine signals of new popular culture. The top deck of the Number 17 bus, returning north from the city centre toward home was my classroom. The album covers and magazines purchased in the city, and explored in this space were alternative text books in design practice and cultural history.

Hitchcock (2000) explores words to be the poetic facilitator of ideas in space. Words and images presented on the surface of purchased pop culture objects fuse in this space of physical and conceptual motion as a geography of personal signals and creative exploration of visual language. In the present, the windows on the bus became portals to discover actions and language from the journey, translated by the traveller and inspired by accumulated known knowledge of graphic design and typography.

The research locus as a the traveller on the no17 bus is placed in the present, and is a subjective biographical position. Practice explores *my* own autobiographical assemblage of memory, familiar locations, and relationships in the expansion of personal creative identity. Heller, in an interview with Graphic Design biographer Kerry William Purcell consider the balancing act in graphic design biography of an exploration of practice and an investigation into personal history. Purcell notes that “*nothing should be out of bounds*” (2012 p224) in a Graphic Design autobiography. The investigation of graphic design methods in Journeys on the A664 aligns with the view posited by Purcell, practice work created for the Journeys begins with an exploration of my personal history away from, but connected to graphic design practice.

Connective autobiographical strands converge to form an individual visual creative autobiographic methodology. The “voice” of the autobiographic narrative presented in the text drifts from first to the third person to make the text “*artful and evocative by altering the authorial point of view*” (Ellis, Adams and Bochner 2011 p5). However, Journeys on the A664 is not a self indulgent hagiography. I organise information and ideas recorded on the journey but there is no overarching aim to present myself in a positive or negative light. Conclusions to the nature of the project are open. The viewer of the practice is left to decide on the stance of the “Wand’rin Star” and the objectivity of the items presented within the box.

1.8 Journeys by public transport

The locations on each passage are constant; however, each journey travelled is unique. There are a collection of ‘stages’ presented in the practice work, but the project is not fixed in any one of the single locations. Bissell and Overend (2015) explored the concept of the nomadic commuter by documenting journeys as form of performative alternative practice. The practice presents a fieldwork of counter commuting, an unconventional form of mapping traditional journey methods.

The practice presents a cyclical rhythmic process of interconnecting thoughts and observations presented as graphic marks text and image. Edensor identifies the commute as an action, which when observed in more detail, is a more complex process of multiple synchronous events and actions: *“Commuting belongs to an enormous range of spatio-temporal contexts within which multiple rhythms are produced and interweave”* (Edensor 2011 p198)

1.9 Personal margins of practice

At this stage of the research, it is crucial to define the boundaries in the project. Limits of study are needed to establish the scope of the practice. A logical heuristic approach to research takes a wider view on a subject, with investigation narrowing down to a focused area (Ings 2011), using research methods and emotional connections to the chosen research model.

The project incorporates elements of Autoethnography, Psychogeography, Deep Mapping and Fluxus as functioning connected moving parts within the practice model. This thesis does not attempt to offer a full description of each of the individual practice methods employed in this project. A combination of the application of the chosen elements is explored within the boundaries of this personal journey as a connected process. The practice work is a personal journey, but as Ellis et al. (2011) note, the caveat in using autoethnography as a method is to underpin the project with relevant literature and theory.

“When researchers do autoethnography, they retrospectively and selectively write about epiphanies that stem from, or are made possible by, being part of a culture and/or by possessing a particular cultural identity. However, in addition to telling about experiences, autoethnographers often are required by social science publishing conventions to analyse these experiences”.

(Ellis, Adams & Bochner 2011 p4)

The personality created for this journey, “The Wand’rin Star”, (mapped in section four of this thesis), is represented in the form of a graphic avatar existing only *within* the practice. “The Wand’rin Star” is placed at the centre of this process, and is, from an autoethnographic position considered by Griffiths *“the only one with access to some of the knowledge”* (Griffiths, 2011 p182). I do not reveal my aims of recording the journeys to the other passengers. The other commuters on the journeys take the same route with a different set of aims.

The recollection of critical events in the development of research is stimulated by reference to relevant subject matter. Photographs, people, journals, recordings, places and spaces act as autobiographical catalysts in the creation of an autobiography. Upon exposure to critical events, Ellis et al. (p275 2011) observe that the study of autobiography is to observe the effect of critical actions after the events take place.

Referring back to the observation of the need for focus in graphic design research,

Ellis (et al). guard against using autoethnography as a self-indulgent process:

“What makes your story more valid is that you are a researcher. You have a set of theoretical and methodological tools and a research literature to use. That’s your advantage. If you can’t frame it around these tools and literature and just frame it as ‘my story,’ then why or how should I privilege your story over anyone else’s I see 25 times a day on TV?” (Allen after Ellis et al 2011 p4)

Bochner also guards against self-indulgence autoethnographic studies without critical context. Journeys on the A664 is highlighted with an emotional undertow of my own personal significance united to spaces on the journey. “The Wand’rin Star” is a creation based on a significant personal memory of an event which occurred in the past in a location along the journey. “The Wand’rin Star” comes from the title of a 7-inch single owned by my father. The memory of this song is a powerful connective emotional link to the location of Stage One on the journey, and has become a welcoming identity for this traveller on the journey today. My Father died many years ago, the creation of this character via a combination of graphic design practice and cultural memory is a way of connecting with my father and presenting the spaces of this memory. Griffiths (2011) highlight the emotional charge of Autoethnography on practice work:

“Autoethnography may also be a reflective practice as in the case of Giddens and Jones. Reflective practice is carried out by the self or selves who are found in the thick of it. It is a passionate inquiry (Dadds, 1995) which uses a range of means of symbolizing personal and inexplicit understandings, attitudes and reactions”. (Griffiths 2011 p184)

It can also be noted that autoethnographic practice can be used as a positive method to express feelings of absence and loss. Lee (2008) explores a notebook of sketches by her daughter, whom she misses whilst at Camp with her father. Lee uses the sketches as a starting point to create a performative “*sketchbook of memories*” (Lee 2008 p13) using music and photos as a combination capture “*performativity as a way of dramatizing emerging phenomena*” (Lee 2008 p13).

The process of recall travelling on a journey by public transport today is closely bound with personal feelings from the past. The journey into the city was an emotional action. The magnetic pull of new culture was strong as I travelled into the city in 1982. I willed the bus to go faster for me to reach my destination earlier, and then conversely wished to slow down the same journey on my return home. A slower journey home would give more time to forensically examine the purchases for any new cultural significance. This, and other powerful memories flood into my memory during the field work for this project. Muncey (2010) explores Autoethnography and sign writing with reference to the music of David Carless. Muncey notes that Carless uses creative expression, in this case song writing, to “*create personal stories which map my life*” (Holman Jones cited by Muncey p133 2010). Ellis, Adams and Bochner unpack the definition of Auto ethnographic method as an assemblage

of autobiography and ethnology. Autobiography is a recollection of past events, thoughts and happenings collected in hindsight (p275 2011).

The work found inside the intermedia box presented in this research can be described in relation to Fluxus methodology as *"unity of art and life"* (Friedman 1998 p9). On reflection, creating the practice for Journeys on the A664 has been a personal learning process in two ways. First, the work has created a marker to pinpoint the location of the start of my creative practice based on formative visual triggers. Second, following the exploration of this formative space in the past and in the present, the creation of an individual creative identity has emerged from the project. The next section will introduce an exploration of the role of graphic design practice history as part of the construction of the research.

1.10 The open graphic design brief

Exploring what a graphic design brief actually *is*, and how a more open-ended response can be explored using graphic design methods is the first action in this research project. Every graphic design project starts with a brief. A brief consists of a set of questions designed to be answered by the designer, the practice work created is the chosen response to the initial question. Without a brief, a graphic design project would not exist. Shaughnessy notes that if a graphic designer did not need a brief, *"They might as well be artists or polar ice cap explorers, anything in fact, apart from graphic designers"* (Shaughnessy 2010 p116). The brief written for this project does not have an external client, this work is self-initiated. Reflecting on the project from a professional stance, I am both the designer and client. This means it is possible that I can agree with myself on everything about the project. I can never disagree about point size, legibility or any other aspect of the relationship between client and designer. However, as there is only one person in this relationship, there is no alternative viewpoint, which is crucial in the design process. Self-initiated projects can cause complications in the mapping of boundaries in the creative process. Where are the margins of the project, when does it end? Shaughnessy is not a fan of self-initiated projects, so much so that he firmly posits the statement that *"Some of the poorest work produced by designers is produced under the banner of self-initiated projects"* (Shaughnessy 2010 p117).

Boundaries are important in developing self-initiated work, otherwise how is it possible any work in graphic design be completed if there is no border to work up to, no cost implication and no time limit. The borders of the brief written for Journeys on the A664 are the road and the transportation along the route. The route has a start and end point. The system of travel and position of the traveller along this route is also fixed. The difference here is that the journey of a design brief is always in forward motion and travels on a set path. The process begins with a question, and over a period of time, with discussion, development and reflection, the question is answered at the conclusion with a graphic design solution.

The brief created for Journeys on the A664 follows the path of the traditional design project. The open space which defines this work as a more abstract project is the action of the return journey. Once the bus journey is completed, I take the same journey in reverse, back to the start on multiple occasions. The parameters of the fixed journey combine with open ended observation of events and visual typographic narratives on multiple journeys of this familiar space.

● THE DESIGN BRIEF DEVISED FOR “JOURNEYS ON THE A664” IS IN THREE PARTS. EACH ASPECT IS EXPLORED IN THE PRACTICE SECTIONS OF THE PROJECT.

Journeys on the A664. The Brief

Identification

Take a familiar journey. Why is this journey important? What is there? What can be seen heard and noted?

Action

The traveller will take public transport for the journey. This is a return journey. Take the same journey back again and look for new things on the return.

Navigation

Navigating the space between bus stops as a ‘gap’ between the observation and acquisition of objects with cultural significance. Explore the vernacular visual language of public transport in the presentation of the practice.

1.11 The exploration of creative practice

The exploration of self in this practice project has led to new and unexpected visual responses in the representation of my own practice identity outlined in the practice chapters of this thesis. In Journeys on the A664, the application of modernist communication principles in the practice projects are defined by a critical formative influence on my commercial design practice

After graduating art college, my fledgling practice methodology was shaped with a design secondment working on design projects for Tate Gallery Liverpool. The first requirement was to work with the Tate Gallery design team at Pentagram London. Pentagram was formed 1972 by Graphic Designers Alan Fletcher and Mervyn Kurlansky, with architect Theo Crosby and product designer Kenneth Grange. Pentagram’s design methodology is based on a modernist simplicity defined by the original partners of the company. Heller observes Fletcher’s approach for simplicity and directness “*there is one governing theme [with Fletcher’s work], the search for the concept*” (Heller citing Myerson 2006 unpaginated). As a result of working for the Gallery with an identity created by Pentagram partner David Hillman, a more direct and minimal concept focused methodology informed my developing practice . The graphic design projects produced for ongoing clients were also informed by this direct concept led and modernist approach.

A survey of modernism is a complex and involved undertaking, and as such there is not enough space to do so in this chapter. Here, the modernist approach is a heuristic starting point, a position from where more personal and individual visual forms of personal practice emerge. Sadler presents a taxonomy of modernism as a practice method with two branches. The first is the strict adherence to a “*single tendency*” (Sadler 1980 p345) of visual simplicity. The simplicity of this strand of modernism can be defined by a pure modernist methodology devised by product designer Dieter Rams. Rams is a product designer, although Graphic Design practice is created with two dimensions, the principle applies to defined modernism in both areas of practice.

Rams devised 10 principles for “good design” written in response to what he saw design (in Rams’ viewpoint a negative sense) as “*An impenetrable confusion of forms, colours and noises.*” (Rams 1976 unpaginated) The 10 “principles” include practical points about sustainability, usability and product innovation. Beyond the functional aspects, Rams is focused on removing the *personality* of the designer in design. Rule 5 is “Good Design Is Unobtrusive” and “design should therefore be both neutral and restrained, to leave room for the user’s self-expression” (Rams 1976 unpaginated). In typographic design, the typeface Helvetica designed in 1957 by Eduard Hoffmann and Max Miedinger for the Haas’sche Schriftgiesserei (Haas Type Foundry) in Switzerland (linotype.com unpaginated) adopts the principals of “good” (modernist) design set out by Rams and has become the ubiquitous visual short hand for designers to present a piece of modernist informed design. Helvetica is now an obvious visual short hand for a form of graphic design modernism, a situation which Hollis observed as a possibly in publicity for the typeface:

“perhaps some will prefer a different grotesque...would it not be a poor sign of our times if everyone were to constantly use the same grotesque typeface? Of course it would” (Hollis 2012 p266)

Journeys on the A664 explores the second strand of modernism posited by Sadler as a practice which is “*progressive... that is, different from what has been*” (Sadler 1980 p345). Knowledge of graphic design history is a critical dynamic in the progression of the creative process. In this project, the practice is positioned at the apex of positive stylistic interpretation and progressive modernism.

Moving on from defining modernist practice methods, graphic design is created by a practitioner, a living person. Therefore, before practice methods are explored on a visual level, a new focus on the origins of the practitioner is needed to start this creative process. Lupton & Miller noted the importance of the origins of design in general, but hint at the idea of the critical nature of creative identity in graphic design as a “*lack of historical self-awareness*” (Lupton & Miller 1996 p201), which is not found in painting and architecture practitioners, who are arguably better known to the general public.

The discovery of self within an individual graphic design methodology is an application of Heuristic practice. Heuristics is a method of problem solving and self-discovery, not designed to be faultless. The application of Heuristics in the autobiographical designer gives flexibility to base the investigation around specific practice methods. Journeys on the A664 employ typography and graphic design as heuristic methods of visual communication.

“A heuristic inquiry places the graphic designer at the centre of the problem to be solved. It elevates the designer’s ability to utilise informed subjectivity and intuition as tools for discovering solutions to complex and often protean problems” (Ings 2011 p227).

Formative moments of design thought are the instants where the possibility of design spark into life. These moments ignite actions which resonate onward into contemporary design practice.

“Douglass & Moustakas suggest that ‘in its purest form, heuristics is a passionate and discerning personal involvement in problem solving, an effort to know the essence of some aspect of life through the internal pathways of the self” (1985, 63). (Douglass & Moustakas cited by Ings 2011 p228)

From a personal perspective, exploring this project has revealed the critical importance of locality on formative practice. Designer practitioners are in the main influenced by other designs. Objects of design which are purchased, Ideas seen and heard. Books, posters, album artwork, designed objects, conversations. Where did these moments happen and how can this information be of value for the practitioner today? Formative spaces and moments of creative inspiration can be placed at the centre of a human focused heuristic methodology. This area is explored in more detail in section 2.3 of this thesis.

Therefore it can be posited that a progressive and modernist iteration of graphic design practice can be presented as an alternative visual system. And also a process designed to challenge convention and subvert the norm through familiar visual codes.

1.12 Graphic design as an alternative practice

Pushing deeper into the subject of graphic design, the practice places graphic and design as two connected states, which also echoes the representation of modernism as a split function in section 1.11. Hollis (2012) observes design is the outcome of what a designer does. Graphic signs and symbols originate from a pre-history with understood meaning. The practice journey in this project is a movement from design as problem solving back to the graphic mark as an original historical reference. Hollis (2012 p63) observes modern Graphic Design is now an element within a construct of multiple elements including marketing, packaging and advertising. The ultimate aim in this construct is to present multiple messages with abstract visual clarity, a form of abstract modernism.

Graphic Design is a process of message delivery to the audience in a two-dimensional space. In completing a project for the client, and the chosen audience. There are two states of visual presentation formats available to the designer. The first, is a vernacular approach which has visual clarity with a strong connection to the message. This is often enabled with a visual pun or metaphor designed to connect the chosen images to the intended message.

A second approach is to create visually dense design solutions, with more conceptual and less literal image and text reference. Here, as in the first example, the design thinking is embedded in the fabric of the project, but the thought process is not signposted on the surface of the solution, it is hidden and codified within the matrix of the visuals presented. The aim of both methods is to create an action to persuade or inform the audience of a concept based on emotional connections or a route through a physical location via a two-dimensional space. (Tyler 1992)

Clarity is defined in personal, political and abstract messages. Messages presented as visuals are fluid. The typographic response presented in the journey newspapers are closer to DADA than to D&AD. Hollis (2012) questions whether there are any graphic designers left? Hollis then notes the boundaries of graphic design overlap with marketing, packaging, advertising and branding (2012 p63).

The narrative examples in this research are not presented to offer an exhaustive overview of the different modes of design practice. Moreover, the illustrations are evidenced to place the practice created from journeys on the A664 in a relevant theoretical practice first graphic design construct. Durling notes the relatively recent shift of academic focus from design research into practice. *“By contrast with design in engineering or architecture, and with few exceptions, art and design has not been notable as a domain with a well-established research ethos”*. (Durling 2002 p80).

Malins and Gray discuss the development of the practice-based researcher in the arts as the “*Human Instrument- the primary data gatherer and generating instrument*” (Malins & Gray 1995 p6). McCullough notes the value of familiar skills used to inform research practice for the chosen target audience.

“To give work substance, we require a medium. The actions of our hands, eyes, and tools must be mediated. Our personal knowledge and skills must be given a habitual setting for practice”. (McCullough 1998 Chapter 7 para 1).

The objects created in this research employ graphic design treatments, with the clarity of meaning hidden in the text and visuals. There is no problem to solve here Journeys on the A664 asks questions, with no predetermined defined format. Meaning is layered; language is presented as visual forms of unfamiliar temporal typographic remixes. Meaning is not encoded in this work, instead, Graphic Design is employed as a coder of information. Lipton and Miller posit the Graphic Design as (via reference to Foucault) a discipline not united by an object, but by a subject (Lipton Miller 1996). The definition of the discipline of graphic design expanding and adapting to create new expressions of the form and is “*a system of dispersion*” (Foucault cited by Lipton Miller 1996 p66). The practice work created for Journeys on the A664 is positioned to blur traditional graphic design communication with familiar visual methods.



Fig. 12
Scarfolk Information Poster
Credit: Richard Littler (2014)
scarfolk.blogspot.com

The work of Richard Littler explores visual boundaries with recognisable Graphic Design conventions and presentation in forms of clouded, mysterious communication with the project “Scarfolk” [fig. 12]. Scarfolk is a fictional town in the northwest described as a place “*that did not progress beyond 1979. Instead, the entire decade of the 1970s loops ad infinitum*” (Littler 2020 unpaginated)

Littler presents the visual representation of Scarfolk with a series of designed objects based upon familiar graphic tropes, book design, posters and road signs, created with distorted language and unsettling images. “*Here in Scarfolk, pagan rituals blend seamlessly with science; hauntology is a compulsory subject at school*” (Littler 2020 unpaginated) The Scarfolk project uses familiar graphic codes, with dense layered images and unsettling texts, embedded with links to alternate popular culture. The project content is grounded with reference to graphic design process. There is clarity, messages can be read easily, but there is another layer of unsettling reference and message present in the objects produced.

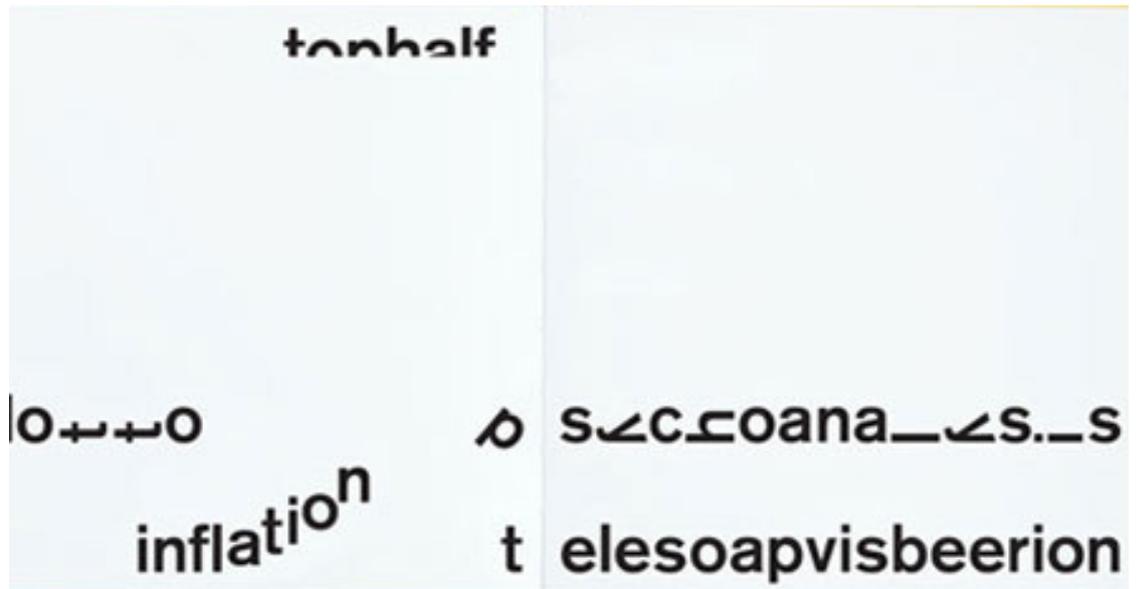
The appropriation of the designed object with seditious presentation of the recognisable found in the in the work of Litter shows how graphic design can be a subversive method to twist what is familiar and known. Further examples of experimental typographic practice include graphic text forms presented in Concrete Poetry, including the work of Bob Cobbing [fig.13] , Lawrence Weiner and Gomringer. Experimental typographic practice is not confined to the artist practitioner. “Watching Words Move” [fig.14] by Graphic Designers Ivan

grin
grin
grin
grin
grim
gay green
grey green
gangrene
ganglia
grin
grin
grin

(above) Fig. 13
Grin Credit: Bob Cobbing (1966)
Image from BOOOOOK, The life and work of Bob Cobbing

(right) Fig. 14
Watching Words Move
Credit: Chermayeff, Geismar
Brownjohn (1962)
Photograph by the author

Chermayeff, Tom Geismar, and Robert Brownjohn, is an experimental project created to 'be expressive with an anonymous (Helvetica) typeface' by making visuals which "*the words in a dictionary say what they mean*" (AIGA 2014).



1.13 Typographic landscapes

Returning to Journeys on the A664, clashing messages of language from past and present vie for attention on the route. Traditional mapping of spaces is literal and formulaic. Functional representations of location and connection between spaces are presented on a flat and folded paper map. What else is there beyond the linear connection between spaces and relative contour height? What secret personal histories can be revealed in new forms of personal typographic cartography?

A memory of typographic discovery in this project can be traced to location at the junction of Rochdale Road and Victoria Avenue in north Manchester [fig 15]. I recall, from a very early age, standing outside the row of shops next to the bus stop and looking at the shapes above one of the shop fronts. At the time, the shapes were unrecognisable objects offering no understanding as to what might be inside. With an acquired understanding of language, the shapes above the shop became words, which in turn offered an understanding of the contents within the store. As a young child, looking up at these strange shapes and wondering what they mean and why they are there is a significant early memory for me. This memory is, using reference to the example posited by Casey (1997 p290) a formative example of Topoanalysis, the detailed description and arrangement of images.

(Right) Fig. 15
Topoanalysis
on the A664
Rochdale Road (1968)
Credit: gmlives.org.uk



The words above the shop were designed typographic forms. The shape and placement of letters frame language to create a layer of unspoken importance. The act of form into knowledge via typography is a ritual described by Poggenpohl as a transformative method of visual secular transubstantiation (Poggenpohl 2000 p102). The practice work created in the present show transformative typographic forms created in a visual flow to illustrate a set of visual narratives of a familiar place, and the moment of idea generation through typographic expression. The bus route is represented as the fold on the paper, connecting and disrupting typographic lanes of texts. Sentences give form; the beginning of the typographic transubstantiation which occurs at the beginning of ideas.

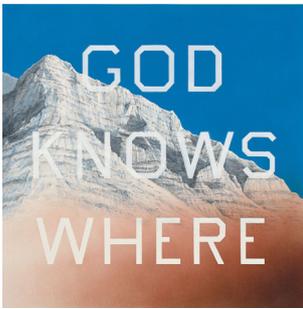


Fig. 16
God Knows Where
Ed Ruscha, (2014)
Credit:phillips.com

The practice maps the lines of this creative practitioner between graphic design, typographic form and performative practices. The space this project occupies is a purposefully blurred and uncertain hinterland of visual communication. A space for new methods of typographic delivery. Artist Ed Ruscha [fig.16] uses typographic design process in his paintings. Richard Marshall suggests that Ruscha's work is ambiguous, existing in a space between graphic design and fine art. " (Ruscha) is a master at combining graphic design and fine art. If there are such separate categories, he's made them one "(Dooley 2006 p209). Ruscha himself counters this point, placing his practice as fine art, but with graphic design influence.

"I'm not a graphic designer. It's not even a part of my life. It's just that it's influenced me to the point where I paint with those tools and that imagery. I do things with typography, In my paintings." (Dooley 2006 p209).

The method of practice creation adapts a similar stance to Ruscha, but in this project, the practice is grounded in graphic design. I work in a space between two methods of practice, moving from a graphic mark making process designed for clarity, morphing into a fine art mode of internal investigation with the accepted veneer of visual ambiguity. The designed objects are created to present an uncertain Ruscha informed set of typographic maps of the locations along the journey.

Sheppard observes this fuzzy creative process mapped out in the journeys on the A664 as a route through a landscape of developing experimental creative practice, which is not designed to reach a conclusion, but to be an ongoing process of creative discovery:

"The importance of radical consistency for an artist: to refuse to mark out an aesthetic territory which is then colonised, but to move confidently on, to create structures, large and small, for continued experiment" (Sheppard 1999 unpaginated).

The objects housed in the alternative Atlas/container is presented in numerical order from Stop 1-through to Stop 10. The thesis uses a different method of organisation. One which relates to a concentric model of the three areas of theoretical investigation. The first practice object to be discussed in this thesis is positioned at the fulcrum of this theoretical diagram. Stage 7 acts as a catalyst in the expansion of personal cultural knowledge which forms waves of increasing influence, moving outward to permeate influence the rest of the practice work.

STAGE 7

“LOVE WILL
TEAR US APART”

THE PRACTICE INTERFACE

(below) Fig. 24
Stage 7.
Design John Rooney
with photography by Jon Savage
(2020)



1.14 The practice interface

Stage 07 “Love will tear us apart”

Stage 07 “Love will tear us apart” [fig.24] is positioned at the fulcrum of the Psychogeography, Deep Mapping and Fluxus informed practice model. The three disciplines are deliberately vague in construction and open to interpretation. Collectively, the hybrid application of these three areas offer a mutable intermedia tool kit designed for original exploration of familiar spaces. Bourriaud (1988) observes the mechanics of the journey inform the temporal nature of the practice as a transparent and transferable process in informing the development of future creative practice. The journey toward creating Stage 7 began in the past. To be more precise, during a journey to purchase records in 1982.

The purchased object examined in the public transport space offers a deeper contextual expansion of popular culture through image and visual essay. Bennett observes objects to have “*thing power*” and an “*integral energetic vitality*” (Bennett 2002 p2). These objects are vibrant creative transmitters containing information, encoded signals designed to resonate beyond their existence as culture packaging. The journey of typographic investigation in the present began with an investigation into the visual puzzle of popular culture, and in particular music packaging and journalism.

“The Face” magazine was one such vital object of interest during an early journey. The magazine was significant in the expansion of popular music-based culture with multiple views of new art, music, and literature. The January 1983 Issue (itself a review of 1982) [fig. 17] was critical in the development of my own personal design knowledge, revealing previously hidden histories the creative origins of music packaging with the article: “*The Age of Plunder*” (Savage 1983) written by Jon Savage.



(Above) Fig. 17
The Face Magazine
(1982)
Image: testpressing.org

This article was crucial in developing my knowledge of contemporary graphic design and introduced the source references used by designers to create work I had already seen. Savage explores the appropriation of visual cues from cultural histories of music and visual culture in contemporary (in 1983) music packaging and posits the notion that, at the time of writing record sleeve packaging (Savage 1982) had become more important than the music within. For example, Savage unpacks the cover of “Ziggy Stardust” [fig. 17] by Bauhaus in forensic detail. The artwork is positioned as an example of design overreaching *beyond* the content inside. Savage notes the artwork references three different stylistic devices, none of which relate to the actual song on the disc, but offer a wider set of references which are hoped to give (the inference in the text is , as Savage notes, a desperate act (1982)) extra level of credibility to essentially a carbon copy cover version inside the packaging.



(Above) Fig. 18
Ziggy Stardust
Bauhaus
(1982)
Image: testpressing.org

The process of surface level visual sampling continued the shift toward what Savage (1983) observes as the practice of style over content in visual communication. However, it is important to note at this point the range of any debate on this complex subject is beyond the scope of the investigation. Here, in the 17 bus out of the city centre, sits the person who would take the identity of the “Wand’rin Star” on the same journey many

years later. Graphic Design was the window of culture on the journey a stage between understanding and application of practice. On occasion, the references are connected to a wider and more sophisticated network of communication. Peter Saville notes that *“Graphics is not an end in itself, but an interface, a connective process into other areas of culture”* (King & Wilson 2003 p145)

“Love Will Tear Us Apart” is the stylistic and conceptual centre point of the practice work in this project. The journey is viewed from this window from start to finish and back again. The window is a connection to new and related, but unfamiliar cultures and ideas. My family grew up in this area, and the song has a personal connection to the space. The Electric Circus was once a cinema, a building which has featured in a painting of this area created by my mother. Krauss (1979) observes the representation of a window in art as a precursor of creative practice:

“For Mallarmé the window functioned as this complex polysemic sign by which he could also project the crystallisation of reality into art” (Krauss, 1979 p5).

The essay by Savage (1983) was in reality a formative module in the development of my own new design history. Although it was not the intended at the time, the article began an unexpected exploration into graphic design practice. The work of graphic designer Malcolm Garrett is a another critical influence in the formation of this research project. Garrett’s album artwork, designed with hidden visual codes and pathways to new cultures was examined in detail on this journey in 1982. Here, Garrett explores a formative experience of graphic design as a hidden pedagogic process:

“You know at that age, you see lots of things and you copy them, you think you’d like to do them. It’s interesting, our art teacher, I think, recognised that we were budding graphic designers and he set us a graphic design project without telling us it was a graphic design project” (Rooney 2020 unpaginated).

Stage 7, “Love Will Tear Us Apart” [fig.24] presents connected layers of visual influence. The object is named after the final single recorded by Joy Division in March 1980. The cover of the 7 inch single designed by Peter Saville [fig.20] is a square sheet of metal, with the words “Love Will Tear Us Apart” stamped into the centre of the object, which was then left outside to weather and age. The artwork takes direct visual reference to “Metal Lined Cubicles“(1974) [fig 20], a thesis cover made from metal created by designer Ben Kelly. The metal photo creates the image of an opaque container, described by Garrett as an object designed to *“hold the noise”* (Garrett, 2020 unpaginated) inside. The artwork for Stage 7 also titled “Love Will Tear Us Apart” inverts the opacity of the original to form a transparent window of connected culture. The location of Stage 7 is close to the site of the punk venue Electric Circus in Collyhurst. The Electric Circus was the venue where Joy Division played their first concert (as Warsaw) on the 29th May 1977. “Love Will Tear Us Apart”, marks the end of a creative journey for the band, and the start of the Journeys on the A664.

(below) Fig. 19
Metal Line Cubicles
 Design by Ben Kelly (1974)
 Image: Plans and Elevations
 Ben Kelly Design (1990)



(above) Fig. 20
Love Will Tear Us Apart (1980)
 Joy Division
 Design: Peter Saville
 Image: Wikipedia



(below) Fig. 21
Love Will Tear Us Apart (2019)
 Design: John Rooney

The typography for stage 7 was created for “Fedrigioni 366” [fig.21] , a collaborative typographic calendar project. Each designer was given a date to illustrate for the book. My response to the given date (7th November) is noted below:

[The Museum of Modern Art \(MoMa\) opened 7 November 1926. 100 years later in 2026, what would an interpretation panel look like in the gallery? The exhibition in 2026 includes my favourite 7 inch single, “Love Will Tear Us Apart”. by Joy Division. The image is a mixed reality link to the music, a new form of digital code.](#)

(below) Fig. 22
The Polysemic Window
 Design: John Rooney



At Stage 7. The visual response is a combination of the polysemic window and the encoded language of song. The object found inside the box is a 5mm sheet of orange Perspex, sized to the same proportions as a window on the top deck of the bus. The bus livery in 1982 was predominantly Orange (Pantone 165c). Orange Perspex creates a prism for observation through the corporate identity of the transportation method. Public transport is also subject to vandalism. Seats and windows are etched with names and symbols which connect to form a connection of unwanted poem of disconnected stanzas for the commuter. The text from Stage 7 is etched in the Perspex [fig. 22], with words permanent and fixed in the window space. The newspaper for this stage contains photographs of public flats in Collyhurst [fig. 23] taken by Jon Savage. The buildings are located next to the Electric Circus, the stage of the Joy Division concert. Biggs notes that landscapes “*remain mute until decoded and are powerful echo chambers with unexpected resonances*” (Biggs, 2005 p24).

(below) Fig. 23
Collyhurst flats (1978)
 Photograph: Jon Savage



My role as an actant (Bennet 2010) bus traveller uses the journey to map seemingly disparate voices connected by internal and external references in typographic form along the route taken by the bus. The images are entry points into understanding the space as “*a process engaging with multiple spatial and temporal dimensions*” (Biggs 2004 p24) The images present a memory of performance connected to the chosen space. Sontag observes the connection between photographs of familiar places and familial associations

“Through photographs, each family constructs a portrait chronicle of itself! a portable kit of images that bears witness to its connectedness”
 (Sontag 1977 p4)

The practice presented in this research project are a set of personal typographic and image typescapes, mapping a familiar journey by public transport through a region of known places. The practice-based methodology created for this project will be explored in more detail in chapter 2.

“LOVE WILL
TEAR US APART”

(below) Fig. 24
Stage 7.
With photography by Jon Savage
(2020)



This section of the thesis will outline the practice-led methodology created for Journeys on the A664. The structure and content of the methodology as method of auto ethnography through graphic design is also investigated.

The construction of the methodology is developed with three nodes of reference. One: A personal investigation of practice via auto-ethnography. Two: the identity of the observer and Three, application of graphic design practice methods.

2.1 Introduction

Journeys on the A664 employs a practice led methodology. The typographic design, objects and visual connections are the source of the research, and inform the construction of the next stage methodology for new situated creative identity. Practice led research is complex and emerging area of study. Candy and Edmonds (2018) note a range of definitions and approaches for this subject is explored by a number of researchers in this field, which create a range of alternative approaches to this area of research.

In discussing practice led research, Smith and Dean note "*Creative work is itself a form of research and generates detectable outputs*" (Smith & Dean p5 2010). Candy and Edmonds state practice led research in connection to situated creative identity as "*Research [which] leads primarily to new understandings about practice, it is practice-led.*" (Candy and Edmonds 2018 p64)

Before the discussion of the research methodology begins, it is critical to explore my personal pre-research methodology for teaching and practice. This is a design methodology which is, at first and always, concept driven over stylistic appropriation of current visual trends. However, this is an idealistic approach, which rarely runs smoothly in the real world of design production. External factors in the design process (clients, budgets and deadlines) create boundaries and limitations as a creative brief moves toward completion.

Shaughnessy (2010), writing with personal experience of a graphic designer with past experience of this process, observes the enthusiasm of the designer at the start a new creative brief is quickly tempered by the ongoing reality of a project: "*unpromising, restrictive, under budgeted and with insufficient time allowed to complete them*" (Shaughnessy 2010 p91). Shaughnessy exposes the tension between initial creative optimism followed rapidly by the financial and temporal reality of the design process in industry.

The struggle of creative practice production and the interests of external influence in industry is reflected in the more "*credible*" (Bell 2009 p252) practice led work completed in an academic environment. Bell (2009) observes work produced inside an academic space is perceived as being more sophisticated with advance mastery of the medium underpinned with a deep level of theoretical knowledge. However, Bell then notes the flipside of this argument stating that practice work produced in the academic environment can be over reliant on theory combined with limited practice skills. The tension in between producing practice for Journeys on the A664 is finding the correct balance between creating graphic design work produced to industry standard (work for a paid creative commission) and the needs of the academic framework which underpins the thought process beneath the visual surface. Journeys on the A664 is therefore a practice led research project. Visuals were created first, and then underpinned with reflective examination of practice based theory.

Moving outward from the pre research, practice methodology explored in education, a new focus into open ended and liberated methodology is required to complete this undertaking. To achieve the aims of the research questions, the project requires a more impulsive and original appropriate practice-led and performative research methodology. Kershaw (2010) notes practice led research is a relatively new method for research in the area of creative arts and design. Haseman, states with added urgency, observes the movement to lead research through practice is driven by an “*impatient*” (Haseman 2006 p100) academic community frustrated by the constraints of the more traditional approach to produce written outcomes for a research project. Journeys on the A664 is led by the visual *made* object. Writing about the project first would present a descriptive and theoretical presentation of the journeys. Visual practice leads the experience of presentation and personal context for the viewer.

The practice work is also based on a performative structure. Events and occurrences revealed on and around the journey spaces create the visual narrative of the research outcomes. Haseman (2006) references the differences of activity in Quantitative, Qualitative and Performative research. Quantitative research is described as “*the activity of expressing something, with numbers graphs and formulas*” (Schwandt, 2001 cited in Haseman 2006 p02) Qualitative research is referred to as “*all forms of social inquiry*” (2006 p 02) and “non numeric, data in the form of words” Performative research contains “non numeric, data” and “*multi-method led by practice*” (2006 p2)

The location of chosen space and markers of the space are chosen to (visually) connect me with the given space. The markers illustrate the mapped creative gesture, a visualization (through written language) of thought. Each marker offers meaning and a form of intelligence, which can be hidden or open. There are 10 stages of practice in this journey, each connected to an event around that location. Collectively they form *my* Journeys on the A664. A fellow passenger on the same journey charts their own personal map, which may include a completely different set of stages and individual observations along the route.

2.2 Rhythm and movement

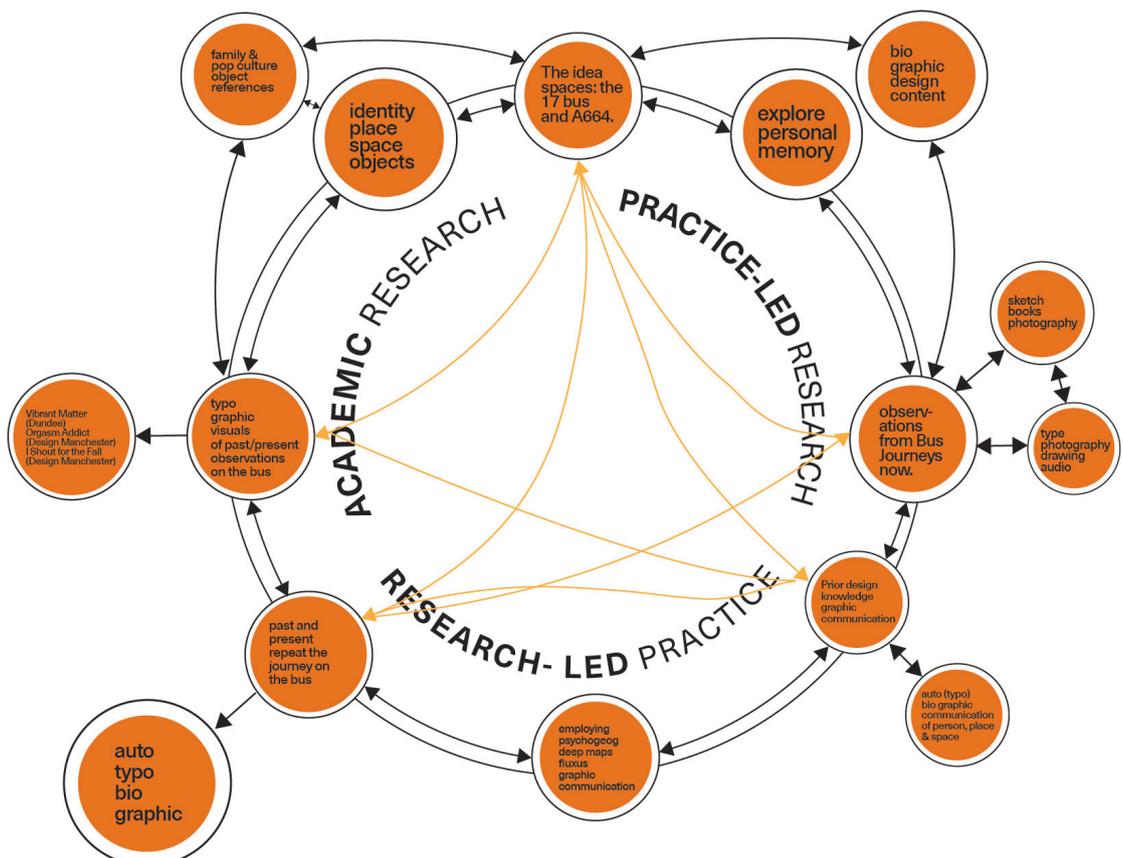
The project methodology is a project specific research practice system based upon a cyclical, practice led model [fig. 25] devised by Smith and Dean (2009 p20). The Smith and Dean model contains multiple access points of entry. Research can begin at any point of the cycle. The composition of the model consists of a set of “*sub cycles*” (2009 p20) each as a separate point of entry on the cycle as a starting point for research inquiry. The methodology is a made up of a set of nodes of expression with space between. The bus journey on the A664 can be overlaid on to the actions of the model. Each node, or action is a stage or bus stop. The connective line between the nodes in the Smith and Dean Methodology also represents the path of the journey between stops.

The framework for the new methodology draws heavily on an existing practice-based research methodology created by Hazel Smith and Roger Dean (2009). The original model is an open source, cyclical framework devised to explore the production of creative practice. Smith and Dean note the importance of creative practice in the development of “*dynamic new ways of thinking about research and new methodologies for conducting it*” (Smith and Dean 2009 p06).

Smith and Dean note iteration is a critical aspect of the model. Repeating the research cycle may reveal alternative results from the same process. In practice, Smith and Dean detail the choice of data can be made based on aesthetic, technical or ideological reasons (2009 p20). The ‘sub cycle’ sets in the Smith and Dean model employ a range of general methods evidenced in practice-based research projects. This common description of method is designed as a basic layer to be overlaid with a bespoke set of research methods relative to the specific project.

The image of the observations is presented as a phylogenetic (evolving from a single point into multiple crossed connections) taxonomy of place, space and action. The strands of references are connected and radiate from the bus as a single point at the bottom of the image. The bus moves through a space from place to place on a fixed timetable. This is a constant element surrounded by individual variables. Image, text, sound, memory and place are connected by a pattern of repetition in each journey. The practice is based on repeat journeys, texts, voices and now songs presented from multiple timelines. The repetition of a taking the same journey from place to place on multiple occasions is a form of rhythm [fig 27].

(right) Fig. 27
Journeys on the A664
 Practice / Research /
 Research /Practice
 cyclical methodology
 (2019)



Lefebvre explores rhythm in the everyday, in “*hourly demands and systems of transport*”, which can be posited as a “*dynamic relationship between culture and place*” (Lefebvre, 2004 p7). However, Lefebvre expands on rhythm as an irregular concept. The Deep Maps formed inside the practice led methodology present visual representations of irregular rhythms. These rhythms display visual forms of connected and striated timelines in a single map space.

“When it comes to the everyday, rites, ceremonies fêtes, rules and laws, there is always something new and unforeseen that introduces itself into the repetitive: difference.” (Lefebvre 2004 p6).

The practice at the centre of the practice led model are visualisations of the irregular rhythms recorded during multiple bus journeys. The internal and external spaces and places within each journey are critical catalysts in the creation of these outcomes. On the surface, a bus commute could be seen as functional act, the bus space itself a practical space used twice a day by its passengers. Roberts use a traffic island to ask a question, “*What is the point of marooning oneself in depthless space*” (2015 p155). The connective autobiographical strands converge to form an individual visual creative methodology.

The original Smith and Dean model (2009) is a flat model. The nodes and lines cross the surface of a project. Journeys on the A664 exist in three-dimensional space. Objects have depth there is an inside and outside of each object. Graphic Design is a 2-dimensional surface-based method of practice. In the Journeys on the A664 3dimensional space is presented on flat printed surfaces with typographic treatments. The nodes which make up the structure of this performative methodology are created to include the skill set of the practitioner and related practice-based theory. Malins and Grey (1995) observe the flexibility of an arts-based methodology over a more rigid science focused approach:

“It would seem that completed formal research using predominantly a ‘practical’ (practice-led) methodology is very scarce. Craftspeople wishing to undertake research in their disciplines may be tempted towards a technological or materials science type of inquiry, in the perhaps mistaken belief that this type of ‘white coat’ research is the only legitimate form of inquiry. Whilst acknowledging the importance of this type of research it is often the extent of the transferable knowledge and application of the craftsperson’s aesthetic critical faculties and physical skills which will determine the value of their research to others working in the field of Applied Arts”
(Malins & Gray 1995 p4).

The creative practitioner is now placed at the centre of the various nodes in the methodology [fig.27] can be observed as an “*orator, or rhetor*” (Haseman 2006 p103). The consideration of an audience for the project is an echo from a more pragmatic industry destination. Here, the practitioner (aka) “The Wand’rin Star” twists and blurs personal knowledge of visual communication methods to present uncertain and

open concepts to the audience. Meaning is not defined and available for debate and repetition.

2.3 Iteration and practice

The process of iteration is explored in the actions of this recurring journey. The practice-led model is cyclical. Field work maps this recurrent process. I get on the bus at the start of the journey to observe and record internal and external events along the route. The end of the journey is the terminus of the bus route, I then rejoin the same bus, travelling back to the original point of departure.

Each journey includes a repeat cycle of practice engagement and reflection on relevant practice-based theory. My familiarity of this chosen location, along with the application of known practice methods are instrumental factors in the development of the visual practice for this practice-led research project. The project is situated in this location. Gheradi observes that “*we may start our search for a methodology to study knowledge empirically as a situated activity*” (Gergen 1985 270 cited Gheradi 2008 p517)

The recollection of critical events in the development of research is stimulated by reference to relevant subject matter. Photographs, people, journals, recordings, places and spaces act as autobiographical catalysts in the creation of an autobiography. Upon exposure to critical events, Ellis, Adams and Bochner observe that the study of autobiography is to observe the effect of critical actions “*effects that linger—recollections, memories, images, feelings—long after a crucial incident is supposedly finished*” (Bochner 1984 p.595 cited Ellis, Adams and Bochner p3 2011)

The practitioners explore their own practice, and how this can be adapted to “*survive*” (Grey and Malins 2000 p11) for future progression. Each reason for survival is personal, but also engages with wider contexts of environmental impact, teaching knowledge and interdisciplinary practice. Each is a push to develop further knowledge beyond a known set of skills. The process of discovery is the journey of practice expansion out of the familiar “*comfort zone*”. (Grey and Malins 2000 p11) From personal experience, this can be a difficult process. What is known is to be challenged. Processes and methods are pulled apart, thrown up in the air, and reassembled with the new knowledge.

The practitioner in this research travels alone. However, it is valuable to explore commonality from others working in a similar area. Grey and Malins (2000) collect testimony from a number of practitioners with the aim to explore how a range of practitioners approaches to a research project. Which factors are catalysts for the practitioner to begin a journey into research? And how might this journey of discovery inform future practice.

“Reflection is very broadly able to be defined as the deliberate, purposeful, metacognitive thinking and/or action in which educators engage in order to improve their professional practice”. . . (Sellars 2013 p3)



Fig. 28
pastpresentfuture
 Design Manchester 2020
 (2020)



Fig. 29
 Bazooka Joe Bubblegum
 (c 1970's)
 Image: pinterest.co.uk



Fig. 29
 The Blot by Jonathan Lethem.
 Design by Jon Gray
 (2017)
 Image: gray318.com

An exploration of formative exposure to graphic design is explored in a project curated by myself for Design Manchester 2020. The project titled “*pastpresentfuture*” [fig.28] collates a set of audio recordings from a range of leading creative practitioners. The first question asked is “*what was the first piece of graphic design you can remember, and where did you see it?*” (Rooney 2020). The responses reveal a range of formative design references which have direct correlation to current practice. Book designer Jon Gray remembered noticing the bright two colour bubblegum packaging [fig.29] found in a sweetshop owned by his grandparents. Gray reflected on the simple nature of the packaging and how this simple two colour printing method has had a direct influence on current situated graphic design knowledge [fig. 30]. *Pastpresentfuture* is explored in more detail in section 7)

2.4 Situated Knowledge and identity

We cannot study creativity by isolating individuals and their works from the social and historical milieu in which their actions are carried out. This is because what we call creative is never the result of individual action alone; it is the product of three main shaping forces: a set of social institutions, or field, that selects from the variations produced by individuals those that are worth preserving; a stable cultural domain that will preserve and transmit the selected new ideas or forms to the following generations; and finally the individual, who brings about some change in the domain, a change that the field, will consider to be creative.

(Csikszentmihalyi 2014 p47)

The act of presenting observations from the journeys is informed by the placement of the observation, and the canvas on which the marks are placed. Nugent observes “*In situated knowledge it is implied that social, cultural and historical factors will constrain the process of knowledge construction.*” (Nugent 2017 unpaginated) Observations on journeys are accrued from inside and outside, past and present. I am situated as a passenger on the bus, in the past and in the present.

Before practice-based researcher begins, investigation into relative methodologies to underpin practice must occur. On a chosen methodology, Grey and Malins explore, and question assumptions on “*what could art and design research could be*” and furthermore, “*what is knowable?*” (Grey and Malins 2000 p17) In the context of art and design research, and what can be researched? The scientific research paradigm is presented as a classic process of research inquiry.

Frayling explores the idea of the designer as an investigator of surface image. “*Not a creator of meaning so much as an intuitive searcher after the latest thing*” (Frayling 1993 p1) This view can be seen as a tacit description of the designer as a style maker, producing image and text without content. With this in mind, the design-based methodology chosen for this research project has to be open ended, cyclical and based on a set of relevant research methods.

Each method is connected to the three elements required for any journey. The essentials are the commuter, the route and a chosen method of transportation. I

am the commuter on this familiar journey; however, I perform this journey not as myself, but with another personality. The traveller on the bus is a Psychogeographer who employ a new projected personality informed by the actions of the Psychogeographer. This new personality creates a detached traveller observing this familiar journey in a new way. The identity of the traveller is connected to personal history and at the same time informed by new knowledge of the act of travelling through a familiar space.

2.5 A space for practice

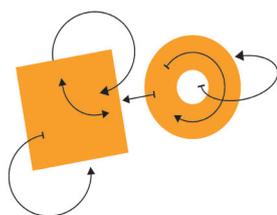
The bus journey is an active space in this research project. It is a three-dimensional space where ideas are discovered. Practice work created for the research projects presents the ideas and events occurring in this three-dimensional spaces in two dimensions. The representation of three-dimensional spaces along the journey as objects without physical depth is a critical factor required in the development of the practice work. To achieve the aim of representing 3D events and ideas as 2D objects from this journey, I explored a practice led methodology devised by graphic designer Malcolm Garrett designed to present “a space for music” to create a visual representation of a sound which exists in a three-dimensional space.

The start of this process began on a bus journey in the past. Here the I would spend time looking at record sleeves on the bus journey out of the city centre. The investigation of the designed object which housed the music was a window into new culture. Certain names reappeared amongst them was the designer Malcolm Garrett. Garrett has designed the artwork for a range of influential albums and singles, including artwork for the Buzzcocks single “Orgasm Addict”, [fig.31] which features in section 2 (5.8). Garrett observes the artwork for music packaging is a three-dimensional object, and not two flat surfaces on the front and back. To explore this concept further, Garrett developed a visual representation of this 3D methodology titled “a space for music” [fig.32]. The image consists of a square which represents the artwork, and a circle with a hole in the centre. The shapes are connected with a set of lines which represent the various ways the object can be viewed. Garrett observes that the beginning of this methodology can be traced back to the artwork for “Orgasm Addict”. (Rooney)



(Above) Fig. 31
Orgasm Addict by
Buzzcocks.
Artwork by Linder Sterling
and Malcolm Garrett (1976)

“it started with that sleeve for “Orgasm Addict”, (the idea) was to look at the record sleeve as having no correct way up, so up and down from any of the four angles” (Rooney 2020 unpaginated)



(Above) Fig. 32
A space for music
Malcolm Garrett (1976)

Exploring the idea further, Garrett notes the “Orgasm Addict”, artwork is a supportive element to the 7inch vinyl disc held inside the cardboard cover. *“Actually, the flat thing is not a thing in and of itself; that’s not what people are buying. What people are buying are what’s inside the thing. The thing is a box, so I got to thinking it in terms of three dimensions”.* (Rooney 2020 unpaginated)

Garrett posits the artwork for the “Orgasm Addict” seven-inch single as a three-dimensional vehicle, with multiple ways the view the object. There is no up or down

in the artwork. The design, like the disc on the turntable revolves on a loop. The disc object inside this returning, revolving object plays recorded music.

“So, it’s got each of the faces. Now we have a round thing without a way up inside a flat box without a way up. But actually, the thing that this whole package is housing, it actually doesn’t have any physical form. It’s noise, so the existential concept develops even further. You’re coming up with a flat package with no way up to house something which is just an auditory product” (Rooney 2020 unpaginated)

The chosen methodology is designed to act as a framework connecting the various relevant nodes of practice methods and contextual research employed in the process of recording and presenting output from the journeys. The practitioner is positioned at the centre of a cyclical performative practice led methodology [fig. 32] situated as “the Wand’rin Star” a new personality created from histories within the temporal fabric of the personal journey. “the Wand’rin Star” is a fictional character, played by myself and exists as a three-dimensional performative presence in the research. Candy and Edmonds (2011) posit the creation of “artefacts” (Candy & Edmonds 2011 p123) in order to “generate questions and also to explore the answers to those questions through further making” (Candy & Edmonds 2011 p123). “the Wand’rin Star” is “himself” an autoethnographic artefact created to be the fulcrum of the research model and to be a visual template for practice. The artwork for “Orgasm Addict” presents a cyclical and endless design rotation is a formative practice led object which directly informs the construction of the methodology in use in this research project.

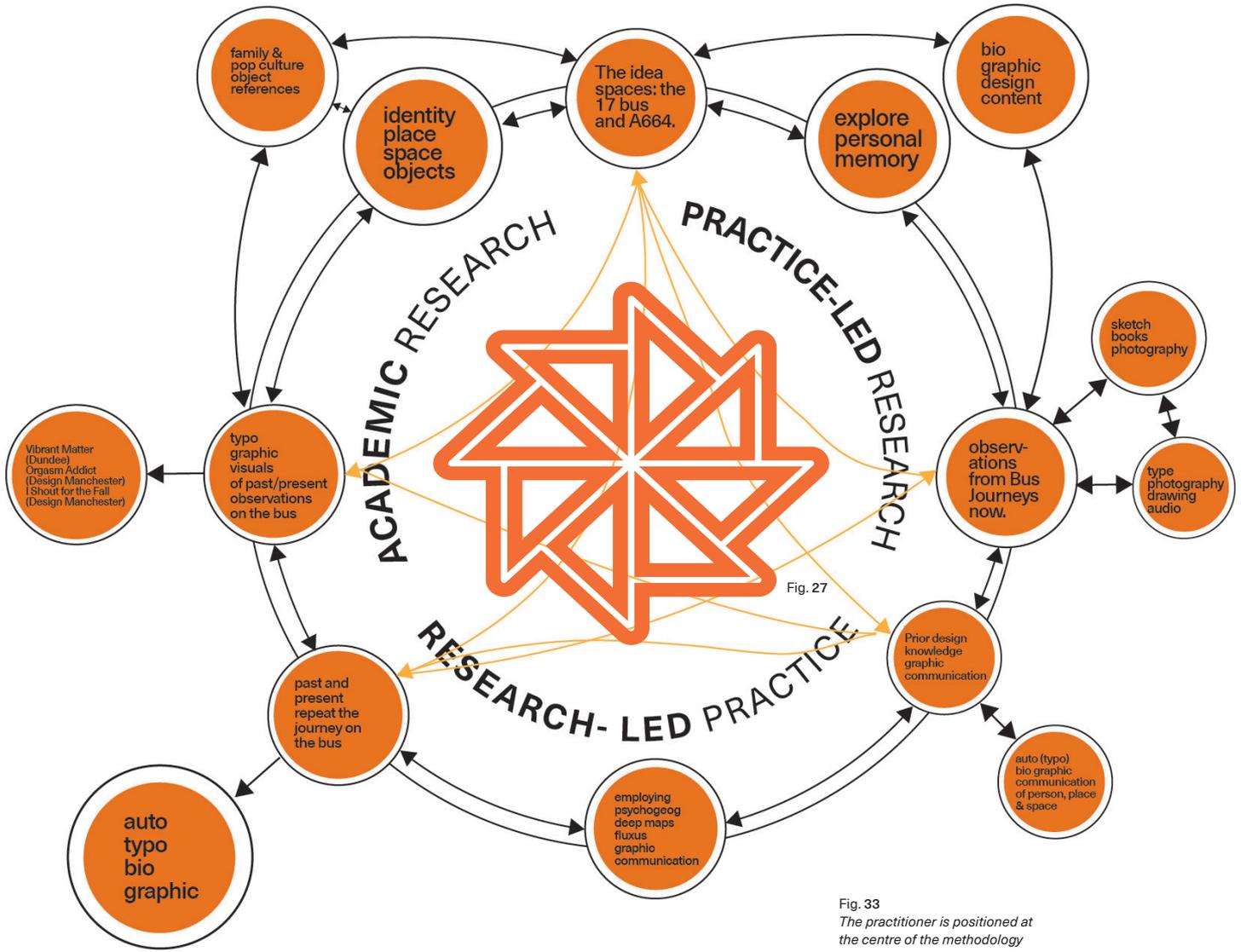


Fig. 33
 The practitioner is positioned at the centre of the methodology (2019)

There is a connected fluidity of meaning in the creation of each practice observation found in the recordings of these spaces. This movement creates a form of visual and temporal typographic oscillation, a seismographic process formed as the bus moves through a space. Subconscious language and words, seemingly disconnected but connected by the journey move in and out of the path of the bus. I move through the *outside* place and at the same time I am still in the *inside* space. The physical action of the journey invades and informs the presentation of practice work.

3.1 Practice composition

The methodology in this project is in constant motion, it is a set of nodes in a state of flux. The practice evolved as more journeys were completed. However, the focal point of the return journey from a stop at the crossroad of Rochdale Road and Victoria Avenue, onward to Shudehill Bus Station is a constant. All practice evolves from this journey and is presented with situated graphic design and typographic knowledge

The practice is ordered in the box numerically, from number one through to number 10. The sequence of practice objects follows the line of the journey, stage by stage. If the images were presented on a wall in a gallery, the observer would see the practice unfolding from left to right, at stage one, moving through nine further stages. At the end of the line the box, designed to contain the collected work and other related objects. The completed practice reveals an assemblage of objects which Dyrssen defines as a state of embodied realism:

"The body in 'embodied realism' is emphasized as a reference point for exploring the world, but at the same time the interaction between bodies (things, persons, the relative other, etc.) and other artefacts (representations, images, etc.) is stressed, as this interference produces the dynamics with which the research configurations are established". (Dyrssen 2011 p237)

1. PSYCHOGEOGRAPHY
- +
2. DEEP MAPPING
- +
3. FLUXUS



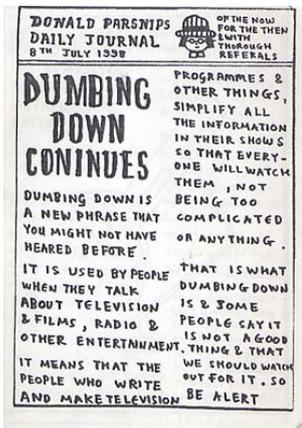
(above) Fig. 34
The organisation of practice in the thesis with the practitioner at the centre (2020)

The structure of the practice presented in the thesis differs from the physical arrangement of the journey practice. A numeric and linear gallery presentation would not be suitable method of organising practice in the thesis. The arrangement of the relative theories which underpin the practice visuals require a different approach. For the thesis, the practice is presented with the "Wand'rin Star" located at the fulcrum of an expanding theoretical construct. The chosen areas of theory act as conceptual contributors (Smith & Dean 2010) connecting to form the completed project.

A diagram of this construct [fig.34] would show the practice presented in three concentric sections. The outer circle is an autoethnographic space. The observer is connected to the spaces and the stories which are revealed on the journeys. This space reflects on personal identity via application of Psychogeography in the creation of the visual identity of the traveller. The second circle connects the traveller to the spaces on the journey. Observation of internal and external spaces is explored by typographic Deep Mapping. The final inner circle studies the observations and memories of the traveller and the observed deep level cartography with a set of performative typographic maps informed by Fluxus visual process.

3.2 The practice objects

The collected findings from the journey will be presented as a set of newspaper / performance maps. Each "issue" of the newspapers will contain a temporal typographic overlay of observed happenings from inside and outside an individual journey on the bus. Examples of newspapers created to engage with city spaces using non conventional content include the "Donald Parsnips Daily Journal" [fig 35] by artist Adam Dant. (Gravett 2015 Unpaginated) Dant produced the hand drawn



(above) Fig. 35
 Donald Parsnips Daily Journal
 Adam Dant
 (1998)
 Image: artnet.com

newspapers on a cheap newsagent photocopier and then proceeded to hand out the publication to commuters in central London. Another example of the art publication intersecting with the daily commute is “Precarious Passages” produced by Natalie Bradbury and Steve Hanson for the Manchester Left Writers (Bradbury & Hanson 2015 Unpaginated). [fig.35] Here, the typographic design of the newspaper offers the reader two concurrent journeys along the A6 from Stockport to Manchester. The text is set in two justified columns of copy, on the left is the journey recorded on a bicycle, on the right-hand column the journey is taken by bus. The text is observations of places, people and signs observed on the route. The text in ‘Precarious Passages’ is set in a simple clear two-column grid.



(above) Fig. 36
 Manchester Left Writers
 (2015)
 Image: manchesterleftwriters.wordpress.com

The observation of a temporal connected journey can applied the to the creation of practice output in this research. The work is an autobiographical combination of art, typography and print. Its relevant at this point to highlight key familial influences on the practice work. My Mother was a self-taught artist, the main theme of her work was to paint and write about her memories of a childhood growing up in Collyhurst, an area of high-density council housing on outskirts of the city the A664, My Father worked as a newspaper printer at Thomson House, in central Manchester. The city has a long tradition of newspaper printing, the impact of the newspaper industry on the development of practice in this research is explored in more detail in chapter 5 of this thesis.

3.3 The thread and trace of a journey

In the past, my view of this journey was functional, an action designed to transport commuters from one place to another. After time has passed, an extra layer of thought on the importance of place and space in the formation of creative identity reveals the journey itself is a catalyst for creative thought and expression. The very act of travelling in this territory and the recoding of the movement through the space reveals threads of internal personal ideas and references connected to external points along this seemingly ordinary journey through suburban spaces.

Ingold offers relevant taxonomies of a journey in two states; thread and trace. (Ingold 2007 p50). First, the “Thread” is the connector, a “*good index of the emergence of characteristically human forms of life*”. Trace is “*the enduring make left in or on a solid surface by continuous movement*” (Ingold 2007 p43)

In the temporal taxonomy of ‘thread’ and ‘trace’, on the bus journey, the thread occurs before trace. The A664 existed before this research; the ‘trace’ are the new observations I record the path of the bus. On the journey, the ‘thread’ is the A664, an existing man-made connector of places, people and objects. The recorded ‘traces’ are the marks made by the observer in response to the movement of the bus, a public transport space, which moves along the ‘thread’ of the road.

3.4 Memory and geography

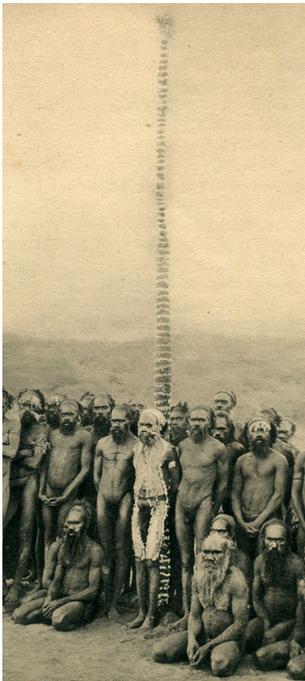
The “Wand’rin Star” is placed at the centre of this cartographic experiment to function as a reflective practitioner. The actions of the “Wand’rin Star” be observed as a performance of a mutated form of Psychogeography, an act of radical map making defined by Bonnett as a form of “revolutionary psychogeography” (Bonnett 2009 p4). The memory of the observed spaces from the top deck of the bus offer reflection and observation as an elevated act engaging with the “confident politics of nostalgia” (Bonnett 2009 p4).

As the research framework expands outward, the location becomes an active mapping element for the reflective practitioner. Jones posits “*memory is spatial*” and is “*bound up with the processes of place and emotional attachments*” (Jones 2005 p213). As I pass through these familiar spaces, this journey is a complex set of memories, to me and to and others on the journey. For this project, the “*geography of childhood*” (Jones 2005 p215) creates the most vivid connection to the mapping of this space. This is true of all passengers on the journey. The person sitting opposite me will have a different, personal and internal memory map, which may be connected to the journey or not.

Traditional cartographic mapping of the location is available for the general information. These maps are factual and show a range of landmarks and relative distance between locations. Ingold (2007 p15) observes standard mapping of a territory is a logical and less personal form of navigation. “*The journey is then no more than an explication of the plot*” (2007 p15) Wayfaring, Ingold posits, sighting the readers of Antiquity in the middle ages as ductus. “As Carruthers explains, “*ductus [In linguistics, ductus is the qualities and characteristics of speaking or writing instantiated in the act of speaking or the flow of writing the text (Wikipedia)] insists upon movement, the conduct of a thinking mind on its way through a composition*” (Carruthers cited by Ingold 2007 p15)

Casey posits the idea of connection to a place through ritual with the example of the nomadic Australian Achilpa tribe. (The tribe) carry with them a “Kauwa-auwa” [fig 37], a sacred pole they implant in each new campsite. By this act they at once consecrate the site and connect with their mythic ancestor Numbakula. (Casey 1997 p5). Grounded in north Manchester on the A664, the set of poles which act as bus stops act as a type of localised “Kauwa-auwa” poles [fig.38]. Each silently marking an individual territory of stories, actions and memories along the route of this journey. Maps, like stories, are read by the reader. The cartography created for Journeys on the A664 present a set of connected personal story maps. The next section explores the origin and representation of the map maker/author of this journey, “The Wand’rin Star”.

(below) Fig. 37
The Achilpa tribe with
“Kauwa-auwa” (date unknown)
Image: dreamflesh.com



(above) Fig. 38
A664 Bus Stop (2015)
Image by the Author

The “A664 “Atlas” is created by the “Wand’rin Star” an alternative cartographer [fig.39], travelling in space and time mid-air in a metal container along the journey.

Psychogeography is used to inform and visualise the identity of this traveller as an alternative and somewhat *vague* map maker.



(right) Fig. 39
The Wand'rin Star (2017)
Photograph by
Meg Edwards Rooney.

PRACTICE

STAGE 1.
THE WAND'RIN
STAR BEGINS.

STAGE 10.
THE WAND'RIN
STAR RETURNS.

STAGE 2.
THE RULES OF
THE JOURNEY
"SPACE TIME
INSTRUCTIONS
FOR THE
TRAVELLER".

4.1 Introduction

Psychogeography is a system of spatial wayfaring with the aim to create unexpected and deliberately vague forms of spatial mapping. I first became aware of Psychogeography whilst working on a student project at Liverpool School of Art. The brief was to illustrate sections of text from "Hawksmoor", a novel by Peter Ackroyd, the central theme of the novel reflects the practice of temporal movement through a city scape. My response to the brief was image based. Illustrations were created with layers of multiple narratives in a complex assemblage. Green notes Ackroyd employs written and spoken language to present locations of temporal narrative shifts:

"the language of the eighteenth century still exists in countless books and documents as well as in the language we speak every day. It may look different, but it still exerts influence, as my novel shows." (Green 2012 p32)

The traveller on the journey is a map maker, informed by methods of Psychogeographic practices. Words and voices connecting the past and the present along the route of the journey are presented in practice with complex vernacular typographic forms and location specific language.

The focus on Psychogeography in this section will not aim offer a definitive overview of this complex and sometimes deliberately ambiguous practice. If the meaning of Psychogeography is unclear, what is somewhat clearer is where and when the term Psychogeography emerged from. Debord anchored the term Psychogeography in the 1950s's as a theory designed to unpack the relationship between the "*city and the behaviour of its inhabitants*". (Coverley 2006 p14). This relationship can be traced back to literature and "*the beginnings of the novel itself*" (Coverley 2006 p14) with reference to Defoe, deQuincey, Robert Louis Stevenson and Arthur Machen). Conversely, Coverley offers the roots of Psychogeography in the Avant Garde activities of DADA and the Surrealists and is presented with an ironic humour, present to counterbalance any "*jargon-heavy proclamations*" (Coverley 2006 p13).

Journeys on the A664 is a mixed media, multi practice project, driven by a new Psychogeography informed personality "The Wandrin Star". Travelling as this personality creates a visual mythology for this journey, a form of Mythopoesis (O'Sullivan 2018 p54), a process designed to map the journey through familiar location with references to situated poetic connections to location specific memories of popular culture. Bonnett highlights the mythology of an urban Journey by Ian Sinclair on the M25 as an example of psychogeographic Mythopoesis:

Sinclair's ramble around the M25's noisy margins was a journey in and against the contemporary landscape. It was an act of retrieval of radical histories now by-passed. But it was also a kind of romantic tribute to the brute energy of a technocentric, dehumanized environment. In either guise, London Orbital is one of the central examples of the psychogeographical turn that can be identified in British literary culture and avant-garde activity in the 1990s (Ho, 2006; Home, 1997a; Keiller, 1994, 1997; see also, Ackroyd, 2000,

2007; Moorcock, 1988). This body of work explores and re-imagines the forgotten nooks and crannies of ordinary landscapes. It seeks to re-enchant and re-mythologize prosaic geographies. The resultant effect is disorientating; funny yet melancholic; utterly of our time but ill at ease with modern Britain. (Bonnett (2009 unpaginated)

Journeys on the A664 is not a traditional Psychogeography project, although elements of the practice exist with the project. Places and spaces, both inside and out, from past and present, are mapped and presented with location specific visual histories. Building on the temporal connectivity language as noted in the work of Ackroyd (Green 2012). Richardson (2015) expands on the practice with the term Schizocartography as a version of Psychogeography in combination with cartography, in which something “other” in a space is assessed. “*Something that is might be normally hidden behind the veneer of the dominant spectacle of a public space.*” (Richardson 2015 p182).

Debord connects the situationist practice of the *dérive* (drifting) as action to created to reassess familiar landscapes and explore hidden and poetic Schizocartographic landscapes.

In a dérive one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there. The element of chance is less determinant than one might think: from the dérive point of view cities have a psychogeographical relief, with constant currents, fixed points and vortexes which strongly discourage entry into or exit from certain zones. (Debord 1958, unpaginated)

The process of reassessing the familiar terrain is carried out by the character i devised named the “Wand’rin Star”. On this journey, the “Wand’rin Star” is a practice-led researcher. Malins and Gray (1995) discuss the development the practice-led researcher in the arts as a “*human Instrument, the primary data gatherer and generating instrument*” (Malins & Gray 1995 p6) This approach works as a process designed to collect blocks of data with a sterile environment. Here, Malins & Gray (1995) note the researcher is generating information, but not affecting the outcome of the research. During Journeys on the A664, the actions and experiences of the traveller, in effect my position as a traveller on the bus, directly influence the results of data from this journey. Without references to psychogeography, the project could exist as a set of basic and factual location maps of a journey, with only minor traces of the personal cartographer within the structure of the maps. The maps created for this journey have an emotional layer attached above location based topology. Caquard & Griffin (2018) discuss the emotional impact of a map of familiar spaces on the user as a set of “*complex geographies of perception*” (Della Dora 2009 p348 cited by Caquard & Griffin 2018, p18).

(below) Fig. 40
VTRE (1964)
Geoffrey Hendricks
Image: walkerart.org



(above) Fig. 41
VTRE EXTRA (1979)
Geoffrey Hendricks
Image: abebooks.com



(above) Fig. 42
Dimanche (1960)
 Yves Klein
 Image: en.wikipedia.org

4.2 The researcher in practice

The juxtaposition of references and perceptions from this journey are placed with the aim to create a form of hyper real and more intimate form of typographic cartography. The set of “Newspapers” created for the journeys on the A664 are at first sight familiar objects created with familiar personal typographic cartography associated with the original object. The visual arrangement of this content within is deliberately less certain, exploring the same subversive process employed by the Fluxus Broadside “V-TRE”

Fluxus artist George Maciunas published the broadside format newspaper “V-TRE” between 1964 [fig 40] and 1979 [fig 41]. The title was appropriated from a Broadside published by George Brecht which was designed to support his 1963 Yam festival. The content of “V-TRE” mixed Fluxus announcements alongside headlines from “real” newspapers and satirical stories (Allen 2015). The layout of “V-TRE” shifted from DADA influenced typography in issue one, through to the final “tribute” issue “V-TRE” EXTRA in 1979. This issue of “V-TRE” was published by Geoffrey Hendricks and was made to announce the supposed death of Maciunas. The style of the final issue carried forward the playful and anarchic methodology set out in “V-TRE”, the cover is designed with direct reference to a more populist visual language used by tabloid newspapers. The image on the cover is a collage of Maciunas’ head placed on the body of the Pope, designed as a satirical comment on the artist as a deity . The accompanying text shifts in tone between satirical comments on Maciunas mixed in with what appears to be a story of a violent sexual assault on a pensioner. (Hendricks 1979)

Yves Klein also explored using the familiar structure of location specific Newspaper for a new purpose. On Sunday, 27 November 1960, Klein produced “The Newspaper of a Single Day” [fig 42]. This was a four-page newspaper designed to wrap around existing copies of real copies of the newspaper “Journal du Sunday”. “The Newspaper of a single day” (Kline 1960) was designed to be identical in appearance to the real newspaper it was wrapped around. The content of this extra publication was based around a series of fake articles and a photomontage image of Klein leaping of the side of a building, a performative act named “Le Saut Dans le vide” (a leap into the void).

4.3 Psychogeography on the A664

Observing the internal and external happenings travelling on the 17 Bus on the A664 reveals another Manchester zone of protest, developments in popular culture and the formation of political ideas. The architecture of the housing stock along the A664 reflects a change of social class moving away from the city centre. Houses close to the City centre are tightly packed terraces, moving into modernist informed tower blocks, and onward to aspirational working-class semi-detached houses.

The journey space is now defined and the reasons for this activity have been demarcated. The next question to be resolved in this project is, why is there a need to create a separate identity for the traveller on these journeys? Pearson and Shanks reference DeCerteau to observe the action of the Flaneur as a narcissistic act of "*Walking, looking and to be looked at*" (Pearson & Shanks 2012 p149). Being looked at suggests that the Psychogeographer is vain urban performer, creating actions via walking in unusual placers for an academic audience. Journeys on the A664 present observations of a traveller camouflaged behind knowing symbol.

I travel the route in character bending into the background travelling as another commuter. The Wand'rin Star observes actions along this journey in a covert *dérive*. Morag Rose, the founding member of The Loiterers Resistance Movement, a Manchester based Psychogeography collective, concurs with the idea of blending in to the background for invisibility. Rose notes how the group got their name "*An early compadre was returning to Australia because if you loiter In Brisbane you get a suntan, if you loiter in Manchester you get an ASBO*" (Rose 2015 p149).

Rose (2015) sees Manchester as a city in flux, a city with layers of radical history from the recent past, and explicit signs of financial tensions in the present. As Rose drifts through Manchester, she notes the "*change in architecture and emotional temperature*" (Rose 2015 p149) moving from luxury department store to food bank. A short walk from the city centre branch of Harvey Nichols, a volunteer food bank is set up in an area where 80% of children live in poverty. (Rose 2015 p149). A scenario of polarised wealth distribution is not unique to Manchester, the gap in financial status is also reflected in cities across the country. London based Psychogeographer Bobby Seal produced "a (un) reliable guide to London guide:

We travel from Dalston to Staples Corner on the 266. We search for optical illusions on Islington street corners and discover that London's "scars are worn inside". Mrs Dalloway goes to Mulberry's to buy flowers and Katherine Mansfield's Rosemary browses for antiques in Curzon Street. We, on the other hand, shop at Curry's and PC World, and in doing so discover that both shops are one and the same. We are the writers of whom some will claim they've never heard. Perhaps we do not even exist. But we map this city with our words and fill its spaces with our breath. We are London (Seal 2016 no pagination)

4.4 Personality and the Psychogeographer

The aim of a graphic design brief is to create a visual identity for a company, place or person. To solve this question, the graphic designer must explore in detail the identity of the subject in the brief by collecting a range of ideas, observations and relevant language. Turning the focus toward internal investigation of graphic design identity can prove a problematic puzzle for the designer to overcome. Shaughnessy (2010) confirms this and notes that most designers in general find the process of designing for themselves difficult. To solve this dilemma, Shaughnessy (2010) posits the designer must view the development of a personal identity as an external design project. Working this way, creates a critical perspective between the designer and their identity. This method applies to the creation of a new identity for the traveller on the A664.

The subjective voice of the traveller on Journey on the A664 is the “Wand’rin star”, a designed personality generated with formative creative influence and presented with current design practice methods. This new second self is created to map and present topographic archives of this familiar journey through the lens of the active Psychogeographer.

The identity of the commuter in this research project is concealed behind a persona informed by graphic design practices, the traveller and a critical memory of a familiar place. The Psychogeographer can often be cloaked with a knowing pseudonym designed to both confuse and amuse the reader. An example of a shifting playfulness in concealing identity can be seen in the London Psychogeographical Association (LPA) website. The reference section of the site has a ‘biography’ page lists two names with the title of ‘Psycho-geographic Biographer’ “Florian Cramer” and “William of Wykeham.” The description for both names reveals nothing of the true background of the contributors, but instead offers a cryptic description of a personality created for the group.

“There has been an ongoing debate as to whether Florian Cramer is a theist or are the theist. What is certain is that they do not wear Orange under any circumstances” (unpopular.org 2020 unpaginated)

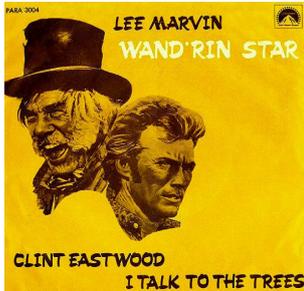
During the Journeys on the A664, the traveller returns to this familiar journey in the present, with an emerging new purpose and known practice skills designed to map the space in an original form of Schizocartographic typographic mapping. Richardson notes that Schizocartography “enables subjective voices to appear from the underlying postmodern topography” (Richardson 2015 p 182). The traveller on this journey is active in a Schizocartographic journey. Fellow commuters are passive. My role as the “Wand’rin Star”, a traveller on this journey, is to record observation and memory during a number of journeys on the same route. The “Wand’rin Star” is a graphic designer. Journeys on the A664 are a temporal commute. The “Wand’rin Star” as a commuter on the bus is a new life form, travelling with commuters on the way to work. For the “Wand’rin Star”, the journey is the work, the destination where the work takes place is a looping, repeat journey designed to unpack underlying strata from internal and external observations and actions.

4.5 A history of the “Wand’rin Star”

“In the face of the rapid change of the city, the Flâneur remembers, and folds his memory into the experience of the present. This changes the experience of the city, making the lived moment into a citable moment”

(Jenks & Neves 2000 p68)

My parents had little interest in modern popular culture. The choice of music was limited to three pop singles and an album of marches and jigs recorded by The Royal Scots Dragoon Guards. One of the three 7-inch singles in this small collection was “Wand’rin Star” a 1970 double “A” sided single by Lee Marvin and Clint Eastwood [fig.43]. The song is taken from the musical “Paint Your Wagon” and is a mournful mid paced country ballad. Marvin “sings” lyrics with a hoarse rasping delivery, with lyrics describe Marvin as a character without a home, a person in a constant state of movement, looking forward to another long journey. The memory of this single revolving on the mini record player, with the music coming from an internal mono speaker fitted in the lid, is a fixed point of memory. As i watched the journey of the needle across the vinyl, I was transfixed by the record company logo “Paramount” [fig.44]. The connected shapes in the “Paramount” logo presenting another visual representation of an inward journey as a set of graphic marks. This object connects music to a location specific memory of home. A place at the beginning of a reflective connection to language, memory and typographic form.

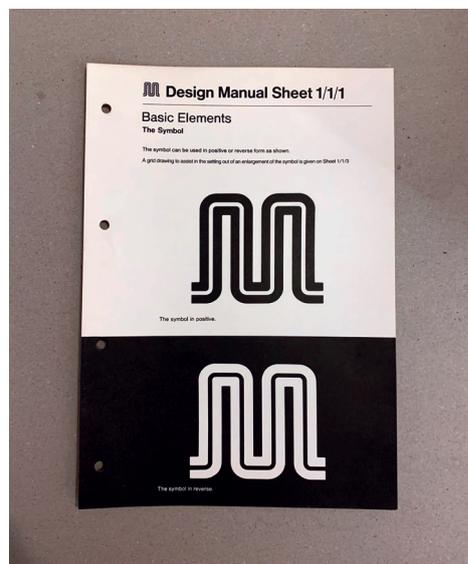


(above) Fig. 43
Wand’rin Star
7” Single cover
Paramount Records
(1969)
Image: theclinteastwoodarchive
blogspot.com



(above) Fig. 44
Wand’rin Star
7” Single label
Paramount Records
(1969)
Credit: rateyourmusic.com

Bestley and Noble (2011) observe this shift from external critical analysis to the role of designer as contemplative practitioner. The practitioner connects meaning to images and symbols from the past. The ‘logo’ designed to represent my personality as a traveller on the A664 is ‘The Wand’rin Star’[fig.46] . The meaning of this shape is connected to an early memory of visual communication. The shape and visual style of the image has no connection to the Lee Marvin single. Instead the relationship of meaning has second point of reference. In this case the vernacular typographic form of the 1982 Manchester Public Transport identity. [fig.45]



(right) Fig. 45
Greater Manchester
Transport Logo.
Design by Ken Hollick
(1980)

(far right) Fig. 46
Wand’rin Star Logo
Design by John Rooney
(2016)





(above) Fig. 47
 The uniform of the Wand'rin Star
 Image by the author (2017)

The image of the traveller is an analogue representation, a uniform of the present connected to work wear of the past. The clothing worn by the “Wand’rin Star” are functional [fig. 47], with an echo of the overalls worn by my Father for his job printing the Daily Mirror. The clothes are designed to blend in with the other passengers. Wearing a costume which draws attention on this journey would take away the invisibility needed to act as a traveller through the location. The “Wand’rin Star” is a Psychogeographer, or to use a traditional title, a “flâneur”.

The identity of a “flâneur” is at odds with the more traditional description of this drifting traveller. The reality of the journey is not a vision of an elegant and aimless stroll through the photogenic streets of Paris or London recording and recording and recording events in the “drift”, as posited by Debord or Sinclair whilst walking on a motorway. This method of drift is not applicable whilst travelling along the A664 Rochdale Road.

Blauvelt notes practice as a method driven by wider implications of social and cultural “*oppositional*” (Blauvelt 1994 p291) responsibilities as part of design practice. The Wand’rin Star”. Travels against the walking tradition of Psychogeography with practical reasoning. McCullough notes the value of familiar skills and visual references used to inform research practice:

“To give work substance, we require a medium. The actions of our hands, eyes, and tools must be mediated. Our personal knowledge and skills must be given a habitual setting for practice”. (McCullough 1998 no pagination).

4.6 Practice introduction

The following examples of practice present the visual representation of the traveller created with a set of irregular instructions and typographic temporal memories recalled by the traveller on this familiar journey. Jones posits “*memory is spatial*” and “*bound up with the processes of place and emotional attachments*” (Jones 2005 p213). My journey is my set of memories. The project is a “*geography of childhood*” (Jones 2005 p215) which creates the most vivid personal form of mapping space. The person sat opposite me on the bus will have a different and personal memory map, which may be connected to the journey, or may not.

Bestley and Noble (2011) note the role of the external commentator on design as a position of perhaps passive observation. This role is noted as solely a commentator on the product or the effect of the product. The external commentator is “*usually a journalist, historian or cultural theorist*” and “the intentions of the designer were under explored” (Bestley and Noble 2011 p28). Journeys on the A664 is not a passive action. The “Wand’rin Star” is active in the space and connected to the history of the location. Practice work produced is autoethnographic graphic design. The traveller is invested in the history of the spaces and locations on the route in a creative bond of investigation and presentation using known methods of visual communication with oblique graphic strategies.

(below) Fig. 51
A664 Stage number 1 (folded).
(2020)



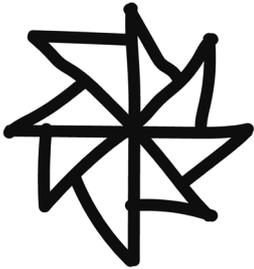
(below) Fig. 52
A664 Stage number 1 (folded).
(2020)



4.7 Stage 1. The Wand'rin Star begins the journey.

Stage 10. The Wand'rin Star returns to the start.

The newspapers on stage 1 [fig. 51] and 10 [fig.52] record this traveller at the start and end of a return journey. The images inside the pages are designed to represent a form of psychogeographic ontology (Rossetto 2019 p6). Or to put this in a more direct terminology, the “Wand'rin Star” emerges as a visual response to the local environment at the beginning and the end of the journey. Psychogeographic methods informed the creation of the character “The Wand'rin Star”, however, the “rules” of Psychogeography are not strictly adhered to on this Journey.



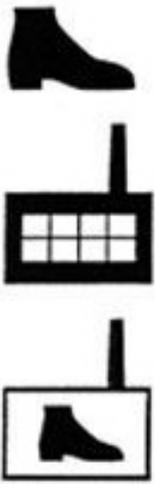
(above) Fig. 46
logo sketch (c.1973)
Drawing by the author
(2017)

Situationist author and psychogeographer Ivan Chtcheglov writing under the pseudonym “Gilles Ivain” announced, with a sense of theatre, that “*we are bored in the city*” (Chtcheglov 1953 no pagination) whilst walking around the city feeling distinctly uninspired by his surroundings. The Wand'rin Star is not bored in this city. Observing the city above ground level changes the viewing aspect of the traveller. From this vantage the non-representational actions of the Psychogeographer on the A664 offer a wider stage, designed to connect the traveller closer to the landscape and to physically feel the physical and temporal rhythms (Pyyry 2018) of this place, not to feel *bored* but inspired by the landscape.

The connectivity between the traveller and the spaces navigated reveals connections and observations which complete the objects in the practice led Atlas. Bennett observes objects to have “*thing power*” (Bennett 2010 p2) and an “integral energetic vitality” (Bennett 2010 p4). These objects are vibrant things containing information, encoded signals and memories designed to resonate beyond their existence as culture packaging.

One memory from the past connects to future practice. When my father come home from work, he would bring blank copies of the “Daily Mirror” for me to draw on. These were dummy newspapers, with no text apart from the red “Daily Mirror” logo. These blank newspapers were printed to test the folding and collating capacity of the print machines before the main print run of the newspaper. Alongside the set of blank newspapers, he would also bring home a set of thick black magic markers. I used to use these materials to make my own “newspapers”. It is a regret for me that I did not keep some of these “newspapers” for posterity. At the time these homemade newspapers did not seem important enough to keep. During one of these drawing sessions, using the markers with their thick, precise bevelled drawing point, I drew a cross, and another cross on a 45-degree angle, and connected the lines to make an object which looked like a set of 8 sails, anchored at the centre. This became a symbol which I would draw again and again over many years. [fig.48] The shape became my mark, a symbol rooted to a formative location, and at the same time travelling with me. The symbol was updated for this project and was placed on the box as an object of graphic identity.

Objects and places in city maps can be represented in a number of symbolic graphic forms. Otto Neurath explored a set of global visual identities designed to represent



(above) Fig. 48
Shoe Factory (c. 1920s)
 Otto Neurath
 jstor.org

buildings and their function in graphic form. A shoe factory would be represented with the sign for shoe and factory [fig.48] (with smoke emerging from the chimney) bolted together. (Vossoughian 2011) A universal visual language system with no accent or vernacular styling connected to the location being mapped.

The symbols in stage 1 and 10 present a set of graphic marks, representations of familiar objects related to the journey. In common usage, the word “Graphic” is described as describes a high contrast black on white, a schematic indication of fact. From the observation point on top deck of the bus, it is easy to see the social contrast in typographic messages. Road signs and symbols show direction and distance, and observation of rules. Stop, Go, No Entry, no parking [fig.49]. Street signs and language local to the location tell another set of more personal stories based on personal circumstances.



(above) Fig. 49
A664 from the 17 Bus. (2014)
 Image by John Rooney

Signals are on the surface of the object, and sometimes hidden within the visual context form secret histories, routes to new unfamiliar culture. As a traveller on the A664, the vibrancy of the hidden visual codes revealed in the packaging sound became catalysts for knowledge transference. A form of relationship described by Turkle as the ability of the object designed to “*reach out to us to form active partnerships*” (Turkle 2007 p308). Lawson presents the term design with specific meaning depending on the work method of the practitioner. Lawson notes engineering and fashion employ design, but in different ways. The engineer is “*mechanical*” (Lawson 1980 p6) with solutions based upon mathematical formulae. Fashion employs design in a form of “*imaginative, unpredictable and spontaneous*” (1980 p6). In the essay on typography *The Crystal Goblet, or Printing Should Be Invisible*, Warde offers the aim of the typographer is to produce the “*transparent page*” (Warde 1955 no pagination). Crisp posits the modernist and industry practice view of graphic design as the act of problem solving and clarity of information. “*Much of graphic design’s time gets spent on refining and organizing and making things clear*”. (Crisp cited in Twemlow 2005 p89).

The practice explores three types of relations which, taken together, define a veritable semiotics of cartography. The first relation is that to be found in the semantic domain proper and concerns the production and accumulation of meaning; the second concerns the syntax within a map - that is, the communicative system of interconnected symbols within which the meaning of those symbols necessarily evolves; the third is to



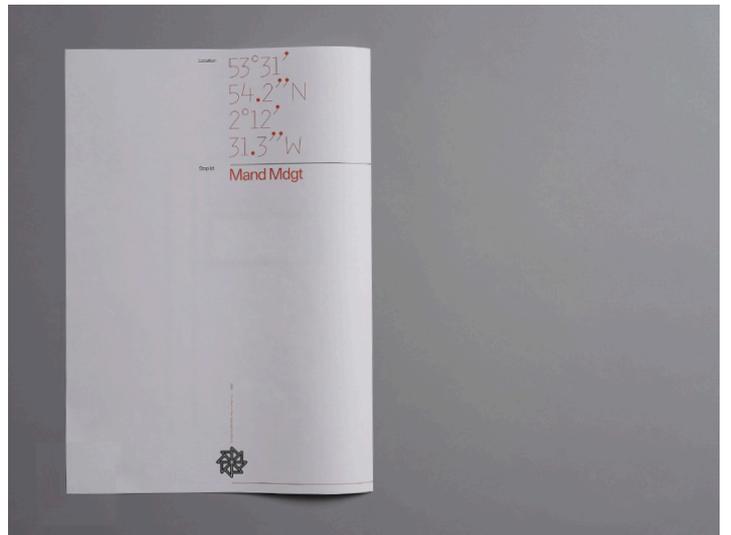
(above) Fig. 49
Adamsons Estate Agents (2020)
Credit: adamsons-estates.co.uk

be found in the sphere of praxis, in which the map is both the object of interpretation and a “*stenci*” outlining territorial behaviour (Casti 1999 p11)

There are four empty shapes in stage 1 and stage 10. Each shape is connected to a formative memory which reflect the three aspects of Experiential Graphic Design as posited by Schwanbeck (2014). Shape one is a “*For Sale*” sign used by Adamsons Estate Agency [fig.49]. This object was the formative memory of a graphic design device. My Family moved to Rochdale when I was six years old, the process of moving house consisted of driving around suitable areas looking for property which was for sale. The memory of observing this object, and the difference from other objects with a similar function occurred soon after we moved house. For Sale signs are rectangular. The sign created for Adamsons Estate Agency is round. This memory highlights the possibility of difference which can subvert the familiar. Observation of the change in a familiar object at a formative moment in childhood created a link to a creative form of temporal “*semiology of territory*”. (Casti 1999). The images in Stage 1 one show blocks of colour with no text, and is awaiting further instruction from the “Wand’rin Star” [fig.51] revealed as the practice work develops.

“THE WAND’RIN STAR
BEGINS THE JOURNEY”

(below) Fig. 51
A664 Stage number 1
(2020)



“THE WAND’RIN STAR
RETURNS TO THE START”

(below) Fig. 52
A664 Stage number 10
(2020)



(below) Fig. 54
A664 Stage number 2 (folded).
2020)



4.8 Stage 2. The Spacetimeable

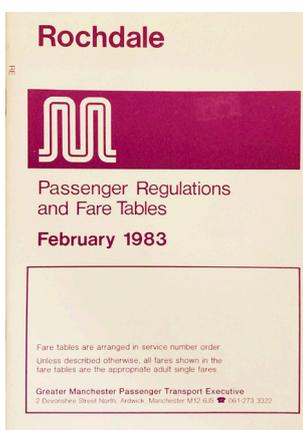
The “Wand’rin Star” is the traveller in this research project moving through the city spaces. Recording and watching as the bus moves forwards, at the same time exploring how this figure came to be. The journey taken toward the creation of the “Wand’rin Star” is an expedition of creative evolution. The traveller begins the path of creative discovery to where and when *ideas* began to explore how the new character represented and constructed. The “Wand’rin Star” is a hidden graphic metaphor. Hanson (Jenks C. & Neves T. cited 2000) notes the anonymity of the traveller as a connective element in urban exploration:

“Jenks and Neves (2000) have drawn comparisons between Psychogeographer, Ethnographer and Photo-journalist, the use of urban anonymity being central to all three practices”. (Hanson 2007 p12)

Stage 2 is a space timetable, based around the original Bus timetable published for this service. The shape and content have, on first glance, the appearance of the traditional timetable, but the content explores a more personal, complex and deliberately vague set of instructions [fig.54].

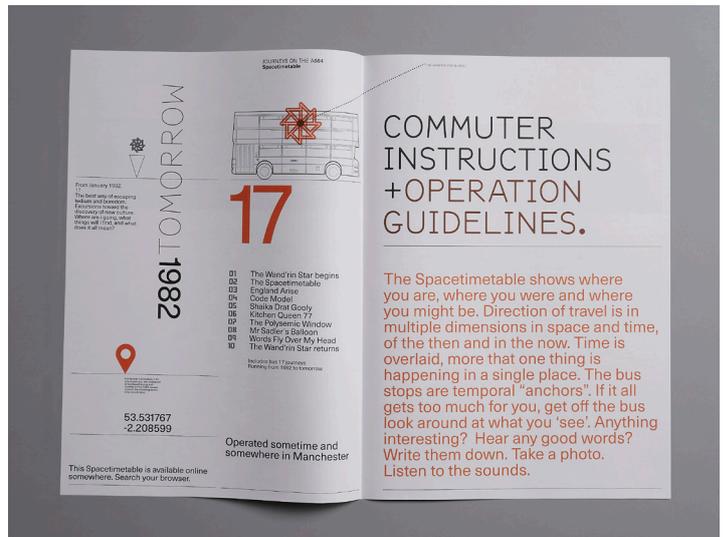
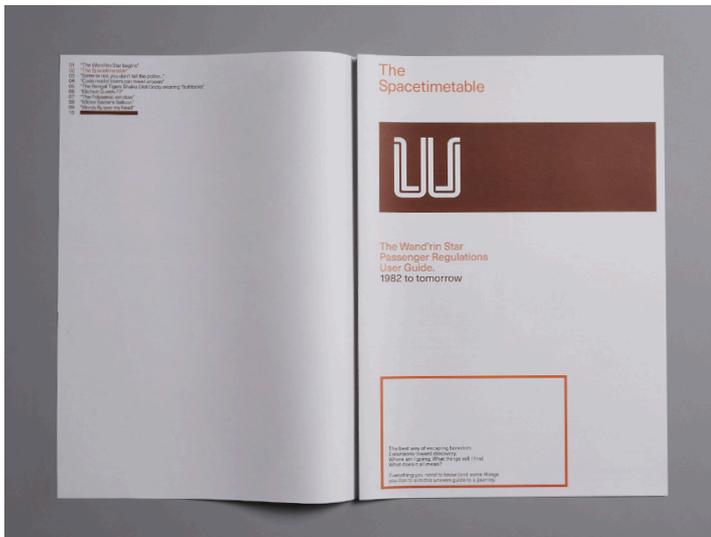
One of the publications collected in this process was a copy of the 1983 guide “Passenger Regulations and Fare Tables” [fig.53]. This publication uses the same functional modernist layout but strays from the design guidelines set by the transport authority by the fact that it is printed in a deep shade of non-corporate purple. The Cover of the “Spacetimeable” is designed to follow the structure of the original document. Inside the Space timetable, where functional instructions would be found in the original, information is replaced with more personal, abstract and vague typographic instruction. The typeface used in the original document is set in Helvetica, the corporate typeface for Greater Manchester Transport. In the new “Spacetimeable”, the text is set with Neue Hass Unica. Unica is, at first glance a similar typeface to Helvetica. The use of Unica, shifts the visual aesthetic by a small amount to create a subtle difference in the overall typographic design of the document.

The text is experimental, open and fluid in the content. “Facts” on the page are vague [fig.54]. There is some clarity here, the text contains some instructions. Opening times are shown, but opening times for what is not stated. Information is left open to the traveller. The introduction is written using a situationist methodology of “Unitary Urbanism”. “Unitary Urbanism” or “UU” is described in text written by Situationist International (SI 1959) as reaction to *“camouflaged repetitions”* (1959 unpaginated) of modern art. “UU” is also by the SI described as a critique of urbanism, a term used to describe the characteristics of a city. The original document published by Greater Manchester Transport conforms to the modernist tradition of clarity and is written with the same process.



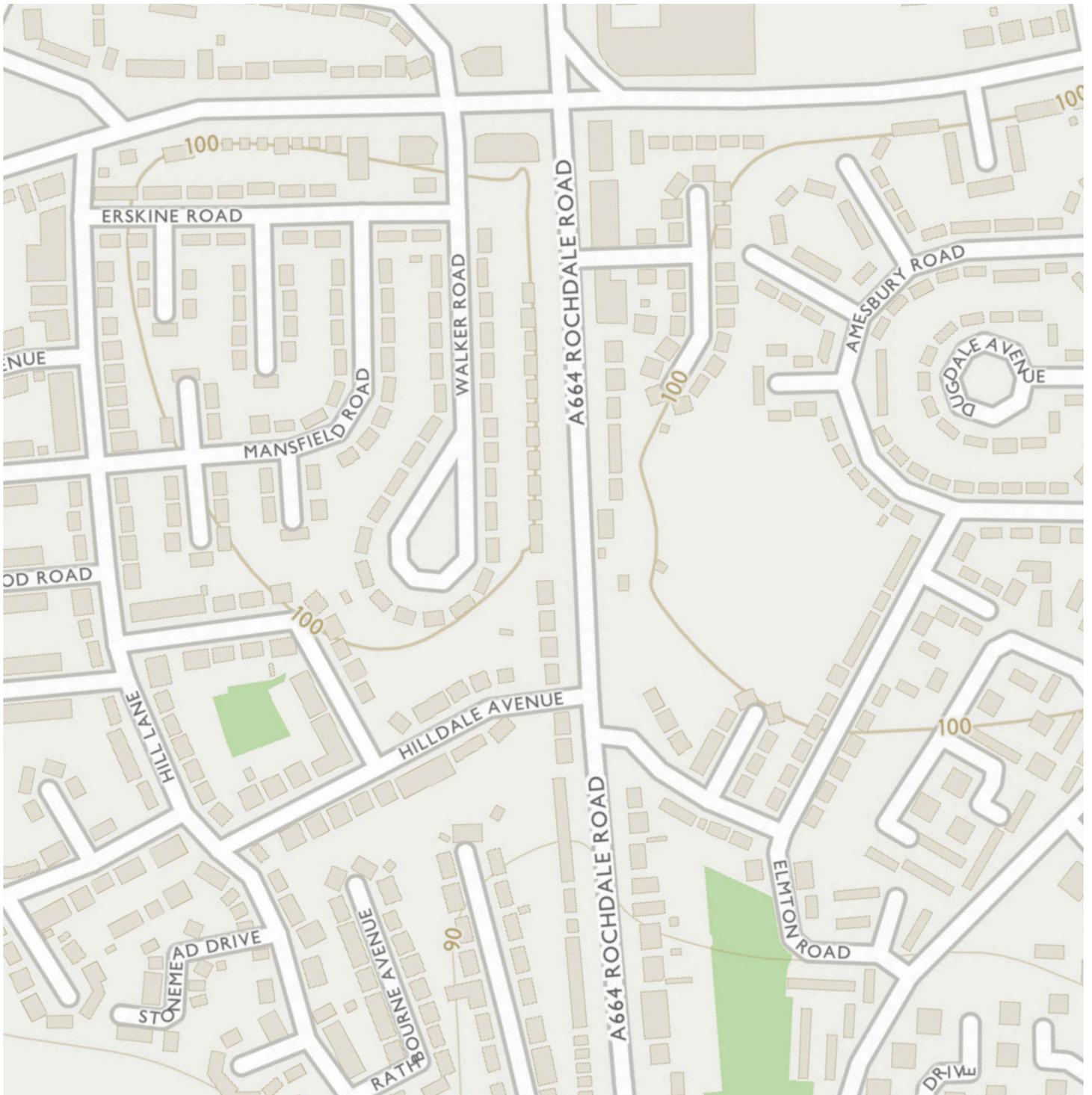
(above) Fig. 53
*Passenger Regulations and
Fare Tables (1983)*
Credit: Image by the author

(below) Fig. 54
A664 Stage number 2
2020)



*“It is not down on any map.
True places never are.”*

(Melville cited by Biggs p7 2004)



5.1 Introduction

The identity of the commuter on journeys on the A664 is now defined, with a visual traveller uniting the physical actions, performance and visual identity of the journey with vernacular visual and temporal references. In this section, methods of deep mapping is engaged to locate and define chosen areas for the practice work.

Deep Mapping is not a scientific cartographic process. A deep map of a familiar terrain is a form of personal human cartography. Physical objects and geographical features can be represented in a deep map, but their presence is not essential. The content of a deep map is an intimate narrative response to recording a space. The map maker is also a critical element of a deep map. Regular maps are silent and filled with secret unspoken history. A deep map maker listens harder and looks further to reveal personal stories of a space connected to the mapmaker. Before emotion is introduced as a new layer of mapping, the location is taken into consideration. The bus is a container for transportation and observation, and following the position of Caquard and Griffin (2018), emotion.

The “Wand’rin Star” is embedded within the pages of the newspapers as an overarching typographic presence. The maps created to explore locations in the journey do not attempt to show the relative depiction of objects in a place. Instead the maps explore the personal interaction between people and place observed from the elevated location on the number 17 bus. The practice present deep maps of the location described (after Biggs) as a political and personal essaying the personal truth of a place. (Biggs cited in Casey 1993 p31). Each map of the space is connected to a history of that space. Caquard and Griffin (2018) explore the secret layers of maps which are revealed by a cartography of emotion rather than factual exploration, and posit the idea that a map is somehow “*shy*” (Caquard & Griffin 2018 p4) A traditional and functional map is designed to be shy. Further investigation into the map acts to reveal an emotional side beneath contour lines and precise locations points:

“But when we scratch the cartographic surface, maps appear to be impregnated with all sorts of emotions. The emotions associated with the topic mapped and the ones evoked through the cartographic design. The emotions felt by the mapmaker while drawing the map and the ones felt by the map user when discovering it. The anger and sadness triggered by social injustices revealed on a map, or the simple pleasure felt while admiring a beautiful cartographic design. The emotional experiences we clearly remember and the most common ones we hardly notice or we simply forget”. (Caquard & Griffin 2018 p4)

The “Wand’rin Star”, explores areas on the route, in the same way the observer icon descends into the digital environment of a Google map. The “Wand’rin Star” is the symbol of the traveller created in this project, seated on the top deck of this bus on a return journey recording and observing what is seen, heard and thought. The “Wand’rin Star” is a cartographer, of a kind. A personal map maker and collector



Fig. 55
Conventional Mapping (A664)
Credit: ordanancesurvey.co.uk

employing a form of psychogeographic, typographic Schizocartography (Richardson 2014). Schizocartography offers a method of cartography that questions totalizing organizations of power and at the same time enables subjective voices to appear from underlying postmodern topography. (Richardson 2014 p131)

Events and happenings recorded on the journey are personal observations of a micro journey. Small moments of caught speech and glanced observations. This journey was repeated on a number of occasions, and as Bissell and Overend (2015) observe, observing the ritual of an action, in this case a bus journey through familiar terrain with a new approach can create a new approach to viewing the what is known:

However, for Edensor this “everyday realm” of “habit, routine, unreflexively forms of common sense, and rituals [...] paradoxically also contains the seeds of resistance and escape from uniformity [through] the intrusions of dreams, involuntary memories, peculiar events, and uncanny sentiments” (Bissell & Overend 2015 p138)

Rituals, dreams and hopes found on the journey form a personal and emotional layer of mapping on the journey. Bruno notes a “*tender cartography is a room of one’s own*” (Bruno 2007 p209). The traveller on public transport is never alone (even if there are no other passengers, a driver is always present), the internal room of one’s own is a room of the self. This space has internal and external ongoing influence as the space is traversed. The influence on the room could be a thought, a newspaper, or a mobile phone. The use of smart phones has been an omnipresent factor in all of the bus journeys I have undertaken so far. The smart phone is in itself a connective device to an internal digital world. Each device is its own form of digital “*Baroque House*” (DeLuze 1993 p5) with remote rooms connected over networks to form a digital self. During the rush hour, the bus is full, each seat is taken with passengers, the majority of which are looking downward at their mobile phone. These “*Vessels*” (Bruno 2007 p209) as Bruno posits are creating a ongoing narrative along the path based on personal factors including: gender, age, social class, connection with others. The room of one’s own which we all occupy whilst travelling, is subject to external forces as well as those from the internal dialogue of self. The mobility of a local memory (Bruno) is noted, a creation of a “*composite geography*” (Bruno 2007 p222). The connection of digital self is explored in Stage 4 “*Code model lovers can travel unseen*” (p.94)

5.2 Conventional Mapping

Mapping is a complex practice, with multiple subdivisions of application and cultural significance contained within a representation of a location. A singular “Map” of an area is an intricate object containing topographic representations of objects designed to illustrate a three-dimensional place on a two-dimensional plane [fig 55]. Any map of an urban environment is encoded with the visual logic of structure and physical features, designed for navigation from place to place. Corner observes the map as an object of fact; with place and space reduced to a set meaningful of graphic symbols “*maps are taken to be ‘true’ and ‘objective’ measures of the world, and are*

accorded a kind of benign neutrality" (Corner 2011 p215)

Modern maps created for both print and screen record objects and place with clarity and fluid visual efficiency. However, the reduction of a space occupied by people and objects presents a map layer of logic rather than traces of humanity. The modern mapping process used by mobile devices creates a homogenized set of maps which, in terms of visual reference, could represent a point of space located anywhere. Therefore, the authorship of the maps created for the Journeys on the A664 is critical to a form of humanistic deep mapping. Spence observes the critical role of the mapmaker in the creation of a map. *"a symbolised image of geographic reality, representing selected features or characteristics, resulting from the creative effort of its author's execution of choices"*. (Spence 2008. p12). The "Wand'rin Star" is a Schizocartographer/ mapmaker creating maps making specific choices of locations presented with location specific typographic narratives.

5.3 Space and place on the A664

Existing maps of the A664 present an unremarkable generic representation of grey and red/brown housing mixed with occasional green spaces. The spaces are presented as a passive and unremarkable environment. Mapping involves the creation of boundaries to differentiate and define spaces, without human engagement. Bruno observes that this action can be a *"contested, even negative notion"* and that maps are *"the objects of struggle"* (Bruno 2007 p207). Mapping the A664 by public transport is a form of site-specific counter mapping.

Travelling outward from the city centre the aspiration of family housing is illustrated in the change of architecture and increase in green space. To take the same journey back into the city centre, the position is reversed and a different story is revealed. On this inward journey, social deprivation becomes more apparent moving closer to the city centre. The new mapping process reveals points of autonomous activism (Dalton & Mason-Deese) with recordings of acts:

"Beginning with our own situations, we create a mapping of and for political change, combining militant research with counter-mapping to produce alternative ways of visualizing and inhabiting our (university and) world."
(Dalton & Mason-Deese 2012 unpaginated)

The repetition of a mapping the same journey from place to place on multiple occasions also creates a form of rhythm and repetition. *"When it comes to the everyday, rites, ceremonies fetes, rules and laws, there is always something new and unforeseen that introduces itself into the repetitive: difference"*. (Lefebvre 2004 p16).

5.4 The Deep Map

A Deep Map is a record of a place or space created with personal and emotive representations. Creating the Deep Maps on the number 17 bus was a real time process. Observations recorded in the moment, to form new narrative landmarks. The Deep Maps in the journeys on the A664 present visual representations of irregular

temporal rhythms. These rhythms represent visual forms of connected and striated timelines, shown in a single typographic map space. Lefebvre explores rhythm as a timetable of *“hourly demands and systems of transport”*, (Lefebvre 2004 p7).

A Deep Map also records and presents a place or space with personal and sometimes emotive representation. It is a personal map of single or multiple journeys through familiar or unfamiliar places and spaces. They can offer abstract representations of markers in a space that do not represent literal forms. Pearson and Shanks state that Deep Maps *“evoke rather than describe”* (Pearson & Shanks 2001p192). Biggs explores the evocation of deep mapping with a range of emotional constructs applied to understand the chosen space on a deeper more personal level :

“Open deep mapping interweaves image and concept to work in and with the ‘curious space between wonder and thought’, recognizing this space as vital to ‘a knowledgeable and impassioned engagement with the world”.
(Biggs 2010 p6).

The action of Deep Mapping spaces in an evocative way is also a multidisciplinary process. This can be achieved in a number of ways via walking, communing, driving, photography, drawing and digital connections. The methodology of Deep Mapping has overlaid commonalities with Psychogeography (in collection and recording of map data) and Fluxus (In practice methodology and data presentation). The specific term of Deep Mapping has been evidenced in literature as a relatively recent way to map spaces and places.

5.5 The deep map on public transport

Travelling on the journey in the present, I reflect on how I used this bus journey in 1982. A place and time to read the text on the cover of the music I purchased that day, in anticipation of hearing the noise inside the packaging at home. The journey provided a space to carry out an investigation into the connectors between music culture and high culture (books films and art) via information provided in song lyrics, interviews and packaging design. *“The personal and magical”* (Biggs 2011 p31) connection between place, music and expanding knowledge:

“Our entry is finally achieved only through the marriage of many kinds of knowledge and experience. A song, even an old, layered song like Tam Lin, has beginning and end, is opened and closed by the voice of the singer. A place is less easily defined, even when it has more or less agreed physical boundaries. To bring a song and a place together is, then, to look for a unique and complex spatial and temporal matrix”. (Biggs 2011 p32)

The recorded traces are the marks made by the observer in response to the movement of the bus on along the road. The practice is recorded using digital equipment, a phone with cameras, sound recording and so on. In addition, I carry a notebook on each journey to make field drawings and notes on each trip. The bus is a physical object, movement is harsh, jolting from left to right, and up and down when

Fig. 56
A664 Journey drawing
2015

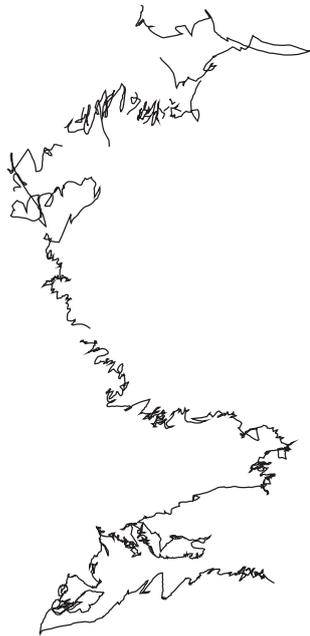


Fig. 57
Copenhagen-Holte Subway Drawings
1999
Credit: youtube.com

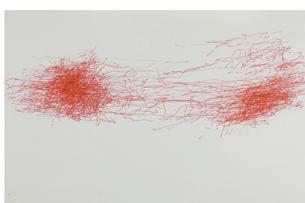


Fig. 58
Untitled (Subway Drawing)
2006
William Anastasi
Credit: artc.edu

the bus travels over an uneven surface [fig 56]. The jarring movement creates jumps, lines and gaps in the field work drawings and writing. William Anastasi presented the physical movement of public transport in his “Subway Drawings” [fig 57, 58].

William Anastasi and Robert Morris, combine drawing and performance to display an event of making, being and thinking. These artists perform drawing by displaying their gestures, tracing their entire body – and more. (Luzar 2017 p51) McLucas (2015 no pagination) posits ten themes to add further context to the concept of Deep Mapping as a physical and personal method for the user/performer on this journey:

“There are ten things that I can say about these deep maps ...

First Deep maps will be big – the issue of resolution and detail is addressed by size.

Second Deep maps will be slow – they will naturally move at a speed of landform or weather.

Third Deep maps will be sumptuous – they will embrace a range of different media or registers in a sophisticated and multi-layered orchestration.

Fourth Deep maps will only be achieved by the articulation of a variety of media – they will be genuinely multimedia, not as an aesthetic gesture or affectation, but as a practical necessity.

Fifth Deep maps will have at least three basic elements – a graphic work (large, horizontal or vertical), a time-based media component (film, video, performance), and a database or archival system that remains open and unfinished.

Sixth Deep maps will require the engagement of both the insider and outsider.

Seventh Deep maps will bring together the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.

Eighth Deep maps might only be possible and perhaps imaginable now – the digital processes at the heart of most modern media practices are allowing, for the first time, the easy combination of different orders of material – a new creative space.

Ninth Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.

Tenth Deep maps will be unstable, fragile and temporary. They will be a conversation and not a statement.” (McLucas 2015 no pagination)

EACH OF THE THEMES DEvised BY MCLUCAS TO DESCRIBE ASPECT OF DEEP MAPPING RELATE TO THE PRACTICE CREATED FROM JOURNEYS ON THE A664. PRACTICE WORK IS TYPOGRAPHIC, DIGITAL IN CONCEPTION. THE MAPS ARE LOCAL, BUT THE CONTENT RESONATES IN CREATIVE EXPLORATION BEYOND THIS CHOSEN PLACE.

5.6 Mapping and Practice.

Grouped together, the set of “maps” form an Atlas of “deep maps” of a set of Journeys along the A664. The atlas is “non-representational” (Wickens Pearce 2013, after

Kwan 2007 p17) typographic maps.

Music and song are central to the historical fabric of a number of spaces along the route. In the 1982 bus journey, I used this space to explore purchased evidence of culture and objects containing visual representations of as Garrett recalled recorded “noise” (Rooney 2020 no pagination). In the visual presentation of the journey today, the practice has musical form and popular culture embedded in the production of the practice. Olmeda & Christmann (2018) explore a map of a location in the form of a “map score”

“The map-score methodology allows us to observe how someone records their experience of a place during fieldwork, and creates an archive that extends and enhances our knowledge of sensory perceptions, emotions, and points of view about spatial experiences in place”.

(Olmeda & Christmann 2018 p64)

The three practice newspapers (or Stages) in this section present maps with a musical connection to each location. The maps in this section represent observations recorded in the moment of travel, along with visual representations of words from the noise of music. Garrett designed music packaging for the band Buzzcocks with the aim of “*creating a space for music*” (Rooney 2020 unpaginated).

Buzzcocks are connected to the space explored at Stage Number 5. (Kitchen Queen 77). The spaces for music in Journeys on the A664 are connected temporal and physical spaces illustrated by visual representations of the typographic language of song. Schroeder-Turk (2018) evokes the memory of song as a form of emotional spatial recognition:

“People who paint their paths across country, recite prayers along the road to Lhasa, or who cannot help but think of the children’s song each time they walk over a bridge in Avignon”. (Schroeder-Turk 2018 p100)

Referring back to the McLucas Deep Map taxonomy, the A664 Newspapers fulfil the criteria for Deep Mapping:

“Big –multi-layered, Multi Media – a graphic work, an archival system that remains open and unfinished, engagement of both the insider and outsider, and finally will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented” (McLucas 2015 no pagination)

The set of Newspapers also make use of the fold to create a physical map of the journey. [fig. 59, p76] When each newspaper is folded across the middle and bottom of each number on the cover is made level to a surface, the fold represents the terrain of the journey from stop to stop.

5.7 Stage 3. Sister or not, you do not tell the police

An original aim for this project was to record multiple snatches of dialogue overheard whilst travelling on the journey whilst in character as the Psychogeographer (AKA the “Wand’rin Star”. The initial interest in recording the range of sounds heard during the journeys narrowed to more abstract observations due issues of privacy. I felt uncomfortable eavesdropping on private conversations during the journey, and I had no wish to reveal details of the identity of the person speaking the words I captured. The genesis of this map began with a snatched conversation, which lead on to exploring the space and connecting past events with the current location. The conversation was anonymous enough to give no indication of the person speaking the words, more a connected defiant tone of voice connected to the space around it.

During a journey in 2014, amongst the passenger chatter and general mechanical noise on the bus, I made a note of random words spoken in a telephone conversation by a passenger sat behind me on the top deck of the bus. “*Sister or not, you don’t do that to people. I’d go to the police I would, they’ve got all the evidence*” The words were spoken during the moment of quiet on the journey as the engine noise of the bus ceased momentarily. At this brief moment of silence, the volume of the conversation was loud and clear enough for the whole carriage to hear.

The conversations and observations in this work took place by the bus stop on the A664, next to Boggart Hole Clough. Voices heard in this space were spoken in the present and many years in the past. Voices from the past and from the present collude in the piece. The first typographic voice is sourced from this single defiant voice overheard on one A664 bus journey in the present. The second is a representation the words sung by thousands of people protesting for free speech at the same location in 1896. In 1895, Boggart Hole Clough was a venue for a number of free Speech rallies. These rallies were organised by the Labour Party in defiance of an order by the local council “*to put an end to the meetings of a certain Party*” (Reid, 1981 p470).

In defiance of the order, the rallies grew in popularity, rising to over 20,000 protesters gathered to hear speeches by Emmeline Pankhurst and Kier Hardie. Reid notes the gathered protesters ‘crowded into the Clough in a long procession, and sang “*England Arise*” to open the proceedings’ (Reid, 1981 p473).

The spreads [fig 58] contain phrases taken from different temporal references at the same location. The visual typographic styling creates a 3-dimensional, linear interwoven type style. This form is informed by Biggs’s statement on mapping a space by Ingold’s view on wayfaring as liner but a multiple set of lines:

The text is not easy to read, this raises an ambiguity in the messages which, as McLucas posits on Deep Maps, is a ‘debate about the documentation and portrayal of people and places...They will be a conversation and not a statement.’ (McLucas 2015 Unpaginated) This methodology echoes the idea posited by Keiller of the perception of a landscape as an emotional palimpsest, an area which contains layers of physical

context to support a narrative.

“[The Map] visualizes [a narrative voyage] in the form of a landscape, an itinerary of emotions which is, in turn, the topos (syntax note: topos is a basis of a concept, the word also suggest a reference by the author to topology or landscape) of the novel. In its design, grown out of an amorous journey, the exterior world conveys an interior landscape. Emotion materialises as a moving topography. To traverse the land is to visit the ebb and flow of a personal yet social psychogeography”. (Keiller 2014 p2)

The use of both internal and external worlds portrayed together echoes Deleuze in the use of the internal and external to create a fold (1993) which itself has a newly defined and emotionally funded pathway through a space. Turgut explores the city itself as a living palimpsest, an urban location constructed of temporal layers in a shifting and developing combination of urban narratives:

“Cities that we assume to have the power of reproducing every day in varying ways gather the traces of the past, the present, and the future. Among the cities of the world that are interconnected via a complex system of networks and are in a constant interaction, Istanbul, as a palimpsest city, is being carried to the future with new layers that alter by every moment and are articulated and reticulated with the old in an adjoining, superposed and intertwined manner” (Turgut 2021 p2)

Connected histories of past and present presented collude in the urban typographic language palimpsest of Stage 3. Stores from past and present intertwine. Mattern observes the historical layers of place are not overwritten, but connect to form new narrative stratifications. (Witmore 2007, p555 cited in Mattern 2015, p13).

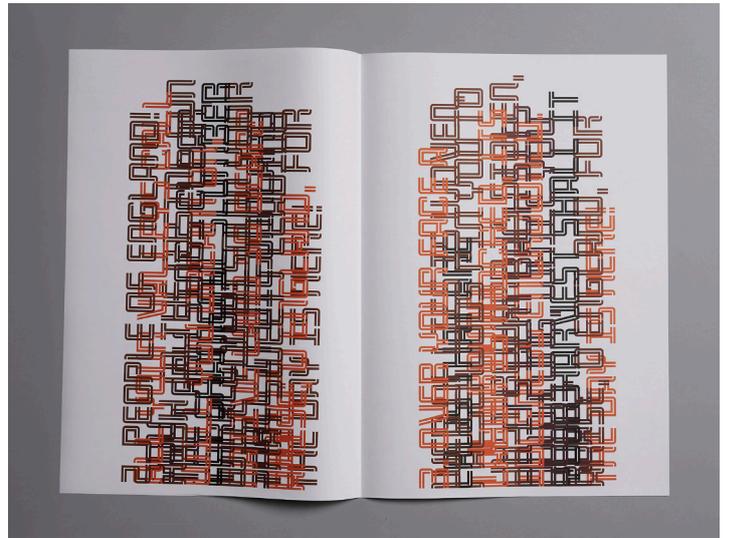
The typographic styling of Stage 3 represents an interconnected visual language palimpsest connecting stratifications of protest and defiance in a related communal locations of the bus space and a public park.

“SISTER OR NOT, YOU DO NOT TELL
THE POLICE”

(below) Fig. 59
A664 Stage number 3 (folded).
(2020)



(below) Fig. 60
A664 Stage number 3
(2020)



(below) Fig. 60
A664 Stage number 6 (folded).
(2020)



(A pre-history
memory)

In 1977, my parents were looking to buy a new kitchen, a long and tedious process in which I wanted no part. They asked my brother and I if we would like to come along to the showroom, glamorously named “Kitchen Queen” to choose a new kitchen. We obviously said no, as this would be boring. Instead, we decided we could play football in the living room, which is a destructive act but far more interesting than sitting in on the choosing of worktops and kitchen appliances in a cavernous warehouse.

My parents returned from the store, without a decision on the kitchen, but, they had other news from the visit which they wanted to share with their bored children. As they walked in the warehouse, they saw “some young men having their photo taken in front of the kitchen units. They were in a band. Nice lads” I think my mum felt sorry for them as they looked “a bit pale and skinny”. My father straightened his arm toward us and opened his palm. In his hand were a number of yellow badges with the BUZZCOCKS written in blue capital letters on each badge. The typography on the badge was italicized, with the double ZZ suggesting the buzzing of an insect. This was a critical memory of missed opportunity to engage with new culture, found in an unexpected place.



(Above) Fig. 61
Orgasm Addict by
Buzzcocks.
Artwork by Linder Sterling
and Malcolm Garrett (1976)

“ In cartography an arrangement of graphic elements (limiting ourselves here to the case of maps printed in ink on paper) represents some reality, where arrangement in space is of special concern or interest. Such an arrangement would be difficult or impossible to represent and convey in the word-sentence-paragraph sequence of everyday language. The set of possible graphic elements which can be used in cartography to do this is almost infinitely varied, and thus is considerably more complex than the usual 26-character alphabet of the English language “(Margolin 2006 p119)

Orgasm Addict [fig 61]. was the second single released by the band Buzzcocks in November 1977. The cover artwork was designed by Graphic Designer Malcolm Garrett and Illustrator Linder Sterling. The original artwork forms the visual construction of Stage 6. This stop is located at approximately the half way point of the journey. The exploration of the space around the stop for this research lead to the creation of this object.

The cover design for “Orgasm Addict” is a bold yellow and blue colour combination of shifting typography by Garrett with a ready made image created by Sterling. The main image which fills the square artwork diagonally is collage of a female torso with a steam iron where the head should be and smiling lips placed over the nipples. Sterling created this image to explore personal identity, in particular the mainstream notions of gender and sexuality:

“Everything was ‘spikey’ in our attempts to puncture the culture that we found ourselves in.” (proxy music club.com) Sterling frames these collages as a form of “cultural monstrosities”. (Min C 2019 unpaginated)

The sleeve was created by Garret whilst studying Graphic Design at Manchester School of Art (at the time Manchester Polytechnic). (Rooney 2020 unpaginated). The artwork was created whilst Garrett was on placement in a Bolton studio. Here, Garrett had access to a photocopier to reduce the image for the cover to fit the artwork, which Garrett observes was “*a relatively rare facility at this time*” (Garrett 2017 unpaginated). It was also here that Garrett also created the lettering for the artwork cover. Again, there was an element of necessity in this process as the typeface was taken from an architectural typeface stencil Garrett found in the studio.

Connecting the original artwork to the present, In 2017 I was commissioned by Malcolm Garrett to create a new interpretation of the original Orgasm Addict cover design. The project was curated by Garrett with over 100 interpretations of the original artwork included in the exhibition. My image created the exhibition was exhibited in Manchester and London as part of Design Manchester 18. (Design Manchester 2007 unpaginated)

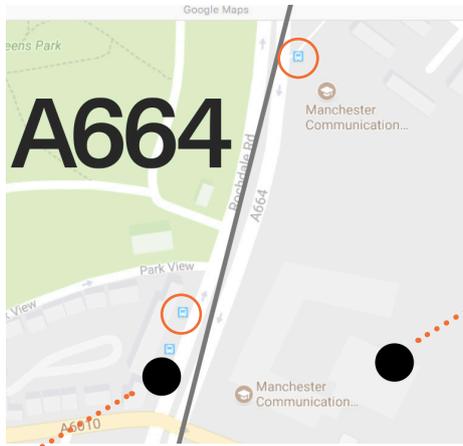
Stage number 6. “Kitchen Queen” connects a location on the A664 to the first awareness of the band Buzzcocks. The “Kitchen Queen”1977” is a type version of the original image, a collage of the female body and kitchen objects. The “Kitchen Queen 1977” type on the cover is an alternative typographic image of the feminist response to objectification of women in culture. The typeface is “Metropolitan” a hand drawn vernacular font created the font from the original “M” used on the Orange Manchester buses. The creation of this font in relation to the practice work is explored in section 6.5.

Type on the single artwork is placed on an angle designed to follow the path of Rochdale Road. The words on the sleeve are written around quotation marks. The position of the quotation marks on the artwork also act as positional markers for two relevant locations in this location. Buzzcocks were photographed by Kevin Cummins and Jill Furmanovsky on the Rochdale Road on either side of the road, once in in library and on the other side of the road on a grass verge, with a modern block of flats behind them. The newspaper for stage 6 presents a map if the location where the band were photographed [fig.62], and twelve variations] of my response to the Orgasm Addict Reframed brief. The images present a visual representation of language and place as repeated graphic elements. [fig. 63]

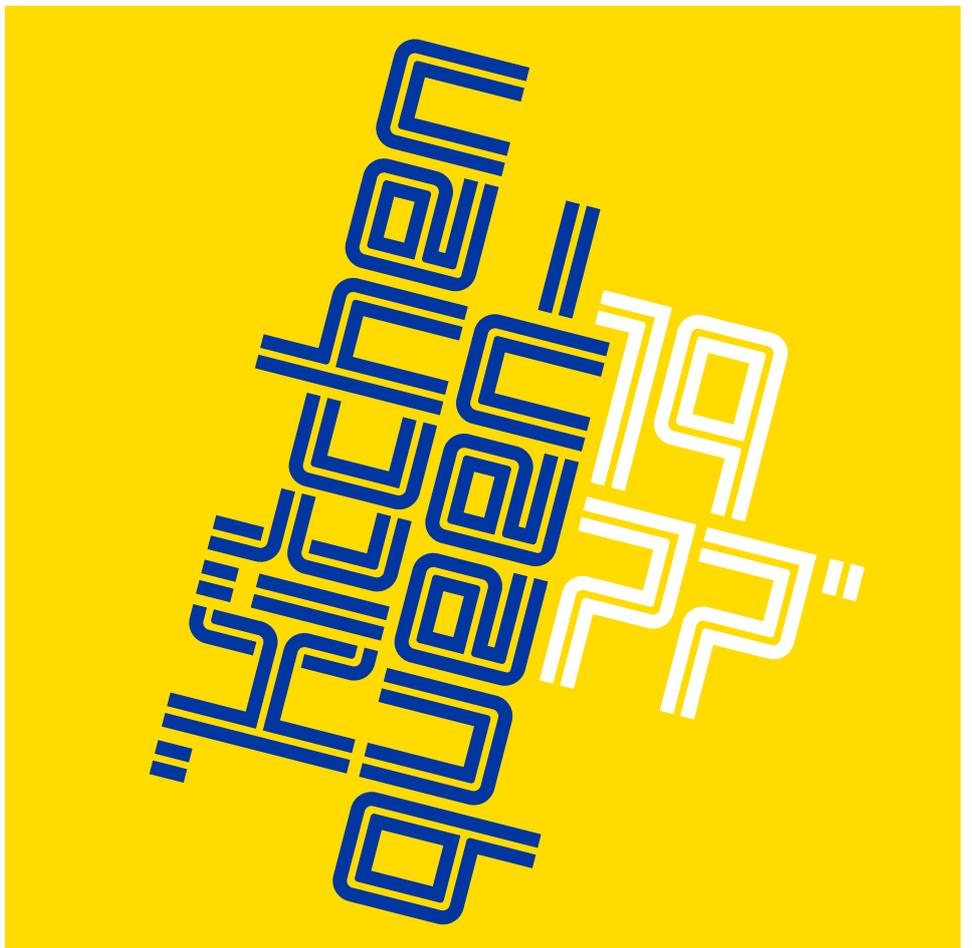
(right) Fig. 62
Kitchen Queen 77
Original geographic reference
and artwork by John Rooney for
Orgasm Addict Reframed
Design Manchester (2018)


Location of Bus Stages
on the A664

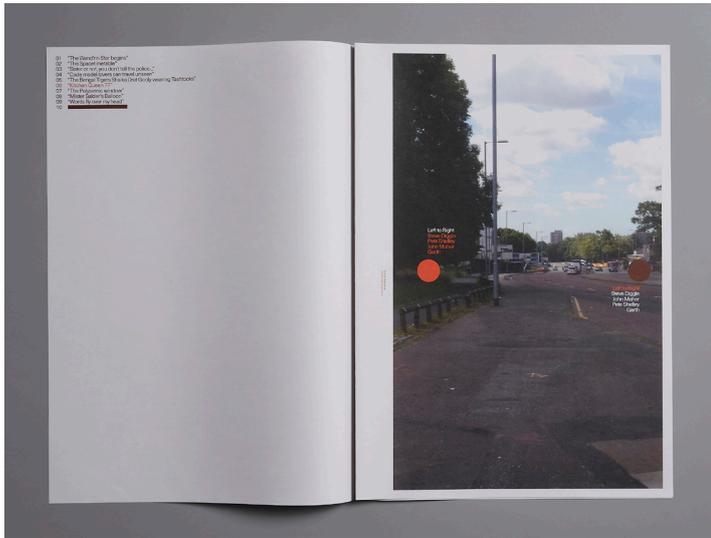
Jill Furmanovsky
Photograph taken here
Image reference:
rockarchives.com



Kevin Cummins
Photograph taken here
Image reference:
kevincummins.co.uk



(below) Fig. 63
A664 Stage number 6
(2020)



(below) Fig. 68
A664 Stage number 8 (folded).
2020)



5.9 Stage 8 Mr Sadler's Balloon

A conversation between traveller and space is, as “*open ended*” (Biggs 2004 p17), in a journey which can be repeated and reviewed many times. The practice evolves as more is revealed on repeat excursions with hidden conversations with secret histories explored in this place. Stories and visuals from the past collude with methods of production in the present day to create an “*open-ended conversation, a confluence of voices and images and tales*”. (Biggs 2004 p17). The Wand’rin Star is a curious traveller. During the journeys, it would appear my fellow, and more functional bus travellers are not as observant to their surroundings. I carried a notebook on my journeys. On one journey I (or to be precise, The Wand’rin Star, wrote “*nobody looks out of the window any more...too busy looking at smartphones*.”

Exploring the history of a place in more detail, the journey reveals previously unknown connected histories of events. The final stage on the outward journey is at Shudehill bus station. This stage is adjacent to the Printworks entertainment centre. In 1982, the building was named Thompson House, the hub for newspaper printing in Central Manchester. Thompson House or Worthy Grove Printing House as it was named when the building opened in 1873 Printing newspapers in this location was not limited to Thompson House.

300 meters from the Shudehill bus station (via Google maps) is Angel Meadow. Today Angel Meadow is an area of urban regeneration, in the nineteenth century Angel Meadow was an area of high-density population, occupied in the main by Irish migrants working in local cotton Mills (Busteed Hodgson 1996 unpaginated). My family is of Irish descent, so it is not beyond the bounds of possibility that my great grandparents may have moved to this region of the City at this time. The living conditions for residents were abject. In 1884 Engels described the squalor of the district as “utterly uninhabitable” (anon 2020). During this period of growth in the city, the population of Manchester grew from 76,788 in 1801 to 316,213 in 1851 (Kidd cited in Busteed Hodgson 1996 unpaginated). Alongside deep levels of poverty, and high population density access to forms of cheap entertainment and news were in short supply.

To meet the communication needs of this growing and poor population, Manchester became the hub of a new independent newspaper industry. The newspapers were named “Broadside”, [fig.64] and were printed at four locations across the city. Three of these sites were Shudehill Market/Smithfield Market, Ancoats and Angel Meadow, all locations adjacent to the A664. Broadside were cheap newspapers, printed in single colour with woodblock illustrations. The newspapers were extremely popular, with hundreds of thousands (Hancher 1997 unpaginated) of the most popular issues sold across the city. Broadside are regarded as an early form of social media (Jennings D. 2016), and as Broadside were printed locally, the editorial content of the newspapers were not under the control and by extension censorship of a London based media (Jennings 2016 unpaginated). Broadside also published “Story Songs”, often about current events, issues and developments:



(above) Fig. 64
Manchester Broadside
(1819)
Credit: manchesterarchiveplus.
wordpress.com



(above) Fig. 65
MR Sadler's Balloon
Broadside Ballad
 (c 19th Century)
 Credit: edwardthesecond.co.uk

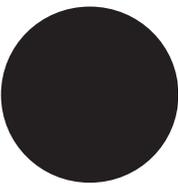
“a royal visit, a local boxing match, the census, the high price of meat, the invention of the bicycle and anything else – could be quickly written, adapted to a well-known tune, put into the press and out into the street”.

(Eva p138 Cited anon, bandonthewall.org)

Looking up out of the window from a position of height above the ground is a unique method of travel in the city. Stage 8 on the journey presents a typographic history of one of the Broadside “Story Songs” (date unknown), which itself deals with another kind of journey taken in the air. The Story Song featured in Stage 8 is “Mr Sadler’s Balloon”. This song tells the story of a Balloon flight by James Sadler [fig. 65]. Sadler was the first Englishman to fly in a hot air balloon (Serck 2014 unpaginated). In May 1785, Sadler took off in his balloon from a field behind a “gentleman’s garden” (Jennings D. 2016 unpaginated) on the site of modern-day Balloon Street, named in his honour. (Jennings D. 2016 unpaginated). Sadler (accompanied by his Cat) landing in Bury. Sadler then took a second flight from the same location, this time rising to 13,000 feet before crash landing in Leeds. The words of the song are a patriotic celebration of Sadler’s heroic but perhaps aimless achievement, at the same time the lyrics strike a troubling xenophobic warning of the possible balloon invasion by the French Army.

Sadler and the Wand’rin Star are travellers, both moving through space above the ground. The typography and layout of Stage 8 reflect the idea of words and ideas hanging in the air. Language and text is descriptive, in Stage 8, words make pictures. The Balloon is represented as a dot for the Balloon and a square for the basket beneath. Both shapes are full stops from typefaces used in the newspapers. The dot is the set in Sentient and the square is the full stop from Neue Haas Unica Regular. [fig.67] The book “Watching words move” by Ivan Chermayeff and Tom Geismar, is an influence in the production of this stage of the journey. Chermayeff and Geismar note in the introduction to the book the idea for the book was to vividly express meaning of words (Chermayeff & Geismar 1959 p5). Heller notes the typography in the book makes the type speak. (Heller 2006).

The typesetting in the layout of the Stage 8 newspaper is unfettered from the gravity, the shapes appear lighter than air and float above the horizon of the pages. However, gravity is never beaten, and this invisible force of nature regains control towards the end of the song. Here, the shapes then lose height and crash into the ground dragging the shapes towards the base of the newspaper. The rise and fall of type as if lifted and dropped by air reflects “A Peal in Air” [fig.65] (1968-70) by text artist Bob Cobbing. The image (Cobbing 2015 p87), presents typewriter letter forms drifting to the ground as if caught by gusts of air as they fall. In 1980 Cobbing wrote about the relationship between poetry, space the audience as a set of complex vocal body sounds (Cobbing 2015 p187). The image of the balloon continues the theme of typography play and representation. [fig. 69]



(above) Fig. 67
Sentient Typeface
Full stop.

Neue Haas Unica
Full Stop.



(above) Fig. 68
Text poem taken from
A Pearl in the Air (1968-70)
 Bob Cobbing
 Image from BOOOOOK, The life
 and work of Bob Cobbing

(below) Fig. 69
A664 Stage number 8 (2020)



This section will investigate the use of typographic form as a method of visual representation for the mapping process. The complete set of practice is then collected as a “Fluxus” informed intermedia atlas of Journeys on the A664.



PRACTICE

STAGE 5.
THE BENGAL
TIGERS SHAIKA
DRAT GOOLY
WEARING
TASHTOOKS

STAGE 4.
CODE MODEL
LOVERS CAN
TRAVEL UNSEEN

STAGE 9.
WORDS FLY
OVER MY HEAD

6.1 Introduction

This chapter will explore the visual impact of Fluxus on the presentation of the journeys. Fluxus is defined (to an extent) as a “*Voluntary association of people*” (Higgins 1998 p31) The other passengers and I travel together in a form of ‘voluntary association’ we are connected by the aim (or need) to travel from the suburbs to the city and back again. In the previous sections of this thesis, the personality of the traveller and the places of significance were considered on the impact of practice development. In the third stage, the focus is the visual language and presentation methods employed for the journey maps.

The position of travelling along the path of a road approximately 2.5m above the ground on the top deck on a bus offers the observer a new perspective on the classification of messages found in the built environment. This is an unnatural vantage point for personal travel. Walking and driving take place on ground level. Here, this view presents a location for elevated mapping, and a wide-screen hierarchy of signs and language and spaces in the urban environment become clear.

The bus space is also a performance area, which becomes a place when we, as travellers interact with the space, and each other. The journeys on the A664 are recorded and observed by the “Wand’rin Star”, on the top deck of the bus, on left hand side seating. Each journey contains certainties and uncertainties. What is fixed is the route and a timetable for each bus journey. The uncertainties occur act as a form of journey performance, with the passengers on the journey inside the space, and the actions outside the space as it moves along the road.

6.2 Introducing Fluxus

The practice of Fluxus is presented as varied and complex, shifting and playful. As with Psychogeography and Deep Mapping, the content of this chapter does not attempt to offer a definitive explanation of what Fluxus is, but instead presents relevant examples of Fluxus practice in typographic form on the Journeys.

Fluxus is described as a “*an object of some uncertainty who’s stopping point is not clear*” (Higgins 1998 p31), and is open ended? If this is the case, how can a bus journey be defined as an act of Fluxus art? The journey is fixed with a start and end point. As part of this research project, I have travelled in both directions, from Blackley to Manchester, and then Manchester to Blackley. The bus acts as an object which has no real end point, or start point. The journey start point is also the end of the journey the other way. Indeed, each bus stop on the route is an end and a beginning of another set of journeys and experiences, a Fluxus style cycle of start and finish at each node of the journey.

The space where Fluxus is active is a performative. Multiple forms of actions and happenings occur in this location. Smith notes the change of emphasis in the events of the 1963 Dusseldorf Festival [fig 70]:

“The Dusseldorf Festival was significant in that it showed a turning- away from

the initial conception that Fluxus as a forum for “interesting things” towards a more focused concern with event-based performances.” (Smith 1988, p3)



George Maciunas Nan June Paik Emmet Williams Benjamin Patterson Takemitsu Kōzō Dick Higgins Robert Watts Johannes Czerwik Dieter Hillmann George Stee Jackson Mac Low Wolf Vostell Jean-Pierre Wallez Frank Trowbridge Terry Riley Thomas Schmitz Görg Lipp Rasoul Haumann Casper Robert Filliou	Daniel Spoerri Alison Knowles Bruno Maderna Steve V. Zotes La Monte Young Henry Flynt Richard Maxfield John Cage Yoko Ono Jozef Patkowiak Joseph Byrd Joseph Spurr Gritidis Rose Philip Corner Arthur Mc. Kroschner Kenjiro Ozaki Jouko Tuomi Lucia Dlugoszewska Iwan Amalt Algeron Fritschel	Tohki Ichihayashi Cornelius Cardew Pär Ahlborn Günther Kieser Brion Gyssin Sas. Vanderheik Yoriaki Matsudaira Simone Morris Sylvano Bussotti Musika Vialis Jak K. Spek Ferdenc Rozwaki K. Panderecki J. Suszalskas V. Landberg A. Salskus Kashitaro Akiyama Johi Kuri Tori Takemitsu Arthur Kropke
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(above) Fig. 10
Poster design Düsseldorf Festival (1963)
Graphic Design by George Maciunas
Credit: fondazionebonotto.org

One of the “interesting things” at the festival was a performance which asked the spectators to make a journey between two spaces as part of the performance. In the presentation of “Music Walk” by John Cage, the audience were able to listen to music freely between two rooms, which ultimately proved impossible to present when the piece was performed. (Drott 2004)

In line with the Fluxus methodology of intermedia, there is a personal map of influence and reference encoded into my role as the observer on each journey. The references can change in each journey. The bus is itself a window. My role as the observer positions the role of the bus as an observation point to collate and focus multiple personal methodologies into the content of the practice outcomes and present the work with a collection of Fluxus informed typographic responses.

6.3 Typographic landscapes

Walking along a typical high street presents a blizzard of visual clutter created for multiple messages and actions. Graphic Design placed in an environment creates multiple layers of personal connection on top of the built environment. Messages are presented in a range of typographic forms in a range of voices, a set of “accidental compositions” (Spenser cited by Poyner 2002 p72) ranging from welcoming and friendly to instruction and order.

The application of typography as visual expression of practice includes layers of hidden encoded information in the printed words and displayed images. Above the abstract and conceptual layer of language and action present in the content of the newspapers, there is a layer of visual clarity. Messages are abstract and content is varied from each stage of the Journey. The newspapers are presented with a modernist transparency, (Sadler 1980) and with a level of experimental typographic clarity (Reynolds 2007). Typography acts as a “transmitter” (McLean 1980 p121) of messages from the journey are transmitted

Practice is informed by layers of connective sub level grid structures based on space allocation in the grid and a formal numeric typographic hierarchy. The bus has a fixed route, and a set timetable. The structure of a timetable is tabular (Kane 2011 p156) and designed to be read two ways, from location and time.

The number 17 Bus makes approximately 87 journeys along the A664 from Monday to Friday. Temporal information is presented in a timetable available to download from tfgm.com. The typography in the timetable presents a set time-based grid of numbers. Typographic maps of the A664 are social, personal and political maps of a familiar space. Words are used as pins on a map, recording spaces and territories in language, thought and reality.

Each map relates to a bus stop in the route and are placed in order of location from the first stop in North Manchester, leading to the arrival and departure point at Shudehill bus station. Travelling as the “Wand’rin Star” during journeys on the A664, the function of the seat and the window on this bus become more than practical and functional methods for this commuter. Viewed through the window on the bus, Images and typographic form converge at speed. The natural colours of trees and bricks mix with plastic shop frontage and 48 sheet printed billboards. The mixture is recorded in real time. Keiller refers to the concept of “mise-en-scène” or “Placed on a stage” (Keiller 2014 p28) which creates a sense of natural and authentic recorded time and place, however artificial some of the elements in the image really are.

Keiller offers the example of a typographic “transportation of landscape” (Keiller, 2014 p28) with the example of “Radio On” (1979), a film by Chris Petit [fig. 71]. In the context of Keiller ‘s text, “Radio On” posits the juxtaposition of space and location referenced in the painting by Richard Wilson. The film is shot in black and white which creates an uncertainty of when the film was recorded. One scene features an interior shot of car (possibly vintage, although this is not clear) travelling along an empty motorway. The sound track to this section of the journey is the track “Radioactivity” by Kraftwerk. The juxtaposition of the black and white images, with the rhythmic *motorik* electronic music places the possibility of the location for this journey on a European motorway. As the journey commences, we then see a road sign, the typeface on the road sign is set in “Transport” the typeface designed by Jock Kinnear and Margaret Calvert for the British motorway system. The location for the visual narrative of the journey is shifted when the viewer recognizes and places the true context of the journey with the typography on the sign.

(below) Fig. 71
 Stills from “Radio On” (1979)
 Directed by
 Chris Petit
 Credit: youtube.com



The location of signs and words create context. The display on the front of a bus shows the route number, where it comes from, and where it is going. The typefaces are the visualisation of the voice of the bus. The bus itself is mute, but also an “active organism” (Bennett 2010 p8) in the act of the journey. The passenger is made aware of the destination of the bus without the need to ask the driver for information. Journeys on the A664 uses a bespoke typeface created from reference to the vernacular language of the journey, designed to make the language of the journey visible.

6.4 The typographic presence

The visual identity created to present journeys on the A664 in the present is informed by two formative elements from past journeys. The first is the bus as a space where encoded symbols and references found on the surface of designed objects are explored. The second is the 1982 visual identity used by Manchester public transport informs the visual aesthetic of the current practice work.

Deluze posits history is “doubled “or folded over” by thinking (Stivale 2005 p169) and takes place in the interstices between visibility and discourse. In the objects created for the journeys, visibility (seeing), sound, (music) and discourse (typography) combine, shifting place from place to another place via linear references to music

Fig. 72
Neue Haas Unica
Monotype
(1980)

and typographic forms. “*On The Outside*” Holt & Muir 2006), a collected monograph of their practice from 1984 – 2001. ‘In the text, there is an essay by Dutch typographer Wim Crouwel entitled ‘The Broken Surface’, Here, Crouwel outlines the reasoning for the choice of typefaces to be used for a collaborative Gallery project between Crouwel and 8vo:

“I wanted to give my minimum expectations: the printed material should be an expression of the museum as a whole. One size for all the posters and the use of Futura typeface. The latter must have been a shock to them, dedicated as they were to Akzidenz, Unica, and Helvetica”. (Holt & Muir 2006 p426)

Neue
Haas
Unica

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

abcde
fghijk
lmnop
qrst
vwxyz

01234
56789

Before I had read the text, I was unfamiliar with “Unica” referenced in the Crouwel essay. Applying the method of connected references forwards for this research project, Unica [fig. 72], is a typeface created in 1980 as a fusion of Helvetica, Univers and Akzidenz. It therefore be posited that Unica is created as hybrid typeface, generated with elements of the form and personality of Akzidenz and Helvetica for an alternate new typeface. Font Designer André Gürtler outlines the visual methodology of the font:

“Unica was designed to be different, sharper than Helvetica, warmer than Univers, cleaner than Akzidenz.” (Gürtler 2015 unpaginated)

Unica was first created in 1980, and was “*rendered obsolete by desktop publishing*” (Monotype 2015) Unica has been re drawn in 2015 for use on web and desktop. Therefore, it can be observed that Unica has visual connections to multiple type forms. In addition, the temporal connection of the original release of the font with the reissue in 2015 mirrors the span of this research projects. The name Unica is itself an assemblage. “*Un*” is taken from the font Univers, and ‘*ica*’ is a section of Helvetica. The letter I is the connective tissue in the meaning. In a symbolic visual sense, the lower case ‘l’ in Unica is also a representation of a figure, a person at the centre of a confluence of typographic form and located meaning.

6.5 Metropolitan

Alongside Unica, a new typeface “Metropolitan” [fig.74] was created for the project, based on the stylised capital double “M” of the Manchester transport authority logo. This logo was the corporate identity symbol used by the bus company in 1982. Kenneth Hollick created the original double M logo in 1974, and was commissioned by Manchester council as a visual response to brand the new combined transport authority. The grid structure for the alphabet is taken from cover of the 1982 Greater Manchester Transport Authority “Design Guidelines Manual”. [fig.73] The image on the cover is a large M logo on a square grid background. The manual contains practical application of corporate typography and colours on a range of printed material and signage used by the company.



Fig. 73
GMPTE Design Standards Manual
Design by Ken Hollick and Ken Mortimer
(1982)

Metropolitan [fig.74] is created as a modern extension of the original M logo designed by Hollick. The new font is not an exercise on nostalgia, for example, the upper-case M of Metropolitan is not a facsimile of the Hollick “M”, instead the letter

form is shaped and informed by stylistic inventions found in the whole alphabet. The typeface is a modern vernacular font, the shapes of letters reflect a view of vernacular typography as “*the paradigm of design as a regional agent*” (Pereira 2012 p225).

Each letterform has two sections as per the original Hollick “M”. This gives the option to develop further iterations of the same font. Metropolitan is a form of typographic connective tissue, linking spaces from the past and also the present at the same time. Each letterform has an inside and an outside shape, with a space in between. The practice element in this research has a focus on construction and deconstruction of typographic form and image. The choice of Unica and Metropolitan represents a generational crossover of influence and stories (Ingold 2007), combine to create a timeline of divergent temporal references.

Fig. 74
Metropolitan Regular
Designed by John Rooney
(2015)



(below) Fig. 75
A664 Stage number 4 (folded).
(2020)



6.6 Stage 4. Code model lovers can travel unseen

Visual communication as a function which records wider contexts of visual language is a critical aspect in the visual development of Journeys on the A664. Saussure proposed (cited by Noble & Bestley 2005 p90) the basic unit of language consists of visual and sound via sign and a phoneme. There is no logical connection between the spoken sound of the word "bicycle" and the graphic representation of a "bicycle". The connection between the sound and the image is established by a learnt tradition (Noble & Bestley), engaged to connect the two separate elements and establish communication. Journeys on the A664 explores the functions of graphic representation as a more abstract and symbolic process.

Each bus journey has a set of passengers on route to a destination. My notes from multiple journeys observe how quiet each journey is. Each passenger on the bus is living in their own unspoken secret internal life story on this journey. Bissell and Overend (2105) explore the commute as a performative secret process, which on the A664 Journeys, takes place in silent mode via 4G mobile technology. For the majority of travellers on my commuter journeys, passengers look downwards toward a mobile screen. Digital connections made by passengers on a commuter journey create a space where virtual conversations occur in motion. Bruno explores this idea as "A new architecture of social space with nomadic forms of transportation" (Bruno 2007 p264) Kinross (2002) observes the physical form of a font shares human attributes, faces, legs etc.

McLean observes the role of typography as "*the art of designing communication*" (McLean 1980 p8). The personal and physical clarity of designed language on the page creates direct communication with the user. My training in the Graphic Design industry is to define a project image with a level of communicative clarity. In keeping with the deliberate vagueness of this passage of text, the visual autobiographical connections within the graphic marks of this text are hidden and designed not to be obvious. Stage 4, "*Code model lovers can travel unseen*" [fig.75.76] uses a set of hidden typographic forms to display the language of a personal relationship centred on a bus journey along the A664. The typographic presence on the pages of this newspaper illustrates a clandestine conversation.

On the journey, the commuter conversations typed in this nomadic digital space are stripped of meaning and coded as incomprehensible lines of ones and zeros. This stream of digits is then decoded by the receiver as visual language thick with whatever level of emotional heft is typed by the sender. These messages are sent travel faster than the bus arriving at their destination in an instant. This is a collection of digital routes occurring during the route of the bus. As the bus travels through place, the messages travel to multiple locations in the unseen digital space.

"*Code model lovers can travel unseen*" is a visual response to explore hidden conversations created during the journey. The text presented in stage 4 is an original poem written for this project by writer and text artist Tony Trehy. This poem was written by Trehy following a meeting to discuss the content of journeys on the A664 for a

possible exhibition. The initial idea for Stage 4 was explore the unseen networks of communication which occur on the journeys by recording the found Wi-Fi connections at Stage Four. These unseen networks can be identified through settings on a mobile phone, and presented as a form of typographic exchange in the newspaper for that stage. Trehy proposed to write a poem on about a personal experience of travelling by bus on the A664.

In the Poem, titled "*Passion*" (Trehy 2020) Trehy sketches the narrative of an intense but short-lived relationship which was framed by journeys to and from Manchester city centre along the A664. When Trehy sent the poem, he also added descriptive text for each line of the poem. This text is included in the thesis and underpins reasoning for the practice presentation on Stage Four:

Passion (2020) by Tony Trehy

As I was conscious that you might break the text graphically in ways related to other aspects of your project, I felt a centred layout allowed the lines to float. There's no punctuation – the lines imply commas/pauses – to my eye punctuation jars when a text is going to be used visually

Passion with stick

As I walked back through town I recalled the only memory I have was related to an extramarital affair in the 1980s. It only lasted a couple of weeks and mostly involved us meeting in Manchester for dinner then getting the bus back dropping her off in Middleton while I stayed on till my stop in Rochdale. So, I decided 'Passion' should be the title – because Passion isn't something usually associated with buses but at the same time the passion such as there was only happened on the top deck of the bus. 'With stick' comes from noticing as I walked (gingerly in my condition) away from our meeting, I kept noticing old blokes with sticks and it suddenly seemed a great sounding but ambiguous line while fitting with my current physical sense of discomfort.

Ground handshakes up/down parity

Ground is not the top deck of the bus. Handshakes are the protocols of digital network exchange. Up/down the internal relationship of a double decker bus that are spatially equivalent to each other

Code model lovers can travel unseen

John used the phrase code model in our conversation and I wrote it as the first words after the bus poem was raised. Lovers unseen was the reason for my upper deck 'passion' – she had a violent husband whom she was always fearful of being seen and felt that it was harder to be seen from the street if you snogged on the top deck.

Expecting more than life

Her friend who introduced us at a party commented that 'she always expected more than life could offer'

Embrace at the same place

At the same time bits of black and white

'embrace' = verb for what happened on the top deck, at the same etc is a description of placeness but also a quotation from Lawrence Weiner in

response to me.

A naïve set of all sets that are not members of themselves

Antinomy is stacked

Asymmetry

Last 3 lines are a philosophical shift in reference and concerns the nature of the concatenation of bus seats and decks and interchangeability of place and person. The buses in your project have you as the person on board, but you are just a replacement for all before you and your are replaced by successive bus passengers, and my experience of a fleeting tryst in the poem over-writes (for me) your stories of bus experience.

I frequently use the maths and language of Set Theory in writing. In this case I am referencing Bertrand Russell's Paradox – “The comprehensive class we are considering, which is to embrace everything, must embrace itself as one of its members. In other words, if there is such a thing as “everything,” then, “everything” is something, and is a member of the class “everything.” But normally a class is not a member of itself. Mankind, for example, is not a man. Form now the assemblage of all classes which are not members of themselves. This is a class: is it a member of itself or not? If it is, it is one of those classes that are not members of themselves, i.e., it is not a member of itself. If it is not, it is not one of those classes that are not members of themselves, i.e. it is a member of itself. Thus of the two hypotheses – that it is, and that it is not, a member of itself – each implies its contradictory. This is a contradiction. (1919, 136)”

My poetic intuition is there is a question (which I am not answering) about the set of passengers, the set of decks, the set of seats, the set of spaces, the set of lovers, expanding something to everything. Meanwhile the world outside the bus is asymmetrical. I also liked the use of naïve with its umlaut following our conversation about font proportions.

Trey T. (2020) Additional notes by Trehy on the poem “Passion”

[Accessed 22 May 2020]

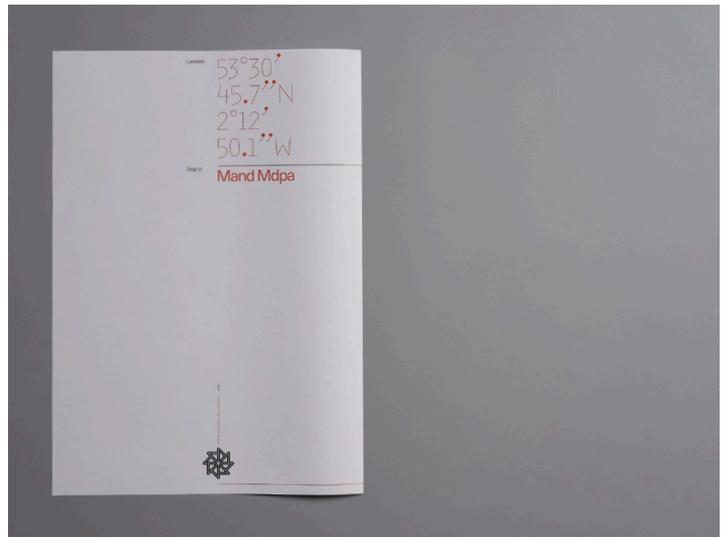
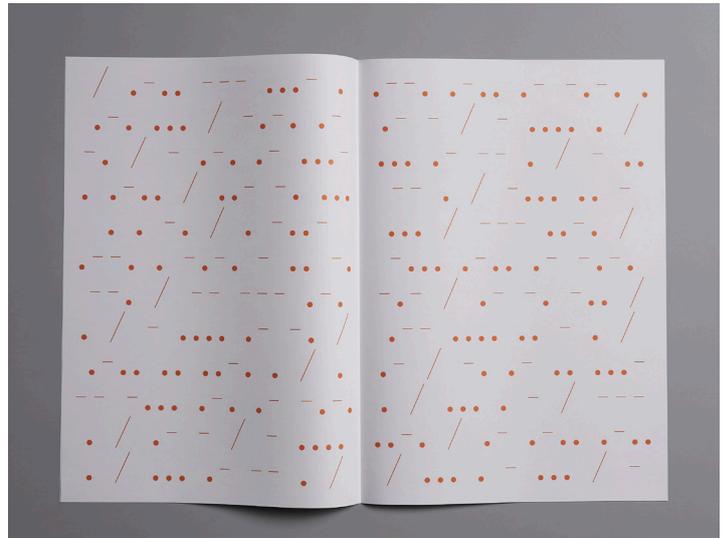
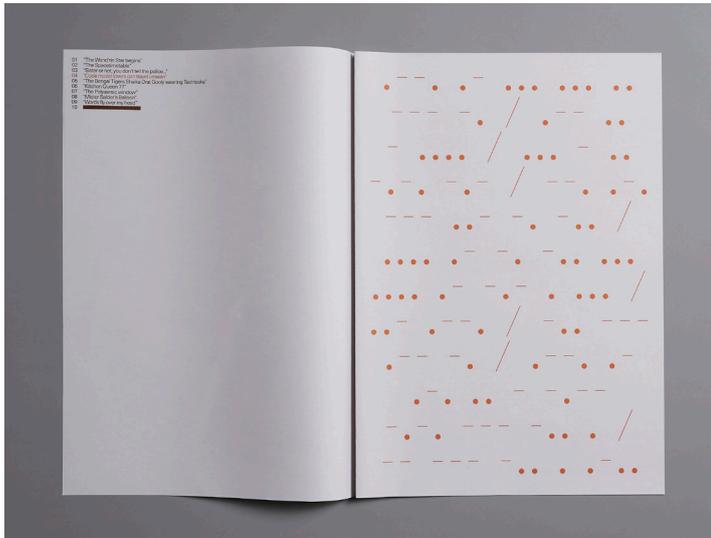
The physical journey through the space take place on public transport Morse code was chosen to represent the words in the poem. Morse code presents a more traditional and human visual representation of secret language transmitted over a digital space. Barnes (2014) presents Morse code as an early form of digital social media, but with physical and rhythmic qualities:

“Morse’s designed code functions as a temporary stand--in for the alphabet during its transmission via telegraph. Sending and receiving is not a matter of hearing dashes and dots, but understanding a rhythm— like collage (vision) and music (sound), the whole is different from the sum of its individual parts.”
(Barnes 2014 p2)

Morse code as a representation of language can be framed as a form of “reductive graphic code” (Miller 2000 p60) an “*alphabet*” for digital relationships connected by virtual “handshakes” (Trehy 2020) across a moving space.

The poem is presented on the page as rows of dots and dashes [fig. 76]. Beyond the representation of language, the shapes also have the appearance of figures connected between lines adding another human level to the digital presentation of the poem. Representations of translating language feature in the next stage in this section.

(below) Fig. 76
A664 Stage number 4
Including the poem “Passion” by
Tony Trehy (2020)



STAGE 05.

“THE BENGAL TIGERS SHAIKA DRAT GOOLY WEARING TASHTOOKS”

(below) Fig. 81
A664 Stage number 5 (folded).
(2020)





(above) Fig. 77
A Clockwork Orange (1962)
 2014 issue. Graphic Design by
 Jonathan Barnbrook

6.7 Stage 5. “The Bengal Tigers Shaika Drat Gooly wearing Tashtooks”

Stage 5 [fig. 81, 82] features the lyrics from a song by Manchester band The Fall. The song, “To Nk roachment: Yarbles” uses language taken from Nadsat. “Yarbles” is a word in Nadsat, a language invented by writer Anthony Burgess for his 1962 dystopian near future set novel “A Clockwork Orange” [fig.77]. The location of Stage 5 is located close to Carisbrook Street, the location where Burgess was born.

The title of the newspaper “*The Bengal Tigers Shaika Drat Gooly wearing Tashtooks*” folds Nadsat language together with a localised youth cult, which could be posited as a connective inspiration to the Droogs [fig.78], an ultra-violent street gang created by Burgess for “A Clockwork Orange”. Scuttlers [fig.79] formed localised gangs in Manchester. Rochdale Road was one area of focus for the Scuttler gang violence. One relevant example was “The Rochdale Road War”, which took place between 1870 and 1871 with over 500 “Scuttlers” (Davies 2014) arrested and convicted during this urban area of conflict.

The text in Stage 5. presents the complete Nadsat dictionary, featured in addendum of the 2014 issue of “A Clockwork Orange” [fig.77] with the original English root and meaning for each word. Stage 5 is a Fluxus informed guide to language, a multiple set of language options for the traveller on this journey.

The typeface used in Stage 5 is “Sentient”, a font designed for use in the Stanley Kubrick Archive in London. Kubrick directed the movie version of A Clockwork Orange.



(above) Fig. 78
A Clockwork Orange
 Poster design
 (1971)
 (detail)
 by Phillip Castle

“ THD Sentient is an all-capitals type family in four weights, designed by Tim Hutchinson in collaboration with MuirMcNeil. It was originally created in 2017 in a single weight for ‘Beyond 2001: New Horizons’, a celebration of the 10th anniversary of the Stanley Kubrick archive at the London College of Communication” (Muir & McNeil 2017 unpaginated).

“Sentient” was first used in this project as part of “I Shout for the Fall”, a typographic exhibition curated by myself and Malcolm Garrett for Design Manchester 18:



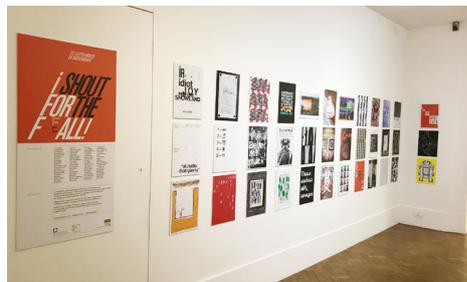
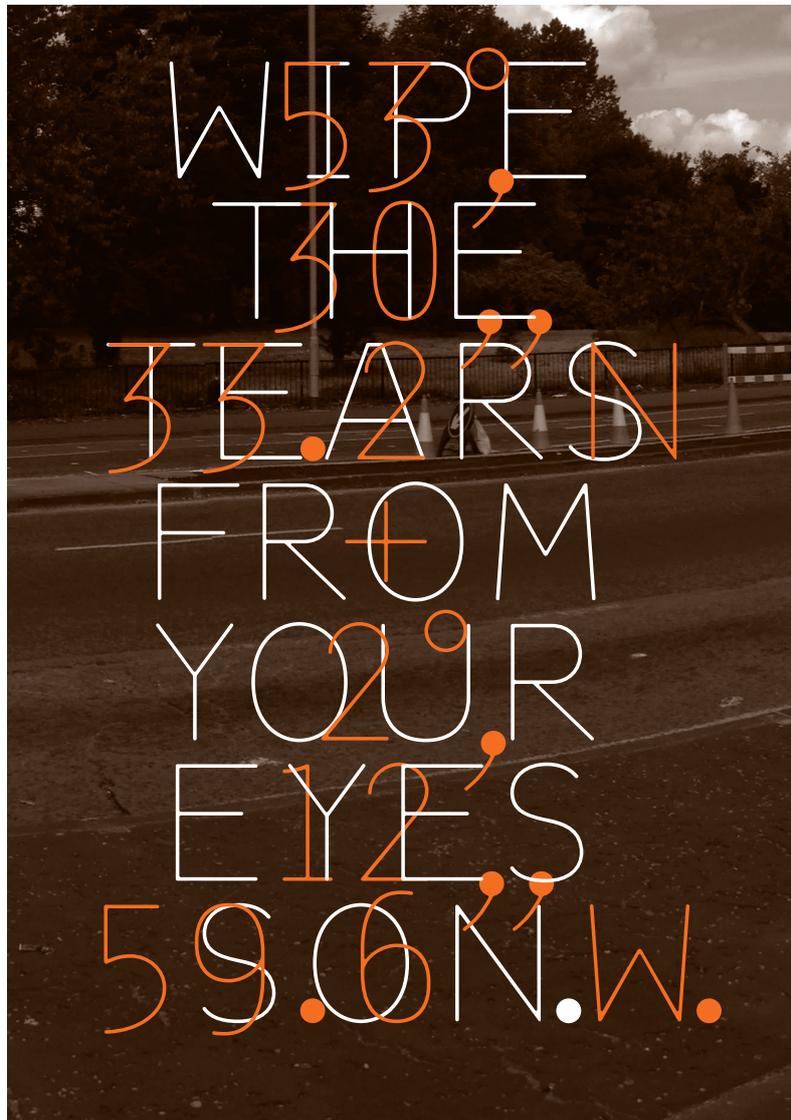
(below) Fig. 79
Scuttlers (1890)
 Photo: The Gangs
 of Manchester by
 Andrew Davies,
 Milo Books

“In conjunction with Design Manchester 18, a range of creative responses to words written by the eponymous Mark E Smith from the Fall will be on show At Bury Art Museum. Designers and image makers invited to contribute include Build, Malcolm Garrett, Instruct, Lucy Holmes, Alan Kitching, Morag Myerscough, Spin, Swifty, Patrick Thomas, Tash Willcocks, have been invited to create original artwork for the show based on a single line from his lyrics. As Smith was a resident of Prestwich, Bury for most of his life, it is fitting that the work be exhibited here at Bury Art Museum. (Design Manchester 2018, unpaginated)

My response to the project combined location specific creative development, with specific reference to the birthplace of Burgess and the references to expanded popular culture. [fig.80] The numbers behind the words are the Latitude and Longitude coordinates of the nearest bus stop to where Burgess was born. The text is also centred so it is more formal and classical, going against a DIY aesthetic. The colours used on the poster are taken from the colour palette used by Greater Manchester Transport Authority in 1982

(above) Fig. 80
Image: I Shout For the FALL
Design Manchester, Bury Art
Museum (2018)

Gallery Photographs by
Darren Leader



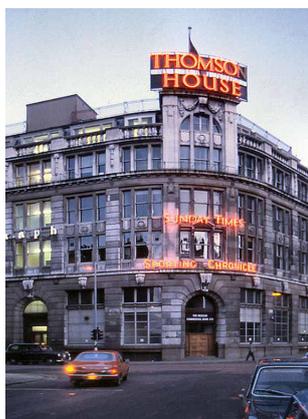
(below) Fig. 87
A664 Stage number 9 (folded).
(2020)



6.8 Stage 9. Words Fly Over My Head

The practice element in this research has a focus on construction and deconstruction of narratives in typographic form and image. These narratives are formed with reference to connected location specific temporal events. 1982 was a time of personal political awakening for myself. Two events from related culture connect in Stage 9, and combined with observations of this same location in the present. The typography folds together language though my own personal visual typographic narrative.

After leaving school in 1982 I took up a Saturday job working at Thomson House [fig.83], the editorial offices of the Sunday Mirror. The building is situated on the corner of the A664 in Shudehill, close to where this journey ends. I worked there every Saturday for two years from 11am to 10pm. My task was to take samples of copy for newspaper stories backwards and forwards between the print presses in the basement, the typesetters on the second floor and the Sub-Editors on the fourth floor.



(above) Fig. 83
Thomson House (c 1970s)
Photography by
David Dixon

The typesetting was proofed on the “Stone” [fig.84]. This was a group of large slab of metal tables situated next to where the typeset stories from the journalists were typeset. Here, copies of the text were printed by hand in the typographic style of the newspaper, with the correct font letter spacing and column width. The sheets of type produced were called “Galleys” which were then passed on to be edited and proof read by the sub editors upstairs.



(above) Fig. 84
Newspaper “Stone” (c 1970s)
Photography by
Guardian Group plc.

The typesetters sat in front of metal type setting machines [fig.85], typing at high speed. The lines of metal type, or “Slugs” were then laid out for proofing. This was done via transporting the metal type on a set of suspended wires suspended from the ceiling. Whilst I stood in the typesetting area, waiting for the copy, the metal typography zoomed by above my head. I felt I was standing inside a living, working typographic machine, the metal words formed stories passing above my head.

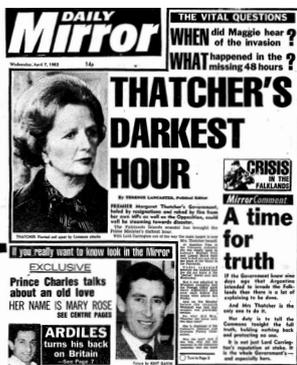
“Words fly over my head” [fig.87, 88, 89] presents three sections of text printed in clashing columns. The text on the page represents the observation of typesetting flying over my head whilst stood in the Newspaper office.



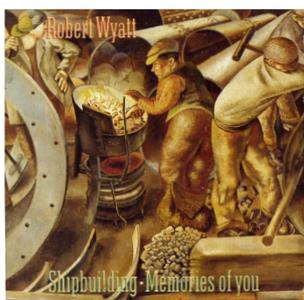
(above) Fig. 85
Newspaper Typesetters
(c 1970s)
Photography by
Guardian Group plc.

A bus route on my journey has a fixed timetable, as does the act of folding a sheet of paper. Creative outcomes follow actions, produced on reflection of experience, which itself evokes further memories. In Stage 9, during this process, the words cross the fold of a page and as such informed and distorted by the crease in the object. William Burroughs explores the concept of the fold in his work. Burroughs folds a page of text down the middle to create new connected (and random) narrative:

“The fold in method extends to writing the flash back used in films, enabling the writer to move backwards and forwards on his time track-For example I take page one and fold it into page one hundred-I insert the resulting composite as page ten-When the reader reads page ten he is flashing forwards in time to page one hundred and back in time to page one”. (Skerl J 1985 Unpaginated) .



(above) Fig. 86
Daily Mirror (1982)
Image from
Mirror Group plc.

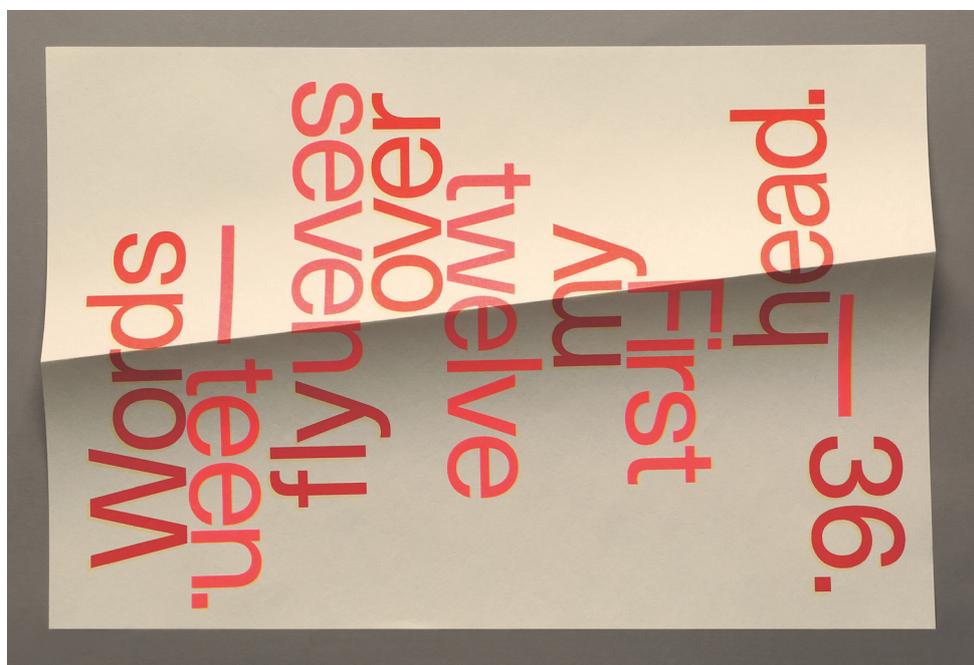


(above) Fig. 87
Shipbuilding
(1982) Robert Whyatt
Image from Discogs.com

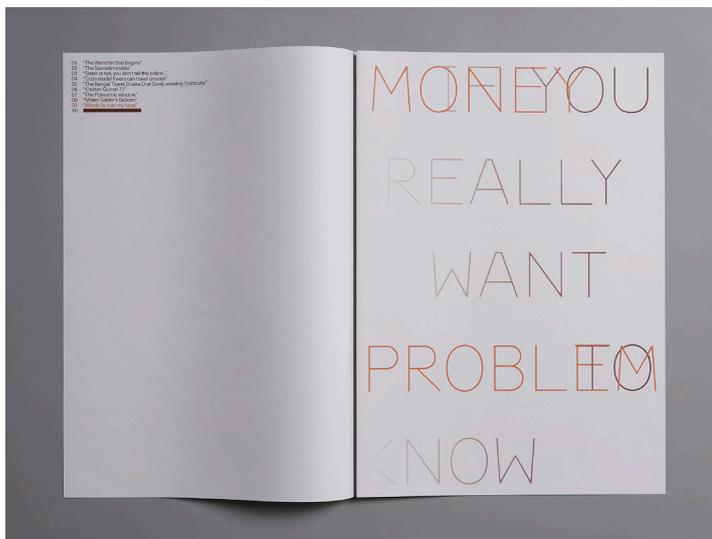
Working at Thomson house gave me access to all the daily newspapers printed in the building. In 1982, Britain went to war with Argentina over sovereignty of the Falkland Islands. Thatcher gained the support of the electorate at the beginning of the conflict, but the mood of the population changed following the sinking of the cruiser General Belgrano on May 2nd 1982. (Beckett 2015). The reaction to the sinking of the Belgrano was captured in popular music (albeit in an oblique reference) in Shipbuilding by Robert Wyatt [fig.87], and co-written by Elvis Costello. (Ashcroft 2013). The song is directed toward the actions and benefits gained by the shipbuilders constructing the ships designed for conflict. There is an ambiguity in that the ship contracts created a large number of jobs in areas which suffered by the economic landscape initiated by the government of the time led by Margaret Thatcher. The exposure to this song at this time, combined with the concentrated environment of news in the atmosphere as I worked in the Daily Mirror, shaped a more focused political outlook which is reflected in the visual in stage number 9.

The newspaper typographic grid on each spread is a constant form. The grid is square, in the same manner as the metropolitan typeface. and based on a set of prime numbers. Type moves across the page, following horizontal type lanes on the page. The fold in the centre disrupts the flow of the text in both directions. There are three forms of text on each page, set in one font. Two pieces of text are descriptive words taken from observations of events from current observation and discovered events from the same location. Text is complex and is positioned based on layout, with emphasis on creating a connected set of words related and unrelated at the same time. The type in Stage 09 includes text from the April 7th issue of the Daily Mirror [fig 86], combined with observations on disparate social activity (leisure and homelessness) taken from the space in the present.

(right) Fig. 88
Words Fly Over My Head (2017)
First stage visual for Stage 09.
John Rooney



(below) Fig. 89
A664 Stage number 9
(2020)



(below) Fig. 92
Intermedia container
(2020)



of typefaces which reflects the variation of artists. The variation of type styles, from gothic lettering through to modernist sans serif fonts, is perhaps a comment by Maciunas on the uncertainty of agreement on the nature of Fluxus within the ranks for participating artists.

Fluxus artist Dick Higgins posited the idea of new combinations of practice which “fall between media” (Higgins 2001 p49) Fluxus performance—concerned mainly with the interaction between human bodies and the objects and actions of everyday life—debuted in 1962 in a series of concerts across Europe organized by artist and graphic designer George Maciunas. Higgins observes tension in the Fluxus collective, and notes the comment from Ben Vautier that Fluxus has become “a pain in the arts ass” (Higgins 2002 pxiii) because of this lack of understanding what Fluxus is by the practitioners. What is certain, is the interpretation of specific examples of Fluxus practice used in the creation of practice for the Journeys on the A664. This is centred on the typographic work of George Maciunas and the work of Ben Vautier. Vautier’s box, “Total Art Box” [fig.95] (1968) is a stylistic influence on the container for the journey map newspapers. Vautier’s object was a matchbox, which included instructions on how to burn down Art Galleries and the Art inside. Vautier, like Fluxus in general, was positioned an anti-art movement with “an attitude rather than a product” (Brill 2010). However, the objects produced by Fluxus artists were created with complex visual styling, which has directly referenced this project. It would appear that the motives of the Fluxus artists to destroy all art have in fact inspired future generations of artists and designers to create more art and design.

(below) Fig. 94
Journeys on the A664 BOX
 (2020) Designed and
 assembled by John Rooney



(above) Fig. 95
Total Art Box
 (1968)
 Ben Vautier
 Image from moma.org

The map container will also reference the McLucas (2015) guide on what a Deep Map should contain. The container and its contents will, amongst other things, be big, digital, and an open-ended archive created to engage with the public. The A664 Box is a rectangular object with an internal draw containing the evidence of the journey [fig.94,96]. The box is orange on the outside and brown on the inner draw. The colours are taken from the corporate colours used for the 1982 Greater Manchester Transport Authority Bus livery. The Fluxus movement created numerous art projects contained in a box designed to capture and contain the intermedia Fluxus art objects and ideas. The outside of the box presents the image of the “Wand’rin Star”.

6.10 Terminus/return

The Journeys on the A664 have now been completed. The Wand’rin Star is represented in graphic form, a visual presence contained within a set of uncertain maps in the journey box. I began this journey by standing at a bus stop on the corner of Rochdale Road and Victoria Avenue with a blurry and unfamiliar version of how to define *my* practice and my visual self. I alight from the same journey, many months later, knowing far more about the representation of my creative self, and how internal and external spaces on this journey have defined a new personal location informed distinctive visual identity. The next stage of the project is to open the project outwards, to define creative identity using the same set of processes for the creative community.

This section will explore the development of a new transferable teaching and learning pedagogy devised following exploration and development of the practice-based methodology created for the Journeys on the A664.

(right) Fig. 96
Ulm Student protest
(1968)
Image from museumulm.de



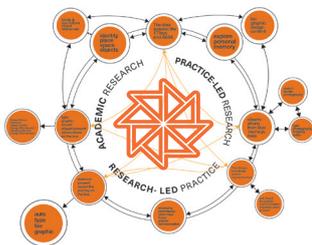
7.1 Introduction

The practice work created for Journeys on the A664 is a visualisation of a personal graphic design based identity. I make *and* teach graphic design, Inspiration for my design practice in the present begins at a place and time in the past, and presented in the present. The investigation into the relationship between location and the practitioner is a critical aspect in the research. Miskovic & Hoop (2006) connect practice-led research with action research to define a set of six key features as “a social process whereby actors in an educational and social setting learn how they are connected to social structures”.

(Miskovic & Hoop 2006 p270 cited by Kemmis & Wilkinson 1998)

The methodology devised for Journeys on the A664 [fig.97] was devised with a complex set of nodes set around a practice led cyclical process. There are sixteen nodes orbiting on a central axis. Each of the nine inner nodes is a call to action of practice and reflection. Make something, think about it, reflect on theory and then make more practice. The cycle repeats. The structure of the nodes act as an inquisitive observer. They ask questions of the practitioner and the practice. Think about the discovery of practice. When, where and how did one first ‘find’ design. The outer nodes are practice specific, and are revealed when the first inner set of cycles are completed. Following Bennet (2010), nodes are Actants, functions which operate the actions of practice and research investigation:

(below) Fig. 97
A664 Methodology



“Each question is an actant operator for a different function of the object. An actant is neither an object nor a subject but an “intervener,” akin to the Deleuzian “quasi-causal operator.” An operator is that which, by virtue of its particular location in an assemblage and the fortuity of being in the right place at the right time, makes the difference, makes things happen, becomes the decisive force catalysing an event”. (Bennet 2010 p9)

Creating an autobiographical project can be an difficult process. In industry, creating design solutions for others was much more straightforward than working on a personal identity. In an external brief, there are boundaries of cost and opinions of others to consider. In an email exchange with Malcolm Garrett on the subject, Garrett notes that it is a difficult process and states (not without a measure of dry humour) “You will note that I have avoided it for almost 40 years”. (Rooney 2020 unpaginated). Rather than curating a retrospective of past work Garrett’s approach to design is forward thinking [fig.98] In the conversations about these subjects it was clear that Garrett was not interested in returning to the past. Of more pressing concern was how to develop design for current and future cultural and social needs of the user, with specific reference to working on new projects for Design Manchester.

Aside from Garrett’s understandable resistance to wallow in the nostalgia of self-congratulation, it is notable at this point that graphic design is a fertile area for the design monogram and design identity. This section does not aim to explore the variation of coverage in this area in depth, this is a subject which deserves a study by itself. However, it is important to include some relevant examples of formative place



specific design monograms which connect to the research project, which will be referenced later in the text. There is a sense of movement in the nodes which make up the methodology. The framework is in a state of flux. Each node is transferable and unique to my journey through this space. The next stage in the project is to develop a transferable framework. Practice is created, observed and reflected upon using the methodology as a framework for action. This process is repeated on a number of occasions around the circumference of the model. The identity created by Garrett to promote a new collection of archive work follows the cyclical nature of the practice led methodology. The content information circles the MX monogram at the centre of the image, designed as a representation for Garrett's visual identity. [fig. 98]

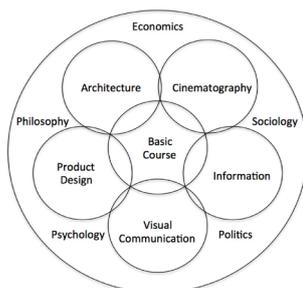
7.2 A transferable Methodology

The practice and the practitioner are positioned at the centre of the new practice led design methodology. The next stage in the development of the methodology is to explore the model in education. The Ulm School of Design was formed in post war Germany with a post Bauhaus (Kapos 2020 unpaginated) systematic interdisciplinary methodology with the designer positioned at the centre of multimedia model [fig.99].

“The designer who emerges from the Ulm school will influence society in two ways: first as a responsible citizen, and secondly as a designer of products which are better and cheaper than any others, thus contributing to raise the living standard of society in general, and creating a culture of our technological age”. (Rathgreb M 2006 p43)

The creation of a new focused methodology designed for the next stage of the research began during a conversation with graphic designer Malcolm Garrett. I sent Garrett a copy of the original practice led methodology beforehand. The image of the methodology was complete with numerous nodes, actions and connected lines. Garrett's initial reaction was that the methodology was complicated (Rooney 2020 unpaginated) in comparison to the 2d/3d methodology devised by Garrett to interpret sound as image.

Journeys on the A664 is a practice led research-based model, based on multiple methods of visual experimentation, exploration of the subject and self. The Garrett 2d 3d model has inspired a much more direct approach for the next stage industry/education iteration of the module. There are many directions for creative investigation which are unique to this model. The new industry/education methodology model has three nodes. As in the original methodology, the process is iterative. Each node is a question. Think of your first awareness of a designed object. Where did you discover this object? Can you map the space where the object was discovered? How has this object informed your practice today? Can you go back to the original location where the object was discovered and map the space with known knowledge?

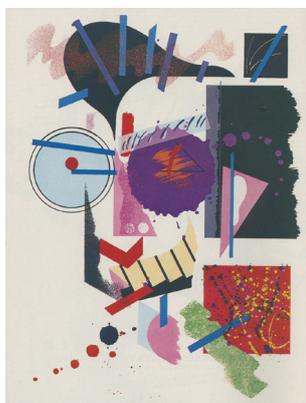


7.3 Space, identity and industry

In industry practice, identity and space are in general presented as factual aspects of the creative process. Design biographies are presented in chronological order, with text designed to reveal a deeper understanding of the thinking process of the practitioner.

Spaces of creativity are critical elements in the development of practice. We think of these spaces as studios. The Studio is a defined zone where creativity is made. Other traditional zones of influence include the exploration of text and visual references in contemporary design influences. Every creative working in graphic design has a unique set of influences beyond the obvious reference to a well-known graphic designer or a 'classic' example of practice. In addition to these familiar set of references, place, as a formative component in the development of design thinking is an area ready for a wider level of discussion in the creative industries. This is perhaps engaged with in critical discussion of practice, perhaps fleetingly and in an offhand way. New York based designer Paula Scher was one of a number of designers featured in "Studio Culture", (Shaughnessy 2009) a book created to explore the working practice of a range of contemporary designers. The city of New York is referenced as an influence on Scher only briefly, describing her practice (as featured in her book "Make it Bigger") as "*New York Savvy*" (Shaughnessy 2009 p163).

The artwork created for a design project presents a different kind of workspace. A flat environment and a portal which leads us to other non-physical locations, spaces of new ideas and practices. Peter Saville (Gorman 2008) discusses the methodology of designer Barney Bubbles [fig.100]. Saville notes that Bubbles' work plays with scale and perspective, with work breaking out beyond the perimeter of the artwork.



(above) Fig. 100
Barney Bubbles (Self Portrait
(1981)
Image from testpressing.org

The exploration of a new character is at the centre of this new methodology. Investigation into the design personality is also fact based, but not always. "Barney Bubbles" is also (clearly) a pseudonym. "The Wand'rin star" is my persona devised for the journeys on the A664 and is indeed the persona of a graphic designer. The "The Wand'rin star" is a graphic designer. Barney Bubbles was born Colin Fulcher. The name Barney Bubbles came from interactions from working in two separate spaces. Fulcher was part of a design collective named "A1 Good Guys" which took its name from their shared home address (Gorman 2008 p18) "Barney" is a nickname he gave himself along with names for the other members of his group. "Bubbles" came from Fulcher's involvement with creating light shows with bubble filled oil lamps and at underground music venues.

7.4 A new Methodology for education and practice

The subjects covered in this project are connected to larger areas of study which require a further investigation. Graphic Design education explores two-dimensional, silent practice. The designed object cannot reply with the spoken word, it is not possible to have verbal conversation to reveal inspiration and production. The first of six lectures by Hollis (2012) asks the question "What is Graphic Design?" In the lecture, Hollis asks three questions about a conversation with the designed object. The questions cover the social, technical and aesthetic construction of the object.

Each question enquires about an unspoken aspect of the designed object.

“Question one, the social enquiry asks, who made the object, for whom, why? when? And where? Question two, Technical. How was it made? What were the materials used? And Question three, Aesthetic. What was the cultural environment, and influences on style?” (Hollis 2012 p120)

In 1970, The school of Design in Basel Switzerland included a module titled “Graphic Exercises” The module explores knowledge of general pictorial practice: the repertoire of signs and their structure as a factual basis for all kinds of visual artistic work. (Biesele 1981 p 64). Within this structure the module explores two exercise groups, Syntactic and Semantic. Both areas deal with the relationship between objects and verbal expressions using two dimensions. All work produced is flat. Depth is presented with visual illusion.

“Student employability and industry engagement is a critical aspect of my teaching methodology. Cohorts are under pressure to achieve good grades. Today, students stress over qualifications when they should only devote themselves to acquiring the necessary skills and developing a creative practice”. (Serrano 2020 unpaginated)

This project does not intend to act as definite complete guide on how to teach graphic design in higher education. The new methodology is designed to underpin a proposed new module for final year graphic design students. The next steps in the research project will aim to develop the new pedagogic content with an emphasis on developing a focused and original personal visual autoethnography. The practitioner, which could be a student or working creative is not be a passive element in the process. Formative creative influence comes from somewhere and something. The somewhere can be a place and time familiar to the practitioner, and at the same time unfamiliar in the understanding that these formative places shape the creative mind at a subconscious level. The things are objects which are vital to creative development, but at the time are not considered so. Bennet observes the critical vitality of these spaces and is a reminder to explore the spaces of the past to inform creative in the present identity.

“We are vital materiality and we are surrounded by it, though we do not always see it that way”. (Bennet 210 p12)

Beyond the vibrant object which resonates with new potential is the creative practitioner, Journeys on the A664 present the “Wand’rin Star” a new devised character which is itself an object of vital materiality. The “Wand’rin Star” is a Schizocartographer (after Richardson) Schizocartography is described by as a method for “multiple ways of operating in and reading space” (Richardson 2015 p181).

“The lessons of the Bauhaus as developed in Zurich, Basel and Ulm put the emphasis

on the message the centre component of the equation” (McCoy 1997 p223) The message is delivered by the designer. The designer is therefore not a passive element in this process. Experience and influence are crucial emotional connections which give the deliverer of the message a central stake in the construction of this model. Without the human interface of personal dynamism, this creative model would be static. Creative practitioners drive the motion of the model at the pace of their own practice to create a new form of location specific visual identity connected to creative autoethnography. McIntyre (2008) observes Csikszentmihalyi’s poetic metaphor to describe situated creativity

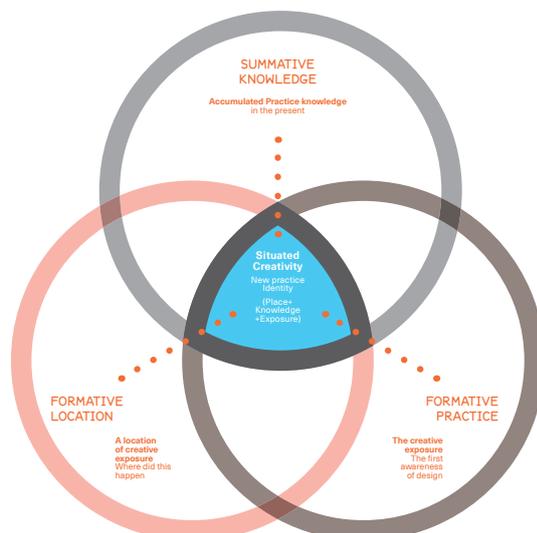
For example, he (Csikszentmihalyi) suggests that in a comparable manner to the action of creativity a fire needs three factors to be in place in order for it to occur; in this case tinder, oxygen and a spark. Without any one of these necessary components being operative fire will simply not occur.
(McIntyre 2008 p2)

The construction of a new methodology maps an original *open source* practice-based exploration of situated creativity, *plus* visual identity . Journeys on the A664 is the first visual identity developed using this methodology. The methodology named “situated creative identity” [fig.101] presents a personal experiential graphic design response to the three research questions posited in the introduction to this thesis. This streamlined methodology is an evolution of the framework devised for this PhD. The structure presents three connected nodes which combine formative space, design influence and summative practice knowledge. The centre of the model is the point from where the expression of a new situated creative identity emerges. In creating a new model of situated creativity, Sosa and Gero note the importance of the central area of any new methodology in this field. The centre point is the connective fulcrum and connects each section together to complete the process:

An appropriate methodology or combination of methodologies should not commence with the notion of creativity as an individual cognitive faculty by which a person is regarded as being creative. Rather, an appropriate methodological stance should provide access to a process by which design practitioners become creative by the confluence of their actions and the conditions and actions of the environment. (Sosa R. Gero S. 2006 p3)

(right) Fig. 101
Situating Creative
Identity

*Practice based
Methodology for
a new location
specific
creative identity*



7.5 Next stage developments in situated creative identity

The new practice led model is now defined. The three questions proposed in the introduction of this thesis connect to the structure of the new methodology. Spaces, identity and known practice methods have been applied in the practice created for the Journeys on the A664. Also noted in the research introduction, Journeys on the A664 is itself a capsule project. The practice response is presented at the centre of this thesis. Moving away from the autobiographic nature of Journeys on the A664, the following section explores new applications of the “Situated Creative Identity” methodology in both industry and education.

7.6 Past Present Future

Situated creative identity in industry is explored from an industry perspective in “pastpresentfuture”, [fig. 107] an audio project devised by myself and Malcolm Garrett for the annual creative conference Design Manchester. (<http://designmcr.com/events/pastpresentfuture>) The premise of the project is simple, and asks three questions about formative references, current practice and future advice for students. Answering the three questions are a range of leading figures in the creative community. The following text comes from the press release for the project:

Pastpresentfuture presents a set of voices discussing creative influence and valuable words of advice for the next generation of creative thinkers. Thinking about the moment where the journey of creative practice began in the past creates better understating of how current practice works in the present and how to move forward in an uncertain future. (Rooney 2020 Unpaginated)

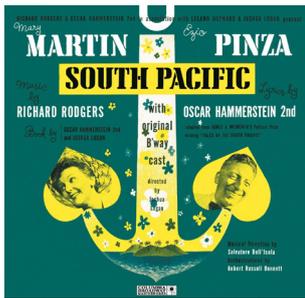
To date, I have completed over 50 recordings, with more to follow from creative practitioners beyond the field of graphic design. This will include commentary from artists, fashion designers, photographers and musicians.

The first question is, “*where did you see you see your first example of graphic design, and what was it?*” (Rooney 2020). I began my creative journey in practice whilst working at Pentagram. To conclude this connection between formative experience and practice, a response to the question by Pentagram partner Angus Hyland recalls a formative design experience with a memory of a journey to the beach. Hyland noted the “Shell” sign above a petrol station whilst walking to the beach as a small child as a happy memory. A symbol of a trip to the seaside. On reflection, Hyland described the symbol as a form of emotional “*rebus*”. The word Rebus is taken from the latin “*Non verbis, sed rebus*” (wikipedia) and signifies “*not by words but by things*” (Boutell 1863 unpaginated). In the introduction to “Symbol” (2011) written by Hyland with an introduction by David Gibbs explores the emotional connection with symbols

Trademark symbols, on the other hand, trigger emotions through the allusions inherent in their design or by the associations they build up over time as they come to epitomize the spirit and reputation of what they represent.
(Gibbs. 2011 p8)

The recollection of a formative symbol from familiar journey can be seen to be

connected to practice work devised by Hyland in the present. New projects, from students or practitioners using this methodology, exist within a cycle of investigation and practice, each project created with a personal hybrid of visual, temporal, and spatial references and methods, with these elements combining to form original formative place and time specific creative identities. Dixon notes Experiential graphic design or “*environmental graphic design*” is a primitive form of *external* communication found in early cave paintings. (2014, unpaginated)

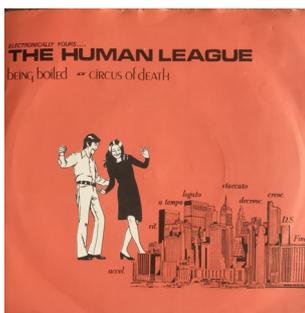


(above) Fig. 102
South Pacific
(1941 Original Cast Album)
Designer Unknown

(below) Fig. 103
Public Theater poster
(1994)
Design by Paula Scher

Further direct connections can be noted from formative exposure to creative practice in the recordings. Paula Scher is Senior Partner at Pentagram New York. In the recording, Scher recalled a copy of the soundtrack to the musical South Pacific as a formative memory of visual communication [fig 102]. The connection between the formative memory of the album cover and current practice is evident in the Public Theater poster designed by Scher in 1994 [fig. 103] (Rooney 2020 <http://designmcr.com/events/pastpresentfuture>)

Additional formative references include a box of metal Galt toys designed by Ken Garland (Graphic Designer Mark Farrow), a set of sparkly stickers (Harriet Richardson Designer, Pentagram) and The North West Water logo (Tony Pipes, Executive Creative Director ITV). Each answer to this question revealed an object which has direct communication with the current practice methods of the practitioner. Reflection on this formative moment was, on more than one occasion a surprising revelation, which had not been considered as an critical inspiration until the conversation took place. An explicit reference to music and place, and graphic design connected to methods of deep mapping was evidenced in conversation with musician Martyn Ware (Rooney 2020 <http://designmcr.com/events/pastpresentfuture>). Ware was a founder member of the influential electronic group The Human League. Ware designed the sleeve for the first Human League single “Being Boiled” [fig 104]. This was a formative experiment in graphic design methods, Ware used rub down typography and stock images to create the cover artwork. The image on the cover presents two oversized figures dancing above a cityscape. In between the skyscrapers in the cityscape, Ware placed typographic notations of musical scale. The artwork connects the visual language of music to an industrial mechanised city space via a form of typographic deep mapping.



(above) Fig. 104
Being Boiled
The Human League
(1979)
Design: Martyn Ware

Moving from industry to education, situated creative identity aims to create distinctive design personalities in cohorts of creative graduates. The more original and personal design becomes, the more ownership designers have. The following examples explore the factors of creative identity in Module content on BA (Hons) Graphic Design and Visual Communication at The University of Leeds. In a discussion on the relationship between creativity and pedagogy Radford (2010, quoted by Williams et al) the act of creating relates to a range of factors, including situations:

“The act of creating can refer to product, person, process and situation. The creative person involves a state of mind, the creative process involves play, exploration, openness” (Williams, Ostwald, Haugen & Askland 2011 p.62)

Unpacking the concept of a situation in creativity development can refer to a number of possibilities, including a moment in time, a memory of a specific object or a place of creative discovery. This was addressed in content devised for students in several creative modules. The content in these modules included workshops designed to engage with the cohort in exploring ideas on place, time and personality in their developing practice. The workshops were titled “Magazine of Me”, “Look Around You” and “Hello my name is”. The tasks in these workshops included the development of a magazine in which they were the cover star. (“Magazine of Me”) the stories on the magazine cover related to formative locations in their creative development. [fig 105, 106] Each students illustrated the cover of the magazine with an image which related to a formative memory. “Look Around You” was a concept driven workshop, designed to use formative objects in new ways. Each student was asked to create a persuasive advertising campaign based on an object with personal significance. Finally, “Hello my name is” [fig 107, 108, 109] explored a range of personal influences and references from formative design memory. Students were asked to devise a new design identity for their practice based on the response to these questions. The results of these modules explored a wide range of visual grammar with a clear understanding of the value of situated creativity in the development of a distinctive creative identity.

(left) Fig. 105
“Yummy Soup”
A Magazine of ME
Tanya Dare
(2020)



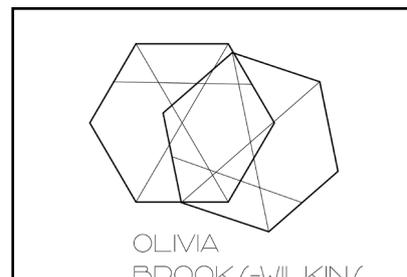
(right) Fig. 106
“Identity”
A Magazine of ME
Laura Malpeli
(2020)



(left) Fig. 107
“Hello My Name Is”
Jo Ana Breisinger
(2021)



(right) Fig. 108
“Hello My Name Is”
Olivia Brooks Wilkins
(2021)



(below) Fig. 109
“Hello My Name Is”
Workshop (2021)



Journeys on the A664 began as an exploration of a new personal visual identity. Investigation beyond the initial research questions revealed an original transferable methodology with a direct three section method of enquiry based on location, formative exposure to visual communication and known practice knowledge. The next stage practice led research projects will use this model to contribute original methods of engagement for situated creative identity with both student cohorts and the creative community.

The project



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Curated by John Rooney and Malcolm Garrett for Design Manchester, pastpresentfuture presents a set of audio recordings from world leading creatives talking in their own words about creative influence, places, practice and ideas.

Pastpresentfuture was devised during lockdown with a simple premise. The designers were asked three questions. First. Can you remember the first piece of graphic design you saw, when and where was this? Second, what are you working on right now, and Third, do you have any advice for current graphic design students?.

The answers to the first question reveal some common themes and some surprise references too. Where and how you see graphic design for the first time can subconsciously inform future practice. Music packaging was high on the list of influence, with artwork for Buzzcocks, New Order and Kraftwerk high in importance. Other influences include with sweet shop packaging, making sure the tin cans on a supermarket shelf point the same way, a copy of Grey's Anatomy and some sparkly stickers.

Pastpresentfuture presents a set of voices discussing creative influence and valuable words of advice for the next generation of creative thinkers. Thinking about the moment where the journey of creative practice began in the past creates better understating of how current practice works in the present and how to move forward in an uncertain future.

Listen to part ONE here:

<http://designmcr.com/events/pastpresentfuture>

(right) Fig. 107
"Past
Present
Future"
Design Manchester
List of Contributors
(2021)

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