

The main idea presented during the conversation with Fransisco Loranjo and Dowon Yoo could be concluded to the ultimate question 'How can I approach deeper to this theme?'

### x Fransisco Laranjo

So far, I've been doing experiences to approach the 'surface' in the materialistic context and reproducing the surface after taking them off. From the first experiment to unwrap the 3d objects in C4D, it moved onto frottage maps to unwrap the real objects, rubbing experiments of common objects after defining the whole process as 'Finding Surface', and finally, to using a touch screen to find the surface of the screen as a materialistic approach.

Then, as Fransisco mentioned during the conversation, how can I peel the different layers of the screen(or objects)? Here, I got the meaning of 'different layers' as some characteristics and discourses of several layers behind the surface of the object, which are more fundamental aspects of the screen. The screen as 'surface' goes further than simply in a material context, what characteristics does it have, and in what way can we peel them off? With this question, 'surface', a word that has been used in the context of the 'skin' of objects, could be interpreted in a new way.

This idea is attached to the notion of 'Defamiliarisation', which was carried out during the process. Following *Still Lives with Borrowed Furniture*(2016), the works of Jan Van Toorn differ from the general critical form of approaching the subject from a specific point of view. The author mentioned that he attempted to criticize the mediocrity of things at three message levels: meaning, structure, and form. And it subverts expectations of visual communication design, opening up a moment of Defamiliarisation in which the open and slightly ambiguous nature of the visual elements presented form an unresolved sphere of debate that draws the inquisitive mind into the process of active interpretation(Vitale, 2016). This leads to the question about the method I'm using for the enquiry. How can I make the screen, which is an accustomed object, defamiliarize not only using the materiality but by peeling the skin off the object to find new aspects?

As Fransisco mentioned, the gesture of unwrapping(peeling) the surface could actually against what graphic design does. With this in mind, what is the point and how can we approach the story on the screen in a way of graphic communication?

### x Dowon Yoo

The dialogue with Dowon, Yoo, a designer who studying media communication at RISD, focused on the idea of 'subjective' and 'represent'. Including Seo Do-ho, our common reference artist, we all used the same method of 'rubbing' but the intention of representing the objects and the degree of subjectivity involved were different. Seo Do-ho rubbed the surface of his house in the context of "How can he reproduce the house?" Do-won rubbed the surface of objects as an experiment for reproduction in the context of stealing artifacts for his project 'Stealing relics from museums', and I rubbed the surface of things in the perspective of 'unwrapping' objects and find the surface of them. Although the rubbing process is not the main part of my current enquiry anymore, this conversation leads me to find that the project has a very descriptive aspect. In other words, my work has focused on behavior from a more rational and objective point of view, showing the fact that 'the screen that we perceive only as a daily object just for contents is actually the most characteristic substance of our time.' I could say there is my point of view about the gesture of finding the surface of the screen, but at the same time, it needs to be narrowed down and requires a more personal and specific perspective. So how can my perspective be further developed here? How can I further melt my point of view here? Should I move on to a relationship with the user? What small snippets can be found in the relationship between screens and humans?