



What is the screen? Is it one of the numerous fragments that make up digital devices? Is it just a translucent box that shows the contents using pixels? Is it just a membrane that passes through the light? So What does it mean for us to look at the screen? Does the floating white page on the screen mean the absence of content? What does the absence of content mean, then? Can there be an absence of content on the screen? What makes the screen look so unique?

No matter what content the screen shows and what space it is placed in, it is an object that we, as human, have created. It was designed to think about where it would be placed and used, and on the contrary, it is used differently from the original intention, but culture and social phenomena follow the screen in line with it. Designed Screen: A Compendium, which ties up the conversation between Michael Rock and Paul Elliman, is an overview of various understanding of the screen. In other words, this article can also be seen as a record of light conversations about the thoughts that come to mind when we think of a 'screen'. These designers continue their conversation about the screen, starting with their position, "The screen that has been accepted as part of the everyday landscape has its own history, superstition, and metaphysical characteristics." Instead of defining the screen as one, they tried to understand and expand it in various ways. So, how to perceive the world through the screen?

This dialogue and my studio works are based on the same position in terms of how to look at the present era through the screen, but at the same time, we show a different approach. Since their conversation found the screen in various cultural and social aspects, there is a difference from the practices that focuses on the specific characteristic of the screen to separate it from devices, content, and situations and look for it as a material itself with a surface called 'screen' and find a hidden discourse.

Interestingly, I noticed the ambivalence of the word "screen" after the several practices, at the end of the work, but this article started by paying attention to the meaning of the word at its starting point, expanding its meaning and background from it. At the beginning of this article, and at the end of the

Using a white textile, hands, and light, the studio studio practices, we both focused on the meaning of practice expresses this dualistic relationship through the screen. The word screen means to block' or 'to prevent. They seem to be trying to protect us from light on one side(of the object's view), but being something, and at the same time, have two opposite meanings of 'revealing' and 'concealing'. silhouette.

In this conversation, the form of writing is largely divided into two types. One is an dialogue form, and the other is an compendium form as suggested in the title, which means a list of multiple screens.

Dialogue is a very traditional communication skill, but it is still effective in giving things and phenomena a new perspective. Also, it is a somewhat unpredictable way of communicating with the other person. Here, they start with questions about the screen and move on to personal experiences, and talk about how people accept the space in which the screen is being used, starting with the artist's work. In between short conversations, perspectives and positions change depends on the type of screens. For example, interestingly, it pass the flow through the large screen in Hiroshi Sugimotos' photography to a small screen called an in-flight screen, and to connect to Teletubbies, which is a long-time popular cartoon. They freely cross the "screen" in social culture without any restrictions or boundaries.

The series structure that defines the 10 screens does not emphasize or give it an edge, but presents all screen with the same intensity. This makes us think about how "screens" are being accepted in our society. That's how two designers had conversation about screens that act as pan-optical infrastructure and invasive screen with big or small screens that are familiar to us. The screen on the Teletubbies stomach is both bizarre and unique as well. Teletubbies stretch out the belly with a screen from the garden and huddle together to watch the daily lives of children on the screen. This make us think about the cultural, social, and technical areas in which screens are accepted. The surveillance and voyeuristic nature of our society that is 'revealed' through the screen?

The Clear Screen, which they discuss for the 10th screen, deals with a comprehensive story of how to understand them. The screen is 'immediacy.' All mechanisms and mediums work well when they're invisible, as Mark Weiser first coined the expression "Ubi-Computer" by combining "Ubiquitous" and "computer" in the article "The Computer for the 21st Century"(1991). As if in the second studio experiment, it seems like there was no grid by the red film paper. How can the visualized grid in the first experiment be invisible again? The second experiment, which repeats drawing and covering the grid with red film and drawing the grid again on it, tells the story of cognition and the ubiquitous medium that repeats forgetting it.

The dialogue between the two designers end on the 10th screen but considering that this article was written in 1996, we could add a touchscreen as the 11th screen from the current perspective in 2022. The touch screen appeared in the 2000s and is a screen with a higher level of technology applied to a general screen. Interestingly the touch screen also has its own quasi-static relationship. The principle of a touch screen is to install an ultrasonic generator and a receiver around the screen to create a big of invisible ultrasonic waves. When our hands touch the screen, the screen visually find the touched point but in the mechanical aspect of the machine, the point is like finding the unknown x,y by losing the connection of the ultrasonic waves. With the sentence of "The connection has been lost," on one side and "The location point has been found," on the other side, so the experiment that makes the Mopins strip is a work to visualize this non-visible quasi-static relationship and show it in the context of materials.

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