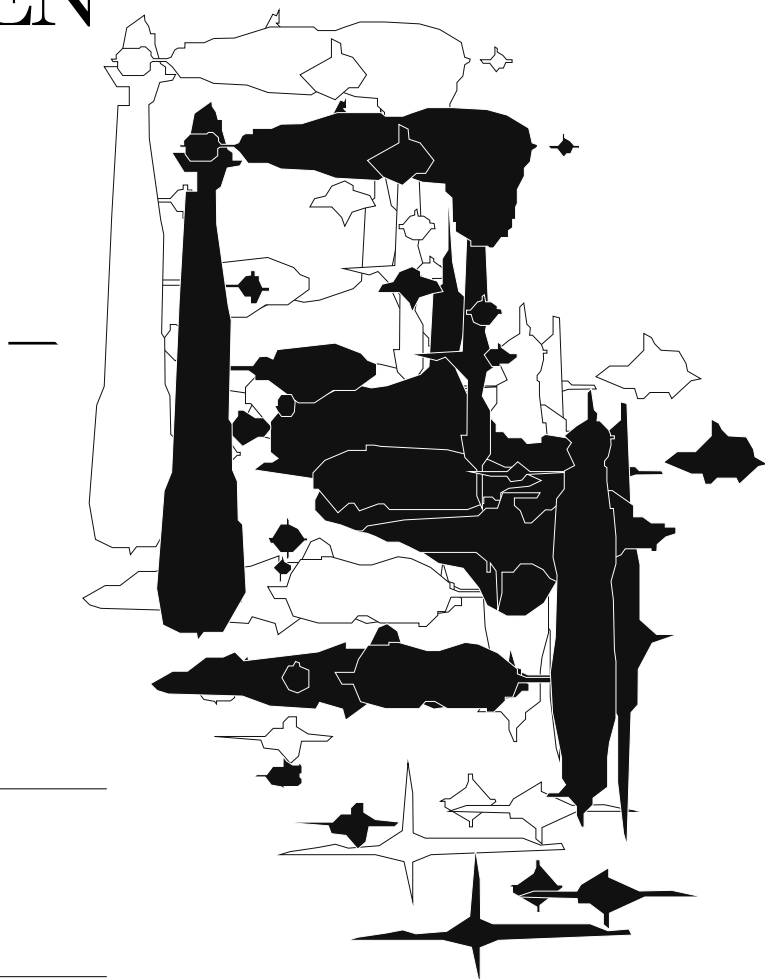


UNWRAP FROTTAGE RUBBING SURFACE SCREEN

YEJIN CHOI
2022



NEXT?

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UNIT 02 /2022

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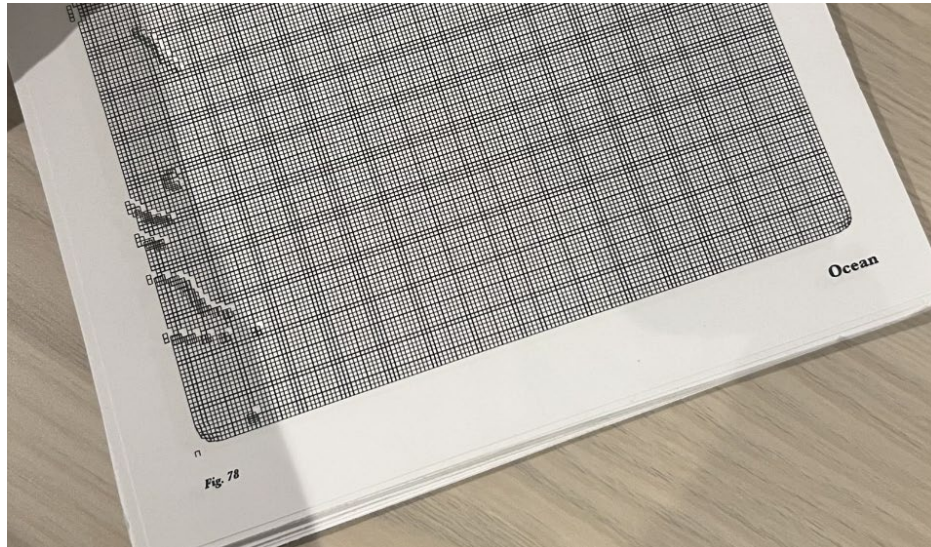
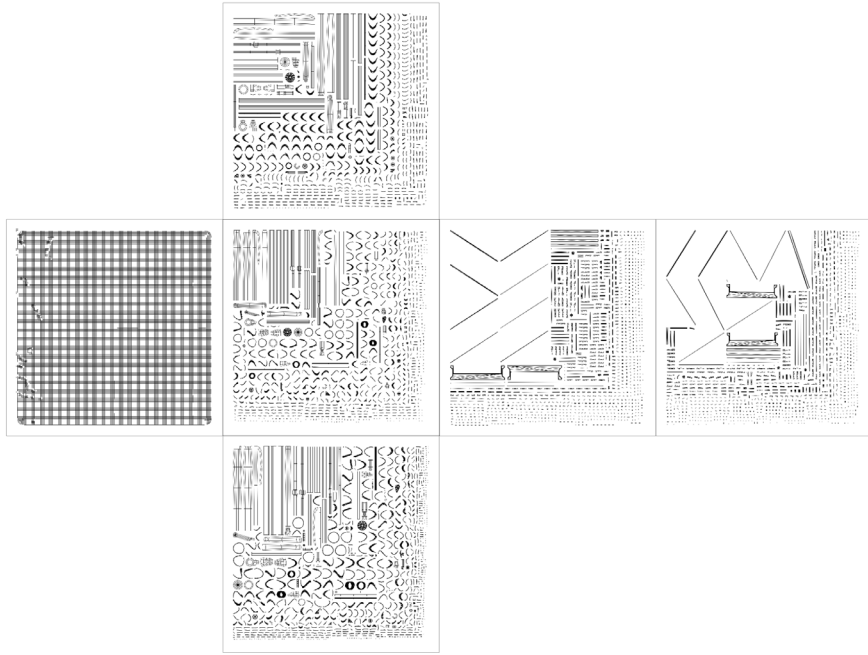
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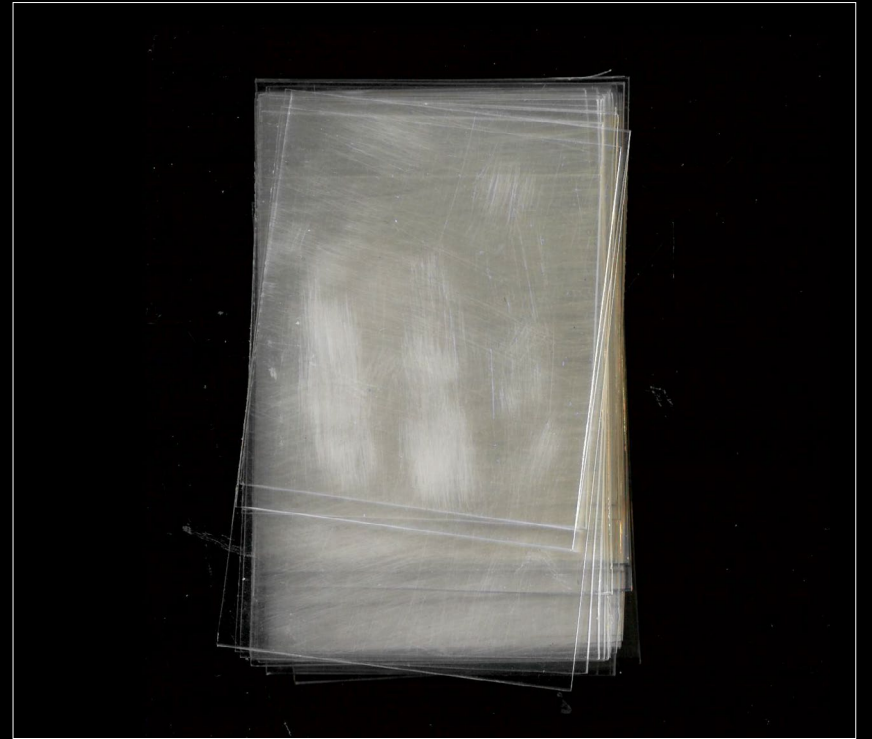
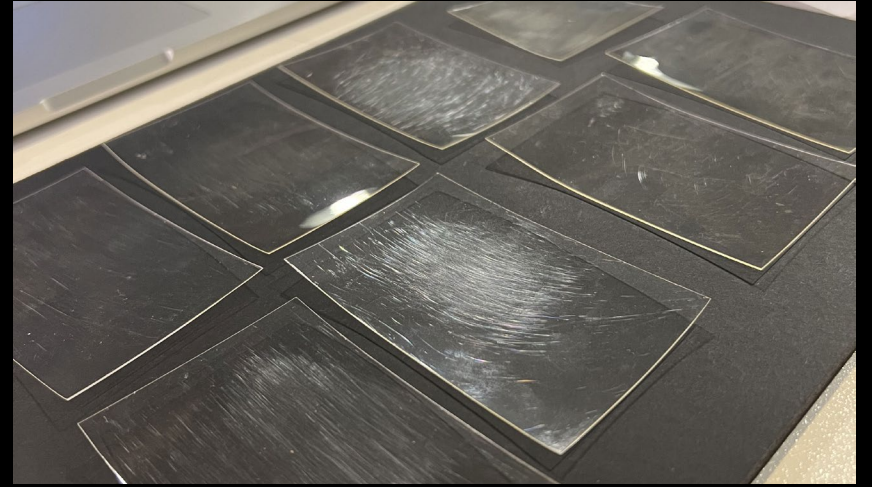
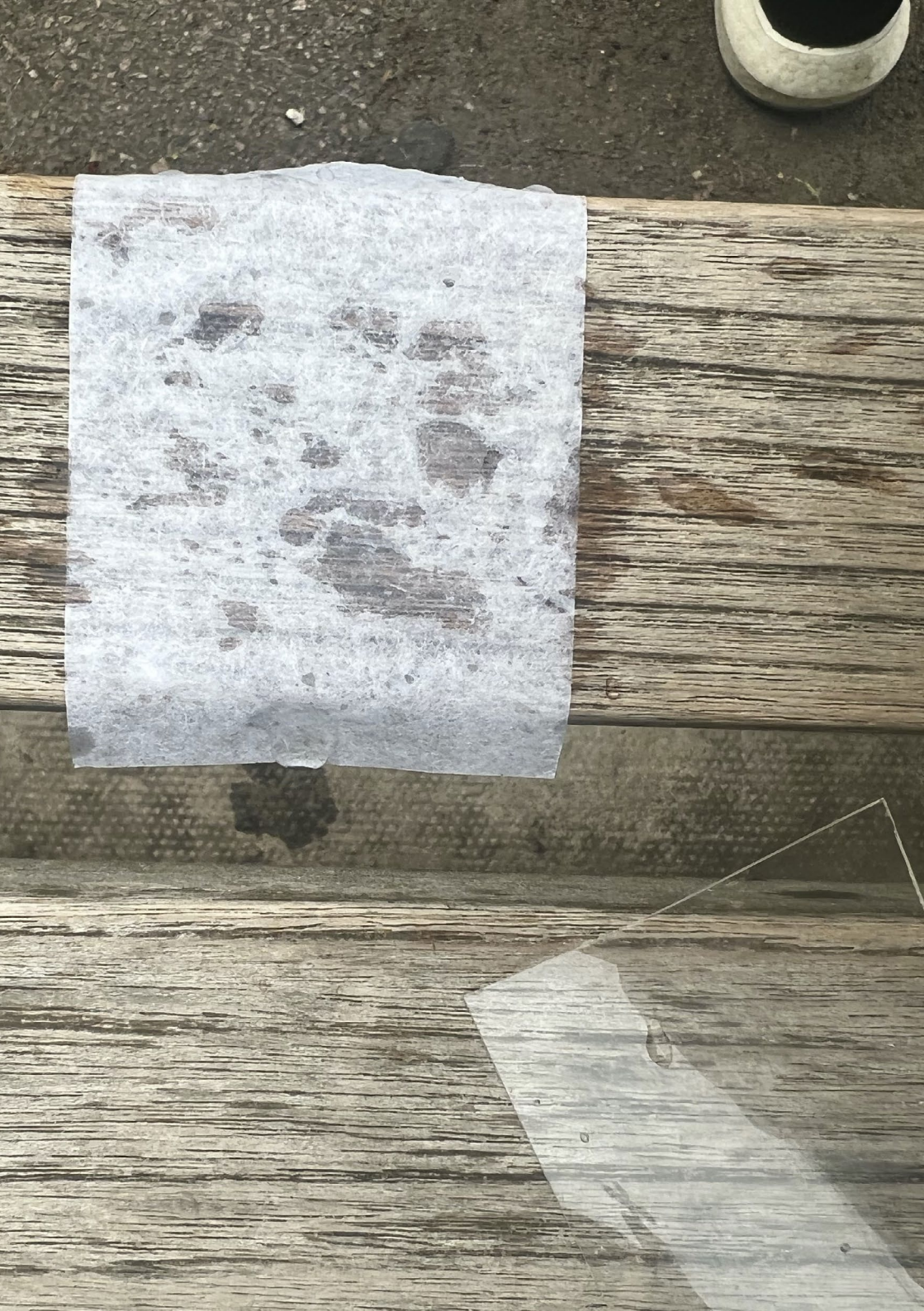
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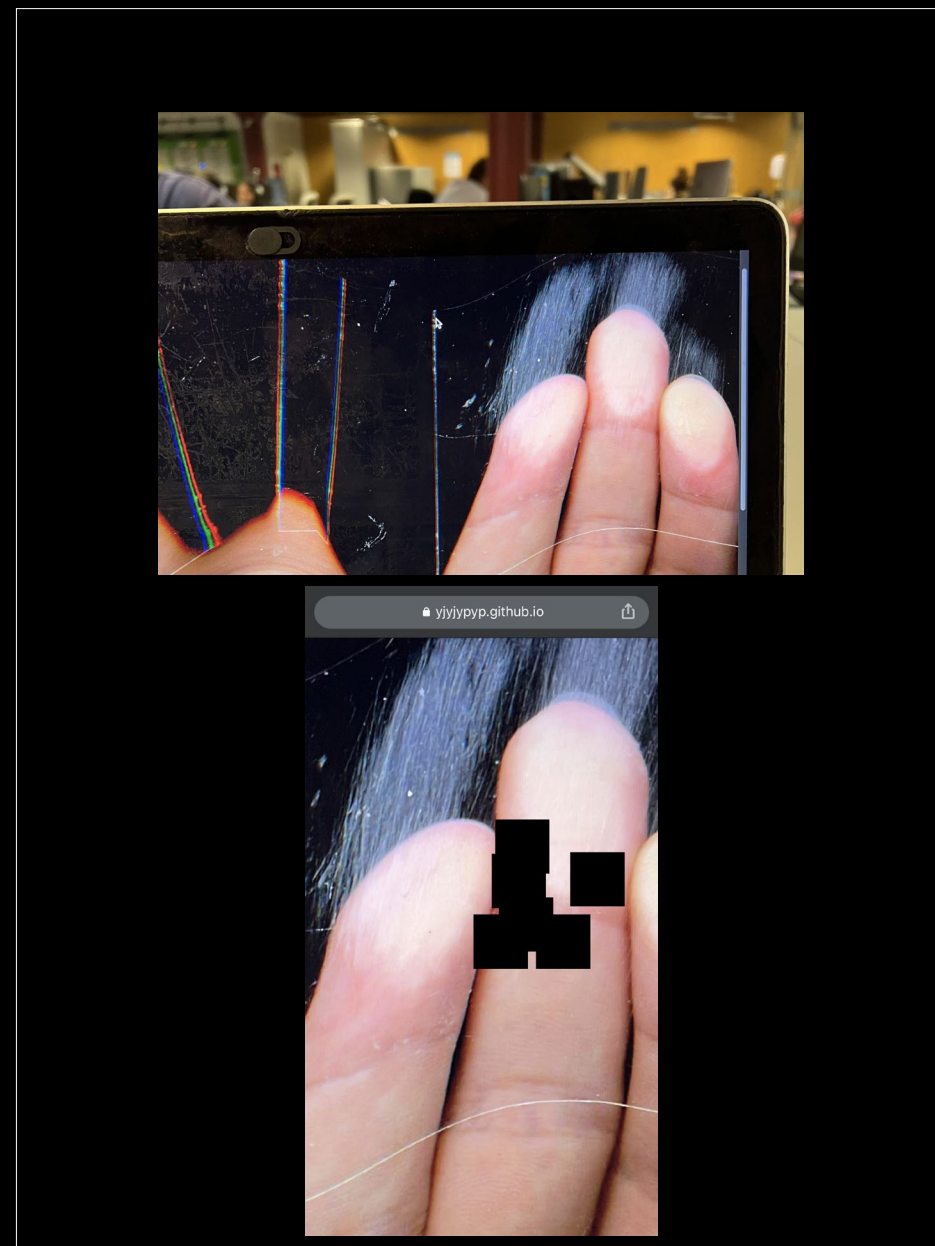
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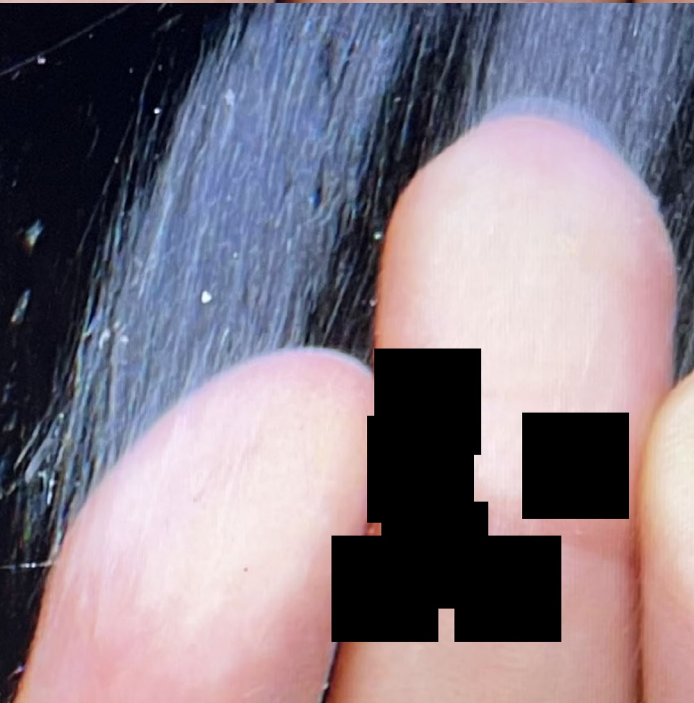
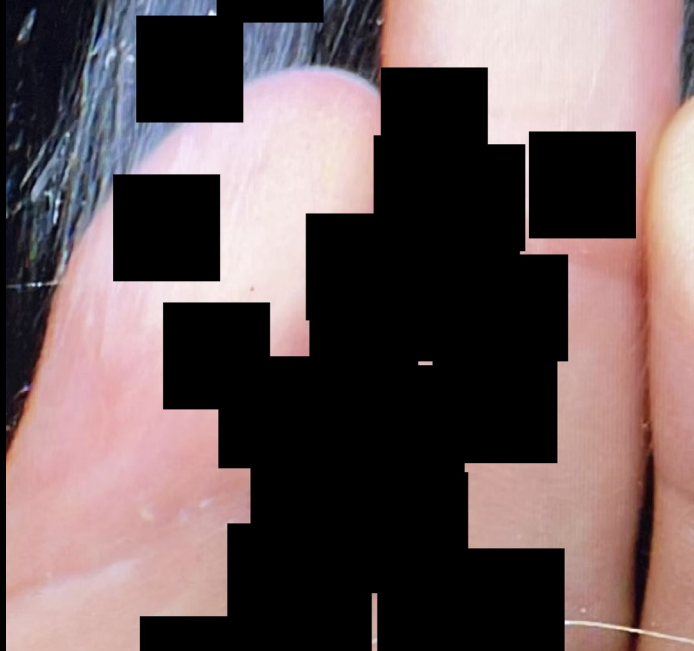
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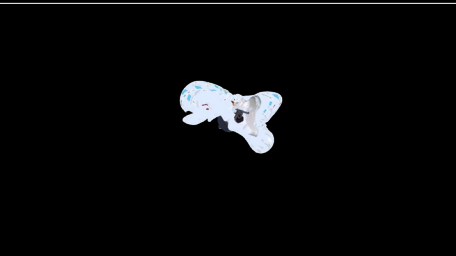
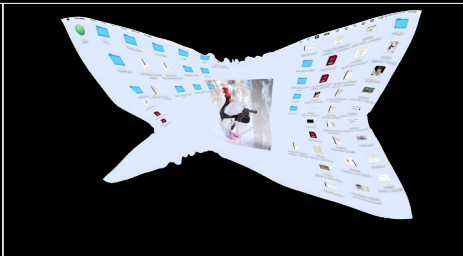
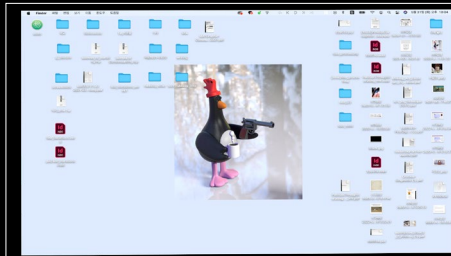
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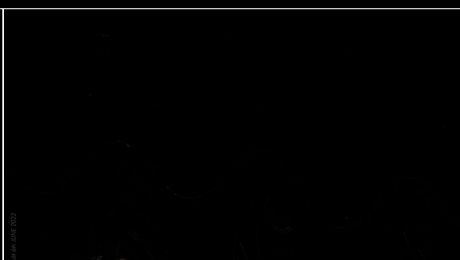
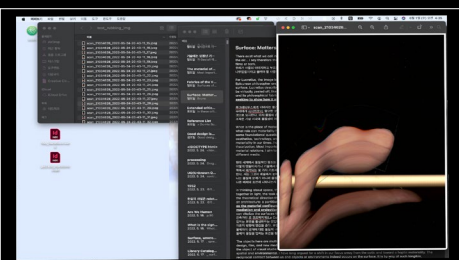
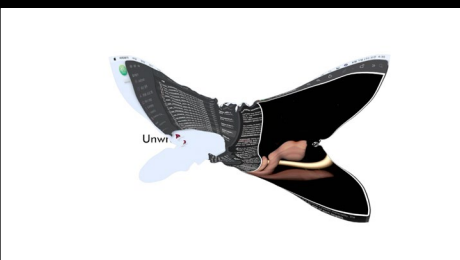
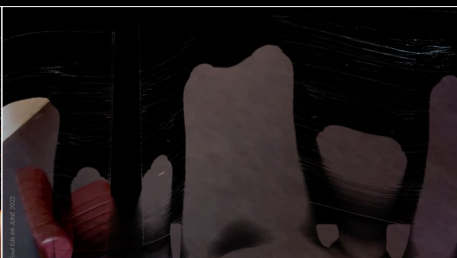
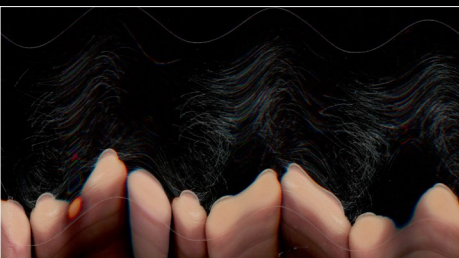
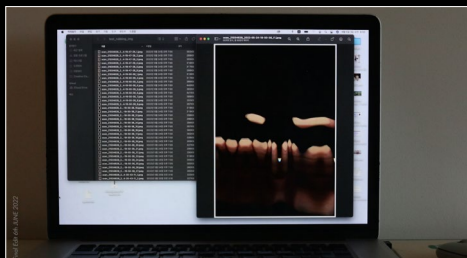
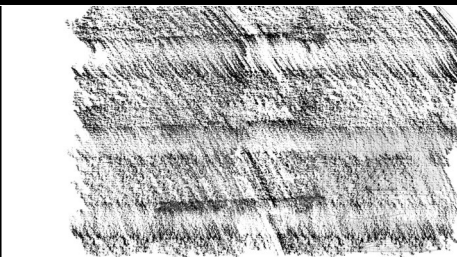
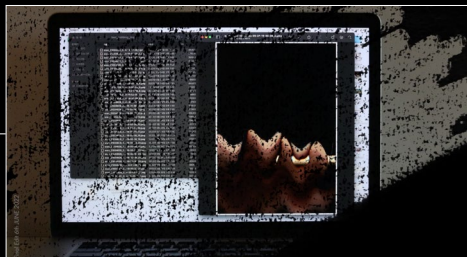




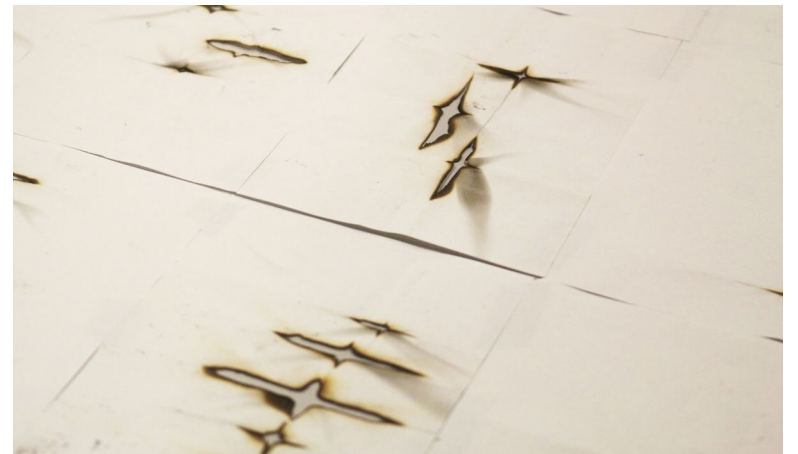




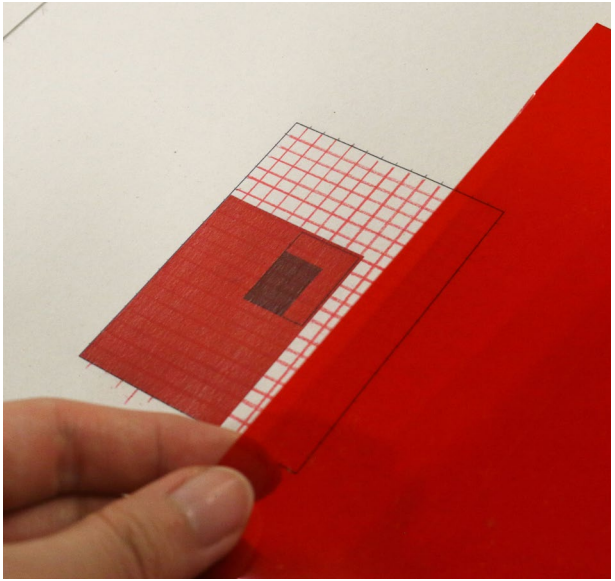
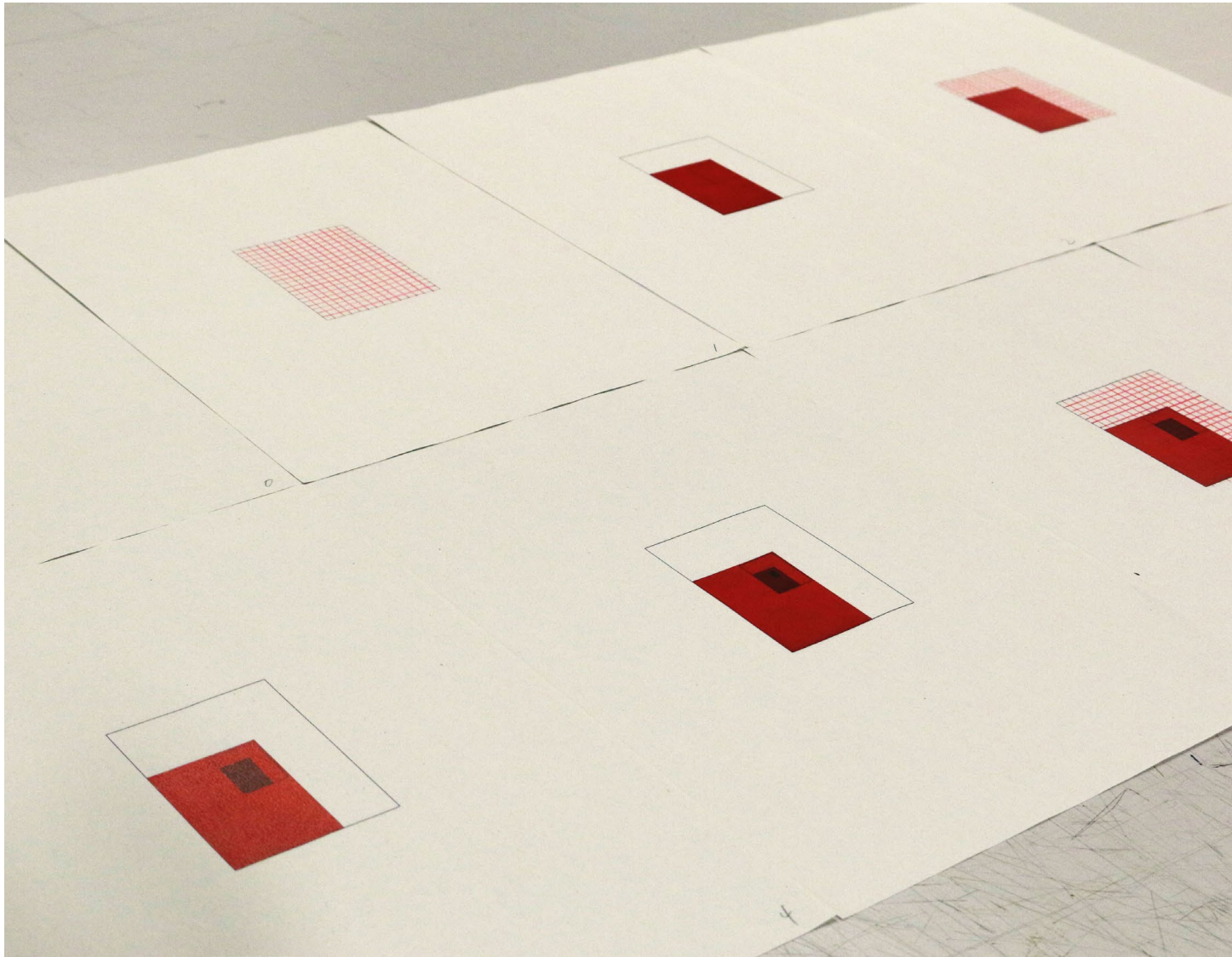
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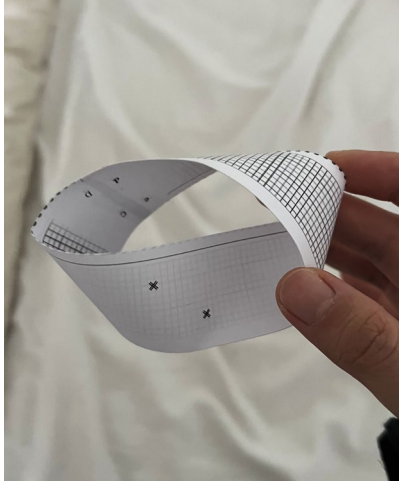






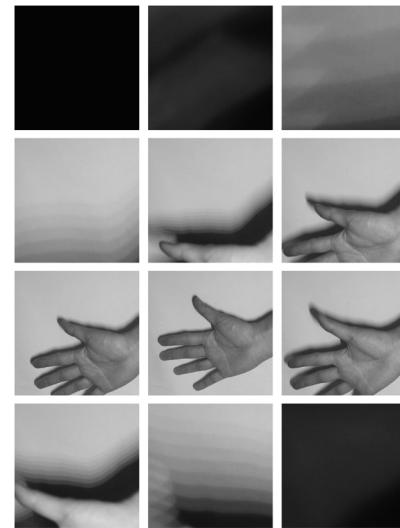


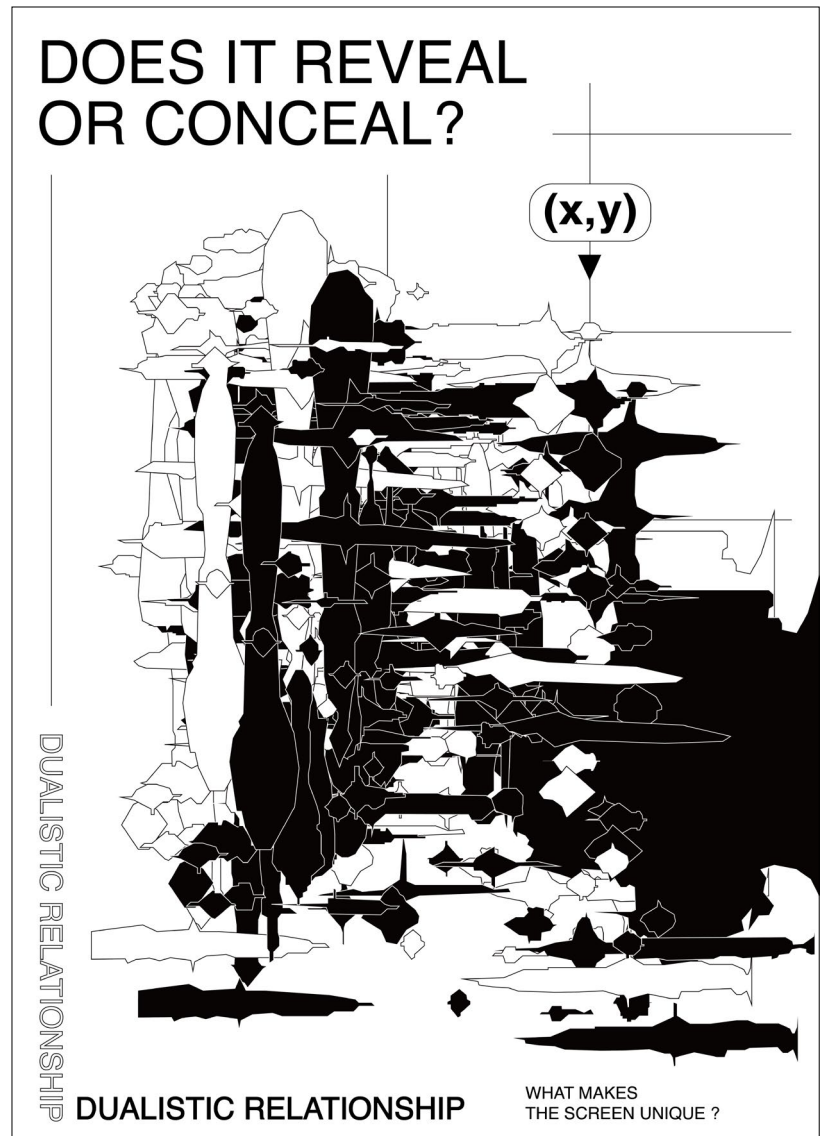
The location point has been found.



The connection has been lost.

[4] What Makes the Screen Unique?





What's the dualistic relationship on the silkscreen? I traced the burned holes on the paper which I made during the first experiment stage. And tried silkscreen as a medium with this poster.





Document Pages

What does it mean to ‘unwrap’ something? What meaning does our unwrapping behavior have? Starting with these questions, I experimented iterations over two weeks. In the first step, I got 100 different maps that were unrealistically unwrapped by virtual objects in Cinema 4D and gathered them into square-shaped publication form. This was simply an act of unwrapping, but at the same time, it was also an act of observing and unfamiliarizing a daily object. This behavior included several acts such as unwrapping, dissecting, mapping, exploding, and so on.

On the second iteration experiment, I attempted to bring the act of ‘unwrapping’ into real life and impart materiality. Rather than literally opening objects of various materials, I used the method of ‘frottage’ to map the objects in a same form as the first experiment. In this stage, the limited paper size made me focus on certain parts of the objects, and brought me to think about the individual’s perspective on objects. And also, this led to an enquiry about how to understand surface and object.

The actual actions I intended to do unwrapping were expressed as actions such as rubbing and scratching while I was doing frottage. In all this process, my position was to observe and present of views on various other behavior and objects derived from the act of ‘unwrapping.’

From Unwrapping to Surface

- . Unwrap and Fold(Wrap)
- . Making Art Strange
 - ; Defamiliarization
- . Gestalt Theory

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01// Unwrap and Fold(Wrap)

Both the iteration processes are focusing on the act of ‘unwrapping’. Here, ‘unwrapping’ can be expressed in other words as ‘dissecting’, ‘separating’, etc., and the opposite can be presented as ‘wrapping’ and ‘folding’. ¹Folding is the act of making 2D into 3D, and it is generally deformed by using tools or applying pressure to an object or surface(Jackson, 2018). In order to unwrap the object under pressure again, another pressure must be applied. However, even if it is unfolded following this process, its original appearance does not return. It’s already damaged, scratched, and shifted. What’s interesting about this project is that objects with substance are damaged and irreversible, while unwrapped maps on digital are undamaged and leave no marks anywhere.

The fact that an object can be unwrapped is the same as that it has already been folded before. Exploring the opposite concept together allows me to think more deeply about the meaning of behavior, and extends it to the enquiry of the relation between them.

002 // Making Art Strange: Defamiliarization

The images in the square paper show unwrapped images with a very dry and neutral perspective. It is difficult to recognize the original appearance of objects only with the opened segments. For these reasons, only after looking at the name of the object written below the images, do people infer what the map was and what the object was originally like. Then they put it together like a puzzle. ²Victor Shklovsky, a pioneer of Russian formalism, first proposed this concept of ‘Defamiliarization’ in 1917. According to him, defamiliarization literally means making the object unfamiliar, the shape difficult to recognize, and the perceptual process more difficult and longer(Gunn, 1984). Two stages of ‘A Map of Unwrapping’ practices make things unfamiliar to the viewers by opening daily objects in different ways on a two-dimensional plane.

And this unfamiliarity is the core idea of the whole project to look at things, actions, and a notion from a new perspective.

According to the ³Gestalt theory, 'the whole is a new thing, completely separate from any sum of its parts(Reinfurt, 2019)'. In other words, there is a context and interrelationship between each element, and the whole does not collect parts, but there is something beyond parts. The core concept of this Gestalt theory can be applied in two ways to this project.

First of all, the theory matches to the idea of gathering 100 iterations. They became a meaningful set of 'A Map of Unwrapping' only when a number of unwrapped iterations are gathered. A map that looks like a simple computer graphic has a big context of 'defamiliarizing' everyday objects by having a number of them. Secondly, the idea of Gestalt can be seen in the sum of processes iteration 1 and 2. Presenting Map 1, created using the digital map, and map 2, created using the frottage technique together, works as a piece of a project by itself that brings out the enquiry about the position based on the surface and object.

In the second iteration, I tried to bring the action of 'unwrapping' to reality. As a experiment, I explored the objects by doing frottage. Unwrapping used in the first iteration was done in the 3d program. The function called 'UV unwrapping' used here is a function for creating the texture of an object. It serves to peel and unfold the surface. Therefore, there is no backside in this unwrapping map, and in order to obtain a hidden backside map of the object, it must be unwrapped separately. This opened map is difficult to physically restore its form in reality. In this context, the second iteration actually attempted to unwrap the object in the most similar way to the first iteration by using frottage. Unlike 3d maps, which are organized in the same size in a square publication form of 1:1, real objects cannot be drawn on the same sized paper because of their each scales. Therefore, all or just a part of the objects are recorded in various scales. Each page of Josse Pyl's work, ⁴I THINK and I've THOUGHT thought, contains the extracted images from different works. The gathering of broken parts from each images suggest new associations between images(Josse Pyl, 2022). Further more, they reminiscent the new real method of images. I thought that images of different sizes could come together to suggest a new connection from the concept of 'unwrapping'.

Ahn Kyuchul displayed The Use of a Chair(Ann, 2021) at an exhibition called The Other Side of Things(2021). The title of this exhibition contains the author's perspective that 'the truth is hidden behind invisibly rather than on the surface of the object'. And The Use of Chair(2021), which stems from this author's point of view, shows us how to use chairs in a variety of ways that we didn't expect.

On the contrary, my project focuses on the external appearance of things. I focused on the appearance of the objects at the first stage. How this approach could be perceived? What is the most effective way to understand objects? Can simply unwrapping things could help us understand them? If we find its meaning in the act of unwrapping, can it be said that we can find the invisible side of things and behavior? Ahn Kyuchul's work, which approaches completely in the opposite direction, leads me to think critically about the meaning of this project. By exploring from the external side of objects, what kind of meaning I could find during the process?



006 // The Medium is the Message

The studio project focus on the act of 'unwrapping' itself rather than the content of what is unwrapping. And so far, the 3D program and paper with pencils are used as mediums during the process. This naturally draws attention to what messages computer programs and human frottage practices present and also make us aware of them. What implications can this flow from 3D to paper and pencils have specifically? Marshall McLuhan marks that the media itself has implications by presenting the phrase "The medium is message." According to him, media evoke in us unique ratios of sense perceptions by altering the environment. In other words, it alters the way we think and the way we perceive the world (McLuhan and Fiore, 2001). The perspective of exploring the act of 'unwrapping' in the medium of both computer program and human frottage practice will lead us to understand our behavior through the way this media works, as McLuhan's perspective.

02

Screen as a Surface

- . Unwrapping = 'Finding Surface'
- . Accumulated Energy on the Surface
- . Screen as a Surface I
- . Screen as a Surface II
- . Scratches as a Proxy
- . Understanding the surface of Touchscreen
- . Extended Analysis01-02

'What is unwrapping?', 'What is the significance of unwrapping?' These are the most basic questions throughout the whole project. Unwrapping is not a gesture of opening and looking inside the object, but more of an act of peeling and unfolding the surface. And that's why this gesture is the same as focusing on the 'surface.' This line of thought leads me to the position that the significance of unwrapping is understanding our surroundings by 'finding the surface.' However, what does it mean to be focusing on the surface? Can we find meaning in it? In *Are We Human* (Colomina and Wigley, 2016), the author refers to the contemporary surface with modernism. The advent of modernism after the war hid everything inside, leaving only a few necessary functions on the surface. It is mentioned that these smoothed surfaces anesthetize our senses by removing the friction, and act as a shock absorber for 'sanitation' of body and mind. This approach brought me in the direction of what should be the purpose of 'finding surface'? Based on this idea, this project examines 'What meaning does the surface of objects and spaces around us imply in our daily life?', and 'What meaning can be surface production process could suggest?'

008 // Accumulated Energy on the Surface

After organizing the idea that 'The significance of unwrapping is 'finding the surface'', I had two following questions to go further process. The first was 'Is it okay to involve subjectivity when reproducing a surface in the process of 'finding surface'? Do we need to focus on reproducing just like the original?' And my answer was, 'Yes, this whole process is bound to be subjective.' The next question was 'Which surface would you look for from a critical point of view?', one of the most important line of enquiry was influenced by the project of Do Ho, Suh. Through his work *Rubbing/Loving* (2016), he reproduced the interior of the space where he lived for 18 years in New York. According to him, the energy is accumulated on the surface (Suh, 2016). This approach brought me to the next line of enquiry. Then, which object most contains the accumulated experiences and energy? For the answer, I found the benches in the common space as an answer. I thought that the surface of the bench in a public space where various people gather, sit, touch, and spend time would be accumulated an unmeasurable amount of energy. Based on this idea, I reproduced benches in several public places by rubbing them with transparent film.

I did rubbing on the surface of benches to find 'accumulated energy and experiences' on the surface of a public area. With this process, I got scratches on the film as a result. The stage of scanning to make the scratches clear brought me a new question. 'How to read these fragments?' The scratches obtained by rubbing the surface are just 'scratches' on a transparent film without prior knowledge. They do not even represent clearly whether they are the surface of the benches. This was a new challenge to read these fragments. Does this really show a record of the surface? Or is it presenting a gesture for my record of 'rubbing'? Following the initial approach, I read these scratches as a proxy of 'accumulated energy' obtained when the film met the surface of the bench directly. However, if the scratches were taken as a record of the gesture of the rubbing process, how can I move on to the next step? Just as Mann interpreted proxy differently and analyzed climate change with a completely different approach in Chun's article (Chun, 2018), the scratches as a proxy of the gestures to meet the surface, could bring very different implications for surface and object.

010 // Screen as a Surface 1

When I scanned the transparent film by hand and put it on the monitor to see them look more clear, I found it as if I were facing all the surfaces I met during the whole process. A monitor screen is a surface itself that has materiality, but at the same time, it is a content when it's turned on. According to Giuliana Bruno, the screen is a very contemporary surface (Bruno, 2016). Even though her idea is focusing on the screen for projection, this could be considered with the monitor screen as well. Following her approach, we recognize the screen as an object when it is turned off, but we find it as the content itself when we watch it. In other words, the screen we face every day has both characteristics: a surface with materiality and the content itself. Bruno's perspective leads me to a new question, 'How can I find the surface of the screen monitor?' In response to the enquiry, I made a interaction web experiment. The black pixels appear on the screen along the trajectory by touching and dragging (rubbing) the computer and mobile screen. This is designed to experience the same state as the screen off by making it black.

These days, we can easily find works to break down the boundaries between reality and the virtual world. Forced Perspective(Kozlowski, 2021) is one of the works that make us to confuse digital images as real still-life. This project is designed to make the space of the screen look different depending on the angle or distance the viewer. It looks like a still-life image until interaction happens. Considering Bruno's approach to the screen as a modern surface(Bruno, 2016)., I thought it could be considered as an approach to remove the aspect of the screen's own surface. It's because, if this work has the purpose of being placed in space as still-life, there will be no option of 'off' as TV. The 'power off' is going to be done to remove from the space. In this context, Kozlowski's work has the opposite characteristics of my project to find the surface of the screen. This leads us to think critically about creating digital art as an act of 'finding the surface.' Digital art is not same as daily objects like TV. They need their own space to exist. What kind of space could correspond to my project to play the role the best? Is this approach working well to find the surface of the screen?

The project finally presents the materiality of the screen monitor and touch screen by rubbing and touching gestures. The mobile touch screen has a different character from the previous surfaces. It suggests a new direction from the current status. What is the scalability of touching a screen? It is different from simply touching and rubbing the surface of the objects. The touch screen presupposes that 'it manipulates something by touching the surface of the screen.' As Mende refers, 'Hundreds of patented gestural movements for navigating, steering, and moving the image surface in real-time mark the scalability of the gaze by means of touch(Mende, 2020)', touching the screen is a gesture that connects the real world outside the screen and the virtual world inside the screen. Thereby, it's suggesting the expansion of the gaze into the virtual space. The touch screen is also the bridge between reality and the virtual world, and all gestures such as touch, dragging, and pinch-to-zoom are made on this surface. The characteristics of the touch screen's "operability" and "expansion of the gaze" go beyond the screen presented by Bruno and give a new challenge on how to understand it as the most modern screen.

Extended Analysis 02

Bruno, G. (2016). Surface: matters of aesthetics, materiality, and media.

Surface and materiality, how do they exist in our modern society, and what role can materiality play in an era when digital becomes the primary and world is turning into virtual? Starting from these interests, Bruno refers to various elements that make up the surface, such as textile and light, but she especially focusing on the screen as a modern surface after presenting old surfaces as canvas and sheet as old surface. In other words, by concentrating on the surface of the screen, she talks about what role it plays in modern art field and technology, and how it relates to us.

The entire form of the text. It starts from the fabric, which is the oldest and most familiar material, to the screen for projection, the most contemporary fabric, helps to smoothly understand the characteristic of the surface. After, it focuses on where the screen is placed and projected, and in the end, it refers to the materiality of the screen that has a kind of 'space'. The movie theaters, art galleries, and exhibition halls are the examples. Following this structure, she gradually brings the materiality of the screen deeply into the idea of how we're engaging with surfaces.

The most significant idea in the text Surface(Bruno, 2016) is her position that she is focusing on the screen as a representative modern surface and trying to find how they are building relationships with us in space. Here, the screen has a feature of both a real space that has materiality and virtual space that projects the images on it. And furthermore, the physical spaces where the screen is usually fixed, emphasize the materiality of the screen. In the end, by referring to the two characteristics of the screen, Bruno tells the story of how we live with the relationship between content, space, and surface through them. For example, through projection, other forms of coordination, memory, and transformation can occur when various things happen on the surface and impact us. This reminds me of the perspective that how Are We Human? (Colomina and Wigley, 2016) considering the modern surface. It defines modernism as the smoothed surface by mentioning post-war society. It works as anesthetizing our senses by hiding everything inside and sanitizing the surface. In other words, it is working as a shock absorber. In the end, this is an approach to

explore how the smoothed surface has a relationship with our lives. This idea is also linked to Ahn Kyu-Chul's essay Outside and Inside in the book The Other Side of Things. He points out that all aspects of objects are hidden these days, leaving only the most important elements, so we have no idea how they are constructed. If the TV breaks down, for example, we can't fix it ourselves, but we have to call experts, and in most cases, we have to 'replace' parts or buy new products at the end(Ahn, 2021b, p.17). For smoothed modern surfaces, Are We Human? and Ahn's writing refers to the relationship between humans and surfaces in a similar way.

Isn't surface the closest concept to a graphic design field in a way? The designed graphics can only be expressed through the medium in some way. And if it's a digitally generated image from the beginning point when it was produced, 'surface' has been deeply involved. Paper is a very old medium, and various related attempts have been done to question the medium of paper in design and art fields. In contrast, The screen is the most frequently used material for communication. However, aren't we neglecting the screen that shows us digital content? This text leaves room for thinking about contemporary communication methods, by focusing on the surface that makes it possible to see them further from the significance of digital media.

Extended Analysis 02


Suh, D.H. (2016). Rubbing/Loving. [Extended Play].

'Life is the contingency of spaces.' This is the basic idea and position about space for Do-Ho Suh. He thinks that the spaces he has lived form the trajectory of his life as they are connected together. Therefore, most of his works were created in a way that reproduces the spaces in which he lived. The most representative projects were mainly made of fabrics, however, after facing the limitations of expression by using fabrics, he went through a new process called frottage. This new attempt shows his perspective and deep engagement with the idea of 'How space could be reproduced?'

Rubbing/Loving(Suh, 2016) was made by the process of rubbing just as the title represents. He stuck the thin white paper on every surface of the space where he lived for 18 years in New York and filled the paper with colored pencils. This method of production is not just a simple spatial reproduction, but a very personal commemorative process of finding and feeling his accumulated experience and energy. His 18 years of life lay on every surface he touched during his stay. The rubbing and reproducing process is the same as presenting his life itself for 18 years, and it stands for his perspective of space and life very clearly. Rubbing all the surfaces takes a lot of time and effort. Unlike ordinary public spaces, it is almost impossible to go back once you leave the residential place. New tenants might come in and live, and many things could change in the process. Even if the exterior is preserved, the interior could be newly remodeled, and also the space itself may disappear over time. In other words, from the moment we leave the place, it becomes a space of a very different personality than we used to know. The process rubbing the surface for a long time is also an arrangement and farewell for 18 years of life in New York. This whole performance evidently shows his position for space that he recognizes his life through space. His position toward the way he describe the space can also be found in the expressions he uses in the work process.

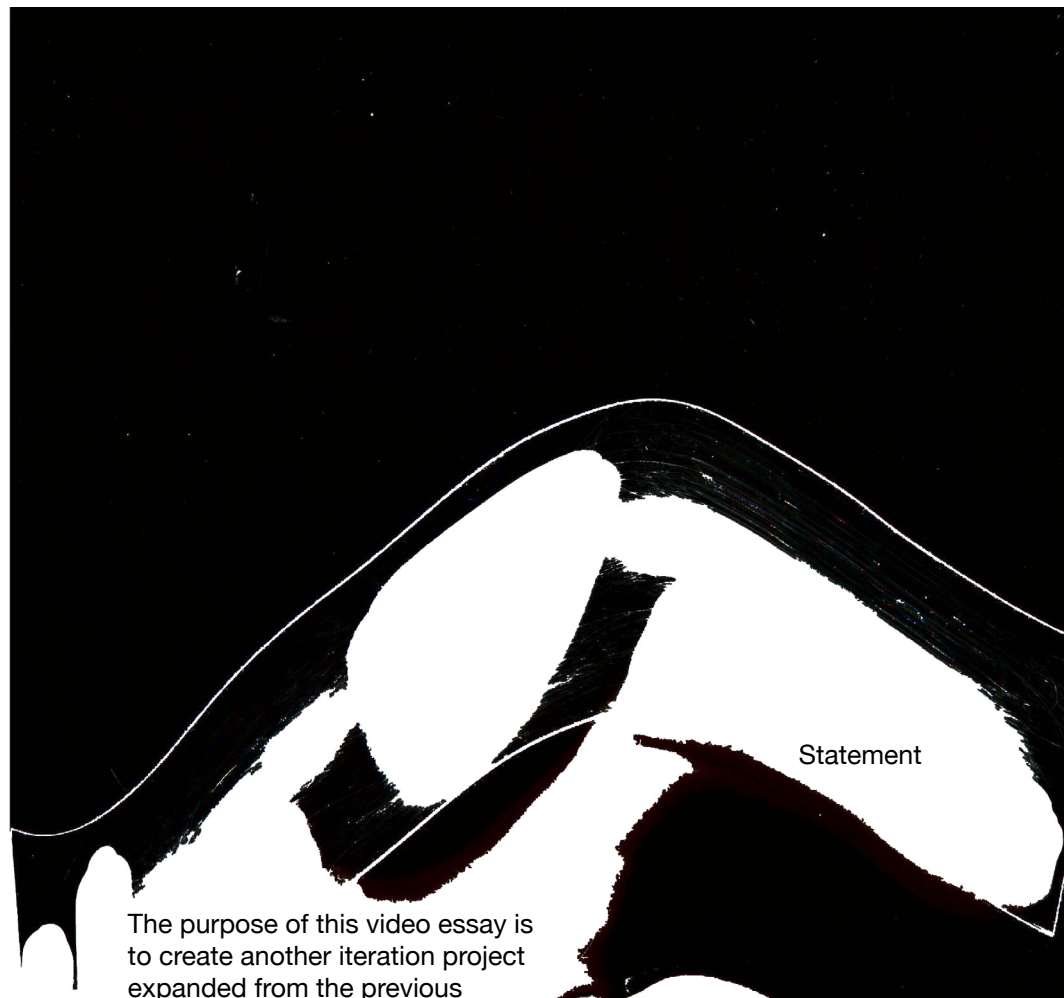
The title 'Rubbing/Loving' contains the meaning of 'rubbing=loving.' He mentions, that 'a rubbing gesture' is like a gesture of love. In fact, this title is based on a misunderstanding created by the sound difference between Korean and English. Since there is no sound distinction between 'R' and 'T' in Korean, if he writes 'rubbing' in Korean, people can read it as the word 'loving'. The process of touching and feeling the surface directly through the act of rubbing is for him to remember and commemorate the space. And the title denotes his attitude toward reproducing space very well in that it expressed this act as a gesture of love with the collaboration created by English and Korean, the languages he uses. This title, along with the rubbed surfaces, can be seen as an expression of his life itself.

Suh considers his life as a movement of moving into another space. Therefore for him, reproducing the space in which he lived is same as describing himself. The expressions he has used, such as 'life', 'accumulated energy', and 'layer of time', are very abstract. However, because of the clear characteristic of his process and visual outcome, it is communicating apparently. This can inform that invisible and abstract concept could be communicated well by approaching them more conceptually.



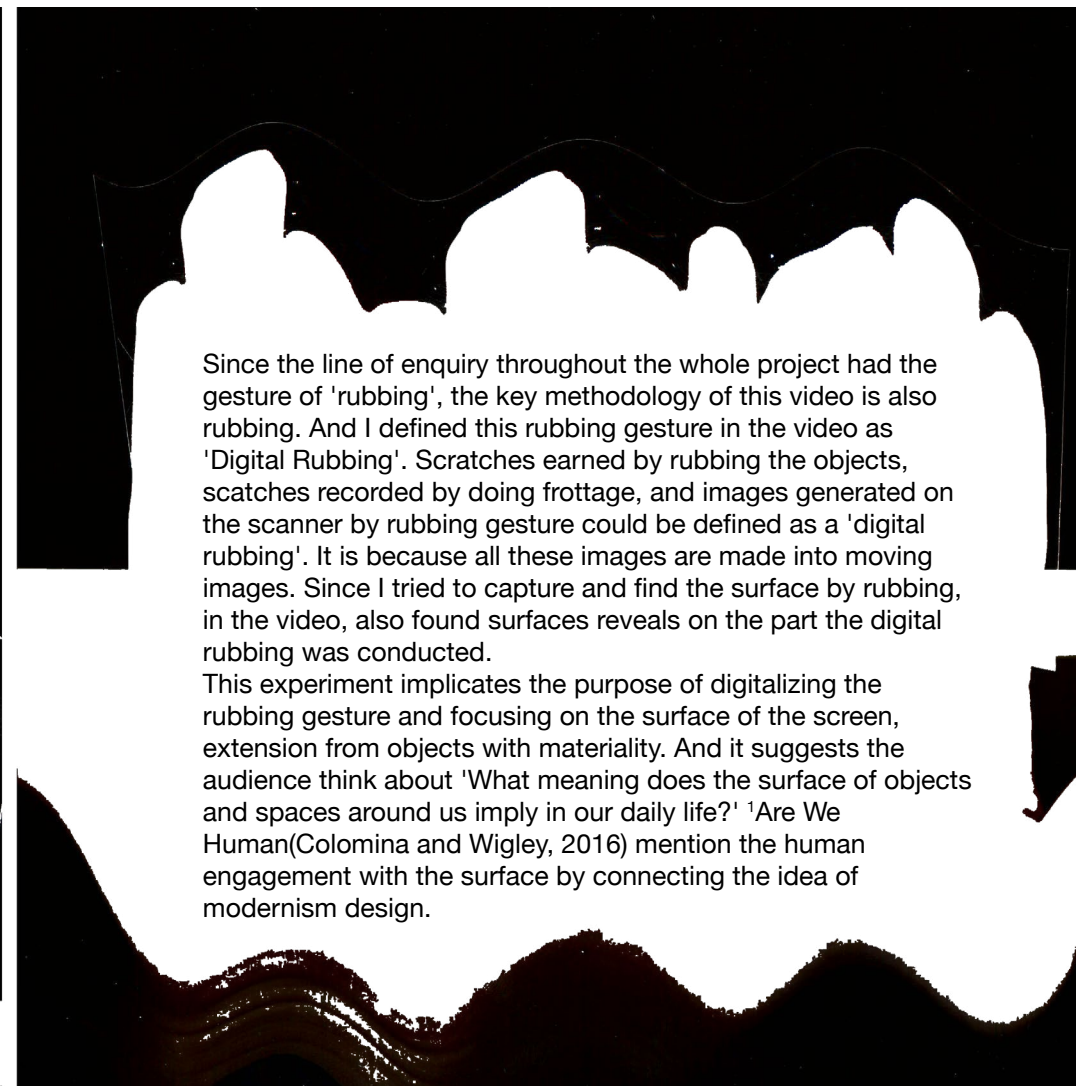
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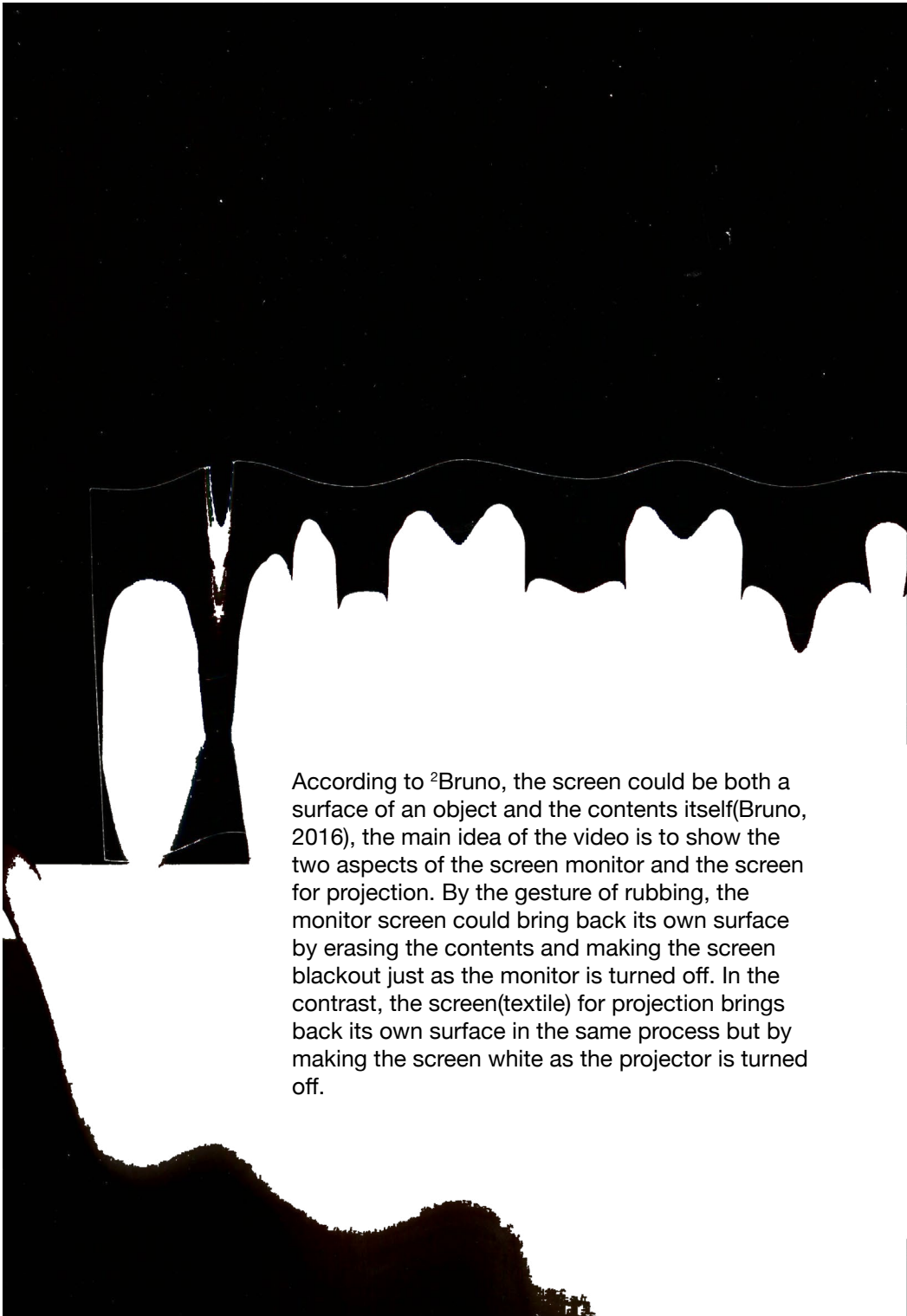
Statement

The purpose of this video essay is to create another iteration project expanded from the previous enquiry 'Finding Surface', rather than recording a documentary or achievement of the previous works. It is an experimental film to make the audience mentally engage with the gesture of 'finding surface' while they are watching the screen which shows the various kind of rubbing movements.



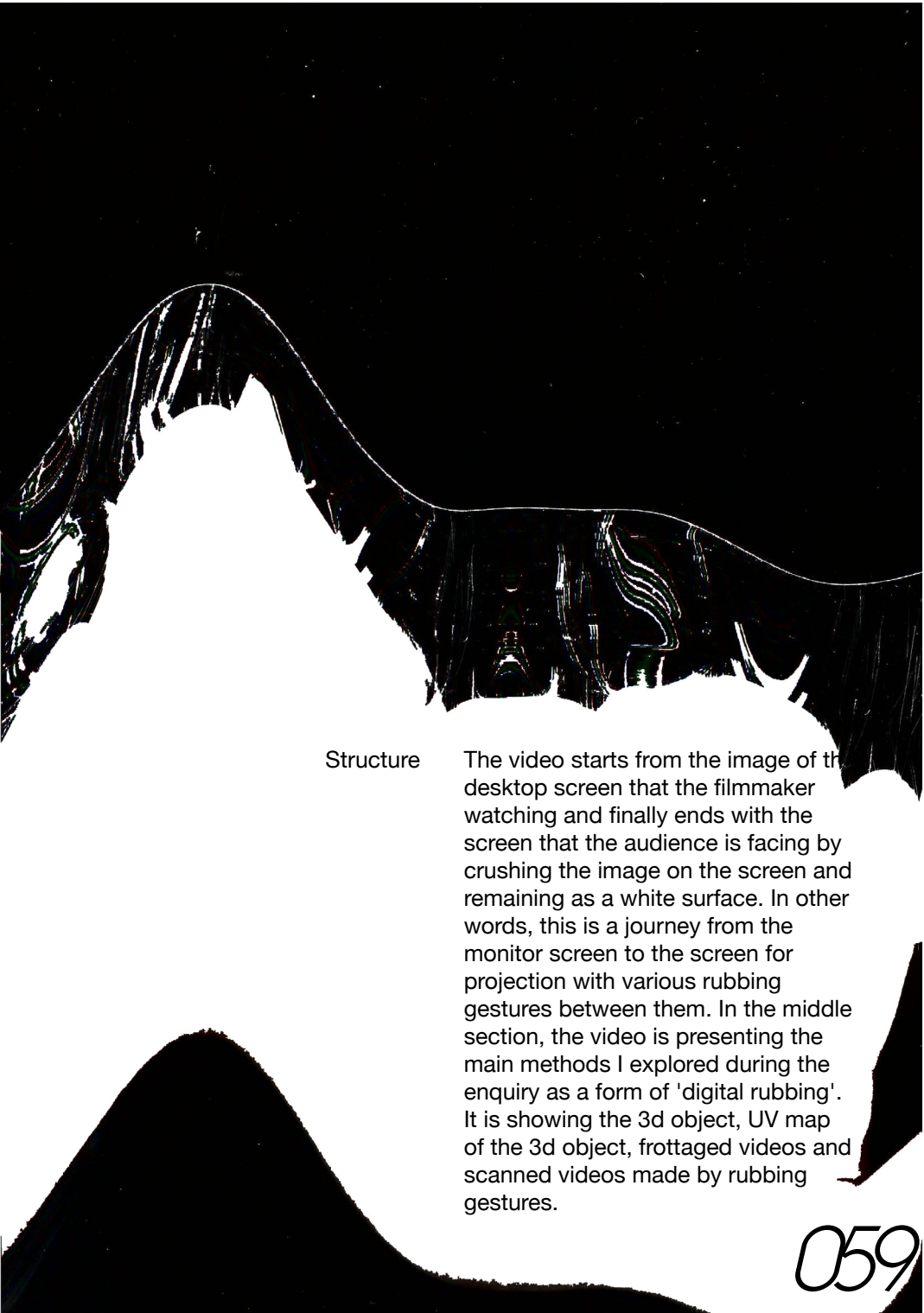
Since the line of enquiry throughout the whole project had the gesture of 'rubbing', the key methodology of this video is also rubbing. And I defined this rubbing gesture in the video as 'Digital Rubbing'. Scratches earned by rubbing the objects, scratches recorded by doing frottage, and images generated on the scanner by rubbing gesture could be defined as a 'digital rubbing'. It is because all these images are made into moving images. Since I tried to capture and find the surface by rubbing, in the video, also found surfaces reveals on the part the digital rubbing was conducted.

This experiment implicates the purpose of digitalizing the rubbing gesture and focusing on the surface of the screen, extension from objects with materiality. And it suggests the audience think about 'What meaning does the surface of objects and spaces around us imply in our daily life?' 'Are We Human'(Colomina and Wigley, 2016) mention the human engagement with the surface by connecting the idea of modernism design.



According to ²Bruno, the screen could be both a surface of an object and the contents itself(Bruno, 2016), the main idea of the video is to show the two aspects of the screen monitor and the screen for projection. By the gesture of rubbing, the monitor screen could bring back its own surface by erasing the contents and making the screen blackout just as the monitor is turned off. In the contrast, the screen(textile) for projection brings back its own surface in the same process but by making the screen white as the projector is turned off.

Structure



The video starts from the image of the desktop screen that the filmmaker watching and finally ends with the screen that the audience is facing by crushing the image on the screen and remaining as a white surface. In other words, this is a journey from the monitor screen to the screen for projection with various rubbing gestures between them. In the middle section, the video is presenting the main methods I explored during the enquiry as a form of 'digital rubbing'. It is showing the 3d object, UV map of the 3d object, frottaged videos and scanned videos made by rubbing gestures.

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?

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What makes the screen unique?

: Dualistic relationship on the screen

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 the light passes through? 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 humans, 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*(Elliman and Rock, 1996), which ties up the conversation between Michael Rock and Paul Elliman, is an overview of various understandings 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, "Screens themselves are part of the landscape and while most talk centers around what's on them, screens themselves have their own mythology, their own history, their own peculiar metaphysics.(1996)" Instead of defining the screen in one way, they tried to understand and expand it in various ways. So, how to perceive the world through the screen?

Focusing on the fact that the main purpose of this writing is the analysis of the article, this writing follows the flow of the dialogue between the two designers. Keep in mind that the project mentioned together in the middle of the conversation went in the reverse timeline.

The 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 focus on the specific characteristics 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 practical experiments at the end of the work, but this article started by paying attention to the meaning of the word at its starting point. Ellimon and Rock expanded its meaning and background from it. At the beginning of this article, and at the end of the studio practices, we both focused on the meaning of the screen.

According to Oxford Dictionary, the word 'screen'

Using a white textile, hands, and light, the studio has the meaning of 'something that prevents somebody from seeing or being aware of something, or that protects somebody/something. In other words, they themselves can be recognized by light on one side. But have the both meaning of 'blocking' and 'preventing.' on the other side, the light in that part is filtered. They seem to be trying to protect us from something, by the object(hand) placed between the textile and at the same time, have two opposite meanings. and the light. So here we have no choice but to Michael mentions that "Its irony is embedded in a double meaning: to protect or obscure. Does it reveal or conceal?"(Elliman and Rock, 1996)

As the screen gives us a challenge to distinguish whether it reveal or conceal, this writing is going to challenge your reading experience with several forms based on each dualistic aspect.

This text shows the position on the screen in two main formats. One is a dialogue form, and the other is a compendium, i.e., a list of several screens, as presented in the title. Dialogue is a very traditional communication skill, but it is still effective in giving objects and other phenomena a new perspective. The interesting point about the conversation is that it is a somewhat unpredictable communication method, and the

The large screen in Hiroshi Sugimoto's work *Tri-City Drive-in* series reminds us of an in-flight screen which is a small screen due to several planes passing behind the screen, and links the appearance of personal space with a small screen with the private experience of air travel. On the contrary, 'Screens That Go Unseen' raised during the conversation of 'Lonely Screen' reminds us of the infrastructure of our society built in a panoptic way. These screens, which contain more complex technologies, also recall the invading screen by presenting fluoroscopy and illustrating prosthetic screens. The prosthetic screen on the Teletubbies is bizarre and unique. They huddle together to watch the daily lives of children on the screen while sticking out their stomachs with the screen on the hill. It's just like a normal TV screen. Through this flow, we could think about the cultural, social, and technical areas in which screens are accepted. What is revealed through the screen? Is it the concept of big and small spaces? Or is it the surveillance and voyeuristic nature of our society? Or are they being considered through the screen? This stream of thoughts leads me to think about how the studio work which is very extensive but on the other hand very limited by focusing on the 'dualistic relationship' could be extended to the sociocultural phenomena we are passing through.

"Where exactly the work resided, was it on the screen, on the tape, in the studio...or some other mysteriously electrical part of the process?" This discussion was often

nature of this conversation also contributes to the expansion of the scope of the screen in this dialogue. The 10 types of screens expanded and presented by this conversation are listed on paper(or screen). The series structure presents all these screens with the same intensity, making us think about how the concept of “screen” itself is perceived by us rather than emphasizing the familiar (or opposite) screen.

raised when artists first started using video. These two designers remark speculating that Ant Farm was “definitely trying to create a work that exists on the screen” while referring to the work that actually hit the screen, making us think both conceptually and physically about the space in which the work exists. According to the conversation, destroying a TV screen is too simple, but on the other hand, the only way to resist the screen. Then is it the same on other screens? The way to resist movie screens has been experimented with through many movies. As if ‘defamiliarization’ is a technique to talk to the audience in the performance, some movies let actors stare at the camera or take action on the camera and create tension and triggers between the two screens. How about on the touch screen? If it is in the mysterious electronic processing process, can we say that all the works we see through our smartphones are on the two sides of this screen? What are some ways to destroy the touch screen? What is there other than taking away the dualistic relationship on the screen by physically destroying the touch mechanism and turning it back into an old 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 ends on the 10th screen but considering that the article was written in 1990, we could add a touch screen 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 dualistic relationship. The principle of a touch screen is to install an ultrasonic generator and a receiver around the screen to create a grid of invisible ultrasonic waves. When our hands touch the screen, the screen visually finds the touched point, but in the mechanical aspect of the machine, the process is finding the unknown point on the x\y axis where the connection of the ultrasonic waves has been lost. 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 Mobius strip is a work to visualize this non-visible dualistic relationship and show it in the context of materiality.

SYNTHESIS

During my Unit 2 project, I tried to focus on the screen as a surface of representative of contemporary life with the main idea 'Surface as a Screen'. Then, I moved on to the inquiry 'What makes the screen unique from others?' The whole process has been focused on the screen itself as a material by taking it off of the devices and objects. Finally, what I found as a unique characteristic of the screen was the dualistic relationship on the invisible mechanism. This idea was found during the research of the touch screen, which is the latest screen. On the contrary, the dialogue between Michael Rock and Paul Elliman mentioned various screens to deeply look through the concept to understand and expand the idea of the screen. The project and the dialogue seems to share the same basic ideas and similarities, but the difference in the approaches bring interesting tensions to the discourse of the screen.

As a representative character of the screen, I have been exploring the dualistic relationship of screen with the idea of 'finding and losing', 'visibility and invisibility', and 'recognition and non-recognition.' All these ideas are based on the materialistic aspect of showing and blocking dualistic relationships of the screen. This understanding continued even after the research of the meaning of the word 'screen' in the dictionary. However, Michael Rock is presenting this double meaning with the question 'Does it reveal or conceal?' We had slightly different perspectives and definitions of it. This tiny difference might be very big in some aspects even though we were exploring about the same dualistic relationship. This reminds me that I have diverse directions to move on to the next step.

While I was doing experiments using several different screens, such as a textile screen, silkscreen, and film, I realized each of the screens have their own dualistic

relationships. This applies to both the screens in which the word 'screen' is used and to what we perceive as a screen. The silkscreen contains the idea of 'depth' by intruding and extruding the ink during the printing process. The analog film has the idea of positive and negative. Triangulating both of the studio work and the reference brings a new question 'How to visualise these features on an actual touch screen and make people aware of them.' I've been expanding the screen from the modern touch screen to traditional analogue screens. At this point, it seems it could be a meaningful approach to find this question and answer on the most familiar screens of our time.

The idea can be started from the question 'How did touchscreens change our lives?' In his other lecture 'Empire of Screens'(Rock and 2X4 (Design Studio, 2013), Michael Rock shows the difference between 19th and 21st century people in the city. He describes the walking person in the city in

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the 19th as the flaneur and the 21st century equivalent as the browser. The flaneur experiences the city but the browser goes shopping and purchases nothing. “The browser is essentially placeless: he sits wherever and the world is served into his lap(top).” As Rock points out, the miniaturized and segmented screens follow us. The era of smartphones had begun after the heyday of the TV as a main medium. They started to mediate not broad. “Your screen accompanies you, or ultimately, is built into you, on your ramblings and the browser and flaneur are, at last ,reconciled.’ Can I find interesting dualistic relationships hiding behind the idea?

The screens are no longer te same as the screen they first used in this context. They are read in totally different contexts socially, culturally, and technologically. Now we see everything on the smartphone screen. We read books, search images, and watch videos. Is the screen still te same? Isn’t it awkward to use the name 'screen' for the screen now?

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