

After presenting  
initial sketches

Shift my thinking to looking at mediums that  
already has a clear set of systems and  
parameters.

How do graphic designers break systems?  
What mediums undo/disrupt themselves?



Subverting set processes, functions, and  
standards in graphic production.

Questioning 'standards' and finding  
possibilities outside of how things are  
designed or programmed to function

Tamarin Norwood's TEXT  
through form and content  
publications at X Marks the  
things; utility and imagination  
they are or were and the  
about what they could be

26 upper and lower case letters were selected from 52 different fonts that are similar in shape and form of a neo Grotesque sans serif.

"I revelled in the fact that other designers would try to work out the font, or ask me what it is, and I would say it's 52 fonts set together at the same time. I enjoy that it cuts down the choice that a designer must make between all these fonts, when you just use them all."

remind him of 1920' (Morgan 1988: 409).

'St Louis Return' begins its textual 'return' that saw Burroughs' sixth birthday and the p  
-up style with an incomplete bracketed *in m*  
nts and immediately problematises a double  
hat of the text: '(ticket to St Louis and retur  
e who is the third that walks beside you?)'. T  
lar 'ticket' (but a 'return', not a single ticket

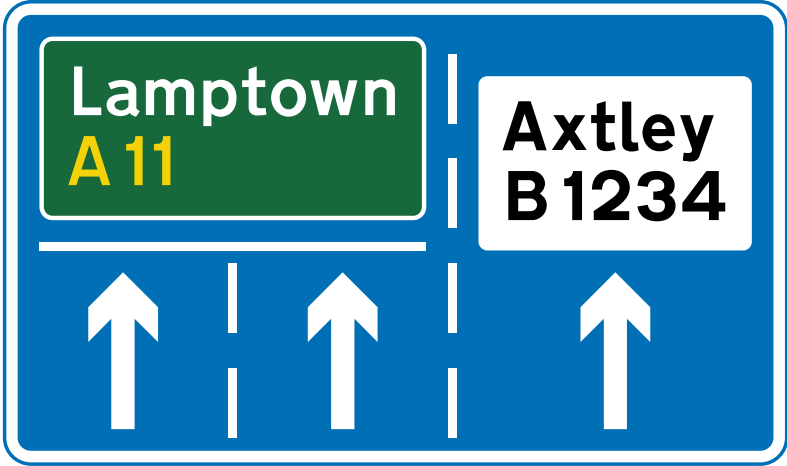
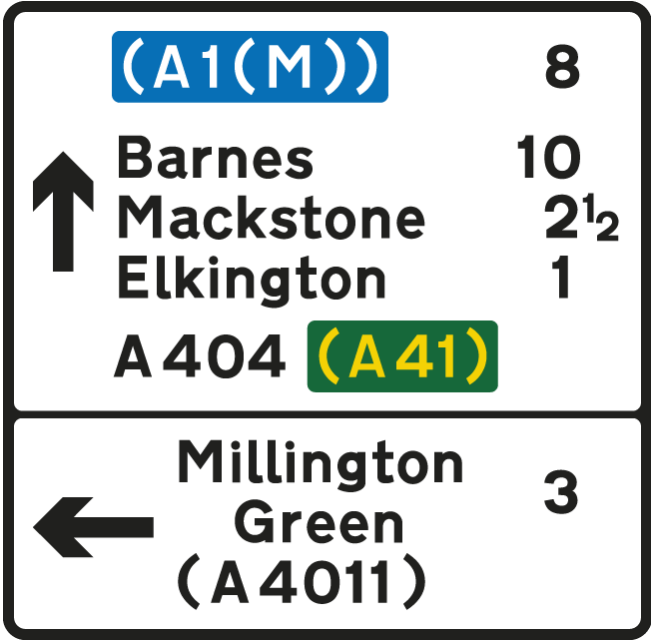
Mediums

Highly systematic  
Rule-driven  
Straightforward

Typography  
Infographics  
Signages  
Instructional manuals

UK Road Signage System

Jock Kinnair and Margaret Calvert



Why this medium?

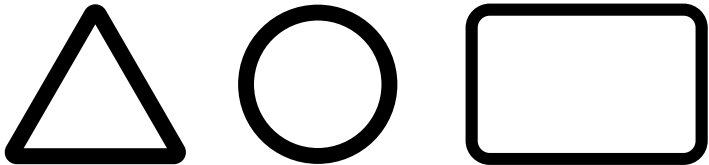
Highly systematic, rule-driven, state-regulated.

Universally familiar and trusted → disruptions are immediately felt.

Parameter in this System

Typeface: *Transport*

Shapes: circles (orders), triangles (warnings), rectangles (information)



Color codes: red, blue, green, white, black



Strict grid, proportions, and pictograms



## Iteration Process

Gathered official Road Signage images from GOV.UK provided by Department of Transport



Applied systematic disruptions in 6 categories:

- Arrow logic breakdown
- Icon substitution
- Typographic interference
- Grid/layout disturbance
- Overload/Exaggeration
- Absence



## Arrow logic breakdown

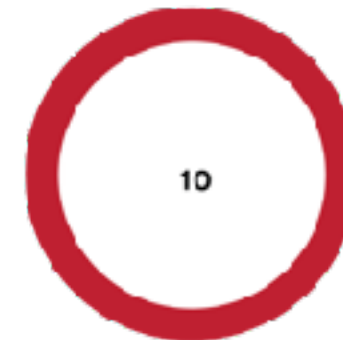
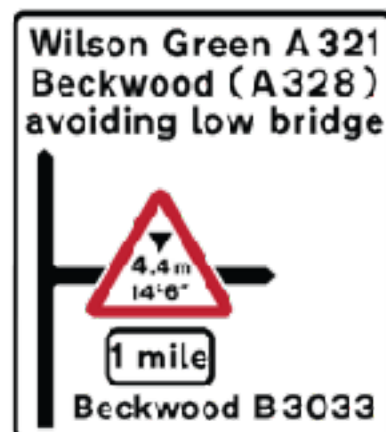
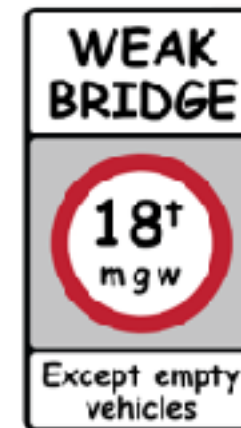


## Icon substitution

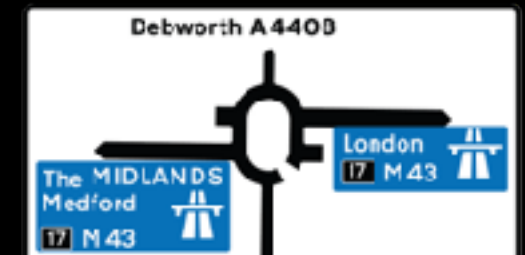


What happens when a universal system loses universality?

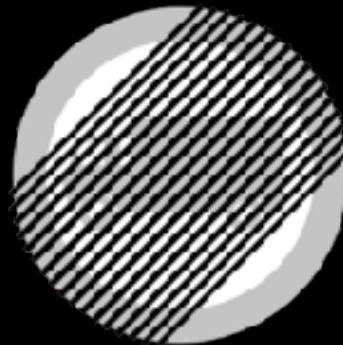
## Typographic interference



## Grid/layout disturbance

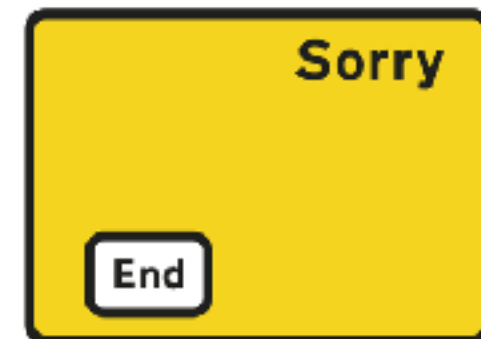
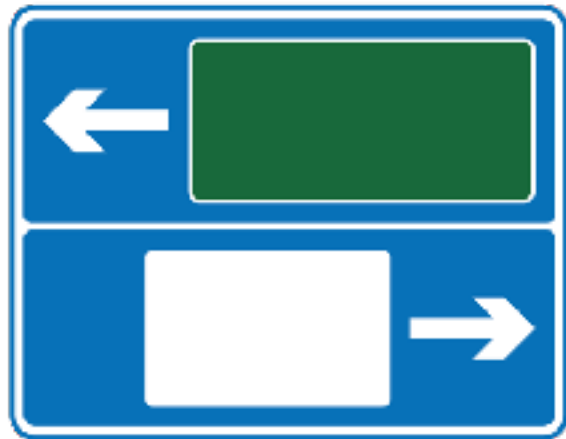


## Overload/Exaggeration



At what point does “more clarity” become chaos?

## Absence



How much can be removed before the system collapses?

Systems are fragile → small shifts unravel authority.

Legibility and trust rely on invisible parameters.

Disruption makes the “neutral” design rules visible.



## Critical questions raised

How do small disturbances in data visualisation expose the fragility of knowledge systems we trust?

What happens when the systems we rely on betray their function?

Is universality in design real, or just a constructed standard?

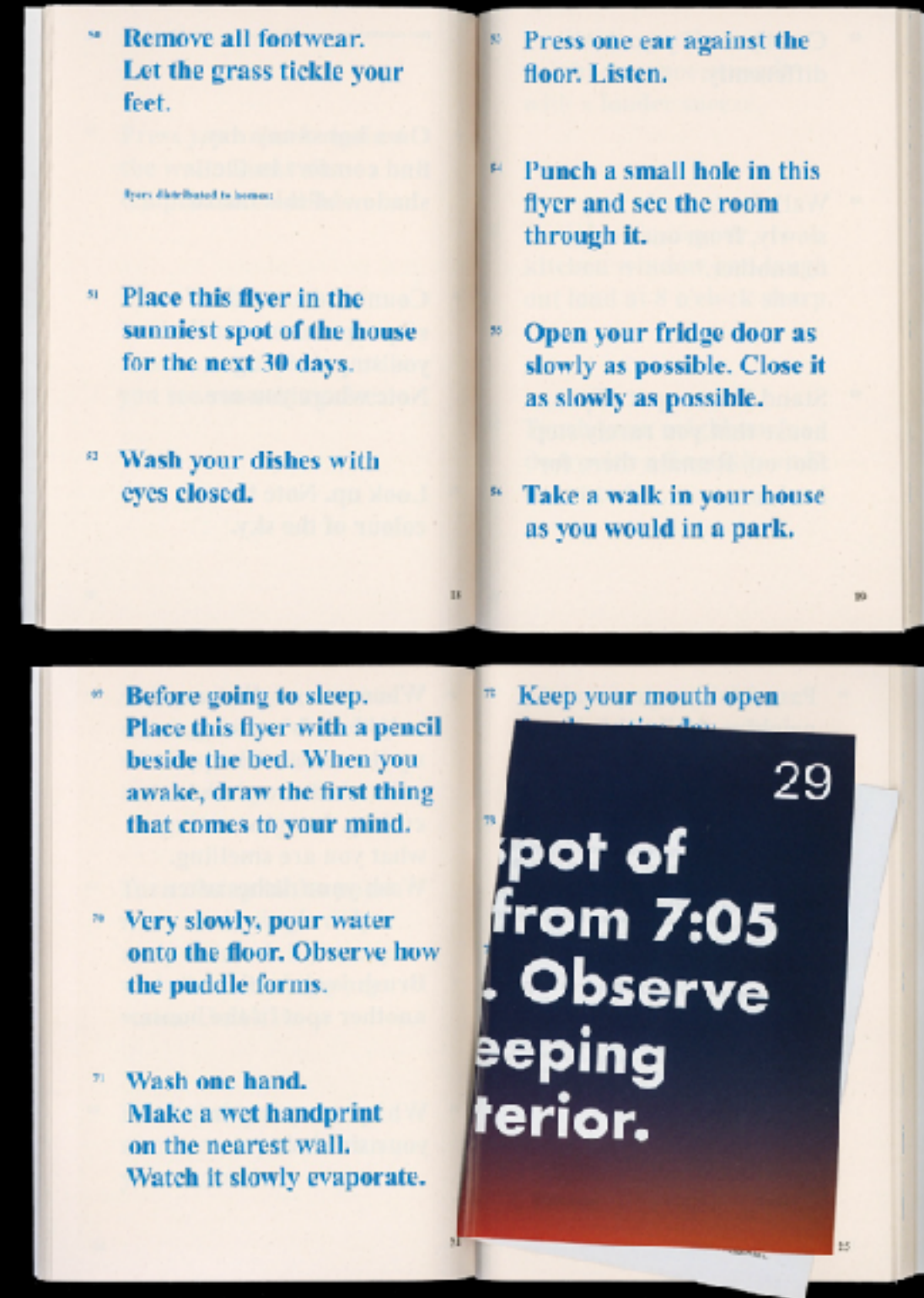
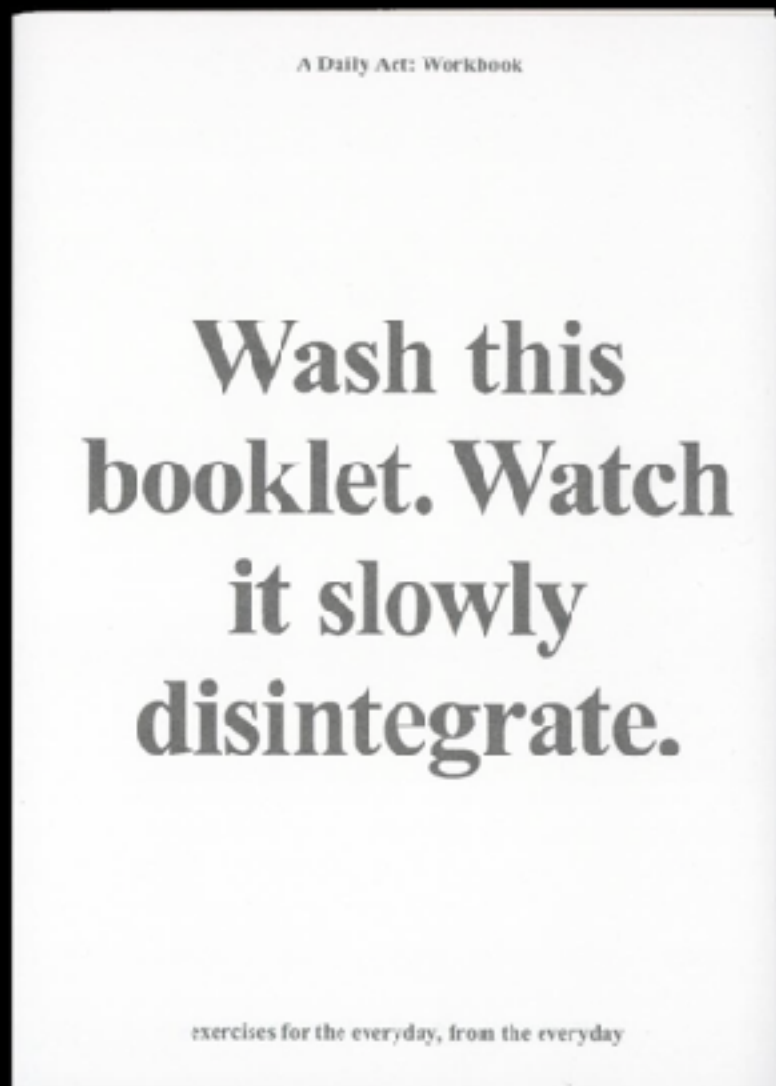
Can a system undo itself? At what point does order collapse into chaos?

Another view of ‘System’

Everyday as system?

Inspired by Atelier Hoko's  
*A Daily Act: Workbook*

A set of instructions, prompts, and exercises for noticing, repeating, or disrupting ordinary daily acts.



## The book itself is a *System*

But it constantly disturbs its own system (awkward layout, bland typography, unhelpful exercises).

Instead of clean layouts, the book use awkward spacing, plain typography, or deliberately bland graphic design.

The book treats ordinary actions (drinking, folding, walking, waiting) as things that can be designed, patterned, and disrupted.

By reframing patterns of living, they reveal how fragile and constructed those systems are.