



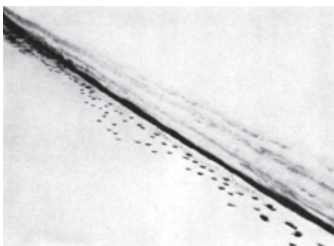
completely redesign it. He built the entire site but didn't put any paths in ... he just left it as gravel. ‡ There's very heavy snowfall in New York State in winter, and as the campus began to be used students began to navigate around the campus, leaving paths in the snow, so if there were a lot of people walking on the path, it would end up very wide, and the ones that weren't used so much were narrower. The architect then sent a helicopter up to make an aerial photograph of the campus, then plotted all these desire lines on a map and built the paths in the same positions with the same widths as the desire lines. It's an example of perfect planning of public space.



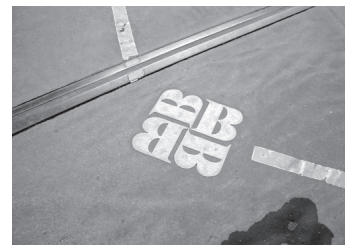
‡ These are called desire lines. At least, that's what spatial designers and town planners call them. This first photo was taken in Kassel in Germany ... I'm talking about the lines on the ground here. When spatial designers plan pavements, there are always bits of waste ground left between them and when they don't design them properly you get these desire lines that have been worn away by people who cut across the middle. They're always on the most direct route people want to take, which is why they're called desire lines. ‡ This is another one, taken in Poland. It's Paulina Olowaska's photograph, so I have to thank her for letting me use it. It's a particularly beautiful example because it's a really badly designed space. You can see that there are actually two lines, which cross each other in the middle of this pre-planned square.



‡ This is the Royal Northern General Hospital in Sheffield. About fifteen years ago almost every hospital in Britain had these lines. ‡ They're called trauma lines, found particularly in accident and emergency clinics. The reason they're called trauma lines is because when people are under a lot of stress — say if your son has been in a car accident or something — you can't remember directions very well, but you CAN remember a colour to follow, so if you had to go to x-ray you'd follow yellow. This is one of only a few hospitals left in Britain with the system. Most have been phased out and replaced by overhead sign systems. ‡ This leafy jungle vine line is to direct the public to the children's' casualty unit.



‡ There's a university in Buffalo, in New York State. The campus there was relocated twenty years ago, so the architect could



‡ That's the Barbican Centre in north London, made by Chamberlain, Powell and Bon. Building was started on it in, I think, 1955, and it took thirty years to complete. It covers a massive thirty-five acre site. ‡ The site was completely flattened during the bombings of World War Two. Because it was built over such a long period of time, it wasn't planned and built as a whole but in separate staggered phases. It contains a theatre, an arts centre, shops, a library, schools — in fact, if you were to live there, there's actually no reason to ever leave. You might have heard of the Barbican because of the fact that it was supposed to be a very civically minded modernist utopian sort of housing project. Due to the fact that it was built in phases, though, it became a bit like a maze, being very difficult to find your way around.



‡ These are navigation lines, similar to those trauma lines in the hospital, which help the public find their way around the Barbican. ‡ They don't work in terms of colour coding, as all the lines are yellow, but every so often signs are painted along the line. This sign is for the Barbican arts centre, and ‡ this one for St. Paul's underground station.



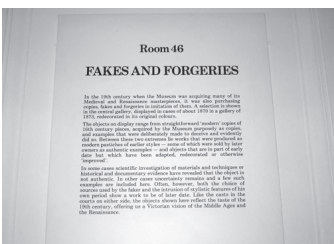
‡ This is a picture of my Auntie Deva. Her name is spelt D-E-V-A, which is the Roman name for Chester, a city in the northwest of England which was one of three major Roman fortifications. Chester was called Deva, York was called Eborac and London was called Londinium. Auntie Deva has a saying about the Barbican: 'Once seen entering never seen again.' There's a sort of link there because the word Barbican etymologically comes from the word barricade and, in turn, fortress, and, in turn, fortification or a similar sort of defensive structure, which is quite a contradiction to the initial modernist principles on which the Barbican was supposedly based.



‡ This is a passivity line. It's not so easy to distinguish, but it's here ... you see, it runs horizontally at waist height around the walls of the room. They're usually found in police interview rooms, because sometimes people get restless or violent when they're being interviewed. ‡ The line has been designed by psychologists and employed by the police. If there is a horizontal line running around a room, psychologically we feel that we should be below it or at the same height as it, which means we are less likely to wander around and more likely to sit down and stay seated, to remain passive.



‡ I'm fascinated by these types of spaces ... interview rooms and conference rooms, like the one we're in here today. This lecture theatre shares the same generic identity. We could easily be in any other conference space in the world. ‡ This is mostly to do with the furniture, of course. It's always utilitarian, always easily stackable, moveable, storable, and easily cleaned. There are two classics for the masses that I want to acknowledge here. In Britain, at least, one of these two can be found in every village hall, community centre, school or library. This chair is the Robin Day Polypropylene from 1962 and the other is the Arne Jacobsen Series 7 model 3107, from about 1955. ‡ I took this picture at the London Design Museum where they exhibit them side by side. There have been 14 million of these Robin Days made, and that's excluding all the fakes of which I imagine there could easily be twice as many.



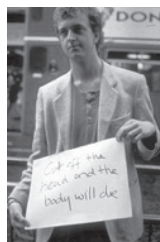
‡ This is at the V&A, the Victoria and Albert museum in London. In the exhibition it was pointed out that this chair was a copy. The text next to it explains its faults — that the plywood is too thick, that the waist is too narrow, that the original didn't have a handle cut in the back and that the fittings are not the same. It seems that the V&A are very good at buying or acquiring fakes of things ‡ because they have dedicated a room to all the bad decisions they've made over the years. Room 46 is devoted to their fakes and forgeries. ‡



‡ That's Homer Simpson sitting on a chair backwards in what is known as the Classic Pose, which can be traced back to the Arne Jacobsen Series 7 model 3107, because it has a narrow waistline that accommodates the sitter's legs on either side. This association, then, has shifted from the form of a piece of furniture to the form of a human body. ‡ This is Christine Keeler who was a model and sex symbol of the sixties and seventies. This photograph was taken for the publicity for a film that was about to be made, but, in the end, never completed. The story I heard was that the film company gave her a contract which she signed without reading properly, which had a clause in it stating she had to be naked for the photo shoot. The very generous and understanding photographer employed the Classic Pose, so that she would still be naked, fulfilling the contract without showing her bits. ‡ You might also remember Leroy from 'Fame' or the girl in 'Flashdance' — both sat on chairs back to front on stage and danced around them.



‡ That's Alan Ginsberg in the background, and someone yesterday said that the other guy is Andy Warhol in disguise but I'm not sure about that. Anyway, it's Bob Dylan from 1965, holding up the text from his list-song 'Subterranean Homesick Blues'. ‡ It's one of the earliest examples of a music video, ‡ and the reason it seems more like an MTV clip than other examples of music with visuals made around that time is probably due to the fact that it was actually the title sequence for a documentary called 'Don't Look Back' by D.A. Pennebaker, who followed Bob Dylan on a UK Tour.



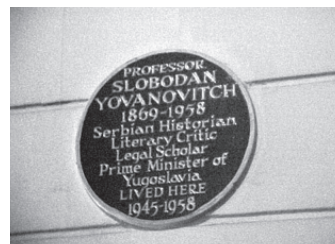
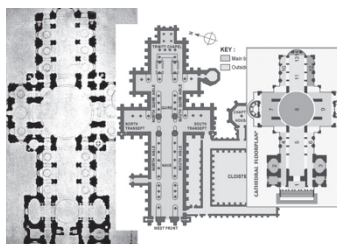
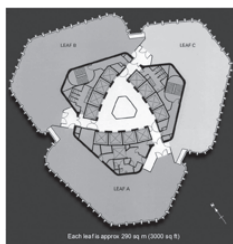
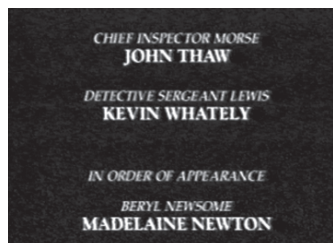
‡ The form of articulation of someone holding a sign must come from political demonstration or activism. As the voice has limited volume, holding a sign of what you want to say can speak effectively louder and clearer. ‡ This is a work by the British artist Gillian Wearing from 1995 called 'Signs that Say What You Want Them to Say, Not What Other People Want Them to Say'. Basically, it's a series of photographs of people holding signs of their innermost fears, secrets or desires. And this is ... well, I can't show you the video of it because it's impossible to get hold of ... a television commercial that was made for Volkswagen a short while after Gillian Wearing first exhibited her 'Signs'. ‡ This is a still from the commercial that involved these two guys holding signs of their desires and thoughts. I believe Gillian Wearing made attempts to take legal action against the makers of the advert for copyright infringement, which was unsuccessful because there were so many other examples of this form of articulation through history.



Over-dubbing children's voices onto films of adults is another over-used device. ‡ These videos are another work of art made by Gillian Wearing called 'Ten to Sixteen' from 1997. The art collector Charles Saatchi bought the work, shortly, after which this television advert for Sky Digital appeared on the British TV stations ITV and Channel 4. It turns out that the ad agency responsible for the Sky Digital advert was none other than Saatchi & Saatchi advertising. I understand Gillian Wearing went about taking legal action again, and failed again. She should probably just learn to share.



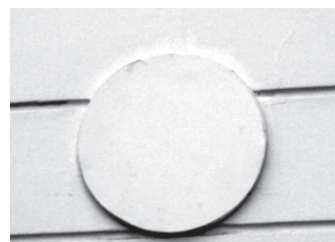
Palace in Brussels — it's censorship on a grand scale. I wonder if the airspace is restricted as well and I also wonder if it would be possible to request a green blotch over your own house, which could also be considered private property.



Alpha	A	Mike	M	1
Bravo	B	November	N	2
Charlie	C	Oscar	O	3
Delta	D	Papa	P	4
Echo	E	Quebec	Q	5
Foxtrot	F	Romeo	R	6
Golf	G	Sierra	S	7
Hotel	H	Tango	T	8
India	I	Uniform	U	9
Juliet	J	Victor	V	0
Kilo	K	Whiskey	W	
Lima	L	X-ray	X	



‡ This is an aerial photograph of the area — that's the Nat West tower there on the middle left. It's not the only example of something that can be distinguished from a bird's eye view. ‡ Churches and cathedrals throughout time have been built on the form of the crucifix. You can imagine God looking down from above, to see where all his followers are.



Here's another Great British detective, ‡ called Inspector Morse. That's Inspector Morse and ‡ that's John Thaw the actor, who died recently. You can tell them apart by their different suits. The series was written by Colin Dexter and went on for years with a huge following — it became a British institution. Morse code is mixed into the music just before the opening titles scroll down. ‡ The composer of the theme, Barrington Pheloung, actually weaves the names of each programme's killer into the theme tune of each episode. There are plenty of examples of Morse code weaved into music — from Kate Bush to Kraftwerk — but this example seems particularly notable as the music has to be adapted for every new episode. ‡

Original message: From: Roger Gibson [mailto:roger@robertson.com] Sent: 10 May 2001 13:42 To: list@listserv.com Subject: The Logo
Dear Mr Blotch
Could you tell me to cross sections of the National Tower, really nothing similar to the National graphic itself. Do you know what came first. The logo or the building? Do you have any ideas / plans that you could possibly send to me that I could use in a presentation?
Thanks Roger

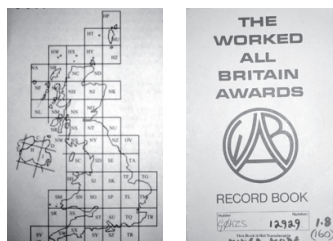
Right.
The answer to your question is a simple one. The Logo came first and it was by coincidence that the building from a top down perspective bears a similar resemblance to the original logo.
Regards Mr T. Blotch



From a tool that diverts attention, to a tool that directs attention ... British blue plaques. ‡ They're all over the country, but mostly in London, put up by the National Tourist Board on the front of significant historical figures' places of residence to keep the tourists happy. For example, there's one on a semi-detached house on a dual carriageway on the way into Liverpool, which is where John Lennon grew up. This is the plaque for a Serbian Historian, which was allegedly taken down ‡ after it was discovered that he hadn't lived in London for the required amount of years to qualify for one. This seems a little strange considering that here ‡ on Baker Street there's a plaque for Sherlock Holmes, who wasn't a real person, merely a fictional character of Sir Arthur Conan Doyle, so by rights he shouldn't have a plaque either. This is the house on Baker Street where he lived, or rather, where he didn't live.



The next thing is also related to sharing or appropriating ideas. ‡ This is the Nat West Tower — or Tower 42 as it is often known — in Central London, just north of the river. It's the headquarters for Nat West Bank, and, after it was built in 1980, the tallest building in London for ten years. ‡ This is a plan of it, and this is the bank's logo ‡ — I don't think I need to point out the resemblance. ‡ This is an e-mail I wrote to the guy who manages the building. It seems incredible to me that an architect can build a building from a simple logo that was made by a graphic designer eight years earlier. Buildings are quite complicated things, right? You have to fit lifts in and ventilation tunnels and make the best use of space — it's not an easy task, so he must have really liked that logo.

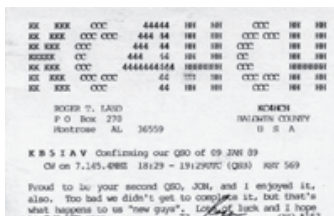


‡ These are from an atlas of Belgium. On the opposite page to the regular schematic maps are aerial photographs of the same areas, the main difference being these large green blank areas on the aerial versions. ‡ This one covers a military base, and this one covers the Royal



‡ This is my Grandfather. During the war he was in the RAF as a radio operator on a Blenheim bomber, so he's fluent in Morse code. He's not so keen on Inspector Morse, but my Grandmother is a big fan, so he insists on telling her at the beginning of every episode who the killer is. The Morse code is still in his blood, so he has an amateur radio set in the small spare box room of his house, which he uses to communicate with people all over the world. One of his objectives is to communicate with people in places he has never been able to reach before — also the main principle of a competition called 'The Worked All

Britain Awards'. ‡ This is based on official Ordnance Survey map grid squares. Each OS grid is split into ten sub-grids and each of these is given a number. When he makes contact with a new person he logs their call sign and coordinates in a special book ‡ and colours in the square on his map.



The communicating couple also send each other what is called a QSL card, ‡ which is a receipt confirming the contact. The irony here is that it's possible for him to talk to anyone anywhere in the world for free, but then has to pay the postage of a card to confirm it. I don't know what QSL stands for, but there are codes like '73s', which I believe means 'Love to the wife'. It's one of the standard number abbreviations used in Morse code. Most QSL cards are home-made by the radio operators themselves, so of course they're extremely beautiful. ‡ This guy has two identities, so he just ticks a box when he decides who he wants to be. ‡ And this one's been made on a typewriter, creating a primitive ASCII typeface. Anyway, the point is to collect all the squares then send off your QSL cards to a governing body to receive a certificate or reward of some kind. It's incredibly difficult to collect all the squares, because some are on top of mountains, in water, or on marshland. The real fanatics make battery-powered mobile radio sets and mount them on boats or the backs of bikes to enable their friends to work the certain squares they're missing.



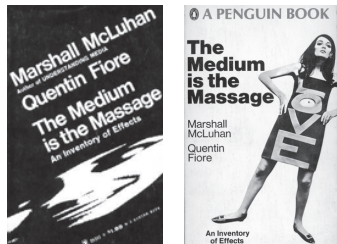
‡ This place on the same map is called Llandudno, a small seaside town on the north coast of North Wales. ‡ The bay and pier are positioned between two large rocks that jut out into the sea. The one to the east is called the Little Orme and the one to the west is called the Great Orme. There's a cable car from the town to the Great Orme that goes over the top of a small fossil quarry. Up there a small phenomenon is taking place — a sort of geological graffiti made with rocks. Not many people actually go right up there, but you can see the messages really well from the cable car. ‡ This one says 'Sarah marry me? Karl'



Here's another graffiti. ‡ This is all over Amsterdam ... you've probably seen it around. I'm interested in it because it's the epitome of a 'complete concept'. It justifies itself every time I see it, and also distinguishes itself from all the other graffiti tags in the city. No other can compete with this. I liked it so much I hunted out the guy that did it by putting adverts in the search column of newspapers so that I could work on a project with him. You see the tag again, ‡ and again ‡ and again ‡ and again ... and the word always directs you to the next time you'll see it.

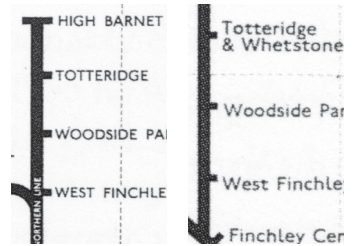


‡ This one's from Scotland, on the street in Glasgow. It's another self-referential graffiti tag, and again a kind of full circle concept. It's also spelt wrong. There are some words that do that to your brain — when spelt wrong they seem camouflaged. With some words I just read over the mistakes, like 'desert' and 'dessert'.



‡ This is a book by Marshall McLuhan and Quentin Fiore, 'The Medium is the Message'. Well, that's how you'd all probably say it if you didn't know better, and that's how I've only ever heard it referred to. ‡ The real title is 'The Medium is the MASSage'. If you search for it on Internet bookshops, those shops that haven't imported the information of their stock using barcodes or ISBN numbers, but have manually typed in the information about the stock, almost always call this book 'The Medium is the MESSage'. It's as if it now has two names. This is the fourth time I've done this lecture this week, and every day I've told a different story as to why this book has two names and every night I've had my head bitten off by people telling me that the information I gave was untrue.

I'll just say that it's possible that it was a typesetting error by the printers in Luton on the cover of the first British edition, but it's also plausible that it was a deliberate play on the idea that the title would be mistaken for an already-existing saying, or that the title refers to the massaging effect of television culture — seemingly rich while actually dulling the senses.



‡ This is Edward Johnston's Underground Railway Sans typeface from 1918, made specifically for the London underground tube map radically redesigned by Harry Beck. In 1962, the London underground railway company controversially decommissioned Beck, and a company manager who was not trained as a designer decided he could do a better job. The result was basically Harry Beck's map with less bendy bits, but the other significant difference between the two was the shift from the station names being in capitals ‡ to lower case, ‡ with capitals retained only for significant junctions where lines crossed. Around the same time there was a general shift from capitals to mixed case in Britain: motorway signs changed in 1959, London bus blinds in 1961, and British Rail station signs in 1962.





'Kids' was probably one of the most controversial films of the nineties. ‡ Larry Clark and Harmony Korine made it. Apparently, Larry Clark came across Harmony Korine asleep on a bench in Central Park with a script in his hand, so he took it and started reading it and, err, yeah, anyway, I don't know if that's true. It doesn't matter, but the two-significant things about the clip are firstly the vernacular language, which was quite incomprehensible, and the low-slung trousers. ‡ The history of wearing low-slung trousers can be traced back to American gang culture. It works as a signifier of respect to other gang members in prison. When you go to prison you have the belt from your trousers and the laces from your shoes taken away so that you can't use them to hang yourself, meaning that your pants fall down and the tongues in your trainers stick out. ‡ An association could also maybe be formed between the baggy clothing and the one-size-fits-all clothing that prisoners are given.



LSA RESOLUTION ON THE OAKLAND "EBONICS" ISSUE

Whereas there has been a great deal of discussion in the media and among the American public about the 18 December 1996 decision of the Oakland School Board's Strategic Language Study panel to create an African American standard and to take this measure to teaching Standard English, the Linguistic Society of America as a society of scholars supported the scientific study of language, hereby resolves to state a stance:

A. The variety known as "Ebonic" ("African American Vernacular English" (AAVE) and "Vernacular Black English") and other forms in existence and still growing like all natural speech varieties. In fact, all human languages are dialects, regional and ethnic, and inherently variable. The concepts and methods of standardization are not only inhumane but also inhumane. The standardization of language is a process that has happened since the beginning of time and is a natural part of human language. The Linguistic Society of America as a society of scholars supports the scientific study of language, hereby resolves to state a stance:

B. The distinction between "linguistic" and "dialect" is usually made on social and political grounds that are purely linguistic. The terms "linguistic" and "dialect" are used to describe different varieties of a language, but they are not mutually exclusive. The Linguistic Society of America as a society of scholars supports the scientific study of language, hereby resolves to state a stance:

C. The Linguistic Society of America as a society of scholars supports the scientific study of language, hereby resolves to state a stance:

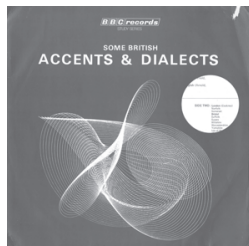
D. The Linguistic Society of America as a society of scholars supports the scientific study of language, hereby resolves to state a stance:

E. The Linguistic Society of America as a society of scholars supports the scientific study of language, hereby resolves to state a stance:

‡ And that clip was from 'Boyz n' the Hood' from the eighties. The subcultural vernacular speech or slang heard in 'Kids' is even more extreme here, to the point at which it is considered an independent language, 'Ebonics': 'Ebony' as in black and 'Phonics' as in sound. ‡ There are schools in California now where children can study and be ex-

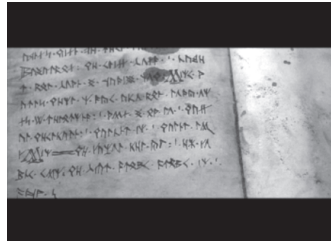
amined in Ebonics, so it has officially been recognised as a language in America. I'm not sure, but I think the reason it is considered a language rather than a dialect is because the difference is not only in terms of vocabulary but also in terms of sentence structure. I would say 'I am', in French it would be 'Je suis', and in Ebonics 'I be'.

- | | |
|------------------|----------------|
| Andy Cain | Rain |
| Anneka Rice | Ice |
| Apple Core | Score |
| Apple Crumble | Rumble |
| Apple Fritter | Bitter |
| Apple Tart | Fart |
| Apples and Pears | Stairs |
| Archer | 2000 |
| Are you George? | Are you sure? |
| Aris | Arse |
| Aristotle | Bottle |
| Army & Navy | gravy |
| Army and Navy | Gravy |
| Artful Dodger | Lodger |
| Arthur Bliss | Piss |
| Arthur Scargill | Gargle (drink) |



‡ Cockney rhyming slang is, however, definitely a dialect rather than a language. To be a true cockney you have to have been born within the sound of the Bow Bells from a Church in the East End of London. The system is formulated mostly on the idea of rhyming, although there are a few exceptions that are formulated on the idea of loose associations. 'Archer' now means 'two thousand', for example, because of the incident I mentioned before involving the money, the brown paper bag and the prostitute. You see 'Aris', here ... that means 'Arse', because 'Aris' is short for 'Aristotle', which rhymes with bottle, which is short for 'bottle and glass', which is rhyming slang for 'ass'. I told you the associations were loose ... ‡ This is a record produced by the BBC in the seventies as a teaching aid to help children identify accents and dialects from different regions of the country. These things are also used by actors as tools to help mimic accents. The Cockney example on it is particularly interesting because it's not only a documentation of the dialect, but also of social change — the kinds of words that were being used. It's a real time capsule. The origins of Cockney come from the barrow boys on the East End markets of London, so in a sense it's English codified for a particular profession, used so that market traders could communicate with each other in private, without the customers understanding what they were talking about.

An Elvish typeface: Tengwar Cursive by Harri Perala



‡ Elvish is the language of the elves, of course ... both spoken and written, with a selection of typefaces. ‡ It comes from J.R.R. Tolkien's 'Lord of the Rings', and looks incredibly similar to forms of shorthand or speedwriting. ‡ She's an elf, and she's speaking Elvish, which sounds a bit like Welsh really. ‡ That's Elvish writing. Tolkien studied at Oxford University — I think it was St John's College. In Oxford and Cambridge there are weird societies and fraternities that you can join, which always seem a little sinister — clever rich people sitting around in a castle drinking wine. Anyway, at Oxford there's an Elvish Society, where the members sit around, eat dinner together and speak Elvish, discussing the works of Tolkien.

À	á	â	ä	å	æ	ç	è
a	b	ch	D	e	gh	H	h
í	ï	l	m	n	ng	o	ó
ú	ü	z	z	z	z	z	z
P	q	q	r	S	t	t	tlh
u	v	w	y	'			
0	1	2	3	4	5	6	
7	8	9					

verb prefixes

bi- you (n/o)
 bo- you (pl)-him/her/it/them
 ob- you (pl)-us
 ob- you-me
 da- you-him/her/it/them
 di- us-them
 do- he/she/it-you
 ho- you-us, you (pl)-us
 hi- you-me, you (pl)-me
 i- (n/o)
 ju- you-us
 lu- he/she/it-you (pl), they-you (pl)
 lu- they-him/her/it
 me- (n/o)
 mo- he/she/it-me, they-me
 ni- they-you
 no- he/she/it-us, they-us
 po- you (pl)-you (pl) (n/o)
 pi- us-you
 ro- you (pl)
 so- you (pl)
 tu- you (pl) (n/o)
 ti- you (pl)-them, you (pl)-them
 tu- you (pl)-me
 tu- he/she/it/you (pl)
 tu- us-him/her/it
 tu- us-him/her/it

I find it fascinating that every year so many languages pass into extinction — like native Australian aboriginal languages from settling tribes — that have never been recorded, while people make so much effort to keep alive languages rooted