

Domonkos Greskó

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Graphic Design BA

Requested room: PA.021
(conference room with the oval table
next to the library)

Alternatives:

1. Library PA.015
2. Auditorium BA.001
3. Lithography workshop BA.021

Description of the work

Throughout my graphic design studies and the time spent working in the field (altogether 5+ years) I developed strong frustrations towards the graphic design field and how it facilitates/enables systems and mechanisms I personally do not align with. Most importantly it's embedded in capitalism and consumerism and it's shaping communication in ways that reinforce existing hierarchies.*

By the end of my studies, I mastered a powerful tool—both marvelous and (potentially) disasterous. When creating a brand, I speak the client's idea into existence: I help refine the idea, I imagine a story and values behind it (that users/customers will believe in), I give all this a shape, an identity and crown it with a logo. Ultimately I'm creating a myth and gather people around it, I'm building a cult or a religion. I'm somewhat like a scribe or a monk, working endlessly, hunching over the (Mac)book I'm working on.

This work is an audiovisual performance, played with my MacBook and a scanner/printer device, re-telling the story of my ritualistic work sessions. The audience is invited to sit around my desk, watch and listen to the sounds of my labour. Tiny noises of my computer and my printer appear in the space and start to intensify, organizing into a mantra-like soundpiece. Behind me there's a screen/projection of live visuals. These visuals are sampling my working on my computer and input from the printer/scanner. The scanner's light is panning from left to right, lighting my maniacal face from below. As the soundpiece intensifies, it reflects my fight with the work. In the scans, my face is also getting more distorted in madness.

*I've seen many great examples of graphic designers trying to establish more mindful/ethical practices, but the global tendency of the field doesn't seem to align with such utopias.



live samples from the scanner



live samples from my workflow

Why this space?

The space is perfect for it has many religious/mythological artifacts that are supporting references for the world I'm building (the graphic designer as a scribe/monk, brands as religions, consumers as a cult). All these artifacts are tied to mythologies—Christian, ancient Greek or Egyptian. Furthermore, they are pieces of design themselves, carrying narratives of someone who ordered them. I'm going to extend this series of artifacts with self-made pieces referring to the design practice.



The huge oval table that mimics Kubrick's "war room" table (from the movie *Dr. Strangelove*) helps organizing the audience in favor of the performance and sets a cult- or ceremony-like atmosphere.



Inbetween the scheduled performances, the work functions—on its own—as a sound installation. Since the visitors are invited to a four channel spatial audio experience, I need my own space for this work.

Finally, the acoustics of the room are suitable for my spatial sound piece.

Technicalities

I'm quite flexible with my technical needs. I need basic infrastructure, such as electricity and extension cords but I'm mainly planning on using my own devices. If I'm allowed, I would perform on top of the oval table, so the audience is in a circle around me, but it's not a must. Alternatively I would perform where it's shown in the sketch, on top of a self-made podium.

Behind me, I would like to set up a big screen for the visuals in a way that I don't harm the art piece on the wall—I intend to use a screen that has a stand. Additionally, I would probably use the two square shaped sculptures on the wall (top left and right, above me in the sketch) to project onto them (it's an alternative part of my visuals, might not need it in the end).

If it's possible I would use candle light.