

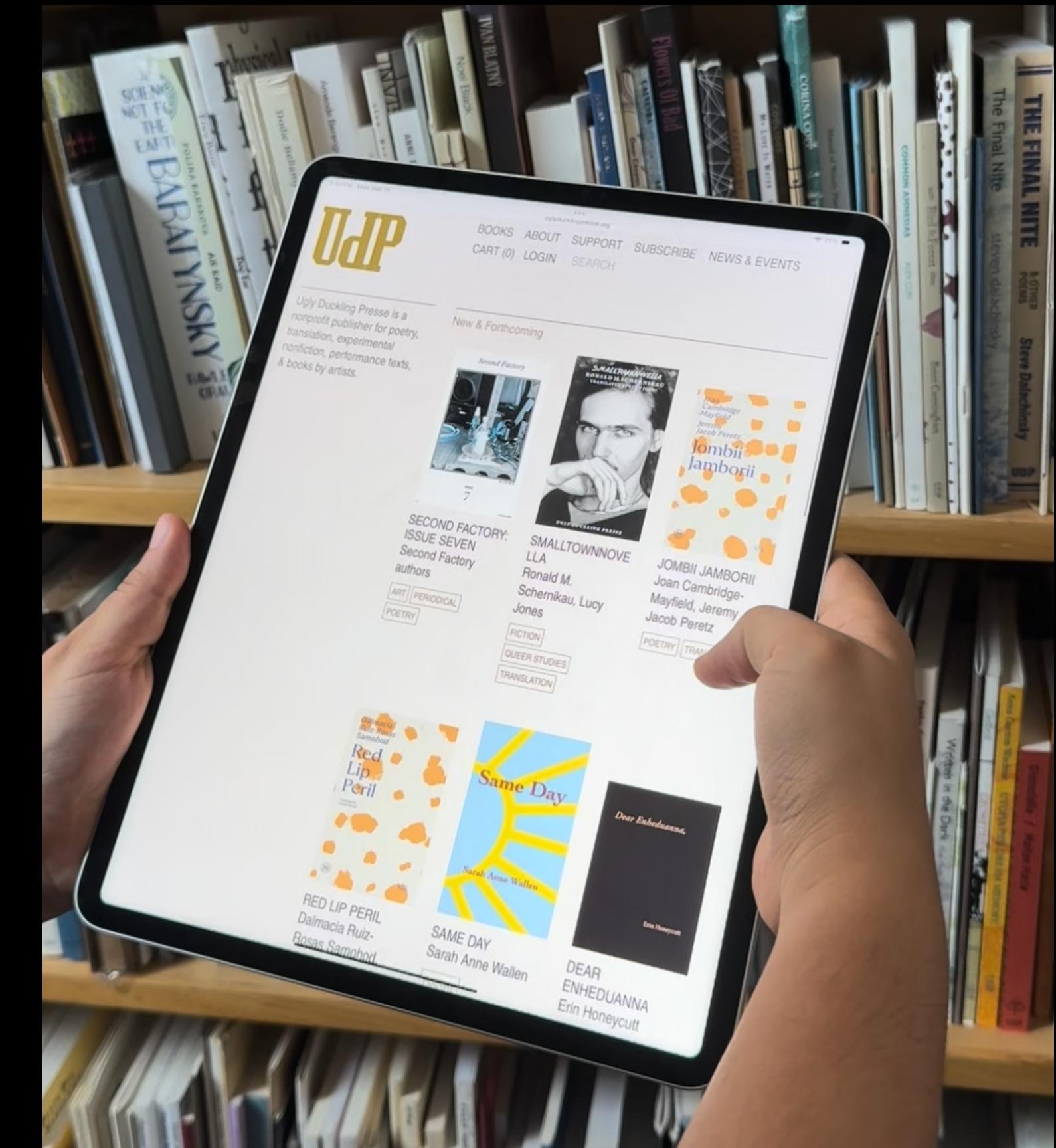
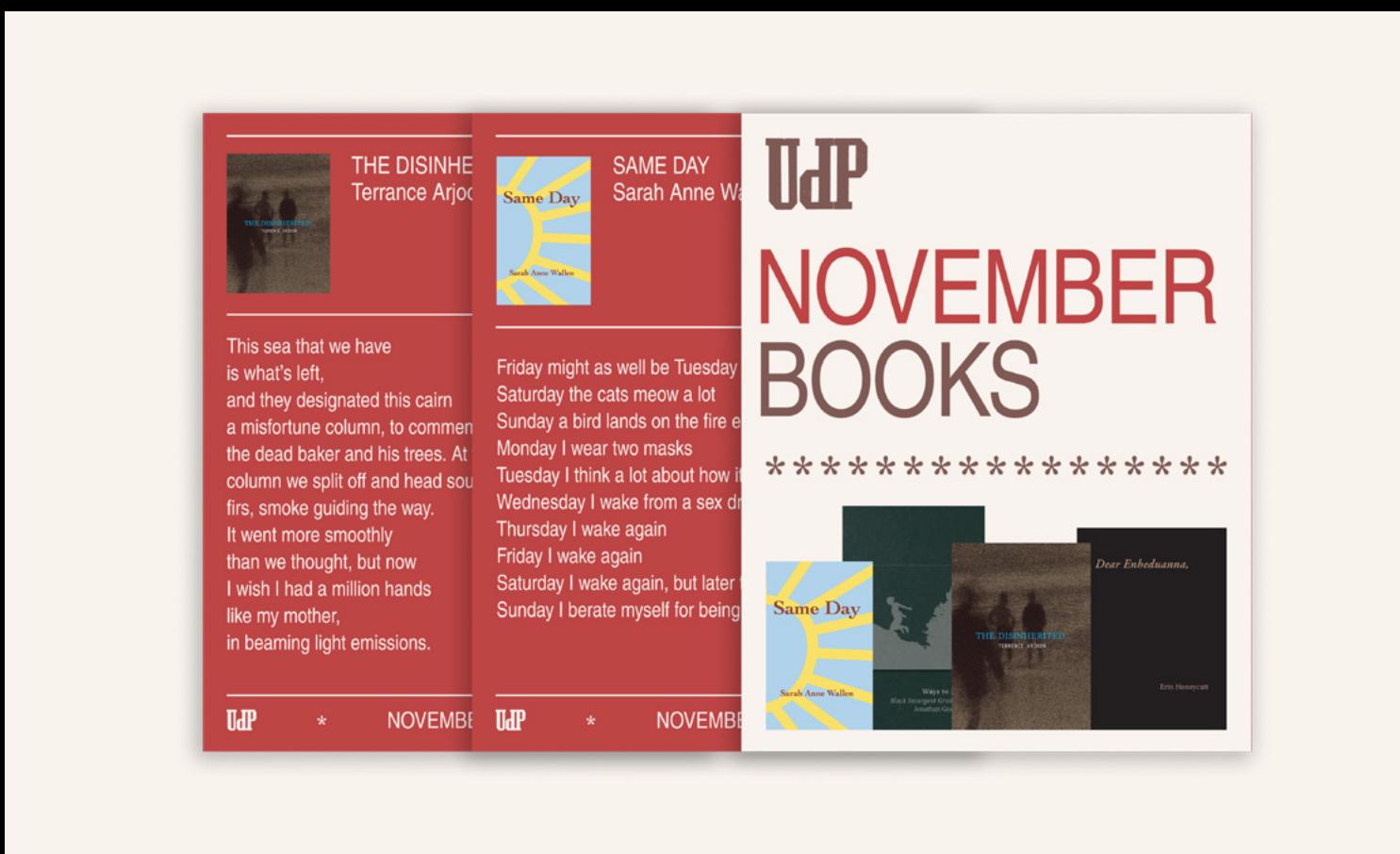
Shravani Bagawde is a graphic designer
based in Brooklyn, NY.

She is currently on a worker-ownership track
with the studio/co-op Partner & Partners.

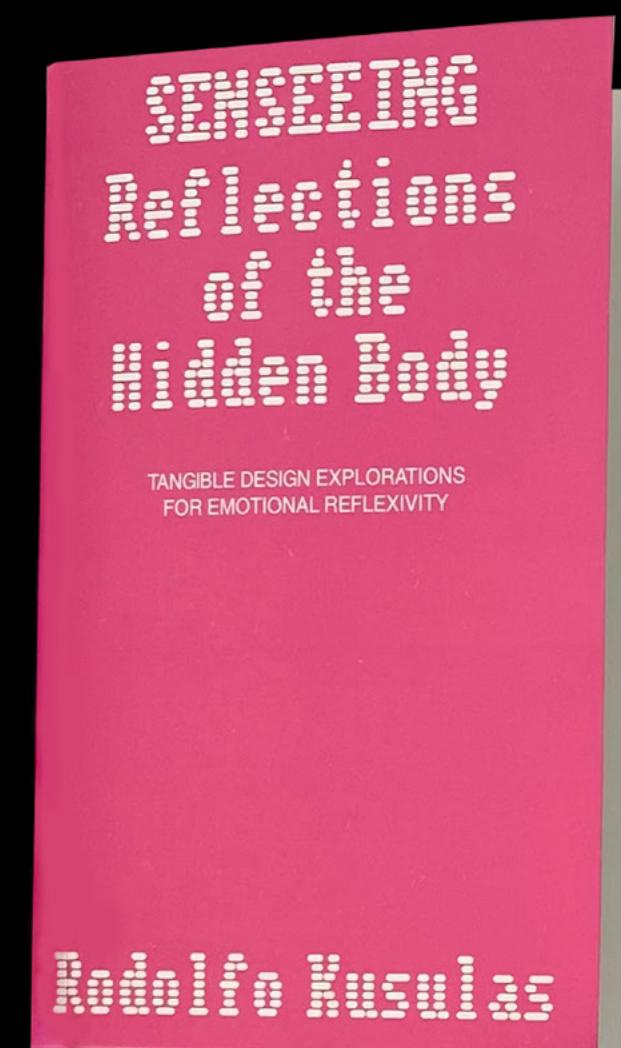
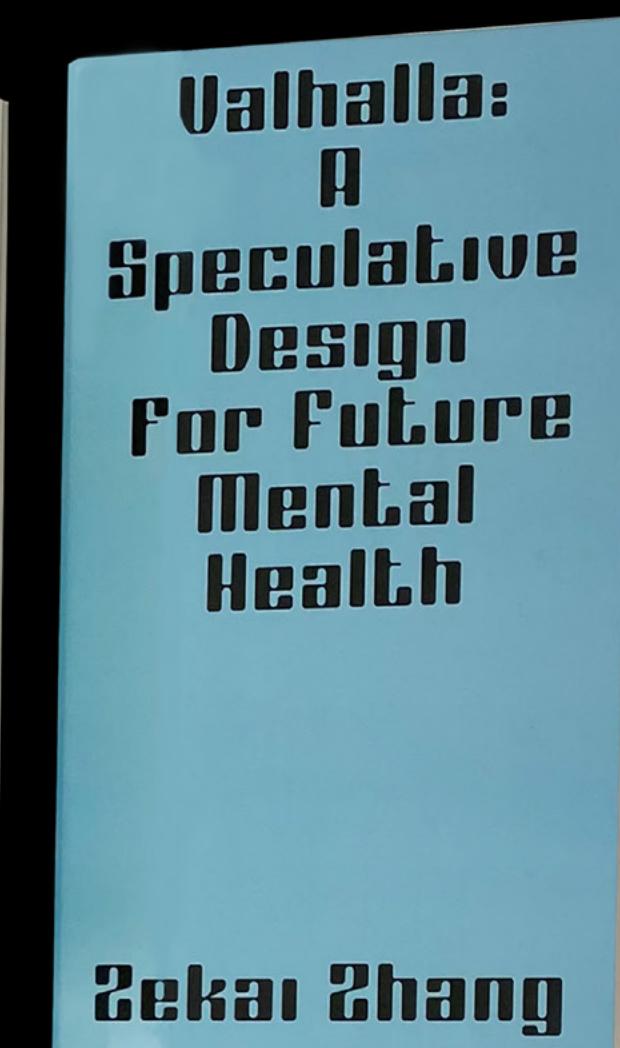
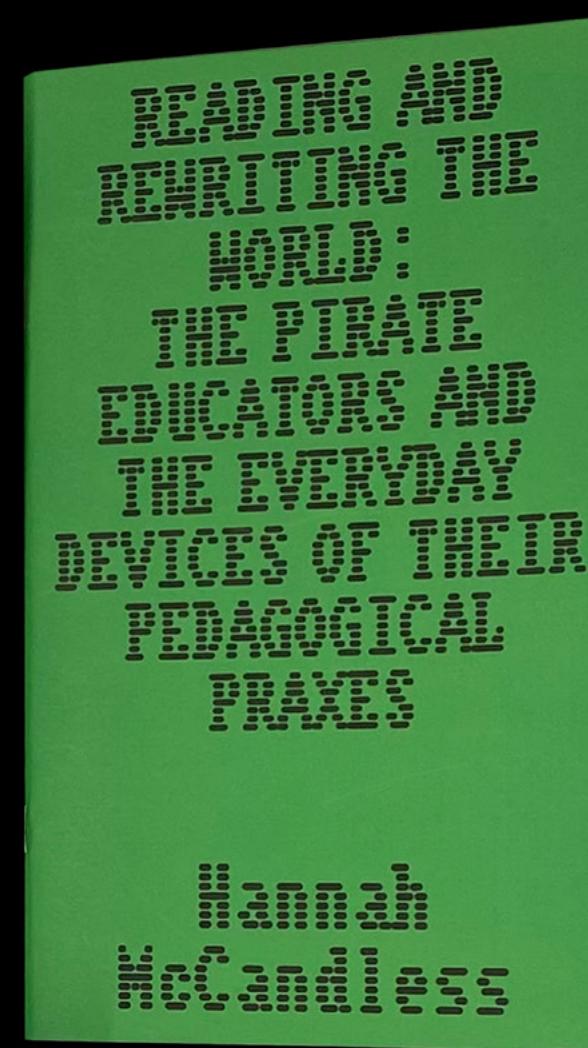
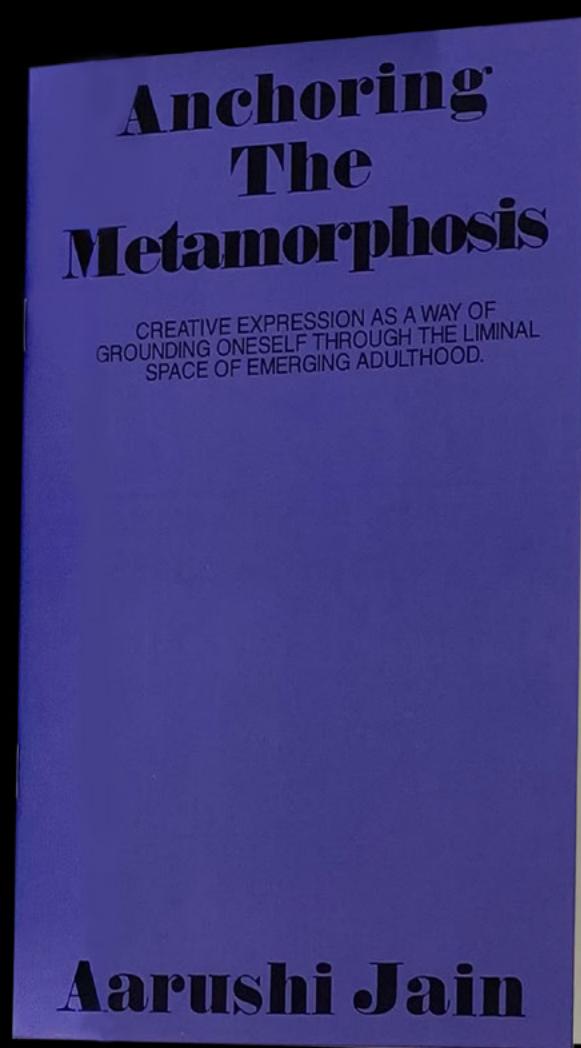
She is interested in exploring the ways
knowledge and culture gets circulated through
communities. Prior to design, she worked in
children's art education.

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(Resume) (Are.na) (Instagram)



(Made in collaboration with Partner & Partners) Website and identity design for Ugly Duckling Presse, a non-profit publisher specializing in poetry and experimental fiction. The updated logo is inspired by the Presse's use of metal type, and utilizes the same form for both the "D" and the "P" — a resourceful technique commonly seen in letterpress printing



(Made in collaboration with Andrew Leclair) Design and production of thesis booklets for the Transdisciplinary Design program at the New School. The project was conducted through a series of introductory typesetting workshops, and the development of a customizable InDesign template

NG... * SHAPING... * COLORING... * NAMING... * BRIDGING... * SIGNALLING... * TRACING... * DEFAULTING... * INTERRUPTING... * PAUSING... * DELETING... * SHIFTING... * INTERFACING... * SURVEYING... * DATABASING... * STACKING... * PARSING... * SURFA

INTRODUCTION

Is this project better off as an essay? Is this essay better off as a set of pictures and interactions?

02 Who's going to read all of this anyway? Notes on Verbalizing is my unsteady attempt at answering these questions, and figuring out why I asked them in the first place. Born out of a personal obsession with articulating research, it contends with the complexities of translating those articulations into a legible structure and a realistic practice.

The definitions of "verbalizing" are many, and often involve turning a concept into words, or a noun. The term's incompleteness, however, means that texts orbit between being form & content, and works or

As the name suggests, this thesis is concerned with the "messy" parts of "verbalizing" (e.g., "detailing", "glitching", etc.) through a series of narrated montages and ornate diagrams that examine and circulate its various components in ongoing conversations with itself.

At the risk of over-explaining — "verbalizing" is also defined as a tendency to excessively speak —

VERBS

Preview

*** Querying**

An index of microsites that ask the question "Is it to doubt?". More than a collection of conversations and

*** Glitching**

A montage of user-uploaded Google Map views containing photographic errors that result in accidental insertions of users' bodies. Data for this piece was limited to regions within Maharashtra, India — my home state.

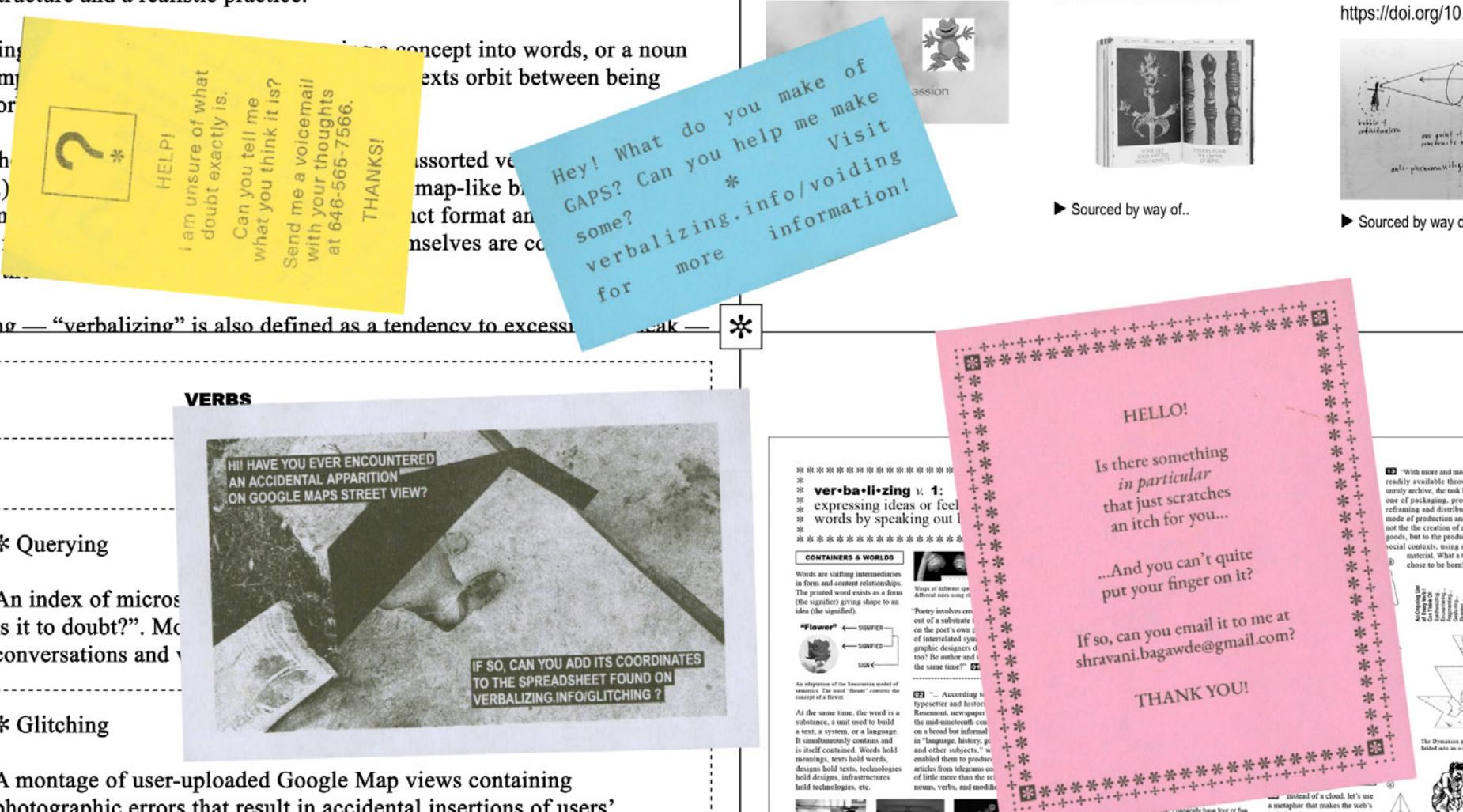
LIBRARY

01 What Design Can't Do, Silvio Lorusso
<https://networkcultures.org/entrepreneurship/what-design-can't-do/>
ISBN 978-1-941753-53-8

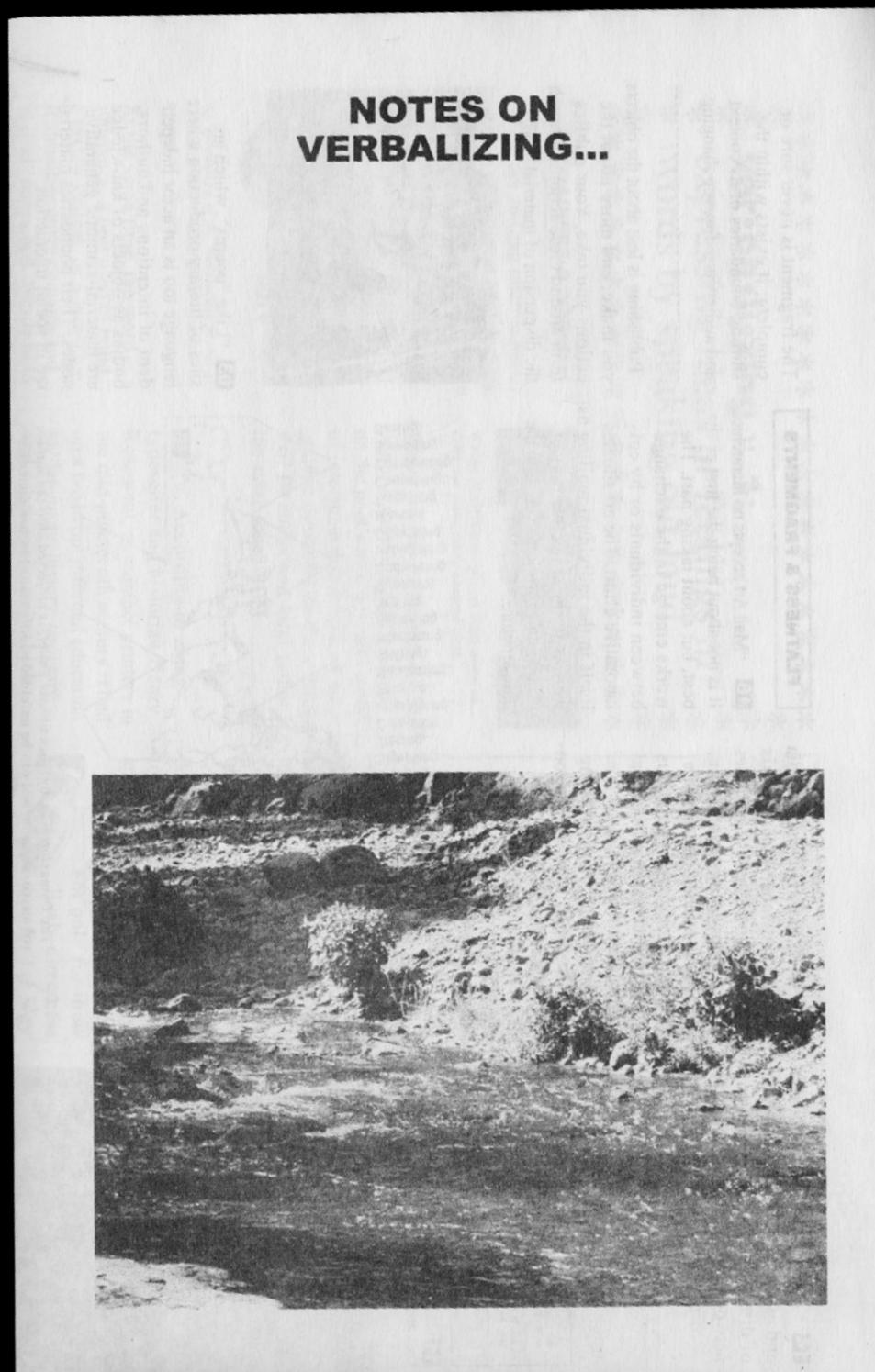
02 Seeing Making Room for Thought, Susan Buck-Morss, Adam Michaels, Kevin McCaughey
<https://doi.org/10.2307/3178066>

03 Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective, Donna Haraway

04 Chimeric W Graphic Design, Wordbuilding, T https://chimeric-wc/p/



A mixed-media body of works, consisting of textual experiments and participatory publishing to explore the act of verbalizing: a continuous turning of abstract and impalpable concepts into tangible & public fragments



NOTES ON VERBALIZING...



OUT LOUD & LIVENESS

An exchange from *Phaedrus*: **08**

SO: You know, Phaedrus, that's the strange thing about writing, which makes it truly analogous to painting. The painter's product stand before us as though they were alive, but if you question them, they maintain the most majestic silence... It is the same with written words; they seem to talk to you as though they were intelligent, but if you ask them anything about what they say... they go on telling you just the same thing forever.

PH: Once again, you are perfectly right.

"Poetry involves creating substance... out of a substrate that is based on the poet's own personal world of interrelated symbols... Can graphic designers do these things too? Be author and meta-author at the same time?" **04**

05 "... According to union typesetter and historian Henry Rosemont, newspaper printers in the mid-nineteenth century relied on a broad but informal education in "language, history, geography and other subjects," which enabled them to produce entire articles from telegrams consisting of little more than the relevant nouns, verbs, and modifiers."

At the same time, the word is a substance, a unit used to build a text, a system, or a language. It simultaneously contains and is itself contained. Words hold meanings, texts hold words, designs hold texts, technologies hold designs, infrastructures hold technologies, etc.

CONTAINERS & WORDS

Words are shifting intermediaries in form and content relationships. The printed word exists as a form (the signifier) giving shape to an idea (the signified).

Flower

← SIGNIFIER →
← SIGNIFIED →
SIGN →

An adaptation of the Saussurean model of semiotics. The word "flower" contains the concept of a flower.

06 Remediation, as termed by Marshall McLuhan: "The content of one medium is always another already existing medium." The new appropriates the old, and the old asserts itself within the new.

In *The Gutenberg Galaxy*, McLuhan argues that the advent of the Western printing press encompasses all preceding written forms, and has reinvented human consciousness; an extremely formal analysis that fails to recognize earlier cultural instances of movable type and the many systems that never embraced this technology. **07**

A container format or "wrapper" embeds multiple data streams into a single file, as shown above with an example layout of a PDF.

07 Header Data
Embedded Fonts
Text and Markup
Image
Form
Text and Markup

08 An abstract painting will react to you if you react to it. You get from it what you bring to it. It will meet you half way but no further. It is alive if you are. It is breathing and so do you. YOU, SIR, ARE A SPACE, TOO.

09 "The Crystal Goblet began as a speech. Or rather, it was written to be spoken before it was printed. To say that it "began as a speech" blurs distinctions between speech, writing, and typography in a way deftly managed by Warde herself. Invocations of voice, presence, and personal connection all prove effective in her speech-text; not only for their lively directness, but for the way they cast textuality as an emanation & reading as an exchange."

10 Background GIF of art.teleportacia.org, website of artist and internet theorist Olia Lialina

11 Detail from Ad Reinhardt's "How to Look at a Cubist Painting" (1946)

12 Octavia Butler, in conversation with Samuel Delaney at MIT (02/11/1998): **12**

13 "Unicode is big. But the web is infinitely big. Like a fractal with its endless regress of complexity, a new web page can always be inserted between two existing ones, creating an infinitely large system.

14 "Today, publishing is personal and everyday. It's the intimacy of direct communication over networks. It's the fundamental act of making public..."

Digital orality, or How To Talk With Your Computer:

15 "Instead of searching for galaxies, should we trace constellations?"

16 "With more and more media readily available through this unruly archive, the task becomes one of packaging, producing, reframing and distributing; a mode of production analogous not the the creation of material goods, but to the production of social contexts, using existing material. What a time you chose to be born!"

17 "[The Internet] recreates the much older logic of the pilgrimage, a mass audience that grows over time, assembling one by one at a particular site at its own speed and for its own purposes."

18 "Mail Art accepts no hierarchies. It is not about being the first or the best, but about taking part. The works emerge in the exchange between individuals or by collaborative effort. The art situates itself in the individual mailing as well as in the collective project, in the single work as well as in the infrastructure."

19 "Cyberspace loosens place, for place is no longer stable or proper. Places disappear and/or move rapidly."

FLATNESS & FRAGMENTS

An Ongoing List of Every Good I Can Think Of: Synthesizing... Fragmenting... Shaping... Naming... Coloring... Bridging... Tracing... Interrupting... Deleting... Shifting... Interfacing... Scaling... Undeleting... Dispensing... Marking... Forgetting... Composing... Spreading... Seeing...

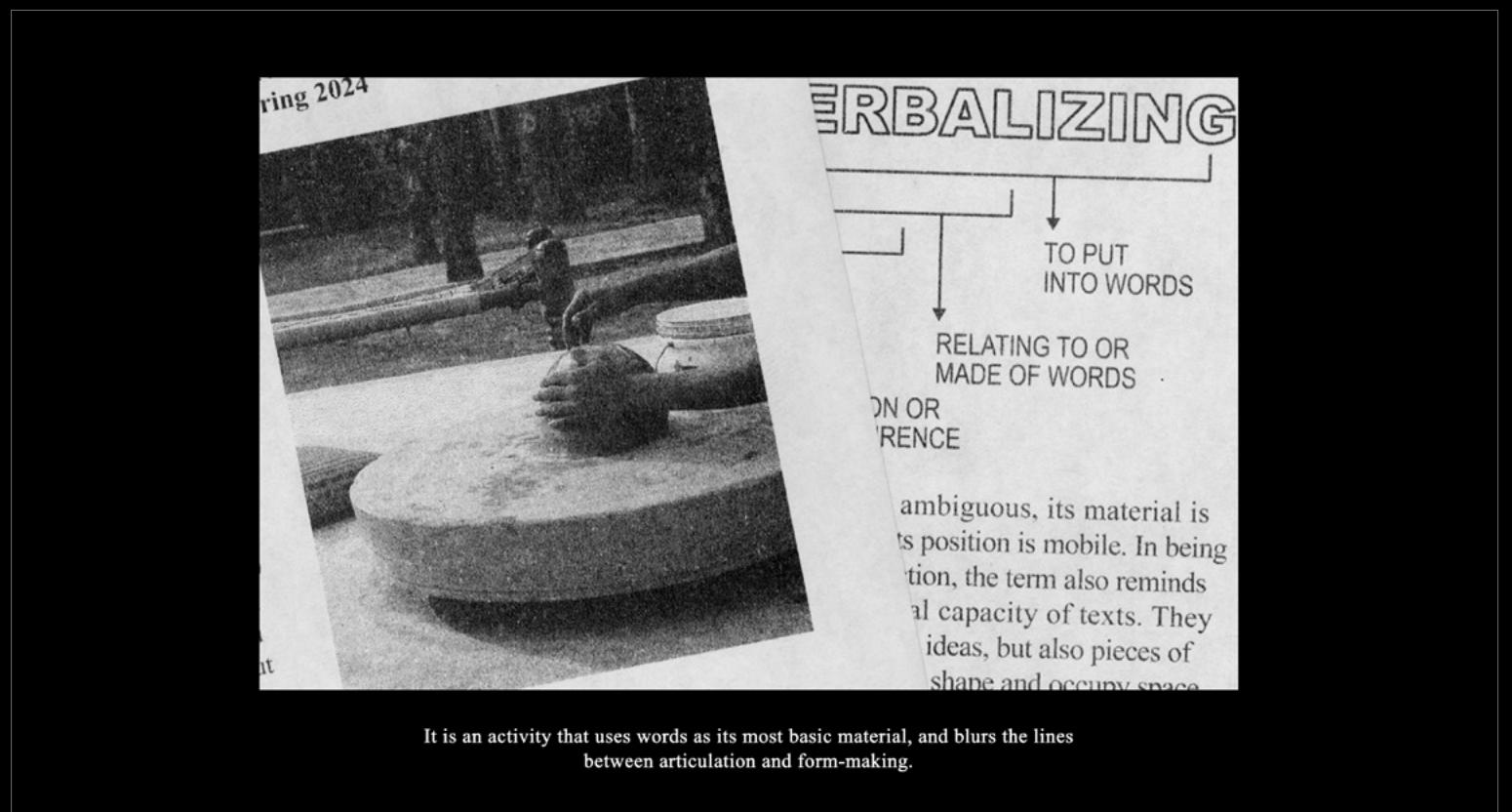
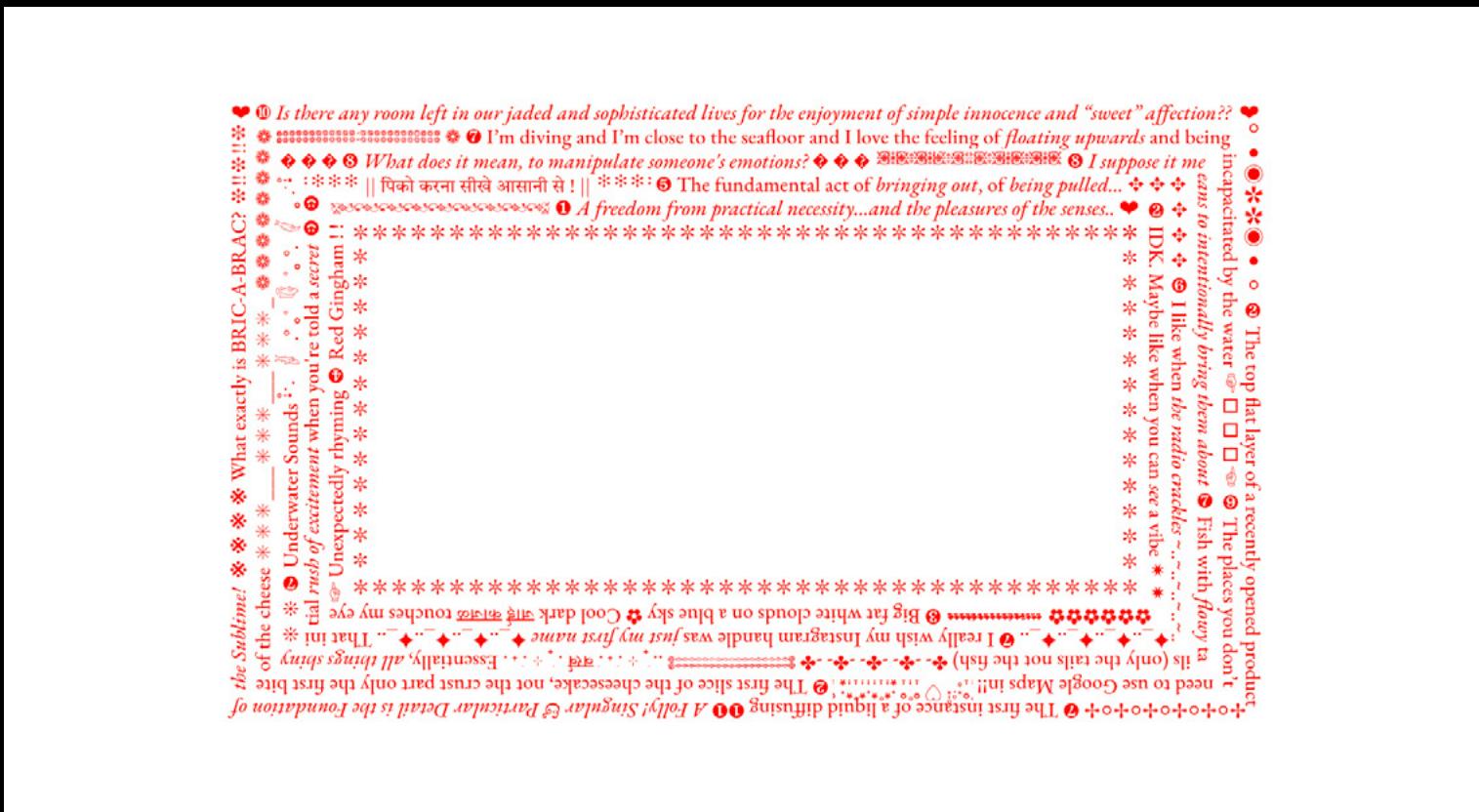
The Dymaxion map, by Buckminster Fuller, is projected onto the surface of an icosahedron, and can be unfolded and flattened to two dimensions.

Fugdi dancers, illustrated from Konkani Vishwakosh Volume II (1999)

SPACE IS A PLACE!

Three Figures Walking In a Line, José Guadalupe Posada (c. 1880 - 1910)

ver•ba•li•z•
making a noun, into



Um...

▼00:05

I think it's very much based in like
how you see the world...

▼00:09

And I think, that's why there's not
like a universal doubt...

▼00:12

Maybe some...

▼00:14

But I think doubt is very much like...

▼00:16

It depends on the lens...

5/24/2024 19:49 ? * 1 ■ 3 ↓

When I reach into an empty pocket and feel around, it feels like my hand is trying to make sense of the available space. There is an additive quality to removal. The making of space is still a kind of production. What is the difference between finding a gap and creating a gap? (1) In Miss created a 7 by 7 in Ohio. It was a hole in the earth, with a embedded. says, a the work confronts the viewer a way that is by its (2) "I don't hear music I write I write in to hear something I haven't heard yet" (3) wonders what participatory design would look like without What do we gain (4) Alexander Galloway describes JODI's as being assembled from the negative that exists between discrete web pages. (5) One not something new until one unlearns something one is simply information rather than rethinking a structure. (6) Choosing to or remove from a dataset is a act. Their absences shape and set the stakes for what is and isn't valued. (7) When about temporality of artist Romi Morrison described gaps as gesturing an and a history. (8) In '4'33', Cage writes what has not been and cannot possibly be musically formalized nor technically What be more ephemeral, perishable, drastically and fundamentally non-writable than silence?

PSAM 3060
Currents: Bad Design
Spring 2024
Course Reader

Tibor Kalman and Karrie Jacobs
We're Here To Be Bad

Instructed by:
LUIZA DALE

Featuring discussions with:

SARAH AL SAHATI, SHRAVANI BAGAWDE, MICHELLE CASTELLANOS,
DESTINY CHEN, SIZHEN CHEN, EMMA FERRUZZI, XINYI JI,
JISU KANG, MIN KIM, ADRIAN LI, NICO MITCHEM,
GRAEME MUNSEY, JAZZ WONG, AND SERENA ZHEN

12

A non-corporate, non-designed vernacular.

XJ I agreed with the reading about how a lot of design today goes through many layers to become bureaucratized, changing hands and going through layers of approval, resulting in an inoffensive, sanitized design that looks homogenous after an indistinguishable amount of time, which makes it seem pointless to hire different designers for different companies for very similar results. Yet, as the reading points out, we are consumed by self-branding in the products we ourselves buy and consume.

SC Like the word bureaucratized.

LD Me too :-)

Vernacular is slang, a language invented rather than taught.

Vernacular design is visual slang. More than that, it's design that's so familiar that we don't really see it. Seeing the vernacular is seeing the invisible. It is looking at something commonplace—a yellow pencil, a metal folding chair—and falling in love.

Vernacular design is so clear and simple that it seems to be from ANOTHER TIME. Often it is. Vernacular design happens when a small business hires the local sign painter, print shop, or commercial artist to take care of its design needs. Vernacular design happens when a business takes care of its own design needs. Appreciation of this sort of design shouldn't be confused with nostalgia because the vernacular isn't a bygone era or style that can be celebrated or revived.

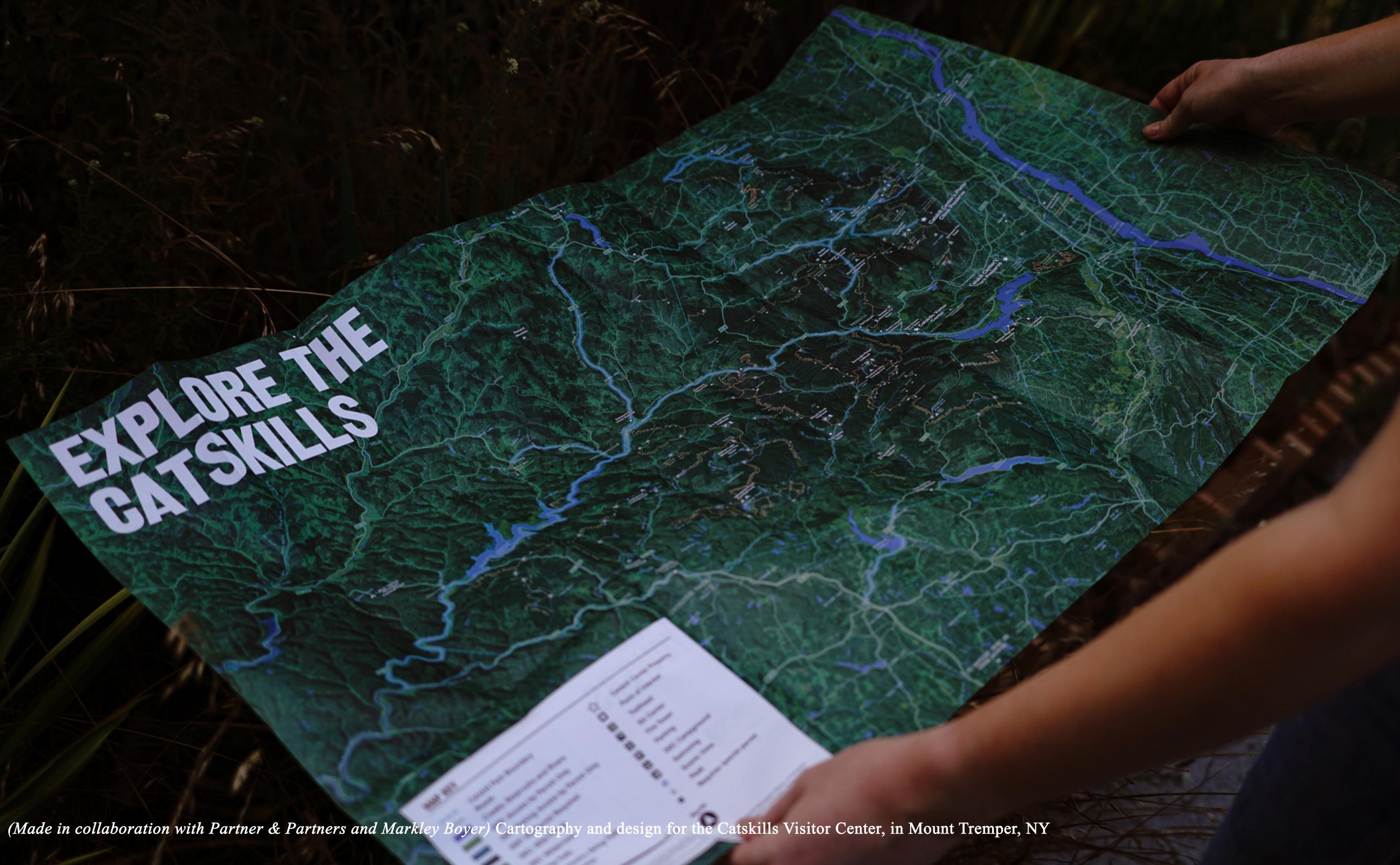
Rather, it's a process, a straightforward one that creates work which has an unfiltered, emotional quality. These designs are some person's, some regular human being's, idea of how to communicate—how to say "This is a company that sells shipping supplies." **"THIS IS A STORE THAT SELLS SAUSAGES."** It is the unscientific but clear

GM First of all I enjoy the way this reading was typeset, interspersed with content and alternate typefaces, generally betraying any sort of design consistency, really embodies the values it proposes. This reading really fueled my frustration at brand identities and the rigid consistency of branded objects around us, i think something else I thought about was that thanks to the internet, all of these 'aesthetics' are homogenizing further, copying from each other. When design decisions are too risk-averse, they just pull from what already exists (data-driven design), slowing the production of new culture and just making things increasingly boring. We need 'bad design' so we can foray into the unknown and explore directions for good design.

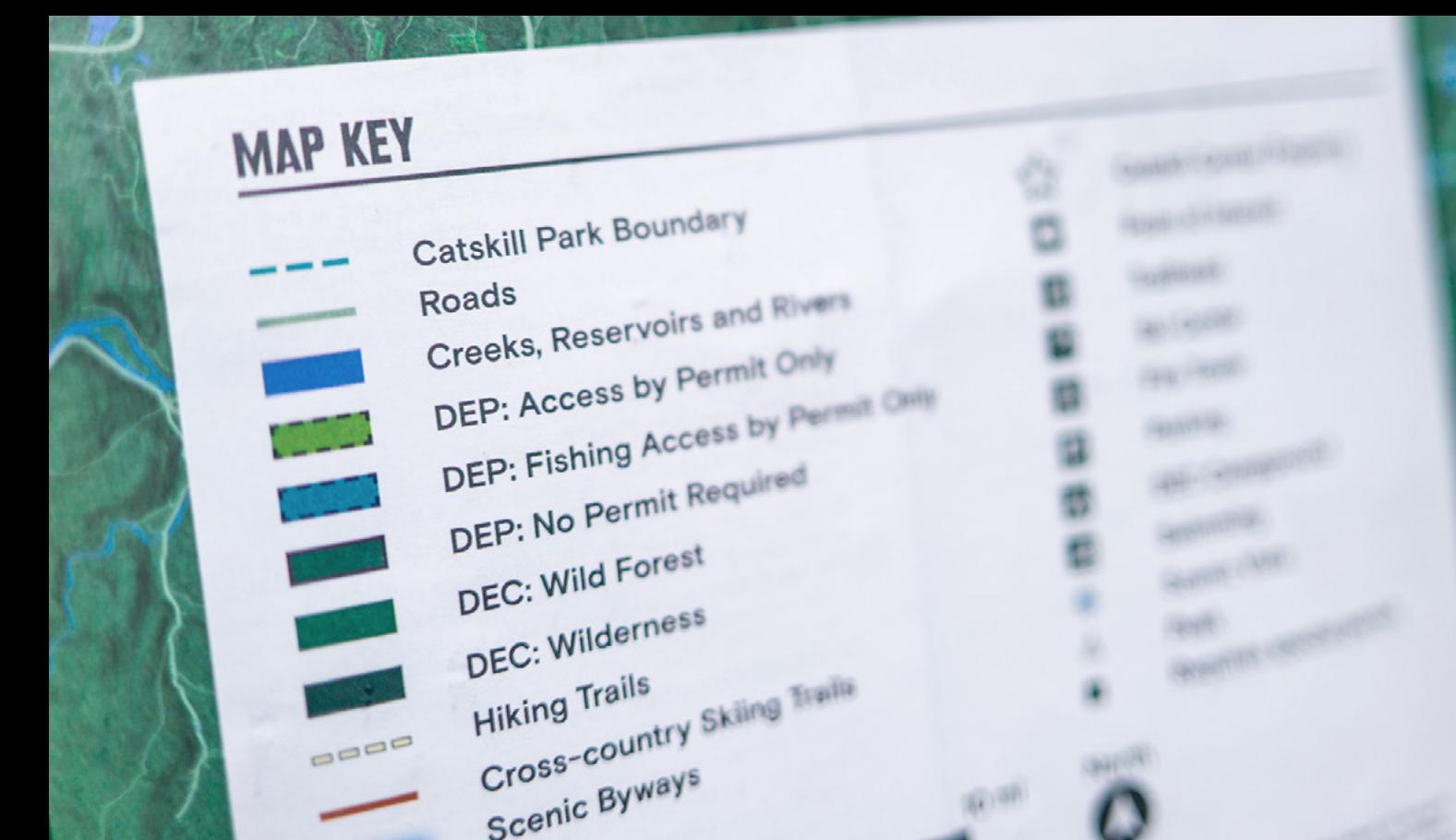
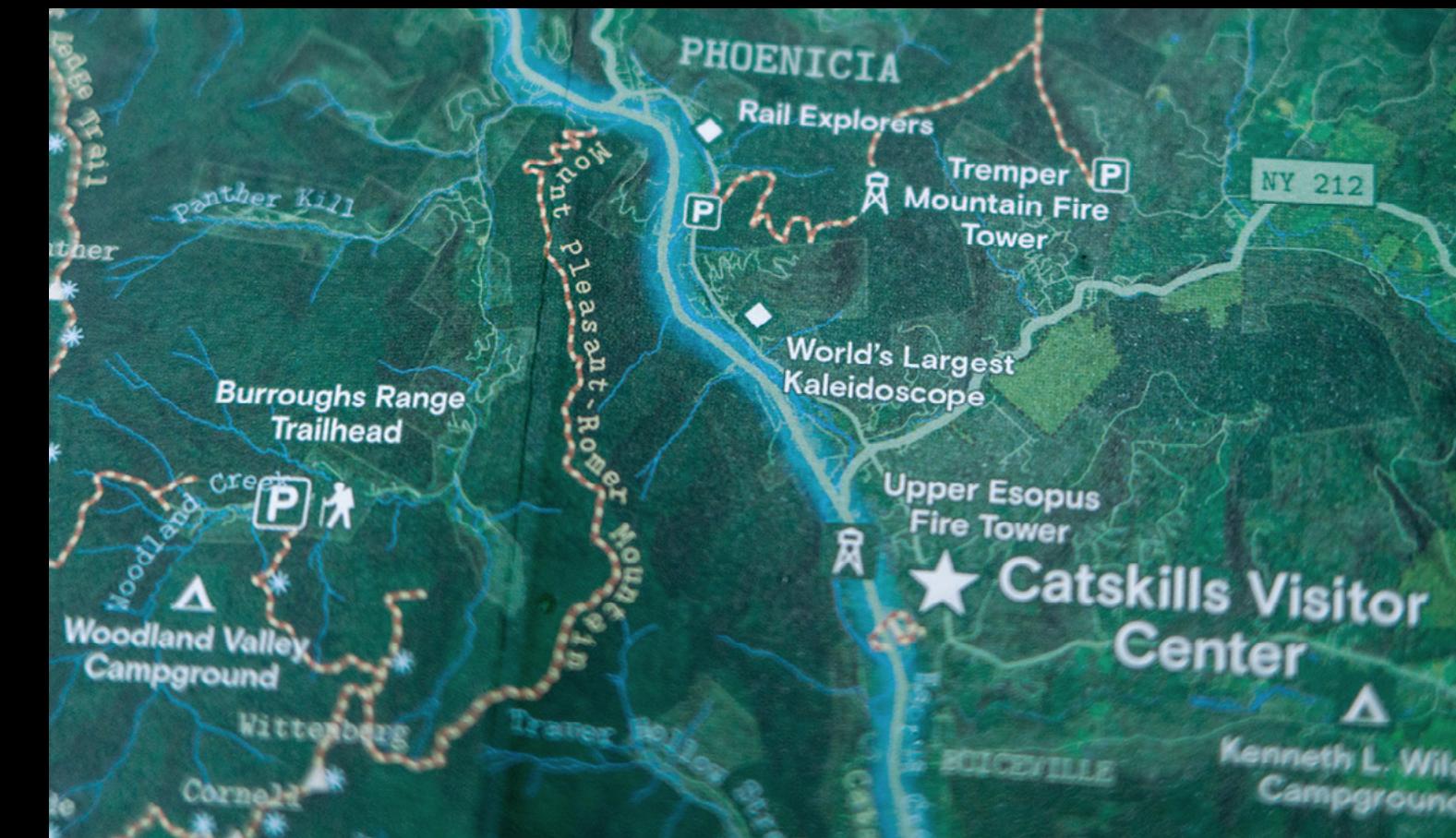
SZ I couldn't agree more with your thoughts. As I was reading this article, I was also intrigued by the layout of the article and

This booklet is a selection of the readings and reading responses gathered by the students and instructor of PSAM 3060 (Spring 2024).
The texts are set in CMU Serif and CMU Typewriter Text.

Tibor Kalman and Karrie Jacobs,
"We're Here To Be Bad", 1990.



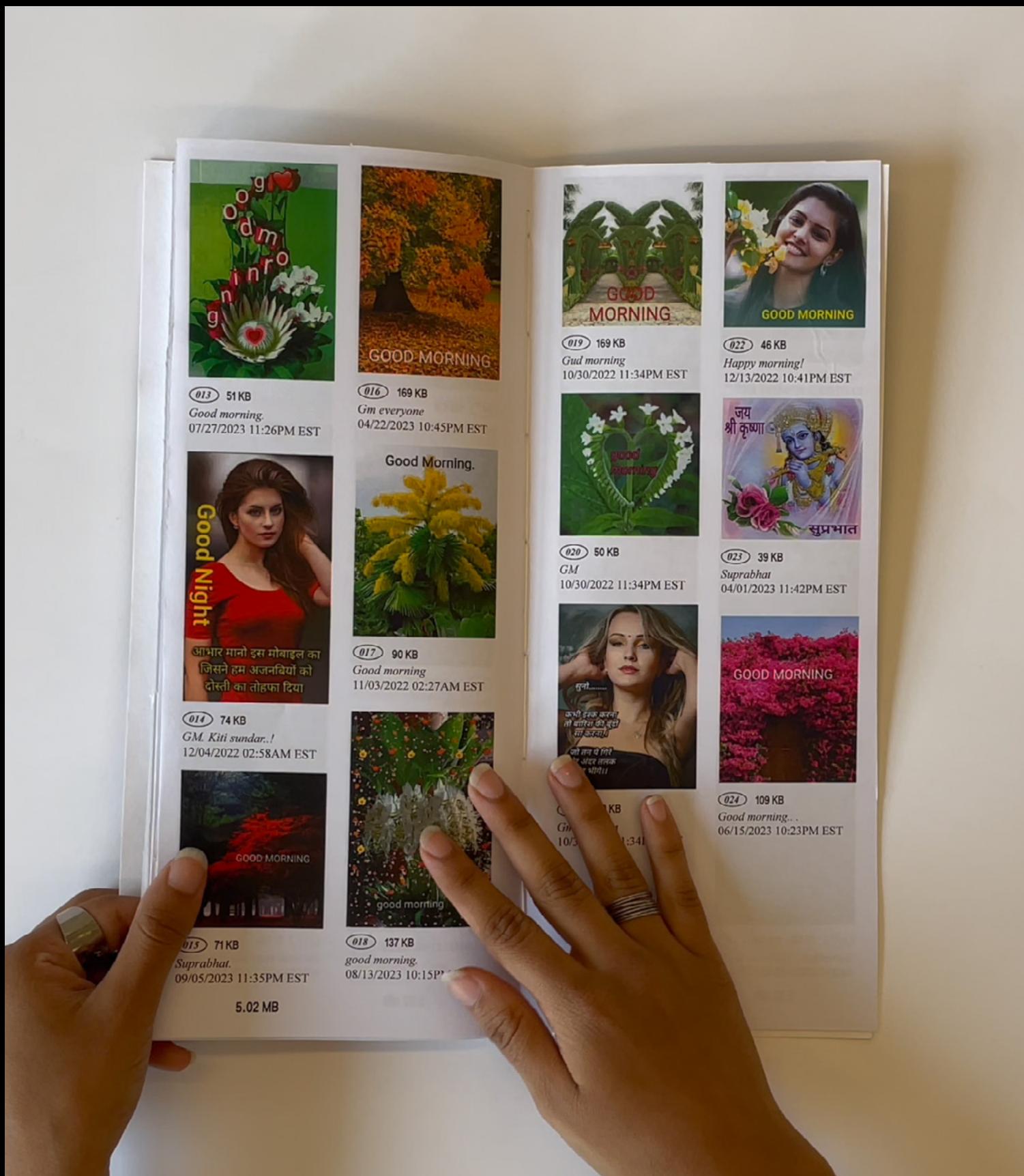
(Made in collaboration with Partner & Partners and Markley Boyer) Cartography and design for the Catskills Visitor Center, in Mount Tremper, NY





The exchange of "Good Morning" graphics is a pervasive visual culture amongst elderly South Asian communities. This book features a self-published essay exploring their role in contemporary digital folklore and implicit networks of care. Blurred images and a kilobyte page counter serve to emulate the experience of downloading such images via SMS technologies.





A Student Guide to Community Building & Social Infrastructure*

Care! Give Care! Take Care! Give Care! 1

1. Introduction
2. Colleges & the Invisible Safety Net
3. Community Care ⇌ Self-Care
4. Featured Facilities
5. Social Bonding Activities
6. Resources, Refs & More Info

*Downtown Manhattan Edition

This site is always in progress & was last updated on May 9, 2023.

Social Infrastructure Map & Index*

ns for more info! Click locations for more info!

1	Joseph C. Sauer Park
2	Peretz Square Park
3	First Park
4	Stuyvesant Square Park
5	Joseph C. Sauer Park
6	Peretz Square Park
7	First Park

Submit to the collection!

This site is always in progress & was last updated on May 9, 2023.

An In-Progress Map of Public Resources in Downtown Manhattan

Submit additional locations through website

1-8: PARKS
9-17: RESTROOMS
18-26: LIBRARIES
27-30: COMMUNITY CENTERS
31-35: PANTRIES
36-42: COMMUNITY GARDENS

May 2023 (The Spring Circular) *

A Student Guide to Community Building & Social Infrastructure*

Schools, Students & Trust*

There seems to be a general absence of organized institutionalized care for our students. We know that our students have a lot of time and energy, but there is also a lack of organization in reaching out to support what we need or just a lack of communication. It's enough for students not to want to participate in their school communities.

There are a lot of ways to address this institution and many within their institutions. This can be a lot of time and work and may be something school can do within the guidelines as well as the challenges of working with students who are already established and sometimes resistant.

We want to offer alternatives to this. We've compiled a guide that is meant to be a hub for students & staff to access food pantries, as they can access free food and mutual support organizations such as food banks and public spaces.

*or lack thereof

Community Care

Self Care

Public Parks!

Pantry!

Libraries!

What's on the map?

Community Gardens!

Public Restrooms!

Food Pantry!

Community Centers!

Care Begets Care!!

Check Out Our Site!

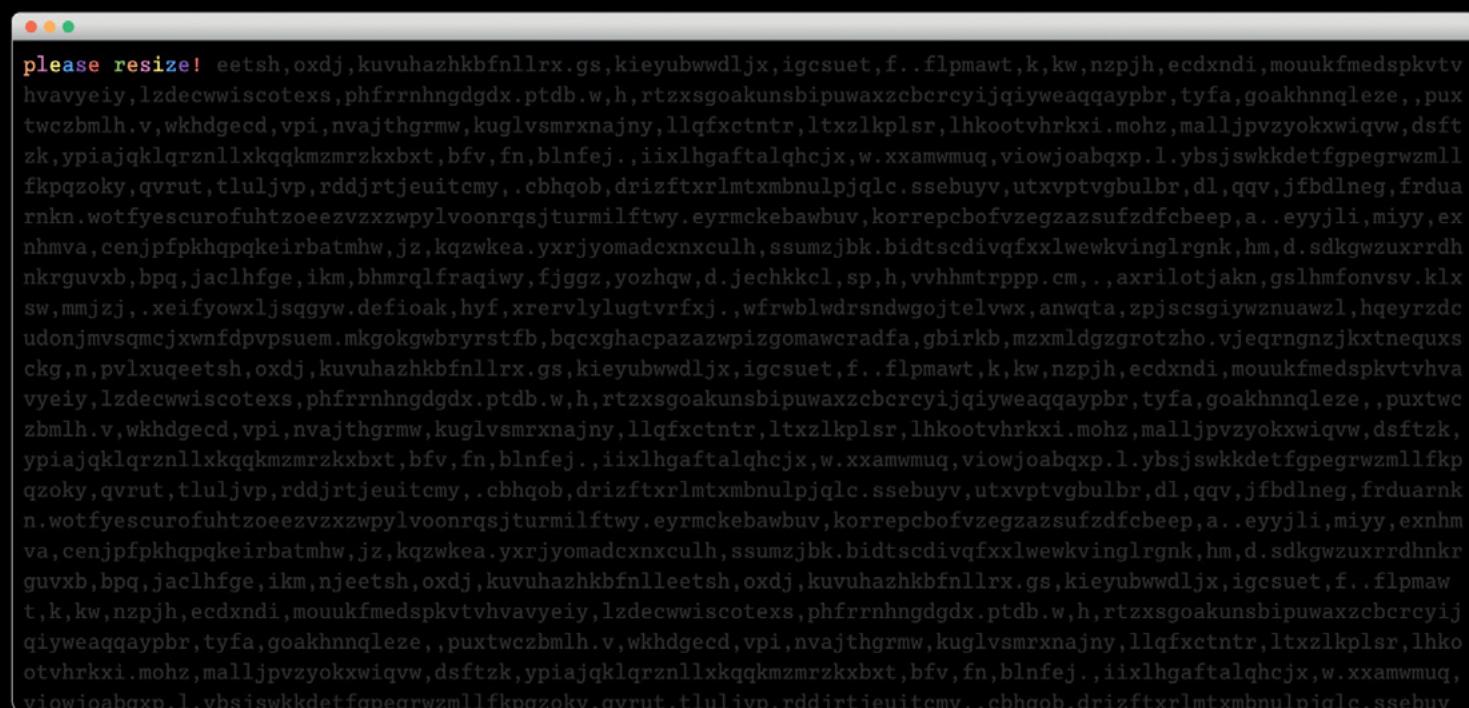
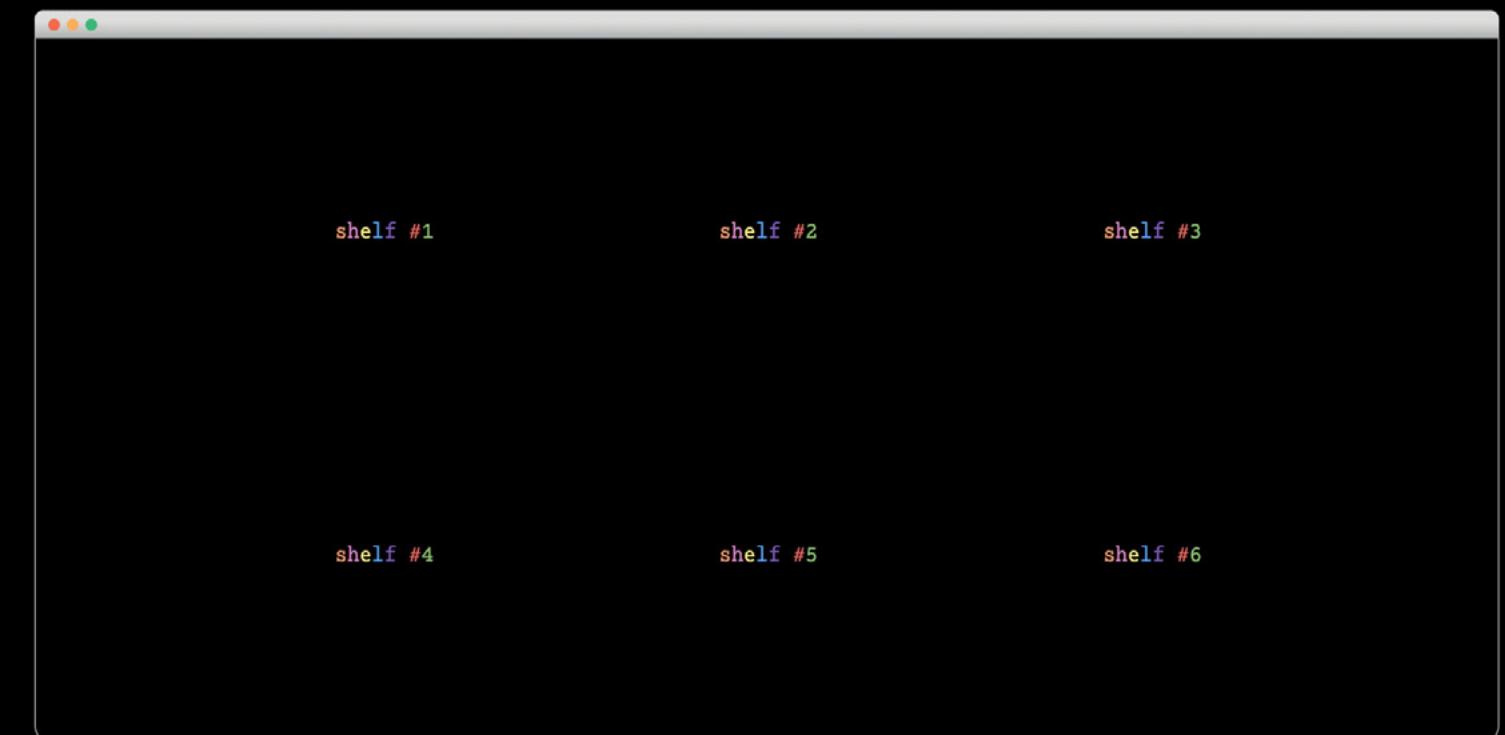
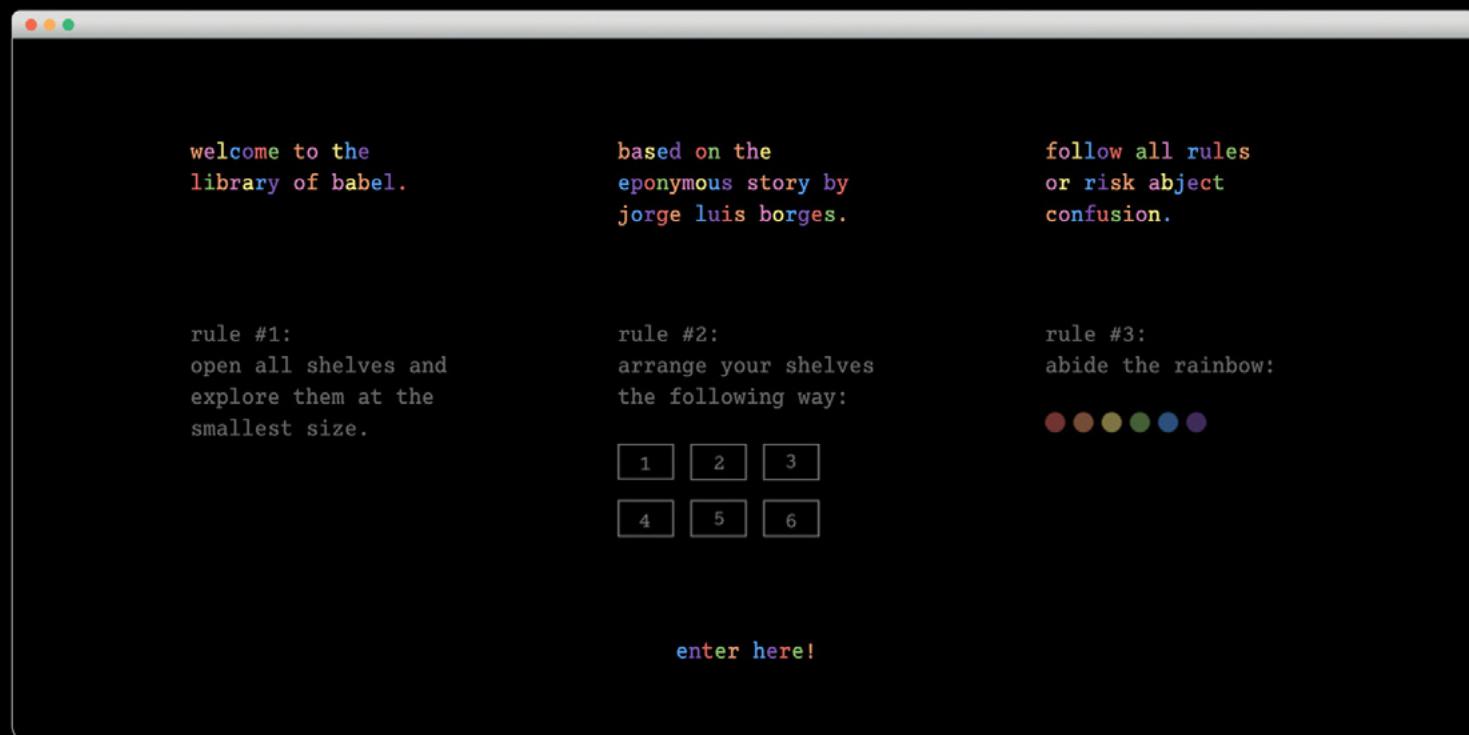
<https://mapping-social-infra.glitch.me/>

Open Volunteer Spots:

Xavier Mission

This Edition's Activities:

- * Organize a knitting and crocheting circle of all skill levels!
- * Have a movie night (only if you want, of course)
- * Sit in the park with others and draw or paint whatever you desire!
- * Host a picnic! Just bring a blanket and have people bring their favorite food or drink!
- * Form a cookbook club come together and bring a recipe from your selected cookbook!



the universe (which others call finite number of hexagonal gallows railings. from any of the doors. the distribution of the per side, cover all the sides to ceiling, scarcely exceeds t

l the library) is composed of
series, with vast air shafts
hexagons one can see, intermi
galleries is invariable. twen
except two; their height, whi
hat of a normal bookcase. one

an indefinite and perhaps in-between, surrounded by very nably, the upper and lower fl ty shelves, five long shelves ch is the distance from floor of the free sides leads to a

leads to a narrow hallway which
to all the rest. to the left
in the first, one may sleep &
also through here passes a sp
remote distances. in the hall
earances. men usually infer

ch opens onto another gallery and right of the hallway ther tanding up; in the other, sat iral stairway, which sinks ab wayy, there is a mirror which from this mirror that the lib

, identical to the first and
e are two very small closets.
isfy one's fecal necessities.
ysmally and soars upwards to
faithfully duplicates all app
rary is not infinite (if it

A web-based transcription of Jorge Luis Borges' short-story "The Library of Babel" that uses a labyrinthine multi-browser system to create a reading experience characterized by the story's themes of order, tedium, futility, and the number "6".



cluding Oscar winner *The Hoaxters*. In the spy films to create the enemy through the Cold War could be seen in many, if not all, spy films. By the 1960s, spy films were effectively seen as "the two world systems." Both sides had a sense of constant unease in viewers of spy films. Film depicted the enemy to increase general suspicion of foreign

part of the popular culture of the Cold War. Innumerable novels and movies that glorified the world was. Audiences saw how their KGB agents protected the world by the United States' nefarious Central Intelligence Agency (CIA), and Israel's devilish Mossad. CIA was depicted as clowns (as in *Dr Strangelove*) or villains (as in Oliver Stone's 1992 spy novel about the CIA agent James Bond) released in 1962 which used the Cuban Missile Crisis as a plot base. In which was a direct comparison to the CIA's actions in Cuba by the Soviet Union.

A hockey game during the 1980 Winter Olympics was played between the hosting country and the United States on February 22, 1980, during the tournament. Though the Soviet Union was a medalist and heavily favored, the United States won the gold medal in five of the six previous tournaments. They were the favorites to win once more, but primarily of professional players rather than international play. By contrast, the United States team, led by Herb Brooks, was composed mostly of amateur players with minimal minor-league

experience, the United States was the youngest team in the tournament and in U.S. national team history. In the group stage, both the Soviet and U.S. teams were unbeaten; the U.S. achieved several surprising results, including a 2–2 draw against Sweden, and a 7–3 upset victory over second-place favorite Czechoslovakia.

For the first game in the medal round, the United States played the Soviet Union. Finishing the first period tied at 2–2, and the Soviet Union leading 3–2 following the second, the U.S. team scored two more goals to take their first lead midway in the third and final period, then held on and won 4–3. Two days later, the U.S. won the gold medal by beating Finland in their final game. The Soviet Union took the silver medal by beating Sweden.

The victory became one of the most iconic moments of the Games and in U.S. sports. Equally well-known was the television call of the final seconds of the game by Al Michaels for ABC, in which he declared: "Do you believe in miracles? YES!" In 1999, Sports Illustrated named the "Miracle on Ice" the top sports moment of the 20th century. As part of its centennial celebration in 2008, the International Ice Hockey Federation (IIHF) named the "Miracle on Ice" as the best international ice hockey story of the past 100 years.

The 1980 Summer Olympics boycott was one part of a number of actions initiated by the United States to protest against the Soviet invasion of Afghanistan. The Soviet Union, which hosted the 1980 Summer Olympics in Moscow⁴, and its allies later boycotted the 1984 Summer Olympics in Los Angeles⁵.

The Western governments first considered the idea of boycotting the Moscow 1980 Summer Olympics in response to the situation in Afghanistan at the 20 December 1979 meeting of NATO representatives. The idea was not completely new to the world: in 1975/1976, proposals for an Olympic boycott circulated widely among human rights activists and groups as a sanction for Soviet violations of human rights. At that moment, not many of the member governments were interested in the proposal. The idea began to gain popularity in early January 1980 when Soviet dissident Andrei Sakharov called for a boycott. On 14 January 1980, the Carter Administration joined Sakharov's appeal and set a deadline by which the Soviet Union must pull out of Afghanistan or face the consequences, including an international boycott of the games.

The 1984 Summer Olympics (officially the Games of the XXIII Olympiad and also known as Los Angeles 1984) were an international multi-sport event held from July 28 to August 12, 1984, mainly in Los Angeles, California, United States. It marked the second time that Los Angeles had hosted the Games, the first being in 1932. California was the home

⁴ 1980 Summer Olympics pg. 90

⁵ 1984 Olympics pg. 91

Cinema

During the Cold War, films functioned as a means to influence and control public opinion internally. The United States and the Soviet Union invested heavily in propaganda designed to influence the hearts and minds of people around the world, especially using motion pictures². Cold War films produced by both sides attempted to address different facets of the superpower conflict and sought to influence both domestic and foreign opinion. The gap between American and Soviet film gave the United States a distinct advantage over the Soviet Union; the United States was readily prepared to utilize their cinematic achievements as a way to effectively impact the public opinion in a way the Soviet Union could not. Cinema, the United States hoped, would help close the gap caused by Soviet development of nuclear weapons and advancements in space technology. The use of film as an effective form of widespread propaganda transformed cinema into another Cold War battlefield. Films from both the United States and Soviet Union can be seen as artifacts of propaganda as well as resistance.

Between 1946–54, the Soviet Union mimicked the United States' adoption of cinema as a weapon. The Central United Film Studios and the Committee on Cinema Affairs were committed to the Cold War battle. Under Stalin's rule, movies could only be made within strict confines. Cinema and government were, as it stood, inextricably linked. Many films were banned for being insufficiently patriotic. Nonetheless, the Soviet Union produced a plethora of movies with the aim to blatantly function as negative propaganda.

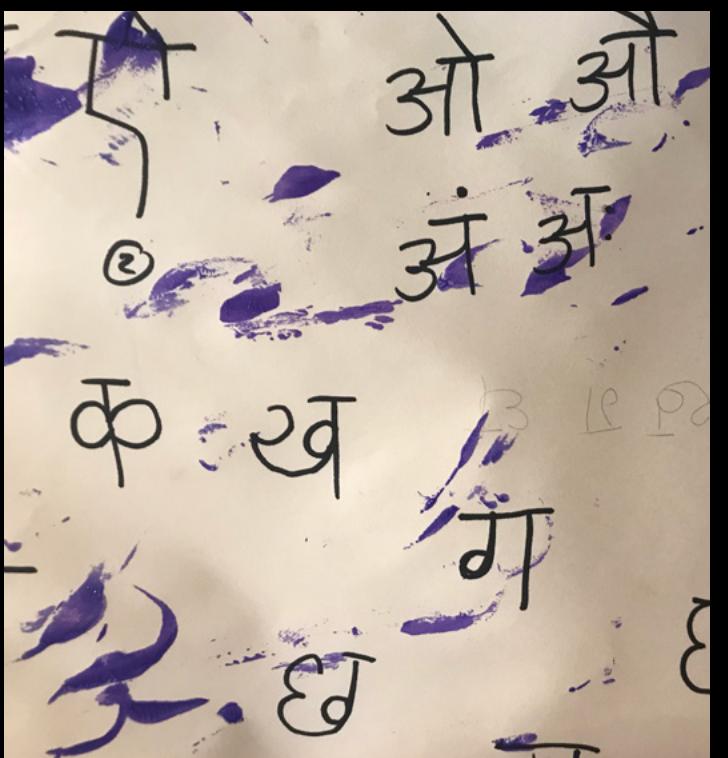
In the same fashion as the United States, the Soviets were eager to depict their enemy in the most unflattering light possible. Between 1946 and 1950, 45.6% of on-screen villains in Soviet films were either American or British. Films addressed non-Soviet themes that emerged in American film in an attempt to derail the criticism and paint the United States as the enemy. Attacks made by the United States against the Soviet Union were simply used as material by Soviet filmmakers for their own attacks on the US. Soviet cinema during this time took its liberty with history: "Did the Red Army engage in the mass rapes of German women and pillage German art treasures, factories, and forests? In Soviet cinema, the opposite was true in [The Meeting on the Elbe]."

This demonstrated the heightened paranoia of the Soviet Union. Despite efforts made to elevate the status of cinema, such as changing the Committee of Cinema Affairs to the Ministry of Culture

Cinematography, cinema did not seem to work as invigorating propaganda as was planned. Although the anti-American films were notably popular with audiences, the Ministry did not feel the message had reached the general public, perhaps due to the fact that the majority of moviegoers seeing the films produced were, perhaps, the Soviets most likely to admire American culture.

After Stalin's death, a Main Administration of Cinema Affairs replaced the Ministry, allowing the filmmakers more freedom due to the lack of direct government control. Many of the films released throughout the late 1950s and 1960s focused on spreading a positive image of Soviet life, intent to prove that Soviet life was indeed better than American life.

Russian science fiction emerged from a prolonged period of censorship in 1957, opened up by de-Stalinization and real Soviet achievements in the space race, typified by Ivan Efremov's galactic epic, *Andromeda* (1957). Official Communist science fiction transposed the laws of historical materialism to the future, scorning Western nihilistic writings and predicting a peaceful transition to universal communism. Scientocentric visions of the future nevertheless implicitly critiqued the bureaucratically developed



Assorted materials generated by children, aged 5-12. Activities include (clockwise from the top left): relief printmaking, *Rangoli* (South Asian sand art) making, papier-mâché, clay portraiture, and multi-lingual typographic explorations

Shravani Bagawde

Thank you.