POSITIONS THROUGH ITERATING

Reference

1. ***Reinfurt, D. (2019). 'I-N-T-E-R-F-A-C-E'. In: A New Program for Graphic Design. Los Angeles: Inventory Press, pp. 170–253.***

At the beginning of the project, I saw the 'zipper' as a symbolic structural interface - a physical opening and closing tool as well as a visual invitation: it suggests the presence and possibility of 'being revealed'. It suggests the existence of "inside" and the possibility of "being revealed". This design 'transition' reminds me of what Reinfurt says in his chapter 'Interface': that interfaces connect not only technology and people, but also cognition and behavior. The zipper is that "interface" for me. It doesn't convey information per se, but it organizes how we access it.

After placing 100 objects on the zipper and making a "booklet", I began to wonder if a booklet could be like an interface, guiding the viewer "layer by layer" through the information structure of a product. The book reminded me that design is not about the content itself, but how we are allowed to access it. Therefore, I would like to further design "multi-layered interactive information interfaces" that allow users to not only see the surface of a product, but also dismantle its structural illusion step by step.

2. ***Foucault, M. (1989) 'Preface', in The Order of Things: An Archaeology of the Human Sciences. London: Routledge, pp. xvi–xxvi. (First published 1966).***

Inspired by Michel Foucault's idea that systems of knowledge are culturally constructed rather than naturally given, this project explores how consumer goods are visually and structurally organized to shape our perceptions of their value. My question is: when we buy a product, are we buying the object itself or the system of meanings built around it? Using "zipper" as a metaphor for 'revealing' and "hiding", I deconstruct the object into four dimensions by scanning and layering: surface, experience, object and structure. This approach allows me to analyze how visual packaging, emotional engagement, material properties and the economic mechanisms behind them interact to shape consumption into a multilayered narrative process, and to further question whether these seemingly transparent layers of information are revealing the truth or creating an illusion.

At the same time I began to think about a tool for rearranging meaning, perhaps a booklet: not just a container of information, but a system for reclassifying it.

3. Kosuth, J. (1965) One and Three Chairs. [Conceptual artwork] Museum of Modern Art, New York.

Joseph Kosuth's One and Three Chairs presents a single object through three parallel forms — the physical chair, a photograph of it, and its dictionary definition — exposing how meaning is distributed across material, visual, and linguistic systems. This conceptual strategy had a deep impact on my project. In my early explorations, I considered how a zipper might serve as a metaphorical tool for "unzipping" layers of meaning within consumer goods. Kosuth's work prompted me to ask: could I apply a similar logic to the everyday products we consume? Could I dissect the multiple realities embedded in a single object — not just what it is, but how it is made to feel and function symbolically?

This led me to develop a four-tier interpretive framework for unpacking commodity meaning:

Surface — what we first see (brand, packaging, image);

Experience — what we are made to feel (emotions, rituals, atmospheres);

Object — what the item materially is (its physical, industrial truth);

Structure — why we are made to want it (socioeconomic and symbolic systems).

If Kosuth's chair speaks through object, image, and definition, then my booklet acts as a scanner —pulling apart belief layer by layer, to reveal how meaning is not found, but designed.

4. Condorelli, C. and Wade, G. (2009) Support Structures. Berlin: Sternberg Press.

The initial inspiration for the use of zippers in this project came from exploring how seemingly mundane objects can contain hidden systems of meaning. Céline Condorelli's "Support Structures" provide a crucial conceptual foundation. Her work challenges us to pay attention to the invisible frameworks that make perception and participation possible - from architectural supports to ideological, institutional or spatial systems. What supports what we see and why are these supports often hidden?

For me, the zipper becomes a way to visualize and interact with these hidden supports. It is a tool for opening and closing - accessing and hiding - and in this context it is both metaphor and method. I placed the zipper on everyday objects and subsequently created a layered booklet as a symbolic mechanism to "unzip" the surface of consumption and reveal the truth behind it: emotional narratives, aesthetic manipulation, production mechanisms, and capitalist strategies. Like Condorelli's notion of "support," these layers are often invisible, but they support entire systems of desire, values, and beliefs. The zipper thus serves not only as a visual distraction, but also as a device that makes the support structure visible, interactive.

5. Drucker, J. (2014) Graphesis: Visual Forms of Knowledge Production. Cambridge, MA: Harvard University Press.

In Graphesis, Johanna Drucker argues that visual forms are not neutral containers of information, but epistemological tools that can actively shape the knowledge they present (Drucker 2014). In the chapter "Designing Graphic Interpretations," she critiques the assumption that "visualization merely "presents" data and notes that all graphic formats are performative - they construct interpretations, direct attention, and are used as a means of communication. -They construct interpretations, direct attention, and encode assumptions. This perspective has profoundly influenced my project development, especially in the shift from deconstructing consumer products to designing "layered legibility" systems. Inspired by Drucker, I stopped thinking of diagrams and labels as explanatory complements and started designing them as interfaces that produce meaning. The booklet I created - organized by surface, experience, object, and structure - serves not only as an archive for product analysis, but also as a way to develop the reading habits of the viewer. Each visual format (scans, labels, charts, graphs) becomes part of the product's symbolic infrastructure. Drucker's insight reinforces my understanding that graphic design does not reflect systems, it builds them.

6. Reed, J. and Smyth, H. (2021) 'Handles', in Demo 7. Amsterdam: Demo Publications, pp. 86–91.

In the Handles project, the designers write, "The handle acts like a code word, triggering a person's functional interpretation of what is in front of them and the onset of the action of opening the door. Reading this code word has become instinctive." This quote made me rethink the significance of the zip: not only as an opening mechanism, but also as a 'point of contact' between the user and the structure of information. By collecting everyday objects such as doorknobs and drawer pulls, Handles emphasises their role as "interfaces" - they are not to be seen, but to be manipulated. This inspired me to consider the "zip" as an iconographic metaphor for interaction: it not only suggests an internal presence, but also stimulates the viewer's desire to participate. In my project, the zip becomes a visual starting point for deconstructing the commodity, leading the user to a multi-layered information system consisting of a surface layer, an experiential layer, an object layer, and a structural layer. Handles made me realise that micro-objects such as zips can act as an interface between meaning and behaviour in design.