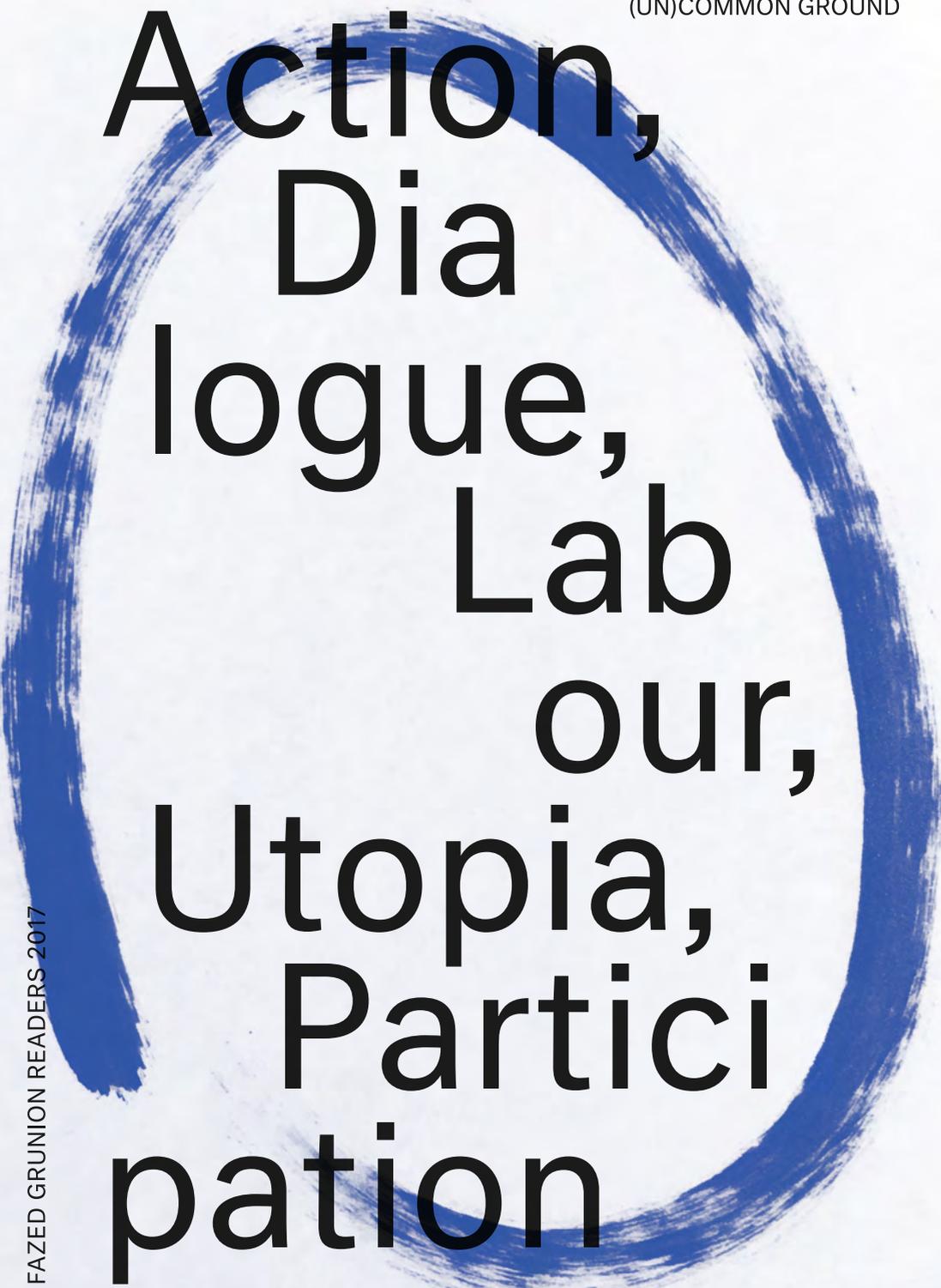


(UN)COMMON GROUND



Action,
Dia
logue,
Lab
our,
Utopia,
Partici
pation

FAZED GRUNION READERS 2017

This reader is a compilation of external references in the form of excerpts and images. From our research in collaboration, we highlight inquiries into the nature of **action, dialogue, labor, utopia** and **participation**.

Finding common ground through shared references is a key collective activity in Fazed Grunion.

Each reference is footnoted on ———
fazedgrunion.org/#Reader-Footnotes

Action,

Dia

logue,

Lab

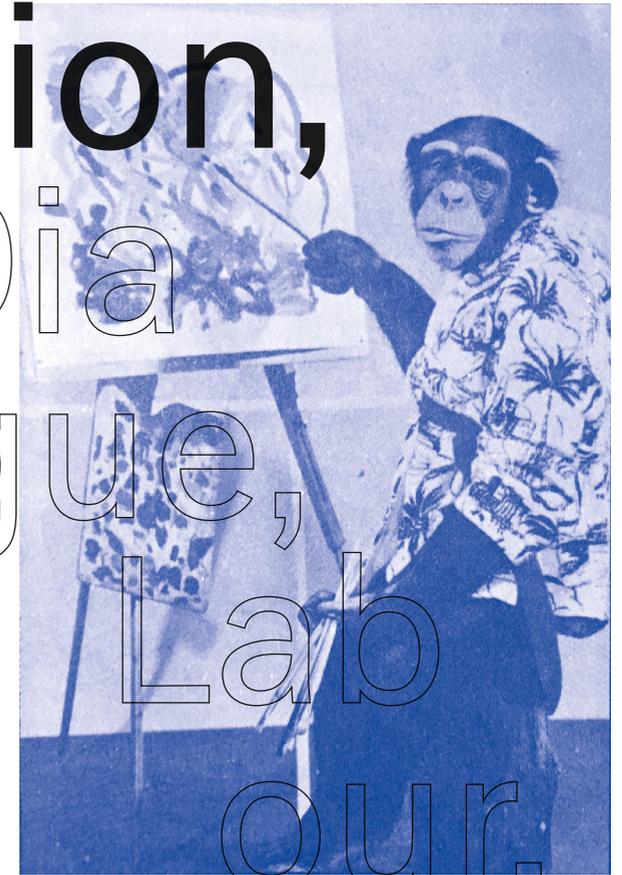
our,

Action painting didn't save our lives.

Utopia,

Partici

pation



"What I'm really questioning is whether the function of art is to change the world, or whether its function is really to express what is happening in the world in a really clear way. Ever since the 1960s there has been this idea that the function of art is to change the world, and it will do so by changing the way people think and see. Whereas I think, if you look at the history of art, really brilliant art steps back and shows to you clearly what really is going on in the world you live in, in a vivid, imaginative way." [01]

ABRE-ACTION
ABSTR-ACTION
ACTION

ATTR-ACTION
BENEF-ACTION
CO-ACTION

COMP-ACTION
CONTR-ACTION

COUNTER-ACTION
COUNTERRE-ACTION

DETR-ACTION
DIFFR-ACTION

DISSATISFA-CTION
DISTR-ACTION

EX-ACTION
EXTR-ACTION

F-ACTION
FR-ACTION

IMP-ACTION
IN-ACTION

INFR-ACTION
INTER-ACTION

LIQUEF-ACTION

MALEF-ACTION
NON-ACTION
OLF-ACTION

OVER-ACTION
OVEREXTR-ACTION
OVERRE-ACTION

P-ACTION
PETRIF-ACTION
PHOTORE-ACTION

PROTR-ACTION
PUTREF-ACTION
RAREF-ACTION

RE-ACTION
RED-ACTION
REFR-ACTION

RETR-ACTION
RETRO-ACTION
SATISF-ACTION

SEMIABSTR-ACTION
STUPEF-ACTION
SUBTR-ACTION

T-ACTION
TR-ACTION



Still from Drunken Angel (original title: Yoidore tenshi), 1948 by Akira Kurosawa

If everyone in a group (of any size) has interests in common, then they will act collectively to achieve them.

The Logic of Collective Action: Public Goods and the Theory of Group by Mancur Olson Jr., 1965.

“...I take as a point of departure the possibility and desirability of a fundamentally different form of society--call it communism, if you will--in which men and women, freed from the pressures of scarcity and from the insecurity of everyday existence under capitalism, shape their own lives. Collectively they decide who, how, when, and what shall be produced.”

Michael Burawoy, *Manufacturing Consent: Changes in the Labor Process Under Monopoly Capitalism*

“A group experience takes place on a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. If it is a very large group, the collective psyche will be more like the psyche of an animal, which is the reason why the ethical attitude of large organizations is always doubtful. The psychology of a large crowd inevitably sinks to the level of mob psychology. If, therefore, I have a so-called collective experience as a member of a group, it takes place on a lower level of consciousness than if I had the experience by myself alone.”

C.G. Jung, *The Archetypes and the Collective Unconscious*

“There is a power that can be created out of pent-up indignation, courage, and the inspiration of a common cause, and that if enough people put their minds and bodies into that cause, they can win. It is a phenomenon recorded again and against in the history of popular movements against injustice all over the world.”

Howard Zinn, *You Can't Be Neutral on a Moving Train: A Personal History of Our Times*

All religions lead to the same God, and all deserve the same respect. Anyone who chooses a religion is also choosing a collective way for worshipping and sharing the mysteries. Nevertheless, that person is the only one responsible for his or her actions along the way and has no right to shift responsibility for any personal decisions on to that religion.”

Paulo Coelho

The sum
of our
actions



ARE ACTION
MOVIES
SHAPING AND
PREPARING
OUR MINDS?

and
reactions



Still from “Atari TeenageAction – Revolution Action” banned version of video, 1999

Publics and Design

John Dewey sought to define a public not as a single common mass of people, but rather as a specific configuration of individuals comprising individuals affected by a shared set of social issues [5]. Two things stand out in Dewey’s definition. The first is that shared issues form the basis of a public’s identity; the second is that the explicit cause of those issues may be well removed from those feeling its effects. These kinds of conditions are everywhere today—from the unsettling consequences of war, to systemic racism, to the long and slow recovery from economic collapse. These issues may result in violence or in standing in solidarity against violence, or they may lead to abrupt and unexpected political upheaval.

The challenge here is not in identifying a set of issues around which people may join together, but rather in finding ways of acting to resolve those issues. The disaffection for public life that seems to pervade the popular assessment of Western life is not due to a lack of motivating shared issues, but instead to a sense of helplessness in our ability—individually or collectively—to address those issues. In fact, social media and the Internet have only made it easier to identify issues across any scale we might imagine: From place-based sites like Nextdoor to place-less sites like Twitter, we have access to and can choose from any number of issues

facing local, national, and global communities, each of which might be mobilized into a Deweyan public.

Herein lies the opportunity and challenge when deploying design in the context of a public: As the ability to identify and express issues is made more accessible, we also need to create mechanisms for connecting those affected by an issue to means of taking action to address that issue. Projects of social design provide an opportunity to create tools that both amplify the ability to identify and articulate issues and empower action in response. This is, in short, a path to solving the problem of Dewey’s public, of reconnecting the citizens with institutional entities who might redress a particular issue. Or, more radically, of enabling citizens to wrest control over the resolution of issues

from institutions that no longer act as effective intermediaries.

Harold Sackman made this very point when he suggested that real-time computing could be the tipping point for supporting and instigating public action. As-asserted in light of the command and control systems of the mid-1960s, Sackman’s vision of the critical role of computing in shaping public action is still relevant (and unfolding): Publics can be constituted and supported with technologies that enable access to information, provide means of distributed information production, and include social mechanisms to identify and sustain individual members to mobilize and organize others around common issues. It is this idea that has brought publics to the fore as interest in social movements and political

action has grown in contemporary design (e.g., [4,7]). This is, undoubtedly, an optimistic position to hold. It is important to simultaneously point out that the optimism does not derive from the mere presence or application of computing, but rather from the inventive responses to issues that might come through social design. These include the application of computing to present and new forms of advocacy and activism, and the diffusion of alternative forms of democratic participation.

Even though social design need not be limited to human-computer interaction, it is a

vibrant design space for thinking about how to reconfigure relations and collective action that might happen across different spheres of influence. But what does that design space look like and how do we begin to make inroads to build out interactive systems that address the present social challenges facing communities around the world? This is where the frame of publics can provide a road map for how to enter a design space—through the issues themselves, through the relationships people have to those issues, or through the infrastructures people use to address those issues.

Excerpt from Design through collective action / Collective action through design by Christopher Le Dantec [02]

“THE ONLY
WAY TO REALLY
CHALLENGE DEEPLY
ENTRENCHED
POWER IS THROUGH
MASS COLLECTIVE
ACTION,
NOT THROUGH
A RADICALISM
THAT IS ROOTED
IN INDIVIDUALISM.”

From an Interview to Adam Curtis about his movie "Hypernormalisation" [03]



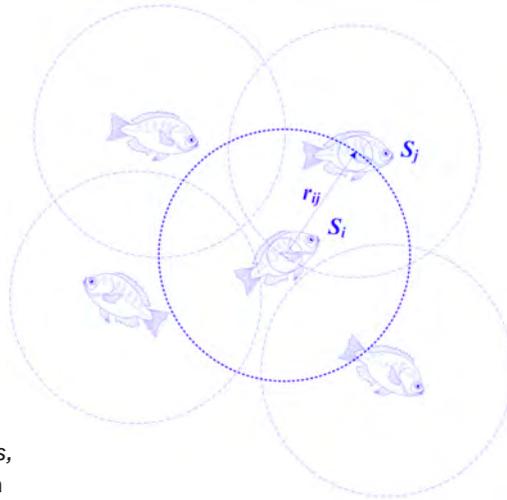
Communication (from Latin *commūnicāre*, meaning to *share*) is the act of conveying intended meanings from one entity or group to another through the use of mutually understood signs and semiotic rules.

The basic steps of communication are:

- × The forming of communicative intent.
- × Message composition.
- × Message encoding and decoding.
- × Transmission of the encoded message as a sequence of signals using a specific channel or medium.
- × Reception of signals.
- × Reconstruction of the original message.
- × Interpretation and making sense of the reconstructed message.

The study of communication can be divided into:

The channel of communication can be visual, auditory, tactile (such as in Braille) and haptic, olfactory, Kinesics, electromagnetic, or biochemical. Human communication is unique for its extensive use of abstract language. [3]



[24]

“Anytime you talk about something, you change its meaning”

Petr van Blokland,
interview by Open Set/
Studio Squash [1]

“[Hypertext] is a concept that was developed by Ted Nelson and Doug Engelbart in the sixties. The basic idea is this: if we’re trying to do research on any kind of a subject, the subject matter exists in all kinds of different places. It can be books, magazines, tape recordings, Compuserve, and if we can somehow link all this stuff electronically, so that if we click on Beethoven, we can all of a sudden jump from one to the next ... that’s what hypertext is all about.”

Theodore Nelson had proposed the hypertext concept as early as 1960 and tried to implement it in his never-finished Project Xanadu. [...] In his 1974 book, *Computer Lib/Dream Machines*, he defined hypertext as “forms of writing which branch or perform on request; they are best presented on computer display screens.”



By simplifying the process of dispersing and accessing information, hypertext and hypermedia could liberate society from what Nelson saw as an overprofessionalized digital information elite. [2]

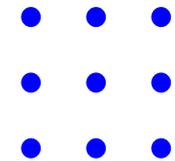
The indexical is a critical part of our current way of communicating and thinking. It is why there is a need for curation — these two words are inextricably linked. The designer is an initiator, establishing order. The index, even if small, is compiled like inventories under the logic of sameness, even if that singularity is defined by a Google image search of ‘work,’ ‘kittens,’ or ‘domesticity’. With this type of sorting, the contemporary index aesthetic is not trying to be scientific like the Dewey Decimal System but re-representative of a current idea or concept. Here, we are not analyzing these works based on their content, but the structural strategy taken in final outcome or presentation.

This design methodology acknowledges the pieces with little regard for the whole. The importance becomes more on the individual than the group as the reader can quickly select and pick out elements as if they were stand alone pieces. This process heralds mobility over the monolith, spread over the growth. On trendlist.org there is a sub-section called *Exposed Content*. It is described as:

“... one of the most popular current trends, usually seen on book and magazine covers, where images are located in different compositions and reveal the inner content. This kind of design goes very well together with visuals for the art exhibitions where all the artworks are indexed on one poster. Typography is usually placed over this layer.”

It can be problematic to look at these compositions and layouts void of context. The loose arrangements can feel arbitrary and to question its intent is necessary. If design visualizes and gives meaning to ideas, what happens when its approach is flattened and creating an anti-hierarchy? Text is placed not in opposition to an image, or integrated, but nonchalantly next to its spacial colleagues. Within the framework of the index aesthetic, designers are utilized as computers without algorithms. Output from multiple participants is consequently combined to accomplish a bigger task: the composition, the cover. Can this format force change in the concept of collecting and hoarding; or does it become an empty method that is simple to apply? [4]

The fact that man best solves a seemingly complicated problem by letting go of prefabricated (supposed) solutions is demonstrated by the classic 9 points problem – and its solution. Paul Watzlawick’s most popular example when it came to showing that we must often first change the framework to reach a solution, because the solution is often beyond our scope.



Connect the 9 points with a pen by four straight lines without putting down the pen! Nobody has figured it out all by themselves yet, but if you know how, it’s quite easy: the solution.

In other (Watzlawick’s) words: “The situation is hopeless, but not serious.” [5]

I appreciate the intensity and forthrightness with which many of you are expressing your views on this page. And as this awful election draws to a close, that intensity is likely to grow. But I want to urge that you offer your views in ways that respect others who may hold different views. One of the most troubling legacies of the 2016 election is its encouragement of a form of debate that denigrates or demeans, that assumes ulterior motive or uses ad hominem argument. That form of debate was already on the rise before the election, to be sure, but the last year has unleashed the furies. I want to urge you to keep your own furies in check. In my experience, the best way to learn something is to communicate civilly with people who disagree.

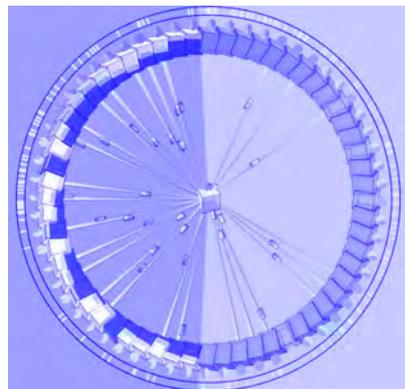
[14]

In linguistics, code-switching occurs when a speaker alternates between two or more languages, or language varieties, in the context of a single conversation. Multilinguals, speakers of more than one language, sometimes use elements of multiple languages when conversing with each other. [...]

Code-switching relates to, and sometimes indexes social-group membership in bilingual and multilingual communities. Some sociolinguists describe the relationships between code-switching behaviours and class, ethnicity, and other social positions. In addition, scholars in interactional linguistics and conversation analysis have studied code-switching as a means of structuring speech in interaction. Some discourse analysts [...] suggest that code-switching does not simply reflect social situations, but that it is a means to create social situations. [15]

Aberrant decoding or aberrant reading is a concept used in fields such as communication and media studies, semiotics, and journalism about how messages can be interpreted differently from what was intended by their sender.

The concept was proposed by Umberto Eco in an article published first in 1965 in Italian and in 1972 in English. [16]



[26]

In January 2016, researchers reported that men speak more often than women in Disney's princess films. We validated this claim and doubled the sample size to 30 Disney films, including Pixar. The results: 22 of 30 Disney films have a male majority of dialogue. Even films with female leads, such as *Mulan*, the dialogue swings male. Mushu, her protector dragon, has 50% more words of dialogue than Mulan herself. [17]

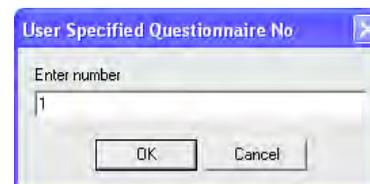
Google Translate invented its own language to help it translate more effectively. What's more, nobody told it to. It didn't develop a language (or interlingua, as Google call it) because it was coded to develop a new language because the software determined over time that this was the most efficient way to solve the problem of translation. Stop and think about that for a moment. Let it sink in.

A neural computing system designed to translate content from one human language into another developed its own internal language to make the task more efficient. Without being told to do so. In a matter of weeks.

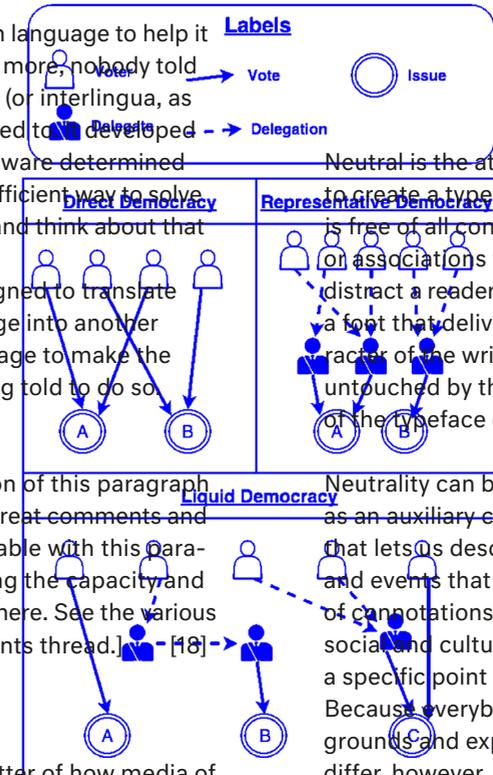
(I've added a correction/retraction of this paragraph in the notes) — [In light of some great comments and feedback, I'm no longer comfortable with this paragraph in particular. I'm overstating the capacity and uniqueness of Google's software here. See the various discussions in the article comments thread.] [18]

“Media ecology looks into the matter of how media of communication affect human perception, understanding, feeling, and value; and how our interaction with media facilitates or impedes our chances of survival. The word ecology implies the study of environments: their structure, content, and impact on people. An environment is, after all, a complex message system which imposes on human beings certain ways of thinking, feeling, and behaving.” [19]

This project was dreamed up in an attempt to bring together my growing frustration with the ‘commercial’ world of graphic design and the exciting desire for change that was emerging in many forms throughout grassroots politics. In 1996 at the Jan van Eyck Academie, in Maastricht, Holland, I produced a poster to send out to all the contacts I had in graphic design and politics (mainly through the cactus network) aggressively starting a debate, hoping it would develop into something interesting. [21]



There has been debate over freedom of speech, hate speech and hate speech legislation. Critics have argued that the term ‘hate speech’ is used to silence critics of social policies that have been poorly implemented. [22]



[20]

Neutral is the attempt to create a typeface that is free of all connotations or associations that could distract a reader from the text, a font that delivers the character of the written material untouched by the character of the typeface design.

Neutrality can be regarded as an auxiliary construction that lets us describe things and events that appear free of connotations to a specific social and cultural group at a specific point in time. Because everybody's backgrounds and expectations differ, however, the more closely we attempt to answer the question ‘What is a neutral typeface?’, the fewer people agree on various details, and the more the proposal of a neutral typeface becomes a paradox. [20]



**TALK TO PEOPLE WHO
DON'T AGREE
WITH YOU** [23]



In the philosophy of mind, collective intentionality characterizes the intentionality that occurs when two or more individuals undertake a task together. Examples include two individuals carrying a heavy table up a flight of stairs or dancing a tango. [2]



[3]

“We were told that all of us — upon entering this dome, this public sphere — had to leave aside in the cloak room our own attachments, passions and weaknesses. Taking our seat under the transparent crystal of the common good, through the action of some mysterious machinery, we would then be collectively endowed with more acute vision and higher virtue. At least that was the idea, no matter if the machinery was the social contract or some other metamorphosis: the selfish narrow-minded worm will re-emerge as a brightly colored collective butterfly...” [4]

Superorganism - Wikipedia

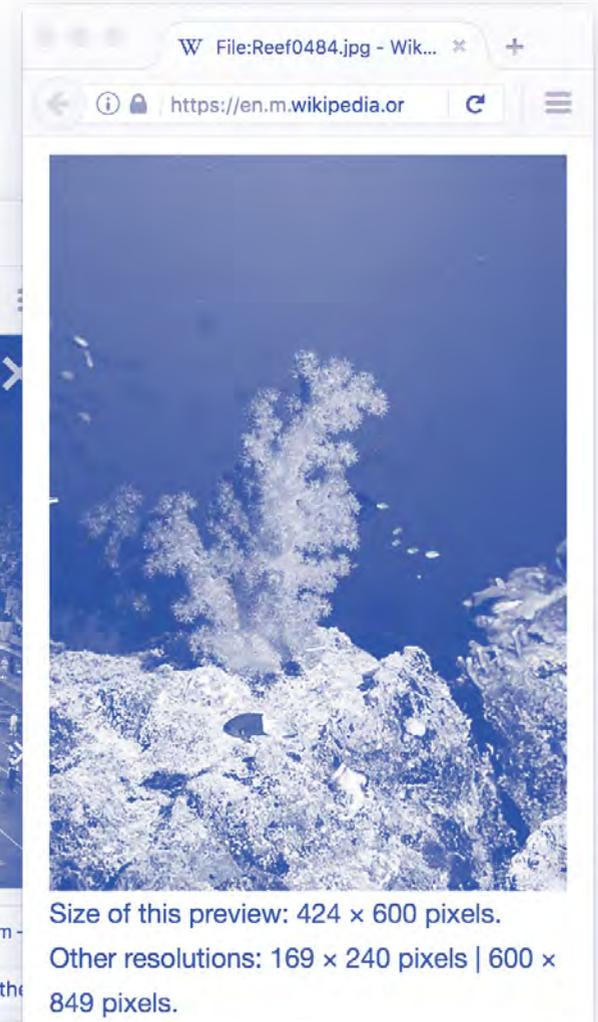
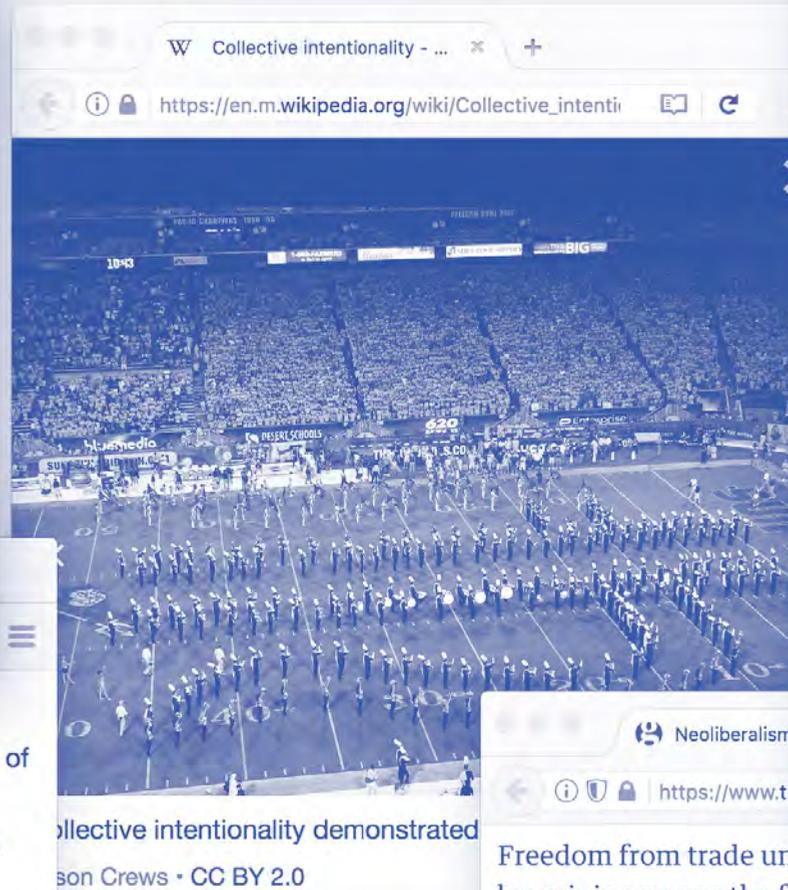
<https://en.m.wikipedia.org>

The term superorganism is used most often to describe a social unit of eusocial animals, where division of labour is highly specialised and where individuals are not able to survive by themselves for extended periods. Ants are the best-known example of such a superorganism. A superorganism can be defined as "a collection of agents which can act in concert to produce phenomena governed by the collective",^[1] phenomena being any activity "the hive wants" such as ants collecting food and avoiding predators,^{[2][3]} or bees choosing a new nest site.^[4] Superorganisms tend to exhibit homeostasis, power law scaling, persistent disequilibrium and emergent behaviours.^[5]

[5]

Superorganisms are important in cybernetics, particularly biocybernetics. They exhibit a form of "distributed intelligence", a system in which many individual agents with limited intelligence and information are able to pool resources to accomplish a goal beyond the capabilities of the individuals. Existence of such behavior in organisms has many implications for military and management applications, and is being actively researched.^[8]

[6]



[7]

Neoliberalism -

<https://www.the>

Freedom from trade unions and collective bargaining means the freedom to suppress wages. Freedom from regulation means the freedom to poison rivers, endanger workers, charge iniquitous rates of interest and design exotic financial instruments. Freedom from tax means freedom from the distribution of wealth that lifts people out of poverty.

[8]

[9]

(4) Pretend that instructions are hard to understand, and ask to have them repeated more than once. Or pretend that you are particularly anxious to do your work, and pester the foreman with unnecessary questions.

(5) Do your work poorly and blame it on bad tools, machinery, or equipment. Complain that these things are preventing you from doing your job right.

(6) Never pass on your skill and experience to a new or less skillful worker.

(7) Snarl up administration in every possible way. Fill out forms illegibly so that they will have to be done over; make mistakes or omit requested information in forms.

(8) If possible, join or help organize a group for presenting employee problems to the management. See that the procedures adopted are as inconvenient as possible for the management, involving the presence of a large number of employees at each presentation, entailing more than one meeting for each grievance, bringing up problems which are largely imaginary, and so on.

(9) Misroute materials.

(10) Mix good parts with unusable scrap and rejected parts.

(12) *General Devices for Lowering Morale and Creating Confusion*

(a) Give lengthy and incomprehensible explanations when questioned.

(b) Report imaginary spies or danger to the Gestapo or police.

(c) Act stupid.

(d) Be as irritable and quarrelsome as possible without getting yourself into trouble.



[10]

“I grew up as part of a generation that thought it could help improve society; that our sole function was to be conscious and to spread that consciousness through creative awareness, exploration, observation and questioning. This generation was replaced by the Thatcher / Reagan paradigm of Culture = Money. Thinkers became earners, Creatives became entertainers, and a whole dumbed-down generation now feels entitled to success and profit without having to work or think too much.” [11]



[12]

The next big breakthrough in design and technology will be the creation of products, services, and experiences that eliminate the needless choices from our lives and make ones on our behalf, freeing us up for the ones we really care about: Anticipatory design. [13]



Action,
Dia
logue,
Lab
our,
Utopia,
Partici
pation

On "Amusing Ourselves to Death" (Neil Postman, 1985):
"We were keeping our eye on 1984. When the year came and the prophecy didn't, thoughtful Americans sang softly in praise of themselves. The roots of liberal democracy had held. Wherever else the terror had happened, we, at least, had not been visited by Orwellian nightmares.

But we had forgotten that alongside Orwell's dark vision, there was another - slightly older, slightly less well known, equally chilling: Aldous Huxley's *Brave New World*. Contrary to common belief even among the educated, Huxley and Orwell did not prophesy the same thing. Orwell warns that we will be overcome by an externally imposed oppression. But in Huxley's vision, no Big Brother is required to deprive people of their autonomy, maturity and history. As he saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think.

What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions." In 1984, Orwell added, people are controlled by inflicting pain. In *Brave New World*, they are controlled by inflicting pleasure. In short, Orwell feared that what we fear will ruin us. Huxley feared that what we desire will ruin us.

This book is about the possibility that Huxley, not Orwell, was right."

[1]

A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing.

[2]



[3]

DEMOS

A WAY OF
DETERMINING
WHO
PARTICIPATES
IN MAKING
DECISIONS

[4]

KRATOS

A WAY OF
ENFORCING
DECISIONS

[5]

POLIS

A SPACE

FOR

LEGITIMATE

DECISION-

MAKING

[6]

OIKOS

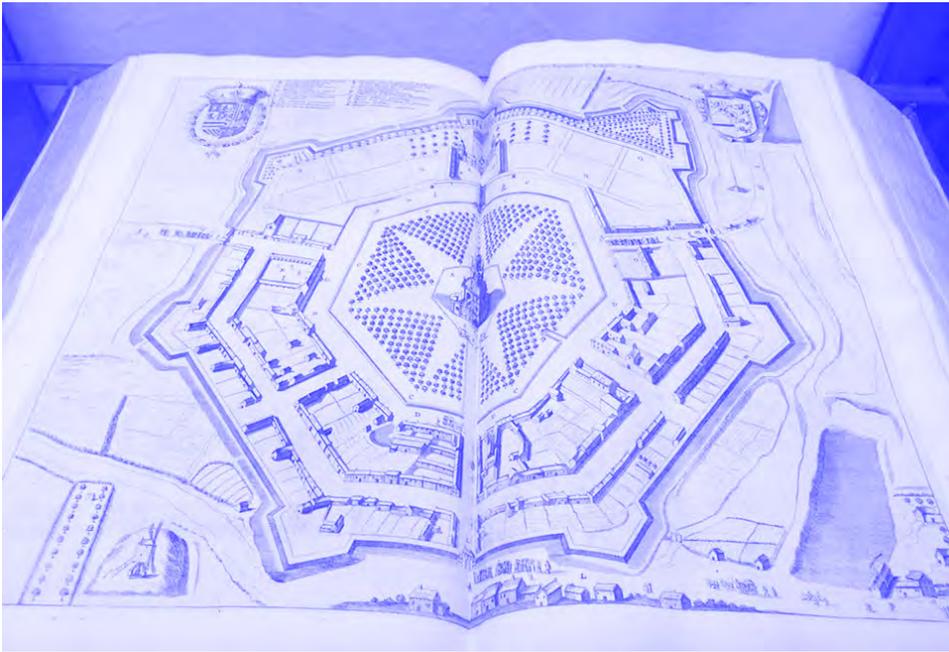
THE

RESOURCES

TO

SUSTAIN IT

[7]



[8]

In More, then, are met together the man instinctively sympathetic with the Communistic side of Medieval society; the protestor against the ugly brutality of the earliest period of Commercialism; the enthusiast of the Renaissance, ever looking toward his idealised ancient society as the type and example of all really intelligent human life; the man tinged with the asceticism at once of the classical philosopher and of the monk: an asceticism indeed which he puts forward not so much as a duty, but rather as a kind of stern adornment of life.

[9]

Action,
Dia
logue,
Lab
our,
Utopia,
**Partici
pation**

PARTICIPATION

to take part
to take apart
to take a part
to part a take
to partake
a part of taking
to give part
to part

A CHOICE

A CURRENCY

A METHOD

A PROMISE

A PATTERN

A HABIT

A WEAKNESS

A STRATEGY

A PRIVILEGE

One of the models for the Dutch initiative was New Labour, who placed an emphasis on the role of creativity and culture in commerce and the growth of the ‘knowledge economy’.²⁰ This included museums as a source of regeneration, but also investment in the ‘creative industries’ as alternatives to traditional manufacturing.²¹ New Labour built upon the Conservative government’s openly instrumental approach to cultural policy: a 2001 Green Paper opens with the words ‘Everyone is creative’, presenting the government’s mission as one that aims to ‘free the creative potential of individuals’.²² This aim of unleashing creativity, however, was not designed to foster greater social happiness, the realisation of authentic human potential, or the imagination of utopian alternatives, but to produce, in the words of sociologist Angela McRobbie, ‘a future generation of socially diverse creative workers who are brimming with ideas and whose skills need not only be channelled into the fields of art and culture but will also be good for business’.²³ In short, the emergence of a creative and mobile sector serves two purposes: it minimises reliance on the welfare state while also relieving corporations of the burden of responsibilities for a permanent workforce.

[3]

Participation manifests as visible activity and visible inactivity. Did you sign on today? Did you like something? Did you share a link or work today? Did you check Slack? Participatie in a poll? Did you come online for the Hangout session? Where did they go? These visible actions are complicated by types of participation that is less visible—nearly non-visible at times—to different parts of the collective. Participation is at times a type of invisible labour. Everyone is always certain they are participating.

[4]

“Bringing us all together as a global community is a project bigger than any one organization or company, but Facebook can help contribute to answering these five important questions:

How do we help people build supportive communities that strengthen traditional institutions in a world where membership in these institutions is declining?

How do we help people build a safe community that prevents harm, helps during crises and rebuilds afterwards in a world where anyone across the world can affect us?

How do we help people build an informed community that exposes us to new ideas and builds common understanding in a world where every person has a voice?

How do we help people build a civically-engaged community in a world where participation in voting sometimes includes less than half our population?

How do we help people build an inclusive community that reflects our collective values and common humanity from local to global levels, spanning cultures, nations and regions in a world with few examples of global communities?”

[5]

Problems ensue when the media participation dominates attentional focus. Social media platforms that offer ease of access and instant gratification are an ideal forum to cultivate the “dark side” of narcissism that includes having little tolerance for criticism, expecting favors from others, and accepting friend requests from complete strangers. Garcia and Sikström (2014) coded and analyzed Facebook status updates and found strong relationships between narcissism and psychopathy profiles as evidenced by scores on personality inventories and posts that were coded as emotionally cold, condescending, verbally abusive, and overly aggressive. Anger develops when the highly narcissistic individual is ignored or doesn’t receive desired comments. Individuals targeted by negative comments often retaliate in-kind. Cyberbullying and online confrontations may develop as the narcissist seeks favorable perceptions from others. The hostile and public berating of others minimally strains relationships, and in extreme cases recipients of online harassment may develop suicidal thoughts and are prone to a higher incidence of teen suicide (Hinduja & Patchin, 2010).

[6]



[7]

Participation	Pinata Pic Riot	Optician Art Pi	Catnip Iota Rip	Pica Ratio Pint	Carp Titian Poi
Capitation Rip	Pinata Pic Tiro	Optician Rat Pi	Catnip Oar Tipi	Pica Iota Print	Crap Titian Poi
Raincoat Pipit	Pinata Pic Trio	Optician Tar Pi	Cairn Patio Tip	Pica Tapir Into	Cart Piano Tipi
Croatian Pipit	Patina Rico Tip	Optician At Rip	Cairn Patio Pit	Pica Pita Intro	Titian Pair Cop
Apparition Tic	Patina Rico Pit	Citation Pa Rip	Cairn Atop Tipi	Pica Pa Introit	Titian Pap Rico
Pitapat Ironic	Patina Pic Riot	Citation Rap Pi	Cairn Oat Pipit	Carpi Piano Tit	Ani Patriot Pic
Optician Tapir	Patina Pic Tiro	Citation Par Pi	Antic Patio Rip	Carpi Taint Poi	Ani Tapir Optic
Pitcairn Patio	Patina Pic Trio	Pitcairn Oat Pi	Antic Ratio Pip	Carpi Titan Poi	Ani Tapir Picot
Patriotic Pain	Attain Rico Pip	Pitcairn At Poi	Antic Tapir Poi	Carpi Patio Tin	Ani Tapir Topic
Pica Partition	Pitapat Rico In	Titanic Air Pop	Antic Oar Pipit	Carpi Patio Nit	Ani Pita Tropic
A Optician Trip	Aria Optic Pint	Titanic Oar Pip	Intact Pair Poi	Carpi Iota Pint	Piano Tapir Tic
A Patriotic Nip	Aria Picot Pint	Titanic Rap Poi	Ciao Inapt Trip	Carpi Pita Into	Piano Trait Pic
A Patriotic Pin	Aria Topic Pint	Titanic Rap Poi	Ciao Paint Trip	Rica Titian Pop	Appoint Air Tic
A Partition Pic	Atria Tonic Pip	Patriotic An Pi	Ciao Tapir Pint	Rica Ani Tiptop	Ration Pita Pic
Patrician Pi To	Atria Optic Nip	Patriotic Pa In	Ciao Pita Print	Rica Appoint Ti	Inapt Ratio Pic
Ocarina Pip Tit	Atria Optic Pin	Priapic Ani Tot	Ciao Tarn Pipit	Rica Appoint It	Inapt Pita Rico
Ocarina Tip Pit	Atria Picot Nip	Priapic Anti To	Ciao Rant Pipit	Rica Patio Pint	Inapt Air Optic
Raincoat Pi Tip	Atria Picot Pin	Priapic Oat Tin	Apricot Ani Tip	Rica Pita Pinto	Inapt Air Picot
Raincoat Pi Pit	Atria Topic Nip	Priapic Oat Nit	Apricot Ani Pit	Rica Pita Piton	Inapt Air Topic
Raincoat Pip Ti	Atria Topic Pin	Priapic At Into	Apricot Pain Ti	Rica Pita Point	Paint Ratio Pic
Raincoat Pip It	Atria Pic Pinto	Priapic Tat Ion	Apricot Pain It	Tacit Piano Rip	Paint Pita Rico
Croatian Pi Tip	Atria Pic Piton	Caption Pair Ti	Apricot Anti Pi	Attic Piano Rip	Paint Air Optic
Croatian Pi Pit	Atria Pic Point	Caption Pair It	Apricot Pita In	Can Ratio Pipit	Paint Air Picot
Croatian Pip Ti	Atria Con Pipit	Caption Air Tip	Apricot An Tipi	Acorn Pita Tipi	Paint Air Topic
Croatian Pip It	Tiara Tonic Pip	Caption Air Pit	Aortic Pain Tip	Canto Pair Tipi	Iran Pita Optic
Captain Tipi Or	Tiara Optic Nip	Action Pair Tip	Aortic Pain Pit	Canto Air Pipit	Iran Pita Picot
Captain Riot Pi	Tiara Optic Pin	Action Pair Pit	Aortic Inapt Pi	Narc Patio Tipi	Iran Pita Topic
Captain Tiro Pi	Tiara Picot Nip	Action Tapir Pi	Aortic Paint Pi	Narc Iota Pipit	Rain Pita Optic
Captain Trio Pi	Tiara Picot Pin	Action Pita Rip	Aortic Anti Pip	Capo Titian Rip	Rain Pita Picot
Crania Pipit To	Tiara Topic Nip	Action Rap Tipi	Aortic Pita Nip	Capo Train Tipi	Rain Pita Topic
Crania Tipi Top	Tiara Topic Pin	Action Par Tipi	Aortic Pita Pin	Copra Titian Pi	Rani Pita Optic
Crania Tipi Opt	Tiara Pic Pinto	Cation Pair Tip	Aortic An Pipit	Copra Anti Tipi	Rani Pita Picot
Crania Tipi Pot	Tiara Pic Piton	Cation Pair Pit	Aortic Nap Tipi	Captor Ani Tipi	Rani Pita Topic
Tapioca In Trip	Tiara Pic Point	Cation Tapir Pi	Aortic Pan Tipi	Orca Titian Pip	Train Patio Pic
Tapioca Tin Rip	Tiara Con Pipit	Cation Pita Rip	Ricotta Ani Pip	Orca Inapt Tipi	Anti Pair Optic
Tapioca Nit Rip	Papa Ironic Tit	Cation Rap Tipi	Ricotta Pain Pi	Orca Paint Tipi	Anti Pair Picot
Croatia Nip Tip	Para Tonic Tipi	Cation Par Tipi	Pica Titian Pro	Orca Anti Pipit	Anti Pair Topic
Croatia Nip Pit	Apart Ionic Tip	Panic Ratio Tip	Pica Ration Tip	Actor Ani Pipit	Pair Pita Tonic
Croatia Pin Tip	Apart Ionic Pit	Panic Ratio Pit	Pica Ration Pit	Actor Pain Tipi	Tapir Pita Icon
Croatia Pin Pit	Apart Icon Tipi	Panic Iota Trip	Pica Inapt Riot	Coat Iran Pipit	Tapir Pita Coin
Croatia Pint Pi	Apart Coin Tipi	Panic Pita Riot	Pica Inapt Tiro	Coat Rain Pipit	Tapir Apt Ionic
Croatia Tin Pip	Attar Ionic Pip	Panic Pita Tiro	Pica Inapt Trio	Coat Rani Pipit	Tapir Pat Ionic
Croatia Nit Pip	Optician Rap Ti	Panic Pita Trio	Pica Paint Riot	Taco Iran Pipit	Tapir Tap Ionic
Carat Pipit Ion	Optician Rap It	Panic Trait Poi	Pica Paint Tiro	Taco Rain Pipit	Pita Part Ionic
Pinata Rico Tip	Optician Par Ti	Panic Taro Tipi	Pica Paint Trio	Taco Rani Pipit	Pita Rapt Ionic
Pinata Rico Pit	Optician Par It	Catnip Ratio Pi	Pica Patriot In	Cap Ration Tipi	Pita Tarp Ionic

[8]

ONE SIDE OF
THE STORY
IS THE WORK
OF OUR
ORGANIZING
TEAM, THE
OTHER ARE THE
PARTICIPANTS.

fazedgrunion.org
hello@fazedgrunion.org

Fazed Grunion is a collective that researches collaboration and communication by developing methods for participation, dialogue and action. Any member of this global constellation of designers may propose a project, and any member may participate. Fazed Grunion is interested in the spaces between autonomy and collaboration, in models of utopia, in the potential of collaborative work, and in the experience and activity of working together. The collective seeks opportunities to work with external partners and institutions through focused workshops, curatorial projects and long-term research.

The current manifestation of Fazed Grunion consists of Joanna Rosso (San Francisco), Lisa Maione (Stillwater), Louie Isaaman-Jones (Laxfield), Magdalena Czarnotka (Łódź), Luca Bogoni (Berlin), Ianthe Bato (Rotterdam), Benjamin Hickethier (Stavanger), Eun Lee (Seoul), and Youngeun Sohn (Seoul). Past members include Amy Sudo Wu, João Doria, Maria Kociszewska and Rogier Bak.

