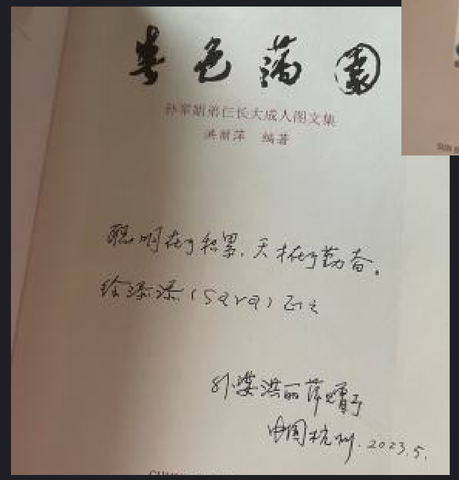
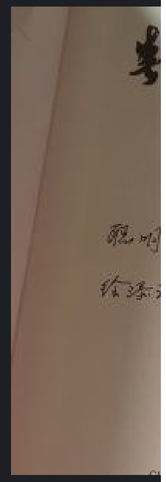
"This project starts with a question: when we encounter type, what are we actually doing, are we reading it, or are we feeling it? And have those two things ever really been the same?"

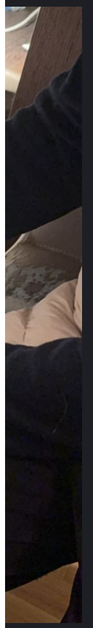

孙辈姐弟们长大成人图文集


孙辈姐弟们长大成人图文集









to laugh at me. I told her I didn't like her any more. I told her I didnt want to be smart any more. Thats not true. I still love her and I still want to be smart but I had to say that so shed go away. She gave Mrs Flynn money to pay the rent. I dont want that. I got to get a job.

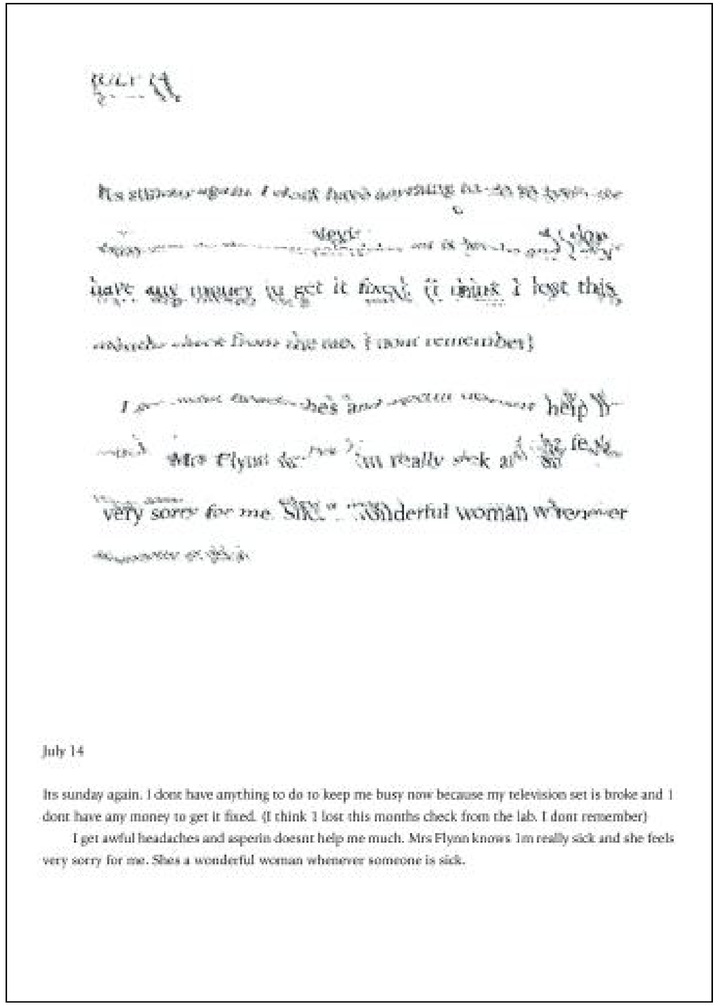
Please . . . please let me not forget how to read and write . . .

July 27 Mr Donnegan was very nice when I came back and asked him for my old job of janitor. First he was very suspicious but I told him what happened to me then he looked very sad and put his hand on my shoulder and said Charlie Gordon you got guts.

Everybody looked at me when I came downstairs and started working in the toilet sweeping it out like I used to. I told myself Charlie if they make fun of you dont get sore because you remember their not so smart as you once thot they were. And besides they were once your friends and if they laughed at you that doesnt mean anything because they liked you too.

One of the new men who came to work there after I went away made a nasty crack he said hey Charlie I hear your a very smart fella a real quiz kid. Say something intelligent. I felt bad but Joe Carp came over and grabbed him by the shirt and said leave him alone you lousy cracker or Ill break your neck. I didnt expect Joe to take my part so I guess hes really my friend.

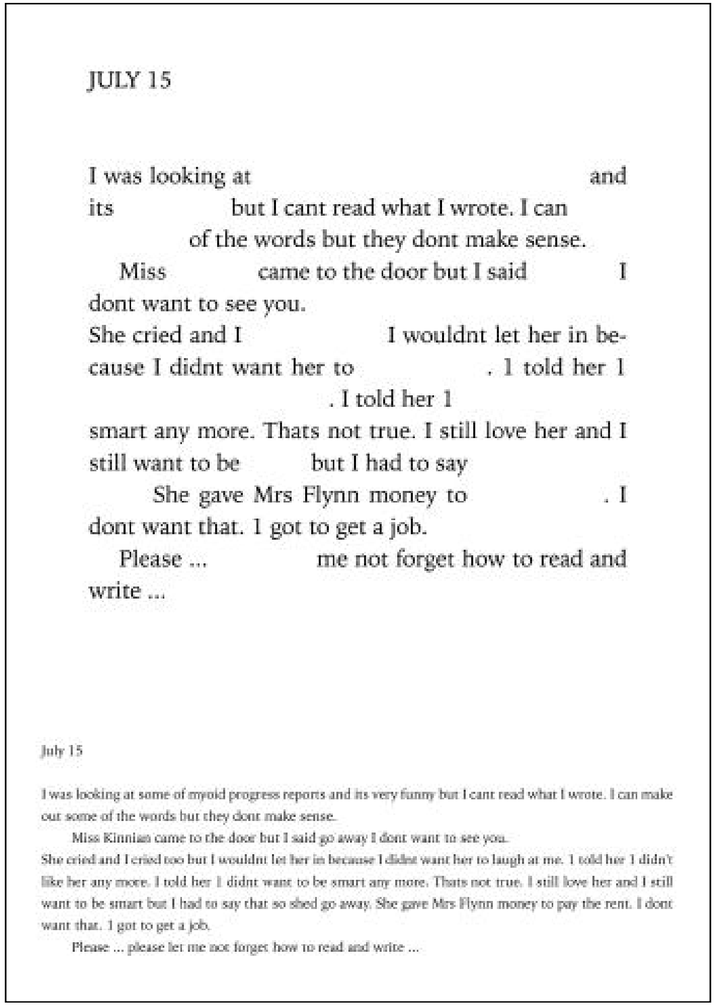
Later Frank Reilly came over and said Charlie if anybody bothers you or trys to take advantage you call me or Joe and we will set em straight. I said thanks Frank and I got choked up so I had to turn around and go into the supply room so he wouldnt see me cry. Its good to have friends.



July 14

Its sunday again. I dont have anything to do to keep me busy now because my television set is broke and I dont have any money to get it fixed. (I think I lost this months check from the lab. I dont remember)

I get awful headaches and asperin doesnt help me much. Mrs Flynn knows Im really sick and she feels very sorry for me. Shes a wonderful woman whenever someone is sick.



JULY 15

I was looking at and its but I cant read what I wrote. I can of the words but they dont make sense.

Miss came to the door but I said I dont want to see you.

She cried and I I wouldnt let her in because I didnt want her to . I told her I . I told her I smart any more. Thats not true. I still love her and I still want to be but I had to say

She gave Mrs Flynn money to . I dont want that. I got to get a job.

Please ... me not forget how to read and write ...

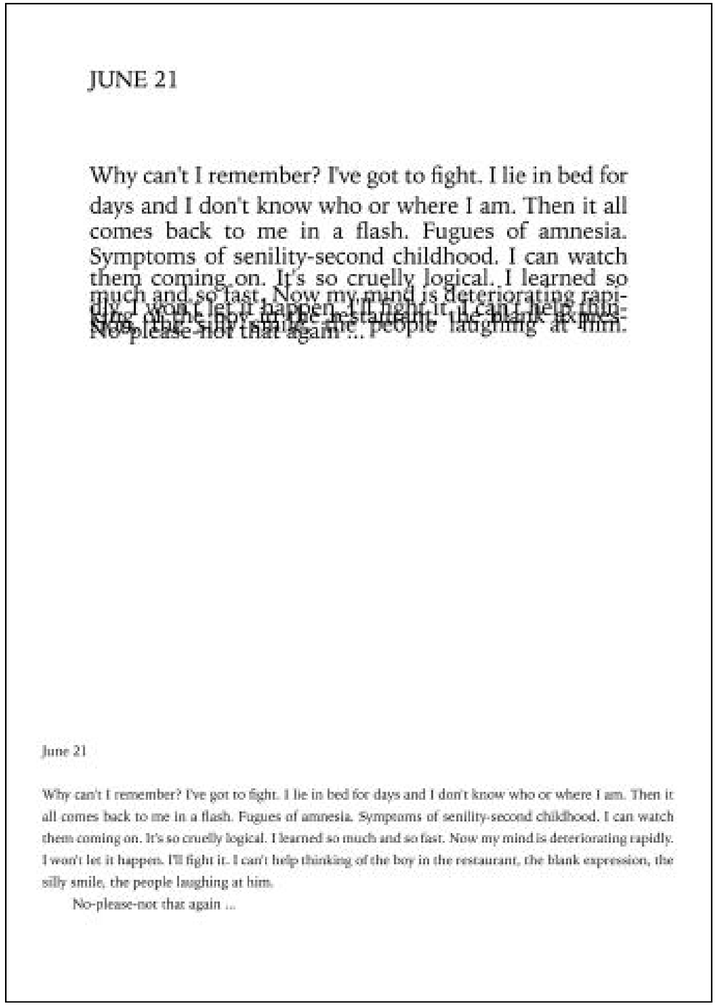
July 15

I was looking at some of myoid progress reports and its very funny but I cant read what I wrote. I can make out some of the words but they dont make sense.

Miss Kinnian came to the door but I said go away I dont want to see you.

She cried and I cried too but I wouldnt let her in because I didnt want her to laugh at me. I told her I didn't like her any more. I told her I didnt want to be smart any more. Thats not true. I still love her and I still want to be smart but I had to say that so shed go away. She gave Mrs Flynn money to pay the rent. I dont want that. I got to get a job.

Please ... please let me not forges how to read and write ...



JUNE 21

Why can't I remember? I've got to fight. I lie in bed for days and I don't know who or where I am. Then it all comes back to me in a flash. Fugues of amnesia. Symptoms of senility-second childhood. I can watch them coming on. It's so cruelly logical. I learned so much and so fast. Now my mind is deteriorating rapidly. I won't let it happen. I'll fight it. I can't help thinking of the boy in the restaurant, the blank expression, the silly smile, the people laughing at him.

No-please-not that again ...

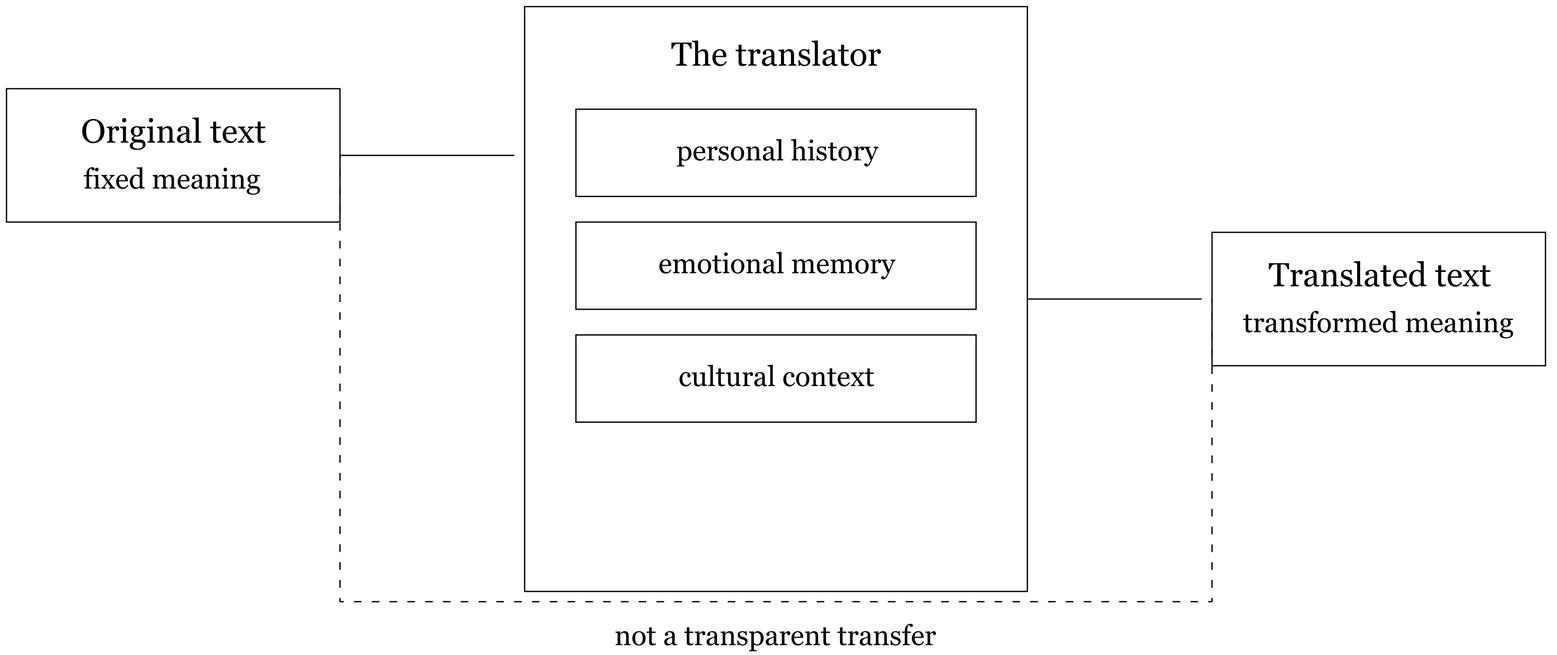
June 21

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No-please-not that again ...

Some of the poster experiment from Unit 1 Method of translating

Where the question came from



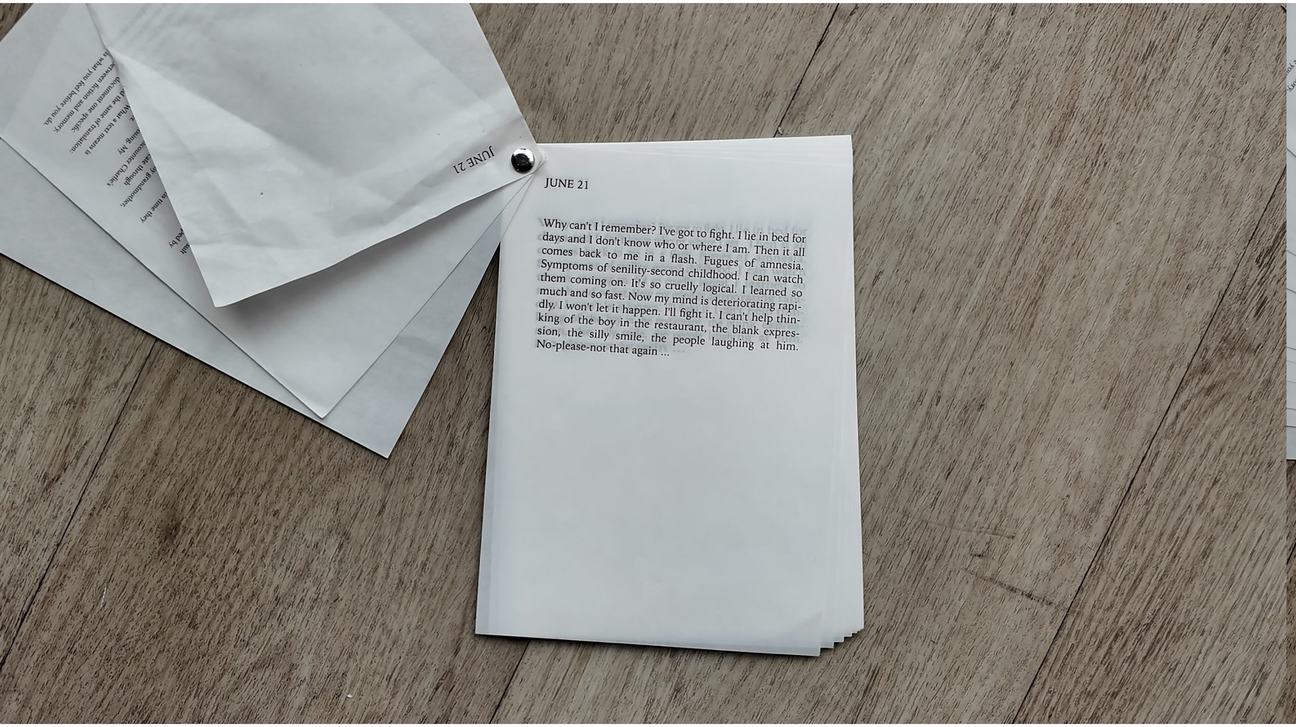
Iterating Publication1

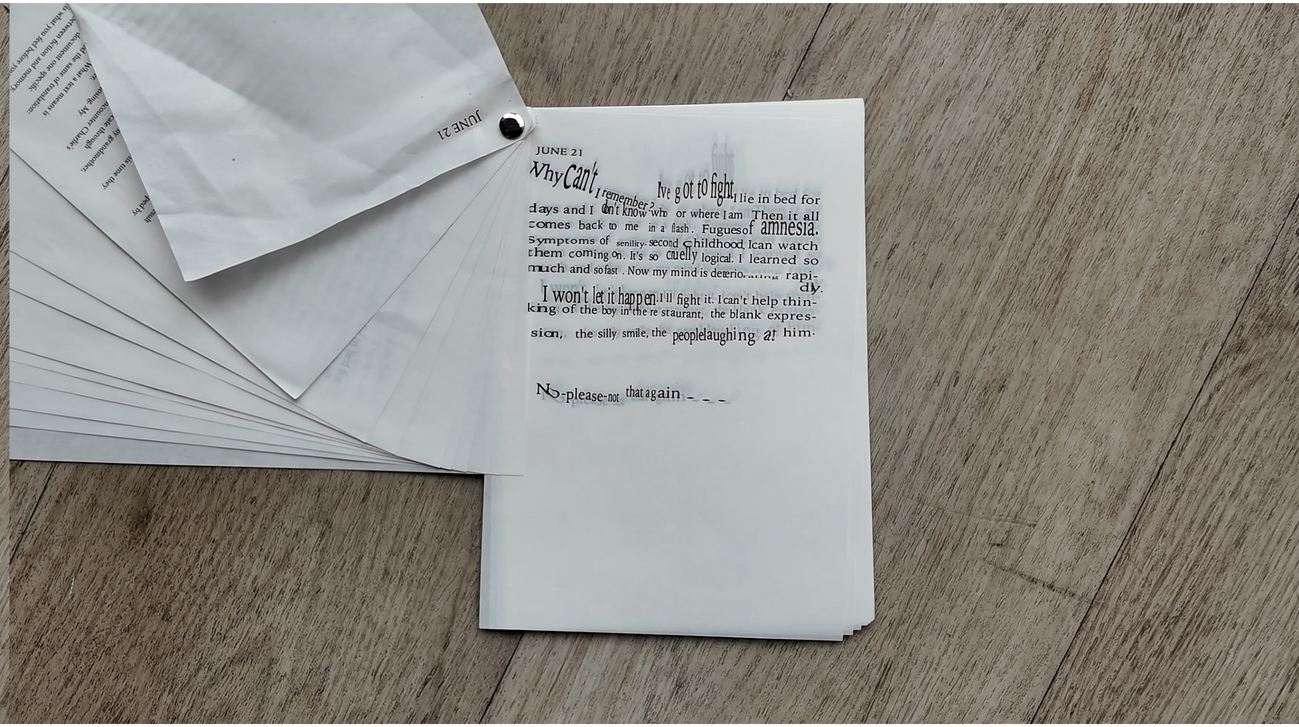
Should type be read, or felt?



Iterating Publication2

Should type be read, or felt?





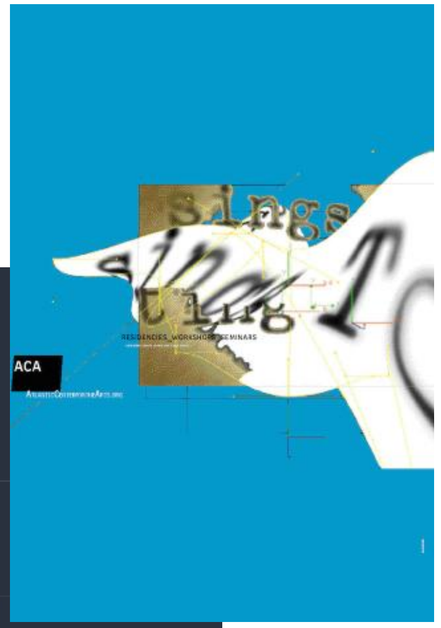
The Keystone

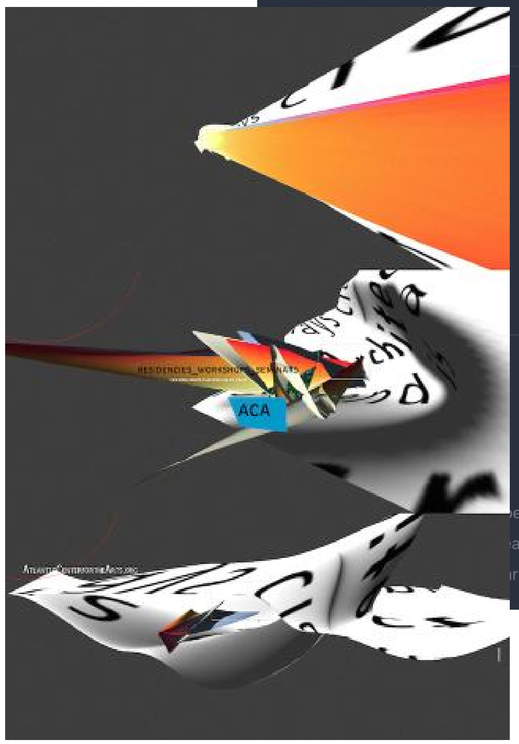


The Keystone













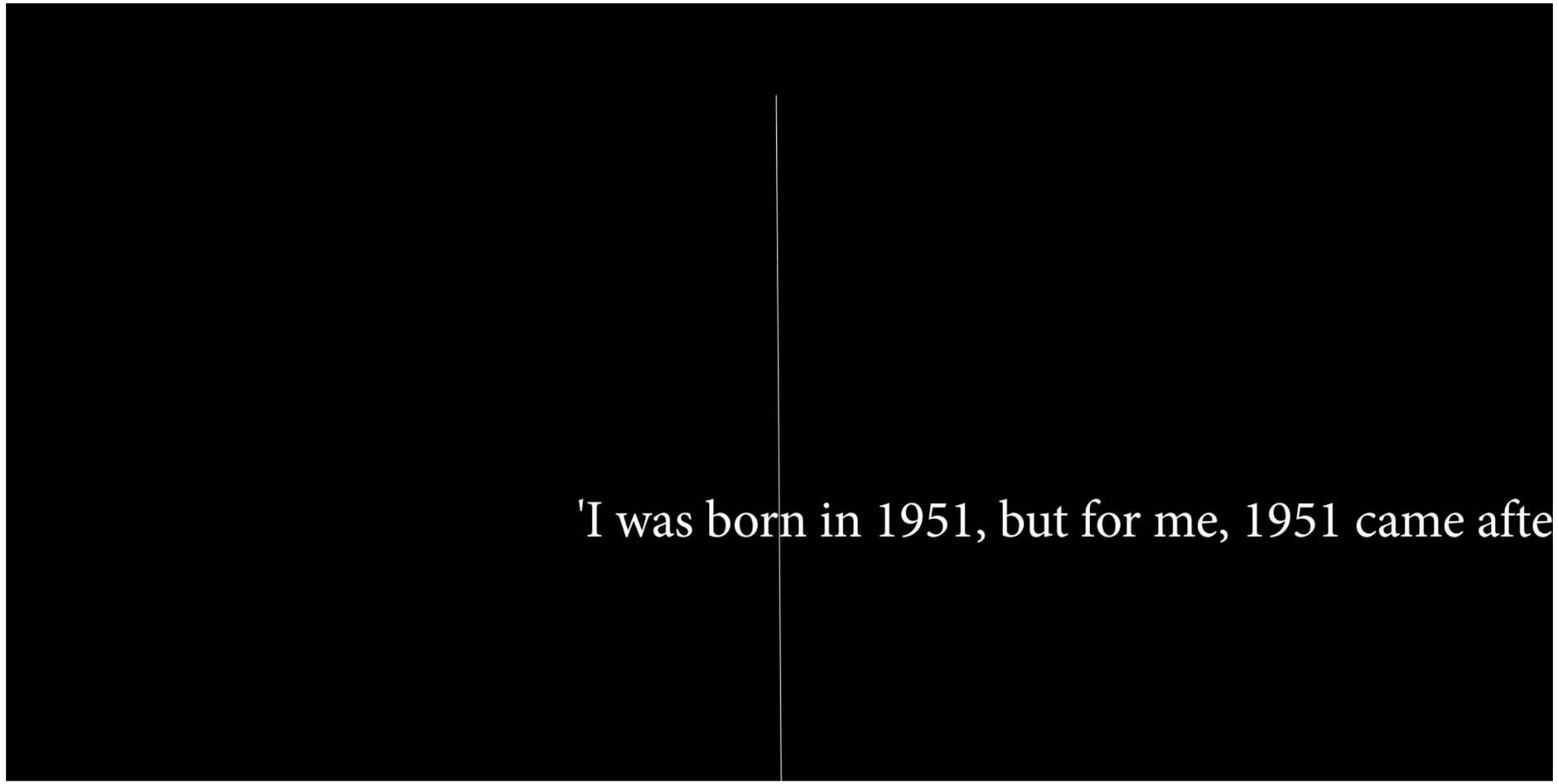
Keyboard Shortcuts

YVES

eface Sabon Small Caps
ator Jan Tschichold
1966

Contexualising *A Life in Type*

Is felt response individual, or shared?



“Then?”

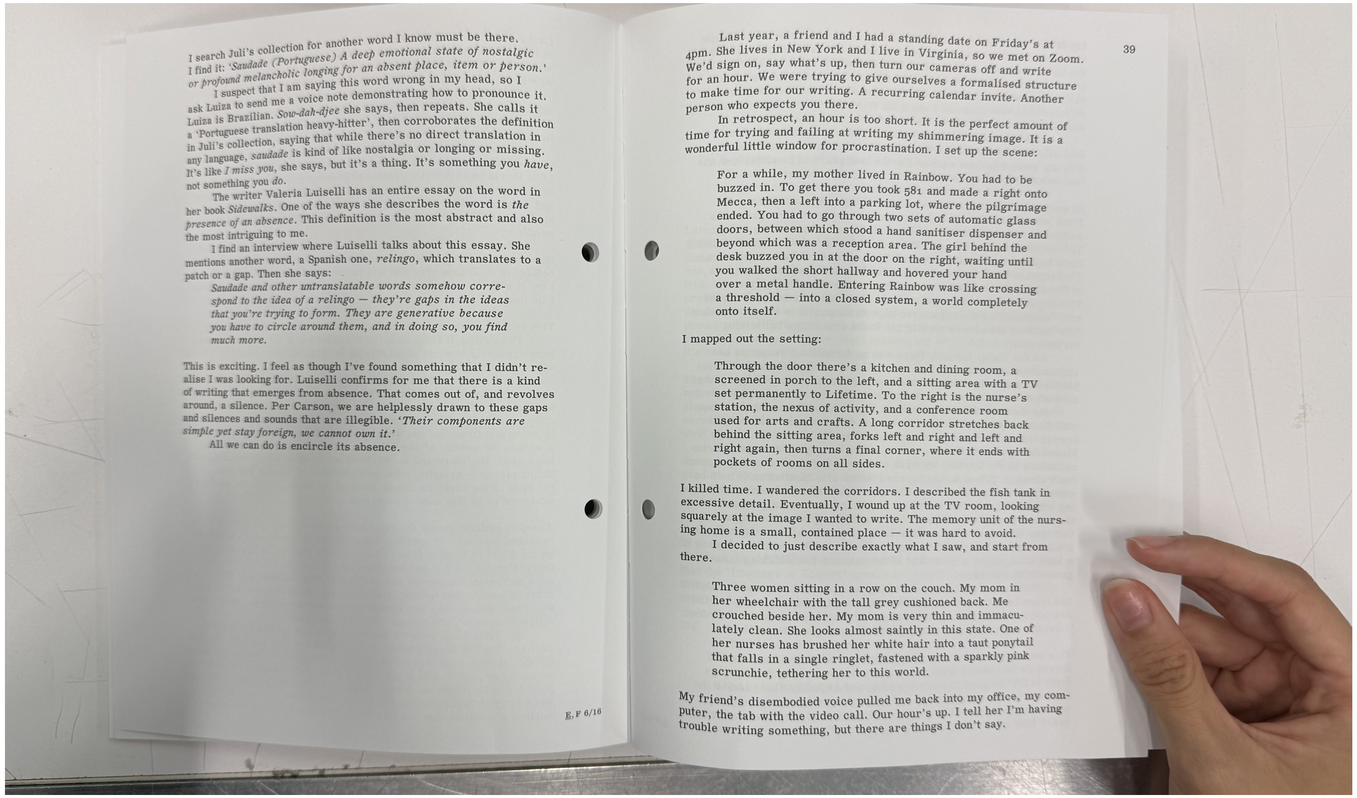
“Who says that?”

“What is unsaid?”

TRIANGULATING · GIROTONDO

Meg Miller
What does the loss feel like?

Drawing on Valeria Luiselli's idea of *relingos*—gaps or empty spaces that resist direct translation—Meg suggests that meaning can emerge through the act of circling around what cannot be fully reached.



I search Juli's collection for another word I know must be there. I find it: '*Saudade (Portuguese) A deep emotional state of nostalgic or profound melancholic longing for an absent place, item or person.*'

I suspect that I am saying this word wrong in my head, so I ask Luiza to send me a voice note demonstrating how to pronounce it. Luiza is Brazilian. *Sow-dah-djee* she says, then repeats. She calls it a 'Portuguese translation heavy-hitter', then corroborates the definition in Juli's collection, saying that while there's no direct translation in any language, *saudade* is kind of like nostalgia or longing or missing. It's like *I miss you*, she says, but it's a thing. It's something you *have*, not something you *do*.

The writer Valeria Luiselli has an entire essay on the word in her book *Sidewalks*. One of the ways she describes the word is *the presence of an absence*. This definition is the most abstract and also the most intriguing to me.

I find an interview where Luiselli talks about this essay. She mentions another word, a Spanish one, *relingo*, which translates to a patch or a gap. Then she says:

> *Saudade and other untranslatable words somehow correspond to the idea of a relingo — they're gaps in the ideas that you're trying to form. They are generative because you have to circle around them, and in doing so, you find much more.*

This is exciting. I feel as though I've found something that I didn't realise I was looking for. Luiselli confirms for me that there is a kind of writing that emerges from absence. That comes out of, and revolves around, a silence. Per Carson, we are helplessly drawn to these gaps and silences and sounds that are illegible. '*Their components are simple yet stay foreign, we cannot own it.*'

All we can do is encircle its absence.

E, F 6/16

39

Last year, a friend and I had a standing date on Friday's at 4pm. She lives in New York and I live in Virginia, so we met on Zoom. We'd sign on, say what's up, then turn our cameras off and write for an hour. We were trying to give ourselves a formalised structure to make time for our writing. A recurring calendar invite. Another person who expects you there.

In retrospect, an hour is too short. It is the perfect amount of time for trying and failing at writing my shimmering image. It is a wonderful little window for procrastination. I set up the scene:

> For a while, my mother lived in Rainbow. You had to be buzzed in. To get there you took 581 and made a right onto Mecca, then a left into a parking lot, where the pilgrimage ended. You had to go through two sets of automatic glass doors, between which stood a hand sanitiser dispenser and beyond which was a reception area. The girl behind the desk buzzed you in at the door on the right, waiting until you walked the short hallway and hovered your hand over a metal handle. Entering Rainbow was like crossing a threshold — into a closed system, a world completely onto itself.

I mapped out the setting:

> Through the door there's a kitchen and dining room, a screened in porch to the left, and a sitting area with a TV set permanently to Lifetime. To the right is the nurse's station, the nexus of activity, and a conference room used for arts and crafts. A long corridor stretches back behind the sitting area, forks left and right and left and right again, then turns a final corner, where it ends with pockets of rooms on all sides.

I killed time. I wandered the corridors. I described the fish tank in excessive detail. Eventually, I wound up at the TV room, looking squarely at the image I wanted to write. The memory unit of the nursing home is a small, contained place — it was hard to avoid.

I decided to just describe exactly what I saw, and start from there.

> Three women sitting in a row on the couch. My mom in her wheelchair with the tall grey cushioned back. Me crouched beside her. My mom is very thin and immaculately clean. She looks almost saintly in this state. One of her nurses has brushed her white hair into a taut ponytail that falls in a single ringlet, fastened with a sparkly pink scrunchie, tethering her to this world.

My friend's disembodied voice pulled me back into my office, my computer, the tab with the video call. Our hour's up. I tell her I'm having trouble writing something, but there are things I don't say.

TRIANGULATING · GIROTONDO

How is a person reconstructed through the accounts of others?

An experimental publication built from interviews with my mother, my older sister and a friend. It studies how she is understood.

I. Change

II. Repair

III. Distance

IV. Beyond Words

TRIANGULATING · GIROTONDO

How is a person reconstructed through the accounts of others?

I. Change

李梓雯 / Li Ziwen
李梓雯 本科认识的朋友，去年一月我邀请她来我的城市游玩了五天，认识了我外婆。当时外婆的病情稳定，仅有动作上的迟缓，思维清晰。隔了半年后，我再次邀请她来我城市玩，跟我外婆又有了短暂的交流。

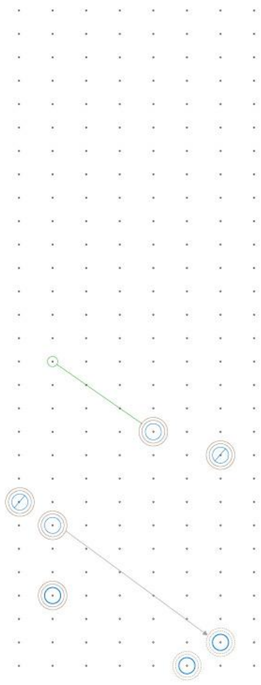
S：你觉得你最近一次和外婆说话，和第一次见最大的不同是什么？
L:：其实我觉得第一次见外婆的时候，她是，她整个人都还是非常的，很有威严的感觉，就我并不觉得她是生病了或者怎么样，或者像其他阿尔兹海默的症状一样，我觉得她还是像个刚退休的干部。

然后，什么时候开始觉得感觉有变化了，我觉得是有点像我去日本的那个时候（*二零二五年三月），我就觉得她有点像小孩，有可能要拉着你讲话什么 的。

Li Ziwen
A friend I met during my undergraduate studies. In January last year, I invited her to visit my city for five days, and that was when she first met my grandmother. At the time, my grandmother's condition was stable. She showed some slowness in her movements, while her thinking was still clear. About six months later, I invited her to visit my city again, and she had another brief interaction with my grandmother.

S: What do you think was the biggest difference between the most recent time you spoke wit
h my grandmother and the first time you met her?
L: Actually, when I first met her, I felt that she still had a very strong sense of authority. I didn't really feel that she was ill or anything like that, or that she showed symptoms like those you might associate with Alzheimer's. She still seemed like a government official who had only recently retired.

When did I start to feel that something had changed? I think it was around the



TRIANGULATING · GIROTONDO

How is a person reconstructed through the accounts of others?

李梓雯 / Li Ziwen
李梓雯 本科认识的朋友，去年一月我邀请她来我的城市游玩了五天，认识了我外婆。当时外婆的病情稳定，仅有动作上的迟缓，思维清晰。隔了半年后，我再次邀请她来我城市玩，跟我外婆又有了短暂的交流。

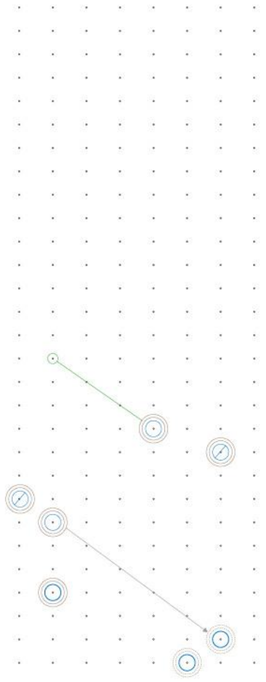
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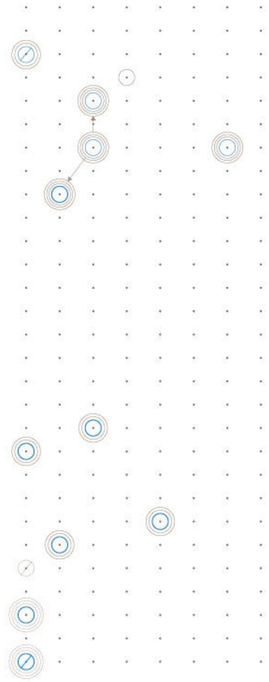


但这之前还没有像小孩子的时候，那个时候她拉着我讲些她以前的事情什么的，那时候我觉得她愿意跟我讲是因为我觉得她非常认可我能听懂她说话的这样的一个感觉。但是后面她跟我讲话的话，我感觉更像是想要有个人陪她。

S：如果我要把这些交流记录成一个设计作品，你觉得什么东西不应该被我省略？什么东西你觉得不应该被展示？
L：我觉得很有意思的是他跟你说话的方式。她的用词很有意思。
哎，突然很想哭怎么办。
就是，人老了，但是我会觉得。就是这个变化很有意思。突然变成了小孩。我现在也不太懂她到底。。。因为其实我很好奇她到底知不知道自己说话特别像个小孩，还是说她没有办法去理解她之前的说话方式和现在的说话方式。 她可能没有意识到自己可能

time when I left for Japan. Around the beginning of last year, I started to feel that she had become a little more like a child. She might pull you over because she wanted to talk to you. Before that, she didn't feel childlike yet. At that time, when she pulled me over to tell me her past stories, I felt that she wanted to talk to me because she recognised that I could understand what she was saying. But later on, when she talked to me, it felt more like she simply wanted someone to stay with her.

S: If I were to record these interactions as part of a design project, what do you think I shouldn't leave out? And is there anything you think shouldn't be shown?
L: I think the way she talks to you is really interesting. The words she chooses are very interesting.
Oh… what if I suddenly feel like crying?
It's just… people get old, but I find this change really interesting. She suddenly became like a child. I still don't completely understand it. I'm actually very curious about whether she knows that the way she speaks now sounds very childlike, or whether she is no longer able to under-



TRIANGULATING · GIROTONDO

How is a person reconstructed through the accounts of others?

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L：我觉得很有意思的是他跟你说话的方式。她的用词很有意思。

哎，突然很想哭怎么办。

就是，人老了，但是我会觉得。就是这个变化很有意思。突然变成了小孩。我现在也不太懂她到底。。。因为其实我很好奇她到底知不知道自己说话特别像个小孩，还是说她没有办法去理解她之前的说话方式和现在的说话方式。她可能没有意识到自己可能有些变化。我觉得什么都可以被展示，我觉得可以展示只有自己能发现而外人无法发现的东西。

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Oh… what if I suddenly feel like crying?

It's just… people get old, but I find this change really interesting. She suddenly became like a child. I still don't completely understand it. I'm actually very curious about whether she knows that the way she speaks now sounds very childlike, or whether she is no longer able to understand the difference between how she used to speak and how she speaks now. Maybe she isn't aware that she has changed. And I think everything can be shown. I think what is especially worth showing are those things that only someone close to her would notice, things that an outsider would never be able to see.

TRIANGULATING · GIROTONDO

How is a person reconstructed through the accounts of others?

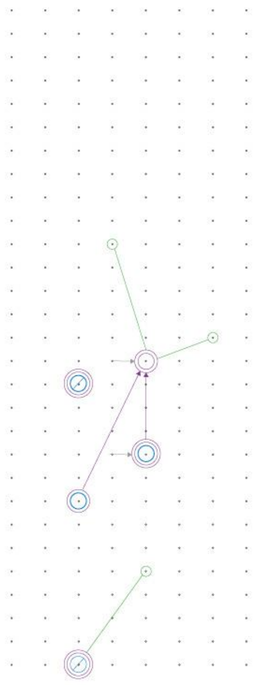
徐可可 / Chiara
我的姐姐。

Xu Keke / Chiara
My Older Sister

S：第一个问题，你觉得你现在和外婆说话。和几年前最大的不同是什么?可能是在你还没有觉得有这个变化的时候。
C：等一下，你这个是为了干什么的采访? 现在和之前还没有发病的时候？
S：你可以先从小时候开始说。
C：感觉更难沟通了，语言上没有什么问题，就是讲的东西还是能够理解清楚，但是就是他的思维方式。所以说会更难沟通，因为她现在变得更加固执。她有的时候会忽略你的一些话，然后注重在其他的方面上面，所以就比较难沟通。

S：那比如说习惯呢？可以是说话的习惯。它可以是动作上的，也可以是表达上的，也可以是他心理上的这种状态。
C：没有诶，比如说走路的步子很

S: First question: what do you think is the biggest difference between the way you talk to Grandma now and the way you talked to her a few years ago? You can think back to before you had really noticed any changes in her.
C: Wait, what is this interview for? You mean comparing now with before she became ill?
S: You can start from when you were younger.
C: I feel like it has become more difficult to communicate with her. There isn't really a problem with her language itself, you can still understand what she is saying quite clearly, but it's more about the way she thinks. So communication has become more difficult because she has become more stubborn. Sometimes she will ignore what you are saying and focus on something else, so it becomes harder to communicate with her.



小，但是这个东西的话应该就是她这个病而导致的，并不是因为她怎么样然后变成了一个习惯。

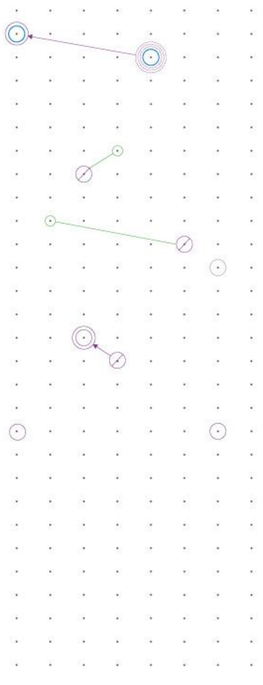
S：你觉得你自己和他说话的方式有没有被他改变？
C：没有。
S：你觉得现在和她沟通最难的是什么?
C：我现在没有跟她沟通了，所以我现在Um.. 我都忘记了有一点。

我感觉最难的沟通就是找到一个话题能够聊，因为现在没有什么话题可以跟她聊。
比如清明节的时候聊的都是吃饭了没有啊，刷牙上厕所吃药这些。最多的话就是去下面散步，但是散步的话也没有说会聊什么东西。

S: What about habits? It could be a way of speaking, a habit, or a mental state.
C: Not really. For example, she now walks with very small steps, but I think that is caused by her illness rather than being a habit because of something else.

S: Do you think the way you speak to her has changed because of her?
C: No.
S: What do you think is the most difficult thing about communicating with her now?
C: I don't really communicate with her much at the moment, so… um… I've forgotten a little.

I think the most difficult thing is finding something to talk about, because now there really aren't many topics we can talk about.
For example, during Qingming Festival, most of what we talked about was things like: Have you eaten? Have you brushed your teeth? Have you gone to the toilet? Have you taken your medicine? At most, we might go downstairs for a walk, but even when we walk together, we don't really have much to talk about.



TRIANGULATING · GIROTONDO

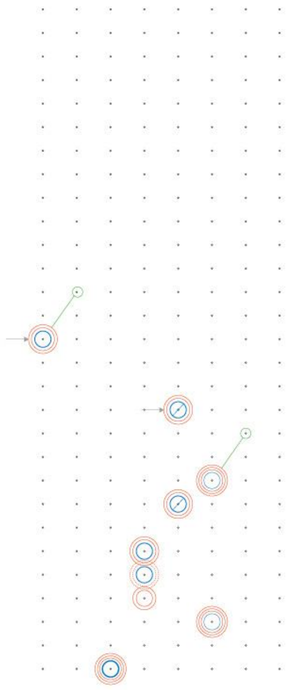
How is a person reconstructed through the accounts of others?

陈蘅 / Chen Heng
我的妈妈。

Chen Heng
My Mother

S：我在客厅，对啊，很舒服。
我要问一些关于你是怎么跟外婆讲话的，就是你们是怎么沟通的一些问题。第一个问题，你觉得你现在和外婆说话和几年前最大的不同是什么？
H：现在的外婆已经完全不同了。
S：具体说说。
H：外婆这个生病完全已经就是不能，不是这种沟通了。
S：那她现在最常遇到的表达困难你觉得是什么？
H：她其实都找不到她自己了，她现在不能叫做沟通。
现在外婆的沟通就跟一个三岁的小孩的沟通一样，可能还没有三岁小孩沟通顺畅。
有很大的一种障碍。她这个思想已经是固定在一个范畴里面，一直在处于她自己那种紧张的，不安的状态里。

S: I'm in the living room. Yeah, it's really comfortable. I want to ask you some questions about how you talk to Grandma, how the two of you communicate. First question: what do you think is the biggest difference between the way you talk to Grandma now and the way you talked to her a few years ago?
H: Grandma is completely different now.
S: Can you explain a bit more?
H: Since she became ill, it's completely different. It's not really this kind of communication anymore.
S: What do you think are the difficulties she most often has when trying to express herself now?
H: She has almost lost track of herself. I wouldn't even really call what she does now "communication."
Communicating with Grandma now is like communicating with a three-year-old child, and maybe not even as smoothly as



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H：改变太多了。

S：你觉得现在和她沟通最难的是什么？
H：你说是像以前一样沟通那是完全是困难的。现在是不同阶段的一种沟通了。不能说是用困难来说了，是一种不同的，完全是。

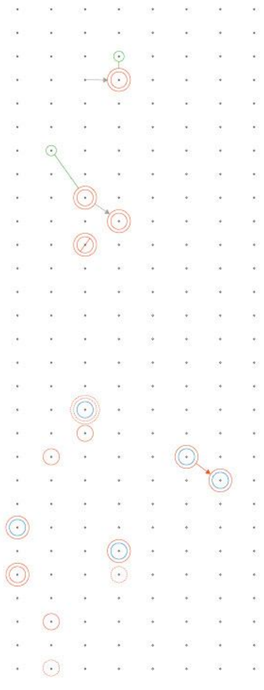
S：好的，最后一个问题，你还记不记得具体和他的一次对话？
H：我就记得那时候就是外公刚去世不久的。她整个状态还是比较清楚的，那时候我跟她一起去西湖边喝茶，然后我们一起坐在那边，然后她会看到周围，因为她以前跟外公也一起去喝的，然后还会看到原来喝茶的人也坐在那。但是外公已经不在了。
然后我们喝喝茶，然后也很无聊嘛，我随便带着书。我现在一下子想不起来是什么书，我就读给他听。
我买给姐姐的一本书，好像是一本什么，跟她一起在读。

with a three-year-old. There is a very big barrier. Her thinking seems to be fixed within a certain range. She is constantly in this tense, anxious state of her own.

S: Do you think the way you communicate with her has changed because of her?
H: It has changed too much.

S: What do you think is the most difficult thing about communicating with her now?
H: If you mean communicating with her in the same way we used to, then that is completely impossible. It's a different stage of communication now. I don't even think "difficult" is the right word anymore. It is simply different. Completely different.

S: Okay, last question. Can you remember a specific conversation you had with her?
H: I remember one from not long after your grandfather passed away. At that time, her condition was still relatively clear. I went with her to West Lake to have tea. We sat there together. She looked around because she used to go there for tea with your grandfather, and some of the people who used to drink tea there were



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How is a person reconstructed through the accounts of others?

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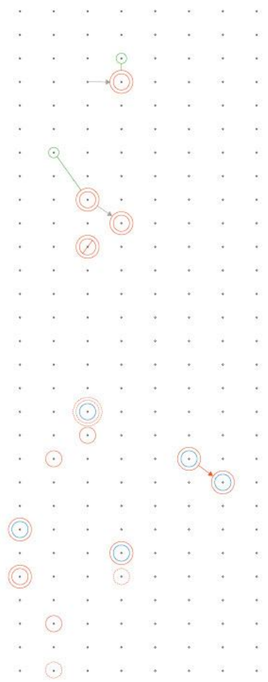
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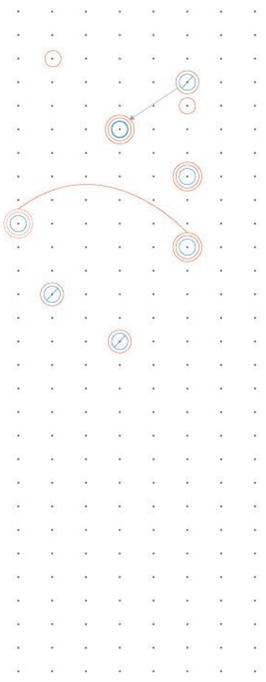
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所以我现在呢，其实是很怀念那段时光了。 如果外婆哪怕能够如果现在是那样的状态的话，我就觉得，哎呀，那该多好，不像现在病得这样严重。
稍微早三年以前那个状态，当时其实我觉得外婆已经生病了，我当时觉得好像，哎呀，外婆又病了，但是现在回过头来想想，哎呀，当时的病还是那么的轻，如果现在的外婆还是那时状态就好了。
可是那个时候我又会想外婆能够回到以前多好。

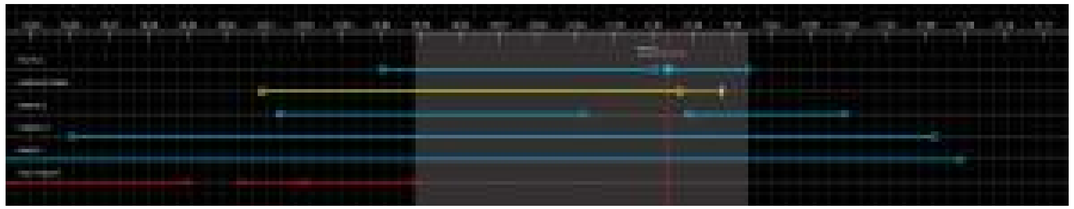
still sitting around. But your grandfather was no longer there.
We sat and drank tea, and there wasn't really much to do, so I happened to have brought a book with me. I can't remember exactly what book it was now. I think I had bought it for your sister.
So I started reading it aloud to her.
I really miss that period now. If Grandma could still be in that condition today, I would think, "That would be so good."
Her illness wasn't nearly as severe then as it is now.
That was about three years ago. At the time, I already thought she was ill. I remember thinking, "Oh no, Grandma is ill again." But now when I look back, I think, "Her condition was still so mild then. If only she could be like that now."
And yet at that time, I was already wishing that she could go back to how she had been before that.

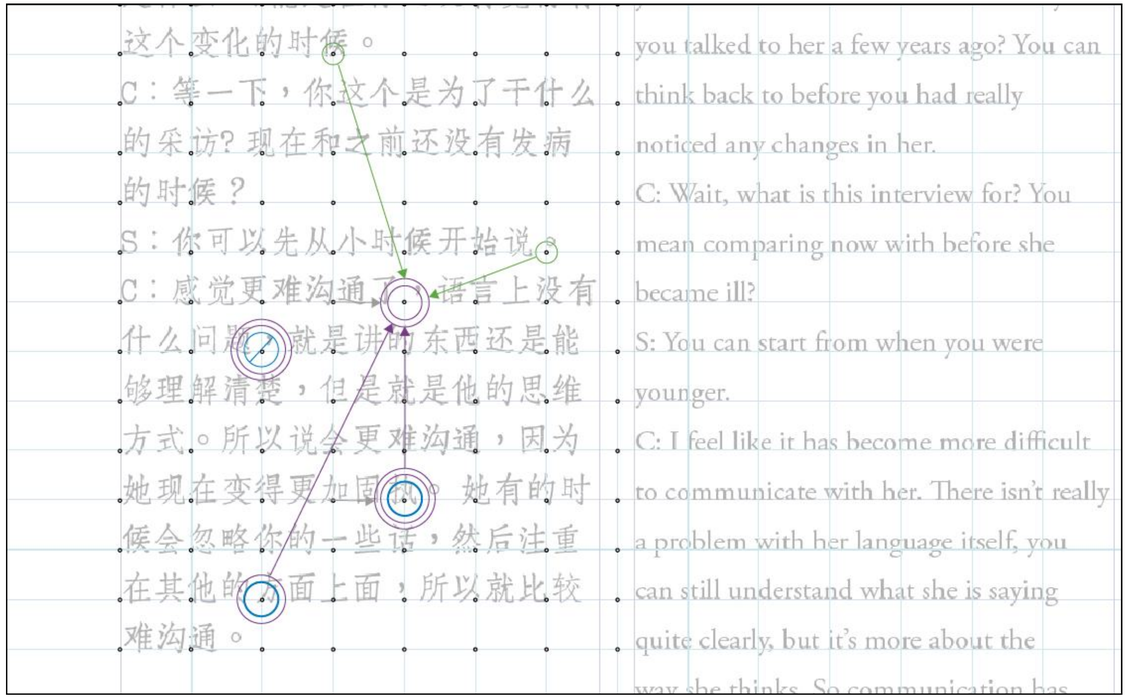


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Forensic Architecture

More records narrow the picture.

Girotondo

More accounts widen the picture instead of narrowing it.

accuracy

Definition

The quality of being correct; conforming to a standard or to the truth.

Origin

Latin *accuratus*, “done with care”, from *cura*, care.

accuracy *done with care*

How is a person reconstructed through the memories and interpretations of others, and how can graphic communication make that reconstruction visible?