MILO LEVINSON
VISUAL DIARY

Research about the bombsite

Using bombsite.org to find local stories	23:30pm Baker Street, W1 London UK	Fire caused by flame falling from aircraft

Local stories I've explored found on bombsite.org:

A Bermondsey Boys War. Part 4 Evacuation To Torquay

"A few weeks after my family and I returned home to Bermondsey from our adventurous stay at Shepherds Bush, I was told that I'd passed the Scholarship, and was given a choice of schools.
We opted for St.Olave's and St.Saviour's Grammar-School, in Tooley Street by Tower Bridge. it was the nearest to home, also I wanted to go there and mother had a good report on it from a friend whose son was a pupil.
St.Olave's was closed in London and evacuated to Torquay in Devon, so I would have to join it there, and faced the prospect of being away from home on my own. When we were evacuated before, the family had been more or less together at Worthing, now I'd be 200 miles away with the added worry of them all being in London at the mercy of the german bombers every night.
I was a bit apprehensive as well as excited. A few weeks later we heard that I'd been accepted by the school, and within another few weeks while the nightly air-raids went on unabated, I received my travel instructions.
On the day of departure, Dad took me across London by Bus and Tube-train to Paddington Station.
Of school uniform I had virtually nothing.
Clothing wasn't rationed yet, but was in very short supply, most of the clothing shops were closed or bombed out. It was to be another year before clothing coupons were issued and "utility" clothing appeared with the familiar CC41 label.
However, the school rules were relaxed for the duration, and the only mandatory uniform was the school-cap with it's sterling silver badge, and school-tie, which I obtained from the school.
We were met at Paddington by a well-dressed lady in her Thirties who was to be my escort. She told Dad that she would see me safely to my billet at Torquay.
Paddington Station had so far escaped the bombs. It was a busy place, with lots of bustle, and the occasional chuff and roar of a Great Steam Locomotive as it took off for the West Country, pulling a train of cream and brown coaches.
The Escort Lady led us to our Train, Dad saw me off and we were on our way."

More local stories I've explored found on bombsite.org:

Air Bomber Instructor Part 1 of 3

"When my son asked me if I should like to take part in this exercise, I said flippantly that my war could be summed up in two words, drink and promiscuity! However, it seemed to be a worthwhile project as so much of war does happen off-stage. I shall do my best to stick to the facts. Unfortunately, I have no records except a few old photographs.
During the 20's and 30's my friends and I mostly played at 'War' and it was always against the Germans. This is understandable because the First World War was fresh in people's minds. Every house had its photographs, mementoes and stories of lost husbands, sons and relatives. The impressive one-minute's silence on the 11th hour of the 11th day of the 11th month is still with me. Walking with my father at Marble Arch and seeing the traffic halt and everyone standing by their vehicles with heads bowed was awe-inspiring to a young boy, and the silence so complete, on Remembrance Day.
I lived at 10, Capland House, Frampton Street, St. Marylebone, and my two friends 'Pussy' Hanlon and 'Bimbo' Jenner lived at flats 9 and 6. We often sat on the staircase and discussed which of the services we would join when war came. We assumed, quite naturally, that it would be against the Germans. In 1937, I joined the Royal Fusilier Cadets at Pond Street Drill Hall, Hampstead and learned how to drill and to use a rifle. We had .303 Lea Enfields and our own rifle range. There were trips to Shorncliffe Barracks, parades at the Fusilier memorial in Holborn and once, we took part in the inter-cadet shooting competition at Bisley.
Because I liked the look of the red bandsmen's uniform, I transferred to the band and became a bugle boy. In the summer of '37, we went to Belgium as guests of the army. Every evening we 'beat the retreat' on the promenade in Ostend, which was appreciated by the holidaymakers. In the barracks, we also discovered that 'Verboten Ingang' means 'Forbidden Entry'! When we visited the Menin gate, I played the 'last Post'. This was a moving experience, especially after visiting the battlefields and extensive war-grave cemeteries with their endless crosses. The older men related their experiences to us, which made it all very real. We little thought that Belgium was soon to be overrun by the Germans once again."

Comparing photos of present/ past day of Baker Street



Baker Street 2024

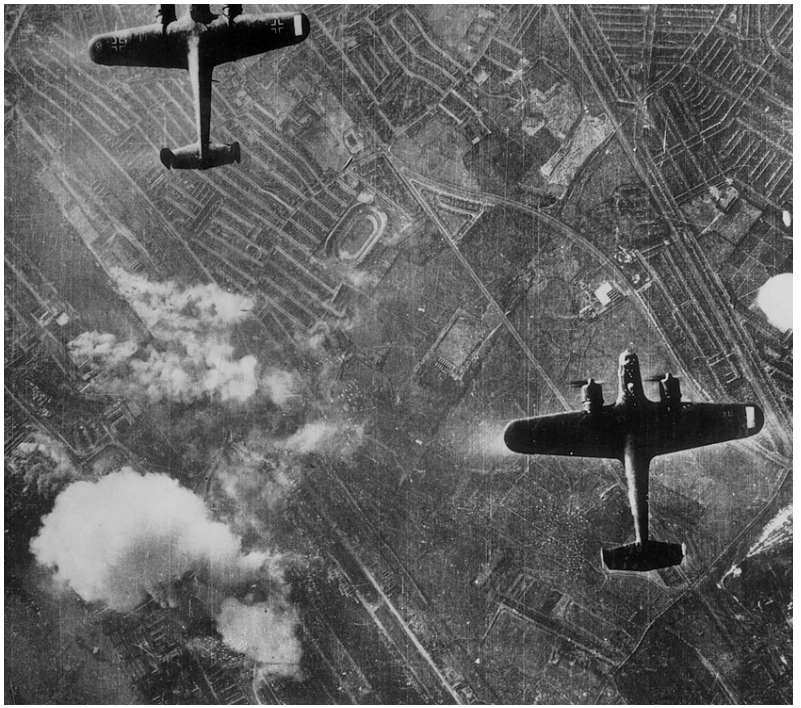


Baker Street 1940

How the blitz started

"The London Blitz started quietly. Less than 100 incidents reported by the London Fire Brigade up to 5pm on September 7, 1940. Only a few weeks after the British victory in the Battle of Britain, what came then must have been a terrible shock for Londoners."

At 5.30pm, some 348 German bombers escorted by 617 fighters pounded London until 6.00pm. Guided by the flames, a second group attacked with more incendiary bombs two hours later, lasting into the next day.



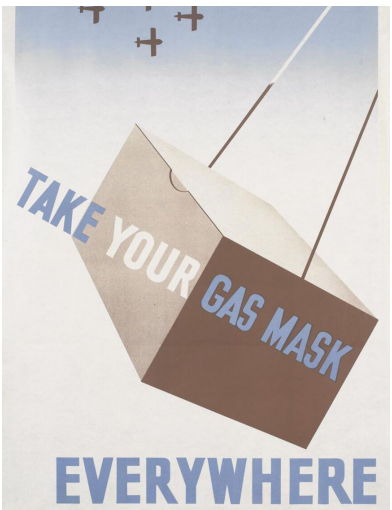
Two Dornier 217 bombers flying over the silvertown area of London's Docklands.

WW2 Posters I found online for inspiration







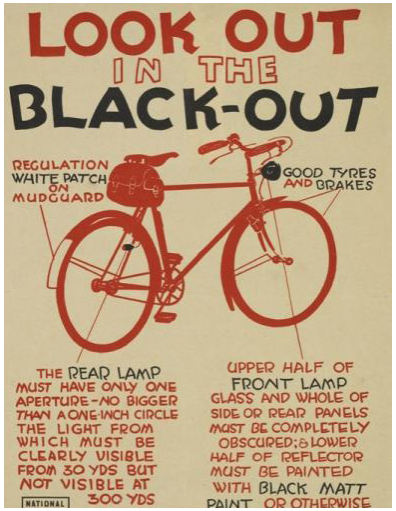


I like the simplistic nature of the WW2 posters, "Blackouts" were enforced by the government, so that the enemy bombers would have a hard time finding their targets.

Looking at WW2 Posters (about the blitz)





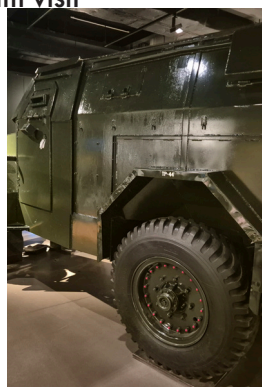




Were government blackouts a challenge of our own free will?
Or was it a useful strategy? I find it interesting how the government always decided what was best for us.

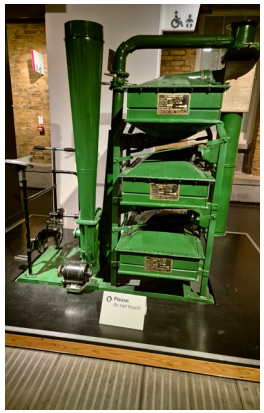
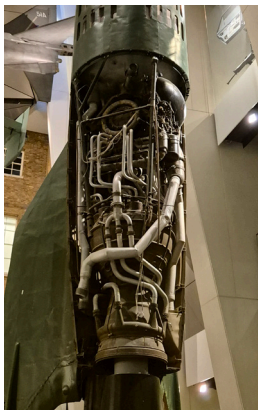
Imperial War Museam visit

It was an interesting visit to the imperial war museam. I liked all the mechanical looking objects and how so much has changed since WW2. I also saw how war affected peoples lives, and how wars have changed the shape of the future.







Finding things related to Control and Dystopia in the Imperial War Museam.

I encountered several controversial pieces in the museum that deeply captured my interest. One striking exhibit was a damaged press agency vehicle, symbolizing the immense risks journalists face while reporting from war zones. This vehicle, hit by an Israeli rocket, raises critical questions: Who are the "good guys" in war? Whose side should we support? Is the West always right in its narratives? These thought-provoking questions also resonate in another exhibit—a "Keep the Falkland Islands British" T-shirt worn by soldiers after the brief but intense Falklands War in 1982. Additionally, the museum showcased fragments of the Berlin Wall, which divided East and West Germany for over six decades. The display highlighted the stark contrast between the impoverished, tightly controlled East and the freedoms of the West, underscoring the Soviet Union's authoritarian grip on its society.





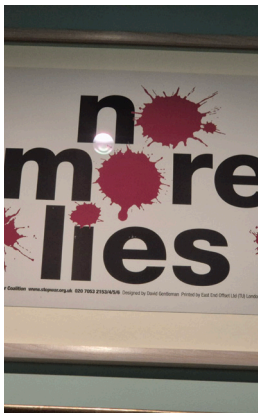




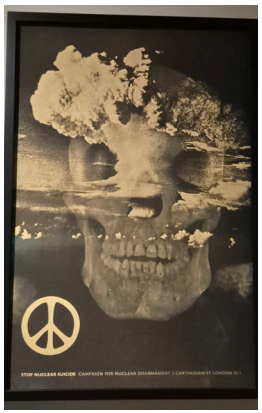


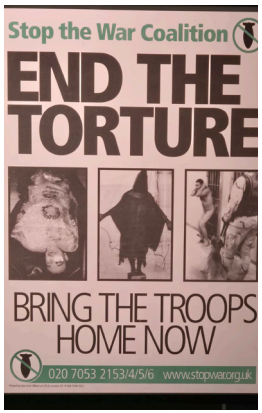

Poster inspiration, in the artist gallery section

Exploring themes of control and dystopia, I was struck by several powerful posters. “No More Lies” by David Gentleman uses blood-red streaks across circular letters to deliver a haunting yet effective message. The “Stop the War Coalition” poster critiques Britain’s costly obsession with war, prompting me to explore stopwar.org.uk.
“Stop Nuclear Suicide” stood out with its chilling design—a skull merging with a mushroom cloud—emphasizing the total devastation of nuclear conflict. Finally, the satirical “Make Tea Not War” cleverly riffs on “Make love, not war,” using British tea-drinking stereotypes to deliver its darkly humorous message.

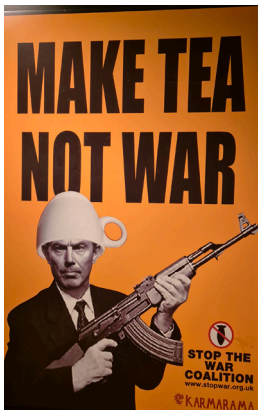












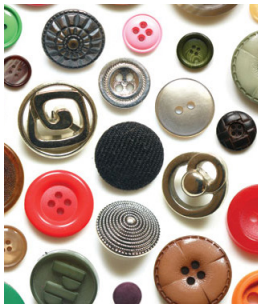
Looking at online amateur collections on Pinterest. To help one of my deliverables.

Collections of objects and object documentation is usually labeled as “aesthetic” on the internet. Pinterest has been a great source for finding most of these images.
Object documentation equation:
USERS + TAG + OBJECT + DOCUMENTS = OUTCOME

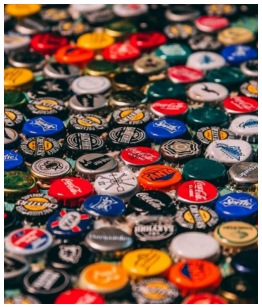










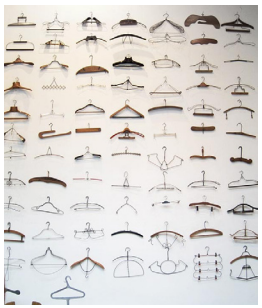


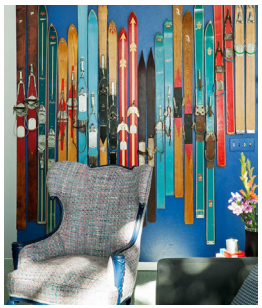


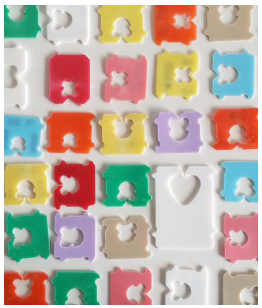




I liked the naturally pleasing collection, of old books in a bookshelf. It seems to be the most common form of collection as people like gathering books and displaying them. The British Library is a great place to visit with there shelves holding over 170 million items. I like how there is a feeling of time being passed from looking at these collections. As there is much needed time when building up a collection. Some of these may have taken years to build up.

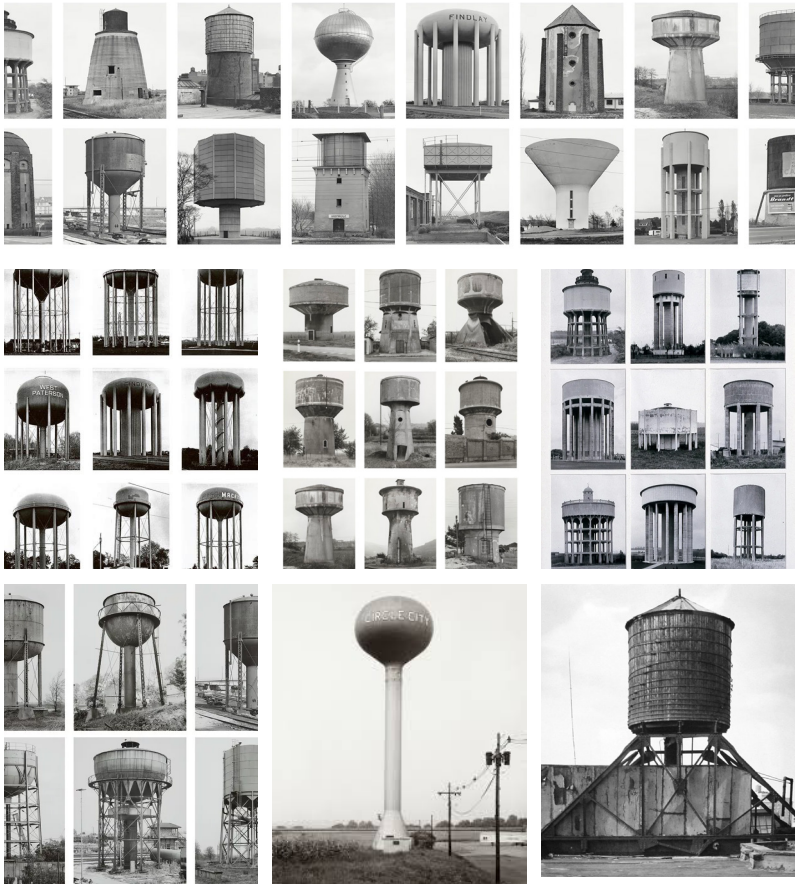







Looking and analysing collections, from the brief.



'Water Towers', Bernd and Hilla Becher.
"They exhibited their work in sets or typologies, grouping of several photographs of the same type of structure.(1)"
"their work has also been referred to as sculpture.(1)" Their common themes were "overlooked beauty(1)" and the "relationship between form and function(1)" they were looking at the "effect of industry on economy and the environment.(1)"

Flattening Heirachies of Display: The Liberating and Leveling Powers of Objects and Materials. Tate Modern





Susumu Koshimizu, From Surface to Surface 1971, remade 1986. "Koshimizu investigates the substance of wood by sawing planks into different shapes, exposing their surface qualities through different kinds of repetitive cuts.(2)"

"They sought to understand 'the world as it is' by exploring the essential properties of materials, often combining organic and industrial objects and processes.(2)"

In one of the workshops we were looking at descriptions about how place can be described by sight sound smell and touch.



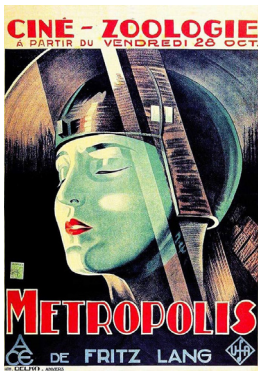
Researching artwork on Dystopia and Control to further develop my projects.



Poster for the play Dystopia. -Aditi Kulkarni



Dystopian poster for fictional security comapny



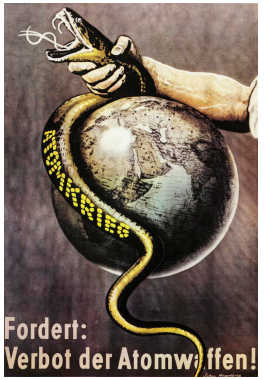
Metropolis Poster. By Fritz Lang



Obey Giant - by Shepard Fairey his work often critiques consumerism, captalism and propogranda. His work reminds me of soviet-style artwork.



Flower thrower - by Banksy. His work addresses themes of war, surveillance and anti-establishment sentiments. With a narriavtive of poignant satire.



Fordert: Verbot der Atomwaffen! - by John Heartfield. With themes of fascism and corruption. His main focus was highlighting the evil Nazi war machine.

Looking at several exhibitions in London about dystopia and control.

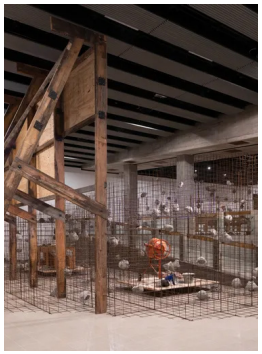
Mike Nelson's show 'Extinction Beckons' at the Hayward Gallery, London.



The picture above is called "Triple Bluff Canyon. (3)" I see burnt out tyres and rubble with a house covered by sand. Giving me mad max vibes, I see it almost as an atomic wasteland.

"The treatment Nelson has given to Hayward looks permanent and irreversible, as though the submerged structures and towering assemblages might have been in situ for decades, abandoned and gradually being devoured by the merciless snare of time.(3)"

Mike Nelson is a collector of found objects.



The show is filled with "modernist dreams lost to capitalism.(3)" as well as "dark humour and unsettling encounters(3)"





Andreas Varro's exhibition Dystopia. "highlights the challenge of living in the digital world with innovative artworks that carves in the space between humman progress and the integrity of natural law.(4)"

Varro makes great use of 3D digital portraits. With a clostrophobic and eerie feeling. I think his anti-establishment nature comes across well.

He often, has humanoid type figures in his artwork.

Brief In Brief

Deliverable 1 - Collections

For my collections, I visited Baker Street twice—once one week and again the following week. Out of the 60+ photos I captured, three stood out to me the most: the CCTV collection, the lock collection, and the McDonald's receipt collection. I appreciated how these collections complemented each other, with each telling its own distinct story. They provided valuable insight into how I would develop the other elements of my project.

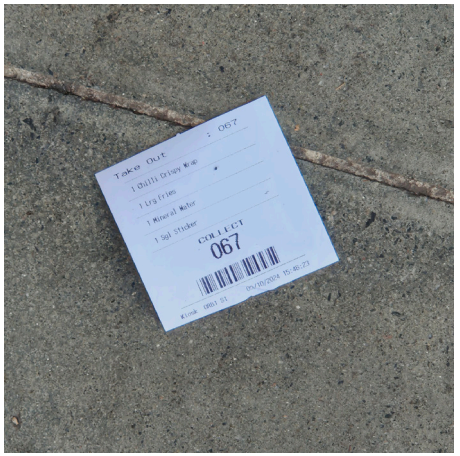
3 of my strongest collections. 1. Mcdonalds flyers

Object Documentation Log

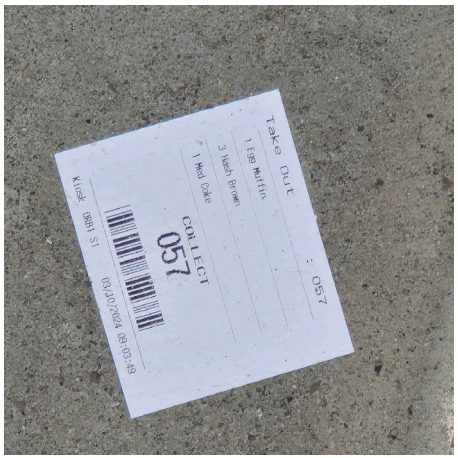
Collect 12 found papers







"In 2022–2023, 26.2% of adults in England were obese, and 64% were overweight or obese. The UK ranks 55th highest out of 190 countries.(4)" It has become a growing problem since 1993 and the NHS spend billions on obesity related problems.







There were loads of Mcdonalds flyers scattered around Baker Street. It was sad because London is full of litter, and this is a big problem, I was going to get into the narriative that London has an abundance of fast food, everyone is out stuffing themselves, when compared to WW2 where people were eating rations and there was huge amounts of food shortages.
I also thought about propoganda posters falling from the sky, the Germans would send leaflets over Britain, discouraging hope.

2. CCTV cameras and signs

Object Documentation Log
12 examples of typography



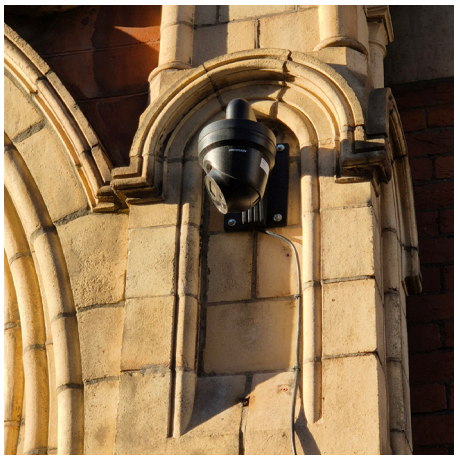




The amount of surveillance on just once street is over whelming. As well as privacy being an issue it also shows how London is not a “drivers” city. To drive here, there are an unfair amount of obstacles in your way.





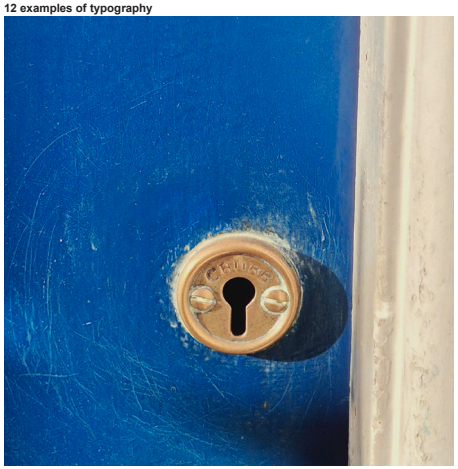


My CCTV Collection. Around Baker Street there were loads of CCTV cameras, some for red lights, some for speeding, some for home security and some for ULEZ

I managed to count, over at least 20 cameras, some I didn’t even take pictures off because there were so many. Is it a breach of privacy? or does it show Londons crime problems?

3. Door Locks

Object Documentation Log
12 examples of typography







Each house had about 3 different locks in it, which also shows London's use of over protection. When I visited Budapest, another big city in Hungary. People leave their doors unlocked. Their is no safety in London.







There were lots of small terrace houses along Baker Street each with their own locks, each lock had a different shape and size. I was looking at British brands of locks that have been around since WW2, Banham and Yale have both been around for 100 years. I felt like each lock could tell its own story.

How to link my bombsite to WW2? Planning my posters

I focused on my strongest collections: the McDonald's flyers, the CCTV series, and the locks, each with unique visual and
thematic possibilities.

With the McDonald's flyers, I imagine crafting a powerful scene where these leaflets fall from the sky like
propaganda, capturing a striking image reminiscent of WWII tactics, particularly the German leaflet drops during the Blitz. This approach would emphasize the overwhelming influence of media and messaging, hinting at the spread of corporate culture in a similar way.

My main focus

For the CCTV collection, I envision posters that explore themes of surveillance, control, and dystopia. Each image would highlight the all-seeing presence of cameras and the pervasive sense of being watched, drawing viewers into a world that questions privacy and authority. This collection could evoke the feeling of a society under constant scrutiny, a subtle nod to dystopian narratives.

Finally, the locks collection could take a more intimate
approach by assigning each lock to a different person, each with their own story. By weaving individual narratives behind each lock, I could convey the personal histories, secrets, or desires hidden away, highlighting the unique and sometimes
mysterious connections we have with these everyday objects.

Journalistic articles on peoples opinions of privacy in London.

How London has become a place where privacy no longer exists, and how we live in an almost dystopian landscape.

Rob Crossan from Luxary London compares the state of London in 2024 to Orwells 1984. He says "This is London. No longer the capital of England but the capital of Airstrip One, part of Oceania, a vast political entity in a state of war.(5)"

He also mentions that "The London Orwell knew has all but vanished, too. What the man himself would have made of surveillance cameras, social media and the re-casting of the terms Big Brother and Room 101 for TV entertainment shows is a topic of inexhaustible curiosity to academics and op-ed writers.(5)"

Madhumita Murgia from the Financial Times is concerned for the privacy of London's citizens following a new
implementation of AI live facial regonition. Murgia writes "It a breach of the Human Rights act 1998(6)" Murgia also mentions how "An estimated 420,000 CCTV cameras operate in and around the city, making it the second-most monitored city in the world after Beijing.(6)" Murgia also says "The discussion centres on whether there is any legal basis to use live facial-recognition on the general population, and whether blanket use of the technology fundamentally undermines the rights of citizens.(6)"

Over the last 10 years, there has been a **238.16% increase** in London Borough CCTV Numbers.



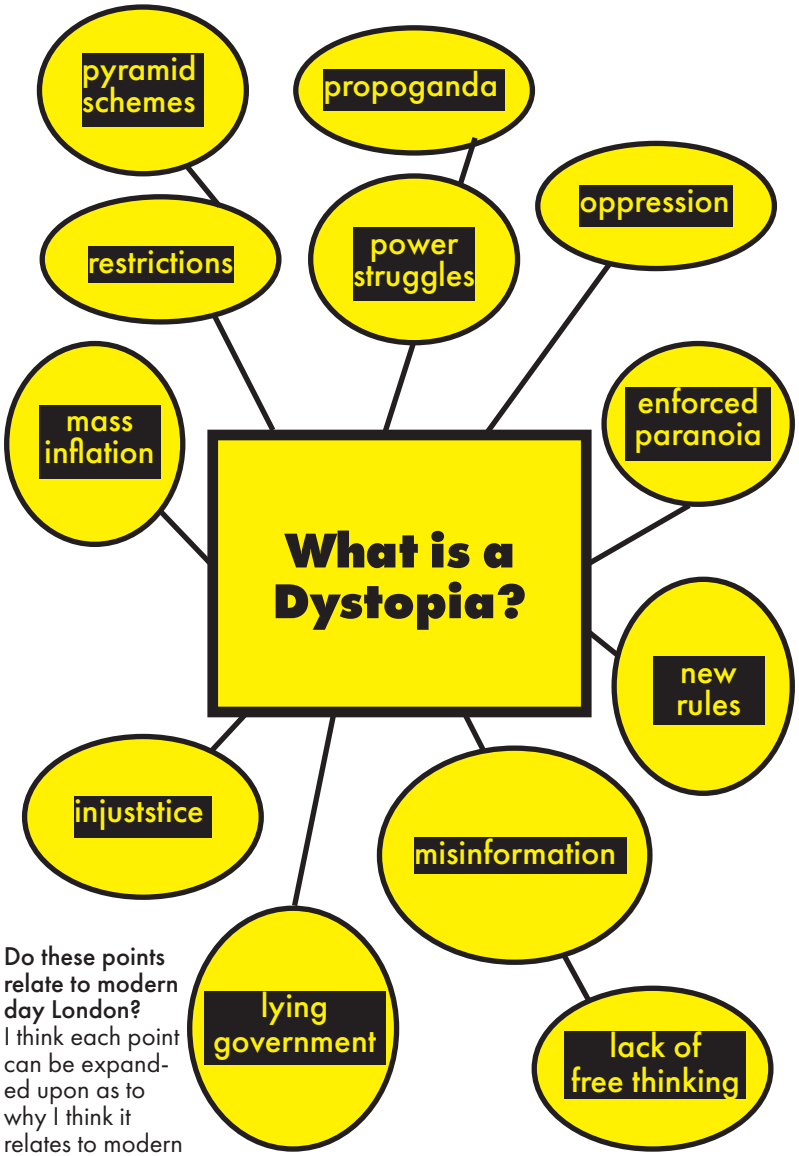
Continued

Oni Oviri writes how in "In 2022 almost 91,000 phones were stolen from Londoners – often swiped by balaclava-clad motorbike gangs – and only two per cent were recovered.(7)" Oviri also mentions "Knife crime has risen every year in the capital since the pandemic and one in four Londoners report they have been attacked or threatened with violence in the last five years.(7)"
So my own question is, with all this crime all the police force and all the camera's why isnt anything being done.

London News Online says facial regonition "presents an ethical dilemma for us all, not least because facial recognition cameras have been found to be lacking when it comes to identifying people with darker skin tones.(8)" They also go on to mention "According to Big Brother Watch, a civil liberties campaign group, face recognition technology is notoriously inaccurate and it says it has witnessed people being falsely stopped by facial recognition as they were wrongly placed on a watchlist.(8)"

This leads me on to a great website called "Big Brother Watch" their slogan is "Reclaiming privacy. Defending freedom" Silkie Carlo, Director of Big Brother Watch aims to "Roll back the surveillance state and protect the rights of everyone in the UK to be free from unfair intrusion." They protest several campaigns, including 'Bank Spying.' 'Stopping Facial Recognition.' 'No Spy coin.' 'Ministry of truth' and 'Stop CO-OP Spying.'

Dystopia Mind Map



Do these points relate to modern day London?
I think each point can be expanded upon as to why I think it relates to modern day london

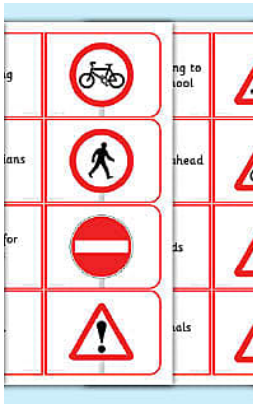
Plan for the Book Development

Understanding signs and british sign typology

I was looking at road signs to play around with in my booklet. I am going to feature a couple of pages that are meant to look like road signs to have a satirical feeling.

The font featured on British road signs is called 'Transport' The modern road sign that we see troday was designed by Jock Kinneir and Margaret Calvert" It was launched and used on all roads on the 1st January 1965. I like the bold simplistic nature of the signs, and how iconic and instantly recognisable it is.









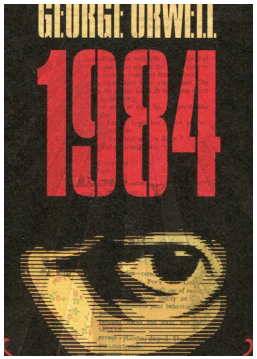




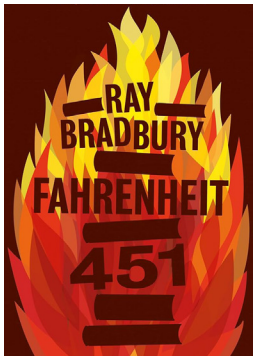
Looking at books based on dystopia and control

Inspired by the words of George Orwell. I have come to understand that some of these books may not be based on fiction anymore. Most notibaly the top row of featured books. Orwell uses his own language like "double-think," "thought-police," "perpetual war" "newspeak" and "two minutes hate."

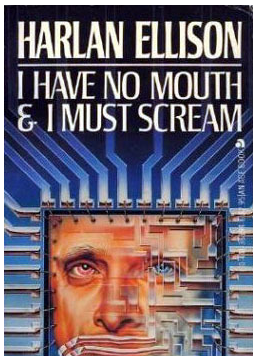
In my booklet I would feature a modern take on London's dystopia and some of the problems faced by myself and others.



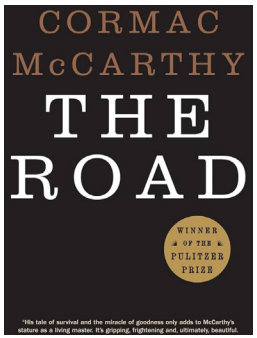
George Orwell,
1984



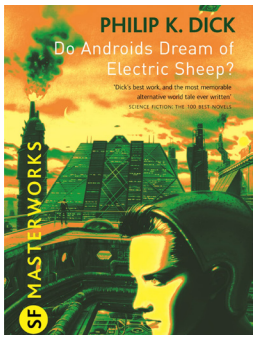
Rae Bradbury,
Farenheit 451



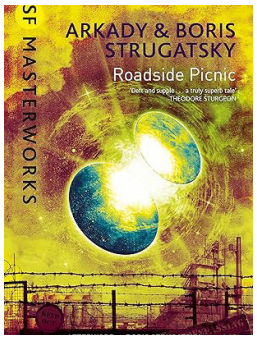
Harlen Ellison. I Have No Mouth and I Must Scream



Cormac McCarthy,
The Road



Phillip K Dick, Do Androids Dream of Electric Sheep

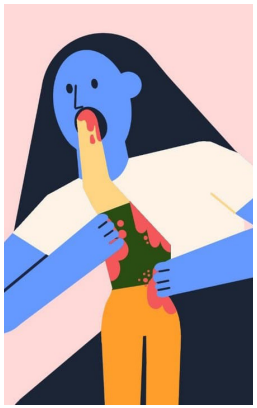


Arkady & Boris Strugatsky,
Roadside Picnic

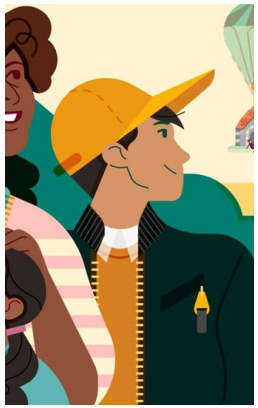
Looking at the Art-style called ‘Corporate Memphis’

Understanding this artstyle will help me with my book project.
Some examples of ‘Corporate Memphis’

Corporate memphis focus’ on flat looking vectors. And 2D images. It is often associated with big tech brands such as ‘Google, Facebook, Twitter, Apple and Instagram.’ Most notabley Google and Facebook. It is seen as patronising and insincere. Alot of people dilike the art style saying it bares no taste. Even though it is subject to critisicm I would like to twist my own version of this artstyle in my booklet.





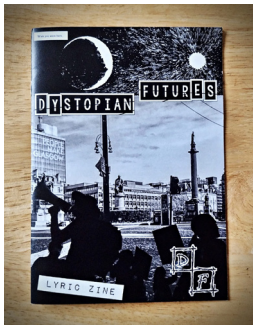


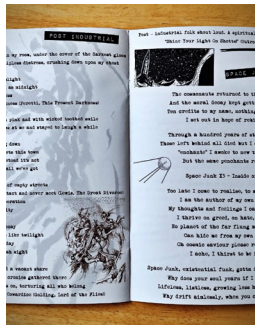


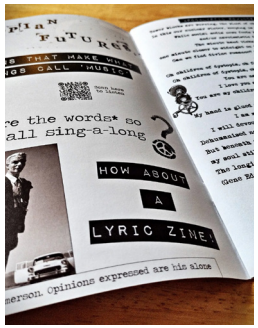




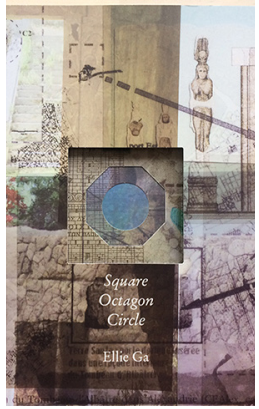
Looking at other artists’ exhibitons on their dystopia/ control booklets









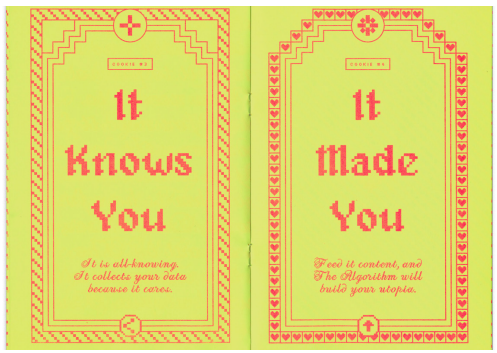


Dystopian Futures 16 Page zine, saddle stich.

Ecstatic Resistance by Roysdon

and

Ellie Ga’s Square Octagon Circle (pictured to the left)



The Algorithm Terms+Condition Zine by Odd Ones Press. (pictured to the left)

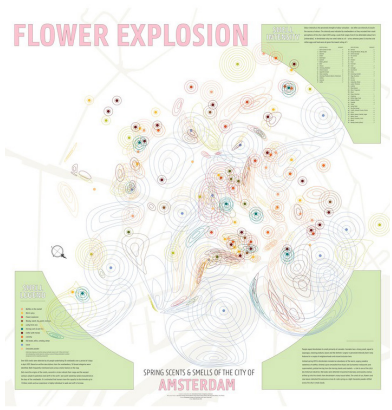
Sensory Map Workshop

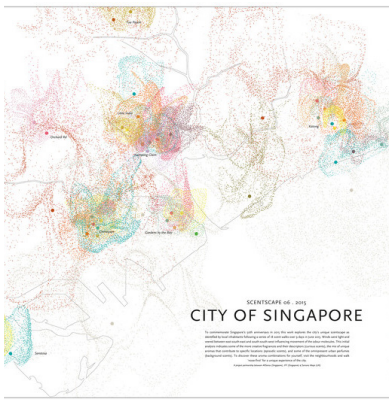
Looking at examples of sensory maps on the internet, and other people's versions of describing sound, smell and sight.

What is a sensory map?
sensory maps are all about what stimulates us in a time or place. It is a useful practice that can help us develop our work or projects. It is about how the brain and how each person responds to a different situation. Creating a sensory map is useful because we can look back and analyse, as I went on at least 3 visits to my bombsite I was able to get new sensory information each time.

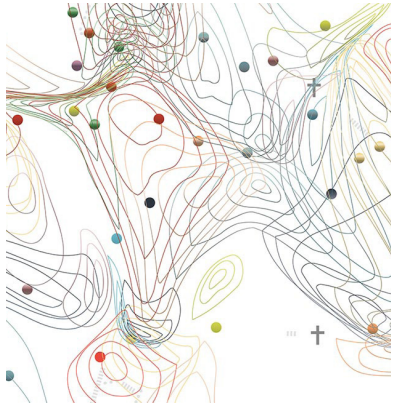
I found most of these on google images and on Pinterest.

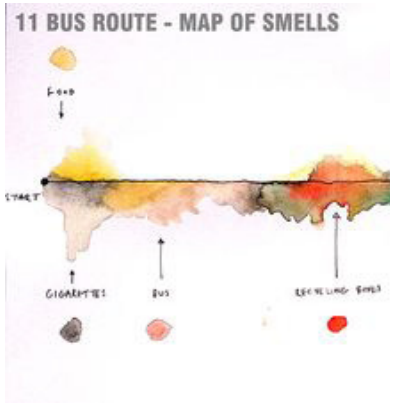




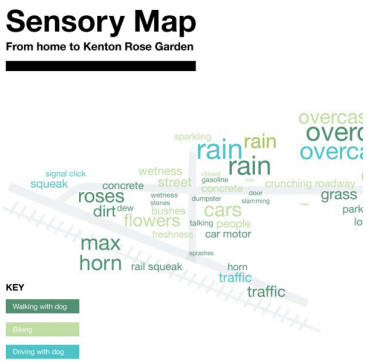












This was the sensory map I liked the most, it gave me a leaflet kind of vibe. Something you would see in central london on a sign board. I like the use of real life imagery paired with a cartoon style map. I think the inserted images are a good display of ideas.

How posters can be used to raise awareness with design activism?

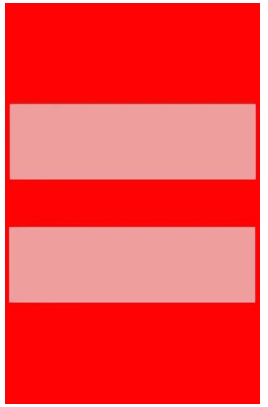
Johnny Levanier from 99designs.com mentions how "Design activism is the use of visual communication for the purpose of promoting or rallying support for a humanitarian cause. Like traditional graphic design, it works by leveraging design elements and design principles to convey meaning through visuals. In this case, that meaning is geared towards a call to collective action.(9)"

He also writes how "Design for activism seeks to increase public awareness of an issue, to send a message to the powerful and to rally activists under shared iconography. While social impact design involves the creation of tools and structures, design activism uses imagery to create a moving, emotional effect. Because it does not offer immediate solutions, the social problems it tackles can be larger and more overarching. Design activism typically falls under graphic design, in the form of posters, flyers, logos, color schemes and more. (9)"

This brings me to Doerte Peters from sswm.info who goes into more detail about how Posters and Flyers are an effective medium to reach target audiences. They write bullet points;

- "Posters and flyers are an efficient tool to influence the public opinion because they can reach wide and specific audiences (children, women), and they are accessible to people who are otherwise isolated by illiteracy or poverty.(10)"
- "The involvement of the public will increase the decision makers' attention to the water and sanitation topic and it will also influence social norms directly. According to this, posters and flyers can have a direct effect on the public attitude and behaviour.(10)"
- "An eye-catching poster or flyer with strong visualisation does not necessarily need words on it. They can hence also reach illiterates or deaf.(10)"

I admire Ben & Jerry's Pecan Resist campaign, which introduced a new flavor to protest the Trump administration's rollbacks on equity and climate change, with profits donated to charities supporting these causes.

















Designing my own sensory maps

Bombsite Sound map



WorkShop. (sensory maps) Bombsite Smell Map



Concepts WW2 visualisation

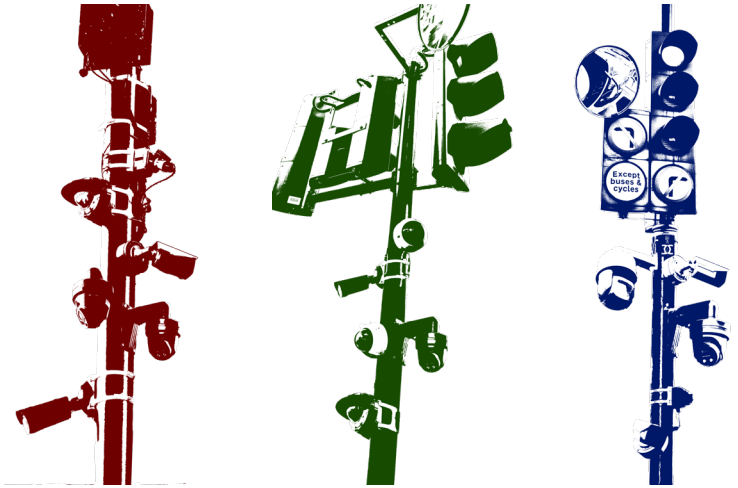


To get a feel for what London was like during the first day of the Blitz. I split two images in half in photoshop. One side 1940 and another 2024.
You can see burning buildings with smoke as well as German Bombers.

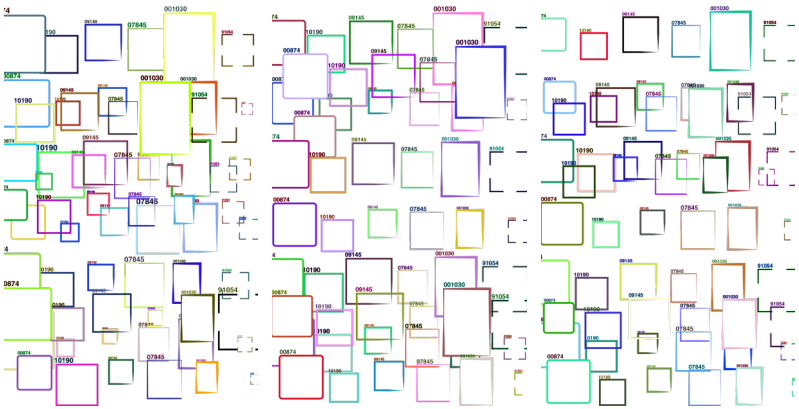


On the first day London was in flames, the bombing was overwhelming and there were planes all over the sky. German's put up a relentless force, that we couldnt deal with. I wanted to put myself in the shoes of an ordinary citizen, witnessing the horrors of the blitz.

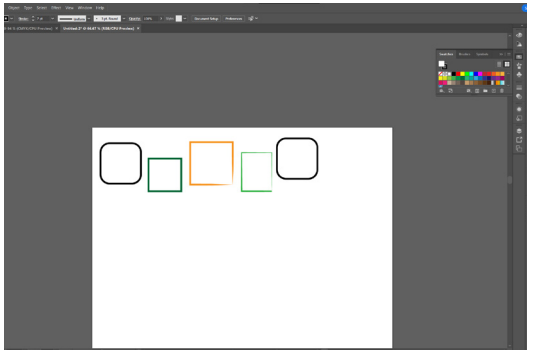
Using Photoshop, Indesign and Illustrator to develop my work



Merging the cameras off of my camera collection, making a mask then adding them on lamposts. Changing the threshold of the image to make it more graphic and then using a blending mode to change the colour from black to coloured. Its almost a CCTV amalgamation.



I installed a custom plugin on Illustrator to randomise shape size, stroke colour and fill colour. I also used pattern create to make more objects.



Screenshot of me creating the work on Adobe Illustrator

Font's I could use.

VCR OSD Mono

KINDLY REWIND

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

0 1 2 3 4 5 6 7 8
9 . , ; : $ # ' !
" / ? % & ( ) @

LOWERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

OTHER CHARS

0123456789
!"#$%&'()* ,-./

Brief In Brief

Deliverable 2 - Posters

I created three posters inspired by the theme of control and dystopia, blending images from my collection on Baker Street. The result is a hybrid CCTV tower-tech-monster, combining various elements to evoke a sense of surveillance and power. To further enhance the concept, I incorporated dystopian quotes sourced from Bombsite.org, adding a thought-provoking layer to the visual narrative.

First trials (failed renditions)



I made these by combining the CCTV collages, making an amalgomation of cameras and technology. I made them by chaning the threshold in Photoshop, and changing blending modes to multiply/lighten colour.

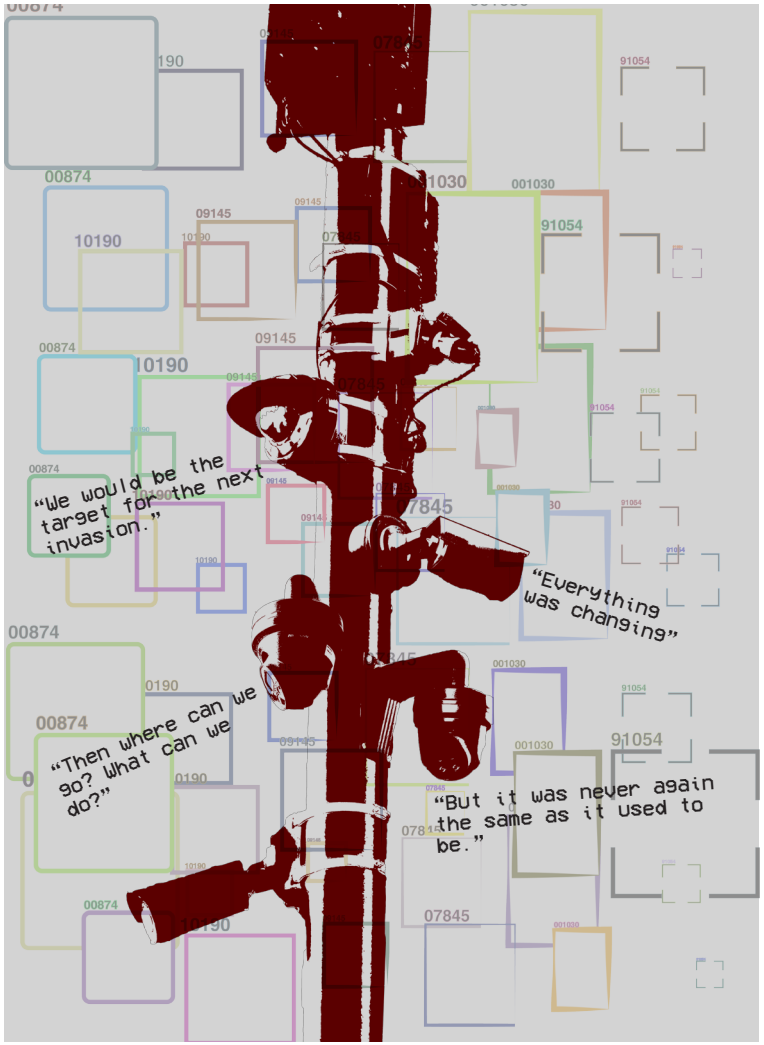


I used Indesign to make the text. I didn't like how the words repeated themselves and I thought it was too graphic, with no layered meanings. The quotes were pulled from the bombsite, didn't entirely relate to what my themes were. And I knew I needed to retouch and refine.

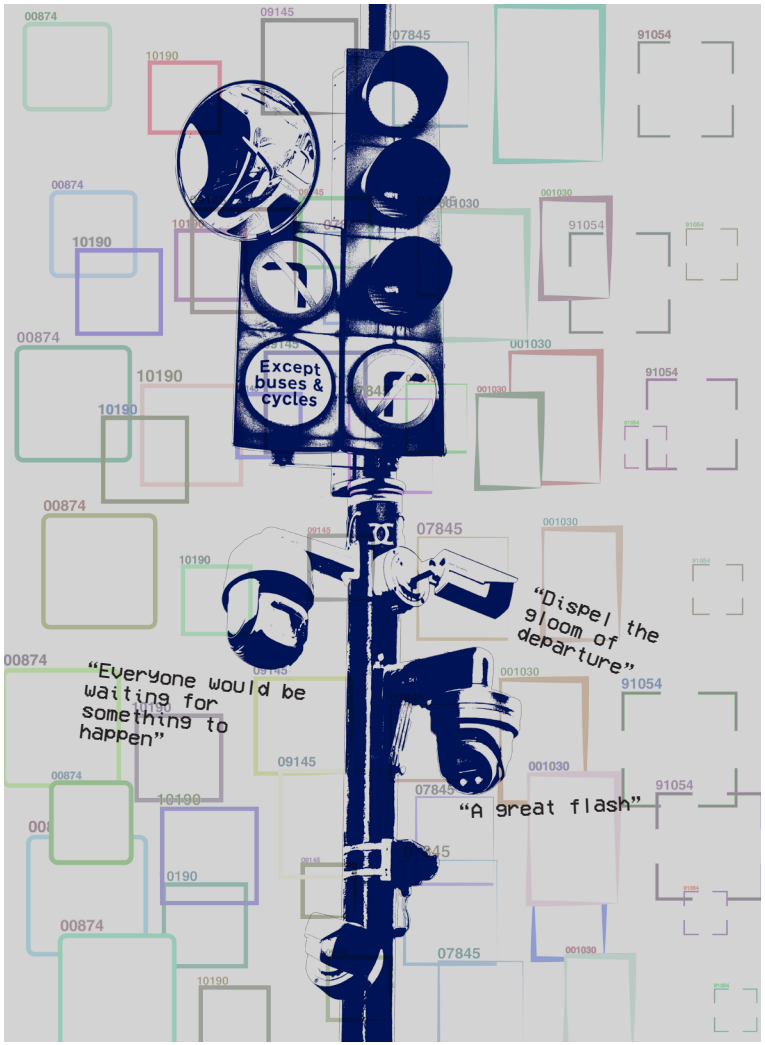


I chose primary colours; Red, Green and Blue. To keep it simple as simplicity can be key. I was also reminded of the colours of a traffic light.

Second trials



To follow up on my previous work. I was having a look at AI CCTV footage. Each person was outlined via a box, from the softwhere used. So I decided to put my own creative spin. By adding boxes to my artwork, with labels above them.



I wasn't satisfied with the font I had picked either so I went for a common digital-type font. To play into the CCTV narriative. I think the outcome turned out quite well.



Each box, is a different colour and different size to symbolise each person being identified by a CCTV camera.

Brief In Brief

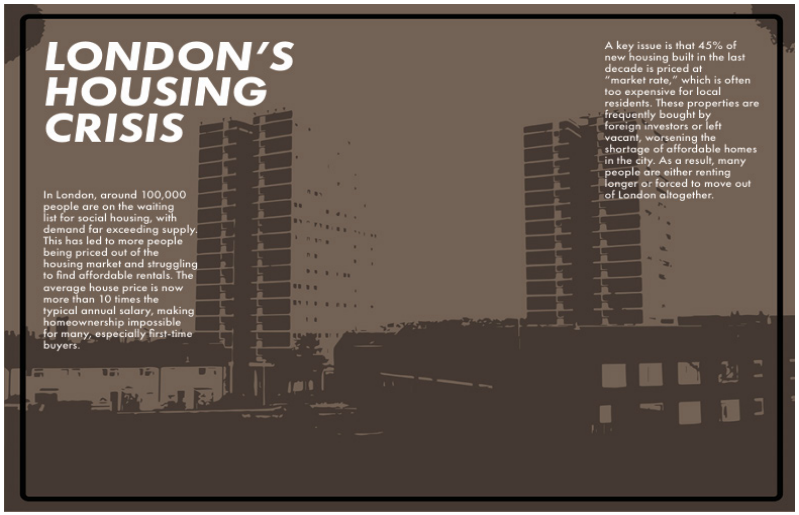
Deliverable 3 - Book

Using Illustrator and InDesign, I designed a 32-page booklet featuring vibrant colors and icon-style vectors. The booklet consists of 16 spreads, each addressing a different issue centred aroud control and dystopia. That I, along with others, have observed in modern London. Through this design, I aimed to raise awareness and spark conversation, embodying the principles of design activism.

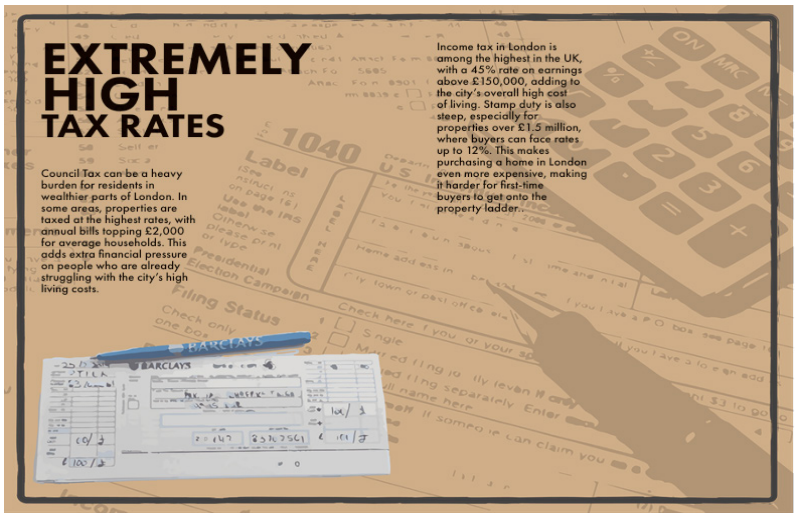
Booklet Outcomes (displayed as spreads)

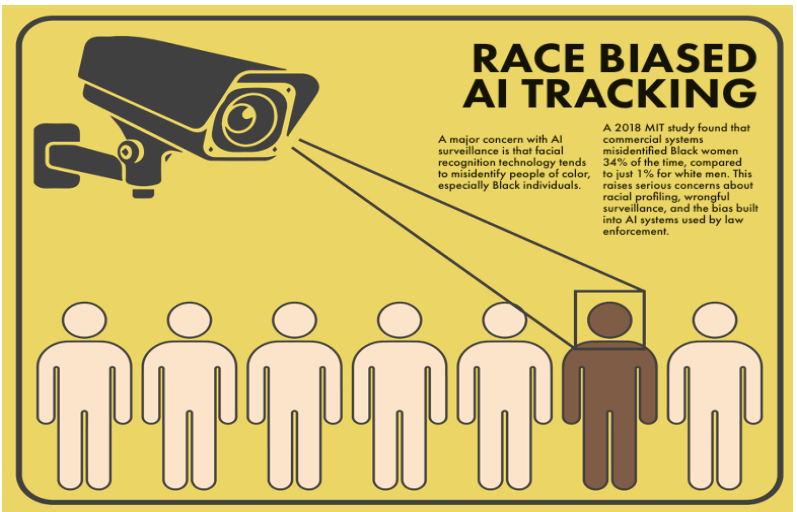


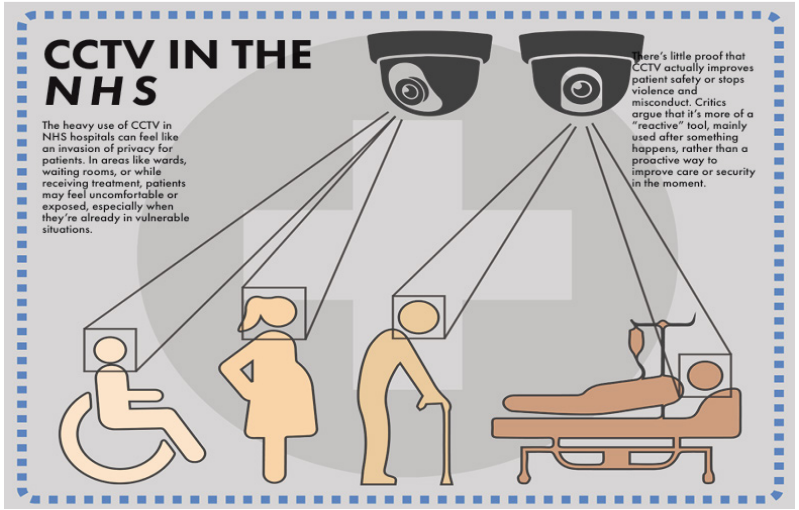
I set out to address 15 pressing issues facing London's society today, focusing on topics that often go overlooked by the mainstream media. My aim was to delve into the controversies surrounding the current London government and shed light on these critical yet underreported matters.



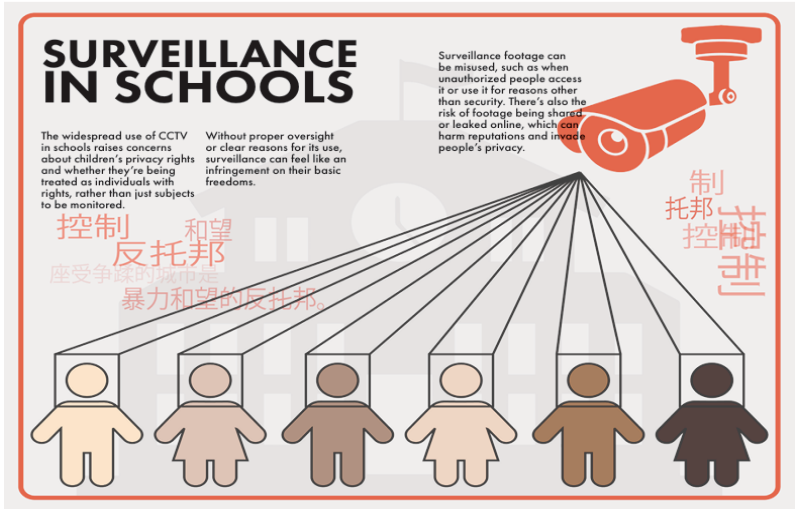
I selected bold, striking colors and prominent titles to highlight these issues, drawing inspiration from the iconic symbols of the controlling UK government. Once again, I looked to the distinct style of British signage for creative influence.



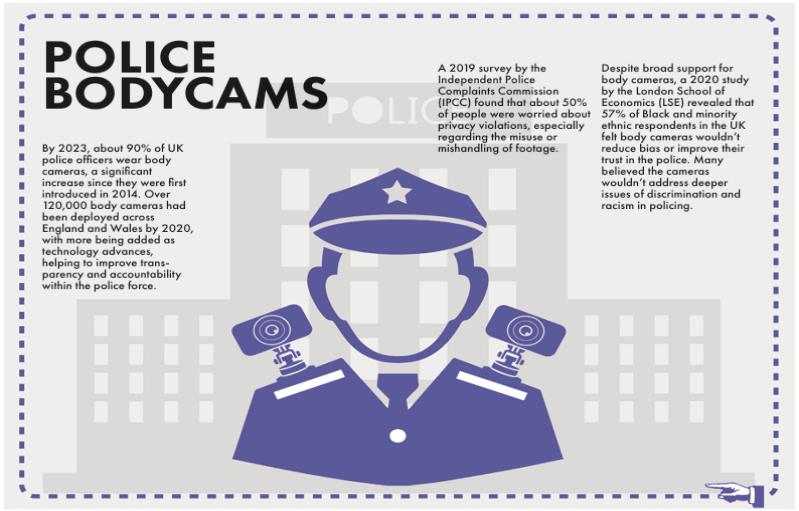


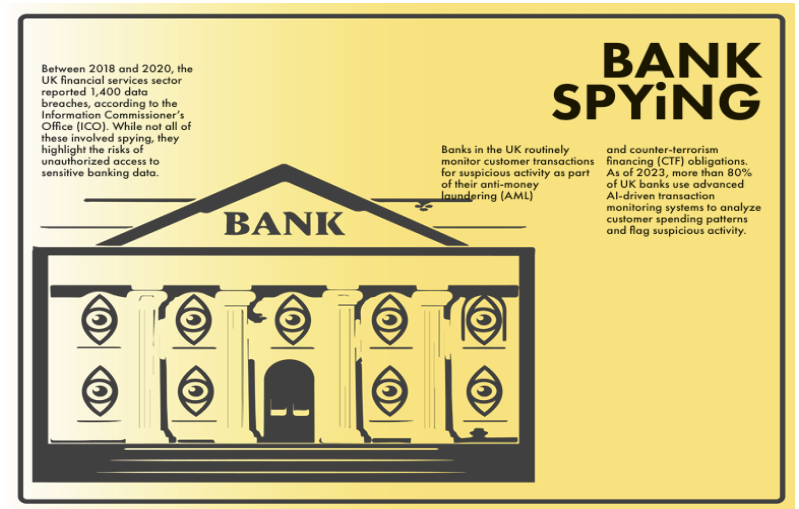


I designed vector-based backgrounds in Illustrator to enhance my infographic style, then added text in InDesign, using the baseline grid for precise alignment. I experimented with typography, adjusting sizes and refining the type hierarchy for a balanced layout.



I was delving into CCTV technology such as HIKVISION used by the NHS, Schools and by the Police. HIKVISION has been linked to the Chinese Communist party and Chinese Spyware. I looked at this in 3 spreads.





GOVERNMENT SPY-COIN



As of 2023, over 100 countries are exploring or piloting Central Bank Digital Currencies (CBDCs), covering more than 95% of global GDP. Key countries involved in this include China with its Digital Yuan, the EU with the digital Euro, and the UK with the digital pound, also known as "Britcoin."

A 2022 survey by the Financial Conduct Authority (FCA) found that 49% of UK citizens were uncomfortable with the idea of the government having access to all their financial data through a CBDC. They were concerned about potential surveillance and government control over their personal financial decisions.

The Bank of England has been exploring the idea of a digital pound since 2020. In 2021, it published a paper discussing the potential design, benefits, and risks of such a currency. As of 2023, the Bank and the UK Treasury are still researching the feasibility of launching the digital pound by the mid-2020s.

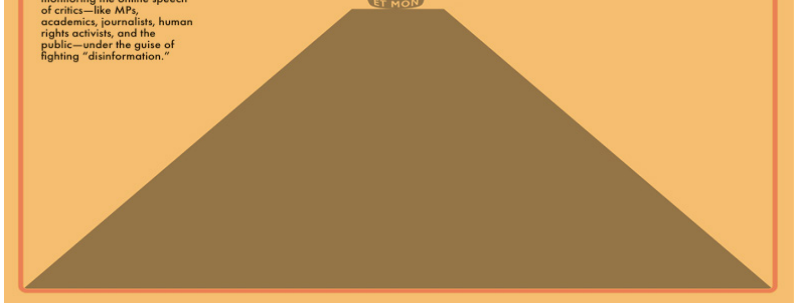


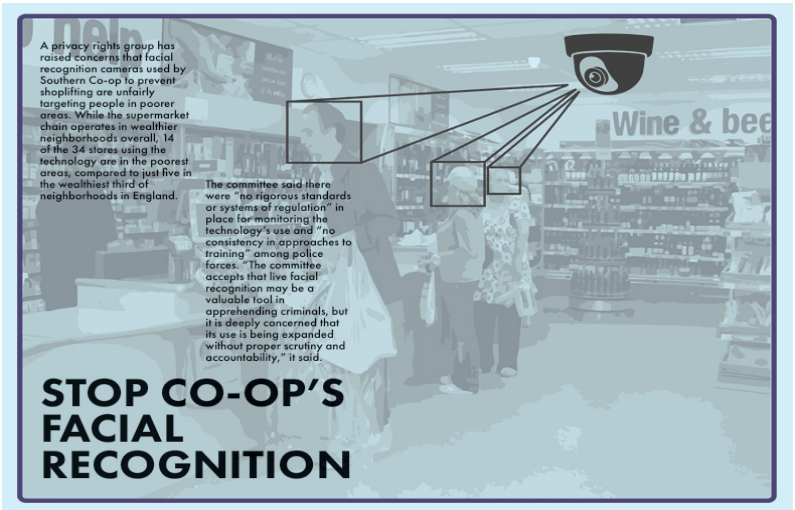
MINISTRY OF TRUTH

Secret government units in Whitehall have been monitoring the online speech of critics—like MPs, academics, journalists, human rights activists, and the public—under the guise of fighting "disinformation."

A well-known example is the false claim during the Brexit campaign that leaving the EU would free up £350 million a week for the NHS, which was quickly debunked. The BBC has also faced criticism for negatively portraying Muslim communities, especially after incidents like the 2017 Manchester Arena bombing.







A privacy rights group has raised concerns that facial recognition cameras used by Southern Co-op to prevent shoplifting are unfairly targeting people in poorer areas. While the supermarket chain operates in wealthier neighborhoods overall, 14 of the 34 stores using the technology are in the poorest areas, compared to just five in the wealthiest third of neighborhoods in England.

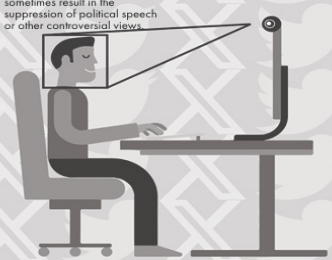
The committee said there were "no rigorous standards or systems of regulation" in place for monitoring the technology's use and "no consistency in approaches to training" among police forces. "The committee accepts that live facial recognition may be a valuable tool in apprehending criminals, but it is deeply concerned that its use is being expanded without proper scrutiny and accountability," it said.

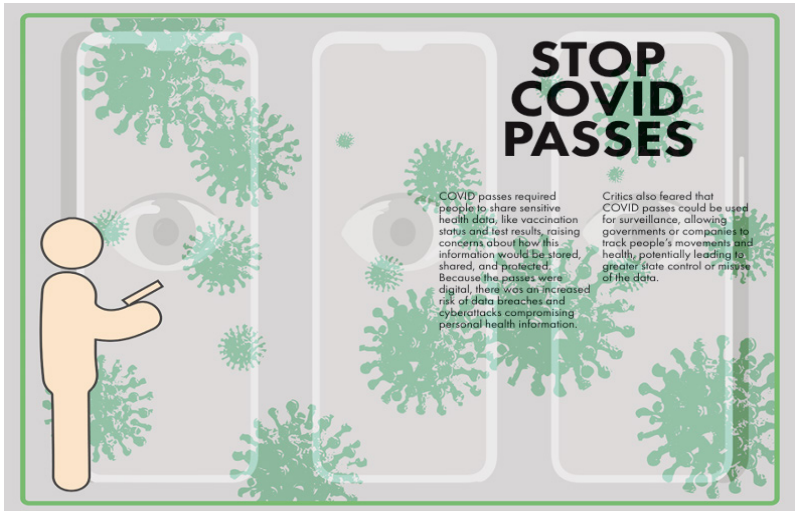
STOP CO-OP'S FACIAL RECOGNITION

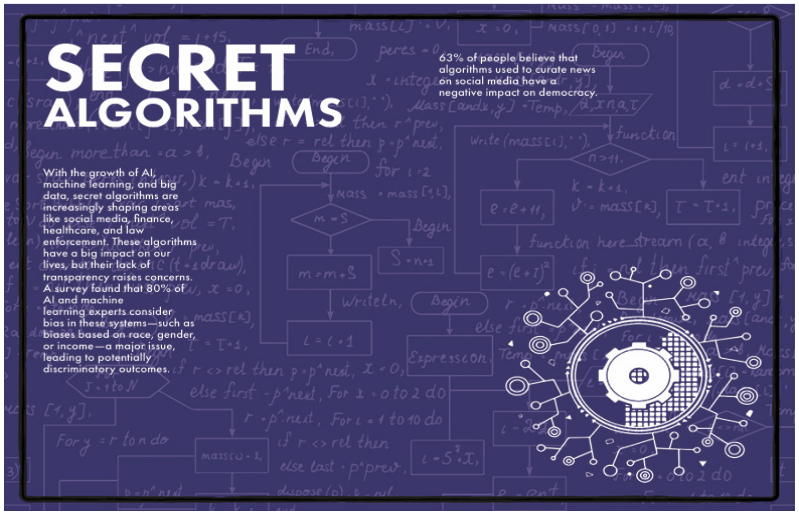
SAVE ONLINE FREE SPEECH

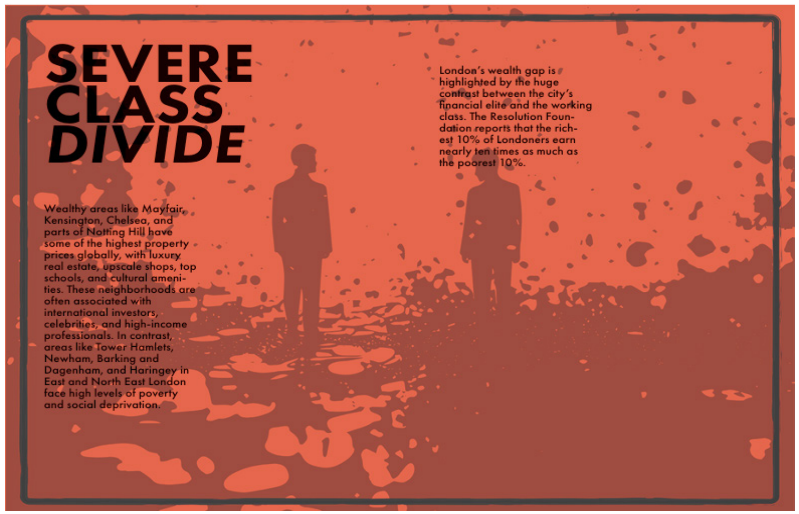
Social media platforms like Facebook, Twitter, and YouTube have content moderation policies that can limit free speech. These policies are designed to remove hate speech, misinformation, threats, and other harmful content, but they sometimes result in the suppression of political speech or other controversial views.

67% of adults worldwide think social media platforms should be responsible for tackling fake news and misinformation. In 2022, YouTube removed 10 million videos for violating community guidelines, including those related to hate speech and misinformation.



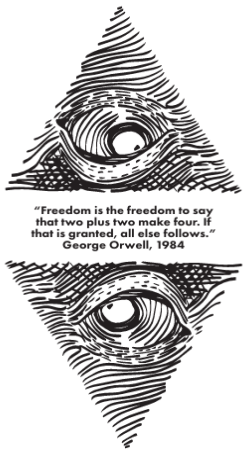






The front and back cover
(See below)





Brief In Brief

Deliverable 4 - Motion Graphics

Using After Effects and Photoshop, I created a 30-second video centered around the themes of control and dystopia. I aimed to give it a “found footage” aesthetic, with two CCTV cameras from my collection positioned to the side, overseeing a crowd of people being monitored by AI surveillance cameras. The video reflects the tension between privacy and control.

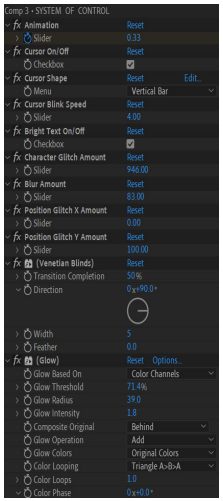
Motion Graphics Outcomes (stills taken from the video)



I used After Effects to create AI-inspired motion-tracking boxes that move uniquely with each person, using manual keyframing for precision. I also animated two CCTV images from my collection, splitting them into layers that sway side to side or up and down, responding to individuals entering the frame.



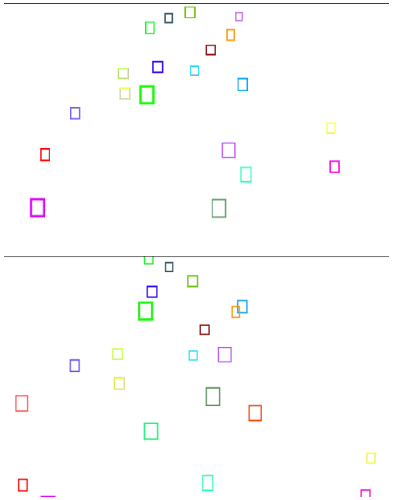
Motion Graphics Process



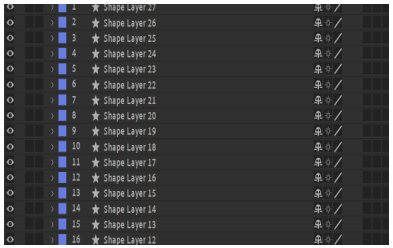
The image to the left in a screenshot highlighting how much time I put into customising different effects. Several effects were layered over one another, playing around with different blend modes and styles.



I made the type using the type face 'VCR Mono' I then added a blur glitch as well as a type glitch to introduce each sentance.



Each box was individually mapped.



I had to work with 27 shape layers, each requiring 5-10 minutes to keyframe. Although I initially tried using After Effects' built-in motion tracking feature, the small size of each box on the screen made the automated process ineffective, forcing me to keyframe everything manually.

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