

# Portfolio 25/26

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# Hi,

my name is Archibald Yves Whiting. I was born in Edinburgh, grew up in the West Midlands and I now live in London. I am an adaptable designer, inspired by a post-structural, process philosophical way of thinking. I design both physically and digitally, but I work best whilst moving and doing rather than sitting and stewing. Talking is one of my strongest qualities, where conversation and human interaction are the foundational elements to the work that I produce. I use community to enhance my perspective and use graphic design as a tool to present my ideas and research.

Design must have a purpose.

I document and produce work through both photographic and typographic mediums that I developed throughout my BA Graphic Design with Creative Computing degree, at Camberwell College of Arts. I adopt a systematic approach towards my process; by starting at the beginning, questioning who, what and why, using each project I do to enhance my understanding of what it means to be a graphic designer in a fast developing digital society.

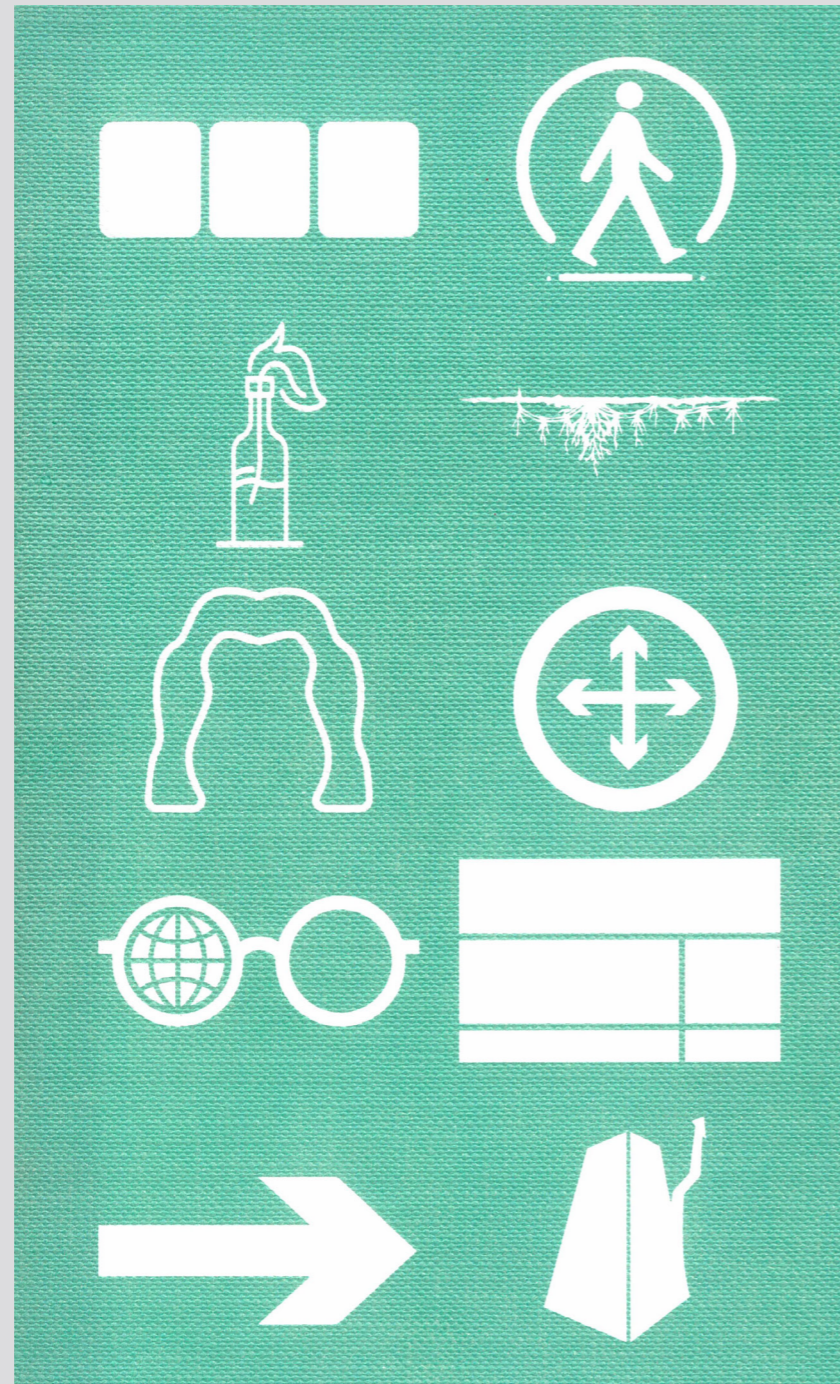
If you would like to collaborate or know anymore about my projects, please reach out with any of the information provided above.

All books or prints are available for purchase upon order.

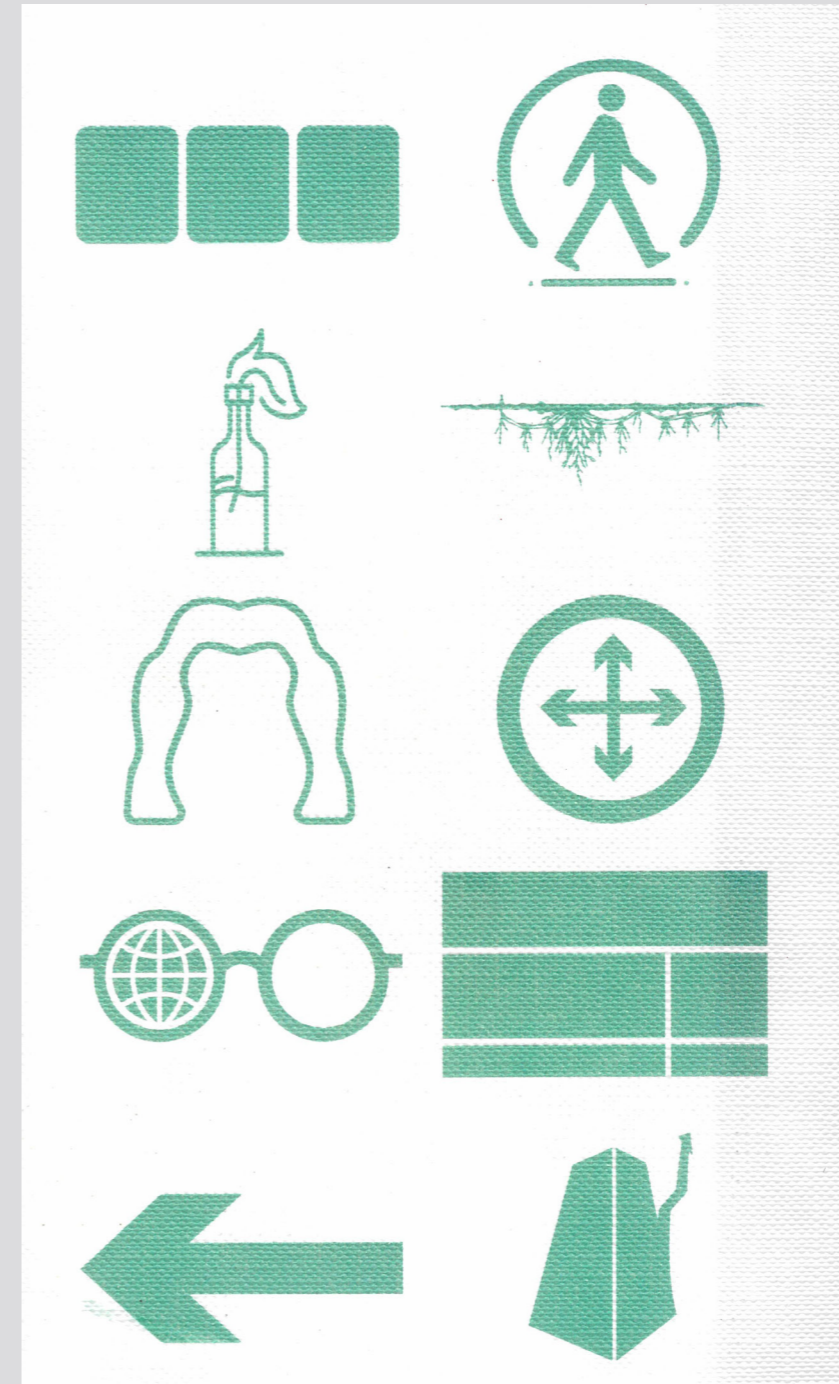
# Movement Matters

A 9,000 word dissertation produced into a book.

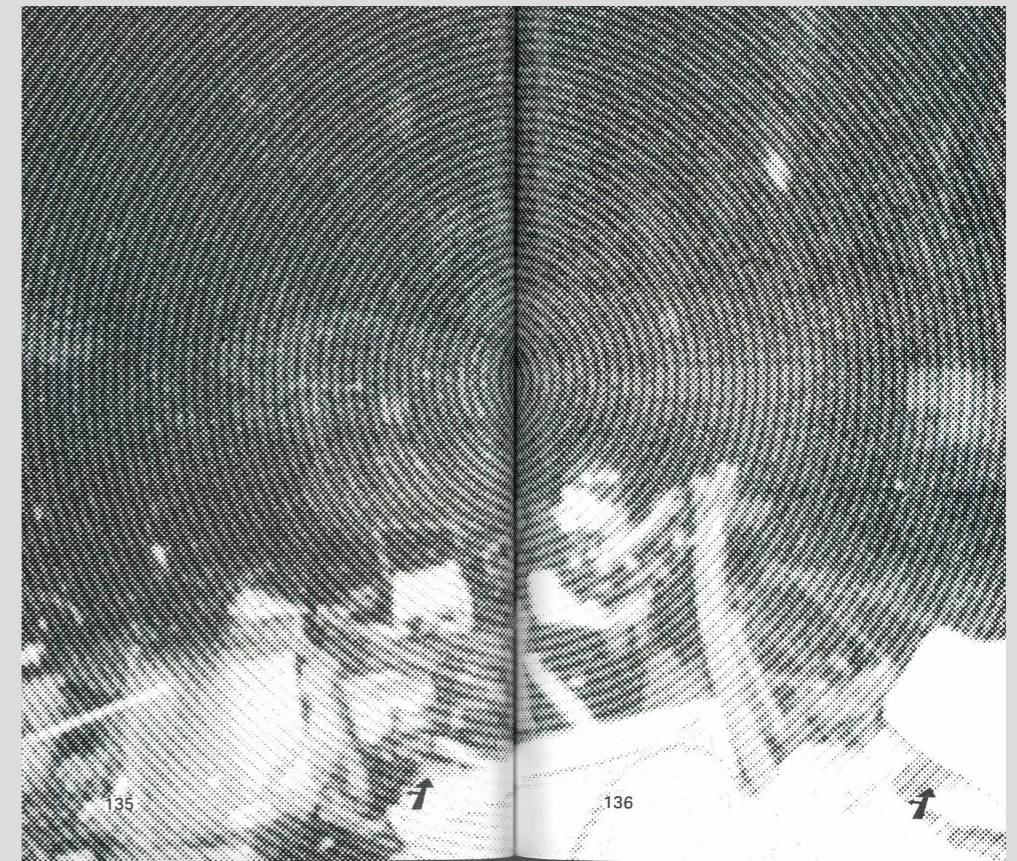
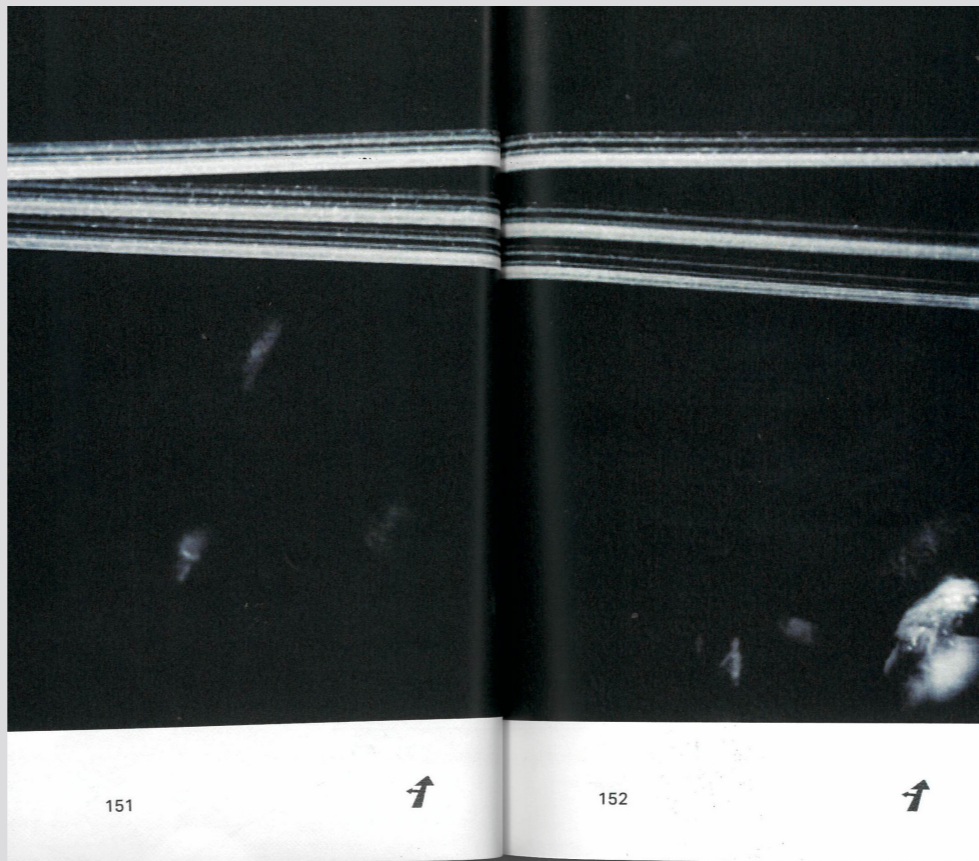
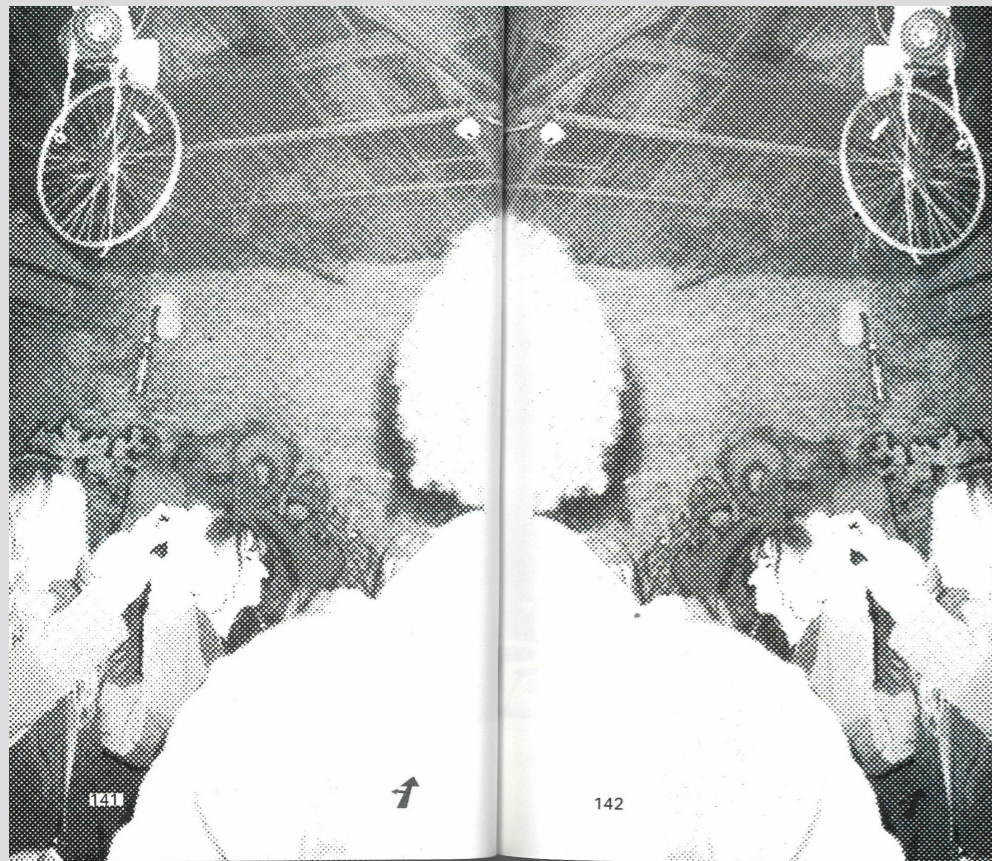
- Editorial design and self-publishing
- Scans, documents and typographic experiments
- 275 pages, inkjet printed, perfect glue bound
- 80gsm Offenach Bible paper, Imitlin Tela cover
- 180mm x 105mm



Movement Matters



Investigating the notion of the radical break within a consumerist society. Explored through fragments and detours rather than conventional argument, drawing on process philosophy and post-structuralist theory.

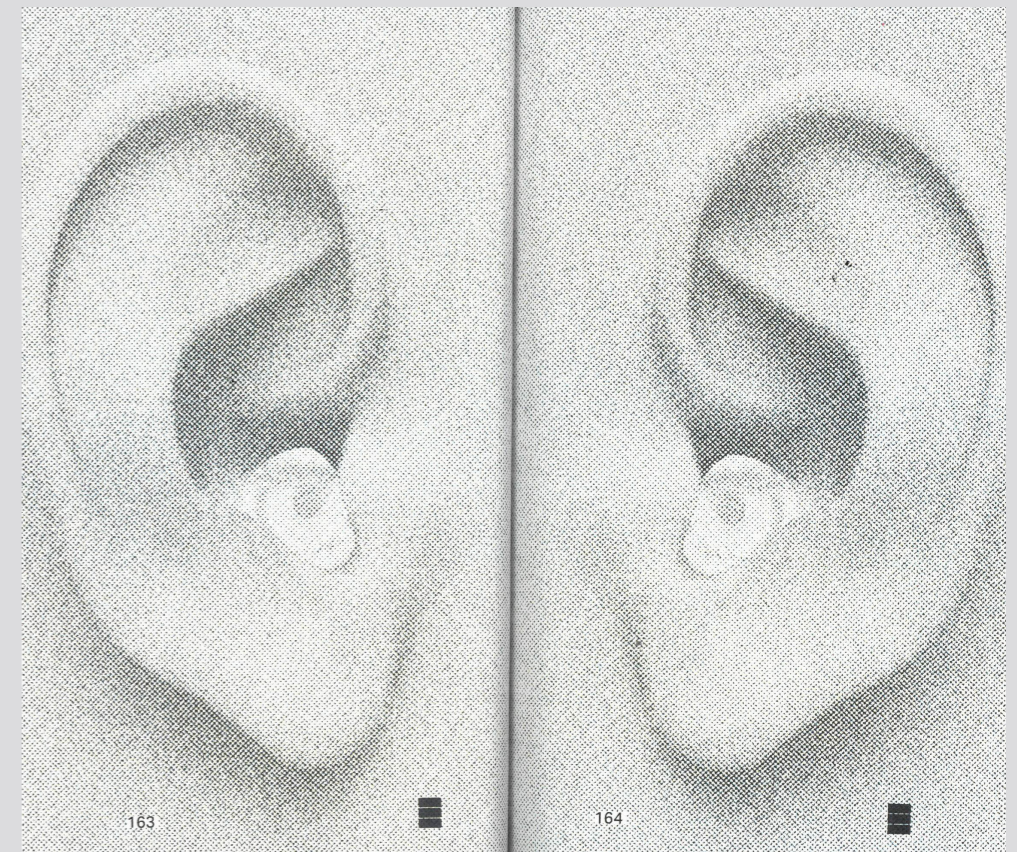


is one who applies himself to the construction of situations" (Situationist International, 1958, p.10). Their idea of a rupture is developing an understanding of society, rejecting its hierarchical structures and subverting the imposed ideologies of individual existence.

The Boy Scout's Guide to the Situationist International, 2000, explains the Situationist mindset in simpler terms. For there to be a revolution, "we explain how the nightmare works, then everyone will wake up!" This analogy embodies the consciousness and inclusive engagement of Situationism. Whilst contrasting traditional political parties in which prescriptive modes of operation and interaction are assumed and imposed.

**RIGHT**

**LEFT**

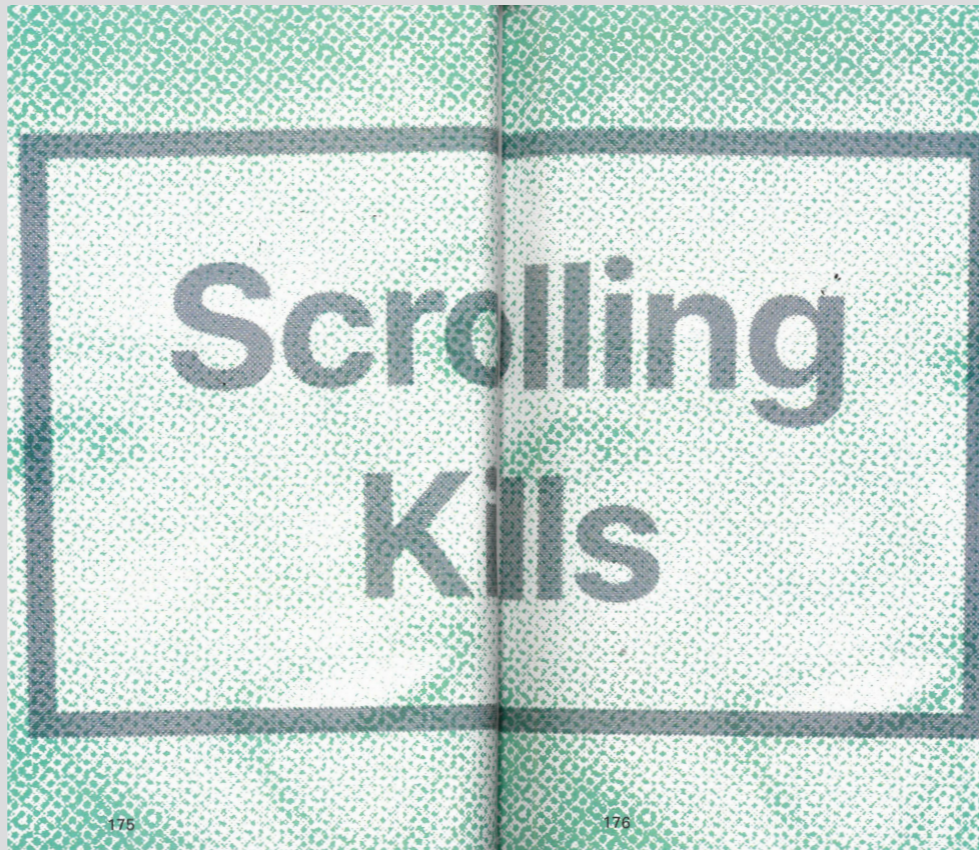
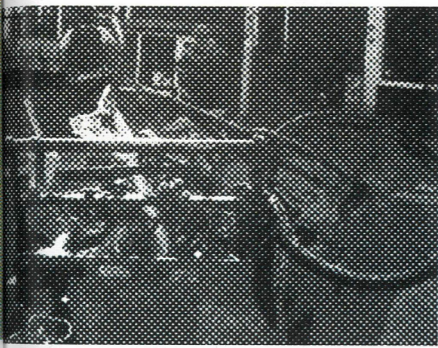




2.1.3 tactics and strategies - by bike

Whilst walking through the streets of Amsterdam, I came across a man fishing old bikes from the canal. A bike fisherman. At the time I couldn't quite understand why I admired this fellow, but after writing this chapter I finally understood.

The bike fisherman operates as a tactical agent within the urban economy. A man who has found the cracks amongst society, a tactical expert of pickig up the pieces and making a living in the process. The bike fisherman makes do and gets by...



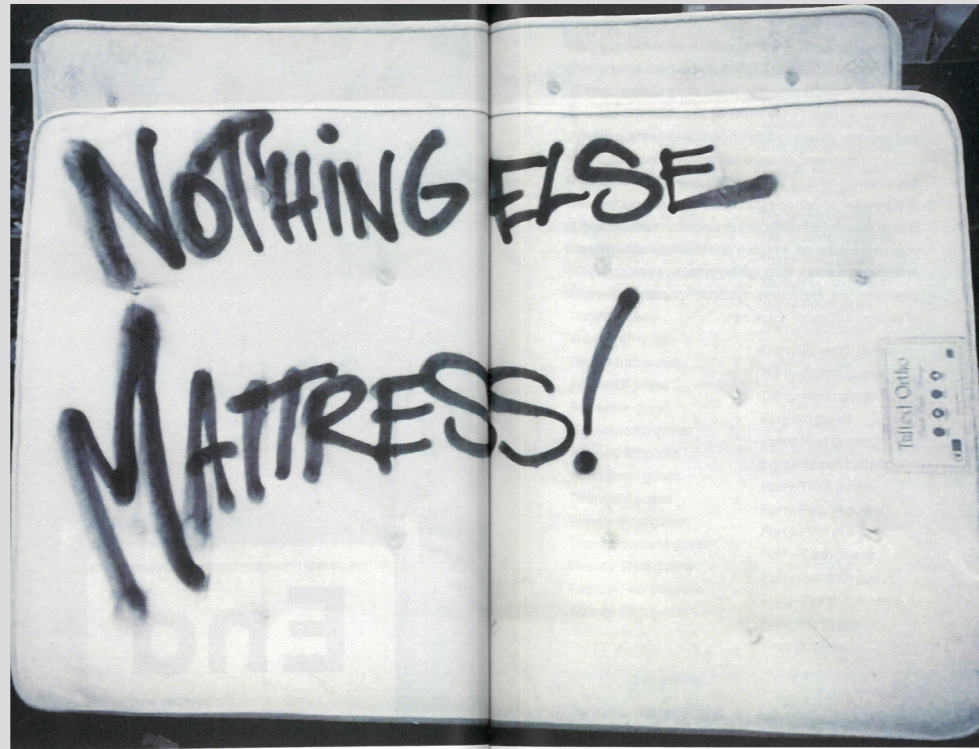
The radical break may seem unattainable. You may have read this far and feel just as confused as I was while writing this book—and thereafter. It will likely feel confusing; personally, I didn't truly know what a radical break was, and I wouldn't claim to fully understand it now.

However, an accessible way of viewing it is as the development of agency over oneself. I like to think of it as a set of actions that can enhance your perception of society, allowing you to become more cogent in your own existence. A radical approach can be achieved in numerous ways, through both tactics and everyday interventions. The following section presents a long list of tactics, add more if you can.

1. Establish

- Second guess
- Third guess
- Fourth guess
- Fifth guess
- Sixth guess
- Seventh guess
- Eighth guess
- Ninth guess
- Tenth guess
- Eleventh guess
- Twelfth guess
- Thirteenth guess
- Fourteenth guess
- Fifteenth guess
- Sixteenth guess
- Seventeenth guess
- Eighteenth guess
- Nineteenth guess
- Twentieth guess
- Twenty-First guess
- Twenty-Second guess
- Twenty-Third guess
- Twenty-Fourth guess
- Twenty-Fifth guess
- Twenty-Sixth guess
- Twenty-Seventh guess
- Twenty-Eighth guess
- Twenty-Ninth guess
- Thirtieth guess
- Thirty-First guess
- Thirty-Second guess
- Thirty-Third guess
- Thirty-Fourth guess
- Thirty-Fifth guess
- Thirty-Sixth guess
- Thirty-Seventh guess
- Thirty-Eighth guess
- Thirty-Ninth guess
- Fortieth guess
- Forty-First guess
- Forty-Second guess
- Forty-Third guess
- Forty-Fourth guess
- Forty-Fifth guess
- Forty-Sixth guess
- Forty-Seventh guess
- Forty-Eighth guess
- Forty-Ninth guess
- Fiftieth guess

Everything.



2.1.3 tactics and strategies

A "trajectory suggests movement, but it also involves a plane projection, a flattening out. It is a transcription. A graph... is substituted for an operation; a line... does duty for an irreversible temporal series, a tracing for acts" (Certeau, 1984, p.35). Certeau's "tracing for acts" resonates with Tim Ingold's theories on lines, this enquiry focuses on how ordinary people situate themselves among these traces of existence (see 1.2.2).

Certeau explains that "a strategy is the calculation or manipulation of power relationships that become possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) can be isolated" (1984, p.35). Differently, "a tactic is a calculated action determined by the absence of a proper locus... it is a manoeuvre" (Certeau, 1984, p.36).

Subverting the powers of a "proper locus," can be explored through graphic practice. Evidenced in Jeremy Deller's "Rejected Tube Map Cover Illustration", 2007 (Figure 11). TFL commissioned Deller to design a cover for the Tube map. The approach consisted of a bicycle symbol in the colours of the existing transport lines. Here, one can see an attempt at subverting the formulaic structure of London's travel, creating an inclusive icon that merges both cycling and "destination-oriented transport" (Ingold, 2007, p.77). TFL's response was that it was "as a confusing message and unsuitable as you can't take your bike on certain lines," which Deller confirms was "kind of the point



in the first place." A clear example of a tactic that attempts to dissolve the distance between systems of power and locomotion.

Certeau's way of understanding tactics and strategies may seem somewhat confusing. To develop a better understanding, "Rules for Radicals," by American activist Saul D. Alinsky, postulates a more sensical understanding of these terms. A tactical approach, explores how "tactics means doing what you can, with what you have" (Alinsky, 1971, p.126). It becomes the art of making do and getting by, "in a world of give and take, tactics is the art of how to take and how to give" (Alinsky, 1971, p.126).

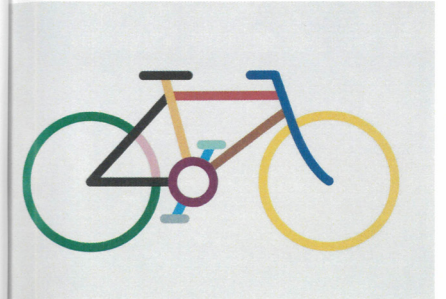
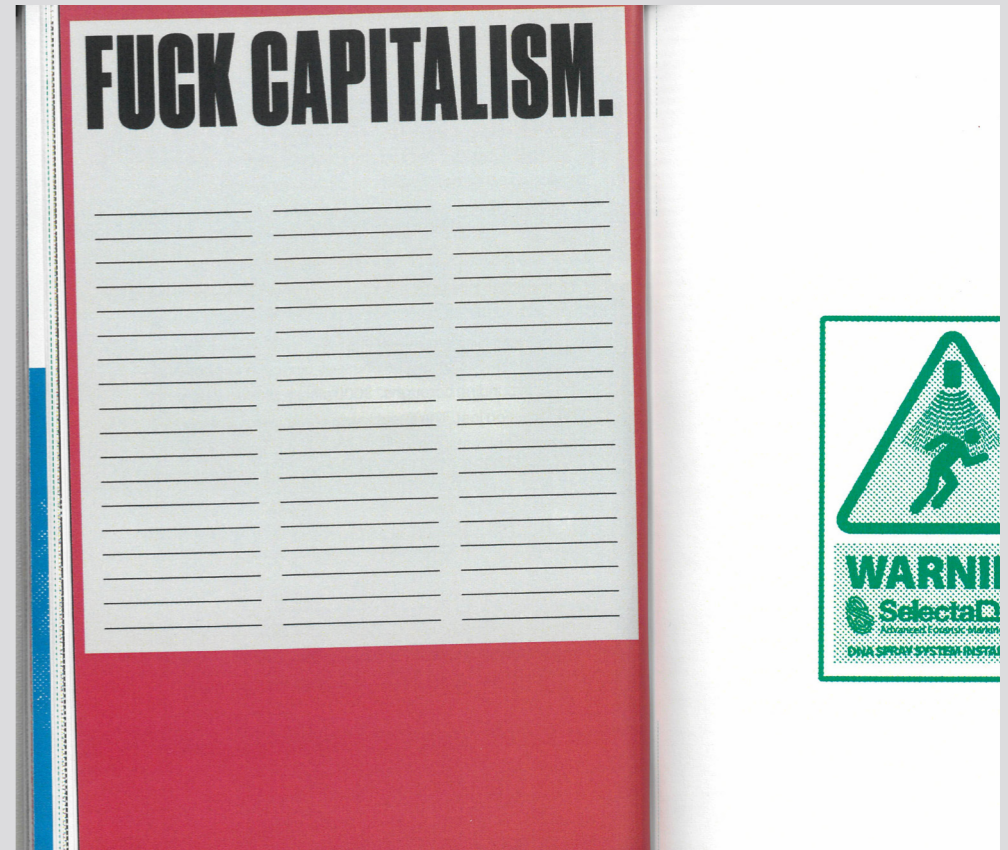
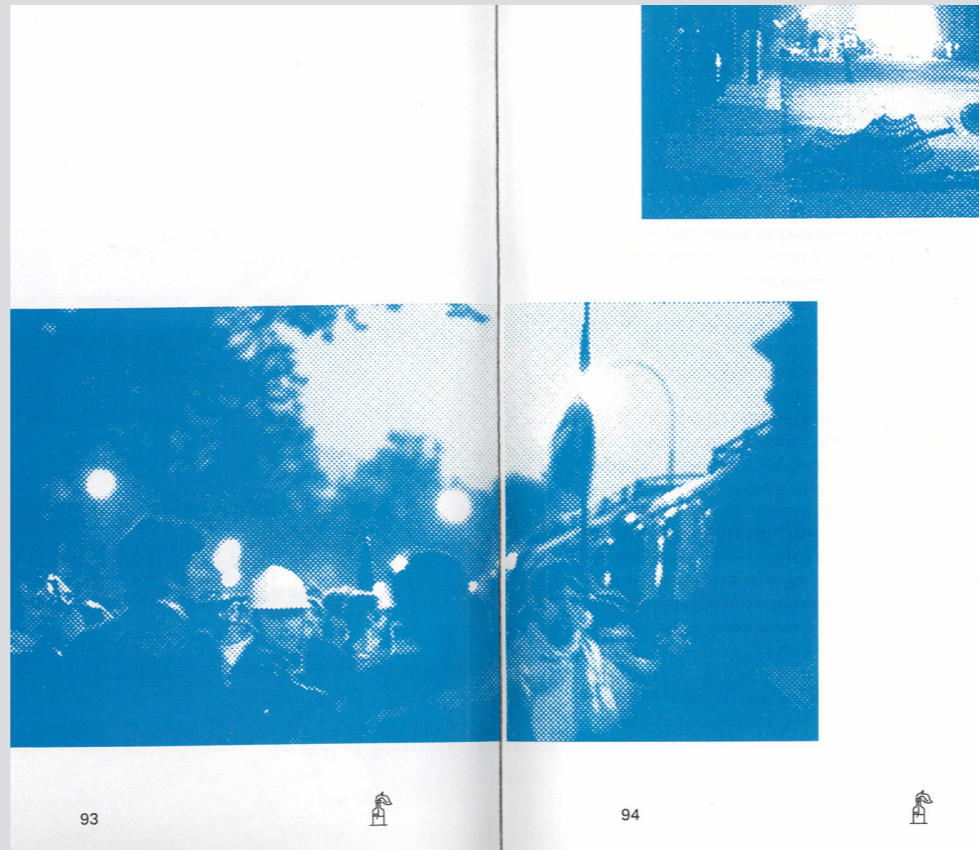
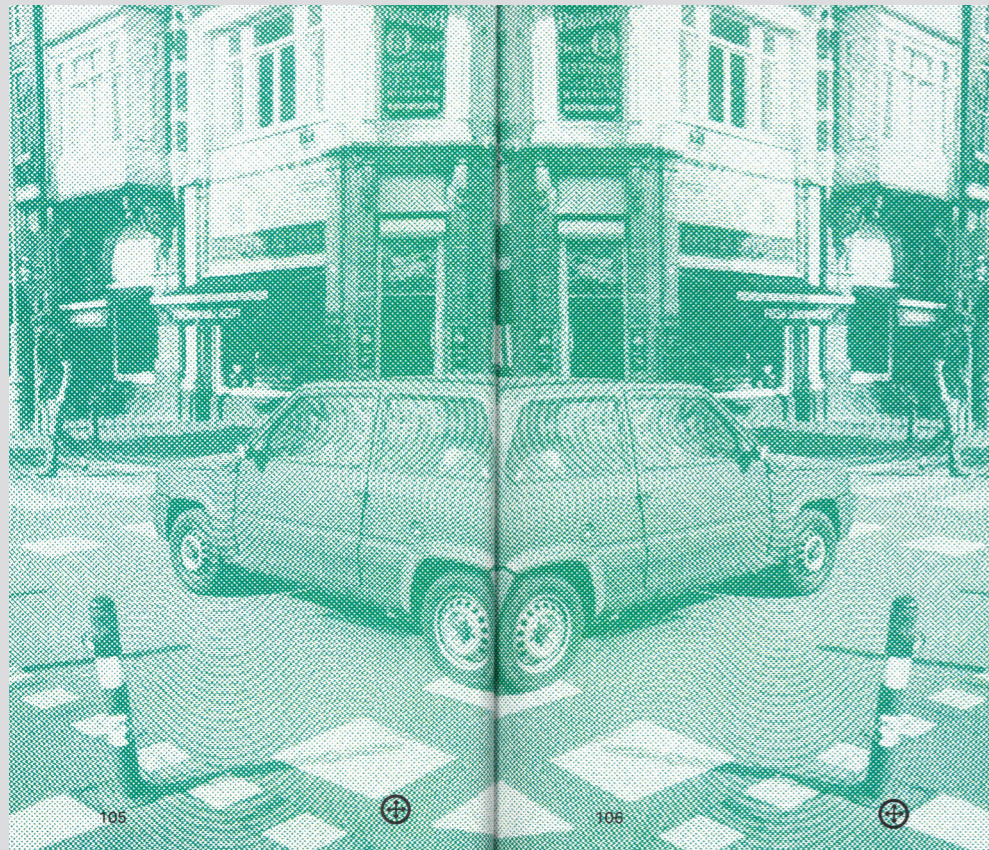


Figure 12. Rejected Tube Map Cover, Jeremy Deller, 2015



# Theory of the *Dérive*

A typogeographic interpretation of the original chapter, by the Situationists.

- Editorial design and self-publishing
- Outcome, Strategy, Specification
- 75 pages, French folded, perfect glue bound, Inkjet
- 118gsm, Mohawk Supersmooth, cloth cover
- 129mm x 198mm



A response to the ISTD Power brief, exploring the subjectivity of power through type. A continuation of the dissertation, the outcome is a deeper interrogation of post-structuralist theory, exploring a spatial connection with type, shape and the page.

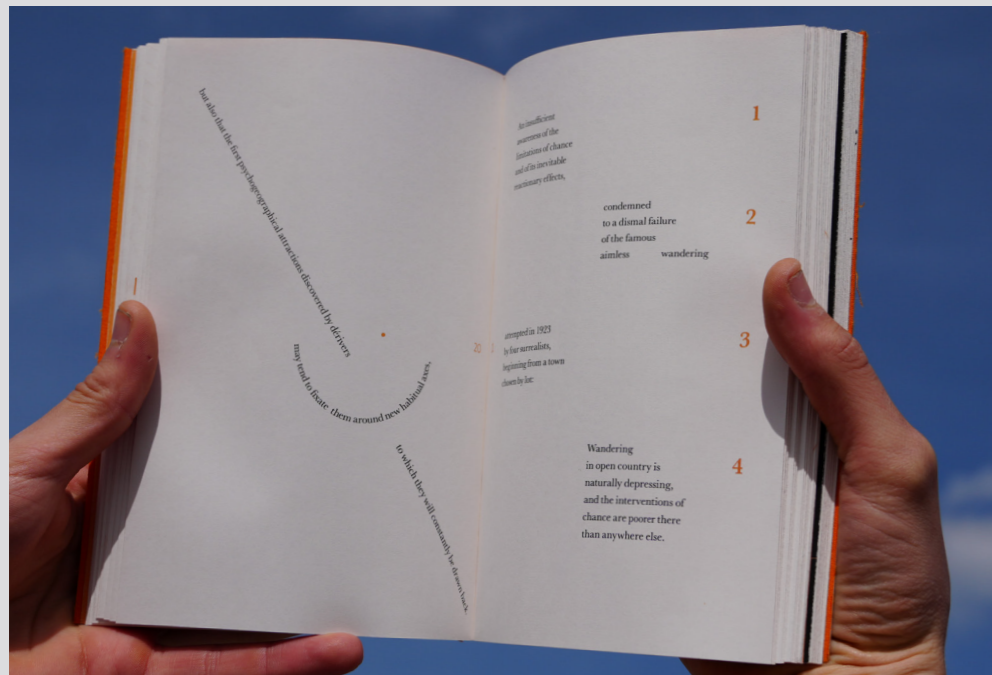
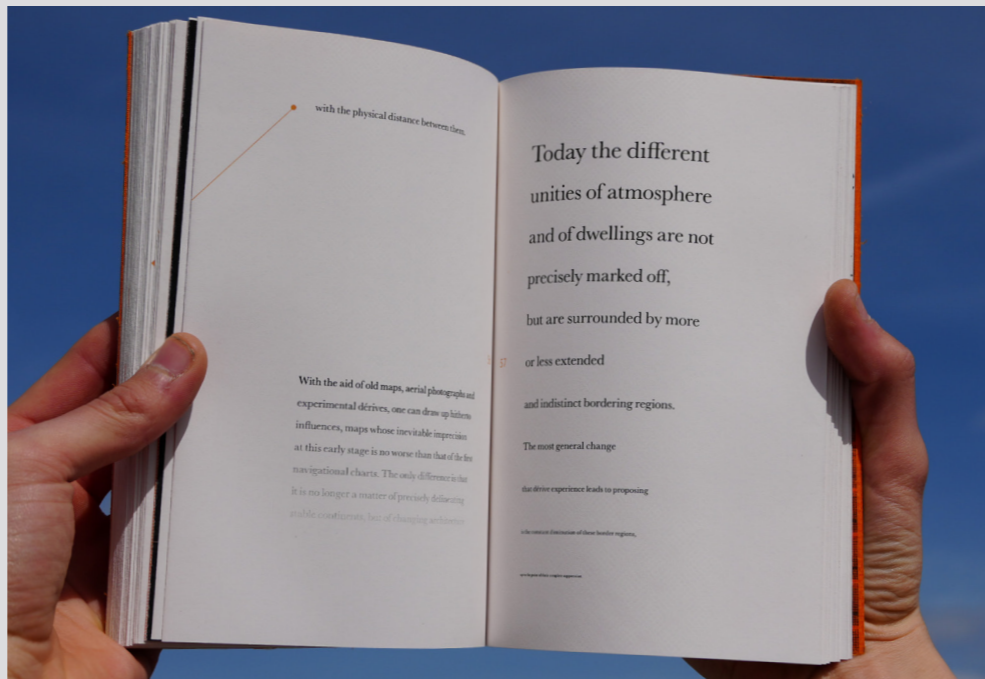


Image  
Spreads  
Strategy & Specification

In a *dérive* —  
 one —  
 or more persons —  
 during a certain period —

and all their other usual motives for movement and action,  
 and let themselves be

drawn

3 ————— 4

drop

by the attractions of the terrain  
 and the encounters they find there.

their relations, —  
 their work and —  
 leisure activities, —

In his study  
 Paris et l'agglomération parisienne  
 (Bibliothèque de Sociologie Contemporaine,  
 P.U.F., 1952)

Chombart de Lauwe notes that

and those of other  
 neighborhoods have of it."

In the same work, in order to illustrate

11 ————— 12

"an urban neighborhood  
 is determined

not only by geographical  
 and economic factors,

but also by the image that its inhabitants

within a geographical area  
 whose radius is extremely small,"

"the narrowness of the real Paris  
 in which each individual lives . . .

he  
 diagrams all  
 the movements  
 made in the space of  
 one year by a student

13

living in the 16th Arrondissement.  
 Her itinerary forms a small triangle  
 with no significant deviations,  
 the three apexes of which are the

School of Political Sciences,  
 her residence  
 and that of her parents' teacher.

14

But the action of chance is naturally conservative  
 and in a new setting tends to reduce everything  
 to habit or to an alternation between a limited  
 number of variants.

17

purposes.  
 our  
 to  
 favorable  
 more  
 conditions  
 new  
 creating  
 by  
 sway

18

holds  
 chance  
 where  
 fields  
 through  
 breaking  
 means  
 Progress

We can say,

then,

that the

r a n d o m s

of

dérive a

is

fundamentally different

from

that of the stroll.

19

20

has also that the first psychogeographical attractions discovered by *dérives*  
 may tend to locate them around new habitual bases,  
 to which they will consequently be drawn back.

He gives, as an example the

23

random  
 distribution  
 of tadpoles in a circular aquarium

adding, significantly,

24

"It is necessary,  
 of course, that  
 such a population  
 be subject to no  
 external guiding  
 influence."

From  
 that  
 perspective,  
 the tadpoles  
 could be  
 considered  
 more  
 spontaneously  
 liberated  
 than the  
 surrealists,  
 since they  
 have the  
 advantage  
 of being

25

"truly

independent

26

"as stripped  
 as possible  
 of intelligence,  
 sociability  
 and sexuality,"

from one another."

and are thus

but all indications  
 are that the most  
 fruitful numerical  
 arrangement consists  
 of several small  
 groups of two  
 or three people

29

+

who have reached  
 the same level of  
 awareness, since  
 cross-checking these  
 different groups'

impressions  
 make it possible  
 to arrive at  
 more objective  
 conclusions.

30

It is preferable  
 for the composition of these groups  
 to change from one *dérive* to another.

With more than four or five participants,  
 the specific *dérive* character  
 rapidly diminishes and in any case,

it is impossible for  
 there to be more than ten or twelve people  
 without the *dérive* fragmenting  
 into several simultaneous *dérives*.

The practice of such subdivision  
 is in fact of great interest,  
 but the difficulties it entails

have so far prevented it  
 from being organized

on a sufficient scale.

Beyond the discovery  
 of unities of ambiance,

of their main  
 components  
 and their spatial  
 localization,

one  
 comes  
 to perceive

34

33

Written descriptions:  
 can be no more than p\*\*\*\*\*s to this great game.

The lessons drawn from *dérives*  
 enable us to draw up the first surveys  
 of the psychogeographical articulations of a modern city.

of passage, their exits and their *dérives*.



# Handbook Tactical

A collection of tactics, gathered in a week - through digital platforms.

- Book design
- 32 pages, inkjet printed, pamphlet bound signatures
- 120gsm, cartridge paper with 160gsm cover
- 67mm x 48mm



A miniature book of other peoples tactics, collected through email and social media. The outcome explores ways of subverting the flow of current society, whilst subtly moving along with it. Handbook Tactical should be carried on your person.



# Max Speed 3

Reproducing a UK road signage data set into an interactive publication.

- Book design
- 150 pages, Japanese bound, Inkjet
- 160gsm inkjet paper with recycled acrylic cover
- 83mm × 139mm



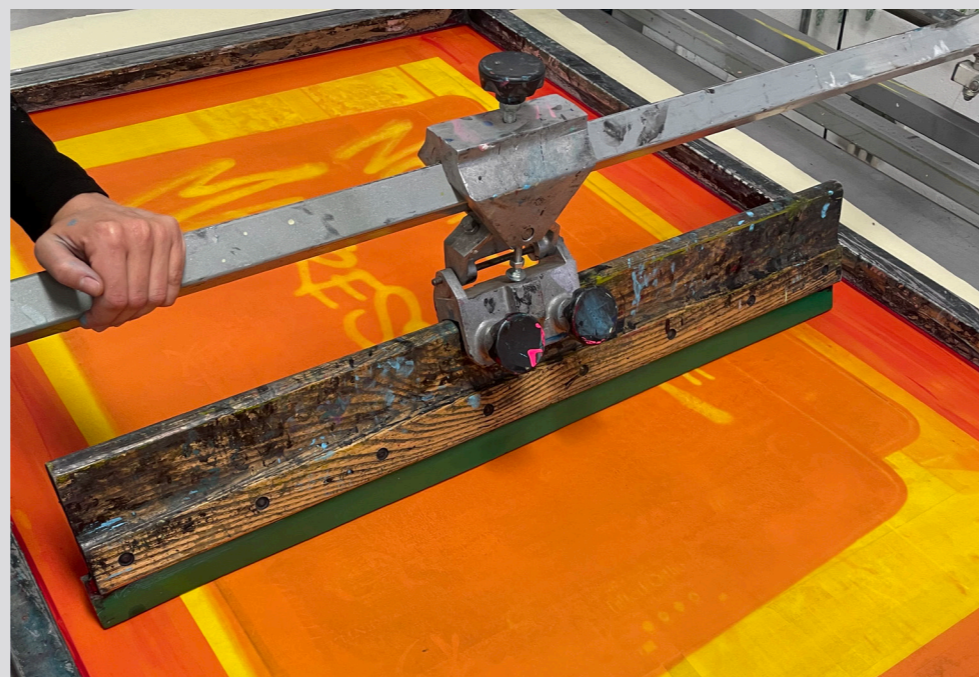
The outcome explores the intensity of city through semiotic communication. Max Speed 3 is inspired by Guy Debord's, *Society of the Spectacle*. The flip-book explores how graphic mediums are in spectacular abundance in the urban landscape.



# Nothing Else Mattress

Exploring détournement through Graphic Design.

- Large format screen print
- Film photograph, enlarged at 3600dpi
- 120gsm, background paper, ivory
- 900mm x 1300mm, 90pt screen



An enlarged 35mm film photograph produced into a screen print. The work is part of a collection of inscriptions documented whilst producing Movement Matters. The concept explores reductive and additive process of typography in London.

NOTHING ELSE

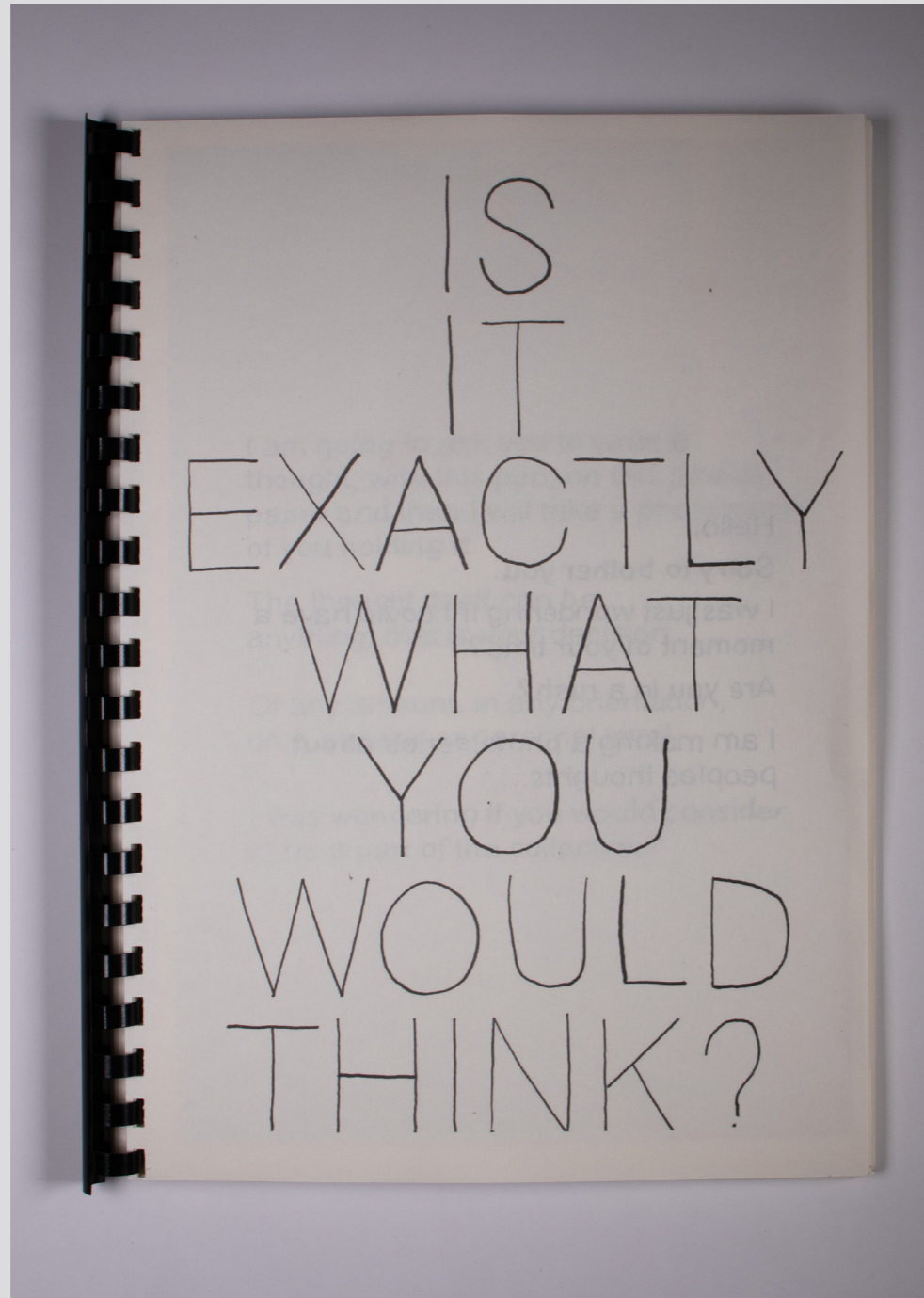
MATTRESS!

Tufted Ortho  
Mattress  
1 2 3 4 5 6 7 8 9 10

# Is It Exactly What You Would Think?

An exploration of people's thoughts documented through photography and graphic curation.

- Editorial design, portrait photography
- 102 pages, spiral bound, lazer.
- 160gsm paperstock, cream
- 210mm x 297mm



Hello,

Sorry to bother you.

I was just wondering if I could have a moment of your time?

Are you in a rush?

I am making a photo series about peoples thoughts...

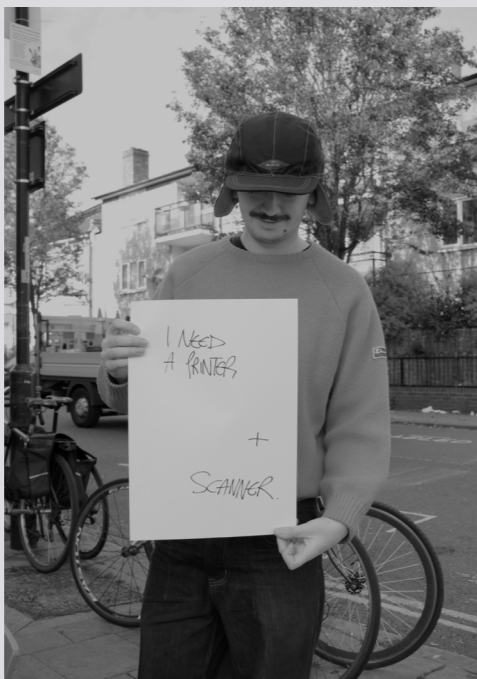
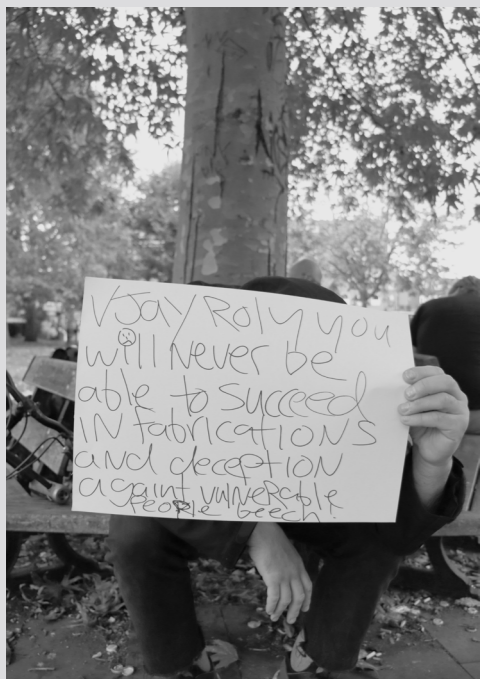
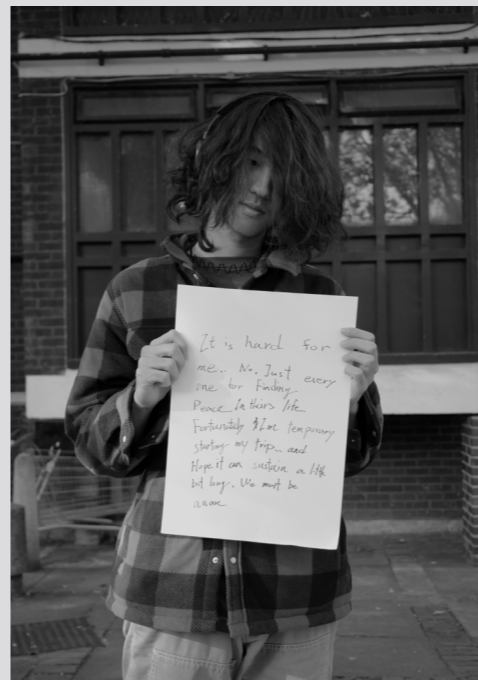
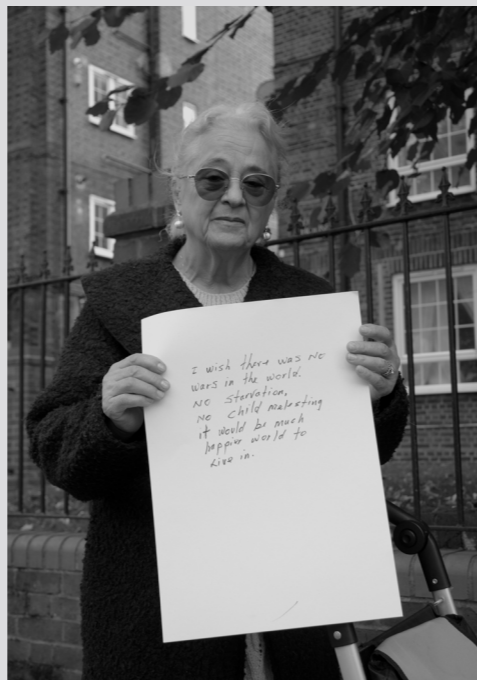
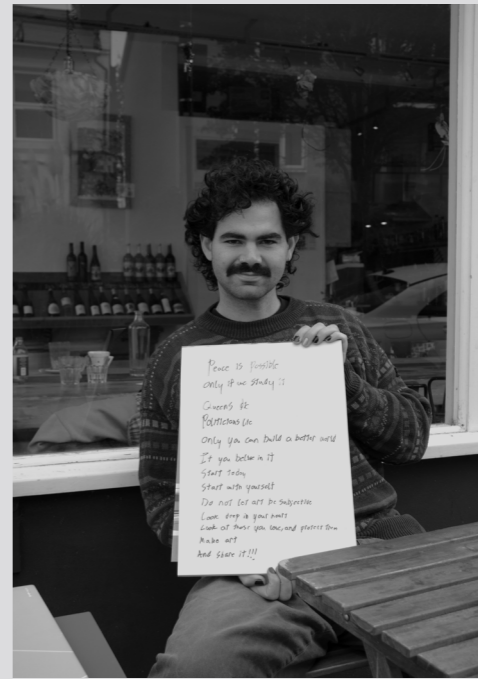
I am going to ask you to write a thought, with this pen, on this pad of paper and then I will take a photograph of you holding it.

The thought itself can be anything, that is your decision.

Of any amount, in any orientation, on a societal or personal level.

I was wondering if you would consider to be a part of the collection?

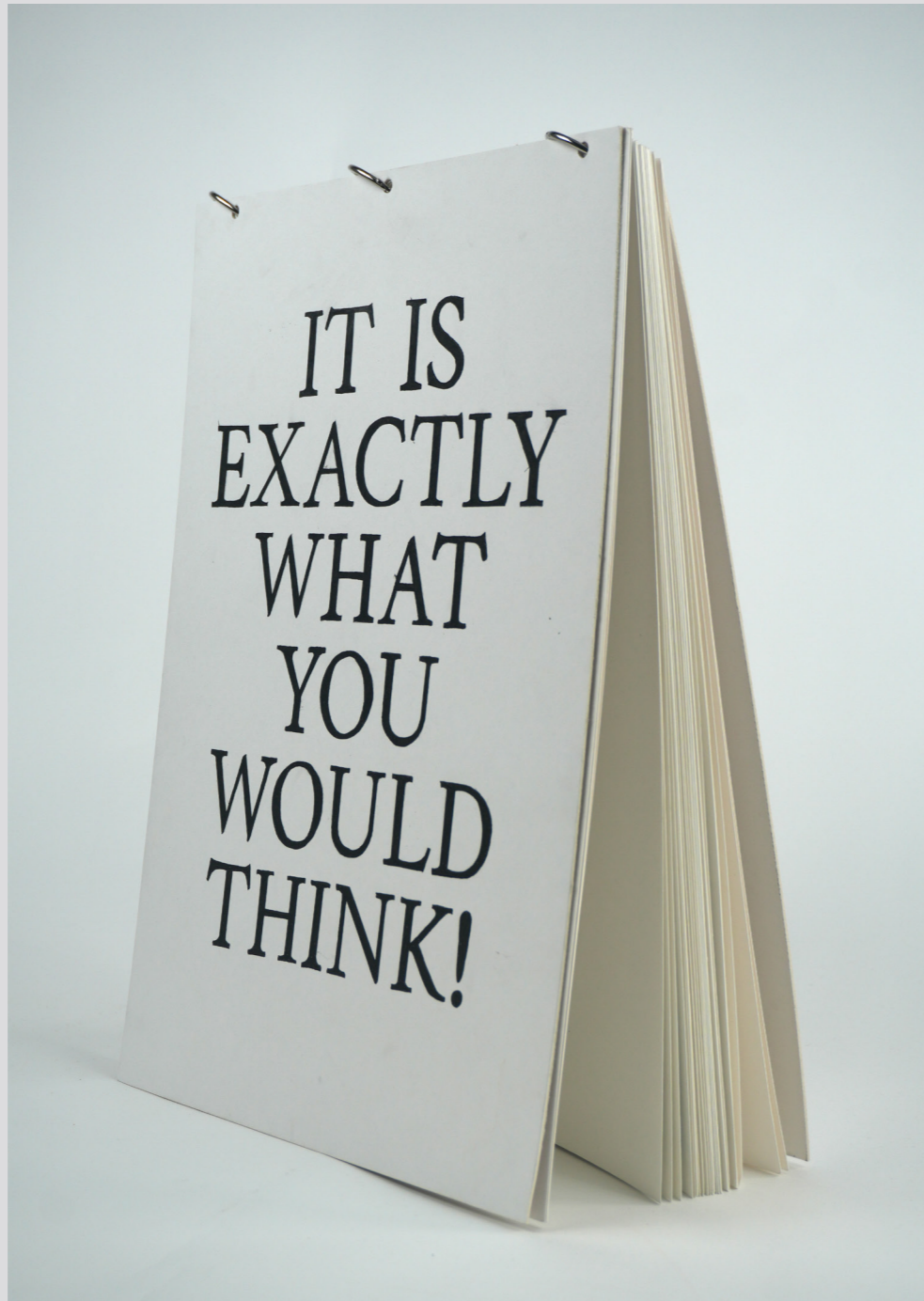
IEWYWT? is a collection of 50 thoughts collected from people I met whilst commuting on my bike. The work provided strangers with a moment of free expression through pen and paper, exploring what was on their mind, that moment or that day.



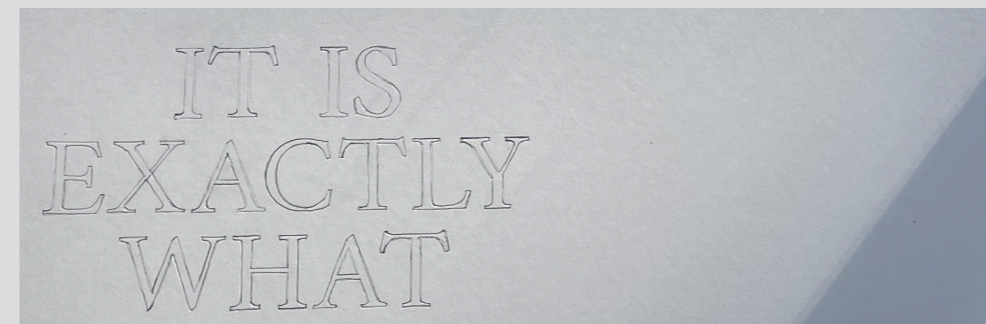
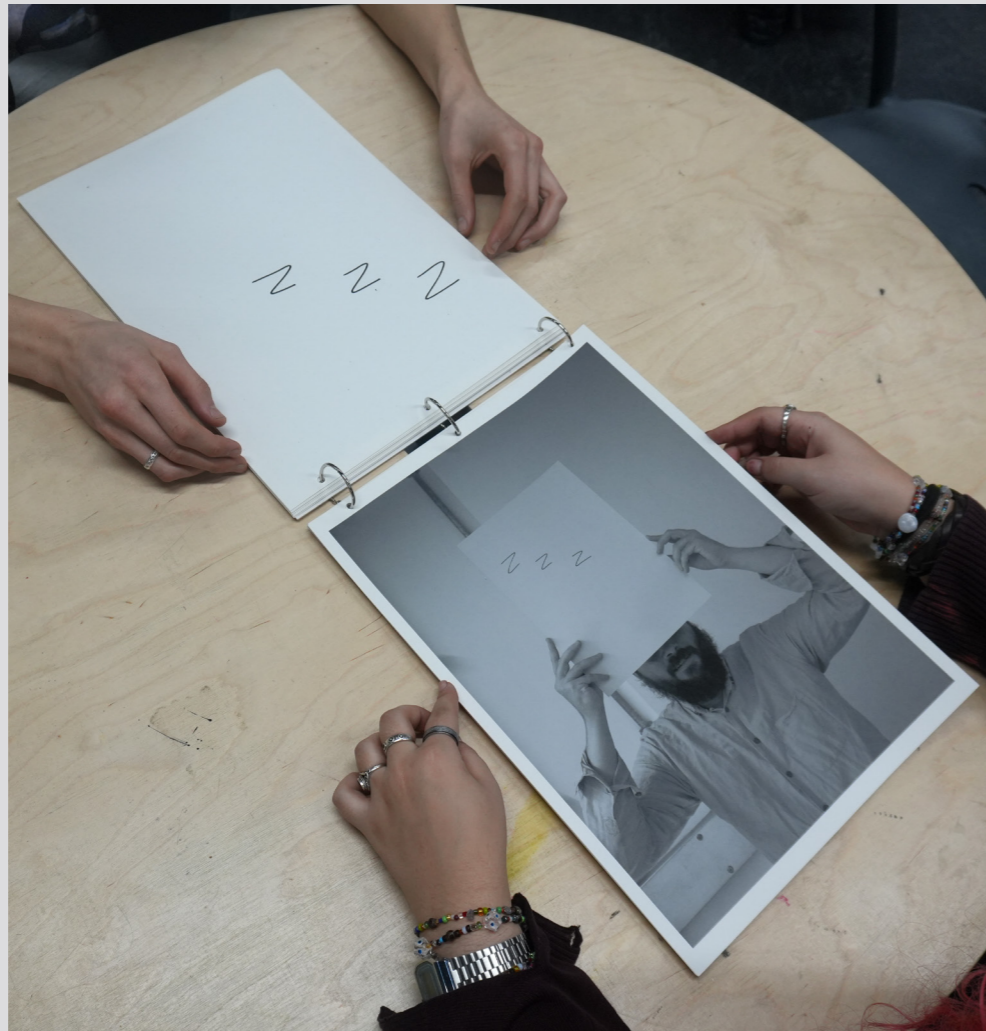
# It Is Exactly What You Would Think!

A collection of thoughts in response to the first edition, documented during the exhibition.

- Editorial design, portrait photography
- 30 pages, ring bound
- 160gsm paperstock, white
- 297mm x 420mm



IT IS EXACTLY WHAT YOU WOULD THINK! is a response for the first edition of the series. Participants of the exhibition were asked to read through the thoughts and then write their own. The outcome invited two participants to pass the pages across the table to one another.



# 26 Nooks & Crannies

A group identity pitch for the BA Graphic Design degree show.

- Exhibition identity
- Typogrphahy and branding
- Group project, concept pitch
- 5 minutes, 10 slides



26 NOOKS  
& CRANNIES

A process led identity concept for the BA Graphic Design degree show that transformed the space into an exploratory experience of Nooks and Crannies. This was delivered through professional renders and typographic pairing.

Designed with  
Theo Willitts  
Mia Miller  
Sara Naess

NOOKS  
&  
CRANNIES

NOOKS  
&  
CRANNIES

**N**OOKS

NOOKS

**N**OOKS

NOOKS

nOoks  
crannies

oOks &  
n crannies

nook

NOOKS

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26NOOKS  
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CRANNIES

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nooks &  
crannies

NOOKS<sup>&</sup>  
CRANNIES

nooks &  
crannies

nook  
&  
os  
crannies

26 26 26 26 26 26

FDE9EC FAC8D3 F6A3BB F27FA2 E6577B BA3C5F

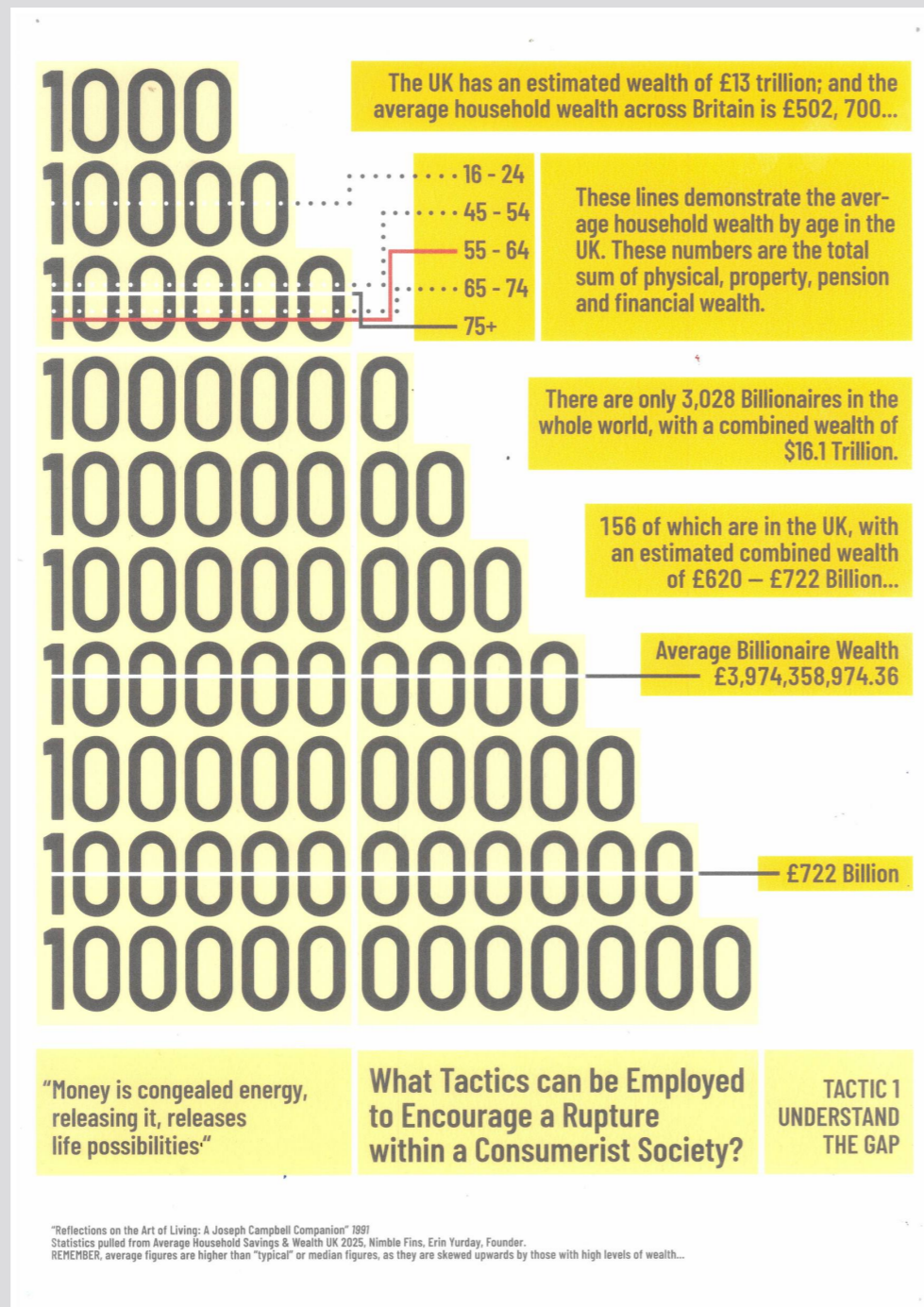
26  
nook  
&  
os  
crannies



# Super Rich vs UK

An attempt at demonstrating the unfathomable difference in wealth in the UK.

- Poster, scanned
- Information design, typography, Inkjet
- 140gsm paperstock, white
- 297mm x 420mm

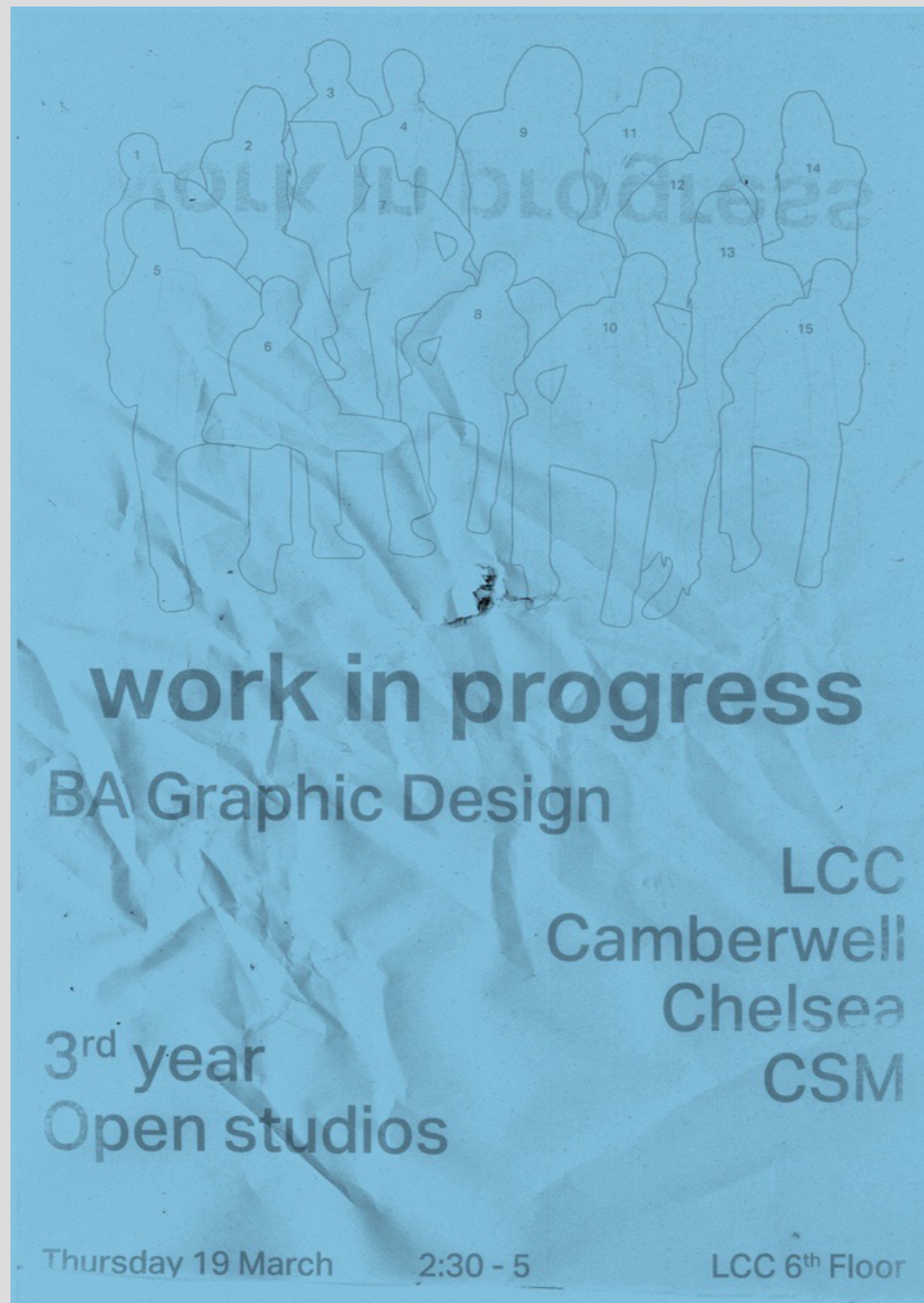


A personally driven project that was inspired by the rise in media concerning the divide in wealth in the United Kingdom. The intention was to demonstrate the difference between one-hundred thousand and 1 billion. It's still quite hard to grasp...

# Work in Progress

A student led workshop for graphic students to exchange ideas and concepts.

- Poster, scanned, coloured
- Information design, typography, Risography
- 118gsm cartridge paper, white
- 297mm x 420mm



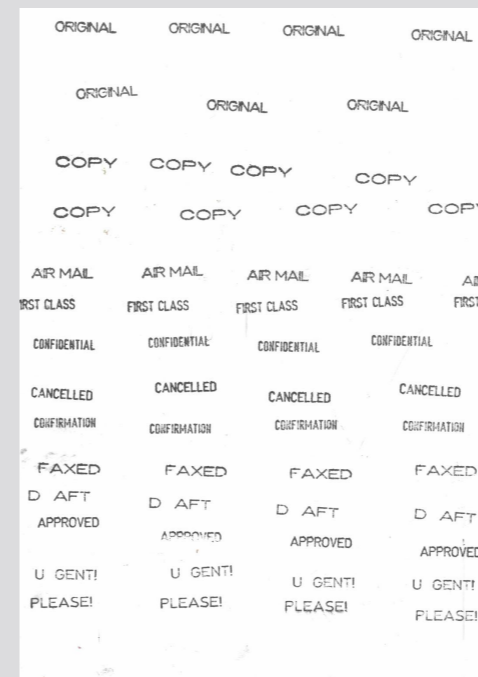
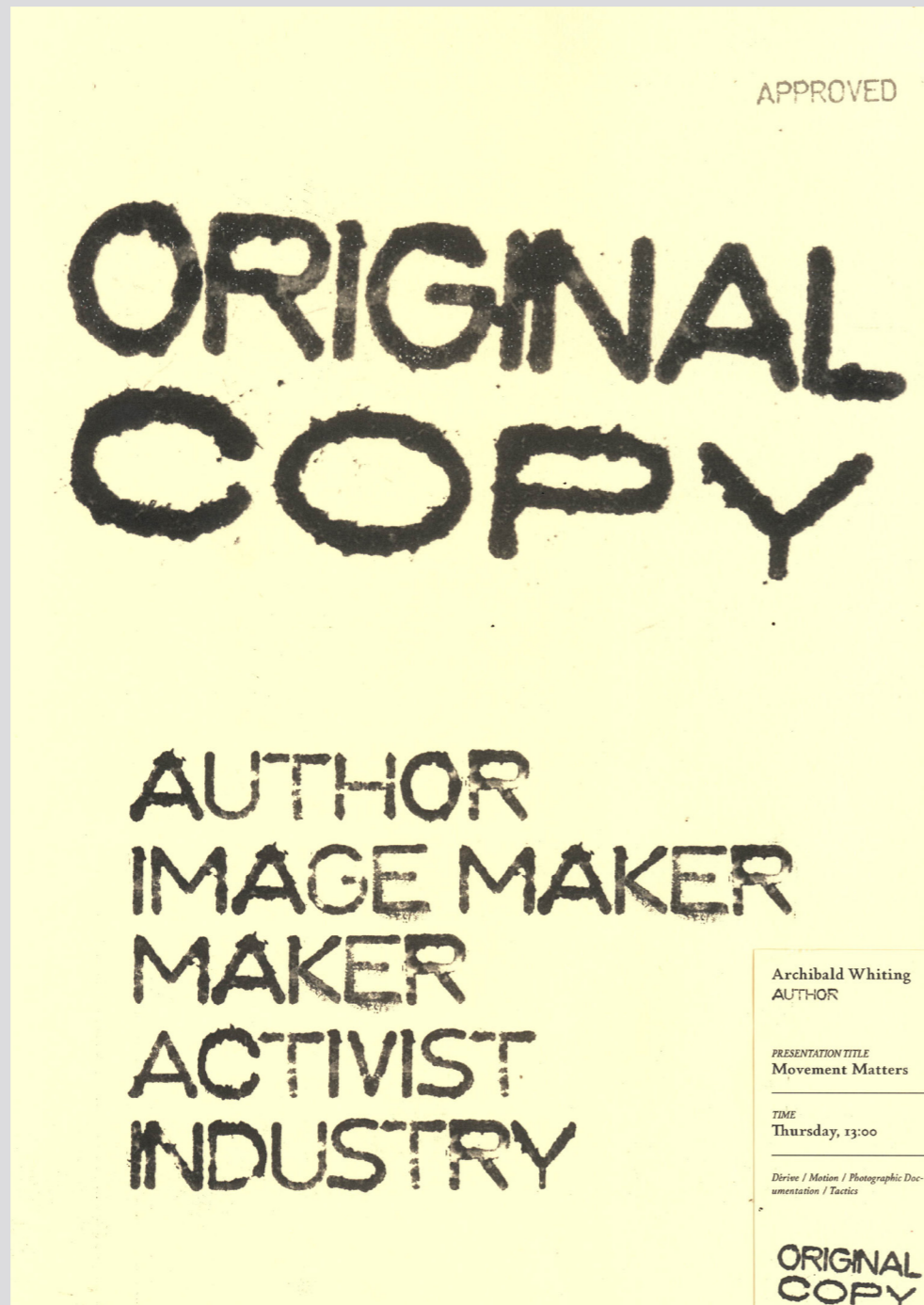
Designed with  
Rory Nash

An organised think tank for Graphic Design students to collaborate and explore other experiences from neighbouring UAL campuses. The exchange explored different attitudes towards course culture and differing levels of academia.

# Original Copy

An identity and poster for a publication launch and design talk.

- Poster, printed, scanned, reprinted
- Branding, typography, risography
- 120gsm cartridge paper, ivory
- 297mm x 420mm



Designed with  
Francesca Fanelli  
Sara Naess

An exhibition identity and poster for the BA Graphic Design publication launch - Movement Matters. The process consisted of scanning an old library stamp at 4200dpi and redesigning the letters. Some letters were constructed using other glyphs. 'K'

# The Big Print

A huge screen print exploring the insignificance of digital photography.

- Screen print
- Photography, print, curation
- 110gsm roll, brilliant white
- 1220mm x 2000mm



I have started to question why I take photographs and wondered whether and when I will look through the 60,000 images in my camera roll that I pay £12 a month to store? 20 x 20 images, screen printed and photographed again. A vicious circle.

# Thrutopia

A series of utopian literature texts, envisaged by generative emergent technologies.

- AI world building
- Image generation & prompt engineering
- Script & Node based generative systems
- 3.5 minutes



Designed with  
Theo Willitts

Thrutopia is a concept pitch for the Outernet Now building. The concept was a partner led brief exploring how computer vision can visualise and understand utopian literature texts from the past 400 years. Please follow the link provided to watch the outcome.

# Portfolio 25/26

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- www.archibaldyveswhiting.com

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