

**Biagio Santoro**

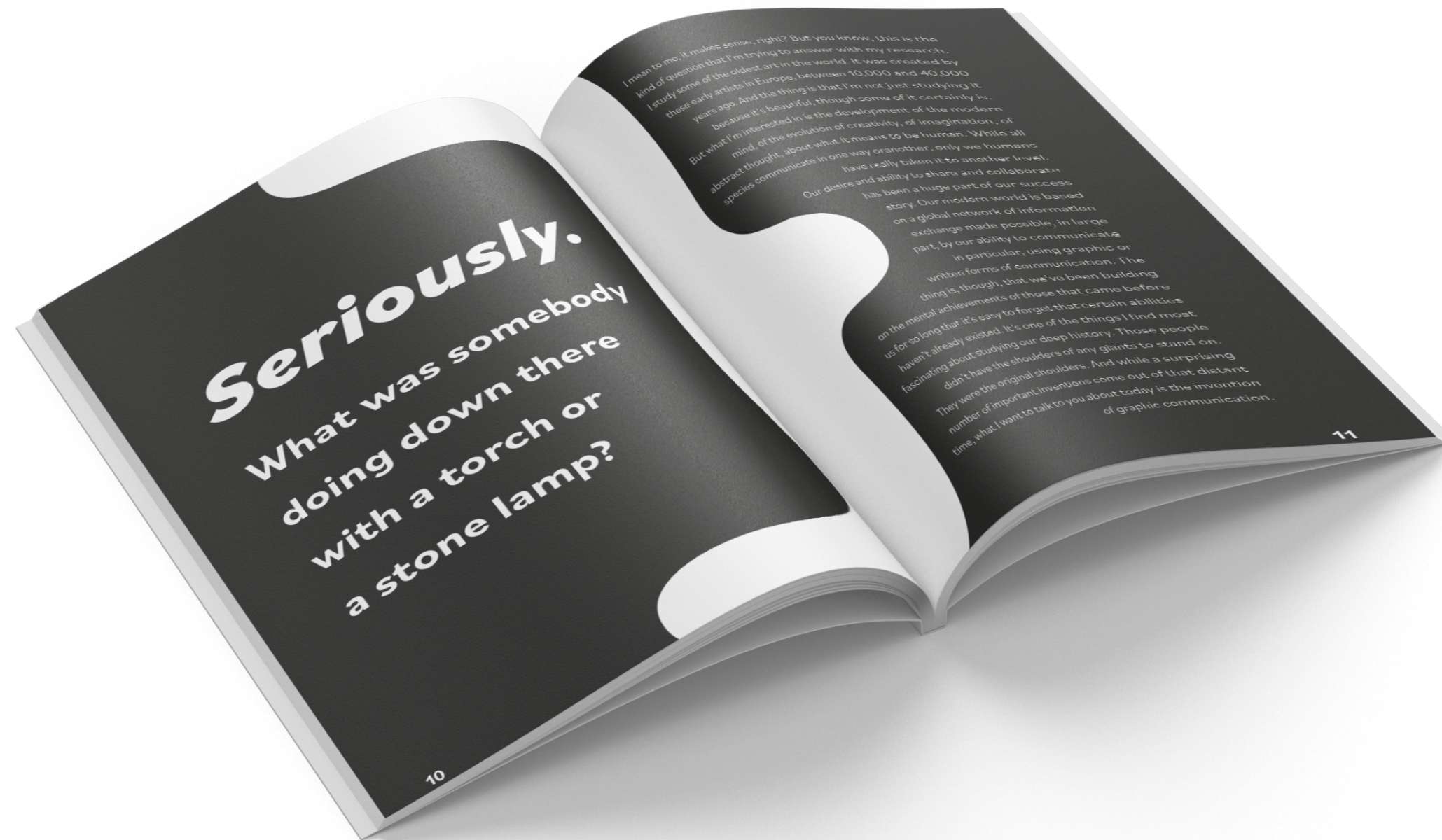
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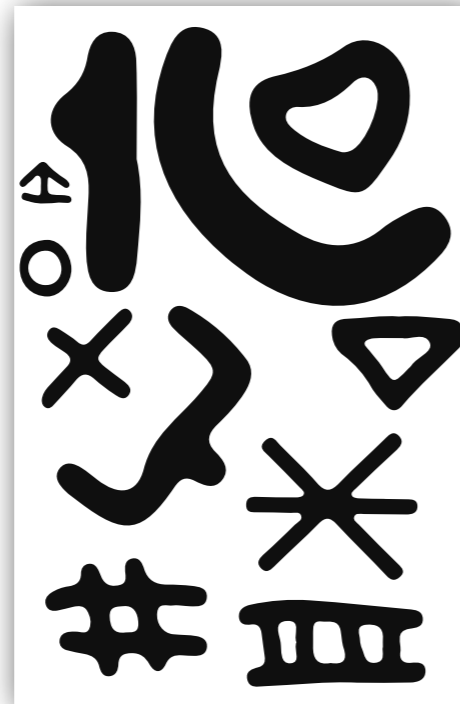
**work.**

## Chapbook

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A chapbook based on TED talk by Genevieve von Petzinger regarding symbols found in caves.





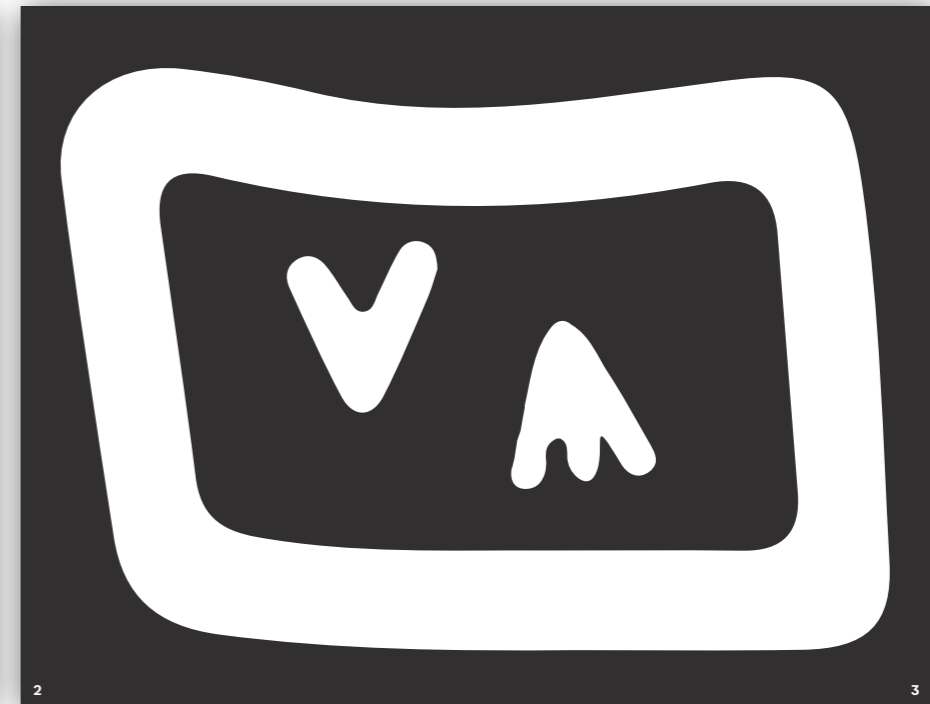
## There's something about caves...

A shadowy opening in a limestone cliff that draws you in.

As you pass through the portal between light and dark, you enter a subterranean world, a place of perpetual gloom, of earthy smells, of hushed silence.



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## Long ago in Europe, ancient people also entered these underground worlds.



As witness to their passage, they left behind mysterious engravings and paintings, like this panel of humans, triangles and zigzags from Ojo Guareña in Spain. You now walk the same path as these early artists. And in this surreal, otherworldly place, it's almost possible to imagine that you hear the muffled footfall of skin

boots on soft earth, or that you see the flickering of a torch around the next bend. When I'm in a cave, I often find myself wondering what drove these people to go so deep to brave dangerous and narrow passageways to leave their mark? In this video clip, that was shot half a kilometer, or about a third of a mile,

underground, in the cave of Cudon in Spain, we found a series of red paintings on a ceiling in a previously unexplored section of the cave. As we crawled forward, military-style, with the ceiling getting ever lower, we finally got to a point where the ceiling was so low that my husband and project photographer, Dylan,

could no longer achieve focus on the ceiling with his DSLR camera. So while he filmed me, I kept following the trail of red paint with a single light and a point-and-shoot camera that we kept for that type of occasion. Half a kilometer underground.

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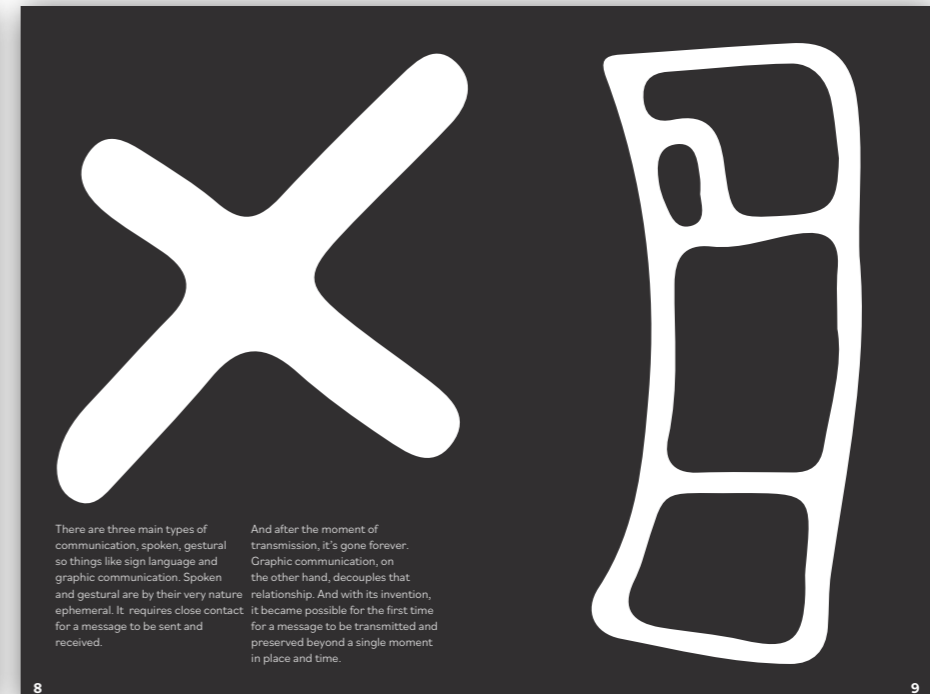
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## Seriously. What was somebody doing down there with a torch or a stone lamp?

I mean to me, it makes sense, right? But you know, this is the kind of question that I'm trying to answer with my research. I study some of the oldest art in the world. It was created by these early artists in Europe, between 10,000 and 40,000 years ago. And the thing is that I'm not just studying it because it's beautiful, though some of it certainly is. But what I'm interested in is the development of the modern mind, of the evolution of creativity, of imagination, of abstract thought, about what it means to be human. While all species communicate in one way or another, only we humans have really taken it to another level. Our desire and ability to share and collaborate has been a huge part of our success story. Our modern world is based on a global network of information exchange made possible, in large part, by our ability to communicate in particular, using graphic or written forms of communication. The thing is, though, that we've been building on the mental achievements of those that came before us for so long that it's easy to forget that certain abilities haven't already existed. It's one of the things I find most fascinating about studying our deep history. Those people didn't have the shoulders of any giants to stand on. They were the original shoulders. And while a surprising number of important inventions come out of that distant time, what I want to talk to you about today is the invention of graphic communication.

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There are three main types of communication, spoken, gestural so things like sign language and graphic communication. Spoken and gestural are by their very nature ephemeral. It requires close contact for a message to be sent and received.

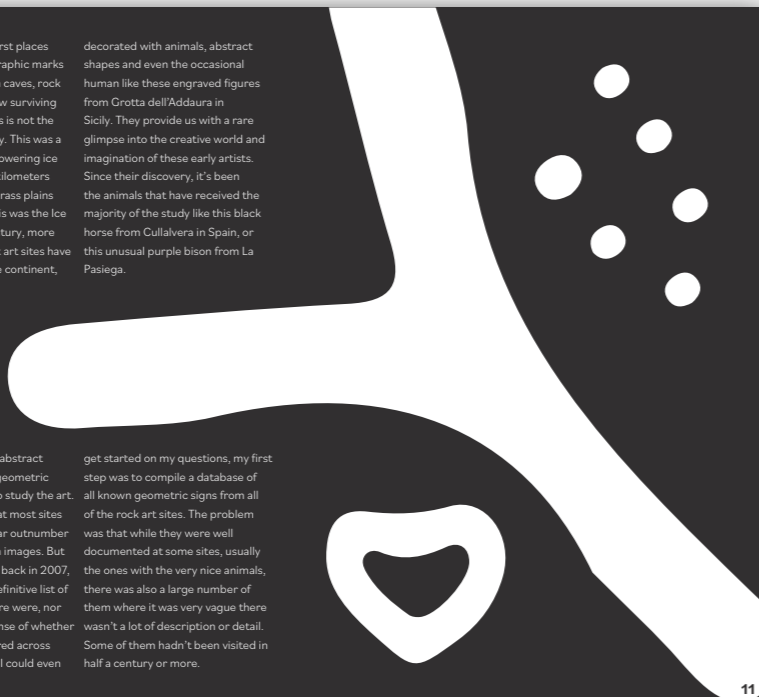
And after the moment of transmission, it's gone forever. Graphic communication, on the other hand, decouples that relationship. And with its invention, it became possible for the first time for a message to be transmitted and preserved beyond a single moment in place and time.

Europe is one of the first places that we start to see graphic marks regularly appearing in caves, rock shelters and even a few surviving open-air sites. But this is not the Europe we know today. This was a world dominated by towering ice sheets, three to four kilometers high, with sweeping grass plains and frozen tundra. This was the Ice Age. Over the last century, more than 350 Ice Age rock art sites have been found across the continent,

decorated with animals, abstract shapes and even the occasional human like these engraved figures from Crotta dell'Addaura in Sicily. They provide us with a rare glimpse into the creative world and imagination of these early artists. Since their discovery, it's been the animals that have received the majority of the study like this black horse from Cullavera in Spain, or this unusual purple bison from La Pasiega.

But for me, it was the abstract shapes, what we call geometric signs, that drew me to study the art. The funny thing is that at most sites the geometric signs far outnumber the animal and human images. But when I started on this back in 2007, there wasn't even a definitive list of how many shapes there were, nor was there a strong sense of whether the same ones appeared across space or time. Before I could even

get started on my questions, my first step was to compile a database of all known geometric signs from all of the rock art sites. The problem was that while they were well documented at some sites, usually the ones with the very nice animals, there was also a large number of them where it was very vague there wasn't a lot of description or detail. Some of them hadn't been visited in half a century or more.



Over the course of two years, my faithful husband Dylan and I each spent over 300 hours underground, hiking, crawling and wriggling around 52 sites in France, Spain, Portugal and Sicily. And it was totally worth it.

We found new, undocumented geometric signs at 75 percent of the sites we visited. This is the level of accuracy I knew I was going to need if I wanted to start answering those larger questions.



## So let's get to those answers.

Barring a handful of outliers, there are only 32 geometric signs. Only 32 signs across a 30,000-year time span and the entire continent of Europe. That is a very small number. Now, if these were random doodles or decorations, we would expect to see a lot more variation, but instead what we find are the same signs repeating across both space and time. Some signs start out strong, before losing popularity and vanishing, while other signs are later inventions. But 65 percent of those signs stayed in use during

that entire time period -- things like lines, rectangles, triangles, ovals and circles like we see here from the end of the Ice Age, at a 10,000-year-old site high in the Pyrenees Mountains. And while certain signs span thousands of kilometers, other signs had much more restricted distribution patterns, with some being limited to a single territory, like we see here with these divided rectangles that are only found in northern Spain, and which some researchers have speculated could be some sort of family or clan signs.



On a side note, there is surprising degree of similarity in the earliest rock art found all the way from France and Spain to Indonesia and Australia. With many of the same signs appearing in such far-flung places, especially in that 30,000 to

40,000-year range, it's starting to seem increasingly likely that this invention actually traces back to a common point of origin in Africa. But that I'm afraid, is a subject for a future talk.

So back to the matter at hand. There could be no doubt that these signs were meaningful to their creators, like these 25,000-year-old bas-relief sculptures from La Roque de Vénasque in France. We might not know what they meant, but the people of the time certainly did. The repetition of the same signs, for so long, and at so many sites tells us that the artists were making intentional choices. If we're talking about geometric shapes, with specific, culturally recognized, agreed-upon meanings, then we could very well be looking at one of the oldest systems of graphic communication in the world.

I'm not talking about writing yet. There's just not enough characters at this point to have represented all of the words in the spoken language, something which is a requirement for a full writing system. Nor do we see the signs repeating regularly enough to suggest that they were some sort of alphabet. But what we do have are some

intriguing one-offs, like this panel from La Pasiega in Spain, known as "The Inscription" with its symmetrical markings on the left, possible stylized representations of hands in the middle, and what looks a bit like a bracket on the right.

The oldest systems of graphic communication in the world Sumerian cuneiform, Egyptian hieroglyphs, the earliest Chinese script, all emerged between 4,000 and 5,000 years ago, with each coming into existence from an earlier protosystem made up of counting marks and pictographic representations, where the meaning and the image were the same. So a picture of a bird would really have represented that animal. It's only later that we start to see these pictographs become more stylized, until they almost become unrecognizable and that we also start to see more symbols being invented to represent all those other missing words in language things like pronouns, adverbs, adjectives.

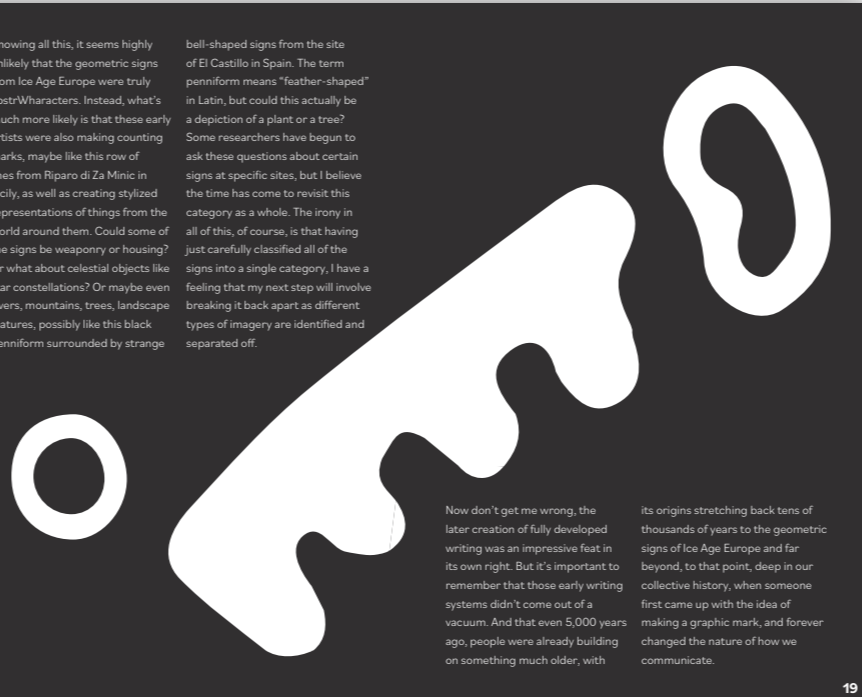


Knowing all this, it seems highly unlikely that the geometric signs from Ice Age Europe were truly abstract. Instead, what's much more likely is that these early artists were also making counting marks, maybe like this row of lines from Riparo di Za Minic in Sicily, as well as creating stylized representations of things from the world around them. Could some of the signs be weaponry or housing? Or what about celestial objects like star constellations? Or maybe even rivers, mountains, trees, landscape features, possibly like this black penniform surrounded by strange

bell-shaped signs from the site of El Castillo in Spain. The term penniform means "feather-shaped" in Latin, but could this actually be a depiction of a plant or a tree? Some researchers have begun to ask these questions about certain signs at specific sites, but I believe the time has come to revisit this category as a whole. The irony in all of this, of course, is that having just carefully classified all of the signs into a single category, I have a feeling that my next step will involve breaking it back apart as different types of imagery are identified and separated off.

Now don't get me wrong, the later creation of fully developed writing was an impressive feat in its own right. But it's important to remember that those early writing systems didn't come out of a vacuum. And that even 5,000 years ago, people were already building on something much older, with

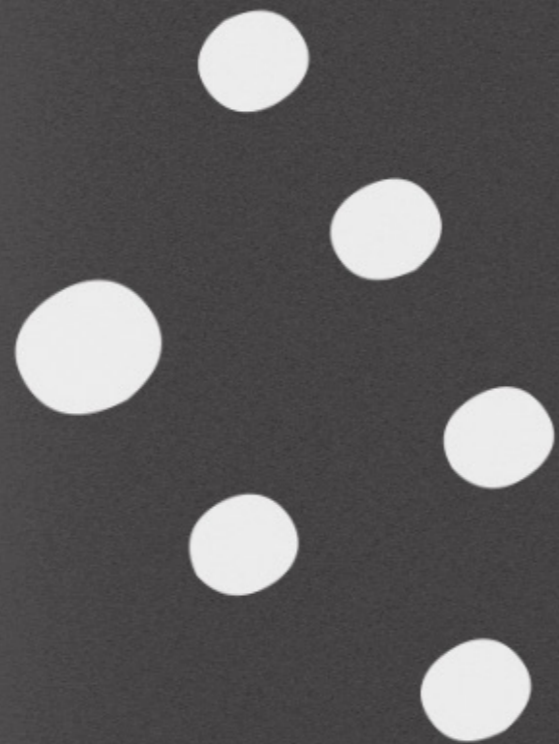
its origins stretching back tens of thousands of years to the geometric signs of Ice Age Europe and far beyond, to that point, deep in our collective history, when someone first came up with the idea of making a graphic mark, and forever changed the nature of how we communicate.



Why are these 32 symbols found in caves all over europe

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## Visual Journalism

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An online publication regarding the mysterious disappearance of 9 hikers.

[readymag.website/3436956](http://readymag.website/3436956)





Photo taken on: 31/01/1959  
Tent found: 26/02/1959

This is the last photo taken by a group of experienced Russian hikers, the night they disappeared in February 1959. Here, in the remote Ural Mountains in Western Siberia. They were on an advanced winter hiking trip, trekking hundreds of kilometres through frozen wilderness. The hikers dug a platform in deep snow, to pitch their tent along the slope of Kholat Syakhl, which translates from the language of the indigenous people of the region, the Mansi, to Dead Mountain.

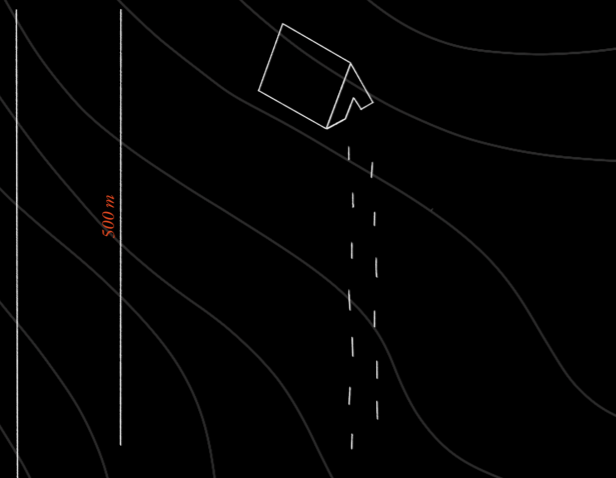
The following night, the hikers abandoned the tent and all of their equipment in the dark. Weeks later, a search party found the tent, half-destroyed, and covered in snow. **It had been cut open from the inside.**

## WHAT MADE THEM LEAVE THEIR TENT IN THE FIRST PLACE?

THE DEEPER YOU GO INTO THE DYATLOV PASS INCIDENT, NAMED AFTER THE GROUP'S LEADER, 23 YEAR OLD IGOR DYATLOV, THE LESS THINGS TEND TO ADD UP. SO, FOR THE SAKE OF THIS ARTICLE, AND EXPLAINING WHAT POTENTIALLY HAPPENED THAT NIGHT, LET'S STICK TO THE MOST BASIC FACTS.



Timeline of events

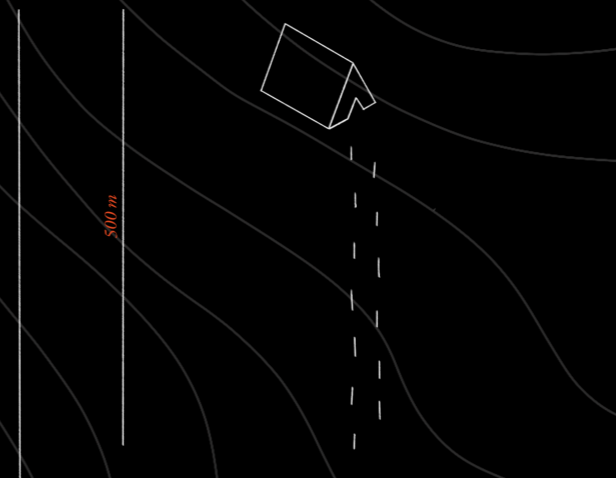


THIS IS A ROUGH DIAGRAM SHOWING WHERE THE BODIES OF THE 9 HIKERS WERE FOUND IN RELATION TO THE ABANDONED TENT, STITCHED TOGETHER FROM HAND-DRAWN MAPS MADE DURING THE INITIAL INVESTIGATION AND FROM DESCRIPTIONS IN THE CASE FILES. THE BODIES WERE FOUND IN THREE GROUPS. SIX DIED OF HYPOTHERMIA, THE REST FROM TRAUMATIC INTERNAL INJURIES.

THE SEARCH PARTY FOUND FOOTPRINTS LEADING AWAY FROM THE TENT THAT DISAPPEARED INTO THE SNOW AFTER ABOUT 500M. CONTINUING IN THEIR DIRECTION LED TO THE DISCOVERY OF THE FIRST TWO BODIES. UNDER A CEDAR TREE 1,500M DOWNSLOPE FROM THE TENT. THEY WERE WEARING ALMOST NOTHING, AND HAD BUILT A SMALL FIRE. THEY FROZE TO DEATH.



Timeline of events



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On January 29, 1959, the men of the group took turns to cut a trail for 10 mins, and the group was taking a break after all 7 rotated. They stopped every 70 mins (2-3 km). They turn on Auspiya river tributary. The group stopped for lunch at the fourth halt. They followed a Mansi ski trail and soon started seeing Mansi signs and storage platform (labaz). Dyatlov group spent the night at the river Hoysipulsos (Хойсипулсос tributary. It's Yuri Doroshenko's birthday. He turned 21.

Vox

JAN 29

JAN 30

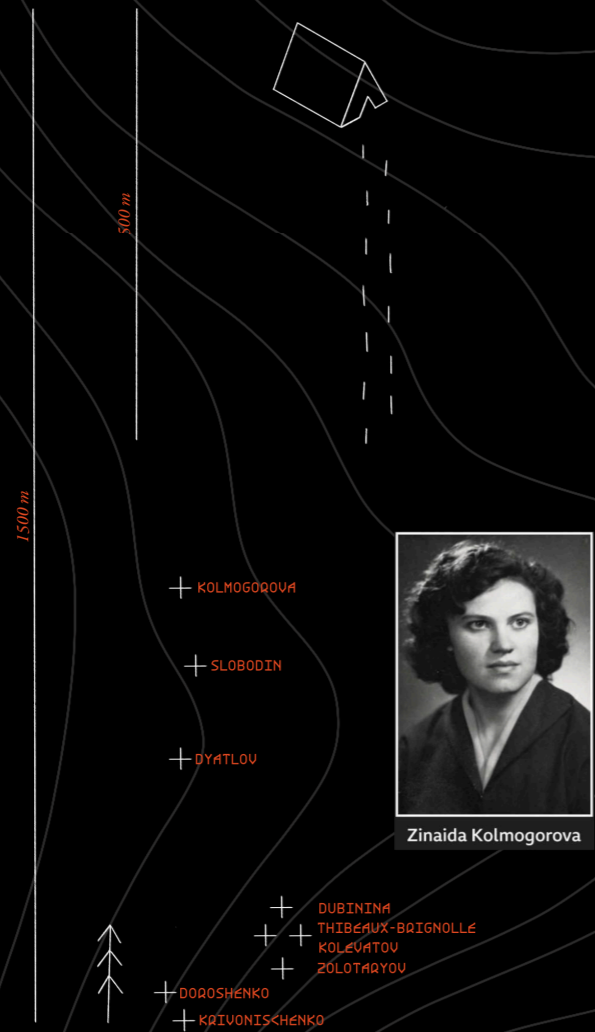
JAN 31

FEB 1

Timeline of events

Krivosichenko's quilted jacket was burned during the night. The group scouts for a pass to continue their journey but only sent some members of the group to scout. Afterwards they all put on warmer clothes and continued their journey.

Vox



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THREE MORE WERE FOUND AFTER THAT IN A STRAIGHT LINE FROM THE TREE, AS IF THEY WERE TRYING TO MAKE IT BACK TO THE TENT.

WHICH IN -30°C TEMPERATURES AND WITHOUT PROPER CLOTHES, WAS BASICALLY IMPOSSIBLE. THEY ALSO FROZE TO DEATH. THE LAST FOUR WEREN'T FOUND UNTIL ABOUT 2 MONTHS LATER. BURIED UNDER FOUR METRES OF SNOW IN A RAVINE. AND THIS IS WHERE THE INVESTIGATION STARTS TO GET MORE CONFUSING. BECAUSE, UNLIKE THE REST OF THE GROUP, THREE OF THEM HAD EXPERIENCED SEVERE INTERNAL TRAUMA.

Vox



Frame n° 23 from Krivosichenko's camera.

Dubinina and Zolotaryov had multiple broken ribs, and Thibeaux-Brignolle had a major skull fracture. Internal injuries that their autopsy reports determined were fatal. But there was more. Zolotaryov and Dubinina were missing their eyes, and Dubinina was missing her tongue. She, along with Kolevatov, were wearing clothes that were contaminated with excessive amounts of radioactive substances.

In spite of many unanswered questions, the lead Soviet investigator, Lev Ivanov, closed the case on May 28, 1959. He concluded that no crime was committed, citing the hikers' lack of external injuries, and that all their valuables were intact. And that the cause of death was "overwhelming force, which the hikers were not able to overcome." Since then, dozens of theories have attempted to explain what happened that night in 1959.

Vox

THEORIES

Avalanche Theory

THE POSSIBILITY OF A SMALL AVALANCHE. A PORTION OF THE UPPER LAYER OF SNOW COULD SIMPLY SHIFT AND ROLL OVER THE HIKERS AS A SLAB OF SNOW. THIS COULD DAMAGE THE TENT AND CREATE HAVOC AMONG HIKERS WHO WERE SUDDENLY TRAPPED UNDERNEATH SEVERAL FEET OF SNOW. IT WOULD CERTAINLY EXPLAIN WHY THE TENT WAS CUT FROM INSIDE. FURTHER RETREAT WOULD BE NECESSARY IF THE HIKERS WERE WORRIED A SECOND AVALANCHE CAN STRIKE AGAIN.

Mistaken for Fugitives

ONE PRIVATE INVESTIGATOR, WHO SPOKE TO FORMER SERVICEMEN IN THE AREA, SAID THE HIKERS COULD HAVE BEEN KILLED AFTER BEING MISTAKEN FOR ESCAPED PRISONERS FROM LOCAL GULAG PRISON CAMPS. OR ALTERNATIVELY, THAT THEY WERE KILLED IN A 'CLEAN-UP OPERATION' AFTER A SERIES OF MILITARY EXERCISES. SIBERIA AT THE TIME OF THE TRAGEDY WAS STILL A LAND OF GULAG. MANY POLITICAL PRISONERS WERE RELEASED IN 1953-56, BUT CRIMINALS WERE STILL BEHIND BARS.

Katabatic Wind Theory

KATABATIC WIND DERIVES FROM THE GREEK WORD KATABASIS, WHICH MEANS "DESCENDING". THIS TYPE OF FALLING WIND CAN APPEAR WHEN COLD AIR OVER A GLACIER OR A MOUNTAINOUS AREA STARTS TO FLOW DOWN A GRADIENT. WHAT IS IMPORTANT TO REALIZE REGARDING FALLING WINDS, IS THAT THESE APPEAR QUICKLY AS OPPOSED TO A STORM. A STORM WOULD GIVE YOU TIME TO DRESS AND SECURE OR DISMANTLE A TENT PROPERLY. A TENT THAT IS NOT BUILT FOR EXTREME WINDS, WOULD RATHER SWIFTLY TEAR TO PIECES IF CONFRONTED WITH FALLING WINDS - THIS UNLESS IT WAS SAVED IN SECONDS. IN THE CASE OF THE DYATLOV GROUP THE ONLY SURVIVABLE SCENARIO WOULD BE TO RUN OUT, CONCEAL THE TENT AND TO WAIT OUT THE ORDEAL ELSEWHERE, LATER TO REGAIN THE BURIED EQUIPMENT.





Vox

## A CONCLUSION?

THEORIES ASIDE, THE INJURIES THEY SUSTAINED COULD BE POST-MORTEM. BY THE TIME THE BODIES WERE FOUND, THEY HAD BEEN DECOMPOSING UNDER A CRUSHING SNOWPACK FOR MONTHS.

WHAT WE CANNOT SPECULATE IS THAT ON A FREEZING COLD NIGHT IN FEBRUARY 1959, NINE EXPERIENCED HIKERS DUG A PLATFORM INTO A SLOPE TO PITCH THEIR TENT. HOURS LATER, SOMETHING HAPPENED SUDDENLY THAT DROVE THEM INTO AN UNSURVIVABLE COLD WITHOUT PROPER CLOTHES. ULTIMATELY THOUGH, SINCE THERE WERE NO SURVIVORS, TRYING TO ACCOUNT FOR WHY THE HIKERS DID THE THINGS THEY DID ENDS UP RAISING MORE QUESTIONS THAN ANSWERS.

**Soggetto Magazine - Volume 01**

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A sample first issue for a magazine focusing on the effects and theories regarding every day objects.



# SOGGETTO

## VOLUME 1



# CONTENTS

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# A CONTEXT-FREE OBJECT

By Ethan Zuckerman

I have seen this identical type of plastic chair in photos of the Lagos, Nigeria, city dumps in the Times. A photo of a memorial gathering for a slain Qatari leader in Jordan showed a row of these same chairs in a tent I own six of these chairs myself. I believe this type of white moulded plastic chair belongs to the growing category of the world's ubiquitous objects: the design-rebels' stock with me, and I found myself searching through photos I've taken around the world in my travels, searching for the plastic chair. It is, indeed, ubiquitous.



Here's my friend, Sargun Munshi, leaning on a particularly attractive version in a beer garden near central Agra. Some large percentage of my Chennai photos feature the chair somewhere. And they're certainly not limited to that country. I spotted the colour palette beyond white, and I find examples in a dusty village in Rajasthan, a quiet street in Palermo, Sicily, a roadside bar outside Jakarta.

In Alaska, Nigeria, there're not just furniture, they're key stage props for a dancer who balances plates, trays, tables and chairs on his body, while executing full splits. I started to think that perhaps I'd start collecting images of white plastic chairs, when I discovered that I'd been beaten to the punch many many times over.

There's a Flickr group titled "Those White Plastic Chairs" which features 800 images of white plastic chairs, taken in at least a dozen countries. There's a more inclusive, but slightly less impressive collection of multicoloured plastic chairs on Flickr as well. One of the contributors to the Flickr group is Jens Thiel, from whom I learned the correct nomenclature for the chair in question.

It is a plastic, Monobloc chair, named because it is a single piece of polypropylene (mono-bloc), heated to 220 degrees

centigrade and extruded into a mold that can produce chairs every 70 seconds. Monoblocs are produced throughout the world, in China, Taiwan, the US, Israel, Mexico and elsewhere. At roughly \$3 a piece, it's easy to understand how they've become so pervasive.

Their makers have a website and a Facebook page dedicated to the Mono-bloc. The site features everything from an examination of creative ways the Mono-bloc is repurposed in countries where its low expense is replaced, to numerous art pieces that feature the Mono-bloc. My favourite artistic interpretations include a beautifully moulded chair by the pool called "Sourens" for use by his mother and a fantastically subversive piece called "White Billion Chairs '07" by Tom Fowler. Fowler's piece features a pile of chairs each perforated with up to 10,000 holes, rendering them beautiful but totally non-functional.

Artists and designers appear to have a love/hate relationship with the Mono-bloc. Some artists attempt to dress up the chair,



molding it with other chairs, rendering it wood, reupholstering it in leather. Others demand that we end discrimination against cheap furniture, like Mari Gaura's Statement Chair. An art book by Andrius and Lenka Finger titled "2000 Years Mono-bloc" turns up the tension - it's an object worthy of a book-length study as well as a viral, reproducing itself around the world and drawing out other designs for chairs. I don't have strong feelings about whether the Mono-bloc is an object of beauty or a target for derision, though I do suggest that any design as successful as the Mono-bloc has proved its evolutionary worth. What is intriguing by the idea that the Mono-bloc is a context free object. A quality that no other object can think of has ever been granted before.



**"Seeing a white plastic chair in a photograph offers you no clues about where or when you are"**



Fifteen years ago, one of my jobs at Tripod was managing our abuse and legal teams. With several million web pages hosted on our service, some of them violated our terms of service and hosted pornography. That wasn't a big problem we deleted pages that violated our TOS. But when we encountered pages that might be hosting child pornography, we had a more complicated procedure. We copied files to a floppy disk (remember, it was 1994) and mailed them to our regional FBI office, along with information on the IP address the user in question had signed up from.

One of the best guys on my team went to Boston for a week to train to become a "confidential informant" so he could testify if we found evidence in a child pornography case that went to court. The curious guy that he was, he asked whether the information we were providing, the IP address signed up from, was helpful in building cases. Sure, he was told, but not as useful as the information in the photos. Almost every detail in a photo held information about the time and location the photo was taken. The shape of electrical outlets, labels on any consumer products, fabrics, clothing all were clues as to whether a photo was taken in the 1970s or last week, in Sweden or Schenectady. Virtually every object suggests a time and place. The Mono-bloc is one of the few objects I can think of that is free of any specific content. Seeing a white plastic chair in a photograph offers you no clues about where or when you are. I have a hard time thinking of other objects that are equally independent of content.

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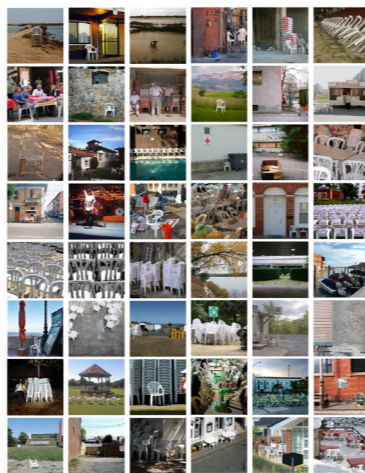
The Mono-bloc is a reminder that the world is still filled with the local, the unique, the distinctive. Globalisation may be homogenising the world, but most objects still offer some context. The few objects that defy localisation, however, deserve some special form of homogenisation. They've achieved a level of design perfection where they don't require adaptation to be as successful in Africa as they are in suburban America. Dennis them of your pet, context-free objects like the Mono-bloc have achieved a sort of global celebrity that few humans ever have.

For me, the Mono-bloc isn't so much a glimpse of the future, when we suspect that mega-corporation will blur distinctions between Albania and Afghanistan. Even McDonald's, the avatar for global homogenisation, makes heavy investments in localisation.

It isn't, it should be very hard to sell beef burgers in majority-Hindu India. It's going to be a while before McDonald's takes its red-and-white sandwich by the way it is so pervasive that its wrapper doesn't reveal that you're at an Indian McDonald's, not a Japanese one.

One of the best guys on my team went to Boston for a week to train to become a "confidential informant", so he could testify if we found evidence in a child pornography case that went to court. The curious guy that he was, he asked whether the information we were providing, the IP address signed up from, was helpful in building cases. Sure, he was told, but not as useful as the information in the photos. Almost every detail in a photo held information about the time and location the photo was taken. The shape of electrical outlets, labels on any consumer products, fabrics, clothing all were clues as to whether a photo was taken in the 1970s or last week, in Sweden or Schenectady. Virtually every object suggests a time and place. The Mono-bloc is one of the few objects I can think of that is free of any specific content. Seeing a white plastic chair in a photograph offers you no clues about where or when you are. I have a hard time thinking of other objects that are equally independent of content.





**“It's an object worthy of a book-length study as well as a virus”**



**BACK TO THE HARBOR**

By Ian Frazier

Glassing the waters from the foot of Jolene Avenue, I saw no jet ski, no motor, no seahorse. More birds, more gulls. A woman was walking a German shepherd along the sand. On a higher part of the beach, a single patio chair of molded white plastic commanded a wide view. Someone might have put it there to enjoy a beer in, or for water surfing. Then again, it might have been Fickson. I have seen the identical type of plastic chair in photos of the Lagos, Nigeria, city dumps in the Times. A photo of a memorial gathering for a slain Al Qaeda leader in Jordan showed a row of these same chairs in a tent. I own an of these chairs myself. I believe this type of white molded plastic chair belongs to the growing category of the world's ubiquitous objects.

The beach chair in Newport, N.J.



**WHITE PLASTIC CHAIRS ARE TAKING OVER THE WORLD**

By Jules Suzdovtsev

Across the street from my Brooklyn apartment is a stack of white plastic chairs, slowly accumulating a layer of snow. On the other side of the country, three more of those same chairs are scattered around my parents' pool, while in Tennessee, two upon two of them are lined up for a wedding. Others float in a massive trash heap in the Pacific; there are probably more still in an old woman's home in South America piled with magazines. I imagine there is at least one such white plastic chair ceding us somewhere in orbit. Maybe that seems benign to you, but in truth, the ubiquity of those white chairs is terrifying, and a very bad sign for the state of world culture.

The first cheap, lightweight, stackable, injection-molded plastic chair, called a mono-bloc, was probably designed in 1947 by an Italian named Vico Magistretti, then mass-produced in the '70s by a company called the Gioiellerie Gioielli, but since there are no original patents, nobody really knows who was first responsible. Nor does anyone know how many manufacturers of mono-blocs there are today, or even how many have been made, although that number is likely in the billions, though we do know they are all around the world. But unlike similar global objects like lighters, televisions, paper clips, cigarettes, transistor radios, and ATMs, these chairs are "border-free." MIT's Director of Civic Media Studies, Ethan Zuckerman, explained the significance of the mono-bloc on his blog a few years ago: "The Mono-bloc is one of the few objects I can think of that is free of any specific context. Seeing a white plastic chair in a photograph offers you no clues about where or when you are." The mono-bloc stands alone, as a singular object, unrelated to its surroundings, and yet, distinctly unavoidable and non-ideologizable, perhaps eternal.

That's why I decided to speak with Ethan Zuckerman, a professor at the University of Massachusetts about my mono-bloc anxiety, the ubiquity of these chairs, and what this says about globalization of culture.

Jules:

To me, the lack of context in the mono-bloc is inherently disturbing. Like, how can an object as ubiquitous as this chair be so disconnected from its environment?

Ethan:

I have the same problem with the mono-bloc. I was looking for some way to sort of talk about them as the world's most globalized object and thought there was some story behind it, like some giant conglomerate that produces all the world's mono-bloc chairs. The answer, of course, was more subtle and a bit more complicated than that. It's not that there's a single corporation, because it's actually a pretty easy process if you're going to have any level of industrialization. It's what you might call an aspirational class object. So as long as you have people in a society with some disposable income, you're going to end up with mono-blocs. You're going to end up with people looking for seating that is some level above sitting on the ground or sitting on a log or a very basic stool.

Jules:

That's this essay by Ingo Niebaum in which he says that "white plastic chairs are the real evil of globalization." In reference to that sort of cheap mass production spreading throughout an existing culture.

Ethan:

It's a super popular wealth, Western, intellectual stance to be opposed to all aspects of globalization. It's so easy to just sit there and say that the spread of corporate power is bad, the indigenous culture is good, and the mono-bloc is an example of this cheap, throwaway culture that's destroying the local culture. But I've spent a good chunk of my professional life in the developing world and a lot of people there are really excited about having access to the material culture that people in the West have. I just think it's immensely problematic to just sit there and say that poor people can't have mono-bloc chairs because it's bad for their culture. I think there are aspects of that which we probably fear. It's probably quite bad for local furniture businesses when the mono-bloc takes hold. But I think this offers you no clues about where or when you are. The mono-bloc stands alone, as a singular object, unrelated to its surroundings, and yet, distinctly unavoidable and non-ideologizable, perhaps eternal. That's why I decided to speak with Ethan Zuckerman, a professor at the University of Massachusetts about my mono-bloc anxiety, the ubiquity of these chairs, and what this says about globalization of culture.

Jules:

So you consider that kind of globalization to be a necessary aspect of a developing country's evolution?

Ethan:

I guess what I'm saying is when you are connected with global information flow and everybody is, your desire and material wants are going to globalize as well. When people see goods become available to them in local markets or seeing them on TV, people want those goods. So, I think you have to sort of recognize that people get to make decisions about goods. Pretending that it's not there and it's just going to all go away, that doesn't make a lot of sense to me. I think a lot of the critiques on globalization and migration in the material form are deeply naive. So it's not a concentrated effort to Westernize. Just that the mono-bloc is objectively a pretty good seating solution because it is cheap and context-free. What happens to culture when the path of least resistance leads to the mono-bloc? You could probably think about the state of a culture based on the state of its chairs. There's probably some state where the mono-bloc is a next type of furniture that people have on average, which people really aspire to, almost as a status symbol. There was a real period in the United States where homogenous clothing was a real sign of poverty. What people wanted was manufactured fabric—what they wanted at this point, were now at a different place. Having a hand-knitted bulk for instance, is a status symbol because all the rest of us are wearing machine-made clothes. Again, you have a similar development with the mono-bloc where it is aspirational. It's a pretty good price-to-performance ratio, it's pretty well engineered, and at that point the handmade object becomes the luxury object.

Jules:

But doesn't just lead to the global homogenization of culture?

Ethan:

I think the subtle thing a globalization isn't usually homogenous. McDonald's, for example. Everybody uses McDonald's as a shorthand for homogeneity, but it's not, it's deeply local. I think there are at least two mono-blocs to be talked about, right? There's the one mono-bloc that is so generic that you don't know whether you're in China or Sweden. There's also the mono-bloc that takes on the local identity, with an inlay design or pattern. In some ways that's an even weirder mono-bloc because we don't know if it's really local or if it's made non-locally, like in China, but attempting to be locally appropriate instead of context-free.

Jules:

Booting regional mono-blocs?

Ethan:

Maybe the mono-bloc is sort of the victory of high-modernist design. Designers are people who always want their objects to be universal. They never want them to be only culturally specific. They want to transcend, so it can be used by all people. So maybe this is the high-modernist design culture just on a cultural level where everybody can afford it.

Jules:

The mono-bloc approaches some level of original, high-tech perfection. There's something beautiful about the ability to make something that is sturdy, lightweight, and cost-effective.

Ethan:

It is the outcome of one particular part of evolution. If you want to create a chair that is cheap, functional, easy to manufacture, and universal, you would most likely have the mono-bloc. It's worth noting that it's not just a chair, it's a process. The mono-bloc is a chair, but you can't imagine turning the knob anything further clockwise, and a certain point it's no longer a chair. It's evolution that can go no further.

Jules:

And we don't even really know who invented it.

Ethan:

Well, the chair has this really interesting place for the designers. Every designer wants to make a chair, but chairs are a fucking pain in the ass. They are really, really difficult. The back has to curve, it has to be slanted at a certain angle, and making it comfortable for people to sit on is a pretty serious challenge—that's why designers chairs are agriculture artifacts. Then the mono-bloc is that challenge, plus the challenge of making something cheap enough to manufacture, and cheap enough for anyone to own. So we turn all those obstacles to 11, and hence what we get.

**“Maybe it's the world's most perfectly designed object”**



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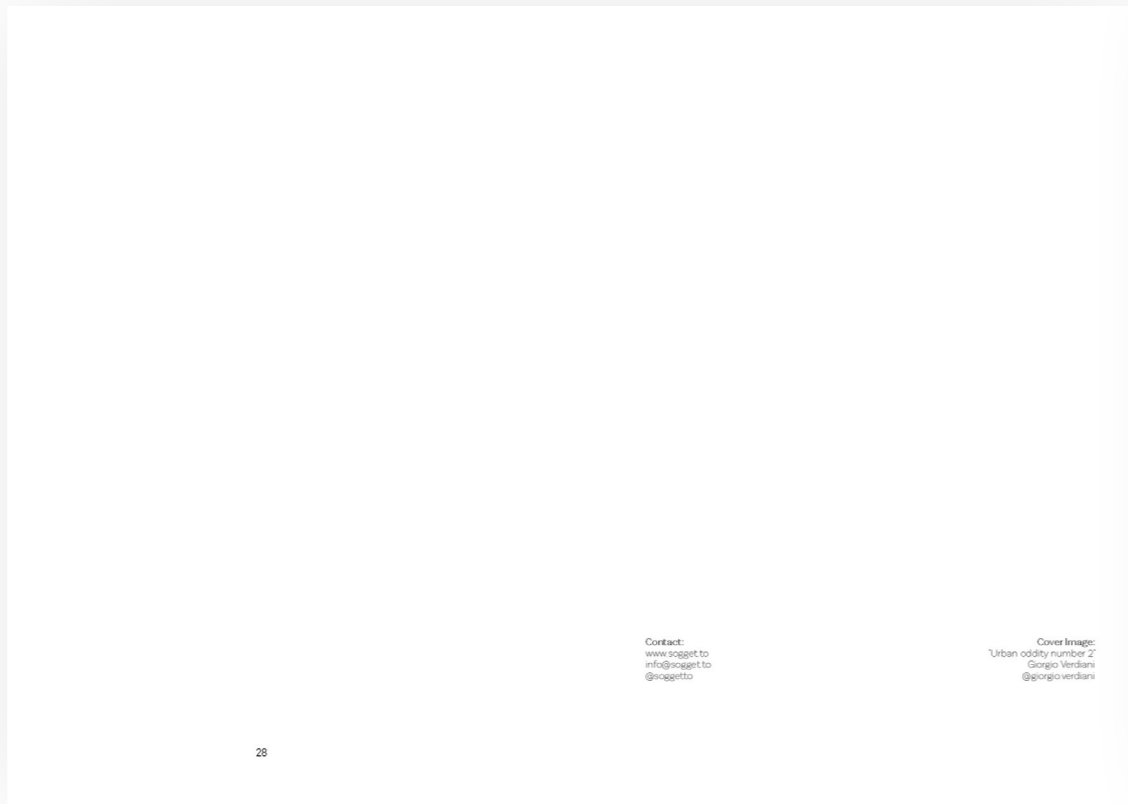
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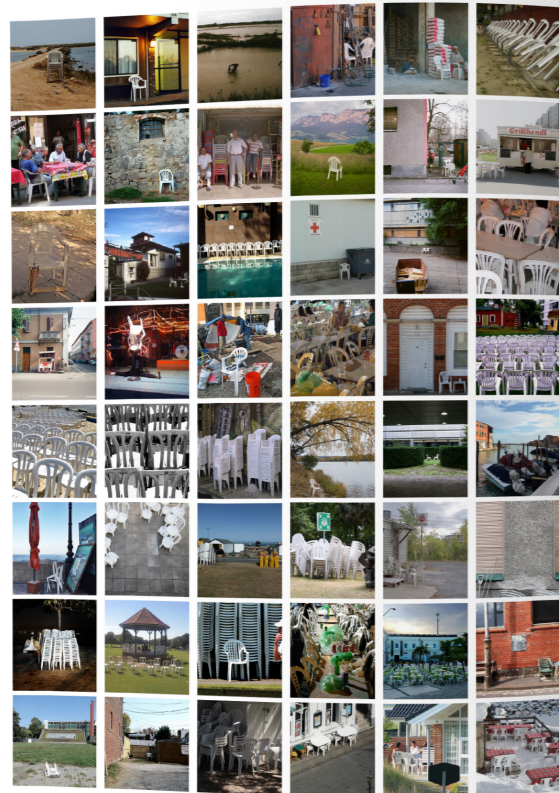


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**“It's an object worthy of a book-length study as well as a virus”**

# WHITE PLASTIC CHAIRS ARE TAKING OVER THE WORLD

By Jules Suzdaltsev

Across the street from my Brooklyn apartment sit a stack of white plastic chairs, slowly accumulating a layer of snow. On the other side of the country, three more of those same chairs are scattered around my parents' pool, while in Yemen, I imagine, rows upon rows of them are lined up for a wedding. Others float in a massive trash heap in the Pacific, there are probably more still in an old woman's home in South America, piled with magazines. I imagine there is at least one such white plastic chair circling us somewhere in orbit. Maybe that seems benign to you, but in truth, the ubiquity of those white chairs is terrifying, and a very bad sign for the state of world culture.

The first cheap, lightweight, stackable, injection moulded plastic chair, called a mono-bloc chair, was probably designed in 1967 by an Italian named Vico Magistretti, then mass produced in the '70s by a company called the Grosfillex Group, but since there are no original patents, nobody really knows who was first responsible. Nor does anyone know how many

manufacturers of mono-blocs there are today, or even how many have been made, although that number is likely in the billions, though we do know they are all around the world.

But unlike similar global objects like lighters, televisions, paper clips, cigarettes, transistor radios, and AK-47s, these chairs are "context free." MIT's Director of Civic Media Studies, Ethan Zuckerman, explained the significance of the mono-bloc on his blog a few years ago: "The Mono-bloc is one of the few objects I can think of that is free of any specific context. Seeing a white plastic chair in a photograph offers you no clues about where or when you are."

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That's why I decided to speak with Ethan Zuckerman a professor at the University of Massachusetts about my mono-bloc anxiety, the ubiquity of these chairs, and what this says about globalisation of culture.

Jules:

To me, the lack of context in the mono-bloc is inherently disturbing. Like, how can an object as widespread as this chair be so disconnected from its environment?

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There's this essay by Ingo Niermann in which he says that "white plastic chairs are the real evil of globalization" in reference to that sort of cheap mass production spreading throughout an existing culture.

Ethan:

I have the same problem with the monobloc. I was looking for some way to sort of talk about them as the world's most globalized object and thought there was some story behind it, like some giant conglomerate that produces all the world's monobloc chairs. The answer, of course, was more subtle and a bit more complicated than that. It's not that there's a single corporation, because it's actually a pretty easy process if you're going to have any level of industrialization. It's what you might call an "aspirational class object." So as long as you have people in a society with some disposable income, you're going to end up with monoblocs. You're going to end up with people looking for seating that is some level above sitting on the ground or sitting on a log or a very basic stool.

Ethan:

Hal! It's a super popular wealthy, Western, intellectual stance to be opposed to all aspects of globalization. It's so easy to just sit there and say that the spread of corporate power is bad, the indigenous culture is good, and the monobloc is an example of this cheap throwaway culture that's destroying the local culture. But I've spent a good chunk of my professional life in the developing world and a lot of people there are really excited about having access to the material culture that people in the West have. I just think it's insanely paternalistic to just sit there and say that poor people can't have monobloc chairs because it's bad for their culture. I think there are aspects of that which are probably true. It's probably quite bad for local furniture businesses when the monobloc takes hold. But I think this sort of notion that this is a virus and it should be fought fails to recognize that people in the developing world have a choice as to what they want to spend their resources on. I think it's condescending to the extreme. It's not that Walmart is churning these things out—it's actually people in the developing world making these. It doesn't feel like an obliteration of culture. It feels like poor people getting the chance to buy goods as representation of their aspirations.

**Hollie McNish - Slug Cover**

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Hard back sleeve for latest book by Hollie McNish,  
'Slug and other things I've been told to hate'.







## L'Eredita - Book Layout

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Re-imagining the history of Falcone & Borsellino for a modern audience. Taking inspiration from documents that were part of their lives throughout.



NON SONO ROBIN HOOD NÉ UN KAMIKAZE E TANTOMENO UN TRAPPISTA. SONO SEMPLICEMENTE UN SERVITORE DELLO STATO IN TERRA INFEDELIUM.

GIOVANNI FALCONE



30 aprile 1982. Pio La Torre, segretario regionale del PCI, viene assassinato con Roberto Di Nolfo mentre sta raggiungendo la sede del partito.



Sergio Mattarella, futuro Presidente della Repubblica, mentre sorregge il cadavere del fratello Piersanti, appena assassinato.

Tra il 1979 e il 1980 Falcone e Borsellino sono impegnati nelle prime grandi inchieste su Cosa Nostra. Falcone indaga sulle famiglie mafiose italo-americane Spatola-Gambino-Inzerillo coinvolte nel traffico di droga e nel falso sequestro del bancarottiere Michele Sindona. Borsellino inquisisce i fratelli Giulio e Andrea Di Carlo, legati al boss corleonese Leoluca Bagarella.

A partire da queste inchieste si sviluppa un nuovo metodo investigativo, grazie anche all'intuizione del consigliere istruttore Rocco Chinnici, basato sulla necessità di dare una visione unitaria e complessiva del fenomeno mafioso. Nasce così il pool antimafia. Con Falcone e Borsellino ne faranno parte, tra gli altri, anche Leonardo Guarnotta, Giuseppe Di Lello e successivamente Giocchino Natoli, Giacomo Conte e Ignazio De Francisca.

In quegli anni la mafia non si limita più a narcotraffico ed estorsioni, ora controlla anche gli appalti, inquina l'imprenditoria e la finanza, influenza pesantemente il sistema politico, sfida lo Stato uccidendo magistrati, poliziotti, giornalisti e politici.

Tra il 1979 e il 1982 vengono assassinati il cronista del Giornale di Sicilia Mario Francese, il capo della squadra mobile Boris Giuliano, il giudice Cesare Terranova, il procuratore Gaetano Costa, il presidente della Regione Piersanti Mattarella, il segretario del PCI siciliano Pio La Torre e il prefetto di Palermo Carlo Alberto Dalla Chiesa.

Il 29 luglio 1983 viene ucciso con un'autobomba davanti al portone di casa il "padre" del pool antimafia, Rocco Chinnici. Nell'attentato muoiono anche due agenti di scorta e il portiere dello stabile. Capo dell'Ufficio Istruzione viene nominato Antonino Caponnetto, proveniente da Firenze, che stabilirà subito con Falcone e Borsellino non solo un rapporto professionale ma anche un intenso legame affettivo.



Antonino Caponnetto, capo dell'Ufficio Istruzione del Tribunale di Palermo, con Giovanni Falcone e Paolo Borsellino.



Leonardo Guarnotta, Giocchino Natoli e Paolo Borsellino, componenti del pool antimafia di Palermo.





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Antonio Capomonte, con dell'ufficiale istruttore del Tribunale di Palermo, con Giovanni Palmone e Paolo Borsellino.



Intervista agli agenti Antonio Capomonte e Paolo Borsellino, impegnati nel pool antimafia di Palermo.

NON SONO ROBIN HOOD NÉ UN KAMIKAZE E TANTOMENO UN TRAPPISTA. SONO SEMPLICEMENTE UN SERVITORE DELLO STATO IN TERRA INFEDELIUM.

GIOVANNI FALCONE



30 aprile 1982. Pio La Torre, segretario regionale del PCC, viene assassinato con Roberto Di Iorio mentre che, raggiungendo la sede del partito.



## Capitolo 10 L'Attentatini di Capaci

SI MUORE PERCHÉ SI È SOLI O PERCHÉ SI È ENTRATI IN UN GIOCO TROPPO GRANDE. IN SICILIA LA MAFIA COLPISCE I SERVITORI DELLO STATO CHE LO STATO NON È RIUSCITO A PROTEGGERE.

GIOVANNI FALCONE

Al telefono i boss si complimentano di avere compiuto un "tentativo". Continuo di colpi di esplosivo piazzati sotto l'autostrada che collega Palermo all'aeroporto di Punta Raisi per uccidere un colonnello e il capitano e il secondo numero uno di Cosa Nostra, Giovanni Falcone. È il 23 maggio 1992, all'altezza dello svincolo di Capaci, si scatenano l'attentato. Con Falcone, che ritorna da Roma, muoiono la moglie Franca Maresca e tre agenti di scorta: Antonio Montanaro, Rocco Di Cillo e Vincenzo Schifano. L'attentato suscita profonda indignazione. Il Parlamento, che non riusciva a raggiungere un'intesa sull'abolizione del nuovo capo dello Stato, si ritrova sul nome di Oscar Luigi Scalfaro, il fratello di Falcone si svolge in un clima di grande tensione. Uffa e agitate accoglienze politici.



Un momento della visita dell'ispettore ai danni all'autostrada di Capaci.

Al l'attentato della chiesa di San Domenico si leva il grido disperato della vedova di uno degli agenti, Rosaria Schifano, che rivolgendosi agli "uomini della mafia" li invita a "ragionare chiaro" per chiedere scuse. L'attentato chiede i conti aperti della mafia nei confronti del magistrato che, con il contributo determinante di Tommaso Buscetta, ha riordinato i nomi e i volti del potere criminale, i momenti del delitto e i volti degli ultimi mandati, gli uffici e le strategie della spola guidata da Totò Riina e Bernardo Provenzano. Nella strage di Capaci è designato il sospetto che non fosse solo opera di mafia e che, con il successivo assassinio di via D'Amelio, avrebbe a ricattare lo Stato per indurlo ad aprire una "trattativa".

Le filoni processuali hanno individuato solo la responsabilità della coppia e dei loro vicinisti nell'organizzazione della strage, alcuni dei quali sono diventati collaboratori o testimoni. La Buscetta che adotta il telecomando per l'operazione. Sono stati tutti condannati.



La SPAT Corsa del giudice Falcone e della sua scorta ricoperta da un telo dopo la violenta esplosione.



## Capitolo 11 Via D'Amelio La Strage Annunciata



Il giorno dopo, nel via D'Amelio, una grande manifestazione di dolore per la morte di Paolo Borsellino.

Alle persone più vicine Paolo Borsellino aveva confidato: "Mi sento un cadavere che cammina...". E infatti, il giorno dopo la strage di Capaci, l'autostrada esplose il 23 maggio 1992 in via D'Amelio e all'ora Borsellino mentre si sta recando in casa della moglie. Con lui cadono cinque agenti di scorta: Emanuele Lari, Walter Rallo, Cosimo, Agostino Catalano, Vincenzo Li Mallo e Claudio Traina. Negli ultimi giorni Borsellino era impegnato a disarcionare l'inchiesta di Giovanni Falcone e i tradimenti di qualche "giallo". Ne aveva parlato proprio nell'ultimo intervento pubblico alla biblioteca comunale il 23 giugno 1992. In una "terra bellissima e disprezzata" come la Sicilia, aveva pure detto, la lotta alla mafia deve essere sostenuta da un movimento culturale e morale, anche religioso, che abbia tutti a "sentire la bellezza del bene profondo di un mondo che si oppone al peccato del compromesso morale, della indifferenza, della contiguità e, quindi, della complicità".

L'inchiesta sulla strage di via D'Amelio ha ipotizzato che l'uccisione di Borsellino, decisa da tempo come quella di Falcone, sia stata effettuata dalla mafia. Dalle indagini sono scaturiti vari filoni processuali conclusi con la condanna di Totò Riina, Bernardo Provenzano e altri componenti della cupola di Cosa nostra. Ma almeno sette sospetti sarebbero stati condannati ingiustamente e per questo scarcerati, sulla base delle dichiarazioni del falso pentito Vincenzo Santonino, un personaggio di modesto profilo criminale del quartiere di Guadagnara. Una operazione di depistaggio scoperta, vent'anni dopo, grazie alle dichiarazioni di Giuseppe Spataro, un nuovo pentito ritenuto più credibile che non solo ha smontato il castello delle false verità ma ha fornito indicazioni precise soprattutto sulla sua preparazione dell'attentato alla quale ha contribuito di essere partecipata.



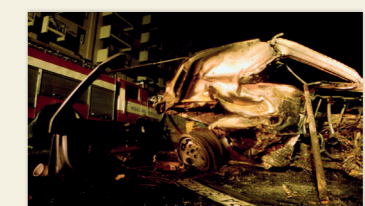
Quattro dei cinque agenti della scorta assassinati nella via D'Amelio: Walter Rallo, Agostino Catalano, Emanuele Li Mallo e Claudio Traina.



Agente Francesco Lari, figlio di Paolo Borsellino, viene abbracciato dal "padre" del pool antimafia, Giustino Trapani, comandante di Montebelluna.

MI UCCIDERANNO, MA NON SARÀ UNA VENDETTA DELLA MAFIA. FORSE SARANNO MAFIOSI QUELLI CHE MATERIALMENTE MI UCCIDERANNO, MA QUELLI CHE AVRANNO VOLUTO LA MIA MORTE SARANNO ALTRI.

PAOLO BORSILINO



I resti di un'automobile colpita dall'esplosione in via D'Amelio.

## Productivity Decoded

A set of opening spreads for a “How To” magazine for young postgraduates regarding digital productivity



# Raycast

There's very little you can do using your mouse or touch-pad that you can't do faster using your keyboard. There are exceptions—graphic design comes to mind—but most of the time this rule holds true. For example: launching a Mac application that's not in your dock. You can open the Applications folder in Finder or Launchpad, then scroll until you find the app you want. Or you can open Spotlight using Command+Space-bar, type the first few letters of the app in question, then hit Enter. The mouse method takes around 30 seconds; the keyboard method takes less than two. This is the kind of trick that, once you learn it, you wonder how you lived without. Raycast is a free Mac application that takes this even further. It can launch apps, yes, but it can do a lot more than that—like show you your clipboard history, organize your windows, and even put your computer to sleep. I'm all about customizing how my Mac works—for example, I showed you how to give QuickLook new powers. Raycast is the best customization app I've come across in a long time. Here's what it can do.

### Do Everything Faster

Raycast, once you install it, runs in the background. You need to use a keyboard short-cut to use it. By default this short-cut is Option-Space, which is easy to trigger quickly. The idea is that you will launch Raycast, quickly find what you're looking for, then get back to whatever it is you were doing before.

A few of the features Raycast includes overlap with what Spotlight offers. For example, you can search for files on your computer and even do quick calculations. Other features can't be found in Spotlight, though. For example, Raycast collects an ongoing history of everything you copy to your clipboard, allowing you to quickly scroll back through everything and paste something you'd thought was lost.

Raycast can also move and resize the currently open windows—for example, you could move one window to take up the left half of the screen and another to take up the right. There's a built-in tool for searching your contacts, making it easy to quickly find and copy anyone's email address or phone number. There's even commands for quick system changes, like toggling between dark mode and light mode or putting your computer to sleep. You can even type the word "Schedule" to see all of your calendar appointments; if one is an online meeting, hit Enter to open the meeting. I could go on, but the best way to use Raycast is just to open it and start typing whatever it is you want to do. Odds are the app can accommodate you, and if not, there's an extension that can.

### Plug-ins Do Even More

Raycast can add even more features with extensions, which allow the application to search information from other applications. For example, I use Google Drive to collaborate with editors. The Google Workspace extension means I can open any document in my Drive in a couple of keystrokes. There's a similar extension for Spotify, letting you quickly find and listen to any album or playlist. There's an extension for the password managers 1Password and Bit-warden, meaning you can find and copy passwords quickly even when you're outside your browser. There's an extension for quickly finding animated GIFs.

And it gets even nerdier—you can do things like install software using Homebrew or even run Terminal commands. Don't worry if you don't know what those things are, though; The point is you can set up almost anything you can imagine.

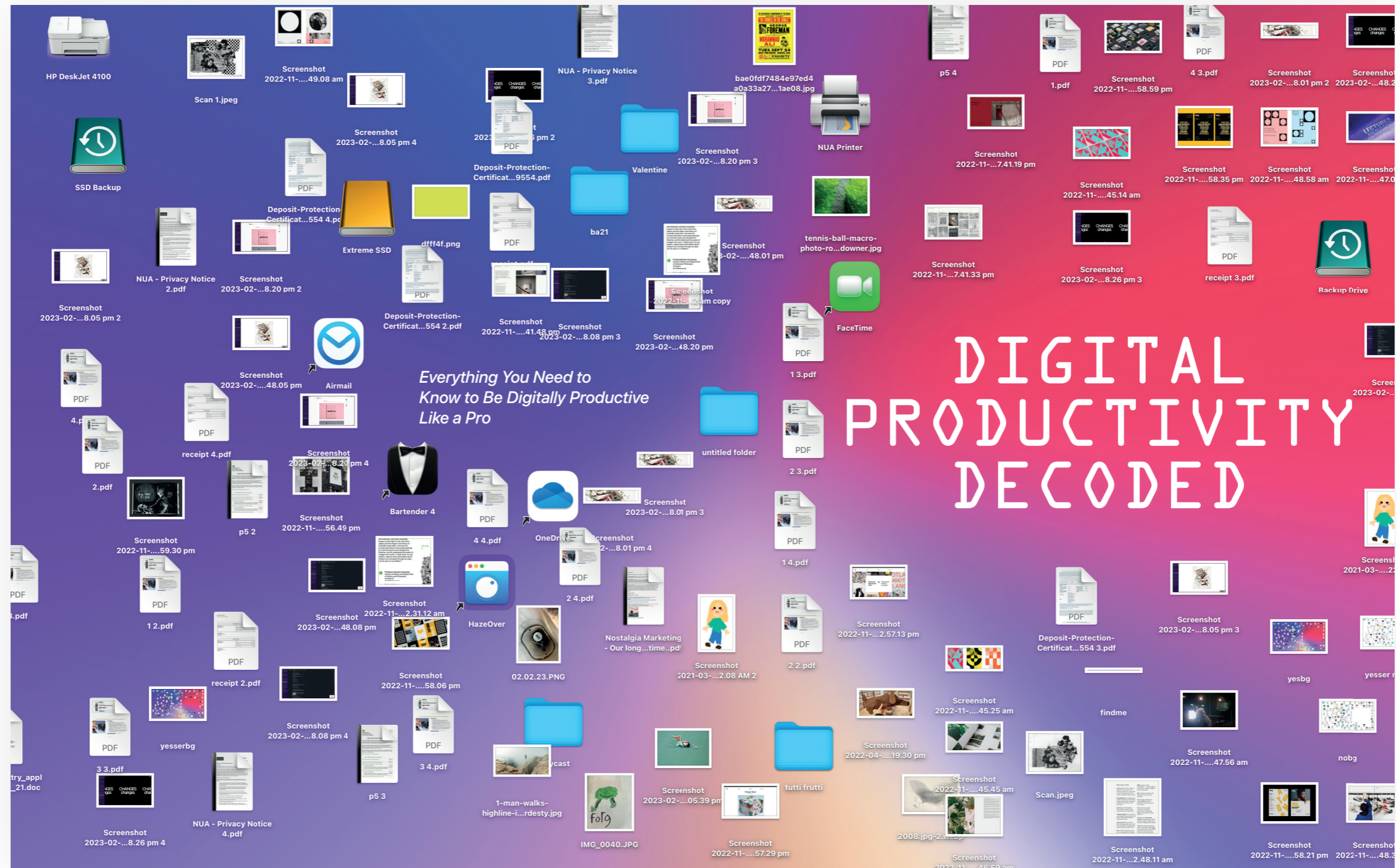
Installing these couldn't be easier—just type the word "Store" in Raycast, hit Enter, then search for the extension you want. You can also browse the store online, if you prefer.

### Make Keyboard Shortcuts for Anything

You can set up a universal keyboard shortcut for anything Raycast can do, which is possibly my favorite feature. You can create keyboard shortcuts to launch a given app, for example, or to open any file. It also means you could create custom keyboard shortcuts to quickly launch different kinds of searches. Open Raycast, then type "General" and hit Enter to open the settings. Head to the Extensions tab and find the specific application or action you want to create a keyboard shortcut for. Click the Record Hotkey option for that item and think of a shortcut that won't conflict with any other ones.

There are very few applications that have actually changed how I use my computer. Raycast is one of them. Anything I can think of is just a few keystrokes away, meaning my only excuse for not getting more done is the sheer volume of distractions on the internet. That should be easy to overcome, right?

**"There's very little you can do using your mouse or touch-pad that you can't do faster using your keyboard."**



Everything You Need to Know to Be Digitally Productive Like a Pro

DIGITAL PRODUCTIVITY DECODED



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*There's very little* you can do using your mouse or touch-pad that you can't do faster using your keyboard. There are exceptions—graphic design comes to mind—but most of the time this rule holds true. For example: launching a Mac application that's not in your dock. You can open the Applications folder in Finder or Launchpad, then scroll until you find the app you want. Or you can open Spotlight using Command+Space-bar, type the first few letters of the app in question, then hit Enter. The mouse method takes around 30 seconds; the keyboard method takes less than two. This is the kind of trick that, once you learn it, you wonder how you lived without. Raycast is a free Mac application that takes this even further. It can launch apps, yes, but it can do a lot more than that—like show you your clipboard history, organize your windows, and even put your computer to sleep. I'm all about customizing how my Mac works—for example, I showed you how to give Quick Look new powers. Raycast is the best customization app I've come across in a long time. Here's what it can do.



## Do Everything Faster

Raycast, once you install it, runs in the background. You need to use a keyboard short-cut to use it. By default this short-cut is Option-Space, which is easy to trigger quickly. The idea is that you will launch Raycast, quickly find what you're looking for, then get back to whatever it is you were doing before.

A few of the features Raycast includes overlap with what Spotlight offers. For example, you can search for files on your computer and even do quick calculations. Other features can't be found in Spotlight, though. For example, Raycast collects an ongoing history of everything you copy to your clipboard, allowing you to quickly scroll back through everything and paste something you'd thought was lost.

Raycast can also move and resize the currently open windows—for example, you could move one window to take up the left half of the screen and another to take up the right. There's a built-in tool for searching your contacts, making it easy to quickly find and copy anyone's email address or phone number. There's even commands for quick system changes, like toggling between dark mode and light mode or putting your computer to sleep. You can even type the word "Schedule" to see all of your calendar appointments; if one is an online meeting, hit Enter to open the meeting. I could go on, but the best way to use Raycast is just to open it and start typing whatever it is you want to do. Odds are the app can accommodate you, and if not, there's an extension that can.

***"There's very little you can do using your mouse or touch-pad that you can't do faster using your keyboard."***



## Plug-Ins Do Even More

Raycast can add even more features with extensions, which allow the application to search information from other applications. For example, I use Google Drive to collaborate with editors. The Google Workspace extension means I can open any document in my Drive in a couple of keystrokes. There's a similar extension for Spotify, letting you quickly find and listen to any album or play-list. There's an extension for the password managers 1Password and Bit-warden, meaning you can find and copy passwords quickly even when you're outside your browser. There's an extension for quickly finding animated GIFs.

And it gets even nerdier—you can do things like install software using Homebrew or even run Terminal commands. Don't worry if you don't know what those things are, though: The point is you can set up almost anything you can imagine.

Installing these couldn't be easier—just type the word "Store" in Raycast, hit Enter, then search for the extension you want. You can also browse the store online, if you prefer.



## Make Keyboard Shortcuts for Anything

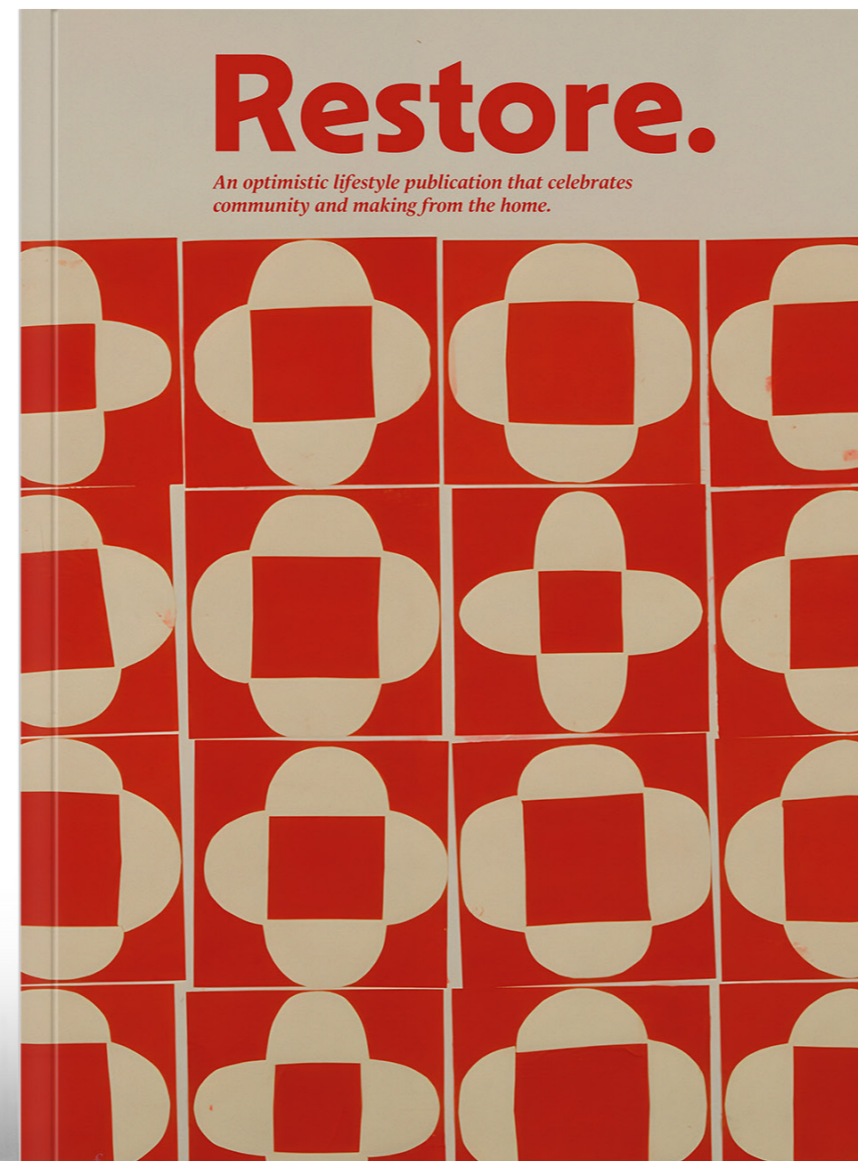
You can set up a universal keyboard shortcut for anything Raycast can do, which is possibly my favorite feature. You can create keyboard shortcuts to launch a given app, for example, or to open any file. It also means you could create custom keyboard shortcuts to quickly launch different kinds of searches. Open Raycast, then type "General" and hit Enter to open the settings. Head to the Extensions tab and find the specific application or action you want to create a keyboard shortcut for. Click the Record Hotkey option for that item and think of a shortcut that won't conflict with any other ones.

There are very few applications that have actually changed how I use my computer. Raycast is one of them. Anything I can think of is just a few keystrokes away, meaning my only excuse for not getting more done is the sheer volume of distractions on the internet. That should be easy to overcome, right?

## Restore Magazine

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Our group magazine 'Restore' is described as 'an optimistic lifestyle publication that celebrates community and making from the home'.







**A vacuum cleaner, a hair straightener, a laptop, Christmas lights, a blender, a kettle, two bags, a pair of jeans, a spoon, a dining-room chair, a lamp and hair clippers. All broken.**

**It sounds like a pile of things that you'd stick in boxes and take to the tip. In fact, it's a list of things mended in a single afternoon by British volunteers determined to get people to stop throwing stuff away.**





*Sophie Unwin, the co-founder of the Remakery in Brixton and the founder of Edinburgh Remakery has been inundated with inquiries about setting up similar enterprises abroad.*

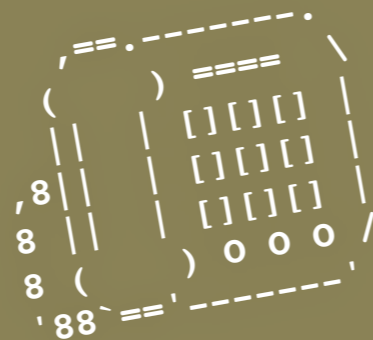
The financial viability of the shop makes it attractive as a model. In the last year, Sophie Unwin, the co-founder of the Remakery in Brixton and the founder of Edinburgh Remakery is setting up the Remakery network to replicate the work internationally.

She has had fifty three inquiries from groups interested in setting up similar enterprises in the US, New Zealand, Canada, South Korea, Austria, Ireland, Germany, Australia and elsewhere in the UK.

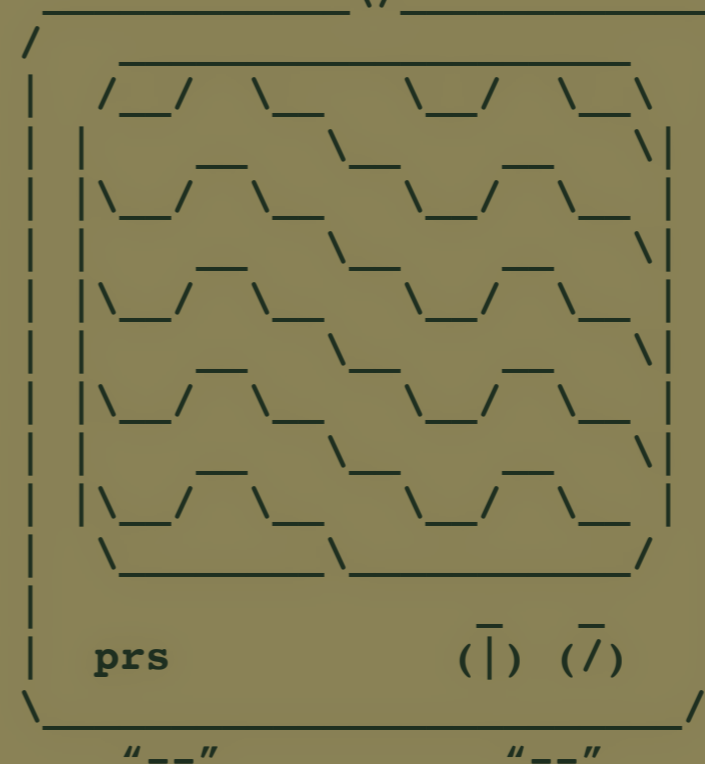
The network will provide toolkits and advice to groups who want to recreate what she has done in Edinburgh. Unwin hopes that these resources will allow other groups to do in two years what it has taken eight years of trial

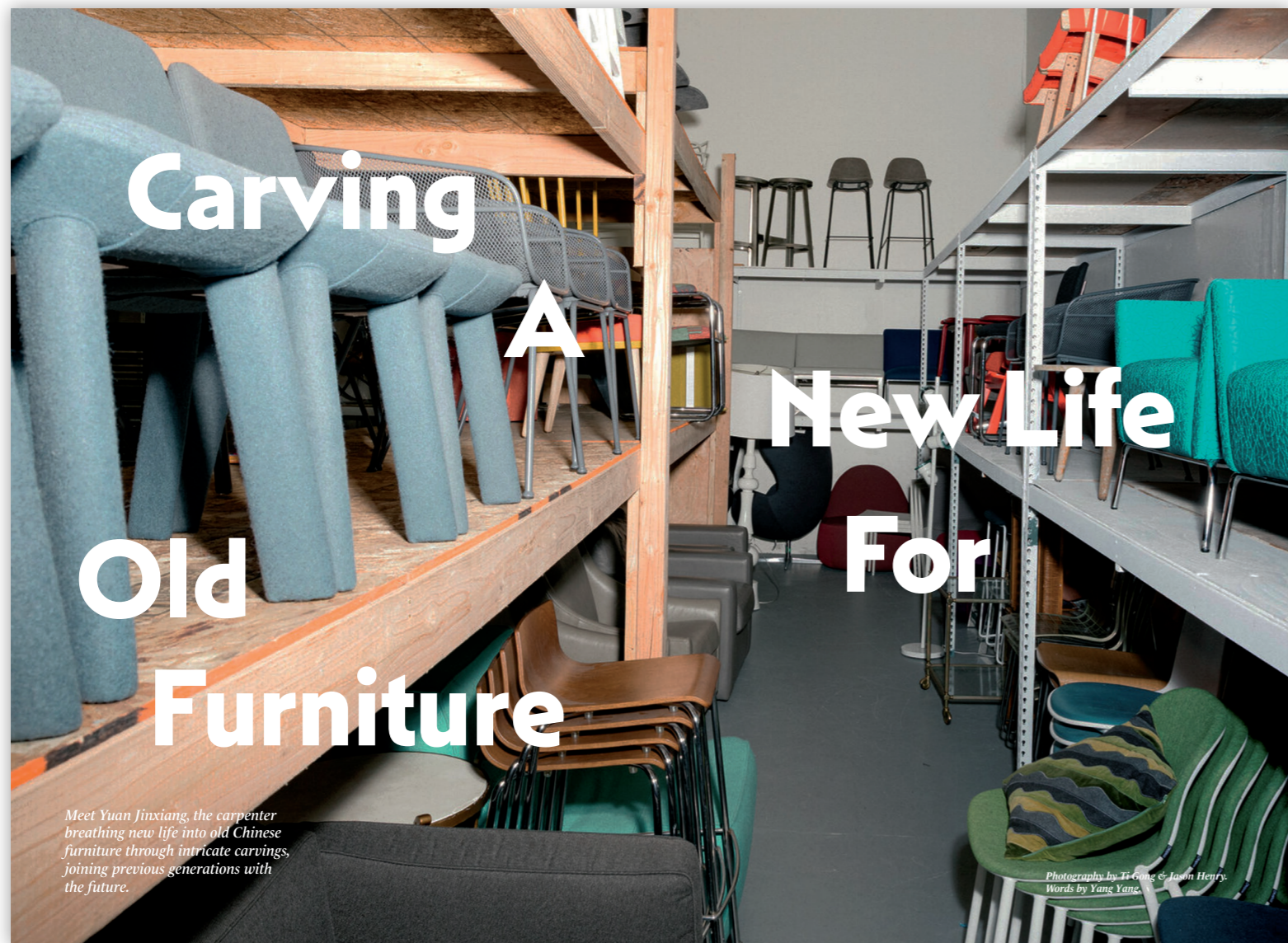
and error and extremely hard graft to achieve.

For repairers, fixing things is a way of doing something about an obsession with consumerism that Unwin calls “a kind of sickness in society and this is our little attempt to push a little bit in another direction,” says Ward.



**“To say, we can fix this, we can repair things, don’t give up hope.”**





Meet Yuan Jinxiang, the carpenter breathing new life into old Chinese furniture through intricate carvings, joining previous generations with the future.

Photography by Ji-Guang & Justin Henry.  
Words by Yang Yang.

## Restore

Yuan Jinxiang, a furniture restoration carpenter in Wujing Town of Minhang District, has recalled his days as an apprentice. "I grew from a traditional Chinese apprenticeship which involved significant master-apprentice relations and strict skill learning," he said. "One apprentice followed one master throughout his entire life, learning skills and even washing clothes for him, and they formed a coterie which was intolerant toward others. It might seem ridiculous for people nowadays, but that actually proves how the trade used to care about its skills in the past."

The 48-year-old, who came to Shanghai from neighboring Jiangsu Province in the 1990s as a carpentry apprentice, now runs his own furniture plant in Wujing and has become an intangible cultural inheritor in old Chinese furniture restoration. The skill of old Chinese furniture restoration was included in the list of Minhang's intangible culture heritages in December 2022.

"I feel myself as a link between my predecessors and the future generation. I know the past well and live in a bright era of now, and I am afraid that the heritage might get lost and stop its circulation from me," he said. Old Chinese furniture restoration, for Yuan, is a demanding skill that requires its practitioners to thoroughly master skills in carpentry, carving, coating and bronze accessories making.

"The most difficult part might be doing some analysis," Yuan said. He once came across an ancient China wooden piece. "Almost all the dragon patterns on the piece had five claws,



Yuan Jinxiang (right) instructs an apprentice in old chair restoration at his studio.

suggesting that it belonged to an emperor," he said. "But one detail, a four-claw dragon foot, revealed the piece had gone through a false restoration in probably the Republic of China period (1912-1949). Because it's a taboo in ancient China that a four-claw dragon foot pattern, which was used only for an emperor's brothers, to appear on furniture for an emperor. It's a contemporary old furniture restoration carpenter's job to correct the mistake."

In the 1990s Yuan followed his masters to revamp old Chinese furniture pieces collected from areas like Suzhou, Beijing, Guangdong and Zhejiang. The renewed furniture pieces were then traded to Hong Kong, and further to European and North American countries by antique traders. "You might find them in the Metropolitan Museum of Art in New York, the British Museum in London and the Tokyo

## Carving Out a New Life for Old Furniture



A carpenter engages himself in carving works.

National Museum," said Yuan. "But in recent years we see a surge of old Chinese furniture from overseas coming back. Among the collectors are quite a few young people. The purchasing power of our countrymen is rising. What is more important: Their confidence toward their own culture is rising." The old furniture restoration practice has left Yuan with some sweet memories.

One of his clients, an octogenarian, sent him a disassembled French-style dining table for repair. It was a gift from the French consulate in Shanghai to his father who used to be a chef there. The old man treasured the table so much that even when disassembled he still kept it. The father and son heard of Yuan's skill in old furniture restoration and asked him for help. Yuan fulfilled their dream, and the old man, after touching the table again, was so

moved he was unable to sleep for a whole night.

Yuan is grateful for all the people who helped with old Chinese furniture restoration to be listed as an intangible culture heritage in Minhang.

He says he still has miles to go as an old furniture revamp carpenter. "I like to restore a good piece of ancient furniture when night falls," he said. "When I am carving the curves left by the previous carpenter, I can almost feel how this ancient craftsman was, whether he was slim or stout, tall or short, with a boisterous or quiet character; whether he was somehow suppressed in the court or could express himself freely."

... always, our  
 ... level, the  
 ... project that has  
 ... encouraged to keep going. Also,  
 ... who have never tried it before,  
 ... they are filmed in a way that you just  
 ... have to mimic what you are watching.

# Foraging

## Foodies

Wild garlic, nettles and berries ... how foraging went mainstream. Once it was the domain of 'upmarket' chefs, now thousands are collecting ingredients when out for a walk.



# For

Sophie Unwin, the co-founder of the Remakery in Brighton and the founder of Edinburgh Remakery has been inundated with inquiries about setting up similar enterprises abroad.



The financial viability of the shop takes it attractive as a model. In the year, Sophie Unwin, the co-founder of Remakery in Brighton and the founder of Edinburgh Remakery and the work international network is interested in setting up in the US, New York, Korea, Austria, and elsewhere.

what it has taken eight years of trial and error and extremely hard graft to achieve. For repairers, fixing things is a way of doing something about an obsession with consumerism that Unwin calls 'a kind of sickness in society and this is our little attempt to push a little bit in another direction,' says Ward.

"To say, we can fix this, we can repair things, don't give up hope."



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out of the centre, before making way into its garden as a volunteer years ago, in scendip... then garden ment... recommended... situation, "I th... my best... sci...

point of the Maxwell... people feel well an... Although it's so about... a gard...

### Which Plants Work Best for a Windowsill Garden?



**Tomatoes:** Tomatoes are a staple in any home garden because they're fast-growing and only require light maintenance. Growing tomatoes on a windowsill is more challenging than growing herbs or lettuce, but when done right can be one of your most rewarding crops. To grow tomatoes in an indoor garden, choose dwarf varieties and make sure to provide a cage or trellis for them to grow on. Tomatoes are a sun-loving plant that requires full-sun conditions (at least five hours a day), so avoid adding them to your garden if your window doesn't get much sun.

... the past few  
 ... that  
 ... as Great  
 ... full of edible flowers, says...  
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Advertising / Social Media Work

Samples of some advertising and social media work I created for Cycle Revolution.

Profile icon and menu icon

## Moterra NEO Carbon 1



WAS: £8250  
**NOW:  
£5300**

Heart, comment, share, and bookmark icons

Profile icon and menu icon

## Moterra NEO 4




WAS: £5000  
**NOW:  
£3499**

Heart, comment, share, and bookmark icons

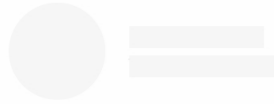
Profile icon and menu icon

## Trail NEO 2



WAS: £3900  
**NOW:  
£2995**

Heart, comment, share, and bookmark icons



# Pay smarter with Klarna.

Split your purchases into 3 interest-free payments

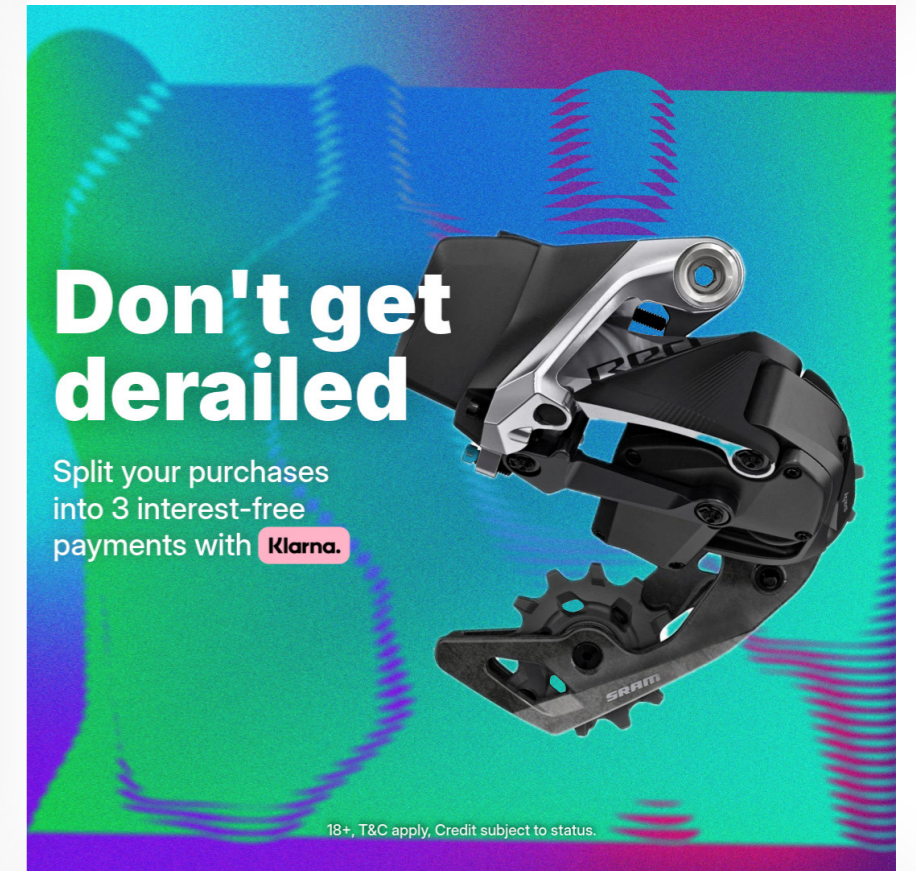
18+, T&C apply, Credit subject to status.



# Pay smarter with Klarna.

Split your purchases into 3 interest-free payments

18+, T&C apply, Credit subject to status.



# Don't get derailed

Split your purchases into 3 interest-free payments with Klarna.

18+, T&C apply, Credit subject to status.



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Reply...

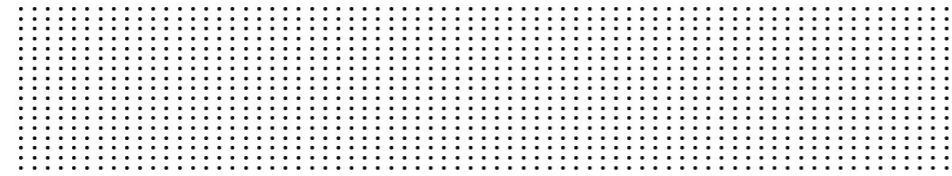
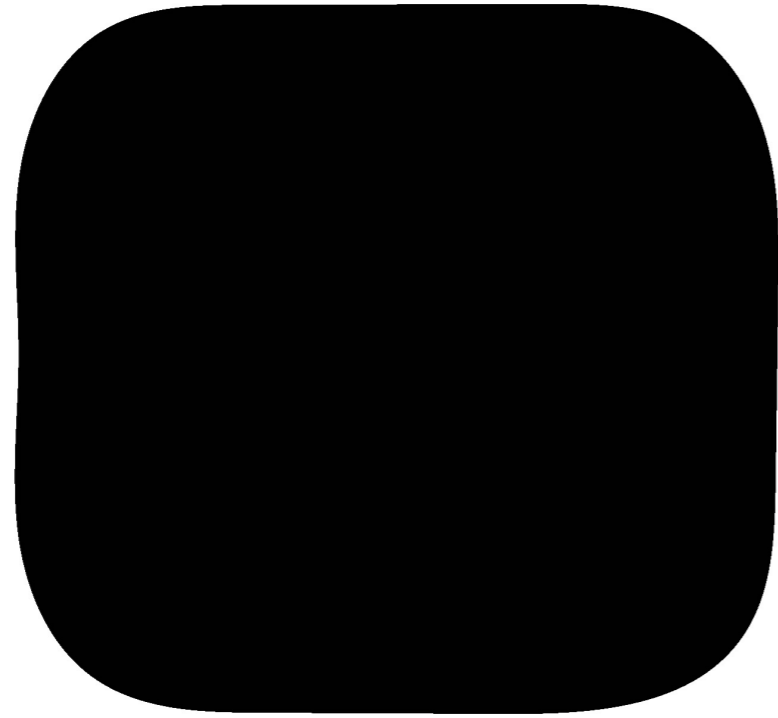
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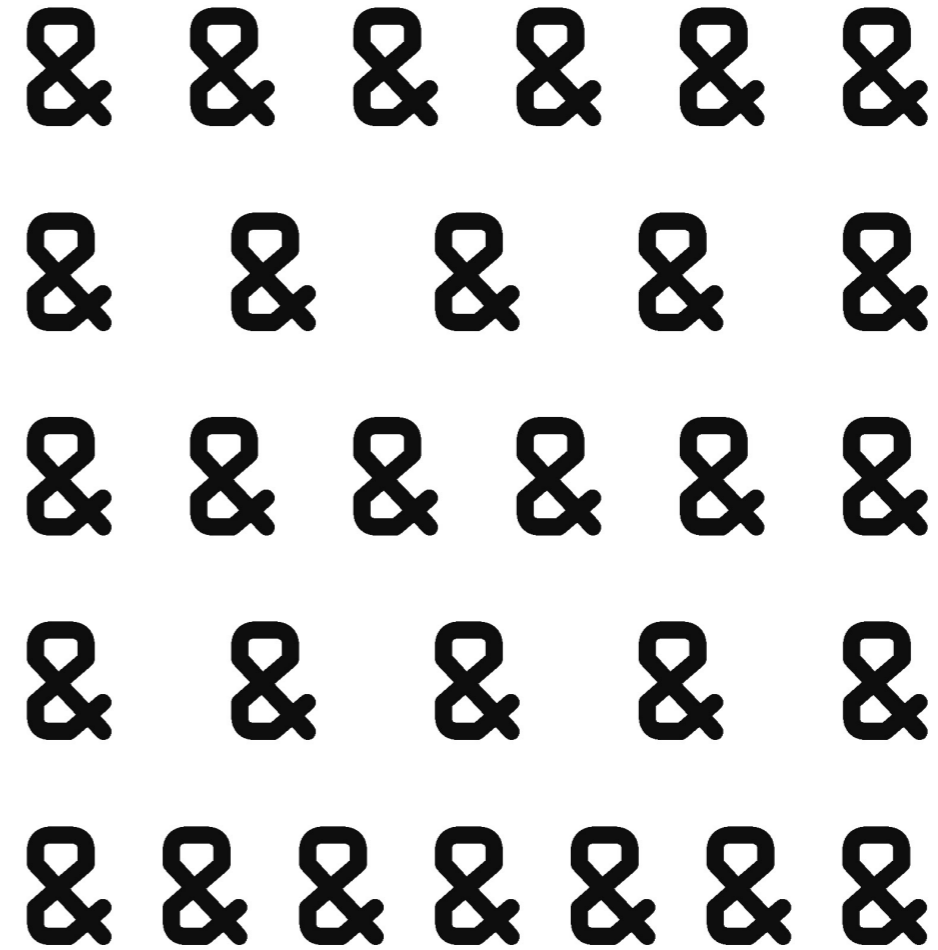


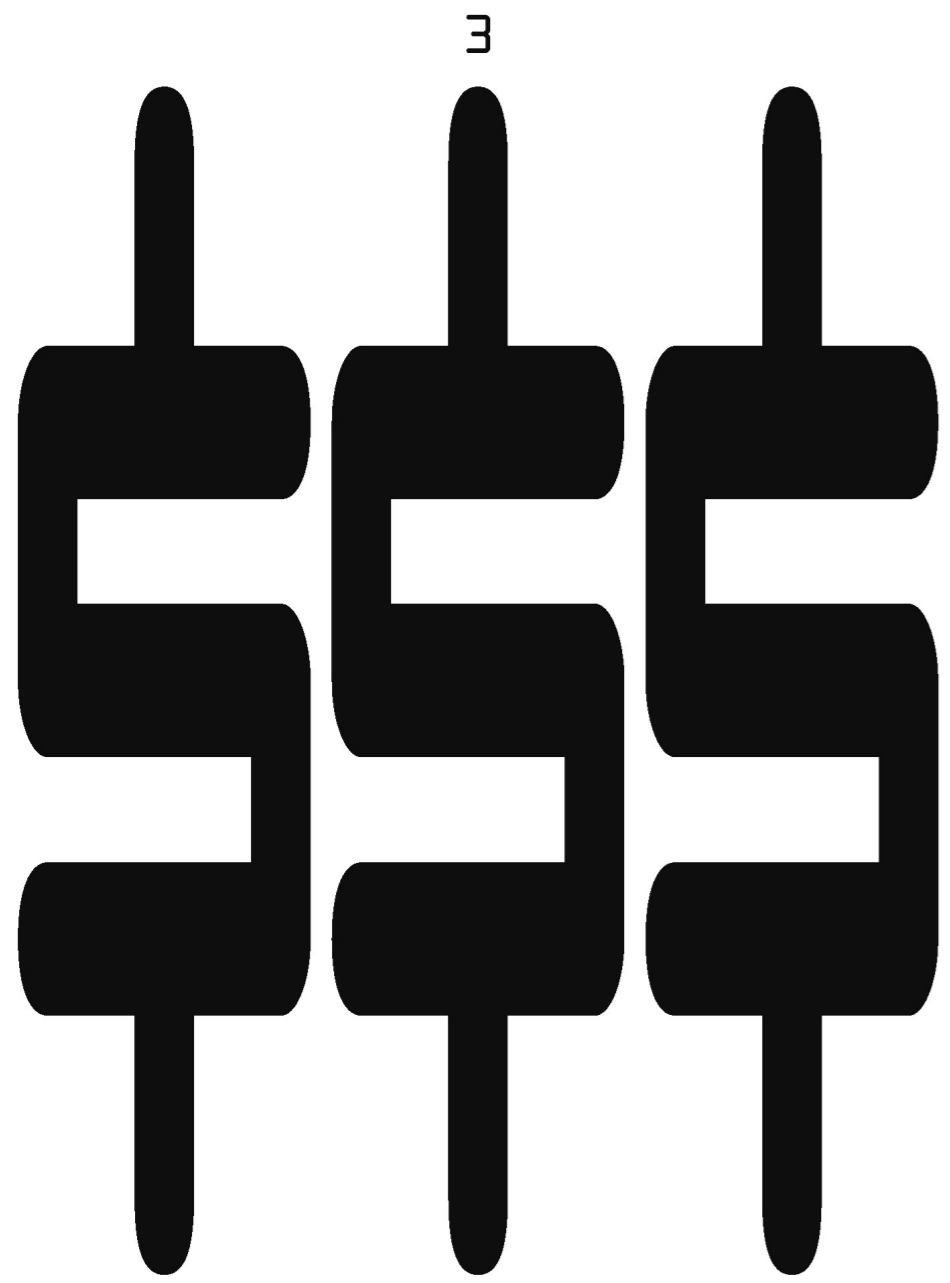


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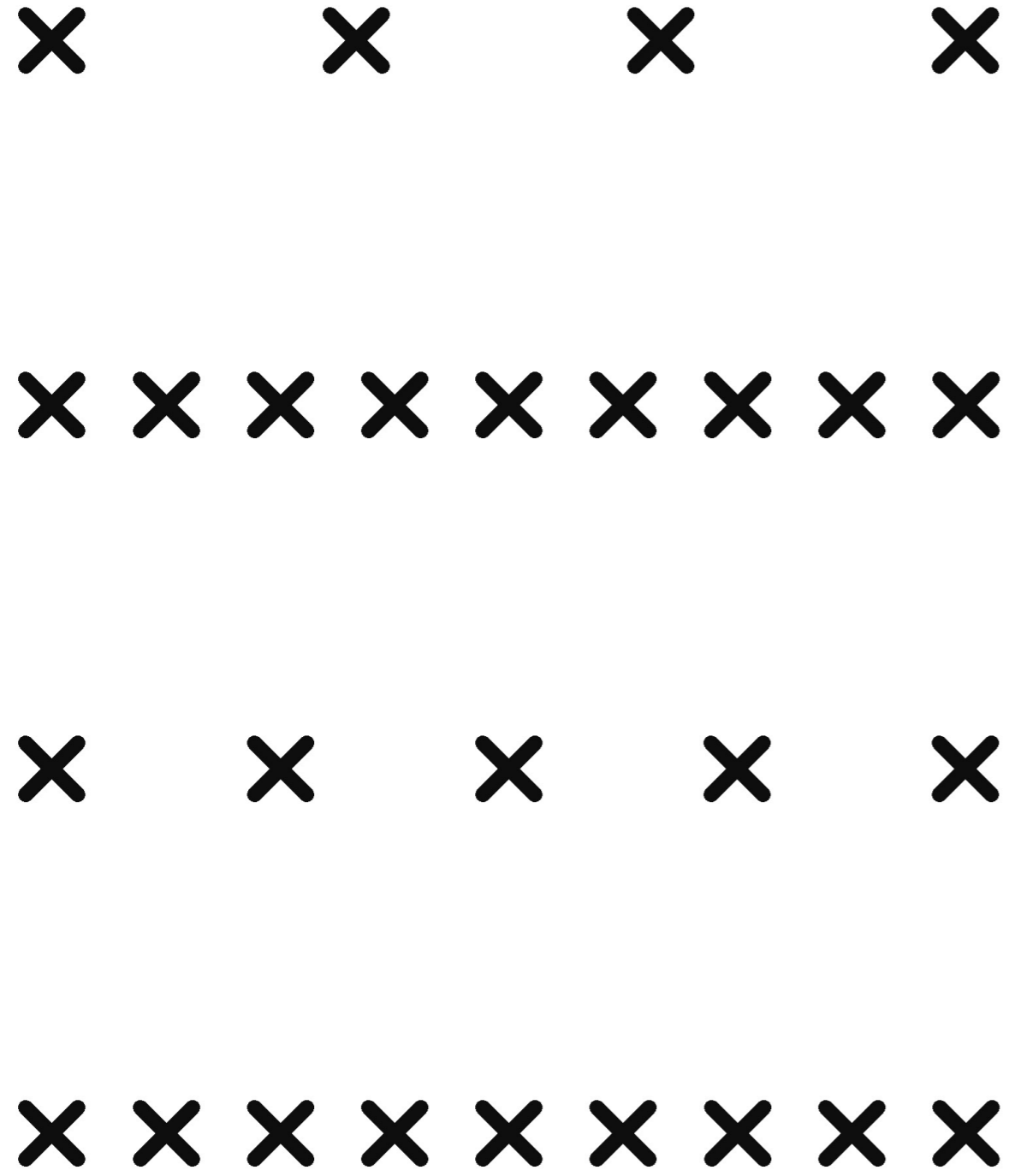


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