



Broken transitions

Academic work by Gaëlle Drix, for Project II,
Master in Communication Design, 2024-2025,
Faculty of Fine Arts, University of Lisbon.
Used fonts : Roboto, Roboto Serif

*Vol. III : Deliberate Sabotage
and Creative Corruptions*



Broken transitions

Vol. III : Deliberate Sabotage
and Creative Corruptions

S y n o p s i s

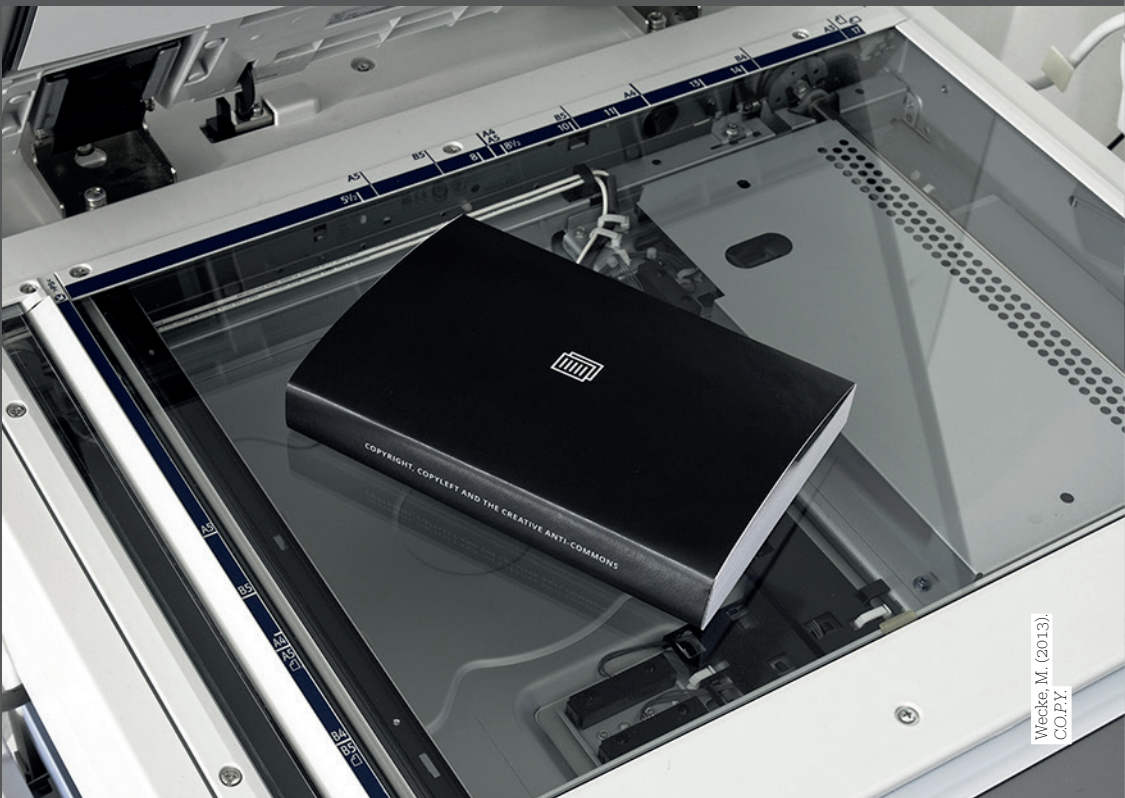
Perfection is a myth and reality is messy. A perfectionist approach to design is therefore difficult, not to say impossible or unattainable. However, the digital and human errors inherent in the design process can open up unexpected perspectives. With this in mind, *Broken Transitions* is a trilogy of editorial artifacts that explores the creative potential of error. Based on the concept of transduction between media (between digital and physical formats), the project highlights how errors, often seen as anomalies to be corrected, can become poetic elements or engines of meaning and expression.

This editorial project is developed around three printed objects, which address different categories of error: *unintended*, unintentional errors, resulting from technical, human or material limitations; *reclaimed* or recovered errors, discovered by chance and deliberately preserved; *provoked* errors, resulting from deliberate sabotage or misuse of technology.

Each volume has its own graphic identity, shaped by its particular relationship with a typology of error, combining slants, misalignments, flaws, overlapping pages and experiments in typographic manipulation. Ultimately, the project questions the pursuit of perfection in design processes, inviting us to see errors and anomalies as creative opportunities.

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<i>“POST-DIGITAL = HYBRIDS OF ‘OLD’ AND ‘NEW’ MEDIA.” Cramer, F. (2014). What Is ‘Post-Digital’?</i>		<i>“In American Psycho the potential of the ‘accidental’ information, generated by the massive online advertisement mechanism is turned into a whole work.” Ludovico, A. (2014). Post-digital Publishing, Hybrid and Processual Objects in Print.</i>	
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<i>“The postdigital constellation similarly resembles aerial photography of landscapes and cities. [...] In the midst of a world which has become blurred and ungraspable.” Berry, D. M. (2015). The Postdigital Constellation.</i>			
<i>“New Aesthetic images are more sublime than beautiful, and they affectively impact humans in ways which imply [...] ongoing operation of assemblages which have not yet been resolved, and may never resolve.” Campanelli, V. (2015). New Aesthetic in the Perspective of Social Photography.</i>			



Wecke, M. (2013).
COPY.



Wecke, M. (2013).
COPY.



Wecke, M. (2013).
COPY.

1. Understanding
provoked errors



Conceptual and
historical frameworks



1.1. M a t e r i a l i t y and systemic disruption

10

Cramer, F. (2014).
What Is Post-Digital?

11

“Digital information never exists in a perfect form, but is instead idealized by its material nature and the laws of physics, has chaotic and ambiguous properties, which are often abstracted, but is instead realized in a states.”

1.1. Materiality and systemic disruption

Seriality
systemic disruption

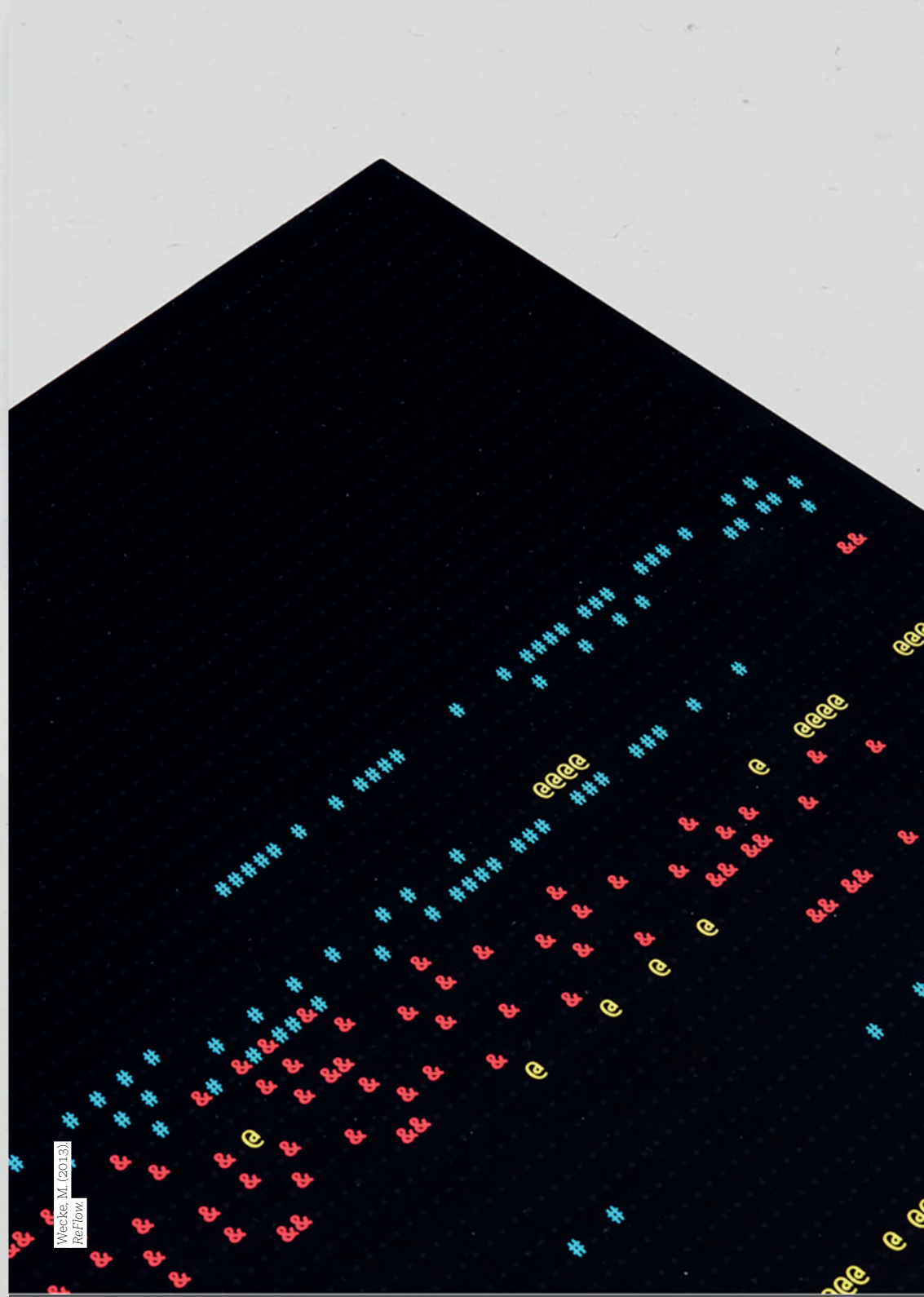
"Hybrids, the calculated and printed out is shaped and functional, at its highest level, implies that this publishing, aspect of production of content transferred, is not merely to another, but one source is manipulated through a calculated process of the avant-garde literature members of the Oulipo, before which a similar movement generated later. Raymond Queneau's concept of the 'cent mille' book in which strips each page is cut into horizontal strips, allowing the reader to assemble an almost infinite quantity of poems, with an estimated 200 million combinations. Here a natural gesture (moving strips as if they were a sub-pages) becomes a process of endless creation of eyes of the reader who can combine the movement often played with the no accident of the Oulipo member of literature, exploring the combination of unpredictable ways. Contemporary networked printed processes and a machine generation of software, producing a hybrid product, of hardwired and results from composed by its software part, thus getting closer to a true 'form'. [...] A hybrid process, and should have a strategy composed through a contextualise it which would provide some content through a frame and contextualise it an analogue part which would frame and contextualise it

"POST-DIGITAL",
"HYBRIDS OF OLD",
AND "NEW" MEDIA,
describes information on
digital technology, which
no longer focuses on
technical improvement, but
instead projects the kind of
innovation, such as
of exemplified by magazine, Ray,
as exemplified by Google, and
Kurzweil's "movement, Valley;
singularity, Silicon, post-digital,
of consequence, new, practices
between Goldsmith's painting
in the students' and notes
Kenneth Goldsmith's plea
his shoppings, "mix oil
for their iPods and school
working at Young art (while
the same media for artists
chooses aesthetic qualities
material process, regardless
artefacts of analog, Lo-fi
digital glitch and
embraced music, imperfections
Cascades, and his practical
scratches that examines
- research imperfections
their



Wecke, M. (2013).
ReFlow.

Wecke, M. (2013).
ReFlow.



Wecke, M. (2013).
ReFlow.

1.2. T a c t i c s
 o f c o r r u p t i o n

“ A i i p w i i a t o c
T e m l r h t m n h n o
h s a l a a a n
e t g e e t g t d
h e i g c a e i t t
e e i b i , , i f l o
t o l s m , i
i f e a p m e n
c t k o y a c o s
N e a h i l e o e g t w .
w s e s y s r t e s n ”

1.2. Tactics of corruption

The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its file names are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. It mocks the promises of digital technology. Not only is it often degraded to the point of being just a hurried blur, one even doubts whether it could be called an image at all. Only digital technology could produce such a dilapidated image in the first place. Poor images are the contemporary Wretched of the Screen, the debris of audiovisual production, the trash that washes up on the digital economies' shores. They testify to the violent dislocation, transferrals, and displacement of images—their acceleration and circulation within the vicious cycles of audiovisual capitalism. Poor images are dragged around the globe as commodities or their effigies, as gifts or as bounty. They spread pleasure or death threats, conspiracy theories or bootlegs, resistance or stultification. Poor images show the rare, the obvious, and the unbelievable—that is, if we can still manage to decipher it."

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 o f e y e m i s o r t n i f i c t h a n e o f e r f u r a t c o n t h e
 m e d i a t i o n i f i c t h a n e o f e r f u r a t c o n t h e
 d i g i t a l 1 3 0 - 3 1) . G (M o n i t o r i n g a n d A r t
 2 0 1 1 , S h u l s o n w a s t a i m t , a s l e s w h i c h o f
 a n d i s t c u n c a t l e n t a i m t , a s l e s w h i c h o f
 g l y s t a t o n i p r e s h a t a y r e h a s t h e y o f
 t h e a y o n p u r e s h a t a y r e h a s t h e y o f
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 d i r g e i t a l m o r g a 1 4) l s t u e
 a (2 0 8 , o r g a 1 4) l s t u e
 g i n 0 i n t e r h e r e s o f t w a r e

2 . A e s t h e t i c s
o f i m p e r f e c t i o n

22

23

G l i t c h e s a n d S y s t e m s

2.1. E x p o s i n g t h e g l i t c h
b e n e a t h t h e s u r f a c e

24

Steyerl, H. (2013).
In Defense of the Poor Image.

25

u r d u o f
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t u n o
u s s d o n
l i t e i t
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R a s m a n
" M a a c t

posing the glitch
beneath the surface

patterns are deeply woven into the fabric of our lives, often without us realizing it. These patterns, which range from the most basic to the most complex, are the result of a combination of factors, including our environment, our experiences, and our innate tendencies. Understanding these patterns is crucial for navigating the complexities of the modern world, as they often determine the outcomes of our actions and the direction of our lives.

One of the most common patterns we encounter is the cycle of repetition. Whether it's the daily routine of waking up, going to work, and coming home, or the seasonal cycle of the year, repetition is a fundamental part of our existence. This cycle provides a sense of structure and predictability, which is essential for our mental and emotional well-being. However, it can also become a source of monotony and stagnation if we don't break it up with new experiences and challenges.

Another pattern that shapes our lives is the influence of our environment. The places we live, work, and play have a profound impact on our thoughts, feelings, and behaviors. For example, growing up in a supportive and nurturing environment can lead to a more optimistic and resilient outlook, while growing up in a harsh and unstable environment can lead to a more pessimistic and defensive outlook. Understanding the power of our environment allows us to make conscious choices about the spaces we inhabit and the people we surround ourselves with.

Finally, there are the patterns of our innate tendencies, which are the result of our genetic makeup and our early experiences. These tendencies, such as our personality traits and our core values, are the foundation upon which we build our lives. While we can't change these tendencies, we can learn to understand them and work with them to achieve our goals and live a more fulfilling life.

In conclusion, the patterns of our lives are a complex and fascinating web of influences that shape our destiny. By recognizing and understanding these patterns, we can gain a deeper insight into ourselves and the world around us, and we can learn to navigate the challenges of life with greater ease and grace.

27

Mirocha, L. (2015). *Communication Models, Aesthetics and Ontology of the Computational Age Revealed*.



Patrick Armstrong
Dan Brewster
Patrick Groth
Pablo Larios
Micah Schippa
Laurel Schwulst
Hayley Silverman
Chris Vamos
Everett Williams
Dena Yago

Armstrong, P. (2010).
Adobe PDF.



Armstrong, P. (2010).
Adobe PDF.



Armstrong, P. (2010).
Adobe PDF.

30

31

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 r e s . e s y g e s n
 t h e w i . a n a h s n
 t t h . o d n h m i
 s u (i o s t y i t e i
 w a b t w . i o n y s a w
 ; i o e p r i s n o w
 i n g g ; n g u e n s o w
 t h o s i m e o n y s a w
 t l o s i m e o n y s a w
 e a r n t i i i s r l
 T l e v N a l t i i s r l
 a n w) i f u s n e d , s y
 . v o f s l n a w
 h o u i s
 h t

2.2. Between failure and fascination

failure
fascination

"The postdigital constellation similarly resembles aerial photography of landscapes and cities, in that it does not emerge out of the interior of the given conditions, but, rather, appears above them – granting a distant reading of culture, society and everyday life. In the midst of a world which has become blurred and ungraspable, the postdigital constellation becomes a primary element, an object for a cultural analytics that provides connection and a sense of cohesion in a fragmentary digital experience. The relation to the postdigital mode becomes an aesthetic end in itself – via data visualizations, interfaces, surfaces, habitual media and veneers of glass. So the postdigital constellation could be said to figuratively consist of lines and circles, as in Euclidean geometry, but also waves and spirals. These formations are still in some sense opaque, composed as they are according to the dictates of a rationality that sacrifices meaning for the sake of an abstract unity of reified elements. Here, I am thinking about the computational rationalities of the database: the collection, the stream and the file. Thus, the postdigital constellation suspends the opposition of the merely decorative applied ornament and the functional structure – the interface is, in reality, thin machinery mediating and remediating reality. Thus, the interface produces both an ornament, and, by critically examining the very superficiality of the postdigital functionalization of ornament, can further explore the constellation as a surface, that underwrite the computational practices that mediate this affinity with the surface."

"As in Heidegger (and in glitch art), it functions to unexpectedly induce humans to stop and reflect on things. Jumping from Heidegger to Kant, Cloning concludes with a statement: 'New Aesthetic images are more beautiful than agreeable ones', which they affectively impact and, they always which imply humans in ways which ongoingly operate in a manner, assemblages the operation of yet never resolved, that is to say, resolve, beyond the humans as main but which tangled'. Are implicated and view as the if one accepts this modernist its implications, such as need to abandon the measure of myth that the man being of the master, then it is also pointing all things, another key phrase considering Costa's discourse. One could say that, in the New Aesthetic, the notion of artistic personality no longer works. It is preferable to refer to an 'epistemic subject' (not singularity) who puts aesthetic intentionality, with aesthetics some dispositives in which it is impossible to draw the distinction between the [field], the "technical" and the "scientific."

3 . T r a n s d u c t i o n a n d r e s i s t a n c e

36

37

S u b v e r t i n g
power structures

3.1. H i j a c k i n g d i g i t a l f l o w s

38

Cramer, F. (2014).
What Is Post-Digital?

39

“It
hacker
taking
system
the
post-digital
a part
of
which
design.”



Bartoli, M. (2017). OP003 - Digitization Kills the Image?

Loin, lointain souvenir d'école, curieuse mention visible sur nos livres scolaires, ne l'avez-vous jamais aperçue ? Entre les premières pages intérieures ou sur le dos de la couverture, mise en garde menaçante contre toute tentative de copie :

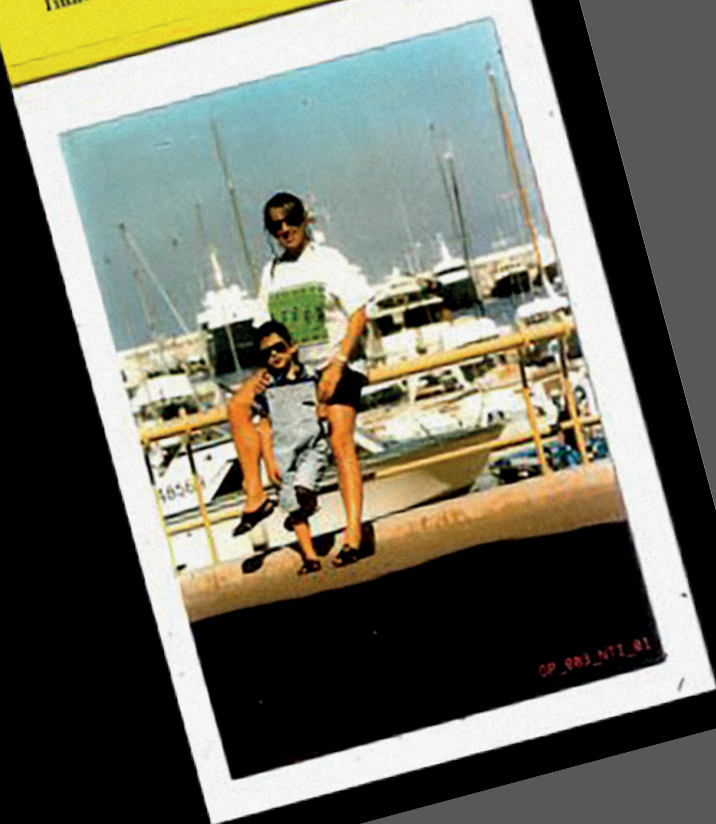
DANGER, le photocopillage tue le livre.

Remis au goût de jour, la reproduction devient dématérialisation. L'encre et le papier ne vont pas tarder à expirer :

DANGER, la numérisation tue l'image.

D'un support à un autre, on s'active pour enfermer les idées ou protéger le savoir. D'une génération à une autre on jouit d'un plaisir physique qu'il faudrait crier au Monde ou garder jalousement pour soi. Une industrie en déclin laisse place à une technologie hasardeuse, lorsque la trame laisse place au pixel, difficile de savoir à qui se fier.

Le temps qui passe jaunit le papier et lisse les souvenirs. L'image nette laisse place à un idéal fantasmé ou rien n'est plus figé. Les vies sont des images qui se rabougrissent et s'étiolent à mesure qu'elles sont utilisées, arrivent à leur terme fatiguées mais emplies de nuances qui surpassent l'innocence...



Bartoli, M. (2017). OP003 - Digitization Kills the Image?

3.2.

[illegible]

3.2. P i r a t e counter-economies

"The networks in which poor images circulate thus constitute both a platform for a fragile new common interest and a battleground for commercial and national agendas. They contain experimental and artistic amounts of porn and incredible images, it is access to excluded techniques. While it enables the most advanced commodification of users' active participation in the creation and distribution of content, it also drafts them into production. Users become the editors, critics, translators, and (co)-authors of poor images. Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, its inability to focus or make up its mind, and constant readiness for transgression, and simultaneous submission. Altogether, poor images present a snapshot of the affective condition of the crowd, its neurosis, paranoia, and fear, as well as its craving for intensity, fun, and distraction. The condition of the images speaks not only of countless transfers and reformattings, but also of the countless people who cared enough about them to convert, reedit, or upload them. In this light, perhaps one has to redefine the value of the image, or, more precisely, to create a new perspective for it. Apart from resolution and exchange value,

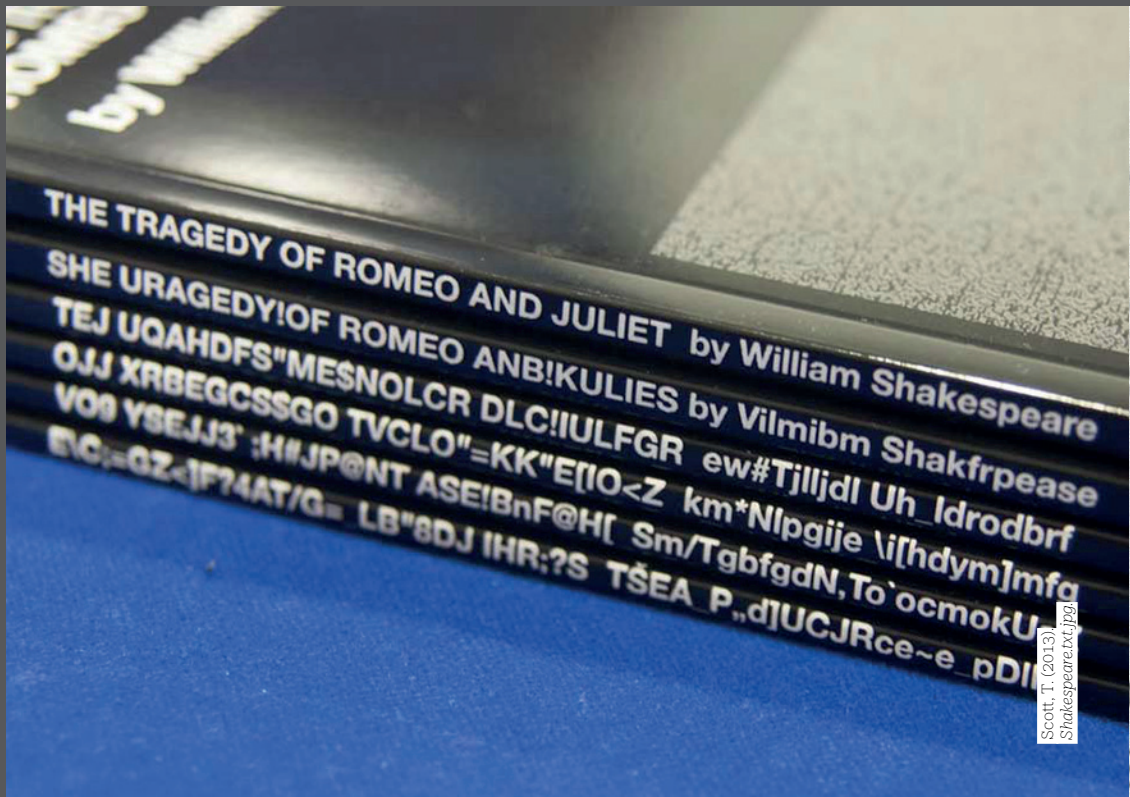
46

Steyerl, H. (2013).
In Defense of the Poor Image.

one might imagine another form of value defined by velocity, intensity, and spread. Poor images are poor because they are heavily compressed and travel quickly. They lose matter and gain speed. But they also express a condition of dematerialization, shared not only with the legacy of Conceptual art but above all with contemporary modes of semiotic production. Capital's semiotic turn, as described by Félix Guattari, plays in favor of the creation and dissemination of compressed and flexible data packages that can be integrated into ever-newer combinations and sequences. This flattening-out of visual content—the concept-in-becoming of the images—positions them within a general informational turn, within economies of knowledge that tear images and their captions out of context into the swirl of permanent capitalist deterritorialization. The history of Conceptual art describes this dematerialization of the art object first as a resistant move against the fetish value of visibility. Then, however, the dematerialized art object turns out to be perfectly adapted to the semioticization of capital, and thus to the conceptual turn of capitalism. In a way, the poor image is subject to a similar tension. On the one hand, it operates against the fetish value of high resolution. On the other hand, this is precisely why it also ends up being perfectly integrated into an information capitalism thriving on compressed attention spans, on impression rather than immersion, on intensity rather than contemplation, on previews rather than screenings."

47

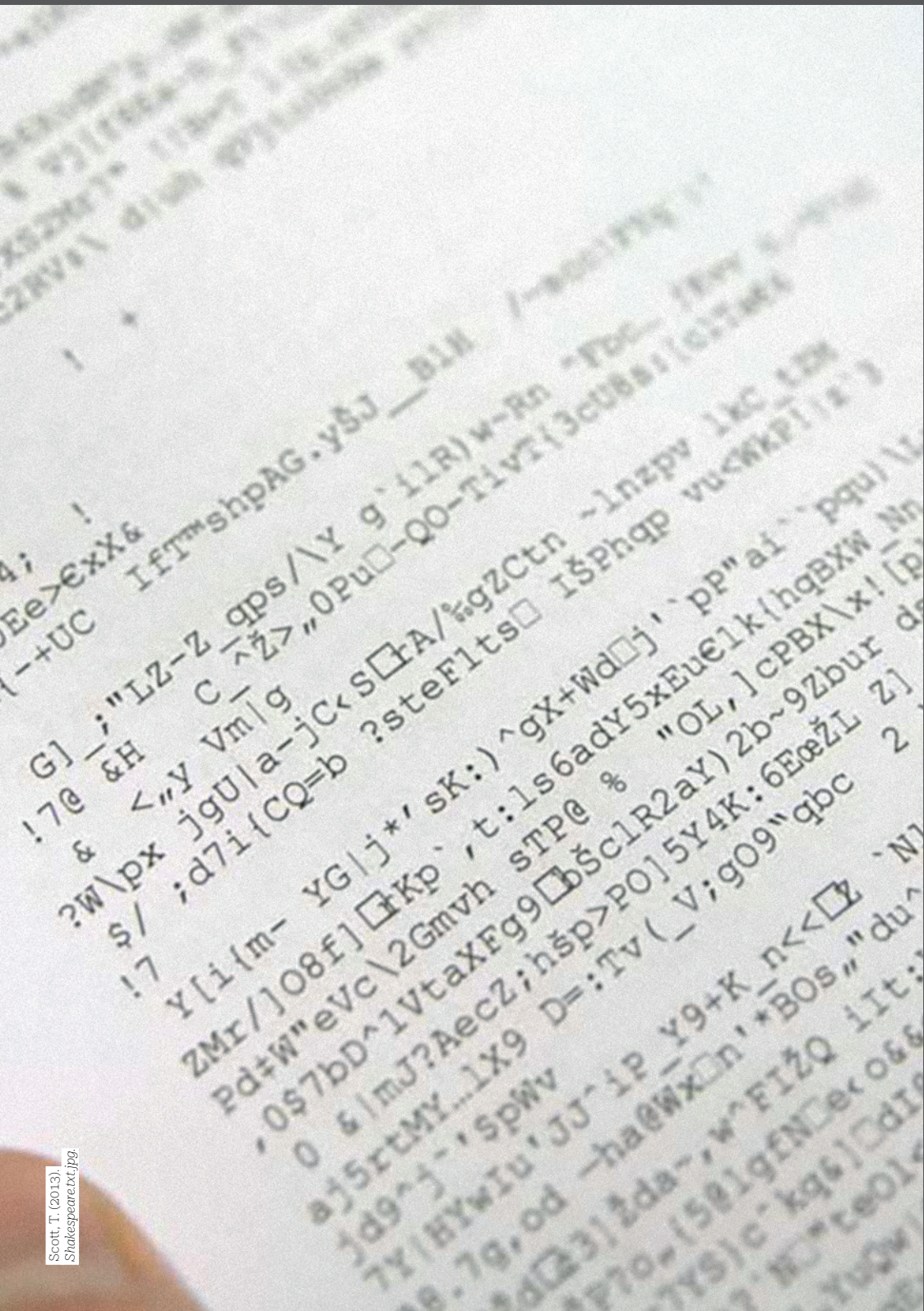
Steyerl, H. (2013).
In Defense of the Poor Image.



Scott, T. (2013)
Shakespeare.txt.jpg



Scott, T. (2013)
Shakespeare.txt.jpg



Scott, T. (2013)
Shakespeare.txt.jpg

4. T e x t u a l r e f e r e n c e s

Berry, D. M. (2015). "The Postdigital Constellation." In D. M. Berry & M. Dieter (Eds.), *Postdigital Aesthetics : Art, Computation and Design* (pp. 44-57). Palgrave Macmillan.

Campanelli, V. (2015). "New Aesthetic in the Perspective of Social Photography." In D. M. Berry & M. Dieter (Eds.), *Postdigital Aesthetics : Art, Computation and Design* (pp. 259-270). Palgrave Macmillan.

Cramer, F. (2014). "What Is 'Post-Digital'?" *A Peer-Reviewed Journal About : Post-Digital Research*, 3 (1): 10-24. <https://aprrja.net/article/view/116068>.

Ludovico, A. (2014). "Post-digital Publishing, Hybrid and Processual Objects in Print." *A Peer-Reviewed Journal About : Post-Digital Research*, 3 (1): 79-85. <https://aprrja.net/article/view/116088>.

Mirocha, Ł. (2015). "Communication Models, Aesthetics and Ontology of the Computational Age Revealed." In D. M. Berry & M. Dieter (Eds.), *Postdigital Aesthetics : Art, Computation and Design* (pp. 58-71). Palgrave Macmillan.

Miyazaki, S. (2015). "Going Beyond the Visible: New Aesthetic as an Aesthetic of Blindness?" In D. M. Berry & M. Dieter (Eds.), *Postdigital Aesthetics : Art, Computation and Design* (pp. 219-231). Palgrave Macmillan.

Paul, C., & Levy, M. (2015). "Genealogies of the New Aesthetic." In D. M. Berry & M. Dieter (Eds.), *Postdigital Aesthetics : Art, Computation and Design* (pp. 27-43). Palgrave Macmillan.

Simpson, E., & White, B. (2013). *The Edges of the Public Domain*. In M. Lewandowska & L. Ptak (Eds.), *Undoing property?* (pp. 129-140). Sternberg Press.

Steyerl, H. (2013). "In Defense of the Poor Image." *The Wretched of the Screen*. (pp. 31-45). Sternberg Press. <https://monoskop.org/File:Steyerl-Hito-The-Wretched-of-the-Screen.pdf>.

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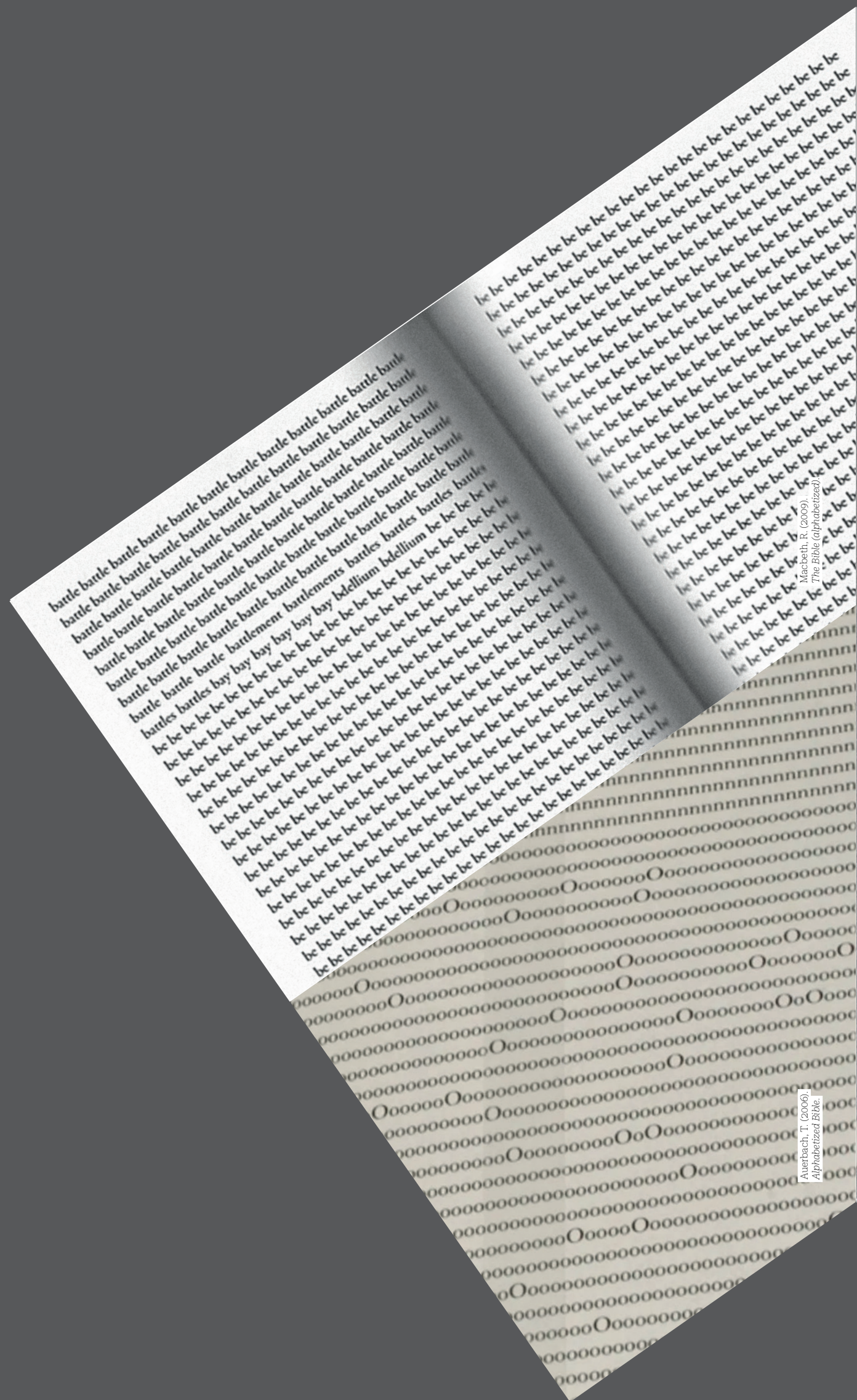
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Macbeth, R. (2009).
The Bible (alphabetized).

Auerbach, T. (2006).
Alphabetized Bible.



Auerbach, T. (2006).
Alphabetized Bible.