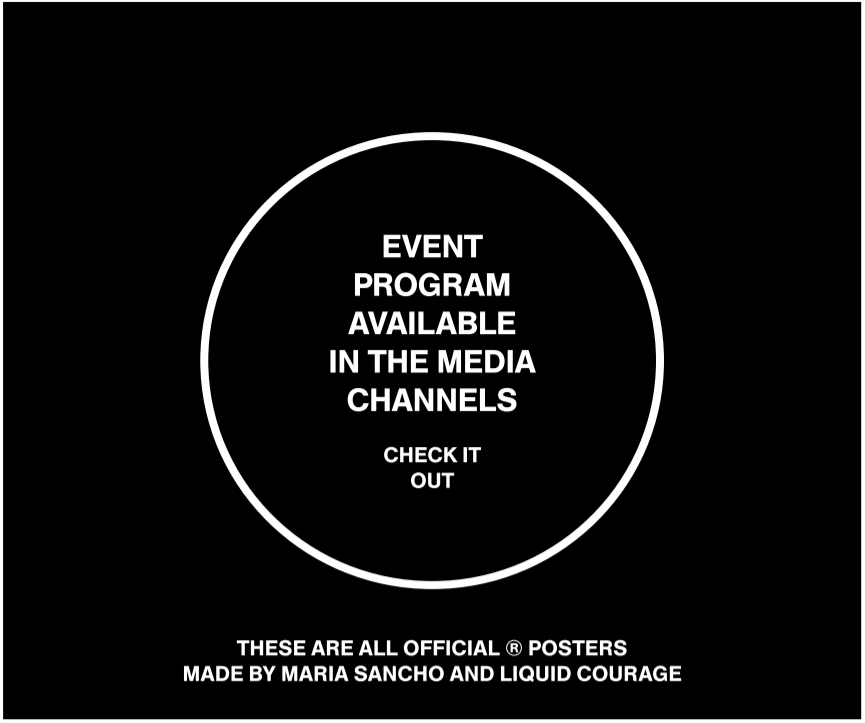


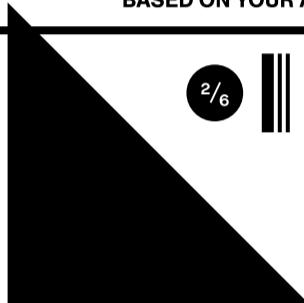
MATLITLAB.UC.PT > MATLITWORDPRESS.COM



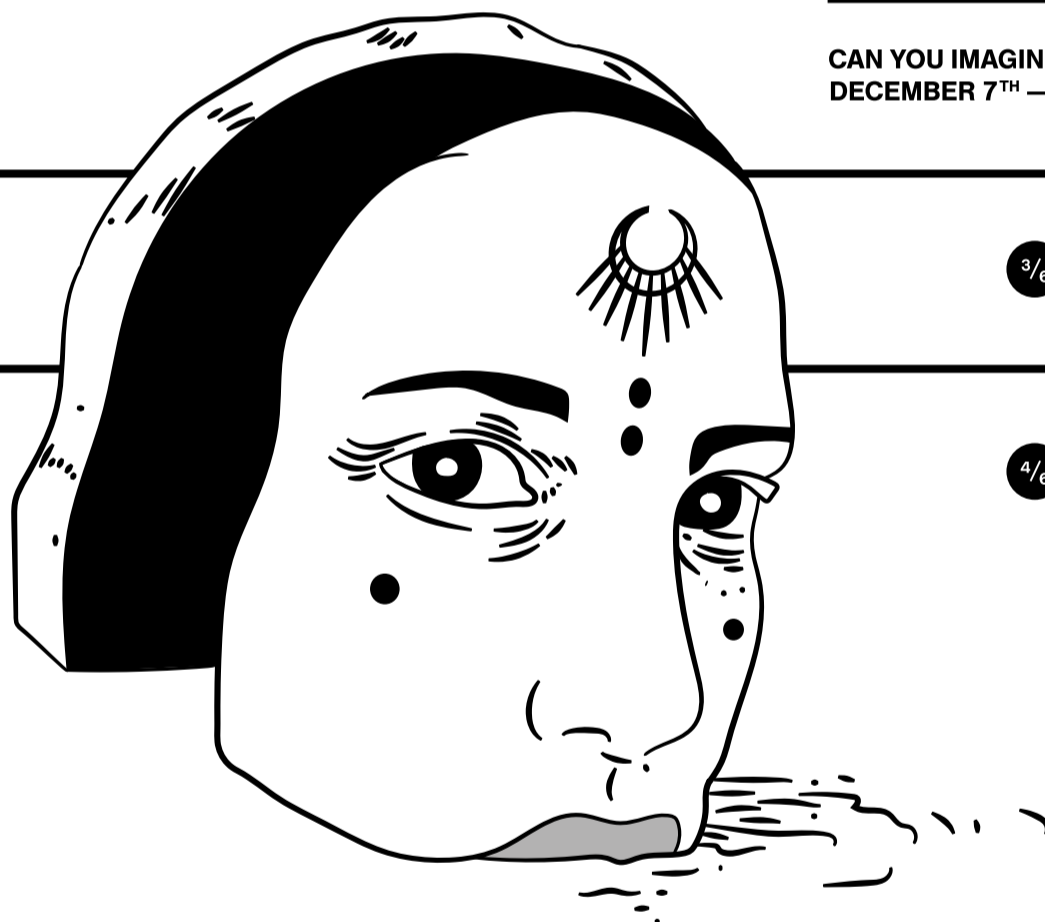
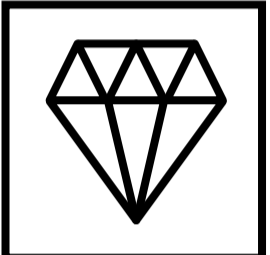
#CYCLE #SAMŚĀRA #DESIGN\_AS\_A\_WRITING\_PRACTICE

IN HINDU-BUDDHISM SANSKRIT  
SAMŚĀRA IS THE CYCLE OF REINCARNATION  
AN ENDLESS REPETITION  
BASED ON YOUR AGGREGATED KARMA

**FAUNA** 1/6  
DREAMING LIKE A RAINBOW OF IN THE COLOURS DARK  
BY MARIA SANCHO.



2/6



CAN YOU IMAGINE THIS DAY  
DECEMBER 7<sup>TH</sup> – AS A SAMŚĀRA?



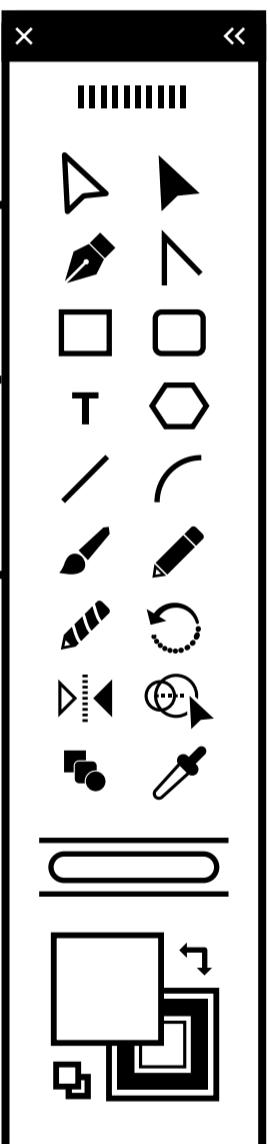
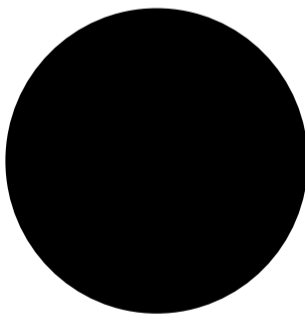
YOU, ME AND ALL THE OTHER  
STUDENTS ARE STUCK INSIDE  
RUNNING IN A LOOP

3/6

EVERYONE IS REPLAYING THE SAME DAY, OVER AND OVER AGAIN.  
AT THE END, EVERYONE'S MEMORIES AND EXPERIENCES ARE  
GATHERED UP, OR SHOULD WE SAY – HARVESTED, AND THEN THE  
MEMORY OF THE PREVIOUS DAY IS ERASED FROM OUR MINDS

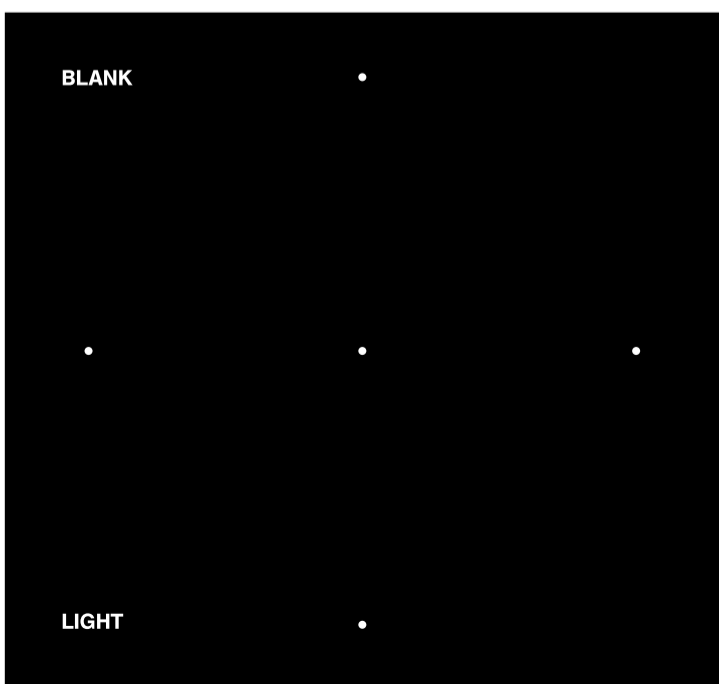
4/6

FROM A SCIENTIFIC PERSPECTIVE, IT'S POSSIBLE TO LEARN  
MORE IF THE SAME EXPERIMENTS ARE REPEATED.



5/6

IF WE WERE SLEEPING  
AND DREAMING  
OF BEING AWAKE  
DURING THIS SAMŚĀRA,  
ONE COULD ASK  
IF THE DATA FROM THESE  
UNPREDICTED  
AND ABSURD DREAMS  
COULD PROVIDE  
ALGORITHMS, BEHAVIOURS  
OR SOME FORBIDDEN  
AND UNKNOWN  
KNOWLEDGE



NOW CONSIDER THAT ALL THIS  
HARVESTING IS PART OF A PLAN  
FOR THE CREATION OF – NEITHER A  
PROBLEM NOR A FASHION DESIGNER  
FROM PORTO (PT) – BUT A NEW  
GODDESS OF WISDOM CENTERED AT  
THE AKADEMIYA IN COIMBRA.

WHILE ITS FULL INTENTIONS ARE  
STILL UNKNOWN, WE DO KNOW  
IT NEEDS OUR MORTAL  
KNOWLEDGE AND WISDOM  
TO PURSUE ENLIGHTENMENT  
AND TO MAKE TUITION FEES  
OBSOLETE

WILL YOU BREAK  
THE LOOP?

6/6





FOR SOME, DECEMBER 7 STARTS AT 10 AM AND ENDS AT 16 PM. FOR OTHERS, IT WILL NEVER END.



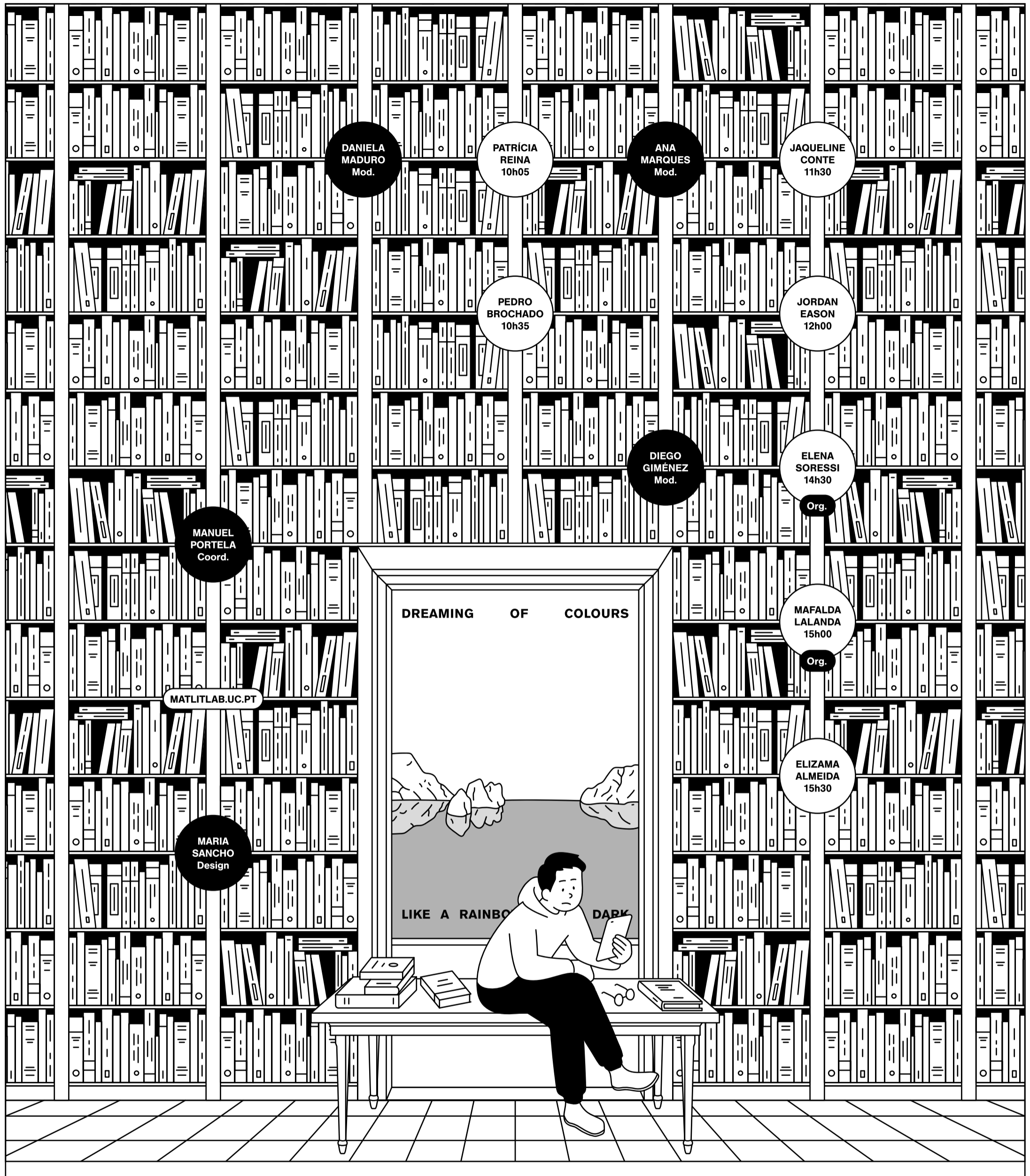
DO YOU WANT TO HELP YOUR FELLOW COLLEAGUES W/ THEIR RESEARCH?

➤ JOIN THE SAMSĀRA



DON'T WAKE UP!

MATLITLAB.UC.PT



DANIELA MADURO  
Mod.

PATRICIA REINA  
10h05

ANA MARQUES  
Mod.

JAQUELINE CONTE  
11h30

PEDRO BROCHADO  
10h35

JORDAN EASON  
12h00

DIEGO GIMÉNEZ  
Mod.

ELENA SORESSI  
14h30  
Org.

MANUEL PORTELA  
Coord.

MAFALDA LALANDA  
15h00  
Org.

MATLITLAB.UC.PT

ELIZAMA ALMEIDA  
15h30

MARIA SANCHO  
Design

**matlitlab.uc.pt**  
**BAM! BAM! BAM!**

**MATERIALITIES OF LITERATURE**

FLUC › SALA FERREIRA LIMA ROOM › 6<sup>TH</sup> FLOOR › 10h00 → 16h00 › RESEARCH TOPICS / STATE OF THE ART / DECEMBER 7 2022

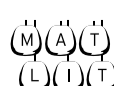


ああ、どうしたい  
なだめるような雨のために  
私が望むのはまた夢を見ることです  
私の愛する心  
暗闇の中で失われた



FACULDADE DE LETRAS  
UNIVERSIDADE DE  
COIMBRA

Centro de  
Literatura  
Portuguesa



Materialidades  
da Literatura  
DOUTORAMENTO





# BIMBA Y LOLA MEETS MARIA SANCHO

WELCOME [EN VERSION]



Fig. 1

Good Morning Vietnam  
or THE DAY I HACKED MY DAD'S LOVE  
IN WAKING UP AND DOING HIS RESEARCH

## INTRODUCTION

In Season of Mists, an eight-part comic from author Neil Gaiman, the ruler of Hell — Lucifer — disappeared, leaving his former realm locked. The dead returned to Earth, and the various gods from numerous pantheons, and other interested parties, began arriving in the Dream World to petition for possession of the Key or to request the realm stay closed. Eventually, the rule of Hell was decided, but Lucifer had nothing further to do with it. He had retired. He was last seen on a beach in Perth, Australia watching the sunset with an old man who told him he'd had "a shit of a life" but that any God that "can do sunsets like that, a different one every night... you've gotta respect...". Lucifer replied "All right, I admit it. You got a point. The sunsets are bloody marvelous, you old bastard. Satisfied?"

The creative possibilities of interpretations are something to behold, and a few days ago Maria Sancho was confronted with political connotations reflected in a specific graphic design work of hers. It was difficult to acknowledge the idea of letting political convictions get in the way and dictate its reading when the topic addressed was about frontiers of literature, its expansions and displacements. Let's address this work as pre-FAUNA®.

Her perplexity was strengthened by arguments of colour, text and shapes represented. It was... one might add, unexpected. We can replace the word arguments by "not too many words" if it suits a better understanding of the subject. Personal taste was also brought up and all of this was made without any kind of serious discussion, neutral or even professional in a context of a post-doctoral event. The raised issues concerned the democratic elections for public service in Brazil — a pure display of subtle and effective power.

While it's true that graphic design posters can serve many purposes including political ones: serving as a vehicle for political propaganda; demonstration and widespread of partisan sympathy — which can be manifested indeed in the style and approach Maria Sancho uses, this was not the case.

You may ask what does all of this has to do with teophanies; tuition fees; an ongoing doctoral research; an expected vernacular; ideas for peer-review articles submission and the relevancy of pursuing a necessary PhD degree in the field of humanities intersected with arts and design.

Well, to put it simply, the answer is.. everything.

Even in academic context, we can assume all of the intervenients, who are highly educated, are sometimes led by emotions, political convictions and their own ignorance prevailings, as if they were all humans and not AI machines.

One of the premisses of doing research in the scientific context is that it has to be original and add value to what already exists. From a practical point-of-view in people's daily lives, this idea can only be applied in a corrupted way because it doesn't reflect our inability to absorb all the existent research that resides in university repositories and is sistematically shared, everyday, in articles, books and events on a specific field. The world is so big to reside in one's mind that if we were just focused in knowledge that exists now, we would be just scratching the surface.

A PhD research, in any field, is certainly individual and its real value consists: in contributing towards the

field; as a mean to achieve long-term career goals; to improve and challenge knowledge; enjoyment of the subject matter; to demonstrate the intellectual potential of the self.

IF DONE PROPERLY  
IT WILL HELP OTHERS TO LEARN FROM IT

The problem is, and IT IS a design problem, before we can think about sharing all this knowledge and getting people engaged with it; and even before the "how to promote curiosity in learning", it's necessary to distinguish two types of students brought upon you by two types of research: one that the Foundation for Science and Technology (FCT) rewards and other that FCT doesn't value enough but can still be relevant and acknowledged if the student pays for it. Unless there is a means to afford it, the student has to divide his time between research and work to pay tuition, all this without even addressing remuneration.

As you are aware, there are mechanisms developed to counter this, and it may seem that there's nothing new here, unless we introduce the birth and death of gods (and what happens then), but even then it would probably be more difficult to understand why a researcher with no scholarship, no tuition fee exemption and no income for her research, should pursue a higher degree in a field where the system has already proven that it can't absorb the most qualified generation in Portuguese history.

Ultimately, why pursue something that is not clearly understood even by colleagues at the Akademia?

By generation, I mean one that accepts: non-paid internships, minimum wages and moving to Lisbon to work in the area of expertise just to find reasonable salaries (by comparison with the rest of the country) that cannot meet the current cost of that city.

While it's true that only half a dozen areas have the size and growth to maintain a constant need for talent and allow for a minimally balanced geographical distribution, the labor market feels like a Netflix's comedy show: from working conditions, to the mentioned low salaries and even advertisements for recruitment.

There are still managers and employers who follow management and methodologies that have been outdated for several decades. If we really need a source for this, probabilities are that we are still applying for a research grant to continue studying for one more year to escape adult life while dreaming of the mythical day when the real estate bubble bursts.

Facing this, many accept any job and others make plans to emigrate while leaving their family to their fate.

It's almost as if these big trees of knowledge that operate in every major city — the universities — were actually made of plastic or that some sort of mystical corruption inside the tree is trapping and delaying the roots of interconnecting with each other.

Long live the country, long live football, long live not being aware and long live a middle class that doesn't want a free education, only more money.

As you realized already, this is not an easy and comfortable topic and there isn't some magical solution to address all of these political issues, just like looking at a graphic design poster and selecting one or another sentence superficially, so characteristic nowadays of political and media *faits divers* that appropriate sentences in an attempt to disrupt someone's character or simply to create a headline and generate meaningless discussions and changes on public opinion — precisely because the premise of the whole and the context are incomplete.

WE'LL GET THERE EVENTUALLY

Even in the age of interaction we are still not lost in time as we travel this universe from our computers.

FAUNA® + MOVING FORWARD

From a theoretical perspective: verbally and through the form of writing and drawing, words or shapes, we can reference previous works and get connections to previous knowledge. With written text, it's easy to combine this with our own ideas, but using graphic design to achieve, translate and share knowledge on the same level, poses another challenge from the designer and the viewer / learner's perspective.

One of the big challenges is that usually designers claim their activity is all about ideas, not software or formal facility like infographics. At the same time, most of the critique that's not a case study is 'theoretical', i.e., irrelevant, as if this were an ouroboros motif — the snake that eats its own tail.

There is a cliché running around some designer's circles that the future of design is too important to leave to designers. Just as the profession can't form a critical writing, it's unable to represent its own interests. Don't get me wrong, designers love doing design but the client is just a vehicle.

With *No More Rules*, Poyner stated that the purpose and meaning of graphic design was to sell things and any possibility of design having meaning beyond this depressing shallowness is dependent upon "fundamental systemic change", but in the meantime, why not ponder "resistance"?

Design is a dislocated art form born out of industrialization and the activity of a graphic designer becomes routinized and formulaic when required to be on demand: the product turns distant, abstract and impersonal. It's no mystery that the most celebrated, expressive, and inspiring design is either self-motivated or when the design is truly empowered and entrusted.

Design is not just one thing anymore, but many, maybe (too) many things. At its best, it's a tool to help us connect to our communities and make a difference.

Graphic design is a response as well as a reflection of culture, politics and art. The fact designers get paid for their services makes design easy to dismiss as nothing but decoration for business and commerce.

TO YOU, CLOSE  
BUT STRANGER PHD STUDENT

[please continue reading]

Anyone has the freedom to call themselves designers or whatever, with no one acting as gatekeeper. They are judged by the quality of their work. But what constitutes the designer's mind or the designer's process? It's a collective problem, one that you see playing out in a lot of contemporary dialogue, even though it struggles to articulate.

Recurrently, design posters developed by Maria Sancho in the context of her PhD program have more content than expected, avoiding a narrow and clear view that brought the designer to the origin of the poster.

IS IT REALLY LIKE THAT?

While there are a lot of egotistical reasons, there's also the praise for the printed support; it is the obsession of wanting to share and display content from different perspectives to try and see what resonates with you that motivates researching design as a writing practice. It's not marketing, it's not style, it's necessary and it's one big fucking sociological experience.

## A SYMPHONY TO END THE WAR

PLAYING GOD



Fig. 2

A Machine That Erases Debt from Inforestudante  
or THE DAY I HACKED MY DAD'S MACHINE  
THAT HARVESTS DREAMS

Playing with susceptibilities becomes inadvertently part of the menu as Tolkien's orcs would feel about meat, but it is a reality that in this specific institutional and academic context does not intend to be disrespectful. Despite Maria Sancho being interested in the confrontation of the educated and informed spectator and the object/content in this form of communication, there was no particular interest in politics *per se*.

While the (not so much reliable) internet says that a graphic design poster is a large sheet that is placed either on a public space to promote something or on a wall as decoration, we can add that it can — in addition to inform us and inspire us — make us think; question our convictions; make us laugh and make us feel offended; making us join a war; making us remember, and so on.

From the psychology of colors perspective, we can analyze human reactions, meanings and their effects, even if they're *only..* colours. Yellow is a primary color (1 out of 3), and when two of these colors are added together we get secondary colors like green.

I say "only", ironically, because while it is easily proven that they provoke reactions from masses — despite and curiously — pre-FAUNA® was not dedicated to them. Colors have different meanings east and west of the world, so they will always have different meanings at the same time, and UC is a international hub for knowledge production and learning as well for students of different nationalities.

Since I started this reflection, Maria learned from another colleague on the PhD program that the government of Brazil declared a 100-year secrecy in preventing criminal investigations against its president and its children, but since then, the elections are over and there's a new elected government.

The graphic designer does not know or actually care about the details of this. From Maria's POV, Brazil is a democratic country and the Brazilian constitution is unknown to her: at first sight this could be a fake news conspiracy aimed at one of the factions, maybe to rally them into participation in the elections, but at the same time she acknowledges not being properly informed. This is in fact a coincidence with the contents of one of the rejected balloons which was written "Please wake me up in 100 years!", foreshadowing the content that she is now displaying.

## BEHIND AND BEYOND YGGDRASIL

NEUROTICA

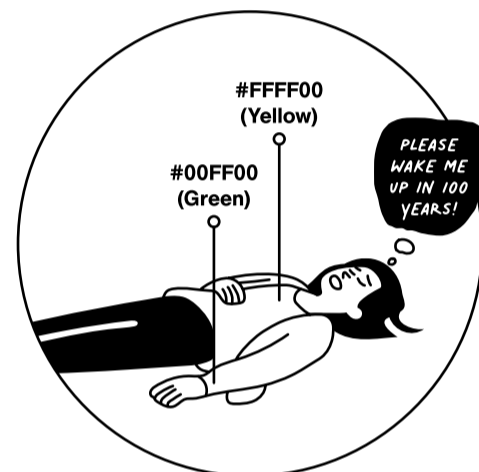


Fig. 3

THE DAY I HACKED MY DAD'S WORK!

If one interprets it this way, chances are others will also be able to do it even if it seems *excessive*. I emphasize this word, because only the green jacket and the yellow t-shirt were considered, as if the figure was naked. How would a Jamaican student at UC react seeing three colors of his flag shown in figure 3, who happens to also be dreaming in his official language?

Could the student read this as a stereotype about the country, about reggae music and marijuana due to the figure being lie down? Could someone interpret these colors are there because it was a rainy day or because the figure was happy?

Bias plays an important role in interpretation based on factors we already know. The use of color and its meaning in clothing can be conscious or simply unpretentious: we actually don't have any way of knowing because there was no mediation between the audience and the designer, only pure display of content.

## LOW COST DESIGN

[un] FAIR ADVERTISEMENT

You can support Maria Sancho by buying a PhD page advertising, you'll get customized artwork in a scientific document.

It can be a portrait of yourself, your dog, your kids, job seeking CV, a table you want to sell, a love message.

Direct message me for more info.

MAKE DIGITAL CONTENT  
GREAT AGAIN

Fig. 4

ADVERTISING

Donald Trump, while president of the USA (a country with more than 300 million inhabitants) and elected through a democratic system, had a slogan called "Make America Great Again".

Although the designer considers herself fundamentally from a left wing perspective – how could it be different if it is a matter of perception – it is not up to her to assess the public service provided nor to evaluate the character or differences and disagreements in the context of a poster for the doctoral program. She shouldn't also be the subject of pressures of absolute dichotomies and the irrationality that the political spectrum seems to awake in its citizens.

There is a public, generally passionate enough to support both parties, hence free and democratic elections to elect and depose. Some win, some lose, some are happy and some are furious; and there's plenty of interesting material in the Portuguese political landscape that Maria Sancho can easily access and work from there as I demonstrated.

If we take a closer look we can find clues in previous works by her and the slogan that she uses has a story but she cannot specify its origin: something she has read, heard or dreamed of, but naturally the use of those 4 words by former president Trump have a stronger weight because we are comparing a celebrity vs an obscure designer after all.

In popular culture there were some reactions and deviations from the same slogan concept.

- In 2017 the French President Emmanuel Macron termed a speech as 'Make our Planet Great Again';
- There's a documentary related to activist Greta Thunberg called 'Make the World Greta Again' (2019);
- There's an EP from Musician Snoop Dogg titled 'Make America Crip Again' (2017);
- Wolfenstein: The New Colossus is a videogame which used in its marketing campaign the slogan 'Make America Nazi-Free Again'.

To finish these references, along the street art of Porto we can find graffiti's written/drawn on walls with 'Make Everything Great Again'.

## CHERNOBYL GARDENS PLAZA

EGO DEATH



Fig. 5

Is it Me or is it God? or THE DAY I HACKED MY DAD'S PHD PRESENTATION

If we can recognize the ironic and provocative tone of these references, we can certainly consider that perhaps the author of this series of posters can only be a time traveler, since she has published work with the similar slogan Donald Trump uses.

As for the bed presented in pre-FAUNA® poster, what could that be? Is it an invitation to the viewer? Is it

a frontier space between reality and dreams? Is it graphic nonsense? Can it be nonsense and be represented? Is it even legal? Does it make sense to exist in that specific context? Does it relate to the topic of the talk?

These are for sure legitimate doubts and readings that are up to the viewers to ask and, if they wish, to censor even if there is a risk of their privilege be instead mistaken by arrogance.

There's also a reference to the poem Song of Exile, which appears as a reminiscence of the previous event that Maria's doctoral program organized (a conversation with the writer of a book that analyzes this poem).

The advertisements presented by the designer are an authorial reference which reflects her own understanding of her place in the PhD program. Liquid courage is a metaphor for the freedom of thought, expression and pursuit of knowledge provided by the very concept of materialities of literature.

The other ad (Fig. 4) can be read as Maria Sancho's economic difficulties but can also be just a promotional act for her activity – or to the lack of imagination – alluding to some constraints in (not) being 'bolseira', not Bolsonaro.

Less alert and easily inflammatory minds might not recognize the longing Gonçalves Dias's poem reveals for his homeland, but rather just a typical provocation of a literary nationalism at the end of a colonial Brazil where the *motto* would be to devalue Portugal to enhance his home country.

In short, there is a context and this is what brings us to the meaning and interpretation, which, being basic constructions in our functioning, can have a perverse and dangerous effect if considered only through the magnifying lens of basic political convictions of each individual and from media amplifications and echo-chambers that enhance it.

All this can lead to a stunned critical sense; absence of questioning of what is seen and read; and the underlying intentions (whether there's irony, sarcasm, or neither).

This situation can be worrying because if people are this (not) creative in reading posters, it was a hit'n-miss Maria not being considered colorblind, (not separating the green from red) and all the subsequently reading would then be attributed as a weak attempt by the designer to convey post-colonialist ideologies.

It would be interesting to be able to look again at that poster as a whole, because pre-FAUNA® wasn't trying to address political ideas. This is, in its own way.

Maybe nothing more than a murmured dream where we know how the end always is. A dream where we see a valley of ice and the fire is close, but far to reach.. a dream of getting to Mars and the brain getting surprises.

CHOOSE ONE

- embrace the honorable Saṃsāra;
- focus on my own research;
- write unneeded and unnecessary e-mails in a iPhone that wants to be left alone;
- punch the designer.

Maria Sancho

by Pedro Brochado

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THE DAY I HACKED MY DAD'S LOW COST DESIGN AND MADE IT EVEN MORE AFFORDABLE FOR THOSE WHO REALLY WANT IT

# MARIA SANCHO

updated PRICE LIST / 2023

DAD DESIGNS EVERYTHING Free

DAD DESIGNS YOU WATCH 500 EUR

DAD DESIGNS YOU ADVISE 1000 EUR

DAD DESIGNS YOU HELP 1500 EUR

YOU DESIGN DAD HELPS 2000 EUR

YOU DESIGN DAD ADVISES 2500 EUR

YOU DESIGN DAD WATCHES 3000 EUR

YOU DESIGN EVERYTHING Free

