

SOCIOLEGAL  
MODEL  
MAKING

:

*A Portfolio*

2017

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INTRODUCTION

RESEARCH QUESTION

Can and should design practices be used to provoke and facilitate model-making by sociolegal researchers?

OVERVIEW

This project explores the risks and rewards of using design-based strategies to enhance sociolegal research—that is, research that interprets law as a social phenomenon.

It draws on my experience as an established sociolegal researcher; findings from individual and collaborative experimentation involving around 100 other researchers; and literature and practice from across the fields of social, policy, industrial and graphic design. It has been conducted in the open, with each stage shared via Twitter (@aperrykessaris), videos (<https://vimeo.com/amandaperrykessaris>) and blog posts (<https://econosociolegal.wordpress.com>).

This document sets out the research underlying the project. It is structured according to the four, alternately divergent and convergent, phases which the Design Council has identified as being characteristic of the design process: Discover, Define, Develop and Deliver. It is intended to offer a succinct insight not only into this project, but also into the structured freedom that is characteristic of design-based practice. A selected bibliography is indicated throughout.

PART A  
DISCOVERING  
:

*Can ‘making things tangible and visible’ enhance  
the common good flowing from sociolegal research?*

a.



b.

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Design tools for interdisciplinary translation of material experiences

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ABSTRACT

Designers increasingly have the opportunity to influence the development of materials as they emerge from the laboratory. In order for this to be successful, designers need to be able to communicate effectively with materials scientists so that materials can be developed with desired functionalities and properties. This paper reviews evidence in favour of using isomorphic sets of material stimuli as tools to bridge the disciplinary gap between designers and materials scientists. We show how these isomorphic sets and their accompanying experiments can be used to translate between the two communities, and to systematically explore the relationship between the technical attributes of materials and subjective experiences of their sound, taste and feel. This paper also explores the limitations of psychophysical approaches and other quantitative techniques for elucidating material experience, and suggests new possibilities for interdisciplinary collaborations that draw on ethnographic approaches.

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I FIRST EXPLORED SOCIOLEGAL RESEARCH through a material gaze in collaboration with fellow student Andy Renmei and materials scientist Zoe Laughlin at The Institute of Making in August 2016. We explored social change concepts through physical metaphors. I went on to focus on sociolegal concepts.

SOURCES

- a. Stills from Perry-Kessaris, A. (2016) ‘Sociolegal making 5: Material metaphorization. October 31, 2016 Available at: <https://vimeo.com/189612313> (Accessed: 7 November, 2017).
- b. Wilkes, S, Wongsriruksa, S, Howes, P, Gamester, R, Witchel, H, Conreen, M, Laughlin, Z, Miodownik, M (2016) ‘Design tools for interdisciplinary translation of material experiences’ go *Materials and Design* 1228-1237.



a.

### Materialize

v. **1** *intr.* become actual fact **2 a** *tr.* cause (a spirit) to appear in bodily form **b** *intr.* (of a spirit) appear in this way. **3** *intr. colloq.* appear or be present when expected **4** *tr.* represent or express in material form **5** *tr.* make materialistic.

b.

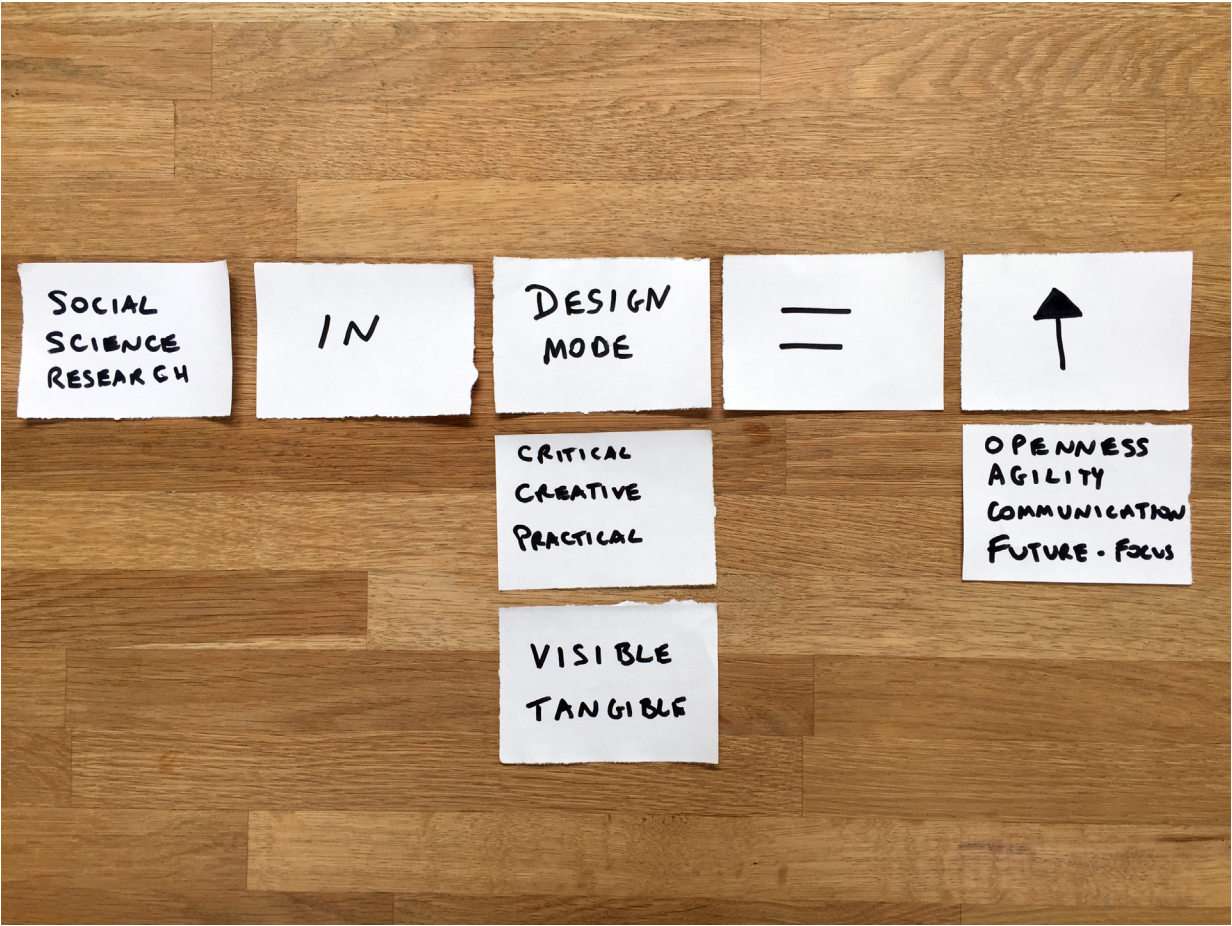


THE DEFINITION OF THE WORD ‘MATERIALIZE’ was a rich source for thinking about what a material gaze might bring to sociolegal research. But a turning point came in my encounter with social and innovation design: Kees Dorst on ‘re-framing’ and ‘design for the common good’; and Ezio Manzini on helping non-experts to ‘make things visible and tangible’. I redefined my project in those terms

SOURCES

- a. Element included in table-top presentation, 8 February 2017.
- b. Dorst, K. (2015) Frame innovation: Create new thinking by design. London: MIT Press and Manzini, E. (2015) *Design, when everybody designs*. London: MIT Press.
- c. Credit: Amanda Perry-Kessaris.

c.



A close-up photograph of a necklace. The necklace consists of a dark brown cord. On the left, there is a small, white, fuzzy ball with the word 'fun' written on it in black marker. To the right of the ball is a blue and orange tag. The tag is shaped like a piece of luggage with a handle and has the words 'Free Duty' written on it in large, bold, orange letters. At the bottom of the tag is a yellow airplane icon. The necklace is laid out on a light-colored wooden surface.

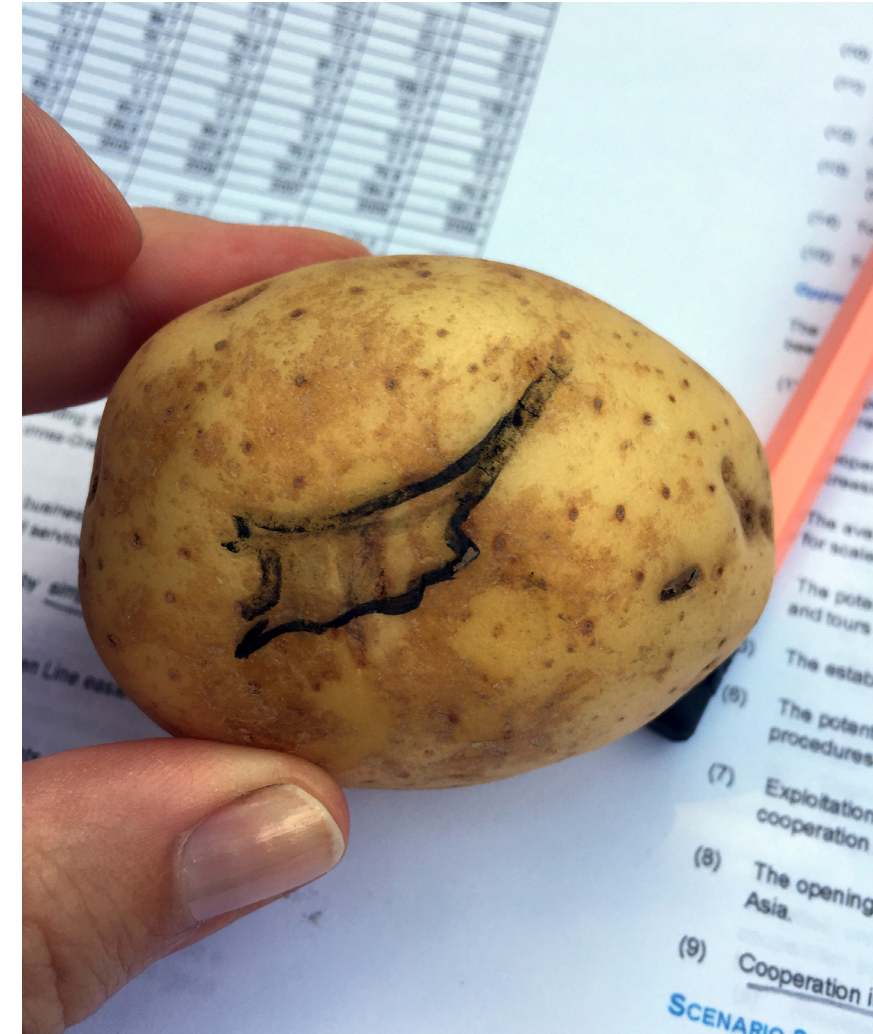
b. Worry beads. Credit: Amanda Perry-Kessaris.



a.



b.



I BEGAN MAKING VISIBLE AND TANGIBLE my socio-legal research into economic life of law in Cyprus. Influenced by Dunne and Raby (2013) I experimented with soil as a physical prop to aid imaginative solutions and reconciliation around rights of current occupiers and dispossessed owners of property; and speculative 'peace potatoes' as a device for aiding positive attitudes to trade between Turkish Cypriot and Greek Cypriot communities. Individual experiments, London, May and September, 2016.

## SOURCES

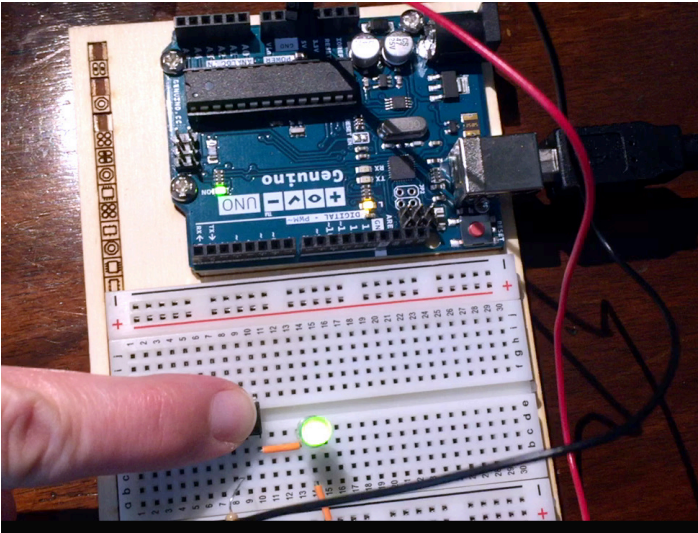
- a. Dunne, A and Raby, F. (2013) *Speculative everything: design, fiction, and social dreaming*. London: MIT Press. Credit Amanda Perry-Kessaris.
- b. Credit Amanda Perry-Kessaris



a.



b.



I USED CONCEPT CARDS to analyse a legal document and Genuino smart object components to think about public communication during referenda.

SOURCES

- a. Concept cards.  
Credit: Amanda Perry-Kessaris.
- b. Genuino smart objects.  
Credit: Amanda Perry-Kessaris



[illegible]

These attributes have been designated as necessary according to the research literature

Select the attributes you consider:

☐ MOST ESSENTIAL

☐ LEAST RELEVANT

- ☐ COYING
- ☐ PROBLEM-SOLVING
- ☒ OPEN-MINDEDNESS
- ☐ TECHNICAL INTEREST
- ☐ EXPERIMENTAL
- ☐ DISCOVERY
- ☐ CORE SKILLS
- ☐ ABILITY
- ☐ EFFORT
- ☐ INNOVATION
- ☒ TECHNICAL MASTERY
- ☐ INDIVIDUALITY
- ☐ INTELLIGENCE
- ☒ INTUITION
- ☐ CURIOSITY
- ☐ MOTIVATION
- ☐ CONFIDENCE
- ☐ RISK-TAKING
- ☒ COMPETITION
- ☒ NONCONFORMITY

- ☐ CONSCIENTIOUSNESS
- ☐ AMBITION
- ☐ SENSITIVITY
- ☐ ENVIRONMENT
- ☐ IMAGINATION
- ☐ AESTHETICS
- ☐ HUMOUR
- ☐ MORALITY
- ☐ SOCIETAL CONTRIBUTION
- ☐ SELF-RELIANCE
- ☐ TRANSFORMATION
- ☐ PROBLEM FINDING
- ☐ FREEDOM
- ☐ SPONTANEITY
- ☐ LOCATION
- ☐ ORIGINALITY
- ☐ COLLABORATION
- ☒ ENERGY
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_

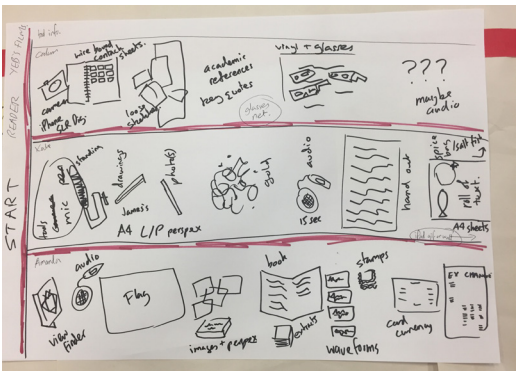
Some like it, some  
hate it, some  
+ friends  
+ delighted day  
show a show

[illegible]

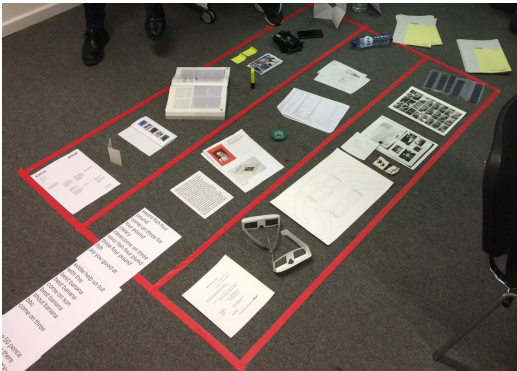
- a. Discovering event experience design in 'Designing narratives for event experiences', short course, LCC, 3 and 4 June, 2017.
- b. Questionnaire from short course 'Inter-cultural creativity' LCC, 16 October 2015 Natasha Radcliffe-Thomas.
- c. Discovering policy design strategies such as information safaris and prototyping in 'Future imaginaries: policy', workshop led by Lucy Kimbell, CSM, 23 September, 2016.



a.



b.



PARTICIPATING IN AN EXHIBITION devoted to ‘making UAL teaching visible’ allowed me to work with fellow students to make visible and tangible our collaborative research process through a display of objects.

SOURCES

- a. Exhibit planning sessions 1 and 2.  
Credit: Amanda Perry-Kessaris
- b. Exhibit planning sessions 1 and 2.  
Credit: Bec Worth.
- c. ‘Practices of Enquiry: Making UAL teaching visible’, Chelsea College of Art, 14 November 2016.  
Credit: Amanda Perry-Kessaris

c.



**Practices of Enquiry**  
Making UAL teaching visible  
Monday 14th - Friday 18th November 2016

PART B  
DEFINING

:

*What aspects of sociolegal research  
might be enriched by model-making?*



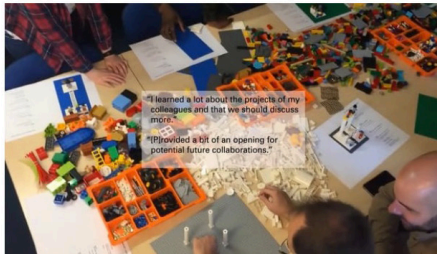
a.



**Sociolegal model making 10: Towards a tax...**  
5 months ago



**Sociolegal model making 9: Walk**  
5 months ago



**Making sociolegal research visible & tangib...**  
6 months ago



**Sociolegal model making 7: Object-based c...**  
7 months ago



**Sociolegal model making 6: Placeholding**  
9 months ago



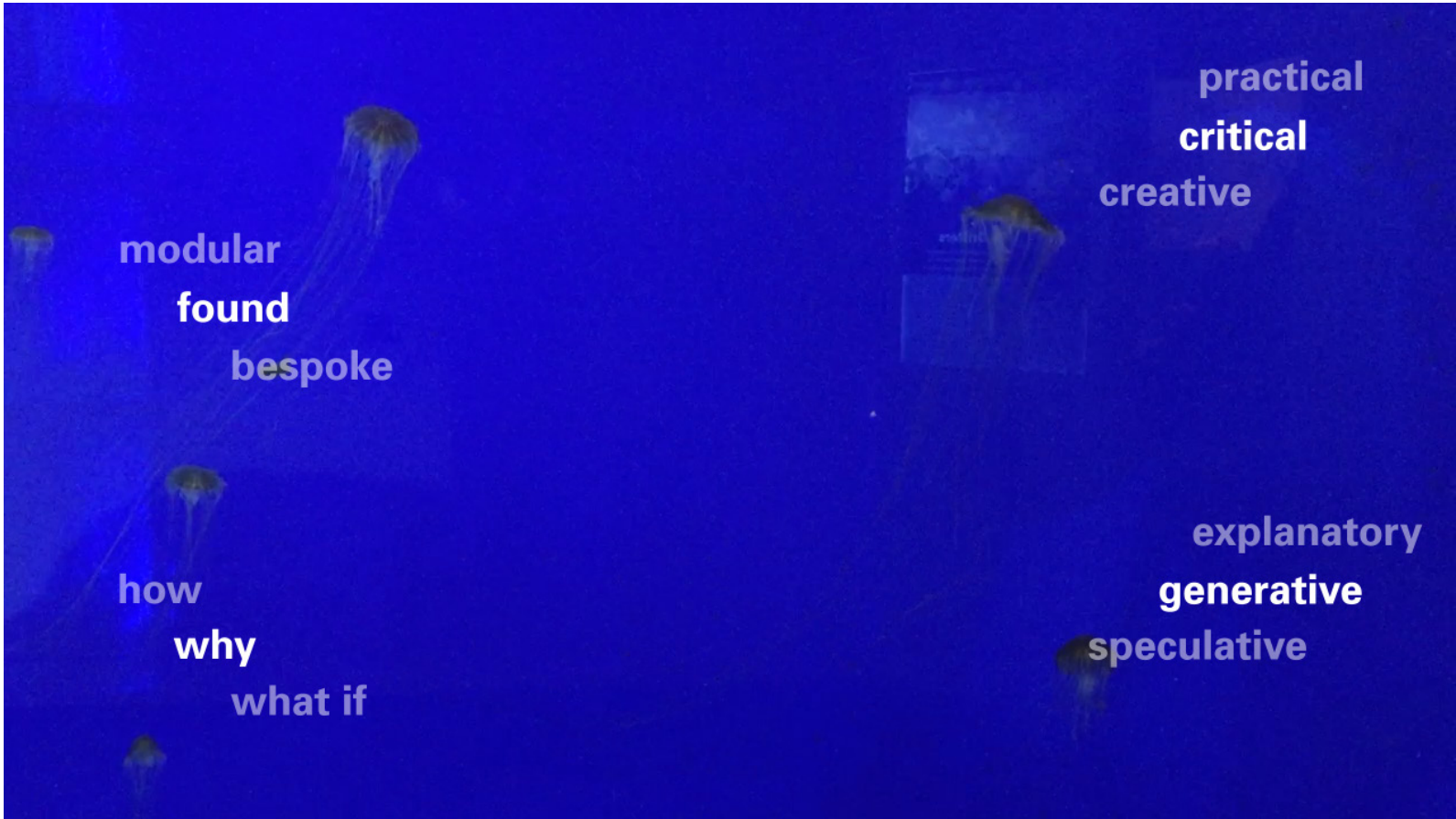
**Sociolegal model making 5: Material metap...**  
1 year ago

DURING THIS PHASE I narrowed my focus to model-making. I began to use short edited videos not only to share my experimentation but also to communicate my findings, including this taxonomy of sociolegal model making: modular, found and bespoke.

SOURCES

- a. Collection of sociolegal model making videos. Available at: <https://vimeo.com/amandaperrykessaris>.
- b. Still from Perry-Kessaris, A (2017) 'Sociolegal model making 10: Towards a taxonomy' May 16. Available at: <https://vimeo.com/217682782> (Accessed: 7 November 2017).

b.





A photograph of a desk cluttered with various objects, including a large white rolled-up tube, several cylindrical containers labeled 'TEMPORALITY', 'FUTURES', and 'REALITIES', and various papers and photographs. The scene is brightly lit, casting shadows on the desk surface.

- a. Regulating Time conference (organised by Emily Grabham and Sian Beynon-Jones) at Canterbury Cathedral in September 2016.  
Credit: Amanda Perry-Kessaris.
- b. Worksheet. Credit: Amanda Perry-Kessaris.



## Experiment I

### Text as/and image

**Aim**  
Reflect collaboratively, physically and visually upon relationships between the legal and the temporal.

**Materials**  
2 x key word sheets + scissors + glue stick + this instruction sheet (per participant)  
Image set (per table)

**Tasks**

1. Discuss your process throughout.
2. Explore the key words and cut out a selection of them.
3. Consider: Law and governance are intimately entangled with time
4. Place your selection of keywords on this sheet in a way that you feel addresses the above proposition (no glue).
5. When you are ready, take a photo of your sheet.
6. Ask: What is 'new' about critical analyses of law and time in the present moment?
7. Move keywords to address the above question, take a photo (no glue).
8. Explore the image set.
9. Choose two that seem relevant to the proposition and the question and place them on this sheet
10. Place your keywords on your images.
11. When you are ready, glue them down and take a photo.
12. Work together to arrange all the sheets on your table into a set and take a photo.

A Perry-Kessaris, Visualising Law and Time  
The new legal temporalities? Discipline and resistance across domains of time  
8 September 2016, Kent Law School

A large white table is covered with a vast quantity of white LEGO bricks and components, including plates, beams, and connectors. Some small, partially assembled structures are visible on the table's surface. In the background, the hands and forearms of several people are visible, suggesting a collaborative building activity. On the table in the foreground, there are a few specific items: a black pen, a pair of black-rimmed glasses, and a small assembly of white LEGO bricks connected by a thin rod.

- 'Managing stuckness skillfully', workshop, CSM, 11 March 2016. Credit: Amanda-Perry-Kessarar.
- Worksheet. Credit: Amanda Perry-Kessarar.

Print landscape A3\* + build in Lego\*\*

Build 1

This is my PROJECT

Elements = flat white pieces

Relationships = connector pieces

[Photo]

Build 2

This is ME + my PROJECT

Me = human / animal figures

[Cross out Build 1 text. Photo]

Build 3

This is how I want ME + my PROJECT to be

[Cross out Build 2 text. Photo]

Share

Photos + project name + right to circulate

Email: a.perry-kessarais@kent.ac.uk

Tweet: @aperrykessarais

\* No A3, No Problem

Print on 1 x A4, build on 1 x A4

\*\* No Lego, No Problem

Elements = paper scraps

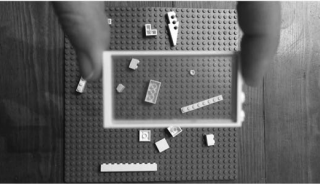
Relationships = string / rubber band

Me = bead, block, ornament, fruit

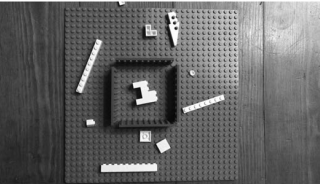
I FURTHER EXPLORED individual model-making in relation to my own sociolegal research. In an experiment conducted in London, October 2016. I used LEGO to plan my approach to a sociolegal writing project on legal indicators. I then included images from that experiment in the resulting peer-reviews journal article.

Source:  
Proofs of Perry-Kessaris, A. (2017) 'The re-co-construction of legitimacy of/through the Doing Business indicators' *International Journal of Law in Context*.

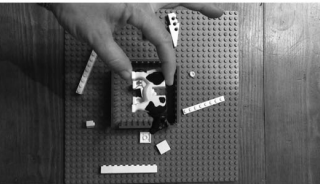
Fig. 2 - B/W online, B/W in print



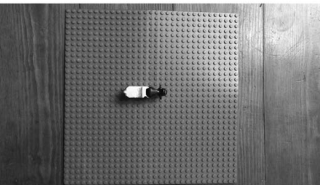
Scanning



Isolation



Conversion



Communication

**Figure 2**  
Constructing indicators  
Stills from Perry-Kessaris (2016b).

In addition to the more active roles that it plays in stimulating competition and directing conditional funding, a legal system indicator also acts as a placeholder. A placeholder is 'a technique for working with and in the meantime' – for pragmatic and other reasons (Riles, 2011, p. 173). It fulfils the human need to set our awareness of contingency and provisionality to the side. The indicator functions as a placeholder for underlying, provisional and contingent aspects of real social (including economic) life. Its form, whether presented raw as digits or visualised in a chart, is akin to a snapshot. So it is that many of Susan Sontag's (1977) foundational and unsettling observations on photography have an unexpected resonance for the understanding of indicators.

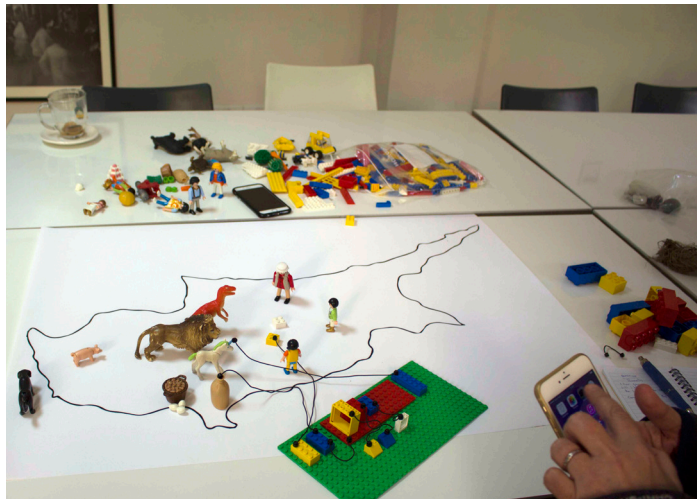
Sontag notes that photographs, and we might say indicators, are inherently value- and meaning-less. The indicator/snapshot presents a world that is at once simplistically 'atomic' and therefore accessible, composed of separate images without 'interconnectedness' or 'continuity' and at the



a.



b.



A RESEARCH TRIP to explore the economic life of law in Cyprus presented me with an opportunity to experiment with making my field work visible and tangible. I prepared a ‘kit’ of modular (LEGO, Playmobil) and found items (grasses, rocks) items; and I designed my first attempt at a ‘space’ — an A2 plastic mat with a blank map of Cyprus on which to work. I tested it with economist Fiona Mullen, who used the kit to explore and explain first property-related aspects of Cyprus peace talks and then her plans for a referendum information campaign. The experiment took place in December 2016 at the Home for Cooperation, in Lefkosia-Nicosia-Lefkosa. This unique institution is devoted to collaboration, and is located in the highly evocative United Nations-monitored Buffer Zone separating northern and southern parts of the Island.

SOURCES

- a. Preparing the kit, London.  
Credit: Amanda Perry-Kessaris
- b. Deploying the kit in Cyprus.  
Credit: Amanda Perry-Kessaris
- c. The Home for Cooperation.  
Credit: Amanda Perry-Kessaris

c.





a.



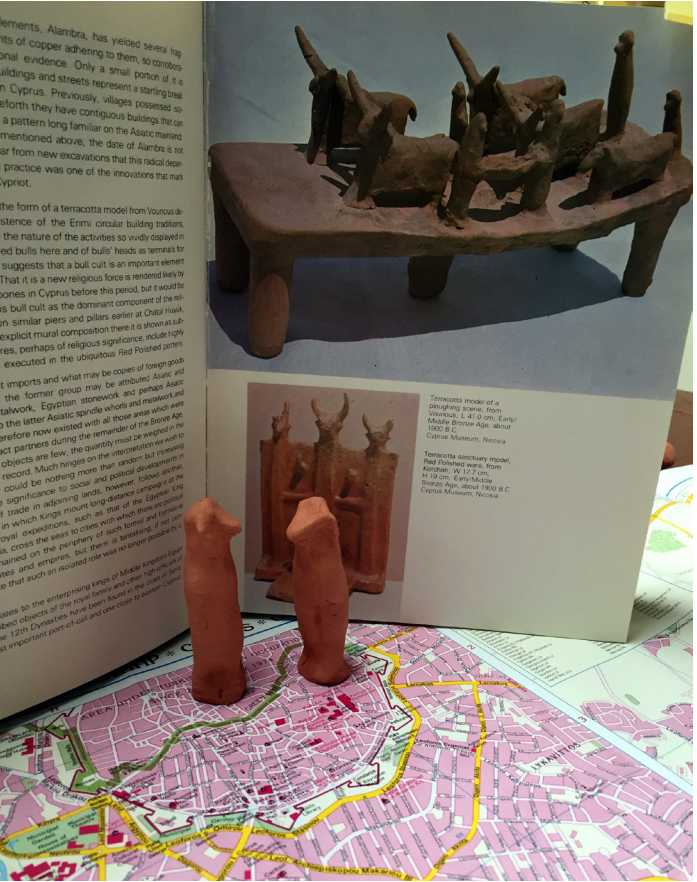
PICKING UP THE REFLECTIVE THREAD initiated in with my worry beads, I experimented with making bespoke models of the Cypriot economic actors at the centre of my research. I based the models on ancient Cypriot artefacts found in museums. I staged the models, first in a studio setting and then in ever more dramatic locations across Cyprus. These activities were influenced by literature on Cypriot visual culture and social life.

SOURCES

- a. Wells, L., Stylianou-Lambert, T. and Philippou, N. (eds.) (2014) *Photography and Cyprus: Time, place and identity*. London: I.B. Tauris; Papadakis, Y. (2005) *Echoes from the Dead Zone: Across the Cyprus divide*. London: I.B. Tauris; and Peltenburg, E. (1989) *Early Society in Cyprus* Edinburgh: Edinburgh University Press.
- b. Making the models in Fimo air-dry clay. Credit: Amanda Perry-Kessaris.
- c. Connecting ancient and modern in a plan to stage the models in Lefkosia-Nicosia-Lefkosa old town. Hunt, D. Ed. (1982) *Footprints in Cyprus*. London: Trigraph. Credit: Amanda Perry-Kessaris.

c.

b.





a.



b.



I STAGED MODELS of key people and concepts in sociolegally meaningful locations across Cyprus. This work was informed by Anthony Gormley's Event Horizon in which he staged life-sized sculpture of himself across London. The figures had a timeless and knowing quality that I found relevant and useful to my sociolegal inquiry.

SOURCES

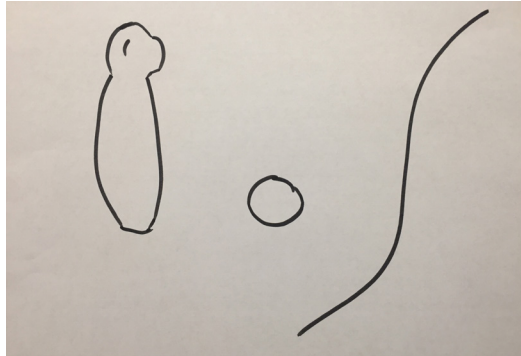
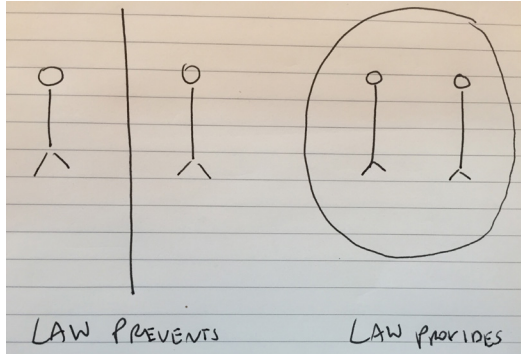
- a. Nicosia Buffer Zone, December 2016.  
Credit: Amanda Perry-Kessaris
- b. Hilarion Castle, June 2017.  
Credit: Amanda Perry-Kessaris
- c. Gormley, A. (2007) Event Horizon. Available at:  
<http://www.antonygormley.com> (Accessed: 7 November, 2017).

c.





a.



THROUGH MY EXPERIMENTATION with bespoke model-makng and staging I developed a visual vocabulary for speaking about the economic life of law in Cyprus. This in turn helped me to explain and explore my ideas more clearly to myself and to others.

SOURCES

- a. Developing and documenting my visual vocabulary. Credit: Amanda Perry-Kessaris.
- b. Deploying my visual vocabulary at the Work In Progress 2017 [Exhibition] London College of Communication. Credit: Bec Worth.

b.



PART C

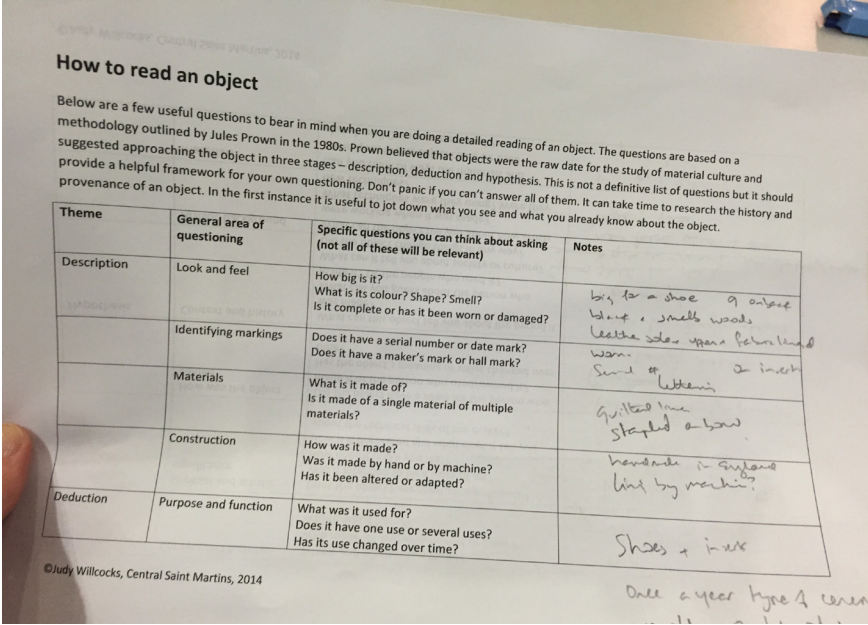
DEVELOPING

:

*What core modelling processes  
should be designed for sociolegal researchers?*



a.



IN THIS PHASE of my research I narrowed my enquiry to understanding what model-making processes would work for sociolegal researchers. The ‘modular’ was already well-developed and had been tested individually and collaboratively in multiple settings. The ‘found’ process needed refinement, so I reached back to a workshop on how to read objects for inspiration. I decided to focus on museum collections, and to emphasise their generative potential as ‘more point of departure than destination’.

SOURCES

- a. Worksheet in ‘Researching skilfully through archives and objects’, workshop led by Judy Willcocks, CSM, 22 October 2015.
- b. Perry-Kessaris, A. (2016) More point of departure than destination [Exhibit] shown in 2025 Forecasting Futures [Exhibition], London College of Communication, London. 13-21 May, 2016.

b.



A museum cannot, and ought not seek to 'deal with' or 'resolve' anything. It ought not to be about supplying answers, nor even questions.

Its aspiration must be to act as opener: a resource, a spark, a starting point; as well as a confounder of assumptions, a tripper of the 'feet of foot'.

To fulfil that ambition it must not be a slave to the future or, worse, to necessarily limited contemporary imaginings of the future. It must be a meeting place of (dis)continuities of past, present and future.

So the 2025 museum, if we are lucky, and if we fight for it, will (continue to?) be more point of departure than destination.



Wedgwoodn't  
Tureen  
by Michael Eden

Chosen by Clare Williams

On display in the Discovery Museum, Newcastle



c. Pop-up Museum of Legal Objects mat displayed as presenters spoke at the SLSA conference. Credit: Amanda Perry-Kessaris.

Pop-up  
museum of  
legal objects

A collection of 14 small, diverse objects is arranged on a white sheet of paper with a grid of plus signs. The objects include: a framed picture of three wheels; a black carved object; a framed picture of a person; a small dog figurine; a fan of cards; a pile of metal shavings; a stack of small photos; a small black cross-like object; a framed picture of a colorful scene; a dark object with white string; a red circular object; and a black elongated object.



a



b.

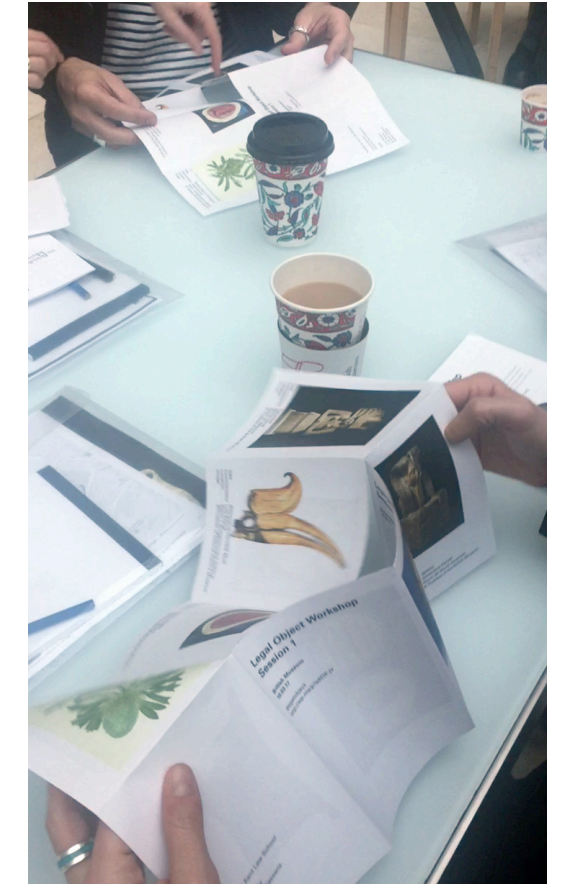


AT THE BRITISH MUSEUM participants delivered commentaries in front of their chosen objects, distributed bespoke traces of their presentation to each other and collaborated to make and display models of their objects in the Great Court.

#### SOURCES

- a. Steve Crawford delivers his object based commentary in the Enlightenment Gallery,
- b. Collaborative model-making in the Great Court.
- c. Folding a designed guide to the workshop in the Great Court.

c.





a.

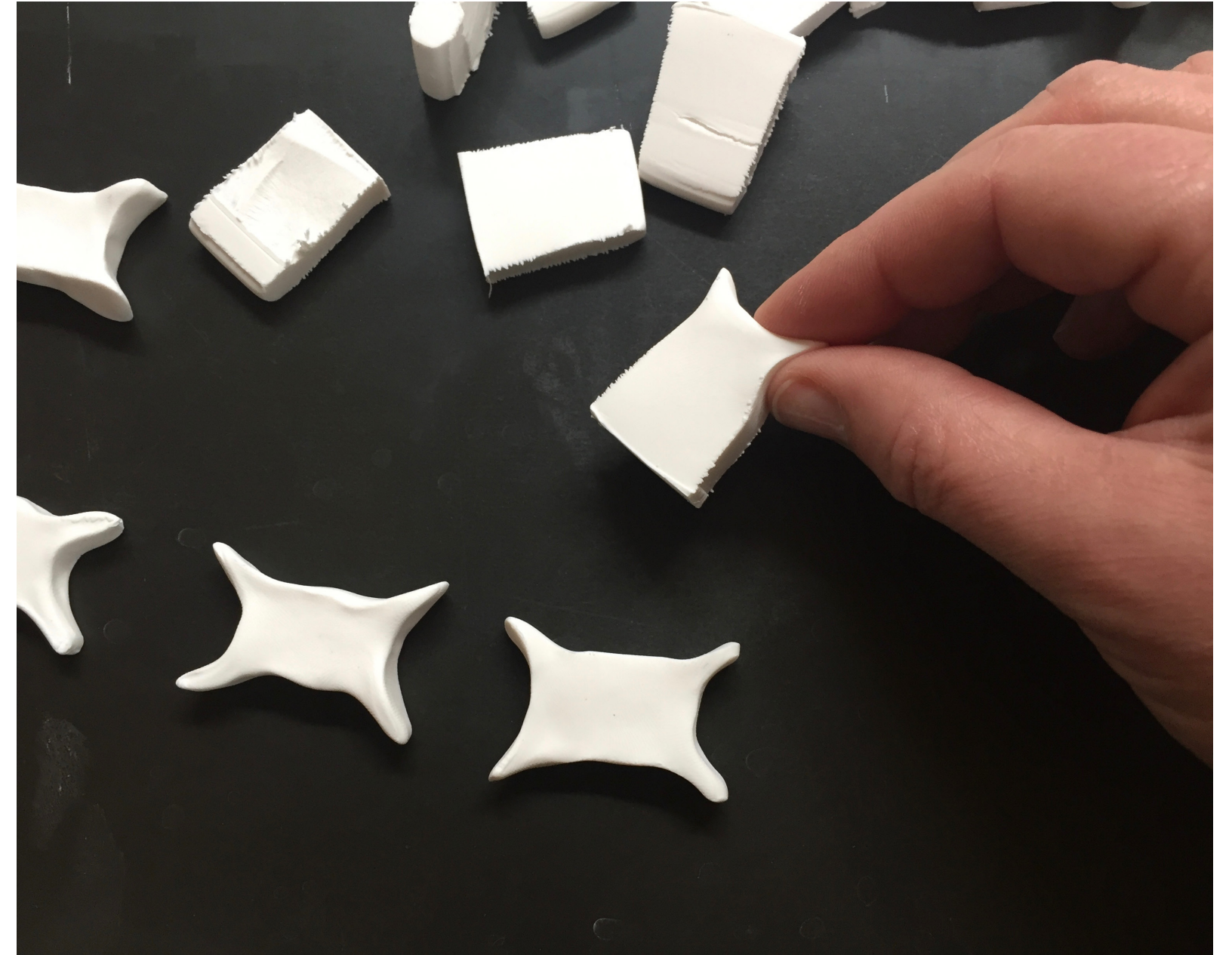


I SEPARATELY EXTENDED and combine the bespoke and found model making processes. At the British Museum event I delivered a commentary on an ox-hide copper ingot held in the Cyprus gallery. I distributed to participants a trace of the ingot made from Fimo oven dry clay. I then took replicas of those traces to Cyprus and combined them with my clay figures to create more flexible and meaningful models of the economic life of law in Cyprus.

## SOURCES

- a. Delivering a commentary in front of the ingot.  
Credit: Luis Eslava.
- b. Making a trace of the commentary.  
Credit Amanda Perry-Kesssar.

b.





a.



b.



I RETURNED TO CYPRUS with the ingot replicas, the clay figures and my 12 year old daughter. The intention was that I should be pushed to be as open as possible about both my design-based and my sociolegal research; and we would demonstrate that model-making can facilitate and provoke non-experts to engage with the sociolegal. In June 2017 we conducted successful collaborative experiments across Cyprus.

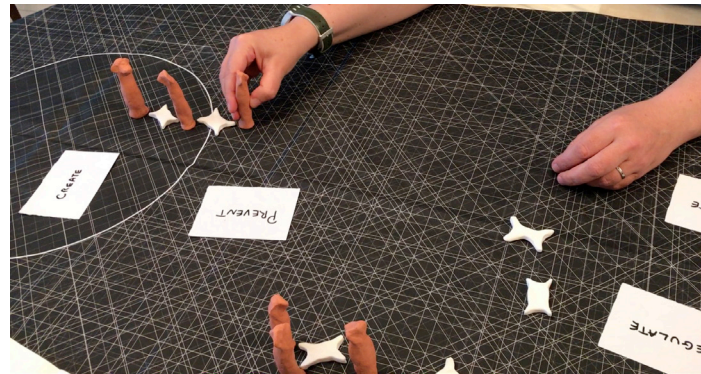
## SOURCES

- a. Collaborative model making at ancient Salamis I.  
Credit Amanda Perry-Kessaris.
- b. Collaborative model making at ancient Salamis II.  
Credit: Amanda Perry-Kessaris.
- c. Collaborative model making at St Hilarion.  
Credit: Amanda Perry-Kessaris.

c.







I DESIGNED A NEW Ao scale sociolegal modelling space and brought it to Cyprus in June 2017 together with the ingot replicas and clay figures. I tested the space in individual interviews and in site-specific work in Kyrenia, Cyprus.

SOURCES

- a. Interview with economist Alex Apostolides, Nicosia. Credit: Amanda Perry-Kessaris
- b. Interview with economist Fiona Mullen, Nicosia. Credit: Amanda Perry-Kessaris.
- c. Kyrenia, Cyprus. Credit: Amanda Perry-Kessaris.

c.





PART D

DELIVERING

:

*What designed artefacts will  
provoke and facilitate sociolegal model-making?*

a.

**Pop Up Museum of Legal Objects**  
SLSA 2017

This Pop Up Museum of Legal Objects is a temporary exhibition of legal objects that have been donated to the British Museum. The objects are displayed in a series of pop-up museums that are set up in various locations around the city. The objects are displayed in a series of pop-up museums that are set up in various locations around the city.

**Pop Up Museum of Legal Objects**  
SLSA 2017

This Pop Up Museum of Legal Objects is a temporary exhibition of legal objects that have been donated to the British Museum. The objects are displayed in a series of pop-up museums that are set up in various locations around the city. The objects are displayed in a series of pop-up museums that are set up in various locations around the city.

c.



**Medallion**  
Owain Johnstone


This medallion, approximately 3 cm across, shows the figure of a kneeling slave in profile, bound in chains, with his hands raised in supplication. The caption reads: 'Am I not a man and a brother?' It was cast in 1787, based on the design for the official symbol of the London Society for the Suppression of the Slave Trade – the leading English abolitionist group founded in that year ...

Image (c) Trustees of the British Museum


IN THIS PHASE I CONCENTRATED on designing a set of artefacts to provoke and facilitate model making. The Pop-Up Museum of Legal Objects project was an opportunity to develop and test one visual language for one aspect of sociolegal modelling. But I was not satisfied that it would invoke the sense of freedom and wonder necessary for the sociolegal model making kit.

- SOURCES
- a. Ao mat on which participants showed their models
  - b. Explanatory table-top sign
  - c. Slide for projection in a busy conference space
  - d. A foldable guide to the objects that served as both schedule for and memento of, the day.


d.




**Object**  
Battle  
**Commentator**  
Sydney Parfitt  
**Location**  
British Museum  
**Image**  
<http://ow.ly/NFQ308bz4X>  
© Trustees of the British Museum




**Object**  
Sphinx  
**Commentator**  
Genevieve Painter  
**Location**  
British Museum  
**Image**  
<http://ow.ly/u7o304Y76B>  
© Trustees of the British Museum



**Object**  
Card  
**Commentator**  
Leslie Moran  
**Location**  
National Portrait Gallery  
**Image**  
<http://ow.ly/N7Y13083s0c>  
© Leslie Moran



**Object**  
Intaglio  
**Commentator**  
Steve Crawford  
**Location**  
British Museum, London  
**Image**  
<http://ow.ly/bHIC304Y6NY>  
© Trustees of the British Museum




**Object**  
Skull  
**Commentator**  
Luis Eslava  
**Location**  
The British Museum, London  
**Image**  
<http://ow.ly/lrko3083rGj>  
© Trustees of the British Museum

**2 Pop-up museum of legal objects**

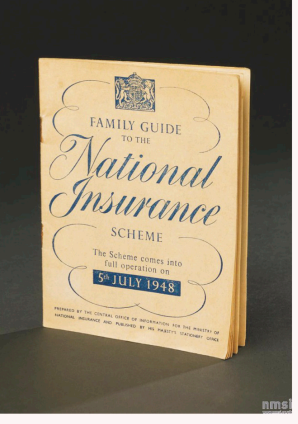
**SLSA 2017**  
**Newcastle**

**#legalobject**  
<http://wp.me/P8gJ17-11>

Coordinated by  
Amanda Perry-Kessaris  
Lisa Dickson  
Sophie Vigneron



**Object**  
Shield  
**Commentator**  
Sarah Keenan  
**Location**  
British Museum, London  
**Image**  
<http://ow.ly/oZTN308372r>  
© Trustees of the British Museum



**Object**  
Leaflet  
**Commentator**  
Jackie Gulland  
**Location**  
Science Museum, London  
**Image**  
<http://ow.ly/YTle3083HH7>  
© Science Museum Group

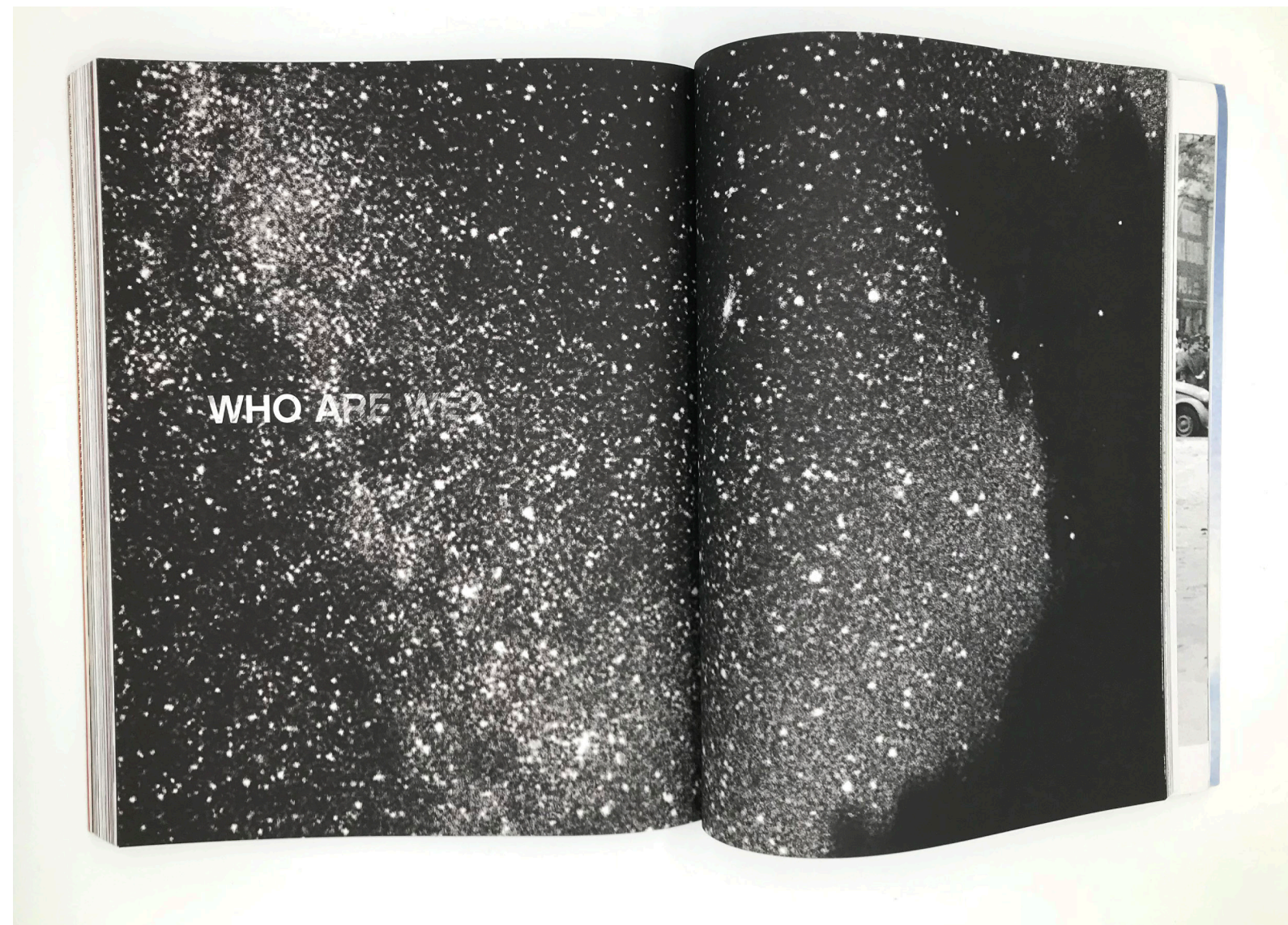
[illegible]

- a. Google images search for 'sociolegal'. Available at <https://google.com> (Accessed: 12 October 2017).
- b. Nesta (2014) Development impact and you toolkit. Available at <http://diytoolkit.org> (Accessed: 12 October 2017).

The banner features a red header with the 'DIY Development Impact & You' logo on the left. On the right, there are links for 'EN', 'SUBSCRIBE', and social media icons for Twitter, Facebook, and Google+. Below the header, a navigation bar includes links for 'TOOLS', 'BLOG', 'ABOUT', 'BACKGROUND', and 'DIY LEARN'. The main content area has a dark grey background with a large white line-art illustration of a hand holding a megaphone, a lightbulb in a thought bubble, and a person's head. A red button on the left says 'FIND YOUR TOOL'. The central text reads: 'The DIY Toolkit has been especially designed for development practitioners to invent, adopt or adapt ideas that can deliver better results.' Below this text is a white button that says 'FIND OUT MORE'.



a.



b.



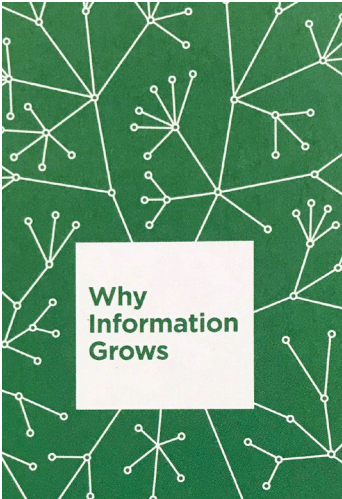
THIS ADBUSTERS PROJECT is intended to disrupt and redirect traditional economic discourse. It communicates curiosity and wonder, and challenges the traditional language of economist by, for example, superimposing standard graphs on disturbing images. This approach is too dramatic for my project, but remains of future interest.

## SOURCE

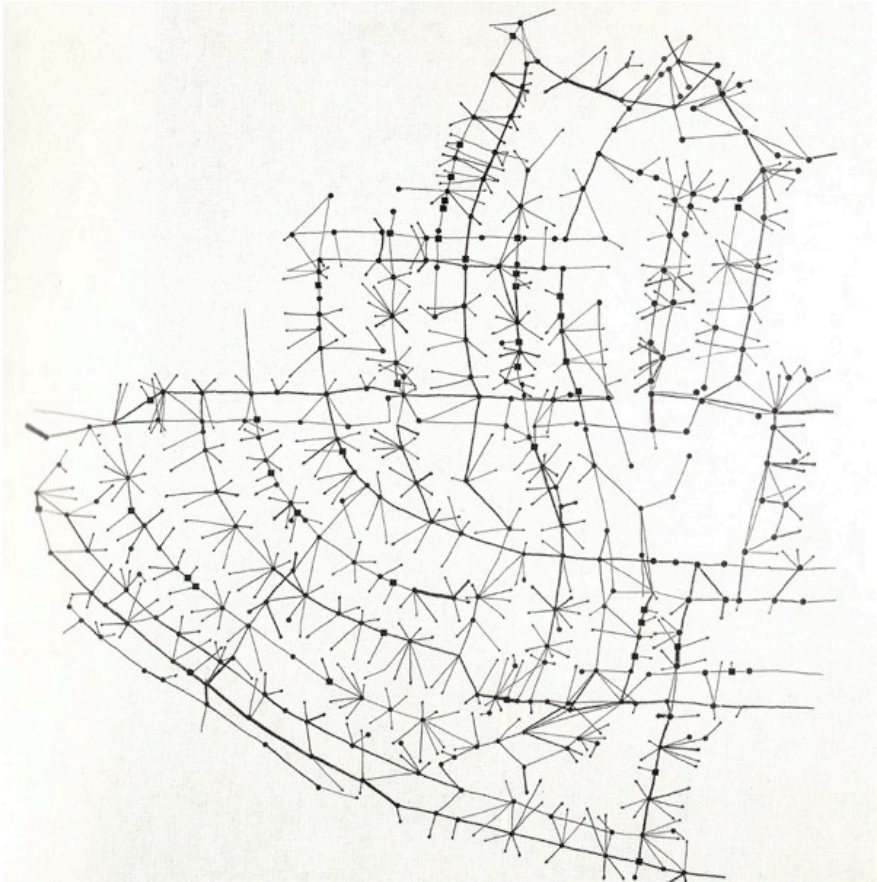
Lasn, K. (2012) *Meme wars: the creative destruction of neoclassical economics*. London: Penguin, pp. x-xi.



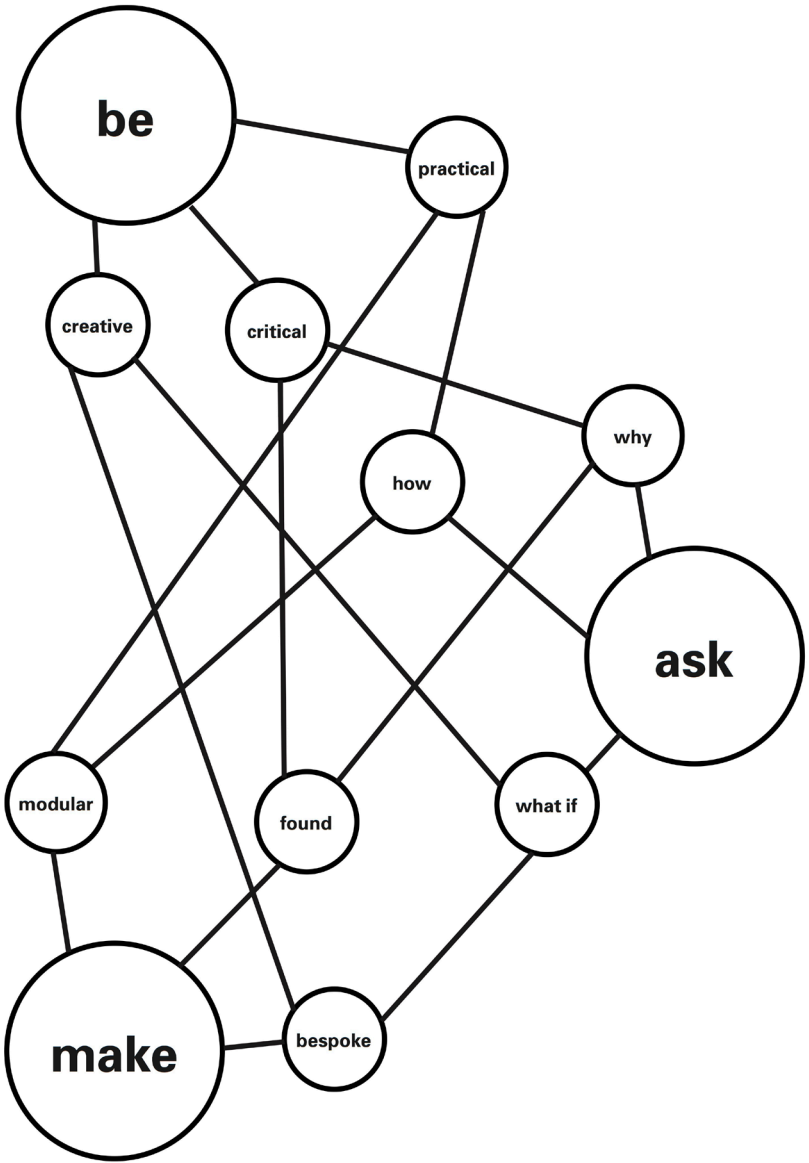
a.



b.



c.



I USED MAPS of neural networks and of squirrel-runs as the inspiration for a visual structure through which to lead my sociolegal users through my designed model-making process. The result felt too rigid and contrived.

SOURCES

- a. Hildago, C. (2015) *Why Information Grows: The evolution of order from atoms*. London: Penguin, front cover detail.
- b. Wood, D. (2013) *Everything sings: maps for a narrative atlas*. Los Angeles: Stiglio, p. 42.
- c. Prototype for visual structure. Credit: Amanda Perry-Kessaris.



a.



b.



ANNO SEXTO & SEPTIMO

VICTORIÆ REGINÆ.

\*\*\*\*\*

C A P. XXXVIII.

An Act to make further Regulations for facilitating the hearing Appeals and other Matters by the Judicial Committee of the Privy Council.

[28th July 1843.]

WHEREAS it has been found expedient to make further Regulations for hearing and making Report to Her Majesty in Appeals and other Matters referred to the Judicial Committee of the Privy Council, and for the more effectual Appointment of Surrogates in Ecclesiastical and Maritime Causes of Appeal, and for making Orders or Decrees incidental to such Causes of Appeal, and for the Punishment of Contempts, and compelling Appearances and Enforcement of Judgments, Orders, and Decrees of Her Majesty in Council, or of the said Judicial Committee, or their Surrogates, in such Causes of Appeal: Be it enacted by the Queen's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, That in any Appeal, Application for Prolongation or Confirmation of Letters Patent, or other Matter referred or hereafter to be referred by Her Majesty in Council to the Judicial Committee of the Privy Council, it shall be lawful for Her Majesty, by Order in Council or special Direction under Her Royal Sign Manual, having regard

Appeals, &c. may be heard by not less than Three Members of the Judicial regard

PIERRE BOURDIEU EXPLAINS that members of a given social 'field' share a common 'discourse', including an 'official' language, which, together with other 'apparently insignificant aspects of everyday life' such as 'constructed images', form the 'habitus' of that particular social 'field'. David Crow demonstrates how corresponding illegitimate and unofficial languages are defined by implication and/or created in response. I drew on this observation to identify pre-digital legislation as offering a stable, relevant and aesthetically appealing visual legal language.

SOURCES

- a. Crow, D. (2003) *Visible Signs*. London: AVA publishing, pp. 86-8.
- b. Judicial Committee Act 1843 Chapter 38 6 and 7 Vict.

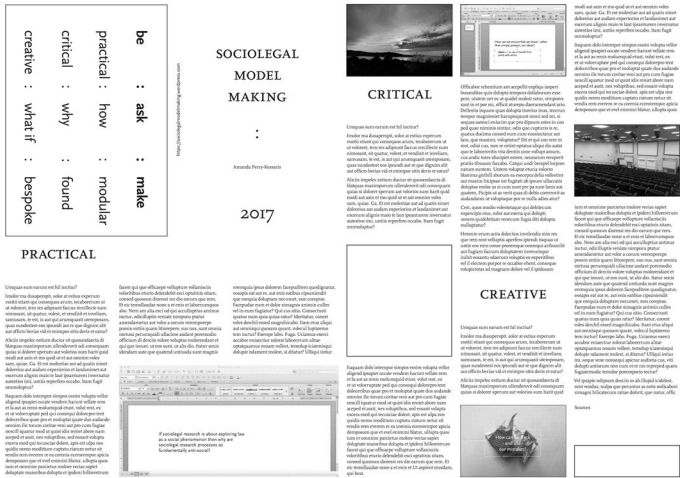


INSPIRATION FOR THE LAYOUT of the Guide came from Ruben Pater's multilingual, freely downloadable Drone Survival Guide which can also be purchased printed on mirrored paper. Pater explains that reflective material can be used to mislead drones, so the poster is 'a useful tool to interfere with the drone's sensors', but also 'the mirrored material reminds us that drone surveillance is ultimately people watching people...'

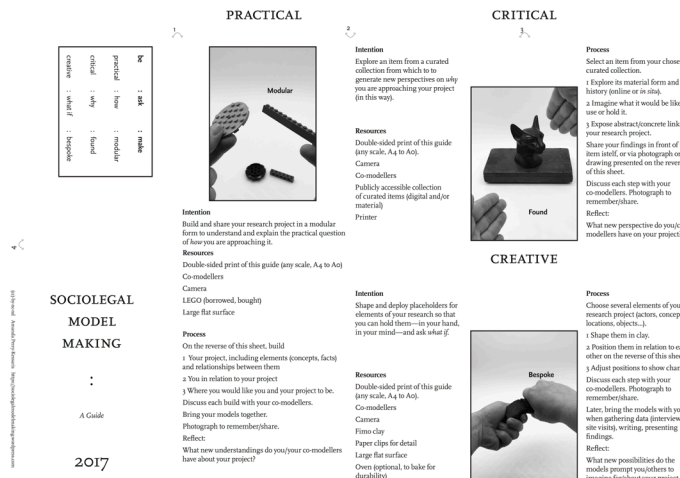
SOURCE  
Dronesurvivalguide.org  
Available at [http:// Dronesurvivalguide.org](http://Dronesurvivalguide.org).  
(Accessed: 5 November, 2017).



a.



b.



c.

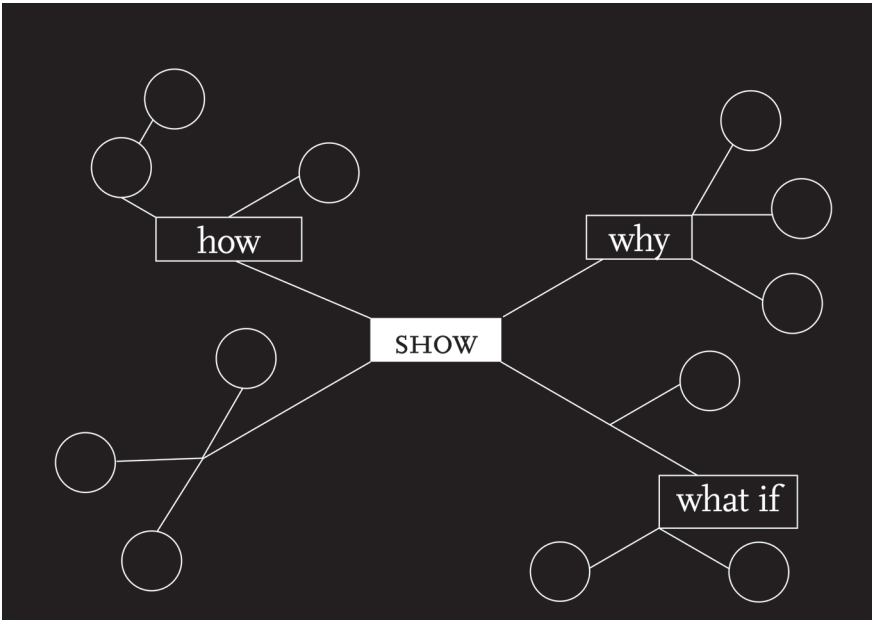


I BEGAN BY COPYING PATER'S LAYOUT exactly. As I added content I adjusted the layout and tested alternative folds. The front of my first attempt failed to communicate what sociolegal model making would be like. The second version was improved by editing down to three suggestive but not prescriptive images of model-making. Scala — 'Two typefaces, one form principle'—was chosen to reference the harmonious dialogue between design-based research and sociolegal research that the project seeks to trigger..

SOURCES

- a. First attempt and front of A Guide. Credit: Amanda Perry-Kessaris
- b. First attempt and front of A Guide. Credit: Amanda Perry-Kessaris
- c. Majoor, M. (2000) FontFont Focus No.1 FSI Font-Shop International, p. 1.

a.



MY FIRST ATTEMPT at the reverse of the guide was too inflexible to act as a model display space. I focused instead on sociolegal typographic language. I found section symbols unsuitable as they mainly used by legal practitioners, and in the United States. I settled on the colon because it implies a logical momentum from questions to answers and, as such, is often used by lawyers to provide structure in complex sentences. In the end I used a colon grid for both the reverse of *A Guide* and as the main feature in *A Space*.

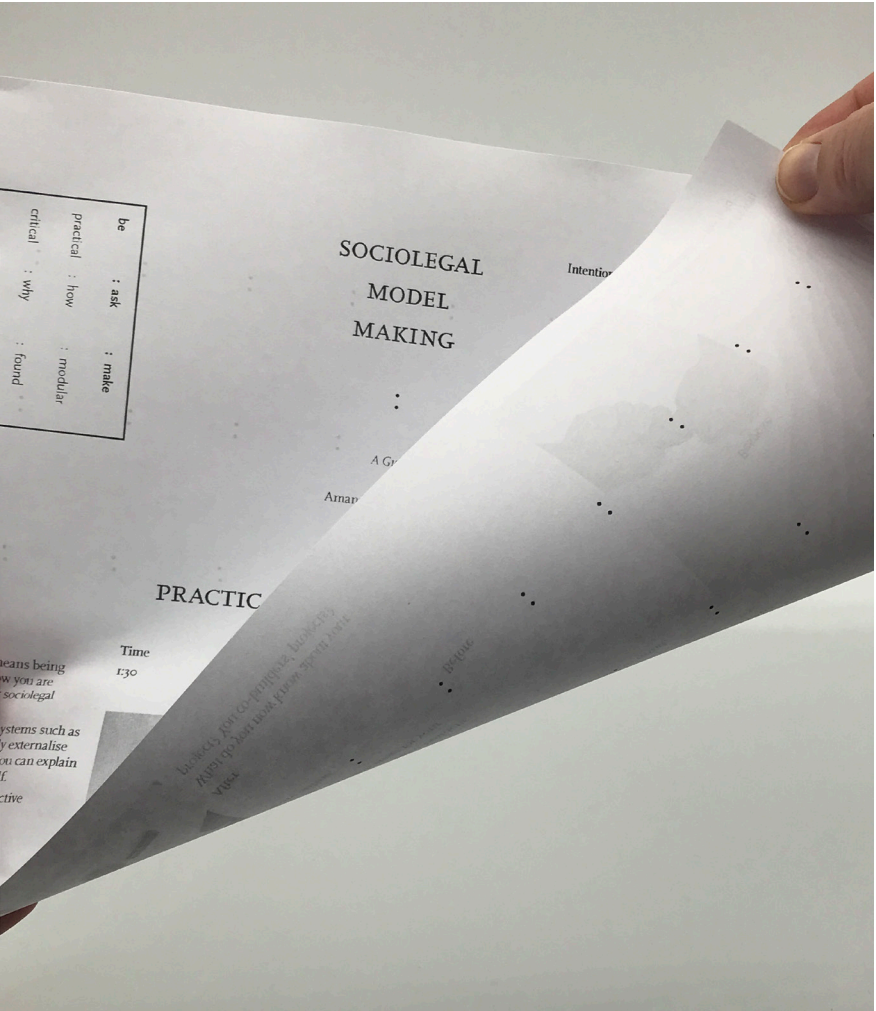
SOURCES

- a. Second attempt at reverse of *A Guide*.  
Credit: Amanda Perry-Kessaris.
- b. Colons from Scala Sans and Helvetica typefaces.
- c. Colon deployed in final version of reverse of *A Guide*.

b.



c.



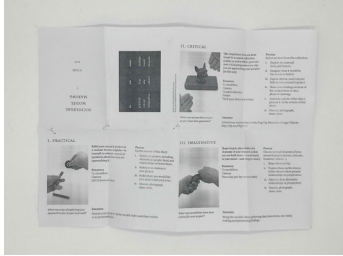


MY PROJECT ENDS with a new beginning: a workshop built around the Sociolegal Model Making artefacts.

SOURCE

Call for applications to Workshop to be held at the Institute of Advanced Legal Studies, University of London, in March 2018. Available at: <https://econosociolegal.wordpress.com/2017/10/19/workshop-making-sociolegal-research-visible-and-tangible> (Accessed: 8 November, 2017).

KLS-IALS Workshop  
Making sociolegal research visible and tangible



We invite you to attend a workshop devoted to reframing your current sociolegal research project using design-based strategies, and in so doing to improve your abilities to explain (ask: how?), to generate (ask: why?) and to speculate (ask: what if?) in relation to it.

In this one day hands-on workshop you will make three types of models (modular, found and bespoke) about your own research project; and experience the risks and rewards—in terms of communication, agility and openness—of making your research visible and tangible in an communal setting.

Organisers

Amanda Perry-Kessaris, Professor of Law, Kent Law School (KLS)  
Diamond Ashiagbor, Professor of Law and Director of Research, Institute of Advanced Legal Studies (IALS)

Date

9:00-17:00, March 9 2018

Location

Institute of Advance Legal Studies, Charles Clore House, 17 Russell Square, Bloomsbury, London WC1B 5DR

Participants

Sociolegal researchers at all (post-doctoral) career stages.

Process

To apply for a place (funded by KLS and IALS) please answer the following questions on one side of A4 and submit it to Amanda Perry-Kessaris ([a.perry-kessaris@kent.ac.uk](mailto:a.perry-kessaris@kent.ac.uk)) by December 1, 2017:

- What is your current research question?
- How are you going about answering it?
- Why is your project important for (a) theory and (b) practice?
- What problems are you having / do you anticipate?
- What do you think you might gain from making your research visible and tangible?

Please mention in your covering email if you wish to seek support for travel costs from our (limited) bursary fund.

For updates see <http://wp.me/p7a9DX-Lp>

Amanda Perry-Kessaris  
*Research Portfolio*

TYPOGRAPHY  
Scala (1990) and Scala Sans (1993)  
Designed by Martin Majoor  
Distributed by FontShop

PROJECT REPOSITORY  
<https://amandaperrykessaris.org/modelmaking>

THANKS  
Paul Bailey and my fellow students have made this MA the most exciting, communal and rewarding educational experience I have had. There is no place like Kent Law School, where academics, professional staff and students have actively supported my training in graphic design, in every possible way, for four years. There is no family like my family, BBE KOTS. Special love to Nicos and his uncanny knack for identifying perspective-altering books.