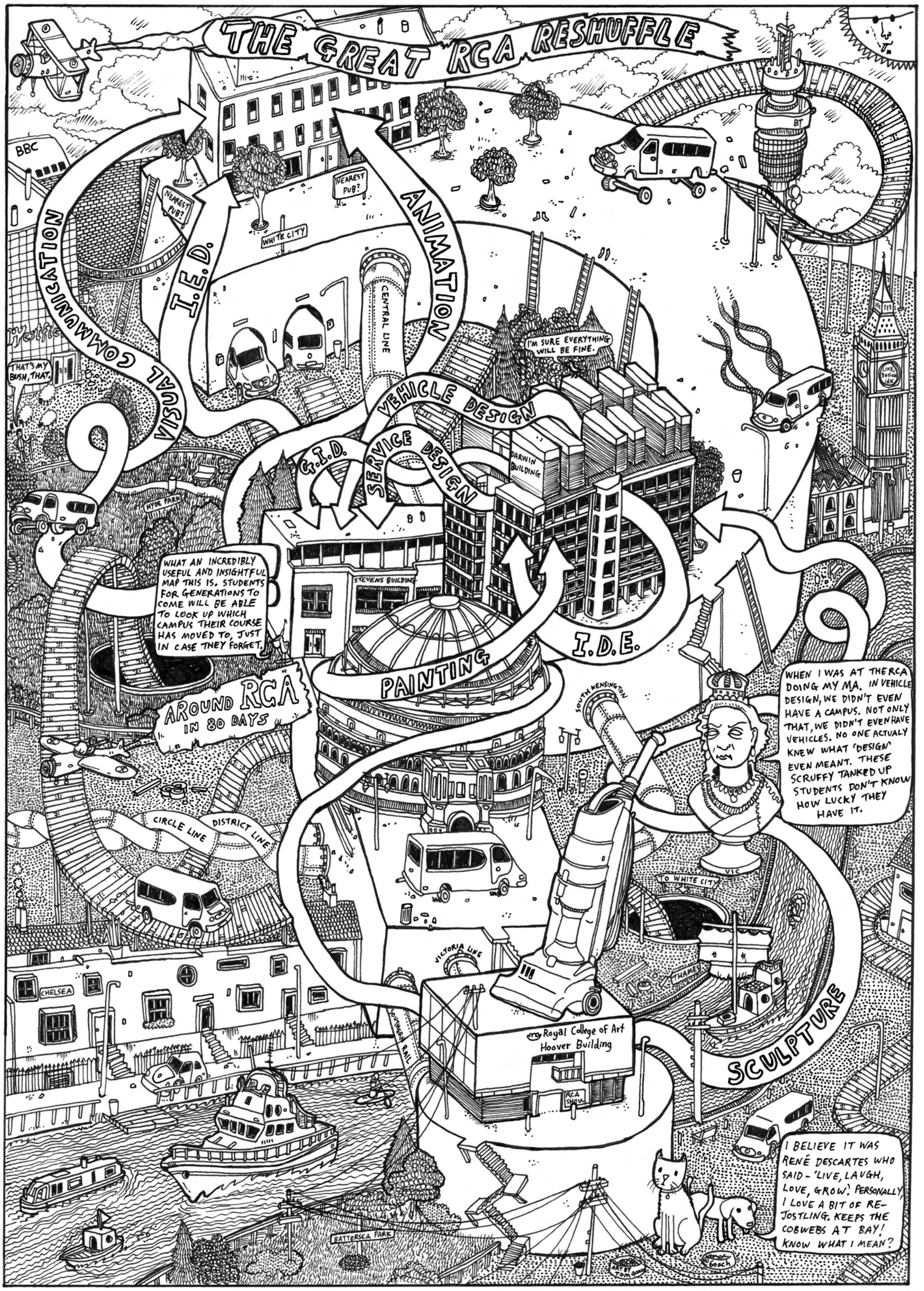
Illustration: Tom Gooch



THE PLURALIST 2

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LETTER FROM THE EDITORS

LETTER FROM THE EDITORS

Most people don't want to talk to a bank teller about money transfers or a tutor on Freudian thought. They'd rather linger with a new friend in Dalston or hang out with their dad doing handy work.

If only there was a way to pick and choose without guilt.

It becomes more tempting to spend time with someone right now, because who knows for how much longer they'll remain available. Next year, a friend might move to Kyoto, another might elope and have children. After time spent together, it's possible to love anyone despite their ignorance of geography or addiction to lager. It grows easier to give this person a squeeze and admire together all the lost minds who can't measure up to the information-packed, quick-paced standards of the digital age. At times, it's not about the five year plan. The plan could be to wear a gas mask on the tube. The plan could be to make protest signs. The plan could be anything weird, reckless or uncertain.

What are your plans for the coming year?

Share your strangest thoughts at:
thepluralist.rca@gmail.com

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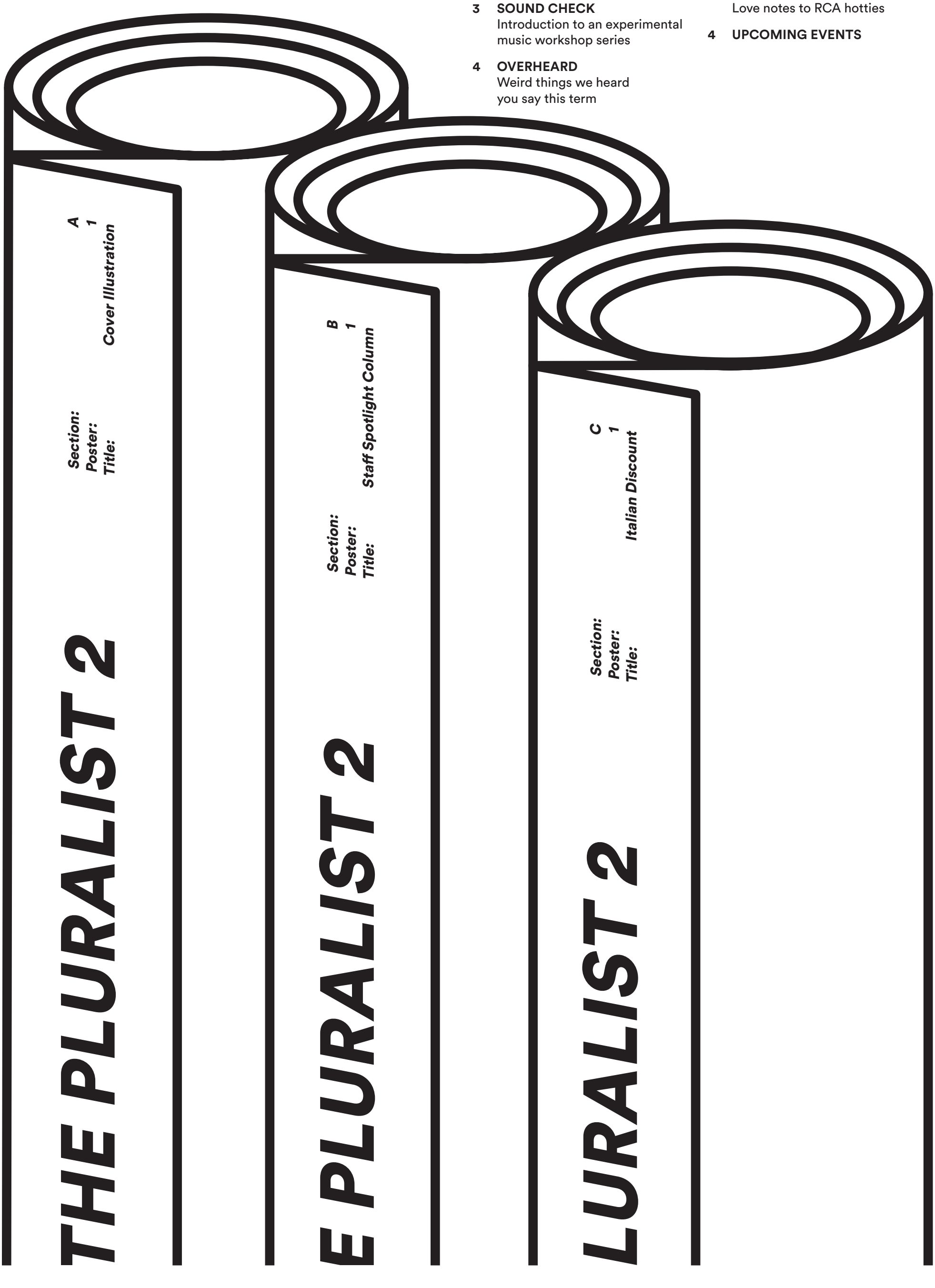
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THE PLURALIST 2

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STAFF SPOTLIGHT COLUMN

Interview with Letterpress Technician Ian Gabb. Get the playlist!

Text: Rachel Yalisove

Letterpress technician, Ian Gabb, first DJ'd his way onto our radar last year, while hosting an intimate dance party in between the type presses of his basement workshop in the Stevens Building. Students grooved to vintage electronica, booming from his custom-built sound system. Ian was near-invisible behind the decks, curating the playlist from the shadows. As a technician, Ian may largely operate behind the scenes, but he is a well known member and cherished character of the RCA community, having served at the college for almost two decades. Find out more about his thoughts on retro typography, record hunting and the London club scene in the nineties.

Does the name 'Letterpress Monster' accurately describe your personality?

The term 'Letterpress Monster' came from when I first started here in 1999. It must have been the first year – there was this Norwegian student that coined the phrase 'Letterpress Monster' because I walked into the computer room and she said, "Here comes the Letterpress Monster." That's where the term came from and it sort of stuck, but I'm more a kindly monster. I can get a bit grumpy, who can't, but I'm not really vicious – not like a pterodactyl or a tyrannosaurus rex.

Speak a little bit more about your personality and how you fit into the community here.

Do people come to you for advice. Do you branch outside of your role in any way?

If people come to ask me questions, I try to help them out as much as possible. Even if I don't know the response directly. It doesn't serve me any use not to answer it, I just try to point them in the right direction. I haven't got any strict boundaries. There are certain things I won't do.

I mean you seem like a very approachable person.

Yeah I think I am. Not always, if I'm really busy. The only time I've ever shouted at anyone is when I used to have a studio above the Hockney Gallery and it was coming up to the final show and there was a drip, drip, drip of students coming in. It got to about the tenth person and I finally cracked, but that's the only time. It doesn't serve any purpose to shout at anyone really.

That's a pretty good track record considering you've been here for 19 years.

I've only seen one student cry.

Speaking of anger, there has been a lot of commotion about studio spaces. You just said you were in a different space before.

Do you know the area around the Hockney Gallery, there's North and South, two seminar rooms. I was on this side of the Hockney Gallery. So the typefaces were out in the corridor and the rooms at either end of the corridor had the presses. We had a big room at the back for bookbinding as well.

Do you get attached to spaces? It seems like you're well settled into this room.

I like it down here. In the room I was in before there wasn't really any light coming in. There were windows but it was surrounded by buildings so I didn't really get any light coming in. Down here, I've got the world passing by. I've got some entertainment. I did get pissed off when they moved me down here; it's the way they behaved about me moving. They didn't consult me properly. I found out I was moving because someone from Buildings & Estates came in the room with a contractor and started measuring up. That's how I found out and I was not pleased. That's not how you handle people is it?

And it seems like they're having trouble with that, with communication.

Do you have any propositions for how they should change?

It seems to me that they never used to have these problems. Now they've got all these contractors working for them. They used to have engineers and technicians that used to be part of the college, and they were employed by the college. Now they've got contractors in and the contractors just seem to have a mind of their own. They just walk into the room without asking permission or without telling people. They just do it. Which might not be convenient if you're doing a workshop.

So they're just outsourcing everything basically.

That's how the economy works doesn't it. They farm it out to the lowest possible bidder so that they don't have to pay as much. But obviously the contractor's also always cutting corners, just to make profits for themselves. It's the same sort of economy they're trying to apply to the National Health Service. You can't do that with people's health, can you? I sort of remember this anecdote. The NHS are buying in gloves that aren't fit for purpose but they're cheap, but they have to throw them away more often. So in the end they're forking out as much as they would be if they bought the other ones.

I guess we're getting off topic. I know you have a portfolio. You have a very particular style I would say.

It's sort of retro, but in a way, letterpress lends itself to sort of being retro. It's the colours I like. They're very chalky, a sort of pastel nature. But maybe I'll change that next time [haha].

Do you think there is sort of a contemporary style that people are starting to create with the letterpress?

Well, there's people who are not into that sort of thing. But I'm into the craft of the letterpress so it's quite tailored I suppose. When I left school, I went to the London College of Printing. It was a teaching college for apprentices as well, so they had printers and designers going to the same college. And they also gave us a reading list. This was foundation. One of them was a book by someone called Emil Ruder who is a Swiss typographer, very structured. That book had quite a big impression on me. I respond to Modernist design from a certain period. After I finished my foundation, there were loads of bookshops on Charing Cross Road that are no longer there. There were lots of art bookshops there as well, and I came across books about these Italian designers from the 50's and 60's. They really struck a chord with me.

So you must have a nice library of books.

I do. It's not very ordered. It's a bit all over the place. I'm trying to get it into order. As with my records, I don't file them in any specific order. I just find a gap and shove them in [laughs], which is a bit of a pain when I want to find a record again. It's like a squirrel digging a hole to put nuts in, but forgetting where they are.

I guess it makes it a bit of a surprise. You don't know what you're going to pull out.

Yes well then I might get distracted and go off on tangents.

Let's talk about the Hidden poster series. I really loved that design and it was also a really cool concept to exhibit the work of the technical staff. Is that something that they've done before?

There have been at least three of them beforehand.

Initially they were set up by one of the administrators on Design Products and I didn't do the poster for that at all. I just put something in. I have all the dates [looks at posters on his wall]. So that [poster] was the one last year. April 2009, that was the third one. The second one was 2007. So this was the fourth one.

Was it a success?

I think it was a success, but they didn't give us much space. Ailsa, the girl who was part of the Student Union, she organised it. She wants to continue it, even outside the college if the college isn't willing to back it up.

So do you think that it's important to expose the work of the staff, maybe as a way for the students to relate better?

By and large, I think the technical staff keep their work to themselves. A lot of students don't realize that the technical staff are actually practitioners themselves. I think they need to give them a bit more respect.

Do you think that happened?

I'm not sure how many students got to see it. I'm not sure how many students in Kensington made the trip down.

So maybe they need to do more things like this, maybe a discussion or a workshop.

Yeah, there needs to be more awareness of the fact that … maybe technicians are technicians because they're not gobby about their own abilities. They just get on with their work.

You said they deserve more respect. Has anyone not given you respect?

Not overtly. The majority of students are respectful. Sometimes you get students who get a bit stressed out and some of them think the world revolves around them, but that's probably stress–related. We all get stressed about things.

So, you have another poster series, called Descarga Explosiva. I'm not entirely sure of what that is. I guess it's basically music and dancing, right? Your DJ'ing?

Descarga, literally in Spanish, means discharge. It's like an explosion. But descarga in terms of music is actually a jam session. So it's a Latin jam session, Hispanics playing Latin jazz. Back in the 90's, there used to be a club on Hoxton Square called The Blue Note. Every Sunday afternoon they used to have a Jazz dance session and I used to go to that frequently. That's how I got into Latin music. So I've got a healthy collection from the 60's and 70's of Salsa, Mambo and Jazz. That's the sort of stuff I normally play.

Do you speak Spanish?

I did go to lessons, but I can't remember any of it. I even went to Puerto Rico looking for records. It wasn't until the last day that I found this place where they were selling records. In a way that was a bit of a failure, although I did get a hold of some. Then I went north to New York to look for records.

Did you find some there?

I think New York's been drained completely of records. Like a lot of these things, you've got to know people.

Music seems like it's a big part of your life. How did this all start? When did you get into it and who got you into it?

It's not really anyone specific. I started buying records when I was about fifteen. There was a period when I didn't buy records. I only got back into it in the 90's. It's a bit of an addiction.

Do you play instruments as well?

I used to play the flute. I never really learned to read music. It was all by ear. I used to like Erik Satie. I've got a fairly liberal taste in music. So as long as I like it, I buy it.

Where do you buy music now?

So the Discogs website is basically a community of record buyers and they put all the pressings of different records. Certain records like Sgt. Pepper's Lonely Hearts, there will be loads of different pressings. They'll have all the details. There's also a market so you can buy stuff on there.

Ian's playlist:

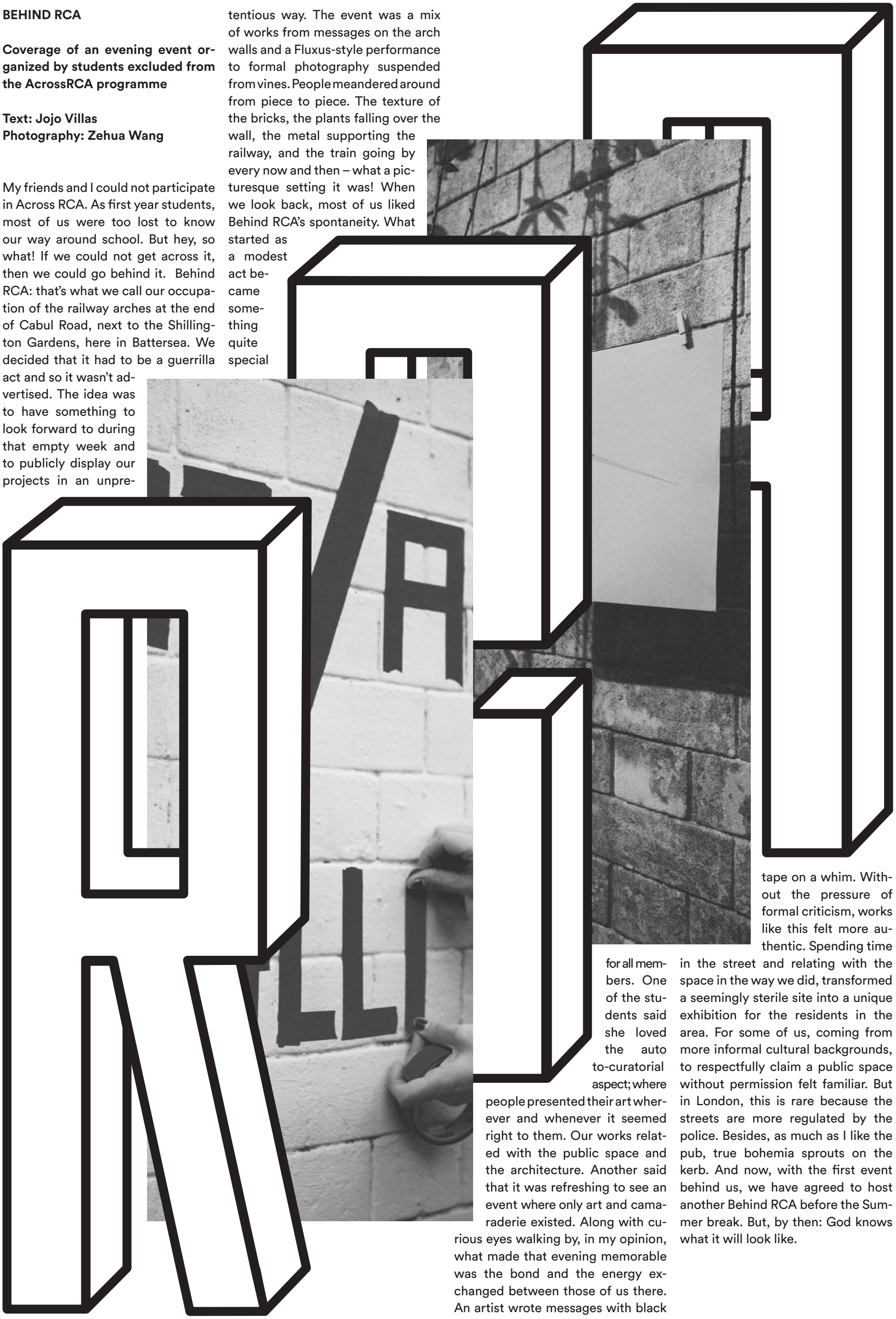
Jesse Henderson – I did it again
Cuco Sanchez – A prison perpetua
Walt Dickerson – The cry
Coon Creek Girls – Red rocking chair
FAD Gadget – Coitus interruptus
Galaxy II Galaxy – First galactic baptist church
Joey Pastrana – El pulpo
Quando Quango – Love tempo
Myriam Gendron – Threnody
Kain – Black satin amazon fire engine cry baby
Eat Lights Becomes Lights – Habitat '67
Matt Monro – On days like these
Swans – A little god in my handss

BEHIND RCA

Coverage of an evening event organized by students excluded from the AcrossRCA programme

Text: Jojo Villas
Photography: Zehua Wang

My friends and I could not participate in Across RCA. As first year students, most of us were too lost to know our way around school. But hey, so what! If we could not get across it, then we could go behind it. Behind RCA: that's what we call our occupation of the railway arches at the end of Cabul Road, next to the Shillington Gardens, here in Battersea. We decided that it had to be a guerrilla act and so it wasn't advertised. The idea was to have something to look forward to during that empty week and to publicly display our projects in an unpretentious way. The event was a mix of works from messages on the arch walls and a Fluxus-style performance to formal photography suspended from vines. People meandered around from piece to piece. The texture of the bricks, the plants falling over the wall, the metal supporting the railway, and the train going by every now and then – what a picturesque setting it was! When we look back, most of us liked Behind RCA's spontaneity. What started as a modest act became something quite special for all members. One of the students said she loved the auto to-curatorial aspect; where people presented their art wherever and whenever it seemed right to them. Our works related with the public space and the architecture. Another said that it was refreshing to see an event where only art and camaraderie existed. Along with curious eyes walking by, in my opinion, what made that evening memorable was the bond and the energy exchanged between those of us there. An artist wrote messages with black tape on a whim. Without the pressure of formal criticism, works like this felt more authentic. Spending time in the street and relating with the space in the way we did, transformed a seemingly sterile site into a unique exhibition for the residents in the area. For some of us, coming from more informal cultural backgrounds, to respectfully claim a public space without permission felt familiar. But in London, this is rare because the streets are more regulated by the police. Besides, as much as I like the pub, true bohemia sprouts on the kerb. And now, with the first event behind us, we have agreed to host another Behind RCA before the Summer break. But, by then: God knows what it will look like.



SOUND CHECK

Text: Marcel Müller

‘I don’t have the courage to come and talk to you about my pleasure or pain, but I can tell you with my music.’ – Romi the Alien

Making music is a creative process, strongly influenced by the creators’ most inner world. Emotions, past and present, cultural backgrounds, social conditions, desires, and fears are crucial ingredients. Not only do these influence the way music is made, but far more importantly, they affect how it is perceived by the audience. It is a language that translates, yet one that cannot be translated.

The way we respond to music is highly dependent on why, how, and where we listen to it. Whether it is headphones on the way to work; through speakers, in the kitchen, with friends; or a booming sound system in the basement. Whether we’re prepared to listen to something unusual or just want to enjoy the vibes we are already familiar with. Everything changes everything – what we like, what we understand, and how we translate music into our own experience.

More and more things are performed in an isolated, private space. Music no longer serenades through speakers or gramophones only. We consume it in our own little world, at any time, everywhere. Streaming endlessly from the vast realm of the internet, it might be transmitted through air or passed through a copper cable on our headphones, straight into our ears. We use them so much, it almost feels like this experience becomes a part of our identity. And yet, questions arise: are we still listening to music or just hearing it?

This is why I would like to introduce you to the sound check series, a platform for musicians and producers to play their creations. sound check is an experimental event, held at the RCA, where four musicians present their productions for about 20 minutes, one after another. Everybody is invited to join, listen, and sway to inspired melodies.

As the project grows, sound check hopes to conduct research on the future of music. Will the roles of culture, experience, history, and technology change as music changes? And will we move further away from a world where creation is driven by self-expression and pleasure, towards a purely money-driven industry?

The repeating event concentrates on different modern ways of producing all types of music, from traditional methods and cutting-edge technology to self-made instruments and controllers. From uncut versions on vinyl to tracks on an iPod and live performances – it all finds a place at sound check.

To participate just send an email to:
soundcheck@udiocollective.com

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Title: sound check

OVERHEARD

"Apparently Jony Ive is giving a talk to students this week" – "Who?"

"How can you take someone's deodorant that's like a basic human right. That's like taking someone's water"

"That's the most fabulous pen knife ever"

"My friend fed his chinchilla ecstasy and it died"

"If you have a mouth that's all you need"

"Birthdays... blowjobs... nothing shocks me anymore"

"I have such a massive coke habit I need to set a timer"

"My tutor is like a hot air balloon; he's pretty to look at, but full of hot air"

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Title:	Overheard

ITALIAN DISCOUNT

Interviews with international students on cooking traditional recipes in London

Text: Kewei Chen

Martina is an industrial designer who studies on the Design Products course at the Royal College of Art She's from Sicily, Italy, king is an part of Friday went clothe the ex- so coo- important her life. One afternoon, we to Costcutter, the sest corner shop to Kensington campus, pensive and small. With only an eight pound budget for three people, Martina was definitely in trouble. Firstly, she found only frozen cake dough for sale which totally destroyed her hand- made pasta a use make basil. without threate- ned to comply.

plan. After mumbling "Oh my god!" six times, she gave up her Italian principals and picked up a pack of ready-made spaghetti.

This, she advised, is not very good quality. She also bought a pack of cherry tomatoes (of course). When asked why she didn't choose the the bigger variety, she said British cherry tomatoes are sweeter and more fl avourful. Finally she decided to make tuna-cheese-pasta, for which she found all of the ingredients — except basil. She was upset.

'I don't think we need basil,' I said. 'Yes, maybe.' The next day, Martina appeared with big bag of basil. 'I must it, just a bit! I can't the thing without I can't live it.'I felt

I checked with another Italian who happened to accompany us - he didn't think basil was all that important. Before starting to cook, Martina tidied up the whole kitchen as cleaning is a joy in her life.

Right at the start, she encountered difficulty because the kitchen didn't have a chef's knife. A normal one is too blunt to cut tomatoes. Eventually, she used a craft knife for what turned into serious tomato surgery. Our photographer dutifully recorded this operation. I asked Martina how she felt about being photographed by someone.

Gueorgui interjected 'I'm a photographer! Not someone.'To which she replied: 'It feels like a day in the life of a celebrity chef. In fact, I do have a friend who is a cooking star in Indonesia.' As we waited for the water to boil, I was asked

to recommend some Chinese hip-hop stars other than Higher Brothers. I suggested a guy called GAI and played his most popular song, 'Hot Pot Soup.'

At the same time, Martina measured the pasta by hand. I wanted to know how to get the amount right without using measuring tools. She said it's 'something in my mind.' She then put a vague amount of salt in the water. (Martina told me another secret: pasta soup is very good for the stomach. Italians drink it when they feel nauseous.)

Next, she broke some spaghetti and showed me how it remained raw inside; a true mark of al dente pasta. Pasta cooked just right. In China, the noodles I ate were soft - disappointing by Italian standards.The finished tuna-tomato-cheese spaghetti was very delicious and Martina was kind enough to share her recipe. But she was quick to add: 'It's not proper to use sunflower oil for pasta.' Please use olive oil.

INGREDIENTS:

100 grams SPAGHETTI (£1.39)
10 CHERRY TOMATOES (£0.99)
125 grams MOZZARELLA (£1.56)
1 small can of TUNA CHUNKS IN OIL (£1.99)
1 clove GARLIC (£1.03)
1/2 tablespoon SUNFLOWER OIL
A few BASIL LEAVES

1.) Bring a large pot of lightly salted water to boil. Cook pasta for 8 to 10 minutes or until al dente; drain.

2.) Cut tomatoes and mozzarella cheese into small cubes.

3.) Combine these with tuna, oil, basil and a dash of salt in a large bowl; stir to coat evenly.

4.) Add pasta to this mixture and toss.

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Section: C
Poster: 1
Title: Italian Discount

NEWS FROM THE ADMINISTRATION

**Interview with Andrew Asbury,
Director of Buildings & Estates at the RCA**

**Text: Rachel Yalisove
and Sofya Chibisguleva
18th October 2017**

Since students rarely get a glimpse into the RCA's administration, especially concerning campus moves and construction, we decided to speak directly to Andrew Ashbury, Director of Building and Estates. The interview is largely focused on the school's latest architectural asset in the making- a large industrial style building in Battersea, opting to create space for studio-based courses and research programmes. This building serves as an apt metaphor for the rapid growth the college is experiencing in terms of student numbers, programme diversity, and financial income, to name only a few. Read on to get the latest on this high profile project, as detailed by its director.

Could you summarize your role and how you got to this position at the RCA? I am the Director of Buildings & Estates. My job in the college, there are two bits to it. The first bit is about delivering projects, so managing the design process, the build process, and getting projects done. And then the other part is managing and looking after the estate. So all the kind of behind-the-scenes stuff like cleaning, security and maintenance. I'm an engineer by background. I worked my way up by working on big projects. I worked on Terminal 5 for while, I worked on the olympics for a while, and I spent quite a long time with the BBC, so I worked on the broadcasting house for the BBC which is the new building at the top of Regent Street. So I was involved in building and fitting that out and moving the BBC. I've been here for four and a bit years, so I've certainly been involved in terms of the Battersea project. I was involved pretty much right from the start, when we were looking at buying the land and going to the government. I and many other people helped to write the business case that we sent in to the treasury to get the funding.

So I've read online that the school wants to extend into a "STEAM-focused" university involving "Science, Technology, Engineering, Art and Maths/ Medicine." Could you elaborate on how this relates to the new building and what this means? I should say, I'm not an academic. I rely on the academics to help me steer what we're delivering for them. But the building has three components to it: A whole suite of workshops - there's a new studio space for new and expanding programmes, and there is an element to the building dedicated to research - and the home for new research centres, potentially for the Helen Hamlyn Centre and for RCA Innovation. **So Herzog & de Meuron exhibited concepts for the new building in June and then again in September.** We are due to submit the planning application at the end of this October. So we've been going to lots of consultation meetings, not just within the college but also with councilers, the GLA, Wandsworth, local residents, which is all normal practice as part of the planning application. You try and make sure that before you formally submit the planning application, people will almost already know what's going to be in there, so there aren't too many surprises. The exhibitions were part of that process, to get people to understand what we were doing, to understand the site and the land that we bought, and what we're planning to do there. So the past few weeks have been busy trying to get people's feedback and understand what people's concerns are. **Did you get a lot of feedback?** Yes we did. On the whole, in fact, virtually everybody I've spoken to is hugely supportive of the college. People in Battersea really do like the college being there. The local council is a big supporter. I haven't met anybody who said "I don't want the college, I don't want you here." Everybody will have their own personal opinions on the design and that's part of the process. You can't please absolutely everybody, but on the whole, it has been very supportive. We've had independent design review panels as part of the process as well, where other architects and designers come and review the design. We've had two of those. Those have probably been the most supportive panels of that type that I've ever been in. **Did any members of public say, "Well maybe we should change the design in this way or that way?"** People have their views about the materials and the size and things like that. As the weeks have gone by and we've met with people and explained the process that we've gone through to look at the size of the building and the shape, the materials, we've won most them over now. **The powerpoint presentation from the second exhibition emphasises "building relationships and partnerships with the College's neighbours and other new development plans." Could you elaborate on the nature of these relationships?** There's a lot going on in Battersea and there's a lot happening on the site. We've had to show how the building sits in context with all of the other planned developments in the area. So particularly around Ransome's Wharf, where the old Doodle Bar was quite a big scheme that's got planning consent there. What we've been trying to do, is make sure that our scheme kind of gels together and fits with that. They've got their own shops and retail and cafes that they're doing. We try to look at not just what's there today, but what will be there in a few year's time. **The powerpoint says "Housed in a new flagship building, the RCA will be an international centre of excellence in art and design, with global recognition, influence and impact, training a greater percentage of the world's designers and prominent artists than any other university." What will happen in this international "flagship building" to programmatically support these people coming in from different disparate cultures and countries?** We're trying to make sure that it's a very welcoming building. If you walk across the front of the Darwin Building, you don't necessarily get a sense that you're walking past the world's number one university. You don't get a sense of everything that's going on in the building. But also we're trying to make the building very flexible so that as things change over time, the building can quite easily respond to it. Programmes change; people's requirements change. We're trying to future-proof it. **One of the senior management team newsletters says "we will draw on the experiences of moving programmes to Dyson and Woo Buildings and the current move to White City, to ensure the moves are successful." Could you comment on what you have learned from these previous moves and how these experiences will affect the transition into the new Battersea building?** The first move I did for the college was the move into Woo. What we learned is that it's never too early to plan those kinds of moves. Woo, in particular, was tricky because of the amount of machinery and equipment that had to be moved into the building. That was difficult. The thing that we're always trying to get better at is communication. For example, there's a meeting going on right now about the very detailed planning for the sculpture move at Christmas. We know when we're starting, we know when we're ending. We bring specialists in to do the move. They're working now to go through all the details. It will really be about just making sure that we start that planning process very, very early. **And the same with construction. The building next door to Sackler , it's running a little bit late.** Yes. The guys who were building it went into liquidation. Suddenly we were left with a building that was half finished and firm literally walked off site. That's what caused the delays there. We've had to jump in and rescue it with another firm that's going to finish it off. The last bit of space there gets handed over on Monday. We're interviewing the contractors now. We're going through the process of finding the right contractor. They are all huge, international, hundreds of millions of pounds turnover, so I hope we don't have that kind of similar issue again. **Last year there were a lot of complaints about spaces being redistributed unevenly, and right now too, especially right now with sculpture coming to Kensington. Do you think that it is Herzog & de Meuron's task to facilitate the needs of different courses within the building or do you think that it's a post-architectural internal task?** I think it's a fine balance. I think the architect's role is balancing between a building that is not necessarily bespoke to a single programme's needs and providing a level of flexibility, without this flexibility rendering the building incredibly generic. This is the cycle that we're going through at the moment with Battersea South being built. We'd really like to do a bigger refurbishment of the Darwin Building too at some point. There is a plan we're working on at the moment for how everything will end up in 2022–2023. So we do have a very good idea of the programmes we want to have in Battersea South, but we're also mindful of making sure that the spaces in Battersea South are flexible. It's a very dynamic place, the needs of programmes change on an annual basis and the student numbers between programmes change on an annual basis. **In the sculpture building in Battersea, there used to be a student-run cafe at the back. I think it closed in early 2016. We found that a lot of people are frustrated with the lack of social spaces in Battersea because it's mostly studio based. So people come up with gypsy-camp type spaces to domesticate it. Do you think it's important to create spaces like this?** I do. When you first walk into White City, the very first thing you come across is the cafe and the social space. That was a very deliberate thing, to put that at the heart of the building. You can walk out to the gardens in the back. So we've tried to do that in White City and it's something that we're looking at in Battersea and Kensington. We're talking to the Student's Union to collaborate on those types of spaces.

CAMPUS CRUSH

By Libby Landenberg

1.)
To the Italian stud working at the juice bar, I love the way you grind those coffee beans, maybe some day you can grind on me instead? With love and admiration,

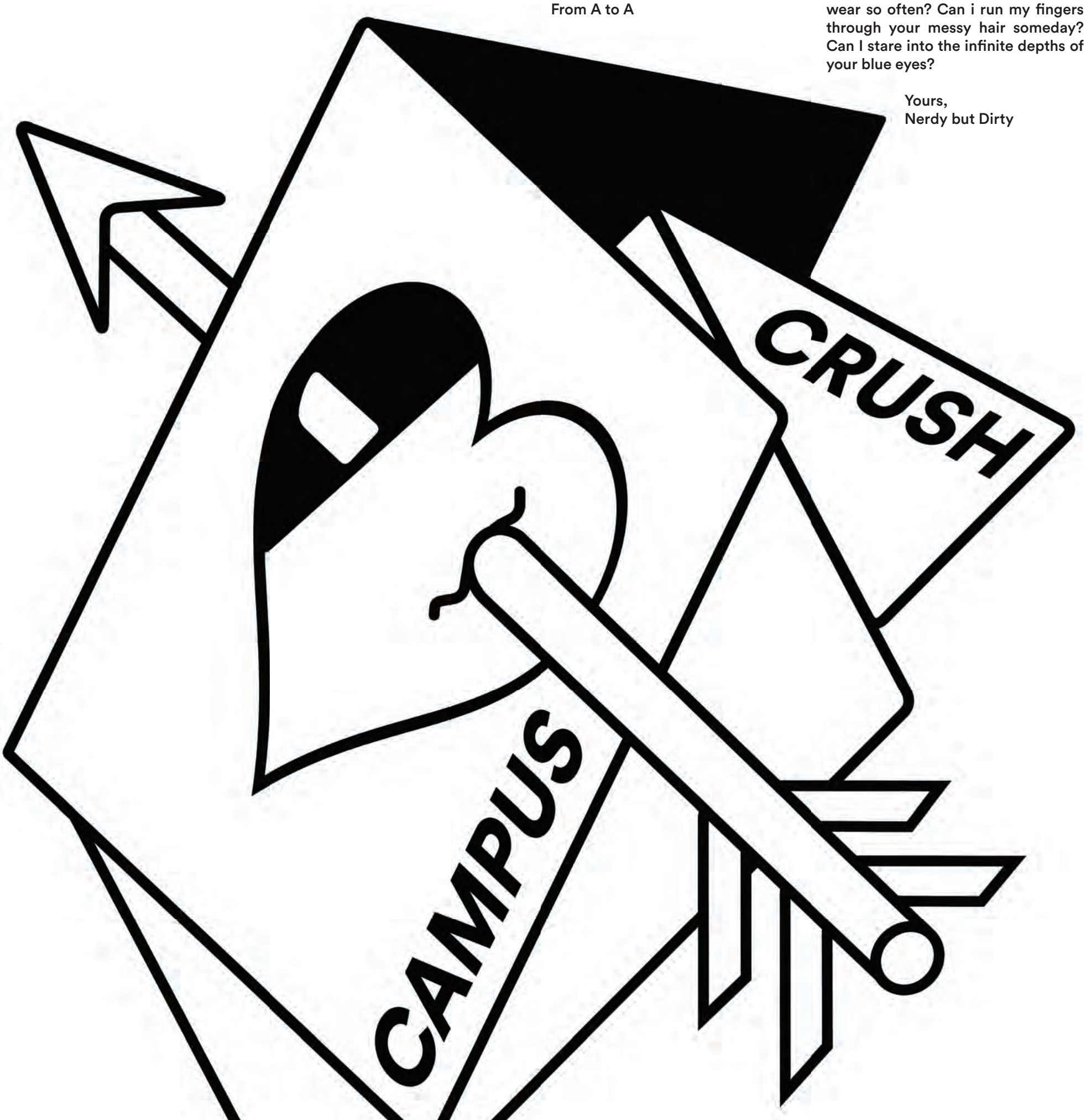
Your number one fan

2.)
It wasn't love at first drinking sight
Bounce rates jumped from the first night. Crushes rocketed and took flight. We've never had a fight (or maybe not). Because she's so polite
She is my one true light. And I am her only "might".

From A to A

3.)
To the handsome man I see scurrying around the Stevens building, Your slightly disheveled look sends shivers of excitement up my spine. Your sexy professor look gets me every time. I often hear your laugh around a corner before you step into view. What's under that brown tweed blazer you wear so often? Can i run my fingers through your messy hair someday? Can I stare into the infinite depths of your blue eyes?

Yours,
Nerdy but Dirty



4.)
To the cute girl waiting for her Americano to cool down. I've not seen you around before, but i'd like to.

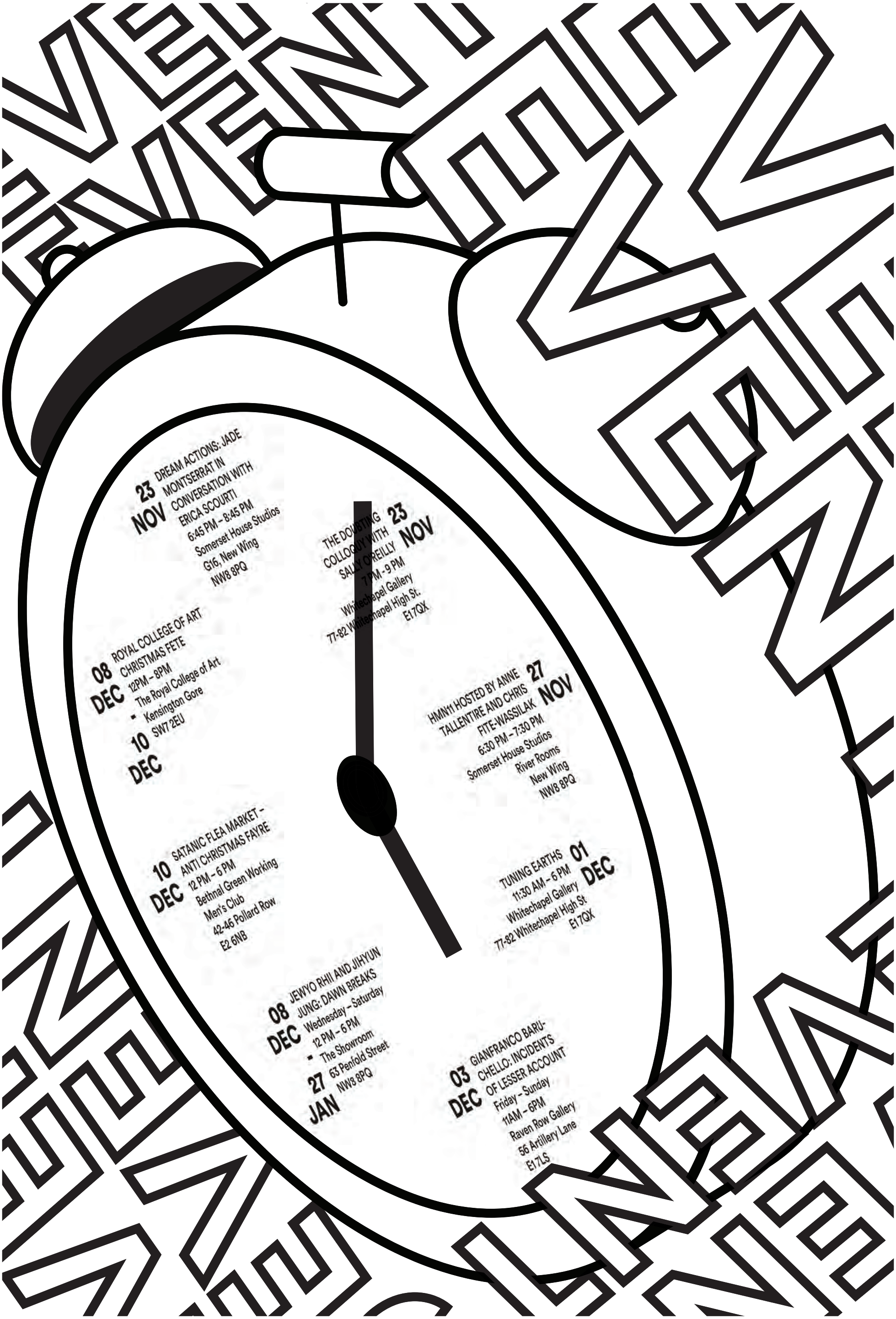
A secret admirer

5.)
I sit every morning in that corner that you never check, between a puff and a sip I wait for you, I wait for the wind to ripple through your hair. I sit and wait for an eye contact, a gentle smile, or just a sign of acknowledgement but you are always too busy. I've swiped you right, now come and get me.

X L

6.)
I see you everyday through the window above my workspace. Whenever I get tired of my project I raise my head from my laptop and check to see what you're doing. Somehow you are always there, staring pensively at your work. You never seem tired or frustrated. You're serenity and composure calm me. I can't help but wonder - What are you thinking about? What do you listen to on your headphones? Will you ever look back at me?

Yours,
Daydreaming in Kensington



THE PLURALIST 2

Section: C
Poster: 4
Title: Upcoming Events