

OPENNESS

开放性

A Master's Thesis
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研究生论文
句琦文

Rhode Island School of Design
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To my family and the people I love the most

致我的家人和我所爱之人



I stand upon my desk to remind myself that we must constantly look at things in a different way.

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ABSTRACT

序言



We perceive the world as flat when we close one eye. When both eyes are open, the world takes on a three-dimensional quality.

Our childhood, education, family, and environment form and bind our cognitive perspective. As the ancient Chinese proverb goes: “You can’t see Mount Tai by blinding your eyes with one leaf.” Truth is exceedingly difficult to discern. Like the obscuring leaf, there are blind spots in our vision. Prejudice is often the narrow leaf that obstructs perception, preventing us from seeing with greater dimension.

For actual comprehension, we can only see through the eyes, hearts, and minds of others that which we have not considered or comprehended. Although the world is complex, the truth is concealed, prejudices are tenacious, and the mind is weak, we must continue pursuing the truth we desire.

Openness is a four-part journey toward widening my perspective of the world, society, politics, culture, race, and gender by returning to a primal mode of observation: vision. What emerges is neither law nor guide but an attitude or method of finding direction and understanding. Over the course of this exploration, I hopefully break free of the one leaf syndrome and provide pathways for my audience to do the same.



当我们闭上一只眼睛，我们眼中的世界是一块平面。但当我们把两只眼睛都睁开时，世界就会呈现出一种三维的深度。

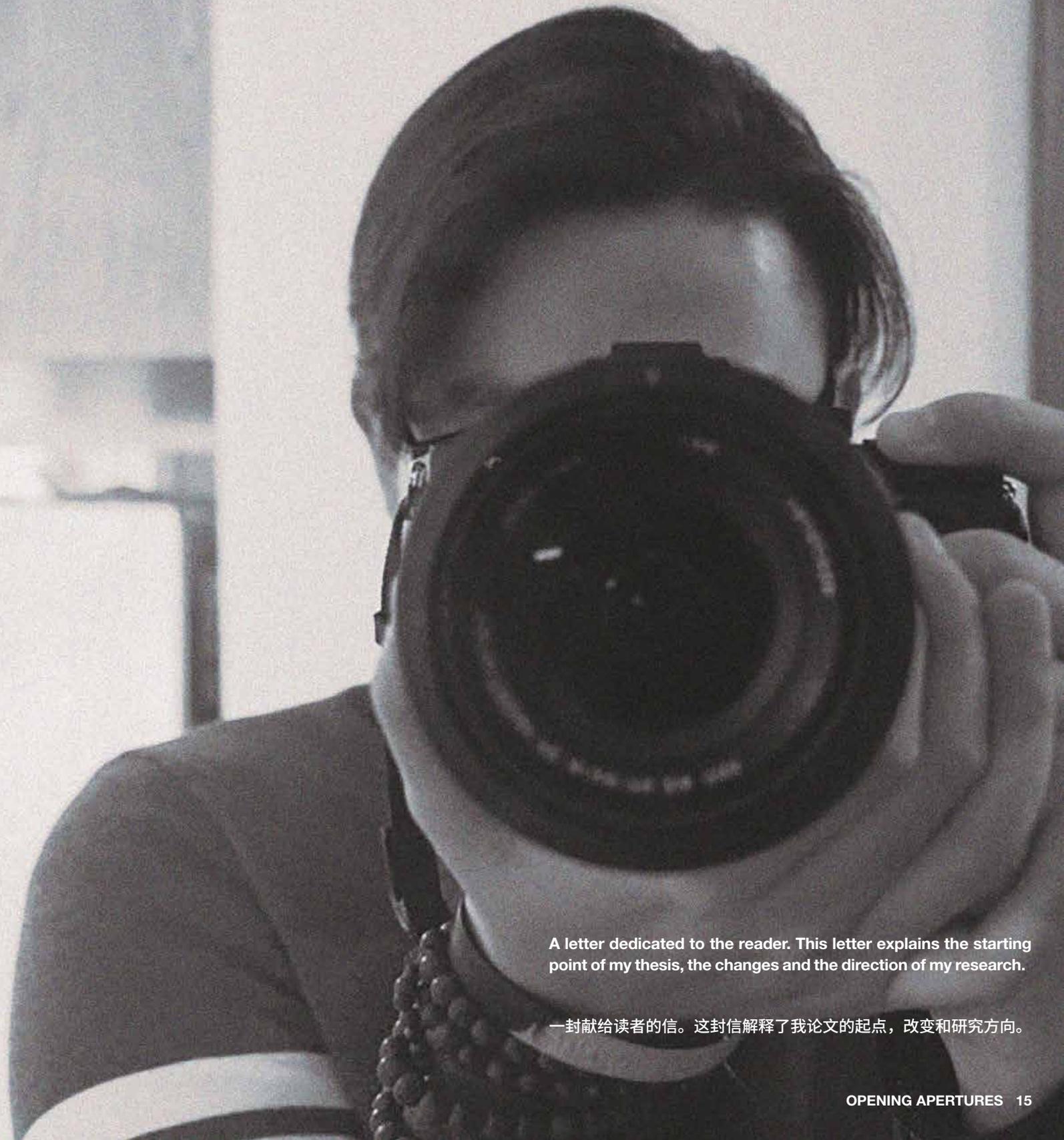
我们的童年，教育，家庭和环境形成并约束了我们的认知视角。正如中国古代的谚语所说“一叶障目，不识泰山。”真理是非常难以辨别的。就像那片遮蔽的叶子一样，我们的视野中也会存在盲点。偏见往往是阻碍感知的那片狭窄的叶子，使我们无法看到更大的维度。

对于真实的认识，我们只能更多地借助他人的眼睛，心灵和思想看到我们不曾想到和理解的部分。世界如此复杂，真相如此隐秘，偏见如此执拗，心灵如此脆弱，但我们仍要不断地追求我们的渴望的真实。

《开放性》是一段由四部分组成的旅程，通过回到原始的观察模式：视觉，来拓宽我对世界，社会，政治，文化，种族和性别的看法。但这种以多角度来认识世界的方式既不是法律也不是指南，而是一种寻找方向和理解的态度或方法。在这个探索过程中，我希望能摆脱“一叶障目”的困境，并为我的观众提供同样的途径。

OPENING APERTURES

打开孔径



A letter dedicated to the reader. This letter explains the starting point of my thesis, the changes and the direction of my research.

一封献给读者的信。这封信解释了我论文的起点，改变和研究方向。

亲爱的读者，

你好。不管我们是早已熟络还是初次见面，我都十分感谢你能够在花时间来阅读我的毕业论文，这是我的荣幸。

2022年已经到来，也就意味着我在罗德岛艺术设计学院的旅程即将抵达终点。在这三年的时间里，我认为自己是幸运的，因为我彻底地爱上了平面设计。一开始，作为一名门外汉的我也只是想通过学习设计来帮助自己找到一份稳定的工作，看似功利且实际的想法，却是我早期唯一的动力。但，这个想法很快就被打破。我仍然记得那是我研究生生涯中的第一节课，结构。当时的我正与同学们坐在教室中，观看着教授汤姆·韦德尔向我们展示他与妻子南希·斯科洛斯合作的海报设计时，我仿佛感受到了一束光照射在我的脸上，我不由自主地笑了，而且笑了很久。这种行为在之后看来，是一种本能反应——对于探索未知领域所产生的兴奋感。有的时候喜欢或者着迷一件事情，不需要很长的过程，对于我来

说，就是这一瞬间，我逐渐背离了我原本的初衷，并且开始在平面设计的世界中，单纯地去探索与享受。

但有时人生往往不会像我们所预料的那样一帆风顺，接下来所发生的事情，不仅对我个人而言，同时也对我刚建立的平面设计理念起到了颠覆式的影响。2020年，中国武汉华南海鲜市场出现的新型冠状病毒在数周内蔓延至24个国家，造成超过1000人死亡，数万人患病。世界卫生组织即刻宣布将其定性为国际关注的突发公共卫生事件。此后，由于新冠的不断扩散，导致整个世界为此改变了其原有的运作模式。作为一名留学生，我虽然无数次尝试回到自己的国家，但考虑到当时整个世界都陷入到一种恐慌和混乱的状态，我便放弃了。所以在接下来的一年里，我几乎从未离开过我的房间半步。我唯一能够接触到外界的途径，就是通过网络和社交媒体。我会习惯性地查看中国以及西方国家媒体关于疫情的消息，但可悲的是，我不仅没有成功，反而因为网络上那些

极端的报道和评论，让我陷入了一种极其负面的情绪当中。

在这场大流行的背景下，西方媒体对中国人的自由、人权、体制、政府等方面进行了大量的负面报道。美国前总统唐纳德·特朗普甚至在媒体面前将新冠病毒命名为“中国病毒”，导致越来越多的西方民众通过社交媒体对中国人的进行语言上的攻击和侮辱，从而释放他们内心压抑许久的不满。而反观中国方面，则是另一幅景色。

下：中国香港的大多数人已开始佩戴口罩，世界卫生组织立即宣布将疾病为国际关注的公共卫生紧急情况。图片来源：林逸飞，《纽约时报》，2020年，2月14日。

本页：2020年3月，特朗普在媒体面前解释自己并不是种族歧视者，他说：“病毒来自中国，这就是理由。”图片来源：道格·米尔斯，《纽约时报》。

Dear Readers,

Whether we've known each other for a long time or just met, I am honored that you are taking the time to read my thesis.

The advent of 2022 means that my journey at the Rhode Island School of Design is ending. I consider myself lucky to have developed a full obsession with graphic design over a period of three years. In the beginning, as a novice, initially driven by practicality, my sole motivation for entering graduate school was to land a stable job by learning design. However, this soon collapsed. I still recall my first class in graduate school when professor Tom Wedell showed us a series of posters he designed with his wife and design partner, Nancy Skolos. I couldn't help but smile—as an instinctive response that showed my excitement to explore uncharted territory. Sometimes it doesn't take long to be openly fascinated by something. Here began my true enjoyment of graphic design.

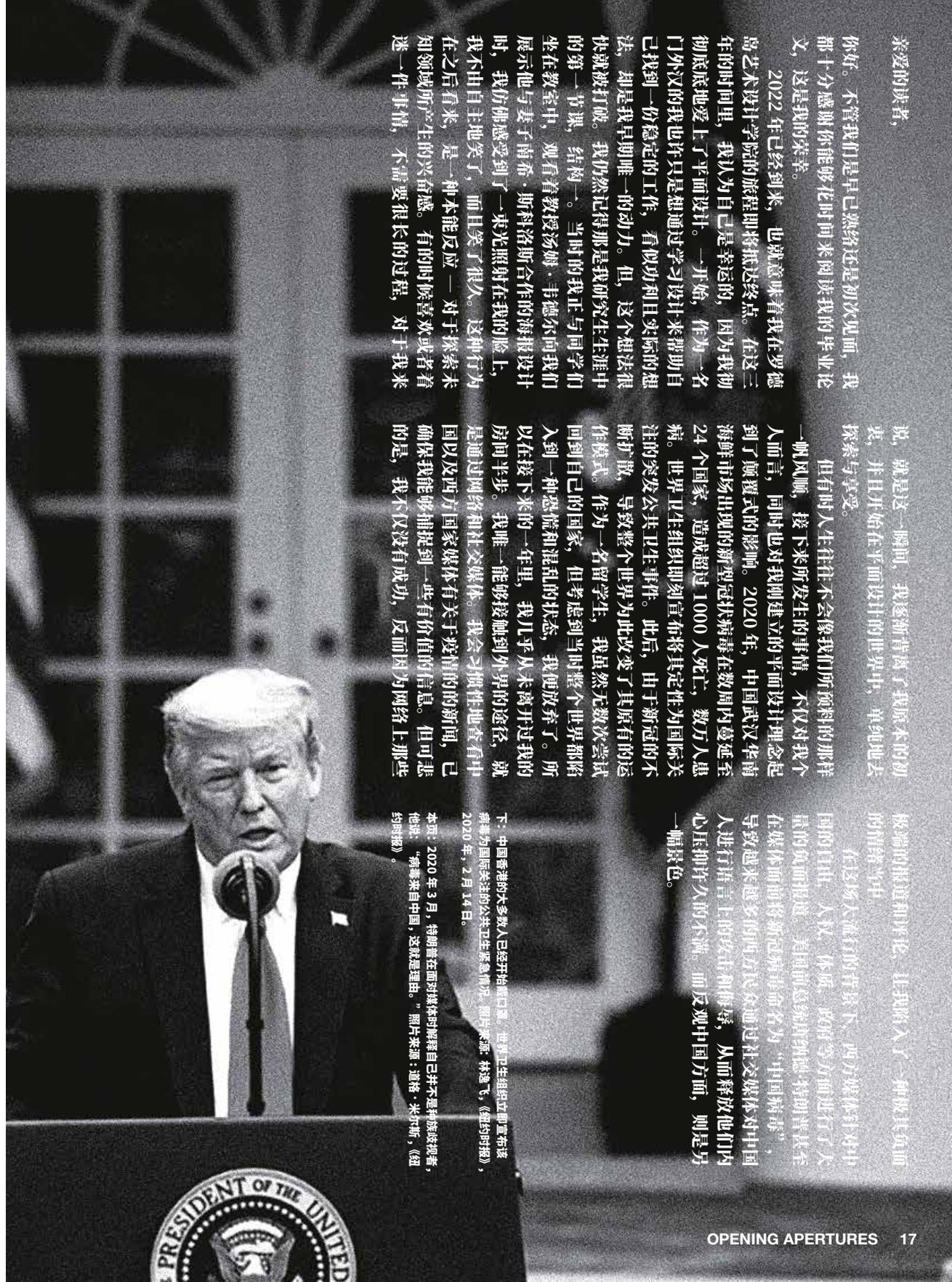
But at times, the unexpected arises and life doesn't unfold smoothly. What happened in the ensuing days negatively affected my new perception of graphic design. In 2020, COVID-19 emerged in the Huanan Seafood Market in Wuhan, China, and spread to 24 countries within weeks, killing over 1,000 people, and sickening tens of thousands. The World Health Organization immediately proclaimed the virus a public health emergency of international concern. Since then, due to the continuous spread of Covid-19, the whole

world has been reshaped. As an international student, I tried countless times to return to my country, but as the entire world was in a state of panic and chaos, I relinquished that effort. The following year, I hardly ever left my room. The only way I could reach the outside world was through the Internet and social media. I habitually checked the news about the pandemic in Chinese and Western media to stay informed. However, the extreme reports and toxic Internet comments made my mindset extremely negative.

Against the background of the pandemic, Western media has delivered staggering criticisms of China's freedom, human rights, constitution, government, and so on. Former U.S. President Donald Trump even named Covid-19 “the Chinese virus” in front of the media, encouraging more Westerners on social media to verbally attack Chinese people and vent long-held feelings of dissatisfaction. However, the tone is different in China. Chinese media portrays Chinese society positively and describes the government's decisions



Above: Most of the people in Hong Kong, China have started wearing masks. The World Health Organization immediately proclaimed the virus a public health emergency of international concern. Photo credit: Lam Yik Fei for *The New York Times*, Feb 14th, 2020.



Right: In March 2020, Trump explained that he was not a racist when he faced the media, saying, “The virus came from China, that’s the reason.” Photo credit: Doug Mills for *The New York Times*.

Comment from Twitter:

Why is everyone hating on Russians & Russian products right now, but it was racist to even say "China Virus"? China possibly deliberately infected the world with a virus. Products from China were never banned & they were even allowed to hold the Olympics & no one boycotted.

Comment from Youtube:

Go back to your country!

Comment from Twitter:

You don't belong here!

Comment from Twitter:

From what I have seen, most foreigners with means have left China back to their home countries in recent year. Many of the westerners left are those loyal to the CCP, or doing their dirty work. So this does not surprise me much.

Comment from Twitter:

WOW! Unusual to see folk protesting in China. Wonder where they'll end up? Re-education camps or organ donors?

Comment from Youtube:

I turned a blind eye to ethnic cleansing in China and all I got was this slightly cheaper T-shirt.

Comment from Twitter:

This is what happens when citizens don't own guns nor have a constitution to live by and govern by. Grateful to be an American.

来自推特的评论:

中华人民共和国的媒体都是中共的宣传机构，这是他们有目的的进行虚假宣传，欺骗洗脑的手段。主要是洗脑中国人民，继续奴役和统治人民。

Comment from Youtube:

Why am I not allowed as a vlogger to talk to uighurs? why won't the CCP allow media in there if there is nothing to hide?

Comment from Twitter:

The media in the People's Republic of China are all propaganda agencies of the Chinese Communist Party, which is their purposeful means of false propaganda and deceptive brainwashing. The main purpose is to brainwash the Chinese people and continue to enslave and rule them. do you want to return home?

Comment from Twitter:

FUCK YOU CHINESE VIRUS
AKA COVID-19!

Comment from Twitter:

Chinese virus is killing millions throughout world in INSTALMENTS!!!

来自抖音的评论:

十个海归，八个水。

Comment from Tiktok:

80% of international students go to poor universities.

来自抖音的评论:

你们这些病毒就不要回来祸害我们的国家了。

Comment from Tiktok:

You viruses don't come back to plague the country.

来自抖音的评论:

能出国留学的学生，都是富二代。

Comment from Tiktok:

The students who can study abroad are rich.

来自抖音的评论:

国外的生活这么好，你们为什么要回国?

Comment from Tiktok:

Living abroad is so good do you want to return

来自微博的评论:

我希望你死！我就是这么坏！

Comment from Weibo:

I hope you die! That's how bad I am!

来自微博的评论:

自己的国家这么好，为什么要出国留学？活该！

Comment from Weibo:

Your country is so good, why do you want to study abroad? You deserve it!

来自微博的评论:

我们开乌克兰美女的玩笑让你们被歧视怎么了，还不让人说了？

Comment from Weibo:

What does our jokes about beautiful Ukrainian women have to do with you being discriminated against?

来自微博的评论:

美国就是战争贩子！

Comment from Weibo:

America is the war monger!

来自微博的评论:

自由美利坚！枪击每一天！

Comment from Weibo:

Free America, shooting every day!

来自微博的评论:

我就是看不得美国好！

Comment from Weibo:

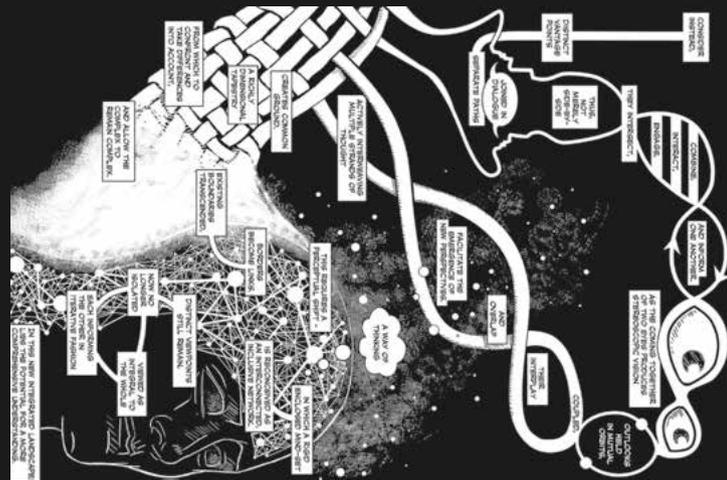
I just can't see America being good!

中国媒体始终向社会传达着一种正能量的精神，宣扬政府的决策是正确且不容置疑的，越来越多的“红色”文章以及电影逐渐激发了人民的爱国主义情绪，目的是团结民心以抵抗西方的指责。

所以，谁的视角才是真实的？这是我在当时问过自己最多的问题。也许他们说的都是错的？又或者他们说的都是对的？那么我作为民众，我应该如何去区分所谓的真理和谎言？我将我的疑问分享给了我的父亲，于是在之后他向我推荐了一本书，尼克·索萨尼斯的《非平面》。索萨尼斯在第一章中，通过两个方面阐述了他对于多重视角的理解。第一个方面，天文学物理，希腊天文学家埃拉托斯特尼通过运用两根柱子（可以被看作是两只眼睛）的影子折射，推算出地球本身是曲面的结果，紧接着通过柱子的角度差，计算出了地球的周长。这种计算方式同时延伸出了一个有待完善的定义：“非平面”是多个观察点的同时作用，从而产生全新观察方式的过程。第二个方面，社会，为了深入探究和进一步的观察，人类发明了更

加强大的工具，同时接受更加专业的训练，可是相应的，焦点的窄化，让社会差异增大，逐渐出现了鸿沟。依赖单一的观察点，就无法洞察全局，僵化的视角，单向的思维，都可能是陷阱，它们令我们只看到自己想看到的东西。在索萨尼斯眼中，如果我们换个角度观察，会颠覆我们旧有的基础，并揭示：单一的，正确的视角是错误的。那么，多视角是如何形成的？为了进一步掌握多视角观点的含义，我转向了尼采对透视主义的定义。他清楚地框定了这一观点，指出透视主义不是试图通过任何视角之外的事物对应来确定真理，而是试图通过将视角相互比较来确定真理。也就是说，人们通过对不同观点的进行反省，克服了各种观点的缺点，建立了对真理的固定认知。

刘页和左：《非平面》出版于2015年，尼克·索萨尼斯通过漫画的形式对传统的学术话语发起挑战。这本书站在科学、哲学、艺术、文学和精神等多种视角旨在帮助我们摆脱僵化且僵化的思维模式。



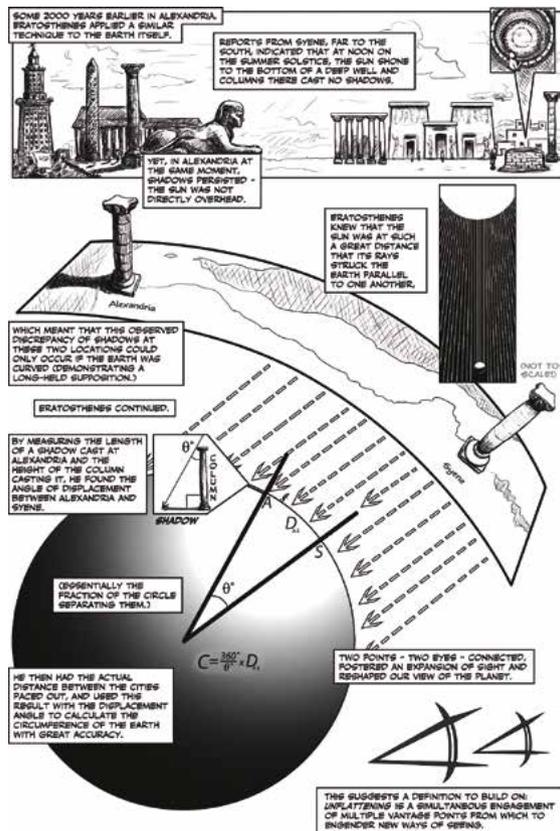
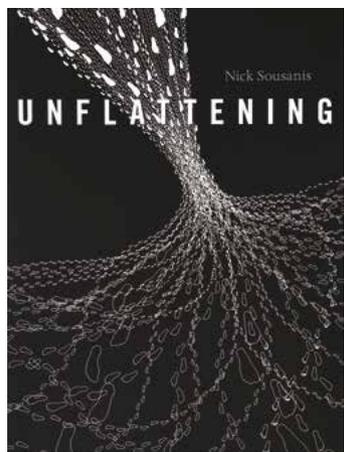
as correct and unquestionable. Additionally, a growing number of “red” articles and movies have aroused patriotism to unite citizens against Western accusations.

So who is in the right? This was the question I frequently asked myself. I assumed that both were either right or wrong. As an ordinary person, how should I distinguish the so-called truth from lies? After I shared my doubts with my dad, he recommended *Unflattening* by American author Nick Sousanis. In the first chapter, Sousanis explains his understanding of different perspectives through two lenses. The first is astrophysics. The Greek astronomer Eratosthenes used the shadow refraction of two pillars (which can be regarded as two eyes) to conclude that the earth’s surface curves. Then, he used the pillars’ angles to calculate the earth’s circumference. After that, Sousanis proposed a definition that must be perfected, stating that ‘unflattening’ is a simultaneous engagement of multiple vantage points from which to engender new ways of seeing. The second aspect is society. For in-depth exploration and further observation, humans have invented more powerful tools and received more professional training, but along with this, the narrower focus has increased social differences and gaps. A solitary vantage point fails to illuminate the whole picture. A fixed viewpoint — a single line of thought — can be a trap that causes us to

see only what we are looking for. If we are looking from a different angle, it upends our foundations. To reveal that a single “true” perspective is false. So how are multiple perspectives formed?

To further grasp the implications of a multi-perspectival view, I turned to Nietzsche’s definition of perspectivism. He frames this idea clearly by stating that perspectivism seeks to determine truth by comparing perspectives rather than through the correspondence of things. In other words, people overcome the shortcomings of every perspective and understand the truth by reflecting on their different views. I gradually realized the importance of allowing shifts from our certainty and of opening to different perspectives to both individuals and society while reading and learning.

Facing page and left: *Unflattening* was published in 2015. The author Nick Sousanis challenges traditional academic discourse through the form of comics. The book stands for a variety of perspectives on science, philosophy, art, literature, and mythology aimed at counter-acting our narrow and rigid ways of thinking.



大多数中国人都很熟悉的一个成语是，先入为主。虽然这句话充满了智慧，但真正做到其实很难。一旦被引入了一个观点，最初的印象就会产生确定性。由有限的主体性引起的矛盾是无处不在的，随着新冠病毒的出现，这些矛盾被不断放大，导致了更多的悲剧和动荡。在这个激烈的两极分化的时代，我相信通过一个镜头来处理设计是至关重要的，这个镜头通过多角度来扩大和加深对彼此的敏感性，甚至是国家对国家的敏感性。正是我对开放性的承诺，使我能够写创作出之后的内容。带着这个向公众传达一个值得信赖的目标，我的设计研究和过程开始了。以下是这个主题中出现的三个主要问题：

作为一名设计师，我应该如何提高自己对不同观点的反应能力，并在设计中接受这些观点？

↳ 页面：30, 148, 172

我怎样才能真正通过设计这个行为为更多的观点进行发声？

↳ 页面：30, 92

我怎样才能邀请作为读者的你或者其他观众来理解设计中蕴含的多种信息？

↳ 页面：92, 148, 172

在探索视角的同时，我尝试将平面设计与各种媒体相结合，如版画，摄影，音乐，视频和 3D 设计。这些媒体促使我从不同的角度思考我的策略，并帮助我建立一个属于自己的视觉语言。《开放性》是我这三年对于这个多

维度世界研究的总结，我把它们记录，并分为四类以便你能够清晰的了解我的逻辑，但我知道这仍然是一本有待完善的论文，我十分欢迎任何来自不同角度的建议。那么，我们开始吧！

Familiar to most Chinese is the idiom, “Be prejudiced by first impressions.” Though packed with wisdom, it is hard to achieve. Once introduced to a perspective, an initial impression commands certainty. Contradictions incurred by limited subjectivities are ubiquitous, and with the emergence of Covid-19, these contradictions became continuously magnified and have led to more tragedies and dis-turbances. In this time of intense polarization, I believe it is crucial to approach design through a lens that broadens and deepens sensitivity to each other, even nation to nation, through multiple perspectives. It is my commitment is to openness that permits me to write what follows.

It was with this goal of conveying a trustworthy message to the public that my design research and process began. The following are three main questions that emerge from this theme:

1) How do I as a designer grow my capacity to respond to different perspectives and embrace these in the work?

↳ Page 30, 148, 172

2) How can I actually give voice to multiple perspectives through actions of design?

↳ Page 30, 92

3) How can I invite you as a reader and my audience at large to comprehend multiple messages embedded in the design?

↳ Page 92, 148, 172

While exploring perspectives, I try to combine graphic design with various media, such as printmaking, photography, music, video, and 3D design. These media push me to think about my strategies from different perspectives and help me to build a visual language of my own. *Openness* is a summary of my research on this multi-dimensional world in the past three years. I documented the projects and divided them into four categories so that you can clearly understand my logic, but I know this is still a thesis to be improved. I welcome any suggestions from different angles.

So, let's get started.

RELEVANT TERMS

相关词语

A list of words relevant to my thesis and projects. Drawing from a variety of sources and contexts; some of the following words might vary from traditional definitions found in dictionaries.

与我的论文和设计相关的词语清单。从各种渠道和背景中获得的信息，以下一些词可能与字典中的传统定义有所不同。

Binary Opposition	In today's world, opposing extreme mental patterns has become the norm. When society imposes rigid definitions of right and evil, we lose our ability to express and converse freely. People are increasingly opting for silence to avoid unwanted arguments. However, binary opposition in its proper sense refers to an organized, complementary relationship, not a contradictory one. If you have no concept of what "bad" is, you have no concept of what "good" is.	二元对立	在如今这个时代, 极端思想的对立模式成为了常态。当对与错被社会严格定义, 导致我们失去了自由表达和沟通的机会。越来越多的人为了避免无谓的争吵, 最终选择沉默。可是二元对立在真正意义上其实代表的不是矛盾的关系, 而是一种结构性的, 互补的关系。简单来说, 当你不了解什么是“恶”的时候, 你就无法想象什么是“善”。
Comparison	Comparing two things requires finding their significant and comparable properties and then separating their similarities and differences. In my designs, I frequently compare several points of view, which I believe is a relatively sensible way to present. When readers evaluate different bits of information, they can visually assess their differences and select which one is more effective for their comprehension.	比较	任何既定的单词或者短语除了它们存在于表面的含义, 还有其隐藏在背后的另一层解释。而设计赋予了我一个完美的机会, 将我所想表达的信息隐藏在独特的视觉语言之下, 从而留给观众一个开阔的空间进行联想。
Cosmopolitan	The strike of COVID-19 has worsened the global fracture, and people's long-held grudges have poured out like a flood. We regard people of all cultures, languages, colors, and genders as adversaries, and we gradually lose our tolerance for the world's diversity.	世界主义	新冠病毒的出现加剧了世界分裂的脚步, 深埋在人们内心的不满借此机会如洪流一般倾泻而下。我们将不同于我们文化, 语言, 肤色, 性别的人视为敌人, 导致我们逐渐失去了对于世界差异的包容性。
Culture	Cultural plurality provides societies with additional lenses through which to view themselves and their problems. A monolithic cultural construct always results in the gradual development of extreme and warped nationalism in a society.	文化	文化的多元性给予社会更多的角度去思考问题, 同时审视自己。单一的文化构造, 只会导致社会逐渐形成极端和扭曲的民族主义。
René Descartes	“Our project being, not to inspect the isolated natures of things, but to compare them with each other so that some may be known on the basis of others.” ¹	勒内·笛卡尔	“我们的项目是, 不是检查事物的孤立性质, 而是将它们相互比较, 以便在其他事物的基础上了解一些事物。” ¹
Embrace	I respect and embrace any point of view that differs from mine, regardless of whether it is correct or incorrect. I am willing to learn the rationale and reasoning behind each point of view to improve my ability to see the world clearly.	拥抱	我尊重以及拥抱每一个来自不同于我的观点, 不管它们是对的还是错的。我愿意去了解每个观点下的原因和逻辑, 从而帮助我更加清晰地去审视这个世界。
Epistemology	Much of the epistemology I deal with in design stems from my vision. Also, I investigate empiricism, rationalism, and pragmatism in design as a subset of vision.	认识论	我在设计中所涉及的认识论, 大部分都起源于我的视觉本身。并从视觉延伸探讨设计中的经验主义, 理性主义和实用主义。
Unflattening and Multi-Dimension	My thinking and design language will not be confined to a two-dimensional plane. I believe that only through pushing the boundaries of three-dimensionality will I be able to add more significance and depth to my work.	非平面和多维度	我的思想和设计语言拒绝只是存在于二维的空间当中。我认为只有突破维度的限制, 才能够为作品带来更多意义和表现上的深度。
Intertextuality	All of my work is inextricably tied to my experiences, which I view as a kind of textual knowledge; through recombining and arranging this information, a logical and well-thought-out design language finally emerges. A substantial amount of linguistic support is required to assist the reader in making connections between my experiences and my work.	互文性	我的所有作品其实与我的经历是紧密联系在一起的, 这些经历被我做是一种文本信息, 通过将这些信息重新组合以及编排, 最终形成了一个逻辑缜密的设计语言。大量的文字支持是有必要的, 它可以帮助读者深刻地了解到我的经历和作品之间的联系。

Language	Chinese and English have fundamentally different logical structures, and these two very different mindsets enable me to envision my ideas from various angles and raise questions. For example, how can I actually give voice to multiple perspectives through design actions?	语言	汉语和英语在语言的逻辑结构上有着根本的不同。这两种截然不同的思维方式让我可以从不同的角度构思我的设计并提出问题,例如,我如何才能通过设计行动真正表达多种观点?
Nietzsche	“Particularly as knowers, let us not be ungrateful toward such resolute reversals of the familiar perspectives and valuations with which the spirit has raged against itself all too long... : to see differently in this way for once, to want to see differently, is no small discipline and preparation of the intellect for its future ‘objectivity’ — the latter understood not as ‘disinterested contemplation’ (which is a non-concept and absurdity), but rather as the capacity to have one’s Pro and Contra in one’s power and to shift them in and out so that one knows how to make precisely the difference in perspectives and affective interpretations useful for knowledge.” ²	弗里德里希·尼采	“特别是作为了解者,让我们不要忘恩负义,坚决扭转精神长期以来一直与自己发火的熟悉的观点和评价... : 一次以这种方式看待不同,想要以不同的方式看待,不是为未来的‘客观性’准备的智力小训练和‘准备—后者不被理解为无私的沉思’(这是一种非概念和荒谬的),而是一种能力 将它们移入和移出,以便人们知道如何准确地使观点和情感解释的差异对知识有用。” ²
Perspective	“The way of seeing put forth are offered not asset steps to follow, but as an attitude, a means of orientation, a multidimensional compass, to help us find our way beyond the confines of ‘how it is,’ and seeking out new ways of being in directions not only northwards and upwards, but outwards, inwards, and in dimensions not yet within our imagination.” ³	视角	“所提出的观察方式不是要遵循的资产步骤,而是作为一种态度,一种定位方式,一个多维指南针,帮助我们找到超越‘它是怎样的’范围的方式,并寻找新的方式 不仅是向北和向上的方向,而且是向外、向内的方向,以及在我们想象中还没有的维度。” ³
Prejudice and Label	Familiar to most Chinese is the idiom, “Be prejudiced by first impressions.” Though packed with wisdom, it is hard to achieve. Once introduced to a perspective, an initial impression commands certainty.	偏见与标签	中国有句古话叫做,“先入为主”。先获得的印象往往在头脑中占有主导地位,当以后再遇到不同的意见时,就不容易接受。
Rationality and Sensibility	I make an effort to design rationally, but I ultimately discover that the inspiration and ideas that propel me forward are impacted by my sensibility. Sensibility provides me with the passion necessary to create, and reason provides me with the logic necessary to convey.	感性与理性	我尝试以理性的态度进行设计,但是最终我发现,驱使我完成的灵感和想法都源于感性所带给我的影响。感性赋予我情感去创作,理性赋予我逻辑去表达。
Responsibility	I believe that in today’s culture, designers must assume a greater level of responsibility and advocate for the proper principles.	责任	我认为在这个现代社会当中,设计师需要承担更多的责任,为正确的价值观和意识形态而发声。
Vision	Vision is often one of the most basic senses in our perception of the world. But have we ever asked ourselves if the images we see are real?	视觉	视觉往往是我们认知世界最基础的感官之一。但是,我们是否问过自己,我们所看到的画面是否是真实的?

1. Descartes. “Rules for the Direction of the Mind,” in *Philosophical Writings*, pp. 19, 21.
2. Anderson, Lanier. “Friedrich Nietzsche,” in *Stanford Encyclopedia of Philosophy*, 2017.
<https://plato.stanford.edu/entries/nietzsche/>
3. Sousanis, Nick. *Unflattening*, 2015, pp. 58

1. 笛卡尔,《指导思想的规则》,载于《哲学著作》,第19至21页。
2. 拉尼尔·安德森,《弗里德里希·尼采》,载于《斯坦福哲学百科全书》,2017年。
3. 尼克·索萨尼斯,《非平面》,2017,第58页。

MULTIPLE PERSPECTIVES

多重视角



Las Meninas, Diego Velázquez, 1656
《宫女》，迭戈·贝拉斯克斯，1656年

As one of the most significant paintings by the Spanish painter Diego Velázquez, *Las Meninas* has been hailed by many scholars and painters as a philosophy of art depicted on canvas. So, what is the unique aspect of this painting? It is the open-ended reflection caused by the interplay of multiple perspectives. In this painting, five people are gazing at us as observers. The rest of the people have their attention elsewhere, but these lines of sight are essentially interconnected. But the most important point comes from the reflection in the mirror at the back of the room. We can see King Philip IV and his wife Mariana de Austria through the mirror, which raises the question, who are we as observers? Am I the king or the queen in the painting? Or am I just an ordinary viewer who happens to be here? By combining multiple perspectives in this way, the work breaks through the dimensions of time and environment, giving us a chance to rethink the relationship between reality and image.

So, in this section, I will talk about how multiple perspectives have influenced my graphic design work. Although these works come from different periods, they are intended to express something much more profound than what you can see.

《宫女》作为西班牙画家迭戈·贝拉斯克斯最大的画作之一，被众多学者和画家誉为是画布上描绘的艺术哲学。那么这幅画独特地方在哪里？就是多视角的相互交错所引起的开放式思考。在这幅画当中，有5个人在凝视着作为观察者的我们。剩下的人虽然视线偏移，但本质上这些视线是相互连接的。但是最重要的一点则来自房间后方镜子里的反射。我们可以通过镜子看到国王菲利普四世和他的妻子玛丽安娜·德·奥地利那么这就引发了一个问题，我们作为观察者，到底是谁？我是否是画作中的国王或者皇后？还是只是一名碰巧来到这里的观众？这幅作品通过这种将多视角结合在一起的方式突破了时间和环境的维度，给予我们一个机会重新思考现实与图像之间的关系。

所以在这一章节当中，我将讲述多重视角是如何影响我进行平面设计的创作。这些作品虽然来自不同的时期，但它们想表达的远比你看到的更加深层。

STEREOTYPES

Stereotypes is the last and most important project of my entire four-year college experience. I created it in mid-2017, and it was exhibited at Purdue University's School of Art for a month. This project was inspired by my experience of prejudice in 2016.

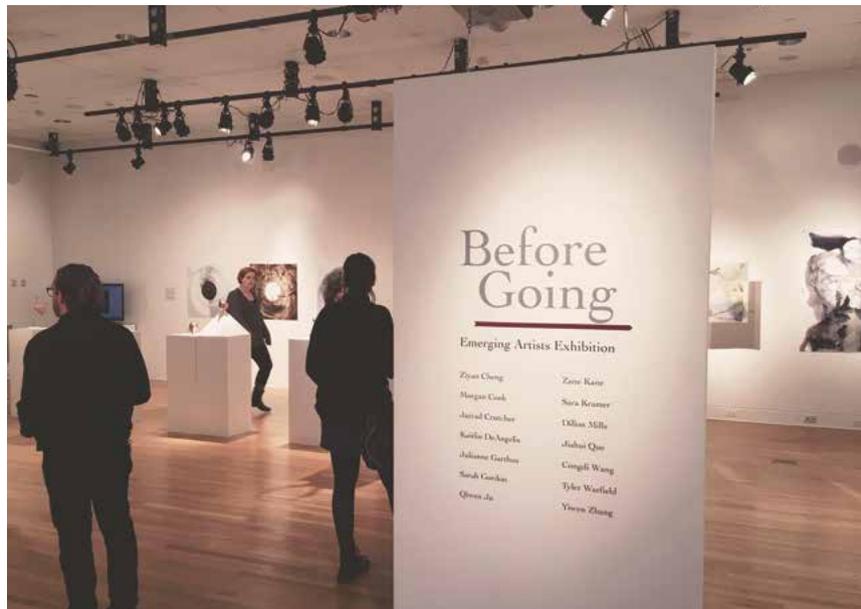
2016 was a rough year for Chinese students studying at Purdue. Statistics reveal that from 2013 to 2016, around 3,000 to 4,000 Asian students were enrolled at Purdue, which is about 10% of the student body. Because of the large number of Asians, the school tended to allocate resources in our favor, and this upset some students from other ethnic groups. There were a series of protests and marches against Asians at the year-end. Although the school and the dean quickly stepped in to resolve the problem, and they appeased the protesting students, Asian students still felt a negative attitude from some of the other students the following semester. These students even used labels and terms that belittled Asians in school, such as nerds, rich second generation, poor English, cheating, autistic, and more. In my opinion, these labels were an invisible form of violence and abuse. As an art student and an Asian, I consider it my responsibility to speak up for and represent my community, but how to do so effectively is a question that I haven't yet answered.

《刻板印象》是我大学四年最后同时也是最重要的一个项目，创作于 2017 年，并在普渡大学艺术学院进行了维持一个月的展览。项目的名刻板印象，灵感来自于 2016 年我身边发生的有关于歧视的事件。

2016 年对学习在普渡的中国留学生而言并不是一个平静的时期。根据统计，普渡大学在 2013 年至 2016 年期间，亚洲学生的数量一直维持在 3000 到 4000 人左右，约占总人数的 10%。学校就此在资源分配上出现了相应调整的趋势，部分其他族裔的学生为此感到不适，便在年末进行了一系列针对亚洲人的抗议和游行。虽然学校以及校长及时出面解决了问题，并安抚了抗议学生的情绪，但是在之后的一段时间里，我们还是能够感受到部分学生对于亚洲人不友好的态度，他们甚至还编造了一些标签来贬低学校中的亚洲学生，占据我们的教育资源的一群人，书呆子，富二代，英语差，作弊，自闭等。这些标签在我看来是一种无形的暴力和折磨。作为一名艺术生，同时也是一名亚洲人，我认为我有责任为我的群体去发声，但怎么样去做，成为了我需要去思考的问题。

Facing page and right: In May 2017, our graduating art students held an exhibition called *Before Going*. The exhibition included photography, painting, sculpture, digital media, jewelry and printmaking.

对页和右：2017 年 5 月，我们即将毕业的艺术学生举办了一场名为《远行之前》的展览。这次展览包括摄影，绘画，雕塑，数字媒体，珠宝和版画。



I was lucky that I took a seminar course entitled “Asian American History” before the protests. Professor Monica Trieu helped the class reflect on issues such as race, stereotypes, and the like in the United States by discussing the history of Asian immigrants from the founding of the United States onward. It was then that I first heard the term “yellow peril,” which was an insult often hurled at Asian people.

The Yellow Peril first became a major issue in the United States in California in the 1870s when white working-class laborers, fearful of losing their jobs amidst an economic decline, discriminated against the “filthy yellow hordes” from Asia, leading to the national Chinese Exclusion Act of 1882 which not only prohibited immigration from China but forbade legal residents from becoming citizens. According to the famed orator of the time, Horace Greeley, “The Chinese are uncivilized, unclean, and filthy beyond all conception without any of the higher domestic or social relations; lustful and sensual in their dispositions; every female is a prostitute of the basest order.”⁴

4. Yang, Tim. “The Malleable Yet Undying Nature of the Yellow Peril.”

《黄祸危险的可塑性和不朽性》，蒂姆·杨。

Link: <https://www.dartmouth.edu/~hist32/History/S22%20-The%20Malleable%20Yet%20Undying%20Nature%20of%20the%20Yellow%20Peril.htm>

很巧合的是，在抗议事件出现之前，我选修了一门研讨课，亚裔美国史。教授莫妮卡·特里乌通过介绍亚洲移民自美国建国以来的发展历史，来反思美国有关于种族，刻板印象等问题。而也就是这个时候我第一次接触了“黄祸”这个针对亚洲人刻板印象的称呼。



19 世纪 70 年代，黄祸首次成为美国加州的一个主要问题，当时白人工人阶级担心在经济衰退中失去工作，歧视来自亚洲的“肮脏的黄色大军”，导致 1882 年全国性的《排华法案》，该法案不仅禁止来自中国的移民，而且禁止合法居民成为公民。根据当时著名的演说家霍勒斯·格里利的说法，“中国人是未开化的，不干净的，肮脏的，没有任何高级的家庭或社会关系；他们的性情是好色的，感性的；每个女性都是最基本的妓女。”⁴

The Yellow Terror in all His Glory (1899) is a comic book that smacks of racism. This picture shows the Chinese of the Qing Dynasty as the bad guys who burned, killed and plundered. The woman on the ground represents the Western world. Photo credit: Wikipedia.

1899 年漫画《黄祸的辉煌》是一本充满种族歧视味道的漫画书。这张图片将清朝的中国人变现为烧杀掠夺的坏人。而倒在地上的女性尸体则代表着西方世界。图片来源：维基百科。

Notwithstanding that Asians today have earned their status as a model minority in American society, we still confront the same racial “labels” that we faced a century and a half ago when the first wave of Asians began to settle in the United States. Therefore, I decided to incite protest through my work from the perspective of an Asian person. I am attempting to tear off the ‘labels’ imposed on us and show the many facets of what it means to be Asian.

Using photography, I recorded the expressions of Asians of different ages, genders, and occupations when they faced the camera. Some were confident, some were shy, and some were reluctant. Then I printed the photos. I chose black-and-white rather than color in the hope that the audience will overlook the skin color and observe each individual’s demeanor on an equal footing. I also attached some Chinese calligraphy to the first sheet of the series: ‘A man of virtue should continuously practice as a heavenly body while running. His magnanimity should be like the earth, containing all positive and negative facets of one thing.’ Is this a familiar Chinese saying?

Printmaking, my medium, combines traditional and modern artistic expression, giving voice to my thoughts, unshackling old models, and showing rich diversity.

The process of making the work is divided into photography and printing. I recorded the demeanor of each participant through the camera, processed them in black and white through Photoshop, and finally screen printed them.

作品制作的过程分为，摄影和印刷。我通过镜头记录下每一位参与者的神态，并通过 Adobe Photoshop 进行黑白处理，最后将它们通过丝网印刷出来。

尽管今天的亚洲人通过自身的努力赢得了美国社会眼中模范少数族裔的地位，但我们现在所面临的种族“标签”仍然与一个半世纪前第一批亚裔开始在美国定居时一样。所以我决定通过我的作品来进行抗议，站在一个亚洲人的角度，尝试去撕掉我们身上的“标签”，并展现亚洲人的多面性。

我通过摄影记录下不同年龄，性别，职业的亚洲人面对镜头时的神态，有的是自信，有的是害羞，而有的是不情愿。之后再用版画进行印刷。在颜色的选择上，我选择了黑白单色，我希望观众能够忽视皮肤的颜色，以一种平等的角度去观察每一个人的神态。同时我在系列的第一张附上了一段中国的书法：“天行健，君子以自强不息；地势坤，君子以厚德载物。”

版画作为我的媒介，它是一种结合了传统和现代的艺术表现手法，可以很好的传达我的思想一突破旧的模式，展现丰富的多样性。



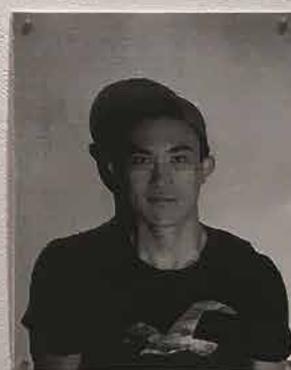


Left: I was in the dark room trying to prepare for my prints.

左：我在暗屋中尝试为我的版画做准备。

Top and Bottom: I was lucky enough to be placed in a very spacious area and allowed me plenty of room to arrange my prints.

上和下：我的作品很幸运的被安排在一个很宽敞的区域，让我有足够的空间来展示我的版画作品。



Given by
The Art, Cleaning and Photography

Is the process of self-learning? Perhaps different ages have different ways of learning. For the 20-year-old, the edge of the horizon bridge between maturity and reality, whether the will be easy and comfortable as it used to be at a school, the process is about to come across a question.

I began to learn photography during my sophomore year of college, exploring painting, graphic design and drawing was one when I was, gradually learning the basic process during college. For this project, I combined photography with painting, a combined process of the world wanted for this project, in addition, I also combined Chinese traditional calligraphy with photography. The only difficulty I need to present the theme of photography in front of their students, but also I need to show the theme of Chinese calligraphy in front of students of art. The world of Chinese calligraphy is not as simple as it seems to be. The 'spirit' of calligraphy is not as simple as it seems to be. I have been dedicated to practice of calligraphy for many years, but I still cannot understand the spirit of calligraphy. Although I have studied for a long time, but I still feel that my brush and hands are not enough to express the spirit of calligraphy. According to my own practice, there is another reason for this. It is that the traditional calligraphy is not just the way of learning of the Chinese art, but also a way of life, and the process of learning is an art.

Given by
The Art, Cleaning and Photography

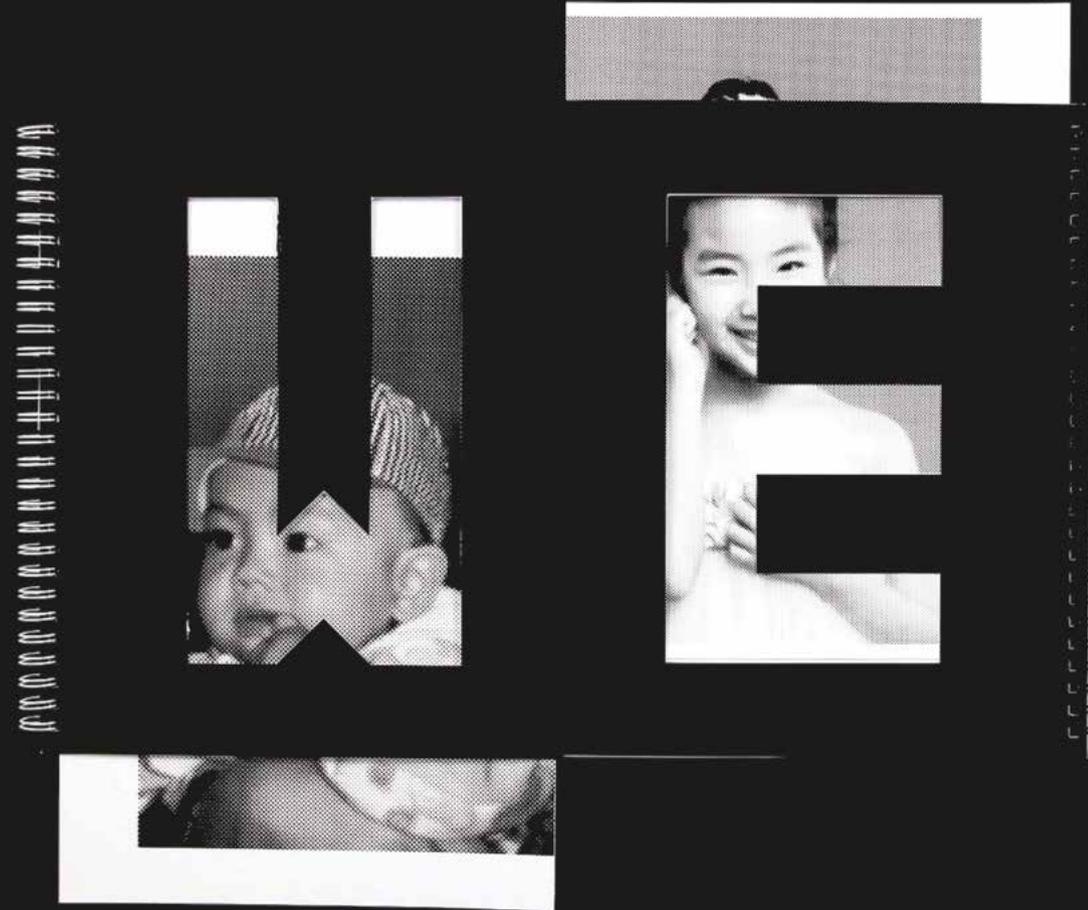
WE

I graduated from my undergraduate program and returned to China for work in 2018. My four-year experience studying abroad left me little time for my family; the only way to express my nostalgia was via the little screen of my mobile phone. I cherished the renewed time with my family. We held gatherings every week, an old family tradition, so I had a lot of time with my cousin. We would watch animations and play games, and sometimes I helped her with her homework. As we spent time together, the disparity between our two generations dawned on me. For instance, she showed no interest in the Japanese and Western animations I recommended; rather she was obsessed with Chinese-made animation series. When I was younger, I preferred to spend time with friends in the park, but my cousin would rather play on her iPad. My academic pressure in primary school was imposed by school homework and exams. In contrast, and in addition to completing tasks assigned by the school, my cousin also participated in extracurricular training in English, mathematics, swimming, and modeling each week. This disparity in daily life was striking to me and formed the inspiration for this work.

Facing page and below: The book is wire bound, and the reader needs to flip through the page from the middle. The cover is laminated, and the word WE is hollowed out so I can put a picture of my cousin and myself inside.

对页和下：这本书是通过线圈装订的，读者需要从中间开始翻阅。封面是一个夹层的，同时 WE 这个词是镂空的，这样我就可以将我和我表妹的照片放在里面。

2018年，我已经从本科毕业，并回到了中国工作。四年的留学生涯让我很少有时间能够与家人团聚，表达想念的途径也只是通过手机那块小小的屏幕。所以自从我回到家之后，我十分珍惜跟他们在一起的时光。每一周我们都会进行家庭聚会，这是我们家从爷爷那一代就继承下来的传统，于是我便有了很多时间能够和我的表妹相处。我会和她一起看动画，打游戏，有的时候还会辅导她完成作业。在这段相处的日子当中，我意识到我们两代人之间存在着巨大的差异。比如，她对我所推荐的日本和欧美动画完全没有兴趣，反而对中国国产的动画系列情有独钟；小时候的我更喜欢在公园跟朋友一起来消遣时光，但是表妹她可以在床上玩一天的 Ipad；我小学的学业压力往往都来自学校的作业和考试，但是她每周除了要完成学校布置的任务以外，同时要参加英语，数学，游泳和模特的课外兴趣班培训。这种从生活到学习的差异感成为了这个作品最初的灵感来源。



To gain a more thorough understanding of each generation's childhood development, I conducted a series of surveys. Statistics showed that as of 2019, nearly 82% of parents were willing to register their children for extracurricular training. Parents' high expectations became a burden that their children cannot shed. Also, *China's Child Development Report (2019) Children's Living Conditions Outside School* shows that excessive use of electronic products by Chinese children is prominent; they spend 90 to 110 minutes glued to electronic products daily. Due to lack of companionship and the monotony of extracurricular life, a growing number of children are addicted to electronic products, leading to various problems such as poor health, myopia, mental depression, loneliness, autism, and value confusion. Lastly, according to incomplete statistics, in November 2017, the media exposed 15 cases of child abuse in kindergartens. Four cases occurred in Beijing, accounting for 26.67%, while two cases happened each in Jiangsu, Guangxi, and Hubei; Shanghai, Shandong, and Henan each registered one case. In 2017, from November 1 to 28, internet searches for "child abuse in kindergartners" tallied at 422,606, and searches for "child abuse" ran high at one million searches in seven days.

To illustrate the 2018 abuse of students by kindergarten teachers, I glued a needle on the page. The needle jumps out of the plane dimension and presents a more three-dimensional reality to the reader.

为了表现 2018 年幼儿园老师对学生的虐待，我在书页上粘了一根针。这根针跳出了平面维度，向读者呈现了一个更加立体的现实。

为了更深一步的了解每一代的儿童的童年发展情况，我进行了一系列的调查。根据统计，截止于 2019 年，有将近 82% 的家长愿意或者已经为孩子注册了课外活动培训。家长抱有的高期望，已经成为现如今孩子甩不掉的负担。同时，《中国儿童发展报告 (2019) 儿童校外生活状况》显示，中国儿童电子产品过度使用情况突出，他们在电子产品上所花的时间维持在每天 90 分钟至 110 分钟。由于缺乏陪伴管束以及课外生活单调等原因，越来越多的孩子沉迷电子产品，从而导致孩子身体变差，近视高发，精神颓丧，孤独自闭，价值观混乱等多种问题。最后更值得关注的是，据不完全统计，2017 年 11 月份媒体曝光幼儿园虐童事件高达 15 起。其中，涉及北京的有四起，占比 26.67%，涉及江苏，广西，湖北的各两起，上海，山东，湖南，河南各一起。2017 年 11 月 1 日至 28 日，全网关于“幼儿园虐童”的信息量为 422606，而“虐童”的七日信息量则高达百万。



This cold data reveals that children's so-called "happy and sound childhood" has been sacrificed. It also represents that multiple problems should be reflected upon and solved in terms of education, safety, and resource allocation in our society today. So, in this project, I designed a book that opens from the middle and narrates the childhood of my cousin and me in chronological order. It covers such aspects as entertainment, education, and the environment. The book encourages readers to flip through its pages to ensure the correlation of each part. Rather than intentionally adding my own voice to the book, I objectively presented the original information to the readers. Despite the possible variation in content, it all purports to contain hidden issues beyond superficial appearances through actions of comparison.

The book is not all about comparisons but also includes some aspects that never change such as textbooks.

这本书并不完全是对比，同时包括一些从未变化的方面，比如教科书。

在这些冰冷的数据背后，不仅意味着孩子们的“快乐健康的童年”成为了牺牲品，同样代表着我们如今的社会有关于教育，安全和资源分配等方面存在着大量需要去反思和解决的问题。所以在这个项目当中，我设计了一本可以从中间打开的书籍，通过时间的顺序来讲述了我和我表妹的童年生活，包括娱乐，教育和环境等方面。这本书鼓励读者同时翻阅页面，以保证每一部分的内容都是相互关联的。我没有刻意的将自己的声音加入到书中，只是客观地向读者展现了原本的信息，这些信息也许相同，也许不同。但它们的目的是为了通过对比从而看到那些表象之后的“隐藏”问题。

95

1

Name: Jiahuan Chen
Gender: Female
Birthday: 2011/2/2
Age: 7
Height: 43
Weight: 44 lbs
Constellation: Pisces
Nationality: China

BIRTHDATES CHARACTERS

The Chinese Zodiac: The Year of Rabbit
The Time of Birth: The Time of Si
(The period of the day from 9 a.m. to 11 a.m.)
Wu Xing: Fire

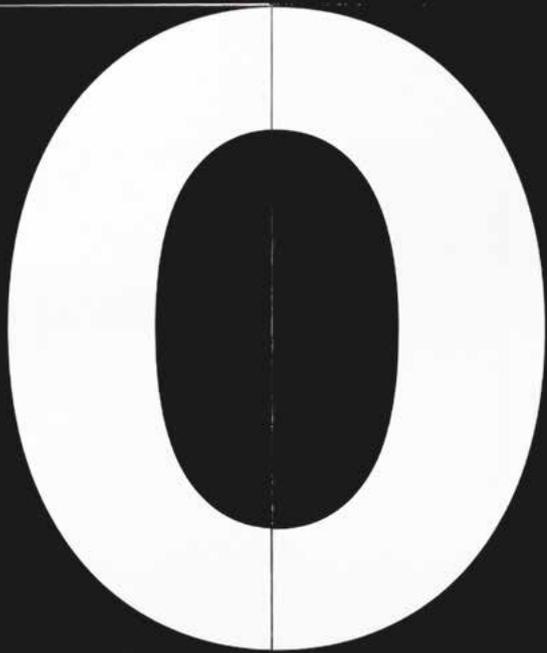
Name: Qiven Ju
Gender: Male
Birthday: 1995/1/21
Age: 23
Height: 5'11
Weight: 180 lbs
Constellation: Aquarius
Nationality: China

BIRTHDATES CHARACTERS

The Chinese Zodiac: The Year of Dog
The Time of Birth: The Time of Yin
(The period of the day from 3 a.m. to 5 a.m.)
Wu Xing: Wood

2017

第一章 总则 为了实施人口与计划生育政策，保障公民的合法权益，促进人口长期均衡发展，制定本条例。 第二条 我国人口众多，计划生育是基本国策。 第三条 国家实行计划生育，控制人口数量，提高人口素质。 第四条 国家依法保护公民的合法权益，保障公民的知情权、参与权、选择权、监督权。 第五条 国家实行计划生育，保障公民的合法权益。 第六条 国家实行计划生育，保障公民的合法权益。 第七条 国家实行计划生育，保障公民的合法权益。 第八条 国家实行计划生育，保障公民的合法权益。 第九条 国家实行计划生育，保障公民的合法权益。 第十条 国家实行计划生育，保障公民的合法权益。 第十一条 国家实行计划生育，保障公民的合法权益。 第十二条 国家实行计划生育，保障公民的合法权益。 第十三条 国家实行计划生育，保障公民的合法权益。 第十四条 国家实行计划生育，保障公民的合法权益。 第十五条 国家实行计划生育，保障公民的合法权益。 第十六条 国家实行计划生育，保障公民的合法权益。 第十七条 国家实行计划生育，保障公民的合法权益。 第十八条 国家实行计划生育，保障公民的合法权益。 第十九条 国家实行计划生育，保障公民的合法权益。 第二十条 国家实行计划生育，保障公民的合法权益。 第二十一条 国家实行计划生育，保障公民的合法权益。 第二十二条 国家实行计划生育，保障公民的合法权益。 第二十三条 国家实行计划生育，保障公民的合法权益。 第二十四条 国家实行计划生育，保障公民的合法权益。 第二十五条 国家实行计划生育，保障公民的合法权益。 第二十六条 国家实行计划生育，保障公民的合法权益。 第二十七条 国家实行计划生育，保障公民的合法权益。 第二十八条 国家实行计划生育，保障公民的合法权益。 第二十九条 国家实行计划生育，保障公民的合法权益。 第三十条 国家实行计划生育，保障公民的合法权益。 第三十一条 国家实行计划生育，保障公民的合法权益。 第三十二条 国家实行计划生育，保障公民的合法权益。 第三十三条 国家实行计划生育，保障公民的合法权益。 第三十四条 国家实行计划生育，保障公民的合法权益。 第三十五条 国家实行计划生育，保障公民的合法权益。 第三十六条 国家实行计划生育，保障公民的合法权益。 第三十七条 国家实行计划生育，保障公民的合法权益。 第三十八条 国家实行计划生育，保障公民的合法权益。 第三十九条 国家实行计划生育，保障公民的合法权益。 第四十条 国家实行计划生育，保障公民的合法权益。 第四十一条 国家实行计划生育，保障公民的合法权益。 第四十二条 国家实行计划生育，保障公民的合法权益。 第四十三条 国家实行计划生育，保障公民的合法权益。 第四十四条 国家实行计划生育，保障公民的合法权益。 第四十五条 国家实行计划生育，保障公民的合法权益。 第四十六条 国家实行计划生育，保障公民的合法权益。 第四十七条 国家实行计划生育，保障公民的合法权益。 第四十八条 国家实行计划生育，保障公民的合法权益。 第四十九条 国家实行计划生育，保障公民的合法权益。 第五十条 国家实行计划生育，保障公民的合法权益。 第五十一条 国家实行计划生育，保障公民的合法权益。 第五十二条 国家实行计划生育，保障公民的合法权益。 第五十三条 国家实行计划生育，保障公民的合法权益。 第五十四条 国家实行计划生育，保障公民的合法权益。 第五十五条 国家实行计划生育，保障公民的合法权益。 第五十六条 国家实行计划生育，保障公民的合法权益。 第五十七条 国家实行计划生育，保障公民的合法权益。 第五十八条 国家实行计划生育，保障公民的合法权益。 第五十九条 国家实行计划生育，保障公民的合法权益。 第六十条 国家实行计划生育，保障公民的合法权益。 第六十一条 国家实行计划生育，保障公民的合法权益。 第六十二条 国家实行计划生育，保障公民的合法权益。 第六十三条 国家实行计划生育，保障公民的合法权益。 第六十四条 国家实行计划生育，保障公民的合法权益。 第六十五条 国家实行计划生育，保障公民的合法权益。 第六十六条 国家实行计划生育，保障公民的合法权益。 第六十七条 国家实行计划生育，保障公民的合法权益。 第六十八条 国家实行计划生育，保障公民的合法权益。 第六十九条 国家实行计划生育，保障公民的合法权益。 第七十条 国家实行计划生育，保障公民的合法权益。 第七十一条 国家实行计划生育，保障公民的合法权益。 第七十二条 国家实行计划生育，保障公民的合法权益。 第七十三条 国家实行计划生育，保障公民的合法权益。 第七十四条 国家实行计划生育，保障公民的合法权益。 第七十五条 国家实行计划生育，保障公民的合法权益。 第七十六条 国家实行计划生育，保障公民的合法权益。 第七十七条 国家实行计划生育，保障公民的合法权益。 第七十八条 国家实行计划生育，保障公民的合法权益。 第七十九条 国家实行计划生育，保障公民的合法权益。 第八十条 国家实行计划生育，保障公民的合法权益。 第八十一条 国家实行计划生育，保障公民的合法权益。 第八十二条 国家实行计划生育，保障公民的合法权益。 第八十三条 国家实行计划生育，保障公民的合法权益。 第八十四条 国家实行计划生育，保障公民的合法权益。 第八十五条 国家实行计划生育，保障公民的合法权益。 第八十六条 国家实行计划生育，保障公民的合法权益。 第八十七条 国家实行计划生育，保障公民的合法权益。 第八十八条 国家实行计划生育，保障公民的合法权益。 第八十九条 国家实行计划生育，保障公民的合法权益。 第九十条 国家实行计划生育，保障公民的合法权益。 第九十一条 国家实行计划生育，保障公民的合法权益。 第九十二条 国家实行计划生育，保障公民的合法权益。 第九十三条 国家实行计划生育，保障公民的合法权益。 第九十四条 国家实行计划生育，保障公民的合法权益。 第九十五条 国家实行计划生育，保障公民的合法权益。 第九十六条 国家实行计划生育，保障公民的合法权益。 第九十七条 国家实行计划生育，保障公民的合法权益。 第九十八条 国家实行计划生育，保障公民的合法权益。 第九十九条 国家实行计划生育，保障公民的合法权益。 第一百条 国家实行计划生育，保障公民的合法权益。



When I was born in 1995, there were 20,626,500 people born in China.

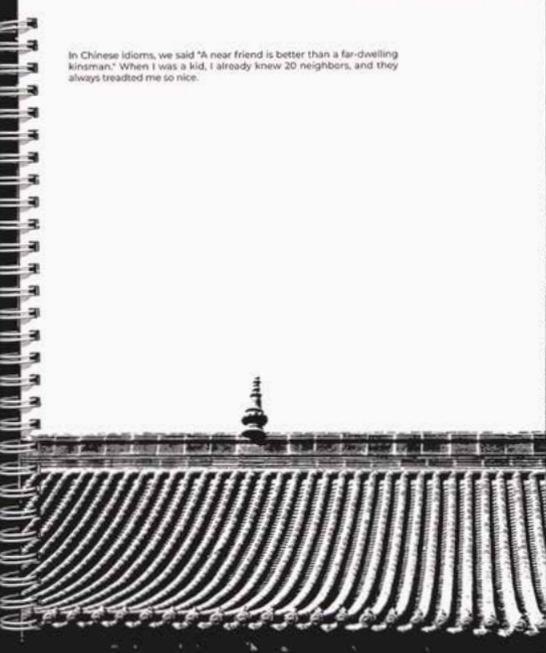
When I was born in 2011, there were 16,040,000 people born in China.

Top: I compared our birthdays, ages, genders, heights, weights, zodiac signs, and the eight signs.

上: 我将我们的生日, 年龄, 性别, 身高, 体重, 星座, 以及八字进行了对比。

Bottom: I compared the number of children born in our year.

下: 我将我们那一年出生孩子数量进行了对比。



In Chinese idioms, we said "A near friend is better than a far-dwelling kinsman." When I was a kid, I already knew 20 neighbors, and they always treated me so nice.

Top: Although we are children born in different years, we are all the only children in our families.

上: 作为不同年份出生的孩子, 但我们都是家中的独生子。

Bottom: I contrasted our relationship with our neighbors. While I interacted with my neighbors regularly, my cousin never had contact with her neighbors.

下: 我对比了我们与邻居之间的关系。我经常和我的邻居交流, 但我的表妹从未跟她的邻居有过接触。



I have never spoken to my neighbor.

WE ARE BOTH

北京市独生子女父母光荣证
计生第 229893 号

姓名	何琦	性别	男	
出生日期	95年1月21日			
母亲	姓名	车永红	年龄	29
	工作单位	丽都饭店		
父亲	姓名	何朝晖	年龄	30
	工作单位	积水潭医院		
家庭住址	崇文门内大街			
发证日期	95年1月			

注意事项

- 一、凭证按规定享受有关待遇。
- 二、本证不得涂改，否则无效。
- 三、凡生育第二胎者应及时收回此证，取消有关待遇。
- 四、本证应妥为保存，不得遗失，不得转借。
- 五、本证必须由区、县计划生育办公室盖章方为有效。

ONLY-CHILD

Cycling/Football/
Basketball/Swimming/
Badminton/Table
Tennis/Catching
Insects/Hide And
Seek/Firecrackers/
Drawing/Cartoon/
Sun Wukong/Movie/
Jurassic Park/Cartoon/
Superman/DVD/
Michael Jackson/
Toy/Lego/Gourmet/
Cola/Yogurt/Reunion
Dinner.

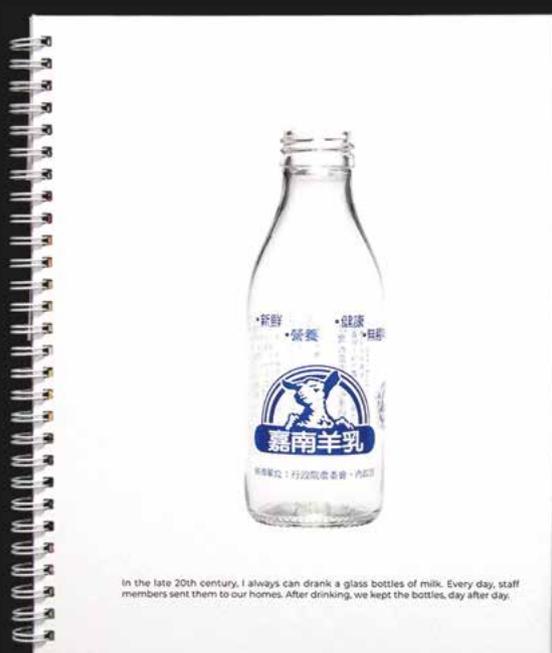


Said

Eating fish will become smarter.
Be a lawyer, doctor or civil servant in the future.
Don't talk to strangers.
Don't think about being a great man, you don't have this life.
Learn more to get into a good school.
Our hope is that you can succeed.
Don't look at this scene. (Kissing scene)
Girls must take care of their families.
Nothing is bad in a sample life.
When I am old, you have to take care of us.

Mom

Don't talk to strangers.
Listen to the teachers.
Watch less TV.
Have you done your homework?
Make your own bed.
If someone tells that he knows your parents, don't believe him.
Kidnappers are everywhere, take care.
Don't eat candies that strangers give to you.
Don't pick up the phone when I and your dad are not at home.
The bad guys patted your shoulders and you will follow them.
Don't play with fire, or you will weather Dad at night.

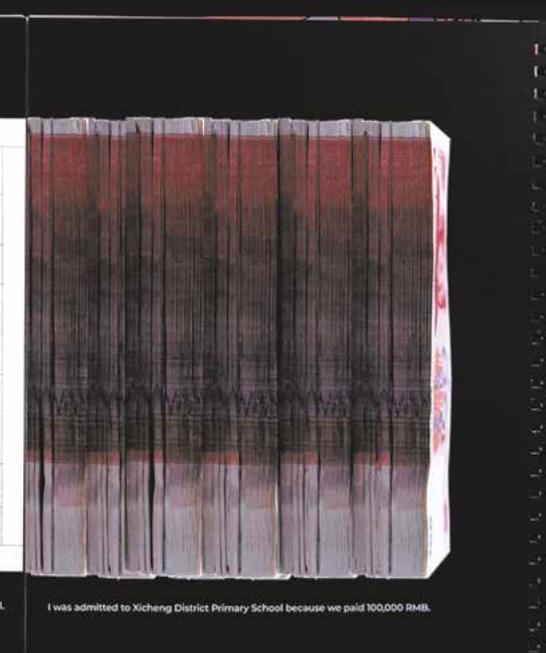


2008 SANLU MILK SCANDLE

The 2008 Chinese milk scandal was a widespread food safety incident in China. The scandal involved milk and infant formula along with other food materials and components being adulterated with melamine. Of an estimated 300,000 victims in China, six babies died from kidney stones and other kidney damage and an estimated 54,000 babies were hospitalized.

北京市东城区府学小学入学评测

考生信息		评测科目		评测结果	
姓名	性别	语文	数学	总分	录取
张小明	男	95	88	183	录取
李小红	女	88	75	163	未录取
王小明	男	78	65	143	未录取
赵小红	女	65	55	120	未录取
孙小明	男	55	45	100	未录取
周小红	女	45	35	80	未录取
吴小明	男	35	25	60	未录取
郑小红	女	25	15	40	未录取
陈小明	男	15	5	20	未录取
周小红	女	5	0	5	未录取



Top: I compared the after-school activities we had as kids. 上: 我对比我们小时候的课余活动。

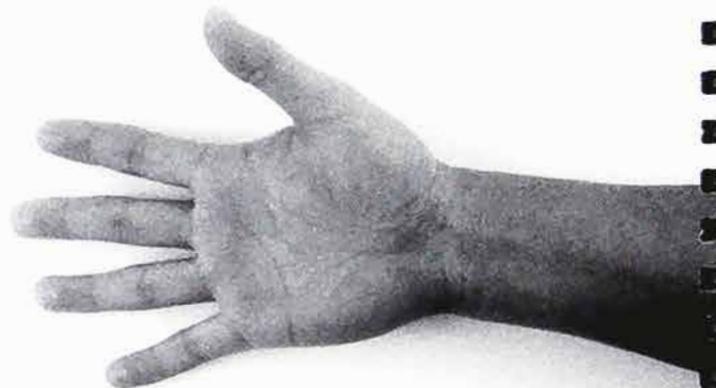
Top: Although we were born in different families, our mother's words are the same. 上: 虽然我们出生在不同的家庭, 但是母亲的话都是一样的。

Bottom: I compared the safety of the milk we drink as children. 下: 我对比我们小时候的饮食安全。

Bottom: I compared the situation before we entered the school. In my day, I needed to pass a test to be accepted into a school but now more and more schools are looking at money. 下: 我对比我们进入学校前的情况。在我的年代, 我需要通过考试才能够被学校录取, 但是现在越来越多的学校更加看重金钱。



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STOP ASIAN HATE

When former U.S. President Donald Trump referred to the strain of COVID-19 as the “Chinese virus” in front of the media, did he consider the implications of this pronouncement?

From March 19 to December 31, 2021, the Stop AAPI Hate Organization received 2,808 reports of violence against Asian communities from 47 states. Stop AAPI Hate was established in California in 2020 to track violence against Asian Americans, and the incidence of such violence has increased significantly during the pandemic. These incidents ranged from robberies and assaults to spitting and verbal abuse. Of the 2,808 reported cases, more than 90% of the victims’ race was the main cause of the attack. As an Asian who has lived in the United States for seven years, this is also the first time I became terrified of going out of the house or appearing in public places. The speeches of politicians and media reports are like a pair of scissors in this special period, tearing apart the integrity of this society.

I took this opportunity to use posters to convey the emotions of being an Asian design student, not only for the public but also for myself, reminding me of the social responsibility that a designer has. I deployed the Internet as my starting point but focused on Western social media. In its inception, the Internet was designed to bring people together worldwide. However, when COVID-19 struck, absurd gossip and news went viral, and the Internet became a channel for distortion. I collected a lot of information about “Chinese Viruses” from the Internet, printed them out, and cut them at random with scissors. Then I put them together in a collage as an effort of reunification.

In 2020, People gather in Columbus Park in New York’s Chinatown to rally against hate crimes. Photo credit: Gabriela Bhaskar for The New York Times, March 23rd, 2021.

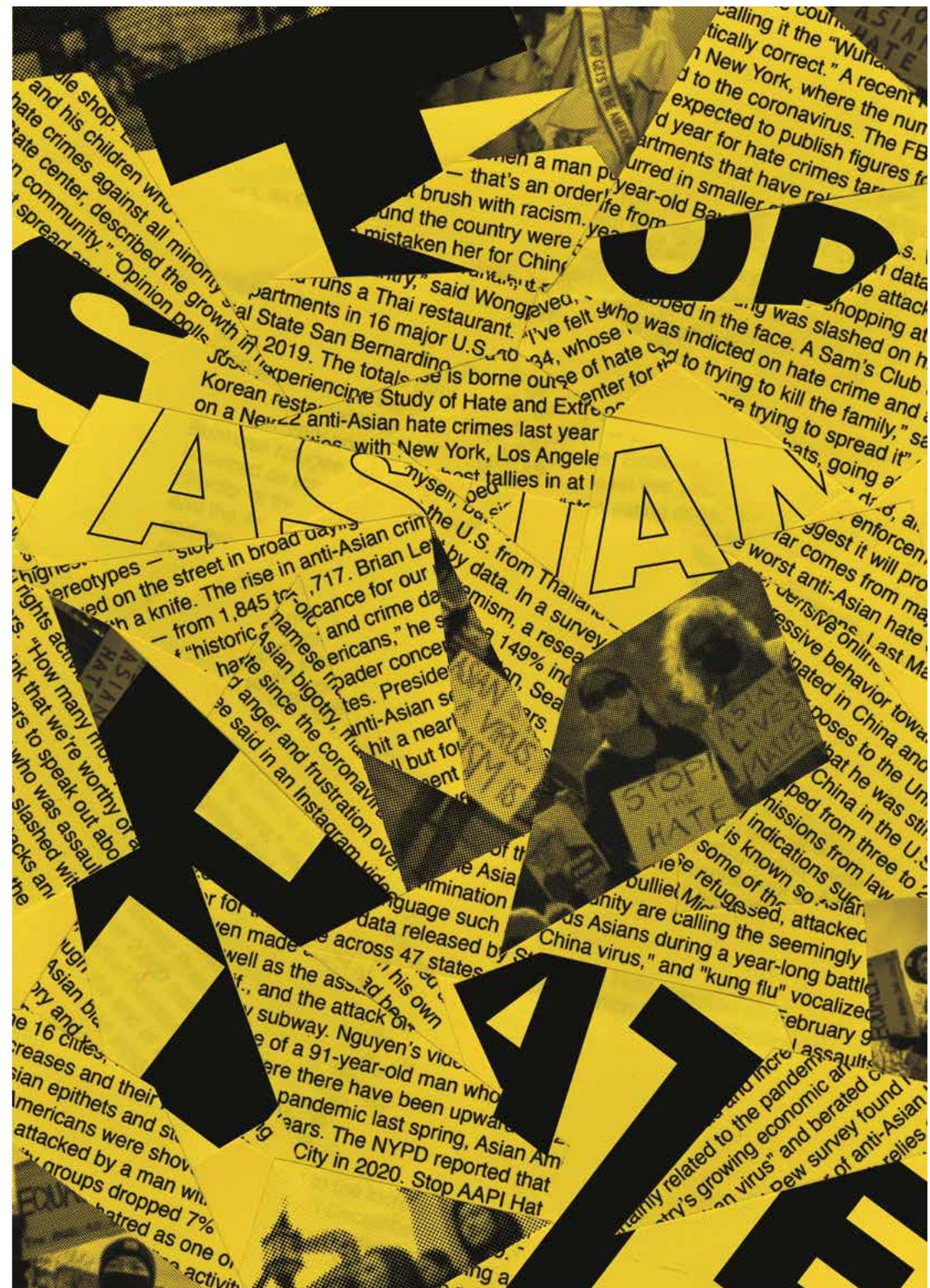
2020年，人们聚集在纽约唐人街的哥伦布公园来反对针对亚洲人的仇恨犯罪。图片来源：加布里埃拉·巴斯卡，《纽约时报》，2021年3月23日。



当美国前总统唐纳德·特朗普在媒体面前将新冠病毒的毒株称为“中国病毒”时，他是否有考虑过这一称呼会给未来造成什么样子的影响？

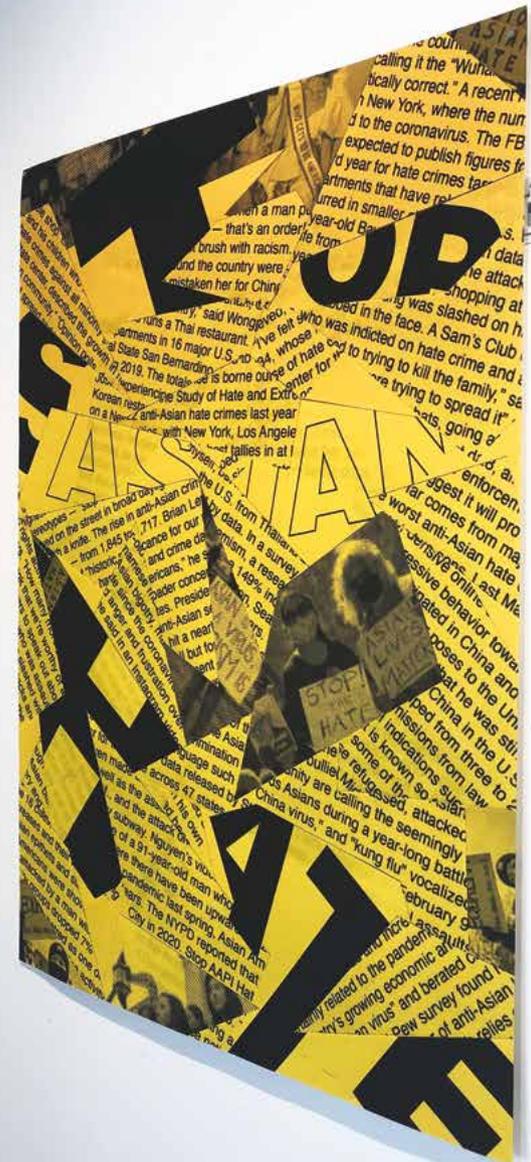
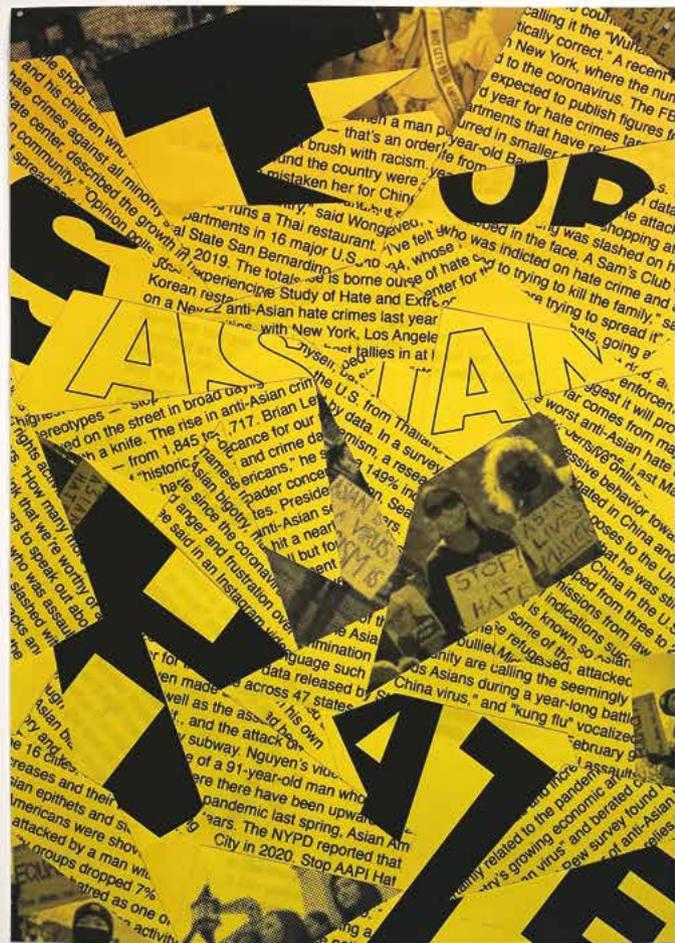
从2021年3月19日到12月31日，“停止亚太裔仇恨组织”收到来自47个州的2808份针对亚裔社区的暴力报告。该组织于2020年在加州成立，旨在追踪针对亚裔的暴力事件，而这种暴力事件的发生率在大流行期间明显增加。这些事件从抢劫和袭击到吐口水和辱骂不等。报告中的案件，超过90%的受害者都是以种族的原因被攻击。作为一个在美国生活了7年的中国人，这也是我第一次对走出家门或出现在公共场所感到恐惧。在这个特殊时期，政治家的讲话和媒体的报道就像一把剪刀，撕开了这个社会的完整性。

所以我借此机会，决定用海报来传达作为一名亚洲学生的情感，不仅是为了公众，同样也是为了我自己。让我永远记住设计师应具备的社会责任感。我将互联网作为我的起点，专注于西方的社交媒体。在成立之初，互联网被设计为将全世界的人聚集在一起。然而，当新冠病毒发生后，荒唐的八卦和新闻被疯传，互联网成了一个扭曲的渠道。我从互联网上收集了很多关于“中国病毒”的信息，并把它们都打印出来，用剪刀随意地剪开。最后将它们拼贴在一起，作为一种回归一起的努力。



Final poster composite image

最终海报合成图片



Poster in the "Reframing Poster" exhibition.
Location: RISD Graphic Design Commons

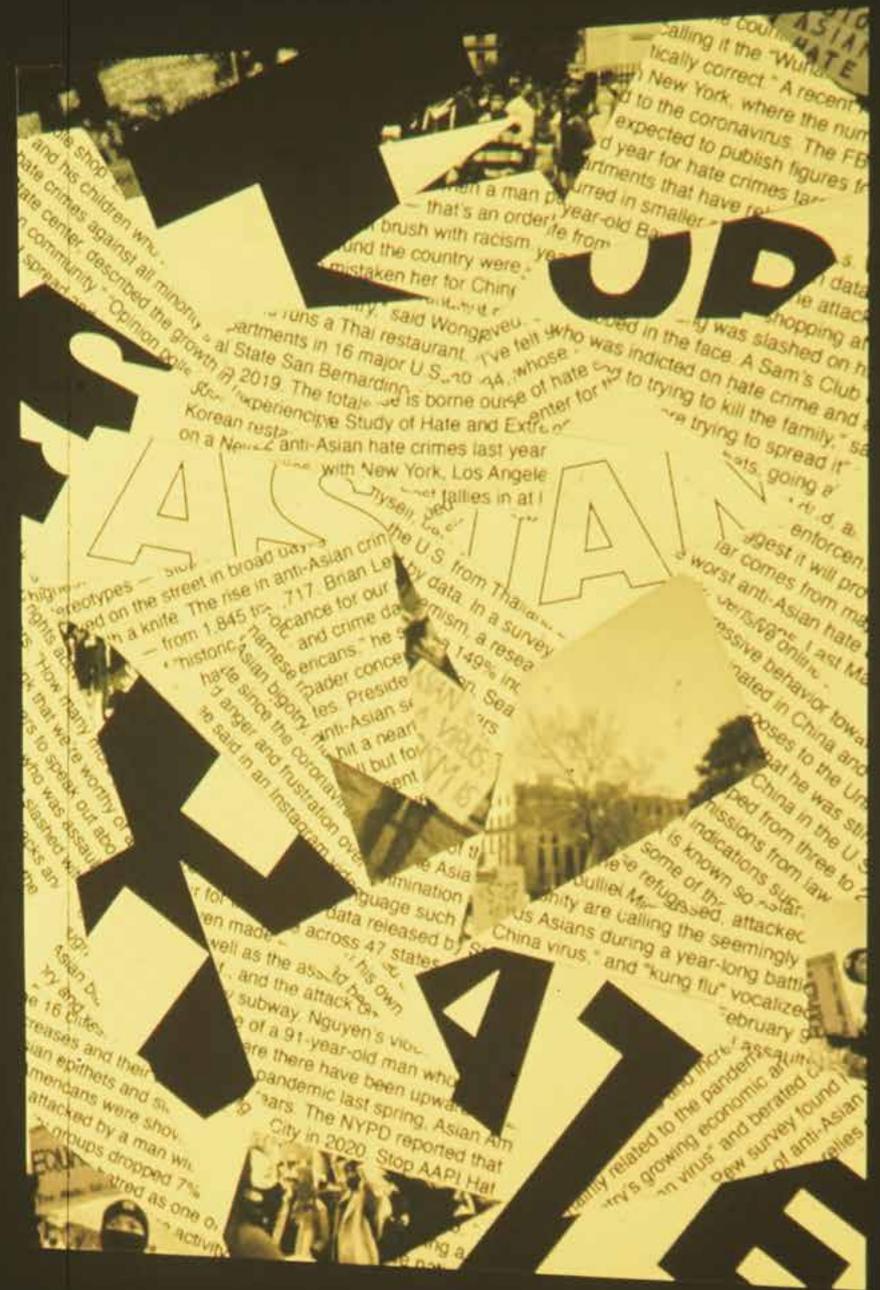
《重塑海报》展览中的海报照片。
地点：罗德岛艺术学院平面设计通用会议室

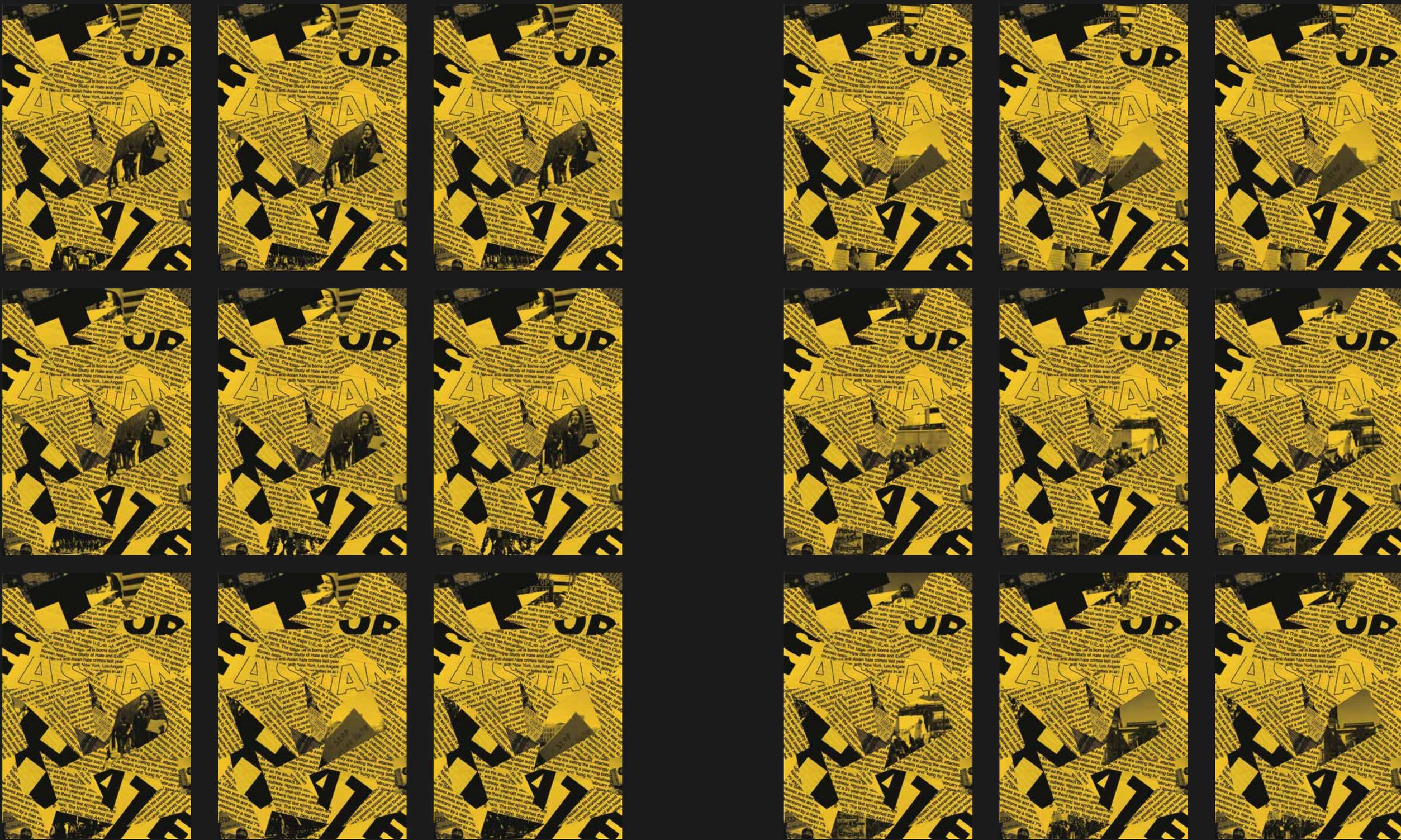


Above and facing page: Motion version of the poster. I cropped some of the images from the original poster and replaced them with a video of the protest.

上和对页：动态海报。我裁剪了原海报中的部分图片，并用抗议活动的视频来代替。

Link: <https://qiwenju.design/02-Poster-Stop-Asian-Hate-Poster>





Frames of motion version. In the protest video, Georgia State representative Bee Nguyen is making a speech to march and speak out against the rising surge of hate crimes that have been seen in the country.

动态版本的帧数截图。在抗议视频中，佐吉亚州代表 Bee Nguyen 正在发表演讲，以游行并反对该国出现的仇恨犯罪激增。

ON THIS DAY

On This Day is a collaborative project. Our group of ten people translated text, data, images, events, and so on from historical events into form and sequence and adapt it within a newspaper we sequenced and assembled together.

In a world where information sources describe events by tracking and recording time, where time informs narratives and shapes our social discourse, we regard information as an authoritative fact. We used the course's start date, February 23, as the starting point for our study to discover noteworthy past events on February 23. During this process, my attention was drawn to a Chinese man who significantly influenced China's reformation: Liang Qichao.

Liang was born on February 23, 1873. He was a political figure and academic during the late Qing Dynasty and the Republic of China's early years. As a child, he assisted his instructor, Kang Youwei, in carrying out the 1980 Reform. He escaped to Japan following his loss and sought the formation of a constitutional monarchy abroad. He served as chief justice of Yuan Shikai's government following the 1911 Revolution. However, displeased with Yuan's proclamation as emperor, he collaborated with Cai E to lead a campaign to defend the country and depose Yuan. He committed his life to improve China's political system, pushing for the New Culture Movement, and rallying support for the May Fourth Movement. He is the first of four tutors at Tsinghua University's Institute of Chinese Studies.

How, then, do I transfer this historical narrative of a well-known political figure into my own visual language? This was unquestionably a significant issue for me. However, fortunately, I discovered the answer outside of Liang's political involvement.

《今日》是一个多人的合作项目，我们试图通过报纸这一媒介对文本，数据，图像以及事件等转化为合理的形式和顺序，并在特定的背景下为一个有意的目的进行调整。

在这个世界上，不管是有名望或者受人尊敬的报纸，百科全书还是维基百科，它们都通过对时间的追踪和记录来讲述事件，而这种以时间作为叙事基础的逻辑塑造了我们社会话语的模式，从而使我们将这些信息视为具有权威性的事实。所以我们通过 2 月 23 日当天课程的日期作为我们调研的初始点，去寻找在过去的日子里，2 月 23 日到底曾经发生过什么值得我们注意的事件。而也就是在这过程当中，我的目光被一位中国人所吸引，这是一位对中国历史改革过程当中起到举足轻重影响的人物——梁启超。

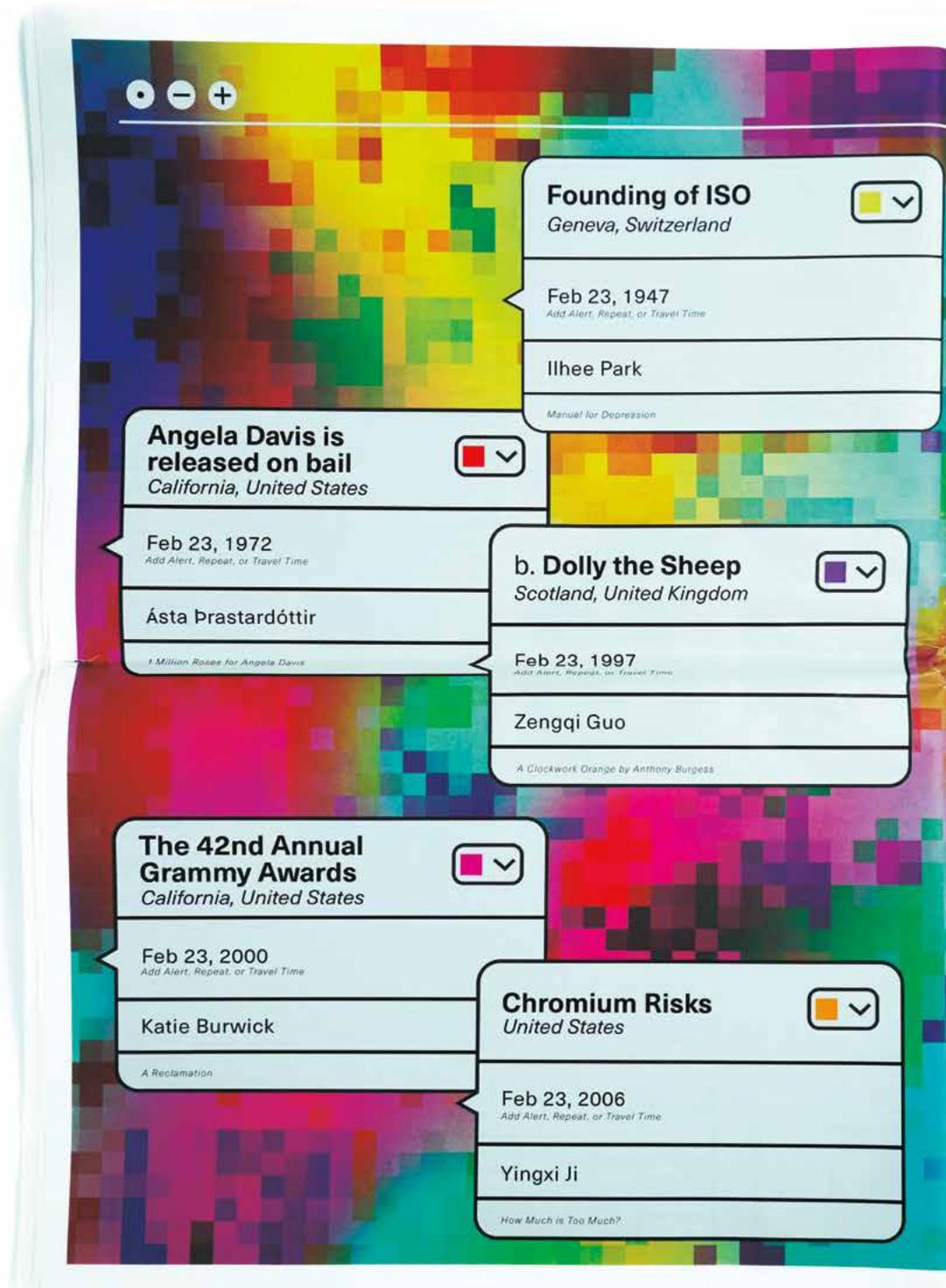
梁启超出生于 1873 年 2 月 23 日，是一名清朝末年，民国初年的政治人物与学者。他在青年时期曾经与老师康有为合作进行戊戌变法，事败后出逃日本，在海外推动君主立宪。辛亥革命后一度成为袁世凯政府的司法总长等职务，但之后因为对袁世凯称帝不满，与蔡锷密谋发动护国运动，从而推翻了袁世凯的统治。他一生致力于对中国政治体系的改革，倡导新文化运动，支持五四运动。是清华大学国学研究院四大导师之首。

那么作为一名如此著名的政治人物，我该如何将他的历史故事转换为属于自己的视觉语言？这无疑对我来说是一个极大地挑战。但很幸运的是，我在他政治领域之外的地方找到了答案。



Liang Qichao in 1910. Photo credit: Wikipedia.

1910 的梁启超。图片来源：维基百科。



On This Day, cover

《今日》，封面

Founding of ISO

Geneva, Switzerland



Feb 23, 1947

Add Alert, Repeat, or Travel Time

Ilhee Park

Manual for Depression

**d. Emperor
Yingzong of Ming**

Beijing, China



Feb 23, 1464

Add Alert, Repeat, or Travel Time

Adam Fein

The Politics of Non-Representation

**Angela Davis is
released on bail**

California, United States



Feb 23, 1972

Add Alert, Repeat, or Travel Time

Ásta Prastardóttir

1 Million Roses for Angela Davis

b. Dolly the Sheep

Scotland, United Kingdom



Feb 23, 1997

Add Alert, Repeat, or Travel Time

Zengqi Guo

A Clockwork Orange by Anthony Burgess

b. Liang Qichao

Xinhui District, Jiangmen, China



Feb 23, 1873

d. Jan 19, 1929

Add Alert, Repeat, or Travel Time

Qiwen Ju

One News, but Different Perspectives

b. Karl Jaspers

Oldenburg, Germany



Feb 23, 1883

d. Jan 26, 1969

Add Alert, Repeat, or Travel Time

Louis Rakovich

After the Image

**The 42nd Annual
Grammy Awards**

California, United States



Feb 23, 2000

Add Alert, Repeat, or Travel Time

Katie Burwick

A Reclamation

Chromium Risks

United States



Feb 23, 2006

Add Alert, Repeat, or Travel Time

Yingxi Ji

How Much is Too Much?

**Lease of land used
for Guantamo Bay**

Havana, Cuba



Feb 23, 1898

Add Alert, Repeat, or Travel Time

Nick King Larson

Thinly Veiled Criticism of Thickly Veiled Language

**Raising the Flag
on Iwo Jima**

Mount Suribachi



Feb 23, 1945

Add Alert, Repeat, or Travel Time

Forough Abadian

Image as Truth, Fiction, and Metaphor

On February 23, 2021, the members of the RISD class of 2022 went back in time to some other happening on some other February 23. There was no overlap. No two members of our cohort gravitated to the same historical event. After one week of research, curiosity took each person far away from what happened to wherever our personal interests led. From a common time and place, we ended up in our own private worlds. However far apart those ending points may appear, we nevertheless recognized shared interests and discovered new lessons in one another's work.

Some might say difference makes things difficult, that the diversity of our findings make this publication weaker. We disagree absolutely. The more divergent our interests, the more we learn from and connect with one another. The more diverse our individual inquiries, the richer our collective knowledge.

Difference is good.

Forough Abadian

Katie Burwick

Adam Fein

Zenqi Guo

Yingxi Ji

Qiwen Ju

Nick King Larson

Ilhee Park

Louis Rakovich

Ásta Þrastardóttir

Keywords

RISD 2021

A

Ability
Absent Nonrepresenter
Absurdity
Activism
Affect
Afterimage
Alien
And So On And So Forth
Animation
Art
Artificial Intelligence
Association
Auditory

B

Balance
Banana
Biology
Belief
Bizarre
Blank
Blank Page
Body
Bold & Bright Colors

C

Celebration
Chemistry
Chromium
Clone
Cognitive Science
Collage
Collective Memory
Color
Communication
Complexity
Conceptual Art
Connection
Contains humor
Contradictions
Controversy
Covid-19
Critical Theory
Cultural Identity

D

Davis, Angela
Deception
Deleuze
Deleuzian Daddy
Delusion
Depression
Desire
Deviant
Digital
Disinformation
Disorientation
Drama
Dramatic

E

Elevation
Emotion

Empathetic Design
Empathy
Episteme
Erotics
Existentialism

F

Faith
Family
Feminism
Fictional Image
Film
Form
Form & Content
Formalism
Free Will
Functions of Color
Funny Ha Ha
Future

G

Gay Liberation
Gender
Geopolitics
Graphic Design
Gundam

H

Heal
Hierarchy
History
Herstory
Hofstadter, Douglas
Humanity
Humor

I

Icon
Iconography
Identity
Imaginary
Image Manipulation
Imbalance
Improve
Infographic
Instructions
Interpellation

J

Jasper, Karl
Jokes
Justice
Juxtaposition

K

Kubrick, Stanley

L

Lack of Specificity
Language
Legibility
Legitimacy
Love

M

Macro
Mass Media
Meditation
Melody
Memes
Mental Health
Mental Imagery
Metaphor
Micro
Minoritarian
Music
Muybridge, Edward

N

Narrative Fragments
Nature
Nebulousness
New World

O

Obfuscation
Objectivity
Optical Illusion
Orange
Origin

P

Paradox
Perception
Perspective
Philosophy
Photography
Plato
Pop Culture
Possibility
Prosthesis
Psychiatry
Puns

Q

Quasi-perceptual Experience
Question

R

Race
Rassoodack
Rebuild
Reclaim
Reclamation
Reference
Reflexivity
Refusal
Rehunciation
Repair
Repetition
Representation
Research
Resistance
Resonance
Rewriting
Rise
Riviera, Sylvia

S

Seeing
Serendipity
Sexuality
Shape
Signifier
Simplicity
Social Media
Soundtrack
Speculative
Spirituality
Subaltern
Subjectivity
Substance
Surrealism
Symbolic Order
Synesthesia
System

T

Tactile
Theology
Togetherness
Tool
Transcendence
Transition
Transmission
Trash
Truth
Twitter

U

Understanding
Universality
Usability
Utopia

V

Vagueness
Van Toorn, Jan
Vibe Check
Vibrant
Violence
Visual

V

Visualization
Voices

W

Women
Word Games
Writing

X

Xenocurrency

Y

Ying Yang

Z

Zoom School

Liang Qichao made significant contributions to the early Chinese newspapers as a reformer in modern Chinese history and an important person in the history of journalism. He worked in the newspaper industry for 27 years and founded 17 newspapers and magazines during his career. Newspapers and other propaganda media, he believed, were a power capable of altering the social structure and thinking of the populace and should be “sincere, true, rich, and universal,” “should relieve social tensions,” “should supervise the government,” and “should guide the populace.” At the same time, he said: “The newspaper gathers virtually all the thoughts and expressions of the nation and systematically introduces them to the citizenry. It is irrelevant whether they are important or not, concise or not, radical or not. Therefore, the press can contain, reject, produce, and destroy everything.”

A free society will encourage more readers, and more readers will bring more diverse perspectives to society to achieve social progress. However, applied to modern society, this statement becomes ironic. In 2020, the COVID-19 outbreak catapulted the world into chaos. The virus attacked people’s health and revealed pent-up sentiments like a sharp blade cutting open a hidden secret. Countries bashed one another in the media, spreading rumors and lies. Negative feelings toward nationality, race, and identity erupted, with no way to calm the discontent. The situation deteriorated beyond remedy. With everyone shifting blame and criticizing others, no one ever questioned the actual cause. Since then, I have begun to think about and ask questions: Is the media supposed to be objective? Are they supposed to be in the right?



作为中国近代历史上的改革家，同时也是新闻史上重要人物，梁启超对中国早期报刊有巨大贡献。他从事报刊活动27年，一生创办报刊17种。在他眼中，视报纸等宣传媒介是一种可以改变社会结构和民众思想的力量，应具有“真诚，真实，丰富，普遍，”“缓和社会矛盾，”“监督政府，”以及“指导民众”的能力。同时，他还说：“报纸几乎汇集了全国所有的思想和表达，并系统地介绍给民众，无论它们重要与否，简明与否，激进与否。因此，新闻界可以遏制，拒绝，生产以及摧毁一切。”

一个自由的社会鼓励更多的读者，而更多的读者会给社会带来更多的多元化的观点，以实现社会的进步。可如果将这段话放在现代社会当中，是如此的讽刺。新冠病毒的爆发使世界陷入混乱。这种病毒不仅危害着人类的健康，还将人们压抑已久的情绪彻底引爆。社交媒体成为各个国家相互抨击，散布谣言的工具。对种族和个体的攻击从未停止。在大家相互推卸责任，污蔑他人的情况下，是否有人真正质疑过造成这种情况的原因。也就是从这时起，我开始思考并提出问题：媒体是否应该是客观的？媒体是否应该传递出正确的信息？

Shi Wu, founded in Shanghai on August 9, 1896, published 69 issues. It was the most influential Chinese self-run newspaper in the late Qing Dynasty’s Restoration Movement. Its director is Wang Kangnian and its early editor-in-chief is Liang Qichao. Photo credit: Wikipedia.

《时务报》，1896年8月9日创刊于上海，一共出版了69期。晚清维新运动中影响较大的中国人自办报刊。总负责人是汪康年，梁启超则是报刊的前期主编。图片来源：维基百科。

Zhao Ting won the 78th Academy Award for Best Director for her film *Nomadland*, becoming the first Chinese director to receive this honor. The Western media appreciated her talent but in China, the exposure of Zhao Ting’s allegedly insulting remarks about China in an interview a few years ago led to a total boycott of Zhao Ting and the withdrawal of her film. This incident became one of the reasons why I did this project. Photo credit: Britannica.

赵婷凭借电影《无依之地》获得第78届奥斯卡最佳导演奖，成为第一位获得此荣誉的中国导演。西方媒体对她的才华赞赏有加，但是在中国，因为赵婷几年前在接受采访时涉嫌侮辱中国的言论被曝光，导致中国对赵婷进行了全面的抵制，她的电影也被撤档。而这个事件，也成为了我做这个项目的起因之一。图片来源：大英百科全书。



I selected several stories from China and the West on the same topics, such as sentiments toward Hong Kong, Xinjiang, and COVID-19, and drew comparisons. Readers can observe two distinct political perspectives; the contrast is both direct and rational. As a student caught between two worlds of knowledge, my design objective is not to attack the media’s lack of impartiality and accuracy. Still, like Mr. Liang, I intend to give readers a space where they may access information from several perspectives. There is no such thing as accurate reporting in this area but rather a blending of diverse ideas that encourages readers to view and reflect on contemporary topics from various angles.

于是我挑选了部分来自中国和西方针对同一事件的报道，比如对于香港，新疆，以及新冠的态度，并且通过镜像对比的方式进行设计。读者可以在一张页面当中看到来自两种截然不同的政治态度，这种对比是直接的，同时也是理性的。作为一名身处在两种信息之间的学生，我设计的目的并不是对于媒体的客观性和正确性进行批判，而是像梁启超先生一样为读者提供一个具有多角度信息的空间。在这个空间当中，没有所谓的正确报道，而是将不同的观点融汇在一起，鼓励读者能够站在不同的角度去看待和反思我们现在所面临的问题。



PERSPECTIVE

As the most important politician and educator in China's early days, Liang Qichao has his own unique definition of the press. In his point of view, the newspaper gathers virtually all the thoughts and expressions of the nation and systematically introduces them to the citizenry; it is irrelevant whether they are important or not, concise or not, radical or not. The press, therefore, can contain, reject, produce, as well as destroy, everything. A free society will encourage more readers, and more readers will bring more diversified perspectives to society in order to achieve social progress.

In the year 2020, the outbreak of Covid-19 has catapulted the world into chaos. The virus has not only dampened people's health but also revealed the pent-up sentiment of people like a sharp blade cutting open a hidden secret. Countries bashed one another on media, spreading rumors and lies. Negative feelings towards nationality, race, and identity went wild like a volcanic eruption that can be stopped by nothing. This is making the situation deteriorate beyond remedy. With everyone shifting blame and criticizing others, no one has ever questioned the cause for this. Since then, I began to think about and ask questions: is the media supposed to be objective? Are they supposed to be in the right?

When the European media assailed the Chinese system, did they ever ask what the Chinese people really want? To us, stability probably outweighs their so-called ideals. When the Chinese media denounced the US for interfering in our internal affairs, did we ever consider what a threat we may have posed to the rules of this world? In fact, things in this world are often complicated and multifaceted. Og Mandino said,

"I will love the light for it shows me the way, yet I will endure the darkness for it shows me the stars."

When we try to embrace one side, we should also expose ourselves to other sides. However, we are fed what we want to see by modern social networks, limiting our vision and contributing to more and more conflicts; extreme remarks and views only lead to the prevailing populist behavior, not benefitting society in any way.

In China, a Backlash Against the Chinese-Born Director of *Nomadland*

Days after winning a Golden Globe for the film, Chloé Zhao was pilloried for past remarks about China.

By Amy Qin and Amy Chang-Chien



Comment from Weibo: Overseas Chinese, China do not welcome you. Since you choose to go abroad, you should not choose to come back because of the epidemic.

Hong Kong Is China, Like It or Not

After months of chaos in the city, something had to be done, and the Chinese government did it.

By Lam Yik Fei

Comment from Twitter: Best to be back to where you from. Face the reality and change your country first!!

Give Hong Kong the Autonomy It Was Promised

Hong Kong's opposition has proved that it does not lack the ability to rule — only the opportunity.

By Nathan Law Kwun Chung

Economic Ruthlessness on the Open Road in *Nomadland*

The almost true story of older Americans living in their vans, Frances McDormand plays a woman who is both free spirit and labor market



What is China's 're-education' in Xinjiang really about?

Many in the West believe that China's Xinjiang Uyghur Autonomous Region is practicing "ethnic repression" instead of facing a terrorism challenge. The "re-education camps" are the most recent case in point. These views are based on reports and analyses from largely western sources, which can be seriously flawed and painfully uninformed. CGTN investigates these biases as its reporter travels deep inside Xinjiang.

By CGTN

Comment from Tiktok: The thing between Hong Kong and China is our own family business, and outsiders do not need to interfere. Freedom of speech does not mean freedom of consequences. NBA needs to bear the consequences of freedom of speech.

Coronavirus

Comment from Twitter: Let's make this real simple. @NBA should apologize for groveling to Chinese Communist Party and cancel all exhibition games in China until the situation in Hong Kong is resolved. Peacefully. With the rights of Hong Kong's people protected.

Chinese virus

China is crushing the Uyghurs

Millions of Uyghurs face systematic oppression from their own government. The province of Xinjiang has been turned into a police state — an estimated 1 million of them are detained in camps where they are brainwashed. How and why are the government's leaders doing this?

by The Economist

THE MEDIA FROM THE CHINESE PERSPECTIVE

Maybe 'I Shouldn't Have Come': U.S. Visa Changes Leave Students in Limbo

The return to studying at an American institution has been thrown into question for an estimated one million international students.

By Megan Specia and Maria Ahl Habib



THE MEDIA FROM THE EUROPEAN PERSPECTIVE

Coronavirus: Students, in a Dilemma for Beijing

The government fears returnees who have been studying abroad could worsen the outbreak. But leaving them hanging risks making the authorities look like they can't protect people.

By Alexandra Stevenson and Tillary May



Like it or not, Hong Kong is part of China. And given the two's vast disparity in size and Hong Kong's growing economic dependence on the mainland, the city's progressive integration with China is unavoidable. A realistic goal for Hong Kong ought to be remaining the freest and most international city in China and retaining its unique international status, thanks to the city's many bilateral agreements with foreign countries and its membership in numerous international organizations. Foreign governments should not benchmark what happens in Hong Kong against standards that prevail in Western countries; those are governed by a political system entirely different from China's. Instead, they should benchmark Hong Kong against the rest of China, and measure how the city can maintain its unique characteristics — openness, a commitment to personal rights and freedoms, respect for the rule of law and the ability to reinvent itself economically. Beijing's national security law is saving "one country, two systems" by ensuring that Hong Kong does not become a danger to China.

Hong Kong Is China, Like It or Not
By Lam Yik Fei

Chinese film 'Hi, Mom' enters box office top 100

The U.S. box office tracking website Box Office Mojo, Chinese comedy film 'Hi, Mom' grossed 5763 million (5.1 billion yuan) as of Wednesday, making it one of the top 100 highest-grossing films in the world.



A Bored China Propels Box Office Sales to a Record

"Detective Chinatown 3" received tepid reviews, but Covid-19 restrictions drove many to the movies when they might have otherwise been journeying to their hometowns instead.

By Amy Qin



The goal of the movement isn't to destroy the city; rather, it's to preserve our traditions and unique way of life in the face of Chinese expansionism. Around the world, those in favor of "law and order" or maintaining the status quo tend to correlate protests and uprisings with destruction and chaos. Contrary to what they believe, however, Hong Kong's movement more than passes the test for good governance and it has, time and again, demonstrated unity, mobility, effectiveness and the ability to make progress. Like many other protest movements, ours is built on the empathy we have for one another. Those who are in power and obsessed with power can never comprehend that. The values we uphold — freedom, democracy, human rights and the rule of law among them — are universal. They have been the cornerstones of Hong Kong's success in the past, enabling its rise to the status of global city. But as the local government's credibility and legitimacy plummet to a low point, nothing short of fundamental and structural reform can save it. The opposition doesn't lack the ability to rule, only an opportunity.

Give Hong Kong the Autonomy It Was Promised
By Nathan Law Kwun Chung

INTERVIEW WITH YIYANG HEI 采访黑一焯



Yiyang Hei, 2013
黑一焯, 2013 年

Yiyang Hei is the founder and creative director of SenseTeam. He is one of the most dynamic and visionary team leaders in the global Chinese creative field, focusing on the civic and social aspects of creativity. He is one of the most active pioneers of cultural exchange in China today, dedicated to the integration of graphic, contemporary art, advertising, architectural space, urban, social and other media in different fields.

黑一焯, SenseTeam 创建人兼创意总监。他是全球华人创意领域最具活力及远见的团队领袖,注重创意的公民性和社会性。他是当今中国最活跃的文化交流先锋之一,致力于将平面,当代艺术,广告,建筑空间,城市,社会等媒介在不同领域间的融会贯通。

In your previous introductions and interviews (TOPYS., 2011), you mentioned that your team is committed to integrating diverse media, including graphic design, modern art, advertising, architecture, space, and society, to best convey engaging, important, and significant works. What is the motivation/purpose of this type of design that spans multiple disciplines (diversified design)? Or, rather, why do you do it and what motivates you to create in this manner?

Hei: To begin, China's current development demonstrates a trend toward diversity. As you are surely well aware, in the United States, a heterogeneous society has established the groundwork for American culture, and it is the diversity that enables America to generate an infinite amount of energy. By superimposing diverse cultures and views, this society can create a new mode of perception.

Second, it appears that design is evolving in lockstep with human society's changing needs. From the hoe in rural civilization to the steam engine in industrial society and, finally, to the computer in contemporary society, people have employed various instruments to advance socially. Hence, graphic design and other design professions are ultimately influenced by human needs and deviate from their original intended meaning. Designers must layer many tools and employ them properly to create an infinite number of design possibilities.

Each period generates its own thoughts. After gathering the necessary knowledge, designers must operate within various times, places, and cultures, which I believe will prove to be an extremely effective style of operation with regard to future design work. At the same time, I believe designers must demonstrate some vision, whether for society, business, or industry. We need to understand how society is progressing. How do systems come to be? The evolution of the system will affect business, and business will impact the industry. As designers, we cannot disregard this system.

I believe design should be inextricably linked to society at all times, but especially amidst the post-epidemic era today, a time when the frequency of communication between people is dwindling. In such circumstances, figuring out how to bring out the vitality of design is a goal I've been thinking about and researching.



Left and facing page: X Exhibition is an international graphic design assessment exhibition held at Shenzhen's Creative Park. SenseTeam used light components to build a modular typographic system, combining three light tubes to produce text and pictograms. The resultant signs and branded "posters" were distributed across the city in the weeks leading up to the exhibition, generating a lot of excitement for the forthcoming event. They were also on display in the gallery, where they assist to brighten the area and aesthetically arrange the show.

对页:《X展》是在深圳创意园举办的国际平面设计评估展。SenseTeam使用灯光组件构建了一个模块化的印刷系统,将三个灯管结合起来生成文本和象形图。在展览正式开始前的几周里,由此系统所衍生出的标志和品牌在全市分发,为即将举行的活动带来了极大的兴奋。它们也在画廊中展出,在那里它们有助于照亮画廊空间并在视觉上组织展览。

在您以往的介绍和采访(TOPYS.采访,2011年)当中有提到您的团队致力于将平面,当代艺术,广告,建筑空间,城市,社会等各个媒介,在不同领域间的融会贯通,为有趣,有意义,有价值的作品赋予最佳的表达方式。那么这种以融合了不同领域设计(多元化设计)的动机/目标的原动力是什么?或者说您为什么这么做,是什么样子的想法驱使您以这样子的方法去设计?

黑: 首先,就现在中国的发展来说,其实它是呈现出一种多元化的趋势。你在美国可能也非常清楚,多元社会奠定了美国的文化基础,因为多元化的存在才使得美国能够产生出无穷无尽的能量。当这个社会将不同的文化和视角进行叠加,便能够形成一种全新的认知方式。

其次,在我看来设计是随着人类社会的需求不断变化而做出相应的改变。从农耕社会的锄头,到工业社会的蒸汽机,再到如今的计算机。人们通过不同的工具来实现社会进步,所以不管是平面设计也好,还是其他设计领域也好,它们最终都是受到了人们需求的影响而脱离了它们原本被既定的含义。设计师们需要通过将多种工具进行叠加并合理运用,才能够让设计产生无限的可能性。

每个时代造就了属于这个时代的独特思想,设计师们在掌握最基本的信息之后,需要面对不同的时代,地域和文化来进行工作,我觉得这可能是未来设计工作非常有效的运行模式。同时,我认为设计师需要具备一定的前瞻性,不管是对于社会,商业,又或者是行业。我们要知道社会是如何发展的?制度又是如何形成的?制度的发展会影响到商业,而商业则会影响到行业。这是一个我们作为设计师始终无法忽视的系统。

设计我觉得不管在任何时候都应该紧密的与社会联系在一起,尤其在现如今的后疫情时代,人与人之间的沟通逐渐变少,在这种情况下,我们如何把设计的能量发挥出来是我现在,可能也是未来需要一直在思考和探索的目标。

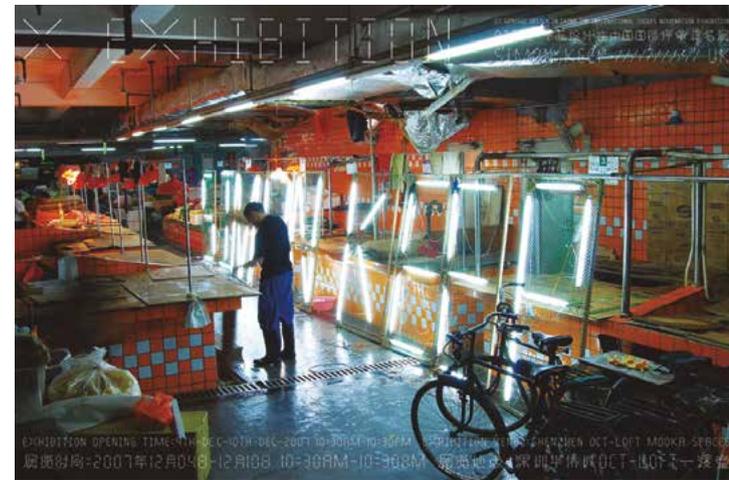


Photo credit: Yiyang Hei
照片来源: 黑一烺

You just now mentioned the importance of the word “foresight” for designers. Can you elaborate on your understanding of foresight?

Hei: Foresight is a result of logic. A case in point is the Chinese *Yi Jing*⁵, which, despite the widespread belief that it is capable of forecasting the future, is a product of data, much like our current algorithm. Personally, I feel that everything has logic because the genuine way of operating is formed by logic. Whether it’s a computer or the *Yi Ching*, everything may be thought of as an algorithm. If we recognize the existence of an algorithm, we will obtain a law, namely a formula, when we combine the facts from the past. And this formula can assist us in predicting how society will evolve in the future.

Therefore, why should we, as designers, attempt to forecast the future or stay one step ahead of society? I believe what makes people human is that we must possess insight. In the design industry, the term “insight” is frequently used. What does insight mean? It’s about seeing what we can’t see. If our senses are visible, then feelings are invisible. Because the senses generate feelings, people can generate a great deal of imagination and precognition through environmental and sensory changes, and imagination is one of the manifestations of precognition. If we admit the existence of creativity, its core is precognition, and precognition’s core is the ability to predict the future.

Creativity can be as large or small and as positive or negative as one’s capacity to predict the future. Thus, we may devise a method to determine whether a truly great creator can allow good works to be foreseen via a specific formula rather than allowing the works to rule ideas.

5. *Yi Jing*, usually translated as *Book of Changes*, is an ancient Chinese divination text and among the oldest of the Chinese classics. Originally a divination manual in the Western Zhou period (1000–750 BC), over the course of the Warring States period and early imperial period (500–200 BC) it was transformed into a cosmological text with a series of philosophical commentaries known as the “Ten Wings.” After becoming part of the Five Classics in the 2nd century BCE, the *Yi Jing* was the subject of scholarly commentary and the basis for divination practice for centuries across the Far East and eventually took on an influential role in Western understanding of Eastern thought.

《易经》，是中国古代占卜文本，是中国最古老的经典之一。最初是西周时期（公元前 1000—750 年）的占卜手册，在战国时期和早期帝制时期（公元前 500—200 年），它被转化为带有一系列哲学评论的宇宙学文本，称为“十翼”。在公元前 2 世纪成为五经的一部分后，《易经》成为学术评论的主题，并成为远东数百年来占卜实践的基础，并最终在西方对东方思想的理解中发挥了重要作用。

您在刚才其实提到“前瞻性”这个词对于设计师的重要性，你能够仔细讲讲您对于前瞻性的理解吗？

黑：前瞻性诞生于一个逻辑。比如中国的《易经》⁵，为什么很多人说易经可以预测未来，其实它是一个数据化的产物，就像我们现在的算法一样。我个人认为任何事情都是有它的逻辑存在，因为有了逻辑才会形成真正的运作方式。不管是计算机也好，易经也好，它们都可以被看做是一种算法。如果我们认可了算法的存在，当我们把过去的信息整理在一起之后，就会得到一个规律，一个公式。而这个公式能够帮助我们推演出未来社会将会发展成什么样子。

那么我们作为设计师为什么要预测未来，或者说领先社会一步？我觉得人之所以能够成为人，他一定要具备一种洞察力。在设计行业里我们经常提到一个单词，inside 或者是洞察，洞察指的是什么呢？就是要看到我们看不见的东西。如果说 sense 代表着感官，是一种看得见的东西，那么 feeling 则代表着的是感受，一种看不见的东西。感官会形成感受，这也意味着人们通过环境的变化以及感官的变化，能够让你产生很多想象和预知能力，想象就是预知能力的其中一个表现。我觉得如果说我们承认创造力存在的话，也就代表着创造力的核心是预知能力，而预知能力的核心是预知未来。

创造力的大和小，好和坏，就在于人对预知未来的能力的大和小，好和坏。于是乎我们可以有一个公式来发现，真正优秀的创作人，他是可以通过某种公式能够让好作品能够提前去预知，而不是说任由作品来驾驭自己的思想。

Cleromancy, Construction of *Yi Jing* Hexagrams. Photo credit: Alamy.

《易经》系统的逻辑结构图。图片来源：Alamy。

Name	Attribute	Image	Family Relationship	Upper Trigram	Ch'ien	Chên	K'an	Kên	K'un	Sun	Li	Tui
				Lower Trigram	☰	☷	☵	☶	☱	☲	☴	
☰ Ch'ien the Creative	strong	heaven	father	☰	1	4	5	26	11	9	14	43
☷ K'un the Receptive	devoted, yielding	earth	mother	☷	25	51	3	27	24	42	21	17
☳ Chên the Arousing	inciting movement	thunder	first son	☳	6	40	29	4	7	59	64	47
☵ K'an the Abysmal	dangerous	water	second son	☵	33	62	39	52	15	53	56	31
☶ Kên Keeping Still	resting	mountain	third son	☶	12	16	8	23	2	20	35	45
☴ Sun the Gentle	penetrating	wind wood	first daughter	☴	44	32	48	18	46	57	50	28
☲ Li the Clinging	light-giving	fire	second daughter	☲	13	55	63	22	36	37	30	49
☱ Tui the Joyous	joyful	lake	third daughter	☱	10	54	60	41	19	61	38	58

Could you please introduce a piece of work that best articulates the team's main idea (or that your team is most proud/satisfied with)? How was it inspired, and how did the process come about? What was its purpose?

Hei: *I Prefer This Colorful World* is a contemporary work of art that my team and I developed in 2016. This piece makes a compelling artistic case. We used many banknotes to make the piece since the banknote is a tool that every one of us uses daily, and we wanted to present the banknote in the most straightforward manner possible. We viewed banknotes as paint and reimagined them through collage.

Moreover, this work can be viewed as a religious philosophy. It was influenced by Buddhism, which varies between countries. Thus, we reflect the limits and ideology of each country through paper money because countries invest their greatest ideology in paper money.

What is the purpose of banknotes? The first purpose is materialism. The second is to show what wealth truly means to individuals, for example, desire or propulsion. The third purpose focuses on what people want to see eventually, which is why we cut the banknotes, reassembled them, and reimagined the piece from a sort of divine perspective.

Because everyone sees and understands things differently, the title *I Prefer This Colorful World* indicates one flower representing one world. We accept everyone's perspective and invite them to choose a perspective they want to see in their own world in the completion of their self-expression. This perspective most acceptably conveys one's understanding of life; "I prefer" also conveys my attitude and resolve as a designer.

Do you encounter diverse viewpoints (from your team, peers, the internet, or the audience) during your or your team's creative processes? Do these voices from diverse perspectives influence your work? How do you balance and perceive these voices? Blend them? Discard them? Ignore them?

Hei: I believe the creative process has three stages: seeing clearly, thinking clearly, and acting clearly. You must first understand what you observe, then how to translate it into logic, and finally how to explain it coherently. My team and I have always upheld the ideas of democracy and centralization. We all have the right to express our unique thoughts, but they must be contained inside the same dimension. I gather and combine my team's ideas. Next, we will debate and settle on the final plan. This is also determined by Western dialectics. **Civilization, we believe, is contested and confronted. The encounter is not a clash of wills but rather a collision of ideas. Whoever has a better rationale and logic will win.**

However, democracy requires a threshold, and we are familiar with the political system's concept of democracy. Without a certain capacity for discrimination, democracy will squander a vote in our hands.

请您介绍一个最能够表现团队主旨的作品（或者说您的团队最自豪 / 满意的作品）？它的灵感以及过程是如何形成的？它的目的是什么？

黑：《我就喜欢花花世界》是我和我的团队在 2016 年所创作的当代艺术品。这副作品具有很强的艺术主张。我们运用大量的纸币来进行创作，因为纸币本身是我们每一个人每天都会使用的工具，所以我们希望用大家最容易理解的方式来去完成它。我们把纸币视为颜料，并通过拼贴的方式重新定义它。

这幅作品也可以被理解为是一种宗教哲理。他的灵感来自于佛教，而佛教在每一个人视角当中都是不一样的，所以我们通过纸币代表了每个国家的界限和意识形态，因为国家都会把自己最好的意识形态放入纸币里面。

那么我们用纸币去表达的宗旨是什么？第一点是材料学，第二点是财富对于人到底意味着什么？比如说欲望或者推动力。而第三点则是人最终希望看到什么，那么我们通过纸币进行裁剪，然后重新组合，并用一种上帝视角重新规划这幅作品。

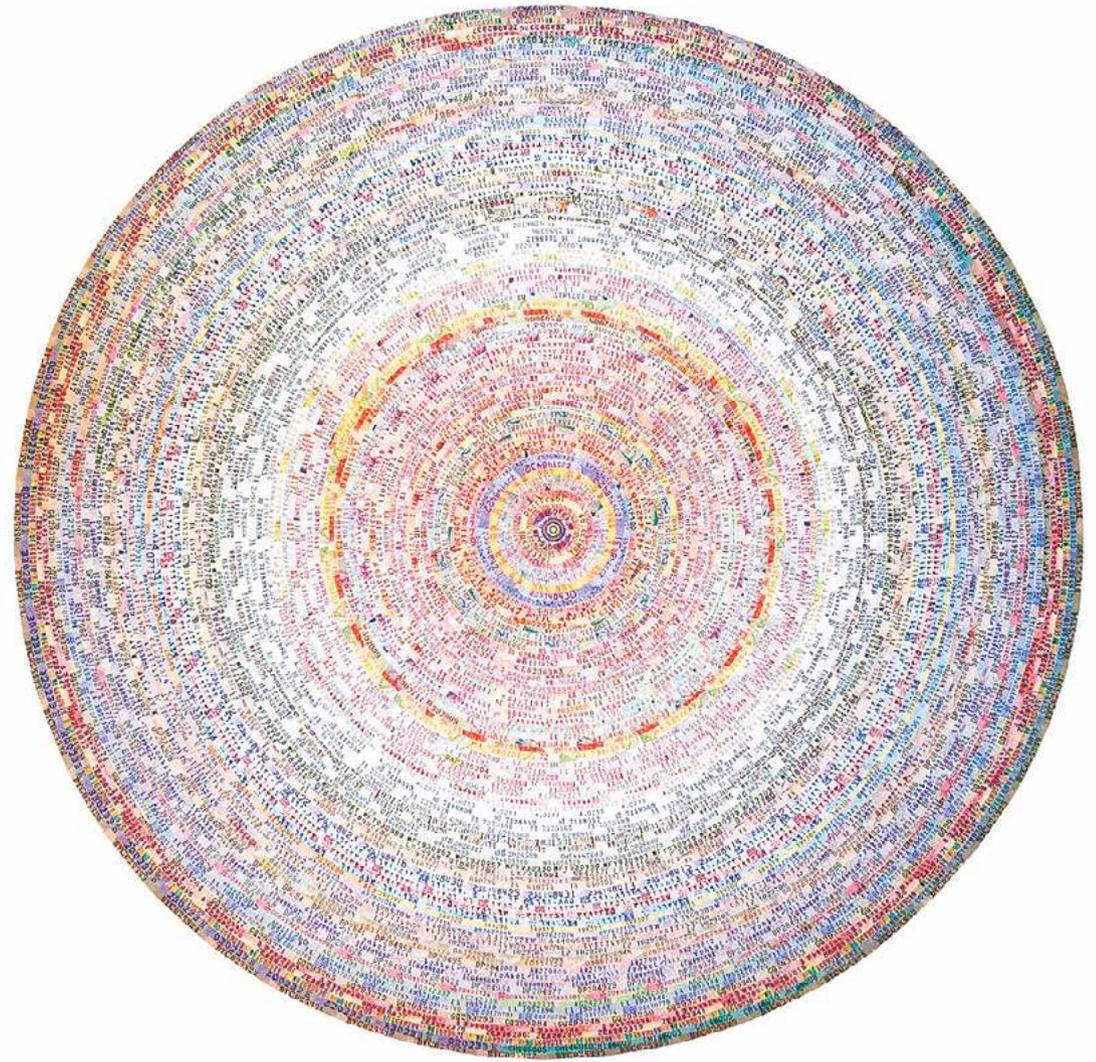
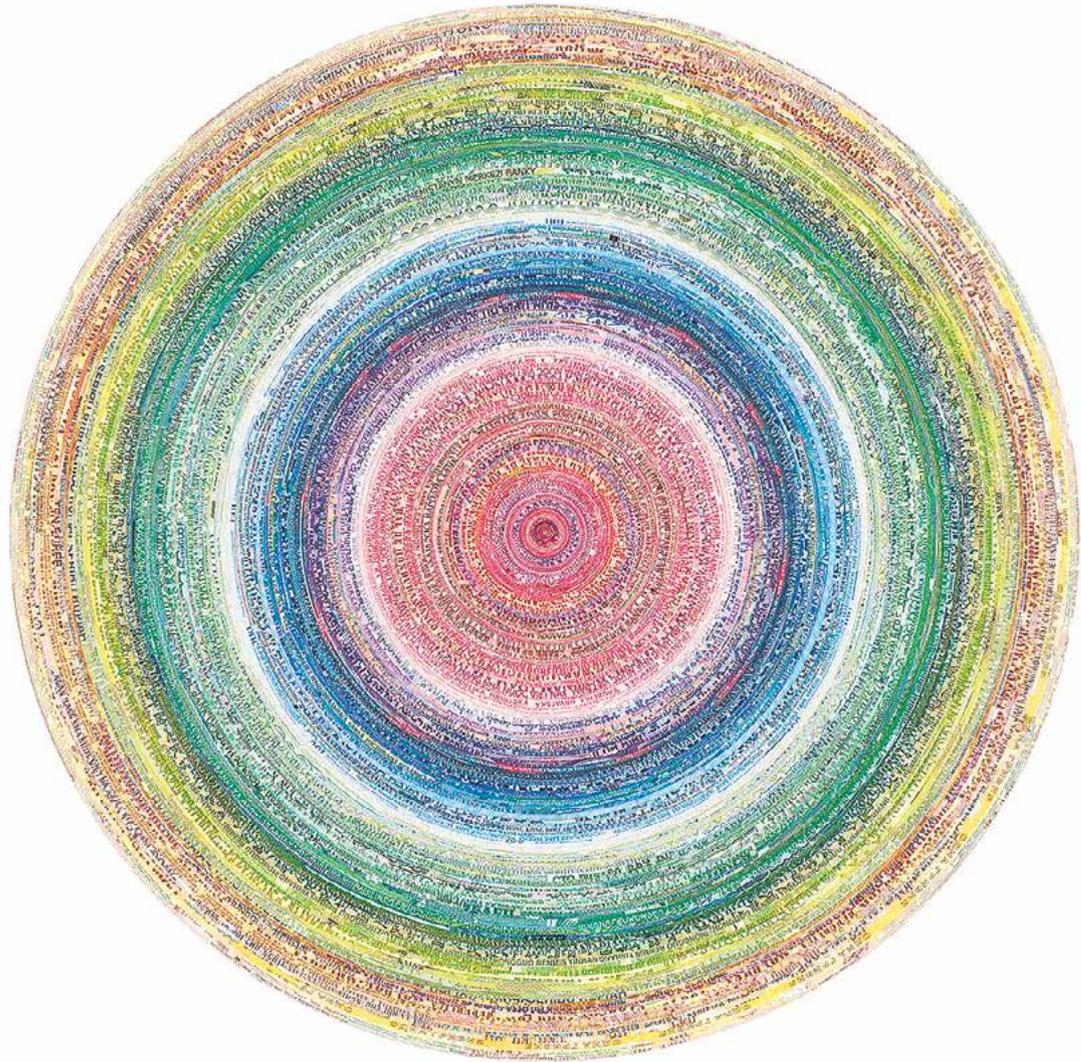
《我就喜欢花花世界》的标题代表着一花一世界，因为每个人看到的和理解的东西都是不一样的，所以我们尊重每个人的视角，并邀请他们在自己的世界里面找到一个自己想看的角度，完成自我表达。它一方面是以一种大家最容易接受的方式去表达对于人生的理解，同时“我就喜欢”也表达了作为设计师的我的一种态度和决心。

在您和您团队的创作过程当中，是否会遇到与您的不同的声音（来自团队，同行，网络或者观众等）出现，这些来自不同视角的声音是否会影响到您的创作？您是如何看待以及平衡这些声音的？融合？还是忽视？

黑：我觉得在创作过程当中有三个阶段：看的明白，想的明白，做的明白。你要知道你看到的是什么，然后你怎么把你看到的转换为一种逻辑，最后还能清晰的表现出来。那么在我和团队工作的过程当中，我们一直秉持着民主和集中这两个概念。简单来说就是，大家可以去表达自己的想法，但是我们所表达的一定要在一个维度下，然后我再将团队里的想法进行集中。之后我们通过辩论的方式来决定最终方案。这也是西方的辩证法所决定的，我们认为文明是争论出来，是对抗出来的，对抗不是打架，而是在于观点之间的碰撞。谁的逻辑更加清晰，合理就能够成为赢家。

但是民主必须有门槛，我们也知道政治体系里面的民主概念，如果民主没有一定的辨别能力，否则将会浪费我们手中的一票。





You and your team have explored many social themes through your designs, such as *Big Business III* and *I Prefer This Colorful World*. How do designers and artists such as yourself position yourselves in society? Alternatively, what role do you play? What role do you take on? What is your guiding principle?

Hei: First, I believe this role varies according to the designer's stage of development. I categorize these stages as follows: The first is the apprentice stage. I graduated from college 20 years ago and immediately began working for a bank in Shenzhen. However, to pursue my passion for art and design, I quit my job and began learning new design skills, such as interaction design, 3D design, and architectural design. Because I lacked decision power at the time, I was still figuring out what design was and how to create. This stage represented a transition from river civilization to marine civilization.

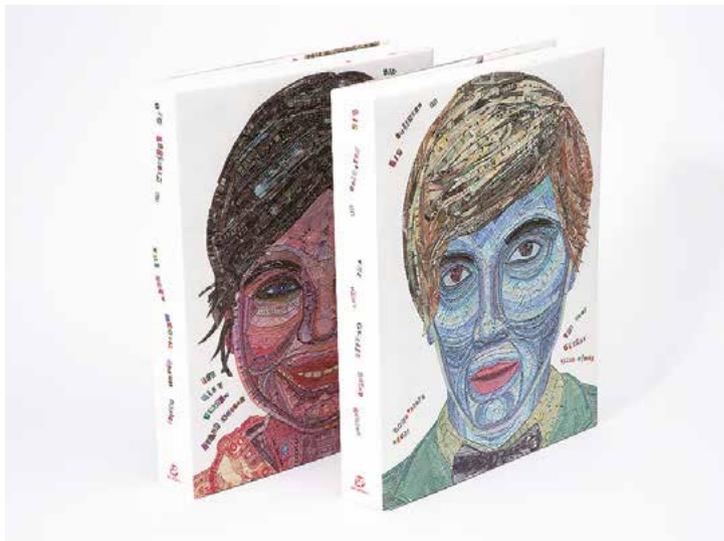
I identify the second stage as the working stage. Mine was characterized by a move from marine culture to information culture. I chose to start my own business during this time, and I began to create a connection with society. However, this process was not always easy. After several difficulties and tribulations, I gained a true understanding of business, service, and society; it took me almost ten years.

Next comes the independence stage. In my transition from information culture to meta-universe, I set up norms and patterns on my own. This simply involved appreciating my own capacity to contribute to those around me, my clients, and society as a whole.

"See yourself, see the world, see all beings," said filmmaker Wong Kar-wai. First, you should gain a clear understanding of yourself; second, establish your vision; and, third, give back to society. I hope to share what I've learned with everyone, boost returns to the people around me or the industry, and, finally, provide some impetus to society. That would be enough.

Facing page: *Big Business III*, published in the March of 2010, is created and edited by SenseTeam. The whole book is collaged by money, combining faces, wealth and brands. It provides people with a new vision to understand brand and identity and to rethink the influence of money and desire on human beings.

对页:《大生意3》于2010年3月出版,由SenseTeam创作和编辑。整本书由金钱拼贴而成,结合了面孔,财富和品牌。它为人们提供了一个理解品牌和身份的新视野,重新思考金钱和欲望对人类的影响。



您和您的团队其实通过设计探讨了许多有关于社会的题材,比如《大生意 III》和《我就喜欢花花世界》,那么像您这样子的设计师以及艺术家是如何定位自己在社会当中的角色?或者说承担什么样子的角色?您的指导性原则是什么?

黑: 首先我觉得这种角色是随着设计师不同的阶段而改变的。我把这种阶段分为三类,第一个阶段是学徒阶段。学徒需要学习如何使用工具。20年前我大学毕业,毕业之后我去了深圳的一家银行工作,但为了能够延续我对艺术和设计的热爱,我辞去了原本的工作并开始努力学习更多有关于设计的新技能,比方说交互设计,3D设计,建筑设计等。这个阶段的我是没有定价权的,所以我只是学着去理解什么是设计,怎么去设计。是从河流文化到海洋文化的一个转变。

第二阶段则是打工阶段,是从海洋文化开始过渡到信息文化的一个过程。在这个时期,我选择了创业,并开始建立与社会之间的联系。但这个过程往往都不会十分顺利,再经过了无数次的试错之后,我才真正意义上了解了什么是商业,什么是服务,什么是社会。这个过程花了我十年。

而最后一个阶段是自主阶段,从信息文化转变为元宇宙。这个阶段就变成了由我自己来去设定规则和模式。简单的来说就是,如何充分领用我的能力,为我身边的人,为我的客户和社会做出贡献。

就像王家卫导演说过的一句话:"见自己,见天下,见众生。"先清晰的认识自己,再开拓视野,最后回馈给社会。我觉得作为一名设计师,我们最终都是要回归到社会,即使每个阶段的认知和态度都是不同的,但我还是希望能够把我所学习到的经验与大家分享,带给周围的人或者行业更多的回报,最后带给社会一些小小的推动力,就已经足够了。

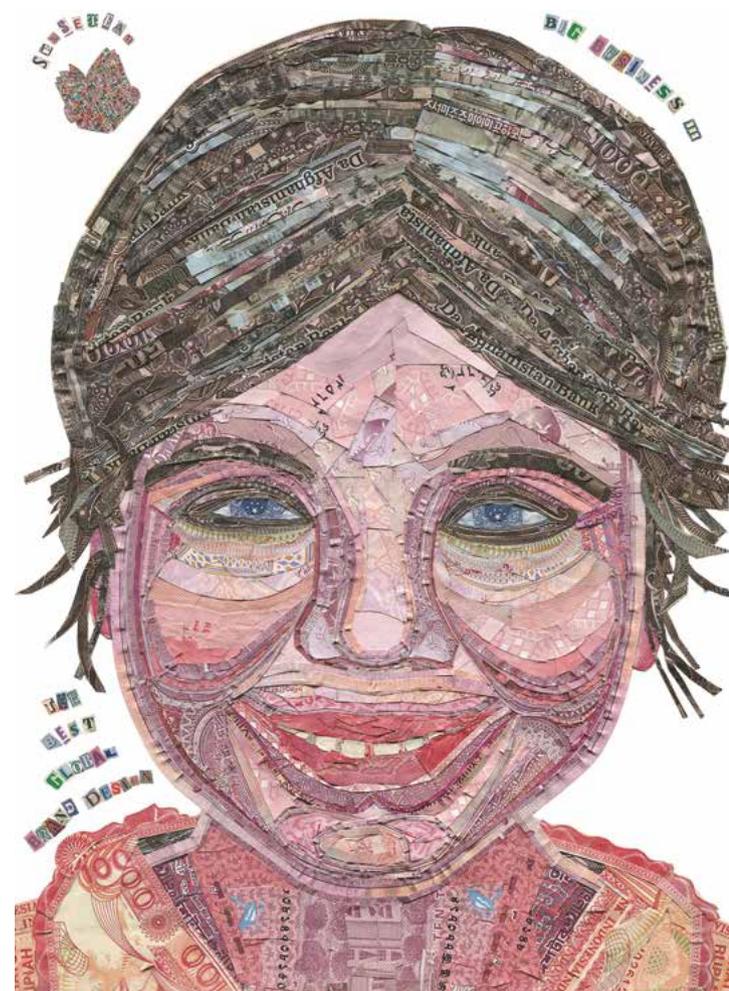


Photo credit: Yiyang Hei
照片来源: 黑一焯

Finally, what qualities are in your view defines an outstanding designer? What advice would you give a young designer who wishes to create work that addresses a social issue?

Hei: I think having respect for all industries and changes is most important by positioning oneself with an attitude that demonstrates respect for nature, society, and the public. Maintain a low profile as a mover.

Second, strive to be an astute discoverer, for discovery necessitates prudent thought.

Third, be an outstanding promoter. With only the previous two, the design will remain a pipe dream. We must continue to push the ideas for design to become a reality.

For the advice. First, young designers must respect people's viewpoints. People from different eras have varying thoughts, and I thoroughly enjoy interacting with them. Also, I believe that each generation has a unique mission and place for expression. We should appreciate each era's events and seek to understand what we do not. However, I want to convey that new designers must first define what they desire and who they wish to be. Avoid stifling your imagination; dare to be yourself. Simultaneously, be courageous enough to accept counsel from various sources. Maintain constant communication and optimization, as well as an open and tolerant approach.

So I'll end here and thank you for taking the time to do this interview with me. I will be in touch. Take care.

最后一个问题，那么在您眼中作为优秀的设计师具备哪些素质更重要？如果有年轻的设计师想设计有关于反应社会题材的作品，您会给他们什么样子的建议？

黑：我觉得是尊重。尊重每一个行业和每一个变化。摆正自己的位置和态度，去向自然，向社会，向公众表达一种敬意。能够做一名低调的前行者是非常重要的。

第二，做一名睿智的发现者。因为发现是需要睿智的思考。

第三，做一名伟大的推动者。如果只有前两项的话，设计将无法成为现实。我们需要不断地推动我们脑中的想法，让设计成为现实。

对于之后的建议，我觉得首先就是尊重他们的想法，因为每个时代的人的视角都是不一样的，我非常享受跟他们交流的这个过程。同时，我认为每一代人都有着每一代人的使命，以及表达自己的空间，我们要尊重每个时代所发生的事情，向不了解的东西去学习。但我更多想表达的是，年轻的设计师一定先要认清自己想要什么，想成为什么样子的设计师。不要束缚住自己的创造力，敢于去表达自己。但同样的，也要勇敢的接受来自不同声音的建议。不断的去交流，不断的去优化，要永远保持一个开放和宽容的心态。

那么我就在这里结束了，感谢您抽出宝贵的时间接受我的采访。保持联系。祝您一切顺利。



SHIFTING PERSPECTIVE

转变视角



The Battle is Joined, Karyn Olivier, 2017
《战斗已加入》，卡琳·奥利维尔，2017年

After several studies on multiple perspectives, I began to have new questions. If the role of multiple perspectives in my design is to make the audience think and associate spontaneously, then how can I actively influence the audience's perspective through design? My answer is interaction. Interaction requires keeping the audience and the design in the same dimension, allowing the audience to be integrated into the work. As Karyn Olivier describes her sculpture, *The Battle Is Joined*, she said: "My reinterpretation of the Battle of Germantown Memorial will ask the monument to serve as a conductor of sorts. It will transport, transmit, express, and literally reflect the landscape, people, and activities that surround it. We will be reminded that this memorial can be an instrument and we, too, are instruments — the keepers and protectors of the monument, and in that role, sometimes we become the very monument itself."

在对多重视角进行了几次的研究之后，我开始产生了新的问题。如果说多重视角在我设计当中的作用是让观众自发性的进行思考和联想。那么我如何通过设计来主动的影响观众的视角？我的答案是，互动。互动需要将观众和作品保持在同一维度当中，让观众能够融入作品当中。就像卡琳·奥利维尔描述她所设计的《战斗已加入》雕塑时那样：“我对日耳曼敦战役纪念碑的重新诠释将要求纪念碑充当某种意义上的指挥家。它将运输，传送，表达并从字面上反映它周围的景观，人和活动。我们将被提醒，这座纪念碑可以成为一种工具，而我们也是工具——纪念碑的守护者和保护者，在这个角色中，有时我们会成为纪念碑本身。”

From the project introduction by James Goggin: *Since the tragic and unnecessary police killing of George Floyd in Minneapolis earlier this year (not to mention Breonna Taylor and countless other Black lives going back more than 400 years), over 100 Confederate monuments, memorials, and statues have been removed or scheduled for removal in the United States. More statues commemorating historical villains and tyrants have been felled around the world, in places like Bristol (United Kingdom) and Antwerp (Belgium).*

This reappraisal of public monuments is obviously just one small part of a much wider necessary and long overdue reckoning with systemic racism nationally and internationally. But as a particularly visible contemporary flashpoint and with relevance to the graphic designer's position as a mediator of information and documentation, I hope that the status of public space and memorial is worthy of analysis, as a lens through which we might explore the responsibility we have as a discipline, and as citizens, to document lives and memories, and to counter prevailing histories and challenge power structures.

詹姆斯·戈金关于项目的介绍：自从今年早些时候警察在明尼阿波利斯杀害乔治·弗洛伊德的悲剧性和不必要的事件以来（更不用说布伦娜·泰勒和其他无数的黑人生命可以追溯到400多年前），美国已经有超过100座邦联纪念碑、纪念馆和雕像被拆除或计划拆除。在世界各地，如布里斯托尔（英国）和安特卫普（比利时），更多纪念历史恶棍和暴君的雕像被砍掉。

对公共纪念碑的重新评估显然只是更广泛的必要的，早该进行的对国内和国际系统性种族主义的清算中的一小部分。但作为一个特别明显的当代热点，并与平面设计师作为信息和文件的调解人的地位相关，我希望公共空间和纪念碑的地位是值得分析的，作为一个镜头，我们可以探索我们作为一个学科和公民的责任，以记录生活和记忆，并反对普遍的历史和挑战权力结构。



George Floyd Statue Unveiled at Newark City Hall, New York. Photo credit: Steven Hockstein for NJ Advance Media, 2021.

乔治·弗洛伊德雕像在纽瓦克市政厅揭幕。图片来源：史蒂夫·霍克斯坦，《新泽西先锋媒体》，2021年。



Artist, teacher, editor, and curator Ken Lum, co-founder of Monument Lab, a Philadelphia-based independent public art and history studio, describes monuments as “mnemonic devices.” Their traditional function, he elaborates, “has been to activate or even sustain a certain narrative of memory which people of influence have deemed worthy or important to maintain.” As Los Angeles Times journalist and columnist Carolina A. Miranda confirms, “many monuments are built as incarnations of power.”

What kinds of humble, relational, and practical roles might graphic designers play in corrective and revisionist approaches to traditional memorials, the communication of more personal and more inclusive histories and memories, and the cooperation between participants (architects, urban planners, community groups) in public urban (and rural) spaces? This project invites you to engage in research, personal experience, interdisciplinary dialogue, collaborative practice, and time and place, to formulate speculative site-specific physical and/or virtual proposals for new forms of collective narrative and commemoration.

The statue of King Leopold II of Belgium was vandalized by recent protests against racism in Belgium and has now been removed. Photo credit: Getty Images.

比利时国王利奥波德二世的雕像被最近比利时反种族主义的抗议活动破坏，现在已经被拆除。图片来源：Getty Images。

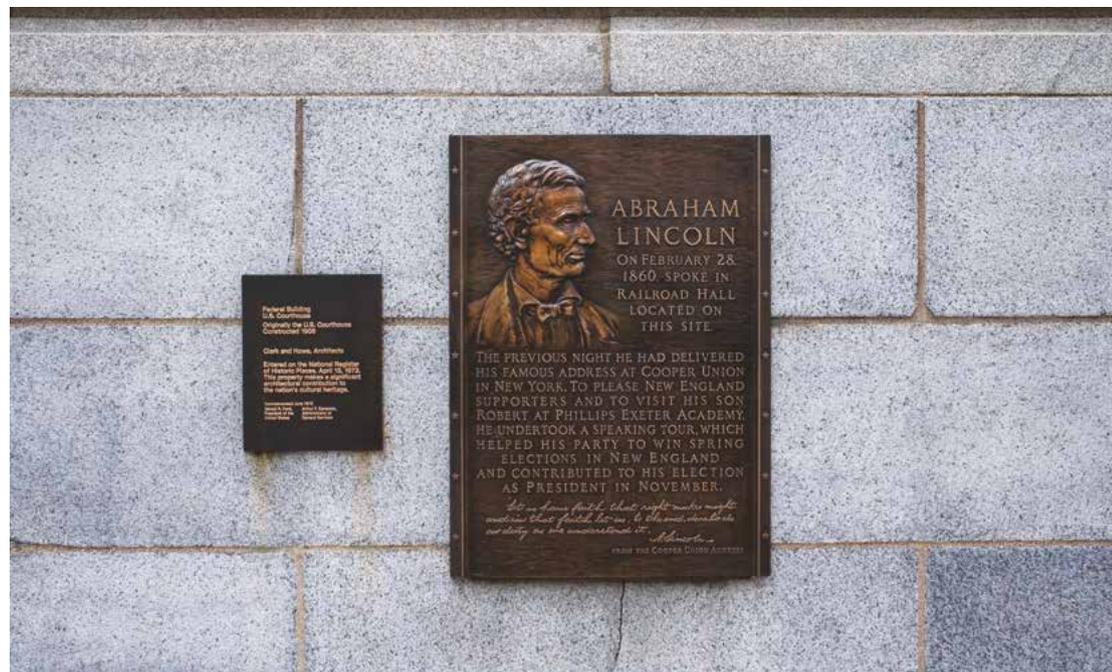
艺术家、教师、编辑和策展人肯·卢姆是费城独立公共艺术和历史工作室纪念碑实验室的联合创始人，他将纪念碑描述为是一种记忆装置。他解释说，纪念碑的传统功能是，激活甚至维持某种有影响力的人认为值得或必须维持的记忆叙事。同时，正如《洛杉矶时报》记者和专栏作家卡罗莱纳·米兰达所证实的，许多纪念碑是作为权力的化身而建造的。

在对传统纪念馆进行纠正和修正的过程中，平面设计师可以扮演什么样的谦卑，关系和实际的角色，沟通更个人化和更包容的历史和记忆，以及参与者（建筑师，城市规划师，社区团体）在城市（和农村）公共空间的协作？这个项目邀请你参与研究，个人经验，跨学科对话，合作实践以及时间和地点，为集体叙事和纪念的新形式制定推测性的特定地点的物理和 / 或虚拟建议。



Before we decided on a theme for the project, James led us on a field trip throughout Providence to view a range of sculptural monuments and manifestos, paintings, and public art. While I would generally see them as urban ornamentation, this opportunity gave me a deeper understanding of each monument's history and helped me realize that monuments could exist in many different ways. Photo credit: Etienne Adams.

在我们决定项目的主题之前，詹姆斯带领我们在整个普罗维登斯进行实地考察，观看一系列的雕塑纪念碑和宣言、绘画和公共艺术。虽然我一般会把它们看作是城市的装饰品，但这个机会让我对每个纪念碑的历史有了更深的了解，并帮助我认识到纪念碑可以以许多不同的方式存在。照片来源：艾蒂安·亚当斯。



Top: Korean War Memorial, 1995
Bottom: Abraham Lincoln Plaque, 1860

上：《朝鲜战争纪念碑》，1995
下：《亚伯拉罕·林肯牌匾》，1860

Photo credit: James Goggin

照片来源：詹姆斯·戈金



Top: Gun Totem, 2001
 Bottom: Still Here, Gaia, 2018

上: 《枪图腾》, 2001
 下: 《仍然在这里》, 盖亚, 2018 年

Photo credit: James Goggin

照片来源: 詹姆斯·戈金



After the one-day tour and exploration of the monuments in Providence, I tried searching for inspirations based on my own experience. As far as I can remember, most of the monuments in China memorialize war history, with a few exceptions commemorating individual achievements. These monuments are seen as symbols of greatness; they represent the history of China's development and are a presence that cannot be questioned. But there is a history we cannot see, a "hidden" history that has the right to be remembered.

Chinese contemporary artist Yue Minju⁷ is renowned for his smiling sculpture created from his oil painting series. From the big smile and naked body, the audience encounters a gesture of extreme political and social satire, getting little pleasure from it. For me, his works are not just art for the public; they are also monuments to remember and reflect on those bleak days — the Cultural Revolution.⁸

7. In 2004, my parents and I came to visit the 798 Beijing Art Park. I still remember the first time I saw Yue Minjun's paintings and sculptures. The exaggerated smiles gave me a physiological revulsion. For an elementary school student, his works left a very deep impression on me.

2004年，我和父母来到北京798艺术园区参观。我还记得第一次看到岳敏君的画面和雕塑时，那些夸张的笑容让我产生了生理上的反感。对于一个小学生来说，他的作品给我留下了非常深刻的印象，让我到现在都记忆犹新。

8. Here are excerpts from an interview with *The New York Times* (2007):

"In China there's a long history of the smile," Mr. Yue said. "There is the Maitreya Buddha who can tell the future and whose facial expression is a laugh. Normally there's an inscription saying that you should be optimistic and laugh in the face of reality."

"There were also paintings during the Cultural Revolution period, those Soviet-style posters showing happy people laughing," he continued. "But what's interesting is that normally what you see in those posters is the opposite of reality."

以下是岳敏君2007年《纽约时报》采访时的节选：

岳先生说：“在中国，微笑有着悠久的历史。有一尊弥勒佛可以预知未来，他的面部表情是笑。通常有一个题词，说你应该乐观，笑着面对现实。”

他继续说：“在文化大革命时期也有一些画，那些苏联式的海报显示了快乐的人在笑。但有趣的是，通常你在那些海报中看到的是与现实相反的东西。”

在对普罗维登斯的纪念碑进行了一天的参观和探索后，我试图根据自己的经验寻找实际的灵感。在我的印象中，中国的大多数纪念碑都是纪念战争历史的，只有少数例外是纪念个人成就的。这些纪念碑被视为伟大的象征；它们代表了中国发展与斗争的历史。但，还有一段我们看不到的历史，是一段被“隐藏”的历史，它们同样有权利被记住。

中国当代艺术家岳敏君⁷以其在油画系列中创作的微笑雕塑而闻名。从灿烂的笑容和赤裸的身体中，观众遇到了一种极端的政治和社会讽刺的姿态，从中得到了小小的乐趣。对我来说，他的作品不仅是面向公众的艺术，也是记忆和反思那些黯淡日子——文化大革命⁸。



Spiritual Path, 2007
Photo credit: CHRISTIE'S.

《灵魂之路》，2007年
照片来源：佳士得



Era of Hero No. 1, 2005. Photo credit: CHRISTIE'S.

《时代英雄》，2005年。照片来源：佳士得。

Based on Yue Minjun's works, I chose Chinese internet firewalls to be my focus. These firewalls can trigger quite concrete pictures each time we discuss them, although they are relatively abstract objects. The departure of Google from mainland China in 2010 indicated the end of the ten-year internet conflict between the CCP and Google. Chinese internet companies started to rise the market from then on, and subsequently the firewall was established. After that, we needed to get accustomed to being supervised and controlled in the name of user security and through means such as bans on sensitive words or political opinions. But the firewall was only an abstract concept to me as a kid since it had nothing to do with my life until I came out from within it. As I started to explore the bigger world, I realized there was only one voice allowed in the society I used to live in — one that might affect or even suppress different voices. Luckily, I grew up in a family that encouraged freedom and knowledge and taught me to embrace difference, which allowed me to realize the difference between inside and outside the wall. Several years later, as the firewall in China developed quickly, the stricter control made more vocabularies sensitive, more truth was hidden, public opinion was controlled, and overwhelming patriotic declarations attracted more young followers. The illegality of VPNs last year triggered me into real reflection.



基于岳敏君的作品，我选择了中国互联网防火墙作为我的目标。这些防火墙虽然是相对抽象的对象，但每次我们讨论它们时都能引发相当具体的画面。2010年谷歌离开中国大陆，表明中共与谷歌之间十年的互联网冲突结束。中国的互联网公司从此成为市场，随后建立了防火墙。此后，我们需要习惯于以用户安全的名义，通过禁止敏感词汇或政治观点等手段，接受监督和控制。但是，防火墙对小时候的我来说只是一个抽象的概念，因为它与我的生活毫无关系，直到我从里面走出来。当我开始探索更大的世界时，我意识到在我过去生活的社会中只允许一种声音——一种可能影响甚至压制不同声音的声音。幸运的是，我在一个鼓励自由和知识的家庭中长大，并教导我拥抱差异，这让我意识到墙内和墙外的区别。几年后，随着中国防火墙的快速发展，更严格的控制使更多的词汇变得敏感，更多的真相被隐藏，舆论被控制，铺天盖地的爱国主义宣言吸引了更多的年轻追随者。去年，VPN的非法性引发了我的真正反思。

TIME Photo-Illustration; Photo credit: Getty Images.
《时代杂志》编辑；照片来源：Getty Images。

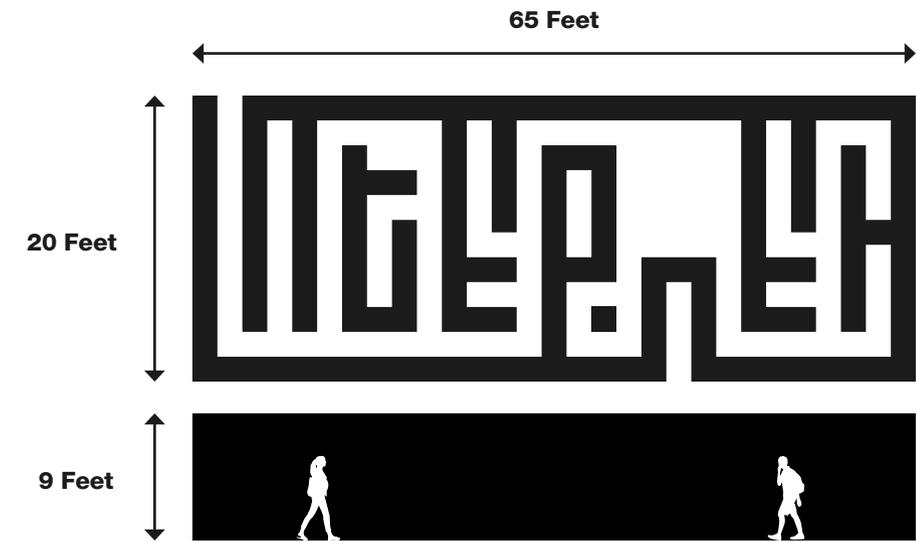
I was inspired by the *Memorial to the Murdered Jews of Europe*, designed by Peter Eisenman. The audience can interact with the memorial. Photo credit: Picfair.

由彼得·艾森曼设计的欧洲犹太人纪念馆给了我灵感。给予观众一个机会可以与纪念碑进行互动。图片来源：Picfair。



Thus, I decided to create an ironic monument/public art piece to reflect the internet situation in China. Unlike an ordinary maze, the one I created is made up of the word “internet.” The audience can interact with the maze by, for example, standing on the stairs to see the scenery outside of the wall or touching the surface to leave a trace of themselves. Each element of the design is a metaphor that the audience needs to contextualize to understand the meaning behind the maze.

因此，我决定创建一个讽刺性的纪念碑 / 公共艺术作品来反映中国的互联网状况。与普通的迷宫不同，我创作的这个迷宫是由“互联网”这个词组成的。观众可以与迷宫互动，例如，站在楼梯上看墙外的风景，或者触摸表面，留下自己的痕迹。迷宫的每一个元素都是一个隐喻，观众需要通过上下文来理解迷宫背后的含义。



Plan view and size of the maze

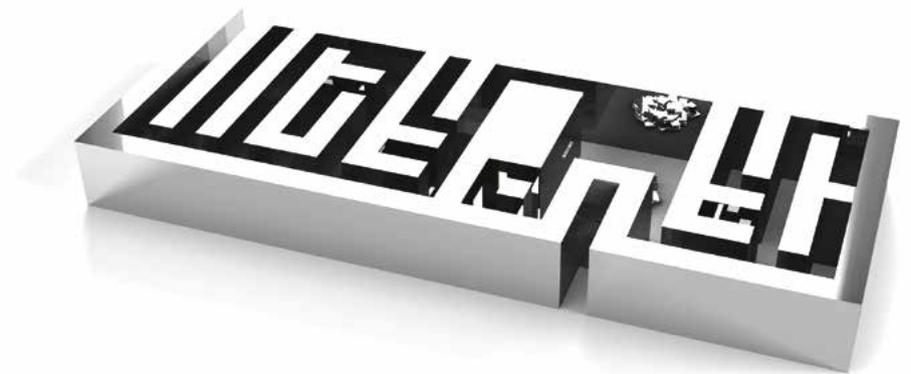
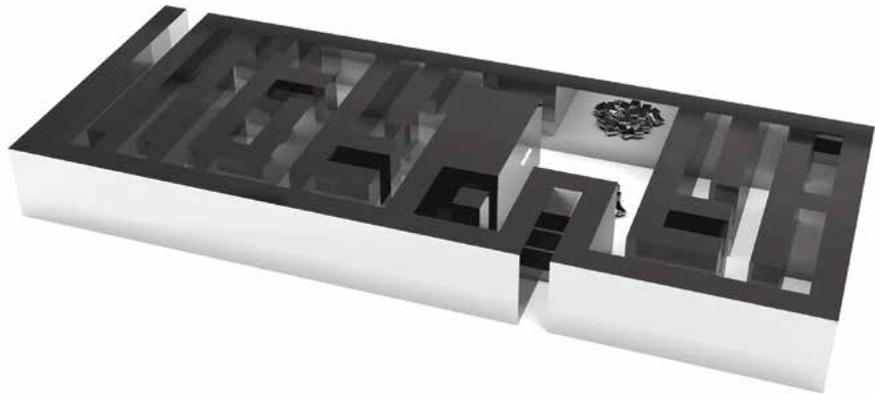
迷宫的平面图以及尺寸

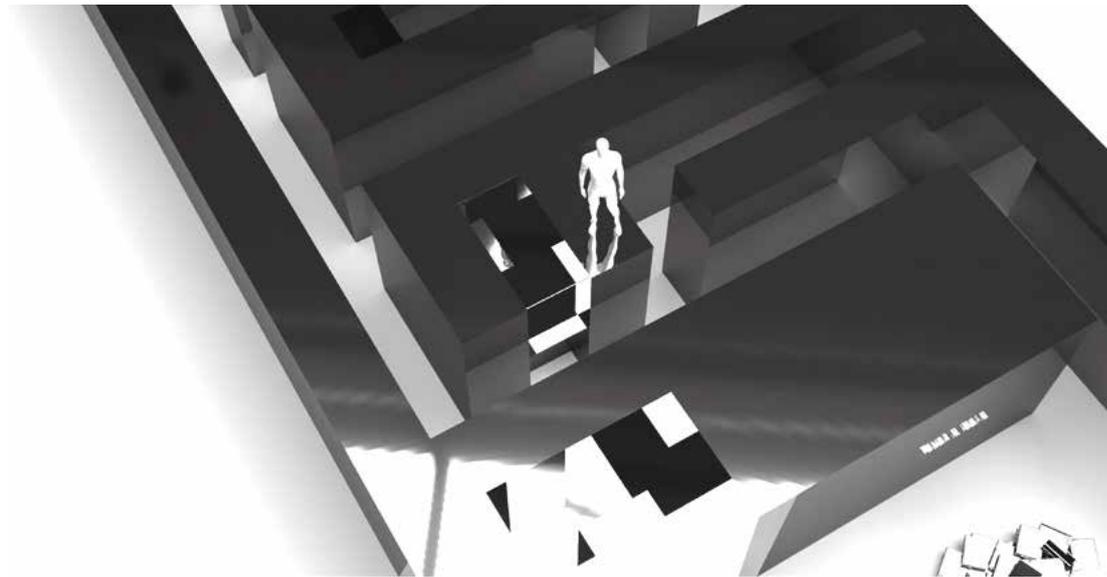
Left and right: Two views of a maze with no exit.

Metaphor: We live on the Internet, we know how to enter, but we cannot leave.

左和右：两个视角展示这是一个没有出口的迷宫。

隐喻：我们生活在互联网上，我们知道如何进入，但我们无法离开。





Top: This is a maze but also a choice.

上：这是一个迷宫，同时也是一个选择。

Metaphor: We are inside the firewall, but whether you choose to leave, stay, or fight is your own choice.

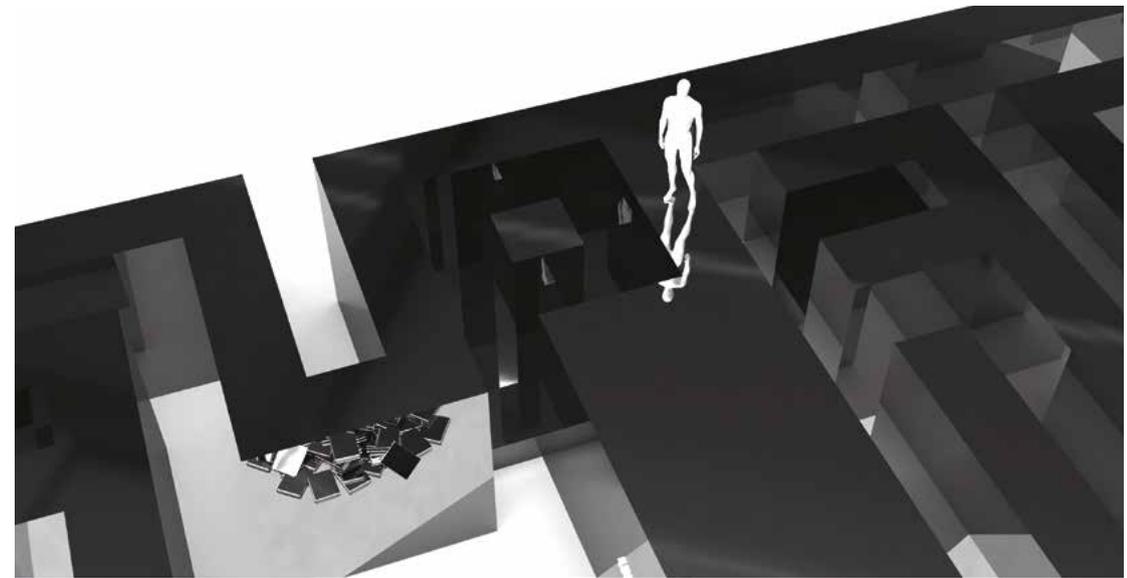
隐喻：我们在防火墙内，但你是选择离开、留下还是战斗，是你自己的选择。

Bottom: There are stairs in the maze, through which the audience can climb to the top of the maze.

下：迷宫里有楼梯，观众可以通过这些楼梯爬到迷宫的顶部。

Metaphor: Stairs are like tools, VPN, helping you see the outside world.

隐喻：楼梯就像是工具，比如 VPN，这些工具帮助你看到外面的世界。



Top: A naked person, without gender, stands above the maze.

上：一个裸体的人，没有性别，站在迷宫之上。

Metaphor: We exist on the Internet. Just like being naked, anyone can monitor us.

隐喻：我们存在于互联网上，就像裸体一样，任何人都可以监视我们。

Bottom: Some books are stacked in the center of the maze.

下：迷宫重要堆满了书籍。

Metaphor: Knowledge helps you recognize reality and broaden your horizons.

隐喻：知识帮助你认识现实，拓宽你的视野。



You can touch the metal surface and leave your trace on the wall.

Metaphor: You recognize yourself on the Internet and leave traces of your past.

你可以触碰金属墙壁，并在墙上留下你的痕迹。

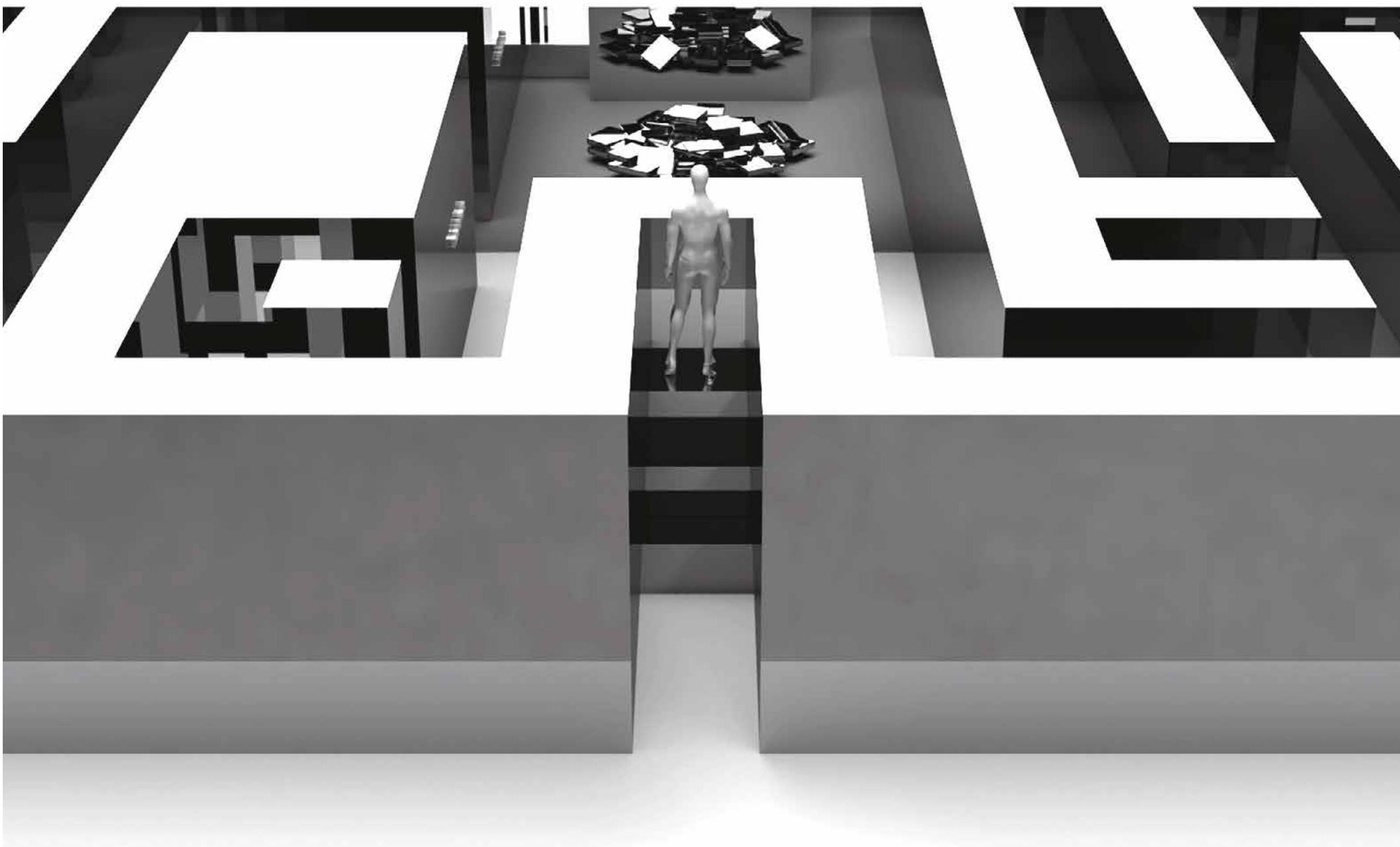
隐喻：互联网反映了你的模样，同时将你的任何痕迹都保留下来。

People outside the maze can see the inside of the maze through the stairs outside.

Metaphor: The outside world can also see the people inside the firewall.

迷宫外的人也可以通过外面的楼梯看到迷宫的内部景色。

隐喻：其他世界的人也可以看到防火墙内的景色。



ALIENATION

Alienation was initially created based on some initial concepts seeking an appropriate form. I attempted to find a visual language that could present multiple layers of information under one medium but converting that idea into practice was challenging. That's when I came across a piece that my friend and classmate, Sabrina, had shared with me two years ago, which a designer uploaded to Instagram. I don't know if I did it deliberately or didn't notice that at the time, and so this precious inspiration remained untapped in our chat log for two whole years. Takahiro Kurashima is a Japanese graphic designer who adopts moiré to design. By converting the graphics initially framed in the book into animation, the viewer encounters two different forms of expression through interaction under the same medium. This approach certainly corresponds with my original intent, so I began researching and learning about how to create a moiré effect.

After some initial research and visual experiments, a question emerged. How do I go about designing with moiré? Since I want to display a multi-layered perspective (or message) through my design, I think the text is the most intuitive way to express it. But what are these texts supposed to convey?

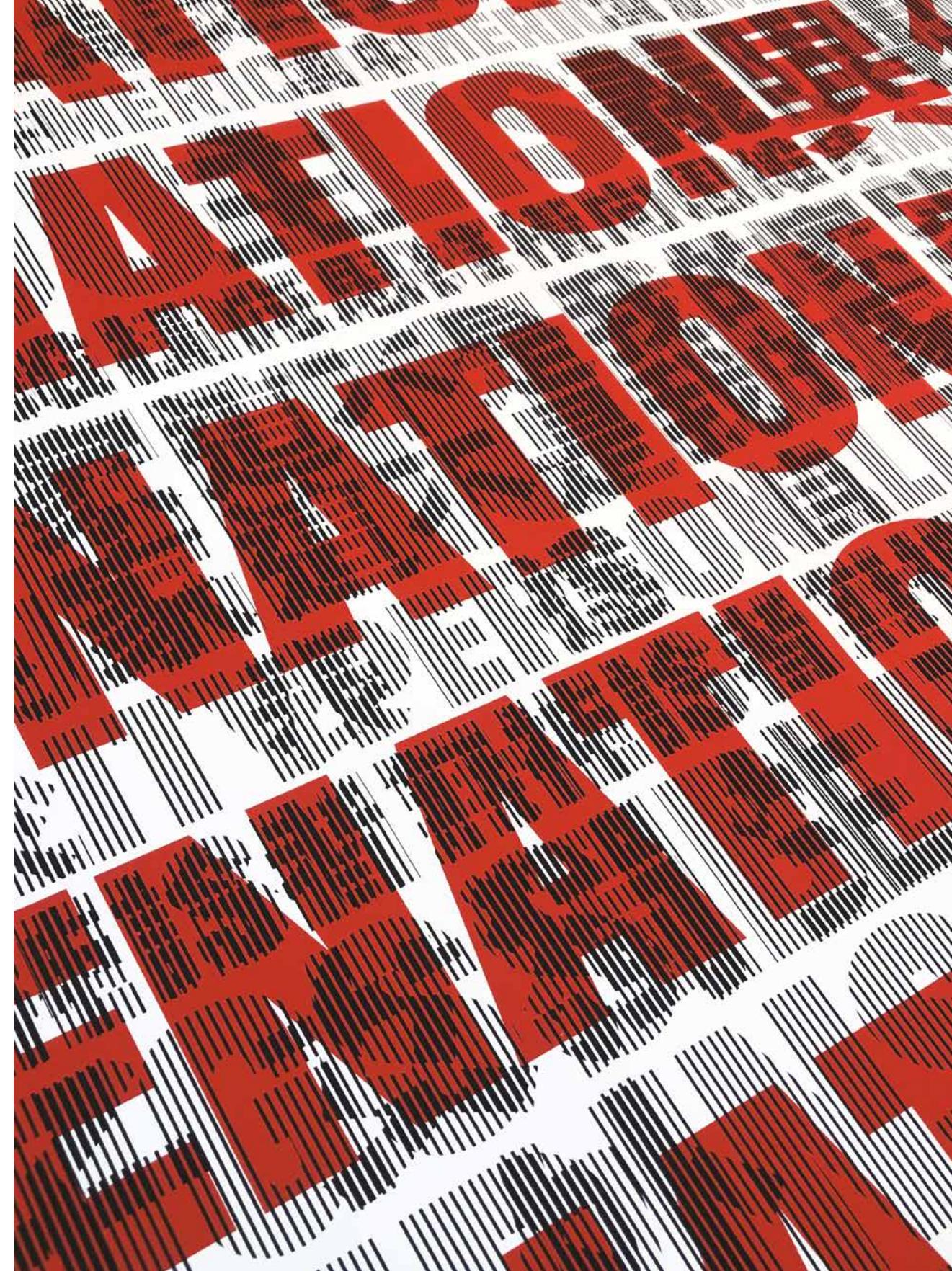
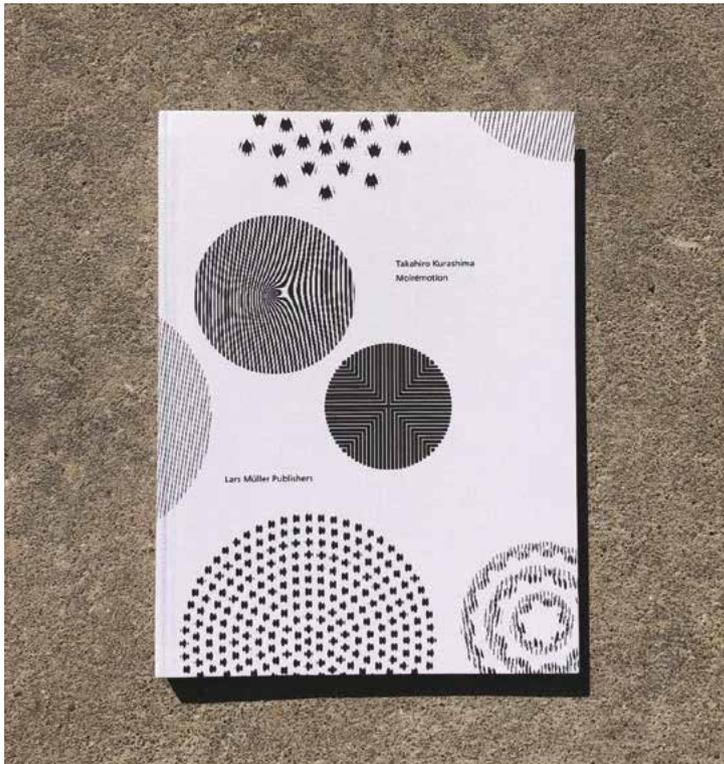
《异化》最初是基于模糊和漫不经心的灵感而创作的。我试图找到一种视觉语言，可以在一种媒介下呈现多层次的信息，但将这种想法转化为实践是具有挑战性的。这时我看到了两年前我的朋友和同学 Sabrina 与我分享的作品，一个设计师把它上传到 Instagram 上。我不知道我是故意的还是当时没有注意到这一点，所以这个宝贵的灵感在我们的聊天记录中整整两年都没有被挖掘出来。

仓岛孝宏是一位日本平面设计师，他采用摩尔纹进行设计。通过将最初在书中框定的图形转换为动画，观众在同一媒介下通过互动遇到两种不同的表达形式。这种方法当然与我的初衷相吻合，所以我开始研究和学习莫里哀的知识。

在进行了一系列关于莫尔的研究和创作后，出现了一个问题。我如何去用摩尔纹进行设计？由于我想通过我的设计展示一个多层次的视角（或信息），我认为文字是最直观的表达方式。可是这些文字要传达什么呢？

Moirémotion published in 2020, in which Takahiro Kurashima fully demonstrates the interactivity of moiré to the readers. Photo credit: ADDIEWAY BOOKS.

仓岛隆博在 2020 年出版的《动态摩尔纹》当中充分向读者展示了摩尔纹的互动性。图片来源：ADDIEWAY 图书。



As a Chinese student who came to study in the United States at 18, I have struggled to integrate into this society due to race, language, culture, beliefs, personality, family values, etc. Alienation⁶ is a familiar condition that I endure. Similarly, when I go back to China, a once-familiar environment, I also fall into a state of alienation. Unable to adapt to either culture and system simultaneously, the sense of powerlessness is enormous. I am an outsider to both cultures, and there is nothing I can do about it.

Thus, in this project, I attempted to use the moiré pattern to present the cause-and-effect relationship of my alienation in both societies to reflect on my position objectively. The Chinese word is at the top when I live in the US, whereas English is at the bottom. For example, I can feel alienated by the language differences because I speak Chinese. However, when I live in China, the situation is quite the opposite, with English words at the top and Chinese at the bottom. For example, when I emphasized individualism, I also feel alienated from collectivism. However, all this information I have embedded through the moiré, so if you want to understand the information on the poster, you need to read it through the pattern I made to be able to read the words on it.

Top Layer

Chinese translation from top to bottom :

Freedom of speech
Because I am Asian
China
Lateral thinking
This is not my home
I am too shy to speak
Atheist
Only-child
Outsider
Utilitarianism

言論自由 言論自由
因為我是黃種人 因為我是黃種人
中國 中國 中國 中國
集體主義
橫向思維 橫向思維 橫向思維 橫向思維
這不是我的家 這不是我的家
這不是我的家 這不是我的家
我羞於表達自己
無神論者 無神論者 無神論者 無神論者
獨生子女 獨生子女
局外人
功利主義 功利主義

STUDY ABROAD STUDY ABROAD
MULTIPLE MULTIPLE
ADVENTUROUS ADVENTUROUS ADVENTUROUS ADVENTUROUS
UNRESTRAINED
FEMINISM FEMINISM FEMINISM FEMINISM
CARRYING TOO CARRYING TOO
MUCH EXPECTATION MUCH EXPECTATION
NEUTRAL NEUTRAL
CRITICAL THINKING
FREEDOM OF SPEECH FREEDOM OF SPEECH
INDIVIDUALISM
SOCIAL RESPONSIBILITY

6. Alienation describes how individuals tend to distance themselves from society and even feel isolated when their values, beliefs, and other factors create a conflict and are inconsistent with society's mainstream values. Meanwhile, in the context of the COVID pandemic, I think the theme of Alienation can better express the issues that societies face nowadays.

异化描述了当个人的价值观，信仰和其他因素与社会的主流价值观产生冲突和不一致时，个人往往会与社会保持距离，甚至感到孤立。同时，在新冠大流行的背景下，我认为异化的主题可以更好地表达当今社会所面临的问题。

作为一个 18 岁来到美国留学的中国学生，由于种族，语言，文化，信仰，性格，家庭价值观等原因，我一直在努力融入这个社会。疏离感是我所忍受的一种熟悉的状态。同样地，当我回到中国这个曾经熟悉的环境时，我也陷入了异化⁶状态。由于无法同时适应两种文化和制度，这种无力感是巨大的。我是这两种文化的局外人，而我对此却无能为力。

因此，在这个项目中，我试图用摩尔纹来呈现我在两个社会中的异化的因果关系，来客观地反思我的处境。当我生活在美国时，中文词在最上面，而英文则在最下面。例如，我可以因为语言差异而感到疏远，因为我讲中文。然而，当我住在中国时，情况就完全相反了，英语单词在上面，而中文在下面。例如，当我强调个人主义时，我也会对集体主义感到疏远。然而，所有这些信息我都通过摩尔纹做了特殊处理，所以如果你想了解海报上的信息，你需要应用我做的图案才能看懂上面的字。

Bottom Layer

Chinese translation from top to bottom :

Rich second generation
Single
Stabilize
Restriction
Masculinity
Family
Spoon-feeding education
Political system
Collectivism
Egotism

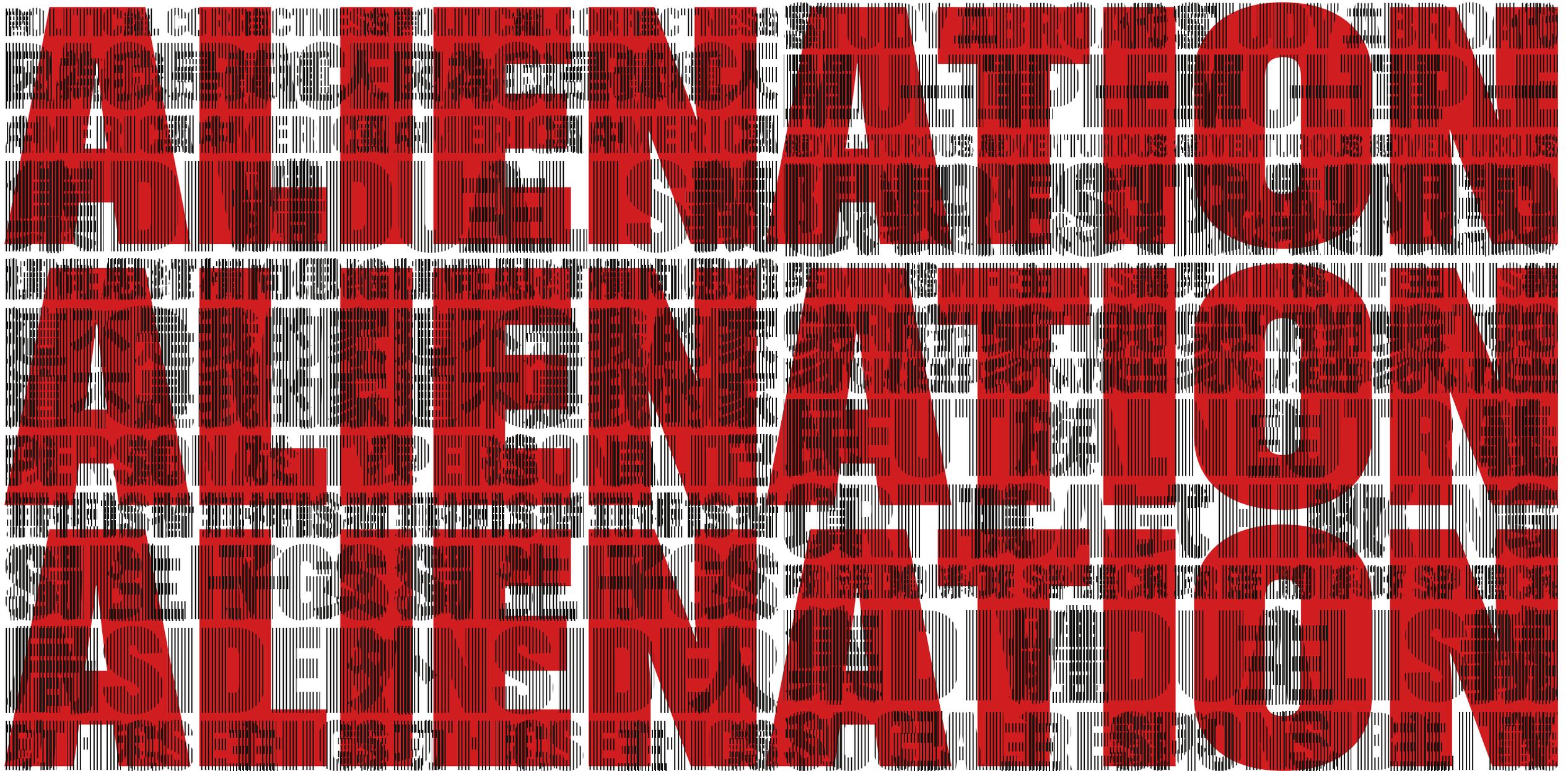
POLITICAL CORRECTNESS POLITICAL CORRECTNESS
RACE RACE RACE RACE
AMERICA AMERICA AMERICA AMERICA
INDIVIDUALISM
LINEAR THINKING LINEAR THINKING
HOME HOME
PERSONALITY PERSONALITY
THEISM THEISM THEISM THEISM
SIBLINGS SIBLINGS
INSIDER INSIDER
ETHIC ETHIC ETHIC ETHIC

富二一代 富二一代
單一 單一 單一 單一
種 定穩 定穩 定穩 定穩
限制 限制 限制 限制
男權主義 男權主義
家庭 家庭 家庭 家庭
民族主義
填鴨式教育
政治體系 政治體系 政治體系 政治體系
集體主義
利己主義 利己主義

POLITICAL CORRECTNESS POLITICAL CORRECTNESS STUDY ABROAD STUDY ABROAD
RACE RACE RACE RACE MULTIPLE MULTIPLE
AMERICAN AMERICAN AMERICAN AMERICAN ADVENTUROUS ADVENTUROUS ADVENTUROUS ADVENTUROUS
INDIVIDUALISM INDIVIDUALISM
LINEAR THINKING LINEAR THINKING FEMINISM FEMINISM FEMINISM FEMINISM
GARRYING THE TROOP GARRYING THE TROOP
RUSH / EXPEDITION RUSH / EXPEDITION
PERSONALITY PERSONALITY NEUTRAL NEUTRAL
THEISM THEISM THEISM THEISM CRITICAL THINKING
SIBERIAN SIBERIAN FREEDOM OF SPEECH FREEDOM OF SPEECH
INSIDER INSIDER INDIVIDUALISM
ETHICS ETHICS ETHICS ETHICS SOCIAL RESPONSIBILITY

Overlapping two layers

重叠两个图层



Final poster, version 1

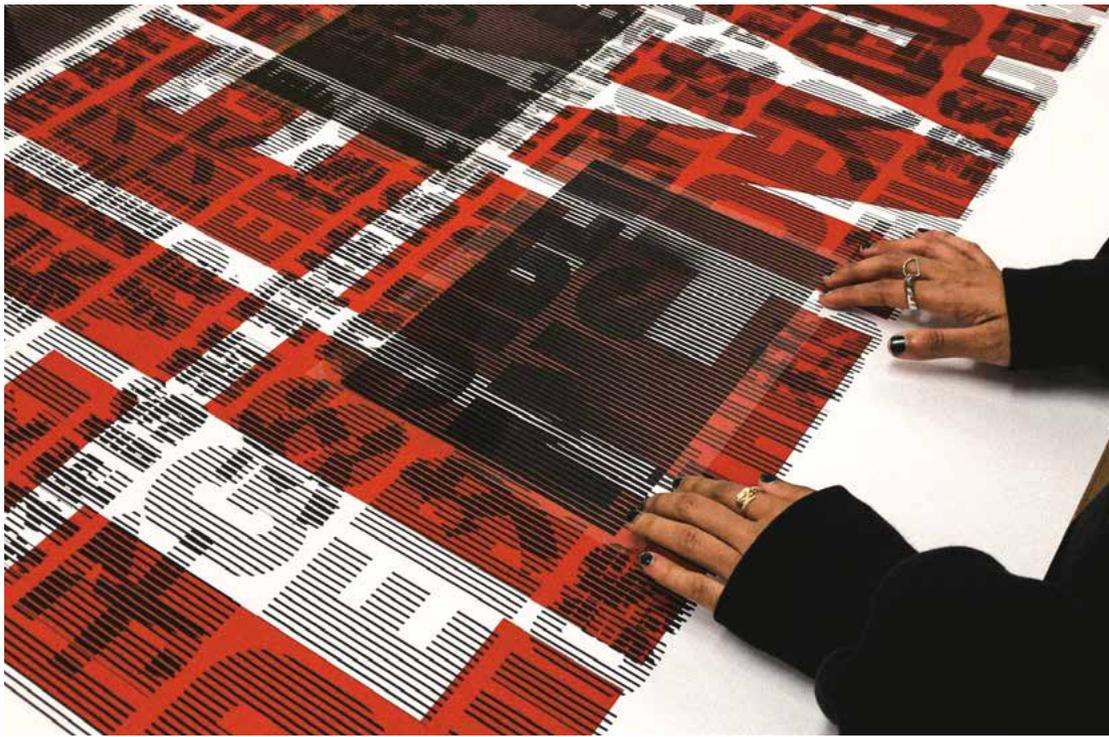
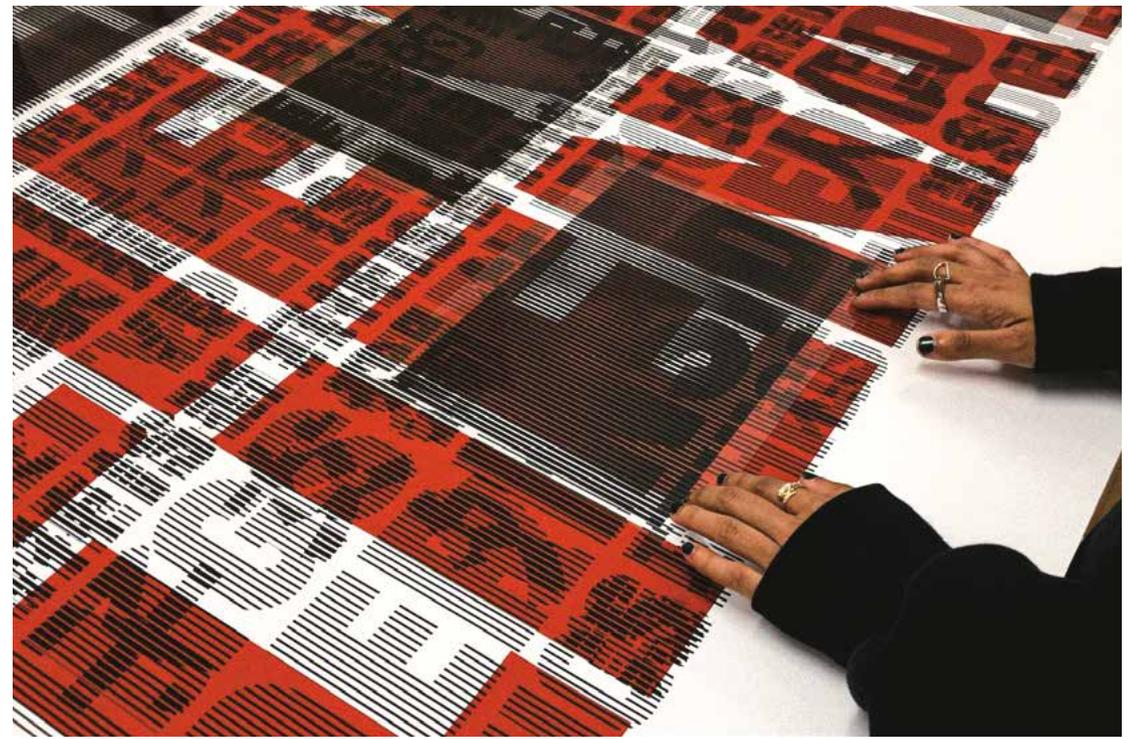
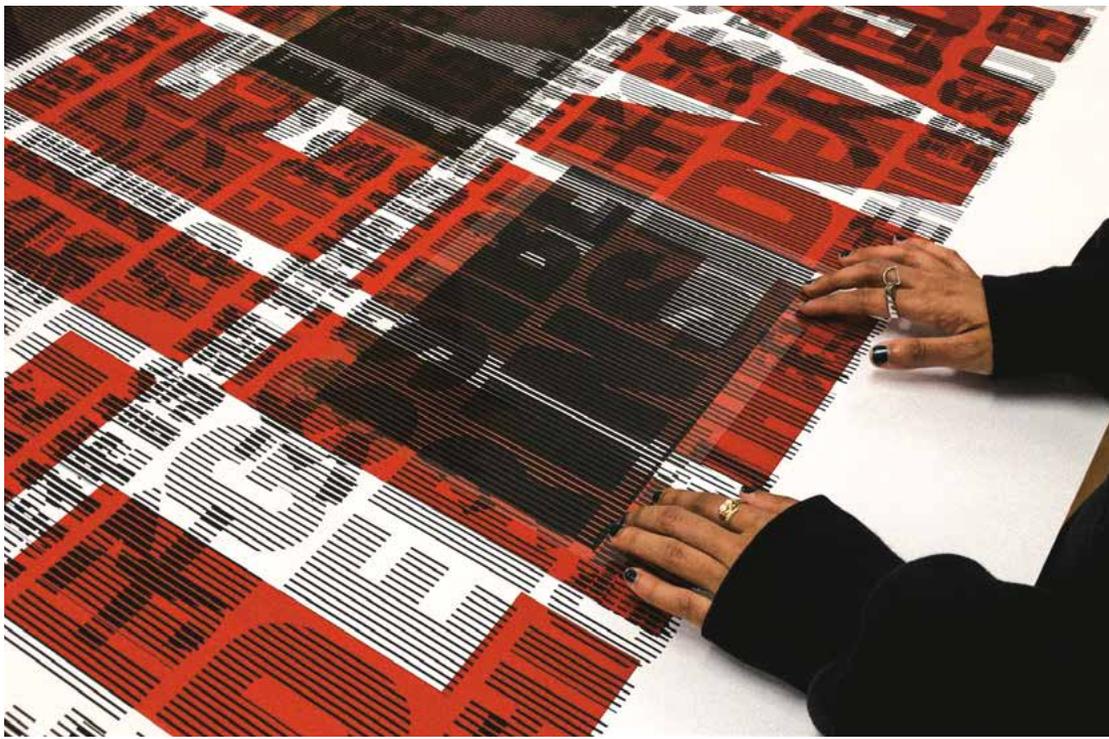
最终产出，第1版



Final output, version 2

最终产出，第2版





Moving the patterned filter over the poster's surface reveals each layer of the message.

在海报的表面上移动图案，可以看到下面每一层的信息。

MOIRÉ TYPEFACE

Moiré typeface is an experimental typeface design that hovers between the visible and invisible.

Since I exploring the moiré effect in the *Alienation* project, I continued to look for ways to apply this technique to different fields. Moiré patterns are large-scale interference patterns that can be produced when an opaque ruled pattern with transparent gaps is overlaid on another similar pattern. However, as moiré patterns also require physical interaction to take shape. I was determined to also apply this effect to static typeface in digital form.

When we choose a font for our daily work, whether or not we're designers, its functions are frequently centered on ornamentation and readability. Different typefaces convey various information and images, educational levels, and experience. However, to integrate moiré qualities, I weakened the typeface's overall character and made it more reactive. As a result, this font will not be used passively in the content but will be a variable typeface available for use on a digital platform.

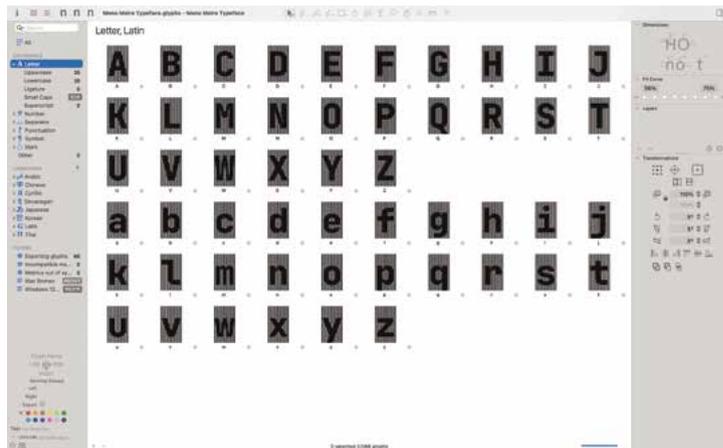
《摩尔纹字体》是一款实验性字体设计，它介于字体的可见性和不可见性之间。

自从我将摩尔纹运用在《异化》这个项目之后，我意犹未尽地想将这个技能延伸到其他领域当中。摩尔纹作为一种大规模的干扰图案，当一个有透明缝隙的不透明规则图案叠加在另一个类似的图案上时，就会产生这种效果。但摩尔纹同时需要我们能够在物理情况下与之互动才能够形成，那么如何将它与数字形式的静态字体结合在一起成为了这个项目的重点。

在我们的日常工作当中，不管是设计师还是普通人，当我们在选择一款字体的时候，其功能往往集中在装饰性和可读性上，通过不同的字体为信息和画面带来不一样的层次和体验。但为了融合摩尔纹的特点，我削弱了字体的普遍特性，提高了其的互动性。所以这款字体将不会是安静的躺在文章当中，而是一款存在于数字平台上的可变字体。

JetBrains Mono is an open source font. It is also a monospaced typeface, which prevents the moiré from touching other letters during movement.

JetBrains Mono 是一款开源字体。因此此字体具有等宽的特点，所以这样就避免了摩尔纹在移动的过程当中会接触到其他字母。



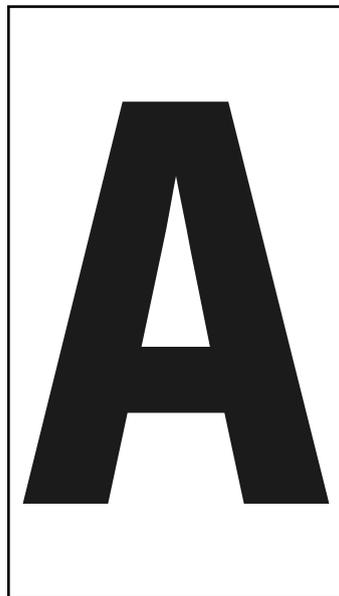
I created two layers with the Glyphs software; the first layer is a pattern of various rectangles, and the second layer consists of moiréed letters. When the pattern on the first layer moves consistently left and right, the letters on the second layer will occasionally appear and disappear. Users must interact with the digital platform to realize the text's visible and unseen states.

This typeface introduces a new level of interaction between users and typefaces. It not only translates moiré patterns to digital forms on a physical level but also vanishes, similarly to our parallax, challenging users' capacity to capture information. This mode of interaction, in my opinion, serves as a metaphor: If you want to perceive something differently, shift your perspective.

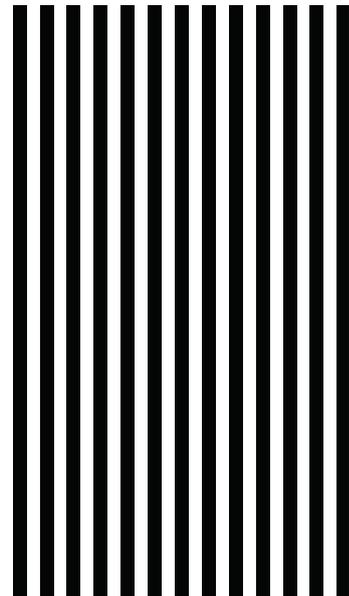
我使用 Glyphs 软件创建了两个图层，第一层是一个由多个矩形组成的图案，第二层是经过摩尔纹处理的字母。当第一层的图案随着规律性的左右平移，第二层的字母会时隐时现，使用者需要在数字平台上进行互动，从而实现文字的可见和不可见两种状态。

摩尔文字体为用户和字体之间提供了一个全新的互动体验，它不仅将物理层面上的摩尔纹转换为数字形式，同时可消失的状态就如同我们的视差，挑战着用户对于信息的捕捉能力。我将这种互动形式视为一种隐喻——如果你想看到不同的东西，请转动你的视角。

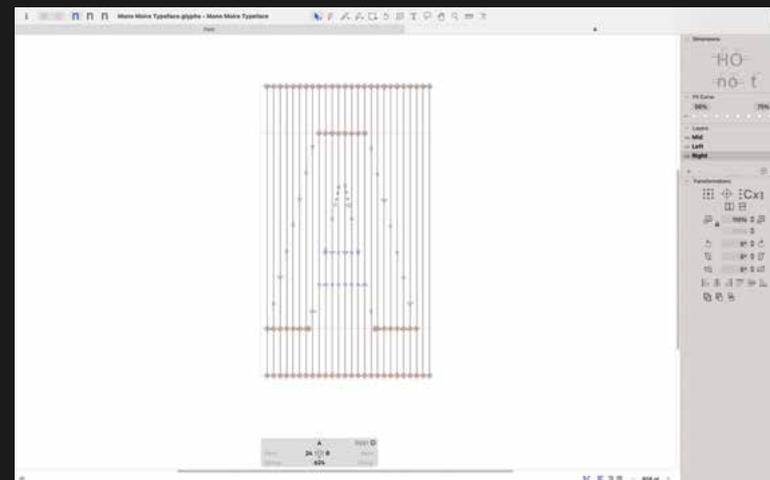
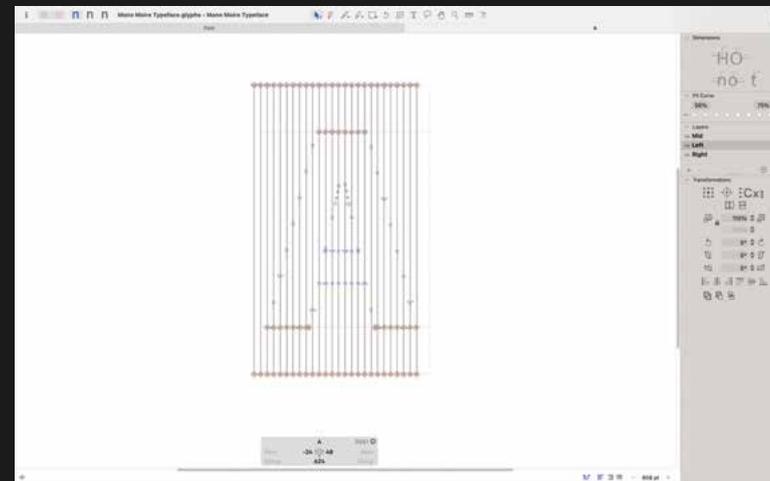
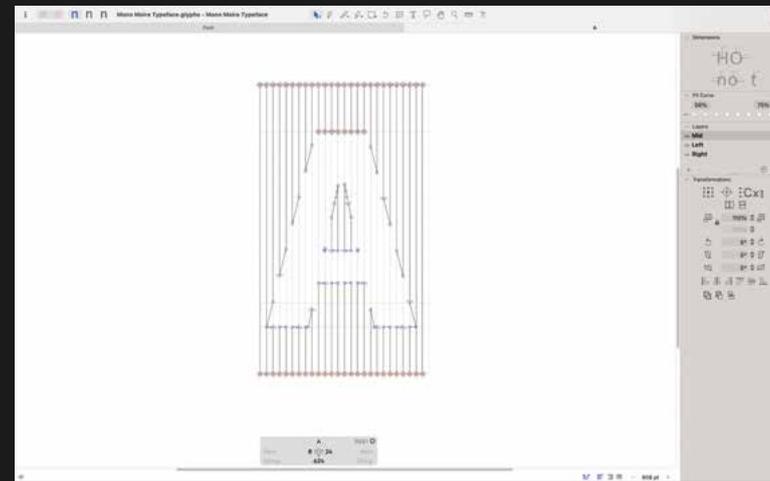
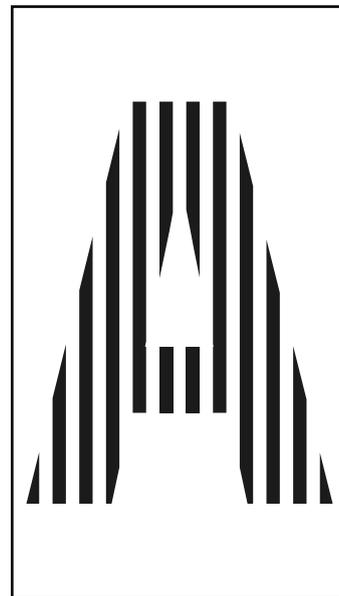
Original Typeface



Layer 1

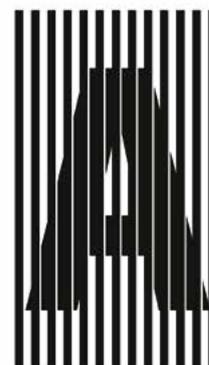
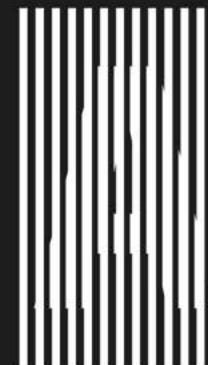
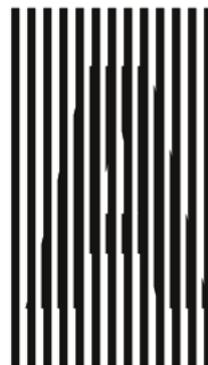
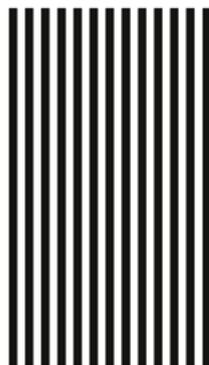
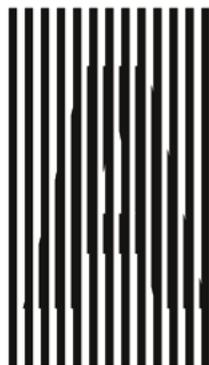


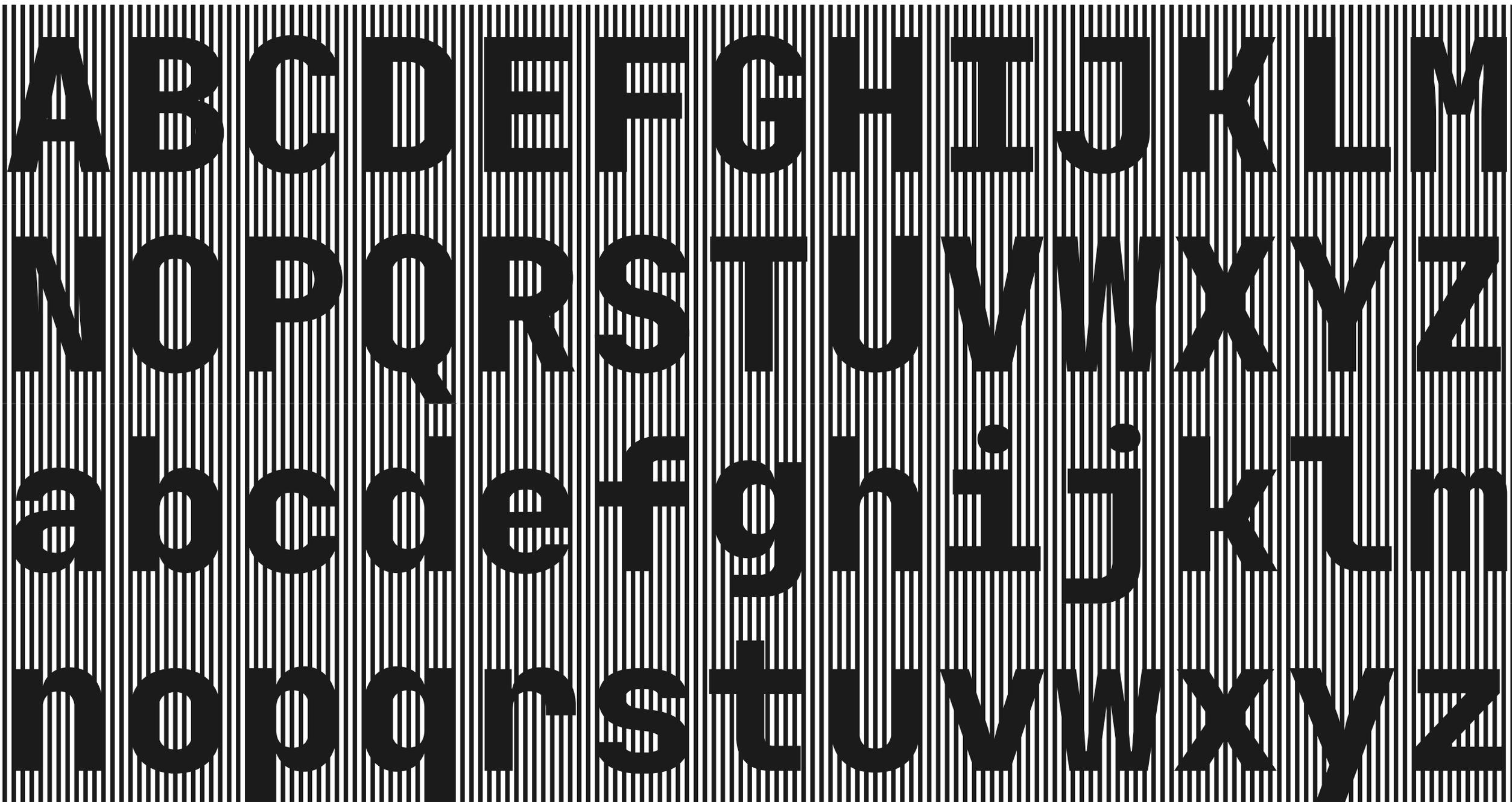
Layer 2



In order to make the font transformable, I needed to add a separate layer for each movement, from middle to left and right.

为了使字体可以变换，我需要为每个运动添加一个单独的图层，从中间到左右运动。





Uppercase and lowercase

大写字母和小写字母

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

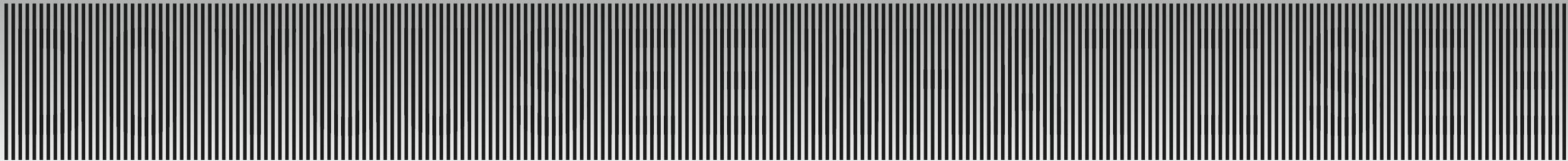
Uppercase and lowercase

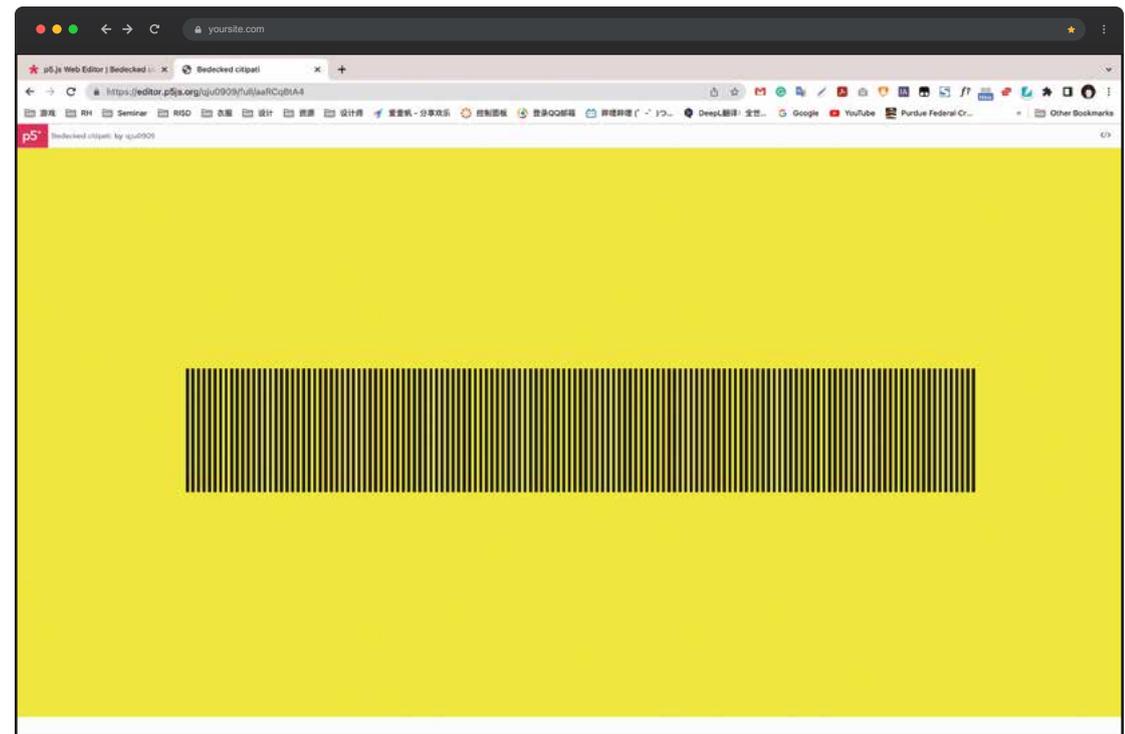
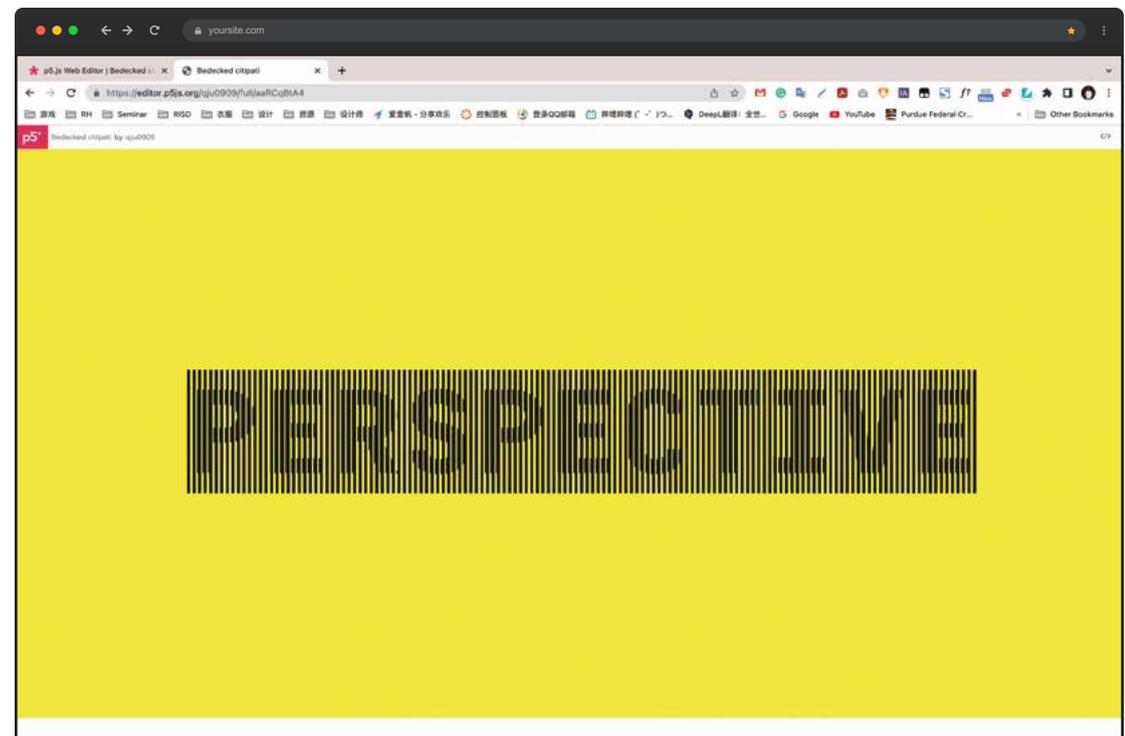
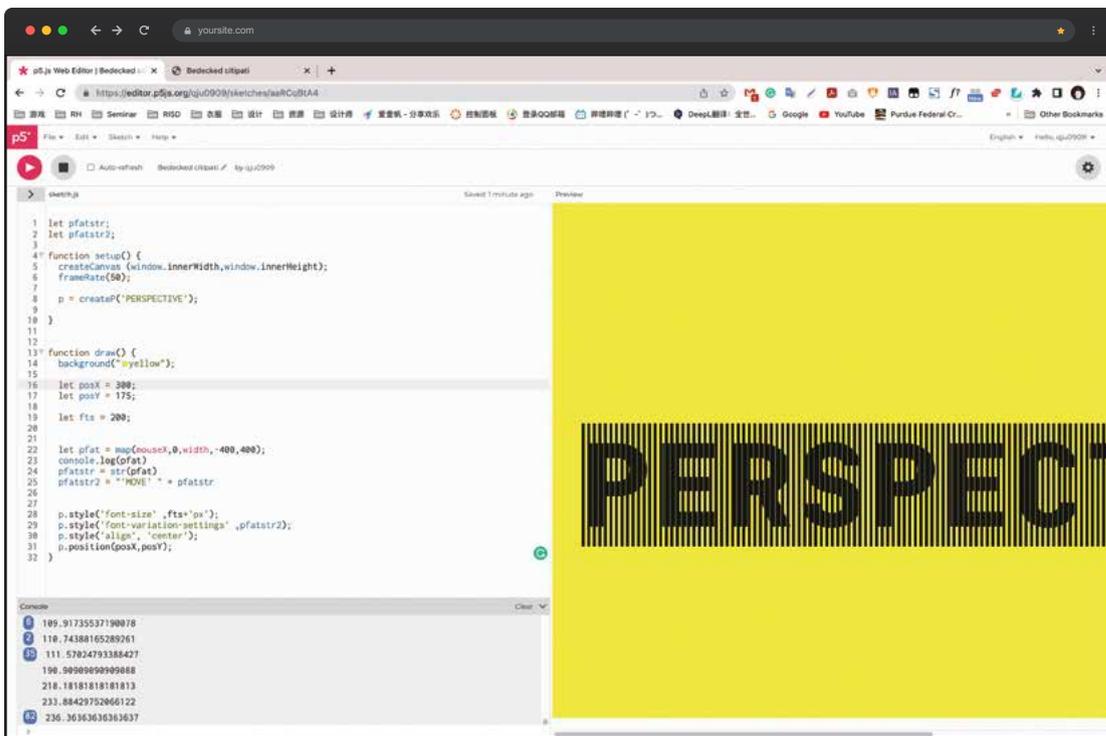
大写字母和小写字母

DO YOU SEE WHAT I SEE

DO YOU SEE WHAT I SEE

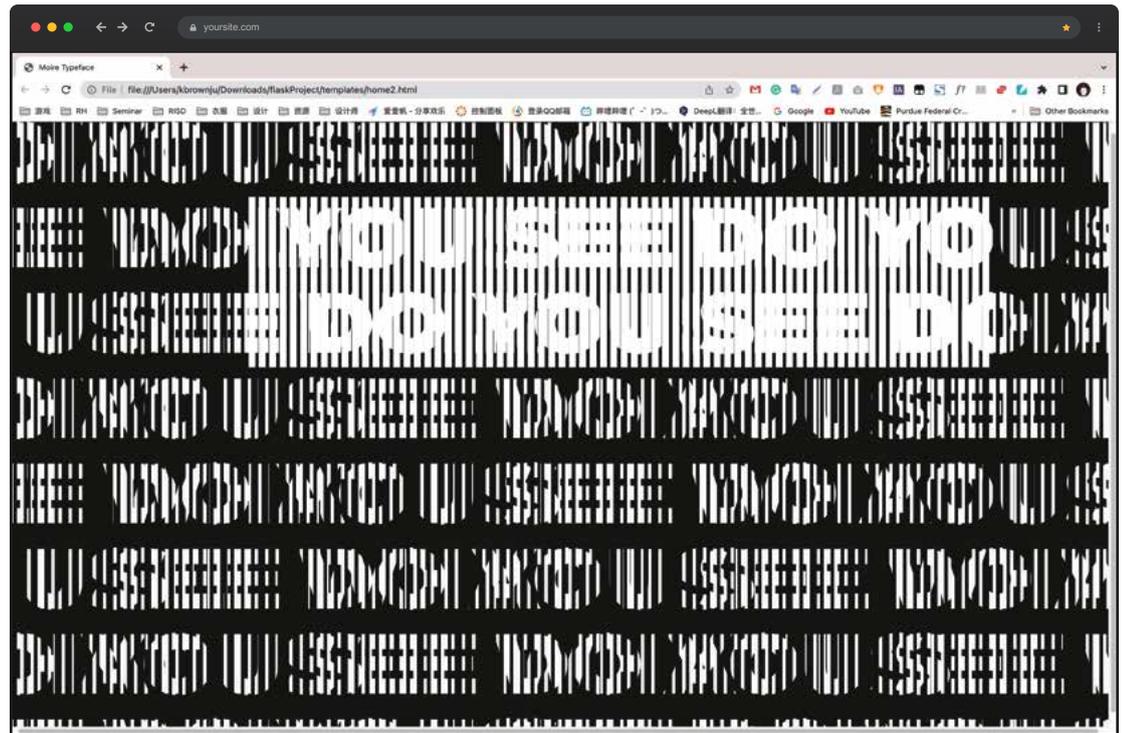
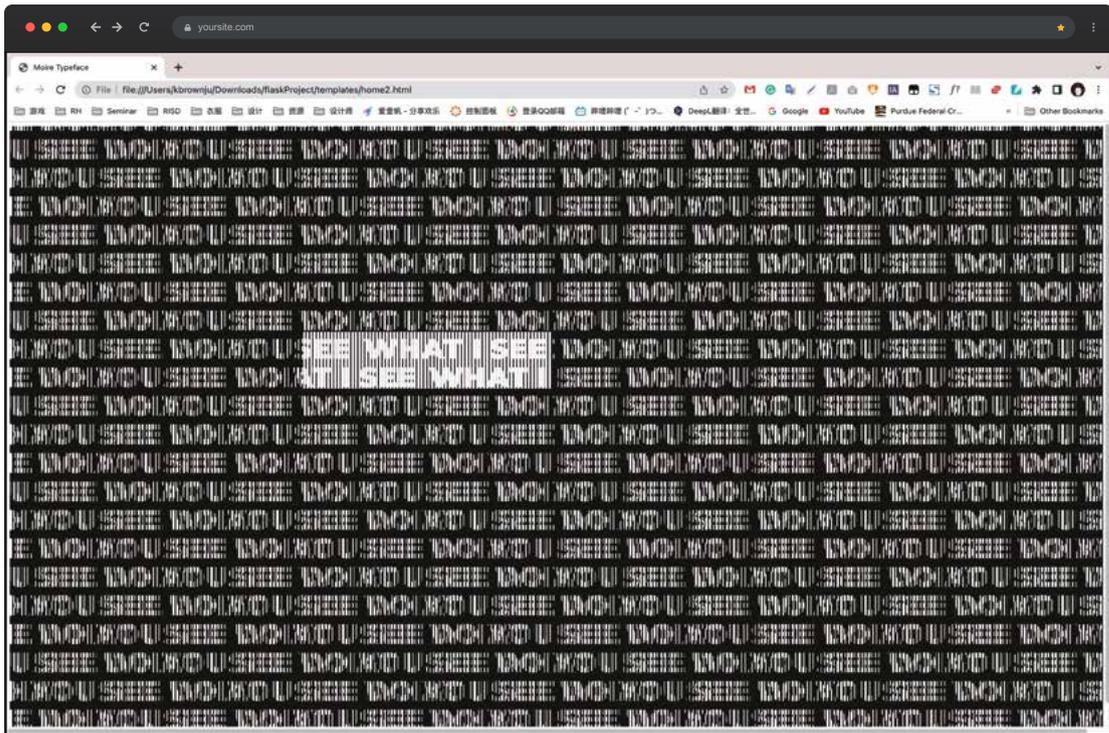
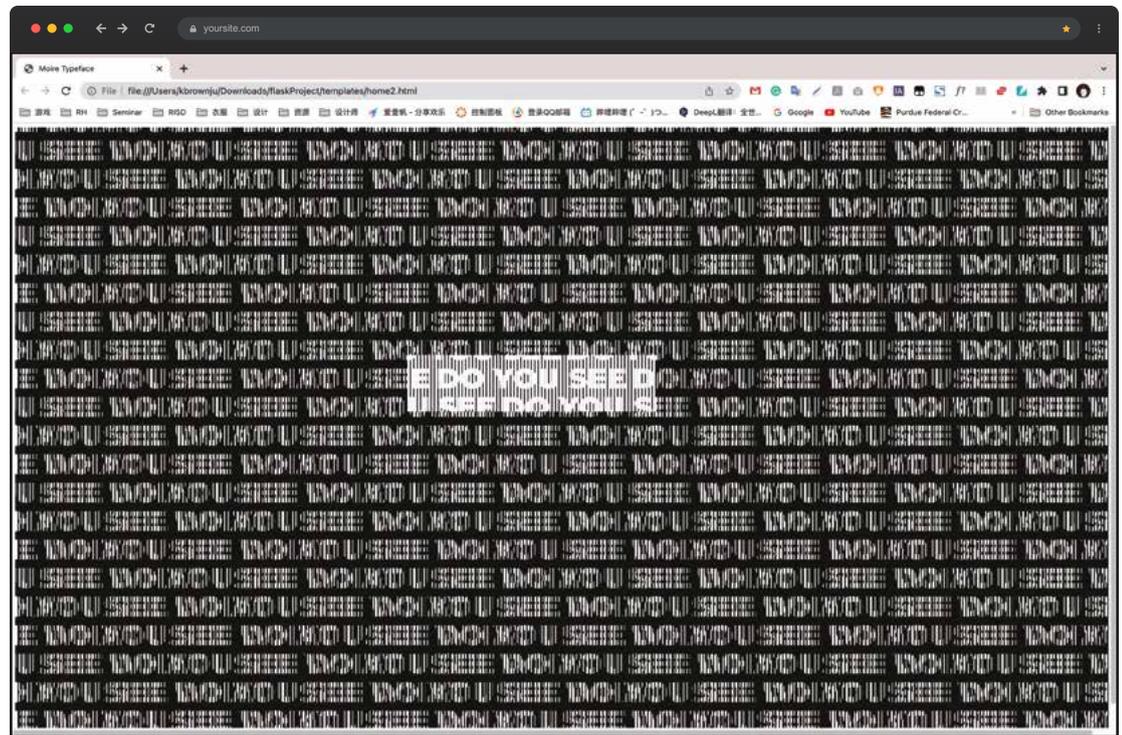
DO YOU SEE WHAT I SEE





I combined this typeface with p5.js. The pattern of the first layer will move with the direction of the cursor, thus achieving different states of the typeface.

我将这款字体与 P5.JS 组合在一起。第一层的图案会随着鼠标的方向移动，从而实现字体的不同状态。



I also embedded this font into the web page. Setting the cursor as the first layer of the pattern, the user needs to move the cursor to the right position in order to read the exact information.

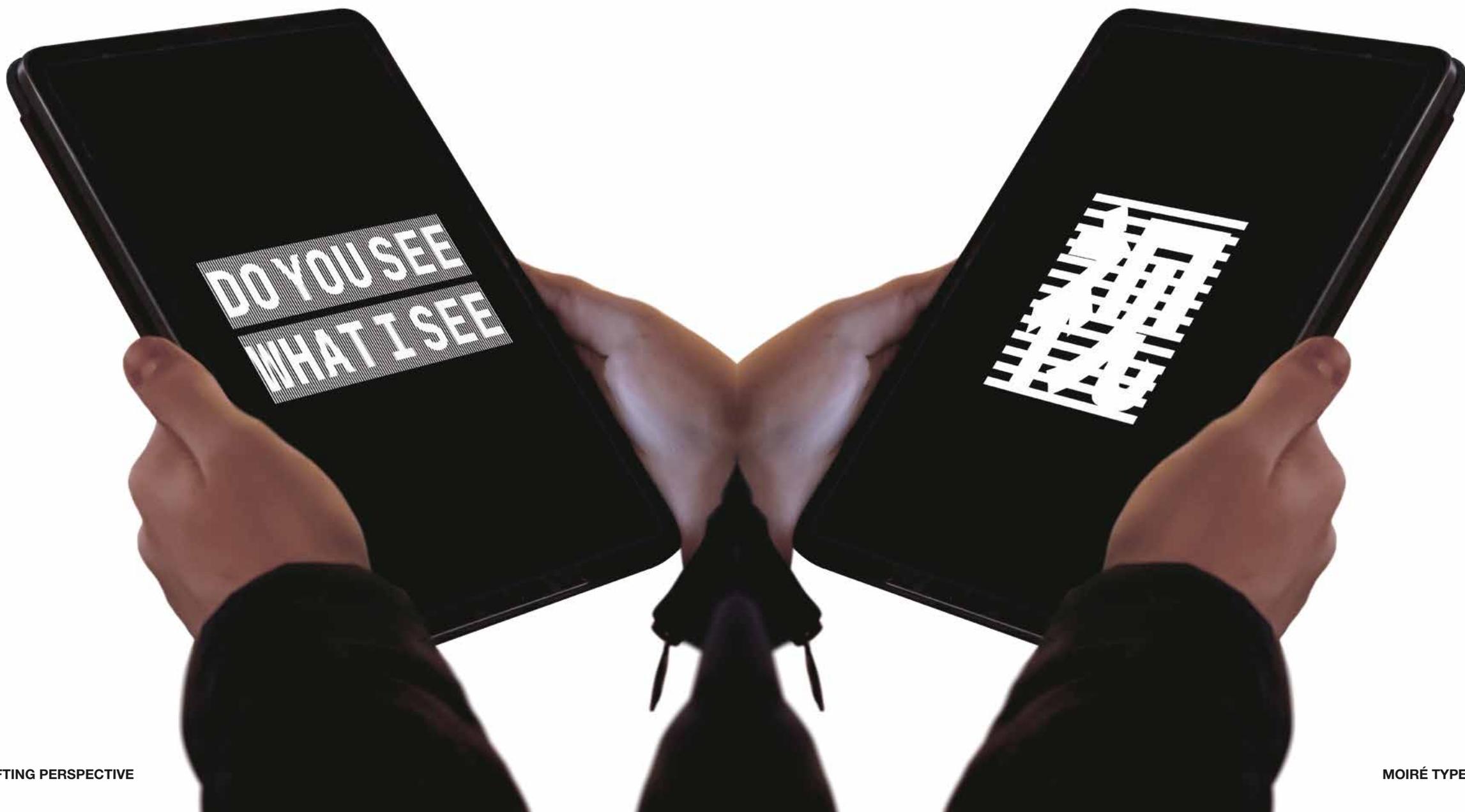
我同时将这款字体嵌入到网页当中。将光标设置成第一层的图案，用户需要将光标移动到正确的位置，从而才能阅读到准确的信息。

Finally, I have adapted the typeface with mobile device. When you turn the iPad horizontally, this typeface will change accordingly.

最后，我将这款字体与 iPad 结合在一起。当你横向转动 iPad 时，字体也会相应的进行变换。

I also transferred this system to Chinese but in the opposite direction. So in order for this Chinese typeface to work properly, the user needed to move the iPad up and down.

我同样将这个系统转移到中文字体上，只不过在方向上是相反的。所以为了使这款中文字体能够正常工作，使用者则需要上下移动 iPad。



STUDYING PERSPECTIVE

研究视角

In the book, *On the Soul*, Aristotle said: “Now for the thinking soul images take the place of direct perceptions; and when it asserts or denies that they are good or bad, it avoids or pursues them. Hence the soul never thinks without a mental image.” While I have spent a lot of time studying multiple perspectives and shifting perspective, I seem to have overlooked an important issue. That is human perception. When a person is looking at an object, what do they see? What are they thinking? The two actions of looking and thinking affect the human perspective simultaneously so I will delve into the human senses through design in this section.

在《论灵魂》一书中，亚里士多德说：“现在对思考的灵魂来说，图像取代了直接感知；当它断言或否认它们是好的或坏的时候，它就避免或追求它们。因此，灵魂永远不会在没有精神形象的情况下进行思考。”虽然我花了很多时间研究多视角和转换视角，但我似乎忽略了一个重要问题。那就是人类的感知。当一个人在看一个物体时，他/她看到了什么？他/她在想什么？看和想这两个动作同时影响着人类的视角，所以我将在本节中通过设计来深入研究人类的感官。

"I don't get it. I just don't get it". Went a line by the character of a woodcutter in *Rashomon*, the movie.

Besides serving as prologue to the movie, it is also a precondition for the entire movie, as it helps viewers locate what actually has happened so that the truth can reveal itself. The most famous and widely-known movie of *Kurosawa Akira*, the director, in his career life, *Rashomon* unfolds different depictions on a man who got murdered and his wife who got raped. As scenarios vary due to depictions of different narrators for the same victims and settings, it gives different emotions.



01



Perspective — Kurosawa's, the audience's, the storytellers — is one of *Rashomon*'s key concerns. The divergence between various characters' perspectives dictates the film's unusual plot structure, which unfolds several different versions of the central tale, one by one.

02



01



the storytellers — is one of *Rashomon*'s key concerns. The divergence between various characters' perspectives dictates the film's unusual plot structure, which unfolds several different versions of the central tale, one by one.

02

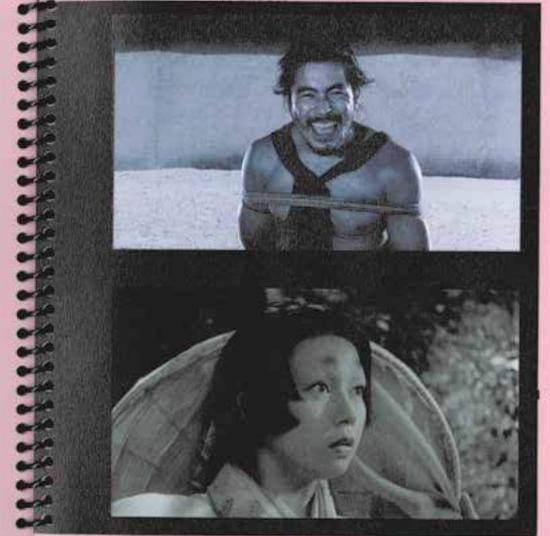
THE BANDIT'S STORY

Tajōmaru, the bandit and a notorious outlaw, claims that he tricked the samurai to step off the mountain trail with him and look at a cache of ancient swords he discovered. In the grove, he tied the samurai to a tree, then brought his wife there with the intention of raping her. She initially tried to defend herself with a dagger but was eventually overpowered by the bandit. The wife, ashamed, begged him to duel to the death with her husband, to save her from the guilt and shame of having two men know her dishonor. Tajōmaru honorably set the samurai free and dueling with him. In Tajōmaru's recollection, they fought skillfully and fiercely, with Tajōmaru praising the samurai's swordsmanship. In the end, Tajōmaru killed the samurai and the wife ran away after the fight.

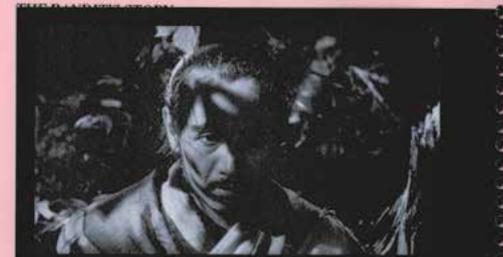
THE WIFE'S STORY

The wife tells a different story to court. She claims that after Tajōmaru left after raping her, she begged her husband to forgive her, but he simply looked at her coldly. She then freed him and begged him to kill her so that she would be at peace but he continued to stare at her with loathing. His expression disturbed her so much that she fainted with the dagger in her hand. She awoke to find her husband dead with the dagger in his chest. She attempted to kill herself but failed.

03



04



03

THE SAMURAI'S STORY

The court then hears the story of the samurai told through a medium. The samurai claims that, after raping his wife, Tajōmaru asked her to travel with him. She accepted and asked Tajōmaru to kill her husband so that she would not feel the guilt of belonging to two men. Shocked, Tajōmaru grabbed her and gave the samurai a choice of letting the woman go or killing her. "For these words alone", the dead samurai recounted, "I was ready to pardon his crime". The woman fled, and Tajōmaru, after attempting to recapture her, gave up and set the samurai free. The samurai then killed himself with his wife's dagger. Later, someone removed the dagger from his chest, but it is not yet revealed who it was.

THE WOODCUTTER'S STORY

Back at *Rashōmon* (after the trial), the woodcutter states to the commoner that all three stories were falsehoods. The woodcutter says he witnessed the rape and murder but he declined the opportunity to testify because he did not want to get involved. According to the woodcutter's story, Tajōmaru begged the samurai's wife to marry him but the woman instead freed her husband. The husband was initially unwilling to fight Tajōmaru, saying he would not risk his life for a spoiled woman, but the woman then criticized both him and Tajōmaru, saying they were not real men and that a real man would fight for a woman's love. She urged them to fight one another but then hid her face in fear once they raised swords; the men, too, were visibly afraid as they began fighting. In the woodcutter's recollection, the resulting duel was far more pitiful and clumsy than Tajōmaru had recounted previously; Tajōmaru ultimately won through a stroke of luck and the woman fled. Tajōmaru could not catch her but took the samurai's sword and left the scene limping.

04

STORY 01

도시의 중심에는 키가 큰 탑이 있다. 공기가 맑은 날에는 도시의 어느 곳에 서도 탑의 꼭대기가 보인다. 도시에 사는 사람들은 탑이 얼마나 포켓이 보이는지를 통해 대가도임을 측정하기도 한다.
탑의 꼭대기에는 지도층이 있다. 도시의 거주자들은 모두 탑의 꼭대기에 살기 위해, 사회의 지도층이 되기 위해 삶을 살아간다. 부모들은 자식을 낳으면 너도나도 피할리는 교육 계획을 시작한다. 자식이 태어나자마자 유치원 대기 명단에 이름을 올리고, 초등학교 자녀의 입학을 분단위로 계획해 각종 교육을 시킨다. 고등학교 교과 과정은 물론, 예체능도 빠짐없이 골고루 교육한다.

탑에 올라가면 하면 행복해지고 사람들은 믿는다. '최고가 되면, 권력과 명예를 위한 그런 행복할거야.' 라고 되뇌이고, 탑 꼭대기를 바라보며 하루를 시작한다.

STORY 02

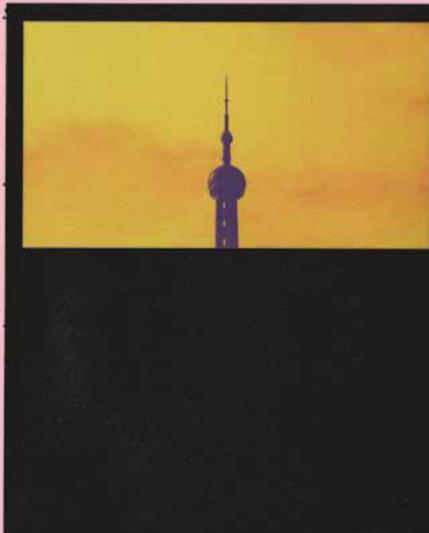
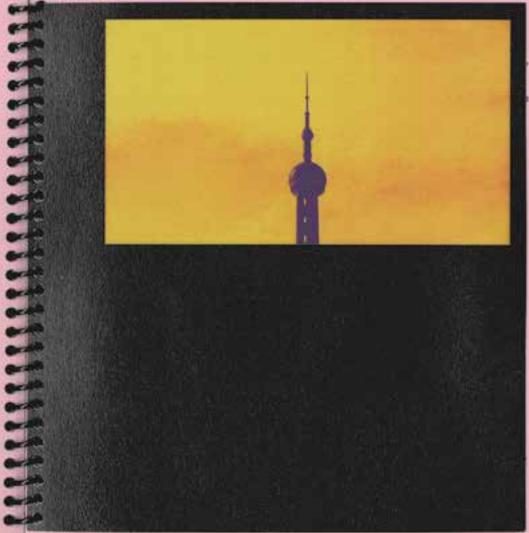
Mala maasih naahi ki ha photo kashacha sahe. Aadhi waatla ki Toronto cha CN Tower asah pan me Google search kela that hoy te naahi sahe. Me Google image search kela tar bhethla haha. He Shanghai madhia Oriental Pearl TV tower sahe. Kadsachit me search navhita karayla paahijoy and malhya mana pramaney, mala je waastey tya hiahobansi story banwayla paahije holi pan i think he pan tweek sahe. He pan ok storych sahe, Music saathi me majhe reflex follow karat sahe. Mala watla ki me Oriental Pearl cha YouTube war je first video diel tyacha link add karel so it becomes more contextual haha. I like how it has become a story.

STORY 03

The streets at this hour were left for the daring, the fearless, and the desperate. The citywide filtration systems only worked when the wealthy worked, while the sun was bright and high.

The bruised sun was setting now, the fluorescent lights were stuttering on, and the streets were filling with the night dwellers. Suri stomped along under the dying light, hood pulled low over her eyes, booted feet kicking through dirty snow as she stalked to work, her thoughts distracted. Distracted by someone. Someone who did not fit her neat categories, the categories she'd built to survive this dying world.

It was stupid to love, she'd always known that. Everyone knew the world was broken, that their generation was the last to be able to eke out a few years, that the rich were already building their ships out of here, their starships that would save humanity. A tiny, wealthy, colorless slice of it, at least.



Unfortunately, as tough as Suri was, she was also a little too curious, curious about the taste of bleak, beautiful boys. She'd kissed enough of them to know beautiful boys tasted bitter and broken, like gasoline and ash and shattered glass, to know that they were drawn to her relentless motion, and to know that she was pretty good at leaving a boy breathless and wanting more as soon as she grow bored.

The world was ending though, so it was okay to grow bored and move on. When the world was ending, it was easy to acknowledge that there was no time or energy to waste. It was easy to keep up walls, to stay guarded, to keep everyone at a distance. To organize the world into neat categories.

Until Z, with his deft, gentle fingers, deep embraces, and sea-storm eyes that grew black with desire as they lay on her. His broken edges weren't bleak and jagged the way she was accustomed to, but honed and strong and deadly with intention rather than abandon. He tasted alive, like fire and ice, he saw deep into the wilds of her heart. Most shockingly, he believed that one day the bloody skies would grow blue again, and when he looked at her with those hungry eyes, she felt the crushing realization that she too, might believe in a better world. A world worth loving in, a world worth living for.

STORY 04

末日来临之前, 唯一能够使人幸免的高塔已被这个世界上少数的最有权势的人占得, 为了加强入塔的难度, 这些人独创了一种语言, 他们需要翻译, 医生, 清洁工人. 学会这种语言的人才有机会进入高塔, 一生为这些高塔的占领者服务, 才能幸存.

STORY 05

It's a strange shape for a honeycomb but your auntie went on vacation and brought it back for you, all purple and bulbous like the real thing. You have a vat of honey just for this purpose, so yellow your guests mistake it for transparent egg yolk. You dip the stick and you watch it slip inside the amber. You give it a stir.

STORY 01

해야할 일들이 무제가 나를 짓누른다. 큰스레 이미 끝낸 장대한 일들을 배워가고, 새로운 그리 체크해나간다. 이아면 뉘지 생산적인 하루를 보내는 듯한 느낌이 들기 때문이다.
가장 구석에 자리잡았지만 아무리 노력해도 집중이 되지 않는다. 먼 자리, 가까운 자리에서 울리는 알림소리 한마디. 한마디에 귀를 쫓긋 세웁니다. 방향 달라가 한마디 읽어보고 싶은 마음을 한 번, 두번 참아낸다. 에이맛을 귀에 갖아보지만 그다 도움이 되지 않는다.

마음이 조금해진다. 나는 잘 하고 있는걸까? 끊임없이 달려간 하는데 맞는 방향으로 가고 있는 걸까? 목적 없이 달리는 나를 응원해주는 사람은 있는걸까? 이 마라톤의 끝엔 무엇이 있는걸까? 모두를 내처럼 응원하지만 잠깐 관심은 허 하는걸까?

STORY 02

Kaamaat toh evdha guntla ki baaki kashacha tyala bhaanach naahi rashila.

STORY 03

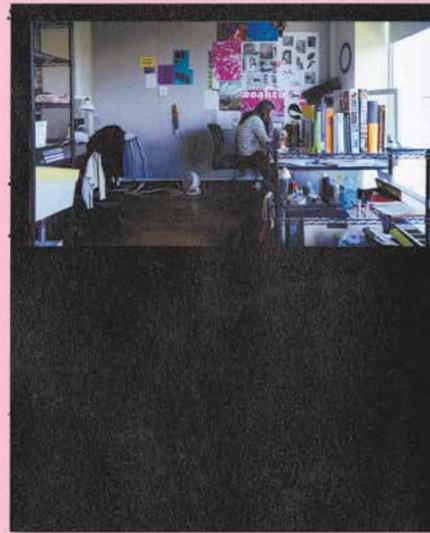
The light filters across my desk, and I rest my head on my arms. The sun is rising, and my heart is failing. Or perhaps it's blossoming. Maybe it's exploding. I cannot tell — it all feels the same now. Like life and death and the spiraling cosmos.

She's been running through my thoughts for weeks, and I've watched her race past, marveling at the blazing joy on her face, content with the moments she turns to flash me a smile as she passes by, content with the warmth I feel when she pauses to see me, to really see me. And I watch steadily back, my heart in my throat, but my eyes steady.

The light filters across my desk and I peer up into the sunlight.

STORY 04

At Parry's Paper Emporium, we keep our employees happy by surrounding them with the paper our customers request through our patented paper processing protocols. We have all kinds of paper for all your printing needs — white paper, big paper, that scratchy paper you hate touching with your nails, even the paper you can barely write on cause it's so bad. You can expect our paperistas to cater your prints to all your business needs: menus, lists of things to purchase, a sheet that describes things you are selling, and even different kinds of menus. Every job we handle is carefully printed on quality paper — the inks will be so smooth on



whatever paper we have on stock, which depending on the day could be literally none at all, but hey, that's the paper business! Rest assured, we often have a lot of different kinds of paper. But don't take our word for it, trust our happy employees, trust our other satisfied customers, and trust your instincts! Remember: Print at Parry's! You won't believe the quality!

STORY 05

这是她毕业后在广告公司工作的第三年, 这三年她都像大多数年轻人一样, 工作时间超过八小时, 领着只够生活的工资却丝毫不肯有一点怠慢, 这一天她像往常一样, 电脑屏幕前修改广告创意。突然被老板叫到办公室, 问有没有可能主动辞职, 原因是公司经济状况不佳。她只好默默回到工位完成今天未完成的工作, 心里盘算着在公司同事下班后再打自己的东西, 原来不是所有努力都有回报。

STORY 06

I've always been good at finding small escapes. I'll run away and step into my own little world. I'll listen to the same song on repeat the entire day. Letting it color my view of the world. Today, I'll be fast, upbeat, and carefree.

I'll slip into the elevator, and feel my body begin to relax as I descend. Stepping outside, into the sun, getting a bit lighter with each step. I'll imagine myself slowly becoming a flower, letting my cheeks turn towards the sun, warming my face, swallowing the sunshine.

My steps will begin to quicken. I'll skip on the crosswalk. I'll laugh out loud at the thought of being so light. And then I'll step back into the studio.

The first game is called "Expansion." Each player receives a picture and then creates a story based on this single picture.

第一个游戏叫做扩展。每个玩家收到一张图片, 然后根据这一张图片创造一个故事。

STORY 01

비가 오는 저녁이었다. 레스토랑 문을 열자 몇시간 새 쌀쌀해진 바람이 코끝을 스쳤다. 거리의 사람들 모두 따뜻한 실내로 들어가고 싶은지 어깨를 한껏 올리고, 외투 주머니에 손을 넣은 채 잔 발걸음으로 걷고 있었다.

“언제 이렇게 추워졌대. 겨울 다 됐네,” 나는 계산을 마치고 주섬주섬 지갑을 주머니에 우겨넣는 그를 돌아봤다.

눈이 마주치자 그는 잠시 할말을 잊은 듯 멍하니 서있었다.

“뭐해? 가자 자기가,” 나는 재촉했다. “나 완전 추워. 감기 걸리기 딱 좋다 이거예요.”

“잠시만, 거기 서봐.” 그가 다급히 말했다. 신용카드와 주민등록증, 영수증이 굴러다니는 바지 뒷 주머니를 뒤적거리려 휴대폰을 급히 꺼내 카메라를 켜다. “그대로 있어봐. 지금 이 순간을 기억하고 싶어.”

STORY 02

Hya picture la paahun mala majhya phone madhlya photos chi aathvan aali. Providence la aalya paasun me ashe, majhya payache, chaaltanna khup saare photos videos record keley. Kadaachit normal pekshya jaastach kaaranki kaadhi/ background madhe zhaadanche paane padle aahet. Music saathi mein same approach ghenaar.

STORY 03

The city plays on a loop. No, I play on a loop. I walk the same streets, I speak the same words, I laugh the same false laugh. Or do the streets move? I am spiralling. I stare at the soles of the woman in front of me, striding purposefully, with direction. Does she know that the street keeps moving, a conveyor belt shuffling unsuspecting people along the city's whims? Does anyone know? Does anyone know that their lives are so, so, small?

That's not a bad thing. The infinite, the cosmic, is found in the micro, the miniscule. Why would that be a bad thing?

I see her face flash before me again, accusing, maddening, tearful. She did not like it when I said the world was big and our lives were small. She did not like it when I said it was the moments that mattered, every slice of present time that made up a life, when you looked back on it. She wanted bigger things, wanted





fame and influence and admiration. I did not care. Why would I, when the city is stuck in a loop? No, I am stuck in a loop. I am stuck here every time. They all want to be Seen, these days.

I don't care who sees me. I just want to See.

STORY 04

南方夏日的闷热和北方的烈日完全不同，
聒噪的蝉鸣，
格格不入的口音，
难捱的酷暑，
不小心走错的岔路，
立交桥下卖桃子有点刻薄的老妇人，
并没有消磨这些初来乍到的年轻人对生活的向往，
他们的人生刚刚开始。

STORY 05

You never let yourself go out in white shoes. What's the point, spending that much money to let them get scuffed and caked in city grey. But he asked you to go out with him and his friends and you like his thick eyebrows and the way his voice tumbles out of his chest. At home, you choose your outfit like a talent show finalist. The only shoes that work are the ones that never left their box. You tap your toes inside them to get your feet settled and step outside, consciously forgetting where your feet land. When you're together, who can hardly care? You look down at the floor later and catch his sneakers, pristine and white against the sticky bar floor. Afterward, your head pulsing as you cross the street beside him, you don't know what to say but it feels like you should speak. You ask him how he keeps his shoes so clean. He laughs and tells you he worries about them all the time.

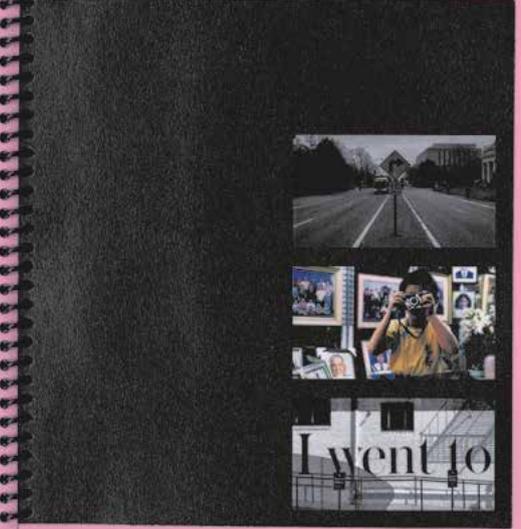
STORY 01 - PART 01

고속도로 19 번 출구로 나와 우회전을 하면 작은 카페가 보인다. 집에서는 20 분 거리로 살짝 멀지만 그녀는 이 카페를 종종 찾곤 했다. 몇달 전 우연히 지나가다 카페가 필요해 들렀다가, 한 아이와 눈이 마주쳤다.

아이는 카페 뒤 주차장에서 어떤 여학생을 데리고 놀다 주저를 하는 그녀의 눈이 마주쳤다. 여기서 놀면 위험하다고 알려주려는 걸까, 아이는 상긋 웃더니 흰 건을 뒷문으로 종종 뛰어가기 시작했다. 그녀는 어제를 으악하고는 건물을 돌아 카페에 들어갔고, 계산대에 벌써 앉아있는 아이를 발견했던 것이다.

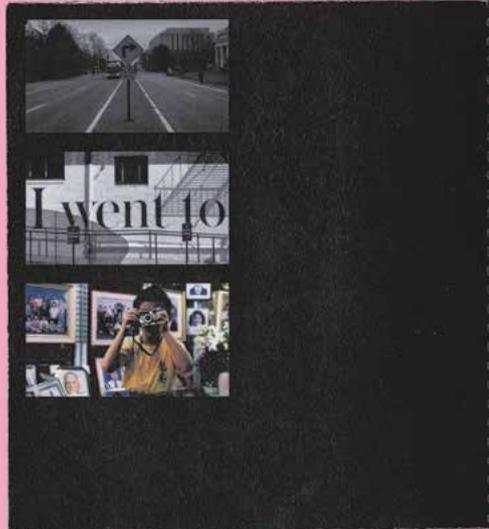
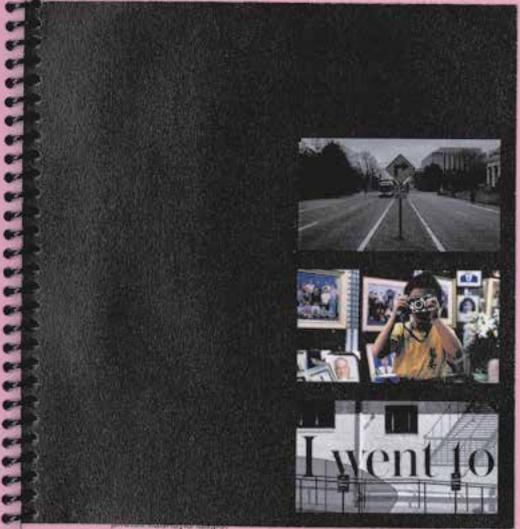
무엇을 주문하시겠어요? 아이는 그녀를 똑바로 쳐다보며 물었다. 얼굴상 남짓한 아이가 매우 프 로페셔널한 어조로 말을 걸자 그녀는 놀랐지만 곧 아이와 눈을 다시 맞추며 대답했다. 음, 아이스 커피 하나 주세요. 아이는 말없이 크레딧이 카드이며 신용카드를 받아들고는, 카드 모서리로 로스키 화면을 능숙하게 찍었다.

어느새 오빠를 따라 계산대 앞에 흐르던 여자아이도 그녀를 호기심 가득한 눈으로 바라왔다. 안 녕하세요, 제 이름은 라일라고, 저는 다섯살이에요. 우리 부모님은 주말에 계세요. 기다려 주세요. 여자아이가 말했다.



STORY 02 - PART 01

Maajhya vadianna kontya he goshti chi photos kadhaychi khup awadh hoti. To jitha he kuthe jayche, khup photos kadhayche, morning walk war suddhat tenchi saavay mala laagti ani me pan lahan ways paastun photos kadhayla laaglo. Haa tootera photo tyencha favourite hota, tencho mhanva hota ki hya photo madhe je lilita ashe te khup open ended ashe and te kaachi vichhar karayla mala provoke karla.

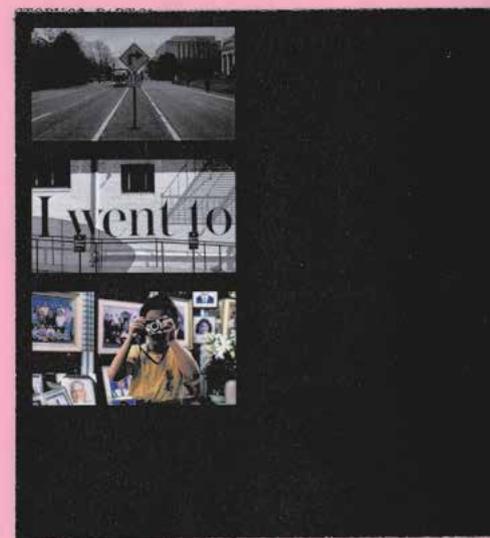


STORY 01 - PART 02

나는 할아버지의 작은 카메라를 가지고 놀곤 했다. 당시엔 디지털 카메라도 없어, 한 장 한 장이 소 중했다. 기념사진을 찍을 때 장난스런 표정을 지었던 큰안을 즐긴다. 그것도 사진을 찍고 몇 달 후 인화하고 나서야.

그런 시절 일개 의미 없는 사진을 찍을 수 있게 해주신 할아버지는 참 귀중한 결정을 하셨던 것이 다. 샷이 앞으로 나가 보이는 것을 무작정 찍으려고 하셨다. 나는 커나가는 영영아들에는 꽤 빠른 게 흥미를 잃었다. 내가 찍은 일련들을 할아버지가 두어번 인화해주셨을 때, 함께 모뎀을 볼 때 남겨 놓았기 때문이다. 대신 항상 깊은 곳을 지키는 것을, 베풀 들어 주지만, 상호동, 간만에 관심을 가지기 시작했다.

그것들은 항상 같은 모양, 같은 자세로 한 곳을 지키고 있지만 사진마다 보이는 모습이 달랐다. 별 이 행방한 날에는 웃는 모습으로, 우중충한 날에는 똑같이 우중충한 모습으로, 재지가 적년에는 긴 그림자를 늘어뜨리는 모습으로 서있곤 했다.



STORY 02 - PART 02

Aaji mala saangto ki majhya wadianna photos kadhachi khup aawad hoti and te kontya he goshti photos kadhayche. Aaj, jevha te aata majhya sobat naahi ashe, he photos mala tyanchi ashwan detaat. Tyanna manaat thevayla me aata paastun photos kadhayla laaglo.

The second game is called "Sequence" and has two parts. In the first part, each player receives a combination of three pictures in a fixed order and creates a story based on this combination. In the second part, each player changes the order of these three pictures and completes the story based on the new order.

第二个游戏被称为序列,有两个部分。在第一部分中,每个玩家按固定顺序收到三张图片的组合,并根据这个组合创造一个故事。在第二部分中,每个玩家改变这三张图片的顺序,并根据新的顺序完成故事。

STORY 03 - PART 01

My mother squeezed my hand as we walked across the crosswalk. The weather was cold, I remember that, the skies bleak with the onslaught of winter. The wind howled, the cold stabbing like knives through my jacket and sweaters. Her hand was warm, and held mine tight, as if she was afraid I'd get pulled into the whirlwind and drift away from her.

We strode into the warmth of our favorite bakery, the one owned by a local family. We didn't know them, not really, but it didn't matter. We shared a love for the flavorful pastries, for the scent of rising dough, for the taste of love and home. They recognized our faces, and we knew theirs.

Today, a little boy sat at the counter, watching patrons solemnly, a sturdy camera hung around his neck. His small hands were wrapped carefully around the camera body, fingers running restlessly across the surface. As I approached the register with my mother, our basket stuffed with our favorites, he eyed me with gentle, curious dark eyes. I eyed him back. I didn't like boys at that age. I didn't really like anyone at that age. I stared at him challengingly.

He lifted the camera slowly to his face. I glared. He snapped. I frowned. He lowered the camera, and smiled. It was sweet and radiant, and I stared with wide eyes, startled.

I remember that now, as I walk up to my own bakery on opening day, running my hands along the painted brick facade. Wonder what happened to that photo, and what happened to that boy with the smile like sunshine.





STORY 03 - PART 02

The boy at the counter snapped a photo, his fingers careful around the heavy camera. I glared at him as he lowered the camera and gazed curiously at me.

"Eshh," my mom tugged my hair in reproach. "Smile!" she hissed in my ear. Straightening up, she pushed me forward and smiled at the boy. I stumbled forward. "You can take another photo," she told him. He glanced at me nervously. I narrowed my eyes at him, until my mom tugged my hair again. I swatted her hand away and sighed. "Quickly," she whispered to him. He looked at me again, and we eyed each other warily. Suddenly, he smiled, a smile so radiant that I was startled into smiling back, and in that split second he snapped another photo.

I think of that moment as I walk past the bus stop, and the grey concrete buildings from my youth, towards that bakery. I left home too many years ago, and everything is different now upon my return. There's very little left of interest to me, but I wonder still about that bakery. I approach a white-washed building, with the beginning of a poem painted large on the side. What was once a strip mall is now chic and beautifully designed, bustling with people.

The building looks different, but the sign above the dark windows is the same. Warily, I enter the store, and I am enveloped in the sudden, soft warmth of fresh bread, the scent of sweet pastries, the feeling of home. I cannot help but smile, and as I look around, I meet the eyes of the young man behind the counter. A beautiful old camera sits on the shelf behind him. He flashes me a smile like sunshine.

STORY 02

Kaal gasva madhyas tower war viz padli hoti. Khup paas pan aafia, wadal saitley. Kaikich kehanaat paristhiti evdhi baddali ki sarve jana ghabrun ikde-tikde dhavaylaa lagley. Kaahi lokasanchi tar goshti pan udun gelya. Me eka chotyia tinsa khaali jaan baslo and wadal thaamnya chi waat paheli. Samplyasaar me jevha baaher nighalo tevha pahila ki sagli kade goshti pasariya hotya.

Tya paiki ek hota he pustak je ki mala maahit naahi koncha saha. me majhya aaju baajul pahla pan konchich navta tar me pustak gheun wapas ghari jaayla nighalo. me te pustak wachna suru kela. te pustak 'Senses' var based hota, halu halu wachna suru kela and mala te evdha saavadi ki me tyant kunto, ek kahan asaas aala ki me te sagla kaahi swastha war apoly karoyla laaglo. haluch mala majhi swatichi saang vegla vichitra vatayla laigla.

Evdha ki kaahi pan ahivaylaa vichitra vatayla lagla, bhiti watayla lagli. Me tyast evdha guntat gelo ki me khup vel aaplya room madhech rahayla laglo, halu halu majho mitra kami zaale.

Ani shevati me evdha vegla padlo ki saglyaan madhe asatanna pan koni mala pahila naahi.



The tower in the town was struck by lightning yesterday.



Scattered on the ground is a book that I don't know it belongs to.



It feels weird to touch.



No one noticed me.

STORY 03

Is this a dream?

I set my book down and flop back into the grass, my arms stretched wide. The clouds filter across the clock tower, fluffy and pearlescent, edged in acid neon. They swirl down, across, engulfing time, surging towards me like seafoam. I reach up and ghostly hands form in the swirling mist, stretching towards me. Will they dissolve with my touch? Or will I?

Suddenly I am engulfed in soft dewdrops, glowing in shades of lavender, acid green, electric blue, dusted rose... I marvel at the mist clothing me. I'm lifted like a feather into the maelstrom, and reach back, but I've lost my book, still settled peacefully in the grass.

Is this a dream?

I blink and the world has turned to black and white. The light is different, stronger, sharper, but diffused at the edges, hungry but shy. A pillar of blinding white light pierces the space before me, fading to fuzzy distortion at the corners of my eyes. I reach forward, then pull back in shock. I stretch my hand out again, but it's turned to shadow.

I've turned to shadow. I am insubstantial, translucent. I cannot tell if I am soul or if I am body. I have no edges anymore, I am formless, spilling over. I feel eternal and endless.

I feel free.

It's terrifying. It's everything.

Is this a dream?

I blink, and the sun shines bright and soft once more, dappling through the trees. I see home in front of me, but I'm no longer sure if home is the place I've returned to, or the place from which I've just come.

STORY 04

8:00. 远处教堂钟声响起, 这似乎又是一个平淡无奇的早晨。他努力睁了睁眼, 望向天花板, 躺在床上伸了伸懒腰。"又是无聊的一天, 这样的日子什么时候能结束"。望了窗外, 灰蒙蒙的天, 挣扎着站起来, 像一打蔫的茄子。"算了, 还是起床吧, 熬过一天算一天"。他赶紧穿上床头的衬衫, 推开门脚步走去洗澡。

10:00. 他走到楼下的便利店, 点了经常吃的烤鱼三明治, 路过每天都会路过的公园, 和往常不同的是, 一本摊开的书孤零零的躺在草坪上, 周围并没有人, 或许是该把书忘在了草坪上。好奇心驱使, 他捡起那本书。

12:00. 他打开书读了起来, 发现这本书似乎也没什么不同, 只是一本普通的科幻小说。他顺着手写的三明治, 百无聊赖地一页页翻着。发现书的最后一页居然是个笑脸, 里面躺着一枚看起来很古老的钥匙, 他拿起钥匙端详着, 突然背后一只手伸向他, 瞬间觉得朋友, 他失去了意识。

3:00. 等他醒来已经到了另外一个世界。只见一个老人坐在他面前, 这个背影似乎有些熟悉, 老人忽然回头, 原来是他的小学老师。冲他喊道, 让你了不好好学习! 梦醒了, 发现自己在高中语文课堂睡着了。



8:00



10:00



12:00



3:00

STORY 05

May was the month I started watching the clouds on my evening walks. The sky could never decide on what to do but the clock tower was as decisive as ever, reminding me who was waiting for me at home. June — the month I fell asleep on the grass reading the book you lent me — I watched an ant crawl on your exposed knee and never said anything, even though I know you're afraid of bugs. The sun warmed my back and the grass cooled my belly and I didn't know how sweet it was to be between two different things. July crept up on us. The rain you always guessed at finally delivered in torrents. So much for a summer outside. Instead we played shadow games and I told you what flavor of ice cream I wish we had in the freezer, if it weren't so miserable outside. You told me it was too cold for all that. August was better. We took walks outside and told ourselves we'd be better prepared for fall and winter. We went to the park and I wore my shorts even though the heat was never reliable. I told you I'd get us some treats and when I came back, I saw you sitting by yourself from far away. One more year of this, I thought, looking forward to September.

The third game is called "Circumscription." Each player receives a combination of four pictures in a fixed order, and each picture starts with a sentence. Players need to use these four beginning sentences then to create a complete story.

第三个游戏叫做界限。每个玩家按固定顺序收到四张图片的组合, 每张图片的开头都有一个句子。玩家需要使用这四个开头的句子, 然后创造一个完整的故事。

GAME 03: CIRCUMSCRIPTION



Is this a dream?



Is this a dream?



Is this a dream?



Is this a dream?

STORY 03

Is this a dream?

I set my book down and flop back into the grass, my arms stretched wide. The clouds filter across the clock tower, fluffy and pearlescent, edged in acid neon. They swirl down, across, engulfing time, surging towards me like seafoam. I reach up and ghostly hands form in the swirling mist, stretching towards me. Will they dissolve with my touch? Or will I?

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GAME 03: CIRCUMSCRIPTION



May



June



July



August

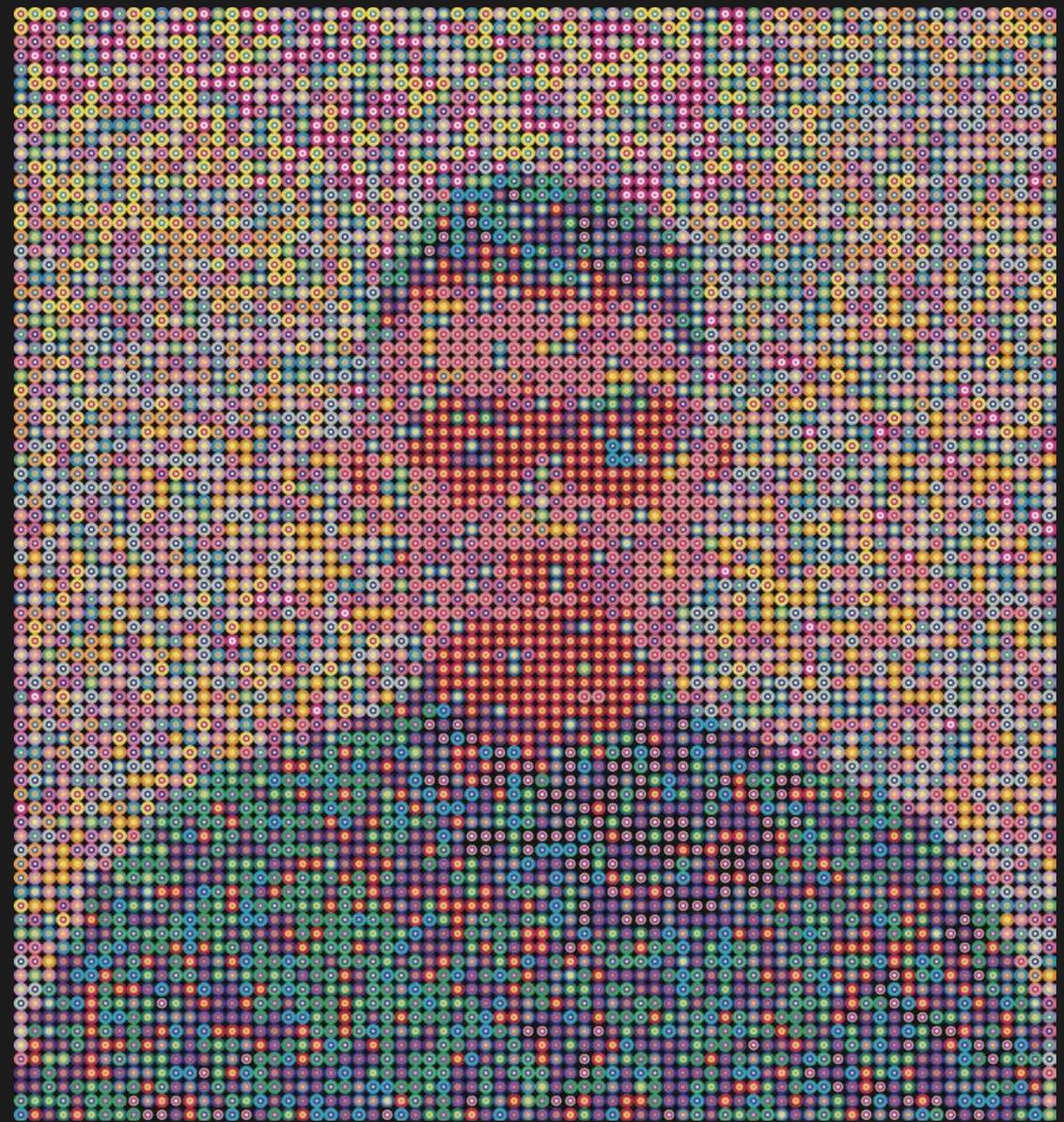
GAME 03: CIRCUMSCRIPTION

STORY 05

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MY PERSPECTIVE

我的视角



Suppose the first three sections are based on a rational point of view to explain the impact of perspective on my design. So in this last section, I decided to change my previous rational attitude and design the contents I am interested in from a more emotional point of view, that is, my perspective.

假设前三部分是基于理性的角度来解释视角对我的设计的影响。所以在这最后一节，我决定改变我之前的理性态度，从更感性的角度，也就是我的角度来设计我感兴趣的内容。

ESCAPE FROM REALITY

As a fan of abstract form, when I read *The Grammar of the Ornament*⁸ by Owen Jones for the first time, I was deeply attracted to its structural combination and color assortment. However, after several weeks of trial and research, I found out that, for me, it's tough and challenging to derive a graphic language from another one. So, my biggest problem was how to make the extension.

After discussing it with classmates about my problem, Katie Burwick offered me an idea to lay the foundation for the entire topic; that is, why not change the direction of thinking? How about starting from my perspective and discussing my understanding of ornament? As far as I am concerned, the ornament is harmonious, beautiful, and neutral, and the opposites are disordered, ugly, and extreme. Based on the opposites and my recent experience, soon I identified a target — information. The outbreak of COVID-19 is just like a sword, cutting out the mask of hidden negative emotions and revealing them to the public. As an overseas student, I sit before the computer every day, receiving the “negative emotion” pushed to me on the internet in a confined space, and it is so hard for me to be relieved. The endless push of such information also hurts people invisibly. So, as a user, how can I avoid the negative emotion of such information?

Therefore, I decided to create a set of beautiful and harmonious ornament typefaces to replace the original Latin characters. If an alphabetic combination conveys information, the ornament characters convey intuitive emotion. When you see the graphic combination converted from characters, even a message full of violence can be converted into colorful visual language. The ornament typeface represents an abstract, metaphorical, and even floppy feeling. We can try to escape from the fast information world for several seconds and enjoy the aesthetic feeling and harmony brought by the simple graphic combinations.

8. Owen Jones famous 19th Century *The Grammar of Ornament*. This book is a collection of decorative graphics from different cultures around the world.

欧文·琼斯 19 世纪著名的《装饰语法》是一本收集了来自世界各地不同文化的装饰图形书籍。

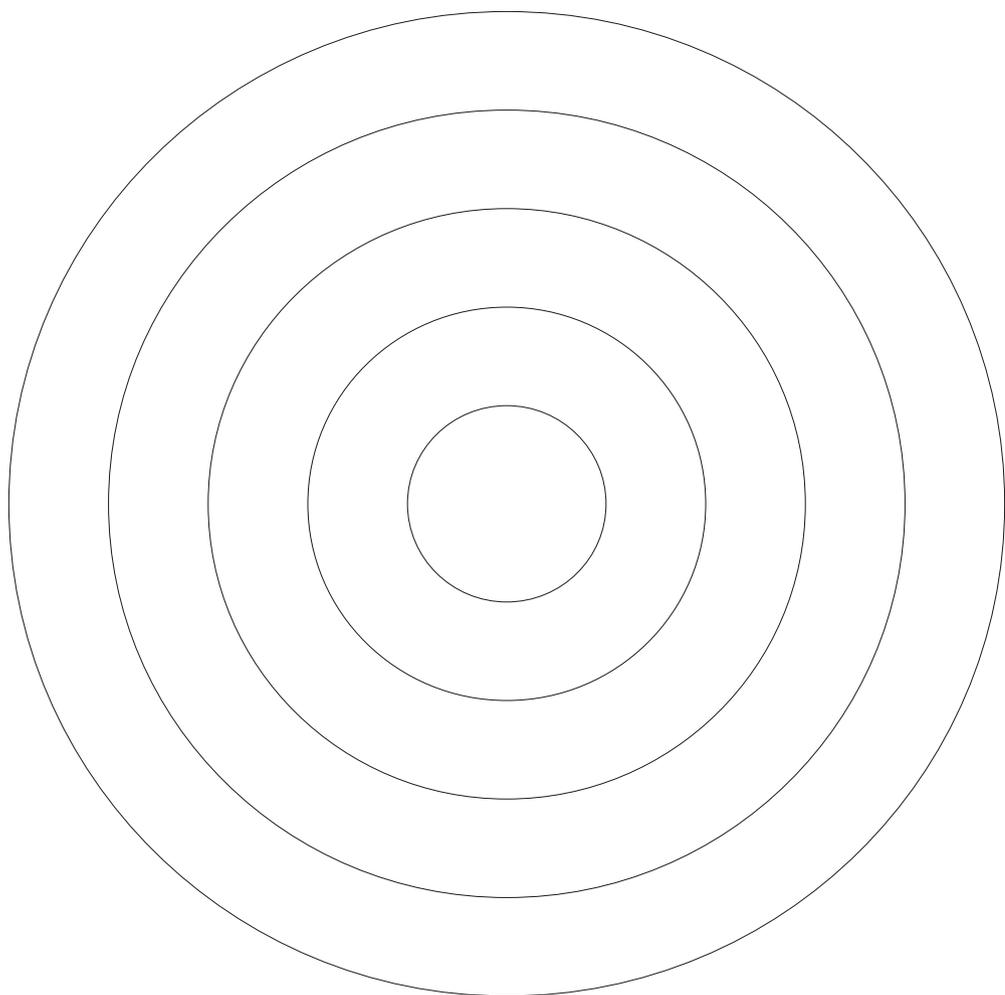
作为一个结构的粉丝，当我第一次读到欧文·琼斯的《装饰语法》⁸时，我被真本书中的图形和颜色分类深深吸引。然而，经过几周的试验和研究，我发现，对我来说，从一种图形语言中延伸出另一种图形语言是很艰难且具有挑战性的。因此，如何扩展成为了我现在最大的问题。

在和同学讨论了我的焦虑后，凯蒂·伯威克提供给我一个想法，并为整个项目打下了基础。她说：“为什么不改变思考的方向？从你的角度出发，讨论你对装饰品的理解？”在我看来，装饰品是和谐，美丽，中性，而它的对立面则是无序，丑陋，极端。根据这些总结和我最近所经历的事情，很快我确定了一个目标 — 信息。新冠的爆发就像一把剑，把隐藏的负面情绪的面具切掉，暴露在公众面前。作为一个海外留学生，我每天坐在电脑前，在一个密闭的空间里接受着网络上不断推送的“负面情绪”，让我久久难以释怀。这种信息的无休止推送也在无形中伤害着人们。那么，作为一个用户，我怎样才能避免这些信息所带给我们的负面情绪？

因此，我决定创造一套美丽和谐的装饰性字体来代替原来的拉丁字母。如果说字母组合传达的是信息，那么装饰字传达的则是直观的情感。当你看到由字母转换而来的图形组合时，即使是充满暴力的信息和图片也可以转换为丰富多彩的视觉语言。装饰性字体代表了一种抽象的，隐喻的，甚至是飘忽不定的感觉。在这里，我们可以尝试从快速的信息世界中逃离几秒钟，享受简单的图形组合带来的美感与和谐。



In the book, Owen Jones summarizes 37 propositions about ornament language. I used two of these propositions as my guide for designing this typeface. The first one is "As in every perfect work of architecture a true proportion will be found to reign between all the members which compose it, so throughout the Decorative Arts every assemblage of forms should be arranged on certain definite proportions; the whole and each particular member should be a multiple of some simple unit. Those proportions will be the most beautiful which it will be most difficult for the eye to detect." The second one is "Colour is used to assist in the development of form, and to distinguish objects or parts of objects one from another."



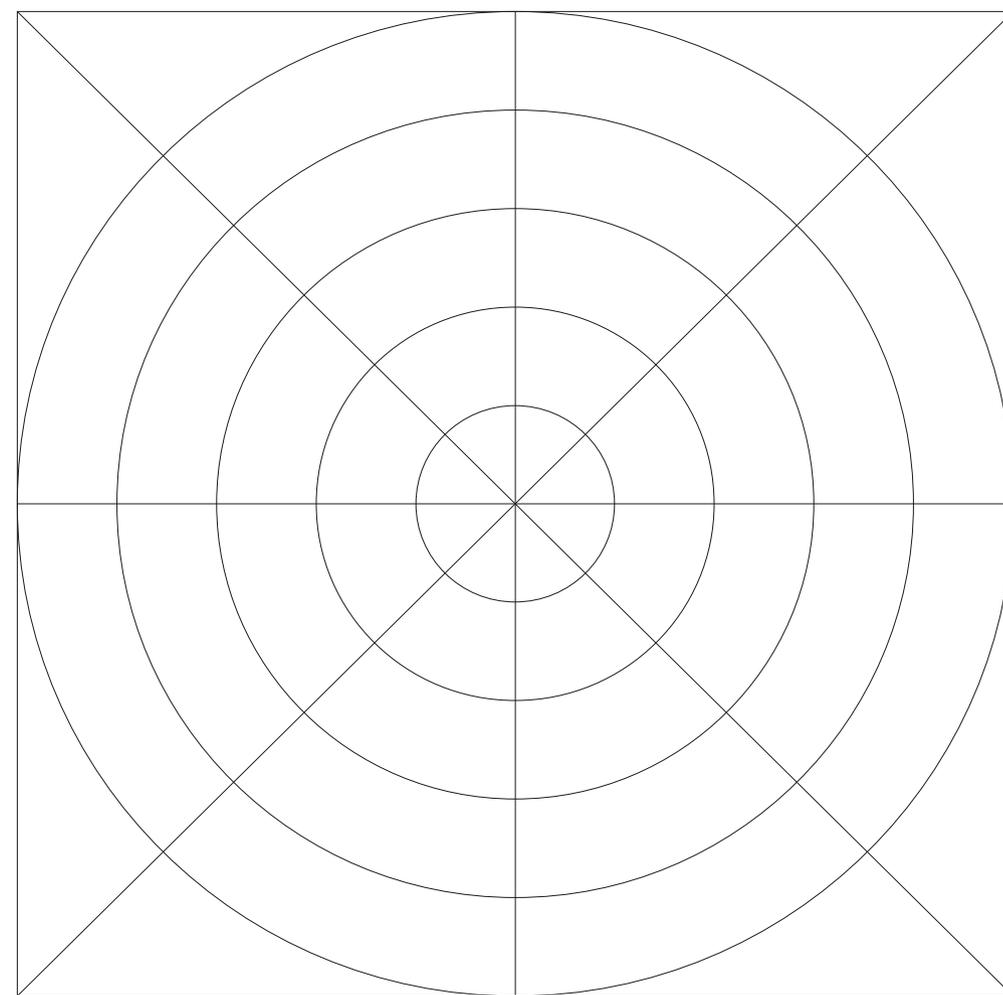
The first version:

In Chinese culture, the circle has always been known to represent balance and harmony, so I used the circle as the basis for the whole typeface. After that, I duplicated four circles of different sizes to give more depth to the entire typeface in terms of color. The colors were always meant to be the perfect but here I assigned the colors based on their initial letter. For example, there are 45 colors named after A, and then I rationalize the distribution by the value of the colors.

第一个版本：

在中国文化当中，圆形一直被誉为是平衡与和谐的代表，所以我将圆形作为整个字体的基础。之后，我复制出4个尺寸不同的圆形，从而让整个字体在颜色上也呈现出更多的深度。在颜色的选择上一直是我需要完善的部分，但在这里，我以每个字母对应颜色进行色彩上的分配。比如，以A做为开头并命名的颜色有45种颜色，然后通过色阶进行合理的分配。

在书中，欧文·琼斯总结了37个关于装饰语言的命题。我使用其中两个命题作为设计这款字体的指南。第一个是“正如在每一件完美的建筑作品中，在构成它的所有成员之间都会发现一个真正的比例，所以在整个装饰艺术中，每一种形式的组合都应该按照一定的比例进行排列；整体和每一个特殊的成员应该是一些简单单位的倍数。那些比例将是眼睛难以察觉的美丽。第二个则是“颜色用于辅助形式的发展，并用于区分物体或物体的一部分。”

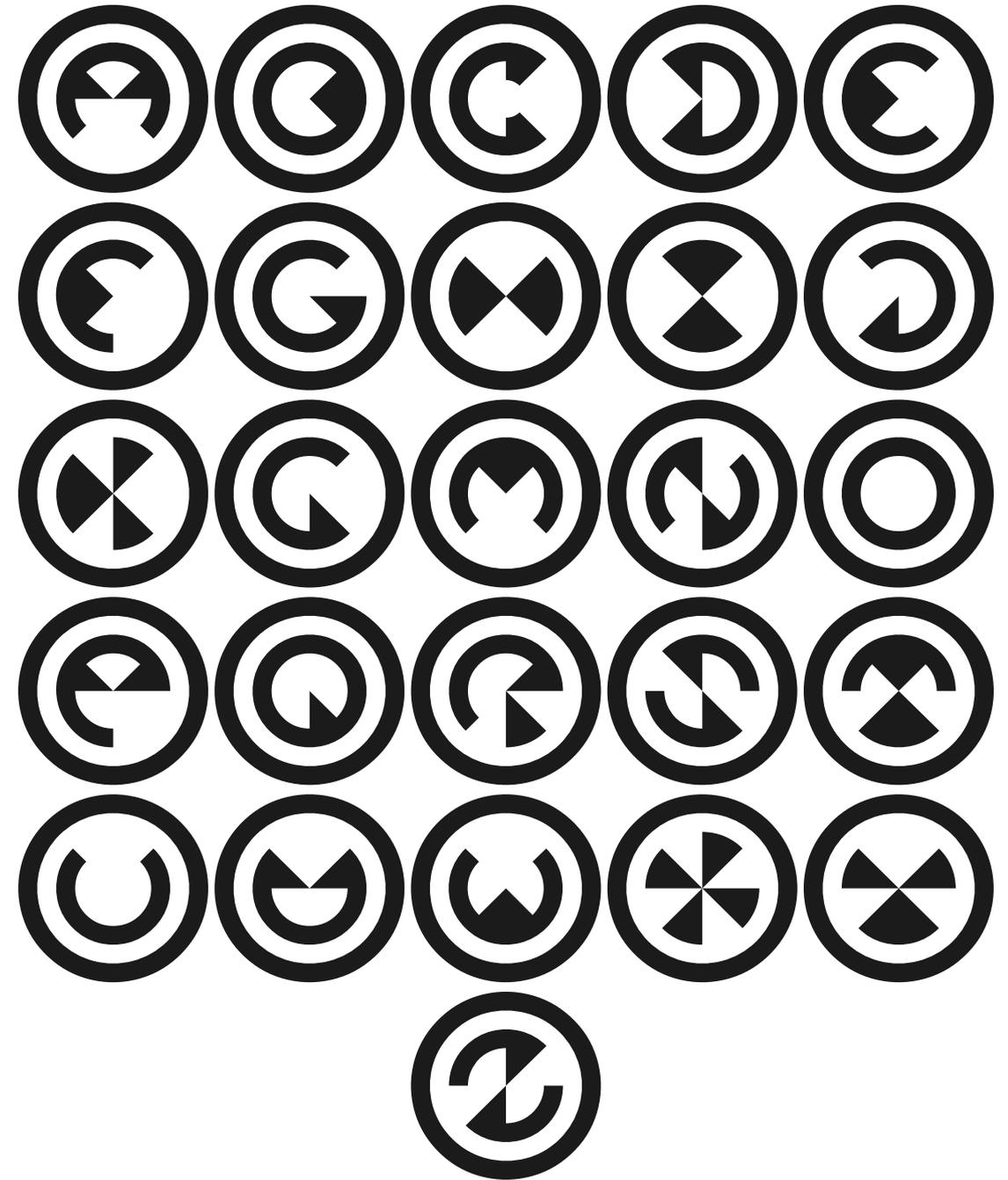


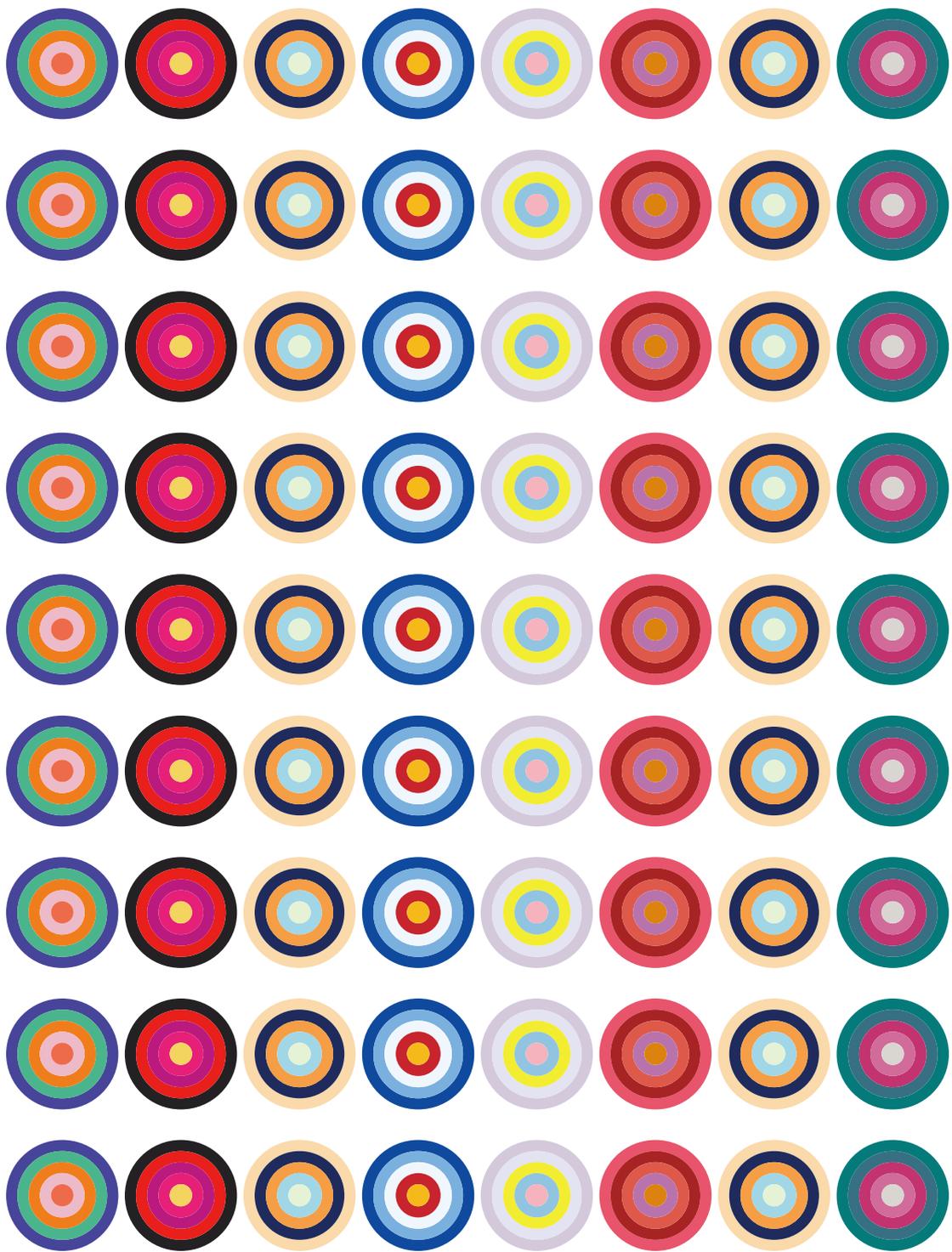
The second version:

To make the whole typeface equally readable, I added a grid layer and then designed a second version from the grid. This version is both readable and decorative. Finally, I developed this typeface as a variable font. It can change from a circle to a square.

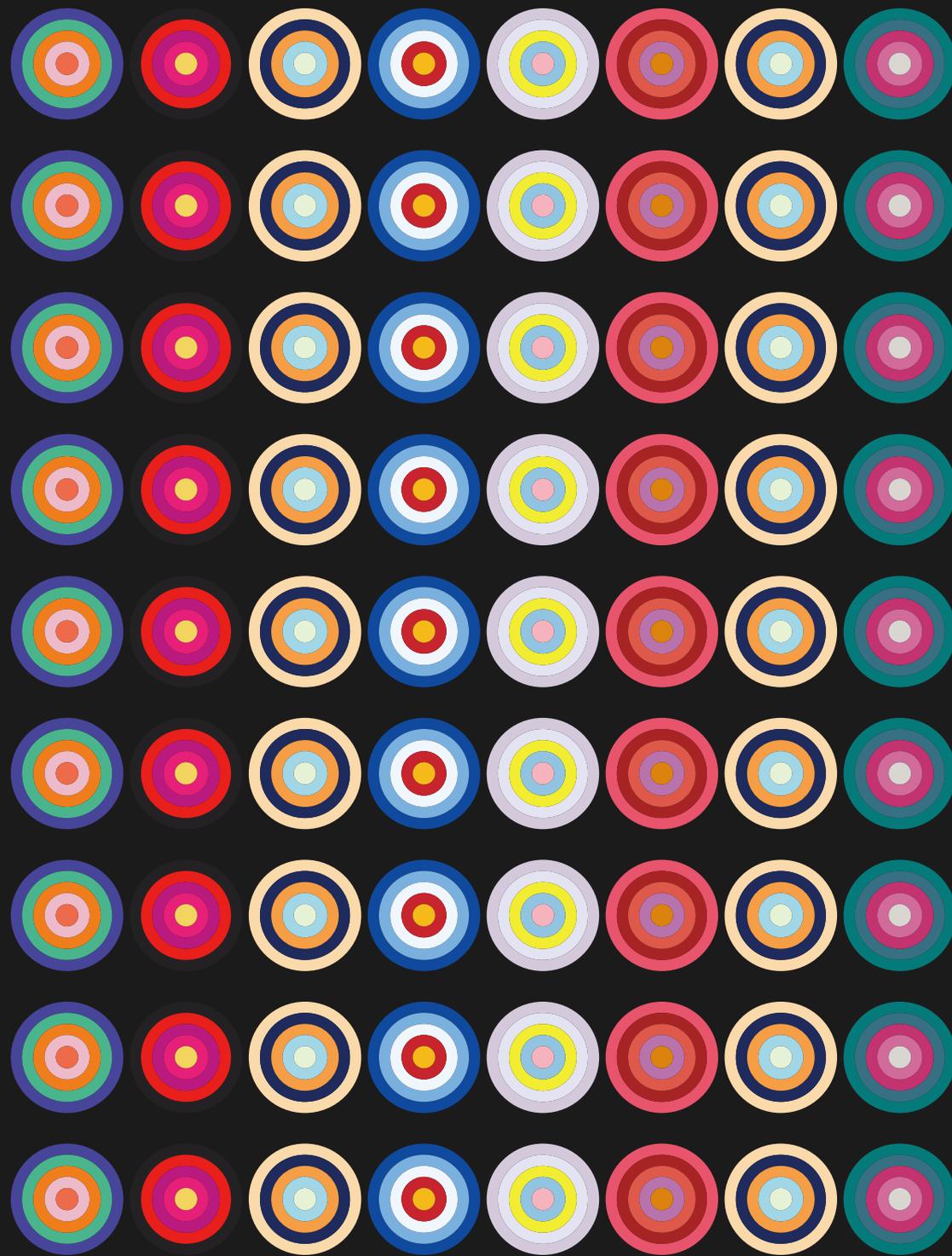
第二个版本：

为了使整个字体同样具有可读性，我添加了一层网格，然后从网格设计出第二版本。这个版本同时具有可读性和装饰性。最后，我将第二版本的字体设计成为可变字体。它可以由圆形转变为正方形。





Word "Ornament"

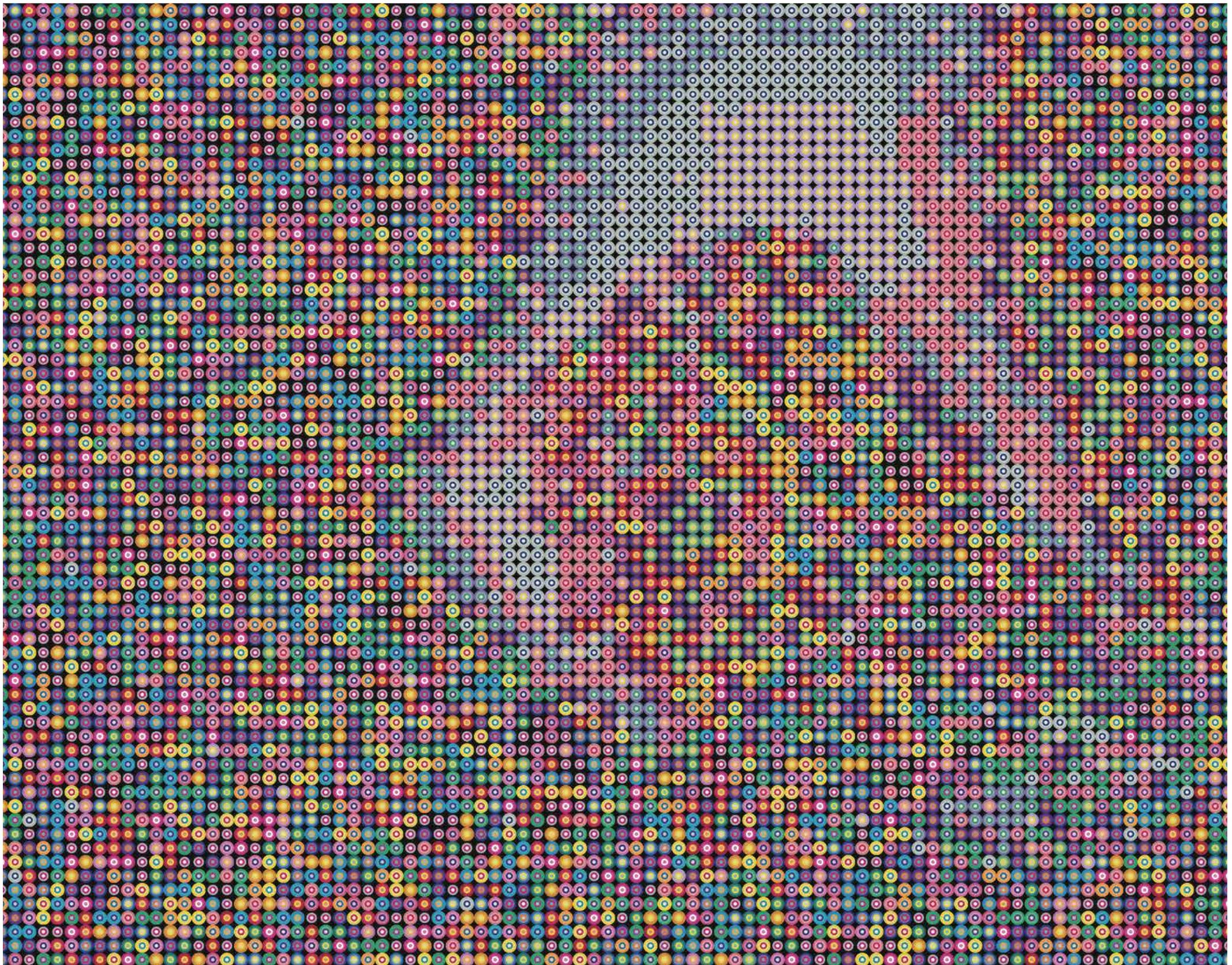


单词“装饰”



Since the beginning of the outbreak, President Trump and high-ranking administration officials have sought to pinpoint blame for the spread of the virus on China. Photo credit: Doug Mills for *The New York Times*.

自疫情爆发以来，特朗普总统和政府高级官员一直试图将病毒传播的责任归咎于中国。图片来源：道格·米尔斯，《纽约时报》。



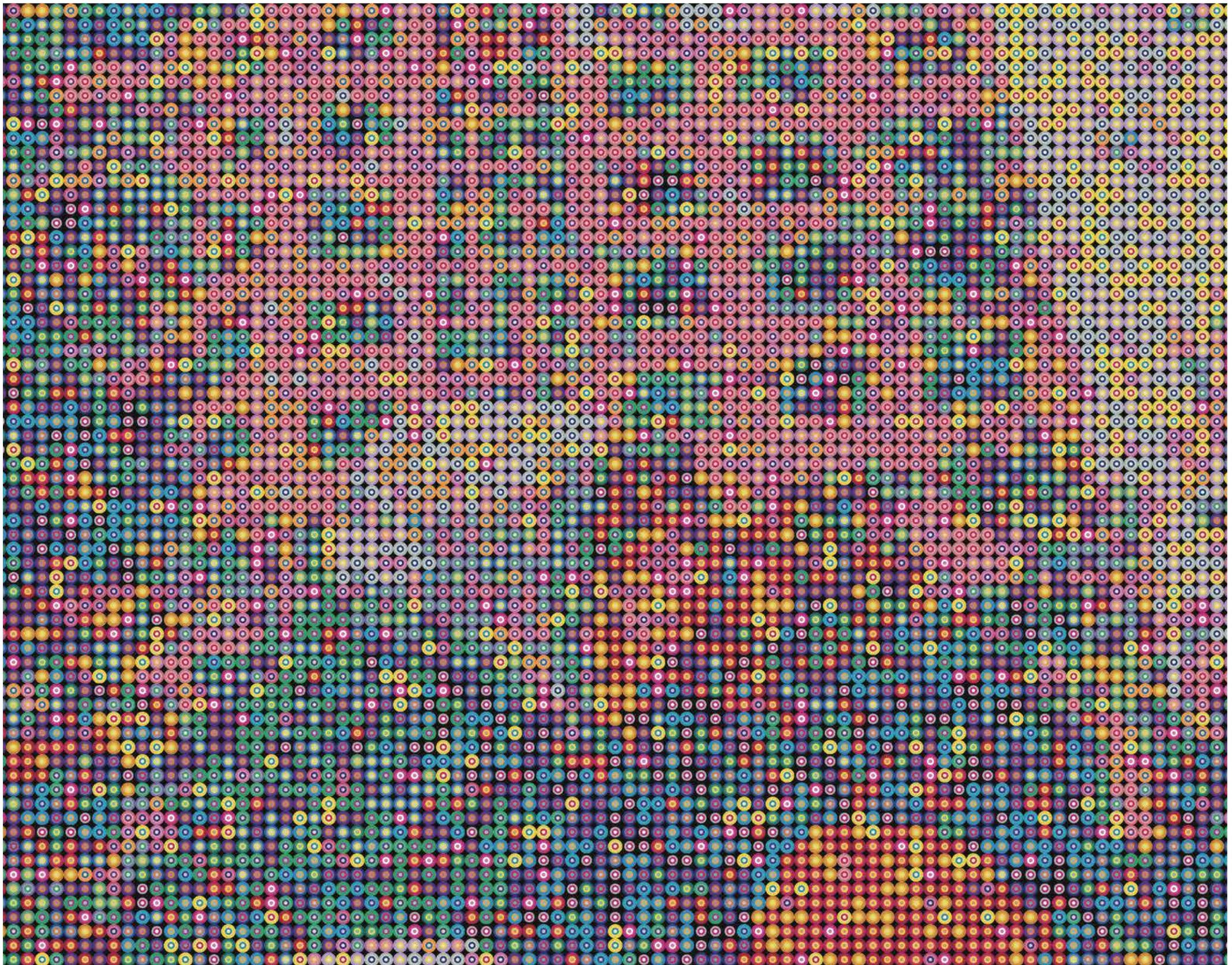
I picked out a few sensitive photos and combined them with my typeface. When I refilled the photo with my ornament typeface, the original content of the photo was replaced by a color combination.

我挑选了一些敏感的照片并将它们与我的字体结合起来。当我用我的装饰字体重新填充照片时，照片的原始内容被颜色组合所取代。



Residents salvage their belongings from their homes on March 14 after the shelling of a residential building in Kyiv, Ukraine. Photo credit: Lynsey Addario for *The New York Times*.

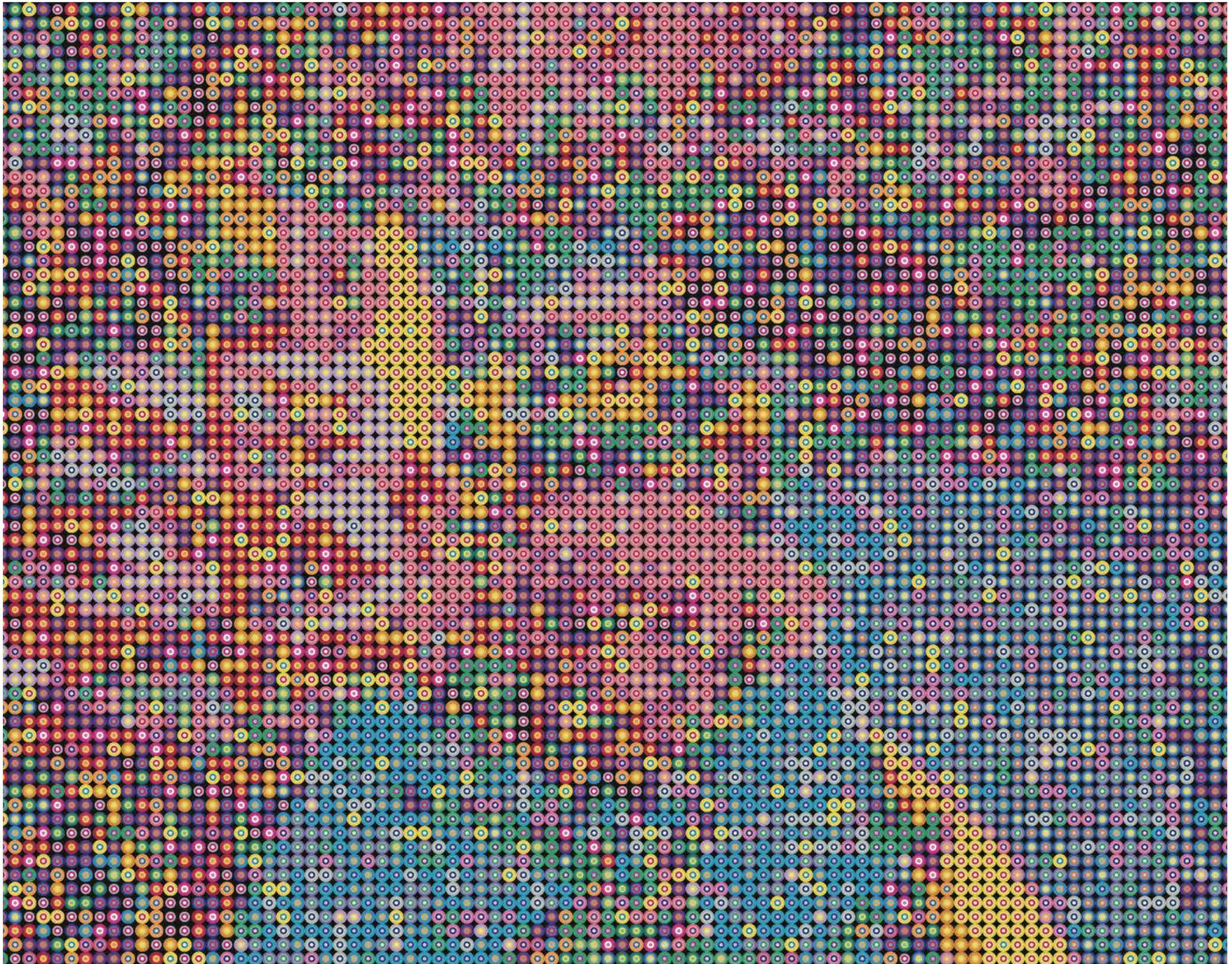
3月14日，乌克兰基辅的一栋住宅楼遭到炮击后，居民们从家中抢救出自己的物品。图片来源：林西·阿达里奥，《纽约时报》。

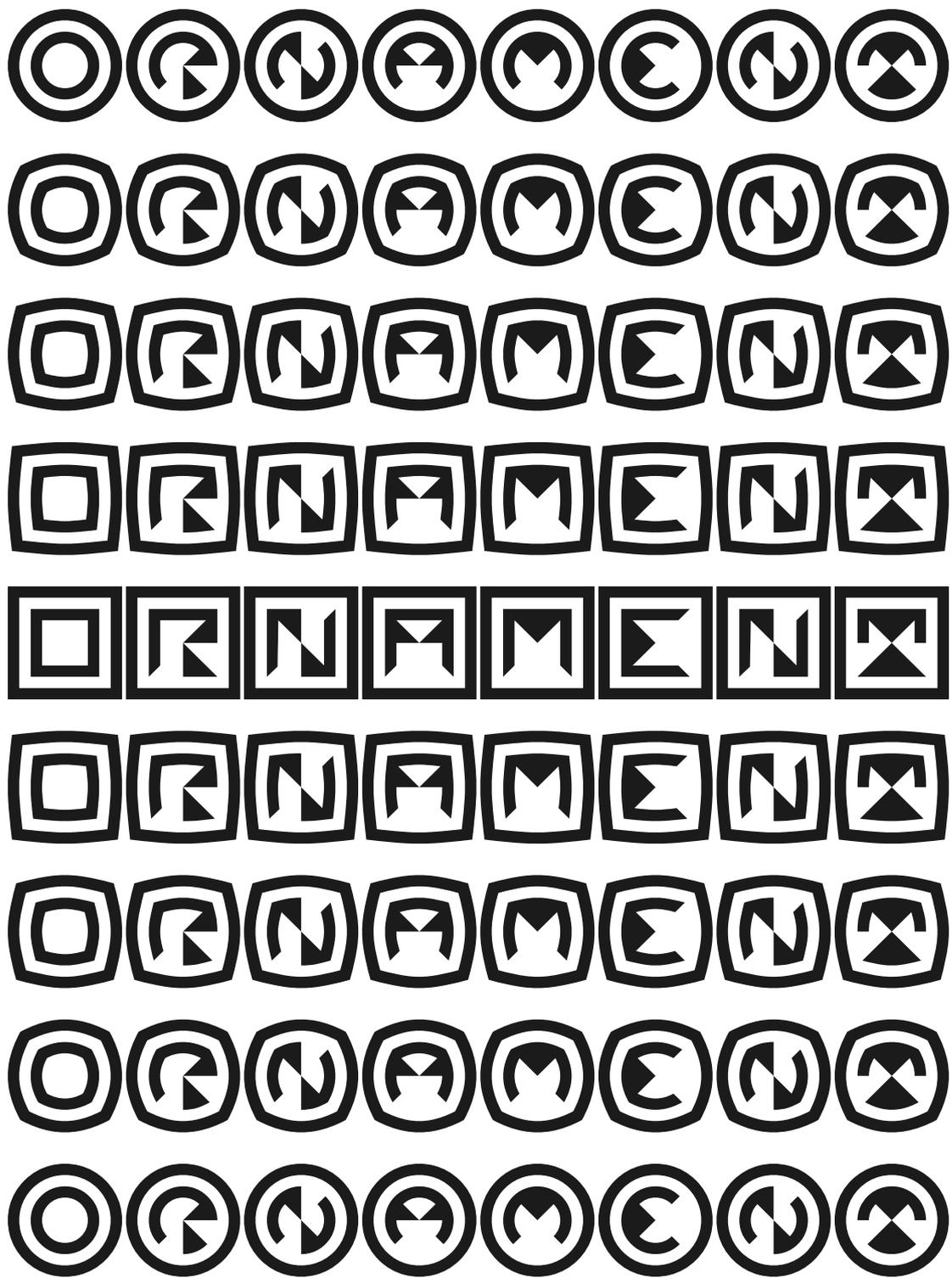




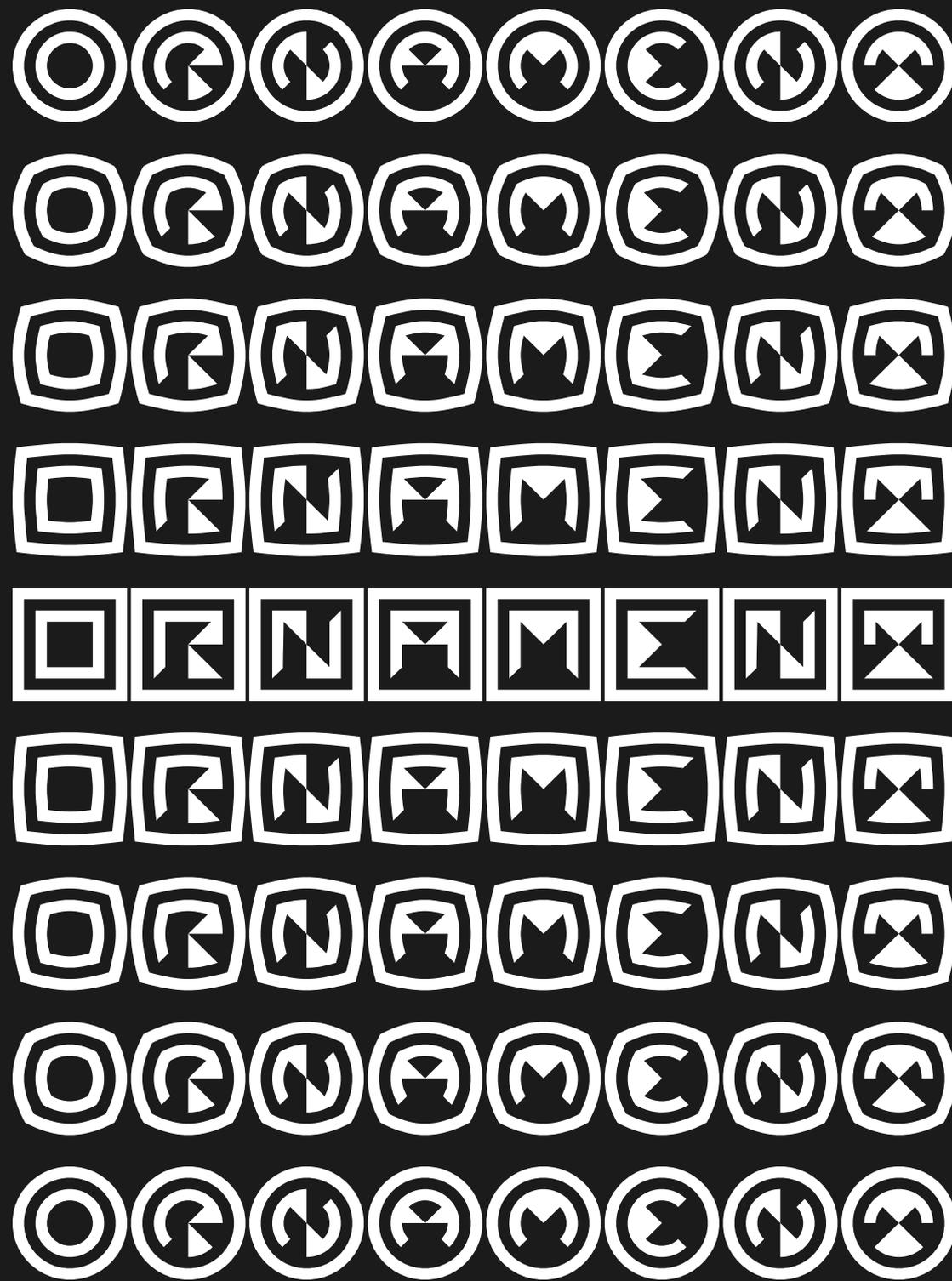
Hundreds of protesters gathered in Midtown to denounce the Russian invasion of Ukraine. In the East Village, a Ukrainian diner has gotten an “outpouring of love.” Photo credit: Victor J. Blue for *The New York Times*.

数百名抗议者聚集在市中心，谴责俄罗斯入侵乌克兰。在东村，一家乌克兰餐馆得到了“爱的倾诉”。照片来源：维克多·布鲁，《纽约时报》。

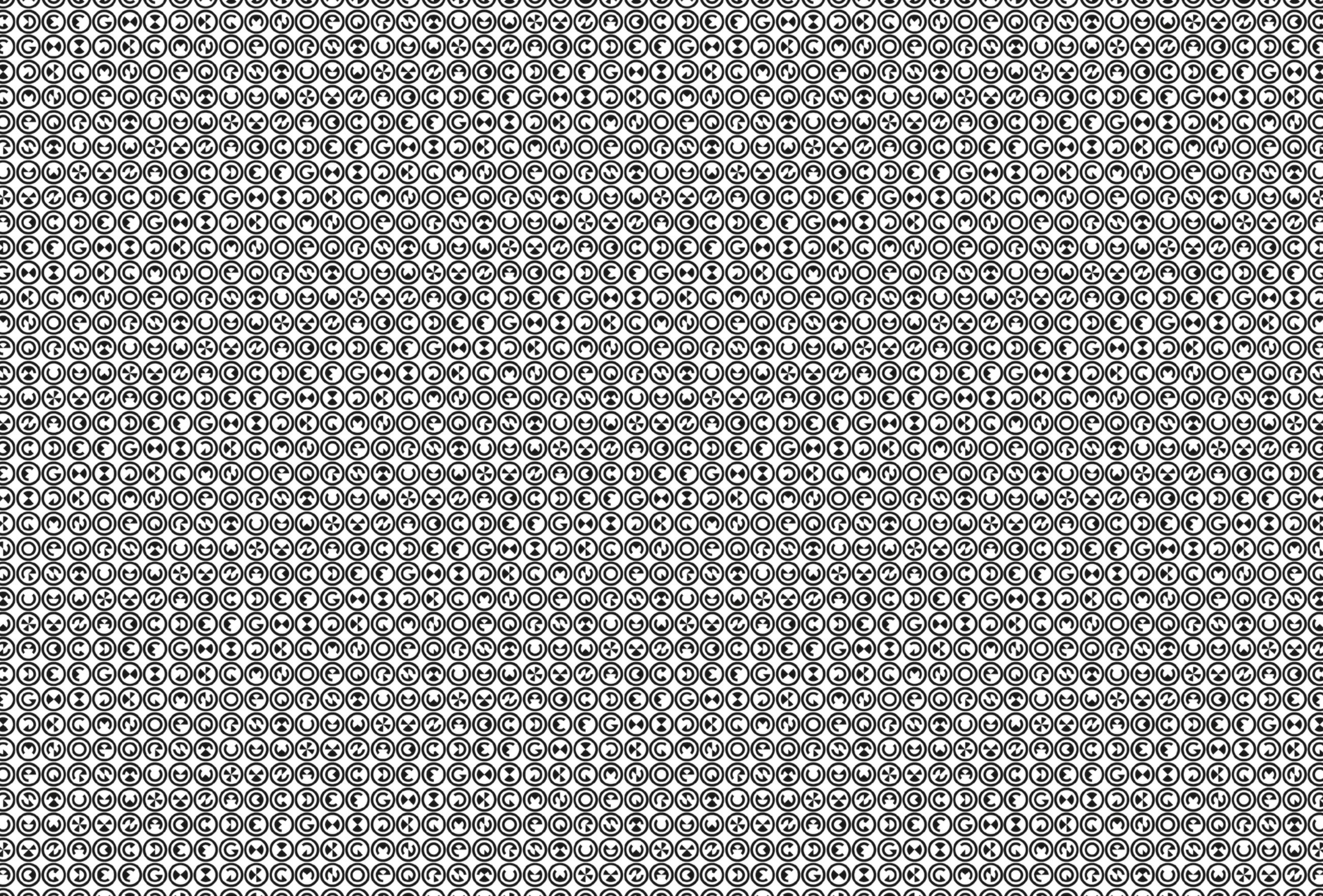


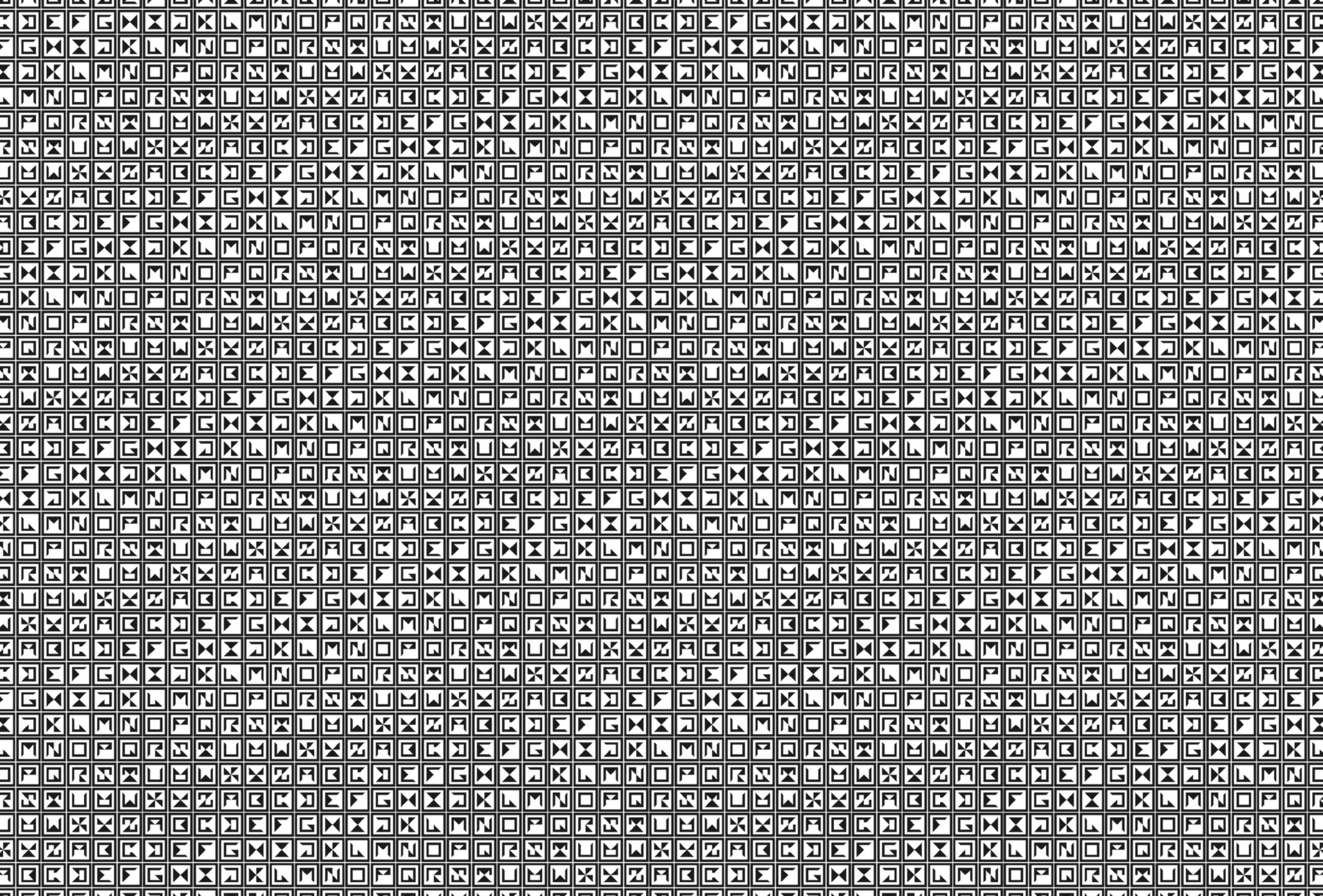


Word "Ornament," and the transformation for the second version.



单词“装饰，”以及第二版本的动态转换





EL LISSITZKY AND WERNER JEKER

The *El Lissitzky and Werner Jeker* project can be considered the most fulfilling in my postgraduate period. The design brief asked us to design two El Lissitzky articles while referencing a contemporary designer's work to bolster the article's argument. I chose Werner Jeker, a Swiss graphic designer.

In the twentieth century, Werner Jeker was a well-known graphic designer for the Swiss. He excelled at intelligently and sophisticatedly connecting words and images. His designs are layered with varying depths and rhythms. Compared to most of his work from the 1980s and 1990s, his designs are less experimental, focusing instead on the most fundamental text and image linkages, an approach that enabled him to create art-like designs.

The most challenging aspect of this work is combining the works of the two masters and reinterpreting them through my lens. I consider myself a translator, just as Michael Rock noted in his article *Designer as Author*, "In certain works, the designer remolds the raw material of given content, rendering it legible to a new audience. Like the poetic translator, the designer transforms not only the literal meaning of the elements but the spirit, too."

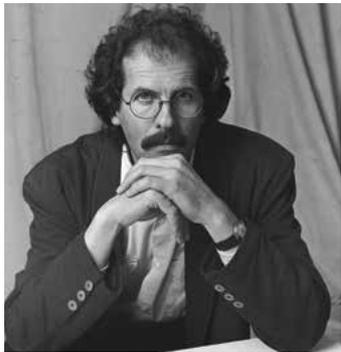
Thus, to better portray the two designers' concepts, I abandoned the traditional manner of reading and designed this magazine to be opened from the middle, allowing readers to see four pages of content at the same time. Simultaneously, the layout of each paragraph is optimized for interaction with the images. This detail reflects the concepts expressed in El Lissitzky's paper and Werner Jeker's earlier design ideas.

这个作品可以说是我研究生期间最为满意的一个作品。这个设计要求我们根据艾尔·利西茨基的两篇文章进行重新排版，同时需要引用一名现代设计师的作品来支持文章的观点。我选择的是瑞士的平面设计师，维尔纳·耶克。

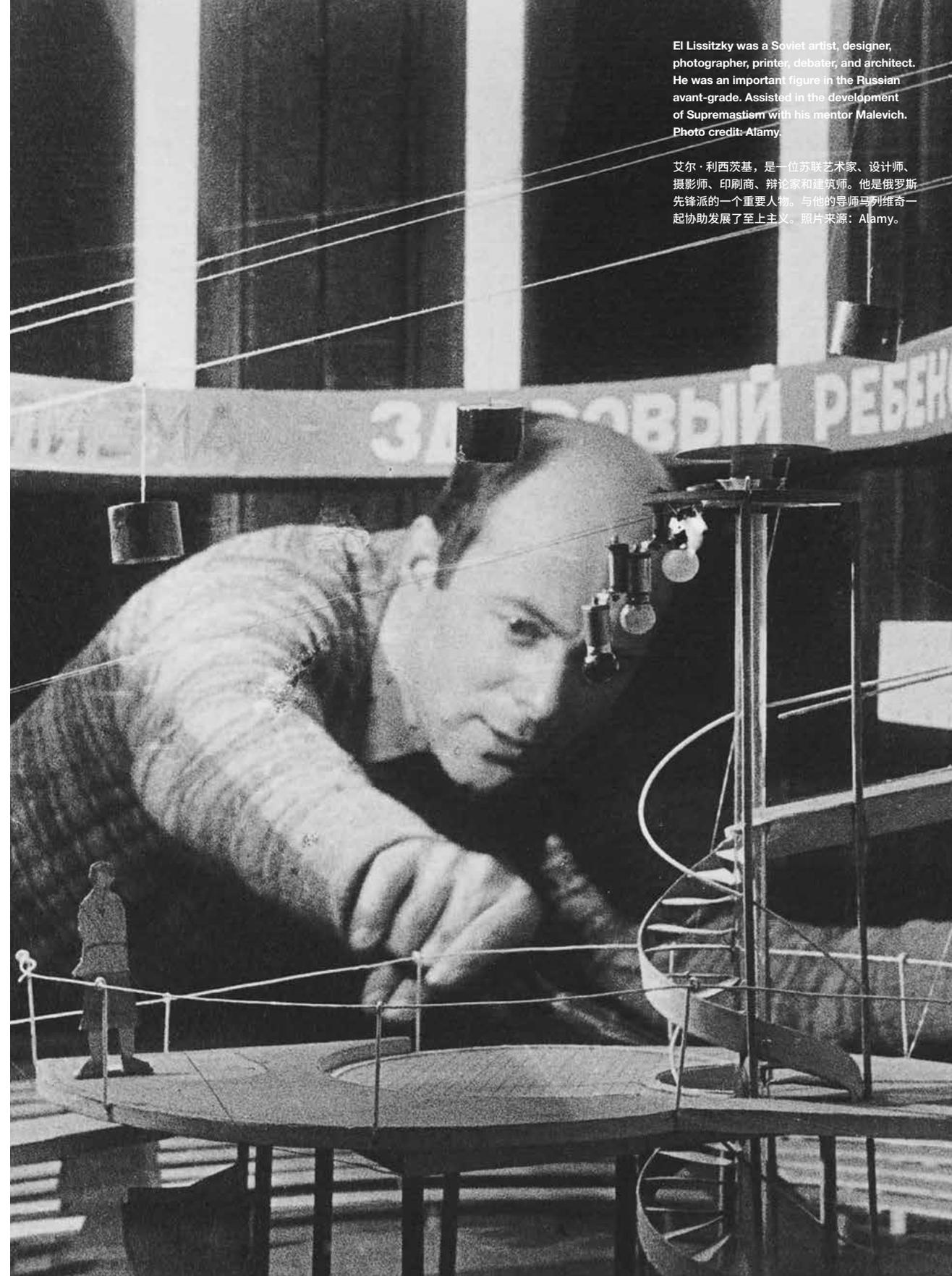
维尔纳·耶克作为 20 世纪，瑞士的著名平面设计师。他善于将文字和图片以一种智能且复杂的方式关联在一起。他的设计布局层次分明，具有不同的深度和节奏，与 80 至 90 年代大部分的作品相比，他的设计没有进行强制的实验性探索，而是更加关注最基本的文字和图像的关联上，这一方法帮助他创造出了如同艺术版的设计。

这个作品最具挑战性的部分是我如何将两位大师的作品结合在一起，并用自己的视角去重新诠释。我将自己视为一名翻译，就像迈克尔·洛克在他的《作为作者的设计师》当中提到的，“在某些作品中，设计师重塑了给定内容的原材料，使其在新的观众面前变得可读。就像诗歌翻译家一样，设计师不仅改变了元素的字面意义，而且也改变了精神。”

所以为了能够更好的表现两位设计师的思想，我舍弃了我们以往在阅读方式，并将这本刊物设计为从中间打开的方式，这样当读者在阅读时，我们能够同时看到四页的内容。同时，每一段文字的排版我都尽可能地与图片进行适当的互动，这种细节不仅表现了艾尔·利西茨基文章中的思想，同时也很好的呼应了以往维尔纳·耶克的设计准则。



Werner Jeker in 1988. Photo credit: Patrinum.
1988 年的维尔纳·耶克。照片来源：Patrinum。



El Lissitzky was a Soviet artist, designer, photographer, printer, debater, and architect. He was an important figure in the Russian avant-garde. Assisted in the development of Suprematism with his mentor Malevich. Photo credit: Alamy.

艾尔·利西茨基，是一位苏联艺术家、设计师、摄影师、印刷商、辩论家和建筑师。他是俄罗斯先锋派的一个重要人物。与他的导师马列维奇一起协助发展了至上主义。图片来源：Alamy。



The cover of the project, the book measures 8 inches by 8 inches.

WERNER
JEKER
T Z Y

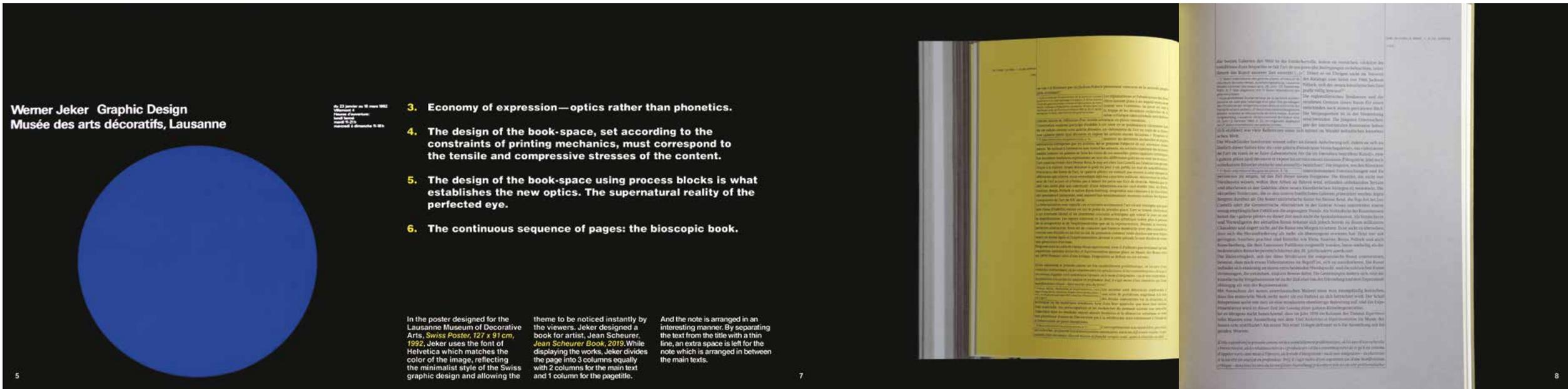
项目的封面，这本书的尺寸为 8 英寸 * 8 英寸。



1. The words on the printed surface are taken in by seeing, not by hearing.
2. One communicates meanings through the convention of words; meaning attains form through letters.

In Werner Jeker's design, like the *Demons Poster*, 128x90.5 cm, 1995, exquisite photos often have visually predominance over text. But if you observe carefully, the text not only conveys information, but also is arranged as a part of the image in an appropriate way to avoid disharmony that confuses the viewers.

How to present the word, photo, in a proper manner? The *Photo Poster*, 90 x 128 cm, 1991, with the assistance of the monitor in the poster, Jeker stretches the word photo along the monitor. The letter o is designed into a circle and put at the very center of the poster, which catches the eyes of the viewers with the shape of strong contrast and allows them to understand the connotation it tries to convey.



3. Economy of expression—optics rather than phonetics.
4. The design of the book-space, set according to the constraints of printing mechanics, must correspond to the tensile and compressive stresses of the content.
5. The design of the book-space using process blocks is what establishes the new optics. The supernatural reality of the perfected eye.
6. The continuous sequence of pages: the bioscopic book.

In the poster designed for the Lausanne Museum of Decorative Arts, *Swiss Poster*, 127 x 91 cm, 1992, Jeker uses the font of Helvetica which matches the color of the image, reflecting the minimalist style of the Swiss graphic design and allowing the theme to be noticed instantly by the viewers. Jeker designed a book for artist, Jean Scheurer, *Jean Scheurer Book*, 2019. While displaying the works, Jeker divides the page into 3 columns equally with 2 columns for the main text and 1 column for the pagetitle. And the note is arranged in an interesting manner. By separating the text from a thin line, an extra space is left for the note which is arranged in between the main texts.

The first essay, "Topology of Typography" Page 1—8

第一篇文章，“字体设计的拓扑”第1页至第8页

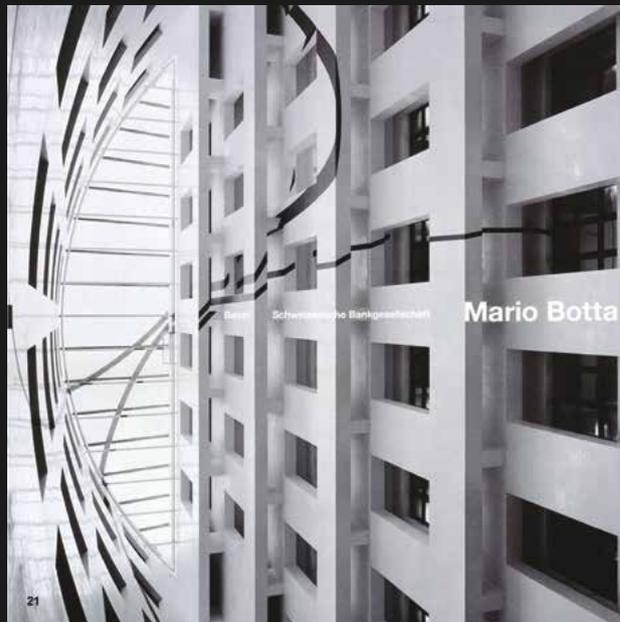
ABCDEFGHIJKLMNOPQRSTUVWXYZ Inordertocommunicateyourthought
sinwritingyouhaveonlytoformcertaincombinationsfromthesesymbolsand
stringthemtogetherinanunbrokenchain

but — NO.

17

18 19

20



You see here that the pattern of thought cannot be represented mechanically by making combinations of the twenty-six letters of the alphabet. Language is more than just an acoustic wave motion, and the mere means of thought transference. In the same way, typography is more than just an optical wave motion for the same purpose. From the passive, nonarticulated lettering pattern one goes over to the active, articulated pattern. The gesture of the living language is taken into account.

E.g.: the Hammurabi tablets and modern election literature.

YOU have divided up the day into twenty-four hours. There is not another hour for extravagant effusion of feelings. The pattern of speech becomes increasingly concise, the gesture sharply imprinted. It is just the same with typography.

E.g.: Prospectuses, advertising brochures, and modern novels

When Jeker designed the poster for Mario Botta's architecture, *Opening of a Bank*, 90.5 x 128 cm, 1995, applied simple literal titles, used the lines of the building as the typographic standard, and gradually reduced the text size with a perspective structure, which perfectly blended with the photos taken by Pino Musi.

YOU are accompanied from your first day onwards by printed paper, and your eye is superbly trained to find its way about in this specific field quickly, precisely, and without losing its way. You cast your glances into these forests of paper with the same confidence as the Australian throws his boomerang.

E.g.: the page of a large daily paper.

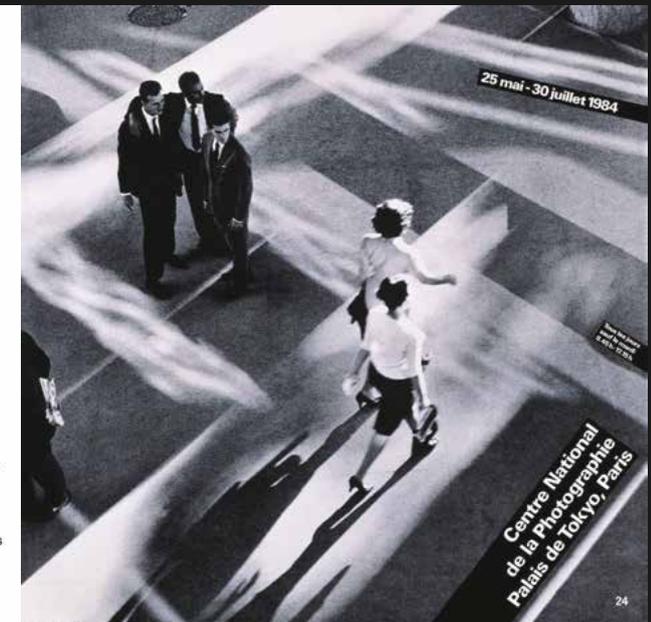
YOU ask for clear patterns for your eyes. Those can only be pieced together from plain elements. The elements of letters are:

*the horizontal —
the vertical |
the diagonal /
the curve C*

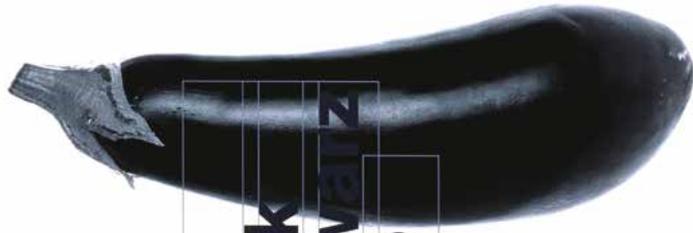
These are the basic line directions on the plain surface. Combinations occur in the horizontal and perpendicular directions. These two lines produce the right (unambiguous) angle. It can be placed in alignment with the edges of the surface, then it has a static effect (rest). It can be placed in alignment with the edges of the surface, then it has a static effect (rest). It can be placed diagonally, then it has a dynamic effect (agitation). These are the axioms of typography.

E.g.: this page

In the poster of this photographic exhibition, *Photo and collages exhibition on René Burri*, 90.5 x 128 cm, 1984, Jeker combined the text and the light beam of the photo to try all sorts of possibilities that different angles and text can convey, and to express the essence of the photo as far as possible in the limited space.



MUSEE
DES ARTS
DECORATIFS
LAUSANNE
Le noir dans le design,
le graphisme, le mode
et d'autres réflexions.
Du 5 juin
au 5 septembre 1999



Noir
Black
Schwarz
Nero

25

YOU are already overcoming the prejudice which regards only letterpress-printing (from type) as pure typography. Letterpress belongs to the past. The future belongs to photogravure printing and to all photomechanical processes. In this way the former fresco-painting is cut off from the new typography.

E.g.: advertisement pillars and poster-walls.

During the 1980s, along with the gradual popularization of computers, Jeker became one of the few designers who began to try to combine photography and graphic design through computer technology, and this allowed him to develop a powerful and complex graphic language. *The black color in design, 90.5 x 128 cm, 1999.*

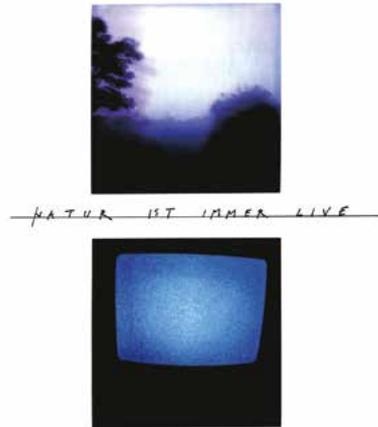
27

YOU have observed that in the organic pattern all the facets exhibit the same structural unity. Modern typography is improving structural unity.

E.g.: The paper (art paper), the type (absence of flourishes), the ink (the new spectrum-clear products).

When designing the book of the Catalog of the Alliance Graphique Internationale, *Catalog of the Alliance Graphique Internationale, 2000*, Jeker used a translucent paper for the cover, making the three characters -AGI become partly hidden and partly visible and creating a hazy atmosphere.

28



29

YOU should demand of the writer that he really presents what he writes; his ideas reach you through the ear. Therefore typographical form should do by means of optics what the voice and gesture of the writer does to convey his ideas.

E.g.: As you have more faith in your grand-parents' generation, let us consider this small example by Master Francis Rabelais, abstractor of the quintessence:

O, i? . . . am the great tamer of the Cimbri
: : : ted through the air,
because the dew annoyed him,
he appeared, went
putting clods in the troughs.
! of fresh butter, which
with great tubs;

Natur is always live, 90.5 x 128 cm, 1991. In an interview with Werner Jeker, he explained how his design style evolved and how he describe his approach to color. He said: "At first I was an illustrator, I drew. Later I wanted more information and specifically

to bring together the various components; picture, text, and format came into play, began to influence each other. I like to keep things simple. I do graphic design, not painting. I use color in a very conscious way, creating tension by using color."

31

Platonov, 90.5 x 128 cm, 2014

Théâtre de l'Europe
direction Luc Bondy

NO III DO
PLATONOV

8 janvier - 1^{er} février 2014
Anton Tchekhov
Benjamin Perée
Valentin Borzud
Anthony Boukonnos
Baptiste Chabauty
Guillaume Comblano
Charles d'Oron
Emilie Sophie Dumont
Macha Dassart
Joseph Fourrez
Tristan Gonzalez
Nicolas Gracichard
Benjamin Perée
Aurélien Rondeau
Alfreda Berber
Jean-Michel Bouché
Luc Bondy
Paris 13^e
Lecteur de la scène de
Musée de la Ville de

32

NOËDO

26 mars - 6 juin 2014

Mobilier
Luc Bourdy
Cradon
Alte Capelle
Lionella Crocetta
Lorina Danguereau
Luisa D'Almeida
François Fabian
Jean-Marie Fini
Couturier Héritage
Yves Klein
Micha Lussat
Yasmine Maréchal
L'Esprit de la Peinture
Pierre Yvon



Ostinato
PARTITION POUR DANSEUSE SEULE
CONCEPTION ET MISE EN ESPACE:
FRANCESCA LATTUADA
BALLERINA DI GRAZIA:
RITA QUAGLIA
DU 13 AU 25 JANVIER 2004



Vidy-L



References

- Pages 1-4**
- 1995 Démons by Lars Norén Switzerland 90.5 x 128 cm
- 1991 Photo Poster Switzerland 90 x 128 cm
- Pages 5-8**
- 1992 Swiss Poster Switzerland 90 x 128 cm
- 2009 Jean Scheurer Benteli Verlag AG Bern, Switzerland
- Pages 9-12**
- 2010 UFO Albert Watson PQ Blackwell Limited Auckland, New Zealand
- 2000 When I Grow up (pages 156-159) TRAST-Dotmar Canada
- Pages 13-16**
- 1987 Contemporary Japanese kimonos and sculptures Lausanne, Switzerland
- 1987 International Film Festival of Architecture Lausanne, Switzerland 90.5 x 128 cm
- 1984 Cycle of film projection Swiss Film Archive Lausanne, Switzerland 90.5 x 128 cm
- Pages 17-20**
- Pages 21-24**
- 1995 Opening of a bank Mario Botta architecture 90.5 x 128 cm
- 1984 Photo and collages exhibition Paris, France 90.5 x 128 cm
- Pages 25-28**
- 1999 The black color in design Lausanne, Switzerland 90.5 x 128 cm
- 2000 Catalog of the Alliance Graphique Internationale AGI Alliance Graphique Internationale Switzerland
- Pages 29-32**
- 1991 Natur is always live Switzerland 90.5 x 128 cm
- 2014 Platonov Switzerland 90.5 x 128 cm
- Pages 33-36**
- 2014 Platonov Switzerland 90.5 x 128 cm
- 2004 Ostinato Théâtre Vidy-Lausanne Switzerland 90.5 x 128 cm
- 1993 Clothing exhibition Museum of Decorative Arts Lausanne, Switzerland Photograph by Erick Julia



Essays of El Lissitzky

TYPEFACE:
Helvetica and Arial

Qiwen Ju

RISD 2020

The second essay, "Typographical Fact"
Page 33 - 36

Image references page

第一篇文章, "排版的事实"
第 33 页至第 36 页

以及作品图片来源页

THE GRID

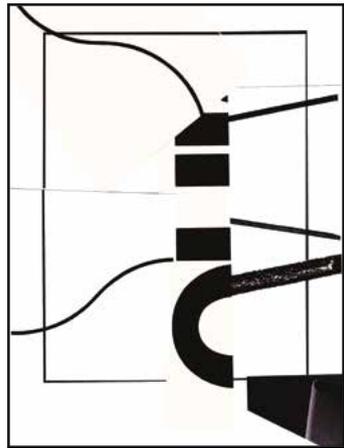
The Grid is a series of experimental posters. It was inspired by Nancy Skolos and Tom Wedell, two of my most admired designers and mentors. I was initially captivated by their process of using collage as a beginning point for their designs. First, they build subjective arrangements through collage, then create grids based on various shapes from these arrangements, integrating them with digital material to produce posters. Because I've never experienced this kind of design thinking before, I'd like to use this occasion to develop my own visual language via the lens of collage and grid.

For this project, I've selected many sculptures placed across Providence, either abstract irregular shapes or figures with solid contours. These random structures significantly challenged me in terms of creating new grids.

I photographed and studied the sculptures from various angles and took one, traced their contours, and a new grid was born. Finally, I inserted text and images into the grid to create an abstract collage poster. These posters do not have much meaning on their own but rather serve to evolve a new methodology and vision in design. Focusing on those details we frequently ignore, I hope to add more unexpected impact to my visual language. Tom stated when he evaluated my poster: "The seemingly disorganized image conceals a clear design logic. As long as the design rationale is straightforward, your language has enormous potential."

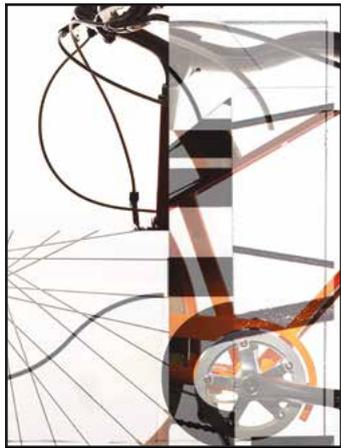
Facing page and left: *Public Works* created by Nancy Skolos and Tom Wedell. They use collage as a basis for the poster composition and combine multiple images with the grid. This method was the inspiration for this project. Photo credit: Skolos-Wedell.

对页和左：南希·斯科洛斯和汤姆·韦德尔创作的《公共作品》。他们使用拼贴作为海报构图的基础，并将多个图像与网格组合在一起。这种方法是这个项目的灵感。图片来源：斯科洛斯-韦德尔。



《网格》是一个实验性的海报系列。其灵感来自于我最尊敬的两位设计师，同时他们也是我的导师，南希·斯科洛斯和汤姆·韦德尔。在第一次看到他们的作品时，我被他们以拼贴作为设计起点的想法所吸引。他们通过拼贴进行随意排列，并从排列中延伸出形状不一的网格，最后通过这个网格进行海报的创作。这种设计思维是不曾拥有过的，所以我想借此机会，以拼贴和网格的视角探索属于自己的视觉语言。

我选择了几处坐落在普罗维登斯的雕塑作为我这个项目的目标，它们有的是抽象的不规则雕像，或者是具有清晰轮廓的人像。这些随机的形状，对我创作出新的网格有着极大挑战。

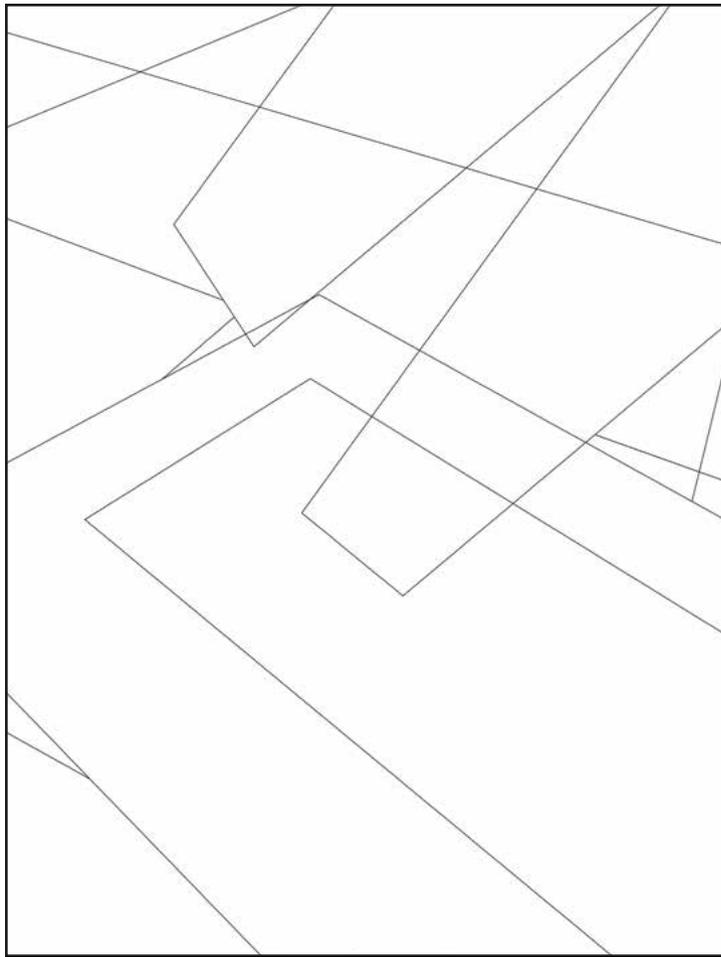


我从不同的角度对它们进行了记录和研究，并最终选定一个角度的照片，通过细线描出它们的形状，形成了一个新的网格。之后我将文字和图片嵌入到网格当中，组成了一系列抽象的拼贴海报。这些海报本身不具有太多的含义，其实更多的是拓展自己在设计时的方法和视野，通过不同的元素进行设计可以为我的画面带来更多意想不到的效果。就如同汤姆在评价我的海报时说的一句话：“看似混乱的画面，其实背后隐藏着清晰的设计逻辑。只要你的思维逻辑是清晰的，设计的最终样式将存在着巨大的潜能和可能性。”



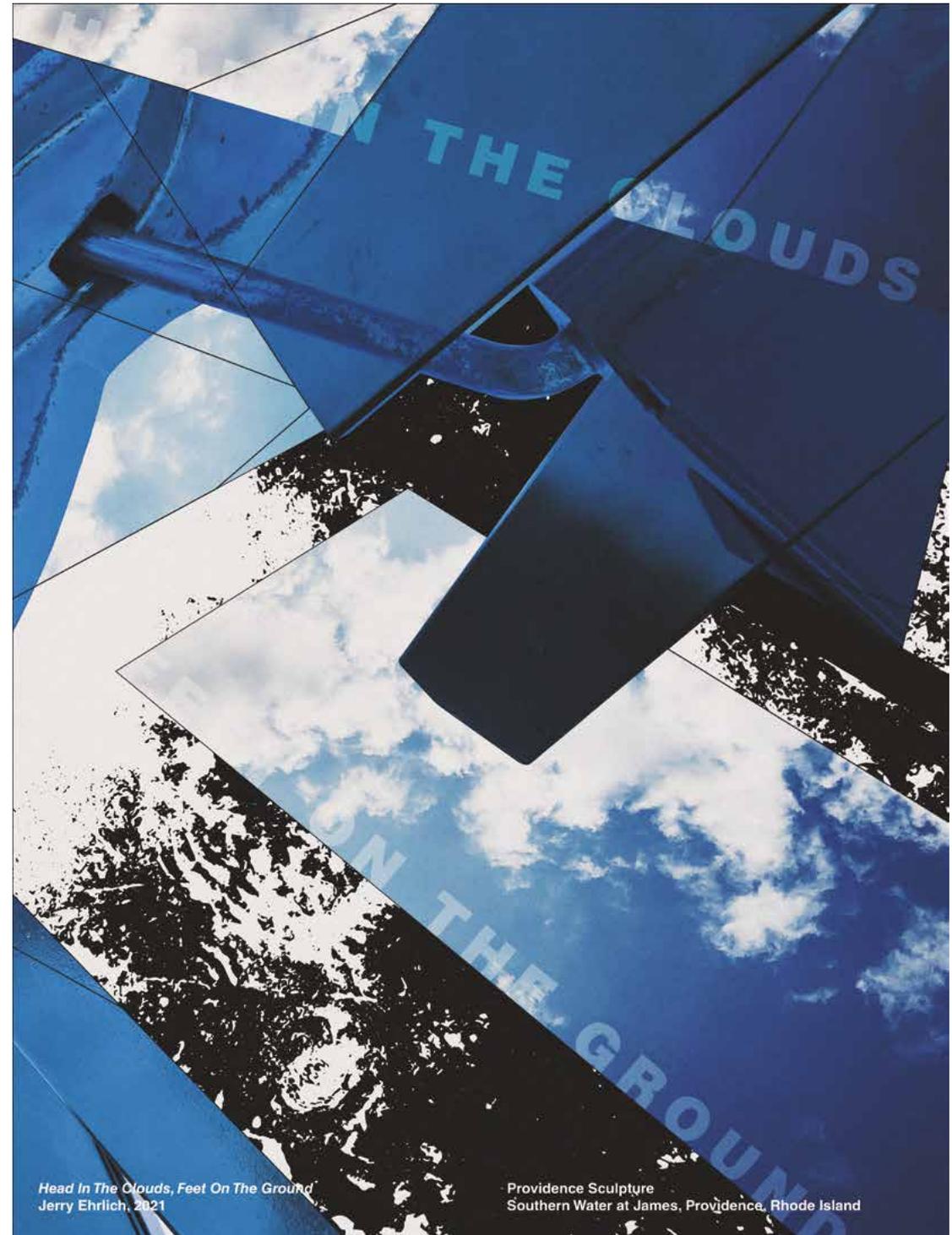
Final poster composite image by Nancy Skolos and Tom Wedell

南希·斯科洛斯和汤姆·韦德尔的最终海报合成图片



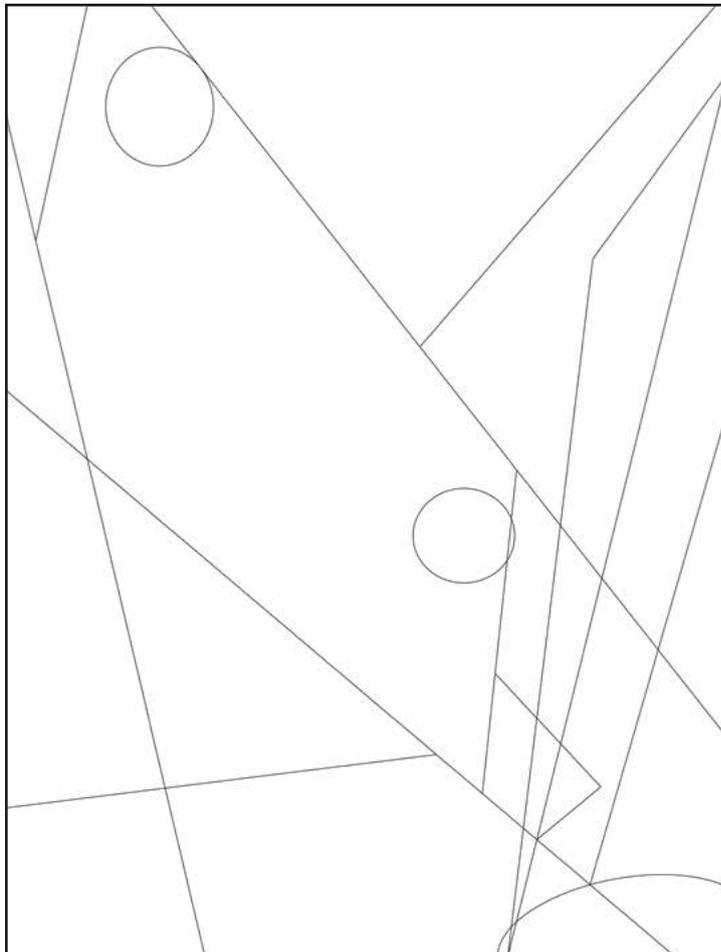
Top Left: Original sculpture, *Head In The Clouds, Feet On The Ground*, Jerry Ehrlich, 2021
 Bottom Left: Detail of the sculpture
 Right: Tracing the grid

左上：原始雕塑，《头伸云端，脚踏大地》，杰里·埃利希，2021年
 左下：雕塑细节
 右：网格描边



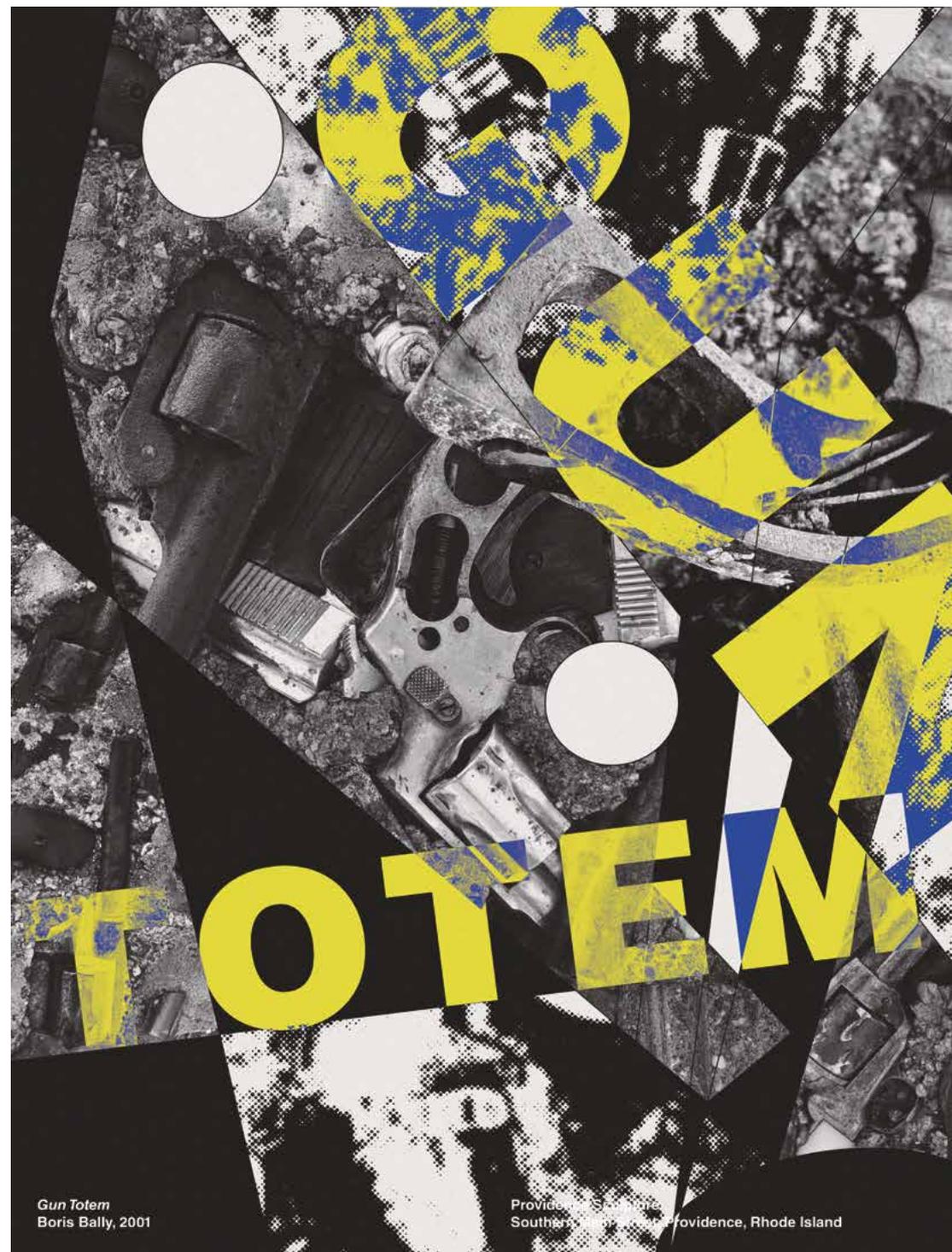
Final poster composite image

最终海报合成图片



Top Left: Original sculpture, *Gun Totem*, Boris Bally, 2001
Bottom Left: Detail of the sculpture
Right: Tracing the grid

左上：原始雕塑，《枪图腾》，鲍里斯·巴利，2001年
左下：雕塑细节
右：网格描边

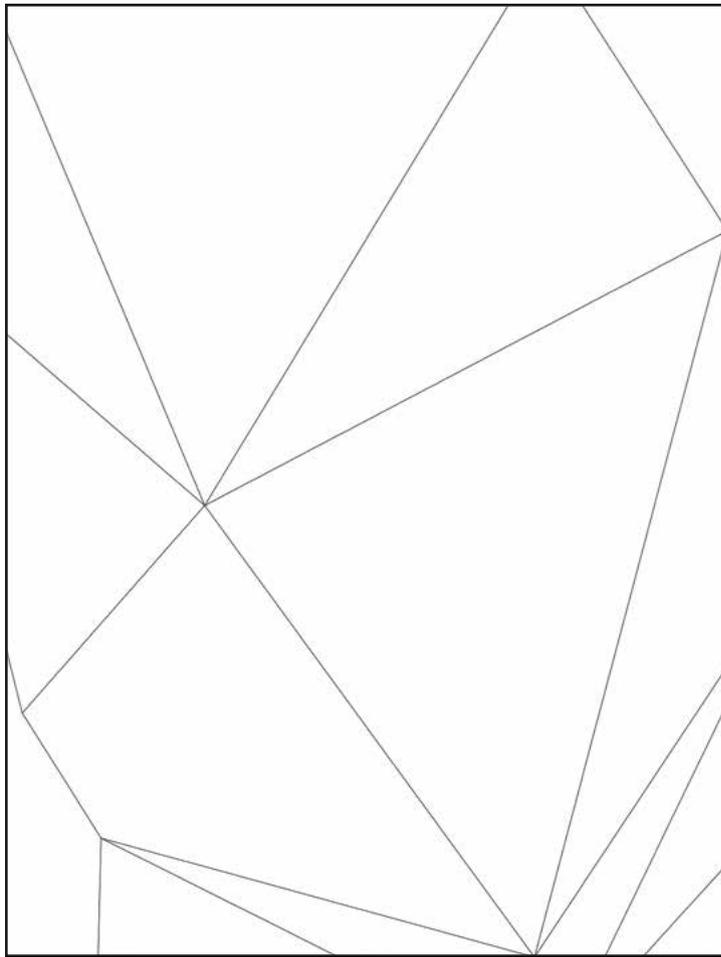


Gun Totem
Boris Bally, 2001

Providence, Rhode Island
Southern Providence, Rhode Island

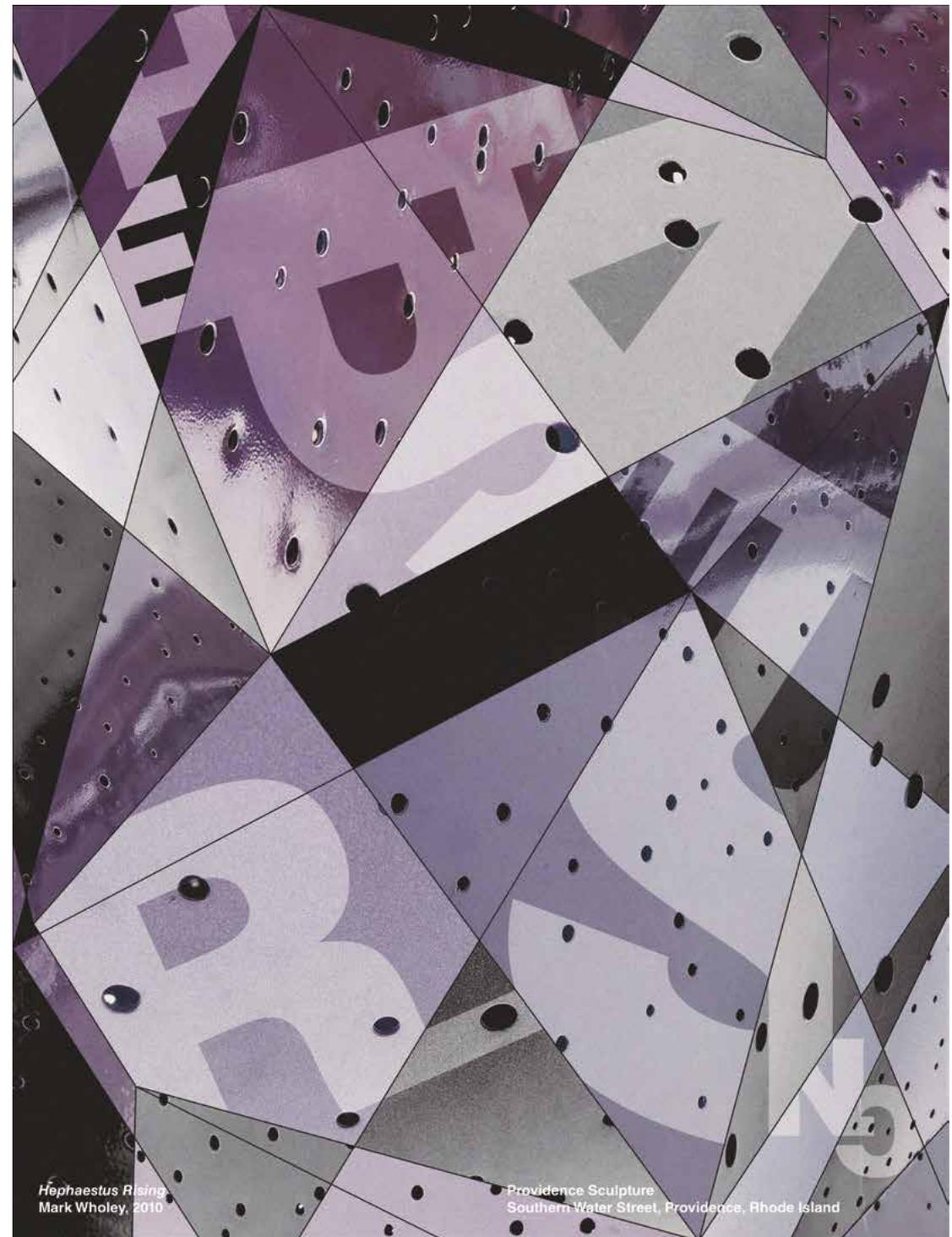
Final poster composite image

最终海报合成图片



Top Left: Original sculpture, *Hephaestus*, Mark Wholey, 2010
 Bottom Left: Detail of the sculpture
 Right: Tracing the grid

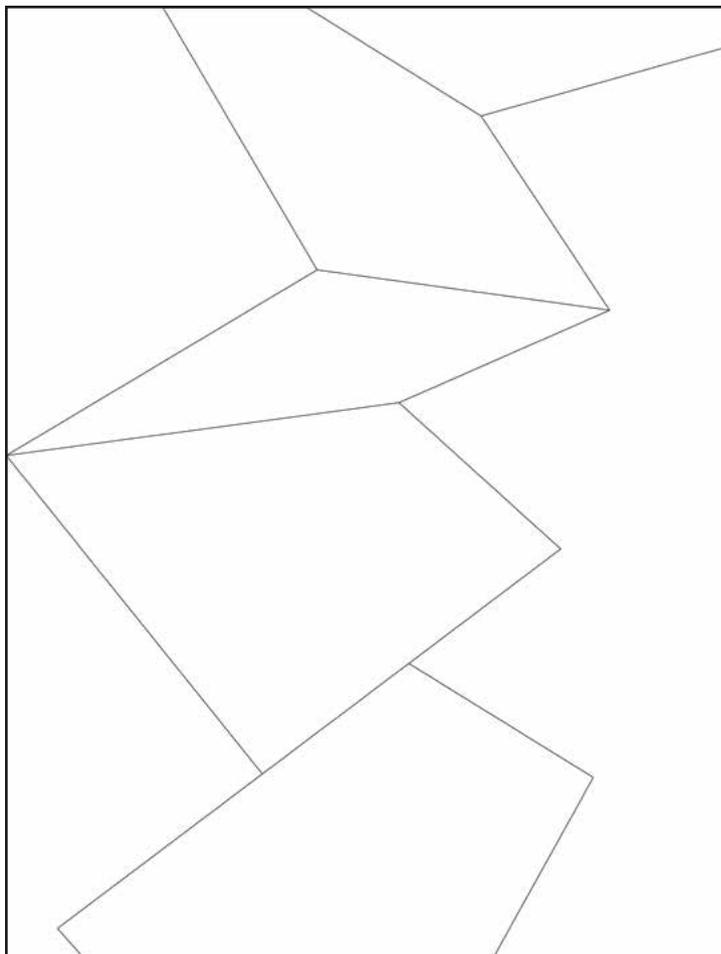
左上：原始雕塑，《赫菲斯托斯》，马克·沃利，2010年
 左下：雕塑细节
 右：网格描边



Hephaestus Rising
 Mark Wholey, 2010
Providence Sculpture
 Southern Water Street, Providence, Rhode Island

Final poster composite image

最终海报合成图片



Top Left: Original sculpture, *Textured*, Rob Lorensen, 1999

Bottom Left: Detail of the sculpture

Right: Tracing the grid

左上：原始雕塑，《纹理》，罗伯·洛伦森，1999年

左下：雕塑细节

右：网格描边

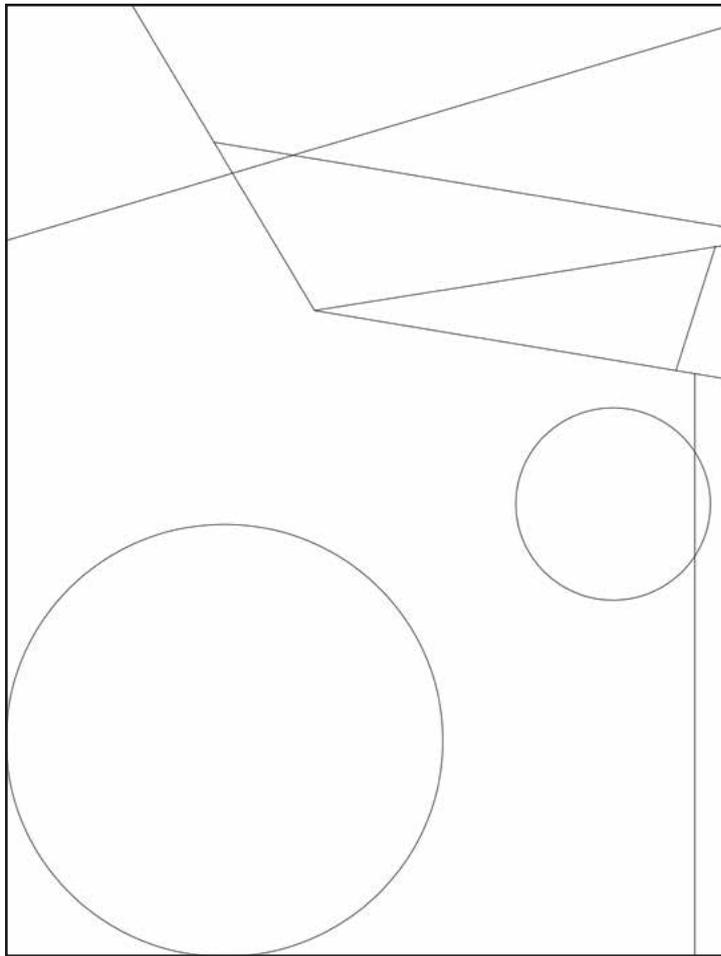


Textured Gear
Rob Lorensen, 1999

Providence Sculpture
Southern Water Street, Providence, Rhode Island

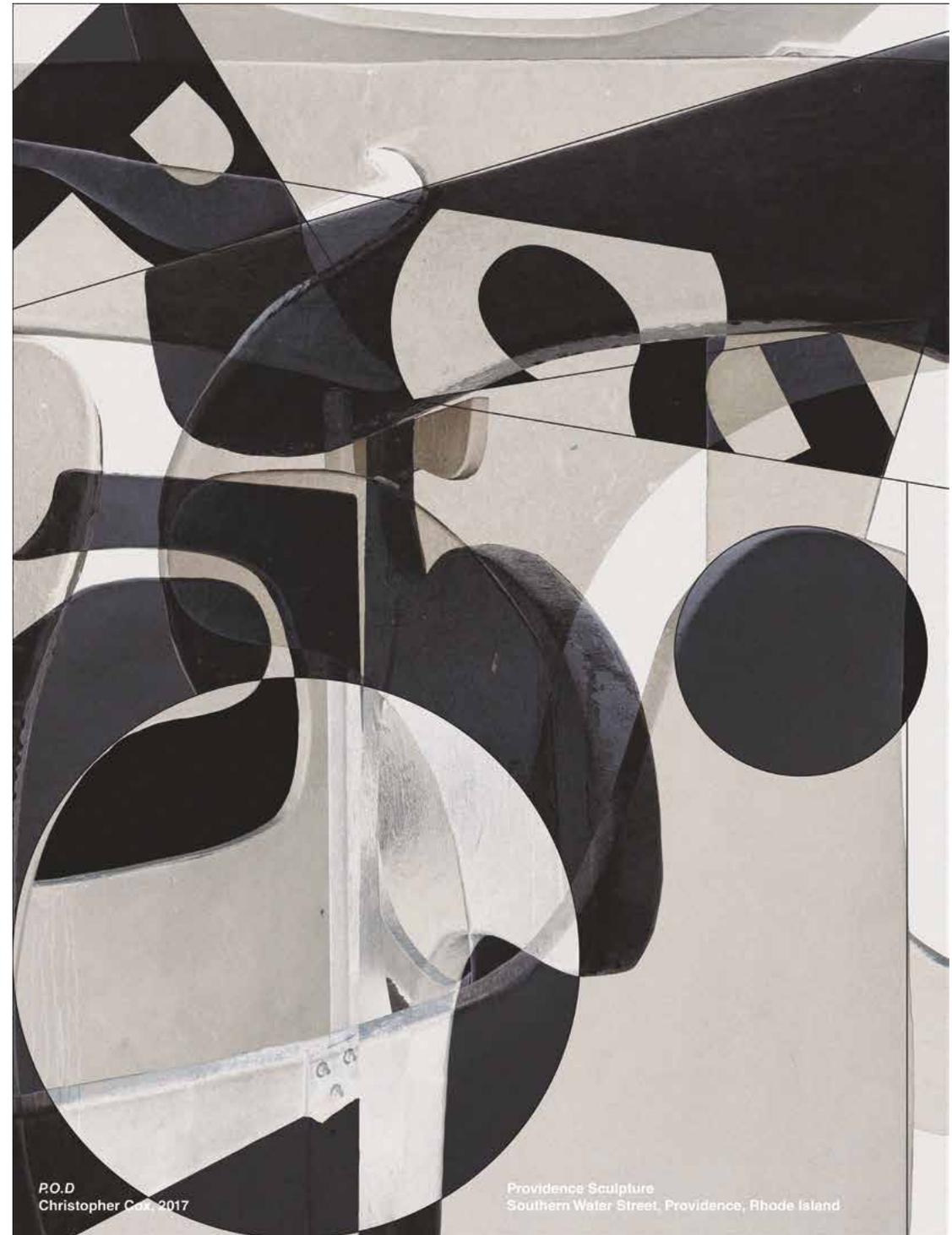
Final poster composite image

最终海报合成图片



Top Left: Original sculpture, *P.O.D.*, Christopher Cox, 2017
 Bottom Left: Detail of the sculpture
 Right: Tracing the grid

左上：原始雕塑，《P.O.D.》，克里斯托弗·考克斯，2017年
 左下：雕塑细节
 右：网格描边



P.O.D.
 Christopher Cox, 2017

Providence Sculpture
 Southern Water Street, Providence, Rhode Island

Final poster composite image

最终海报合成图片

IF YOU COULD SEE WHAT I HEAR

A soundtrack is a list of musical compositions that are recorded to accompany and synchronize with pictures from a film, play, book, television show, radio broadcast, or video game. Its purpose is to assist the viewer in forming emotional responses, provide rhythm for scenes and sequences, and make observations about events. A soundtrack is frequently as integral to the cinematic experience as the film visuals, and in some cases, becomes as legendary as a film itself.

As a cinema enthusiast, my passion for film soundtracks extends beyond a film's plot and visuals and is not bound by genre or culture. This type of music, which lacks lyrics, has inspired me to translate the abstract music I adore into a visible visual language, or, in other words, to design and create from a musical standpoint. I took inspiration from designer Ran Zheng's *Look/Hear* project, adapting the approach of merging music and 3D software to develop my own visual system.

I used Cinema 4D to create a 10*10*10 matrix of squares and spheres, with each two-column matrix responding to the music's various hertz. This arrangement enables listeners to appreciate the music's layers and depth. Next, I chose *walker* from Ryuichi Sakamoto's 2017 album *async* as the soundtrack. This album comprises experimental music by Sakamoto, who incorporates many natural sounds into his work. *Walker* has no excessive instruments and tracks, just simple melodies and forest sound, so it was the best choice for my project. Finally, I merged the music and Cinema 4D's visual system to demonstrate how the components interact from six distinct angles.

Project description by Ren Zhang: *Look/Hear* project explores the relationship between scenes and soundscapes, looking and hearing. A system of aural and visual signals generates shifting typographic forms and triggers associations between people and the environment. The letters respond to a range of ambient recordings made in New York City — from the relative stillness of Central Park to the clamor of the subway — as well as aural input from visitors to the exhibition.

Ren Zhang 关于项目的介绍:《看/听》这个项目探讨了场景和声景,看和听之间的关系。一个由听觉和视觉信号组成的系统产生了变化的字体形式,并引发了人们和环境之间的关联。这些字母对纽约市的一系列环境录音做出了反应——从中央公园的相对静谧到地铁的喧嚣,以及展览参观者的声音输入。

<https://www.ranzhengdesign.com/look-hear>

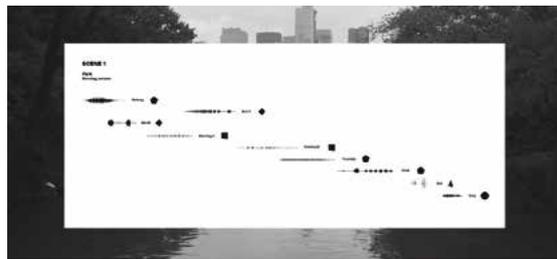
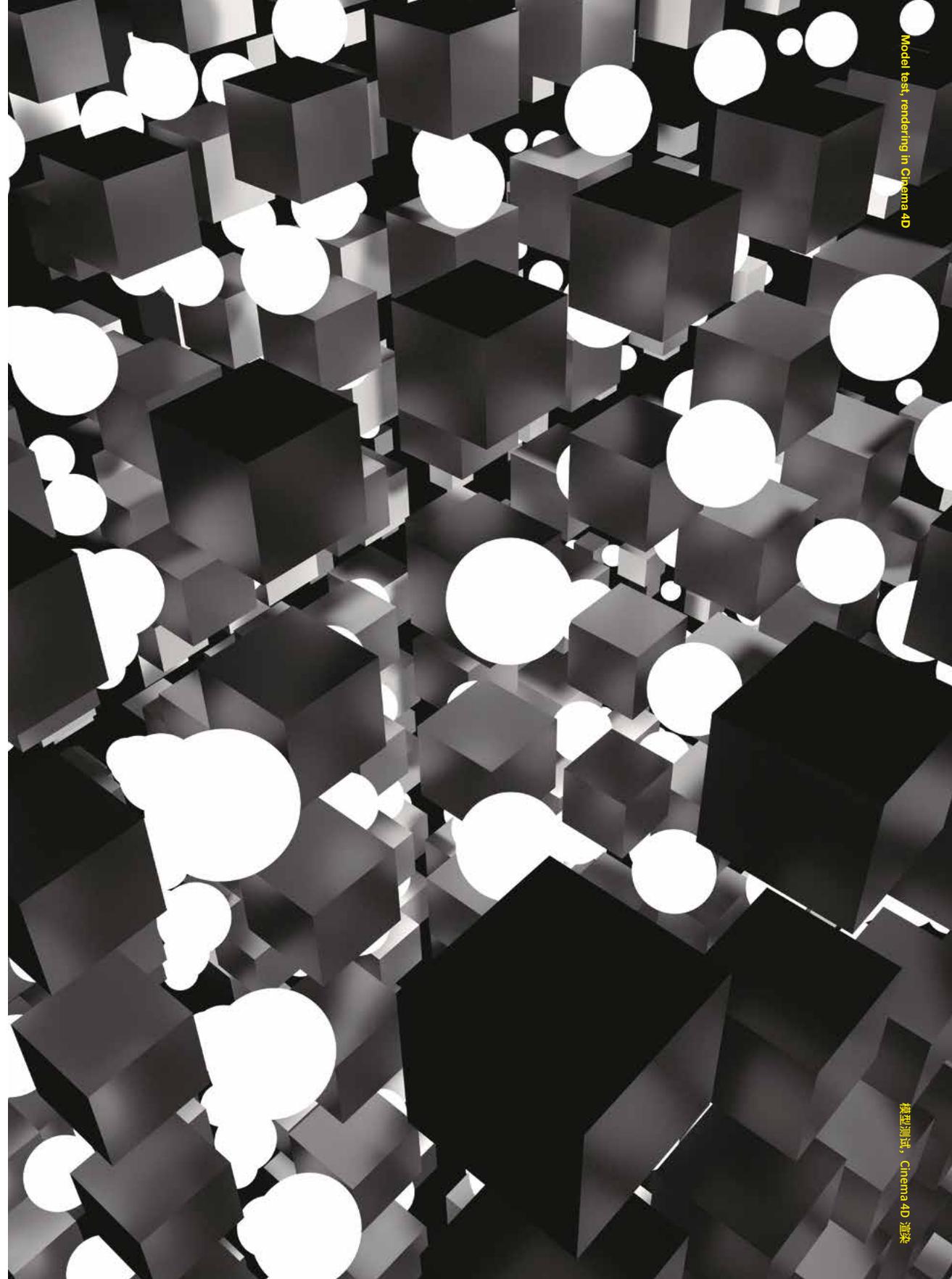


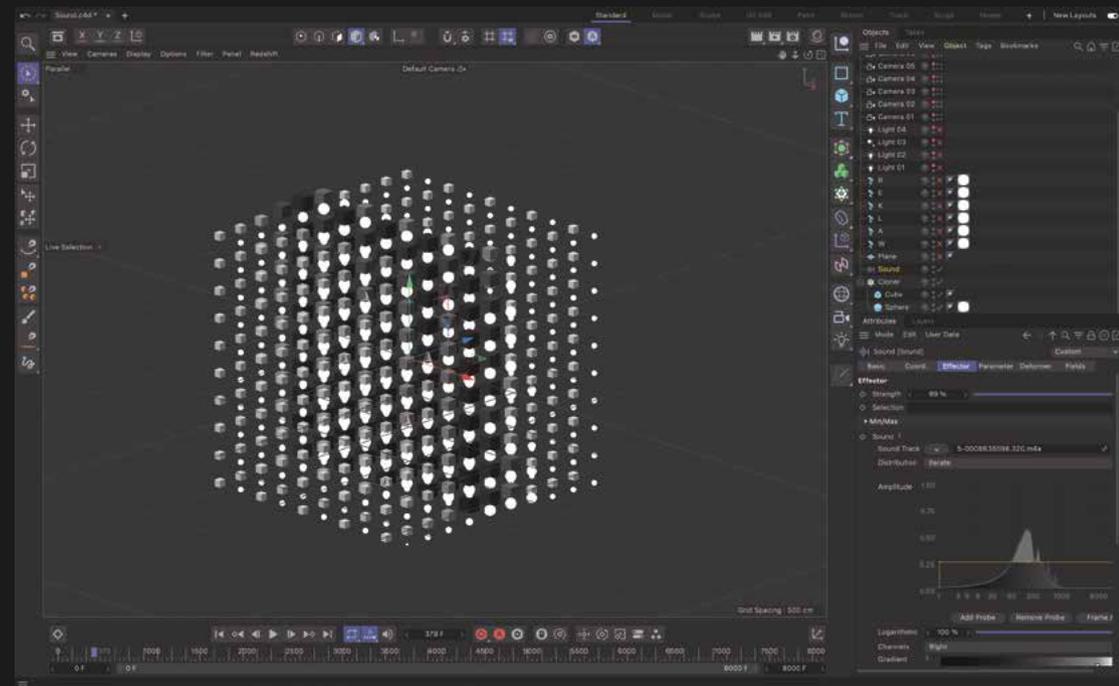
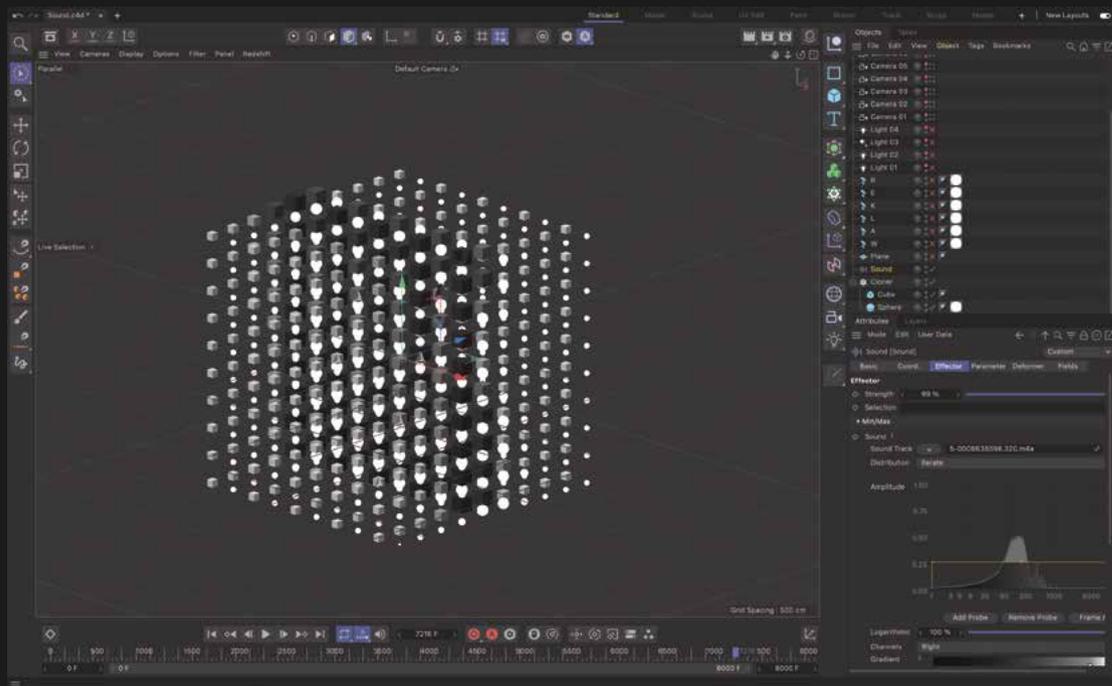
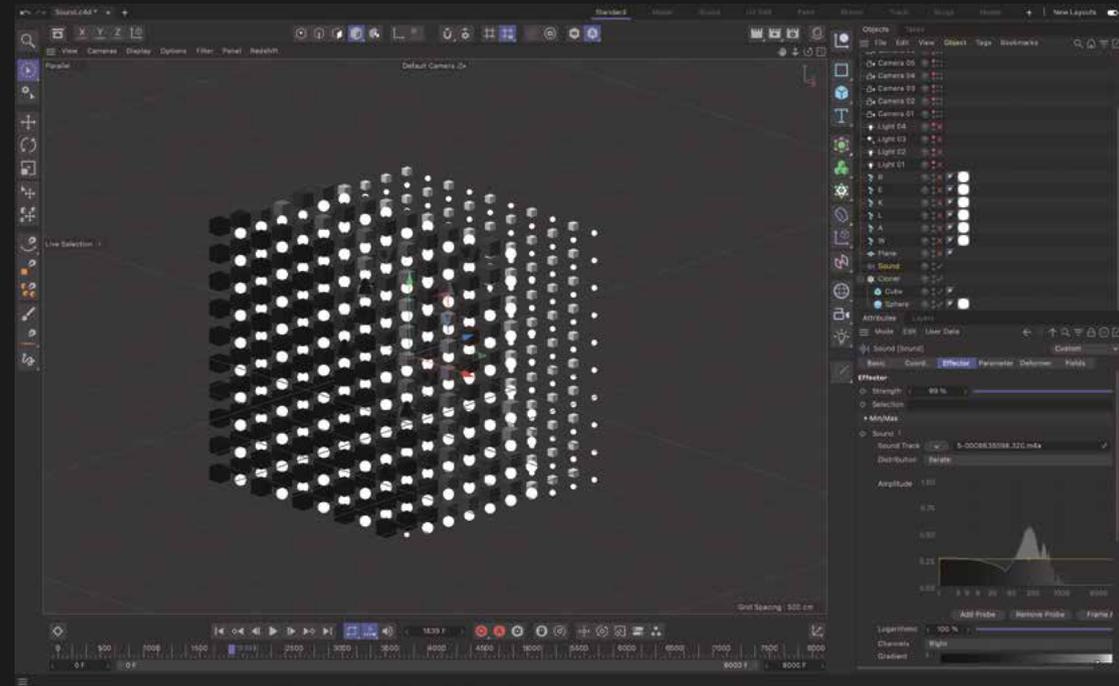
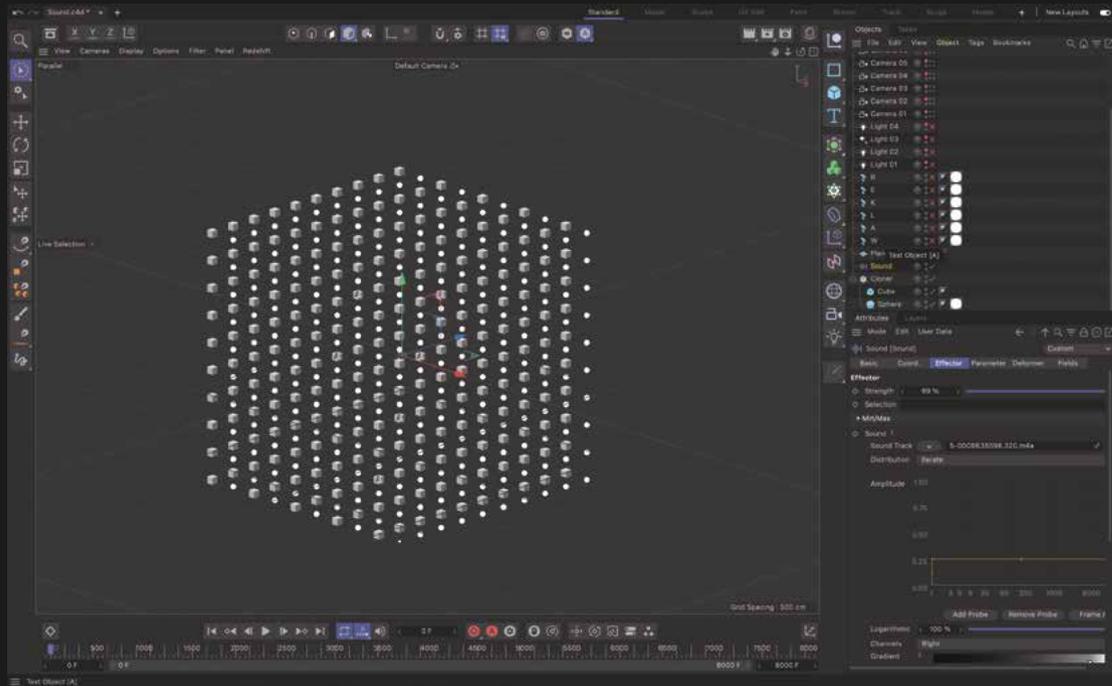
Image credit: Ren Zhang
图片来源: Ren Zhang

配乐是与电影,戏剧,书籍,电视节目,广播节目或视频游戏的图像相伴并同步的录制音乐。其作用有助于帮助观众形成情绪反应,为场景和片段创造节奏,并对动作进行评论。配乐往往对电影的体验至关重要,在某些情况下,它与电影本身一样成为标志性的东西。

作为一名业余的电影爱好者,我对于电影配乐的喜爱和追求甚至超过了电影本身的剧情与画面,不受台词和文化的限制,这种没有任何歌词的音乐为我创造了一个属于自己幻想的空间,我在这个空间里可以随意地依靠旋律的变换来宣泄自己的情感。所以我借着最后学期的机会决定尝试将这种我热爱的抽象音乐转换为可视化的视觉语言,换一句话来说就是从音乐的视角来进行设计创作。我从设计师 Ran Zheng 的《看/听》作品当中学习并借鉴了将音乐和 3D 软件结合在一起的办,并创作出了一套属于自己的视觉系统。

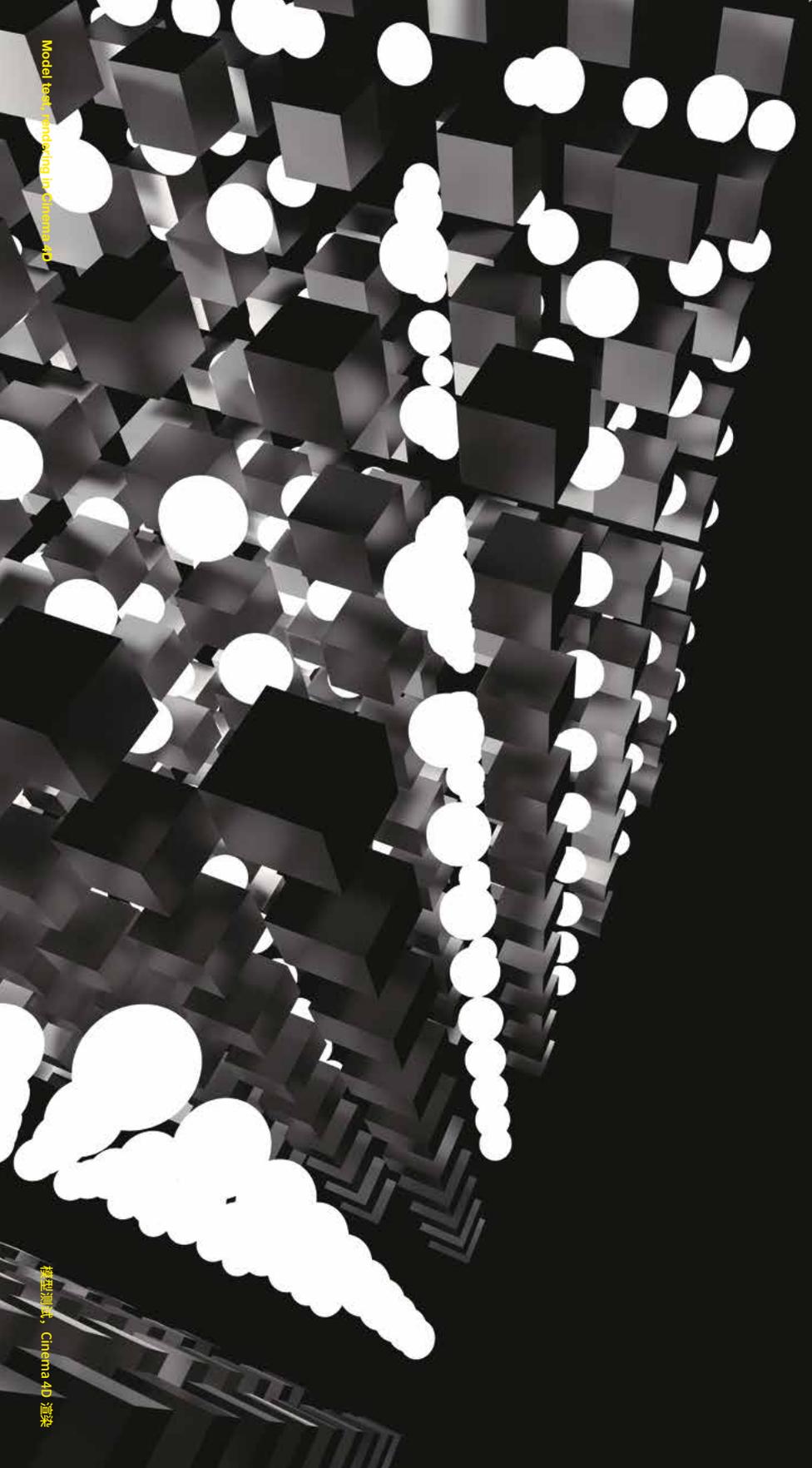
我通过 Cinema 4D 创造一个 10*10*10 的方块和圆球组合,每两列的组合将会对音乐所产生的不同赫兹进行反应。这样的安排可以让我们看到音乐所存在的不同层级和深度。之后我挑选了坂本龙一于 2017 年所推出的《async》专辑当中《walker》作为我的原声音乐。这张专辑是一张实验性的音乐专辑,坂本龙一将大自然中不同的声音融汇到《walker》这首曲目当中,没有过多的乐器和音轨,只有简单的旋律和丛林间的声音。最后,我将音乐和系统结合在一起,通过 6 个不同的视角来展现音乐和视觉彼此之间的作用。





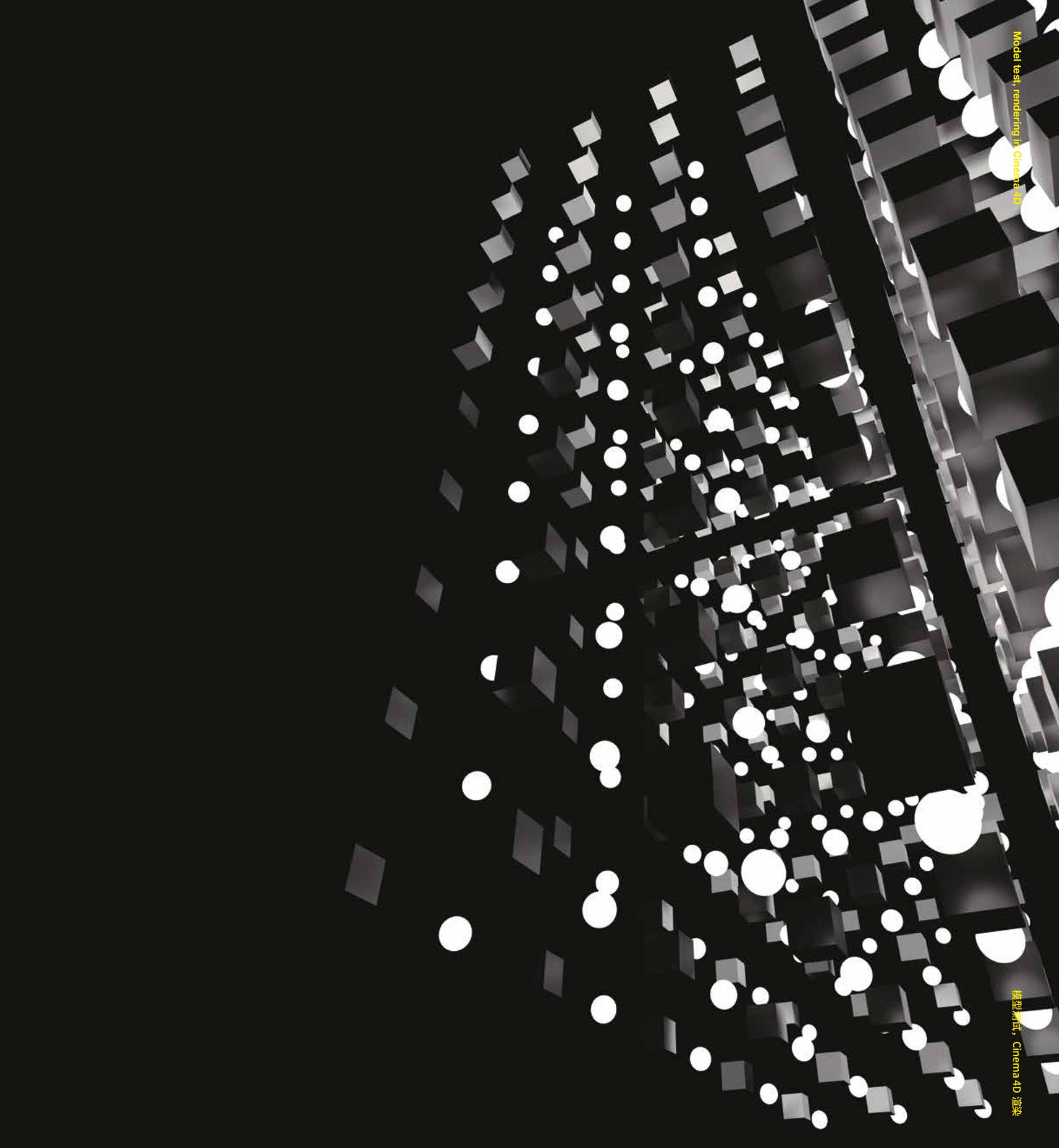
I corresponded the models to the Hertz of the music so that the squares and orbs in each set of two would change in size according to the different frequency.

我将模型与音乐的赫兹相互对应，这样每两组的方块和圆球会根据不同的赫兹进行尺寸上的变化。



Model test, rendering in Cinema 4D

模型测试, Cinema 4D 渲染



Model test, rendering in Cinema 4D

模型测试, Cinema 4D 渲染



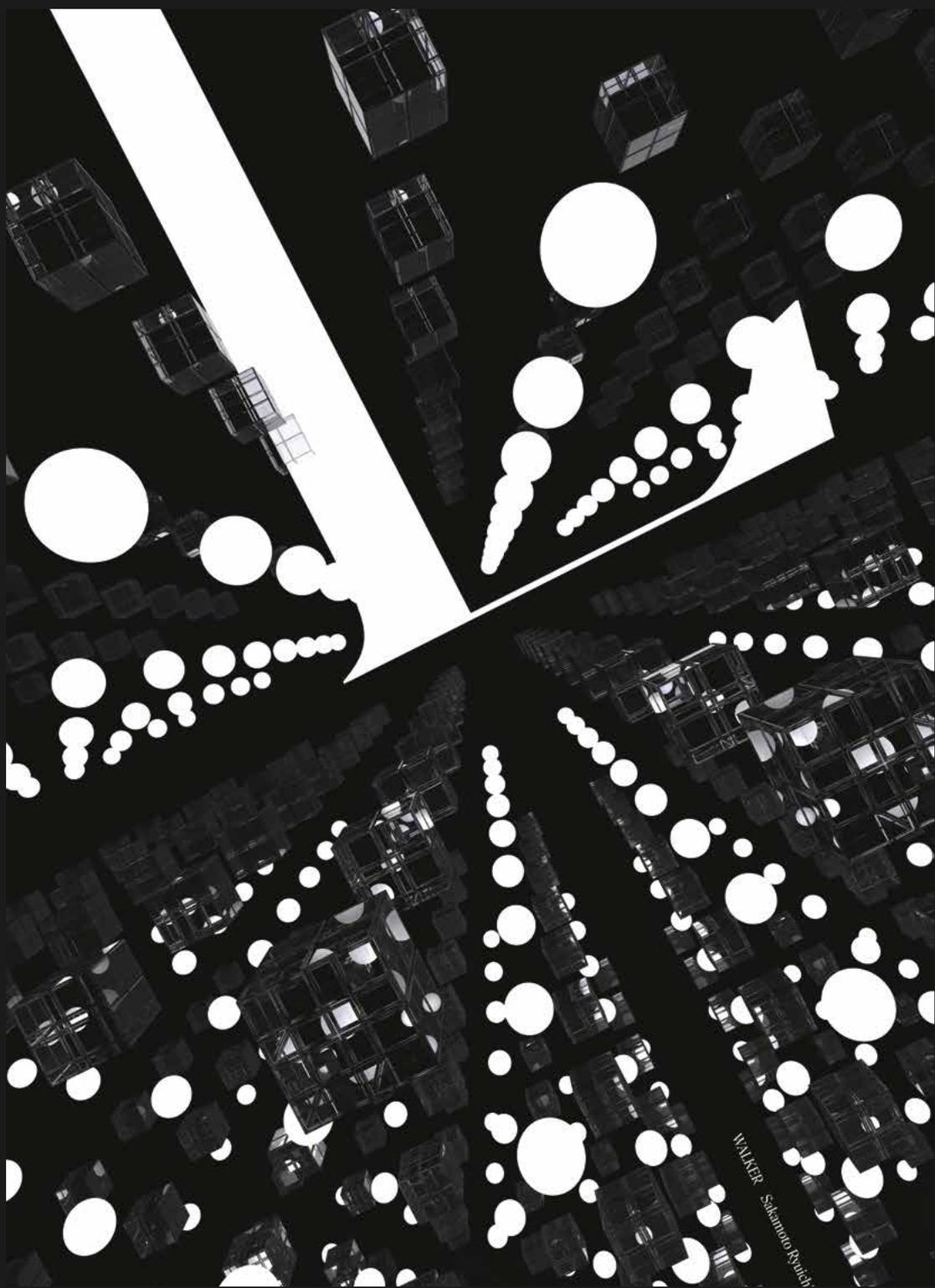
Poster "W"

海报 "W"



Poster "A"

海报 "A"



Poster "L"

海报 "L"



Poster "K"

海报 "K"



WALKER · Sakamoto Ryuichi

Poster "E"

海报 "E"



WALKER · Sakamoto Ryuichi

Poster "R"

海报 "R"



Frames of motion version, that document the interrelationship between music and systems from six perspectives.

动态版本的帧数截图，我从六个角度记录下音乐和系统之间的相互关系。

Link: <https://qiwenju.design/02-Poster-Design>

AFTERWORD

后记

Looking back on these three years on campus, I consider myself lucky. I met a lot of like-minded friends and professors whose strong and optimistic personalities helped me get through difficult and lonely moments. We mutually encouraged and supported one another and they taught me that I was never truly alone.

I enjoyed observing and contemplating. Throughout my education, the opinions of each of my classmates and instructors consistently challenged me and expanded my perspective. When I encountered works and concepts previously unimaginable, my excitement compelled me to learn more. Why do people believe this way, and what influences their thinking? As I continued to seek guidance and exchange ideas, the dimensions of my thinking expanded, and I developed a greater capacity for listening to others.

I am aware that my perceptions affect my design development and choices. I express what I see, think, and feel. While prejudice is my adversary, it is also a necessary bias to acknowledge and confront in my creative profession, pushing me to see the limitations of my view.

Although this document covers various themes related to diverse countries, cultures, and politics, I assume the role of witness as no one view contains the “truth.” Rather, I illustrate the disparities in perspectives and perceptions across situations. For you (the reader) and even me, *Openness* is never a textbook but merely an opportunity to help you realize that we view the world from multiple vantage points, and then we may make discoveries.

回首这三年的校园岁月，我常常感叹自己是一位幸运的人。我遇到了许多志同道合的同学与老师，他们乐观坚强的性格陪伴着我度过了那段黑暗，孤独的时日。我们相互鼓励，相互扶持，并让我明白，我始终不是一个人。

我喜欢观察和沉思。在我的整个教育过程中，我的每个同学和导师的意见一直在挑战我，扩大我的视野。当我遇到以前无法想象的作品和概念时，我的兴奋之情迫使我去了解更多。为什么人们会这样相信，是什么影响了他们的思维？随着我不断地寻求指导和交流思想，我的思维维度不断扩大，我也发展了更大的倾听他人的能力。

我意识到，我的观念影响了我的设计发展和选择。我表达了我所看到的，想到的和感觉到的。虽然偏见是我的对手，但它也是我创造性职业中必须承认和面对的偏见，促使我看到自己观点的局限。

这本论文虽然涉及了许多关于国家，文化，政治等话题，但我从未将它们放在对与错的位置上去进行讨论，因为这些主题本身就没有所谓的“真理”，我只是用它们来展现不同背景下观点和认知的差异性。《开放性》对于读者的你，包括我来说，从来不是一本教科书，只是作为一个契机，让你或许意识到，从不同的角度去看待世界，往往会有新的发现。

I want to express through graphic design and language what I see, what I think, and what I feel — and perhaps that is just my bias.

我想通过图形设计和语言来表达我所见，所想，所感 — 也许这只是我的偏见。

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DISMANTLE THE
LAWLESS AND REPAIR
WITH LOVE

OPENNESS

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