

QUESTIONS

Could a modern approach capture the fabric texture and hand-painted irregularities?

Will technological intervention lead to a transformation or distortion of the meaning of cultural symbols?

Will information be lost during the dissemination of information? How do we define or label the pictures that evolve?

How is the graphic visual language transformed during the communication process?

Why does information become blurred and distorted during dissemination? What is the relationship between image manipulation and power institutions and individuals?

REFERENCES

1.

“In the most advanced versions of such software the search algorithms are able to locate images that are for example similar in form or colour. It is nevertheless the case that the most widely-used type of image search facility, the Google Search by Image feature, still relies on keywords or ‘tags’ in order to find similar images.”

As I reflected on the practice I made in the first week, I thought about THE PHOTOGRAPHIC IMAGE IN DIGITAL ARCHIVES by Nina Lager Vestberg, in which Nina Lager Vestberg talks about the categorisation of photographic images in digital archives, usually accompanied by some labels and criteria.

During my first week of iterative practice, the shape of the graphic was constantly changed by me, resulting in many new graphic shapes, which also means that during the iterative process its cultural significance and connotations may have disappeared. I think this process of disappearance raises the question of how we should set up standards to protect and respect the integrity of the original culture, considering that technological interventions may lead to shifts or distortions in the meaning of cultural symbols?

2.

“Form itself is indexical. We are intimately, physically connected to the work we produce, and it is inevitable that our work bears our stamp. The choice of projects in each designer’s oeuvre lays out a map of interests and proclivities. (I use the singular designer in the categorical sense, not the individual.) The way those projects are parsed out, disassembled, reorganized and rendered reveals a philosophy, an aesthetic position, an argument and a critique.”

Like Michael Rock said, We are intimately, physically connected to the work we produce, and it is inevitable that our work bears our stamp. As a graphic designer, I think this is a good thing. In the past year, I have been living in another country as an outsider. Two countries and two cultures have influenced me, and at the same time, I have experienced some racial discrimination. And I think the occurrence of these accidents has something to do with the media to a certain extent.

When information is incomplete or opaque, people may fill in the blanks, and such situations can easily give rise to rumors. In times of uncertainty, individuals often seek or invent explanations to alleviate their anxiety or discomfort. Also in the digital age, social media platforms accelerate the spread of information and make it more difficult to verify the authenticity of information. Whether it is the Western media's imagination of China or China's external propaganda, these grand messages will eventually affect small individuals.

3.

“Hwayoung often uses her memories as materials for her work,” Bowyer explains. Influenced by Buddhist philosophy, Hwayoung agrees with the concept of “Anattā” – all things in the world are composed of something – and “Anicca” – all things change – profoundly”. To visualise this Buddhist thought, Hwayoung often uses a “modular technique of collecting and connecting small shapes to form a big picture.”

After I came to the UK to study, I felt that the image of China created by Western media is very different from the image of China created in the country. Information may become biased or inaccurate due to various reasons such as misinterpretation of facts, lack of context, or cultural misunderstandings. Therefore, I don't want to discuss who is right or wrong. I just want to use graphic language to explore how information is transformed during the communication process. Hwayoung inspires me in terms of what materials I can work with. Hwayoung uses her memory as the material for her design. As a person who has lived in both China and the West, my memory of "Chinese image" can also be used as material. So I collected a lot of Western media's impressions of China based on my own memory, such as Xinjiang cotton, squinting eyes, surveillance, etc. These pictures are the China in my memory and also the China in the eyes of the Western media.

4.

During the first week, I tried to modernise the texture of the fabric as well as the irregularities of hand-drawing. Therefore I kept modifying and experimenting with the pattern using digital tools and software, making a hundred iterations of the pattern.

However, this article made me realise that in the process of iteration, the digital tools I used made a technical intervention in the cultural properties of the graphic, which could lead to a shift or distortion of the meaning of the cultural symbols.

5. 园·灵 by DOON




The project 园·灵 (Garden-Spirit) is the designer DOON's way of recreating the Soviet-style garden, which has a very pop art feel. Designer DOON used basic geometric figures to draw pavilions, rockeries, ponds, lotus leaves, etc. in traditional Suzhou-style gardens. Suzhou-style gardens are one of China's traditional architectural styles. DOON's design cleverly expresses the ancient architectural style in a modern and modern way. This inspired my first week of exploration. In the first week, I tried to express the fabric texture and hand-drawn irregularities in a modern way. Influenced by the project Garden-Spirit, I eventually decided to iterate on graphics using basic

geometric shapes such as polka dots, squares and triangles.

6.BOWYER STUDIO



In the poster, the sixty terms — which starts with gapja (甲子, a mouse under a tree) and ends with gyehae (癸亥, a pig under the clouds) — are like a fabric of fates woven vertically and horizontally with the cycle in which all living beings born, grow, bear fruit, and die. This work looks at life intently through the process of weaving the fabric step by step.

Inspired by this design, I decided to make a  out of the pictures I collected. It represents both the China in my memory and the China in the eyes of the Western media in my memory. Then I iterated on it many times, and over the course of the iterations, the images became blurry, incomplete, and distorted, just as information is being distorted and distorted as it spreads.

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