

PORTFOLIO

ZIXUN ZHAO

GRAPHIC DESIGN

SEMESTER 1

PERSONAL RESEARCH BLOG

[HTTPS://ZHAOZIXUN7.WIXSITE.COM/MY-SITE-4](https://zhaozixun7.wixsite.com/my-site-4)



DESIGN FOR YOU

DESIGN AGENCY

MANEFESTO

We believe that women represent beauty, creativity, and infinite possibilities.

Today, women's lives are still heavily influenced by appearance, ability, marriage, and fertility issues. We care about every woman's situation and the social problems they face. The ultimate design audience for our organization is every woman in the world. Therefore, 'U' is you and me, a medium that connects every woman.

We aim to create an open, inclusive, and diverse social platform. Through design, we aim to focus on, influence, and solve the various social issues women face.

Design is used as a medium to communicate ideas and concepts. We want our designs to stimulate thought and then inspire action through study focusing on critical thinking.

We emphasize the importance of creativity, putting information and details together to generate new ideas. We organize different ideas together, thinking about new possibilities and ideas that arise in a changing social situation. We try to create infinite value, connect people to people, and people to society.

It is also important to note that our designers' creativity should be closely linked to human beings and society, striking a chord with people through beauty and empathy. And to think about women's role in society, to provoke the public to act in the pursuit of beauty and happiness.



Keyi Li

Jayu Yang

Yilin Zhou

Zixun Zhao

Xinya Liu

Keyi Zhang

STARTING POINT

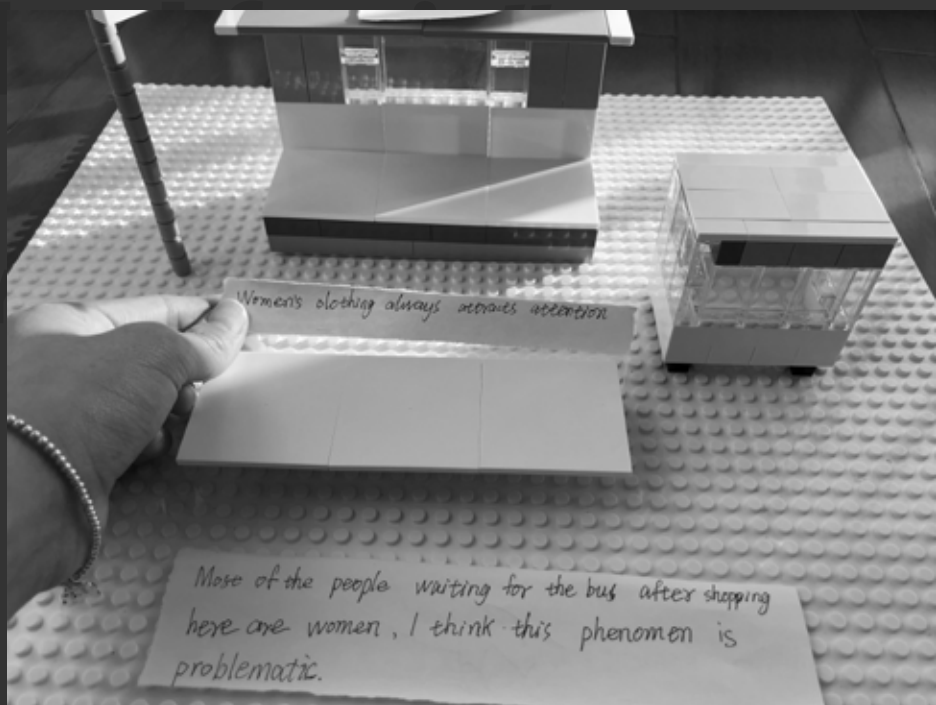
"What's that? So dirty! This seems to bring bad luck."

In China, VAT on menstrual hygiene products is 13%, in Australia it is 10% and in India it is 12%. As a result, many women around the world are experiencing 'period poverty'.

"The history of menstruation is full of rumors and repression."

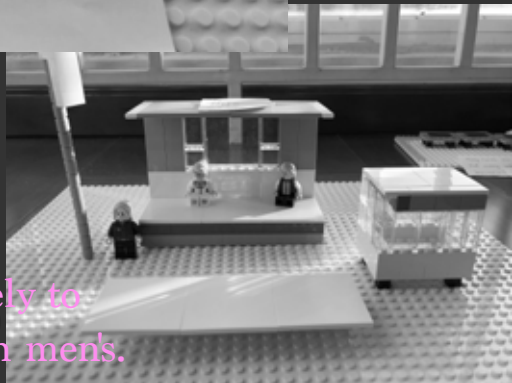


MODEL EXPERIMENT



Public scenes

Women's clothing is always more likely to attract attention in public places than men's.



Home scenes

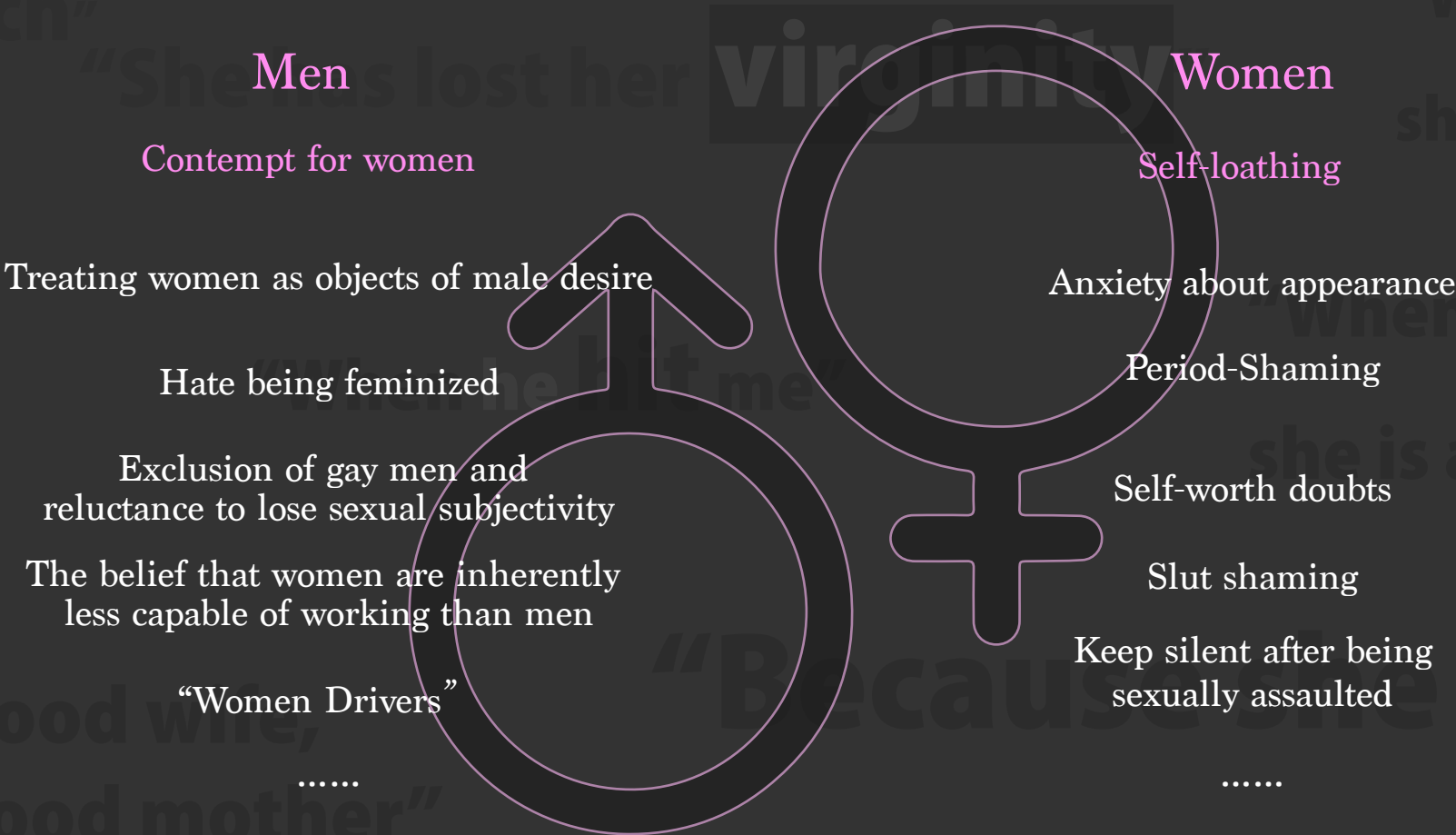
In a large proportion of households, doing household chores is by default the responsibility of the woman.



WHAT IS MISOGYNY

A society in which misogyny is the central mechanism is called "patriarchy". In a 'patriarchal' society, there is often a tendency to prefer boys to girls.

Misogyny pervades the system of society, too taken for granted to be noticed.

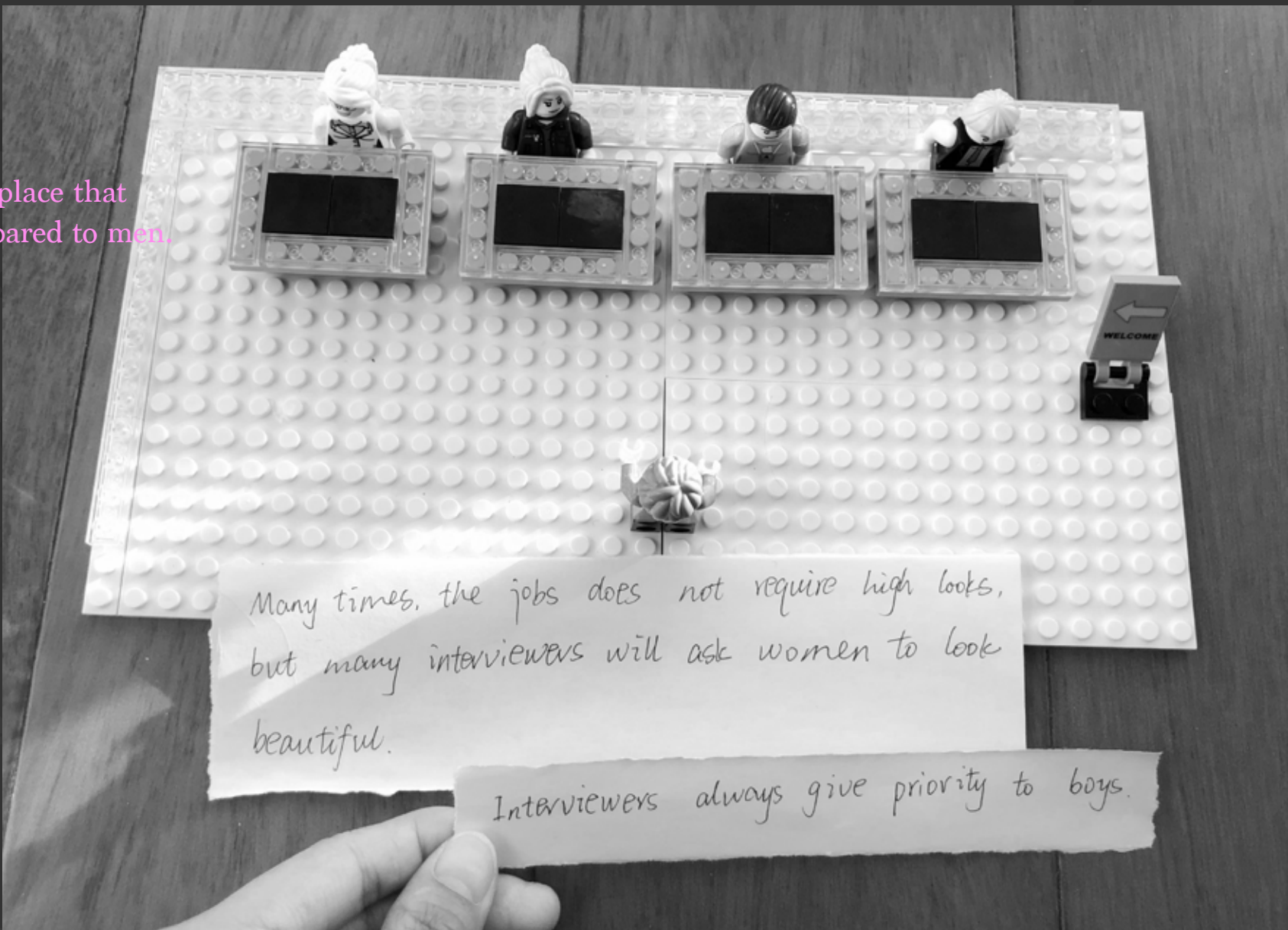


Interview scenarios

It is a common phenomenon in the workplace that women are always at a disadvantage compared to men.

We use Lego to simulate three different scenarios of women in their lives. Participants can write about their own experiences or issues related to misogyny depending on the scenario.

The hope is that this will draw attention to the inertia and other potential effects that gender differences have on our minds. This is also a prelude to the next step in the visual design.

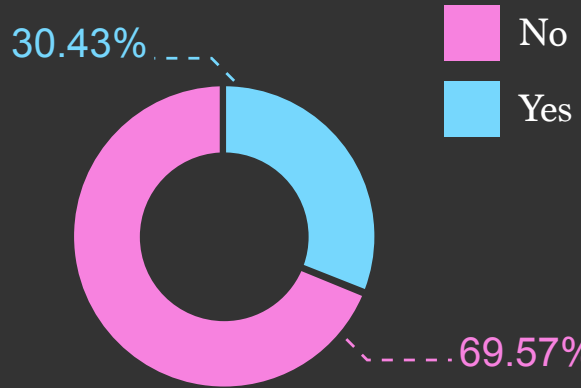


Interviewers always give priority to boys.

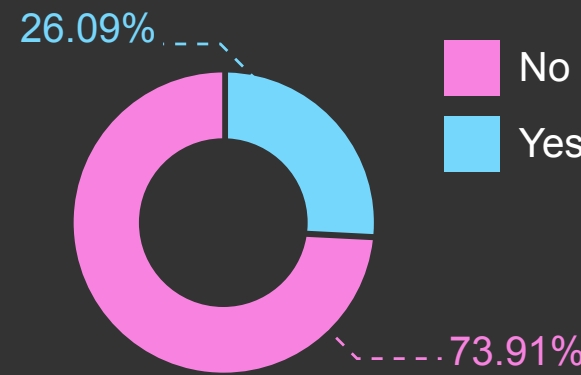
QUESTIONNAIRE RESEARCH

Questionnaire on "self-worth doubts", "menstrual shame" and "appearance anxiety" faced by women aged from 18 to 32.

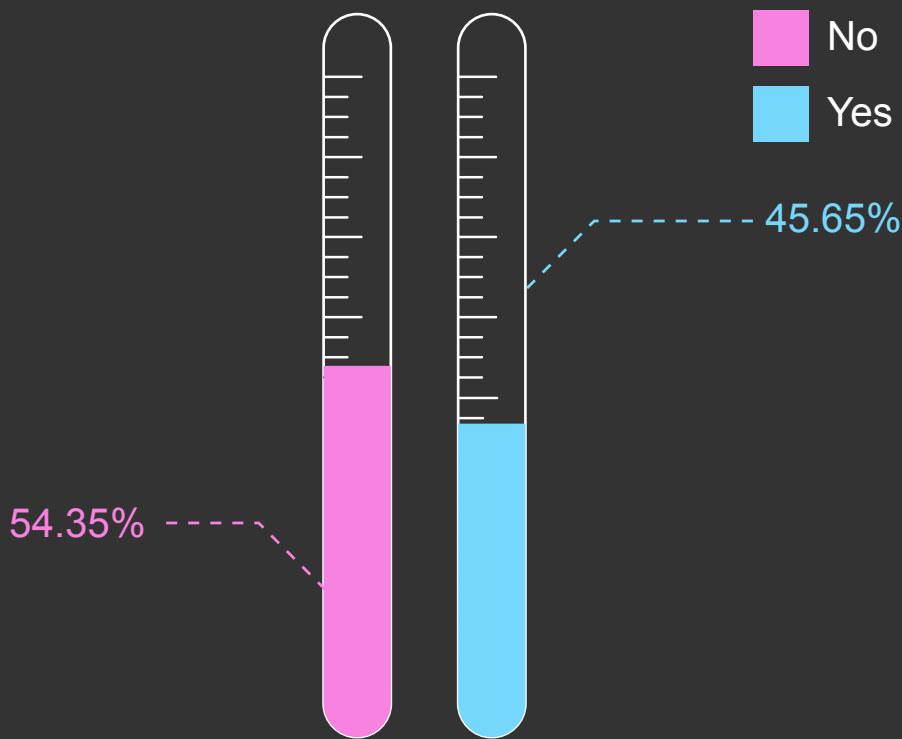
Do you think girls should of course be spoiled as princesses?



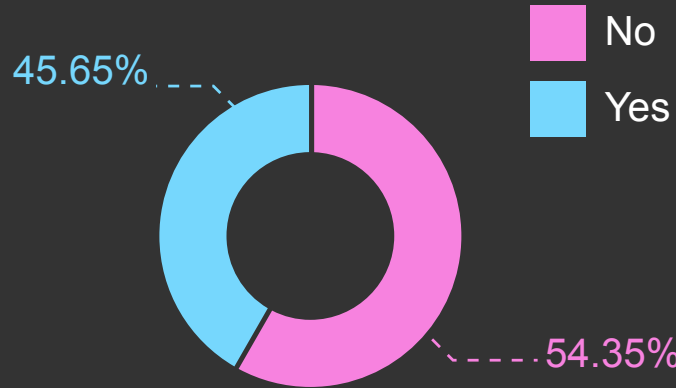
Would you be disgusted with the "AA system" mode of consumption among couples?



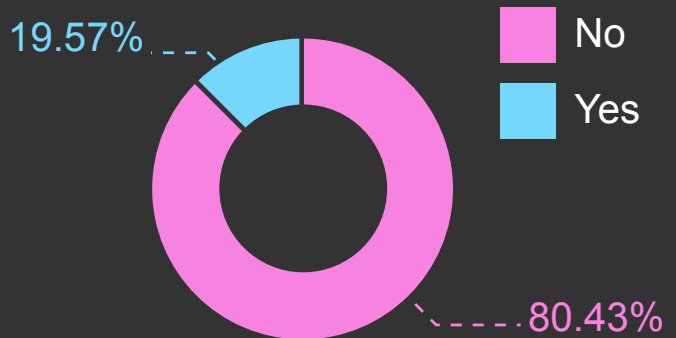
Do you think you are a "female man", different from ordinary girls?



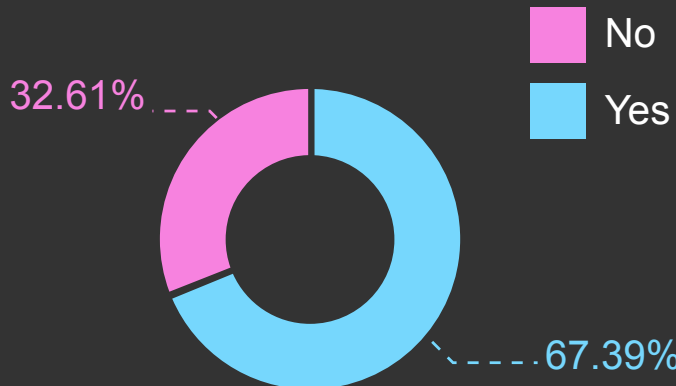
Have you ever been urged to marry or give birth by your parents?



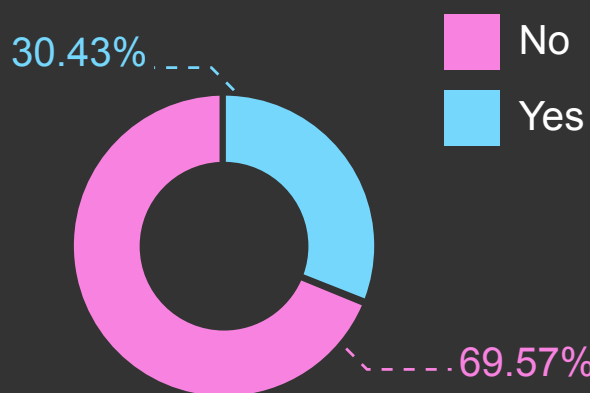
After a woman gets married, should she focus on her family more than her job?



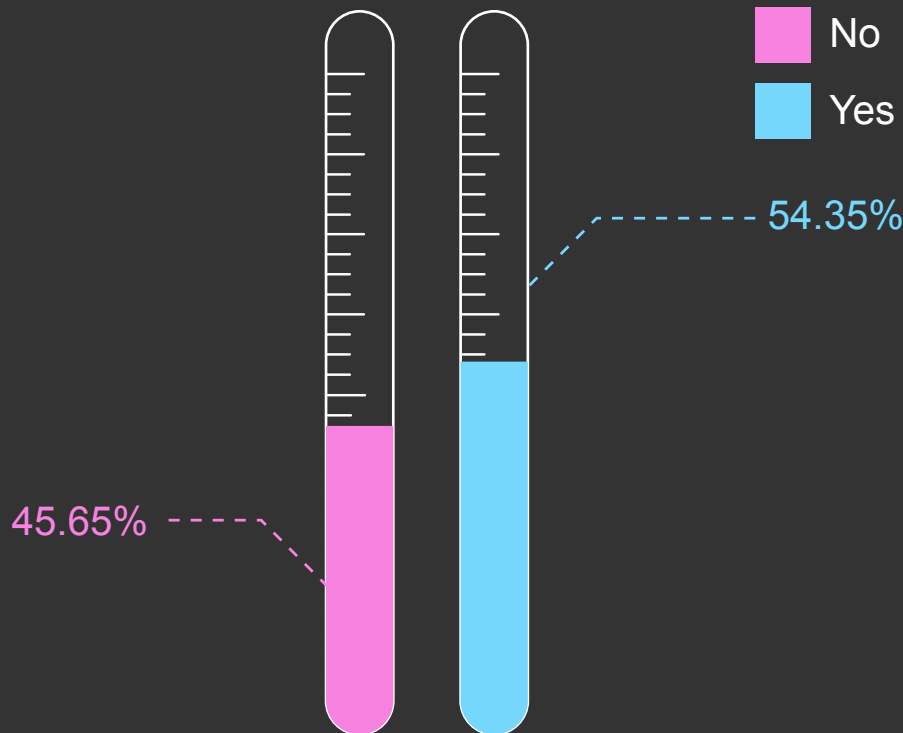
Have you doubted yourself or been questioned by others because you are a female?



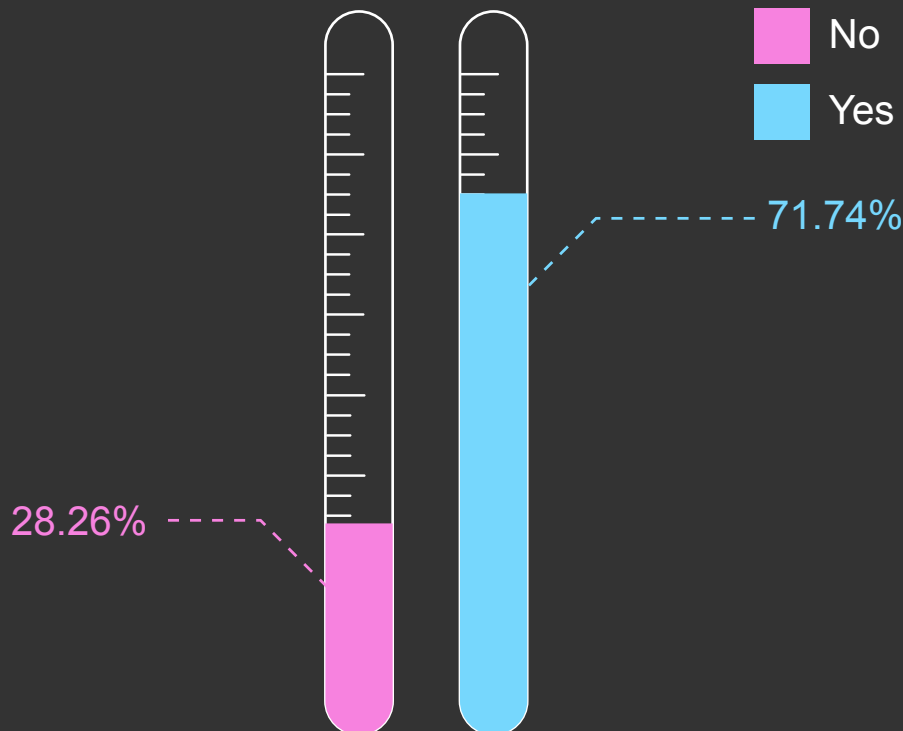
Do you think you are a girl and you don't have to have a particularly good grade or a successful career?



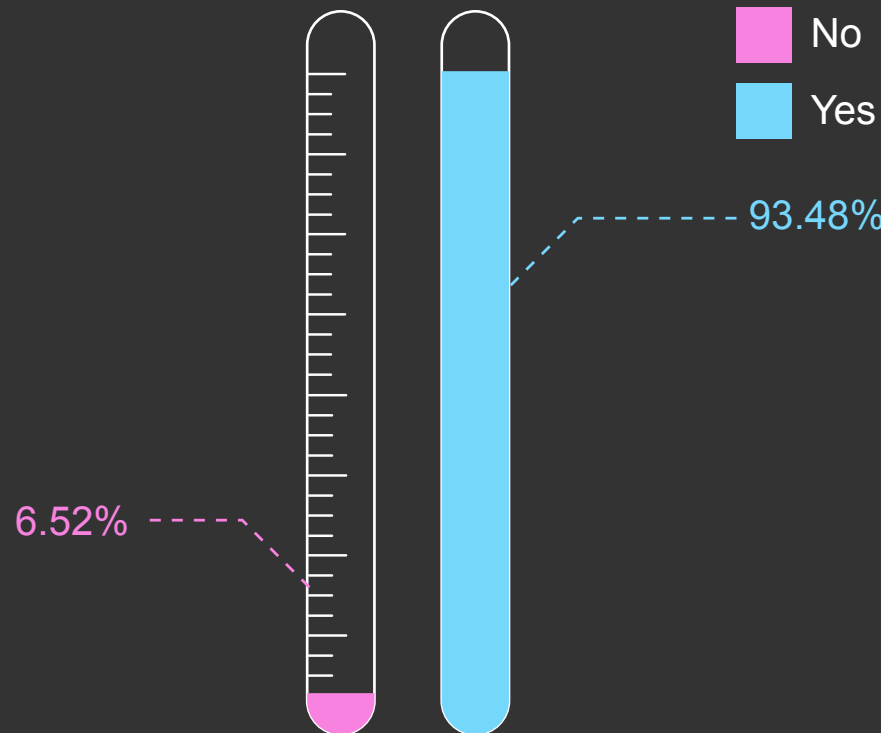
Would a very "mother" boy disgust you?



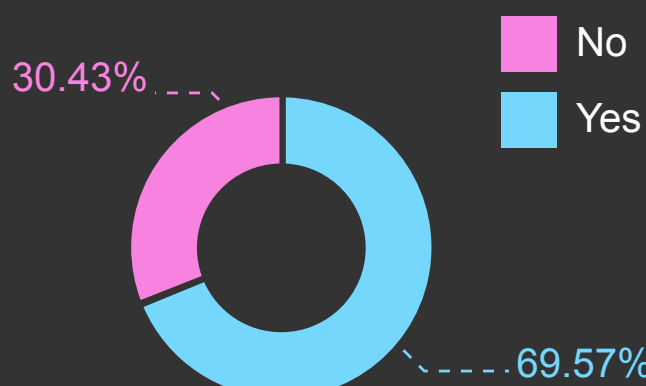
Think you need to lose weight at least once. Will it look better if you lose weight?



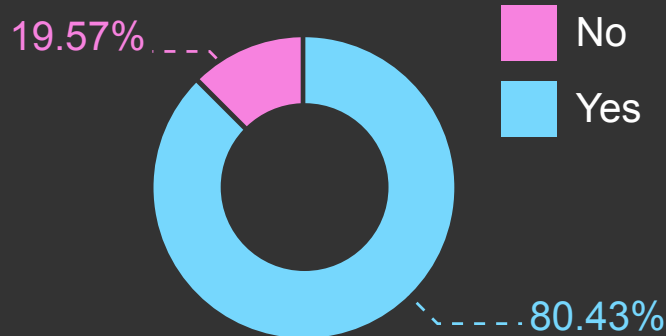
Dissatisfied with your looks at least once?



Have you ever felt embarrassed because of at least one menstruation?



Have you ever had the idea of "I want to be a man more than a woman" at least once?



In our analysis of the questionnaire data, we found that:

- 1. More than 90% of women have experienced appearance anxiety at least once;
- 2. More than 80% of women have thought "I would prefer to be male than female";
- 3. More than 65% of women have been in a situation where they have doubted or been doubted about their self-worth at least once.

.....

In general, the prevalence of misogyny among women is more than we expected.

Therefore, through visual language, we hope to awaken women who are under the "spell" of misogyny and help them to find their true selves.

U — You

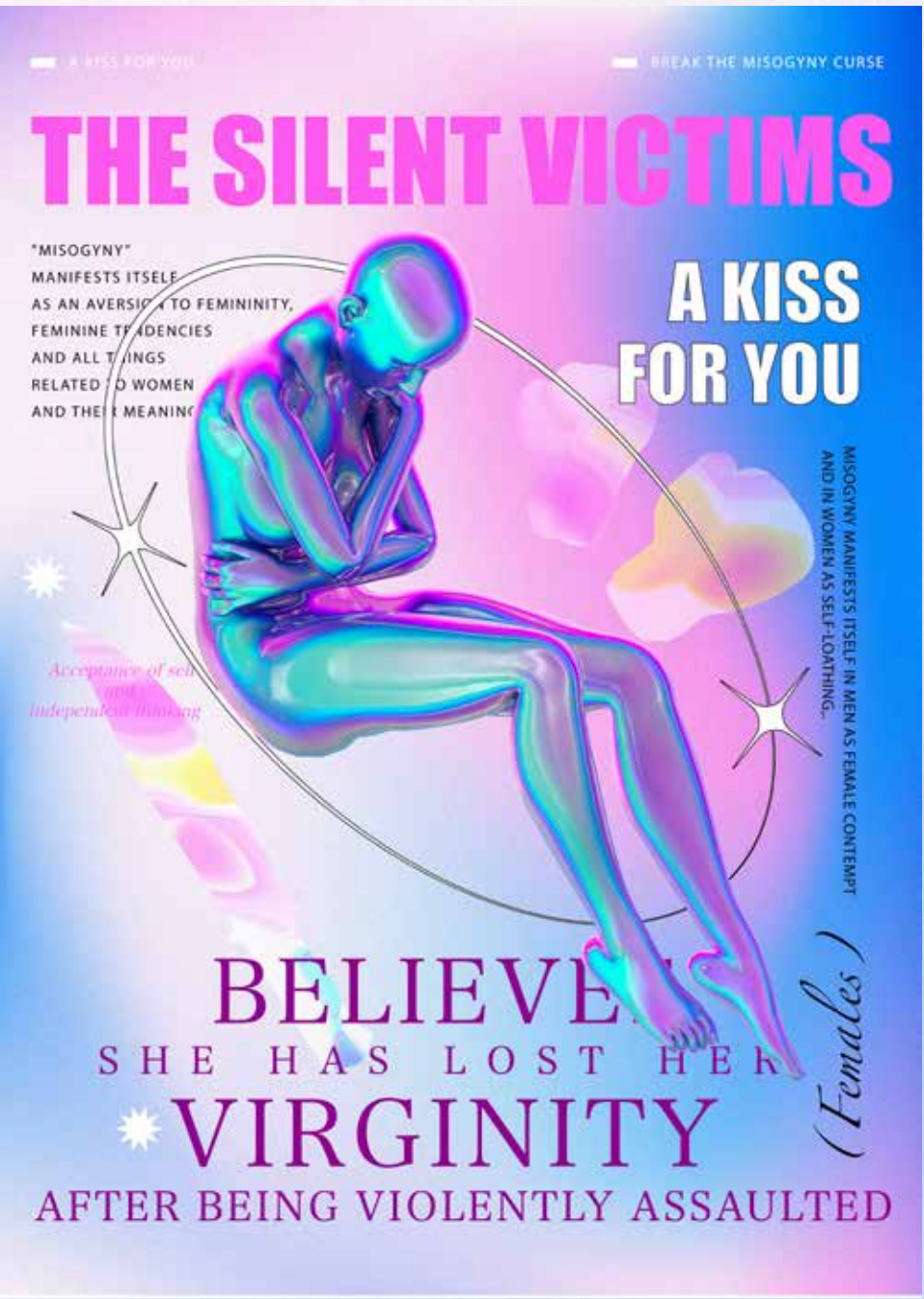
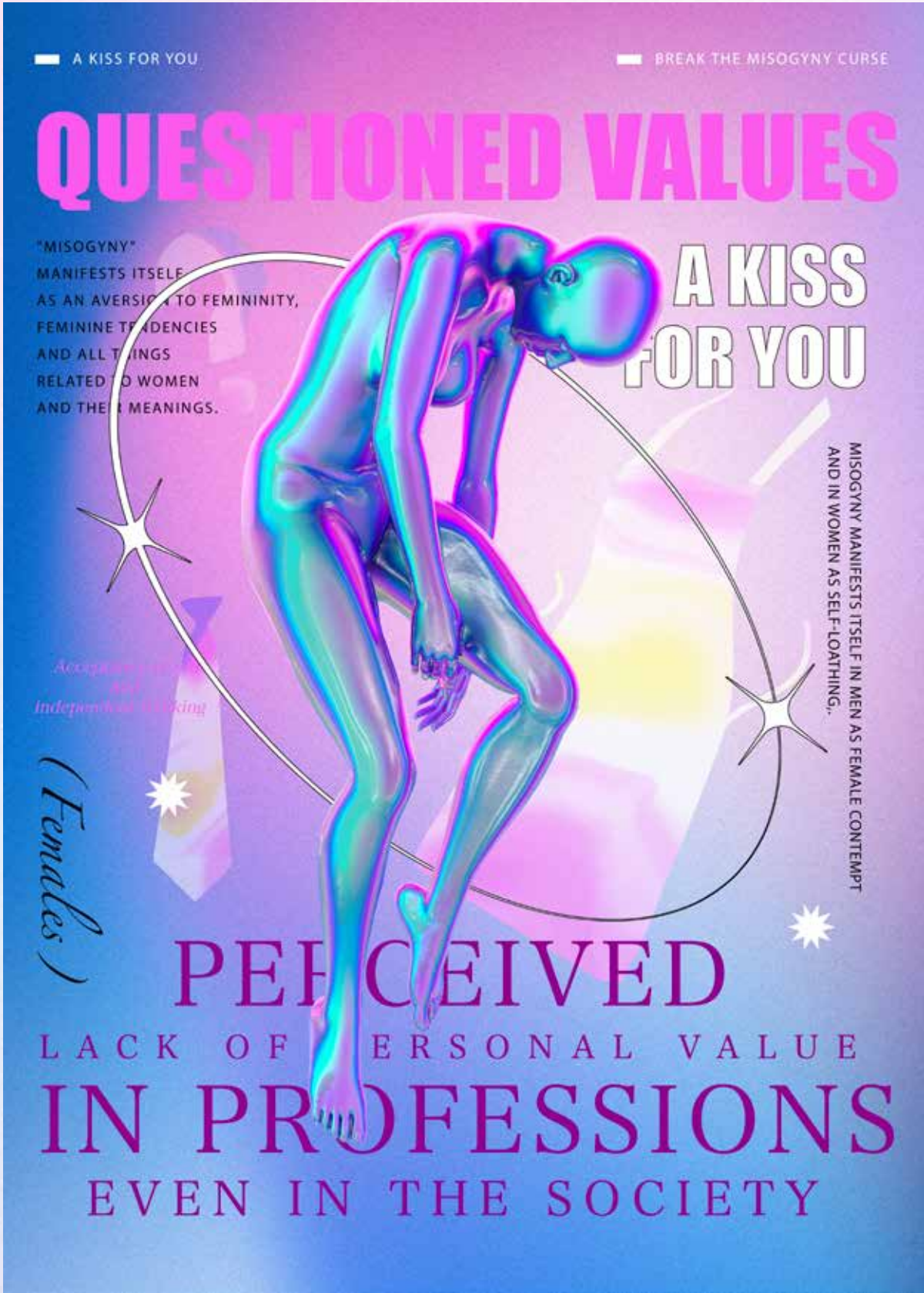
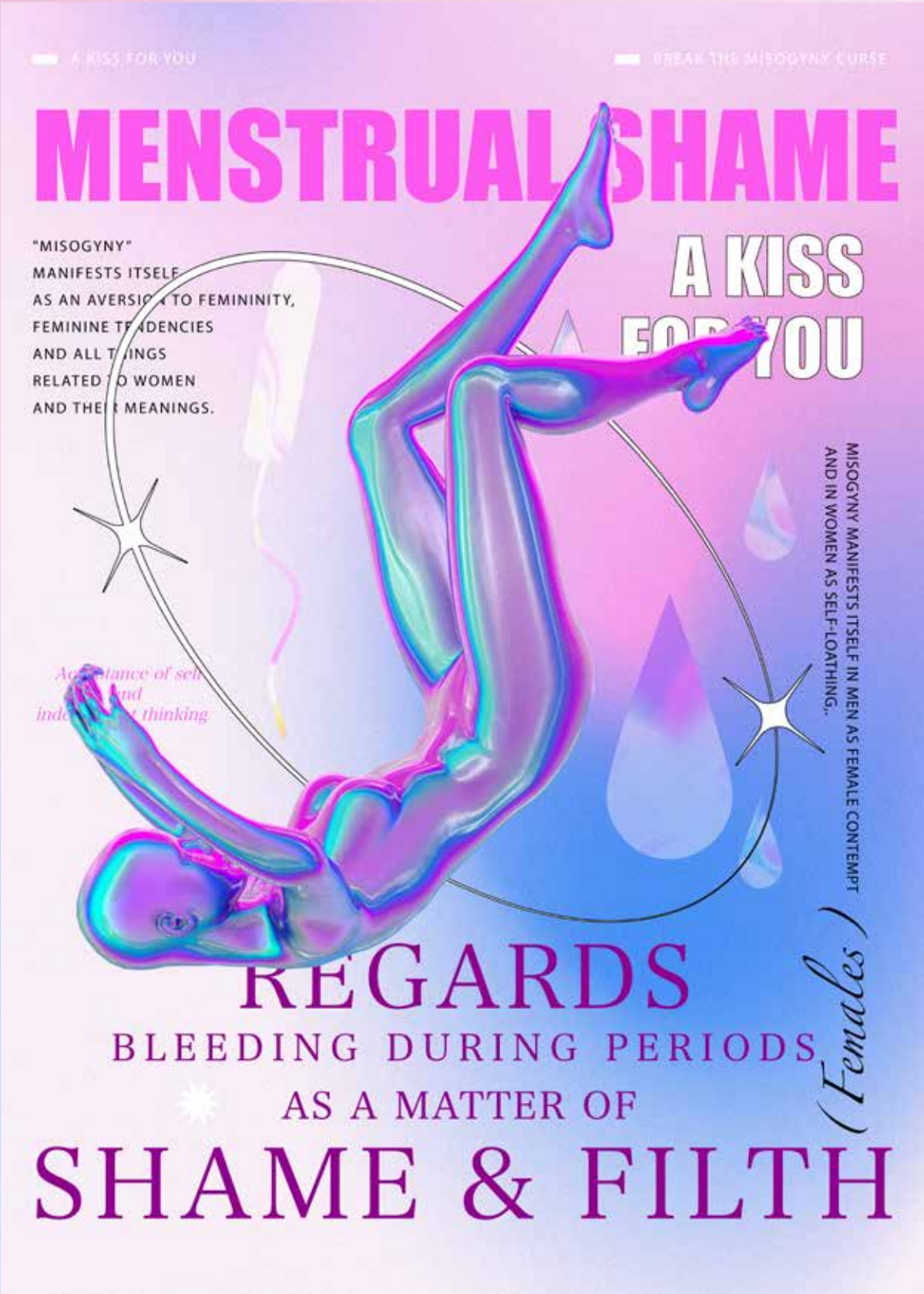
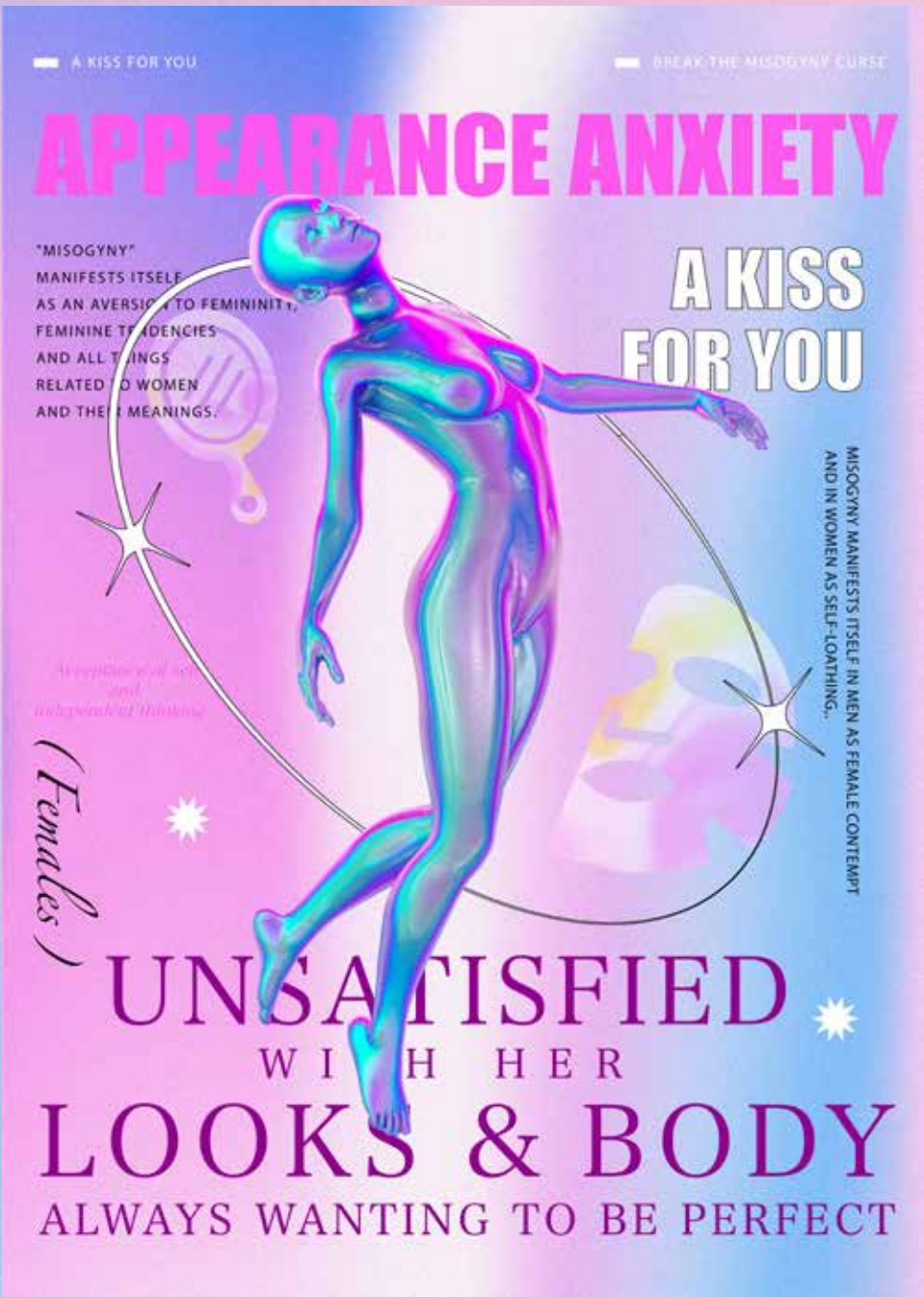
Unlimited

Creat for you Change for you



A KISS FOR YOU

We regard misogyny as a curse, a curse that puts misogynistic women to sleep. That's why we mamed ourselves as A KISS FOR YOU, we want to be brave and break the curse with all women through our design. We also want to point out that misogyny should not be an extensive ideology in society and even in everyone's mind, and help women to build a proper self-perception.







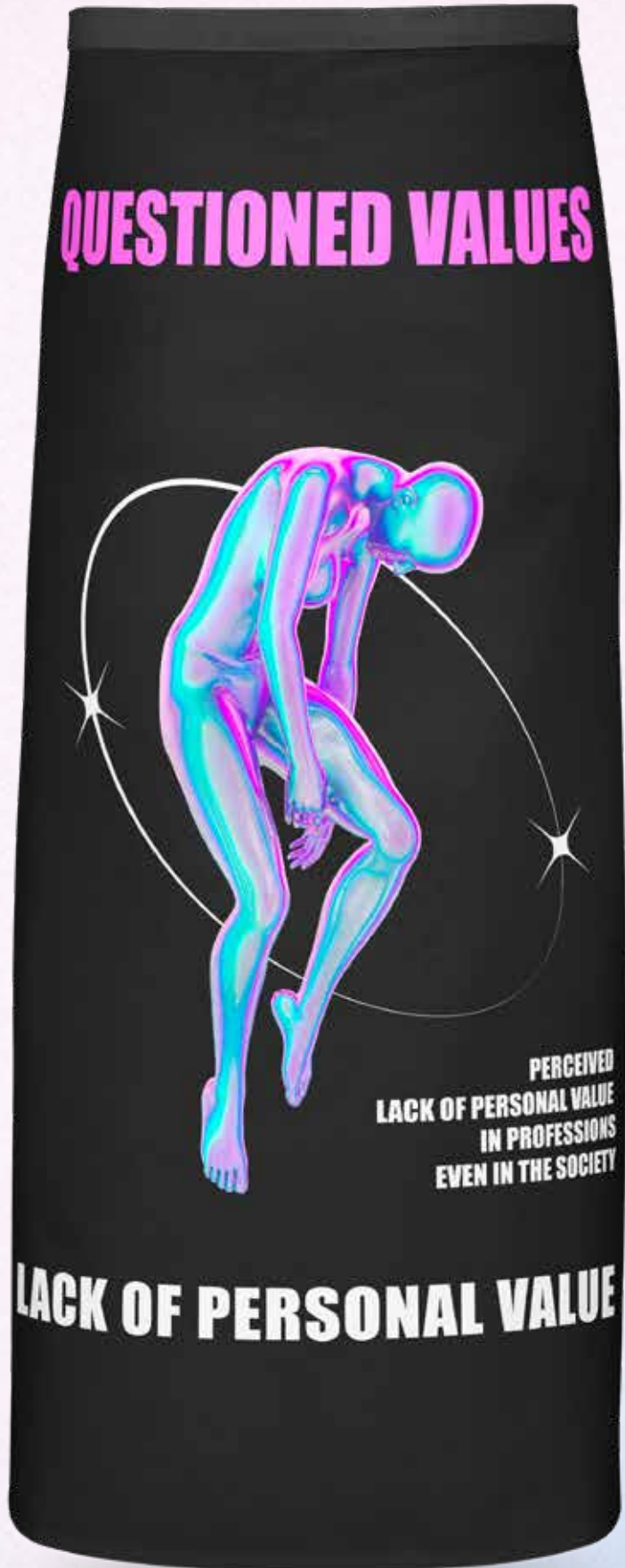
BRAVE VOICE CANDY

Take it, say no to gender-based violence and female victims can speak up.



SELF-AWARENESS PILLOW

Pillow it down, leave behind the misogynistic thoughts of female and begin to awaken your sense of self.



CONFIDENCE DISCOVERING DRESS

Put on it, get rid of women’s appearance anxiety and keep discovering the charm of confidence.



CONFIDENCE DISCOVERING MIRROR

Use it, get rid of women's appearance anxiety and keep discovering the charm of confidence.



SHAME ELIMINATING MASK

Put it on, eliminate the shame of menstruation for women and face up to their biological phenomenon.

HOME | My Site 6

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立即開始

Poster

HOME海洋厌女症

TEACUP GIRLS DESIGN AGENCY

MISOGYNY IN WOMEN

TEACUPGIRLS.COM

QUESTIONED VALUES

"MISOGYNY" MANIFESTS ITSELF AS AN AVERSION TO FEMININITY, FEMINE TENDENCIES AND ALL THINGS RELATED TO WOMEN AND THEIR MEANINGS.

A KISS FOR YOU

MISOGYNY MANIFESTS ITSELF IN MEN AS FEMALE CONTEMPT AND IN WOMEN AS SELF-LOATHING.

PERCEIVED LACK OF PERSONAL VALUE IN PROFESSIONS EVEN IN THE SOCIETY

TEACUP GIRLS DESIGN AGENCY

MISOGYNY IN WOMEN

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APPEARANCE ANXIETY

"MISOGYNY" MANIFESTS ITSELF AS AN AVERSION TO FEMININITY, FEMINE TENDENCIES AND ALL THINGS RELATED TO WOMEN AND THEIR MEANINGS.

A KISS FOR YOU

MISOGYNY MANIFESTS ITSELF IN MEN AS FEMALE CONTEMPT AND IN WOMEN AS SELF-LOATHING.

UNSATISFIED WITH HER LOOKS & BODY ALWAYS WANTING TO BE PERFECT

TEACUP GIRLS DESIGN AGENCY

MISOGYNY IN WOMEN

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THE SILENT VICTIMS

"MISOGYNY" MANIFESTS ITSELF AS AN AVERSION TO FEMININITY, FEMINE TENDENCIES AND ALL THINGS RELATED TO WOMEN AND THEIR MEANINGS.

A KISS FOR YOU

MISOGYNY MANIFESTS ITSELF IN MEN AS FEMALE CONTEMPT AND IN WOMEN AS SELF-LOATHING.

BELIEVE SHE HAS LOST HER VIRGINITY AFTER BEING VIOLENTLY ASSAULTED

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MISOGYNY IN WOMEN

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Shame Eliminating Mask

£15.00

Self-awareness pillow

£25.00

Breve vice candy

£25.00

Discovering the Mirror of Beauty

£25.00

AGENCY

a_kiss_for_youuu

SELF-AWARENESS PILLOW

RISK OF PERSONAL VALUE

a_kiss_for_y

3天前 · 查看

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3天前 · 查看

10帖子

3粉丝

3已关注

Design for you

catherine19981216 关注了

已关注

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相册

Shame Eliminating Mask

Self-awareness pillow

Breve vice candy

Discovering the Mirror of Beauty

UNSATISFIED

BELIEVE

REGARDS

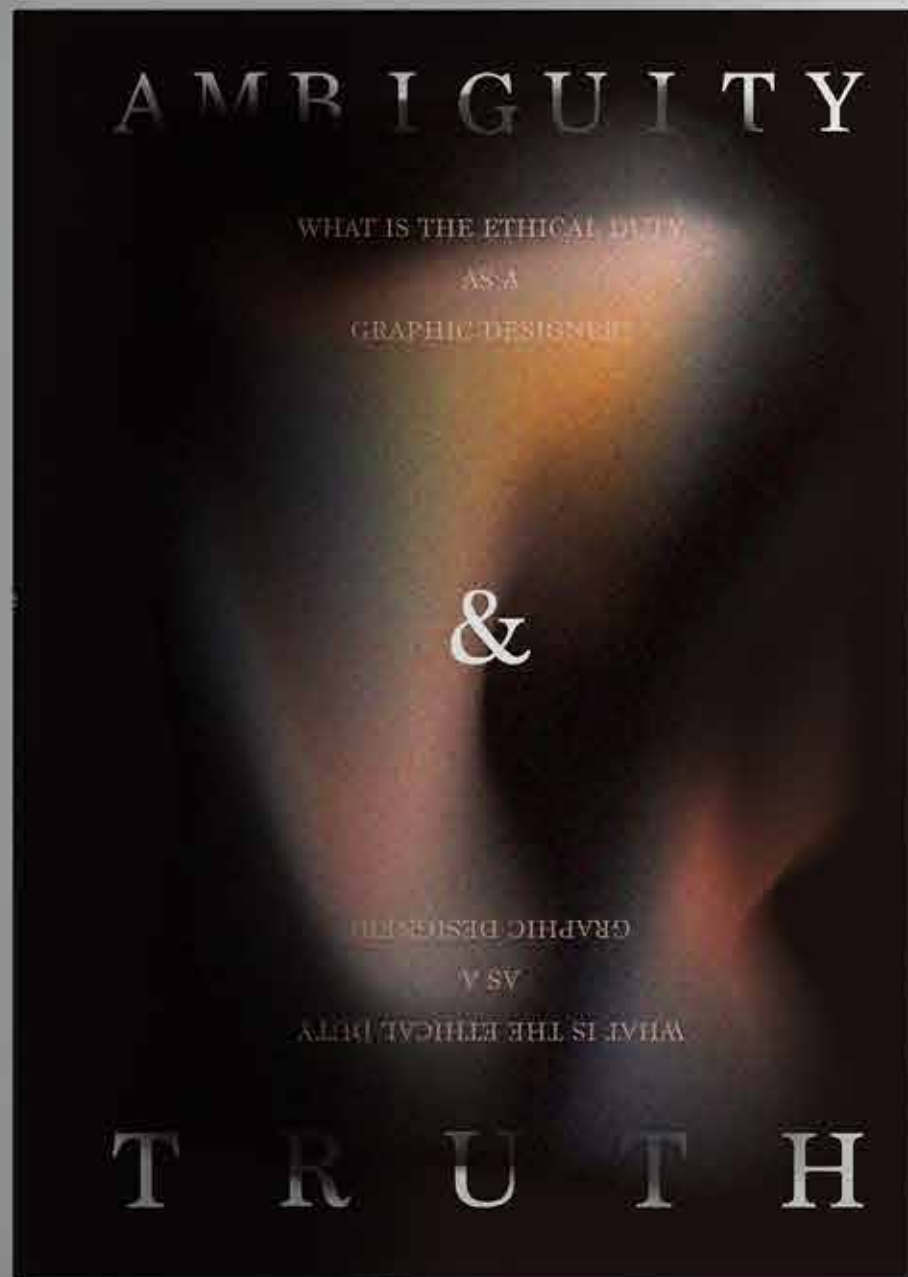
HOME

搜索

发布

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个人资料



PUBLICATION DESIGN

Ambiguity & Truth

I take inspiration from the material and then use visual language to translate the abstract concepts of 'ambiguity' and 'truth' to the reader. Although the 'mirror board' reflects the text on the page, the artificial texture of the surface distorts reality and causes the reader to think about the relationship between 'ambiguity' and 'truth' .

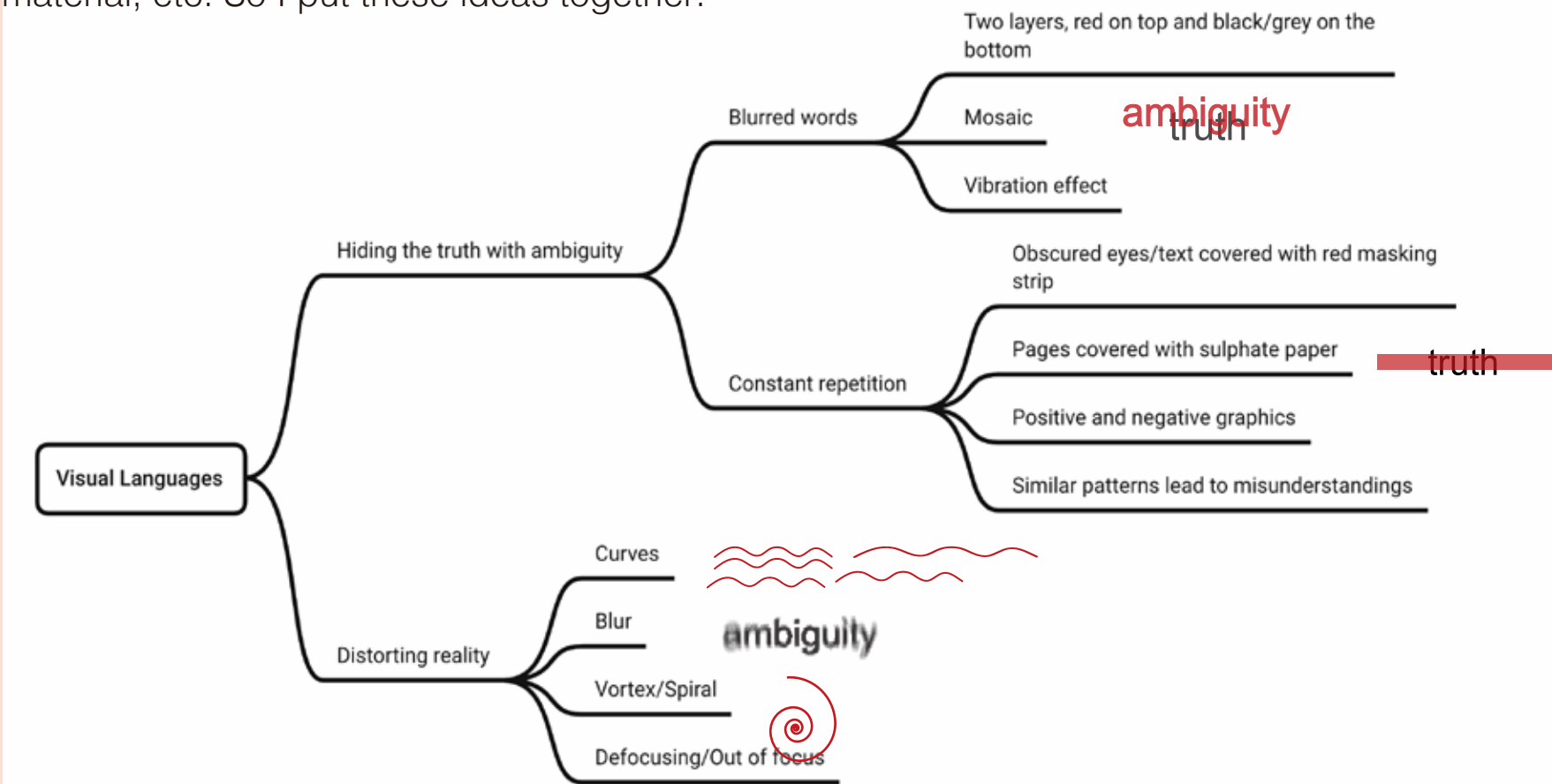
In completing the design of the publication, I was also inspired to reflect on the importance of the ethical duties of a graphic designer.

RESEARCH

At First, I summarise the core concepts of the text based on my understanding of the author's writing logic and content.

Mainidea 1	Mainidea 2
Ambiguity is a method of communication that hides the truth.	Our lives seem to be overwhelmed by lies, and what is really scary is that lying has become acceptable.
Governments - hiding the truth - controlling the masses of thought Merchants - positive distortions of reality - profit	The ethical responsibility of the graphic designer is to choose whether or not to continue to manipulate the consumer to meet market demands.
Such misrepresentations is changing our perception of reality.	

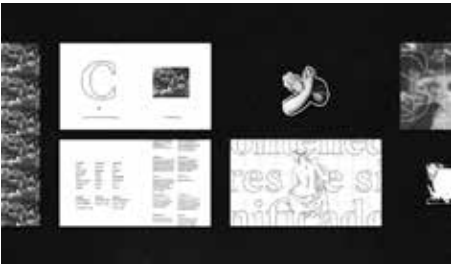
After combing through the entire text, a number of words and phrases came to mind, including: two opposing colours, blurred shapes, words deliberately obscured, translucent material, etc. So I put these ideas together.



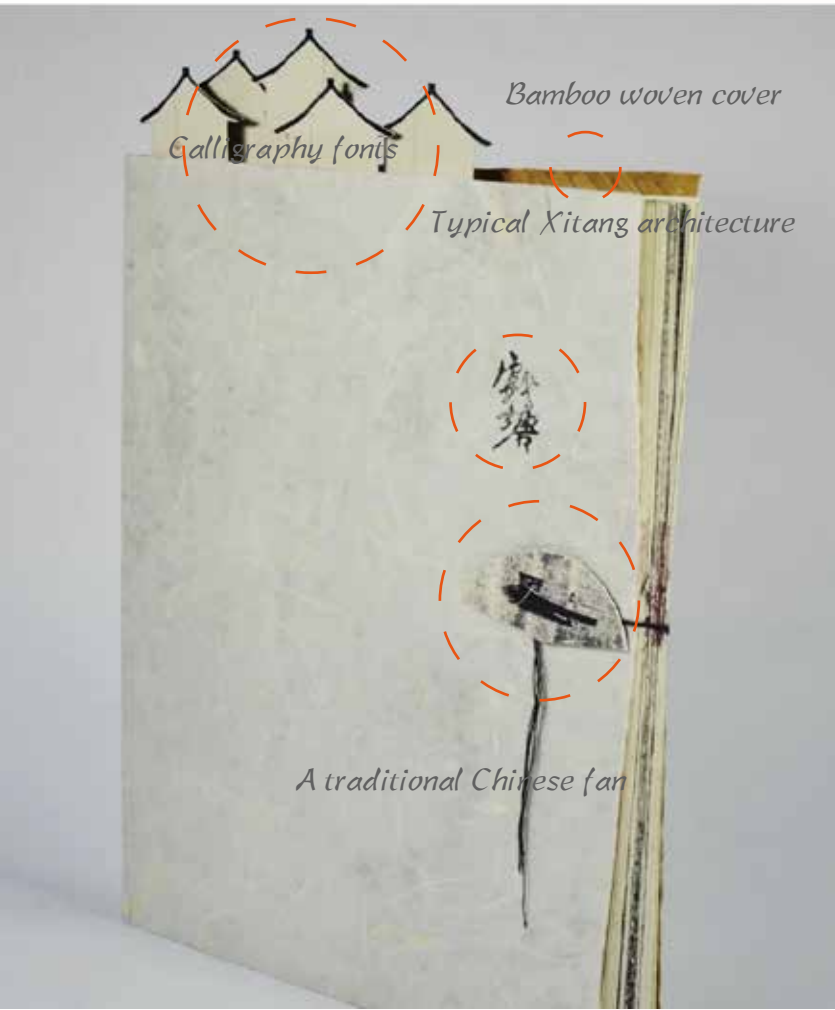
INSPIRATIONS

I think that 'ambiguity' and 'truth' are inherently two very abstract concepts. As I read these two words over and over again, I feel a sense of abstraction flowing through the space. I therefore struggle with the choice of representative motifs, or at least, metaphorical ones, for 'ambiguity' and 'truth'.

I was inspired by Argentine designer Fifi Lachmi's work Words Like People / John Berger, which focuses on typography and the analysis of words and their function as containers of meaning, without much imagery.

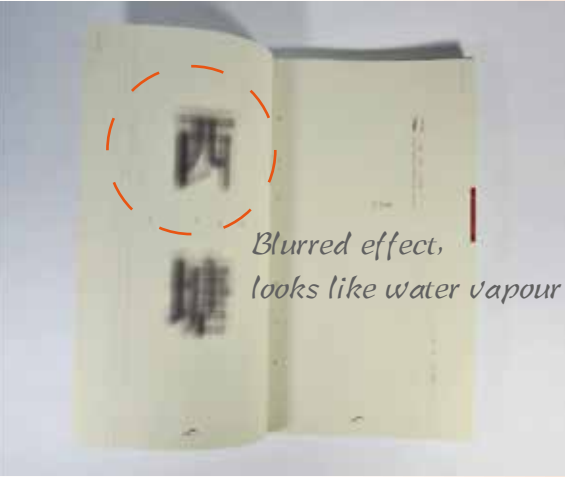


“意向yixiang” has long been prevalent in traditional Chinese poetic culture. We can understand this “意象yixiang” as a fluid atmosphere. Next, I realised that 'blurring' is a kind of “意象yixiang”.



This book, currently in the collection of the Macao Museum, is about the town of Xitang, a small town in southern China with beautiful mountains and rivers.

It uses a large number of design techniques to represent “意象yixiang”, including the use of materials, the treatment of type and the choice of paper, with the aim of conveying the atmosphere of a beautiful and quiet southern town.



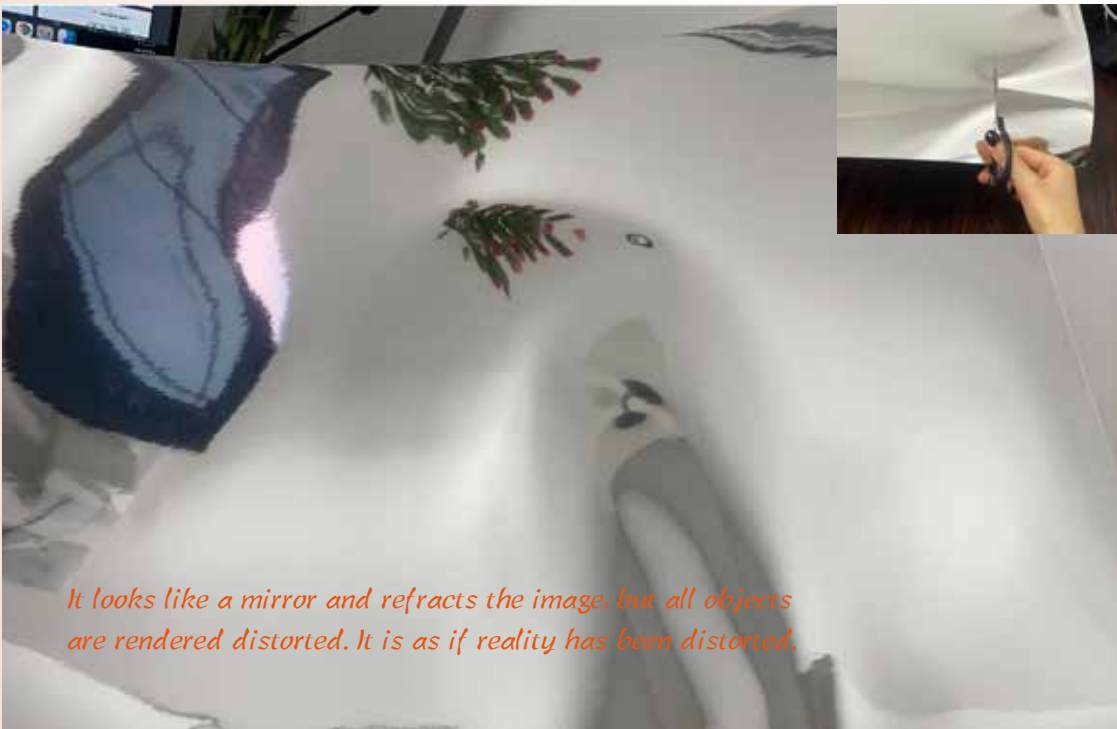
Li Sizhu, an installation artist who graduated from the Central Academy of Fine Arts, has created an installation entitled What is W'ATT.

The work is inspired by the Chinese poem '海上生明月，天涯共此时The moon is born on the sea and the sky is at the end of the earth'. using the moon as an “意象yixiang” to express the emotion of missing home.



MATERIAL EXPERIMENTS

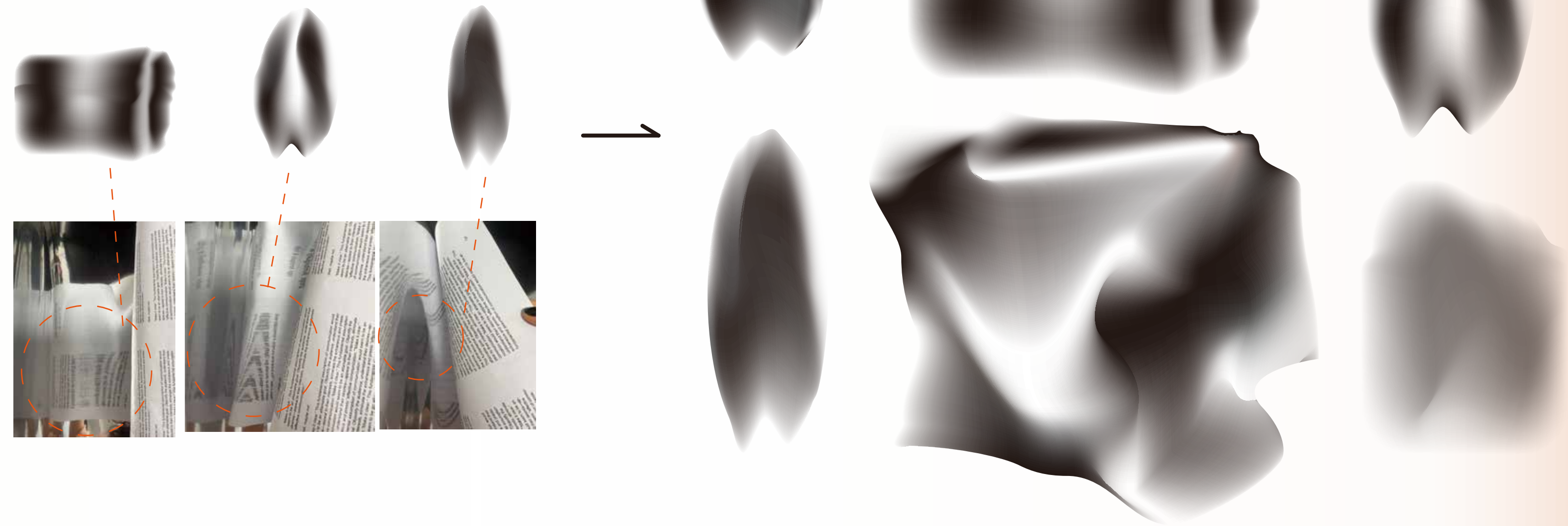
I tried to use “意象yixinag”as a visual language to express “ambuguity”. Then I discovered an amazing material at the Glasgow Gallery of Modern Art: mirror board.



It looks like a mirror and refracts the imago, but all objects are rendered distorted. It is as if reality has been distorted.

I printed out the text and tried different reflections on the mirror plate by adjusting the angle.

The distorted patterns reflected from the mirror board were extracted to give a series of flowing 'blurred' patterns.



Herb Mandevilla, the small pink flow-ers are very pretty and attractive, but underneath this lovely appearance lies a very poisonous substance.



Lollipops are delicious but can cause tooth decay.



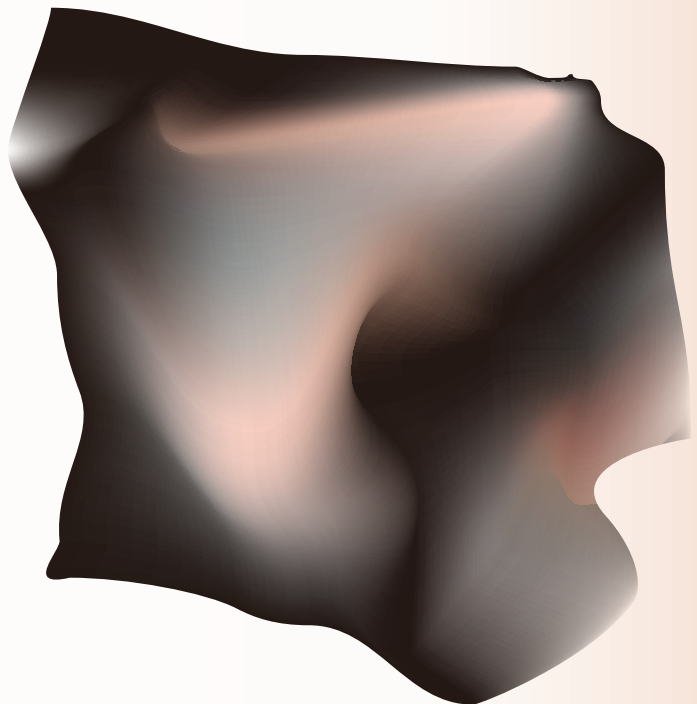
Balloons are fleeting, deceptive pleasures.



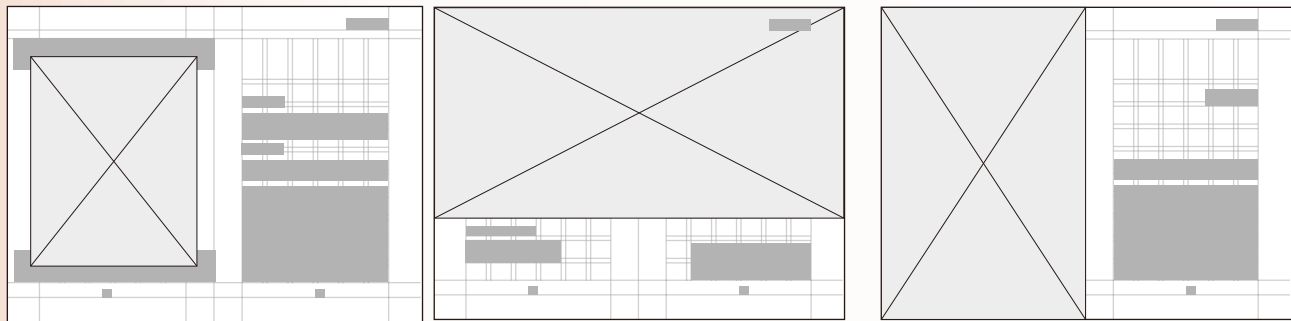
Marshmallow, a temporarily swollen sweet.

Mixing Pink& Orange represents Ambiguity
Seductive, beautiful, but lacking in real

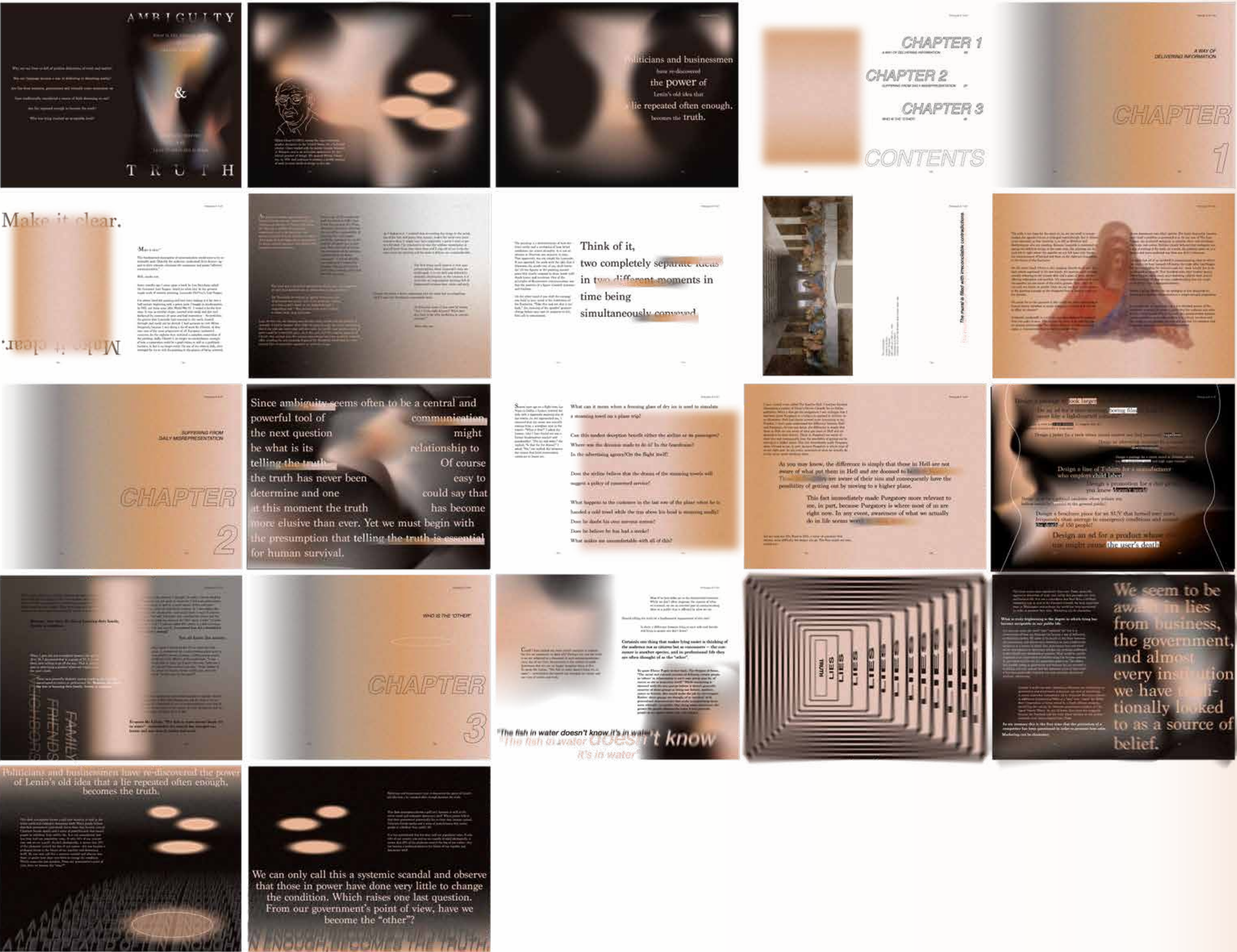
Black represents Truth
The truth may be a bit ugly and overwhelming at times



DRAFT



LAYOUT

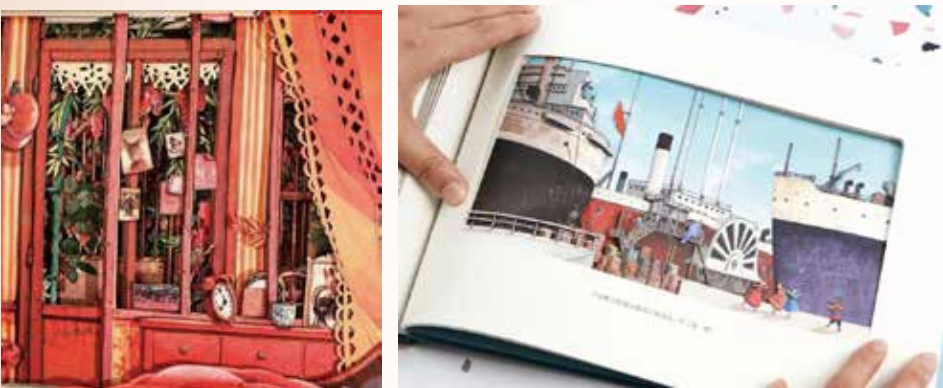


PUBLICATION DESIGN

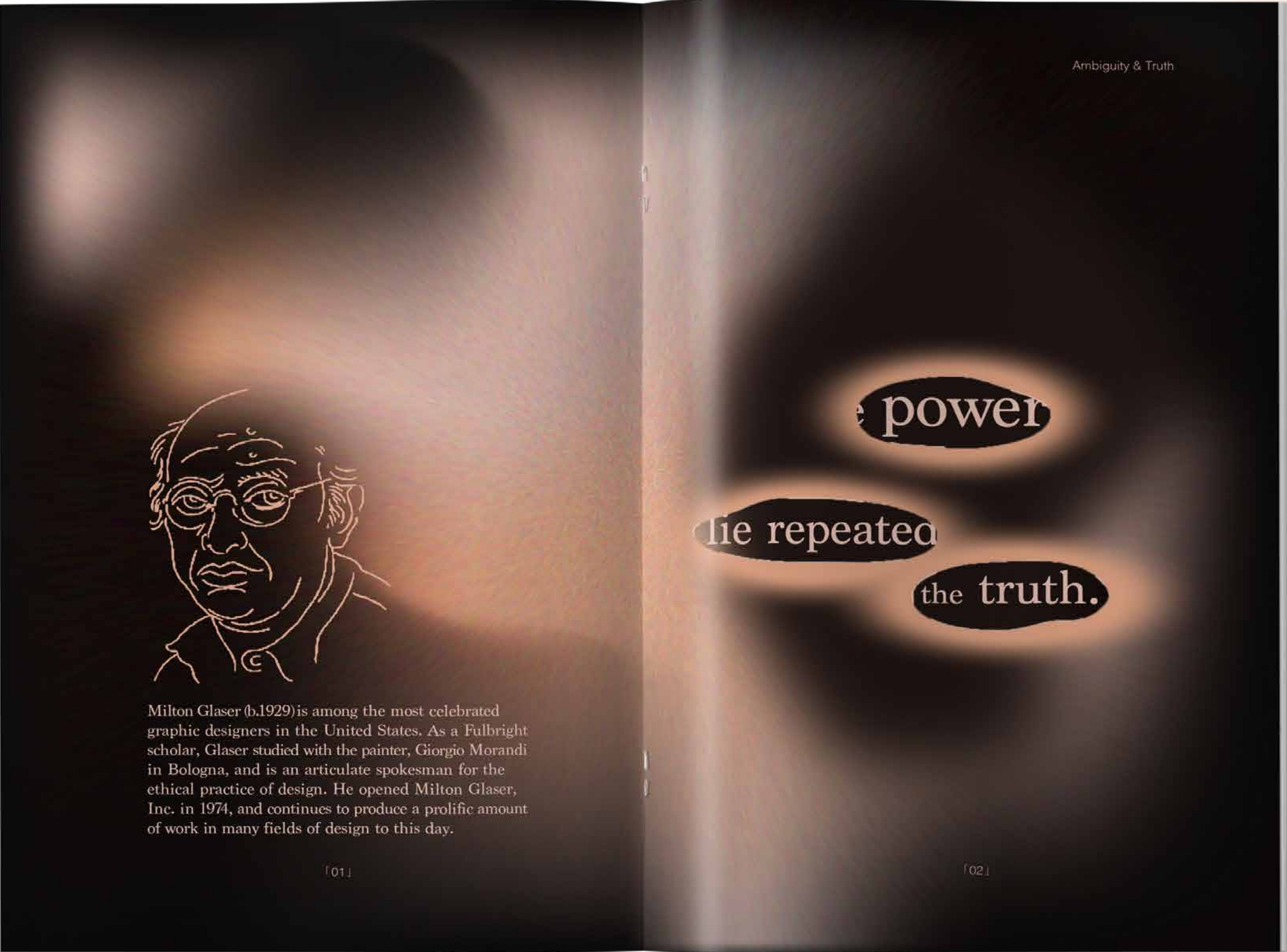
ADDING THE "CUT-OUT" EFFECT

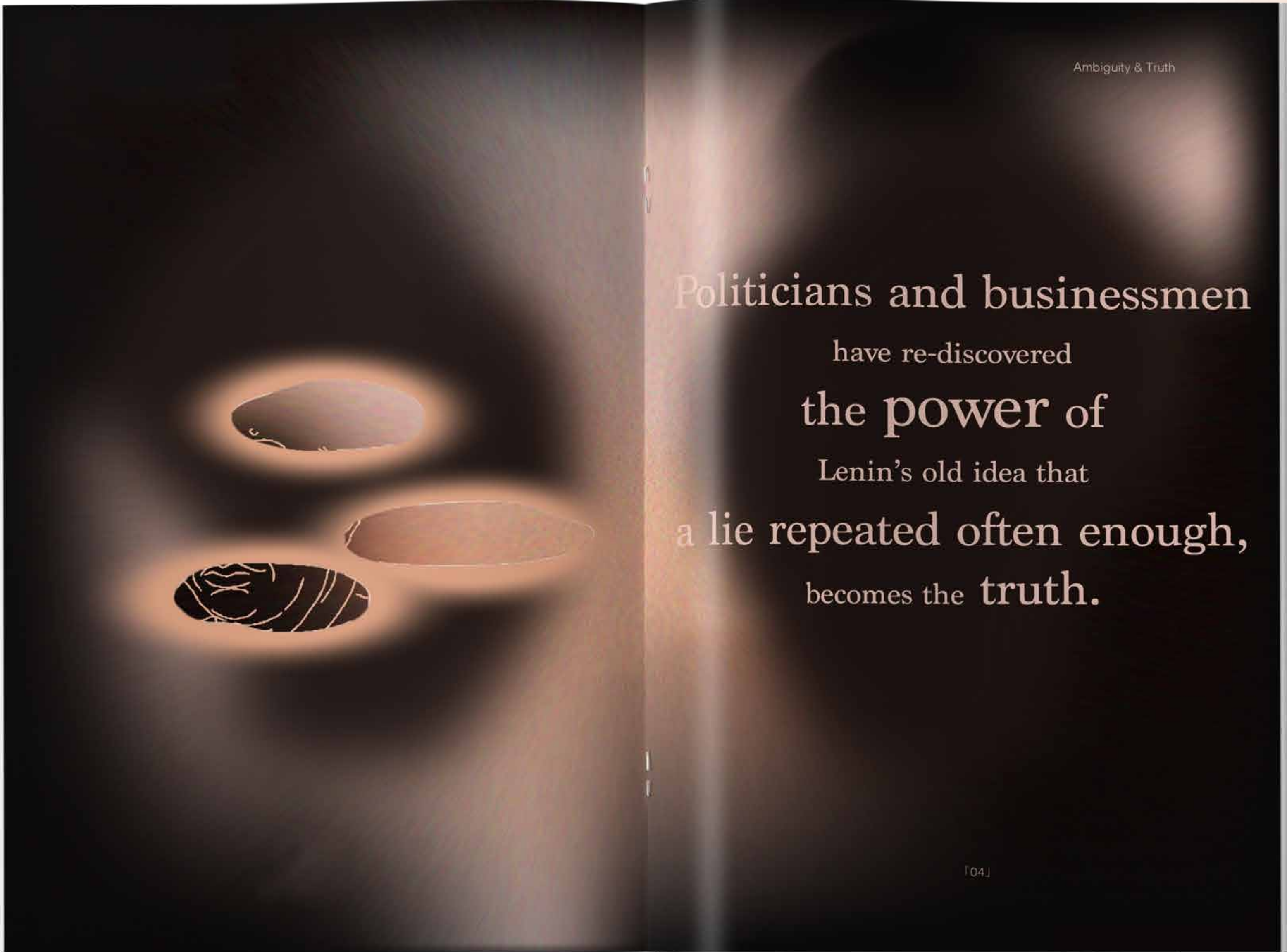
The French picture book diva Rebecca Dortheme
Rebecca Dautremere's paper sculpture book MIDI PILE
is a "stunning" book at first sight.

The paper engraving process is used to create a
three-dimensional visual perspective and a sense of
intertwined lenses on the hair-thin pages.

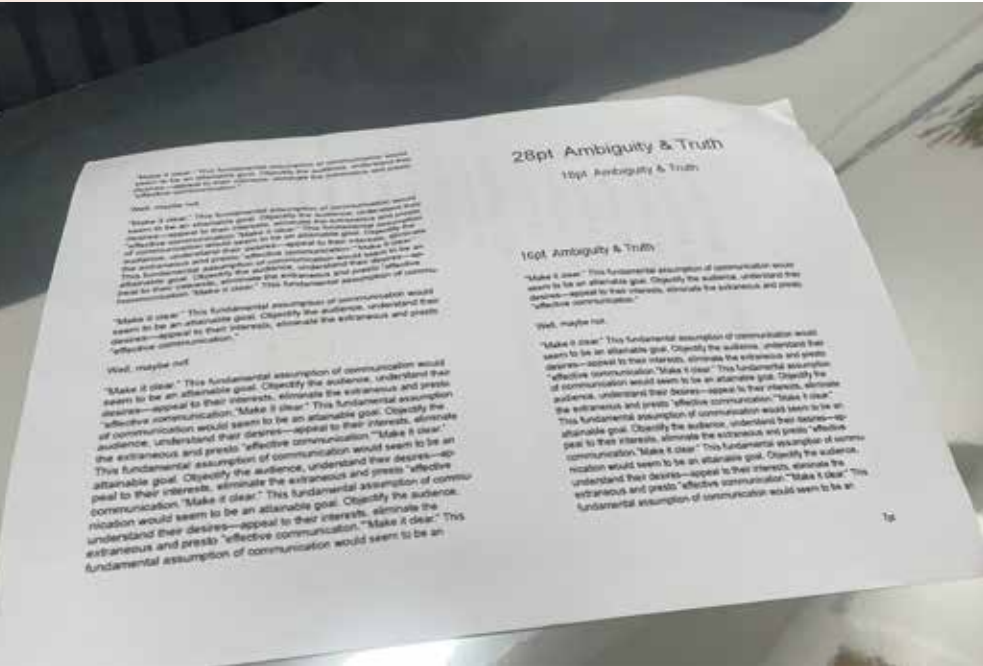


I therefore considered experimenting with a skeleton
effect on the pages of the publication, which might yield
unexpected surprises.

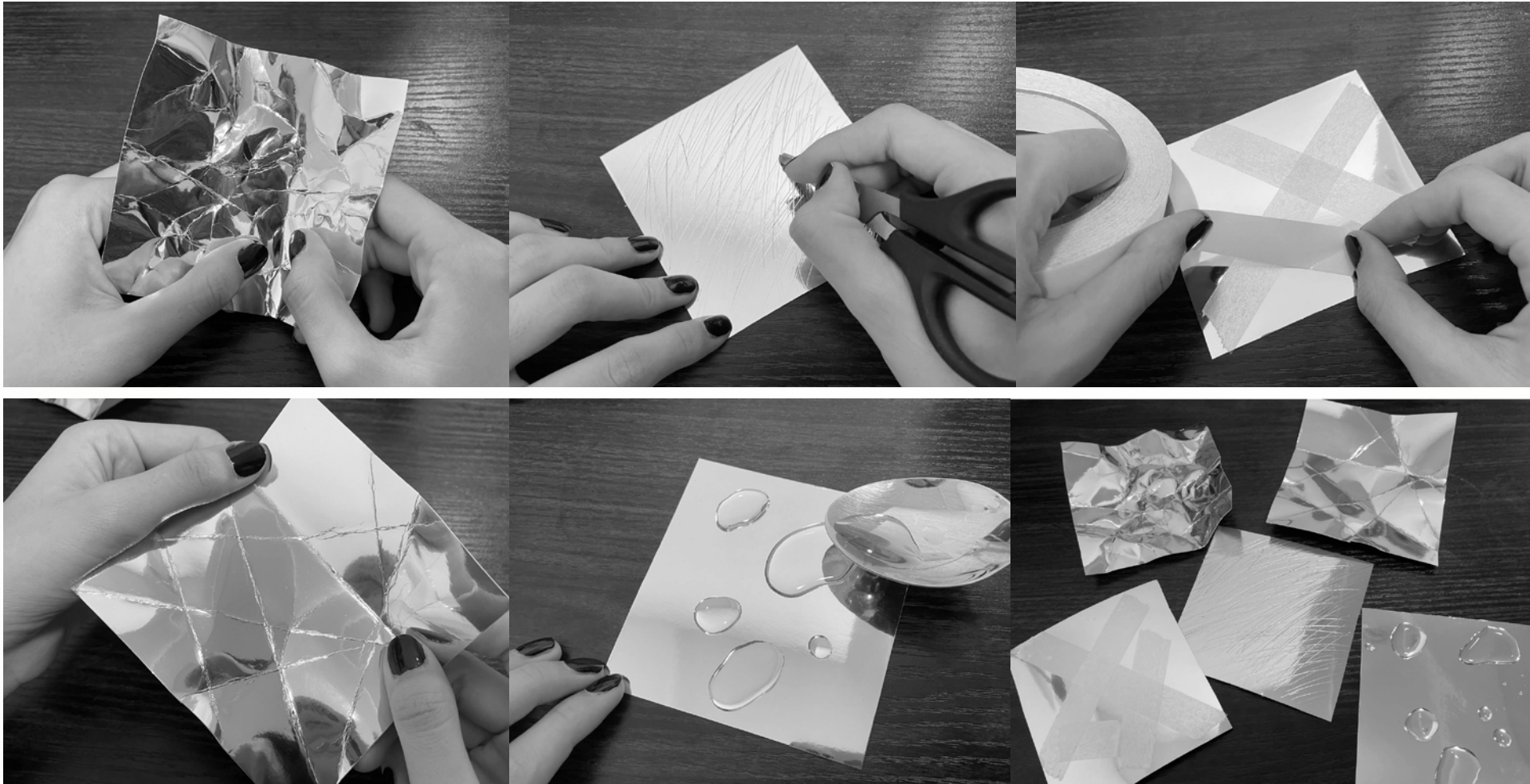




MATERIAL EXPERIMENT



1.I printed out the text and tried different reflections on the mirror plate by adjusting the angle.



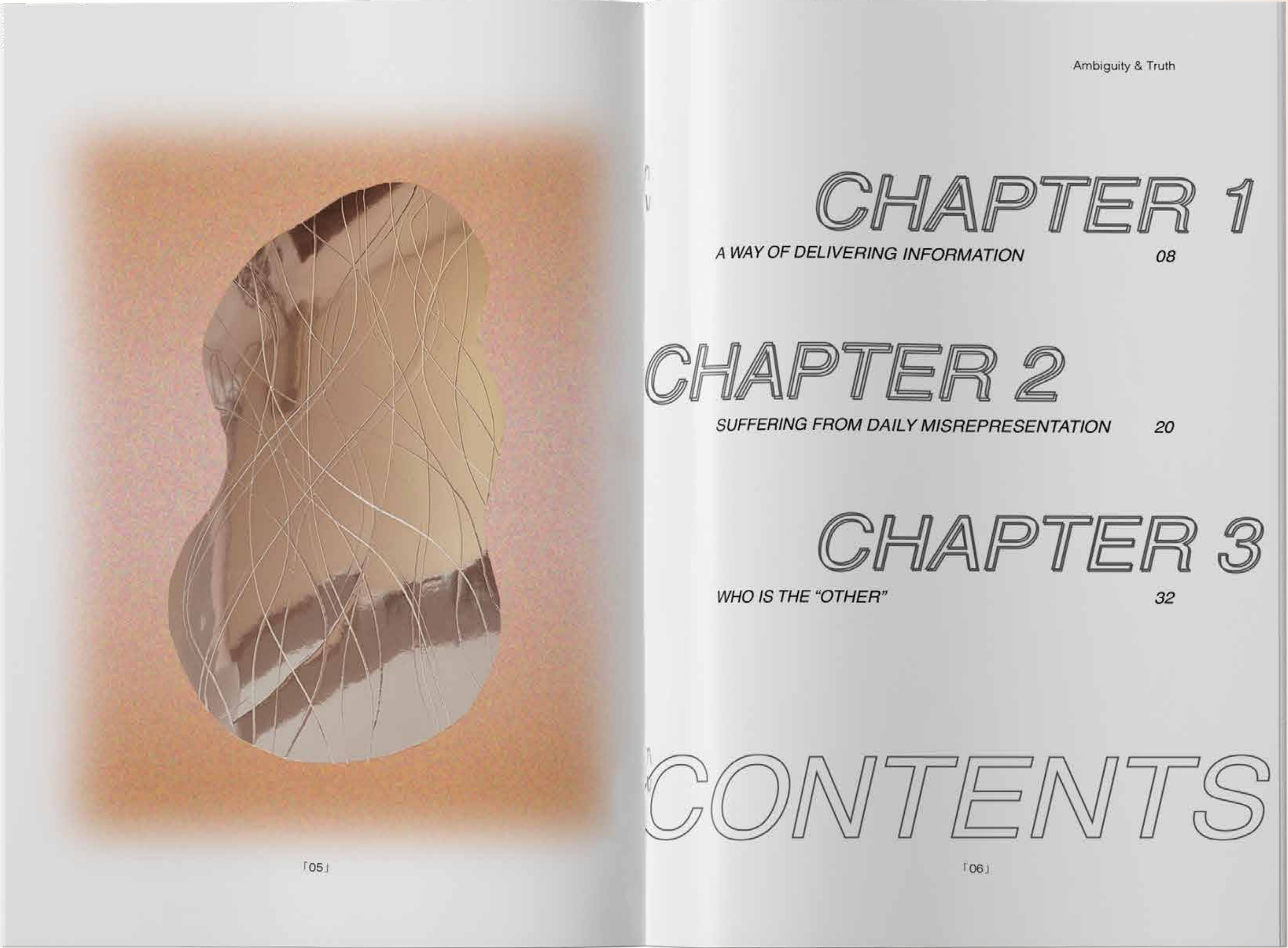
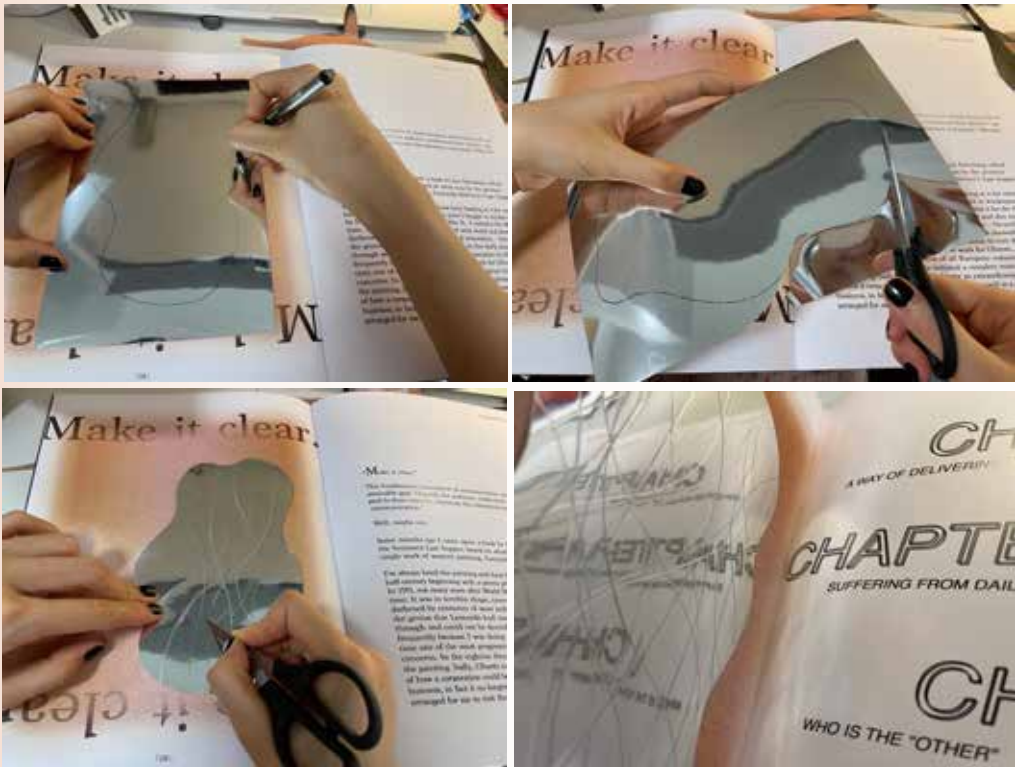
2.Try making five different textures on the mirror board.



3.Place the text on the mirror board to reflect it and observe the different effects of the patterns they refract.

MIRROR BOARD

Finally, I added the material "mirror board" to several pages and put a lot of "flowing" curves on it, creating a texture effect on the surface of the material as in the previous experiment, in order to make the "mirror board" more blurred.

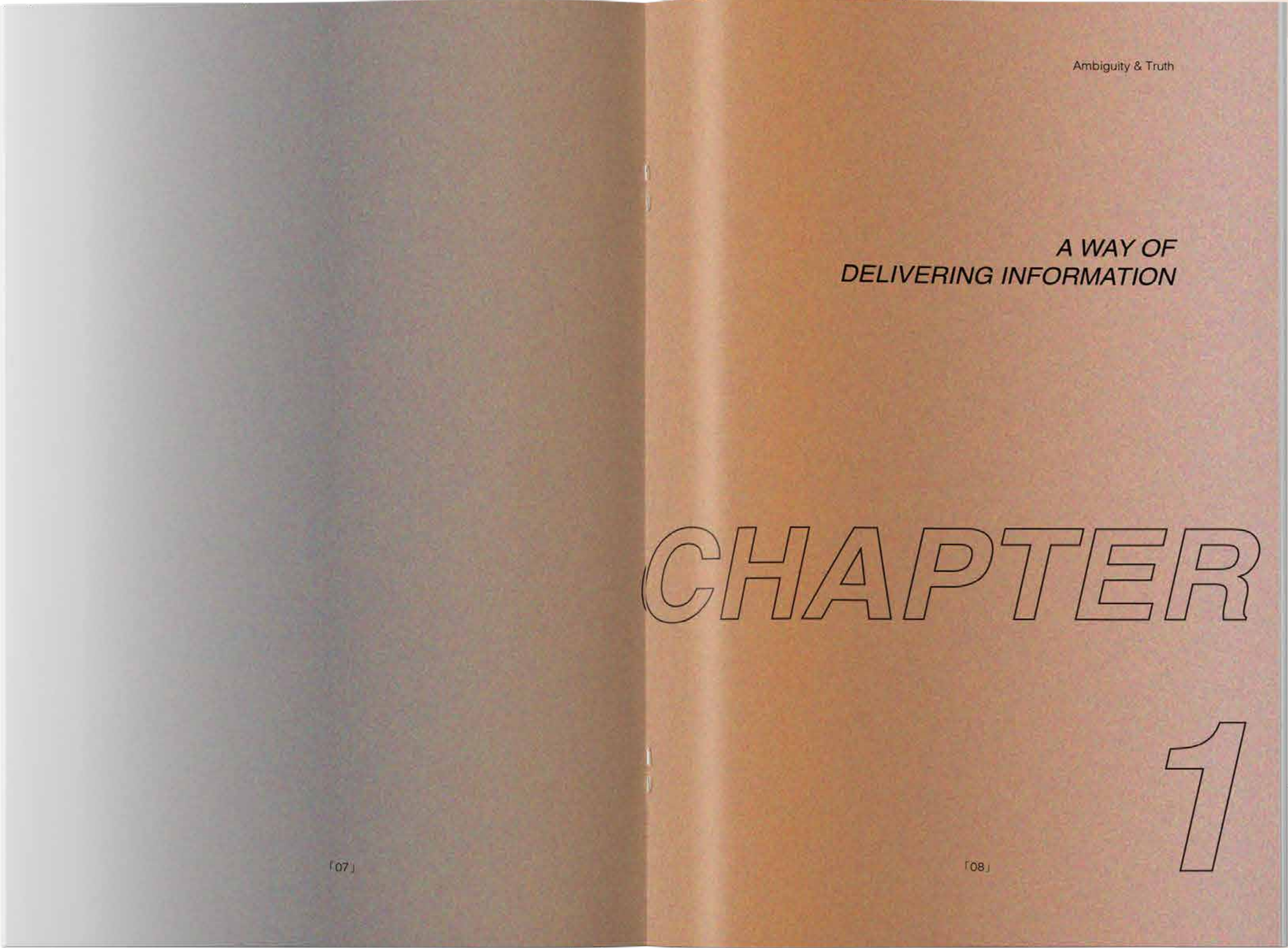


FONT SELECTION

Helvetica Oblique 16pt - Title

Marion Regular 11pt - Main text

Helvetica Light 8pt - Marking



Make it clear.



[09]

“Make it clear.”

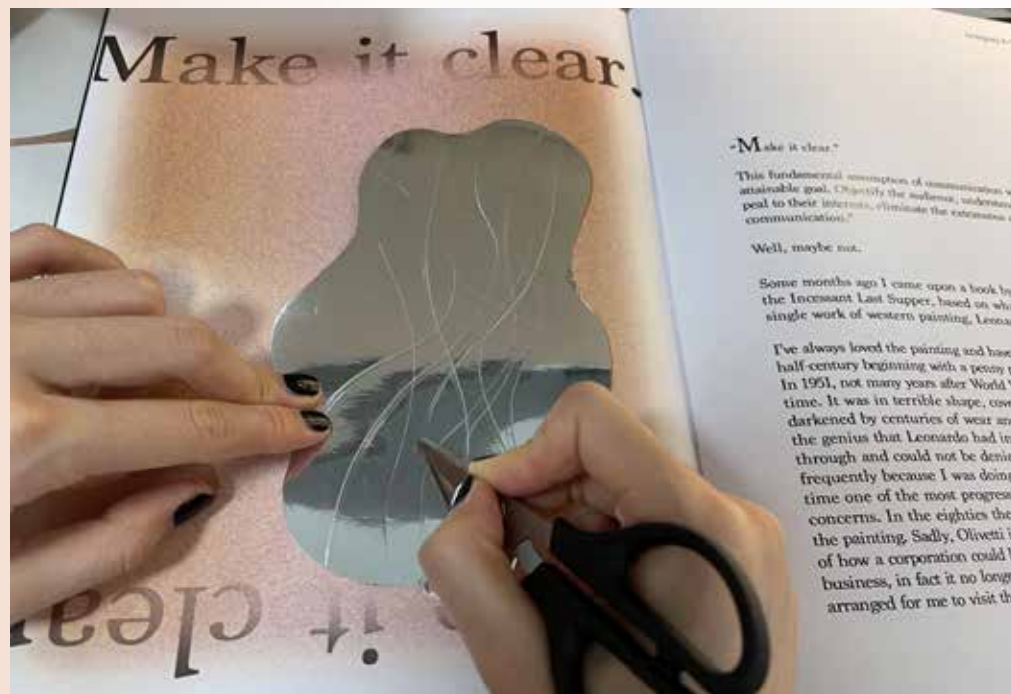
This fundamental assumption of communication would seem to be an attainable goal. Objectify the audience, understand their desires—appeal to their interests, eliminate the extraneous and presto “effective communication.”

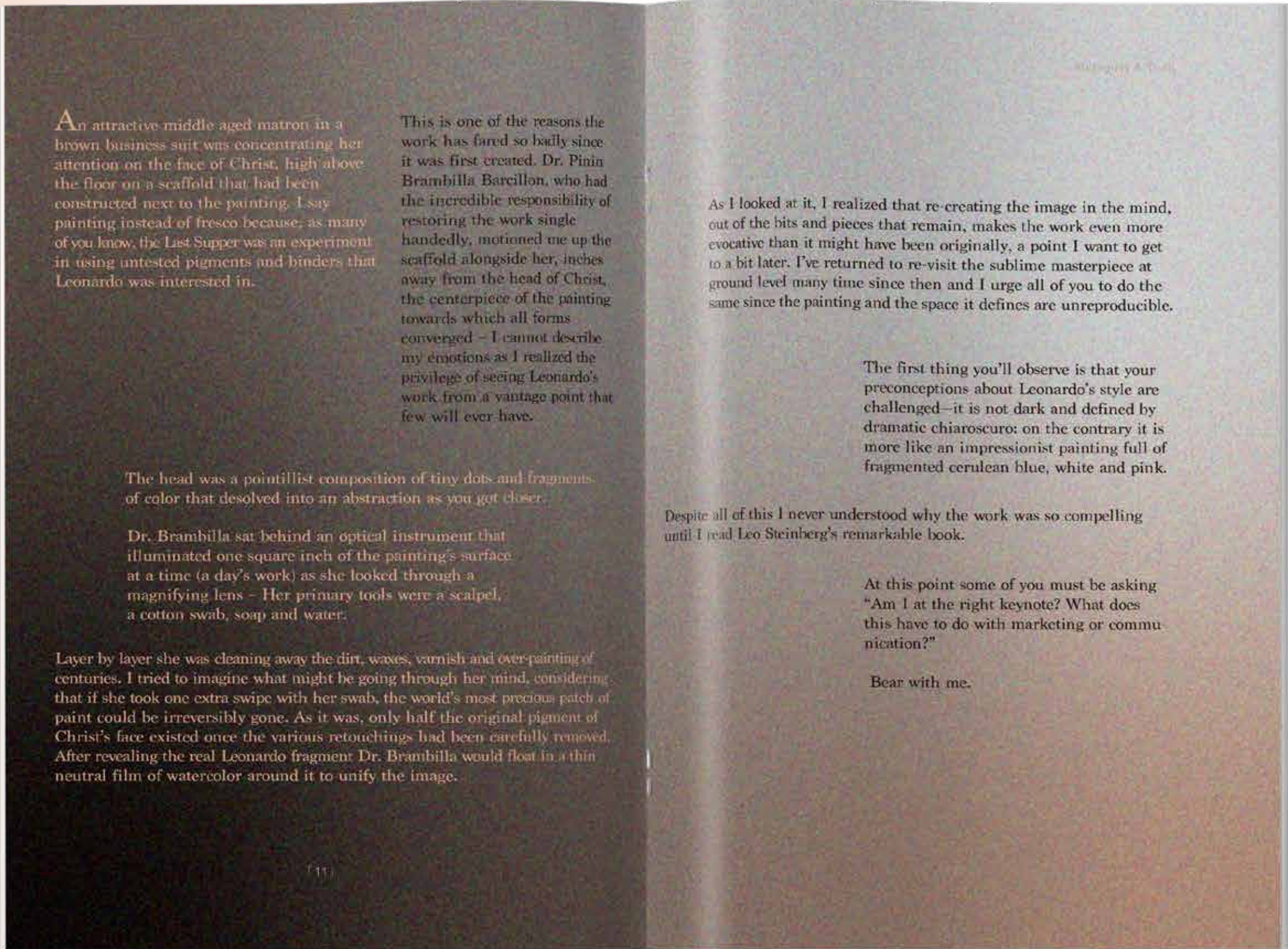
Well, maybe not.

Some months ago I came upon a book by Leo Steinberg called the Incessant Last Supper, based on what may be the greatest single work of western painting, Leonardo DaVinci’s Last Supper.

I’ve always loved the painting and have been looking at it for over a half-century beginning with a penny print I bought in kindergarten. In 1951, not many years after World War II, I visited it for the first time. It was in terrible shape, covered with mold and dirt and darkened by centuries of wear and bad restoration – Nevertheless the genius that Leonardo had invested in the work showed through and could not be denied. I had occasion to visit Milan frequently because I was doing a lot of work for Olivetti, at that time one of the most progressive of all European industrial concerns. In the eighties they initiated a complete restoration of the painting. Sadly, Olivetti is no longer an extraordinary example of how a corporation could be a good citizen as well as a profitable business, in fact it no longer exists. On one of my visits to Italy, they arranged for me to visit the painting in the process of being restored.

[10]





An attractive middle aged matron in a brown business suit was concentrating her attention on the face of Christ, high above the floor on a scaffold that had been constructed next to the painting. I say painting instead of fresco because, as many of you know, the Last Supper was an experiment in using untested pigments and binders that Leonardo was interested in.

This is one of the reasons the work has faded so badly since it was first created. Dr. Pinin Brambilla Barcillon, who had the incredible responsibility of restoring the work single handedly, motioned me up the scaffold alongside her, inches away from the head of Christ, the centerpiece of the painting towards which all forms converged – I cannot describe my emotions as I realized the privilege of seeing Leonardo's work from a vantage point that few will ever have.

The head was a pointillist composition of tiny dots and fragments of color that desolved into an abstraction as you got closer.

Dr. Brambilla sat behind an optical instrument that illuminated one square inch of the painting's surface at a time (a day's work) as she looked through a magnifying lens – Her primary tools were a scalpel, a cotton swab, soap and water.

Layer by layer she was cleaning away the dirt, waxes, varnish and over-painting of centuries. I tried to imagine what might be going through her mind, considering that if she took one extra swipe with her swab, the world's most precious patch of paint could be irreversibly gone. As it was, only half the original pigment of Christ's face existed once the various retouchings had been carefully removed. After revealing the real Leonardo fragment Dr. Brambilla would float in a thin neutral film of watercolor around it to unify the image.

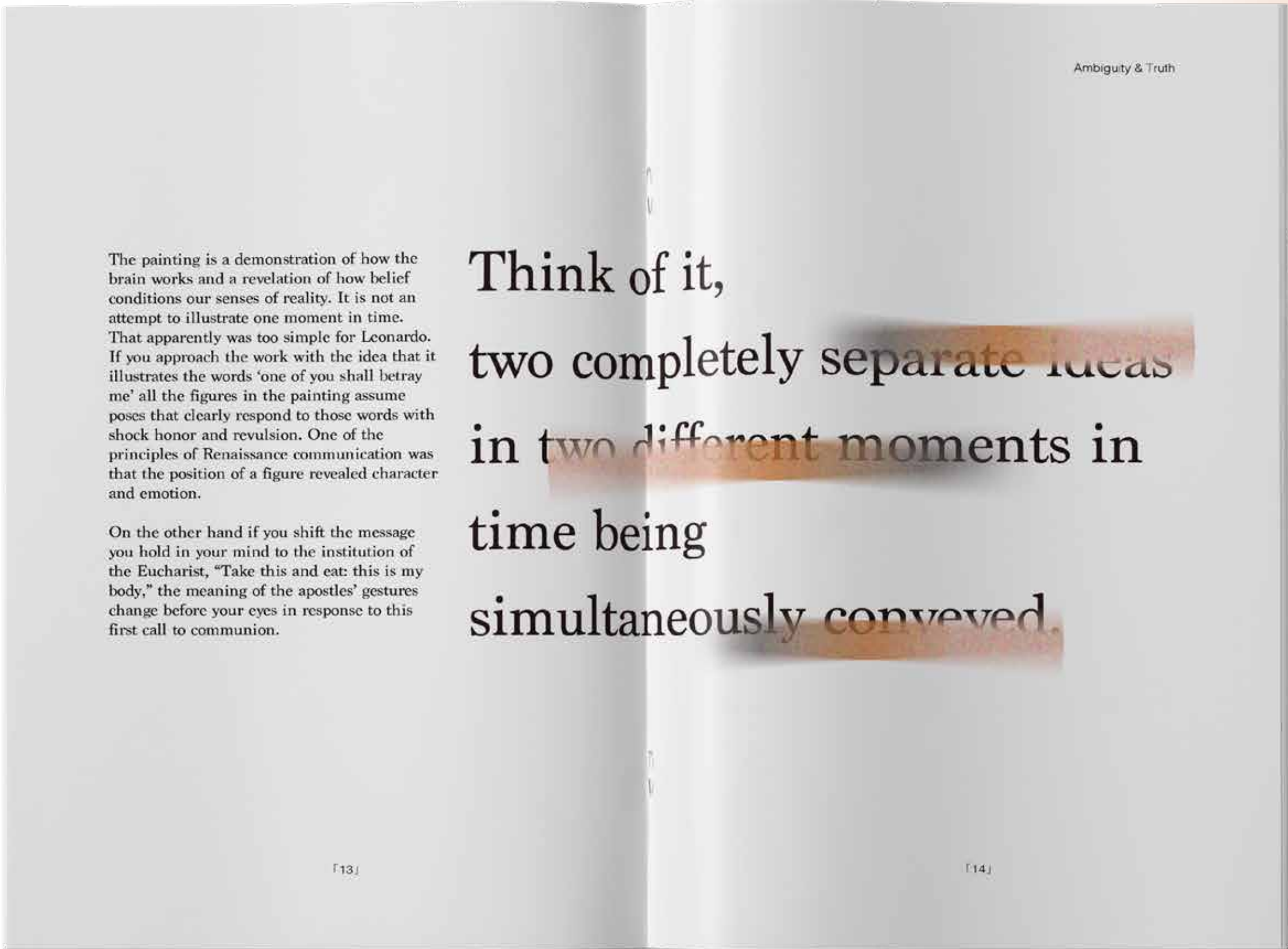
As I looked at it, I realized that re-creating the image in the mind, out of the bits and pieces that remain, makes the work even more evocative than it might have been originally, a point I want to get to a bit later. I've returned to re-visit the sublime masterpiece at ground level many time since then and I urge all of you to do the same since the painting and the space it defines are unreproducible.

The first thing you'll observe is that your preconceptions about Leonardo's style are challenged—it is not dark and defined by dramatic chiaroscuro; on the contrary it is more like an impressionist painting full of fragmented cerulean blue, white and pink.

Despite all of this I never understood why the work was so compelling until I read Leo Steinberg's remarkable book.

At this point some of you must be asking "Am I at the right keynote? What does this have to do with marketing or communication?"

Bear with me.



The painting is a demonstration of how the brain works and a revelation of how belief conditions our senses of reality. It is not an attempt to illustrate one moment in time. That apparently was too simple for Leonardo. If you approach the work with the idea that it illustrates the words 'one of you shall betray me' all the figures in the painting assume poses that clearly respond to those words with shock honor and revulsion. One of the principles of Renaissance communication was that the position of a figure revealed character and emotion.

On the other hand if you shift the message you hold in your mind to the institution of the Eucharist, "Take this and eat: this is my body," the meaning of the apostles' gestures change before your eyes in response to this first call to communion.



The Last Supper
Leonardo da Vinci
Plaster, Tempera
880 x 460 cm x 460 cm, 1495
Renaissance in Bloom
Collection of Church Santa Maria delle Grazie, Milan, Italy

「16」

Ambiguity & Truth

The mural is filled with irreconcilable contradictions.

The table is too large for the space its in, yet too small to accommodate the apostles. Christ is enlarged (astonishingly this is almost never observed) so that seated he is as tall as Matthew and Bartholomew who are standing. Because Leonardo is interested in saying two different things at the same time, the painting can be read left to right where the apostles on our left have only heard the announcement of betrayal and those on the right are responding to the theme of the Eucharist.

On the other hand, Christ is also speaking directly to us with his dual nature expressed in his two hands, his nervous right simultaneously referring to the treason dish and a glass of wine, his left offering redemptive self-sacrifice. It's important to understand that the apostles are not aware of the entire gesture. They, after all, can only see Christ in profile. Only we can see how all the forms in the painting converge on the triangular form of Jesus to represent his divinity.

Of course for us the question is why would the most lucid mind in human history introduce so much ambiguity in a work that intends to affect its viewers?

Ambiguity incidentally is a military term that means to be attacked from two sides at once. The answer may have to do with the way we process information. The human brain is a problem-solving organ, a characteristic that probably is at the center

of our dominance over other species. The brain frequently remains inert until a problem is presented to it. In the case of The Last Supper, the profound ambiguity it contains alerts and stimulates the brain into action. DaVinci clearly believed that ambiguity was a way of arriving at the truth. As a result, the painting moves us in a deeper and more profound way than any direct statement.

I suggest that all of us involved in communicating ideas to others can learn a lot from Leonard. Of course, the truth of the Last Supper has been unfolding for centuries and our work usually has to be understood in seconds. Five hundred years later another genius, Pablo Picasso, spent many years depicting subjects from several different points of view at once, understanding that any single point of view was a misrepresentation.

Before I go any further, let me apologize to Leo Steinberg for reducing his brilliant observations to a simple-minded proposition.

In our practice we frequently use a less elevated version of the ambiguity principle to create a puzzle that the audience can solve within a short length of time. Clearly, the period of time between seeing something and understanding it is critical, too short and the viewer is not engaged, too long and you lose his attention and frequently generate confusion and resentment.

SUFFERING FROM
DAILY MISREPRESENTATION

CHAPTER

2



Since ambiguity seems often to be a central and powerful tool of communication, the next question might be what is its relationship to telling the truth. Of course the truth has never been easy to determine and one could say that at this moment the truth has become more elusive than ever. Yet we must begin with the presumption that telling the truth is essential for human survival.

Several years ago on a flight from Las Vegas to Dallas a hostess entered the aisle with a vigorously steaming tray of hot towels. As she approached me, I observed that the steam was actually coming from a wineglass next to the towels—"What is that?" I asked the hostess, who I later found out was a former kindergarten teacher and grandmother. "Dry ice and water," she replied, "Is that for the drama?" I asked. "Yes," she replied. For whatever the reason that brief conversation continues to haunt me.

What can it mean when a freezing glass of dry ice is used to simulate a steaming towel on a plane trip?

Can this modest deception benefit either the airline or its passengers?

Where was the decision made to do it? In the boardroom?

In the advertising agency? On the flight itself?

Does the airline believe that the drama of the steaming towels will suggest a policy of concerned service?

What happens to the customer in the last row of the plane when he is handed a cold towel while the tray above his head is steaming madly?

Does he doubt his own nervous system?

Does he believe he has had a stroke?

What makes me uncomfortable with all of this?

「23」

「24」

I once created a test called The Road to Hell. I had just finished illustrating a section of Dante's Divine Comedy for an Italian publisher. When I first got the assignment I was unhappy that I had been given Purgatory as a subject as opposed to Inferno. As an illustrator, Hell had always seemed more interesting to me. Frankly, I never quite understood the difference between Hell and Purgatory. As you may know, the difference is simply that those in Hell are not aware of what put them in Hell and are doomed to be there forever. Those in Purgatory are aware of their sins and consequently have the possibility of getting out by moving to a higher plane. This fact immediately made Purgatory more relevant to me, in part, because Purgatory is where most of us are right now. In any event, awareness of what we actually do in life seems worth thinking about.

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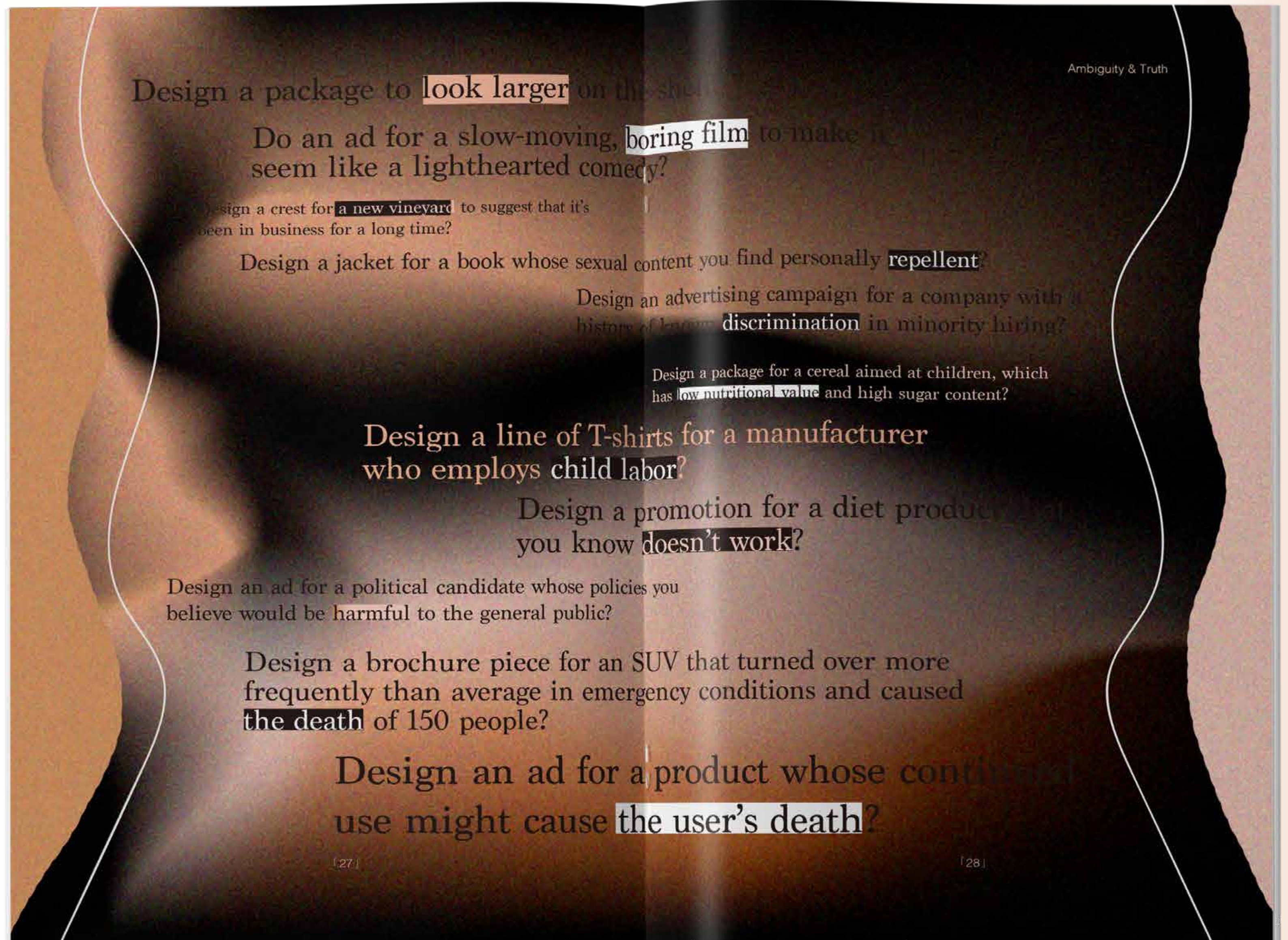
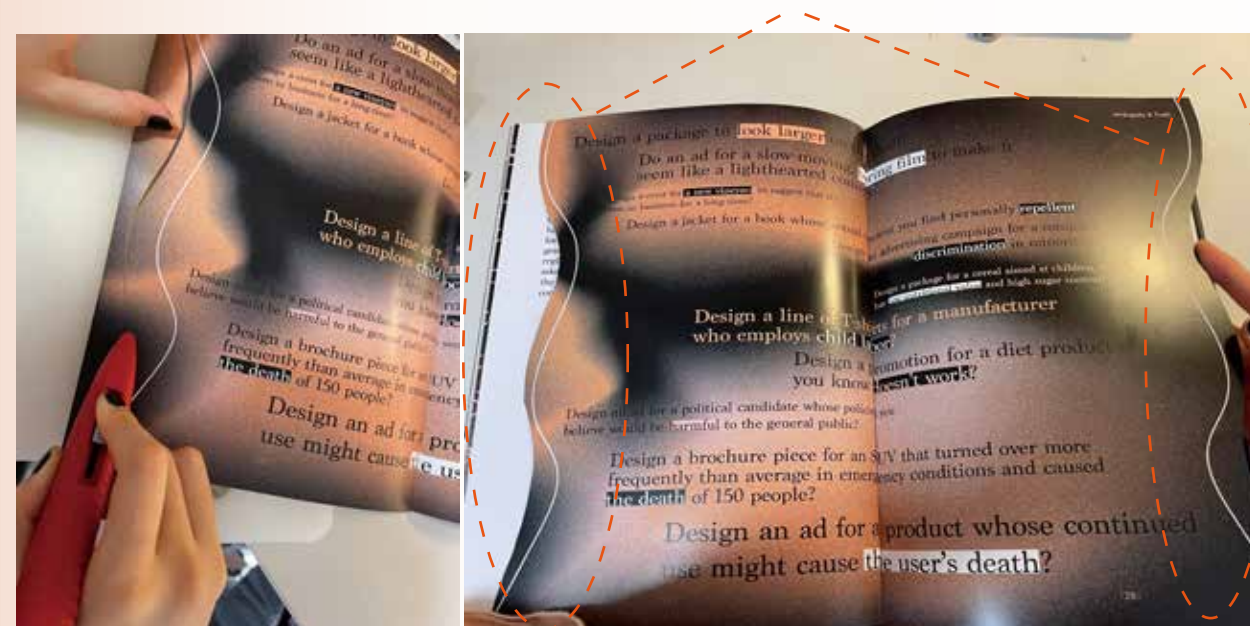
This fact immediately made Purgatory more relevant to me, in part, because Purgatory is where most of us are right now. In any event, awareness of what we actually do in life seems worth thinking about.

Let me read you The Road to Hell, a series of questions that become more difficult the deeper you go. The first couple are easy, would you—

「25」

「26」

Cutting the page to give a shaped effect. The curves around the edges of the page form the shape of a 'road', echoing the content of this page, the 'Road to Hell' test.



When I gave this test to students between the ages of 21 to 28, I discovered that in a group of 20, 3 or 4 of them were willing to go all the way—That is, participate in advertising a product whose use might cause the user's death. These were generally idealistic young people as yet seemingly uncorrupted by money or professional life.

However, they drew the line at harming their family, friends or neighbors.

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NEIGHBORS
FRIENDS
FAMILY

Another day in the country, I thought I'd make a Greek salad for lunch. Tomatoes are not quite in season but I had some good onions, cucumbers as well as a small square of feta and some Kalamata olives, olive oil and Greek oregano. As I was adding the cheese to the salad I checked the nutritional label: it read 70 calories per serving. "Not bad" I thought, and crumbled the cheese into the salad. Something made me examine the label again. Under "number of servings" it said 7. I had just added 490 calories to a diet-conscious salad for my wife and myself...I wondered how did a thimbleful of cheese become a serving?

You all know the answer.

After lunch I turned on the TV to watch the ball game. A commercial for a nasty-looking green salve to treat arthritis was on, showing a smiling young woman testifying to the efficacy of the medication. "I was barely able to move my fingers" she said, "and now I can type for hours without any pain." At the bottom of the screen in 6 point, barely visible type, were the words "results may not be typical".

Could I have picked any more trivial examples to indicate the lies we experience in daily life? Perhaps not, but the truth is we are subjected to a thousand of such misrepresentations every day of our lives. So pervasive is the culture of small distortions that we can no longer recognize them as lies.

To quote Mc Luban, "The fish in water doesn't know it's in water"—nevertheless the assault has changed our brains and our view of reality and truth.

WHO IS THE "OTHER"

one thing that makes lying easier

CHAPTER

3

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Ambiguity & Truth

Most of us here today are in the transmission business. While we don't often originate the content of what we transmit, we are an essential part of communicating ideas to a public that is affected by what we say.

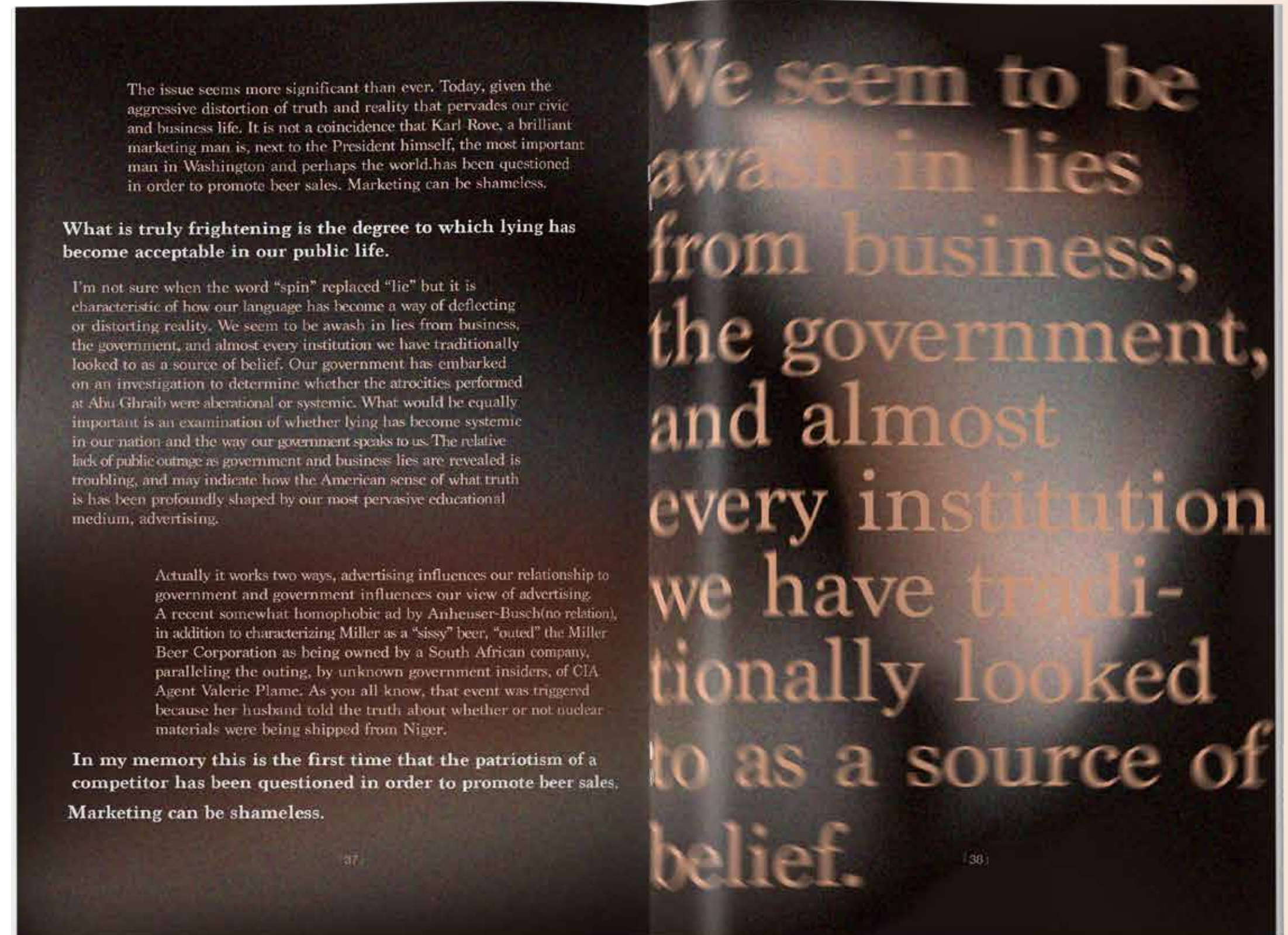
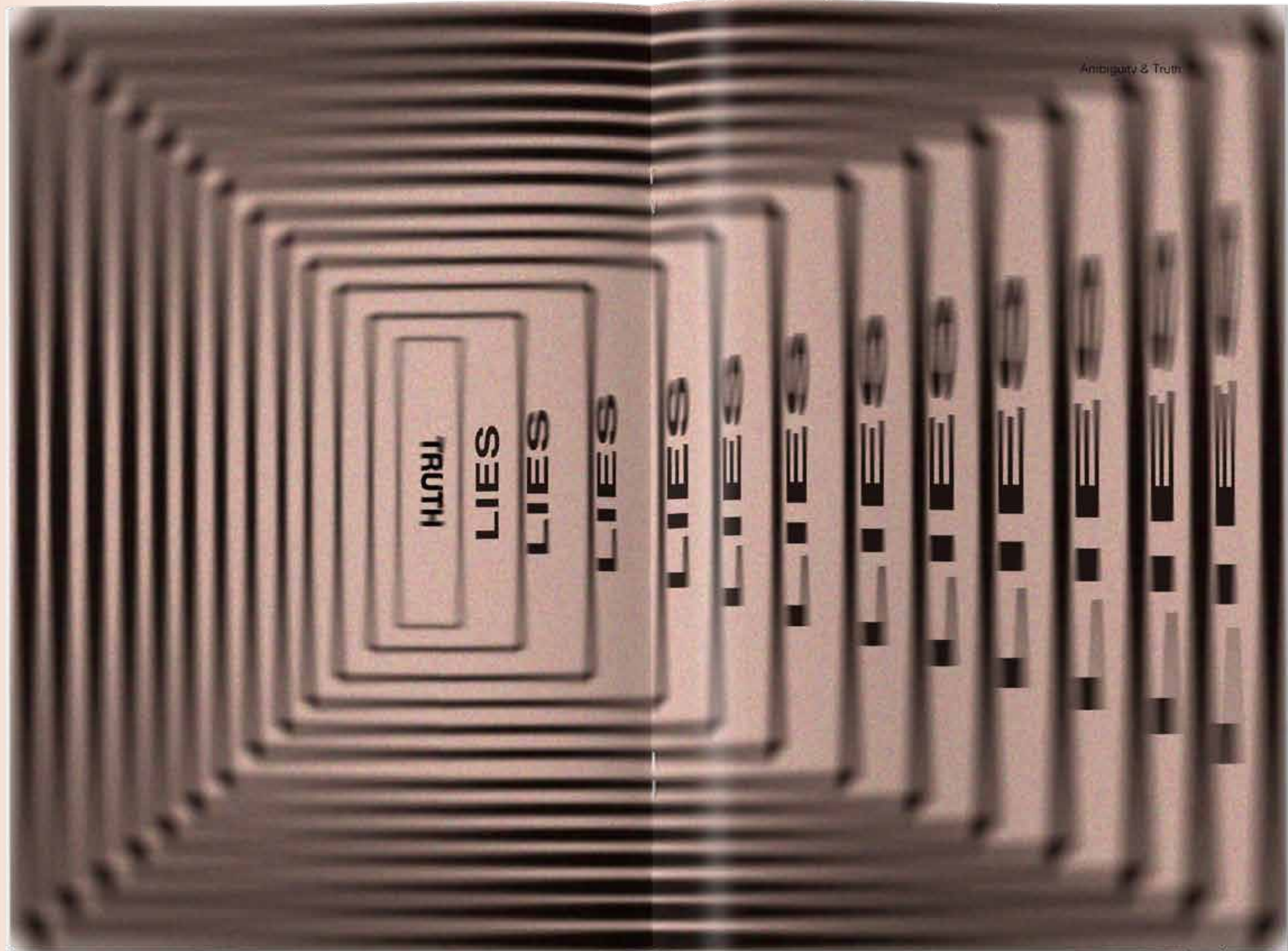
Should telling the truth be a fundamental requirement of this role?

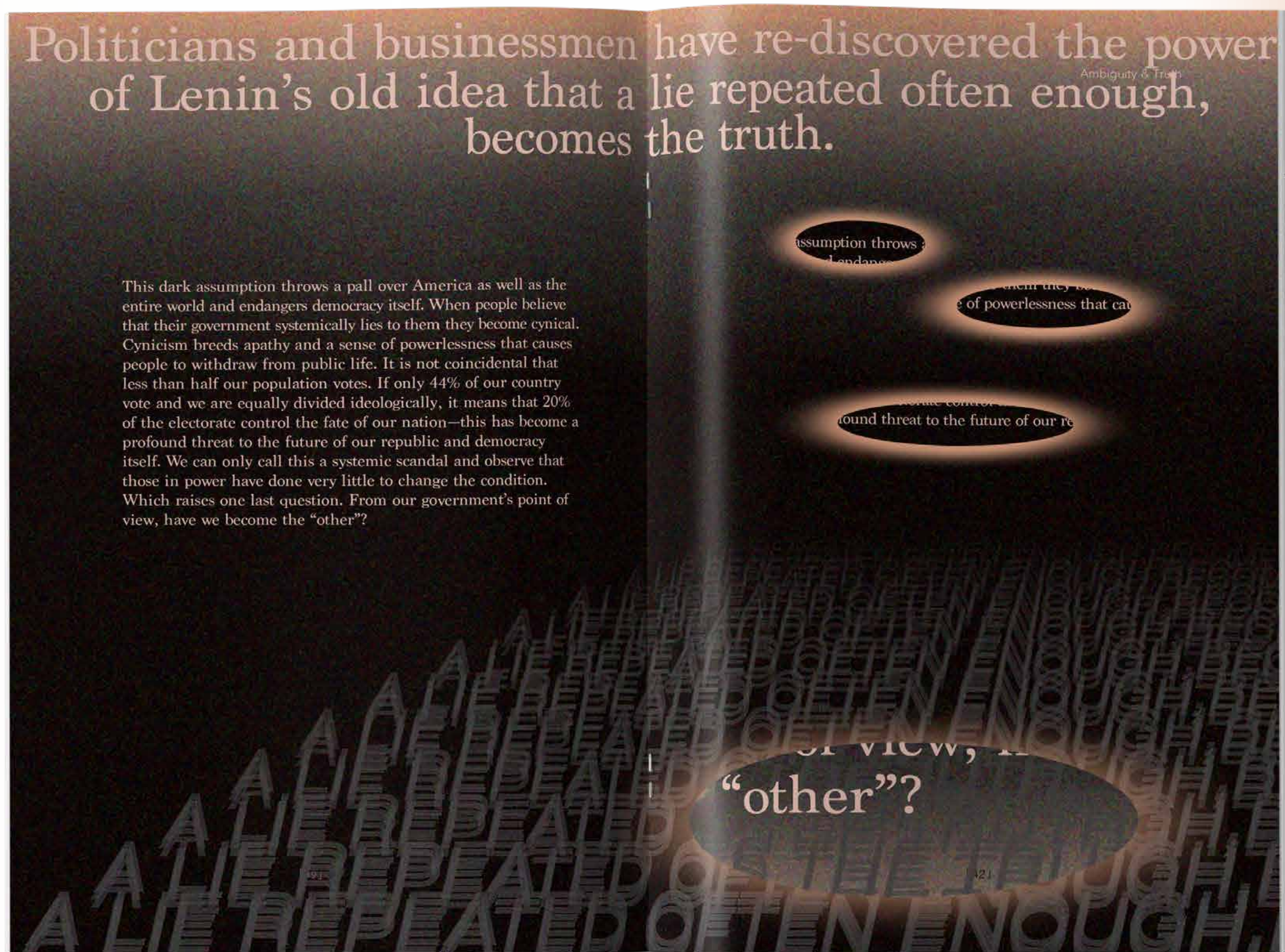
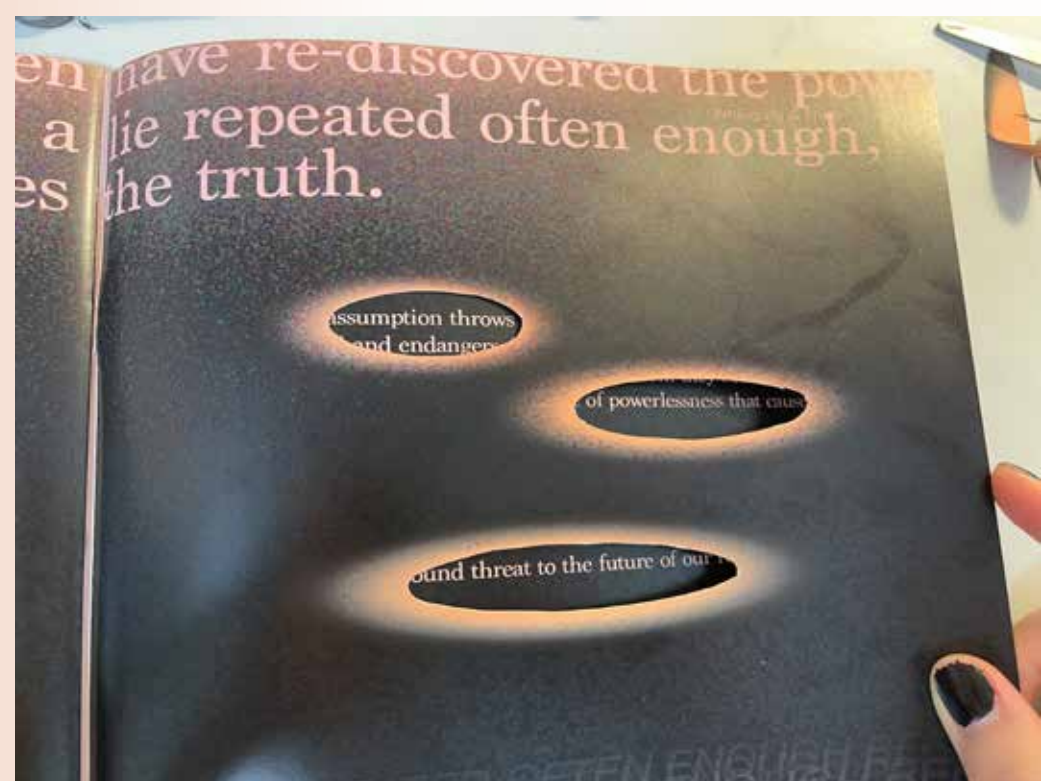
Is there a difference between lying to your wife and friends and lying to people you don't know?

Certainly one thing that makes lying easier is thinking of the audience not as citizens but as consumers — the consumer is another species, and in professional life they are often thought of as the "other".

To quote Elaine Pagels in her book, *The Origins of Satan*, "The social and cultural practice of defining certain people as 'others' in relationship to one's own group may be, of course as old as humanity itself." While marketing is obsessed with the way groups behave it doesn't generally conceive of those groups as being our fathers, mothers, sisters or friends, this would make the job far too complex. Rather, these groups are thought of as 'markets' with generalized characteristics that make manipulating them seem ethically acceptable. One thing seems consistent, the greater the psychic distance the easier it is to persuade people to act against their own self-interest.

"The fish in water doesn't know it's in water"





...ion throws
and endangers democ

...divided ideologically, it
rol the fate of our nation—thi

Politicians and businessmen have re-discovered the power of Lenin's old idea that a lie repeated often enough, becomes the truth.

This dark assumption throws a pall over America as well as the entire world and endangers democracy itself. When people believe that their government systemically lies to them they become cynical. Cynicism breeds apathy and a sense of powerlessness that causes people to withdraw from public life.

It is not coincidental that less than half our population votes. If only 44% of our country vote and we are equally divided ideologically, it means that 20% of the electorate control the fate of our nation—this has become a profound threat to the future of our republic and democracy itself.

We can only call this a systemic scandal and observe that those in power have done very little to change the condition. Which raises one last question. From our government's point of view, have we become the "other"?



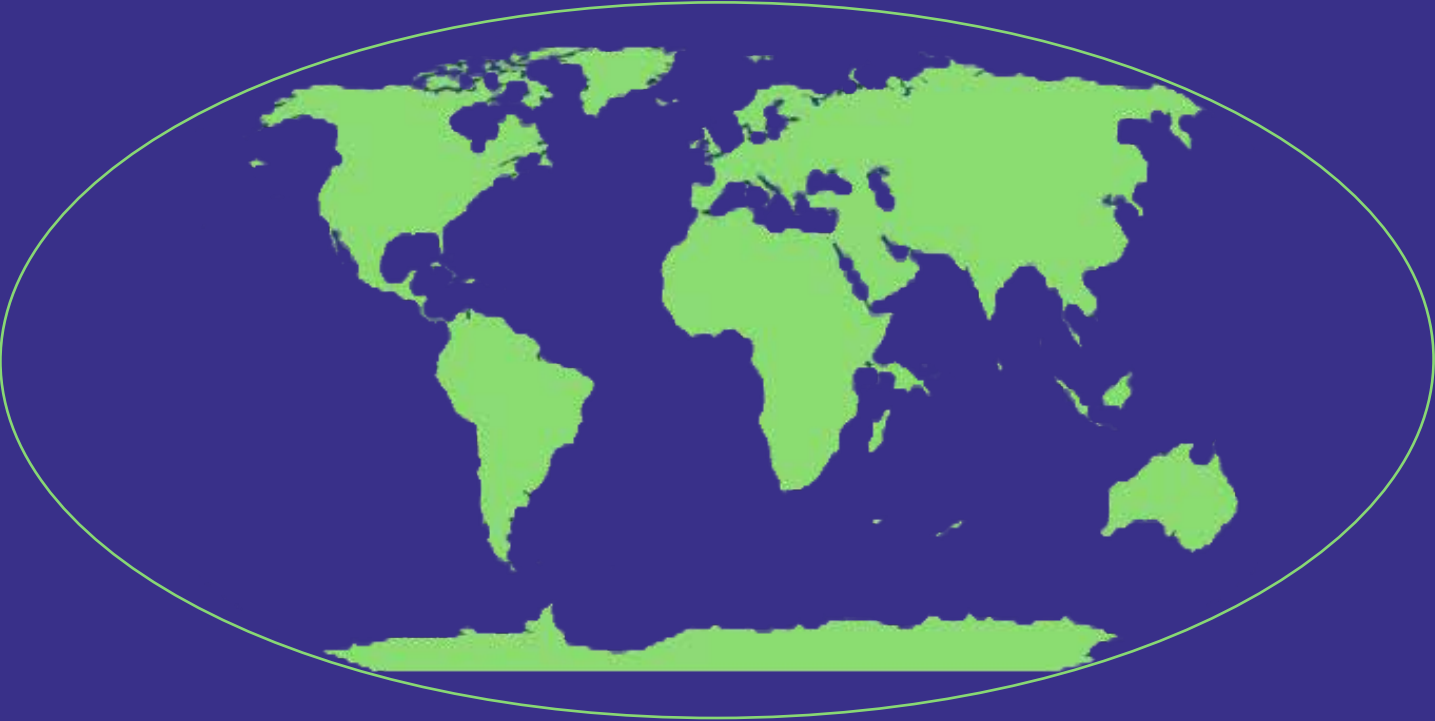
THE GHOST OF THE SEA

“Stop discarding ghost fishing equipment.”

The ability of marine life to sequester several times more carbon than plants makes it an important weapon in the fight against global warming. But did you know? Up to 640,000 tonnes of fishing gear is abandoned and lost in the world's oceans every year - about one tenth of the total amount of marine debris.

With fishing activities becoming more and more frequent, the increasing amount of ghost fishing gear is causing huge problems for the marine environment. Every year over 100,000 whales, dolphins, seals and turtles are trapped in 'ghost fishing gear' - nets, lines and fences that are abandoned, lost and discarded in the oceans, and which often take 600 years to decompose because the vast majority of fishing gear is made of plastic.

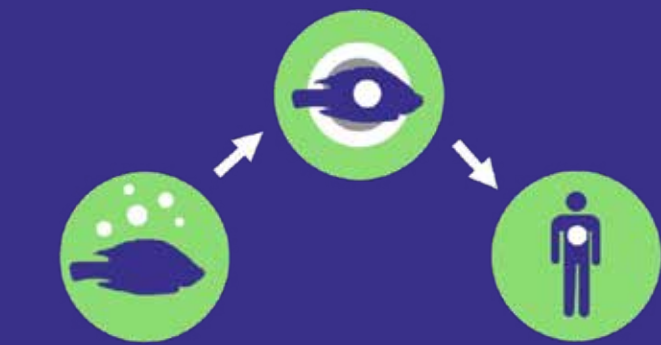
SOMETHING YOU NEVER KNOW



2021 Trillion pieces of plastic floating around in the ocean.

How the trash affects marine life

When plastic enters our ocean, over time it begins to breakdown into tiny particles that fish and other organisms living in the ocean consume. The toxins within the plastic are then released into the fish, which we then eat and enters our body.



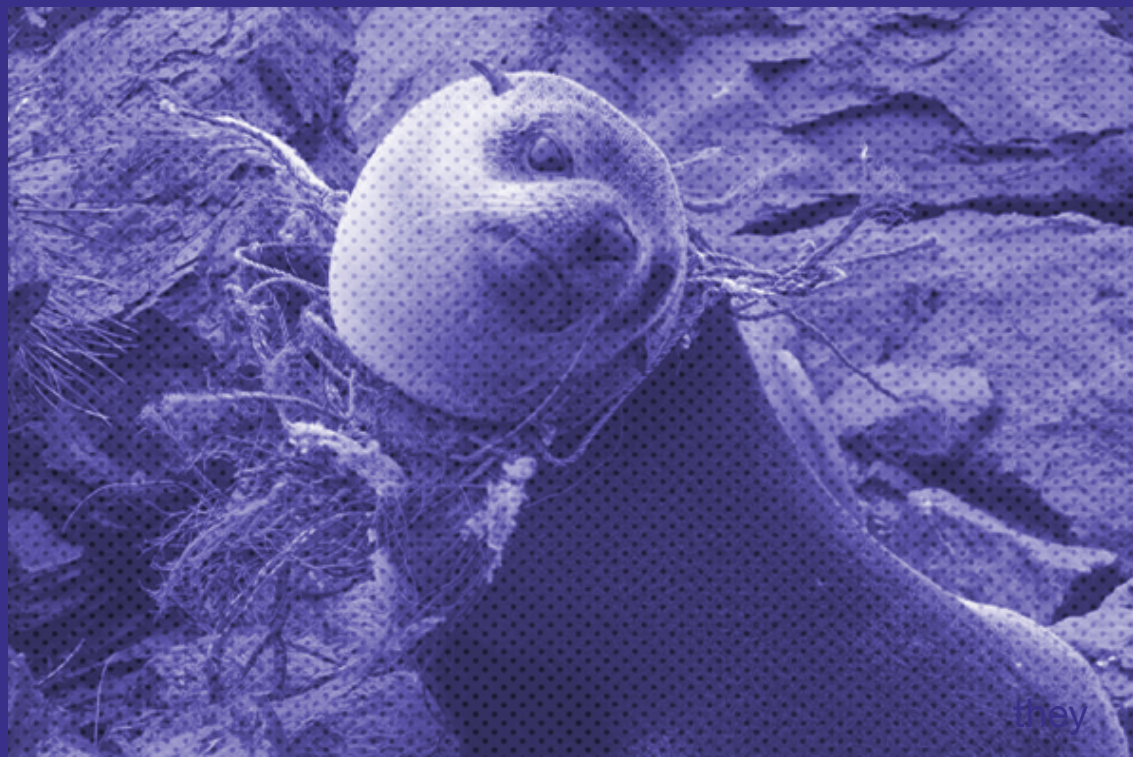
Approximately 9 out of 10 seabirds ingest plastic 5% of their body weight.



90%

Eight million tons of plastic enter the ocean every year, the equivalent of a truckload dumped into the ocean every minute. A little-understood category alone accounts for 10 percent of plastic waste in the ocean.

10%



Up to 640,000 tonnes of fishing gear are abandoned and lost in the world's oceans each year, accounting for about a tenth of the total amount of Marine debris. With the increasing frequency of fishing activities, more and more ghost fishing gear, causing great trouble to the Marine environment.

Each year, more than 100,000 whales, dolphins, seals, and turtles are trapped in "ghost gear" -- abandoned, lost, and discarded nets, lines, and fences that often take up to 600 years to decompose because are mostly made of plastic.

Animals caught in these long-lived fishing gear die a slow and painful death, often from suffocation or starvation over months.

10%

FISHING'S PLASTIC PROBLEM

Macroplastic is any plastic larger than 5mm

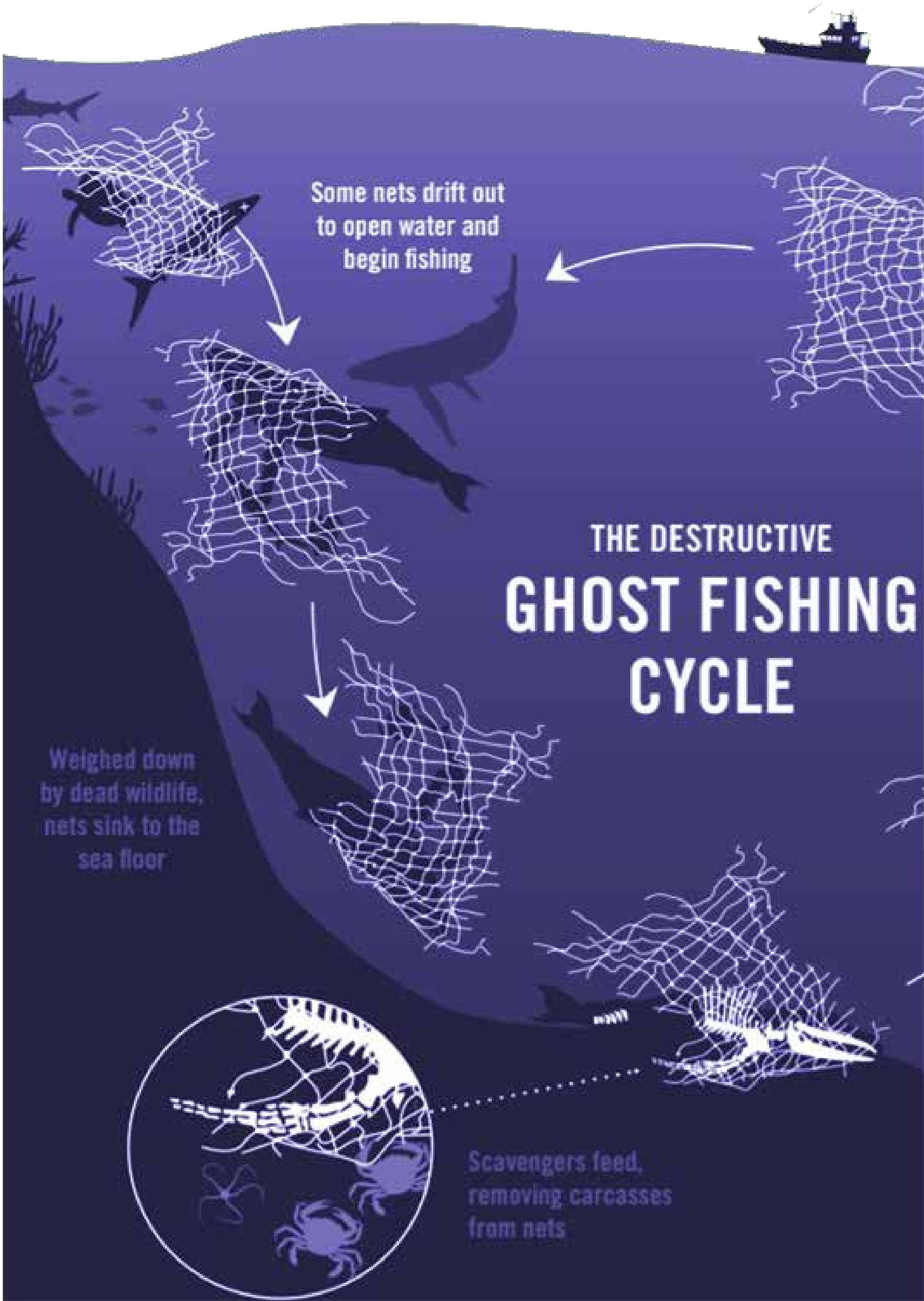
70% of the weight of macroplastics in the ocean is fishing-related

ABANDONED, LOST OR DISCARDED FISHING GEAR OR "GHOST GEAR" CAN CAUSE WIDE-RANGING PROBLEMS FOR MARINE LIFE, AND CAN PERSIST IN THE ENVIRONMENT FOR UP TO 600 YEARS

Every year, **640,000** tonnes of ghost gear enters our oceans. That's as heavy as two Empire State Buildings

92% OF ENCOUNTERS BETWEEN MARINE ANIMALS AND DEBRIS CAN CAUSE LETHAL PROBLEMS, INCLUDING INGESTION AND ENTANGLEMENT

BACKGROUND RESEARCH



Marine Stewardship Council (MSC)

This is an independent non-profit organization responsible for providing sustainable fisheries standards in the UK. It was founded in London in 1996 with the slogan "Approved sustainable seafood."

The UK Marine Stewardship Council encourages sustainable fishing methods through targeted consumer product programs. The site provides consumer information and fishing industry information.

The MSC claim to be a sustainable seafood organization, and Choosing the blue MSC ecolabel means your seafood is certified as traceable and sustainable. But the truth is, the blue MSC ecolabel guarantees nothing. Commercial Fishing: overfishing and by-catch.



THE GHOST OF THE SEA



Is MSC certification by the Marine Stewardship Council for comfort, or is it sustainable?

A few years ago, the British press alleged that several MSC-accredited fishing companies had been cheating consumers by licensing the wild ecolabel, known as Sustainable Catch, even to Marine fisheries where stocks were declining.



Richard Page, the oceans campaigner at Greenpeace, said: "The decision to permit certain types of fisheries has" seriously damaged "the credibility of the Marine Stewardship Council. I sense that consumers are being cheated. They think they're buying wild-caught seafood that's sustainable and safe to eat, but it's probably just a comfort to consumers."

One of the most controversial MSC grants has been to grant MSC certification for toothfish fishing in the Ross Area of Antarctica, which is still considered an undiscovered exploratory fishery resource by scientists and the Marine species community. Fisheries scientists know so little about the species that researchers don't even learn the basics of how it spawns.

MSC has licensed both brands, but the violations are serious. There is also a Dolphin Safe label on the canned tuna in supermarkets like Sainsbury's, but no one can guarantee 100% safety.



MARINE ORGANISM MODELS

THE GHOST OF THE SEA



We decided to simulate the injuries suffered by marine animals, so we collected many photographs of marine creatures being tied up, injured or even killed.

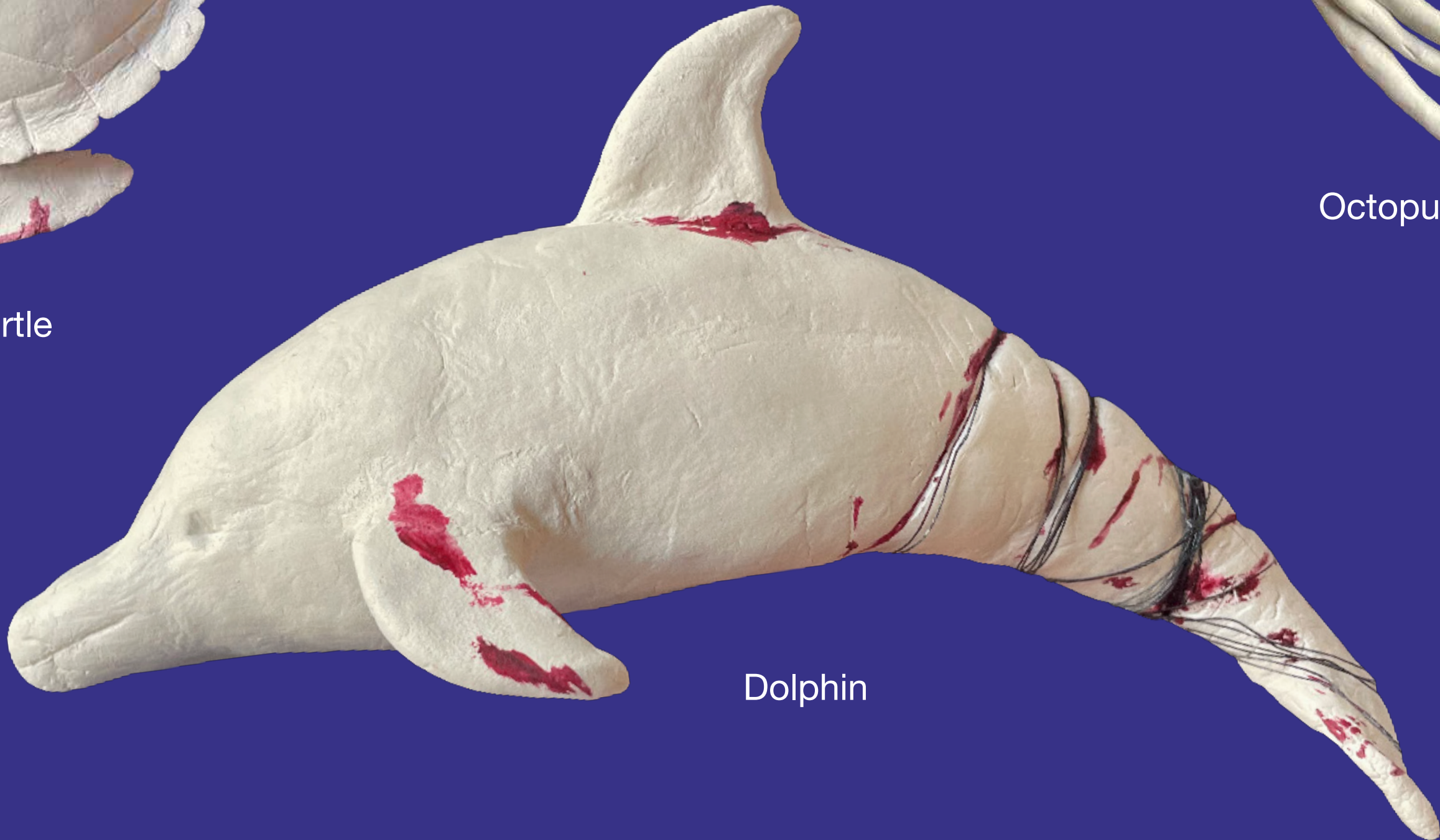


Then, after we had kneaded a number of marine animals in clay, we wrapped them with thread to create deep tear marks on their bodies.

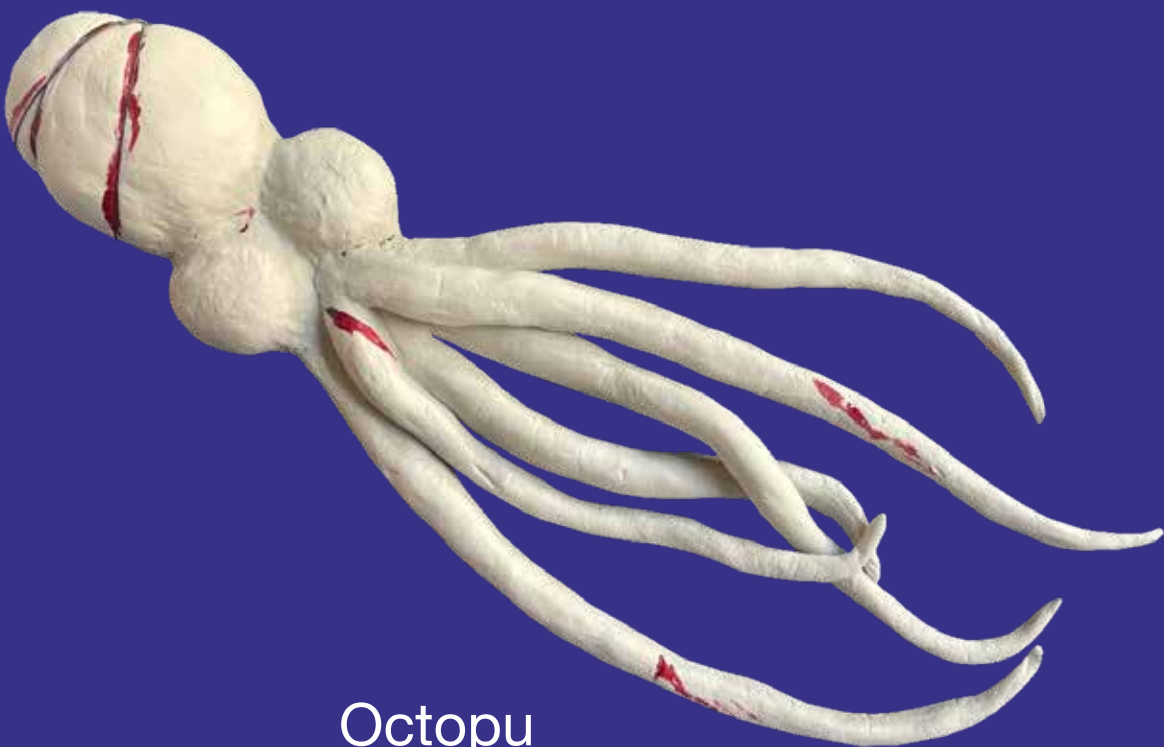
This representation visually reflects the immense damage done to marine life by ghost fishing gears.



Sea turtle



Dolphin



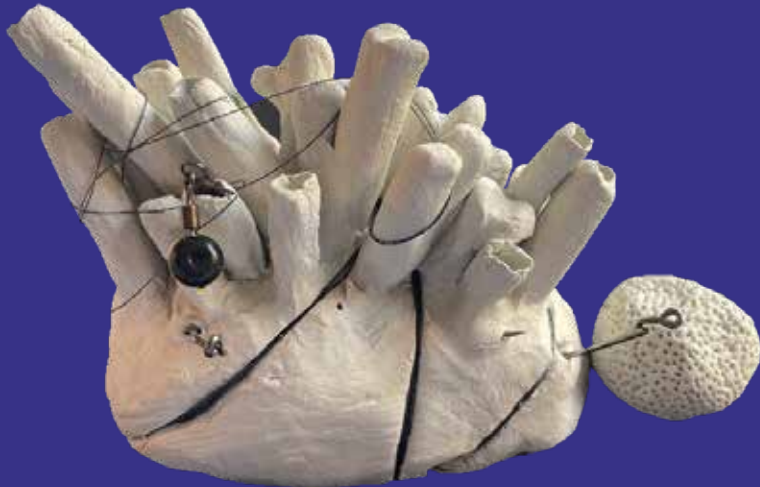
Octopu



Starfish



Seal



Coral

ACTIVITIVIES



Finding discarded fishing gear

We tried to find discarded fishing gear on the beach and we eventually found some nets and pieces of fishing line that had been washed up on the beach by the waves.

Breaking free from fishing net



We brought back discarded fishing nets that we had picked up and held an event about ghost fish-ing gear, inviting people to untangle the marine animals that were entangled in the nets and lines and in the process try to understand the hardships and suffering that they suffered.

VISUAL EXPERIMENT

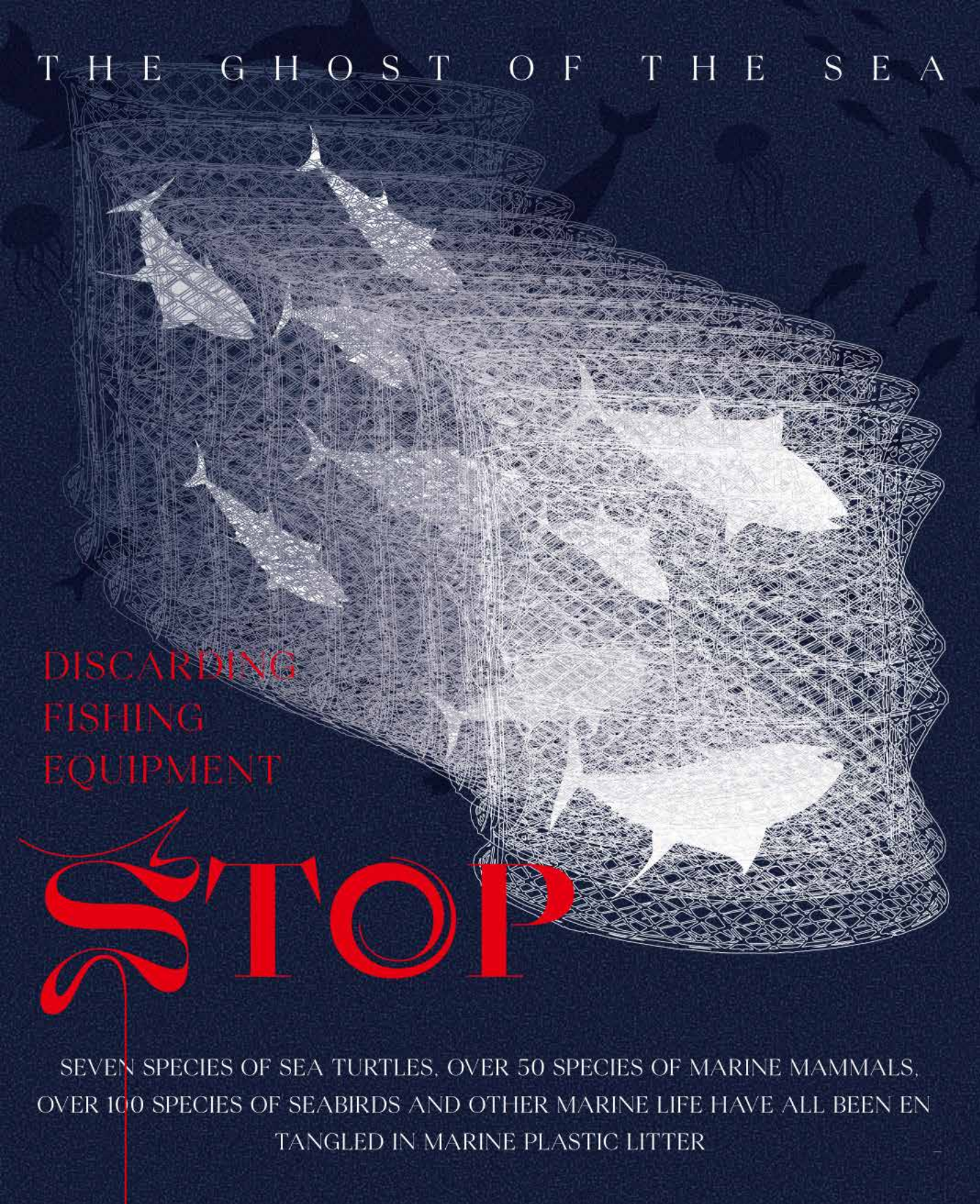
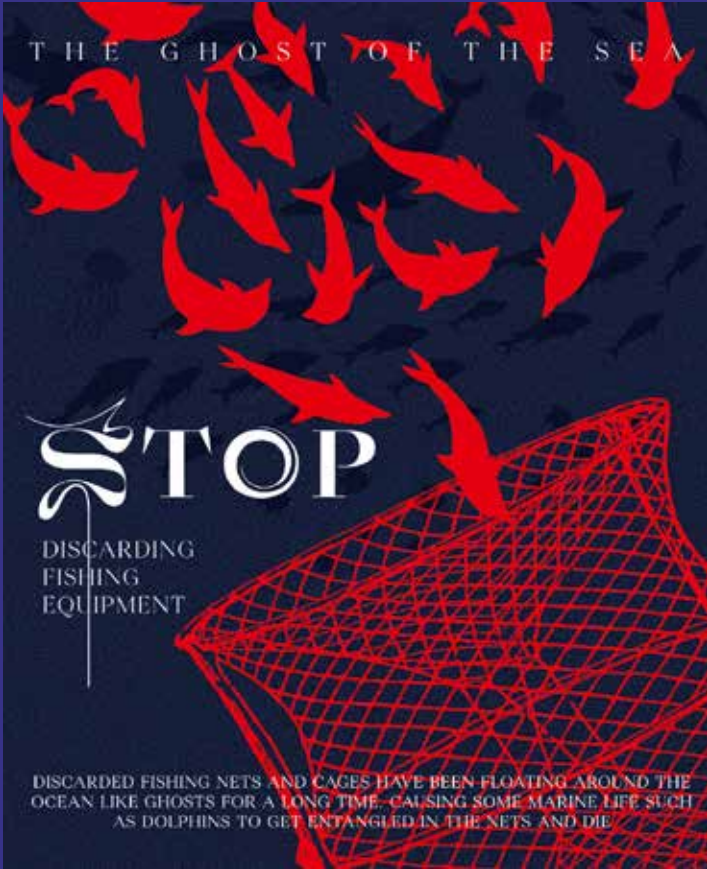
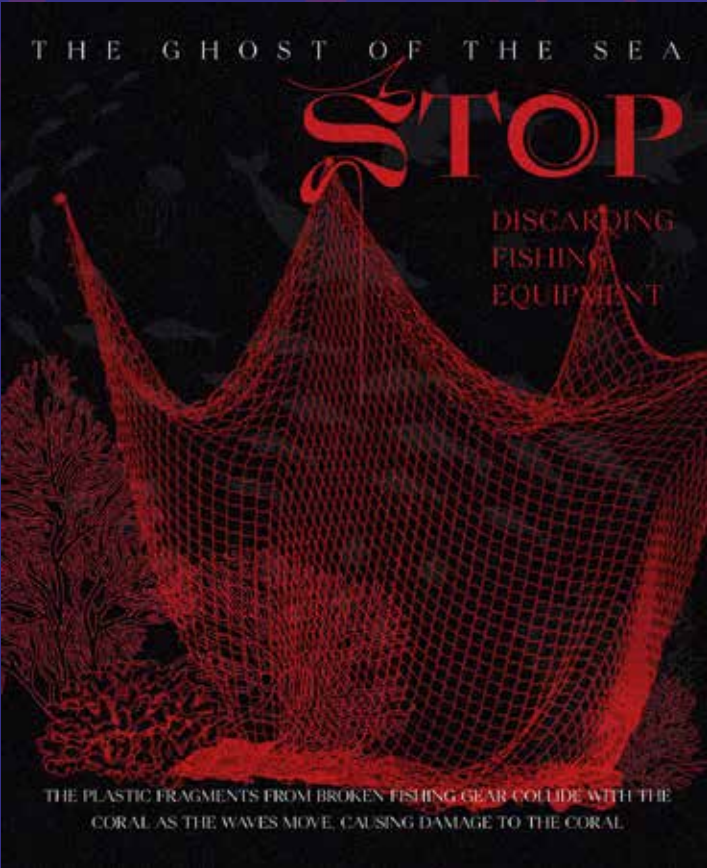
The original forms of the marine life were modified and elements of fishing nets were added.

In addition, the variety of marine life has been increased, with lines and graphics interspersed to create a better visual effect.

The dominant colour palette was black and white to create a more depressing design atmosphere.

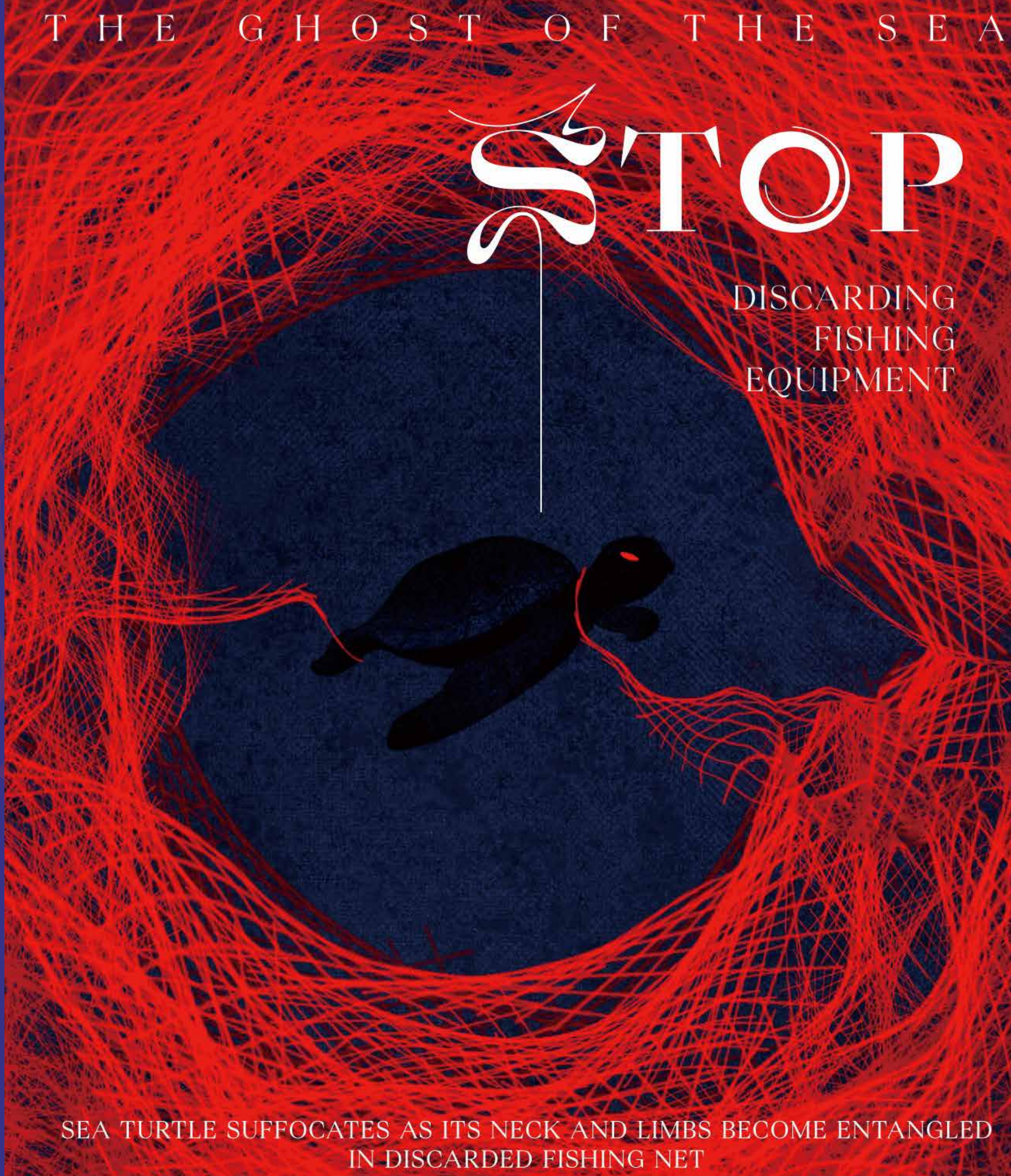


POSTERS



For the final poster design, we decided to start with reality. Thus, marine life and derelict fishing gear are the main elements of the poster.

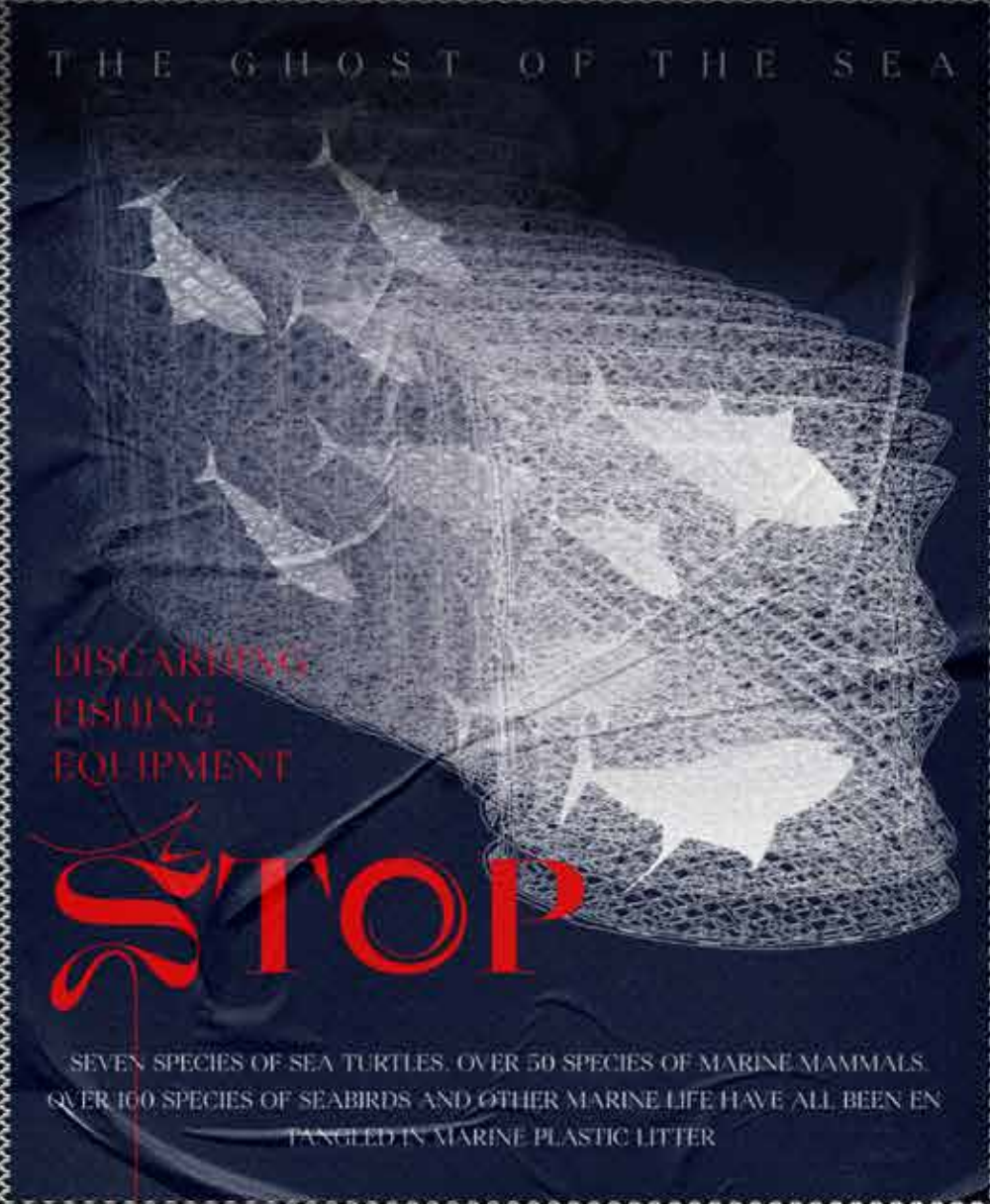
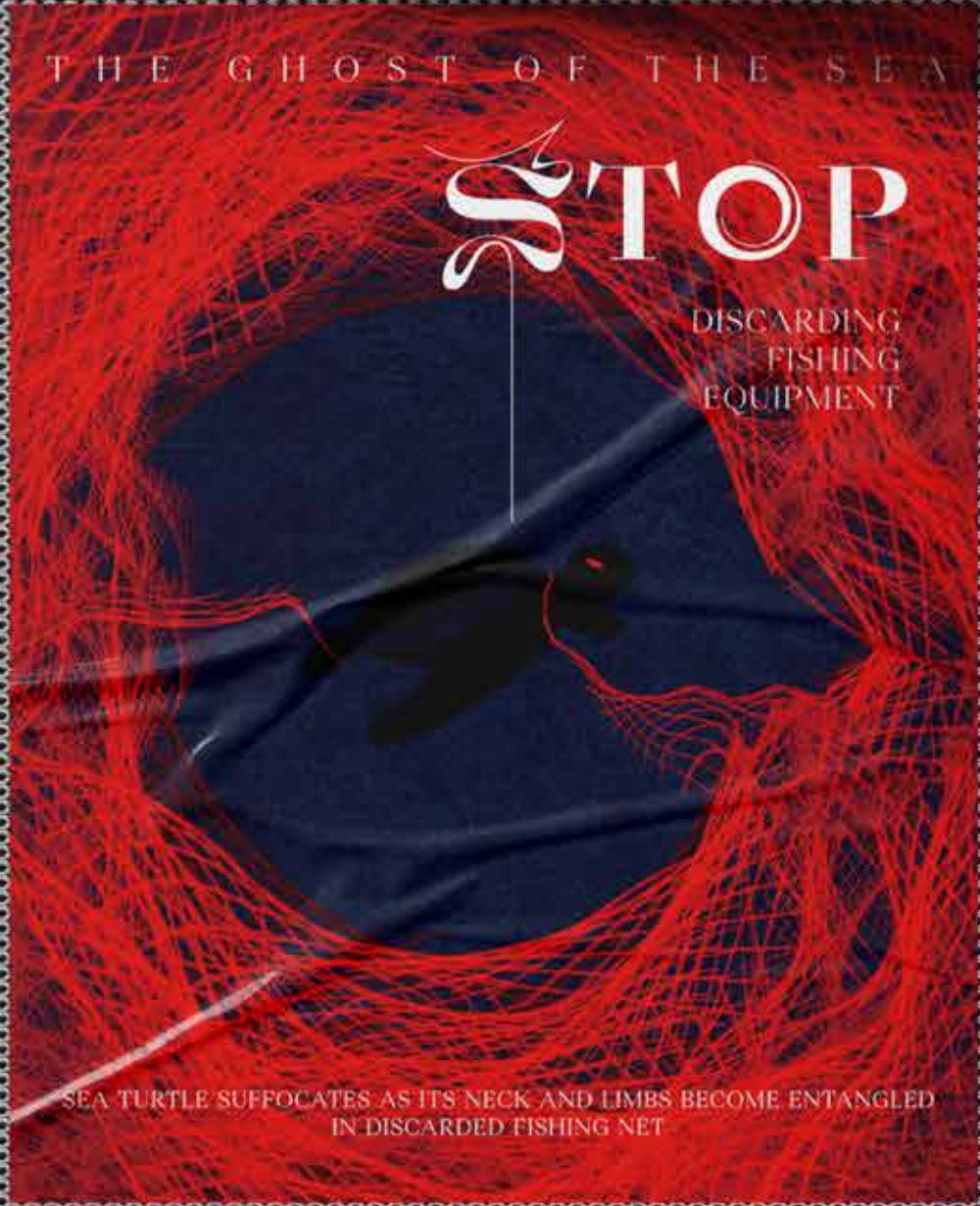
The types of derelict fishing gear and the way in which marine life is injured are shown separately in each poster, with the aim of visually communicating to the viewer the immense damage done to marine life by ghost fishing gear.



MANUALS

THE GHOST OF THE SEA





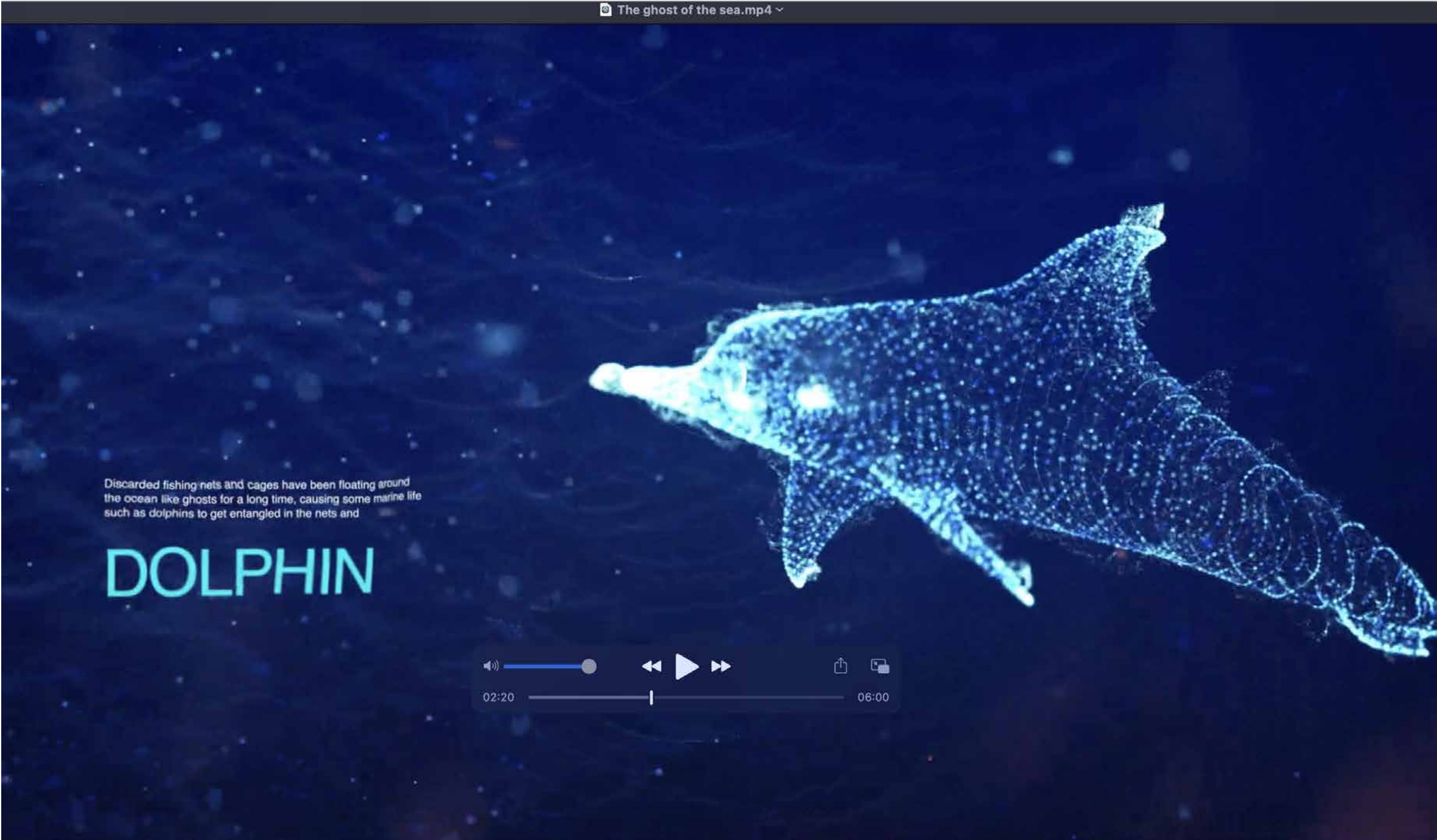
VIDEO

https://youtu.be/AL91xfp4_VU

The video we played though the projector during the exhibition is to brought audience into the ocean, and explain the whole project.

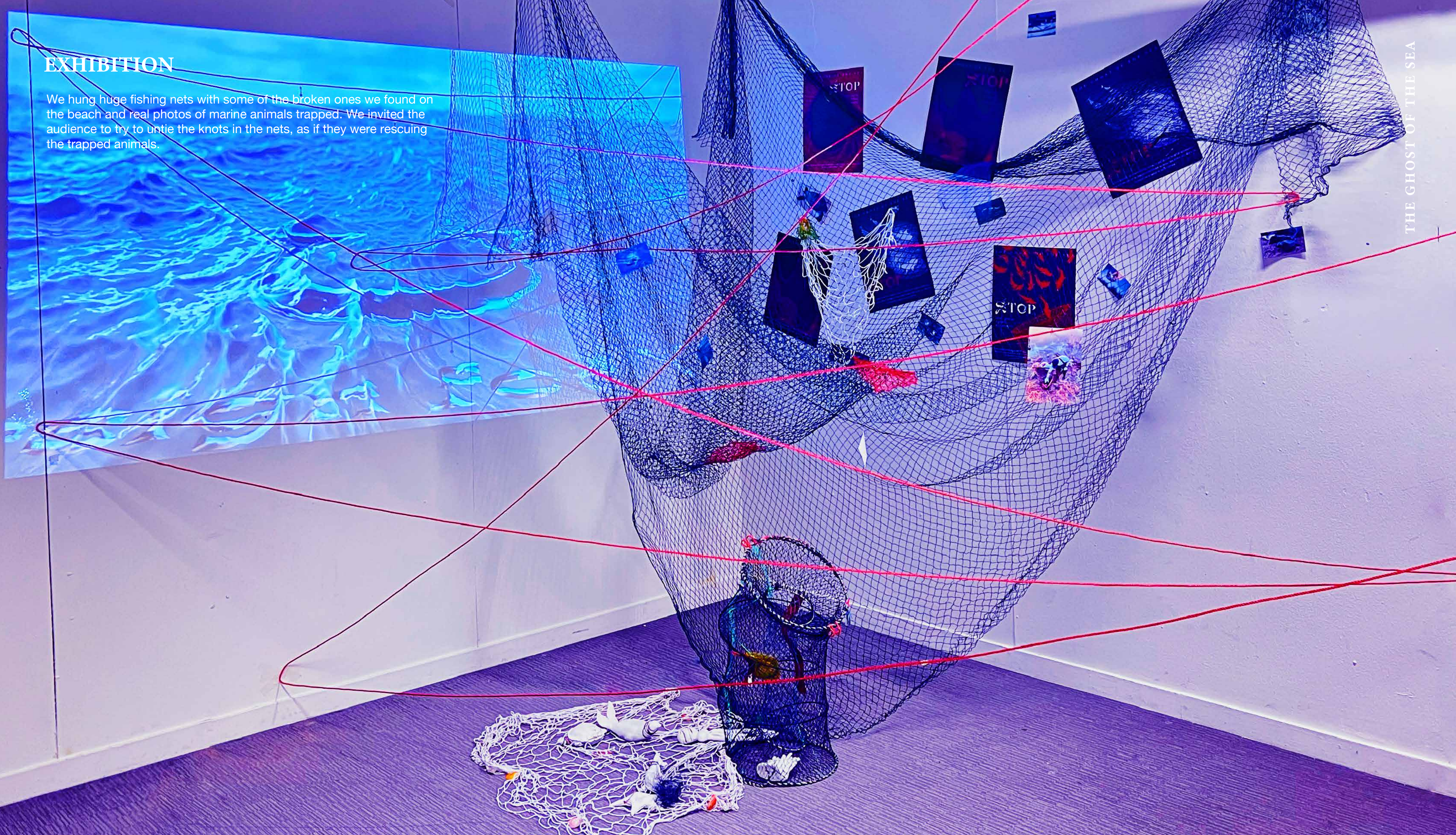
The video includes:

- 1.some plots of fishing activity
- 2.those marine animals we were focusing on (how they got trapped)
- 3.some events we have done, such as: 1) to invite people ‘saving’ those animal models from fishing net. 2) outdoor activity of collecting discarded fishing equipment. 3) the process of our room decoration and how the audience experienced our exhibition.



EXHIBITION

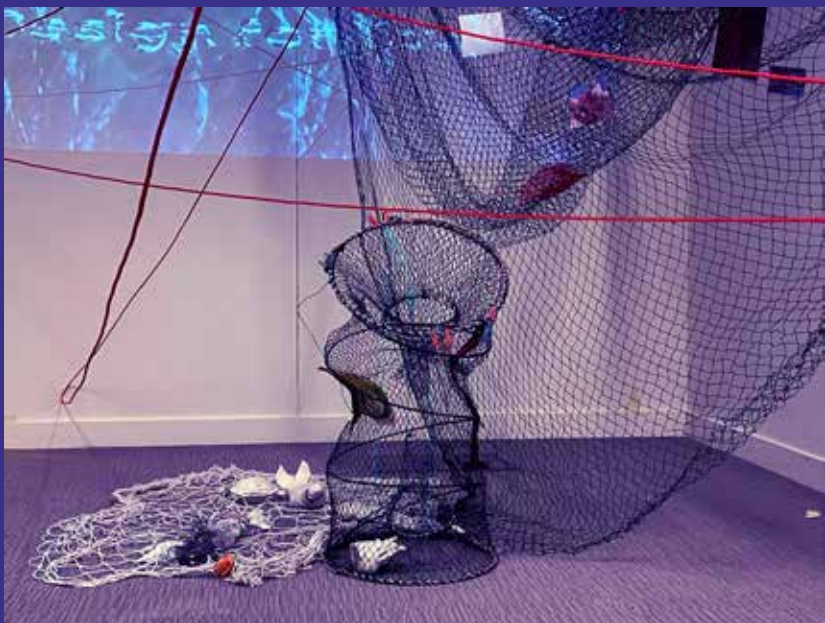
We hung huge fishing nets with some of the broken ones we found on the beach and real photos of marine animals trapped. We invited the audience to try to untie the knots in the nets, as if they were rescuing the trapped animals.



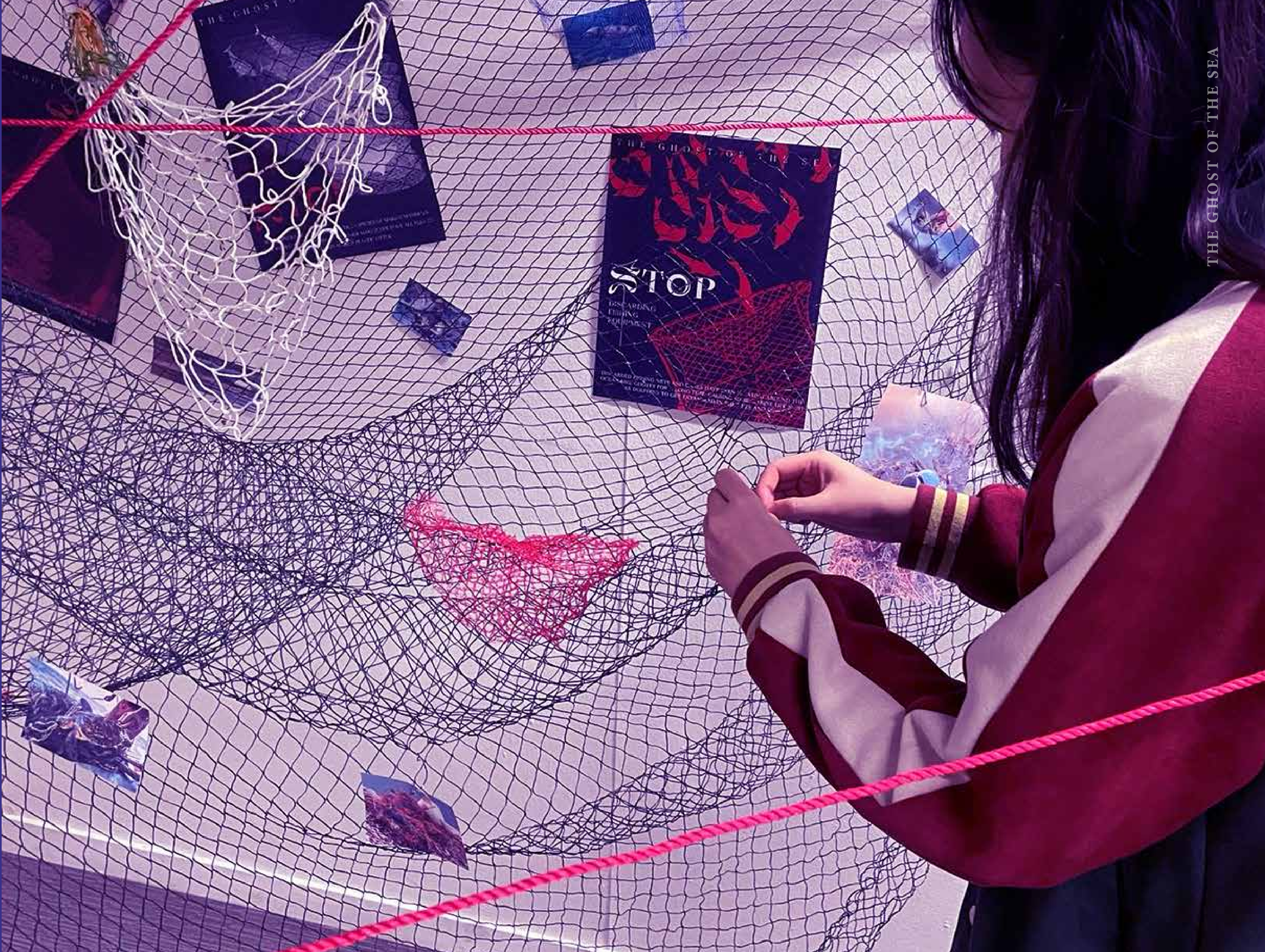
EXHIBITION



In addition, the audience had to carefully walk all the way through the fishing gear we had set up to see the posters on the wall.



We want to use this interactive approach to make people aware that human behaviour plays a vital role in the destruction or protection of marine ecosystems. We should therefore pay more attention to our future and reduce the damage caused by ghost fishing gear.



REVIEW AND FUTURE PLAN

I was slightly flustered at the start of the semester. Still, luckily I quickly settled into the pace of my studies and gradually got to grips with the way and speed of my research throughout the semester. In addition, the content of the design agency has allowed me to communicate and bond with my team members. As a result, we have become more familiar with each other and mastered the rhythm of working together as a team.

Publishing design briefs has also made me more confident in my text design and board layout skills. In addition to this, I am very interested in the use of color and materials. However, I need further to grasp the relationship and interaction between text and graphics and improve my graphic and text design skills.

Last but not least, we are proud that we did a lot of preliminary research for the 'the ghost of the sea' project. We had a good grasp of the project content and tried out various output methods. However, However, our team had problems with communication, which led to unexpected design ideas. Fortunately, we took mike's advice mid and late in the process and adjusted our direction in time. In addition, when it was realized that our audience was not present in the visual outcome of the whole project, it was too late to make changes. Even though we had included the audience in our preliminary research, we overlooked it when doing the visuals and activities, which is worth reflecting on. Our visuals set up a suitable warning without actually calling people to action. So I will be more mindful of the audience when I do the design in term two.

In the next term, I will be undertaking a series of experiments with materials and exploring design language. Because through the last term, I found myself interested in materials. I also hope to have some challenges and breakthroughs in my projects.

Zixun Zhao
01/12/2021