

后码村
Hou Ma Village



BA (Hons) Visual Communication Design

Final Major Project



李莎淇 LI Shaqi (Suki)

Hou Ma Village

Reconstruction of Cultural Memory and Identity of Elderly Relocated Elders

Process Book

Unit code: XICI6005 (60 Credits)

UCA ID 2116936 Group 1

Mass Media

Yongning Culture Club Flower Viewing Party

I am a Hanfu lover. This summer vacation, as a photographer, I participated in the Hanfu flower appreciation party held in our city. Many young people, even families, dressed in their favorite Hanfu, take photos together, enjoy flowers, drink tea, and dance.



Fig.3. Flower Viewing Party, Photography by me, 2024



Fig.1. Flower Viewing Party, Photography by me, 2024

In addition, this collective activity gets more attention through the amplification effect of the media. For example, the local newspaper wrote about us and we posted it on our social media. Therefore, it is not only a cultural experience, but also a cultural communication tool in the context of mass media



Fig.2. Flower Viewing Party, Photography by me, 2024

I think this party is mass media. Because it has a larger group purpose, it usually goes beyond the entertainment level of individual participation and involves social, cultural or political goals. Our Hanfu flower viewing party are not only social activities gathered for hobbies, but also carry the mission of promoting traditional culture. Through this activity, participants strengthen the identification and revival of traditional culture by displaying traditional costumes and rituals. The activity not only satisfies personal interests, but also conveys the value of traditional culture to the wider public through the dissemination of mass media, and strengthens the social concern and understanding of Han culture

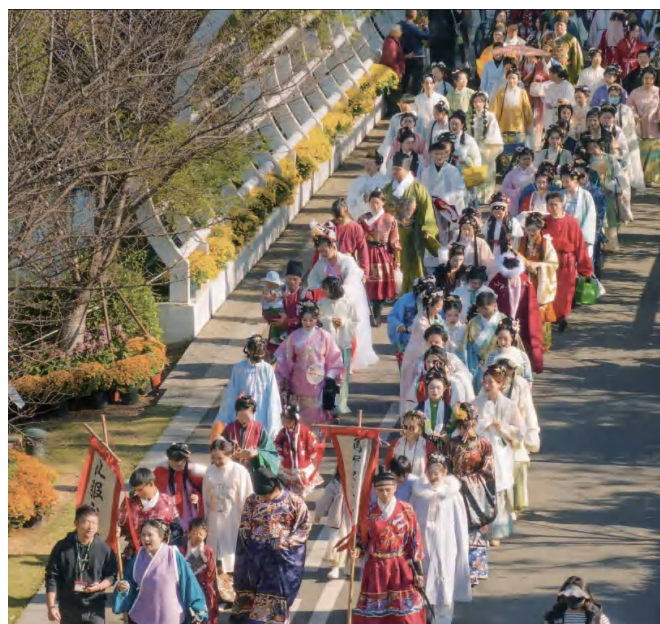


Fig.4. Flower Viewing Party, Photography by me, 2024

Pop Cultural

Boy Group's Concert

This summer vacation, I came to Macau to attend a concert of a boy group that I like very much. That night was the most memorable and exciting for me. I screamed with other fans, sang together, took pictures of each other and exchanged gifts with each other. It was a great musical and social experience.

I think concerts are pop culture, and concerts are very typical parties that combine pop culture with business. By attracting a large audience, the show creates a combination of art and business, and the participation of fans and the sponsorship of brands together form a unique cultural atmosphere.



Fig.5. Concert, Photography by me, 2024



Fig.6. Concert, Photography by me, 2024

In addition, popular culture focuses more on capturing current trends and mass acceptance. This boy group is the hottest music group in China right now. As a kind of mass entertainment activity, concert directly shows the current fashion trend and cultural aesthetic, reflecting the dynamic nature of pop culture and extensive social influence.

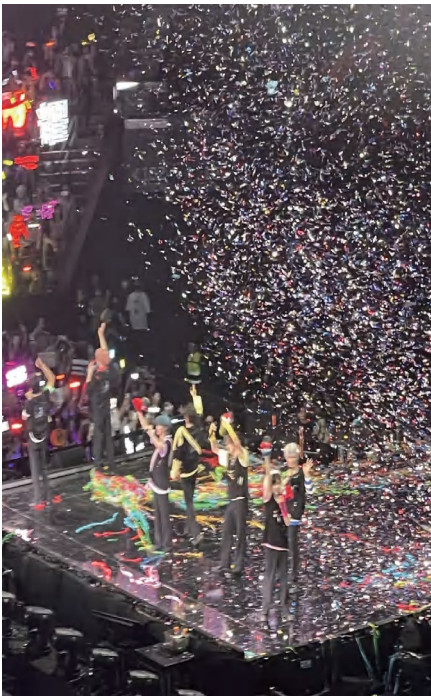


Fig.7. Concert, Photography by me, 2024

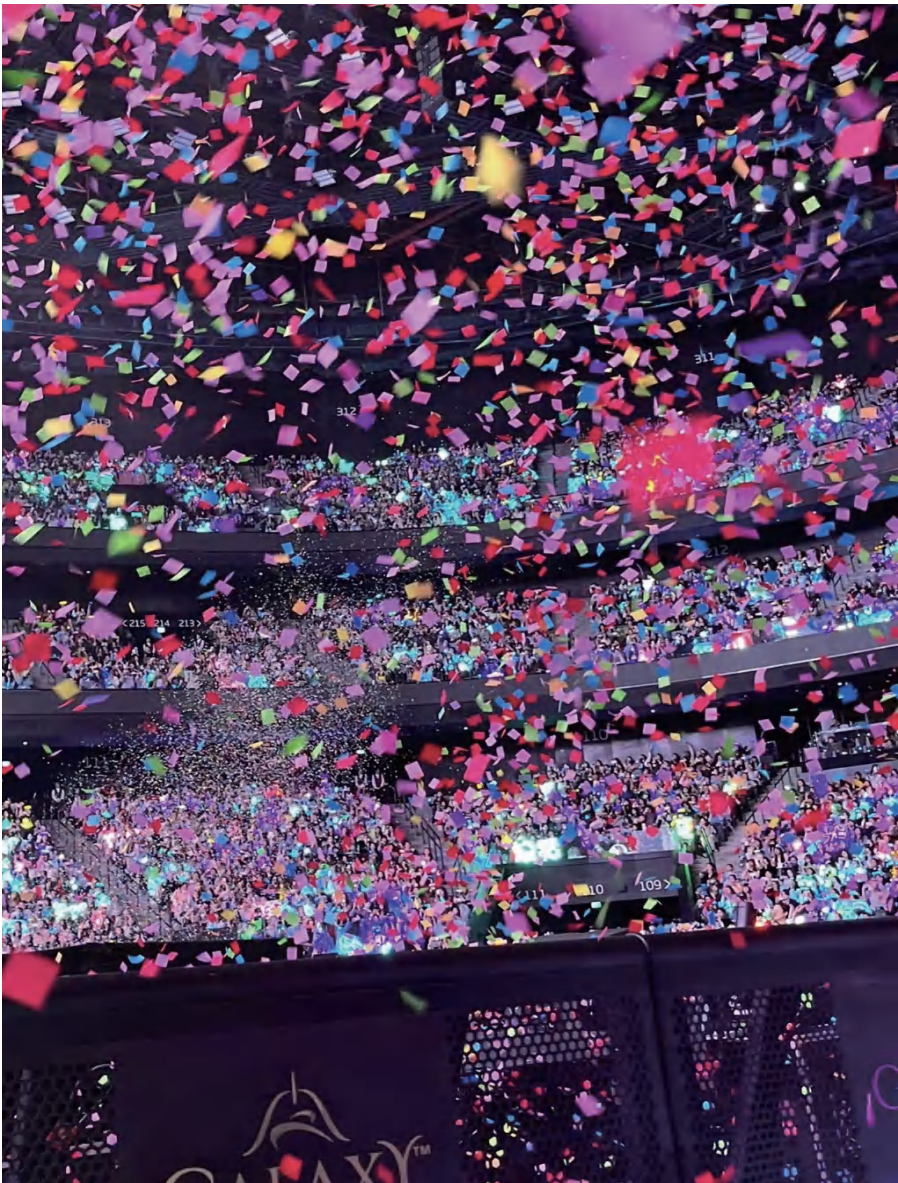


Fig.8. Concert, Photography by me, 2024

Pop Cultural

City Film Life Festival

Because the city I live in is very hot in summer, people are more willing to go out at night. As a result, the city has a rich nightlife. I was walking and I came across an open-air movie party. Everyone is very comfortable sitting on the leisure chair or sitting on the ground, see tired can also go to the mobile wine truck next to buy a glass of wine.

I think this party is closer to pop culture. With entertainment and mass participation at its core, it is suitable for a wide range of audiences. Open-air film activities are relaxed and social in nature, focusing on the immediate experience and enjoyment of participants, reflecting the contemporary cultural trend and the trend of mass entertainment, catering to the entertainment needs and fashion trends of the public.



Fig.9. life festival, Photography by me, 2024

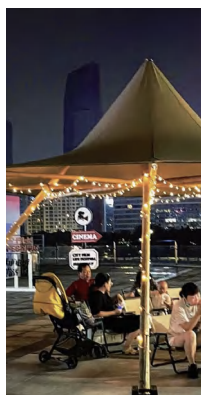


Fig.10. life festival, Photography by me, 2024



Fig.11. life festival, Photography by me, 2024

The open-air movie party is not only a form of entertainment, but also a microcosm of urban culture. Through a shared viewing experience, it breaks down the barriers between people and creates a fleeting but real sense of community. This activity reflects the modern search for easy socializing and instant gratification, while also revealing the desire for public space and collective memory in urban life. It is both the embodiment of popular culture and the link of emotional connection in the city.

Hight Cultural

Visit Fuzhou Museum

This is my trip to Fuzhou (in Fujian Province) and I also visited the Fuzhou Museum. Understand the local customs and culture, the history of urban development and so on. I think Fuzhou is a city full of happiness and invigoration, which can be felt from their various lively and festive customs.



Fig.13. Visit Museum, Photography by me, 2024



Fig.14. Visit Museum, Photography by me, 2024



Fig.12. Visit Museum, Photography by me, 2024



Fig.15. Visit Museum, Photography by me, 2024

I think visiting museums is really a high-culture activity. By displaying historical artifacts, works of art and scientific exhibits, museums provide a wealth of knowledge resources to help the public understand history, culture, local customs, art and improve cultural literacy. Museums core purpose is to transmit culture and protect the cultural heritage of mankind, rather than commercialize profit, and therefore emphasizes cultural connotation and long-term educational value.

Pop Cultural

Murder Mystery Party



Fig.16. Murder mystery party, Photography by me, 2024



Fig.18. Murder mystery party, Photography by me, 2024

I also had a murder mystery party with my friends. We change into costumes that fit the background of the story and play the role of the characters in this suspenseful story, searching for clues in a very reductive setting. Let's talk about finding the killer.



Fig.17. Murder mystery party, Photography by me, 2024



Fig.19. Murder mystery party, Photography by me, 2024

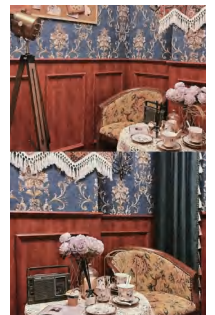


Fig.20. Murder mystery party, Photography by me, 2024

I think murder mystery party belongs to pop culture because of its emphasis on social entertainment and the contemporary public's need for interactive experiences. First, it creates an immersive entertainment experience that caters to the cultural consumption habits of the younger demographic by combining storytelling, role-playing and interaction. Second, murder mystery party focuses on instant participation and game interactivity, which is in line with the entertainment and public acceptance of popular culture. murder mystery party is also a very typical commercial activity, and we have to pay to participate in the activity.

Hight Cultural

Hold Children's Art Exhibitions



Fig.21. children's art exhibitions, Photography by me, 2024



Fig.24. children's art exhibitions, Photography by me, 2024



Fig.22. children's art exhibitions, Photography by me, 2024



Fig.23. children's art exhibitions, Photography by me, 2024

In August, I returned to an art studio where I studied before as an art assistant. I helped the children create and held an exhibition of their works together. In addition to photography, there are also dance performances and music appreciation. It's a great art show.

I think this event belongs to high culture because it emphasizes the value of art education and cultural inheritance. By guiding children to create art and holding exhibitions, the activity reflects the educational function of art and the cultivation of art appreciation for children. The exhibition not only showcases the children's art works, but also combines dance performances and music appreciation to create an integrated cultural experience. Unlike popular culture, the event focuses more on the depth of art, the expression of creativity, and the promotion of cultural literacy, rather than commercialization or public entertainment.

Hight Cultural

Visit An Art Exhibition

The famous British art critic John Ruskin once said: "Art exhibition is not only a visual pleasure, it is a spiritual enlightenment." This sentence clearly expresses that visiting art exhibitions is a kind of elegant behavior, which can enhance the depth of personal thought and aesthetic taste. By watching the exhibition, the audience can not only appreciate the beauty of the art, but also think deeply about the emotional and social significance behind the art, and obtain a spiritual elevation.

In my opinion, the exhibition expresses high culture, not only because of the artistic value of the exhibits, but also because it provides a quiet space for the audience to reflect and feel. When you walk into the exhibition hall, you feel as if you are temporarily isolated from the noisy world and confronted with the expression of the artist's soul and the collision of ideas. Through the multi-dimensional display of colors, lines and materials, the exhibition evokes people's appreciation of beauty and a new understanding of life. It is not only an aesthetic experience, but also a dialogue of the soul, where people can feel the eternity and depth of art.



Fig.26. Visit Art Exhibition, Photography by me, 2024



Fig.27. Visit Art Exhibition, Photography by me, 2024

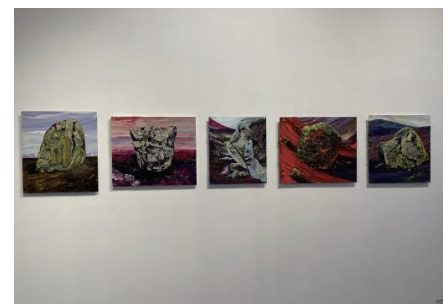


Fig.28. Visit Art Exhibition, Photography by me, 2024



Fig.29. Visit Art Exhibition, Photography by me, 2024

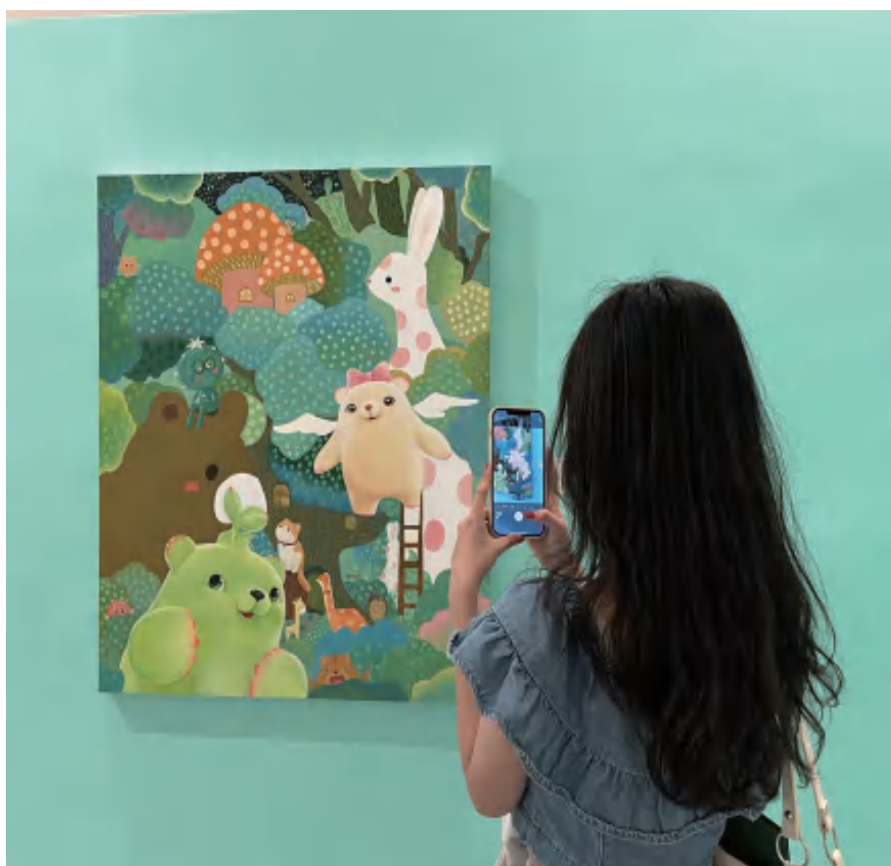


Fig.25. Visit Art Exhibition, Photography by me, 2024

Mass Media

Holiland's Pop-up Activity



Fig.30. Holiland's Pop-up Activity, Photography by me, 2024



Fig.31. Holiland's Pop-up Activity, LI Shaqi, 2024



Fig.32. Holiland's Pop-up Activity, Photography by me, 2024



Fig.34. Holiland's Pop-up Activity, Photography by me, 2024



Fig.33. Holiland's Pop-up Activity, Photography by me, 2024

This is a dessert shop co-named with a very famous anime. I accompanied my friend to clock in, she is a big fan of this anime.

I think this activity is a mass media. Because this joint campaign has placed a lot of online and offline advertising. In front of the store, put up a sign in the shape of anime characters, and arrange a pop-up shop in the commercial square. And all major social media to promote marketing. Various forms of large-scale commercial promotion. This activity is very popular, there is often a queue in front of the store. With the influence of mass media, this kind of activity spreads rapidly, which is in line with the large-scale communication and marketing characteristics of mass media activities.

01

Irma Boom

Elements of Architecture
(1996)

The design of the book is very simple and clear: the big title and subject list on the jacket with white letters on black background, the booklet with different colors to distinguish it, and the cover of each volume is very simple, so simple that it even looks like a textbook.

In fact, this is also very much in line with Irma Boom's design language has always been: accurate force, one hit. To be able to do this requires great sensitivity, as well as boldness and confidence.

On the other hand, when it comes to design, we often agree with the idea that "the devil is in the details", but sometimes, detailism can also make people lose sight of the bigger picture. Irma Boom reminds us of what a good designer should look like: Rather than being an artist with an expressive obsession, a designer should be responsible for the way the book is read.

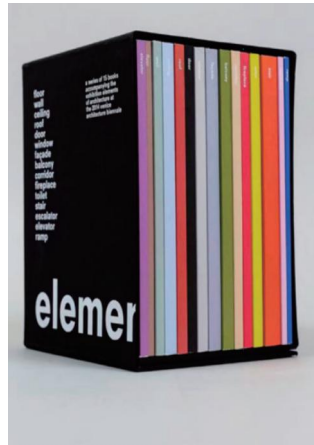


Fig.35. Elements of Architecture, Irma Boom, 1996

02

Giovanni Pintori

Olivetti
Graphika (1950)

Giovanni Pintori's design style embodies the core concept of minimalist modernism, and its main features include geometric abstraction, minimalism, vivid color use and functional information communication.

By simplifying complex visual elements, using geometric shapes and strongly contrasting colors, he creates works that are highly symbolic and visually impactful, while ensuring the practicality of the design and the effective communication of the message. Pintori's design not only reflects the aesthetic characteristics of mid-20th century modernism, but also reflects the integration of art and commerce in the visual communication of the brand.

As a viewer, I felt a strong connection with Pintori's design. These works convey complex meanings through simplified graphics and colors, which makes me think about how design can maintain a high degree of functionality and beauty. while minimizing the means of information transmission. This design philosophy not only demonstrates the power of visual communication, but also inspires me to think about the key role of modernist design in branding.

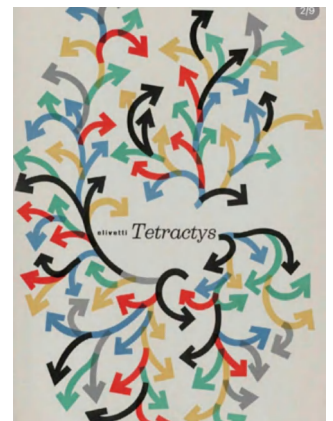
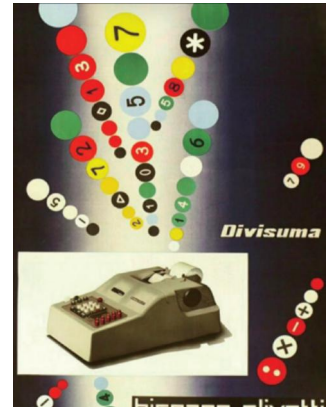


Fig.36. Olivetti Graphika, Giovanni Pintori, 1950

03

Shigeofukuda

Shigeo Fukuda's works always give people a sense of shock. It mainly lies in his clever use of optical illusions and negative space to express complex thoughts and profound social comments in a simple form. This design approach not only challenges the visual perception of the audience, but also inspires us to further reflect, so that the work has a philosophical depth beyond the simple visual pleasure. His design works often convey concerns about global issues such as peace and environmental protection, reflecting insight and criticism of social issues.

I have a strong cognitive impact and emotional resonance to Fukuda's works. Through visual trickery, he led me to re-examine the ordinary and forced me to reflect on the larger social meaning behind design. This combination of humor and critical design language not only shows the expressive potential of visual art, but also gives design a deeper social function. demonstrates the power of visual communication, but also inspires me to think about the key role of modernist design in branding.

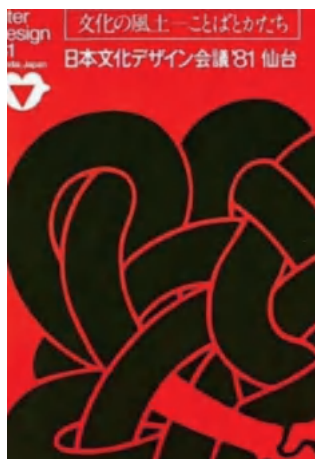
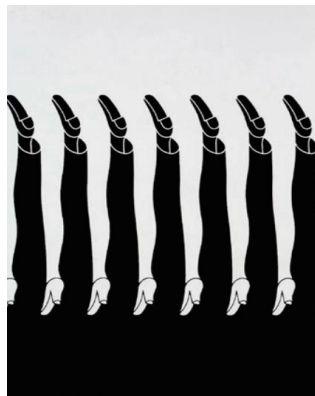
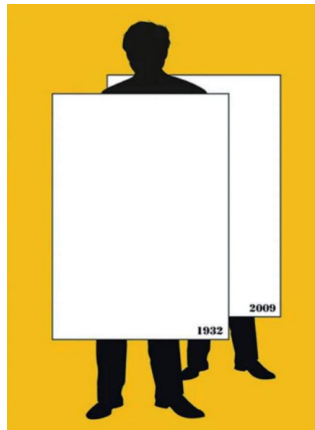


Fig.37. Series Poster, Shigeofukuda,1950

04

Katrijn Oelbrand

Katrijn understands graphic design as a way in which people can understand each other. "Getting to know people and getting people to know you is a very subtle thing," she says, "but by using images, genres and colors, you can tell a story in a very personal and innovative way." The story relies heavily on the materiality and physical touch of the work, and Katrijn's creative approach makes the audience really want to "feel" what she makes.

One of her concepts that I really like is that Katrijn understands graphic design as a way that people can understand each other. "Getting to know people and getting people to know you is a very subtle thing," she says, "but by using images, genres and colors, you can tell a story in a very personal and innovative way." The story relies heavily on the materiality and physical touch of the work, and Katrijn's creative approach makes the audience really want to "feel" what she makes.

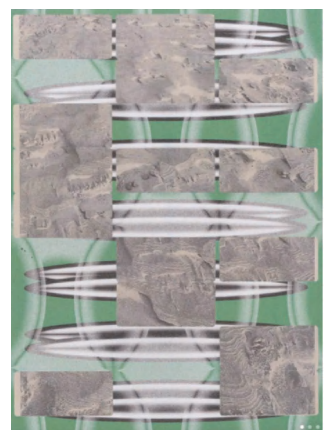


Fig.38. Series Poster, Katrijn Oelbrand,1932

05

Oki Sato- Nendo

Metal furniture in watercolor style on paper(2018)

Nendo's set of metal furniture is truly stunning. It was inspired by the effect of watercolor fainting on paper. The furniture conveys an aesthetic reflection on lightness and softness, although the actual material is metal, the visual effect seems to reflect the fragility of paper and the fluidity of watercolor.

I felt a strong visual and tactile contrast experience. The appearance of the work is very artistic, making people feel like seeing a static watercolor painting presented in a three-dimensional space, and at the same time, people can not help but think about how the designer endows the metal with such soft and light characteristics through extreme craftsmanship and innovative thinking. This design inspired me to re-understand materials and forms, and deeply feel the artistic potential of industrial design beyond function."the devil is in the details", but sometimes, detailism can also make people lose sight of the bigger picture.

Irma Boom reminds us of what a good designer should look like: Rather than being an artist with an expressive obsession, a designer should be responsible for the way the book is read.

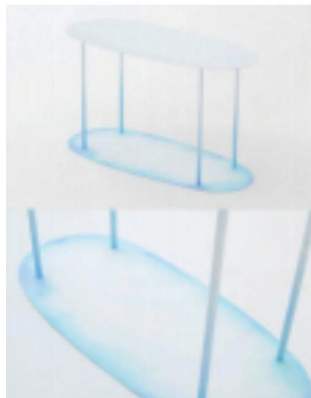
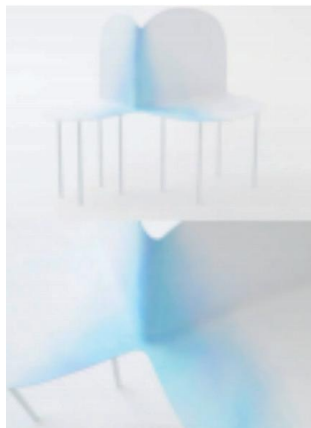


Fig.39. Metal furniture in watercolor style on paper, Oki Sato- Nendo,2018

06

Alphonse Mucha

His style integrates the characteristics of Baroque, Rococo and Byzantine art, and combines the expression techniques of portrait painting, traditional theological themes and murals to create a female-themed advertising illustration style, which is the inspiration source of many modern cards.

My favorite animation in childhood, the Kuro card of the magical girl Sakura, borrowed Mucha's expression form. His works make me think about how art and design can go beyond mere formal beauty and convey deeper emotional and cultural connotations. I particularly sympathize with his portrayal of female images. He portrays women as both powerful, soft and elegant. This unique way of expression makes me re-examine the role and symbolic meaning of women in art.

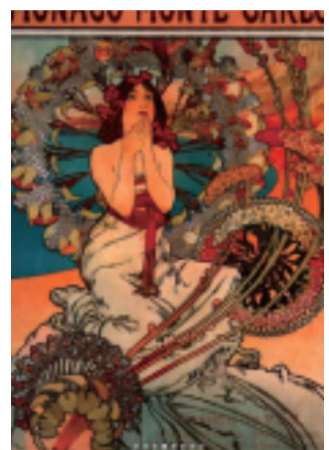
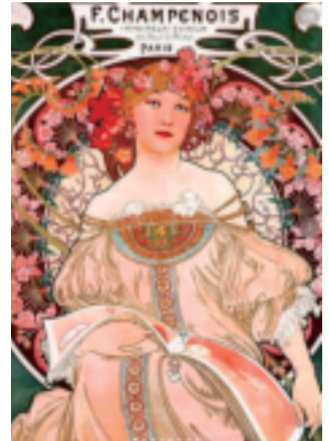
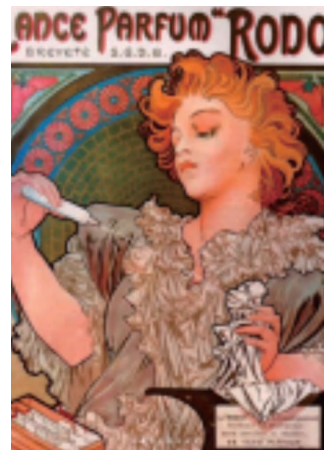


Fig.40. Series Poster, Alphonse Mucha,1913

07

Rosmarie Tissi

Rosmarie Tissi's work style is known for its innovative use of color, grids and geometric shapes. She uses grid changes, color gradients and geometric symbols to represent the rhythm and harmony of the music, showing a sense of visual flow.

She breaks the grid while maintaining her adherence to the grid system, and this intentional structural destruction makes her work both regular and full of free expression. Tissi is particularly adept at exploring the rhythm and rhythm of the design through dislocation, size contrast and symbolic geometric elements, as if each element in the design is a note, conveying the ebb and flow of the music. I really like her design thinking. Her design shows freedom and agility while retaining regularity, which makes me feel that design is not only the presentation of form, but also contains a deep dialogue between art and function. Tissi's work inspired me to rethink the interactive relationship between design and audience, especially to find a balance between the innovation of design language and the fit of audience's aesthetic taste.

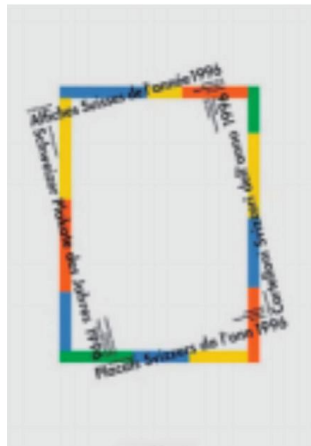


Fig.41. Series Poster, Rosmarie Tissi, 1968

08

Juan Casal

Fundamental (2019)

Casal's design is not only full of scientific rigor, but also demonstrates artistic expressiveness through visual means. The changes in color, the interleaving of geometric figures, and the breaking and reconstruction of grid structures symbolize the flow and blending of particles in the universe. His innovative visual language breaks the traditional norms of scientific illustration, concretizing abstract particles and complex physical phenomena into a visual experience, allowing the audience to feel the aesthetics of design while watching, and understand the profound concepts in physics.

I have a strong visual impact and thinking inspiration on Casal's works. He deftly blends science and art to bring an otherwise abstract quantum particle to life in a vibrant form. Every color and every geometric element is like the embodiment of a particle, expressing the complexity and harmony of the microscopic world in the universe through the order and break of the grid. This design not only provides intellectual enlightenment, but also an immersive artistic enjoyment

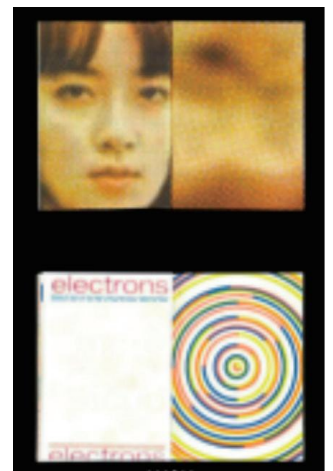
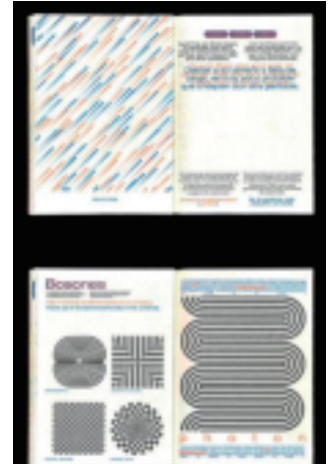


Fig.42. Fundamental, Juan Casal, 2019



Fig.43. Shanghai "Alley Memory" Public Art Project, 2021

Shanghai "Alley Memory" Public Art Project

Reflection:

"Memory of the Lane" deeply reveals the importance of preserving local culture in the process of urbanization. In the project, the combination of art and community not only transformed the alleyway from a physical space to an emotional space, but also prompted residents to rethink the balance between the rapidly developing city and its historical roots. More importantly, it provides a way of thinking about cultural heritage for other regions around the world that are at a similar stage of urbanization - making history a part of contemporary life through public art not only strengthens the sense of belonging within the community, but also demonstrates to the outside world the unique value of local culture. This approach not only has local significance, but also has some potential for global promotion.



Fig.44. Shanghai "Alley Memory" Public Art Project, 2021

Evaluation:

The "Alley Memory" public art project uses the theme of lane culture to reconnect residents with their daily life space. In this context of rapid urbanization, the spatial memory of many traditional communities has been gradually erased. By transforming the elements of the alley (such as window panes, door signs, and old objects) into art installations, the project not only awakens the emotional resonance of the older generation of residents to their past lives, but also allows the younger generation to more intuitively feel the historical gravity of the alley. Through interaction with these installations, viewers can "participate in history" rather than just being bystanders. In terms of design, the project blends traditional and modern elements, such as window carving to demonstrate traditional craftsmanship and sound projection to enhance multi-sensory interaction. The program has attracted people of all ages since its inception, which not only spreads lane culture, but also promotes community cohesion and inspires residents' sense of cultural identity.

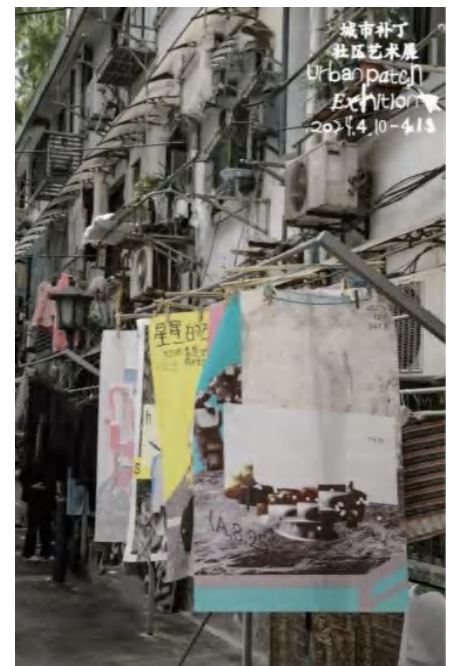


Fig.45. Shanghai "Alley Memory" Public Art Project, 2021

Copenhagen Super Bikeway, Denmark



Fig.46. Copenhagen Super Bikeway, Denmark, 2022



Fig.47. Copenhagen Super Bikeway, Denmark, 2022

Copenhagen's 'Super Bikeway' enhances the acceptance and experience of bicycle commuting through visual design and urban planning. The core concept of the project is to provide residents with a convenient, efficient and safe bicycle network, while at the same time reducing automobile use, lowering carbon emissions and promoting healthy lifestyles. The visual communication design of this system focuses on bikeway signage, informational signage, pavement painting and environmental art installations along the route. The roads are marked with eye-catching orange and white line signs, which are not only visually easy to recognize, but also help cyclists plan the optimal path through concise and intuitive illustrations and information. The designers also installed intelligent traffic lights on the main sections of the road, which can dynamically adjust the length of the signal according to the flow of bicycles to improve cycling efficiency. This functional and aesthetically pleasing design enhances users' sense of comfort and safety, and motivates more citizens to participate in low-carbon commuting.



Fig.48. Copenhagen Super Bikeway, Denmark, 2022

The "Super Bike Highway" project embodies a human-centered design concept that focuses on meeting the practical needs of community residents while conveying the social values of health and environmental protection. The success of the project lies not only in the optimization of urban transportation, but also in the enhancement of citizens' sense of belonging and happiness through visual communication and environmental aesthetics. It shows that user experience-centered visual design can change people's behavioral patterns in a subtle way, such as making more people choose low-carbon travel.

Evaluation:

Reflection:

Hou Ma Village

Reconstruction of Cultural Memory and Identity of Elderly Relocated Elders

Propose

How to reconstruct the cultural identity and emotional belonging of the migrant elderly under the violence of technology and question the murder of cultural genes by "codification" in urbanization through the medium of a critical "new local history" called "Postcode Village"?

I want to explore the problem of the survival of cultural symbols that have been emptied of their emotions, and the biggest challenge for me is how to transform abstract ethics into visual elements. I will try to deconstruct the symbols after a comprehensive field research and design a symbol system that fits. In addition, I think the audience and clients are the migrant elderly group and the urban citizens who reflect on the alienation of technology.

Reflect

I think I have a better self style in typography, graphics and color design. I like to study and explore the reconstruction and deconstruction of geometric shapes. I also like to explore the innovative design of traditional culture and customs. In addition, because my master's research direction is interaction design, I have a preliminary understanding of some human-computer interaction knowledge and skills, and I have a strong interest in AIGC and user behavior and user experience. I think design should be "human-centered" design. We need to pay more attention to the problems that need to be solved in real life (which may be small but often neglected), and use design to realize humanistic care.

Evaluate

I think I started from my personal experience to discover this social problem and conduct in-depth exploration. However, I did not conduct a comprehensive survey, such as the survey of exact data or the interview of actual people. Nor did I develop it into an international issue for a larger discussion. Therefore, in the follow-up work, I need to be more clear about my target users and develop this topic into an international problem to think about.

Research

I like to explore the relationship between people and communities. For example, I am interested in the exploration of "informal space", and I am also interested in "boundary" and "negative space". Therefore, when I saw my grandmother forcibly leaving her village to live in a strange city due to the government's demolition and relocation, I began to think about whether or not these "relocated elders" would be marginalized by society. How do they find a sense of belonging in a new environment? I see my theme as a combination of social design and participatory design. I think I will do a lot of secondary research in the early stage. Through literature, and reading of relevant theories, I will discover the impacts of such social issues. Afterwards, I will also conduct primary research research, through interviews, questionnaires and other forms of research on the target audience

Annotated Bibliography

01

Cheng, S. (2023) 'Research on the Path of Participating in Urban Community Governance for the Relocated Elderly under the Population Ageing Background' In: *Ageing Research* 10(4), pp. 1831-1836.

This paper discusses the ways of participation of the elderly in urban community governance, and analyzes the challenges in living habits, cultural adaptation and social relations reconstruction after migration. The author proposes to promote the social integration and sense of belonging of the elderly by means of community activities, volunteer service and resource integration, which provides theoretical support and practical ideas for community governance under the background of urban aging.

02

Dong, B., Zhang, L.J., Song, Y.L., (2019) 'Relationship among coping strategies, social support, and subjective well-being of relocated elderly in urban communities', *Nursing Research in China*, 33(12), pp. 4567-4572.

This study explores the relationship between coping strategies, social support, and subjective well-being among relocated elderly in urban communities. Findings indicate that positive coping strategies, such as active participation in community activities and establishing new social networks, combined with strong social support from family, friends, and community organizations, significantly enhance the subjective well-being and life satisfaction of relocated elderly individuals.

03

GU, Y.Q. (2024) 'The Dilemma of spiritual and cultural needs of rural elderly people and its solution' In: *International Public Relations* 2024(18) pp.44-46

This essay covers the topic of spiritual and cultural needs of the old people living with them in rural areas, and probes into the adaptation problems they face from three aspects: individual, family and society. In terms of individuals, the old people often have a lower sense of value and lack of self-identity because of the change of identity and psychological gap. At the family level, intergenerational communication disorders and lack of emotional support affect mental health; At the social level, the lack of social and recreational resources aggravates their loneliness. This paper proposes strategies to improve self-consistency, enhance family support and optimize social inclusion, so as to provide theoretical reference and practical path for building an age-friendly society

04

Liu, W., Wang, J. (2024) 'Research on the Spiritual Life of Rural Migrant Elderly Under the New Population Policy', *Science Herald*, 68(3), pp. 1-4.

This book covers the topic of challenges and problems of the spiritual life of the rural accompanying elderly in the context of the new population policy, discusses the impact of the lack of social support network, economic pressure, changes in family relations and insufficient mental health services on their quality of life, and explores the social adaptation difficulties and psychological problems faced by the accompanying elderly. This study proposes countermeasures to improve the spiritual life of the elderly from three aspects: community support, government policy and inter-generational mutual assistance, so as to enhance their life satisfaction and happiness

05

Jin, X. (2024) 'Research on Urban Demolition Conflicts from the Perspective of the Behavior of Demolished Persons: Based on a Survey in Hohhot', *Journal of Chifeng University (Natural Science Edition)*, 40(8), pp. 41-45.

This book covers the topic of urban demolition, and discusses the mechanism and main influencing factors of the demolition contradictions in Hohhot from the perspective of the behavior of the demolished. The research finds that factors such as the interest expression needs of the relocated, the fair cognition of compensation standards, and the perfection of social security significantly affect the intensification of contradictions in demolition, and proposes countermeasures to alleviate contradictions by establishing reasonable interest expression and compensation mechanisms

06

Butler, C. (2012) *Henri Lefebvre: Spatial Politics, Everyday Life and the Right to the City*. (1st ed.) Oxford: Routledge.

His book discusses in depth the relationship between everyday life and 'urban rights', revealing how the production of space shapes the social relations and political participation of city dwellers. The book explores Lefebvre's core ideas about space, rights, and everyday life, and analyzes the impact of these concepts on the social structure and political practice of modern cities.

Annotated Bibliography

07

CHEN, T.Y. Where is the village? [Photograph] At: <http://xhslink.com/a/5WQai82q5ShZ>. Accessed (2/11/2024)

The word "demolition" in the process of urbanization has become a sign of The Times, and there is also a large handwritten word "demolition" on the broken wall. People use utensils to try to scrape it off, leaving mottled scratches, hoping to avoid being demolished, and pour out their attachment to the former home and their reluctance to give up. The book is based on the grid, the layout of the header and page number is very personalized, and the square elements run through the book to form a unique language. At the same time, the thickness of the book and the size of the book constitute the style of the whole "one brick", and the collision of black and white and color pictures is also the embodiment of "broken" and "standing".

08

SHEN, K. Planting area design for the elderly [Photograph] At: <http://xhslink.com/a/moDwwuFITXhZ> Accessed (2/11/2024)

It can provide a planting area for the elderly in the city, which is fixed outside the idle nucleic acid detection kiosks in the city, so that the idle detection kiosks can continue to play their value. The elderly can grow vegetables and fruits as food here, enrich their leisure time, exert their planting skills and realize their self-value; At the same time, it also provides a platform for the elderly to communicate with the local elderly, and the elderly to communicate with their grandchildren, which is conducive to the better integration of the elderly into the city life.

09

HAN, S. Old man "Monopoly" board game. [Photograph] At: <http://xhslink.com/a/1yBykNGkdZhZ>. Accessed (2/11/2024)

For the elderly, integrating into the new community environment and making new friends may be full of ignorance and confusion. This work is based on the unfamiliar or familiar flower and fruit Mountain community to produce "Monopoly" board game.

10

GUO, X.F. Community clearance and redevelopment in urban centres [Photograph] At: <http://xhslink.com/a/Cvn1ydMznmiZ> Accessed (2/11/2024)

In many cities, old urban areas or slums that once housed low-income people are often redeveloped as part of "urban renewal" projects and transformed into upscale residential, commercial or tourist attractions. Such redevelopment often increases land values, but it also leads to the displacement of indigenous people, depriving them of their original living space and social connections.

This process not only reflects the control of space by economic interests, but also deprives residents of a sense of belonging and participation in the city, limiting their opportunities to enjoy "urban rights".

11

LI, P.Y. Re-connected. [Photograph] At: <http://xhslink.com/a/XY7GEER6XqiZ>. Accessed (2/11/2024)

The project addresses the social isolation that occurs in older adults following fractures. It encourages older people who have experienced a fracture to share their personal experiences to provide support for coping with the psychological challenges that arise during recovery. In addition, it can inspire other older adults and help them prevent risk. When an accident occurs, Re-connected > Support can also be provided and an environment can be created where older people feel needed, supported and healed.

12

Venous leg ulcers can be healed by care (2011) In: Nursing older people 23 (3) pp.5–5

The book covers the role and caring needs of older people in society, and discusses in depth how supportive communities and social interactions can make older people feel needed, supported, and emotionally healed. The study explores the relationship between social connectivity and mental health in older adults, highlighting the importance of establishing inclusive environments to enhance life satisfaction and well-being in older adults.



Fig.49. homesickness, Dajing, 2024

Hou Ma Village

Reconstruction of Cultural Memory and Identity of Elderly Relocated Elders

Backstory / Context

I enjoy exploring relationships between people and communities. I am particularly interested in the identity and social integration of groups of people from different cultural backgrounds. Therefore, when I saw that my grandmother was forced to leave her village due to the government's demolition and try to integrate into the unfamiliar urban environment, I began to think about how the emotional belongings, cultural memories and identities of these "demolished old people" collide and change.

The traditional symbols of rural culture have been gradually eroded or forgotten in the process of urbanization, and the emotional memories they carry have gradually transformed into nostalgia for the elderly. The policy of demolition and relocation usually prioritizes the economy and ignores the consideration of humanistic factors. As a result, the relocated elderly have not only lost their physical residence, but also their spiritual residence. Their lives have become "landless" in the process of urbanization, and they have lost their connection to the culture and social relations of their hometowns. Based on this background, I realize that the cultural memory and spiritual sense of belonging of the Elderly Relocated Elders is an important but neglected issue.

Big Idea / Vision

With the code-based refactoring of rural symbols in the process of urbanization as its core, The "Hou Ma village" focuses on the fractured cultural memory and identity crisis of the elderly people who have been relocated to the countryside. This "digitization" seems to have preserved the appearance of culture, but has abstracted its emotional core. In the name of rescue, it is a murderous act, retaining a symbolic shell but emptying its flesh and blood. By constructing such a critical "new local chronicle", it not only serves as an "archive/memoir" to record the demise of rural emotional symbols, but also tries to become a "manifesto of resistance". It exposes how "code-based reconstruction" compresses nostalgia into a cold code, eliminating the emotional core of the symbol. Questioning the paradox of "protection" and "erasure" in the process of urbanization.

However, "Hou Ma village" refuses to be a sad narrative or a false reconciliation, but transforms local history into a dynamic cultural battlefield. The temperature of nostalgia lies in its unrepeatable nature, and the work hopes to expose the contradictions and give the elderly the dual identities of "witness and resister", so that they can find self-referentiality in the midst of tearing, and fight against the alienation of data of memories and emotions. (Sunrise and sunset, vegetable gardening, handwritten diary/bookkeeping habits...)



Fig.50. Remove, Sasa, 2024



Fig.51. Remove, Sasa, 2024

Challenge / question

The purpose of this new local chronicle:

1. it exposes the murder of rural symbols by "codification" (technology/policy)
2. It archives the genes of memory that have not been disciplined.
3. It questions the price of "progress" in the process of urbanization.

Audience

Major group: root-lost elderly

Age range: 55-75.

Gender distribution: male and female

Social identity and background:

1. Most of them come from rural areas, and most of their original identities are farmers and factory employees
2. Disconnected from their original familiar community, land and living environment due to migration, they face a break in cultural identity and social relations.

Behavioral habits and needs:

1. Relying on daily behaviors like land labor and neighborly communication as an important source of emotional and social support in rural life.
2. Unaccustomed to urban life, they often feel lonely and alienated and hope to find new social roles.
3. Desire to preserve and pass on their cultural memory and gain a sense of identity.

Secondary audiences:

urban planners, community service workers, designers and urban community residents...

Possible deliverables / outcomes:

Experimental design -- book design, typeface design

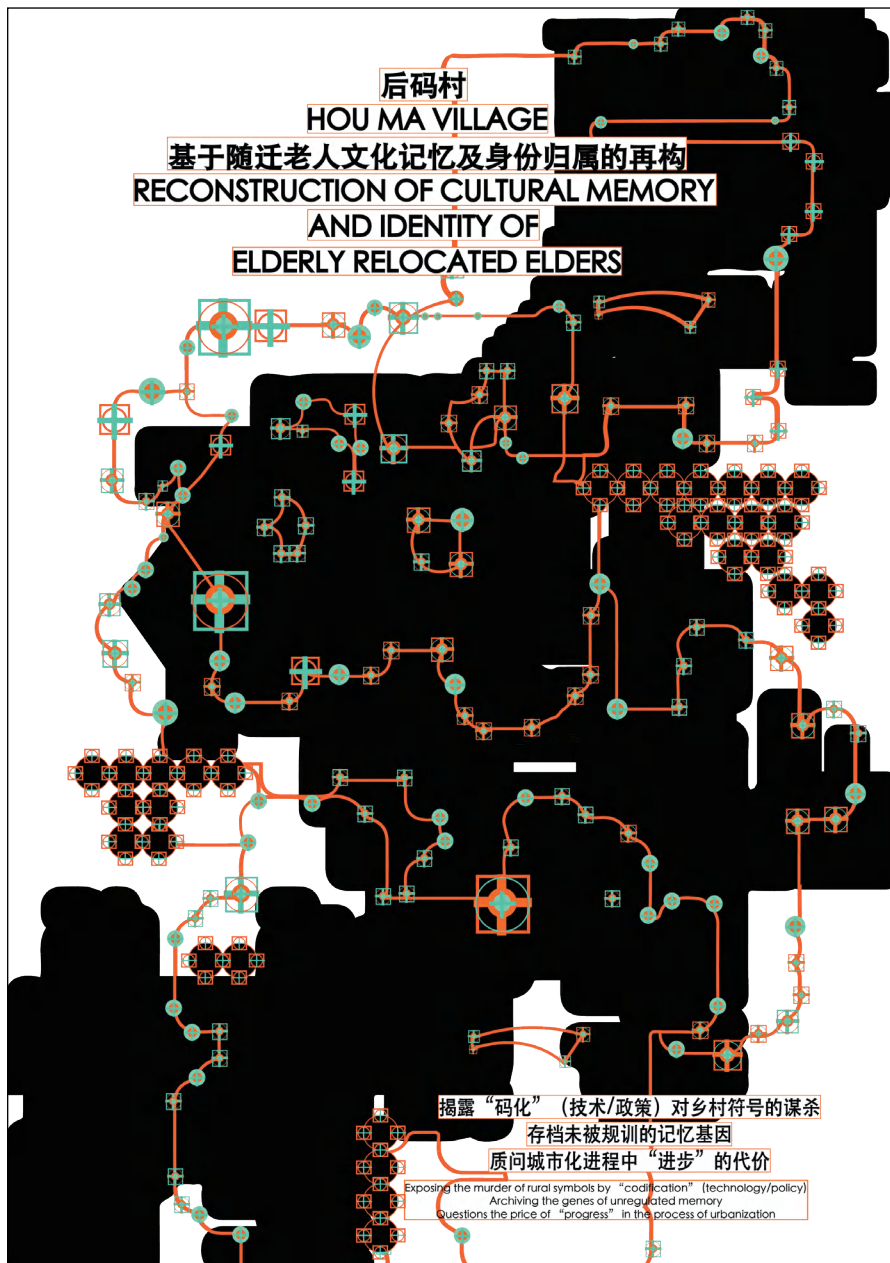


Fig.52. Hou Ma Village, LI Shaqi, 2025

What is the contemporary relevance for this research?

With the code-based refactoring of rural symbols in the process of urbanization as its core, The “Hou Ma village” focuses on the fractured cultural memory and identity crisis of the elderly people who have been relocated to the countryside. This “digitization” seems to have preserved the appearance of culture, but has abstracted its emotional core. In the name of rescue, it is a murderous act, retaining a symbolic shell but emptying its flesh and blood. By constructing such a critical “new local chronicle”. “Hou Ma village” not only serves as an “archive/memoir” to record the demise of rural emotional symbols, but also tries to become a “manifesto of resistance”. It exposes how “code-based reconstruction” compresses nostalgia into a cold code, eliminating the emotional core of the symbol. Questioning the paradox of “protection” and “erasure” in the process of urbanization.

Why is it relevant for design practices?

Firstly, The work is named “Houma Village” because it is the name of my grandmother’s village. Secondly, in Chinese, “ma” and “code” have the same sound, so I derived the meaning of “code” from “ma” in “Houma Village”, which is a metaphor for the process of decoding and recoding the cultural identity and emotional memories of the elderly migrants when they are in transition from the familiar living space to the unfamiliar urban space. I will dissect the transformation process of rural symbols from their native forms (such as fig trees, door signs and old objects...) to data encoding, and try to use various design languages such as modular layout structure, re-encoding of cultural symbols, blurring and collage image processing, and narrative combination of text and image, etc., in order to think about the lack of emotional culture behind the single pixel combination of graphic after encoding.

Why is it relevant to you?

I enjoy exploring the relationship between people and communities. I am particularly interested in the identity and social integration of groups of people from different cultural backgrounds. Therefore, when I saw that my grandmother was forced to leave her village due to the government’s demolition and try to integrate into an unfamiliar urban environment, I began to think about how the emotional belongings, cultural memories, and identities of these “demolished old people” collide and change.

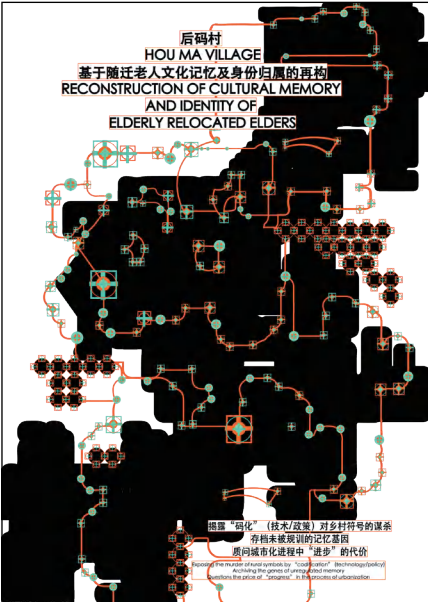


Fig.53. Hou Ma Village, LI Shaqi, 2025

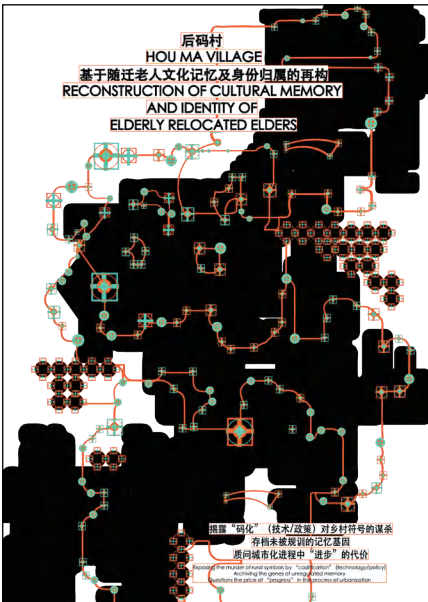


Fig.54. Hou Ma Village, LI Shaqi, 2025

Mind Map



Native Sentiment and Generational Differences

Fei Xiaotong's theory of "Vernacular China" points out that a vernacular society is an "acquaintance society" with a high degree of overlap in geography and bloodlines, in which interpersonal relationships and social structures depend on a long-term stable social environment (Fei, 1947).

For the elderly migrants, the village is the main place of their life experience, representing their identity, memory and emotional belonging. The younger generation, on the other hand, especially those who have been encouraged to move out in their education and careers from a young age, may not form the same deep emotional attachment to the village. Therefore, demolition is more of a change in the external environment for young people than a shaking of their personal identity.

Economic Motivation

According to the Push-Pull Theory, migration is driven by the interaction between push and pull forces.

In villages with limited economic opportunities and relatively poor living conditions, young people are more likely to be attracted to urban jobs, income and social security (Lee, 1966).

For many young people, evictions may bring better living conditions and employment opportunities, creating a "pull" towards the city and further weakening their attachment to the village.

Psychological expectations and cultural change

The theory of modernity states that the psychological expectations of the younger generation are more focused on future development and quality of life. The process of modernization has changed young people's definition of success and happiness, making them more willing to pursue external achievements in terms of finances, careers, etc. (Giddens, 1990). Demolition is more like a way to achieve personal goals than an emotional trauma for them.

With economic development and social change, young people's values become more utilitarian and realistic (Hofstede, 2001). In contrast, the socialization process experienced by the elderly is more oriented towards traditional culture, where the village is not only a living space but also carries cultural values. Therefore, the impact of demolition on the elderly is more profound on the cultural level, while the young people's attachment to the village is relatively weak.

Fig.55. Design Derivation1, LI Shaqi, 2024

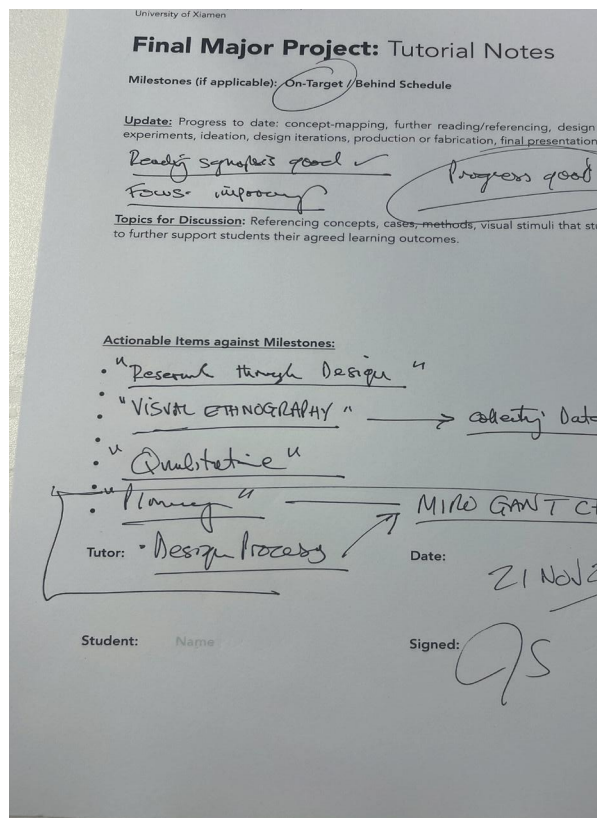


Fig.56. Tutorial Feedback1, Prof.Stone, 2024

Reflect

I searched for more literature, theories and other similar findings related to the theme. Through a more authoritative theoretical basis, I laid the foundation for the excavation of more in-depth connotations of the subsequent works.

My teacher acknowledged my research, but I got too many theories from my research, and he thought that my subsequent operation should be to summarize and refine them and relate them to my theme. By describing the theories, think about how my work reflects these theories/ phenomena? What methods can I use to address these phenomena?

Mind Map

Reflect

According to the teacher's suggestion, I focused on combining theory and reality. Through theoretical reasoning, I raised several questions, such as how to help the "migrated elderly" find a sense of belonging in the new environment? What exactly is the "spiritual home" of the elderly?

For this reason, I went back home to my grandmother's village to look for answers to these questions. I talked to my grandmother and realized that the disappearance of the village brought with it the disappearance of her self-worth and emotional support. This land was the carrier of her identity, emotions, and cultural memories. When I really felt this emotion in her words, I realized the great impact this issue has on these root-lost elderly

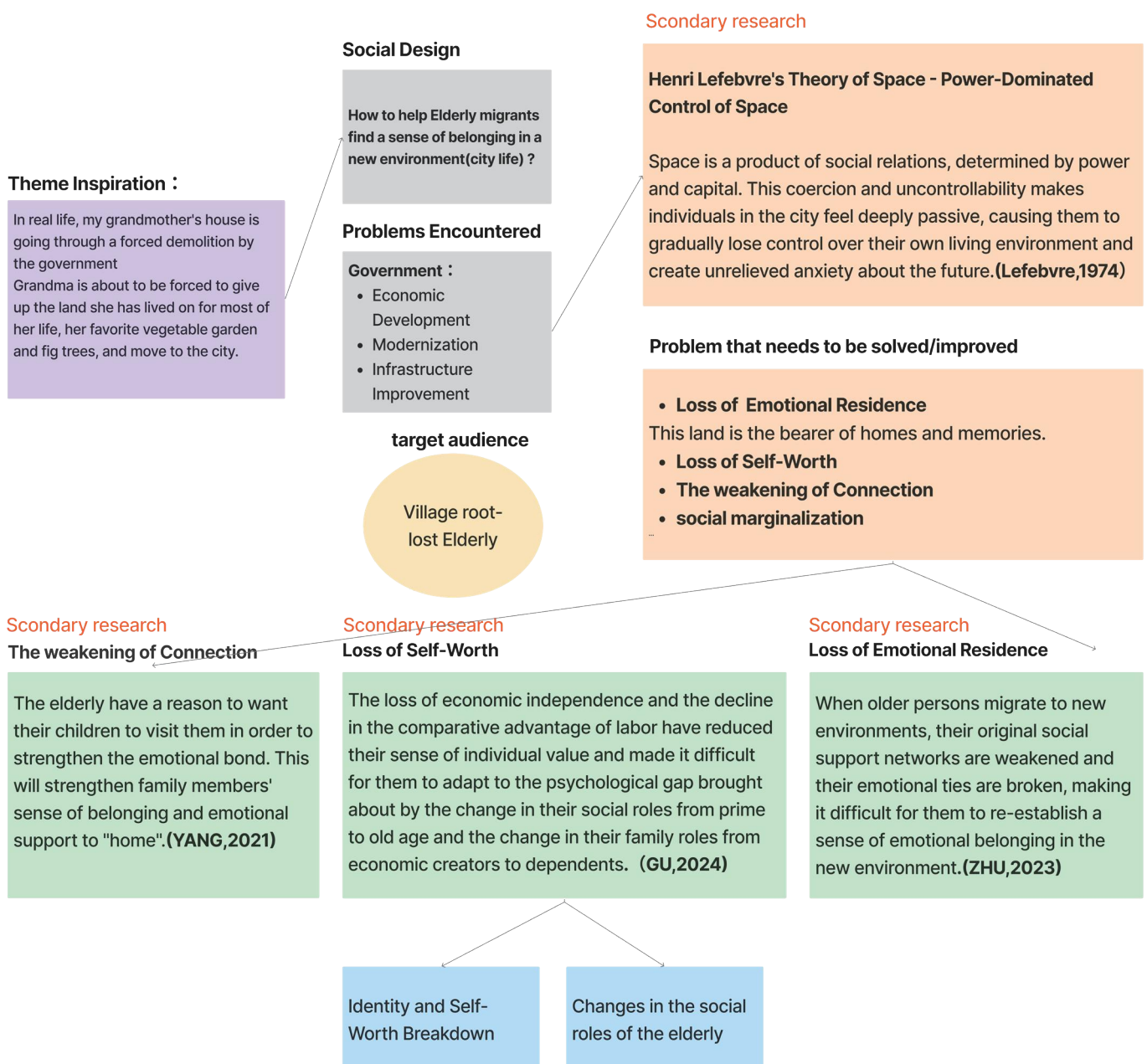
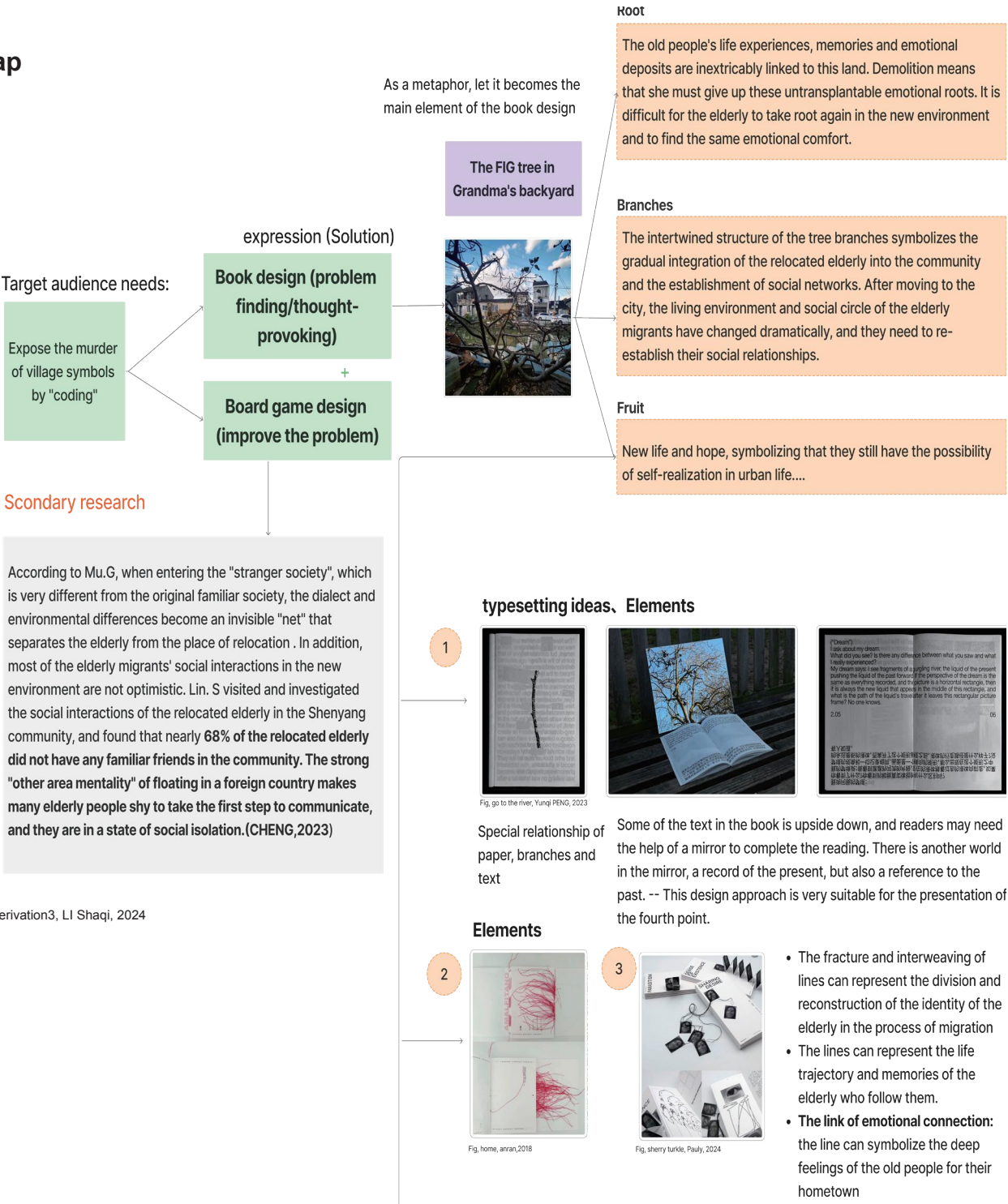


Fig.57. Design Derivation2, LI Shaqi, 2024

Mind Map



Reflect

With sufficient theoretical support, I re-extended the connotation of the theme. I also preliminarily determined my main design presentation form. Book design and typeface design. However, after discussing with the teacher several book design cases I gave, the teacher suggested that we should extract a carrier from the theme, which could be an impermanence or an abstract concept, such as adjectives such as "weightlessness" and "stripping", and think about how to present it visually.

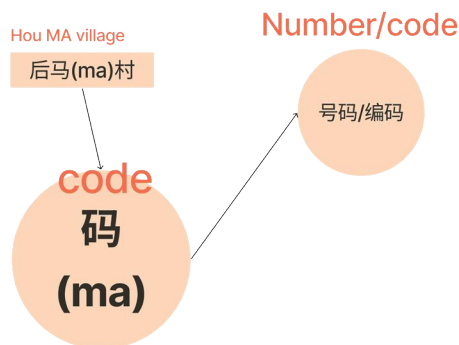
typesetting ideas, Elements

4

Fig. where is my home? Tianyou CHEN, 2022

- The word "demolition" is a real scratch scratched by hand, presented with an intuitive visual impact ("拆" is a sign of demolition, usually written on the door of the house)
- By incorporating the written words of the target audience into the design, this approach closes the emotional distance between the two parties

Mind Map



The connection between symbols and memories:

"Encoding" or 'decoding' symbolizes how the migrant elderly connect their rural memories of the past with modern urban life. This process is similar to "decoding" a cultural identity, reconfiguring the connection between past and present, and finding a new spiritual place of their own.

Code - Identity Symbol

In the context of evictions, the "code" is not just a numerical symbol, but also symbolizes an individual's identity and social role. (For the migrant elderly, the "code" is the link between their life and social identity, which may be broken or lost once the demolition takes place, resulting in a loss of identity and a sense of belonging in the new environment.)

1 门牌号 House number



The "code" as a symbolic expression of traditional memory

Land memory: In rural areas, the division of land, boundaries, and house numbers are often passed down through markers, and this form of symbolic memory is an important support for the elderly's belonging to their homes. The "code" here symbolizes their memory of the land and the countryside.

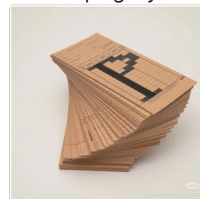


Door Gods, Door Couplets

These symbols not only protect and pray for peace, but also carry the cultural identity and memory of the family. The old generation uses these "codes" to protect their homes and maintain their traditional culture. For the elderly who have been relocated, the symbols and "codes" on their doors are an inseparable part of their spiritual world, symbolizing a sense of belonging and identity.



Font book - bookkeeping style



Bookkeeping

The symbols (such as simple numbers, letters, or homemade markings) in a book can be considered a "code" and are used not only to record daily income and expenses, but also often carry the history and memories of the family. Through handwritten accounts and symbols, the elderly members of the family record the family's life line. Symbolizing order and memory in rural life. For the accompanying elderly, this symbolic record represents their identification with their home and culture.

Font design

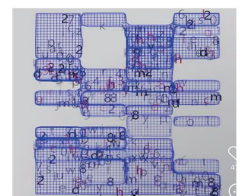
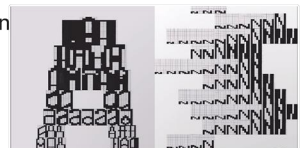


Fig.59. Design Derivation4, LI Shaqi, 2024

Reflect

Under the teacher's suggestion, I decided to try to analyze the transformation process of rural symbols from their original forms (like FIG trees, door plates) to digital coding, and try to use various design languages, such as modular layout structure, re-encoding of cultural symbols, processing of blurred and collage images, and combining text with narrative images, etc. To think about the lack of emotional culture behind the single pixel combination graphics after coding.

Reflect

I finally decided to derive the meaning of "code" from the name of the village through the form of "local history" by using the same sound but different words. At the same time, I thought about how to express the disappearance of village symbols through "code reconstruction". The teacher thought this presentation was good. However, he thought that the whole framework of my book design was not perfect, and he marked the points that I needed to pay attention to in the book design and reminded me that I needed to strictly follow the standards in the production process.



Fig.60. Tutorial Feedback2, Prof.Stone, 2025

Tutorial

My teacher thinks that my work should be seen from a small point of view, because the problem of the broken cultural memory and identity crisis of the old people who move with them under the "demolition" policy is global. He hopes that I can make the audience think about how to maintain the spiritual residence of the elderly in a global context through the specific small problem of the demolition of my grandmother's village.

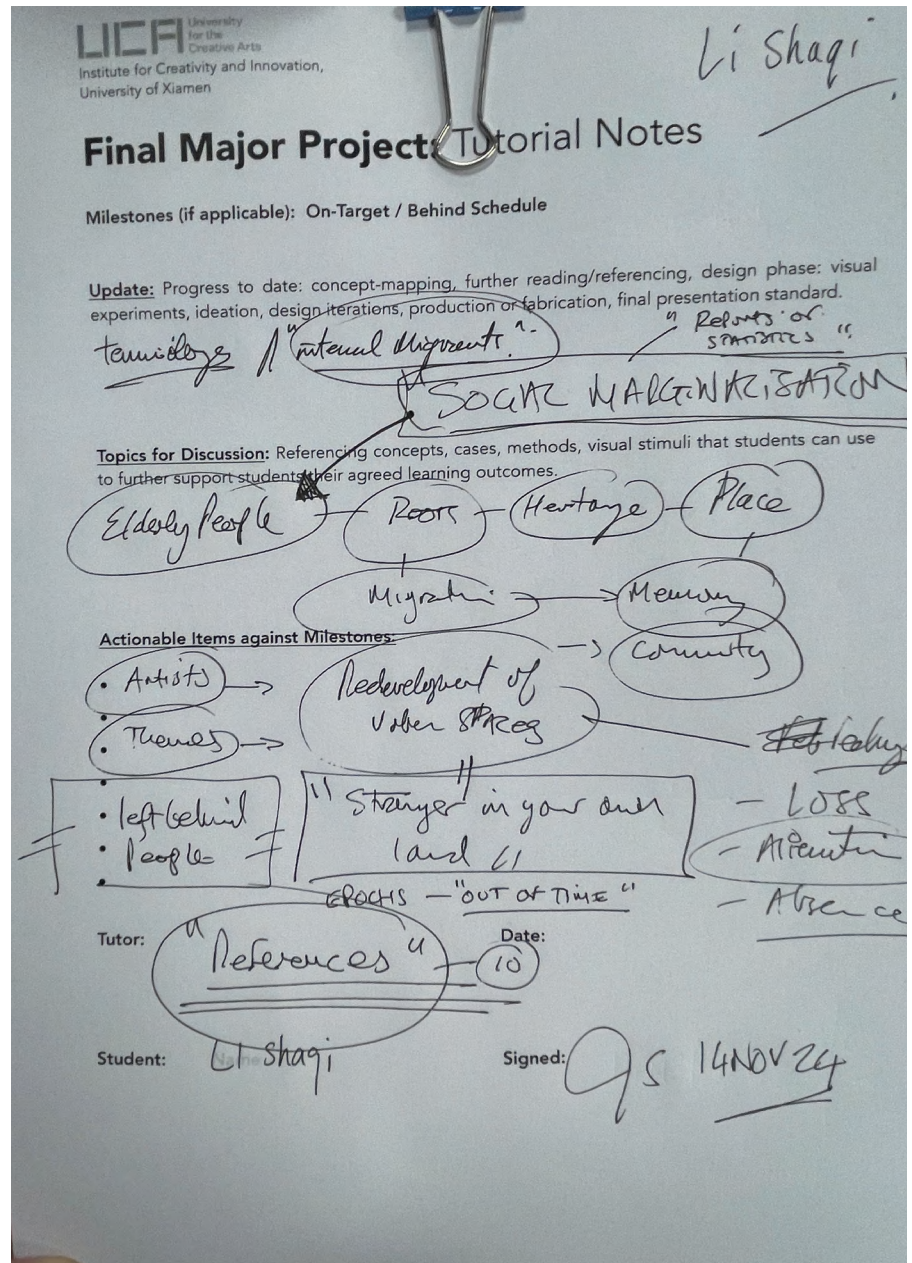


Fig.61. Tutorial Feedback3, Prof.Stone, 2025

Ancesca Sorcinelli

Reflect

Work inspiration



Fig.62. Ancesca Sorcinelli, Luca Donner, 2022

Through the collage form, the elements representing the village elders (old houses, land, livestock, plants, old objects) are placed in the urban environment (residential buildings, community parks) to reflect their rationality (how to integrate them?) or irrationality (to reflect on the marginalization). (how to integrate? what means to make it rational and harmonious) or irrational (reflecting on marginalization).



Fig.63. Ancesca Sorcinelli, Luca Donner, 2022



Fig.64 Ancesca Sorcinelli, Luca Donner, 2022

**Luca
donner
2022**

Background

Jiefei ZHAN

2023

When Chinese society receives a person, it is usually judged by the question, "What is your background?" as a question-oriented judgment. Background" is not only a tool for identification, but also a key for individuals to integrate into social networks and obtain social support. However, when the background does not match the culture, values or social structure of the mainstream society, the individual is easily rejected, resulting in a broken sense of belonging and social marginalization.

Through the collection of elements/objects that reflect the background of the "Village Elderly", the module becomes lighter and lighter until it becomes transparent, suggesting that the elderly have been weakened and marginalized step by step in the process of urbanization.

Reflect
Work
inspiration

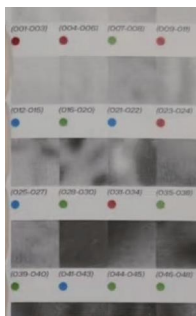


Fig.65. BACKGROUND, Jiefei ZHAN, 2023



Fig.66. BACKGROUND, Jiefei ZHAN, 2023

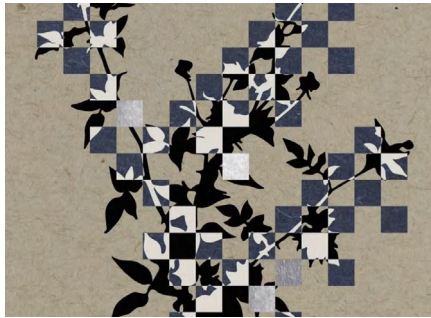


Fig.67. None, Huturama, 2024

None, Huturama 2024

Reflect

Work inspiration

All kinds of life behaviors of the elderly, such as farming, reading newspapers, chatting, feeding livestock, etc., the elderly and other elements are placed in two pages respectively, and the reactionary page will overlap. Looking at one of these pages alone gives an unbalanced sense of conflict. Creating the sense of weightlessness that comes with this imbalance.

Morning Market DOU Sha 2024

Zero Calories SUDi 2024



Fig.68. Stroll Around The Morning Market, DOU Sha, 2024



Fig.69. Zero Calories, SUDi, 2024

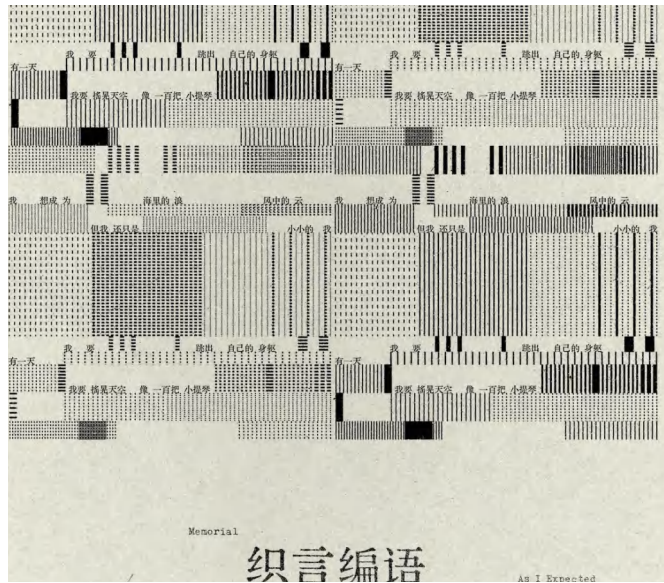
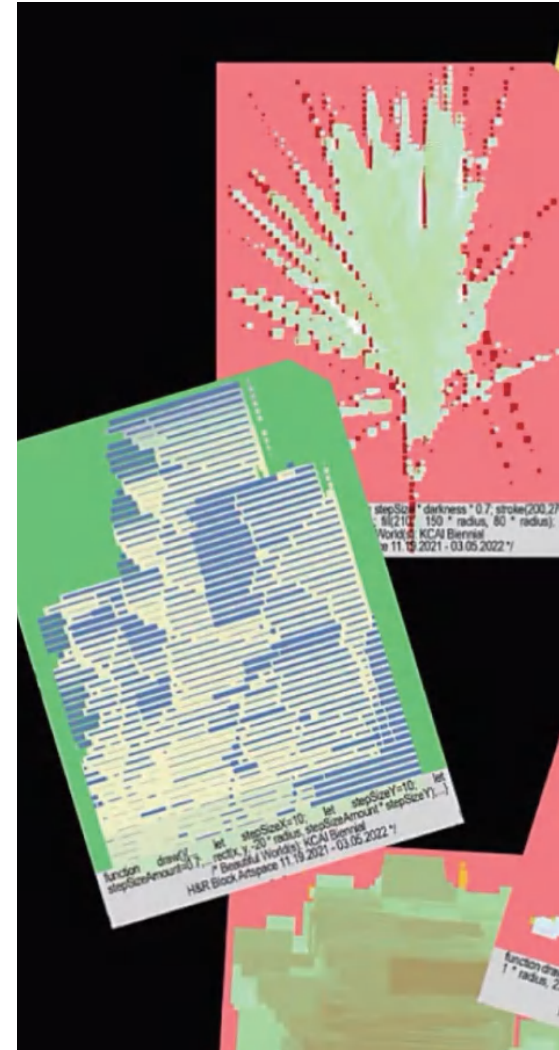
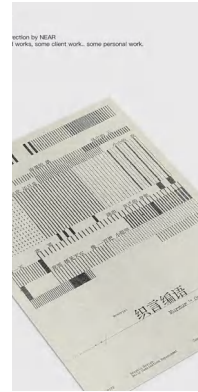


Fig.70. Beautiful Worlds: KCAI Biennial, Eager Zhang, 2021

Reflect

Work
inspiration



Beautiful Worlds: KCAI Biennial Eager Zhang 2021

Through the arrangement of different points and lines, like weaving cloth, but also like the innovative design of QR codes. I think we can combine this arrangement of points and lines on the basis of pixelated design to form a structure of points, lines and planes.

ZhiYanBianYu Near LI 2024

A similar "coding" effect can also be achieved through programming code. At the same time, it also well answers the question of how to preserve the "disappearing village" in the digital background. The redesign of the code, so that originally free, irregular items/elements become regular. Highly generalized images lose the original vitality and vitality of the elements. Reveal how "coded reconstruction" reduces homesickness to a cold code, stripping out the emotional core of symbols. To question the paradox of "protection" and "erasure" in the process of urbanization.

Reflect
Work
inspiration

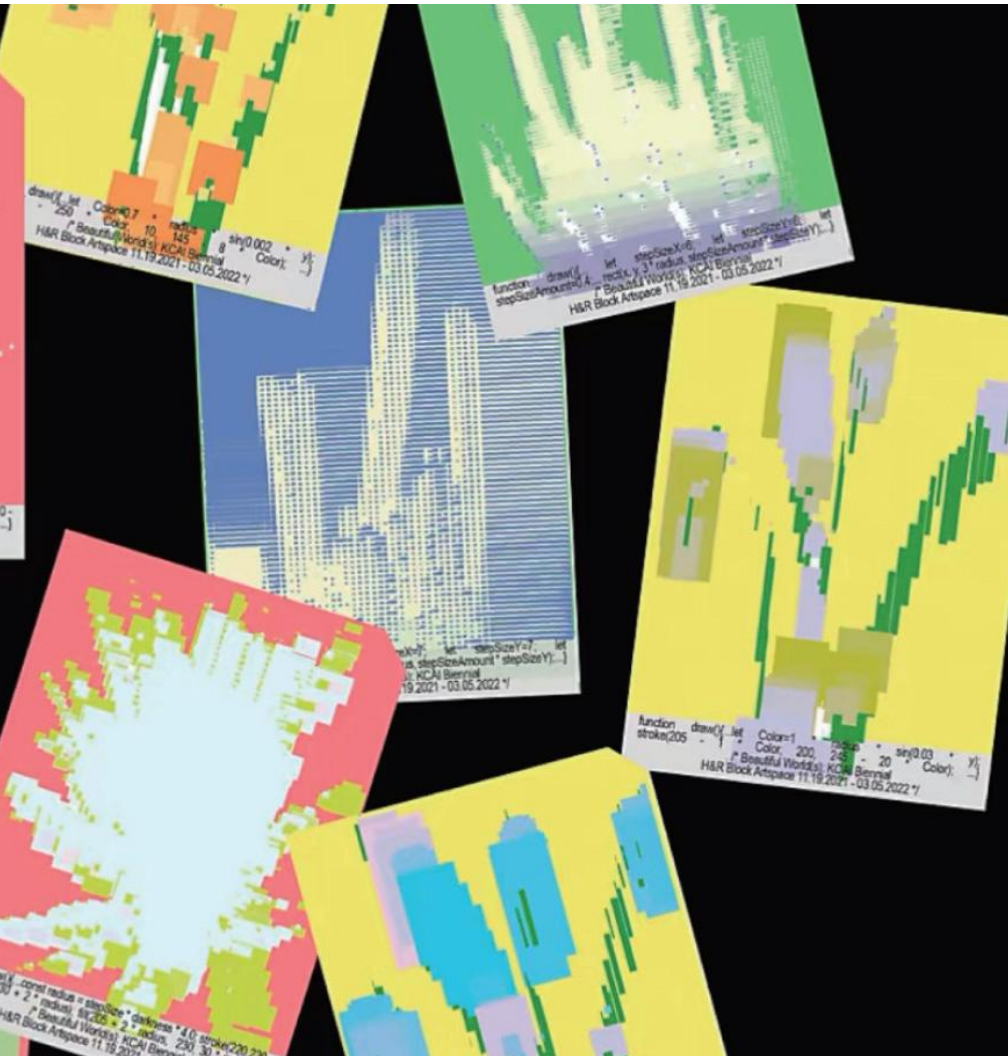


Fig.71. ZhiYanBianYu, Near LI, 2024



Fig.73. None, Poem Studio , 2024

None Poem Studio 2024

I think grid elements extracted from bookkeeping books also have the potential to be recreated. After seeing this picture, I think the relationship between image and grid can also be very flexible. In the regular arrangement, the image can break the grid, and this conflict is very vital.

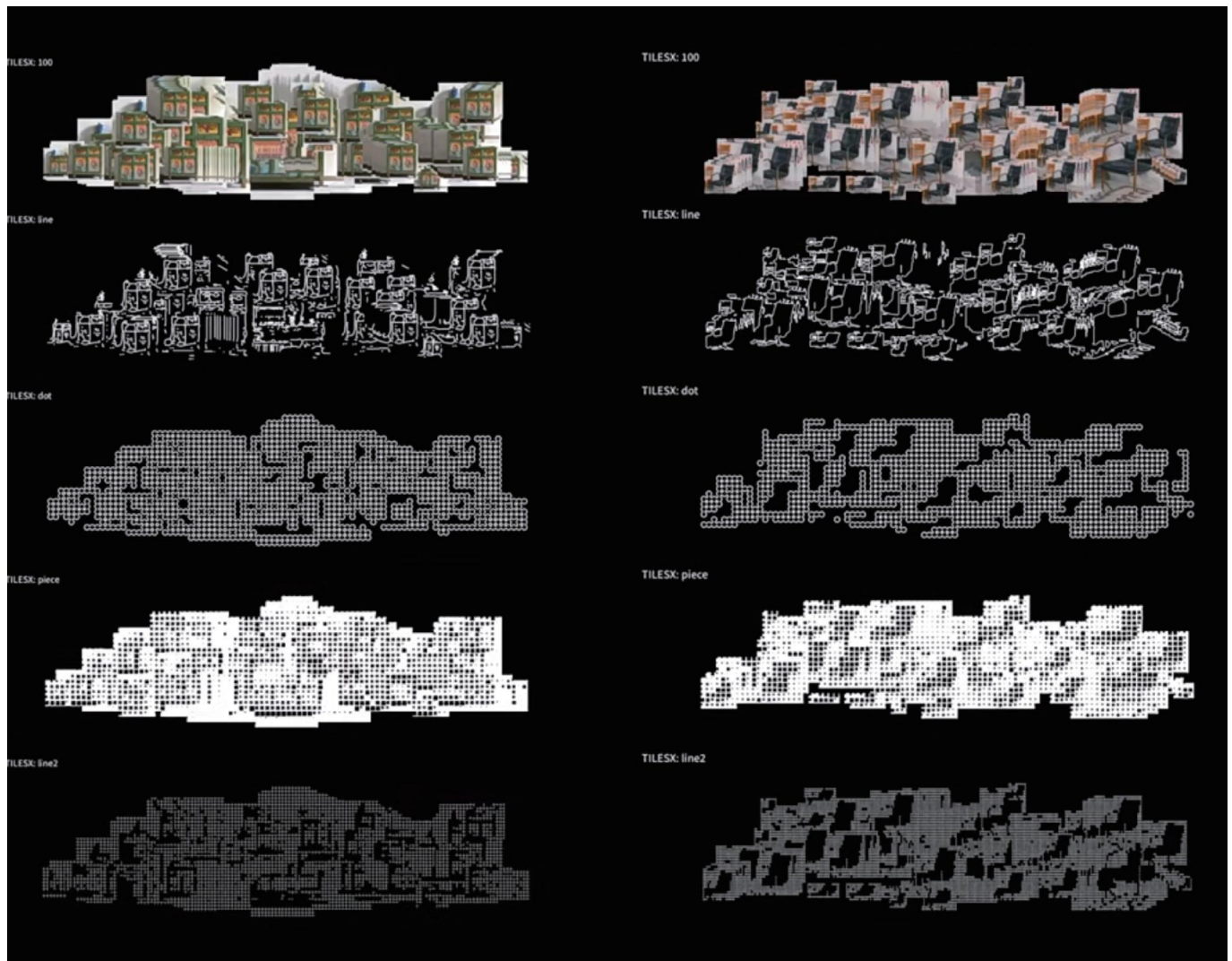


Fig.74. Unwoven memories, Chen Mingjin, 2024

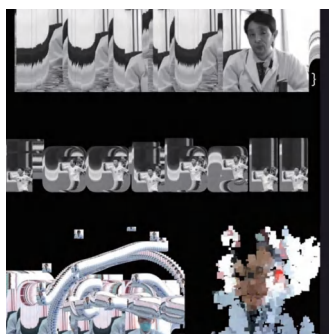


Fig.75. Unwoven memories, Chen Mingjin, 2024

Unwoven Memories

Chen Mingjin

2024

Reflect
Work
inspiration

I think it is possible to translate the cultural memory process of the elderly into a data code. The machine data is used to simulate the memory of the human brain and store the memory in the form of digitized images and shapes. Taking object memory as the starting point, it extends to personal memory, scene memory and social memory, combines artificial intelligence technology to connect materiality and digital, converts tangible things into intangible, transforms abstract memory into concrete digital graphics, and explores the narrative potential of graphic language.

Reflect

Work
inspiration

Remnants Of Time Ark-xia 2024



Fig.76. Remnants of Time, Ark-xia, 2024

The image of the person in the picture is blurred or erased, showing the fragmentation and gradual disappearance of memory. This visual language conveys the erosion of memory by time, alluding to those who have been forgotten and to time. Moreover, this creative approach touches on the fragility and fluidity of identity. It explores how individuals are forgotten or hidden in time and society, and conveys their sense of loss in the collective memory by erasing the face or outline of the character.



Fig.77. Remnants of Time, Ark-xia, 2024

Visual Carrier - Bookkeeping - Grid System

Bookkeeping book

The symbols (such as simple numbers, letters, or homemade markings) in a book can be considered a “code” and are used not only to record daily income and expenses, but also often carry the history and memories of the family. Through handwritten accounts and symbols, the elderly members of the family record the family's life line. Symbolizing order and memory in rural life. For the accompanying elderly, this symbolic record represents their identification with their home and culture.

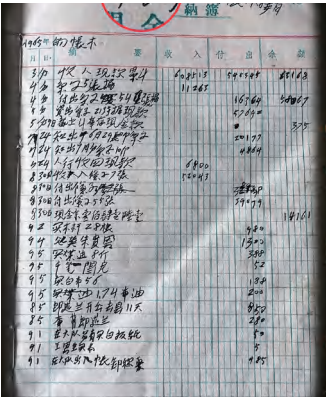


Fig.78. Grandma's account book, taken by me, 2024



Fig.79. Bookkeeping book, maya, 2023

A printed bookkeeping book with a grid system. The grid is divided into columns for dates, descriptions, and amounts. The text is written in Chinese characters. The book is titled "银行存款日记账" (Bank Deposit Journal).

日期	借方金额	贷方金额	余额
其他存款	185650.4152	395148.963	17493
应收账款	139371.600	760000.00	18110
库存现金	490000.00	850000.00	18815
销售费用	250000.00	750000.00	18655
管理费用	550000.00	65380.00	1860
销售费用	3000000.00	3065380.00	1829
应付账款	900000.00	900000.00	1820
长期借款	1000000.00	1000000.00	
长期借款	2000000.00		
长期借款	1000000.00		
长期借款	1000000.00		

Fig.80. Bookkeeping book, maya, 2023

These are old people who use a bookkeeping book to keep track of their daily living expenses.

My grandmother told me that in the past, China used to use food stamps, oil stamps, and other bills to exchange for daily necessities, so they often kept track of them in their notebooks as well.

Sometimes, neighbours would borrow some supplies or money from each other. The book is not just a visual representation of bills, but also an important reflection of the human interaction and emotions in the village.

Visual Carrier -
Bookkeeping -
Grid System

收 支 一 覽 表					
月	日	摘 要	收 入	支 出	結 存
3	4	買紙,洗滌,郵信	3元	5角8分	
	4	買套襪,化。	3元(存)	5角6分	
	6	吃午飯		6角1分	
		郵信		8分	
	9	公費校	10元9角5分		
		伙食費		73, 角	
	10	買電影化(作宵光)		2角5分	
	13	買米,洗滌,草夾		6角7分	
		看電影(比心一系)		1角7分	
		郵信		8分	
	15	買紙,洗滌,郵信		2角4分	
	19	買票,筆,電池		1元2角3分	
		看電影(梁山伯與祝英台)		2角5分	
		星期日,化,買布		1元1角3分	
	27	買肥皂,打掃,化		1元4角	
	28	看電影,打掃		1角	
		乒乓球		1角9分	
		三月份共	15元9角5分	15元3角1分	10.61元

Fig.81. Grandma's account book, taken by me, 2024

Visual Carrier - Bookkeeping - Grid System

REGISTRO		Nº CTPS		FUNÇÃO	
CÁLCULO DO TRABALHO					1º QUINZENA
5					ANO
Trab.	ENTRADA	INTERVALO PARA REFEIÇÃO		SAÍDA	REPOUSO SEMANAL
DIAS	MANHÃ		TARDE		EXTRA
	Entrada	Saída	Entrada	Saída	Entrada
1					
2					
3					
4					
5					
6					
7					
8					

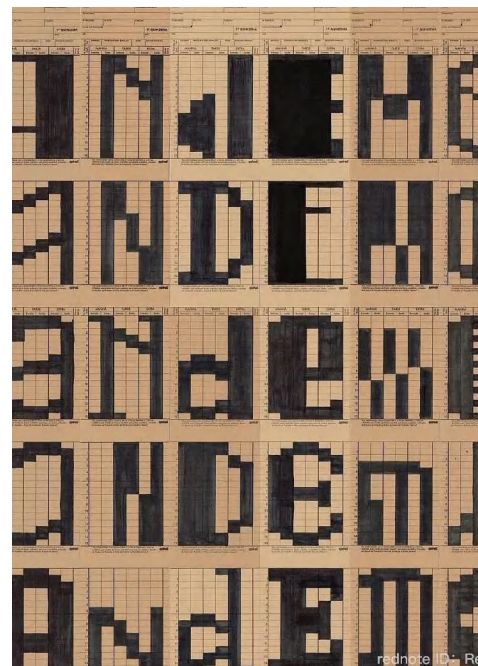
Fig,86. Grid font, Leopoldo Leal, 2023



Fig,82. Grid font, Leopoldo Leal, 2023

1ª ORDEM	EMPREGADOR OU BAZÃO SOCIAL		N.º P.I.		ATIVIDADE ECONÓMICA	
EMPREGADO			N.º C.T.P.S.		FUNÇÃO	
LOCAL DO TRABALHO			1º QUINZEN		ANO	
MÊS			REPOUSO SEMANAL			
ENTRADA	INTERVALO PARA REFEIÇÃO	SALIDA				
MANHÃ	TARDE	EXTRA				
Entrada	Saida	Entrada	Saida			

Fig,83. Grid font, Leopoldo Leal, 2023



Fig,84. Grid font, Leopoldo Leal, 2023

Grid font Leopoldo Leal 2023

This typeface design breaks down the glyphs into variables of order through grid segmentation and pixelation. The grid is both a restriction and a tool, allowing each 'pixel' to become the basis for modelling. The designer finds variations in the rules and uses fixed modules to create a sense of dynamics, while the hard-edged geometric language gives the typeface a vibrant aura of the digital age.

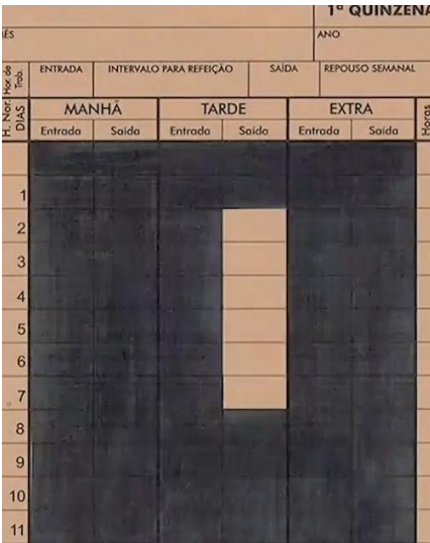


Fig.87. Grid font, Leopoldo Leal, 2023

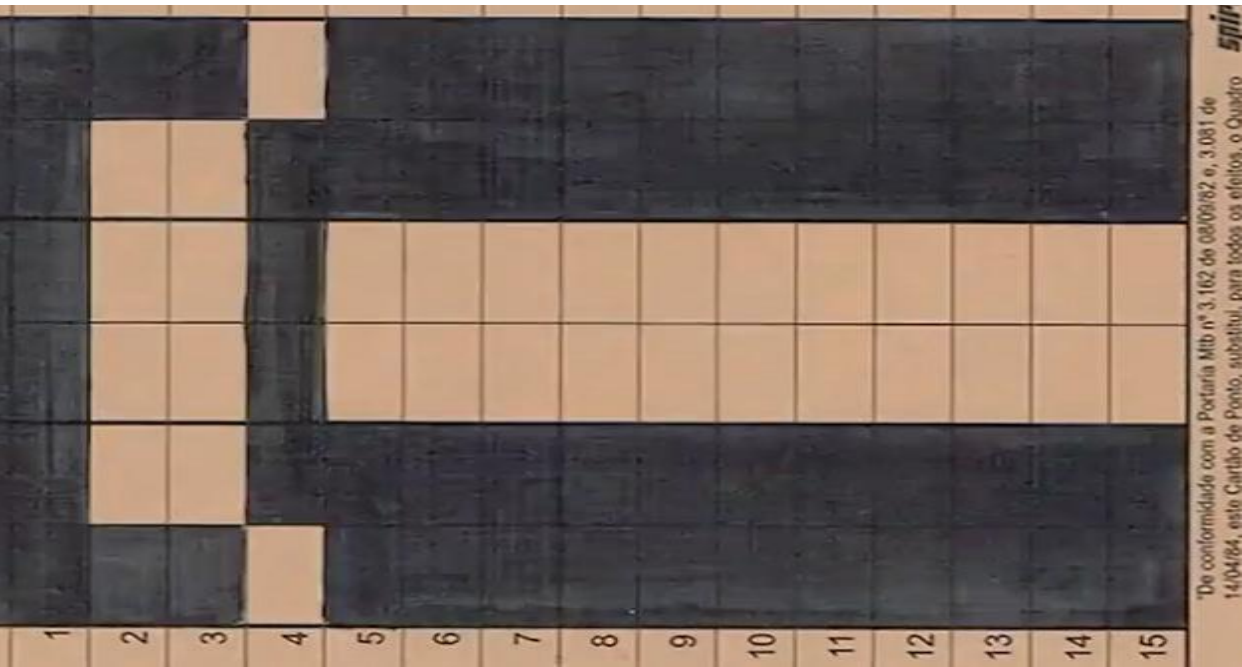


Fig.85. Grid font, Leopoldo Leal, 2023

Reflect

Work inspiration

What inspired me to reconstruct the image as a code is that it is not necessary to pursue complete realism, but to use the grid or data module as a 'filter', instead, it can highlight the visual characteristics of the objects that have become digitised codes under the demolition policy. For example, breaking down the image into colour blocks or ASCII codes, while retaining readability, allows the order itself to become the style. The stricter the rules, the stronger the unexpected beauty of the reconstruction.

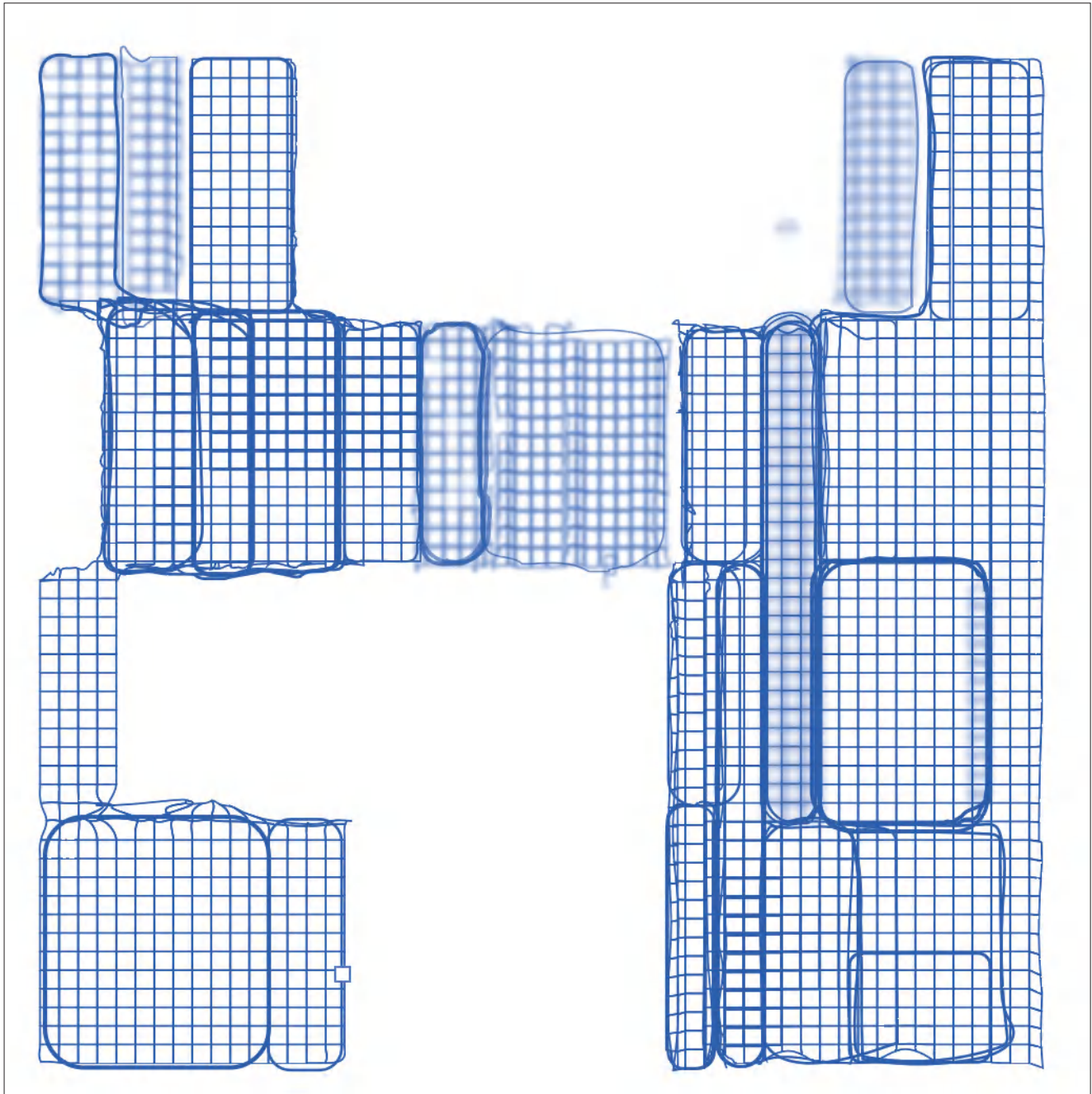


Fig.88. Grid design form attempt, 2025

Visual Carrier - Bookkeeping - Grid System

Design Logic:

I extracted the grid element from the notebook as the main visual element of the work. The grid is in line with the expression of 'code'. After observing a lot of different types and ages of notebooks, I found that the design of the grid would be different in terms of solidity and sparseness. Some have thicker lines in the title bar. Some catalogues would use other colours. The combination of the strictness of the lines and the old people's crooked and faded handwriting has a feeling of age. In response to these small details, I wanted to apply this design vision to type design.

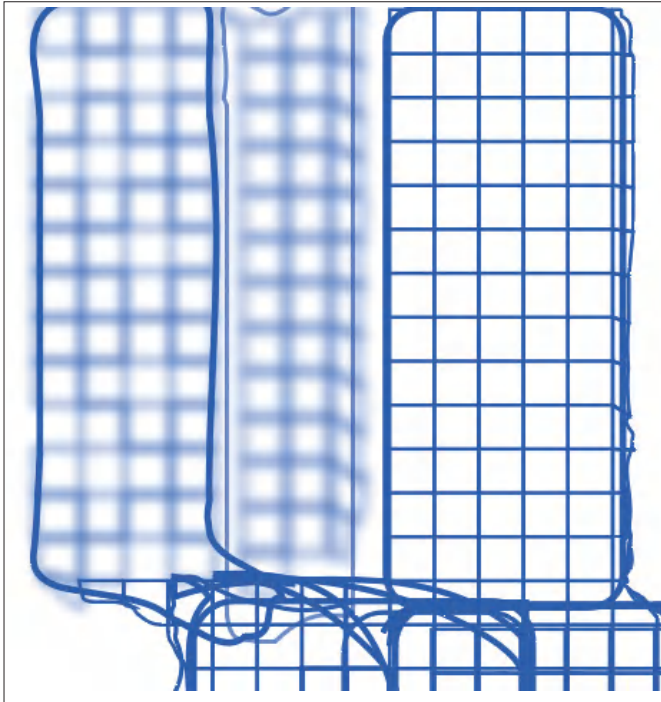


Fig.89. Grid design form attempt, 2025

Grid design form attempt

Practical attempts:

I made an initial attempt in ai, but it was far more painstaking than I expected. Because it was made in a computer, this feeling of handwriting, and the fading of the ink could not be simulated. The straight, uniformly thick and coloured lines created by the computer could not convey the feeling of age that I wanted.

Later I tried blurring the grid as a way to simulate the effect of fading ink. At the same time, I used the pencil tool to outline the grid randomly to simulate the behaviour of an old man keeping a book. But the final result didn't seem to be very good. So I decided to abandon this design logic.

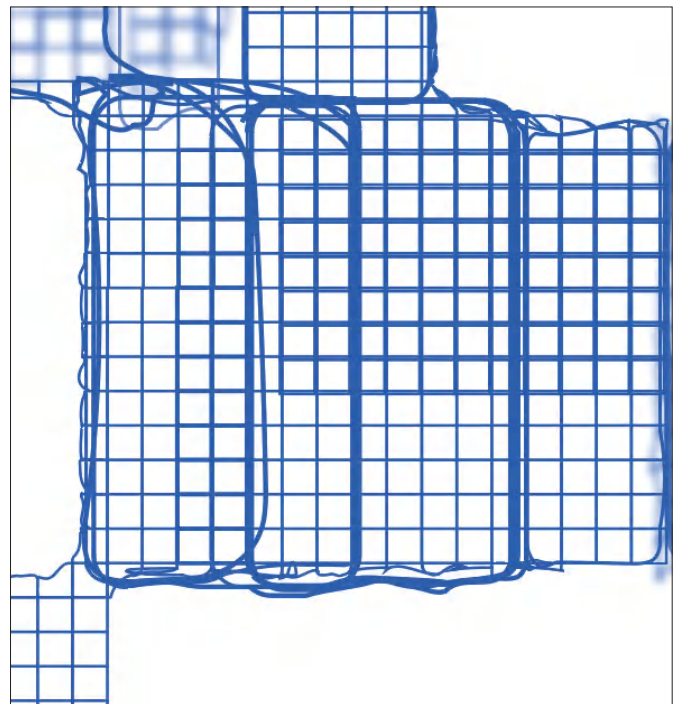


Fig.90. Grid design form attempt, 2025

What We Eat Tomorrow XIAO Yao 2022



Fig.91 What We Eat Tomorrow, XIAO Yao, 2022

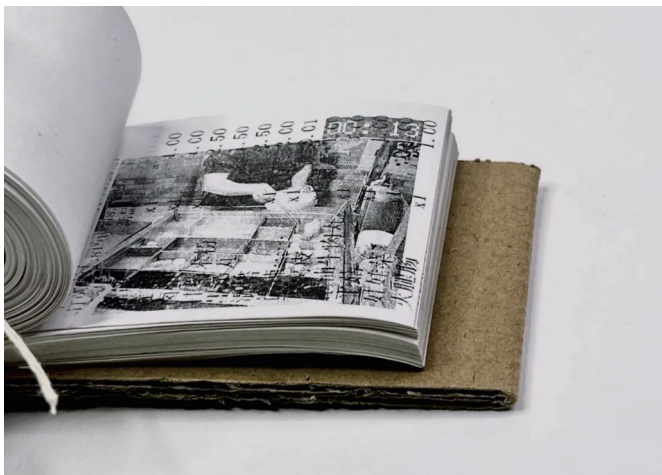


Fig.92, What We Eat Tomorrow, XIAO Yao, 2022

The work is in the form of a bound book of takeaway tickets, a binding that transforms the 'everyday ticket' into a narrative vehicle, a low-cost material that reinforces a sense of authenticity, and the tactile sensation of turning the pages that directly evokes empathy.



Fig.93, What We Eat Tomorrow, XIAO Yao, 2022

Reflect

Work inspiration

I can reconstruct the old people's account books, fragments of account books, old photos, handwritten notes, etc., and bind them into a book, imitating the form of turning pages in an account book. The binding itself can be a metaphor for 'dismantling' - the original complete life is dismantled into fragmented pages, but after re-binding, a new way of existence is formed.

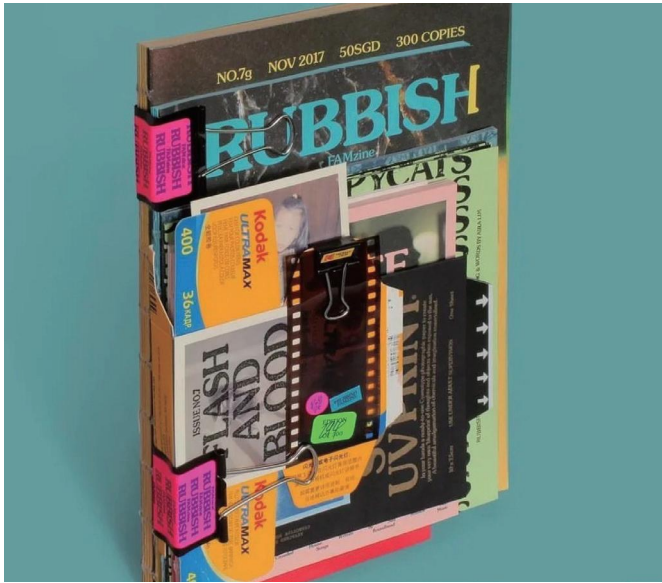


Fig.94, Blood, Sweat and Tears, lms, 2017

Reflect

Work inspiration

I think the inner pages can be of different sizes, loosely fastened with iron clips or twine, mimicking the temporary feel of eviction documents. The looseness of the clips suggests the fragmentation of memories, while the stacking of different sizes of paper can visualise the fragmented lives of the 'relocated elderly' cut up by the policy, making the process of flipping through the book an experience of piecing together memories.

Visual Carrier - Bookkeeping - Grid System

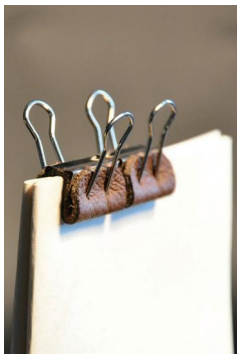


Fig.95, Clip, ahha, 2024

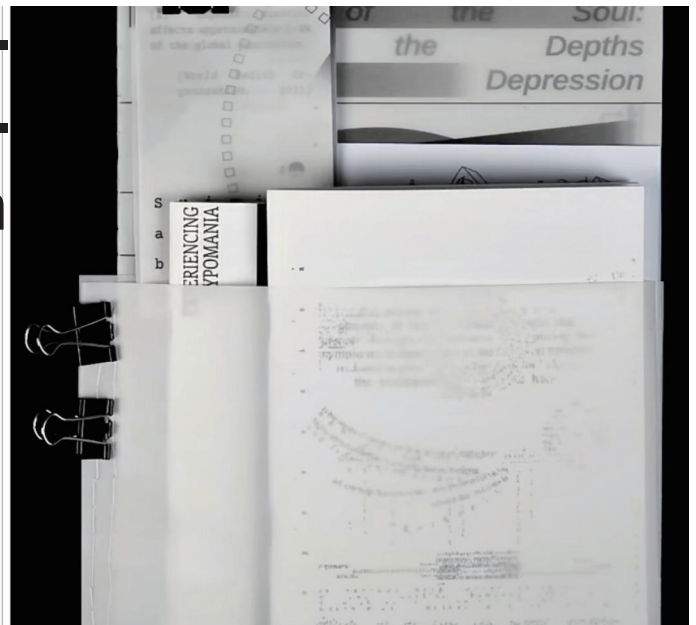


Fig.96, Bipolar Emotion, anyaridz, 2024

Reflect

Work inspiration

A detachable 'eviction notice envelope' or a bag of old photos can be embedded in the cover of the book, allowing the reader to 'unravel' the conflict between policy documents and personal memory. The envelope would contain yellowed copies of documents or fragments of handwritten accounts, an interactive metaphor for the elderly's sense of belonging as they are folded and sealed - as passive 'receivers' but also as holders of memories that cannot be discarded.

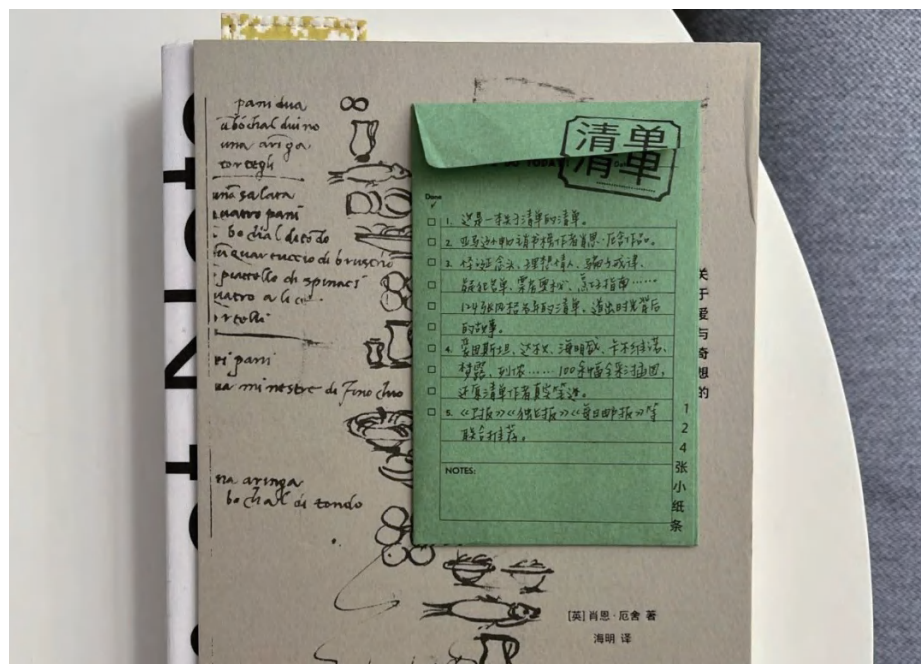


Fig.97, List, Sean Asher, 2022

The problem I need to solve:

Over the past week, I've tried to visualise the 'grid concept' derived from the bookkeeping element. But it failed. I need to use the grid to express the sensibility of rigour. But the very neat and uniform lines on the electronic screen could not convey this sense of temperature. So I asked my teacher for help and asked for a better way to present it.

Visual Carrier - FIG tree - Metaphor

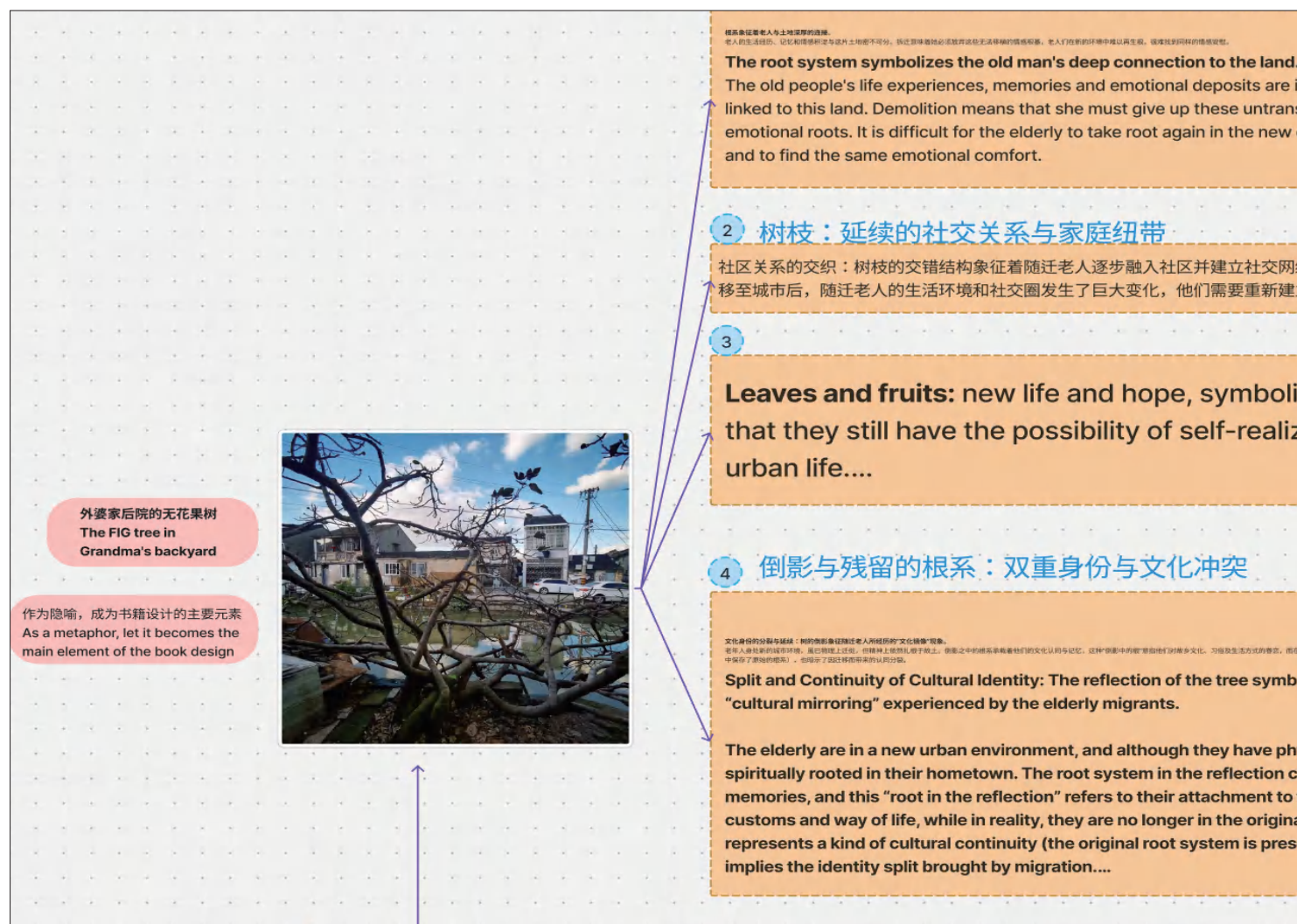


Fig.98.MIND MAP, 2025

Metaphor-

1. Weightlessness

2. Peel off

The teacher gave me her opinion:

She thinks that the visual elements I made do not express the temperature that the work needs to convey because I have two problems at the moment.

1. The visual carrier I have chosen is too concrete and narrow. The book is a figurative object, so people have a stereotypical image of the feelings it carries. It may be very difficult to convey the connotation and emotion behind my work through this object. Therefore, I need to find a new visual vehicle. For example, through an adjective. For example, weightlessness, flaking, etc. This kind of abstract adjective makes it easier to give it a more subjective emotion.

2. I have been sitting in front of the computer and managed to design this heavy emotion through flat vector graphics. She suggested that I go home and do some primary research. Interviews, exchanges, filming, to record the real emotions.

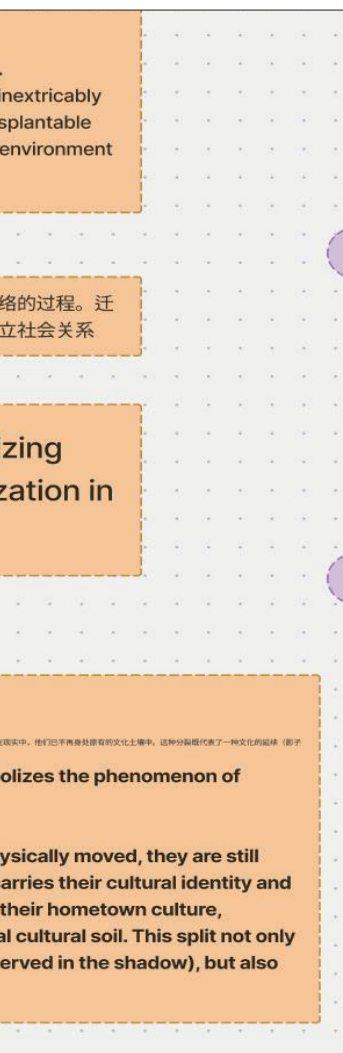


Fig.99,FIG tree, photographed by me, 2025



Fig.100, FIG tree, photographed by me, 2025

Grandma's FIG tree - Metaphor - Emotional belonging Cultural memory

In discussing with my teacher how to make a big difference through a tree, she gave me a lot of inspiration. She suggested that I combine the previously fragmented 'purpose' and 'meaning' with different parts of the tree.

Through the different parts of the fig tree, the story of Grandma and the tree can be integrated into each part, giving it a deeper emotional and cultural meaning. Each part is not only a natural element, but also a symbol that carries memories and emotions. And because this tree has a deep bond with my grandmother, with me, and with the whole village, it is worthwhile to show the emotional core and the story behind the tree.

Leaves - uncoded emotional memories

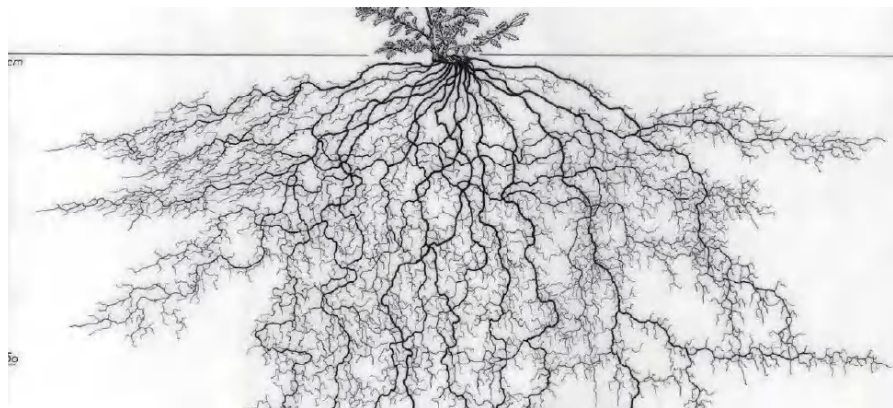


Fruit - loss of self-worth and emotional residue



Fig,102, FIG tree leaf, internet, 2025

Fig,101, FIG fruit, internet, 2025



Fig,103, FIG tree root, internet, 2025

Roots - fragmentation of cultural identity

Branches - Continuing Social Relationships and Family Ties



Fig,104, FIG tree branches, internet, 2025

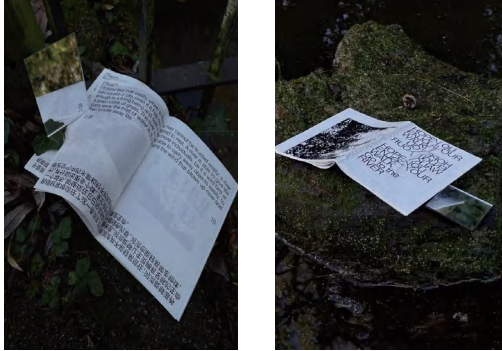


Fig.105, Go to the river, Yunqi Peng, 2023

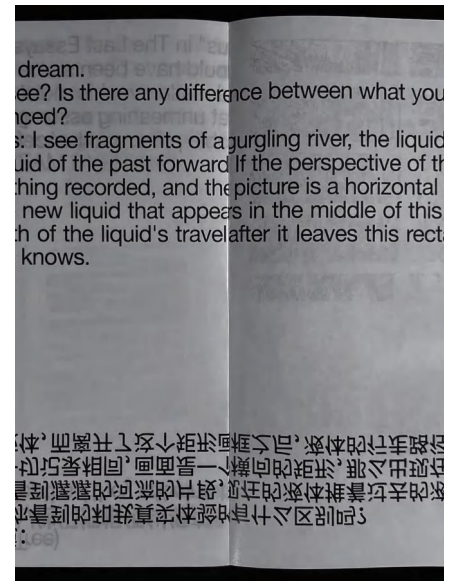


Fig.106, Go to the river, Yunqi Peng, 2023

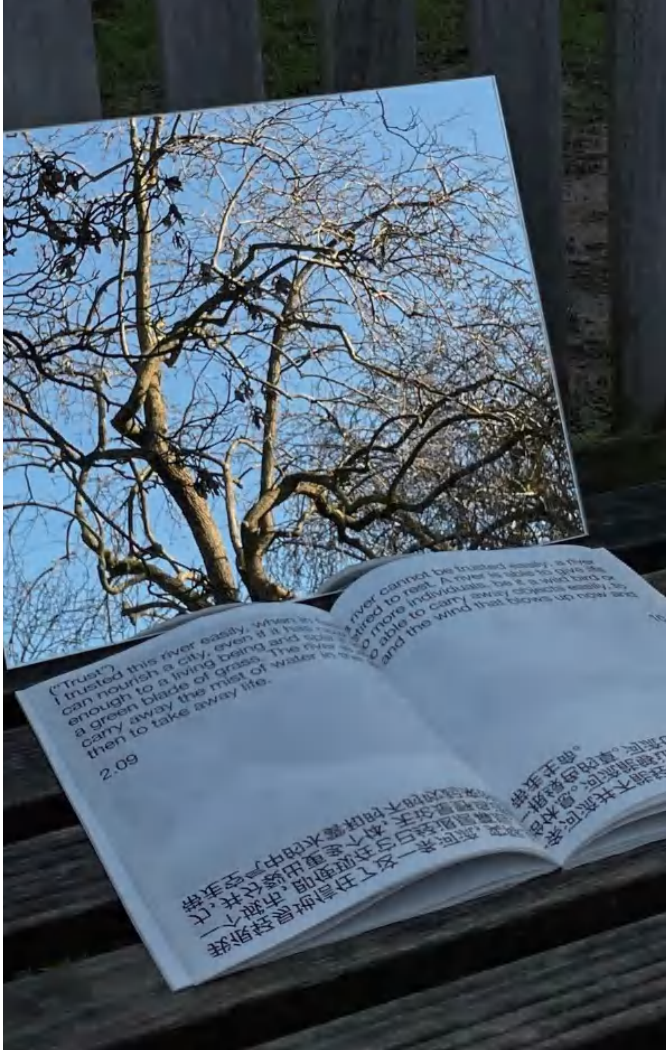


Fig.107, Go to the river, Yunqi Peng, 2023

Go to the river Yunqi Peng 2023

Inverted text and mirror reading design

The design of inverted text and mirror reading in the case study cleverly creates a dual narrative of 'reality and reflection'. The river becomes the medium of time and space, allowing the reader to actively piece together the broken memories in the mirror image. The book is put back into the river environment to decay naturally, implying that memories are both preserved and dissolved by time, and this form of interaction is a precise metaphor for the displaced people's sense of being torn between reality and memories.

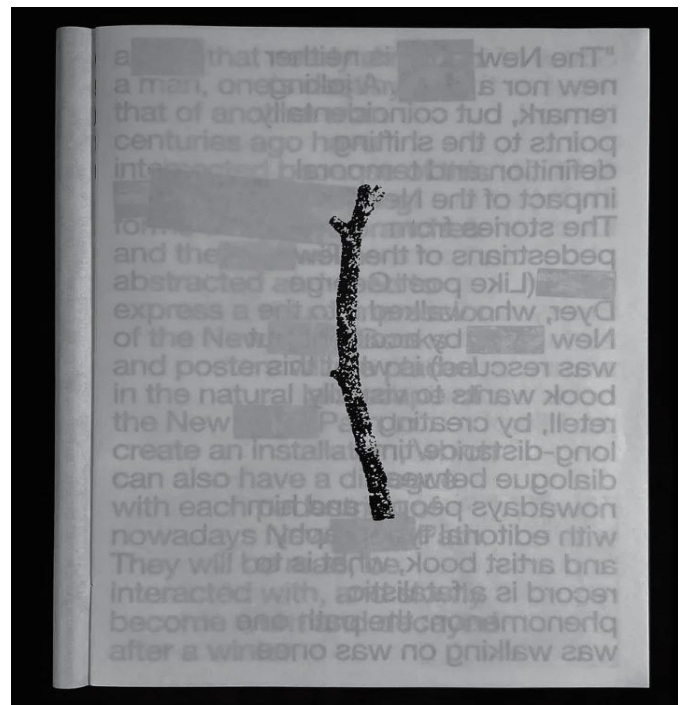


Fig,108, Go to the river, Yunqi Peng, 2023

Inspiration- Connotation

The elderly are in a new urban environment, and although they have physically moved, they are still spiritually rooted in their hometown. The root system in the reflection carries their cultural identity and memory, and this 'root in the reflection' refers to their attachment to their hometown culture, customs and way of life, while in reality, they are no longer in the original cultural soil. This split not only represents a kind of cultural continuity (the original roots are preserved in the shadow), but also suggests the identity split brought about by migration.

Roots - fragmentation of cultural identity



Fig,109, Go to the river, Yunqi Peng, 2023

Inspiration- Design Form

I wanted to overprint the image on translucent acid paper, with the roots penetrating the paper as a metaphor for the continuity of identity. The edges of the pages are corroded to imitate the growth and breakage of the root system in the soil, making flipping through the pages a process of 'digging up memories'. The front page is a photo of the ID card after demolition, while the reflection is the remnants of the old house in the hometown. Readers have to adjust the angle in order to see the 'real root system' and 'reflection root system' at the same time, experiencing the split and coexistence of cultural identity through physical interaction.

An attempt at P5.js

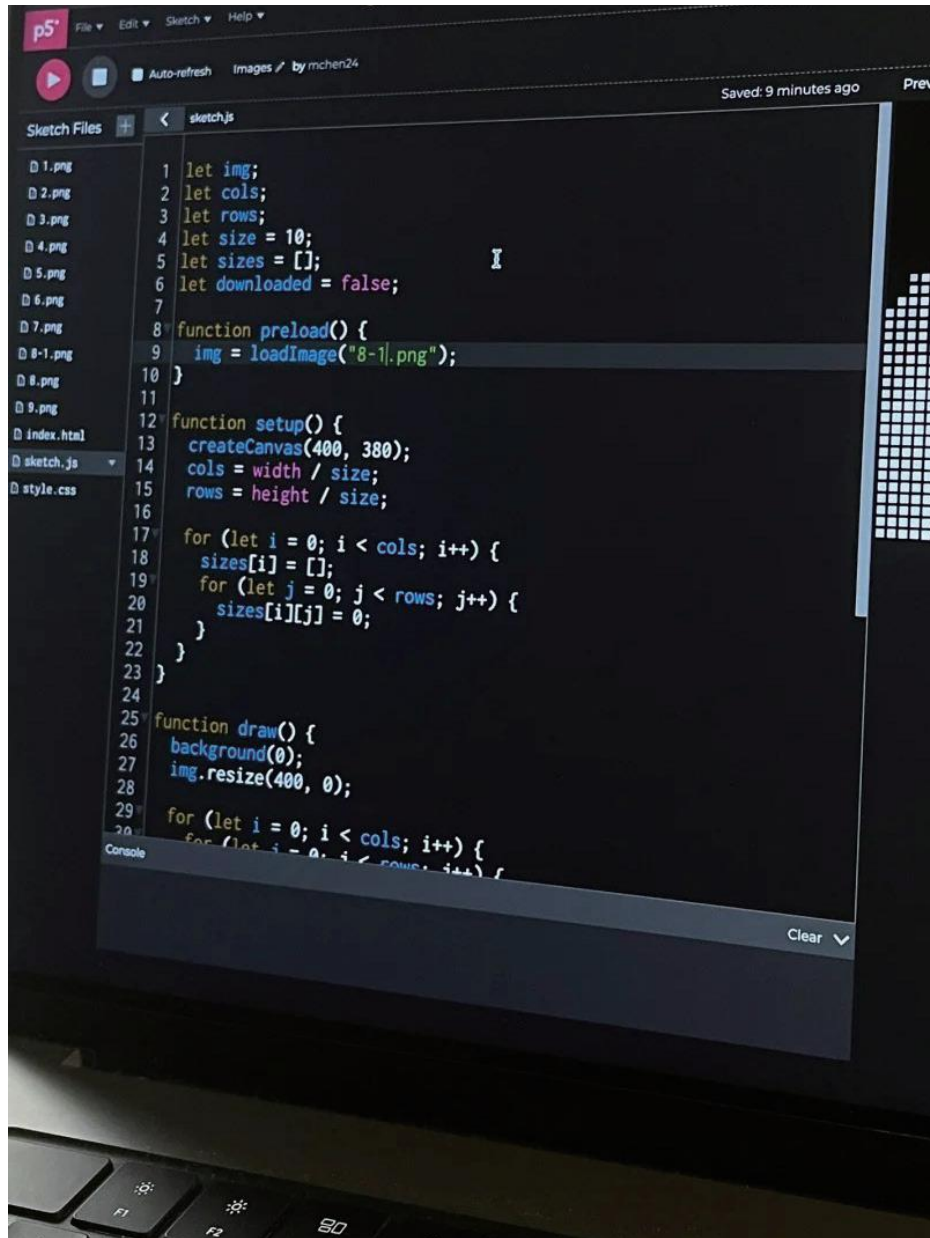


Fig.110, Processing of squares, 2025

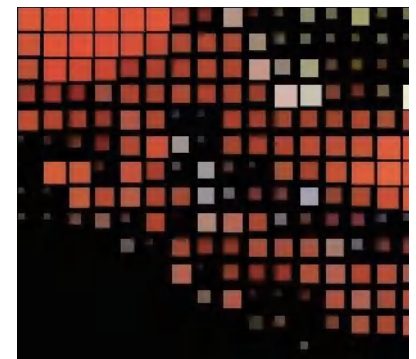


Fig.111, Processing of squares, 2025



Fig.112, Processing of squares, 2025

Processing of squares

After determining that I want to use pixel blocks for the initial processing of the image, I first tried to program the design using p5.js. After learning the steps and knowledge of the code, I tried to edit out a stack of pixel blocks of different sizes and colours. After importing the image that needs to be processed, the coding effect that appears is still good.

However, since I didn't want very many colours, just orange and black and white to go as the main colours of the piece. So I need to change the colour of the processed image. But when the colours were reduced, the image became less recognisable. So I started to look for other ways, such as combining squares with different spacing, different sizes and different transparency.

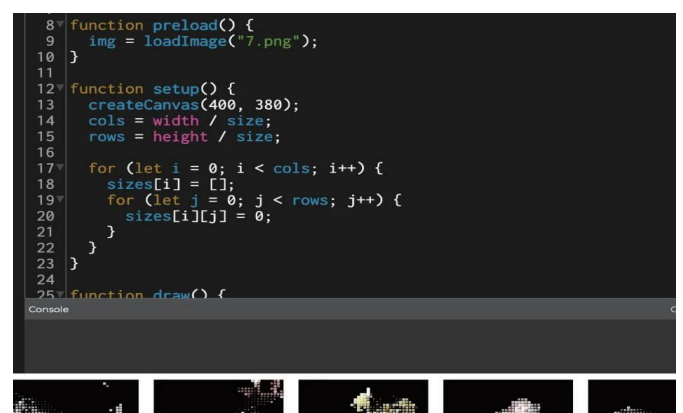


Fig.113, Processing of squares, 2025

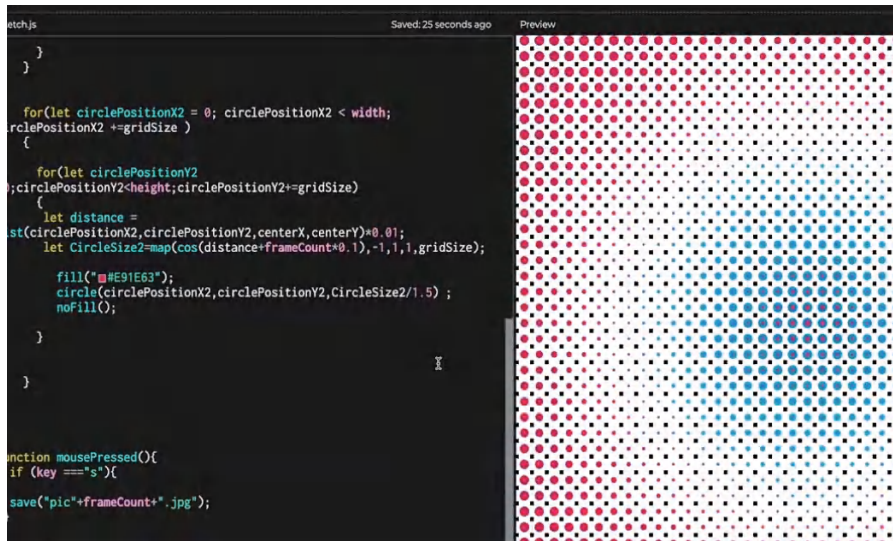


Fig.114, Processing of dots, 2025

Processing of dots

In addition, I also experimented with the arrangement and combination of dots, reflecting 'coded reconstruction' through the design of dots of different sizes, spacing and colours. However, the effect is not as good as the pixelated squares. It is too fragmented.

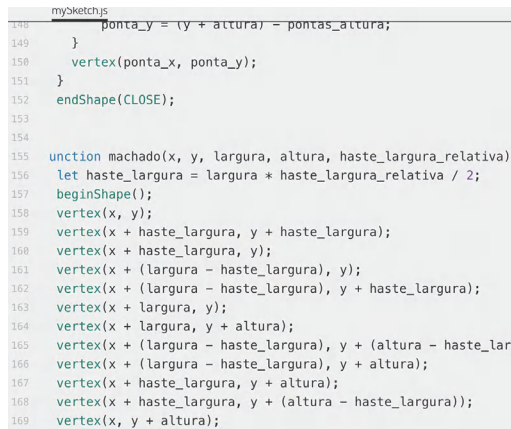


Fig.115, Processing of eometric shapes, 2025

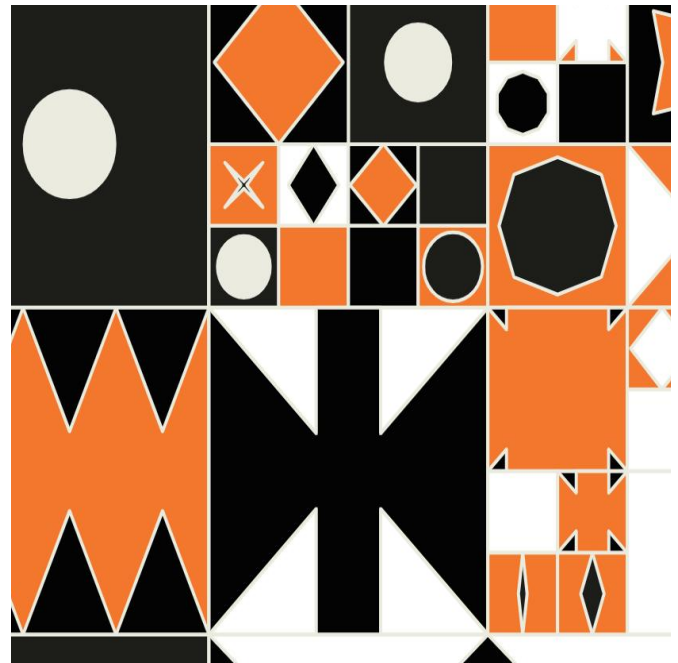


Fig.116, Processing of eometric shapes, 2025



Fig.117, Processing of eometric shapes, 2025

Processing of eometric shapes

In addition, I also tried to use various combinations of geometric shapes. However, this programming does not allow me to import photos directly for automatic geometrization. So I need to artificially design the pictures into geometric shapes. This form of geometrization somewhat undermines the feeling of 'codification'. So although the visual effect is very rich, it doesn't really fit in with my main goal, which is to reconfigure the code.

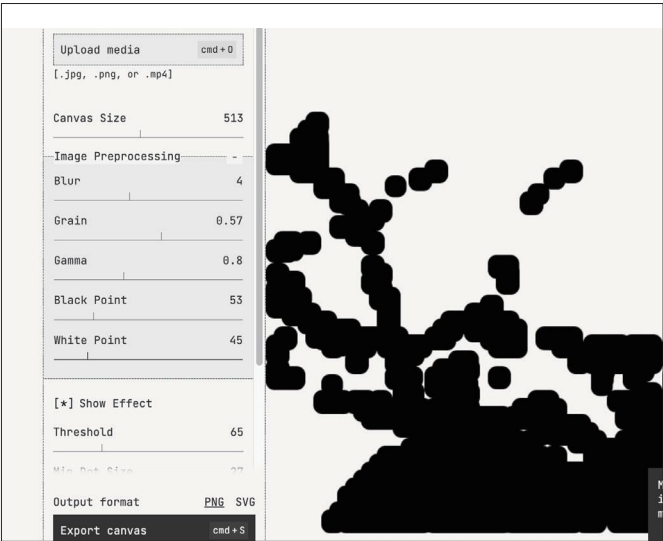


Fig.118, An attempt at toooooools, 2025

Attempts at Effect Generation Websites

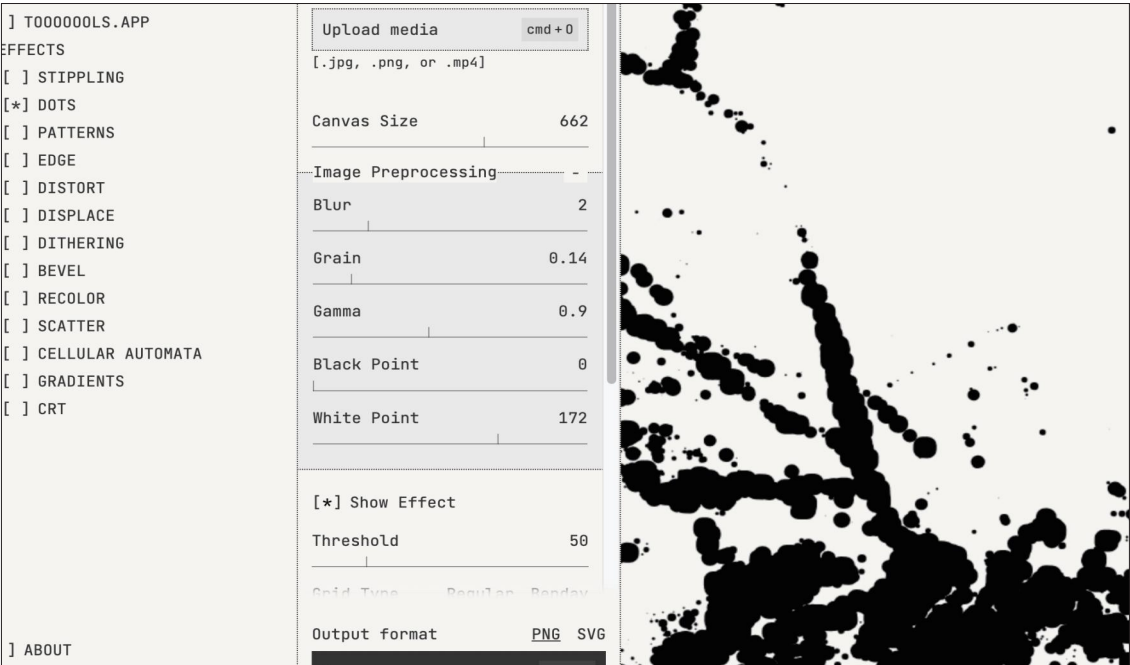


Fig.119, An attempt at toooooools, 2025

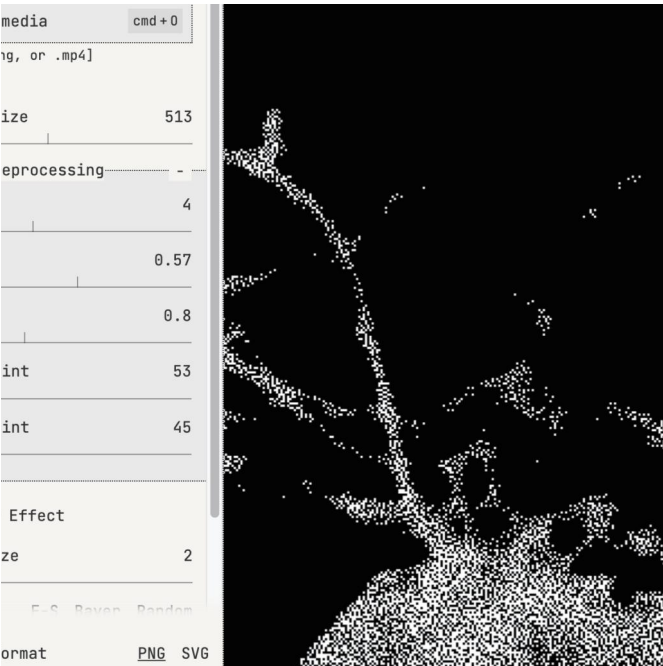


Fig.120, An attempt at toooooools, 2025

WHy

The disadvantage of programmed images, although they can be produced in large batches and in a more agreeable style, is that it is not possible to add some details manually. My programming skills are not very sophisticated and many ideas cannot be realised programmatically. I therefore considered using an effect generation website to produce my graphics. The advantage of a website is that you can adjust the values to fine tune the details. And the effects are much richer. It is also very easy to use. For effects that can't be produced with a website, I can import the graphic into ai for more subjective processing.

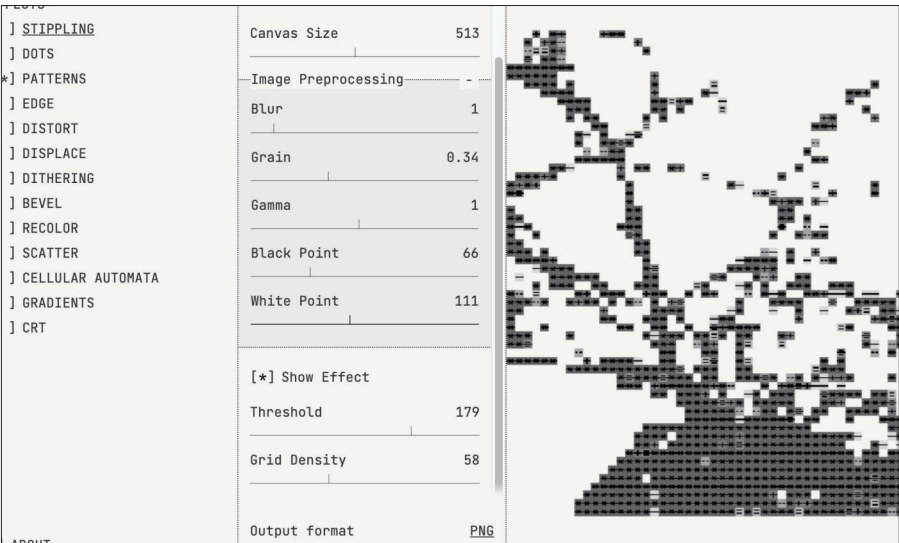


Fig.121, An attempt at tooooooools, 2025

Analyse

I tried many websites. This site is called tooooooools and is the one that I think has the richest effects. He can help me generate very many different coding effects. For example, various geometric ones, sculpting effects, symbolisation and so on. I think my yardage reconstructions can be diverse. Therefore, in the subsequent image out, I will choose different effects according to different contexts and the actual situation of the picture.

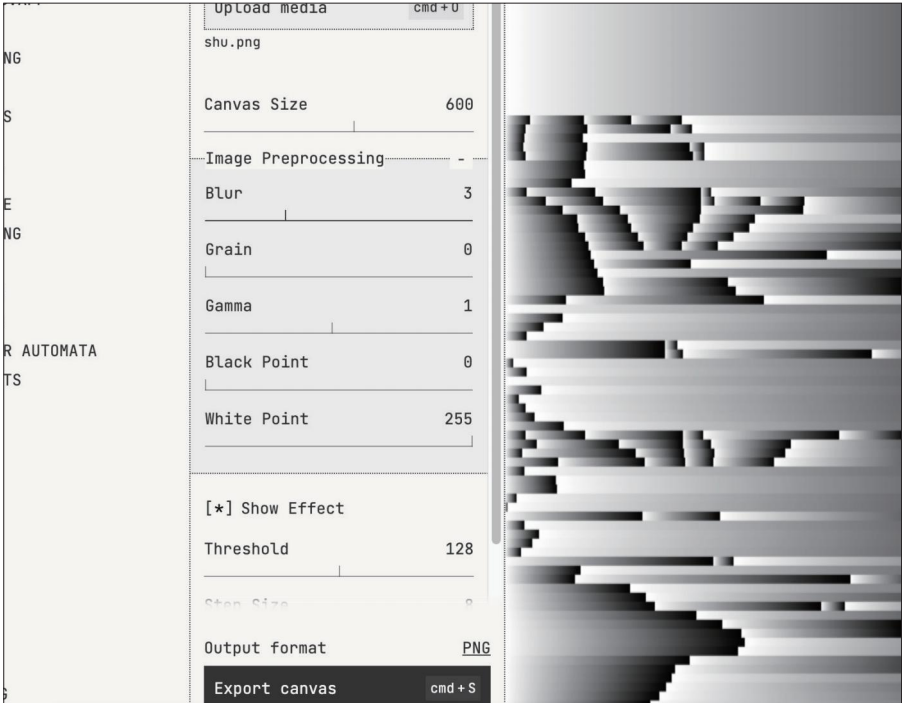


Fig.122, An attempt at tooooooools, 2025

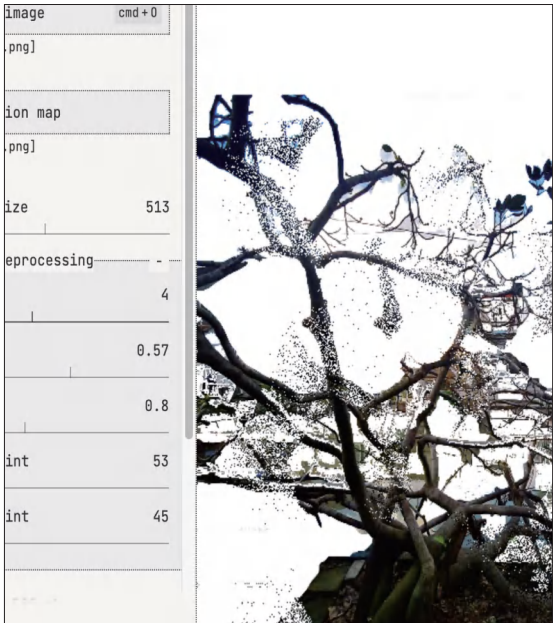


Fig.123, An attempt at tooooooools, 2025

Toooooools.com

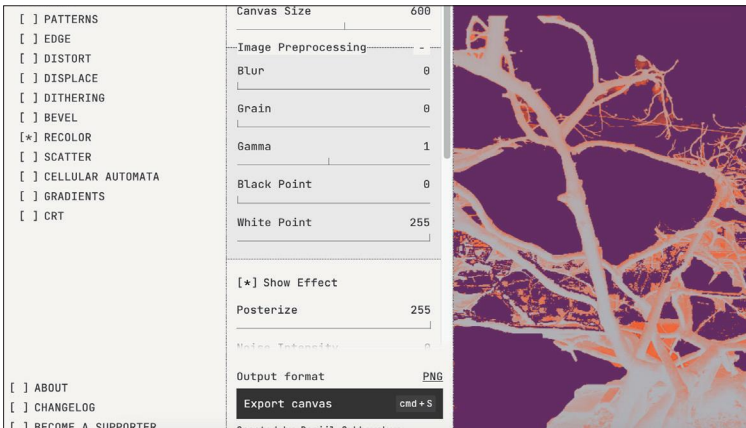


Fig.124, An attempt at tooooooools, 2025

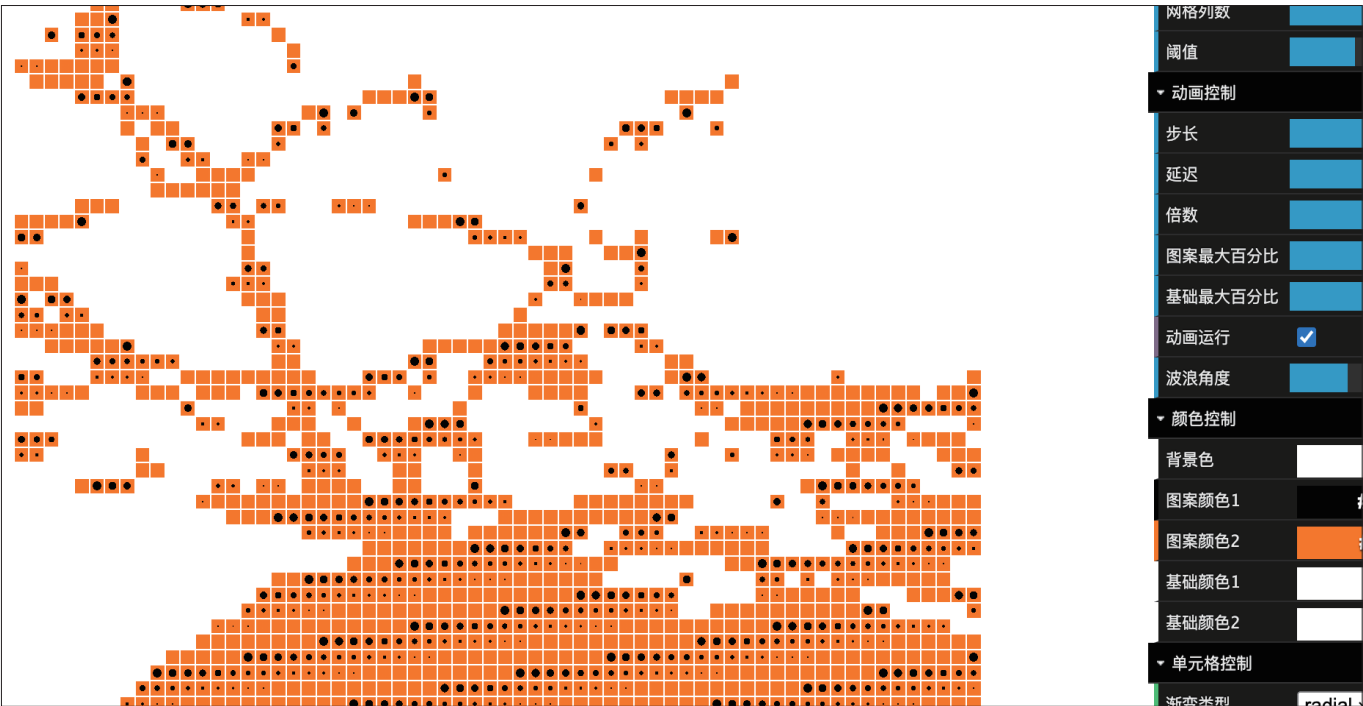


Fig.125, An attempt at 19design, 2025

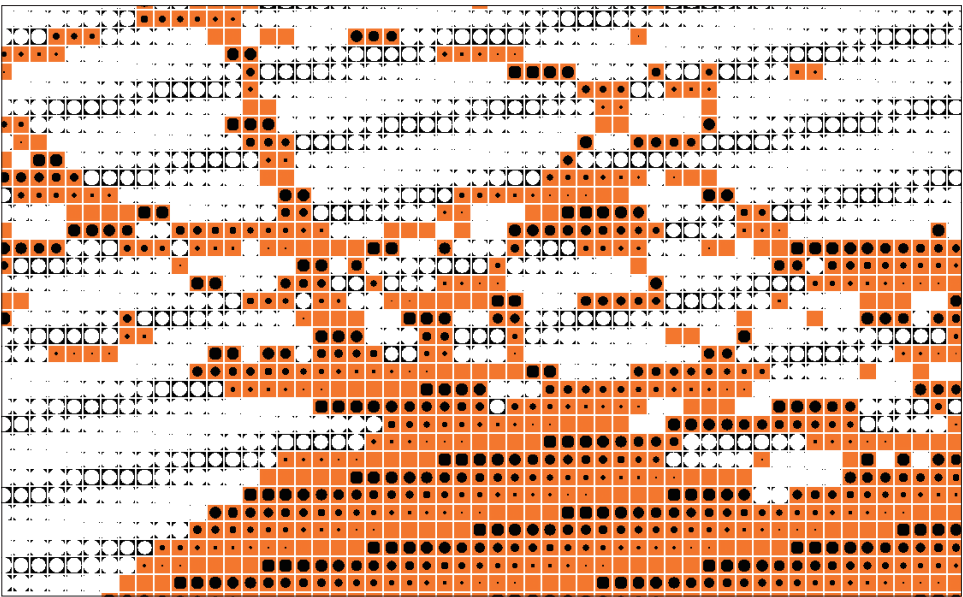


Fig.126, An attempt at 19design, 2025

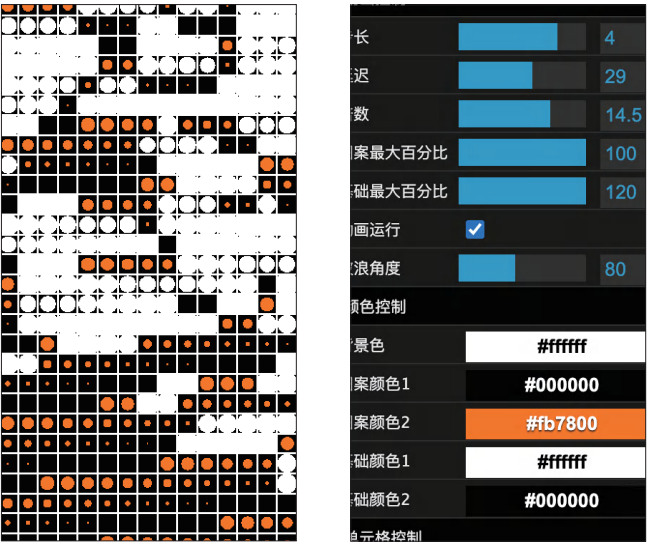


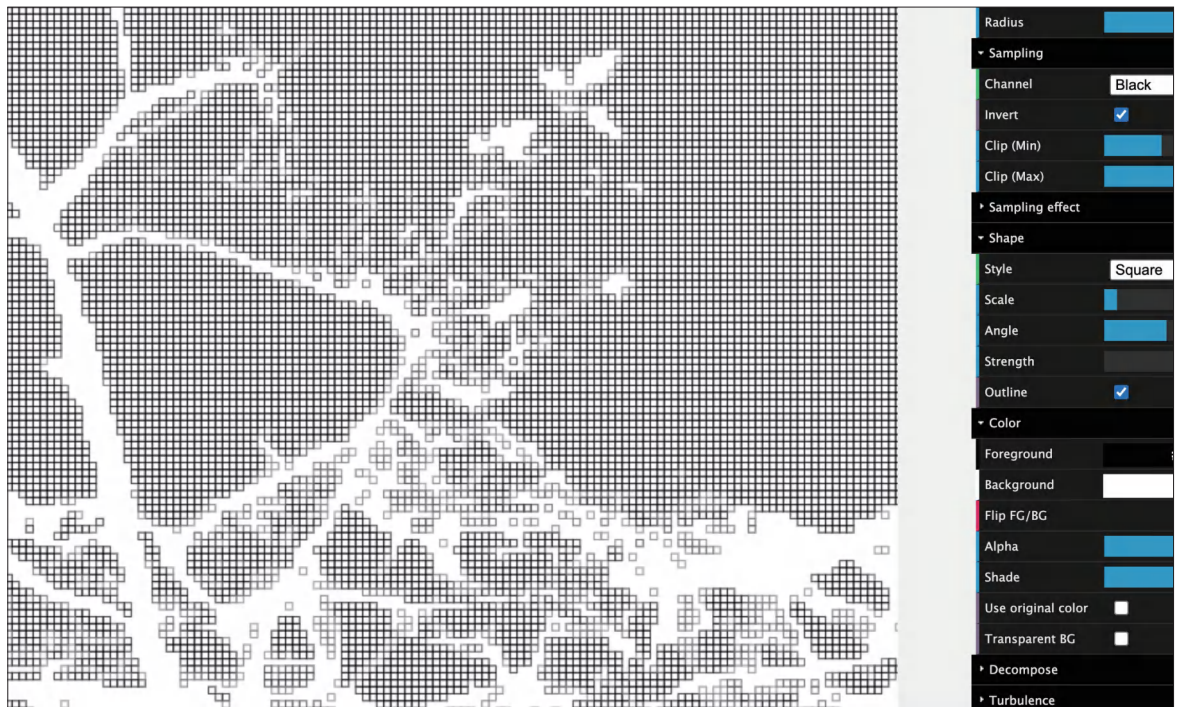
Fig.127, An attempt at 19design, 2025

Attempts at Effect Generation Websites

19design.com

Analyse

The site is called 19design and I really like the effect of circles within squares. This allows for a visually richer graphic. The arrangement of the circle can be customised, as the initial effect of image processing, I think the graphics generated by this site is the best. It is very convenient for me to follow up in ai for enrichment



Fig,128, An attempt at Vector Halftone Maker, 2025



Fig,129, An attempt at Vector Halftone Maker, 2025

Vector Halftone Maker.com

Analyse

This website called Vector Halftone Maker can do circular, square and polygonal yardage on photos. I think this site is more liberal with squares. Compared to other sites, this site allows the squares to be angled and intersected for a richer effect.



Fig,130, An attempt at Vector Halftone Maker, 2025

01



Fig.132, Fig tree, 2025

02



Fig.131, Fig tree coding refactoring attempt, 2025

03

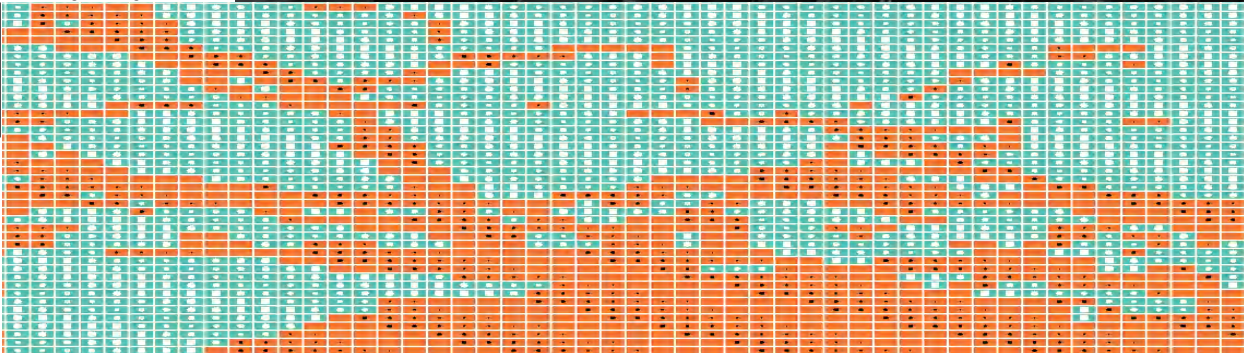


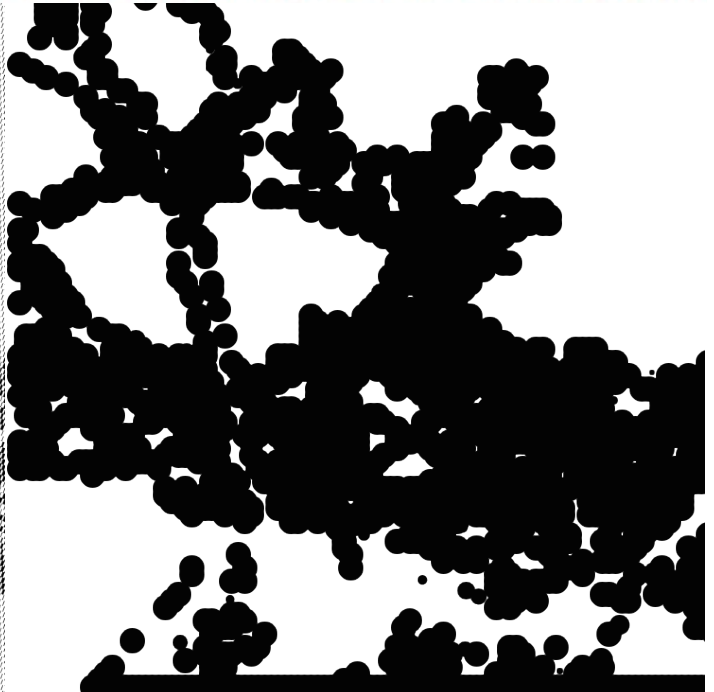
Fig.133, Fig tree coding refactoring attempt, 2025

04

Fig,134, Fig tree coding refractoring attempt, 2025

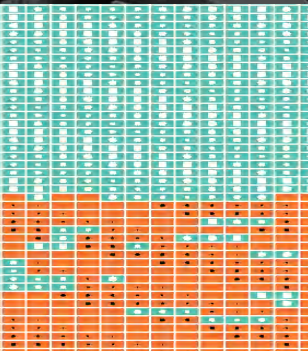


Fig,135, Fig tree coding refractoring attempt, 2025



Fig,136, Fig tree coding refractoring attempt, 2025

05



06

Reflect

For the first time, I used a photo of a FIG tree in the backyard of my grandmother's house as the original pattern for coding reconstruction in various styles. I thought that the irregular growth direction of the branches in the original pattern should be erased in the "coded picture". I want to eliminate the emotional core of symbols through regular pixel blocks or geometric layout.

Foreword: (Once upon a time there was a fig tree)

Core Objective: To use the fig tree as a metaphorical vehicle to indirectly draw out the impact of demolition and relocation on the elderly who move with the family through the different parts of the fig tree and the story behind it

1. Roots — Can't hold on to the soil
2. Branches — intertwined webs and broken points'.
3. Leaves — wrapped in warmth
4. Fruit — Undigested memories with too much sugar.

Chapter 1 - Static 'Countryside Symbols'

Core Goal: To document the disappearing physical symbols of the countryside and expose the extraction of the emotional core by codification.

Subdirection:

Natural Elemental Symbols

Content: Natural elements specific to the village (e.g. village satellite map, vegetable patch)

Architectural detail symbols

Contents: details in the building that carry memories (e.g. door number, milk crate at the entrance, pickle jar, grandmother's dowry wooden bed, faded door goddess door couplet).

Symbols of Labour Tools

Content: traditional labour tools (e.g. stoves, wooden ploughs, handmade spinning wheels).

Visual: cracks interspersed with old people's handwritten tips on how to use them.

Symbols of Living Containers

Content: daily containers (e.g., bushels, pottery rice jars, bamboo stools, tung oil umbrellas).

Design Idea: Explore

The 'culture of quantity' carried by containers (e.g. 'a jar of rice is eaten for half a month') and the separation of standardised packaging in supermarkets.

Visuals: container section showing contents (rice, salt, rainwater), compare barcode with shelf life label.

Faith carrier symbols

Content: folk belief symbols (e.g. grandmother's monk's clothes, incense burner at the land temple, genealogy box, begged for me).

Handwriting Trace Symbols

What: Handwritten traces in the village (e.g. wall signs, bookkeeping books).

Rebirth of Waste Symbol

Contents: objects that have been discarded but have regained their meaning (e.g. broken bowls planting flowers, tyres as swings, broken hoes as boundary markers).

Idea: questioning the codification of the removal of 'useless things' (e.g. waste sorting system to exclude non-standard waste).

Visual Carrier - New concept local gazetteers

Chapter 2 - Event symbols (habits, behavioural beliefs of migrant elderly)

Time Ritual Behaviour

Content: time rituals that the elderly fixate on (e.g., sunrise and sunset).

Physical Memory Behaviour

Content: Actions that rely on muscle memory (e.g., cooking by feel, mending clothes with eyes closed).

Frugal practice behaviour

Content: Extreme recycling of resources (e.g. rainwater collection, feeding leftover vegetables to chickens).

Recreational Behaviour

Content: usual recreation (e.g., good sisters doing regular temple work, praying for children and grandchildren, gardening).

Chapter 3 - Emotional Relationships (Elderly and Others)

Core Goal: To document uncoded emotional bonds and question the alienation of relationships by technological advances.

Subdivision Directions:

Intergenerational Knowledge Transfer

Content: communication with children and grandchildren (e.g. would accompany me to the small village kiosk to buy things that my mother would not allow me to buy, grew vegetables that my children and grandchildren liked to eat and regularly asked us to pick them (substandard crops),).

Non-verbal tacit understanding

What: Neighbours interacting without words (e.g. taking or delivering vegetables to each other in the fields within each other's property).

Bookkeeping Human Network

Content: village-specific bookkeeping culture (e.g. daily record of daily expenses, helpers to keep track of their feelings, mutual assistance in red and white events).

Socialising in public space

Content: Spontaneous gatherings under the big tree at the entrance of the village (e.g. gossiping, visiting, judging, sharing food). |

Emotional shelter unique to the village

Content: Hidden protection rules of the village (e.g. tolerance for village guardians, exemption for widows, shared care for orphans).

The mentor's opinion:

After I explained to my tutor my thoughts on dismantling the fig tree, she thought that this way of giving the element a specific emotional memory about the village was good. But she didn't think it was enough.

Because my final presentation was a book, she thought I had to give the book a definition. This definition determines the framework of the book, the way it is framed and so on. She thought that a tree alone was too narrow. She needed a more ambitious definition.

She suggested that since I was trying to document this dying village. So it is not just a simple archive, but can also be a local history of a village, to record the humanities, culture, and emotional belonging behind the village.

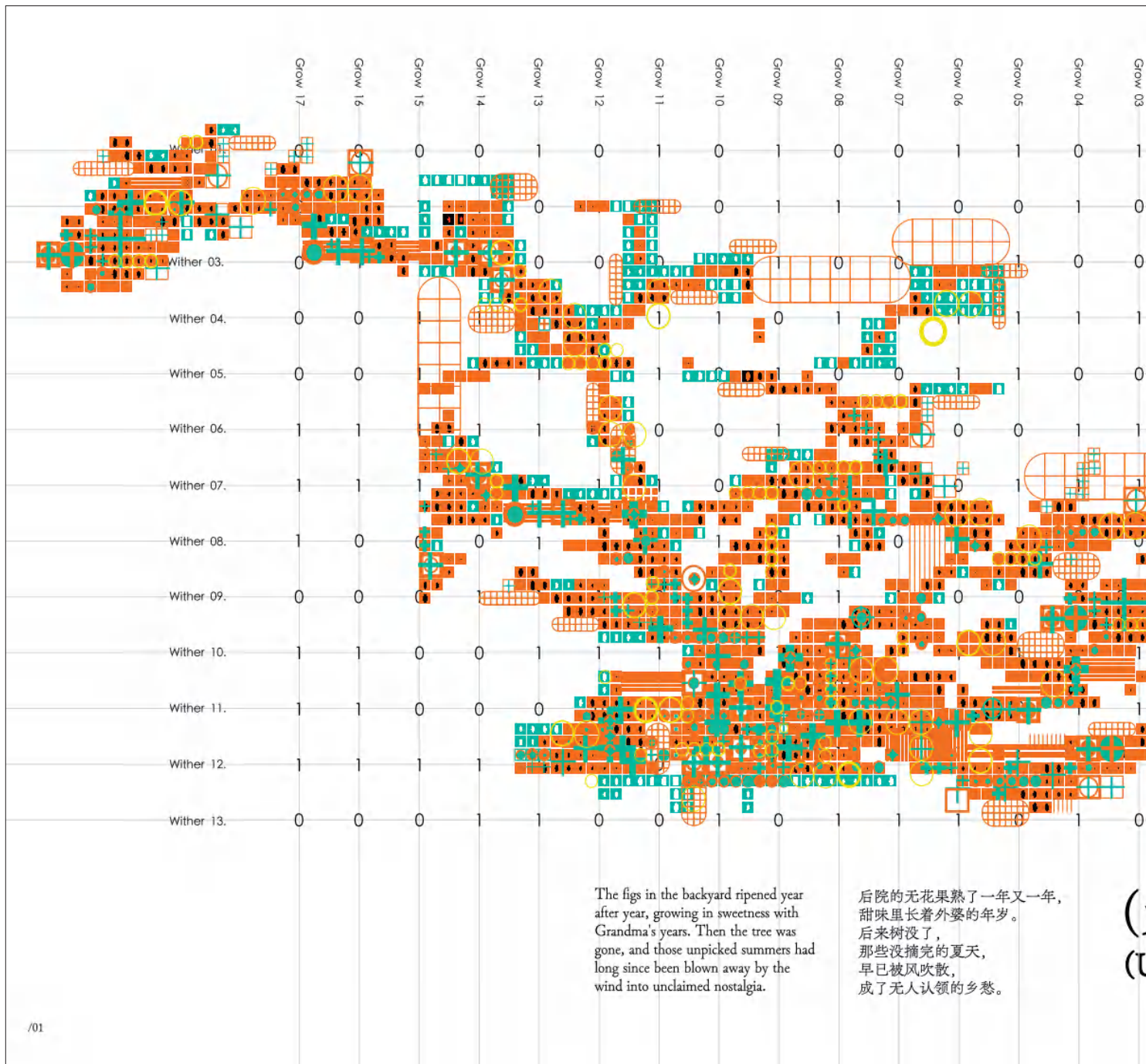


Fig.137, Foreword - Fig Tree Page Design - Final Version, 2025

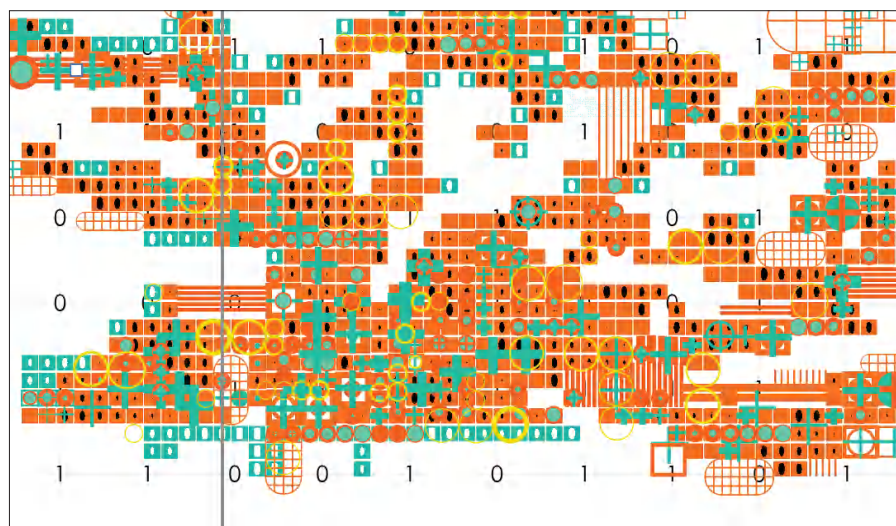


Fig.138, Visual Elements, 2025

Codified refactoring elements

Ultimately, I decided to use this combined form of squares and geometric shapes as the main visual element of the piece.

The squares were generated through the website, and the geometric elements will be designed to fit the specific image and the emotion that needs to be expressed. For example, a tree would use plus signs and circles to represent branches, leaves and fruit.

Visual Element

In response to the design of this page, the tutor is still satisfied with the design of the main visual elements and the performance of the codified reconstruction. However, she gave comments on the typography, in the initial version, my typography is rather fragmented, there will be a lot of text modules and a lot of other black and white coded images, which will somewhat weaken the focus on the main images.

I thought that was very valid, so I gave it some thought and decided to cut out too much text and just use the simplest piece of text for the emotional explanation. At the same time, the other coded images were deleted as they all exist for the same purpose, to reflect the dissipation of the emotional core of the element after it has been coded, and therefore do not require too many other visual forms.

Binary Code Elements

The binary matrix of 0101 is a metaphor for the 'demolition code'. The policy cuts the real life with data, while the memory of the elderly is like a broken code, tenaciously continuing the cultural genes between 0 and 1.

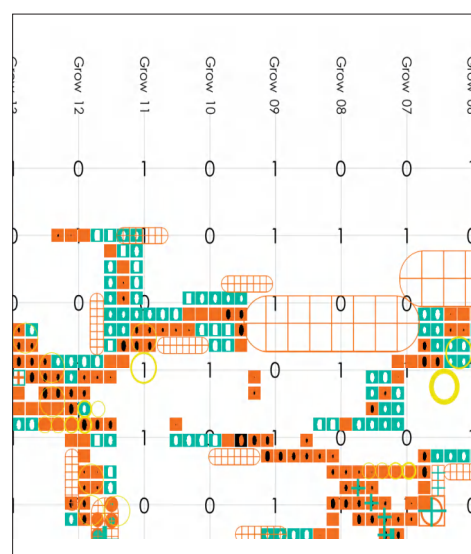


Fig.139, Visual Elements, 2025

无果)
Unfruitful)

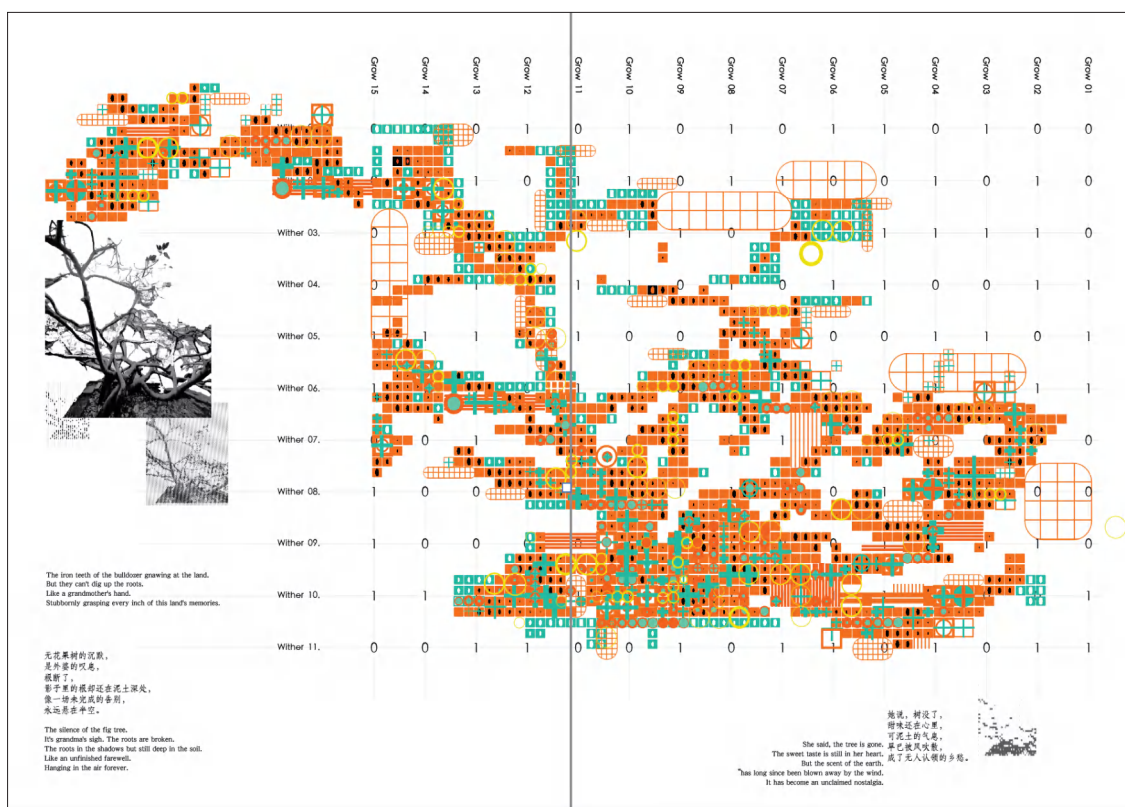


Fig.137, Foreword - Fig Tree Page Design - First Draft, 2025

<p>The figs in the backyard ripened year after year, growing in sweetness with Grandma's years. Then the tree was gone, and those unpicked summers had long since been blown away by the wind into unclaimed nostalgia.</p>	<p>后院的无花果熟了一年又一年，甜味里长着外婆的年岁。后来树没了，那些没摘完的夏天，早已被风吹散，成了无人认领的乡愁。</p>
---	--

Fig.140, Founder Classical Font, final choice. 2025

Selection of fonts

I have also experimented and thought very much about the choice of fonts. There was consideration of whether to choose a serif or non-serif font? What is the appropriate weight of the font? Should the font be the same for Chinese and English? How should the spacing be adjusted to make the Chinese and English texts look more harmonious?

Chinese imitation Song dynasty typeface

Reasons for Abandonment

In this version, I chose Chinese imitation Song dynasty typeface for my Chinese fonts and Hoefler text for my English fonts, but in the subsequent page design, I found that this font is too thin and the weight of the characters is too light. However, in the subsequent page design, I found that the font is too thin and the font weight is too light, resulting in the font not having a strong presence if there is a lot of use of orange colour in the page or if the image is too large.

Hoefler text

无花果树的沉默，
是外婆的叹息，
根断了，
影子中的根却还在泥土深处，
像一场未完成的告别，
永远悬在半空。

The silence of the fig tree.
It's grandma's sigh. The roots are broken.
The roots in the shadows but still deep in the soil.
Like an unfinished farewell.
Hanging in the air forever.

Fig.141, Chinese imitation Song dynasty typeface+Hoefler text, 2025

(无果)
(Unfruitful)

Bold font Arial

Reasons for Abandonment

When making the card, we considered that the purpose of the title is to enable people to obtain information more clearly, but serif fonts are more complicated to recognise than non-serif fonts, and are not as direct as non-serif fonts. So I tried a non-serif font, and although it worked quite well on the small cards or posters, using two different fonts for the same piece of artwork is frowned upon, and I eventually gave up on the idea of choosing another font for the posters.

Founder Classical

(Final Choice)

The subtle twists and turns at the foot of the serif fonts are not only a metaphor for rural cultural memories that have been constantly 'pruned' in the process of urbanisation, but also a sense of age that can express the violence of 'data coding' - in the pixelated and reconstructed visual system, these subtle twists and turns are the emotional genes that have not been erased.

Secondly, most of my pages are image manipulation, and the layout is also very flexible, without too many complex images and texts. Therefore the whole picture does not look very heavy, is relatively clear and bright. Therefore, I chose a slim serif font, not only to maintain a light and transparent sense of breathing visually, avoiding the oppression of heavy fonts on the image, but also through the fine serif details at the end of the brushstrokes - an allusion to the fragments of cultural memories that are still stubbornly preserved. The thin character shapes and sparse typography together constitute a kind of 'white space resistance', allowing the codified nostalgia to grow quietly in the blank space.

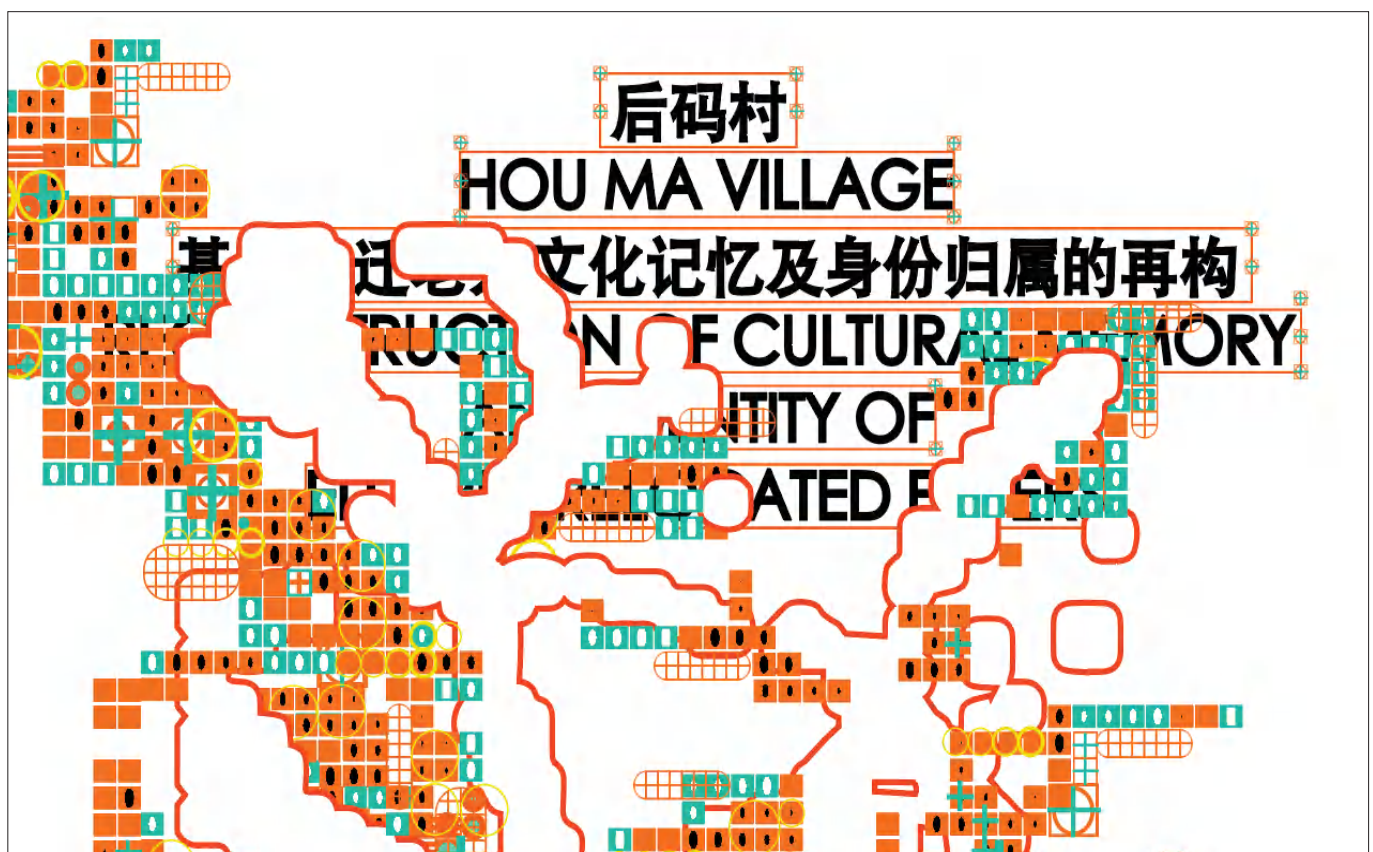


Fig.142, Bold font+Arial, 2025

Branches - Continuing Social Relationships and Family Ties



Fig.143, Group Loneliness, Sherry Turkle, 2024

Group Loneliness Sherry Turkle 2024

Lines

The line design in both cases visually presents the severance and reconstruction of identity in the process of migration through fracture and interweaving. The fluctuation of the lines mimic emotional ties, retaining the real temperature of memory and confronting the mechanised urban change.



Fig.144, Group Loneliness, Sherry Turkle, 2024

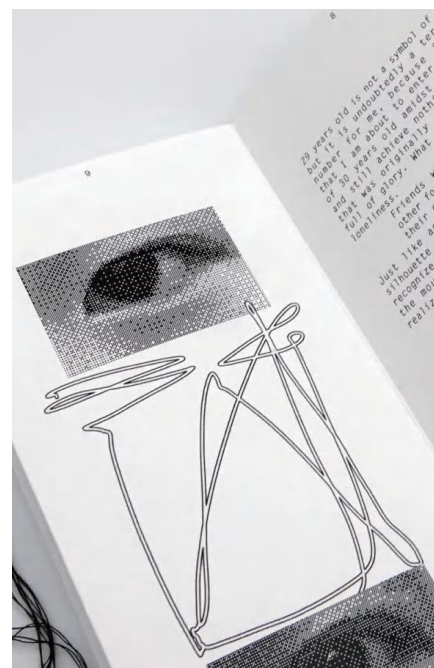
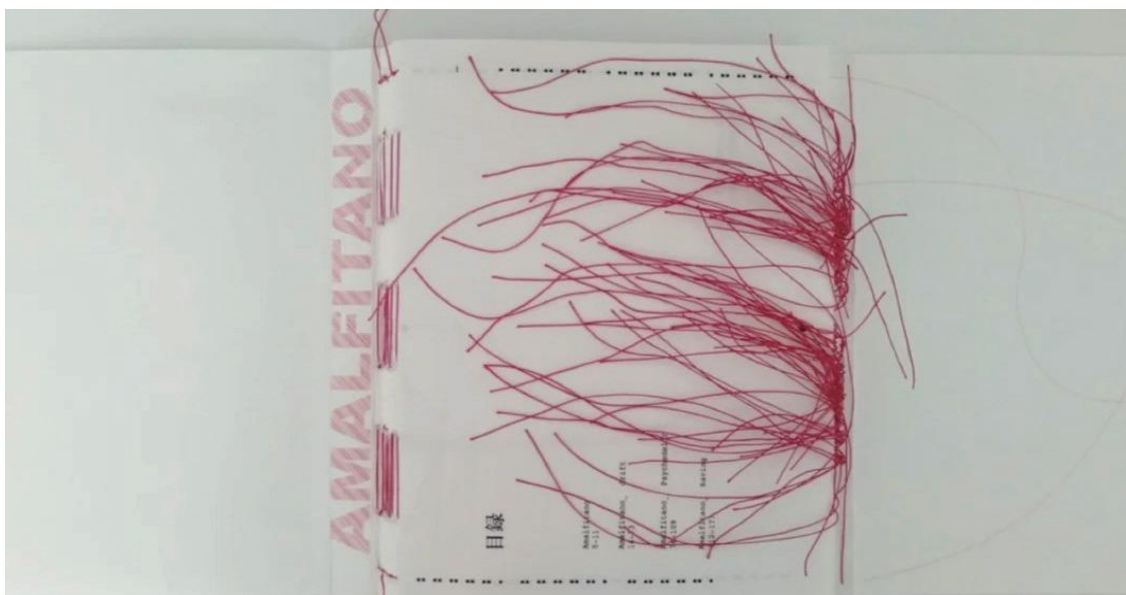


Fig.145, Group Loneliness, Sherry Turkle, 2024



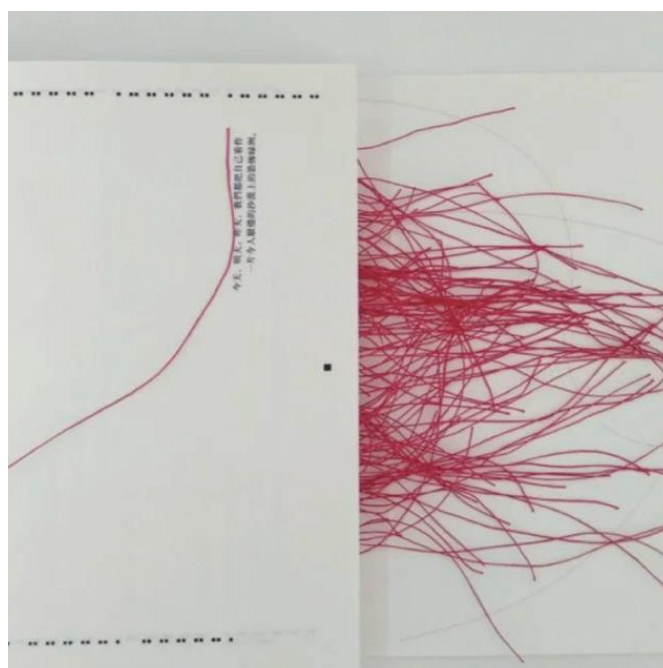
From the island DONG Ran 2023



Fig,146, From the island, DONG Ran, 2023

Inspiration- Connotation

In my work, a network of lines like fig branches can be used to express the social relationship of the elderly who are cut off by demolition and then tenaciously rebuilt. The thickness of the lines symbolises the change of affinity, and image fragments are added to the breaks, while focusing on the intertwined parts, forming a visual narrative of 'trauma and repair'. Through the collision of lines and mechanical folds, I want to expose the coded violence of urbanisation on the elderly migrants.



Fig,147, From the island, DONG Ran, 2023

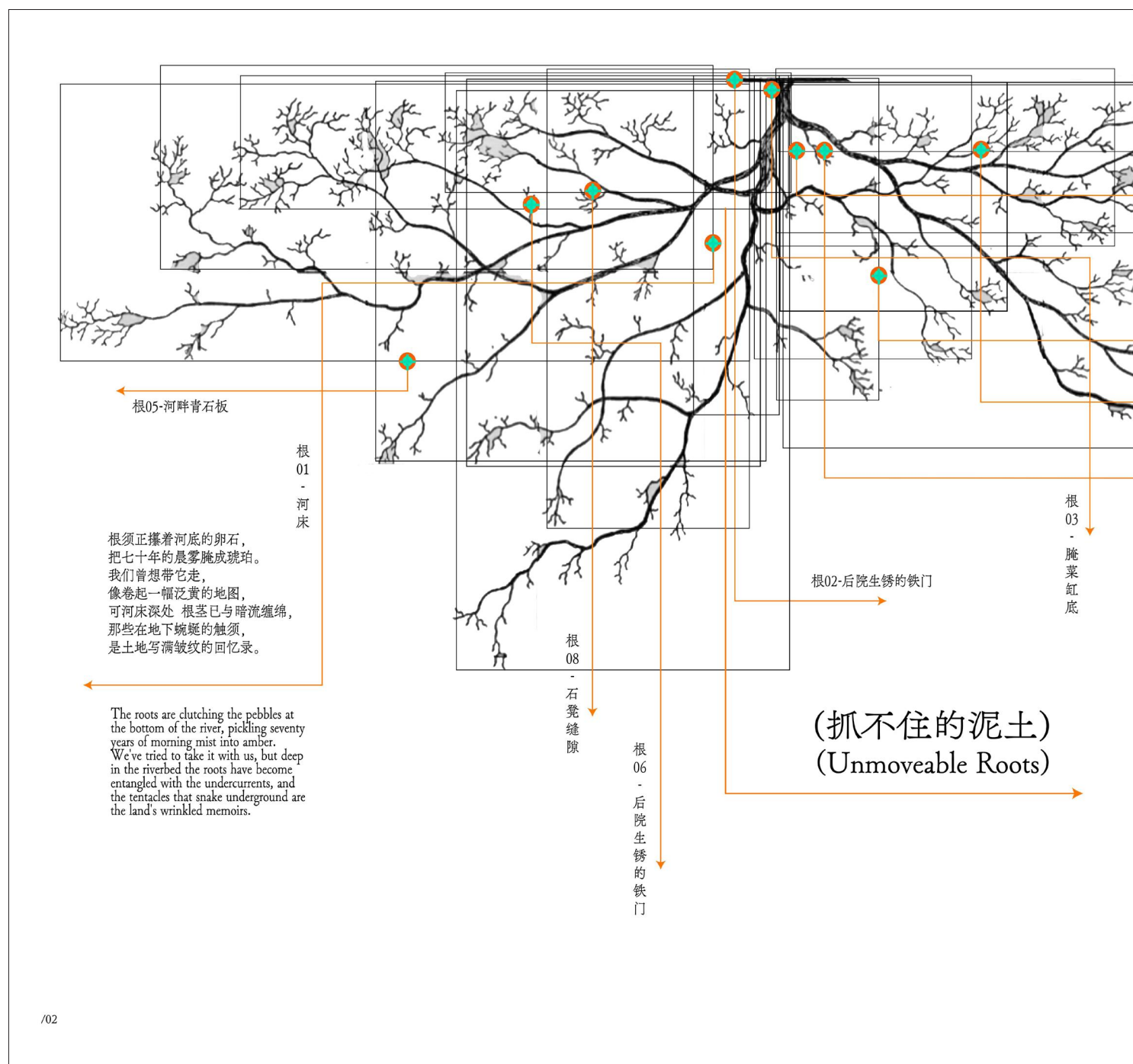
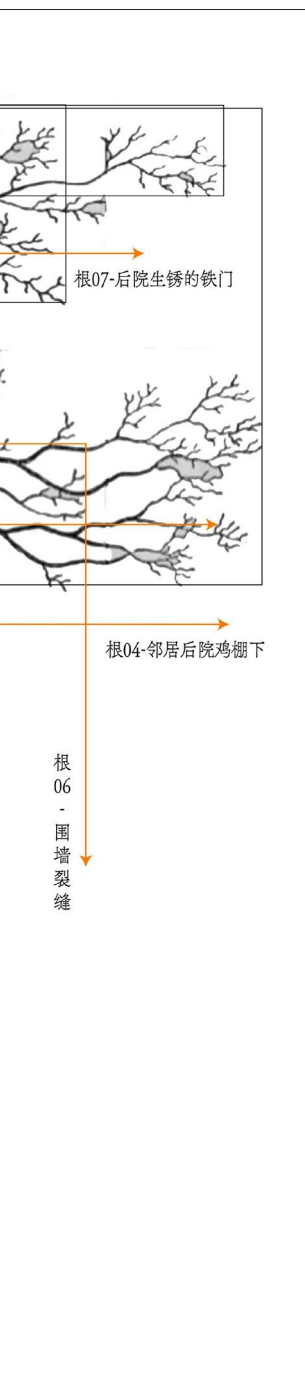


Fig.148, Foreword - Root Page Design - Final Version, 2025

Roots - fragmentation of cultural identity

Connotation:

The root system symbolises the old man's deep connection to the land. The old person's life experiences, memories and emotional deposits are inextricably linked to the land. Demolition means that she must give up these emotional roots that cannot be transplanted, and it is difficult for the elderly to find the same emotional comfort as they struggle to regenerate their roots in the new environment.



Expression:

Through lines and arrows in different directions, I express the disjointedness of the fig tree's root system, which extends to all corners of the village, the riverbed, the stone slabs... It's as if the veins of Grandma's memory were violently severed during the demolition - those roots buried deep under the stone slabs are unencoded emotional memories. When the bulldozer ran over them, not only the plant roots were broken, but also a whole set of survival wisdom linked to cultural identity, which withered into a specimen of 'cultural heritage' in the concrete.

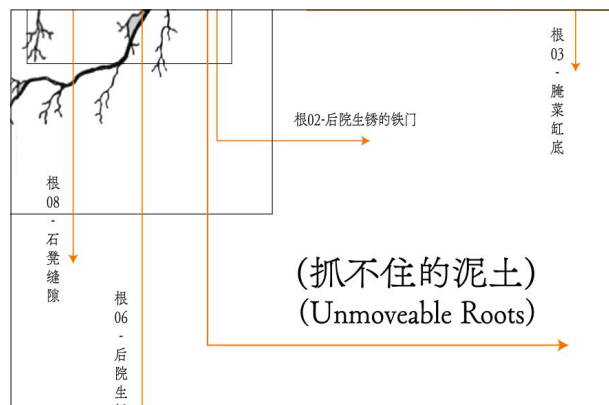
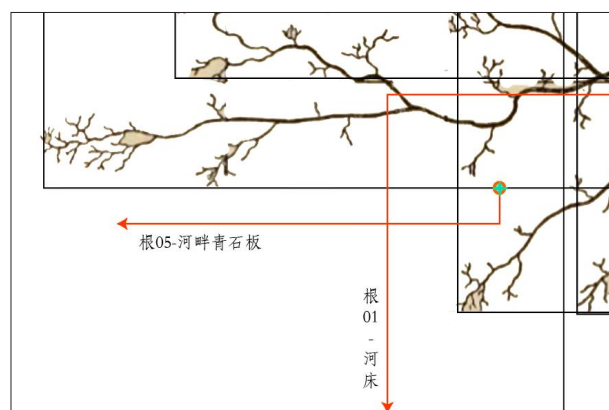


Fig.149. line design, 2025



Fig,150, line design, 2025

Suggestions and iterations:

In the development of the design about this page, I didn't modify the image more than for the typography. The teacher thought that too many text modules were very cluttered looking typography. Therefore I kept only the most important paragraph of text to avoid too much text affecting the recognisability of the image.

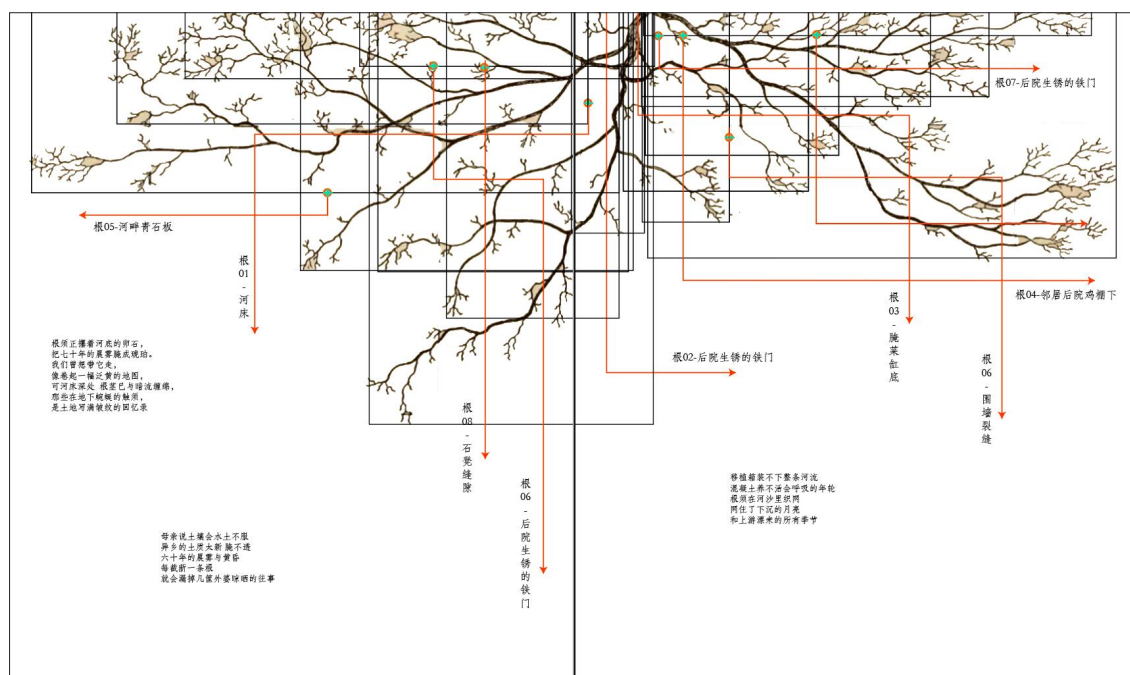


Fig.151. line design, 2025

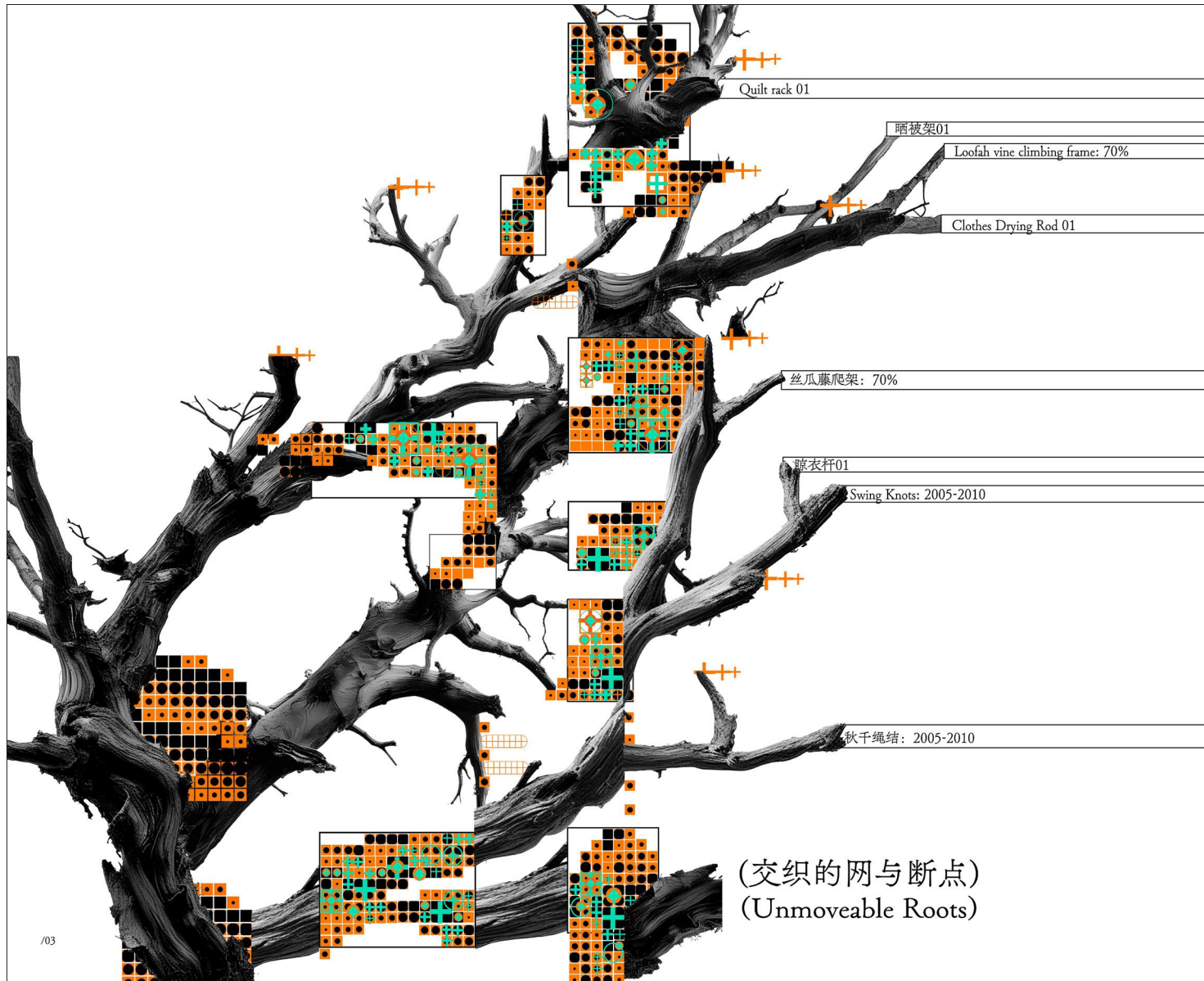


Fig.152, Foreword - Branches Page Design - Final Version, 2025

Branches - Continuing Social Relationships and Family Ties

Connotation:

The branches represent the social networks of the elderly people who have been relocated. The intertwined structure of the branches symbolises the close ties between the elderly and the village community, which were severed after the demolition, and the elderly need to re-establish a new social network. At the same time, the branches also symbolise the continuity of the family, which is maintained through emotional ties despite the destruction of the physical space by the demolition. In addition, the demolition team will eventually saw off the branches, and this conflict between severance and continuity also symbolises the elderly's struggle to rebuild their relationships in a new environment.

Suggestions and Iterations

Colour:

At first, I used a darker orange colour, wanting a very rich and heavy feel. However, I found that this colour, when combined with the black and white images, creates a strong sense of conflict, and this style reflects a sense of fashion instead. It's a way of expressing a preverbal aesthetic in very much recent fashion areas. It clashed very much with my theme, so I reduced the saturation and brightness of the colour and used a different orange.

Typography:

In the beginning, I didn't consider using dragon scale binding as a final book binding method, so my typography was also a normal book typography with the same margins. But then after deciding to do the dragon scale binding, I needed to set aside 50mm for the paste-up area. But at the same time, I wanted to retain a certain amount of space in the frame to reflect the interactive feel. So I extended the box. To give the feeling of endlessness.

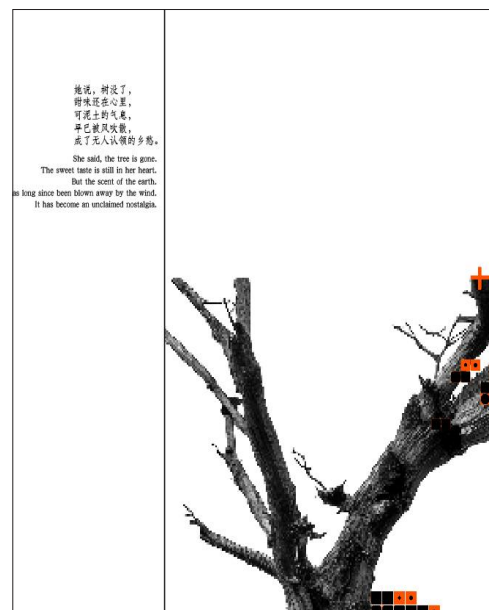


Fig. 153, The attempted layout, 2025

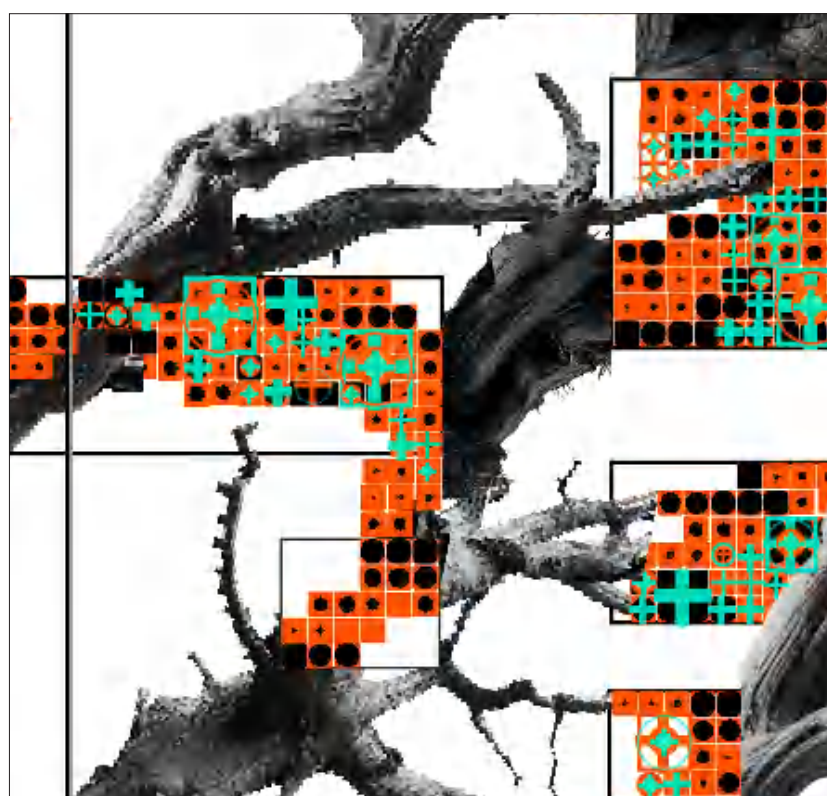


Fig. 154, The attempted layout, 2025

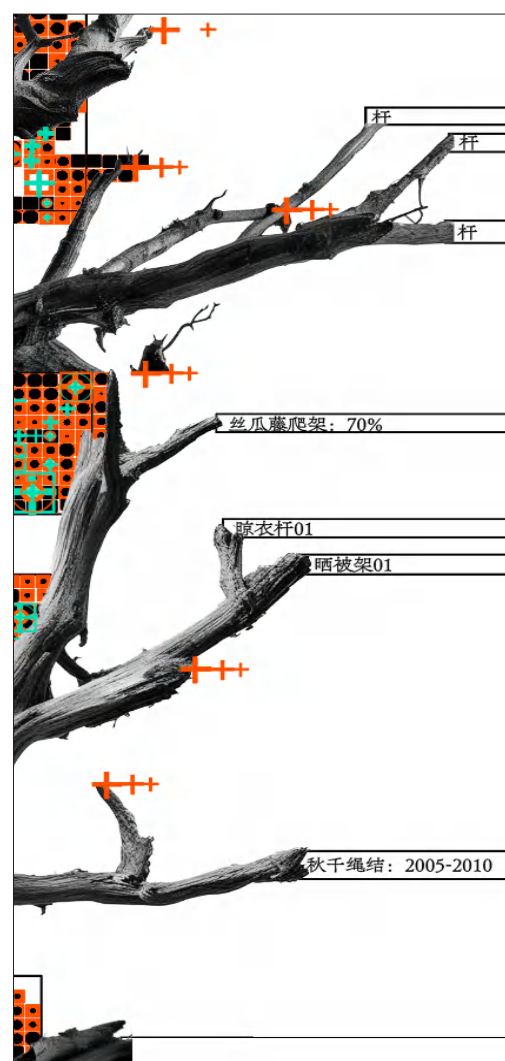


Fig. 155, The attempted layout, 2025

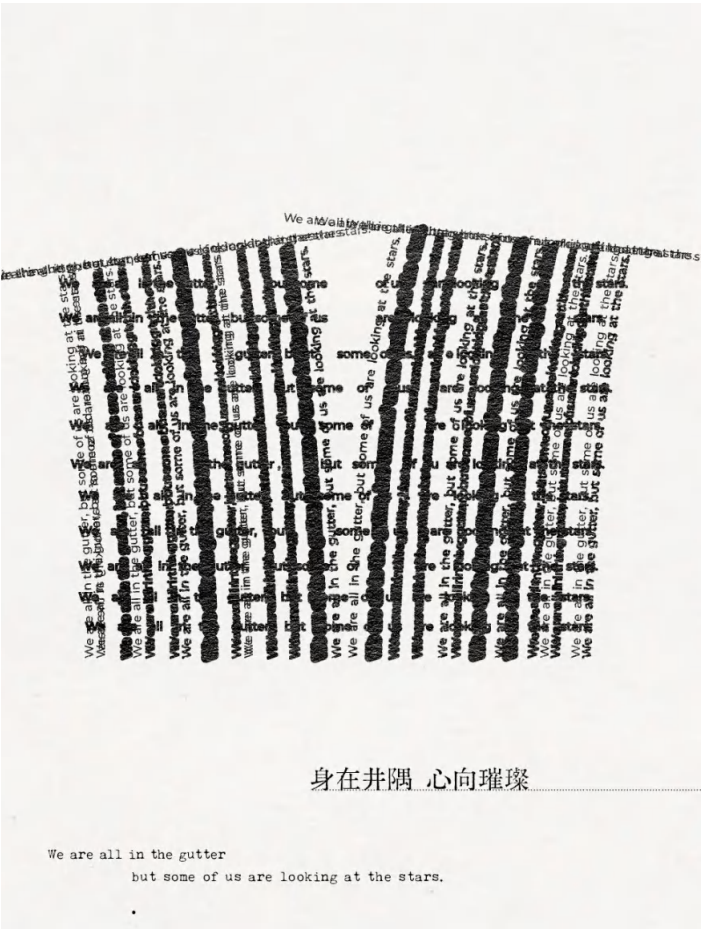


Fig.156, NEAR, LI Ling, 2023



Fig.159, I mean you know, Warren Lehrer, 2023

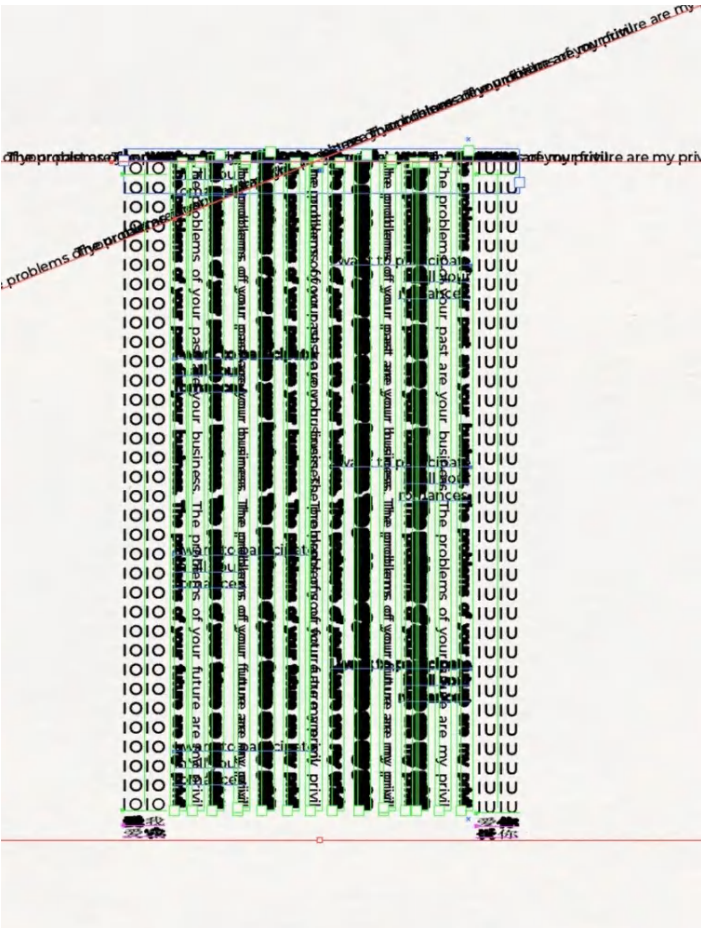


Fig.157, NEAR, LI Ling, 2023

NEAR LI Ling 2023

Inspiration- Typography

His poster work is composed of text weaving anthropomorphic forms. Through the creative typography of the fonts, a sense of knitting is presented. The author also wants to express the connotation of text weaving through this form.

This form arranges the text into a wool-like winding effect, with the connecting strokes and gaps between the letters simulating the warp and weft structure of knitting - just like when Grandma knits a jumper, every stitch is knitting warmth and attachment. Through the 'anthropomorphic knitting' of the text, the poster not only conveys the message, but also lets the viewer intuitively feel how language, like fabric, is able to stitch together memories and emotions.

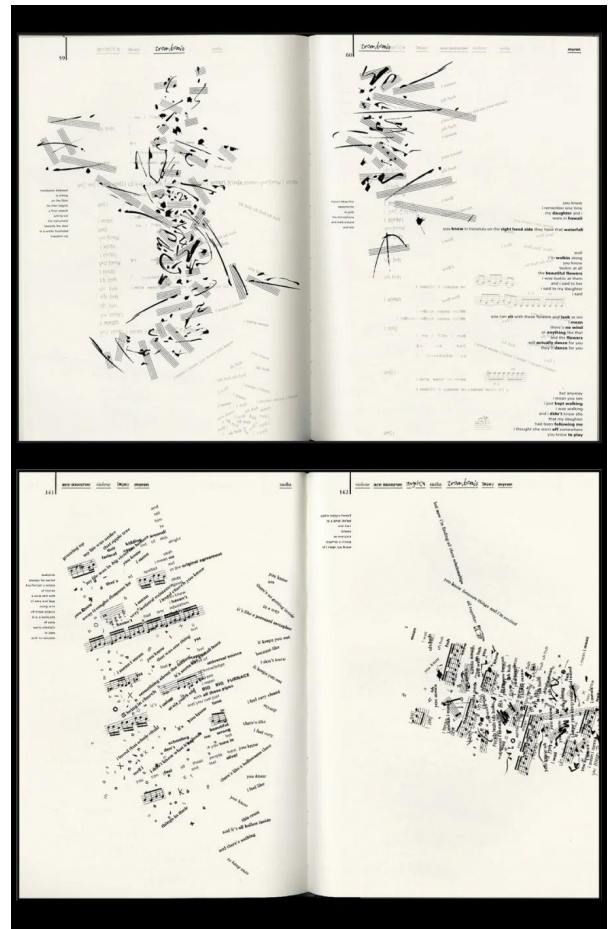
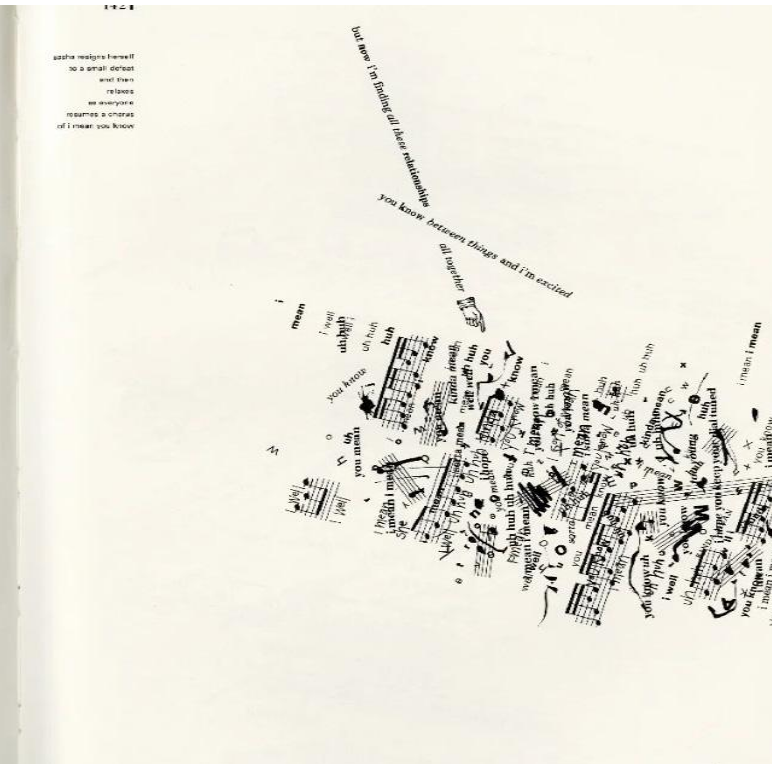


Fig.160, I mean you know, Warren Lehrer, 2023

I mean you know Warren Lehrer 2023

Inspiration- Typography

The book is also very interesting in its typography, stepping out of the conventional norms of strictly following the grid, childhood to express the freedom of music through the forms of tilting, interlacing and inverting. Through synesthesia, the highs, lows, and pauses of music conveyed by the pentatonic score are transformed into a visual presentation.

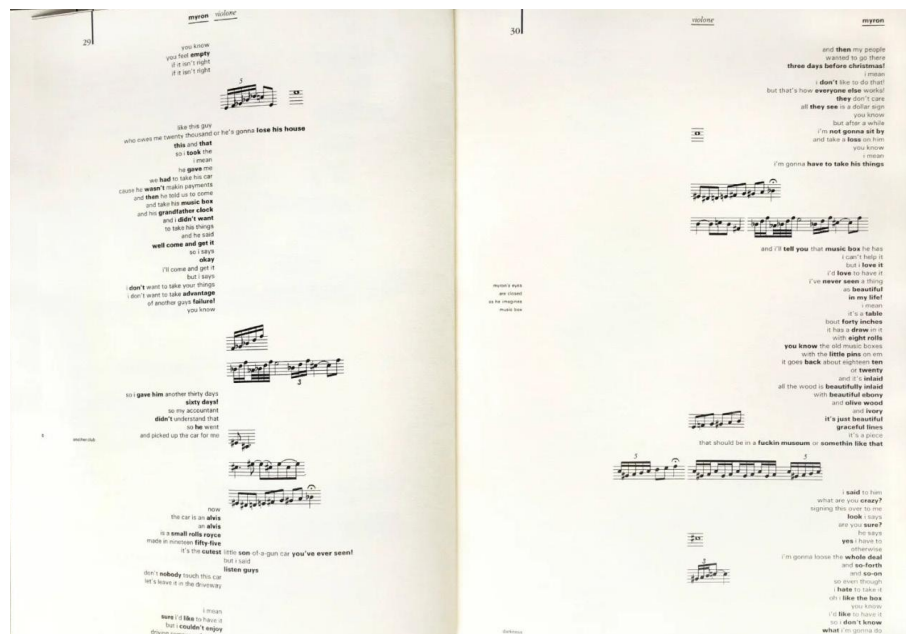


Fig.161, I mean you know, Warren Lehrer, 2023

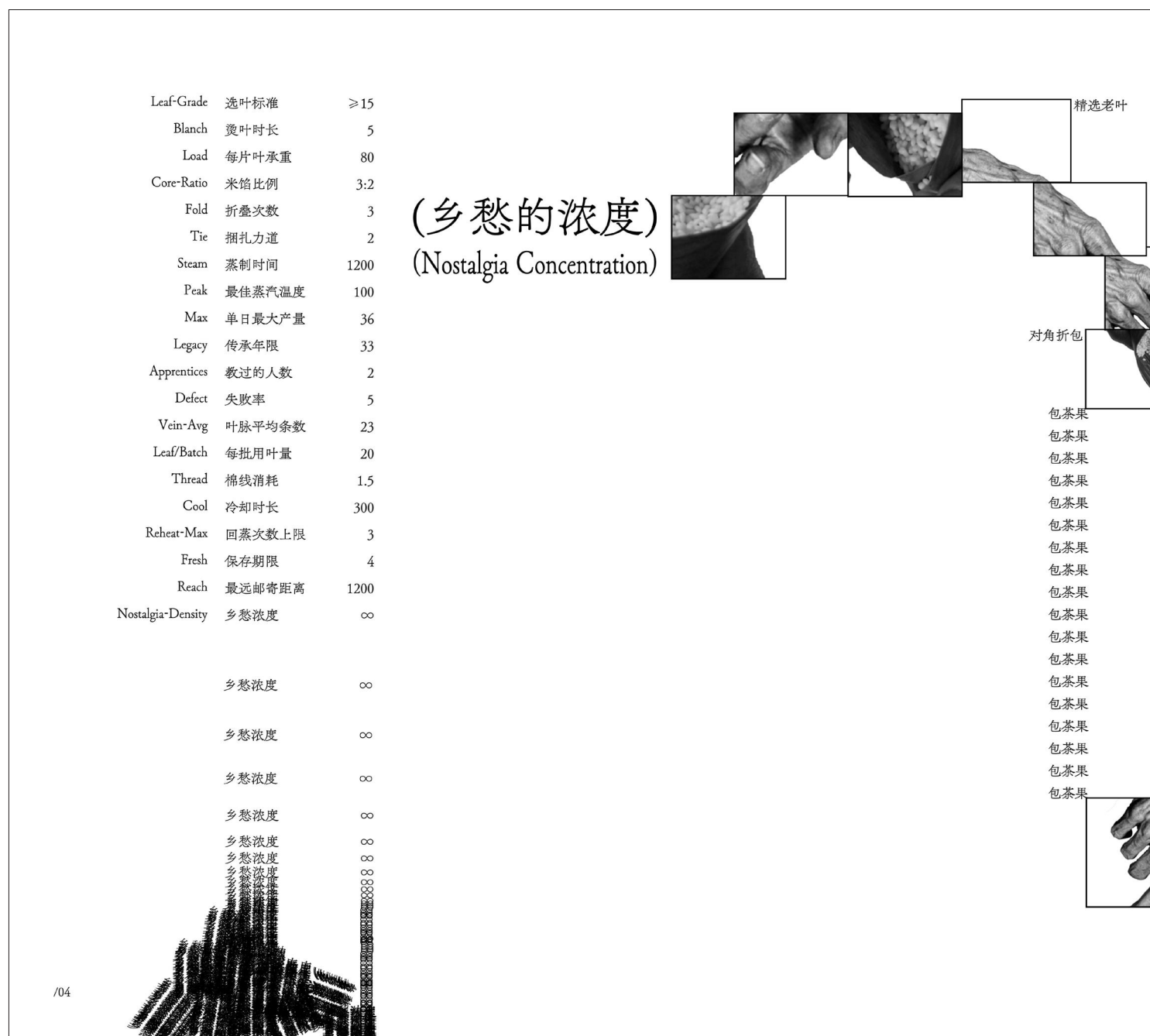


Fig.162, Foreword - Leaves Page Design - Final Version, 2025

Leaves - uncoded emotional memories

Connotation:

The process of wrapping the tea fruits in the leaves is in fact the physical encapsulation of memories by Grandma with the raw materials gifted by the land. Every summer is the season we look forward to the most, when we can eat sweet fruits and cool tea fruits wrapped by my grandmother, which is my childhood memory. Each leaf vein is an emotional neural network that has not been cut by the demolition policy, tenaciously retaining the most pristine emotional memories under data-based standards.

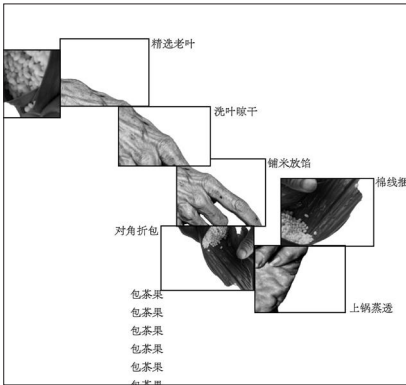


Fig.163, Use of Boxes, 2025

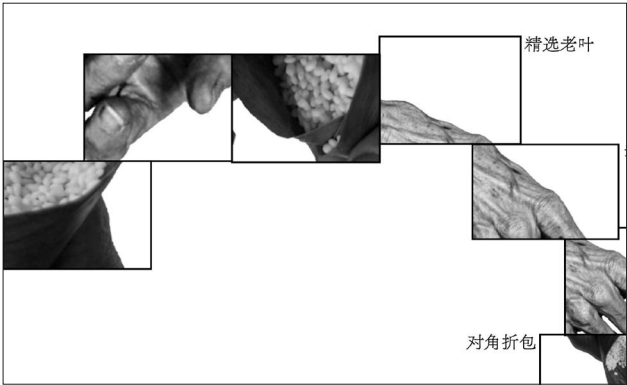


Fig.164, Use of Boxes, 2025

Leaf-Grade	选叶标准	≥15
Blanch	烫叶时长	5
Load	每片叶承重	80
Core-Ratio	米馅比例	3:2
Fold	折叠次数	3
Tie	捆扎力道	2
Steam	蒸制时间	1200
Peak	最佳蒸汽温度	100
Max	单日最大产量	36
Legacy	传承年限	33
Apprentices	教过的人数	2
Defect	失败率	5
Vein-Avg	叶脉平均条数	23
Leaf/Batch	每批用叶量	20
Thread	棉线消耗	1.5
Cool	冷却时长	300
Reheat-Max	回蒸次数上限	3
Fresh	保存期限	4
Reach	最远邮寄距离	1200
Nostalgia-Density	乡愁浓度	∞

(乡愁
(Nostalgia)

Expression:

The data of the tea-fruit wrapping (e.g. blanching the leaves for 5 seconds, rice filling for 3:2) is presented in a data table, which looks like a cold lab report - but at the end of it, a 'nostalgia concentration ∞' suddenly pops up, just as my grandmother would not have been able to wrap the tea-fruit according to the standard, and the data of the taste that she casually pinched out could not be calculated at all! The more precise these numbers are, the more it seems that the things that really matter (e.g., feelings, memories) can't be framed by a table at all.

The juxtaposition of the replicable technical parameters in the first few rows with the unquantifiable emotional intensity in the last row exposes the futility of codified reconstruction in capturing the essence of memory. Through this typography, I want to express a silent indictment of 'protective destruction'.

/04

Fig.165, Reconstruction of Data Embodiment Codes, 2025

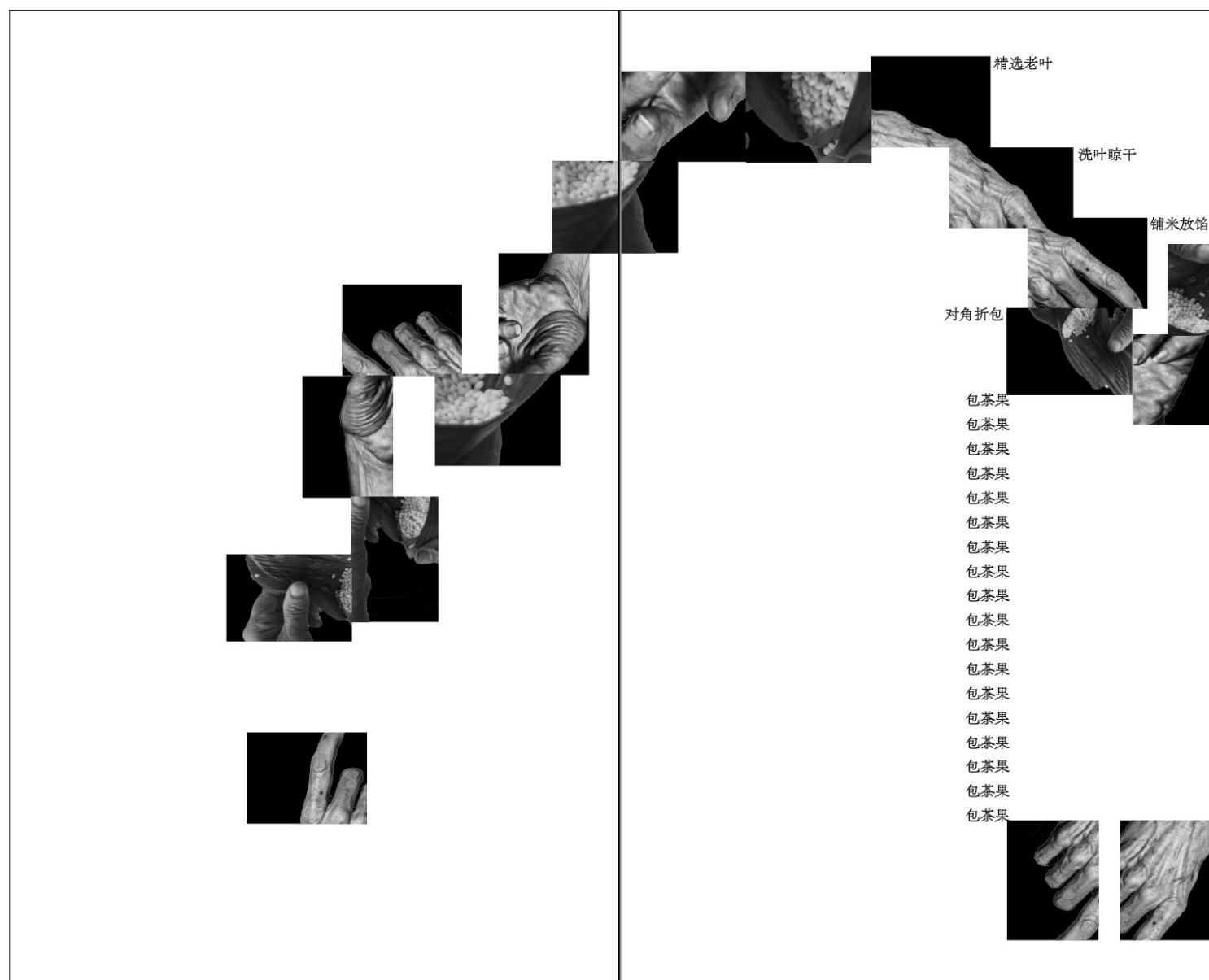


Fig.166, Foreword - Leaves Page Design - First Draft, 2025

Suggestions and Iterations

Typography:

In the very first design, I had a longer image because it was a regular book page size. I documented Grandma's process of wrapping the tea nuts through misplaced stacks, focusing mainly on her hands. These hands are wrinkled but holding the leaves steadily, and the mismatched stacks are like the reimagining of memories in time - one moment wrapping tea fruits in front of the stove of the old house, the next moment hanging over the demolition debris. And the white space of the image vaguely reveals the veins of fig leaves, which are uncoded tactile memories.

Folded page design:

On this page, I originally wanted to make a small square page to go for visual layering. This page is mainly a yardage reconstruction treatment of the leaves. The small square page unfolds like a tea fruit, with a cold table of leaf selection data on the left side, and a close-up of the hand popping up on the right side - the dirt from the nail crevices and the leaf stains create a harsh realism. When the folded page is fully unfolded, the data grid is covered by the palm prints of the grandmother, and the symbol of 'Nostalgia Concentration ∞' emerges from between her fingers, questioning with the most simple visual contrast: can those that are counted really be replaced by those that are touched?

Leaves - uncoded emotional memories

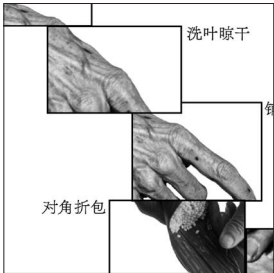


Fig.167, Use of Boxes, 2025



Fig.168, Small folding page, 2025



Fig.169, Apple Narrative, Jiating Shi, 2023

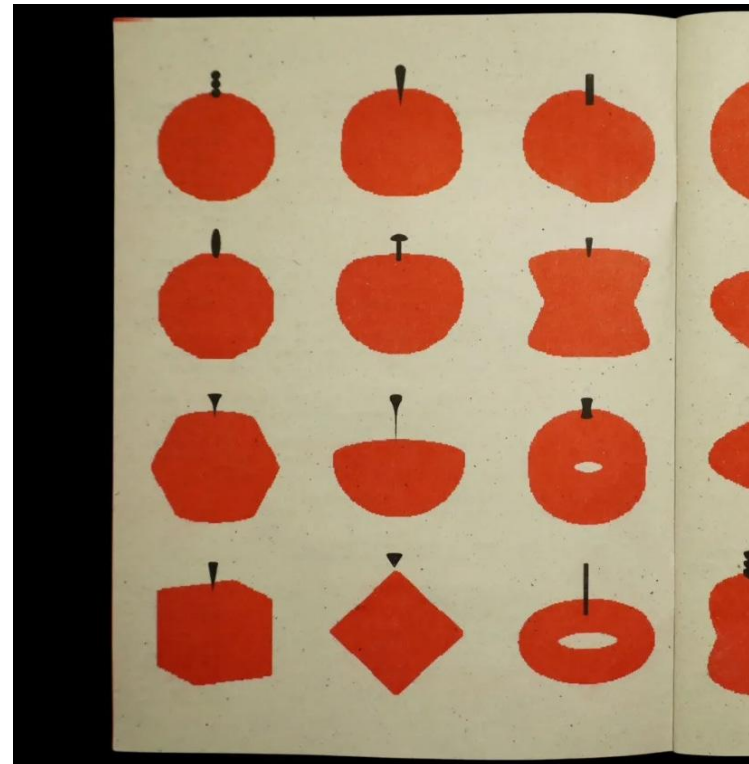


Fig.171, Apple Narrative, Jiating Shi, 2023

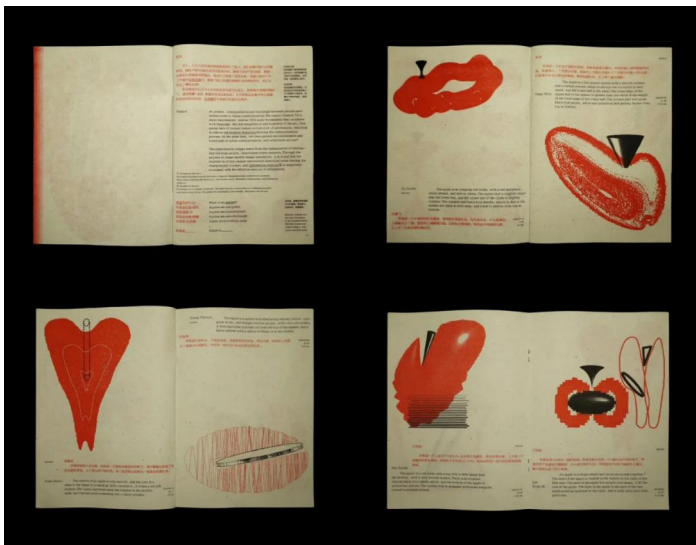


Fig.170, Apple Narrative, Jiating Shi, 2023

Apple Narrative

Jiating Shi

2023

Design Form

The book uses the physical state of the apple (crushed, cut, rotted) to correspond to the seven stages of the personality narrative, transforming abstract psychological trauma into palpable visual symbols. Geometrically stacked to make each wound a slice of data, the devastated apple still retains its core-suggesting that even through identity stripping, certain kernels cannot be completely dissolved.

The book's design for the apple is one of my personal favourites. Through geometric treatment, different forms are stacked. It uses more abstract forms to express apples in different states.

Fig.172, Shopping



Fig.173, Shopping, Agata Yamaguchi, 2022

Shopping

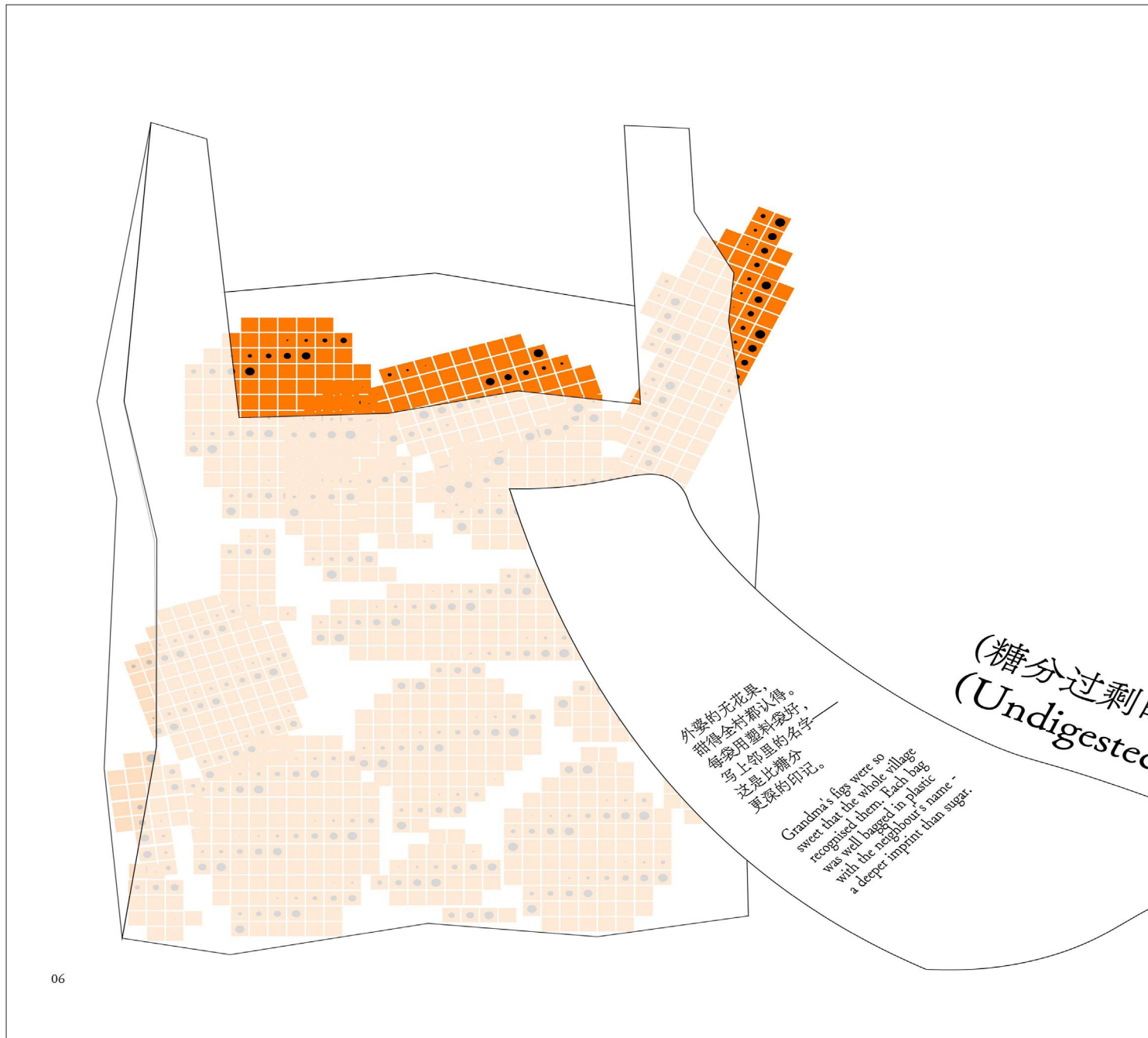
Agata Yamaguchi

2022



Reflect - Inspiration

In my work, the fig fruit can symbolise the self-worth torn apart by the demolition. Through the arrangement of fruits with different degrees of decay (from intact to shrivelled), the traces of policy documents stamped on the skin, or the map of the village presented by the cut surface of the fruit flesh, physical damages and emotional residues are allowed to form an intertext. The kernel that is eventually preserved can be an etching of an old door number, proving the hard core of those memories that cannot be metabolised by urbanisation.



06

Fig.173, Foreword - fruit Page Design - Final Draft, 2025

Fruit - Loss of self-worth and emotional residue

Connotation

Figs are like Grandma's emotional courier, each one sent to the neighbourhood is a code of warmth in the rural society of acquaintances, and she would also send figs every year to me who went to school far away in other cities, carrying the attachment across the distance. But demolition is like a pair of scissors, cutting the network of relationships woven with fruits - what is left in the plastic bag is not only the wilted fruits, but also the nostalgia of suddenly losing the sending address. Those fruits that could not be sent out have become an emotional legacy that has no place to be placed in the process of urbanisation.

的未消化记忆)
(Sweetness)

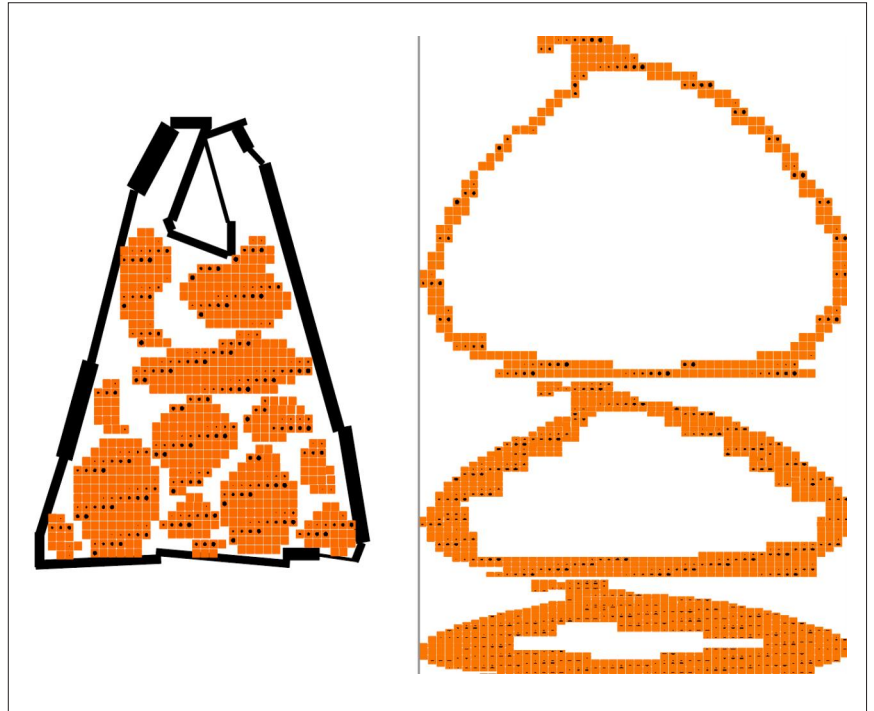


Fig.174, Foreword - Leaves Page Design - First Draft, 2025

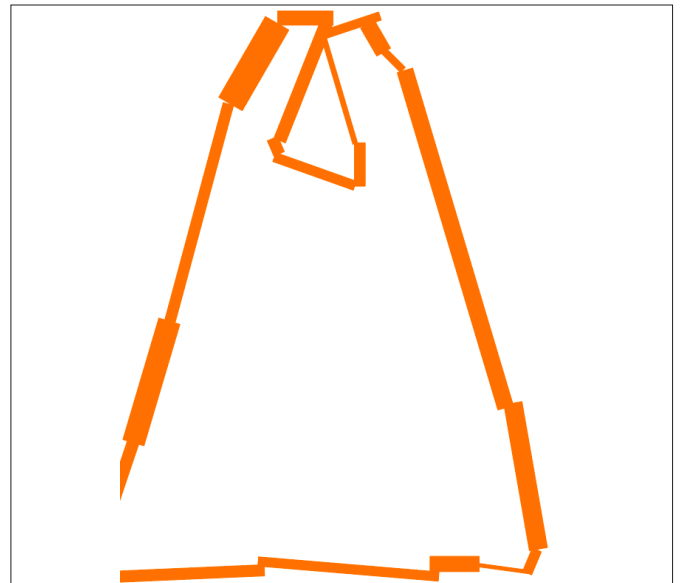


Fig.175, Foreword - Leaves Page Design - First Draft, 2025

Expression

I used a semi-transparent line-drawing plastic bag, making it as thin and fragile as a discarded eviction notice. Some of the 'coded' figs inside have become long barcodes, while others have only data points in the shape of fruit cores. The fruits have piled up into unfamiliar data clusters at the bottom of the bag - this process of descending is more like the weightlessness and deformation of traditional favours in modern society.

Suggestions and Iterations

Visual Form:

In this iteration of the sheet, at first I wanted to outline the bag shape with lines of varying thickness, and inside the bag were yardage reconstructed figs. But I was using black as the outline with orange fruit inside, but this form would have clashed with the large orange colour of the page on the right - there is too much orange, and to some extent it would have created visual fatigue. ruehl suggests that it would have been possible to swap the colours of the band and the fruit.

In addition, the shape of the fruit on the right page becomes flatter and flatter as it moves down the page, like nostalgia sent by Grandma being squeezed in layers in an urbanised delivery. The trajectory of deformation from fullness to dryness records the depletion and devaluation of traditional human feelings in the modern logistics system.

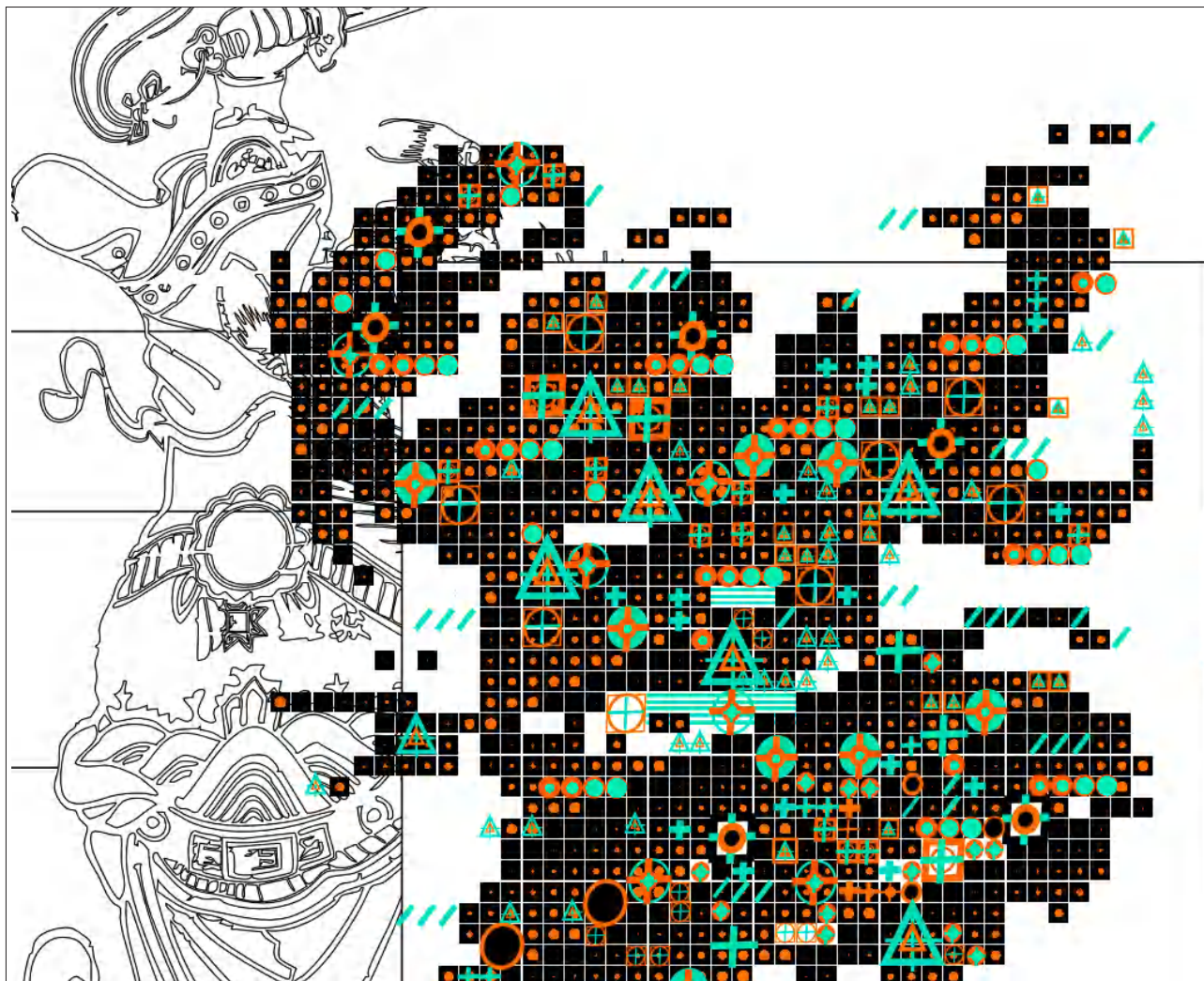


Fig.176, Representative page 1, 2025

(罪行痕迹) (Marks Of The Crime)

The fence in Grandma's vegetable garden always needed to be stitched up because it was the only way the neighbor's puppy could escape the house to go out and play. It needed to 'clack and tear' the wire fence to drill a hole, rustle into Grandma's vegetable garden, 'snap and stomp' through the shadows under the tomato stand, and then 'whoosh -' escape through the back door of the garden.

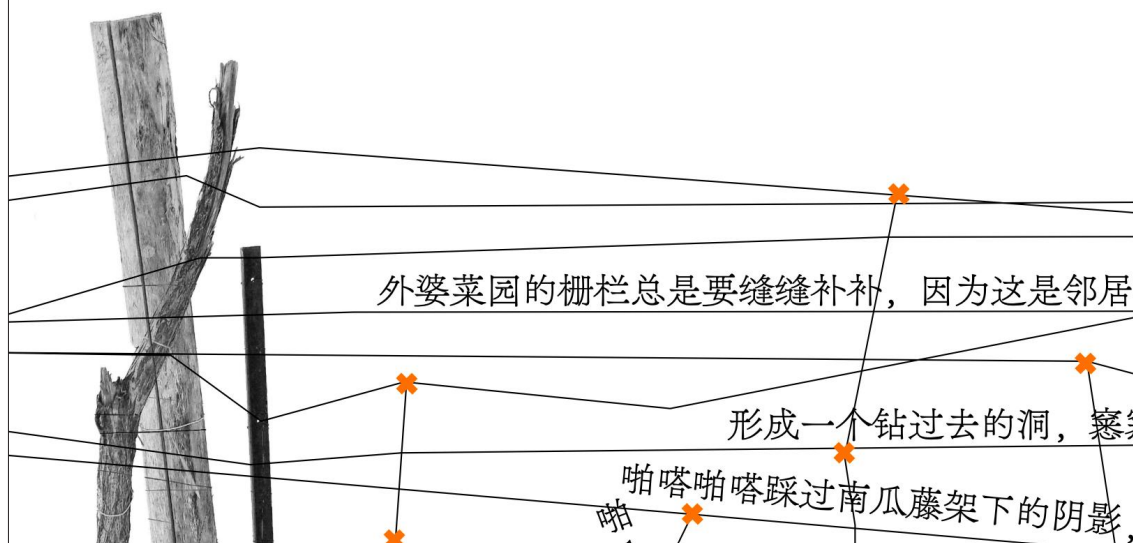
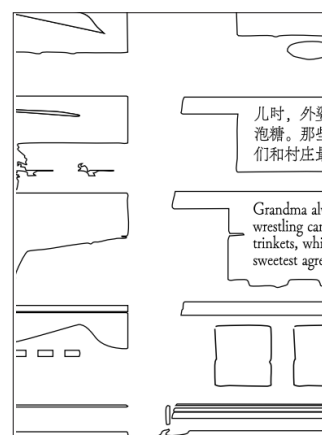


Fig.177, Representative page 2, 2025

戊子



(秘密货架) (Secret Shelf)

Fig.179, Representative page 3, 2025

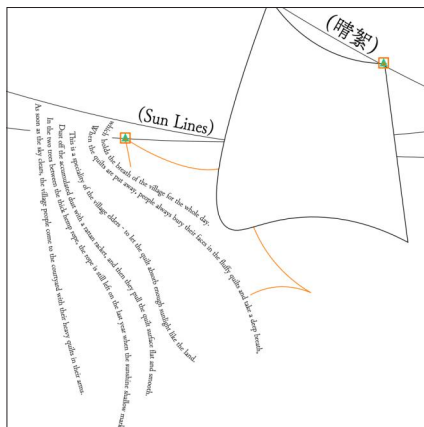
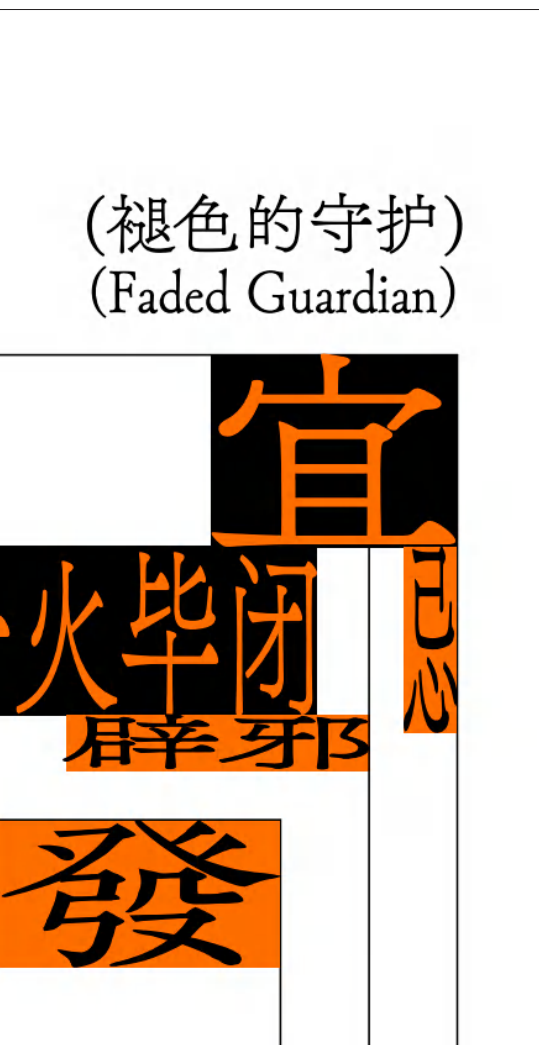


Fig.178, Representative page 3, 2025

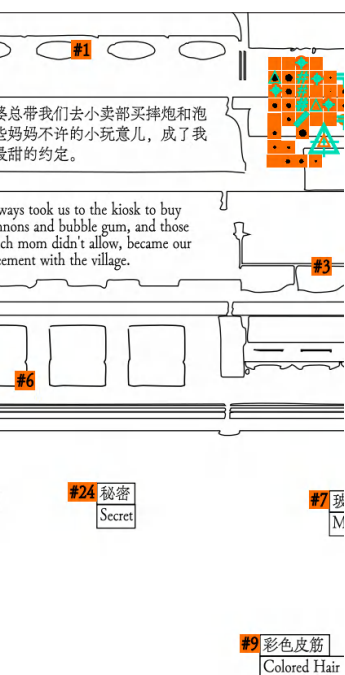
Typographical conception of the text - Title Design

Parentheses + Title Design Intent

This naming scheme is like labelling memories as hidden - the 'secret shelf' is not only a physical space, but also a childhood shelter indulged by Grandma. The parentheses are like the doorframe of an old house before demolition, framing the emotional corners that cannot be categorised by the policy documents. Each title is double-coded: on the surface is the name of the object, but on the inside is a code that only those who have experienced it can understand (e.g. 'Bubble Gum' = the stolen goods of the grandchildren's silent agreement), using this private grammar to counter the flattening of memory by urbanisation.

Suggestions and Iterations

The tutor's comment was that she thought the brackets-plus-title format was very much like doing a PowerPoint presentation. It didn't have the feel of a book. But the reason I used brackets was with a moral in it, so I took this comment in part. Keeping the parenthetical captions on key cross-pages makes the parentheses a 'viewfinder' for key memories, like the window frames of an old house. On the other hand, in the image narrative section of the same theme, the text is removed and the images speak for themselves. In this way, the metaphorical nature of the symbols is preserved, and the book is read with a sense of urgency.



Typographical conception of the text

- Bilingual text



Fig.180, Representative page 1, 2025

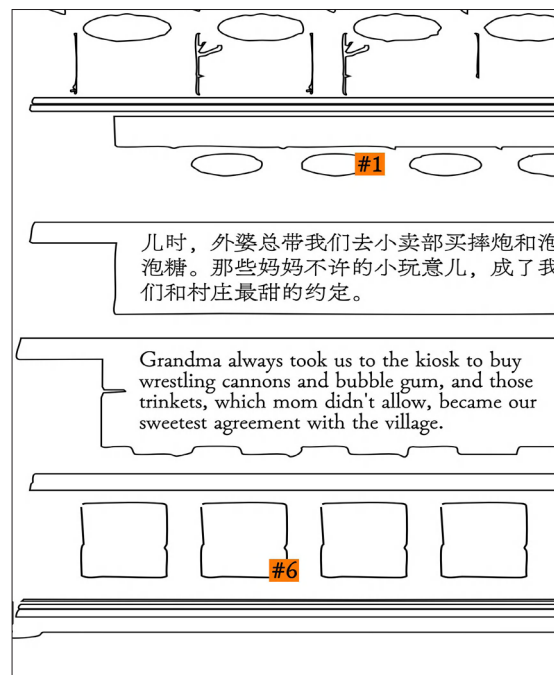


Fig.181, Representative page 2, 2025

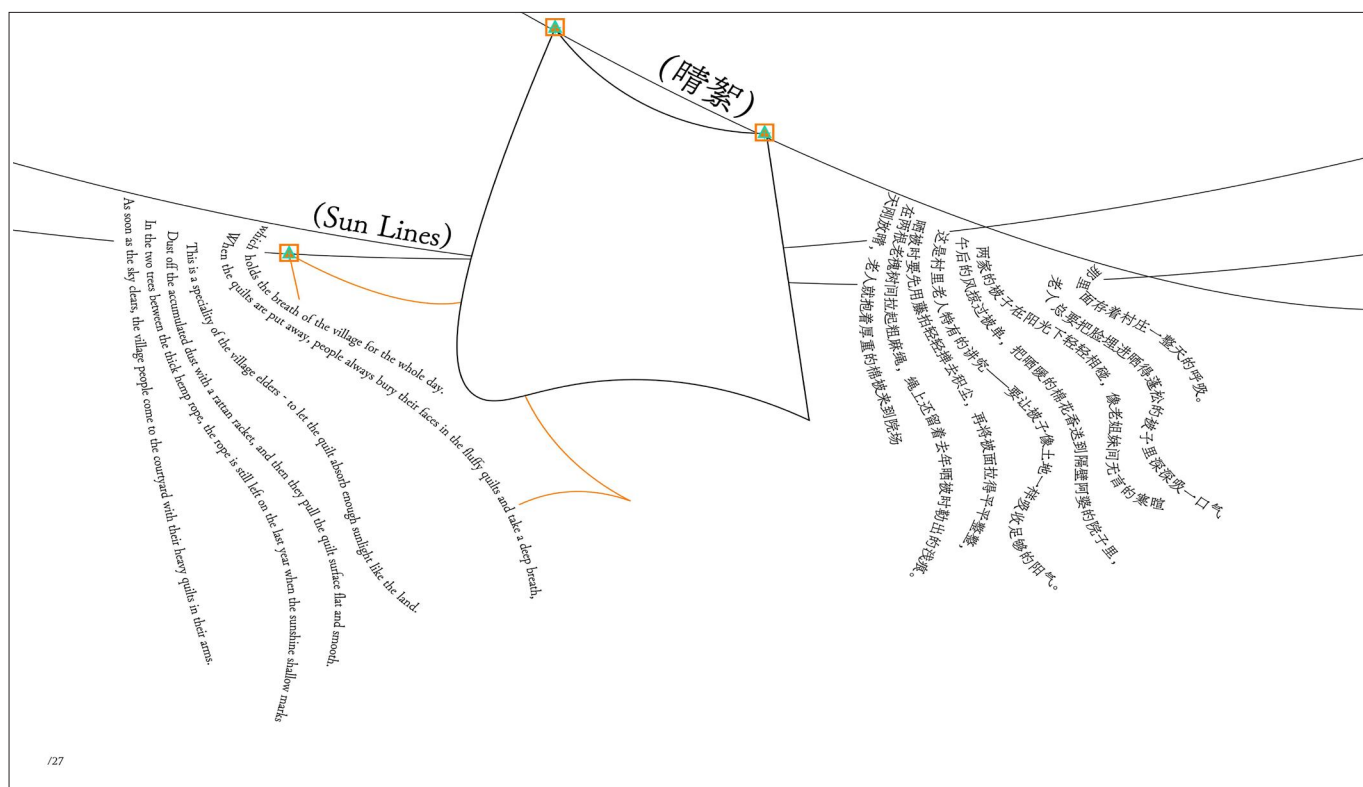


Fig.182, Representative page 3, 2025

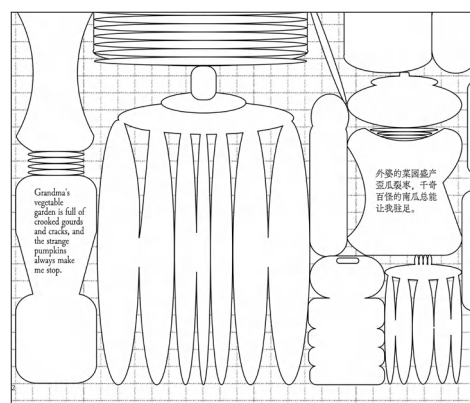
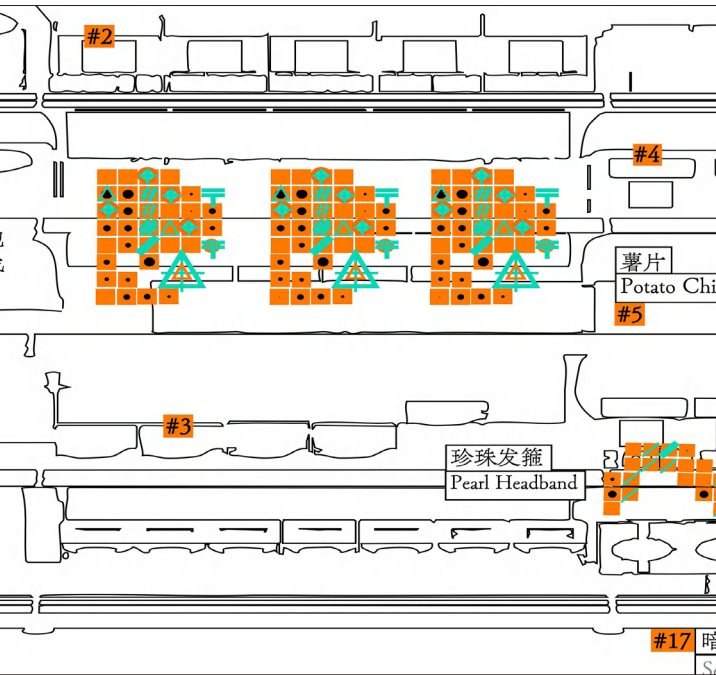


Fig.183, Representative page 4, 2025



Question: should both Chinese and English be in a book?

Almost all of my pages are in English and Chinese, but my tutor thinks it's a very bad idea to have English, but I think it's a good idea to have English and Chinese, but maybe in a more logical layout so that the text doesn't stand out so much.

The co-existence of Chinese and English maps the universality of the issue of 'demolition' in the context of globalisation - in discussing this issue with ruehl, I realised that it is a problem that exists in every country. It is essentially the pain of cultural memory in the midst of urbanisation. The English language is not a decoration, but an interface to connect Grandma's case to a broader dialogue. The dual voice of the text proves that this sense of torn nostalgia is the 'aftermath of progress' that is common to contemporary mankind.



Fig.184, Representative page 5, 2025

Exploration of solutions:

My tutor thought it would be possible to do two books, one all Chinese and one all English. However, because my binding method is a very complicated and time-consuming dragon scale binding, time is not allowed. Then again, making two books with the same content and the same form is only because Chinese and English can't be on a page at the same time. This is an idea I don't really agree with. So I had a more balanced discussion with my teacher. In my subsequent design, I paid more attention to the interesting nature of the text layout. Instead of a simple piece of Chinese and a piece of English, I made the text and images interactive. Even let the text become part of the graphics. Increase the interactivity of the page. sense of urgency.

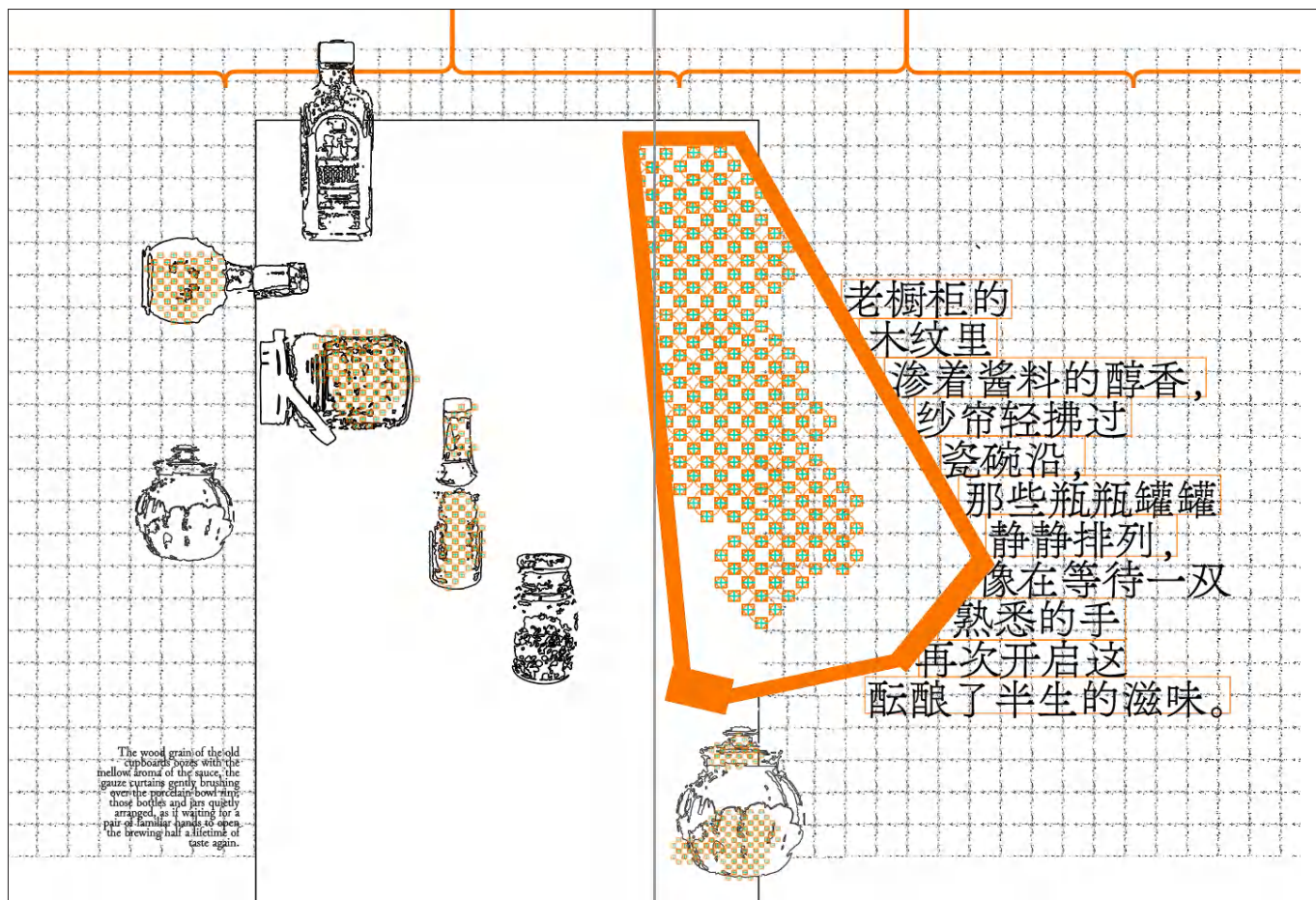


Fig.185, Representative page 1, 2025



Fig.186, Representative page 2, 2025

The initial
layout
attempt

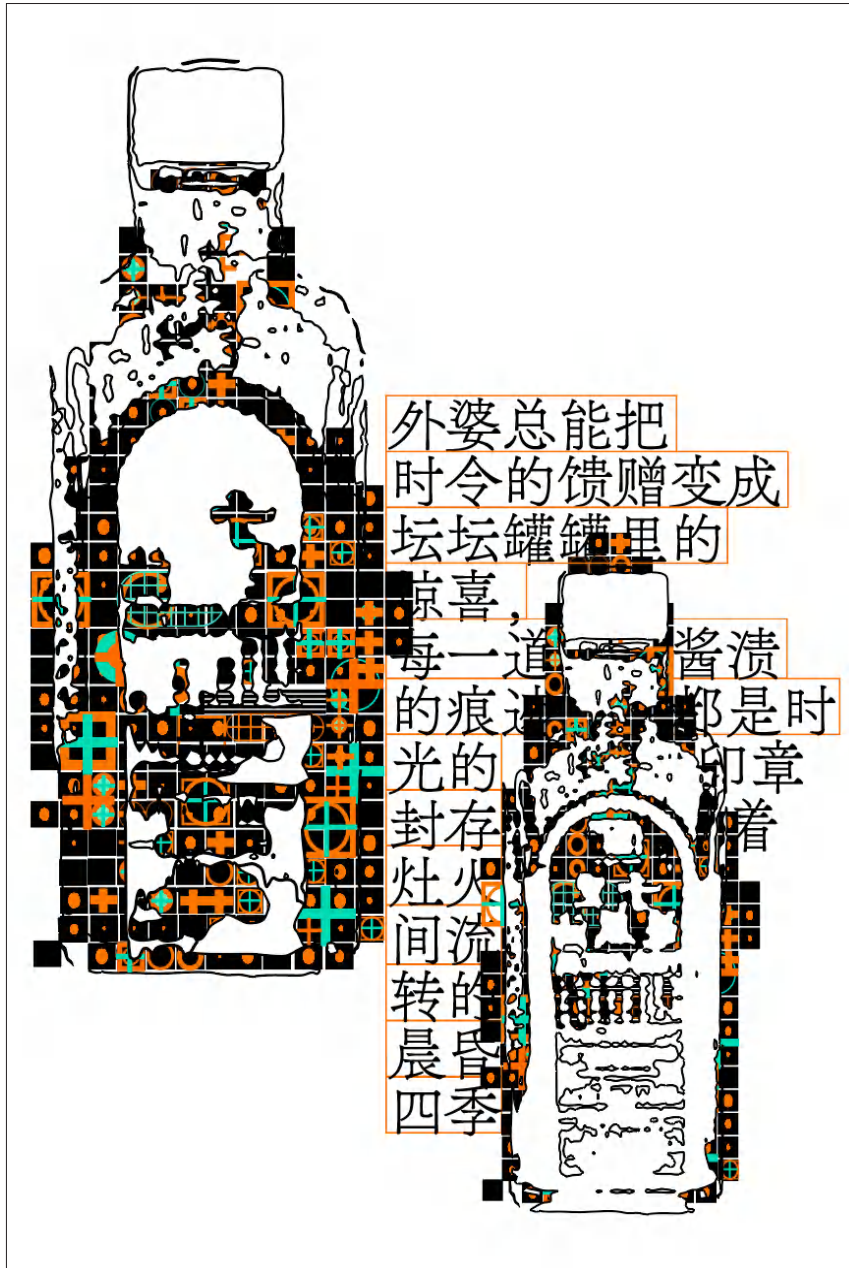


Fig.187, Representative page 3, 2025

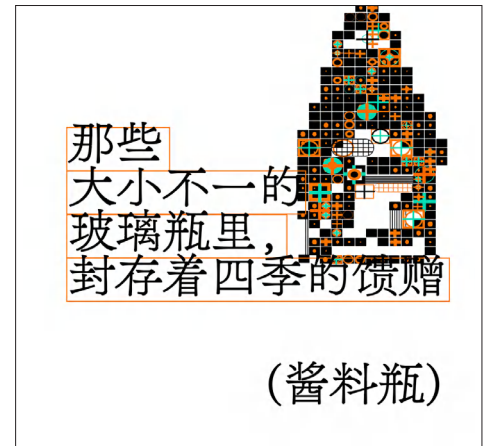


Fig.188, Representative page 4, 2025

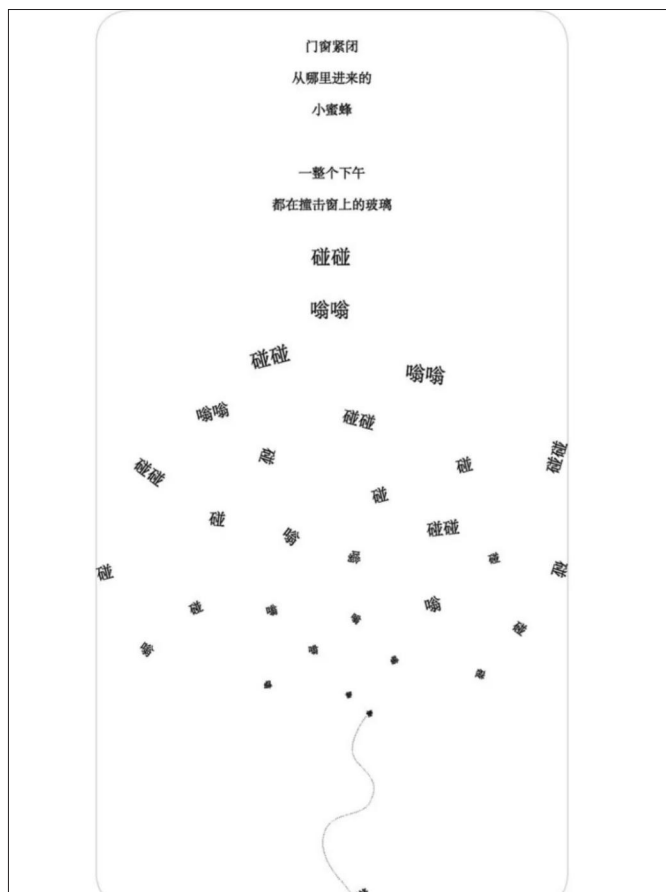
Reflection:

This made me reflect deeply: true nostalgia should not be confined in a square grid, but should flow naturally between the pages like the smoke wafting from Grandma's stove. But I don't have a clear idea about the specific design ideas. If the grid system is abandoned, how to build a new visual order? I had a vague feeling that I needed to find a way of expression that retained the primitive texture of local life, but could also have a dialogue with the language of modern design. This prompted me to start re-examining those details of life that had been overlooked: the crooked pickle bottles, the twisted cotton threads, the natural veins of the leaves, which may themselves contain the most genuine typographic logic.

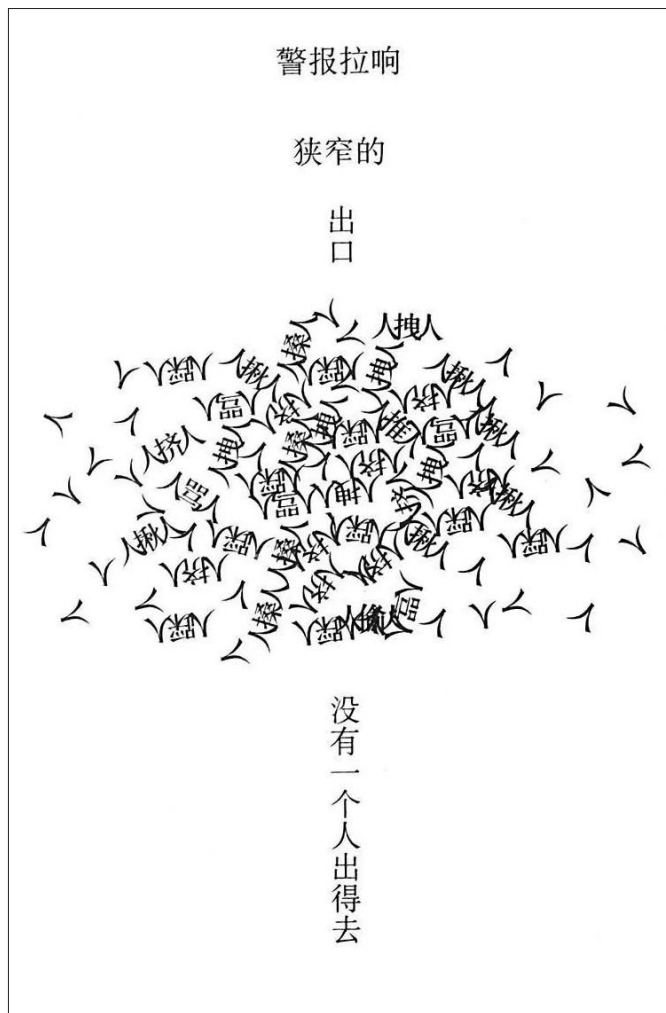
Suggestions and Iterations

Problem: Typography does not well reflect the temperature of nostalgia

After an in-depth discussion with my teacher, I realised that although the initial layout, which strictly followed the grid system, was neat and orderly, it had turned the emotional memories, which should be full of warmth, into cold archival records. My teacher hit the nail on the head when she pointed out that the core value of this local journal did not lie in the orderly presentation of information, but in its ability to evoke vivid imagery of the village. She suggested that I break away from the traditional grid and refer to typographic designs that allowed words and images to create a poetic dialogue - for example, letting words grow along the branches of a fig tree, or mimicking the curved arrangement of a pickle bottle.



Fig,189, The designing wordsmith, Zhu Yingchun, 2011



Fig,191, The designing wordsmith, Zhu Yingchun, 2011

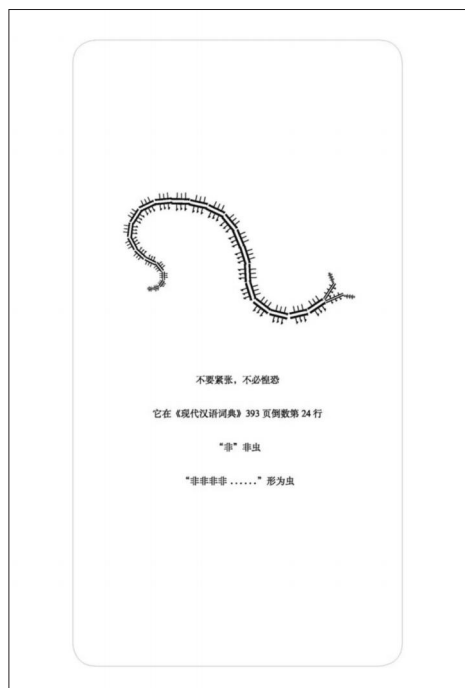
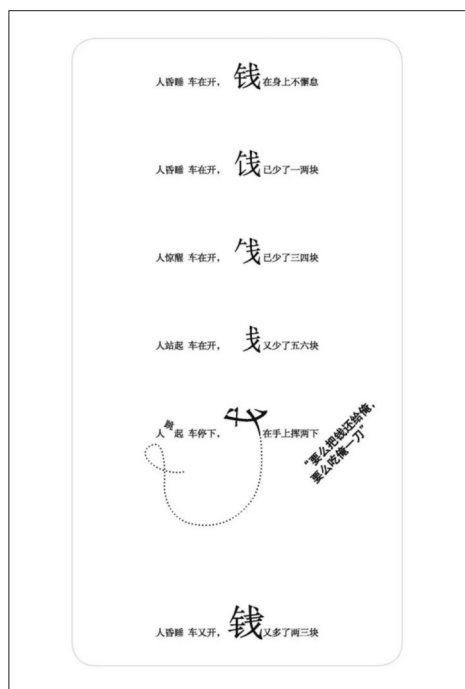


Fig.190. The designing wordsmith, Zhu Yingchun, 2011



Fig,192, The designing wordsmith, Zhu Yingchun, 2011

The designing wordsmith Zhu Yingchun 2011

The Power of Words

Lin Xin

2025

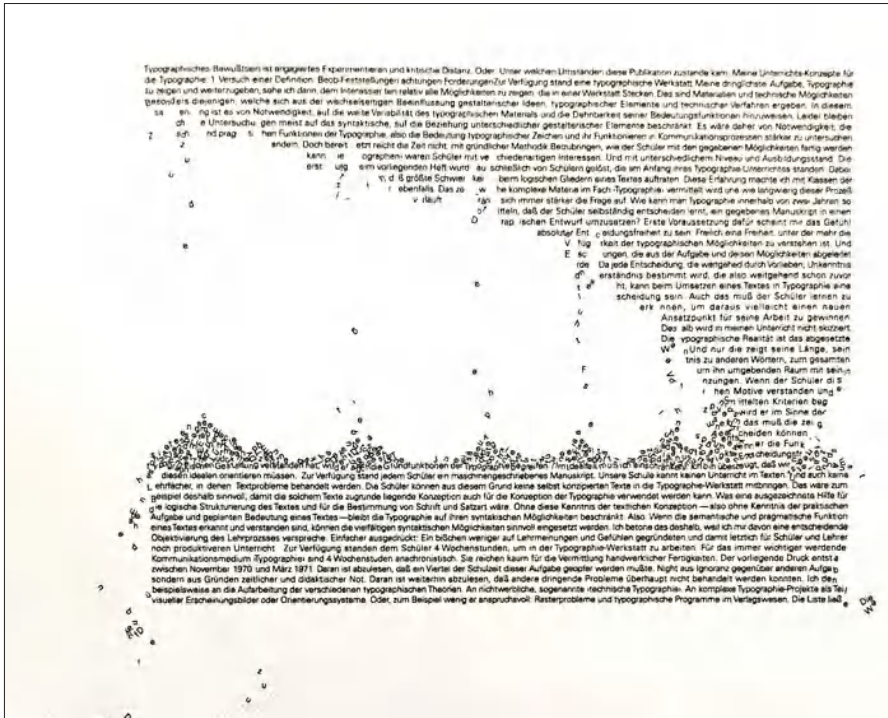


Fig.193, The Power of Words, Lin Xin, 2025

Case Analysis

Zhu Winchun's Design Poetry gives visual life to the text - the verses crawl along with the ants in columns, and the text vibrates like a butterfly's wings between the folded pages. This kind of creation of 'material text' makes poetry no longer an object of reading, but a touchable ecological site. In addition, I have also studied English typography. In this case, the English typography is given a sense of rhythmic breathing, which proves that even linear text can create spatial poetry through staggering and overlaying, breaking the mechanical sense of the grid.

Reflect - Inspiration

This inspired me to rethink the dimension of 'coded reconstruction': the leaf veins of a fig tree can become a natural grid for text layout, and the text related to the page of a soy sauce bottle can be arranged in a cupboard like a bottle. Let the data-based nostalgia break free from the form and grow naturally like a seed on the page of a book, use the 'poetry of design' to fight against the cold policy coding, and retrieve the organic nature of memory in the form.

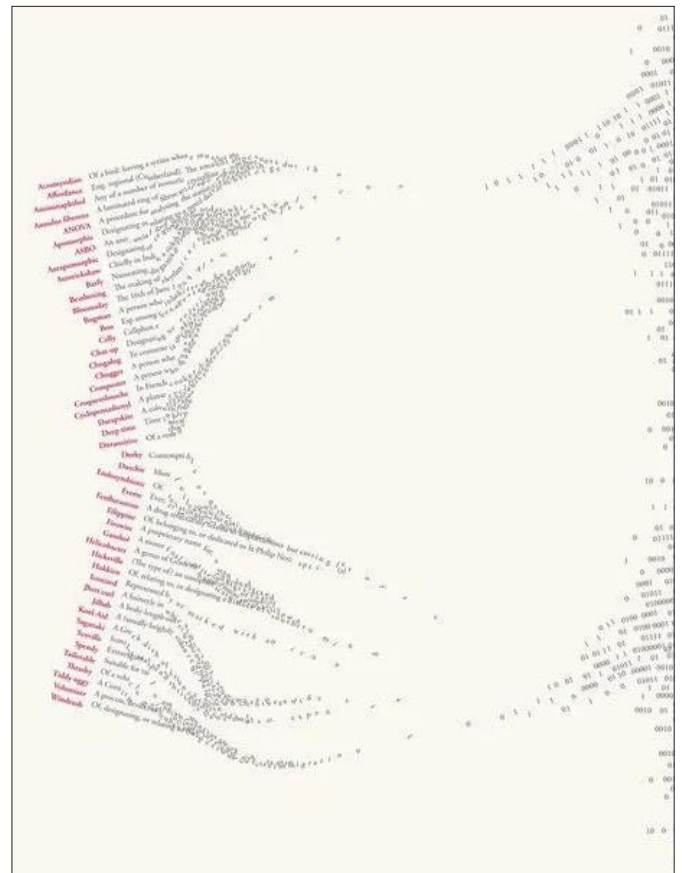


Fig.194, The Power of Words, Lin Xin, 2025

今天的下饭菜，
选哪一瓶呢？

Which bottle will
choose for today's meal?

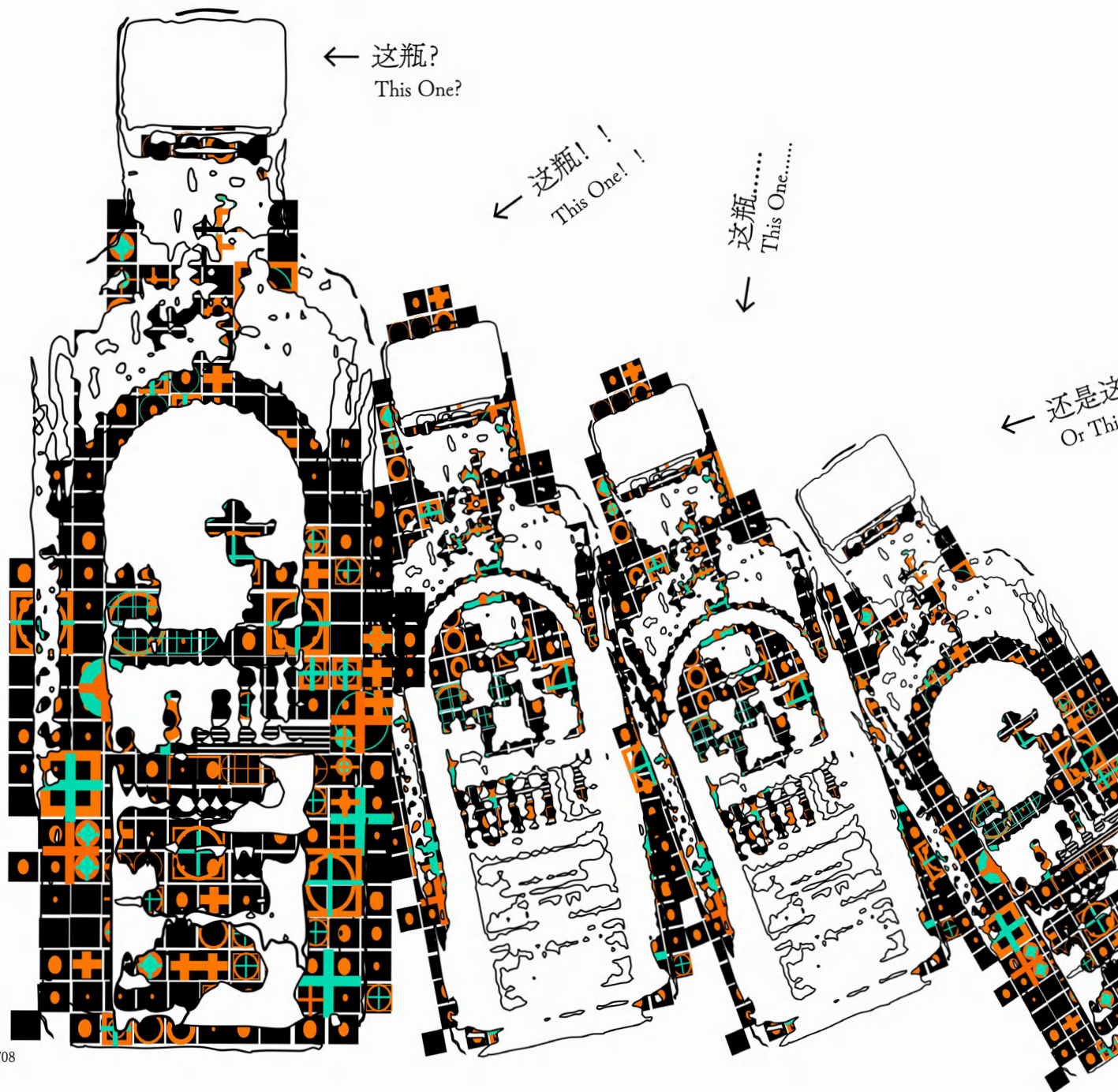


Fig.195, Pickle jar - Final Draft, 2025

About objects - Grandma's Treasure

Connotation

These yarded and reconstructed soy sauce bottles are time capsules in Grandma's kitchen - each one marinated in the sunshine, rain and hand temperature of a specific year. A few bottles on the right are mischievously tilted, which brings the image to life - just like the naughty memories of opening the caps of bottles to smell the aroma when I was a child. The text 'This bottle? This bottle!' The dialogue format instantly brings us back to the heartwarming scene of choosing food for dinner with Grandma. These bottles and jars carry not only food, but also the warmth of family love brewed over time.

Reflections on mentor comments and design iterations

My tutor suggested that the text should really 'live' in the picture, so I made the jars look chubby, like little children waiting in line to be pampered. The text is no longer lined up next to the bottles, but instead becomes a small dialogue box that hangs mischievously above the bottles. This typography allows the images and words to play together, and it is as intimate to read as if you are having a dialogue with these bottles. With this change, the graphics and text really blend together, as naturally as sauces and rice were born to go together.

瓶 ~ ~
s One ~ ~



(酱菜瓶)
(Pickle Jar)



Fig.196, Glasssssss, FhoN, 2025

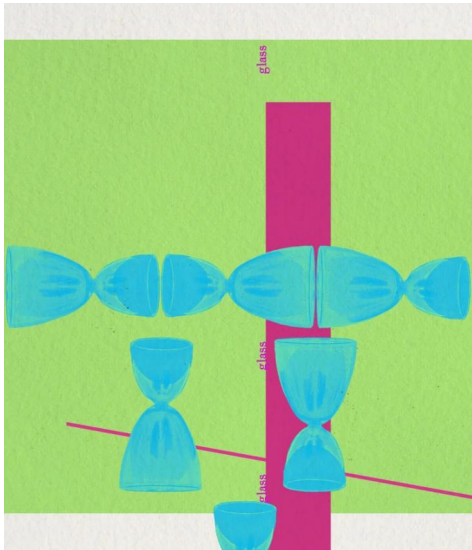


Fig.197, Glasssssss, FhoN, 2025

Glasssssss FhoN 2025

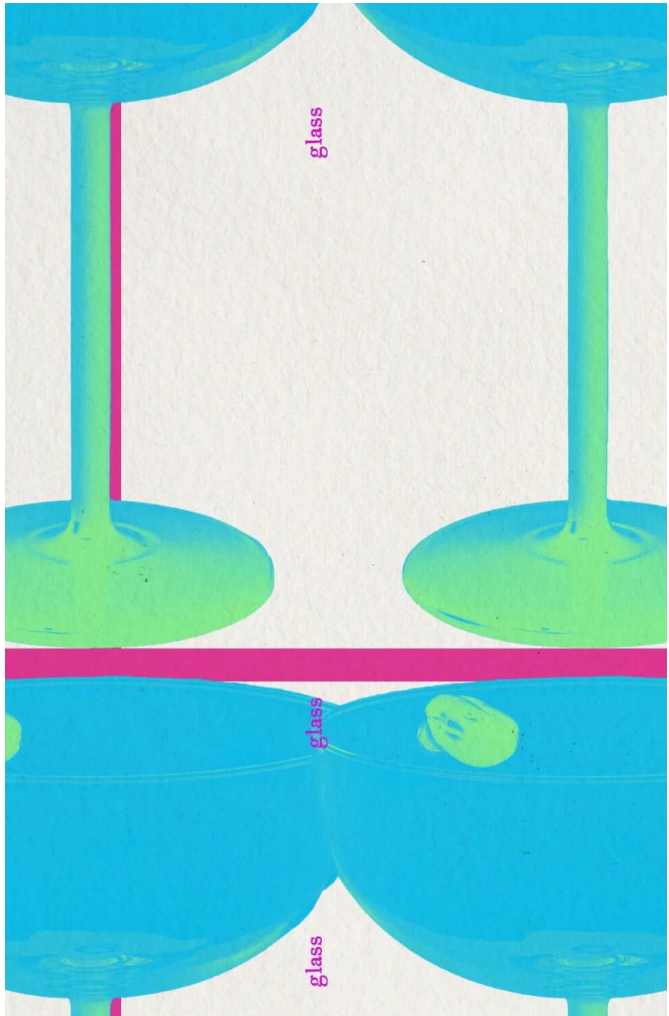


Fig.198, Glasssssss, FhoN, 2025

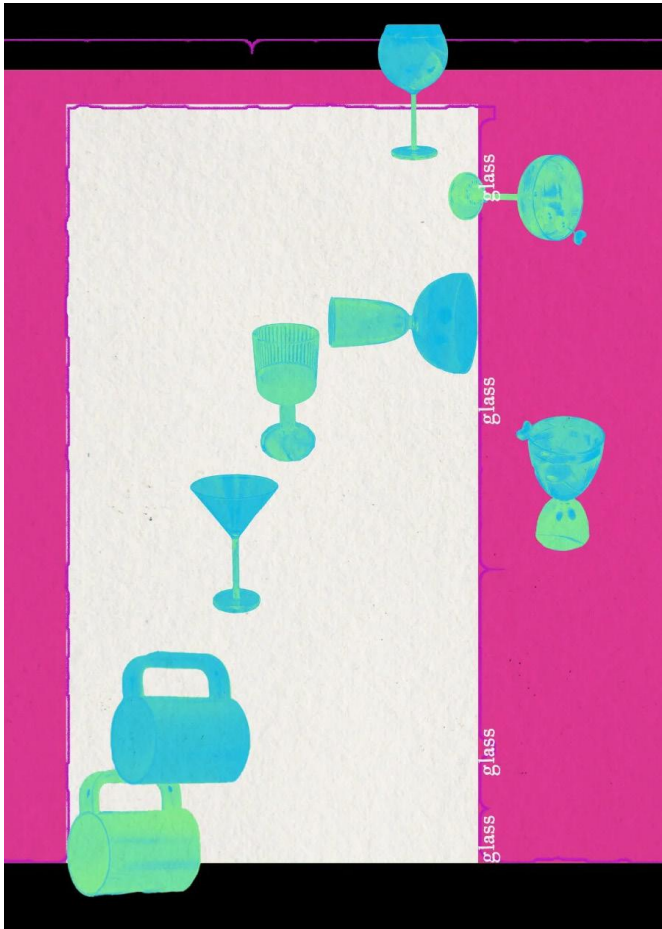


Fig.199, Glasssssss, FhoN, 2025

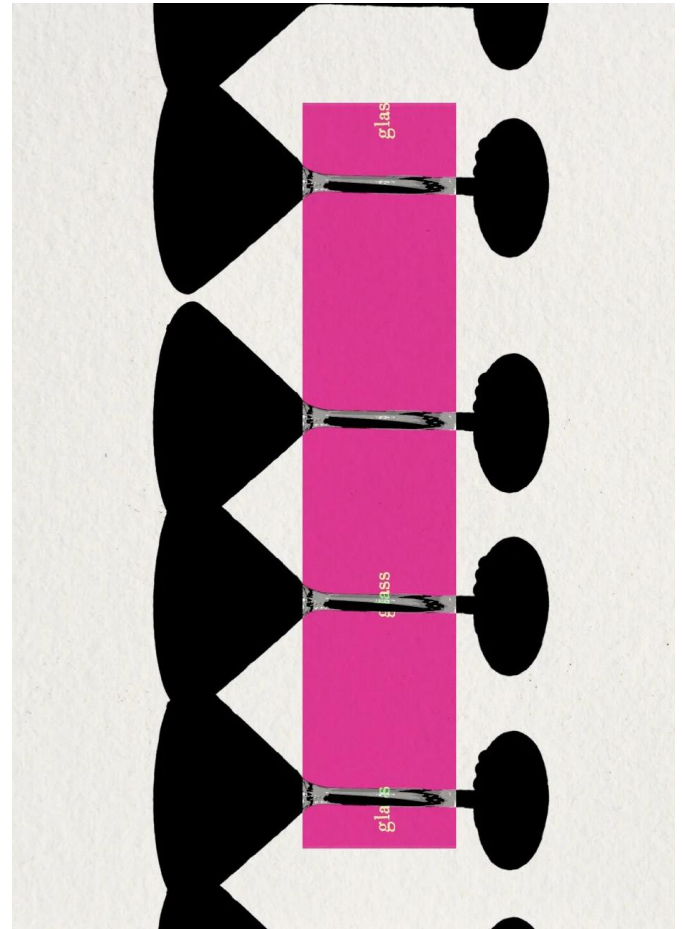


Fig.200, Glasssssss, FhoN, 2025

Case Analysis

This piece is a visual design by the author for glass bottles. I think it has a very interesting typography. The author focuses on observing the relationship between the glasses and the cups. Some of them are arranged in the normal order of placement. Some of them become very interesting, with the bottles placed mouth to mouth, or horizontally.

Reflect - Inspiration

I think this case has inspired me a lot - those unconventional ways of placing glass bottles are just like the memories of life disrupted by demolition, seemingly disordered but with hidden emotional logic. The bottles with opposite spouts are placed like the warmth of whispering between neighbours; the bottles lying horizontally are like the jars of pickles placed randomly in front of the old house. This kind of 'misplaced beauty' makes me think that maybe I don't have to stick to the neat arrangement in my code reconstruction, but use the seemingly casual but intentional layout to reproduce the vivid texture of life in my memory.

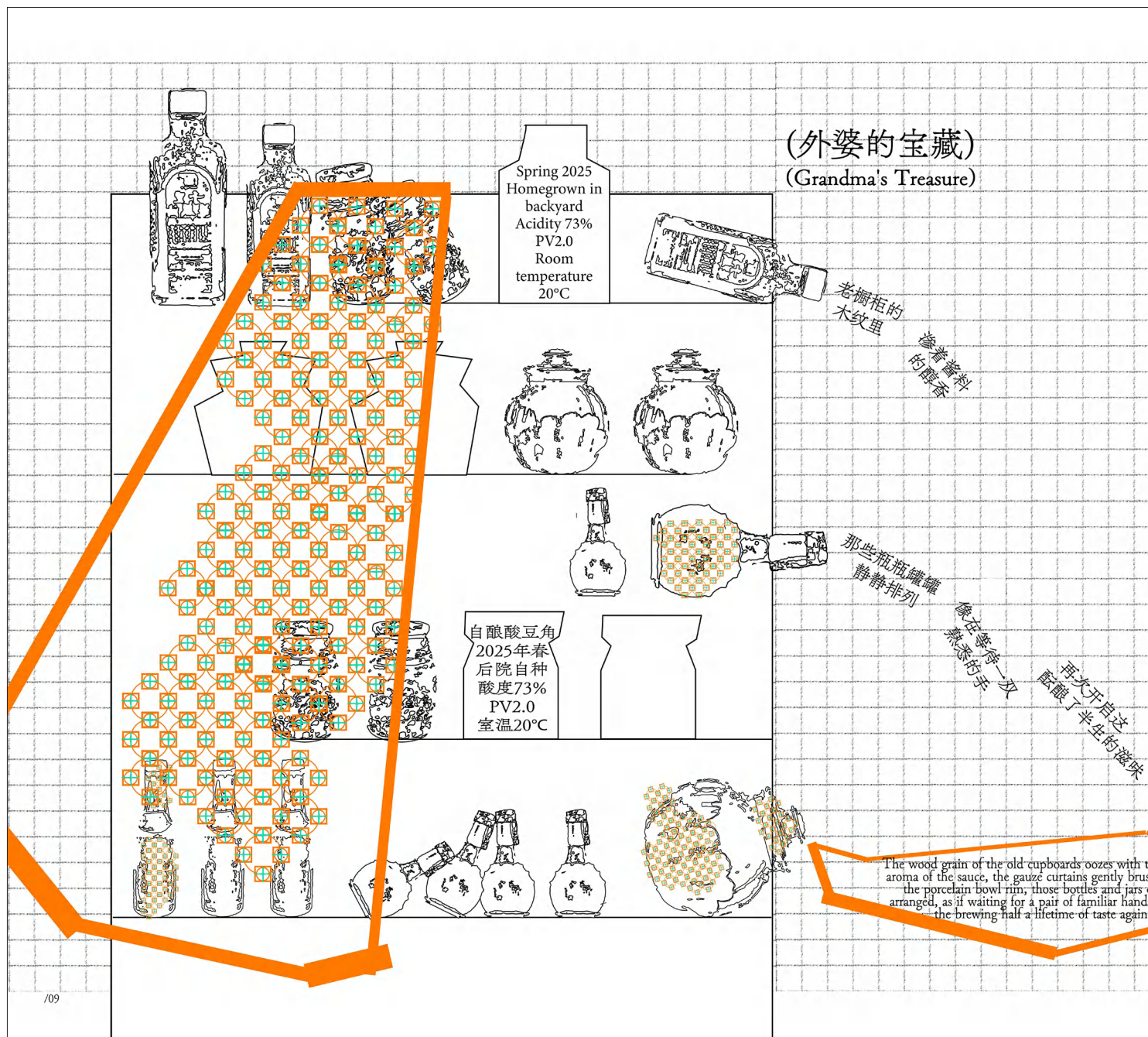


Fig.201, Grandma's Treasure - Final Draft. 2025

Connotation

The crooked bottles and jars in the cupboard are the microcosm of Grandma's kitchen - each bottle is sealed with the flavour of the season and the temperature of the palm of the hand. The pouring sauces on the floor are stained with English words, just like traditional memories that have been forced to 'spill over' and 'translate' in the process of urbanisation. This kind of organised chaos is the gentlest resistance to the 'code-based reconstruction': even if the arrangement is disrupted by the policy, those emotional memories deeply rooted in the sense of taste still exist in a stubborn form.

About objects - Grandma's Treasure

Visual Form:

The rectangular cabinet is used to establish a sense of order, but inside the cabinet, bottles and cans are allowed to 'grow' freely. The tilted right-hand side creates a dynamic imbalance, allowing the text to flow like sauce, forming a bitter humour with the English in the 'stains' on the floor - just like the demolition policy that tries to standardise life, while memories are always leaking out of the rules. The sparse and dense arrangement restores the smoke and fire of a real cupboard, and I want people to experience the weight and temperature of nostalgia in the process of finding balance.

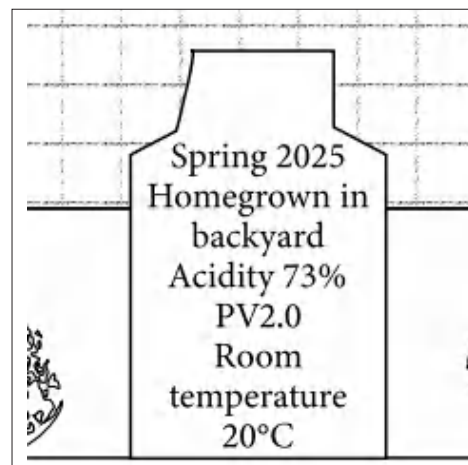


Fig.202, Grandma's Treasure - Final Draft, 2025

he mellow
shing over
quietly
s to open

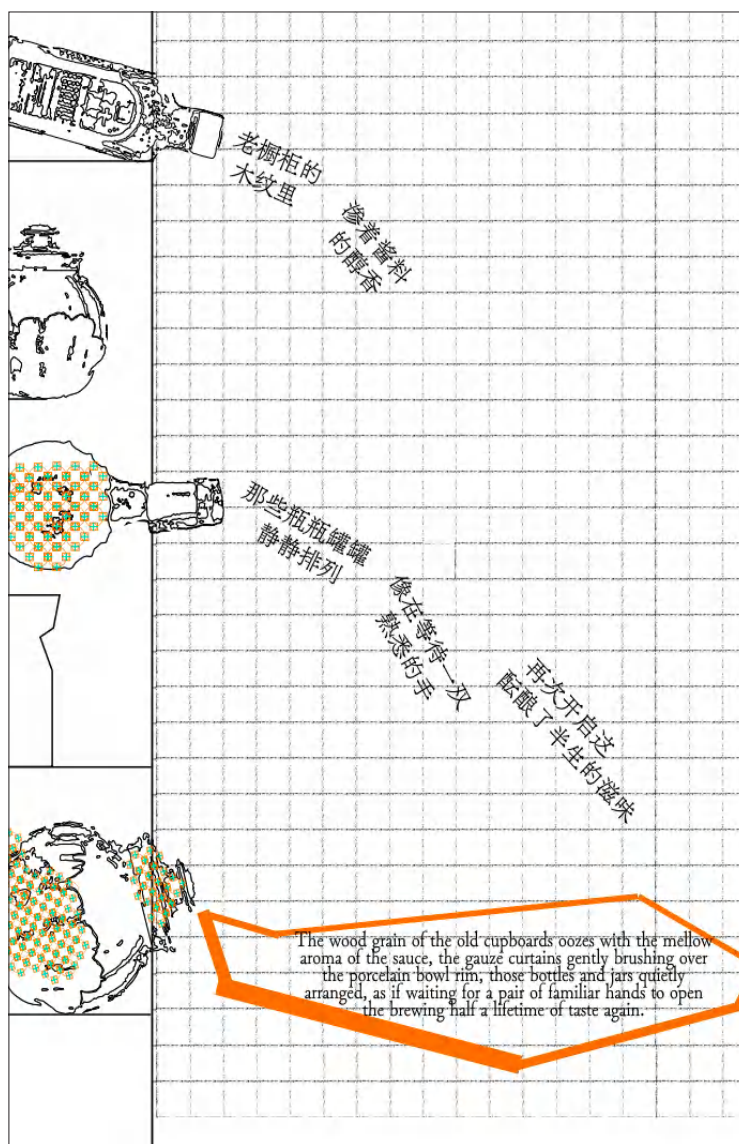


Fig.203, Grandma's Treasure - Final Draft, 2025

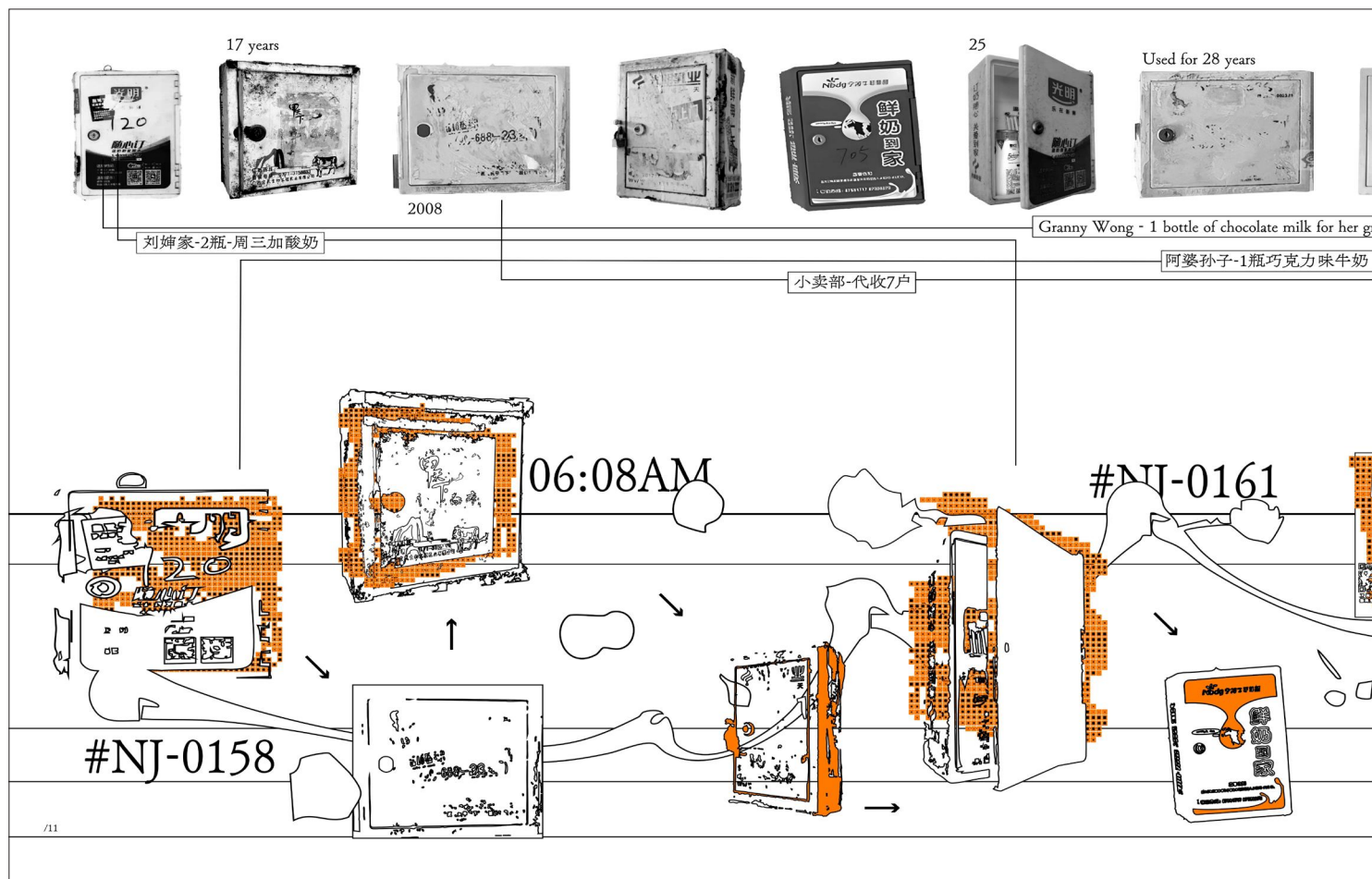


Fig.204, milk delivery routes, 2025

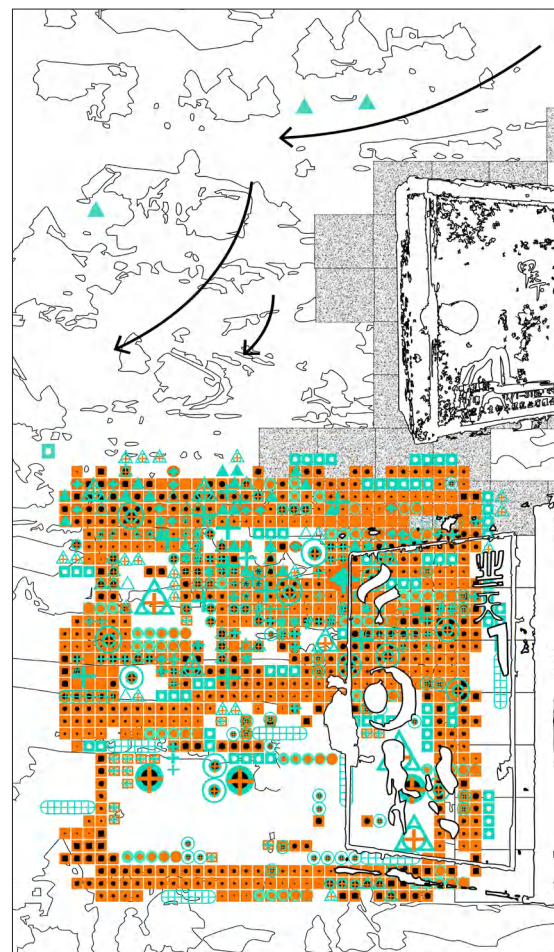
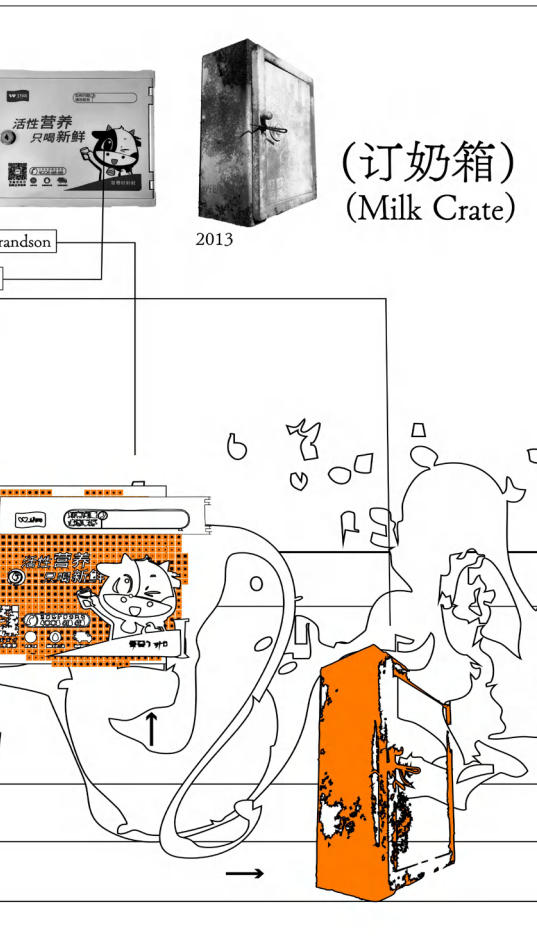


Fig.205, milk delivery routes, 2025

Connotation

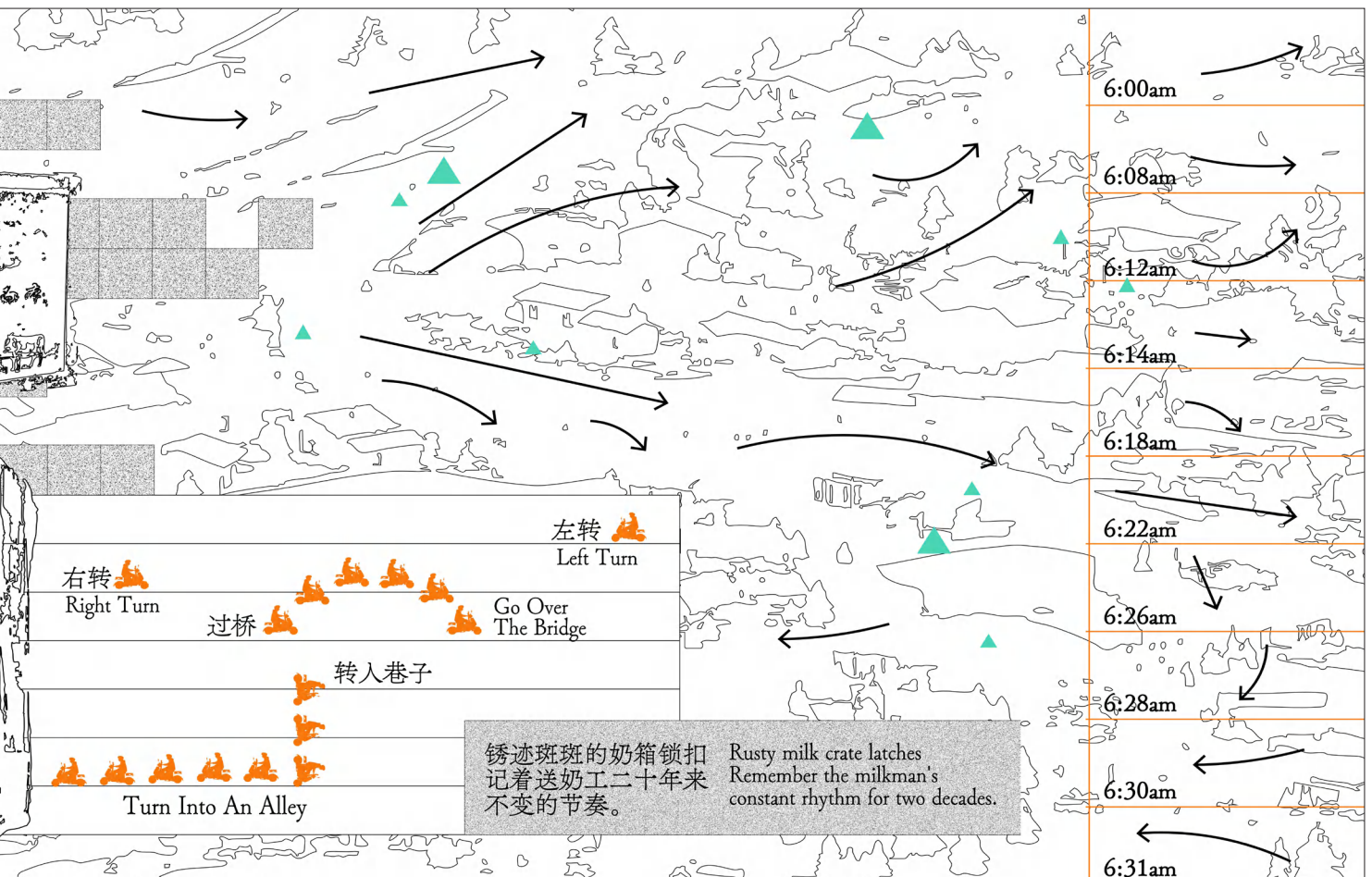
The early morning milk order box is the beating pulse of the village - each milk bottle shakes with the secrets of each family's life: Granny Wang's chocolate milk hides the sweetness of intergenerational kinship, and Aunt Liu's Wednesday yoghurt records the filial piety of her working children. These demands for milk orders carved into the routes form a neighbourhood network woven with taste. When demolition bulldozes the village, what disappears is not only the milk crates, but also this warm algorithm that precisely corresponds to each family's taste. In this way, I want to express that what urbanisation erases is the most subtle tacit understanding of life.



About objects - Milk Crate

Typographic idea in the form of a roadmap:

I used arrows to connect the milk delivery routes, restoring the invisible emotional topology of the village. This design turns the cold route into a warm narrative line, using the real topographical map as a base, and making the milk delivery route another layer of 'texture' on top of it. The repetitive arrangement of the silhouettes of the milkmen in the lower left corner breaks down the continuous movement of crossing bridges and turning corners like an old-fashioned animation. This design transforms the cold logistics routes into a taste map full of human feelings, and the arrows eventually extend infinitely out of the picture, completing the translation of nostalgia from the concrete to the void.



Innovative design of clocks

The various clocks in Grandma's house record the breathing on the same frequency as the land. For example, I marked the numbers five and seventeen unusually large, and the other times simply disappeared, because her world didn't need to be precise to the minute. I have also engraved the words 'vegetarian on the first day of the month' and 'birthday of the Bodhisattva' directly on the dial. What this design is trying to say is that this seemingly chaotic layout is actually using design syntax to rebuild the order of time in the countryside - time is not divided into minutes and seconds, but is a fluid network of beliefs, agricultural activities and human feelings.

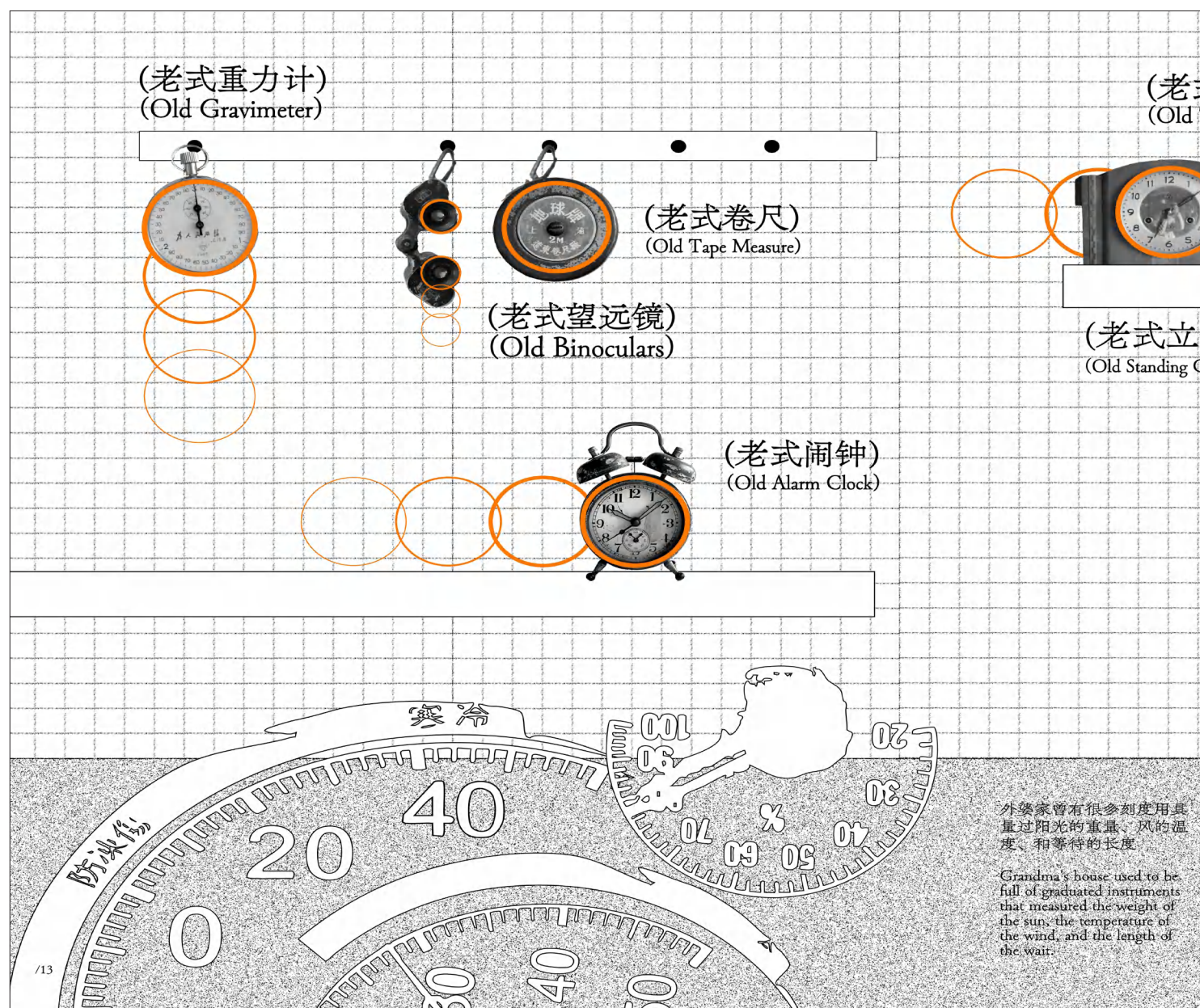


Fig.206, Scale Tool, 2025

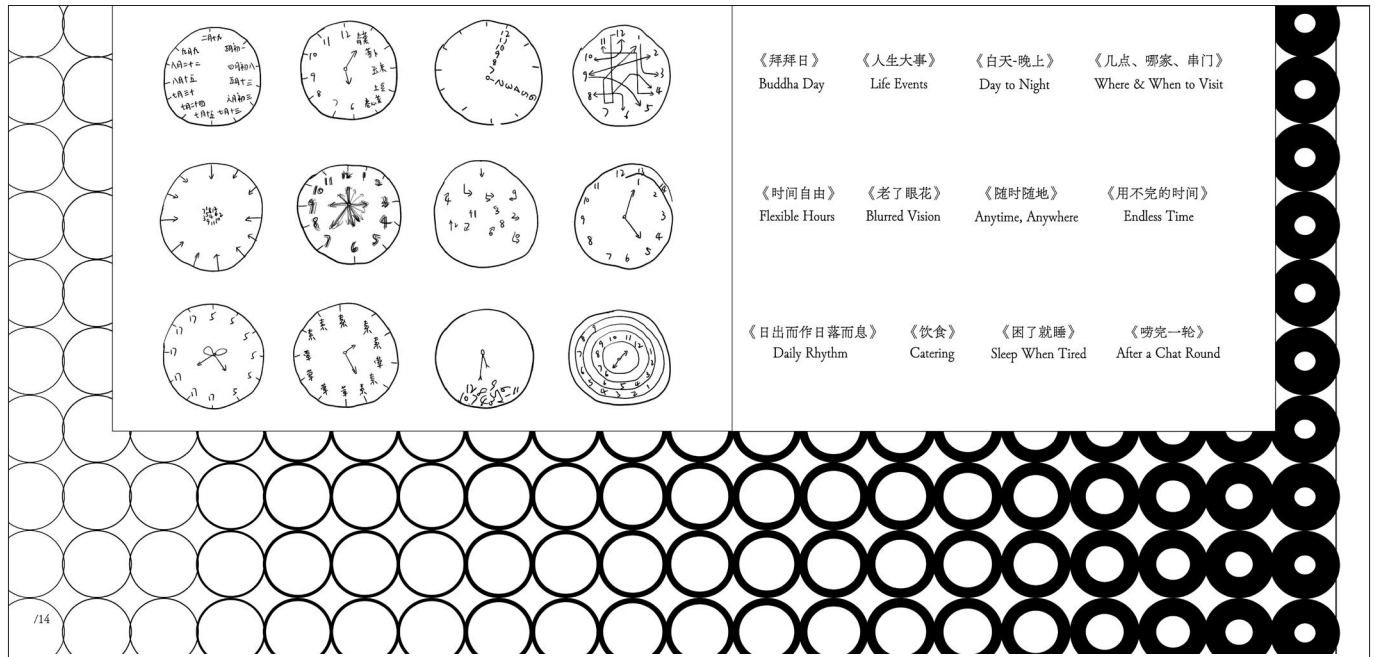
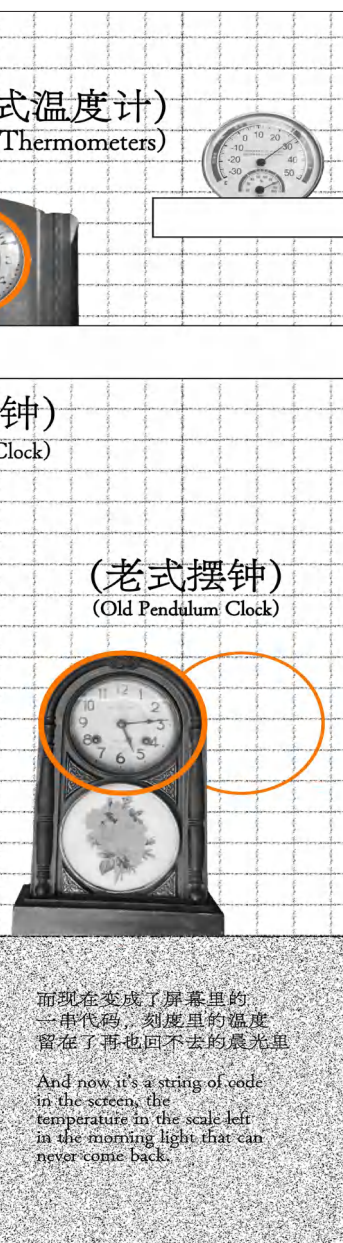


Fig.207, Life Clock, 2025



About objects - The scale of life

The Main Idea Behind the Scale Tool

When tidying up my grandmother's house, I was amazed at how many timekeeping tools she actually had: wall clocks, manometers, old-fashioned watches... while in the city, we don't even wear watches anymore. This contrast made me realise - urbanisation has given us convenience but turned time into cold numbers. So I designed these scale tools to retain this temperature, which is the living, breathing life. Demolition is not only about the house, but also about the concept of 'human' scale.

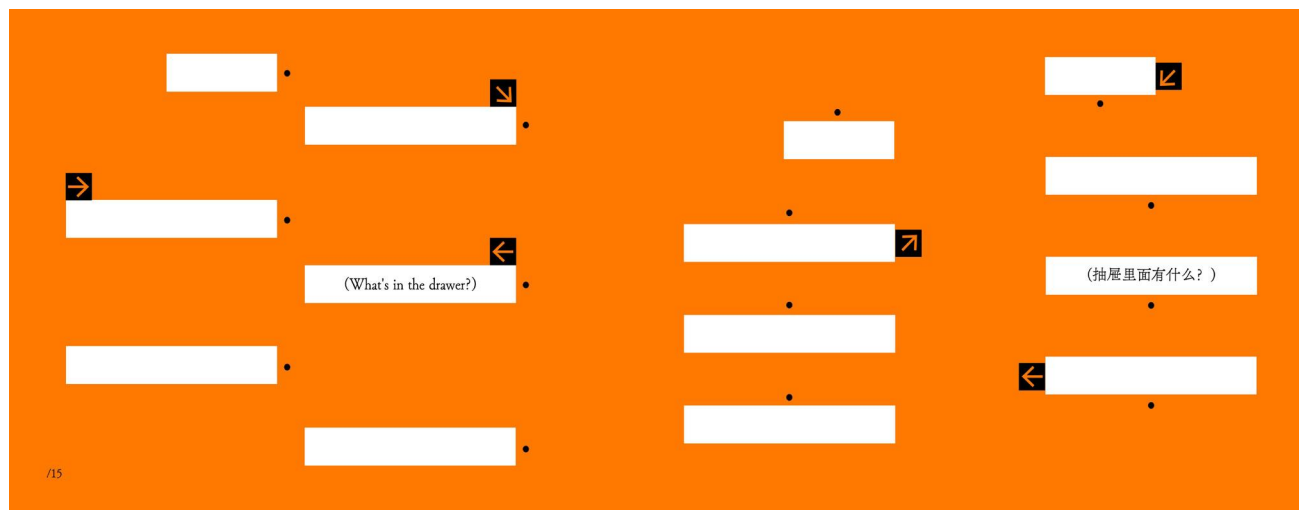


Fig.208, Drawers page 1, 2025

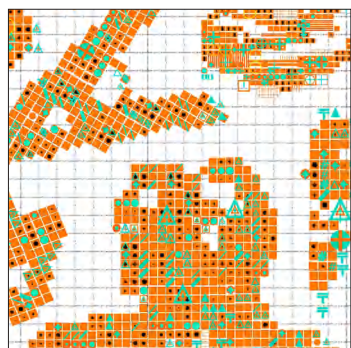


Fig.209, Drawers Details, 2025

About objects - Drawers

Silent nostalgia in the drawer:

Every drawer is a stop for memories - faded colourful key chains, full-moon silver locks with red headbands, these objects lie quietly in the compartments like storybooks with the pause button pressed. Grandma's 'clutter' was in fact a map of her unique memories: the narrow drawer by the cooker was reserved for needlework, and under the eight-century table were always spare keys. This seemingly chaotic but precise philosophy of storage is precisely the wisdom code of rural life that has been forgotten by urbanisation. The more silent the drawer is, the more deafening the emotions sealed inside.

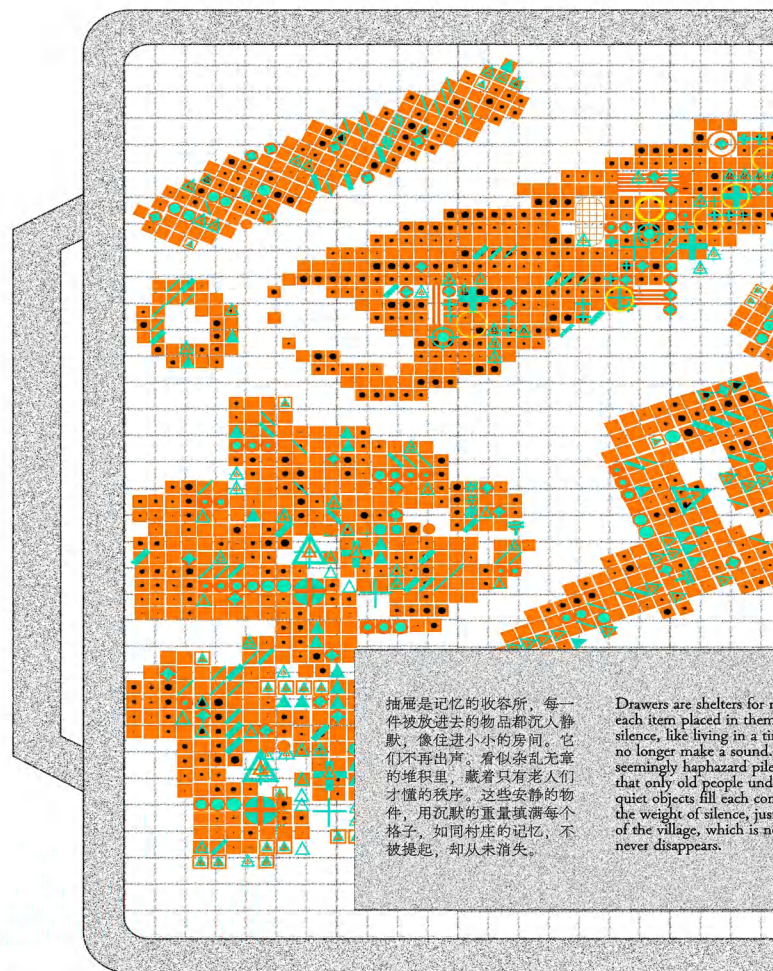


Fig.210, Drawers page 2, 2025

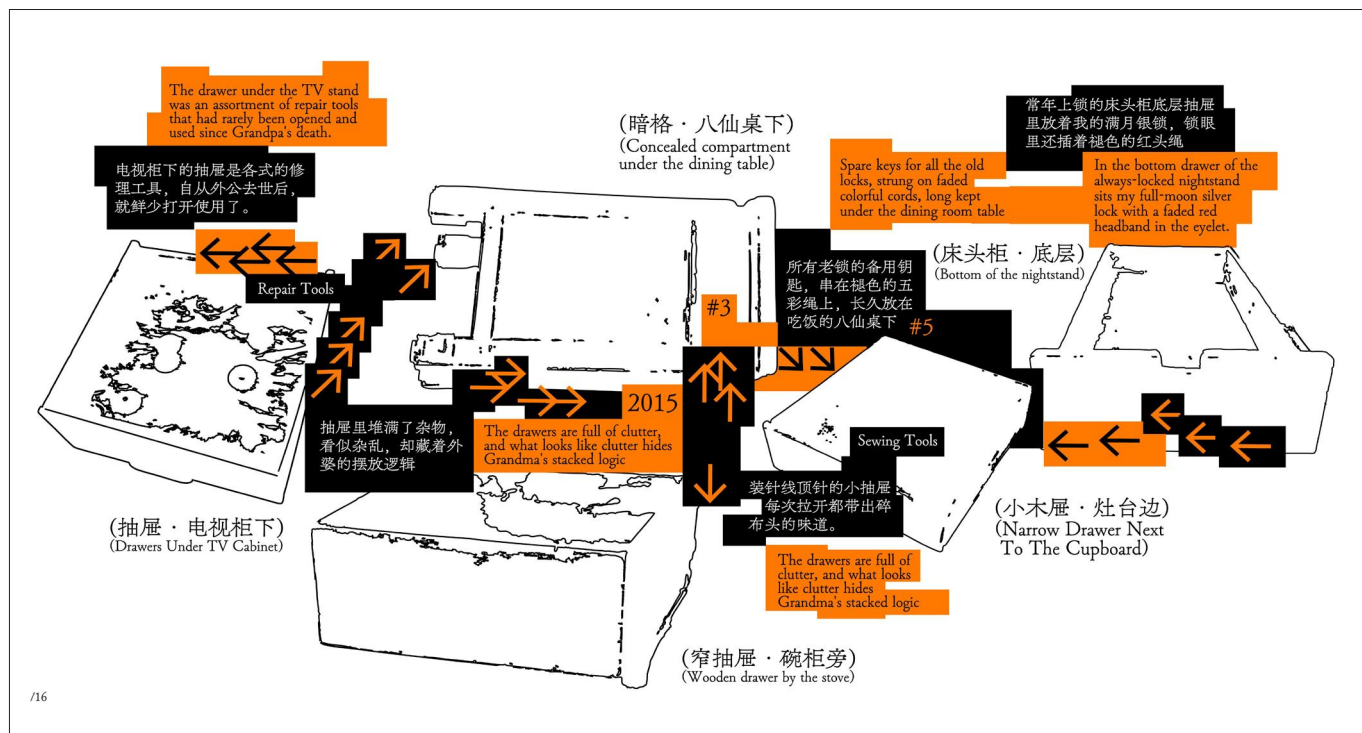


Fig.211, Drawers page 3, 2025

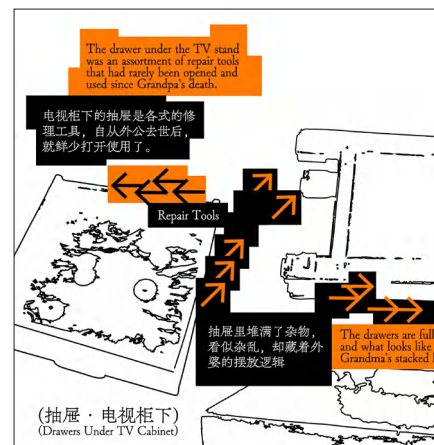
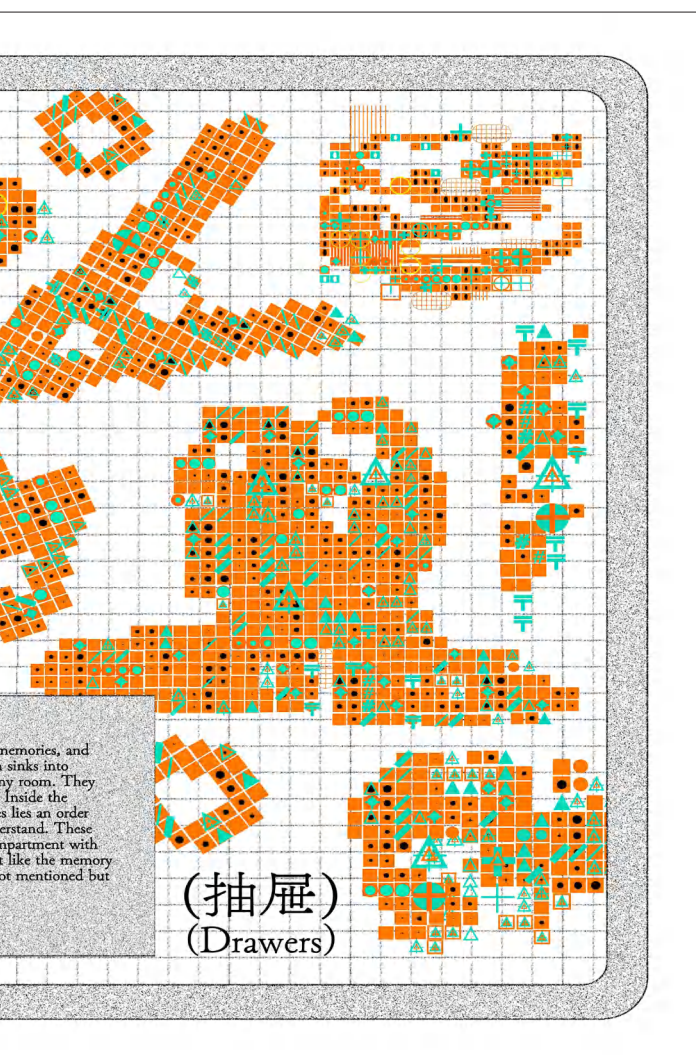


Fig.212, Drawers Details, 2025



Visual expression of drawer design:

I used three pages to describe the drawers: the first page is like a house plan, with arrows marking the coordinates of the drawer's position in the old house, and only the shadow of the drawer's closing is printed, so that the readers can imagine the moment when they pull it open. The second page is a list of objects, in English and Chinese, like a museum label, emphasising the fact that these 'exhibits' are becoming a legacy; the third page is a coded reconstruction of a drawer, the design of which makes the drawer a manual of memory that can be flicked through - closed for silence, opened for nostalgia.

The Nostalgia of Life in the Fence:

The broken fence in Grandma's vegetable garden is the breathing hole of the village - the hole in the barbed wire that the neighbour's dog drilled through, the bent fence under the tomato stand, these 'breakages' have become the channel for the exchange of life. Just like the old people who never prune the melon vines that run into other houses, this seemingly disorderly spreading is in fact the softest way of connection in the vernacular society. What grows in the wounds of the fence is not only wild vegetables, but also a whole set of 'unguarded' neighbourhood ethics.

Narrative Strategy of Fence Design:

The first page is a playful typographic representation of the puppy's continuous movement through the fence: 'clicking' through the barbed wire, 'rustling' through the shadows of the tomato stand, and finally 'whooshing' out the back door. The second page treats the fence as a data grid, but intentionally allows some vegetables to grow through the border, marking their transgressions with code-like coordinates. I wanted the fence to be both a physical boundary and a witness to emotional penetration.

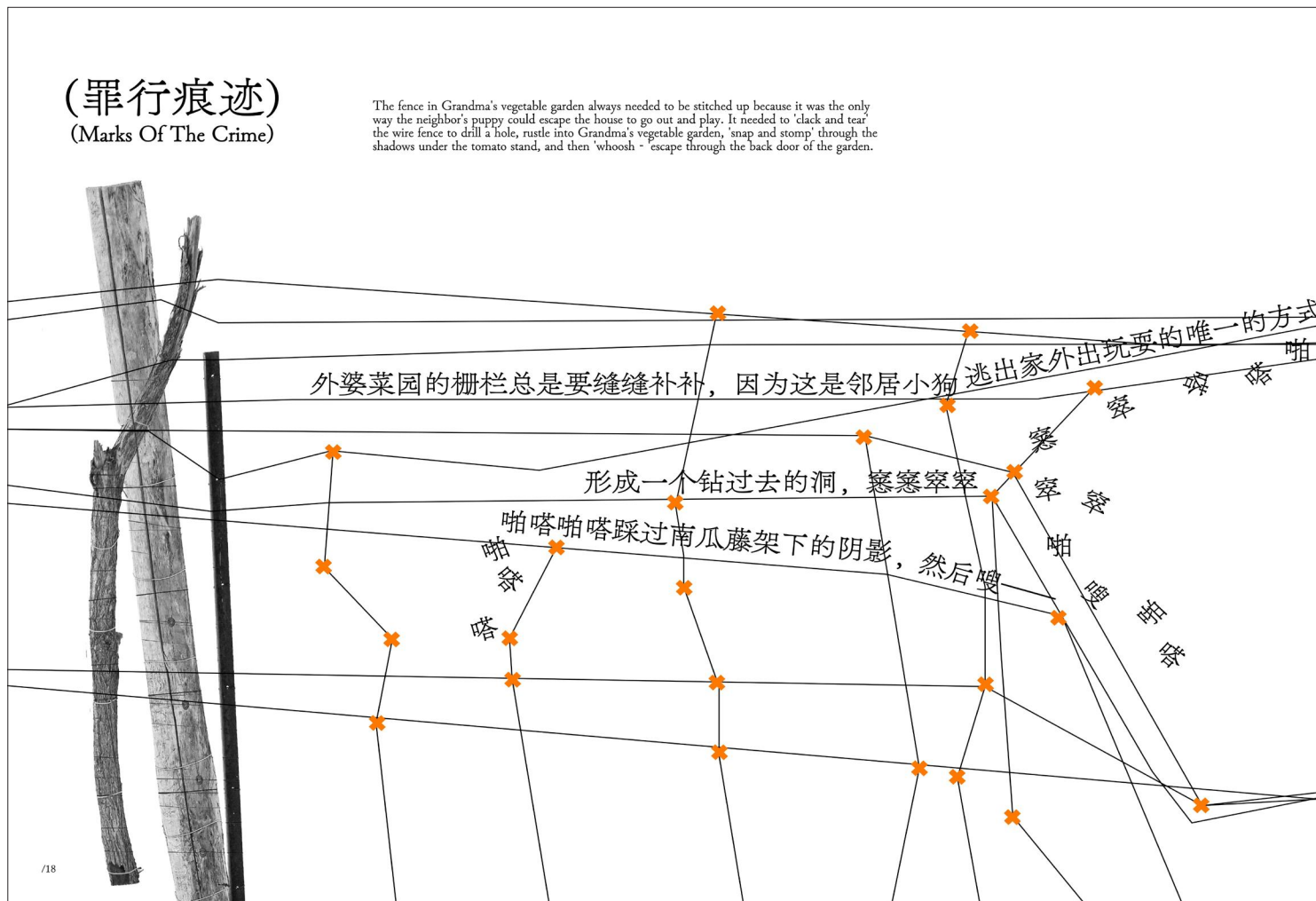


Fig.213, The fence in Grandma's backyard, 2025

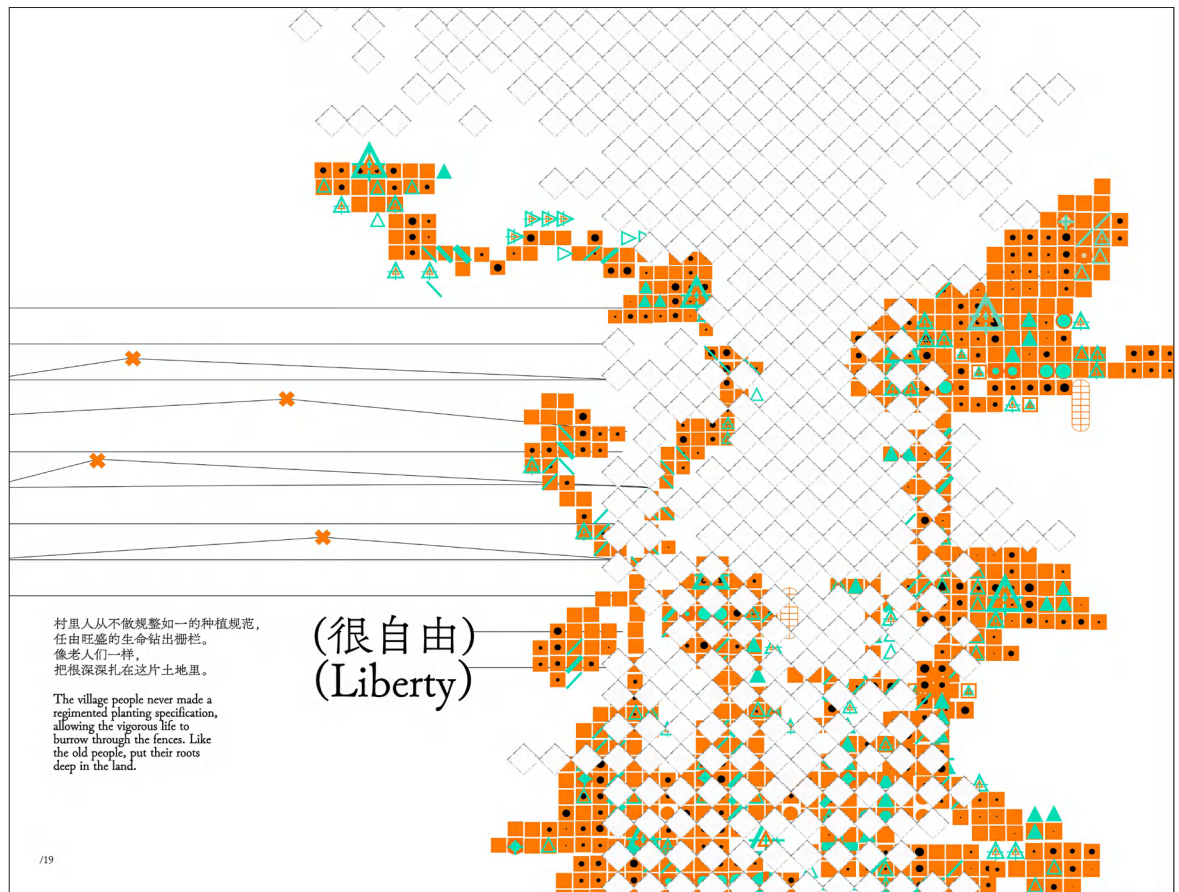
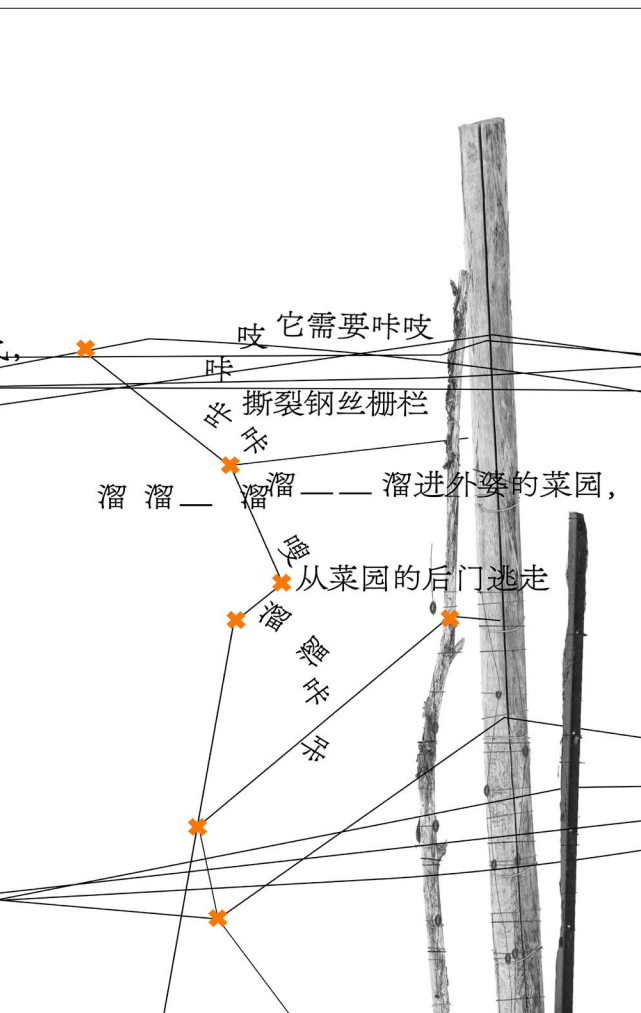


Fig.214, The fence in Grandma's backyard, 2025



**About objects -
The fence in
Grandma's
backyard**



Fig.215, If the gods had never left, Daoguang, 2023



Fig.216, If the gods had never left, Daoguang, 2023

**If the gods
had never left
Daoguang
2023**



Fig,217, If the gods had never left, Daoguang, 2023



Fig,218, If the gods had never left, Daoguang, 2023

Case Analysis

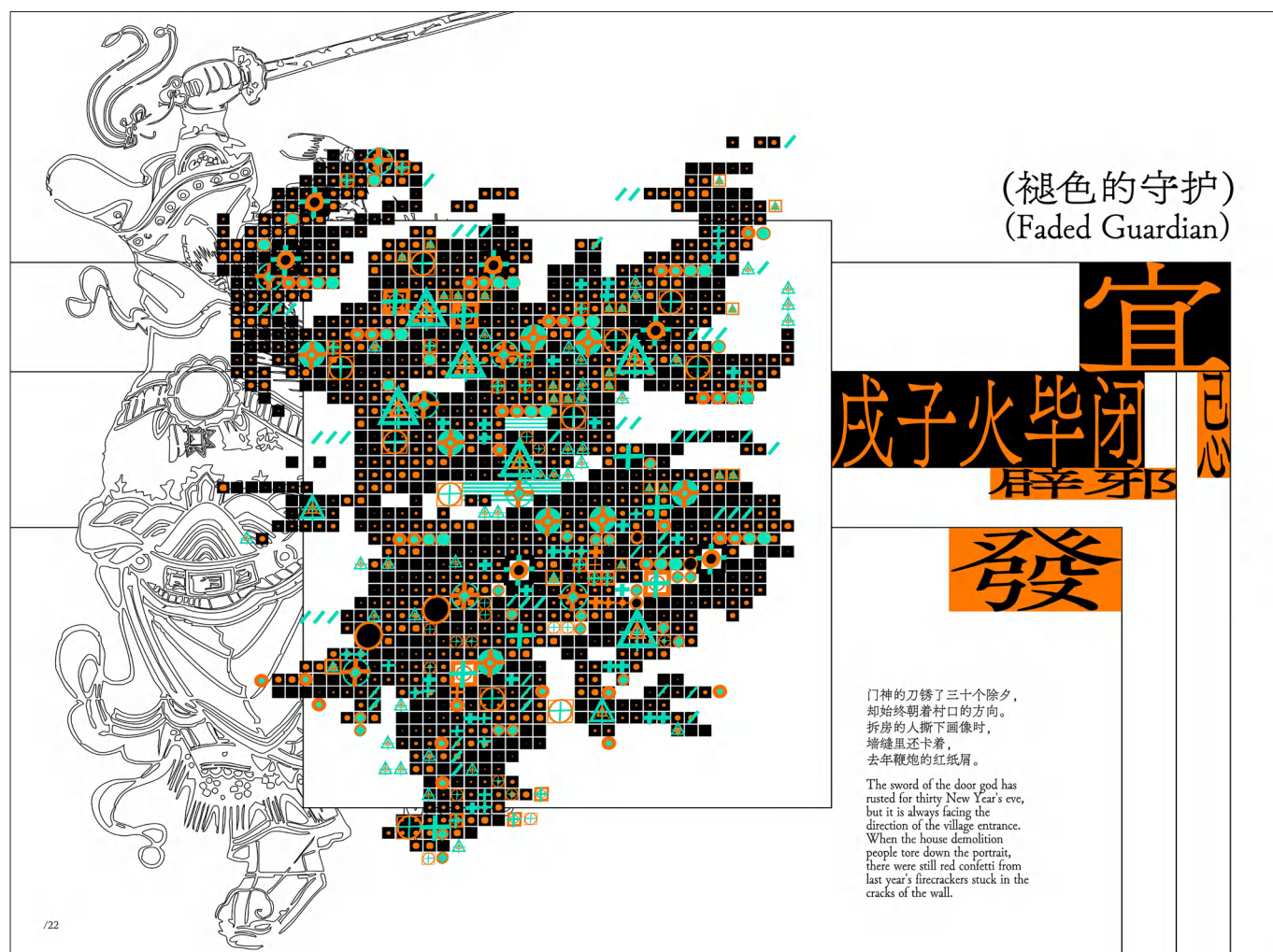
This set of photographs presents the tenacious survival of folk beliefs in the midst of urbanisation by capturing the daily routine of the elderly in temples. The photographer deliberately captures the juxtaposition of the temple keeper and the centuries-old statue of the god in the temple fair, the bowls and utensils used for daily meals in the temple, and the old people going to the temple to offer incense. This kind of conflict echoes my main theme - when the traditional beliefs are forced to compromise with the modernisation, the old people are still guarding their spiritual anchors in the most clumsy way, just like Grandma insisting on copying the scriptures by hand to fight against the convenience of the mobile phone and the electronic chanting. convenience of chanting scriptures.



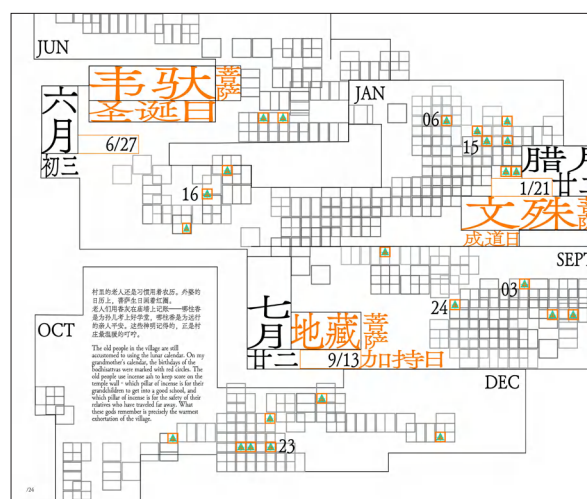
Fig,219, If the gods had never left, Daoguang, 2023

Reflect - Inspiration

This made me think that I could add the metaphor of 'incense' to my work: for example, translating the date of Grandma's Buddhist calendar into a barcode, drawing a map of the temple route as a courier delivery map, and presenting the signatures in a CAPTCHA font. Through this 'code-based reconstruction of beliefs', we can visualise how traditional rituals are alienated by technology, and the old people's insistence on going to the temple to do their work is the gentlest resistance to such alienation. The close-up of the skewed bowl on the offering table is preserved, allowing the temperature to seep out from the cracks in the data.



Fig,220, About the habits - Faith, 2025

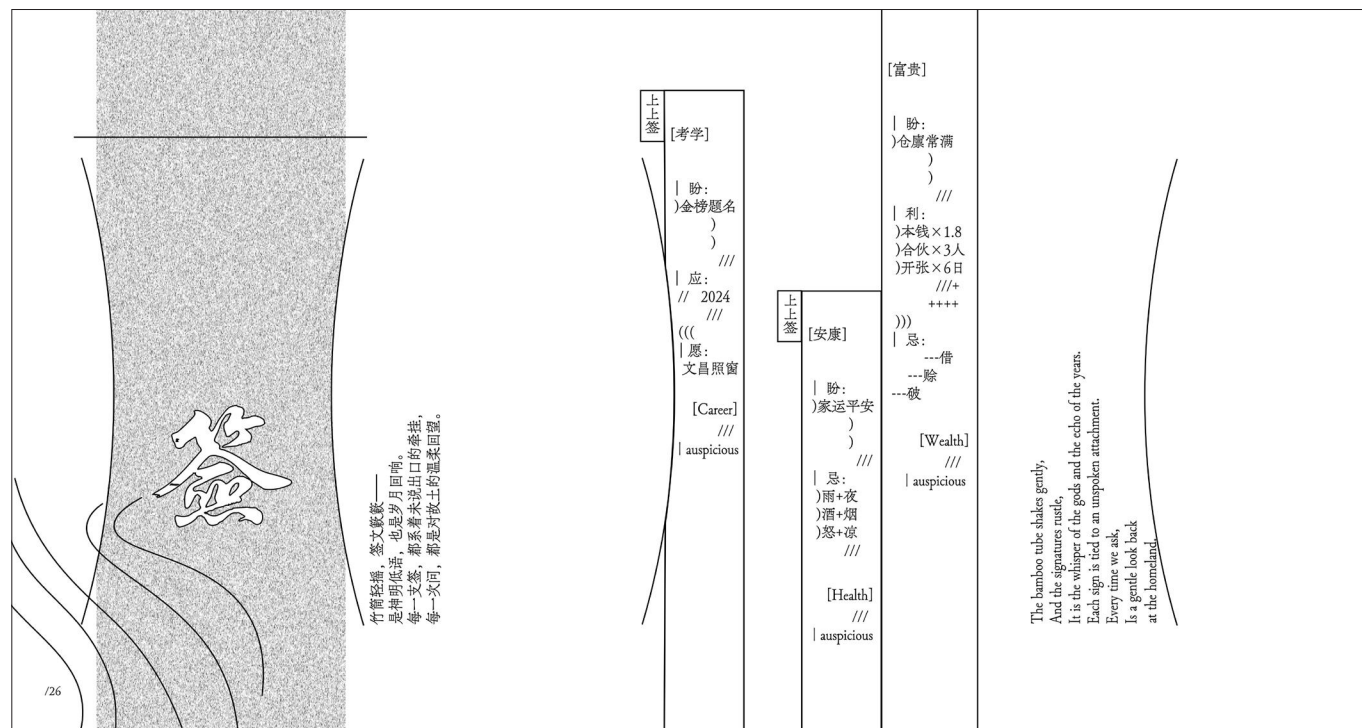


Fig,221, About the habits - Buddhist calendar, 2025

About the habits - Faith

The Temperature of the Countryside in Grandma's Faith

The Buddhist calendar of the temple is another kind of calendar for Grandma - worshipping on the first and fifteenth days of the year, preparing fasting meals during temple festivals, all these ritualistic little things have strung together the rhythm of her life for decades. In the midst of the incense, the old sisters exchanged not only offerings and fruits, but also the smouldering news of whose grandchildren had passed the exams and which vegetable plots had yielded a good harvest. This kind of faith is not a vain trust, but a way of living rooted in the land, and it is the most precious neighbourhood symbiosis network in the process of urbanisation, which was the first to be eliminated as 'superstition'.



Fig,222, About the habits - Lottery draw, 2025

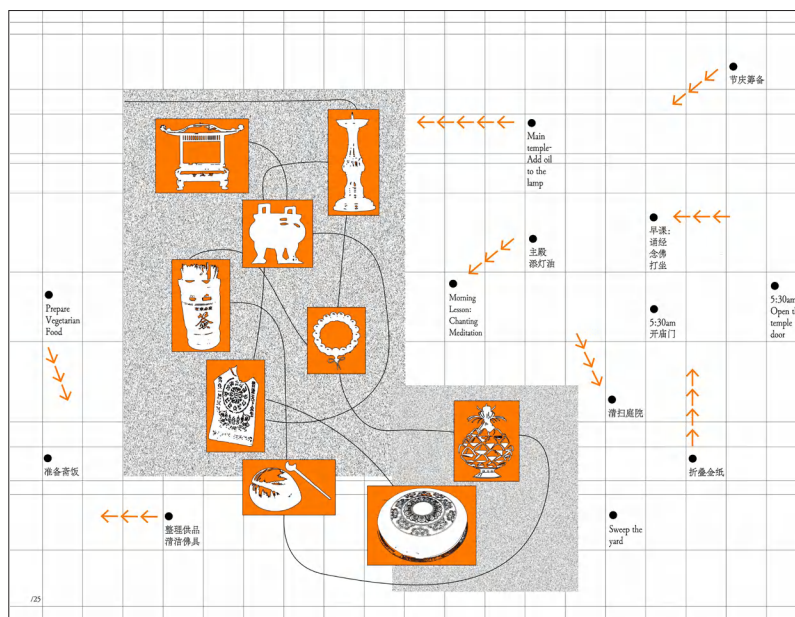


Fig.223. About the habits - Lottery draw, 2025

The design of faith elements

I designed the Buddhist calendar in the form of an old yellow calendar, with each page marked with Grandma's beliefs, such as 'Chanting sutras on the 9th day of the 9th month' and 'Offering flowers on the 23rd day of the 23rd month', and the yellowed edges of the paper are still marked with traces of incense smoke. The lottery element is made in the style of a common temple stick, but the content of the stick is coded in data form, creating a contrast between faith and reality. The roadmap is presented with arrows, marking the events and paths of Grandma and the Old Sisters' behaviours, and the lines are as meandering as the incense, connecting the emotional ties between the temple and each household.

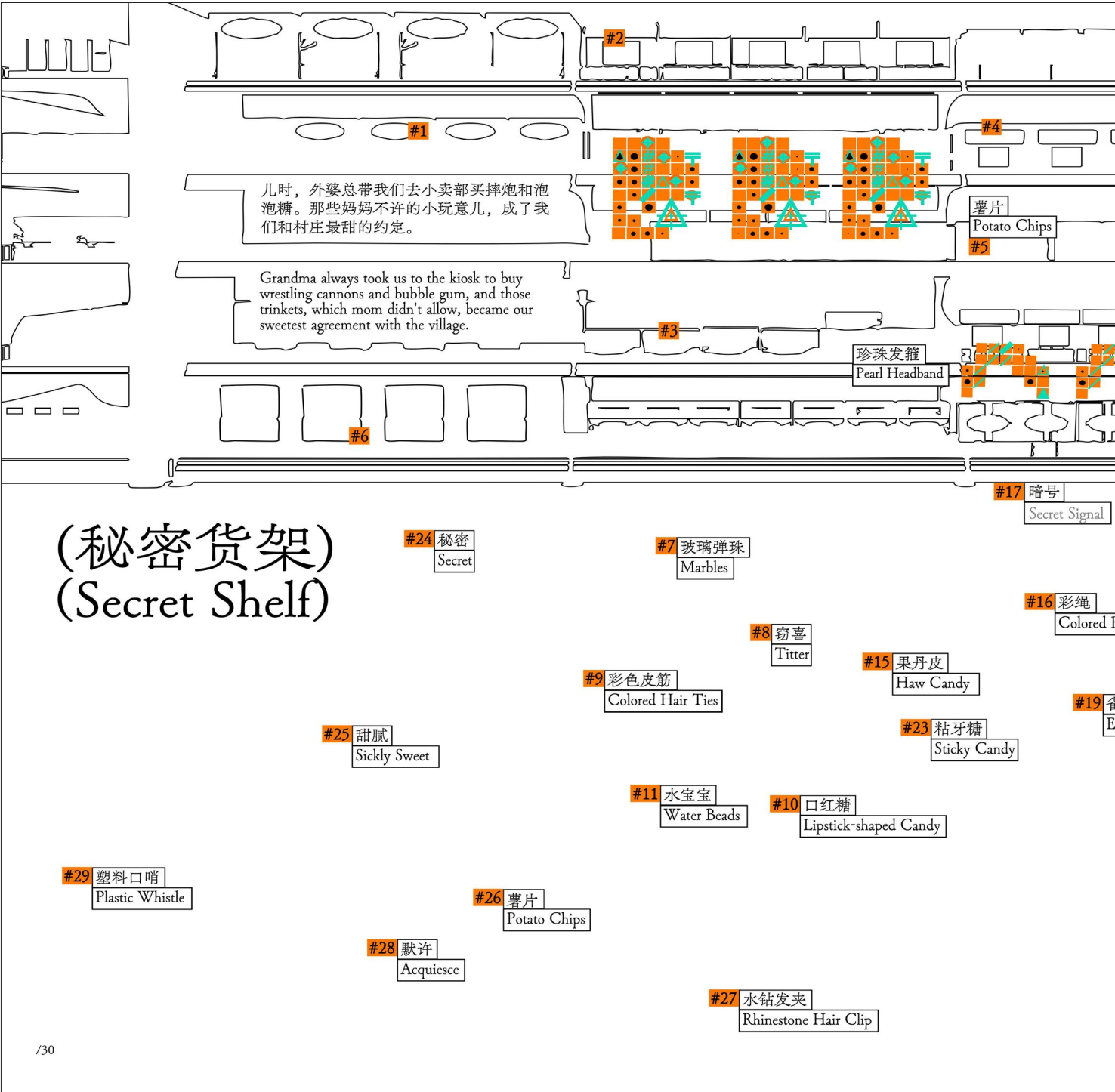


Fig.224, About the habits - Secret Shelf, 2025

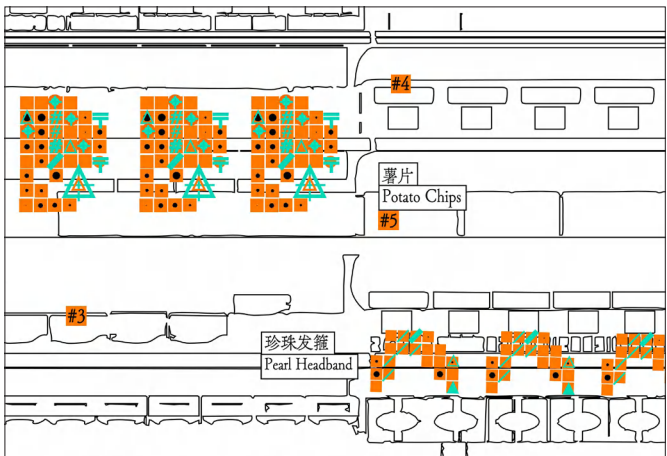
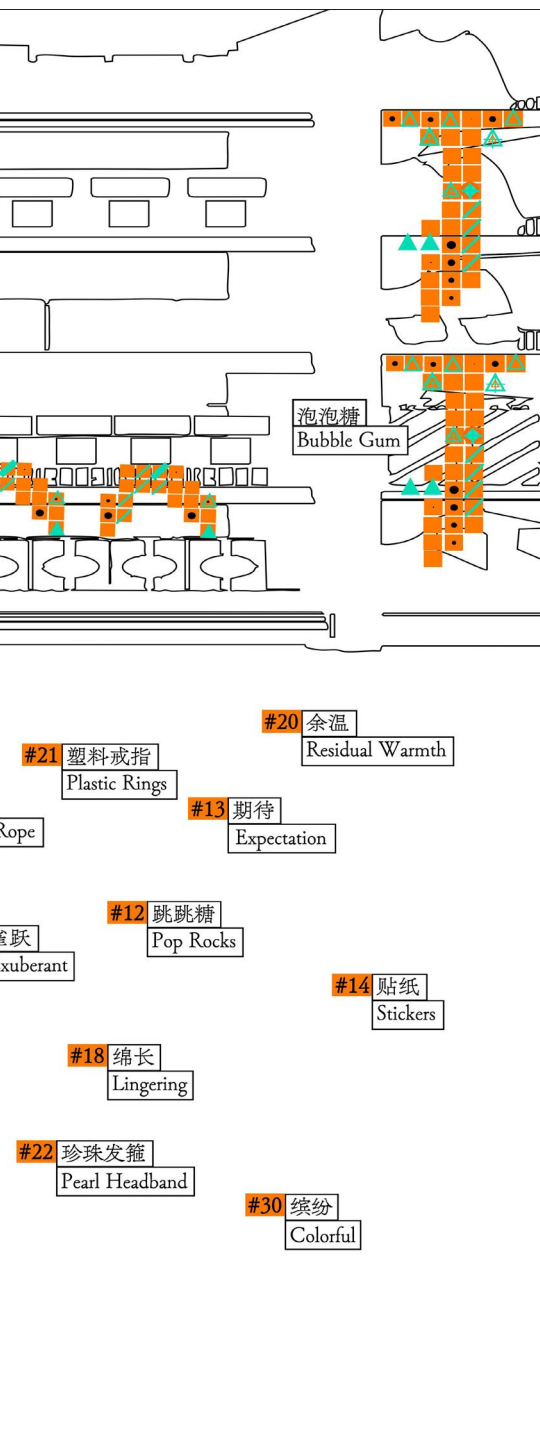


Fig.225, About the habits - Secret Shelf, 2025

About the habits - Secret Shelf



Typography

I made the 'Secret Shelf' page into a top and bottom split page - on the top are neatly shelved products, and on the bottom are the names of various fun and tasty snacks, and adjectives to express sweetness. I wanted the layout itself to be the evidence of the grandchildren's conspiracy to commit a crime, and to use visual humour to preserve the sweetness of the transgression.

Sweet Nostalgia in the Secret Shelf

Those 'forbidden items' in the kiosk - the sulphurous smell of firecrackers and the stickiness of bubblegum stickers - were the 'currency of childhood' that Grandma secretly gave us. These gadgets, forbidden by our mother, became the encrypted dialogue between grandchildren and grandparents, a soft zone outside the rules.

Now that the kiosk has been bulldozed by demolition, and the secret transactions on the shelves have become out-of-print memories, this loss reveals that urbanisation has erased not only the buildings, but also the unstandardised codes of intimacy between the generations of my grandmother and me.

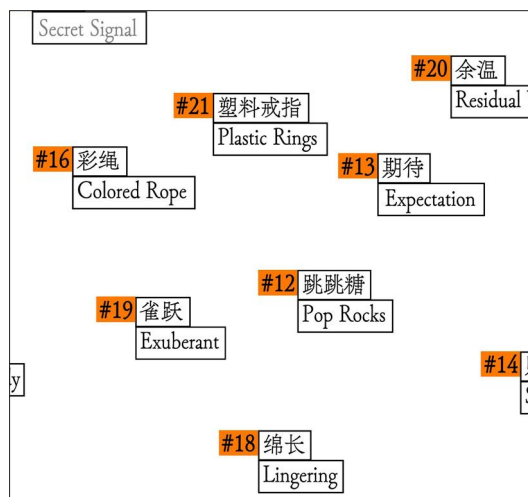


Fig.226, About the habits - Secret Shelf, 2025

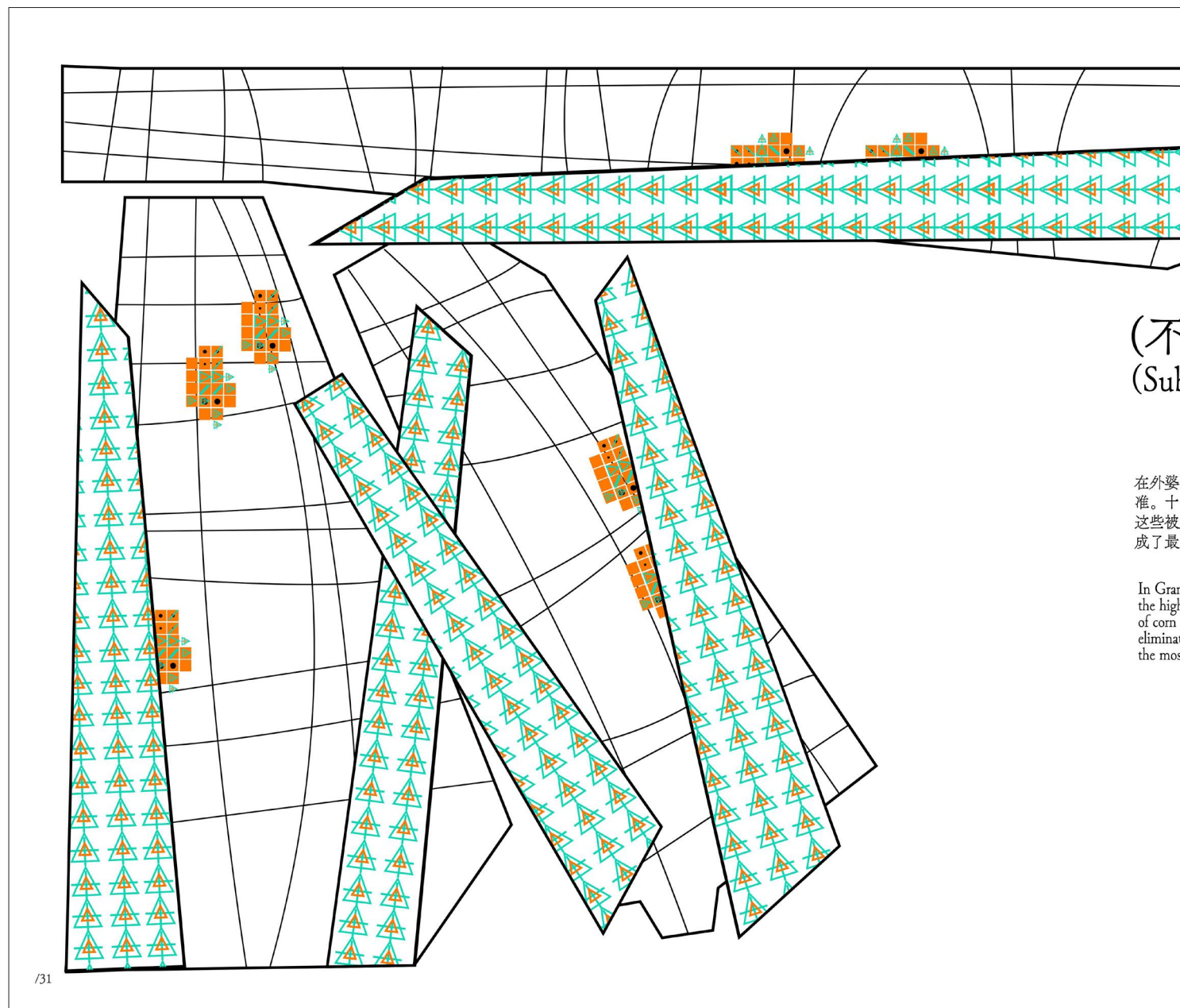


Fig.227, Substandard Crops1, 2025

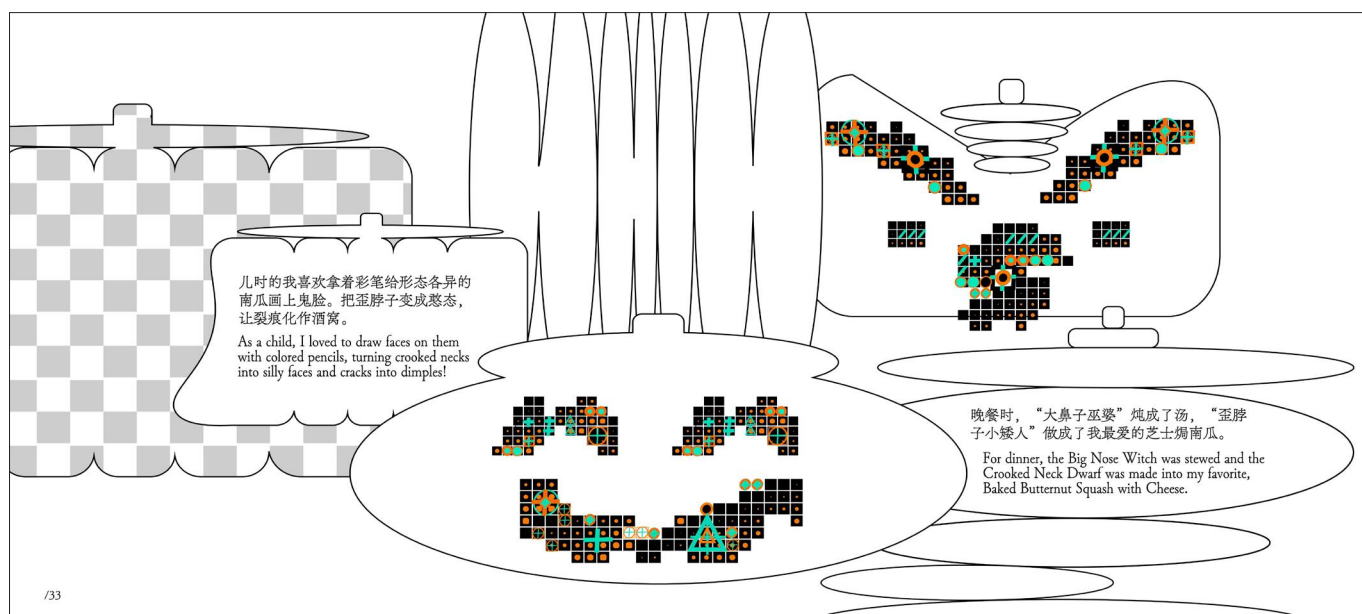


Fig.228, Substandard Crops2, 2025

About the habits - Substandard Crops

(不达标作物)
(Substandard Crops)

的菜园里，“不达标”才是最高标准。几粒玉米粒的棒子又甜又嫩。规矩世界淘汰的果实，偏偏长生动的乡愁标本。

Grandma's garden, "substandard" was the best standard. The dozen or so kernels were sweet and tender. These fruits, rejected from the world of rules, grew into vivid specimens of nostalgia.

The temperature of nostalgia in 'substandard' crops

The crooked crops in Grandma's garden - tiny cornstalks and pumpkins of all shapes and sizes - are the most honest language of the land. They don't meet the standards, but they are full of the true flavour of the sun. When I was a child, I liked to draw ghost faces on pumpkins, turning defects into personality, and this 'imperfect aesthetics' is the gentlest protest against urbanisation and standardisation. When demolition bulldozes vegetable gardens, what disappears is not only the crops, but also the tolerance that allows life to grow freely. I also want to reflect the unique temperature of the village through its tolerance of defects and imperfections.

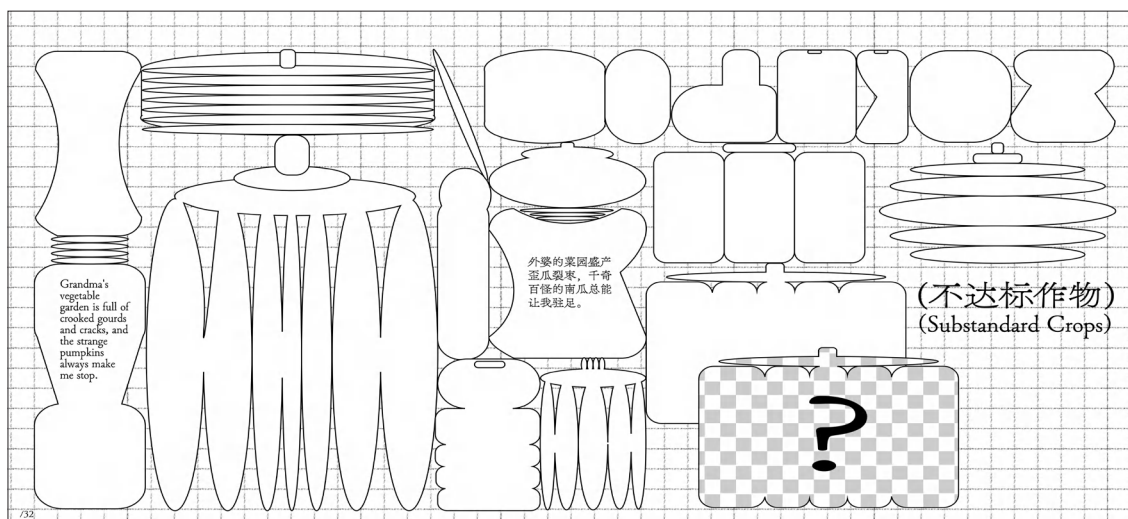


Fig.229, Substandard Crops 3, 2025



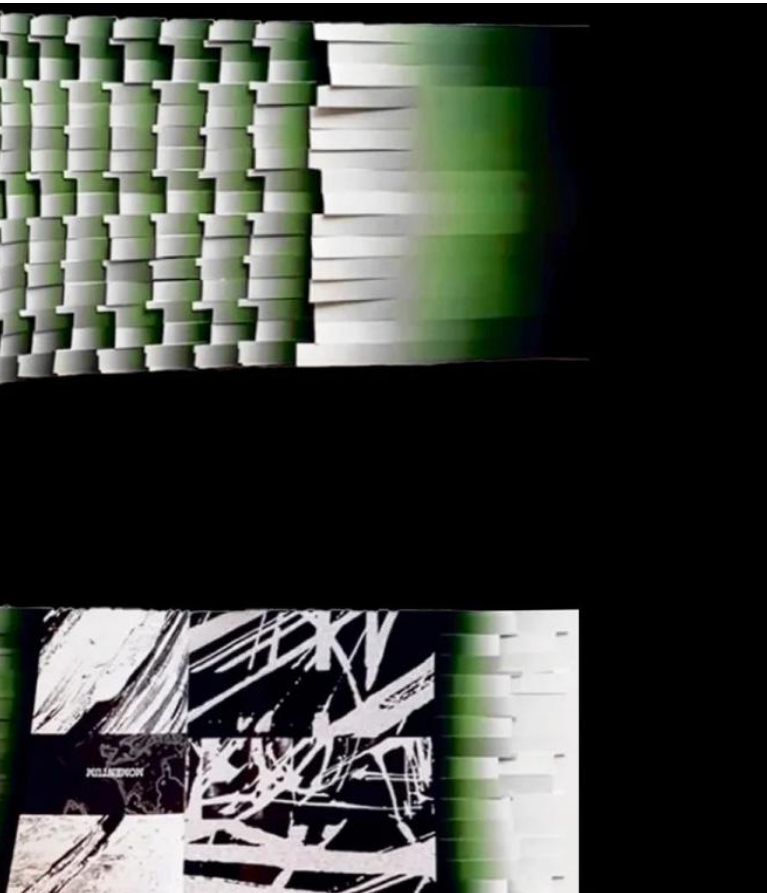
Fig.230, One direction, Wang Tan, 2024



Fig.231, One direction, Wang Tan, 2024

Dragon scale binding introduction:

Dragon scale binding is a very fluid form of traditional Chinese book binding, which creates a visual effect like fish scales when the pages are unfolded in layers. This kind of binding makes reading a dynamic experience - the reader participates in the progressive presentation of the content with every turn of the page. For me, it is not only a form of craftsmanship, but also a medium of temporal and spatial narrative, which can build up a sense of memory hierarchy through the physical stacking of paper.



One direction

Wang Tan

2024



Fig.232, One direction, Wang Tan, 2024

Reasons for choosing the Dragon Scale binding:

I chose Dragon Scale because its unfolding process is a perfect metaphor for the theme of 'memory reconstruction'. When the 50mm coded fragments on the right hand side are gradually put together as we flip through the pages, it is like the difficult reconstruction of local memories that have been cut up in the demolition process. The traditional binding is unable to express this duality of 'breaking and repairing'. In addition, the long axis itself carries a sense of age, so people walk from one end of the book to the other, as if browsing through the history of the village. The unique spatial and temporal extensibility of the Dragon Scale binding can precisely present those emotional veins that have been stretched and distorted, but are still continuing in the process of urbanisation.

Innovative breakthroughs in the dragon scale costume:

I broke the traditional rule of neatly arranging the pages of the Dragon Scale binding, so that the pages will rise and fall like the tone of voice of an old man telling a story. When you are reading this book, it is like coming face to face with the elderly people who have moved with them and listening to them tell their stories about their villages. The staggered layout has a rhythm of intonation and ebb and flow.

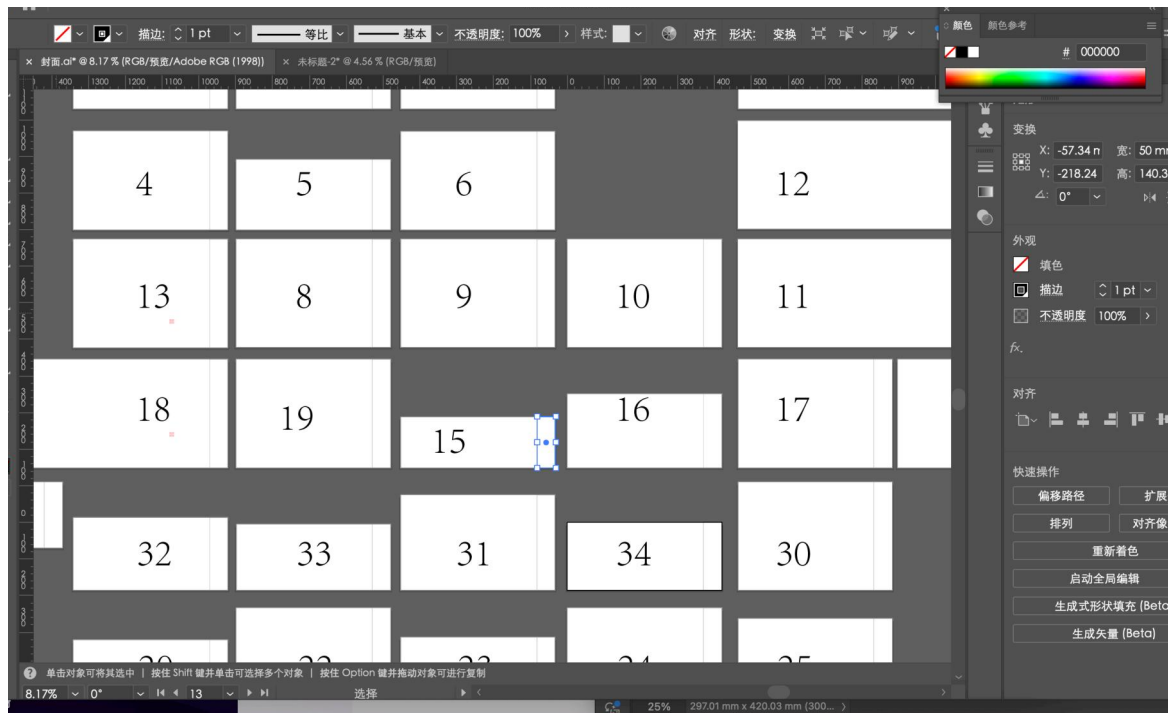


Fig.233, Page renumbering, 2025

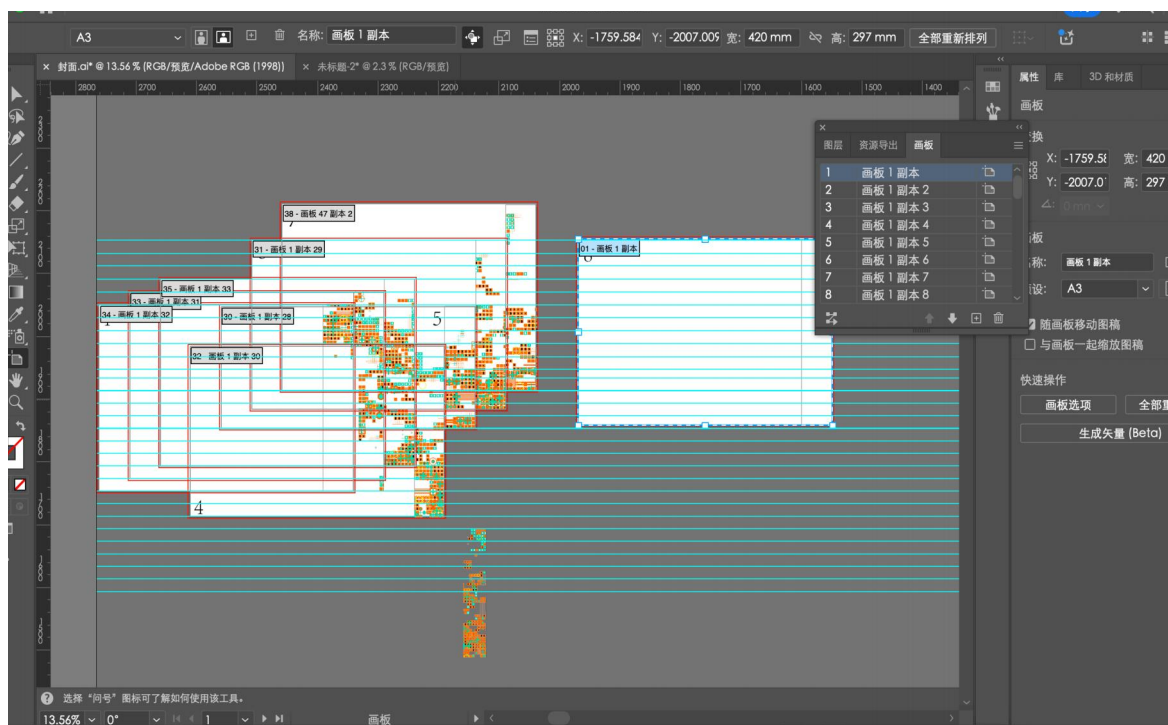


Fig.234, Page renumbering, 2025

Cover design- Staggered typography

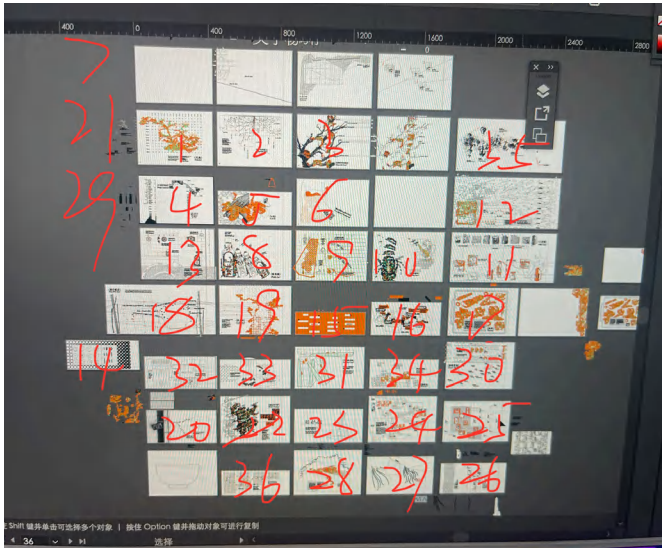


Fig.235, Page renumbering, 2025

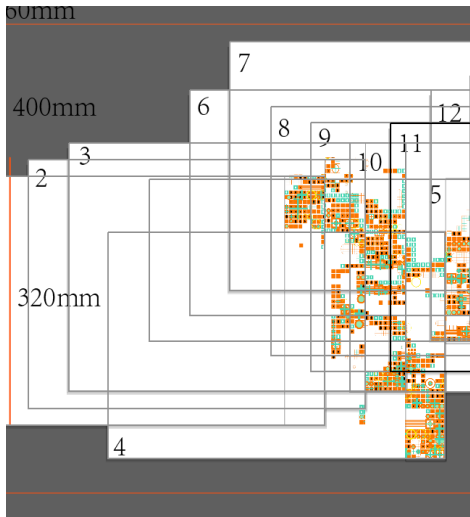


Fig.236, Misaligned layout effect, 2025

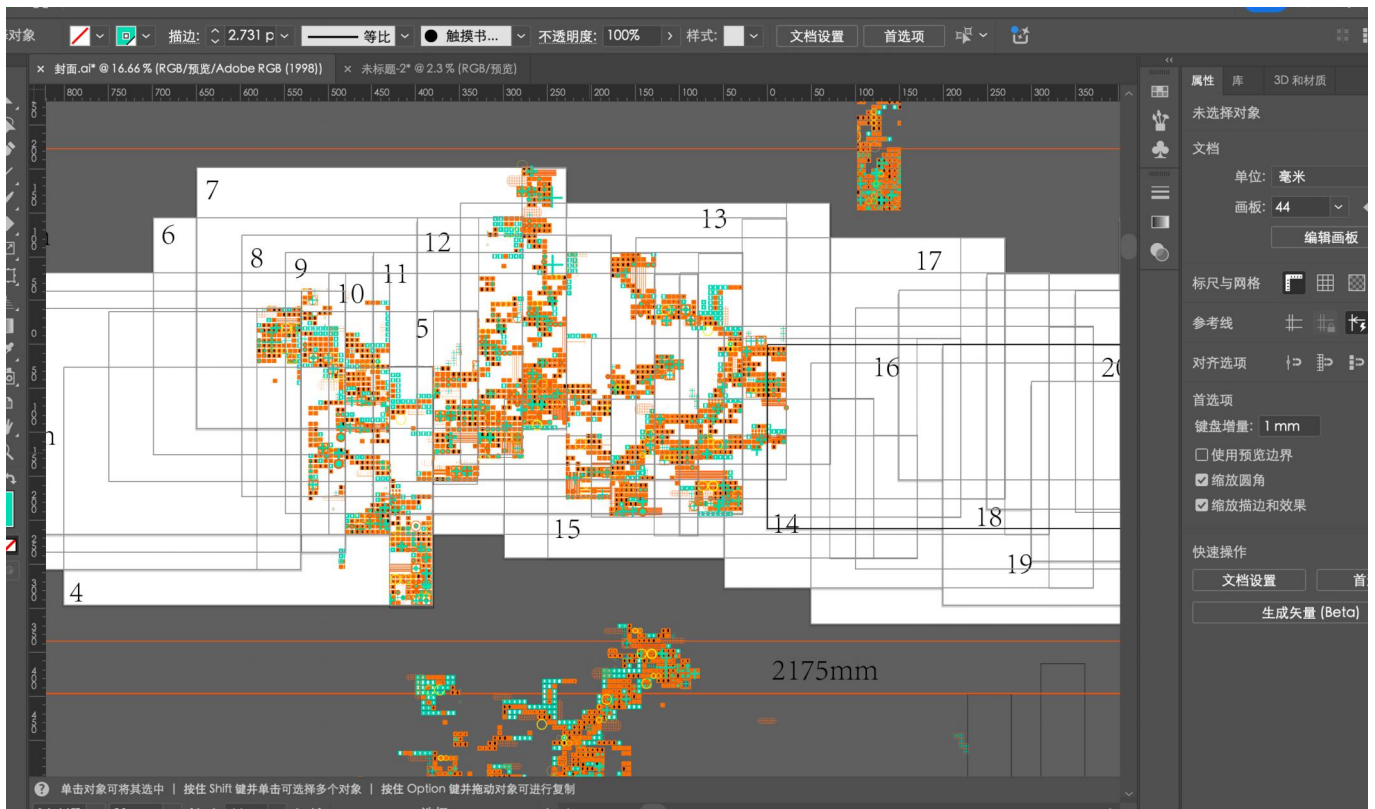


Fig.237, Misaligned layout effect, 2025

Thinking and experimenting

Staggered typography for the cover.

I've been trying for a long time to lay out the cover pages in different sizes and positions.

Firstly, I considered the approximate length of all the pages after they were laid out, which was about 2.5-3m, after reserving space for turning the pages to make the whole book look very spacious rather than crowded. I staggered the layout according to the different widths of the pages, so that each page would reveal itself in the perfect proportion.

At first, I staggered the pages in equal proportions at 30mm. But I found that the pages were very loose and not tight to each other. The total width was also a staggering number, which made it uncomfortable for people to flip through and browse, so I changed to 20mm, with a total width of 560mm. 20mm spacing between the top and bottom edges of the inside pages and the base paper.

Cover design- The arrangement method

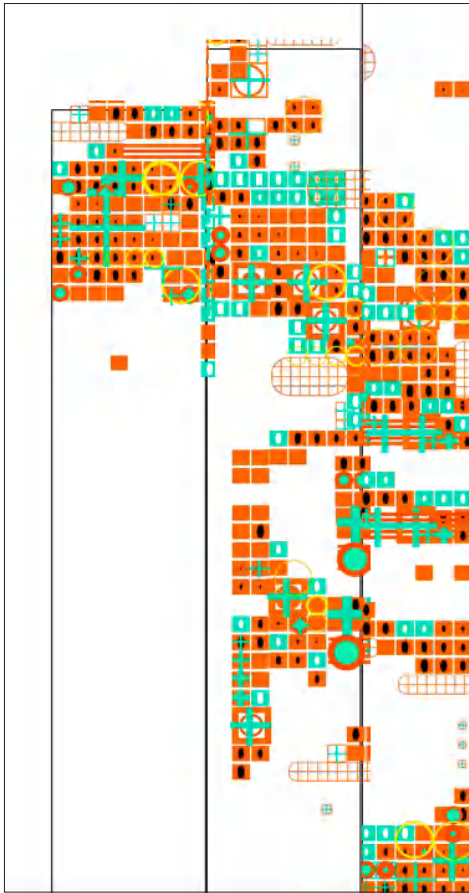


Fig.238, Arrange separately, 2025

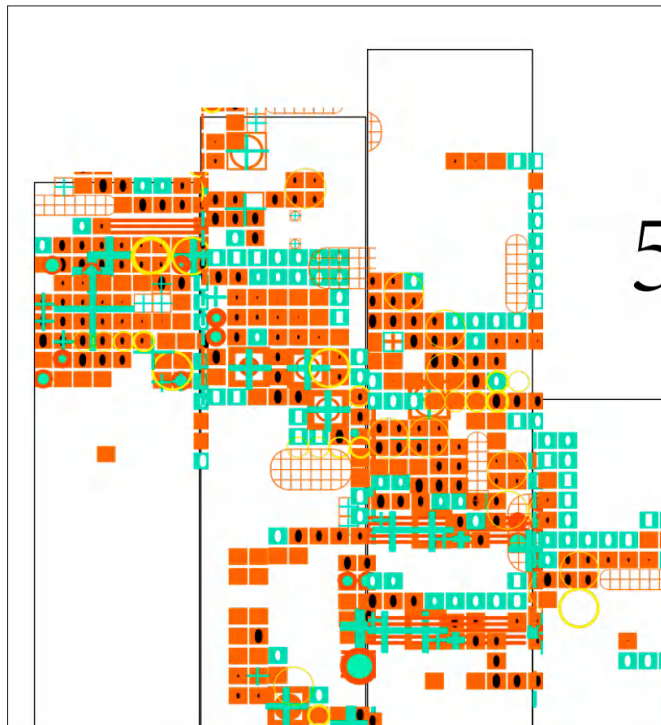


Fig.239, Arrange separately, 2025



Fig.240, Overall Arrangement, 2025

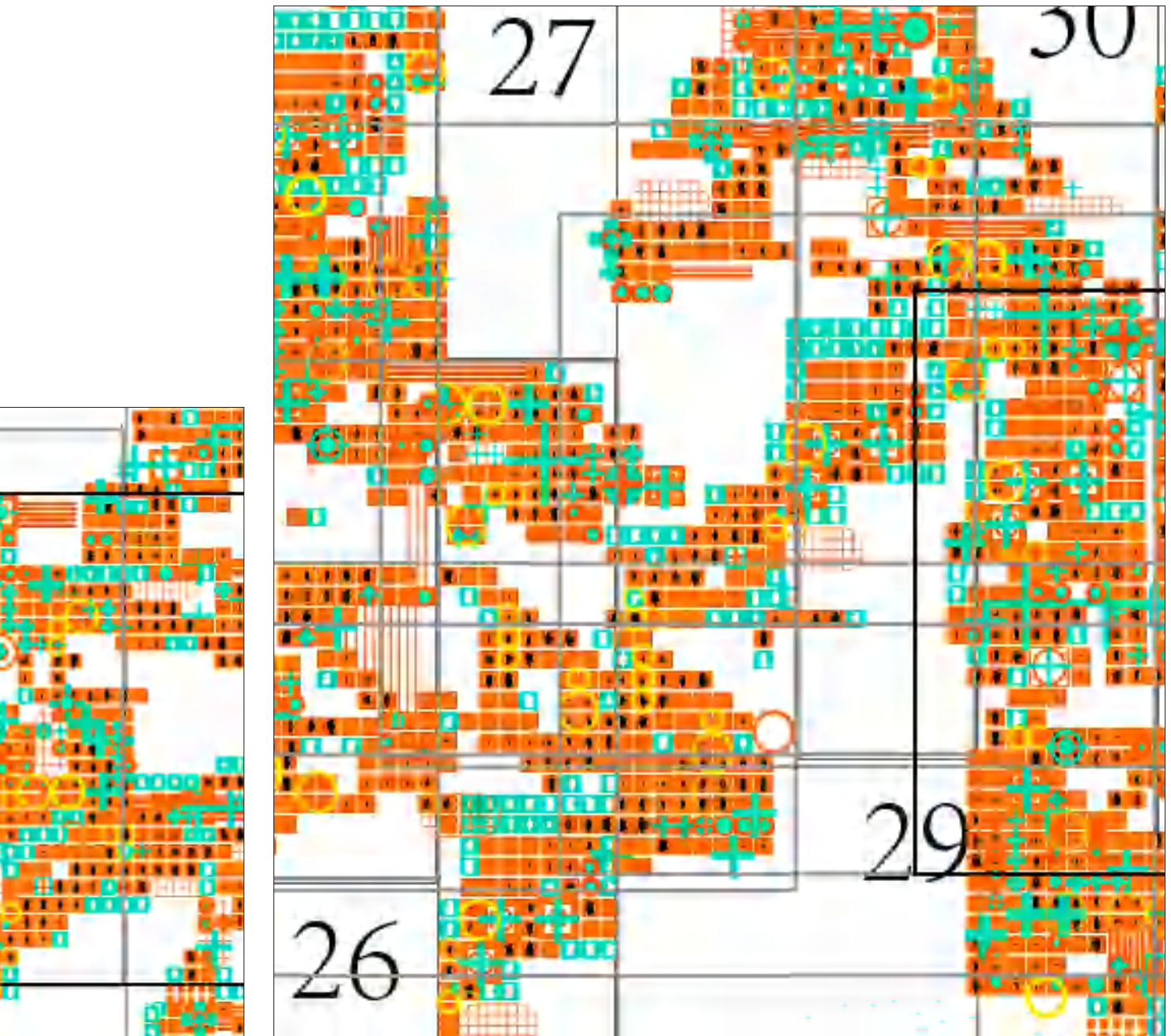


Fig.241, Overall Arrangement, 2025

Layout individually or as a whole ?

In the beginning, I was all about the design of the coded reconstructed images, page by page. But as I linked each page together, I realised that the square design could easily look very obvious due to some minor misalignments. Where the previous page meets the next, if there are squares that can't be aligned, it looks cut off.

Therefore, I decided to line up all the pages in position first, and then do an overall design of coded reconstructed images on all the pages. I will focus on designing the image on the intersection line of the two pages. This is to ensure that in the post-cutting process, any problems with the image being cut out or skewed due to cropping errors will not affect the final result.

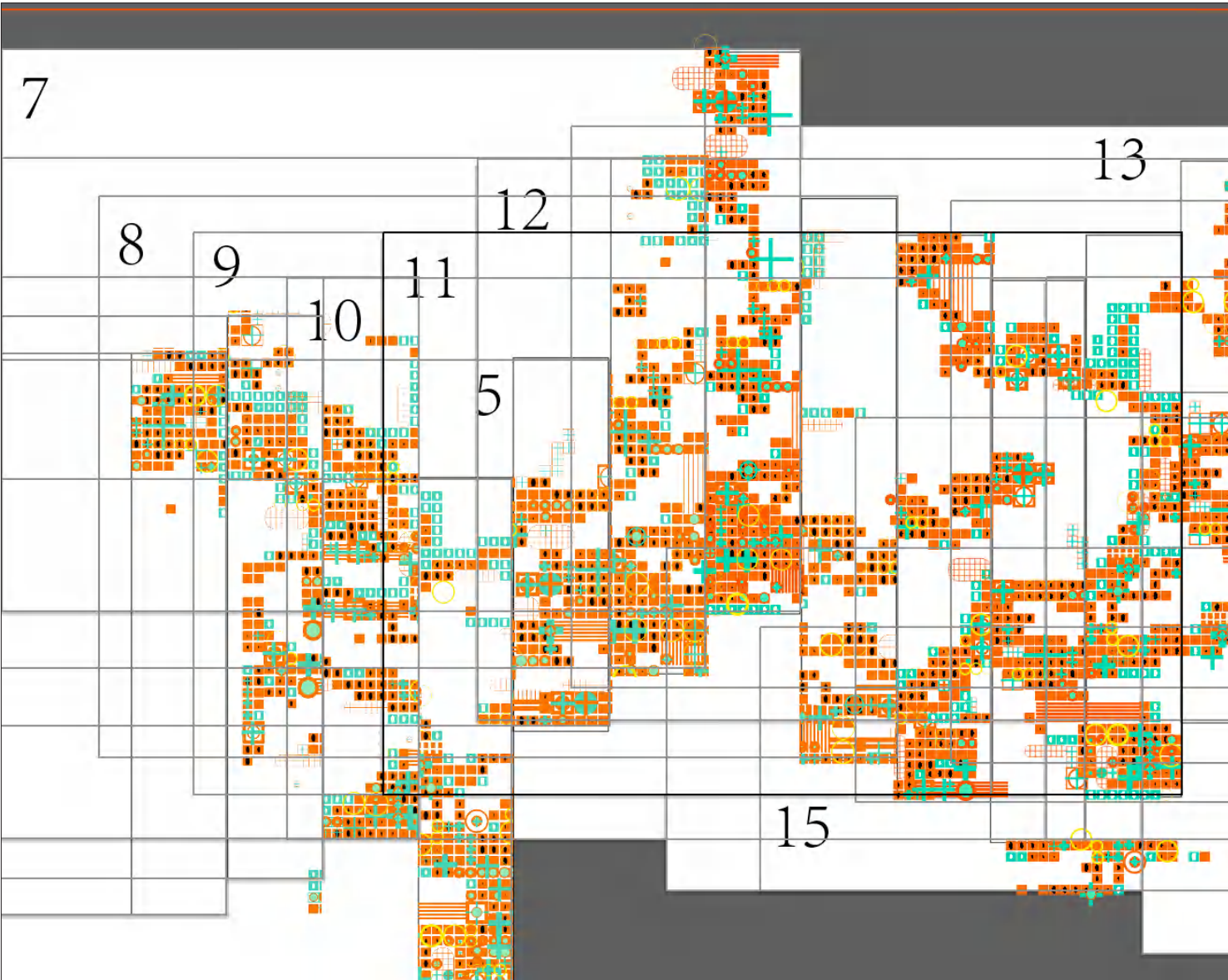


Fig.242, A comparison between image layout and manual layout, 2025

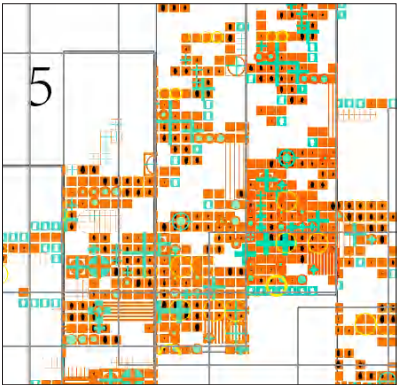


Fig.243, A comparison between image layout and manual layout, 2025

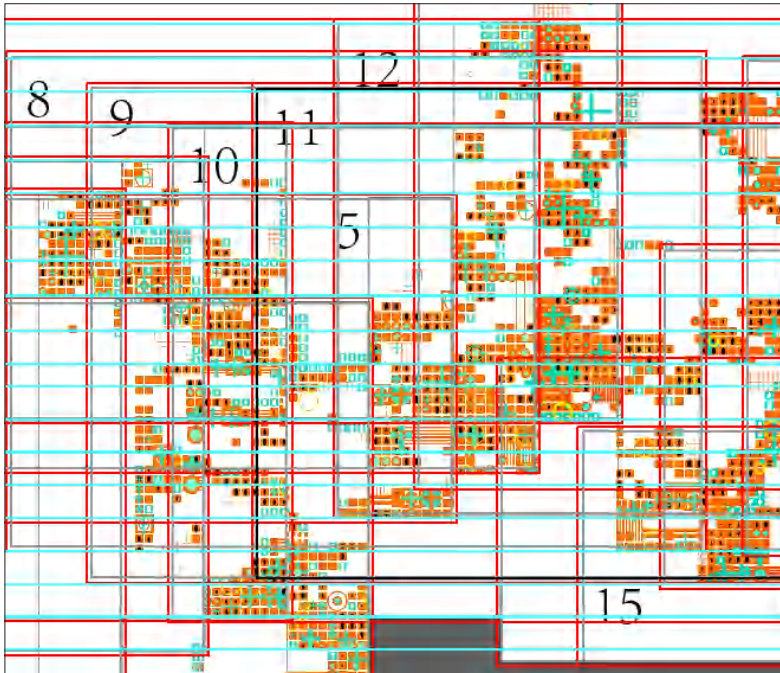
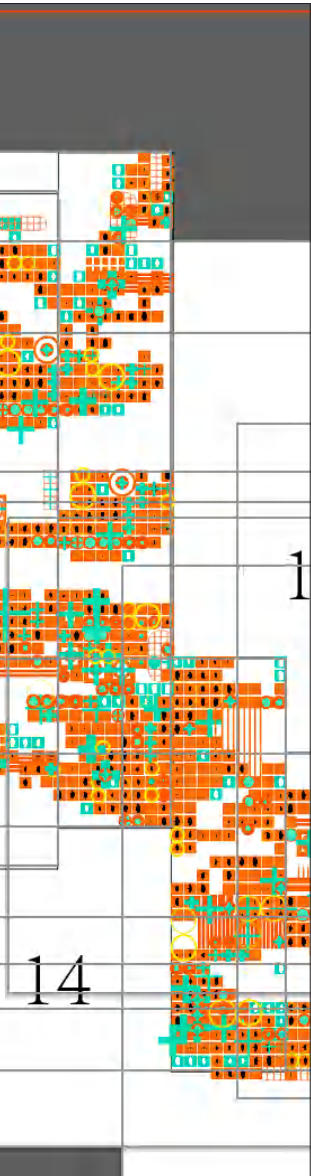


Fig.244, A comparison between image layout and manual layout, 2025

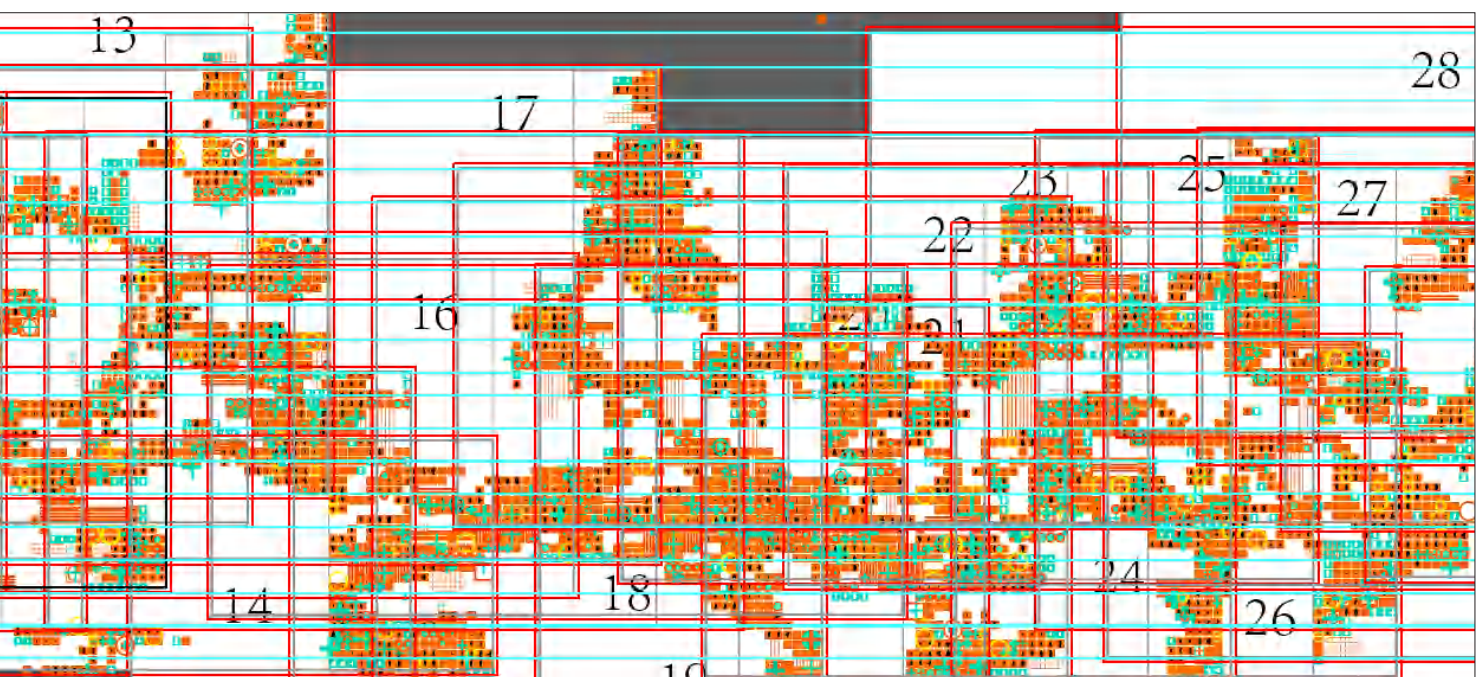
Cover design- The arrangement method



Picture paste or manual layout?

My entire book is dragon scale bound, so the front of each sheet is what needs to be left 50mm on the far right side for the presentation of the yardage reconstruction elements. At first, because I wanted a quicker and more efficient method, I designed a long image to be divided into 36 minute 50mm equal width strips and saved them as images to be pasted on each page. But I found that these images and my previous manual layout of the image of the sparsity is not the same, when I put these images and manual layout of the image together, Mimo is very obvious feel very cut.

In addition, because of the different positions and sizes, there will be subtle differences between the page and the page, and therefore must need to seat the adjustment, the images can not be adjusted, so I gave up this method.



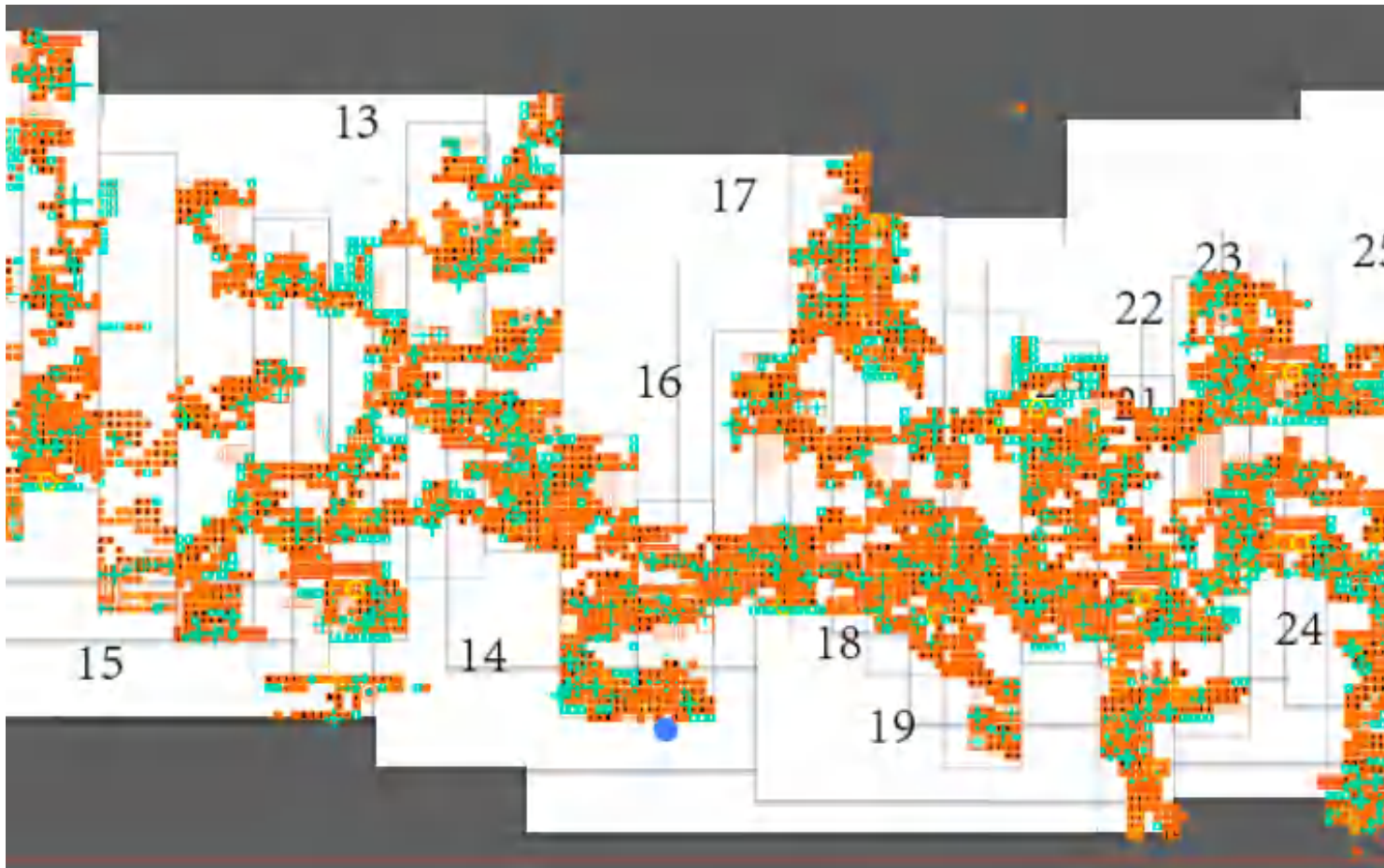


Fig.245, Overall effect-Moral, 2025

Cover design- Overall effect- Moral

Design Purpose:

I designed the right 50mm of each page of the Dragon Scale binding as memory fragments - as the pages turn, these fragments slowly form the roots of an entire fig tree like a jigsaw puzzle.

I see the design of this 50mm of pixelated roots as a brutal process of memory being encoded - the fragments on each page are cross sections of vernacular memories being cut by data. When the pages are fully unfolded, these broken pixels barely make up the complete root, but it is no longer a natural growth. This visual presentation of 'fragmentation-restructuring' is the most direct question to the 'code-based reconstruction': when we transform our emotional memories into pixels, are we also like the demolition of a building, which only retains the form of the roots but removes the temperature of the soil?

Connotation:

These coded and reconstructed roots are both a response to urbanisation under the policy of demolition and a warning against the alienation of memory. The connections between each 50mm fragment are left with subtle dislocations, like those overlooked emotional fault lines in policy implementation. I hope that when readers run their hands over the surface of these pixels, they can directly feel the rough texture of memory in the process of digitisation - this is perhaps what I want to express: true nostalgia can never be perfectly encoded.

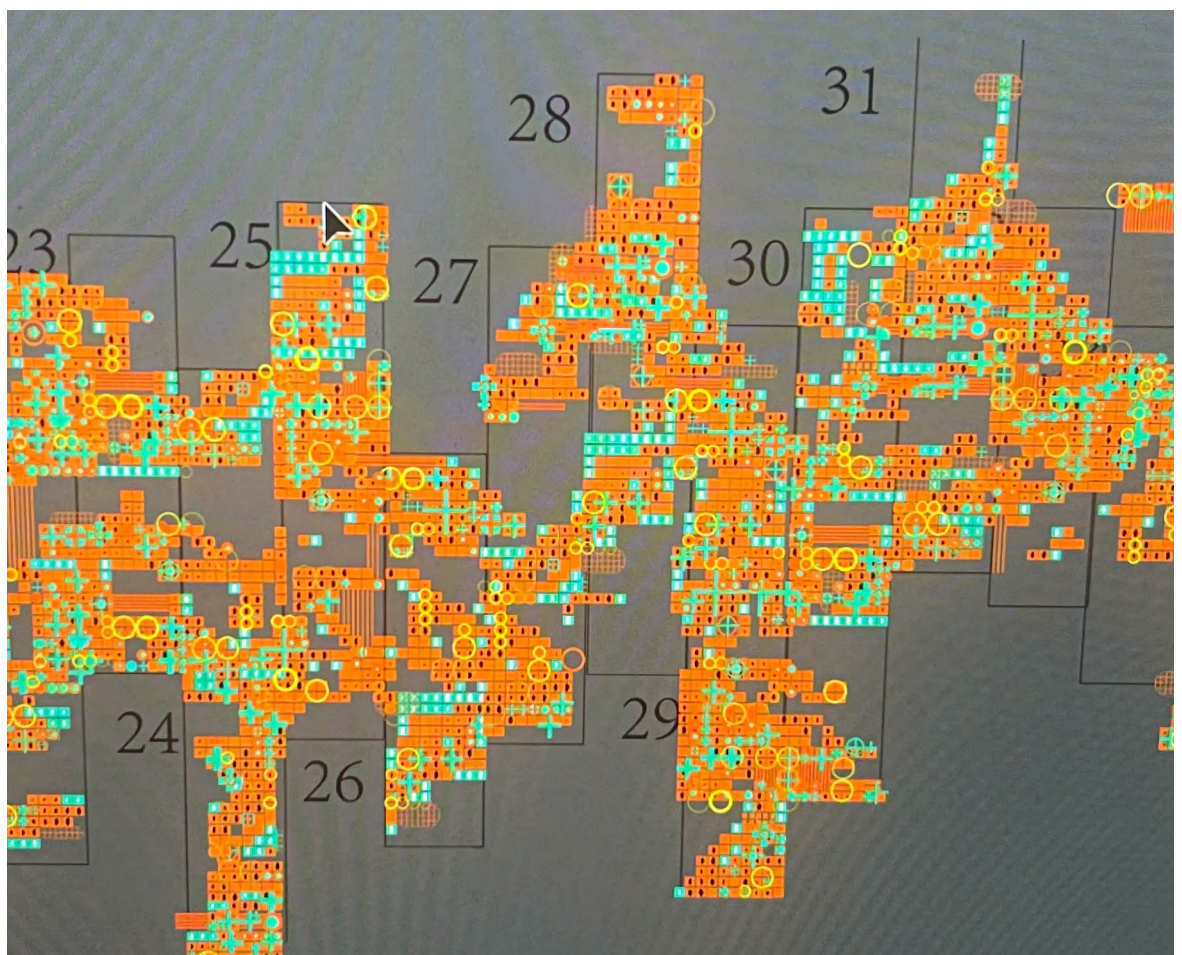
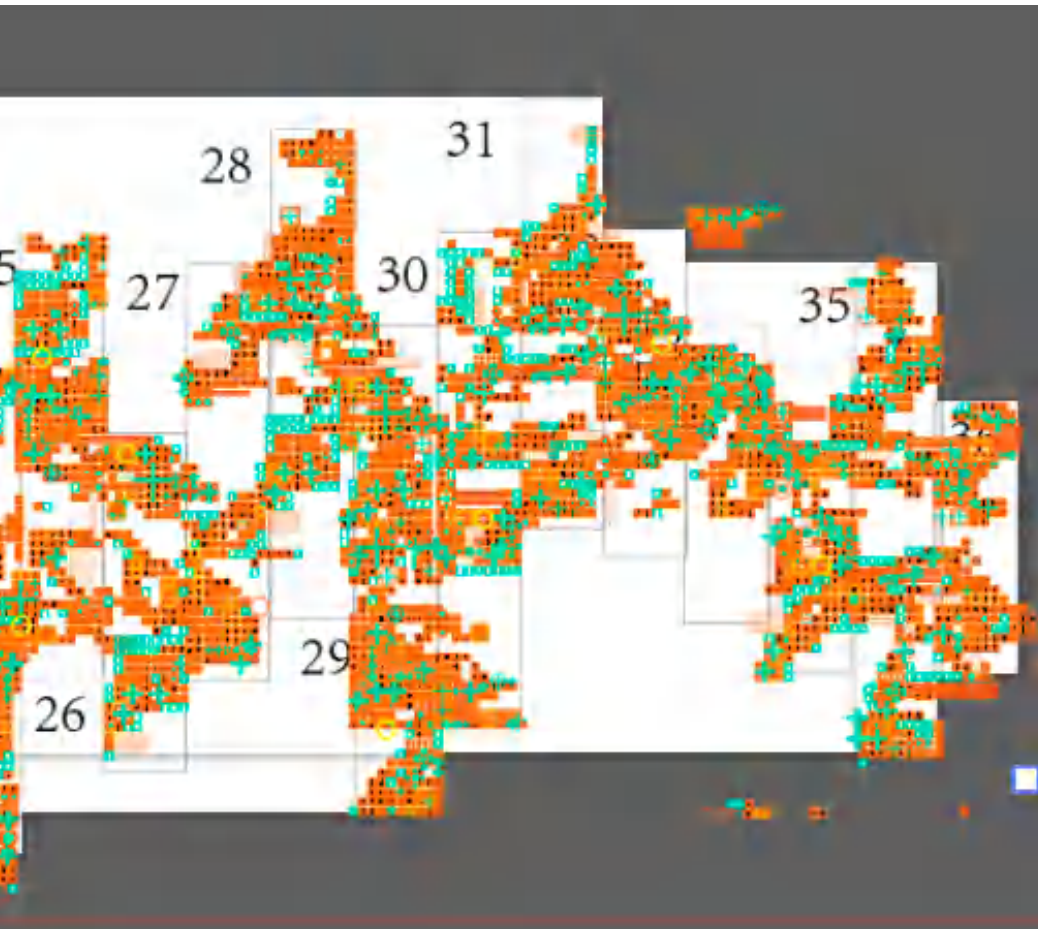


Fig.246, Overall effect-Moral, 2025

Cover design- Re-enrichment of pages

Try and iterate:

I started with just the rightmost side, but when I looked at the page on its own, the image felt as if it had suddenly been cut away, and the large amount of blank space was very jarring. So I went back to extending the lines based on where the graphic was going. It gradually evolved from a regular square to the hunched footprint of the grandmother.

This evolution is a metaphor for the truth of 'codified reconstruction': policy tries to standardise memory, but the lines overflowing from the frame prove that the real trajectory of life can never be fully disciplined. When the pixels are connected into a walking path, the cold code suddenly takes on a warmth. I think the mechanical process of codification is unexpectedly given a humane turn through this treatment, just like the instinct of grandmothers who still secretly grow vegetables on their balconies when they are forced to adapt to city life.

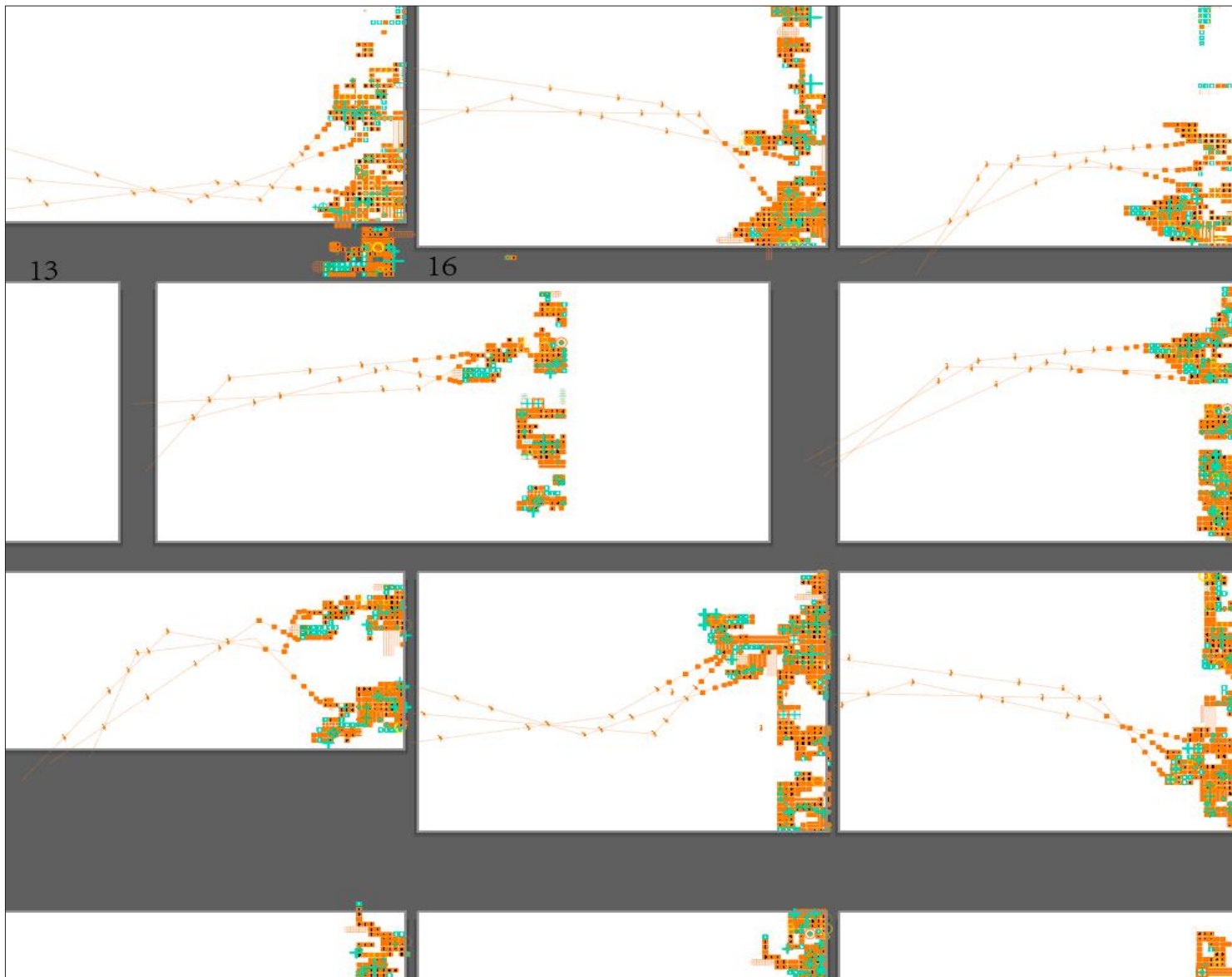


Fig.247, Re-enrichment of pages, 2025

The Deeper Meaning of Extended Lines:

The lines that 'escape' from the squares are designed to give life to nostalgia. They initially follow the pixel grid, but gradually break free from the constraints, and eventually turn into a path for Grandma to go to the vegetable garden and a route to the temple.

I want to use this transformation from 'digital' to 'physical' to let readers see intuitively that no matter how precise the data coding is, it can't overwhelm the memories of life that have been rooted in the land for decades. Those extended lines that seem to undermine the regularity are the most precious resistance of the work. In particular, the blurring of the end of the lines suggests that this unofficial and private memory track will eventually fade away in the process of urbanisation, but will never disappear.

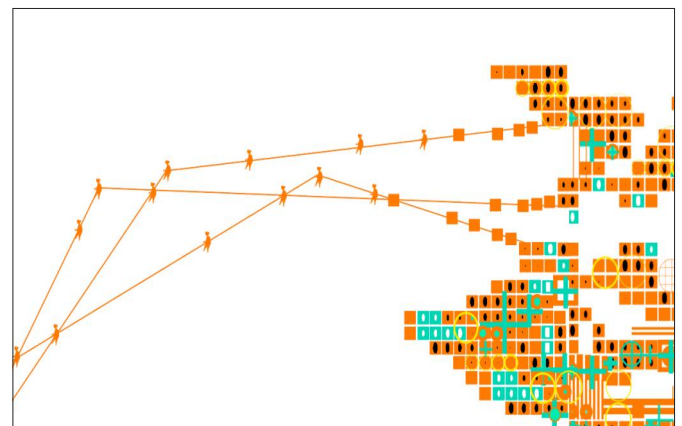
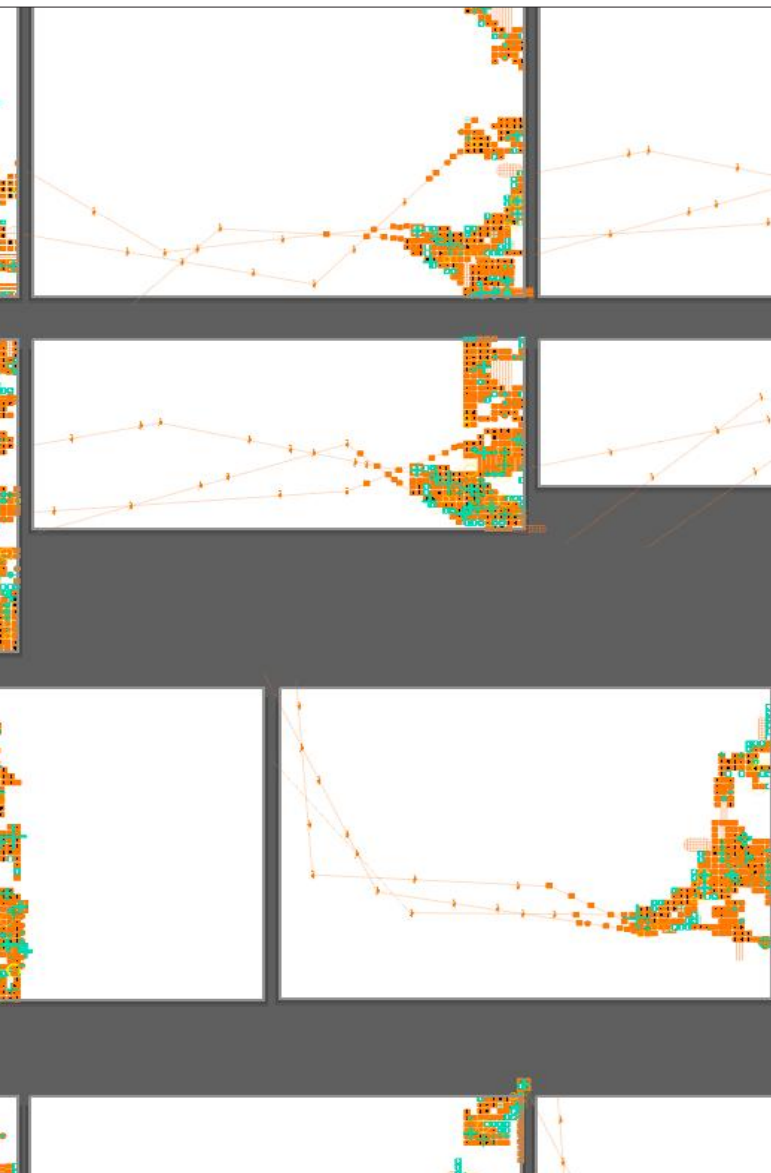


Fig.248, Re-enrichment of pages, 2025

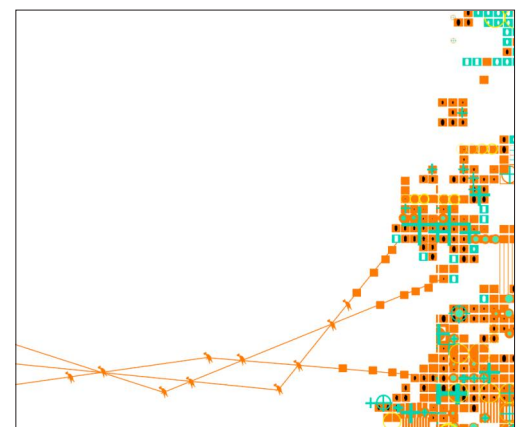


Fig.249, Re-enrichment of pages, 2025

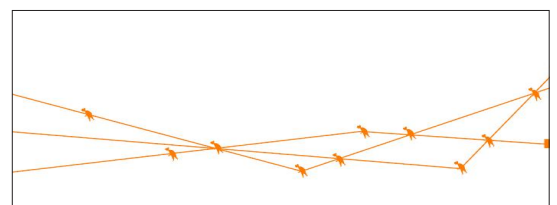


Fig.250, Re-enrichment of pages, 2025

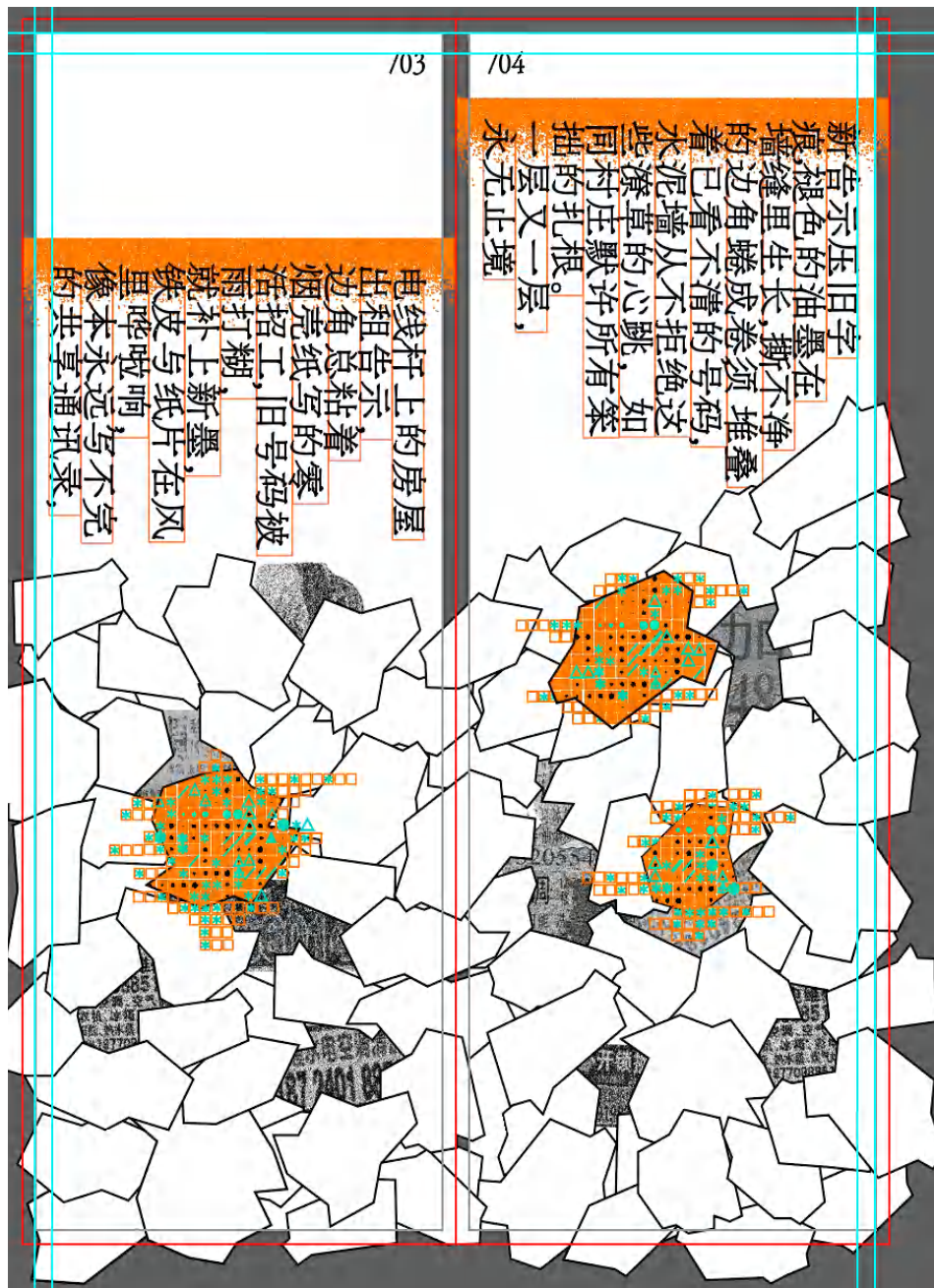


Fig.251, Page Design, 2025

Connotation:

I chose to use the narrow and long size of 92*257mm for the booklet design, inspired by my grandmother's bookkeeping book - she always loved to fold it into long strips and tuck it into her apron pocket. I purposely made the photos black and white, and added a bit of noise from the snowy screens of old TVs, as if memories faded over time. The coded cracks and weeds are my way of asking: when the demolition crew measures everything with data, who can calculate the vitality of a weed in a crack in the wall? The words framed in orange boxes resemble the emphatic tone of a demolition notice, but the words blocked by the photographs are the secrets of life that grandmothers really care about. The narrow and long layout forces the reader to flip through the pages slowly, like the rhythm of old people counting down the past, conveying the concentration of nostalgia in restraint.

Brochure Design Clutter, Vitality Living

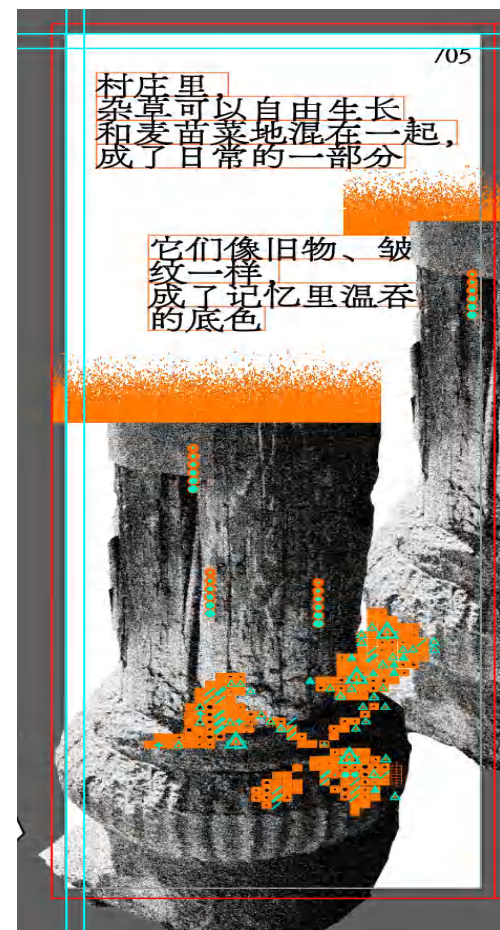


Fig.252, Page Design, 2025

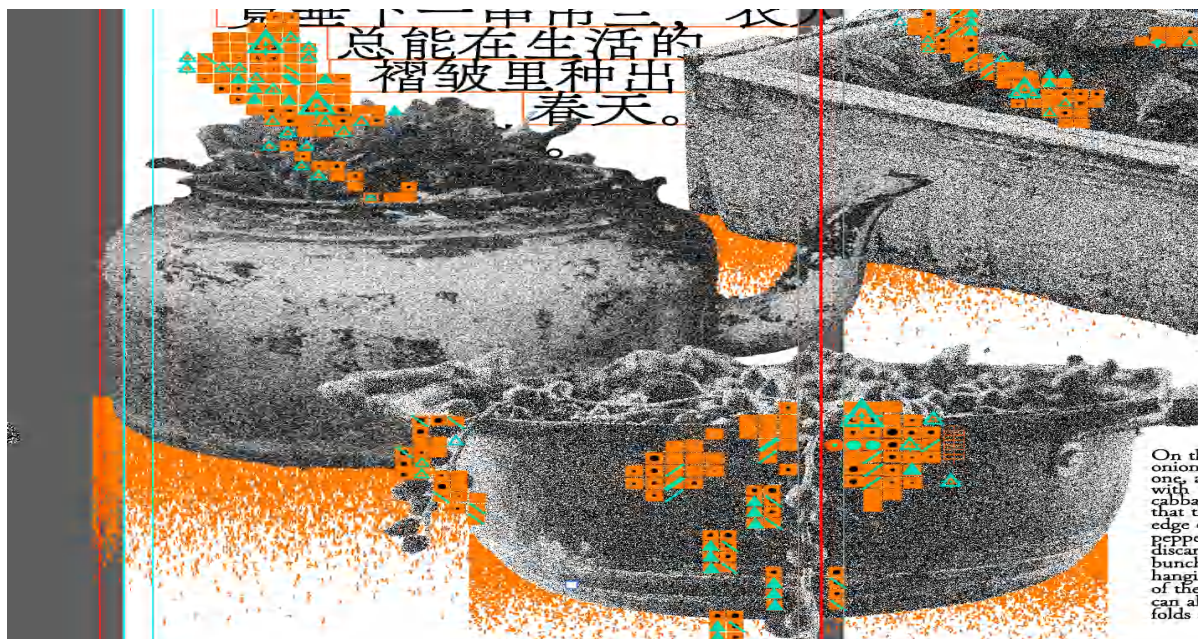


Fig.253, Page Design, 2025

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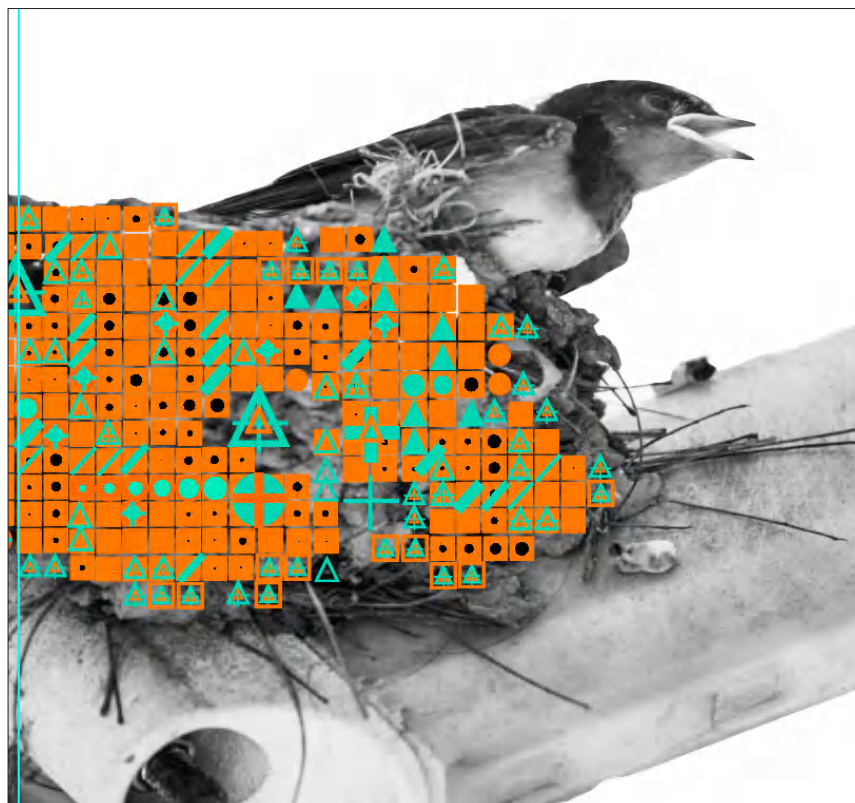
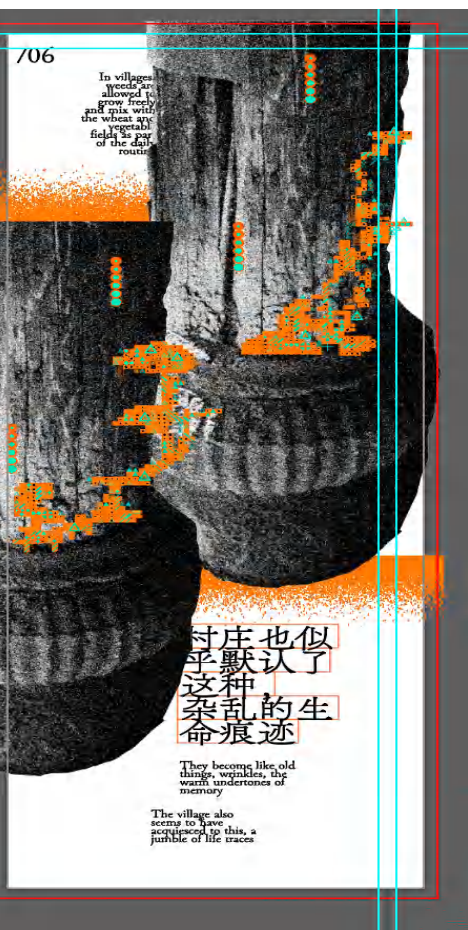
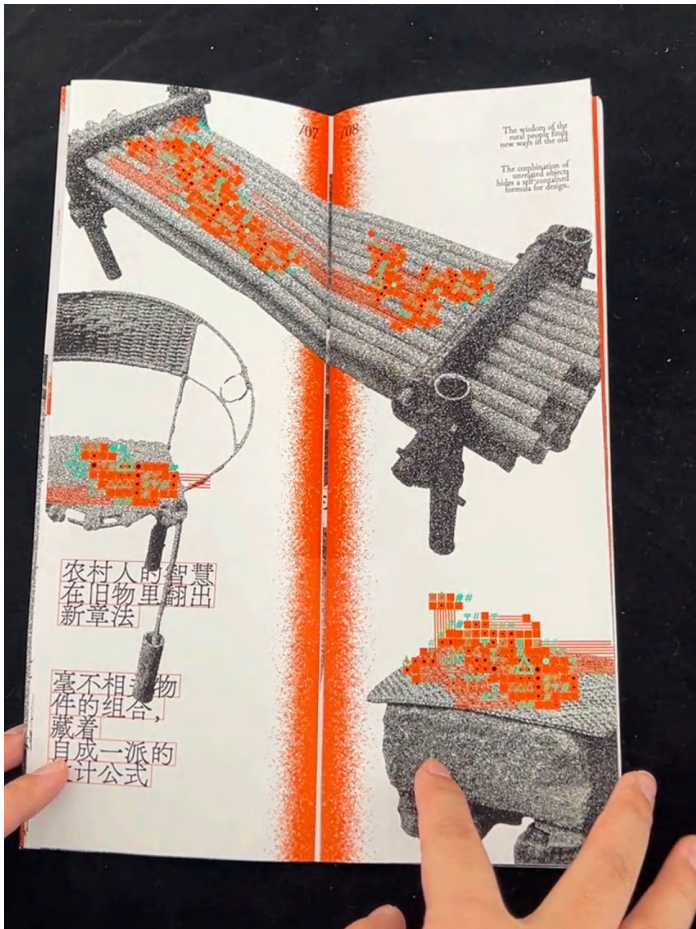


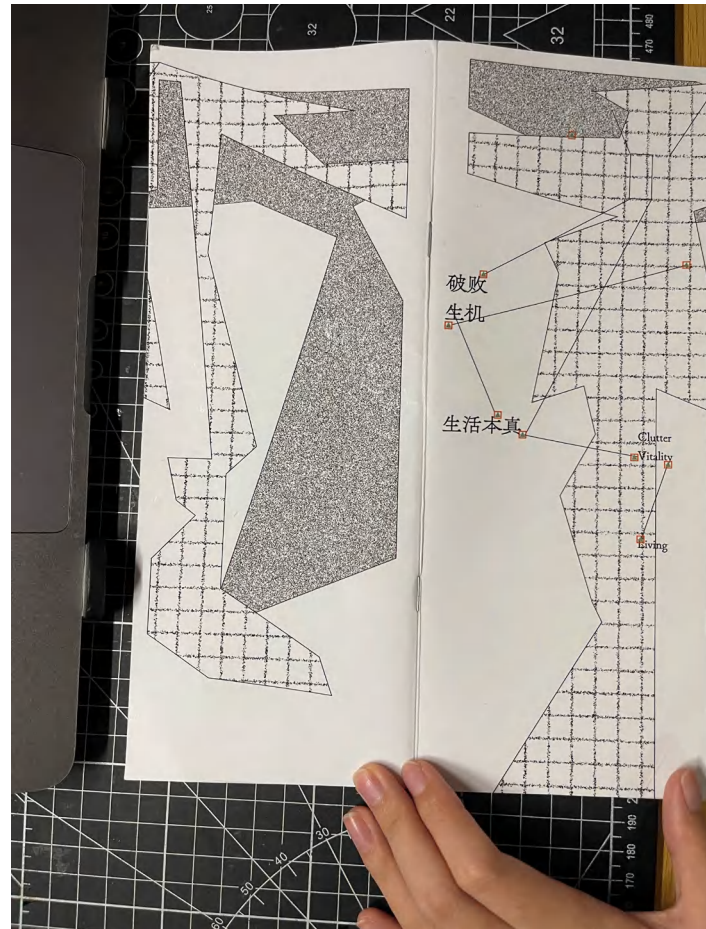
Fig.254, Page Design, 2025

Design Form and Reflections :

I kept the word spacing tight, like the densely packed buildings in the city now. I left a large blank space for the old people to 'mend their memories'. In addition, I also enlarged the Chinese characters to make them a bit 'clumsy', just like the phone numbers written by my grandmother with her old glasses on - the numbers were always written in a crooked way, but each stroke was drenched with the warmth of attachment. I framed them in orange boxes, but intentionally let the edges buckle a little, like the old newspaper Grandma could never smooth out. When the picture gently covers a few words, it seems to reproduce the sudden pause in the old woman's speech, and in those gaps where she wants to say something, she hides her deepest thoughts about the village.



Fig,255, Printing Problem 1, 2025



Fig,256, Printing Problem 2, 2025

The pages are misaligned in the binding:

I've also had a lot of problems with the printing process. It may not be perceptible in the computer, but when in possession of the real thing, it's quite obvious.

For example, when binding with jockey pins, although I have reserved a certain amount of bleed line and space between two pages. But some of the pages would still have the contents of another page on the edges, which would have a very bad viewing effect. I'll be focusing on this in subsequent reprints as well. We'll see if we need to add more space between the two nights.

The front cover endpapers were incorrectly designed:

The second is an error in the design of the front cover. I found that the order in which it was actually printed and the order in which I laid it out on the computer were different. This resulted in my supposedly consecutive graphic being truncated and losing its connection to the endpapers, and the layout of the front cover looked very strange. I will redesign these two pages later.

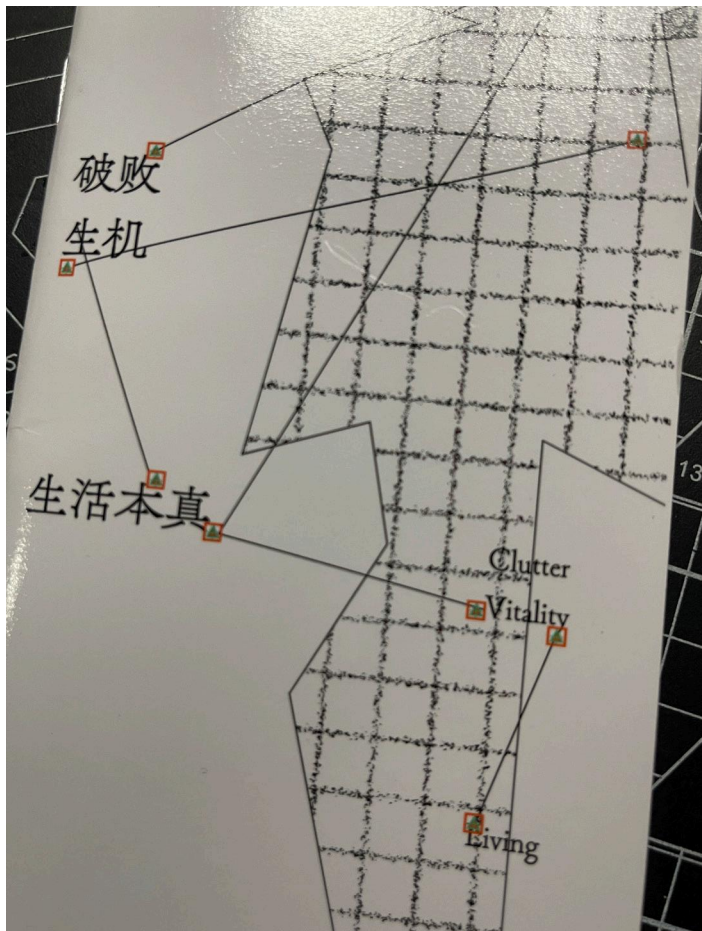


Fig.257, Printing Problem 3, 2025



Fig.258, Printing Problem 4, 2025

The pages were stretched wide resulting in misaligned fonts and images:

Thirdly, at the time of printing, because of the paper layout, the programme automatically stretched the cover wider, resulting in a change in the position of the graphics and fonts. The letters of the alphabet were supposed to not overlap with the images, causing the entire page to not look as effective.

The number of pages does not make sense:

Fourthly, there is also a problem with the typography. Because my booklet is only 22 pages long, but the number of pages required for a binding format such as riding pins has to be a multiple of four. So I blindly added a few blank pages at the end, but the actual printing was just very abrupt. What felt like a very smooth viewing flow suddenly came to a screeching halt. I'll be adding pages in the future as well

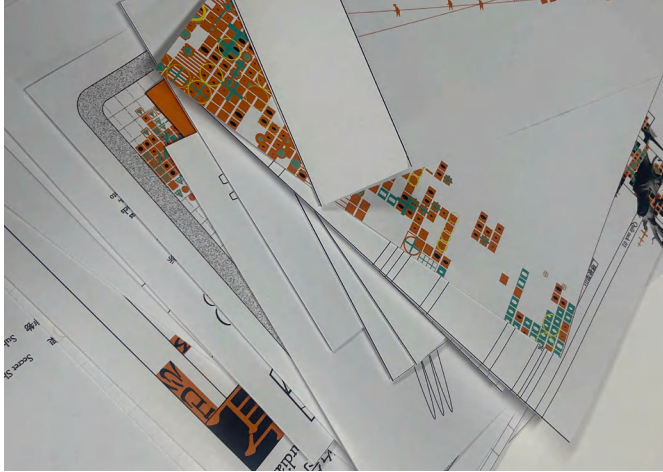


Fig.259, Indentation effect, 2025

Binding process- Indentation Problem

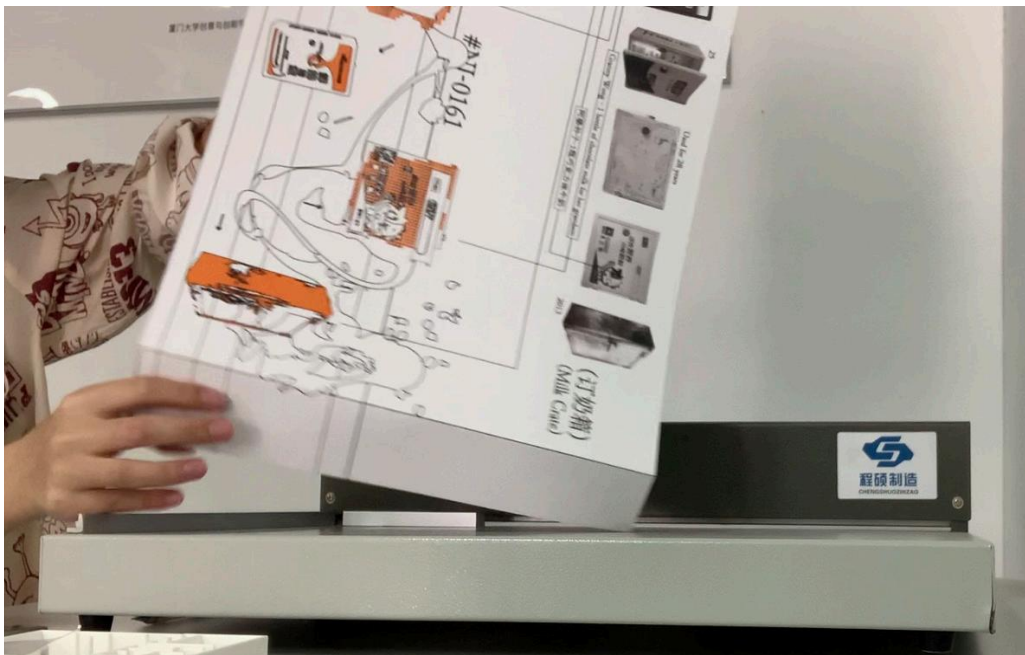


Fig.260, Indentation effect, 2025

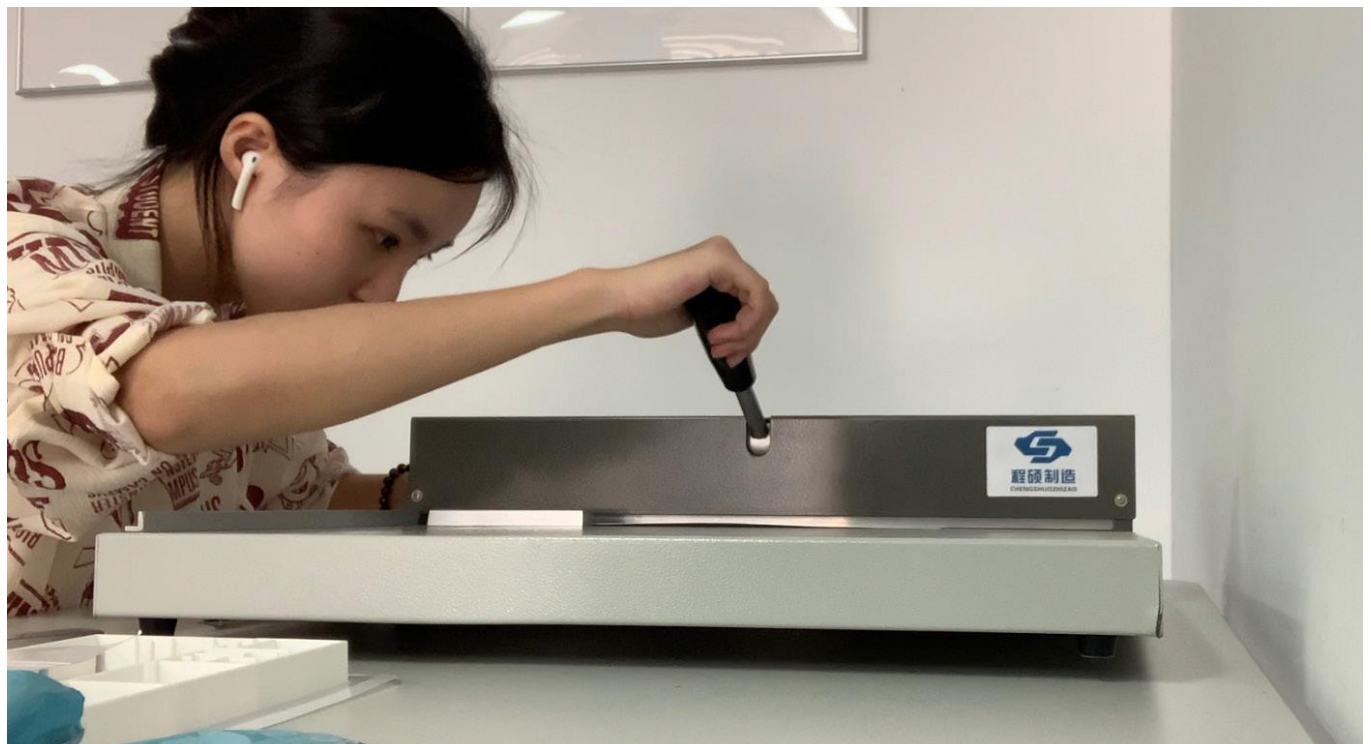


Fig.261, Indentation effect, 2025



Fig.262, Indentation effect, 2025



Fig.263, Indentation effect, 2025

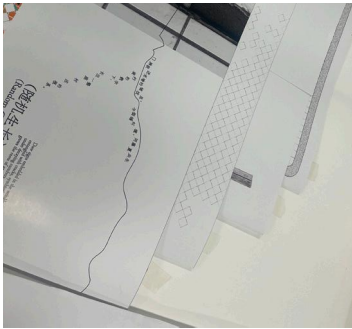


Fig.264, Indentation effect, 2025

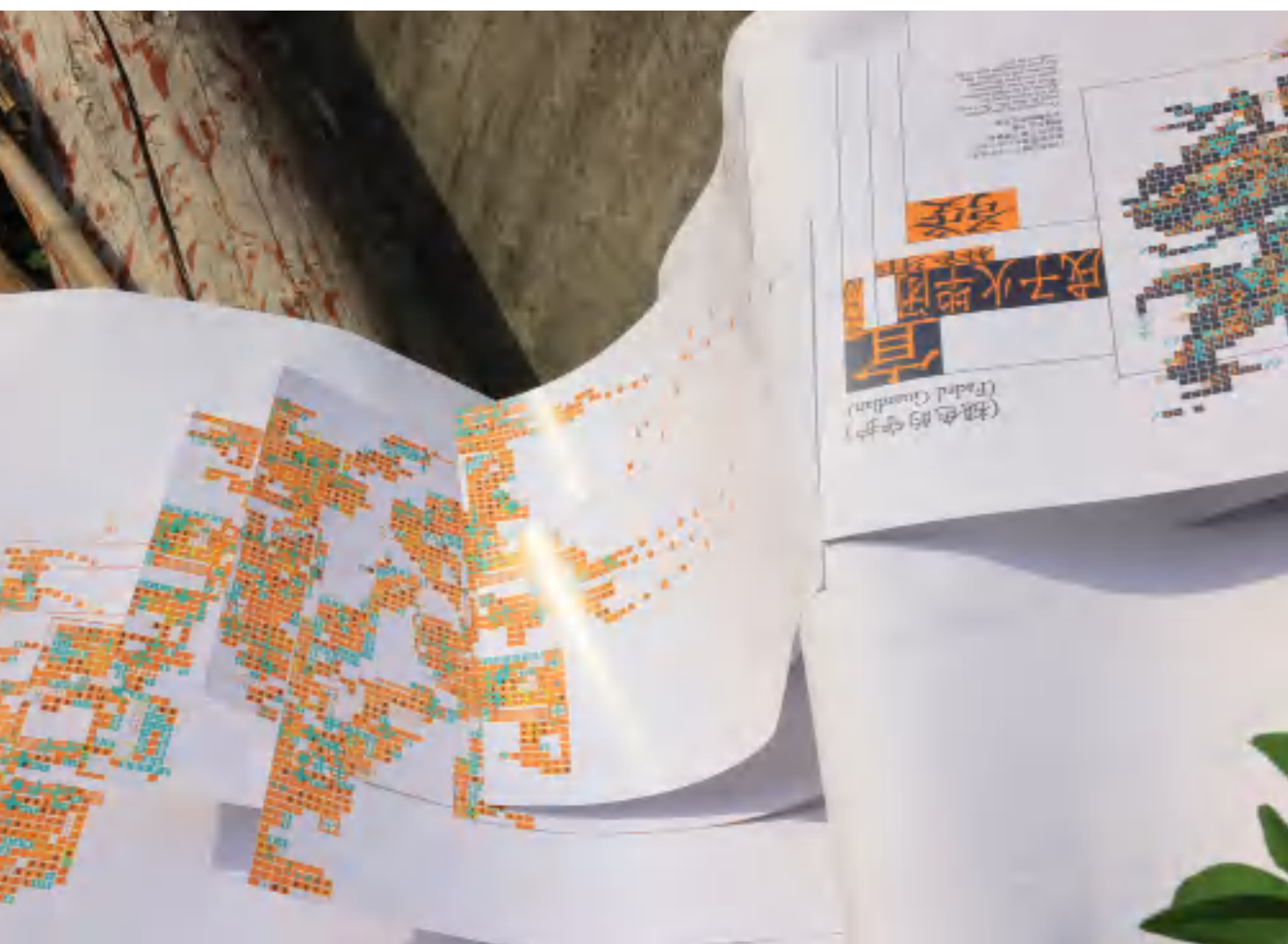
125

Paper Material Problems

Because of the manufacturer's mistake, the material of the inside pages of my original book was a double-sided matte powdered paper, but when it arrived in the mail I realised that the merchant had printed it as a double-sided glossy coated paper. The material of coated paper is stiffer and smoother. The lack of paper texture looks very modern. This is very inconsistent with my main style. I wanted a softer, textured paper that would reflect the delicate, tender emotions between the old man and the village. Also, the glossy paper would reflect in the light, which would affect the viewing to a certain extent.

The colour of the paper was a problem:

In addition, the colour of the coated paper is a cool white, which is completely different from the colour of the long scroll I have at the bottom, where the base paper is a warm white. Thus the whole book gives a rather large cut-off impression. So I asked the manufacturer to reprint it for me. I will re-bind the book in the following days and finally present it in the exhibition. Of course, I think there are some advantages of this kind of problem, I will be more aware of what I should pay attention to in the actual binding, so that I can proceed more smoothly and efficiently in the book design afterwards.



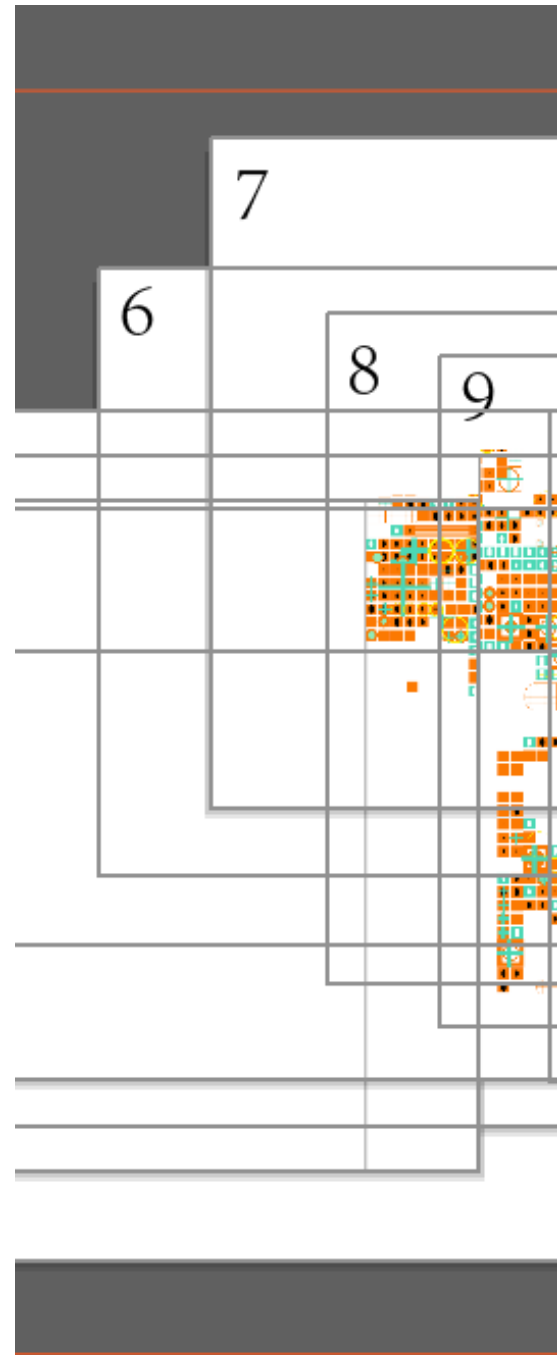


Fig,268, Measure dimensions, 2025

Binding process- Misaligned layout

Discrepancy between the electronic version and the actual effect

In AI for page misalignment layout, because the size of the computer screen is limited, I can not perceive the actual size of the page misalignment of the numerical size of the situation will give us what effect. Therefore, when I was making the electronic version, I was exactly in accordance with the 20mm division of the size of the layout, but in the actual binding, I found that if the difference between the two pages is 60mm, then it is very uncomfortable when flipping through the reading. Therefore, I carried out some subjective processing. According to the actual binding of the sensory experience to make fine-tuning. To ensure that all the pages flow smoothly while still reflecting the staggered layout of the book.



Fig,269, Misaligned Layout (Electronic Version), 2025

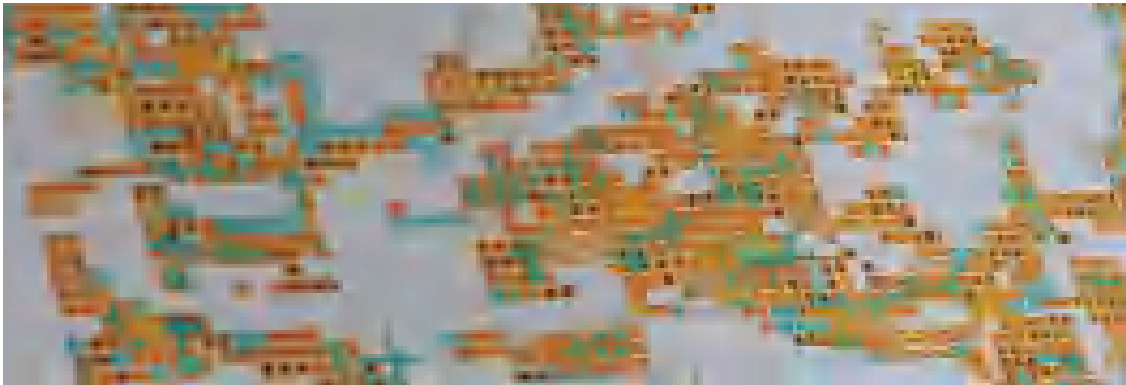


Fig.271, Misaligned layout (Bound Edition), 2025



Fig.270, Misaligned layout (Bound Edition), 2025

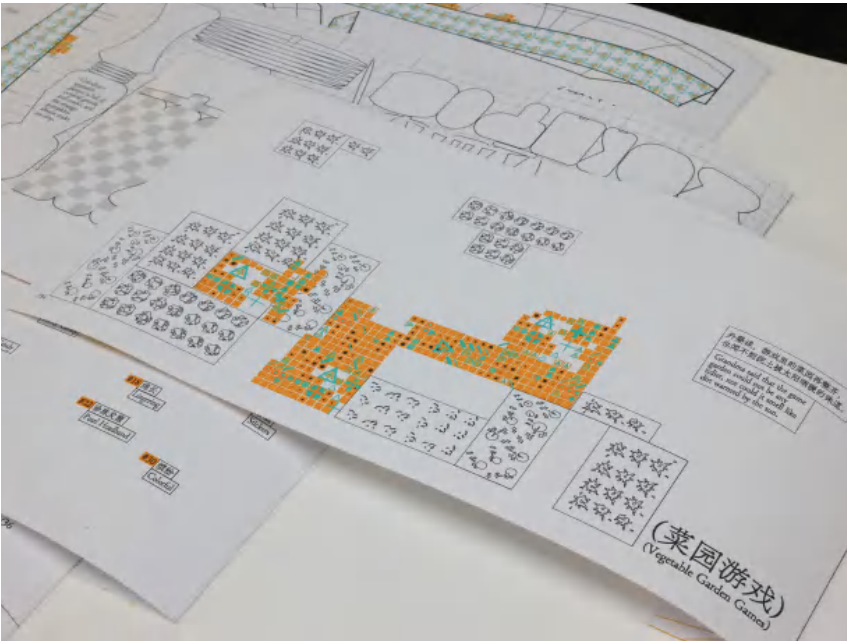


Fig.272, Misaligned layout (Bound Edition), 2025

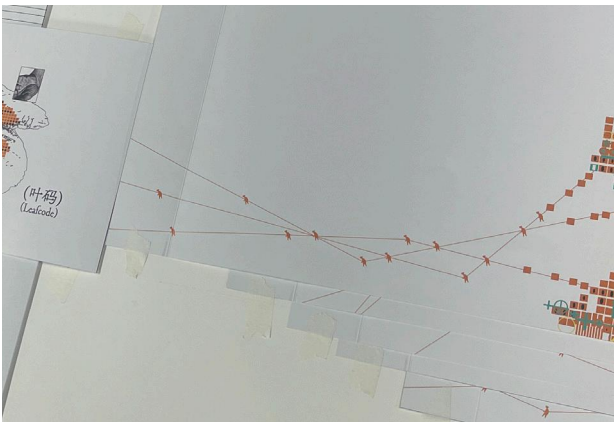


Fig.273, Misaligned layout (Bound Edition), 2025

The material of the paper- Soft and hard

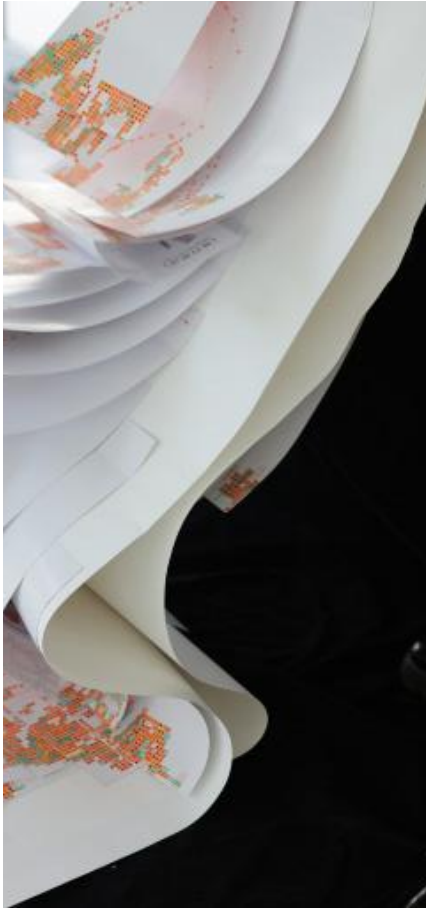


Fig.274, Crease, 2025

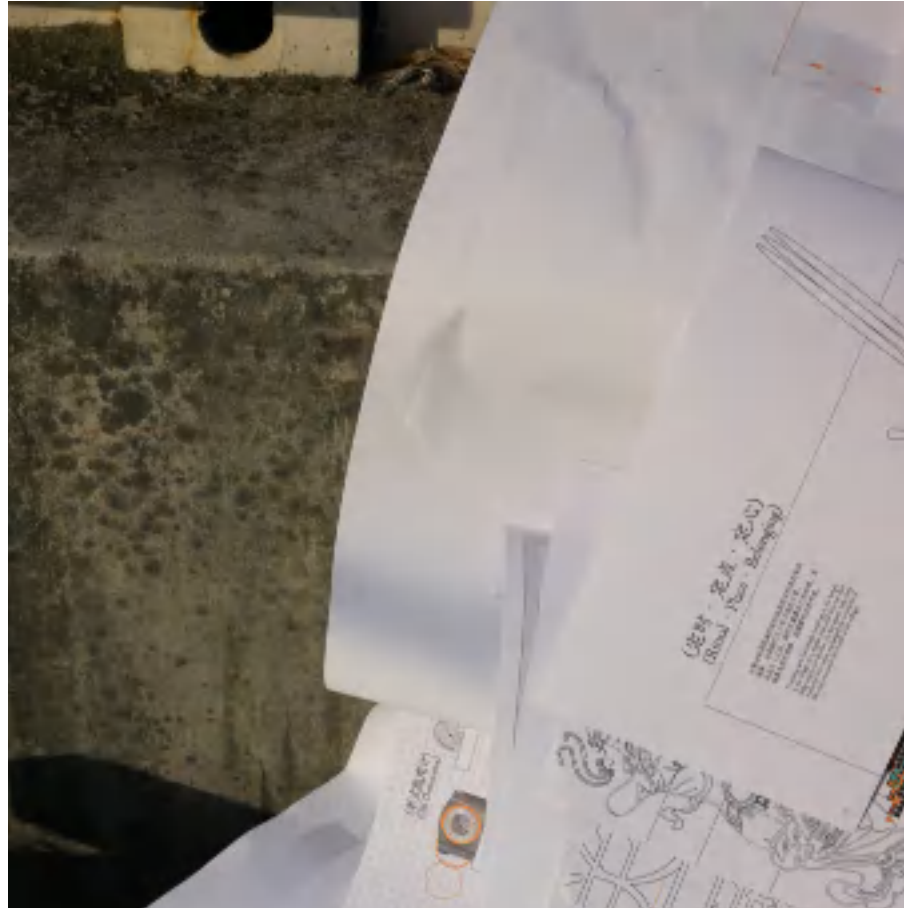


Fig.275, Crease, 2025



Fig.276, Crease, 2025

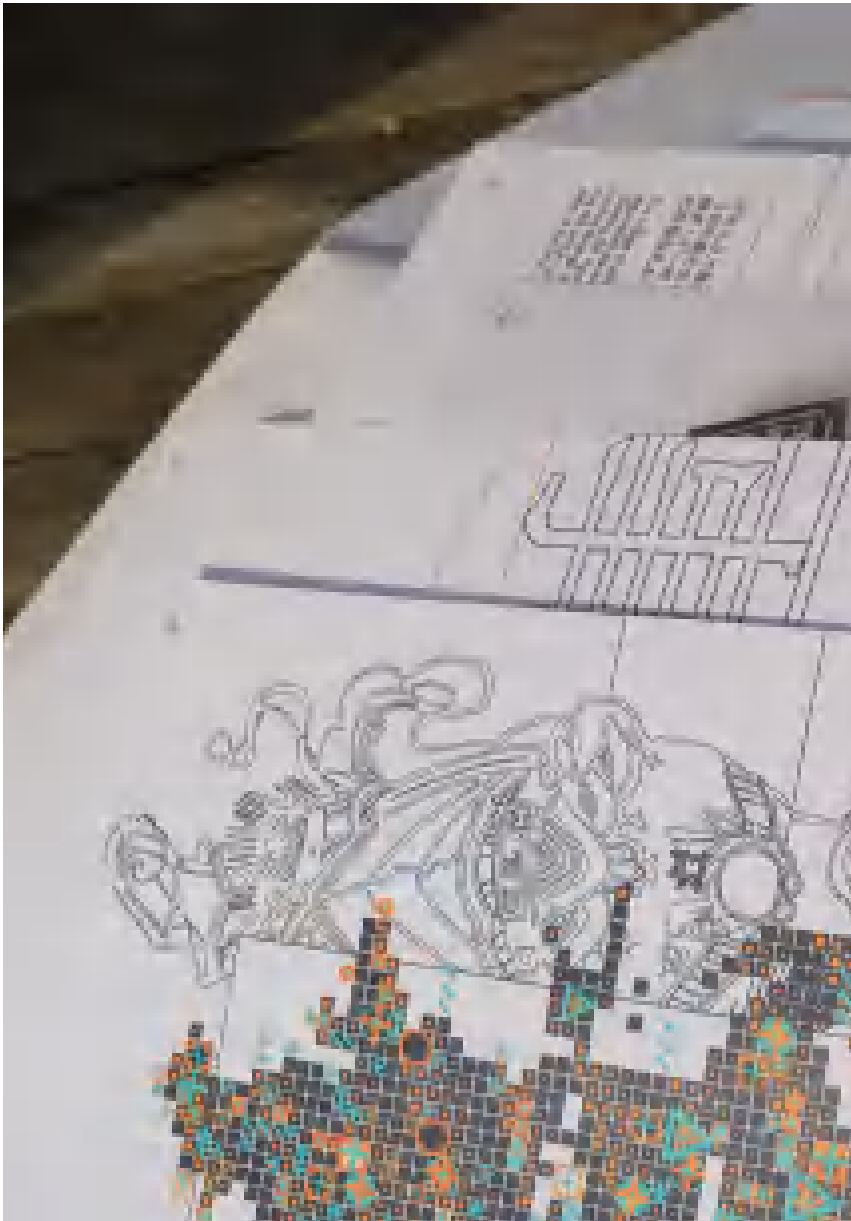


Fig.277, Crease, 2025

The material of the paper- Soft and hard

The softness of the paper is a problem:

After taking the bottom page and the inner page of the paper, I found that both in thickness and soft and hard are very obvious differences, at first, I do not care, that is just a simple turn of the page does not affect. However, after binding the pages, I found that the inner pages were thicker and heavier, which made the process of turning the pages less smooth, and if the speed was too fast, the back page might be lifted up as well. In addition, when I was shooting on location, I found that when I encountered some turning surfaces or when I needed to fold and move, the back page would cause creases because it was thin.

Therefore, I have rethought the choice of material for the pages. In addition to replacing the paper on the inside of the pages with a more textured, warm white matte paper like the backing pages, I'm considering the possibility of replacing the backing pages with a cloth that is more flexible and foldable.



Fig.278, Binding process, 2025



Fig.279, Binding effect, 2025



Fig.280, Binding process, 2025

Reflect:

For me, the process of binding an entire book is very long and complicated. I need to adjust and co-ordinate with the electronic version of the layout in conjunction with the actual results. And, with such a large area, I needed to make very rigorous measurements and calculations to ensure that all the pages were very tightly packed with each other but with a reasonable misalignment effect. During the binding process, I also noticed a lot of details that I once would have overlooked. And I have a better grasp of the skills required for binding. Although there are some problems with this book, I will learn from the lessons of the previous exhibition and make a new one in the final exhibition, and I believe the result will be even better.

Binding process- Binding process & Overview of Effects

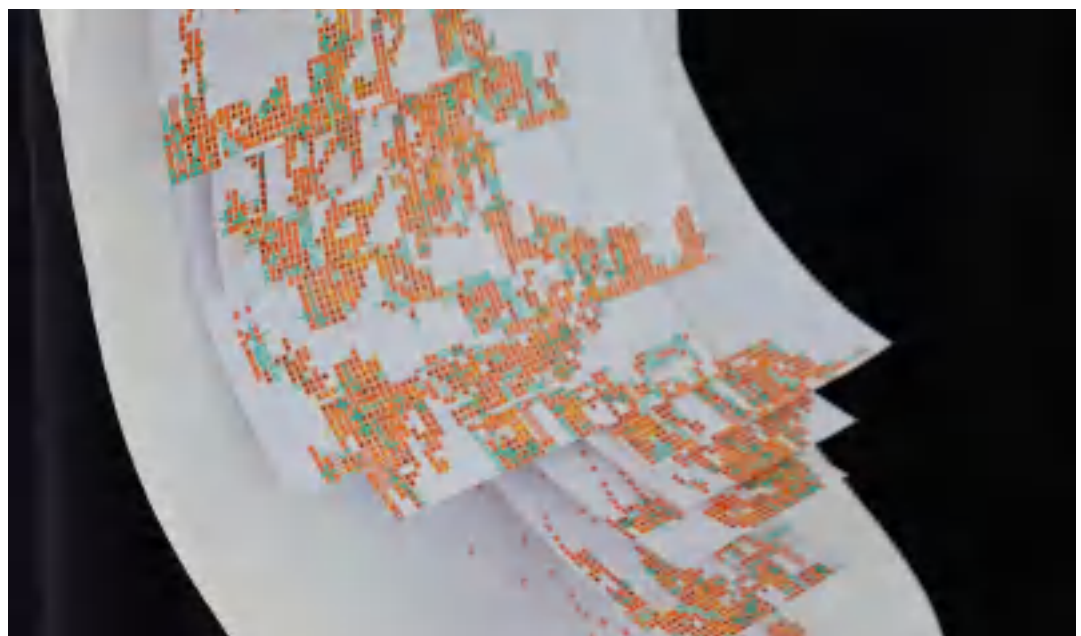


Fig.281, Binding effect, 2025

Student: <u>LI Shaiqi</u>	Peer: <u>LIN Zhu</u>
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Peer Review

LO1: Demonstrate a rationale behind the choice of subject researched.

EXPERIMENTATION & INNOVATION

Knowledge of the underlying concepts, practices and principles associated with their area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on the proposal, creative brief and rationale:

shaiqi's choice of topic is very valuable, an issue that many people would ignore but at the same time very much needs to be addressed. She skillfully expresses rural memories through the form of codification, with profound intention and social concern. In terms of innovation, it is refreshing to transform traditional handicrafts into a visual language of data, but it would be more solid if the theoretical framework of the dialectical relationship between "code reconstruction" and traditional culture could be elaborated in a more systematic way.

LO2: The ability to engage in sustained research and the analysis of complex problems to inform your work and practice.

RESEARCH & ANALYSIS

Shows an ability to evaluate and interpret underlying concepts within the context of the area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the range and depth of primary and secondary research:

The field research part (such as grandmother's oral history, collection of old objects) is very solid, and the emotional dimension is fully explored. However, secondary research can be more focused: the existing data mostly stay in the general theory of homesickness, and lack of targeted analysis in the field of "digital memory preservation". It is suggested to introduce the "sense of place" theory to analyze how roots/branches and leaves become an extension of body memory

LO3: Demonstrate the use of credible research methods.

ENGAGING WITH PRACTICE

Appropriate technical, creative or artistic skills related to their area of study or work.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the range of practical development:

shaiqi is has a good combination of visual Chronicles and design experiments. If the specific

technical parameters of "emotional visualization" can be clearly explained in the method section, such as how the color value of UV printing corresponds to the memory temperature, it will enhance the persuasive power of the methodology.

LO4: Employ professional technical and conceptual methodologies.

REALISATION & COMMUNICATION

Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments.

PERSONAL & PROFESSIONAL CONNECTIVITY

Undertake further training and develop new skills within a structured and managed environment.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on time management and clarity of communication in proposed outcomes:

The visual program is poetic, especially the imagery derived from the design of the various parts of the fig tree, which is very powerful. However, the use of concepts such as "nostalgia" and "memory" in the current presentation of the work is slightly generalized, and it is recommended that specific terms be defined in the exhibition label/description. In terms of time management, priority can be given to improving the visual consistency of the core chapters (e.g., keeping the same faulty art style for all data reconstructions).

Student: LI Shaqi

Peer: HU Xinyue

Peer Review

LO1: Demonstrate a rationale behind the choice of subject researched.

EXPERIMENTATION & INNOVATION

Knowledge of the underlying concepts, practices and principles associated with their area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on the proposal, creative brief and rationale:

Sha Qi's works take "Hou Ma Village" as the starting point, deeply revealing the rupture and reconstruction of local memory in the process of urbanization. The value of this topic is that it concretizes the abstract homesickness into a perceptible symbol, and through the visual language of "coding reconstruction", it sharply criticizes the alienation of technical reason to emotional memory. If we can further explore the cultural symbols of village elements in local Chronicles, it will add historical depth to the theoretical framework.

LO2: The ability to engage in sustained research and the analysis of complex problems to inform your work and practice.

RESEARCH & ANALYSIS

Shows an ability to evaluate and interpret underlying concepts within the context of the area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on the range and depth of primary and secondary research:

The study demonstrates solid fieldwork, and the exploration of the object-memory-body connection is particularly enlightening. However, the theoretical dialogue could be strengthened by analyzing how grandmother's (or village elders') actions such as pickling vegetables and wrapping rice dumplings constitute a resistance to standardization. In terms of secondary research, it is recommended that the critical discussion of digital anthropology on the "digitization of memory" be included.

LO3: Demonstrate the use of credible research methods.

ENGAGING WITH PRACTICE

Appropriate technical, creative or artistic skills related to their area of study or work.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
						X	

Comment on the range of practical development:

shaqi creatively integrates post-codification reconstruction with design research, especially

"through the connotation derived from each part of the fig tree", which is very innovative. During the design process, she also made a lot of iterations, for example, how to present the "codification", she had thought of presenting it in different codifications, but it would lead to inconsistency in style, so my suggestion was to use one codification as the main form of presentation, and then change the small elements according to the different themes/chapters.

LO4: Employ professional technical and conceptual methodologies.

REALISATION & COMMUNICATION

Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments.

PERSONAL & PROFESSIONAL CONNECTIVITY

Undertake further training and develop new skills within a structured and managed environment.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on time management and clarity of communication in proposed outcomes:

The work is very successful in conveying emotions, especially the visual contrast of the "coded objects" is striking. Shaqi's attitude is very positive when communicating with teachers and students. Although there may be differences and conflicts between teachers' opinions, she has been actively communicating and optimizing her work, as if she were designing the best of both worlds.

Student: <u>LI Shaji</u>	Peer: <u>CAI Ruoxin</u>
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Peer Review

LO1: Demonstrate a rationale behind the choice of subject researched.

EXPERIMENTATION & INNOVATION

Knowledge of the underlying concepts, practices and principles associated with their area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the proposal, creative brief and rationale:

Your selection uses the fig tree as a vehicle to explore the impact of demolition policies on the identity and emotions of the elderly, and the entry point is warm. From the initial record of grandmother's interaction with the village to the inclusion of thoughts on demolition and relocation, the development of the selection is clear. It is recommended to add specific process records, such as the evolution of ideas in the initial sketchbook, so that the judges can see how you have risen from life observation to social issues. Innovativeness is reflected in the transformation of traditional memories into the visual language of data, but this transformation process could be demonstrated more systematically.

LO2: The ability to engage in sustained research and the analysis of complex problems to inform your work and practice.

RESEARCH & ANALYSIS

Shows an ability to evaluate and interpret underlying concepts within the context of the area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the range and depth of primary and secondary research:

The field research part was solidly done, especially the collection of village elements and interviews with the elderly. It is recommended that the collected old objects be categorized and numbered to create a more complete research file. For secondary data, some localized case comparisons can be included, such as the way of memory preservation in similar demolition cases in other regions.

LO3: Demonstrate the use of credible research methods.

ENGAGING WITH PRACTICE

Appropriate technical, creative or artistic skills related to their area of study or work.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the range of practical development:

shaji tried a variety of visual transformations, such as the coding of fig trees and the coded reconstruction of the warm memories of many villages, all of which are very creative. It is recommended to show the eliminated programs, such as the earliest use of illustration to show the reasons for the later change to photographic collage, so that a more complete presentation of the thinking process. Technically you can try to use AR, scanning the leaves to see Grandma's story.

LO4: Employ professional technical and conceptual methodologies.

REALISATION & COMMUNICATION

Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments.

PERSONAL & PROFESSIONAL CONNECTIVITY

Undertake further training and develop new skills within a structured and managed environment.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on time management and clarity of communication in proposed outcomes:

The final portfolio is like a talking photo album, with every design detail helping to give a voice to Grandma and the other seniors who moved with her. The time management was smart, focusing on the core "Roots, Branches and Leaves" trilogy before adding other elements. It would have been nice to add some interactive elements, such as allowing the audience to post photos of plants from their hometowns on the wall to create a dialog with your fig tree. Expressions can be a little more "selfish", say more about your own emotional

Peer Review

Student: <u>Li Shaiqi</u>	Peer: <u>Xia Feiyi</u>
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LO1: Demonstrate a rationale behind the choice of subject researched.

EXPERIMENTATION & INNOVATION

Knowledge of the underlying concepts, practices and principles associated with their area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
						X	

Comment on the proposal, creative brief and rationale:

I like her concept and design ideas very much. I think this is a project related to social humanities, drawing inspiration from the place where her relatives live, and combining it with existing social problems.

shaiqi's output is a paper media design combining different sizes. I have seen some of the output visualizations, which have a unified visual language and very attractive color combination. At the same time, geometric shapes are used to piece together elements such as moss and combine them with objects in villages and towns, which I find very interesting.

LO2: The ability to engage in sustained research and the analysis of complex problems to inform your work and practice.

RESEARCH & ANALYSIS

Shows an ability to evaluate and interpret underlying concepts within the context of the area of study.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on the range and depth of primary and secondary research:

Through shaiqi's process book and her narration, I can see that he has a sound design idea and has carried out a large number of primary and secondary investigations, such as the actual investigation and shooting of some village objects. Similarly, I also saw shaiqi's continuous iteration of the book design. The pixel-style and grainy orange and green vision formed a sharp contrast with the black and white background, and combined with the object elements of the village, there was a collision between tradition and modernity.

LO3: Demonstrate the use of credible research methods.

ENGAGING WITH PRACTICE

Appropriate technical, creative or artistic skills related to their area of study or work.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
					X		

Comment on the range of practical development:

In the process of this dialogue, because my output is relatively small, in fact, it is more shaiqi's advice and thinking to me, and shaiqi has a very clear output of the visual system. I am looking forward to the final result, which I think will be a meaningful and unique work. However, I have some suggestions for the binding of her book, because it uses different sizes, so the binding method can break the conventional riding staple or ring buckle, and maybe try thread binding or some handmade elements. At the same time, I think maybe I can do some design on the material of the paper, which should be more interesting.

LO4: Employ professional technical and conceptual methodologies.

REALISATION & COMMUNICATION

Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments.

PERSONAL & PROFESSIONAL CONNECTIVITY

Undertake further training and develop new skills within a structured and managed environment.

Limited	Low	Competent	Satisfactory	Good	Very good	Excellent	Exceptional
				X			

Comment on time management and clarity of communication in proposed outcomes:

In this process, we also exchanged with each other the suggestions of different mentors, some of which we agreed with, some of which we thought we could try to keep our own ideas, and all of us would improve the existing output according to the actual situation.

You should conduct a number of peer reviews and add them to your process book.

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