

Starting point and initial enquiry

★Unit. 2 Positions-----

Through
Iterating

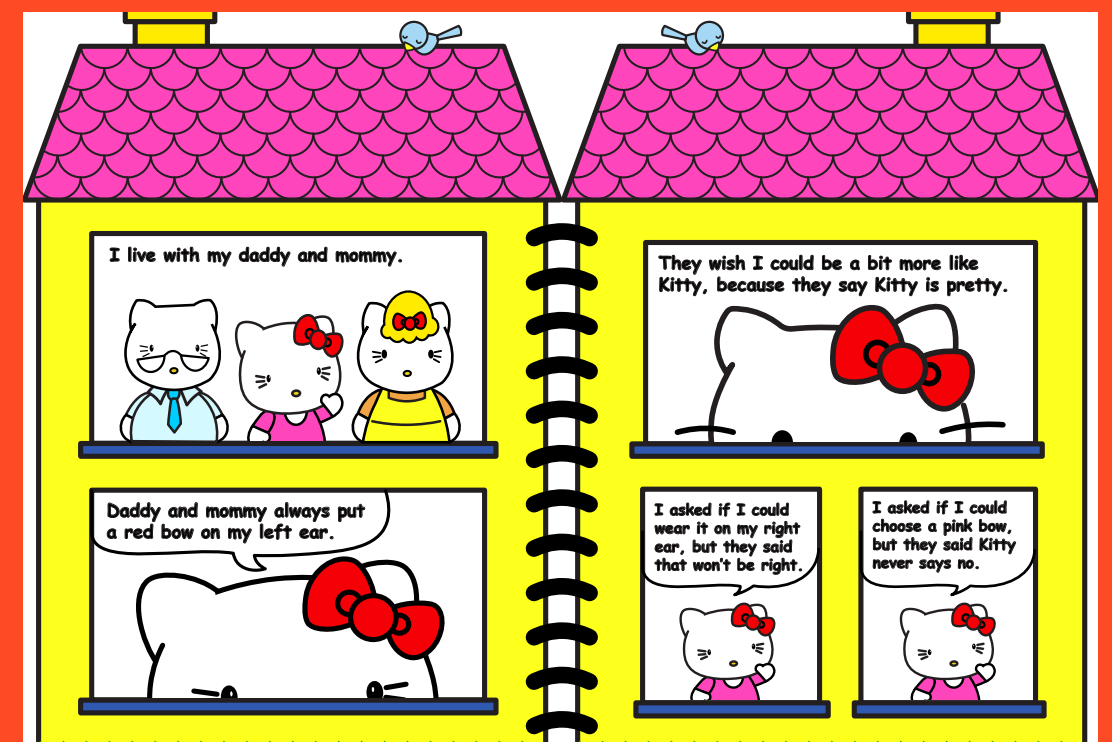
Context:

East Asian popular culture;
The social structures, disciplines, norms, conventional values in East Asian / Chinese society;

How to visualize identities through graphic design?

How can graphic design reshape, or help us to reimagine our cultural identities?

Unit1 project: Hollo Kitty and Friends



Through parody, I comment on the stereotypical female identity that Hello Kitty shapes as a cultural icon; and I appropriated the official illustrations of Hello Kitty to retell the traumas common among in East Asian females' experience growing up: strict parenthood, gender stereotypes, societal expectations..... etc.

Research: how subcultural fashion construct identities



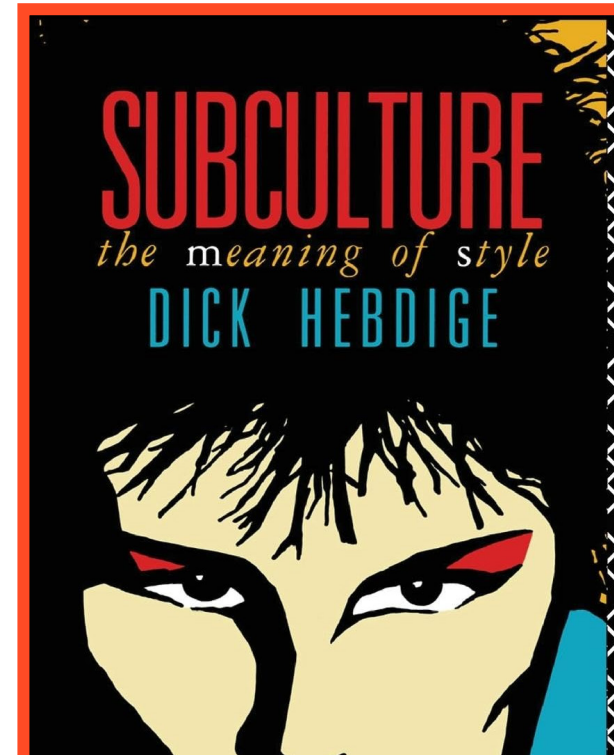
FRUITS Magazine (1997-2017)
founded by photographer Shoichi Aoki

Since the late 70s, the streets in Harajuku area in Tokyo were closed to traffic every Weekends for “pedestrian paradise”, which became a place where young people gather and express themselves.

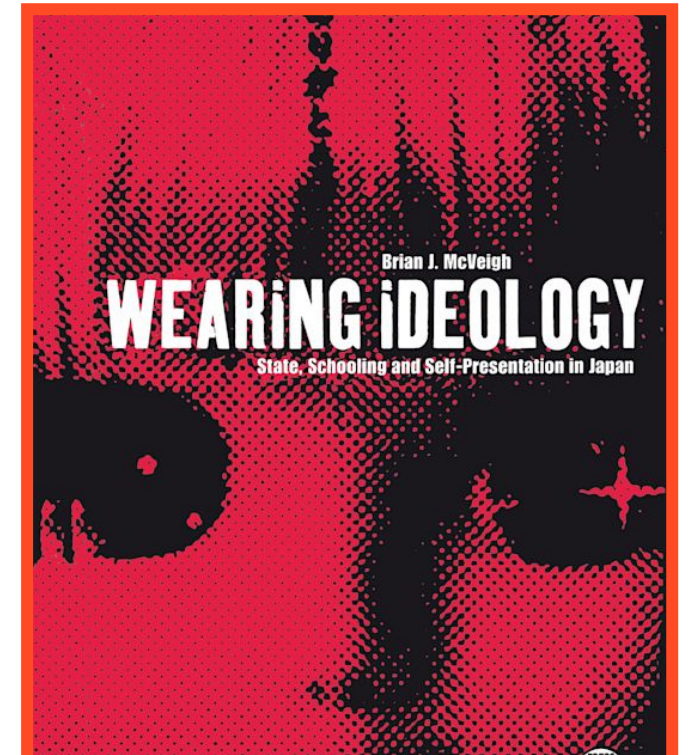
Aoki began taking pictures of the most vivid and innovative outfits in the 90s. The vividness and the freshness of this novel take on fashion reminded Aoki of strawberries, oranges, and other cute fruits, which became the title “FRUITS” — a stylized version of the word “fruits”.

The police department cancelled “pedestrian paradise” on 1998, after which the fashion scene also gradually disappeared.

In 2017, Aoki announced the end of the magazine, claiming that “there are no more cool kids to photograph”. The blame is on the rise of fast fashion imported from the West and fashion icons being able to rank up faster in the worldwide circle of social media, without the help of Harajuku streets.



Hebdige, D. (1979) Subculture the meaning of style Dick Hebdige. New York: Methuen.



McVeigh, B.J. (2020) Wearing ideology: State, schooling and self-presentation in Japan. London, England: Berg.

“claiming spaces for existence”

Beyond the physical sites, what are the other forms of space can allow us to exist, be ourselves, and communicate?

When a “context” that allow one’s identity and voice to exist is taken, where else might we exist together?

Can I rebuild that space exists only in that particular time in the “past”, through graphic design & re-publishing?

“space” in different dimensions

- **Physical space:**
physical sites, our physical surroundings
- **Visual space:**
the pictorial representation of physical sites. (e.g. space captured in photographs)
- **Narrative space:**
“space” created through storytelling, existing in narratives, as a “worldview”
- **Semantic space:**
the “blank space” in-between two things when they are juxtaposed, which forges new meanings between them. (e.g. montage in films)
- **Symbolic space:**
the geopolitical meaning things symbolize

What kind of spaces can graphic design “claim”?

- “visual space”:

1. cover up images
2. fill in the “blank spaces” in the images
3. replace elements in the images



- “physical space”:
the action of expanding book pages as an action of claiming space;
the expanded book pages occupies the physical space around us.



Book pages are folded into several sections, each options leads to a different outcome.

What kind of spaces can graphic design “claim”?

- “physical space”



When all pages are unfolded, it leads to an ending scene of “occupying the street”.

What kind of spaces can graphic design “claim”?

- “narrative space”: a story of transforming and occupying the street

Beginning: “the birth of life”



Ending: “occupying the street”



Key reference: Glitch Feminism

★Unit. 2 Positions-----

Through
Conotextual-
ising



- **Glitch(as a verb):**

active resistance against gender binary;
creating “bugs” in the system and disrupts the
system’s normative functions.

- **Glitch creates:**

“a fissure within which new possibilities of being and becoming manifest. ”

*“a passage through which the body traverses toward liberation,
a tear in the fabric of the digital”*

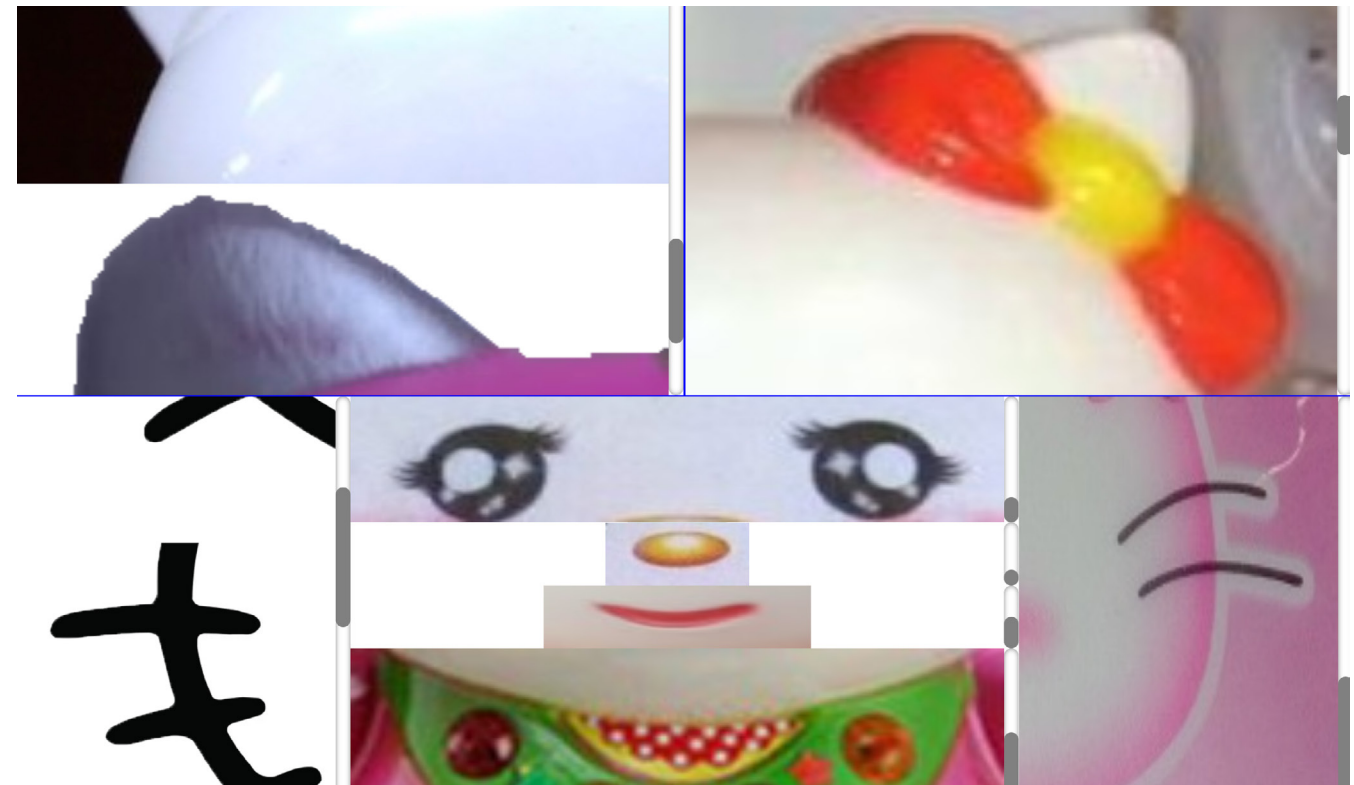
- **The Internet:**

a creative material and space where identities can be
actively constructed, reimagined, performed.

Respond to the reference: constructing a “glitch space”



Bootleg Hello Kitties:
fluid identities that create “bugs”
within existing systems and disrupt the
normative function of the system.



```
186 left:50vw;  
187 width: 50vw;  
188 height:20vh;  
189 display: flex;  
190 flex-direction: column;  
191 overflow-y: scroll;  
192 overflow-x: hidden;  
193 justify-content: flex-start;  
194 z-index:20;  
195 background-color:none;  
196 }  
197  
198 .bottom img{  
199 max-width: 100%;  
200 }  
201  
202  
203 </style>  
204  
205  
206 <div class="page-wrapper">  
207 <body>  
208  
209 <!--   
210  
211 <div class="top-left">  
212   
213   
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216 </div>  
217  
218 <div class="top-right">  
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220   
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223 </div>  
224 </body>  
225 </div>
```


Respond to the reference: exploring “glitch spcaes”



KT0.jpg



KT1.txt



KT2.jpg



Each image file can be converted to text format, where new text-based contents / information can be inserted.

This process glitches the images, which can be seen after recovering the file back to an image file.

Could we use this method to build up an underground channel for communicating? How will it re-define the visual culture today?

Summary

“My position”?

Opening up those “glitch”, “in-between” spaces that allow greater play and experimentations, and explore how this could challenge dominant social structures and systems.

Seeking for the alternatives, the otherness, and the underground.

Ultimately, it leads to an ongoing enquiry: beyond shared time and space, where else might we exist together?