

18037643

SITING YAO

UNIT 1: METHODS

CSM MAGCCD

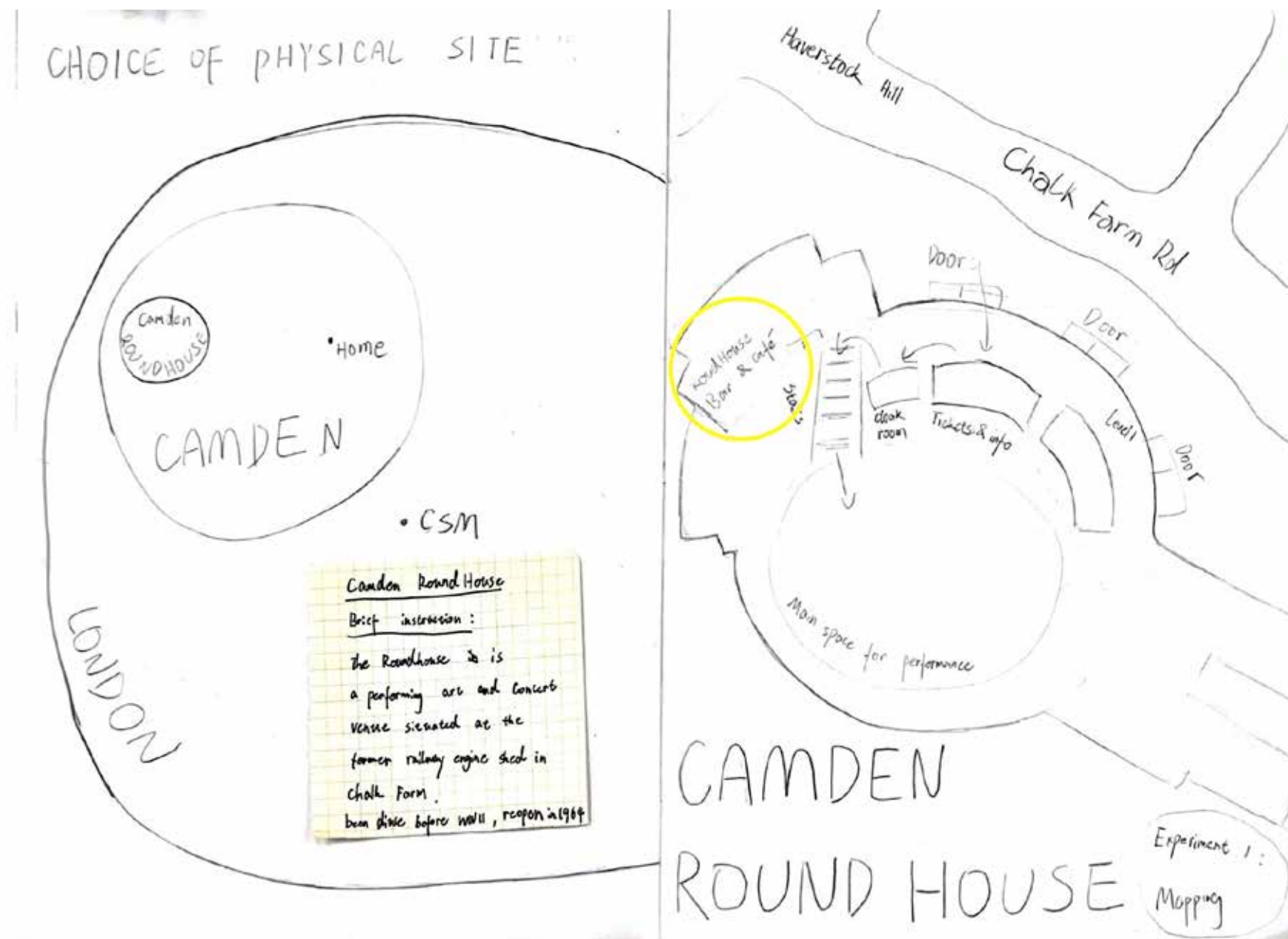
UNIT 1

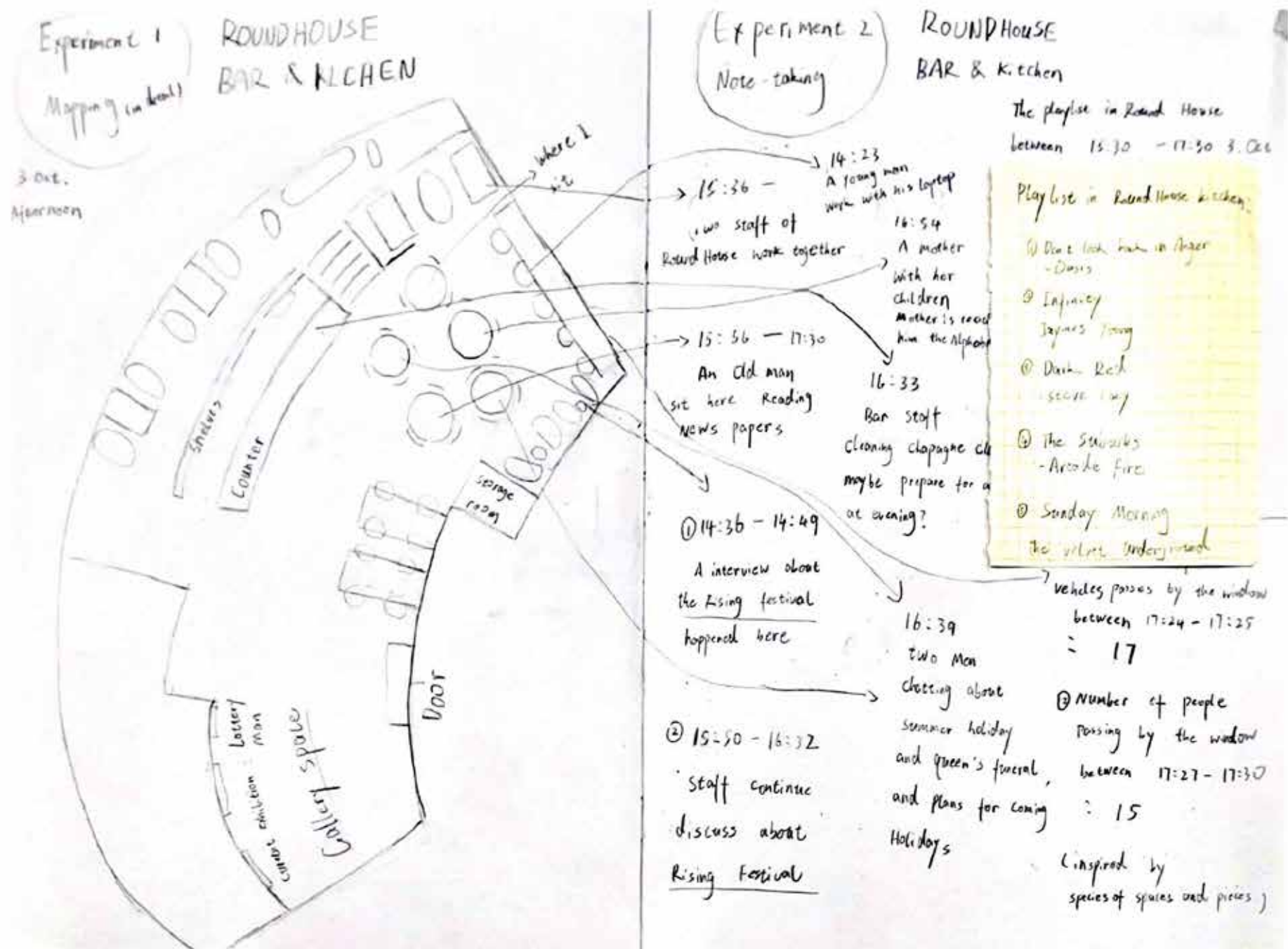
1:

METHODS OF INVESTIGATING

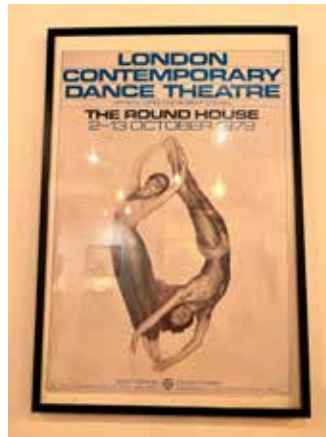
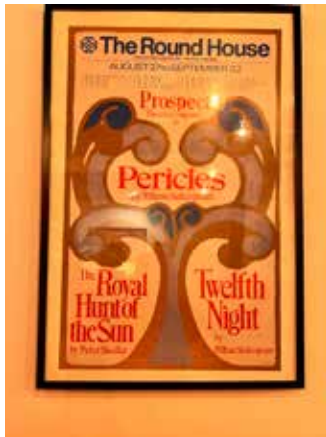


The location I choose to investigate is Roundhouse. It's a historic performing art and concert venue situated at former railway engine shed in chalk farm. It's been diused before WWII, but reopen in 1964.
I choose it because the historical significance of this venue and the density of this space — it will have a lot of people when events happening.





The second method I choose to use is note-taking. After I draw the floor map of the Bar & Kitchen section, I take notes on what happens there that afternoon. From an interview that happened on the couch to the songs, they put in the playlist for this space. The note-taking method helped me pay attention to details and notice the things that easily be overlooked.



The third method I choose is collecting. I collect the posters that hang in the venue. These poster shows the development of the visual presentations of musical events and also the historical moments that happen here.



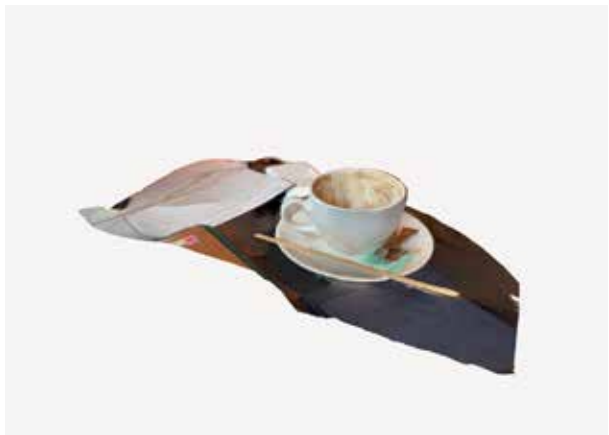
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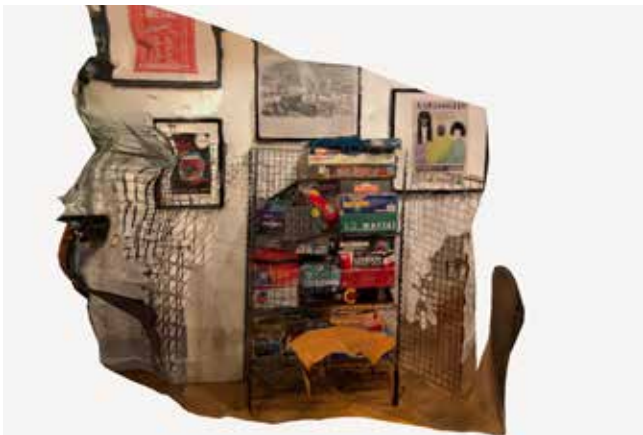
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<https://poly.cam/capture/8B9852D4-A8E6-47D5-AC55-4222335D8357>

The fourth method I use is scanning and modeling. I use "polycam" to scan the items at the Roundhouse to make 3D model of them. This method helps me document the details on single item, and gives me a very different perspective to investigate the site.

(click on the link to view the models)

Feedback

- Try to participate a event
- Try to find the connection between each method
- Try to form a direction of outcome.
- The methods of modeling is interesting

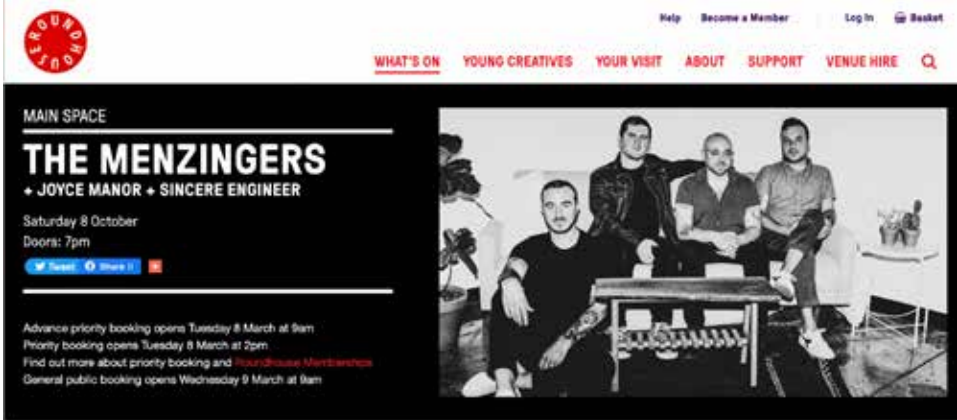
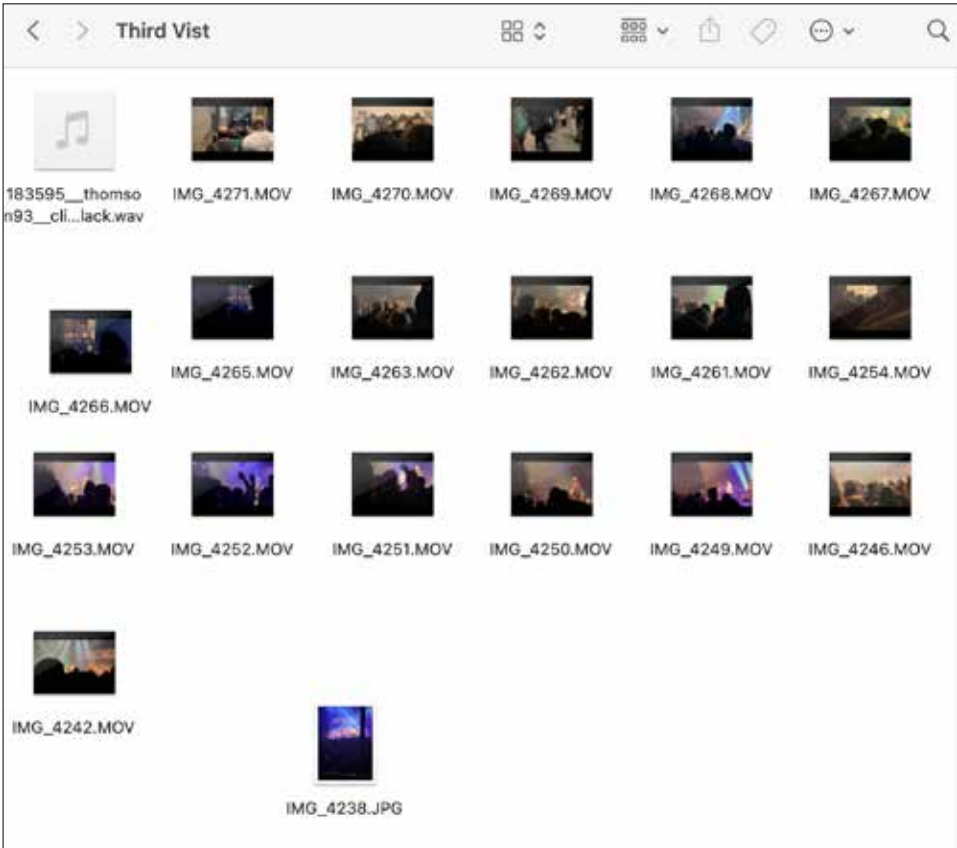
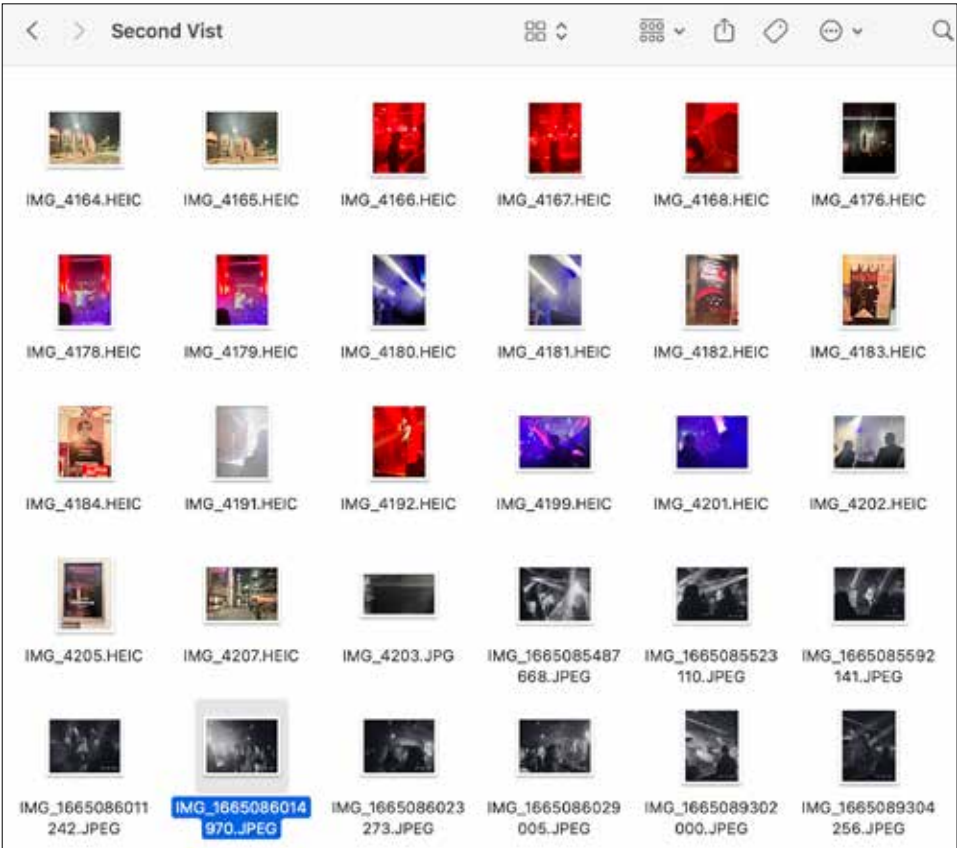
Refelction & Plan

- Participate one or more event
- Try to use the method of recording
- Explore more space than Bar&Kitchen
- Use the materials to create a video

Methods of investigating

Visit #2 & #3

week2



In next week, I paid two visits to Roundhouse and tried to use dvd camera, Analogue camera and also my phone to document the instant experience , memory and feeling of live music. I choose these equipment than professional ones because they are more intimate for me to document the "feelings".



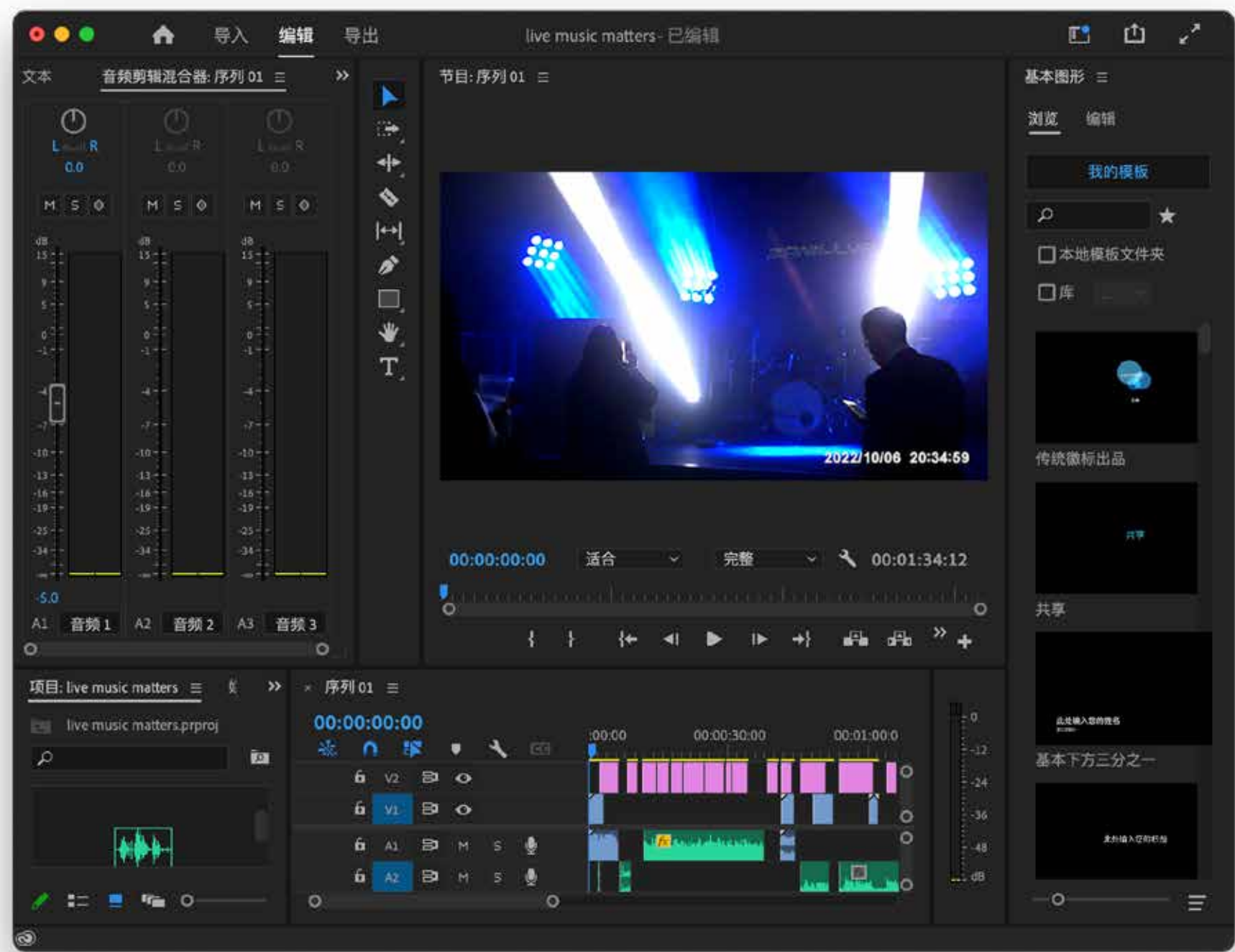
Street scene in "Amelie" directed by Jean-Pierre Jeunet



Gleaners & I directed by Agnès Varda

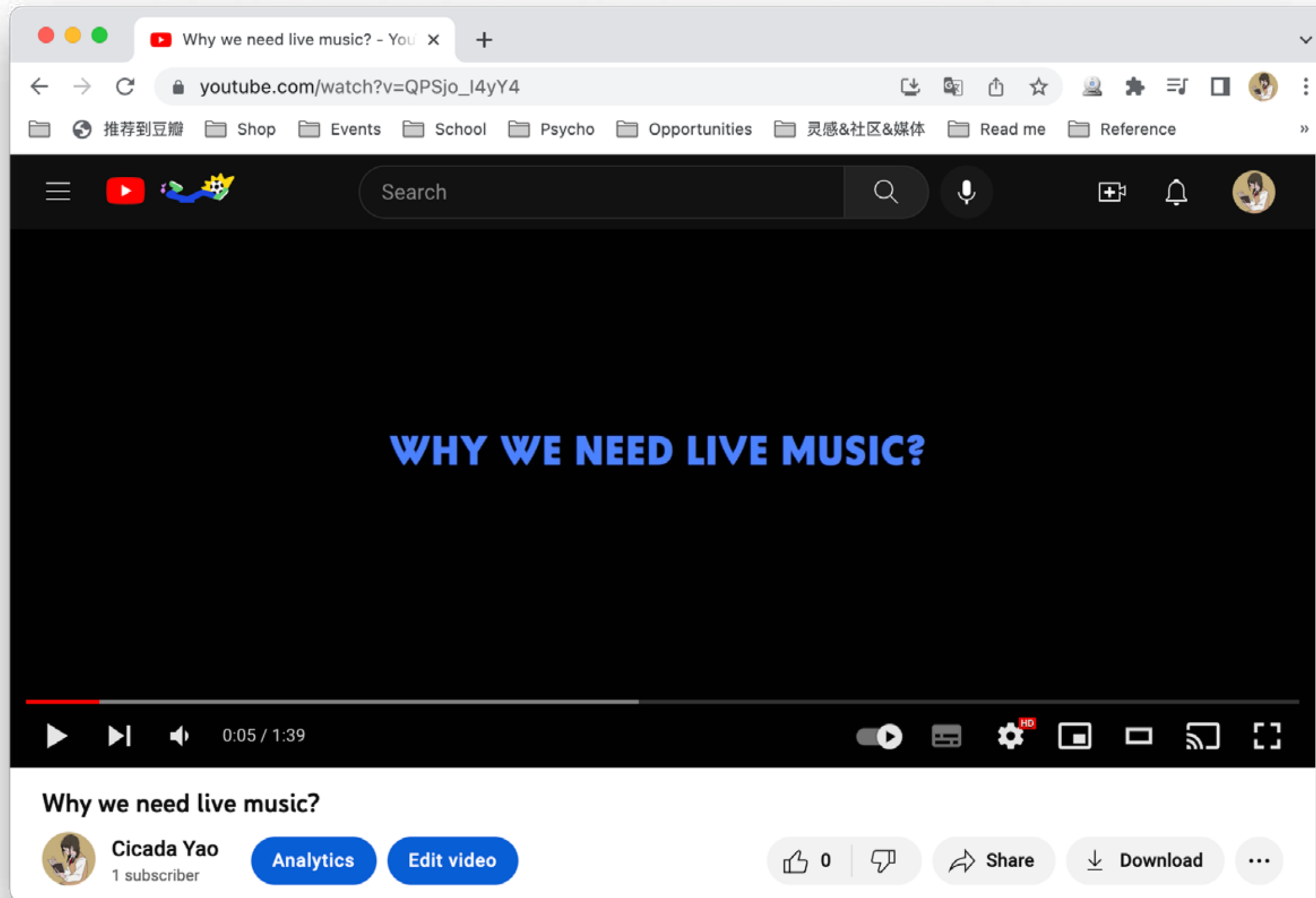
At this point, after I experienced two live music in Roundhouse, I decided to use the material I collected to make a moving image. The aim of this video is to create an immersive live music experience for the audience. And emphasis the importance of live music in this "post-pandemic "era, which we need connections more than any time before.

In terms of form, I was also influenced by both Amelie and The Gleaner. The directors of both use more intimate shots and ingenious editing to make the audience feel more immersed, leading them through the screen and into that location.



In the editing process, I tried to connect the whole video through the voice-over. I divided the experience of a performance into three parts: before, during, and after the performance. Within the narrative voice-over I inserted video, photos and audio taken on location at the Roundhouse to convey the most intimate experience to the audience.

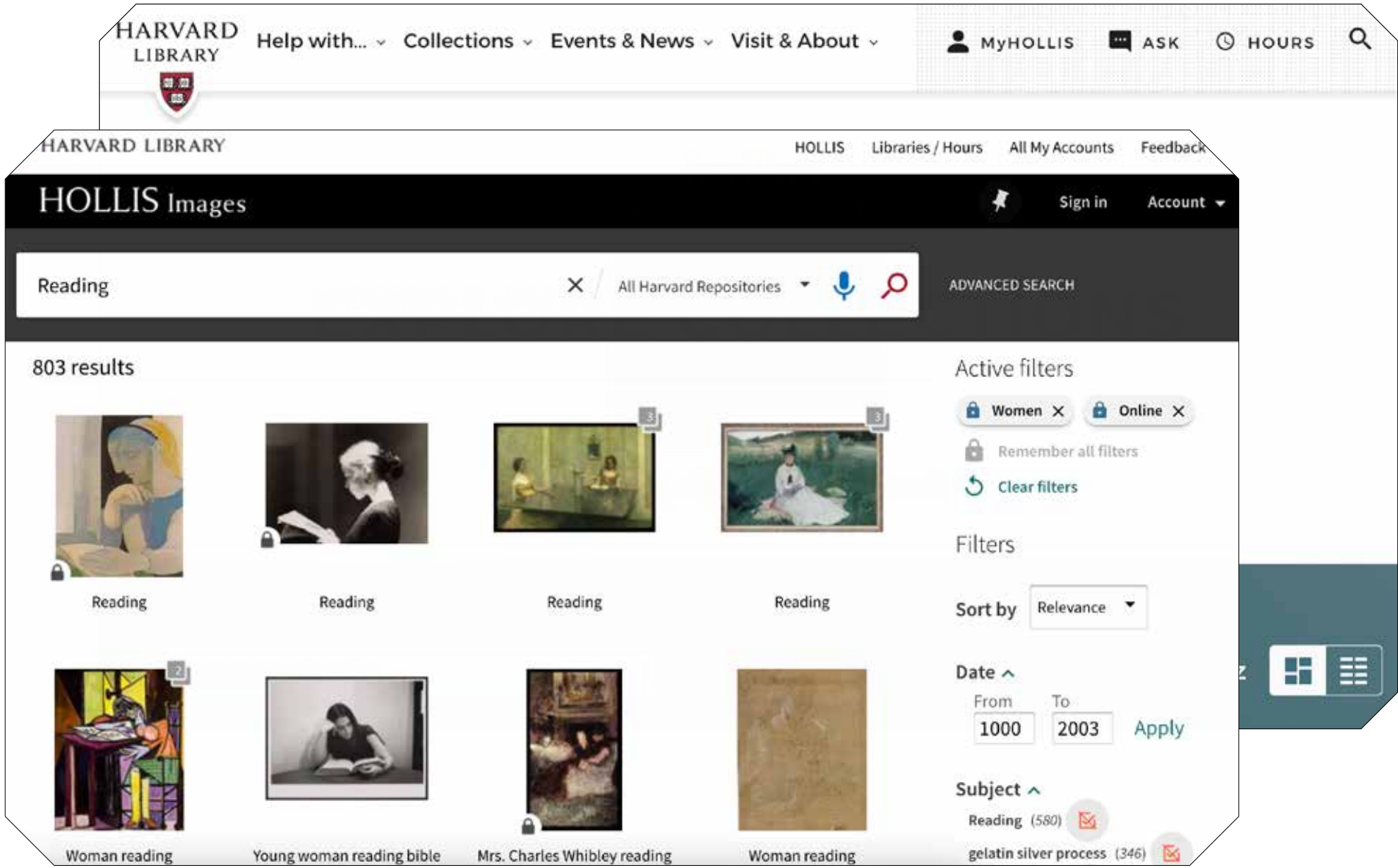
Final Outcome



Access the video here: https://www.youtube.com/watch?v=QPSjo_I4yY4

2:

METHODS OF CATALOGUING



#Women #Reading

The right to be educated and the the literacy injustice are important parts in women's right. Access to education for women remains limited in some parts of the world. Almost two-thirds of the world's illiterate adults are women.To pay more attention on this problem, I chose the set of women who are reading in Harvard digital image collection to work with.

This collection contains photographs from Year1822 to Year1977. There are 803 results in the collection, I will focus on the first pages(about 50 results except works in private collection).

Sort by date of creation

1820



1860



1900



1910

Methods of cataloguing

Method#1: sorting

week1

1910



1920



1930



1940



1950



1960



1970



1980

1990

2000



Gelatin silver print





Chromogenic color prints

Cyanotypes

Analysis

By analysing the results of these two methods, I found that there is a strong correlation between the time of creation and the way in which the photographs are processed. For example, the Albumen process was used for almost all of the earliest photographs, whereas Chromogenic colour prints were only used for photographs from 1970 onwards. For a long time in between, Gelatin silver print was used almost exclusively.

Feedback

With feedback from my mentor and peers, I am going to try to turn my focus to the content of the photographs next. "Maybe research the identity of the person in the photo, and what book she is reading?" tutor wrote in the feedback.



A girl is reading *Moi* by Marie Chardin



Miss Keller reads her braille Bible in the study of her Connecticut home.



An elderly Welch, seated in front of a fire place, reading a book about Alaska.



Lora Holton on Kang (the Earthen Bed Heated Inside, she is reading a bible



Marilyn Monroe reading James Joyce's "*Ulysses*"



Ella Lyman Cabot seated with an unidentified woman. They are reading a letter.



Portraits of Winifred Rooney O'Reilly, seated in a chair. In one she is reading a newspaper.



Irma Rombauer (right) reading from her cookbook, *The Joy of Cooking*, with an unidentified woman.



Solomon in her dorm room, in one, reading a book on the cover of which she has written "suffrage."



Robin Morgan reading "Lady of the Beasts" with Erika Duncan to her right



Two group portraits of an unidentified boy and girl, probably brother and sister, reading Child Life magazine in a living room. Boy is seated on the carpet; the girl is seated on an armchair.



Susan Young browsing book section and looking at the book "Women and Anger"; possibly at the 1992 forum

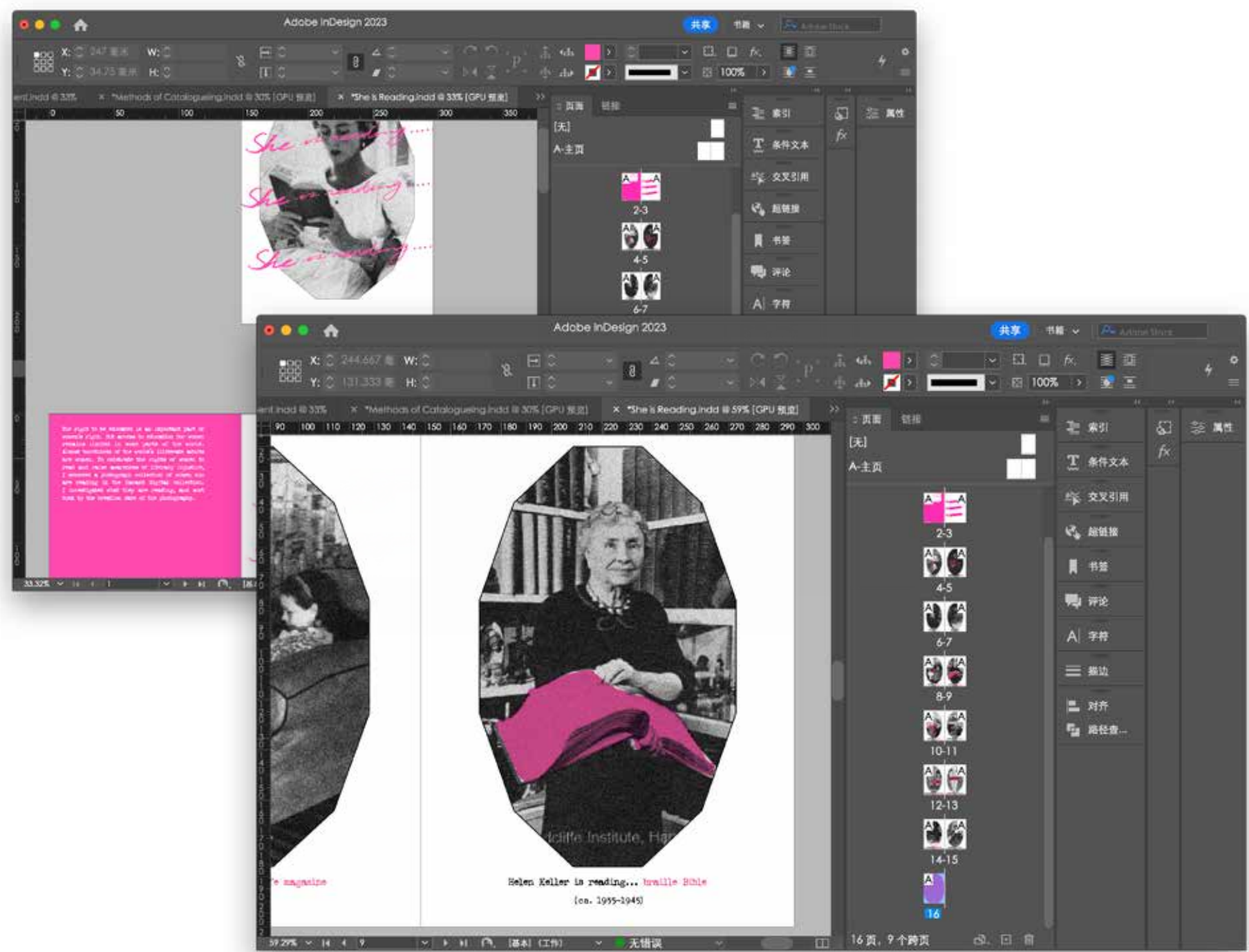


IN ALMOST EVERY PICTURE #1
COLLECTED AND EDITED BY ERIK KESSELS
Portraits of a woman taken by her husband over a period of 12 years. 2002.

After use the method of captioning, I got inspired to create A catalogue publication about photographs of women in history and what they are reading. The aim of this publication is To celebrate the rights of women to read and raise awareness of literacy injustice.

And also, I planning to use the bothe the method of captioning and sorting in this publication.

In the form of this project, I got the main inspiration from the artist and book designer Erik Kessel. He curate and recreate from the material of archives, Rejuvenating the old photos through a range of methods such as classifying and recontextualizing.



In the design process, I have used colour blocks to emphasise the book that the woman in the photos is reading. In the caption below, I have simplified the long sentence in the caption to "xxx is reading xxx", to make the whole publication more coherent. I have also used black to show the name of the person in the photo and colour to show the book she is reading. the order of the photos in the publication is sorted by the time the photo was taken.



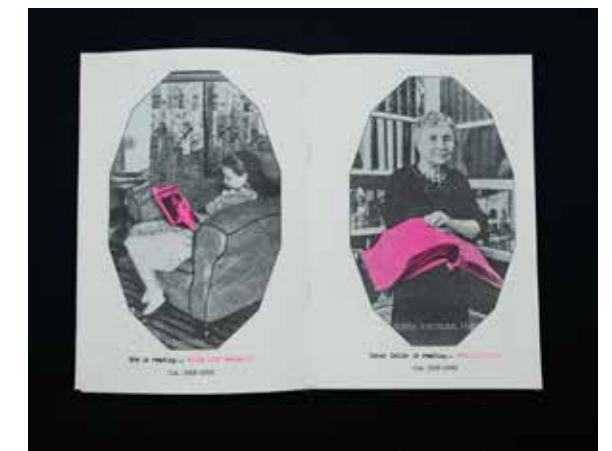
test print



saddle stitch binding

Risograph have bright colour choices and Excellent overprinting effects. My publication is dual colour and the riso is perfect for dual colour printing. It is also very environmental friendly and perfect for small run publication. So I choose risograph to print my publication.

Final Outcome

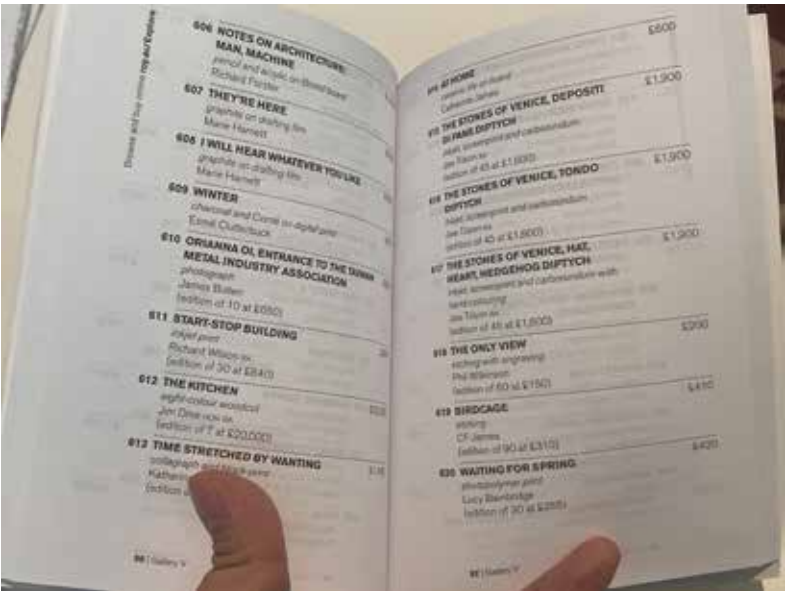
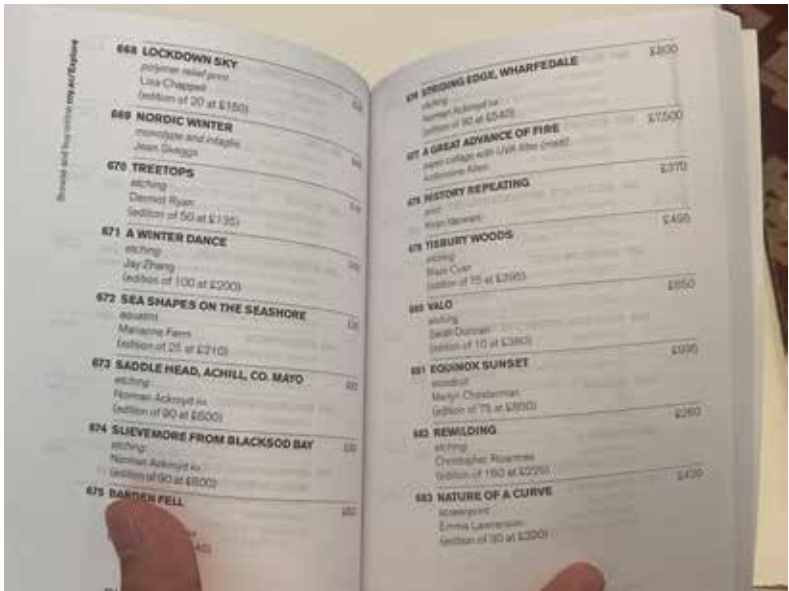


A5 publication/risograph print on crush grape paper/sadle stitched

Access the complete content here:
https://issuu.com/cicadayao/docs/she_is_reading

3:

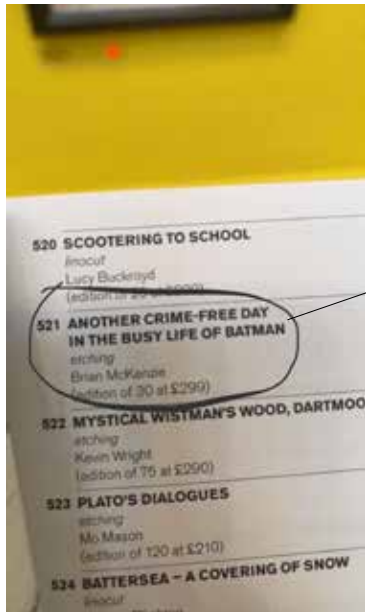
METHODS OF TRANSLATING



The material I choose to experice the methods of translating on is the **Exhibition pamphlet (List of works) from Summer Exhibition of Royal Acafemy of Arts**. The biggest difference between this exhibition to other exhibitions is Almost all exhibited works are for sale. So the Exhibition pamphlet is also the price list of the artworks.



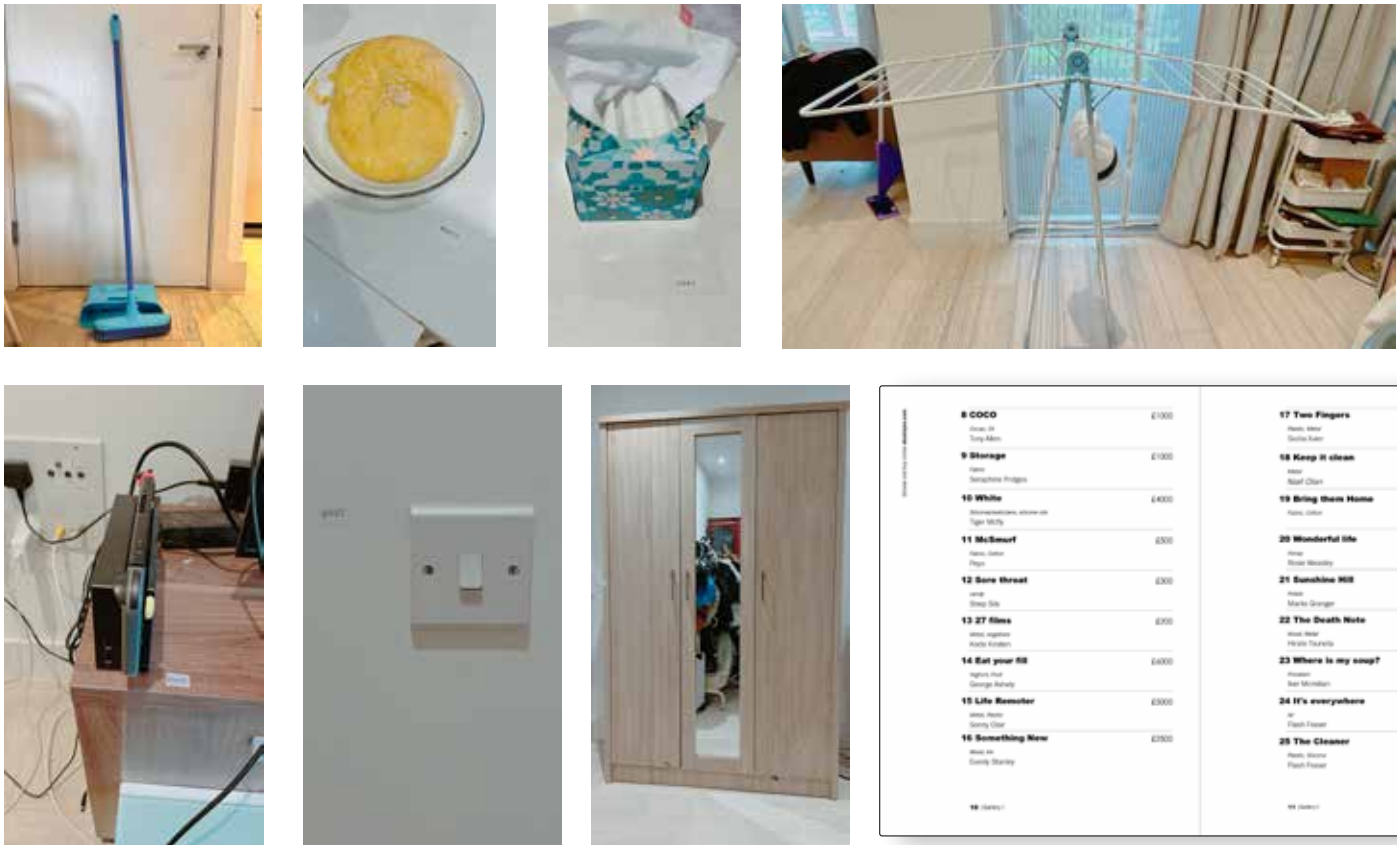
people who intend to buy
this work stick red dot here



serial number of the artwork

Name, Material, Author
and price of the work.

Artworks from Summer exhibition



"Artworks" in my home

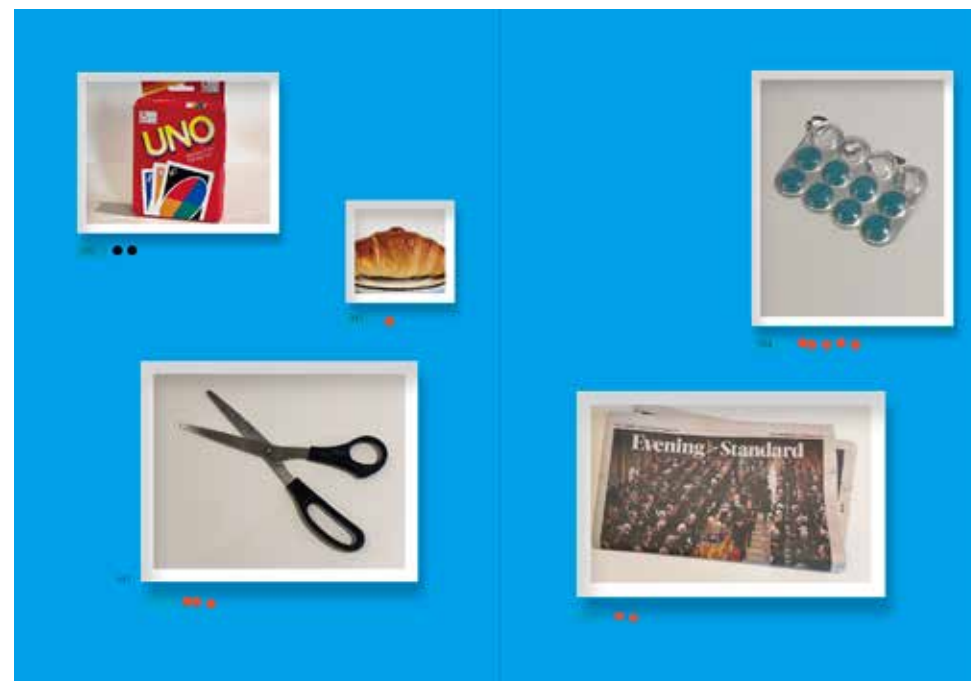
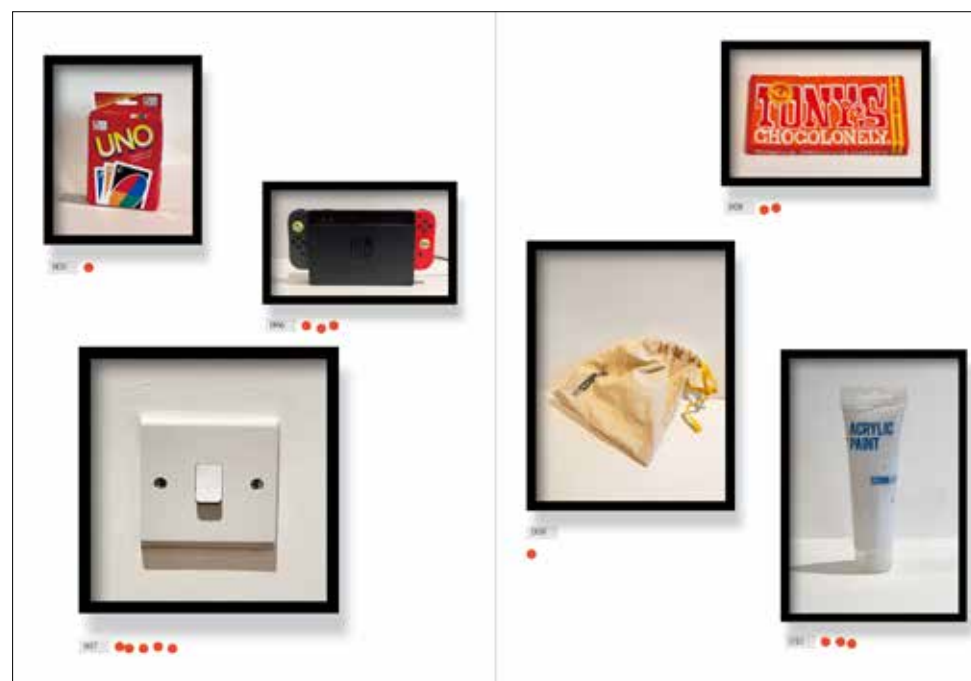
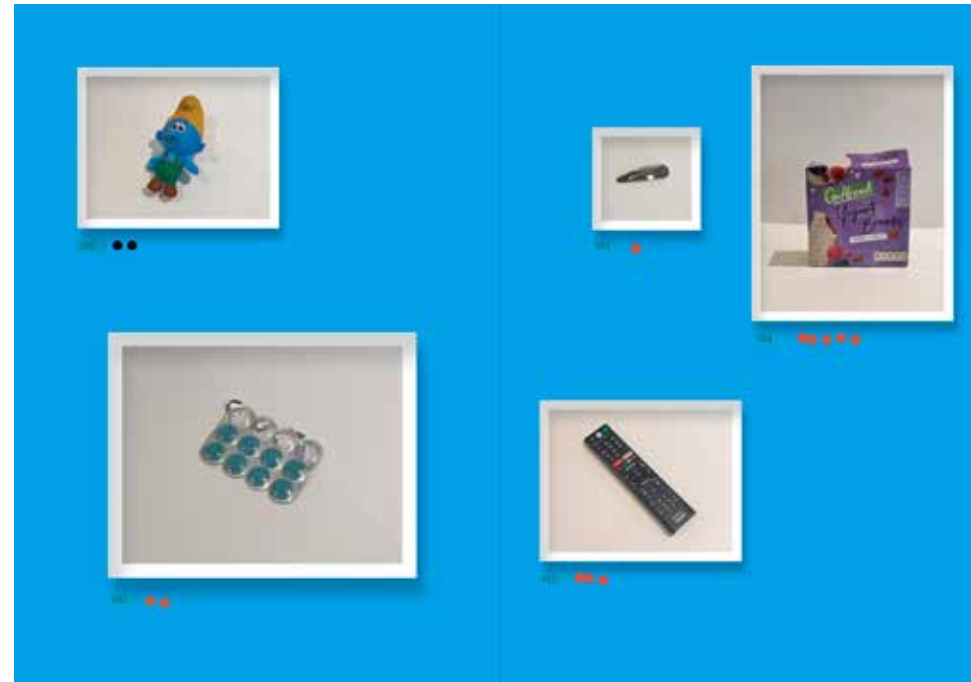
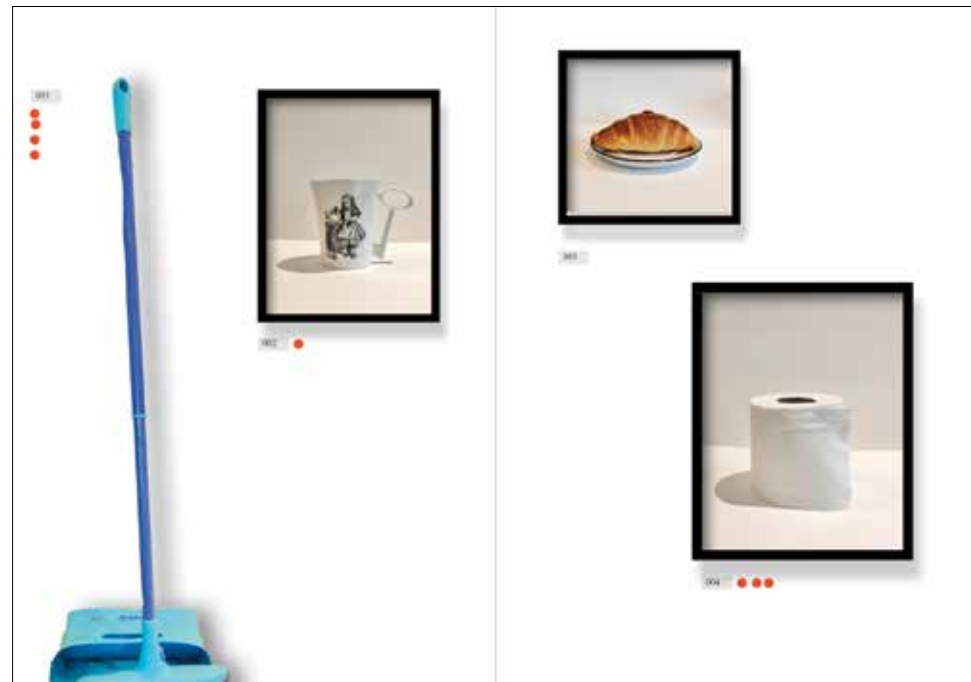
Parodying list of works

The first method I choose to translate the material is parodying. The list of works from summer exhibition inspired me to **use the objects from my home to do a parody of it.** I made up the name, material, author and price of the "artworks" in my home. The price will of them will be very ridiculous when they are on a retail catalogue, but it seems like makes more sense when they are on a "List of artworks". Through this method, I **try to discuss how the context of the artworks influence the value of them.**

Methods of Translating

Method#2: Mimicking

week1



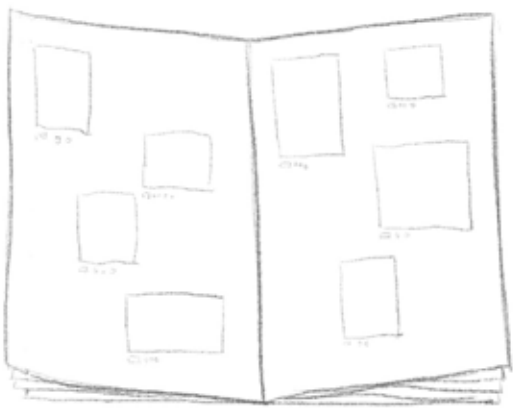
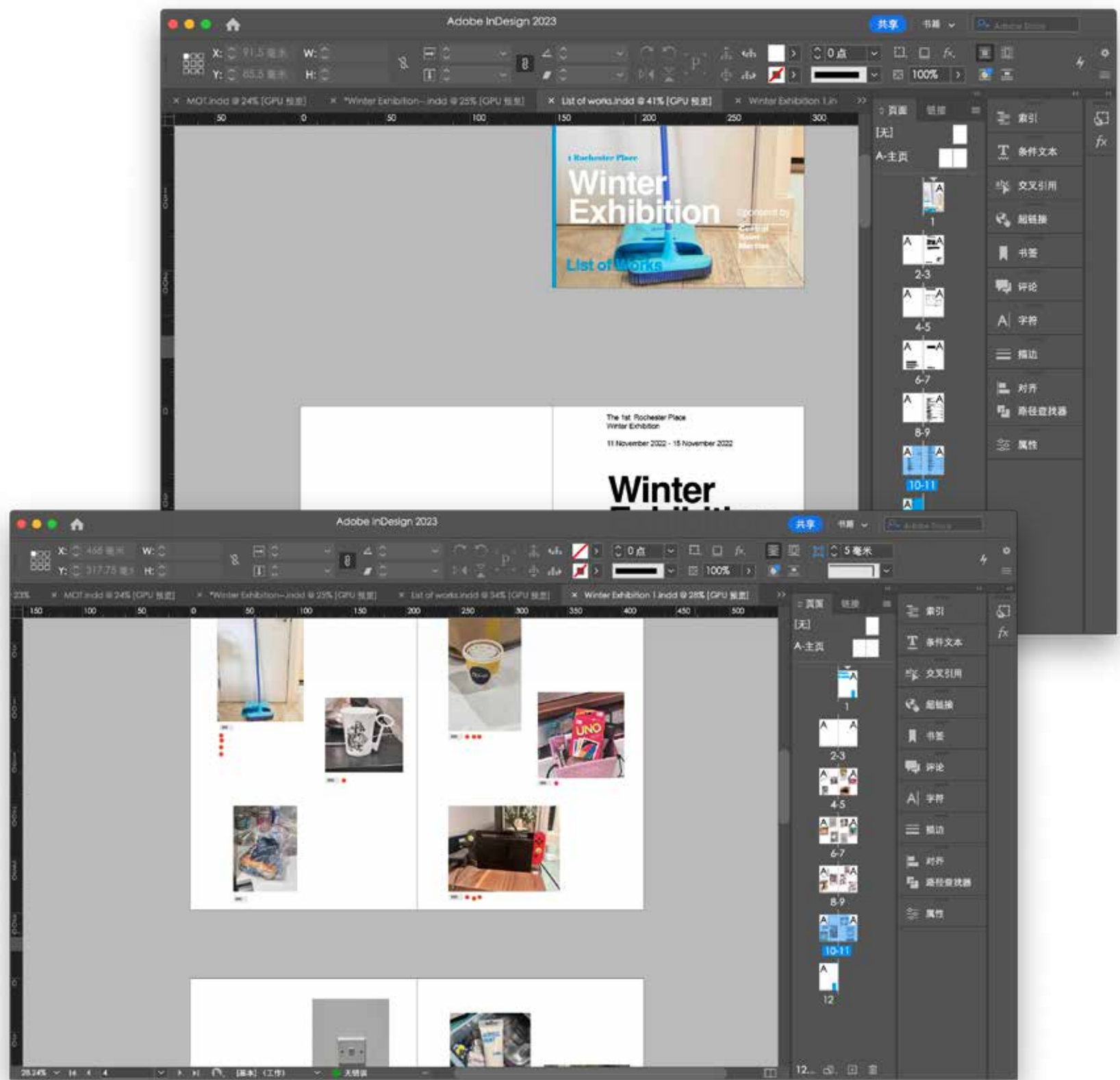
The second method I choose to translate the materials is mimicking. I put the everyday objects in my home into frames. I try mimick the curation of summer exhiton though the Arrangement of the artwork. Such as number them, and put red dots beside them.

Feedback

- Your work at first is so critical and shows us how the process of these auctions might be ridiculous in comparison with normal life.
- Is humoristic, metaphoric, and understandable
- Still more agree with your last week's style photo(Method#1) for your home objects
- A fun project exploring the absurd nature of the art market.
- Everyday objects and bringing them into a gallery context doesn't demonstrate this absurdity as much as if they were presented in your home.

Reflection

- According to feedback I get from tutorial, and my own comparison between these methods, I choose the method of parodying to develop more fully and critically.



Winter Exhibition



List of Works

Through the experimentations last week, I decided to produce two publications as the outcome of this project. First one is the photos of my everyday object, but retained their original environment and context. The other one is the list of the works of this "Winter Exhibition", which is the parody of the original exhibition pamphlet of Summer exhibition in RAA.

Final Outcome



Access the complete content here:
Winter exhibition: https://issuu.com/cicadayao/docs/winter_exhibition

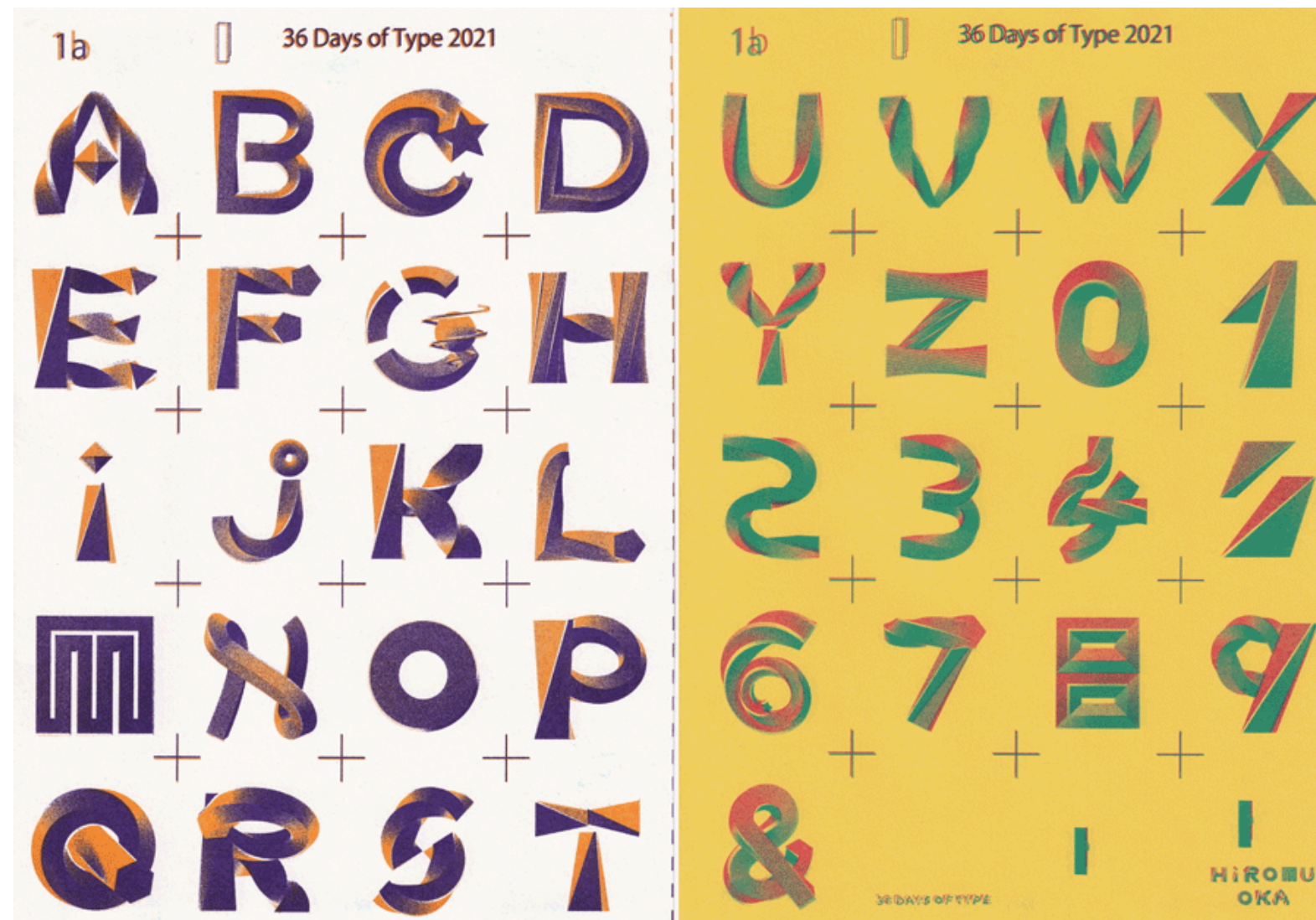
List of works: https://issuu.com/cicadayao/docs/list_of_works

4:

METHODS OF ITERATING

Please view this project with moving images here:
<https://indd.adobe.com/view/05b43f8a-a840-4f3c-9c30-ee1af1822c2e>

the project I choose:



36 Days of Type 2021 by Hiromu Oka

<https://www.behance.net/gallery/119732341/36-Days-of-Type-2021>

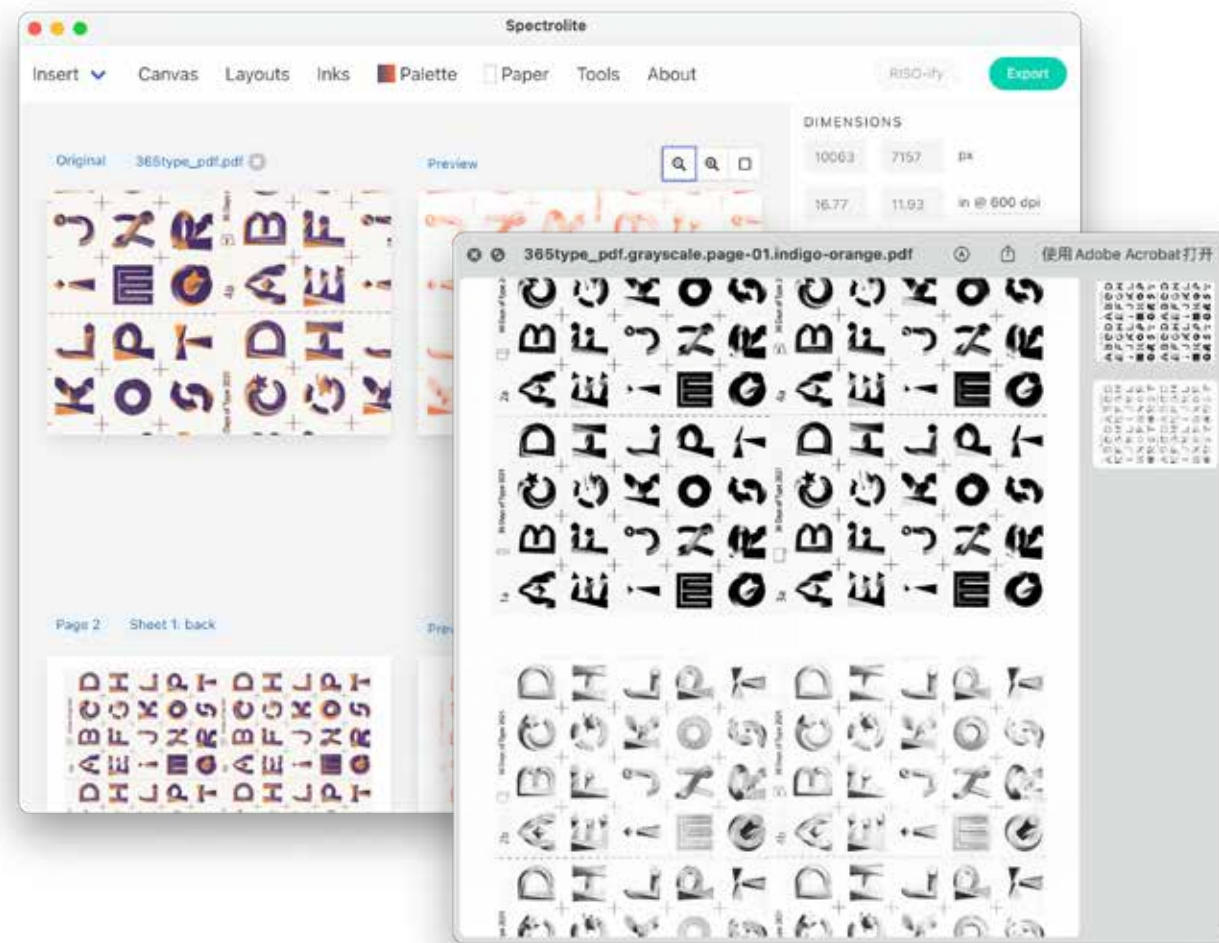
the medium I choose:

Riso Animation

I've experience with animation and risograph printing before, But I never tried to combine these two techniques together. So I choose risograph Animation as the Medium I want to explore.

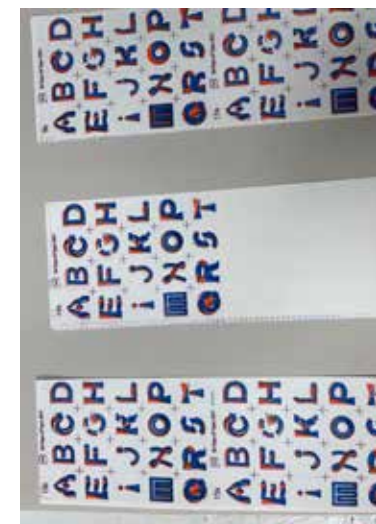
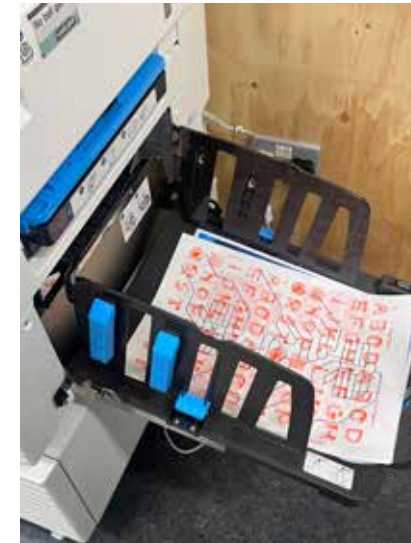
Hiromu Oka is a Japaneses Graphic designer and animator who know as riso animation project. I chose his project "36 Days of Type2021" as the Project I want to copy with fidelity.

Remake the project :



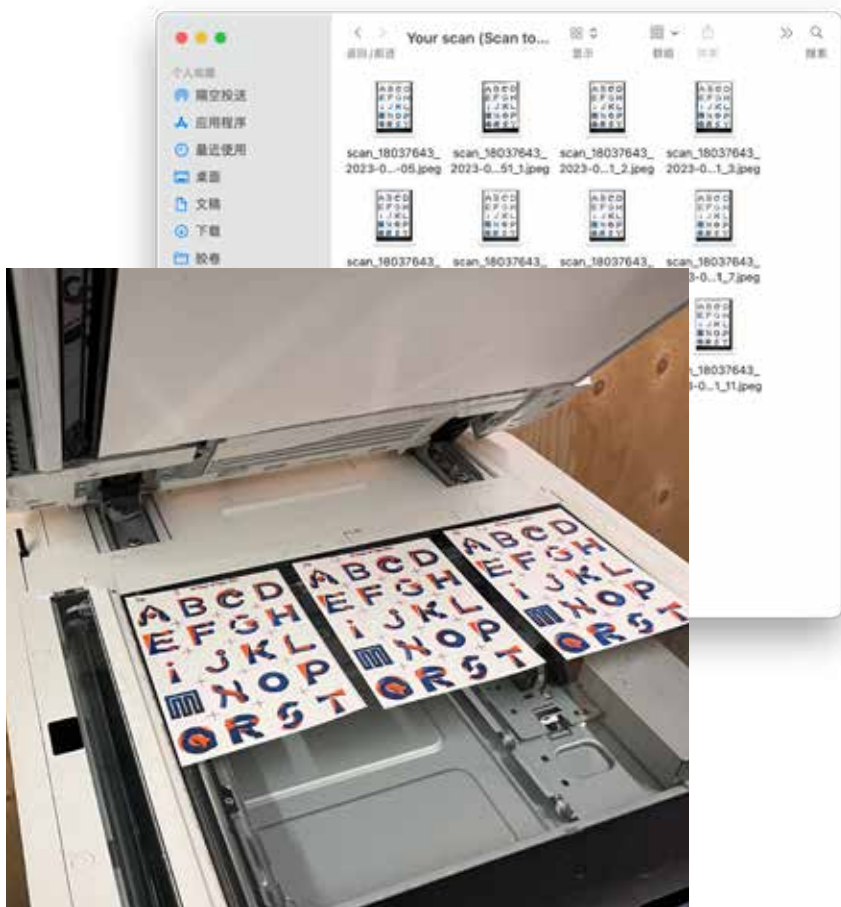
step 1: prepare the file

use the tool "Spctrolite" to separate color



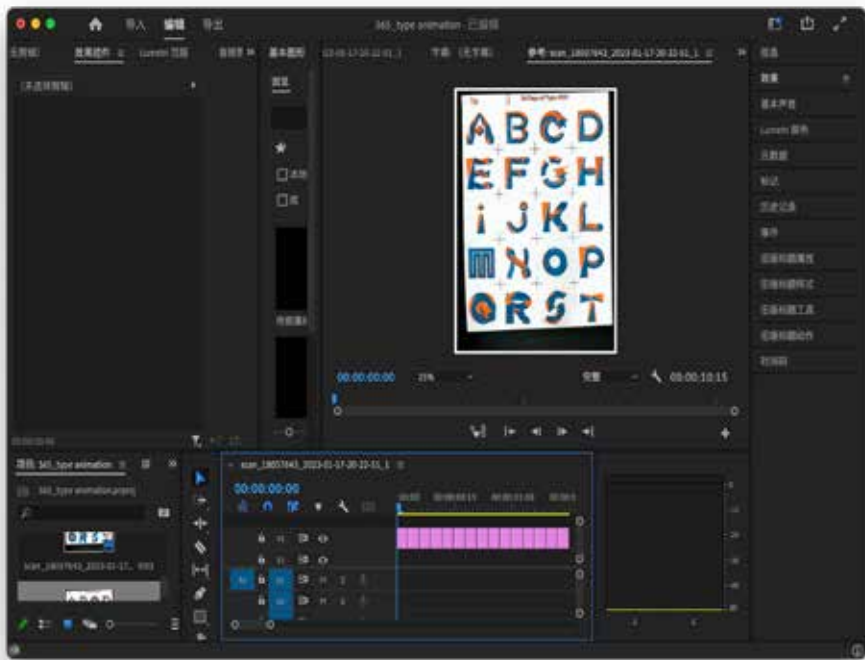
step 2: Riso print & Cut

in our publication workshop



step 3: Scanning

I tried different ways of scanning



step 4: Animating

use the software "Premiere" to make images into video and gifs



Final



Original & My Version

Experience the process :

1. The scanning process is unexpectedly very important.
2. Get hand on print to make animation is a brand new and inspiring process. (embracing imperfection and experimental results)
3. One of the most important thing I learnt from the work flow of Hiromu Oka is organising with numbers is very important for making animation with risograph printing.
4. There is a slight difference in colour due to the lack of the Indigo ink.

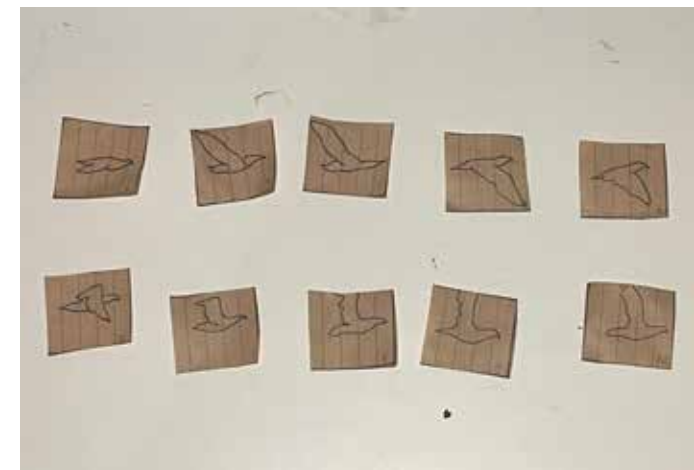
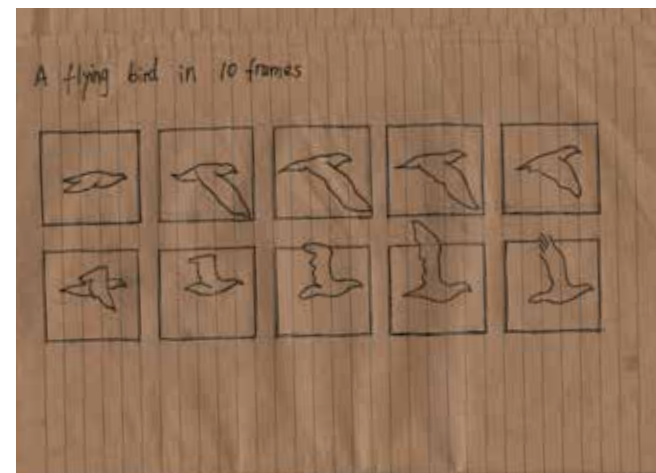
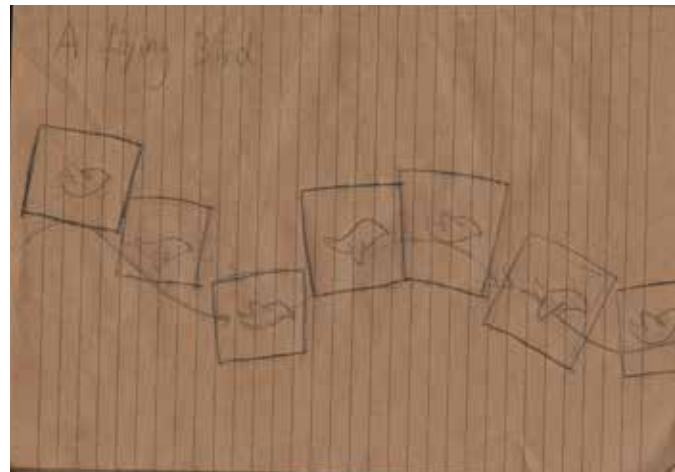
Feedback from last group tutorial:

Compared to the original version, my remake gives a livelier feeling due to the movement of paper in each frame. This is because my scanning process differs from Hiromu Oka's process. He scans the risoprints as a whole page, while I cut them into individual pieces and then scan them.

Critical question:

Can animation be created in a way that makes the audience not notice the existence of individual frames, and how can the process of frame creation be kept visible? Additionally, how can the process of scanning be utilized as a tool to enhance the animation?

Idea: explore scanning in the process of make animation



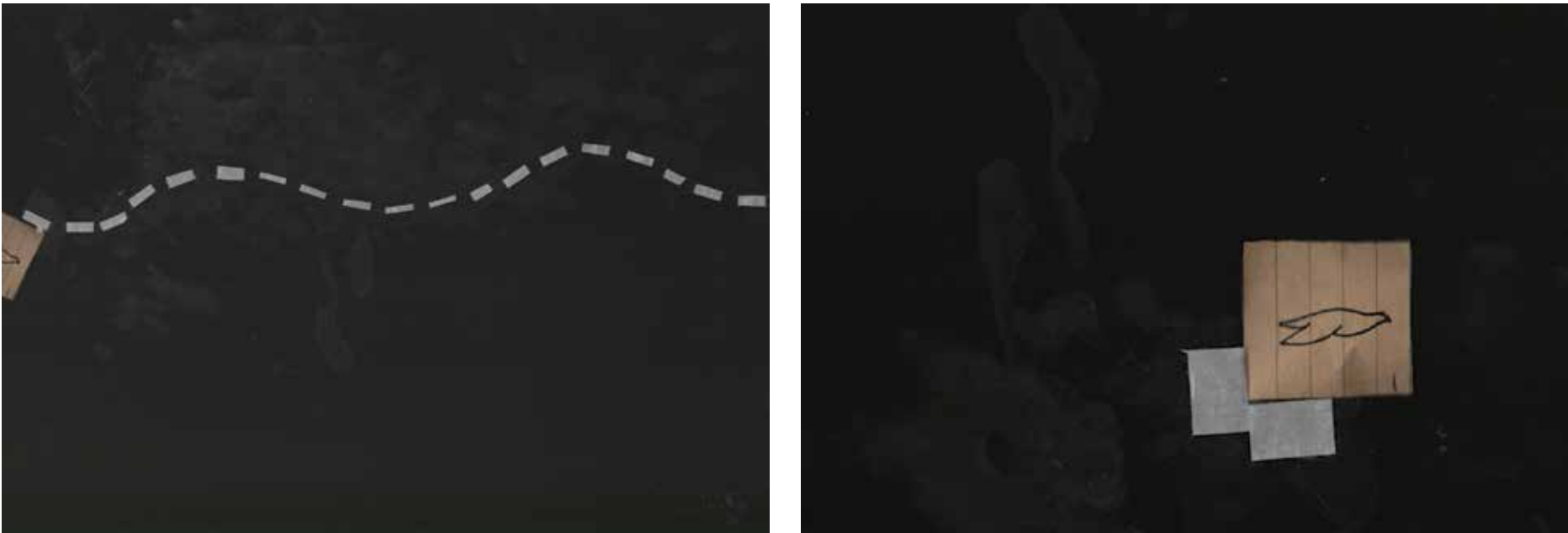
1. sketches about try to combine scanning and animating to create a flying bird animation

2. Split the motion of a flying bird into 12 frames.

3. Cutting & Scanning
I scanned the same pieces in two different way. One is flying in situ and the other is flying along a certain curve.



4. Animating



5. Experimental results

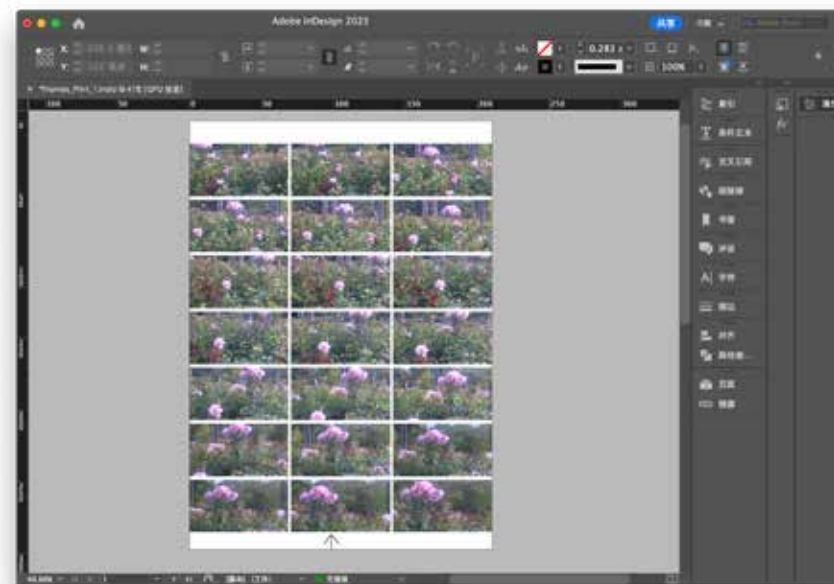
In this experiment, I had a different experience from my previous animations. By adding scanning to the process, it was possible to combine frame-by-frame and stop-motion animation, and a frame-by-frame animation could be made more interesting by the movement during scanning.

Experiments & iterations #2

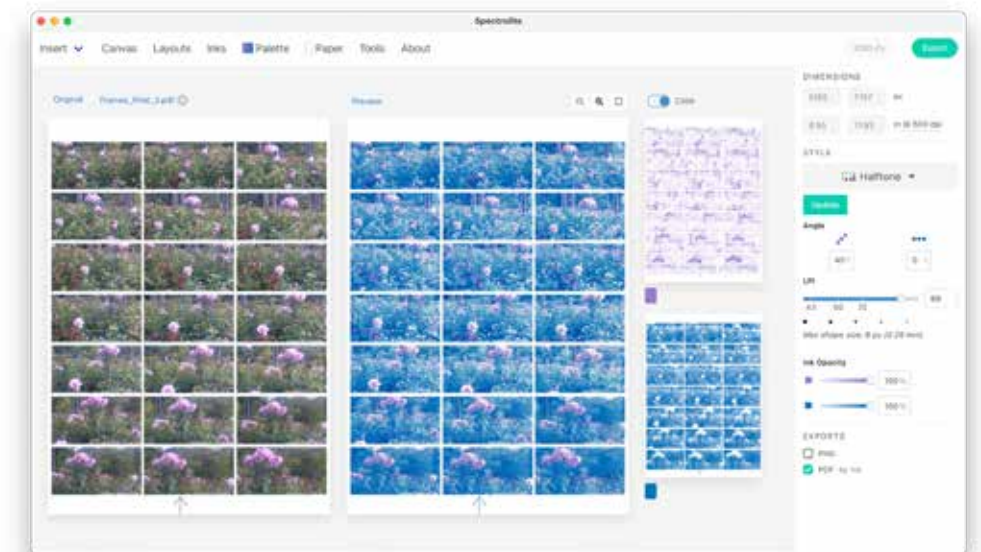
Use printing and scanning to recreate my old footages into new animation.



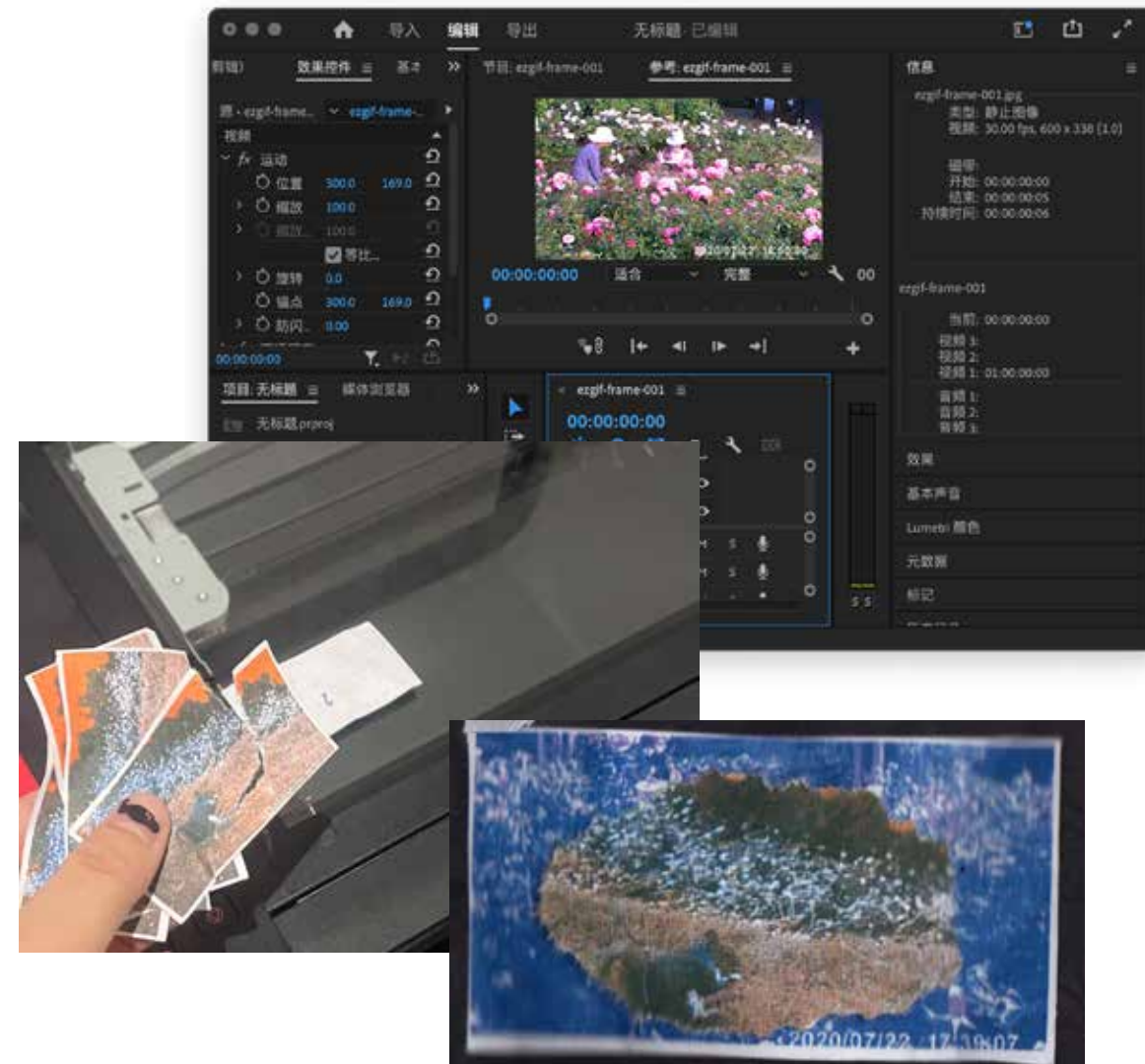
1. Old footages I took with my DV camra from last summer



2. Split into frames



3. Use spectrolite software to mimic the style of risograph



1. Cut the frames into pieces.

2. Scanning and Animating

play with the papers.

6. Experimental results

access the video here: <https://youtu.be/ZZv3KwRsULo>

In this experiment, I try to explore the possibilities of using printing and scanning to create animations. I chose the footage I had taken in the garden the previous summer as my material, split it into frames, printed it out and cut it into single-frame sheets. I played with these papers by Creasing, tearing This makes audience realize the exist of each frames, and also makes the animation more lively and substantial.

Methods of Iterating

After last week's experiments, I got the idea of using risograph and scanning to make a more complete animation. Inspired by Maya Deren's short film *Meshes of the Afternoon* and considering the style of the risograph (colourful, fuzzy) and the results of the second week's experimentation, I chose **'Dreams'** as the theme for my animation.

I have dreams almost every day and they are usually about odd and blurry extensions of the real world. During the week I note down the dreams and recreate them in the form of riso animations.

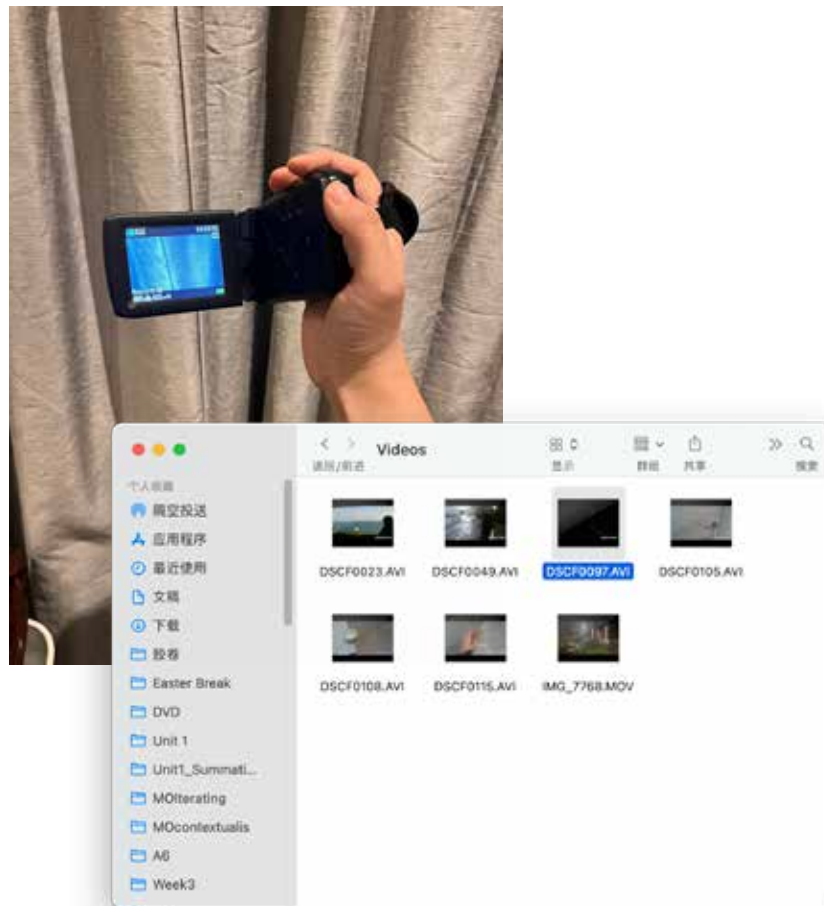
I titled this short film "Slumber whispers".

Idea&Research

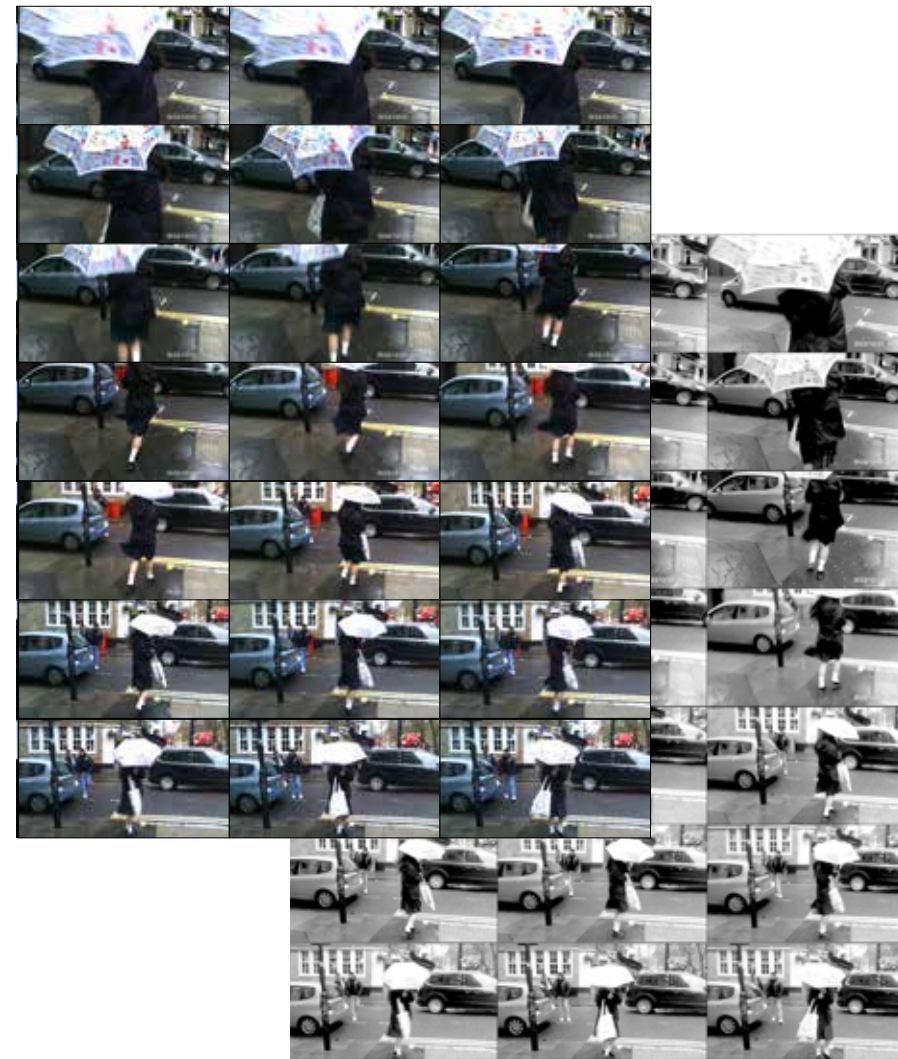
week3



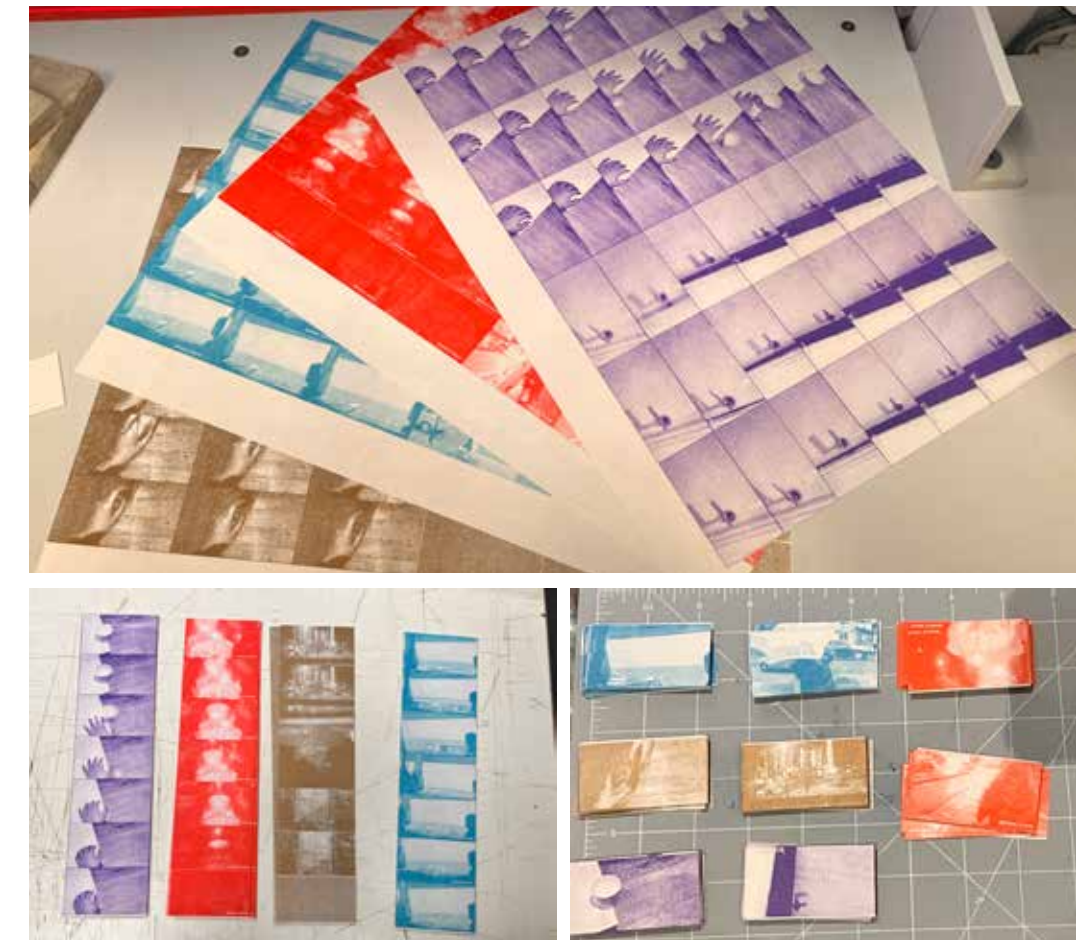
"Meshes of the Afternoon" (1943) - Directed by Maya Deren



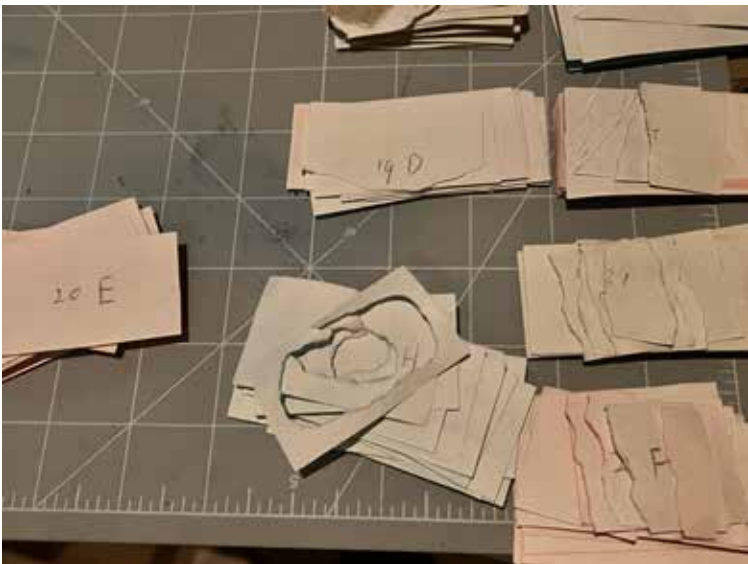
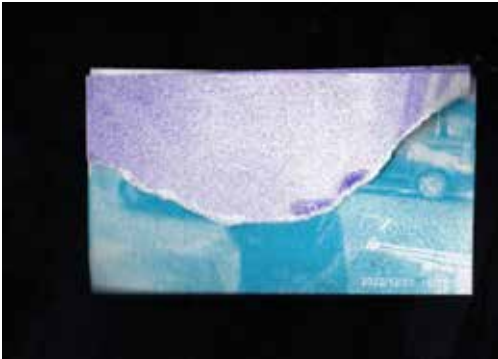
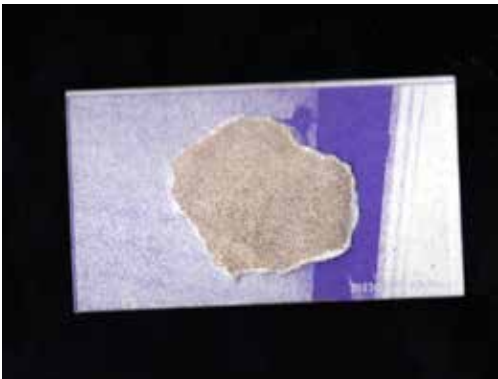
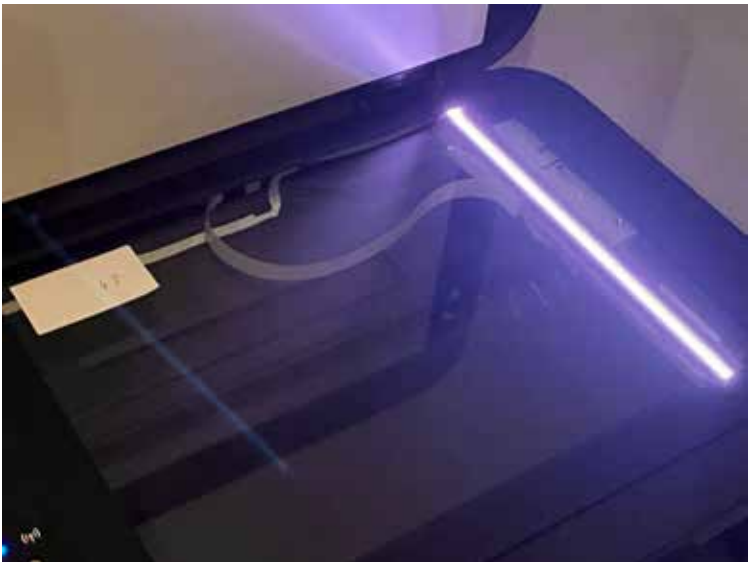
1. Recording Videos



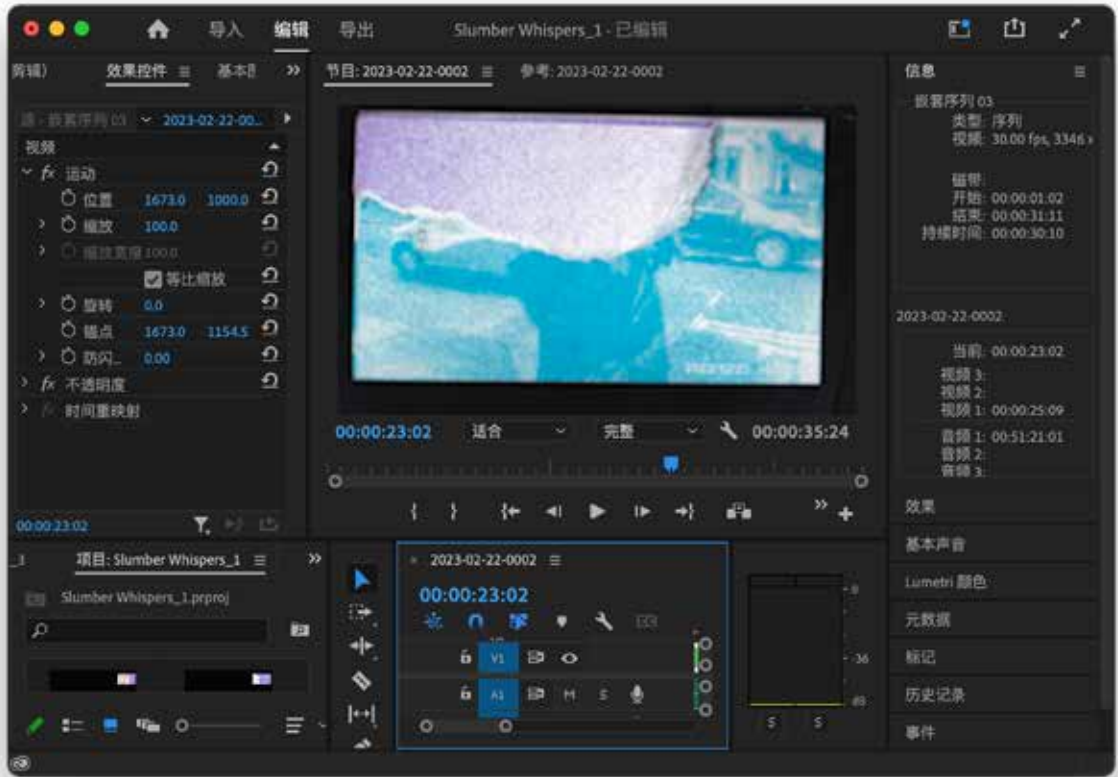
2. Split into frames and prepare file for risograph printing.



3. Risograph printing and cut the prints into pieces.



2. Scan, play with the paper



3. Animating , add sounds of sleeping.

Final Outcome



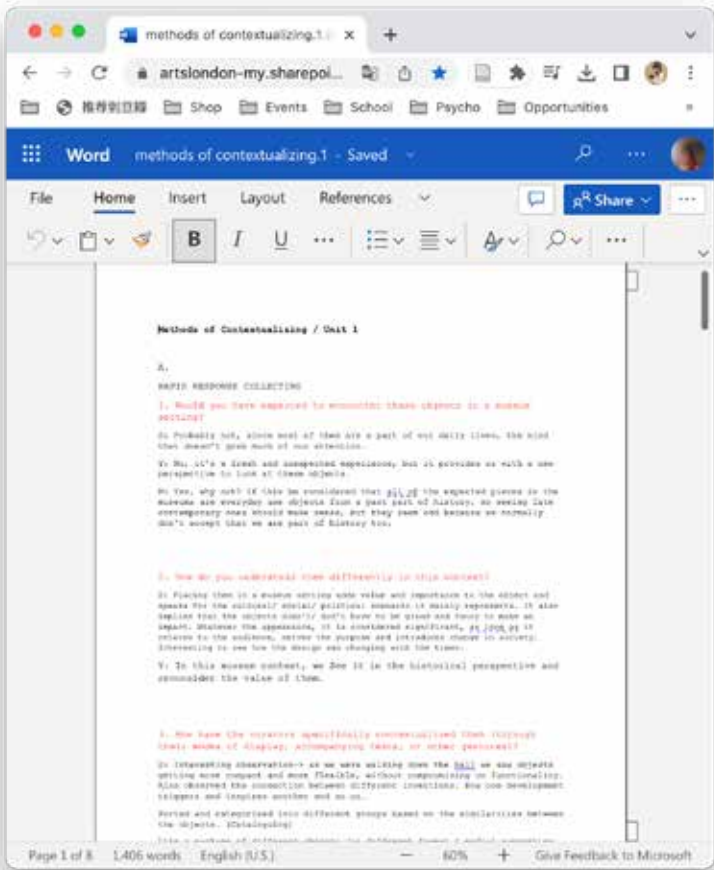
Access the video here: <https://www.youtube.com/watch?v=CSapeBY1fS8>

3:

METHODS OF CONTEXTUALISING



My group member: Mohsen, Shivani and Me

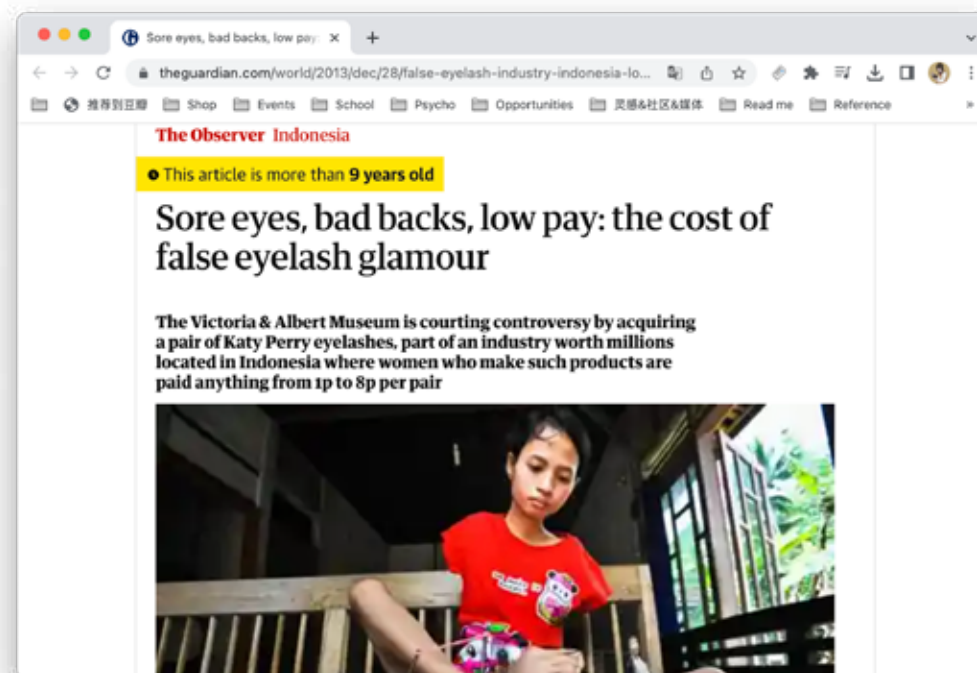


Access the document: [Link](#)

In the first week, I visited the rapid response collection and the study room in V&A museum with my group. We also browsed the exhibits online together, and discuss our thoughts and feeling. We answer the questions on the brief collabratively in a shared document file.



Katy Perry false eyelashes <https://collections.vam.ac.uk/item/O1278287/katy-perry-lashes-false-eyelashes-perry-katy/>



Article from The Guardian about the exhibit <https://www.theguardian.com/world/2013/dec/28/false-eyelash-industry-indonesia-low-pay>

After the visiting and discussing, we chose the exhibit "Katy Perry false eyelashes" as the object we want to explore.

At the beginning, we found it very unexpected to have false eyelashes product in the museum. But after reading the gallery label and description, we discovered the historical meaning of this false eyelash and what it symbolises and represents: the Global consumerism.

And as a graphic designer's perspective, we also explored its packaging design: what are its components, what is the purpose of this design, and what contemporary trends and values can be revealed from the design? At the first glance, the look of the product, the packaging design to be specific appears to tempt the teenagers(audience) because of the choice of design elements-> fonts, colors, patterns, 'cool kitty'

The playful design(and not so premium look) of the box highlights the approachability and affordability aspect of the brand, appealing to a wider audience of lash lovers.

Using katy perry's face on the package enhances the appeal of the product.

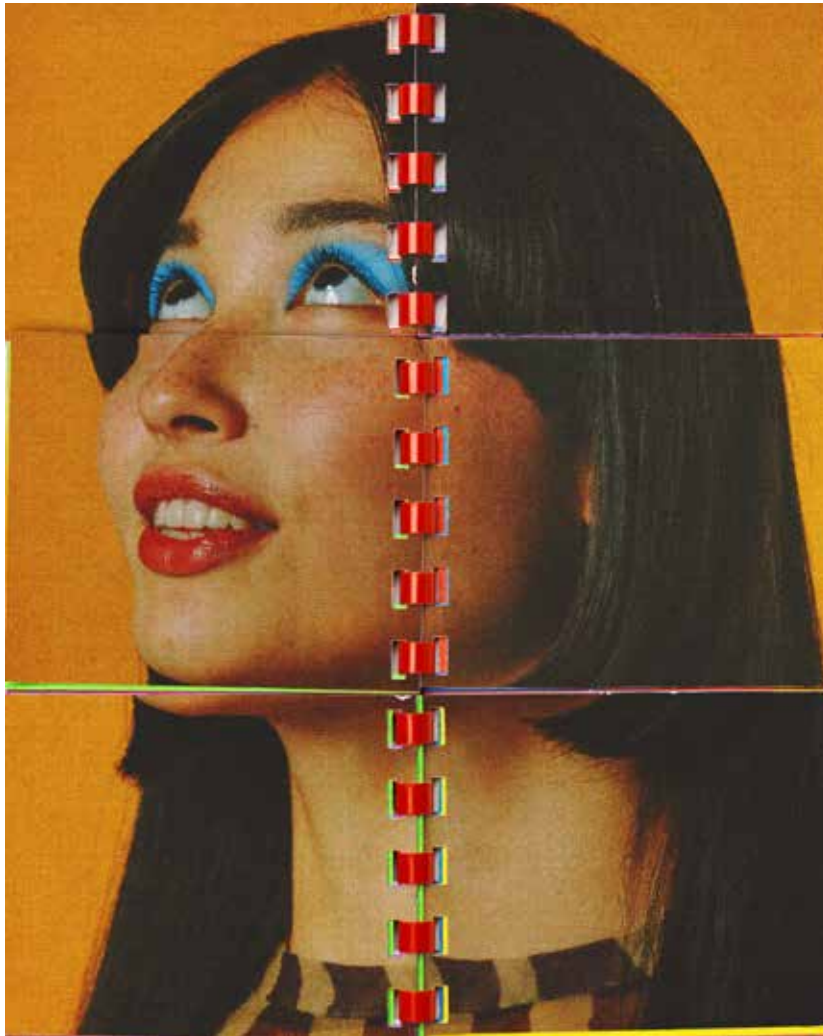
"women in Asia were being paid between 1p and 8p per pair for making lashes that cost around £6 on the British high street. The lashes are a part of street fashion today, but also show how globalised manufacturing can connect one of the most famous women in the world with women living on the poverty line in South-East Asia."

———From gallery label of "Katy Perry false eyelashes"

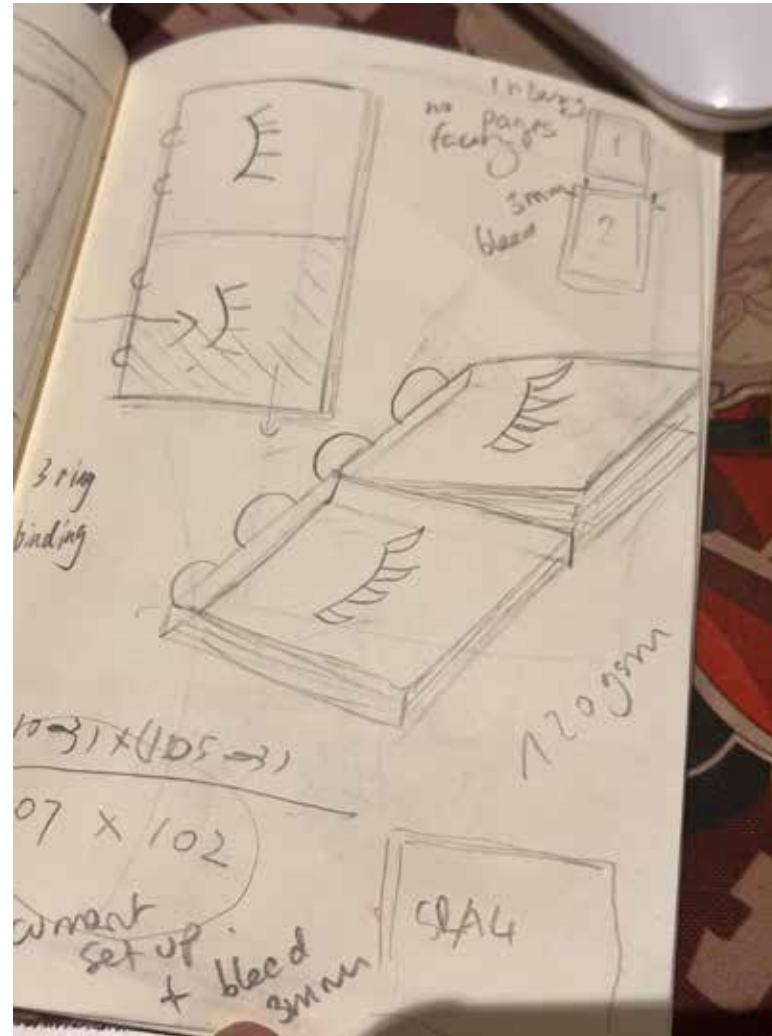
Methods of Contextualising

Brainstorm&Studio work idea

week2



The spiral bounded book that studio From Form creaged for Amsterdam Museum Night Campaign videos



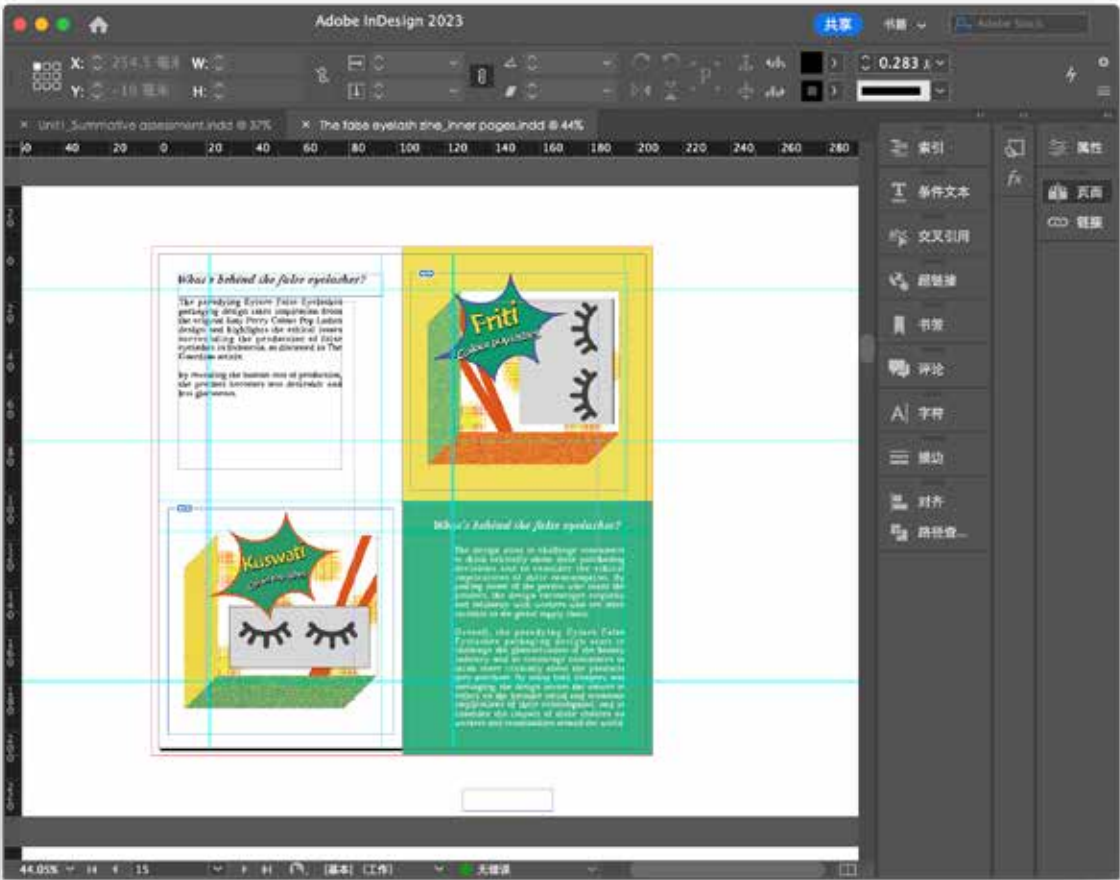
Sketches for our publication idea



Initial prototype by Mohsen

After research around the object we chose, the idea of make publication to talk about and reveal what behind this beauty product come in to my mind.

After discussing with my group, me and my group decided to Visually exploring and critically analysing the history and influence of manufacturing false lashes (Eylure). Interrogating the relationship between the social scenario and the production and marketing of lashes through ciritical packaging design and documented them into a Zine.



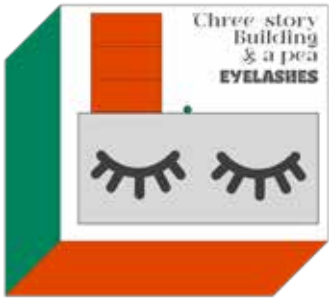
Lay out design

For the layout, we decided to divide the publication into two sections, so that the audience can compare our design with the different positions we present when flipping through it.

My packaging designs



1.This packaging design pays homage to the brand's rich history and heritage. Inspired by the old advertisements from 1990, the packaging features a vintage aesthetic that captures the brand's classic and timeless essence. Eylure in Cwmbran was the world's first ever factory to mass produce fix-on eyelashes.



2.The design features a stark contrast between a three-story building and a tiny pea, symbolizing the massive income gap between Perry and the workers who create the product.



3.This Eylure False Eyelashes packaging design inspired by the "Obey" clip from the movie "They Live," is a bold critique of the consumerist culture that underlies the false eyelashes industry. The packaging design features bold typography and graphic elements that are reminiscent of the movie's iconic imagery, including the "Obey" command and other consumerism truth.



4.The Eylure False Eyelashes packaging design reveals the uncomfortable truth behind the product's production by highlighting the location of the manufacturing facility in Purbalingga, Indonesia - one of the lowest minimum wage places in the world.



5.1Will you still buy it when the name of people who produce the false eyelashed appears on the packaging instead of name of celebrities? This parodying Eylure False Eyelashes packaging design takes inspiration from the original Katy Perry Colour Pop Lashes design and highlights the ethical issues surrounding the production of false eyelashes in Indonesia, as discussed in The Guardian article.

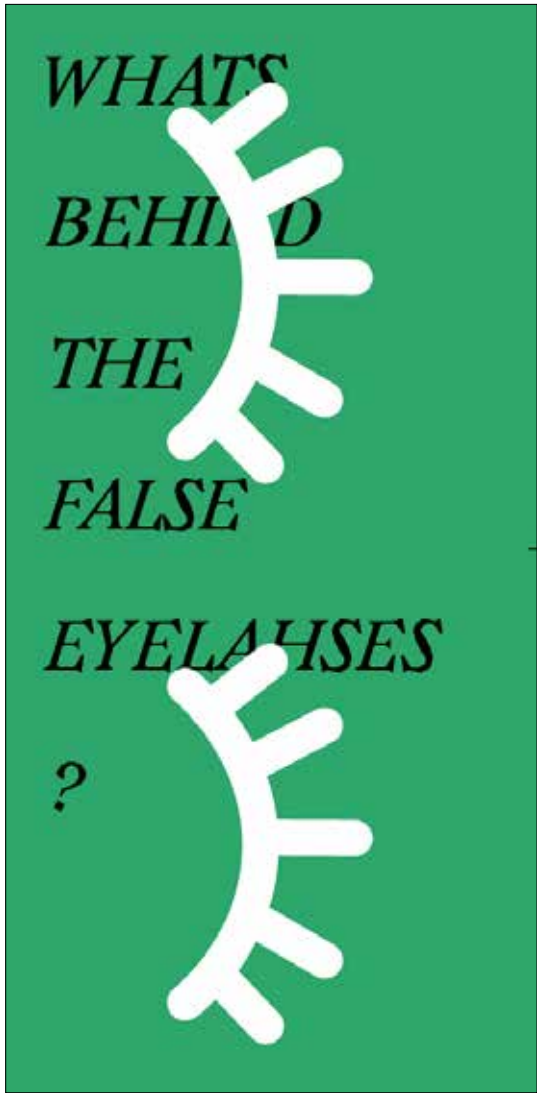


5.2The design aims to challenge consumers to think critically about their purchasing decisions and to consider the ethical implications of their consumption. By putting name of the person who made the product, the design encourages empathy and solidarity with workers who are often invisible in the global supply chain.

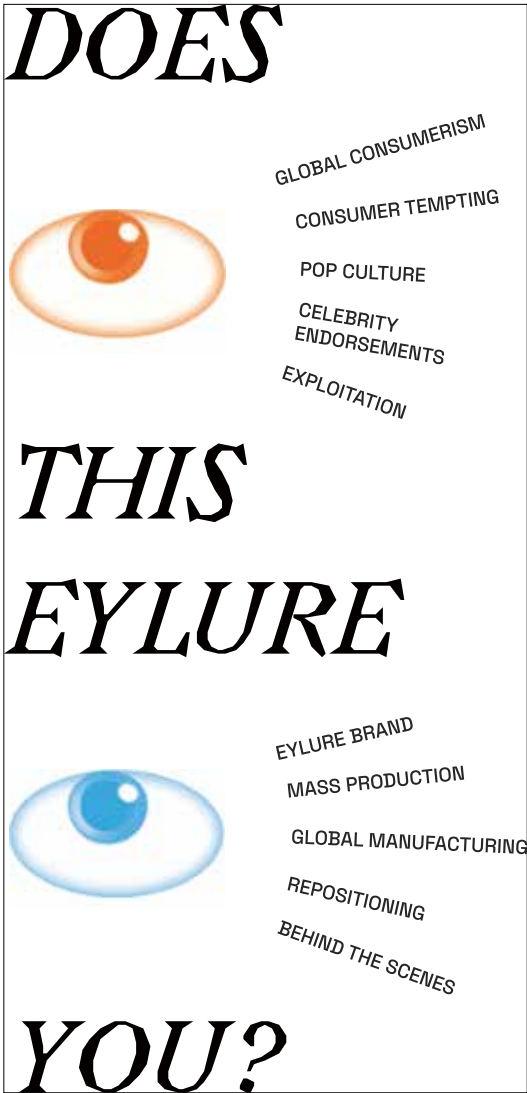


Katy Perry False eyelashes from eylure Color pop ver.

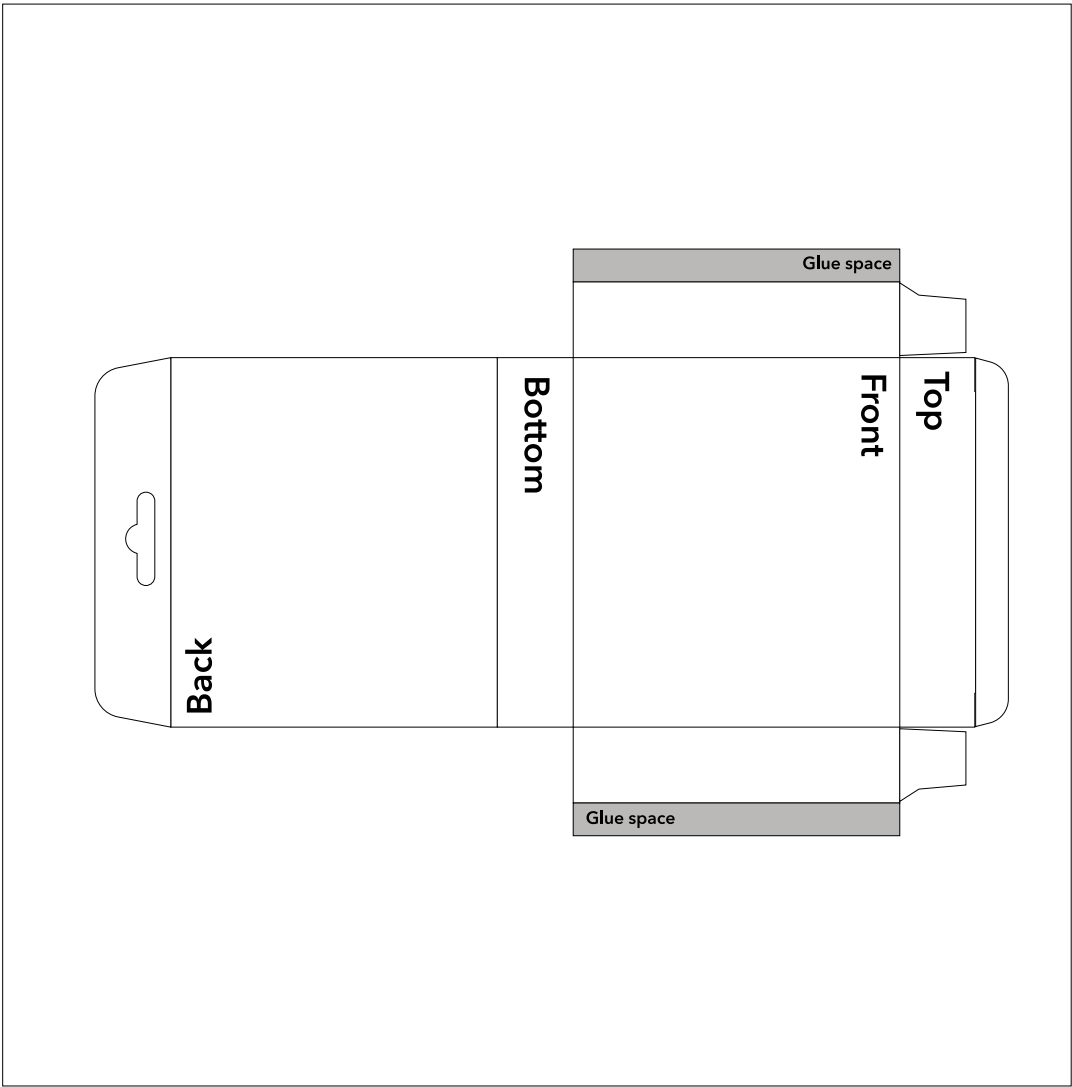
I designed 6 critical packaging design to reveal the global consumerism truth behind the false eyelashes.



My cover design



Iterated by Shivani

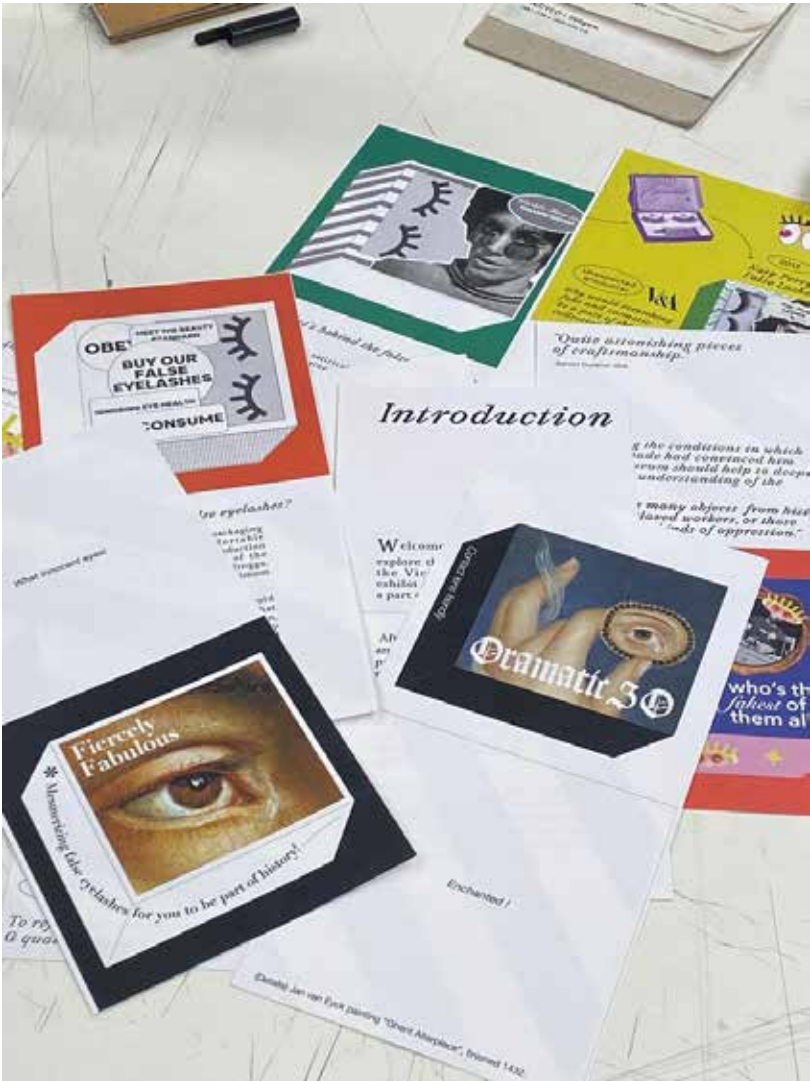


Packaging template by Shivani

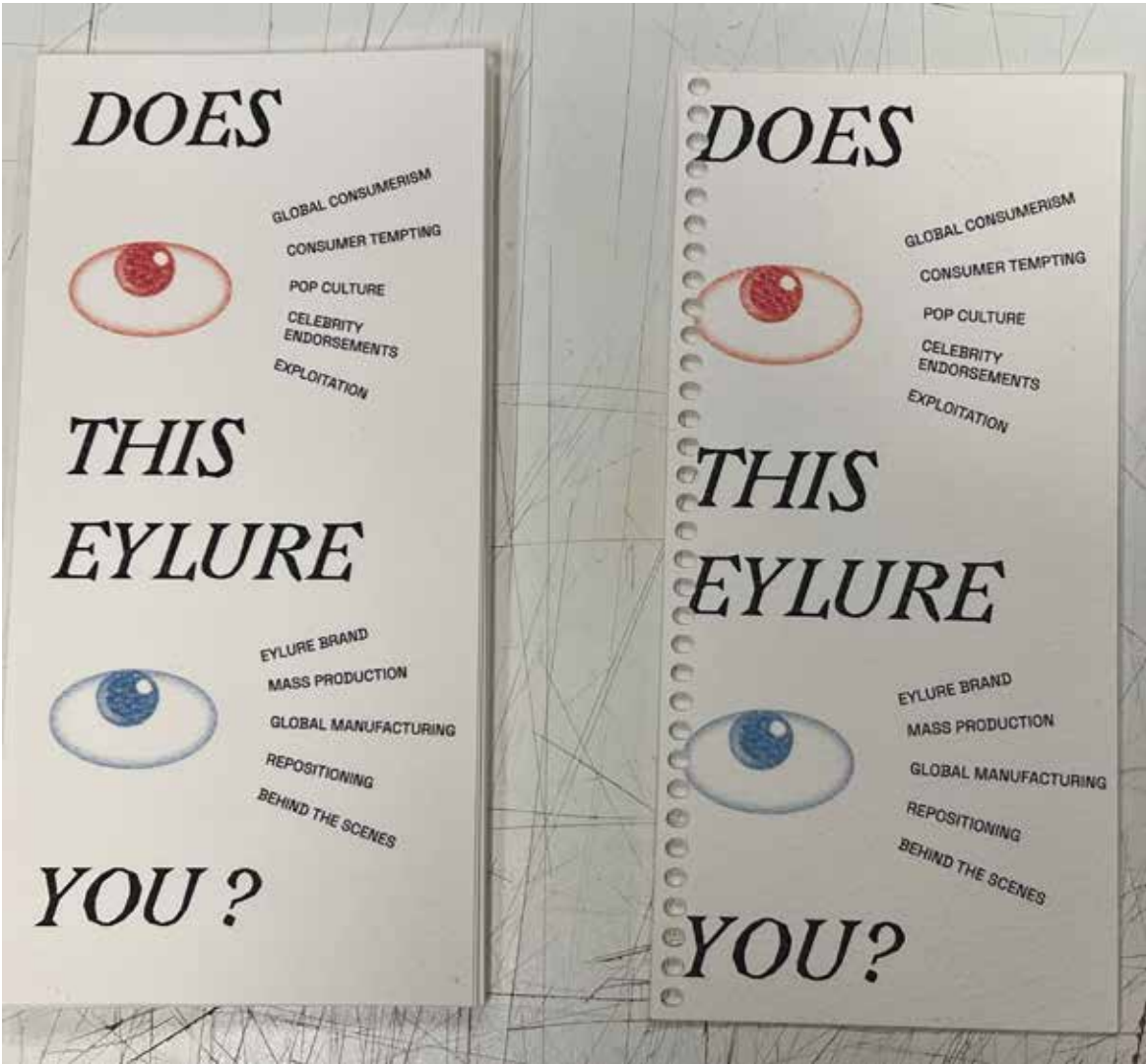
My group and I collaborated a lot in the process of designing the publication. For example, I created the first draft of the cover and Shivani improved on it. The idea for the title came from the slogan "eylure him" from an old eylure advert. We transformed this advert into "Does this eylure you" for our title. We also designed a packaging sheet at the end of the presentation to make the presentation more interactive. The audience could cut out their favourite packaging design and make a real copy of the packaging with this sheet.



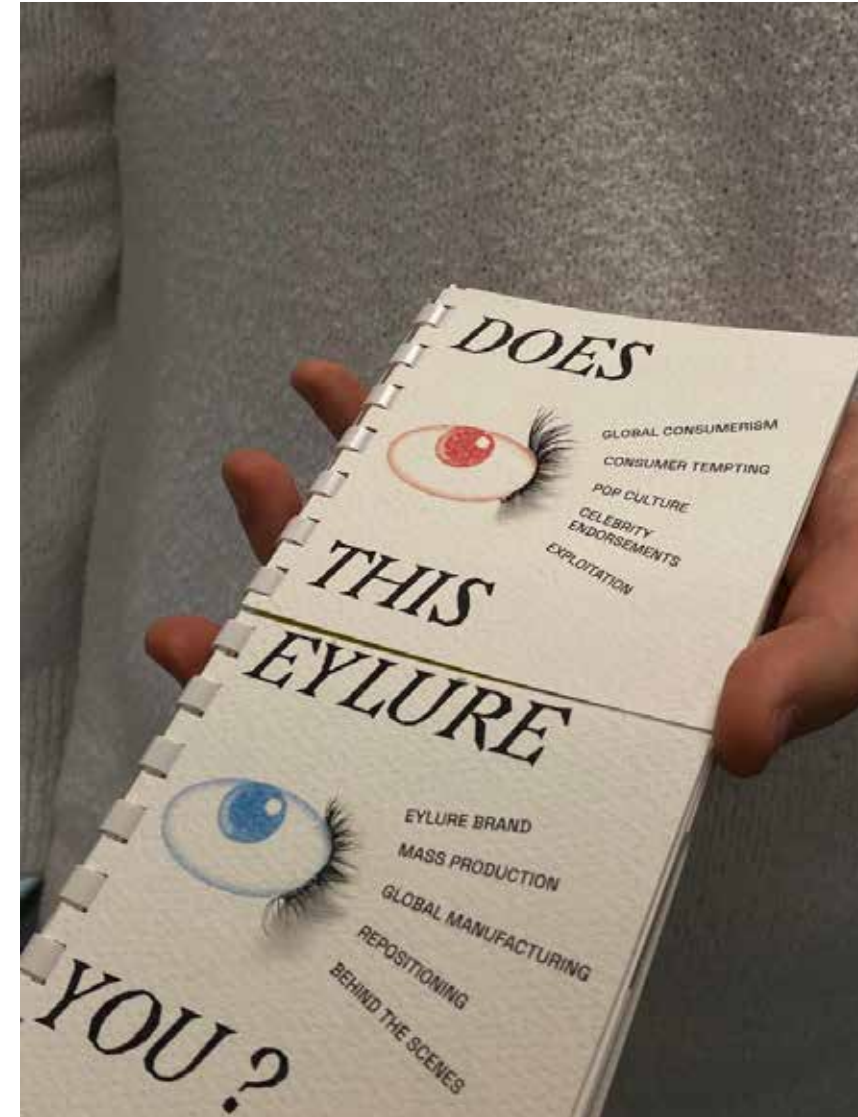
Print inner pages



Arrange the inner pages



Cover paper test



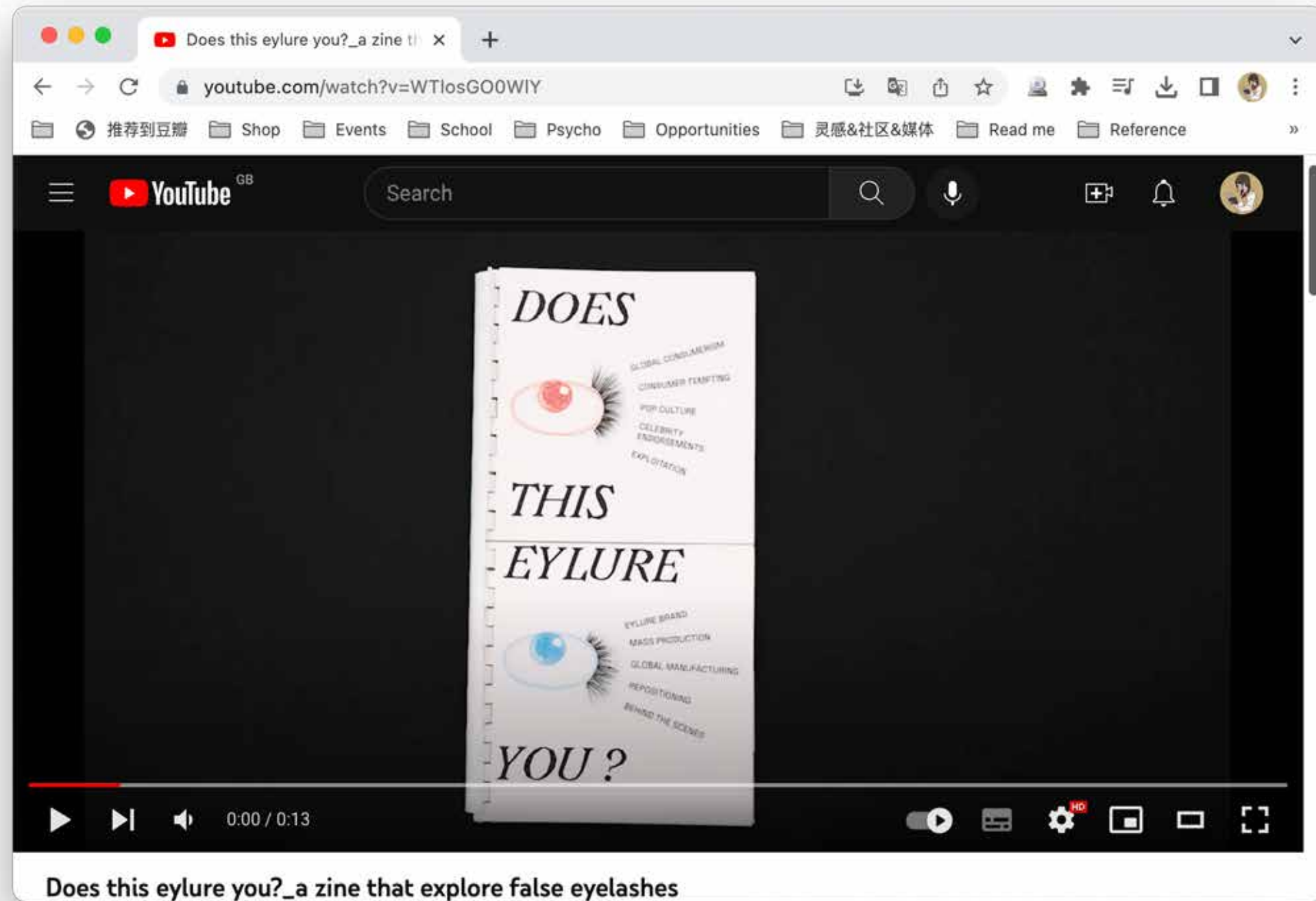
We chose Spiral binding as our binding method. This method allows two different sections to be bound together and is less likely to fall out. We also tried to use two different spiral binding: continuous spiral and individual combs.

Final Outcome



View the full content here: https://issuu.com/cicadayao/docs/the_false_eyelash_zine_inner_pages

Final Outcome



Introduction of our zine:

Welcome to our zine, where we explore the fascinating story behind the Victoria & Albert Museum's exhibit of Katy Perry lashes, which is a part of "Rapid Response Collecting". After taking a closer look at the social and economic issues surrounding the production and consumption of false eyelashes, we chose to use the way of rebranding the packaging to highlight the issues that lie beneath the surface of this seemingly innocuous item. We examine the false eyelash phenomenon through a new lens and uncover the hidden stories behind the glitz and glamour.

We hope that this zine encourages critical thinking and awareness about the social and economic implications of the beauty industry, and inspires readers to challenge the status quo and advocate for change.

Access the flip through video here: <https://www.youtube.com/watch?v=WTlosGO0WIY>

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THANK YOU!

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