# HOW CAN GRAPHIC DESIGN BE USED TO INVESTIGATE THE RELATIONSHIP BETWEEN **IDENTITY AND CITY?**

How to read this writing?/Design idea of this writing?

The research theme on city and identity is divided into three perspec tives: 1. personal, 2. city, and 3. community. I perceive this research process as a journey, so I use lines to connect each idea, accompanied by reference images and project images for explanation

Red words: Analysis of references

Blue words: Explanation of my project

Lines: The connections between ideas

Dotted lines: Expansion on the original content

(1)PERSONAL

The work of the entire second unit began with the expression of

personal emotions. When I started to interpret a walking experience, turned inward to examine myself. Through the method of recording deconstructing, and reassembling, I summarized the images I observed in the city, the conversations generated, and the thoughts had, and collected them in a publication. At this stage, the question I posed was how to visualize an experience. During this process, I noticed the limitations of purely paper-based publications in express ing emotions, so I began to experiment with other materials. I tried to combine different colors of varn and cropped images to represent the emotions that were difficult to visualize during my journey.

> Sennett, R. (2008) The Uses of Disorder: Personal Identity and City Life. London: Yale University Press.

When I was questioned whether London (as a constraint) was necessary for my enquiry, Richard Sennett gave me the answer.



As an international metropolis, London is a typical embodiment of differentiation and disorder. In such a diverse city, the identities of different people interact with the composition of the city. Therefore, exploring the perspective and emotion of personal life in the context of "London" is also an exploration of personal identity, and the collective formed by this personal identity is the basic unit of the city.

by cropping the image and weaving it to express my subjective will. When the image is destroyed and then reassembled, a new image can better convey the information I (as the Therefore, in my experiment, what expresser of the information) want to convey needs to be added is the consideraand enable my audience to receive new infortion of different races and classes mation. (However, the success rate of conveving information is uncertain and needs to be

eyerl (2012, pp.06), in her article Combining

suggests that image perfection is class related.

And this kind of confrontation among classes,

placed in today's social context, is a perfect

digital image as opposed to a poor-quality

image, a confrontation between crude and

and digital. At the same time, Steyerl (2012,

pp.06-07) also mentioned that poor-quality

mental states. When editing images, people

Steverl, H. (2012) 'In Defense of the Poor Image', The Wretched of

the Screen,10(11), pp.31-45. Available at: https://www.e-flux.com/

journal/10/61362/in-defense-of-the-poor-image/ (Accessed: 20

have a personal perspective. What to show and

images can show people's emotional or

what to hide are subjective and selective.

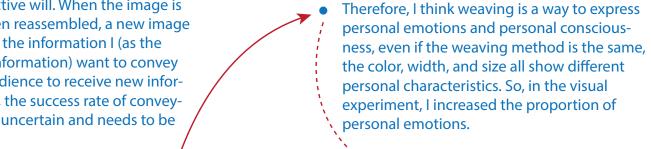
refined, and a confrontation between manual

oor Image and Third Cinema Manifesto,

Therefore, in my experiment, I edited the image

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The specific process is as follows:

(1) Observe the picture

(2) Recall the feeling and the city atmosphere when the photo was taken

(3) Feeling of seeing this photo for the umpteenth

(4) Materialize the feeling through repetitive weaving

In Weaving a New World: Southeastern Chero kee Women and Their Baskets, Sarah H. Hill explores the links between basket weaving, identity, and gender by Southeast Cherokee women. Weaving is a way to express personal characteristics, according to Sarah (1997, xxii), everybody has their own way of making stuff.

Hill, S. (1997) Weaving New Worlds: Southeastern Cherokee Women and Their Basketry. Chapel Hill: The University of North Carolina Press Mcluhan, M. and Fiore, O. (1967) The Medium is the Massage: Ar Inventory of Effects. Berkeley: Gingko Press.

 McLuhan believed that the medium through which the message was conveyed was as important as the message itself. This means that when weaving becomes a way of graphic design, what kind of message can weave as a medium to convey information?

> using texture, with a principle of pictorial weaving. By varying the tension and stitch patterns of her weaving, she was able to create pieces that were soft and flowing or tight and structured, depending on the mood she was trying to convey. She also used color to great effect, using bold, bright hues to express joy and energy, while more muted shades conveyed a sense of calm or introspection.

Anni Albers used weaving to express emotion

Anni Albers (1926) Black White Yellow [cotton and silk]. Available at: https://www.countrylife.co.uk/luxury/art-and-antiques/focus-mesmerising-work-anni-albers-bauhaus-graduate-turned-weaving -fine-art-191299 (Accessed: 23 April 2023).

rst. I paid attention to the texture, color, and thickness of the woven material. So, I experimented with using different face lines to convey different emotions. Second, compared digital design, weaving highlights materiali-, which means that in addition to being seen, weaving also enables information to be touched. And more sensory experiences can better convey the expresser's emotion.

and images to express emotions beyon images. So, I tried to change the color of the wool, and through the overlapping of diffe ent colors of wool, I could convey the emo tion of the image I saw. And I examined the colors, forms, materials, surfaces, and how they interact with each other.

I began to try to use the combination of wool

The enlightenment brought to me by this work of art is to show my own perspective. Even though we all live in

 The artist's photo collage breaks traditional single-angle photography, shooting from multiple viewpoints and combinin them into new scenes. This includes the passage of time and the change of space. The objective scene no longer exists, or in other words, did objectivity ever exist?

> lockney, D. (1983) The Ashtray, Sunday Morning. Available at: https://www.artnet.com/artists/david-hockney/the-ashtray-sunday-morning-tokyo-feb-srBdeNdZnY7KSIKzelOzzA2



the city of London, the scenes we see, and our life experiences are completely different, which is reflected in the different perspectives in photography. So, since what I want to explore is visual perspective and emo tion, can I also collect and collage urban landscapes from different perspectives, jumping out of the limitations of personal perspectives, and combining perspec tives from different groups of people?

understand was, what is this city like for a specific group of people?

question this subjective expression. To seek a more objective perspe ive, I shifted my focus from my personal experience to the city itse tarted with things like maps and data, which are widely considered objective" entities, and through the deconstruction and reassembl of the city's boundaries, I explored how to visualize the coexistence of subjective human experiences and the objective nature of the o Based on the objective boundaries of the city, I differentiated the actual usage of the city by different groups, and abstracted the need of people entering different areas in the city. Therefore, I noticed the people's needs in the city vary depending on their identities, and the same objective location carries different requirements. Most of this data came from friends and the internet, so what I wanted to furt

images or memories of specific places. However, pure emotion was not what I was pursuing, so I started to

physical factors of the city. As a person who has lived in the city since childhood, each can be divided into commercial area residential areas, traffic points, tourist attrac tions, etc. for me. These divisions facili When discussing the impact of cities on personal entity, my previous entry points are always ture the context of urban dwellers. So from

the perspective of regional division, I bega

to investigate the perception of urban are

at the individual level.

city such as buildings, light, sound, etc. on

human behavior patterns.

In this article, the author views the existence of cities dialectically. Due to the reasons of the times, the initial discussion of the city always revolves around some negative expressions, such as dirty, inhuman, and indifferent, but from another perspective, the city can also be expressed as a unified, collective and convenient. At the same time, on this basis, the author also shifts the analysis angle from the social context to the physical context. This means more about the impact of physical factors in th

individual, and how the individual affects the composible behaviors. Over time, a person's identity in a fixed place social level, but focuses on the physical existence of the which shows the change of identity in a fixed place. city, that is, the space composed of physical factors such the same way, when the location changes, the behav identity that arise in this space also change according Home is not only made up of family members, but also a To put it simply, it is what a certain person does in what people will have different identities corresponding to them. The physical aspects of specific spaces define

example, a person is a student in a classroom and a

customer in a store. Identity, therefore, is an umbrella

ing. (eg. locations: Chinese restaurant, Chinatown

sub-identities, my migrant identity is formed

Chinese association). Under the composition of the

identity of migrant brought to me by London? I began to time - Narrative from the point of view of place-identi pay attention to the inherent cognition brought about by

The relationship between the city and the individual is

But people's identification with a place is not static. The two-way, that is, how the city shapes the identity of the physical environment changes, and so do people iors, feelings, thoughts and other factors related

> and perfect. Various influencing factors such as ac class, and occupation of different people have led differences in local identities.

the physical factors of the city. As a person who has lived In addition to the physical dimension of an url n the city since childhood, each city can be divided into environment, there is also a psychological dimens commercial areas, residential areas, traffic points, tourist often described by the term "ambience". As mentione attractions, etc. for me. These divisions facilitate urban above, the relationship between cities and individuals is division, I began to investigate the perception of urban sights, smells and sounds, urban areas acquire a unique areas at the individual level. I analyzed my life trajectory in atmosphere, which is the influence of urban dwellers c London, extracted the locations related to my identity, the city. This involves how residents use the space, that and classified them into students-schools, residents-residences, tourists-attractions, foreigners-sense of belong-

change of my place identity during my life in London b

classifying and reorganizing - places, identities and

multicultural and diverse population. Th continuous influx of people contributes t the fluidity in the city's demographics.

London is recognized as a global city, tracting individuals from around the world for various purposes such as work, education, and business opportunities. The city's tions, and vibrant cultural scene make it ar attractive destination for people seeking new opportunities and experiences. Lor from various countries and cultures. The city different parts of the world, leading to

The city of London is fluid, it does not seem o belong to anyone, because the compo tion of London is always changing.

ixed? From a personal point of view, who living in different areas of London, I will hav this area, that is, cognition changes with the change of location. Therefore, the cognit of the region is not fixed, but fluid an changing. So I tried to integrate this concep into my project, reflecting the fluidity of cognition by redefining the same are

When I was guestioned whether London (as a constraint) was necessary for enquiry, Richard Sennett gave me th answer. As an international metropolis, London is a typical embodiment of differentiation and disorder. In such a diverse city, the identities of different people interact with the composition of the city. Therefore, exploring the perspective and emotion of personal life

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ty is the basic unit of the city. As a result.

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and City Life\_. London: Yale University Press.

Regarding the specific concept of spectacle, first of all, spectacle refers to a performance performed by a few people and watched many people. In daily life, landscapes are high capitalist scenes such as "city", "shopping mall" and "advertisement" created by a few peop in the context of "London" is also an with capital. So what most people watch mean

that ordinary people who have no right to

speak live in the illusion created by capitalism in

uses immersive illusions, or entertainment, to

depriving the viewer of their own perception

According to the author's theory, London, as a

so how does London affect people's behavior

and emotions? With this idea in mind, I beg

to focus on "individuals", observing how the

appeal to people to consciously experience

people's behavior in the city, and trying

and build their own lives situation.

Debord, G. (1984) \_Society of the spectacle\_ Detroit: Black & Red.

typical capitalist city, is full of various spectacles,

environment affects people's lives by visualizing

trap the viewer in this powerful hypnotic for

and making them a slave of the spectacle

In my project, I try to break the origi

urban area construction, and explore nev

and changeable urban composition bas

the way of "passive watching", ignoring or the exploration of a new urban organiza unable to truly experience their own feeling tion model has emerged, making urban Passive viewing means control and default. But life richer and more vital. the spectacle is not violent and compulsory, but



relatively objective way of observation - HR a kind of data directly related to people's mood, which can be read by wearable de\ es. To put it simply, the value of HRV is positively correlated with people's mood, that is to say, the higher the HRV data, the happier people will be. Therefore, I obtained the val of HRV by walking in the city, and observed

the impact of the environment on peor from the perspective of data. My question is, how can the impact of spectacle on people be observed

response, in order to study the impact of the

environment on people.

or detected?

activity. These behaviors are the body's esponse to the environment. But at the sa which is reflected in the fact that our cogniti is sometimes slower than the body's respo so we need to use external nerve detectic equipment to obtain immediate nerve

As a cognitive neuroscientist, Colin Ellard stud ies how the environment affects human beha ior and psychology from a neurocognitive perspective. These effects include our body to feel themselves, feel the city, and follow their intuition and mood. Such a map is n posture, eye and head movement, and brain

> of the map, rearranged, and connecte psychologically. It aims to emphasize the re-observe and appreciate the familiar environment.

ity because it is composed of many small urban areas. Since the bottom left is labeled in English and ments that each area of the city has been set with a ixed role. So where is the subjective will of people reflected? In my opinion, city dwellers have sure. From the printing point of view, this is an old subjective resetting of different areas. Behavior picture, which should have been made before the regions lead to different cognitions of the seen that there is more than one arrow between the region. People may not actually use buildings in the points, and the thickness of the arrows is inconistent. A couple of arrows on the edge of the ed. At the same time, the blank spaces tha picture point out, so this should only be part of the not appear on the architectural drawings and the

• This is a collage map, and it can be seen that the

n the society of the spectacle. In "The Naked City,"

onsumer culture, and capitalist ideology, which

This is the description I made when I first saw guy residents to a certain extent, and many places have This map is a continuation of guy debord's concept

Making psychogeographic maps seems to be a

> s the landscape negative? Landscape can also ment of some diversity, it also provides a reassuring which transcends language boundaries, is created

jumping out of the limitations of persona Therefore, I prefer to regard the psychogeographic

Extended to my project, the fixed path of capital is

negative spaces that appeared in the architect

design have been occupied and intervened by

rebellion against the urban landscape, a rebellion

he artist's photo collage breaks traditional ingle-angle photography, shooting fror multiple viewpoints and combining ther into new scenes. This includes the passage of time and the change of space. The objective scene no longer exists, or in other words, did objectivity ever exist?

ockney, D. (1983) \_The Ashtray, Sunday Morning\_. Available

personal perspective. What to show an what to hide are subjective and select

London, the scenes we see, and our life

landscapes from different perspectives,

kperiences are completely different ich is reflected in the different pers Therefore, in my experiment, I destroyed tives in photography. So, since what I wan and reorganized the maps provided

from point A to point B. When our identity changes from map reader to map make "what else can a map be?" has become a guestion we have to face. When talking and psychology, the examples listed in the book express distance, time, measurement and other elements from a very subjective point of view with personal feelings, comdifferent people or groups, giving readers a pletely abandoning the consideration of personal understanding of the city beyond objective existence, and even adding ima

> personal map, what kind of perspective is point. So I began to think about what

This made me understand that to show a

pecial perspective I have in the city of

London. How is the London I see differen

from others? In fact, I have many identities

etc., and each identity brings a different

perspective. But what is unique to the city

such as Chinese, female, overseas student,

institutions or organizations with the r

of London? My answer is migrant. So start-London, I began to analyze my life in the city, trying to use a personal map to show which the message was conveyed was as important as the message itself. In m projects, the medium I use is maps. Maps generally regarded as objective and tri worthy media, but within a limited rang information appears on maps selective Who chooses? And why was this information selected?

hand, break the rule of a single discourse power, allowing people to see persona urban life under the powerful discourse power of capital and the government. On

the other hand, maps are often functional, so ire there other possibilities for maps? I don't really agree with such a cre

that completely abandons objectivity, began to think about how to expre

the strangeness of the city about memory and desire. It got me thinking, what e could a city be like? I am not used to th creation of illusions. Like Calvino, he constructs cities that do not exist in the imagination. I prefer to express the inforn tion that exists but is always ignored. As a ity, it has two characteristics of unity and differentiation at the same time. We are used to the unified city construction ar Therefore, creating a map belonging to an

individual or a certain group can, on the on

nedium to record personal life.

The invisible city shows the alternation of

virtual and real. Through the author's

description, readers can see the traces of

the real world, but they can also clearly fe

Ellard, C. (2015) \_Places of the heart: The psychogeography of

Therefore, I started to rethink the pos

the objectivity of the map, I find that

imitated what Guy Debord did with

map of Paris. I cut out the map of L

tional connection with, and record

selected a few areas that I had an e

ities of maps beyond tools. When I disc

an landscape. It emphasizes people's psycholog-

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context, is a perfect digital image a

/ ing Poor Image and Third Cinema Manifest

to speak (such as Google, Apple, and the government) to form a personalized psychological map. As high-resolution maps are downloaded, screenshots, ar edited over and over again, what is formed

the official perspective. I find that thes

subjective maps are closely related to the

Vet, A. de (2023) \_Subjective atlas of Amsterdam\_. Sint-Pie

author (or community)'s identity, and also

gees living in Amsterdam, they marked places

where refugees can study, live, and survive.

/ people seem to have an innate knowledge

nation elements.

the usefulness of the map, guiding people

to preserve the shape of the boundary,

combining subjectivity and objectivity.



Calvino, he constructs cities that do not exist in the imagination. I prefer to express the inform ion that exists but is always ignored. As a city, has two characteristics of unity and differentia tion at the same time. We are used to the unified discourse, but how do individuals embody it?



In the third phase, I chose the Minnan (Hokkien) people living in London. Minnan identity is also my own identity, so I delved into this community from my own perspective, exploring how they perceive London through observation and documentation. I used a publication to explore Minnan identity from both the group and individual perspectives. I delved into the historical aspect to understand how the Minnan community was formed in China and conducted one-on-one interviews to learn how Minnan people living in London develop their own sense of identity and how they maintain it in a vastly different Western environment. During this process, many questions continued to arise, such as whether this kind of group identity perception is real or imagined, whether identity perception has a medium, and what visual methods can best represent their identity.

# \*Because Hokkien is literally translated as Fujian, in this article I use the more accurate word Min Nan to replace Hokkien.

based on "things."

The author provides an answer to the definition of a nation right at the beginning: "It is an imagined political community - and imagined as both inherently limited and

Anderson, B. (2016). Imagined Communities. London: Verso Books.

sovereign."

In my previous works, whether exploring the birth of the "Min Nan" group from a historical perspective or discussing the existence of Min Nan identity from a personal perspective, they were composed of very concrete elements. This includes elements like locations, architecture, the inheritance of objects, and so on. Based on this, the conclusion reached is that the identity of a group is

The author also mentions this concept in this book (2016, p.14). People often consider nationalism as a proper noun, viewing it as a specific entity with distinct content rather than an ideology. So. why does Benedict Anderson consider nations

to be imagined?

When a group satisfies the condition that the

individual members of the smallest unit do not know most of the other members of the group but are aware that they belong to the same group, this group can be termed "imagined." Furthermore, by listing Gellner's criteria for nationalism, the author refutes the idea that this imagination is synonymous with invention or falsehood. Here, the term "group" doesn't just apply to the concept of a nation but can include any concept involving multiple people, such as classes, enthusiasts, professions, and so on. What distinguishes different groups is the way they are imagined; for example, the Javanese people are interconnected through nets of kinship and clientship.

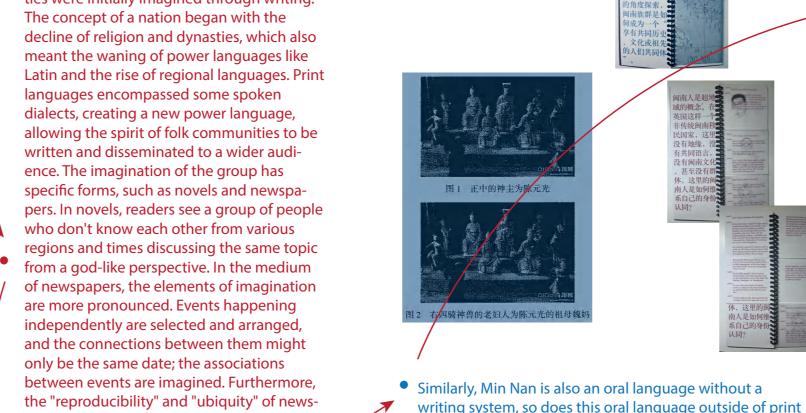


Based on Benedict Anderson's analysis of the imaginative nature of groups, I attempted to contemplate how "Min Nan ence. The imagination of the group has people" constructed their imagination. The formation of the group concept "Min Nan people" can be seen from the name itself, based on the Min Nan region. So, as a Min Nan person, who don't know each other from various how do I define or identify those fellow Min Nan people whom I do not know? Regional distinctions are evidently not sufficient. from a god-like perspective. In the medium • In the context of globalization, Min Nan communities have long dispersed worldwide, and in this situation, blood ties or ancestral origins, once significant, are no longer strong factors linking Min Nan people. Based on interviews, I tried to arrive at the conclusion that culture is the key element that unifies Min Nan only be the same date; the associations people, with "Bai Bai" culture being typical.



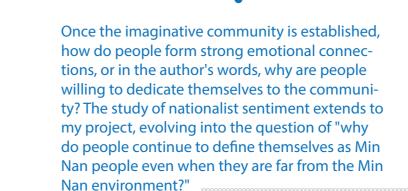
in daily life.

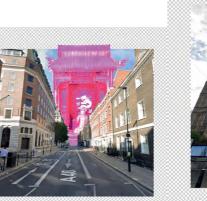
papers continually deepen this imagination



wave of the "American model" that relied on non-language elements, the imagination of the community was built through constant travel, specifically pilgrimages. The Min Nan community also has similarities. Min Nan culture emerged in the early Tang Dynasty before the appearance of printing technology. Min Nan culture is a migratory culture and a subculture of Han culture. The early Min Nan community's imagination was established through the deification and worship of migratory ancestors.

language lack the conditions for imagination? In the first







political in nature, related to the development of power. Therefore, the approach used is a top-down perspective. Colonial governments had their own imaginations about the colonies, and through population surveys, they classified people. There was limited understanding between rulers and the ruled, so rulers classified people through imagination. To solidify this population classification, people were even required to dress and live according to their classification, essentially segregating people's lives according to these categories.

Maps are another means to deepen imagination. First

The groups discussed by the author are strongly

is the imagination of boundaries. Geographic locations are points, and connecting points to form lines to create borders is not something visible on the ground but rather an imagination of territorial space. Secondly, there is the aerial perspective of imagination. Map-making is no longer a record of what's immediately visible but rather an imagination of territorial space. In deepening the imagination of communities, maps act as identifying marks; governments color territories differently on maps, combining countries like puzzle pieces. Replicating such maps on various media, such as tablecloths, walls, and posters, once again deepens people's imagination of the community.

I tried to summarize the conditions for a community to become imagined:

This kind of power-oriented imagination is difficult to

within the Min Nan community. Whether it's popula-

with significant power implications. For the Min Nan

community, the deepening of imagination exists, but

tion surveys, maps, or museums, they are all forms

in a different form. As mentioned earlier, the estab-

myth and worship of migratory ancestors, and this

spirit of paying homage continues to the present day,

sense, or one could say imprinted in the minds of Min

transcending geographical limitations in a cognitive

Nan people. Just as maps represent an imagination

preceding reality, the act of paying homage to "dei-

imagination precede the specific act of worship. This

is reflected in various objects of spiritual devotion,

such as Buddha statues, prayer beads, and amulets.

ties" (ancestors, bodhisattyas, Buddha, deities, etc.,

from various religious or folk beliefs) makes the

lishment of the Min Nan community relies on the

answer the guestion of emotional connections

- 1. Imagination is not fiction.
- 2. Imagination is a cognitive connection.
- 3. Imagination requires specific carriers.

However, I still have two questions regarding the imagined community:

- 1. Is the concept of a nation a modern concept? The author's diffusion argument, which includes from the Americas to Europe to Asia and Africa, but placed in the context of China, the concept of a nation appeared early.
- it's challenging to provide objective examples to counter it, but as a result, it seems that almost anything can be explained as imagination.

2. Has the term "imagination" been overused? The exploration is subjective in nature, so