

How does it feel like to walk in a tunnel? An unending path, endlessly looping light, repeating wall tiles... without external time references, I felt stripped of spatio-temporal perception, stepping out of time and space.

To visually translate this feeling, I experimented with simple, repeating shapes. What I found was fascinating: even these static images could convey a dynamic tension. This led me to wonder: beyond Moiré patterns, what other ways could I make static graphic elements feel dynamic?

To explore this question, I looked at examples from different fields. My first reference was the kinetic typography of Emil Ruder, Wolfgang Weingart, and Helmut Schmid. Their work showed how static typography creates visual rhythm and movement by manipulating size, weight, orientation, color gradients, transparency, and density contrasts.

Next, I looked at photographers. Fong Qi Wei captures the same spot at various intervals, combining images to illustrate time in motion and multiple dimensions. Jean Faucheur similarly takes images from different perspectives and distances, dissecting and rearranging them into compelling single compositions.

A third reference was a series of dynamic posters. They encouraged me to experiment with duplicating, cutting, and reassembling my images, further exploring motion and tension on a flat surface.

These initial explorations immediately raised a critical question: If static 2D visuals convey motion and fluidity by fusing different moments or varying dimensions, then how can graphic design render these non-linear characteristics of time, memory, and multi-dimensional space into a tangible visual experience?

At this point, I turned to Do Ho Suh's 'Walk the House' exhibition, my main reference for 'Positions Through Contextualising.' In his fabric installations, Suh 'transports' colour-coded objects from past homes across countries into single spaces, installing them at their exact original positions; or he connects in-between spaces of these homes. These expresses carrying multiple pasts and identities across time and space, reshaping 'home' as a fluid, remembered concept.

Inspired by Suh's work, I began recalling the eight homes I had lived in in Hong Kong – their locations, addresses, and floor plans. While documenting this recall process, I observed the mechanisms of memory itself: it doesn't unfold in a linear sequence, but is full of jumps, interrupted by forgetting as well as sudden associations, and often needs to be corrected and reconstructed.

To visually embody these characteristics of memory, I aimed to match them in my typographic choices and layout design. For instance, the addresses are not written in a conventional format, but entirely according to the sequence of my recall. Ultimately, I presented these memory-laden 'homes' in the form of a tunnel book.

Through these practices, my work explores how human memory functions: How is memory constructed and reconstructed through non-linear, fragmented processes? My visual system specifically attempts to capture and present this inherent complexity. It also invites viewers to reflect on their own perception of time, space, and the concept of 'home,' experiencing how

Essaying transcript

memory forms, flows, and transforms in our cognition, thereby expanding the possibilities of graphic design in expressing abstract concepts.

References:

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