

In the first half of Unit 2, my enquiry began with the question: *How can graphic design elements and forms create an illusion of movement?* Later, it developed into another: *If motion represents the passage of time, how can graphic design convey a sense of time and memory?* My final outcome explored these questions through a series of overlapping floor plans and a tunnel book based on eight rooms I once lived in as a “Hong Kong drifter” — a term referring to mainland Chinese who live in Hong Kong. By layering these spatial drawings, I attempted to visualise the flow of time and my memories of those lived spaces.

Jazmin’s main feedback focused on the need to clarify my **intention and audience** at an early stage: *Why am I making this? Who is it for? How will they understand it?* During our discussion, I also admitted my confusion throughout this project. I realised I was uncertain about my purpose and what I wanted the audience to experience. Because of that, I gradually lost motivation to explore the idea further. Jazmin then helped me reflect on what design topics truly interest me and feel personally relevant.

We later talked about one of my unfinished earlier projects — a research and critique on the visual identity of Chinese restaurants in the UK. I shared my initial motivation: to understand how “fake Chinese food” emerged, how it shaped local perceptions of China, and how I might categorise these restaurants through their **logos, menu layouts, and naming strategies**.

To my surprise, Jazmin immediately pointed out the **conceptual similarities** between these two projects. In her view, both explore:

- how **memory and time** are expressed through geographical displacement;
- how **Chinese culture** is represented and reinterpreted in a foreign context.

Her perspective completely changed the way I understood my own work. The tunnel book and overlapping plans are not just formal visual experiments, but expressions of *personal cultural memory* situated in a different place. The restaurant project is not only a critique, but also a reflection of *collective immigrant memory* and the *commodification of culture*. I began to see an underlying continuity between them that I had never recognised before.

During our dialogue, Jazmin also offered several suggestions to push my enquiry forward:

- **Expand the context** — consider other ways Chinese culture is commercialised or reimagined in the UK, beyond restaurants.
- **Methodological reminder** — define the concept first, then choose the medium; avoid following visual trends that weaken meaning.
- **Practical direction** — explore five or six different media possibilities for expressing one concept.

This conversation significantly advanced my enquiry. It helped me move from focusing on “space, memory, and form” toward a deeper investigation of **cultural identity and representation**. More importantly, it made me realise that my position is not limited to being a graphic designer. Instead, I am becoming a designer–storyteller who uses design to explore how culture and identity are redefined through the experience of living across different places.