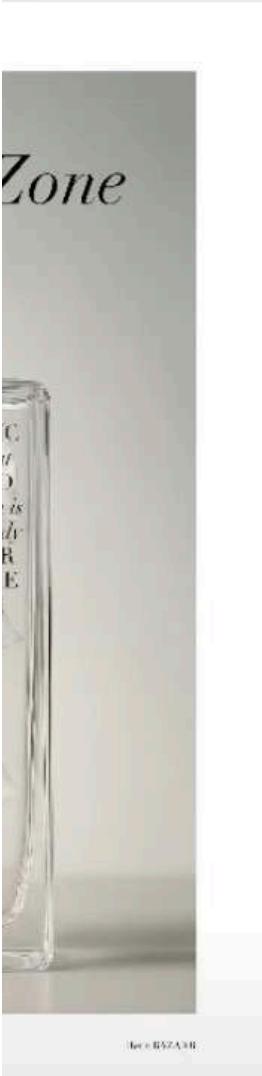
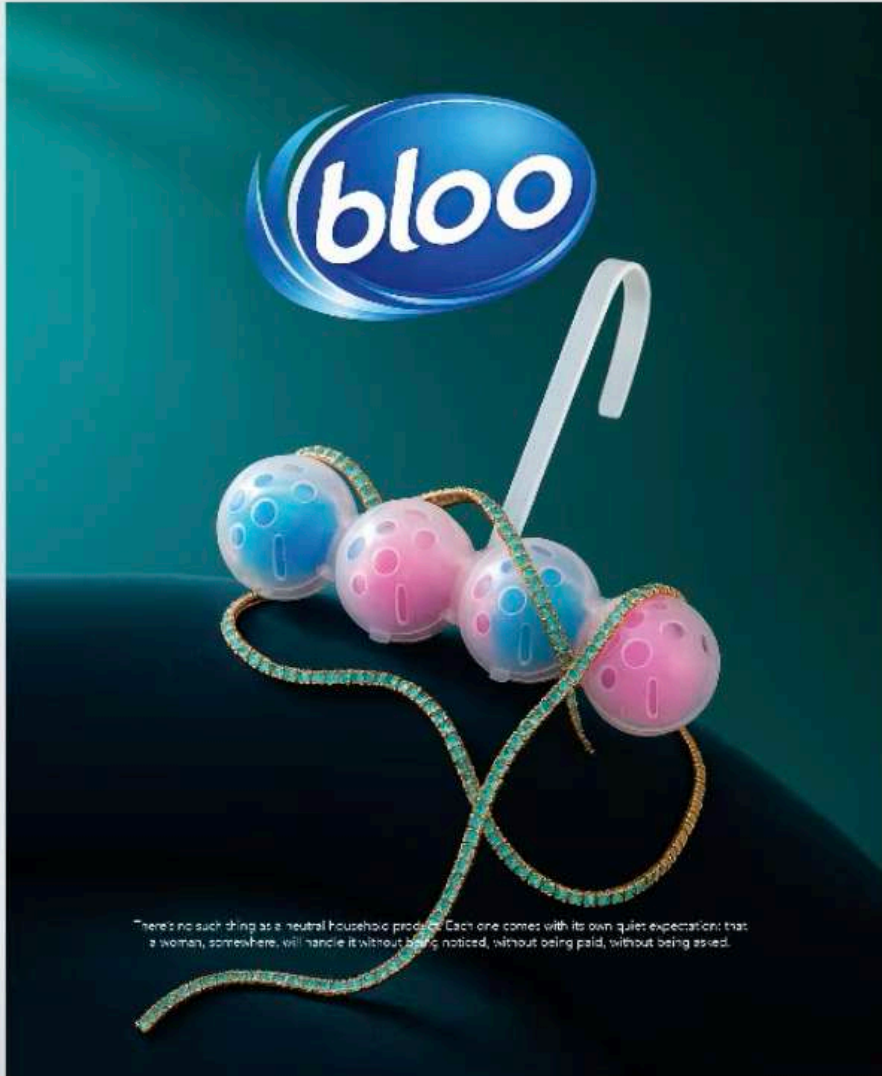


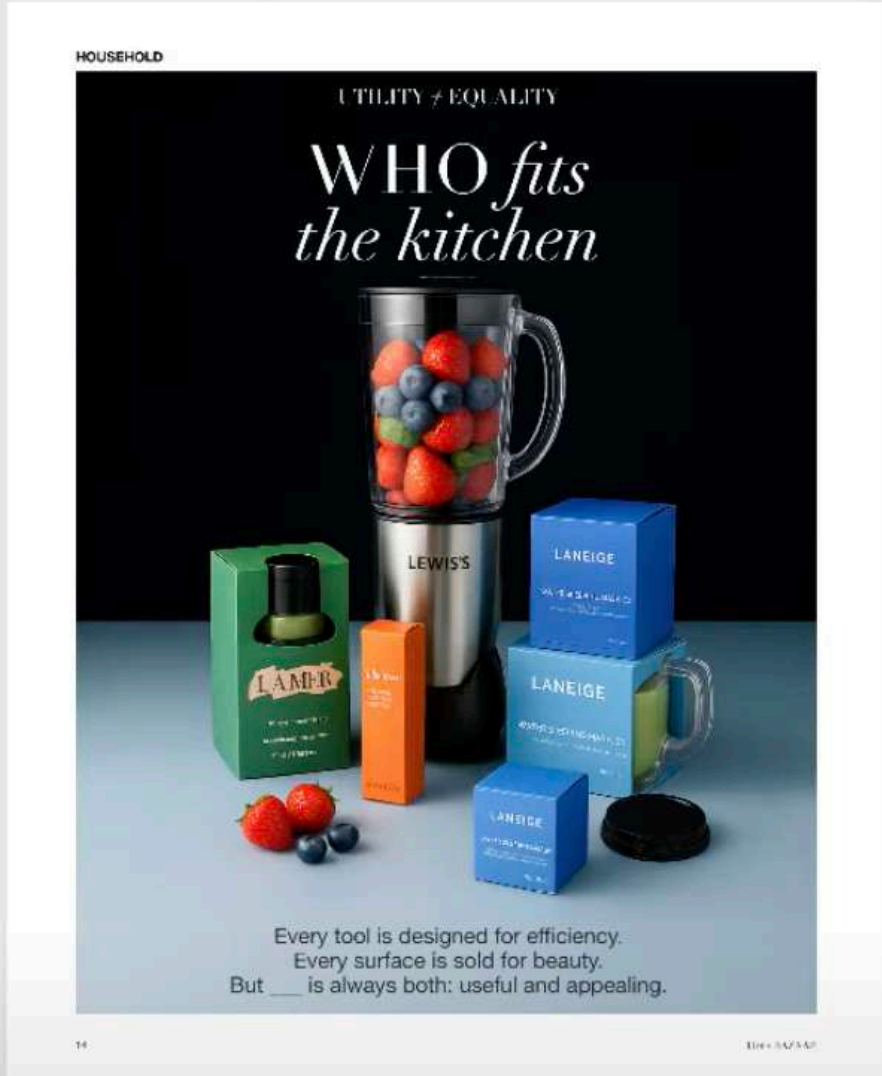
04 Positions Through Triangulating




a woman's role in housework isn't voluntary – it's a default expectation



her consumption behaviour is actually social discipline



her labour is invisible



the double standard of being both capable and beautiful

My project uses fashion magazines as a visual medium to intervene in the phenomenon of women being defaulted as “consumers” and “women as consumed” in household consumption, thereby revealing how this visual structure continues to discipline women in non-fashion fields.

Positions Through Dialogue

Last term, I had a dialogue with Mio Kojima, a German-Japanese design educator and editor/publisher focused on knowledge politics and social justice in and through design. This conversation made me realise that many of my earlier conclusions were not as clear as I thought. The key idea of “women as consumers/consumed” may need to be reconsidered.

a. Intersectionality & the concept of “woman”

Before this dialogue, my work mainly focused on how women are disciplined in consumer society: how they are targeted as consumers and how they are visually objectified. However, in the discussion I suddenly realised that the term “woman” itself is also socially constructed and limited. In advertisements and fashion media, the women shown are almost always young, white, long-haired, able-bodied, and cisgender. This not only shows who is seen as the consumer, but also suggests who qualifies to be seen as a woman. Black women, older women, or disabled women are often excluded from this category. This hidden logic must be linked with history, although I have not researched it in detail yet.

For me, this is an important addition. It reminded me that my project cannot stay only at the level of how women are consumed. It also needs to ask: whose images are constantly consumed, and who is excluded? In other words, visual discipline not only builds the “consuming woman” but also constructs “who counts as a woman.” In the future, I may add a new section in my magazine, for example titled Who is Woman?. After readers already follow the first two sections, this sudden new question could push them to reflect more deeply. This structural change could create a delayed awareness, making the audience feel interrupted and challenged. It would also make the project more interactive and critical.

Positions Through Dialogue

b. Trained visual habits

Another strong point from the dialogue was about visual habits. In my project, I covered the female bodies in advertisements with grey geometric blocks and added the word replaceable. At first, I only wanted to erase the necessity of the female model, showing that women do not need to naturally take this role. But Mio made me see that the more important issue is the audience's viewing habit. Even when the body is hidden, we still imagine a specific type of woman in that space. This automatic completion shows that viewers have already been trained to accept a very narrow visual logic.

This made me realise that my project is not only criticising how advertising uses female bodies, but also showing how viewers themselves are disciplined. The problem is not only in the production of advertisements, but also in the reception. These habits are not natural; they have been built through long histories of politics, economics, and power. Over decades, advertisements repeat images of the ideal woman through race, class, and gender norms, so that now, even if the body is hidden, people imagine the same kind of woman.

This gave me a new direction for future research: to explore how these visual habits were slowly formed, and how they still work today. This means that my enquiry is not only a superficial critique of images, but could also expand into what I would call a visual genealogy: tracing how visual habits are built up historically and how they still discipline audiences.

Overall, the value of this dialogue is that it pushed me to look beyond women's roles in advertisements. On one side, I now think more about woman as a constructed concept that excludes diverse identities. On the other side, I see that audience habits are not neutral but trained, and this training continues to shape how women are seen today. These two insights showed me that my project still has space to grow, and they also open up new possibilities for both research and practice in the future.

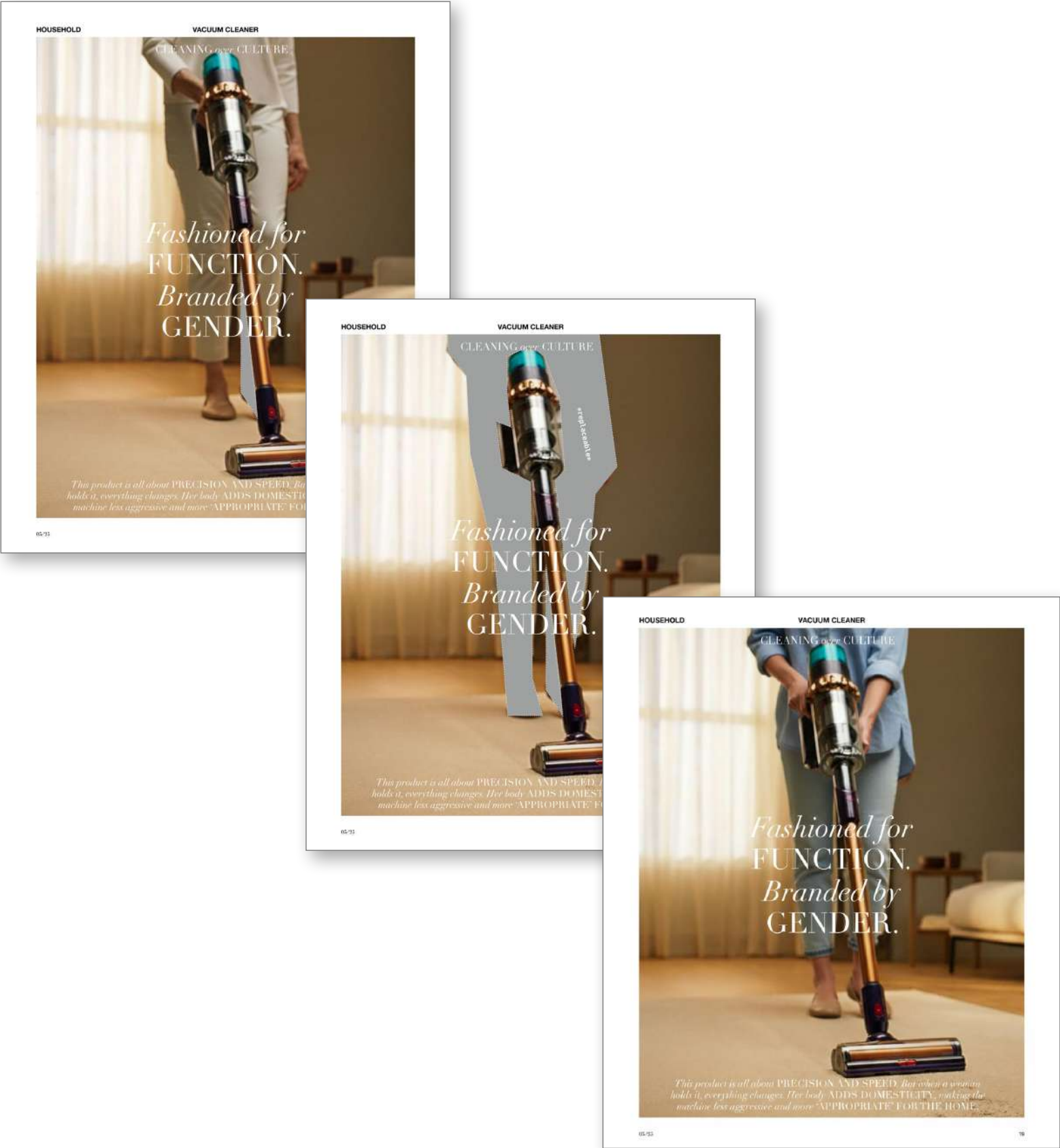
04 Positions Through Triangulating

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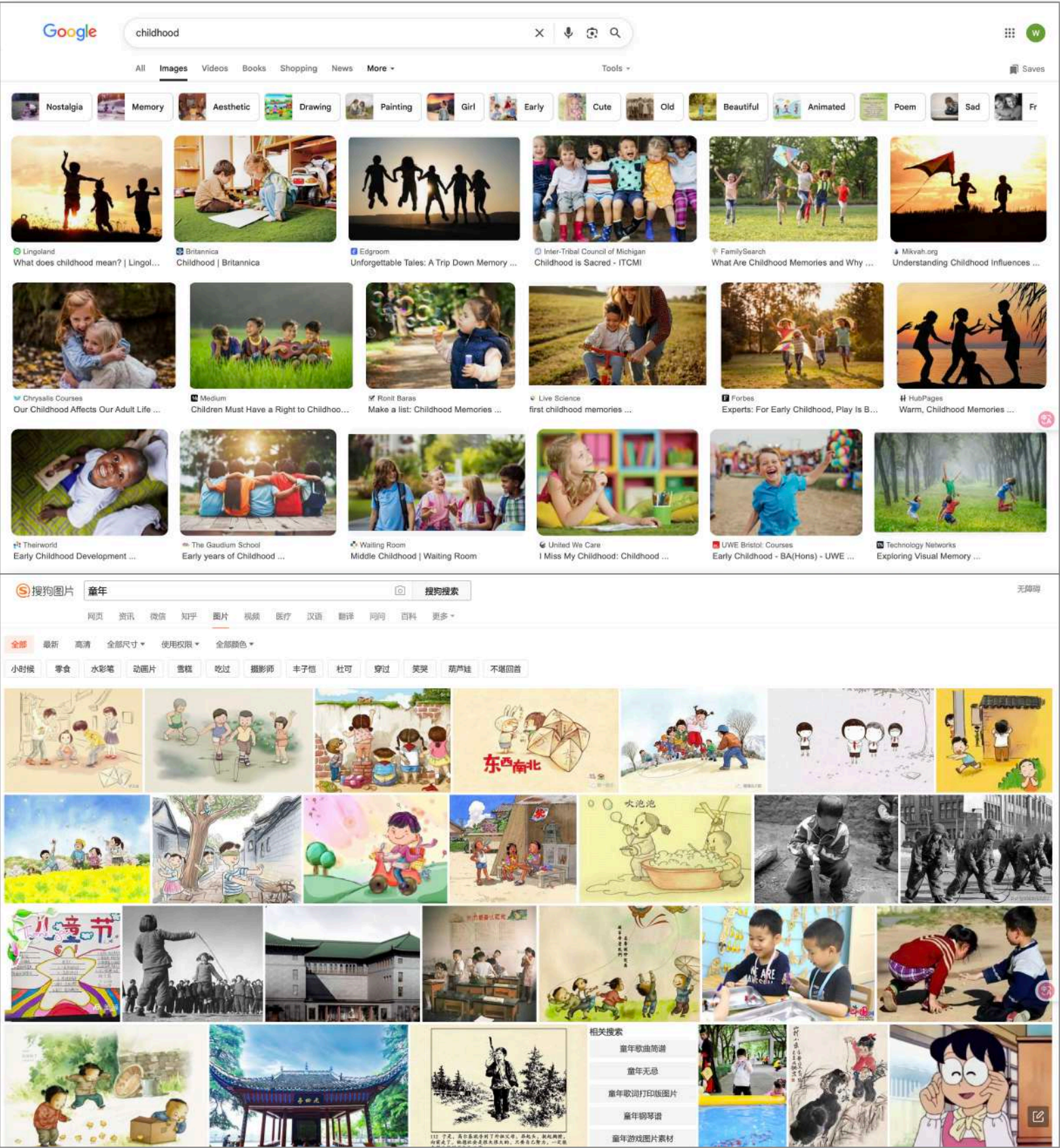
1) Sketches



Sketch 1_Kitchen Replacement



Sketch 2_Grey Blocks Filled



Sketch 3_Default Words on Search Engines

Sketch 1_Kitchen Replacement

Inspired by my dialogue with Mio Kojima about visual habits. Even when images are blocked, viewers still “see” what they expect.

I photographed a kitchen corner and asked AI to replace one object at a time, from less obvious items to key “kitchen cues” like the wok or knife.


Test: under what conditions people still recognise a space as a kitchen, and when that familiarity breaks down.

Original photo of the kitchen corner



Give Lovart (AI) a prompt

You are creating a sequence of 10 images for a percep...



You are creating a sequence of 10 images for a perception experiment. The base photo shows a kitchen corner with: dish soap, dishmop, two chopping boards, kettle, rice cooker, kitchen knife, pork belly, cleaning spray, cutlery stand, cooking oil, and a wok.

Keep the same viewpoint, lighting, and background in every image. In each step, replace exactly ONE object according to the list below. Keep size and position consistent. Make replacements visually clear.

Step 1: Replace the cleaning spray with a book.
Step 2: Replace the dishmop with a small toy.
Step 3: Replace the dish soap with a flower vase.
Step 4: Replace the cutlery stand with a dumbbell.
Step 5: Replace the cooking oil bottle with a table lamp.
Step 6: Replace the kettle with a printer.
Step 7: Replace one chopping board with a teddy bear.
Step 8: Replace the rice cooker with a plant pot.
Step 9: Replace the kitchen knife with a smartphone.
Step 10: Replace the wok with a cushion.

Output a series of 10 images, each named by step number.

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Ways of seeing are not natural but conditioned through repeated cues.
Perhaps some objects act as “key cues”: as long as they are present, the space is
recognisable, but once replaced, familiarity collapses.

Sketch 2_Grey Blocks Filled

It's also related to visual habits. It's developed from my previous project where I blocked women's bodies in household magazine images.

I gave these grey block images to AI, asking it to fill the blocks only according to their shapes.

Give Lovart (AI) a prompt

You are editing 10 images which contain grey geometr...



You are editing 10 images which contain grey geometric blocks covering certain areas.

Please fill the grey blocks with any random content, but relatively reasonable.

The only requirement is that the new content must visually fit and conform to the exact shape and size of the grey block.

It can be an object, an animal, a plant, a texture, a human, or anything else, as long as it fills the block seamlessly.

Do not attempt to reconstruct the original covered content.

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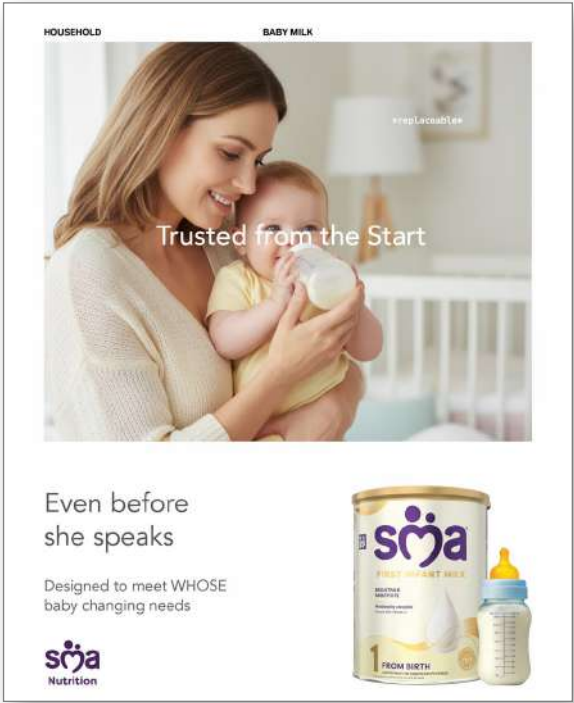
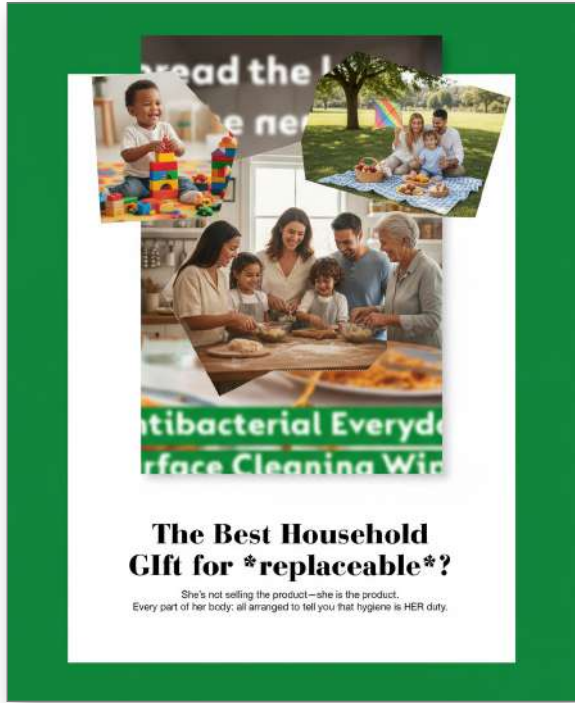
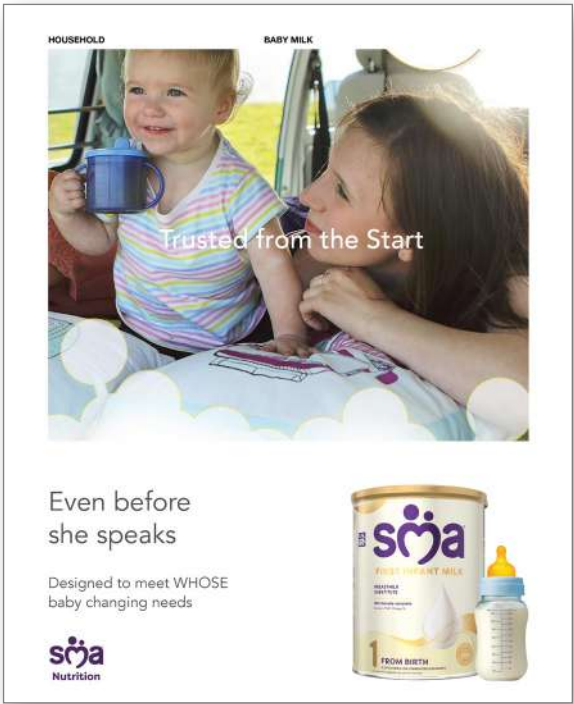
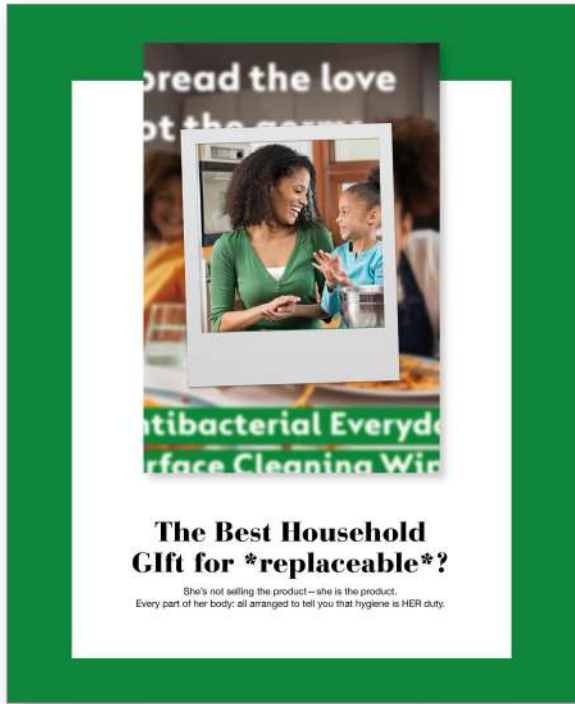
Edited Image



Grey-Blocked Image



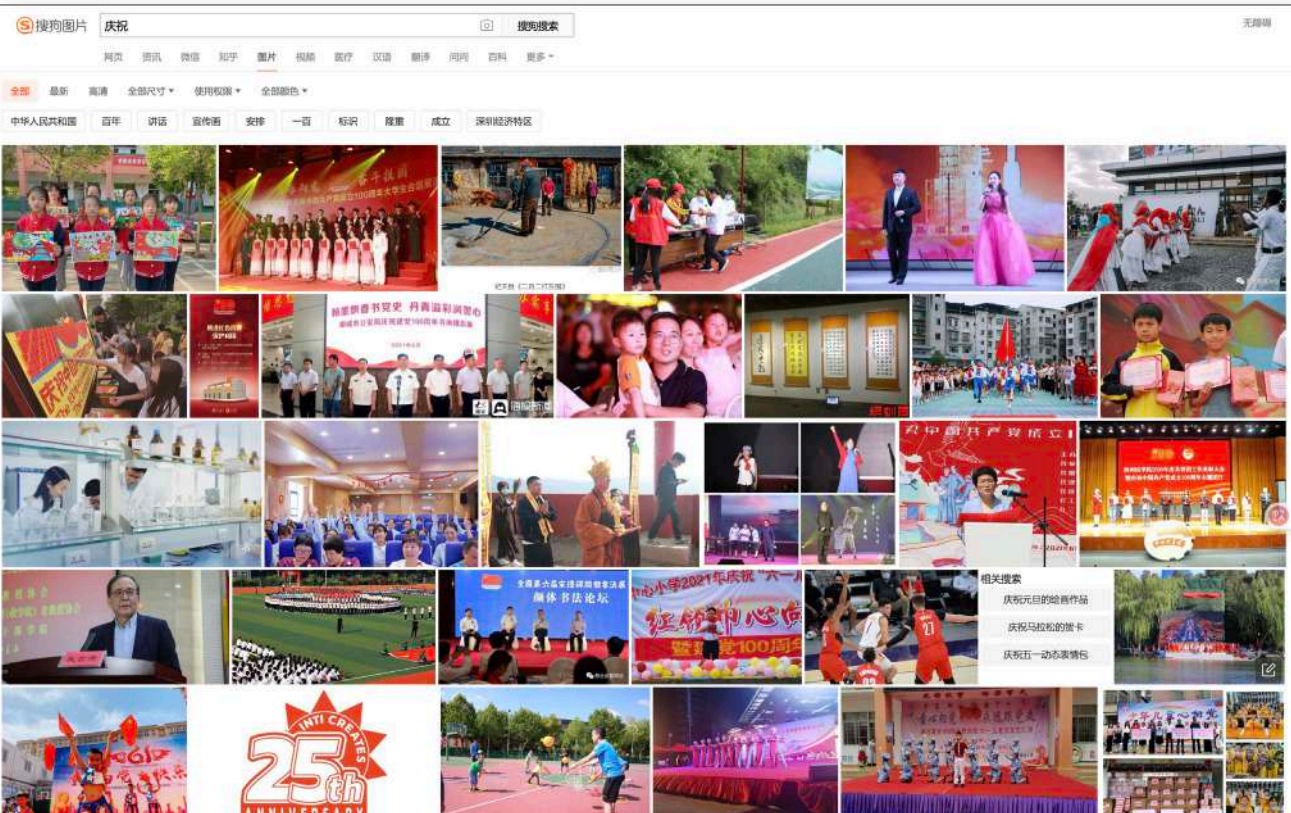
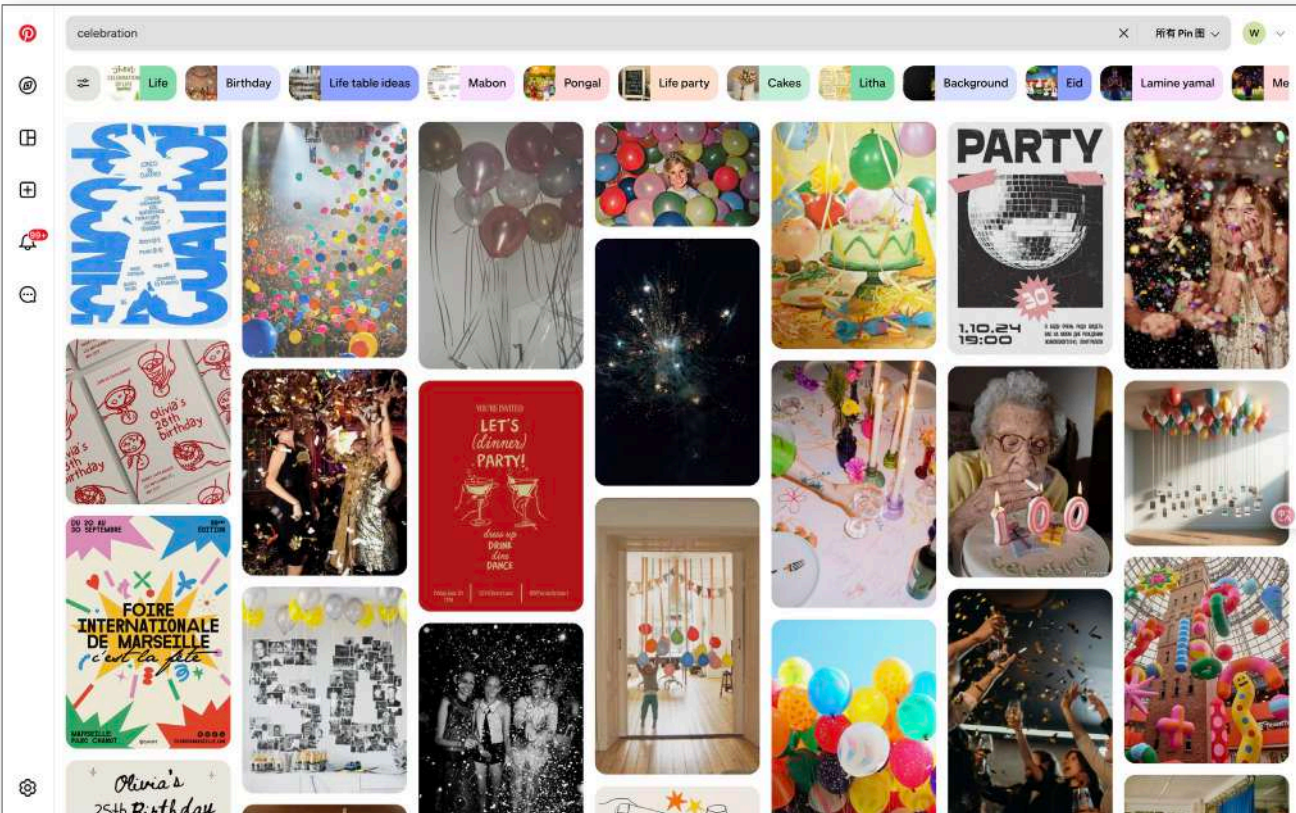
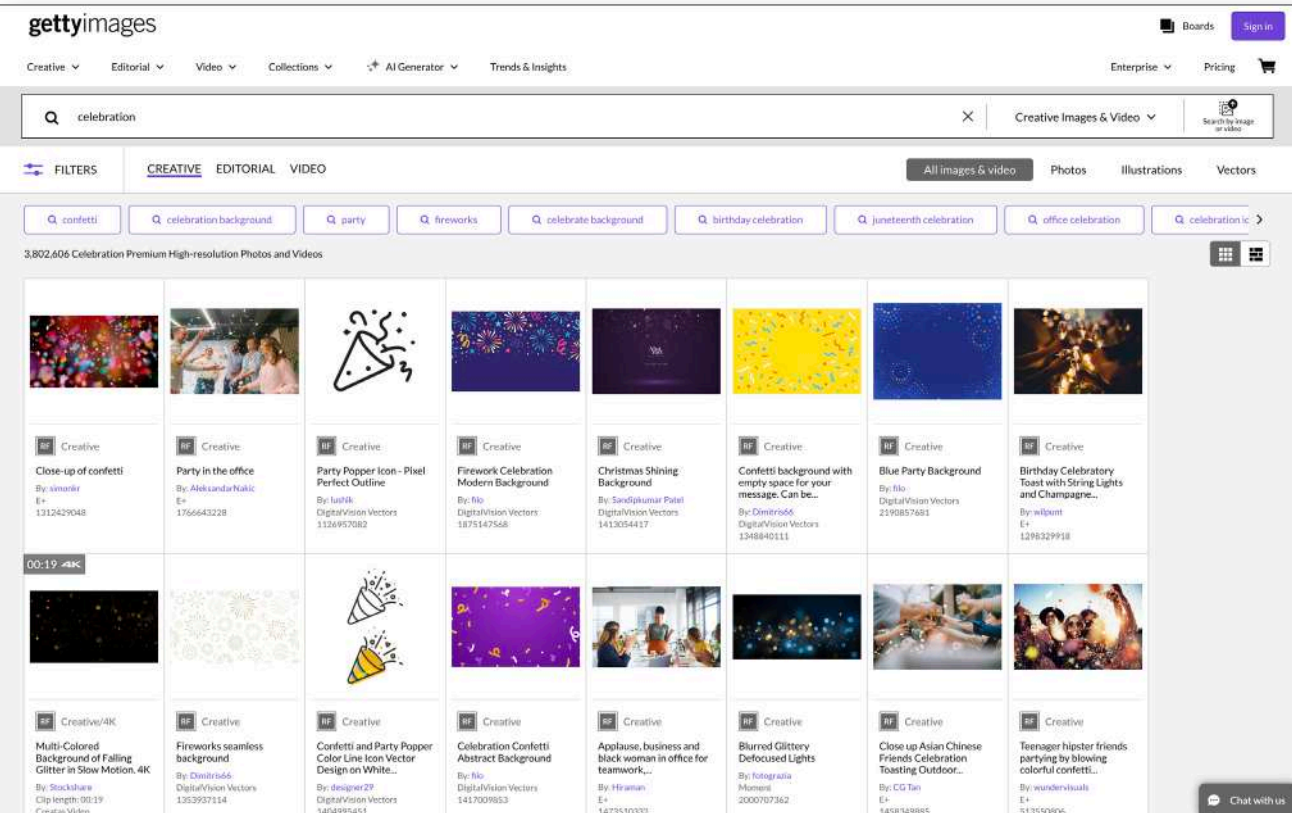
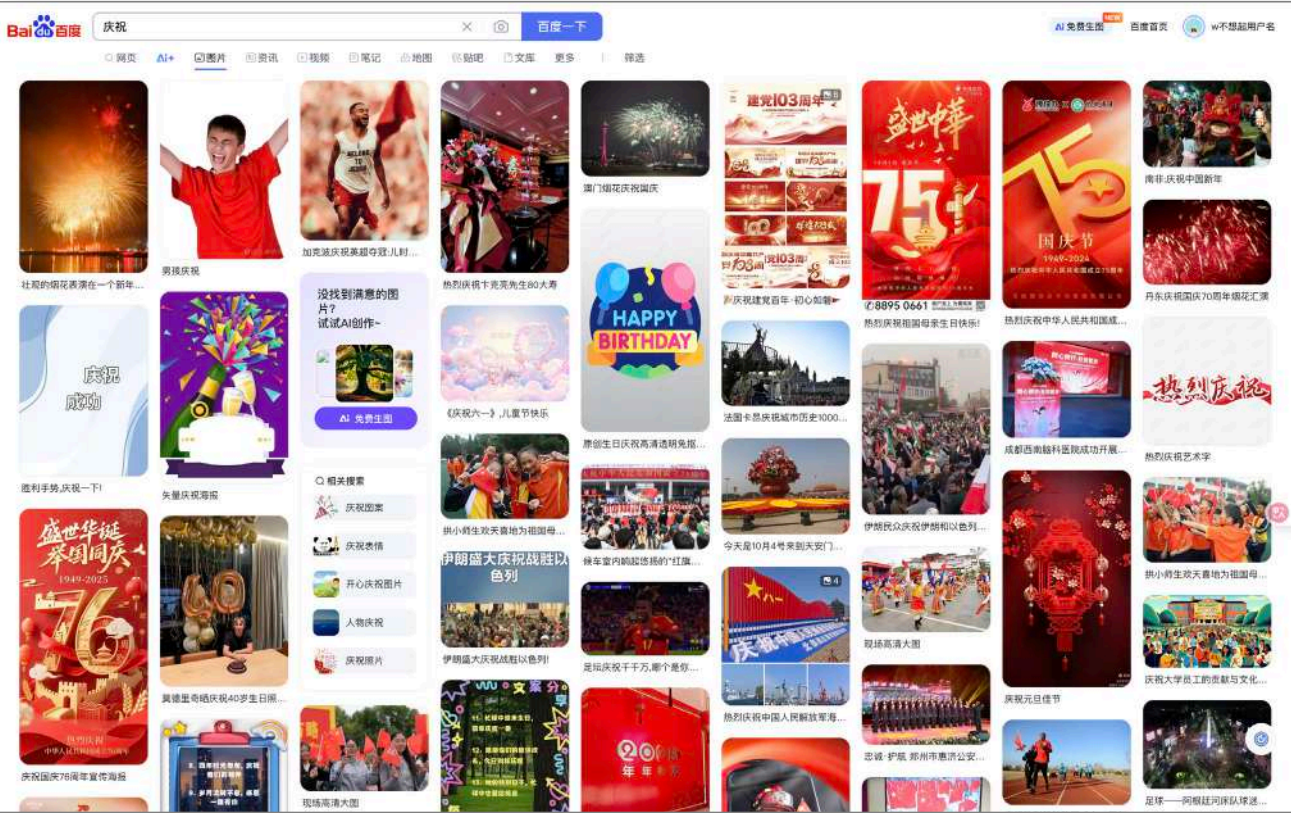
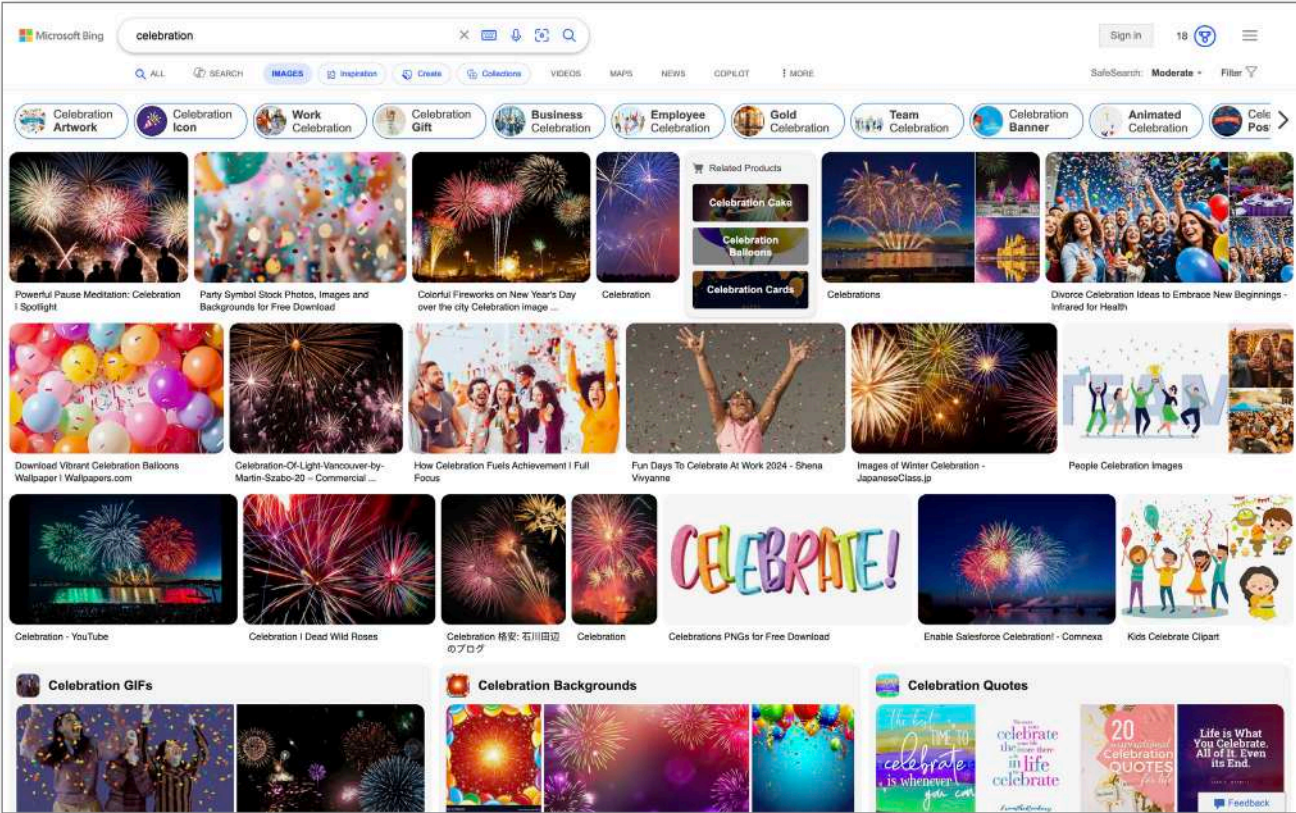
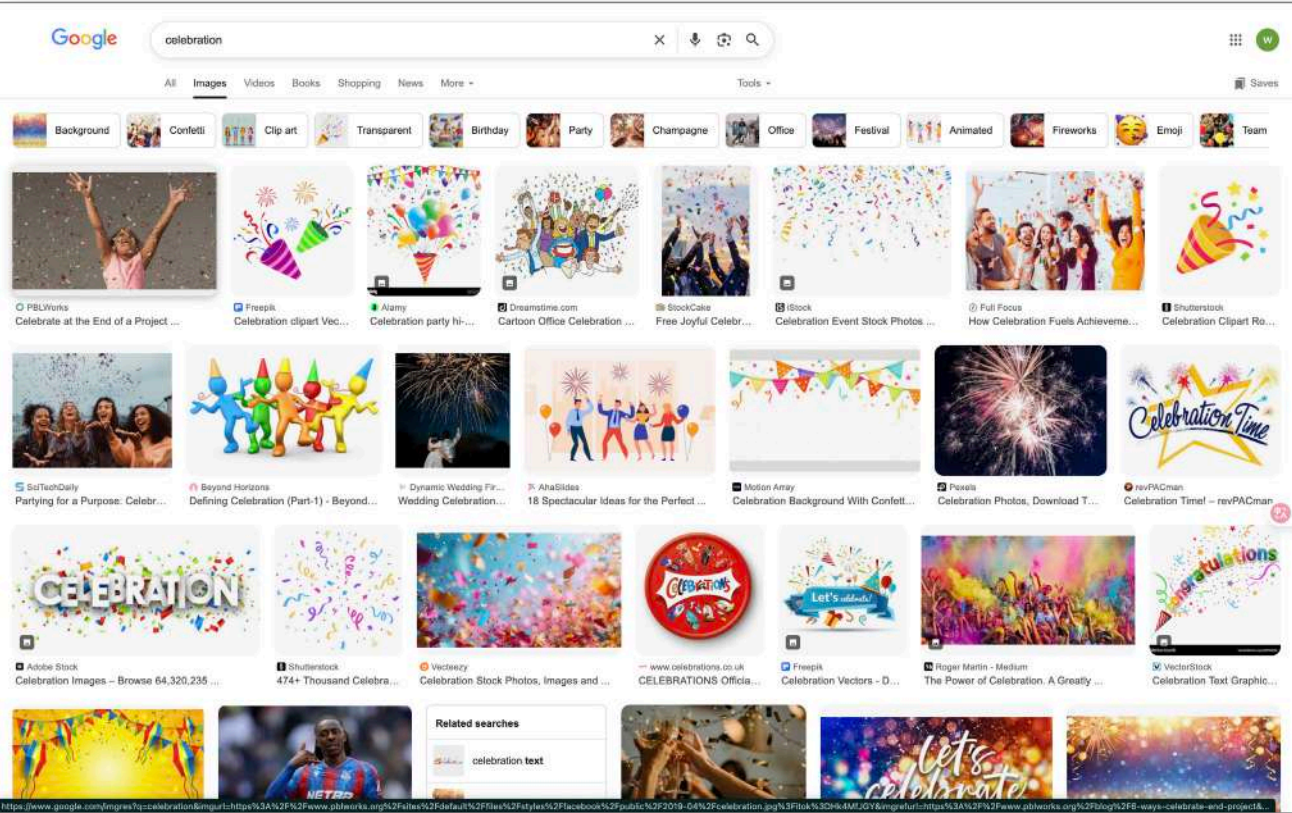
AI-Filled Image



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e.g. “celebration”




Google
Gettyimages

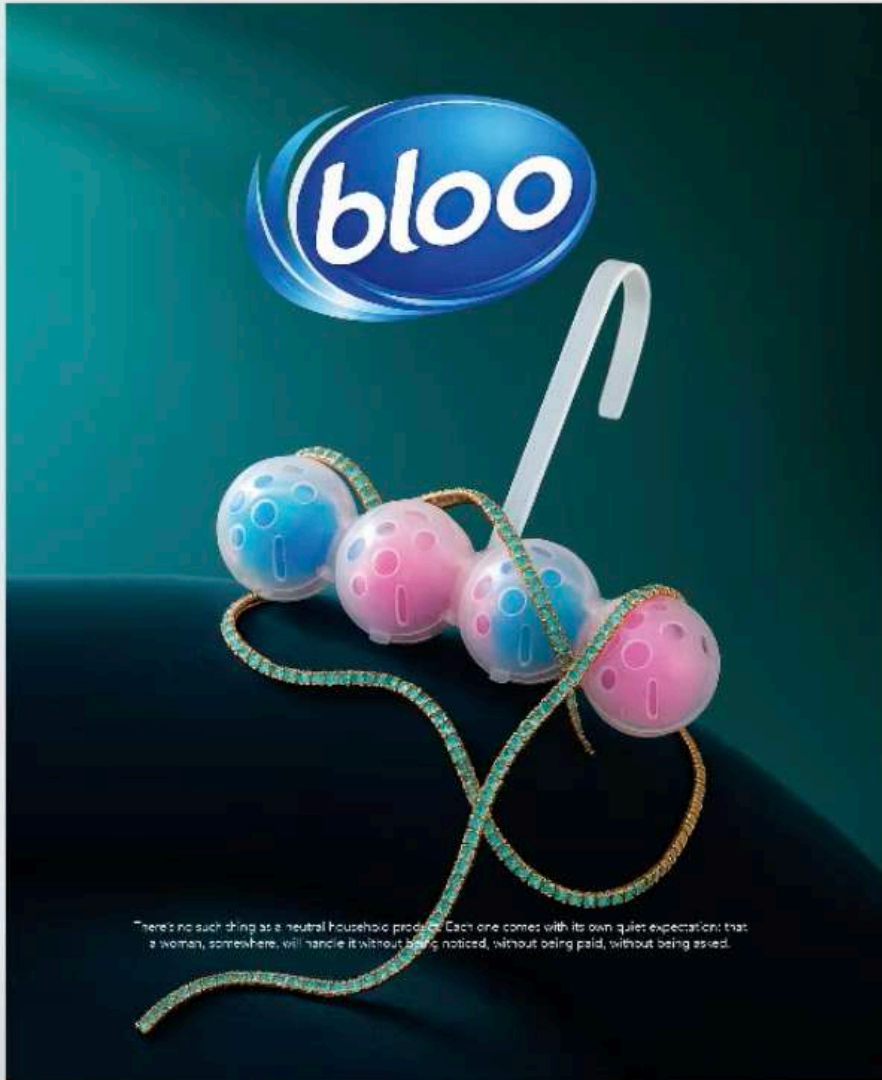
Bing
Pinterest

Baidu
Sogou

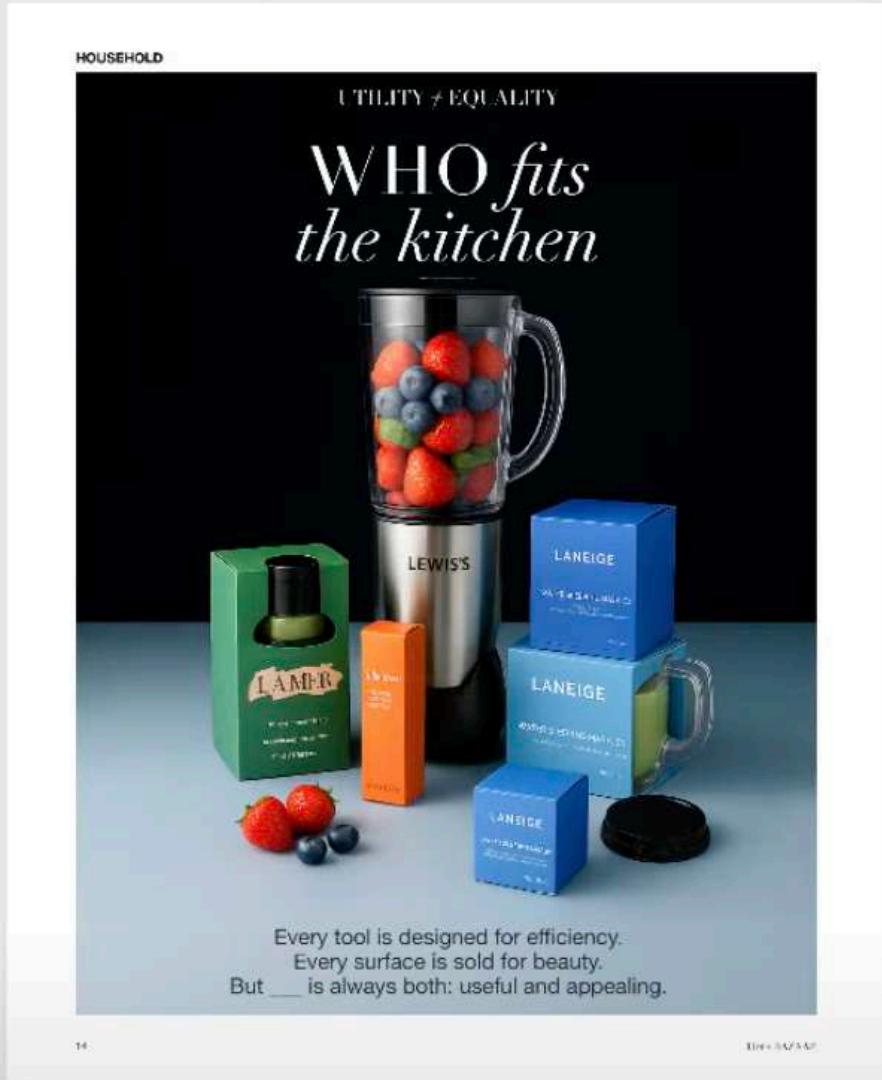
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2) Week 2 Sketches

Previous Project Core:

Women = both consumers and objects of consumption (fashion/daily life).

My intervention was to disrupt product imagery by replacing items or covering bodies, in order to expose the hidden gender discipline embedded in domestic consumption.

Those images — the most typical stereotypes of women

New Question

Stereotypes, in essence, are simplifications — they flatten the complexity of gender, behaviour, profession, and identity. And since images and words function as symbols condensed with meaning, they almost inevitably carry stereotypes. But the key question is: can these very symbols also be used to restore complexity?

Prompt 1: AI image generation—consistent composition, evolving objects

- 1: Generates minimal human-centred images for “organise” / “repair”.
- 2: Repeat: “Add 1 item each subject uses” → until same item appears.



organise



repair



Prompt 2: AI image generation—consistent style, evolving scenarios

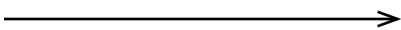
- 1: Generates minimal images for “cleaner” / “driver” (same style).
- 2: Repeat: “Show what else they do” → expand beyond stereotypes.



cleaner



driver



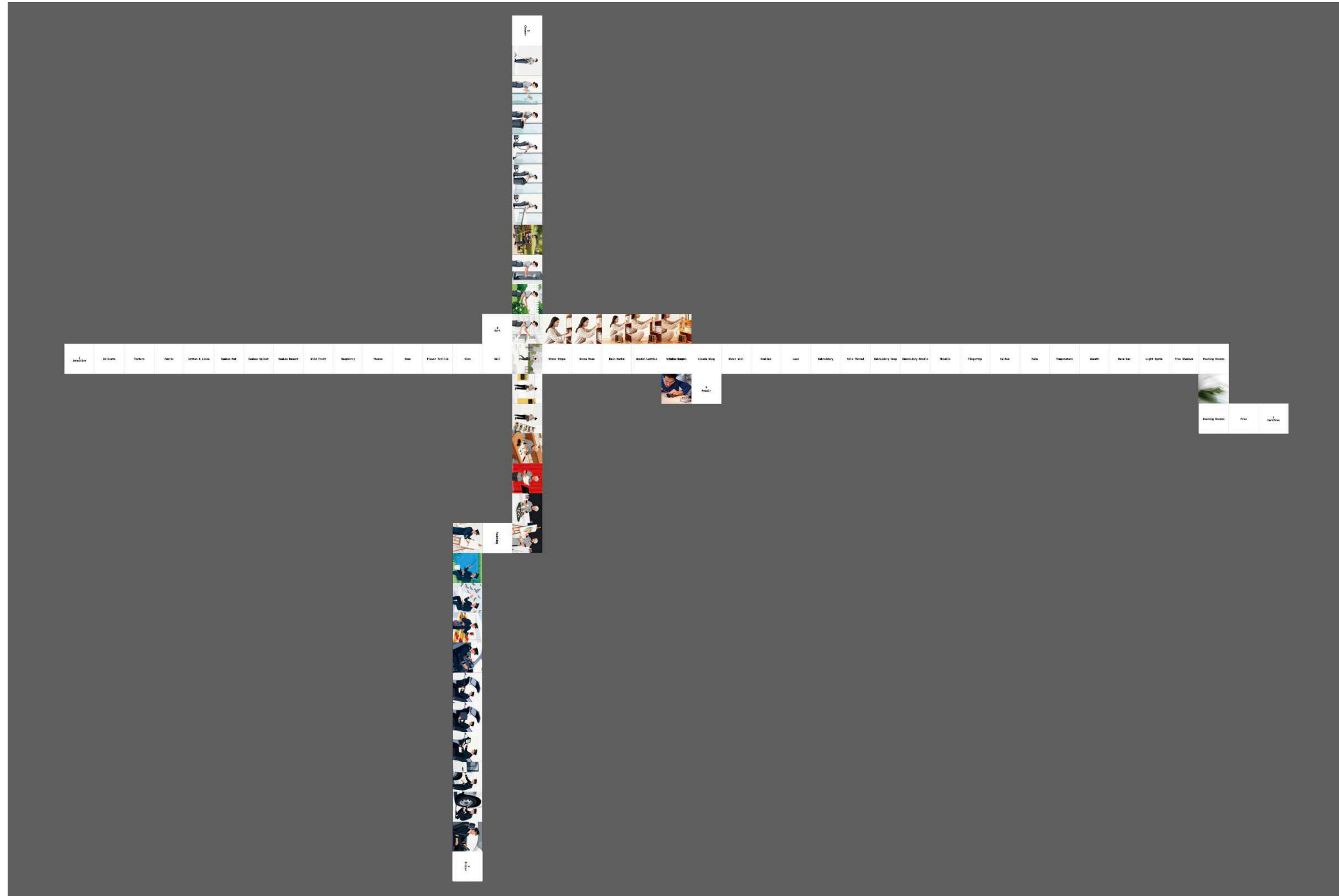
Prompt 3: AI word associations—independent, then overlapping

- 1: Generates 1 associated word for pairs (e.g., “sensitive | unconstrained”; “thoughtful | at ease”) → no links.
- 2: Repeat → until associations overlap.

敏感 洒脱	Sensitive Carefree
1. 细腻 自在	1. Delicate Free
2. 肌理 晚风	2. Texture Evening Breeze
3. 织物 蝉鸣	3. Fabric Cicada Song
4. 棉麻 盛夏	4. Cotton & Linen Midsummer
5. 凉席 西瓜	5. Bamboo Mat Watermelon
6. 竹箴 沙瓢	6. Bamboo Splint Red Flesh
7. 竹篮 清甜	7. Bamboo Basket Sweet Freshness
8. 野果 梨汁	8. Wild Fruit Pear Juice
9. 山莓 冰饮	9. Raspberry Iced Drink
10. 荆棘 吸管	10. Thorns Straw
11. 蔷薇 气泡水	11. Rose Sparkling Water
12. 花架 柠檬片	12. Flower Trellis Lemon Slice
13. 藤蔓 蜜渍	13. Vine Candied
14. 墙垣 山楂	14. Wall Hawthorn
15. 苔藓 糖葫芦	15. Moss Candied Hawthorn
16. 石阶 糖霜	16. Stone Steps Icing Sugar
17. 青苔 马卡龙	17. Green Moss Macaron
18. 雨痕 粉壳	18. Rain Marks Pink Shell
19. 木格 酥皮	19. Wooden Lattice Pastry Crust
20. 窗纱 黄油	20. Window Screen Butter
21. 蝉翼 曲奇	21. Cicada Wing Cookie
22. 薄纱 奶香	22. Sheer Veil Milky Aroma
23. 裙摆 热牛奶	23. Hemline Hot Milk
24. 蕾丝 瓷杯	24. Lace Porcelain Cup
25. 刺绣 骨瓷	25. Embroidery Bone China
26. 丝线 描金	26. Silk Thread Gilded
27. 绣绷 瓷盘	27. Embroidery Hoop Porcelain Plate
28. 绣针 釉彩	28. Embroidery Needle Glaze
29. 顶针 瓷坯	29. Thimble Clay Body
30. 指腹 窑火	30. Fingertip Kiln Fire
31. 老茧 陶土	31. Callus Clay
32. 掌心 拉坯	32. Palm Wheel-Throwing
33. 温度 转盘	33. Temperature Turntable
34. 暖意 陶轮	34. Warmth Potter's Wheel
35. 暖阳 陶泥	35. Warm Sun Pottery Clay
36. 光斑 纹理	36. Light Spots Texture
37. 树影 掌纹	37. Tree Shadows Palm Lines
38. 晚风 纹路	38. Evening Breeze Patterns

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Every group of words will always have an intersection at a certain time.

3) Week 3 Outcome

ENQUIRY

(still the same)

Stereotypes are simplifications of complexity,
and symbols can both carry this simplification
and be used to restore complexity.

Text-based Experiments – 2 Perspectives

1. AI association:

I gave AI the word “woman”. It then generated a related word, and kept going from one word to the next, until the chain eventually returned to “woman”.

AI's database → the voice of the power system/holders

2. Human association:

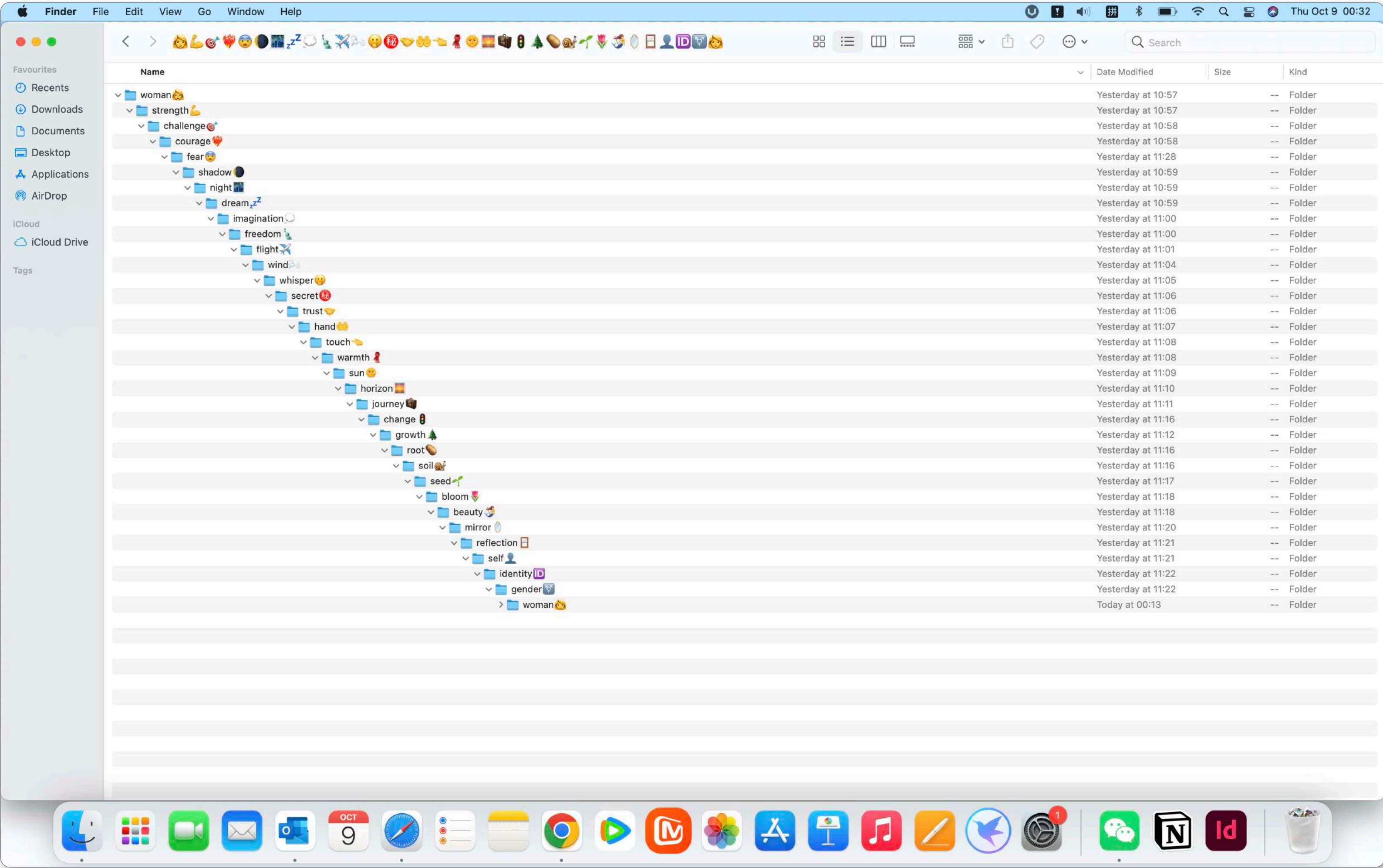
I also did a word association game with 10 female friends. We started from “woman” as well. Each of them shared one related word, then I responded with my own. I stopped the sequence at 36 words.

Friends → complex individuals with personal experience, but also from the stereotypes they've absorbed unconsciously

Text-based Experiments – 1 AI_digital format

Linear Associations → Nested Folders
Giving them my subjectivity by adding emojis

→ A related question:
How can meaning be reshaped by humans?



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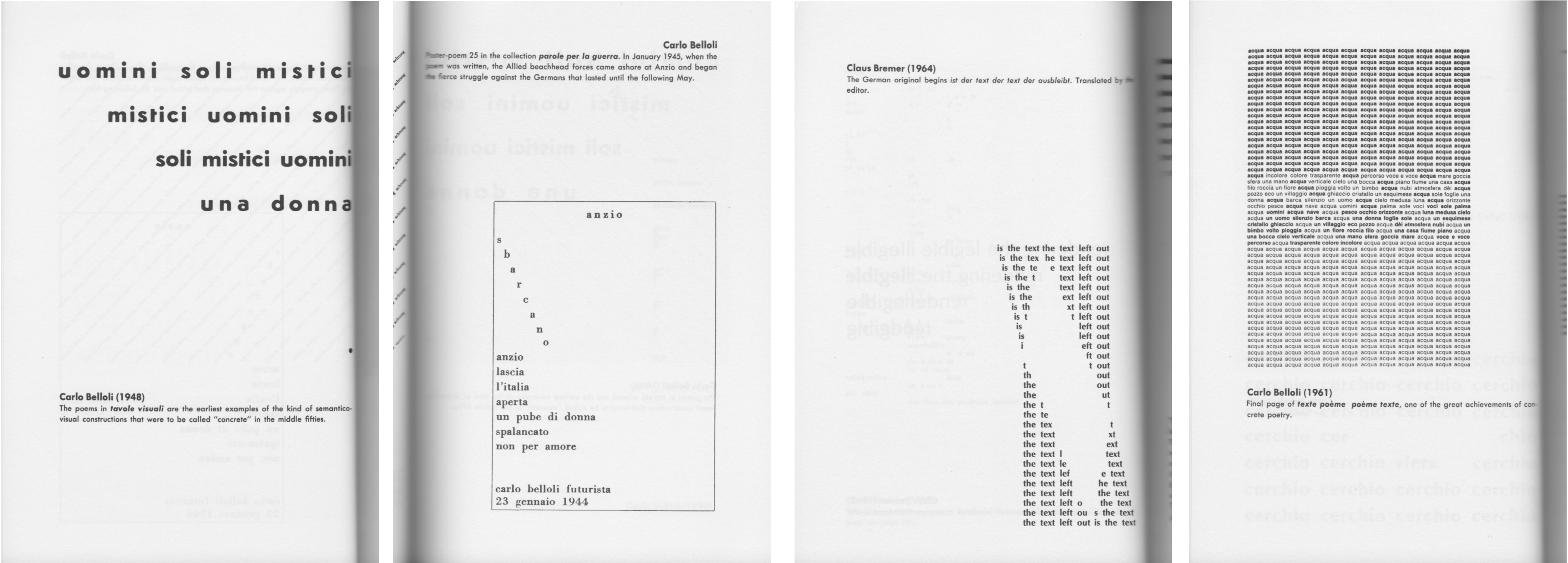
1 studio

Text-based Experiments – 2 Human_printed outcome

Research and Thinking about Concrete Poetry:

Words, as symbols, can also carry stereotypes. But when their arrangement becomes purely visual, their meanings can be dissolved.

In this way, concrete poetry transforms meaning into form, and by doing so, it erases the fixed meanings attached to words – which can be seen as a quiet resistance to the system that produces stereotypes.



Anthology of Concrete Poetry, 2013, by Emmett Williams

Text-based Experiments – 2 Human_printed format

This design process also reflects my own internalised stereotypes.
It reminds me that completely removing stereotypes is almost impossible. Therefore, my project aims not to erase them, but to reclaim the complexity that stereotypes have simplified.

Same font size and weight with only two typefaces
→
Another form of visual metaphor:
How language today is standardised and simplified?

