

# Positions *through* dialogue

MAGCD Y1 U2 B4  
IVY HONG



“How can I promote work to resonate with the public’s desire to protect nature?”

“In Unit 2 project, you have developed numerous works and media, and there are currently many branches. You can further narrow down your research focus and develop your own story. Think about how to tell the story.”



The first person I engaged in dialogue with was **Franca López Barbera**, a distinguished Argentine designer and researcher with a profound focus on the connections between nature, colonialism, gender, and ethics. In my Unit 2 work, I came to realise that I lacked a comprehensive understanding of how to evoke resonance among the public regarding environmental crises. I had not delved deeply into how to convey a more impactful message. During my active dialogue with Franca, she emphasised the need for me to **further narrow down my research focus in my work, concentrating primarily on a small story/moment/image/object**. This would allow me to **articulate my own mental journey, develop my own narrative, and effectively communicate it**. Building upon this foundation, I would continue to refine and expand my unique graphic design language.

My conversation with Franca instilled in me the confidence to explore and experiment in my work. She also provided several references, such as *Imagining Extinction* by Ursula K. Heise (University of Chicago Press, 2016), and *speeches that explore the design’s role in mending the relationship between humanity and ecological collapse*. What resonated with me deeply was a mockumentary from *Heal the Bay’s* “The Majestic Plastic Bag”, which effectively and creatively advocated for reducing single-use plastic bags.



<https://www.youtube.com/watch?v=GLgh9h2ePYw>



<https://weibo.com/1887344341/4947974951535428>



“I feel that the communicative impact of my work is too mild, lacking the desired level of impact.”

“You can elaborate on this with real-life examples. We all understand the importance of environmental protection, but it’s difficult to truly empathise unless we have firsthand experience or a direct stake in it. Just think about the oceans, which are crying out for help and may never be the same again.”



The second person I engaged in conversation with was **Dragon**, my former creative team leader during my internship at Ogilvy. He is skilled in using graphic design for advertising and communication. Dragon provided valuable advice for my project, suggesting that I **build upon my existing work by incorporating facts and real-world examples**. Dragon emphasised **the importance of showcasing the severe consequences brought about by existing or impending natural crises, with a focus on highlighting human activities as the direct catalysts for these outcomes**. For instance, he mentioned the recent, **relatively unnoticed incident of Japan’s discharge of nuclear-contaminated water into the ocean**. As my conversation with Dragon progressed, it became increasingly profound and complex. Both of us shared a sense of regret and powerlessness regarding the future of the environment, wildlife, and humanity. As a graphic communication designer, as someone who envisions a world filled with peace and love, and as an ordinary individual living on Earth, I deeply understand my own insignificance in the grand scheme of things. Nevertheless, I am resolute in my opposition to any actions that harm the environment and human well-being. **These two dialogues have provided me with both hope and despair**. They have been invaluable in shaping my work in Unit 2. I will heed the advice from both Franca and Dragon as I continue to advance my enquiry.