

XIAOLIN YUAN



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I. RESUME

II. PERSONAL PROJECTS

03 — 18

III. COMMERCIAL PROJECTS

19 — 23

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[EDUCATION]

MA
Royal College of Art
(RCA)
London, UK
2021—2023
Visual Communication
Graphic Design Programme

BFA
Maryland Institute College of Art
(MICA)
Baltimore, MD, US
2016—2020
Graphic Design Major
Art History Minor
Illustration Concentration
Summa Cum Laude 2020

[SKILLS]

Graphic Design:
Typography
Publication Design
Visual Identity

Supplementary:
3D Rendering
Motion Graphics
HTML 5/CSS

[SOFTWARE]

Adobe Suite (Indesign, Illustrator,
After Effects, Photoshop, etc.)
C4D
Microsoft Office
Mac OS

[LANGUAGE]

English
Mandarin
Korean (Topik 4 level)

[EXPERIENCE]

小红书 Xiaohongshu(RED) 08.2021—07.2020
Intern—Junior Designer—Senior Designer
Shanghai, China

Responsible for delivering visuals matching RED's brand values independently, including visuals for online events, IP merchandise packagings, office space guides, employee handbook etc; Collaborated in a number of major projects, such as the first and second issues of the magazine *About*, the RED 2021 Annual Conference, etc; Participated in the brainstorming phase for major projects, such as Dragon Boat Festival gift box design, Mid-Autumn Festival gift box design, etc, proposed creative ideas and visual research; Promoted from Junior Designer to Senior Designer within 8 months after joining the company.

The Center For Cultural Innovation 05.2020—09.2019
Freelance Designer
Baltimore, MD, US

Collaborated in designing print-ready book for publishing—*Business of Art, 3rd edition*. Set design regulations and layout rules; Proposed and communicated with the client on design concepts and progress in meetings.

J. Walter Thompson Shanghai 07.2019—05.2019
(Now Wunderman Thompson Shanghai)
Art Intern
Shanghai, China

Assisted Group Head Designers with design assets, resizing, layout design, storyboard, and mood boards; Participated in the designing and shooting of promotion video and offline events for supporting Chinese Women's Football team in the 2018 Women's World Cup; In charge of making case study videos for several projects, and supervised the production process; Designed Double 11 advertising proposal for client and the execution designs followed; Assisted with designing the welcome package design for celebrating the unite of JWT and Wunderman in July.

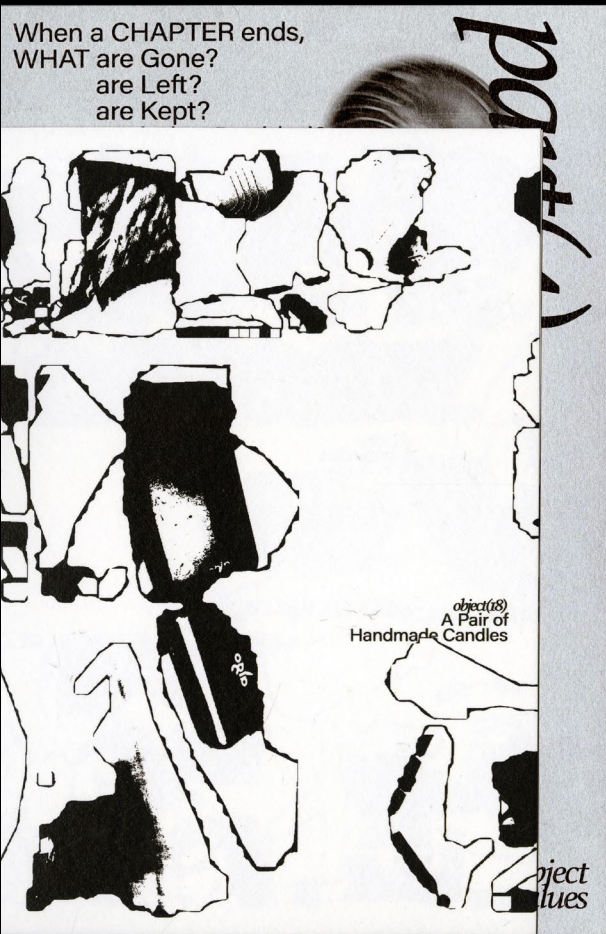
Client: Sofy, Unicharm Co.

Shenzhen International Poster Festival 03.2018—02.2018
Designer
Baltimore, MD, US

As a member of the promotion team for SIPF, created design assets, such as posters, postcards, and stickers to distribute to the public for the purpose of promoting the event.

When A Chapter Ends

PUBLICATION 2023



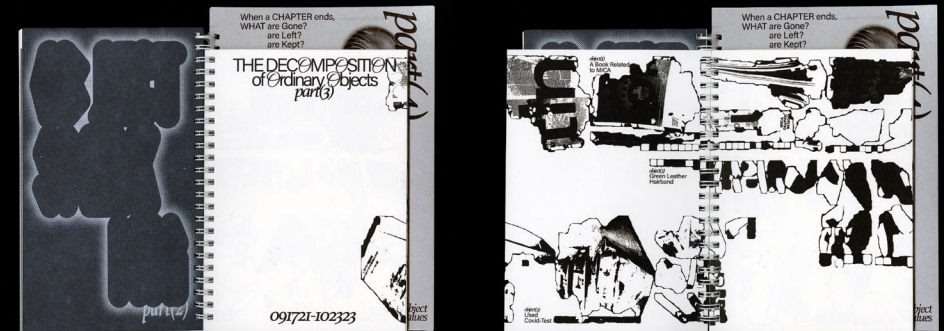
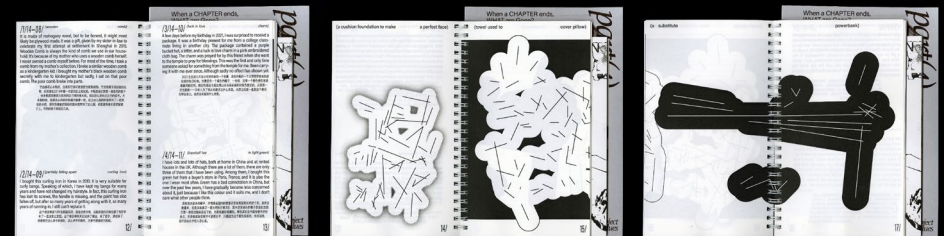
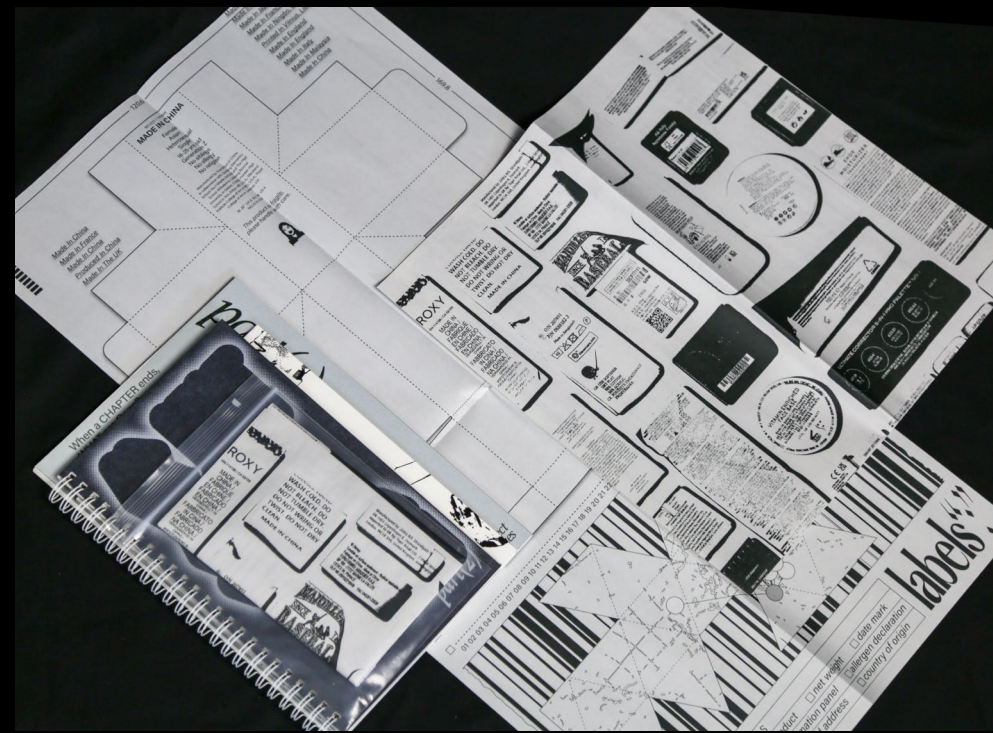
When A Chapter Ends

is an auto-topography self publication, examining the values of ordinary objects and their connection with human. From four different perspectives, both material and non-material values of objects are discussed.

The first chapter "labels(:)" criticizes the outer monetary values assigned by the society on both objects and human through the representation of labels and the act of labelling; the second chapter "Object Speaking" documents the unspoken language of objects by recording the traces of object interacting with the human body, which speaks through the interactions; the third chapter "The Decomposition of Ordinary Objects" decomposes the ordinary objects which are seen as reflections of the self, and then at the same time, collectively construct and form the external self; last, the final chapter "Pinwheels" examines the non-material values (categorized in the book *The Meaning of Things*) that anchored within the ordinary objects that make each individual object "worth-keeping".



<https://2023.rca.ac.uk/students/xiaolin-yuan/>





f.

a luggage full
箱的大小 (箱的时期)

19.09
2021
08/10

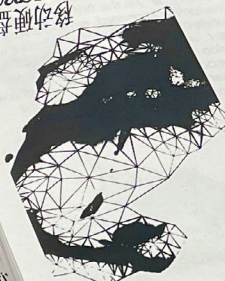
autotopography



luggage
luggage

objects
self
evocative
hoarding
evocative
evocative
evocative
evocative
object
object
memory
evocative
object
object
memory
evocative
object
object
memory
evocative
object
object
memory
evocative

portable storage
移动硬盘



(003)

evocati
object
object
memo
evoca
objec
objec
mem
evoc
obje
obje
mer
eva
obj
ob
se
se

(■) /Is roaring;
(■) /Is shouting, complaining the weight
of history in the belly, (■) /Is the
guardian in the shadow, protecting the
evidences of my existence from being
swallowed by the wicked metaverse,

(p.23-26)

(■) /在咆哮着；
(■) /在叫嚷着，抱怨着其体内所承受的重
量；(■) /是阴影中的守护者，保存着现实
中存在的证据不被邪恶的虚拟宇宙吞噬。

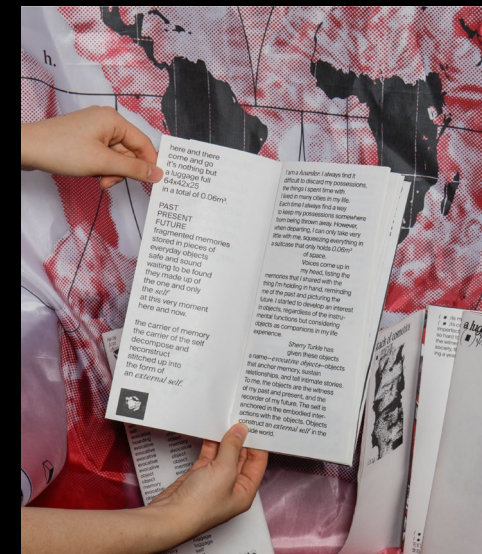
A Luggage Full

is an auto-topography, involving intimate memories the author has with the evocative objects that she brought to London from home, decomposing a series of evocative objects into 2D unwrapping texture, reconstructing and recomposing a new skin that represents the external self, constructed by the evocative objects.

The title A Luggage Full is inspired by the same volume of the physical shape of the author and the volume of the luggage she used to transport her objects.



<https://2023.rca.ac.uk/students/xiaolin-yuan/>





POD PROJECT

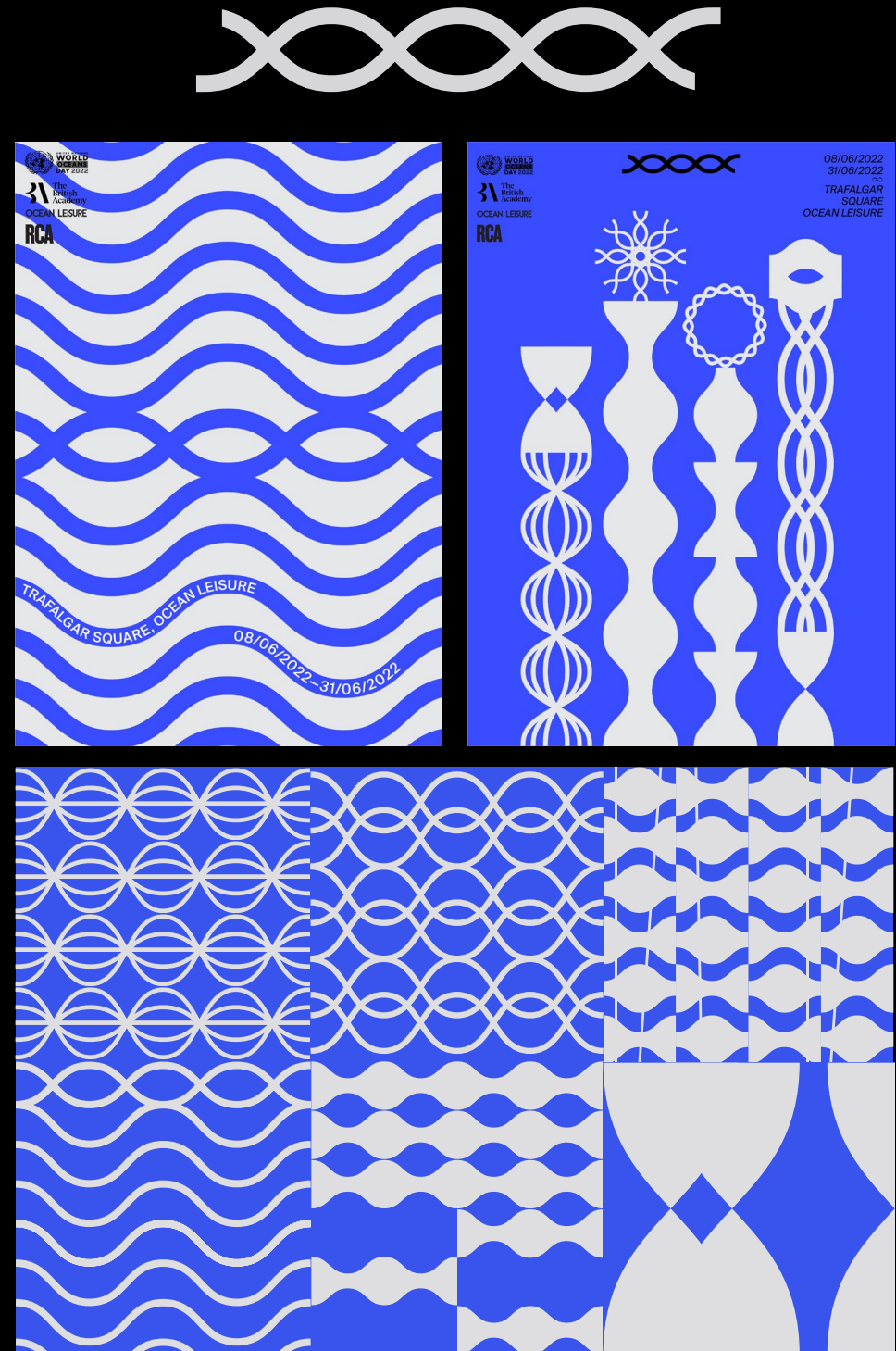
is a multiplayer pervasive game that combines strategy, resource management, and making. As a project led by RCA IED department in responding to United Nations World Ocean Day, students from RCA IED take on the roles of humans and aquatic species native to the Thames estuary ecosystem, each attempting to create responses while negotiating and generating resources. In collaboration with RCA IED, we developed a set of visual identity for this project using abstract shapes, and created design assets for both digital and in physical space.

TEAM ROLE:

Visual Identity Design
Graphic Assets (Instagram Posts, Posters, etc)
Exhibition Graphic Assets



<https://instagram.com/rcapodproject?igshid=YmMyMTA2M2Y=>



White Noise 42nd Edition

POSTER 2022



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White Noise 42

is a Royal College of Art school wide event which involved students from different programmes to perform their sound works at IKLECTIK. The work contains a series of posters as the visual for the 42nd edition of this event, as well as an individual sound work, recording the making of the posters.

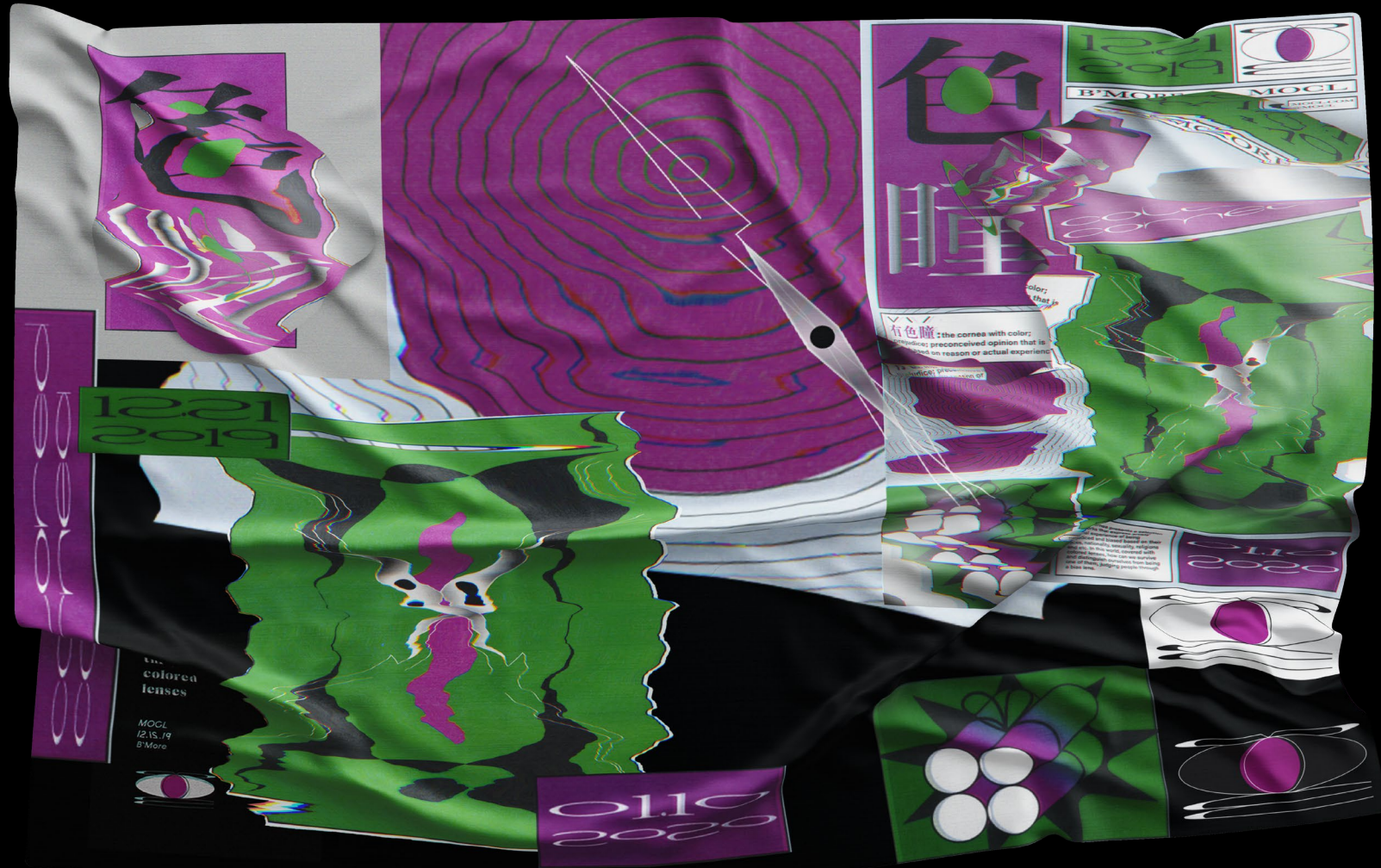


[https://www.instagram.com/reel/
CIN36zxIjP5/?igshid=MzRIODBiNWFIZA==](https://www.instagram.com/reel/CIN36zxIjP5/?igshid=MzRIODBiNWFIZA==)



Museum of Colored Lenses

BRANDING 2020

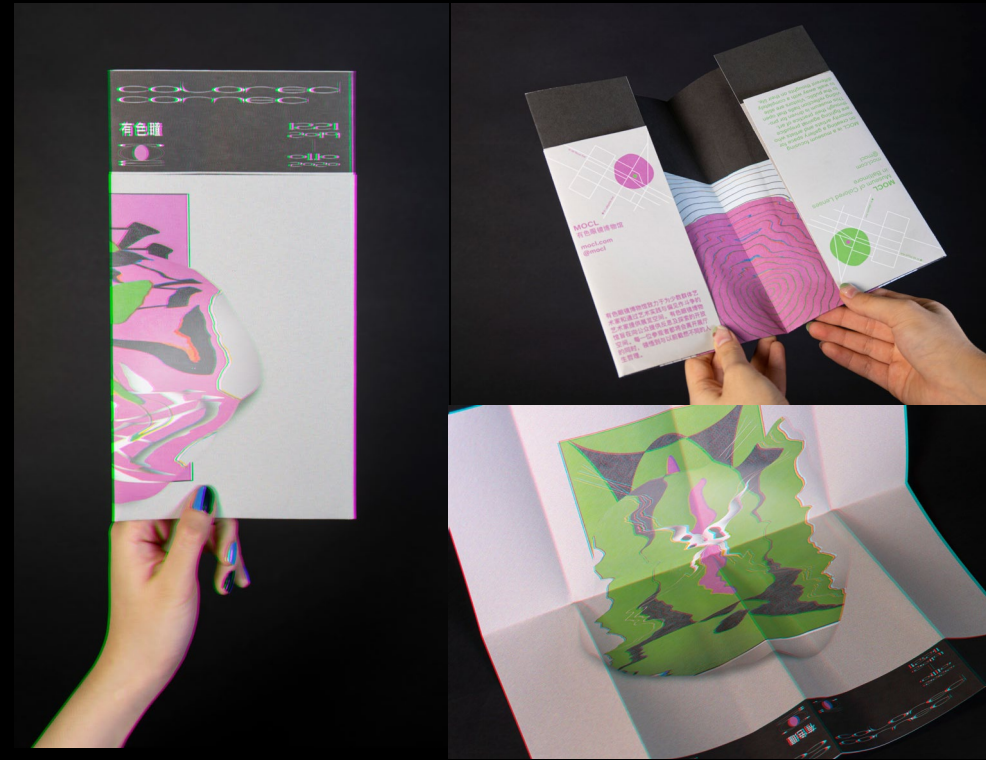


Museum of Colored Lenses (MOCL)

The phrase, "colored lenses" is a metaphor of bias and prejudice, and are always wore by people when looking at others in today's society. To address this social problem, my objective is to create a museum that allows minority artists and artists who are fighting against prejudice through their art practice exhibits their works. The museum also allows the general public to think and reflect upon their vision of the society.



<https://www.xiaolinyuan.design/museum-of-colored-lenses>



7SSSS

Seven Seconds Self-Service Store

INTERACTIVE
INSTALLATION
2022



7SSSS (Seven Seconds Self-Service Store)

aims to open up discussion on “Attention Economy” on short video platforms. Capitalism captures human’s natural instinct—Laziness, and enlarges this instinct with a flood of short videos on video platforms. One may think they are relaxing and enjoying themselves for free. However, we are actually paying with our time—the most valuable possessions we have in the world. Capitalism makes profits from the time we paid on their platforms. Unlike making a purchase in an actual physical store, where you surely get the products that you paid for, whereas on the short video platforms, the same product is sold to every customer or viewer. The receipt serves as a visualization of the time we paid to the capitalism unconsciously. Please remember, “If you’re not paying for it, you’re not the customer. You are the product being sold.”

The installation has been accepted into the Fringe Arts Bath Festival (FaB), and was exhibited in Bath to public, for two weeks in May.

TEAM ROLE:

Concept Developing
Visual Identity
Layout Design
Visual Programming



<https://vimeo.com/712564895>

<https://vimeo.com/717051589>



AWAKENING FROM THE BEWILDERED

醒迷敬灵

For China there is much that is written that is normative, telling us how people should act, but this tends to divert attention away from the way people lived their lives. This is particularly a problem in discussing religious issues, in that—as I have argued elsewhere—the attention of scholars in the Western academic tradition has tended to be diverted away from the daily practices of ordinary Chinese people toward those traditions that were more articulate, but actually involved fewer adherents. And in China just as much as elsewhere it has always been the tendency of the more articulate to denigrate the behavior of the less articulate, using negatively evaluative language equivalent functionally to the Western term superstition. This tendency there is certainly very ancient, even if a clear distinction parallel to the Western opposition of "religion" and "superstition" is not exactly replicated in our earliest sources; negative evaluations of the religious practice of others tend to be embedded in more complex forms of discourse.

The need to clarify the ethical system of the "superstitious" in China as a specific category is, however, made plain by the use in the language of academic study of religion in China today—of what is normally taken as a translation (via the Japanese) of the Western word that is the compound *mixin*, "superstition." An introduction to the study of religion published in 1999 by one of China's leading departments in the term to distinguish related behaviors of religion—though it "perverted" (cele) religion, a component of China that always still justifies—still of control, believe, I been subject to regulation through the history of the China, even if this a particularly prof of the twenty-far. Perhaps this case. What too of however, is the important word the use of

discussed the earliest times as used in the the seventeenth before its late tury response that in those different con

to unacceptable behavior rather than to a benighted frame of mind. At the same time, the transition of the Western term has not been monopolized by the word *mixin*. The concept of superstition occurs in a couple of passages in the New Testament of the King James Bible, for example, where the standard protestant translation into Mandarin at least gives not *mixin* but *jinwei* *guishen* 敬鬼神, "reverencing the spirits," and *jing* *guishen* 敬鬼神, "business of respecting spirits." Understood in this sense superstition would include, one supposes, the beliefs of almost all Chinese in times past, except for a small and marginal number of monotheists or true atheists. For to the extent that it is possible to examine matters of belief historically, even the most educated persons in late-imperial times paid due respect to the spirits, in whose existence they were obliged to believe thanks to their frequent mention in canonical sources. It was not the existence of spirits that some found problematic so much as the idea that they could be responsible for anomalous supernatural events. Or if strange things reason not to trust to normal standards of ethical integrity in facing them, rather than for example, taking an attitude of craven supplication.

“On the fifth month... the fifth... matter by... old teach... to see the... g back... that he... ased... even... would... be my sorrow... only my teacher... bosom friend... ot help feel... extreme... unpaid?... d paint... the ones... about... wanted... m in... cially... and his... shi

Just in case the these observances die it should be explained material from this we Typically this involves money or credit care thing that can be dir or at least of sacrific eated man who was his labor out of ign have said yes, any But despite the superstition, illu for the dead str marks. And the makes sense. I premise conce existence bet

醒迷敬灵

Feng Shui is all about withholding and accumulating Qi. That is why the calabash is favored. When Qi enters from its mouth, it'll swirl around its round body and stay there.

Calabash is said to absorb negative Feng Shui energy, especially the Xa Qi (negative energy) brought by nearby Feng Shui hazards such as hospital, graveyards, and churches and temples. To use it, simply place the calabash on the side of the wall that's next to the Feng Shui hazard.

AWAKENING FROM THE BEWILDERED

“醒迷敬灵”

is about exploring the cultural identity of superstition and visual translation of superstition from the perspective of contemporary design. The project is built up by several small projects exploring around the theme of Feng Shui, the Chinese superstitious geomancy on harmonizing individuals with the universe.

The project contains three phases: phase one is to research and understand fully about superstition, its origin and history, defending against the common negative stereotype; phase two is finding self-identity through visual experiments on the ancient wisdom about the fundamental of the reality; phase three is the output, a series of visual assets on different aspects of Chinese superstitions, from the basic information to applications, focusing on translating the traditions into the contemporary design language.



<https://www.xiaolinyuan.design/awakening-from-the-bewildered>



Cognitive Perception

PUBLICATION 2019



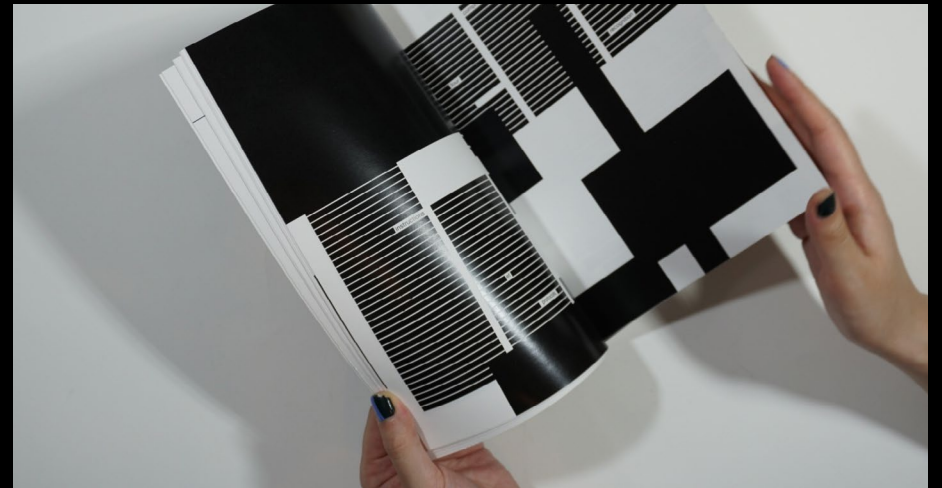
Cognitive Perception

is a book design addressing the problem of, initially, “people only see what they want to see.” However, the book then turns out to also address the situation of “you can only see what the designer wants you to see.” This book is divided into three sections, exploring three aspects of the problem statement. In all three parts, I experiment with human perceptions in text related visuals and imagery.

This book also addresses social problems in the current society, including complexity in academic writing in the United States, the fake speed reading theory defrauding the Chinese parents, and the misleading imagery of women in the advertising industry. As a designer, I like to address social problems through my design works, giving the project meaning and reasons to be created.



<https://www.xiaolinyuan.design/cognitive-perception>





RED ANNUAL CONFERENCE

In March 2021, Xiaohongshu held a grand RED Annual Conference, in the theme of "Welcome Aboard to the RED Spaceship". Xiaohongshu's mission to "Inspire Lives" is leading us to the faraway stars, guiding us to bring the new waves to the society. At this moment, Xiaohongshu is like a spaceship ready to take off, carrying all the REDers who have already packed up and ready for departure.

TEAM ROLE:

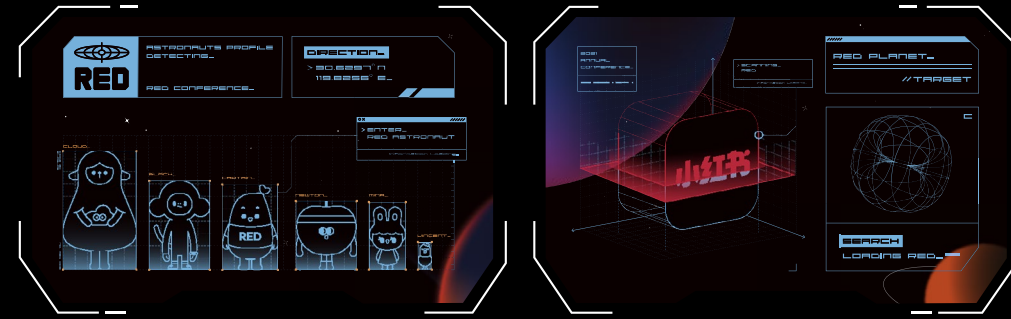
Concept Design

Key Visual Design & Graphic Assets

Assistant in Motion Design



<https://www.behance.net/gallery/122234161/RED-ANNUAL-CONFERENCE-2021>





ABOUT 关于

TEAM ROLE:

Icon Design

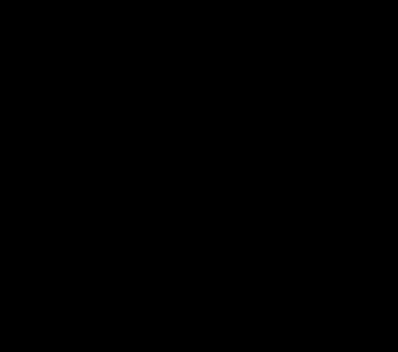
Early Phase Design Exploration

Content Layout Design



01: <http://xhslink.com/ZvXDoj>

02: <http://xhslink.com/OBXDoj>



Visuals for Online Events (Previous Works at RED)

POSTER 2021

7.27-7.31 带货直播



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EVERYDAY IS COFFEE DAY

小红书 Q 开学季



秋日美学
随想曲

THANK YOU!



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