

Our statement explores the various aspects of this product, including the design aspect, historical aspect, and its connection to the background of that such as global consumer culture. In particular, it highlights the use of famous women such as Katy Perry to endorse products and their impact on the consumer's decision-making process. Our group statement also raises questions about the role of pop stars in building awareness and engagement with their audience and how their image can be used to market a product. It emphasizes the need to explore the target market and interrogate the visual elements and slogans used in the actual Eylure products maybe to find new narratives and challenge the fact of consumer temptation in representing these objects critically.

Moreover, our interrogate challenges the glamorization of the beauty industry by using bold imagery and messaging to reflect on the broader social and economic implications of the consumer's choices. It considers the impact of these choices on workers and communities around the world, particularly those living on the poverty line in southeast Asia.

In summary, this experimentation calls for a critical examination of the marketing strategies employed by companies in the beauty industry, the role of pop stars in endorsing products, and their impact on consumers' decision-making process. It urges a deeper reflection on the social and economic implications of consumer choices and asks for an interactive experience in the form of a publication on the need for more responsible and sustainable practices in the industry.

Annotated Bibliography:

2 texts from the reading list

modesofcriticism.org. (2014). Critical Graphic Design: Critical of What? | Modes of Criticism. [online] Available at: <https://modesofcriticism.org/critical-graphic-design/>.

Maurer, L., Edo Paulus, Puckey, J. and Roel Wouters (2013). Conditional design workbook. Amsterdam: Valiz.

2 texts that you find outside the reading list

Chamberlain, G., Purbalingga, Java and Indonesia (2013). Sore eyes, bad backs, low pay: the cost of false eyelash glamour. The Observer. [online] 28 Dec. Available at: <https://www.theguardian.com/world/2013/dec/28/false-eyelash-industry-indonesia-low-pay> [Accessed 24 Feb. 2023]

www.cosmeticsandskin.com. (n.d.). Cosmetics and Skin: Eylure. [online] Available at: <https://www.cosmeticsandskin.com/companies/eylure.php> [Accessed 24 Feb. 2023].

2 design practices/projects

www.itsnicethat.com. (n.d.). From Form are the creative duo with a love of analogue methods and imperfect results. [online] Available at: https://www.itsnicethat.com/articles/from-form-discover-graphic-design-film-art-direction-090223#.Y_Y8jiNmnLc.whatsapp [Accessed 24 Feb. 2023].

Method. (n.d.). Kunel Gaur. [online] Available at: <https://themethod.art/collections/kunel-gaur?page=1> [Accessed 24 Feb. 2023].

Francisco Laranjo's article "Critical Graphic Design: Critical of What?" published on Modes of Criticism, explores the role of critical graphic design in addressing social and political issues. Laranjo argues that critical graphic design should not be limited to aesthetics but should address broader cultural, economic, and political contexts. He highlights the historical development of critical discourse in graphic design, including its limitations and the potential for it to be co-opted by corporations and governments. Throughout the article, Laranjo uses examples of critical graphic design projects to illustrate their effectiveness in raising awareness and provoking action. The article concludes by emphasizing the importance of critical graphic design in a world where design is increasingly commodified and appropriated by powerful entities, calling on designers to be more socially aware and to use their skills to challenge power dynamics and promote social justice

Gemma Chamberlain's article "Sore eyes, bad backs, low pay: the cost of false eyelash glamour" was published in The Observer in 2013. The article focuses on the false eyelash industry in Purbalingga, Java, Indonesia, where a large number of women work in factories producing false eyelashes for Western markets. Chamberlain provides a detailed account of the working conditions in these factories, which include low pay, long hours, and health hazards such as sore eyes and bad backs. The article also highlights the impact of globalization on the industry, as Western demand for false eyelashes has led to a rise in production in Indonesia. Chamberlain raises questions about the ethics of the false eyelash industry and calls on Western consumers to consider the human cost of the products they use. The article provides a valuable insight into the global production chain and the exploitative labor practices that can occur within it.

The website "Kunel Gaur" features a collection of design work by Kunel Gaur, a designer and creative director at the agency Method. The website showcases a range of design projects, including branding, packaging, and digital design. The projects are characterized by bold, graphic styles, often incorporating vivid colors and playful typography.

The website provides an insight into Gaur's approach to design, which is characterized by a focus on storytelling and creating unique visual identities for brands. The projects displayed on the website demonstrate Gaur's ability to combine artistic expression with commercial considerations, creating designs that are both visually striking and effective in achieving their intended aims.

My position:

In the context of using references, it is important to approach the task with a critical mindset that enables one to view the different layers of a context. This involves asking critical questions throughout the process of investigation, cataloging, and translating to foster the context within a subject. Each of these pieces serves as a reference in both form and context, helping to create a narrative through graphic communication that can be examined and provide feedback on the user's experience.

By understanding the different layers of a context, we can gain a deeper understanding of the subject matter and the ways in which it can be communicated effectively to a target audience. This requires a thoughtful and methodical approach that takes into account the various elements that make up the context, including cultural, social, and historical factors.

Overall, in the whole process and we tried to find a way to put the methods from investigation deeply, cataloging wisely, and then translating creatively to borden and contextualize critically within a subject for creating meaningful and impactful visual narratives. an also develop a deeper understanding of matter and create designs that resonate with their audience.