

SHIQI
DESIGN

SHIQI ZHONG

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Game Juice Cafe Visual Branding

Game Juice is an innovative café concept designed for young, aspiring designers and gamers. It offers more than just drinks and desserts; it's a space where individuals with shared interests can come together to collaborate on design projects or enjoy gaming sessions. To highlight its welcoming atmosphere for this specific audience, the café employs a friendly palette of pastel colors.

Game 
Juice

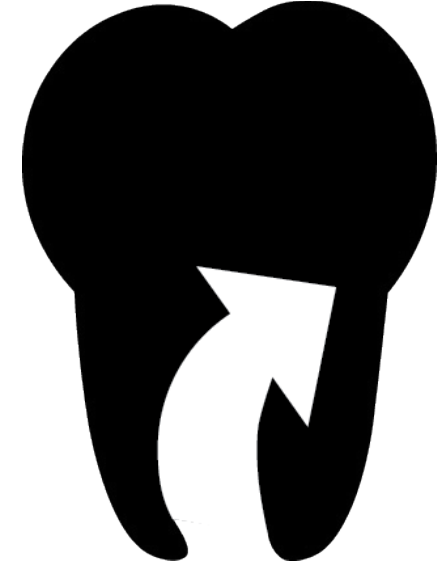


Game 
Juice

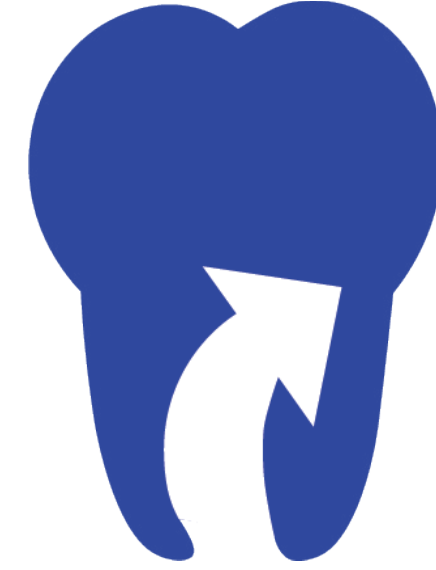


Negative Space Identity Design

Negative Space Logo Design is a technique where designers utilize the space around and between the subjects of an image to create secondary imagery or visual messages. These two logo designs cleverly use negative space to convey dual meanings.

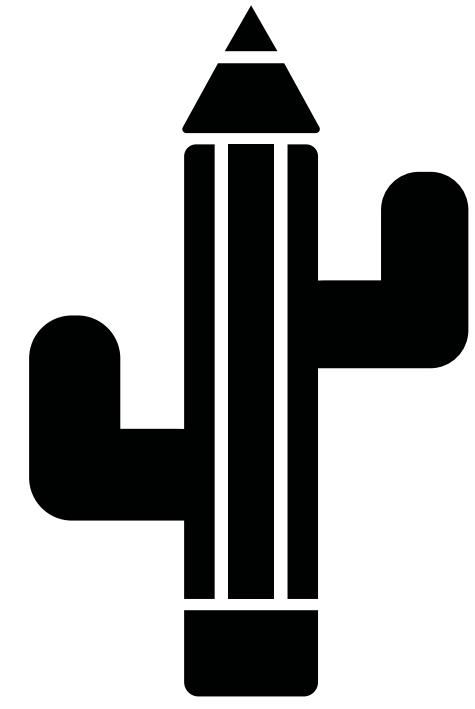


ARROW DENTAL

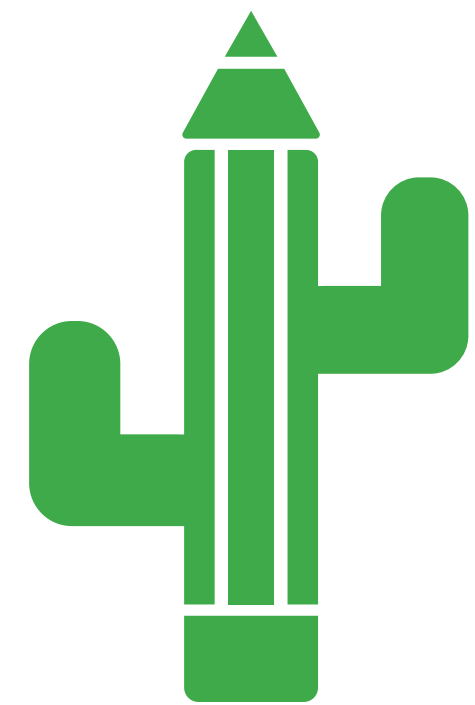


ARROW DENTAL





Natural Writer



Natural Writer



Food Recipe Photography Poster

Enjoy what you eat, enjoy what you do. This strategy aimed to showcase my proficiency in photography, typography, and illustration, combining my expertise in both editorial content and culinary arts. Consequently, this photography poster includes a detailed recipe and a visual narrative to meticulously guide one through the preparation of this particular dessert from beginning to end. The imagery was carefully crafted to reflect the dessert's sophistication, visually showcase mouth experience.



NEA Baptist Nursing Interview Banner

During my internship at NEA Baptist in Jonesboro, Arkansas, I was tasked with a significant project to design a banner for nursing interviews. Initially, it was a challenge to create a design that would immediately convey the intended message to each nurse applicant. After several iterations, adopting a straightforward approach with clear coloring, typography, and design proved to be the solution. This approach to the banner design turned out to be effective.



**Drop In Nursing
Interviews.**

Aug. 3

NEA Baptist-Hospital



NEA BAPTIST 

Digital Library Dashboard Design

The Dashboard is a user interface that allows the visualization of data sources through designs like numbers, charts, and more. Since it contains large numbers of data and needs to be accessed easily by many others, it is critical to have easy-to-use UI components, templates, styles, and other digital assets to represent that data visually in a clear way. I choose the digital library concept because I was curious about the reading preferences of different cultures and wanted to encourage knowledge sharing.

View the interactive app [here](#).



Digital Library

Dashboard Design

Food Delivery Application Design

The Ding Logo embodies the concepts of multiplicity and minimalism. At a glance, it reveals a face with a subtle smile, but when turned upside down, the smile broadens significantly. Additionally, the hat is deliberately shaped to evoke the image of a bell, aligning with the brand name “Bring,” which echoes the resonant sound of a bell, “Ding!” This name was chosen to reflect both the bell’s chime and the essence of our delivery service.

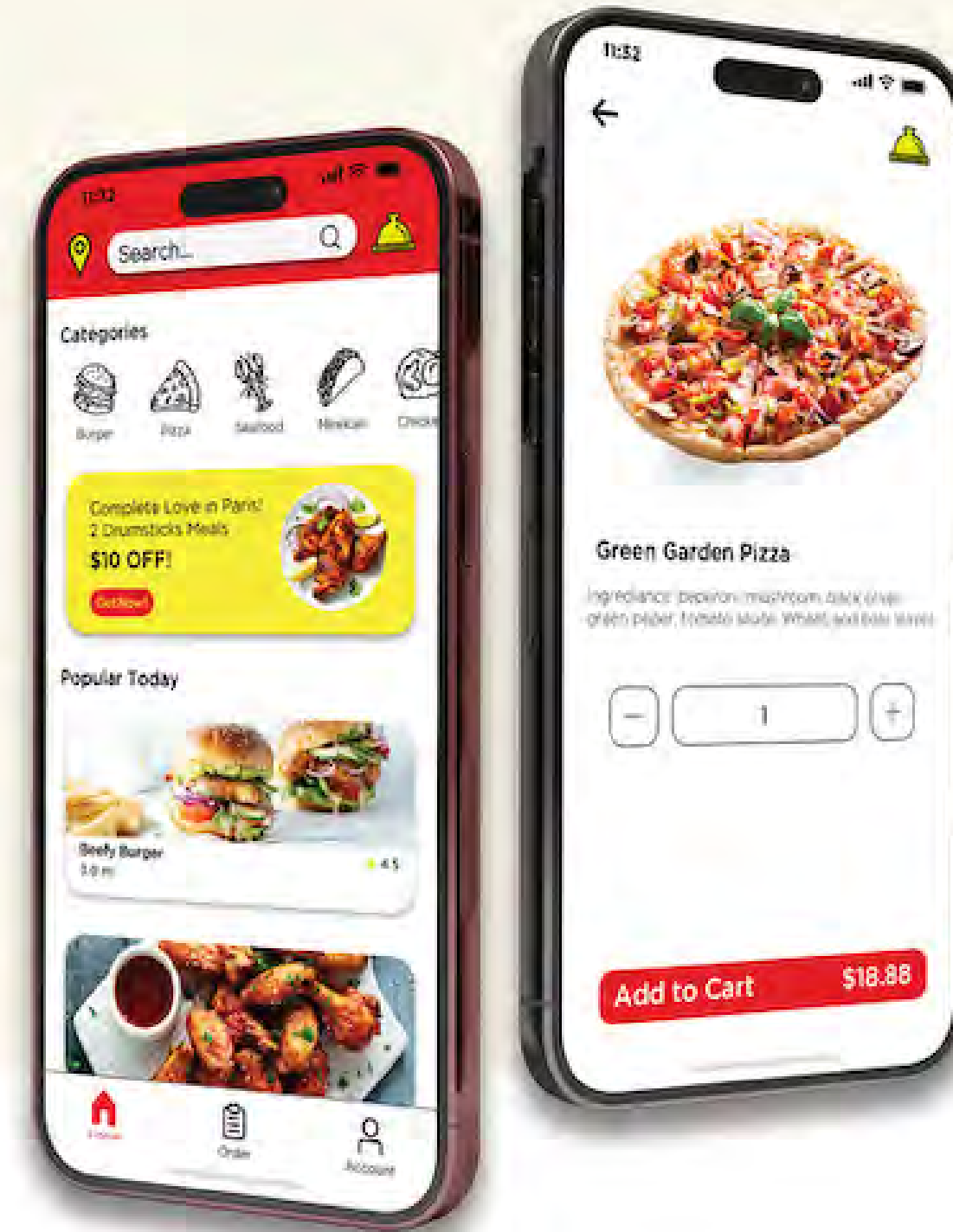
View the interactive app [here](#).

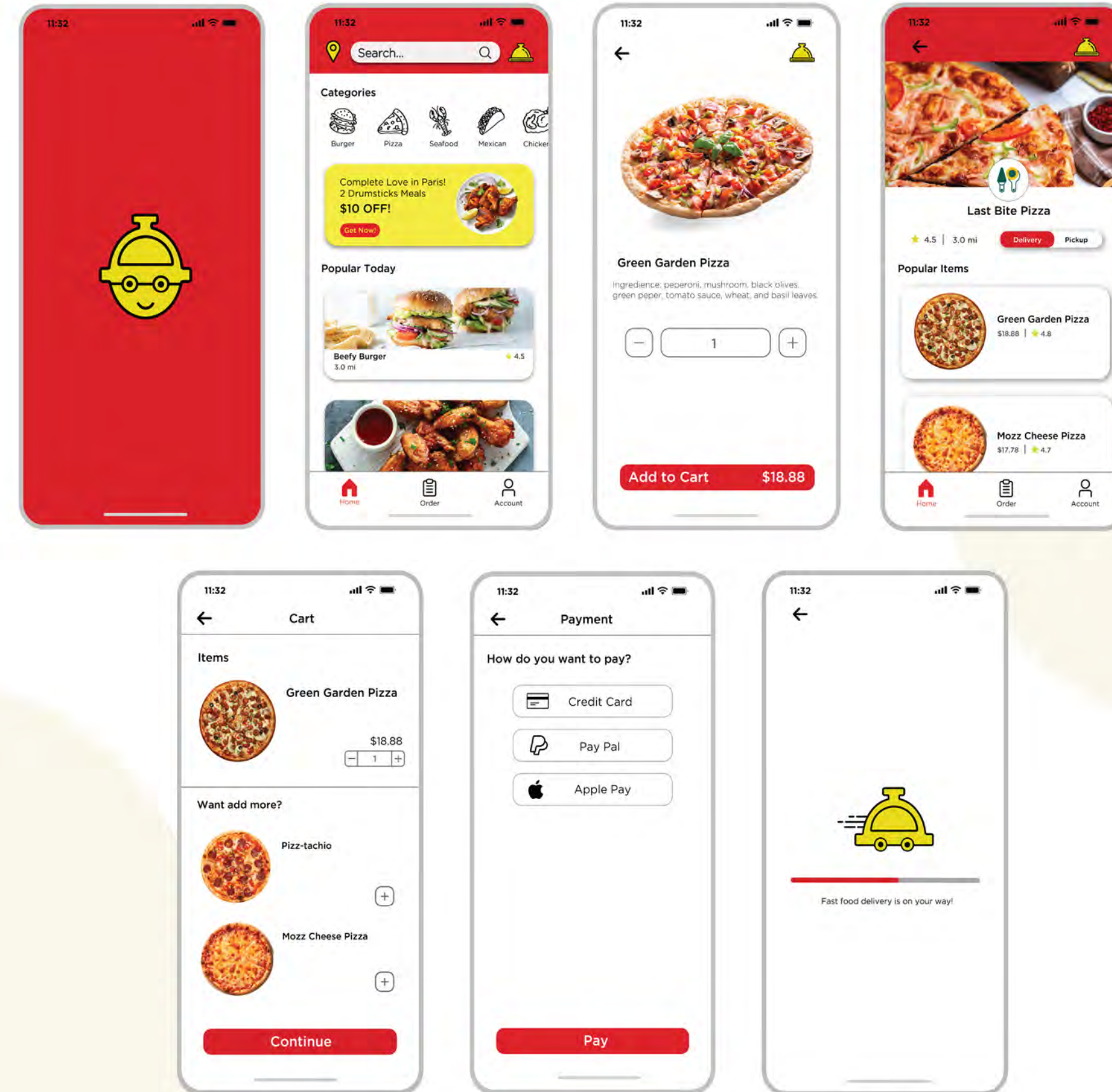
UX/UI Design

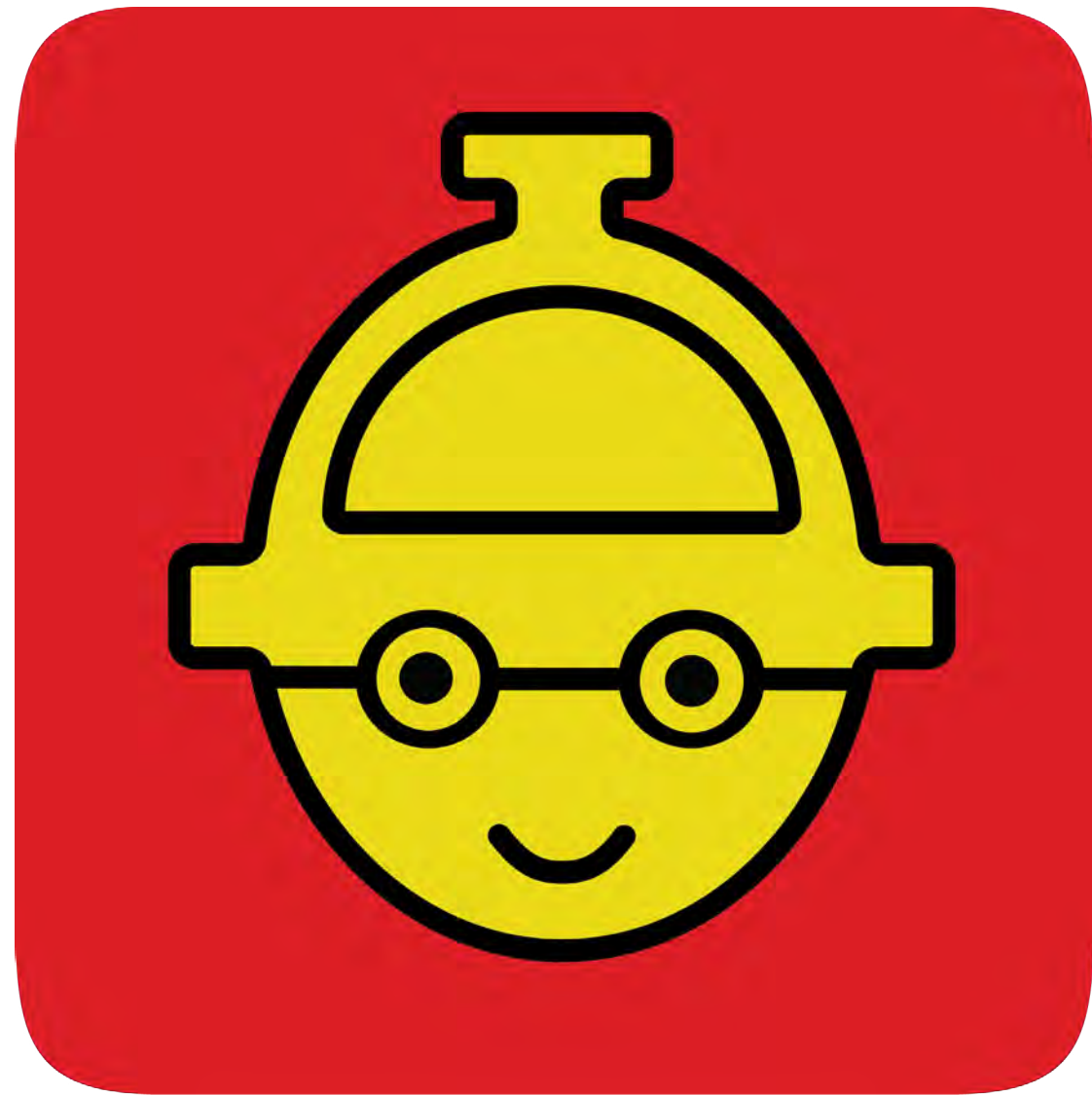
Food Delivery App



Bring







Pantone Chip Photography Poster Series

The Pantone Color Photography Poster series demanded a unique design that incorporated Pantone colors to forge an identity with a deeper significance. For this piece, I selected Legos because of my familiarity and comfort with manipulating them. These Legos were then pieced together to form a metaphorical “pool of knowledge,” symbolizing the acquisition of knowledge and how each piece of knowledge possesses its own function, shape, and representation.



The Mountain, Travel Magazine Layout Design

The layout design for the travel magazine was inspired by mountains. To highlight this theme, I structured the text to mimic the shape of a mountain and selected font colors that matched the hues of mountain landscapes to ensure a cohesive visual flow throughout the magazine. I also used negative space strategically to focus attention solely on the mountain imagery, minimizing distractions from other elements.



IT
HAS
LONG BEEN
SAID THAT TRAVEL
"BROADENS THE MIND".
NOW NEW EVIDENCE PROVES
THAT JUMPING ON A PLANE WILL
NOT ONLY MAKE YOU SMARTER, BUT
MORE OPEN-MINDED AND CREATIVE.

WHY WE TRAVEL

It's 4:15 in the morning and my alarm clock has just stolen away a lovely dream. My eyes are open but my pupils are still closed, so all I see is gauzy darkness. For a brief moment, I manage to convince myself that my wakefulness is a mistake, and that I can safely go back to sleep. But then I roll over and see my zippered suitcase. I let out a sleepy groan. I'm going to the airport.

The taxi is late. There should be an adjective (a synonym of sober, only worse) to describe the state of mind that comes from waiting in the orange glare of a streetlight before drinking a cup of coffee. And then the taxi gets lost. And then I get nervous, because my flight leaves in an hour. And then we're here, and I'm hurled into the harsh incandescence of Terminal B, running with a suitcase so I can wait in a long security line. My belt buckle sets off the metal detector, my 12oz stick of deodorant is confiscated, and my left sock has a gaping hole. And then I get to the gate. By now you can probably guess the punchline of this very boring story: my flight has been cancelled. I will be stuck in this terminal for the next 218 minutes, my only consolation a cup of caffeine and a McGriddle sandwich. And then I will miss my connecting flight and wait in a different city, with the same menu, for another plane. And then, 14 hours later, I'll be there.

Why do we travel? It's not the flying I mind — I will always be awed by the physics that gets a fat metal bird into the upper troposphere. The rest of the journey, however, can feel like a tedious lesson in the futility of modernity, from the pre-dawn X-ray screening to the sad airport male peddling crappy souvenirs

IT'S GLOBALIZATION IN A NUTSHELL, AND IT SUCKS.

TRAVEL, IN OTHER WORDS, IS A BASIC HUMAN DESIRE.

And yet here we are, herded in ever greater numbers on to planes that stay the same size. Sometimes we travel because we have to. Because in this digital age there is still something important about the analogue handshake. Or eating Mum's turkey at Christmas. But most travel isn't non-negotiable. (In 2008 only 30% of trips over 40 miles were made for business.) Instead we travel because we want to, because the annoyances of the airport are outweighed by the visceral thrill of being somewhere new. Because work is stressful and our blood pressure is too high and we need a vacation. Because home is boring. Because the lights were on sale. Because New York is New York.

We're a migratory species, even if our migrations are powered by jet fuel and Chicken McNuggets. But here's my question: is this collective urge to travel — to put some distance between ourselves and everything we know — still a worthwhile compulsion? Or is it like the taste for saturated fat: one of those instincts we should have left behind in the Pleistocene epoch? Because if travel is just about fun, then I think the new security measures at airports have killed it.

THE GOOD NEWS: at least for those of you reading this while stuck on a terrace, is that pleasure is not the only consolation of travel. In fact, several new science papers suggest that getting away — and it doesn't even matter where you're going — is an essential habit of effective thinking. It's not about a holiday, or relaxation, or sipping cocktails on an unpopulated tropical beach. It's about the tedious act itself, putting some miles between home and wherever you happen to spend the night.

Let's begin with the most literal aspect of travel, which is that it's a verb of movement. Thanks to modern engine technology, we can now move through space at an inhuman speed. The average walker moves at 3mph, which is 200 times slower than the cruising speed of a Boeing 737. There's something inherently useful about such speedy movement, which allows us to switch our physical locations with surreal ease. For the first time in human history, we can outrun the sun and segue from one climate to another in a single day.

The reason such travels are mentally useful involves a quirk of cognition, in which problems that feel "close" — and the obstacles can be physical, temporal or even emotional — get contemplated in a more concrete manner. As a result, when we think about things that are nearby, our thoughts are constrained, bound by a more limited set of associations.

While this habit can be helpful — it allows us to focus on the facts at hand — it also inhibits our imagination. Consider a field of corn. When you're standing in the middle of the field, surrounded by the tall cellulose stalks and fraying husks, the air smelling faintly of fertilizer and popcorn, your mind is automatically drawn to thoughts that revolve around the primary meaning of corn, which is that it's a plant, a cereal, a staple of farming. But now imagine that same field of corn from

a different perspective. Instead of standing on a farm, you're now in the midst of a crowded city street, dense with taxis and pedestrians. (And yet, for some peculiar reason, you're still thinking about corn.) The plant will no longer just be a plant. Instead, your vast neural network will pump out all sorts of associations. You'll think about glucose-fructose syrup, obesity and Michael Pollan, author of In Defense of Food, who'd made corn stalks, popcorn at the cinema and creamy polenta simmering on a wood stove in Emilia Romagna. The noun is now a web of tangents, a loom of remote connections.

What does this have to do with travel? When we escape from the place we spend most of our time, the mind is suddenly made aware of all those errant ideas we'd suppressed. We start thinking about obscure possibilities — corn can fuel cars — that never would have occurred to us if we'd stayed back on the farm. Furthermore, this more relaxed sort of cognition comes with practical advantages, especially when we're trying to solve difficult problems.

Look, for instance, at a recent experiment led by the psychologist Liu-Jia at Indiana University. He randomly divided a few dozen undergrads into two groups, both of which were asked to list as many different modes of transportation as possible. (This is known as a creative generation task.) One group of students was told that the task was developed by Indiana University students studying abroad in Greece (the distant condition), while the other group was told that the task was developed by Indiana students studying in Indiana (the near condition). At first glance, it's hard to believe that such a slight and seemingly irrelevant difference would alter the performance of the subjects. Why would it matter where the task was conceived?



NEVERTHELESS,

Jia found a striking difference between the two groups: when students were told that the task was imported from Greece, they came up with significantly more transportation possibilities. They didn't just list buses, trains and planes, they cited horses, triremes, spaceships, bicycles and even Segway scooters. Because the source of the problem was far away, the subjects felt less constrained by their local transport options; they didn't just think about getting around in Indiana – they thought about getting around all over the world and even in deep space. In a second study, Jia found that people were much better at solving a series of insight puzzles when told that the puzzles came all the way from California and not from down the hill. These subjects considered a far wider range of alternatives,

which made them more likely to solve the challenging brain teasers. There is something intellectually liberating about distance.

The problem is that most of our problems are local – people in Indiana are worried about Indiana, not the eastern Mediterranean or California. This leaves two options: 1) find a clever way to trick ourselves into believing that our nearby dilemma is actually distant, or 2) go someplace far away and then think about our troubles back home. Given the limits of self-deception – we can't even trick ourselves properly – travel seems like the more practical possibility.

Of course it's not enough simply to get on a plane. If we want to experience the creative benefits of travel, then we have to rethink its raison d'être. Most people escape to Paris so they don't have to think about those troubles they left behind. But here's the ironic twist: our mind is most likely to solve our stubborn problems while we are sitting in a swank Left Bank cafe. So instead of contemplating that buttery croissant, we should be mulling over those domestic riddles we just can't solve.

The larger lesson is that our thoughts are shackled by the familiar. The brain is a neural tangle of near-infinite possibility, which means that it spends a lot of time and energy choosing what not to notice. As a result, creativity is traded away for efficiency; we think in literal prose, not symbolist poetry. A bit of distance, however, helps loosen the chains of cognition, making it easier to see something new in the old; the mundane is grasped from a slightly more abstract perspective. As TS Eliot wrote in the Four Quartets: "We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time." Our distance isn't the only psychological perk of travel. Earlier this year researchers at Indiana, a business school in France, and at the Kellogg School of Management in Chicago reported that students who had lived abroad were 20% more likely to solve a computer simulation of a classic psychological task known as the Duncker candle problem than students who had never lived outside their birth country.

The Duncker problem has a simple premise: a subject is given a cardboard box containing a few drawing pins, a book of matches and a waxy candle. They are told to determine how to attach the candle to a piece of cardboard on a wall so that it can burn properly and no wax drips on to the floor. Nearly 90% of people pursue the same two strategies, even though neither strategy can succeed. They elect to pin the candle directly to the board, which would cause the candle wax to shatter. Or they say they'd melt the candle with the matches so that it sticks to the board.



But the wax wouldn't hold; the candle would fall to the floor. At this point most people surrender. They assume that the puzzle is impossible, that it's a stupid experiment and a waste of time. Only a slim minority of subjects – often fewer than 25% – come up with the solution, which involves attaching the candle to the cardboard box with wax and then pinning the cardboard box to the corkboard.

Unless people have an insight about the box – that it can do more than hold drawing pins – they'll waste candle after candle. They'll repeat their failures while they're waiting for a breakthrough. This is known as the bias of "functional fixedness"; since we're typically jumble at coming up with new functions for old things. That's why we're so surprised to learn that an oven can be turned into a small closet or that an apple can be used as a bong.

What does this have to do with living abroad? According to the researchers, the experience of another culture endows us with a valuable open-mindedness, making it easier to realize

that a single thing can have multiple meanings. Consider the act of leaving food on the plate: in China this is often seen as a compliment, a signal that the host has provided enough to eat. But in America the same act is a subtle insult, an indication that the food wasn't good enough to finish.

Such cultural contrasts mean that seasoned travelers are alive to ambiguity, more willing to realize that there are different (and equally valid) ways of interpreting the world. This in turn allows them to expand the circumference of their "cognitive inputs" as they refuse to settle for their first answers and initial guesses. After all, maybe they carry candles in drawing-pin boxes in China. Maybe there's a better way to attach a candle to a wall.

OF COURSE THIS mental flexibility doesn't come from mere distance. It's not enough to just change time zones or to schlep across the world only to eat Lu Bu Big Mac. Instead of a quarter pounder with cheese. This increased creativity appears to be a side effect of difference: we need to change cultures, to experience

the disorienting diversity of human traditions. The same details that make foreign travel so confusing – Do I tip the waiter? Where is the train taking me? – turn out to have a lasting impact, making us more creative because we're less insular.

We're reminded of all that we don't know, which is nearly everything. We're surprised by the constant stream of surprises. Even in this globalized age, slouching toward similarity, we can still marvel at all the earthly things that weren't included in the Lonely Planet guidebook and that certainly don't exist back home.

So let's not pretend that travel is always fun. We don't spend 10 hours lost in the Louvre because we like it, and the view from the top of Machu Picchu probably doesn't make up for the hassle of lost luggage. (More often than not, I need a holiday after my holiday.) We travel because we need to, because distance and difference are the worst tonic of reality. When we get home, home is still the same. But something in our mind has been changed, and that changes everything.

Seamless Patterns

A Seamless Pattern is one that can repeat infinitely without any visible breaks or disruptions, demanding that each element aligns flawlessly to form a continuous design from one edge to the other. In this design, inspired by my five uniquely personality-rich cats, I aimed to capture how they come together as a single-family unit. I achieved this by transforming them into a pattern where they coexist without interruption, seamlessly integrating with one another.





Remember Our Hours, Homophone Story Book

The Homophone Story Book project involves crafting narratives that play on words with multiple meanings or sounds alike but differ in meaning. For this project, I selected the homophones “hour” and “our” as the basis for my story. To visually bring the story to life, I utilized software like Midjourney and Photoshop.

View the flipbook [here](#).





In the heart of a bustling city, beneath the endless dance of sunlight and shadow, Ellie found herself at the crossroads of her life. A passionate photographer, she sought to capture moments that seemed to whisper the secrets of the universe. Yet, despite her talent, Ellie's heart harbored a loneliness, a silent yearning for a connection that transcended the mere click of a shutter.

The turning point arrived on a seemingly ordinary Thursday, wrapped in the guise of an unexpected assignment. The task was to document the city's historical clock tower, a marvel of engineering and artistry that had stood as a silent sentinel over the passage of countless hours. It was there, amidst the echoing chimes that marked the passage of time, that she met Alex.

Alex, the tower's caretaker, was a keeper of time, a guardian of moments. With hands as skilled in the art of repair as they were gentle in the preservation of history, Alex shared with Ellie the stories each clock face held, the countless hours measured within the tower's walls. There was a depth to Alex, a resonance that Ellie found herself drawn to, a shared understanding of the value of moments, of hours.

As Ellie's camera captured the intricate dance of gears and hands, a bond formed between them, a connection forged in the appreciation of fleeting moments and the beauty of the enduring. Their conversations meandered through the realms of philosophy, art, and the intricate dance of destiny that had led them to this intersection of their lives.

The project culminated in an exhibition titled "Hour and Ours," a collection of photographs and stories that celebrated the shared moments between Ellie and Alex, as well as the broader tapestry of lives that had intersected with the clock tower. The exhibition was a testament to the idea that within each hour, there were moments that belonged uniquely to us, "our" moments that defined and enriched our existence.

As the exhibition drew to a close, with the final rays of the setting sun casting a golden glow over the gathered audience, Ellie found herself beside Alex, their hands brushing lightly. In the silence that followed, a question hung in the air, a proposal that transcended the boundaries of their professional collaboration.

"Would you like to explore more of these moments together?" Alex asked, a hopeful note in their voice that mirrored the emotions in Ellie's heart.

Ellie's response was a smile, a nod, and a whisper that felt like a promise. "Yes, let's capture our hours together."

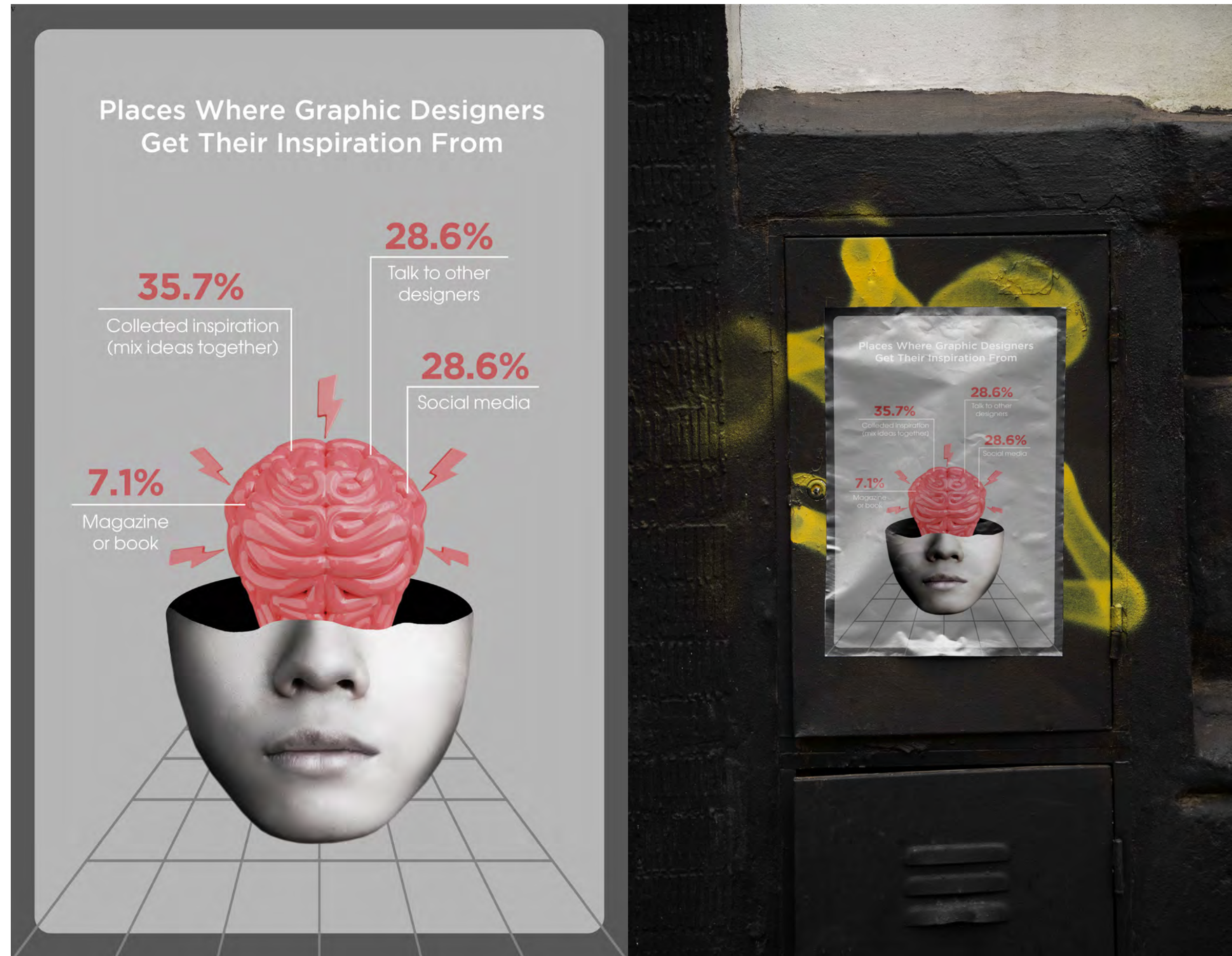
And so, beneath the timeless gaze of the clock tower, Ellie and Alex embarked on a journey of discovery, a journey that promised to fill the hours with laughter, love, and the shared beauty of captured moments. In the clock tower, they had found more than just a subject for an exhibition; they had discovered a mirror to their souls, a reminder that the hours we cherish most are those we share with someone who understands the art of capturing moments, not just with a camera, but with the heart.



Photography Data Visualization Poster

Data Visualization is one of the ways to present data in graphical form to help readers quickly understand the data without having to understand any background of degree or understanding. I have researched places where graphic designers are inspired for this data visualization.

To represent the idea more graphically, I have taken a picture of my boyfriend's face and cropped it using Adobe software. A survey was also conducted to visualize this data.



404 Error Page Design

This project aims to enhance the design of the standard 404 error page, which is essential for indicating unavailable links and maintaining user engagement on websites. Traditionally plain, the 404 page will be creatively redesigned using GIFs that are both interactive and visually appealing. This design, inspired by a maze and snail motif reflective of early 20th-century computer aesthetics, will make the error page not only informative but also enjoyable, potentially encouraging visitors to stay on the site longer. The designer explores multiple concepts before settling on a design that effectively combines the chosen themes with a color scheme that complements the overall style, ensuring the page is simple, intuitive, and engaging.

View the interactive app [here](#).

