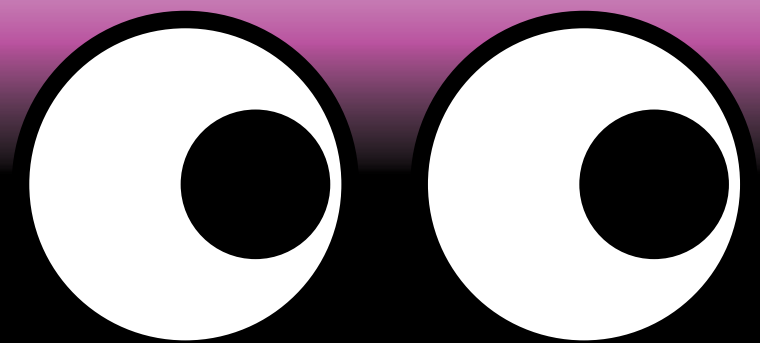


Shiyan Zhu Portfolio & CV Selected Works —→ 2025



Hi, I'm Shiyan Zhu

I am a graphic designer and multidisciplinary creator currently based in Providence, Rhode Island, USA. I'm pursuing a BFA in graphic design at Rhode Island School of Design (RISD), with concentrations in Computation, Technology and Cultures (CTC), and Drawing.

In my practice, I particularly focus on editorial design, experimental typefaces, poster design, and artist books. In addition to my graphic design pursuits, I also actively engage in fine art practices, including drawing, installations, and multimedia art.

Currently

Brown Political Review
TEDxRISD
The College Hill Independent (The Indy)

Previously

Beijing Water Design

Exhibition

RISD Graphic Design Triennial 2024
RISD Unbound Art Book Fair 2024
10th Baker & Whitehill Student Artists' Book Contest 2024

Contact

szhu04@risd.edu
401-241-4886
shiyanzhu.com

Language

English
Mandarin (Chinese)
Cantonese (Chinese)
Japanese (beginner)

Poster Collections

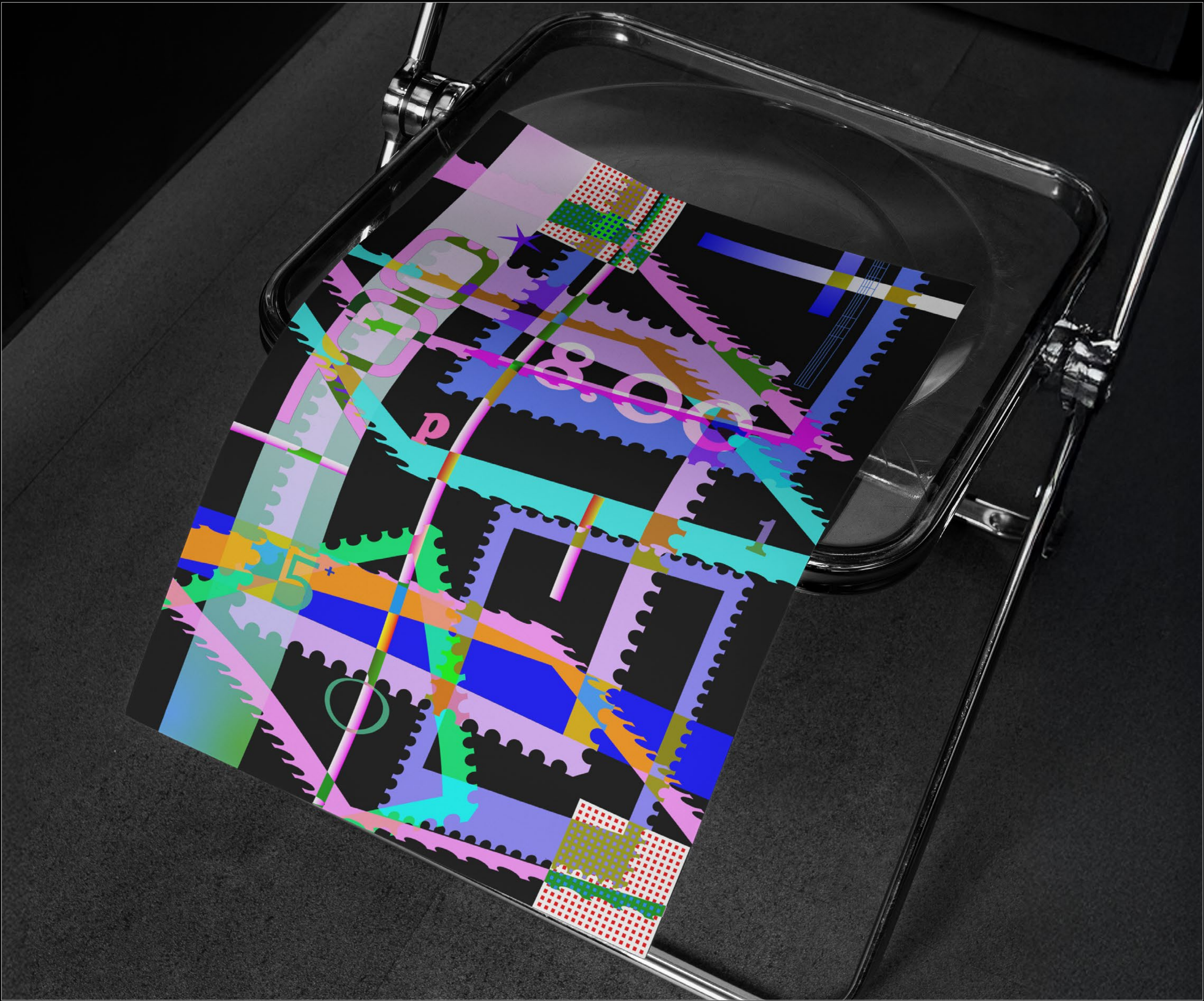
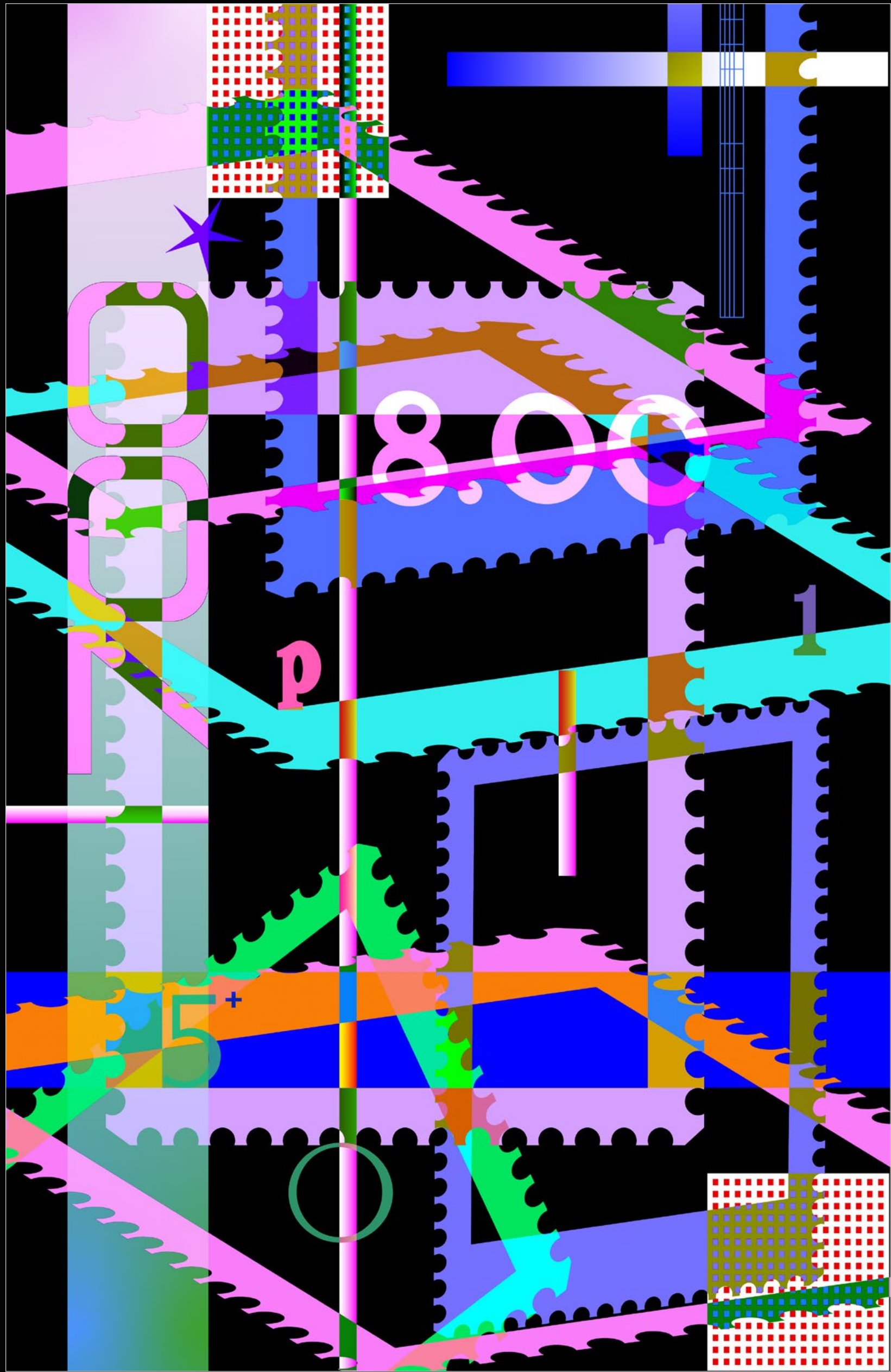
These collections showcase various posters I have created over time, such as the outcomes from academic assignments, extracurricular projects, and experimental explorations. Covering themes such as visual transformation, editorial design, archival graphics, and typeface specimens,



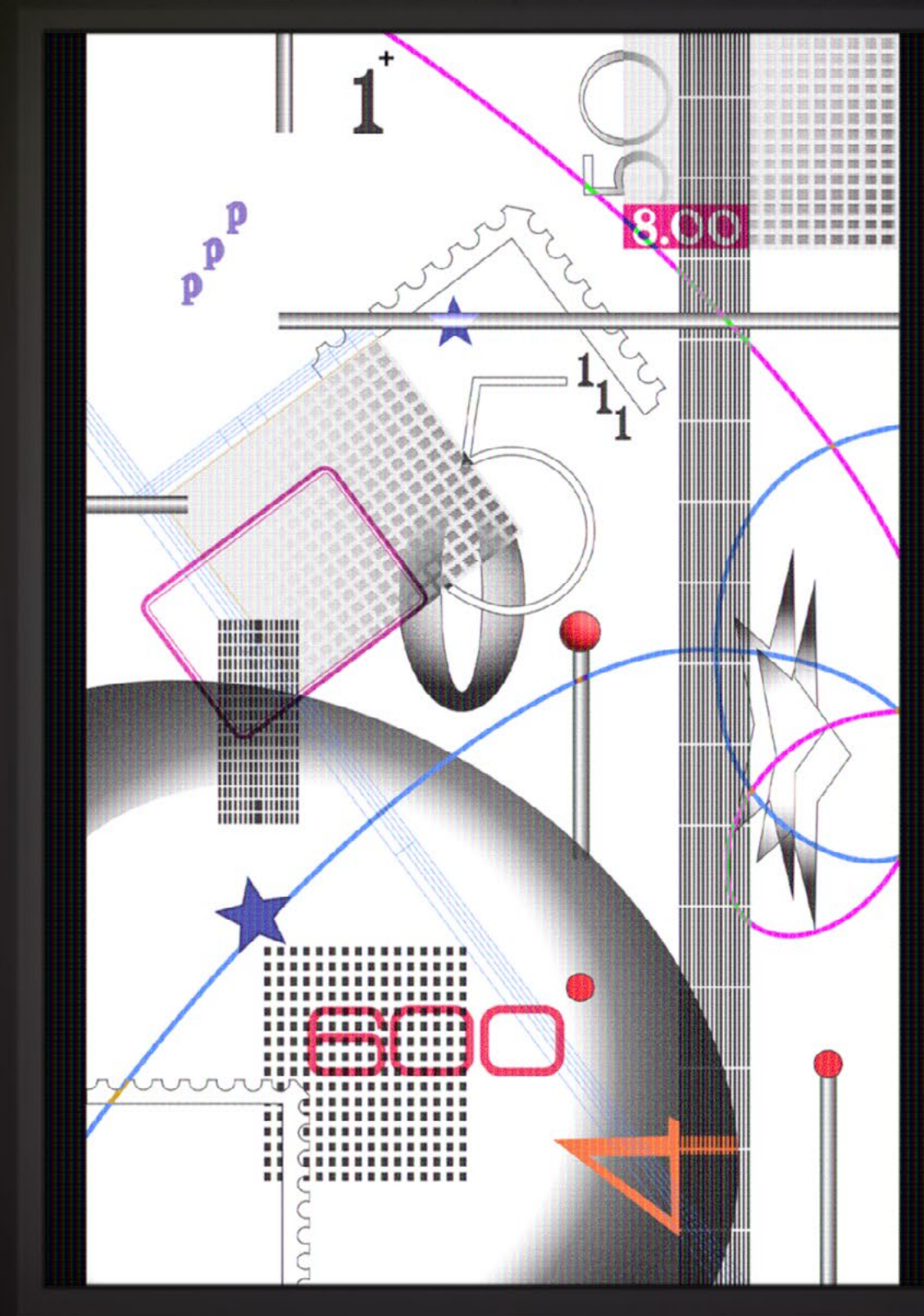
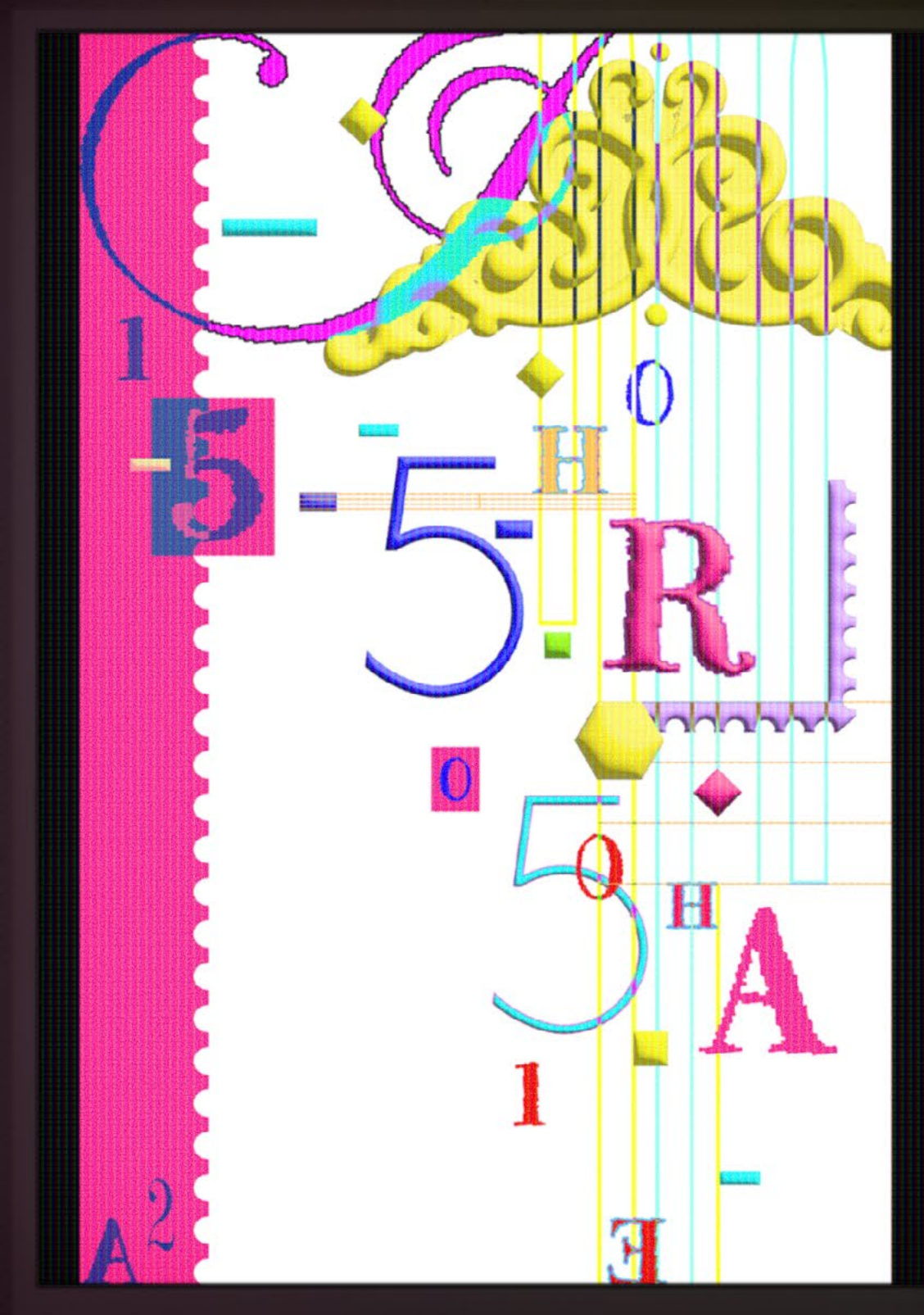
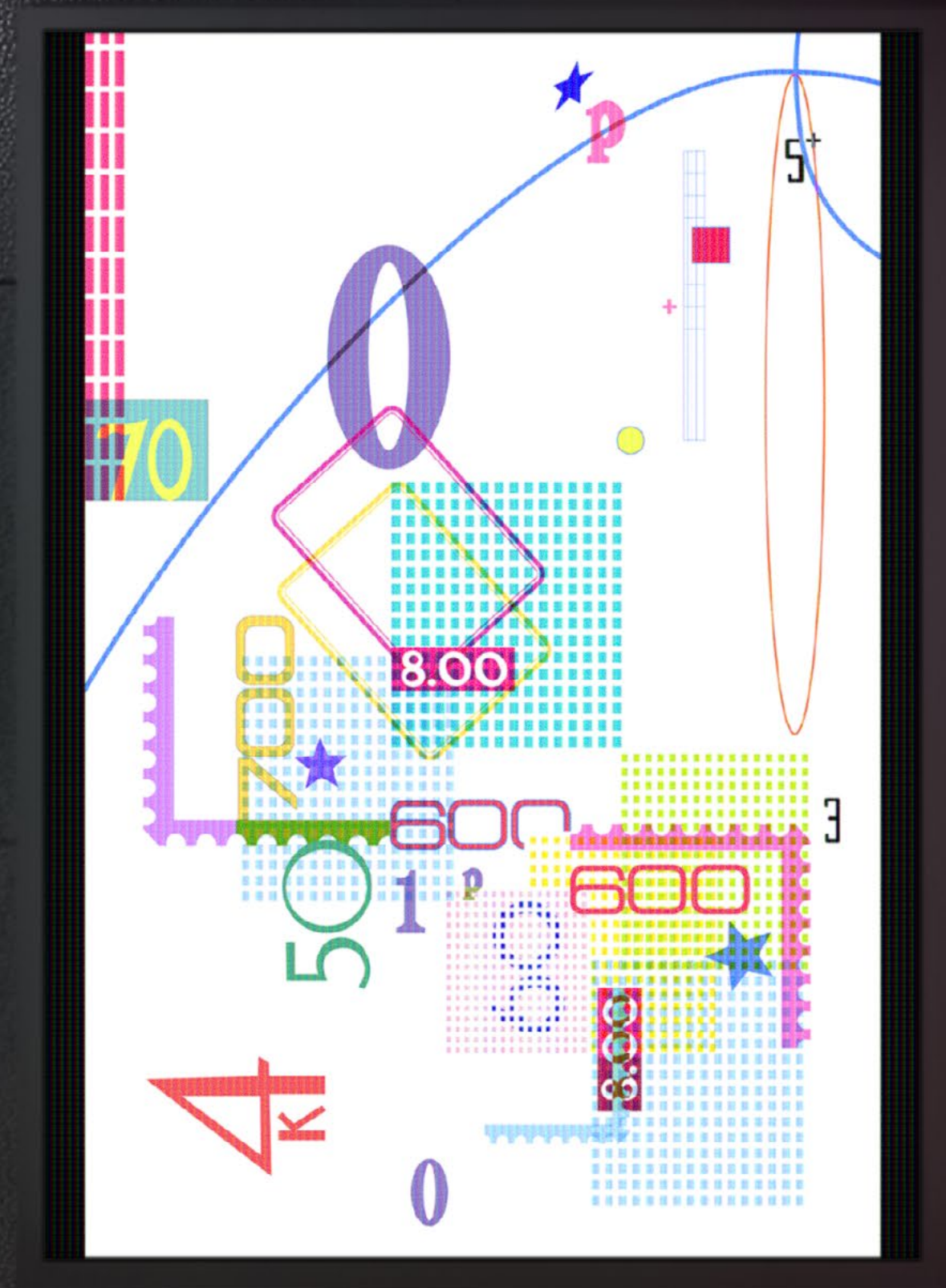






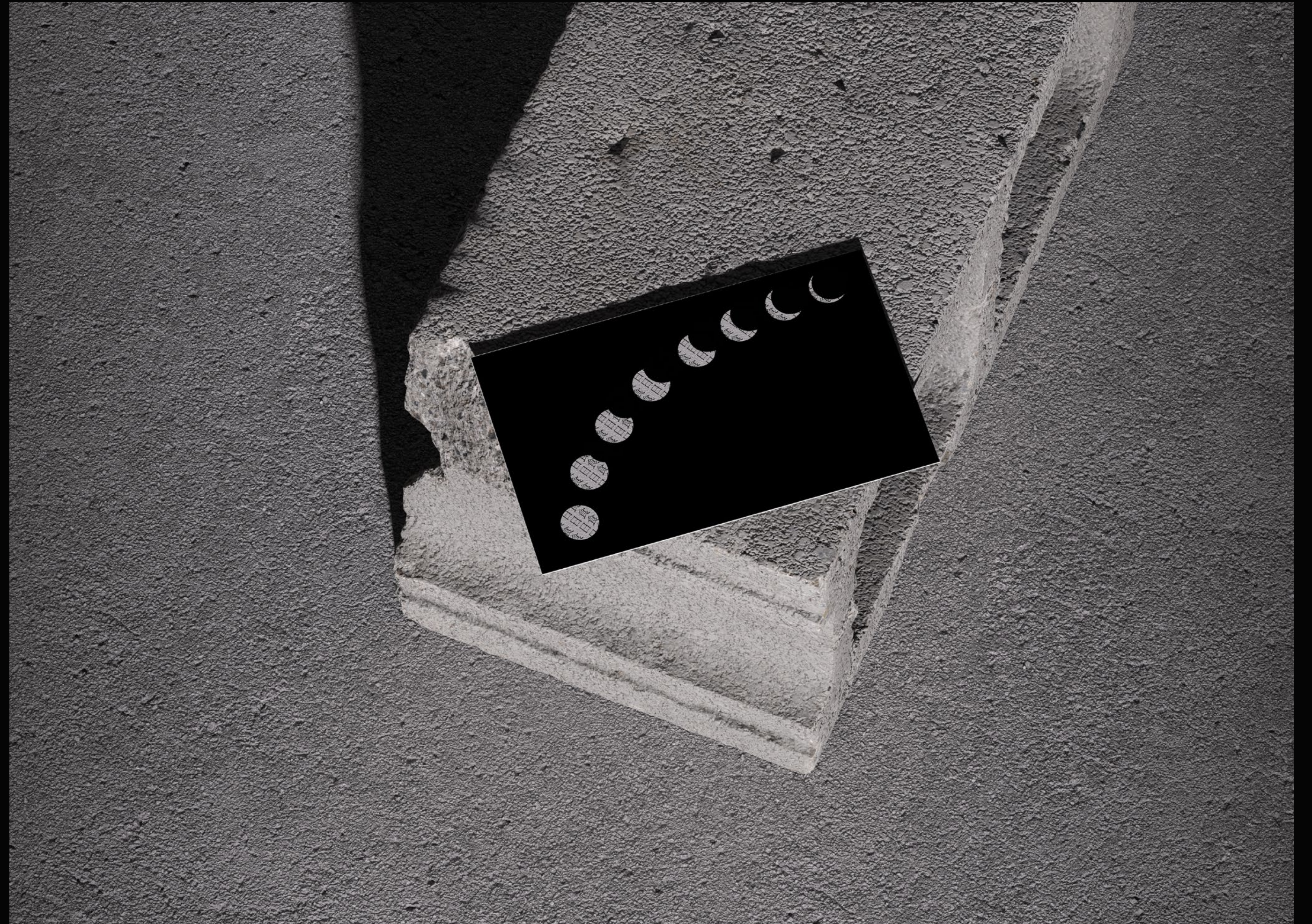


This is a motion graphic poster series, please click [here](#) to view the full animations.



Unspoken Moment

This project explores Chinese characters beyond their traditional role as text, treating them as visual patterns. Through distortion, repetition, and layering, their forms are deconstructed and reassembled to express the unspoken emotions woven into everyday life.



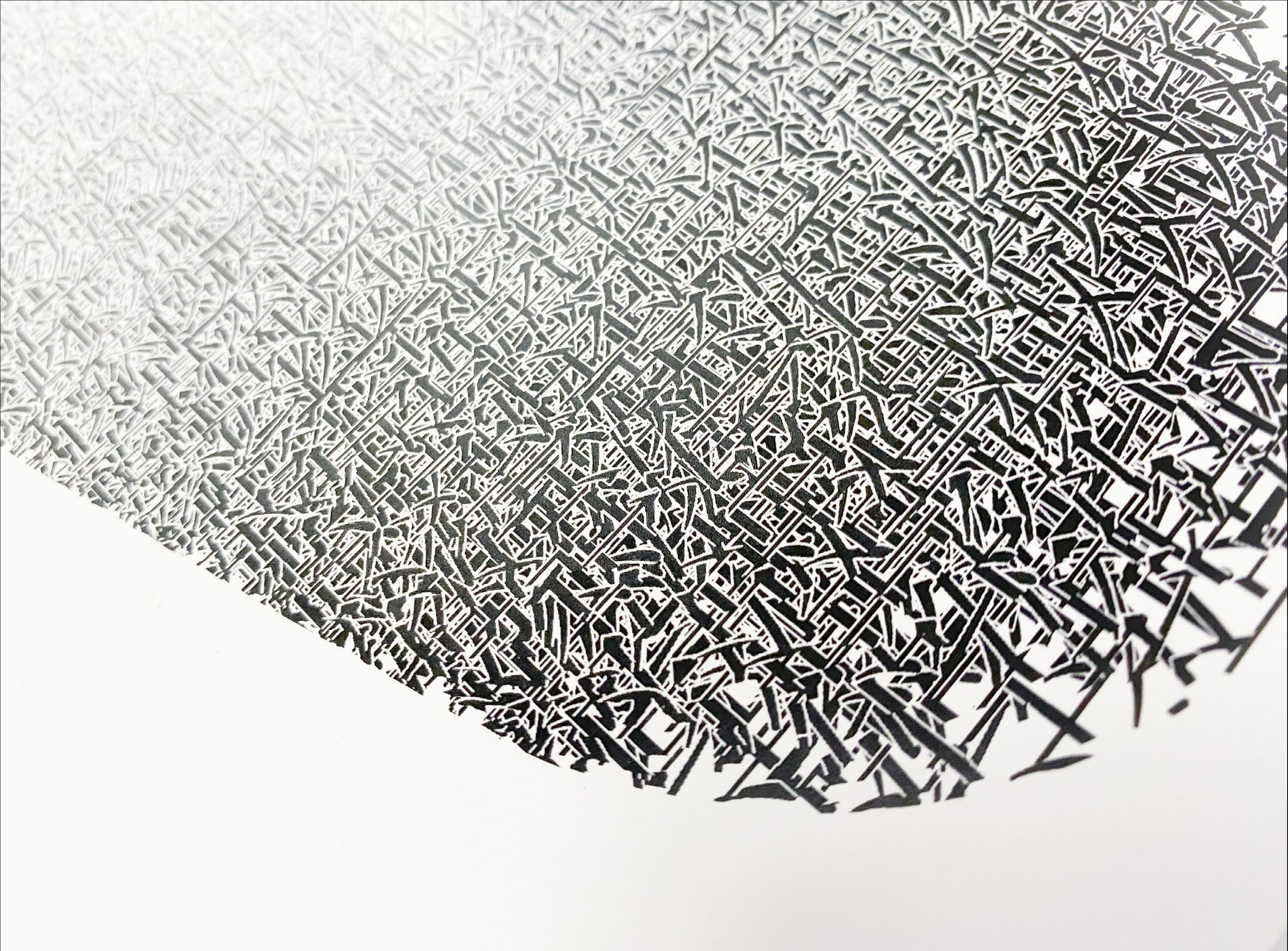
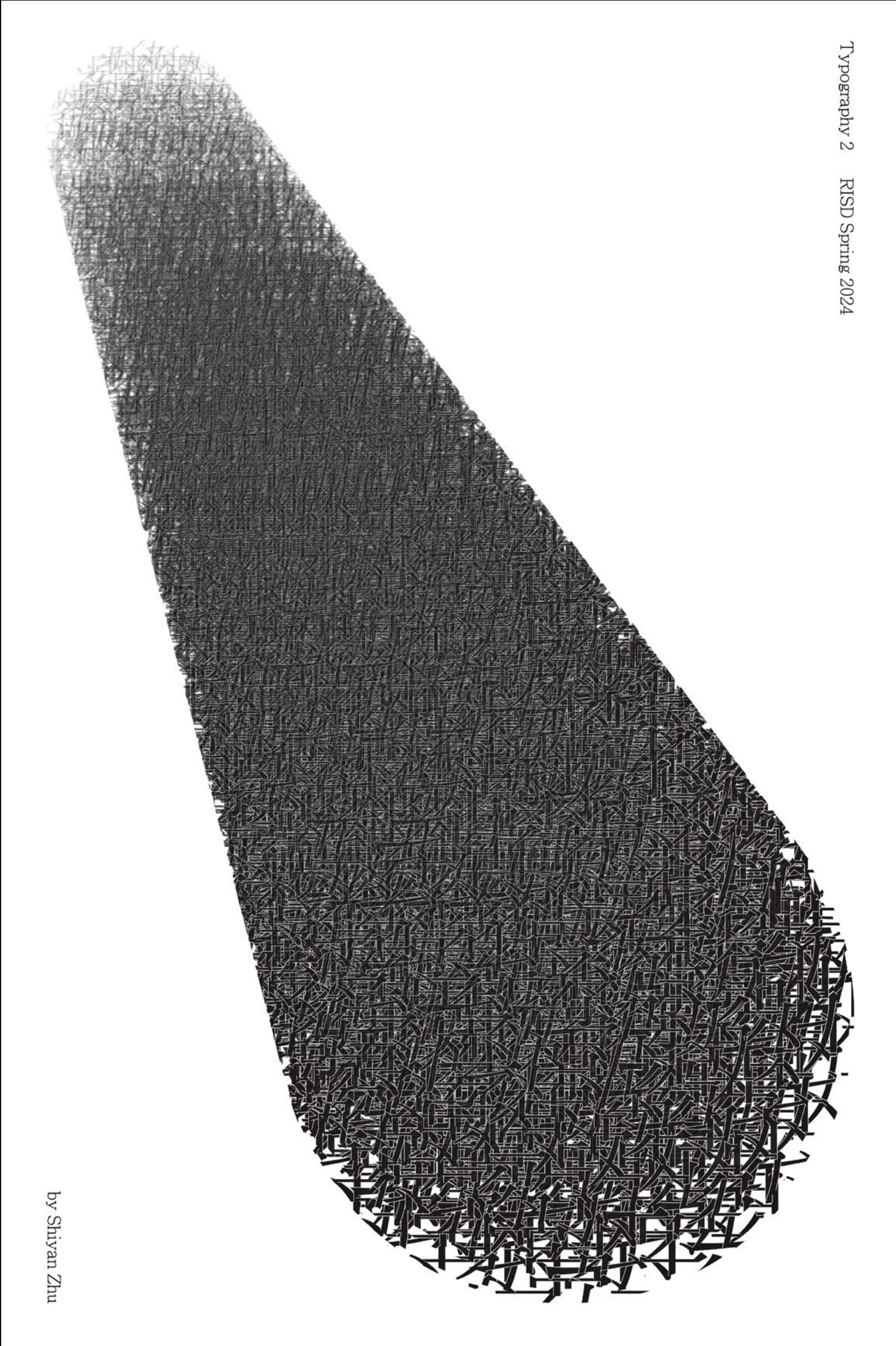
Through constantly distortion, repetition, and layering, Chinese characters are reimagined as patterns, beyond its textual meaning.

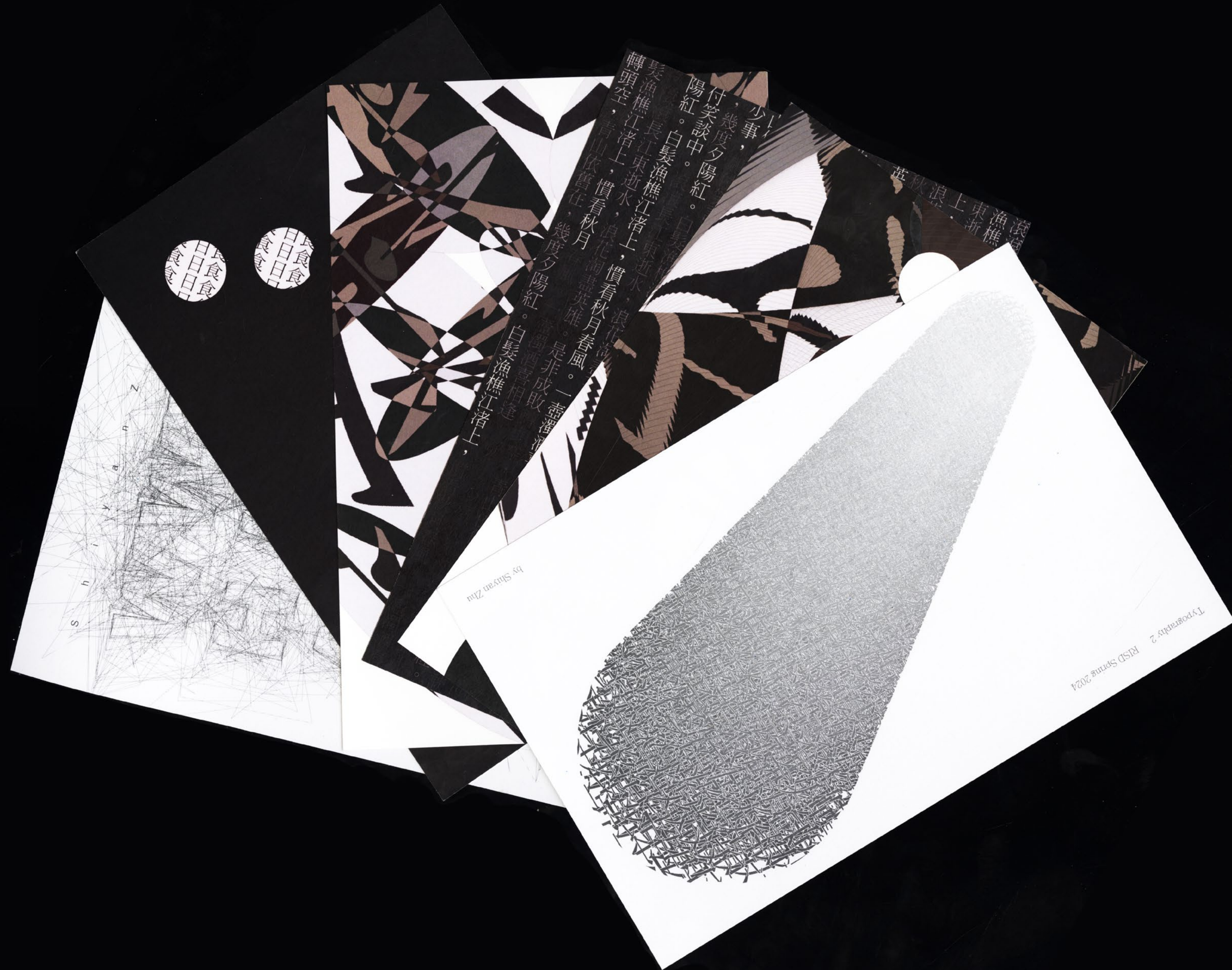


滾滾長江東逝水，浪花淘盡英雄。是非成敗轉頭空，青山依舊在，幾度夕陽紅。白
漁樵江渚上，慣看秋月春風。一壺濁酒喜相逢，古今多少事，都付笑談中。滾滾長
江東逝水，浪花淘盡英雄。是非成敗轉頭空，青山依舊在，幾度夕陽紅。白髮漁樵江
上，慣看秋月春風。一壺濁酒喜相逢，古今多少事，都付笑談中。滾滾長江東逝水，
浪花淘盡英雄。是非成敗轉頭空，青山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣
秋月春風。一壺濁酒喜相逢，古今多少事，都付笑談中。滾滾長江東逝水，浪花淘
英雄。是非成敗轉頭空，青山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春
。一壺濁酒喜相逢，古今多少事，都付笑談中。滾滾長江東逝水，浪花淘盡英雄。
非成敗轉頭空，青山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春風。一壺
酒喜相逢，古今多少事，都付笑談中。滾滾長江東逝水，浪花淘盡英雄。是非成敗
頭空，青山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春風。一壺濁酒喜相
，古今多少事，都付笑談中。滾滾長江東逝水，浪花淘盡英雄。是非成敗轉頭空，
山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春風。一壺濁酒喜相逢，古今
少事，都付笑談中。滾滾長江東逝水，浪花淘盡英雄。是非成敗轉頭空，青山依舊
，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春風。一壺濁酒喜相逢，古今多少事，
付笑談中。滾滾長江東逝水，浪花淘盡英雄。是非成敗轉頭空，青山依舊在，幾度
陽紅。白髮漁樵江渚上，慣看秋月春風。一壺濁酒喜相逢，古今多少事，都付笑談
。滾滾長江東逝水，浪花淘盡英雄。是非成敗轉頭空，青山依舊在，幾度夕陽紅。
髮漁樵江渚上，慣看秋月春風。一壺濁酒喜相逢，古今多少事，都付笑談中。非成
轉頭空，青山依舊在，幾度夕陽紅。白髮漁樵江渚上，慣看秋月春風。一壺濁酒喜



Repeatedly superimposes the Chinese character “I’m so tired”, creating an unbearable and overwhelming visual effect.



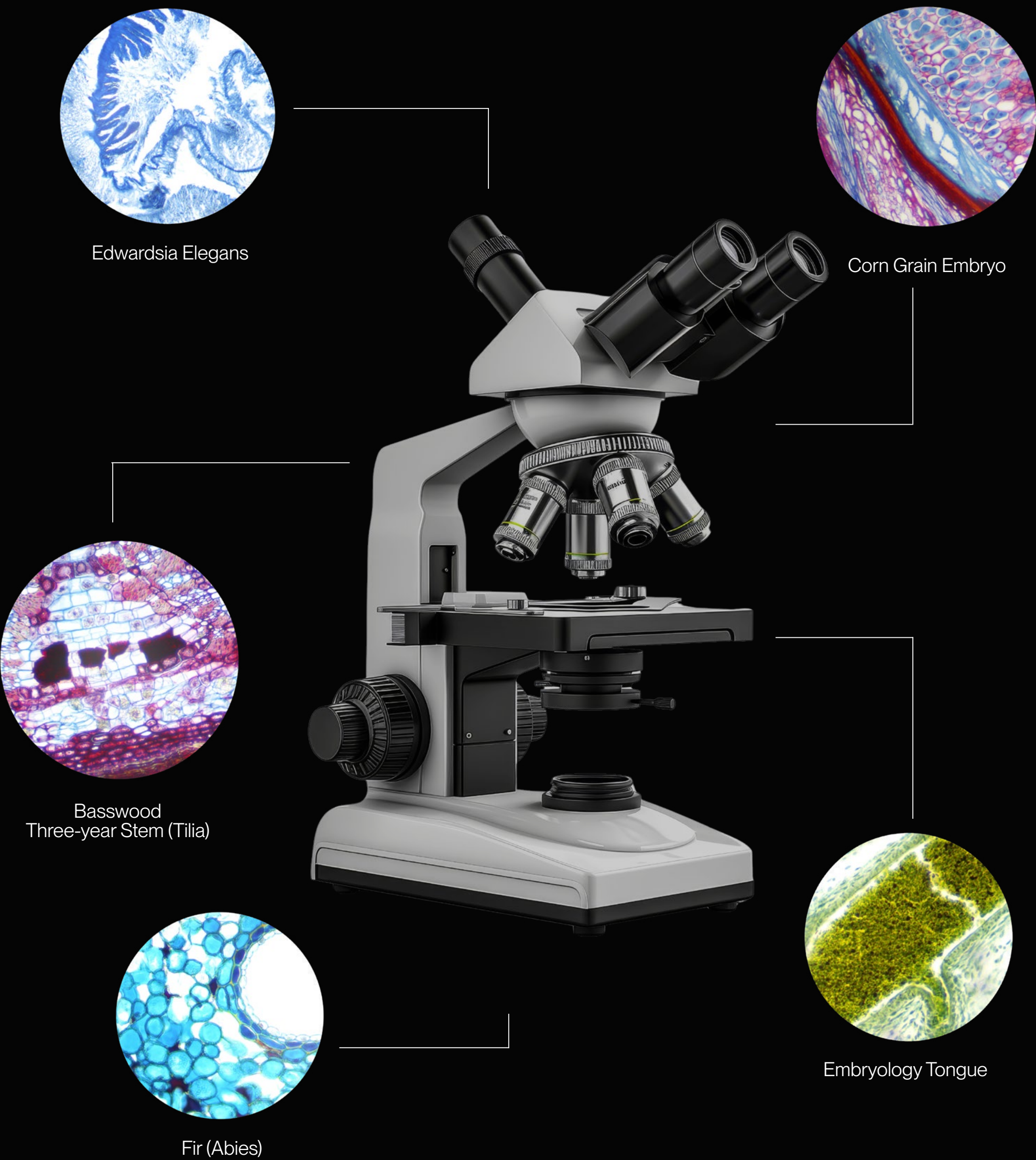


Cell Font

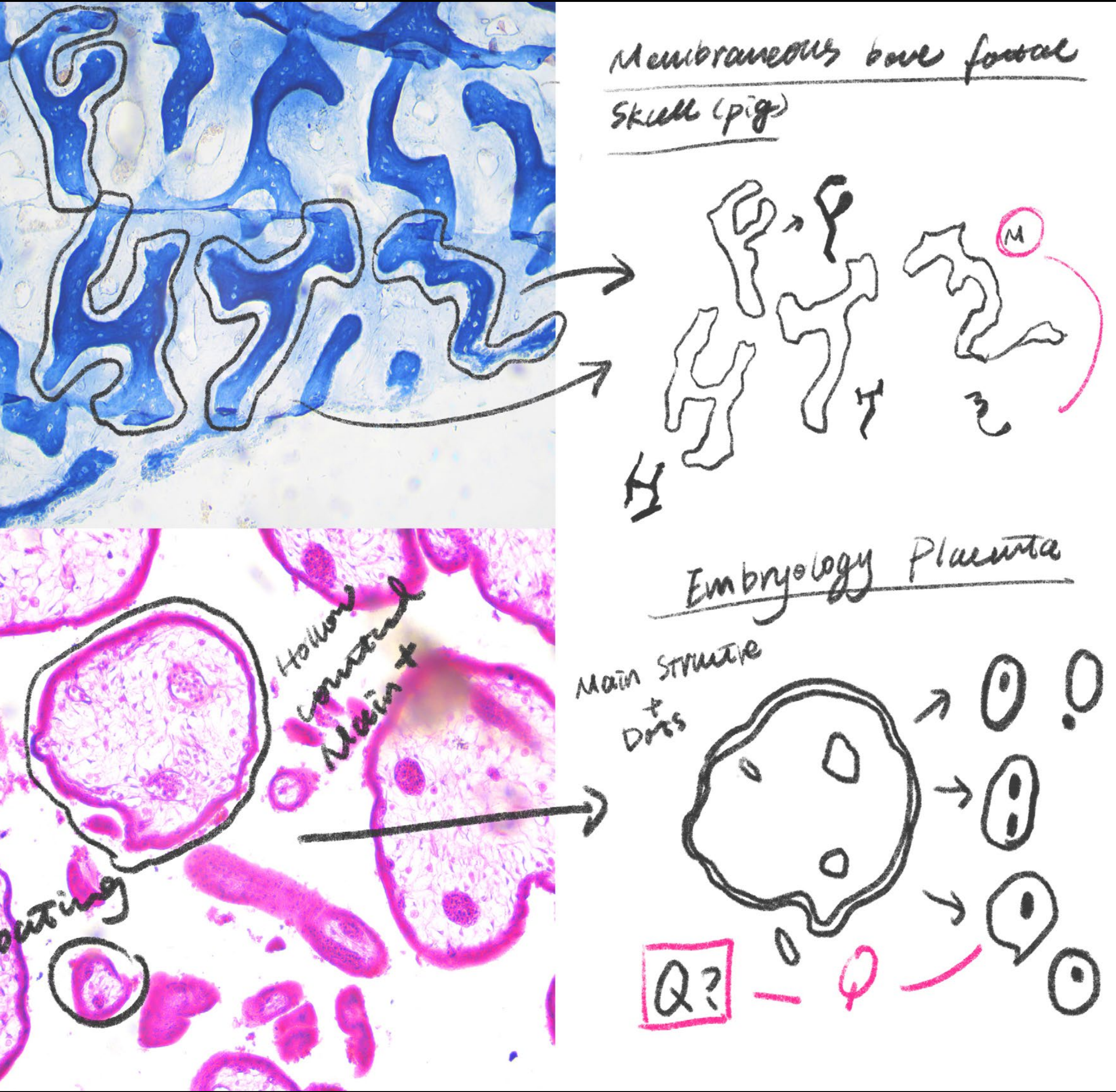
This experimental typeface is crafted from the intricate forms of microscopic creatures observed at the RISD Nature Lab. The project consists of 26 letters, each formed by various biological features, including cells, nerves, and other anatomical elements from both vertebrates and invertebrates.



During my observations at the RISD Nature Lab, my samples spanned various kingdoms, including Archaeobacteria, Eubacteria, Protista, Fungi, Plantae, and Animalia.



Through microscope observation, I noticed that some structures closely resemble actual letterforms. In my sketches, I tried to analyze the structure of these microorganisms and explored the relationship with letterforms.

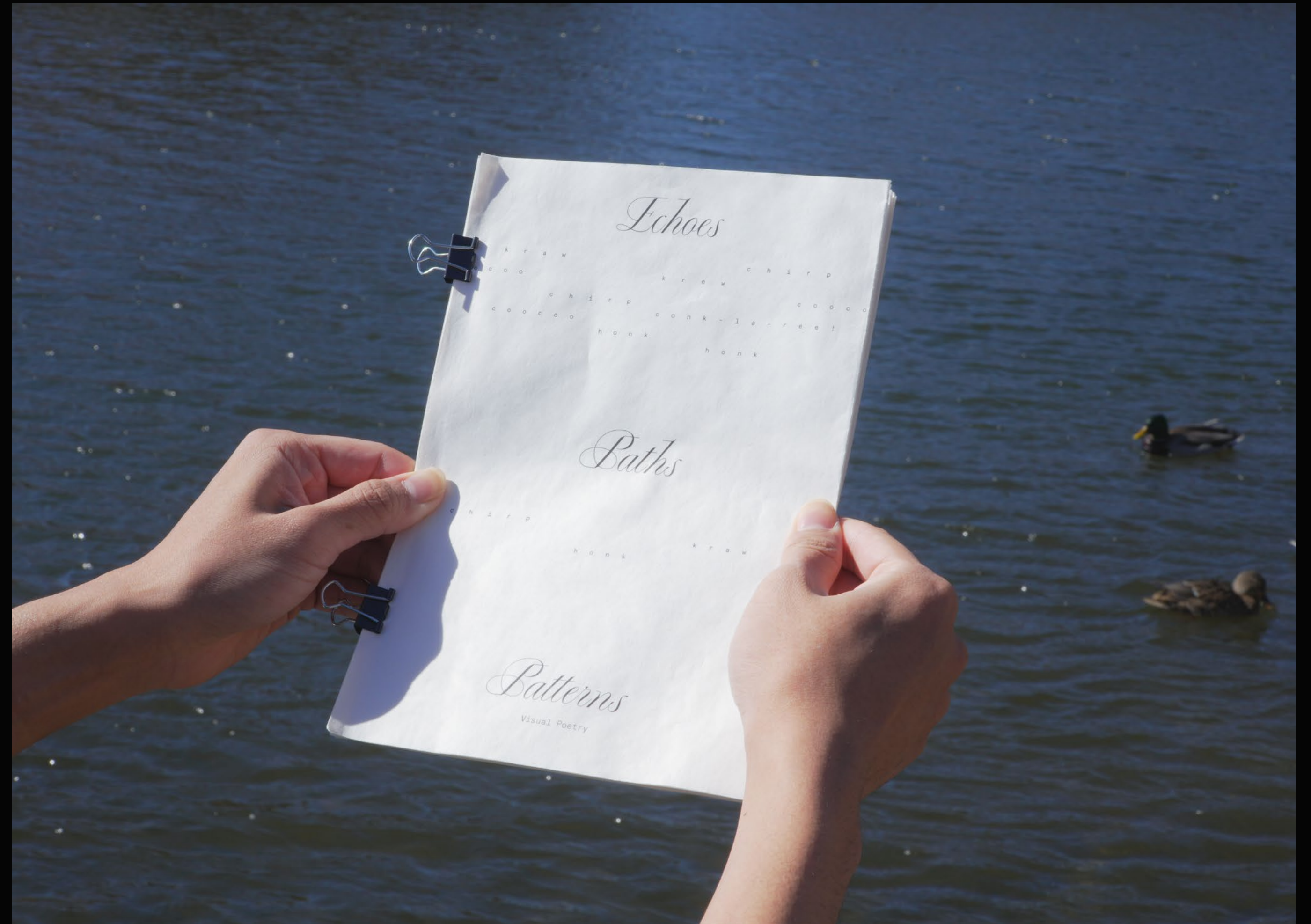




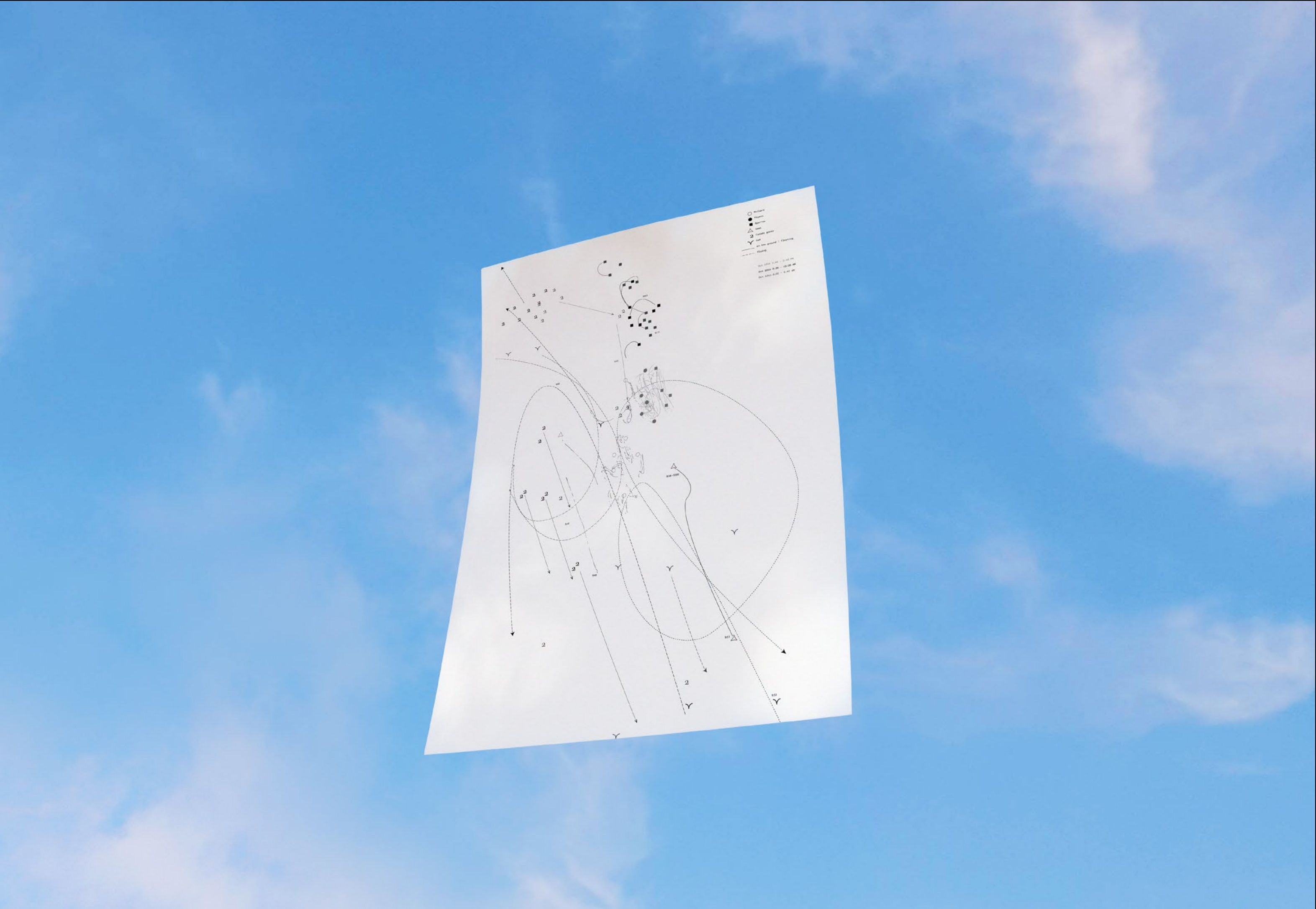
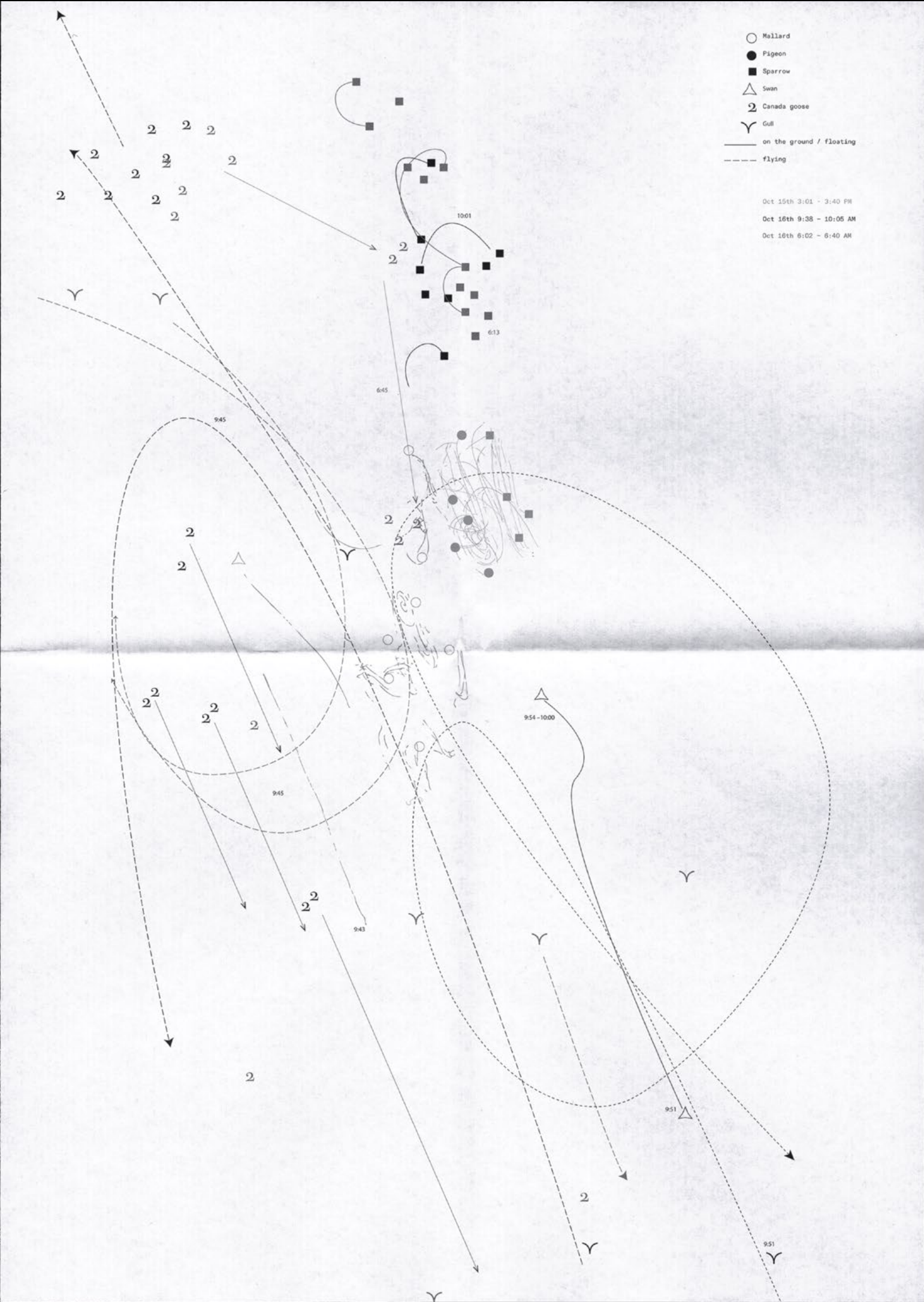


Echoes, Paths & Patterns

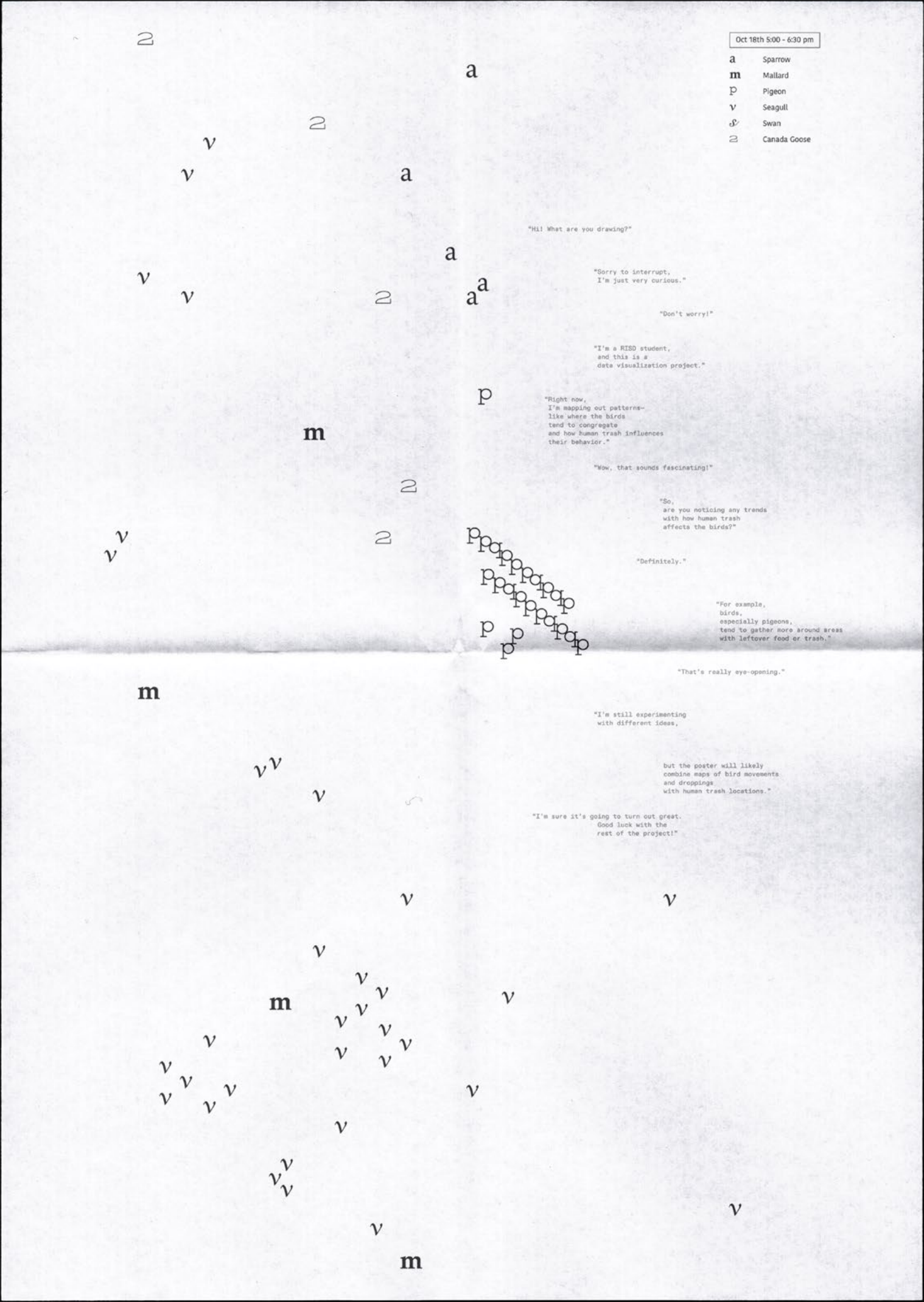
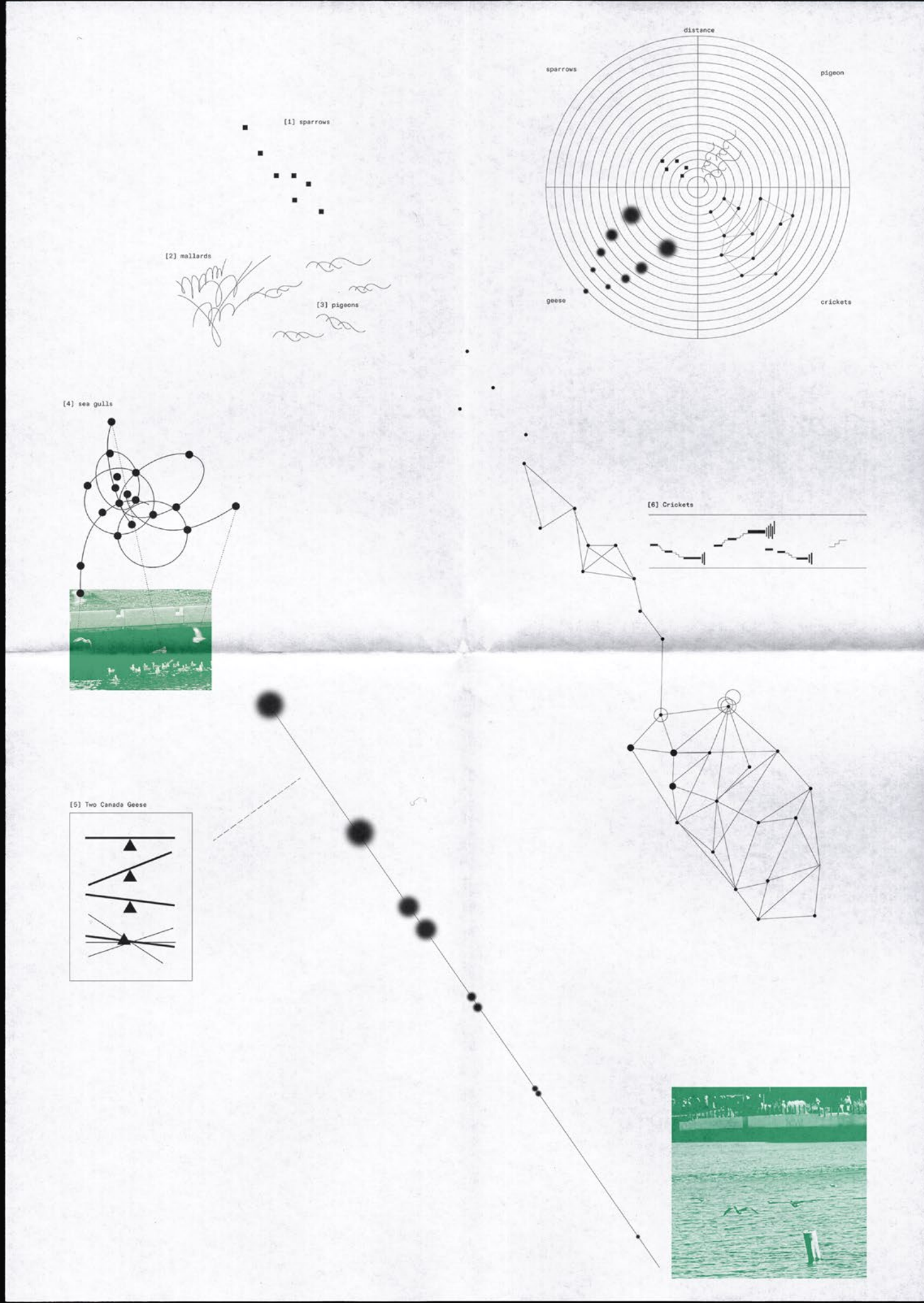
This project maps out the behavioral patterns of birds along the Living Edge of the Providence River, tracking their locating frequency, flight paths, droppings, and vocalizations. By visualizing these datasets throughout posters, publication and website, It explores the interconnected relationship between birds, humans, and the surrounding environment. As a time-based project, this work was a collaboration with Hyunmin Kim and Agnes Liu.



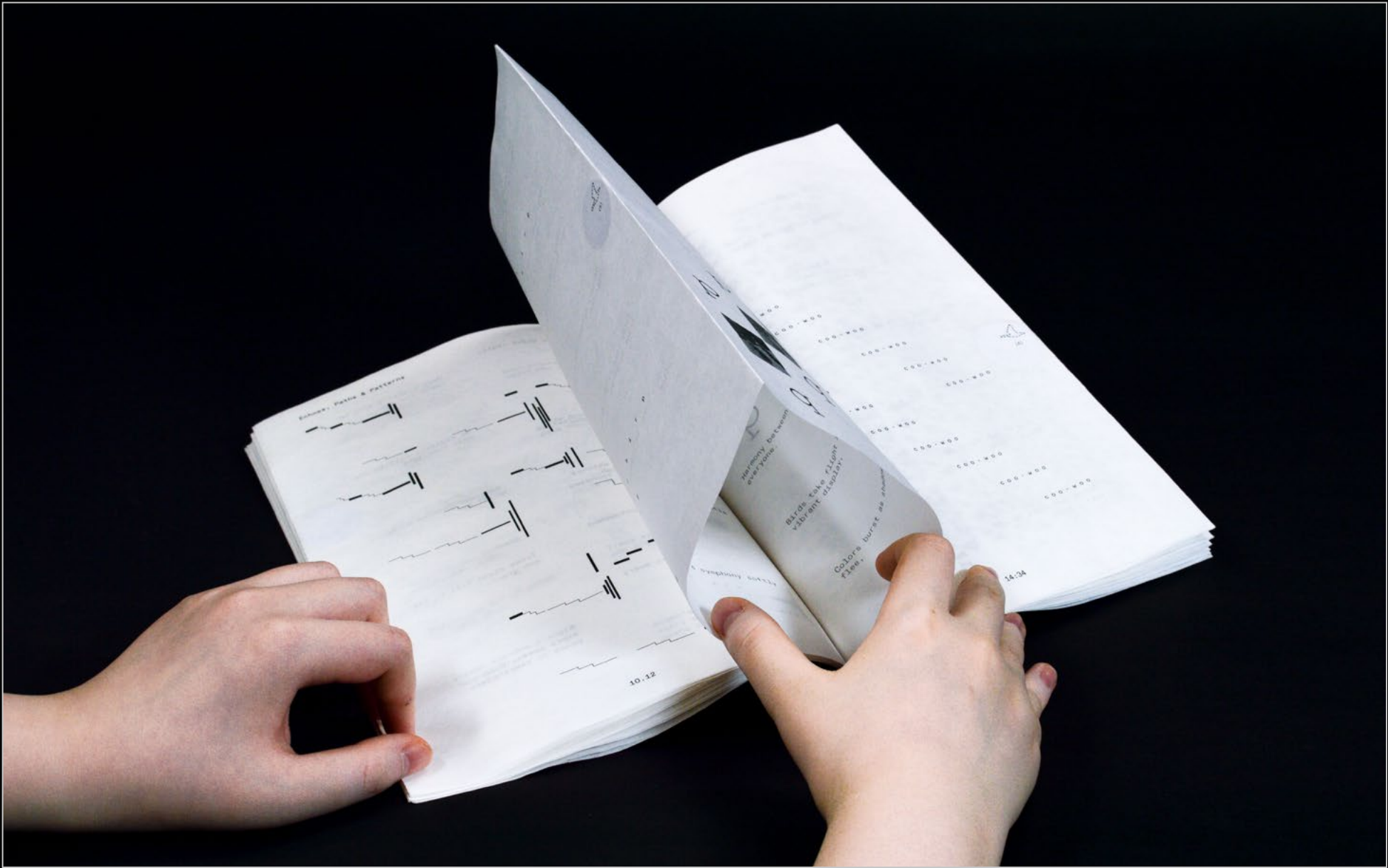
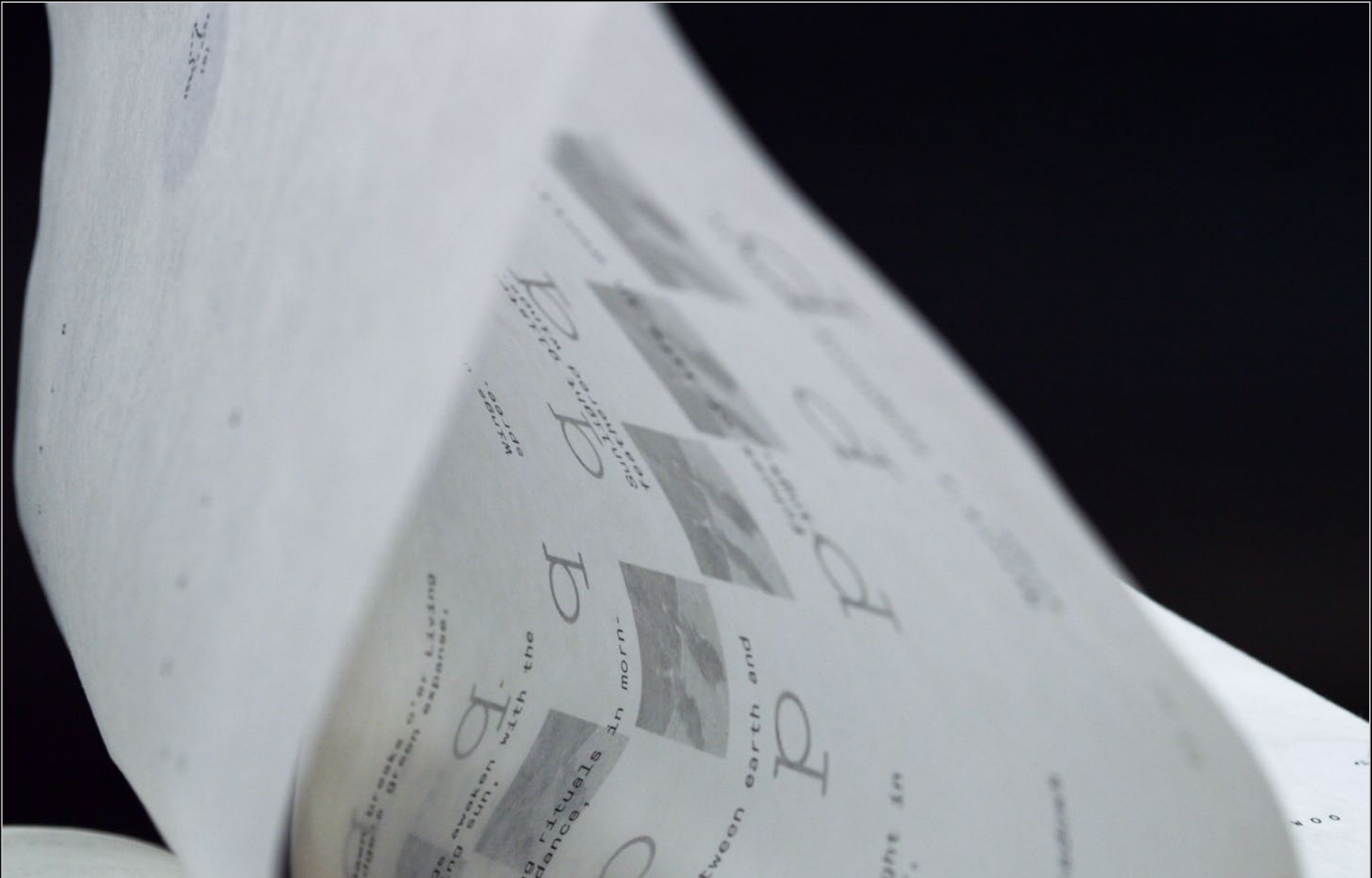
This poster visualized the flying paths of all different species of birds along the Living Edge, throughout the daytime.

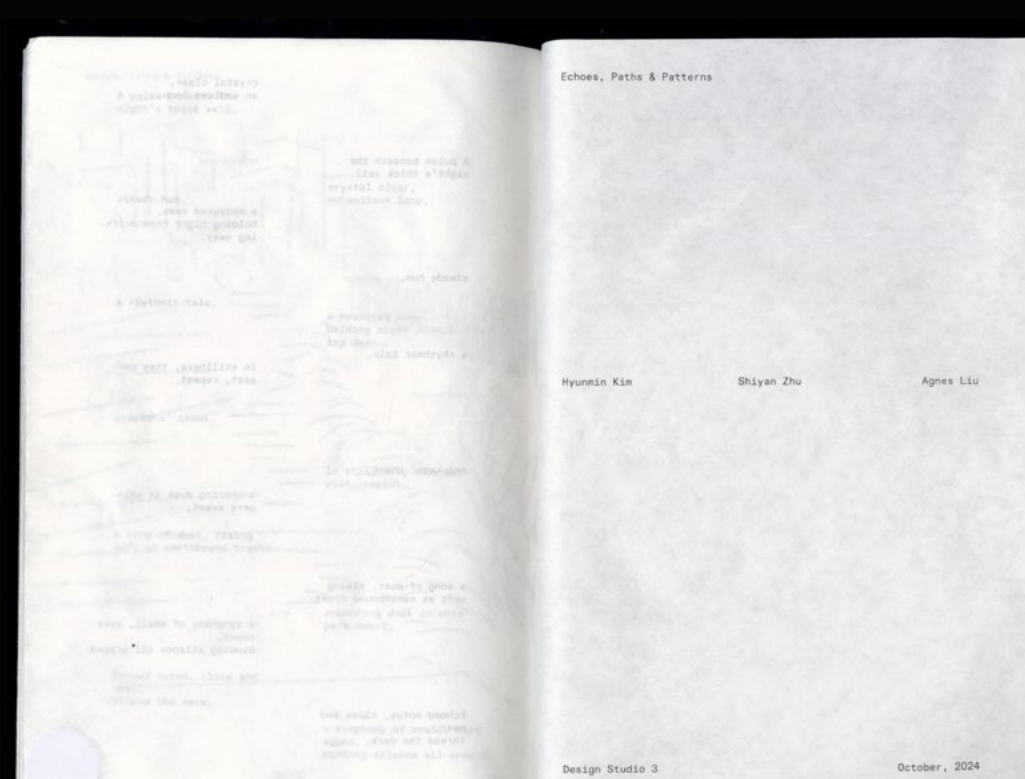
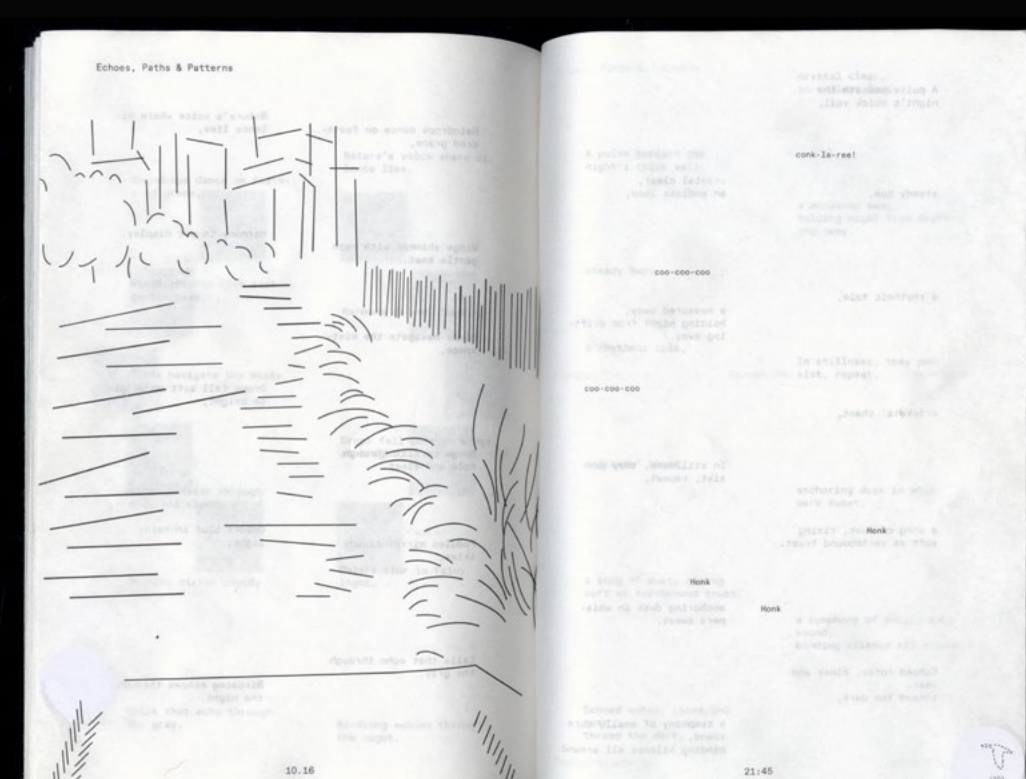
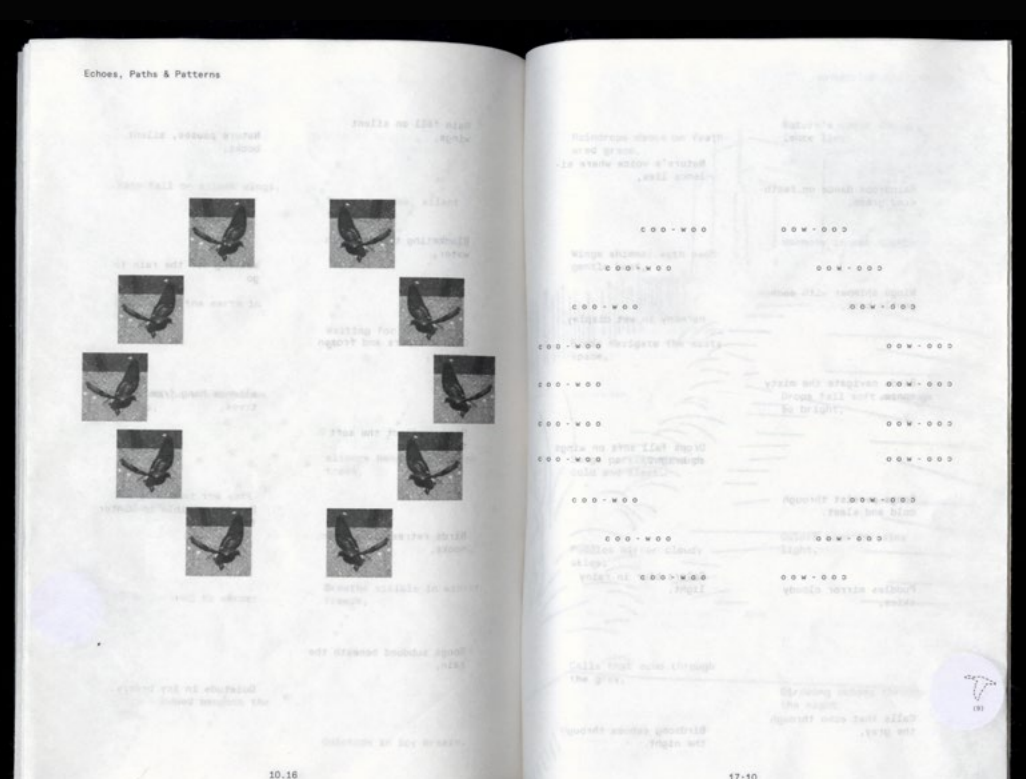
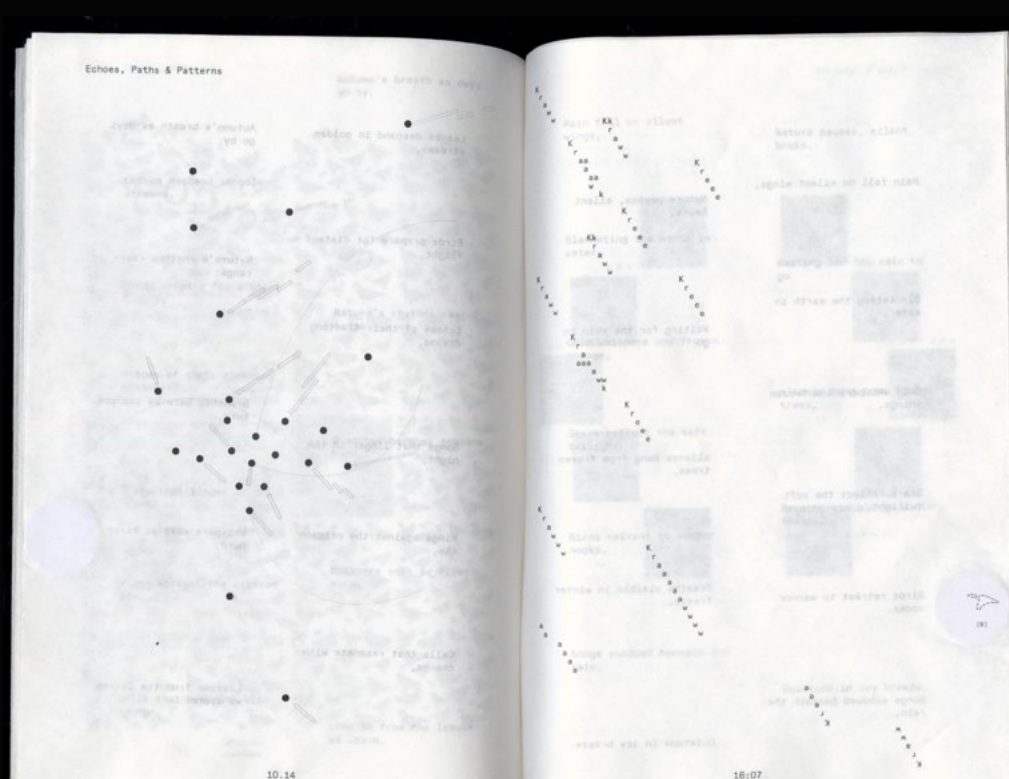
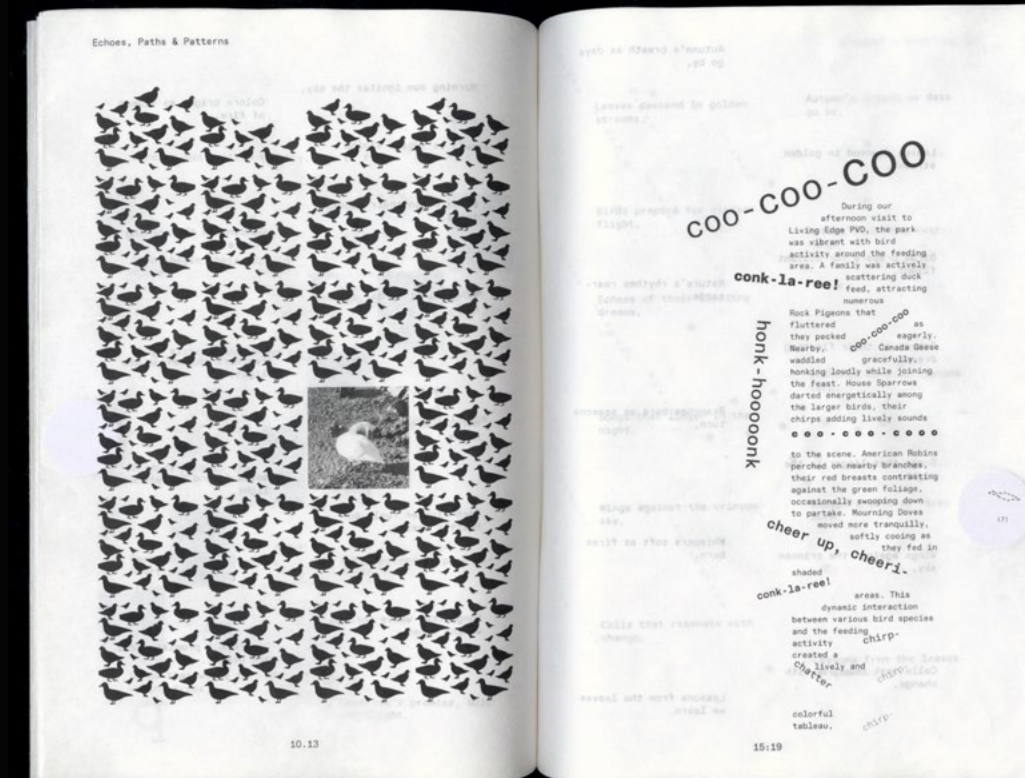
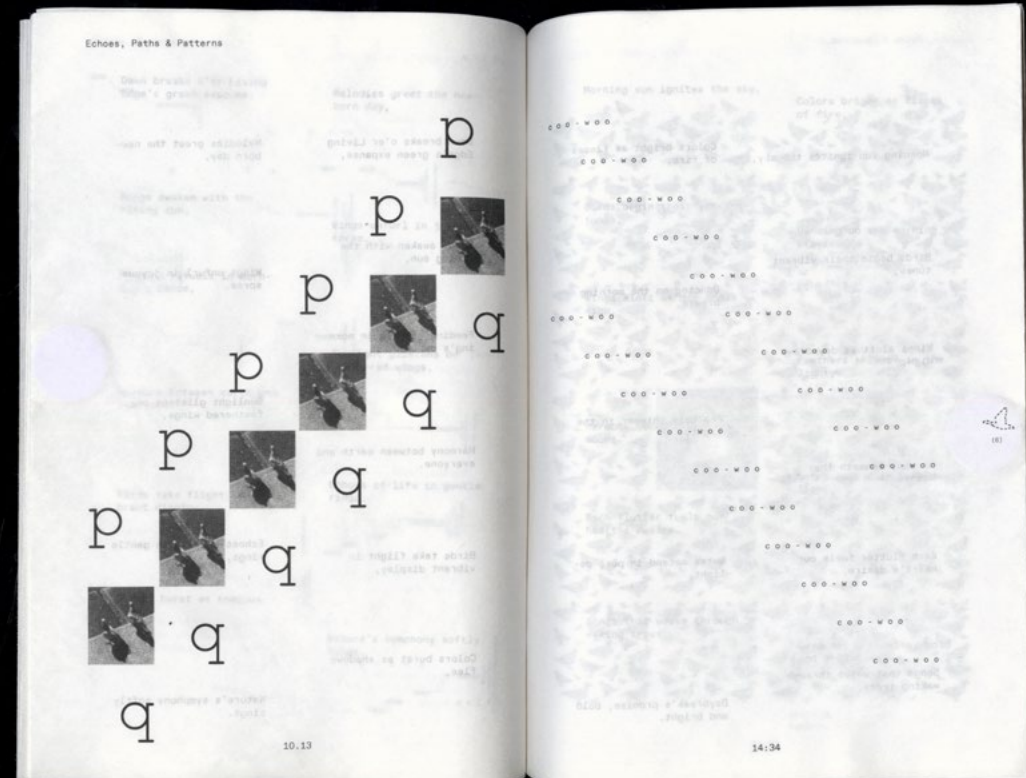
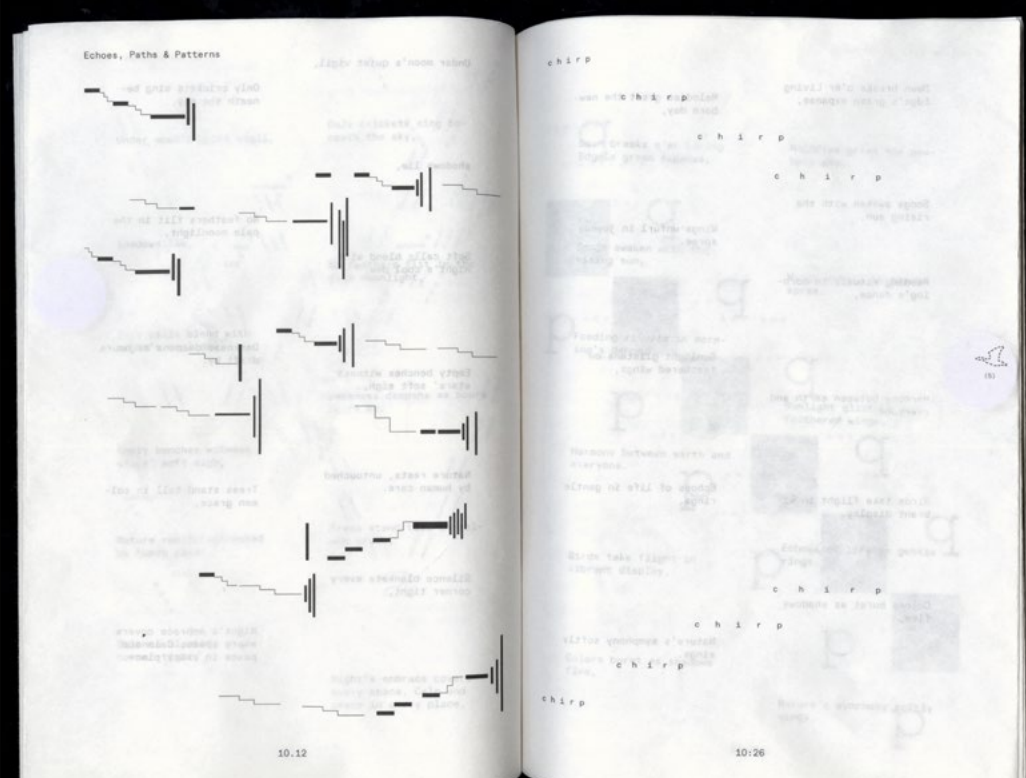
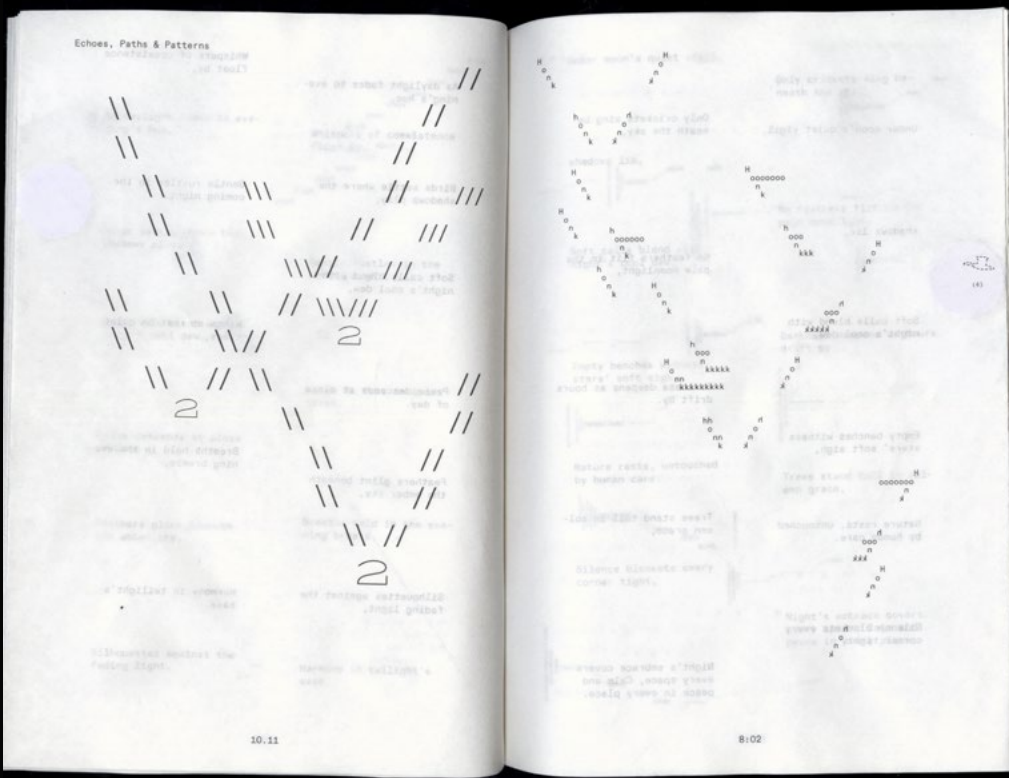
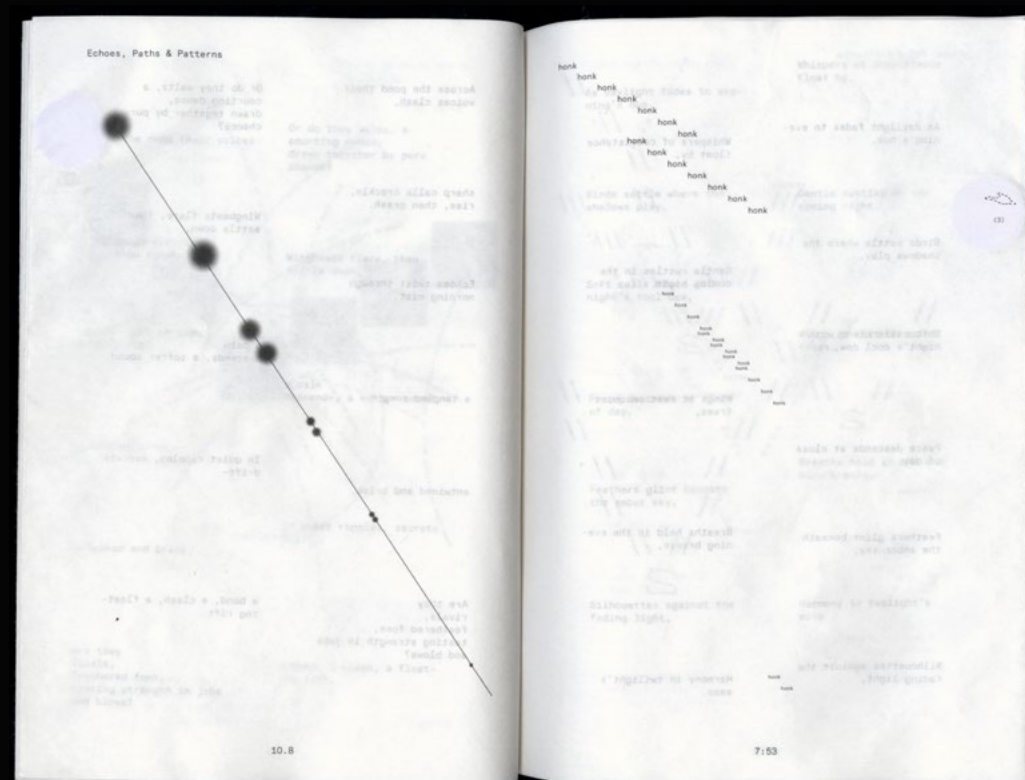
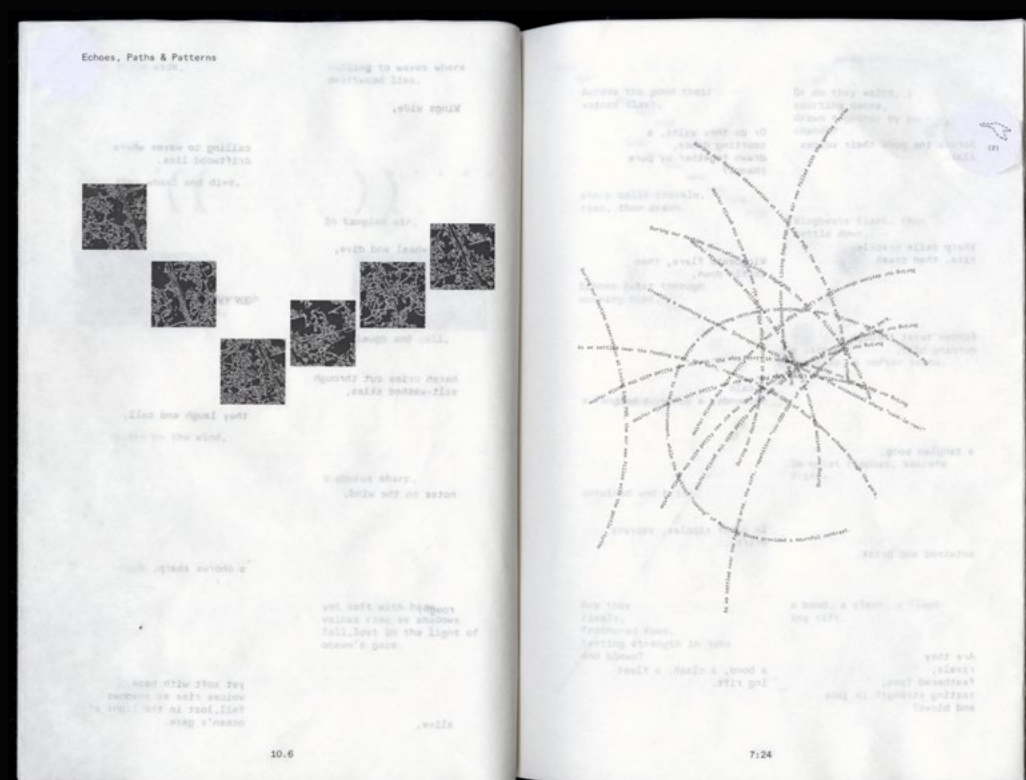
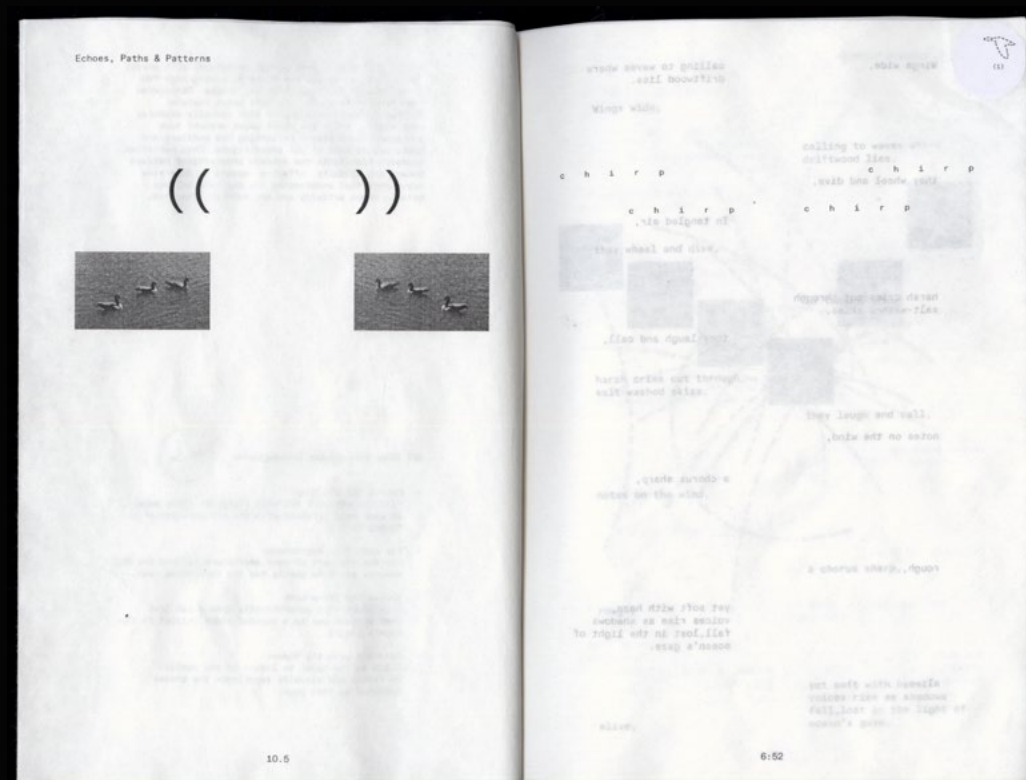
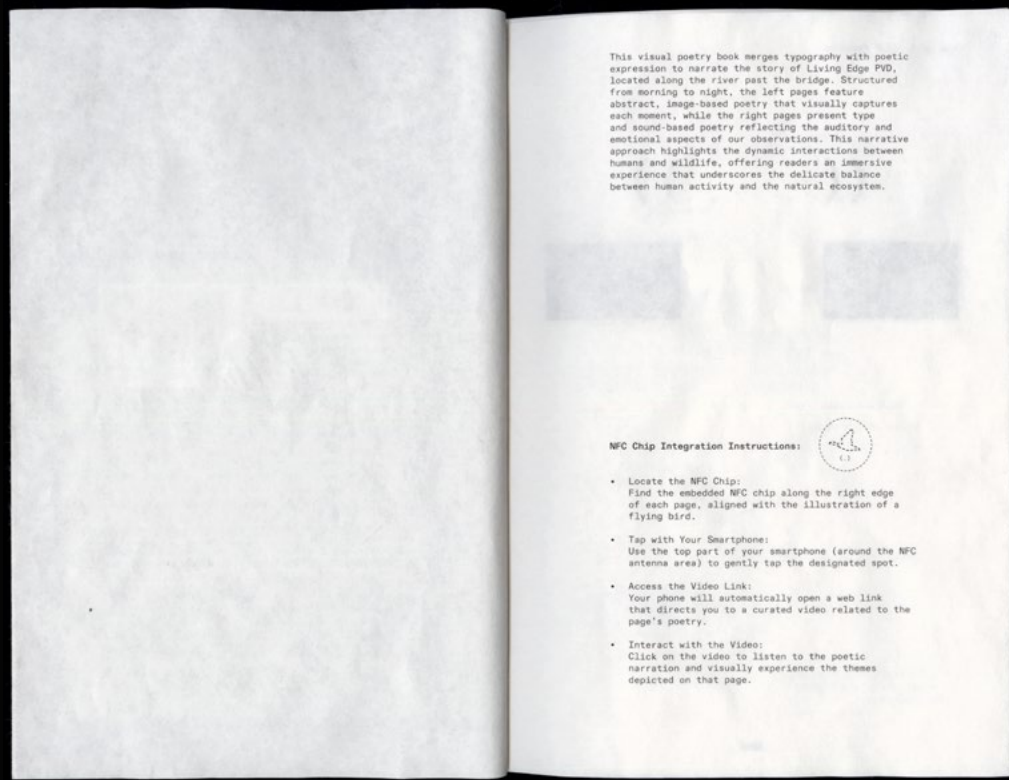


From left to right, these posters map out the sound data of birds, the location frequency of birds, and human conversations over time, alongside traces of bird droppings and human waste.



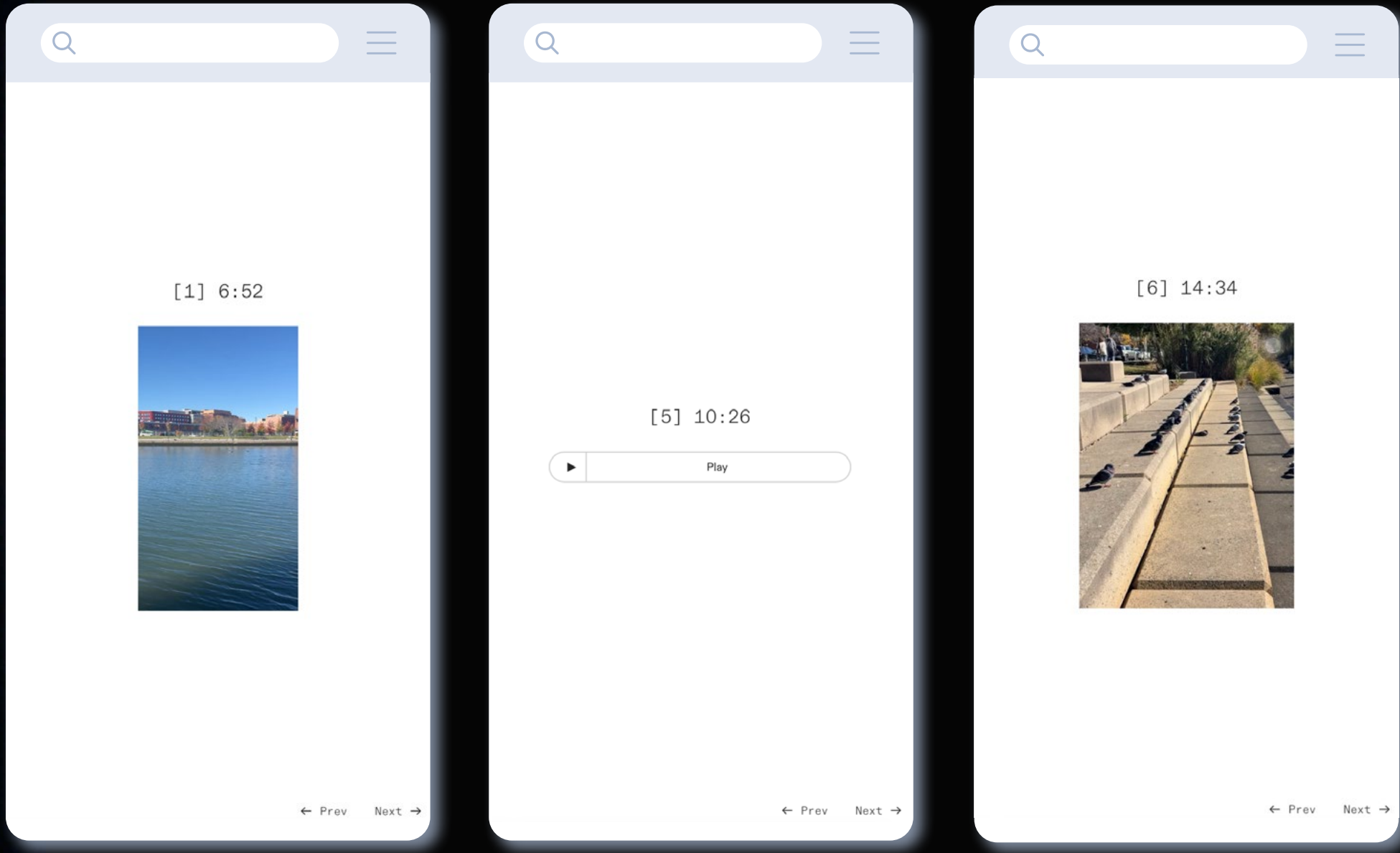
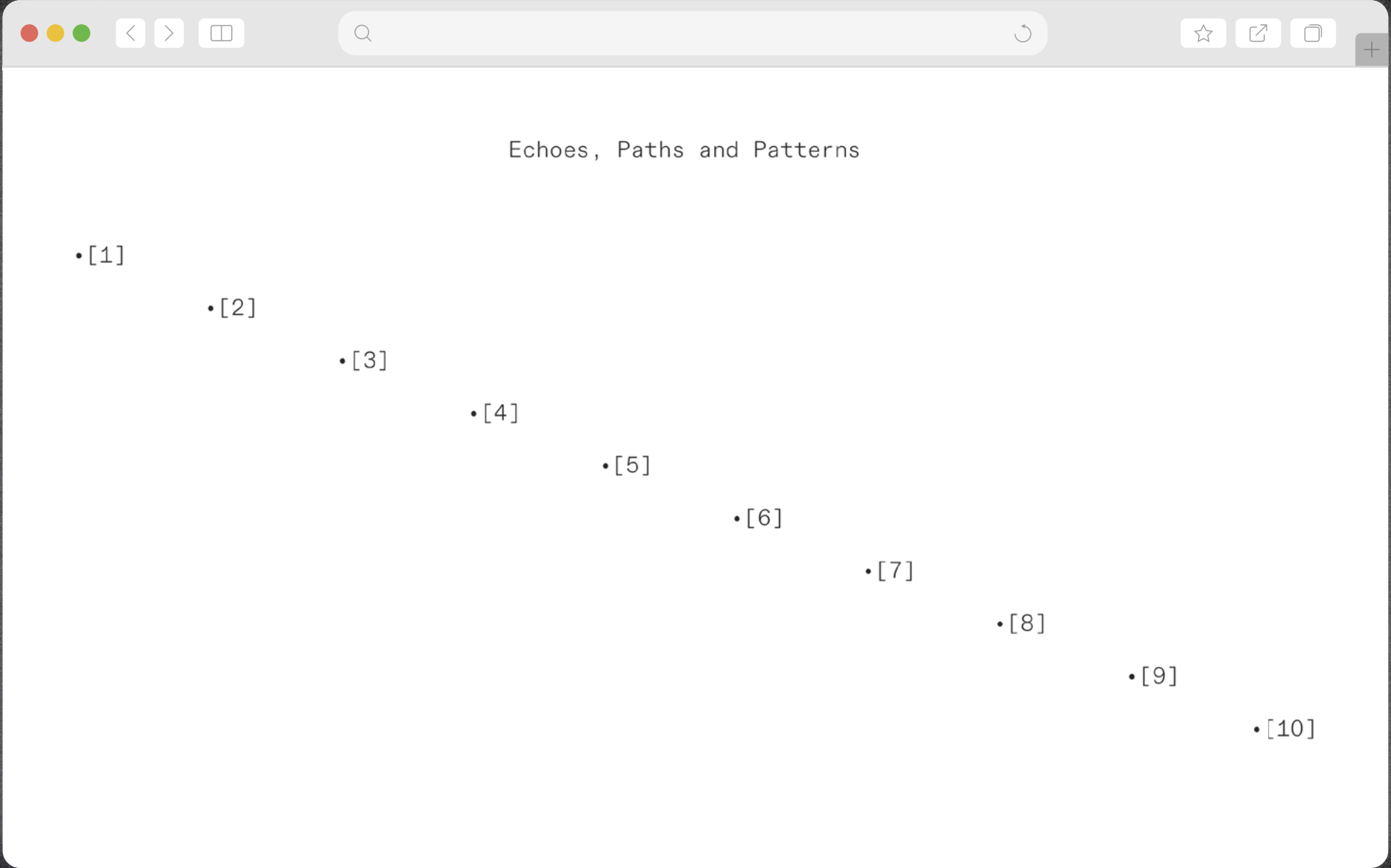
The front side presents data visualizations, mapping patterns and rhythms, while the back side reveals poetic interpretations, written in dialogue with the data, tracing the passage from day to night.





Embedded with NFC chips, each page enables an interactive experience by scanning to access real-time data on the living edge. From bird soundscapes to movement patterns in water and air, the site captures dynamic environmental interactions. Optimized for both desktop and mobile, it ensures seamless access anywhere, anytime.

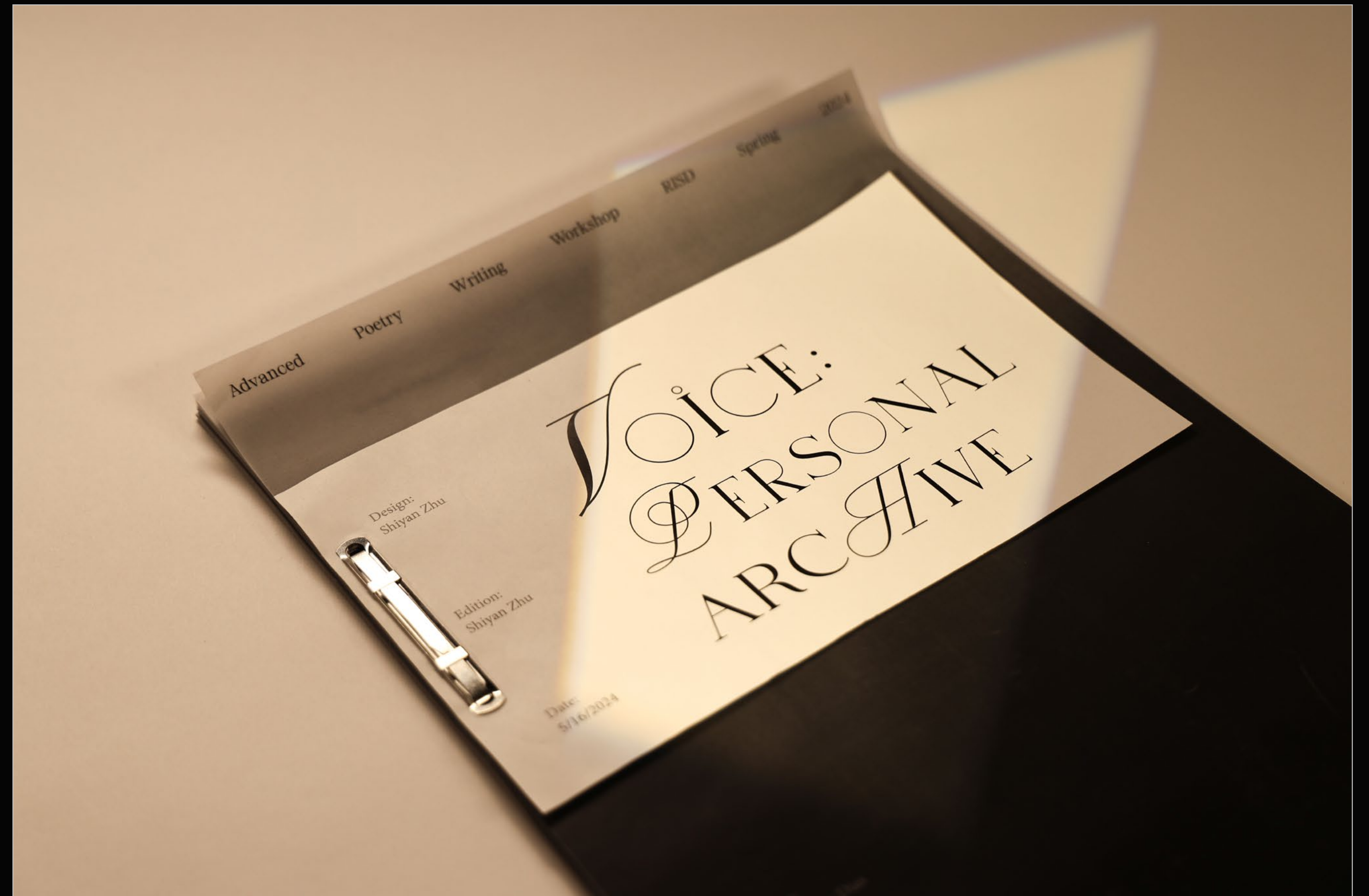
To Access the Website



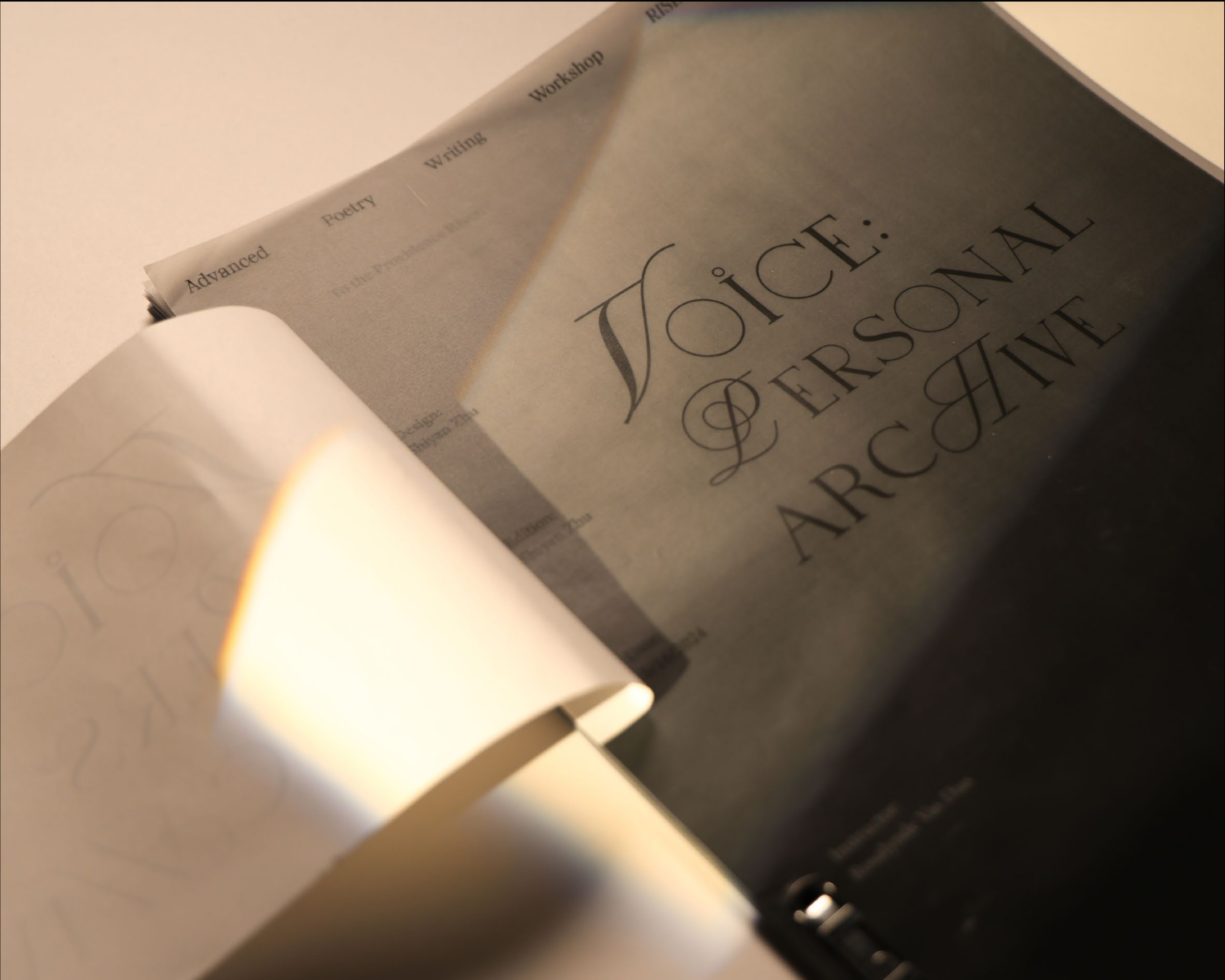
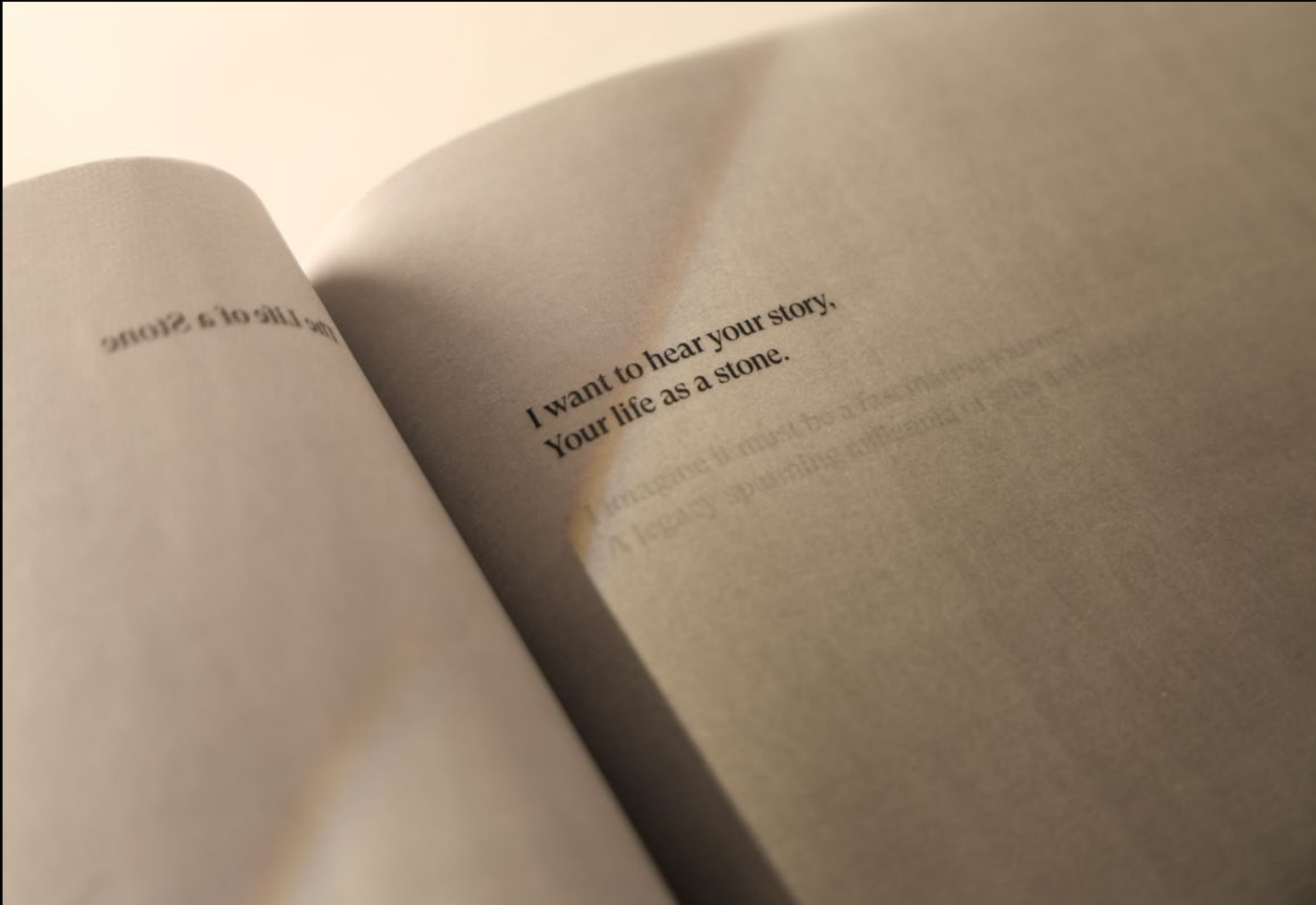
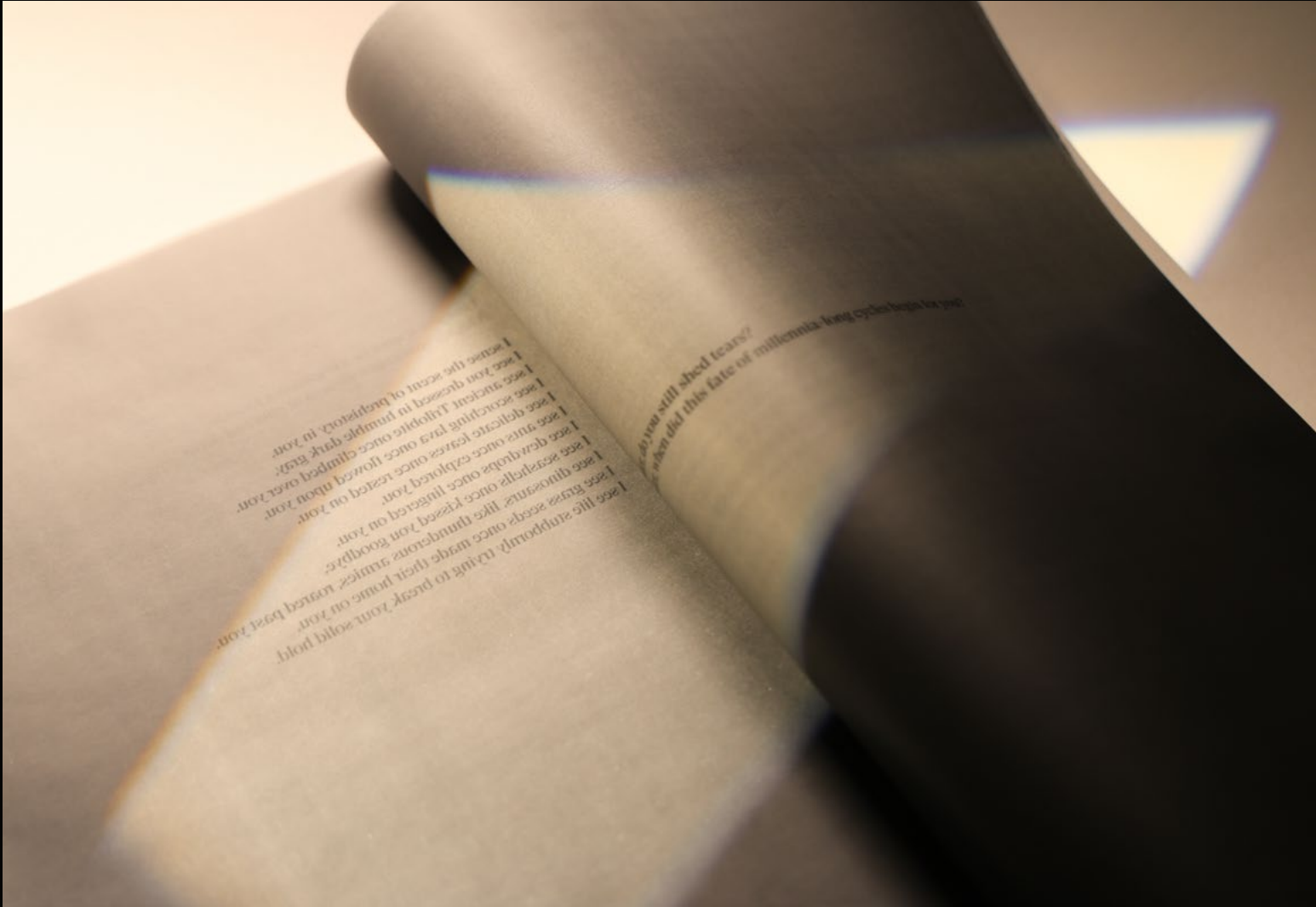


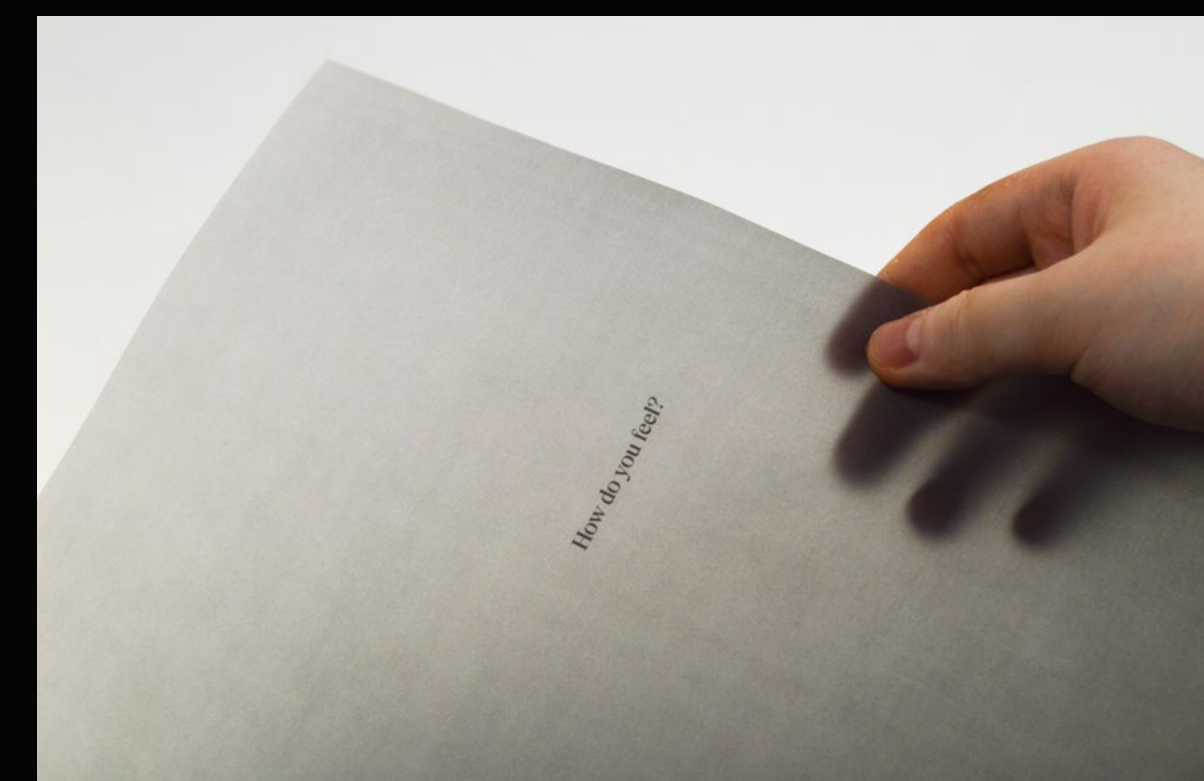
Voice: Personal Archive

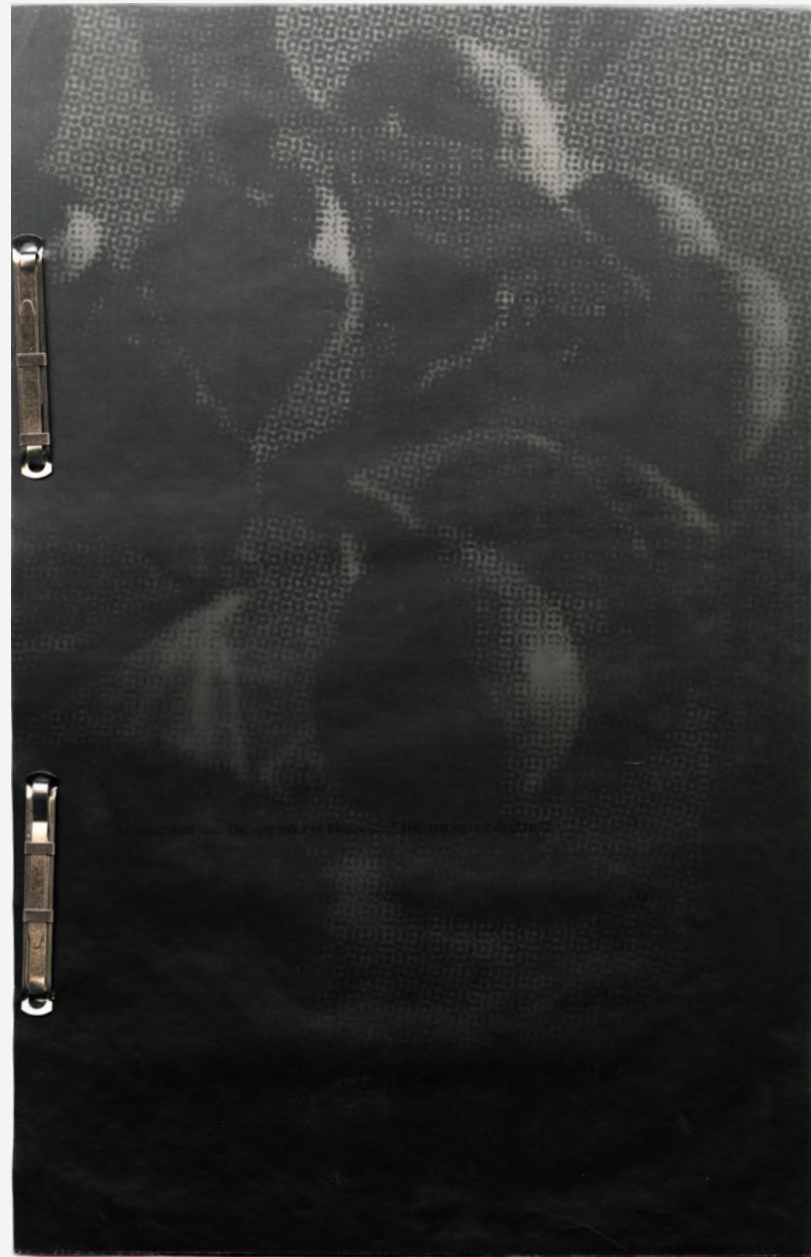
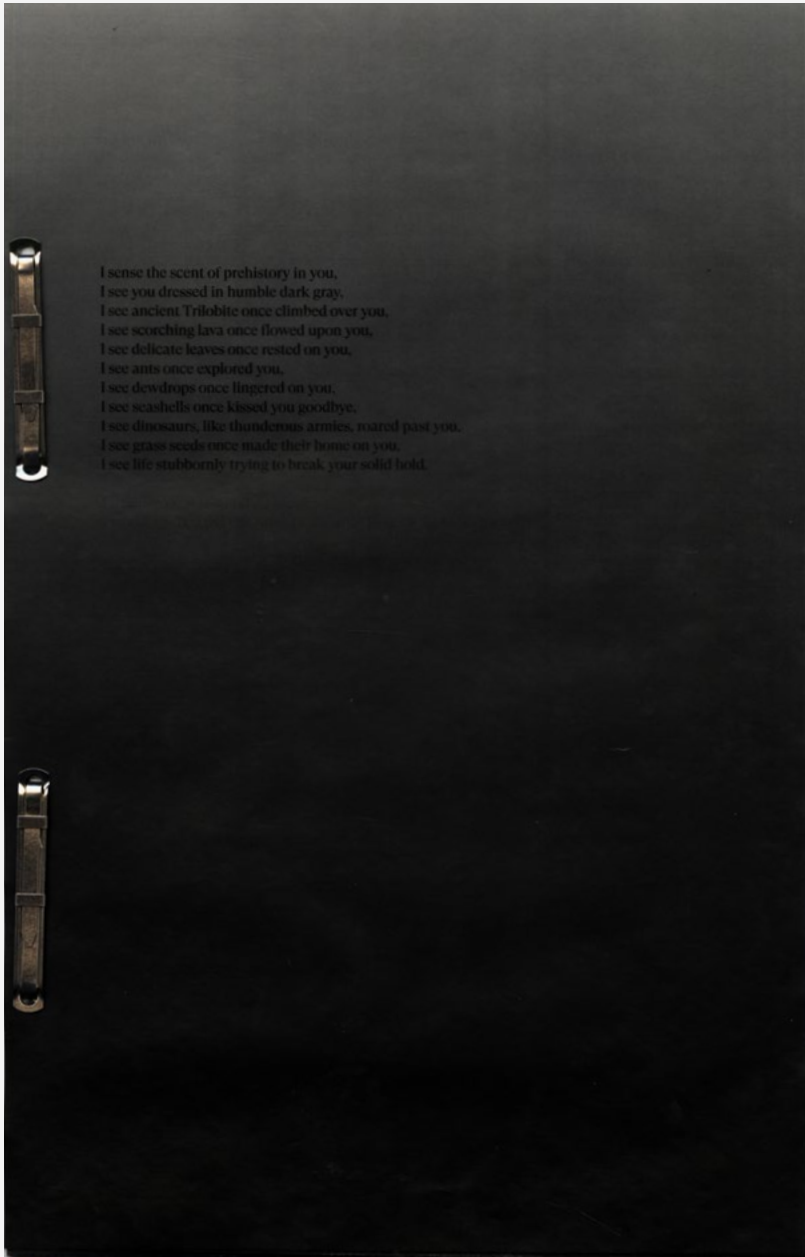
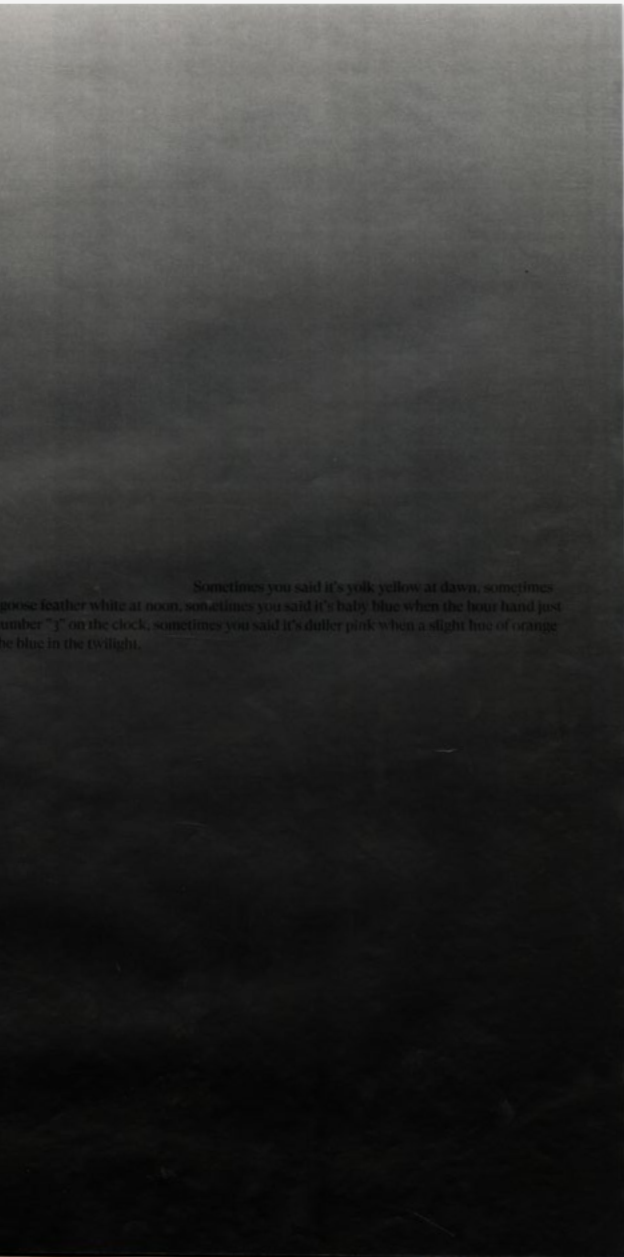
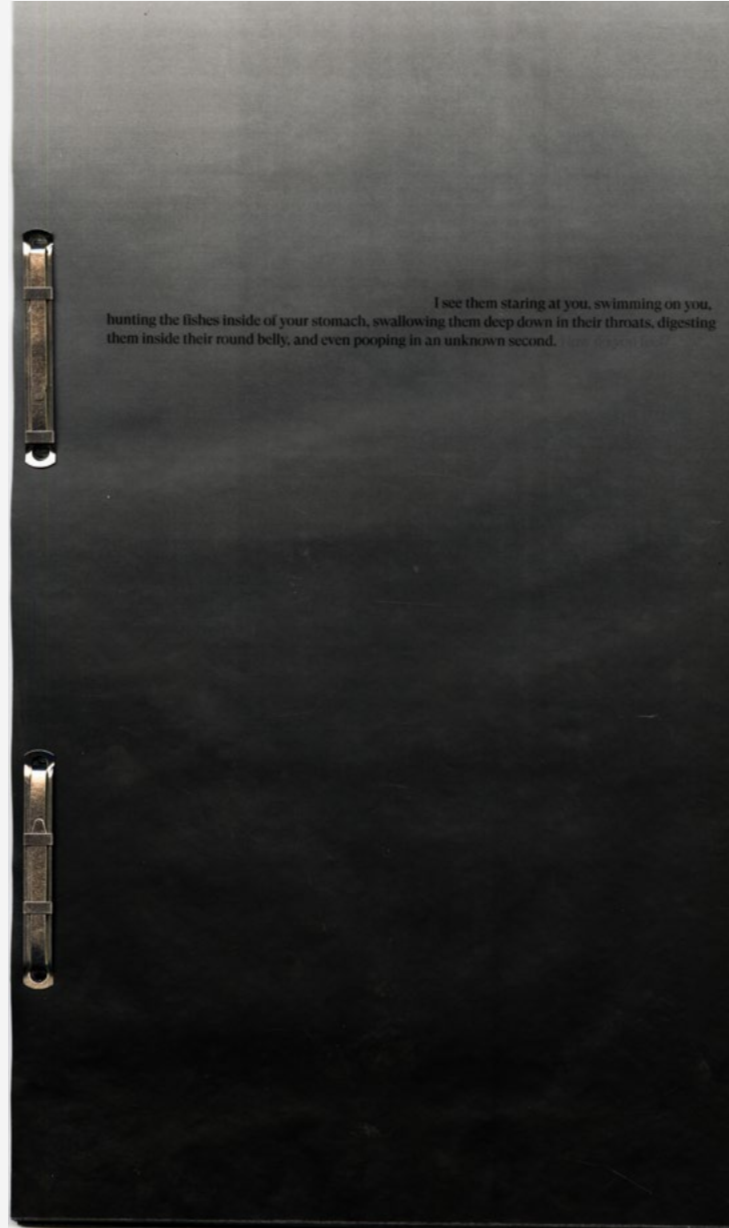
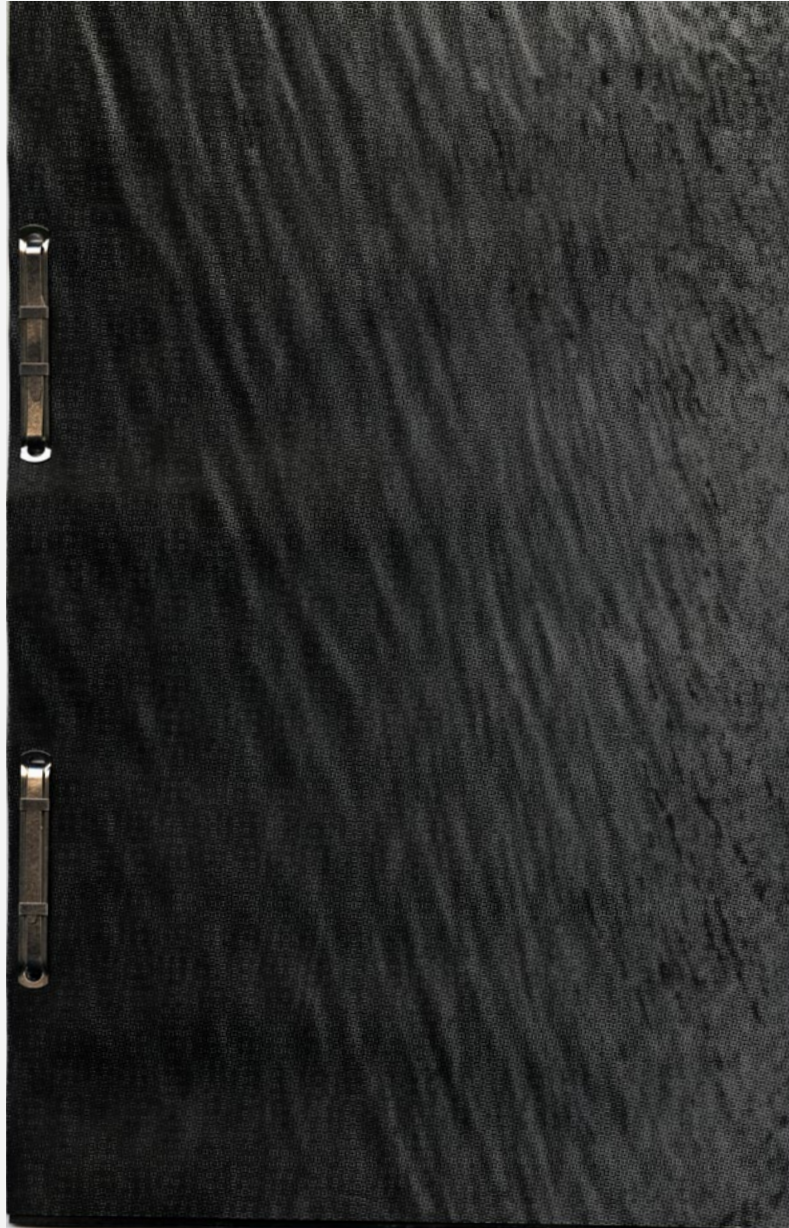
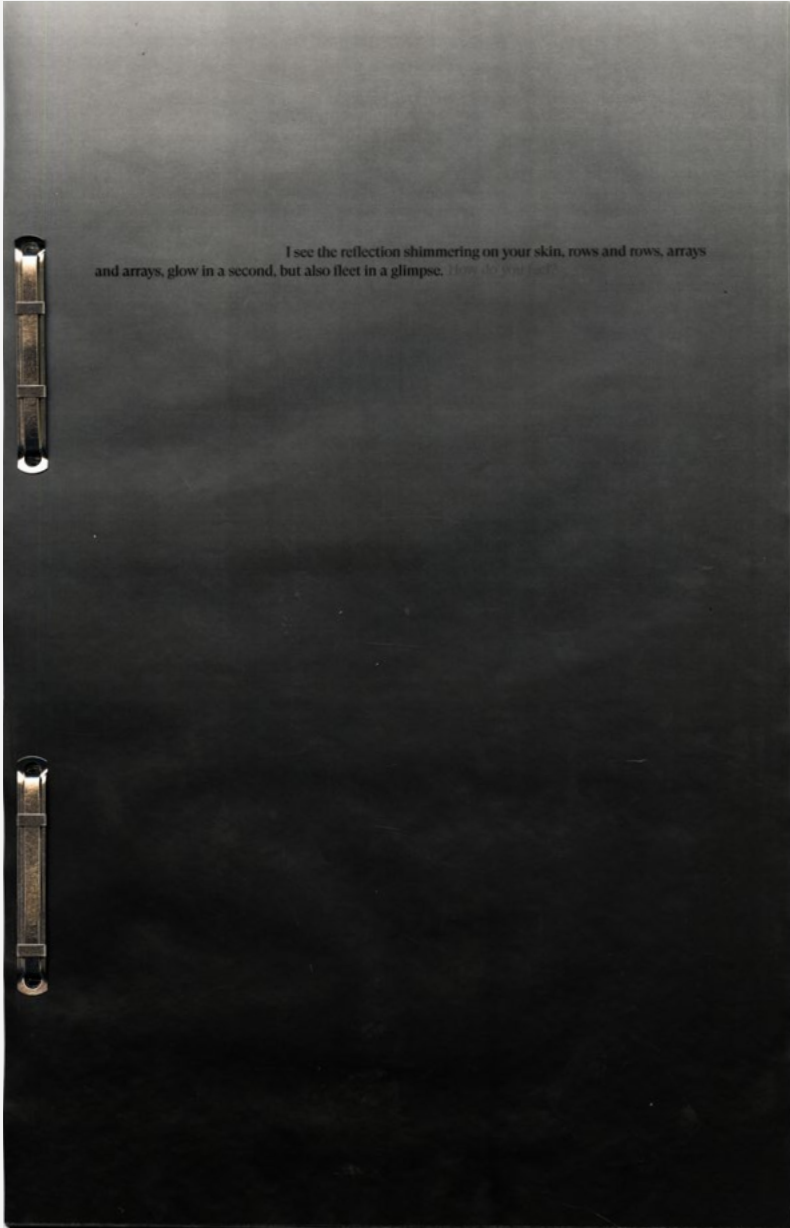
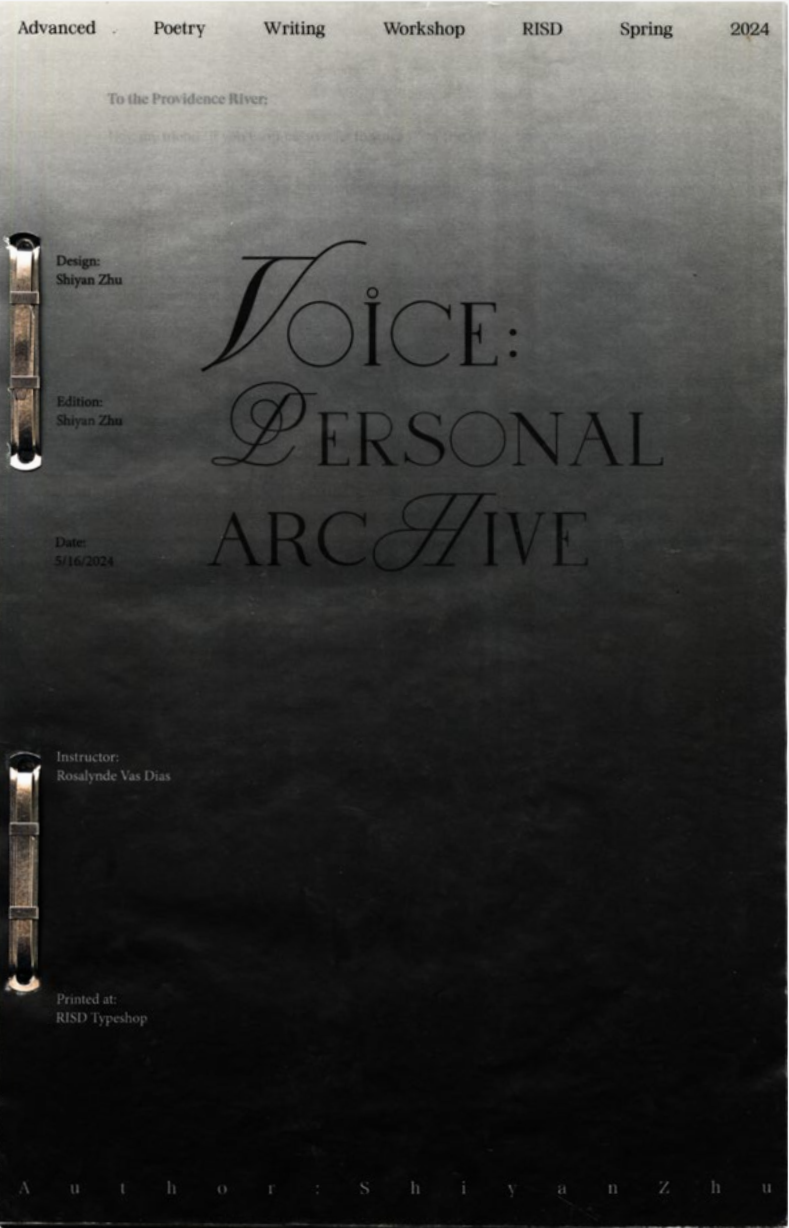
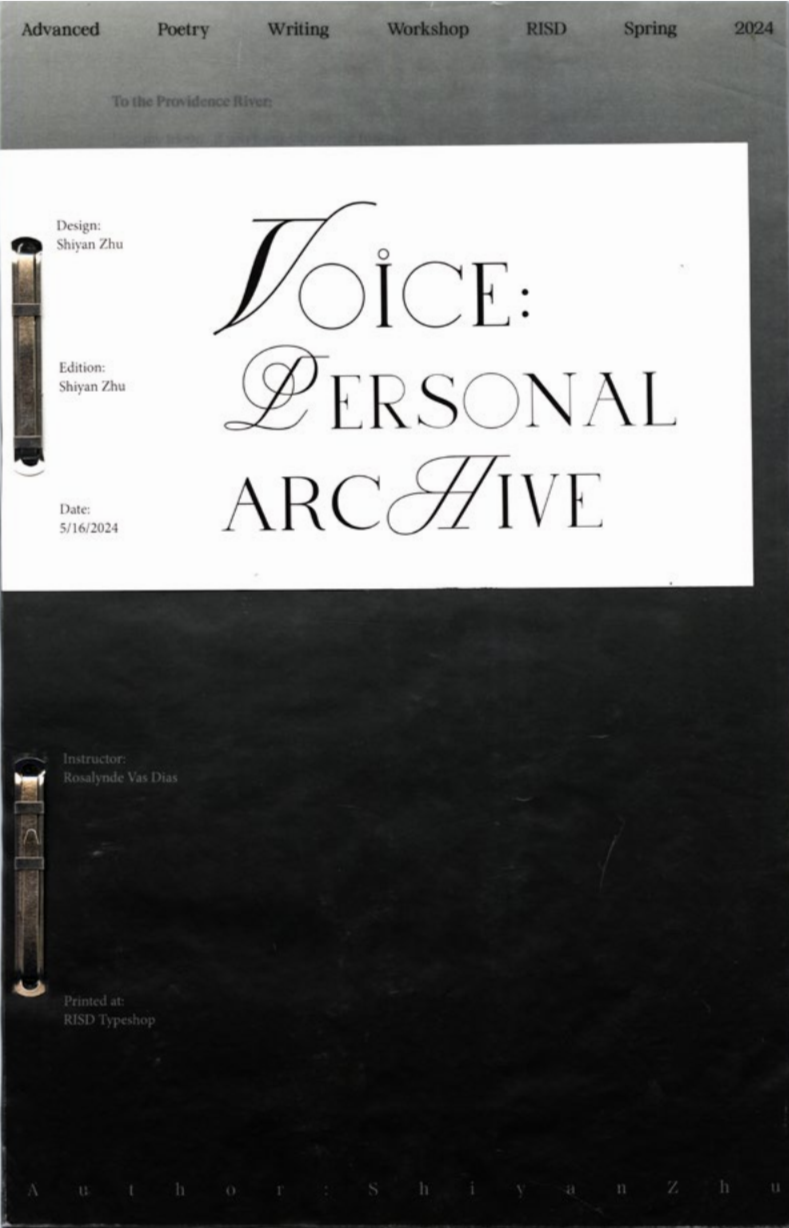
This poetry collection explores themes of voice, memory, trauma, nature, life, and time. The poems are printed on vellum paper, which is semi-transparent, allowing the words to subtly interact with the text beneath them, creating a layered and reflective experience.



In this book, the lines are arranged from top to bottom, accompanied by a printed gradient on vellum paper. Its translucency echoes a voice fading through time and space, capturing the poem's ephemeral essence.







Tomb

This book takes readers on a journey through time, guided by texts from two ancient tombs: Mawangdui in China and the Tomb of Ankhmahor in Egypt. The Mawangdui tombs, dating back to the Han Dynasty, contain philosophical and medical works, including the Dao De Jing, while the Egyptian tomb offers insights into daily life, beliefs, and the afterlife. By juxtaposing these two cultures, the book explores their views on mortality, health, and the cosmos.





The book is compact and portable, designed for easy carrying. Its Coptic stitch binding echoes traditional methods, allowing the book to lie flat at 180 degrees. The cover, printed with white ink on brown cardstock, mimics the visual language of murals found in ancient tombs.

T O

M B

This book offers a passage through time, guided by the texts from two remarkable ancient tombs: Mawangdui in China and the Tomb of Ankhmahor in Egypt. As distant in geography as they are connected in significance, these sites have furnished scripts that are not merely relics, but keys to understanding complex past civilizations.

T O

M B

The Organization of the Pyramid Texts (2 vols.): Typology and Disposition

Harold M. Hays
2012
pp. 125-204 (80 pages)



texts themselves they also appear in the diagram of the nine palaces. Then, in Yinyang wuxing B we find a cell inscribed with the following indications: the twelve branches arranged at the twelve line-ends, the character *qiu* 'autumn' in the texts themselves they

also appear in the diagram of the nine palaces. Then, in Yinyang wuxing B we find a cell inscribed with the following indications: the twelve branches arranged at the upper righthand corner, and the character *dong* 'winter' in the lower righthand corner (the left-hand corners are not visible in the manuscript).¹² The evidence indicates that in this instance the cell represents the cycle of the year, with its four seasons and twelve lunar months. Finally, the cell is also found in the *Taichuan shu* 太極圖 (first of the generation of the fetus) in a diagram made up of twelve cells. Each cell corresponds to a month, and the twelve line-ends to directions.

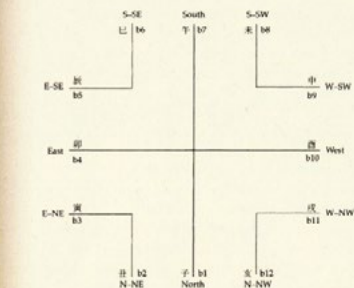


Fig. 4 The symbol of the cord-hook diagram in the Mawangdui manuscript

Putting together the various indications of the use of the cell in the Mawangdui manuscripts, we see that sometimes it represents a year and sometimes a lunar month, and that its twelve line-ends always represent the twelve branches that mark positions in space (Fig. 4). This method of plotting calendrical cycles spatially corresponds to what Han texts call the *ersheng xigou* 二生勾 'two cords and four hooks' associating it precisely with the twelve branches.¹³ There is extensive evidence of the astro-calendrical use of the cord hook diagram in the Qin and Han periods in addition to the Mawangdui manuscripts. One example closely related to those just mentioned is the Taiyi 太一 (Great One) diviner's board from the beginning of the Han discovered at Fuyang 阜陽, Anhui, in 1977. The cord-hook diagram drawn on the back of the board served to record the quadrennial

Putting together the various indications of the use of the cell in the Mawangdui manuscripts, we see that sometimes it represents a year and sometimes a lunar month, and that its twelve line-ends always represent the twelve branches that mark positions in space (Fig. 4). This method of plotting calendrical cycles spatially corresponds to what Han texts call the *ersheng xigou* 二生勾 'two cords and four hooks' associating it precisely with the twelve branches.¹³ There is extensive evidence of the astro-calendrical use of the cord hook diagram in the Qin and Han periods in addition to the Mawangdui manuscripts. One example closely related to those just mentioned is the Taiyi 太一 (Great One) diviner's board from the beginning of the Han discovered at Fuyang 阜陽, Anhui, in 1977. The cord-hook diagram drawn on the back of the board served to record the quadrennial

Fig. 7. Several applications of cord-hook diagram.

7a. Linsen mirror from Fuyang

7b. Linsen mirror from Fuyang

7c. Han mirror (see n. 39 for source)

7d. HAN TUV mirror (see n. 39 for source)

Fig. 8. The cord-hook diagram as a decorative motif.

8a. Han decorated tile from Gao

8b. Corner of a chest from the tomb of Marquis Yi of Zeng, c.480 B.C.

8c. Warring States period Chu coffin-lining boards

Fig. 9. The y-shaped design compared

Fig. 10. The wooden planchette from Yunnan depicting the sixty binoms on a liubo board (end of Former Han)

religious dimension attributed to these figures (Fig. 8c).¹⁴

On liubo playing boards the cord-hook diagram occurs in combination with another motif that has affinities with the ya-shaped design (paxing 𠄎𠄎) whose origins go back to Shang cultic and divinatorial traditions (Fig. 9).¹⁵ Thus, although the sexagenary grid of Xingde B seems to be intended to help determine the location of calendrical the course of their cyclical movements, we should not consider as a simple device conceived ad hoc by the Han calendrists rowing from the liubo playing board. I do not propose here evolution leading from the ya-shaped design to the cord-hook or to the liubo board. What is clear is that they all were ancient and widespread cosmological representations that were finely refined and adapted refined and adapted to different uses.¹⁶ During the Han functions assigned to these diagrams to these diagrams were also far from exclusive: wooden planchette from Yunnan 尹灣, Jiangsu (end of the Former which depicts a fortune-telling procedure and resembles with the sixty binoms on it, shows that the game had hemerological

Diagrams

Fig. 7. Several applications of cord-hook diagram.

7a. Linsen mirror from Fuyang

7b. Linsen mirror from Fuyang

7c. Han mirror (see n. 39 for source)

7d. HAN TUV mirror (see n. 39 for source)

Fig. 8. The cord-hook diagram as a decorative motif.

8a. Han decorated tile from Gao

8b. Corner of a chest from the tomb of Marquis Yi of Zeng, c.480 B.C.

8c. Warring States period Chu coffin-lining boards

Fig. 9. The y-shaped design compared

Fig. 10. The wooden planchette from Yunnan depicting the sixty binoms on a liubo board (end of Former Han)

Fig. 7. Several applications of cord-hook diagram.

7a. Linsen mirror from Fuyang

7b. Linsen mirror from Fuyang

7c. Han mirror (see n. 39 for source)

7d. HAN TUV mirror (see n. 39 for source)

Fig. 8. The cord-hook diagram as a decorative motif.

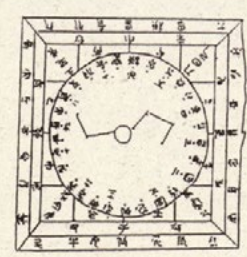
8a. Han decorated tile from Gao

8b. Corner of a chest from the tomb of Marquis Yi of Zeng, c.480 B.C.

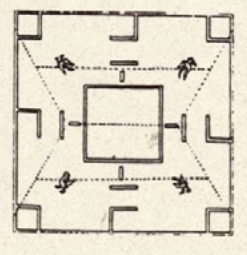
8c. Warring States period Chu coffin-lining boards

Fig. 9. The y-shaped design compared

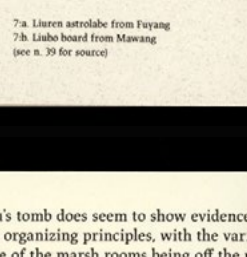
Fig. 10. The wooden planchette from Yunnan depicting the sixty binoms on a liubo board (end of Former Han)



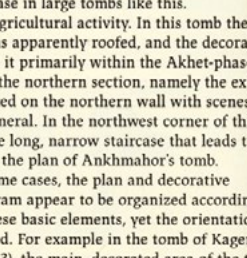
(7.a)



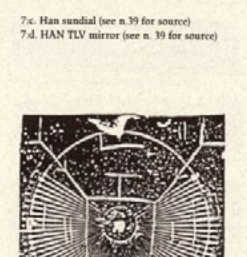
(7.b)



(7.c)



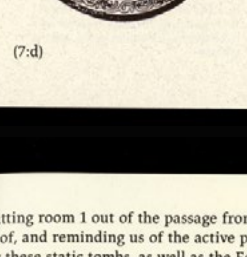
(7.d)



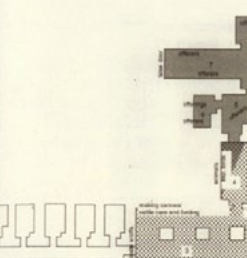
(7.a)



(7.b)



(7.c)



(7.d)

Fig. 7. Several applications of cord-hook diagram.

7a. Linsen mirror from Fuyang

7b. Linsen mirror from Fuyang

7c. Han mirror (see n. 39 for source)

7d. HAN TUV mirror (see n. 39 for source)

Fig. 8. The cord-hook diagram as a decorative motif.

8a. Han decorated tile from Gao

8b. Corner of a chest from the tomb of Marquis Yi of Zeng, c.480 B.C.

8c. Warring States period Chu coffin-lining boards

Fig. 9. The y-shaped design compared

Fig. 10. The wooden planchette from Yunnan depicting the sixty binoms on a liubo board (end of Former Han)

The Nine Palaces and the Daily Rotation of Xing-De

Let us examine the diagram. The two concentric circles at the center are divided in two by a horizontal line that also subdivides the outer circle into two groups of five cells, which are arranged on either side of the horizontal axis. This makes up the Central palace, called *zhonggong* 中宮 in Xingde B. part one, paragraph 3.4 (see below). Around the Central palace, and connected to it by straight lines, are eight square shapes. These are the eight peripheral palaces identified in the text by the directions to which they correspond. The palaces situated at the bottom (North), top (South), left (East), and right (West) are called *zhonggong* 中宮 'regular palaces'. The other four, representing the intermediary positions (NE, SE, SW, and NW) are called *jigong* 寄宮 'odd palaces'.¹⁷ The whole layout made up of the Central palace and the four odd palaces may be identified as the diagram traditionally known by the name *jiugong tu* 九宮圖 'nine palaces diagram'. In this respect the Mawangdui Xingde texts provide the oldest example of such a diagram, one whose nine divisions are explicitly defined as 'palaces'.¹⁸

The structure of all the regular palaces is identical. Each includes ten cells with inscriptions arranged horseshoe-fashion around a cord-hook diagram. It is difficult to decide whether the cord-hook diagram had only a decorative function or whether its presence in this position had a practical purpose. For example, it could be that the diviner wrote here the positions of Taiyin, Xing, and De for the current year. The odd palaces follow the same pattern: each has ten cells of which two or three contain no inscriptions. The structure of all the regular palaces is identical. Each

identical. Each includes ten cells with inscriptions arranged horseshoe-fashion around a cord-hook diagram. It is difficult to decide whether the cord-hook diagram had only a decorative function or whether its presence in this position had a practical purpose. For example, it could be that the diviner wrote here the positions of Taiyin, Xing, and De for the current year. The odd palaces follow the same pattern: each has ten cells of which two or three contain no inscriptions. The structure of all the regular palaces is identical. Each

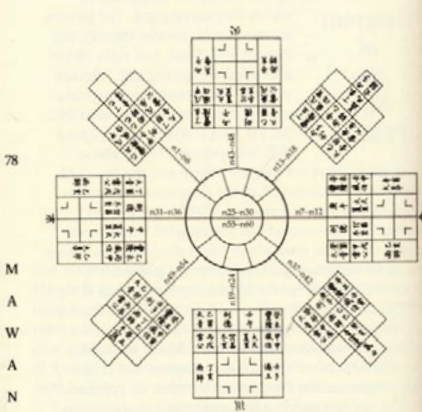


Fig. 13. The nine palace diagram in Xingde B

The agents that are usually correlated with the four sectors of space are written beneath the regular palaces, thus forming the standard lay out of the four sectors/agents (North-Water, East-Wood, South-Fire, West Metal). It should also be noted that the palaces are drawn in different colors: yellow for the Central palace, blue for the Eastern and South eastern palaces, red for the Southern and Southwestern palaces, white for the Western and Northwestern palaces, and black for the Northern and Northeastern palaces. Given the well-known correlations between the five colors and the Five Agents, the nine palaces diagram constitutes a diagram whose five compartments represent the five sectors/agents (Fig. 14).¹⁹ When the position occupied by Xing and De is specified by an agent with no indication of the name of the palace concerned, this may imply that De is found in the regular palace and Xing in the odd palace that corresponds to that agent (see the discussion of paragraphs 3.3 and 3.4 below).

The inscriptions on the diagram include, in addition to the sixty binoms, the names of the six spirits of the Xing-De method, the names of the spirits of the eight sectors, and indications of the winter and summer solstices. Let us examine these inscriptions, beginning with the six Xing-De spirits. This group consists of Xing-De, Fenglong 豐隆, Fengbo 豐伯, Dayin 太一, Leigong 雷公 and Yushi 雨師. They are associated with the sixty binoms and distributed in a uniform fashion in each of the nine palaces. In the odd palaces one finds Xing in place of Xing-De in the regular palaces.²⁰ Fengbo (Lord of Winds), Yushi (Master of Rain), and Leigong (Prince of Thunder) are important deities in ancient Chinese religion: they rule the passing of time and influence atmospheric conditions.²¹ Fenglong (Luxuriant



Fig. 5. Tomb of Ankhmahor, Room 4 (offering room), south wall. From A. Badawy. Nubian-Pyramid and Nubian, fig. 48

The program of room 5 begins on the doorway thickness from room 3, where ki priests carrying ritual vessels, clothing, and the seven sacred oils head west, toward room 5. Within the room itself, only the east wall is decorated and seems clearly related to the doorway scenes. Four registers of priests carry caskets of cloth and head toward a large standing figure of Ankhmahor at the north end. Again there is an emphasis on offering, and on the activity of the priests.²²

While the programs of the burial chamber and rooms 4 and 5 relate closely to the Offering Ritual, the program of room 3 relates more closely to the second phase of the Duat/Sarcophagus chamber, the Resurrection Ritual. In the Pyramid Texts of Unas, this ritual is intended to revive the king, and, as Allen states, to 'release the spirit of the dead king from the inertia of the Duat'.²³ The more complex spells that constitute this ritual achieve these goals in part by establishing the king's identity and his status as equal to the gods, and conferring upon him the power and

authority required to join them. As part of this process the king moves from a passive to more active state, as the Resurrection Ritual incorporates spells that are perceived as being spoken by the king himself.



Fig. 6. Tomb of Ankhmahor, Room 4 (offering room), east wall: scenes of husbandry. Top register, right side: he (Fig. 5). Below the he (Fig. 5) is a scene of husbandry. Top register, left side: he (Fig. 5). Below the he (Fig. 5) is a scene of husbandry. Top register, right side: he (Fig. 5). Below the he (Fig. 5) is a scene of husbandry. Top register, left side: he (Fig. 5). Below the he (Fig. 5) is a scene of husbandry.

The king's identity and status are expressed in spells that identify the king and all his physical parts as various gods:

Spell 213
Your arms are Atum, your shoulders are Atum, you belly is Atum, your back is Atum, your hind-parts are Atum, your legs are Atum, your face is Anubis.²⁴

Spell 215
"You belong, O so-and-so, to this god," said the Twin Children of Unas.
"Raise yourself," say they, "in your name of God, and come into

Mehu's tomb does seem to show evidence of these organizing principles, with the variation of one of the marsh rooms being off the primary path, and the northern space being used for a secondary ritual space, which is often the case in large tombs like this.

and scenes of agricultural activity. In this tomb the pillared hall was apparently rooted, and the decorative program places it primarily within the Akhet-phase. The elements from the northern section, namely the exterior world, are evoked on the northern wall with scenes of Nebkhaor's funeral. In the northwest corner of this room begins the long, narrow staircase that leads to the roof, similar to the plan of Ankhmahor's tomb. In some cases, the plan and decorative program appear to be organized according to these basic elements, yet the orientation is turned. For example in the tomb of Kagemni (fig. 13), the main, decorated area of the tomb is oriented north-south, rather than east-west, yet the internal relationships are maintained. Rooms 5 through 8, which include the false door in room 7, show all offering scenes, while rooms 3 and 4, to the south, are dominated by marsh and water based scenes. The remaining scene in room 1 is also a water-based scene, showing the tomb owner in a canoe, heading north. The staircase out of the tomb and to the roof also runs south to north. If north is understood here as local west, the elements once again fall into place.

A The tomb of Idut is similar (fig. 14). The offering scenes fill the northern rooms 4 and 5, while the marsh and water scenes line the long walls of rooms 1 and 2 to the south, thus if north becomes west, again the organization seems fairly consistent. Less accommodating is the staircase to the roof, which leads off room 3, thus cutting room 1 out of the passage from false door to roof, and reminding us of the active processes embodied by these static tombs, as well as the Egyptian builders' love of variation.

cutting room 1 out of the passage from false door to roof, and reminding us of the active processes embodied by these static tombs, as well as the Egyptian builders' love of variation.

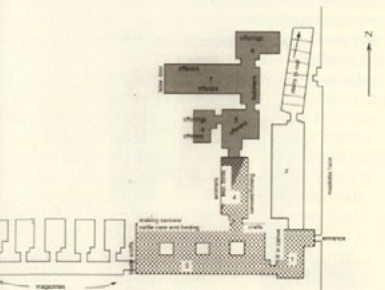


Fig. 12. Tomb of Nebkhaor

The tomb of Idut is similar (fig. 14). The offering scenes fill the northern rooms 4 and 5, while the marsh and water scenes line the long walls of rooms 1 and 2 to the south, thus if north becomes west, again the organization seems fairly consistent. Less accommodating is the staircase to the roof, which leads off room 3, thus cutting room 1 out of the passage from false door to roof, and reminding us of the active processes embodied by these static tombs, as well as the Egyptian builders' love of variation.

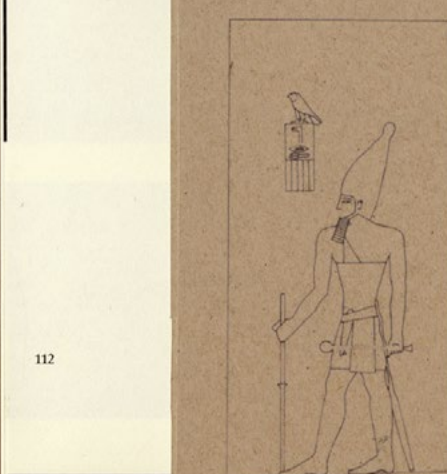


Fig. 14. Northern panel under pyramid. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.

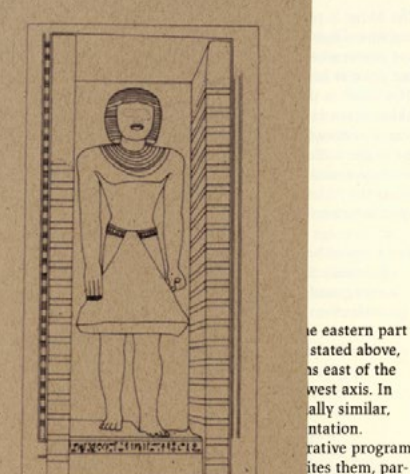


Fig. 15. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.



Fig. 16. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.

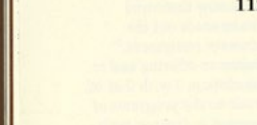


Fig. 17. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.

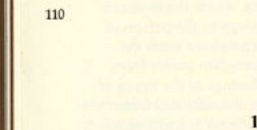


Fig. 18. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.

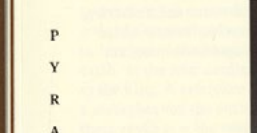


Fig. 19. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.



Fig. 20. Eastern part of the tomb. Drawing adapted by Mary Winkler after Vermeersch, 1970, p. 100. The drawing is from the tomb of Nebkhaor, drawn by Vermeersch, 1970, p. 100.

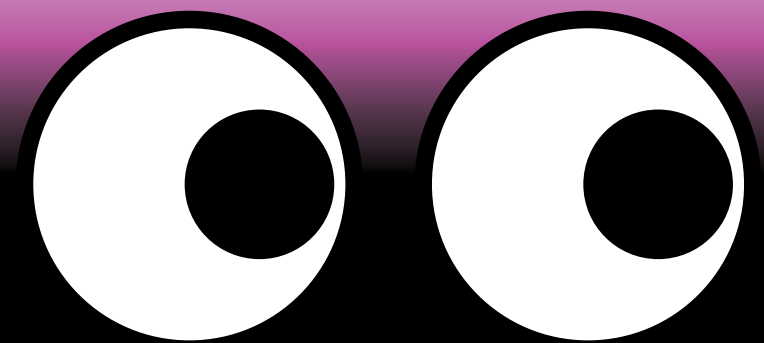


T

O

M

B



Thank You!

More works on —→ shiyanzhu.com