KOMYUT: A Brand Design Campaign Using Wearable Art to Raise Awareness on Women's Safety and Security When Commuting in Makati

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Abstract

The difficulty of commuting safely is an issue that is familiar to many women. A woman's space is often threatened and violated in public transportation environments, making it difficult for them to commute safely. It is a matter of social injustice because it restricts the freedom and rights of women to live fulfilling lives in cities. The widespread issue of street violence faced by female commuters has become a common occurrence, resulting in women's low perception of commute safety. Thus, I aim to contribute to shed more light on this prevalent issue by empowering women through my multimedia output— a concept design of a brand awareness campaign. The study's focus is associated with the Feminist Urbanism Theory, specifically Leslie Kern's concept of a *"Feminist City,"* primarily focusing on women's urban mobility as commuters. This will enable me to unfold the social dangers on our streets that negatively impact women's urban mobility when commuting. Implementing this concept through the medium of graphic design can grab the public's attention to the concern and innovate change through the visual designs of the creative output. This project seeks to explore visual communication design as a tool to raise awareness; therefore, it will not further go in-depth with the discussion of public transportation concerns or urban design as it is. Furthermore, brand design assets are created and compiled as a strategy to guide the campaign's direction.

Keywords: women, feminism, feminist urbanism, graphic design, brand awareness campaign, art direction, concept design, visual communication, urban mobility

Introduction

We commute to gain access to the public sphere, which is one of the mediums we use to achieve our daily goals—for school, work, personal activities, or simply running errands. The mobility of passengers or urban commuters is one of the broad categories of urban mobility. As one of the key sectors of the Philippine economy (Agaton et al., 2020, p. 3), public transport is used by many people, including myself, to commute daily in cities. According to Matteo-Babiano et al (2021), the system of public transport in Metro Manila mainly operates on roads and railroads, which includes jeepneys, LRT (Light Rail Transit), MRT (Mass Rapid Transit), taxis, buses, UV express vans, and tricycles. Individuals travel for a variety of reasons to access the public sphere. As a student, public transit services are my primary mode of transportation for educational

purposes, such as attending college for coursework. Regularly commuting from home to school is an essential part of my daily routine to meet my academic needs and perform well. However, traveling or commuting has negative aspects, particularly among women and girls. According to Kacharo et al. (2022), 50.8% of women and girls have experienced multiple forms of violence while riding public transportation. Metro Manila has a high rate of gender-based violence in transit-related environments. (Matteo-Babiano et al., 2021, p. 14).

This study does not imply that violence against commuters is limited to the experiences of women, as other individuals may also face the problem of commute safety. However, given that personal safety remains a concern for everyone, studies amassed that women do face more stress of heightened risks and are more vulnerable to street crime and assault when commuting. (Hidayati et al., 2020). Women's safety and security are compromised due to a greater threat of various street crimes on public transport and when walking in a public space, such as different forms of harassment, including physical (e.g., sexual harassment) and verbal (e.g., catcalling), which causes psychological harm that contributes to women's negative perception of commute safety. Hence, women tend to avoid certain locations, times, routes, and modes of transportation, which forces women to deal with complex travel patterns and specific mobility needs (USAID, 2020). Despite increased concern for personal safety in public transport environments, the issue continues to be overlooked because it has become normalized and even perceived as an everyday occurrence for women on their daily commutes. The specter of urban violence limits women's choices, power, and economic opportunities. Thus, women's rights to urban mobility and freedom as equal citizens remain obstructed by unsafe public transport environments when commuting.

These findings have helped me realize and unveil the absurd conditions women commuters, including myself, face due to social injustices built in public spaces. In addition to drawing attention to this continuous issue, KOMYUT encourages women to feel empowered when commuting to break these urban barriers hidden in plain sight. This multimedia output seeks to help the community change this unsafe reality, which should not be normalized, and promote inclusivity in public transportation environments.

By this, a brand design campaign will be created, which includes various graphic design elements, such as brand collaterals or materials for the campaign. According to studies, feminist campaigns have played a significant part in empowering women throughout history. Since the revolutionary posters of the feminist movements, graphic design has been a vital tool in advancing women's rights through compelling and empowering posters. Feminists have used design to promote their movement to raise awareness and express their mission of making the world a better place. Since the 19th century, feminist movements have used posters to spread political messages. Their graphic design, slogans, topics, and methods of production all had an impact on feminist print cultures (Pavard, 2020). Therefore, as a multimedia arts student, knowing and understanding the creative approach of graphic design to this growing issue has driven me to create this project.

Feminism is a social movement that advocates for women's rights based on gender equality. There are many different forms or branches within its social movement; however, this paper focuses on the **Feminist Urbanism Theory**, which argues that cities should have equitable access to the benefits and opportunities the urban space provides. (Dutton et al., 2022). In essence, it is a feminist approach to urban planning that seeks to create environments that are safe and equally accessible to all. However, this study will not explore the aspect of executing industrial infrastructures or urban design and its physical barriers. Rather, it will focus on the category of

mobility, which discusses how women navigate the city. However, the recent conceptual framework of the theory will be utilized to visualize the process of creating the multimedia output. This is Leslie Kern's idea of a *"Feminist City"*— an ongoing experiment in living differently, living better, and living more justly in an urban world. It discusses how women's movements are being restricted, and their ability to access various spaces becomes limited due to the threat of violence in urban spaces. Therefore, it seeks to transform urban public spaces to have a diverse community and envision vibrant street life.

Urban mobility can impact every facet of urban life, including safety, access to opportunities, and independence. Therefore, my study will solely focus on women's urban mobility in accessing public spaces, such as safety in commuting and awareness when navigating the city as a woman while empowering them. Thus, this work aims to contribute to making public spaces more inclusive by empowering women. This addresses the lives of women whose experiences of fear and threats in public spaces during their daily commute go unrecognized and unobserved.

Therefore, the main objective of this project is to provide awareness regarding the study's target issue: women's safety and security when commuting in Makati. The multimedia output is a creative treatment for visually communicating the project's message to raise social awareness and action to innovate change. The findings from this study aim to answer the following question:

How will this project contribute to spreading awareness about the concerns of women's commute safety? What are the experiences of current female commuters? Will the creative treatment of the campaign help empower the intended audience in the output?
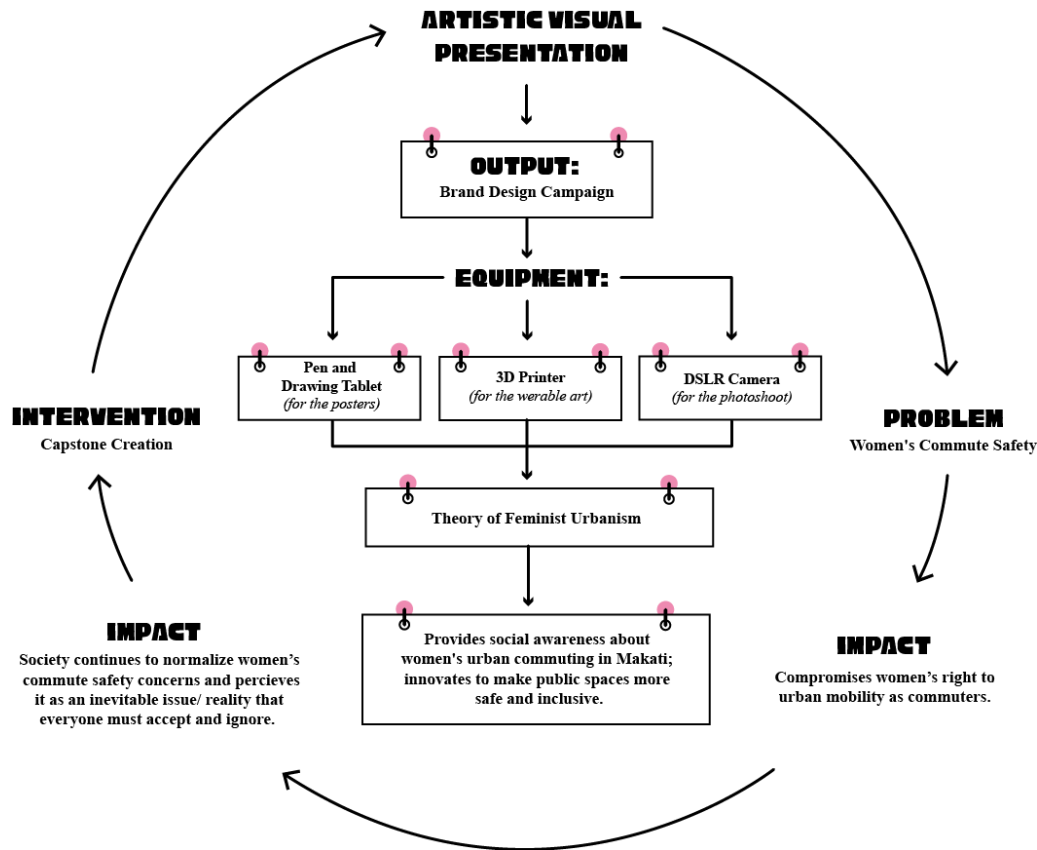
Figure 1 *Framework Visual Representation of Overall Concept and Methods of Thesis*

Project: Brand Design Campaign

As illustrated in Figure 1, the creative framework shows a visualized diagram of the concept and methods of the thesis project topic and its multimedia output. This section comprehensively overviews my creative approach to the project's development and production. The creative framework, research design, and the scope and limitations of my project's process relevant to this study are further discussed in the succeeding paragraphs.

The concept of my project began with me analyzing what personal experiences I could share with others. As a commuter since high school, I struggled to keep a "safe bubble" around myself when moving into the city. Over the years, I have observed a common perception regarding the narrative prescribed to female commuters traveling in public spaces. Although my personal experiences are not universal, I know others can relate to them because women have been pressing this issue differently. In many cases, women and girls are often depicted to be more likely vulnerable to street violence compared to other social groups within our society. This caused women to fear going outdoors as they associated public spaces with danger, which limited their movements in accessing the public sphere.

In our country, Filipinos, especially those in older generations (boomers to millennials), created an attributed image and characteristics of how a woman should behave in public. One of

these embedded stereotypes is the infamous phrase *"Gala ka nang gala, kababae mong tao!"* which implies that women should not be wandering around however they please. Despite the negative expression, the idea can be driven by fear among older women, who are also victims of the constraints imposed by their generation. This prevalent concern about women's safety and security during their commutes, including my personal experiences, encouraged me to further understand and research the topic, which led to the creation of my project.

While collecting more information, I came across the book called "Feminist City." According to Leslie Kern (2020), women in the city are subjected to learning a set of embodied habits in which their posture, walking, facial expressions, movements, gestures, eye contact, stance, muscle tension, and so on are shaped when navigating the urban environment and the social relations that swirl within it. This taught women not to trust the public space, which holds women to experience or open themselves to new environments. While laying out the feminist urbanism theory, Leslie Kern advocates for a city of possibility in which women are not afraid to take up space, imagining a different and more just city that is more equitably shared and less challenging to access.

After collecting relevant studies and drawing upon Leslie Kern's vision of the Feminist Urbanism Theory, I conceptualized my thesis output. This project's scope is to produce a concept design for a brand awareness campaign called "KOMYUT" using wearable art. The medium that will be mainly utilized in this multimedia output is graphic design. Therefore, the visual campaign will be the primary focus of this project, with wearable art serving as a secondary design asset. Graphic design is an essential component of the branding process— creating design assets and elements to form recognition and identity of how the target audience perceives the brand KOMYUT.

As stated above, the brand awareness campaign is proposed as a concept design. Therefore, the final product output would only be produced as a potential design, which is why it is called "wearable art" and could be launched in the future. The wearable art is created through the concept of a personal safety alarm bracelet that can be activated via a fingerprint scanner. The product design prototype has various elements, with the pendant alarm being its main highlight, which is 3D printed; usability testing is not included in its creation as it only covers the stages from concept development to non-functional prototyping. The final product, the KOMYUT wearable art, would not be engineered to function and would only serve as a model or a physical manifestation of the design concept.

Furthermore, this project will be done using a pen and drawing tablet to create brand elements such as campaign posters, a 3D printer to produce the wearable art design concept, and a DSLR (Digital Single Lens Reflex) camera to be utilized during the campaign shoots.

Data Gathering Method

The method utilized in exploring the project's concept would be based on the **Desk Analysis Method**, wherein secondary data is utilized to gather information about the concept. Previous research findings and existing documents are gathered to gain a broader understanding of the issue based on the study, which assists in elaborating insights and conclusions by analyzing through available resources such as articles, journals, projects, performed research, and other

materials available on the web or in libraries. This method, supported and built on leveraging existing data sources, would aid in solidifying my paper's framework by evaluating and comparing gathered data. According to Studio by UXPin, a software company and product design platform in Poland, the Desk Analysis Method is also a technique that designers use to gather background information in identifying potential design opportunities and navigating design challenges. Furthermore, by reviewing existing information, this research method would help me map the design decisions for my brand design campaign with wearable art projects.

Researching social context and cultural trends through desk analysis method. **Social context and cultural trends** are significant variables when designing brand campaigns as they convey details regarding the target audience's values, beliefs, and behaviors. Understanding social context and cultural trends enables brands to create campaigns that connect with their target audience more deeply. Brands tend to engage with social movements and cultural shifts by taking a stance on pressing issues or advocating for change. Brands can show their commitment to social responsibility and authenticity by supporting campaigns that reflect their values and target audience.

This project will also conduct an **online survey** of its target audience to complement the data gathered through the desk analysis method. Here is the following list of questions to be asked in the online survey:

Page 1: Introduction to Target Issue

We commute to gain access to the public sphere; it is one of the mediums we use to achieve our daily goals—whether for school, work, personal activities, or simply running errands. Urban mobility can impact every facet of urban life, including safety, access to opportunities, and independence. However, 50.8% of women and girls have experienced some form of violence while using public transport (Kacharo et al., 2022).

Many women are familiar with the difficulties of commuting. Women's safety and security are threatened due to an increased risk of various street crimes, such as various forms of harassment, both physical and verbal, which causes psychological harm and contributes to women's low perception of commute safety. As a result, women tend to avoid certain locations, times, routes, and modes of transportation, forcing them to deal with complicated travel patterns and unique mobility requirements (USAID, 2020).

Thus, the primary goal of this capstone thesis is to raise awareness about the study's target issue. The multimedia output is used as a creative treatment to visually communicate the project's message, raising social awareness and contributing to innovative action to drive change.

Page 2: Terms of Survey

KOMYUT ("Keep Off Malicious Yells Upon Transport") is a brand design awareness campaign driven by the concern about the commute safety of women and girls in public spaces as it remains a neglected issue. The primary objective of this multimedia art project is to empower women when commuting while innovating change that can help contribute to making public spaces, specifically public transportation environments, become more inclusive of having a diverse community and vibrant street life.

This survey seeks to better understand what it means to be a woman commuting in a public space and what challenges and compromised opportunities women face in public

transportation environments. When answering the questionnaires, please be as truthful as possible. Rest assured that all the information generated will be kept confidential and used only for academic work as part of my thesis project.

This survey is open to all participants who are female commuters, regardless of whether they live in Makati or travel within the city. By proceeding to this page, respondents confirm that they agree to and understand the survey's terms.

Page 3: Background Information
1) Name (Surname, First Name, Middle Initial):
2) Year, Course & University (if student):
3) Age:

Page 4: Commuter Demographics
Instructions: The answers you provide in this section will help me learn more about your commuter demographics. The personal information collected would provide me with a better understanding of my target audience.

1) How far do you commute?
- Less than 15 mins
- 15 to 29 mins
- 30 to 59 mins
- 1 hour
- Over 1 hour

2) What is your primary mode of travel? *(can be more than one answer)*
- Jeep
- MRT/ LRT
- Taxi (ex: Grab)
- Motorcycle (ex: Angkas)
- Bus
- UV Express Van
- Tricycles

Page 5: Rating Commute Experiences
Instructions: Rate the truth in the following statements regarding your experience as a female commuter. Shade the following circles that are based on your experiences in the questions below.

1) No matter what type of transit service or time of the day, as a woman, I always felt safe whenever I commute alone.
- Strongly Agree
- Slightly Agree
- Neither
- Slightly Disagree
- Strongly Disagree

2) Whenever I walk in the streets, I tend to avoid certain locations, times, routes, and modes of transportation in order to prevent sudden incidents that could threaten to harm me.
- Strongly Agree
- Slightly Agree
- Neither
- Slightly Disagree
- Strongly Disagree

3) I have experienced strangers making sudden demands that violates my personal space during waiting times at public transportation environments.
   o Strongly Agree   o Slightly Agree   o Neither   o Slightly Disagree   o Strongly Disagree

Page 6: Commuting as a Woman
Instructions: Examining a women's perception of safety when commuting alone in public transportation environments.
1) How often do you hear these phrases? (or any phrases with a similar context)
   "Ano yang suot mo, gusto mo titigan ka ng mga tao sa labas?", "Babae ka kaya dapat maaga ka umuuwi ng bahay", "Gala ka ng gala, kababae mong tao!"
   o Always
   o Oftentimes
   o Occasionally
2) When do you experience commuting challenges or safety concerns when traveling alone? *(can be more than one answer)*
   o Morning (5am to 11am)
   o Afternoon (12pm to 5pm)
   o Evening (5pm to 9pm)
   o Night (9pm to 4am)
   o Anytime of the day
3) What do you think are the barriers that limit women's mobility when navigating public spaces?
   o Poorly lit streets
   o Lack of waiting sheds
   o People (Social Stigma)
   o All of the above

Page 7: #KwentongKomyut
Your stated answer in this section will be used in the project's campaign materials, but your name will not be mentioned and will remain anonymous.

1) KOMYUT will be launching a product called "Wearable Art" which is a creative piece that is designed as a personal safety device that alarms via user's fingerprint scan. Wearing this product design also signifies as a statement accessory that advocates for women commuters. Will you wear it on your daily commutes?
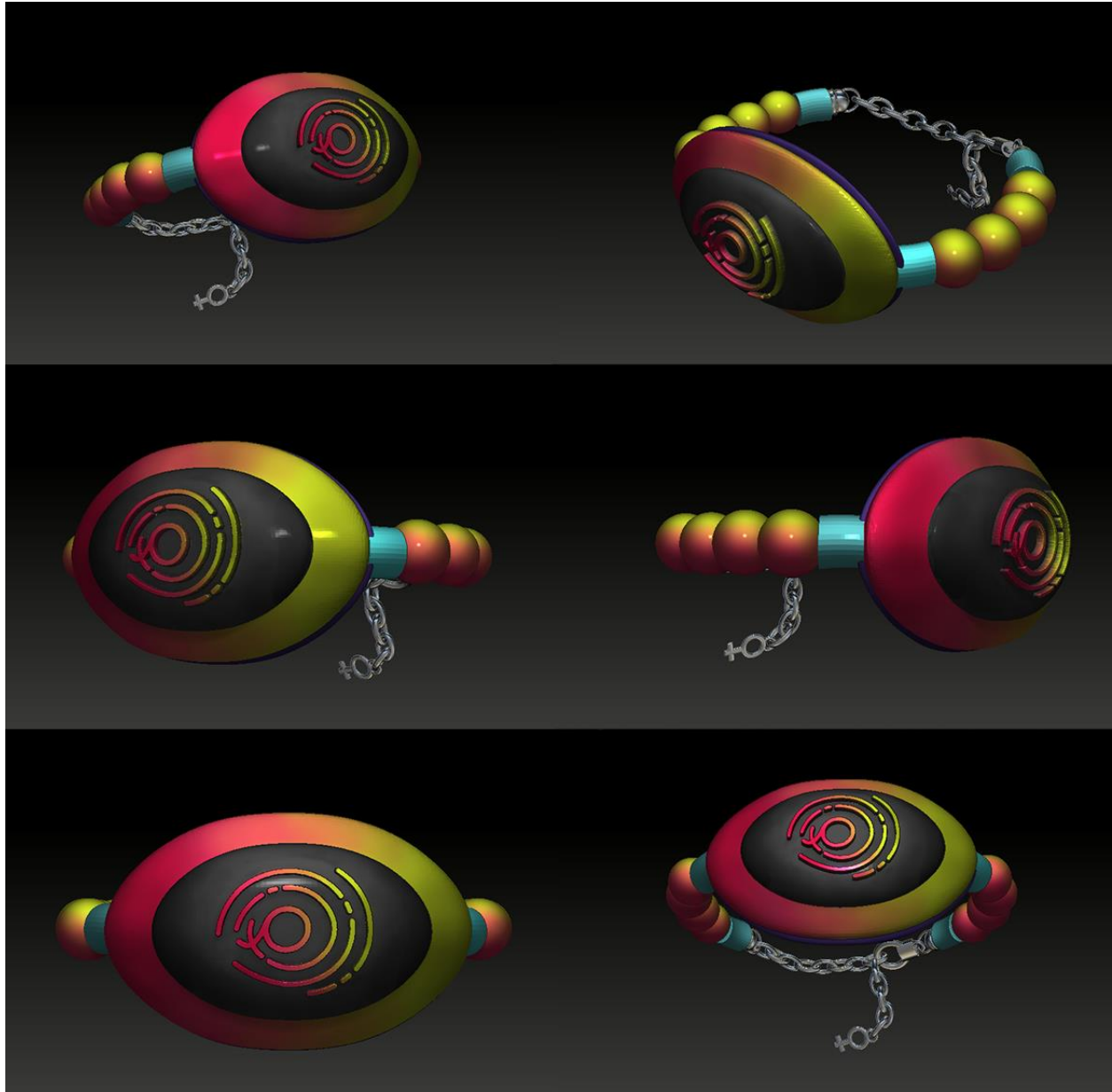
- o Yes
- o No

2) Can you share your commuting experiences? Voice out any injustices or stigmas that limits women and girl's urban mobility, including yourself. Give your insights so others can feel more empowered when commuting.

Page 8: Ending Statement

*"A **Feminist City** is not only defined and designed by women. It is a city where differences in gender, origin and physical limitations do not (or no longer) create inequality and where all users feel safe, seen, understood, and recognized."* -Leslie Kern (2022)

Design Process Creative Framework

The **research design** of my thesis output is to design brand elements to create an awareness campaign. Awareness campaigns are an eye-opening call for innovating social action and change, which can be accomplished by connecting with the audience through design and visual storytelling. Individuals are constantly bombarded with endless information streams in today's digital age. Still, visual content can cut through the noise and capture their attention because it can simultaneously engage, inform and inspire people (Ayinla, 2023). Design elements can create a more memorable and impactful experience for the target audience as it conveys information and tells my brand's story in a visually appealing manner.

As for the **intended audience**, this project targets female commuters, ages 16 and above, either residents of Makati or often commutes to Makati. The study will also gather data from these respondents through the stated online survey. This approach would aim to gain an in-depth understanding of women's needs and the issues they face while in public transit. All potential participants in this study will be asked for their informed consent and individual rights; sensitive conversations will be kept confidential to those involved.

The overall **design process** of my multimedia output was conceptualized upon reading Leslie Kern's book "Feminist City"— particularly the last chapter, City of Possibility, which applies the Theory of Feminist Urbanism. Unlike usual awareness campaign posters where its main subject appears isolated within its target issue, the creative direction of this project aims to explore a more stylized campaign shoot that highlights the subject's strength and empowerment in facing its issue. With the wearable art, I imagined the campaign shoot as a fashion brand aiming to raise awareness while promoting its product. The concept of the feminist city stresses the importance of female friendship in overcoming the challenges that cities present and thriving. Therefore, KOMYUT is a campaign that focuses on empowering women during their daily commutes rather than highlighting weaknesses for the audience to pity.

Figure 2 *An example of a usual campaign poster design | Patagonia Facing Extinction Campaign (2019)*

Figure 3 *An example of this project's campaign poster design | Mojo Supermarket & Girls Who Code (2022)*

This project is a visual campaign comprising brand collaterals, such as teaser posters, campaign posters and the wearable art product. To unfold the issue, the campaign exhibits unsafe public transportation environments to showcase the commute issues experienced by women in Makati. I have chosen Makati because several commuters, including myself, can be found in its crowded streets, home to various corporate offices, entertainment hubs, and surrounding colleges and universities. Because this is a student campaign, the project will only be produced around Makati. At the same time, the brand campaign would be found on social media platforms, such as Instagram and Facebook, as a channel for spreading awareness of its target issue and message.

Pre-production Stage

The pre-production phase for this project focuses on developing the visual campaign's brand design strategy. This includes the process of incorporating the theoretical framework into the concept design of my output. Wherein utilizes consultation visits at every scheduled time and class relating to thesis project production. Developing these ideas enabled me to establish the visual direction of my campaign, which depends heavily on researching the overall visual style, tone, aesthetics, and overall look and feel of the brand design.

Brand Guidelines

The **project overview** of KOMYUT was driven by the concern about the commute safety of women and girls in public spaces, as it remains a neglected issue. The target message of my project is to empower female commuters or travelers and contribute to making public spaces, specifically public transportation environments, more inclusive. Therefore, project KOMYUT was created as a brand awareness campaign designed to raise social awareness about women's safety and security when commuting in public transport environments.

The **target audience** is women ages 16 and above who often travel to school, work, or outdoor spaces in their everyday lives. The project also targets women who live in busy cities and commute alone using public transportation vehicles.

The **brand personality** highlights the value of women's commute safety and security, which leads back to the primary objective of the feminism framework: seeking change on behalf of women by emphasizing the understanding of women as a group among many in any society caused by social inequalities. The brand design aims to appear approachable and loud and experience a sense of familiarity to its target audience.

- **Vision:** Project KOMYUT's vision is to contribute to ensuring the safety and security of women and girls around public transport environments by designing the concept of a brand design awareness campaign through wearable art.
- **Mission:** Project KOMYUT's mission is to help call for action to make public spaces, particularly public transport environments, more inclusive by empowering female commuters.

Design Elements

The **logotype** is the key highlight of the brand's design elements. It illustrates the project's name and is ideal for building brand awareness and recognition. KOMYUT also has its brand mark within the logotype, a fingerprint symbol that symbolizes personal safety to boost the target audience's confidence when traveling. The color palette is bright and bold, helping the brand campaign appear loud.

Figure 4 *Brand Logo (without tagline)*

Figure 5 *Brand Logo (without background)*

This is the brand's **primary logo,** which would be often used. It displays the brand name and logo in its distinct design and color scheme. The primary logo appears on the majority of campaign materials.

Figure 6 *Brand Logo (with tagline)*

The **secondary logo** is an extended version of the primary logo that includes the brand's tagline and acronym name. It is used to establish brand awareness and the target message.

Figure 7 *Brand Submarks*

The **submark** is a simplified version of the logo that consists of the brand symbol. Submarks are used when the primary and secondary logos are unsuitable for certain formats, such as social media profiles.

Figure 8 *Brand Typeface*

The **brand typeface** used is inspired by the iconic Philippine jeepney sign boards, which symbolize the culture of commuting and embody the value of ease that aims to form camaraderie among women commuters.

Figure 9 *Branding Colors*

The **branding colors** are divided into three categories to emphasize which colors will be used most and least. Each color is also indicated by its purpose or meaning and its specific hex code.

Figure 10 *Brand Icons*

The **brand icons** illustrate different public transit services, representing the country's commuting environment and the target audience's travel experiences.
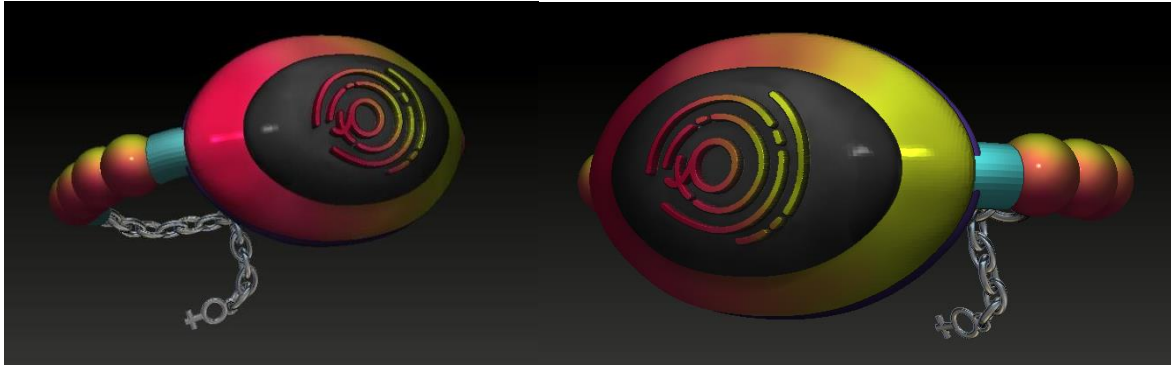
Figure 11 *Wearable Art*

The **wearable art** is a concept design for a personal safety alarm for women commuters that is activated through a fingerprint scanner. Once activated, just like a siren, it can immediately draw the attention of those surrounding you to seek help quickly. The wearable art is designed as a smart and stylish bracelet. It is a discreet security device disguised as a fashionable statement piece that can easily be carried anywhere you travel.

Creative Treatment

This section provides some of my works from different subjects, which I utilized as a visual guide to explore my thesis project. These works helped build the brand design campaign's creative direction for the project's pre-production phase.
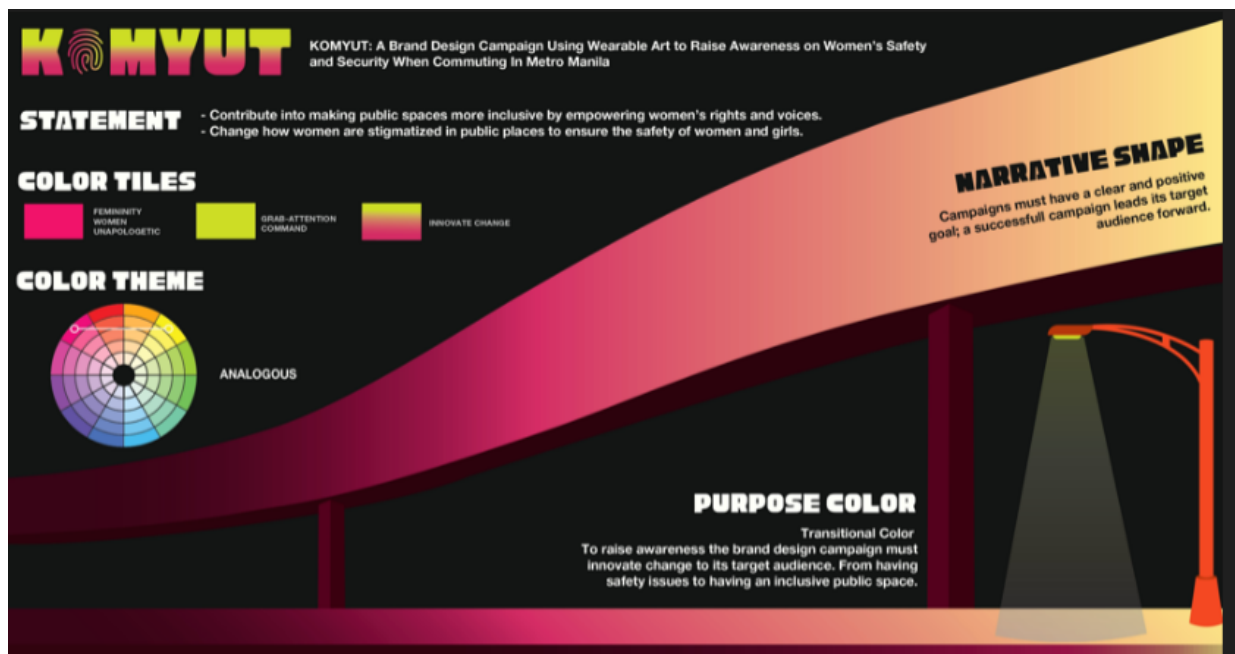

Figure 12 *Color Direction*

Figure 13 *Sample shoot and poster layout*

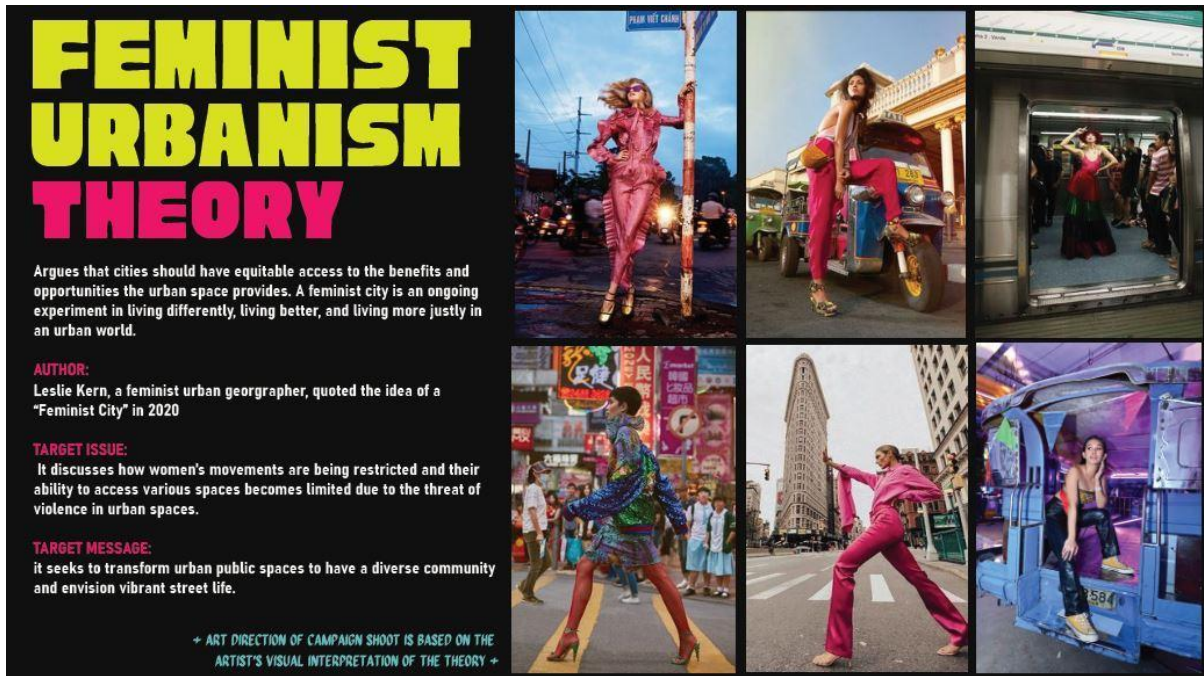**Figure 14** *Art Direction Deck (Carousel Post Design)*

Figure 15 *Brand Campaign Concept*

Campaign Shoot Visual Pegs

       The concept of the **campaign shoot** references the "Feminist City" of Leslie Kern, which highlights the idea of implementing the urban utopia, specifically imagining the city as a welcoming and safe space for women. However, in this context, it emphasizes commuting. Wherein the colors of the brand and style contrast with the environment will be explored.

Figure 16 *Sao Paulo Fashion Week launch in the subway - ABC News*

Figure 17 *Converse PH Create Next Campaign Shoot*

Production Stage

The production phase for this project revolves around making the campaign's creative materials, which involves visiting 3D printing sites and services to create the physical model of the bracelet. After finalizing the bracelet, the production process for the campaign shoot will take place. For me to focus on directing the campaign shoot, a photographer and a model have been

hired for my photoshoot within or near the streets of Makati. The primary focus of the photoshoot is the art direction, which visually represents the campaign's target message. Alongside the wearable art, the model would be dressed according to the brand colors, and her pose would represent the bold personality of the brand KOMYUT. Fashion editorial photoshoots inspire the outdoor shoot; however, it is done in public transportation environments to highlight the act of commuting. After the shoot, I will compile all raw photos and separate the good from the bad takes before editing. Once the photos have been finalized and color-corrected, I will design layouts for the campaign's poster collaterals.
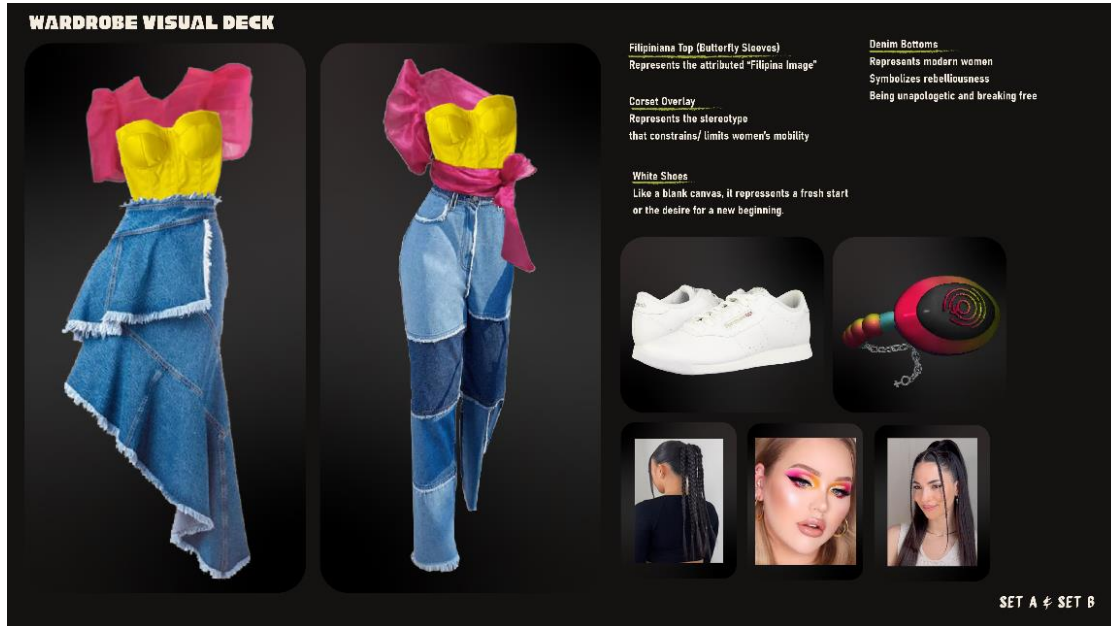
Visual Deck

Figure 18 *Wardrobe Visual Peg*

To showcase the product and campaign's advocacy, the project entails an outdoor photoshoot, specifically a street fashion editorial shoot as a creative treatment. The art direction of the campaign shoot is based on my visual interpretation of the Feminist Urbanism Theory. In addition to the product design, the model's wardrobe design presents an artistic expression. To break down each element, the Filipina top represents the attributed "Filipina Image" engraved to women here in our country. At the same time, its overlay corset symbolizes the constraints women face that limit their urban mobility. The white sneakers signify the idea of a blank canvas, meaning "a new beginning." Lastly, the denim bottom expresses modern women and the rebelliousness of wanting to break free from the stigma.
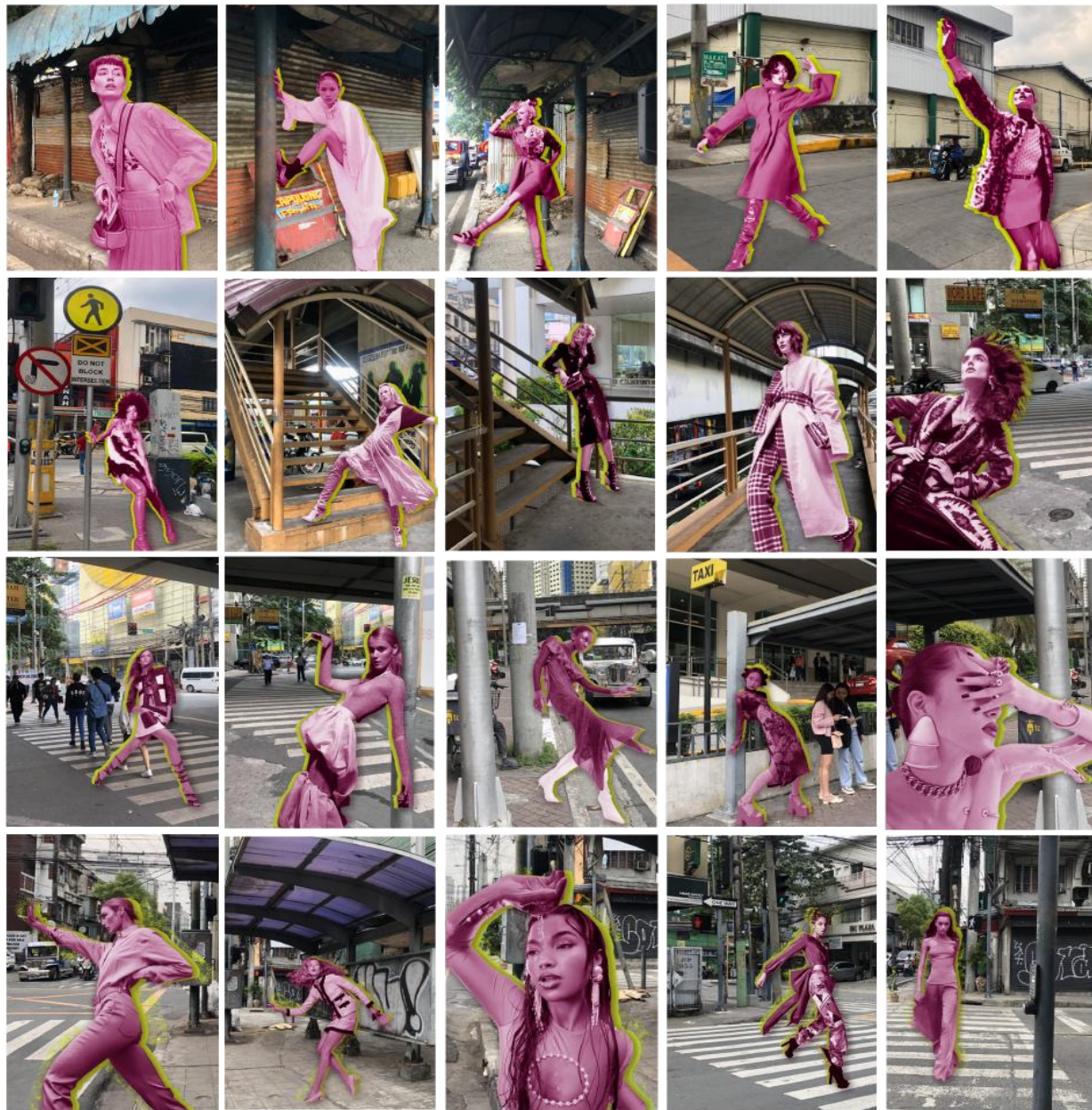
Figure 19 *Shoot Studies Visual Deck*

The shot deck serves as a visual storyboard for the envisioned campaign shoot, depicting a woman's empowering journey while using the KOMYUT wearable art on her daily commute. The editorial highlights the theme of empowerment. Each shot depicts moments that reflect the woman's strength, confidence, and independence as she navigates urban environments using the KOMYUT Wearable Art. The campaign aims to inspire and uplift its target audience by demonstrating the transformative power of wearable art in improving women's commuting experiences. From the hustle and bustle of city streets to serene moments of reflection, the shot deck captures the essence of empowerment, inviting viewers to envision themselves embracing their journey with grace and resilience. However, the poses and camera angles for the actual shoot will not be limited to the illustrated visual pegs.

Figure 20 *Packaging Design (Wooden Jeepney Coinbox)*

The packaging design concept was inspired by the iconic wooden jeepney coinboxes or money sorters common in traditional Filipino households and public transportation. These wooden boxes, often adorned with vibrant colors and intricate designs, represent Filipino culture and heritage. By incorporating elements from these coinboxes into the packaging design, the project hopes to evoke nostalgia and cultural identity. Wood textures, vibrant colors, and playful illustrations reminiscent of jeepney artistry give the packaging a distinct charm and personality. Furthermore, the practical function of coinboxes, which organize and safeguard valuable coins, is similar to the purpose of packaging, which protects and presents the product inside.
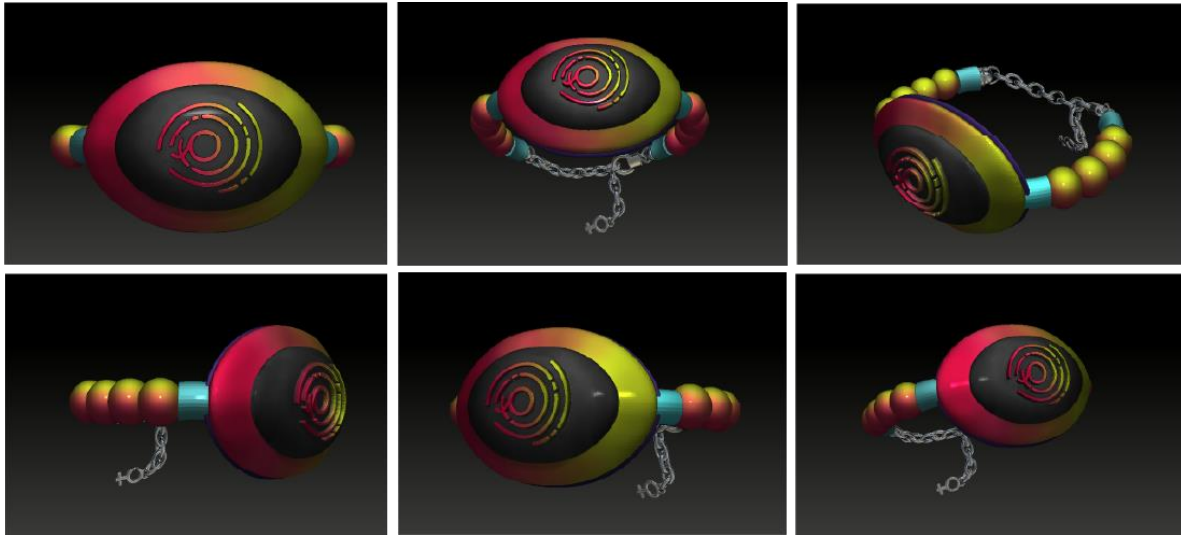
Figure 21.1 *Wearable Art (Zbrush 3D Modeling)*

Figure 21.2 *Product Design (3D Printed)*

The project's primary goal is to create a visual campaign for the "KOMYUT" brand awareness initiative, using graphic design as the primary medium and wearable art as a secondary design asset. The goal is to create brand recognition and identity using visually appealing elements. The product is a concept design for a personal safety alarm bracelet activated by a fingerprint scanner. However, the final output will be a proposed conceptual design of the product, thus the term "Wearable Art," which could be launched in the future.

The brand's "Wearable Art" reimagines personal safety alarms by seamlessly integrating functionality with artistic expression. While initially conceptualized as a functional safety device, the expected output of the "Wearable Art" was not engineered to function for this thesis completion. Instead, it was produced through a meticulous 3D printing process to bring its artistic design to fruition. Despite deviation from its intended safety function, the product is a tangible element or a creative piece, part of the brand's mission to merge artistry with practicality. Through

this unique approach, "Wearable Art" offers a glimpse into a future where everyday objects seamlessly integrate utility with captivating design, inspiring individuals to showcase their style and creativity while prioritizing their safety and well-being.

Documentation

Figure 22 *3D Printing Documentation*

Developing wearable art began with designing and shaping the pendant using ZBrush, a digital sculpting software. The pendant's design emerged from meticulous 3D modeling, incorporating functionality and artistic elements. Once the design had been finalized, the next step was to bring the model to life. This collaborative process of digital sculpting and 3D printing enabled the transformation of the wearable art concept from virtual to tangible reality.

Figure 23.1 *Model Look Test*

Figure 23.2 *Model Wardrobe Fitting*

KOMYUT's brand targets female commuters aged 16 and above, particularly those who live in Makati or travel frequently within the city. Given the demographic focus, careful consideration was given to selecting the model for the campaign shoot. The chosen model underwent a thorough evaluation to ensure alignment with the brand's visual identity and to effectively convey the message of women's empowerment. It was critical to select a model that resonated with the target audience and embodied the brand's core values of strength, confidence, and independence. Through this meticulous selection process, KOMYUT aimed to portray a compelling representation of empowered women navigating urban environments with confidence and style.

Figure 24.1 *Jeepney Documentation*

Figure 24.2 *Campaign Shoot Location Documentation (Commute Route)*

[Makati City: AP Reyes to Chino Roces (formerly known as Pasong Tamo) to Magallanes]

Here is the documentation for the campaign shoot, including the rented jeepney and target locations. Permitted locations include the jeepney, bus, and bus terminals. Most outdoor shots were captured in a guerrilla-style photoshoot, adding spontaneity and authenticity to the campaign. These shots capture real-life moments and interactions in the urban landscape, giving viewers an authentic and immersive experience. By combining permitted and guerrilla-style photoshoots, the documentation ensures a diverse range of visuals that fully depict the commuting journey.

Post-production Stage

The post-production phase for this project involves completing all campaign materials. Each output will be arranged according to the sequence of the brand campaign's digital launch.

Here are the following guidelines for the project's campaign launch:

I. **Digital Launch**
- Teaser Posters
- Campaign Posters
- Quote Graphics (#KwentongKomyut Series)

II. **Physical Launch** [EXDESIGN]
- Printed campaign poster
- KOMYUT Merch
- Wearable Art Product
- Wardrobe Set A and Set B

Review of Related Literature

The content of this chapter provides a literature review of different source materials that are relevant to my multimedia arts thesis output, such as several related articles, studies, research papers, and other discussions, focusing on *'Women's Safety and Security When Commuting'* with a theoretical framework based on feminist urbanism, specifically the idea of the feminist city of Leslie Kern. The gathered literature would further broaden my knowledge on raising social awareness, serving as an outline when developing my brand design campaign.

Feminist City

Leslie Kern (2020), a feminist urban geographer, stated that women's everyday urban experiences are deeply gendered. Gender identity influences how a woman moves around the city, lives daily, and the options available to women. This issue shapes women's urban lives in conscious and unconscious ways, like commute safety drives women out of urban mobility. This becomes ingrained in every woman's mental map of safety and danger. "What were you doing in that area?" "Are you alone waiting for the bus?" "What made you walk alone at night?" "How come you took a shortcut?" These are questions that women anticipate, shaping their commute behavior and journey. Women frequently negotiate strategies of self-surveillance because they are afraid of public spaces. Since the 1970s, feminist urbanists have tried to address the ignorance of women's needs, lives, bodies, and routines. While infrastructure such as public transport is often assumed to be gender-neutral, considering how women experience it can highlight disparities. Cities are predominantly designed, planned, built, and administered by men for men, often shaping places/spaces that are detrimental to women (Denefle, 2008). This is true not only in terms of the city's physical structure but also of the 'emotional' dimensions embodied in these places/spaces that create boundaries for women.

A fundamental principle within a democratic city must be that men and women have equal access to the city. However, what would a 'good' city look like for both men and women? This leads to the method and application of feminist utopias in imagining alternatives and the use of

focus groups to collect women's visions of the city as a good place. Therefore, invites us to discover the idea of having a "Feminist city", in which cities are spaces for diversity with a diverse range of lived urban experiences. The goal was to create a welcoming and safe space to encourage women to re-imagine their subject positions, challenge accepted ways of being in the city, and imagine a different future city. Thus, according to Kern:

> *"A feminist city is not only defined and designed by women. It is a city where differences in gender, origin and physical limitations do not (or no longer) create inequality and where all users feel safe, seen, understood, and recognized."*

Urban spaces or cities are not just random spaces but also the living spaces of most of the world's population. This is where art and culture come together and debates about a sustainable future are tested in practice (Kern, 2022). Envisioning a feminist city is a way to encourage women and others who tend to get left out of urban planning discussions to think beyond the "box" when creating visions for the future city. Both social planning and future projects include political and ethical positions that affect urban design. As a result, these projects must reflect inclusivity.

Take Back the Night March

Traditional beliefs in the 1970s and 1980s suggest that women could prevent sexual violence by acting or dressing in a certain manner. Feminists argued that a victim of a crime should not be held responsible or blamed because of her sexual orientation or clothing. Women are often stigmatized as the cause of crime due to the culture of gender injustice in society (Darma et al., 2022, p. 3). It is assumed that women who have experienced sexual harassment play a "main role" in encouraging the perpetrators of crime. In society, women are seen as a passive objects whose sexuality seduces men. Women are still blamed and held accountable in society for the sexual crimes that have befallen them (Supriyanto, 2023). Rather than the perpetrator's evil intentions, cases of these crimes investigate the victim's clothes and place where and when they were attacked are commonly questioned as triggers of sexual violence, which absolves the perpetrator from their crimes.

According to the Women & The American Story (WAMS), the flagship education initiative of the New York Historical Society's Center for Women's History, local feminist groups regularly organized events to protest violence against women under the name Take Back the Night by the late 1970s. The earliest Take Back the Night event took place in England in 1877. However, the first march took place in 1978 in San Francisco, California, wherein the mass protests were targeted to reclaim spaces where women felt unsafe. Since then, the event has spread across the country, broadening in scope and taking various forms. The Take Back the Night, shortened as TBTN March, has been carried worldwide as a community response to violence against women and girls (Coe et al., 2019). Tack Back the Night is a global foundation awareness campaign. Each event takes several forms, and there is a diverse range of participants, which is common on college campuses and universities (Barnes, 2022, p. 129).

The studies above gave me various insights into how the authors present their understanding of the feminist movement, Take Back the Night March. This movement exemplifies how women's concerns about street safety are still prevalent and growing in the modern era. As a result, the March has spread across the country, with events taking place in various countries,

broadening its scope, and taking on various forms. Threats encountered while walking the streets at night are crimes of silence often overlooked by the public. As a result of the social discomfort women experience when out in public, there is only a low rate of reporting incidents, which leaves these cases unsolved. The international event has been documented throughout countries; however, no alliances formed in our country, the Philippines, have been discovered. This emphasizes the significance of my thesis project even more. The stated movement can be utilized as a learning resource to encourage and support my brand design campaign among my target audience.

Women's Perception of Safety in The Public Sphere

Women's safety on city streets remains a persistent and growing issue. Women limit their access to and activity in public spaces, such as avoiding certain parts of the city or not going out after dark (Koskela, 1999). When women adopt strategies to cope with fear, they mainly distance themselves away from potential attackers and adjust their lives and mobility in response to the perceived risk of violence in the public sphere (Listerborn, 2015). Several studies have found that women are more afraid of crime than men (Cops, 2010; Reséndiz, 2017; Collins, 2016). Fear is linked to the sense of vulnerability to physical attack due to certain characteristics that, include gender, size, or age. Women are criticized for failing to comply with precautionary and risk avoidance measures such as limiting their travel or transportation, changing their lifestyle, or seeking accompaniment (Rader & Haynes, 2011). This fear lowers the social standing of women in public spaces, which keeps them in an invisible prison because their freedoms are confined to reducing the probability of victimization (Snedker, 2011). This behavioral adaptation impacts social activities such as work, education, and other recreational participation (Dzinas, 1996).

Such crime can be particularly dangerous at night because there is less help readily accessible, less bystander deterrence, and the inability to see foreseeable perpetrators or risks (Hilinski, 2010). Sexual harassment on the street includes an array of behaviors that can take place in person on the street or from a vehicle, individually or in groups. Several types of offenses could lead to a woman's perceived fear in the public sphere, such as verbal (e.g., catcalling, kissing noises, whistles, asking for a smile, unwanted conversations, requesting a woman's name, date, or phone number, hostile comments about appearance; sexual demands, or threats); nonverbal (e.g. staring, leering, sexual gestures, indecent exposure); proximity (e.g. stalking or following someone, honking the horn); or that involve physical contact (DelGreco et al., 2020). Therefore, women begin to believe that they are more vulnerable to sexual harassment in public places. Streets have become a male-dominated territory, with men displaying their masculinity by approaching women simply because they are perceived as approachable people on the street. When women receive street remarks, any unwanted comments or behavior by strangers to unacquainted people passing on the street (Bailey, 2017) requires self-control. Gender regulations compel them to respond politely while ignoring comments that appear inaccessible to the public (Avendaño, 2022).

The cited authors researched women's challenges in the public sphere. They demonstrated how crucial it is to address women's safety concerns comprehensively. It has been discovered that women's use of public space is impeded by their low perception of safety, which is caused by heightened stress about violence on the streets. The studies gathered indicated how women's increased safety concerns are rarely recognized. Therefore, there is a need for the public to gain a deeper understanding of women's right to inhabit the full use of urban space in their everyday

lives. Through my thesis project, I want to show my target audience that they can perceive the streets as a channel for initiating social movements.

Commuting Behavior and Transit Environments

Commuters spend most of their travel time waiting at transport hubs or walking to them (Ceccato et al., 2022). The journey consists of three major components: access and egress to public transportation, the waiting environment, and the in-vehicle experience. Feeling safe in transit environments is a fundamental need of all travelers and a guarantee of a sustainable city (UN-Habitat 2019). Poorly designed and poorly managed transport environments may discourage people's willingness to use them and attract a variety of crimes. Individuals who feel unsafe on public transport or on the way to it may avoid certain routes or times of the day. According to research, a large percentage of women are "transit captives" in some cities, particularly those in the Global South (Ceccato et al., 2020, p. 5).

According to study findings, women and girls (transport workers and passengers) experience and view public transport as less safe than men (Sansonetti et al., 2021). Women use public transport more than men. They have few or no mobility opportunities, but they are also more concerned about using it because their security is frequently compromised (Goel et al., 2022). Women are generally recognized as a group of public transport (PT) users facing unique barriers compared to male commuters. Most of the challenges are usually associated with the urban environment in and around stations/stops while they are waiting. Studies have revealed that they use mobile phones and headphones as a defense mechanism against their anxiety. They remain aware of their surroundings and pretend to be confident while waiting (Chowdhury et al., 2020).

According to the findings, women are more sensitive to the various factors that influence their mode of transportation choice, as well as their travel patterns and behaviors. Sexual harassment, along with other forms of sexual violence in public spaces, have become common occurrences for women and girls and happen frequently on streets and in and around public transportation. As a result, women tend to take extreme precautions just to feel safer strategies such as avoiding certain routes, neutralizing feelings of insecurity, rescheduling travel trips, or the urgent need to bring a companion when commuting. Therefore, my thesis project's approach is to influence female commuters to build their confidence to meet their transit needs. And demonstrate that successful commute journeys are those with fewer mobility constraints in commuting routes. Bringing this issue to the public's attention benefits not only women but also contributes to the progress of society.

Design as a Form of Communication

The essence of design is creation, which is a unique way for people to express and describe what is uncharted in their creative minds (Wang et al., 2019). Design is more than just providing a short-term solution to current social needs; it is also about exploring social needs and coming up with creative solutions for them (Yu, 2023). Design is a visual language that uses graphic elements to describe the message to be conveyed or solve the problem that must be addressed. Visual communication is the exchange of information between people using images rather than words

(Günay, 2021). Design plays a significant role in my campaign. It enhances brand identity which highlights the target issue I want to give light and recognition to. Utilizing the power of design can drive conversations. Individuals who appreciate compelling designs can psychologically evoke the crafted concept they want to pitch.

Visual Branding in Graphic Design

The main task of graphic design is to comprehend the introduction of a specific message or product using visual expressions (Günay, 2021). Graphic designers have always had a huge influence on brands and branding. A fundamental component of branding is the visual interpretation and translation of brands to an audience. The audience is connected to the brand through design. If a brand is well-designed, it can tell a story about the product or service and the organization behind it. The designer takes part in the translation process— they are the artist and narrator of ideas (Davis et al., 2005). According to the book entitled "More Than A Name: An Introduction to Branding," empathic brand expression can encourage success, adventure, exploration, and risk-taking in small ways to major life-changing events. The practice of branding has been around for a long time. Branding is the active process of building awareness and reputation around a company's products and services, shaping the perception that customers have about a company and eventually gaining trust from them (Dang, 2018). Brand design is the focus of my thesis project, which is utilized through a campaign. The design of a brand influences how individuals perceive it; it's a tool that reaches my target audience and the value of my work.

Branding Social Change in Campaigns

Public communication campaigns seek to effect social change by influencing audience behavior, thereby supporting organizations or groups in achieving their mission. Design is the hidden force behind every successful campaign (Bünzli et al., 2018). The goal of design is to communicate and strengthen your brand while emphasizing a campaign message. Design can elicit emotion and be psychologically compelling. It is an essential component of your branding because it is used to create the colors, personalization, and consistency that lead to the recognizability of the campaign's visual branding. Personally, I believe that creative branding campaigns can generate social change (or, at the very least, raise awareness). The campaign's design should be consistent with the brand's mission and vision. As a result, branding my campaign to what appears familiar and local can earn my target audience's trust in taking a stand with the project output.

Review of Related Works

The content of this chapter provides a review of related works that are in line with the creative output. In any medium, creative projects relevant to the campaign's creative direction, such as design styles, assets, and pegs, are compiled within this section. The gathered works would further enhance my skills in producing the needed materials for my brand design campaign.

Figure 25 *What Were You Wearing? (2014)*

Asking a survivor of assault, "What were you wearing?" is a facet of victim-blaming. Dress codes and policing clothing tend to be pressed on around girls' and women's clothing. Nobody's clothing invites catcalling or harassment; assaults happen because the attacker commits an act of aggression. In an art exhibit from the University of Kansas, entitled "What Were You Wearing" by Jen Brockman and Dr. Maru Wyandt-Hiebert, the project installation depicts how sexual violence can happen regardless of what someone is wearing. The project also argues how victim-blaming statements are typically used in reference to women rather than men. Wherein an understanding of a social norm is challenged, if one's choice in clothing is a valid prevention method, why isn't everyone taught it? Why are only women taught to heed the clothes they wear? (Pecoraro, n.d.).

The relation of this exhibit to my project is the creative method of how it stimulated public conversation and self-reflection toward the issue being questioned. Instead of an art installation displaying a collection of stories and types of clothing, my brand design campaign aims to showcase the concern about commute safety by creating thought-provoking posters that capture scenes with contrasting elements. The issue is addressed in different ways. However, the motivation for both projects is the same: to advocate for those who are affected and help them build ease and confidence.

Figure 26 *#MeToo Movement (2017)*

One of the groundbreaking anti-sexual assault and women's empowerment movements, #MeToo, challenged the public conversation about women's issues around the world and raised global awareness about the social barriers that women face in their daily lives, both personal and professional. "Why the #MeToo movement is a public transportation issue," many instances of sexual harassment for women commonly happen in public transportation settings (Ceccato et al., 2020, p. 4).

The camaraderie formed by women affected by crime and harassment while using public transport is related to my project. The #MeToo movement inspired thousands of women to break the silence and tell their stories about their incidents to stand up for themselves. Much like this effort, I would like to advocate a similar driving force for women who face challenges while commuting in our country. My brand design campaign, which will begin in Makati, aims to send a message to commuters that street violence should not be tolerated on public transport.
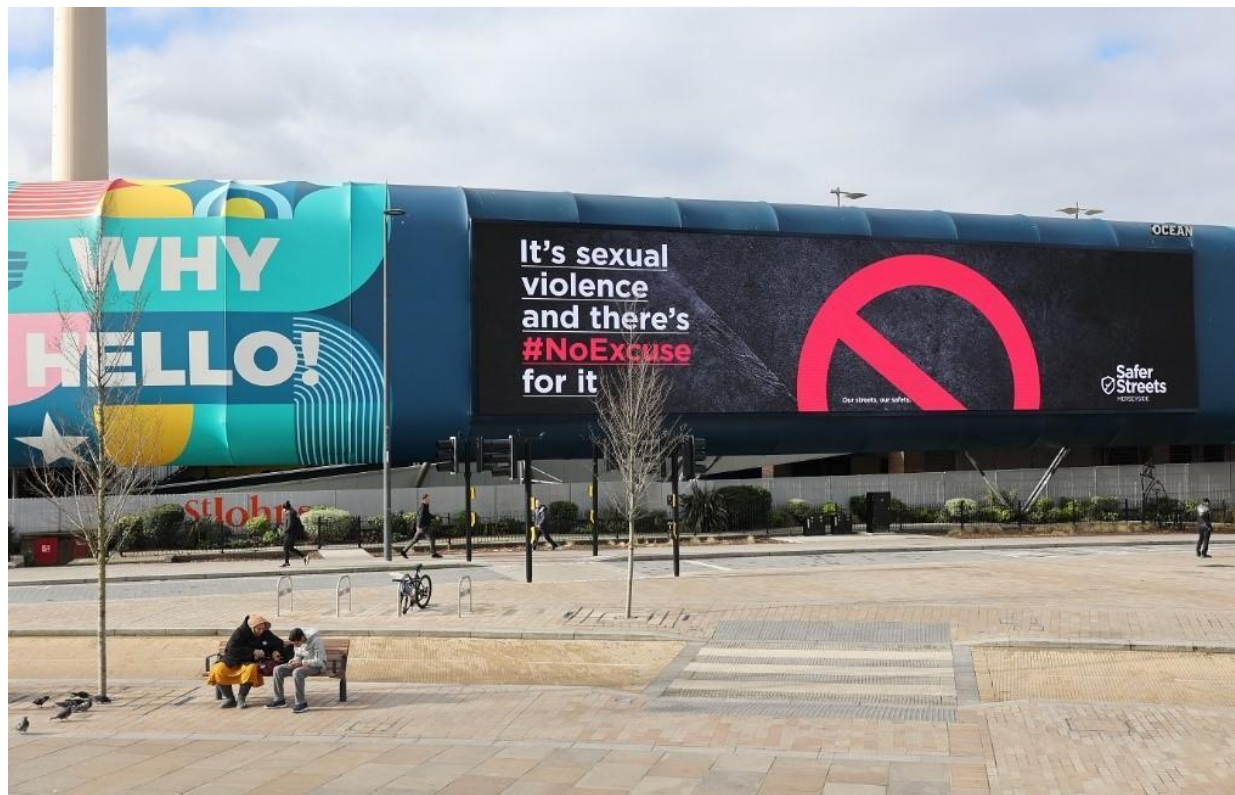
Figure 27 *#SaferStreetsMerseyside (2022)*

Merseyside's Police and Crime Commissioner (PCC) and Liverpool City Council developed an awareness-raising campaign addressing sexual violence mainly on the night-time economy and public transport (sexualviolencesupport.co.uk, 2022). According to Merseyside Police Commissioner Emily Spurrell, the visual campaign aims to combat violence against women and girls (VAWG) by making it clear to perpetrators that there is No Excuse for behaviors that involve catcalling and unwanted sexual comments, groping, and uninvited touching. It also encourages anyone who has been a victim of sexual violence to seek help.

This campaign's relevance to my project is the range of creative assets they designed for the public to use across social media channels. The #SaferStreetsMerseyside was able to promote powerful visual communications materials that targeted perpetrators by highlighting their negative behaviors, aiming to change attitudes. Similarly, my brand design campaign not only aims to boost women's confidence when commuting but also to innovate and change the risk factors that exist in public transport environments.

Figure 28 *Adidas' The Ridiculous Run (2023)*

According to a study commissioned by Adidas, 92% of women are concerned about their safety when they go for a run. As a result, the sportswear company released a campaign ad called "The Ridiculous Run" that draws attention to the drastic steps that women must undertake to feel safe while running. The advertisement depicts how women take extensive measures just to feel safer—having only one headphone in, covering their skin or avoiding a particular route are just a few of the ridiculous running realities that women are forced to deal with.

The significance of this brand's campaign advertisement to my project is how they indirectly unveiled the target issue through a short creative video that highlights the safety concerns of women, which is termed "The Ridiculous Run." By utilizing graphic design as my primary medium, my brand is designed to call on the community to help change the current reality by creating more inclusive spaces for women to feel safe outdoors without taking extensive measures.

Figure 29 *Bawal Bastos: Pilipino ay Magalang (2019)*

Plan International Pilipinas Foundation Inc., an organization dedicated to promoting children's rights and gender equality for girls, opened a digital and traditional media campaign to tackle gender-based sexual harassment and violence. The "Bawal Bastos: Pilipino ay Magalang" campaign encourages individuals to distribute their available information, education, and communication materials within their respective channels to boost exposure and increase recognition of the Safe Spaces Act. The objective of this initiative is to remind the public that violators will face penalty fees for all forms of gender-based sexual harassment in public places, including workplaces and schools, as well as online.

The relevance of this to my project is its approach to promoting the campaign to the public. Their initial objective is for the public to share and disseminate their campaign materials on their own to increase support and spread awareness about the issue. In this way, my brand design campaign will gain a deeper connection to my target audience which strengthens brand awareness.
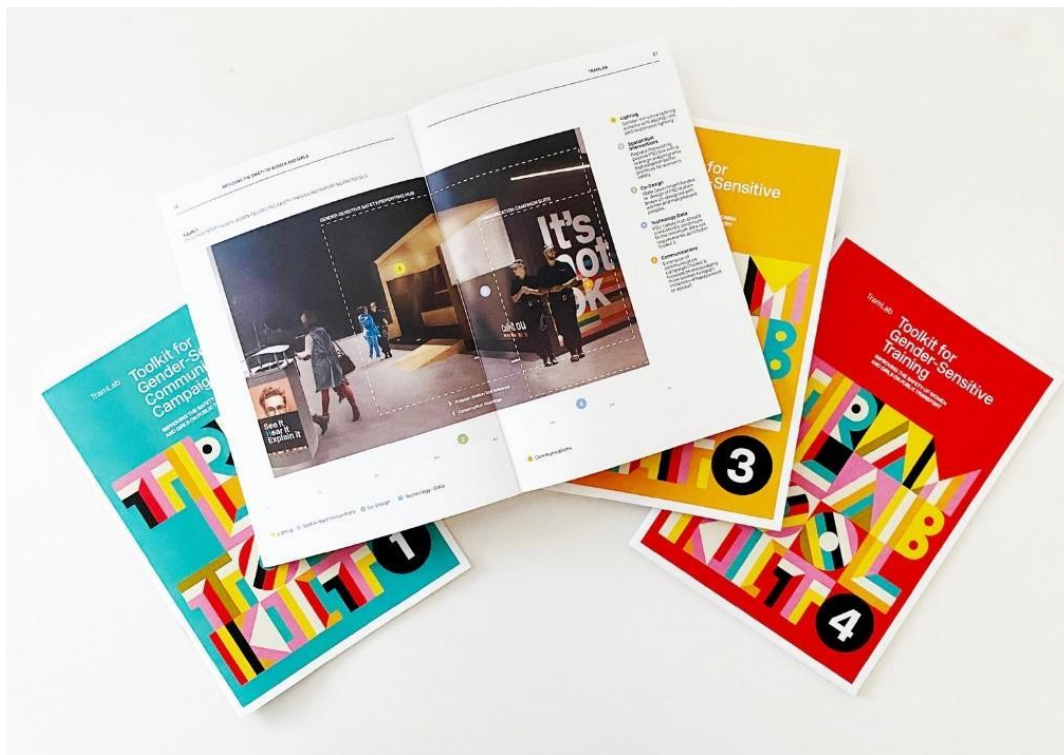
Figure 30 *TramLab Toolkits (2019)*

The State Government of Australia launched the "TramLab Toolkits" to investigate concerns and causes that influence the safety issues of women and girls on Victorian public transport, bringing together interdisciplinary researchers in gendered violence and urban design for a major collaborative research project (Monash University, 2021). The XYX Lab at Monash Art, Design and Architecture, La Trobe University, and RMIT University collaborated to create a series of four publicly accessible design Toolkits for implementing gender-sensitive processes to create safer public transport systems. It provides evidence and recommendations for the enhanced safety of women and girls on public transport.

The value of this toolkit to my project is how they explored design and spaces to educate the public about the addressed social problem. The choice of color palette, pattern illustrations, and typeface are branding guidelines that were used as a strategy to determine the campaign's direction. All its creative elements were well thought out to ensure that the messages were quickly received, stood out, and fit the culture of fast commuting. Therefore, I would like to use a similar approach in designing my campaign materials, which is to enable each poster visual to operate on its own through eye-grabbing and engaging designs.

Figure 31 *TipsyTiger Ad (2022)*

TipsyTiger is a mobile app that provides users with home delivery of drinks, alcoholic beverages, and snacks. It was founded in Humburg and intends to grow nationally in the coming years. Jose Manuel Vega, a graphic designer specializing in creating visual brand identities, was the designer behind TipsyTiger. With its loud yellow and black palette, the identity branding of the app targets young and daring individuals. The app's visual service is highlighted by its bold typeface, with some words italicized to represent its quick assistance, as well as the designed pattern and stickers that give its visual identity a playful feel.

Like the advertisements for this app, the overall design elements and visual approach of my project's campaign posters will use a similar creative direction by designing loud illustrations that stand out and the strategy that draws to the 'facing-moving commuter culture' in which messages or graphics are seen swiftly. This campaign approach is designed so that each of the KOMYUT campaign posters quickly communicates the project's brand identity and objectives.

Figure 32 *Rastaclat (2010)*

Rastaclat is a company that sells bracelets in a variety of styles. Daniel Kasidi founded the company after braiding a shoelace from a pair of sneakers into a bracelet to express himself. The idea behind the braided bracelet was to make something meaningful out of an everyday item that most people overlook; through creativity, the bracelet became a symbol of positivity and community. Wearing a Rastaclat bracelet represents one's style and uses it as an outlet to do good for oneself and others, as the tagline "Seek the Positive" conveys.

Inspired by its brand philosophy, my multimedia output aspires to make something out of nothing. In relation to this, one of my project's campaign materials, wearable art, explored a similar approach. An ordinary item was designed as an art piece that conveys a message through symbolism on the form, colors, and materials used, as well as the purpose for why it was made. However, instead of shoelaces, my project's product will be produced with 3D printing, and its main feature is the fingerprint scan pendant alarm. Because of their strength, flexibility, and other properties, 3D printing technology employs a variety of thermoplastics such as PLA (Poly Lactic Acid) and ABS (Acrylonitrile Butadiene Styrene), metal, carbon fiber, graphite, and graphene. Powders, paper, nitinol, and resins are also used (OmniFab, n.d.). However, the wearable art that I would like to 3D print for the brand awareness campaign will not be created with the intention of its technical features working. The product development of the project only covers the phases that run from concept development to non-functional prototyping. Thus, the final product output would only be a potential product design for a smart personal safety alarm bracelet that is activated by fingerprint scan.

Results and Discussion

In this section, I have gathered quantitative and qualitative data from my target audience, female commuters ages 16 and above, in the form of an online survey utilizing Google Forms. With some qualitative components, the survey's questions, however, lean more towards gathering quantitative data. The purpose of implementing this mixed-method approach is to gain a comprehensive understanding of the research study, such as the issues women face when commuting. Here's a breakdown of the questionnaires:

Quantitative Pages:
- Page 4: Commuter Demographics contains a set of choices for responses to closed-ended questions, such as those about the length of commute and primary mode of transportation.
- Page 5: Rating Commute Experiences offers predefined response choices for closed-ended questions. Participants' experiences can be quantitatively measured by rating their answers on a scale.
- Page 6: Commuting as a Woman, although it asks about subjective analysis, it consists of closed-ended questions with response choices structured through a quantitative analysis or questionnaire.

Qualitative Pages:
- Page 3: Background Information involves open-ended questions allowing participants to provide personal information about themselves, including name, age, and year.
- Page 7: #KwentongKomyut consists of open-ended questions that ask participants about their insight about the wearable art product and allow them to discuss any injustices or stigmas they encountered while commuting.

The summary presents an overview of the responses gathered via a Google Forms survey. Expanding on the summary could entail analyzing the responses in more detail, highlighting significant findings, and drawing conclusions or recommendations based on the survey results. It identifies common themes or preferences among respondents, noting any areas of agreement or disagreement, and investigates any unexpected or noteworthy trends revealed by the data. Furthermore, the review discusses how the survey results affect the brand's campaign strategy or future initiatives. Overall, expanding on the summary provides a deeper understanding and investigation into survey responses that can help decision-making and strategic planning.

Year Level (if not applicable, state "Graduate" or "Working"):
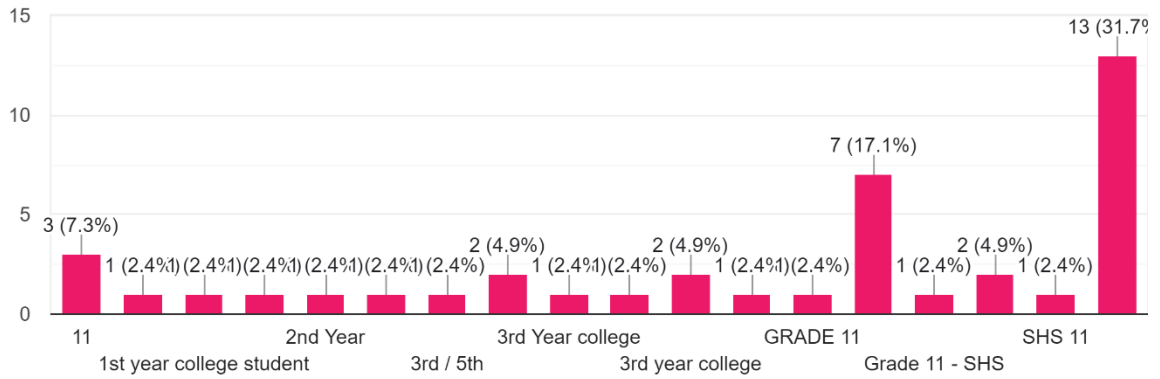
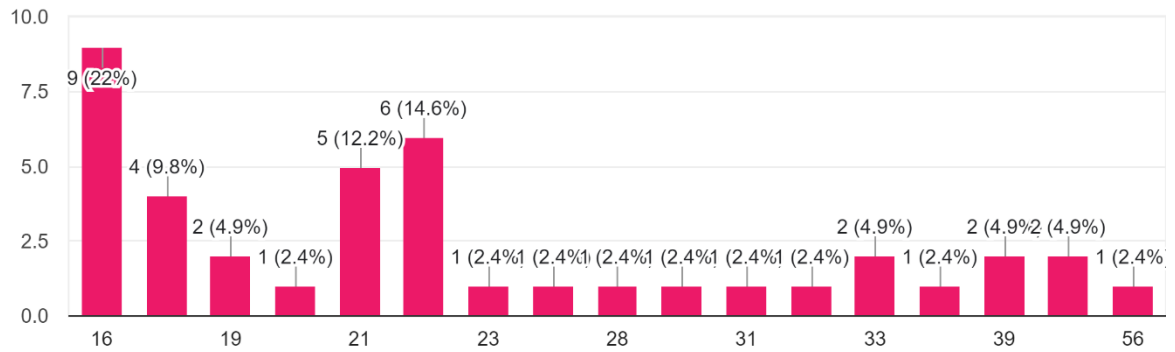41 responses

Figure 33.1 *Year Level*

Age:

41 responses

Figure 33.2 *Age*
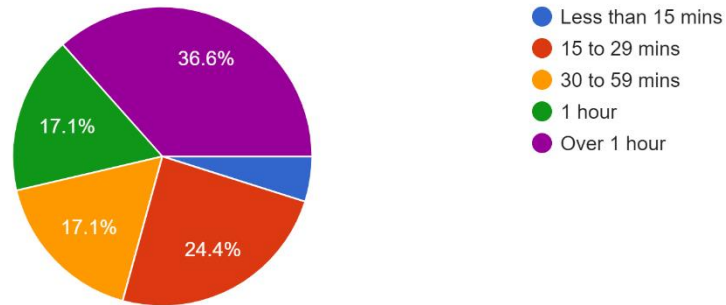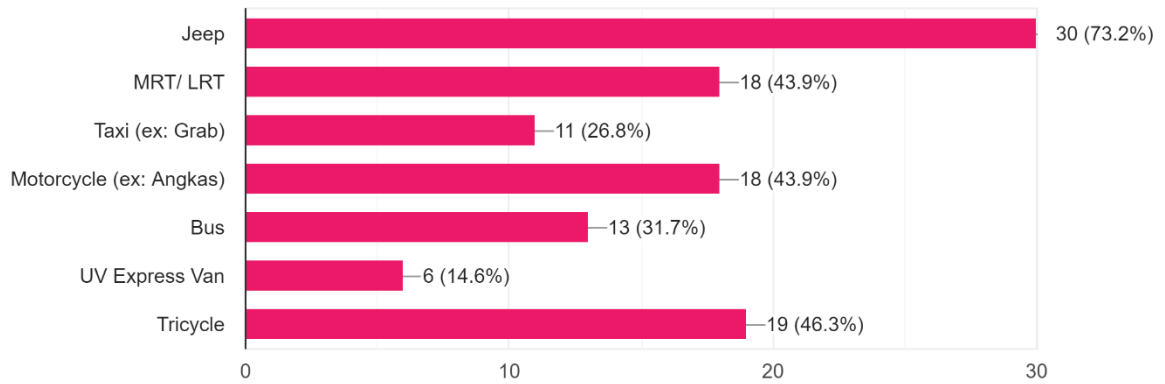
Figure 33.3 *Travel Time*

Figure 33.4 *Mode of Travel*

No matter what type of transit service or time of the day, as a woman, I always felt safe whenever I commute alone.
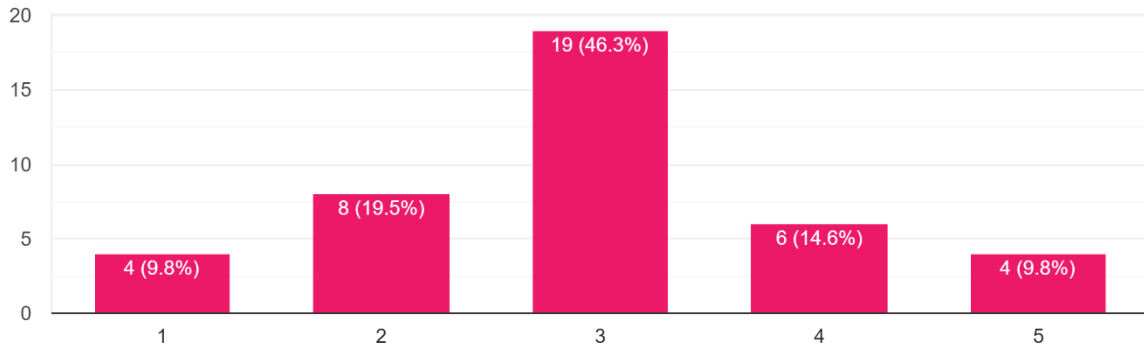
41 responses

Figure 33.5 *Rating Commute Experiences Q1*

Whenever I walk in the streets, I tend to avoid certain locations, times, routes, and modes of transportation in order to prevent sudden incidents that could threaten to harm me.
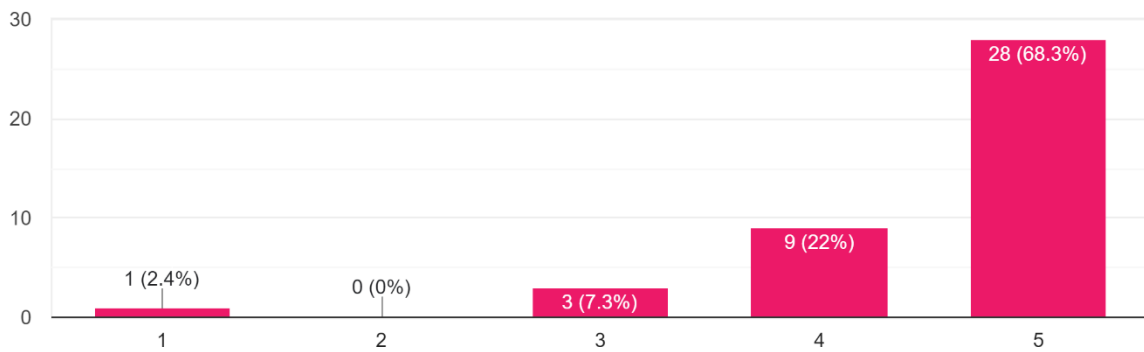
41 responses

Figure 33.6 *Rating Commute Experiences Q2*

I have experienced strangers making sudden demands that violates my personal space during waiting times at public transportation environments.

41 responses
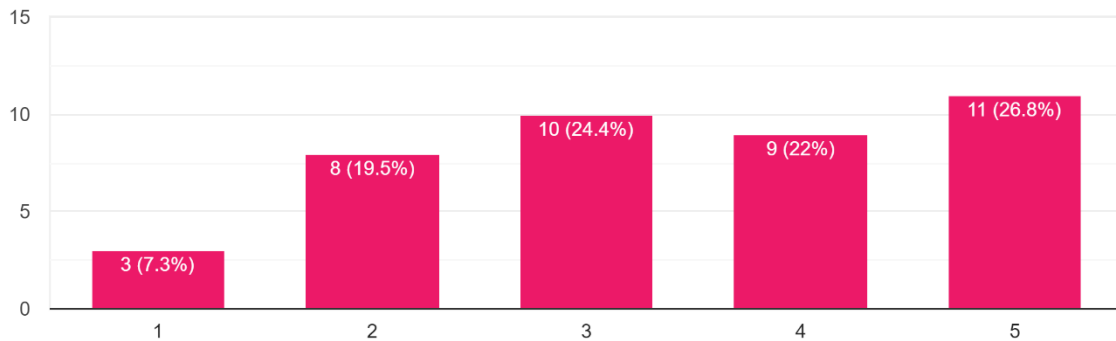
Figure 33.7 *Rating Commute Experiences Q3*

How often do you hear these phrases? (or any phrases similar) "Ano yang suot mo, gusto mo titigan ka ng mga tao?" "Babae ka kaya dapat maa...ng bahay" "Gala ka nang gala, kababae mong tao!"

41 responses

Always
Oftentimes
Occasionally

Figure 33.8 *Commute Challenges Q4*

What do you think are the barriers that limit women's mobility when navigating public spaces?

41 responses

Poorly lit streets
Lack of waiting sheds
People (Social stigma)
All of the above

Figure 33.9 *Commute Challenges Q5*

KOMYUT will be launching a product called "Wearable Art". A creative piece that is designed as a personal safety device that alarms via user's finge...muters. Will you wear it on your daily commutes?

41 responses

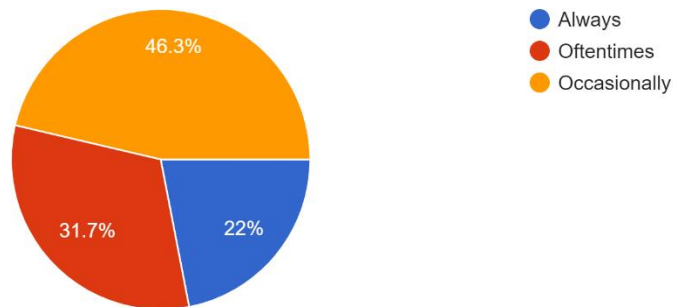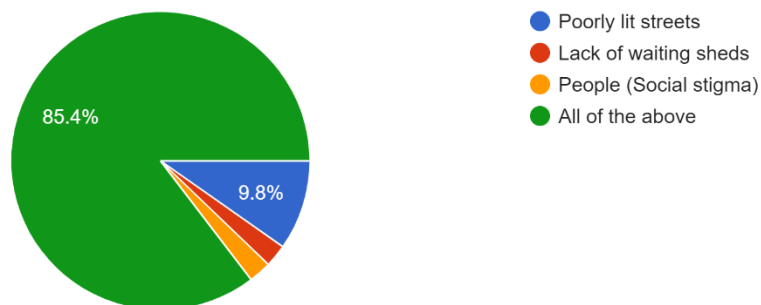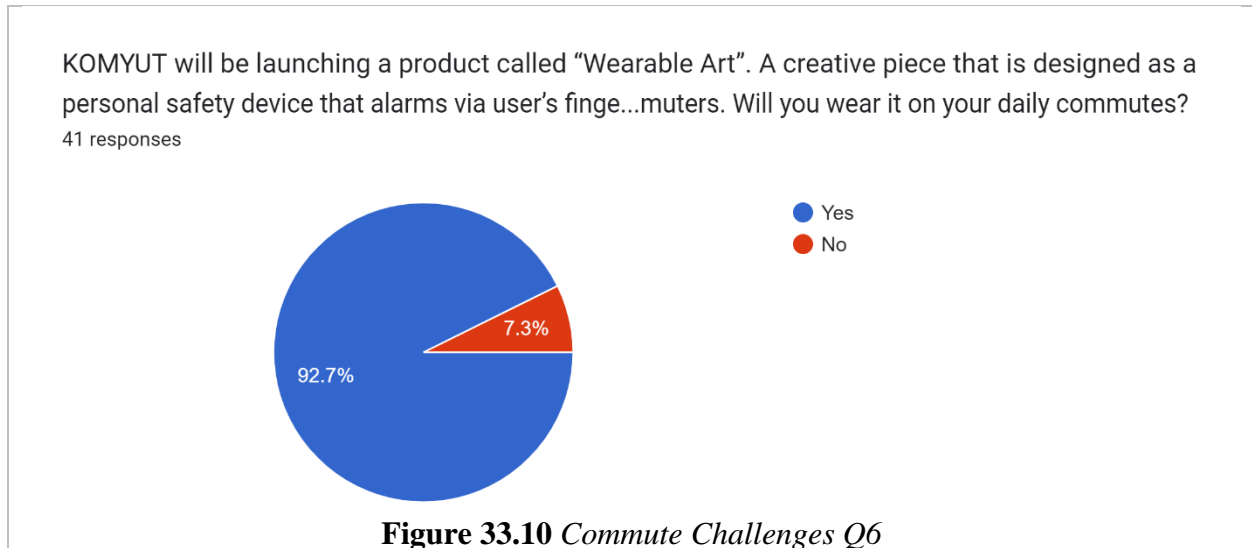**Figure 33.10** *Commute Challenges Q6*

Survey Results Respondents

The purpose of an online survey in a brand design campaign is to gather data-driven insights that inform decision-making and optimize the brand's visual identity to effectively connect with and resonate with the target audience. Therefore, by gathering data from the respondents, the preliminary survey results helped in the design process of the campaign poster collaterals for the multimedia output KOMYUT. It contributed to brand engagement and raised awareness of the campaign.

The individual responses to the final survey question provide insight into respondents' personal experiences with injustices or stigmas encountered during their commutes. Which examines the specific injustices or stigmas raised by respondents, identifies common themes or recurring issues, and considers the broader implications for addressing systemic issues in transportation infrastructure and public policy. Delving into these individual responses helps gain a better understanding of commuters' lived experiences, which could campaign efforts to advocate for inclusivity, accessibility, and social justice in urban transportation networks.

Question: Can you share your commuting experiences? Voice out any injustices or stigmas that limits women and girl's urban mobility, including yourself. Give your insights so others can feel more empowered when commuting.

(Respondent numbers that have been skipped are those individuals who did not provide an answer to the stated question)

Respondent 1	Appropriate stations or terminal. Proper physical look of the drivers like t shirt or short or pants that can make commuter feel safe.
Respondent 2	I have experienced random drivers of cars and motors invite me with them.
Respondent 3	Hoping for the future that during Late-nights, women and girls can commute safely in addition, In riding a bus especially peak hours there are times that is crowded, and men take advantage the situation to harass women and girls.
Respondent 4	Lack of lit waiting sheds and safe space for women commuting.

Respondent 5	so far, i haven't encountered any negative commuting experiences yet it always comes up to my mind that there are still possible instances in encountering such things. With that, people should be advocated with all the social issues since it really starts with people in the environment.
Respondent 6	As a former call center employee who used to commute every night to go to work and go home in the morning (occasionally, on times when the sun hasn't fully risen yet), I always feel unsafe only on days whenever I'm situated waiting in the waiting shed and no one is there with me waiting. Especially in every places where there isn't any light around. I feel like I'm prone to being harmed in the dark by someone. I feel the same danger when walking alone on a street to go to the waiting shed.
Respondent 9	There was this one time when I was on the way to my cousin's house via tricycle and I was wearing exposed clothing (for clubbing), then suddenly a group of teenage boys were catcalling me when we passed by them. It felt really uncomfy but thankfully, the tric was fast. I was in a call with my cousin atm and his presence, even tho its just thru the phone, was really comforting, it made me feel safer.
Respondent 10	It is not easy to commute esp at night because of the lack of sheds. Also some drivers are unaccomodating.
Respondent 11	Always stay alert and be aware of everything around you.
Respondent 12	Commuting is like interacting with new experience wherein you can learn and avoid things in the future.
Respondent 13	My insights to others so that they can feel more empowered when commuting? Talked to themself so that people leaving them alone or transferring seats when they sat next to them.
Respondent 14	Always be cautious and vigilant specially when you are in a public place. Respect is earned both ways, discrimination shouldn't be forced upon women.
Respondent 15	Agree ako dun sa bracelet kahit san ka pmunta u feel safe Kasi alam mo makakatulong sayo yung bracelet.
Respondent 18	I had experience a guy touched my legs while on the bus. I was on my way home and i was on the window side of the bus when a guy sat beside me. Medyo nakaka kaba ung mga tingen niya from the start pa lang and I was planning na bumaba na lang ng bus Pero mahirapan na den ako sumakay nun since rush hour na. And Ayun when he touched my legs, he said na accident lang daw un and I just tried to distance my self. The fact na I was wearing my uniform where in I was wearing a long skirt and polo and he still did that. Actually Wala sa suot ng babae Ang problema, nasa mata at pagiisip ng Tao na Ang may Mali.
Respondent 19	Commuting can be scary due to the fact that you really don't know if you are safe. It is especially scary to commute at night due to the dangers of the streets. I heard stories from acquaintances/friends/relatives who encountered traumatic experiences during commuting such as; stalking, sexual harassment, getting things stolen. Although I encountered getting catcalled at times, I am grateful to not have encountered something like this or something

	worse since I began commuting and I hope me and my fellow commuters will be safe while commuting.
Respondent 20	Tingin ko, dapat maintindihan or maipaintindi sa tao na hindi ang lugar, oras, o pananamit ang problema kundi ang tao mismo. Victim blaming doesn't change the fact that there is a victim. Dahil ba sa matagal ng ginagawa, kaya nannormalize ang bagay na hindi naman dapat? People are speaking up about it, pero syempre may mga tao pa din that would discredit the idea, and mapupuna pa kung paano ka manamit. Remember all those stories about kids getting molested? How girls wearing what society considers as decent clothing get cat called sa streets? No one is safe, lalo na if society would continue to protect predators just because they think they can't do anything about it. Hindi ka naman naging safe dahil lang inignore mo yung nangyayari.
Respondent 21	Medyo matagal kase ang byahe ko papasok sa PUP, sa probinsya pa kase ako. Kaya kapag umaalis ako papasok ng school, madilim pa talaga sa labas, lalo na kapag pang umaga ang Face to Face classes ko. Syempre natatakot ang mga magulang ko para sa akin.
Respondent 22	Commuting is already hectic enough as is, and then there's also having to get home safely. Making sure every street I'm passing by is familiar and/or won't harm me is also a factor that adds up and builds onto other reasons (ex, the other commuters, and as horrible as it sounds, mostly men who overstep their boundaries as a commuter/person). thus, anxiety sets in and will start piling up. It'd be so much easier if commuting could be safer and easier in general, so whatever it is people think about that can be used as a step in the right direction in terms of safety is most definitely useful. no to extra hassle, unsafety, and anxiousness every time we commute, women!
Respondent 23	As a woman who commutes on a daily basis, I always avoid being near or sitting alongside boys or men on public transportation since I've seen a lot of inappropriate behaviors by men towards women in a transportation. This built anxiety whenever I had no choice but to be near them while commuting. As a woman and a commuter, I believe it is unfair that we have to feel uneasy in a place where everyone deserves to be treated respectfully
Respondent 24	I tend to go sa mga streets na may ilaw and maraming tao because back then when i was little, i used to go to my friends house na malapit lang din samin and then dumaan ako sa street na tahimik and wala masyadong tao, mabuti nalang may liwanag pa ang sky non but some dude were asking me kung taga saan ako and other things mabuti nalang nakaalis ako agad that time and hindi na dumaan sa street nayon ever again.
Respondent 25	At the age of 33 I have a lot of experiences when it comes with commuting po, Dealing with many passengers, Having of difficulty to get a ride.Crowded jeepneys and buses due to volume of commuters.I also experienced rude person,unsafe ride and so fort. But as a strong and independent women we need to take care of ourselves no matter what.
Respondent 26	There's a lot of sexual assault/harassment that occurs when commuting but was never reported or if we ever tried, almost nothing happens. Women are never safe in any forms of commute and in any time of the the day.

Respondent 27	My friends and I like to hangout outside a lot. We tend to go to malls after school and stay there until it was night time. The struggle comes when going home; no jeep, traffic, no light from the sky...and creeps. There once was a time where we were waiting for a ride, my and my friends (one girl, one boy who is gay and a bit feminine) got approached by a man insisted that we should ride with him because it's getting late and he's gonna take us home. Obviously we declined but be didn't stop talking to us until a couple approached us and told him to leave. Thankfully that same couple was waiting for the same jeep we were waiting for and we got home safely.
Respondent 28	Hassle
Respondent 31	Some public transportation drive with their out of speed
Respondent 33	If you were a student like me who make a long travels just to go to your school, it is much safer to wear something decent like pants and a shirt or polo. Everytime that I commute, I would put my earphones on and I make it as a time to enjoy the music I listen to and watch my surroundings. Just be more extra careful when traveling. Always be mindful of the people you encounter along your travel and be kind.
Respondent 35	Police, specifically traffic officers should always be present to prevent any harassment. It's safer for me back then when I was a student if there were polices nearby.
Respondent 36	catcalling + not being comfy walking thru dark-lit areas at night esp if alone. wala naman akong experience mismo on a jeep/mrt/bus but i tend to avoid sitting beside men in general esp who are sketchy to me im sorry for judging but its better to be safe than sorry (also i couldnt say why i said no but i just prefer it to be in another color siguro! but i would wear for its function! + although baka may cases talaga na hindi rin sya magagamit bc one won't be able to scan their fingerprint pa para magalarm).
Respondent 37	There are times that I encounter perverts whenever I commute. When I was in highschool, a guy was trying to squeeze himself in between me and another student even there are plenty of spaces in the jeepney. I brushed it off at first but he was leaning towards me everytime, I feel like he was also trying to get a sniff of my perfume or my shampoo, I really don't know because I was scared. I feel uncomfortable, then there was a lola in front of me. She knew what was happening. She moved to her left so there would be a space for me to move over. I was going to move but at the same time, I was scared of making the man angry. So the lola said to the man, "Pa-usog nga po, yung apo ko uupo rito." I felt safe when she said that, and she held my hand the whole time I rode the jeepney and told me to not look at the man. Even before getting at my stop, she told me "Apo, ingat ka lagi ha?". And that's what I want all the women to feel. That they're safe and they have a community that will protect them and stand by them.
Respondent 38	My commuting experiences varies, it's not just the people in my surroundings but also the vehicles that moves not knowing that the passenger was not on the right place yet, especially during rush hours. But my only advice is be

	mindful to your surroundings because you never know when or what will happen during your travel hours.
Respondent 39	A man offered me his seat while commuting, but after sometime he violated my space. If this happened to you, I just want to say that it was never your fault and you're not overreacting. It did happen, and it needs to be talked about. This should never be normalized.
Respondent 40	I have always experienced the fear of getting on vehicles wherein the passengers are mostly male since they might take advantage of you,or harass or molest you in the vehicle. They also catcall you, give you uncomfortable stares, or laugh at you because of what you wear or how you look based on societal norms of what seems to be favorable or accepted (plus-sized or "too fat"). Poorly lit pathways are also a burden or always something to think about that puts women into "full-defense mode, wherein they have to purchase or make things that can protect them in dangerous situations. That is an extra effort compared to men just for the "peace of mind". Due to this, women are always in need of a companion, especially a male or elder companion to have freedom and mobility whenever outside and on public transportation.
Respondent 41	Akong sa naexperience sa jeep kay katong naa koy nakatapad nga laki then tanan na ni naog sa jeep and then siya kay naa gihapon sa akong tapad dili nagmove so murag suscpicious. Translation: Ang aking naexperience sa pagsakay ng jeep ay yung meron akong nakatabing lalaki. Then lahat na ng pasahero ay bumaba pero nandoon pa rin siya sa tabi ko at di umusog so parang suspicious.

Conclusion

Commuting safety is a broad concept that covers the well-being, mobility, and overall experience of people moving in urban environments. This is shaped by individual characteristics such as mobility preferences, travel times, and demographic factors. However, traditional assessments of commute safety often fail to adequately consider the perspectives of underrepresented groups, such as women, in the community. Understanding the level of safety experienced by women in urban environments requires examining factors such as their comfort in public spaces, their movement patterns, and their social roles within these environments.

Analyzing the responses collected from the online survey reveals the target audience's experiences and perspectives on commute safety. Research data revealed insights into specific challenges or concerns that female commuters face in public transportation environments. By exploring the perceptions, concerns, and experiences of respondents, it is possible to identify areas where improvements are needed to enhance commuting for all people, regardless of gender or other demographic factors.

In conclusion, the results of the survey showed a positive reception of the campaign message and brand design. This suggests that the campaign effectively resonated with the target audience and successfully conveyed the intended message of promoting safety and empowering female commuters. The alignment between the goals of the campaign and the feedback provided by the target audience indicates an opportunity to make a significant impact and engagement in the community.

Recommendations
Research Topic

This study is open to further enhancements, such as broadening the project's scope and expanding the method of gathering data. In this paper, the research focused on women's commute safety and security in Makati. I have chosen Makati because a lot of commuters, including myself, can be found in its crowded streets, which are home to various corporate offices, entertainment hubs, and surrounding colleges and universities. However, it is also essential to include other urban environments to be able to gather more information on different commuter experiences in different cities.

To expand the scope of the research project on women's commute safety and security, these are the several recommendations that can be considered:

1. **Expand the Geographic Scope:** While it is best to start in Makati, other urban areas or cities can also be considered to gain a broader understanding of the commuting experience in different urban environments. This could involve selecting cities with diverse populations, transportation systems, and socio-economic backgrounds.
2. **Incorporating Comparative Analysis:** Conduct separate analyses across diverse metropolitan areas to uncover shared obstacles and distinctive factors that influence challenges in commute safety. Comparing data from Makati and other cities can provide valuable insights into contextual differences and similarities in commuting experiences.
3. **Diversify the Demographic Focus:** While the research will initially focus on female commuters, consider expanding the demographic focus to include other underrepresented groups or marginalized communities.
4. **Integrate Functional Security Features:** The wearable art emphasizes the artistic expression of the product design. Hence, when launched in the future, the final product design can be produced to its core functionality such as a fingerprint-activated security alarm. This requires collaboration with engineers and technology experts to integrate the hardware and software components required for the fingerprint scanning mechanism.
5. **Expanding the Brand:** When introducing a brand, it must be visually appealing to make an impression on the audience; thus, bright and fluorescent colors are used to capture the audience's attention. These vibrant colors not only set apart the brand in crowded urban environments but also reflect KOMYUT's effort to drive change in the commuter experience. Once KOMYUT has established brand recognition, it can expand its color palette and incorporate new design elements that are cohesive with the brand's evolving identity and values.

If these recommendations are taken into account, the research project can expand its scope and contribute to a deeper understanding of the target issue. When functional safety elements are integrated together with artistic design elements, the product maintains its original technological development purpose and appeals to consumers as a practical and innovative safety device. This approach ensures that wearable art serves a dual purpose, combining utility with aesthetics to enhance commuter safety and style.

Creative Process

Producing the thesis output requires a significant amount of time and dedication. The process of creating the brand design campaign, from researching the target issue, gathering data from the target audience, translating it into a brand identity, developing design assets, crafting product design prototypes, collecting campaign shoot materials and strategizing the guerilla editorial shoot. The creative process can still be improved by exploring different photoshoot techniques and experimenting with different layout designs.

Therefore, I researched various graphic design styles to find what approach best suited the project's study, wherein I observed my surroundings during my daily commutes. I encountered street art illustrations and posters, which became the design theme of KOMYUT. Street art is an unsanctioned visual art movement exhibited in public spaces and is based on the concept of repetition. The three main types of street art are stencil graffiti, wheat-pasted poster or sticker art, and street installation or sculpture. This type of art is also known as urban art or guerrilla art. These works of art frequently use bold colors, dynamic compositions, and eye-catching imagery to draw passersby's attention and make a statement in the urban environment. Street graphics can convey social or political messages, display artistic expression, or function as branding or promotional material for events. However, I had no experience with guerilla shoots and had only done studio photoshoots taught in class. Despite this, I challenged myself to conduct the brand's campaign shoot, using available equipment and assembling a small crew. Shooting in public was challenging due to the various reactions of some individuals, such as enforcers, who could prohibit the photoshoot. Outdoor shoots can be difficult due to the weather and lighting conditions. The campaign shoot was held in April, and the temperatures were generally higher, resulting in harsh lighting in the captured photos and requiring a quick photoshoot to avoid health issues.

Furthermore, the production schedule and Gantt chart facilitated output organization, production, and concept completion. Discussing these experiences serves as an essential tool for future references and researchers when developing an effective visual representation to help communicate the problem to their intended audience.

Campaign Launch Proposal

If this creative project is accepted by potential investors and carried out following the completion of the thesis, the brand design campaign "KOMYUT" can be launched in March in celebration of Women's Month, and once it has been introduced to the public by 2025, it can further campaign every March with different design variations of the wearable art. Overall campaign planning and development normally require 1-5 years (Vislavskiy, 2023) to create a precise timeline, and the first KOMYUT campaign with wearable art can be introduced to the public in 2025.

2025	TASKS
February	Release of teaser ad within and around One Ayala - An intermodal transport hub that links together Makati City's mass transportation modes.
March	Release of teaser ad Online or digitally

	- Can be posted on Facebook, Instagram, etc. (depending on social media platforms of partners)
April	Full brand design launch (In celebration to Women's Month) - Makati's commuter areas (PUV terminals, Jeepney stops, Bus stops, MRT stations, etc.) - Ayala Avenue roads: Makati's busiest commuter routes Ayala Malls' activity centers - Glorietta, Greenbelt, Circuit, etc. Social media launch - Online platforms postings
May	Release of brand endorsers - Collaborating with known media personalities (actresses, influencers, etc.)
June	Release of sustaining ads - "Kwentong Kwomyut"/#KwentongKomyut (persuade audience to participate in the campaign by sharing their commute stories. Setting up an undercover ad performance Staging a flashmob runway show in public spaces (Undercover Ad Performance) - Aside from installing posters, KOMYUT's advertising campaign can be promoted on Makati's commuting routes through undercover marketing and product placement. Actresses dressed in the color and personality of the brand would be hired to roam the streets. These women, representing the female commuters, would stage a flashmob runway show in public spaces that are "perceived" as dark and unsafe for women. While they walk, other staged marketers will act as perpetrators who want to crash the runway, which represents the risks, threats, and challenges, and approach the women commuters. The KOMYUT bracelets would be activated, causing alarm in the area (provoking curiosity in the public or bystanders). After the siren stops, the models will finish their runway or commute journey. This type of campaign strategy raises brand awareness of the newly introduced product while also emphasizing the brand's target message.
July	Release of new variations - Introducing different design variations and colorways of the wearable art.
August	Release of graphic design posters (Online & Offline) - Posters of different women highlighting the wearable art

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