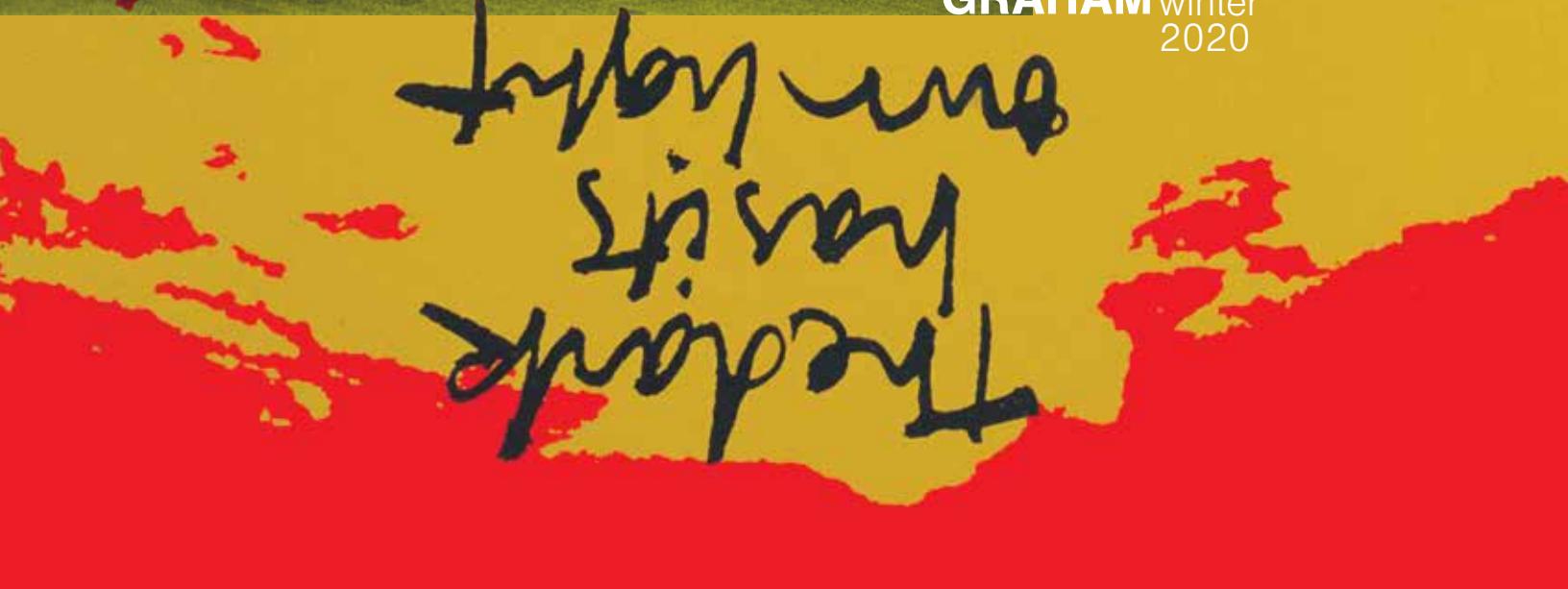




process
**INTRO
TO COMM
DESIGN II**
ss@oed.com

MADIE
GRAHAM winter
2020



hyde park
signs
are
here

PROJECT 01

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PROJECT 01

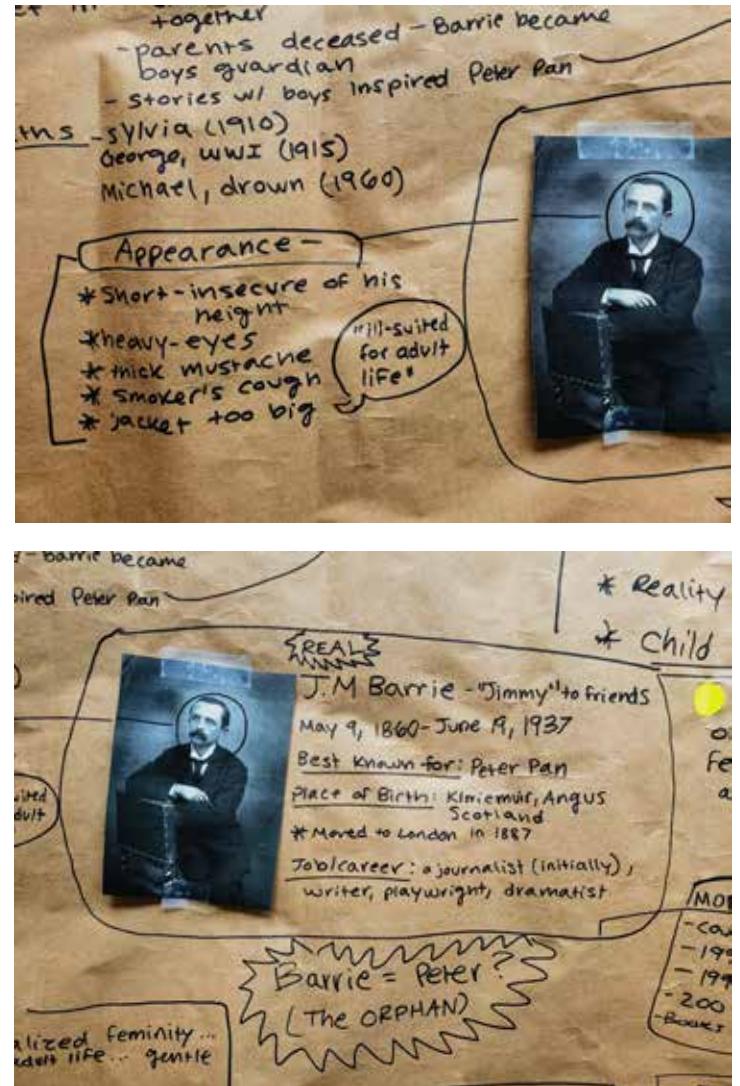
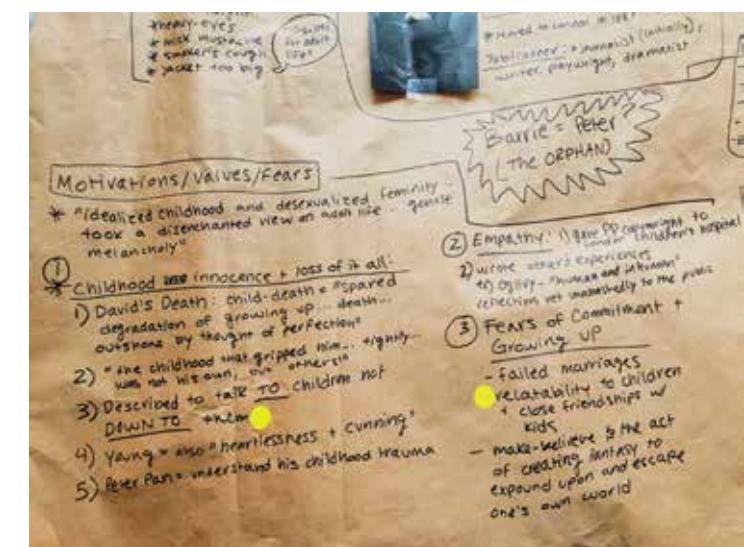
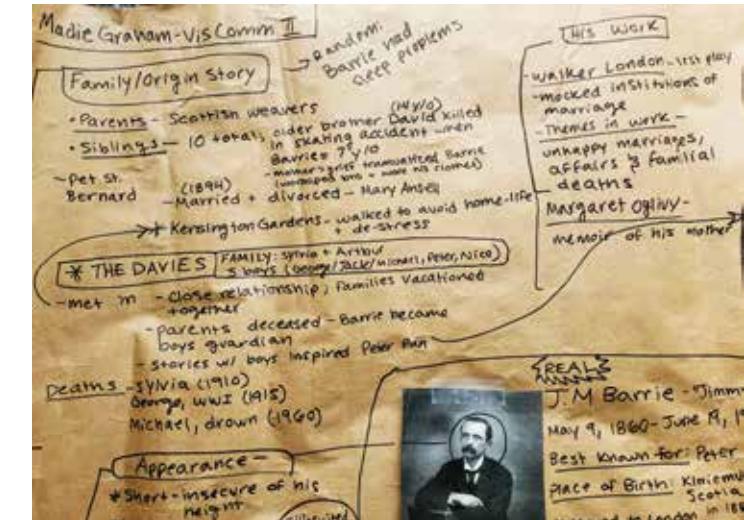
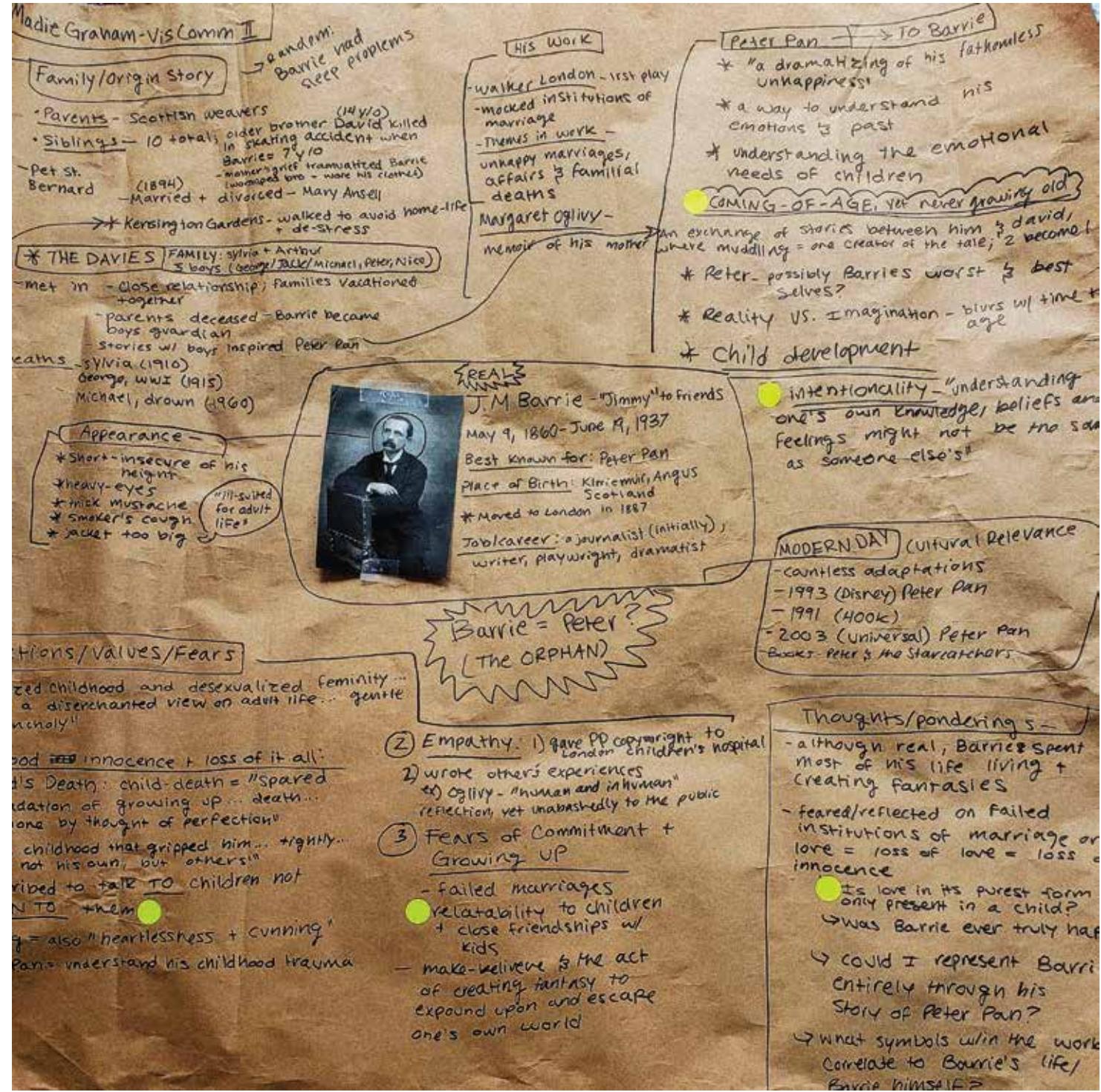
heroes vs. villians

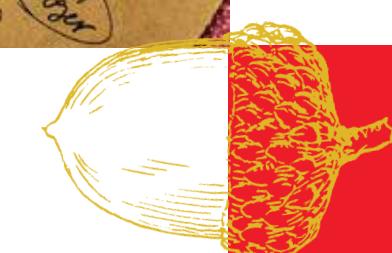
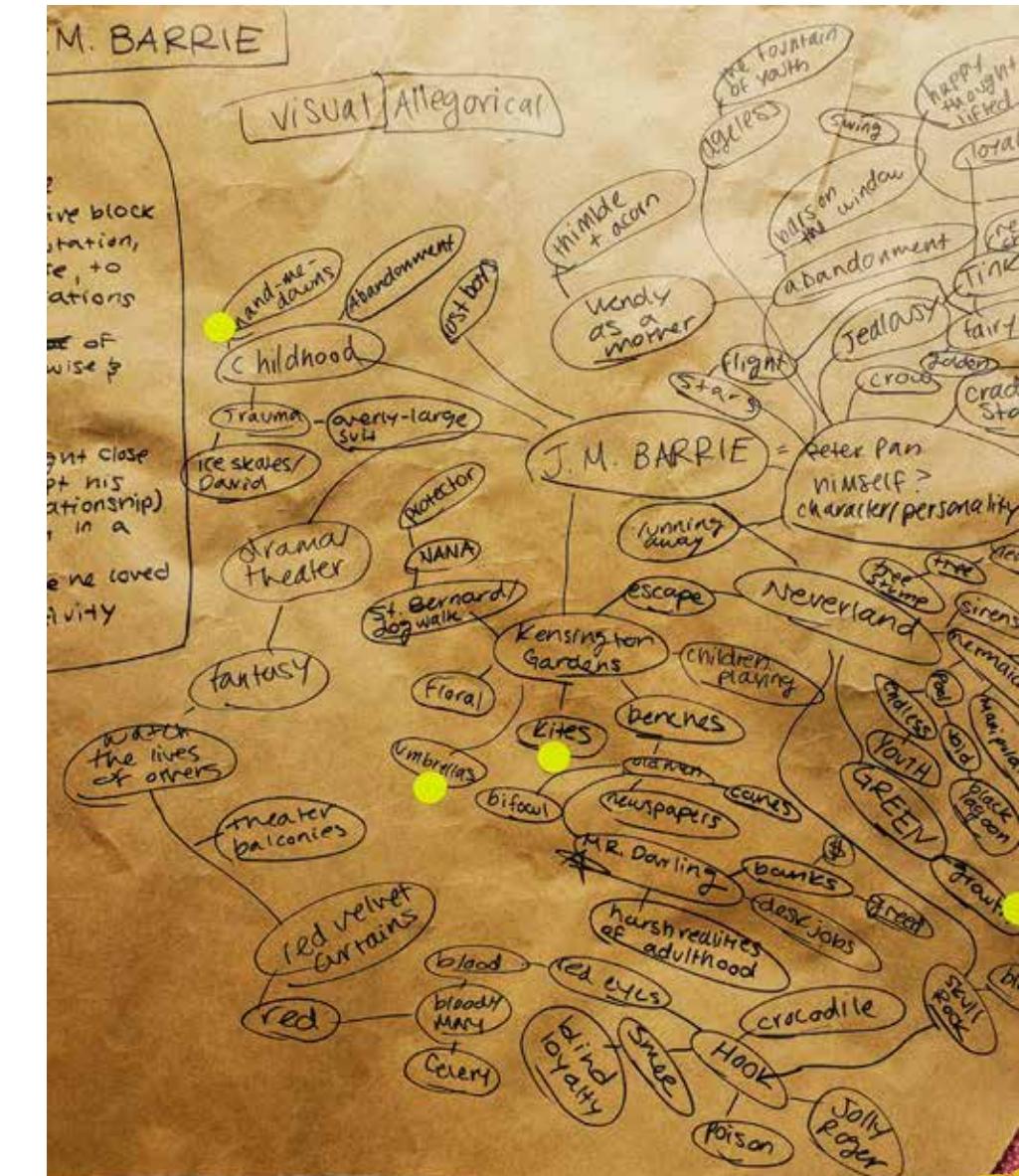
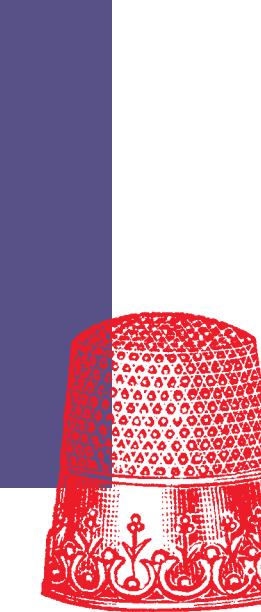
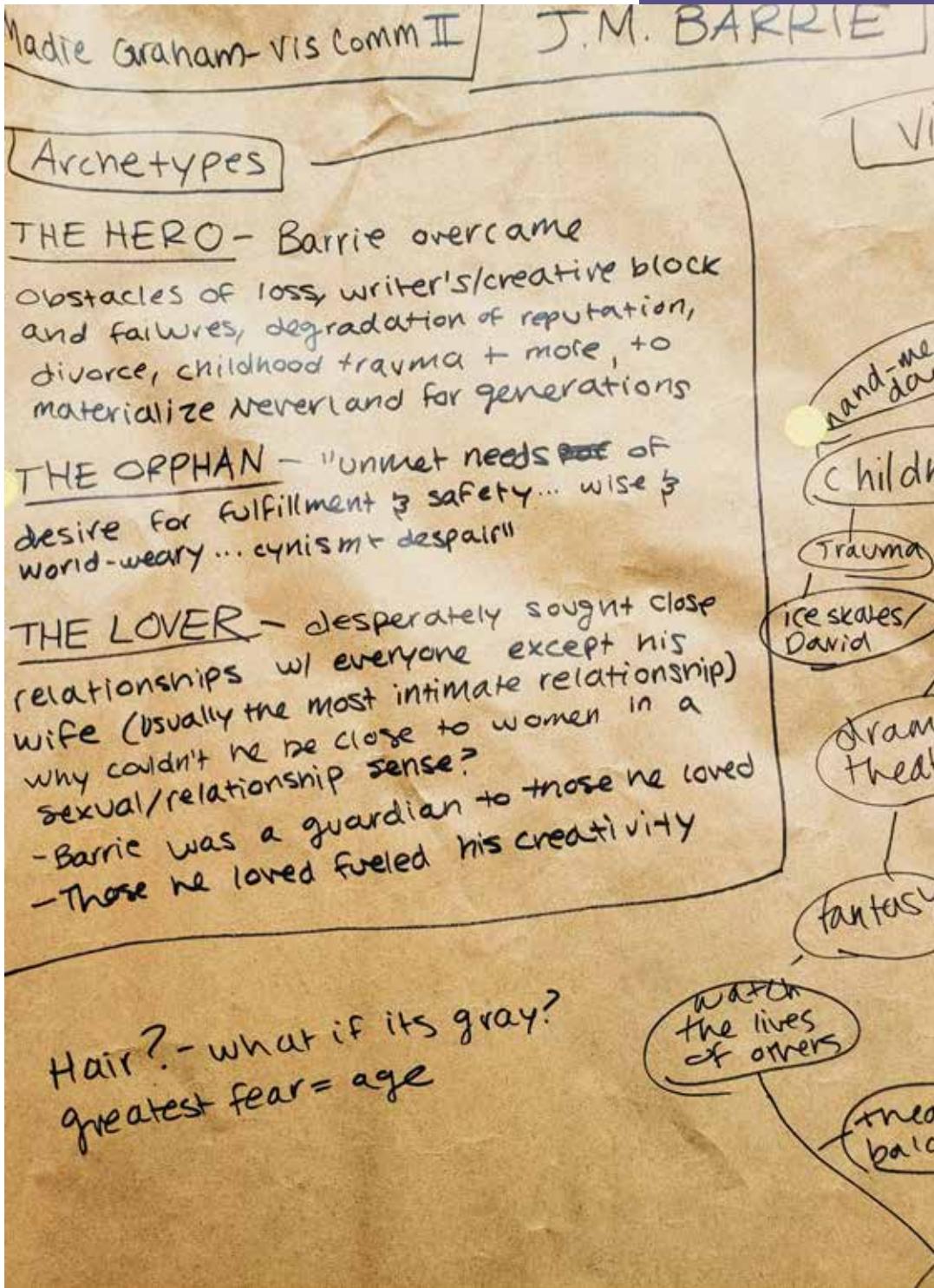
GOALS:

To create a set of 12 cards (two sided) using a surrealist game that employs the literary /visual device of analogy as your method for producing visual content about a contemporary/historical hero or villain of your choice. Your choice can be non-fictional or fictional, but should be a well know figure that most of us so that we can share in an active class dialogue regard collective selections.

OBJECTIVES:

- Develop new methods of creating visual/verbal/design content using a historical method developed to encourage play/risk while harnessing chance/random.
- Expand visual vocabulary relative to tools for making images.
- Expand the conceptual ability to encode and decode messages in both visual and verbal contexts.
- Apply knowledge of how to manage a design system.
- Conduct research on a contemporary figure; how to identify and manage this information so that it can be used to visually communicate concepts relative to their persona.
- Connect with contemporary popular/media culture.





**I. PHYSICAL APPEARANCE?**

A. Described in the New Yorker article, Barry was short and thin with heavy eyes. He had a thick mustache, smoker's cough, and always wore a jacket too big for his frame. "Both in face and in body...Barrie seemed ill-suited to adult life." In pictures, I observe a boyish face, with sad, longing eyes.

II. BIRTH DATE? MAY 9, 1860-JUNE 19, 1937**III. WHO IS THIS PERSON?**

- A.** A child at heart.
- B.** A journalist (initially)/dramatist/playwright/writer
- C.** Jimmy to friends: Friend and explorer Captain Robert Falcon Scott wrote: "I never met a man in my life whom I admired and loved more than you, but I never could show you how much your friendship meant to me."
- D.** Famous in his day, yet seemingly humble from research and descriptions;
- E.** Incredibly empathetic and emotional
- F.** Understanding of children: Even three-year-old Princess Margaret of Queen Elizabeth II's sister declared him as "my greatest friend."

IV. REAL OR FICTION?

A. Real, yet with a wandering mind: Barrie was a real, living and breathing soul, but from what I can gather, he didn't reside much in the adult and material world, but retreated into his writings and spent most of his time with the children he loved deeply. He was not disconnected from real life, but so deeply introspective about the harsh realities surrounding him, especially in regard to the failed institutions of marriage and loss of love, which I think can equate to the loss of innocence, that he was never truly present or happy.

V. BEST KNOWN FOR?

- A.** Peter Pan

VI. BEYOND BEING A "HERO," ARE THERE ANY ADDITIONAL ARCHETYPES THAT THIS PERSONALITY POSSESSES? EXPLAIN.

A. The Hero: As depicted in *Finding Neverland*, Barrie overcame obstacles of loss, writer's block, degradation of reputation, divorce, and so forth, to materialize his dreamland of Neverland for generations to come.

B. The Orphan: "unmet needs and the desire for fulfillment and safety...wise and world-weary...prone to cynicism and despair" Barrie had trauma in his childhood, relating specifically to David's death.

Through adulthood, Barrie had failed marriages and lost some of the Davies boys. His relationship with the children themselves begs the question of why Barrie related so well to children over adults. He, like his character, never wanted to grow up/confront adulthood.

C. The Lover: Barrie appeared to desperately seek close relationships from anyone, but his own wife (which should be the most intimate relationship of all); he had a close female friendship with Sylvia, but his deepest relationships were with her children. He dedicated *Peter Pan* to them. Why couldn't he be close to women in a sexual and relationship sense? I speculate he related to what he wished he could be: young, innocent, and free from the worldly pressures—selfish in youth like Peter Pan. He loved deeply and that is reflected in his life and works. He was a guardian and guarded those he loved.

VII. WHERE ARE THEY FROM?

- A.** Place of Birth: Kirriemuir, Scotland
- B.** Education: Edinburgh University
- C.** Moved to London in 1887

VIII. PARENTAGE, FAMILY LINEAGE?**REAL OR FICTIONAL?**

- A.** Family: His parents were Scottish weavers, along with ten siblings. Barrie's brother, David, was killed at only fourteen years old while ice-skating, leaving 7-year-old Barrie to fill his place for their grief-stricken mother; Barrie "worshipped his dead brother" but contained envy. He'd even wear his brother's clothes.
- B.** Stemmed from poorer beginnings and grew into wealth through his work.

IX. CONTEXT OR CULTURAL HERITAGE, NATION, GENDER, IDENTITY?

- A.** Scottish
- B.** Lived in London most his life
- C.** Speculated to be a-sexual: never kids

X. WHY ARE THEY KNOWN TO US? CULTURAL RELEVANCE?

- A.** Peter Pan has appeared in countless formats and re-tellings. From the first original books to the play and more, Barrie took the story to many lengths. There have been multiple adaptations such as the 1953 Disney animated classic, *Hook* (1991), *Peter Pan* (2003), and so forth.

XI. ADDITIONAL BACKSTORY

A. Barrie married an actress named Mary Ansell in 1894 (they eventually divorced). It's speculated Barrie would go on long outings to the parks of London, specifically Kensington Gardens, to avoid his unhappy marriage.

B. Inspiration for Peter Pan: Barrie met the Davies family (Sylvia (mother) and five boys (George, Jack, Peter, Michael, Nico) in Kensington Gardens on one of his walks with his St. Bernard.. Barrie, in a sense, wanted to return to child-like innocence and get away from the harsh adult reality. All his inspiration for Peter Pan came from his deep connection and love for these boys. Barrie became close to Sylvia as friends (as Sylvia was married to Arthur (died in 1907) who Barrie met, and later was widowed). Barrie became Uncle Jim to the boys and the families spent many days and nights together at each other's homes. Barrie raised the boys after their parents' passing. Sylvia later died of cancer (1910); George was killed in WW1 (1915); Michael drowned (1921). Long after Barrie passed (1937), Pere killed himself in front of a Subway (1960).

C. Peter Pan first appeared in Barrie's book, Little White Bird (1902); Peter Pan appeared on stage in 1904; after the success of the play, Barrie then created the book Peter and Wendy (1911).

XII. EXAMPLES OF WORK

- A.** Better Dead (1887): Barrie's first book;
- B.** Walker London (1890s): First play; mocked the institution of marriage
- C.** Peter Pan (1902-1911)
- D.** Themes of Plays: After Peter Pan, Barrie penned plays for older audiences revolving around themes of unhappy marriages, affairs, and familial deaths.

XIII. PHILOSOPHY OR RELIGION, VALUES AND BELIEFS, WHAT IS THEIR MORAL COMPASS?

A. "Barrie idealized childhood and desexualized femininity but took a disenchanted view of adult life, as reflected in the gentle melancholy of those works." (<https://www.britannica.com/biography/J-M-Barrie>)

B. Childhood Innocence and the loss of it all:

1) The death of David: David and children like him (as reflected in Barrie's works) would be "spared the degradation of growing up, and that the death will be outshone by the thought of the perfection."

2) "Yet the childhood that gripped him most tightly was not his own but that of other people; it is almost as if his own did not exist."

3) Empathy: Barrie talked with children, rather than at or down to them

4) However, Barrie "admired the heartlessness and cunning of the young;" "Peter's tragedy...was his choice."

5) Barrie's Peter Pan like Carroll and Lear, was a "dramatizing of [his] fathomless unhappiness"

E. Empathy and Intuition of Others:

- 1)** Barrie wrote a lot of experiences of others like in a memoir of his mother's younger years "Margaret Oglivy" (1896)
- 2)** "a distressingly human and inhuman book"-Denis Mackail; Barrie was able to reflect the emotions of others, but with "shamelessness" to the public.

F. Empathy and Intuition of Others:

- 1)** Barrie wrote a lot of the experiences of others like in a memoir of his mother's younger years "Margaret Oglivy" (1896)
- 2)** "a distressingly human and inhuman book"-Denis Mackail; Barrie was able to reflect the emotions of others, but with "shamelessness" to the public."
- 3)** Gave the copyright of Peter Pan to a children's hospital in London.

G. Fears of Commitment, rejection/loss of love, growing up: "Greatest horror—dream I am married—wake up shrieking."—from a private notebook"

XIV. WHO MIGHT BE CONSIDERED A CONTEMPORARY OF YOUR SELECTION?

A. Barrie reminds me somewhat of Mr. Rogers



PETER PAN anno-tate

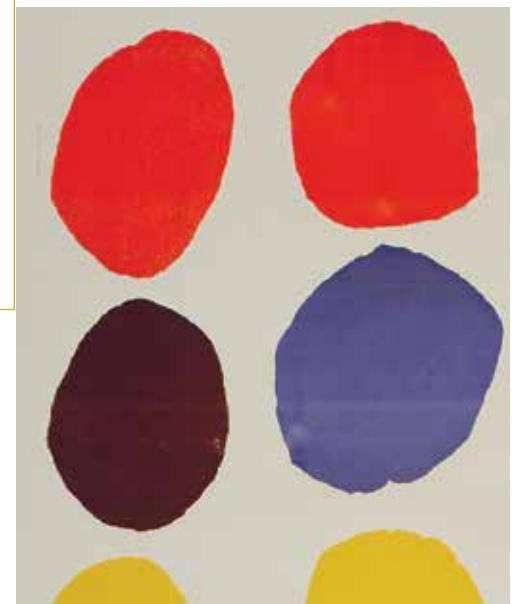
1/21/2020 Peter Pan annotations / J.M. Barrie Pg 1

- Finances (pg 2)
- waggle your finger (pg 2) → pg 2
- Mumps + measles (dots & circles?) (pg 2)
- picket fences, perfect names, set tables (pg 3) → Pg 3
- boxes check the boxes (pg 2)
- tiny boxes win another (pg 1)
- lines - rulers - ducks in a row (pg 3) → pg 3
- Nan - St. Bernard - spirit animal (pg 3)
- tidying drawers Pg 4
- spirals (going round all the time) Pg 4
- thermometer in the mouth (pg 4)
- Neverland = a child's mind (pg 4)
- beautifully aired-sheets (pg 4)

- pg 5
- wolf forsaken by its parents
 - the sound of the surf
 - building fort/imaginary friends
 - scrawled words
- pg 6
- townhouse
 - window entrance
 - adults measure life & put it in boxes, Barrie does not
 - Jack-in-the-box
 - skeleton leaves
 - tape-measuring

- pg 7
- light floating - Tink descrip
 - shooting star
 - boy's shadows
- pg 8
- adult-life is dictated by repetition routine, and blame
 - door motif

- pg 9
- "I won't! I won't!"
 - tie or mastery of life
 - Barrie wanted to be wanted
- pg 10
- medicine
 - medicine cabinet
 - Adults do children things and childish fears



1/21/2020 Peter Pan annotations / J.M. Barrie Pg 1

- pg 13 ★
- Mr. Darling = personification of Barrie's fears?
 - peppered w/ stars
 - watching entities/things/items
- pg 14
- Song - W.W. nursery
 - blow out stars/light/candles

- pg 15
- breathing of little stars
 - messy w/ fairy dust
 - tinkle of golden bells (song?)
 - stick it w/ soap
 - join like drops of water - he & his shadow

- pg 16
- lost letters/mailboxes
 - sewing needles
 - acorn
 - Kensington Gardens - birthplace
 - I don't believe in fairies
- pg 17
- crow
 - tinkle of bells
 - Humble
- pg 18
- lost boys
 - Fairy language
 - First laugh still

- pg 19
- swallows build in the caves of houses
 - jump on the winds back
- pg 20
- mermaids
 - you just think lovely wonderful thoughts!
 - Peter explained, "and they left you up in the air"

- pg 21
- Sunday hat/howler/trap hat
 - beds
 - the fairy dust
- pg 22
- the birds were flown
 - birds carrying maps and consulting them at windy corners
 - church spires
 - time warp while flying

- pg 23
- young = being on the edge
 - how to visualize?
 - we could go out
- pg 24
- "the world was round, and so in time they must come back to their own window"
 - bump against clouds
 - Nostalgia = youth going fast

- pg 25

pg 28

- island was out looking for them

- pg 30
- iron hook - gray like hair
 - claw
 - like Hook, will Barrie always be incomplete in old age?

pg 31

- sugar-cane

- fast paced life, did Barrie hate retinopathy?
- circles, round & round
- "seal by in single file"

pg 32

- roar - song of gun-fire?
- "where are they?" x 3

pg 33

- two red spots - hook's eyes change from blue to red

pg 34

- barrie = peter

pg 35

- taming the hair

pg 36

- swallowed a clock

pg 37

- 7 large trees, hollow trunk

pg 38

- smee - wiped spectacles instead of weapon

pg 39

- not hollow laughter now, but honest laughter

pg 40

- a circle of kids, ring-around-the-rosy

pg 41

- arrow

pg 42

- death - fear of it

pg 43

- kiss motif

pg 44-45

- a little house

pg 46-47

- "it is true, we did fly"

pg 47

- "make believe and true were exactly the same thing"

pg 48

- knock on the door

pg 49 ★

- stout mushrooms

pg 50

- lost & found = memories fleeting

pg 51

- scms = time

pg 52-53

- the Never bird & Mr Floating nest

pg 54-55

- Noroozers Rock as place of birth?

pg 56

- wail in the night

pg 57

- another + eggs

pg 58

- codfish

pg 59

- Peter Hawk on the lagoon

pg 60-61

- lonely dingy

pg 62

- bell

pg 63

- the waters rose - rising + falling

pg 64

- to die will be an awfully big adventure

pg 65

- bird calls to Peter

pg 64 - 65
 - eggs in a hat
 - floating hat
 - objects performing non-normal tasks - ex) hat carrying egg
 - "biggest adventure of all was they were several hours late for bed"
 - pipe of peace

pg 67
 - "It is only make-believe"
 - "glories in being abandoned"

pg 72 - 73 ★
 - how great is a mother's love...
 - mother canvas★
 - If you wish it

pg 74 - 75
 - every breath = grown up dies
 - "desert their dearest ones"
 - medicine, again

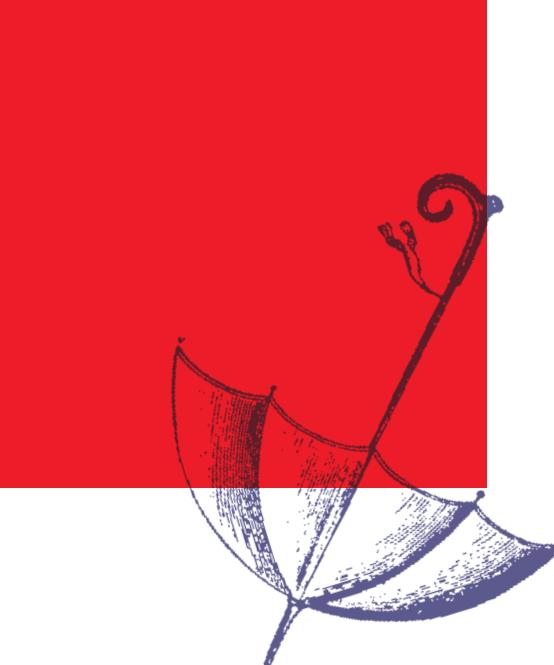
pg 78 - 79
 - "ideal pale death"
 - "a lion in a cage into which a sparrow had come"

pg 62 - 63
 - "dripping like a candle"
 - "play gaily on his pipes"
 - "little pearls"
 - "light from the one lamp shone dimly"

pg 70 - 71
 - "frightened at their own shadows"
 - Mood boards
 - concert statement
 - projection? animate moving ball of light or video? across comps
 - baby mobile? - hanging cards

Design ideas ★ 1/30/2020
 - a lot of negative space - traditionally daydreamer
 - child & old illustrations
 - adult (face covered by ball of light) + child + illustrations? ★★
 - Maps + stars as textures★

Child = Daydreamer, Adult = cluttered mind
 - yellows, greens, pale blues, possibly gray?
 - Crit Notes ★ - 3/21/2020% Adult = ■◆ = child
 - emptiness
 - boost contrast + pop color - foundation
 - orange accent
 - predictability / think about diamond
 - more space
 - vary color - cards change - COLOR SYSTEM★
 - harder, categories than others?
 - Timeline → Child = free form, irregular, organic, abstract
 - Adult = system, square
 - Dots signify dark - what are the signifiers?
 - figure out parts of answers★



pg 110 - 111
 - "a little dust in the box"
 - "do we lose ourselves as we age?"
 - "how time flies!"
 - "when people grow up they forget the way"

pg 112 - 113
 - "then we flew us all away to Neverland and the fairies"

The Game 1/21/2020, Vis Comm

Img: St. Bernard puppy? = guardian, (cows, Kangaroos)
 Parents: A shadow (his brothers) + ball of light (Innocence/Tink)
 P of birth: Marooner's Rock or Kensington gardens or Neverland
 Nationality: Fairies, School boys
 Profession: window-cleaning, people watching, playing house, flying kites
 Domicile: Kensington Gardens Bandstand
 Height: green beans, Peas, sugar snap peas, creamed spinach
 Hair: Gray (aging) + iron hook
 Eyes: Quartz - clear + innocent, clear intention
 Voice: lullaby, fairy bells, crowing - clear emotion
 Religion: overturning drawers of ones mind/opposite of tidy/spring cleaning
 Character: Peter Pan or Mr. Darling

1/21/2020 Peter Pan Annotations / JM Barrie PI

pg 85
 - "she liked his tears so much that she put out her beautiful finger and let them run over it!"
 - "he addressed all who might be dreaming of the Neverland, and who were therefore nearer to him than you think!"

pg 87
 - "good form without knowing it, which is the best form of all?"
 - "he spoke in syrup" pg 90-91
 - "the plants" pg 88.

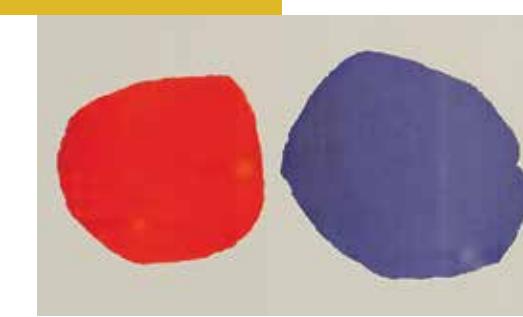
pg 72 - 93 ★
 - "if he had had less ambition... no little children love me"
 - "add things happen to all of us down you"

pg 97
 - lantern
 - hook + Peter contrast
pg 98 - 99 ★
 - "I'm youth, I'm joy... I'm a little bird that has broken out of my egg!"

pg 101 ★
 - "that is all we are, lookers-on" pg 104-105
 - Nobody really wants us! - telescopes binoculars, film reel, curtained stage?
pg 103
 - "the window must always be left open..."
 - nursery piano

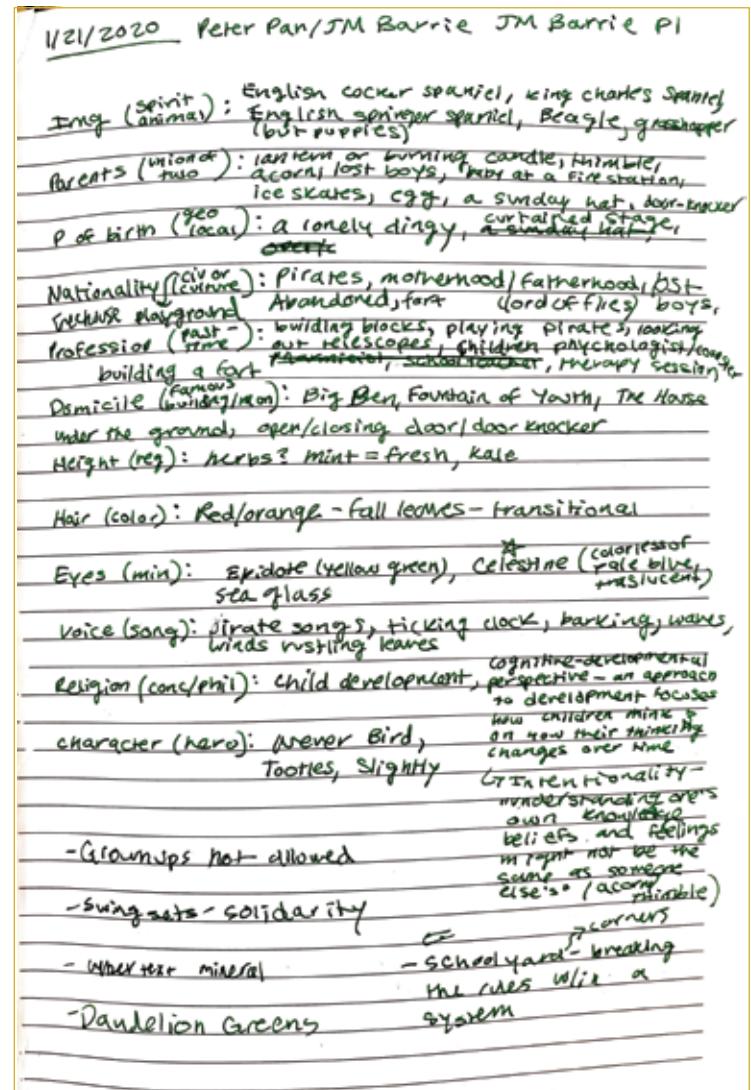
pg 104 - door-knocker!
 - "you see, she saw them in their beds so often in her dreams..."

pg 105 - open window
pg 108 ★ - 109
 - baby laughs = a fairy - fly after their hats



THE LENSE:

A desperate attempted continuation of childhood innocence through the harsh realities of adulthood. A man who refused to grow-up for the sake of joy and the seeking of real connection, but also out of fear of commitment and loss associated with the liabilities of pure love (an untainted love, I believe Barrie only thought children were capable of). Finding happiness in the little things or smothering sadness in fantasy? Two different directions that connect: Innocence and vulnerability/loneliness



Grasshopper (caught by children in the grass, very sensory)

2) PARENTS (UNION OF TWO):

Shadow (his brother's) and a ball of light (Tinkerbell, lantern burning, every time a child laughs a fairy is born, a dandelion?—ball of light could travel across combs)

3) PLACE OF BIRTH**(GEOGRAPHICAL LOCATION):**

Marooner's Rock (location in Peter Pan, swallowed by the tide in a cycle, very lonely and dangerous, yet often a playing ground for the lost boys and Pan)

4) NATIONALITY (CIVILIZATION OR CULTURE):

Children playing in Kensington Gardens (a place a part of an established society (a royal garden), but also a place of escape from set establishment)

5) PROFESSION (PAST-TIME):

Playing Pretend

6) DOMICILE (FAMOUS BUILDING/MONUMENT):

The dresser within the Darling's Nursery (folded thoughts nicely in drawers, emptying drawers of the mind, dresser as a fort or furniture as a fort)

7) HEIGHT (VEGETABLE):

Dandelion greens (likely seen by affluent and "perfect" adults as a weed, but in reality, he was so much more than their frivolous perspectives)

8) HAIR (COLOR):

Gray (Aging, Hooks)

9) EYES (MINERAL):

Sea Glass (collected on beaches, overlooked value)

10) RELIGION (CONCEPT & PHILOSOPHY):

Intentionality (in relation to childhood development and psychology), defined in an article I read as the ability to understand "one's own knowledge, beliefs, and feelings might not be the same as someone else's." (The kiss between Peter and Wendy, acorn vs. thimble was used as an example of this interesting concept).

11) VOICE (SONG):

Lullaby (although for the young, forever long-lasting)

12) CHARACTER (HERO):

Peter Pan

Both to live and to die are awfully big adventures, as Barrie writes so potently in his masterful children's tale, Peter Pan. Through this design project representing Barrie in a group of twelve, I aim to portray his desperate, yet captivating need to grasp onto pure childhood innocence (an untainted love), versus the harsh realities of adulthood (which leaves love tainted by fears of commitment and loss). Barrie, in his oversized suit and with an immense care for children, which weren't even his own, represents to me how no matter the progress of time and age, humans have an undying capacity for empathy and light. The light of our childhoods carries on through life, until our deaths if we let it. If we don't let the world snuff it out. If we continue to see wishes through weeds. By utilizing a pastel color palette, open space, and delicate typography, I hope to carry this journey of nostalgia and undying youth throughout the work.

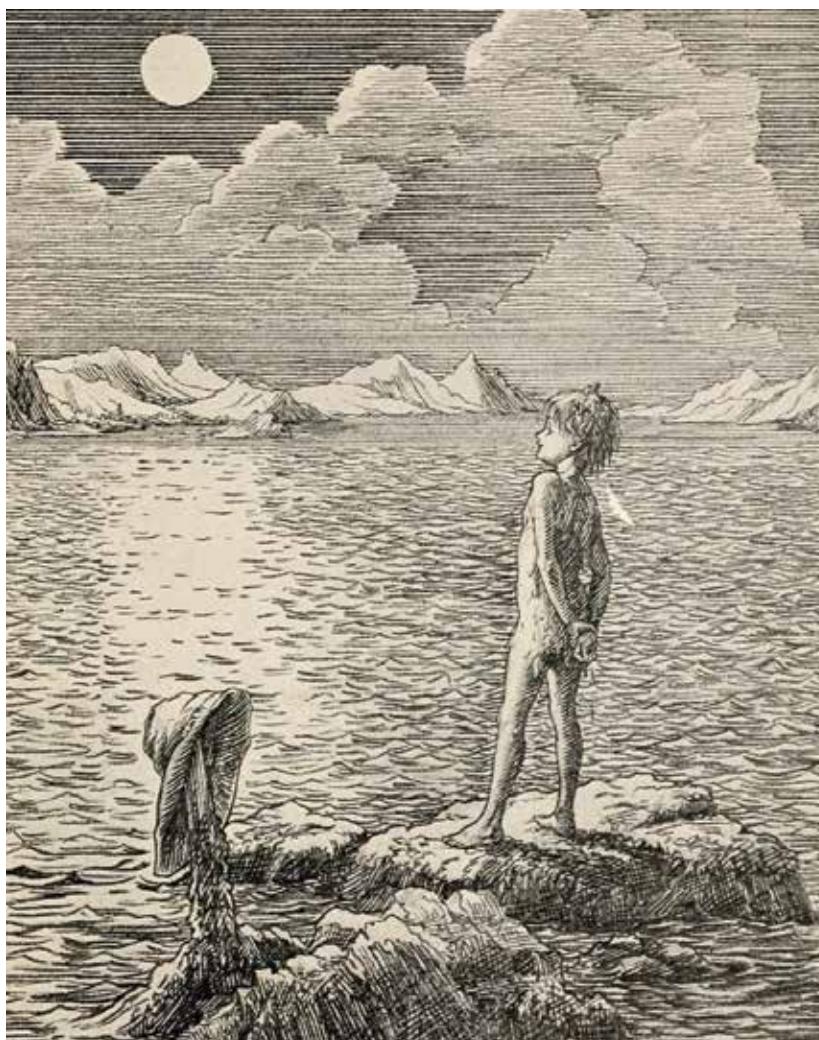
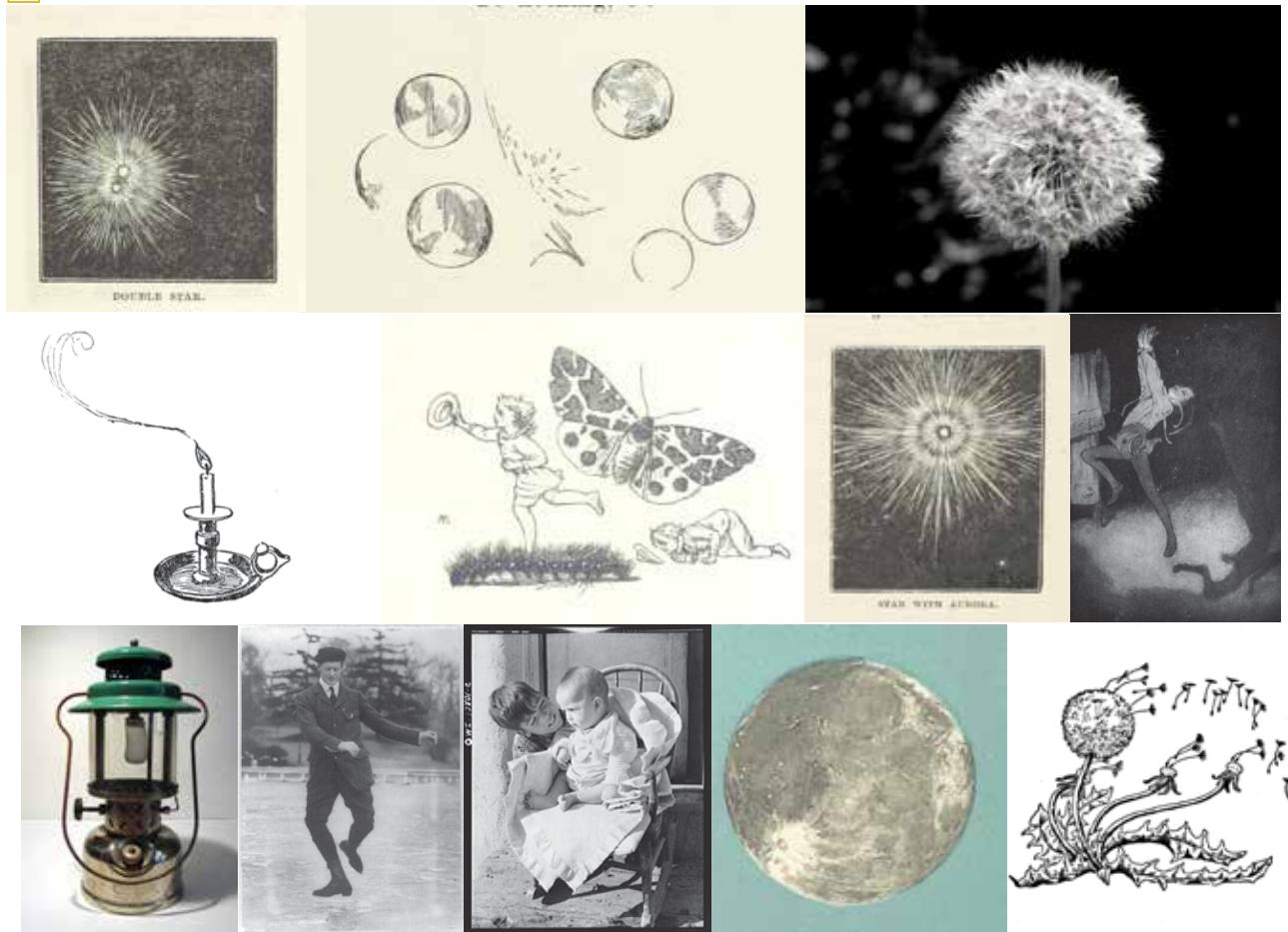


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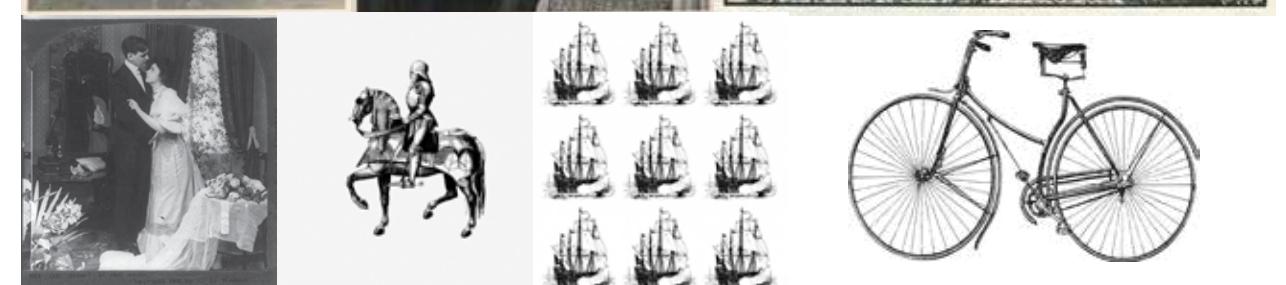
SPIRIT ANIMAL

parents:



SHADOW & BALL OF LIGHT

profession

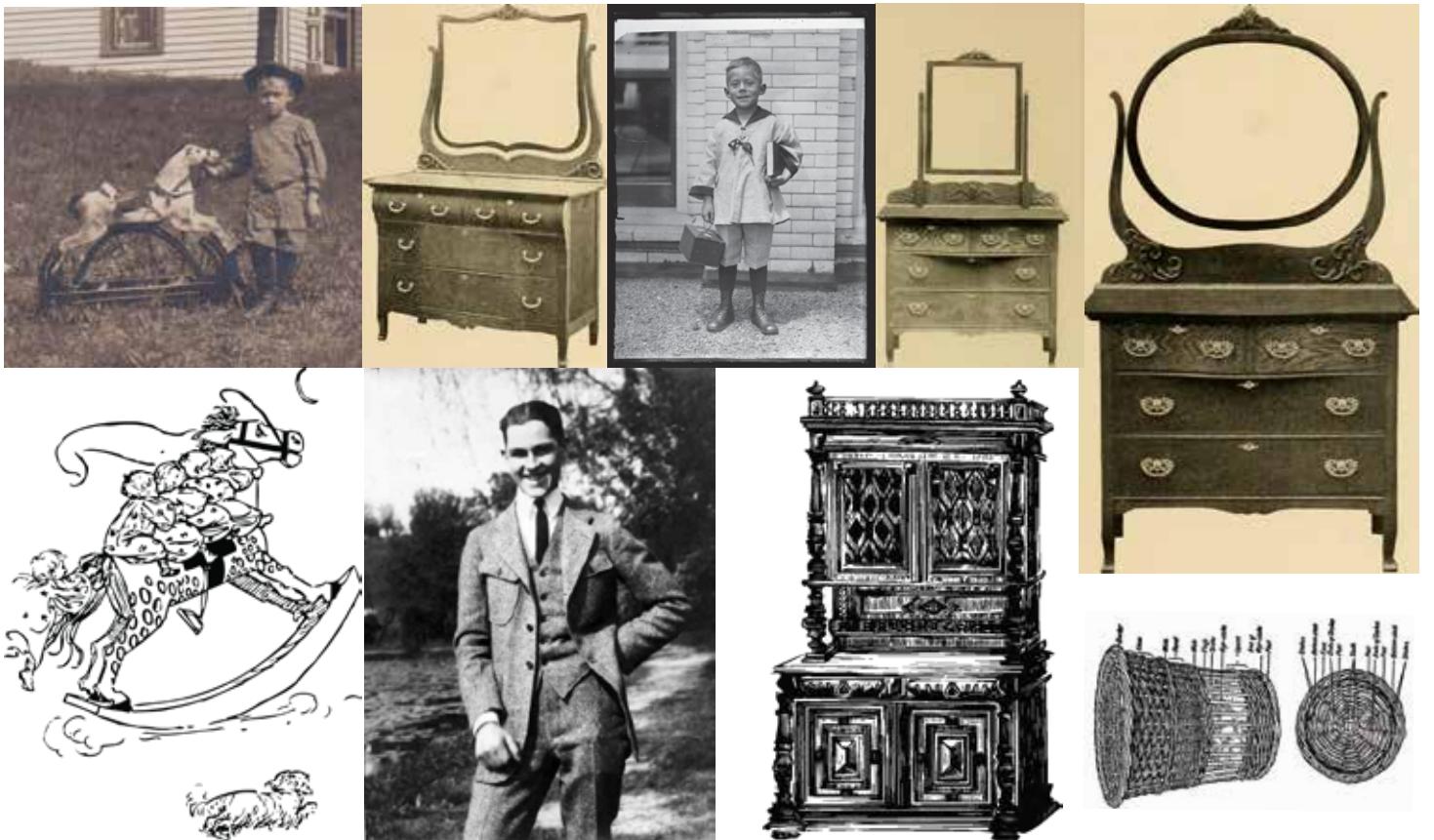


height



DANDELION GREENS

domicile



DARLING DRESSER

religion



INTENTIONALITY/EMPATHY

birthplace



MAROONER'S ROCK

personality

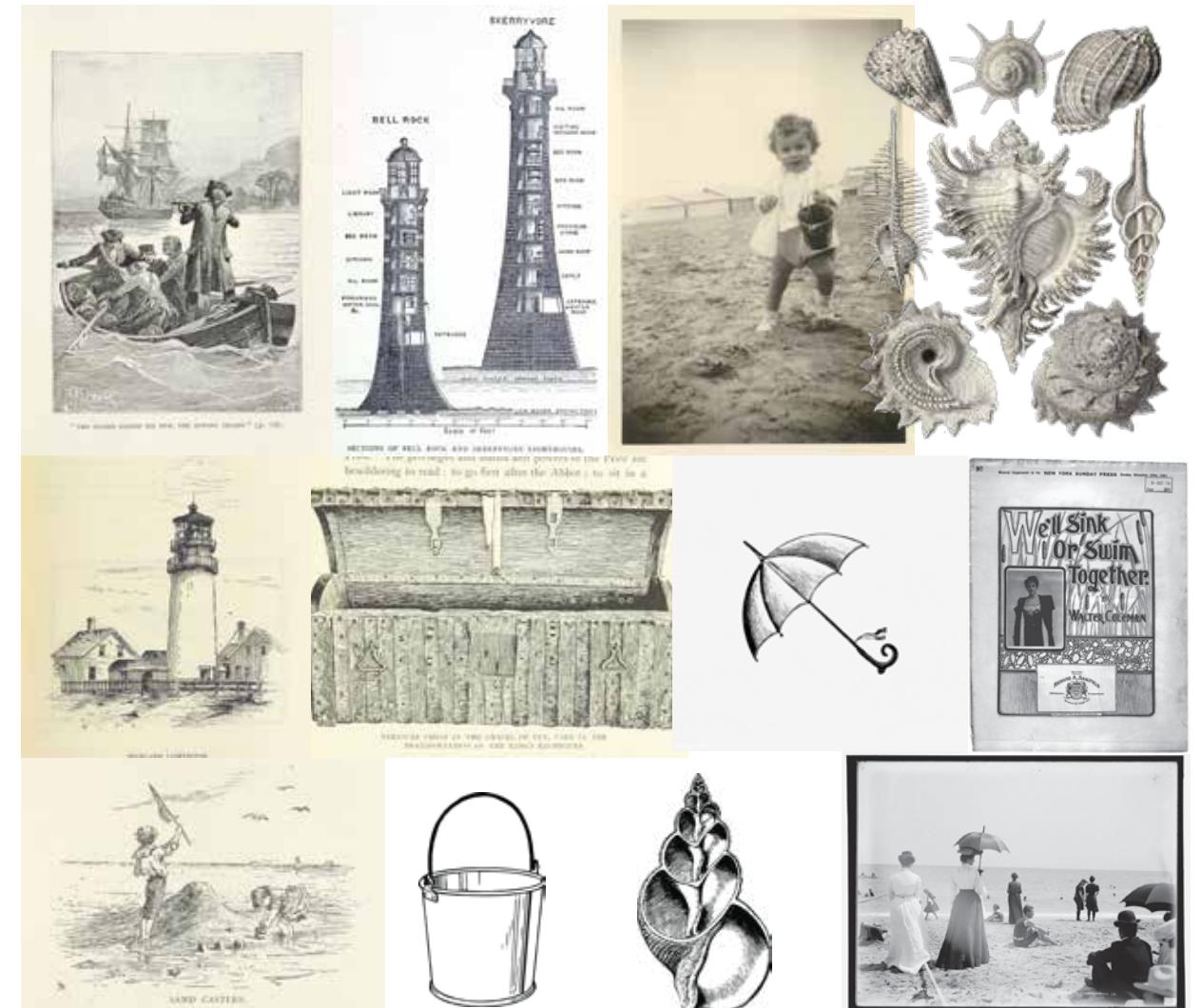


PETER PAN

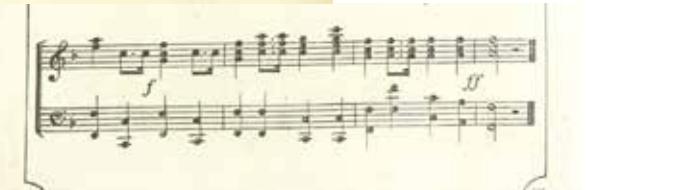
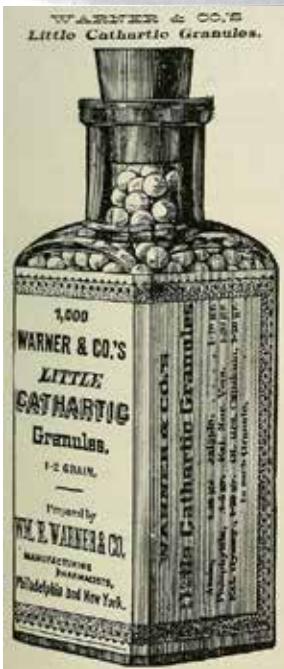
nationality



KENSINGTON GARDENS

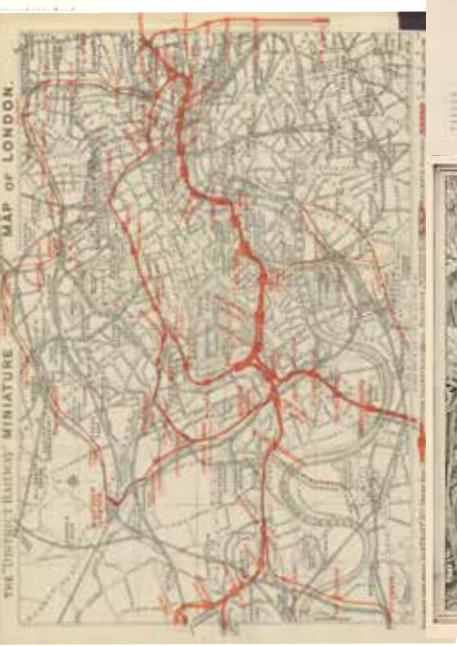
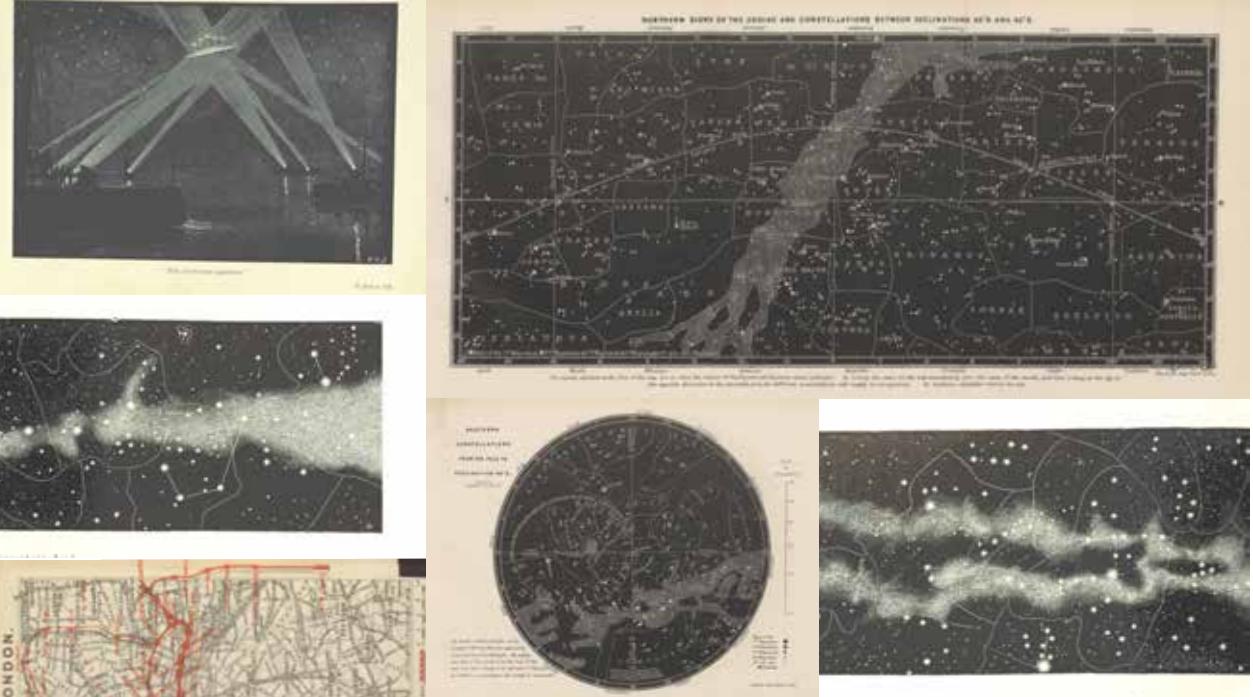
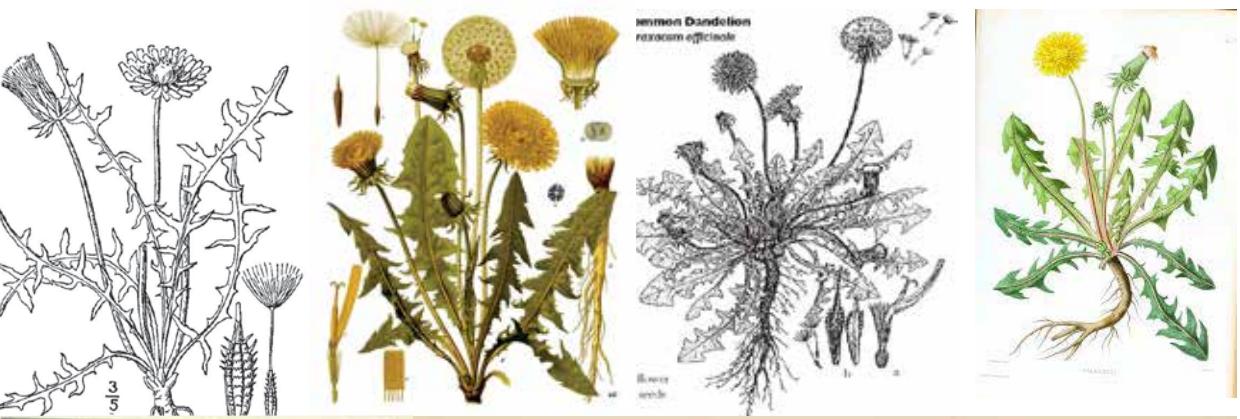


song



ULLABY

other





Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
J.M. BARRIE

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

J.M. Barrie **J.M. Barrie** **J.M. Barrie** **J.M. Barrie**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

J.M. Barrie **J.M. Barrie**
J.M. Barrie **J.M. Barrie**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nm Øø Pø Øø Rø Sø Tø Uø Vø
Ww Xx Yy Zz
J.M. Barrie

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

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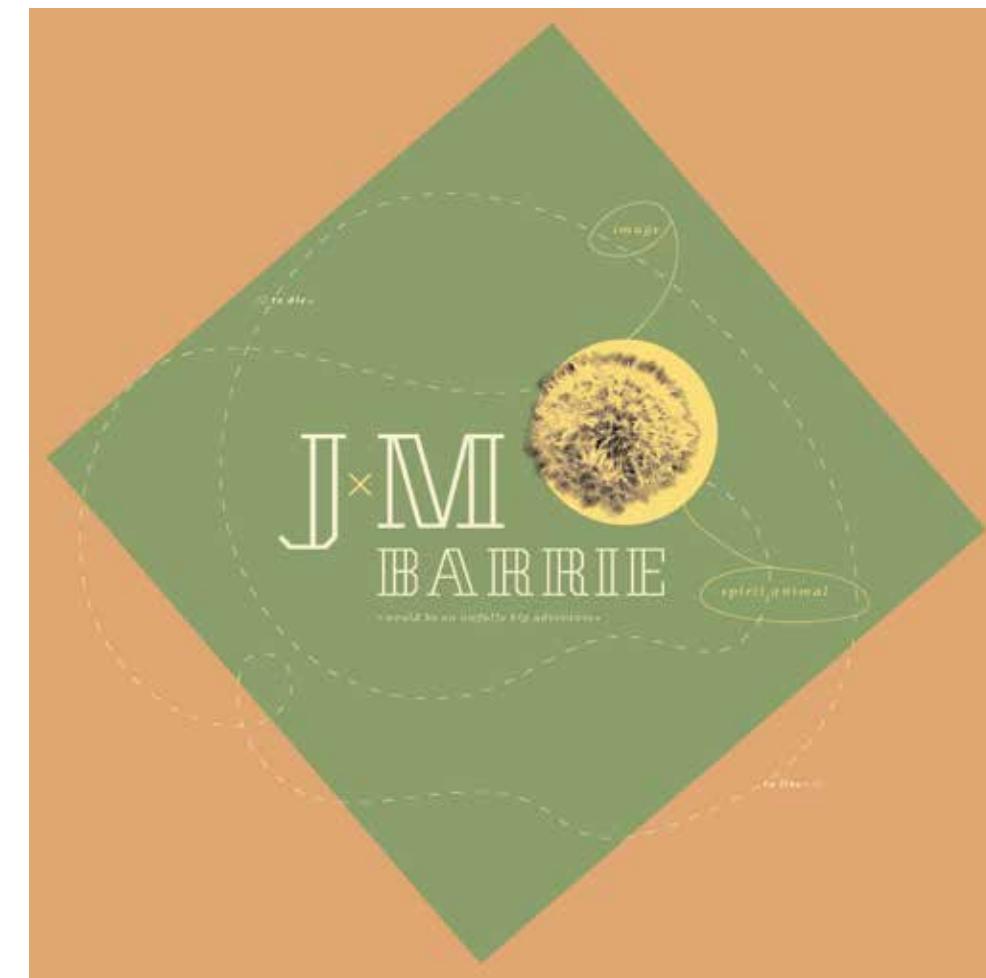
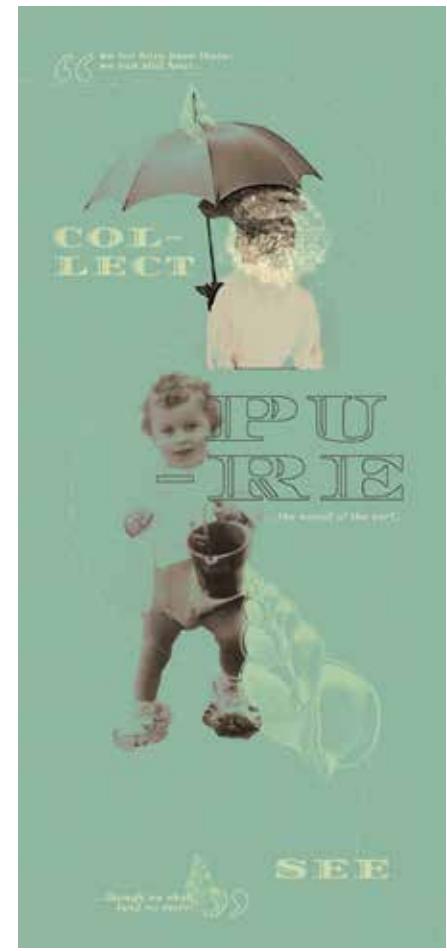
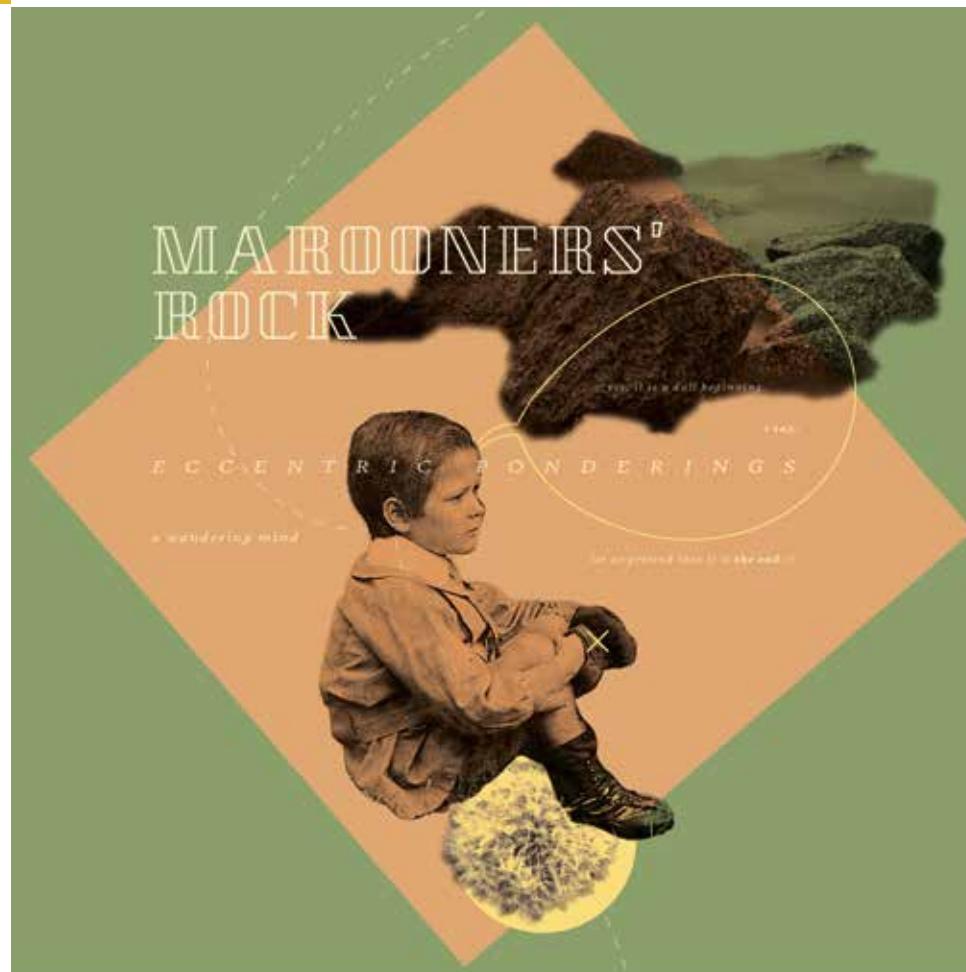
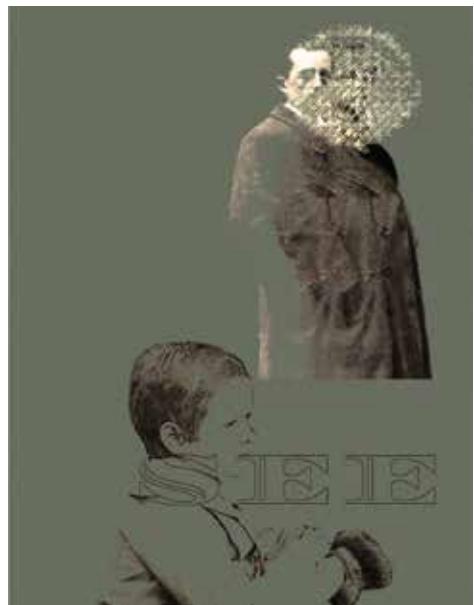
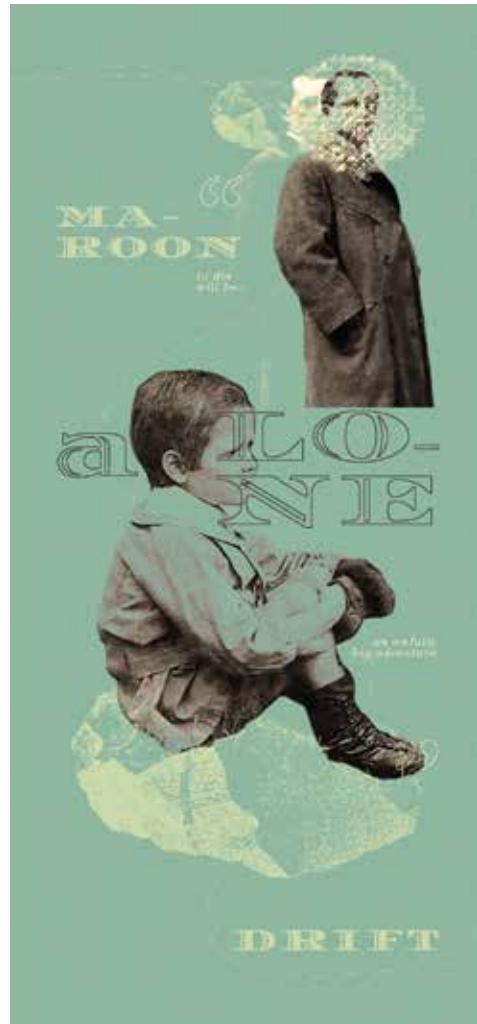
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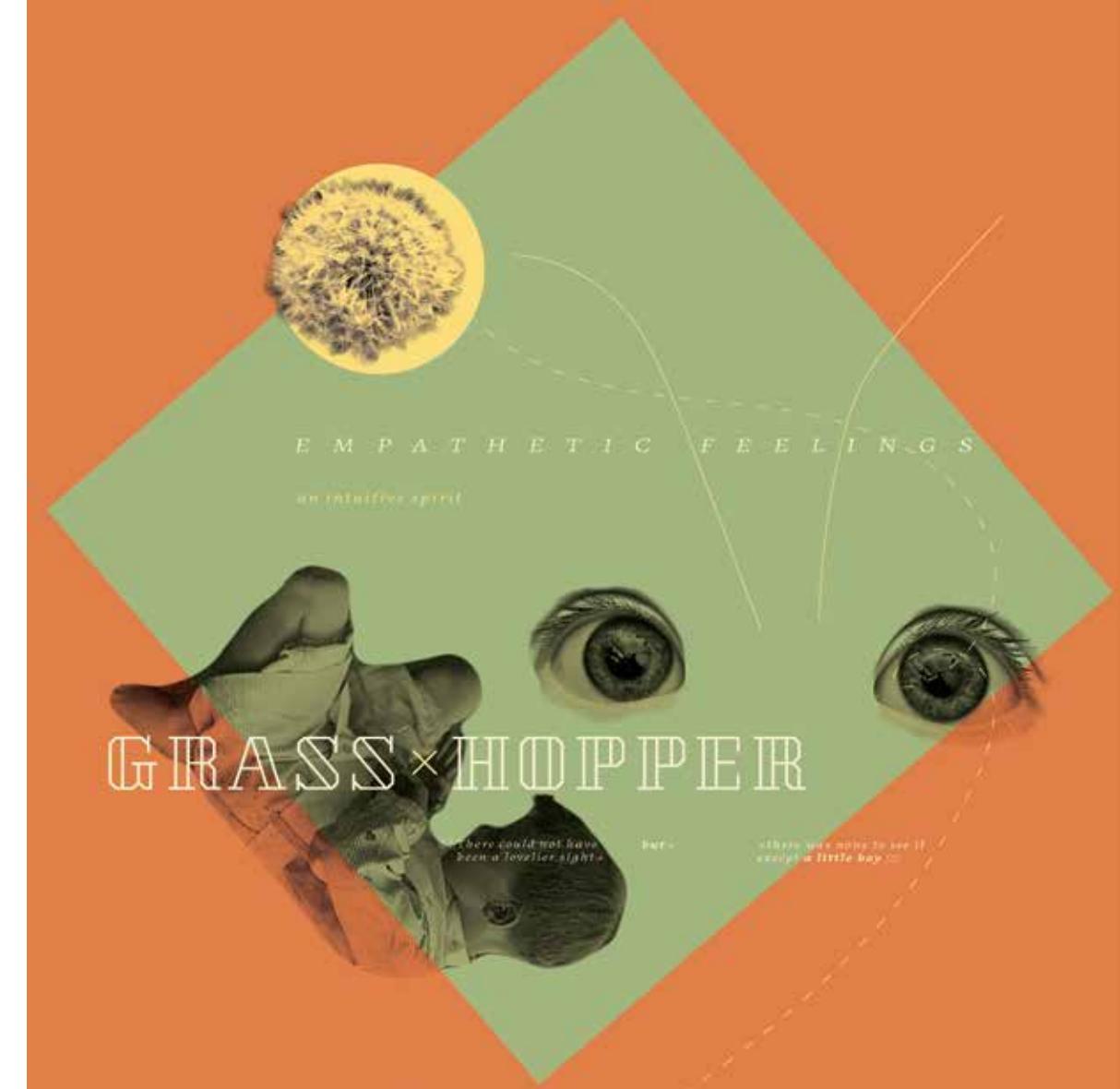
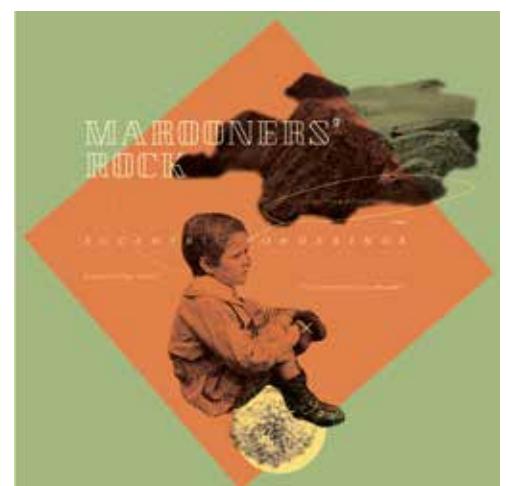
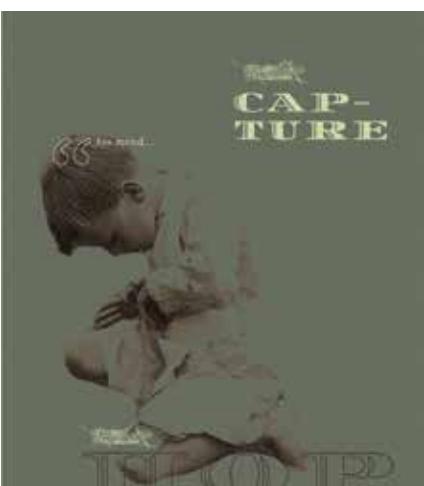
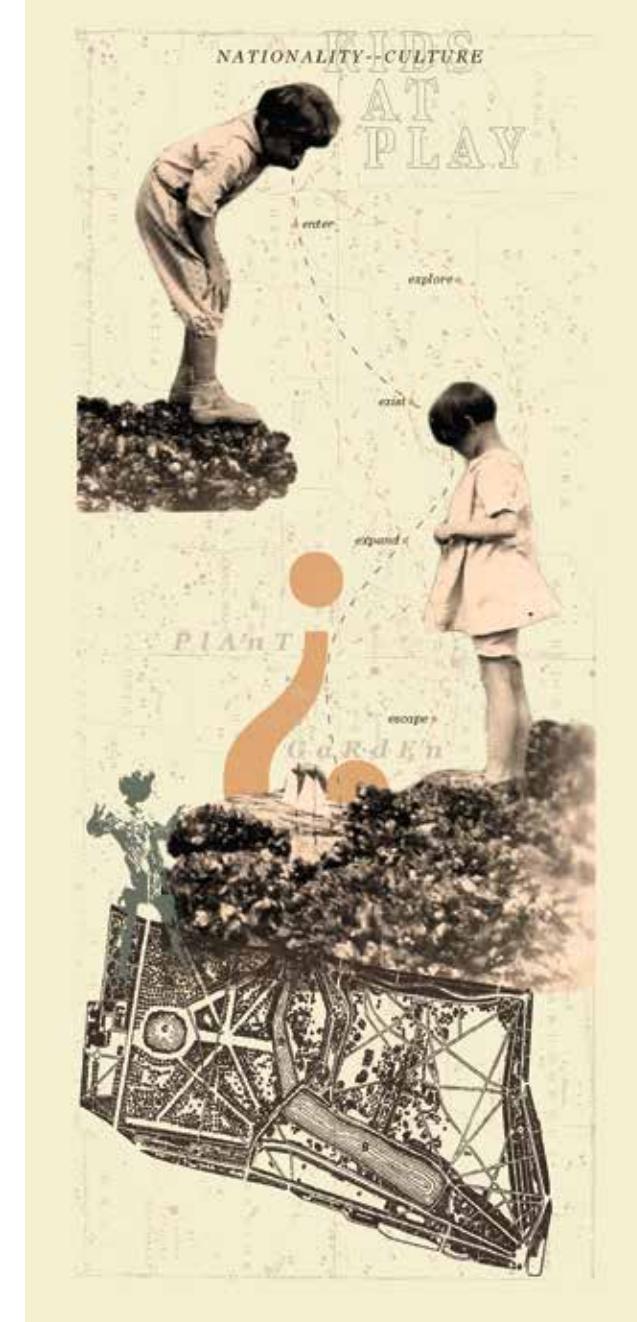
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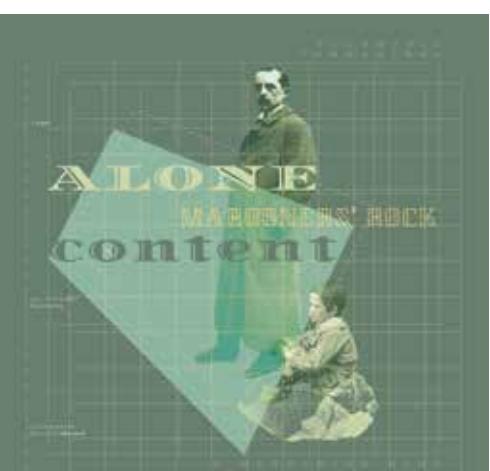
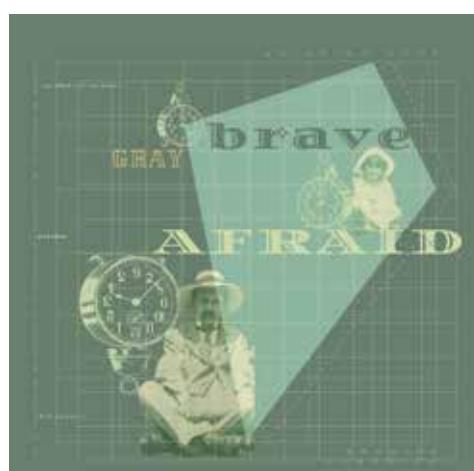
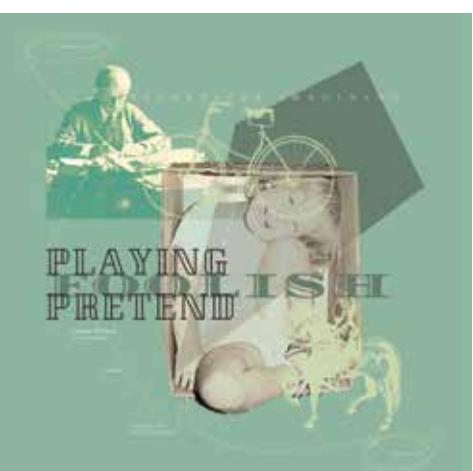
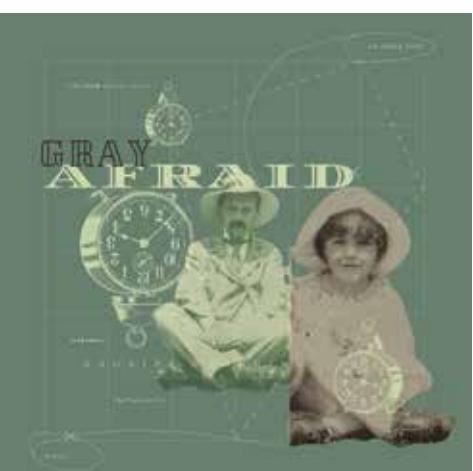
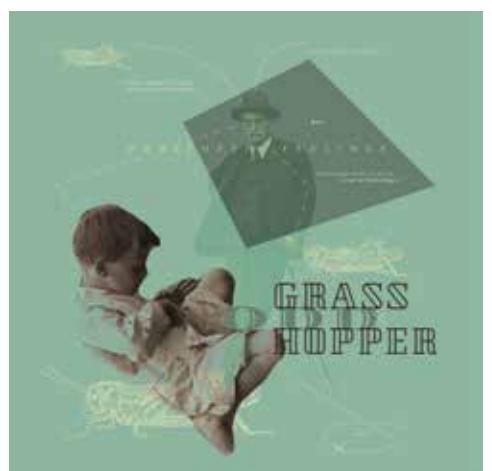
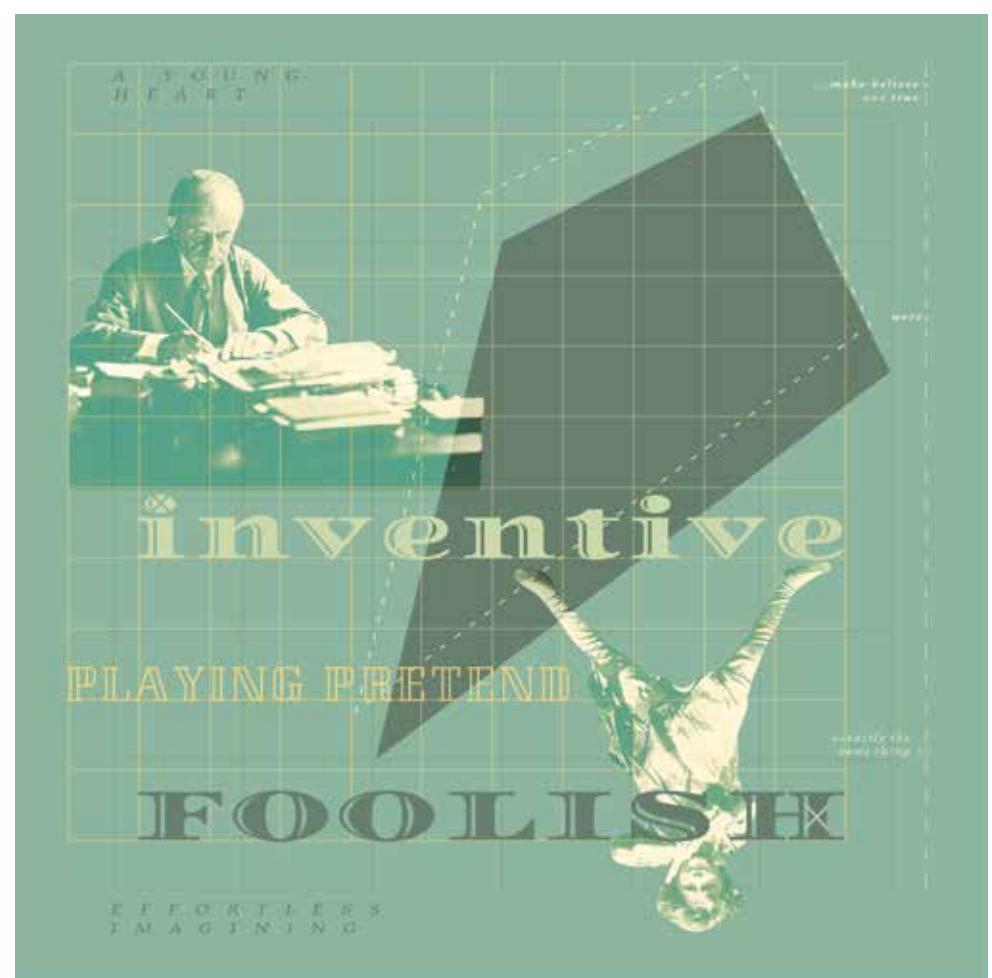
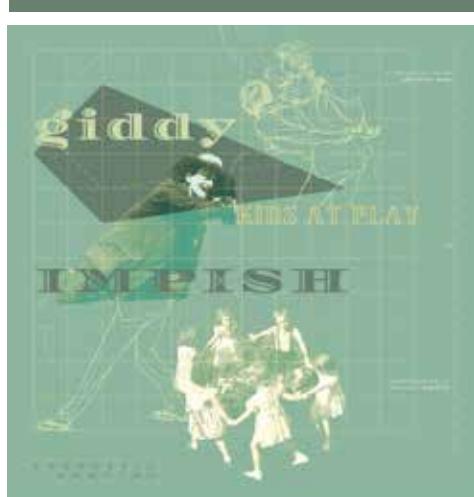
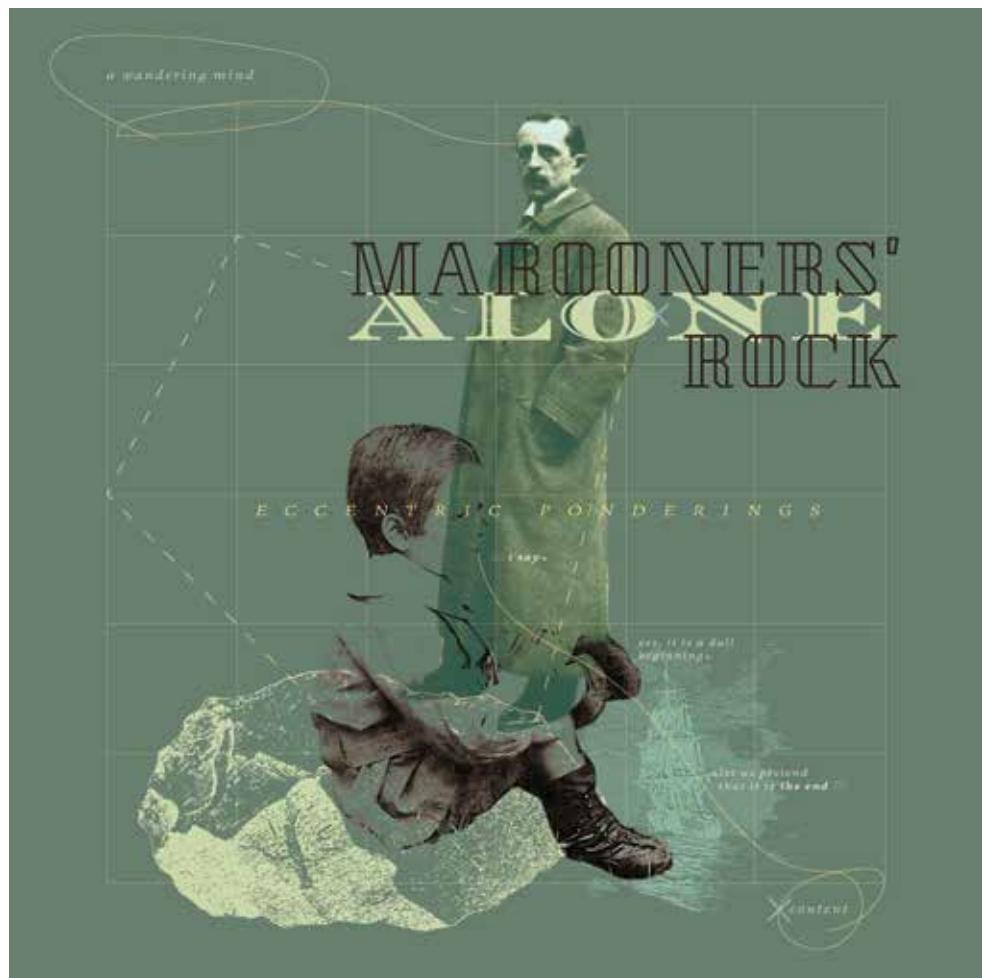
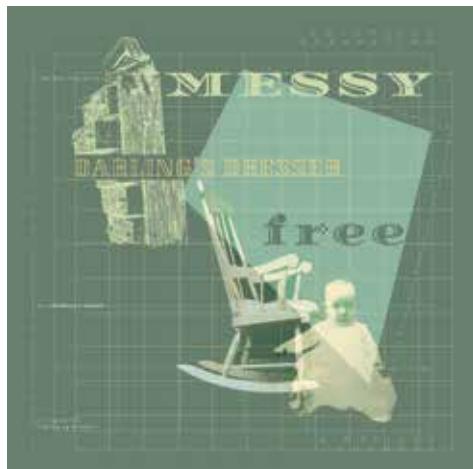
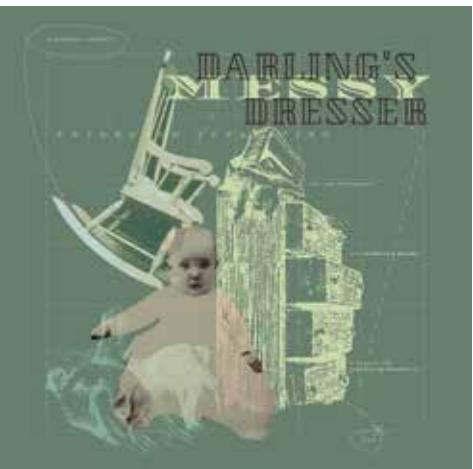
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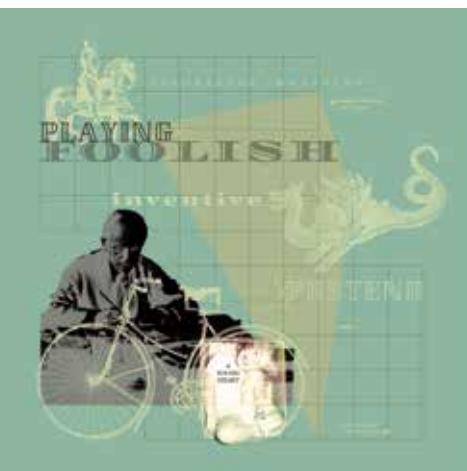
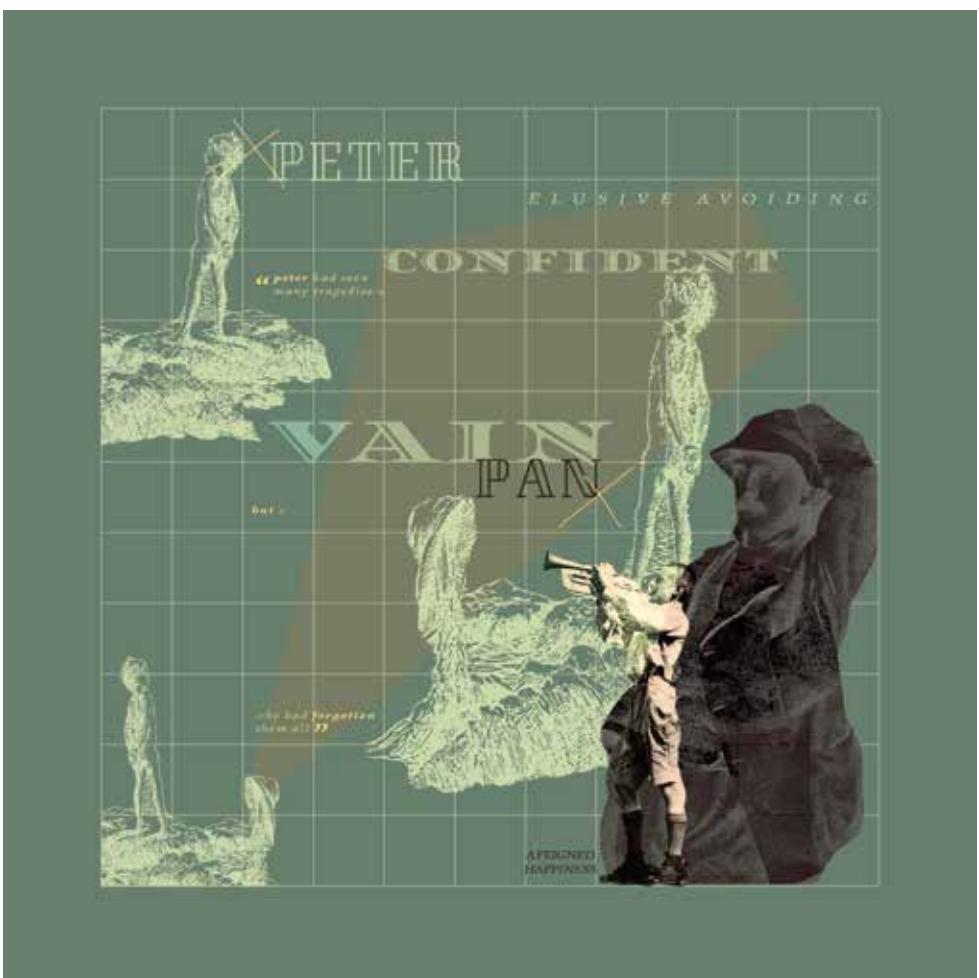
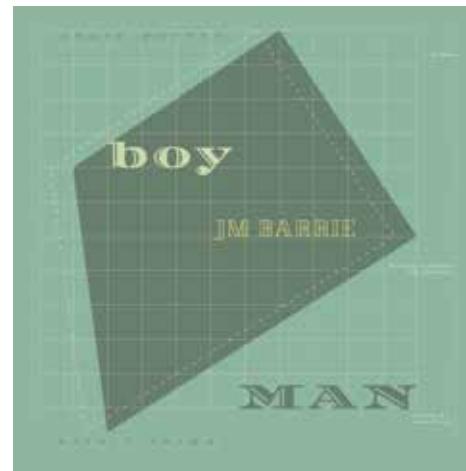
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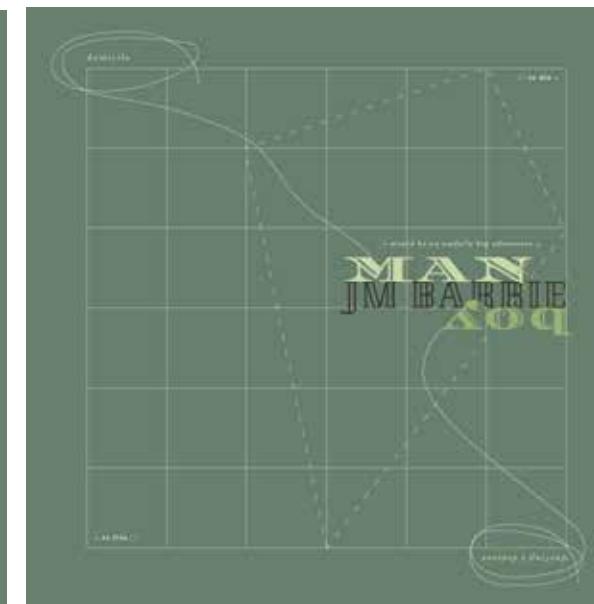
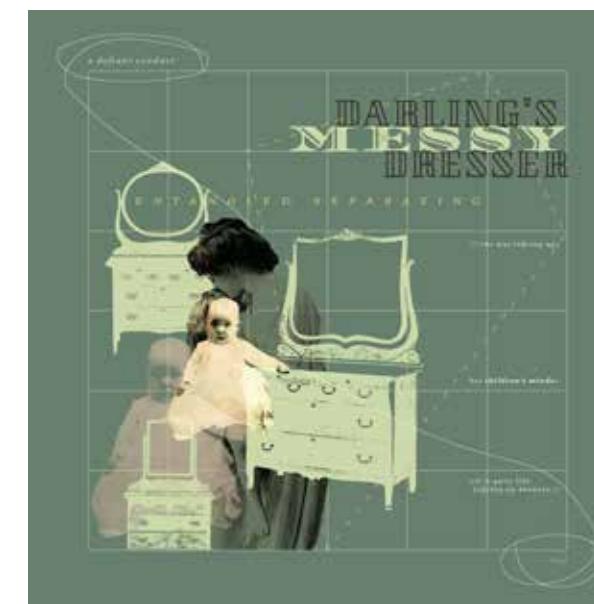
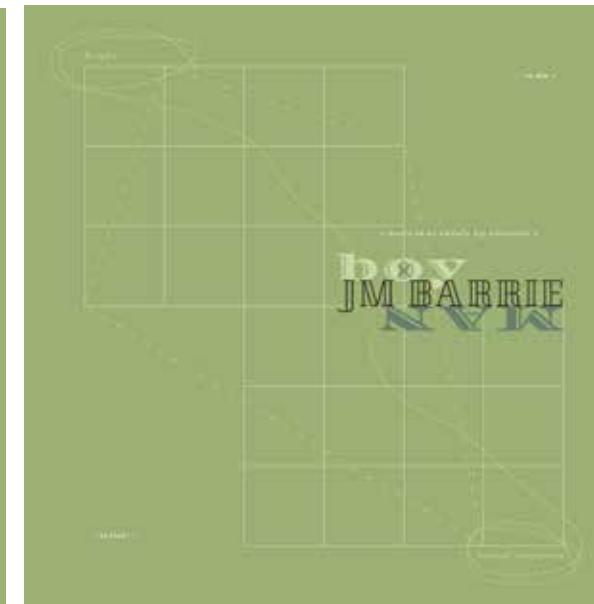
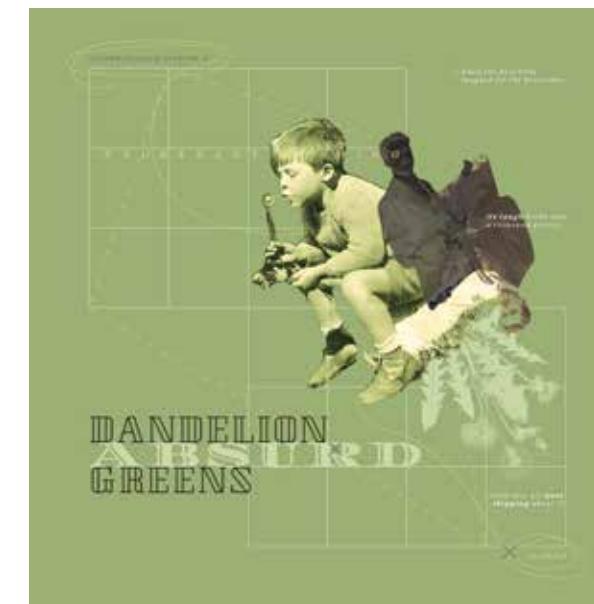
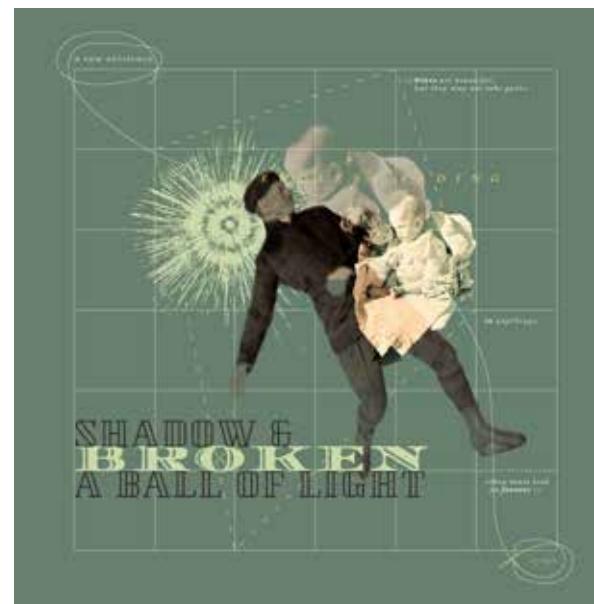
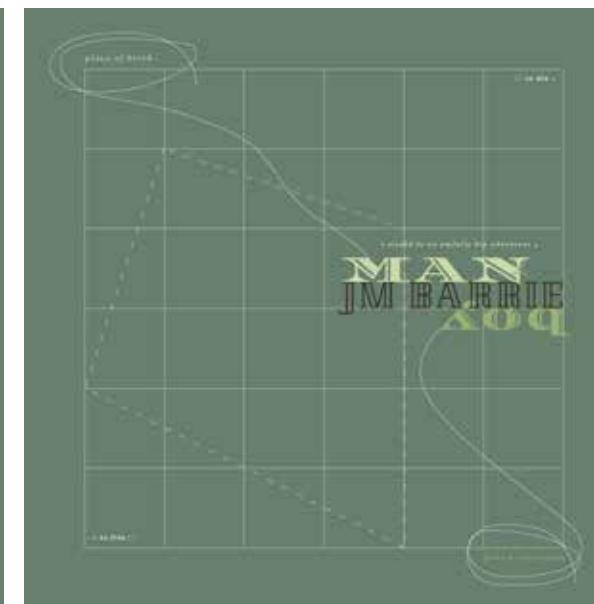
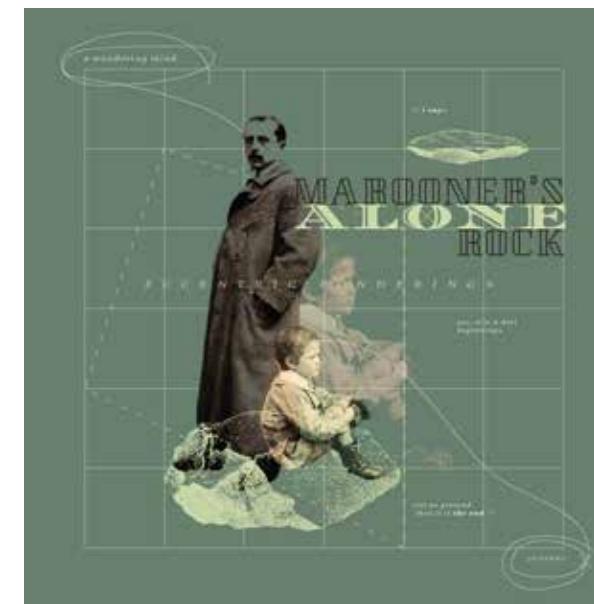


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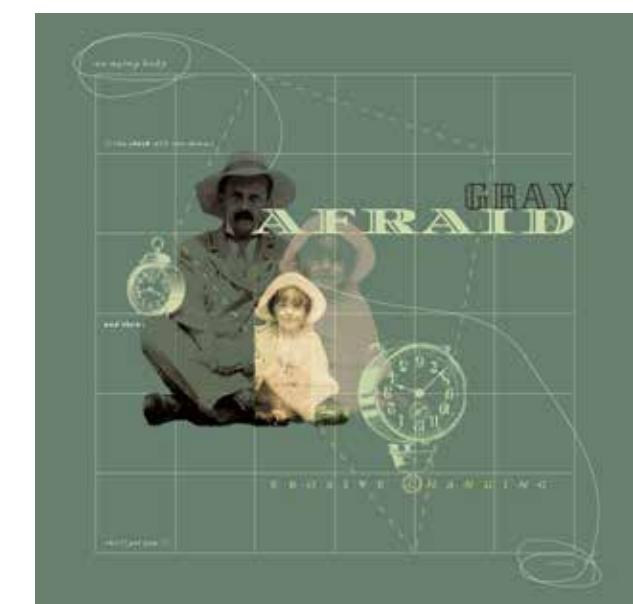
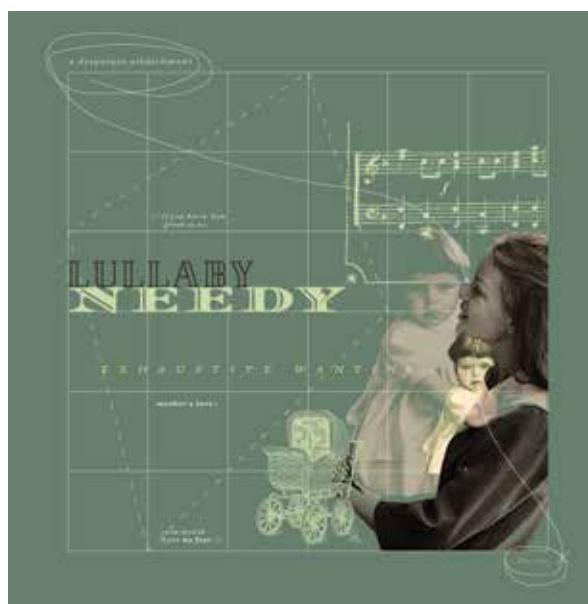
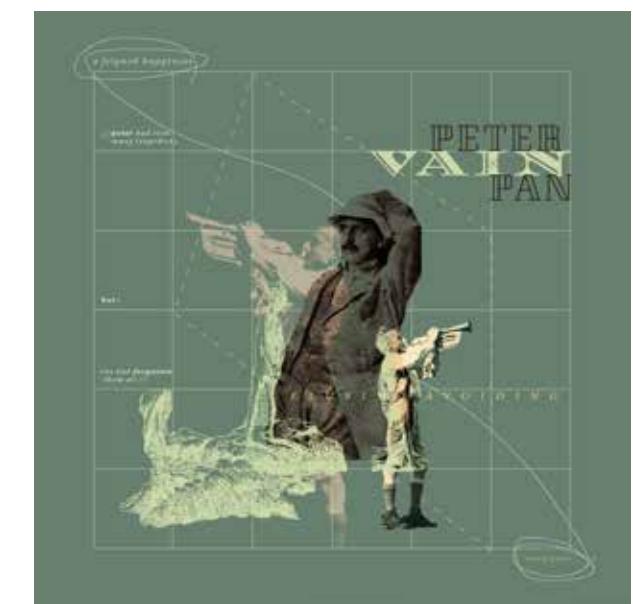


PROJECT 01



FINAL SET

PROJECT 01



FINAL SET

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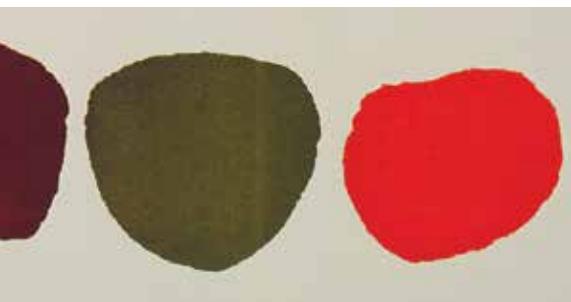
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PROJECT 02

designer + context

GOALS:

Art and design is not created in a vacuum. All art and design is a by product of culture, Communication Design is no different and is informed by ideas of public taste (aesthetics), technological shifts (innovation), and function (needs of a community). Design is also the product of the values of a particular time (era) and place (location/region). Context is everything. Without it, design is merely an object without a back story, an artifact without meaning or purpose. Research, outline, write, design, and produce a piece of design using print, motion, and/or interaction/experience to educate the class about a designer(s) of your choice. In presenting this person(s) or group, your research should track the context of your chosen designer(s) and their work. Why is this work considered relevant? What was the contextualizing factors that informed the work? Why do we still study this person(s) and their work?

OBJECTIVES:

→RESEARCH PAPER

Part 1— 8 page research paper. The facts collected.

Part 2— 5 + pages of original content/personal reflection

→PHYSICAL DESIGN PIECE

Development of a physical design solution to present your research. The visual solution will, in all ways, reflect the values and philosophy of the designer and what contextualizing factors informed their work, and make it relevant for us today. This piece will be in the format that best reflect the designer and your insight into who they are, how they work, and what they bring to the work they create(ed).*



research paper

What does one think when they hear the word “Christian?” Or furthermore, “Christian women?” Although raised Catholic, I grew up in a progressive household with parents who shaped me into an empathetic individual—a foundation of which has led me to a place of religious questioning and often times, religious disapproval. Even as I consider myself liberal and open-minded, I still fall into the enclosed trap of assigning judgments to theologies such as Catholicism, which I often associate with conservatism and tradition. The traditional Christian woman can conjure images of the common housewife always at the beckoned call of a husband or male superior—quiet and put together in a corner, legs closed, and voice silenced. Although descriptions of religious text may cement the chaste and pious women figure, messages of equality, connectivity, and treating neighbors with love, respect and dignity are present. Due to this fascinating dichotomy of the root of Jesus’s teachings versus societal interpretations, I was drawn to a woman designer in cloth who seemingly contradicted and reinvented imposed rituals: a nun named Corita Kent. Kent utilized her work in eras of revolution and tumultuous change; she lived through the rise of Nazism, the invention of television, World War II, the Vietnam War, the Civil Rights Movement, the Women’s Rights Movement (the rise of feminism) and other pivotal moments in history (Pacatte). Through it all—this anxious stream with no pause for breath—Kent breathed life into her work and those around her, creating over 700 silkscreen prints, countless public artworks, book designs and writings, advertising and corporal campaigns, and the list goes on (Dackerman). All for the sake of facilitating joy, Kent generated and shaped the spirit with bright colors, bold typography, and quiet protest through keen messaging. From her creations and through her teachings as a designer, educator, and humble soul, her communal joy still persists to this day and provides inspiration for generations of artistic change-makers to come.

Although born a Midwesterner on November 20th, 1918 in Iowa, Kent, in reality, was a Californian at heart. When Corita was only five years old, then known as Frances, the Kent family (made up of mother, father, and

five children) relocated to Los Angeles. Upon arrival in the golden state, they lived in a “multi-family housing unit,” an affordable choice for a lower-income household. Both of Kent’s parents were devout Catholics: Edith, a stay-at-home mom, and Robert, a farmer and eventually a worker within the furnace industry with a subtle passion for painting and calligraphy, encouraged Kent’s imaginative nature and religious fervor. The internal support of her family members, especially her father, along with the external influence of LA (the colorful and often diverse surroundings, which cradled parks, theaters, studios, and other commercial essences) were major influences within Kent’s creative and devout future (Pacatte).

Further fortifying Kent’s artistic and spiritual endeavors was her catholic school education through the entirety of her childhood and teenage years. At Kent’s middle and high school, she was taught by the nuns of the Immaculate Heart of Mary (IHM) covenant, which she would eventually join herself (Pacatte). Art appeared to be a seed within Kent from an early age, which she watered with gentle resolve. From fashioning paper dolls to composing posters for school events, Kent prioritized making and through making, personal growth. Many of her other school subjects fell on the backburner with C averages, but for art, Kent produced a steady flame of exception with A grades. It was then surprising to friends when the C-average religions student decided to become a sister within the IHM in the summer of 1936. As a sister, Corita shed the somewhat selfish normality of average human life with a dedication to God, choosing her new name “Mary Corita,” roughly meaning “little heart,” and taking her vows of “poverty, chastity, and obedience” after one year of study in February 1938 (Pacatte). These declarations listed above seem ironic now from a woman who was viewed as disobedient by powerful men within the larger institution of the Catholic church. But this unfair perspective from fearful men was a quiet hum at this point in Kent’s journey. Never paying any mind to the shrewd background noise, upon entry in the sisterhood, Kent focused on her design practice and obtainment of a Bachelor of Arts, while teaching full-time. Eventually, she would go on to receive her

master’s in art history from the University of Southern California (Pacatte). With a double-degree and a constant absorbance of the surrounding world, Kent tended to a deep well of prolific perspectives inside herself regarding art, design, and humanity. Her head was never large, but her humility was ever present, and her well was deep, and she dipped into it—all the love and joy—she excavated from within and shared it with everyone she touched.

Although inexhaustible in her giving, Kent was never shy in gratefully receiving from the life encircling her. To live, was to observe in Kent’s thinking. From ceaseless inspection and reflection, Kent pulled from outer influences to further develop her work. During the 1950s, Kent’s early inspirations stemmed from the abstract expressionism of artists like Robert Motherwell, Adolph Gottlieb, Mark Rothko, and Paul Klee (Pacatte). When one researches these artists, there is a common thread of geometric form exploration and daring color implementation within their pieces. Abstract expressionism as a movement focused on individuality and reactionary manifestation of emotion; the goal of the painter was to utilize the qualities of the medium to evoke the unconscious. Encouraging the following of intuition, abstract expressionists dropped structural formalities for the sake of a unified visual whole (“Abstract Expressionism”). From observation, Corita’s early work during this decade embraced an expressionist touch as religious icons are composed of anatomically incorrect forms to fill the space with layer-upon-layer of textured ink and color.

Corita’s use of color and layering sampled from expressionism remained in her work once she entered the unrestrained youth culture of the sixties and seventies, but these select traits morphed with pop art’s sway. In the year of 1962, Kent visited a LA art gallery and viewed Andy Warhol’s Soup Cans; that summer, she produced her first pop art print. Pop art’s focus on the consumer and representation of the everyday object appeared to meld well with the introspective and community-oriented nun. Sister Corita sought to bring art to the masses; pop art rejected “the supremacy of ‘high

art’” and embraced the importance of popular culture and its influence on the lives of the ordinary (“Pop Art”). Because the ordinary could be extraordinary. Because an art which was “democratic and nondiscriminatory” (“Pop Art”), held a significance not all its own, but everyone’s to own.

The democratic principles of assemblage Kent asserted in her portfolio were only furthered by her working relationship with fellow sister, Magdalen Mary, and her deep friendships with designer Charles Eames and peace activist Dan Berrigan. Once Kent entered the art department of the Immaculate Heart (as detailed later), her fellow sister, Magdalen Mary, and Kent operated closely to organize lectures and tour both the country and the world (the nuns visited a total of thirty-six states and even spent three months in the Middle East and Europe to visit galleries and converse with other artists) (Pacatte). Strong women support women, and the sisters’ dual encouragement of each other and their art program was a prime example of female empowerment. When back on the Californian coast and while teaching, Kent would take her students on field trips to Charles Eames’ home as his work, according to Kent, taught her and her pupils “to form outworn distinctions and separations and to see new relationships—to see that there is no line where art stops and life begins” (Pacatte). Kent’s own lessons of finding meaning in what many may see as the mundane aligned with Eames and the fundamentals of the pop art and other inclusive movements of the era. Berrigan, a peaceful liberal who carried out non-violent protests, developed a close relationship with Kent and admired her work up until her death, just as she admired his poetry (Pacatte). According to Berrigan, Kent “saw life as redemptive” and “to her, original sin was, so to speak, a recessive gene,” a gene of which she countered in her work with a “joy that finally prevails.” Compared to Berrigan, a loud protester who faced jailtime for his peaceful means (Pacatte), Kent didn’t pound the streets and shout through megaphones; rather, she printed type, which shouted on the page. Despite their differing means in finding voice in the reformist fights of the age, Berrigan and Kent inspired each other to push forward in their stance for freedom for the sum of the time they shared.

Experiences and relationships compound, develop, and enrich each other; Kent's work exemplifies this sense of change and its glory. Berrigan and pop art and expressionism and every waking moment Kent took in compiled to form a holistic practice within the sister's teaching and studio. Silk-screen printing, as a process, which Kent utilized for a majority of her work, was sociologically classless as it allowed her to produce affordable prints in high quantity so that art was more accessible for "those who cannot afford to purchase high-priced art" (Inglis). Printing was not an easy task, and became very personal and powerful in itself, as Kent in her full nun garbs, would bend over and press the silk-screens upon the page: "pulling a three-foot-long squeegee that took strength and muscle" with the "heavy smell of silkscreen paint" in the air (Pacatte). Each of Corita's prints displayed organic typography and calligraphy, which was "informal" and "flowing" (Berrigan). With a reliance "solely on words" and "well-designed letter-forms" (Dackerman), Kent formulated far-reaching messaging with her own righteous hands—hands becoming stained by ink of every color of the rainbow. Hands, which developed artwork with the denotative qualities of thought-out scribbles and interwoven forms, which were "graphically intelligent and innovative" (Dackerman).

On the connotative end, the democratic making process of printing played right into the social justice and activism-imbuued feelings of Kent's work. Especially during the sixties, Kent's prints "confronted issues such as the Vietnam War, poverty, racial injustice, and gender inequality" (Inglis), which challenged the stagnant tradition often propagated by the Catholic Church and the staunch conservatism of a nationalistic-pushing government sending its children off to the Vietnam slaughter. Messages generally associated with dark and negative hopelessness, whether it be Christian ideology or political traditionalism, were countered and turned relatable through nods to "pop songs, advertising slogans, and snippets of text seen on signs and packaging" within Kent's designs (Inglis). Through simple and direct communication such as "STOP" or "WRONG WAY" (Dackerman), Kent stressed the overarching

message of "Freedom now!" (Berrigan) without burdening her audiences with endless lectures or preaching. By discovering "the commonplace" and "recognizing it as worthwhile" (Kent), Kent was able to relate to the people and disperse essential themes of unconditional acceptance, love, and hope among masses burdened by an often-unequal world. Art gave Kent the ability to challenge oppressive systems with joy.

Much like her artistic approach, Kent's method of teaching was about an intersectional and balanced relationship between student and educator; she considered art education as "meeting people where they are" (Dackerman) and found she learned just as much from her students as they did from her (as iterated in the rules pictured below: "pull everything..."). After her graduation in 1941, Kent began working for Catholic elementary and high schools, and eventually moved on to college-aged scholars at the Immaculate Heart of Mary. In 1965, she took on the role of head of the art department of the college and stayed there for over three decades. Throughout this extensive period of time, Kent built a program and philosophy marked by countless gems of insight, developed from a foundation of inclusion and the belief that anyone can be an artist as shown in her book, *Learning by Heart*. Inside Kent's teachings, is a reoccurring stress on the mind of the child and their capacity for endless play. Conformity, to Kent, was seen as a threat to and the leading cause of destroying each human's aptitude for a freeing, child-like state of artistry. An avoidance of settling on a singular idea was also a regular theme presented, as Kent eloquently described the endless creative process in these excerpts and through the art department's official guidelines:

Each of the passages featured above explains the complexity of creative development and how it is not always dictated by ease. Process can be heavy and multifaceted. It takes both chance and bravery. In the throes of the creative process, the artist must rely both

on intuition and a nerve to push forward through ideation. The artist must never remain stagnant in order to achieve a coming of "spring and summer." A season of growth is promised by Kent through the blood, sweat, and toil; it will come with relation, connection, and creation; it will come in time. To achieve the elation of her designs, Kent often started with a "dead tree," and through a channeling of internal articulation, external work-ethnic, and overall determination, she gave each "dead tree" her energy and nutrients to produce strong outcomes. Without struggle, there would be no joy.

An exemplary example of Kent's teaching in application was her direction of the Mary's Day celebration at the Immaculate Heart of Mary in 1961. Within the Catholic Church, the annual Mary's Day was about paying homage to the reverent virgin mother. The Immaculate Heart of Mary tasked Kent and her students with a transformation of the festivity from its traditional solemn walk and mass into a more relatable procession of colorful posters, streamers, garlands, and modern music highlighted by acoustic guitars (Pacatte). Together, Kent and her students decided to concentrate on relevancy and Mary's relation to the modern period. Thematically, the reinvented Mary's day parade centered itself on ending hunger and propping up the economic market and daily chore of grocery shopping (Kent). Mary brought life into the world and sustained life with abundant tenderness; groceries signify abundance and sustenance. In regard to Mary's Day, Kent penned: "All art is reflective of its own time as well as containing the riches of the past." Far beyond the reservations of the church at the time (*The California Cardinal McIntyre* labeled her work "sacrilegious" and was an aggressive critic of the celebrations, among many other aspects of Kent and the IMC sisters (Pacatte)), Kent considered the human qualities of holy figures and how a new generation of Christians could apply the teachings of religious icons to themselves and their changing world. By recontextualizing Mary (in later pieces) as a woman who

laughed and wore orange and sang or as the "Juiciest Tomato of All!," Kent inadvertently was giving power to the women's voice within the Catholic church and questioning the authority of who owned religious imagery. Was this imagery even ownable in the first place? Kent's dear friend, Berrigan ruminated on this question: "Who owned the Blessed Virgin? Well, one thing was clear: Women didn't. A second thing was clear...Men did...If men owned the icons of women, men owned women." Anyone who knew Corita, Berrigan to Eames to her fellow sisters to me, now, coming to know her through this research, can confidently and definitely deduce one thing: Corita Kent and her work, whether it was her powerful prints or student collaborations like Mary's Day, were ownable by no one, yet open to everyone and most importantly, representations of the uncontrolled voice of the brave sister herself. As iterated earlier, Corita rose above the frivolous clatter with benevolence, and developed her own understandings of religion and humanity through her entire stay at the Immaculate Heart of Mary, because as Kent wrote, "art does not come from thinking but from responding," and "one purpose of art is to alert people to things they might have missed."

After 32 years of serving the Immaculate Heart community, Sister Corita went on a sabbatical as everything "had all become too much" and eventually decided to leave the order altogether (Pacatte). Through the years, her artwork had gained substantial attention, and Kent had been featured in magazines with as big of names as the *Los Angeles Times* and *Harper Bazaar* (Dackerman). She had witnessed the fight of the Immaculate Heart Sisters to ensure freedom of expression and the continuation of liberal ideals within their covenant against Cardinal McIntyre and the larger forces of the Vatican. She had worked and taught nonstop, while battling insomnia and anxiety, and faced a slow witting away of her faithful foundation, beginning to believe in a "God without limits" rather than a strictly Christian deity. As a nun, Kent had never "owned a personal bank account, paid bills, or driven a car" (Pacatte); a woman who had so many eyes and expectations upon her, made a brave choice and complete change of lifestyle. Leaving the



only community she had known and continued to love until her death, Kent took a leap for her own well-being to pursue her own creative practice, but never abandoned her priority to focus on the collective public and social messages larger than herself (Pacatte). Moving to Boston, Massachusetts after the elimination of her sacred oaths, Kent resumed her personal and commercial work and continued to harness her innate ability to communicate the good of the human spirit in its purest and most direct forms. A rainbow mural she designed for the Boston Gas Company in 1971, still sits today along the Massachusetts freeway as a constant reminder to travelers passing by of the indefatigable space joy resides in. Just as the commission described above lives on, the extent of Kent's impression can also be witnessed in the 700 million copies made of her 1985 "love" stamp for the United States postal service (Inglis). With every stick of the stamp, the American public was decorating their own personal transactions of human communication through the sympathetic touch of a soft revolutionary. Kent was a "joyous revolutionary" (dubbed by reporter to Ben Shahn) who designed "living art" and practiced the "art of living" (Berrigan), until her untimely death from ovarian cancer in 1986 at the age of 68. Even in her passing, Kent was a giver and left everything to the Immaculate Heart Community (Inglis).

To give. To grow. Exploring the life and works of Corita Kent presented these fundamental facets of life and legacy within me. Both a gardener and the plant, Kent sought to add her nutrients to the soil and gently extract the nourishment of others for her own personal development as a designer and individual. Kent was selfless and reflective—a student and a teacher. Education seemed to be everything to Kent, and like Kent, education is central to who I am and to who I continue to become, and I have been fostered further by her seeds of wisdom. Her teachings of joy and seeking it in the darkest places lifts my spirits and influences what I see as the higher purpose of democratic design in the modern world.

One of my favorite pieces from Kent's extensive collection is *Mary Does Laugh* (mentioned earlier in the paper), which was created in 1964. The text within this work has a coat of subtle revolution: "Mary does laugh; and she sings and runs and wears bright orange today she'd probably do her shopping at the Market Basket." Being raised Catholic, it was always emphasized in mass the importance of the virgin mother and her altruistic relation to Jesus Christ. However, I think the focus on Mary often related to concepts of virginity and restricting the woman's voice and body. As referenced in my introduction, Mary could possibly be utilized as a symbol of the obedient female companion. Like Kent and unlike customary church principle, I think of Mary as the generous and radiant mother of the son of God, but also as a powerful woman who embraced her femininity and responsibilities with grace but was not entirely defined by idol perfection. She was human. She laughed and sang. She was in many ways, like us. The layered orange calligraphic typography in Kent's piece combined with the more corporate, boxy text of "tomato" and some other indiscernible words humanizes Mary in relation to the modern Christian. Made for the time and transcending time, Kent reframed suffocating traditions.

Just as Mary runs free in supermarket aisles, Kent displays an embrace of oneself and what it means to be fully alive in her work questions and answers. "Who, what, when, where, why how? You love anytime, anyhow, because you are you anywhere" is written in a heavy serif type which winds throughout the page and sits side-by-side with geometric hearts and shapes holding calligraphic writing. In pink, red, blue, and green with warped figures, Kent clearly communicates a message of confidence in oneself, but the dynamism of the page signifies for me an acceptance of the fluidity of ourselves. It does not matter who, or when, or where, or why, or how. You are you. As long as you love. As long as you love yourself. As long as you love others. As long as you love the world and all it has to offer you.

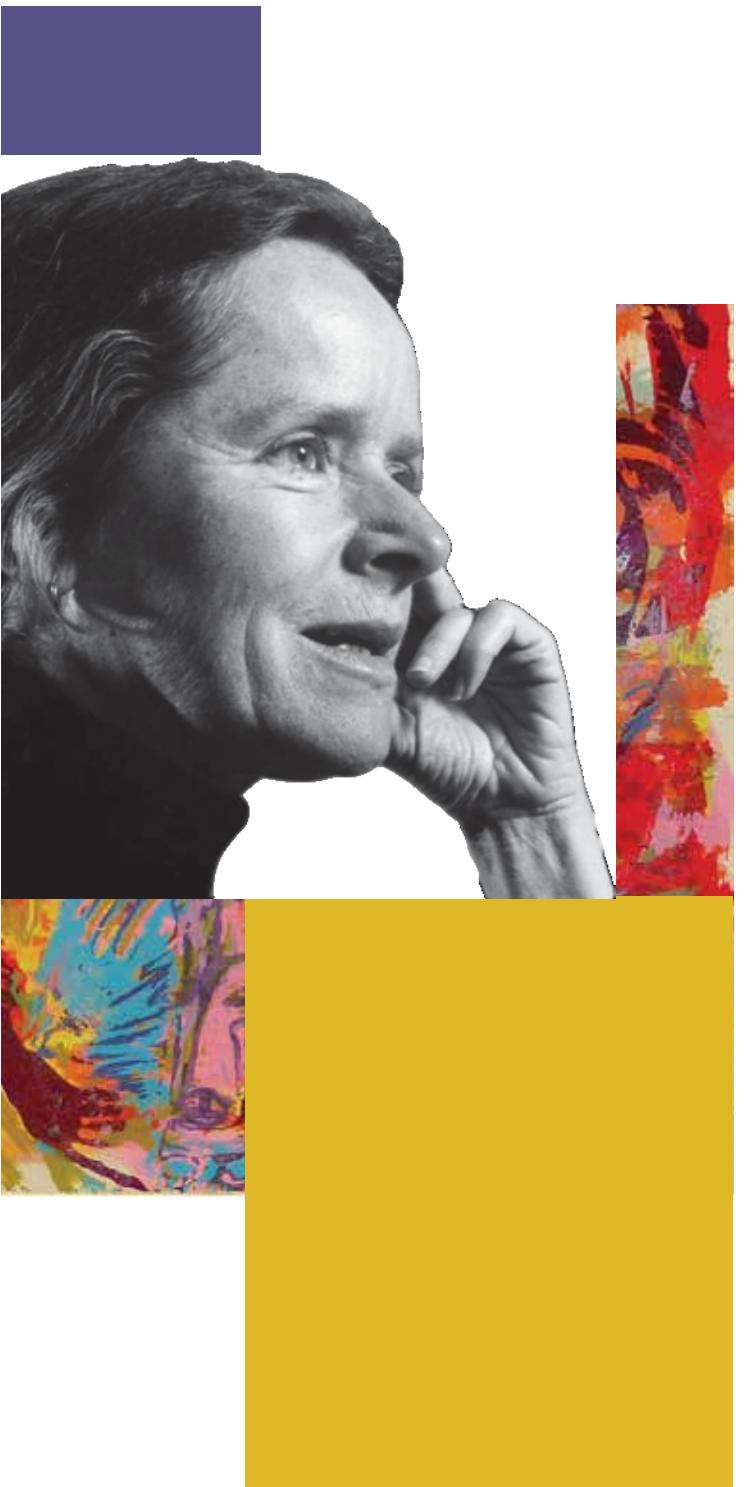
Another piece which caught my eye from 1966 was (*Tame*) *Hummed Hopefully to Others*. "Tame" grabbed my attention as it appears on the page in chunky, white sans serif against a red background; the connotation of the word "tame" was also intriguing. Within my mind, initially, the use of this word suggested ideas of control like animals restrained in the circus. Curved on the print, Kent's "tame" sparks different meanings as the line "Somebody up there likes us." sits on top in a smaller hairline typeface. A quote from Winnie the Pooh

about humming and another from a man named Kierkegaard detailing man's fear of being abandoned by God further cements an implication of what is truly being communicated by the word "tame." I interpreted this work as a taming of fear—a reassurance there is something greater than us out there, watching over us and vying for the sake of good.

Although joy is referenced often in Kent's work, the work is not naïve and entirely sunshine and rainbows. Kent teaches us the contradiction of existence: with joy comes struggle, with happiness comes sadness, with strength comes fear. Life and the art of creating is a constant contrast of the good and the bad. *Love is Hardwork* from 1985 tells audiences this simple, yet significant message. With rainbow smears, like textured brushstrokes running down the page, Kent layers messy lines of love. Love can be messy; love can come from a stained place. It can rise in times of crises. It can also fall in times of hardship if we do not value and tend to it. "Love is hardwork," Kent wrote in her organic scrawl, but love is worth the messiness, because in the messiness, comes beauty. Take Kent's work as a prime example: imperfection—a disorder of layered beauty. Without love, life holds no meaning. Without love, art holds no meaning. Love should be the driving factor of creation and existence; at least, this is what I learned from Kent.

Everyone is an artist. And to be an artist, is to be an observer and lover of the surrounding world. Awareness leads to connections within our work. Creating should be centered around connectivity. To make art and design is to do so with both intention and intuition. Words and visuals hold meaning. Meaning matters. But we mustn't get too caught up in over-thinking and sought approval. Let the energy of creation flow through you. Once it is flown, do it again and again. Don't settle. Your mind and hands have capabilities beyond the single idea you may have cornered; from the single experience you may be hyper-focused on. Be bold in color. Layer and layer. Turn this and that upside down. Lay-out the unexpected. Pluck each thought from your brain and rescind your fear and try. Let your ideas dance around the room. Fill the floor, the walls, the ceilings, the utmost heights with creations and take your pick. Your work should be accessible. Its higher purpose isn't prestige, but democracy. Don't be small; take up space, but please do listen. Voice and give voice to the voiceless while lifting the voices of those around you. Let your voice and love mingle with the masses. This is what I learned from Kent. I want to plant myself in the dirt and let it get under my nails and dirty my feet; I want

to dance and grow from the soil; I want to paint the world with what I've learned from those I love. I want to love and be loved and to create things I'm proud of for the sake of good. I am me, but I am also a single soul among the masses. A single representation of humanity. Kent was a single individual who changed the lives of countless for the better through her work. I aspire to be like her someday.



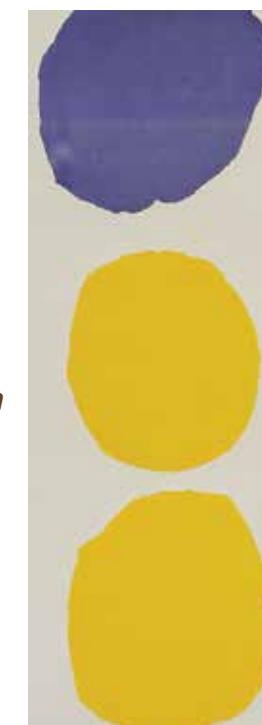
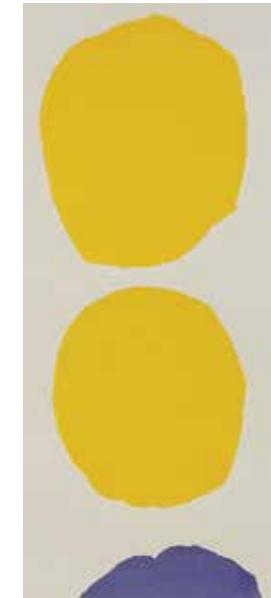
Pulled Paper Content:

“

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”

- eras of revolution and tumultuous change
- communal joy still persists
- artistic change-makers
- focus on the collective
- watered with gentle resolve.
- prioritized making
- shed the somewhat selfish normality of average human life
- her well was deep
- To live, was to observe
- unrestrained youth culture
- bring art to the masses
- shouted on the page
- relationships compound, develop, and enrich each other
- sense of change and its glory
- hands becoming stained by the rainbow
- challenge oppressive systems with joy
- a foundation of inclusion
- the mind of the child and their capacity for endless play for a freeing, childlike state of artistry
- Process can be heavy and multifaceted. It takes both chance and bravery. In the throes of the creative process, the artist must rely both on intuition and a nerve to push forward through ideation.
- A season of growth is promised through the blood, sweat, and toil; it will come with relation, connection, and creation; it will come in time
- internal articulation, external work-ethnic, and overall determination
- Without struggle, there would be no joy.
- Both a gardener and the plant
- add her nutrients to the soil and gently extract the nourishment of others
- selfless and reflective—a student and a teacher
- subtle revolution
- reframed suffocating traditions
- an acceptance of the fluidity of ourselves
- vying for the sake of good
- Love can be messy; love can come from a stained place. It can rise in times of crises. It can also fall in times of hardship if we do not value and tend to it.
- Without love, life holds no meaning. Without love, art holds no meaning. Love should be the driving factor of creation



initial concept:

CONCEPT 1: *Poster Book Idea: My initial concept for this project is to design a book of posters, which give the reader the ability to tear/cut out the designs to hang, copy, and disperse. As Corita focused heavily on connective and community-based work, I would use quotes from my essay of my own words reflecting on Corita to communicate her messages of joy, love, and the common good of humanity. I would try to push myself out of my comfort zone in the collection of posters and be inspired by Corita's bold colors and type; I think 6-10 poster designs would suffice, but I'm still unsure if this is too much or too little. The book would begin with a simple and clear type styling of my essay, then would be followed by an instruction page then jump into the posters. I think I would eventually (after Corona) print and bind the book using hole punches and hooked rings to mimic the idea that the work isn't precious but accessible. I would maybe stylize a dashed line along the margin to indicate where the poster should be cut.*

CONCEPT 2: *Online Ideas: I design a set of posters using my essay, but these posters would live online on a simple website allowing the user to share, download, and distribute. I thought possibly about making the posters into simple gifs that build up its layers (like how Corita used screen-printing). While brainstorming with a friend, we also discussed the possibility of me building a user experience where the user could implement their own messaging into the design. However, my coding skills are relatively beginner. Another way the posters could live online is instead of just strict posters, I could develop a social media campaign promoting joy and design for different platforms like Instagram, Twitter, and Facebook (I could make banners, Instagram posts, Twitter posts, etc.).*

CONCEPT 3: *Wheat-Pasting/Modge-Podging the posters in public spaces or stickers: This may be somewhat difficult with Corona, but as we are still allowed to go outside as long as we keep distance and I am in the city of Detroit, I could design posters using my essay and then curate photographs of them being pasted into public spaces like on bridges, abandoned buildings, etc. However, this could be illegal. Maybe I could create stickers or graphics which could be posted online to be saved and utilized by the public to spread messages of joy. They could be printed on cheap printer paper and be pasted everywhere.*

CONCEPT 4: *Personal/Emotional Response Posters: This is similar to the first idea, but the posters would be more personalized and about me creating intuitively without overthinking. So each poster would revolve around a theme of how I'm feeling and still use language from the essay. Maybe before I start designing, I will outline about 6-10 themes (1 theme for each poster) inspired Corita and create a poster without an initial plan, then edit the posters through critiques.*

revised concept:

POSTER SERIES 1:

Focus on the idea of art as a subtle rebellion. Have a photo of Corita in her nun garbs appear on each poster and her face is covered by abstract shapes and is slowly revealed through each poster, and each poster becomes more and more layered (although each is its own design with various messaging from my paper)

POSTER SERIES 2:

Focus on the content of my paper which emphasizes growth and soil/plant metaphors in relation to being creatives/artists/designers. These posters could utilize natural imagery or abstract shapes or be strictly focused on type representing growth. Each poster could get messier or slowly transform from black and white to color. I like the idea of growth stemming from observation and experience; the color could signify absorption. A focus on the fluidity of who we are.

POSTER SERIES 3:

A focus on the dichotomies. Teacher and student, gardener and plant. Struggle and joy. Voice and voiceless. Strength and fear. Good and bad. Could get cliché if not careful.



revised concept:



final concept:

CONSCIOUSLY CREATIVE:

a series of Instagram posts expressing my personal design manifesto to the public/design community in an intuitive, yet somewhat cohesive fashion. Three posts represent each of the ten categories of my manifesto featuring garden and natural visuals paired with my own creative writing and conceptual language revolved around themes of growth and metamorphosis. The writing is pulled from and inspired by my extensive research paper on the designer, Corita Kent's works, practice, and life. Colors are bold and type is funky, inspired by Kent, and paired with layering techniques like a serigraph. Graphic elements such as circles aid in representing the universal messaging of the body of work, but also reference the pop art roots of Kent.

CONSCIOUSLY CREATIVE:

a series of Instagram posts expressing my personal manifesto as an artist/designer to the design community and the community at large (because I believe everyone has the child-like potential to tap into their internal abilities of creation). Each rule is represented primarily by typography, but is paired with natural imagery and textures metaphorically representing the purpose of each rule.

RULE 1- THE CONSCIOUS:

- Create for the sake of good
- Individual growth comes through collective connection
- To be an artist, is to be an observer and lover of the surrounding world.

RULE 2-THE INDIVIDUAL:

- Designer: a student/teacher, a gardener/plant
- Plant yourself in the dirt and let it get under your nails and dirty your feet
- dance and grow from the soil of your humanity

RULE 3-THE FEAR:

- Cultivate courage
- Shout on the page!
- Your work is meant to be seen.

RULE 4-THE UGLY:

- Don't Settle
- Fill the floors, the walls, the ceilings with each thought
- Your mind and hands have capabilities beyond the single idea you may have cornered

RULE 5-THE PROCESS:

- prioritize making
- A season of growth will come through the blood, sweat, and toil
- Be bold in color. Layer and layer. Turn this and that upside down. Let your ideas dance.

RULE 6-THE BREAK:

- Find Space
- Grant a healthy distance to restore balance.
- You are not solely defined by the work you produce

RULE 7-THE MUNDANE:

- simply exist
- Irrelevancy is a myth.
- inspiration lurks on pantry shelves and attic corners and in sidewalk chalk and early morning noises

RULE 8-THE COLLECTIVE:

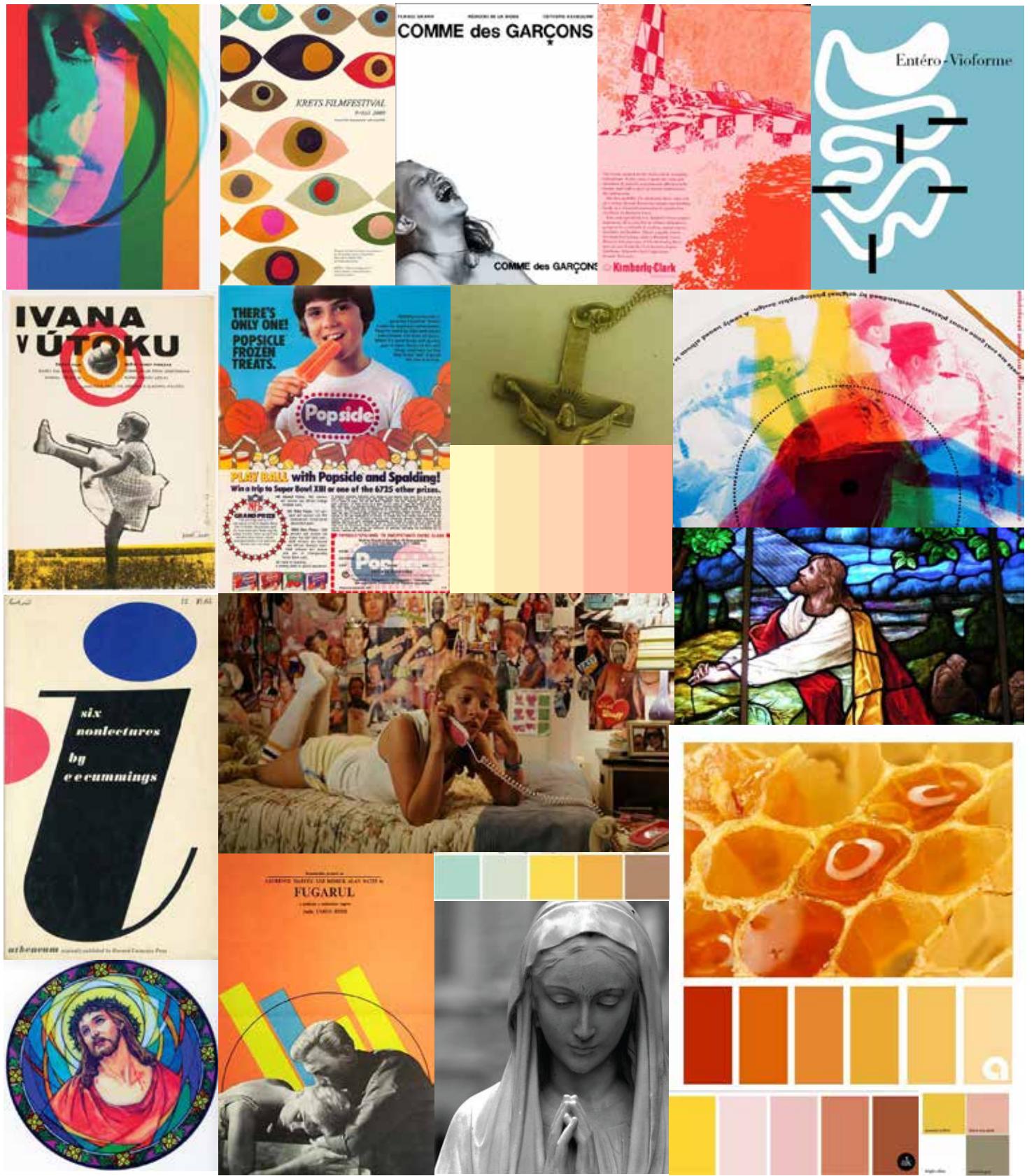
- Be an artistic change-maker
- Voice and lift voice
- I am me, but I am also a single soul among the masses

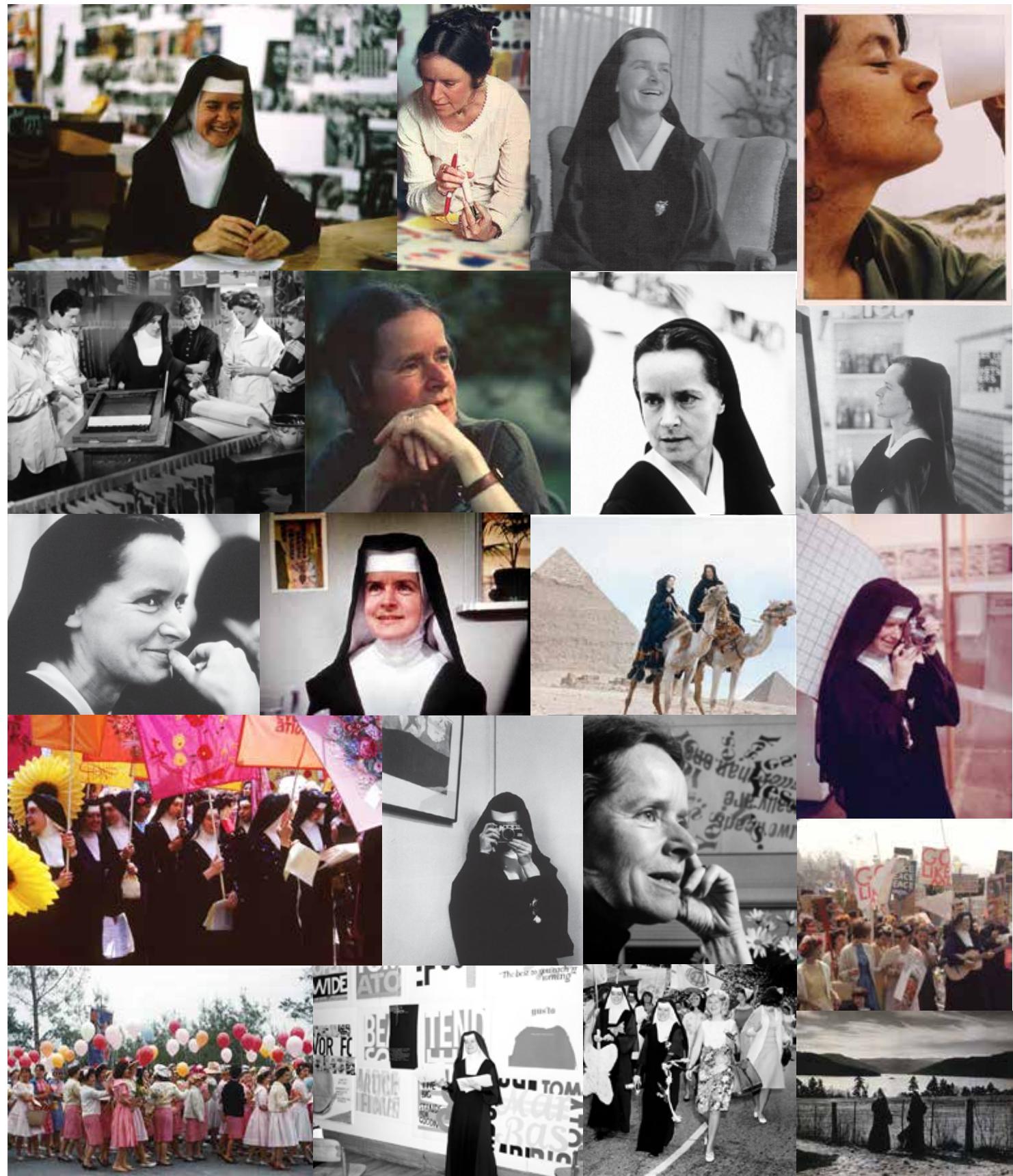
RULE 9-THE PURPOSE:

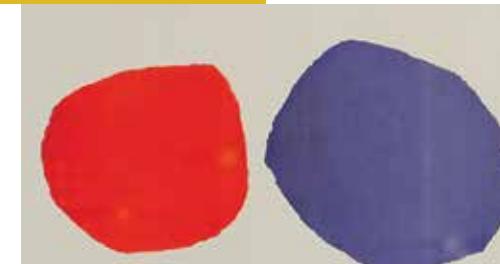
- Meaning matters
- Love drives creation
- Without love, art, & design holds no meaning

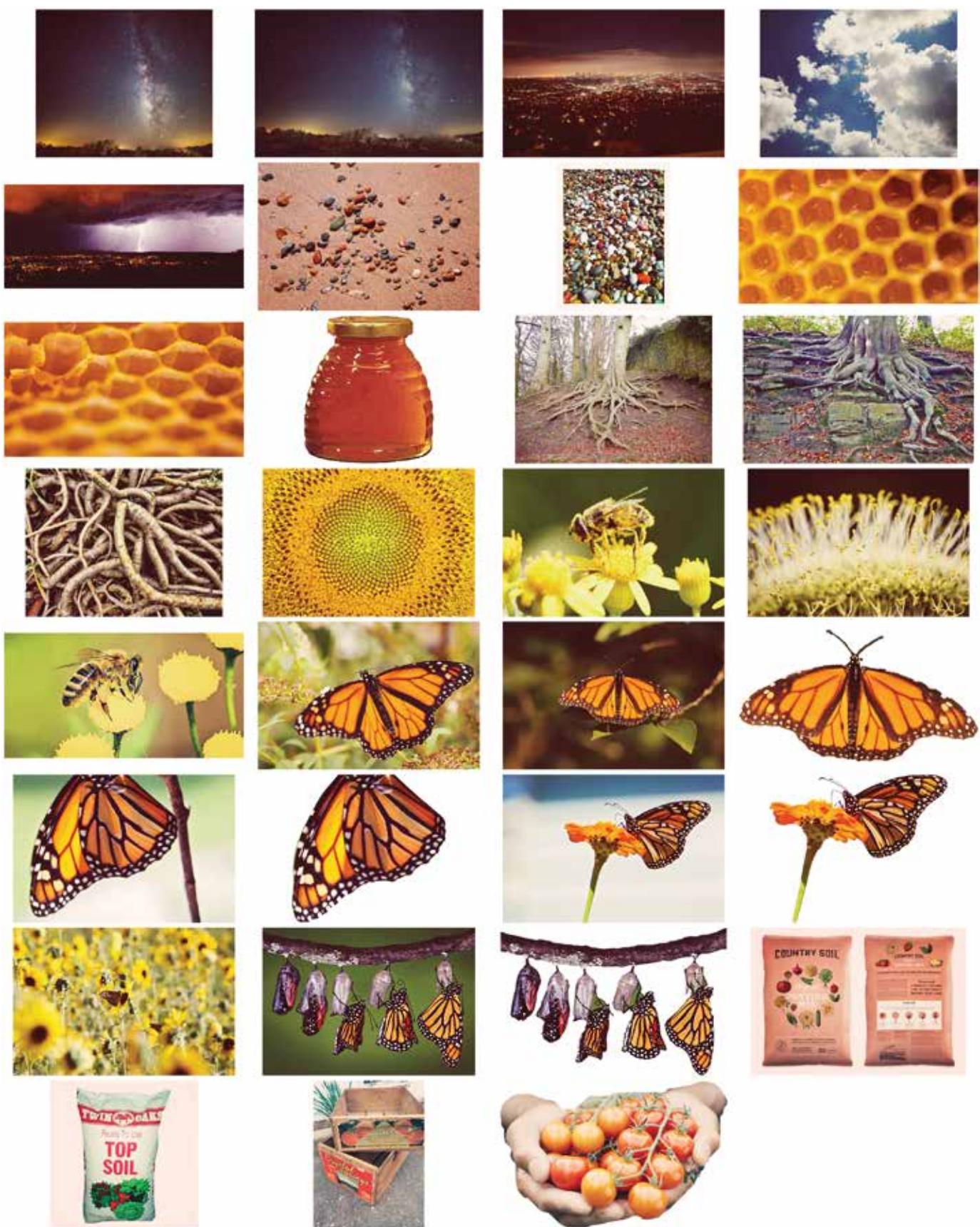
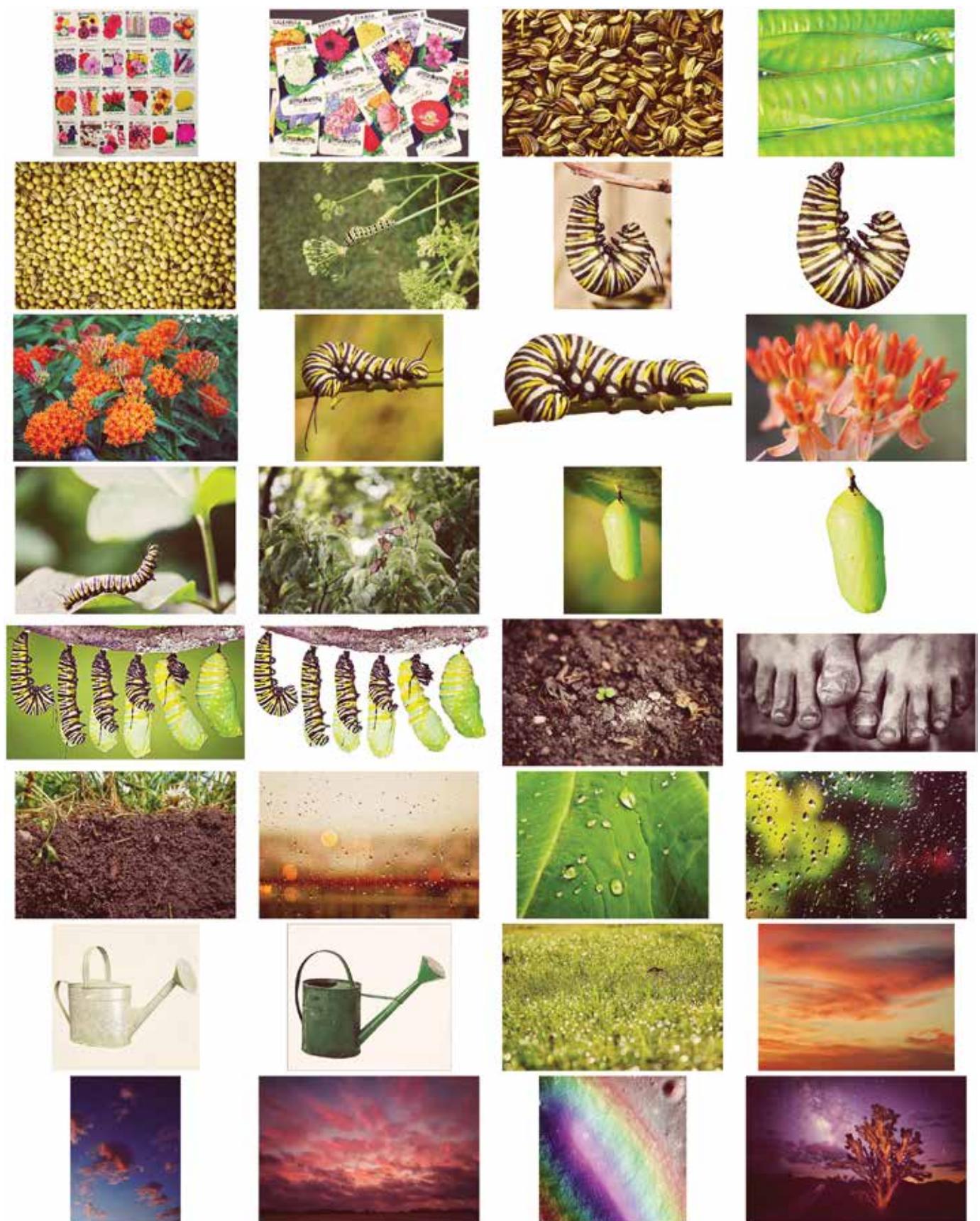
RULE 10-THE JOY:

- Without struggle, there would be no joy
- A mantra: the trial is temporary









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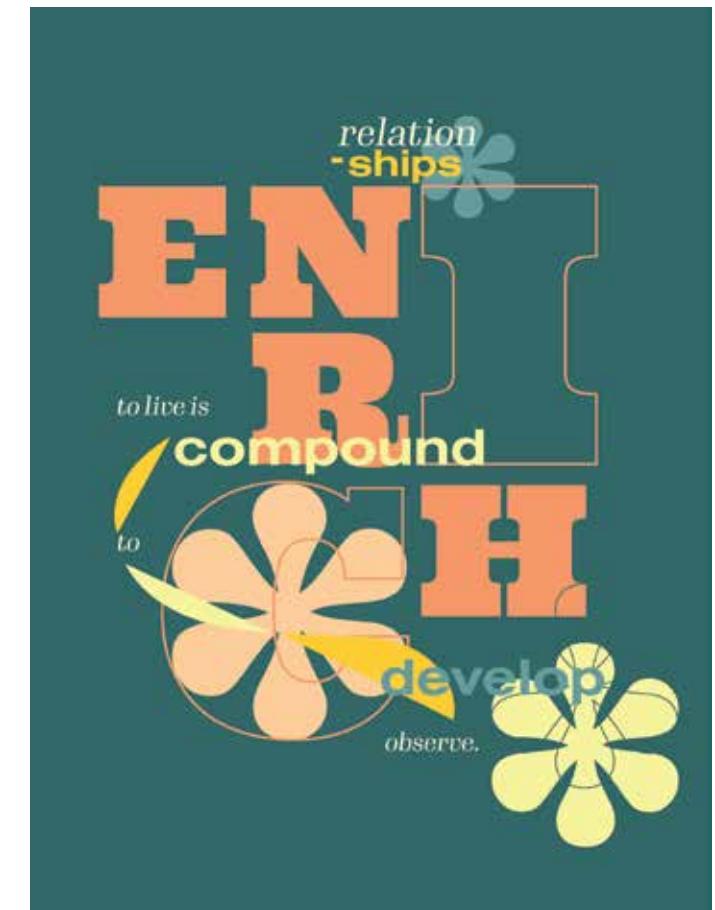
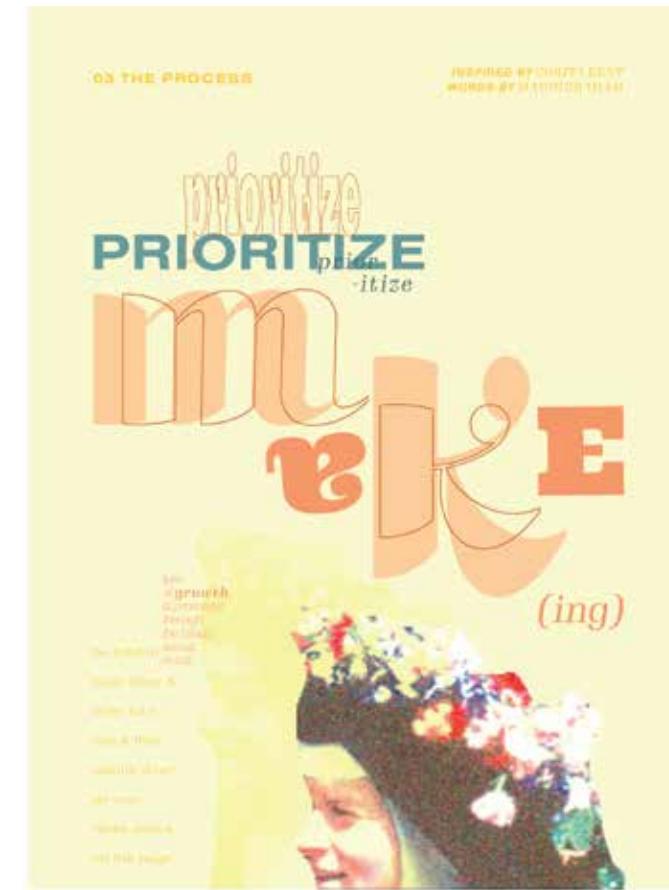
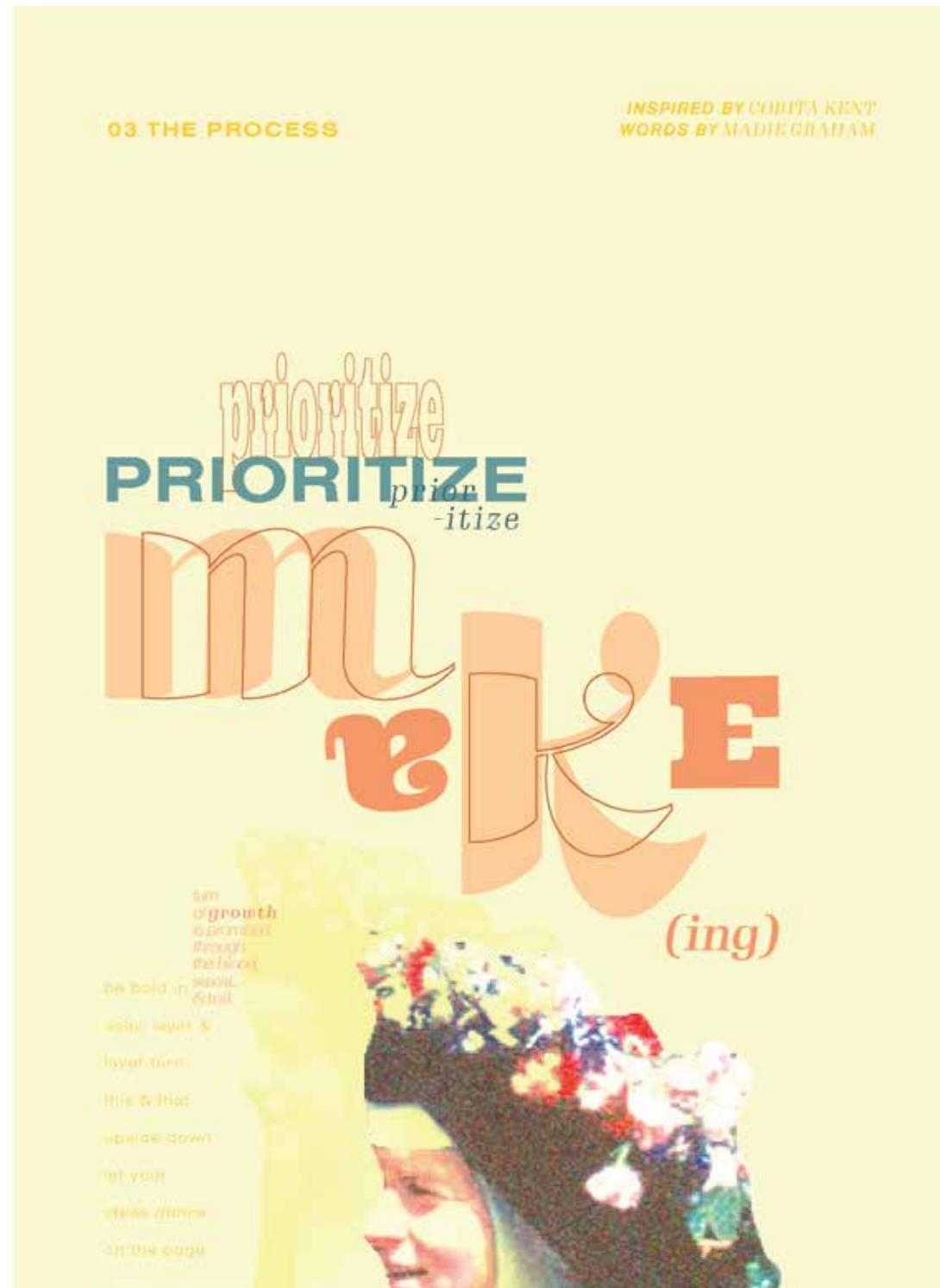
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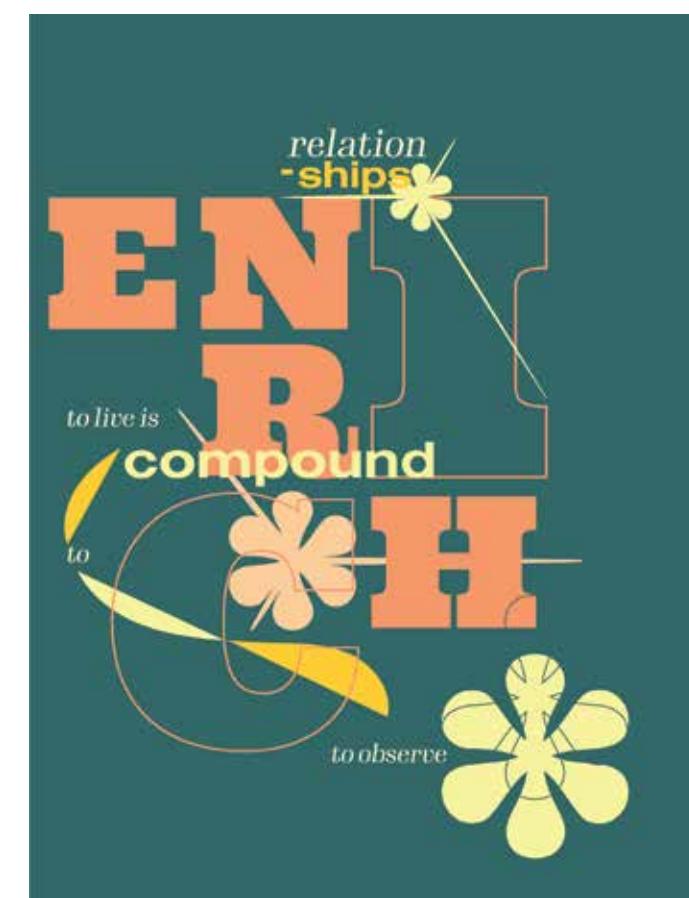
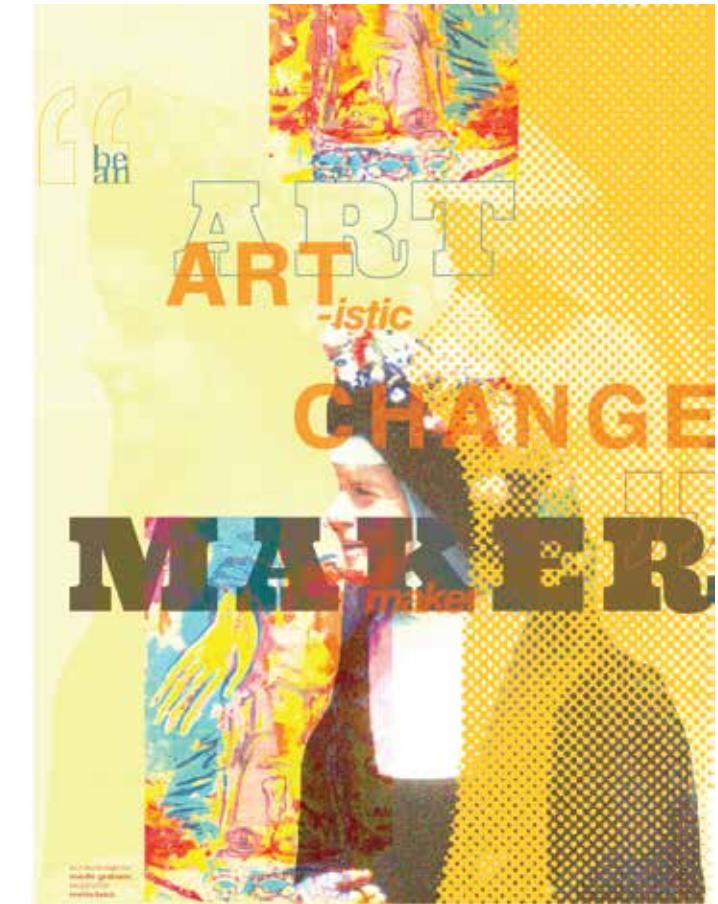
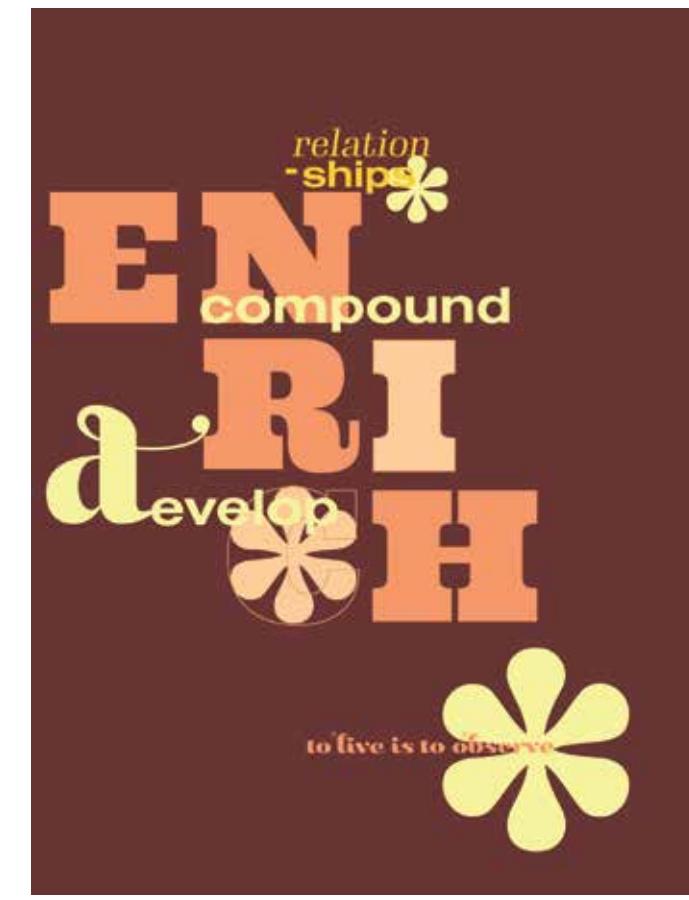
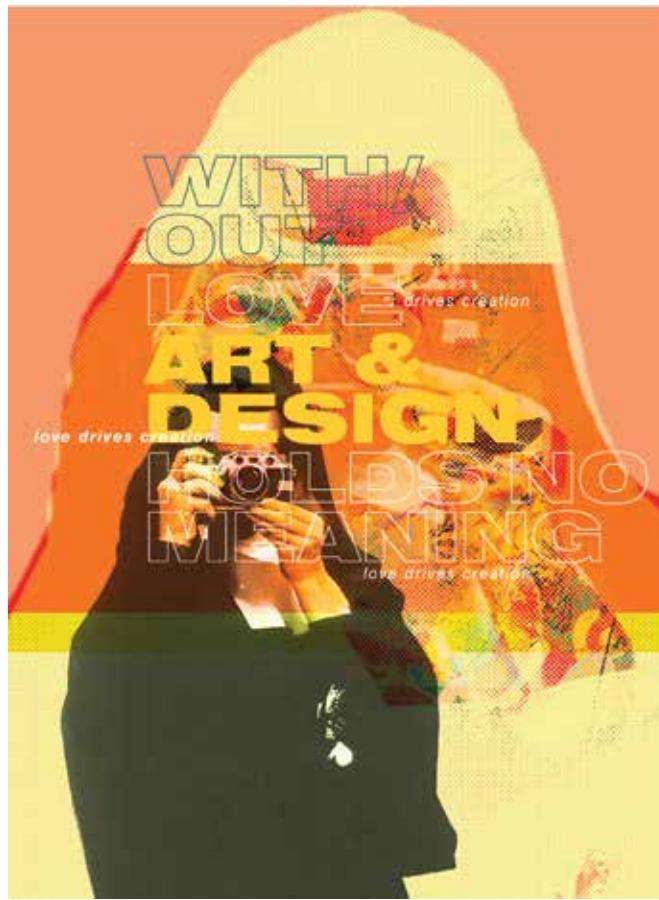
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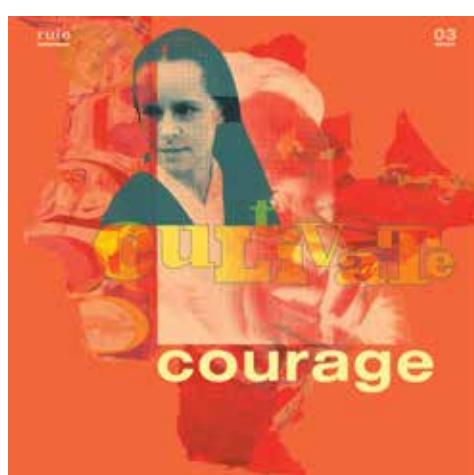
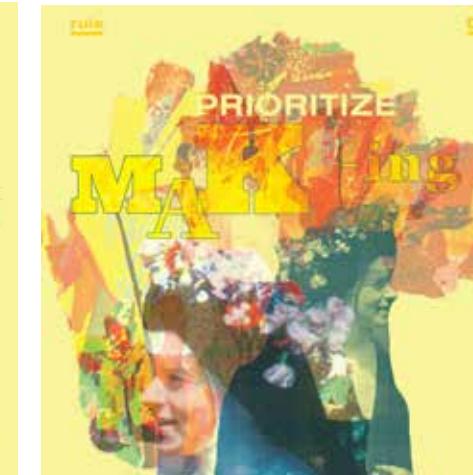
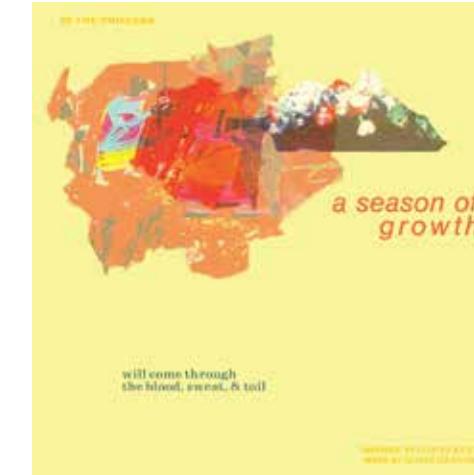
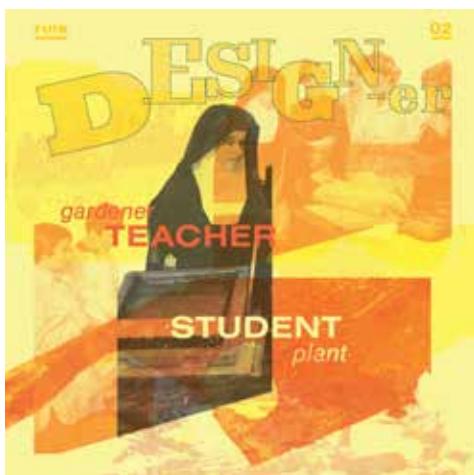
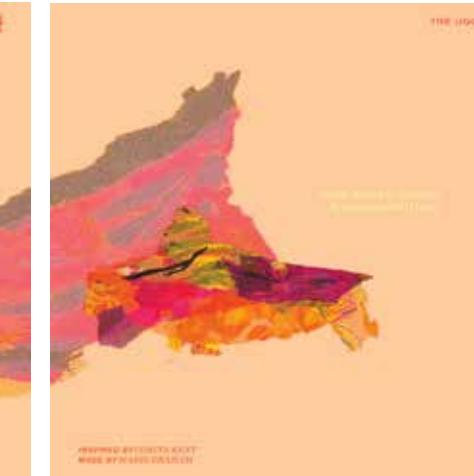
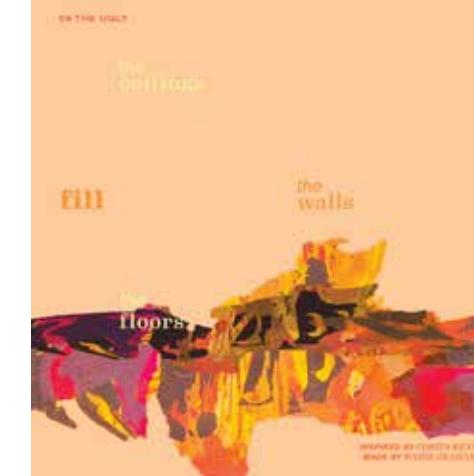
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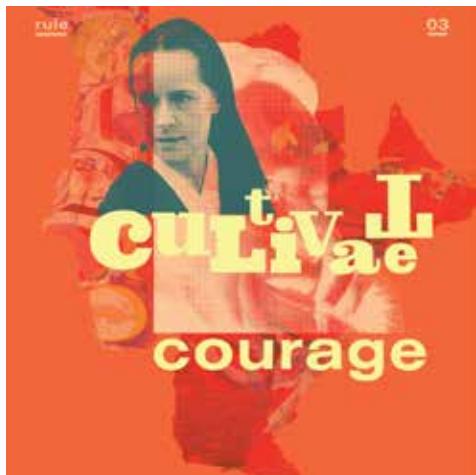
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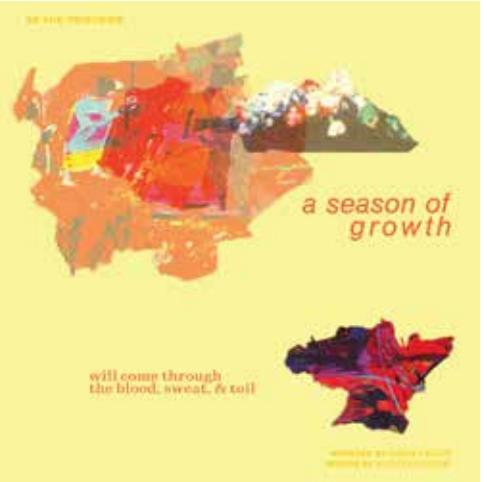
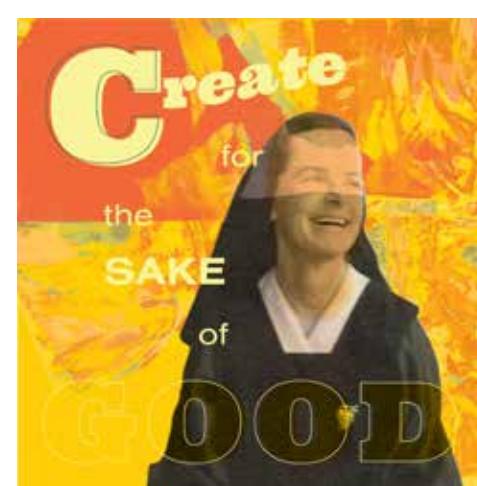
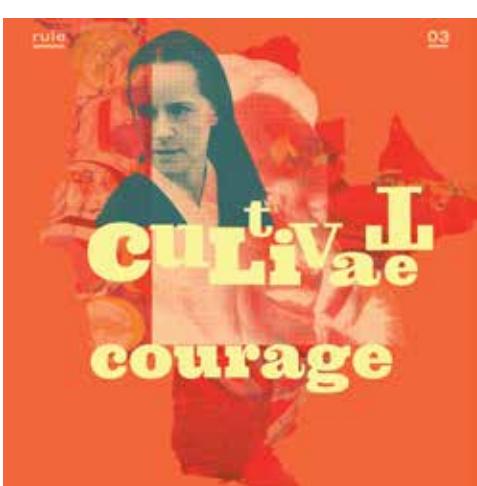




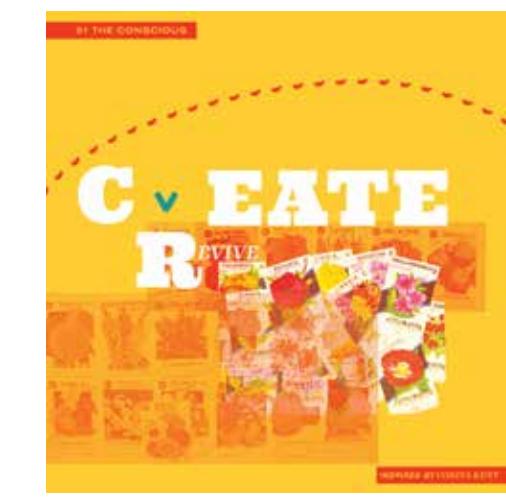
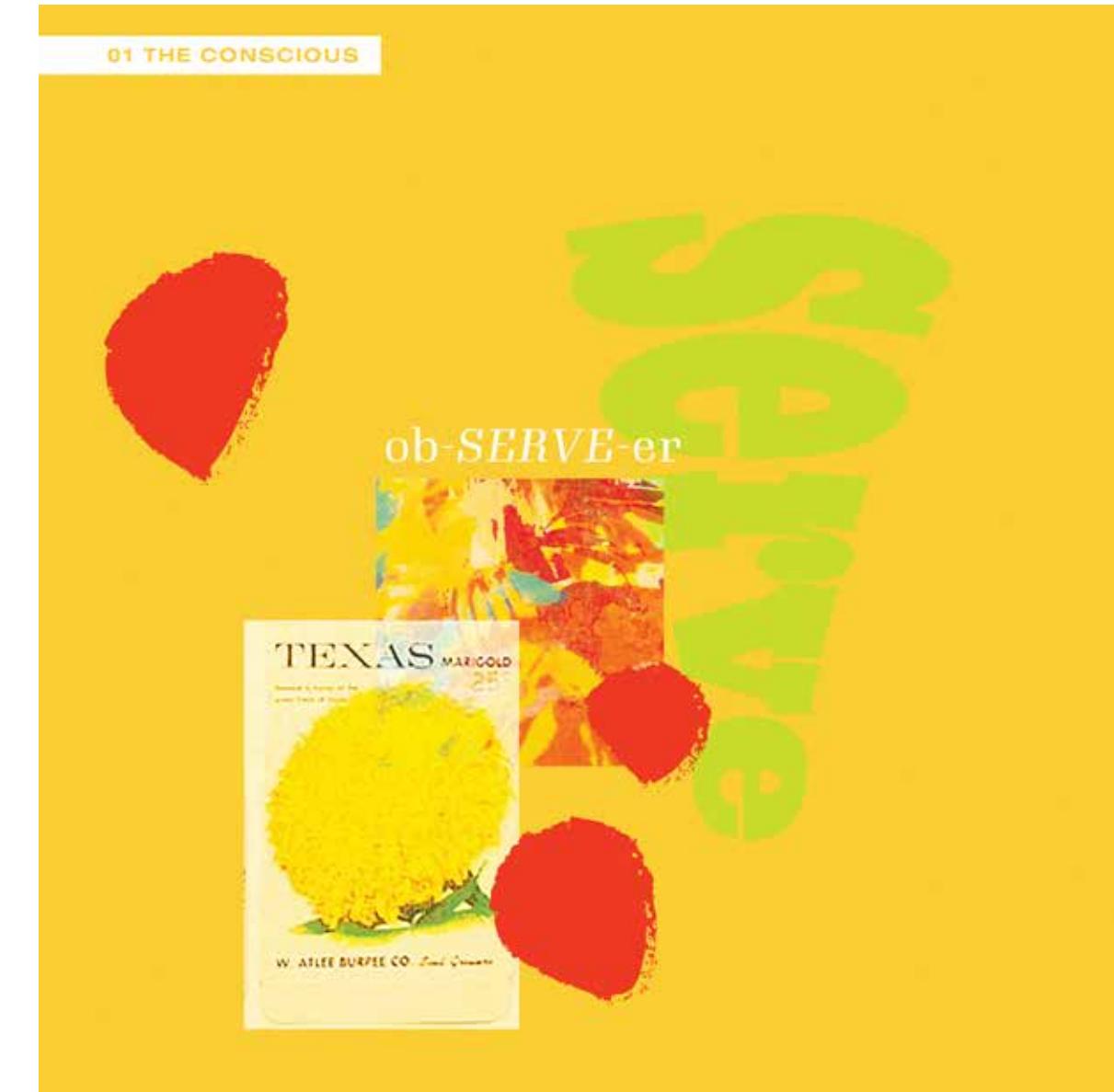
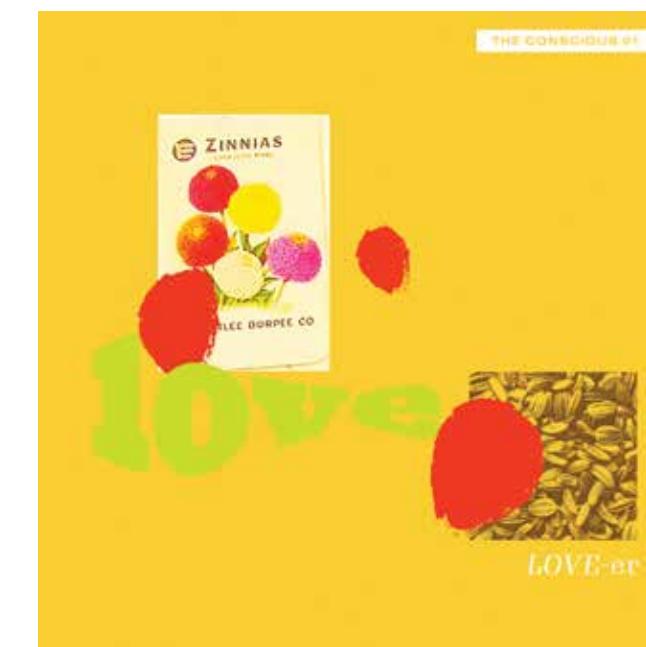
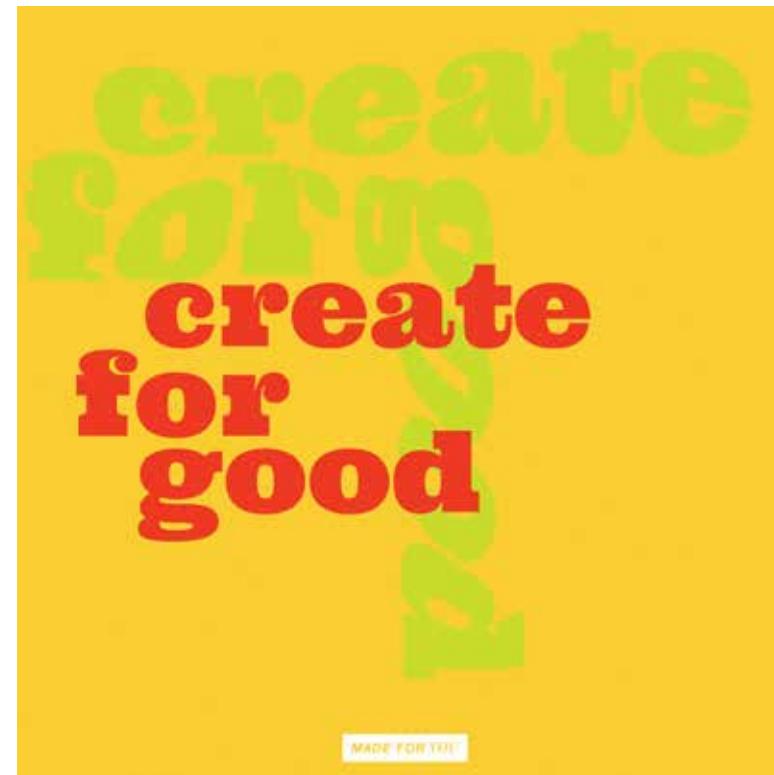
PROJECT 01



ITERATIONS/IDEATION

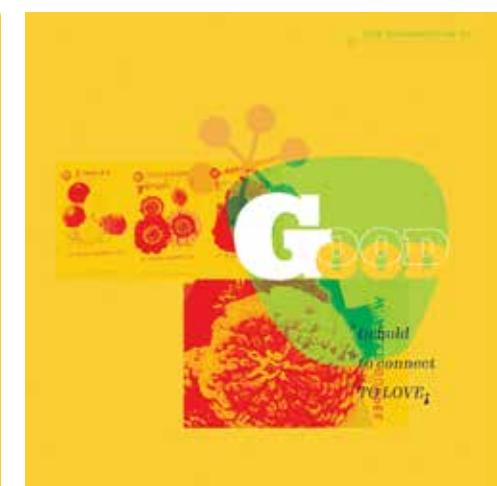
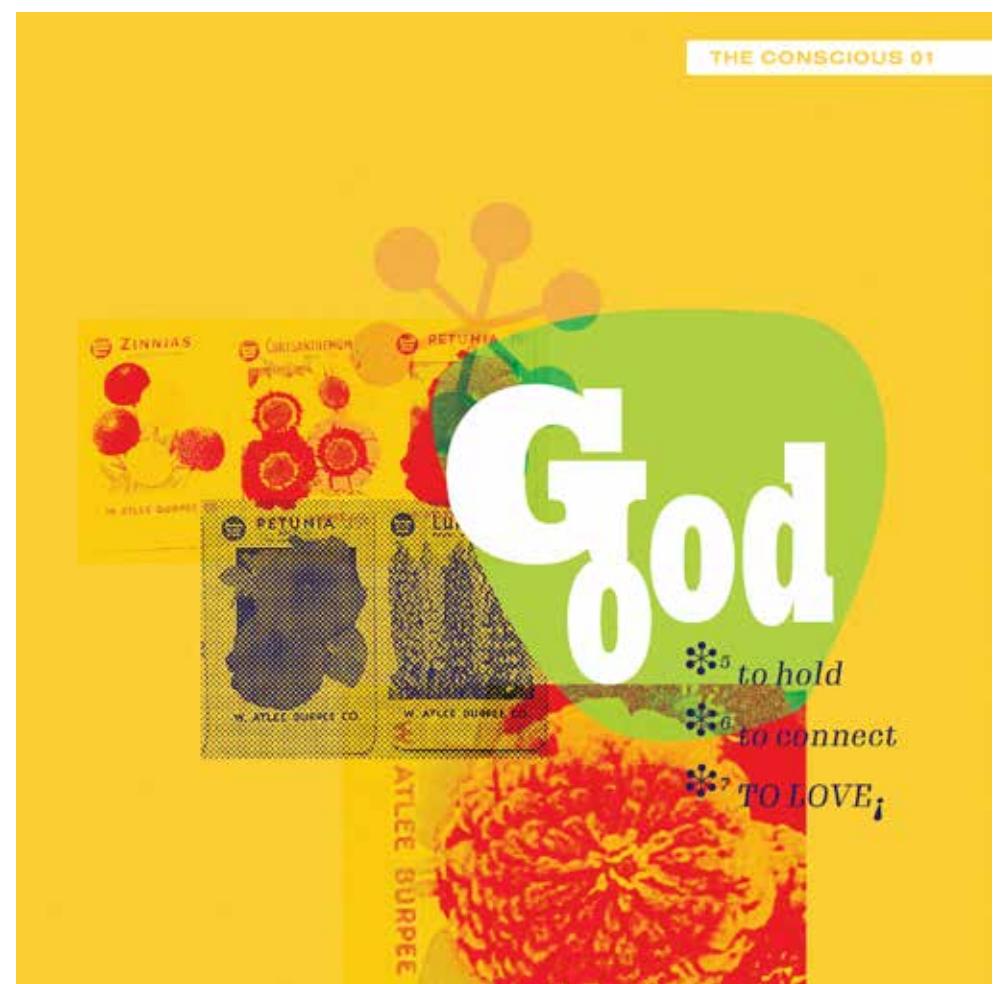
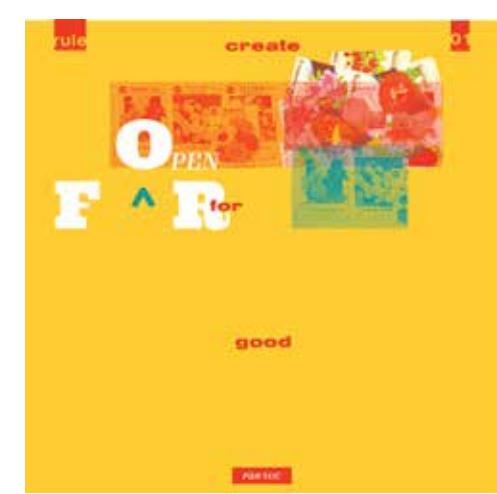
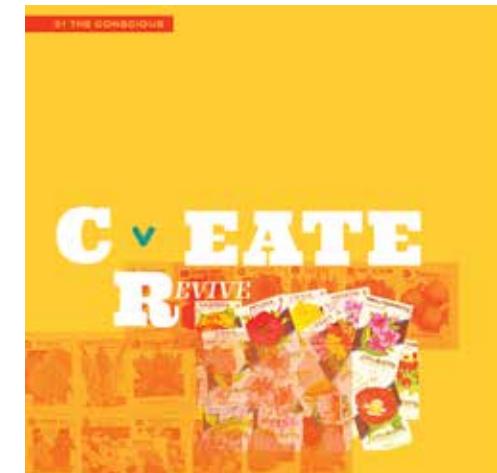


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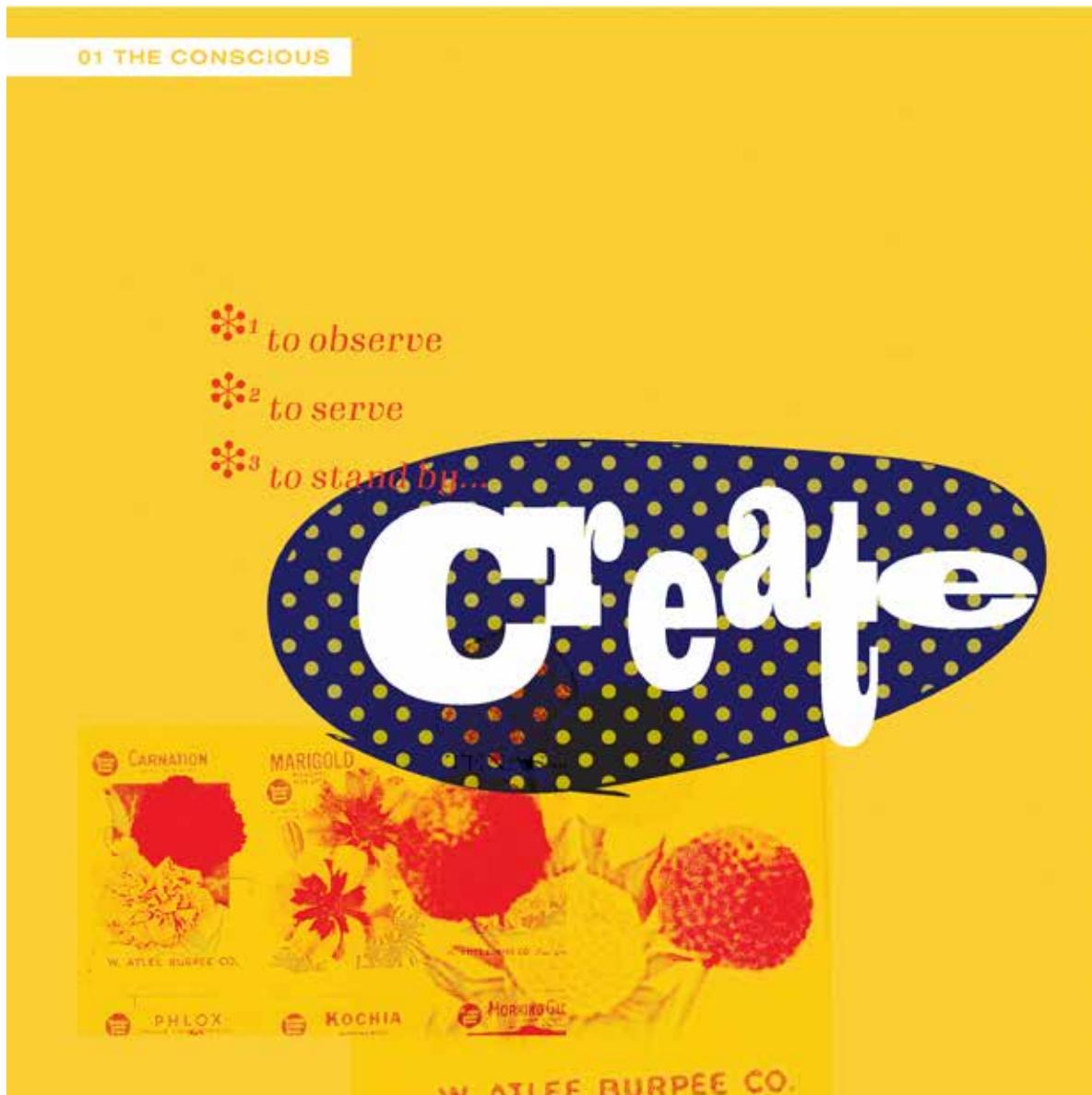
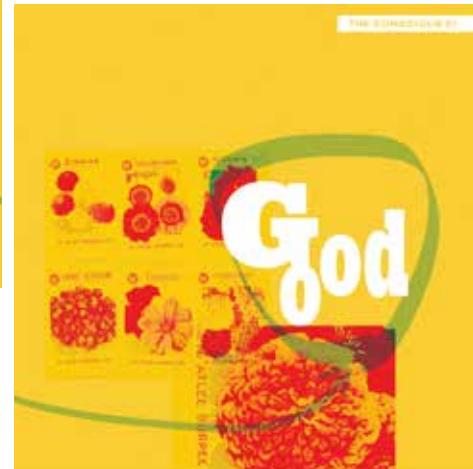
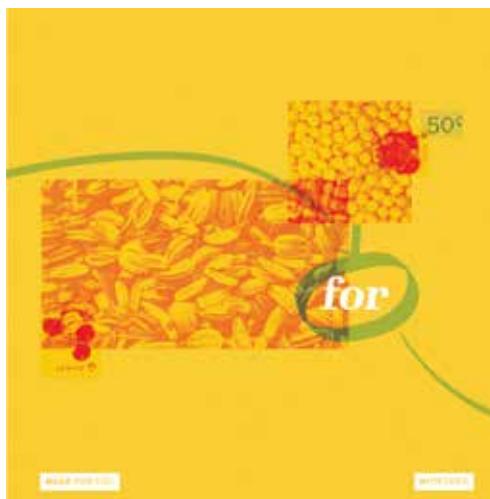


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PROJECT 01



*¹ to observe

*² to serve

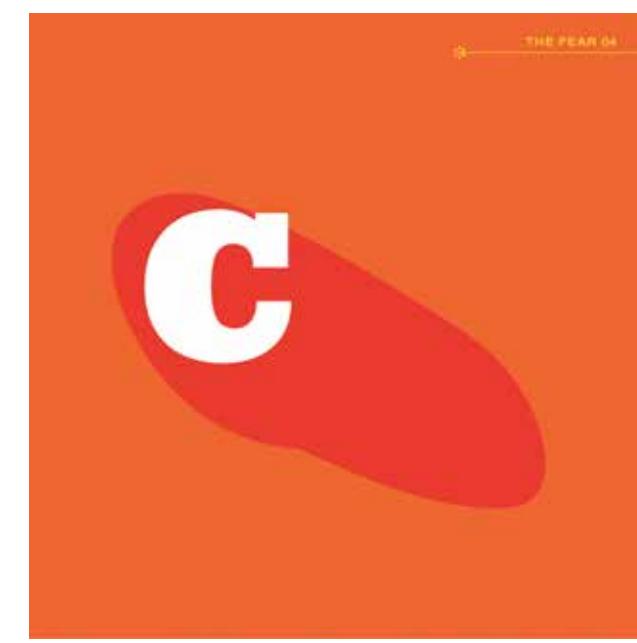
*³ to stand by...

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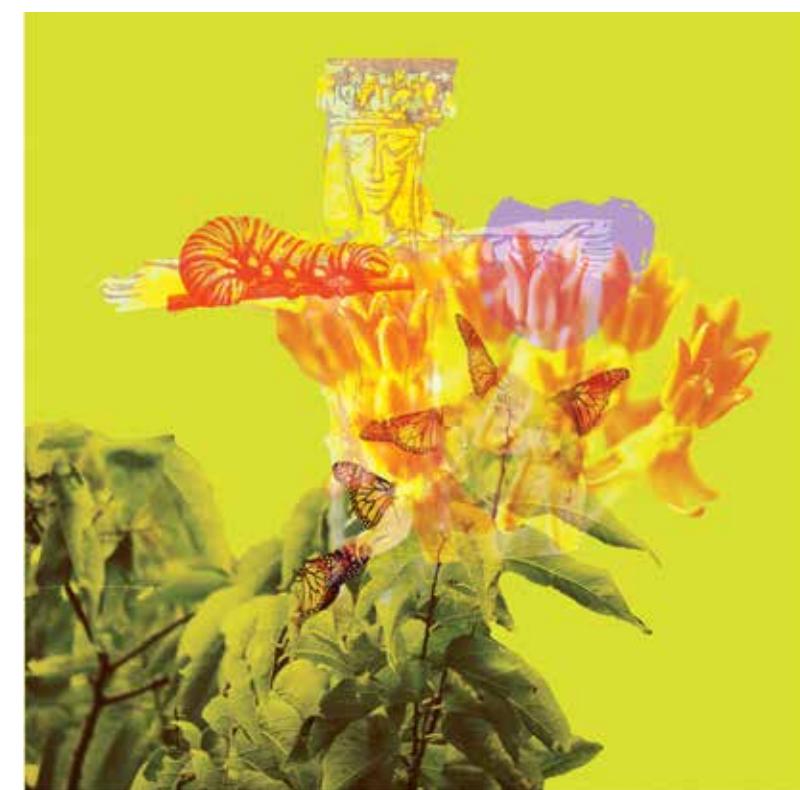
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ITERATIONS/IDEATION



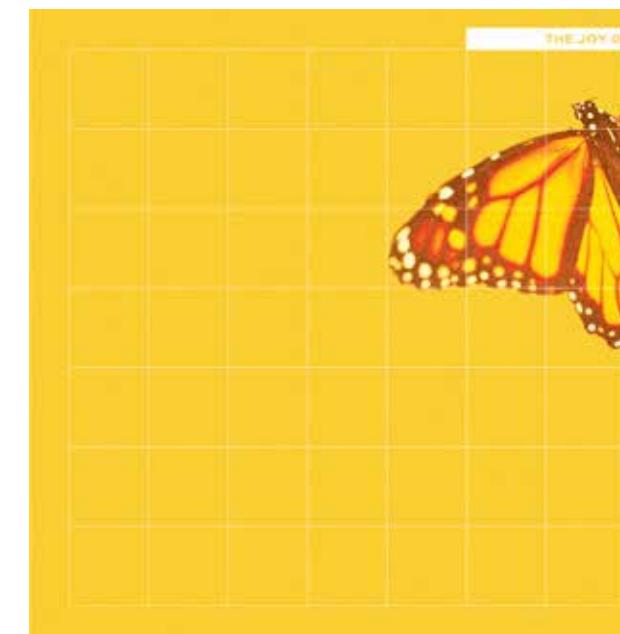
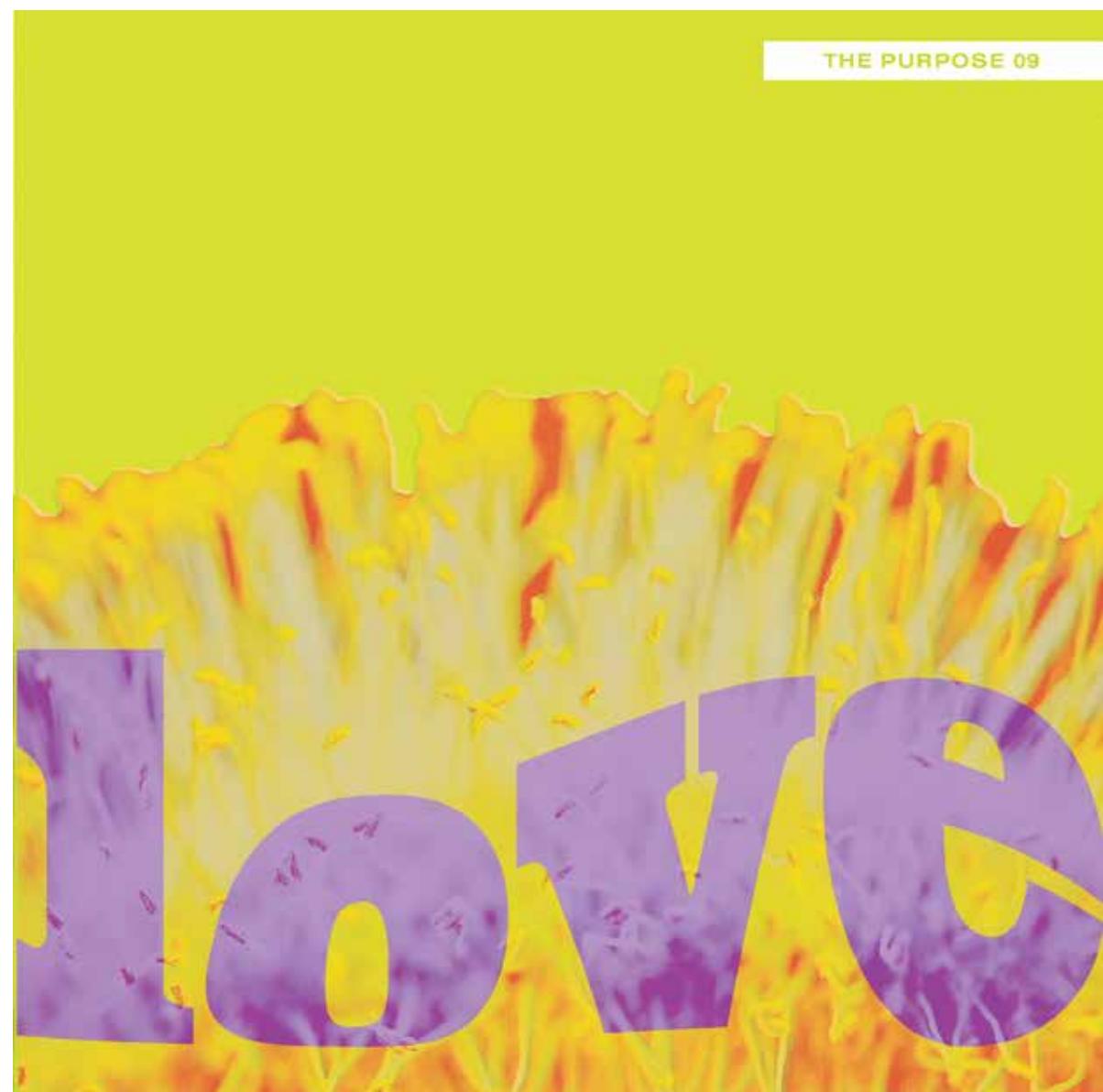


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ITERATIONS/IDEATION

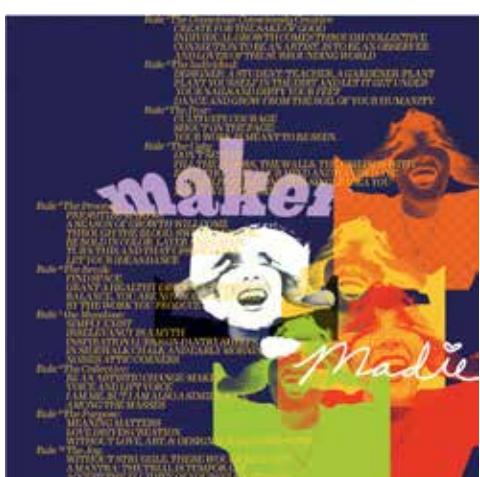
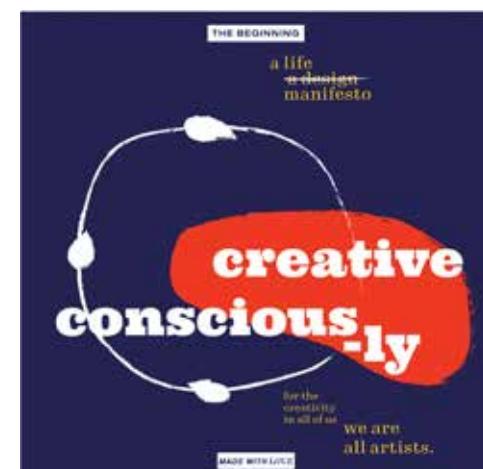
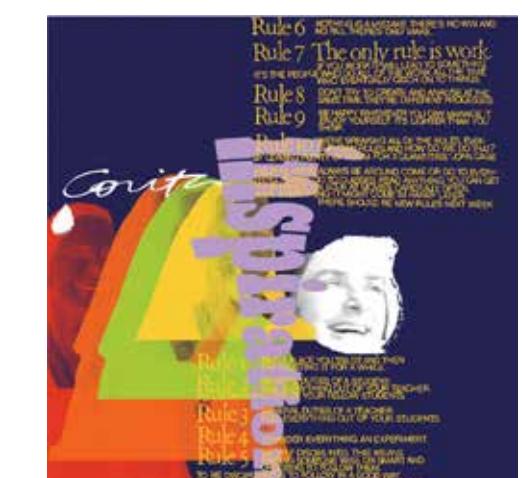
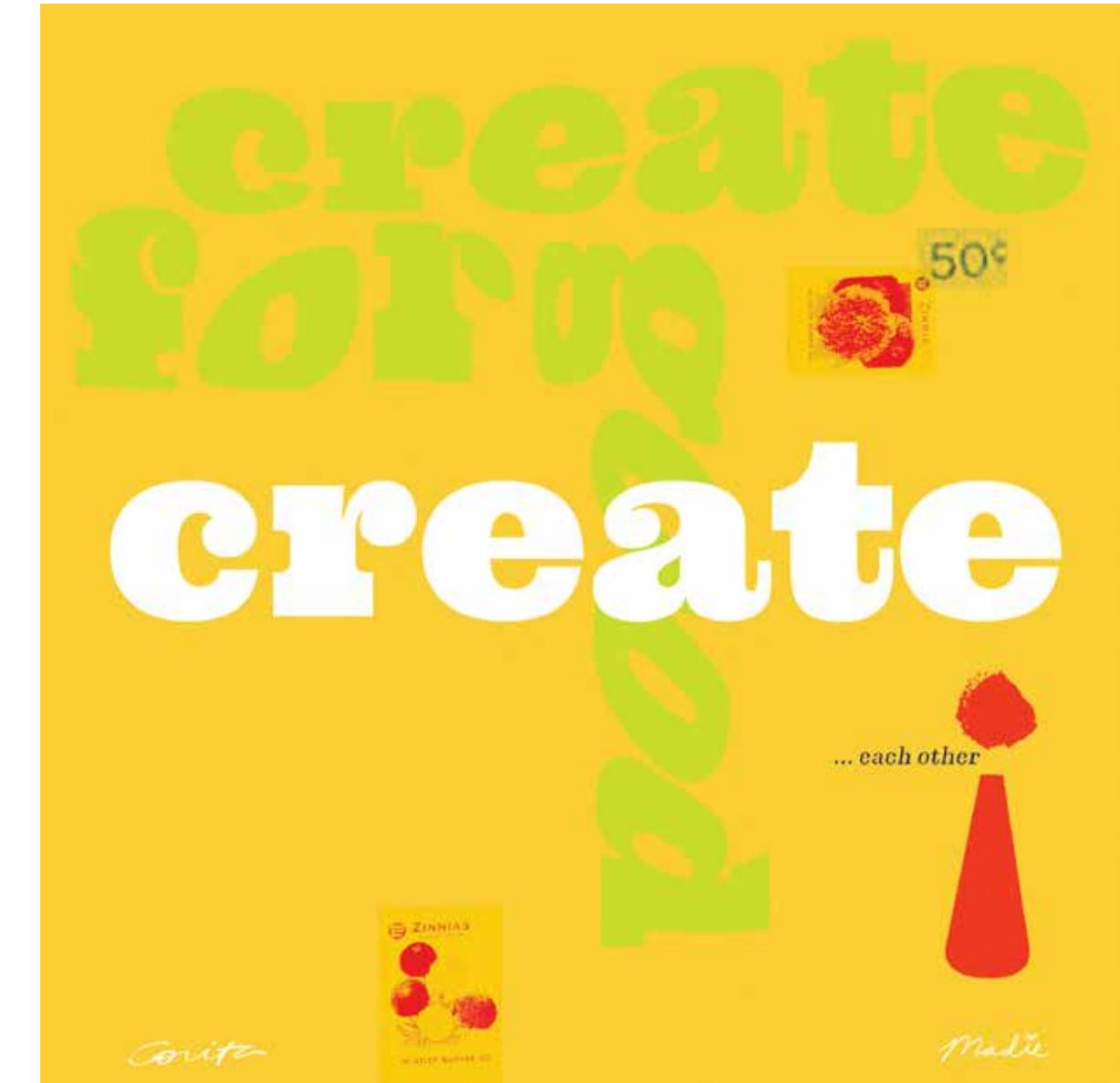
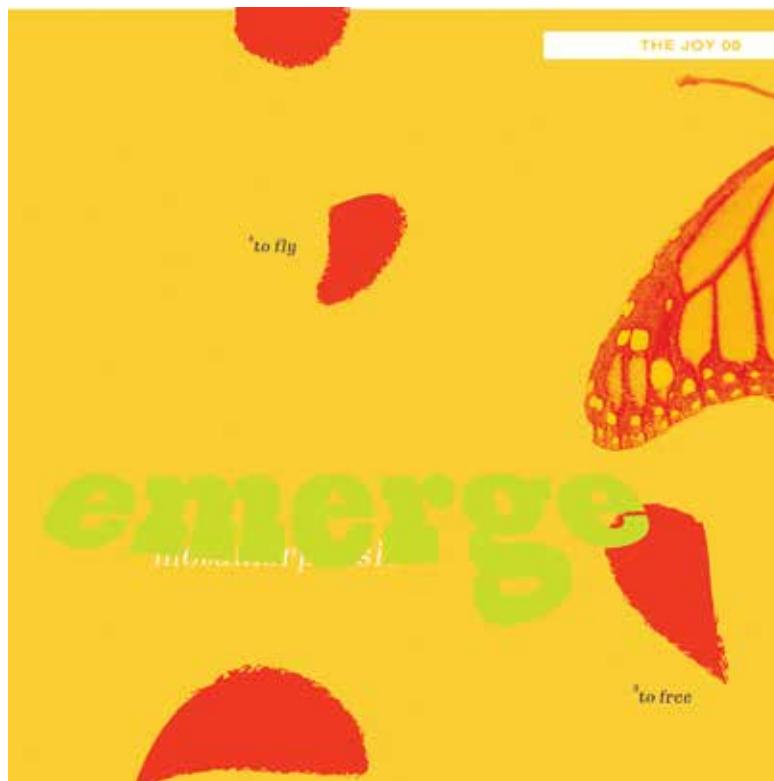
PROJECT 01



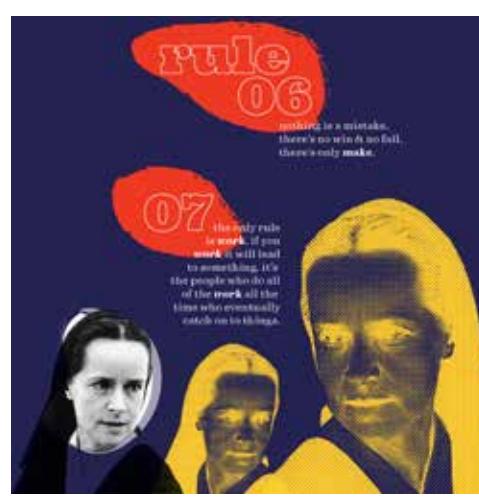
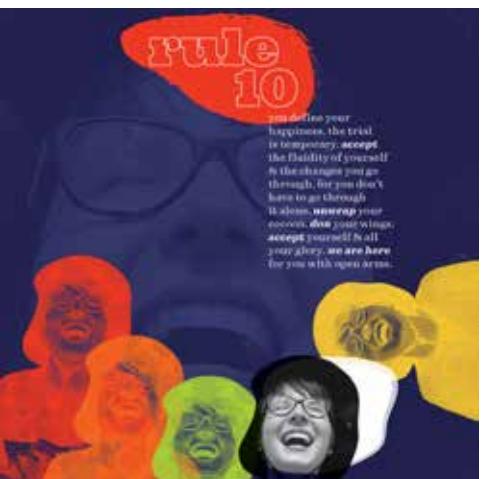
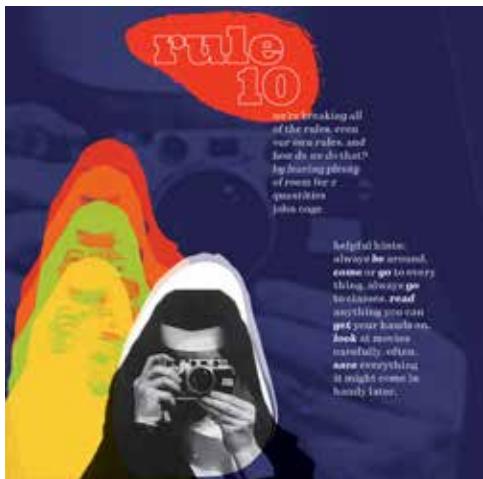
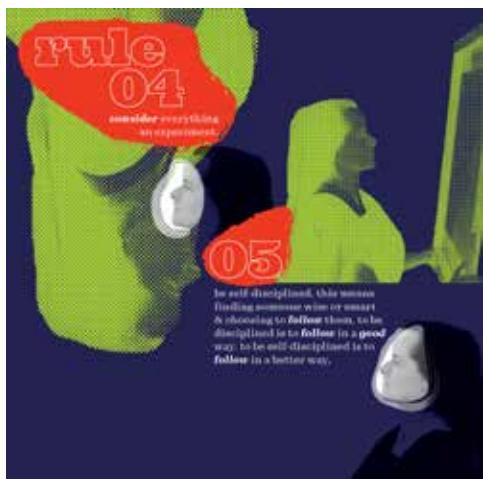
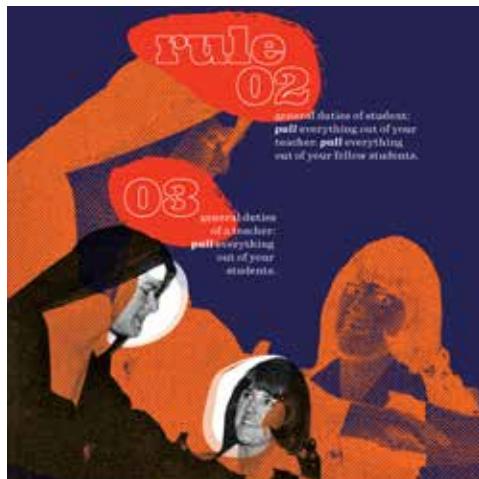
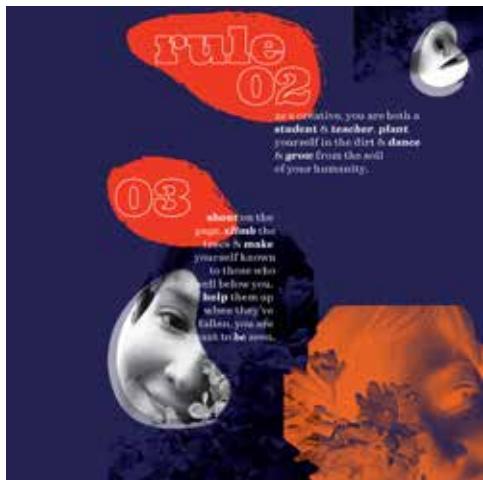
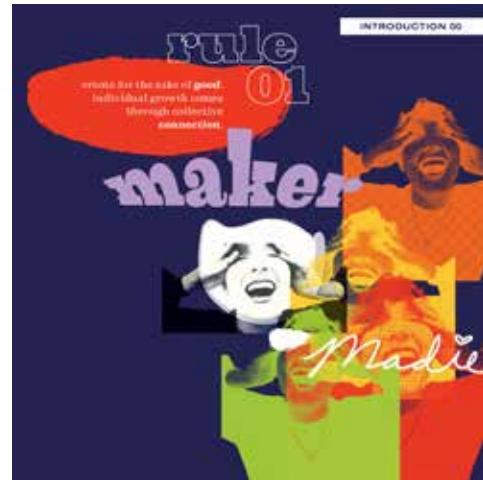
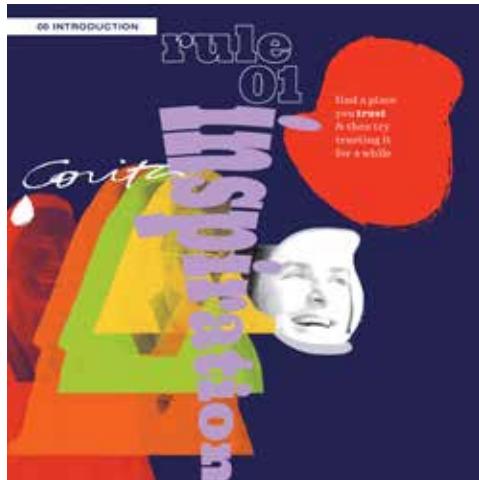
ITERATIONS/IDEATION

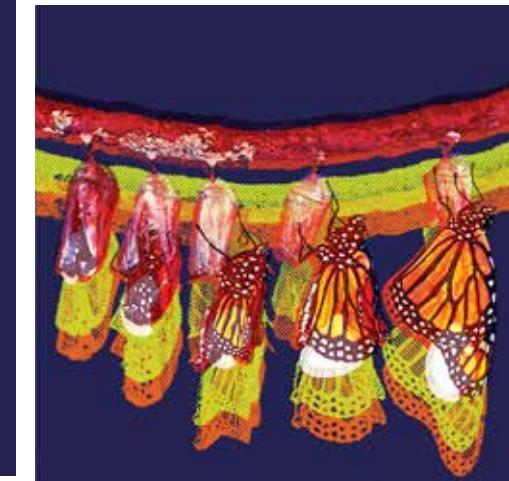
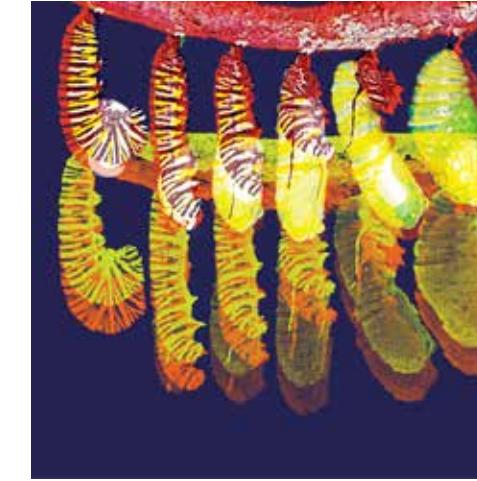
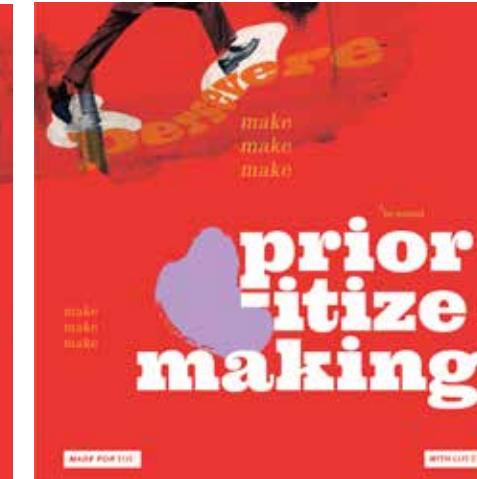
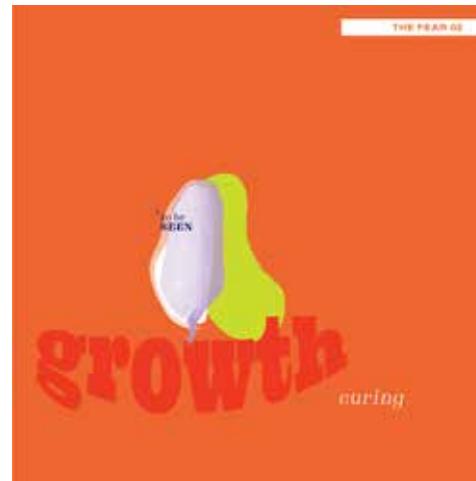
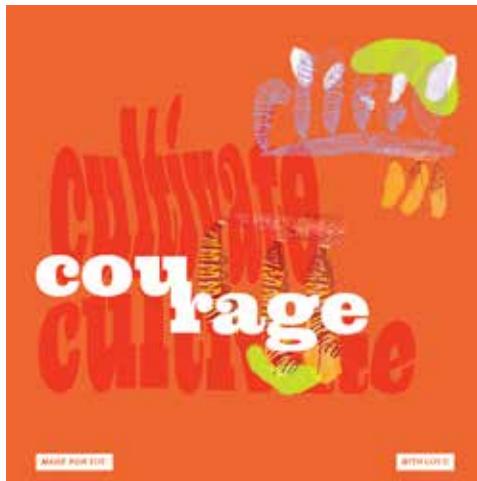


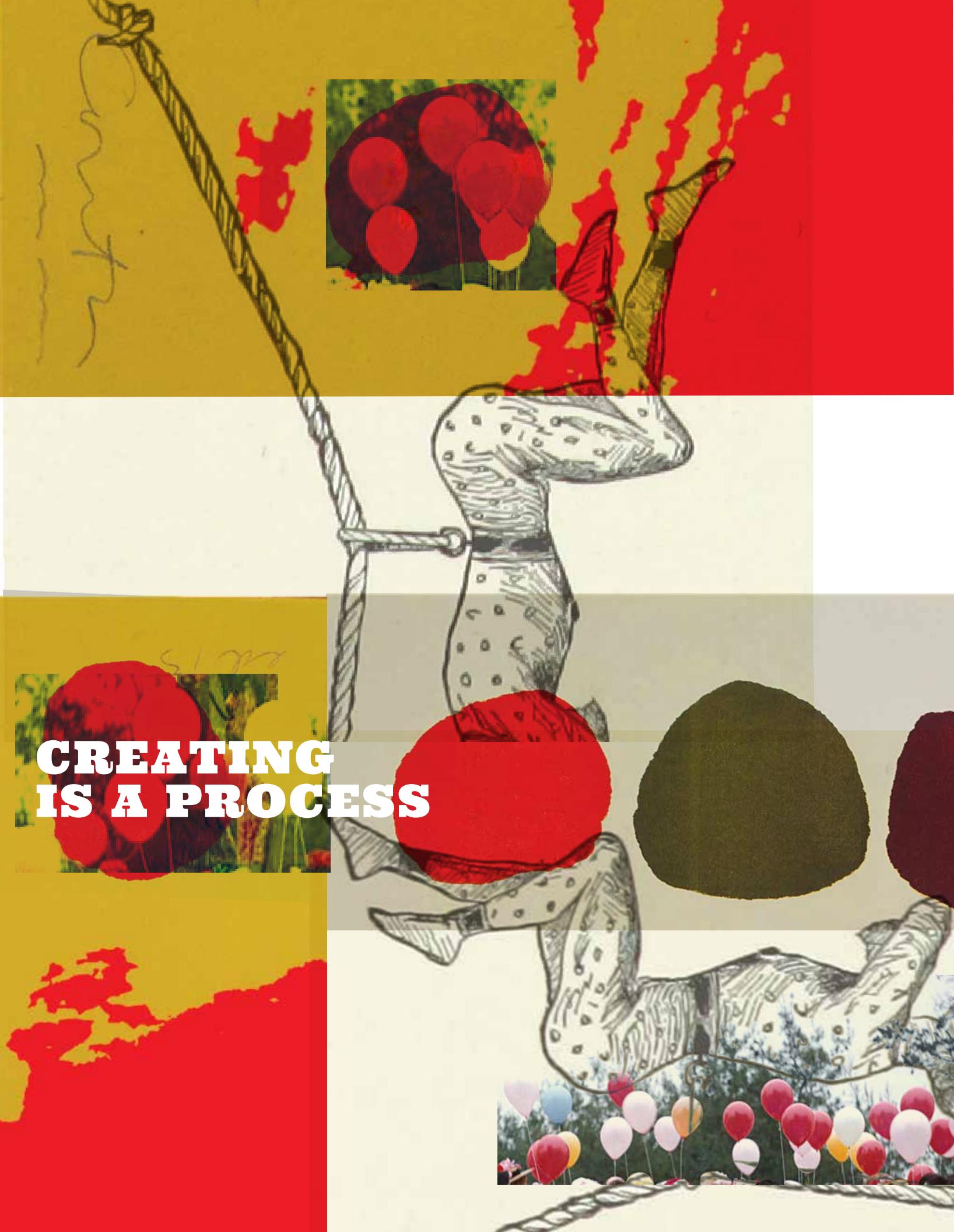
PROJECT 01



ITERATIONS/IDEATION







**CREATING
IS A PROCESS**