

—intro to—
COMMUNICATION,
DESIGN'

'PROCESS

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—fall 2019—

—BRIEF—

Images and words mean very different things to different people. Our culture, gender, geography, economic status, language, religion, and more, all influence those layers of meaning.

Throughout this class, you'll extract and interpret meaning from objects by examining the varying cultural, historical, functional contexts in which they are situated. You'll do this by examining the formal elements of the object and investigating references about the object and the ideas that emerge from it. Based on these explorations, you'll experiment with communicating core ideas through type and image.

Nº1 – RESEARCH

object selection & paper

Nº2 – BRAINSTORM

mindmaps & other writings

Nº3 – PHOTOGRAPHY

image contact sheets

Nº4 – TYPE & IMAGE

*composition exploration &
wall arrangements*

Nº5 – FINAL SET

Nº6 – REFLECTIONS

COTTON STICK

-OBJECTS STATEMENTS-

Statement 1: Martin Guitar

Made out of pure mahogany and likely one of the nicest things I own, my Martin guitar has become something I cherish greatly. In the fourth grade, I was given my first acoustic guitar for Christmas; it was relatively inexpensive and looked like a sunburst. Don't get me wrong, I love that guitar. My first songs were written on and played on that guitar. However, my Martin (received as another Christmas gift in high school), which I've named "Harry," has its own share of experiences invisibly echoing through its chamber and imprinted on its frets and strings. Due to the way the instrument is crafted, Harry has a richer sound than any guitar I've ever played. The sound is matched by its outward aesthetic of a rich stain covering the entire body and neck—simple yet exquisite (in my somewhat biased opinion). Like all acoustic guitars, it's used to play or craft music with six strings twisting around shiny pegs and stretching all the way across the abyss of the sound-hole. To play, I use both my hands, one to formulate notes and chords, fingers pressed on metallic strings, the other to supply rhythm (whether strumming or picking). Really, Harry is an entity of function and creativity.

On more personal notes, my guitar, for me, provides a solace for my emotions. It gives me the means to tell my stories, vent my anxieties, explore my thoughts, and relieve my stresses through songwriting. I've always tried and failed throughout my life to keep a daily journal, but in all reality, I think songwriting is my journal. In a sense, when I play my guitar, it becomes a part of me and I it, both physically and emotionally. Resting comfortably on my legs, against my chest, and under my fingers, my guitar melds with my body. I can feel the vibrations, and through them, I express myself, my experiences, and even the people, places, and things I love.

Statement 2: A Tampon

To women, a tampon is a necessity. It can be encased in plastic, somewhat sleek. Or it can be encased in cardboard, like those organic ones. It is usually some form of cotton and expands inside. It is removed by tugging on a string. The encasing gets thrown out upon insertion. In my opinion, inserting something into yourself, because due to your biology, you bleed every month, is never a comfortable feeling. But tampons make life easier for women all around the world. These small products allow us not to soil our clothing, to swim when our friends ask us to the beach, to sit in class without worrying about bleeding through—basically to go about our daily lives and tasks in as little discomfort as possible. In all reality, a tampon is a "feminine" care product invented to assist with a completely natural occurrence: the menstrual cycle; a cycle of which females/those with female bodies are born with. A cycle, which compels life. That's kind of an incredible thing if you think about it. So, in plain terms, one more time: Tampons are a necessity.

However, there are many implications or connotations in regard to tampons. For example, in recent years, I found out menstrual products, like tampons, are taxed as luxury goods in most states. You know what else is considered a luxury good? Cigarettes, to name one item. Women don't voluntarily bleed every month. Periods should not be considered a luxury, nor are they. As a woman, I know period products are expensive. When I buy tampons from the store shelves, I can't help but wonder about women out of homes or those affected by class divide. How do women choose, for example, between providing food for their families, or paying around ten to twenty dollars for period products? Tampons also compel me to consider the taboos of the menstrual cycle: how it can be looked upon with disgust, especially by those of the opposite gender. I did an art piece on periods in high school and read somewhere in my research how within some cultures women are sent to unsanitary and unsafe huts during the their time of the month as they are viewed as unclean or unholy. I also skimmed Leviticus in the Bible once, and some verses discussed how women shouldn't be touched on their periods, because they are impure or contaminated. Society perpetrates often sexist and negative perceptions of women, which reflect upon and affect us in a variety of ways, whether it be misconceptions about our bodies or even the products we use.

Statement 3: Birkenstock Sandals

Many of my friends do not approve of my sock and sandal fashion statement. Actually, they'd consider it the opposite of fashion; I think they'd call it something along the lines of a travesty. I, on the other hand, would wear my Birkenstocks every single day if I could, always with socks. I'd wear them in the sun, rain, snow, but unfortunately, they are expensive and not weatherproof. I waited two years to receive these shoes as my one and only Christmas gift. Made of real leather, these shoes were an investment. Mine are black with two adjustable metal buckles. The sole is primarily cork. After a few years, there is minimal wear and tear. The leather is a bit scratched. The cork is slightly eroded at the heels. If I happen to have them on in a rainstorm, I still run like made inside with the shoes tucked under my clothing. Like I said, they were an investment.

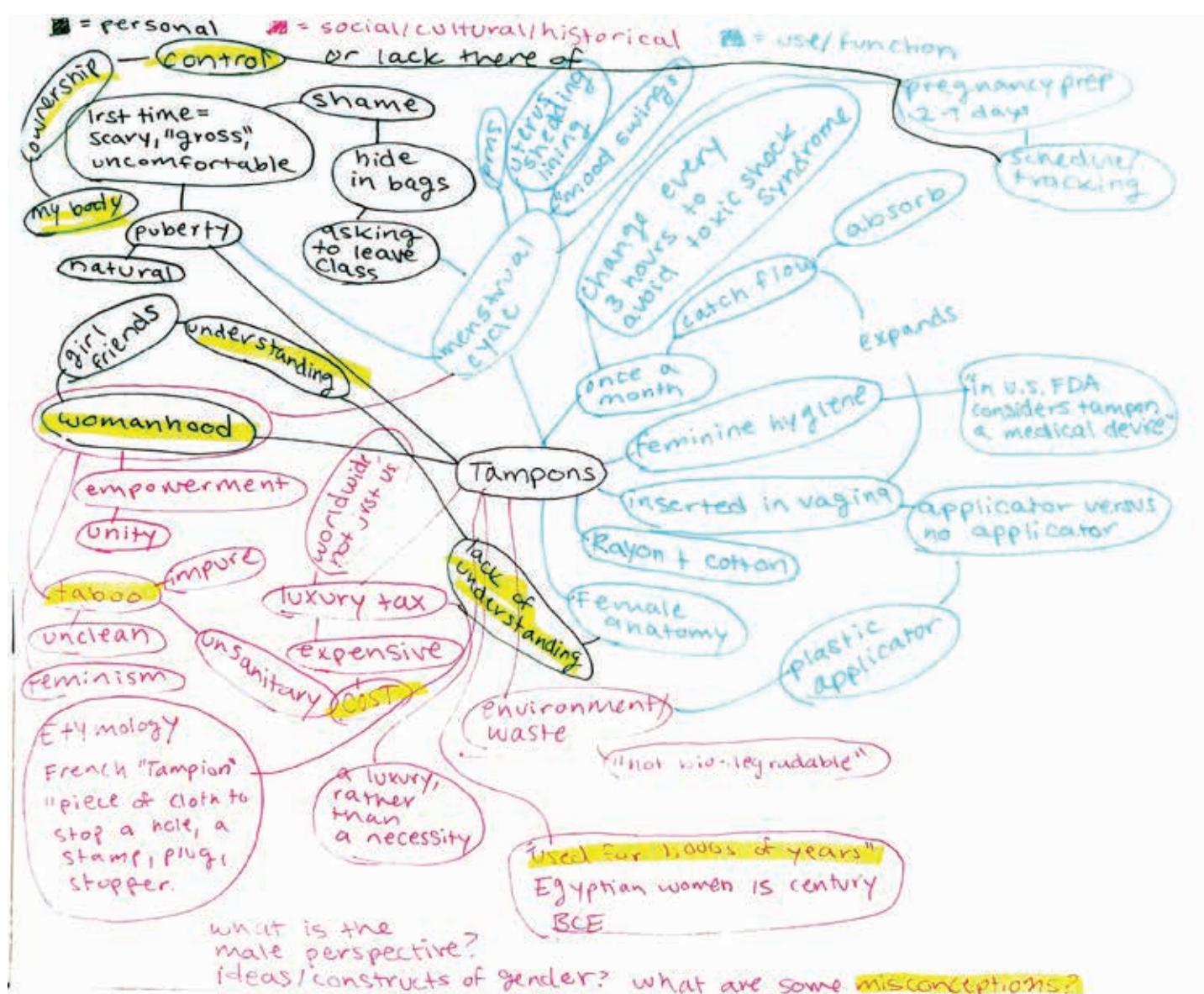
With my Birkenstocks comes a drawer of socks in a variety of colors and patterns. From sets of fruit to jellyfish to iconic characters and people, pairing socks with sandals never gets old for me. My personal favorites are my Obama or Scooby Doo socks. Not only are the sandals personalized through my sock choice, they conform to my foot. The foot bed of my Birkenstocks has my literal foot imprint. I can slide them effortlessly on if I'm in a rush, socks and all, and I know I'll be comfortable all day.

-RESEARCH PAPER-

It's Only a Cotton Stick

"What do you think the R on this tampon packaging means?" My friend Sophia asked our close male companions, as she slid her feminine products across the table for us to examine. "Right side?" One answered in uncertainty. Sophia and I both guffawed. The R means regular, not right side. As far as we know, there is no right side or left side of the vagina, and we should know. However, my friend of the opposite gender's guess was noble, and I could not blame him for his lack of knowledge on the subject. The menstrual cycle and all the intricacies attached to it—tampons, pads, menstrual cups, birth control, pregnancy, hormones, cramps, and so forth—is a topic skirted in most conversations and generally avoided, at all costs, due to stigma, shame, and other societal pressures. A simple curiosity about an essential product for women between friends, had the possibility of opening a chasmic conversation pertaining to the concealed significance of a tampon.

-RESEARCH PAPER MINDMAP-



When an object as seemingly plain as a tampon is used on a daily basis for an average of four to seven days every month ("The Menstrual Cycle"), all its underlying connotations are lost in routine and normality, while the denotative qualities are at the forefront. Function and form are not dismissed, as using the object itself in such a personal nature forces a step-by-step process of application. Tampons can be encased in plastic, somewhat sleek, or in cardboard, like those organic ones. It is usually some form of cotton and expands inside. Once inside, it absorbs the blood shed from the uterus lining ("The Menstrual Cycle"). It is removed by tugging on a string. The hard encasing gets thrown out upon insertion. This process of spreading legs, insertion, and eventual removal has been utilized by women for centuries.

Throughout history, women developed various resources to manage menstruation. I was impressed by the range and creativity of the solutions, but I was also unsettled by the soreness and discomfort women may have faced due to circumstantial restrictions of time and place. Tampon-like objects can be traced back to the Ancient Romans who possibly sourced wool plugs to absorb menstrual flow. Hawaiian women were said to have employed fern leaves, while those of Ancient Japan crafted tampons out of paper (Fetters). Our modern-day tampons have evolved greatly from the somewhat itchy resolutions of the past. Even the focal function of the tampon has changed, as it was muddled by lack of knowledge and male perspective previously. Men studying gynecology in the 18th and 19th Centuries promoted the primary use of tampons not as managers of a woman's "time of the month," but rather, as a contraceptive (Fetters). Turning through the pages of history would lead to the not-so-shocking admission of the terrible track record men have had in regard to women's health. For example, the supposed "father of American gynecology" performed experiments and surgeries on enslaved women, sometimes up to thirty times. Male doctors also believed examining the vagina arose a "sexual experience" within their female patients and would encourage them in quests of sexual debauchery (Eveleth). From these historical exposés, I find it quite telling, and recognize the hypocrisy in advocating the primary function of tampons as a preventative measure of pregnancy during sex rather than as a tool for a women's bodily health and ease. While the purpose of these particular period products was mistaken and the actual welfare of women within the field of gynecology was put on a back burner in order to inflate male ego, the tampon's form as we know it today began to emerge during the same age. The original model involved shoving a wooden stick up the vaginal cavity to place the cotton wad with a string extending from the end (Fetters).

By dissecting the details of tampon history, there is a pattern of discomfort. Wooden sticks, prickly plants, thin papers, and the likes, all bring about a squeamish feeling in my stomach. Although there are plenty of myths and legends swirling around the origination of the modern-day tampon, one relays a reliable tale of a Coloradan doctor. Thanks to him, my sick sensation can be alleviated. The physician, Earle Cleveland Haas, was inspired by—no surprise here—two women in his life, a friend and his wife. Around 1933, Haas addressed a problem (the cumbersome and incommodious period products available way-back-when) and developed a solution (a relatively small tampon within an applicator) benefitting a target market: women, which led to the creation of the Tampax brand. Although from reflection, Haas's intentions appeared good, society's perspective on the applicator counteracting woman from touching their parts permeated sexual restriction and shame. For example, tampons can possibly break the hymen, and the breaking of the hymen correlates (inaccurately) to the loss of virginity (Fetters). Haas's device entered the public market with society's stilted support of the tampon over its

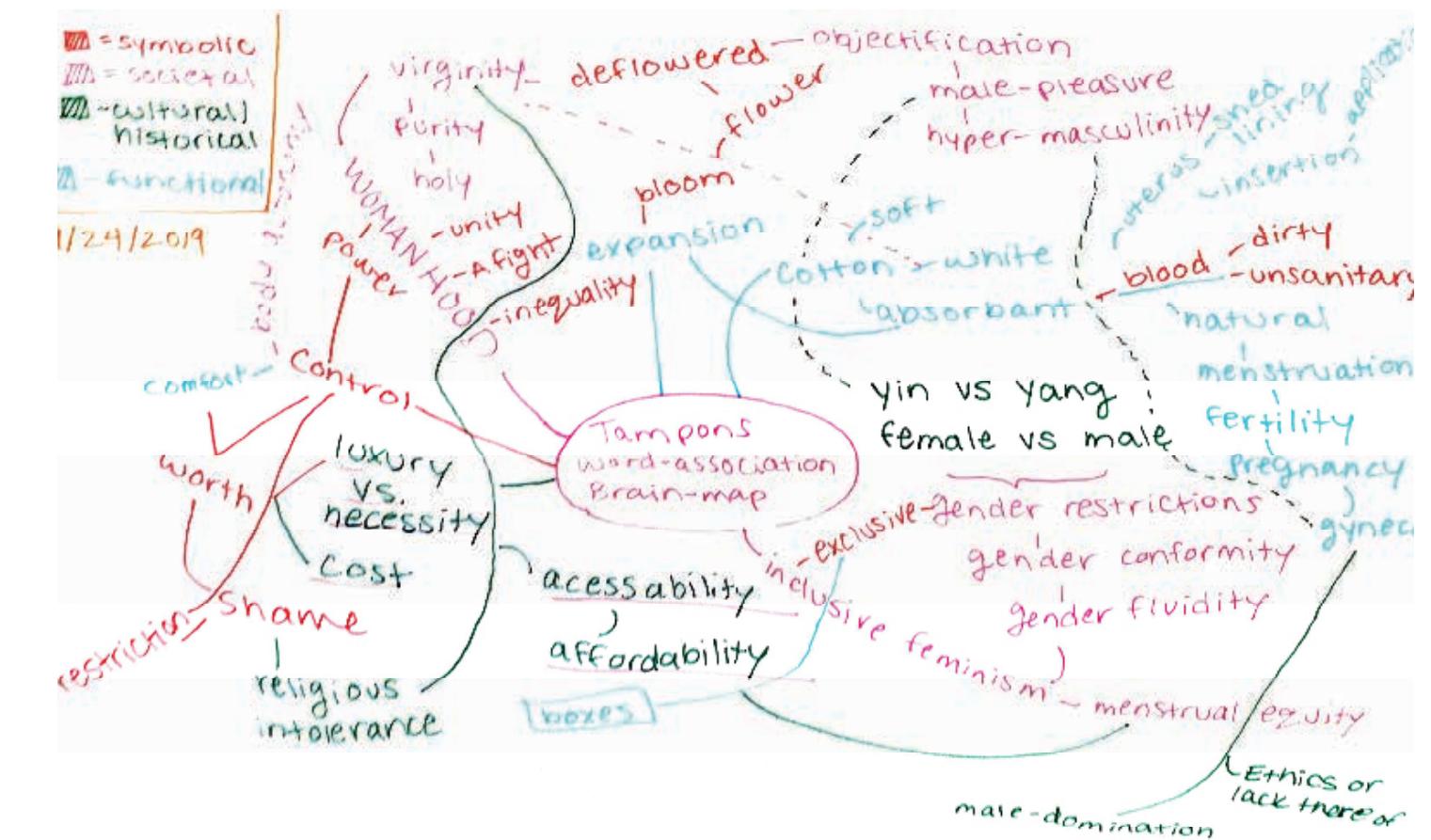
touch-preventative applicator. Slowly, but surely, tampons became a necessity in women's lives around the world, and progressed over time into various shapes, sizes, and materials to better address women's needs.

Given the menstrual cycle is a natural aide in the production of life, and since tampons are a necessity to this fundamental cycle, one would think, tampons would then be treated as such with similar tax exemptions provided for other medical products like Viagra. One would think, but one thinks wrong. Under the Federal Food and Drug Administration, tampons are considered medical devices (Fetters), yet they do not receive tax breaks like other medical expenses. In fact, in forty-one states, tampons face a luxury tax (Sagner). What else is considered a luxury good? Cigarettes, to name one item. According to a Bloomberg article by Hannah Recht, "period supplies are taxed twice through payroll taxes and at the register," which "can add more than nine percent to the cost." Besides the luxury levy, according to one New York study, women's products (such as tampons) also face what was christened the pink tax. The pink tax translates as an approximate 7% increase in price on women goods compared to that of male products (Sagner). The cost of period products up front may not seem incredibly expensive (personally, I think around ten to fifteen dollars per box, which ranges depending on quantity, is a lot, but that may just be me), but the expense increases over time. In the span of her life, an American woman uses around 16,000 tampons (Recht). Think about it this way. Every month, from as early as the age of thirteen (maybe younger or older; everyone's bodies are different), a woman menstruates for up to four to seven days. Every day of menstruation, a woman uses period products. I use about eight tampons per day. Luckily, my period is relatively short at four days. Four days times eight tampons equals thirty-two tampons over my whole cycle. A thirty-six count of U by Kotex (my chosen brand) at Target costs \$6.99, plus tax, it's around \$7.40. If my math is correct, I'm spending \$7.40 a month for twelve months a year on tampons, which equals the grand sum of \$88.00 a year. This does not include the pads I also purchase. Luckily, due to my upbringing in a middle-class household, I have the ability to buy period products without a second thought. My bathroom is always stocked. This is not the case for all women. When I grab tampons from the store shelves, I can't help but wonder about displaced women or those affected by class divide. "14 percent of girls and women live below the poverty line," and this does not account for other factors, such as education, race, or ethnicity. Lower-income households cannot acquire tampons and other period products through government assistance programs (Recht). Writing this, a continuous stacking of barriers disregarding women's rights and preventing menstrual equity takes form.

Cost isn't the only wall separating women from deserved body autonomy and dignity in regard to menstruation. Taboos still circulate globally, and negatively leech upon women's mental and physical security. Some of these adversaries include "stigma, shame, and social isolation." Reported in both the United Kingdom and Kenya, girls miss school either due to the lack of affordability or lack of accessibility to period products, but the humiliation and embarrassment related to periods also plays a part in decreased attendance. In Kenya alone, "one million girls miss up to six weeks of school each year" during their menstrual cycles (Zraick). In some cultures, menstruating women are sent to unsanitary huts where they face the possibility of rape, disease, and in extreme cases, death (this occurred for some time in Nepal) (Espada). The ideals of impurity and uncleanliness are unjustly linked to periods, fueling this act of brutal isolationism. I think sometimes we like to discount Western culture, specifically Western Christian culture, as having a role in inflicting the anathemas mentioned. One glance at Leviticus in the Bible tells otherwise. While I was skimming my mother's blessed book, I came across verses ordering women to remain untouched during their periods as they are considered contaminated. In Leviticus 15:19-24 of the New Living Translation, it states, "Whenever a woman has her menstrual period, she will be ceremonially unclean for seven days. Anyone who touches her during that time will be unclean until evening. Anything on which the woman lies or sits during the time of her period will be unclean. If any of you touch her bed, you must wash your clothes and bathe yourself in water, and you will remain unclean until evening," and it doesn't end there. Within a holy text—the literal word of God for all Christians—women on their periods are considered dirty and tainted.

To come full circle, society perpetuates often sexist and negative perceptions of women, which reflect upon and affect us in a variety of ways, whether it be misconceptions about our bodies or even the products we use. In the end, a tampon is not just a tampon. It carries a lot of baggage for being a small cylinder. It carries function. It carries cost. It carries shame. It carries power. It carries womanhood. In some cases, it transcends womanhood, as people within the LGBTQ+ community face periods as well. It's so much more than something I just slip in and out of my backpack once a month. When I brought my tampons out in class to present on them, I couldn't help but feel embarrassment flutter in my stomach. I mean, it's only a cotton stick wrapped in plastic. What's the big deal? The big deal was that I felt unsettled at all. The big deal was the looks of awkwardness on the faces of my male peers. The big deal is the objects we associate with within our society become defining factors of who we are.

-WORD ASSOCIATION MINDMAP-



-research-
continued-

PROJECT 1
—brainstorm—

Edited/ 3 New Ones
Tampon Quotes pulled from Research Paper
Sexism/Feminism

- ① "inflate male ego, disregard women welfare"
↓ combine?
- ② A man-made invention, inspired by women. The value of women is only recognized as their roles of sex or child-bearing. The value of women is in sex and child-bearing.
- ③ muddled male perspective, contacts and misconstrues function lack of sex-ed
- ④ vaginal examination: side effects may include sexual debauchery
- ⑤ A touch preventative applicator prevents vaginal examination, which prevents sexual pleasure, or so, society says.
- ⑥ a power imbalance. Male hands, unwanted touch, in the name of science.
(maybe include facts on father of Gynecology)
→ The Father of Gynecology: cost imbalance
- ⑦ menstrual equity cannot be achieved while luxury and pink taxes exist
luxury and pink taxes exist ⑥ 16,000 in a lifetime
- ⑧ A necessity made a luxury
- ⑨ inaccessible, unaffordable; a luxury ⑦ 32 in my whole cycle
- ⑩ inequity ⑤ out of reach
- ⑪ natural, biological; a necessity
Natural Function ↑
gen + tax breaks
- ⑫ it's only a cotton stick
- ⑬ a natural aid in the production of life
- ⑭ spreading legs, insertion, removal
- ⑮ womanhood does not equal motherhood
- ⑯ a cycle of personal nature
- ⑰ a cycle of intimacy
- ⑱ intimacy w/ oneself
- ⑲ Natural
(juxtapose w/ dirty/unclean?)

Discomfort away

- ① An evolution from the itchy resolutions of the past
↑ maybe combine the 2
- ② wool plugs, wooden sticks, prickly plants paper thin
↑ or combine these
- ③ A pattern of discomfort
- ④ Every body is different. ⑥ womanhood
- ⑤ Every cycle is different Natural too
- ⑥ A universal cycle ⑦ universal in difference Natural
- ⑧ It takes patience to love our bodies

Natural/Feminism

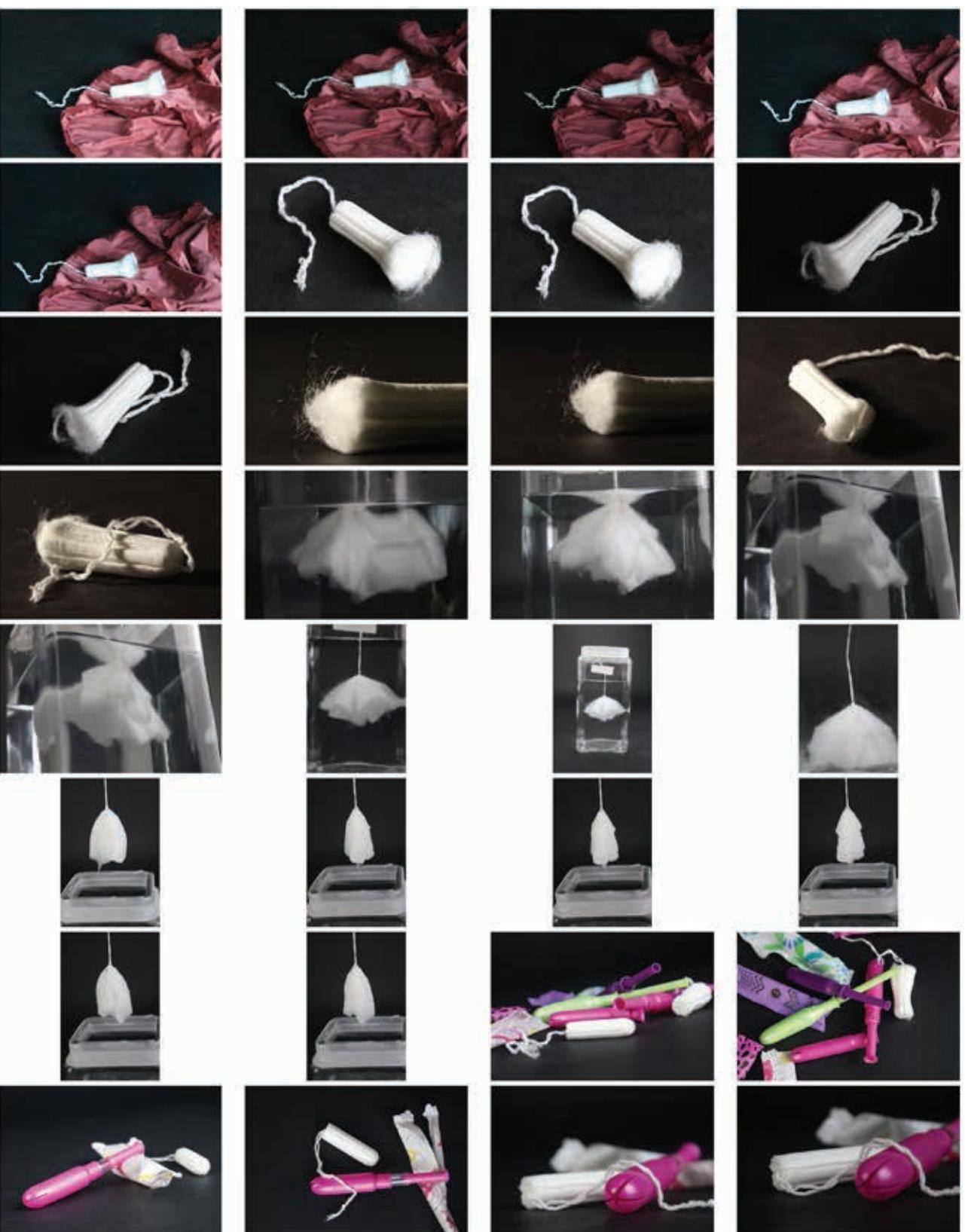
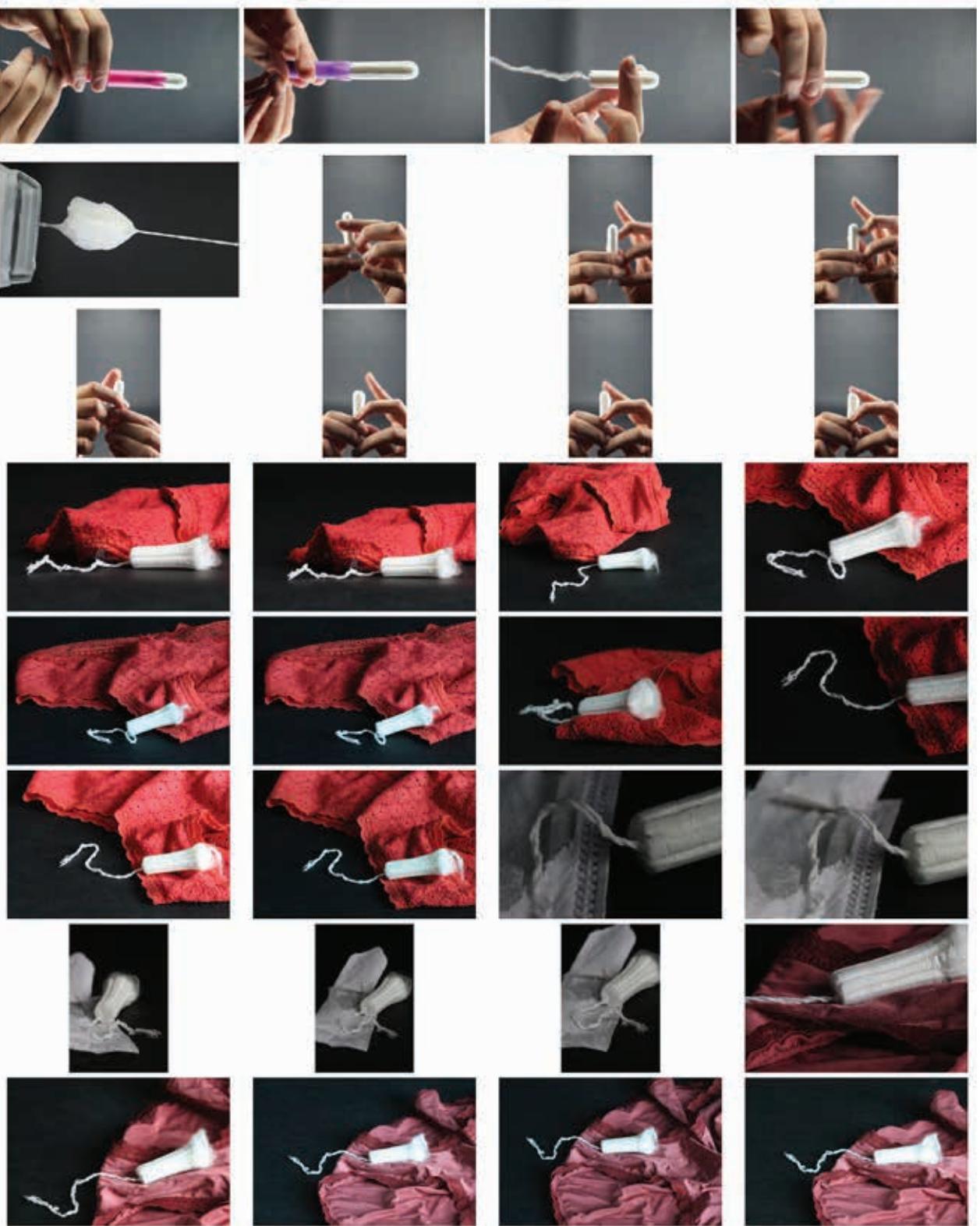
- ① Your body is yours and yours alone
- ② The Rose between my legs ③ take care of the rose between your legs

Taboo/Shame

- ① stigma, shame, societal pressure bundled in cotton
- ② Tampons can break the hymen, which is a symbol of the loss of virginity.
- ③ Brutal isolationism fueled by menstruation's unjust linkage to impurity
- ④ impure bleeding, brutal isolation
- ⑤ Hymen broken, virginity lost, slut labeled
- ⑥ "whenever a woman has her menstrual period, she will be ceremonially unclean... Anyone who touches her during that time will be unclean." Leviticus 15:19-20
- ⑦ dirty, tainted soft song lyrics ⑧ femininity ⑨ Are you PMSing?
you're on your period aren't you?
- ⑩ My feelings are still valid.
- ⑪ my emotions are still valid.

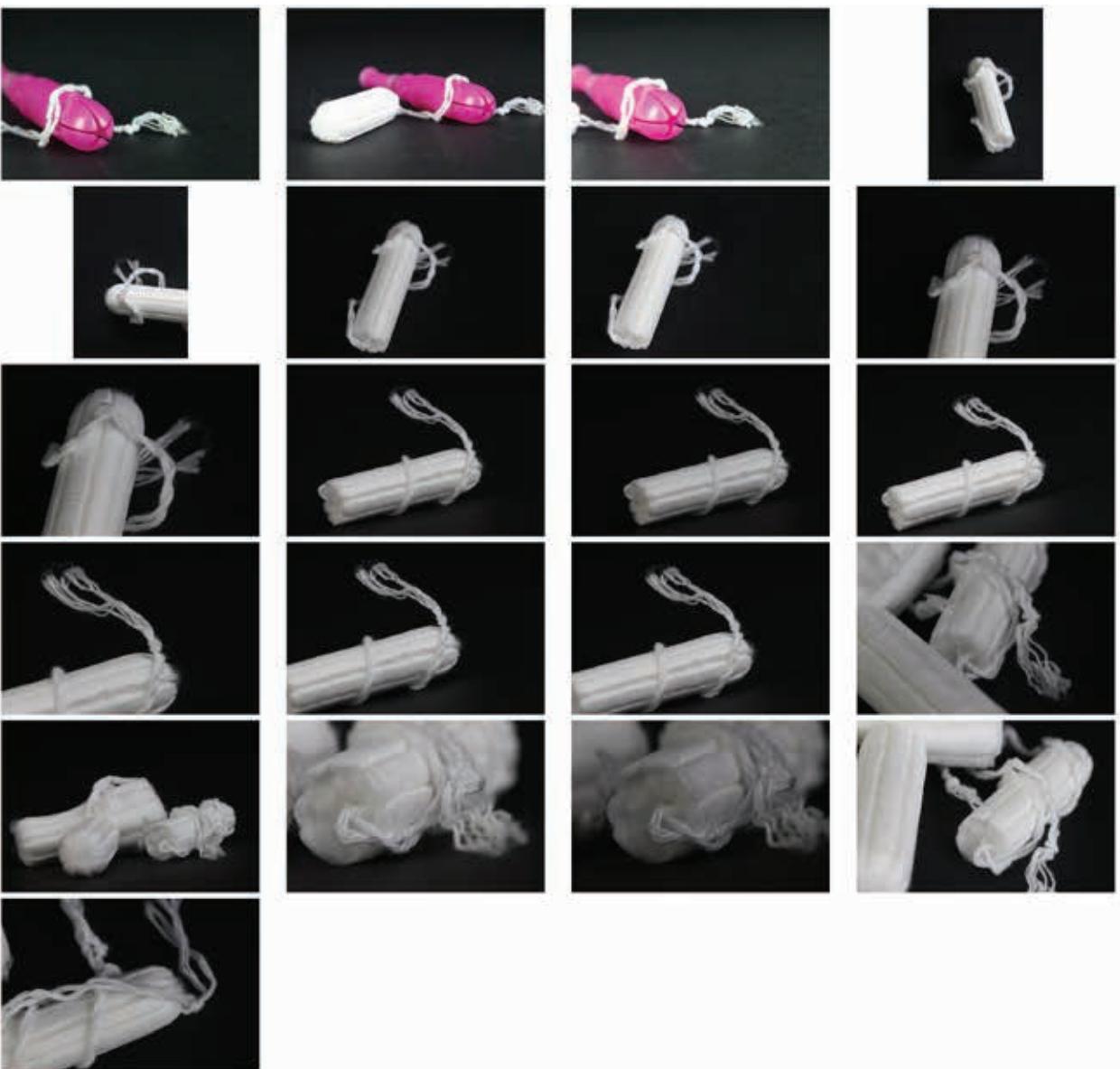
PROJECT 1
-brainstorm-

-PHOTOSHOOT 1-



PROJECT 1
—photography—

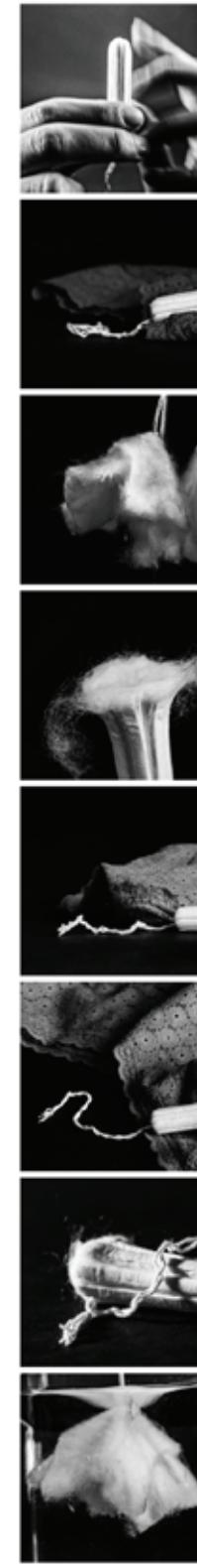
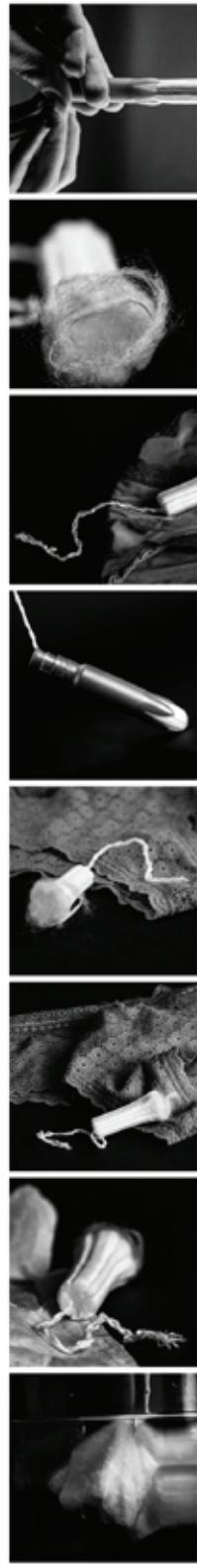
-PHOTOSHOOT 1 CONT. & PHOTOSHOOT 2-



PROJECT 1

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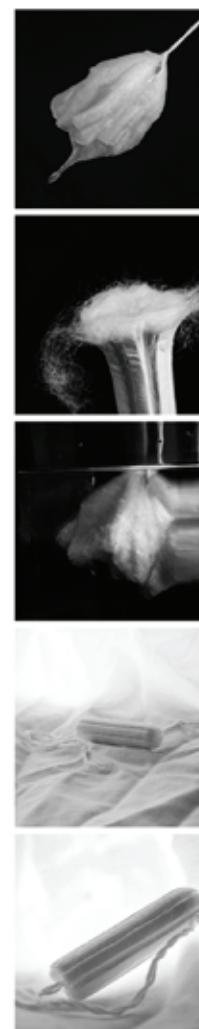
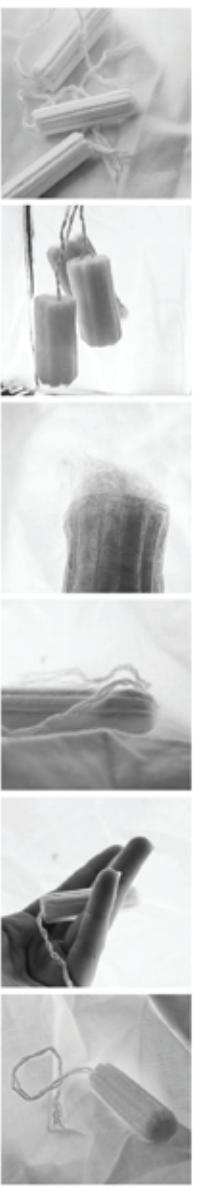
-EDITED PHOTOS-



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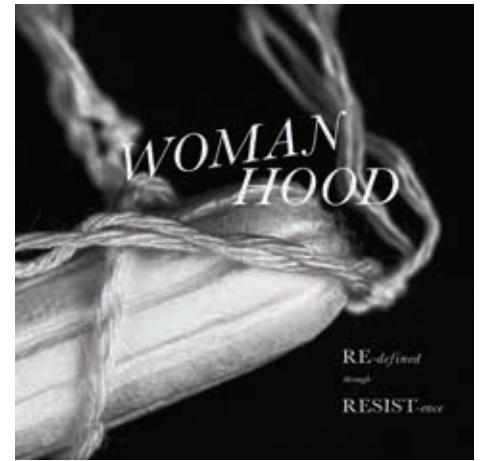
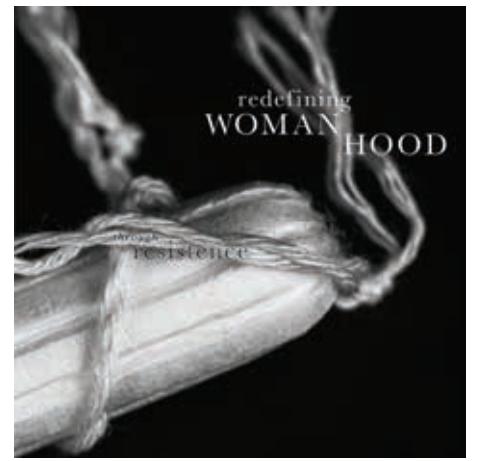
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-20 SELECTED ROUND 1-



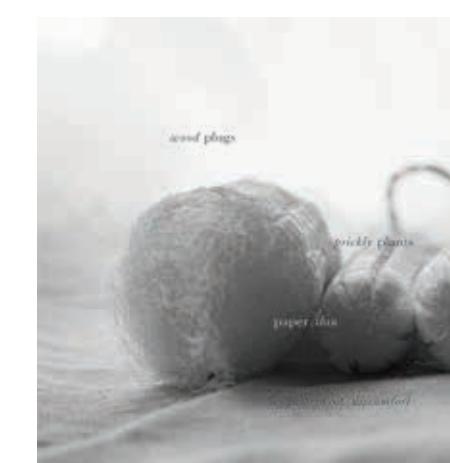
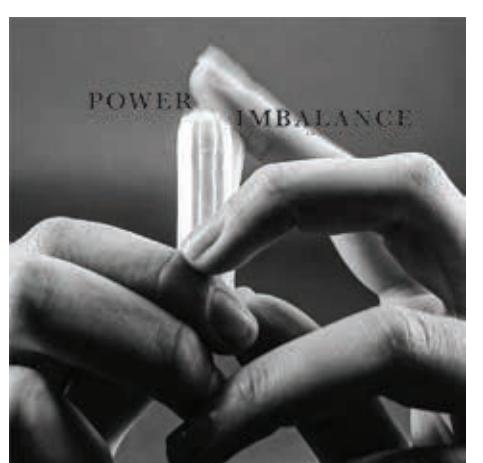
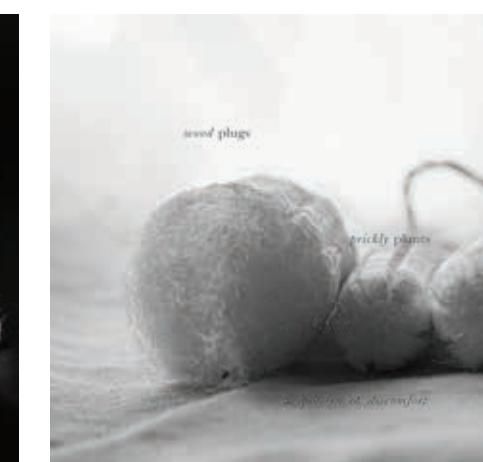
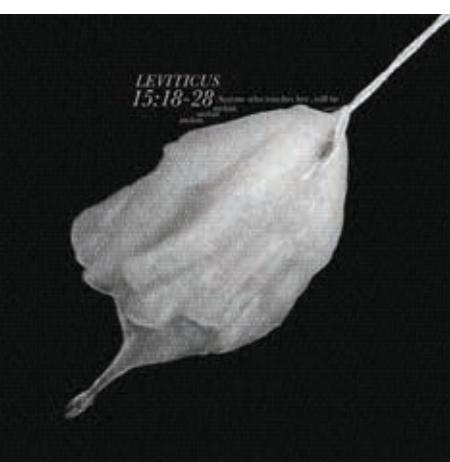
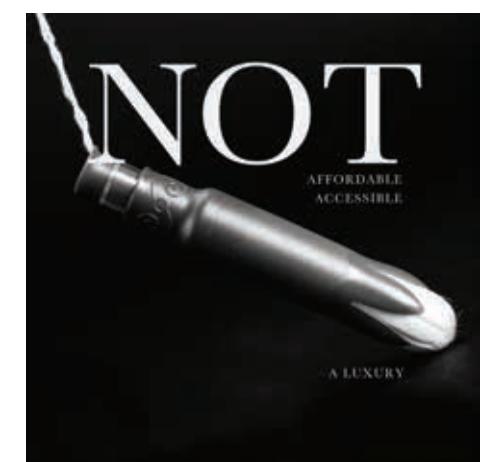
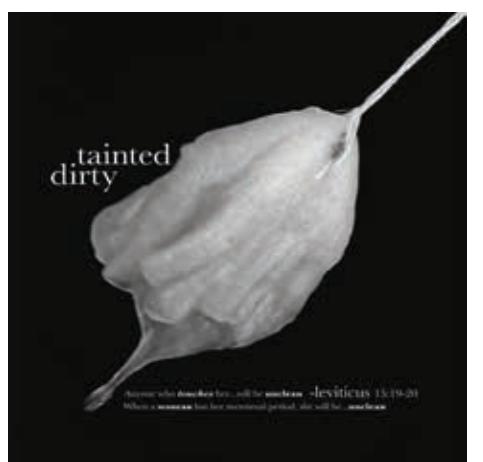
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-FINAL SELECTION-

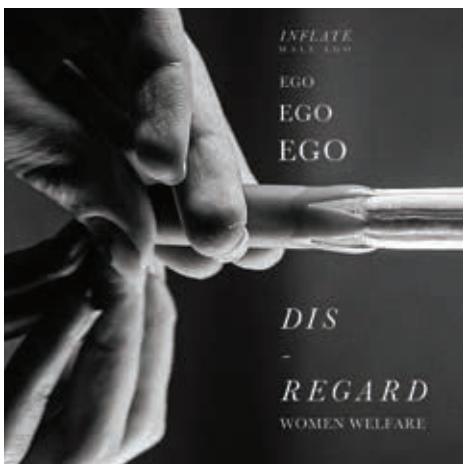
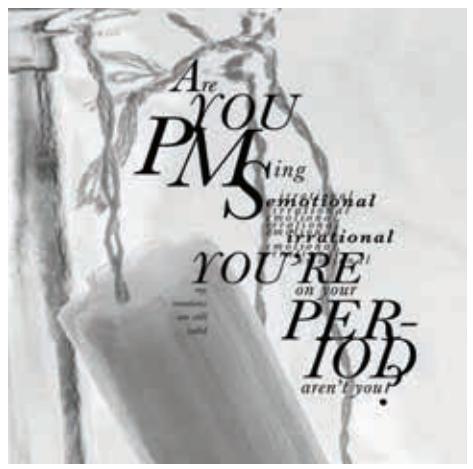
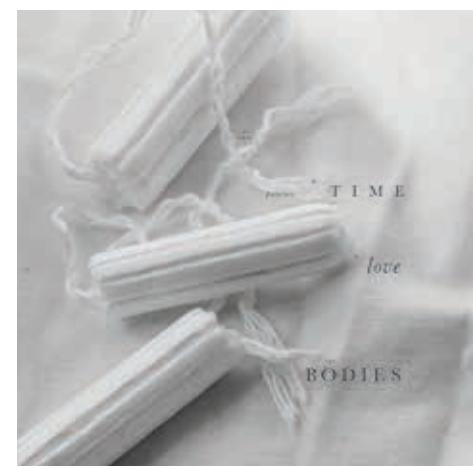
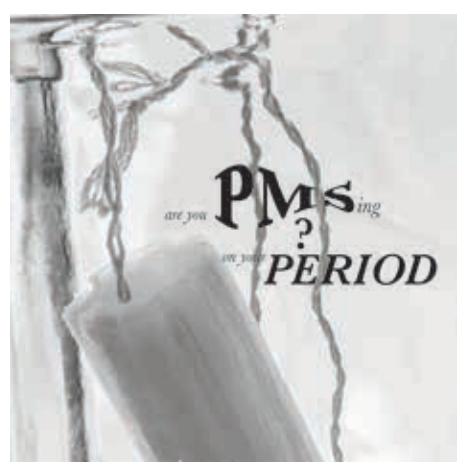
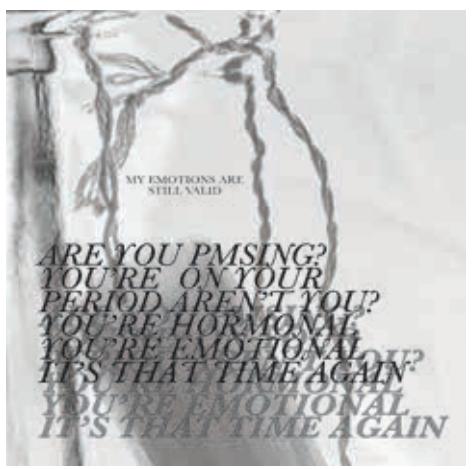
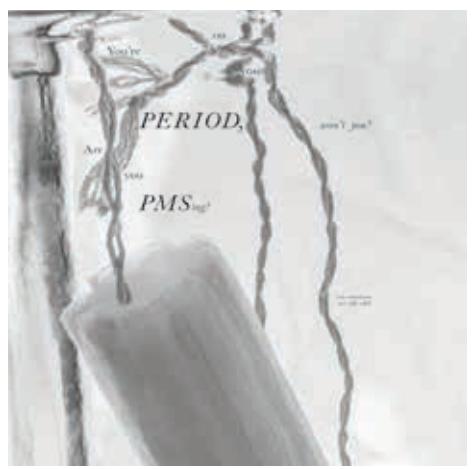
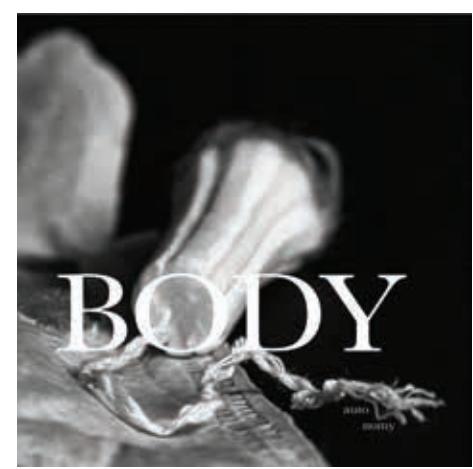
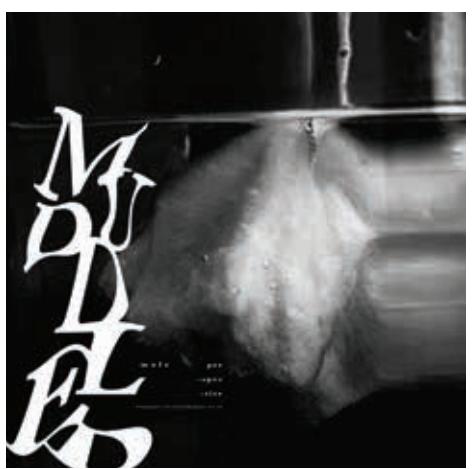
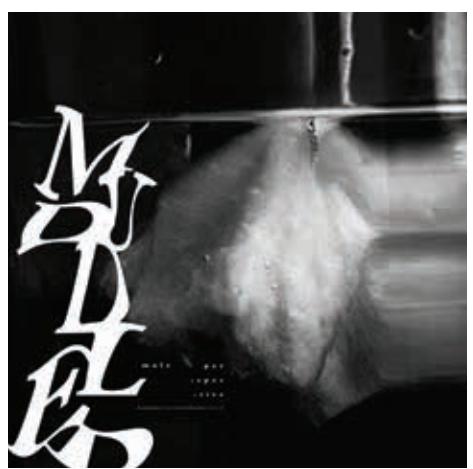
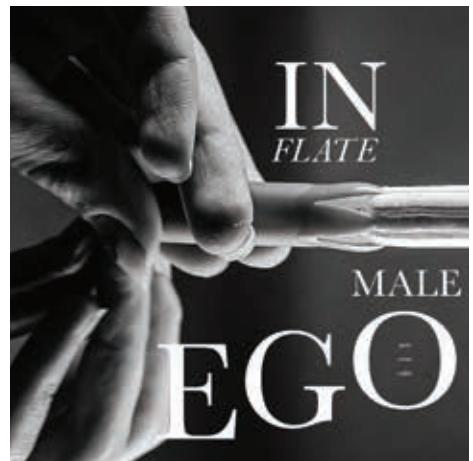
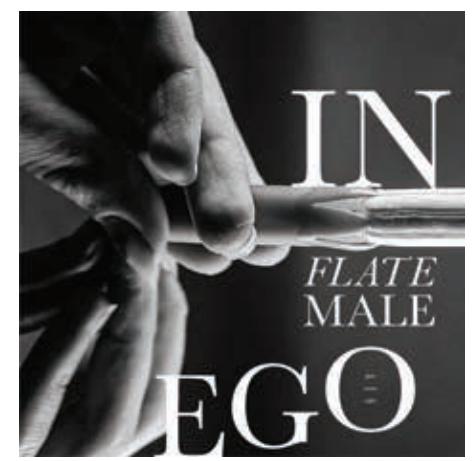
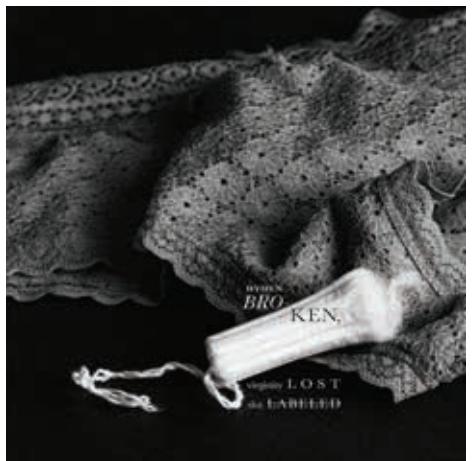
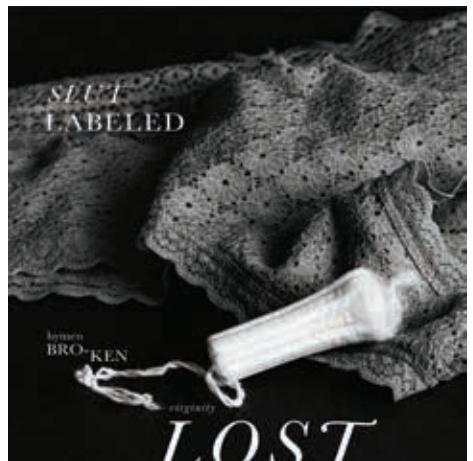


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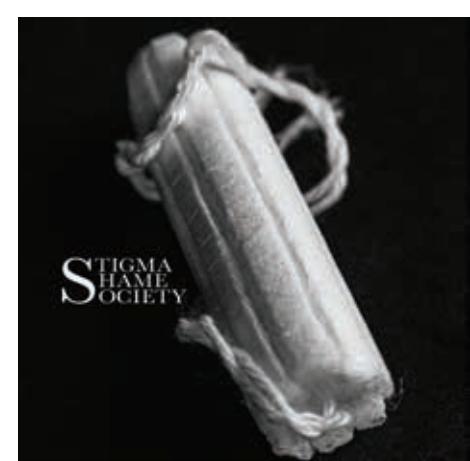
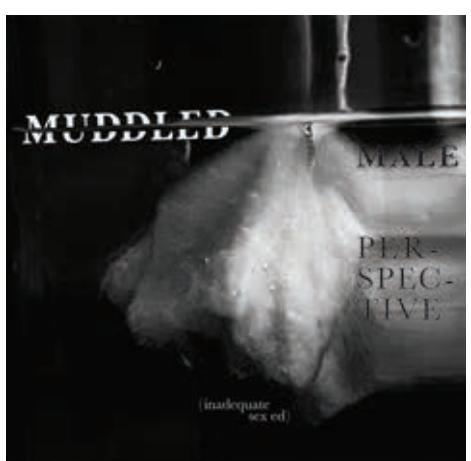
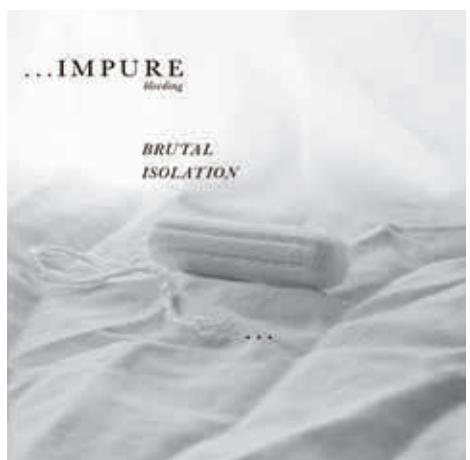
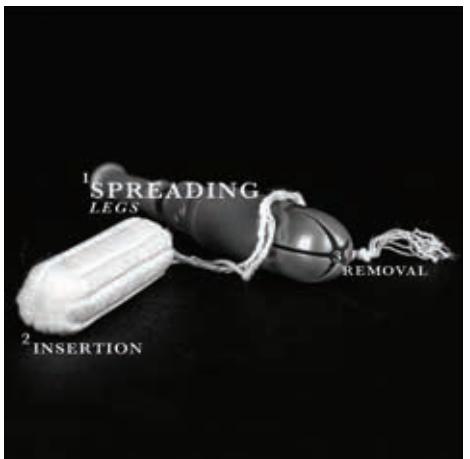
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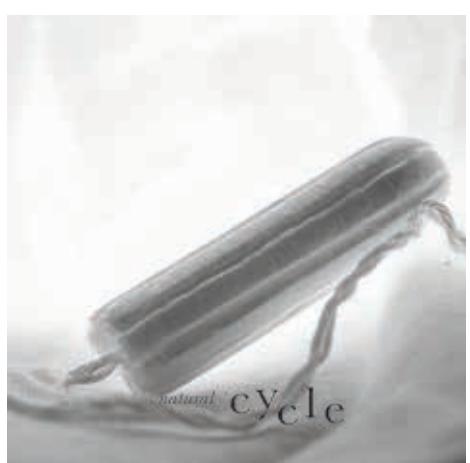
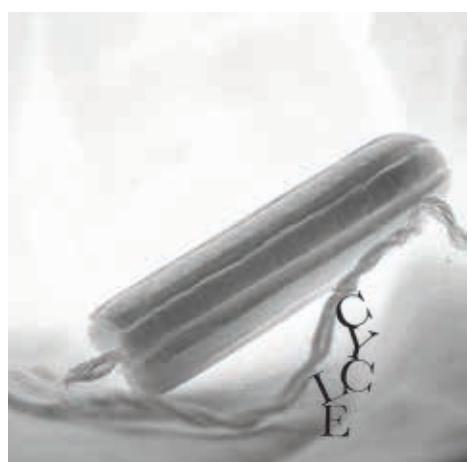
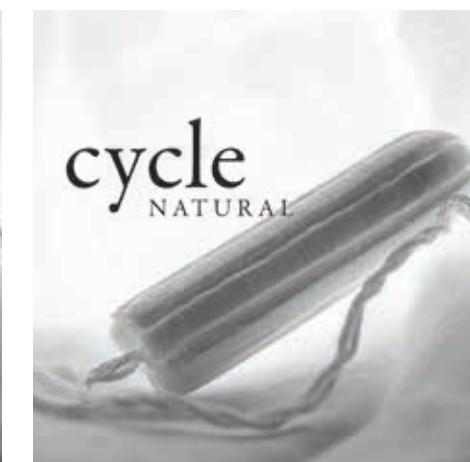
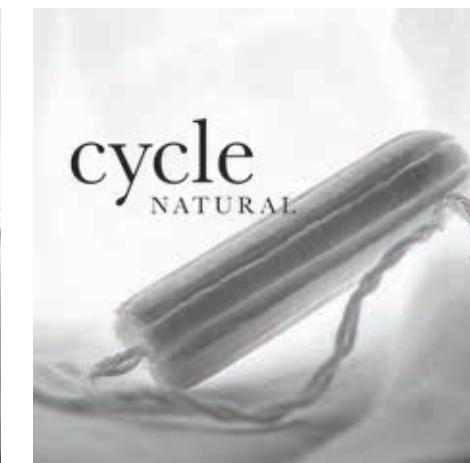
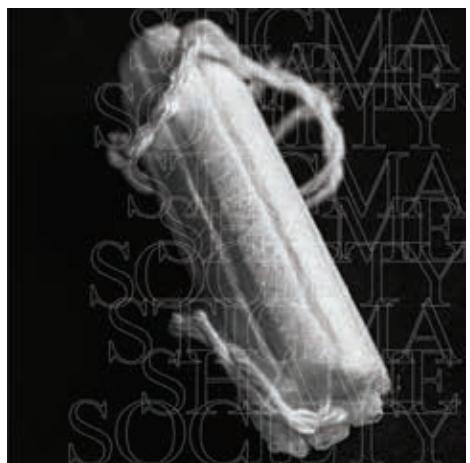
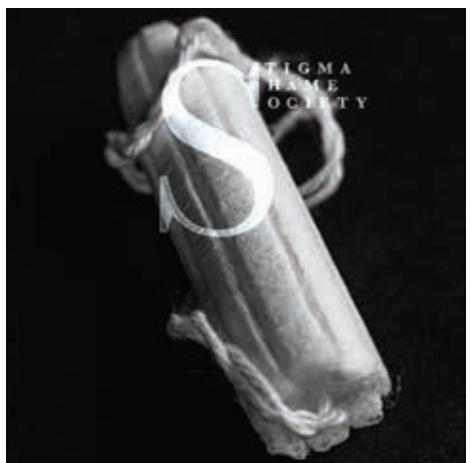
PROJECT 1



PROJECT 1
—type & image—



PROJECT 1
—type & image—



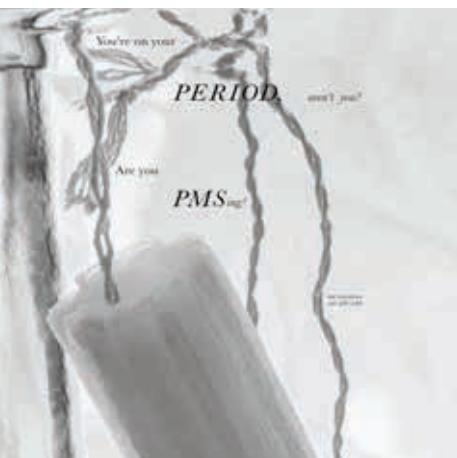
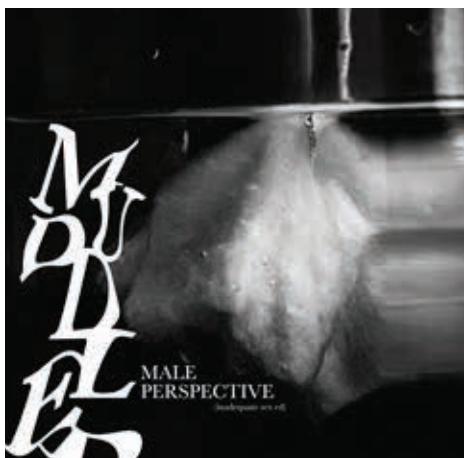
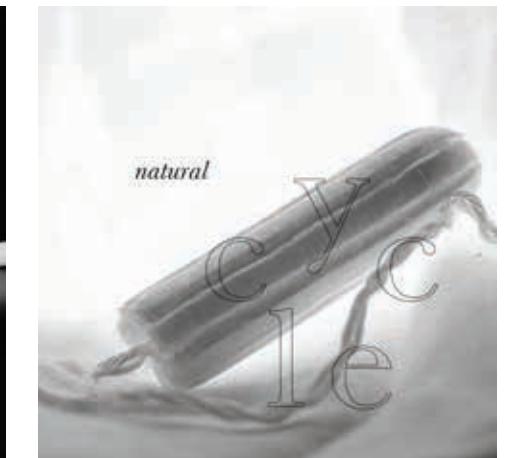
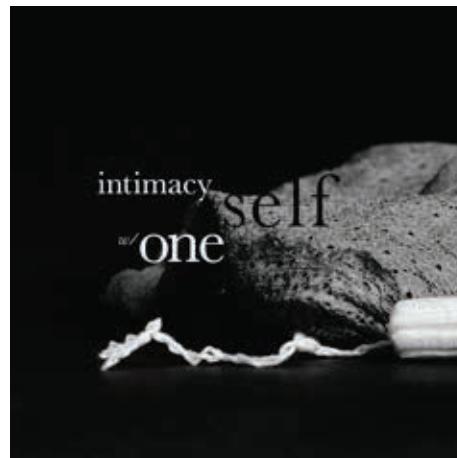
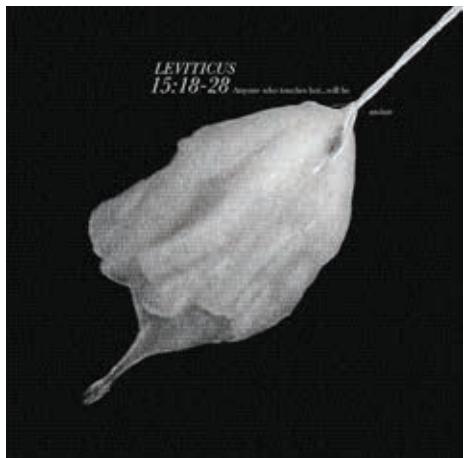
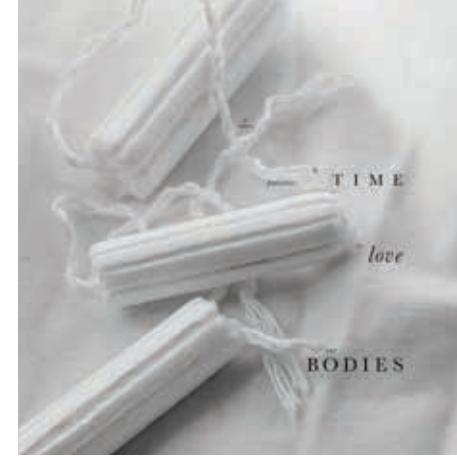
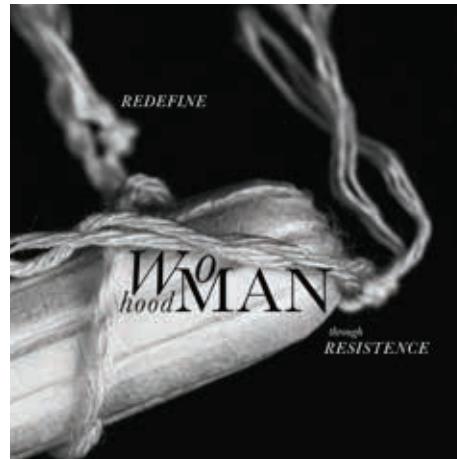
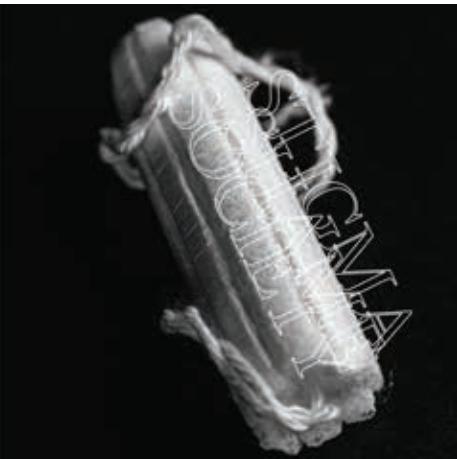
PROJECT 1
—type & image—

-WALL ARRANGEMENTS-



PROJECT 1
—type & image—

-FINAL SET-



PROJECT 1
—type & image—

—REFLECTIONS—

Reflection 1: Type Choice

For this project, I selected the typeface Baskerville. Since the object I chose to document and explore was a tampon, I went into my search for a typeface considering either a traditional, more "feminine" serif, or a sterile/clinical, more anonymous sans serif. While pairing typefaces and exploring within Illustrator, the sans serif ones felt too plain and uninteresting with the relative cleanliness of my object. The struggle I had with finding a serif, however, was discovering one which had a variety of weights. I was leaning towards Georgia, but the lack of weights within this font family was problematic. I needed a font which could feel light and delicate to play with the idea of stereotypical femininity, which people associate with the menstrual cycle. A serif family would also evoke a sense of tradition, which I thought would be a fun contradiction and powerful juxtaposition to pair with the progressive ideas I wished to communicate through my imagery and writings.

Reflection 2: Connotative Compositions

For my connotative pieces, I wished to explore a variety of topics, which all linked back to feminism/empowerment and either the bolstering of this said movement, or the detractions of it. I used ideas from my essay, such as womanhood, taboo, sex, and so forth to reflect upon the tampons. Each piece of content was thoroughly researched, and I brainstormed through this research, and through my prior knowledge/personal experience. From extensive brainstorming, I paired each saying with the image I thought would reflect the strongest meaning. For example, I used questions some men may pose to women on their menstrual cycle like: "you're on your period, aren't you?" or "are you PMSing?" I placed these lines with a close-up image of a tampon bouncing in water to signify the supposed chaos of the female brain on her cycle. As a woman, I know hormones affect my emotions when I'm either "PMSing" or on my period, but I also know my feelings are not invalid due to this natural occurrence. I scattered the type within this image as well, alluding to the undermining and inconsiderate connotations of such questions. Some other designs have text more embedded in the image like in the lay-out "intimacy with oneself;" I purposefully put the type within and on top of the lacy underwear to symbolize closeness and comfort with one's own body. Other images display text which is harder to read, such as "stigma, shame, society." The

leading is tight on this image to communicate the stacking of barriers we are born into within our society. The lack of readability I hoped would also contribute to the idea that these expectations and restrictions are extremely entrenched within our world, and we sometimes don't even recognize them since we've become so systemized. Some images utilize hierarchy to display meaning, like "inflate male ego, ignore women welfare." "Ego" is the biggest word on the page, as I think narcissism and toxic masculinity fuels inequality and disrespect for women, especially within the workforce. The words "disregard women welfare" also appear the smallest on the piece and are tracked tightly within the giant "o" of ego, as women's needs are getting lost in the shadow of male power. Hierarchy is also utilized within the "power imbalance" lay-out to assist with read-path, more than to contribute to meaning. I did enlarge what I considered the most important piece of the phrase. Overall, I tried to select a variety of phrasing and compositions to build a meaningful body of work.

Reflection 3: Denotative Compositions

The denotative content becomes a bit more blurred than the connotative. Although it is definitive in multiple ways, I think it sometimes holds a bit of connotative purpose as well. For example, "the rose between my legs deserves gentle care," can refer literally to the tampon pictured expanding in the water, but it can also reference the vagina ("flower" or "de-flower") and self-care. Some of the content is strictly denotative, such as "natural cycle" or "itch" both of which refer to a physical quality of the object or a function of the object. One piece gives a step-by-step direction on how to insert a tampon, while another few pieces reference cost or cost inequality. "It's only a cotton stick," is ironic as the saying is denotative, but the connotative body of work contradicts the idea that a tampon is only a stick, so there's a hint of sarcasm in this piece. For the design on "body autonomy," I played with the denotative idea of tampons being a necessity but paired it with a more connotative concept of holding the rights to your own body. The way I positioned and stylized the type all related to its underlying meaning. In "slut labeled, hymen broken, virginity lost," the placement of the words is attached more to meaning than strict hierarchy. I placed "hymen broken" directly at the tail of the tampon, as the tampon can literally break the hymen (denotative). "Slut labeled" is placed on the underwear of the image as underwear/

undergarments can be directly linked to sex, both the denotations and connotations of a very intimate, human act. "Virginity lost" sits at the bottom of the page and the letters appear cut off, as if they are fading off the bottom, playing with the literal representation of the word "lost." In "body autonomy," the word "autonomy" is cut up into three syllables kind of like how our bodies are made up of multiple parts. "The rose between my legs deserves gentle care" appears in italics with both tight leading and tracking, feeling both delicate, yet compressed all at once, somewhat like a closed flower bud, which will eventually expand. Multiple designs implement hierarchy, but the most obvious one is the step-by-step image. The first step appears the largest, and then the second and third decrease numerically in size to indicate proper read-path. On another composition, "pink tax" and "luxury tax" appear the largest as I wanted these words to hold the most significance. Generally, I struggled more with these designs, but I think they communicate what I was hoping for efficiently and effectively.

Patterns within My Work

Glancing at my work, with both professors' and peers' feedback, I noticed I tend to gravitate towards delicate type or type with a quiet voice. I think this has to do with my inability at times to test the extremes and break grid. During Type 1, my professor was always encouraging me to "mess things up, Madie." I also think the delicate aspects come naturally with my chosen object. Since tampons feel light and intimate (both physically and symbolically), I think some small, delicate type benefits the overall messaging of the work. However, some bold, extremely scaled type could also aid in diversity and message of the overall set. Some of my designs utilize big type, but I can explore further to test what works and doesn't work with the entire body of work. I want to push the extremes a bit more, and then reign in my choices to ones which can stand on their own, but also fit in nicely with all of the other compositions.

Final Reflection

I think my project this round entailed a quieter voice when it came to typography in order to mirror the delicate traits of tampons, so I admired the extreme nature and "loud" or large type of other's compositions. For example, I've had classes with Shiqi since freshman year and I've always respected her nerve when it comes to design. Through her work, Shiqi always pushes the limits and appears to thoroughly understand

the intricate shapes/features of letter forms. In her compositions, she wasn't afraid to convert type to outlines and stretch it in strange/interesting ways. In the future, I could try to play with the lines of letters and extend them far beyond the page. The texture of David's work also inspired me. I think David and I both utilize grid-play to strengthen our designs, which seems to be how David balanced the extreme rhythm/textures of his work with the grounding of strong horizontal lines. The type played off of the strong lines of his object, but also glitched, scattered, and warped to activate space and reflect his exciting, erratic panoramic imagery. Another set of work I adored was Sam's tea strainers. Sam and I worked and did critiques together a few times throughout the project, and I admired Sam's process, which she describes as "all over the place." Despite the chaos Sam describes, I noticed as she works, she sometimes breaks grid and goes with gut-feeling/optical appearance, rather than always sticking to mathematical grids (although Sam is strong at both grid and non-grid play). Sam helped me break out of my comfort zone, and I hope to utilize a variety of process techniques in the future. I also appreciated her use of headline type, with simple, bold words, which felt extremely settled due to their purposeful placement and kerning. The headline type also fit nicely with Sam's high-contrast imagery. The personal nature of her item was also intriguing. Within Leo's work was immense repetition and intersecting/overlapping letters achieved through pathfinder and other Adobe Illustrator methods. The intersecting type forms of Leo's project were fascinating as a viewer, along with the use of a different language, and I'd like to try similar letter relations later (but I wouldn't want to implement other languages in my type as I do not speak anything but English and a small amount of German). Another set of work, which caught my eye, was Nick's microphone stand. The lay-out of his compositions felt strong due to the vertical extremity of it upon the wall. The expanse of space played well with his project's correlation to sound, which makes me think of sound waves and how they expand outwards. In future projects, I'd like to think more about visual metaphors when it comes to display in a literal space. Overall, I'm pleased with my final set of tampons, but like every design, it could always be better and evolve further. My favorite aspect of this project was the ideation process, especially the writing and meaning behind each square, along with the countless iterations made. I'm also happy for my classmates and continue to be inspired by their ideas and work every day.

—BRIEF—

In this project, you will make a series of collages to explore central concepts that emerged from Project 1. Based on details articulated in your research paper, and accompanied by a subsequent mindmap, each student will create a library of original compositions comprised of original and found illustrations, photographs, typography, video stills, patterns, textures, etc. The goal is to move beyond realistic representations and understand how abstraction plays a role in message making.

Nº1 – BRAINSTORM

mind, concept maps, & reflection

Nº2 – IMAGE GATHERING

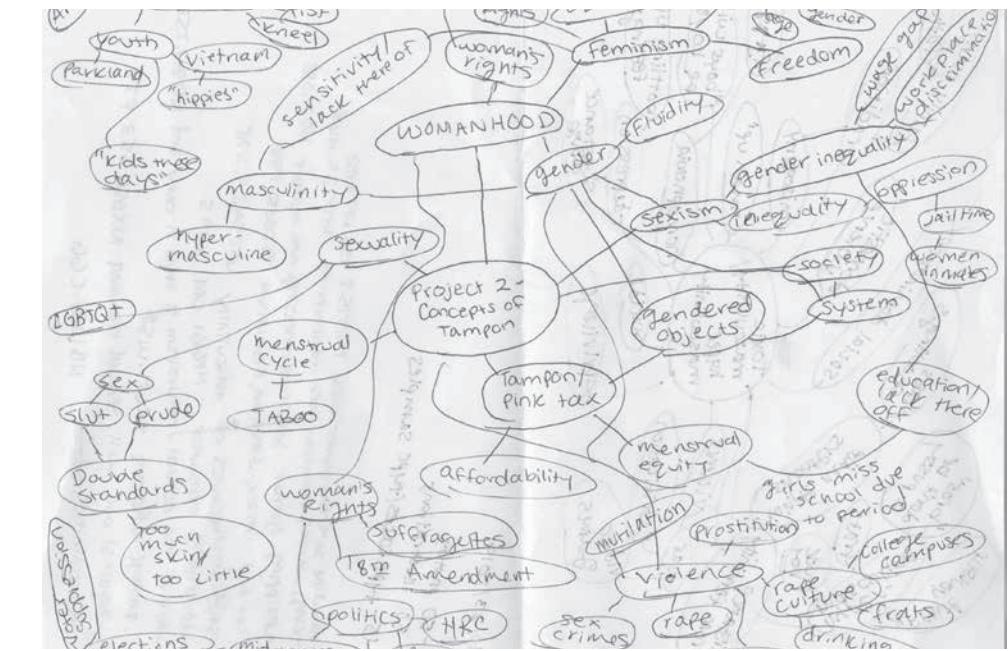
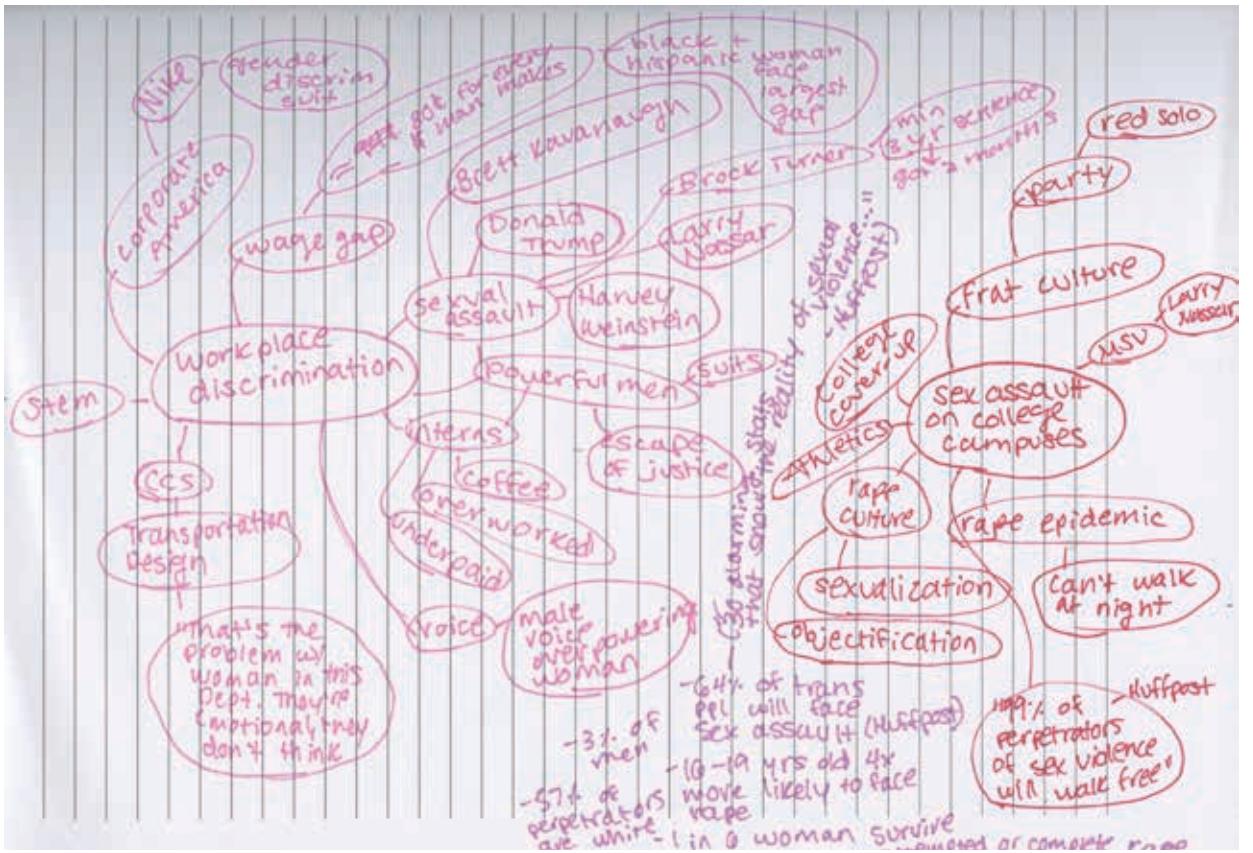
contact sheets

Nº3 – FINAL COLLAGES

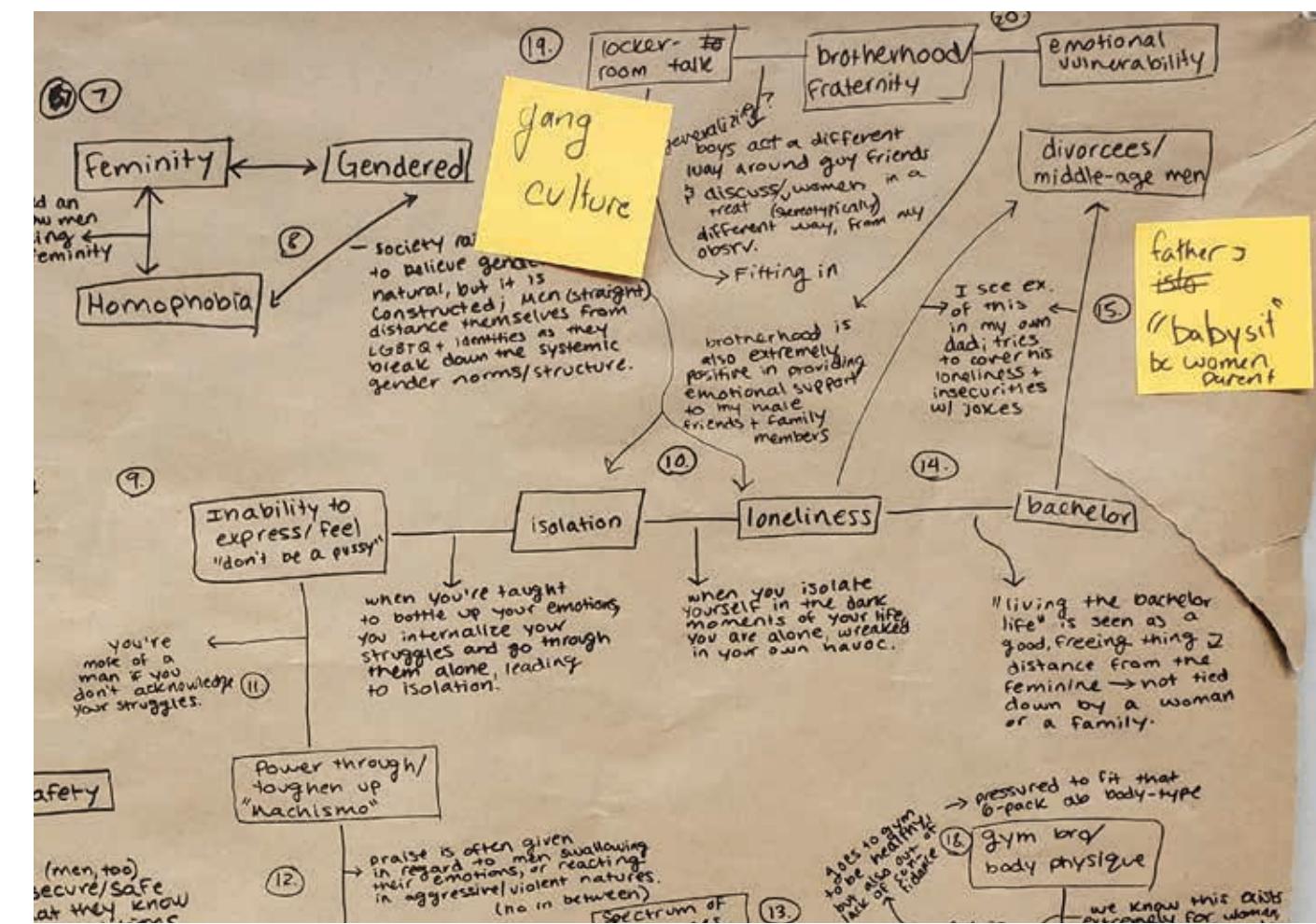
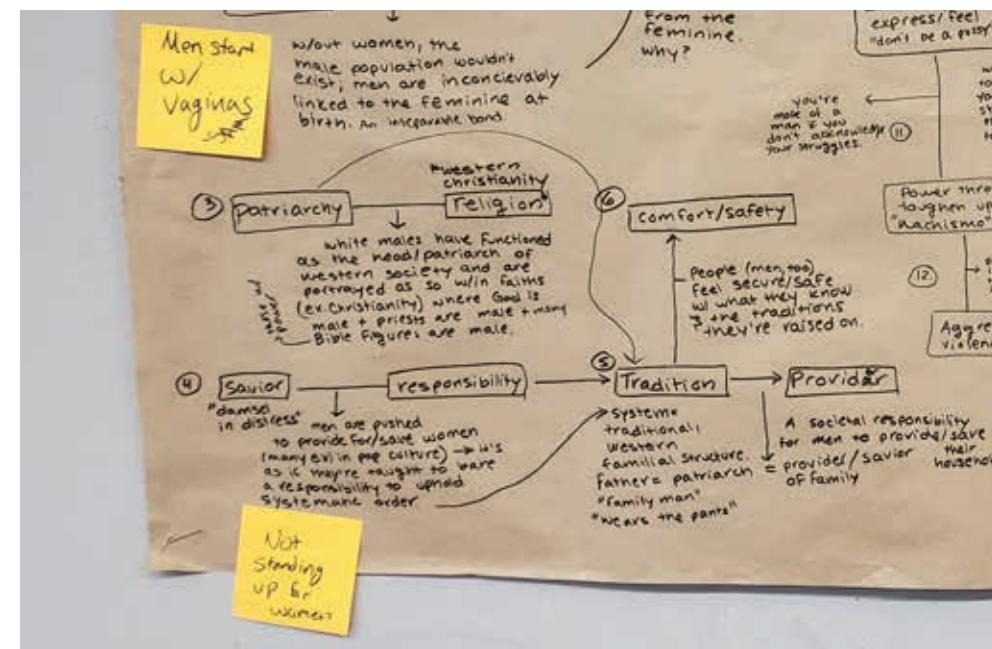
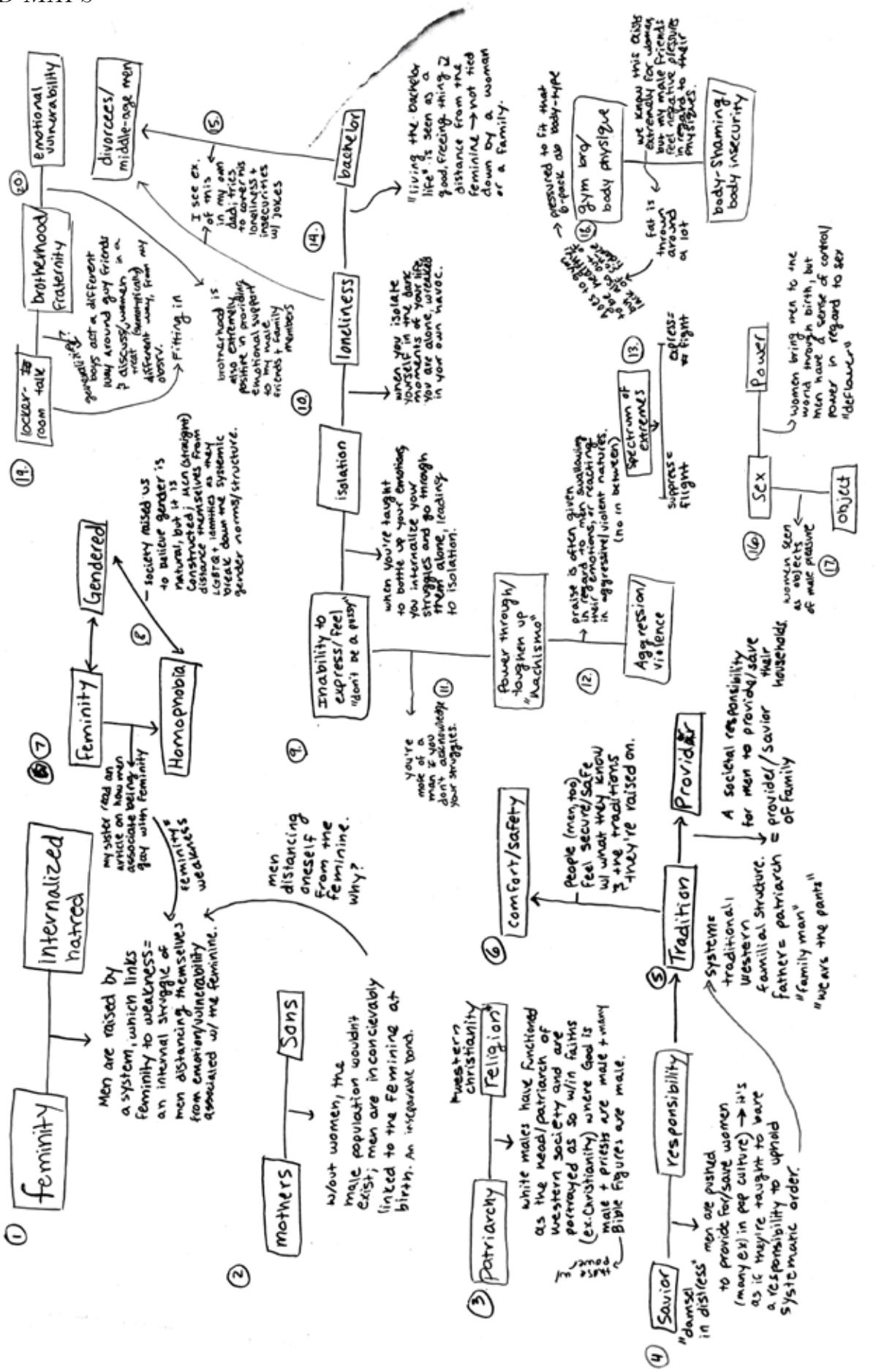
photo, illustrate, type & general

THE MAN-COLLAGES

-MIND MAPS-



MIND MAPS -

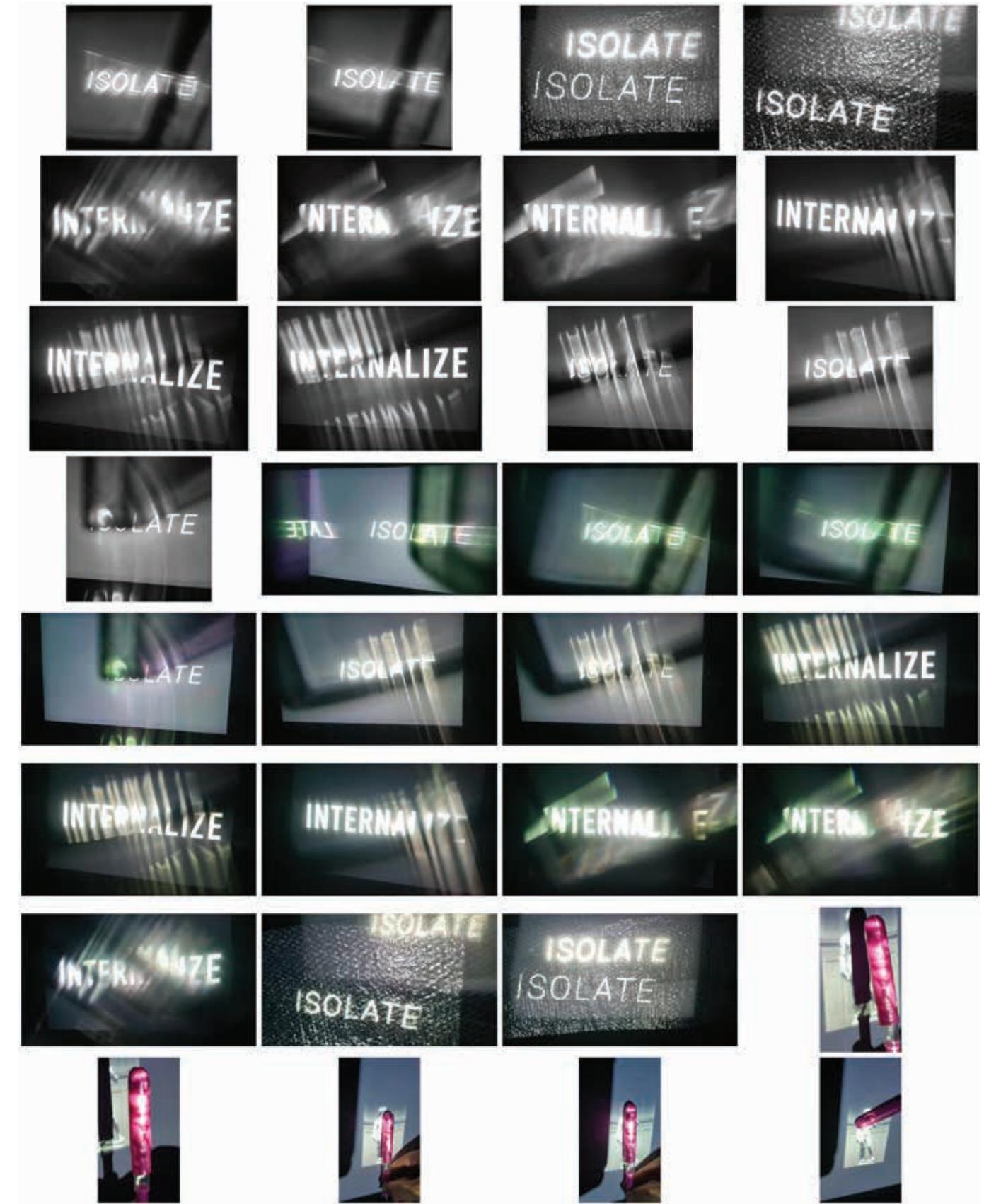




PROJECT 2



PROJECT 2
—image gathering—



PROJECT 2
—image gathering—



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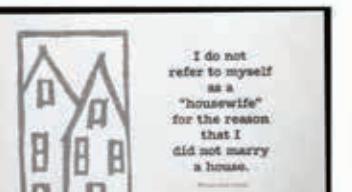
Ambiguity

father&son
The Bond

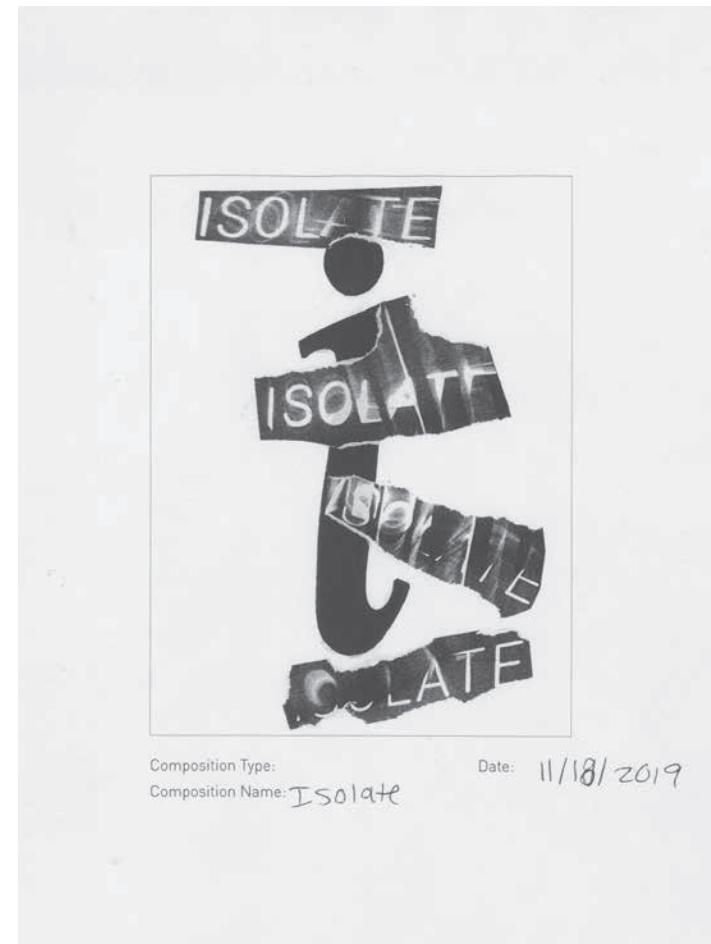
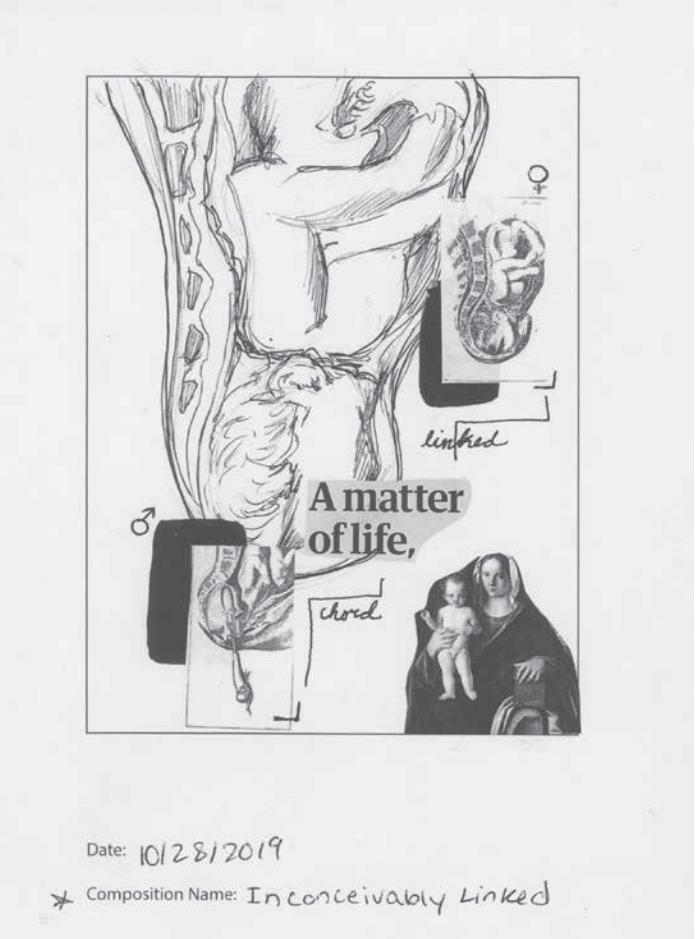
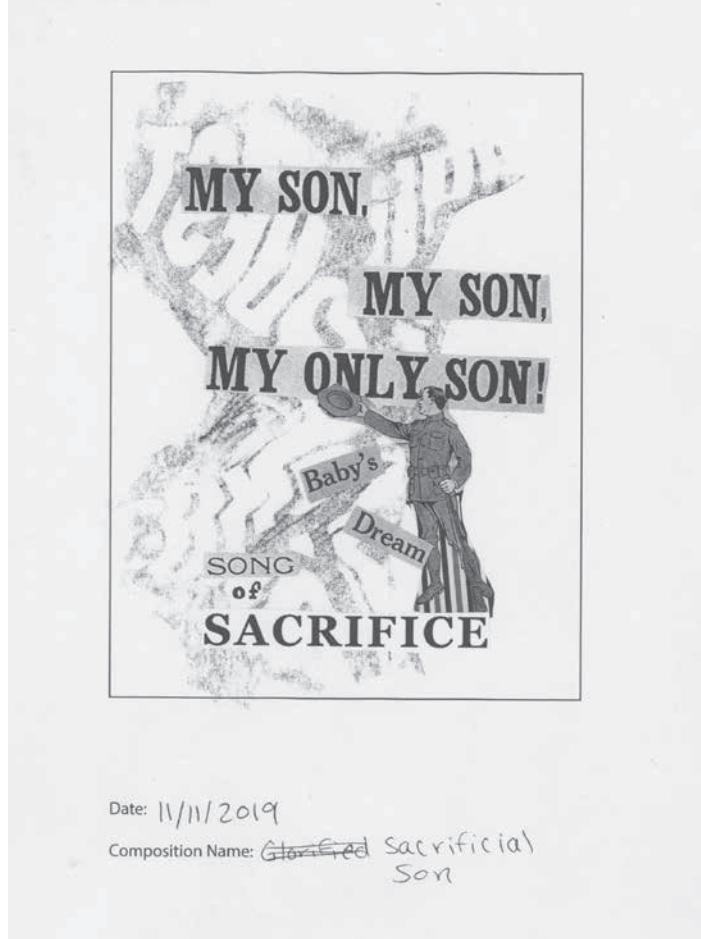
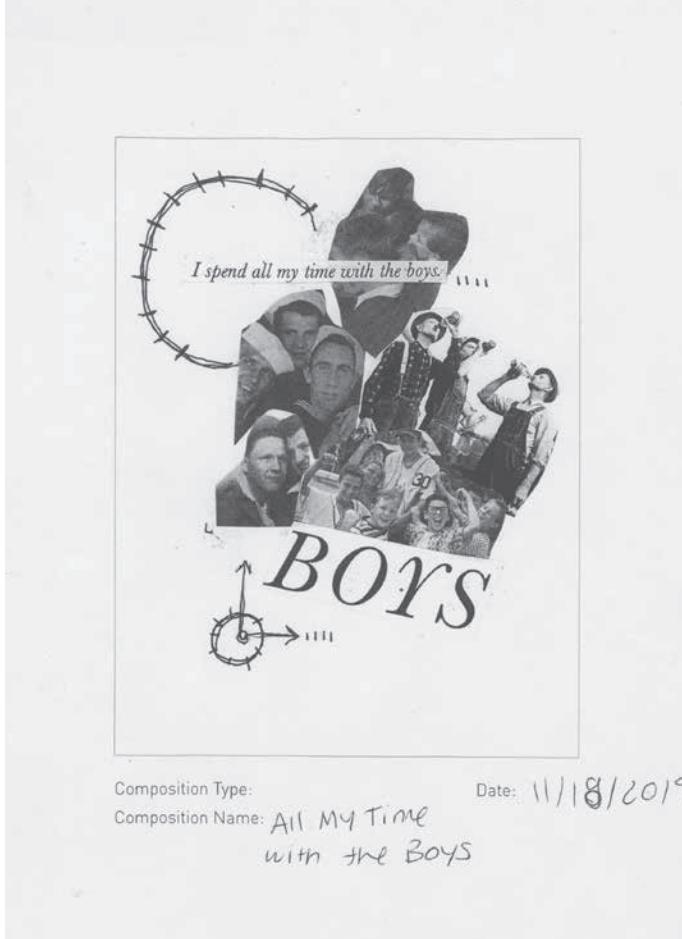
MASCULINE
INTERESTS

THINKING YOUNG

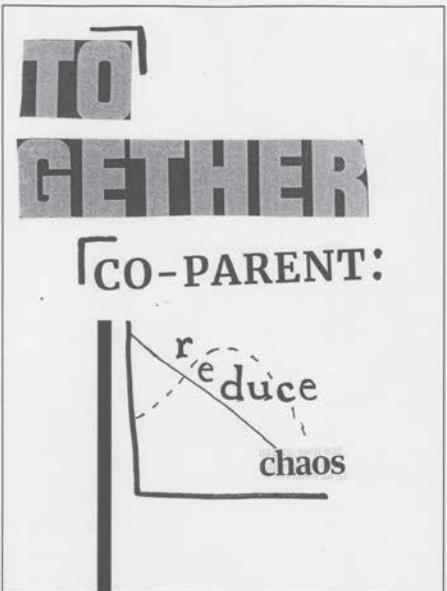
ORGANISM:
NATIONAL ENERGY AND NATURAL FLUX



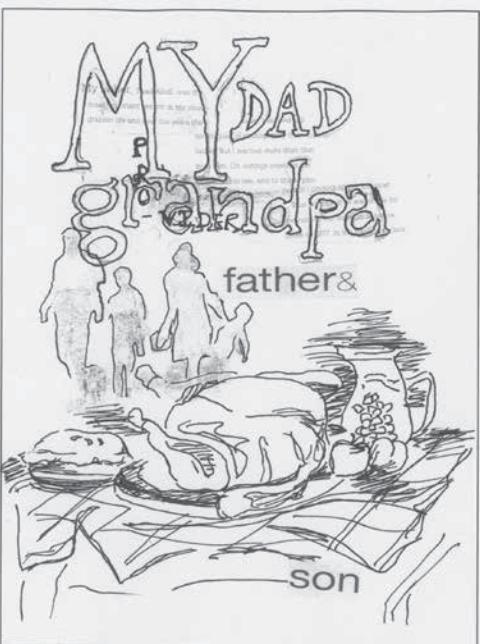
PROJECT 2
—image gathering—



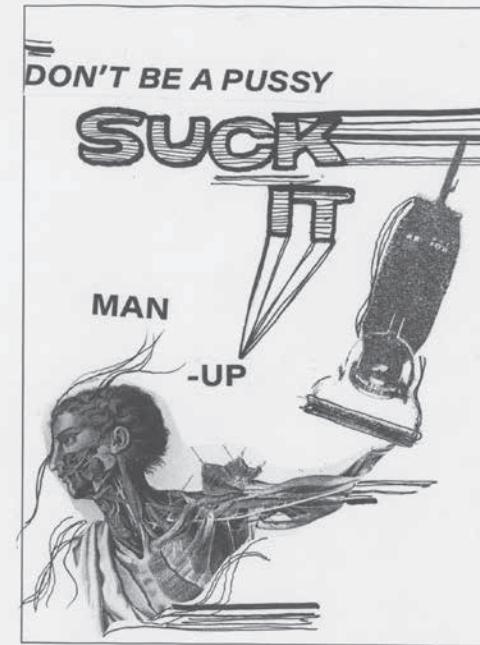
PROJECT 2
—final collages—



Date: 11/11/2019
Composition Name: Co-parenting



Date: 10/29/2019
Composition Name: Provider



Date: 10/30/2019
Composition Name: Suck It Up



Date: 11/6/2019
Composition Name: Emote



Date: 11/11/2019
Composition Name: Vulnerability

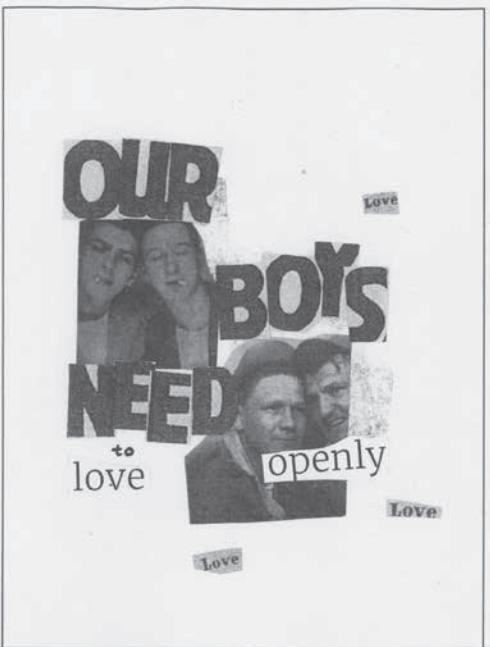


S
Date: 11/4/2019
Composition Name: Permission
(even though you shouldn't need it)



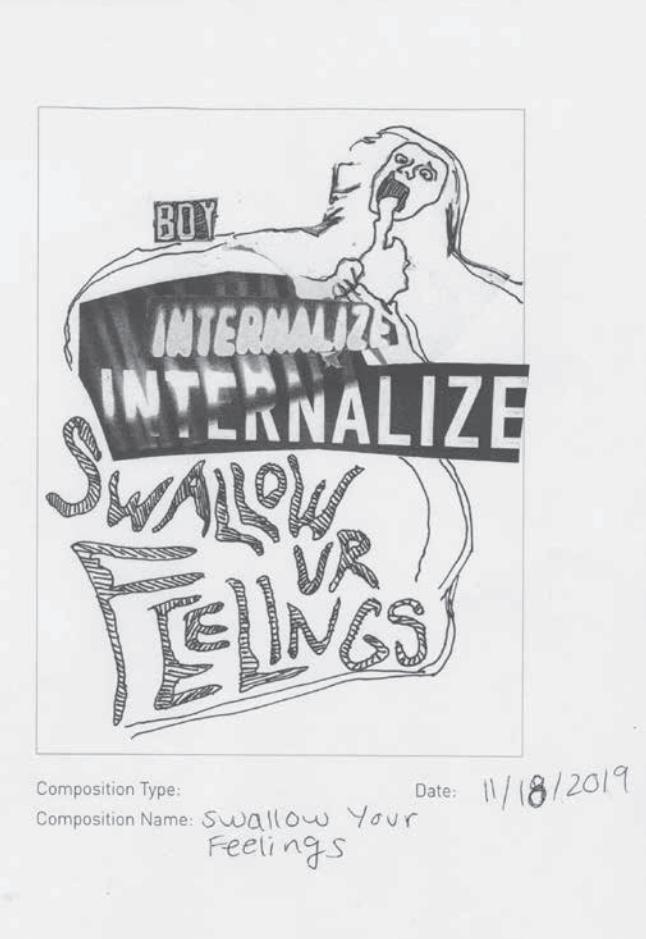
Date: 11/6/2019
Composition Name: Humor as a Coping Mechanism

PROJECT 2
-final collages-



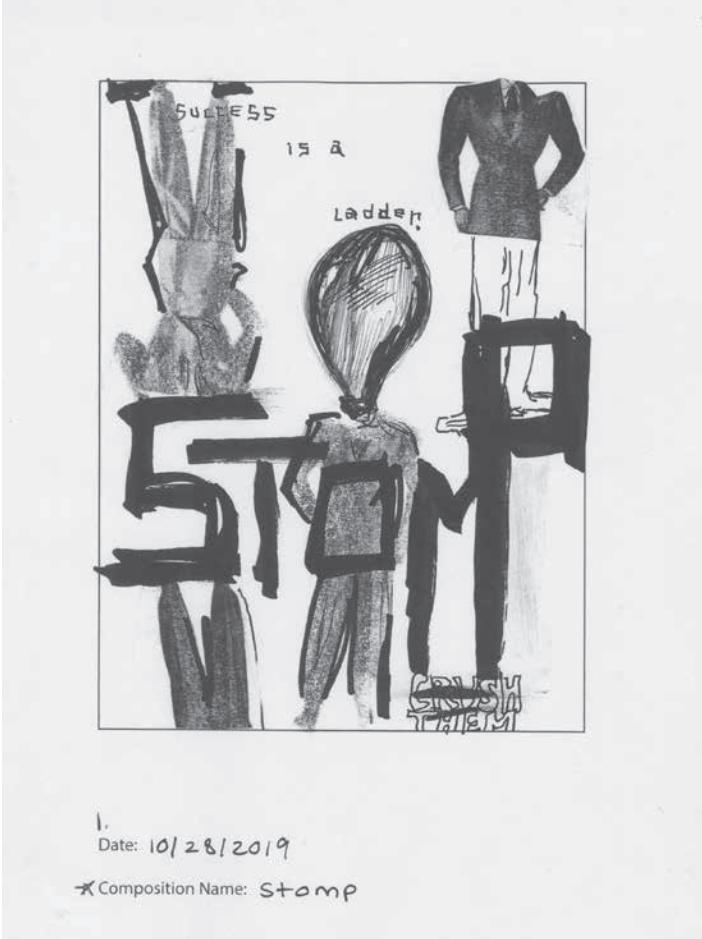
Date: 11/11/2019

Composition Name: What Boys Need



Composition Type:

Date: 11/18/2019
Composition Name: Swallow Your Feelings



1.

Date: 10/28/2019

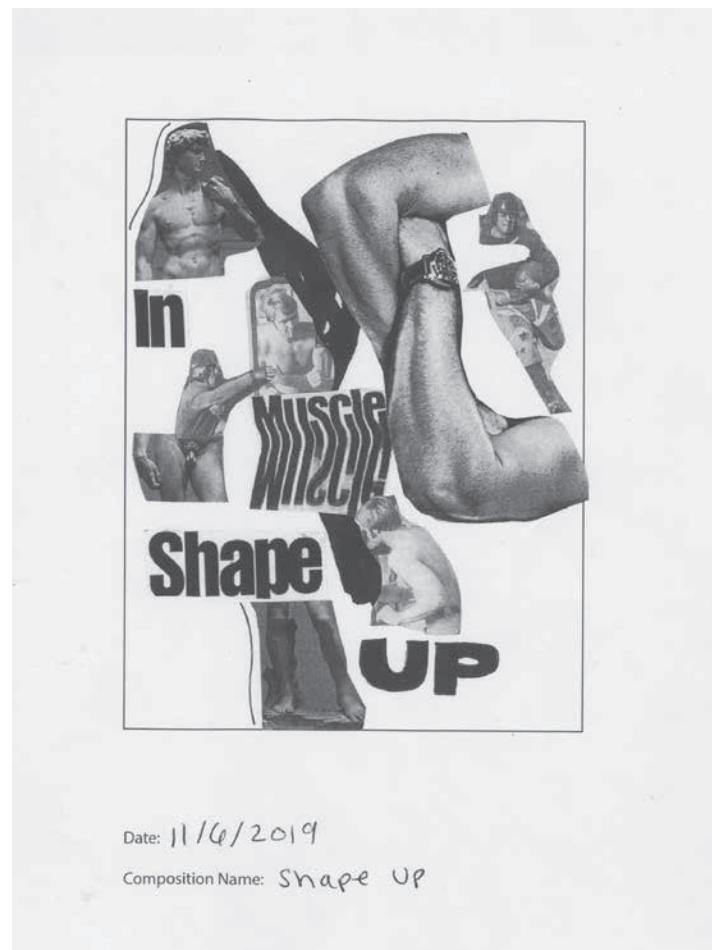
Composition Name: Stamp



3

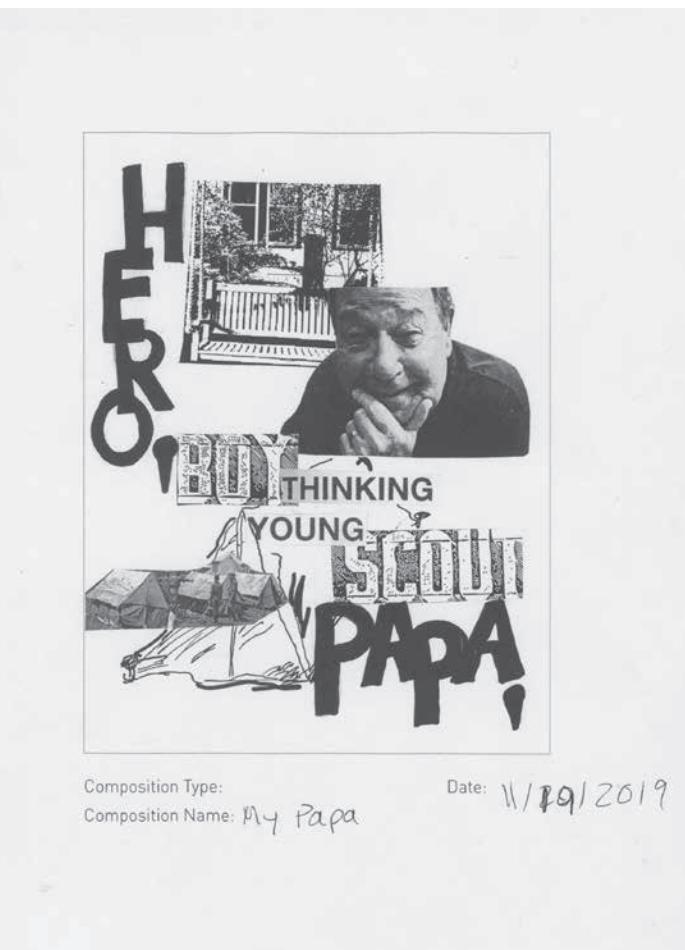
Date: 11/4/2019

Composition Name: The Traditional Family



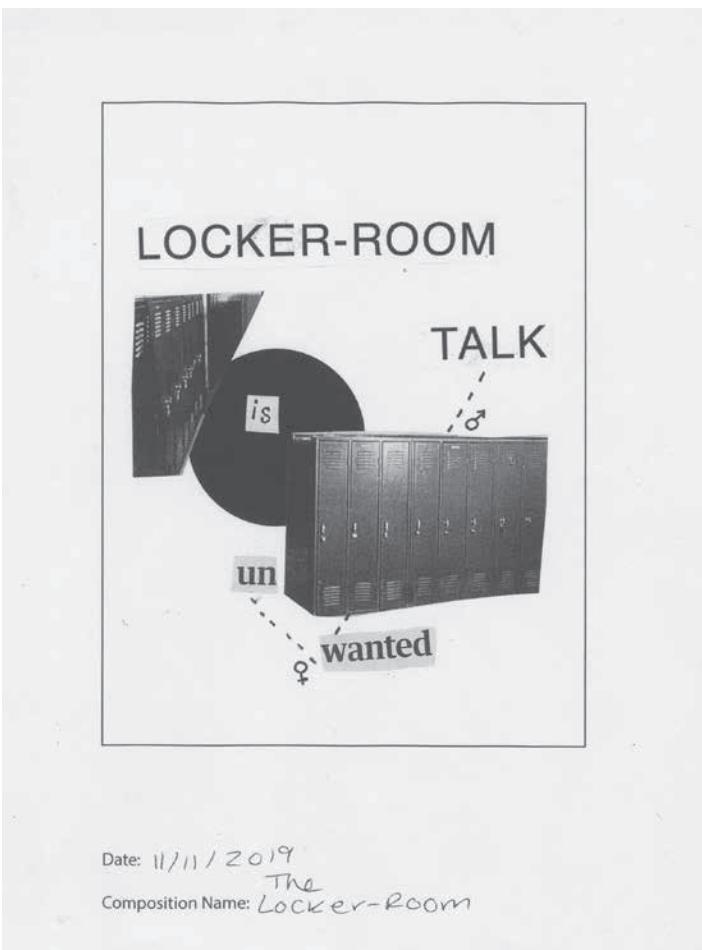
Date: 11/6/2019

Composition Name: Shape Up



Composition Type:

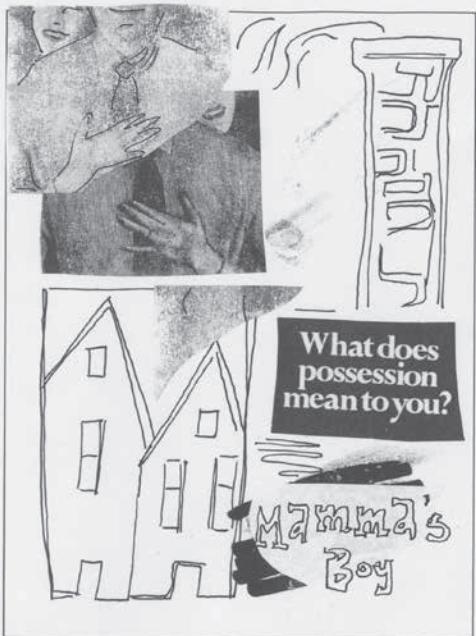
Date: 11/19/2019
Composition Name: My Papa



Date: 11/11/2019

Composition Name: The Locker-Room

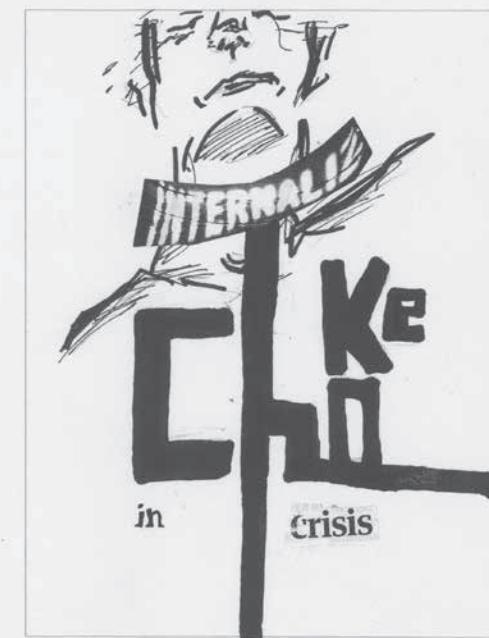
PROJECT 2
—final collages—



Date: 10/28/2019
Composition Name: Possession



Date: 11/01/2019
Composition Name: Tradition



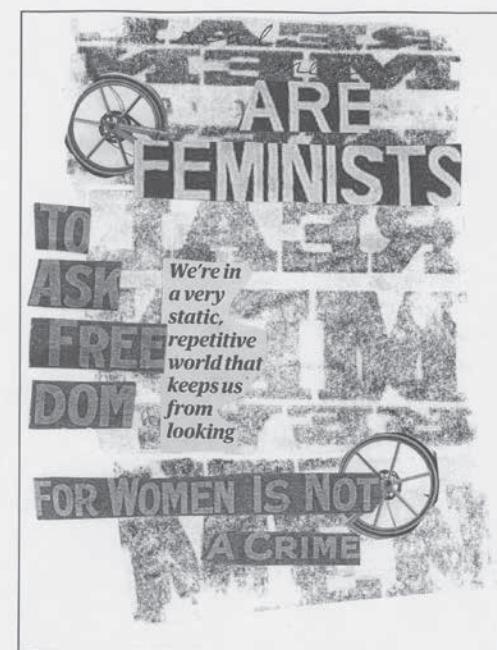
Composition Type:
Composition Name: Choice
(Keep it Inside)
Date: 11/18/2019



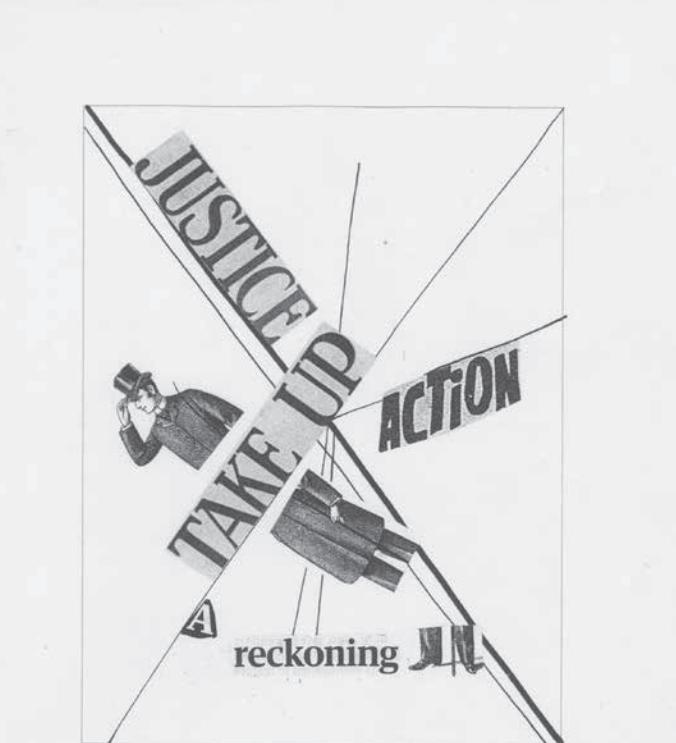
Date: 10/30/2019
Composition Name: A Healthy Partner is a Safe Haven



Composition Type:
Composition Name: A PSA For
Men
Date: 11/18/2019

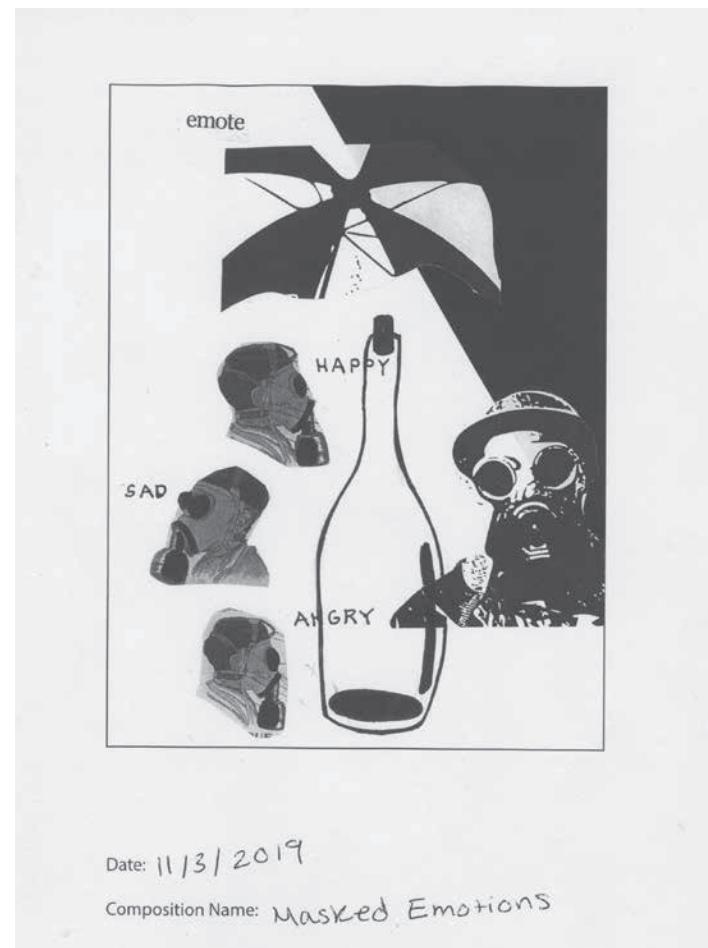
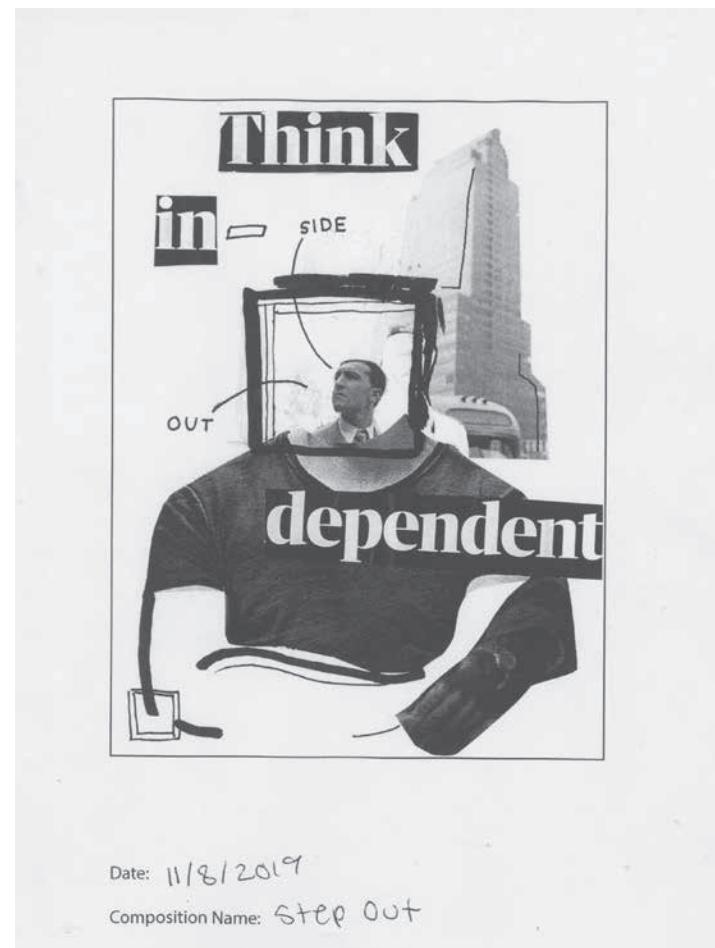
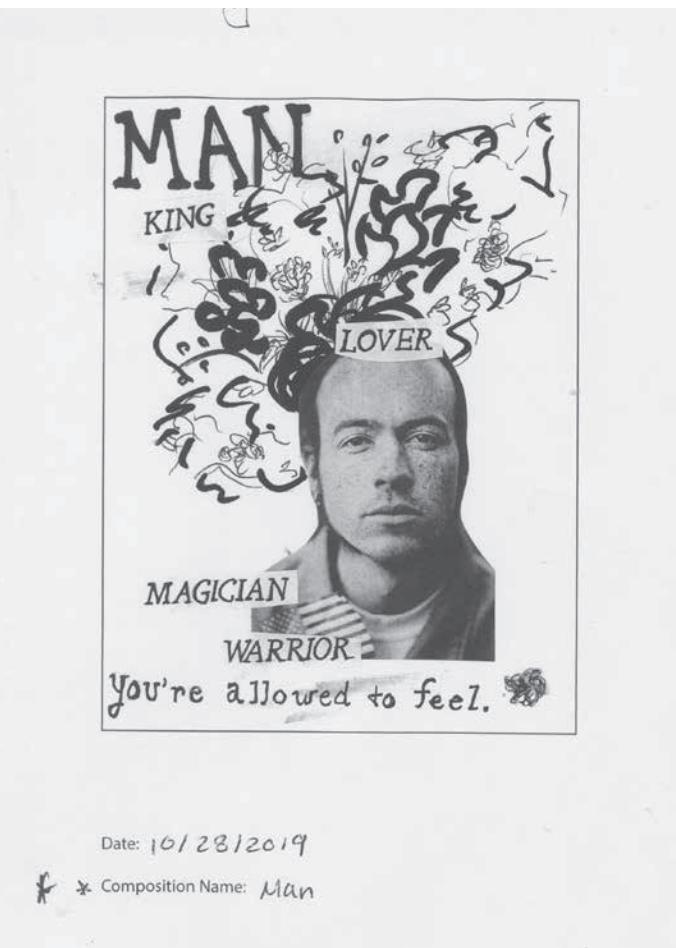
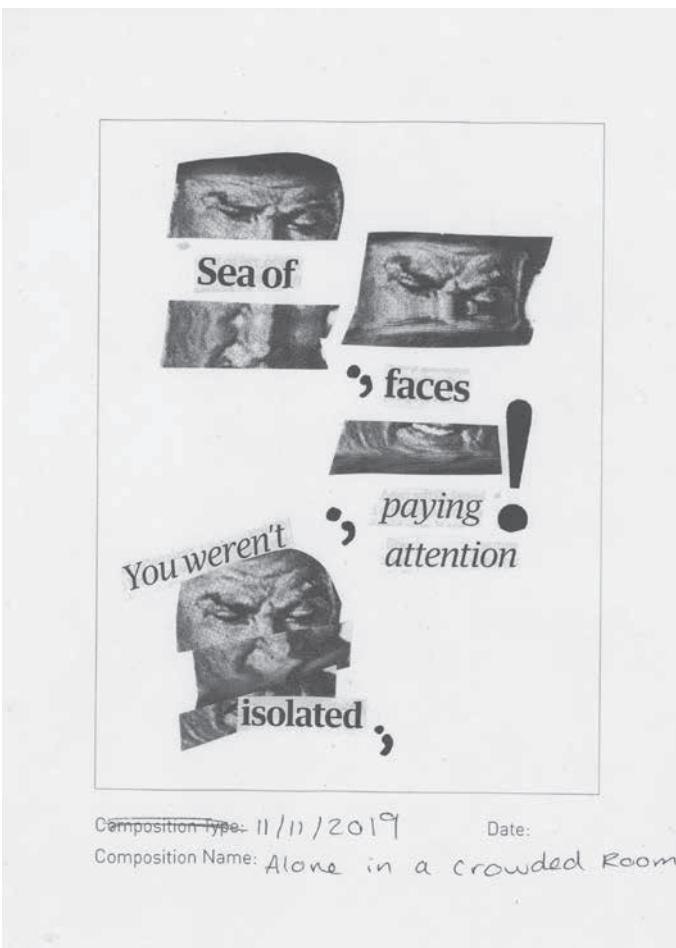


Date: 11/11/2019
Composition Name: Real Men



Composition Type:
Composition Name: Man of
Justice
Date: 11/19/2019

PROJECT 2
—final collages—

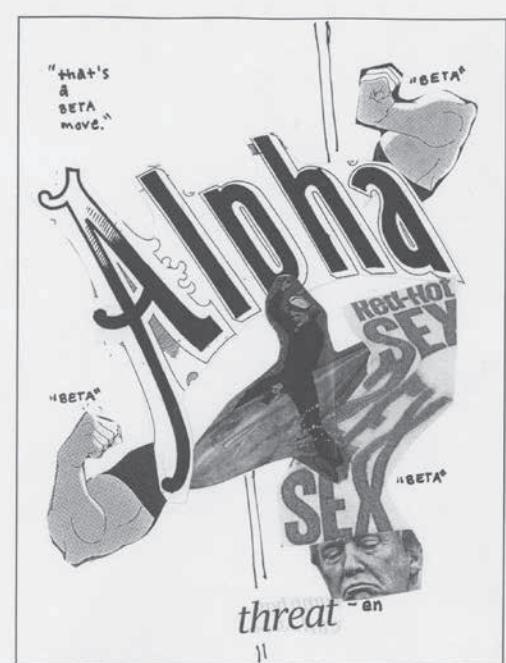


PROJECT 2
-final redagæk-



Date: 10/29/2019

Composition Name: My Dad



Date: 11/11/2019

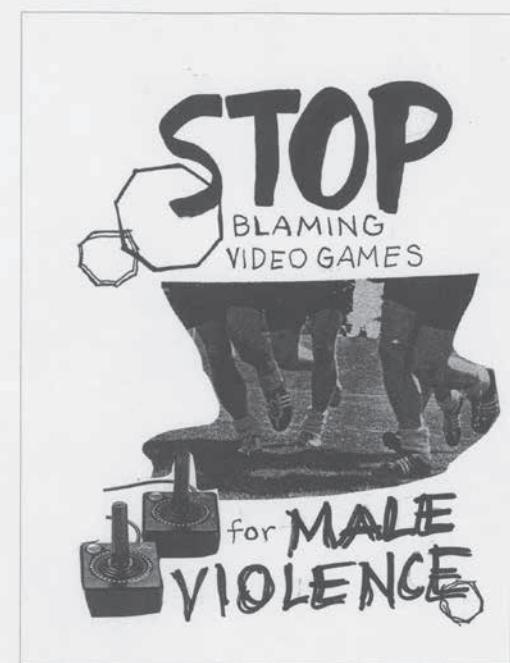
Composition Name: Alpha



3

Date: 10/28/2019

Composition Name: Baby



Composition Type:
Composition Name:

It's more
than just
video games.

Date: 11/10/2019



4

Date: 11/18/2019

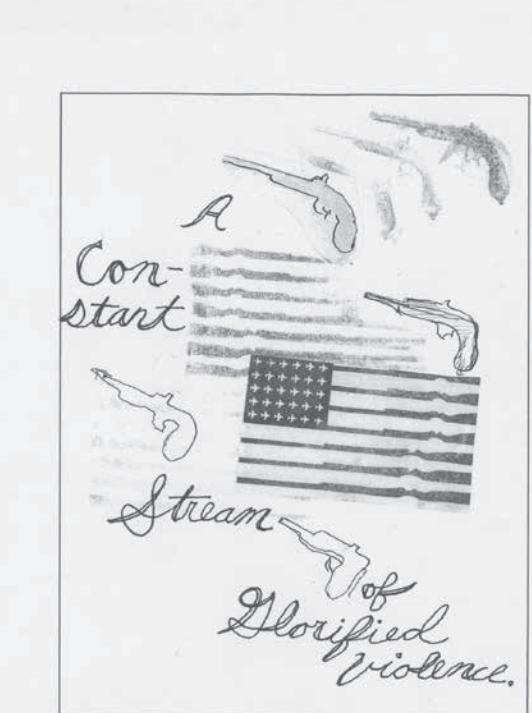
Composition Name: Demagogue



Composition Type:
Composition Name:

The wall

Date: 11/18/2019

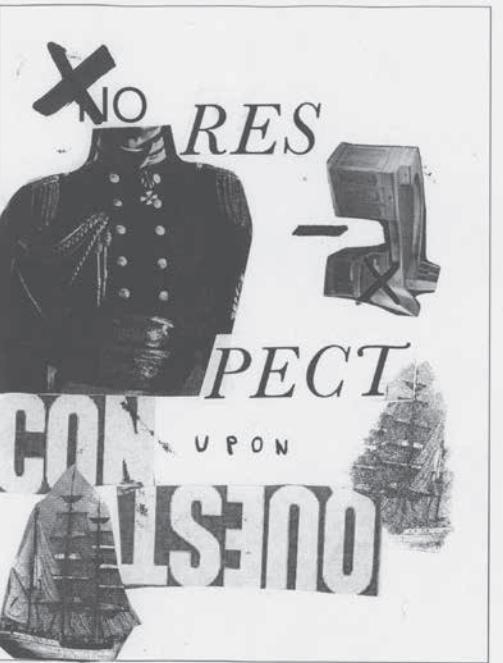


4

Date: 10/28/2019

Composition Name: Glorified violence

PROJECT 2
—final collages—



Date: 11/6/2019

Composition Name: Respect is Earned



Date: 11/4/2019

Composition Name: War Crimes



Date: 11/11/2019

Composition Name: Washed History



Date: 10/30/2019

Composition Name: Brotherhood 2

*PROJECT 2
—final collages—*

—BRIEF—

Create a pair of 24x36" posters that communicate two contrasting concepts. The concepts should be (1) related to each other but (2) explore different sides or elements of the same set of themes or ideas. The audience is your colleagues who will walk by these posters in the hallway. This exercise asks that you use time, materials, sequencing or a combination of those in the development of a clear and powerful message that informs the viewer. Use ideas from your previous studies as a core resource in developing your approach.

Nº1 — BRAINSTORM

collage selection, language, & writings

Nº2 — POSTER VARIATIONS

Nº3 — CRIT PHOTOS

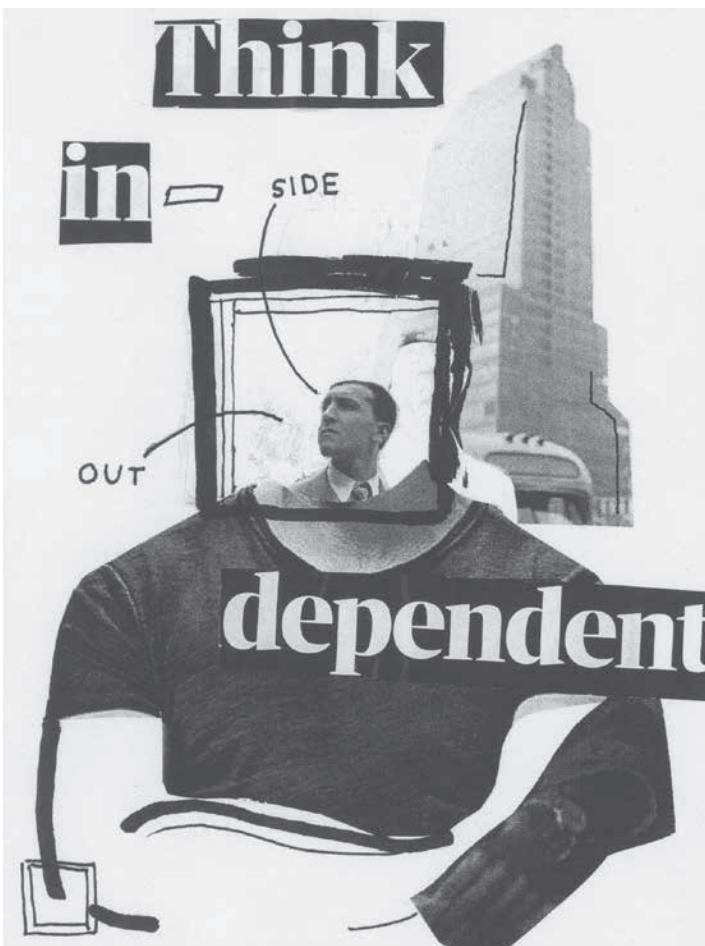
-COLLAGE SELECTION-
Strongest Collage Selection and Reflection

How do the compositions work together?

Aesthetically, the two compositions both utilize geometric shapes and angles to display a message of the systems which confine people (specifically men). Each composition also holds the symbolism of settings which can systemize thoughts. One comp displays a city, a place where people can blend in with a crowd and become one with the stream of day-to-day normality/habits. The other comp holds imagery of boxed classrooms (educational structures and curriculums can be both a constraint or expand of thought). I think through body-copy, I can make it clearer how each comp signifies the highly-restrictive gender roles, stereotypes, norms, etc. encaging and socializing men. The language of the comps are both direct statements/calls-to-action; almost as if, I, as a woman, am communicating to the men in my life to take heed.

Quality of source art? Rescan? Reshoot? Resize?

I think, since the projections in one comp were taken on my phone camera, I need to reshoot them with my DSLR, but I could do some test prints to check image quality. For the other comp, the image of the man and the building is of high-quality, but if time permits, I could try to shoot my own visuals. I'd try to take an image of a male friend for head and torso of male figure, and then I could either shoot a photo of a Detroit skyscraper or pull an image from my library.



-LANGUAGE OF POSTERS-

Poster A-Taking Control of Your Identity

Headline: Men! Step out of the system.

Sub-Headline: Be your own man.

Copy: Your identity is yours and yours alone.

Poster B-Taking Control of Your Feelings

Headline: Think in/outside the box

Sub-Headline: Feel what you need to feel.

Copy: Society tells you it is unsafe to be open, but your vulnerability is your strength.

Revised Language of Posters

Poster A-Suppressing Your Feelings by Societal Pressure

Headline: Men! Man-Up!

Sub-Headline: Don't be a pussy.

Copy: Swallow your feelings.

Poster B-Taking Control of Your Feelings, Stepping out of the Societal Box

Headline: Think in/outside the box (internalize vs. externalize)

Sub-Headline: Feel what you need to feel.

Copy: Society tells you it is unsafe to be open, but your vulnerability is your strength.

Final Language of Posters

Poster A-Boys

Headline: We teach our boys to man up

Sub-Headline: Internalize. Don't be a pussy. Suck it up. Stop crying.

Copy: Swallow your feelings and choke.

Poster B-Men

Headline: Now we must teach our men to feel what they need to feel

Sub-Headline: Externalize. Breathe. Emote.

Copy: Society tells you it is unsafe to be open, but your vulnerability is your strength.

-WRITINGS-

11/25/2019

Project 2 Transition to 3

Contrasting Statements

1. Vulnerable men, be gentle with yourself

2. Suck-it up, don't be a pussy

1. Feel what you need to feel

2. Swallow your feelings

(or) Swallow your feelings & choke

1. Raise our boys to love gently

2. Man of the House

1. A healthy ^{lover} partner is a safe haven

2. But society tells him, it is ^{not} safe to be open (or) But society tells him, it is wrong to emote (or) it is unsafe to emote

1. To take and conquer

2. Rather than to love and be tender

Vulnerability

It's a natural part of you
To fear being open

The pressure builds up
the weight upon you is strong
But it will pass soon

Gently feel it all
see in the moment of woe
And then let it pass

11/29/2019

Statement Brainstorms for Posters

1. Think in/out side the box

Society tells you it is not safe to be open.

Society tells you to ^{internalize} keep it inside

But vulnerable man, step outside

But you don't need permission to step outside

→ But gentle man, step outside

* Society tells you to internalize, but step outside

society tells you it is unsafe to be open, but

2. Men! Step out of the system

feel what you need to feel

your vulnerability is your strength

dis-associate from what society tells you to be

You define what it means to be a man

* be your own man

Crit - 12/2/2019,

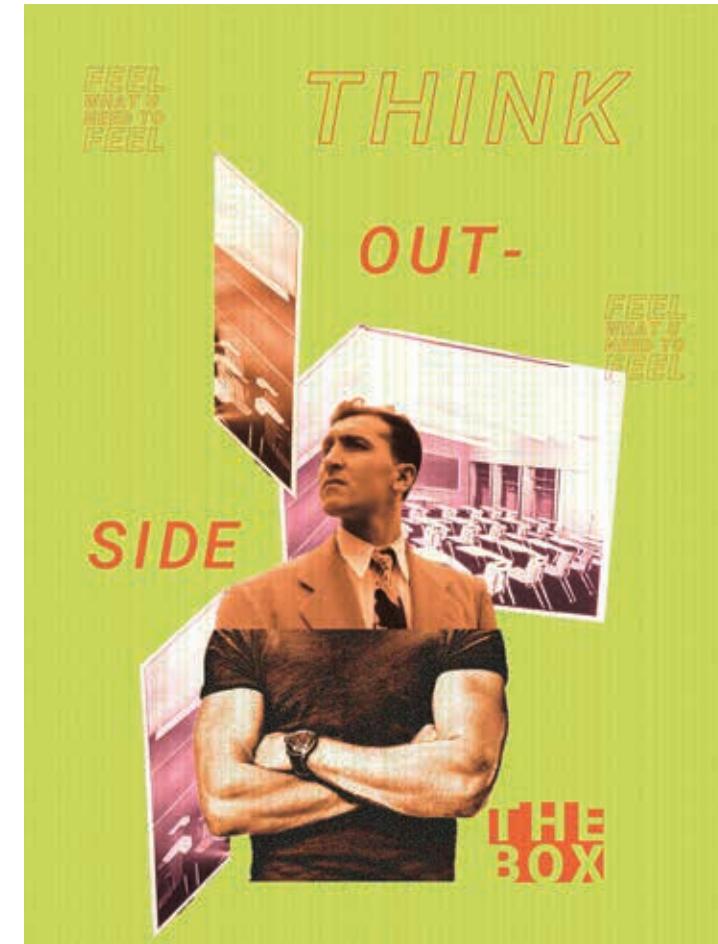
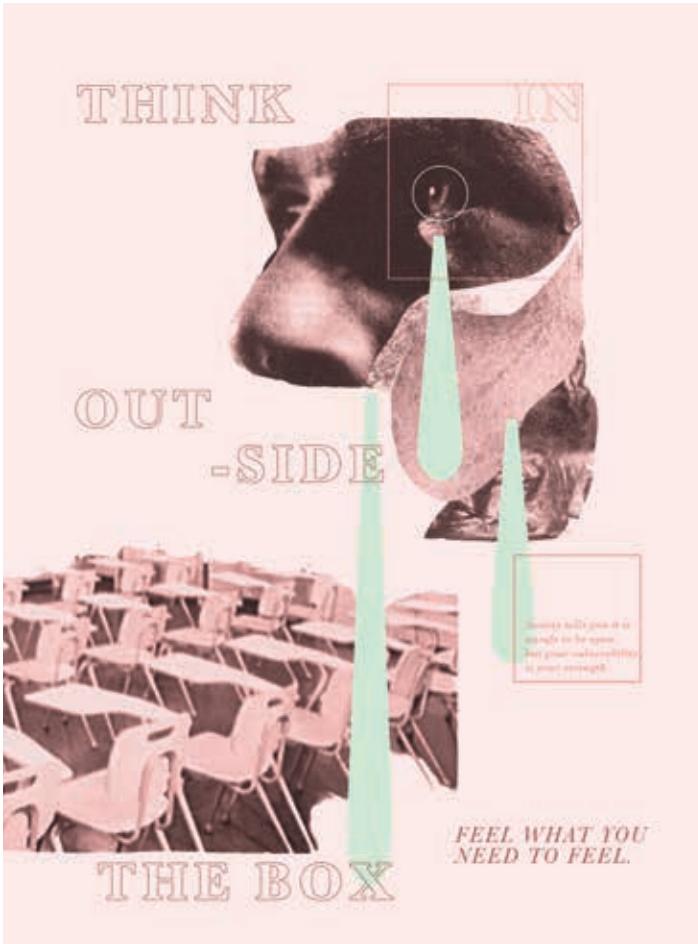
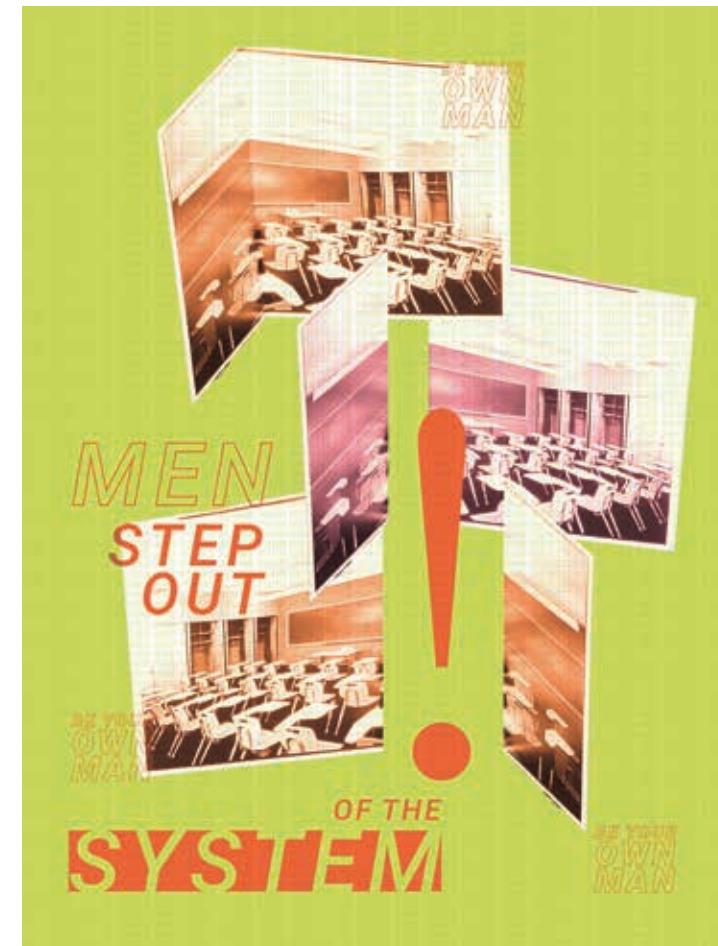
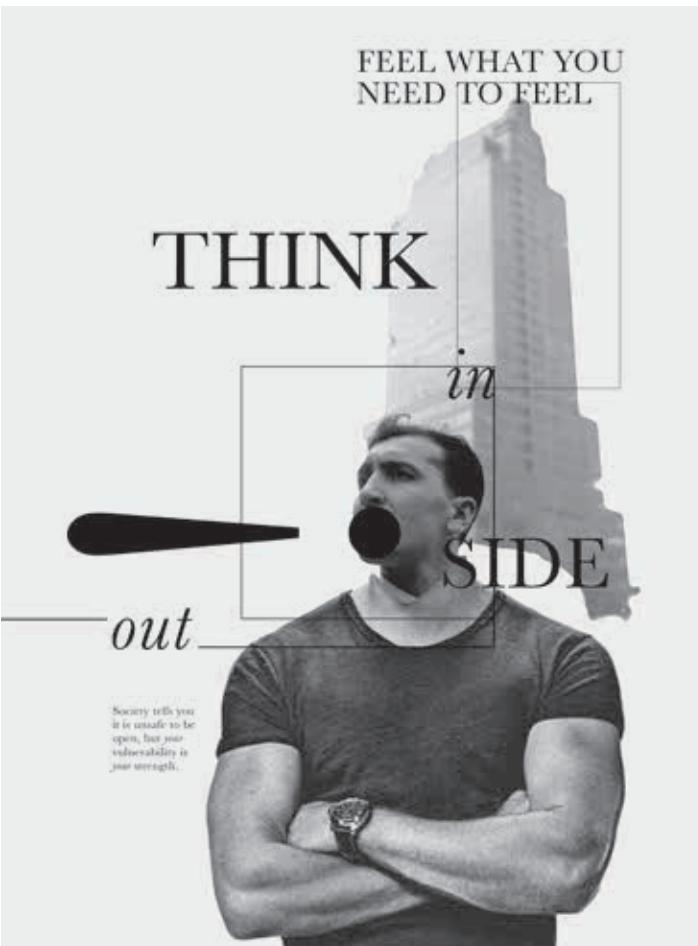
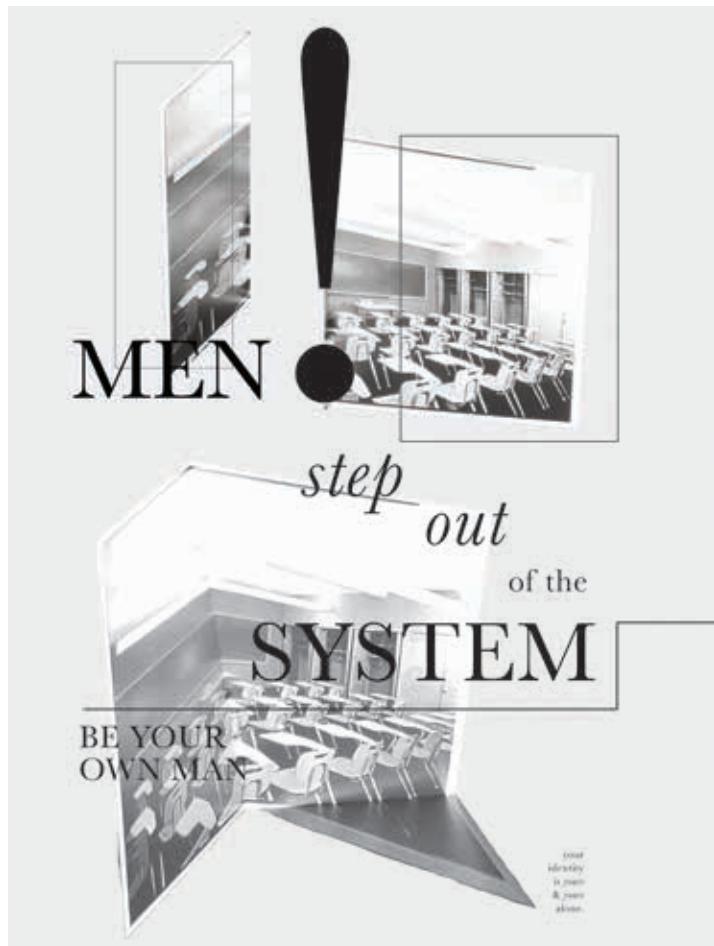
- collage chairs? - or new image?

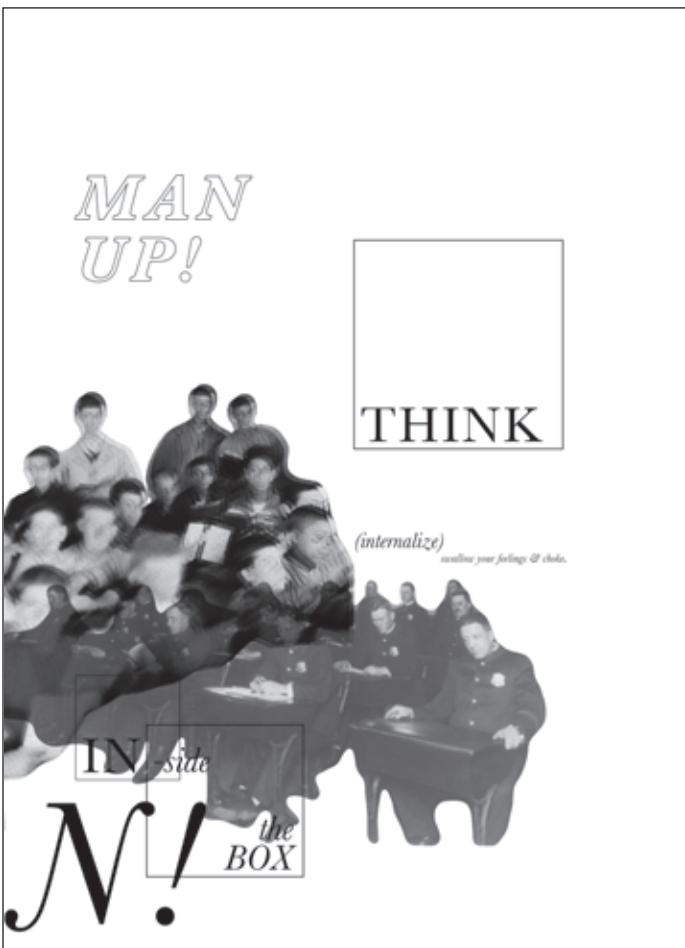
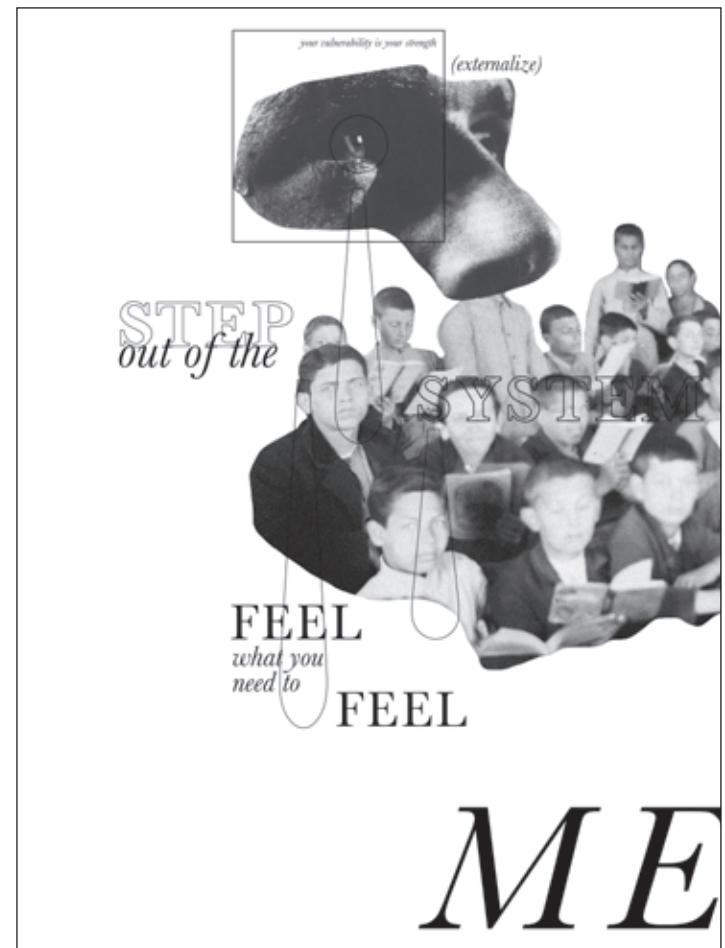
- push contrast

- what men are told versus reclaiming your ~~your~~ feeling

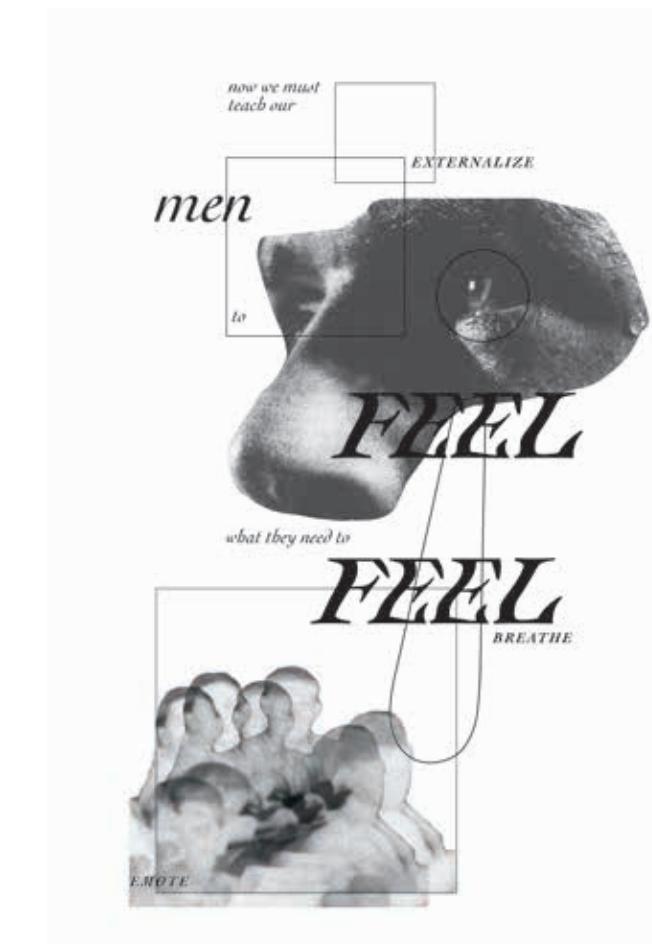
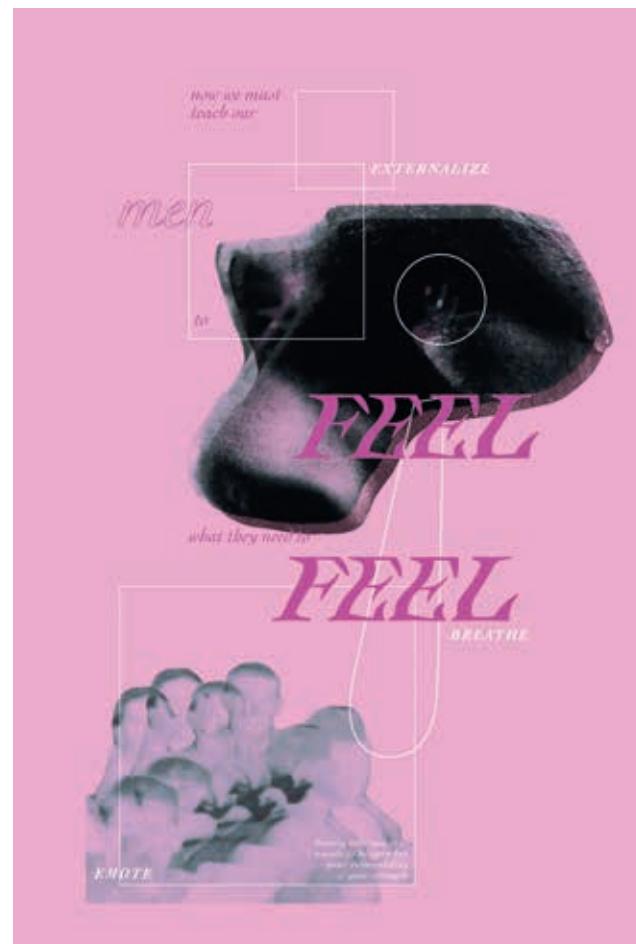
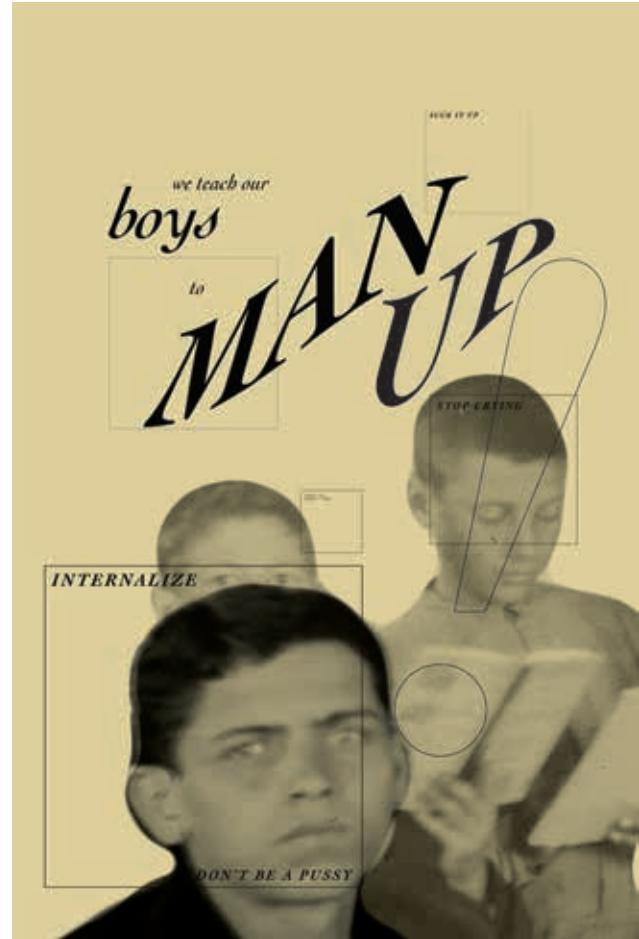
PROJECT 3

-brainstorm-

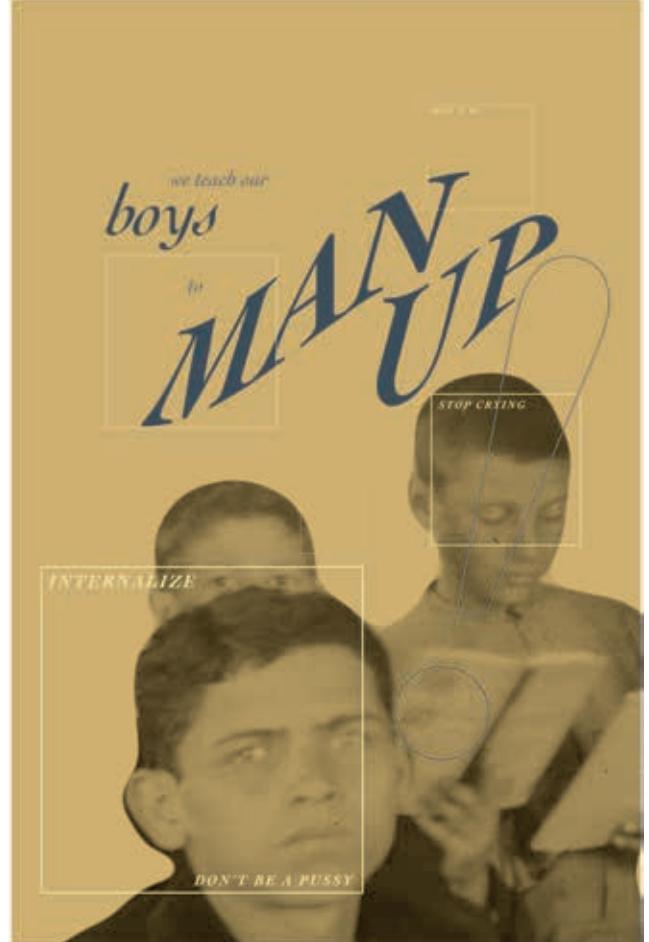




PROJECT 3
-poster variations-



PROJECT 3
-poster variations-



PROJECT 3
—*poster variations*—

PROJECT 3
—*crit photos*—