

RESEARCH



Fig. 1

I was really inspired for our "Sides of Self" project by album covers. I liked the way they presented an artist and the square portrait on which they are displayed. The square frame focuses the on-lookers attention on a smaller scope. The first cover I took inspiration from was Drake's "Nothing Was the Same." I liked the semi-realistic effect that his profile displayed, but I mostly liked the idea of a sunny day in the background. The colors of his skin and the sky contrast well and makes the eye focus on him while also noticing the simplicity of the sky. I probably won't be able to mimic such a style, currently, as I lack the skills in Adobe Illustrator and Photoshop to recreate such an effect.

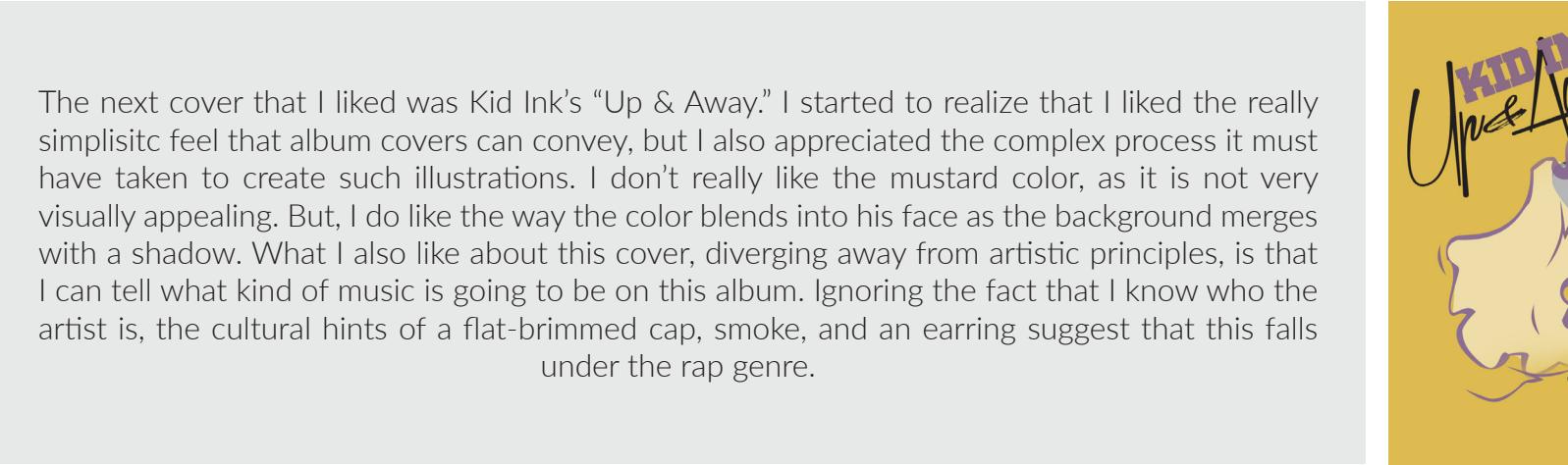


Fig. 2

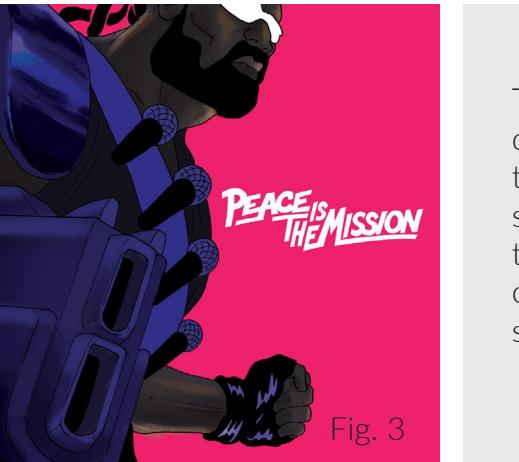


Fig. 3

The last album that I took inspiration from was Major Lazer's "Peace is the Mission." What is different about this cover from the rest of the set, is that the head is not set completely within the confines of the square frame. This framing suggests movement and that this "image" is a stillframe of a moving body. The great use of negative space also leaves room for a well-designed title that fits the cartoony theme. Like the others, this design also promotes simplicity (with solid colors and rounded edges), but still shows expertise in the skills of the designer. While there are solid colors, they are broken up by so many different elements that there are not any large sheets of solid color.

1. Drake, Nothing Was the Same, 2013, https://en.wikipedia.org/wiki/Nothing_Was_the_Same#/media/File:Nothing_Was_the_Same_cover_2.png
2. Kid Ink, Up & Away, 2012, [https://en.wikipedia.org/wiki/Up_%26_Away_\(Kid_Ink_album\)#/media/File:Up_%26_away_cover.jpg](https://en.wikipedia.org/wiki/Up_%26_Away_(Kid_Ink_album)#/media/File:Up_%26_away_cover.jpg)
3. Major Lazer, Peace is the Mission, 2015, https://en.wikipedia.org/wiki/Peace_Is_the_Mission#/media/File:MajorLazerPeacelstheMission.png

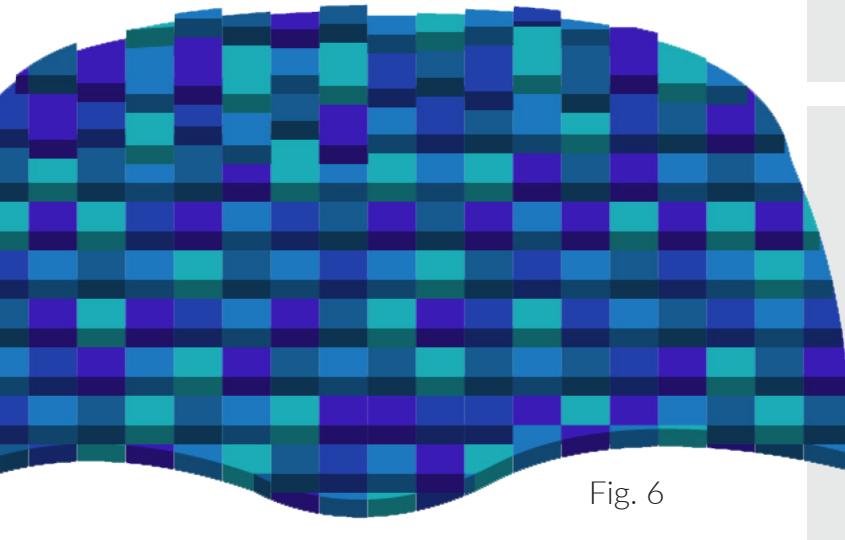


Fig. 4

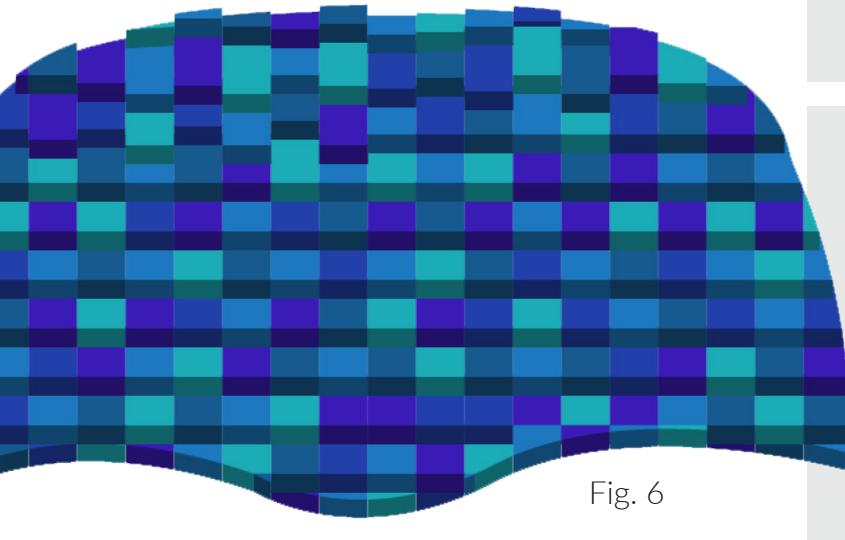


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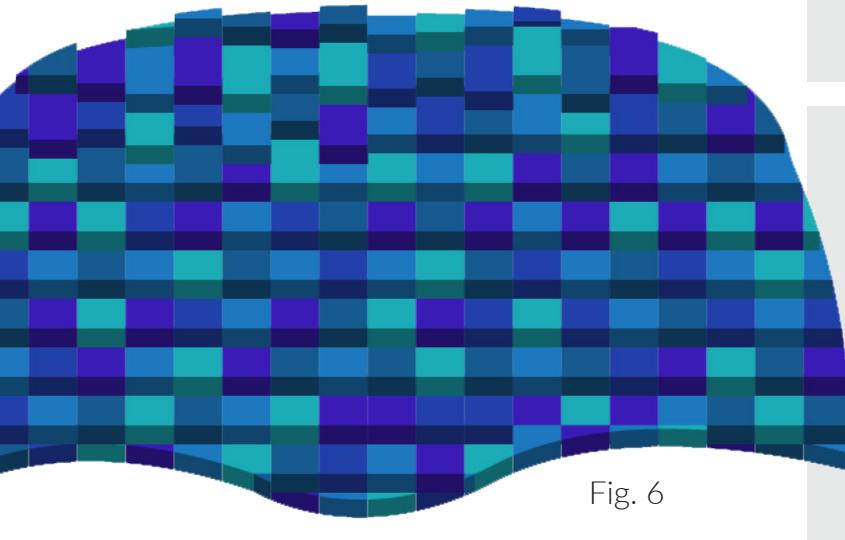


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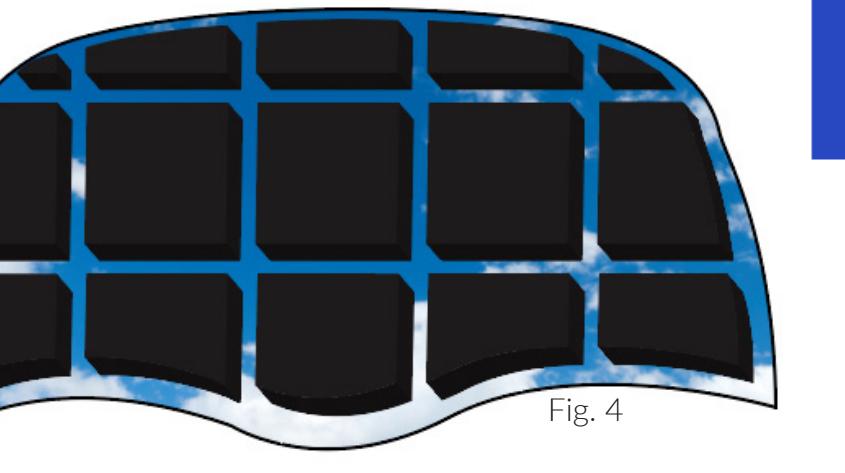


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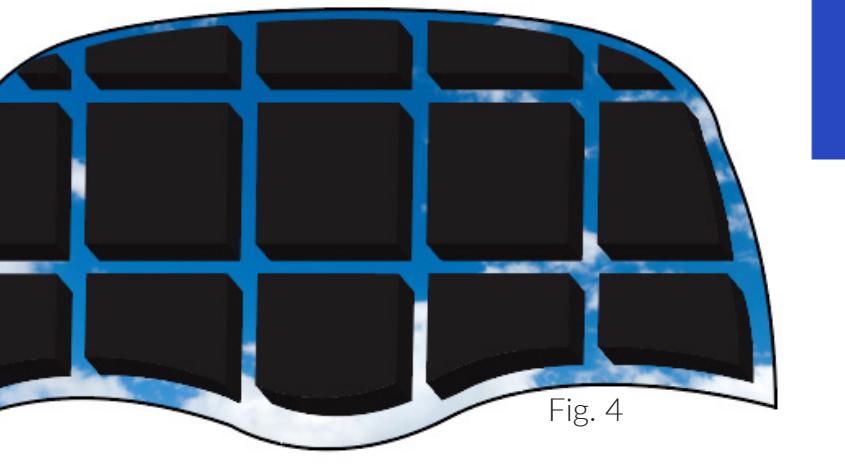


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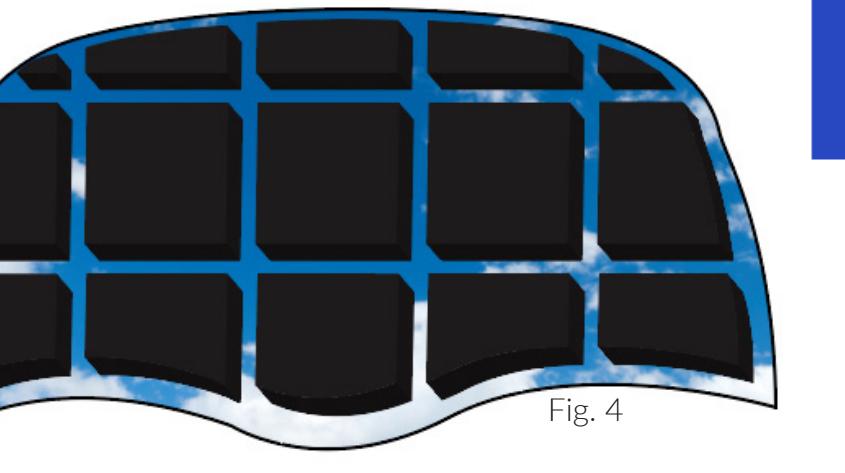


Fig. 6

SELF TEST

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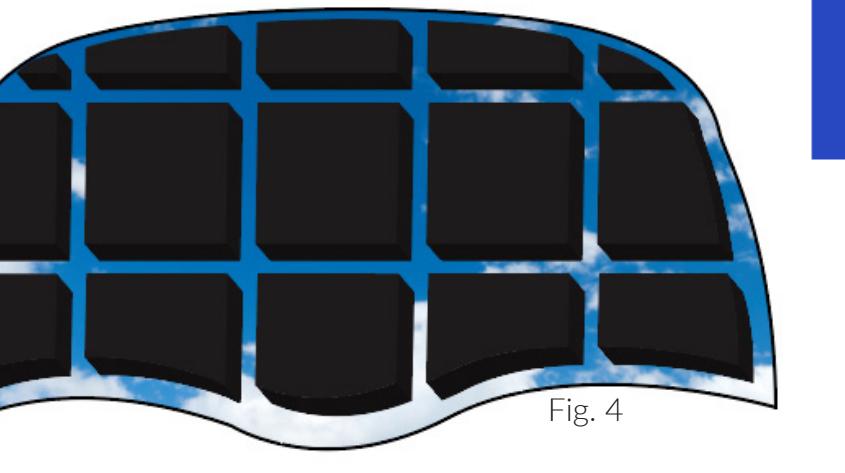


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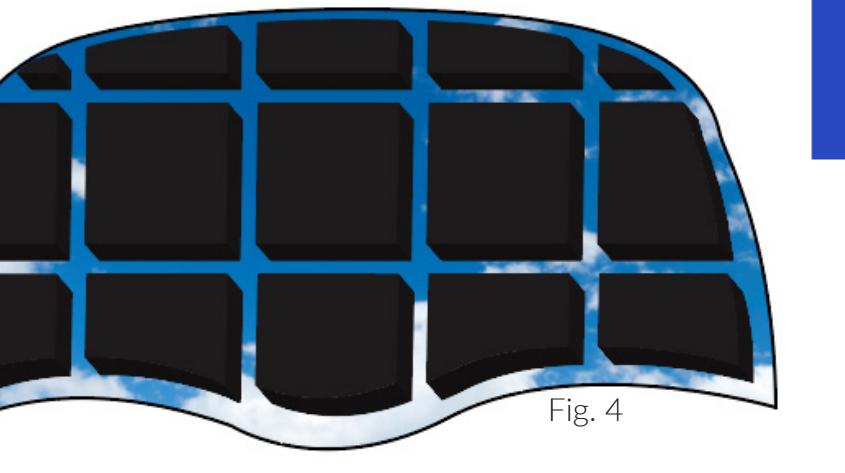


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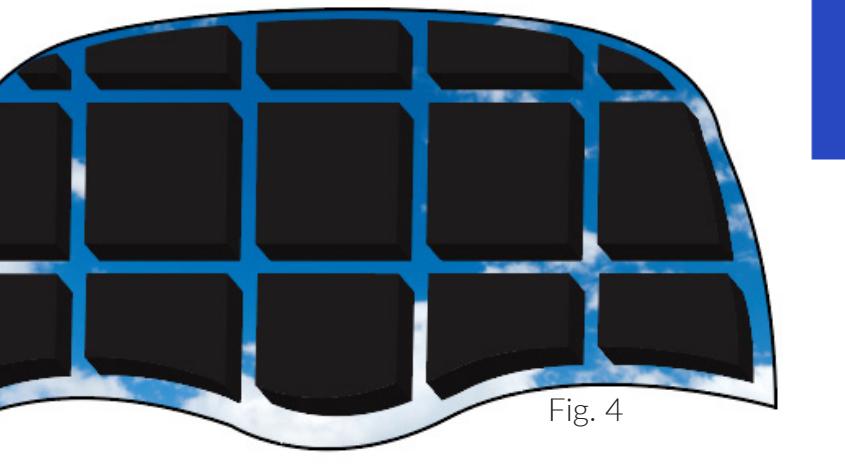


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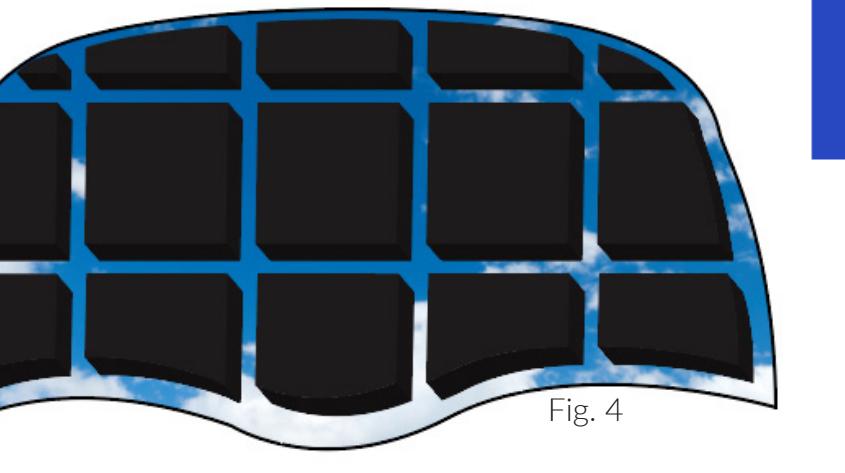


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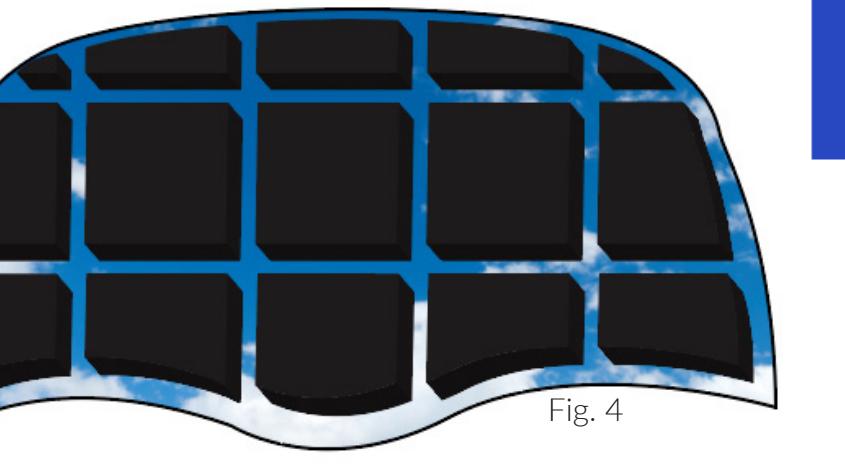


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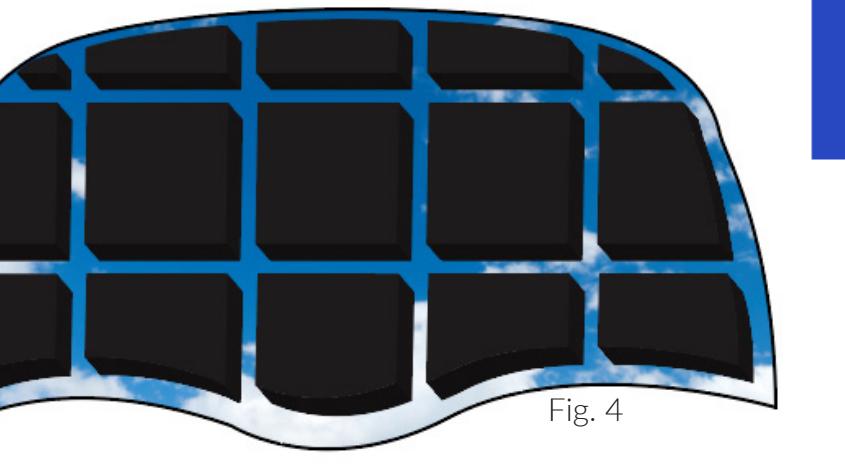


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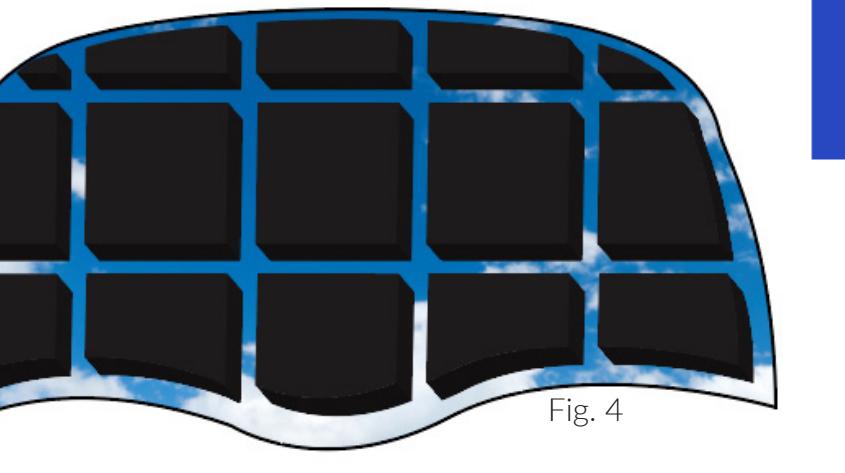


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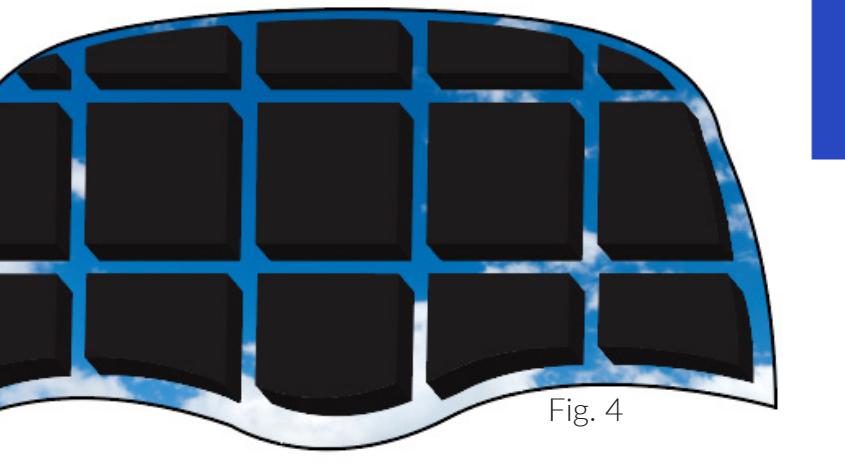


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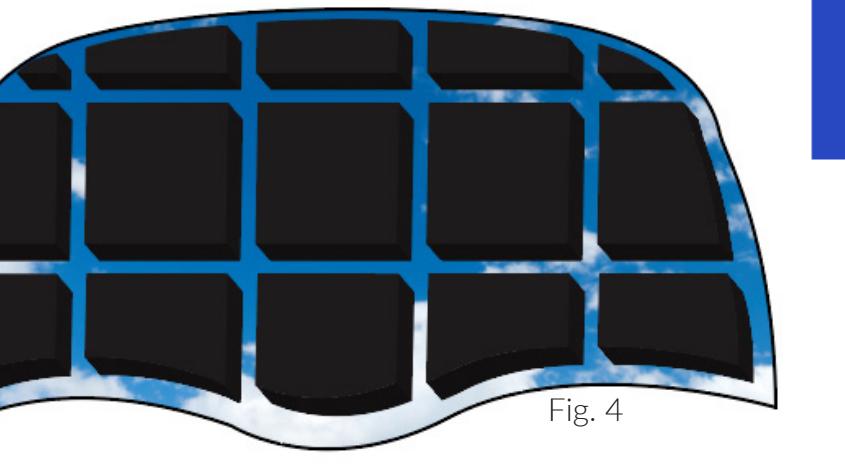


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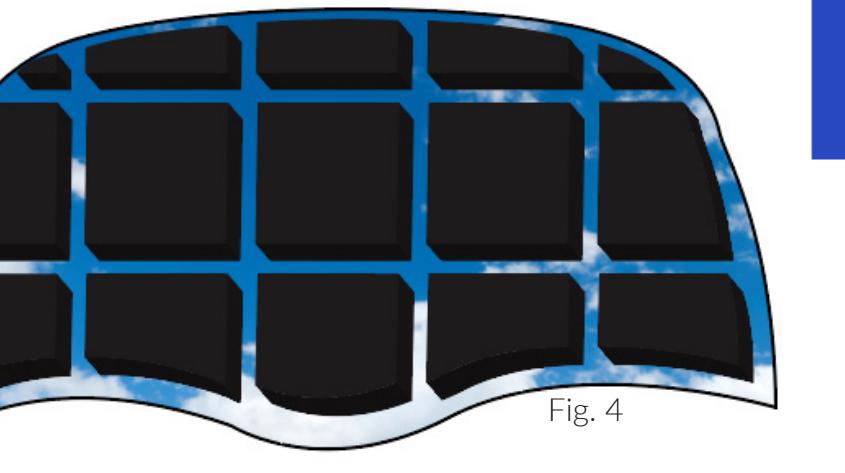


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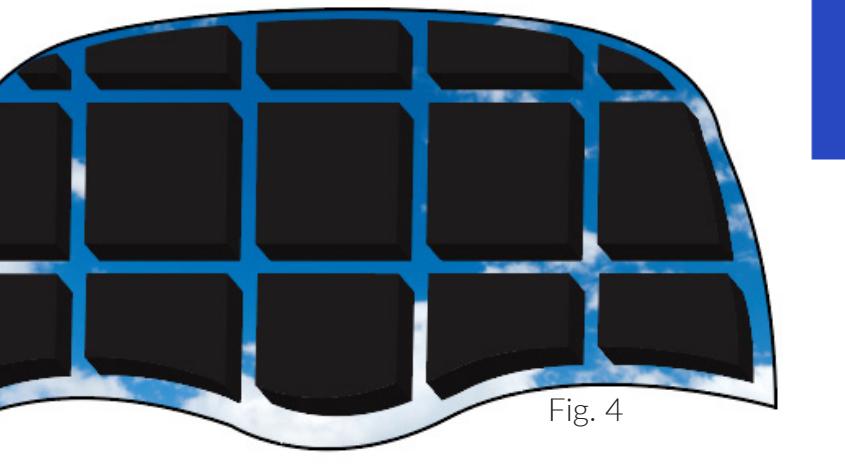


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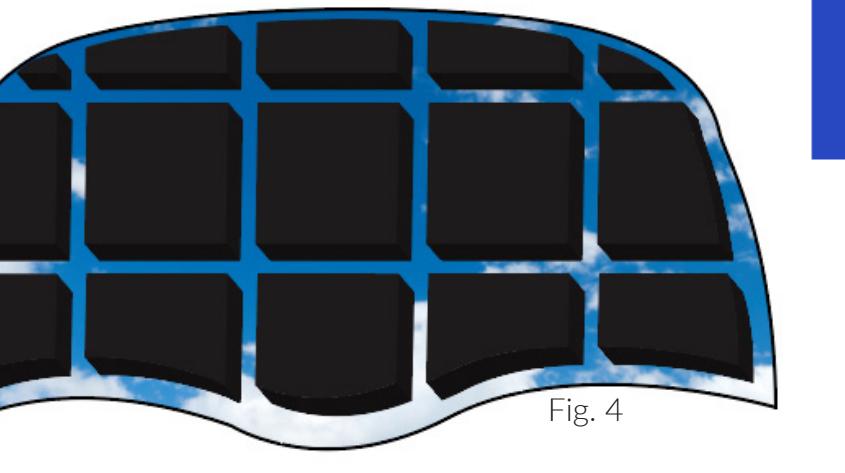


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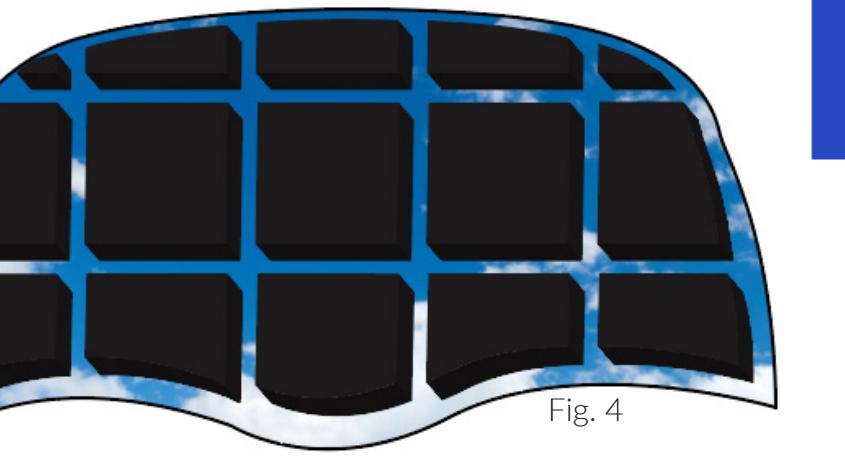


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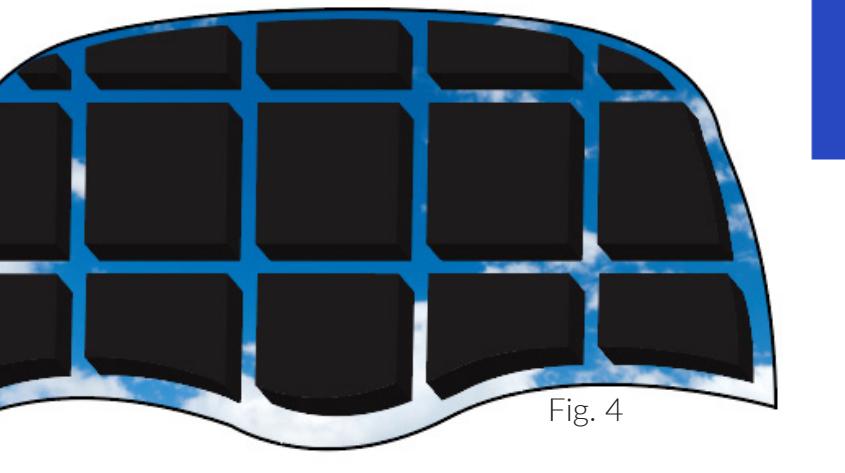


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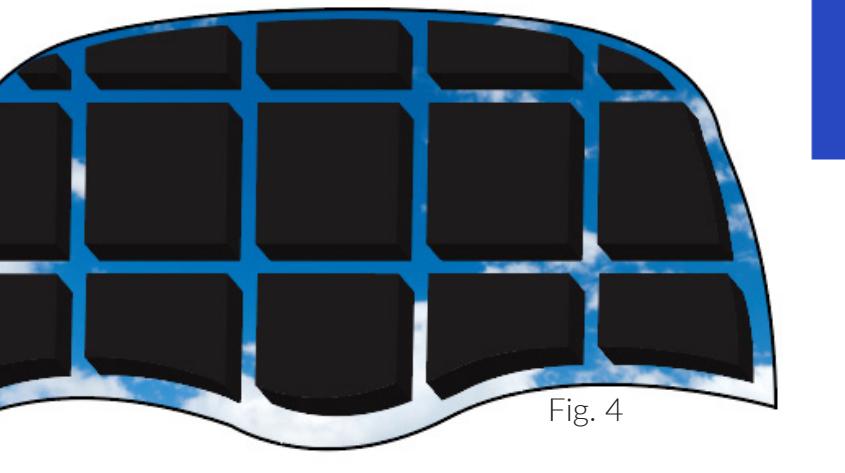


Fig. 15

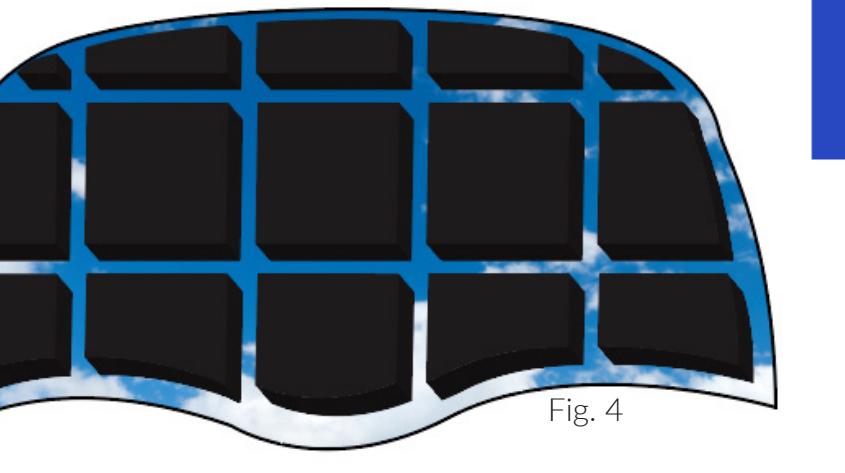


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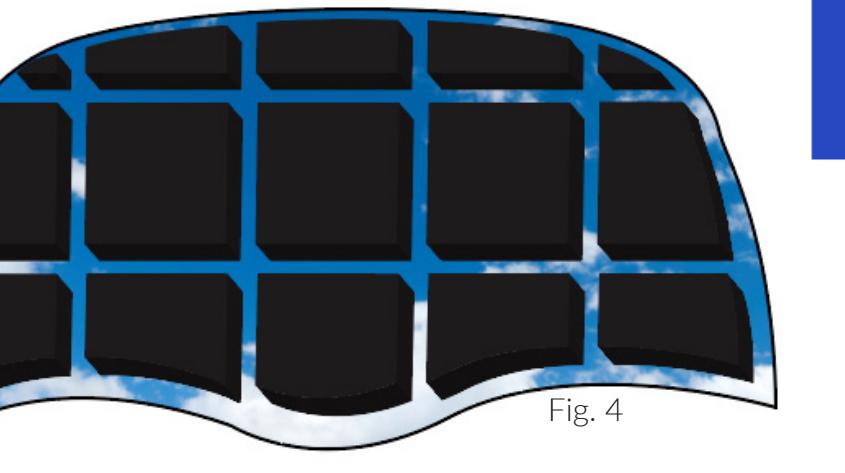


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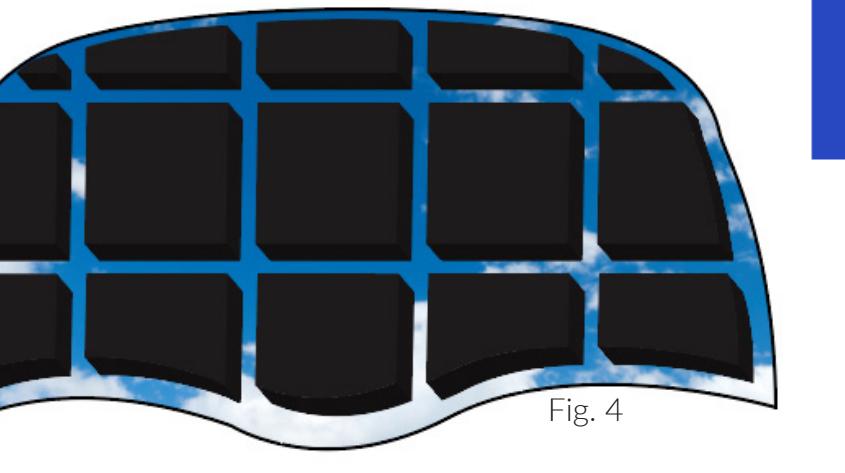


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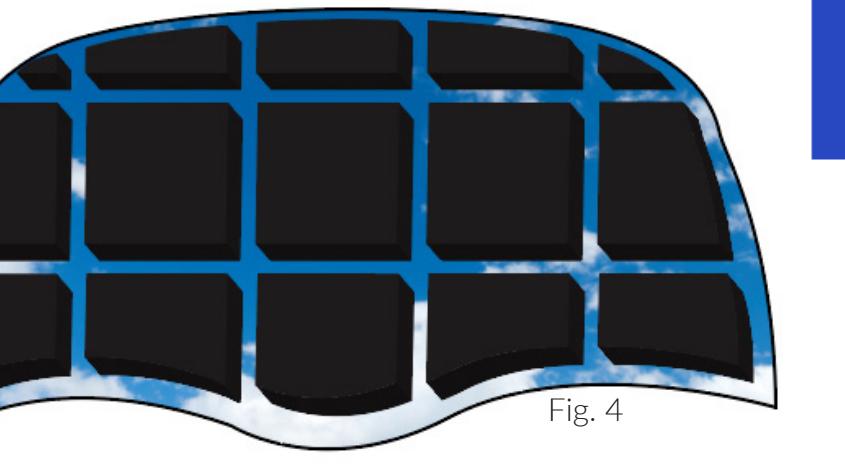


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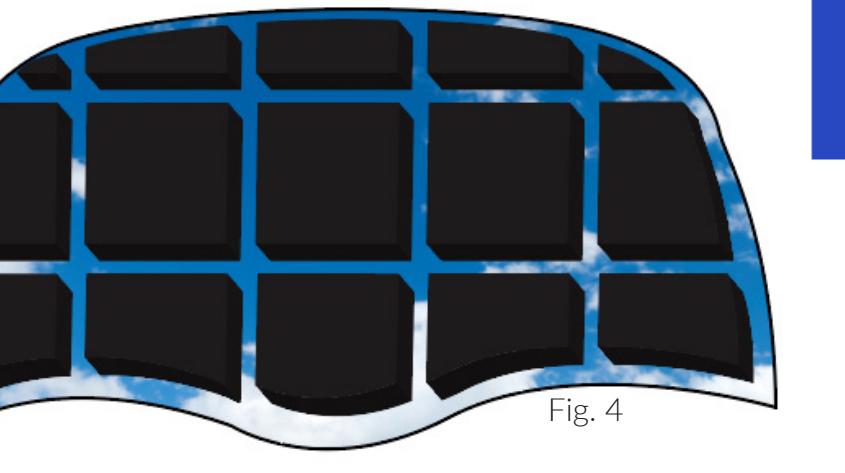


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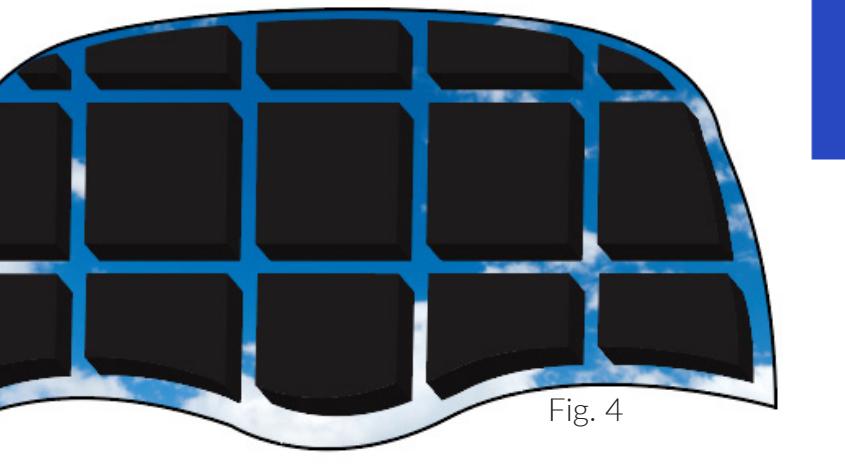


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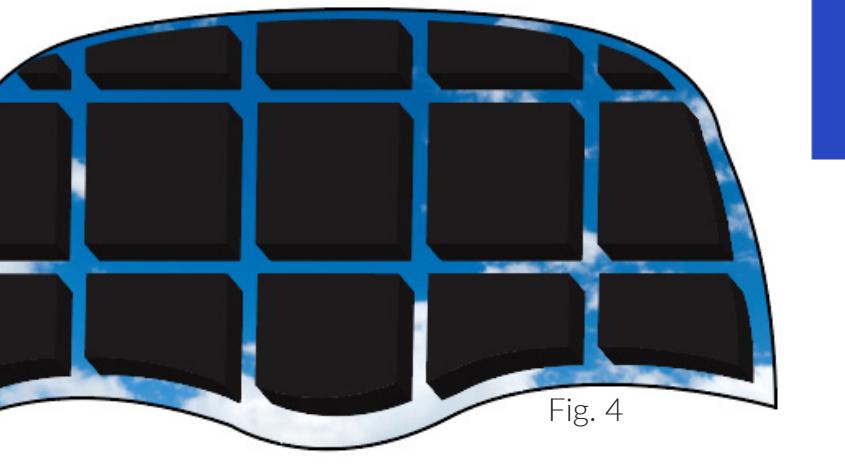


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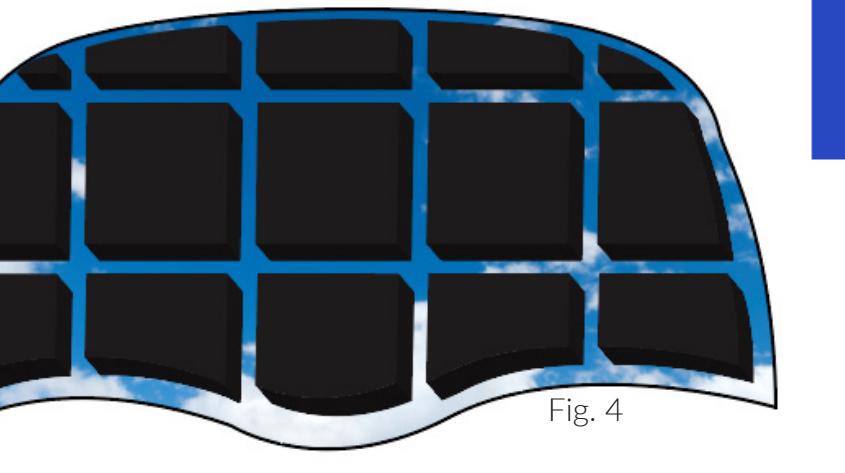


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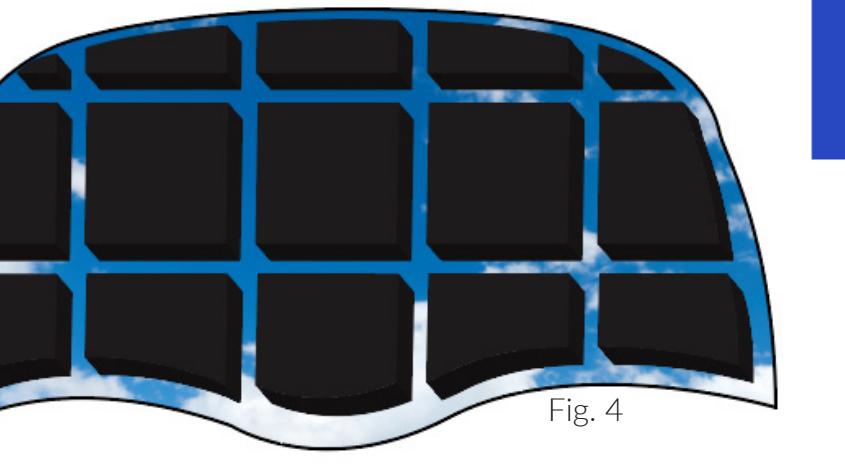


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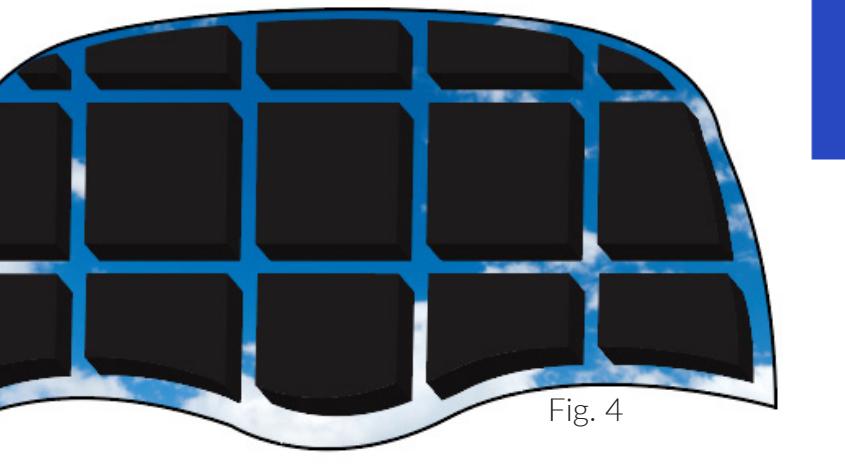


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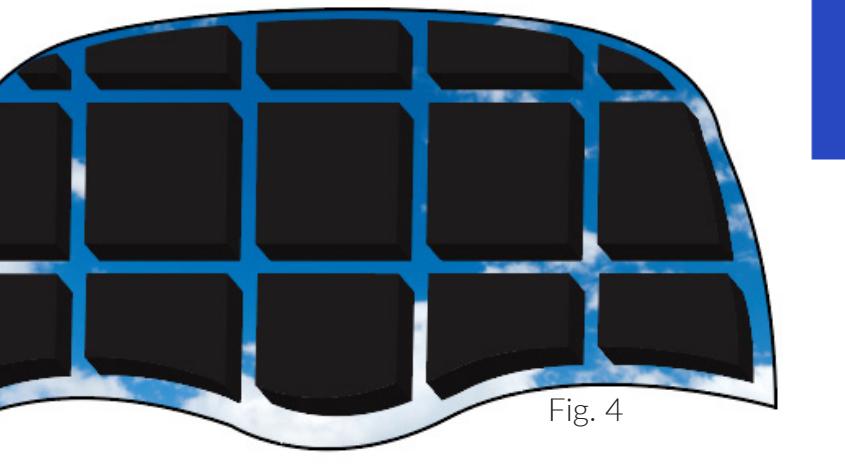


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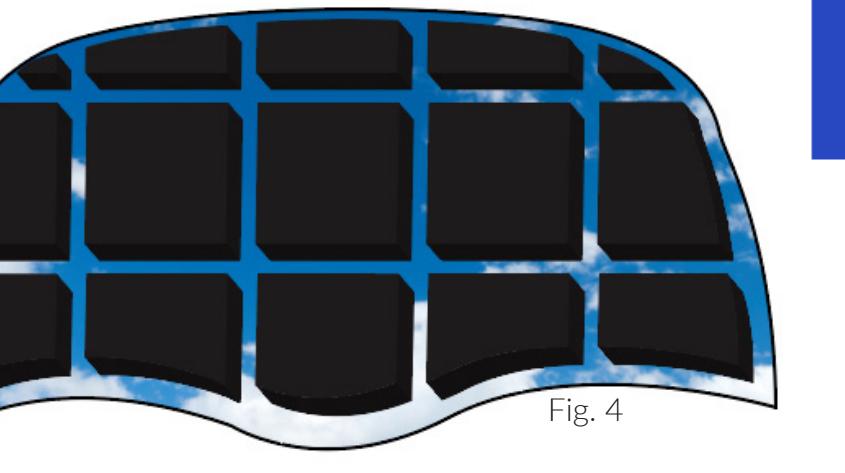


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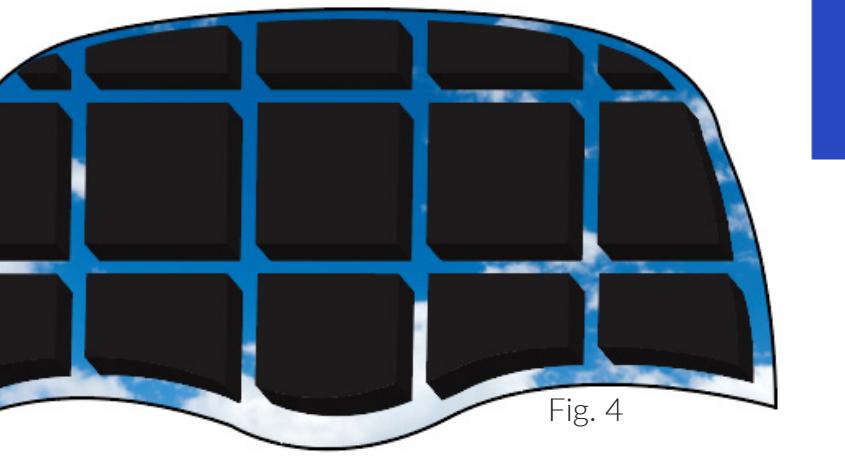


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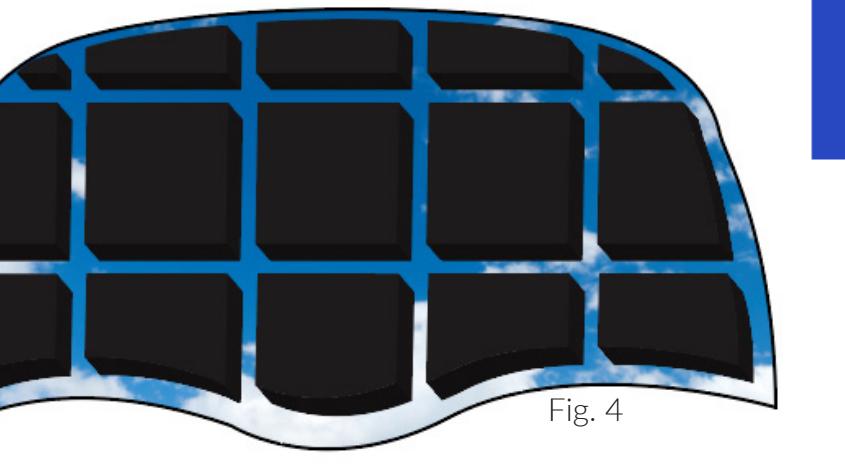


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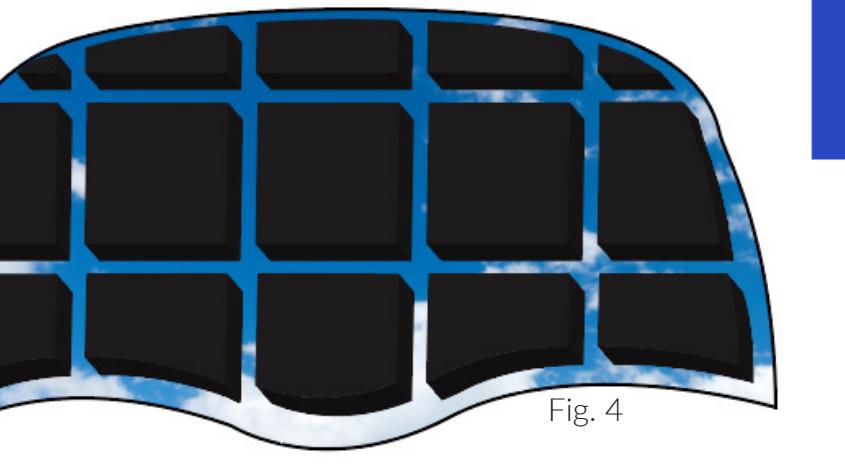


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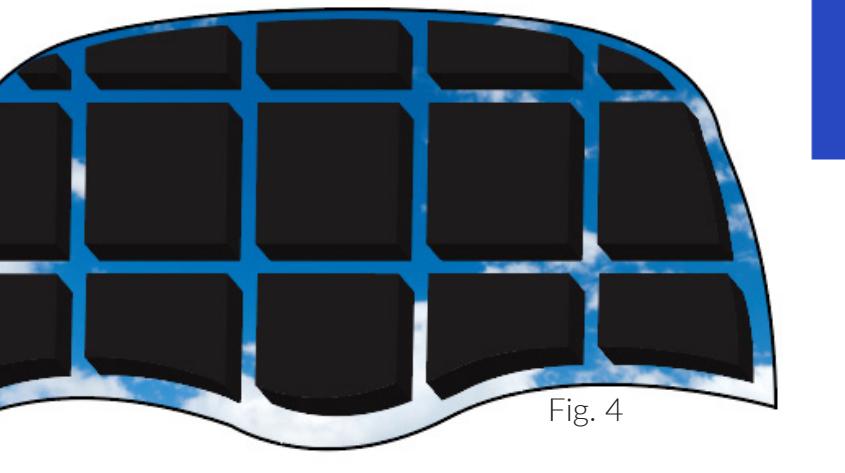


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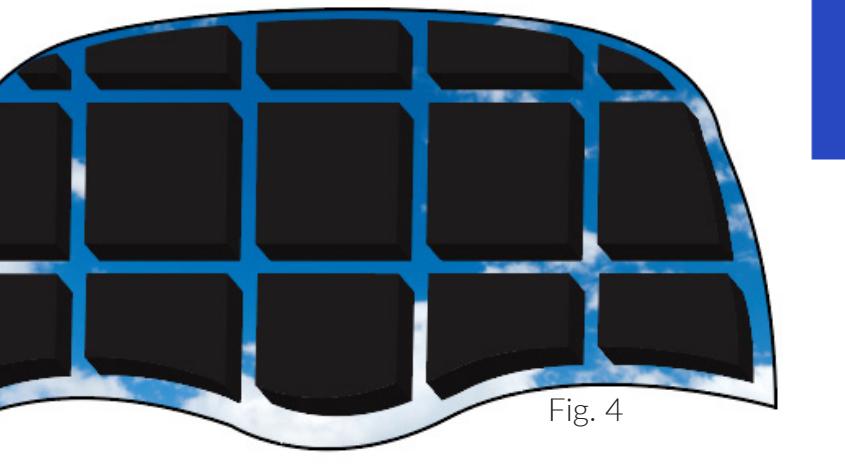


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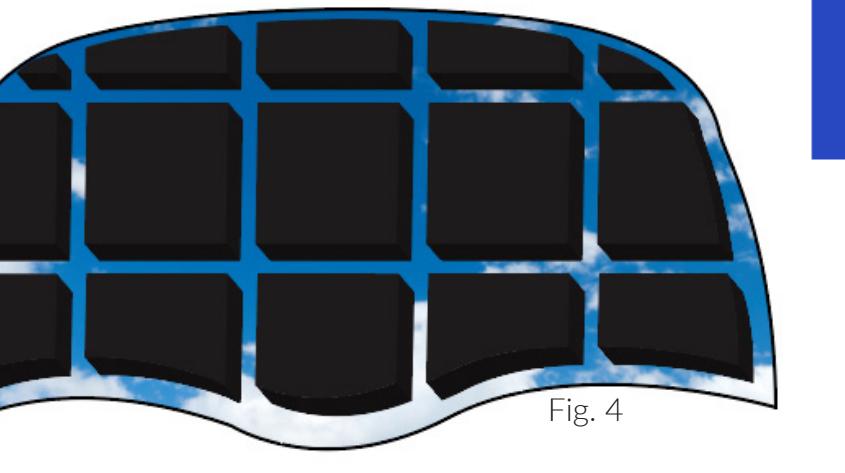


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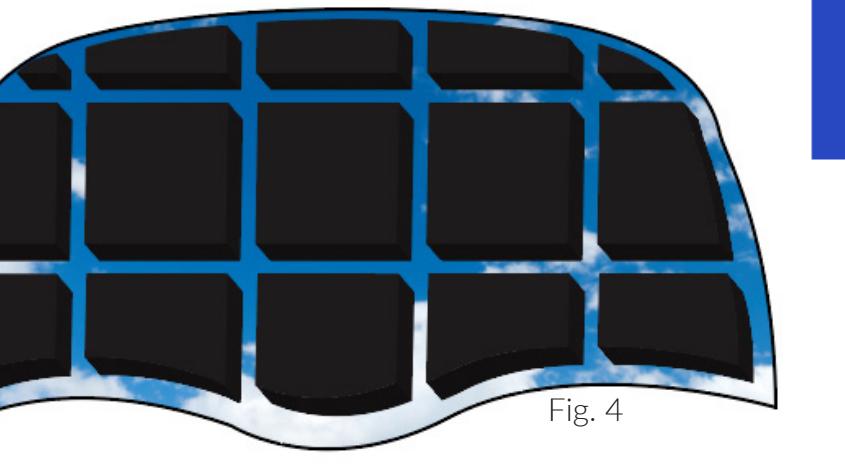


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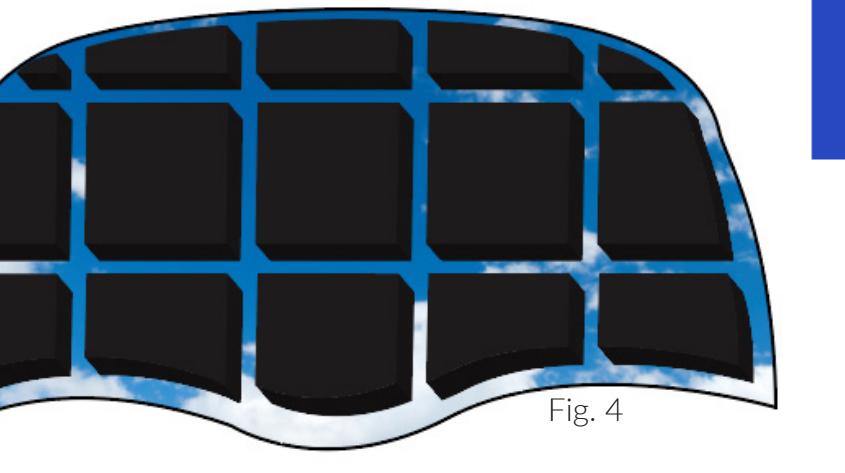


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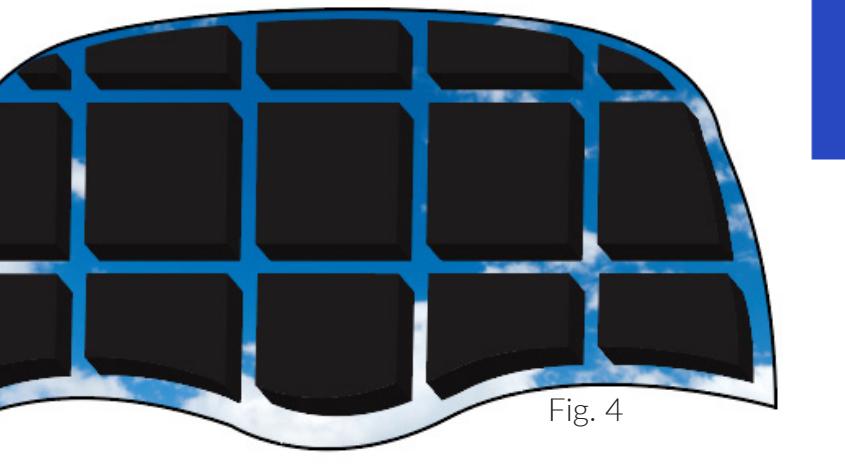


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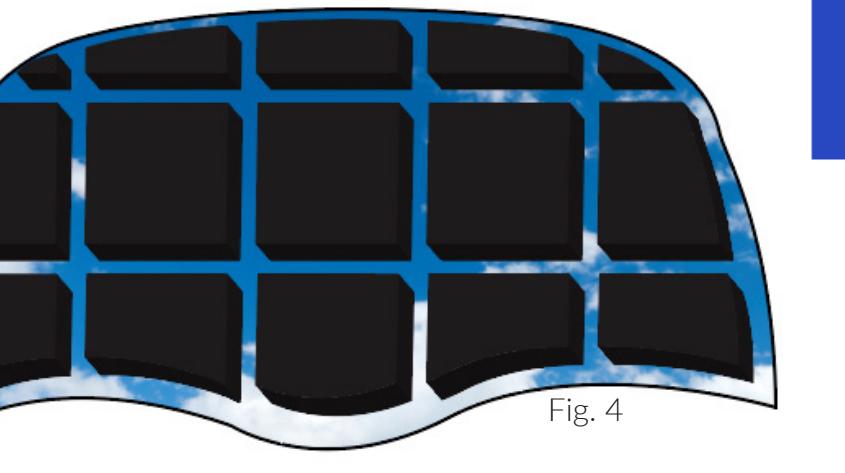


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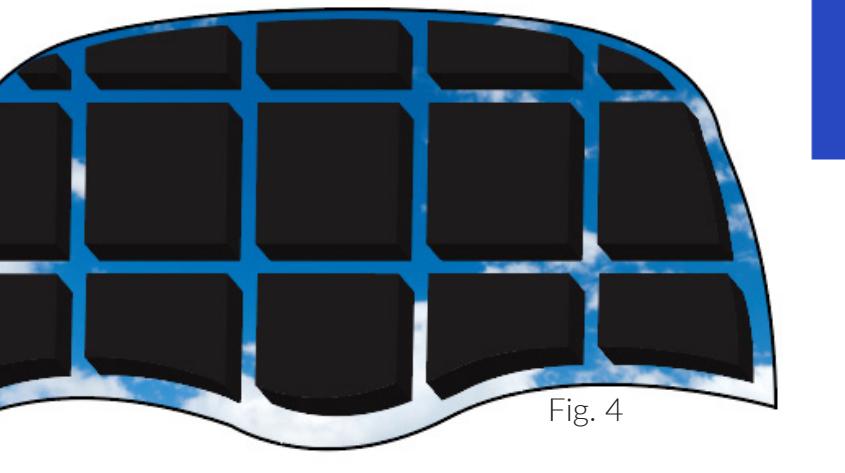


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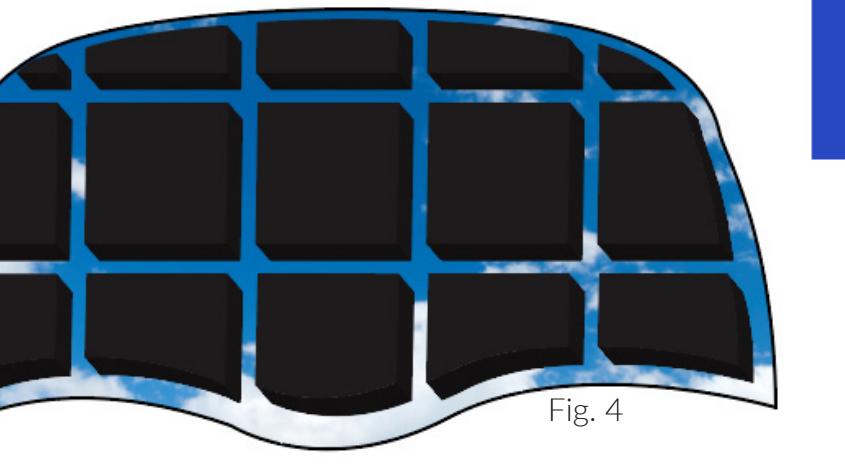


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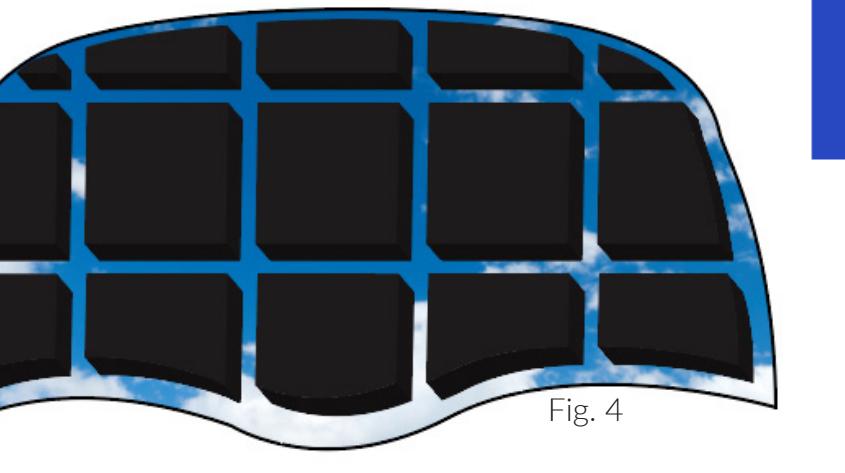


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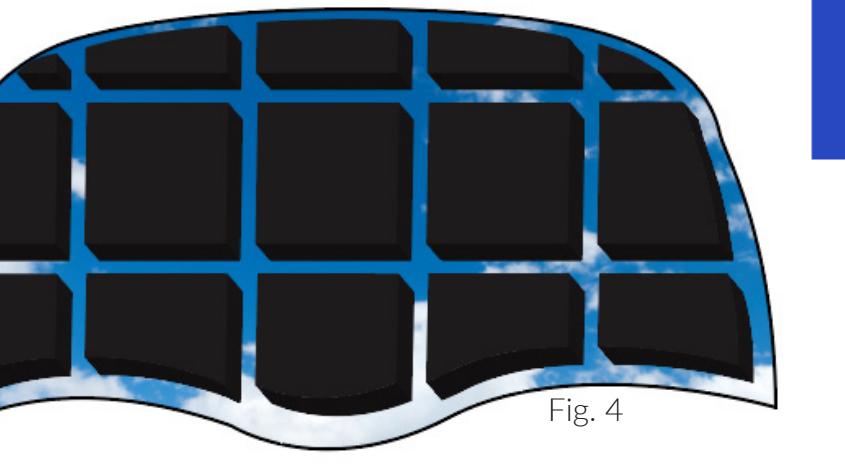


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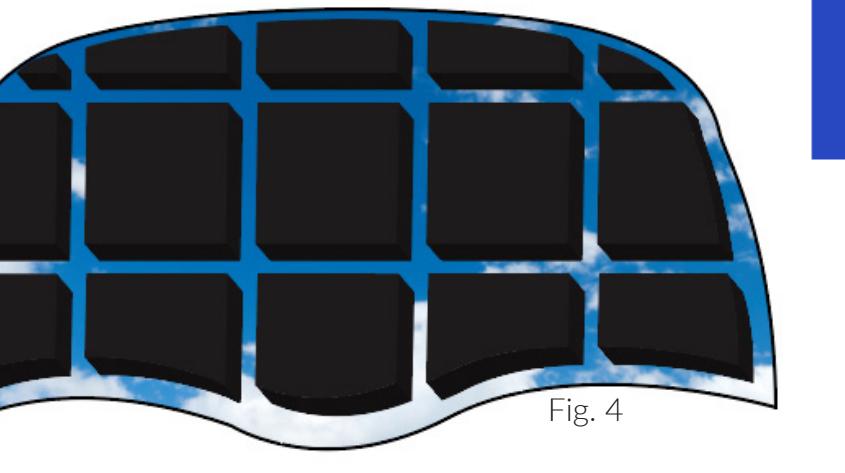


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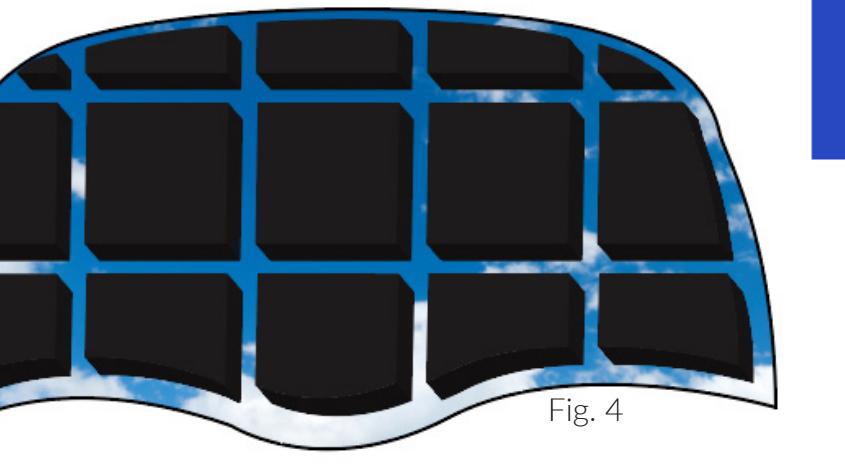


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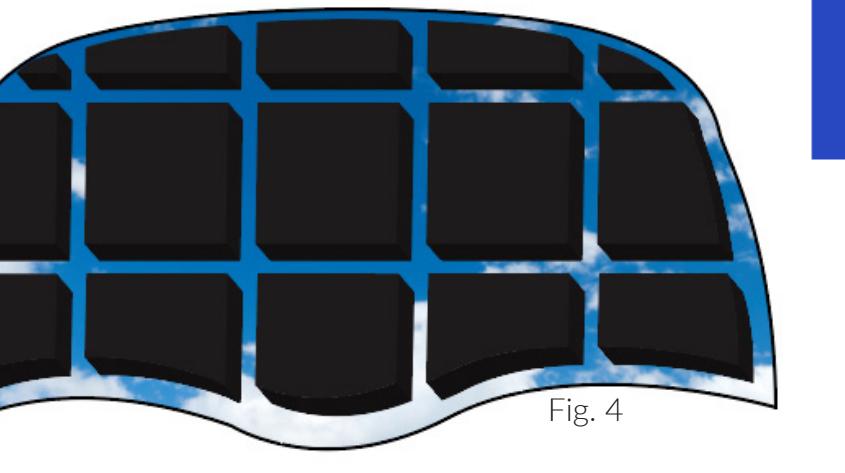


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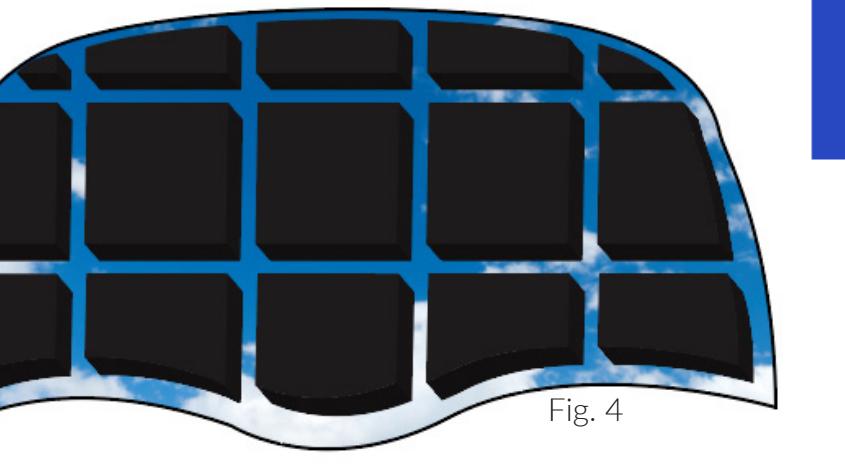


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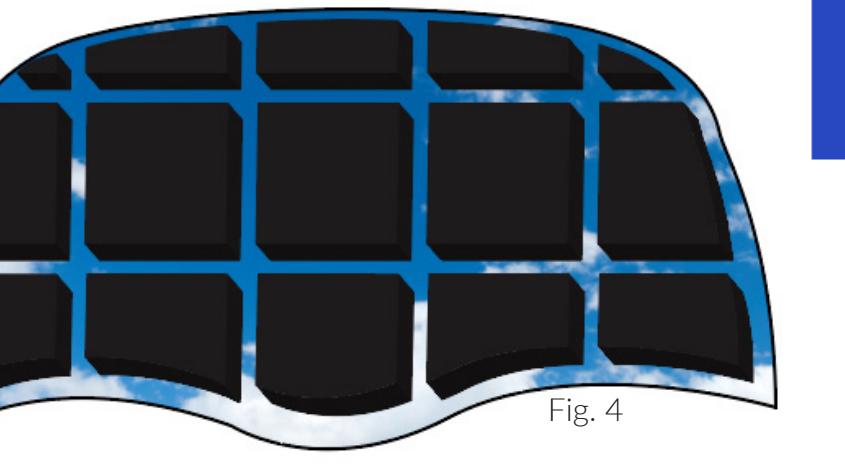


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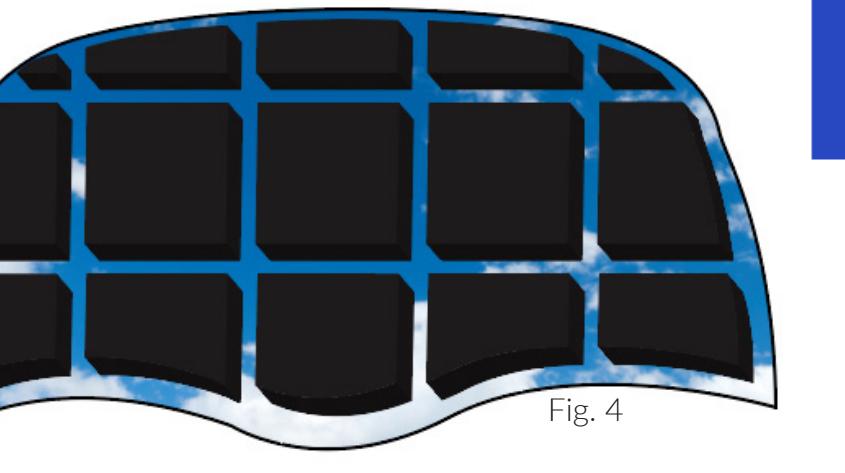


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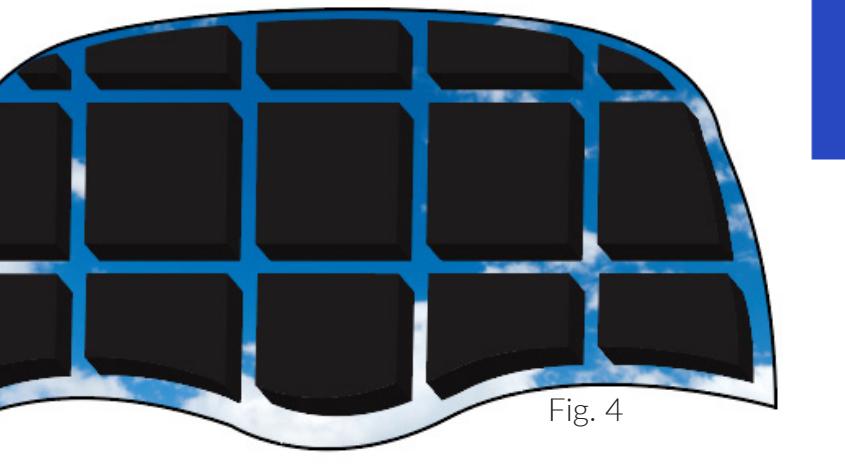


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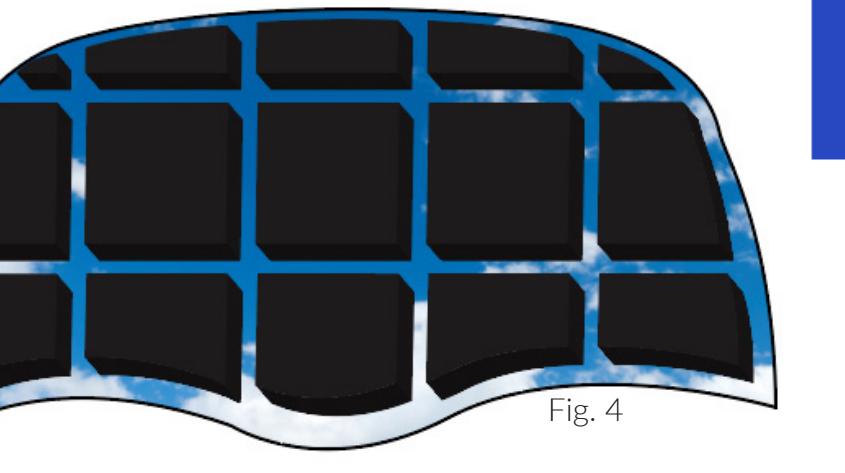


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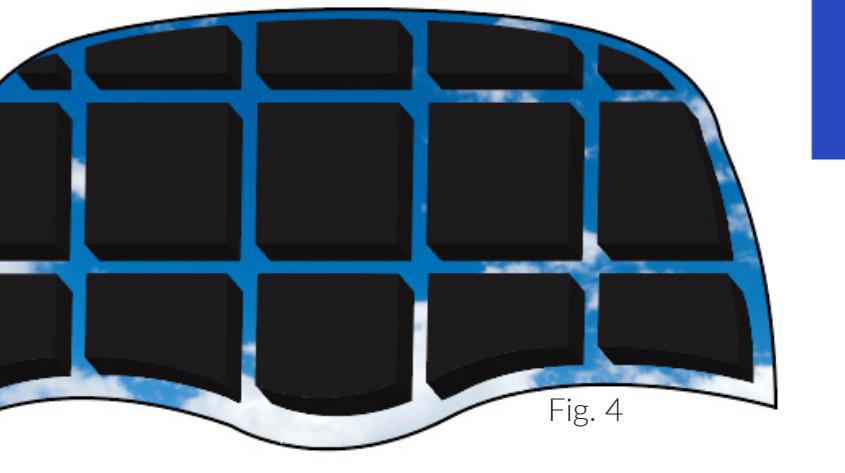


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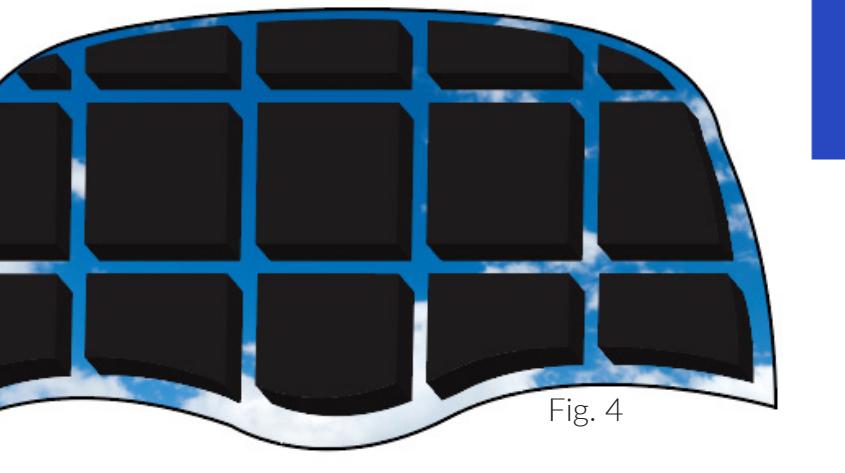


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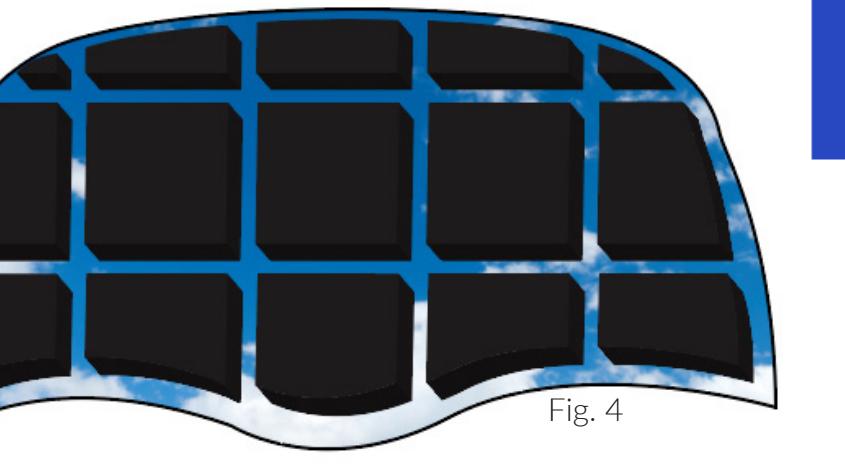


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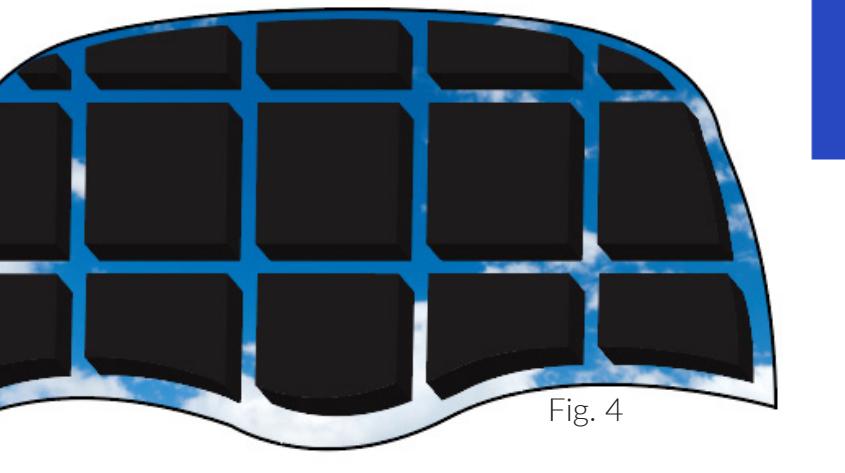


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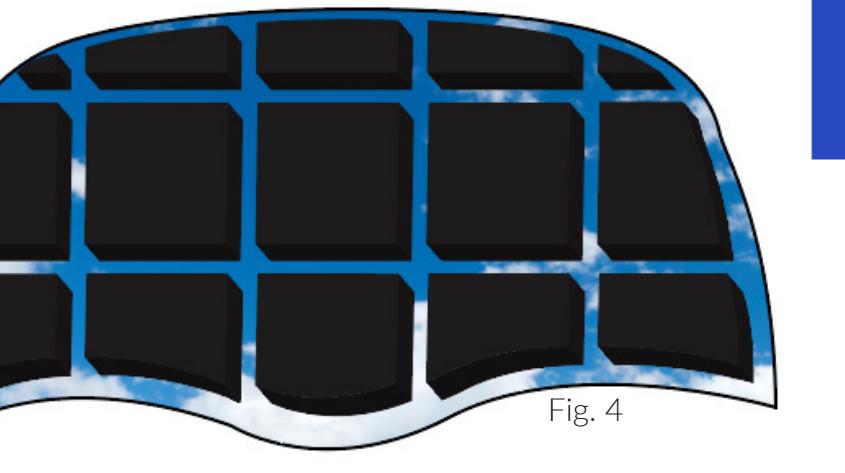


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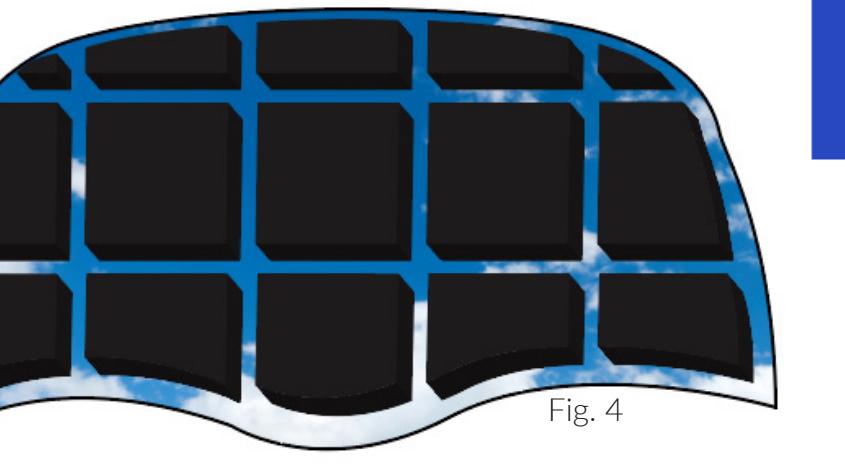


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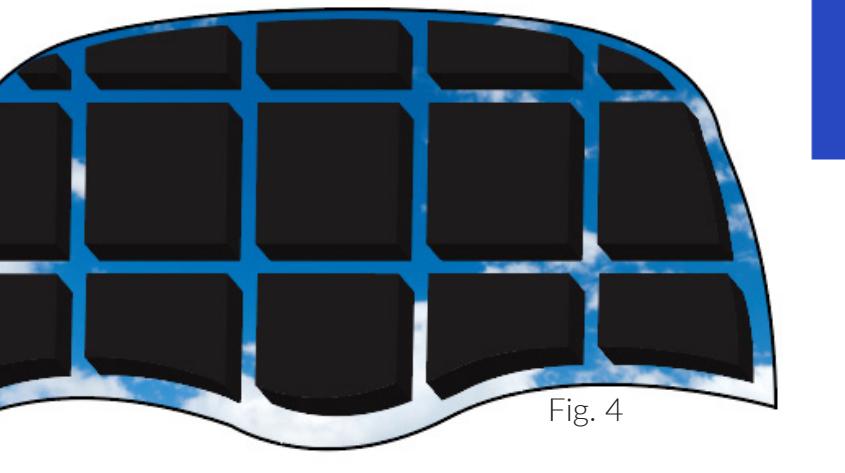


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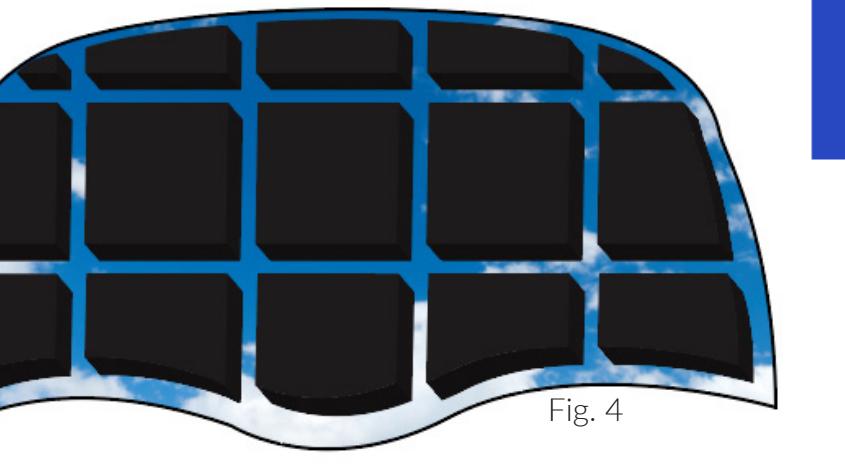


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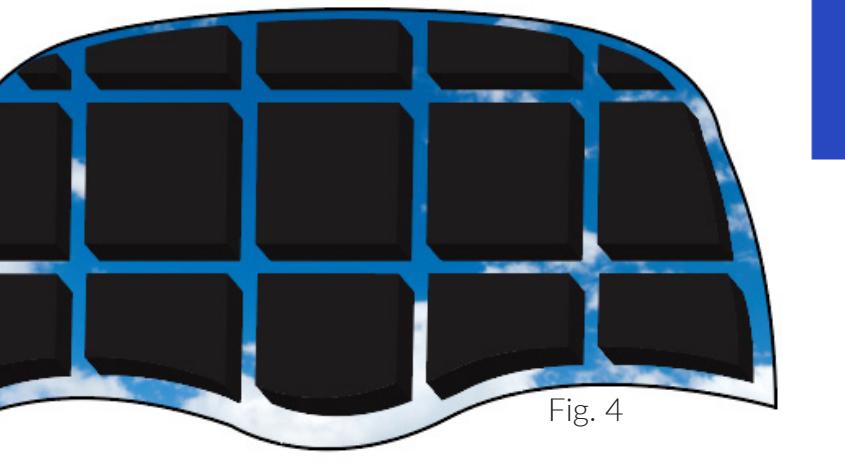


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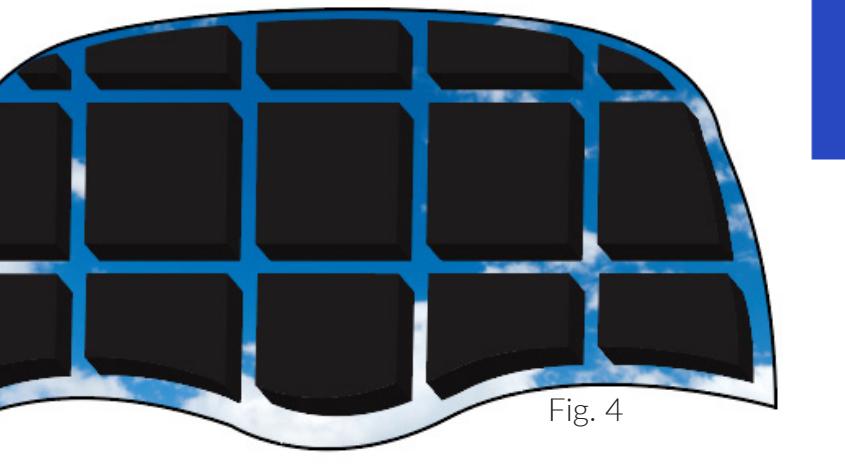


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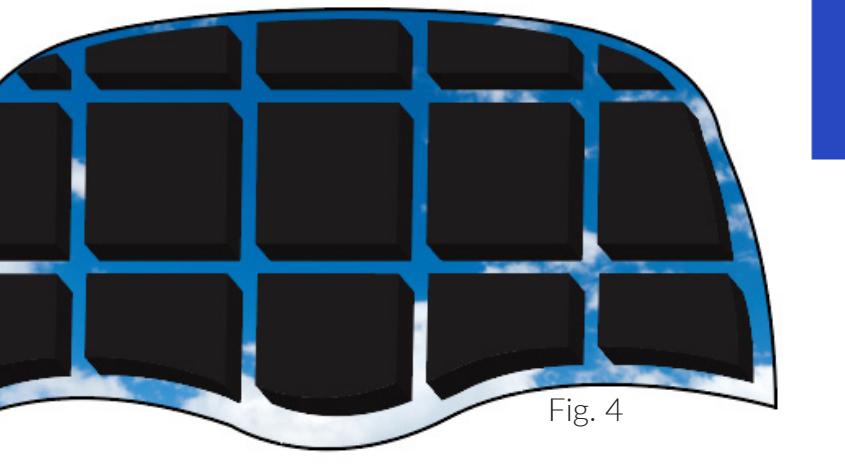


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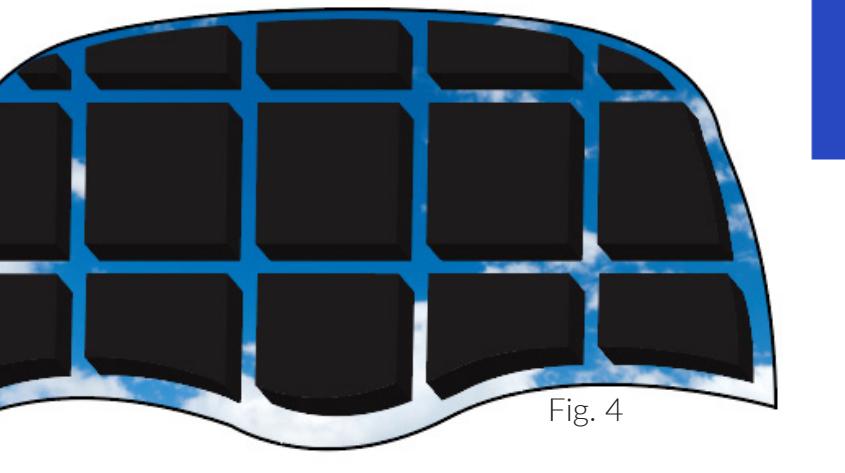


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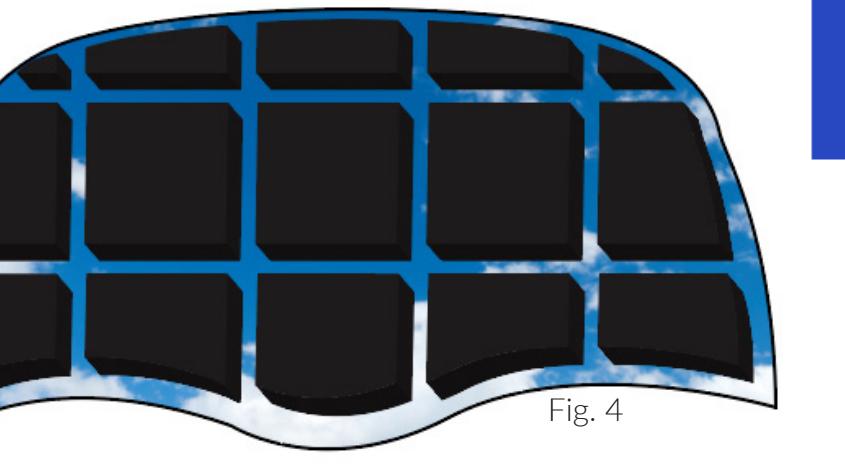
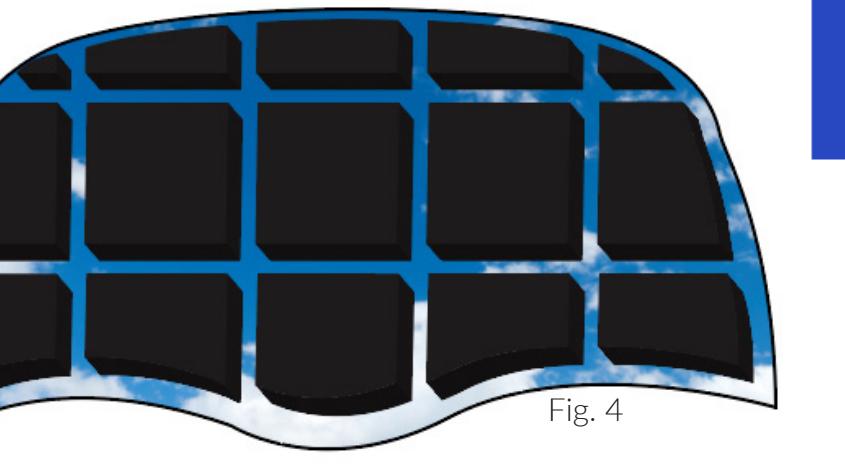
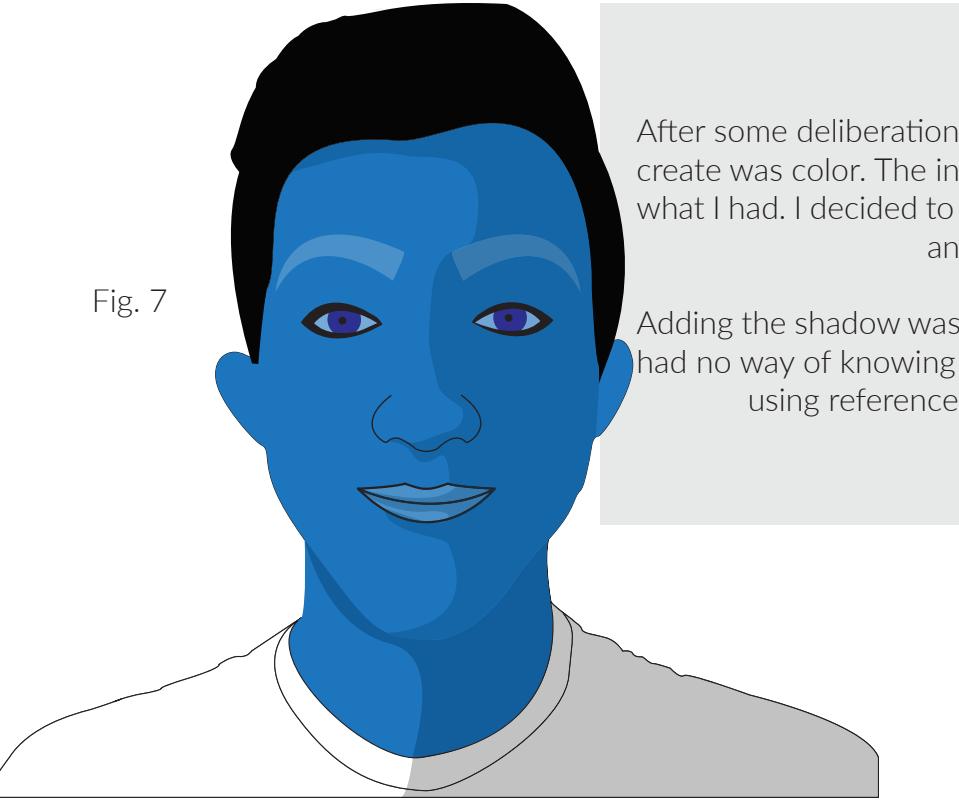


Fig. 62



3 SEE



In the end, I added a dark grey background because I didn't want another shade of blue. I chose blue for my face simply because it is my favorite color. The clouds symbolize creativity and innovative thoughts.

After looking over my final product, I realized that there were a lot of things I still wanted to do, but I knew that it would be best used if used on another piece. I really liked the aspect of color in the piece and the simplicity that came with simple shapes and simple colors. But, I felt that it looked too basic and bland. I think that the sole use of Adobe Illustrator in this piece somewhat hindered its outcome. In the future, I hope to use different mediums to bring out more aspects in my art.

After some deliberation, I realized that the most important aspect of what I was trying to create was color. The intricate designs required more advanced skills and more time than what I had. I decided to finish tracing my face from a picture I took of myself on my phone and then used the pen tool to sculpt the lines.

Adding the shadow was difficult because when I took the photo, I was facing the sun, so I had no way of knowing what it would look like if the sun came from my right. I ended up using references from the internet and some logic to complete that part.



7. My work, Process #4, 2016
8. My work, Process #5, 2016

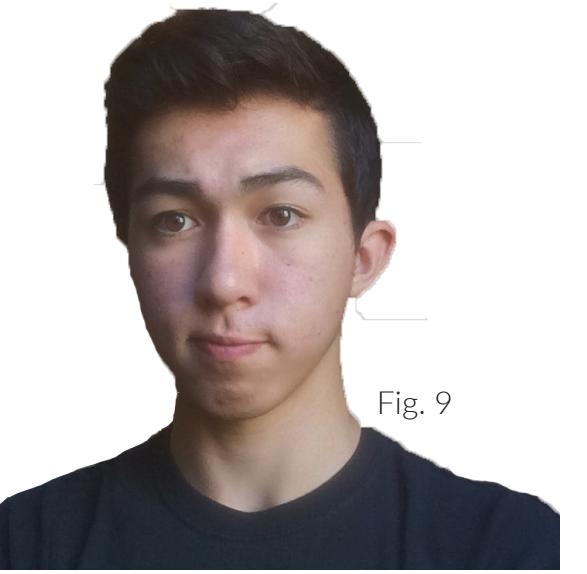


Fig. 9

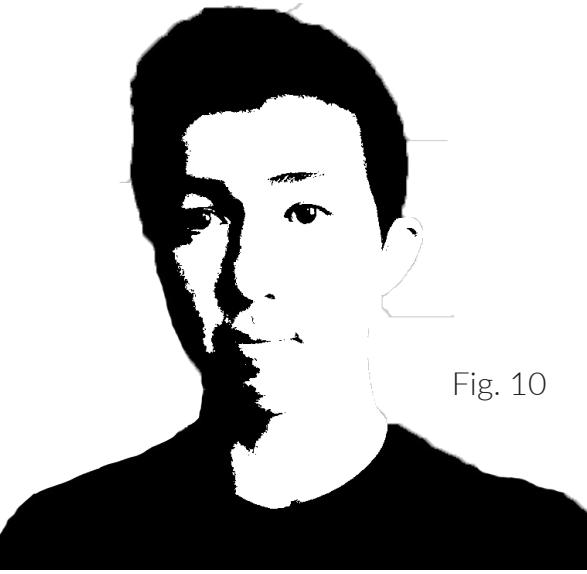


Fig. 10



Fig. 11

I started with a photo I took of myself. I wanted to do something cool with it, incorporating color as its main component. I used the iPhone photo as a template for the rest of the piece. A lot of other works I have done in the past and for the newspaper were created solely in Adobe Illustrator, and I wanted to expand. Furthering the vision of album covers, I continued to push for a cool representation of my face. But, I knew that I wasn't talented enough to physically draw myself, so I decided to primarily use Photoshop to create the illustrated effect.

The next thing I wanted to do was to create an area on which I could apply color. From the original photo, I was able to convert the color into a black and white copy. Initially, I attempted to simply convert the photo to greyscale, but the levels of grey disrupted my ability to perform the steps taking place later in the creation of this piece. This was an intermediate step that took very little time to complete, but was crucial in establishing the black areas on which the color would be applied.

9. My work, Process #6, 2016
10. My work, Process #7, 2016
11. My work, Process #8, 2016

4 SEE



The next step consisted mainly of refinement. I realized by this point that the combination of the semi-low quality photo and pixelated effect created by converting the image to black and white created a rough lines around the edges. I smoothed over many of the empty spots and slightly blurred the image to add a level of smoothness. On top of that, my initial cropping left odd lines extending from behind my head, so I removed those. Then, I used the pen tool to add a stylized touch to the bottom portion of my body. Lastly, I added the light grey background to establish the framing of the piece.



Fig. 12

For the last step, I created a new layer and used the brush tool to create three different spots of color, and set the layer to "Overlay," which colored the grey brush strokes over the body and slightly colored the background.

I initially wanted to add a more of a paint splatter or dripping paint effect, but I couldn't figure out how to do that correctly, so I stuck with a more well-known method. I created a new layer and made a mask. In the mask, I used watercolor brushes to make the texture. Then to break up the uniform shape of my body, I added some splash vectors to disrupt the flow and to add more abstract elements.

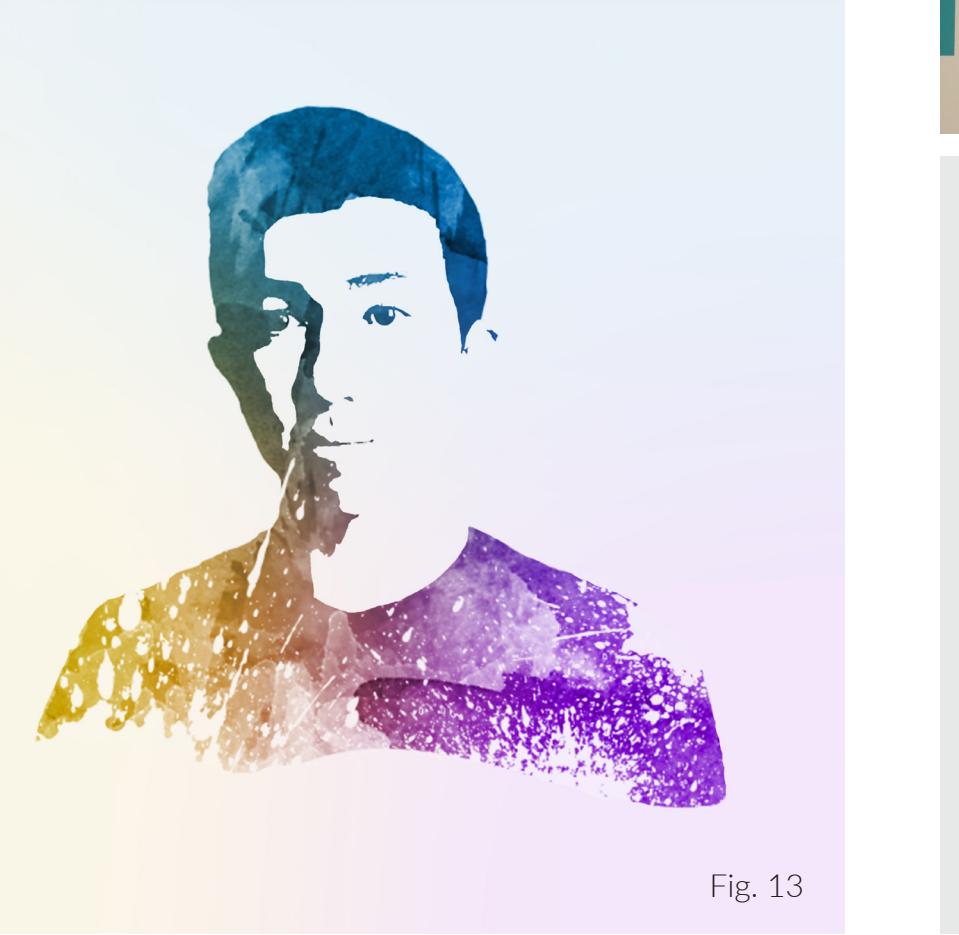


Fig. 13

12. My work, Process #9, 2016

13. My work, Multicolored Man, 2016, Digital, 10" x 10"

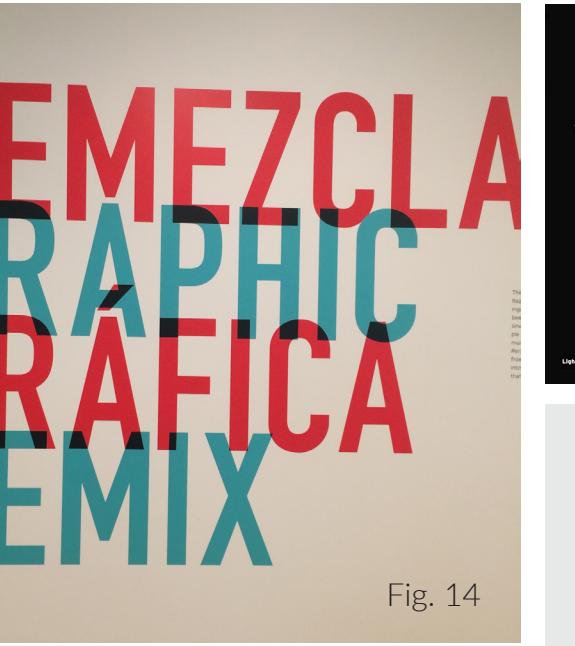


Fig. 14

In our class trip to the San Francisco Museum of Modern Art, my goal was to discover new graphic concepts. This piece of signage was the first thing to catch my eye as bold and fresh. The way it manipulated text and oriented it in an eye-catching manner intrigued me. When I began working on our "Puzzled" project, this piece was the first thing I looked back at for inspiration.



Fig. 15

Since my first project on "Three Sides of Self," I became interested in the commercial aspects of graphic design and their usefulness in everyday life. The SFMOMA hosted an exhibit on typography and its uses through time. The many posters it displayed and other typographical designs furthered my exploration. This poster for the 1999 Beaux Arts Ball by Michael Beirut got me interested in combining letters and in the designer himself.



Fig. 16

"Start Swimming" by Doug Aitken was another inspiration in getting me started on my "Puzzled" piece. The intermingling of the type was interesting as it allowed the piece to be contained within a square shape. Also, while the image within the text was semi-recognizable, I could only perceive certain objects. The greater scope of the image is left up to the imagination. This piece was also backlit with LEDs—which I would be unable to use—that made the art stand out from the rest of the exhibit.



Michael Bierut is a modern graphic designer whose designs and design expertise has helped me understand the importance of design in society. Born in Cleveland, Ohio, Bierut attended the University of Cincinnati's College of Design, Architecture, Art and Planning. When he graduated, he moved to New York and worked under Massimo Vignelli, who is responsible for designing the iconic symbols of the New York City Subway. Today, Bierut works for prominent design firm, Pentagram, which is responsible for many rebrandings including Mastercard and Saks Fifth Avenue.

"Designers only make a vessel to hold things that have to be filled in over time."

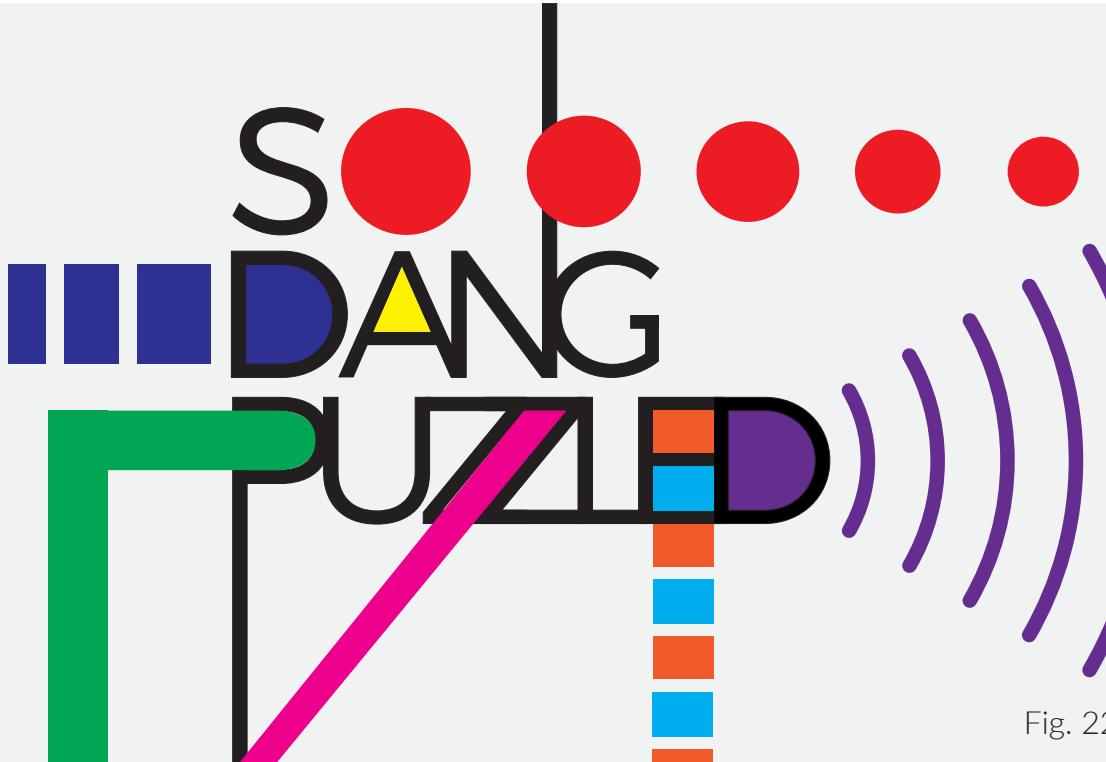
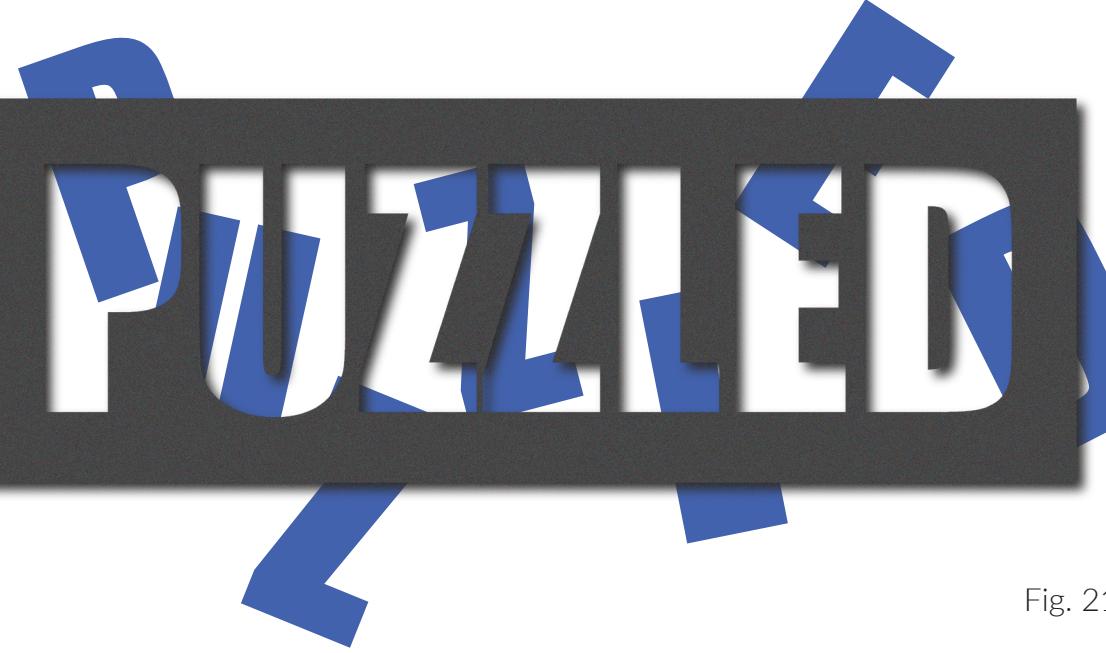
17. Design Boom, Michael Bierut Interview, 2013, Photo, https://static.designboom.com/wp-content/uploads/2013/08/0_MB_portrait_hires.jpg

18. Michael Bierut, Big 10 Logo, 2010, Digital, https://www.underconsideration.com/brandnew/archives/big10_logo_detail.gif

19. Michael Bierut, Billboard Logo, 2013, Digital, <http://logonoid.com/images/billboard-logo.png>



20. Michael Bierut, Mohawk logo, https://www.underconsideration.com/brandnew/archives/mohawk_logo.gif



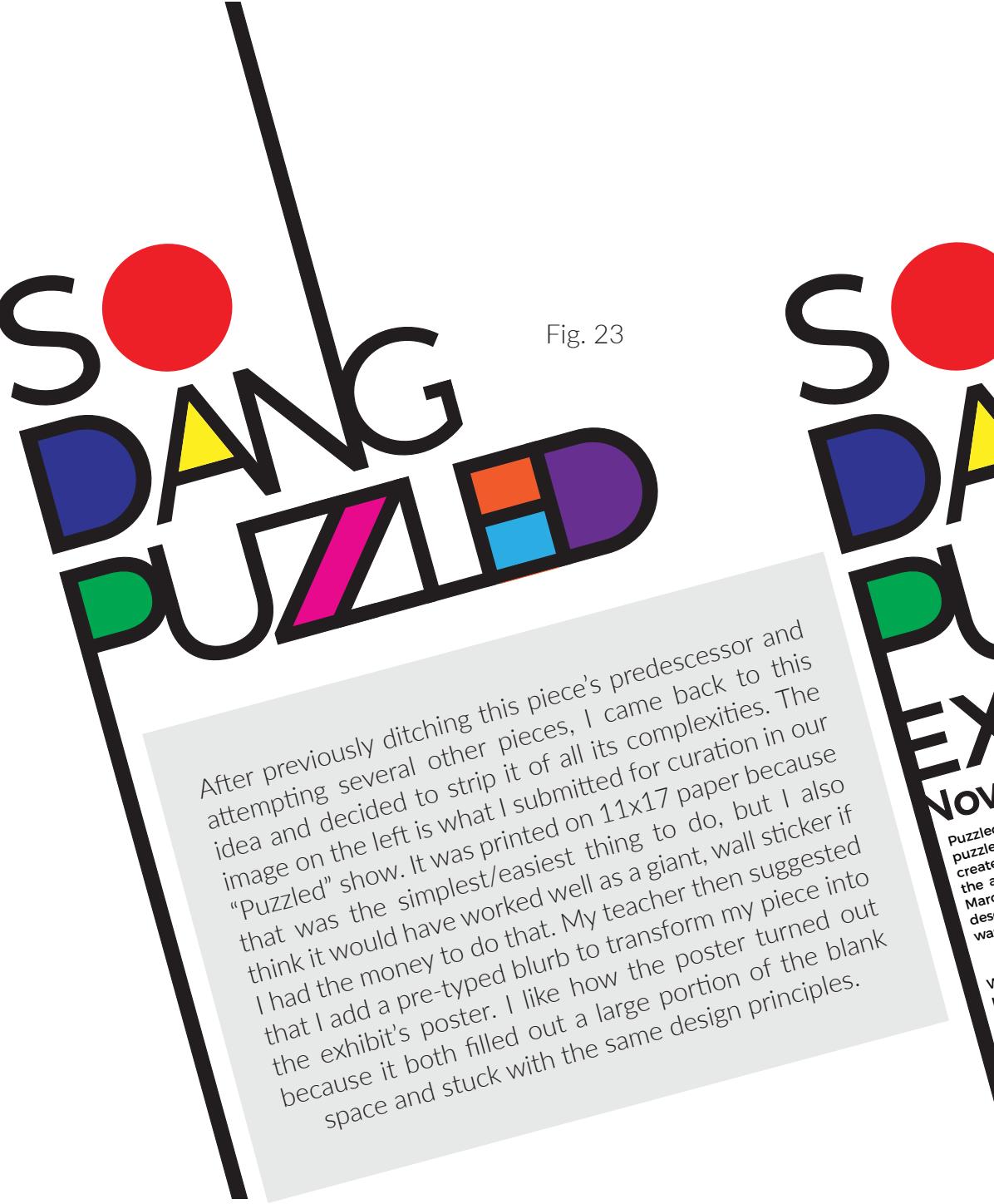
21. My work, Process #10, 2017

22. My work, Process #11, 2017

From the typography exhibit, I really wanted to work with fonts and text for our "Puzzled" project. This was a concept that I wanted to make for my final piece, but thought that it was too plain and the colors did not stand out well enough. I was trying to create simplicity, but I felt that what I made was a little too complex and hidden from interpretation.

This step was the brainchild of my frustration. I was "so dang puzzled" with our "Puzzled" project that I created a ton of elements surrounding the letter in an attempt to confuse the viewer. But, I didn't think that the colorful elements achieved that effect and just appeared to clutter the image. The inspiration for the colored letters came from Michael Bierut and Pentagram's renovated "Billboard logo," and I was able to connect the letters as in Doug Aitken's "Start Swimming." I wanted to stick closer to my inspirations, as I felt that working off a blank canvas wasn't yielding any publishable results.

9 PUNZLED



23. My work, So Dang Puzzled, 2017, Digital, 11" x 17"

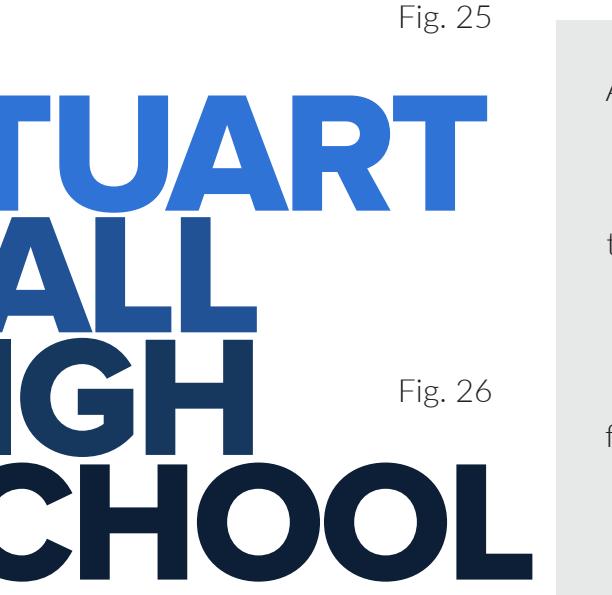
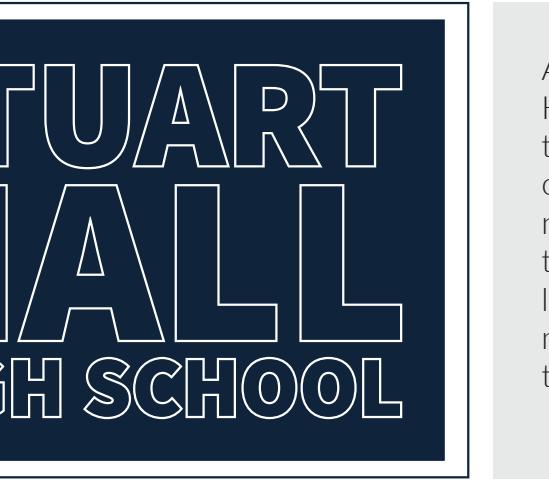
24. My work, So Dang Puzzled Poster, 2017, Digital, 11" x 17"



25. My work, Stuart Hall #1, 2017, Digital, 3" x 2"

26. My work, Process #12, 2017

27. My work, Stuart Hall #2, 2017, Digital, 3" x 2"



One thing I started thinking about was how I could impact my community using my designs. I was making posters for my school, but I wanted to reach my greater city community. One thing that most people my age have in common is their use of Snapchat. So one weekend, I drove around and made a list of sites around the city with sub-par "geofilters." These filters can be attached to "snaps" and are based off the user's location. Of the list, I separated those locations that meant the most to me and began to work on geofilters for those regions. I keep a working document that houses my icons—both those that I submit for approval and those which I scrap.

10 SNAPCHAT

Attempt #1: The first location that really needed a filter was my school, Stuart Hall High School. The initial problem I faced when trying to create the filter was that there were too many words in the name, and some had more importance than others. For instance, "Stuart" refers to Janet Erskine Stuart for whom our school is named after. "Hall," on the other hand, is less important, but as it is a shorter word than "Stuart," I had to resize it to where it has greater importance. I didn't really like doing it, but it worked with the design scheme I had already established. The main flaw in this design was that it failed to capture any school spirit, and it failed to incorporate any representation of a knight, our mascot. But, I was not allowed to simply use our logo, for doing so is against Snapchat's terms of use policy.

Attempt #2: I liked the concept, but it did not stand out too well atop test pictures. Also, there is another school nearby who are known as the Blues, so I felt uncomfortable with the all-blue theme, as red is another one of our school colors.



Attempt #3: This was my final design. It incorporated all of my school's colors, balanced "Stuart" and "Hall," minimized the importance of the words "high school," and provided a knight-like symbol with the shield. It received positive reviews from my classmates, so it fulfilled its purpose as well.



Fig. 28



Fig. 29



Fig. 30

For my next filter, I not only wanted to work larger communities (where the submission field is much more competitive), but on more complicated designs. I designed a filter for San Francisco based off a pre-existing concept used for a filter in New York City. I wanted to use colors from athletic teams within the city (Warriors, Giants, and 49ers), but I think that my version was not as cohesive as the NYC version, and it ended up getting rejected by Snapchat. Moving to South San Francisco, I continued working with a monochromatic color palette. But, I also held on to an abstract concept, as I wanted to continue pushing my creativity.

For my next few filters, I began by looking at a sketch I had made for a shirt design and its involvement of perspective. Because Snapchat allows for multiple submissions, all were submitted, but only the Presidio Heights one and the second Richmond District one were approved. Over time I transitioned from a more abstract approach to gradients, to actual gradients. The first time I experimented with it, though, it didn't look good because the light colors often blended in with the sky when applied on a photograph. The darker blue of the final piece worked better for it had better contrast.



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

Coming off the last project, I had the feeling like my art was becoming very static and flat. It also seemed to have no deeper meaning. Using the image of the running man above, I thought I could make a piece that represented humanity's rapid urbanization, but I think that this failed to be cohesive and was not really in line with the art that I had been previously making. Diversifying my art would have to come in other forms

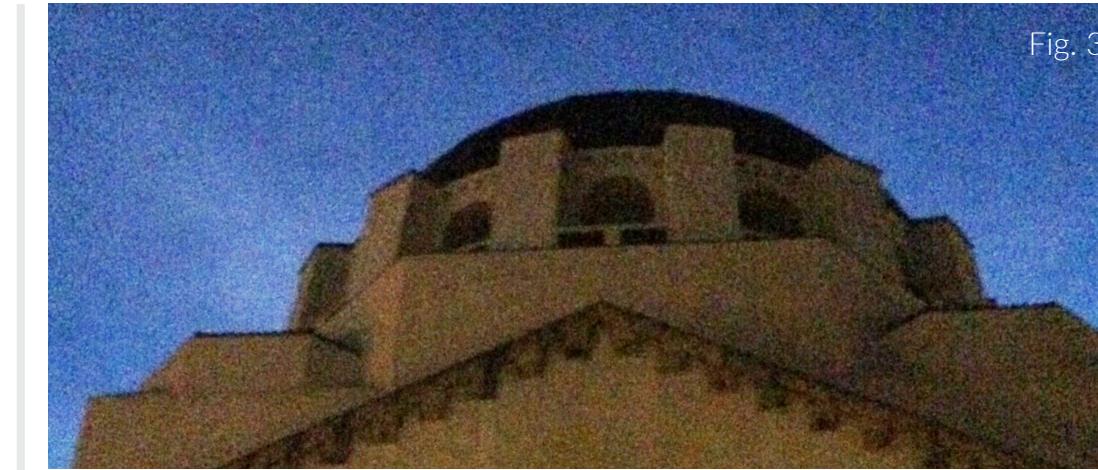


Fig. 37

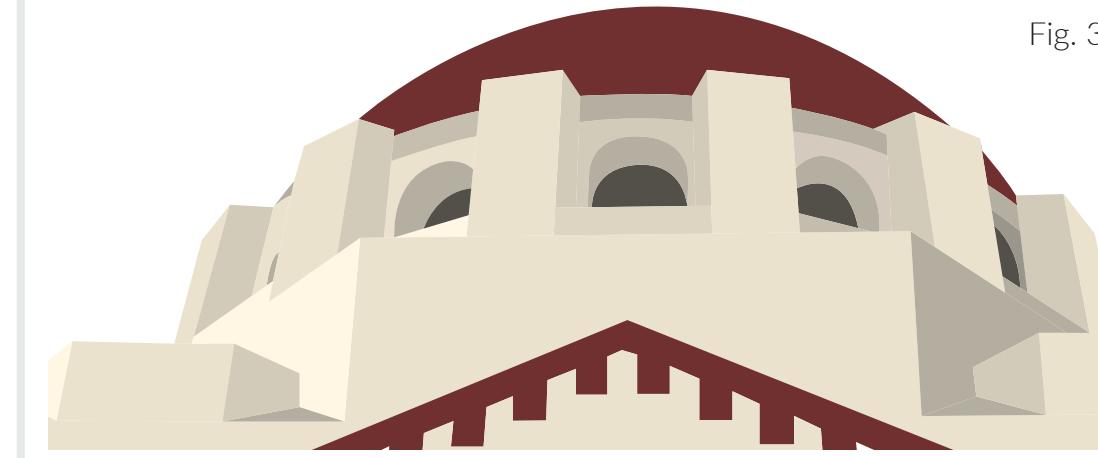


Fig. 38

Branching off my previous idea, I thought that finding ways of capturing monuments around the city could be a good idea. I stepped outside and tried to take a photo of the Temple Emanu-El, and while it was dark, I was still able to catch enough detail to trace the bottom drawing using Illustrator's pen tool. I was thinking about making posters of the different landmarks, but then realized that I needed a second, art-making form for the class, and was not sure what to do then. I thought about painting, but I did not believe in my abilities to accomplish such a feat, which I had last practiced in freshman year. So I decided to try 3D printing. But I needed to make pieces that would be able to be 3D printed for this idea to work.

28. Snapchat, New York City, 2017, <https://cdn.dribbble.com/users/1060640/screenshots/3473493/new-york-city-dribbble.png>

29. My work, Process #13, 2017

30. My work, South San Francisco, 2017, Digital, 3" x 2"

31. My work, Rep the Hall, 2017, Handdrawn/T-shirt

32. My work, Presidio Heights, 2017, Digital, 3" x 2"

2" 33. My work, Process #14, 2017

34. My work, Richmond District, 2017, Digital, 3" x 2"

35. Free Images, Male Sprinter on Starting Blocks, 2012, <https://www.freeimages.com/premium/male-sprinter-on-starting-blocks-702119>

36. My work, Process #15, 2017

37. My photo, 2017 38. My work, Process #16, 2017

13 NEW W D I M E N S O Z S

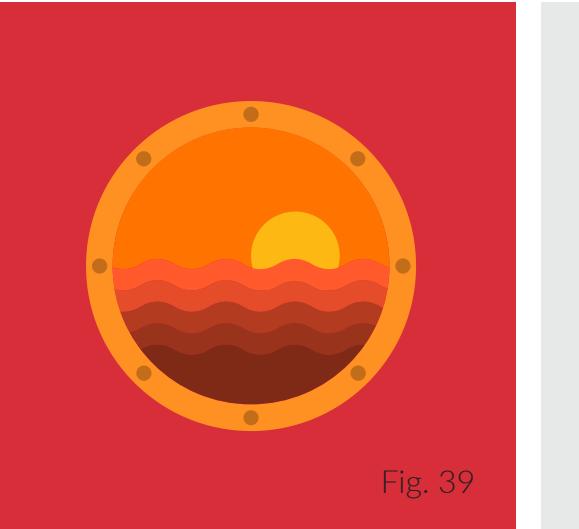


Fig. 39

I ended up taking a break from my 3-dimensional project to work on a piece for a gallery at the San Francisco International Airport. I decided to design pieces like the one on the left, each of which showed a landscape through a window of a different transport vessel. While I liked the way these turned out, I was really inspired by that pattern of the water in the piece at right. Something about the staggered gradient allows the eye to travel from the bottom of the piece to the top. This mirrors the way we all look at monuments from below. We see the ground level of a building, and our eyes rise until we see the very top.

It also allowed me to experiment more with monochromatic color palettes. I began to realize the emotional effects of color, how blues evoke calmness, while greens create a connection with nature, and reds can add a sense of liveliness.

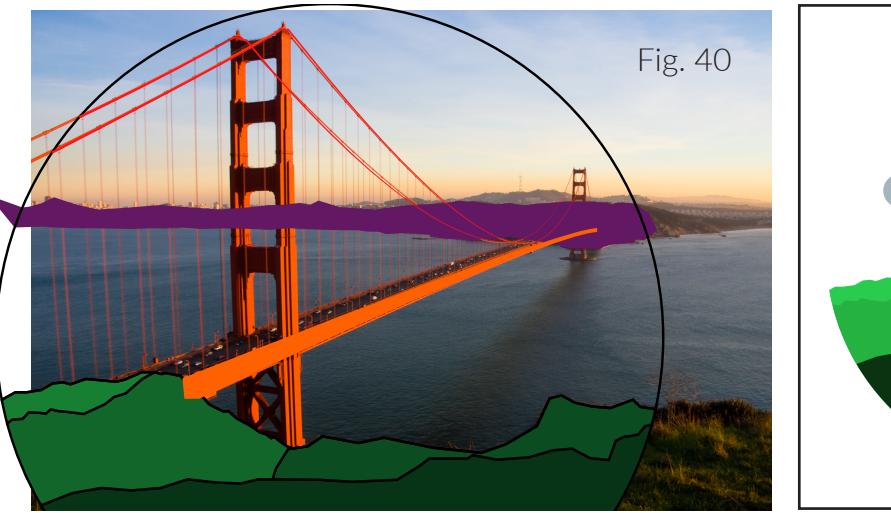


Fig. 40

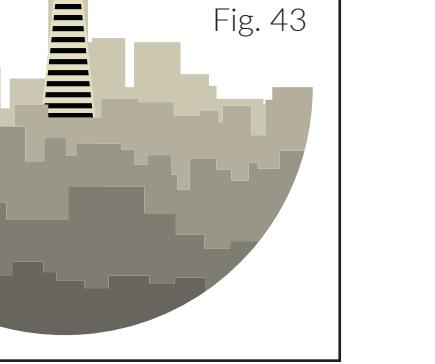
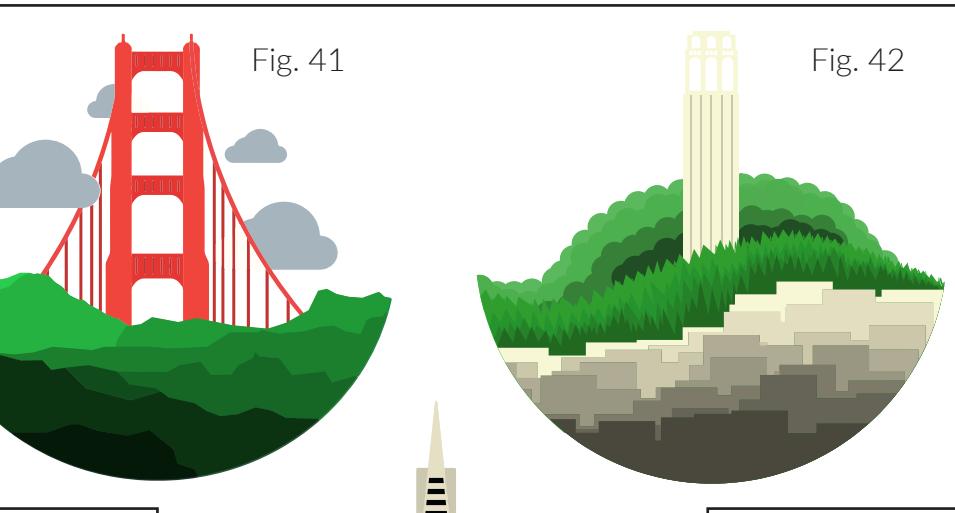


Fig. 43

I began by tracing photos off the internet (left), but I found these tracings to be too realistic. My style has always been fairly simplistic, so I wanted to follow a cartoonish style with colors that popped. Also having the towers centered and flat rather than with perspective would unify the a set of designs under a common motif. I did like keeping the pieces contained within a circular frame, though, as it condenses the eye's focus to a particular point.

39. My work, Process #17, 2017

40. My work, Process #18, 2017

41. My work, Process #19, 2017

42. My work, Process #21, 2017

43. My work, Process #22, 2017

14 NEW W D I M E N S O Z S

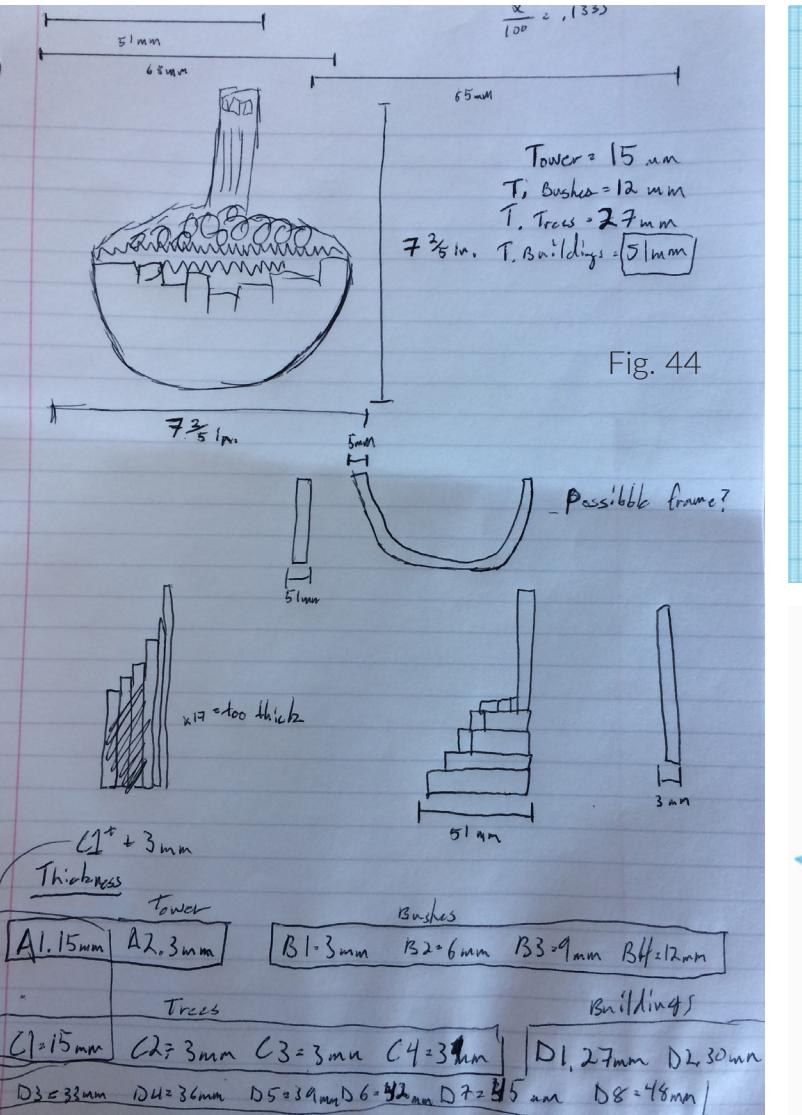


Fig. 44

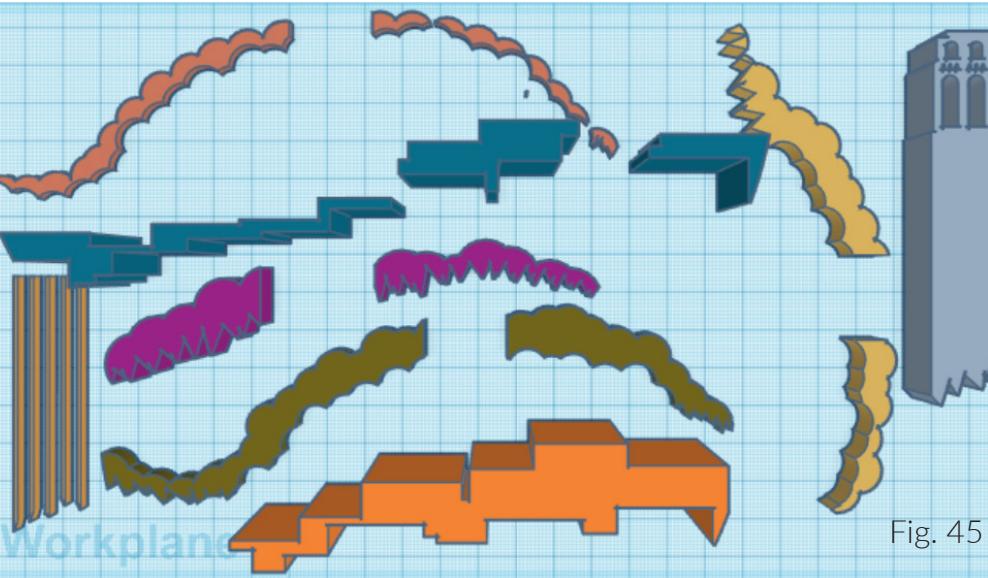


Fig. 45

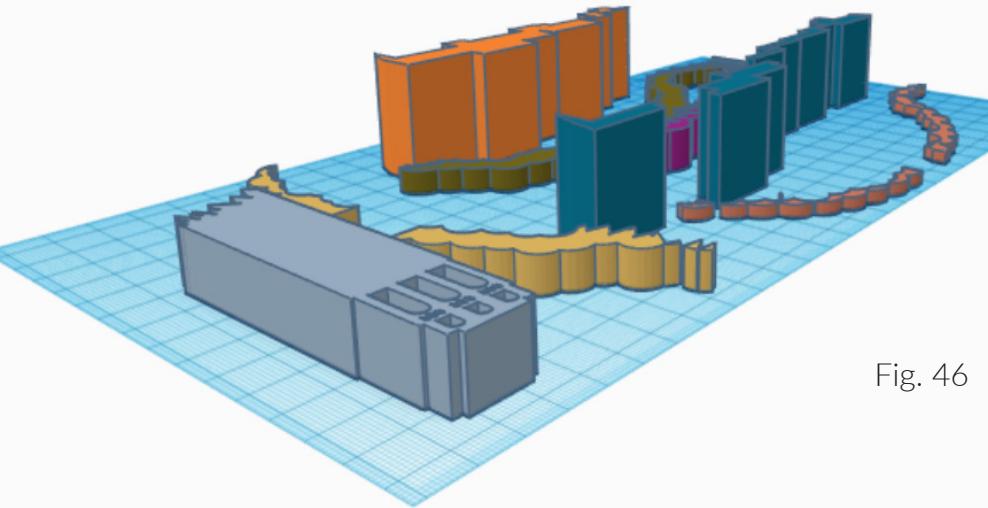


Fig. 46

Unfortunately, though, I was unable to use this method due to logistical reasons. As the pieces grew taller, they were no longer able to support their own weight and collapsed. Printing it as a solid piece drastically reduced the size of the already-small sculpture, so I saw this project as a failure. One way to circumvent this issue would have been to delve into 3D rendering, but I had neither the experience nor the time to gain the knowledge of the software used to create this piece effectively. If I had access to a continuous liquid printer, which are crazily expensive, I could have completed this project more easily, too.

44. My work, Process #23, 2018

45. My work, Process #24, 2018

46. My work, Process #25, 2018

15 LOGO DESIGN

Branching off making designs for practical uses, I began to offer designs to my friends for various reasons. One friend asked if I could make logos and profile pictures for his gaming team. Mirroring other athletic teams, I wanted to keep simple colors, and mirroring the theme of video games, I wanted to make the design somewhat futuristic. I spent several hours just messing around with different design themes and colors until I made a typeface which I liked and embodied technology. I initially wanted to put some sort of meaning behind the profile photos, either eye an eye representation "vision" or a cloud representing "dream," but I realized that the font itself was stylized enough. The light blue also passed off a sense of calmness that is also felt in the name, Dreamvision.



The "V" has no more significance than the "D" or "E." Also is not distinct in small form-factor.

More in tune with team name. But, "V" is somewhat undistinguishable and the eye looks like a ring.

More distinguishable, yet lower font isn't cohesive, design is basic, and lacks unique design elements.

I like how this design incorporates the "vision" part of the name with an abstract eye shape. The colors work well, and the design is unique and simple. Yet, my client wanted something more akin to my previous design, citing that it did not show up well.

Stroke makes it look more like most other logos. But, adding stroke makes design smaller and less legible.

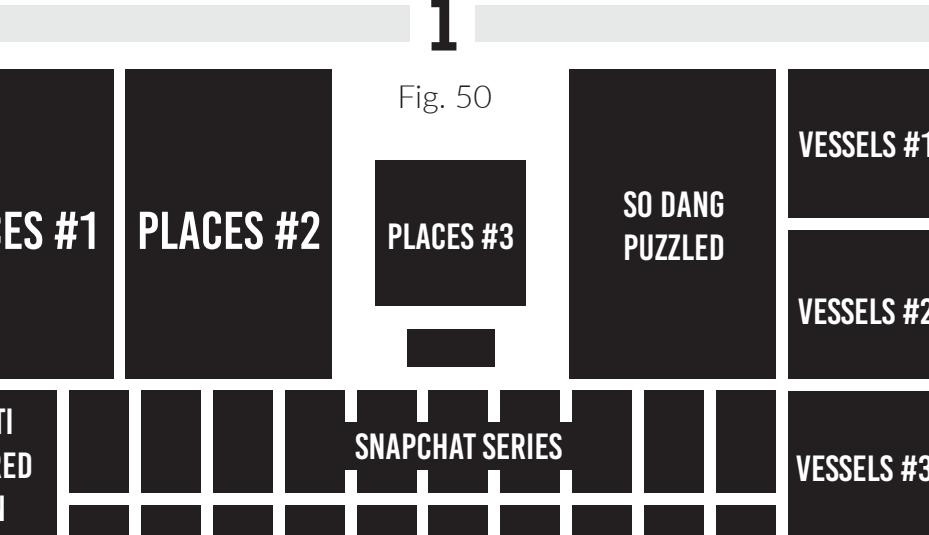
This uses colors well. The dark blue is kept in the background and the teal and white contrast well against it. The design is very tight and legible and blue line allows eye to travel from left to right.



47. My work, Process #26, 2018
48. My work, Process #27, 2018
49. My work, Process #28, 2018

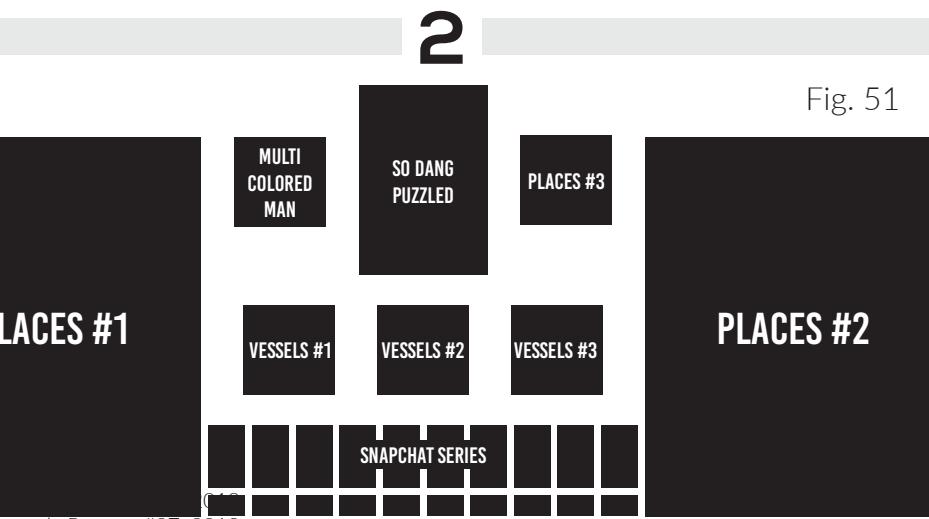


Fig. 47



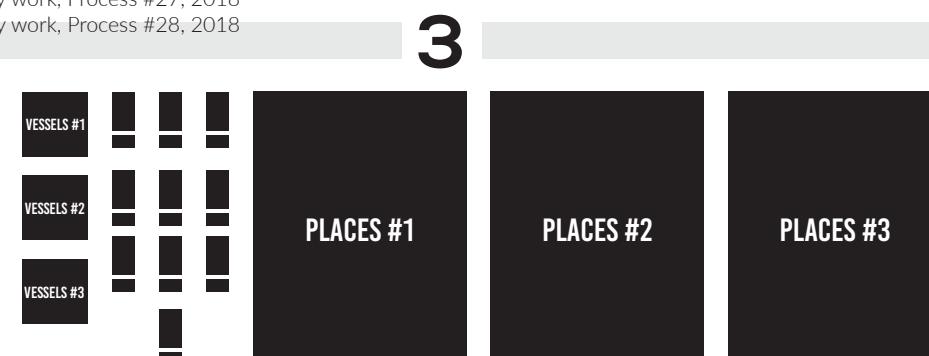
1

Fig. 50



2

Fig. 51



3

48. My work, Process #27, 2018
49. My work, Process #28, 2018
50. My work, Process #29, 2018
51. My work, Process #30, 2018
52. My work, Process #31, 2018

16 EXHIBITION

1

For my initial mockup, I wanted some sort of symmetry with equal spacing between every object. Since the majority of my work was digital, I knew that I could resize each piece to fit. Initially, I wanted my non-digital piece to be fairly central to break up the flat nature of the rest of the exhibition. But, what I did not like about it, was that there was not enough difference between the sizes to make anything stand out.

2

For my second draft, I took two of my larger posters and blew them up to 26"x34." Because of their larger size, I could no longer have the really tight design I have previously imagined. But, what this allowed me to do is establish a more stable line of vertical symmetry. This line of symmetry came at a cost, though, as my "Places" series was fairly scattered throughout my plot. There was no order or meaning behind my layout.

3

After seeing my assigned space, I realized that I needed to stretch everything horizontally to keep everything at eye-level and not on close to the floor. I ditched the smallest design of "Places" for one more poster and placed them together. Along with that, I switched my non-digital piece to a collection of spirit shirts to sit on a table off to the side. This layout also presented my development in technique from junior to senior year.

17

B I B L I O G R A P H Y

Drake, Nothing Was the Same, 2013, https://en.wikipedia.org/wiki/Nothing_Was_the_Same#/media/File:Nothing_Was_the_Same_cover_2.png

Kid Ink, Up & Away, 2012, [https://en.wikipedia.org/wiki/Up_%26_Away_\(Kid_Ink_album\)#/media/File:Up_%26_away_cover.jpg](https://en.wikipedia.org/wiki/Up_%26_Away_(Kid_Ink_album)#/media/File:Up_%26_away_cover.jpg)

Major Lazer, Peace is the Mission, 2015, https://en.wikipedia.org/wiki/Peace_Is_the_Mission#/media/File:MajorLazerPeacelstheMission.png

My photo: SFMOMA, Graphic Remix, 2016, Instructional sign on wall

My photo: Michael Bierut, Light Years poster, 1999, Paper

My photo: Doug Aitken, Start Swimming, 2008, Sculpture

Design Boom, Michael Bierut Interview, 2013, Photo, https://static.designboom.com/wp-content/uploads/2013/08/0_MB_portrait_hires.jpg

Michael Bierut, Big 10 Logo, 2010, Digital, https://www.underconsideration.com/brandnew/archives/big10_logo_detail.gif

Michael Bierut, Billboard Logo, 2013, Digital, <http://logonoid.com/images/billboard-logo.png>

Michael Bierut, Mohawk logo, https://www.underconsideration.com/brandnew/archives/mohawk_logo.gif

Snapchat, New York City, 2017, <https://cdn.dribbble.com/users/1060640/screenshots/3473493/new-york-city-dribbble.png>

Free Images, Male Sprinter on Starting Blocks, 2012, <https://www.freeimages.com/premium/male-sprinter-on-starting-blocks-702119>

*List only includes items which I did not create