*DESIGN STUDIO I • JOHN CASERTA • FALL 2016 • REFLECTIVE DOCUMENT
NICK
2016
KONRAD

REFLECTIVE DOCUMENT • *DESIGN STUDIO I • JOHN CASERTA • FALL 2016
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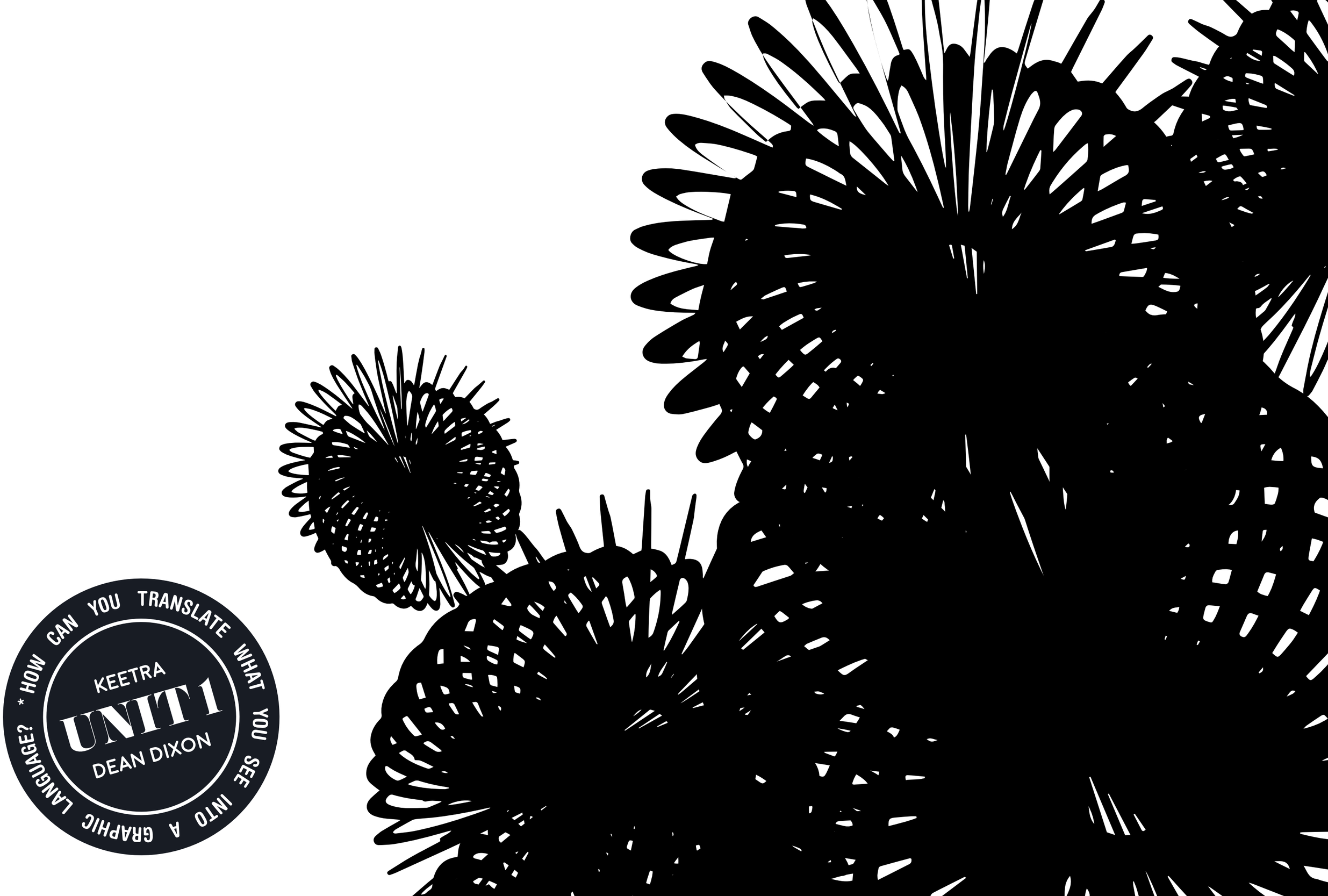
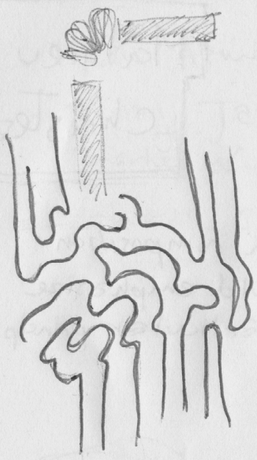
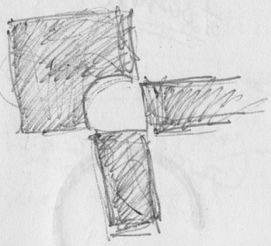
ESIGN STUDIO I • JOHN C


KEETRA
UNIT 1
DEAN DIXON
* HOW CAN YOU TRANSLATE WHAT YOU SEE INTO A GRAPHIC LANGUAGE?



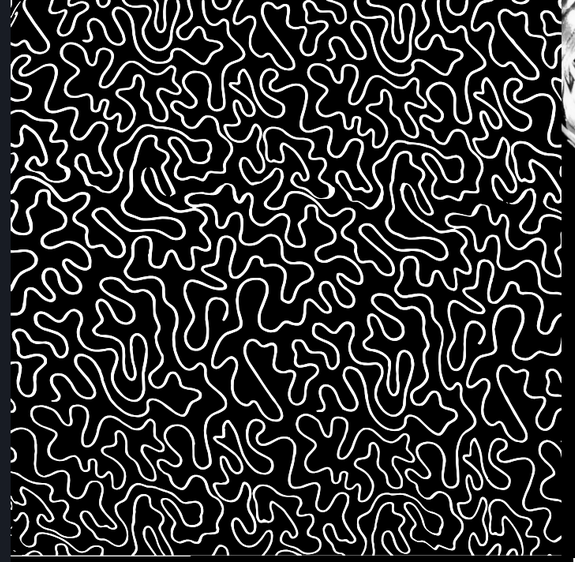


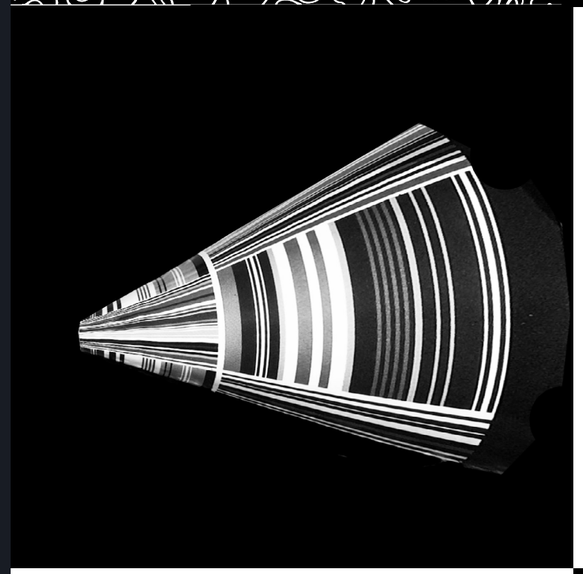
UNIT

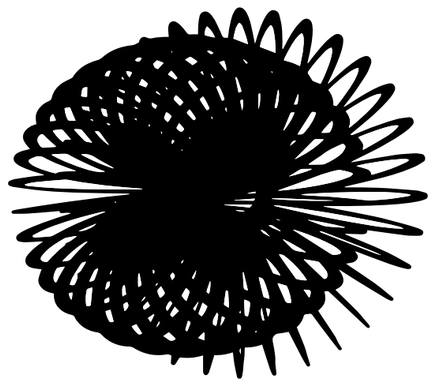
1

While this semester reinforced the importance of conceptualizing ideas (which came more naturally to me) I also gain a more clearer understanding of what I could accomplish—as an effect result—within a relatively short time frame.

In the first unit I loved the process of translation in this unit—the idea of taking an image, a moment you found interesting and altering it into its own basic form, creating an icon out of it, and the subsequent use of these symbols as a language of sorts—to create compositions inspired by gestalt principles. This kind of project reminds me how valuable constraints can be—how they can allow the artist/designer to make something their own that is more interesting because of that initial stricture. In a way in creates a game out of the design process. Looking back—I definitely want to incorporate this mixture of digital and analogue tools into my design process in my later work.



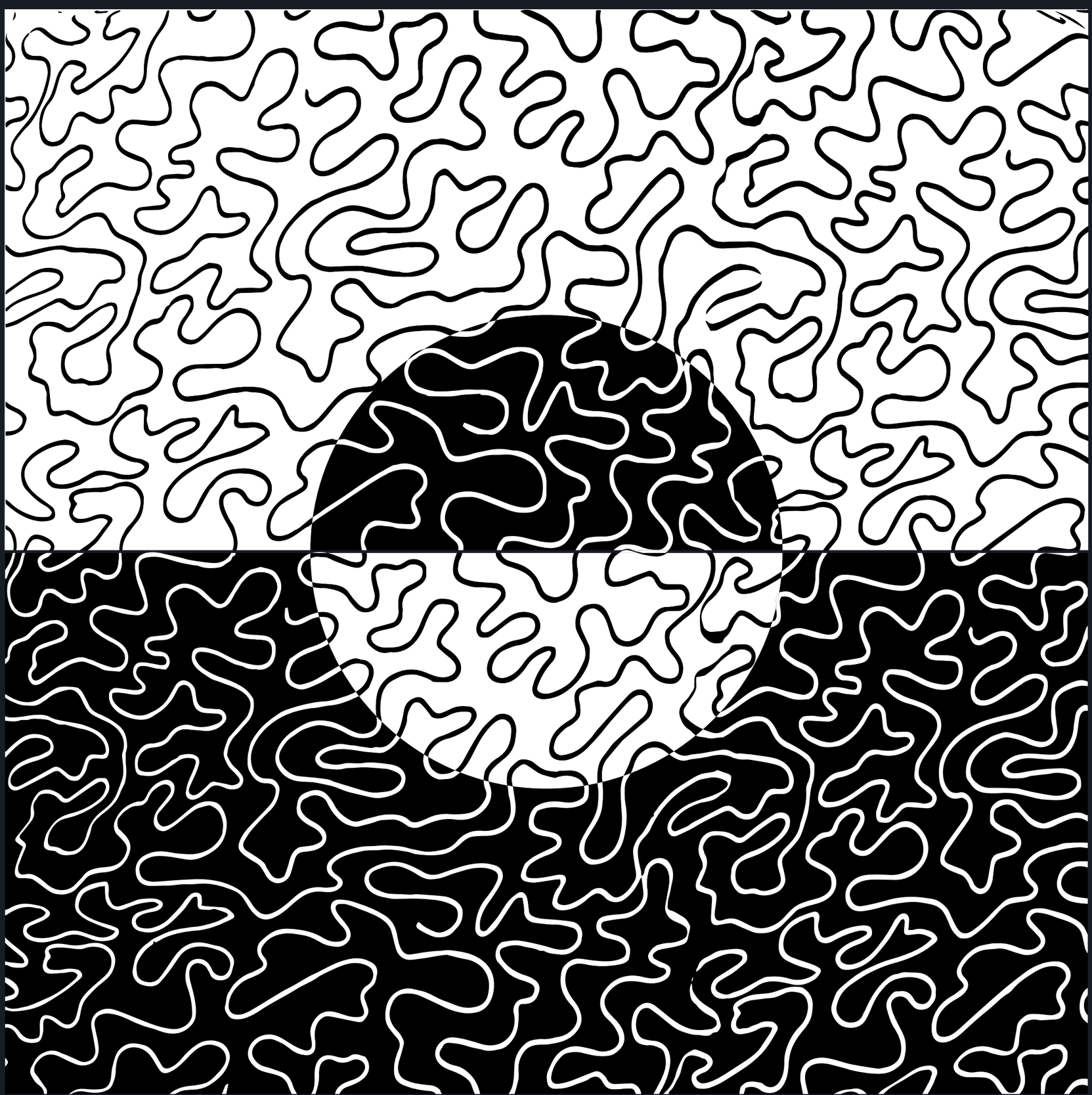


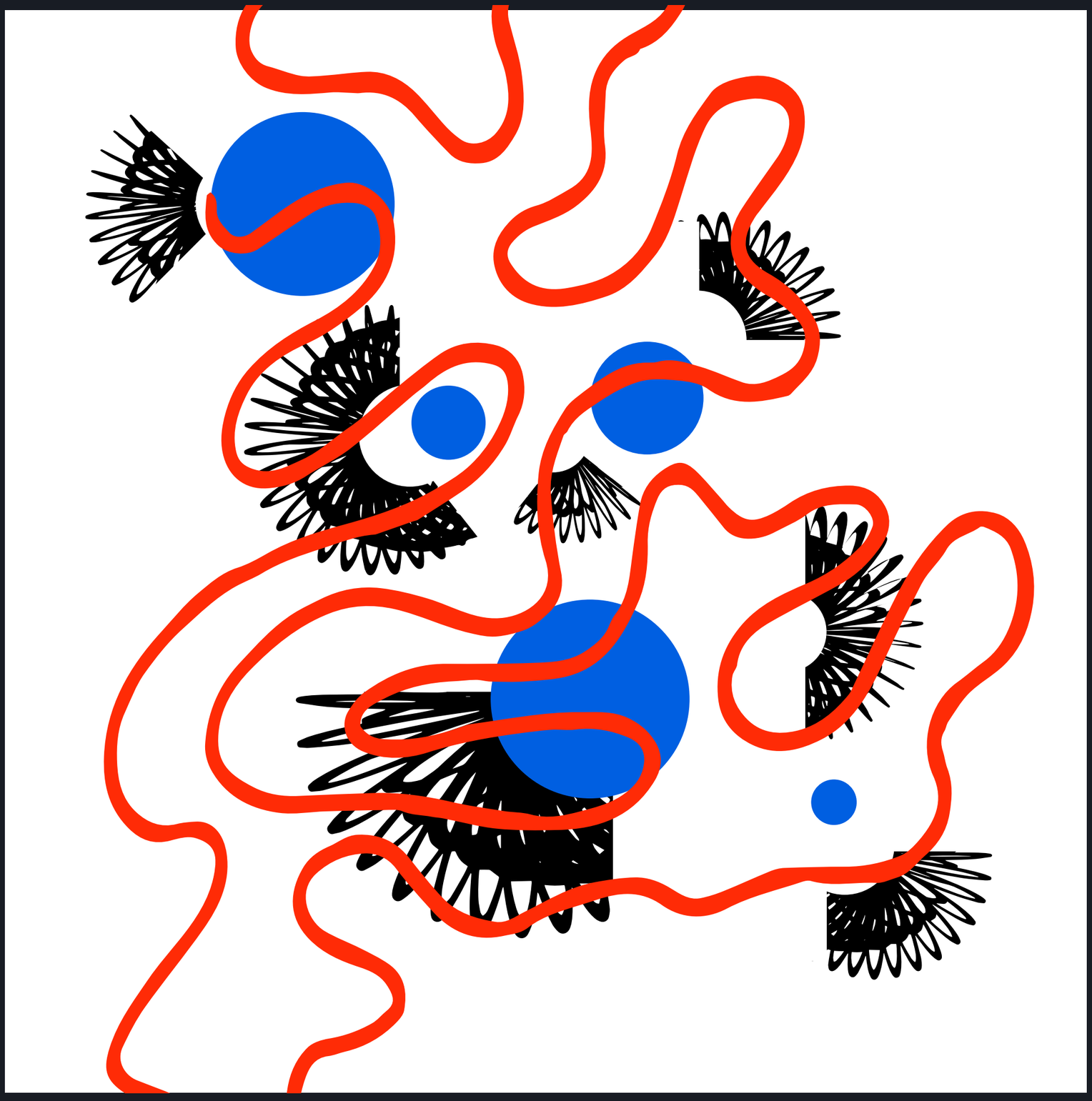


UNIT

1

KEETRA DEAN DIXON DESIGN STUDIO





TOM

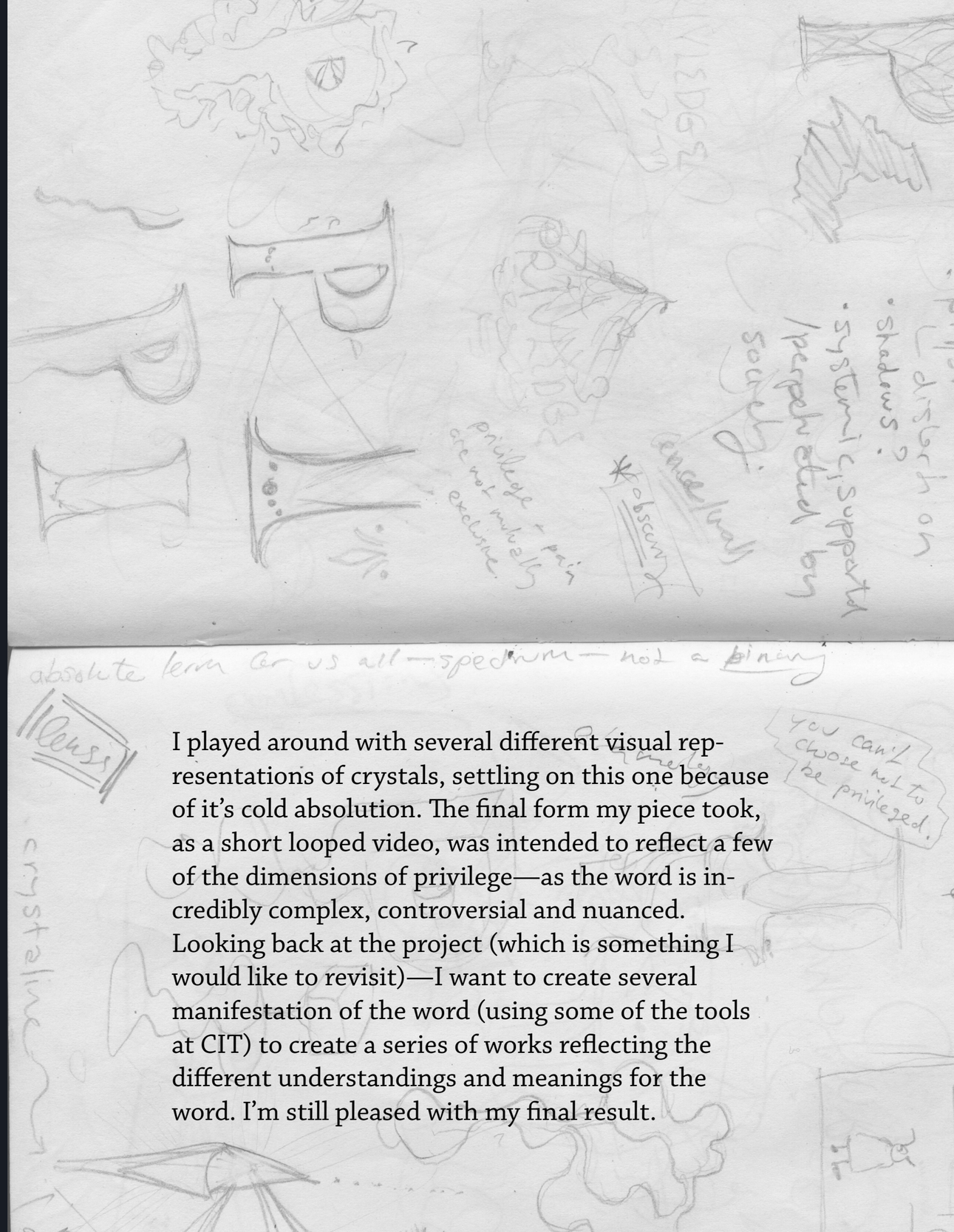
UNIT 2

OCKERSE

*HOW CAN THE GRAPHIC MEDIUM ENHANCE, ENRICH & DEEPEN THE VERBAL MESSAGE?

TOM OCKERSE

I've been interested in the notion of privilege for a while. It must have been circulating in my head, when it appeared in my brainstorm diagram for the close pin. I remember after class needing to decide between the words 'privilege' and 'useless'. I ultimately settled on privilege, because it's contentious, because when my friends asked about my assignment they were all a little taken aback when I mentioned potentially exploring the word. I spent a while writing down my own ideas about the word, as well as reading about it. I found a fascinating essay by the writer Parul Sehgal. I wanted to think about the concept of privilege as a prism—a lens through which we see every aspect of our lives—it's a distortion of perspective—like asking someone wearing rose colored glasses the color of the book in-front of them. I also wanted to look at how privilege itself is structural, institution, "strong" in its pervasiveness and power over individuals. How it's perpetuated by that same structure, building upon itself.



I played around with several different visual representations of crystals, settling on this one because of it's cold absolution. The final form my piece took, as a short looped video, was intended to reflect a few of the dimensions of privilege—as the word is incredibly complex, controversial and nuanced. Looking back at the project (which is something I would like to revisit)—I want to create several manifestation of the word (using some of the tools at CIT) to create a series of works reflecting the different understandings and meanings for the word. I'm still pleased with my final result.

Privilege

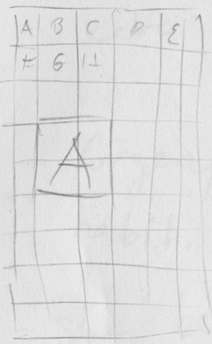
JOHN

UNIT 3

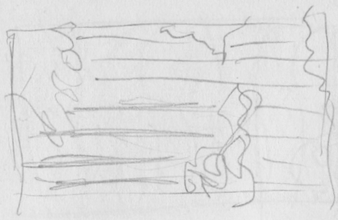
CASERTA

* HOW CAN WE USE SYMBOLS TO UNIFY A GROUP OF PEOPLE?

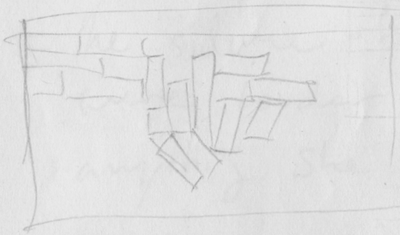
unity in variation

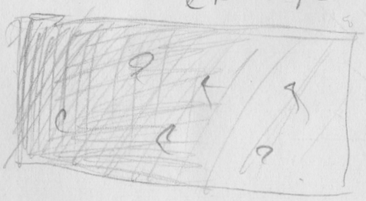


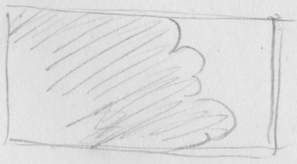
breaking convention



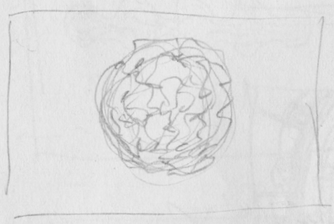
breaking connection

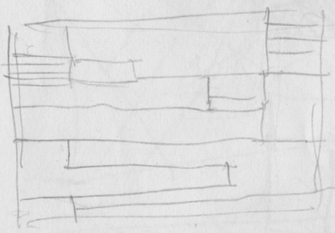




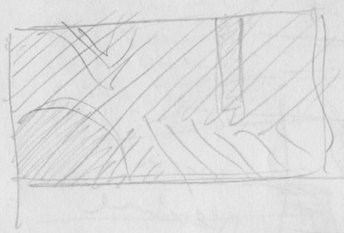


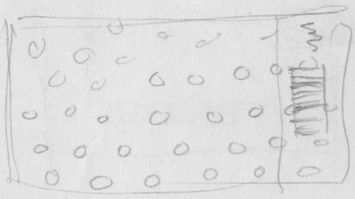
part of a whole

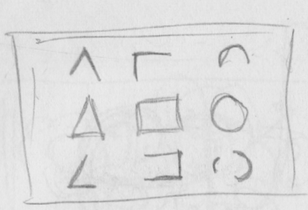


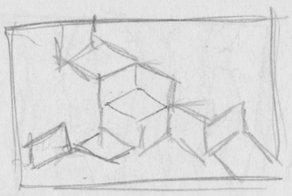


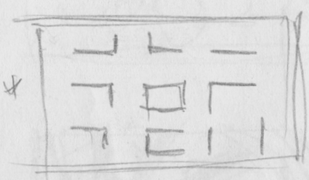
overlay

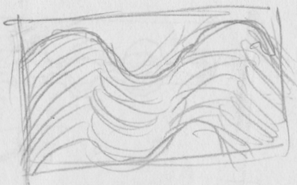


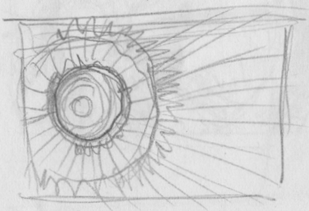


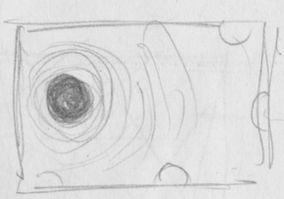


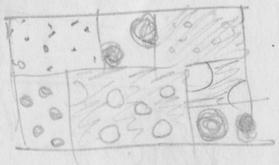




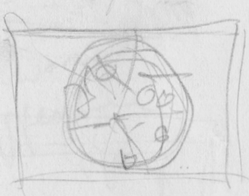


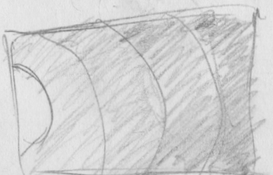




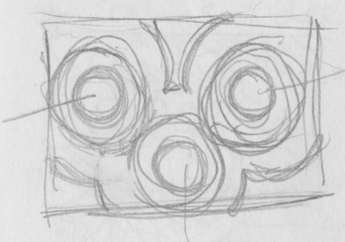


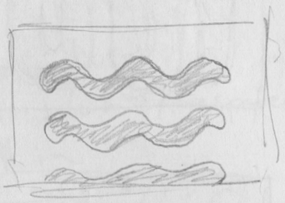
black background

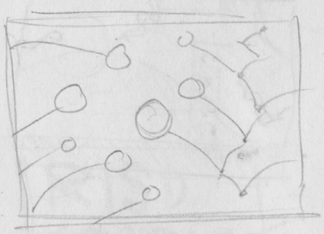


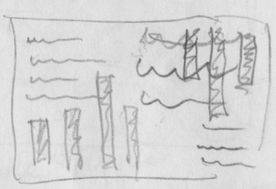


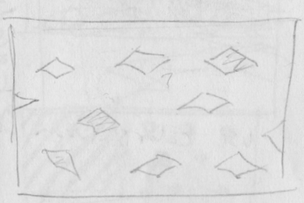
details?

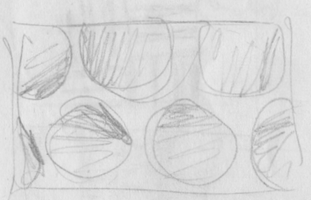


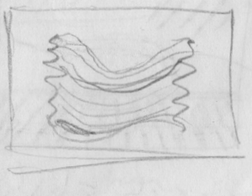


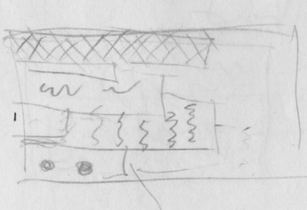


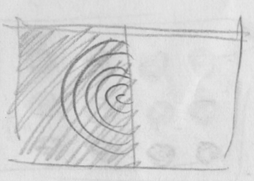




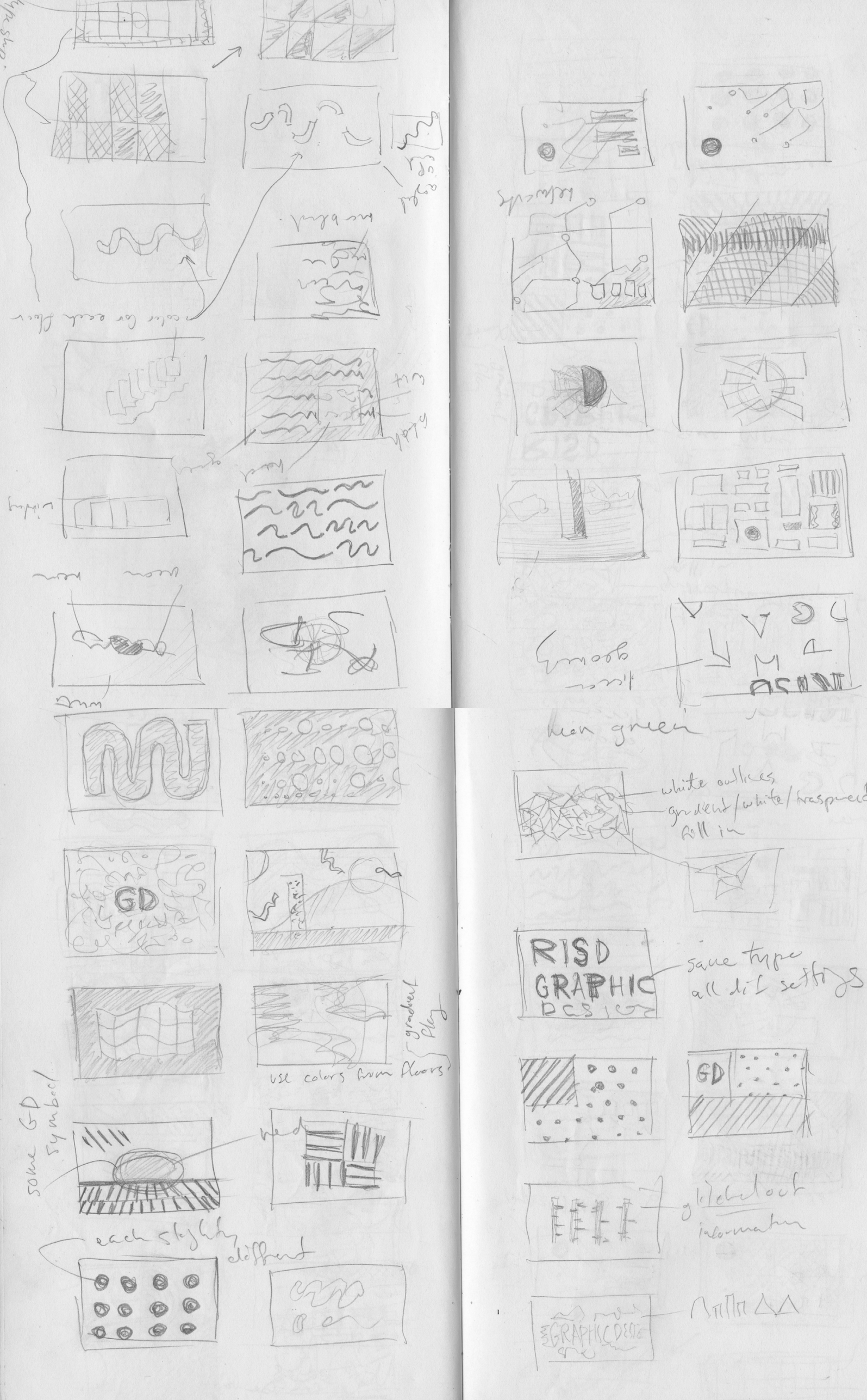








edges can be rough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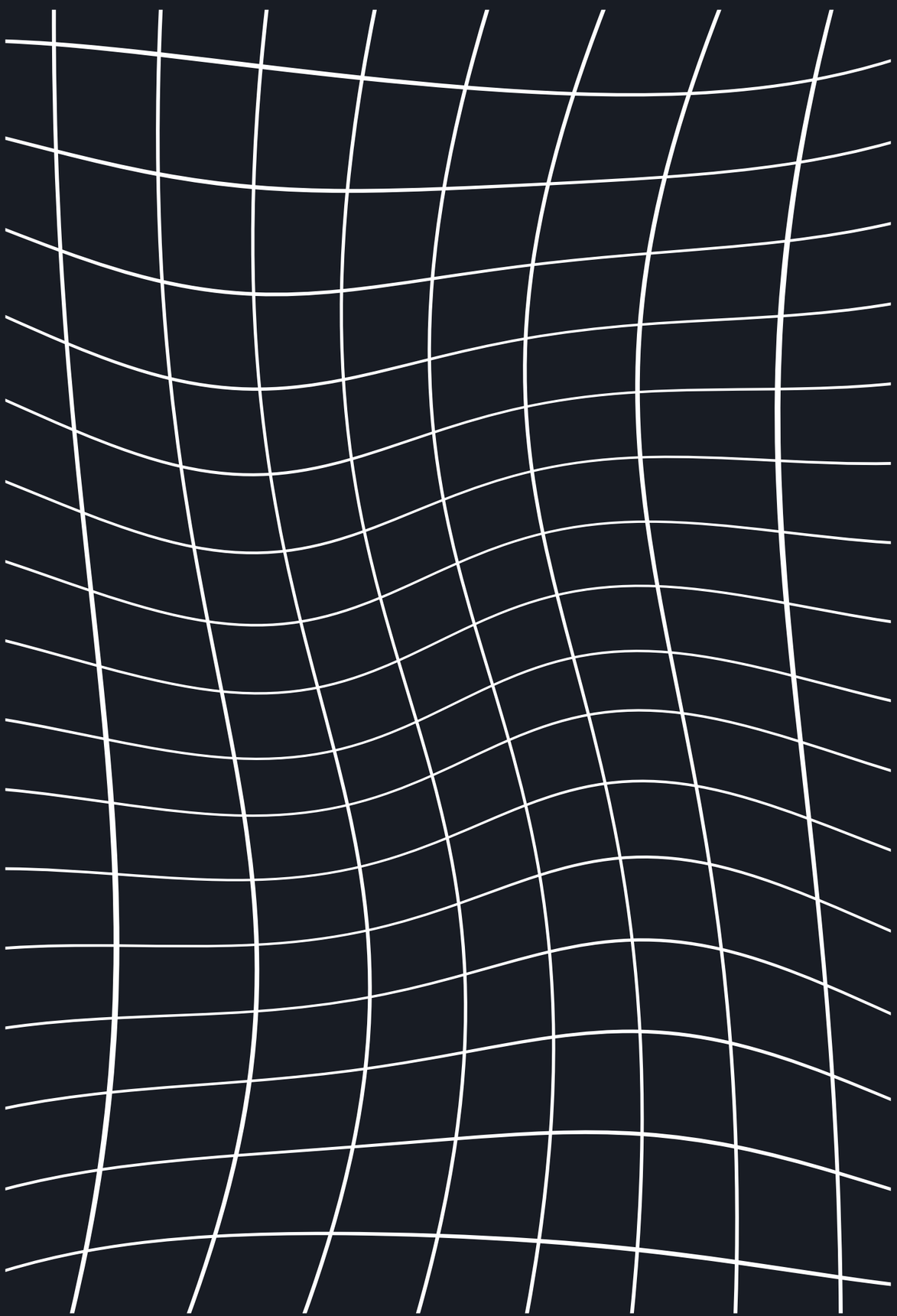
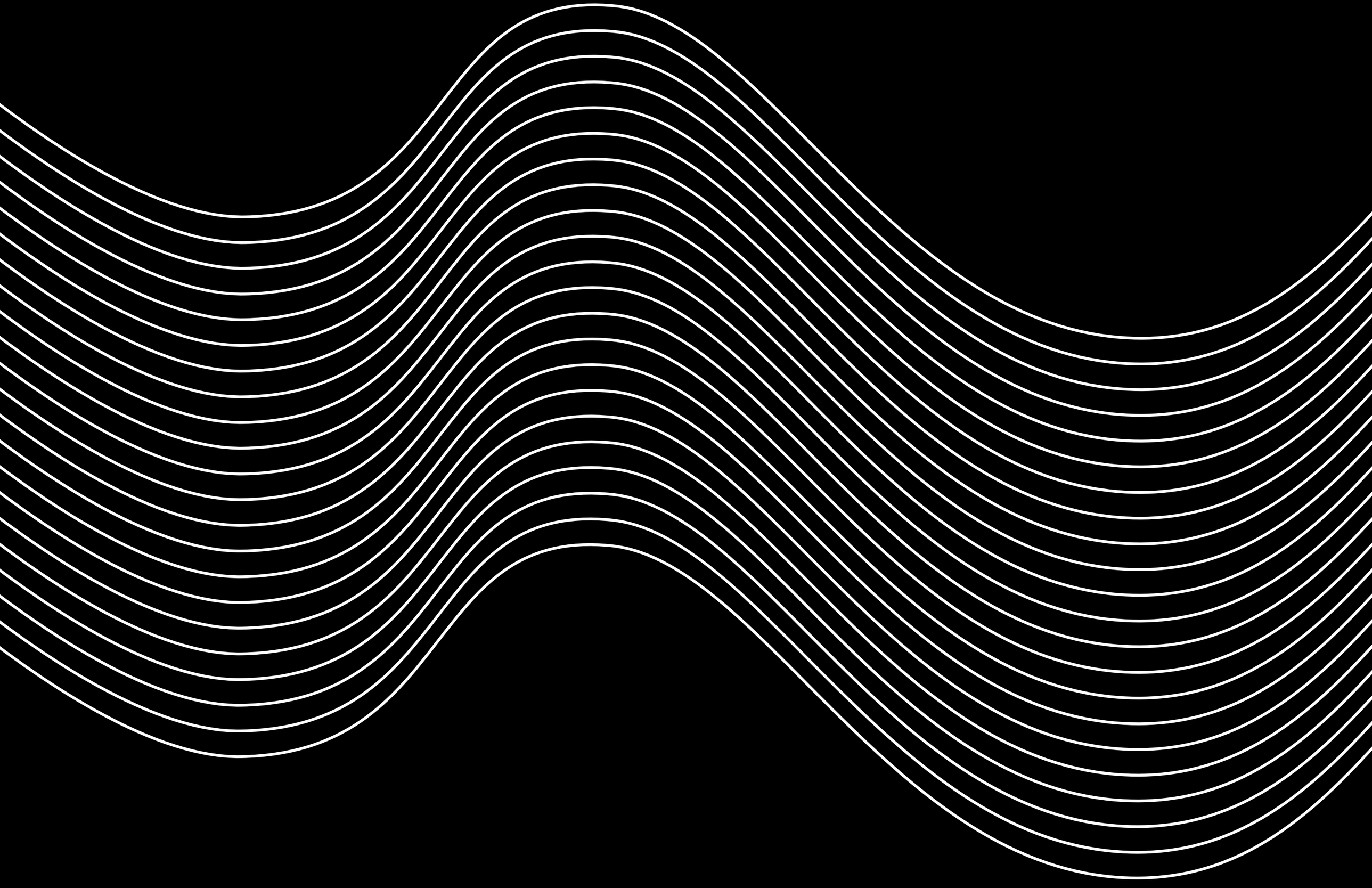
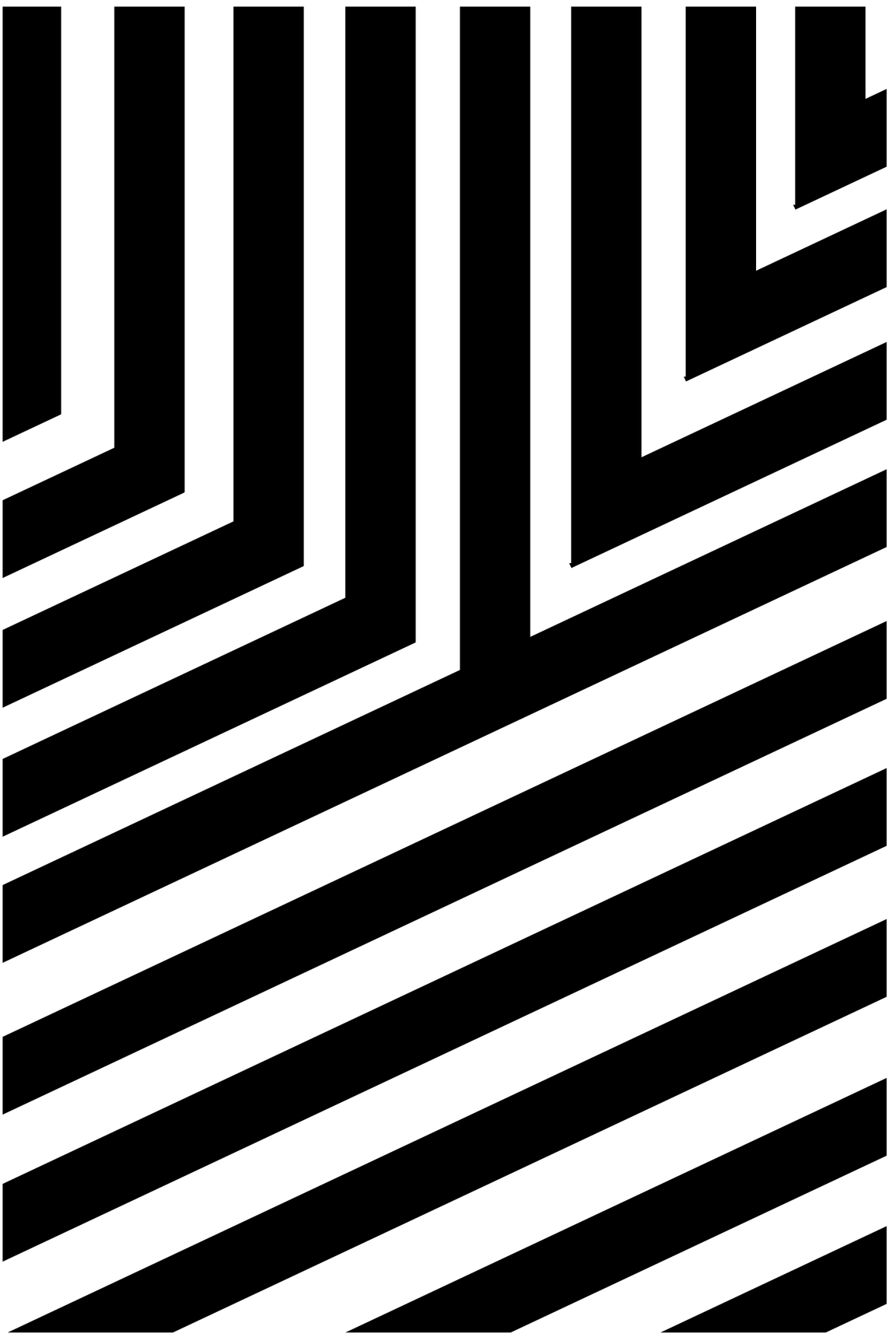






UNIT

3

DESIGN STUDIO

JOHN CASERTA

UNIT

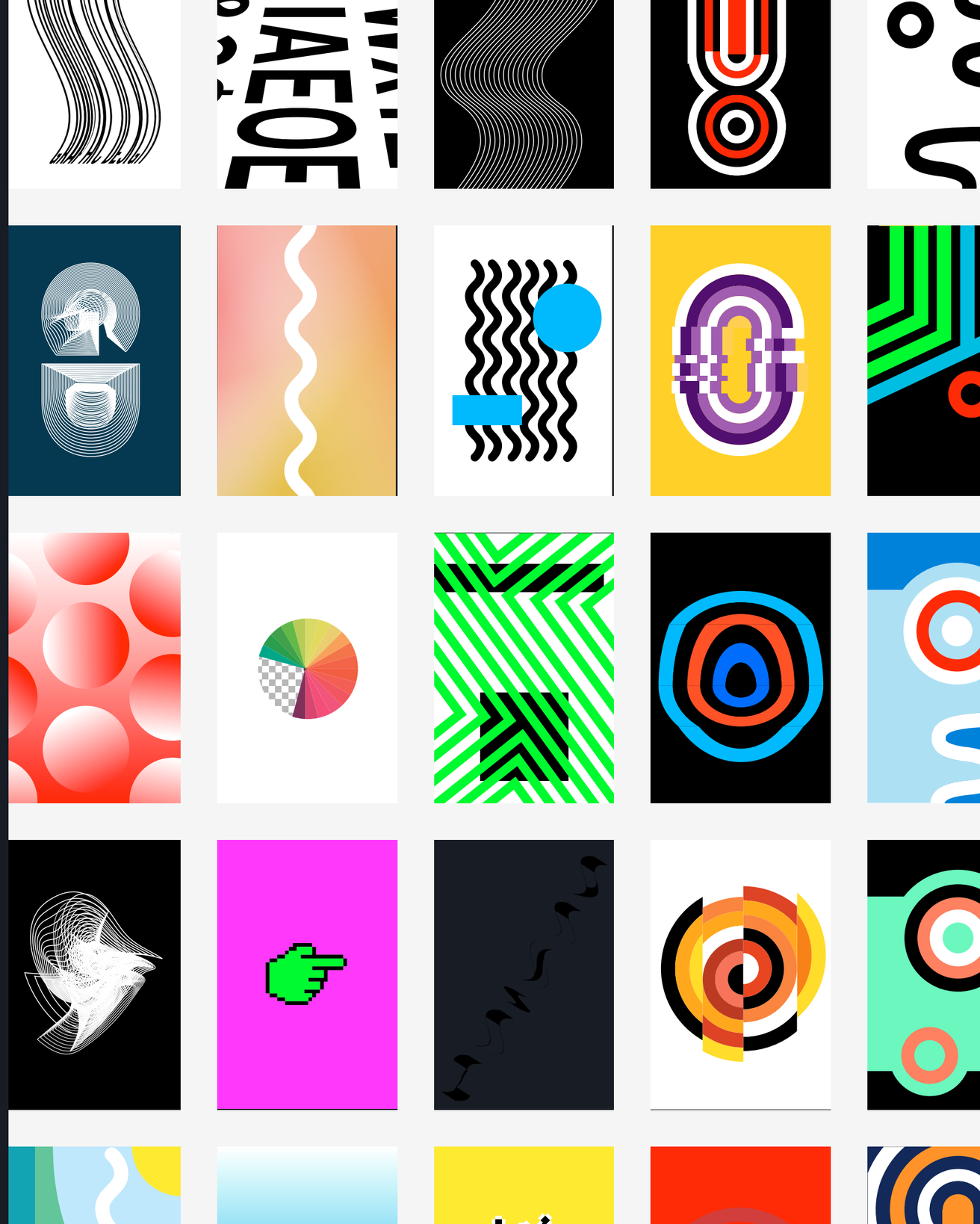
3

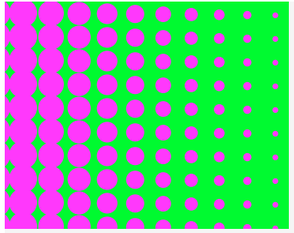
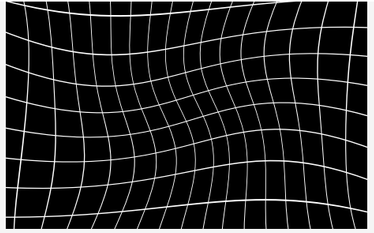
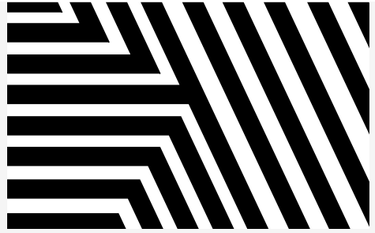
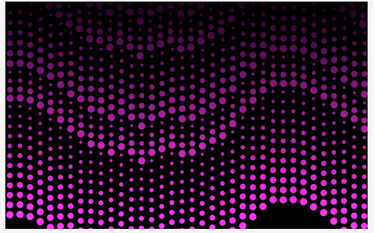
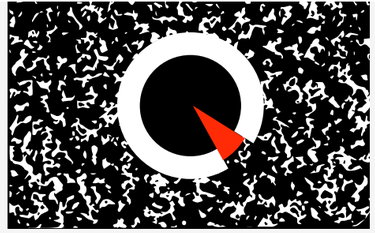
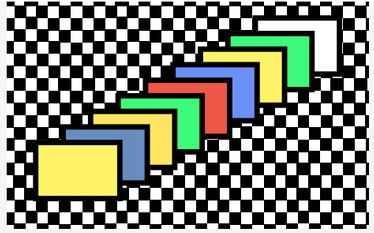
DESIGN STUDIO

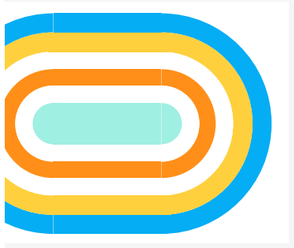
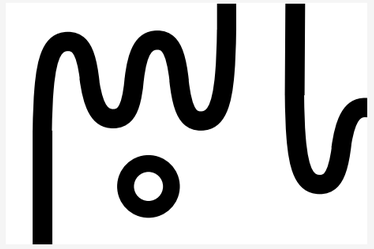
JOHN CASERTA

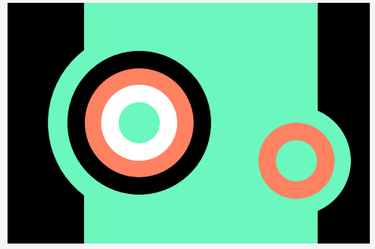
I wanted the Design Center flag to communicate information about the design center itself. Drawing inspiration from maps, I based several of my flags off of the building's proximity to the canal. By name RISD is inextricably linked to its context, and however digital and therefore intangible our medium is--we are still provided with a physical location—a place of collection, sharing, and collaboration. My other main source of inspiration was the movement of the flag—transforming the action of the form into visual elements which seems at the core of graphic design as a process or way of thinking.

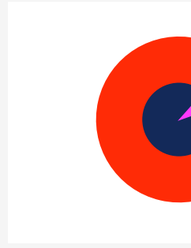
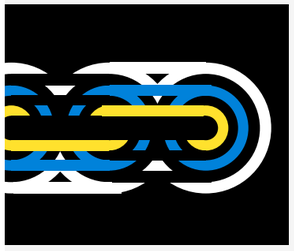
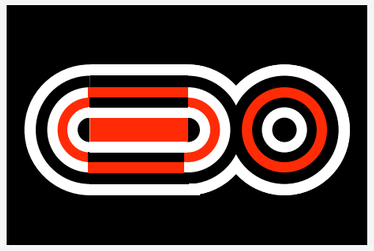
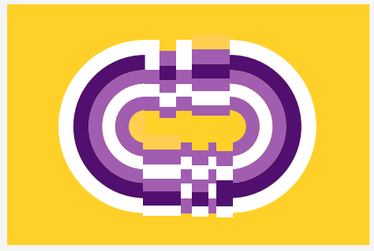
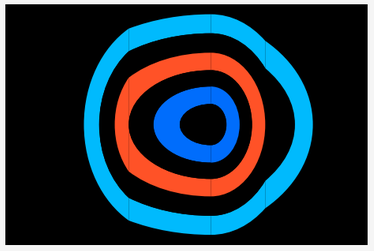
I'm really glad our time was split between research and execution for this project. While I did my own research for many of our other weekly assignments, being given a week to research and present our findings in Unit 3 allowed me to delve into the context for the assignment completely. I would have loved the chance to do for some fo the other projects .

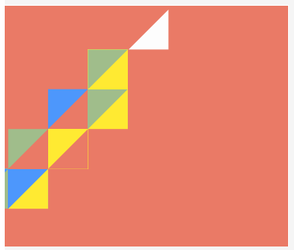
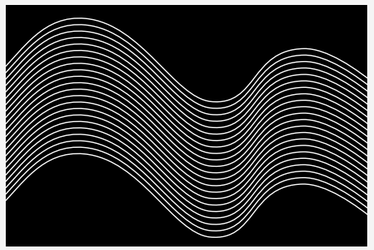
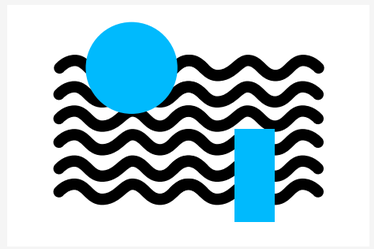


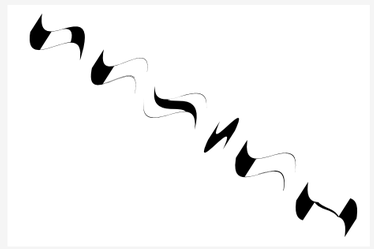
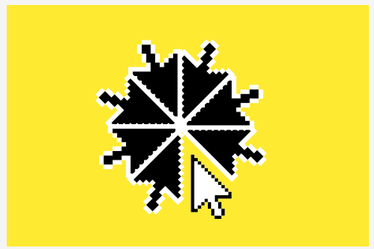
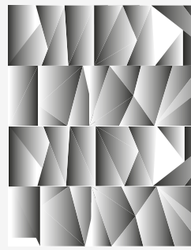
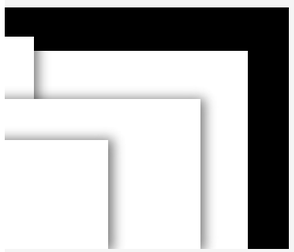







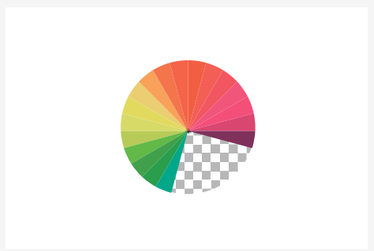
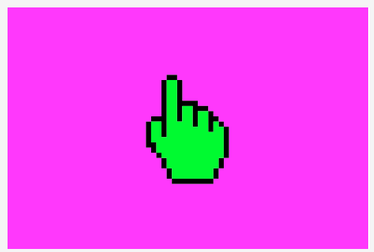



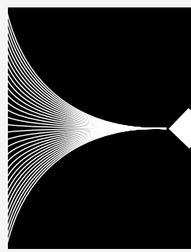
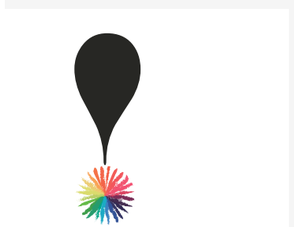
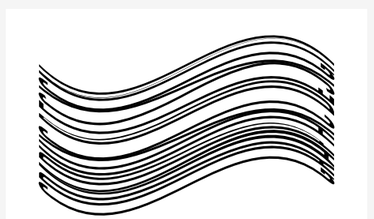
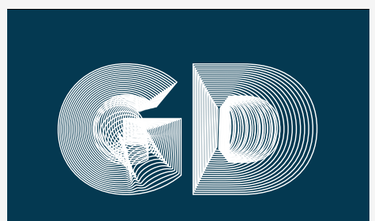


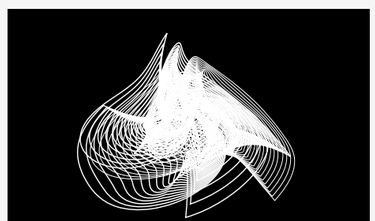
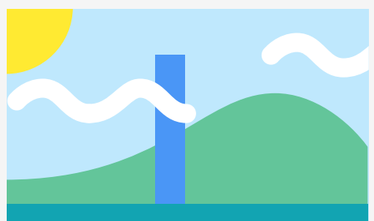






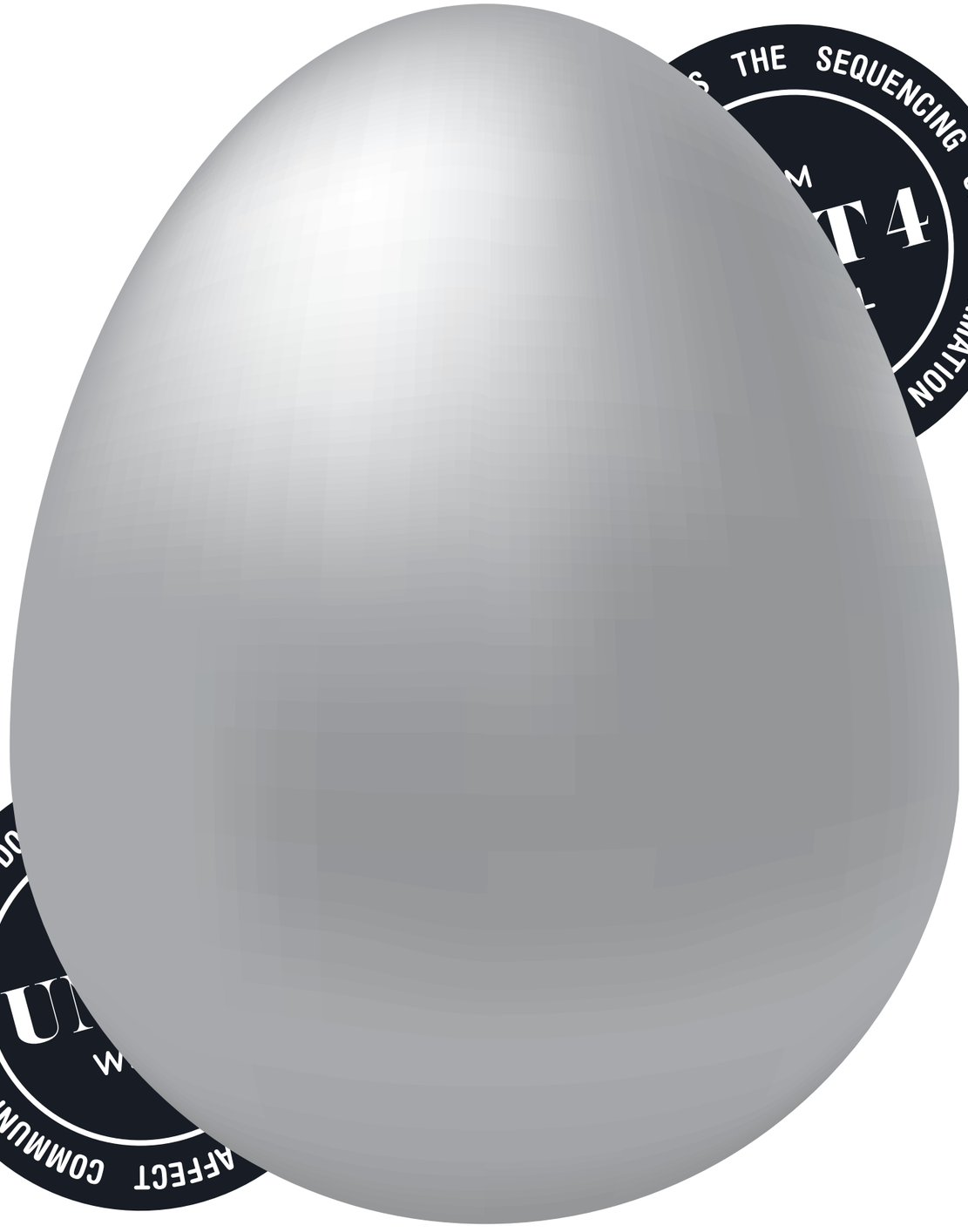





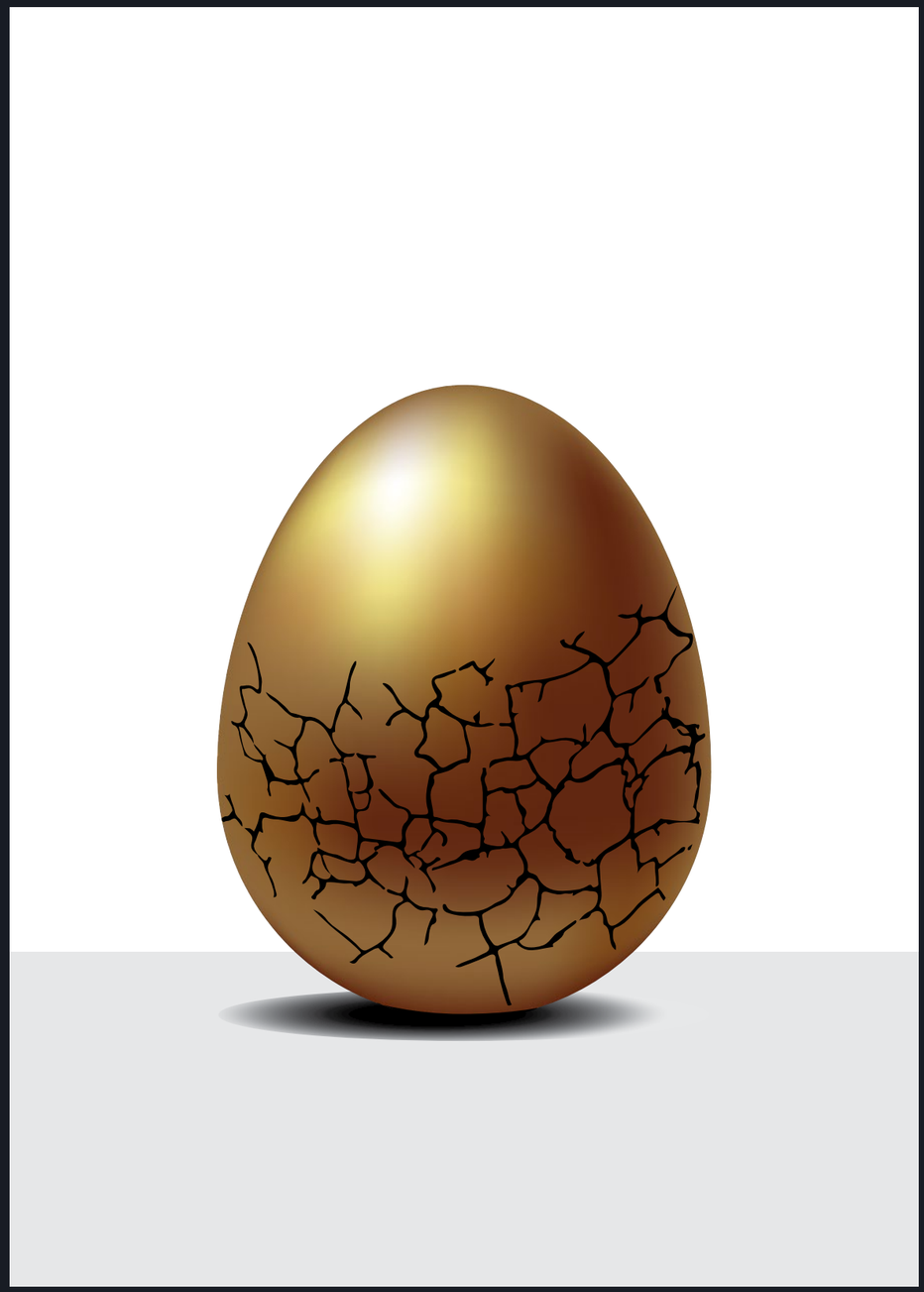
* HOW DOES THE SEQUENCING OF INFORMATION AFFECT COMMUNICATION?
TOM
UNIT 4
WEDELL


THE SEQUENCING OF INFORMATION
T 4
* HOW DO
AFFECT COMMUNICATION?

ANOTHER **EGGS**ELLENT TUTORIAL:
HOW TO BOIL THE PERFECT HARDBOILED EGG

STUDENT **NICHOLAS KONRAD**
INSTRUCTOR: JOHN CASERTA

For the fourth unit I wanted to make my instructional video something strange, bizarre, and joyful. This stems, from my aversion to the phrase “instructional video” which conjures the horrible drivers-ed videos of my sophomore year in high school—videos which are some of the most egregious informational delivery devices in existence. But in all seriousness I wanted to ask the question; how do you spark joy or wonder in something mundane? My original video was really an exploration/attempt at using adobe illustrator and photoshop to animate, and I’m happy with my result if frame it in terms of learning a new tool. I’ve revisited the project since, and it has become a bizarre exploration of eggs—a surreal series of materials, textures, and patterns. Eventually I want to make these still images into an animated video. I’ve been inspired by some contemporary artists creating digitally painted gifs. I’ve become interested in the idea of something carefully “crafted” or artistic being translated into a form like a gif—emblematic of flippant digital culture.

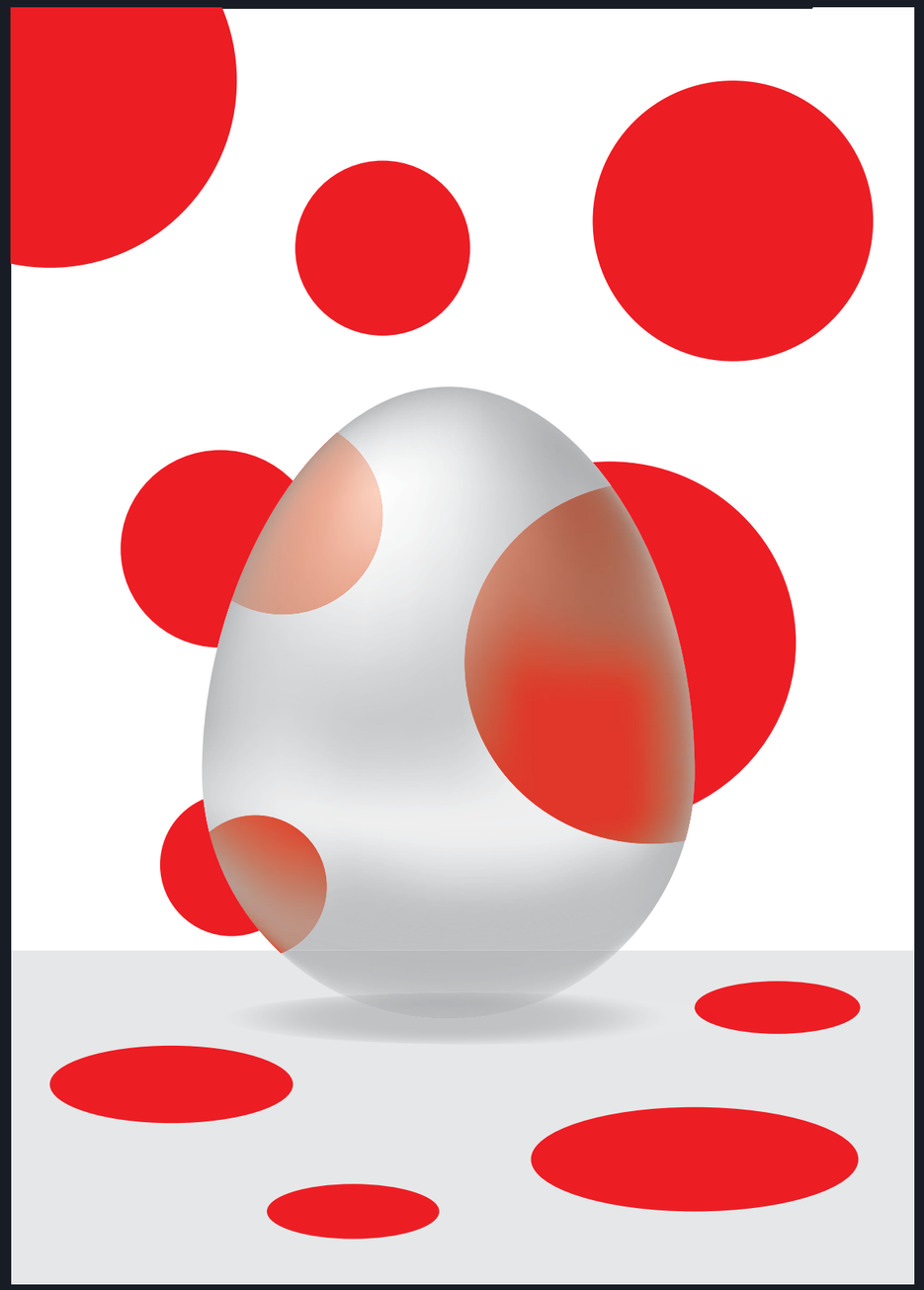


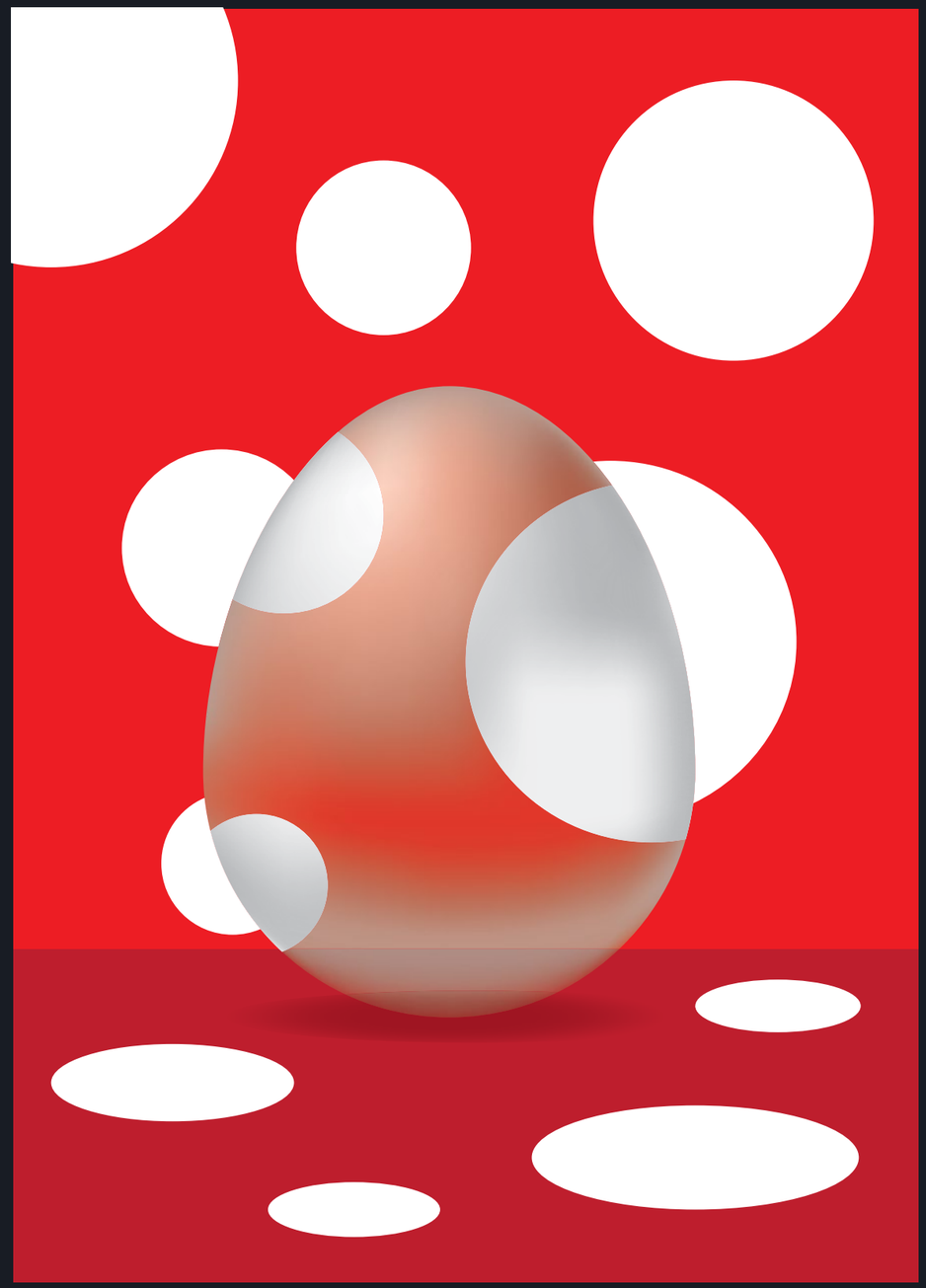
UNIT

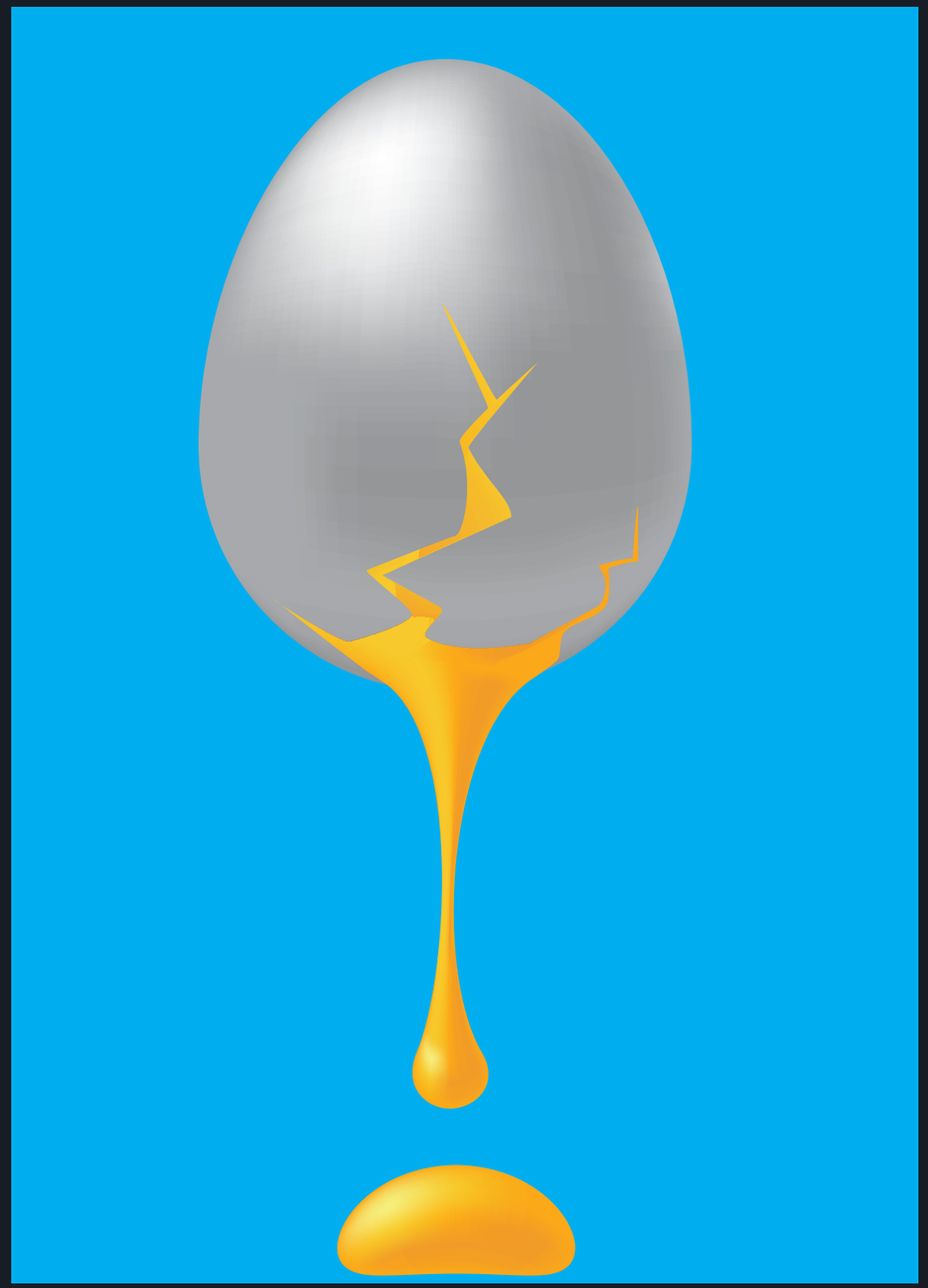
4

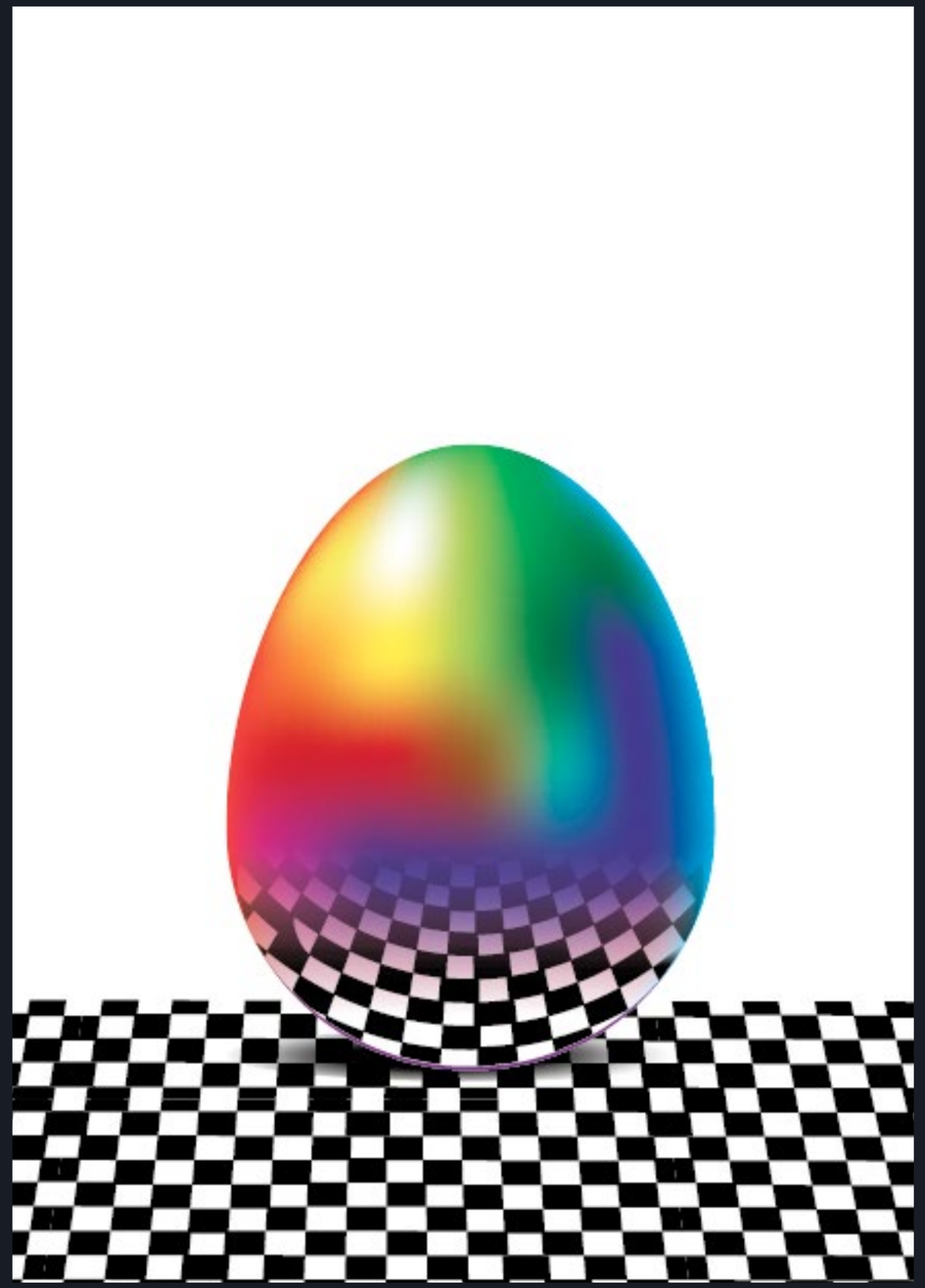
DESIGN STUDIO

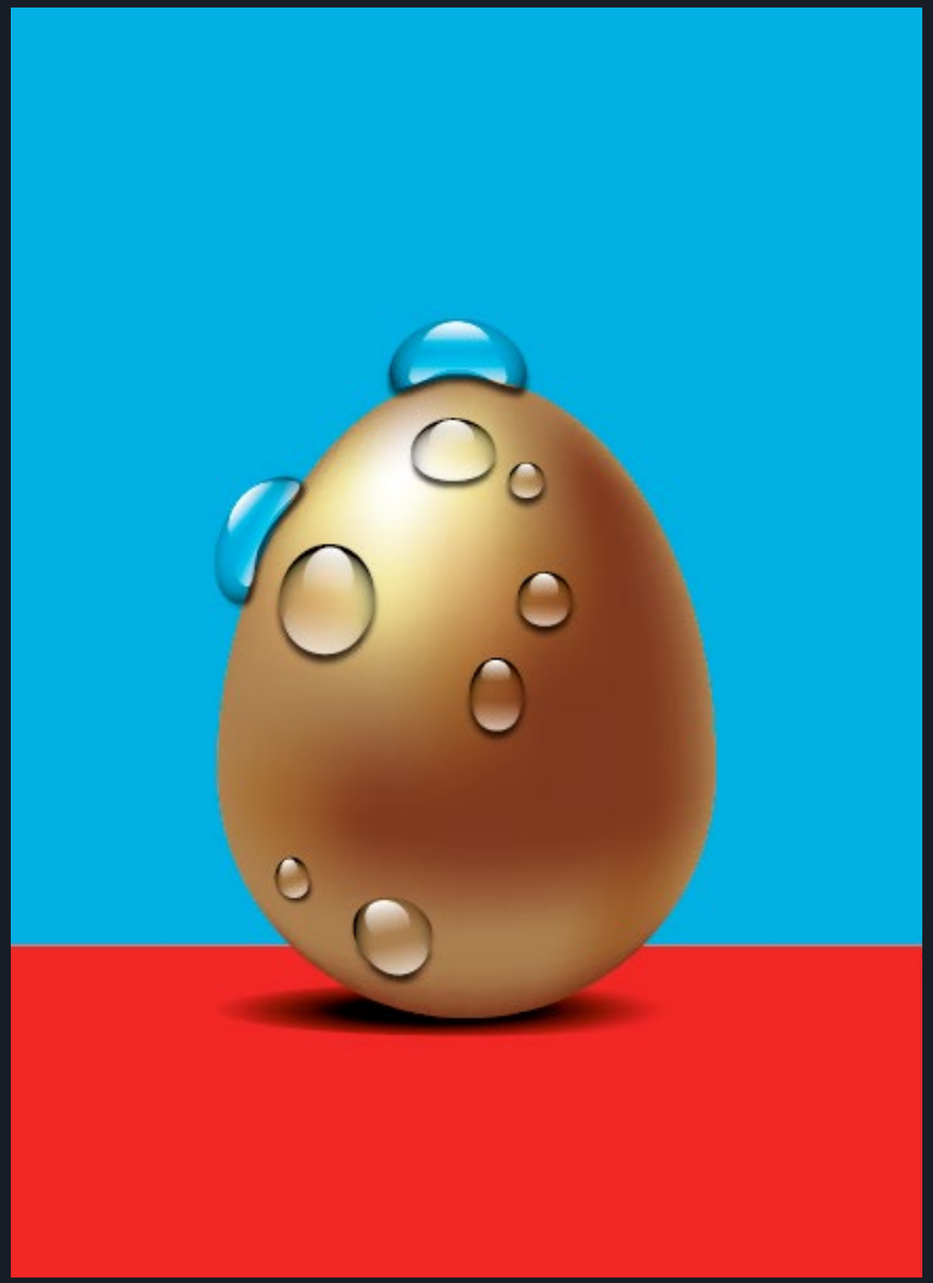
TOM WEDELL

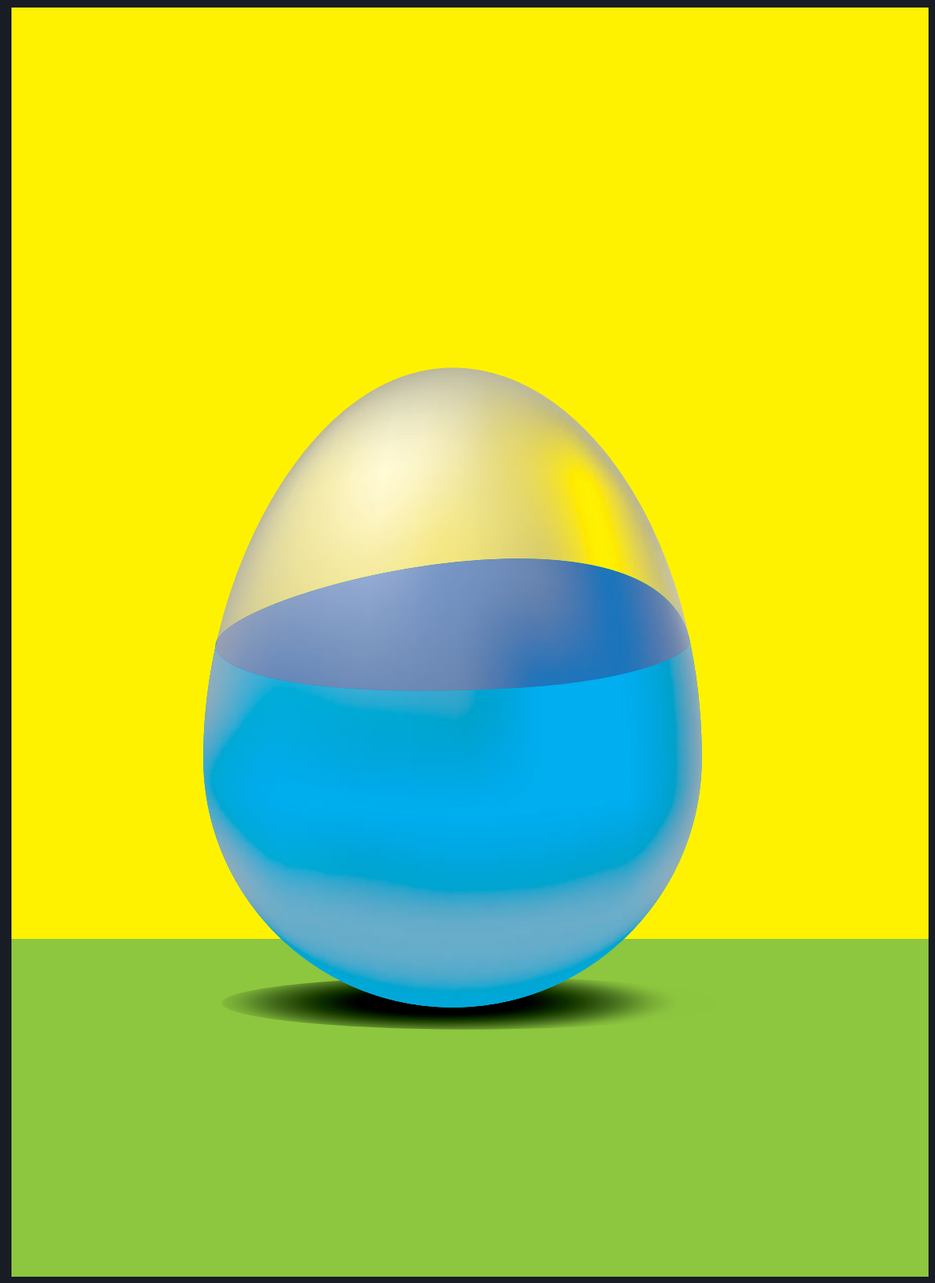


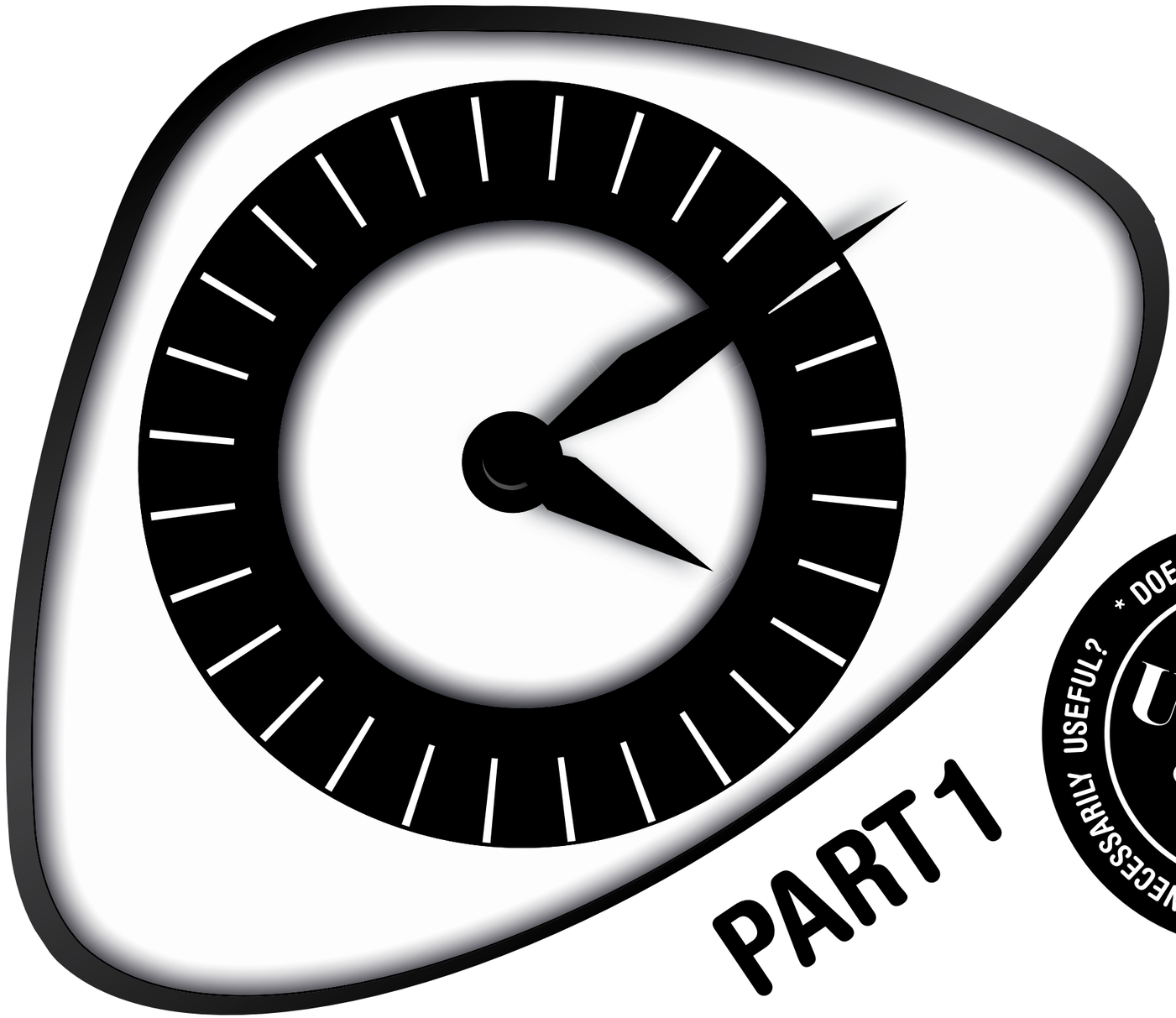




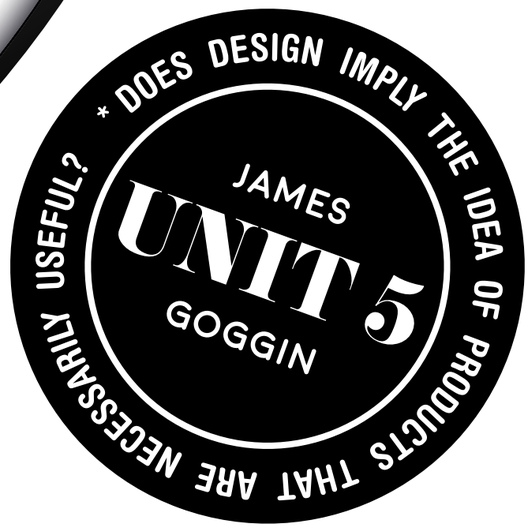






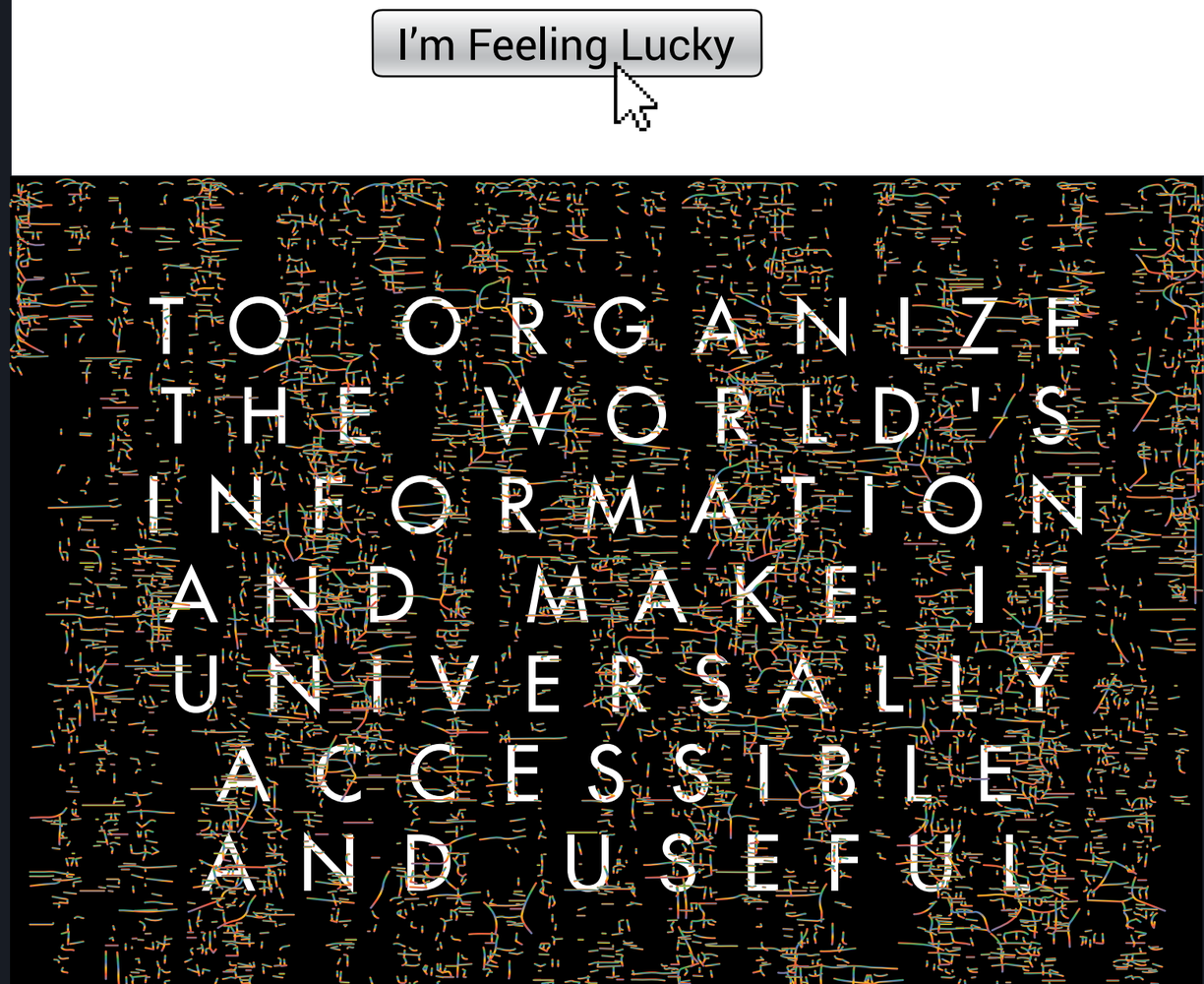


PART 1


* DOES DESIGN IMPLY THE IDEA OF PRODUCTS THAT ARE NECESSARILY USEFUL?
JAMES
UNIT 5
GOGGIN

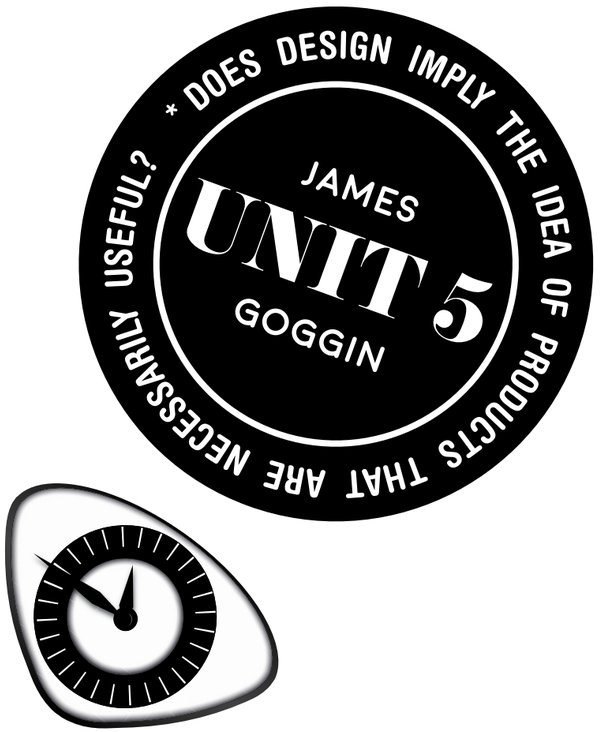
JAMES GOGGIN

When I think about my favorite pieces of graphic design, the things I love about them aren't the superficial aspects of the work; the trendy colors, the unexpected type, the avant-garde imagery—I enjoy those things in the moment, but they don't stay with me. The things that make a lasting impact are uses of the design elements directly relate to the pieces utility, it's underlying concept. While I was brainstorming, I thought about moments when design impacted me—made me think a different way, or helped me. This lead me to create a google book—a mixture of imagery I created about the company along with a prose about my relationship to the 2005 website. I think the preciousness I tried to convey, as a reflection of how I feel looking back at that time in my life, got interpreted as corporate and impersonal. This is a project I would like to revisit; alluding to google's "brand" and what it represents rather than letting it dictate my design. This would allow a clearer expression of my personal narrative with the search engine.



JAMES GOGGIN DESIGN STUDIO

UNIT


* DOES DESIGN IMPLY THE IDEA OF PRODUCTS THAT ARE NECESSARILY USEFUL?
JAMES
UNIT 5
GOGGIN

PART 2

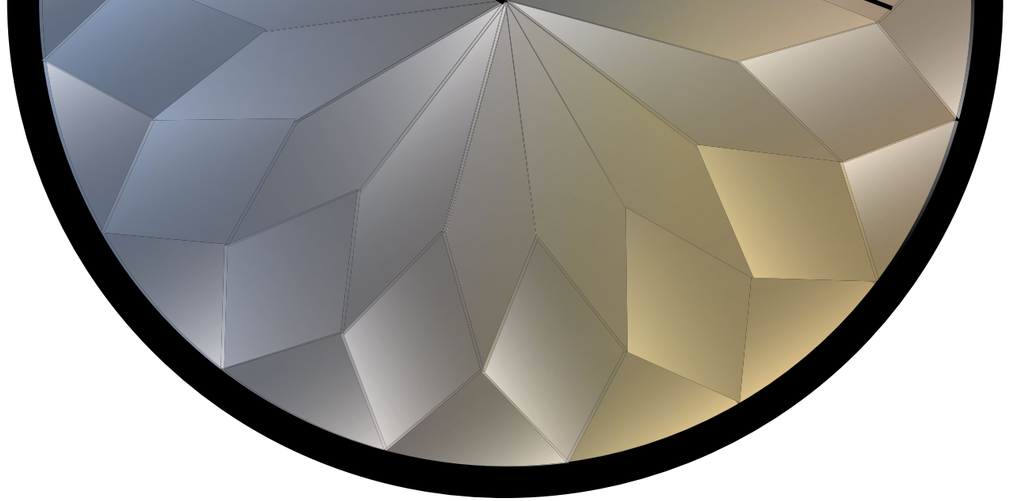
JAMES GOGGIN

candle-clock: *early concept*

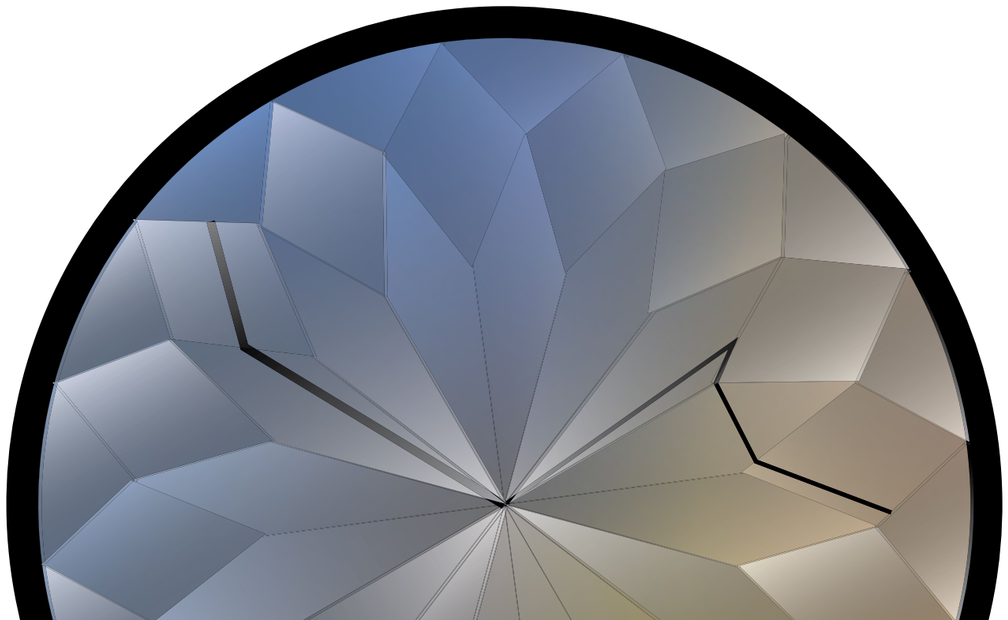
My first step in the “useless design” assignment was the list I made on my flight home for thanksgiving break:

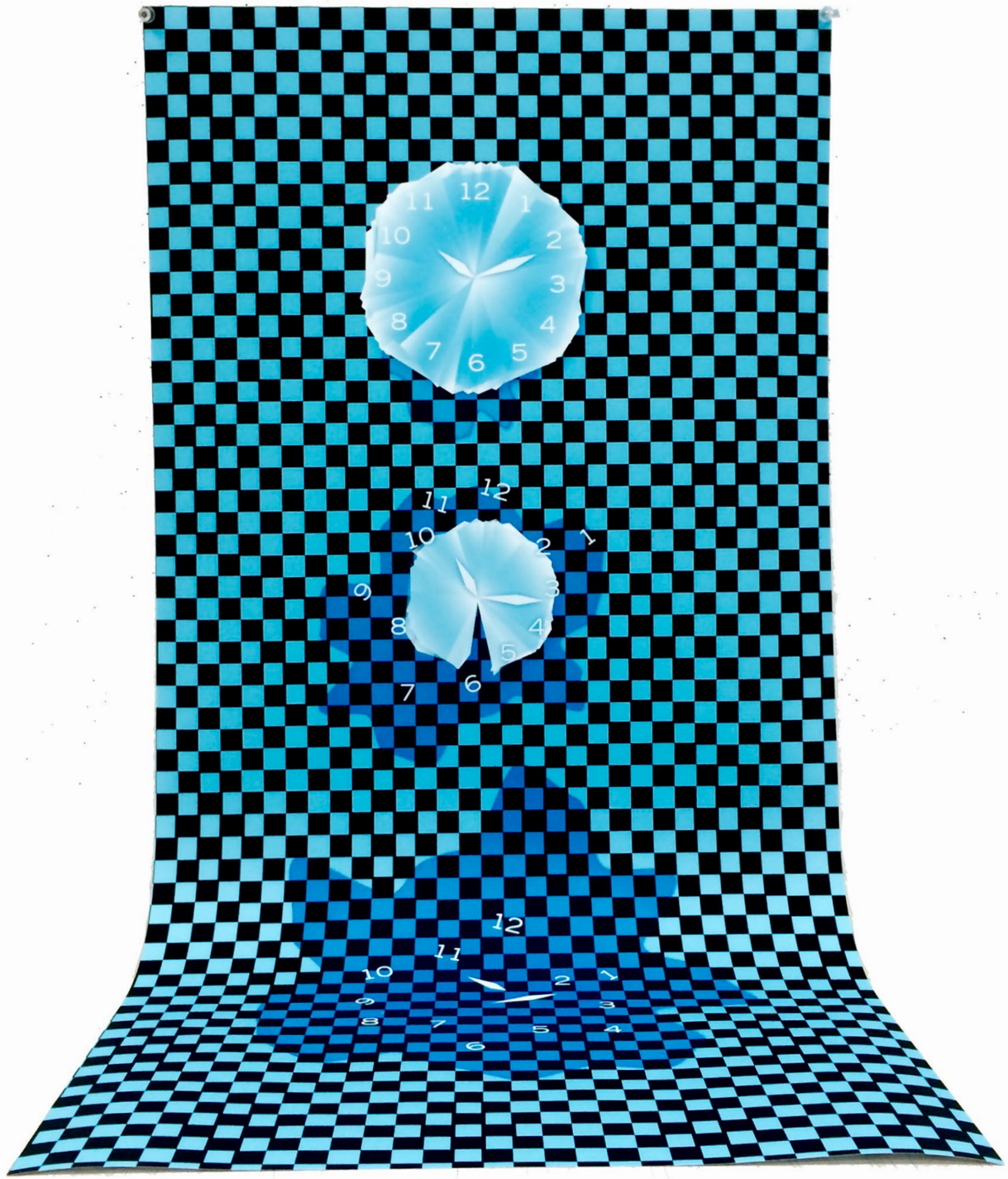
- *Spinning clock*
- *Delicate watch*
- *Pear clock—rotting over time*
- *Candle clock*
- *Ice clock*
- *Needle watch*
- *Clock you can’t see—Kaleidoscope*
- *Subtle clock—difficult to read*
- *Clock thats all one color*
- *Clock with twelve different hands*
- *Square clock with rows of numbers*
- *Escher watch—has no beginning and no end*
- *Slock that moves at different speeds*
- *Sphere shaped clock*

I wanted to explore time as something finite, how our personal relationship with time alway comes to an end. While time is a constant it’s actions on tangible forms have physical consequences. Additionally I hoped to examine what happens when the materiality of an object conflicts its utility.



kaleidoscope-clock: *early concept*





*FALL SEMESTER IS OVER •
CAN YOU BELIEVE IT?
• TIME FOR SOME SLEEP
THE
END
OMG