

Tyler Henretty

Project 1: **Kiosk**

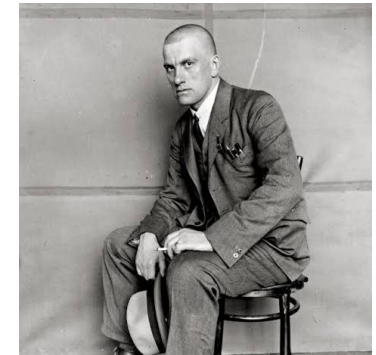
Advanced Graphic Design

Spring 2024

Research



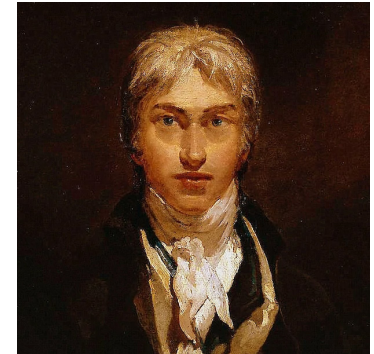
Aleksandr Rodchenko



- Rodchenko believed in merging art with life
- Rodchenko was a member of the Constructivist Working Group in 1921. This group defined art making as a form of profession expertise and labor and not as a spiritual calling
- He created a series of spatial constructions that resembled his idea of innovative sculpture. The structures were assembled with plywood and wire
- He used various mediums including book illustration, graphic design, and photography
- Rodchenko also taught construction and metalwork at VKhUTEMAS (Bauhaus equiv.)



J.W.M. Turner



- Turner is one of the most famous English Romantic artists. He became known as 'the painter of light', because of his increasing interest in brilliant colours as the main constituent in his landscapes and seascapes
- Turner entered the Royal Academy Schools in 1789. His earliest works form part of the 18th-century topographical tradition. He was inspired by 17th-century Dutch artists such as Willem van der Velde, and the Italianate landscapes of Claude and Richard Wilson.
- Turner gave much of his work to the nation when he passed. The great majority of the paintings are now at Tate Britain

Research | Artist Ideas

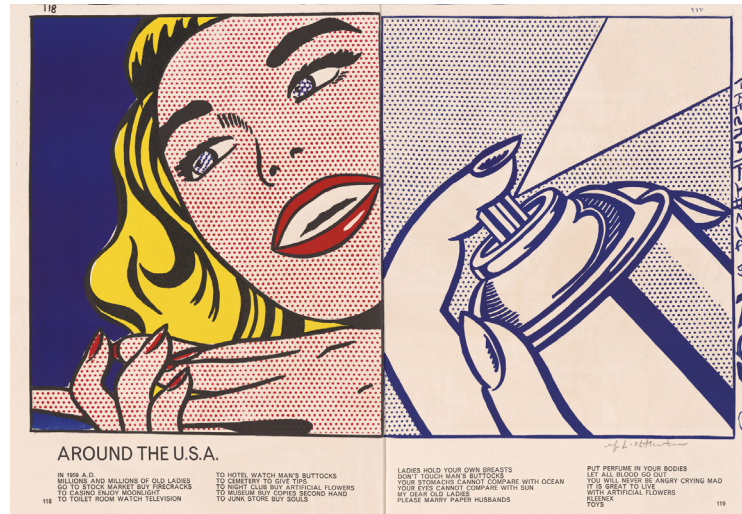


Banksy



- Banksy is a popular street artist and political activist who's identity is unknown
- Their work is very sought after and publicly displayed
- Banksy's art is often done with stencils and swiftly due to the media choice and canvas choice

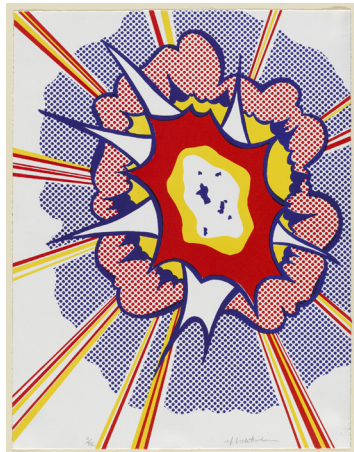




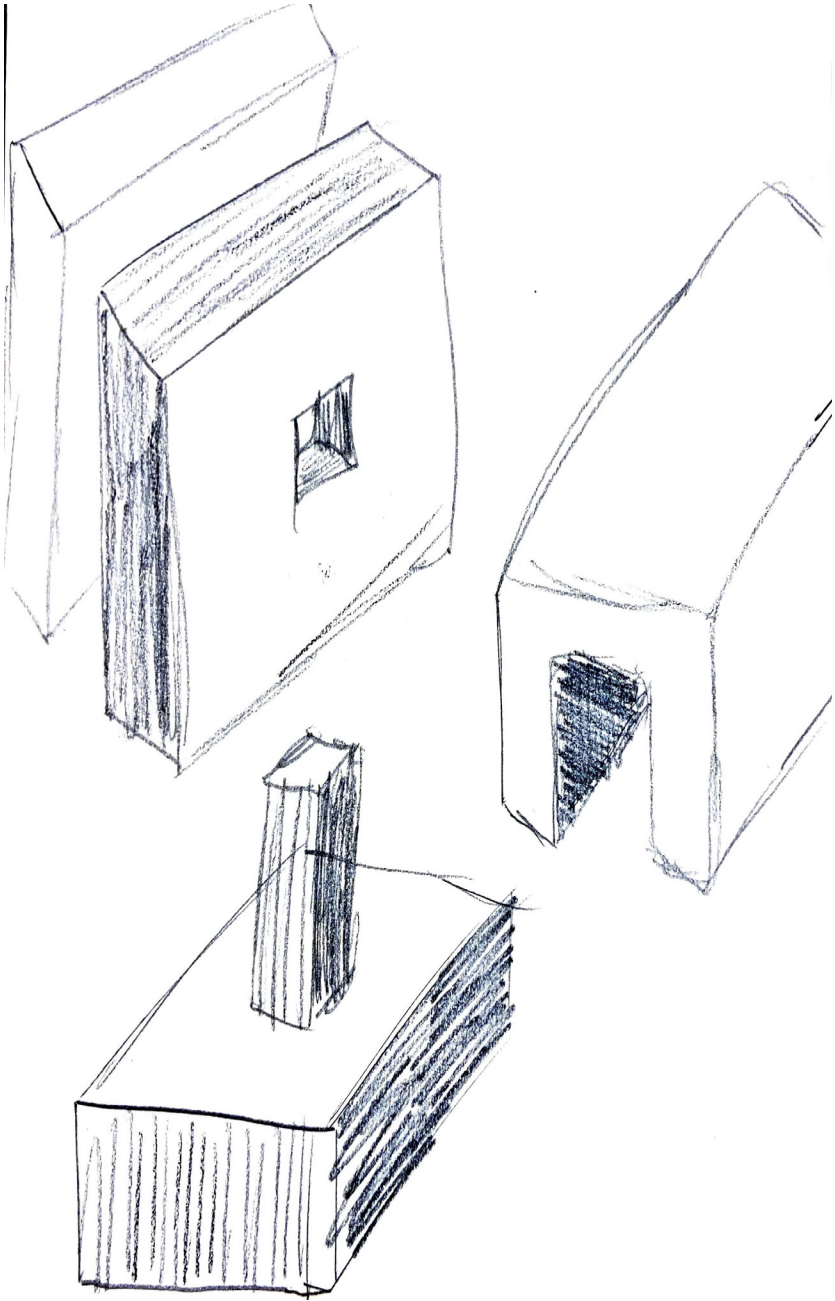
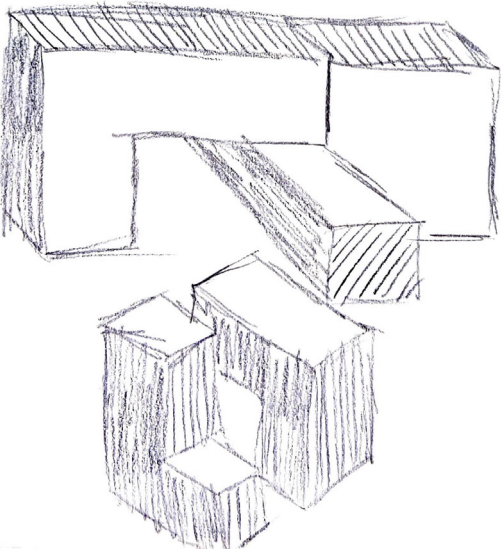
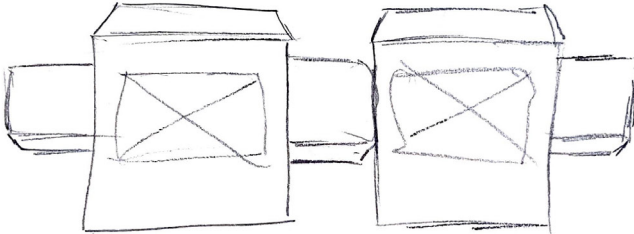
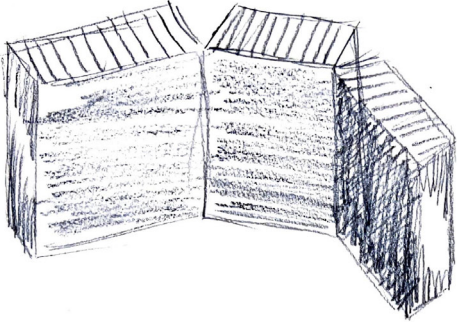
Roy Lichtenstein



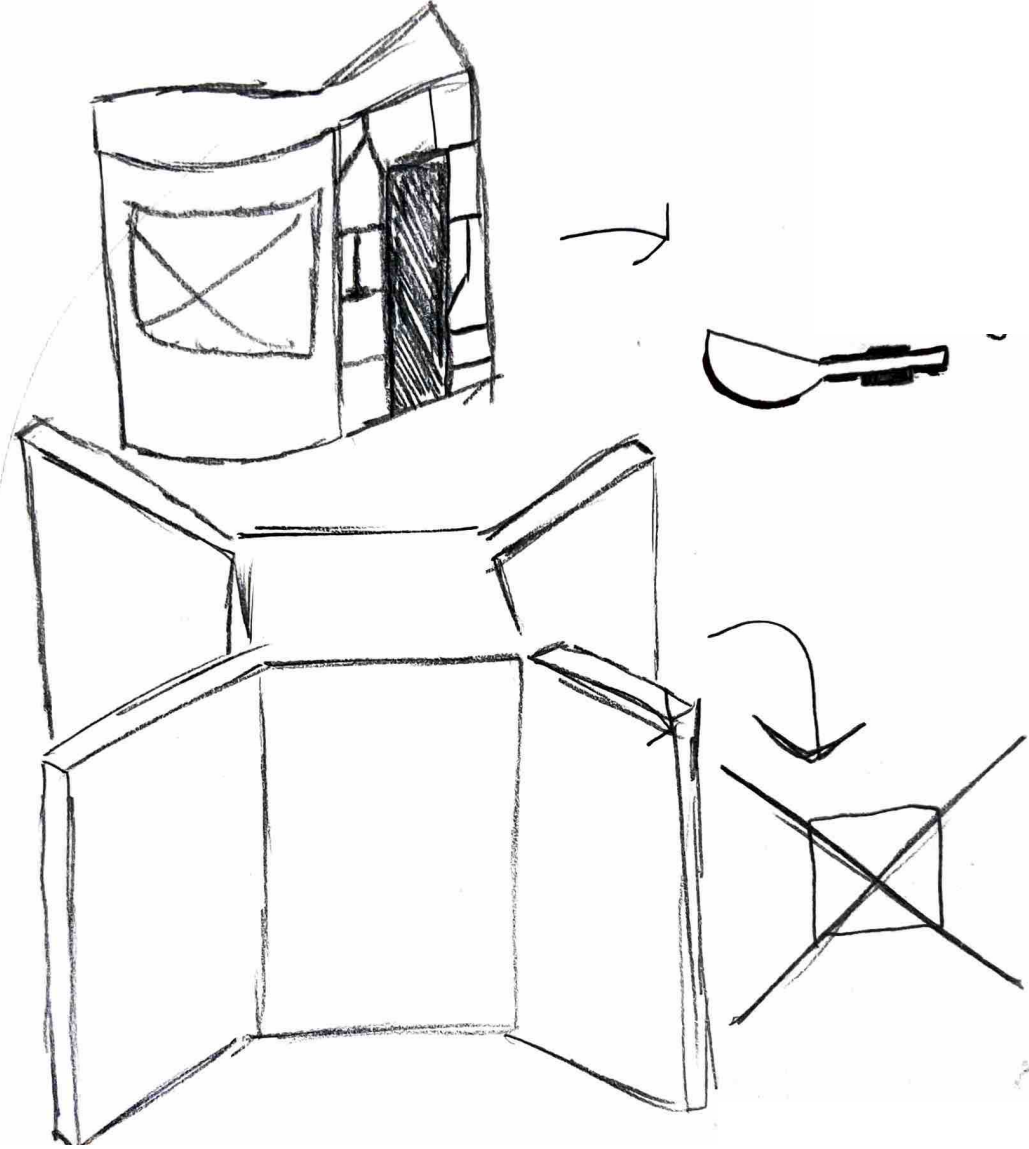
- Lichtenstein was a rising artist and influential figure in the Pop art movement
- A portion on Lichtenstein's most famous work features borrowed images from comics and ads
- Ben-Day Dots were a signature element for Lichtenstein's style in the fine-art world
- His transformations of imagery often included eliminating incidental details, heighten contrasts, reducing the color palette to primaries and emphasizing cliches of the commercially printed imagery



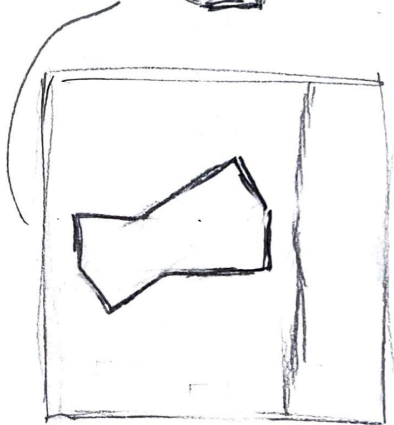
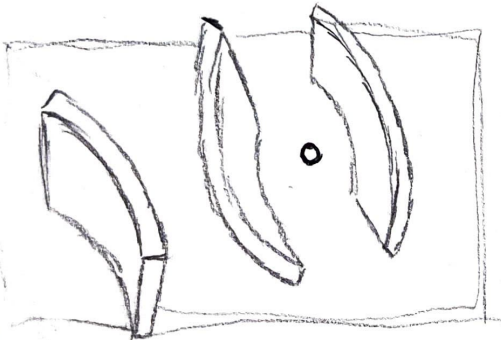
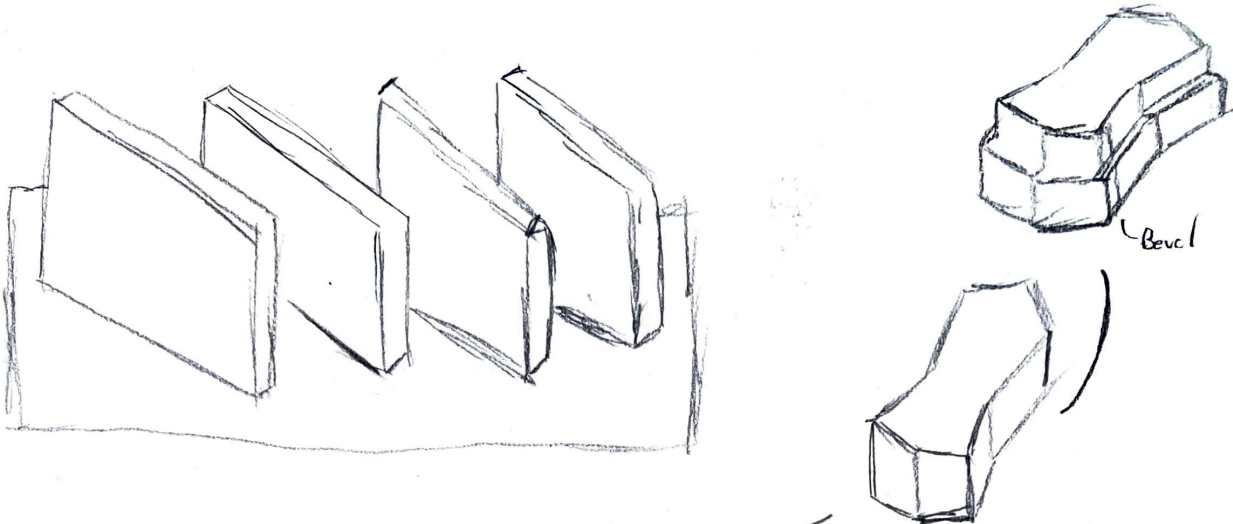
Research | Idea Sketching



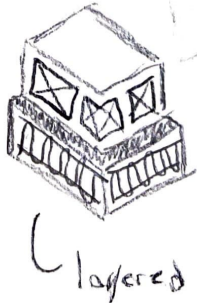
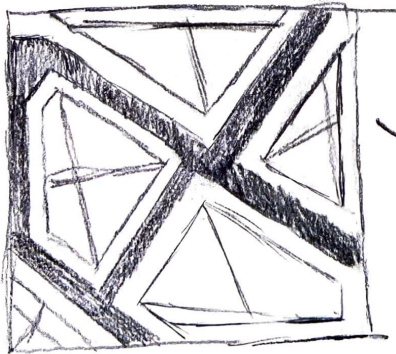
Lichtenstein



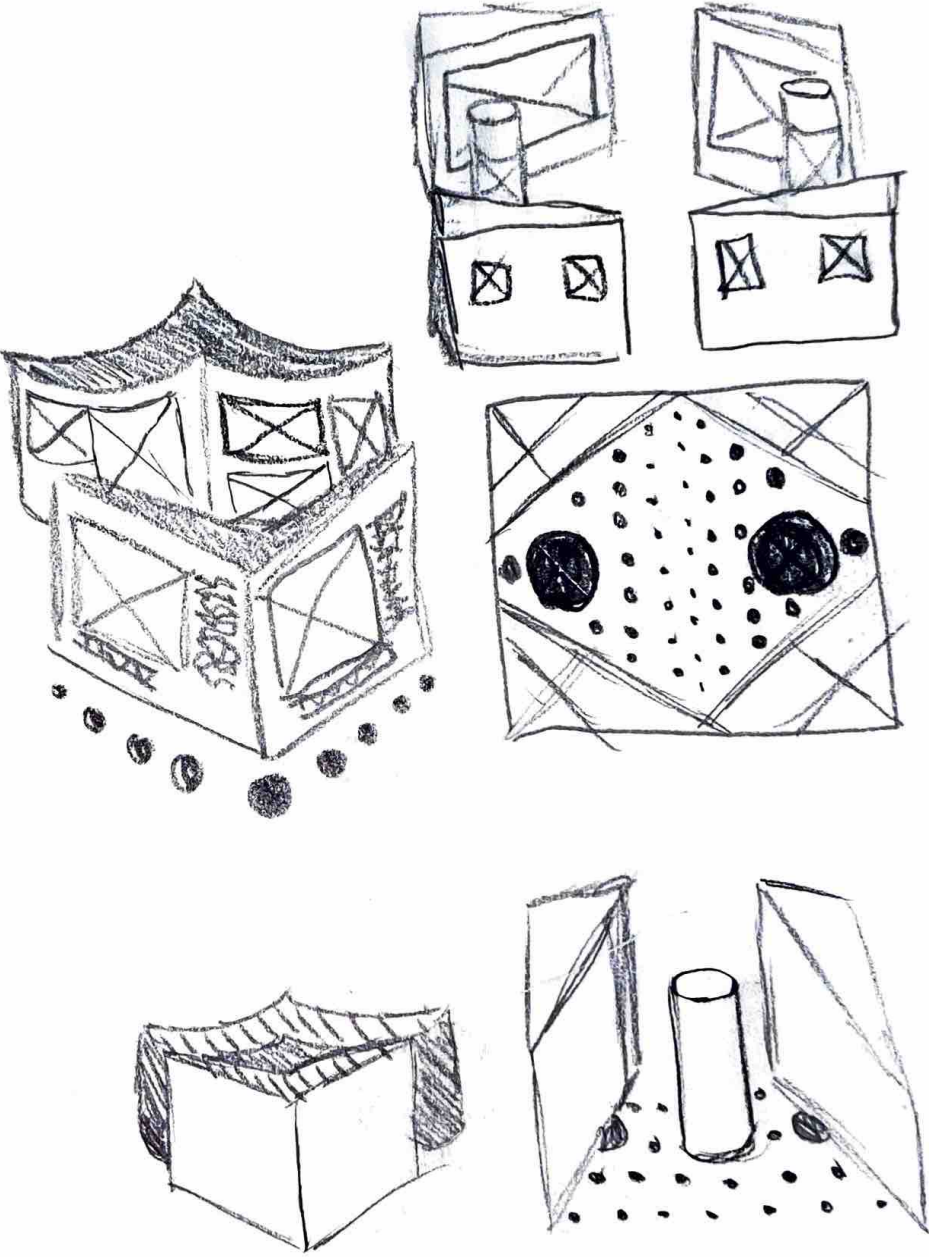
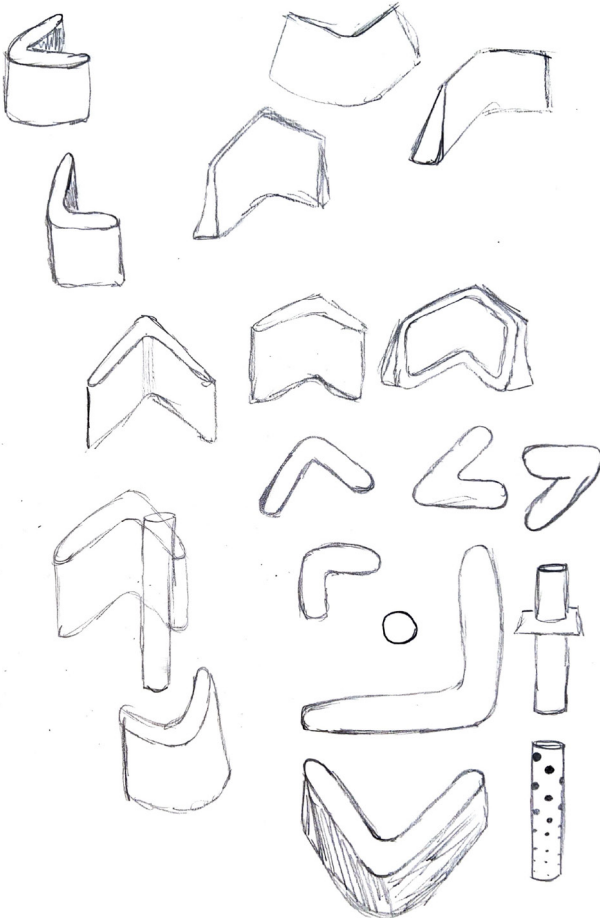
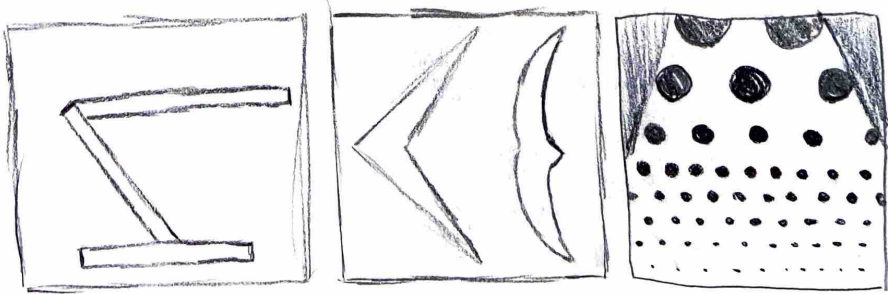
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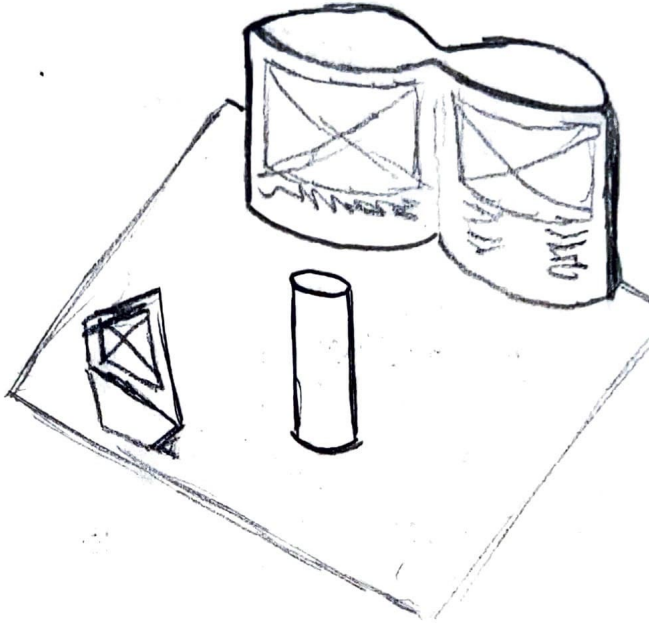
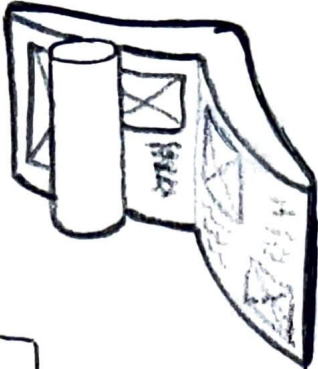
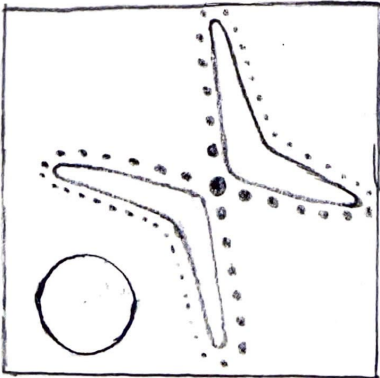
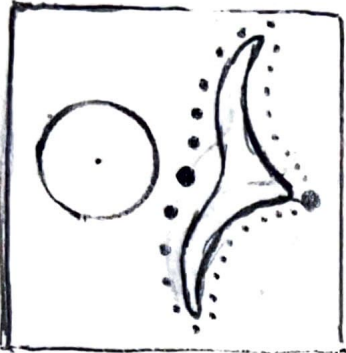
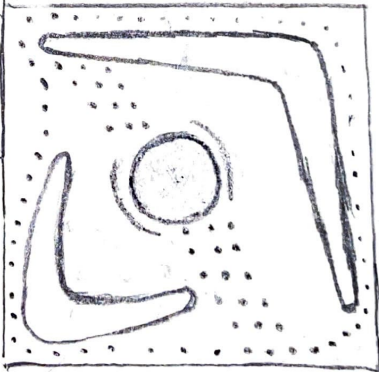
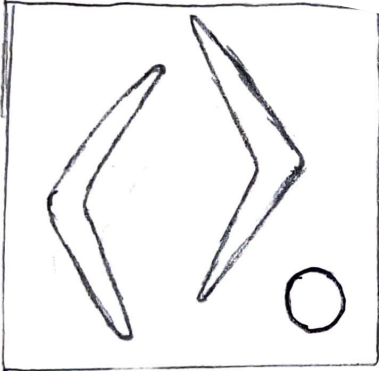
- ☒ - art
- - Info display
- - walk path

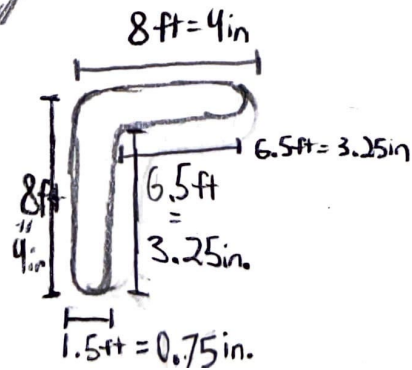
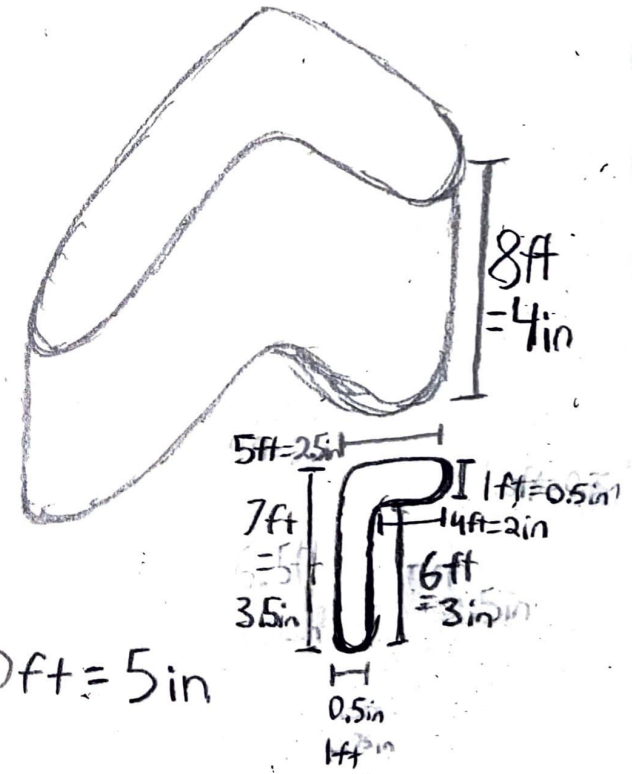
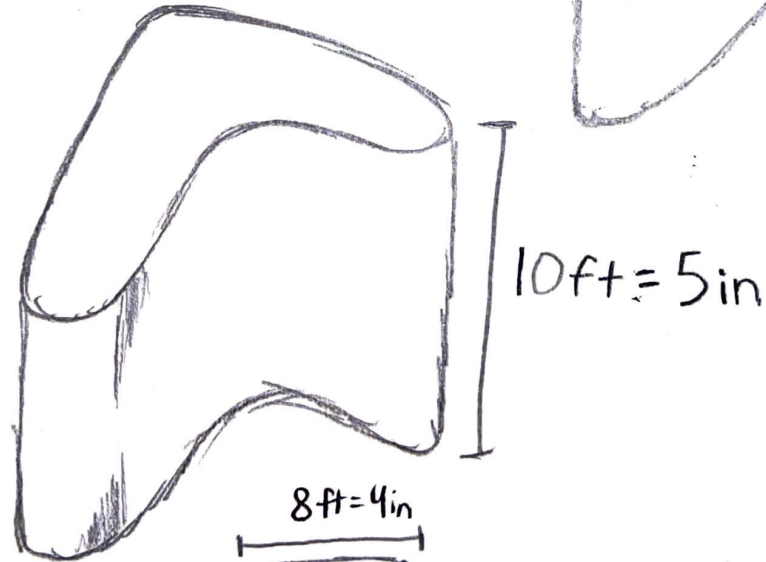
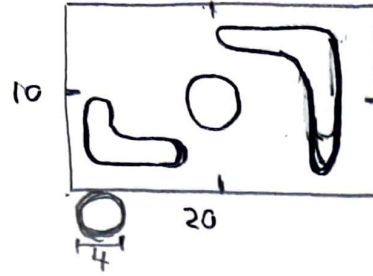
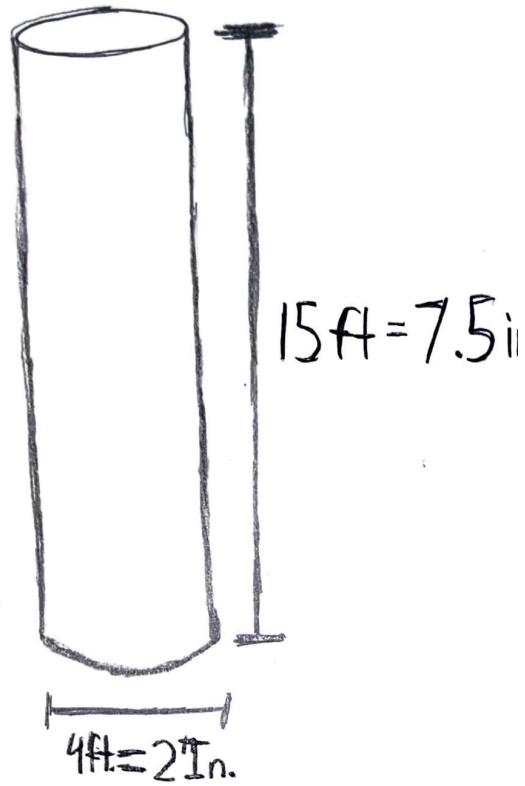


Research | Idea Sketching



Research | Idea Sketching



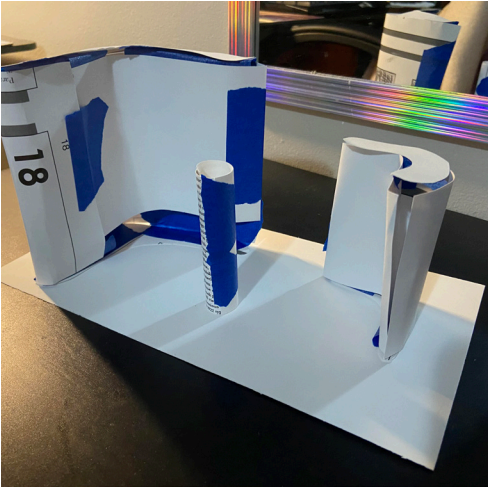
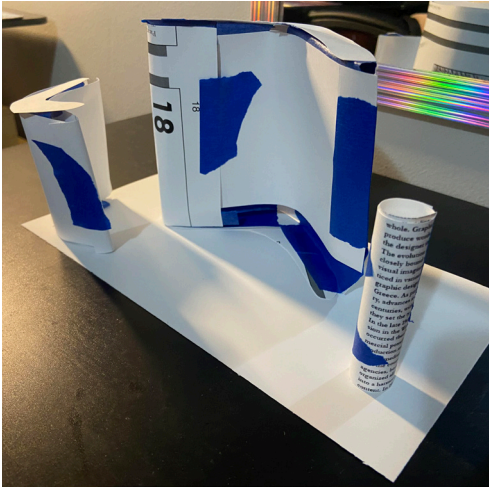
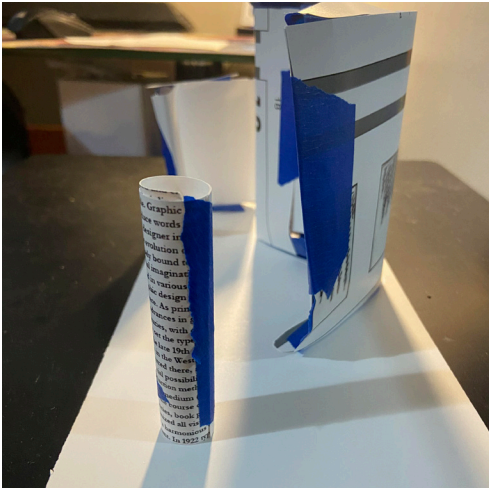
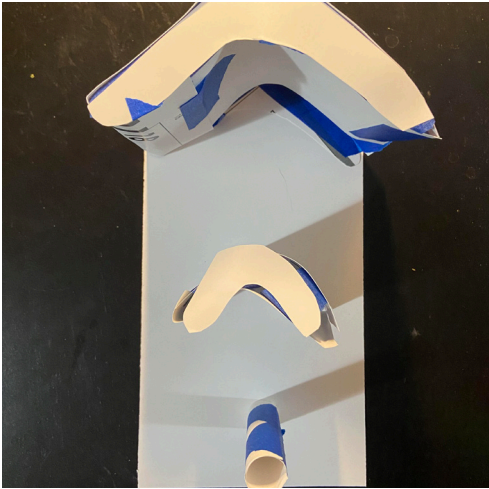


Research | Art of Tea Brand

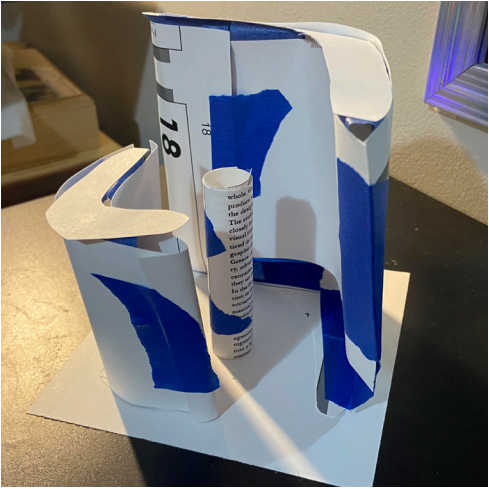
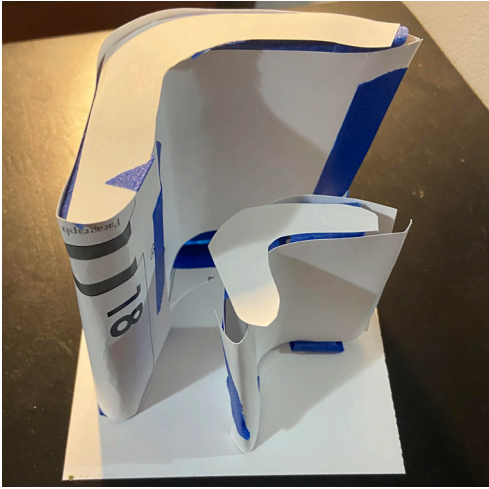
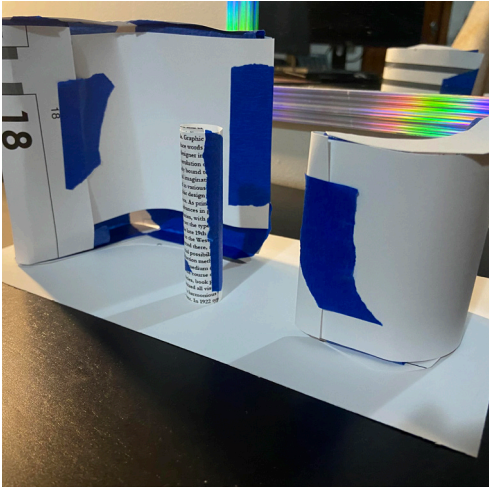
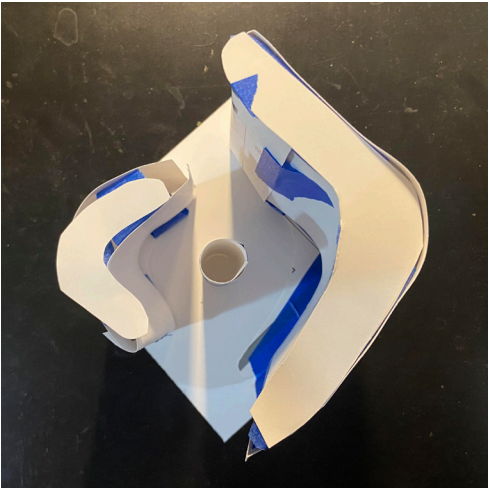
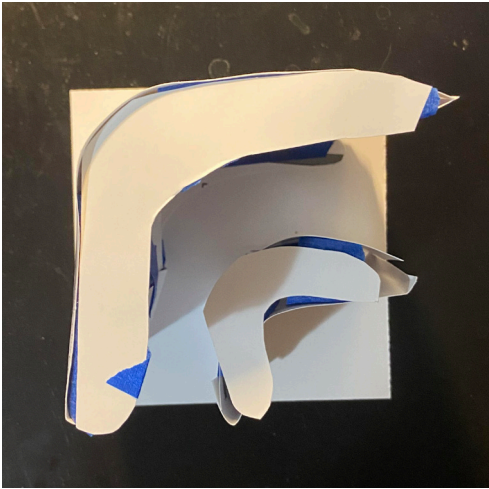
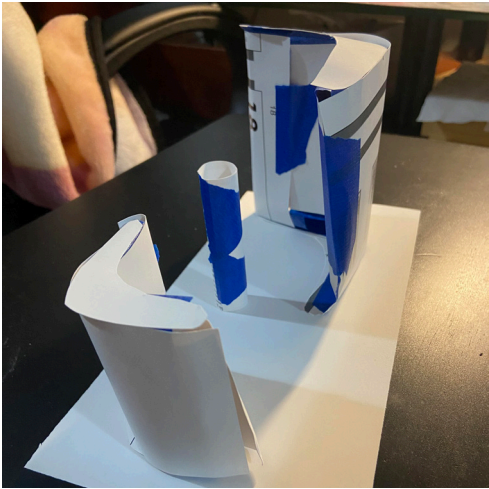
Development

Tyler Henretty | Advanced Graphic Design | Kiosk | Spring 2024

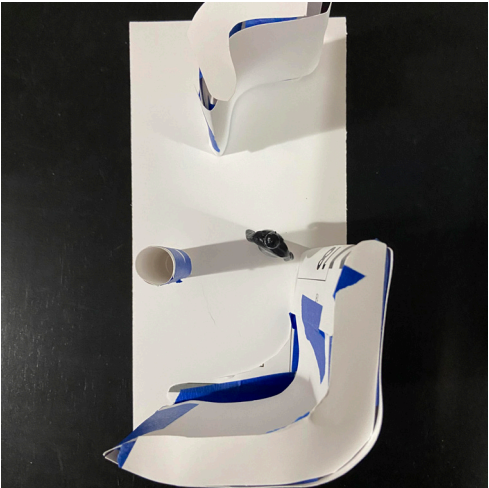
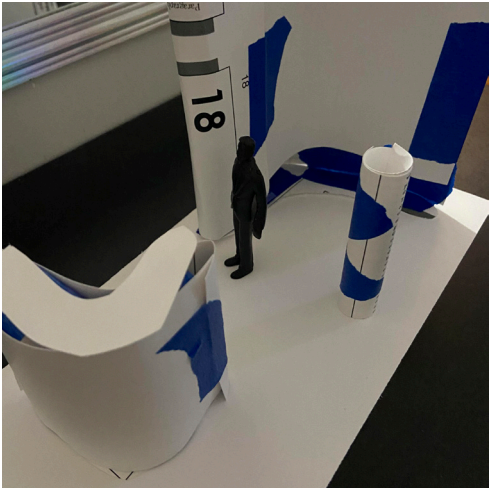
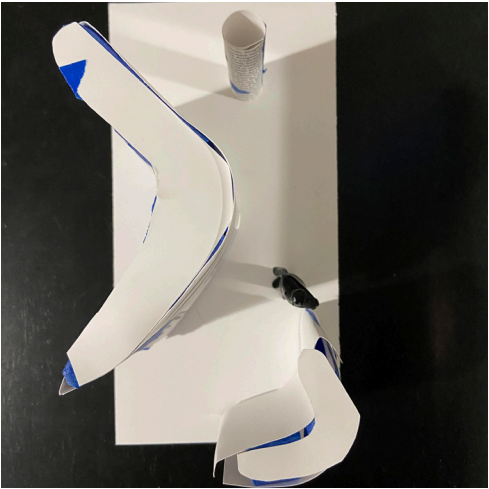
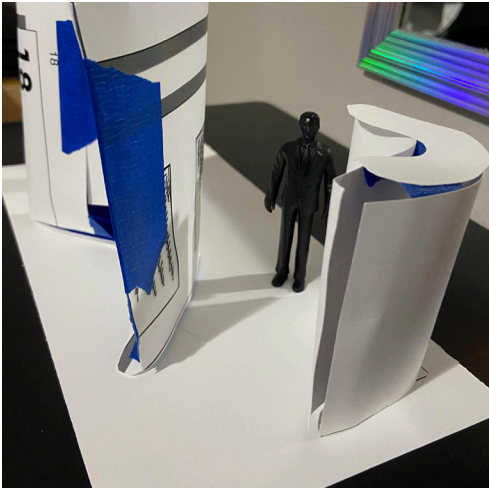
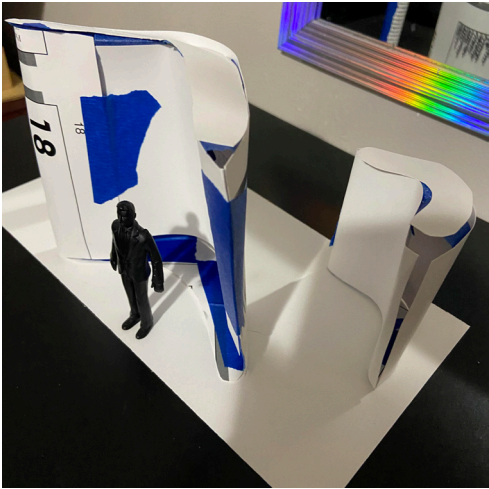
Research | Kiosk Modeling



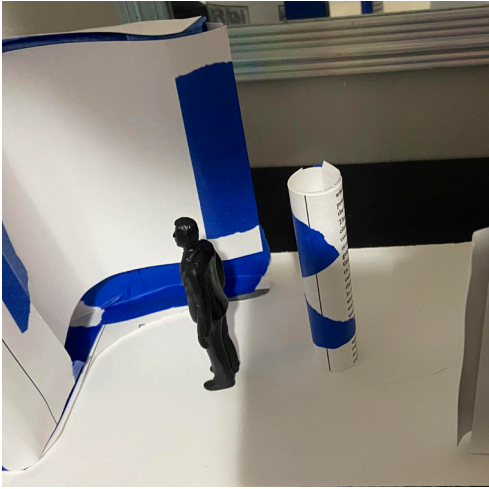
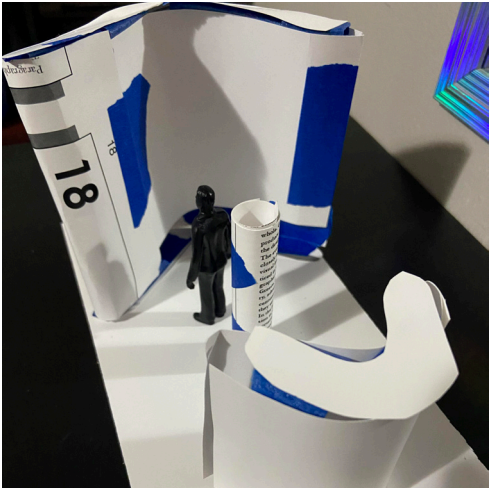
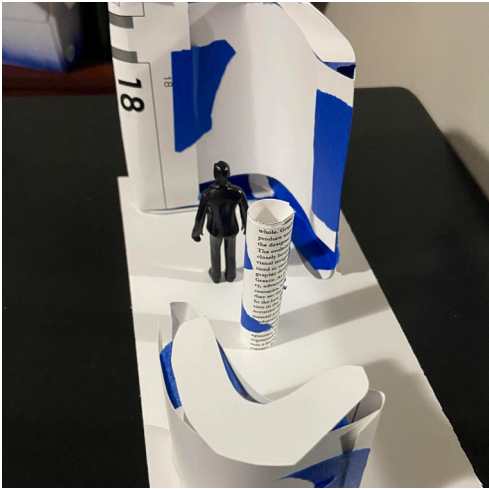
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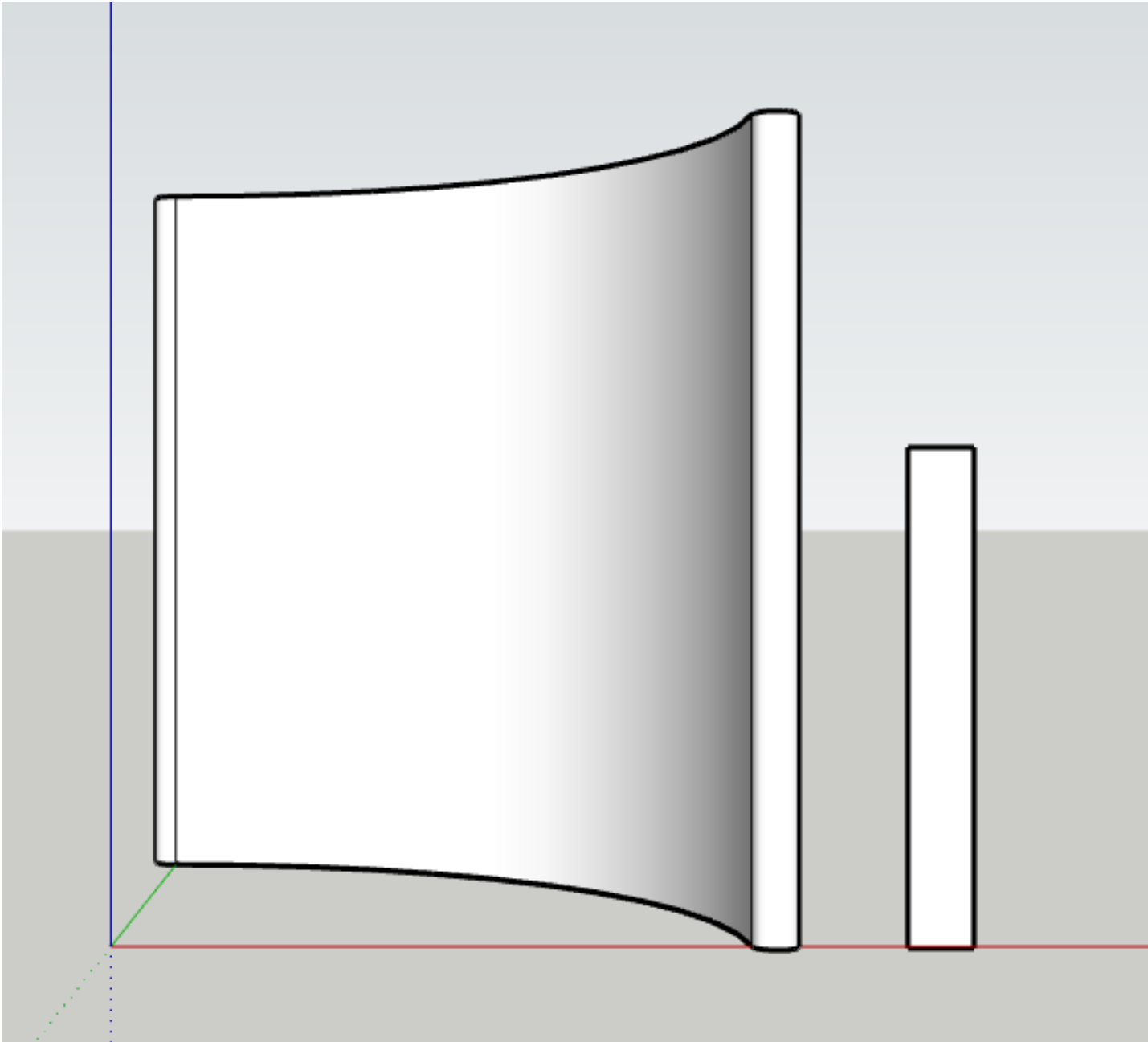
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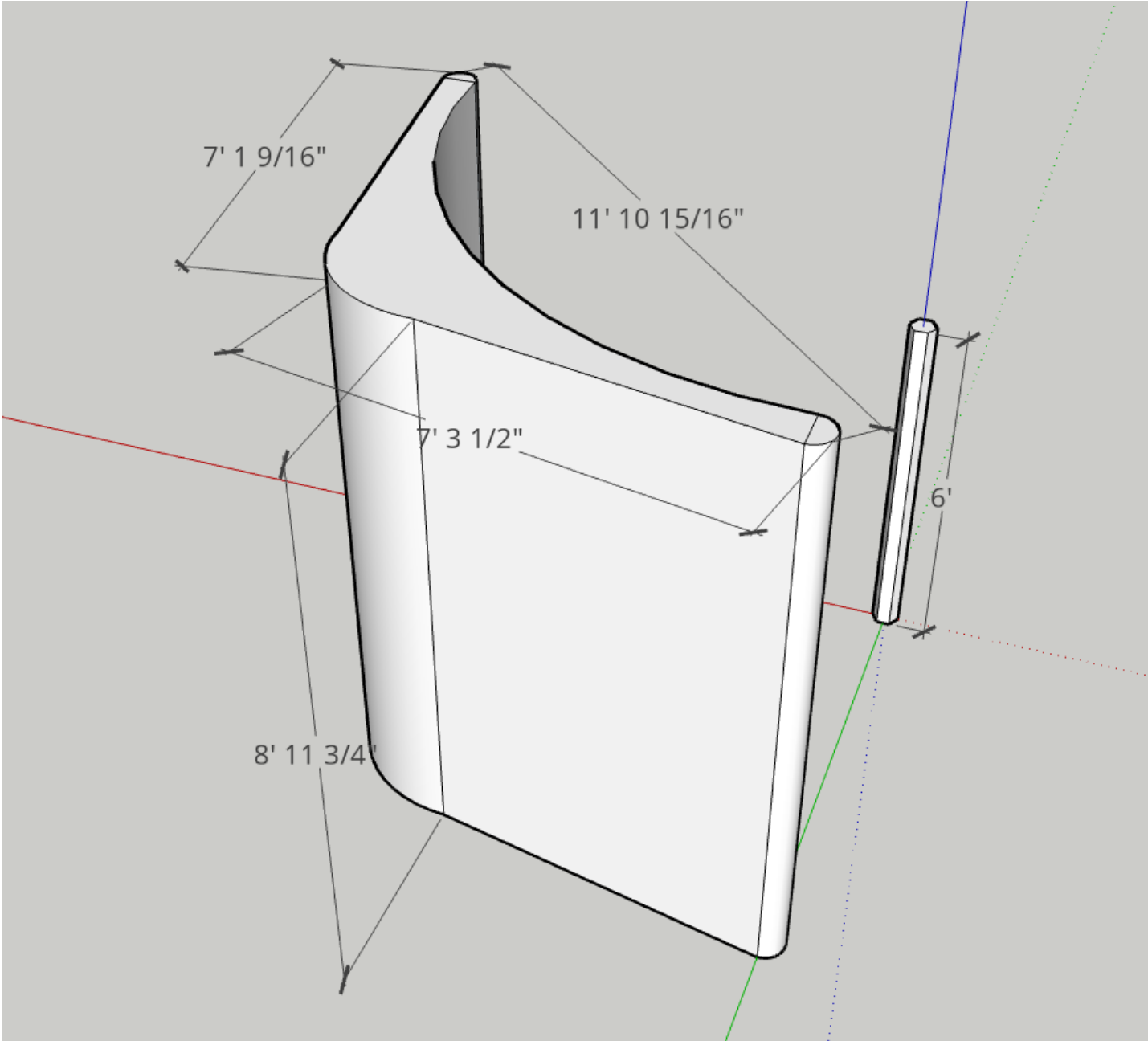
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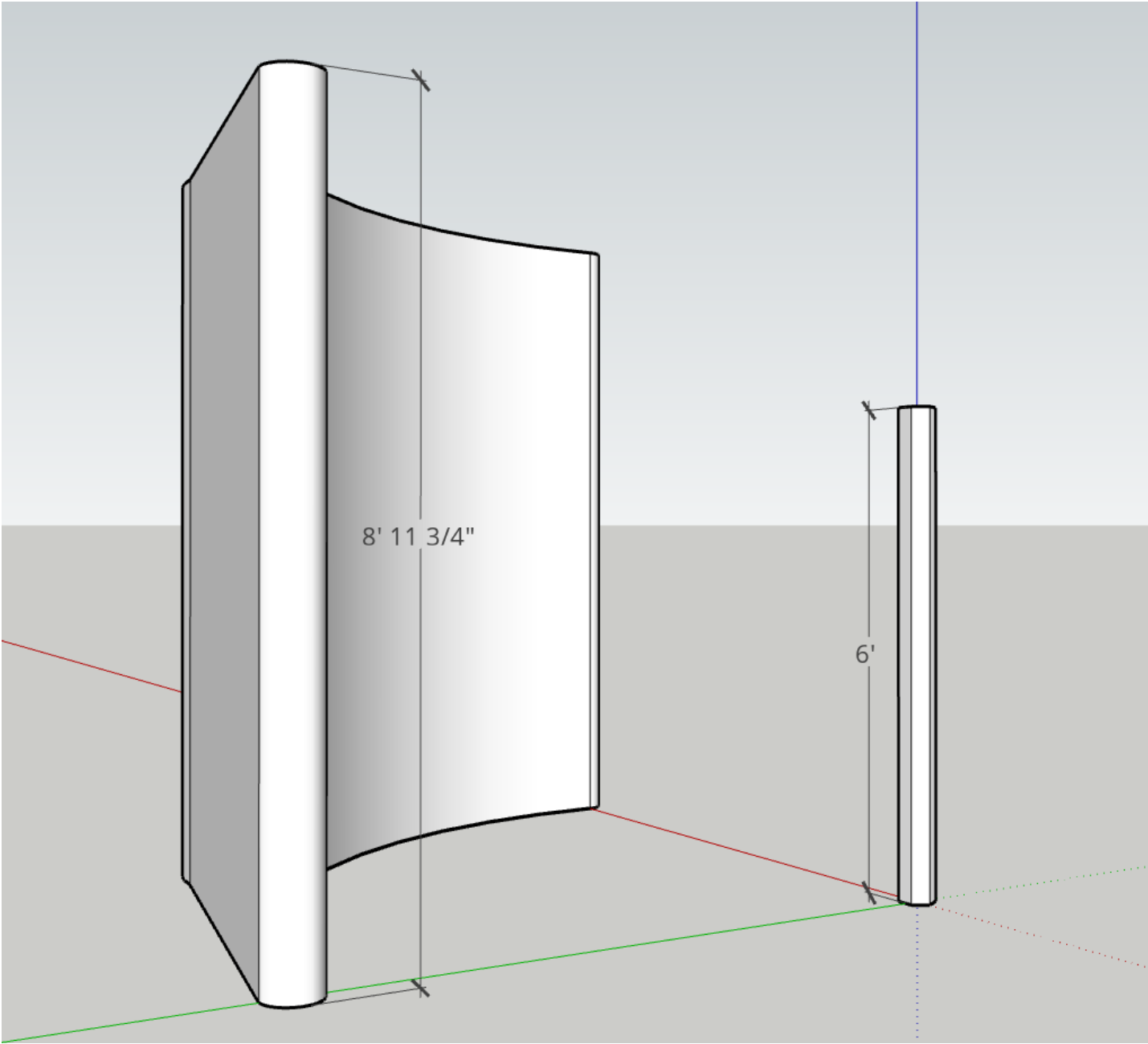
Development | Kiosk Modeling-Large Wall



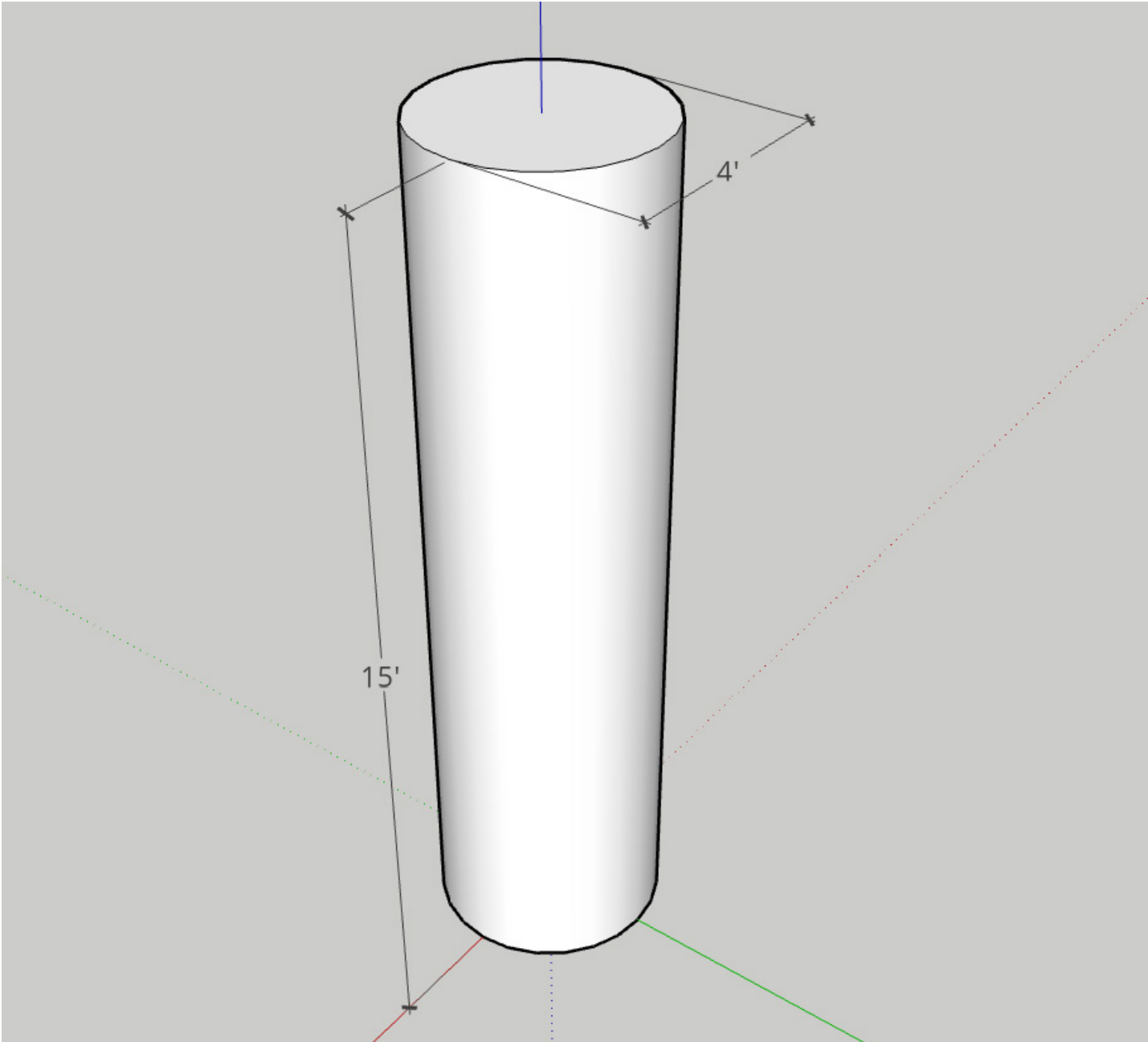
Development | Kiosk Modeling-Large Wall Dimesions



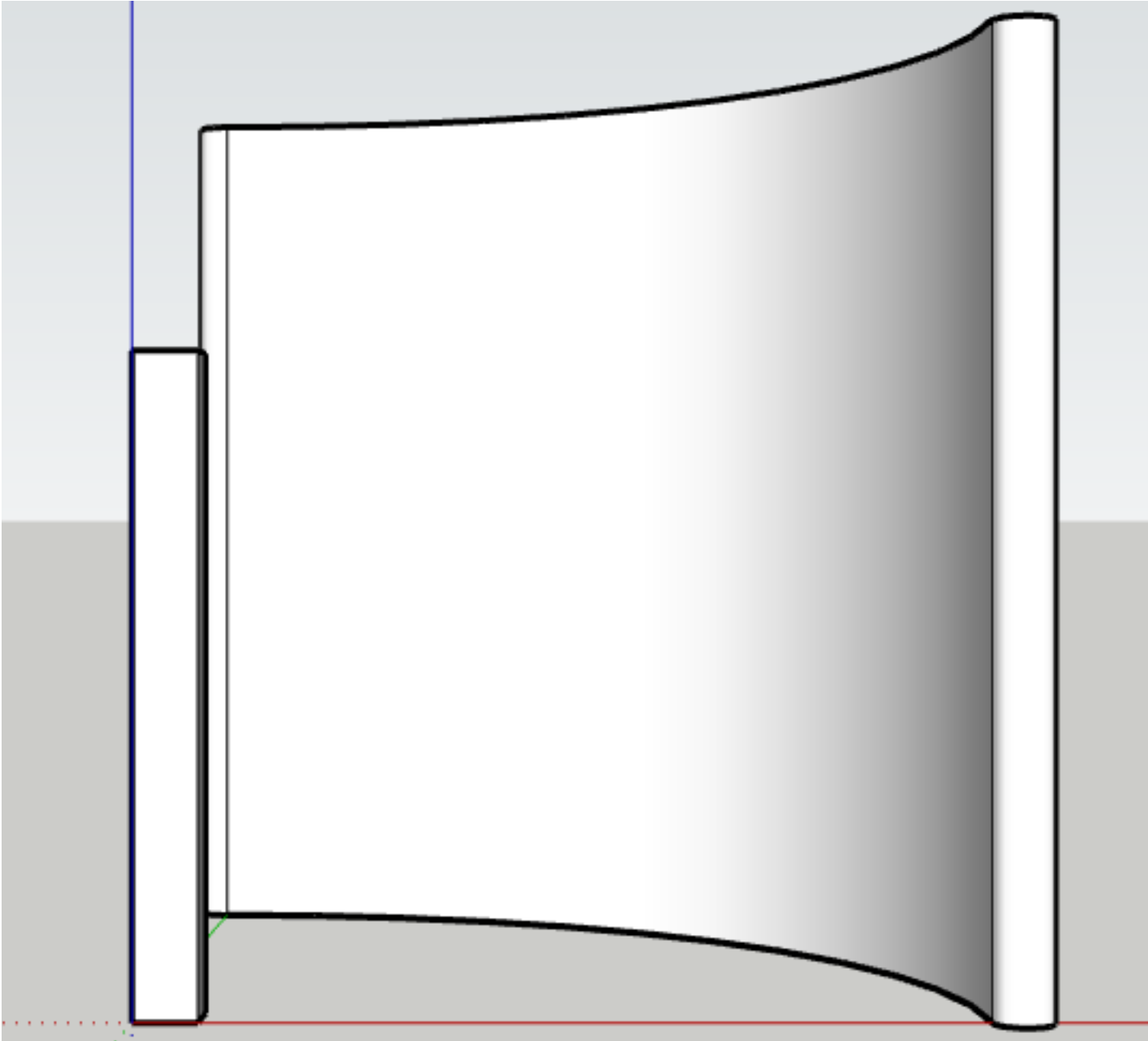
Development | Kiosk Modeling-Large Wall Dimensions



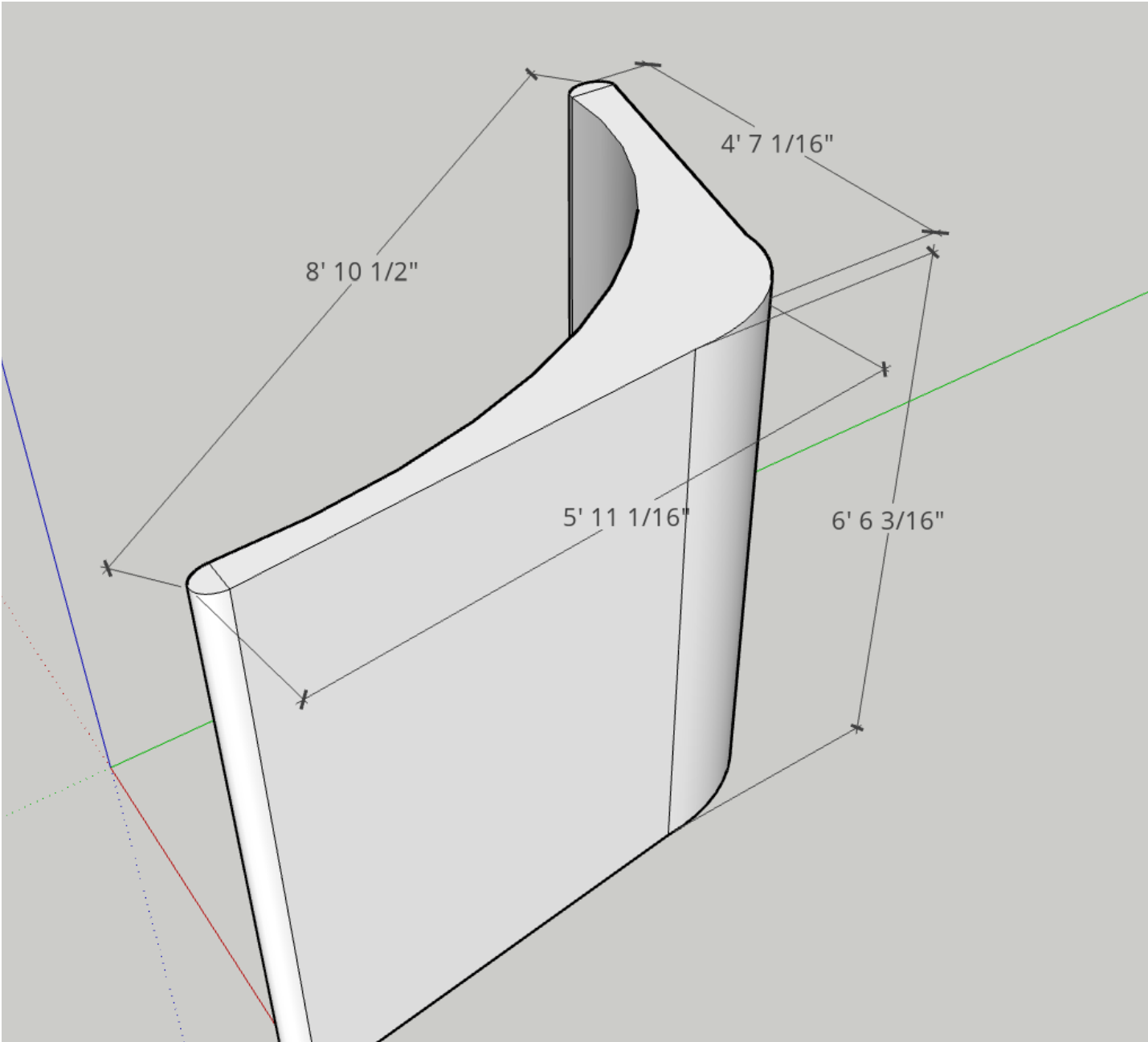
Development | Kiosk Modeling-Pillar Dimensions



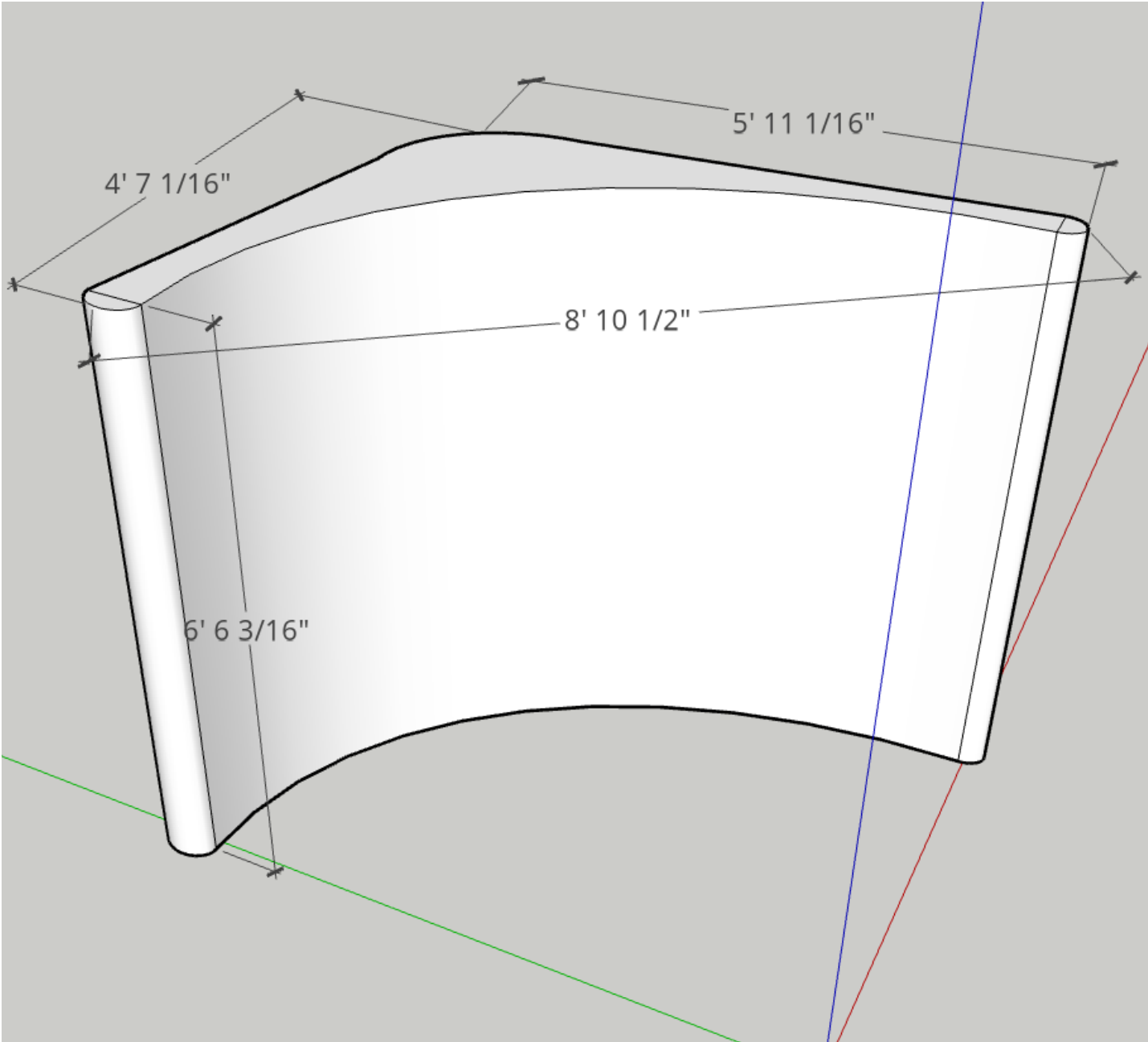
Development | Kiosk Modeling-Small Wall



Development | Kiosk Modeling-Small Wall Dimensions



Development | Kiosk Modeling-Small Wall Dimensions



Development | Color Exploration



Final Palette



Considered Palettes



Development | Type Pairings

SF Pro Text

Apotek Comp

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

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

Impact

CCMONSTERMASH

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

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

Bodoni Egyption Pro

Raleway

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

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

ALTERBREAK

Futura PT Cond

*AA BB CC DD EE FF GG HH II JJ KK LL MM NN OO PP QQ
RR SS TT UU VV WW XX YY ZZ ?!*

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

BEBAS NEUE

Kanit

**AA BB CC DD EE FF GG HH II JJ KK LL MM NN OO PP QQ RR SS TT UU VV WW XX YY ZZ
?!\$%**

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

Intra Script R

INDUSTRY INC

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

**AA BB CC DD EE FF GG HH II JJ KK LL MM NN OO PP QQ
RR SS TT UU VV WW XX YY ZZ ?!\$%**

Development | Type Pairings

SF Pro Text

Apotek Comp

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

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

Impact

CCMONSTERMASH

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

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

Bodoni Egyption Pro

Raleway

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

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

ALTERBREAK

Futura PT Cond

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RR SS TT UU VV WW XX YY ZZ ?!*

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

BEBAS NEUE

Kanit

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?!\$%

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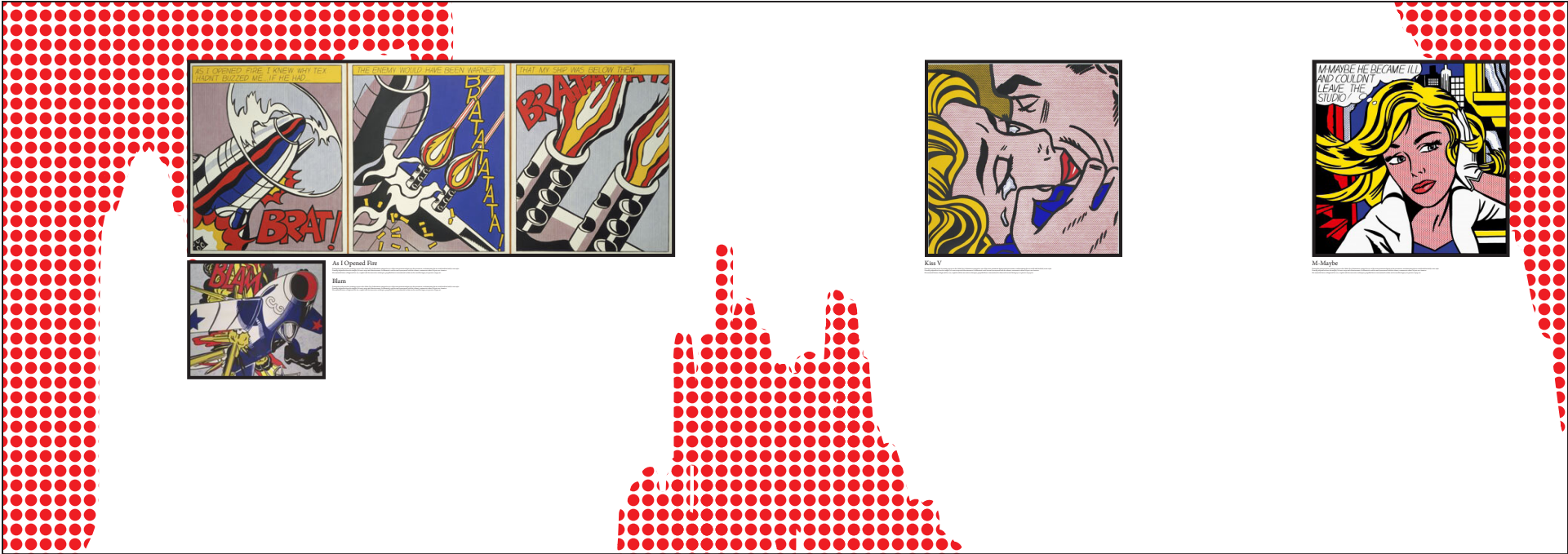
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INDUSTRY INC

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Ww Xx Yy Zz ?!\$%*

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RR SS TT UU VV WW XX YY ZZ ?!\$%**

Development | Large Wall Design



Development | Large Wall Design

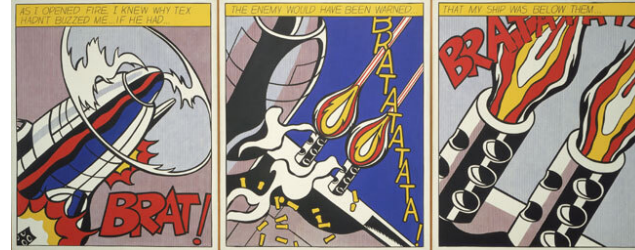


Kiss V



M. Maybe

AS I OPENED FIRE



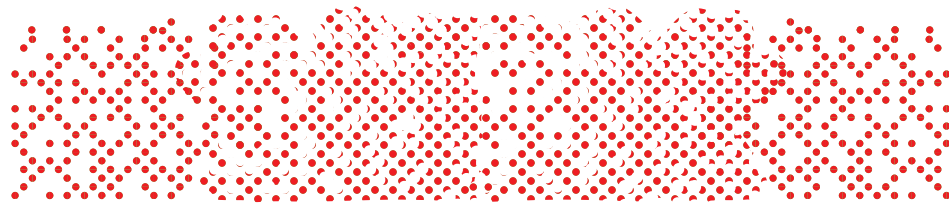
As I Opened Fire
During the peak period of creativity, Lichtenstein produced a series of comic book illustrations for the magazine, including 'As I Opened Fire' in the summer, which was published in the fall of 1965.



Blam
During the peak period of creativity, Lichtenstein produced a series of comic book illustrations for the magazine, including 'Blam' in the summer, which was published in the fall of 1965.

**"INSERT QUOTE
RIGHT HERE"**

-Roy Lichtenstein



Development | Large Wall Design

KISS V

Kiss V

During the peak period of creating pop art in the 1960s, Roy Lichtenstein developed a series of comic book illustrations. One of these was "Kiss V," which depicts a man and a woman in a close embrace, about to kiss. The man is wearing a blue suit and the woman is wearing a yellow dress. The background is a simple, flat color.



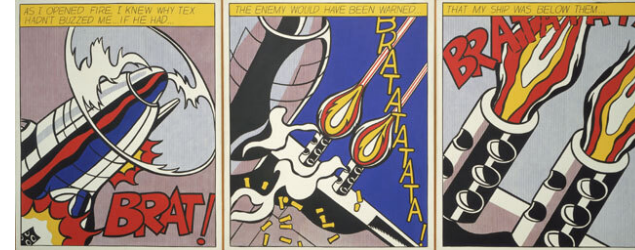
M-MAYBE

M-Maybe



During the peak period of creating pop art in the 1960s, Roy Lichtenstein developed a series of comic book illustrations. One of these was "M-Maybe," which depicts a woman with blonde hair looking thoughtful. The text above her says "M-MAYBE HE BECAME ILL AND COULDN'T LEAVE THE STUDIO". The background is a simple, flat color.

AS I OPENED FIRE



As I Opened Fire

During the peak period of creating pop art in the 1960s, Roy Lichtenstein developed a series of comic book illustrations. One of these was "As I Opened Fire," which depicts a man in a blue and white uniform firing a gun. The text above him says "AS I OPENED FIRE, I KNEW WHY THEY HADN'T BULLETED ME. IF HE HAD". The background is a simple, flat color.

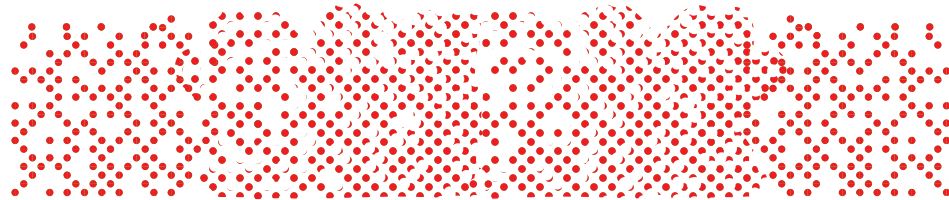


Blam

During the peak period of creating pop art in the 1960s, Roy Lichtenstein developed a series of comic book illustrations. One of these was "Blam," which depicts a man in a blue and white uniform firing a gun. The text above him says "BLAM". The background is a simple, flat color.

"IN AMERICA THE BIGGEST IS THE BEST"

-Roy Lichtenstein





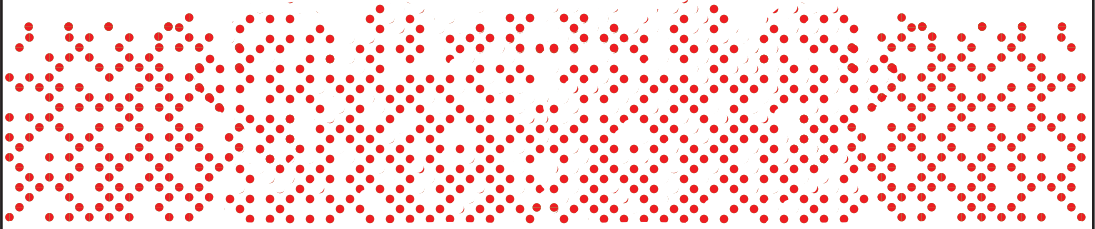


In the Car

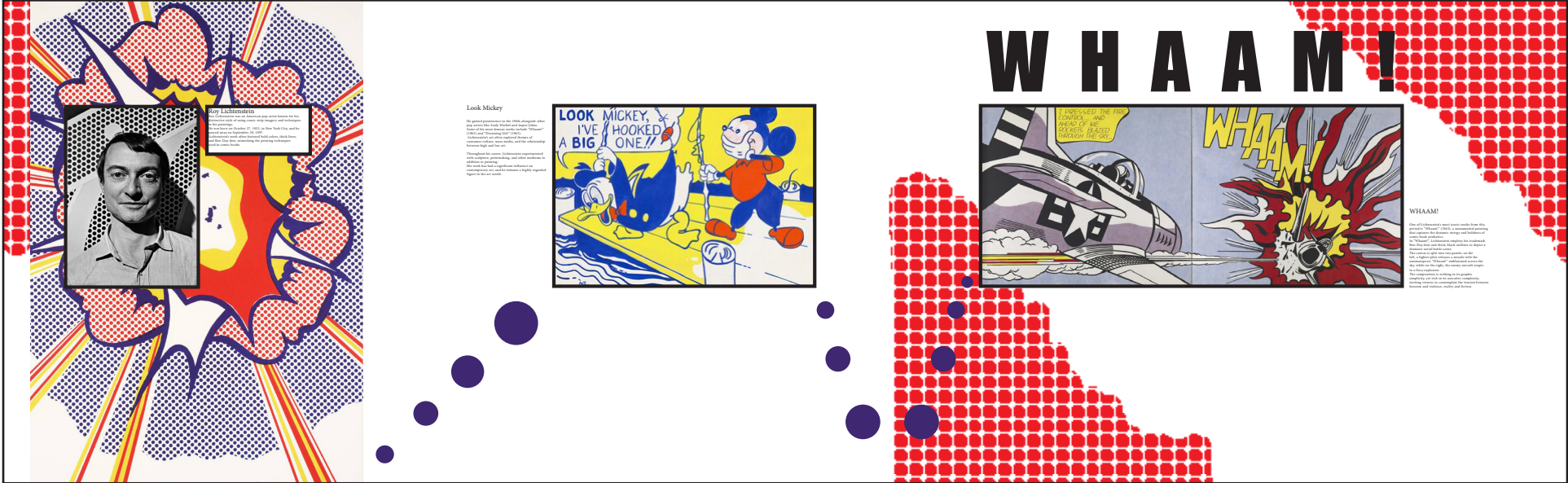
Another example from the
Carnegie Mellon project is "In the
Car" (2012), which explores the
relationship between the
gendered and the
generational. It is a series of
interviews and photos, in a format
with a grid that suggests the
structure of a newspaper or
magazine.

The composition is characterized by its strong
lines, vibrant colors, and minimalist
approach to space. The use of color
of the car is the primary focus of the work's
design. The design is a series of
interviews and photos, in a format
with a grid that suggests the
structure of a newspaper or
magazine.

IN THE CAR



Development | Small Wall Design



Development | Small Wall Design

ROY LICHTENSTEIN

ROY LICHTENSTEIN
Roy Lichtenstein was an American Pop artist who was one of the leading figures of the movement. He was known for his use of primary colors and bold, graphic forms. He was also a pioneer in the use of halftone dots to create shading and texture. His work has been widely exhibited and collected, and he is considered one of the most important artists of the 20th century.

LOOK MICKEY, I'VE HOOKED A BIG ONE!!

LOOK MICKEY
This cartoon illustration depicts Mickey Mouse and Donald Duck on a boat. Mickey is holding a fishing rod and has just caught a large fish. The text above them reads "LOOK MICKEY, I'VE HOOKED A BIG ONE!!". The scene is set on a yellow boat with a blue sea and a white sky.

POP ART

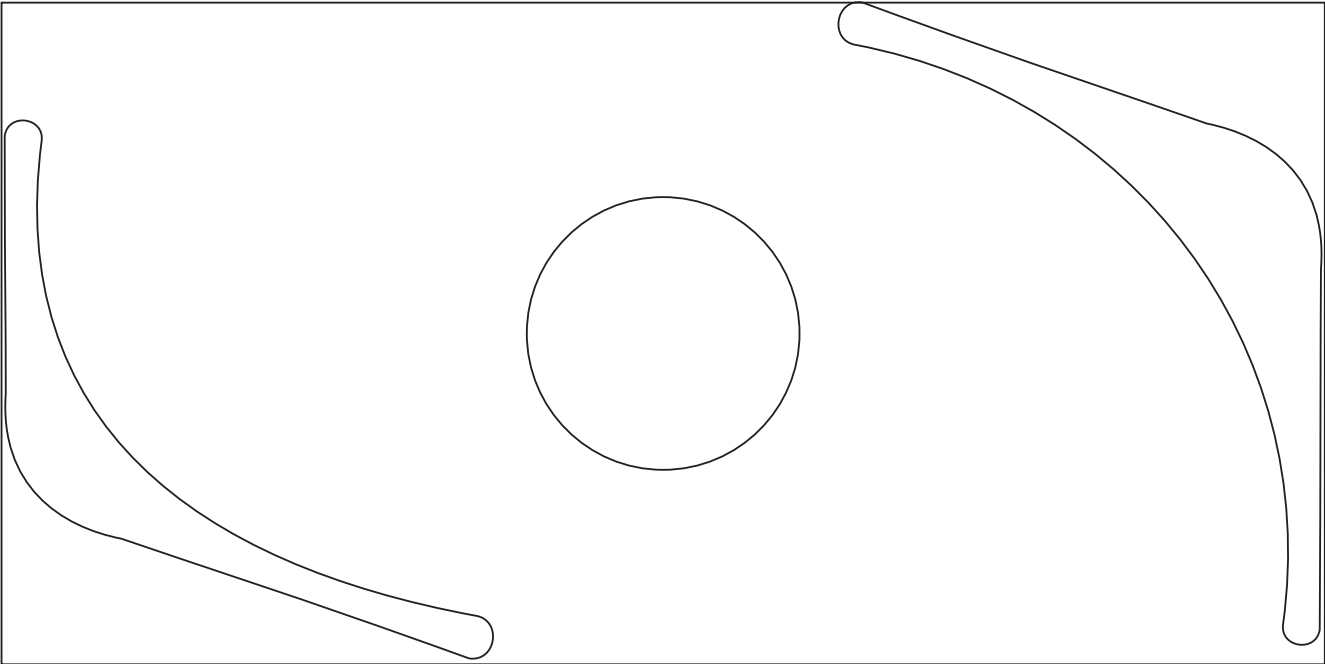
WHAAM!
BLAM
& BEN-DAY

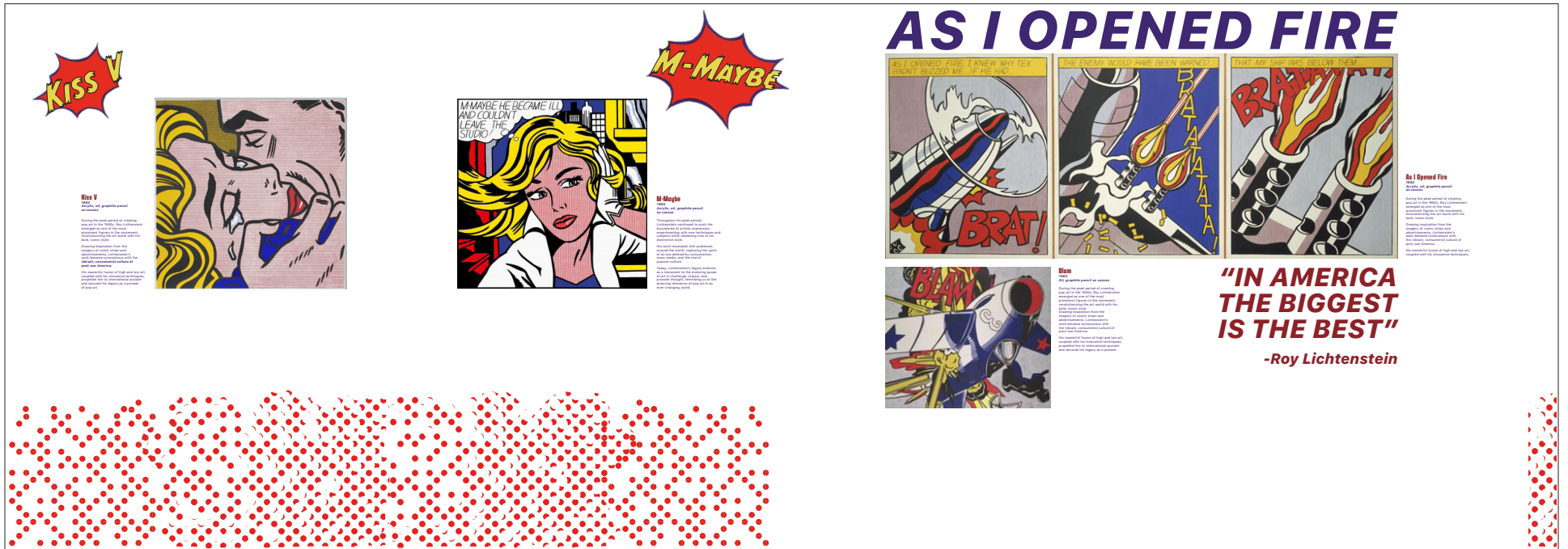
WHAAM!
I FORESEEN THE FUTURE AND CONTROL OF THE FUTURE BELONGS TO THE FUTURE!
WHAAM!

One of Lichtenstein's most iconic works, "Whaam!" (1963), is a comic book-style illustration of a jet flying through a hole in a wall. The work is characterized by its bold, graphic forms and use of primary colors. The text "WHAAM!" is written in large, bold, blue letters, and the jet is depicted in a dynamic, forward-moving pose. The background is a light blue, and the hole in the wall is a dark blue. The overall effect is one of energy and movement.

Final

Final | Model Layout





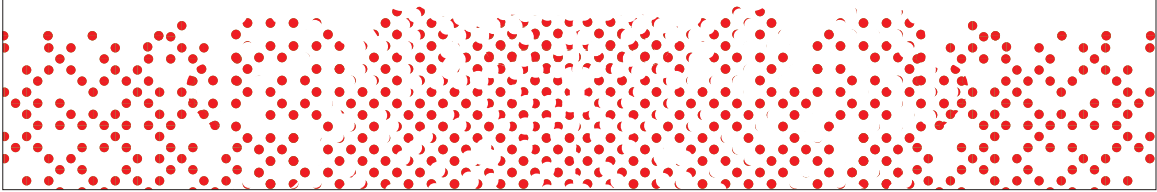


In the Car
1953

Another notable work from Schlemmer's time period is "In the Car" (1953), which exemplifies his association with the **mid-century modern** and **pop art** movements. In this painting, Schlemmer depicts a scene of intimacy and desire, as a woman with a scarf tied around her head sits beside the driver of a convertible, her male companion beside her.

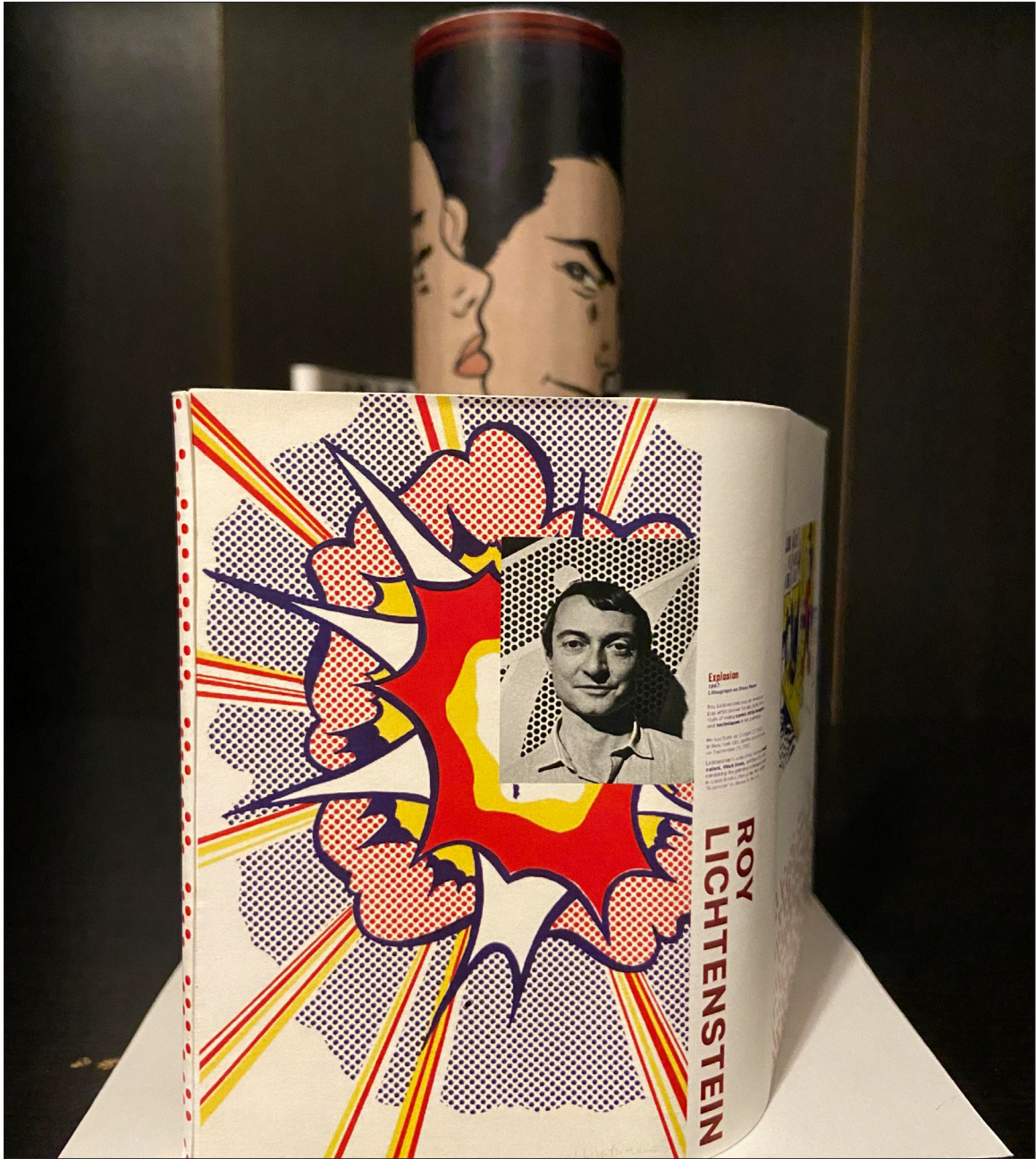
The composition is characterized by its **strong lines, vibrant colors, and meticulous attention to detail**, from the gleaming chrome of the car to the patterns of the woman's dress. Yet, beneath the glossy surface lies a subtle critique of post-war consumer culture, as Schlemmer subverts traditional notions of femininity and explores the theme of consumption in post-war America.

IN THE CAR





Final | Model-North View



Final | Model-East View



Final | Model-South View



Final | Model-West View



Final | Small Wall Model-Inside View



Final | Large Wall Model-Inside View



