

Portfolio

Vol. 01 | 2018

Katherine Weaver

Architecture ⊥ Visual Design

Experiential Design

Projection Mapping

Product Design

Packaging

Web Design

Print Illustrations

Portfolio
Katherine Weaver

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Savannah, Georgia
Savannah College of Art and Design

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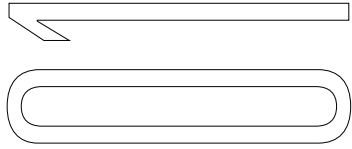
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Portfolio

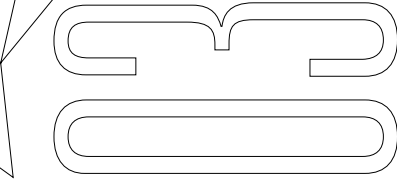
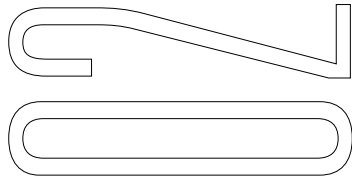
Contents



001-013

Homepage

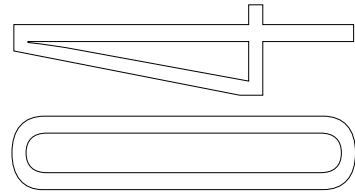
An experiential website that questions the intimacy of social media.



030-043

Thinking Through Making

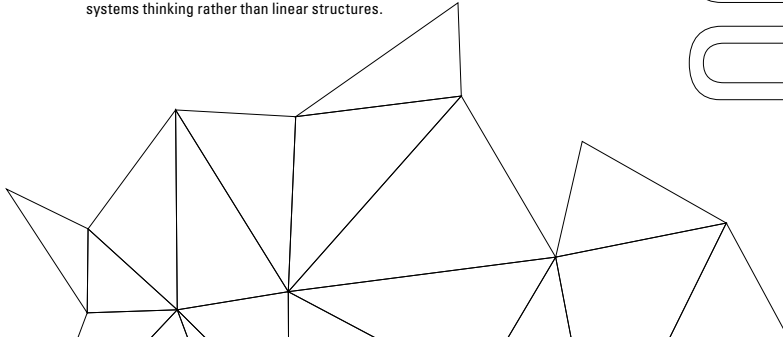
Boxes of miscellaneous items that display propaganda tactics on the product packaging.



014-029

Wonder

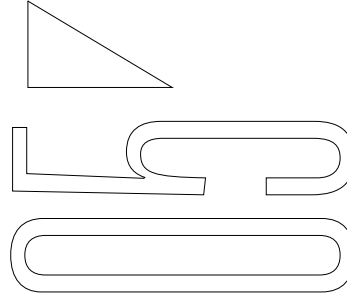
A children's learning kit that explores methods of systems thinking rather than linear structures.



059-067

Typographic Compendium

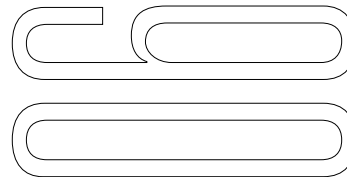
An academic resource about typesetting, typographic form, and the history of communicative marks.



044-057

Års Förtunäm

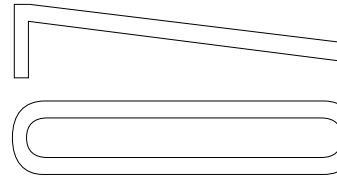
A book of superstitions using the metaphor of a user's manual focused on how to live lucky.



068-083

Supermarket

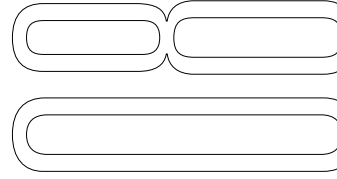
Adaptation of the mortar and bricks store into an informed and integrated experience.



084-095

Projection Mapping

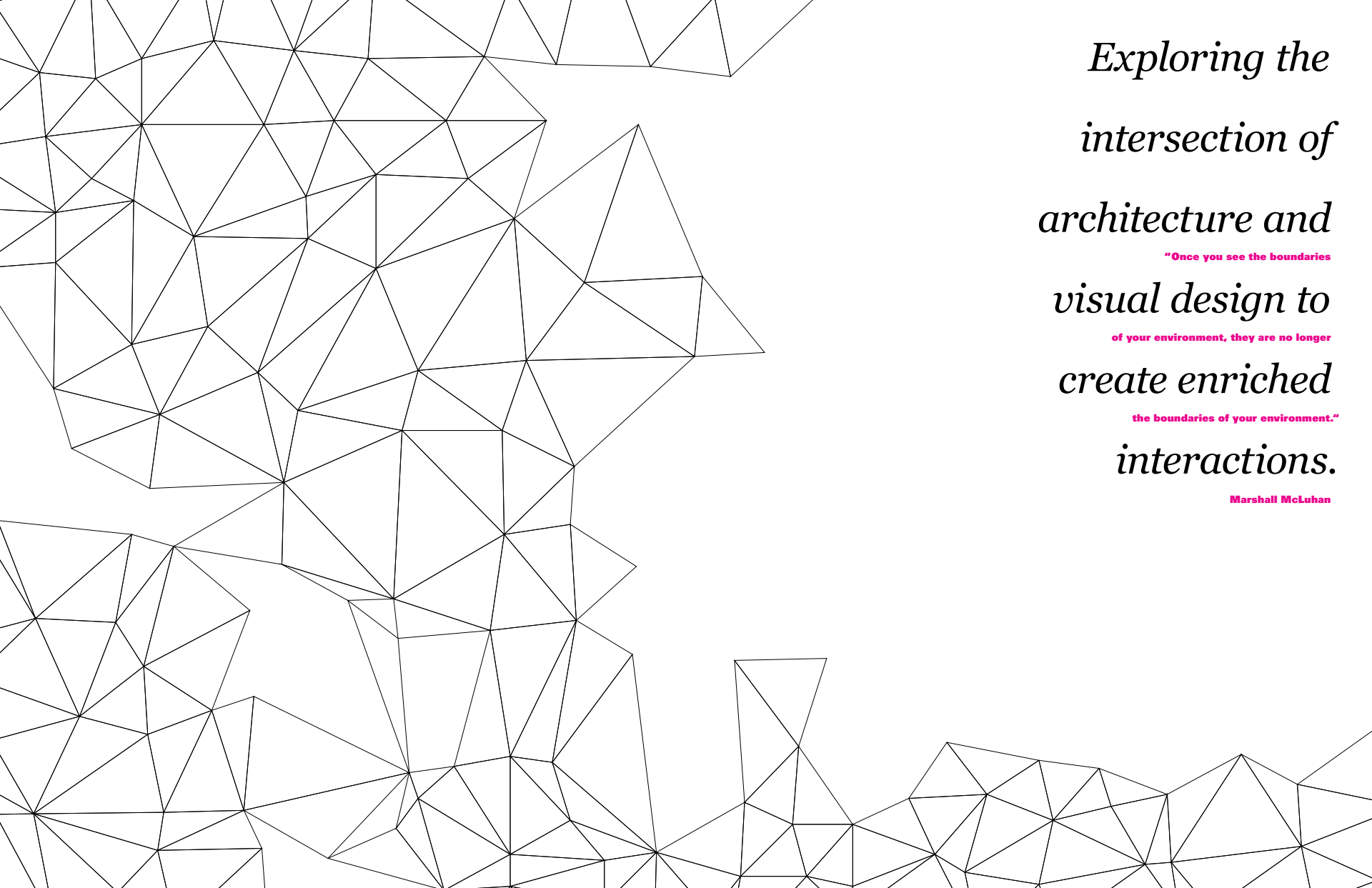
Using interactive inputs while projecting imagery on objects to give agency to the viewer.



096-101

Digital Graffiti

Large scale projection mapping on structures at the 2018 Digital Graffiti festival at Alys Beach.

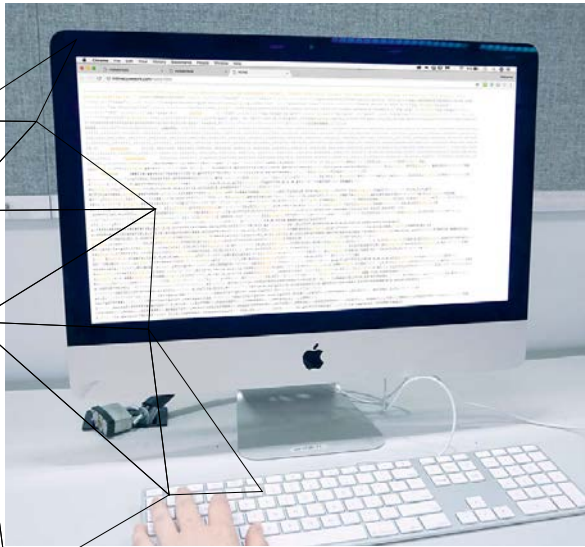
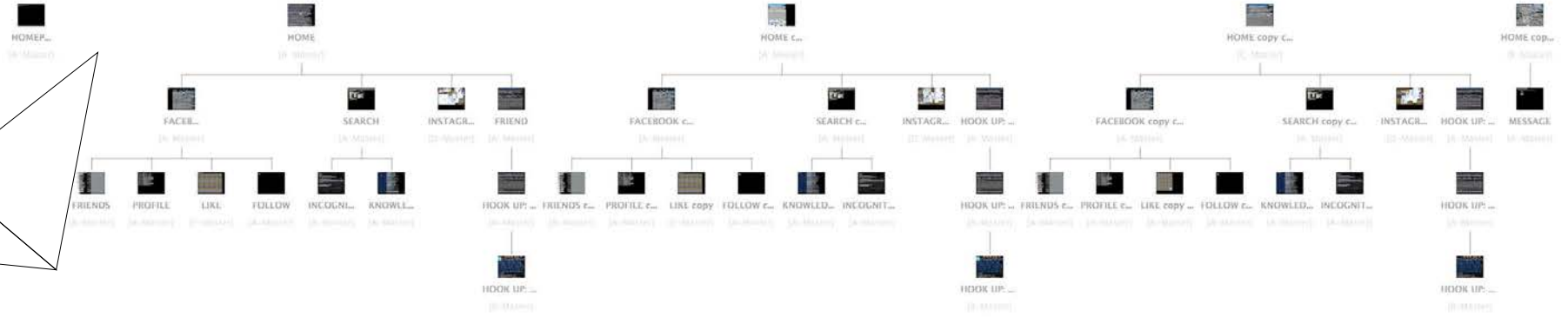


*Exploring the
intersection of
architecture and
visual design to
create enriched
interactions.*

*"Once you see the boundaries
of your environment, they are no longer
the boundaries of your environment."*

Marshall McLuhan

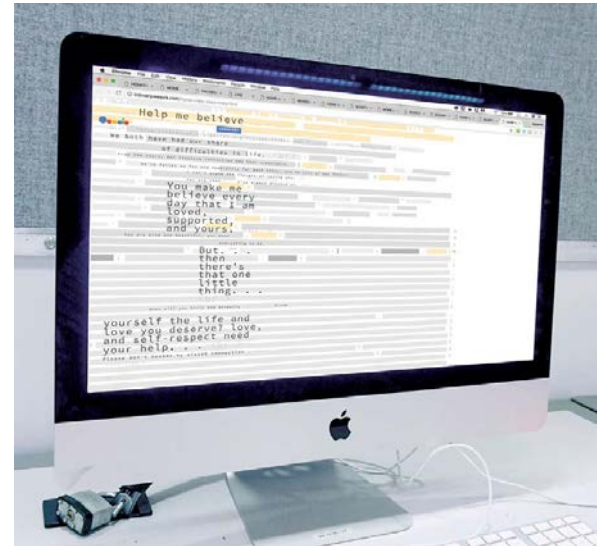
Website Structure



home



home copy

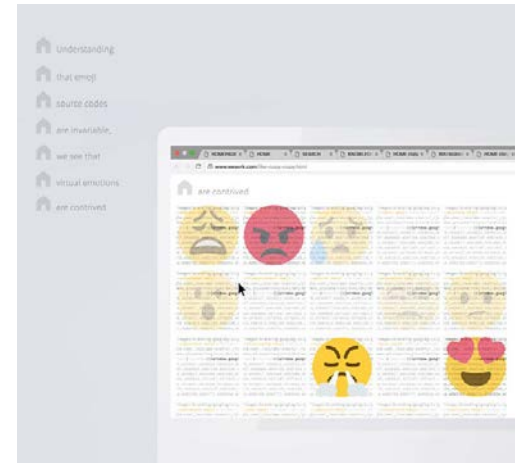
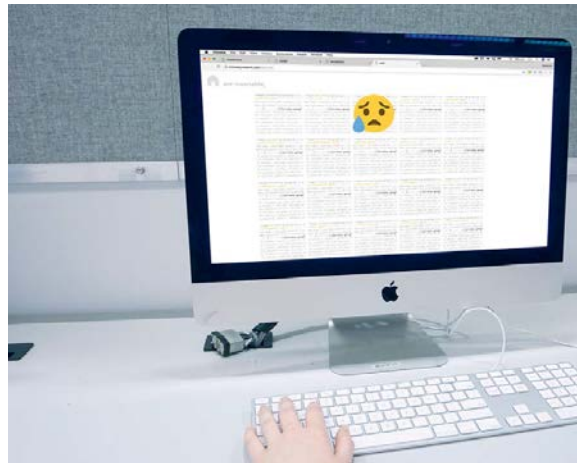


home copy copy





Emoji



Friends

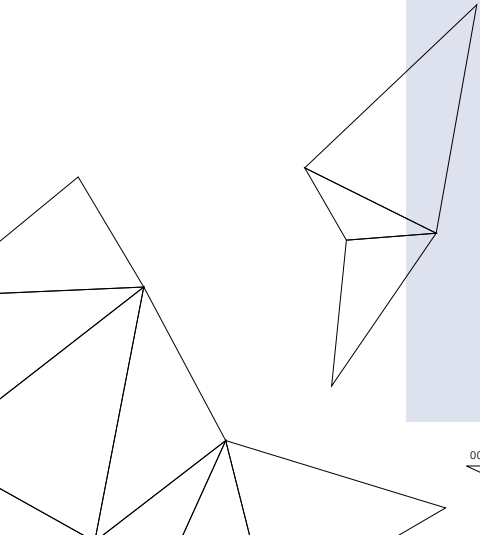
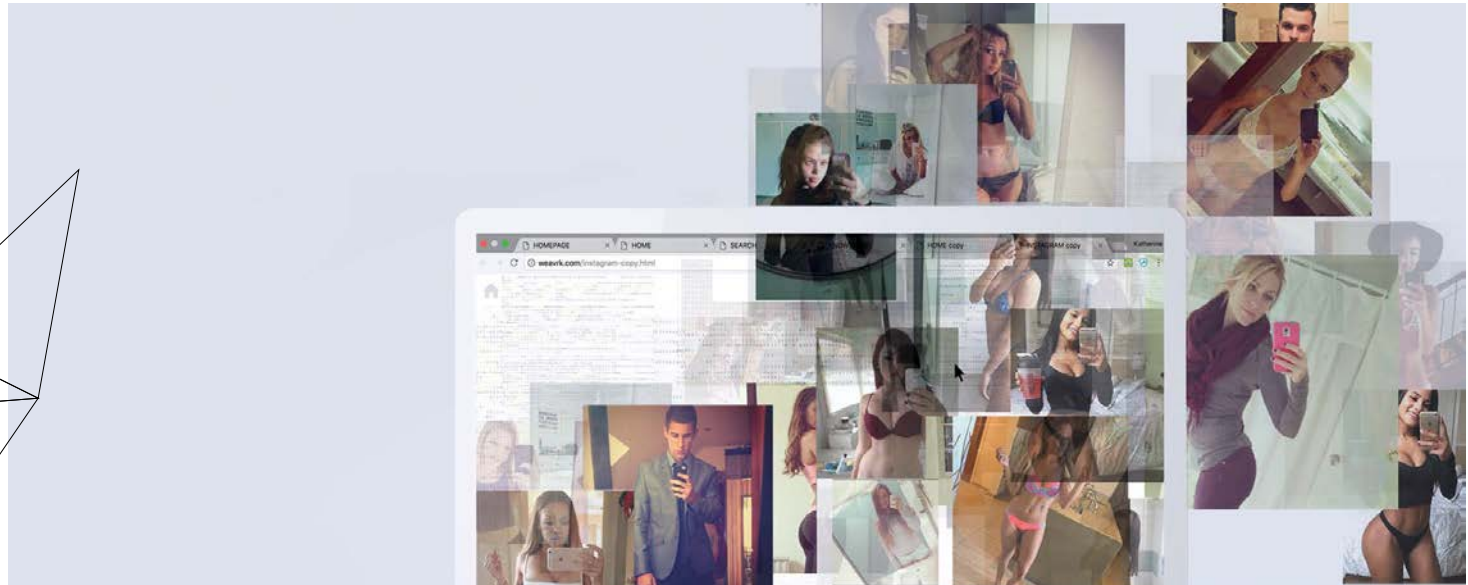
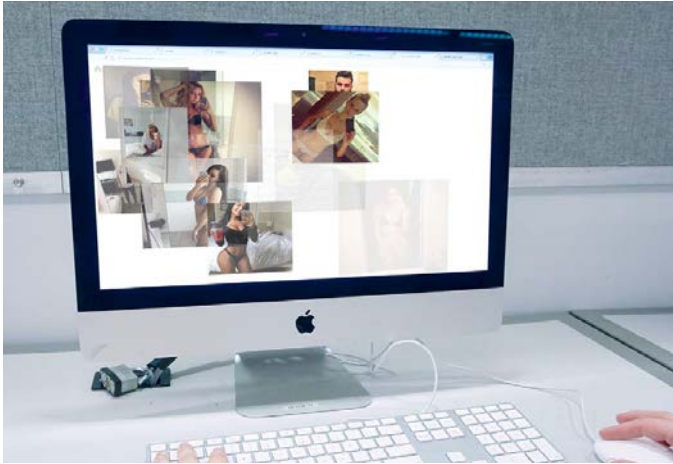
Katherine
 Home
 No New Friend Requests
 People You May Know
 Meagan Sapashe
 Sales Associate at LOFT
 Jennifer Gobitz
 University of Florida
 Becker Raab and 4 other mutual friends
 Gabbe Coia
 Andi Sasin Bolesta and 5 other mutual friends
 Nancy Palutis
 Danielle Matuch and 2 other mutual friends
 Nova Crispo
 Marketing And Public Relations Manager
 for the Arts

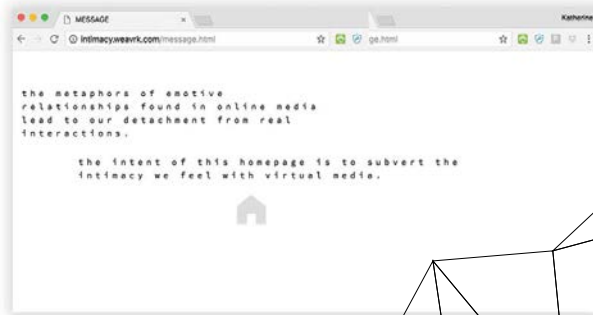
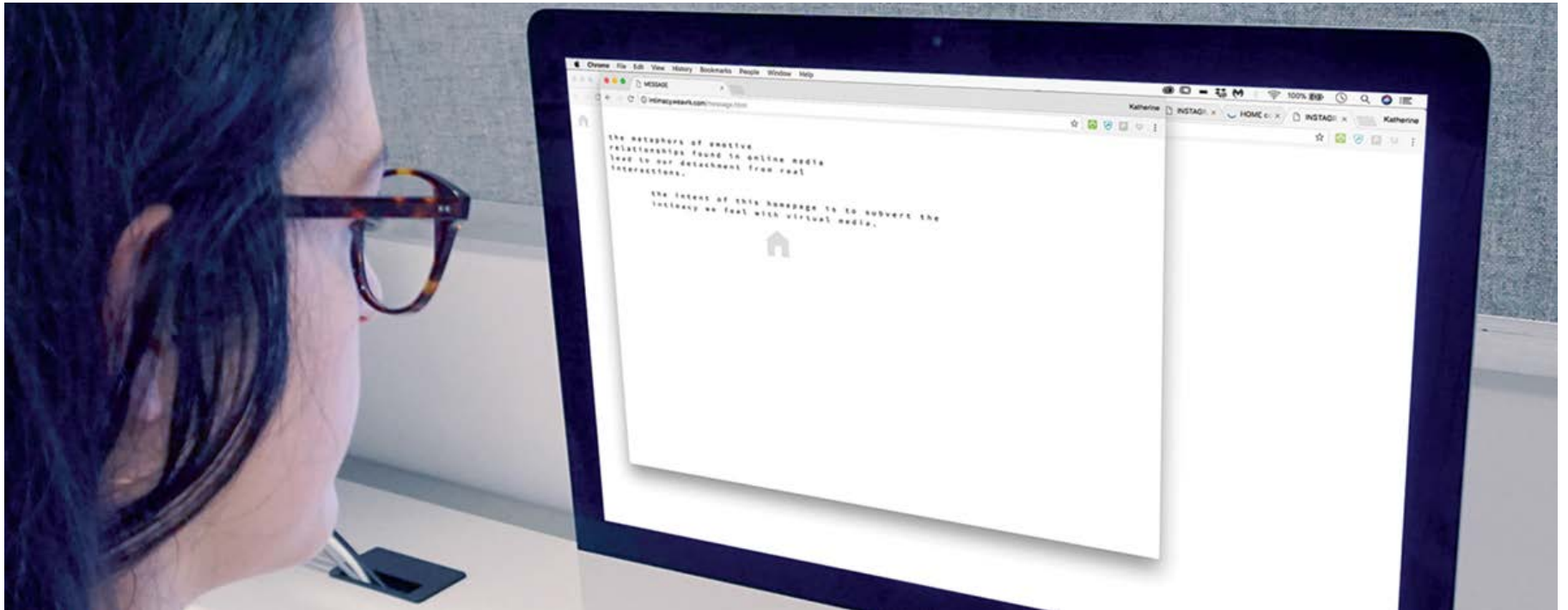
Scott Gullaksen
 Realtor at Coldwell Banker Preferred
 Mike Elwell and 16 other mutual friends
 Uzo Chukwu Ebele
 Lagos State University
 Ezemuonye Collins Obinna is a mutual friend
 Steph Smith (Steph George)
 High School Biology Teacher at Antietam
 School
 Christopher Nickey is a mutual friend
 Dan Daly
 Shippensburg University of Pennsylvania
 Michael Newman and Betsy Heck Newman
 Brian Raughley
 Owner-Operator at Dead Presidents Pub
 Kara Decker Sowden is a mutual friend
 Em Nijma
 Hair Stylist at Hair Cuttery
 Erin Strope is a mutual friend
 Nick Carrozzino
 Philadelphia, Pennsylvania
 Andrew Thompson and 13 other mutual friends
 Janelle Nicole
 Andi Sasin Bolesta is a mutual friend
 Daniel Jin
 Philadelphia, Pennsylvania
 Ezio Biasetti is a mutual friend
 Nathan Rahne
 Monroeville, Pennsylvania
 Halle Siniawski Copeman is a mutual friend
 Inaky Garcia
 Partner at Titan construction services llc
 Megha Chandoke
 Waluku, Hawaii
 Andi Sasin Bolesta is a mutual friend

Emma Ignaszewski
 Cornell
 Jason Chmura and Grace Chi are mutual friends
 Faith Lee (Chyou)
 Harvard
 Esther Hsu Wang is a mutual friend.
 Qi Su
 Designer - Architecture at AmphibianArc
 Ezio Biasetti is a mutual friend.
 Mary Leonard Ward
 Wallingford, Pennsylvania
 Jessica Hamrick is a mutual friend.
 Caitlin Feroce
 Works at Philadelphia University
 Christina Marconi and 3 other mutual friends
 Jean Huang
 Harvard
 Cathy Herrod is a mutual friend.
 Andrew Hladky
 Summer Artist in Residence at Artspace
 Adam H. Levine is a mutual friend.

Cristina Olga
 Owner-Op
 Rich Siniawski
 Westmin
 Amanda Pec
 Donna Rig
 Boston U
 Micheal You
 Bruce Tho
 James M.
 Denise Boye
 Pablo Alva
 Architect
 Laura Petala



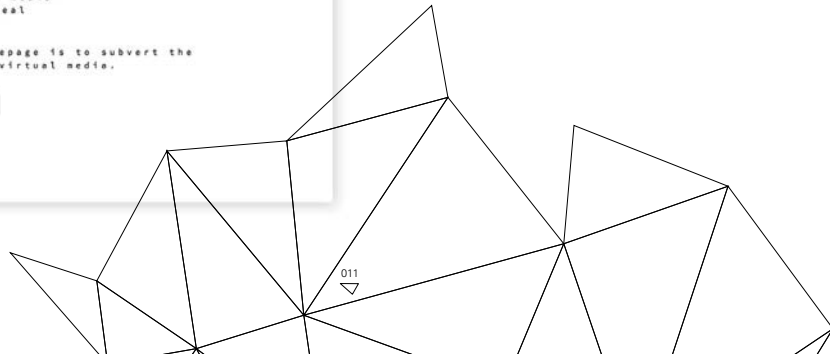
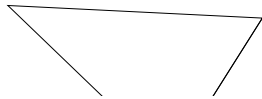




Final Screen

010

011



wonder

02

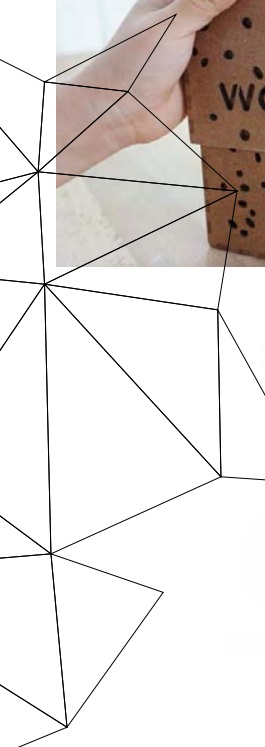
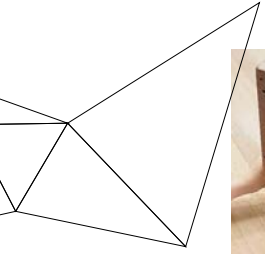
Children's Learning Kit

Right before the creation of this project, I had recently wasted tens of hours over the course of weeks with AT&T's customer service because of a data entry error on the company's side and flew right into the Bermuda Triangle formed by AT&T's technical department, service department, and corporate branch. This stems from ambiguous customer service structures meant to handle 'all' possible issues rather than actually being able to handle specific customer problems.

My experience translates into new media by focusing on the linear problem solving methods of current customer service models. With the growth transnational corporations and the inevitability of big business, corporations have to think more systems based rather than linear structures. I translated a systems based approach into the message, "maintain a state of wonder," and designed an explorative learning kit for young children.



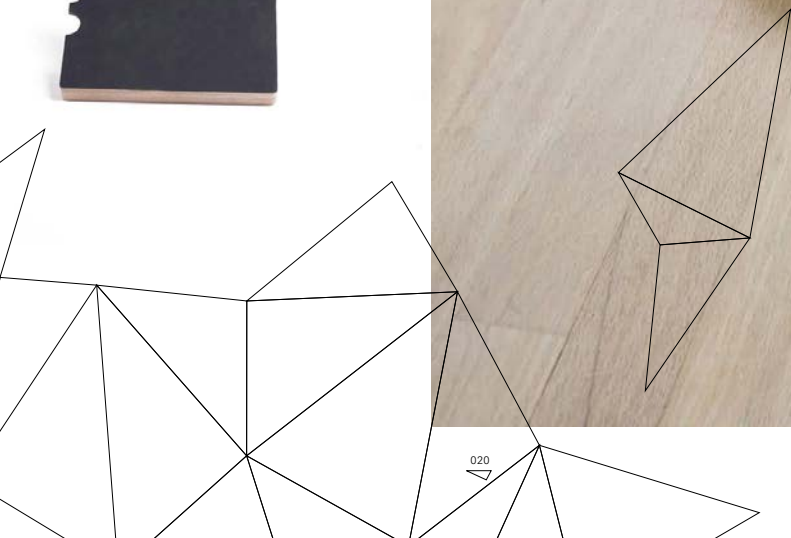
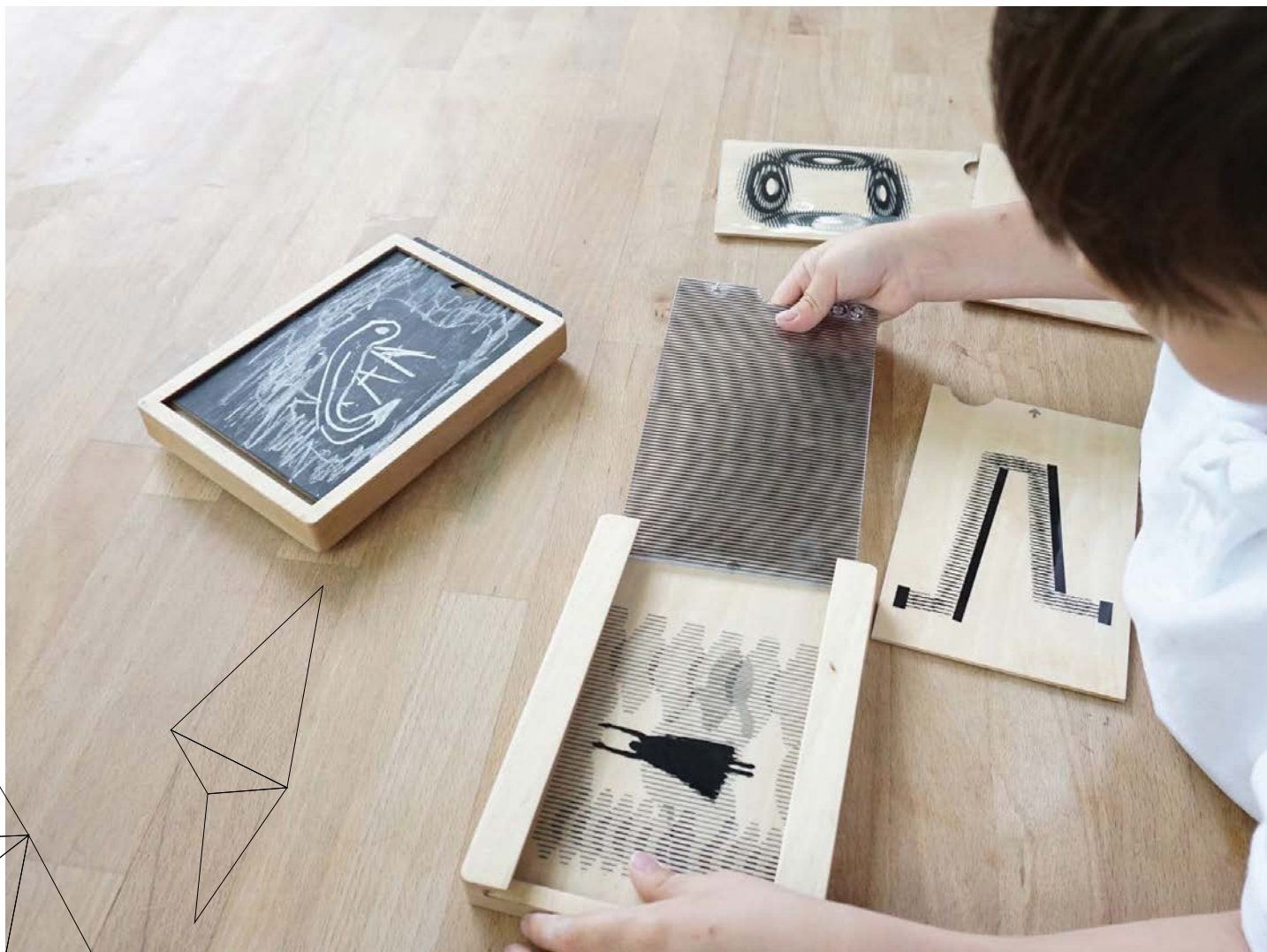
Packaging and Night Light

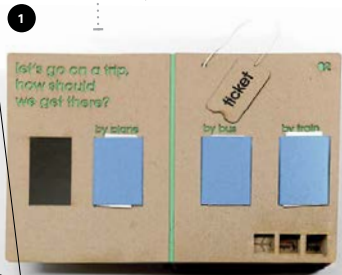


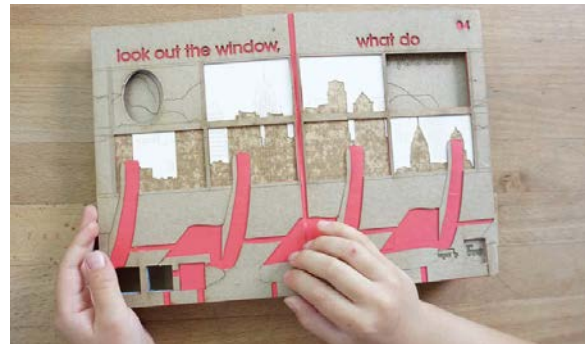
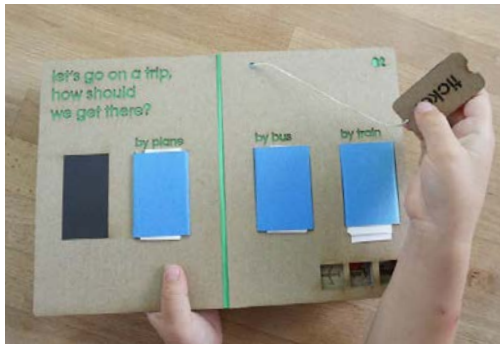
Magnetic Button

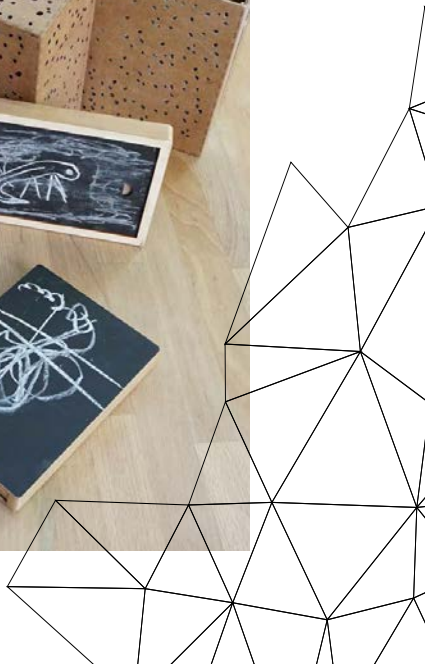


Animated Illusion

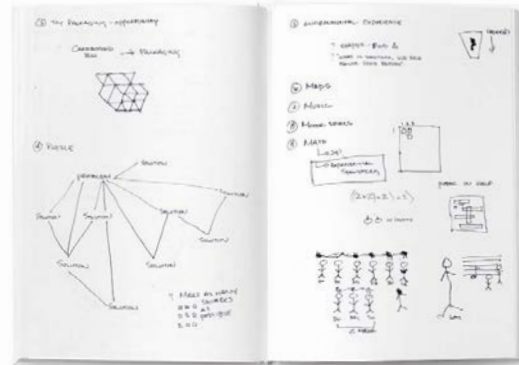
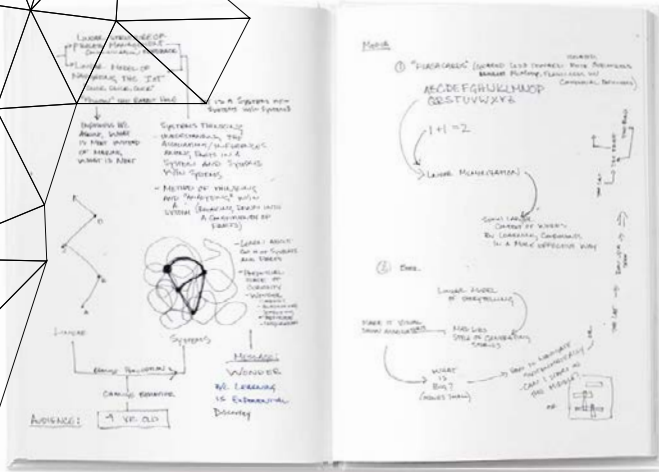




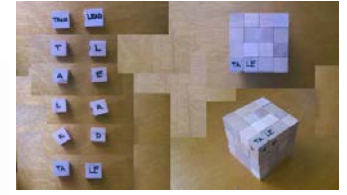




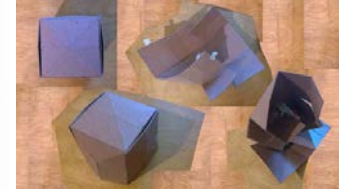
Process



Design Exploration: Phonetic Blocks



Design Exploration: Packaging

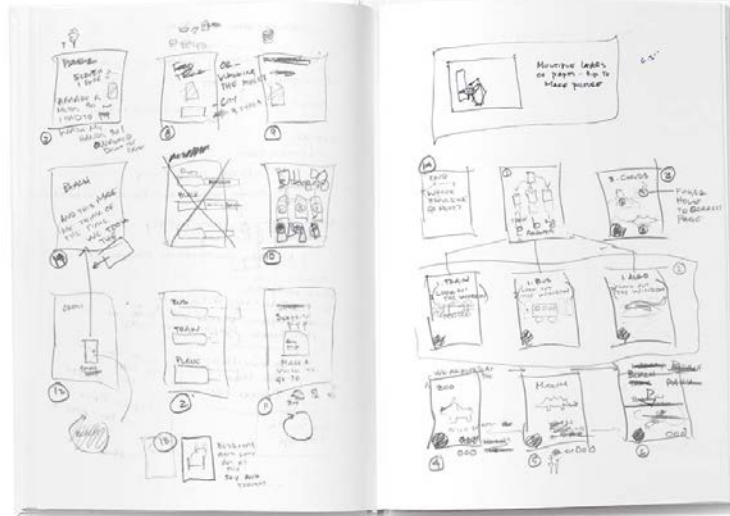
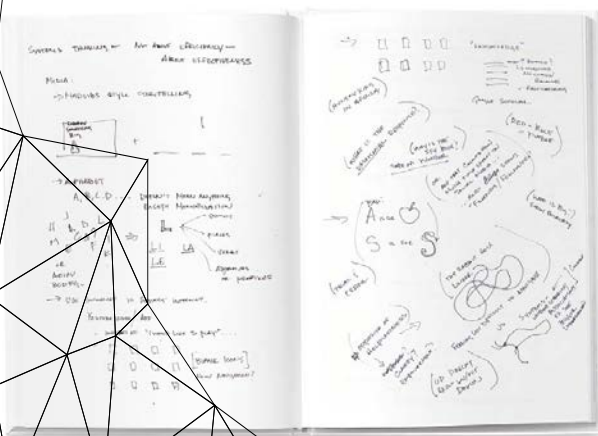


Design Exploration: Book



Metaphor

The aesthetic value of this project use as its metaphor the association between a child's imagination and a plain cardboard. Each of the four media are intentionally understated and use wood, chipboard, and construction paper in their natural states as their only materials.



Thinking Through Making

03

Boxes of Miscellaneous Items

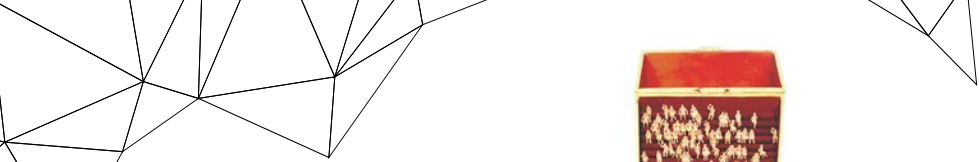
Inspired by a series of newspaper articles, this project highlights the term 'boxes of miscellaneous items' from a notice of lien sale classified advertisement as a metaphoric association between the contents of those boxes and moments from people's lives. The intention is to make the miscellaneous boxes and the other seemingly benign objects for sale precious. The media is packaging for a series of commercial products that focuses more on the narrative containing the object than the physical object itself.

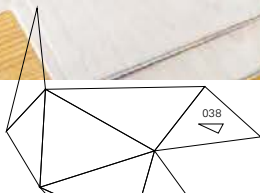
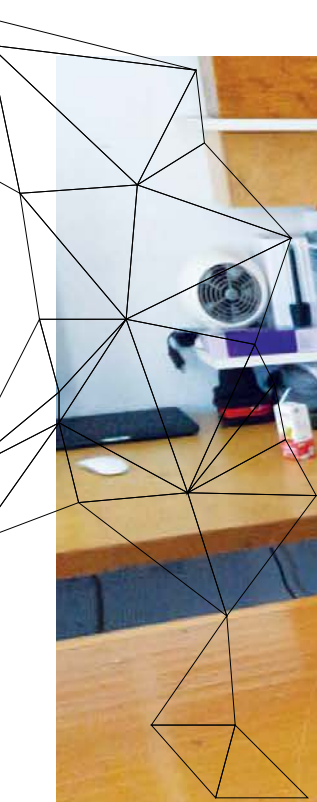
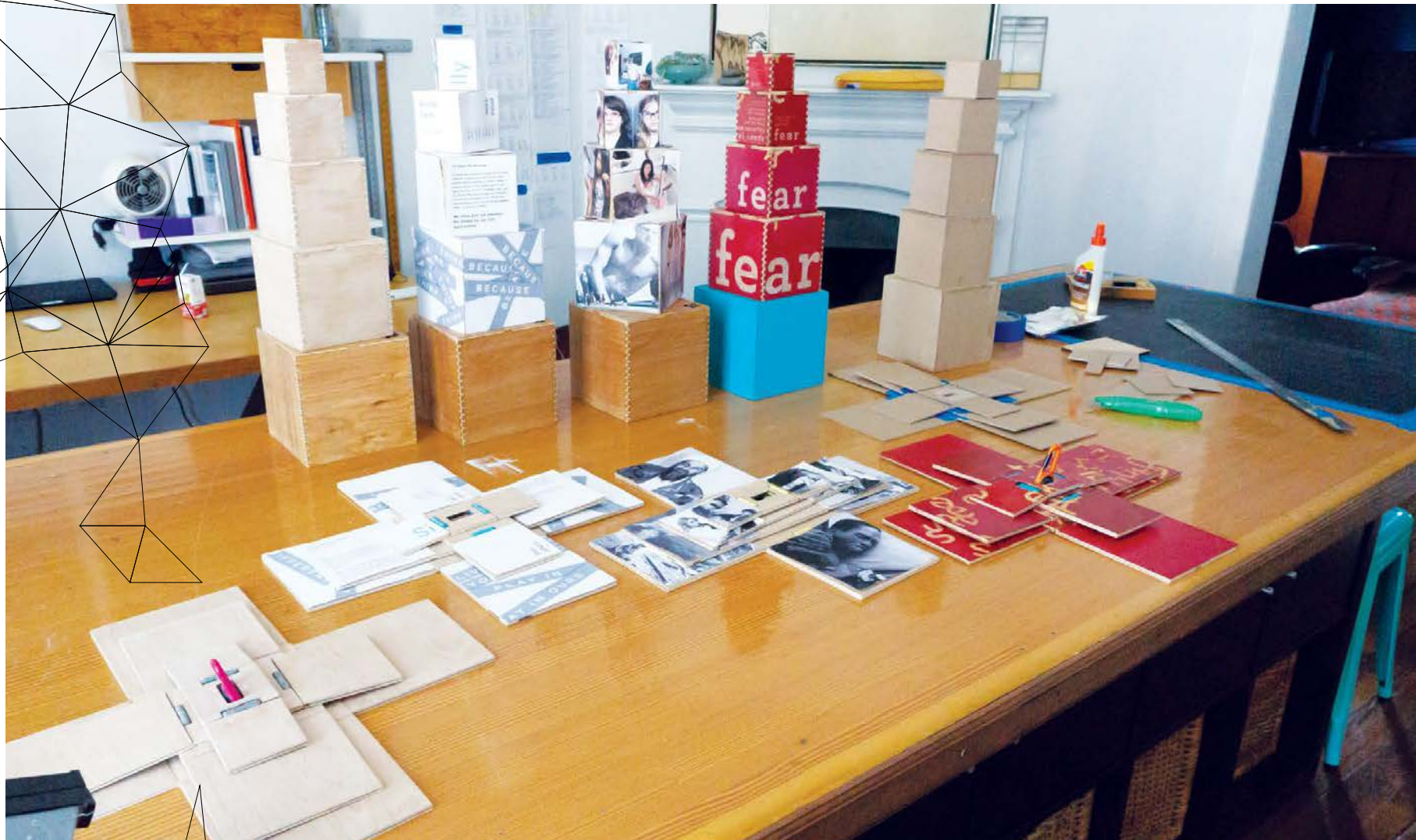
Using packaging as a forum to expose propaganda tactics, the media proposes that the world is being packaged in a different way and we need to learn how to filter information and identify persuasion tactics. The intended emotive response is one of empowerment and agency.

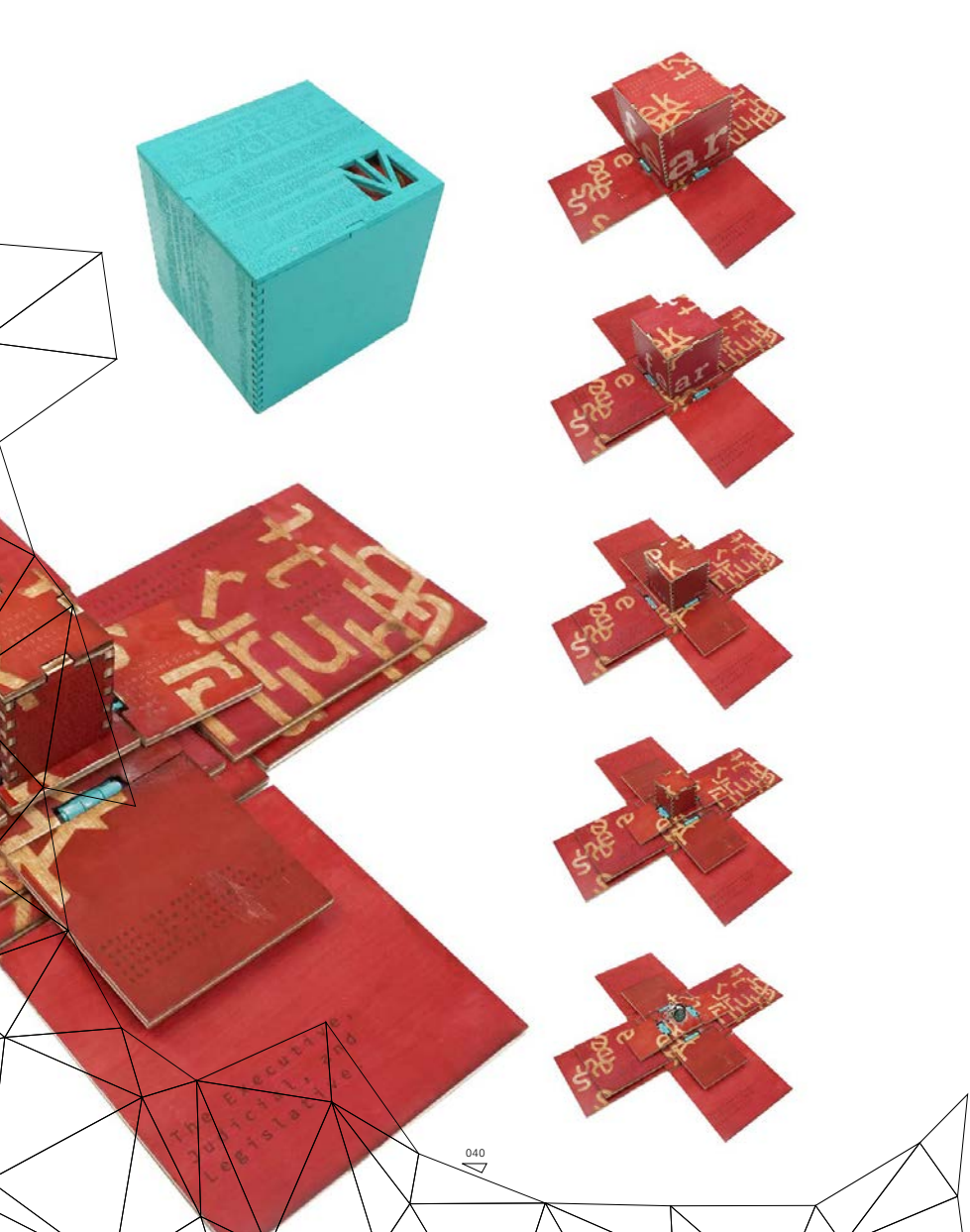












040



041

Compass Keychain

Process

Notice of Lien Sale

Notice is hereby given on Feb 16, 2017, at 12:00 p.m., an auction will be held for the purpose of satisfying a landlord lien.
 Lashonte Floyd: furniture, boxes
 Jah Hilson: boxes, and misc items, misc furniture
 Sha Rhonda Bryant: beds, clothes, misc shoes, dresser, bed frame and propane cylinder
 Willie Mack Jr: boxes, bags, misc furniture
 Maurice Meneer: misc furniture, clothes, totes
 Jameillah Smiley: bags and misc furniture
 Betty Baker: boxes, furniture, totes
 Marquitha Powell: totes, bike, misc furniture
 Krinna Hines: misc furniture, bike, bags
 Bobby Williams: cabinets
 Charta Riley: boxes, tables, lawn equipment
 Krinna Hines: misc furniture, mattress
 Raqueta Houston: totes, baby furniture
 Michael Davis: boxes of unknown items, furniture
 Moira Taylor: luggage, folding chairs, boxes of unknown items
 bags of unknown items, couch
 Brenten Wulf: misc furniture, shoes, frames, bags

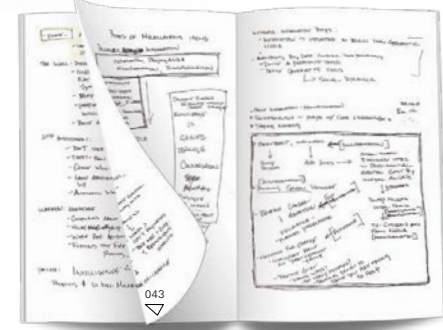
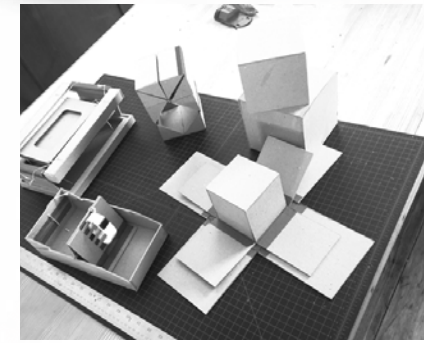
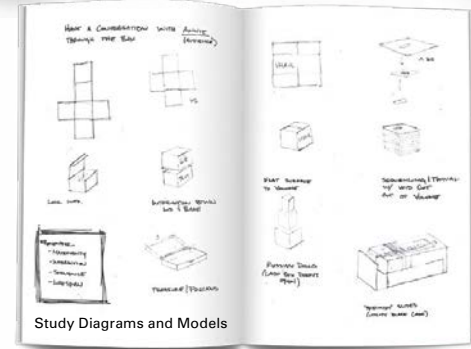
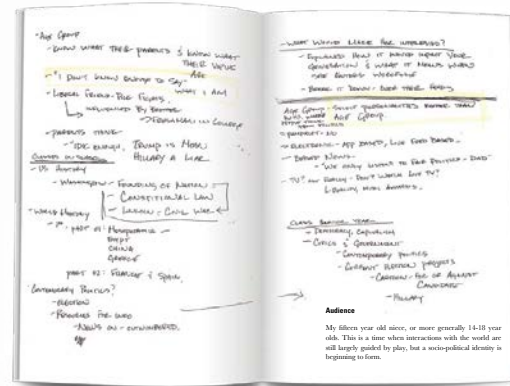
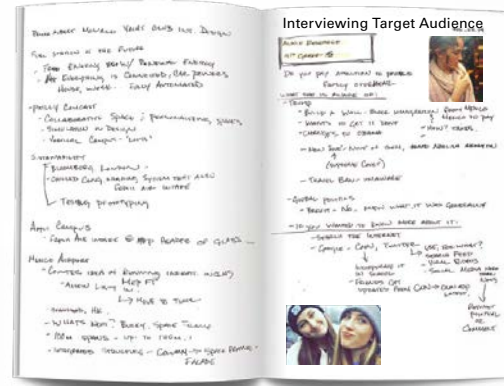
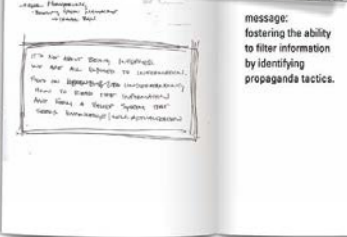
Weather

The weather reports what we would perceive as natural truths and generates a system of metrics and measurements for natural phenomena. It influences how we interact with the external world (metaphors derived from: to wear a coat, bring an umbrella, drive, walk, head up or head down, regional/national/global socio-spheres) and implies the idea of forecasting, using evidence to predict future events.



Editorial

The article calls for a rediscovery of our nation's foundational principles. A main theme is that natural law in the application of government seeks to uncover a balance between human nature and moral behavior to guide the application of laws.



Års Förtunåm

The Art of Luck

04

Book of Superstitions

This project is a playful recontextualization of common superstitions using the metaphor of a user's manual focused on how to live a lucky life. Through an explorative process, the resulting book blends imagery from *Ars Moriendi* (The Art of Dying), an Ikea user's manual, and illuminated manuscripts. Each of the main spreads uses as its title the Latin derivative of the main subject matter, as in 'Aven' translated as bird. Titles are set in Futura, the main typeface of Ikea, with accents used to simulate similar titles of their products.

The choice to use handwritten text is intended as juxtaposition to the sharp terminals of the sans-serif headers and to give it an informal undertone. The illustrations are hand drawn extractions from *Ars Moriendi* and are iteratively warped to espouse the supernatural. In lieu of gold leaf, the book is leafed in copper to play off the religious basis of illuminated manuscripts and the shift, with the advent of the codex book (and metaphorically 'knowledge'), from non-secular theocracy to democratic empowerment.



ENGLISH

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Specialty, Chicago
University of Chicago
Department of Design
2018 710, 2018, 2018, 2018, 2018

Art Director: Michael Winters

Design: Michael Winters

Visual Information: Michael Winters

Editorial: Michael Winters

Production: Michael Winters

Printing: Michael Winters

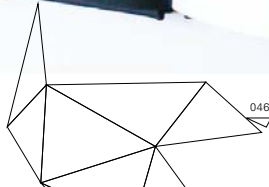
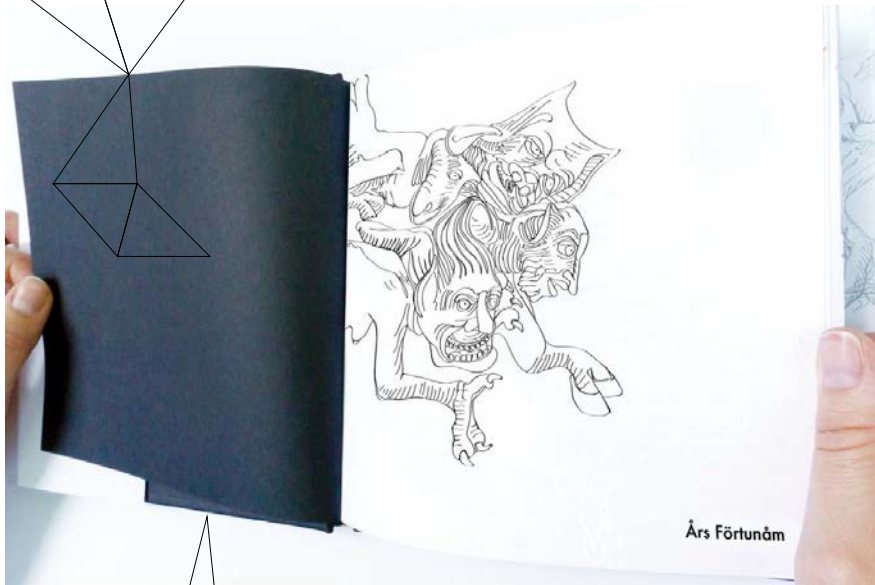
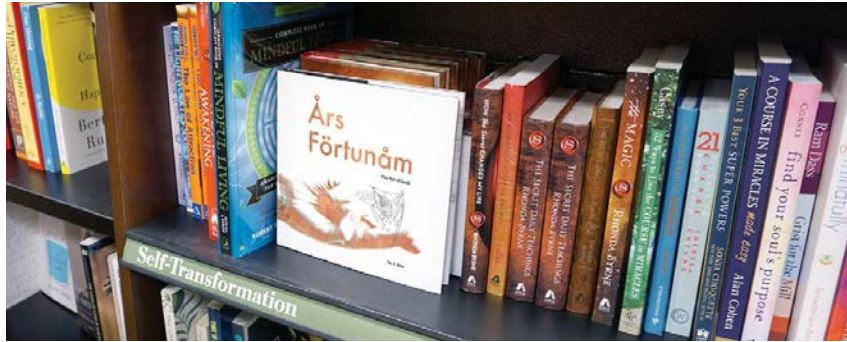
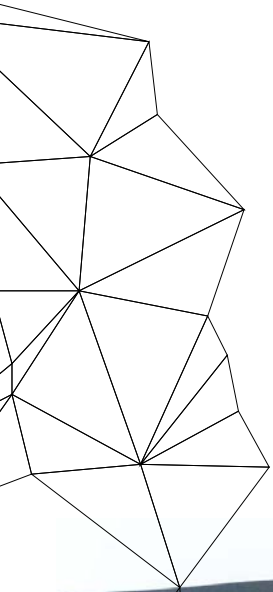
Distribution: Michael Winters

ISBN: 978-1-931-011-17-0



Års
Förtunåm

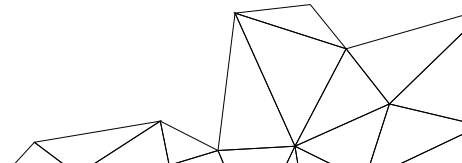
by Michael Winters
Specialty, Chicago

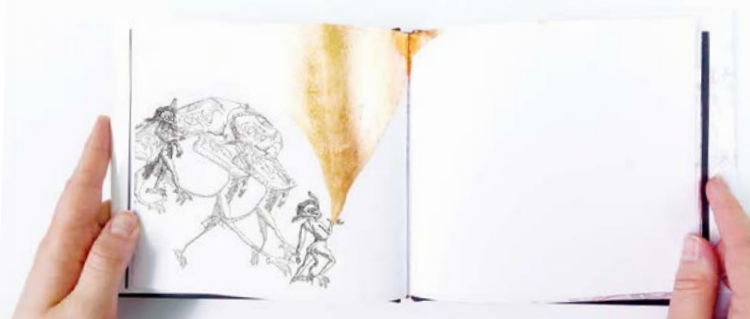


046



047







HÖRÖLOGIUM

If a clock, books, have
it fixed right away,
When a brother,
clock chimes
there will be
a death in
the family.





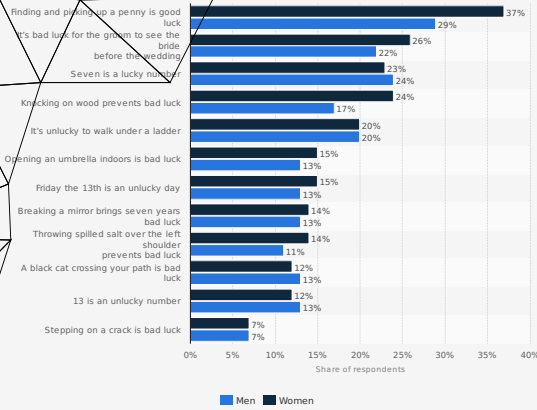
SÄLIS

sprinkle salt at exterior doors, in the corners of rooms, and underneath of windowsills to ward off evil spirits. You can add salt to your bath to cleanse bad luck.





Superstitions held by Americans in 2014, by gender

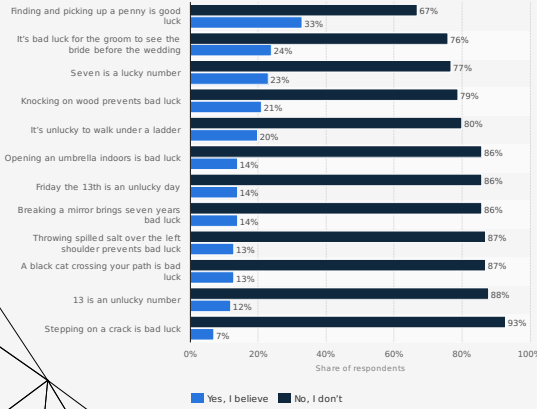


Source: Harris Interactive © Statista 2017

Additional Information: United States; Harris Interactive; January 15-20, 2014; 2,236 Respondents; 18 years and older



Superstition: Do you believe the following, or not?



Source: Harris Interactive © Statista 2017

Additional Information: United States; Harris Interactive; January 15-20, 2014; 2,236 Respondents; 18 years and older



Selected Visual Explorations



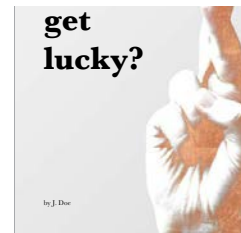
Illuminated Manuscripts



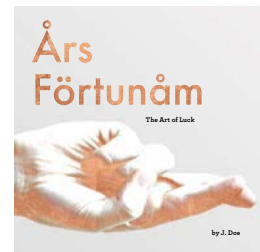
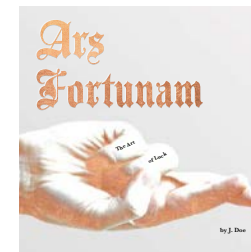
Ars Moriendi



IKEA Manual



Cover Development



Typographic Compendium

05

Academic Resource

The purpose of this printed book is to serve as a reference for people wanting to learn more about the history and structures of typography. It compiles selected information from current academic resources into one volume as well as elaborates on the history of marks and language classification systems. Included in the typographic knowledge are rules of thumb about typesetting, typographic anatomy, classification systems, and page layouts. Also included are sixteen specimen charts of commonly used typefaces for quick reference.

2.1.1.2 CHOOSE A COLUMN
SINGLE COLUMN TEXT: 40
MULTI-COLUMN TEXT: 85-90
DISCONTINUOUS TEXT: 40 CHARACTER
JUSTIFIED TEXT: 30 CHARACTER
RAGGED-RIGHT TEXT: 30 CHARACTER

* USE A COPYFITTING TABLE FOR GOOD SPAC
MEASURE THE LENGTH OF BASIC LOWERCASE
ALPHABET IN ANY FACE'S SIZE IN Pts OR Pts

- Rule of thumb: length of line of lowercase alphabet
is ~ 30x size of type

2.1.1.3 SET RAGGED IF RAGGED SETTING SUITS THE TEXT
AND THE PAGE

- UNSERIALIZED PAGES LOOK BEST
- NARROW MARGINS - RAGGED WHEN RAGGED



language. The more than 50,000 characters in the Chinese language employ logographic elements, of which 2,000 characters are considered a prereq-

signs denoting consonants with an inherent vowel and where consistent modifications of the basic sign indicate other following vowels than the inherent

Language is, to borrow a phrase from Marshall McLuhan, a living vortex of power that shapes and transforms our thinking.

Robert K. Logan, *The Sixth Language*

quisite for basic literacy. While logographies have the advantage of universality, such that multiple Chinese dialects can make use of the same written language, they can also create difficulty when translating into electronic tools and are more time consuming to learn the large volume of logograms encompassing the language.

Syllabaries are writing systems that employ symbols, called syllabograms, to represent phonetic syllables or moras to compose words. "A mora (often symbolized *j*) is a unit in phonology that determines syllable weight, which in some languages determines stress or timing."²

one. Thus, in an *abugida* there may or may not be a sign for *k* with no vowel, but also one for *ka* (if *a* is the inherent vowel), and *ke* is written by modifying the *ka* sign in a way that is consistent with how one would modify *la* to get *le*. In many abugidas the modification is the addition of a vowel sign, but other possibilities are imaginable (and used), such as rotation of the basic sign, addition of diacritical marks and so on."⁴

"Mathematics is the third mode of language per Logan's classification system. Etymologically, mathematics is derived from Greek *μάθημα* or *mathēma* meaning, "knowledge, study, learning."

Unlike the prefix of graphic design, the prefix of epistemology is "epistēmō", which means "to know" or "to understand". Knowledge is understood and disseminated through the application of language: the acquisition of knowledge is understood etymologically as the derivation and evolution of other systems.

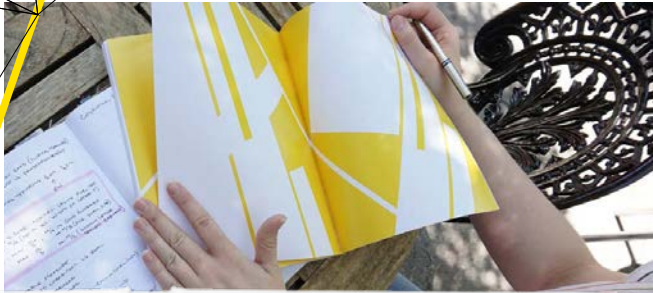
Agēs, an act of knowledge

The origin of the professional field of graphic design, as with all fields of study or branches of knowledge, has its basis in the morphological derivation of words using the affix "agēs" (referring to the study, science or theory of) from the Greek verb *agēs* (ἀγέω), meaning "lead, reason, discourse, or speak". Concomitantly, the term is generally translated as "word," but in a grammatical sense, the term *agēs* (ἀγέω) from which the word "epistēmō" is derived is more appropriately used. Both words, *agēs* and *epistēmō* from the Greek verb *agēs* (ἀγέω), translated as "lead or speak."

In the 19th century, Herodotus used the term *agēs* to refer to the philosophical principles of order and knowledge, later used by the ancient Greek philosopher Aristotle to refer to a "visual discourse" or *epistēmō*. Herodotus, the mark of writing or speaking as a means of persuasive communication, as elaborated by Aristotle in *De Rhetorica* ("The Art of Rhetoric"), is comprised of the elements also, *praxis*, *agēs*, *lexis* and *ethos* in a functioning rhetorical

regularly an *agēs*. In contrast to a communicative emotional appeal, *agēs* is which the word *logos* is derived? *agēs* denotes a mode of persuasion employing reason through structured logic. *agēs* is believed that rhetorical discourse should have a clear purpose or aim and to knowledge or discourse from the conventional writing, time, and place defined by Aristotle's *lexis*.

Adding to the association of persuasive reasoning, "epistemologically, the verb *agēs*" is derived from the prefix *epistēmō* (ἐπιστήμη), which means to "mark, mark out, or sign." The prefix *epistēmō* is used not in the derogatory sense of opposition or reversal, but in the constructive sense of derivation, addition, or inference. In that context, the word *agēs* (ἀγέω) is about the derivation of something that suggests the presence or existence of a fact, condition, or quality. "Suggesting the existence of fact is essentially meaning-making, the act of persuasive generation through the identification of underlying structures and their organization. The English word *graphic* is derived from the Greek word *graphein*, meaning "writing or drawing." Combining this etymological derivation, the mark of graphic design is a means of persuasive communication, as elaborated by Aristotle in *De Rhetorica* ("The Art of Rhetoric"), is comprised of the elements also, *praxis*, *agēs*, *lexis* and *ethos* in a functioning rhetorical



Typographic Anatomy

Visual linguistic signs

061	Aperture	066	Arm	071	Center (Closed)	076	Quantity
062	Arm	067	Base	072	Circle	077	Ear
063	Arm	068	Shoulder (Left)	073	Cross Stroke	078	Eye
064	Arm	069	Stem	074	Cross	079	Final
065	Ascender	070	Waist	075	Descender	080	Foot



081	Heartline	086	Leaf	091	Stroke
082	Line	087	Shoulder	092	Leaf
083	Line or Neck	088	Stem	093	Thin or Flat
084	Loop	089	Spur	094	Terminal
085	Shoulder	090	Stem	095	Stroke



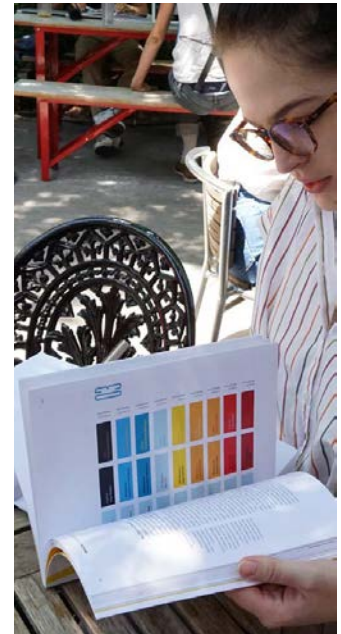


All words, in every language, are metaphors.

Marshall McLuhan, *Laws of Media: The New Science*

What then is truth? A movable host of metaphors, metonymies, and anthropomorphisms: in short, a sum of human relations which have been poetically and rhetorically intensified, transferred, and embellished, and which, after long usage, seem to a people to be fixed, canonical, and binding. Truths are illusions which we have forgotten are illusions—they are metaphors that have become worn out and have been drained of sensuous force, coins which have lost their embossing and are now considered as metal and no longer as coins.

Friedrich Nietzsche, *On Truth and Lies in a Nonmoral Sense*



Supermarket

MRKT

Learn to cook Thai,
view real-time inventory
to find water before the
storm hits, and discover
affordable food based
on informed choices.

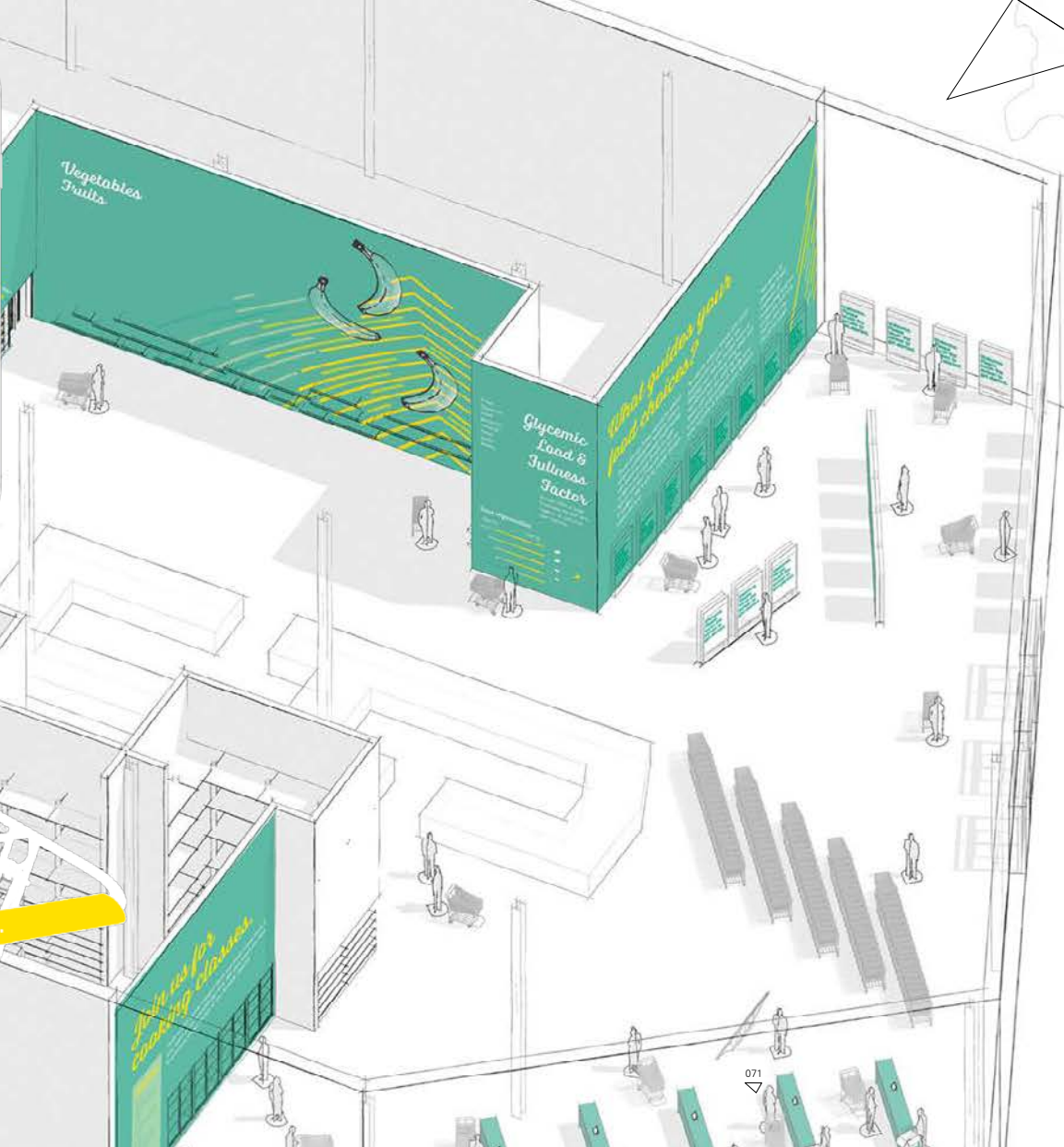


Informed Food Choices

There is a blurring of the line between the virtual and physical spaces as evident in movie theaters (with the advent of online streaming), bookstores (Amazon), and retail shopping. While there is a massive shift from 'mortar and bricks' to the screen, it will never be in entirety. The physical space still exists and requires adaptation. With the acquisition of Whole Foods by Amazon and the escalating trend of home food delivery, how will the supermarket adapt?

This project restructures the display of food in both its organization and formal layout by proposing a crenulated periphery of the space to increase shelf area and to allow for back stocking of the products. The organization of the food is first by food category then shelving hierarchies based upon the glycemic load and fullness factor.

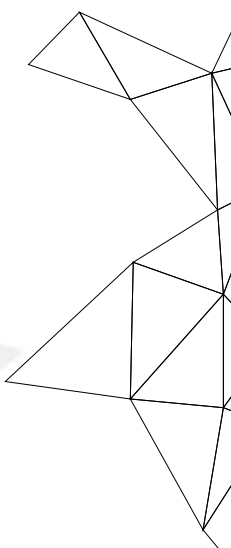
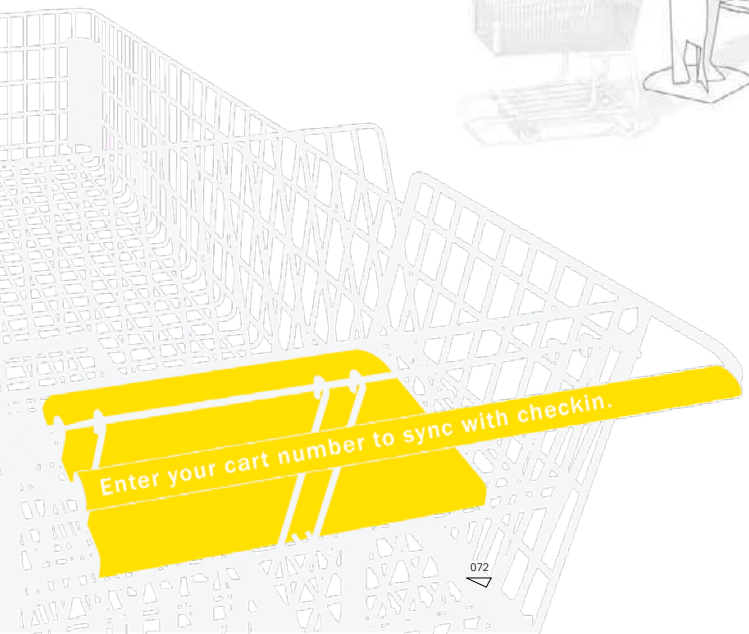
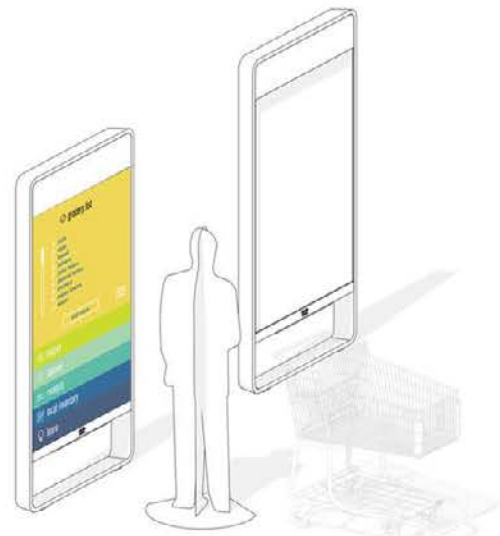
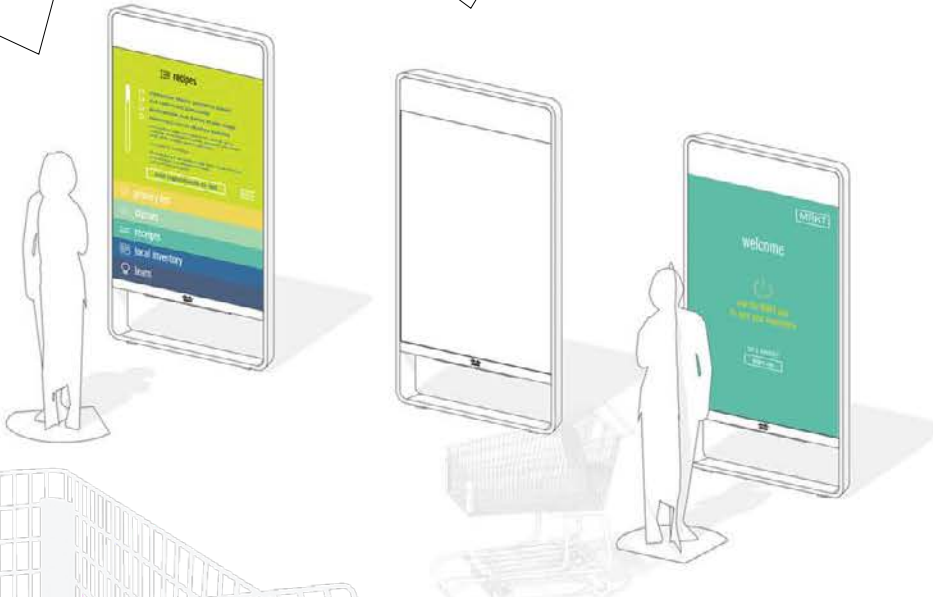
To further augment food shopping, convenience and personalization can be integrated both into the cart, welcome screens, and self-data generation accessible on mobile applications.



Welcome Eugenia. It's nice to see you again.

070

070





Dairy

Grains

Legumes
Nuts

Vegetables
Fruits

A low Glycemic Load generally reflects lower sugar levels.

Glycemic Load & Fullness Factor

Foods with a high Fullness Factor are higher in volume per calorie.

Food organization

High GL Low GL

Milk is straight ahead.

grocery list

- milk
- eggs
- bread
- lemons
- juice boxes
- peanut butter
- chicken
- paper towels
- water
- baggies
- brownie mix

edit

recipes

- downeast Maine pumpkin bread
- old fashioned pancakes
- guacamole and home made chips
- rosemary ranch chicken kabobs

find more

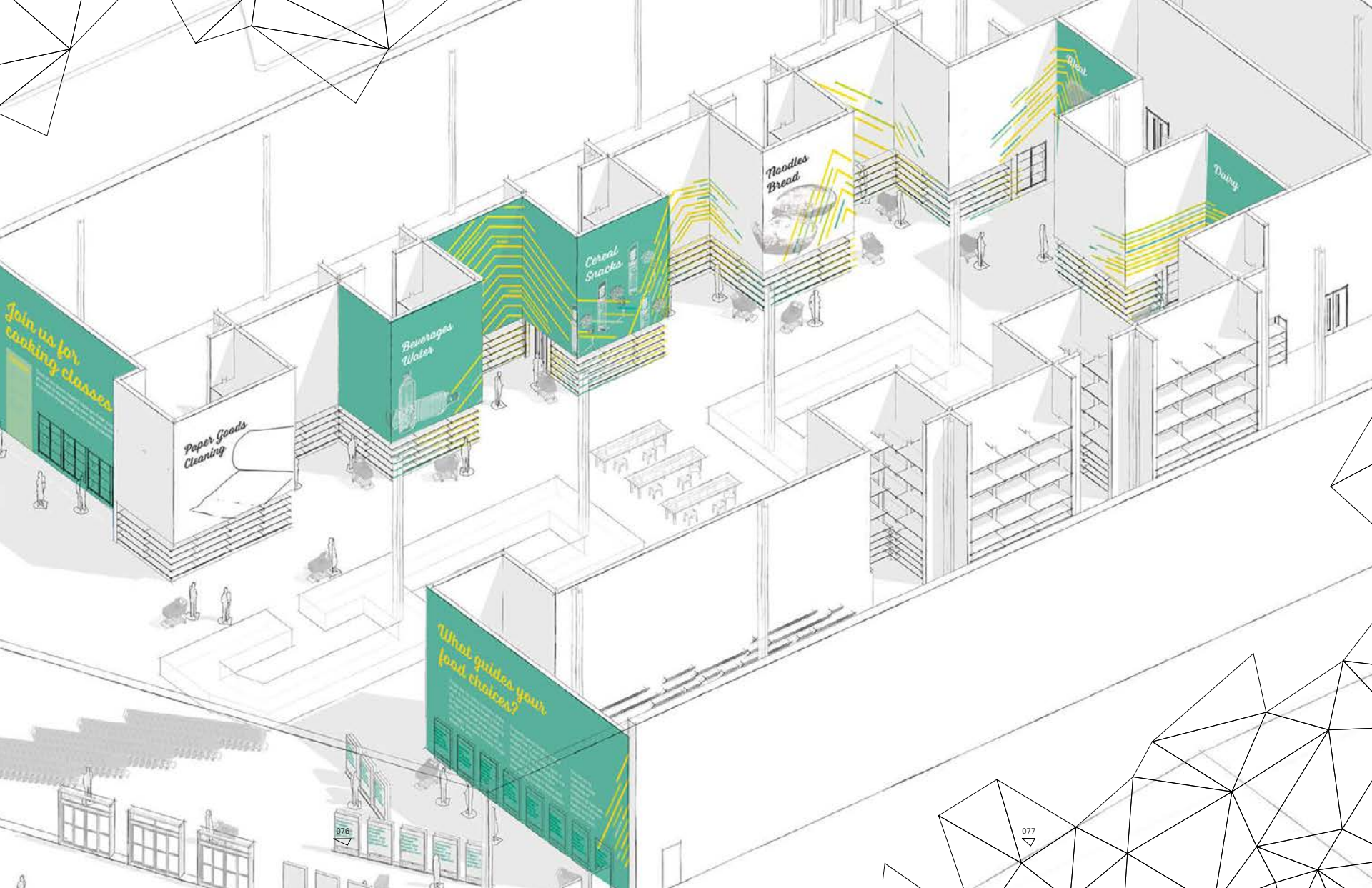
receipts

- April 10 \$22.48
- April 03 \$132.21
- March 5 \$62.93
- February 27 \$127.79

< 2018

074

075



Join us for cooking classes

Paper Goods Cleaning

Beverages Water

Cereal Snacks

Noodles Bread

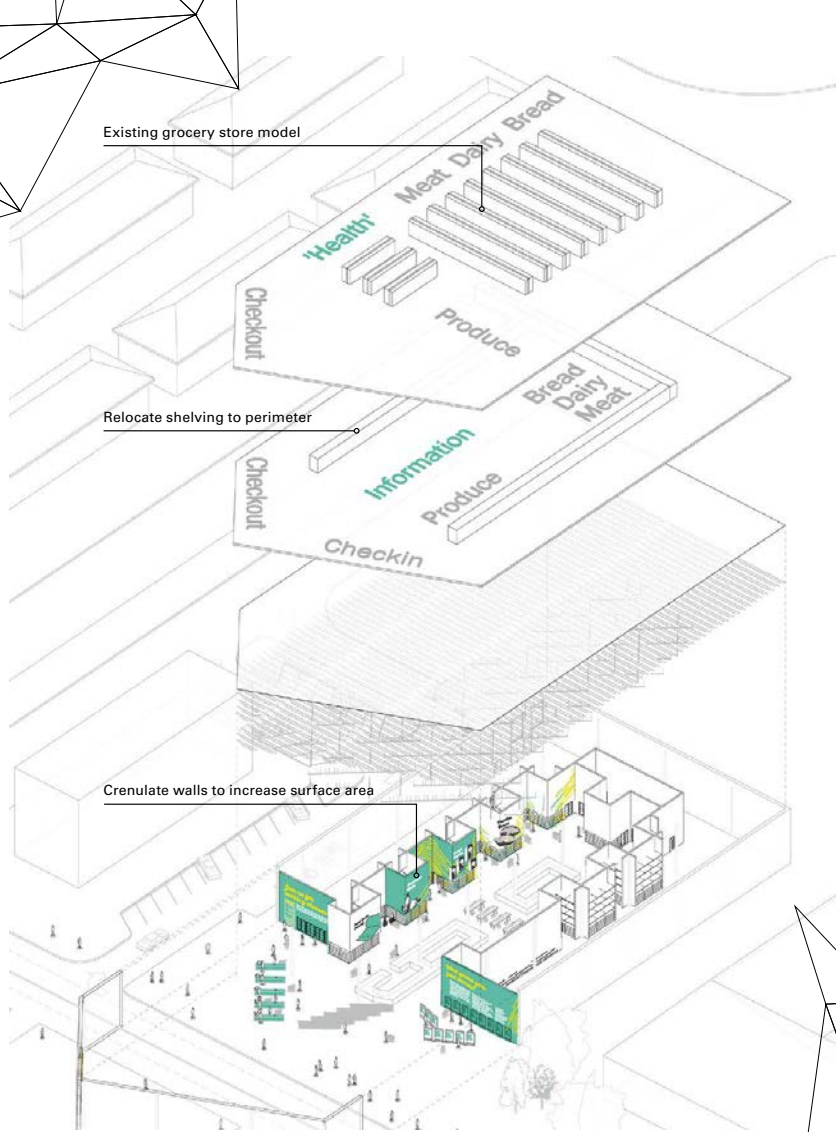
Meat

Dairy

What guides your food choices?

076

077



STORIES

HOUSEHOLD, FEEDING A FAMILY



(ALL LOW-MIDDLE INCOME)

STUDENT
YOUNG ADULT
NEWLY INDEPENDENT



(ALL COMMODITY SHOPPERS)
NOT SPECIFICALLY HEALTHY

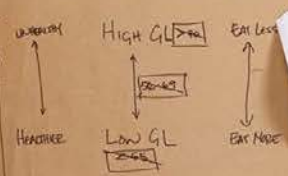
SINGLE, HOME AND WALK



Hydrocolloid life design
50% nutritional
essential vitamins
minerals 200
cal 5



GLYCEMIC INDEX
A COGNITION TOOL FOR "HEALTHINESS"
AND PORTION SIZES

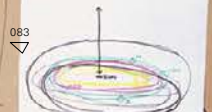


GLYCEMIC LOAD
How quickly the food makes glucose and how much glucose



- Primary Categories
Kaiser's Government
- HEALTH 102.00
 - Caloric Food 228.00
 - Bakery 114.00
 - Cereal 114.00
 - Chips 114.00
 - WATER 57.00
 - Juice 57.00
 - MEAT 152.00
 - DAIRY 70.00
 - Frozen 140.00
 - Cooking 208.00

How CAN WE MAKE EVERYDAY FOOD SHOPPING MORE INFORMATIVE ABOUT CHOICES SO THAT THEY BECOME INTUITIVE FOR THE SHOPPER?



- GROUP
- BREAD
 - BEVERAGE
 - BREAD
 - BREAD
 - GRAIN
 - BEVERAGE
 - DAIRY
 - Fruit & Veg
 - LEGUME
 - DESSERT
 - MEAT
 - Sauce For
 - VEGETABLES
 - FAT OILS
 - FRUIT & Veg
 - WATER

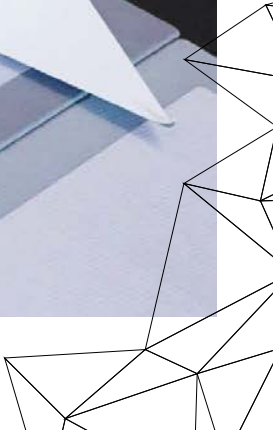
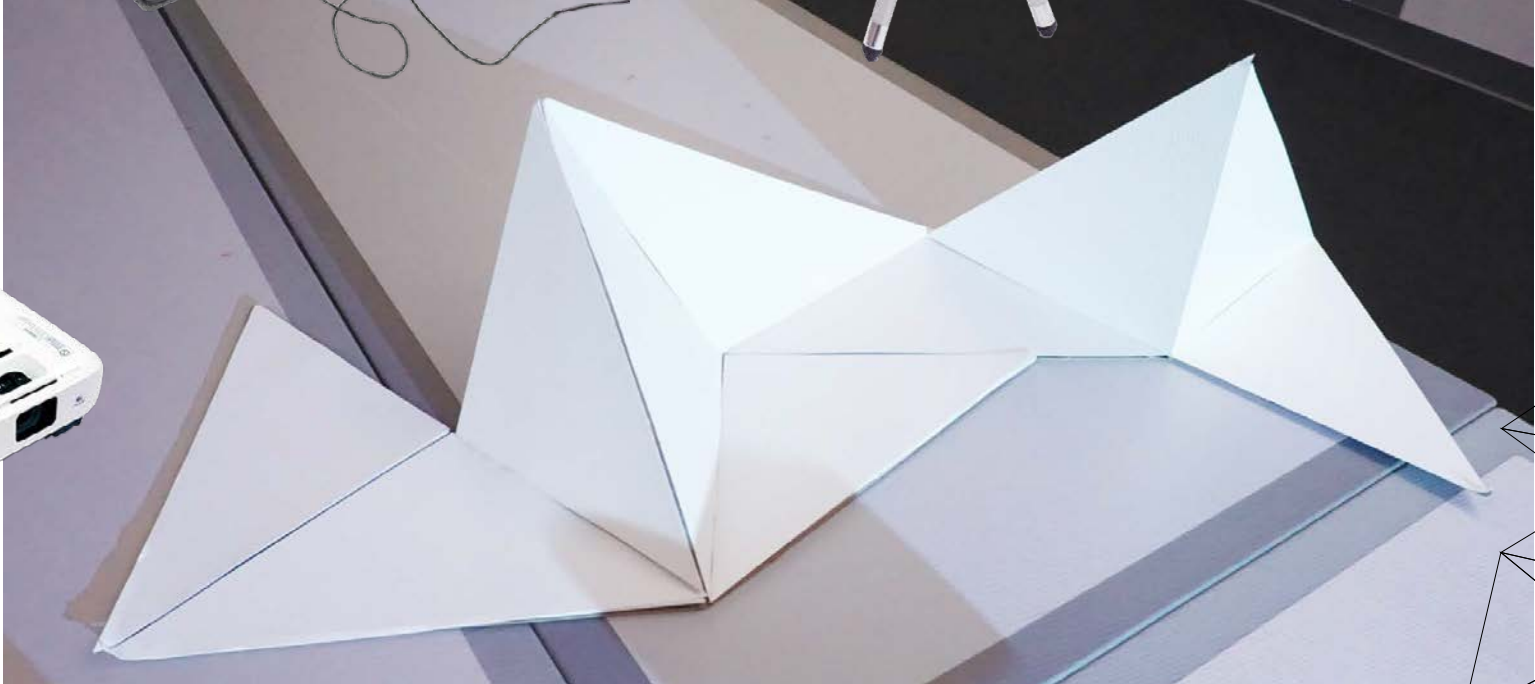
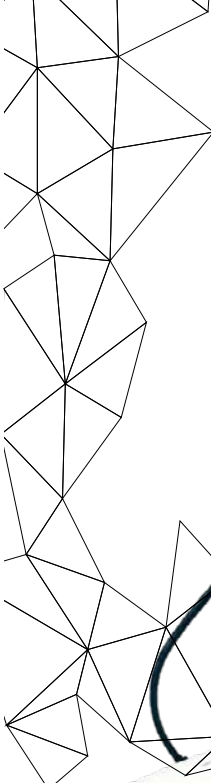
Projection Mapping

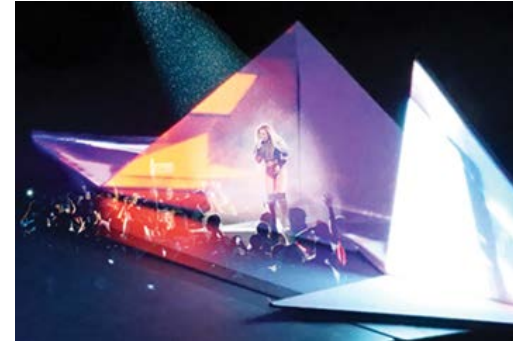
07

Interactive Inputs

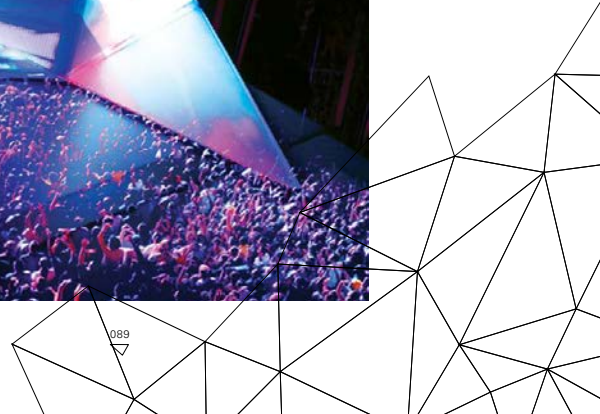
Projection mapping is the application of imagery on physical objects by way of a projector. Through the use of mediating software, videos can be 'mapped' to fit within the boundaries of three dimensional surfaces without overflowing light. While most of these projects are on smaller surfaces for the sake of experimentation, the potential is limitless for commercial use in large scale venues or retail spaces.

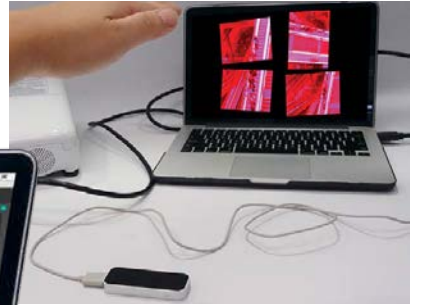
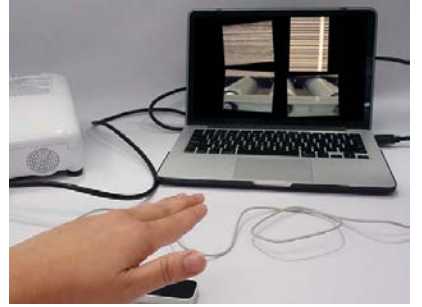
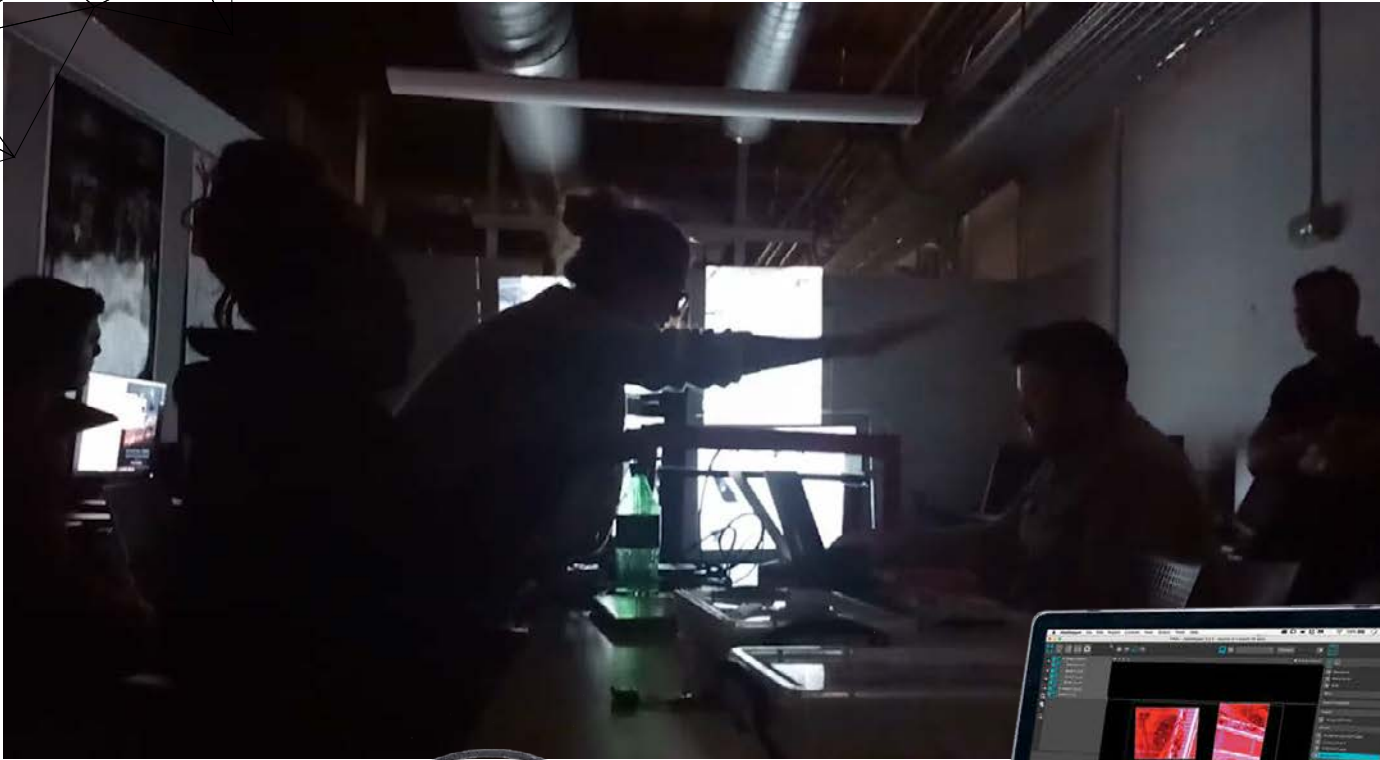
More important than simply visual mapping is the use of interactive inputs to give agency to the viewers. Audio inputs can be translated into responsive visual sound waves, video inputs can project live feeds, or a leap motion controller can track the hand gestures or act as motion sensors to create a direct response to user's movements.





Potential Use for Concert Venue

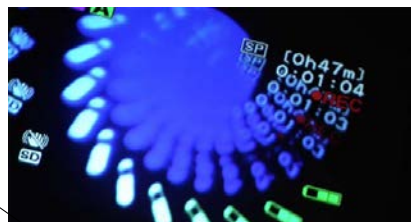
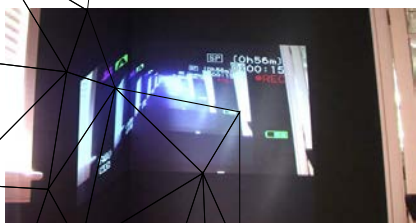






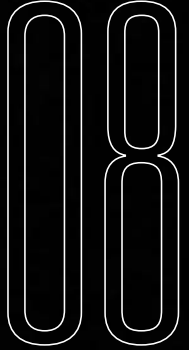
Process

Creating a Tessellated Object for Projection



Experiments in Video Feedback Looping

Digital Graffiti



Large Scale Projection Mapping

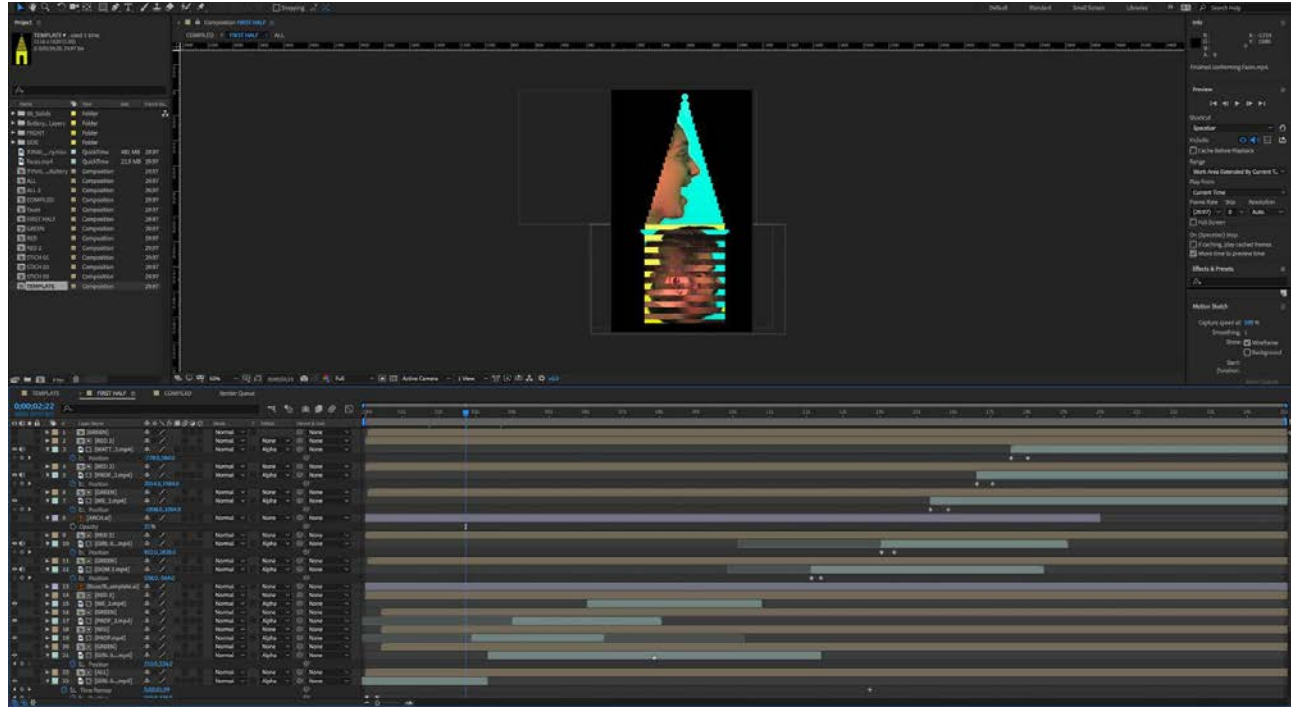
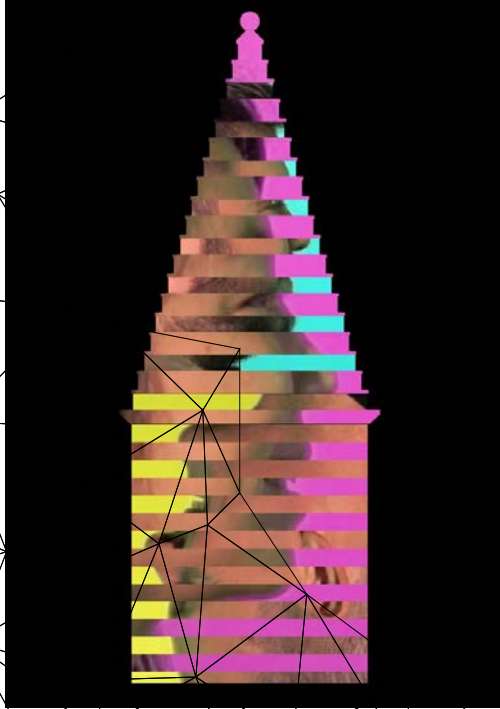
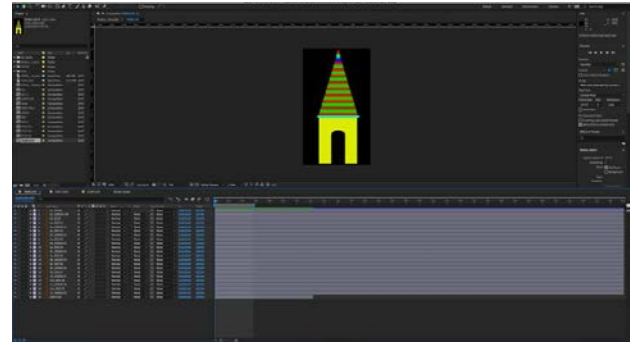
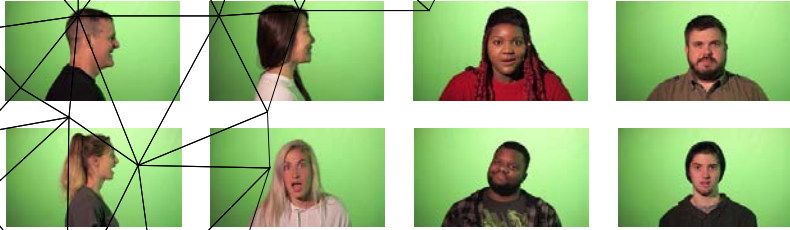
This project is part of a community wide projection mapping exhibition in association with the Digital Graffiti Festival at Alys Beach Florida. Once a year, the community allows artists to project works of art on the white-washed walls of the beach town development. Digital Graffiti explores how design, technology and architecture can intertwine to create entirely new art on built forms.

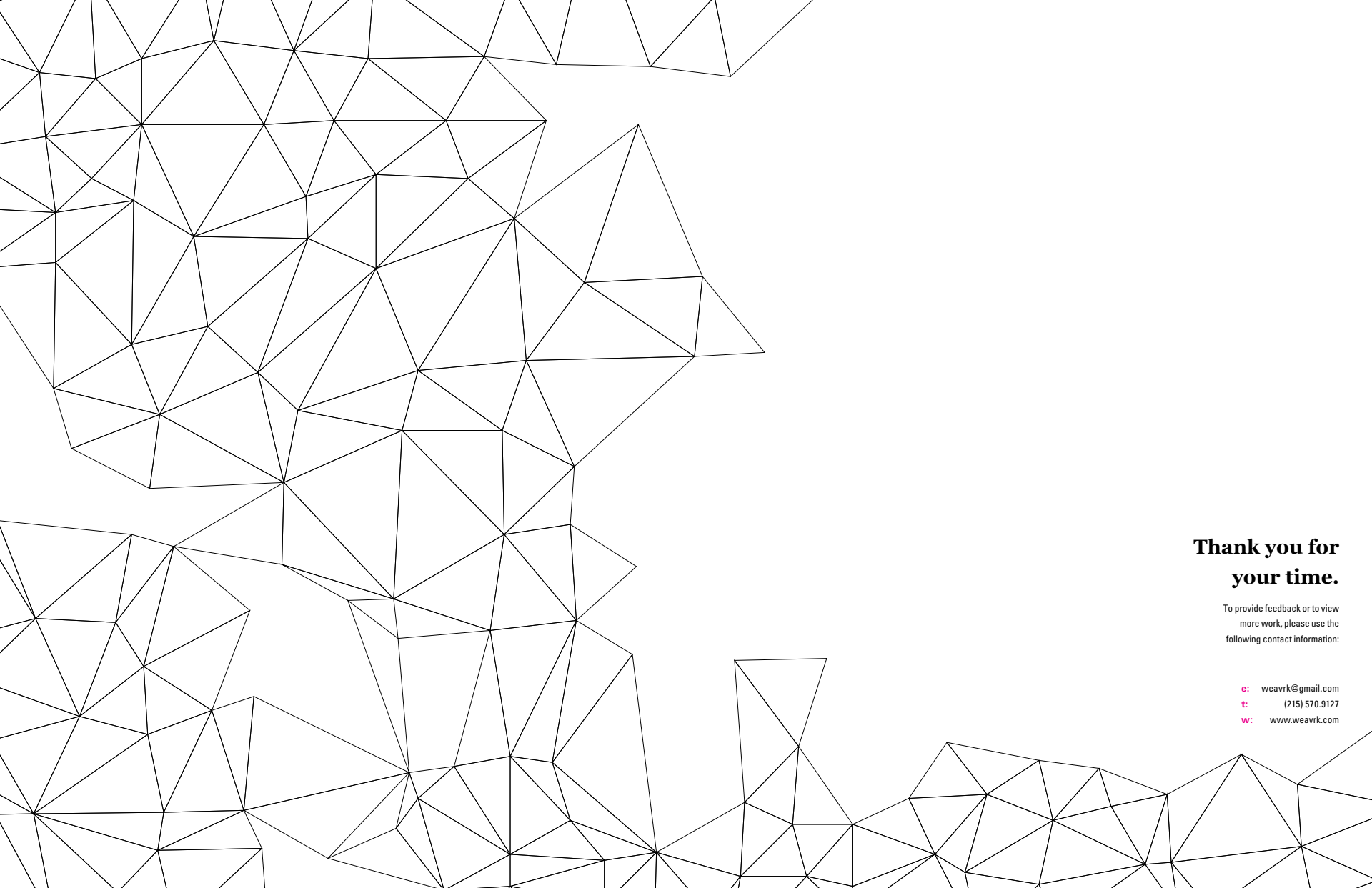
The location of this installation is on the four butteries that mark the entrance to the festival. The projected imagery remixes people's profiles in an abstraction that combines different ethnicities into a single image. In doing so, the message is one of empathy in that we all share commonalities of emotion such as happiness, fear, anger, and surprise.





Process





**Thank you for
your time.**

To provide feedback or to view
more work, please use the
following contact information:

e: weavr@gmail.com
t: (215) 570.9127
w: www.weavr.com