

An abstract line drawing in black ink on a background with a vertical gradient from light purple at the top to light green at the bottom. The drawing depicts a stylized tree with a thick, gnarled trunk and several branches. The branches are adorned with various shapes representing leaves and small birds. One bird is perched on a branch in the upper left, while others are scattered throughout the foliage. The lines are fluid and expressive, creating a sense of movement and organic form.

One/Another

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Research



1.

2

Project 2: One/Another

**1- 2. CD Design
Inspiration,
sourced from
Pinterest**

The idea to design CDs came to me when I thought about what I do most during the day. I realized I'm always picking up my phone to change the music, which shifts a lot based on my mood or what I'm doing. I feel like it is a constant companion that sets the tone for my day,

This project is also inspired by Spotify's Daylist feature, which creates playlists based on your listening trends. I also really loved the idea of taking something so digital and fleeting, like streaming music, and turning it into something tangible. Each CD represents a playlist tied to a specific vibe.

The inspiration I'm drawn to comes from a very abstract approach to image-making. I like how it doesn't rely on being literal and there's no clear narrative from just looking at it. Instead, the shapes convey the mood and it lets you feel what it's about without needing to "read" it.



2.

3. CD Design Inspiration, sourced from Pinterest

4. Set of graphic posters, sourced from Pinterest.

5. Vinyl cover design, sourced from Pinterest.

3.



4.



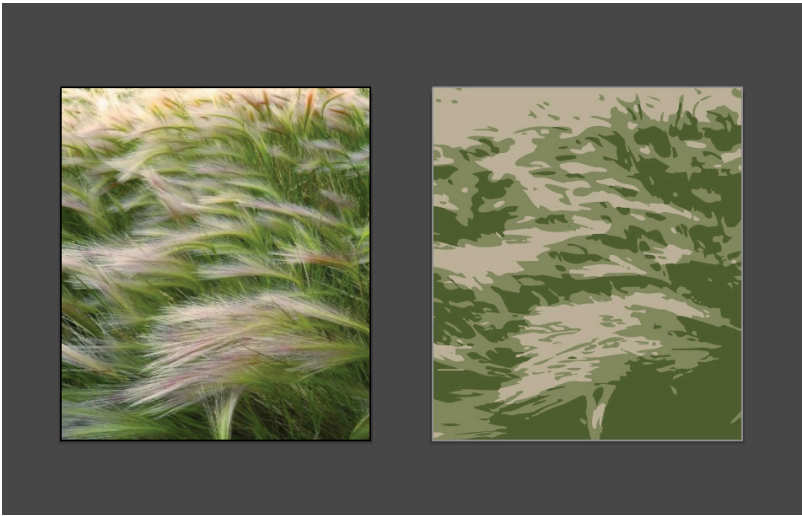
I'm also really inspired by the colors being used this semester. Color plays such a significant role in my work. Throughout the research phase, I paid close attention to which color combinations stood out to me or felt unexpected. I interested how the use of color wasn't just an aesthetic choice but also a way to enhance the image-making process. I made note of how color could shift the mood, highlight certain elements, or even tell a story on its own.

I noticed how color was applied within the design system. It got me thinking about how to best use the color palette to unify all the different ideas and elements. Overall, I felt like it pushed me to think more deeply about the relationships between colors and how they can be used to tie everything together seamlessly.

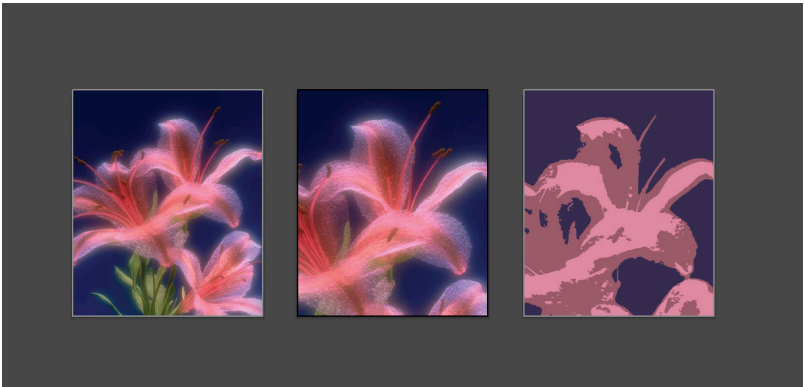


5.

Discovery



6.



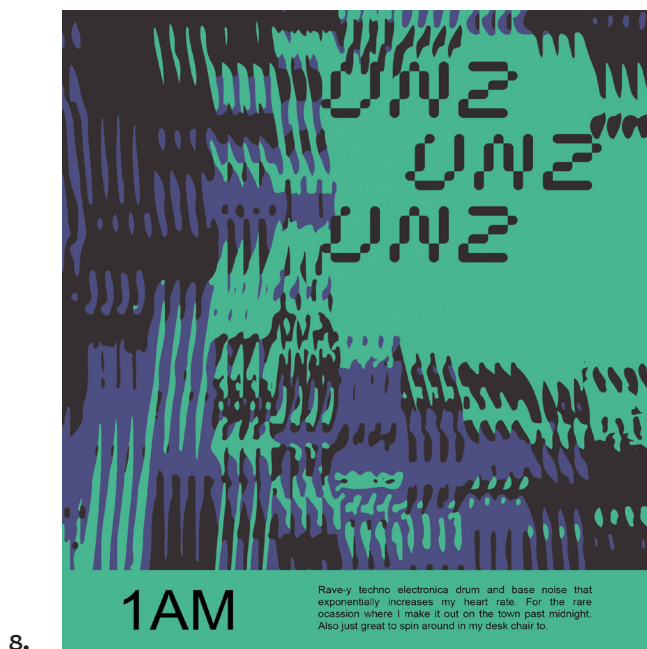
7.

6. Photo to image trace progression

7. More manipulation being applied to image trace property

I began my abstract image-making process by grounding each piece with an origin photo that reminded me of the mood or time of day I wanted to capture. For example, in #6, I chose a field of grass as the original image for the playlist “3PM: whimsy frolic and merrymaking.” After that, I played with distortion effects to change the image more.

Below is the first design I created. Looking back at it now, it feels much more graphic compared to some of the other pieces, especially the ones with more lines and gradient-based elements. In retrospect, I appreciate how it stands out for its graphic quality, but I also see more subtle, layered compositions can have a similarly powerful effect.

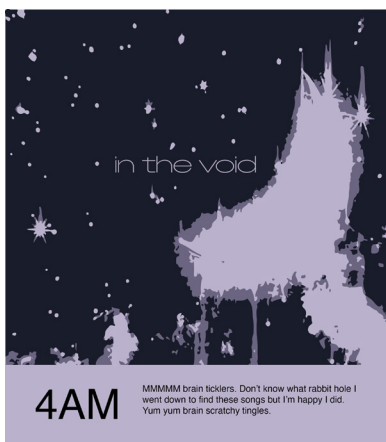




9.



10.



11.

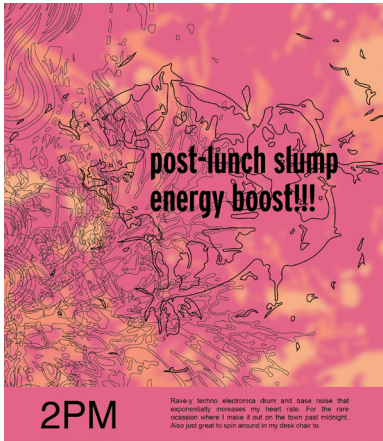


12.

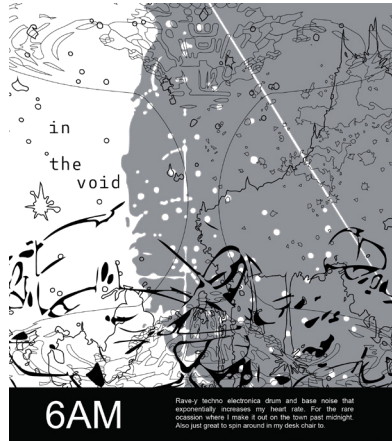
9–12. Bad examples of image trace treatment where original image is too obvious

To the right are other designs I played around with during my first round of iterations. During an in-class critique, I received feedback that the images relied too heavily on image trace. While I had manipulated the original photos, the changes weren't significant enough to abstract the forms. It made me realize that simply reworking an image wasn't pushing the concept far enough.

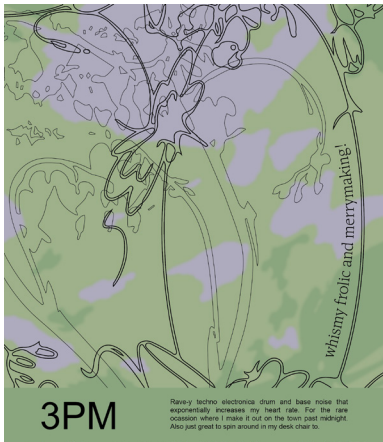
I began to think more critically about what abstraction means. This led me to experiment further with layering, distortion, and incorporating unexpected elements like gradients and organic shapes to break away from the structure of the original photo. I think that this was a turning point that challenged me to move beyond the familiar and explore more transformative ways of creating abstract imagery.



13.



14.



15.



16.

13. Bad example of type integration

14. Good example of type integration using similar form

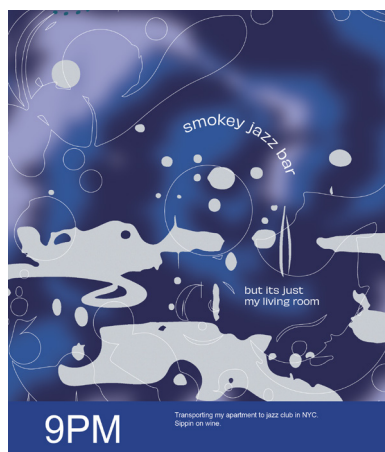
15. Good example of type integration using image path

16. Good example of type integration using gaussian blur

Another critique focused on how the text was integrated into the compositions. My peers said the type worked best when it felt seamless, not like a sticker placed on top, as seen in Image 13. In image 14, the delicate typeface complements the thin lines in the background, creating a better connection.

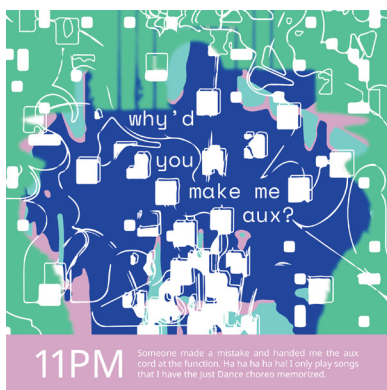
One way to improve integration was letting the image guide the text layout, like using type on a path. In Image 15, for example, the upward curve of a vine directs how the type flows, making it feel natural.

I also tried using Gaussian blur to add depth, which helped push the typography back into the composition, such as in image 16. Image 17 uses this particularly well, and it ended up being the most well-received design. The strong contrast between dark purples and white, combined with bold shapes and fine lines, made it stand out.

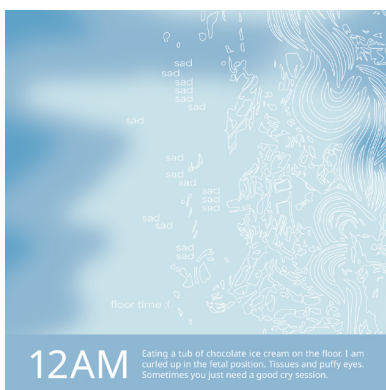


17.

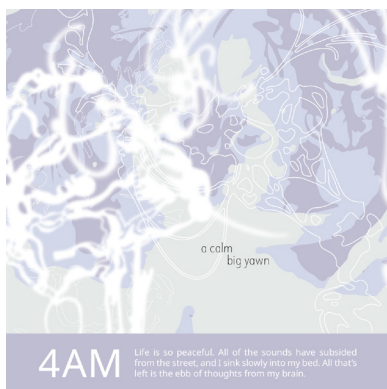
Refinement



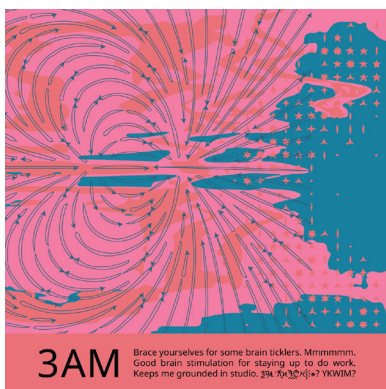
18.



19.



20.



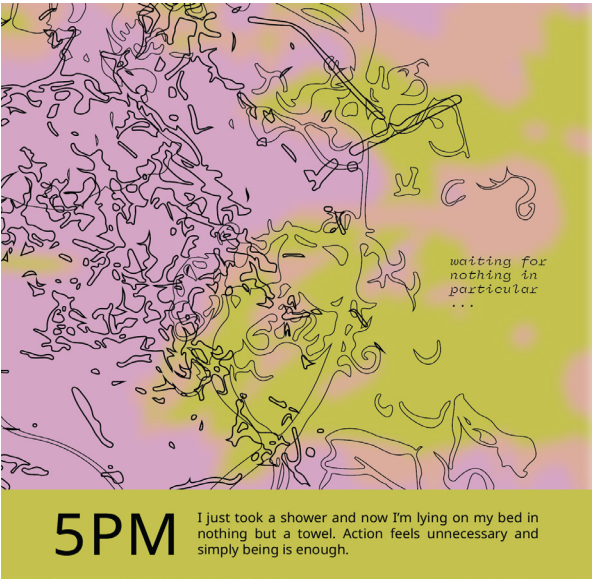
21.

18–22. Select
finalized CD
covers

The iterative process played a huge role during this project. The use of these abstracted images first felt very uncomfortable, but I enjoyed that it got me to engage in different ways of making.

I believe a lot of the refinement came down to how the text interacted with the imagery and the deliberate use of color. I focused on repeating certain colors to create cohesion.

Another key area of focus was the design system. I spent a lot of time perfecting the bottom label, which became a consistent element across all the CD covers. This label was both a structural and stylistic foundation. I believe that this refinement process as a whole transformed the CDs to feel more intentional and well-balanced.



22.



12AM

sad floor time :(



6AM

into the void.



3PM

whimsy frolic and merrymaking

**26. Sequences
from document-
ation video**

I had so much fun with the documentation for this project! Filming all the scenes was so fun. I loved just letting loose, being silly, and going completely over the top. Some parts were definitely more about being funny than accurate, but I think that's what made it work so well. The whole point was to really dramatize everything to showcase the different moods in an exaggerated and playful way.

I based my acting on the descriptions I had originally written for each track, which helped bring the concepts to life in a way that felt authentic. Adding the music on top of the video tied everything together perfectly. It created this "day in my life" vlog-style piece that feels both relatable and unique. I think it effectively captures each moment without needing to spell things out. There's no narration, no overt explanation, just a flow of visuals and sound. I believe it really gets at the heart of the project. It conveys the different moods and ideas entirely through the music and imagery and really lets them speak for themselves.

Criticism



23.



24.

28. Final stills,
taken with
vinyl inspired
CD player.

The critique went really well, and I think people enjoyed reading the names and descriptions of each track. It was fun watching people pass the CDs around and quietly giggling as they read through the details. I had such a great time with the copywriting for this project, and I'm glad it landed the way I hoped it would.

The criticism for the documentation also went really well. People seemed to really enjoy the humor I incorporated. It was great to see that the tone I aimed for resonated with everyone!



25.

