

SENIOR PROJECT

CONTENTS

01	INTRODUCTION	PAGE	002
02	PERSONAL DESIGN PHILOSOPHY	PAGE	004
03	BIBLIOGRAPHY MAPPING	PAGE	008
04	DESIGN RESPONSE	PAGE	012

WHAT IF I DIVERGE & NEVER RETURN

05	SENIOR EXHIBIT	PAGE	050
06	PROJECT REFLECTION	PAGE	064
07	FINAL CHAPTER: WHAT NOW?	PAGE	066
08	COLOPHON	PAGE	068

CASE STUDY BY KNOXIE LE ROUX

01 INTRO

WHAT IF
I DIVERGE
AND NEVER
RETURN?

This case study documents my process of developing my final senior project, but also the journey of understanding my process and methodology as a whole. The question of what if I diverge and never return started throughout this process of constant iterating and ideating on what this senior project can be, do, and say.

02 PERSONAL DESIGN PHILOSOPHY

A WAY OF BEING

To me, design is not less or more of this or that, it's part of how I chose to live my life more curiously and fearlessly. It's a way of being. Design offers an excuse to enter into other worlds. It is an opportunity to find ways to be radically autonomous, celebrating all different perspectives, memories, moments, and narratives. I see my practice as a chance to do good, see transformation within and around me, and worship the ultimate Creator. This comes through for me as collecting, making connections, and always looking for opportunities to learn. My creative process is completely non-linear, it lives and functions in the tension space between the possible & impossible where dreaming and relentless ideation is a requirement.

For me, design is an approach, a structure, and a “way to.” It is a fundamental aspect of human capacity, potential, and purpose. It engages with the creative process and provides a structure and freedom to collect, connect, learn, and discover. I pursue the belief that design is a means to live more intentionally and fearlessly. To me, design isn’t less or more of this and that; it is an all-encompassing little bit of everything.

DESIGN IS A WAY TO COLLECT.

Design as my Mind Palace — The Act of Collecting.

Design is a means to collect, grapple, and keep things safe for future reference. It is a space where all is welcome, from crazy ideas and big dreams to new people and exciting things. Similarly, I have always been fascinated by the idea of Sherlock Holmes’s mind palace: A visualized mental space in which he can hold memories, clues, thoughts, and information that may or may not help him later along the line to crack a big case. Similarly, collecting is an integral part of my design process. As I go through life, I collect memories, experiences, stories, and images, and I store them in a sacred palace, & saving them for later to be investigated and understood. Collecting things allows me to bring something from outside into my own space: A place I can observe, dissect, understand, and relate in some way, shape, or form. Design creates this structure and this space for me.

Design as Gratitude — The Habit of Close Observation.

Archiving and observing are an integral part of design. It pays homage to artifacts, ideas, and moments in time, by observing them and documenting them as reference points. In daily life, this takes form as a conscientious attitude of gratitude — a decision to cultivate the habit of close observation that relies on a curious mindset that extends beyond the act of mark-making; looking for the extraordinary in the mundane and then taking on the challenge of sharing this glimpse of remarkable beauty. This directly relates to design as a way of being, recognizing that everything is connected and all the things that draw you in or push you away are all part of something bigger.

DESIGN IS A WAY TO CONNECT.

Design as Collaborative — An Intentional Dialog.

The purpose of design in the complexity of the world around and within me is that it allows me to rearrange different parts in a new and meaningful way. All the work I ever do is a collaborative effort: A collaboration with the world around me, the experiences I had, the tools I use, the people around me, and the person I am. Design is a way to connect and weave all these things together. It facilitates discussions between these different aspects of myself: the innovator, craftsperson, athlete, friend, etc. Designing with intention means never being truly alone and making intentional connections to find something new and exciting for myself and others. In this sense, to design is to be in constant dialog with what is, what was, what is to come, and what’s within. It extends beyond the practice of pure graphic design. It is a way of being.

Design as Relational — Friends and Family.

Design is a bridge between people, a way to make new friends and connect with others in a meaningful way. It extends beyond the solitary act of making to a space where accountability, authenticity, and deeper meaning lie. Opening up the design process to others transforms it into a tangible and meaningful experience. For me, this takes the form of meeting new people, understanding problems, getting excited, and learning something new. This also takes form in learning and making connections with my family history and legacy: My roots and relatives, their stories across the seas, different cultures and backgrounds, and how that translates into where I’ve ended up today. Friends and family have shaped me and my environment. For me, design as a relational way of being means to understand and make friends and family that leave a lasting legacy.

DESIGN IS A WAY TO LEARN.

Design as Curious — A Space for Fearless Exploration.

Design is a learning opportunity. It travels, collects, connects, and discovers. Design is a way to be fearlessly curious, having the freedom and courage to jump down rabbit holes and chase after the unknown. For me, it’s a space where curiosity thrives, and learning becomes a journey of excitement, challenges, understanding, insight, and wisdom. This approach transforms design from a mere profession to a meaningful pursuit satisfying a deep hunger for knowledge. For me, design is a space that houses curiosity in a meaningful and functional way.

Design as a Beginner — Navigating the Unknown.

To design is to be a beginner. In my experience, it is one of the best ways to go into the unknown and emerge with insight, understanding, and hopefully wisdom. I believe there is always something to learn and get excited about, and that inspiration is an inexhaustible force. Design has afforded me the luxury of fearlessly exploring, stepping into new environments, and having new conversations that can bring about transformation within and around me.

Design as Self-Discovery — Faith, Values, Identity.

While design is a way to take in stories and learn about the world around me, it is also a place to learn about myself. Design has allowed me to reflect on my faith, values, goals, and identity. It has allowed me to create a space to grow and develop, and collaborate with the ultimate Creator when I’ve reached my limits. Design pushes me to become more like Christ and, in turn, become uniquely myself. Design is a way of being, a divine journey of self-discovery, and a space where I connect and meet with my Creator.

03 BIBLIOGRA- PHY MAP

WHO/WHAT
REINFORCES MY
PHILOSOPHY?

A bibliography map is a list of sources and information that reinforces and informs my personal design philosophy. All these links and sources played a role in what I ended up writing in my personal design philosophy. This was written considering the question of what and who reinforces this philosophy.

BIBLIOGRAPHY MAP
12.07.2023.

TO ME, DESIGN ISN'T LESS OR MORE OF THIS AND THAT; IT IS AN ALL ENCOMPASSING LITTLE BIT OF EVERYTHING. A WAY OF BEING.

CONNECTING

COLLECTING

LEARNING

COLLECTING — DESIGN AS MY MIND PALACE
GRATITUDE — CLOSE OBSERVATION

COLLABORATIVE — AN INTENTIONAL DIALOG
RELATIONAL — FRIENDS AND FAMILY

CURIOUS — A SPACE FOR FEARLESS EXPLORATION
BEGINNER — NAVIGATING THE UNKNOWN
SELF-DISCOVERY — FAITH, VALUES, IDENTITY.

Design Anthropology Report Influence on Transition

Clarke, Alison J. Design Anthropology Report Influence on Transition. *Blended Reality* 2023, 2023.

- The agency and social life of materials
- "The idea of anthropology as a discipline... method to design has given way to a co-joined practice... asking what it is to be human and how humanity might flourish in design" (Clarke 2023)
- Collection of essays exploring various ways in which objects communicate, anticipate, and engage with objects in culture. Designers are likely to engage in social research as they are making form; that an iterative process, gathering material evidence has become part of a burgeoning era - design anthropology.

Reflects about the cultural relevance of documenting and analyzing everyday objects for the anthropologist methods set in the world and incorporating it into practice design. A path to explore design anthropology.

Highlander Project: Elizabeth Souders

Souders, Elizabeth. Highlander Project. *Design* 2023, 2023.

- Reflections on the importance of archives in software design decisions and creating practice work.
- The designer has the opportunity to research into her design process and make a case for other designers to take and use their models.
- How incorporating her experience as a scientist and that shaped into design.
- A collection of reflections - for these projects
- Creating a database of design archives that is publicly accessible.
- Information architecture - making a system that works for you. There's a need to look at and design a way to use. Inspiration is useful.
- "Reading seems to cluster what made it fun in my brain" - concept of genre and iterations.
- Inspiration isn't something you do in response to a project once you've reached a brief. Daily team allow you to be more playful in the way you pull info.

Speaks to the practice of being a visual architect, building up a network of inspiration allowing for fun and interesting connections.

The People's Graphic Design Archive

Written by Holly Green. "The People's Graphic Design Archive: Documenting Materials That Would Otherwise Remain". *Graphic Design* 2023, 2023.

- London Speeches began an archive project to create a crowd-sourced virtual archive of graphic design history.
- "The People's Graphic Design Archive's motto: 'Preservation, not perfection'. It's a messy process."
- Gratitute: "I'm convinced that collaboration is the way forward. Mess, confusion, compromise and surprise, but I've done my best work with other inspiring ones of history."
- Thinking this archive as a form of scholarship, offers from a diverse range of skills and build experience in collecting, editing, writing, speaking, and sharing.
- The most performative
- Designers and educators alike are very engaged by the idea of contributing to the preservation of histories of graphic design. There's something to be said for helping people see what you have created, interesting, or beautiful.
- As look to history to better understand ourselves, especially one as we reckon with how many important moments have gone unrecorded. History is an antidote to our daily experience. The archive ensures that experiences along a continuum.

This article talking to the readers and people involved in "The People's Graphic Design Archive", talk about how the process is messy, inspiring and creative and makes me feel like I'm part of the history and making me feel like I'm part of the history.

Relational Thinking and Documenting: The Structure of Design Synthesis (2023)

Jan Miller. *Relational Thinking and Documenting: The Structure of Design Synthesis* (2023). <https://www.researchgate.net/publication/368111111>

- "Design is always about synthesis"
- To organize, anticipate, prove, and filter gathered data into a coherent structure for information building
- This involves a mix of familiarity, there is value in the discovery phase, and creative activities are 80% when formalized in the practice of design.
- Design in theoretical, qualitative and empirical synthesis, aesthetic and work.
- 2022-2023: A continuous effort to understand - connections, the action detailed process integrating experience into understanding of the world around us.
- Reflection - capturing a historical, allowing for the creation of new knowledge and insight.
- Methodical - systematic framework: include prioritizing, jumping, finding connections
- More applied methods - reflecting through mapping, and thought documentation.

Talks about the regular aspect of synthesis and meaning-making through research, and how better to help experiences drive design decisions, and how performance based and systematically drive connection.

Design is More than Problem Solving

Souders, Elizabeth. "Design is More than Problem Solving". *Blended Reality* 2023, 2023.

- Design thinking created an opening for designers to move from the more traditionally focused space to the problem solving space.
- Design is making the world more beautiful
- Design as something to tell a valuable proposition for design. Making the world more beautiful is what we will always need more of.
- Design has always solved problems, now these skills and methods are transported to other areas. Don't make design an academic foundation for design as problem solving.
- Design is question finding - it's harder to argue that the quality of our problem finding determines the success of our solution.
- If you use design to find questions, you can ask the most relevant. Because you are asking the right problem. In "traditional" design skills are needed to solve the right problem once you found it. A bad solution to the right problem is more valuable than a good solution to the wrong problem. But a good solution to the right problem wins.
- In design is all of the above. All three levels working in unity. The hard (problem/solution/what), the hard (quality/quantity), and the hard (connection/relationship).

In the state of all this talk about design being philosophical and anthropological, it is also meant to be beautiful and bring about a sense of AESTHETIC in this paper. It's about finding a way to express and share this beauty.

Reinventing Design: A Cultural Justice Handbook

Tanaka, Elizabeth. *Reinventing Design: A Cultural Justice Handbook*. The MIT Press, 2023.

- What does it mean to bring design thinking into a space that already have their own indigenous forms of thinking also without losing and related identity?
- "If design is positioned as an ancient activity that has gone on for several centuries rather than a brand new profession, then our whole perception of what constitutes design begins to change and therefore, issues pertaining to design become different forms."
- It's been both anthropology and design literature as a designed practice of cultural engagement.
- Design as a methodology to help define and understand what it means to be human.
- Design anthropology does not place separate emphasis on culture, a design, or experience, which are the concepts of philosophy, scientific design research, and psychology respectively. Design anthropology rather focuses on the interconnecting threads among all three, regarding cultural practices.
- One should seek to eliminate false dichotomies between art, craft, and design in order to better recognize all culturally important forms of making as a way in which people make their experience tangible for themselves and others.
- Recognizing the historical worth of everything, and that knowing that with dignity and respect characterizes compassion and equity. Its about being in harmony with the wider environment.

To design is to be an anthropologist, defining the good and making progression from the human experience, and participating in a hybrid practice of humanities and the sciences. Everything in context and its about making beautiful and meaningful things for myself and others. Being a designer is to know the self and to strive to learn more about everything and everyone else.

The Journey of Defining a Personal Design Philosophy

Barn, Charlotte. "The Journey of Defining a Personal Design Philosophy." *Medium*, 08 October, 28 Oct. 2023. <https://medium.com/@charlottebarn/the-journey-of-defining-a-personal-design-philosophy-7e4a4d4d4d4d>.

The process is all about

- Understand who I am - I found out that personal history, the roles we play in society, our inner fire, and aspirations shape our minds. To have a clear understanding of the world, know your own history.
- Learn more about the core human needs - Understanding our similarities helps us step into and understand the lives of others and ourselves and identify the true motivation of a person's behavior.
- Align personal values with work - Personal values should guide our work and give us the ability to understand ourselves and our environment and finding the right work.
- Align and observation - seeing things from a new perspective. Developing adaptive plasticity means having a safe ground within yourself.
- Let the design philosophy - I got a new understanding of design and how it appears to be a creator, I am better equipped to deal with big problems and make my process easier and meaningful.

This was helpful in informing my design philosophy, as it emphasized that this journey is about my personal history. But also to person I am seeing, which is how I finally managed to relate with others. It is a way to approach to the design into the way I see designed as my daily history too.

Meritocracy and Politics

Neur, Shira. "Meritocracy's Mind Palace: How to Measure Like Meritocracy." *The Mind Palace*, 16 May 2023. <https://www.themindpalace.com/meritocracy-the-mind-palace/>

- "It's a scary metaphor, a sort of a mental map. You start a map with a location - it doesn't have to be a real place - and then you deposit memories there that, theoretically, you can never forget anything. All you have to do is find your way back to it."
- A metaphorical way of thinking going into and structure to a state of consciousness.
- Meritocracy is an analogy for thought process optimization; a means to prioritize the knowledge and skills we need to become better thinkers. The mind palace is an architectural and about form.
- The tips on how to create your own palace.

My approach to architecting and living our lives as it related to Meritocracy concept of a mind palace: Being a way to process information and find your way back to it later.

Same Names

So Boon, James M. *Fractal Thoughts*, Dec 4 2023. *Inner's personal Archive*.

- "We're making really excellent decisions. Most might be important!"
- "No to remember for the way I lived"
- "One of the things we learn from is observing the best of close observation"
- "Let tomorrow come tomorrow"
- "To enjoy life as you grow older - by responding to a world that's moving the world as it is, not as we wish it to be"

Articles from my grandfather and his journey towards a life through which a view my philosophy. My origin story as a designer and creative was inspired through her, and as many says to me one in the same. These snippets affirm exploration, gratitude and the habit of close observation, and having a layman's wisdom.

I'm Glad

Glass, Iva. "I'm Glad by Iva Glass." *Booknote*, *Booknote*, <https://www.booknote.com/2023/04/12/iva-glass-i-m-glad/>

Simply tells this to people who are imaginary, I don't know what it is, all of it was so creative work, so get into it because of how good you are. But there is this part for the first couple years you make stuff, it's just not that good. It's trying to be good, it has potential, but it's not. But your family, the thing that got you into the game, is still there. And your family is why your work becomes you. A lot of people have got past this phase, they will. Most people I know who are interesting, creative work went through years of this. As how our work never I have this special thing that we work it to have. We all go through this. And if you are just starting out, or you are still in this phase, you gotta love the normal and the most important thing you can do is to do a lot of work. Put yourself on a deadline so that every week you will finish one thing. It is only by going through a series of work that you will close your gap, and your work will be as good as your ambition. And I look longer to figure out how to do this than anyone I've ever met. It's gonna take while. It's gonna take while. You've just gotta fight your way through.

I'm glad needs to be the individual contribution to design, how we all struggle and experience difficulty at times, but there what makes it rewarding in the end, and accepting the difficulties.

The Gift of Being Human

Brown, David G. *The Gift of Being Human: The Sacred Call to Self-Discovery*. *200 Books*, 2023.

- "As we become more and more like objects, we become more uniquely not like any self"
- "Thank, Lord, that I did have myself that I was like You" - Augustine

About the process of becoming is a spiritual journey. That the exploration of an objective identity is intertwined with all things, but at the same time, uniquely mine. That genuine self-understanding revolutionizes spiritual life and leads to the fulfillment of my God-given destiny.

The Creative Act: A Way of Being

Rubin, Rick, and Carol Dweck. *The Creative Act: A Way of Being*. *Copyright*, 2023.

- Curious, non-judgmental, exploration
- A beginner's mindset, and that "being in the ability to let ideas manifest themselves through you"
- Collaboration, that you're never alone when making art, that it is a constant dialog with what is and what was.

While the whole book focuses on the fact that intentionally engaging in the creative process every day is a way to live, he speaks to what it means to observe, and more of one self as well as the world around.

Design Anthropology Report Influence on Transition

Clarke, Alison J. Design Anthropology Report Influence on Transition. *Blended Reality* 2023, 2023.

- The agency and social life of materials
- "The idea of anthropology as a discipline... method to design has given way to a co-joined practice... asking what it is to be human and how humanity might flourish in design" (Clarke 2023)
- Collection of essays exploring various ways in which objects communicate, anticipate, and engage with objects in culture. Designers are likely to engage in social research as they are making form; that an iterative process, gathering material evidence has become part of a burgeoning era - design anthropology.

Reflects about the cultural relevance of documenting and analyzing everyday objects for the anthropologist methods set in the world and incorporating it into practice design. A path to explore design anthropology.

Highlander Project: Elizabeth Souders

Souders, Elizabeth. Highlander Project. *Design* 2023, 2023.

- Reflections on the importance of archives in software design decisions and creating practice work.
- The designer has the opportunity to research into her design process and make a case for other designers to take and use their models.
- How incorporating her experience as a scientist and that shaped into design.
- A collection of reflections - for these projects
- Creating a database of design archives that is publicly accessible.
- Information architecture - making a system that works for you. There's a need to look at and design a way to use. Inspiration is useful.
- "Reading seems to cluster what made it fun in my brain" - concept of genre and iterations.
- Inspiration isn't something you do in response to a project once you've reached a brief. Daily team allow you to be more playful in the way you pull info.

Speaks to the practice of being a visual architect, building up a network of inspiration allowing for fun and interesting connections.

The People's Graphic Design Archive

Written by Holly Green. "The People's Graphic Design Archive: Documenting Materials That Would Otherwise Remain". *Graphic Design* 2023, 2023.

- London Speeches began an archive project to create a crowd-sourced virtual archive of graphic design history.
- "The People's Graphic Design Archive's motto: 'Preservation, not perfection'. It's a messy process."
- Gratitute: "I'm convinced that collaboration is the way forward. Mess, confusion, compromise and surprise, but I've done my best work with other inspiring ones of history."
- Thinking this archive as a form of scholarship, offers from a diverse range of skills and build experience in collecting, editing, writing, speaking, and sharing.
- The most performative
- Designers and educators alike are very engaged by the idea of contributing to the preservation of histories of graphic design. There's something to be said for helping people see what you have created, interesting, or beautiful.
- As look to history to better understand ourselves, especially one as we reckon with how many important moments have gone unrecorded. History is an antidote to our daily experience. The archive ensures that experiences along a continuum.

This article talking to the readers and people involved in "The People's Graphic Design Archive", talk about how the process is messy, inspiring and creative and makes me feel like I'm part of the history and making me feel like I'm part of the history.

Relational Thinking and Documenting: The Structure of Design Synthesis (2023)

Jan Miller. *Relational Thinking and Documenting: The Structure of Design Synthesis* (2023). <https://www.researchgate.net/publication/368111111>

- "Design is always about synthesis"
- To organize, anticipate, prove, and filter gathered data into a coherent structure for information building
- This involves a mix of familiarity, there is value in the discovery phase, and creative activities are 80% when formalized in the practice of design.
- Design in theoretical, qualitative and empirical synthesis, aesthetic and work.
- 2022-2023: A continuous effort to understand - connections, the action detailed process integrating experience into understanding of the world around us.
- Reflection - capturing a historical, allowing for the creation of new knowledge and insight.
- Methodical - systematic framework: include prioritizing, jumping, finding connections
- More applied methods - reflecting through mapping, and thought documentation.

Talks about the regular aspect of synthesis and meaning-making through research, and how better to help experiences drive design decisions, and how performance based and systematically drive connection.

Design is More than Problem Solving

Souders, Elizabeth. "Design is More than Problem Solving". *Blended Reality* 2023, 2023.

- Design thinking created an opening for designers to move from the more traditionally focused space to the problem solving space.
- Design is making the world more beautiful
- Design as something to tell a valuable proposition for design. Making the world more beautiful is what we will always need more of.
- Design has always solved problems, now these skills and methods are transported to other areas. Don't make design an academic foundation for design as problem solving.
- Design is question finding - it's harder to argue that the quality of our problem finding determines the success of our solution.
- If you use design to find questions, you can ask the most relevant. Because you are asking the right problem. In "traditional" design skills are needed to solve the right problem once you found it. A bad solution to the right problem is more valuable than a good solution to the wrong problem. But a good solution to the right problem wins.
- In design is all of the above. All three levels working in unity. The hard (problem/solution/what), the hard (quality/quantity), and the hard (connection/relationship).

In the state of all this talk about design being philosophical and anthropological, it is also meant to be beautiful and bring about a sense of AESTHETIC in this paper. It's about finding a way to express and share this beauty.

Reinventing Design: A Cultural Justice Handbook

Tanaka, Elizabeth. *Reinventing Design: A Cultural Justice Handbook*. The MIT Press, 2023.

- What does it mean to bring design thinking into a space that already have their own indigenous forms of thinking also without losing and related identity?
- "If design is positioned as an ancient activity that has gone on for several centuries rather than a brand new profession, then our whole perception of what constitutes design begins to change and therefore, issues pertaining to design become different forms."
- It's been both anthropology and design literature as a designed practice of cultural engagement.
- Design as a methodology to help define and understand what it means to be human.
- Design anthropology does not place separate emphasis on culture, a design, or experience, which are the concepts of philosophy, scientific design research, and psychology respectively. Design anthropology rather focuses on the interconnecting threads among all three, regarding cultural practices.
- One should seek to eliminate false dichotomies between art, craft, and design in order to better recognize all culturally important forms of making as a way in which people make their experience tangible for themselves and others.
- Recognizing the historical worth of everything, and that knowing that with dignity and respect characterizes compassion and equity. Its about being in harmony with the wider environment.

To design is to be an anthropologist, defining the good and making progression from the human experience, and participating in a hybrid practice of humanities and the sciences. Everything in context and its about making beautiful and meaningful things for myself and others. Being a designer is to know the self and to strive to learn more about everything and everyone else.

04 DESIGN RESPONSE

MY ROLLER COASTER PROCESS!

The design response asks the question of how might I activate and materialize my design philosophy? Using this question to generate an outcome that can be shared with others. This chapter goes through my process of researching, experimenting, ideating, and coming up with ideas.

The progression of this chapter starts with me wrestling with multiple ideas, to a phase of experimentation, showing how I learn and gather I reach prestige, where it all comes together. Having gone through this process, I am now able to visually represent my design philosophy to others while being able to articulate how that influences my creative process.

014	IDEAS, IDEAS, AND MORE IDEAS
019	BACK TO THE DESIGN PHILOSOPHY
020	MATERIALIZING THE MIND PALACE
021	RABBIT HOLES & COLLECTING
025	EXPLORATION
040	THE PRESTIGE

(1) IDEAS, IDEAS, & MORE IDEAS

I started to think about what I wanted to do for my senior project since the previous semester. After writing my personal design philosophy surrounding collecting connecting and Learning, I also recognized the role my late South African Grandmother (Ouma) played a role in my creative Journey. While she passed during my freshman year, I have been holding on to every word, and have had the desire to go through and collect, make connections, and learn more about her life, philosophy, and practice through all those things. This would be sort of a healing process and a way to live out her legacy and document her life. However, things don't always work out the way you think they would. When I went back to South Africa for my 2.5-week break, I found that I didn't have the time to document and go through all of her things. Moreover, a lot of her things were scattered with different family members across the country, so getting ahold of everything at that moment in time seemed impossible. It was a great idea, but not achievable with the time I had. I figured that this is a project that I will out on hold, and it might be for the better, this way I can go on a pilgrimage across the country, and even across the world documenting her travels and experiencing them as she would. In putting it off, I can take time with each object, letter, and artwork she held on to, and talk with all the people who now hold them dear. I am excited for the enriching experience that lies at the end of this idea. But it is something to be saved for a later time when I have the travel, emotional, physical, and time capacity to give it the attention and intention it deserves. I had to come to terms that this was not meant for another time, not for my senior project.

With this in mind, I had an unexpected start to my senior year, getting to the first day of class having no idea. This is in juxtaposition with some of my classmates who already had a solid idea of what they wanted to do. As frustrating as it was that I didn't feel like I had a grip on what I wanted to do for a project as important as my Senior project, this is how things typically work out for me. I am not worried about having a lack of ideas. I live by the words of Rick Rubin who says "Inspiration is an inexhaustible force" In combination the more you give away, the more space you have free to absorb and experience newness. This was the kind of mindset I had going into this process.

Reflecting on one of my first meetings with Peterson to discuss what my plan was for the senior project, I came up with a list of about 20 ideas or so. 20 Ideas of things I could do for a senior project. At some point in that conversation, I just told him that I wanted to deep dive in and learn something. I mentioned that I might be interested in doing a research paper on something, and so he encouraged me to narrow down my ideas from the list I had and decide what it was that I wanted to research. I remember leaving that conversation feeling like I was on the right track, but when I looked at the list of things I had, I couldn't see myself sitting with one of those topics for the entire semester. So instead of narrowing down, I diverged and started coming up with even

PAGES IN MY SKETCHBOOK OUTLINING ASPECTS OF MY DESIGN PHILOSOPHY



more ideas of things I was interested in and could potentially look into.

After a couple of weeks of waging through different ideas, I ended up honing in on an idea. Here is some correspondence with Peterson regarding that.

" I plan on developing this further, but wanted to touch base with you and hear your thoughts before doing that ... What if I just interviewed and reached out to industry professionals I think are cool/admire and asked for advice they wish they had as young professionals? Things I wish I knew coming out of design school? I could hone in on something more specific, but this is what I'm thinking and excited to know more about as of right now. I started doing that when looking for an internship, and after I got one, I still reached out had some good convos, and made some friends. This could materialize as a resource of quotes and advice for me but for others as well. That could look like a book, an infographic interactive website, installation, there's a lot of potential here. (I'm probably most excited about a book right now but could change) I would want it to be something I can share with others to encourage. So in turn, this would be a resource for me, but can gift it as a resource for others as well.

Thinking about the exhibition: right now I'm thinking about having statement pieces on the wall referring to some of my projects. I would also like to print and organize my case studies and print them out in a similar format to the newspaper club. Things that people can take. Wild idea, but merch could be cool. I would like to have a floating shelf to hold the books. Even if it was just a table (or like a kitchen island vibe) where people could stand around and interact with my work and with one another. They can grab and take home. That could be cool. Wheat-pasting posters on the wall just stacked on top of each other could be cool. I could have sick posters of everything I've done and have it accompanied by a zine full of case studies, Maybe people can take posters Invite people to interact and take...These are my thoughts right now, wanted to give you a vibe check and hear your thoughts.

From all this, Peterson suggested I go back to my philosophy and and see where that comes into play with all these ideas. Asking if it would be more important to make something more unquely mine?

I think that this idea stemmed from me wanting to reconnect either people and meet more people like I had done in the past. Seeing this as a structure in which to do that. This definitely has something to do with me moving forward into the real world and setting good habits of touching base with people, it energizes me to bring people into what I'm doing, sharing, and learning.

Collecting documenting and sharing is a part of my philosophy and process, I could see how this would be something I could do. But I see what you're saying about something being more unquely mine.

How this threads into the next phase of what is thinking just made me realize that when I think about a research project (like I mentioned

on Thursday) I think more like documenting, making grouping and observations, and presenting that in a way that can be shared and used.

Something I started doing and am pretty close to finishing is a book I wrote about the graffiti and street art culture in Florence Italy that I observed and documented when I was there. During my time there, I met people, students, artists, suppliers, and all kinds of people while being able to identify their works on the streets. All that to say, I took photos and recorded my experiences and photos in a book format that I kind of finished last semester in Anspach's class. That type of project makes sense for me I think.

While I was there, I also took about 2000 photos of the typography in Florence and some in Rome. The plan was to make a book out of it last semester but it never really got around to happening because of time and other things. I could see myself organizing and sorting through all of that type of documentation for the final project. This would work really nicely in tandem with the graffiti book I've made. I can see the two being a little set.

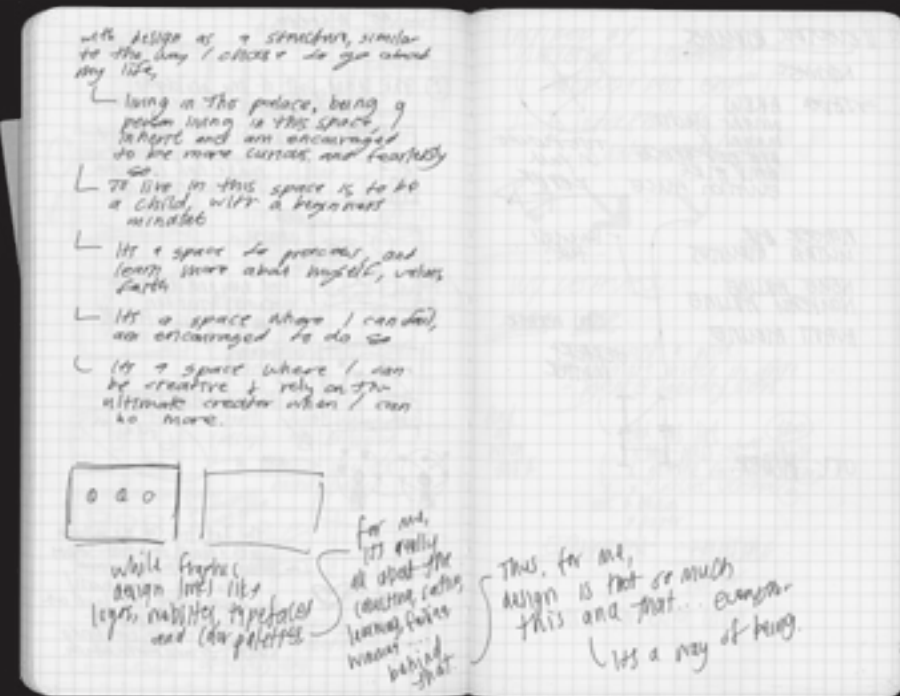
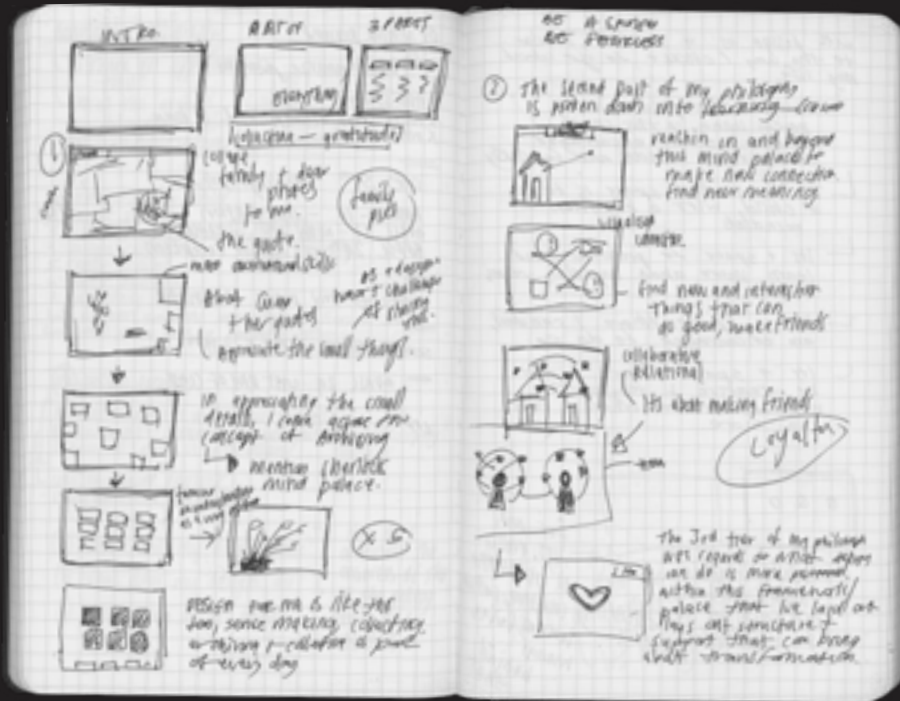
Honestly, this makes the most sense for my philosophy and feels like something that is within my limits and capacity just looking at what I have lying ahead.

If this needs to be more explorative and maybe if the documentation needs to be more current, I can definitely find something else to delve into in a similar vein, I just can't predict or interpret my capacity or ability to give to something completely new. I say this from the perspective of looking back on the past 3 weeks and what lies ahead with tennis season and a bunch of other factors. But with that in mind, some things that I have noticed are of potential interest:

- There are a lot of old car places around Anderson.
- Graffiti tags I've seen on trains in Anderson, I've also seen in Atlanta
- Fascinated by label designs.
- Something about current design trends and what they stem from, why I might be interested in them.
- I'm interested in design work for fashion, and would love to get into doing design work for fashion.
- Experiential design.

I think that doing exploratory documentation and synthesizing of that will be fun for my senior project, but also after college. Provides a structure for me to continue doing it further after college. It helps me to slow down and analyze as opposed to just taking everything in.

The next time I met with Peterson, I had even more ideas on what I could be interested in diving into. Feeling confident that I had at least 10 top contenders for something that could be cool if developed further, I walked into his office with the hopes that he would help me converge and decide. However, this was what he said to me, "**There is something in the fact that you have all these ideas,**" encouraging me to lean into that.



He mentioned that I might find that **this project is more me learning about my process than anything else**. This was not the response I was expecting, or hoping for at the time. But it was exactly what I needed, even though I didn't fully understand why at the beginning. In that meeting, he highlighted this phrase from the responses above:

"COLLECTING DOCUMENTING AND SHARING IS A PART OF MY PHILOSOPHY AND PROCESS."

(2) BACK TO MY PHILOSOPHY

At this point in the process, I went back to my design philosophy and started to re-dissect everything that I had written. Assessing what jumped out to me now looking at it again after a while, and making new connections within that. I started considering the environment. How people are a part of my process through connecting with others. Moreover, how while everyone might be in the same situation, everyone gets something different and brings something different to the table because of various experiences and environments. At this point, I was asking myself the question of whether this was an opportunity to invite others into my process, into my space, and into my mind palace. All of this is with the notion that by inviting others in, they will inherently take something new and fresh away from that because of the nature of our different pasts, personalities, and viewpoints. Through designing, and being a collector, I have the opportunity to learn more tools and connect with more people and their different perspectives and tools as well.

"If this project is about opening up my process for others to experience, what does that look like? What does that even mean?"

In thinking about my process, I started to touch on the tension points that I generally feel in my process. One thing my philosophy touches on is fear. Whenever I start a project, I get super excited, and just go down a bunch of rabbit holes. While at first, I thought I had a bit of fear throughout the process, I think it was more grappling with uncertainty than it was fear. During this time of thinking about fear in my process, it turned out to be more about living in the impossible. By living in the impossible. As I go through the process of learning, collecting, and ideating, I slowly start to get clarity, and confidence in an idea, until the end, where I walk away with something designed, new pockets of knowledge, and new tools to take forward with me to connect with others.

And so looking back at my philosophy describing Design to be this space and structure that encourages me to live more fearlessly and curiously in this regard, maybe this senior project needs to be something that reminds me of the prestige that is on the other side of this discomfort and ambiguity. Maybe whatever the project turns out to be should function as a reminder that my desire to create and learn should be greater than my so-called “fear”

(03) MATERIALIZING MY MIND PALACE

Through this next phase, I started ideating all the different ways I could convey the concept of the mind palace, inspired by Sherlock, Elizabeth Goodspeed, and French philosopher Foucault.

Sherlock’s “mind palace” is a mental technique he uses to store and organize vast amounts of information. In his mind palace, he constructs imaginary rooms and places memories, details, and observations in specific locations within these rooms. This method allows Sherlock to recall information quickly and efficiently when needed. Through this technique, he can mentally navigate and retrieve stored data, aiding his deductive reasoning and investigative abilities.

Elizabeth Goodspeed relates the act of collecting and archiving to that of a pantry. If you pick up tools, information and ingredients along the way, it makes it so much easier to make something beautiful and tasty. She says that “Inspiration isn’t something you do in response to a project once you’ve received a brief. Pantry items allow you to be more playful in the way you pull information.”

As described by Foucault and his love for memory, Heterotopias are these places which are embedded in aspects and stages of our lives and which somehow mirror and at the same time distort, unsettle and invert other spaces. Heterotopias will challenge what we’re thinking, who we are, and our understanding of place. It may be unsettling, comforting, stimulating, or disruptive. Like Sherlock’s mind palace and Goodspeed’s pantry, Foucault suggests a fictional space, a “world within worlds”.

With all this in mind, as part of this project, how do I create some visualisation and embodiment of my own mind palace, pantry, or heterotopia? Is this about mimicking the spaces I currently live in that are filled with physical merobelia and ephemera to represent the abstract world as well? Is it about constructing something like a chair that is representative of allowing myself to enter those worlds more frequently? Is it about allowing others to enter those worlds in ways that haven’t happened before? Is it about helping others find their own world, or merely just relaying the concept in a new and enjoyable way? Ultimately, this project is about exploring the wonders of the unknown, and sharing it with

(04) RABBIT HOLES, & COLLECTING.

My process has been a little bit crazy over the last couple of months. Been feeling the tension of having to do something, but lacking clarity on exactly what that is. So, I went back to my philosophy and concentrated on the thing that I have been doing for all this time ... collecting. In going back to collecting, I started pulling things out of my drawers that I have had for the last couple of years and putting them on my wall. All the new things I got or people gave me, I started collecting and putting them on my wall. It gave me an interesting and different perspective on things. Really looking at the contrast between different things and such. I did all of this, in search of what the “thing” would be for my senior project. I got to the point where I was starting to feel the tension of a tight deadline, and not having anything to show for it. Not having anything set in stone at this point. The rising deadlines and feeling a need to make something

To have for my senior project created this sort of ‘tension’. Being in that tension space had me exploring many different ideologies and initiating different thematic dialogs. It led me to a season of thinking and processing

This, along with a talk I listened to by David Rudnik, got me hooked on the concept of narratives. How everything has a past present and future. Everything had meaning and significance long before it came to me, and it has an added layer of meaning after passing through me, but it lives on beyond my lifetime. This goes back to concepts of semiology, signs and signifiers, but with so much more of a story.

THINKING, PROCESSING, AND LOOKING FOR DIRECTION. NAVIGATING THE CHAOS THAT COMES WITH BEING A COLLECTOR

Here are some themes I started to explore, through all the collecting I was doing, all the dichotomies I came across and things that interested me and jumped out at me:

Digital vs physical // Past present and future // The concept of narrative // Animated and inanimate objects // The autonomous nature of objects // Identity // Inspiration, searching gorgeous vs what comes to you // My mind palace VS the real space // Collecting and archiving // Learning VS who you are // Comfort VS Chaos // Alone VS with others // Memory // Systems outside of what we think of as traditional GD // Practices // Embracing difference // Language — proper nouns // Narratives // Heterotopias ...

Some writing processes where I was in the process:

Currently, this is where I am with a senior project. I have been collecting things, and sorting through the collections I currently have and have been pasting them on my wall. It’s been interesting to draw connections with some of the things that are there from different cases and times in A letter from my art



THE BEGINNING STAGES OF STICKING THINGS ON MY WALL THAT IVE COLLECTED, ANALYSUNG THEIR NARATIVES AND GOING DOWN RABBIT HOLES OF MEANING.

teacher is right next to the speaker's business card. There are lots of words and phrases. Pictures of the people I love most. Experiments I didn't know what to do with. Flowers from my Valentine and screen prints from friends. Little notes and things people have given me. Less things I have actually gathered, more things I have been holding onto.

This got me thinking, what am I gathering with all these things?

What does this say about me?

What does this affirm or disprove?

A lot of these things are from my grandmother.

A lot of the things that live in the space that is my room are things I inherited or grabbed. The art, furniture and functional pieces are things I grabbed from my grandmother's basement. Things that belonged to my mother when she was in college that was collecting cobwebs. I was able to give it a new purpose because I really needed a space to work in that wasn't my bed. A family tree on the Polk side that maps my heritage back down to James Knox Polk. My 5X great uncle. A rug from my American Grandmothers that she swapped out, overlapped with my prayer rug that my South African Grandparents (Ouma and Oupa) Gifted me when I was little. I have a large mirror and a really cool mechanical wooden desk chair that my mother bought to hopefully place somewhere in her place, and a dresser that belonged to my grandfather, that no longer held his things after he passed. All these things gathered in this space tell a story of before, but come together in a new space as corner stones in my journey. Just like all these things are from different people in my family, all together in one spot, all these people have been a part of my journey, and while I take different characteristics and beliefs and traits from each one of them, it all accumulates in a new way, and that is me.

In my industry, magic happens in negative space. The space in which all these things dwell. It is within the negative space that I dwell, move, speed, dream, have conversations, and do the things I need, want, and love to do. This concept of negative spaces seems to be popping up again and again.

In the process of collecting, observing and trying to figure out exactly what this senior project is and can look like for me, I have realized that nothing is just as much something as the thing that is something. A letterform can't be what it is without negative space around it. Negative space is a powerful tool that allows for a pause, breathing room. It is silent. It defines the elements around it and directs focus on what matters. Negative space allows for clarity.

As a dreamer and someone who loves ideas, I find myself getting caught up in negative space. Or maybe someone who forgets to love in the negative space? Asking the "what if?" questions. You'll find me diverging and saying things like "it would be cool if we could also do this." I consider myself to be this and more kind of person, and you can see that reflected in my room. A space where things are just being added, where the space is never the same after a month apart. Things keep getting added and utilities I need to find a new way to organize everything. So I started sticking it on the wall with the back of painters tape.

But naturally, being this kind of person comes with the tension of running out of space. While diverging is fun, and collecting and gathering is such a thrill, you reach a point where it all needs to converge.

But what if I never converged? What if I diverge and never come back?

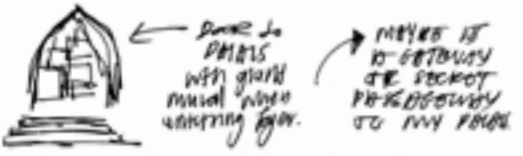
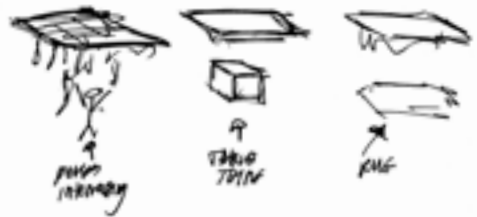
Why am I struggling to converge all of this right now into a final outcome for my senior project?

Going back to negative space brings clarity. Senior project has been teaching and stressful for me because I really don't know what this is. I've been collecting and adding to my room and wall and paying attention to the smaller things like what inspiration is tugging at me and what am I actively searching for. But yet, I still feel like I am in this stage of lack. I need to make something, I need to do something. And so, with the divergent brain that I have, I say, o I can do this, and that, and what about this or that, but then I get bored with the idea of sitting with that for a while. And so the urgency isn't there. However, now, as the end of the semester is ramping up, I feel the tension of wanting an end product.

So here's a thought: what if I just documented all the things in this space as they are now? Compare and contrast and mark it as where and what they are now. Things I hold dear.

- How does this relate to Palais, my process, and my way of doing things?

My process goes from something being super casual and explorative, to being something that is intense, passionate and in full effect for a period of time to get it done. It seems. It makes sense to play tennis. I train for four hours, learn strategies, hit the same shots, hang out with my teammates and go through the motions, all this, for a point that might happen for 15 seconds of my life in a 1 hour match. It's at these points where I feel alive. But the negative space between casual training and collecting techniques and tricks, and the actual performing of them could happen at any minute and I just have to be ready. Being comfortable in this space, in design, and in this senior project specifically, has been hard, because I don't know exactly where this might prove to be useful.



kind of like post-it notes
 when things get crazy, I get or enter my palace → treasure

what does a palace hold.
 "people of the palace"
 "treasures"
 priceless artwork, furniture
 wealth of residents
 beautiful garden.

started thinking about design in terms of lived environment.

Carth internet

Marcel Breuer
 Wassily

Mies van der Rohe
 Barcelona

GERRIT RIETVELD
 Crate

ALVARO SIZA
 Armchair model no 44

(HARRY) EMBOS

Finn Juhl
 model no NV-45 1945

Hans Jørgen
 Armchair 1946-1947

X Scanner - Take a picture.

FANTASY PALACE - loads of things happen lots of noise.

VISUALISE + MATERIALISE MY MIND PALACE AS AN EMBODIMENT OF MY PROCESS
 → palace is a collection + holding point for people, place, things

WHY - SERVES AS A VISUAL REMINDER, BUT ALSO (INSPIRES ME) ENGAGE PEOPLE IN MY PROCESS

I want this to be something that is useful to me, but others can enjoy it too. Inspiring and helpful.

- connecting
- collecting
- learning
- palaces
- people
- preserve
- treasures



WHAT DOES MY PALACE MEAN FOR ME?
 INSPIRING
 BRANDING
 ABSTRACTED rep of my place
 reminder of this - of my strength.

X SOCIAL - how are you staying updated
 X Apply to Many Jobs

ME
 im more to have, I am graduate in May.

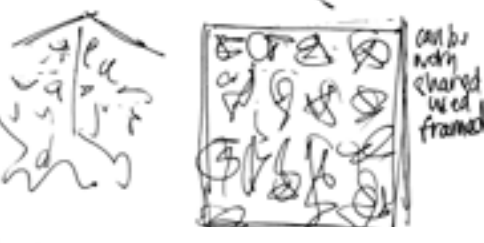
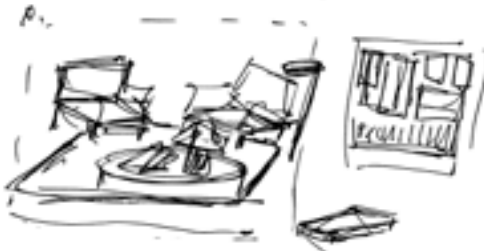
- i would love to connect with you and hear your advice on being a young professional entering the industry.
- take a look at my portfolio.
- I am blown away by your work

- X POETRY - sure poets are nice.
- @ EXPERIMENTING with things for

Materialize my mind palace in an interstitial and engaging way

A way to physically bring of these into my palace through interacting w my materials and engaging in conversation

- How do my mind palace come alive
- Making - design, art, books, print...
- Ideal things - learning, sitting down etc
- Have something people can talk to



way of creativity of all things.

Engagement with others have I deepened and for others.

Matt Mulligan.

How does this look in 3D and start and place in space.

Start experimenting

X PAINTING

A MIGHTY the philosophy is about me getting comfortable with the chaos that comes with being a collector.

And remembering to chill and sit with what I gather and share what I gather.

X SEMI-STRUCTURE
 MY LIFE UP UNTIL THIS POINT
 ASSET the different collectors

X ABSTRACTED APPROACH
 Representing the interacting with the chaos.
 Abstracting each pattern name each one.
 Create a wide artwork collage

X Thinking about my palace.
 It's a busy space
 need a room to chill in my palace, and sit with things.

X PATIENCE AND GRACE
 DONT be complacent // STAY connected
 have external things you do so you dont get further away from creative work.

establishing network. nobbies

X PAY ATTENTION TO (POSITIVE PROGRESS) LIKE BY IN YOUR LOCATION
 Mon, east, etc. (have online presence with creatives)
 internal job posts

X SMARTEST WAY OF GETTING INTO THE field is through networking.
 eager, enthusiastic

X how do we build network + build connections

if you dont have a job out of college, set a deadline for finishing something that you want to do.
 have creative accountability.

X DISCIPLINE IS HARD
 learn in w your passion
 dont act like you know more than you do
 BE REAL

I came from a dynamic... award winning, I know I dont have experience.

(At right) Taking all these morphed items and putting them together in different combinations seemed to be an intuitive decision to me. How can all these things fit together to create something new? This is true of my process, and the connecting pillar of my philosophy. All in all, I believe that in order to create something new, you need to think outside the box, play around a bit to come up with interesting combinations.

(On the next page) Having all these scanned and morphed artifacts, I had a sense that I wanted to combine them in some way shape or form to make art or an experience. These are some sketches that work through some of those ideas of what this could look like in an exhibition setting.

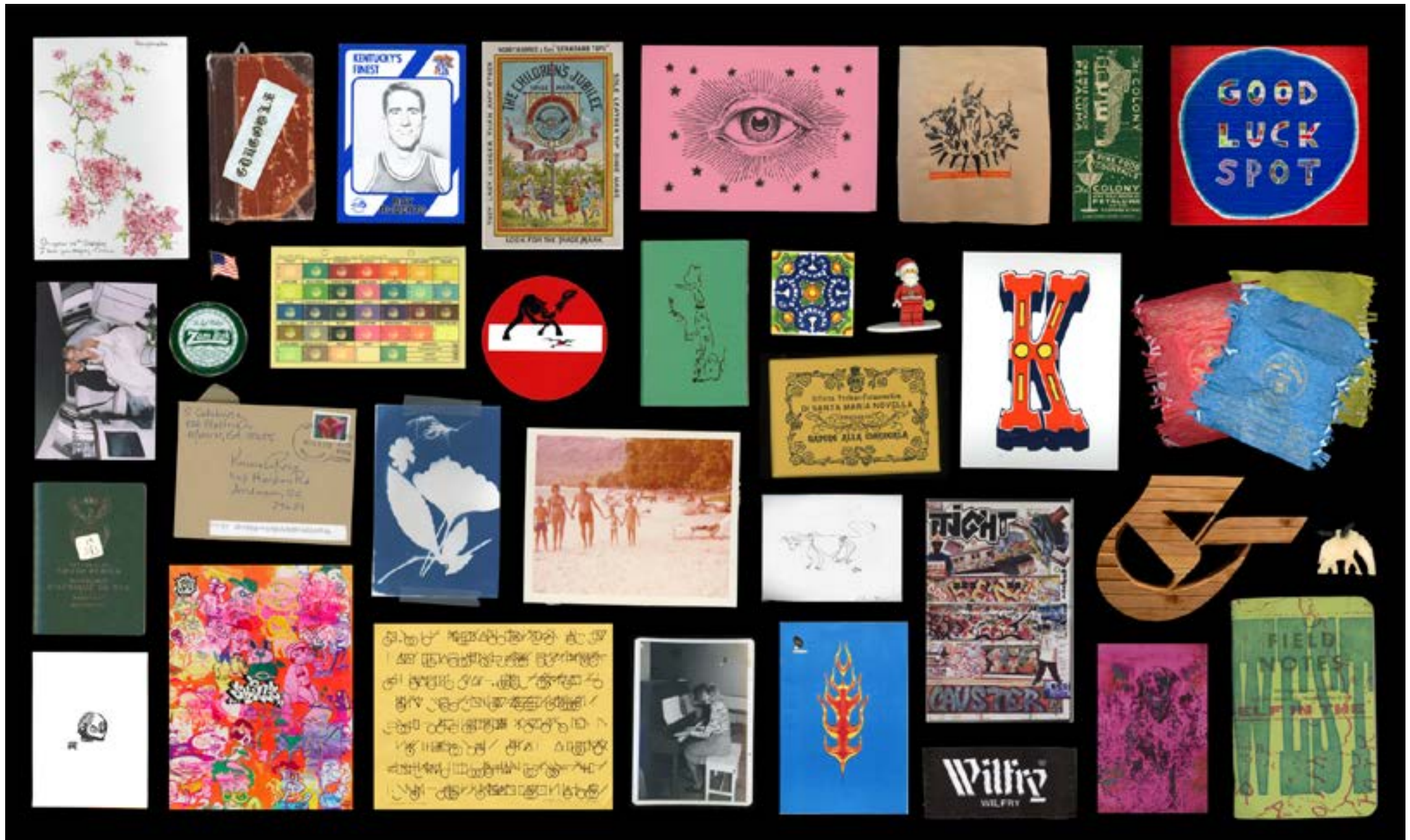
MORPHING, COLLAGING THE MORPHS, AND LIQUIFYING IT IN AREAS



This test uses a projector to illustrate the concept of the narrative being extracted from a piece and it is accessed in this kind of mind palace space. This had an interesting connection between the digital and physical, with the projected objects interacting with the printed matter underneath as it moves.



FIRST EXPERIMENT USING A PROJECTOR



THINKING ABOUT LAYOUT OPTIONS FOR 37 OBJECTS FOR THE PREVIOUS CONCEPT.

While these aren't all the objects used in the final, I chose to single out 37 artifacts to be used in the final. This had me thinking not only about the meaning associated with the things put together but also about visual composition. Looking for something vibrant and subjectively beautiful.

(06) THE PRESTIGE

In Christopher Nolan's book "The Prestige", Christopher Priest explains that a magic trick typically has three parts. Firstly, the pledge, where something mundane is presented to the audience. The second stage is the turn, where something unexpected happens to the object - like the magician makes the canary in the cage disappear. The final stage is called "The Prestige", the moment where the magician reveals the canary again and creates magic, or the illusion of just that.

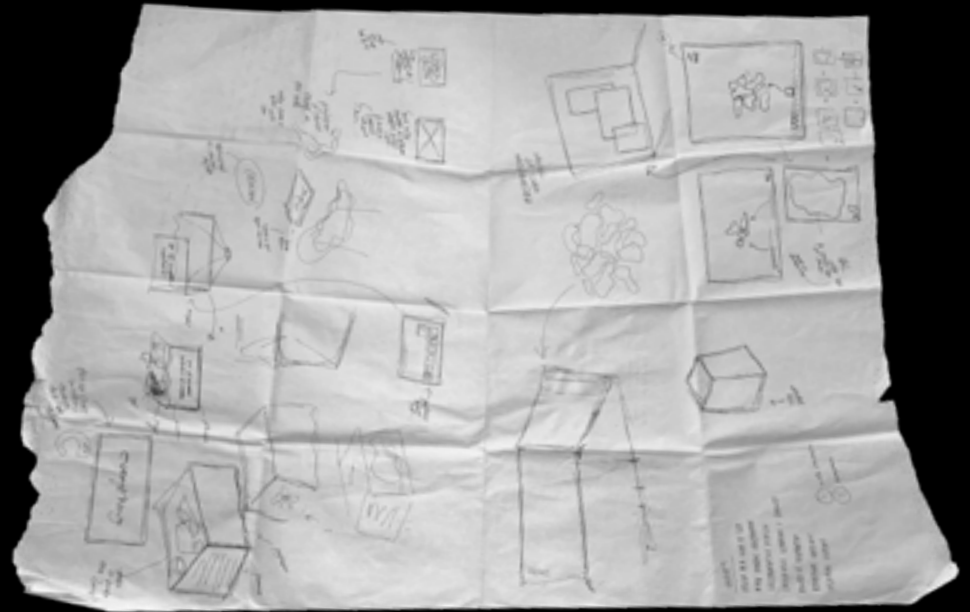
There comes a time in the ideation process and project timeline where everything comes together for me. I experience the prestige to be the 'AHah' moment where from all the research, rabbit holes, iterations and understanding, blossoms out a more refined solution. Not only do I experience this as prestige because all the things that were apparent and mundane in the beginning now reappear in a new and meaningful way, but it feels a little bit like magic to see everything working together. The prestige is less about me collecting and making all these connections to make something meaningful, it is about collecting and c=making connections to set the stage for meaning to emerge.

During this project, I felt as though I reached prestige on April 10th, 2024. After working through concepts, ideas, sketches, materials and experiments, I was rethinking the artwork and how I wanted it to make people feel. After lengthy conversations with people asking questions about what this project was conveying, and what I was conveying through it, I made a final decision on what this needed to look and feel like.

Going through the chaotic process of constantly diverging, reaching prestige resulted in an understanding that what I was really meant to learn in this process was about the process itself. While so much of my process is something that happens in my mind palace, and in ideation land, my work isn't meaningful unless it is something that can help, be enjoyed by, and be shared with others. This was my hope for my senior project. That no matter who enters the space, whether it be someone who can understand the layers of concepts, philosophy, and meaning, or someone who just wants to enjoy it for what it is.

s

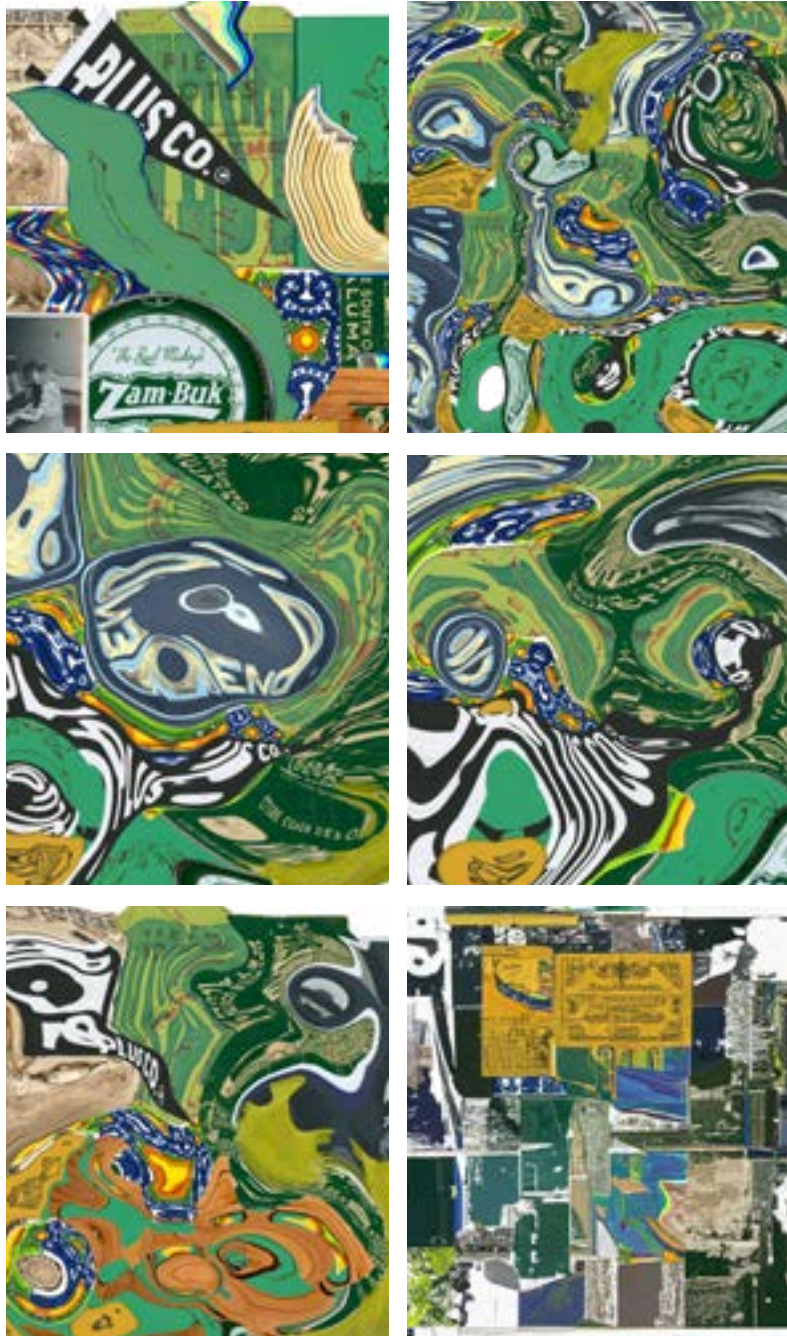
NOTES AND SKETCHES ON HOW TO COMBINE AND ABSTRACT THE FORMS TO BE MORE NARRATIVE, WHILE CREATING A 'MIND PALACE' EXPERIENCE FOR THE VIEWER





ABSTRACTED OBJECTS THAT WENT INTO MAKING THIS FIRST PINK ORB.





ITERATIONS OF ABSTRACTED OBJECTS THAT WENT INTO MAKING THIS ORB.





ITERATIONS OF ABSTRACTED OBJECTS THAT WENT INTO MAKING THIS ORB.





WORKING ON LIGHTING AND MOVEMENT OF THE ORBS IN
AFTEREFFECTS WHILE SEEING THEM PROJECTED ON THE WALL.

05 SENIOR EXHIBIT

04/24/2024
IN CHIQUOLA

This senior project is an externalization of my process – the act of connecting, collecting and learning – in a way that other people can enjoy and draw their own meaning from it. When coming to the show, the viewer can read through a copy of my senior statement with a summarised version of my philosophy. Walking into a dark room, there are three orbs projected onto a wall. And outside of the room, there are 3 books documenting all 37 objects used to make those orbs. Through this project, my hope was to create an interactive experience that encourages exploration, understanding, and contemplation.

052
058
062

SENIOR STATEMENT
THE PROJECTIONS
THE BOOKS

SENIOR STATEMENT

My philosophy describes design as a part of the way I go about my life. I am collecting, making new connections, and learning as I go. My senior project presents a visual abstraction of this process, stemming from my journey of gathering, analyzing, and linking disparate narratives, objects, and moments. A point in my philosophy talks about Sherlock Holmes's mind palace, a space where he sorts through clues and information, which end up coming together to solve a mystery. Similarly, this concept of a 'world within a world' can be related to French philosopher Michele Foucault's principles of heterotopia. Heterotopias embody places that are embedded in aspects and stages of our daily lives and somehow mirror and simultaneously distort, unsettle, and invert other spaces. These two concepts come together for me in my own heterotopia, my sort of mind palace through which I have the freedom to collect, and save the collected materials and concepts for later to be used to make interesting connections.

Throughout the process of materializing my philosophy, I experienced the tension between trying to identify my creative process and letting this project flow from within me. It all boils down to a way of being, and allowing that to lead my creative process. Allowing myself to dwell in my heterotopia of a process, traversing through different spaces, collecting different ideas, connections, and things until I end up with a final project. It is in this space that I navigate through the vast array of information, ideas, and narratives that shape my thought process as a whole. The challenge of being a collector and archivist in this manner comes with trying to narrow down meaning. Through this project, I invite viewers to observe what happens with things once they've been collected, and visually represent what these connections can look like. The process of creating this installation mirrors my creative journey and exploration of my heterotopia. The objects I chose to include in this installation all have significant meaning to me in different capacities.

Some have a deeper meaning connected to history and my family legacy, while others I included simply because I thought it was cool. All these reasons for keeping these objects are the result of being a casual archivist. They are objects I've collected and pinned up on my wall that have come from all my travels, friends, family, virtual platforms, antique stores, sidewalks, trains, and more. They have become ingredients in my pantry, and tools in my toolbox that I've collected over the past few years. These are things that may serve meaningfully in my creative pursuit, bringing attention to the fact that inspo is an exhaustible source. Inspiration is both something you search for and something that gravitates towards you.

I chose to limit this to 37 pieces/objects represented in this installation because, to me, this feels like a number in transition. Unlike numbers 99 or 50, that feel like a milestone or the moment before a pause, 37 feels like it has a past and future. As a casual archivist, this is connected to the notion that the act of finding inspiration and looking for meaning is something that I do innately. It's a way of being that involves and deals with multiple narratives that started long before I came across them, and lives on far beyond my interaction with them. It is in constant motion, the celebration of the mundane and the pockets of meaning and significance that each object holds.

When experiencing a digital depiction of my heterotopia mind palace process, you'll see different objects connecting and morphing with others to create new forms which I'd describe as new narratives. This is projected on a wall and animated to show the connection between the objects. It's an attempt to visualize the chaos that comes with being a collector, and the dialog of trying to condense and sort through meaning until reaching a synthesized outcome. As the viewer, one is invited to observe the process of collecting, connecting, and learning, and how that functions in a creative process that involves divergent thinking.

Knoxie le Roux

Knoxie le Roux

PERSONAL DESIGN PHILOSOPHY

TO ME, DESIGN ISN'T LESS OR MORE OF THIS AND THE LITTLE BIT OF EVERYTHING.

To me, design is not less or more of this or that, it's part of how I do it. It's a way of being. Design offers an excuse to enter into other work, autonomous, celebrating different perspectives, memories, an opportunity to do good, see transformation within and around it. It's through for me as collecting, making connections, and always process is completely non-linear, it lives and functions in the here and now where dreaming and relentless iteration are a requirement.

COLLECTING - MY PALACE, ARCHIVING, AND THE HABIT

I would describe my process as similar to that of Sherlock Holmes. I collect words, clues, thoughts, and information until it all coheres into an integral part of my process. I collect ephemera, memories, and bring them into my mind (and sometimes my sketchbook) for later. I call this mental space my mind palace. This palace holds all the things I might need to solve problems, learn something new, and more.

By archiving and observing, paying homage to artifacts, and close observation. This fosters an attitude of gratitude, and then taking on the challenge of sharing this glimpse of what's in my everyday life. Everything is connected, and of something bigger.

CONNECTING

My process involves diverging and converging to arrive at an effort that involves the world around us, our experiences, these aspects together, facilitating dialogue and creating forging intentional connections, never being alone in the world, what's to come, and what's within.

LEARNING

It travels, collects, connects, and discovers. Design is a mode through which I learn more about myself, learn to be curious, and where curiosity thrives, and learning becomes a hunger for knowledge. For me, design is a space to explore, a mode through which I learn more about myself, learn to be curious, and where curiosity thrives, and learning becomes a hunger for knowledge.

In conclusion, design is not merely a profession, it's a way of being, a mode through which I learn more about myself, learn to be curious, and where curiosity thrives, and learning becomes a hunger for knowledge.

Knoxie le Roux

DESIGN RESPONSE

My philosophy describes design as a part of the way I go about my life. I am collecting, making connections, and learning as I go. My senior project presents a visual abstraction of this process, stemming from my journey of gathering, analyzing, and linking disparate narratives, objects, and moments.

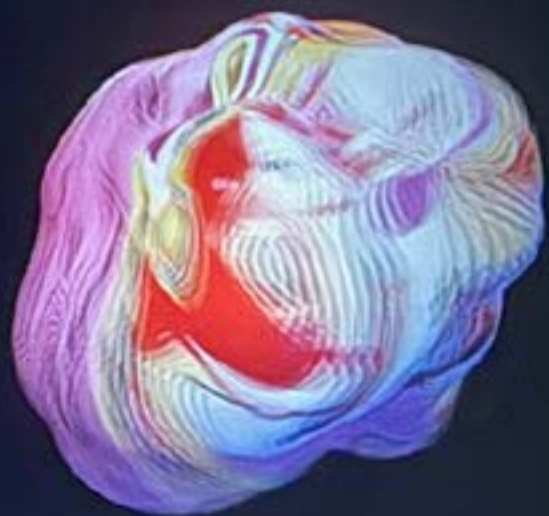
One point in my philosophy talks about Sherlock Holmes's mind palace, a space where he sorts through clues and information, which end up coming together to solve a mystery. Similarly, this concept of a "world within a world" can be related to French philosopher Michel Foucault's principles of heterotopia. Heterotopias embody places that are embedded in aspects and stages of our daily lives and somehow distort, unsettle, and invert other spaces. These two concepts come together for me in my heterotopia, my sort of mind palace through which I have the freedom to collect, and save the collected materials and concepts for later to be used to make interesting connections.

Throughout the process of materializing my philosophy, I experienced the tension between trying to identify my creative process and letting this project flow from within me. It all boils down to a way of being, and allowing that to lead my creative process. Allowing myself to dwell in my heterotopia of a process, traversing through different spaces, collecting different ideas, connections, and things until I end up with a final project. It is in this space that I navigate through the vast array of information, ideas, and narratives that shape my thought process as a whole. The challenge of being a collector and archivist in this manner comes with trying to narrow down meaning. Through this project, I invite viewers to observe what happens with things once they've been collected, and visually represent what these connections can look like.

The process of creating this installation mirrors my creative journey and exploration of my heterotopia. The objects I chose to include in this installation all have significant meaning to me in different capacities. Some have a deeper meaning connected to history and my family legacy, while others I included simply because I thought it was cool. All these reasons for keeping these objects are the result of being a casual archivist. They are objects I've collected and pinned up on my wall that have come from my travels, friends, family, virtual platforms, antique stores, sidewalks, trains, and more. They have become ingredients in my pantry, and tools in my toolbox that I've collected over the past few years. These are things that may serve meaningfully in my creative pursuit, bringing attention to the fact that inspiration is an exhaustible source. Inspiration is both something you search for and something that gravitates towards you.

I chose to limit this to 37 pieces/objects represented in this installation because, to me, this feels like a number in transition. Unlike numbers 99 or 50 for instance, that feel like a milestone or the moment before a pause, 37 feels like it has a past and future. As a casual archivist, this is connected to the notion that the act of finding inspiration and looking for meaning is something that I do instantly. It's a way of being that involves and deals with multiple narratives that started long before I came across them, and lives on far beyond my interaction with them. It is in constant motion, the celebration of the mundane and the pockets of meaning and significance that each object holds.

When experiencing a digital depiction of my heterotopia mind palace process, you'll see different objects connecting and morphing with others to create new forms which I'd describe as new narratives. This is projected on a wall and animated to show the connection between the objects. It's an attempt to visualize the chaos that comes with being a collector, and the dialing of trying to condense and sort through meaning and reaching a synthesized outcome. As the viewer, one is invited to observe the process of collecting, connecting, and learning, and how that functions in a creative process that involves divergent thinking.





These three orbs are made up of 37 objects. This shows the space in the light and with the lights off for better viewing. This is also accompanied by ambient music playing in the background. I wanted to have it be clear and open so people could position themselves at whatever distance from the projection. I also placed black box structures in the back for people to sit on that are not shown in this documentation.





Each of the 37 objects used to make the orbs is documented in these three books. I chose to add extra layers of grain and effects to draw more attention to the objects, emphasising that while they are mundane, they are worthy of being observed.

06 PROJECT REFLECTION

THINGS I'VE LEARNED!

Looking back over the last semester, and the course of this project, it was filled with times of frustration and confusion. Before this project came about, it was a pattern that I would have a bit of a late start on a lot of my projects, spending a lot longer in the ideation phase and then treating the execution as a sprint. This has always brought about feelings of stress, almost waiting anxiously for the prestige to arrive. This also had me asking myself whether I had an issue with procrastination. However, one of the things I have learned through going through this project, is that it is part of my process, and how I really need to lean into that and trust it more. The tension point all along was that I was wanting to make something final, that I was not leaning into the process and trusting it. In wanting to get the ball rolling and make something happen prematurely, I was going against the grain of what ultimately works for me.

Usually when I work with other people, I have to tailor my approach to how other people receive information. This usually helps me structure my thoughts and my ideas and bring/pitch them in a manner that won't overwhelm the people with whom I'm working. This project was entirely about me, and only me. I learned that I also have to tailor my approach when I am working with myself, not just others, or I will diverge until my brains fall out. And that is exactly what happened with this project. I continued to ideate, come up with more ideas, and add on. This is the chaos that comes with being a collector, learning when to embrace the diverge, and then mastering the art of being concise at the right time.

Throughout this process, I learned how much I need people around me to externalize and process my thoughts and ideas. Turning dreams into convos, and connecting with others through the process. A special shoutout to the following for being an important part of this process: Prof Herb Peterson, Prof Jer. Nelsen, Prof Zach Benson, André le Roux, Vanessa Dominguez, Sophia Presley, Ethan Wright, Ariana Daduica, Katie Robeson, and countless others who were open to talking about different ideas related to or influential in my process. If it weren't for most of the conversations I had with people, this project would have looked entirely different.

07 WHAT'S NEXT?

After graduation, I don't have any plans set in stone. My hope is to go out and travel, experience new things and learn. I have a curiosity and a desire for more than that ... One thing I do know for sure is that I want to continue creating experiences and designing with people in a way that honors and glorifies God. This may take the form of making art, experiential design, graphic design, experiential design, or all of it and more.

Looking back over the last semester, I have learned so much about my process, myself, where I could see myself thriving, and the people I want to surround myself with. This kind of environment looks like a place that pushes the boundaries, dives head first into newness! Right off the bat, I will need to be somewhere that provides the structure for me to make the most of my diverging! Learning about the chaos that comes with being a collector and finding clarity and trust in my process. It is crazy to look over the past 4 years and see patterns and ways in which that has panned out.

All in all, I am excited about the future, and so grateful for my time here.

COLOPHON

KNOXIE LE ROUX

KNOXIEPORTFOLIO@GMAIL.COM

WEBSITES

KNOXIELEROUX.COM

PALAISLEROUX.CARGO.SITE

TYPEFACES

PP MORI BY PNAGRAM PANGRAM

ABC SYNT BY DINAMO FONTS

IBM PLEX MONO MIKE ABBINK

CHQ

CREATIVE HEADQUARTERS

CHIUOLA STUDIO

100 W WHITNER STREET

ANDERSON SC

ANDERSON UNIVERSITY

316 BOULEVARD

ANDERSON, SC 29621