



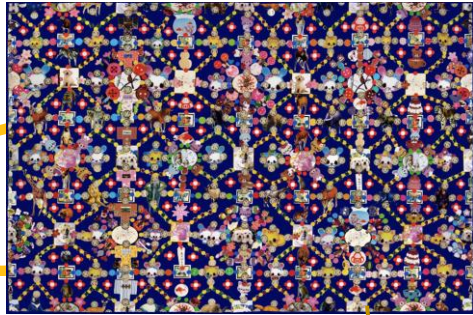
Dancing through the design process

ACA140 Graphic Design Context

Mia Alter F311288

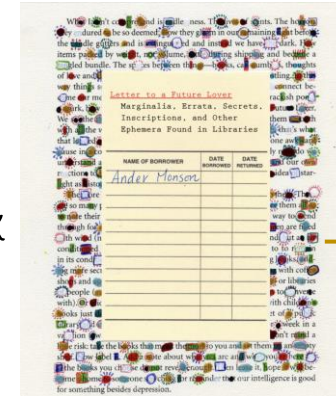
Initial research and poster ideation

(Bantjes, 2013)



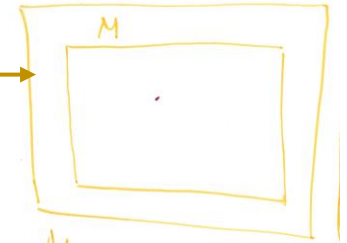
Looking at Marian Bantjes' portfolio and reading articles about her enabled us to get an overview of who she is. As she is inspired by several things (Bantjes, n.d.) we decided to focus on her early work as inspiration for our poster.

(Bantjes, 2014)

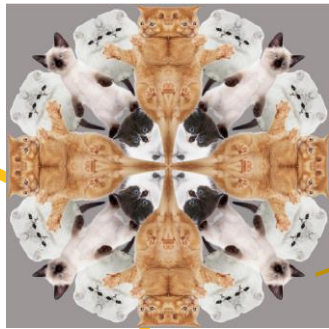


Members of the group:

- Eloise Ackers
- Leen Abou-Ibrahim
- Beth Austin
- Charlotte Adams



Marian Bantjes



(Bantjes, 2011)

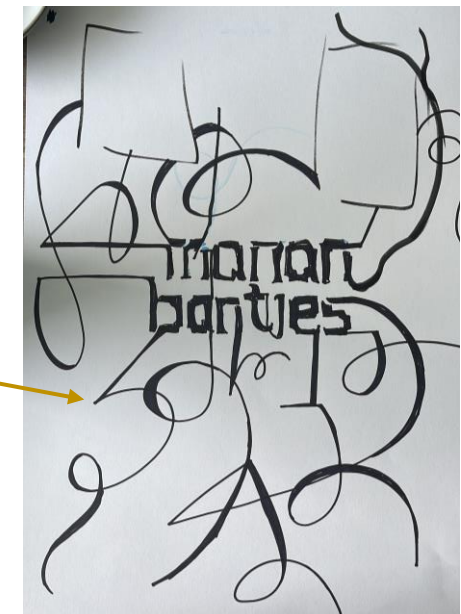


We looked through a 19th century art nouveau book (John Russell Taylor, 1967) as inspiration for the decorative border of the poster. Looking at what inspired Bantjes helped us understand her design process in more depth,

(Bantjes, 2006)



(John Russell Taylor, 1967)



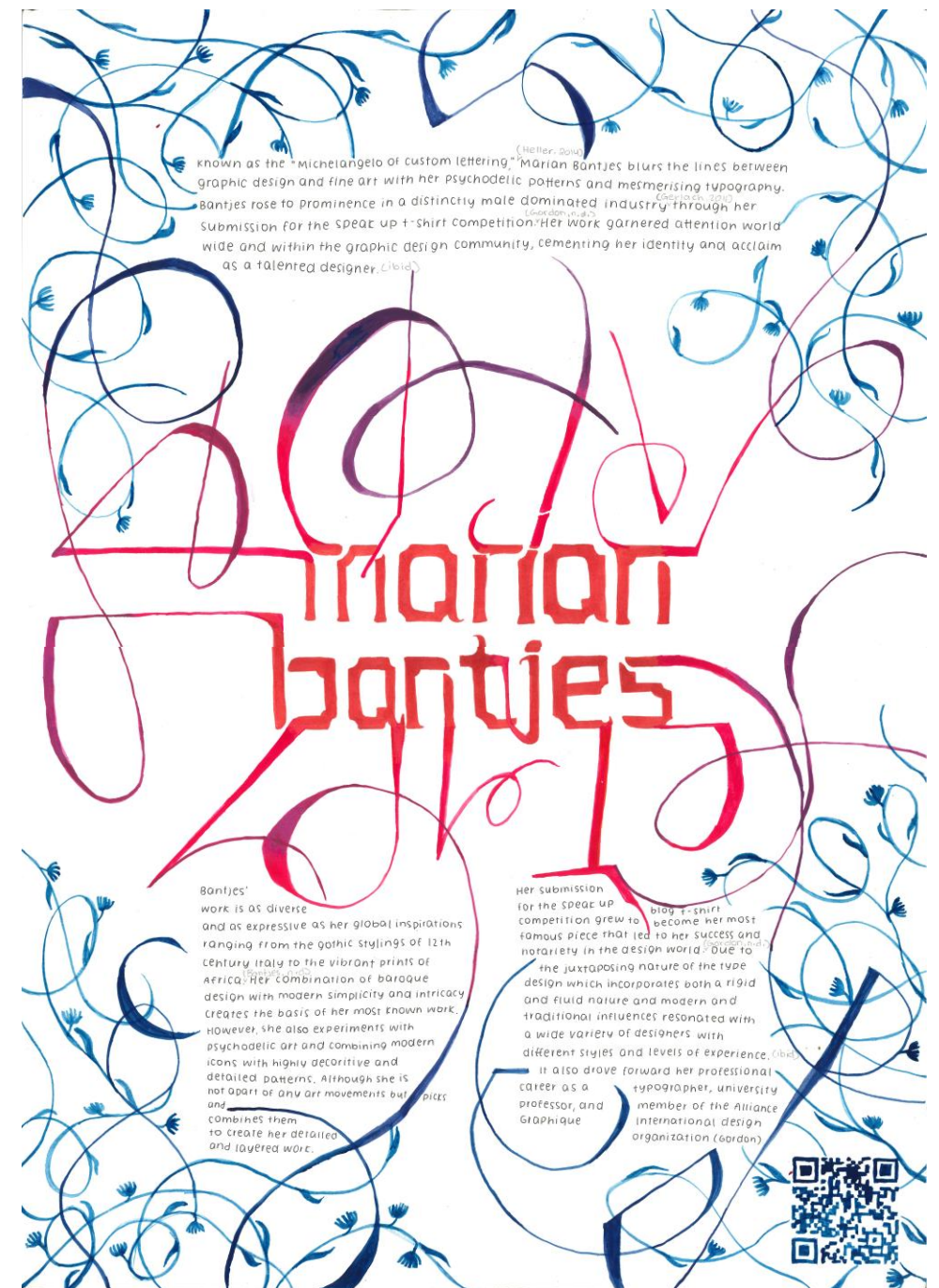
I lost my fully signed game card.

Using stickers to create a pattern within the floral vines inspired by the two patterns made by Marian Bantjes, shown above. This did not become a part of the final poster as the stickers were too big to have the same layered effect Bantjes' work has.

Final poster

A paragraph I wrote as a short overview of Marian Bantjes when researching her:

Her fame started during 2003 when she won the 'speak up' t-shirt design competition from which her relevance grew as she began to meet many important figures in the graphic design industry at the time. (Heller, 2010) Her personal and obsessive work forms her style and philosophy contrasting the general practice in the industry of communicating what the clients wants to say using strategy rather than heart. (Smith, 2011) Being one of the few female typographers (Gerlach, 2011) she is a powerful voice within the design industry to this day with multiple award-winning books and other achievements (Heller, 2010) . Her combination of baroque design with modern simplicity and intricacy creates the basis of her most known work. However, she also experiments with psychedelic art and combining modern icons with highly decorative and detailed patterns she found and was inspired by during her travels in her 20s. (Bantjes, n.d.) She is not a part of any art movements but rather picks and combines them to create her detailed and layered work. (ibid)



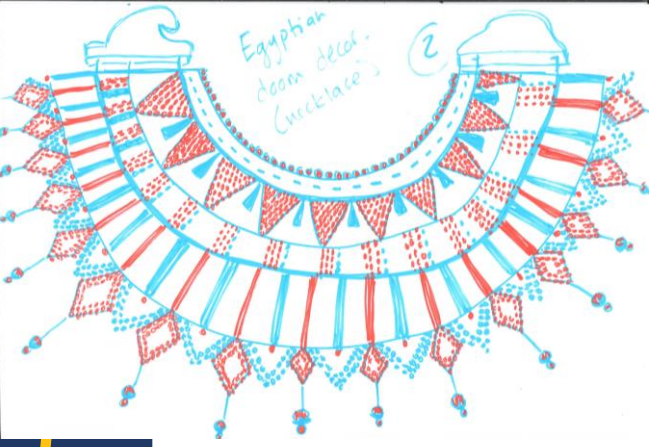
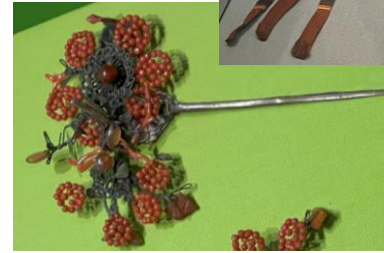
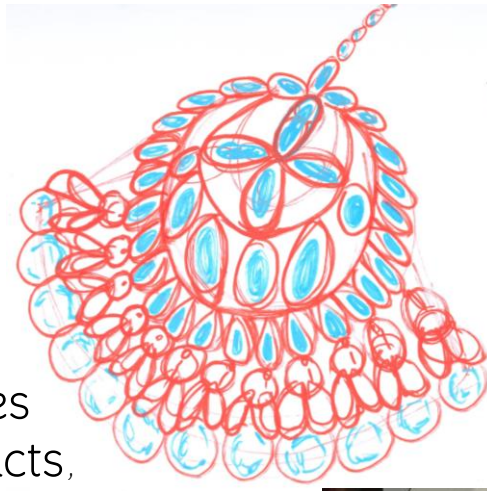
All pictures taken by me

Manchester trip

These are the 7 artifacts I chose to draw out of the dozens of others I photographed at the Manchester Museum.

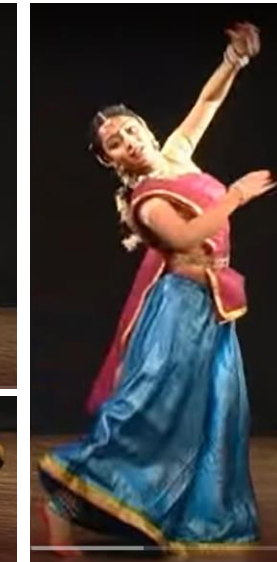
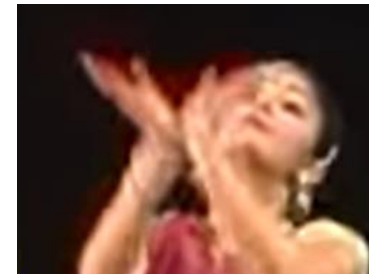
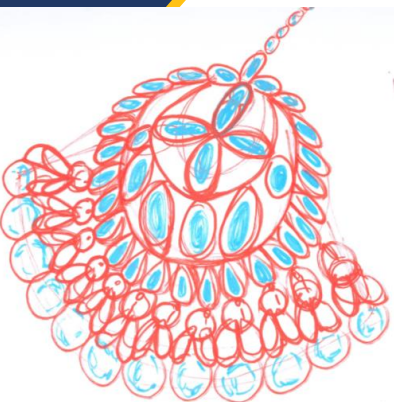
I focused on finding highly decorative pieces such as jewellery and kitchen ware as Bantjes' work is very decorative.

I used red and blue Poska pens to explore the shapes and patterns in the artefacts, being less concerned with copying their exact textures. As Bantjes' work includes lots of intricate colour block patterns rather than texture. I researched the purse from China and the necklace from Egypt before deciding to go with the maang tikka from India as it served the most decorative purpose.

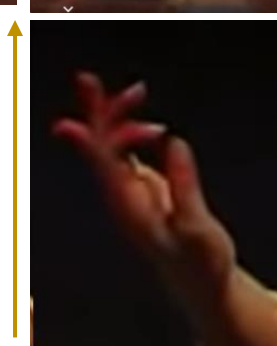


Researching the chosen artifact

I researched the whole costume of Khatak dancing at first to get a broad overview of the culture and style, and then I narrowed the artefact down to just the maang tikka rather than a collection of all the jewellery. I chose to focus on the maang tikka rather than any other piece because I had never encountered one before and it sparked a curiosity in me to want to learn more about it. Talking to a few of my Indian friends I found out that traditionally the maang tikka, other jewellery and costume would be tailor made to the dancer.



Looking at the movements and poses of the Khatak dancer.



Small text caption for the jewelry image.



For sources refer to the Khathak mood board bibliography

I did research other artefacts but for the simplicity of this presentation I decided only to show the research for the one I picked.

Mood boarding Marian Bantjes

There is a trend in her work timeline. She transitioned from more baroque fine line calligraphy to colourful, busy and shiny patterns often disguising type within them. A key recurrence is designs for Valentine's day.



One of Bantjes inspirations
(John Russell Taylor, 1967)



Images from Bantjes' portfolio:
(Bantjes, n.d.)

Newer work

Older work



Comparing, connecting and contrasting kathak costume jewellery and Marian Bantjes



Visual Practitioner's Name:

Task: Visually interpret your Visual Practitioner 49 different ways. Consider cropping, touching, overlapping, intersecting, positive/negative space, composition, texture, scale, colour. Why not consider different materials & mediums too? You cannot not draw digitally or use computers.

Objective: To encourage compositional play, risk-taking, and experimentation in form; and to test endurance and resourcefulness. The requirement of trying to find so many preliminary ideas can be exhausting. This is the critical point, when attention tends to wander and impatience begins to set in.

Sentence about your Visual Practitioner here: *decorative... combines of styles mainly focused on baroque and impressionism*

49 ideas

Marian Bantjes

could I emboss the paper I make with a pattern?



Visual research
 combining
 Bantjes and the
 artifact

I really like the use of bright colours in your artists work. (especially the use of blues, pinks and yellow) as they really work well together.

The use of geometric shapes and colour makes this very satisfying to look at. I love the abstract colours of 12, the way that there were no lines used but could show the form of the plants and flowers :) 17 is very beautiful, -the use of shading is brilliant! The most eye catching ones are 6, 12, 17, 27, 19. Keep going Mia!!! :D

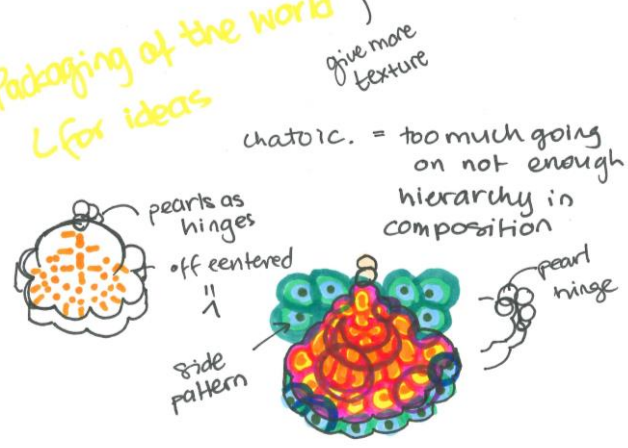
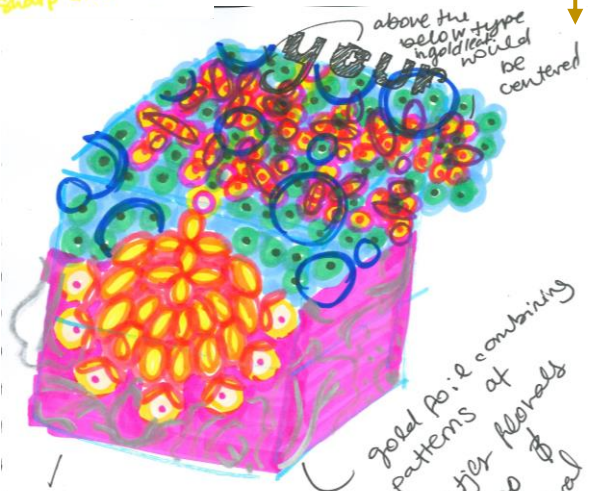
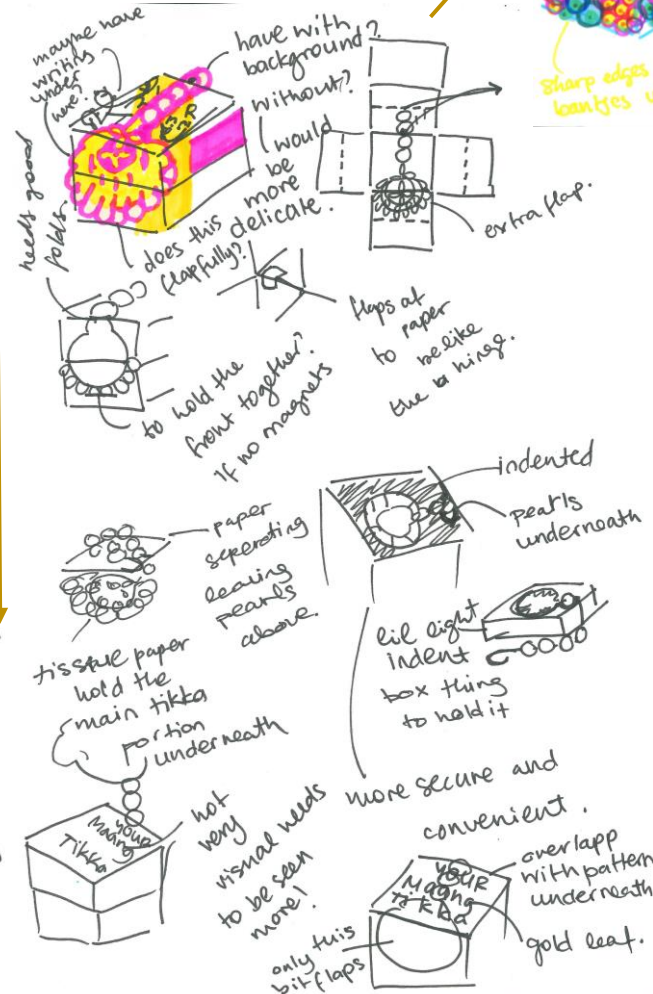
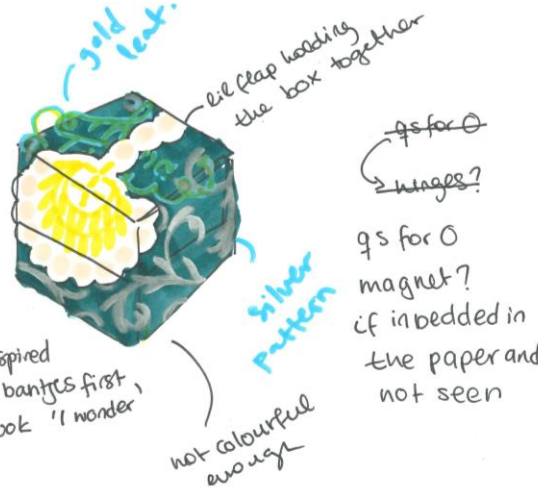
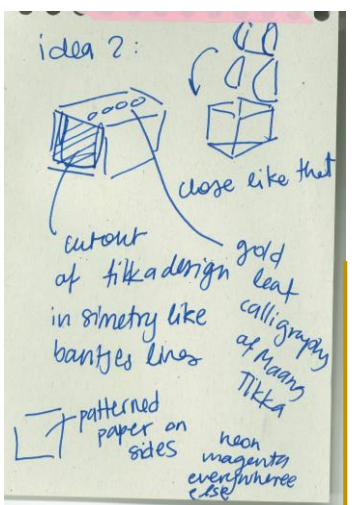
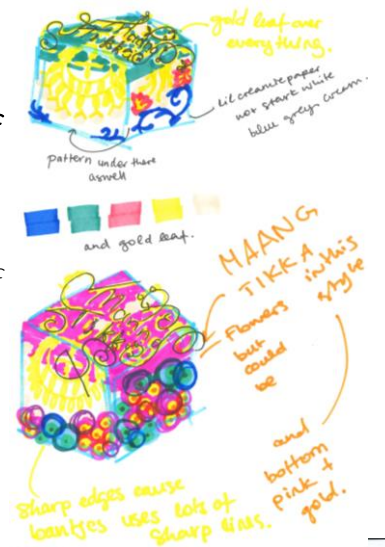
combine of... use their movement as... type in... decorative

Initial packaging ideas

I started off drawing a lot of cube boxes and comparing what mediums, pattern styles and colour palette would work well together.

Using cubes as it is iconographical of an engagement ring box which connects well with Bantjes' love of Valentine's day and love being one of the key symbols in Khathak dance story telling. (Britannica, 2023)

What info would you say about the Indian headress? Look at Marian Bantjes lettering & could you write lettering to resemble the headress?
(I)



Text to include:
• calligraphy of "Maang tikka"
• lil blurb of khatk dancing? X
needs to be personal.
• inspirational quote? = "centering your balance & making you shine"
box because:
→ reusable
→ protects for a long time.

Feedback by tutor (supervised study -17 Oct)
→ very colourful good to use lots of colour
→ add more lettering? think of what text to include
→ maybe illustration of tikka overlapping the box?

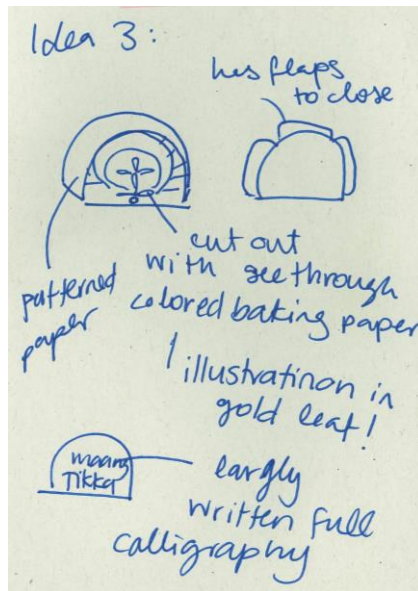
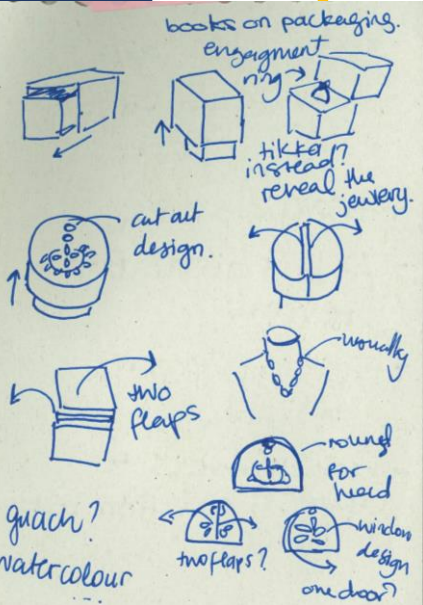
More ideation

Responding to feedback I explored other possible shapes of packaging.

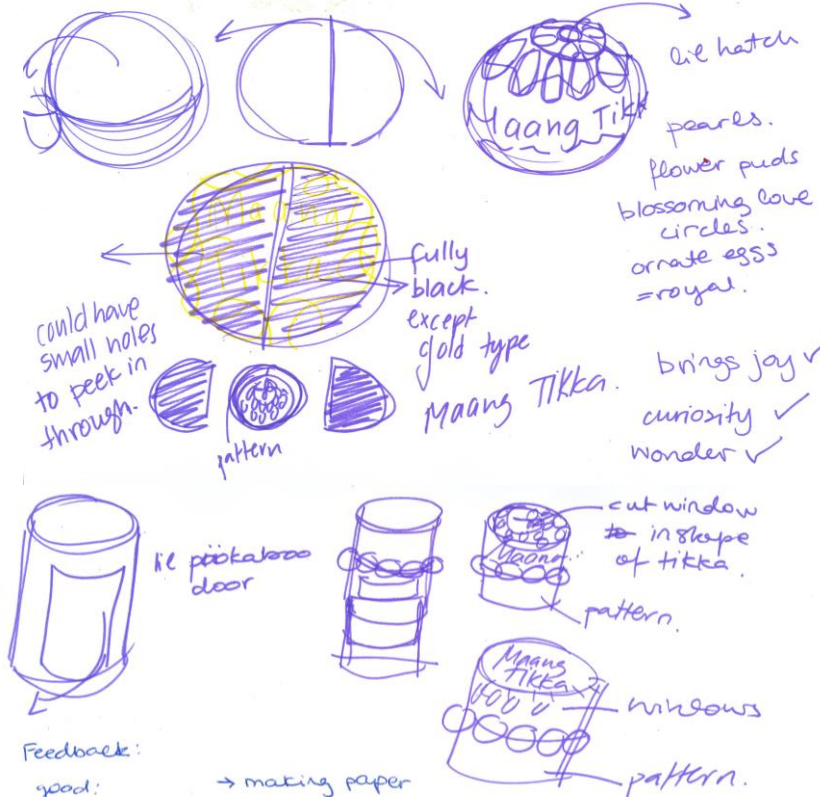
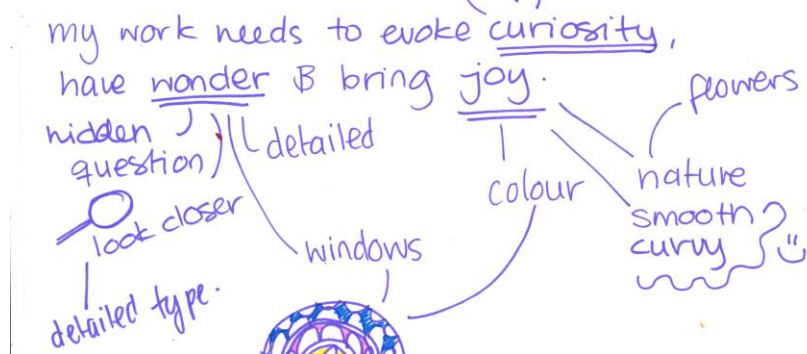
- ① patterned recycled paper
↳ fabric itself
- ② embossed recycled paper.
↳ resembles repetitive pattern on fabric.
- ③ pattern and colour blocking
- ④ using dried flowers for texture.
↳ with paper I have (patterned)

Materials to use:

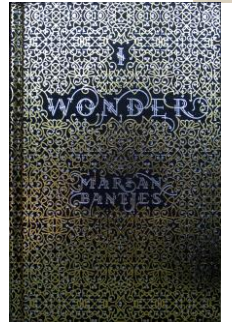
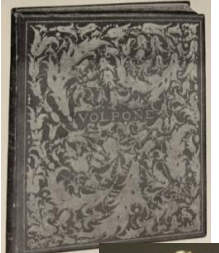
- paper mache!
- baking paper, but coloured.
- screen
- paper cuts? colourful paper (laser cuts)
- ink and? (frisk & film)
- brush pens?



Book about Art Nouveau, pg 84.
"Illustration ought to give to the book an accompaniment of gesture and Her design philosophy decoration, perhaps her book = ornament can enhance content rather than diminish it."
dears us to think (Smith, 2011)
interested in more ethereal qualities like does it bring joy? is there a sense of wonder and does it evoke curiosity.
"Poetry"
less text explore. (from marian bantjes brochure (google doc find it)).



(John Russell Taylor, 1967)



(Lesser, 2017)

After doing more research I explored creating more intrigue in the viewer rather than clear communication.

Low-fidelity prototyping

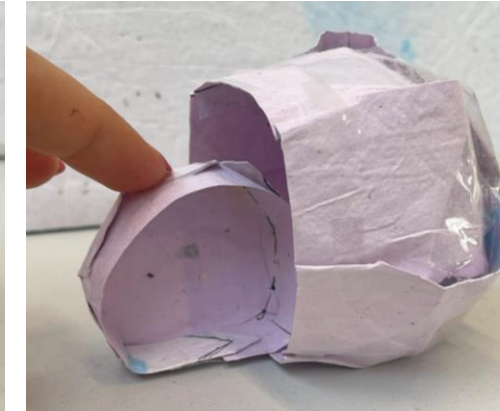
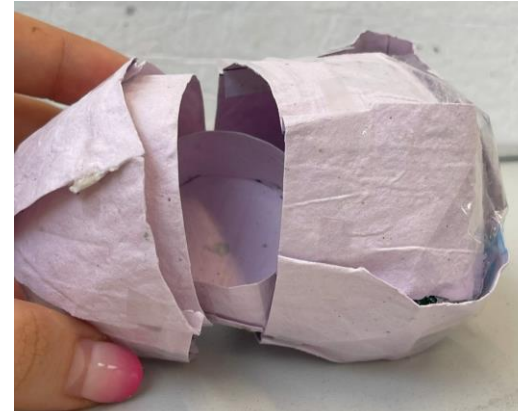
Week 3's Development

Look at the various forms of development and give feedback on the following points:

- 1/ Which elements of the development work seem to best resonate with their practitioner?
What about the selected development elements seems to reflect the practitioner's identity best?
 - patterns, with the pop of colour.
 - keeping it classy.
- 2/ What seems to be the least effective, least clear, or least memorable elements of their work?
Why do you think this is the case?
 - second packaging - internal integrity.
 - The jewellery is very delicate.



These prototypes helped me decide which shape I should go for as I could test out the practicality of the design. The half circle shape is the one I chose as it has novelty and a good balance between structural integrity and the creation of curiosity within the viewer.



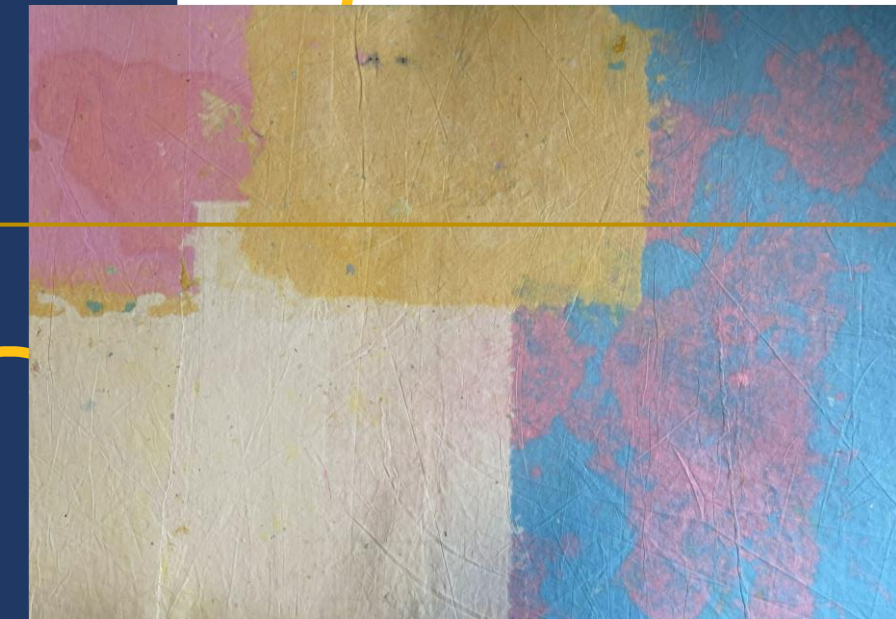
Making patterned paper



As I had already done the introduction to papermaking in Week 3, I started off by designing a pattern for the paper that I wanted to make. I used both mood boards presented above to gain inspiration for the design in both line and colour palette. Then I cut the stencils out of plastic for each colour layer in the design. When I tried to make the paper, I realised that the stencils and design was too



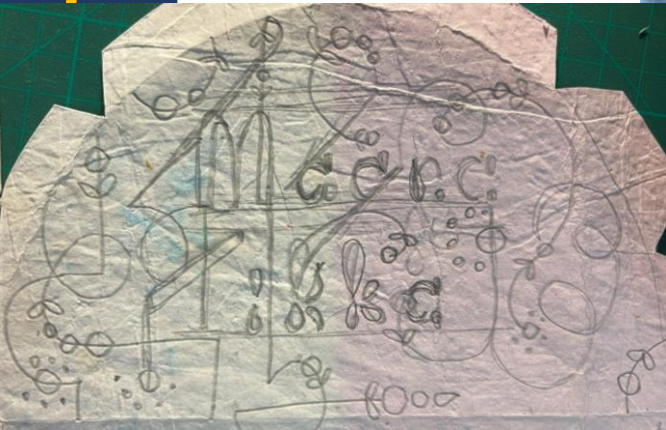
detailed, and the paper became a more pastel colour palette, not fitting the image of luxury I wanted to convey. Therefore, I also made paper of just the colours and experimented with adding glitter for the paper to shine like how in Bantjes' late work she often includes iridescent media. (Bantjes, n.d.) However, this sparkle is not very prominent and thus when making my packaging I used alcoholic markers and then painted on top to create the vibrant patterns visible on the final packaging.



High-fidelity prototyping



Iterating the possible different illustrations for the cutout windows in the front.



Feedback:
good:
→ patterns → making paper
→ cutout with colour. → semi circle → unusual & curiosity, effective, has novelty

meh:
→ hanging maybe damage it? → internal cushioning.

add:
→ cushioning in the exact shape (with tissue paper)

pattern.

open from top

open bottom?

Using my handmade paper, I noticed that it absorbs the water extremely quickly and tends to break down and look blotchy. The paint is also not very vibrant on it.

After choosing the shape of the packaging I wanted to experiment with the designs on it. Here I compare gold leaf to gold paint, and the different possibilities of colours of tissue paper I could use.

Deciding on the shape of the cutout to be folded together by deconstructing the low-fidelity prototype.



The final high-fidelity prototype



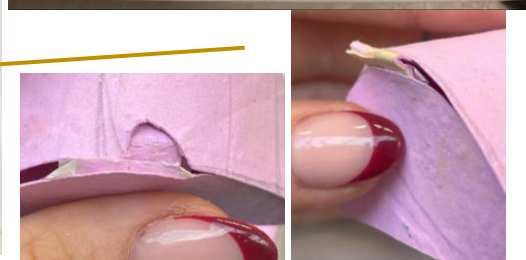
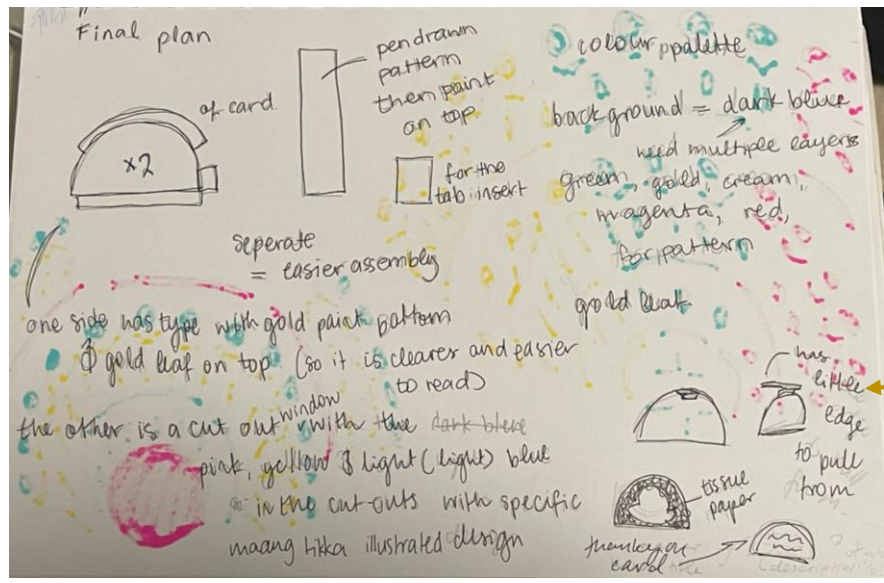
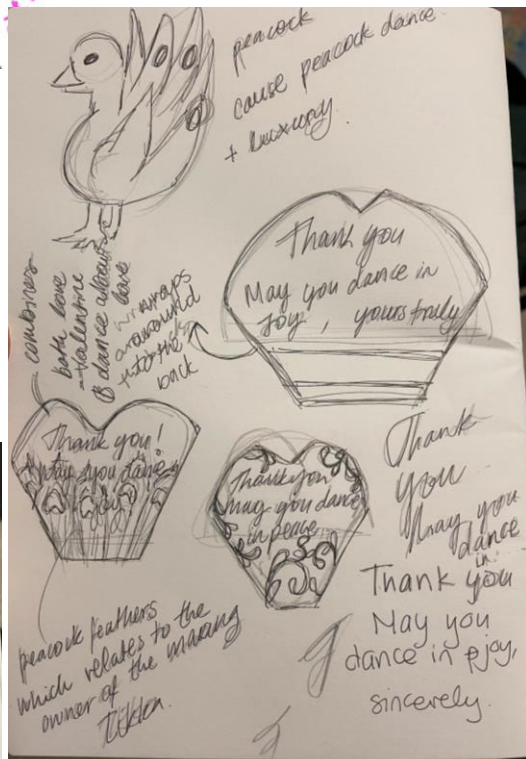
Final packaging plan



Maang Tikka mean all about → indian heritage → royal bright blue, bright green
 gold leaf = good "C" everyone liked it really
 bright green



I chose the dark blue background colour as it provided most contrast whilst still maintaining connotations of luxury. To make the pattern more vibrant I first drew it using alcohol markers and then painted on top. I included the personalized thank you card to improve user experience further implying a sense of luxury.





Final Packaging



Being labelled the “Michelangelo of custom lettering” (Heller, 2014.), Marian Bantjes’ combination of baroque design and modern simplicity forms the basis of her most known work. However, she also enjoys experimenting with psychedelic patterns and visual layers. She is an inspiration to many in the design field (Bantjes, n.d.) with one of her many books called ‘I wonder’ being described as “wondrous, if breathless, display of virtuosic craft” (Heller, 2010) where she describes her unique design philosophy focusing on whether the design brings wonder, curiosity and joy. (Smith, 2011) This type of thinking is considered hearsay in the design industry as Bantjes follows her heart rather than strategy when designing. (ibid) She is not a part of any art movement but rather she picks and combines movements as inspiration to create her detailed and layered work. Her travels, ranging from Asia to Africa, have allowed her to witness calligraphic stylings and vibrant prints, forming her adaptive and breathtaking designs with visual and meaningful structure. These designs have awed many viewers in the design industry with her clients (mainly being other designers and art directors) approaching her for commissions. (Bantjes, n.d.)

Most of Bantjes’ work is client work and thus she chooses to ignore any responsibility she has towards the end users of her design. She even quotes “money talks” underneath Coach Hearth design in her portfolio stating beforehand that she had no desire to design in that style again. (ibid) Thus my packaging, highly decorative with key values of luxury, does not consider viewers with any impairments or ailments. Alongside that, it illustrates the linguistic hegemony also present in Marian Bantjes’ work which is predominantly written in English. (ibid) My artefact: Maang Tikka, **मांग टीका**, a piece of jewellery being traditionally tailor made according to Anika Sarpal, it avoids the grasp of mass-produced consumerism, thus becoming a privileged luxury for the rich. The packaging encrusted in gold leaf, decorated in intricate patterns with rich colours segregates the rich and the poor by only being available to the rich.

The use of handmade paper and painted designs conveys an idea of quality linking closely to ideas of luxury which gives my artefact a higher perceived value. The half circle shape of the packaging mimics a head which is an index towards how the maang tikka should be worn, differentiating from the common trend of cube shaped packaging within the jewellery industry (Packaging of the world, n.d.). The cutout window in the front forms an iconic pattern resembling the maang tikka which resonates with Bantjes as it creates curiosity in the viewer and a need for them to investigate the packaging further. The texture of the gold leaf being cracked and almost worn down connects to the long history of khatak dancing and its gold decorative jewellery and costume, whereas its ability to reflect light makes it eye-catching and intriguing. The perceived affordance of the thumb shaped hole at the top indicates to the user to pull the packaging open in that spot, making it more practical.

This packaging would appear in the homes of the rich who enjoy expressing themselves through kathak dancing and connecting to their Indian culture. It is designed to produce symbolic exchange value through its luxurious connotations, symbols of quality and a personalised thank you note.

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