

MAGGIE GILES

DESIGN PRINCIPLES
SPRING 2019





D I G I T A L P H O T O G R A P H Y



To fully integrate men and women into the political system as equals, we must address the fundamentals that make up equality. Our vocabulary is broadening with the addition of new progressive ideas, but we also must reevaluate terms which in a certain context can hold us back. Citizenship has a very generic definition, but in today's society holds a variety of meanings and controversies. But how does the context of the word change from men to women? As we explore this idea, it's also important to consider the utopia definition we hold for equality, and the realistic next

steps to be taken to get there. This is only possible through participation, and within the feminist movement, there is a clear lack of men participating in this effort. Equality for citizens, regardless of race or gender, can best be brought about by participation in the political process. Both Jones and Hasday manage to discuss the obstacles faced throughout the feminist movement to achieve this ideal reality in which genders work together to reach equal opportunity.

Kathleen B. Jones, author of "Citizenship in a Woman-Friendly Polity," acknowl-

edges the harsh truths that come with being a female and a feminist in society. When we think of the basic rights granted to a citizen, it is easy to overlook some of the gender-specific factors. For example, according to the Bill of Rights all citizens have the right to freedom of speech. Yet, women didn't receive their voice on a greater scale until the passage of the 19th amendment in 1920 granting women the right to vote. We claim that the basic term "citizen" encompasses basic human rights for all, yet as of now the right for women to choose through the Roe v. Wade court decision is at risk of being



overturned. Women fought for decades to gain access to legal abortions, and for 40 years have received safe treatments because of the *Roe v. Wade* case. The restrictions imposed by the states solidifies the fact that “women’s membership in the political community still will be less full than men’s” (Jones 782). For over a century, feminists across the country have been fighting for the same social, economic, and political equality, and it seems the objective of the movement has yet to change. With the recent revival of the movement after the 2016 election, there has been an immense increase

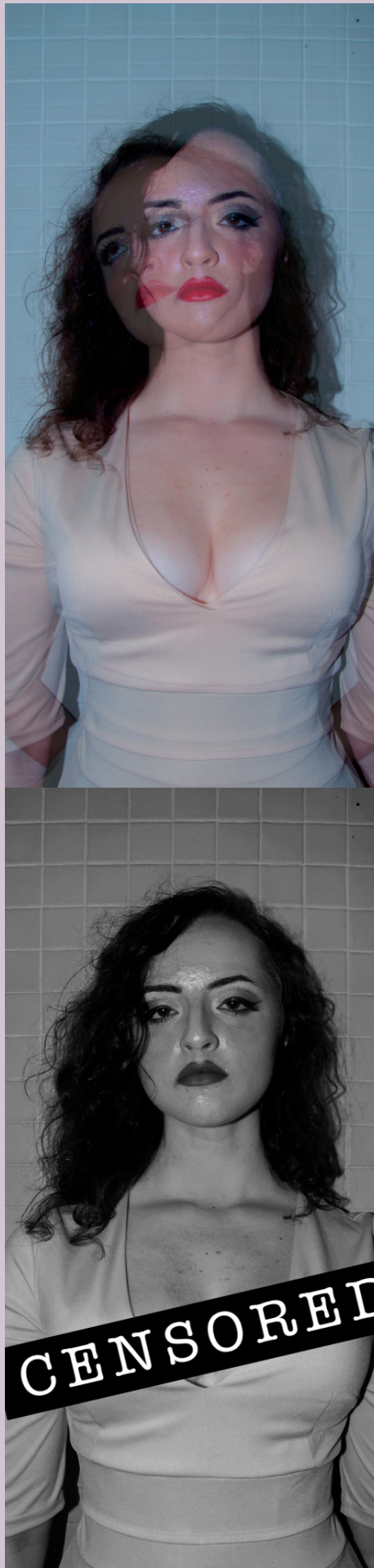
in political participation across the board. Jones addresses the fact that “if women were to become full citizens, then women would have to become like men” (792). For women to take on the roles we perceive as masculine, it would require women to give up a piece of their femininity; but if the roles were reversed, there wouldn’t be an ounce of masculinity spared. Jones sheds light on these issues with a clear bias in favor of the movement, however, her ideas clearly establish the obstacles faced within the liberal, democratic “canon.”

This idea of a constitutional

canon encompasses the themes that make up our constitution: what is included, excluded, and not clearly interpreted. Our founding fathers established clear rights for citizens to ensure their basic human rights, but excluded ideas on sex equality. At the time of its creation, it was implied that white men were the recipients of said rights, and eventually the interpretation of “man” was broadened beyond that small pool of the population. The Constitution is a living, breathing document that has been altered in the centuries since its creation. Based on Jill Hasday’s analysis in her

review, "Constitutional Traditions," it seems that the addition of sex equality laws could only help progress the efforts of feminists. The Supreme Court has faced cases on the subject, but "The Court has little interest in reviewing facially neutral laws, no matter their contribution to women's unequal status, so the Court hears very few sex discrimination suits anymore" (Hasday 25). Hasday sets a clear path for the next generation of feminists, who in her eyes should focus their efforts on reinterpreting the meaning and context of our constitution.

Hasday and Jones both make persuasive arguments, and I believe it's important for this generation to take into account both perspectives when analyzing the modernized mission for the feminist movement. However, I lean more in favor of Jones argument, who analyzed more of the culture we embrace that portrays women in a subordinate manner. Though the addition of sex equality laws is important and overdue, the way we raise the next generations and portray gender roles will have a greater impact. Do redefine these ideas such as what it means to be a citizen in society will adjust the culture we have trapped ourselves within. The idea that the goal of the movement has not changed much in the past century goes to show that men are still held high



above women, and with such a widespread audience through new forms of media, there is a greater opportunity to readjust that culture. Jones asks, "What is it about women's bodies, as metaphor and reality, that makes them unfit for citizenship?" (Jones 791-2). Through new media platforms we are already taking the movement to a new level, and will can the attention and support needed to redefine the Constitution.



Lizard
Intro to Digital Photo
Collage

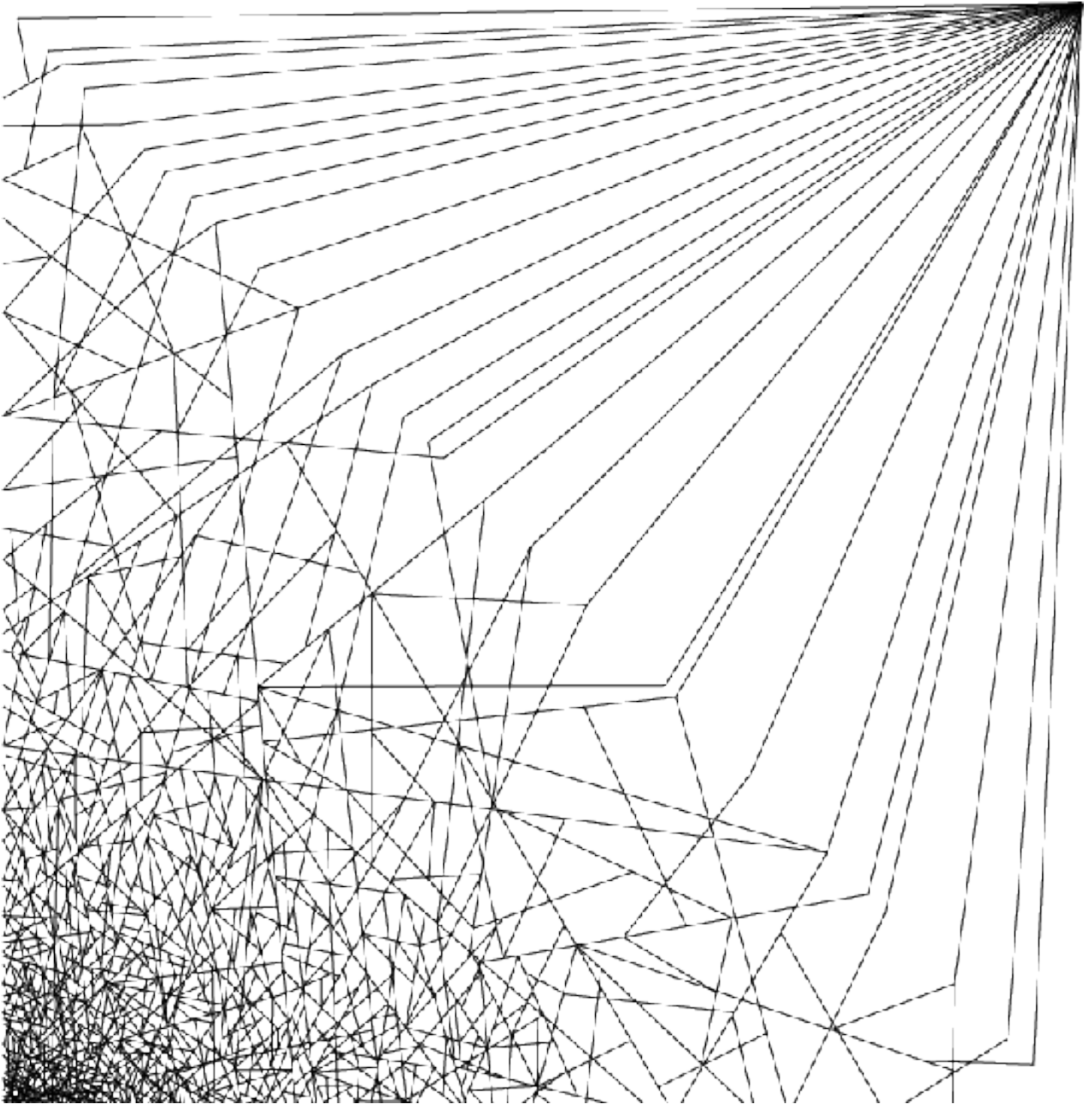
A full-page photograph of a woman with long, wavy brown hair. She is wearing a dark green, long-sleeved button-down shirt under grey and white checkered overalls. Her head is tilted back, her eyes are closed, and her right arm is raised behind her head. The background is a solid, dark teal color. The lighting is soft, highlighting her face and the texture of her clothing.

Lizard
Intro to Digital Photography
Gender Stereotypes



design principles.

Helvetica



Designers incorporate a mix of techniques into their art form that separate them from the traditional idea of “art,” and placing them into a category of creative problem solvers. The limitations of a good designer are found in the problem itself; there are no creative limitations because the problem being solved is the only hindering factor. A client will not seek out an artist to solve their problem, because art is an expression of an idea to be interpreted by the public at large. When a designer is sought out by a client, they are hired to come up with one uniform solution given factors of the project. Design differs from art because it is not an expression from the creator, rather, “a method of action” (Eames

14). It is hard to refer to a design as art because it cannot be interpreted by the masses when it was designed to for a specific subject. However, feedback is a factor that places design in close proximity to fine art. Without feedback, there is no way for a designer to test the efficiency of their product. When a design withstands the test of time, as a solution that fits and appeals to a greater audience, it can then be defined as “art.” This idea is hard to achieve, seeing that most designs are ephemeral, or short term solutions. This does not apply to all designs, because some solutions have been proven to maintain significance. The typeface Helvetica has proven to be a solution, or design, with permanence.

When evaluating the 2007 film, *Helvetica*, the font has proven itself to be unchangeable. Created in 1957, the typeface was a solution to the world’s (specifically the Unit-

ed State’s) need for a modernized, uniform text. Type designers described Helvetica as something that “seems like air, or gravity...it’s just there.” It’s creation as a “modern” solution

ing the design world. Helvetica’s purpose is to do exactly that, and without a change in the objectives of a designer, then there is no need to change the typeface that revolu-

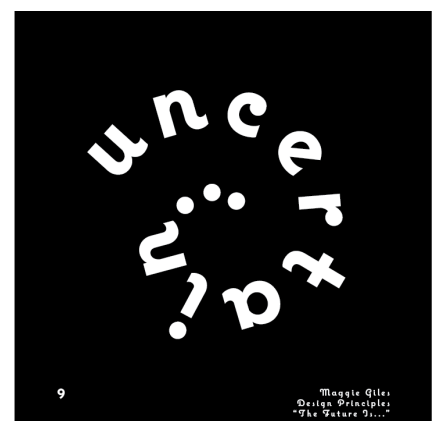
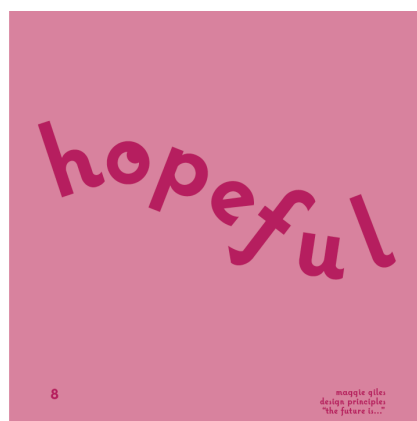
need, what problems are ahead for designers to solve. Type designers in the *Helvetica* film comment on the beauty and frustration that comes with the presence of Helvetica, because their job is to articulate the problems that Helvetica does not address through their own designs. The need to clearly articulate your words is a key aspect of the design process, because a designer must specify the intent of their solutions in order for it to be executed properly. Designer’s accumulate skills that allow them to create the client’s idea of a “good design” by identifying the obstacles and sensibly and artistically overcoming them.



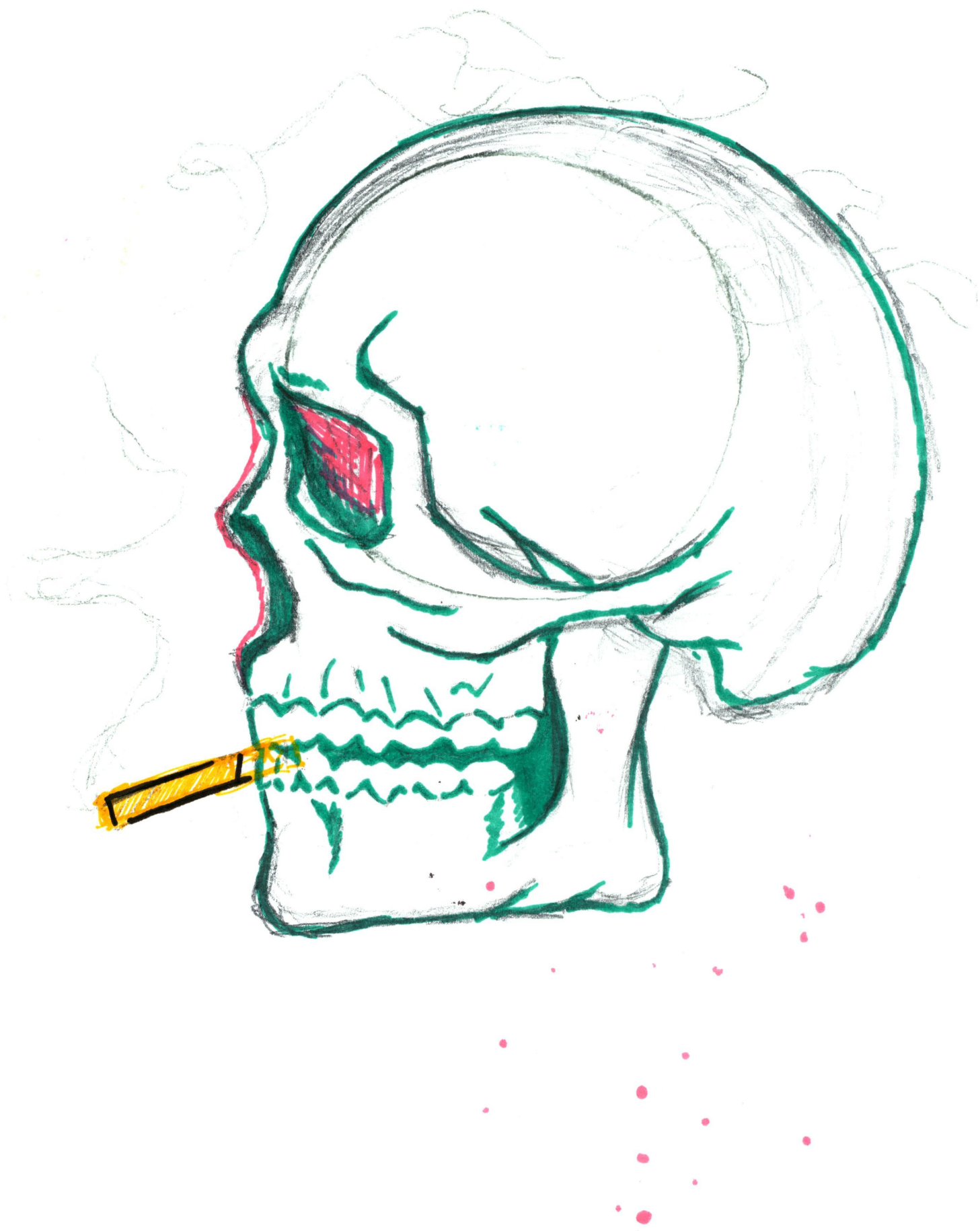
during the beginning of a modernist movement has maintained its value over the years. Today, designer’s continue to strive towards reforming past designs and modernizwill

tionized modernism. When American designer Charles Eames was asked about the future of design, he had no answer. There is no way to determine what the world will

The Future Is...



Maggie Giles
Design Principles
"The Future Is..."



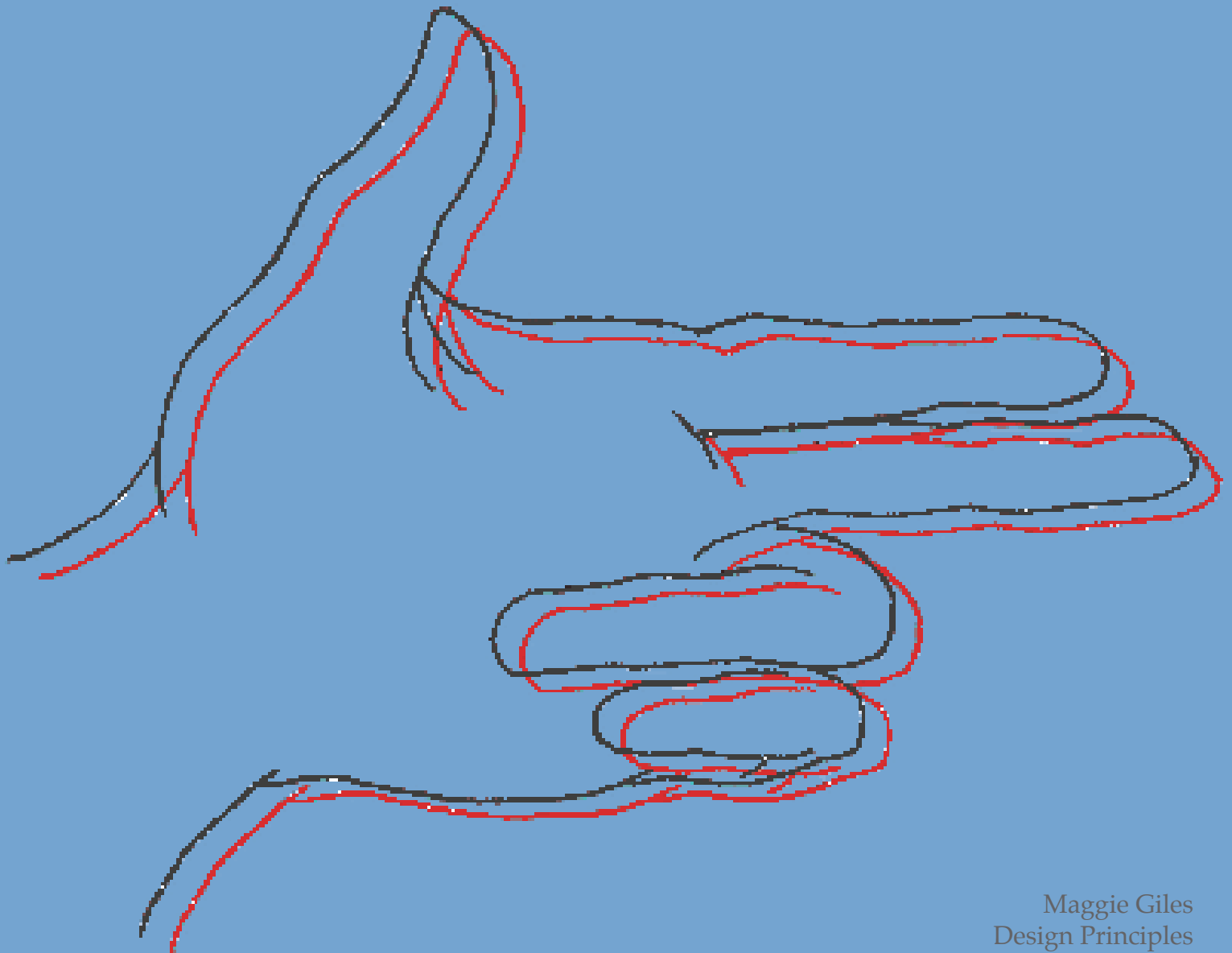


Maggie Giles
Design Principles
#Truth



#NeverAgain

STUDENTS ARE WORKERS. Protect our Futures.



Maggie Giles
Design Principles
Students Are Workers

#NeveRAgain



INTRODUCTION TO MEDIA STUDIES

THE WORK OF ART IN THE AGE OF MECHANICAL REPRODUCTION

Walter Benjamin's work is focused on this idea of aura, emphasizing the experience that comes with historic artwork. He exclaims that, "The presence of the original is the prerequisite to the concept of authenticity," meaning that from this elitist perspective, the ability to say one has experienced this aura is in and of itself "authentic" (Benjamin 3). To be authentic is to be acknowledged as the most genuine and significant, and by experiencing such authenticity it credits one with higher levels of respect. This concept still holds up today, utilizing social media platforms to portray on a wider scale our own aura and authenticity. These ideas have been synthesized to the term "aesthetic," which credits someone with their appreciation for art and often times their aura or their artistic experiences. New technologies allow us to view artwork unauthentically

online, but it also allows us to seek validity on media networks for experiencing such authenticity. Benjamin addresses the fact that manufacturing of artwork destroys that aura, and with the availability of smartphones, anyone can reproduce art, lowering the overall standards for authenticity. When it comes to film versus the art of theater and performance, we still hold live performances above movies in it's substance and credibility as authentic art. However, with a lower standard for what is a genuine experience, the world of film has taken over as a new aura society seeks to be a part of. Through new media such as Instagram or Twitter, we validate this aesthetic with our participation in the hype of new content. Broadway performances are still a sign of sophistication, because the performance given by the actors is not skewed by the lighting, angles or direction of the camera and

team of producers. Live performances provide the audience with the most genuine experiences and emotions from the actors. Benjamin makes an intriguing point to tie up his analysis of different forms of art and the aura of the experience; he explains that the relationship between man and the art is dependent on their ability to focus on the content in front of them. He goes on to explain that, “art demands concentration from the spectator...A man who concentrates before a work of art is absorbed by it...the distracted mass absorbs the work of art” (18). The reception of artwork is a skill that many today have trouble developing, because media content requires very little attention itself. Art is created to tell a story, and the depth of this story is only understood by those who seek to find it. So with this strive to have an authentic experience with artwork,

the use of new technology does not prevent us from this aura. If one can understand the story being told by the artist and the emotion behind it, then that is the most genuine experience one can have with art.





MAGGIE GILES

NEW MEDIA, YEAR I

2018-2019