

# KAFKA

The Metamorphosis



## **Artist Statement**

### **Adam Maxwell**

As an artist I've always felt like I walk a fine line between art and business, and I have been trying to resolve that for most of my college career. Then I came across a quote from the famous designer Henrik Fiskar, "If design isn't profitable then it's art" and this really managed to sum up my thoughts. I am an artist and creative type, but my context isn't some social or political issue, it's business. I used to joke about being a mercenary artist, but as time goes on this playful jibe has become closer to the truth. I am always trying to push artistic boundaries, find new trends, and try new ideas, but in a modern world I find that money is my biggest motivator. My art isn't for me; it's for my boss and for the public at large. We are surrounded on all sides by advertisement and branding at all times. So why shouldn't it be good design? I have the skills and the capability of making the world a more beautiful place. The most successful brands in America that become household names such as Tesla, Beats by Dre, and Apple all build from the idea of design, and usability. Many people buy these products because of their design and branding. It's about the image these things create, and the brand that has been built around them. This is where I make my difference.

|                   | <u>Title</u>               | <u>Media</u>         | <u>Original Format</u>                          |
|-------------------|----------------------------|----------------------|---|
| <b>Figure 1:</b>  | Kafka Memorial             | Poster Art           | Stencil, Photoshop, Illustrator, 70 in x 100 in |
| <b>Figure 2:</b>  | Modern Logo                | Vector Logo Art      | Illustrator                                     |
| <b>Figure 3:</b>  | Modern Club Interior 1     | Digital Illustration | Photoshop, Illustrator                          |
| <b>Figure 4:</b>  | Modern Club Interior 2     | Digital Illustration | Photoshop, Illustrator                          |
| <b>Figure 5:</b>  | Flat Modern Package Design | Digital Illustration | Illustrator                                     |
| <b>Figure 6:</b>  | Package Design             | Digital Illustration | Photoshop, Folded Card Stock                    |
| <b>Figure 7:</b>  | Smithsonian Face Cards     | Digital Illustration | Stencil, Photoshop, Illustrator                 |
| <b>Figure 8:</b>  | NPGS Logo                  | Vector Logo Art      | Illustrator                                     |
| <b>Figure 9:</b>  | Biodiversity Poster        | Poster Art           | Photoshop, Illustrator, 48 in x 120 in          |
| <b>Figure 10:</b> | Conserve Poster            | Poster Art           | Photoshop, Illustrator, 48 in x 120 in          |
| <b>Figure 11:</b> | Mailer Side A              | Digital Illustration | Illustrator, 17 in x 22 in                      |
| <b>Figure 12:</b> | Mailer Side B              | Poster Art           | Illustrator, InDesign, 17 in x 22 in            |
| <b>Figure 13:</b> | Living Smaller Spread      | Digital Illustration | Illustrator, InDesign, 17 in x 11 in            |

# KAFKA

## The Metamorphosis



Figure 1: Kafka Memorial

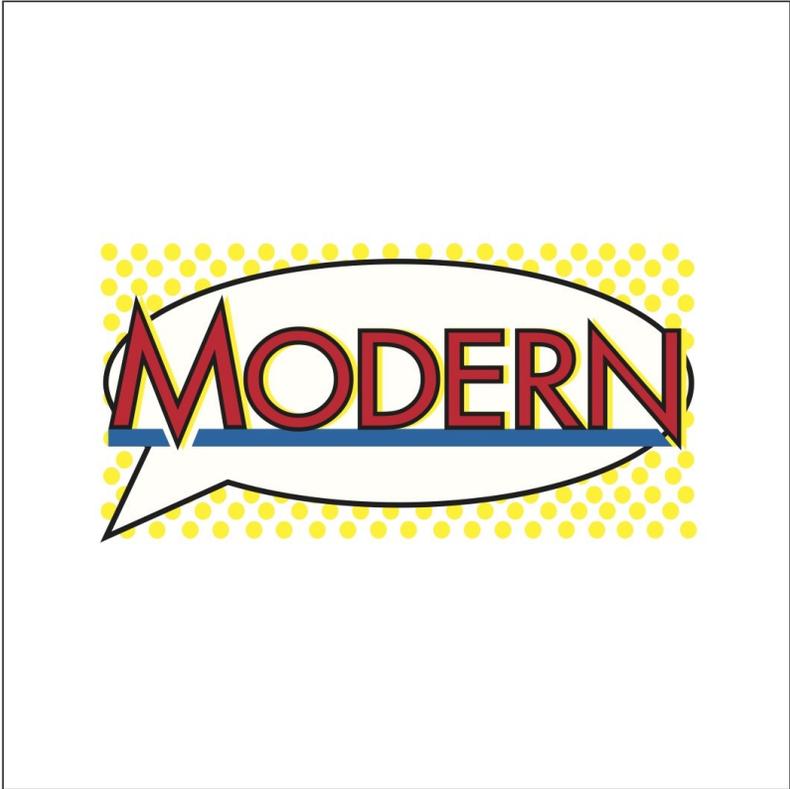


Figure 2: Modern Logo



Figure 3: Modern Club Interior 1



Figure 4: Modern Club Interior 2

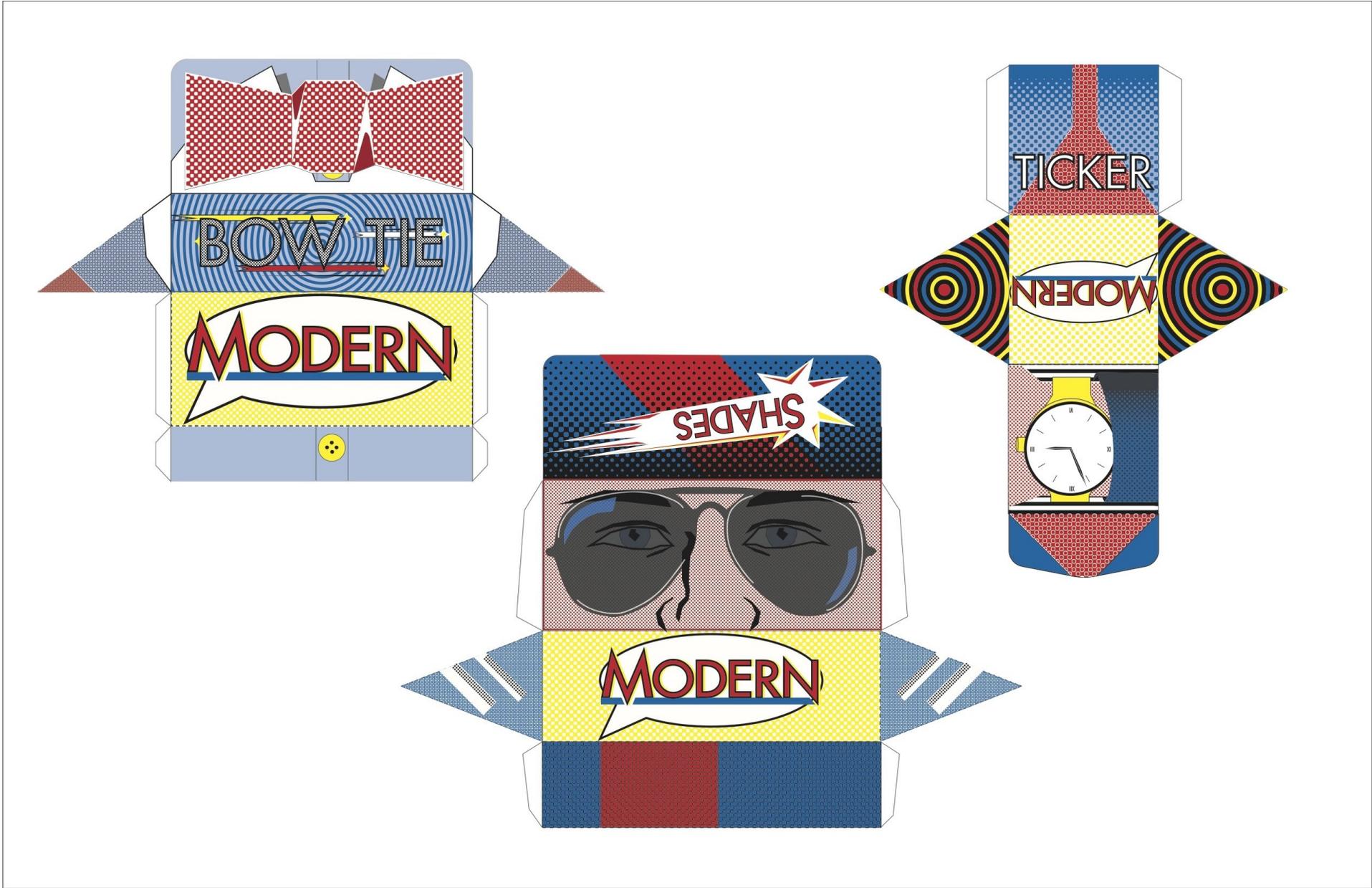


Figure 5: Flat Modern Package Design



Figure 6: Package Design

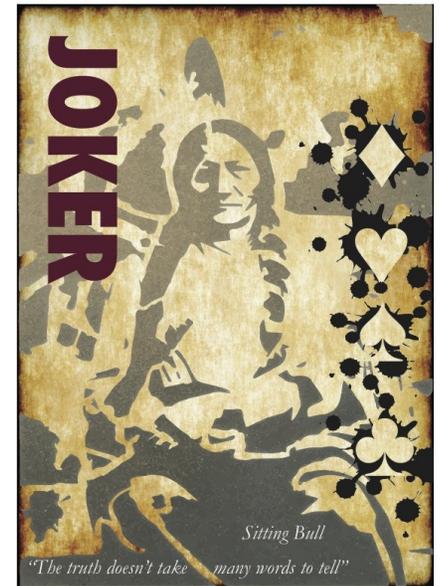
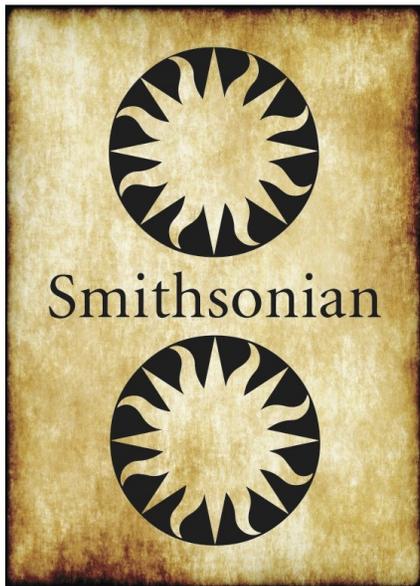


Figure 7: Smithsonian Face Cards



**NPGS**

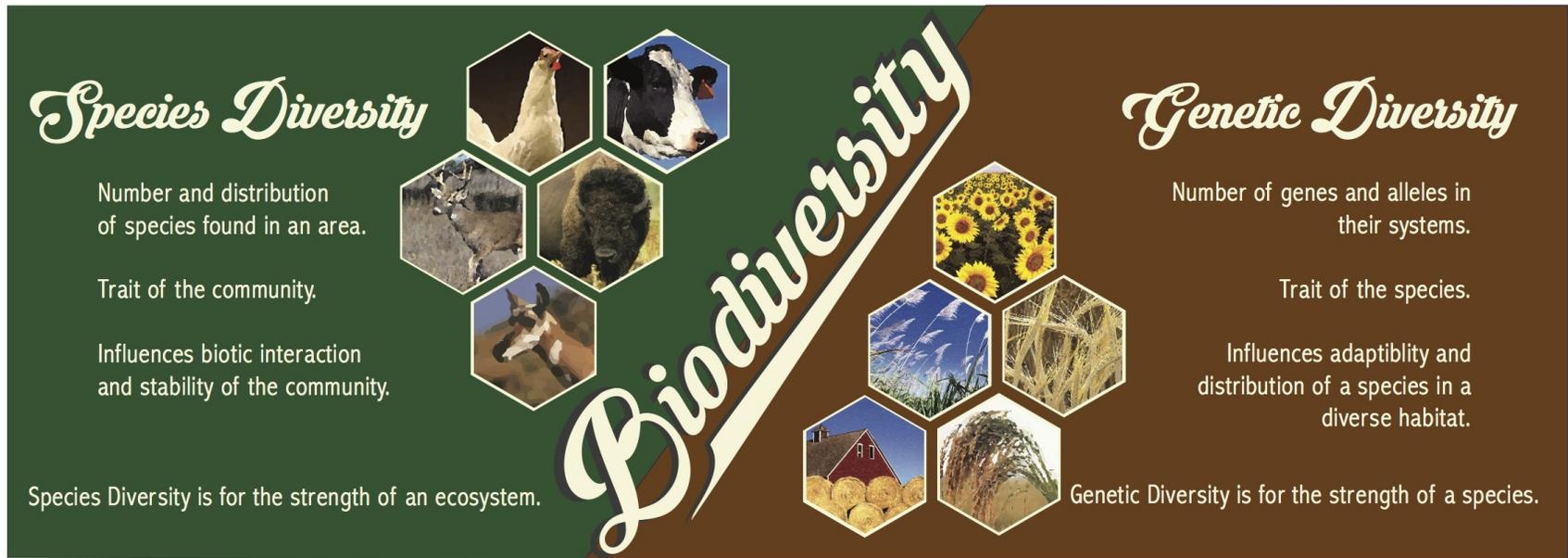
National Plant Germplasm System



**NPGS**

National Plant Germplasm System

**Figure 8:** NPGS Logo



The poster is divided into two main sections: a green left side for 'Species Diversity' and a brown right side for 'Genetic Diversity'. A central diagonal banner with the word 'Biodiversity' in a large, white, cursive font runs across the middle. The green section features five hexagonal images: a white chicken, a black and white cow, a greyhound dog, a bison, and a pronghorn. The brown section features five hexagonal images: a field of sunflowers, a blue sky with white clouds, a field of wheat, a red barn with yellow hay bales, and a haystack. Text descriptions are provided for each section, and a concluding sentence is at the bottom of each side.

## *Species Diversity*

Number and distribution of species found in an area.

Trait of the community.

Influences biotic interaction and stability of the community.

Species Diversity is for the strength of an ecosystem.

## *Genetic Diversity*

Number of genes and alleles in their systems.

Trait of the species.

Influences adaptability and distribution of a species in a diverse habitat.

Genetic Diversity is for the strength of a species.

# *Biodiversity*

Figure 9: Biodiversity Poster

# Why Conserve?

**Improve Use:**

**Make a wide range of materials available for:**  
 Food Security  
 Fiber, Medicine and Fuel Needs  
 Sustainable Farms and  
 Pollinator support Revegetation

**Respond to changes in:**  
 Insect and Disease Resistance  
 Markets  
 Climates and Soils

**Protect from Loss:**

**Agricultural Modernization/Globalization**  
 Fewer traditional varieties planted

**Environmental changes**  
 Habitat loss  
 Climate change

**Catastrophic loss**  
 Diseases  
 Natural disasters

**Figure 10:** Conserve Poster

## Mission:

The mission of the Plant Genetic Resources Unit is to acquire, maintain, characterize, and distribute plant genetic resources of selected fruit and vegetable crops, including apple, grape, onion, tomato, and vegetable Brassica crops, and to develop new precocious and productive apple rootstocks resistant to pests, diseases, and environmental stresses.

**INPGS**  
National Plant Germplasm System

National Center for Genetic Resources Preservation  
1111 South Mason Street  
Fort Collins, CO 80521-4500



Figure 11: Mailer Side A



→ **Protecting** ←

the world of

**TOMORROW**

with the

**Biodiversity**

of

***Today.***



Figure 12: Mailer Side B



# Living Smaller

By: Witold Rybczynski

Illustrated by: Adam Maxwell

IN May of 1990 my colleagues and I built a demonstration house on the campus of McGill University, in downtown Montreal, to test a thesis of ours: if people thinking of changing houses could experience the advantages of high-quality, smaller, more flexible, and more adaptable houses, they might actually choose smaller rather than larger quarters. The Grow Home was small (1,000 square feet); it included unpartitioned space; it was adaptable to different households; it used good-quality finishes and materials. And it was a row house, only fourteen feet wide. The construction cost was about \$35,000, which meant that the selling price in Montreal, including land and all development costs, would have been less than \$60,000 -- about half the price of an average single-family house in Montreal at the time.

The house was fully furnished (by a Swedish manufacturer of do-it-yourself furniture), and it was open to the public for three weeks. Each day a stream of people made their way up the stairs to the porch and through the house. As they approached the house, their first reaction was usually "Isn't it tiny!" And the Grow Home was tiny -- fourteen feet is unusually narrow for a row house. Its smallness was exaggerated by its site: it stood alone, like a slice of bread removed from a loaf, surrounded by large university buildings. The Grow Home resembled a doll's house, albeit an elegant one, since the facade was designed in the traditional manner.

**Figure 13:** Living Smaller Spread