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### Artist Statement Joshua LaSala

After the Industrial Revolution our world experienced a massive increase in the amount of physical information that we experience around us today. Graphic design was a development in response to this influx. The modern practice of graphic design was born out of the need to facilitate effective communication, and I believe that nothing has changed in this respect.

My work strives for clarity through simplicity, a seemingly effective method in the realm of visual communication. My work also strives to create unique connections between content and form, if done correctly, I believe that a piece will operate as both a work of art and an avenue in which effective communication occurs. More specifically, when content and form are effectively balanced, I believe that a piece is more likely to be successful. It is my job as a designer to clearly communicate while consistently bringing a creative edge. I am influenced and inspired by designers such as Stephan Sagmeister, Paul Rand, Paula Scher, AM Cassandre, and Miton Glaser.

#### Media/Original Format

Figure 1:	CSU Triathlon	Design for 2014/15 CSU Triathlon team jersey sets, digital media, 11x17"
Figure 2:	Flume Vinyl Record, back	Concept design for vinyl record packaging, digital media, 11x17"
Figure 3:	Flume Vinyl Record, front	Concept design for vinyl record packaging, digital media, 11x17"
Figure 4:	Foodie-ism as Youth Culture	Magazine spread, digital media, 16x17.75"
Figure 5:	Mind Webs, Brittany	Concept design for IPad application, 10x15"
Figure 6:	Mind Webs, Logan	Concept design for IPad application, 10x15"
Figure 7:	Mind Webs, Mike	Concept design for IPad application, 10x15"
Figure 8:	Mind Webs, Tower	Concept design for IPad application, 10x15"
Figure 9:	Student Gratitude Poster, green	Poster design for annual student gratitude event, 11x17"
Figure 10:	Student Gratitude Poster, orange	Poster design for annual student gratitude event, 11x17"
Figure 11:	Student Gratitude Poster, white	Poster design for annual student gratitude event, 11x17"
Figure 12:	Student Gratitude Poster, yellow	Poster design for annual student gratitude event, 11x17"
Figure 13:	The Secrets of Color	Magazine spread, digital media, 16x17.75"
Figure 14:	X-Ray Lasers	Poster design for 14 <sup>th</sup> Annual X-Ray Laser Conference, digital media, 11x17"
Figure 15:	X-Ray Lasers	Poster design for 14th Annual X-Ray Laser Conference, digital media, 11x17"

<u>Title</u>





Figure 1: CSU Triathlon.



Figure 2: Flume Vinyl Record, back.



Figure 3: Flume Vinyl Record, front.

MICHEAL

n the Tuesday before we meet, Diane Chang sends me a list of places where she wants to eat in the coming week. Here it is, in alphabetical order: ABC Kitchen, Abistro, Bhojan, Bianca, Cafe Katja, Char No. 4, Coppelia, Cotan, Diner, Eisenberg's, Han Joo Chik BBQ, Henan Feng Wei, Marlow & Sons, Schnitzi, St. Anselm, Sun in Bloom, Tanoreen, Upstate Craft Beer & Oyster Bar, Vinegar Hill House, and Wondee Siam. For our dinner, she eventually settles on Wondee Siam II, on Ninth and 54th (but emphatically not the original Wondee Siam, on Ninth and 53rd).

Chang arrives at the tiny Thai place with her friends Jasmine, a stylist, and Marcos, a graphic designer. They, too, have their food bona fides: Marcos snaps quick photo rd the plates in front of us.

Petite and stylish, with a self-consciously goofy smile, Chang works in online and social-media marketing. She is, in culinary parlance, a civilian—her job has nothing to do with New York's sprawling food industry or with the chattering class that's gathered around it. Her leisure time and modest discretionary income, however, are devoted almost entirely to food and restaurants.

"I'm not a foodie, I just like what I like," she says. "Yes, I know, it's just like hipsters saying, 'I'm not a hipster.' " (The cliché cracks her up.) "But it's like when my boss says, 'Oh, you're such a foodie.' I'm like, Oh God. When I hear the word foodie, I think of Yelp. I don't want to be lumped in with Yelp." Just then, her iPhone goes off, and I glimpse her screen saver. It's a close-up photo of a pile of gnarly, gristly pig's feet, skin singed and torn, half-rendered fat and pearlescent cartilage beaming back the flash. The dish is from a tiny food stall in Taipei, she tells me. "It's braised in a soy-based sauce, and they serve it on rice with pickled mustard greens."

There have, of course, always been people in this town for whom food is a serious cultural pursuit. Traditionally, they have been older, white, and affluent. Knowing the newest and finest restaurants to frequent and where to find the very best things to eat have long been essential New York status markers. One of the main hallmarks of twentysomething life, on the other hand, has typically been to not give a shit what and where you eat. As recently as the late nineties, a steady diet of burritos and takeout Chinese, with an ironic-but-not-really TV dinner thrown in now and then, was part of the Generation X ethic. An abiding interest in food was something for old people or snobs, like golf or opera. The notion of idolizing chefs, filling notebooks with restaurant "life lists," or talking about candied foie gras on a date was out-and-out bizarre.

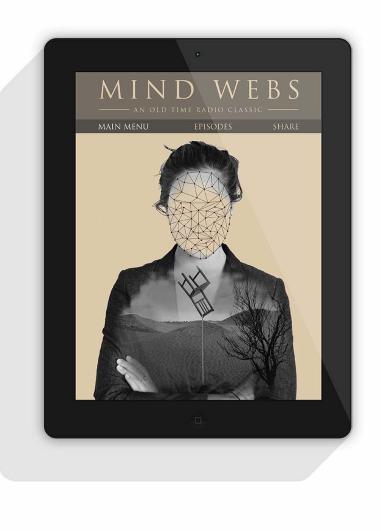
Lately, however, food has become a defining obsession among a wide swath of the young and urbane. It is not golf or opera. It's more like indie rock. Just like the music of, say, Drag City bands on a nineties campus, food is now viewed as a legitimate option for a hobby, a topic of endless discussion, a playground for one-upmanship, and a measuring stick of cool. "It's a badge of honor," says Chang. "Bragging rights." She says she disliked M.Wells, last year's consensus "It" restaurant, partly because of "the fact that everybody loves it, and I just don't want to believe the hype." The quest for ever greater obscurity, a central principle of the movement, reaches a kind of event horizon in Chang's friend James Casey, the publisher of an idiosyncratic annual food magazine called Swallow.

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28 | New Yorker

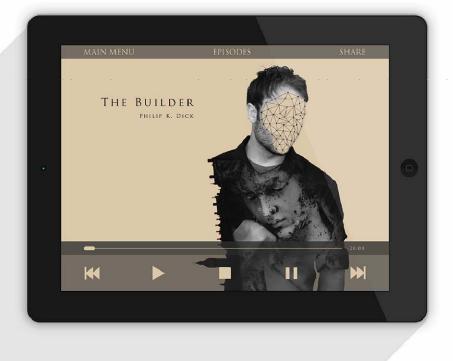
27 | New Yorker

Figure 4: Foodie-ism as Youth Culture.









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### Figure 7: Mind Webs, Mike.





Figure 8: Mind Webs, Tower.



### PIECES OF OUR SUCCESS

## AMAZING WHAT WE CAN MAKE... WHEN SOMEONE PICKS UP THE PIECES.



Figure 9: Student Gratitude Poster, Green.

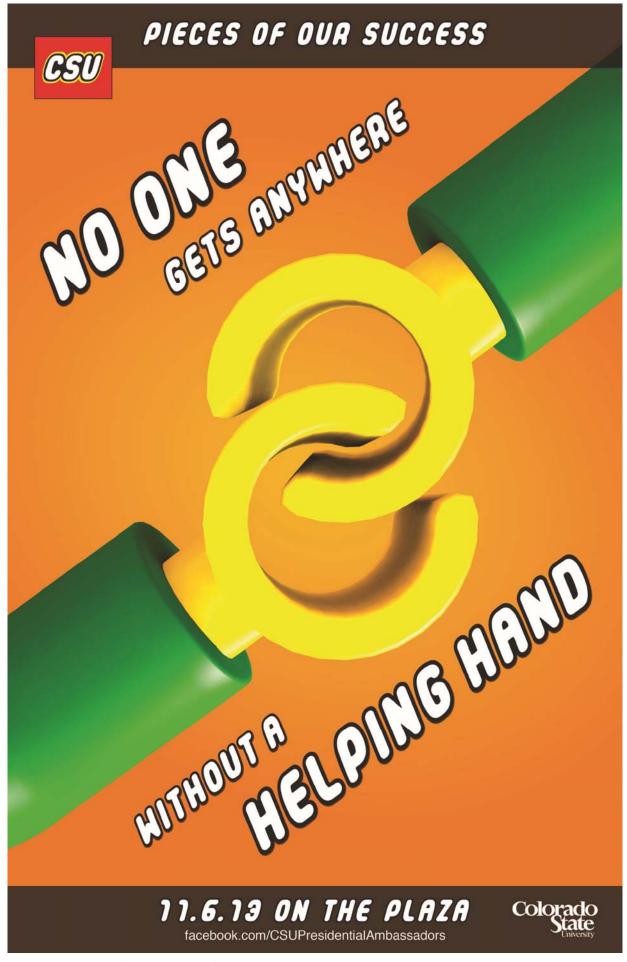


Figure 10: Student Gratitude Poster, orange.

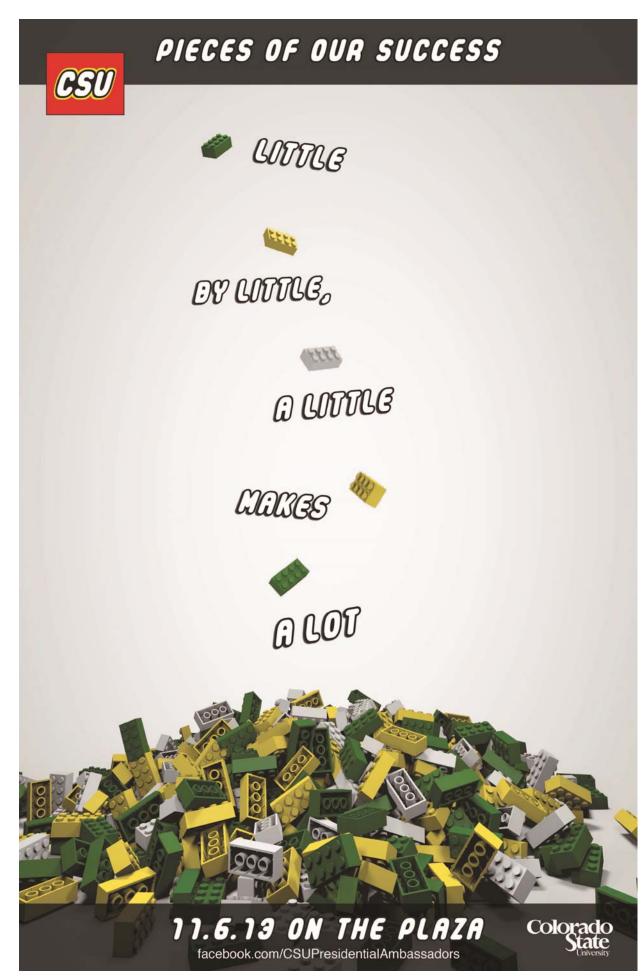


Figure 11: Student Gratitude Poster, white.

### PIECES OF OUR SUCCESS

CSU

# HILL YOU PICK UP THE DRICK?

## **11.6.13 ON THE PLAZA** facebook.com/CSUPresidentialAmbassadors



Figure 12: Student Gratitude Poster, yellow.

# THE SECRETS OF COLOR

SEBASTIAN SMEE





The orange rectange is paired with

its complimentary, bringing out

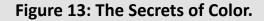
its true color and making

it seemingly vibrant.

The orange rectange is paired with an analagous color, high lighting their differences and muddying its color.

The orange rectangles in the right and left squares are the same color. The interaction with surounding color causes them to look different from one another.

33 | November 2015



The Atlantic

### A BAUHAUS ARTIST'S CLASSIC, WITH A NEW APP, IS EYE-OPENING.

t one end of our bathtub is A demolition derby of plastic ducks, a dinosaur, and a mermaid Barbie in a form fittingpink and blue outfit, her brightblond hair streaked with red and blue. The dinosaur is orange (what colors were dinosaurs?), with a tiger's black stripes fanning out from its backbone. The ducks are bright yellow-naturally-but also hot pink, shiny black, and in one case (because there should be no limit to a child's delight) a squeezable spectrum of green, purple, orange, yellow, and blue.

We grown-ups, of course, have our own "beautifully, potically keep getting "more capable and certainly more colorful." That hype came from Apple's design guru, flacking the leap beyond shades of gray and chrome in 2013: the iPhone 5c in white, blue, yellow, pink, and green, with mix-and-match cases "designed to add fun," not "just to add some protectio who isn't entranced by the vibrantly pleasing surfaces of to add protection." Who isn't entranced by the vibrantly pleasing surfaces of things in an intoxicatingly colorful world—although who hasn't also been taken aback by the weird unreality of it? "Food-coloring pink, dead yellow," my wife sighed as she shopped for her new toy, settling on a dark-gray device with a white case.

As the American silk dealer Ward Cheney had already figured out back in the 19th century, "Color is one of the most

#### JOSEF ALBERS'S INTERACTION OF COLOR WAS HAILED AS A "GRAND PASSPORT TO PERCEPTION."

influential factors in the saleability of products." He had no idea what a neon surfeit of manufactured color—dyed, painted, digitized—lay ahead as the engine of consumerism amped up childish enchantment into churning desire for, as Apple puts it, "bright combinations," the more, the better. By now, the electrical and chemical industries, and the expert "colorists" hired by countless companies, have applied their magic to far

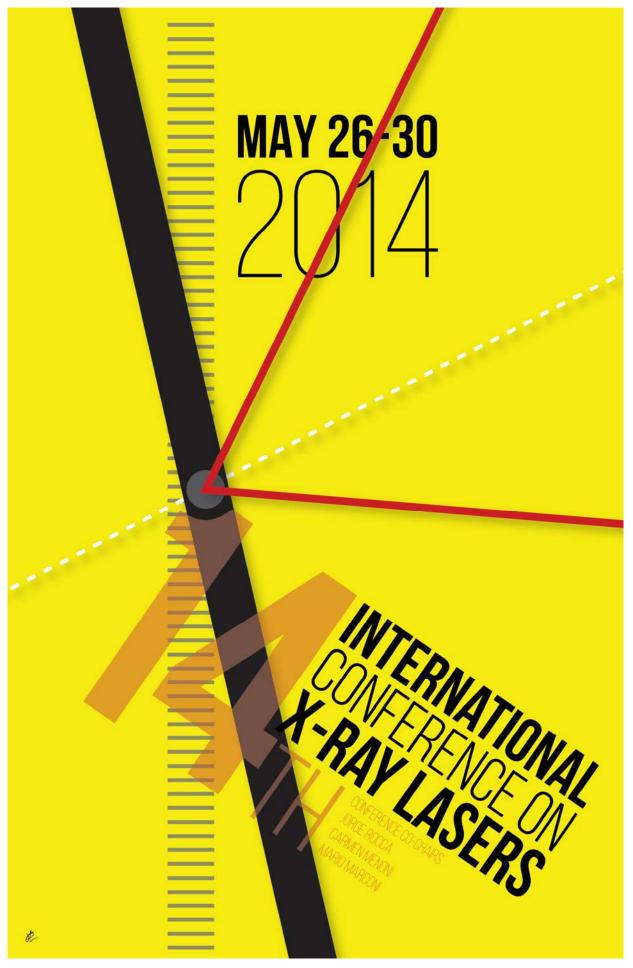


Figure 14: X-Ray Lasers.

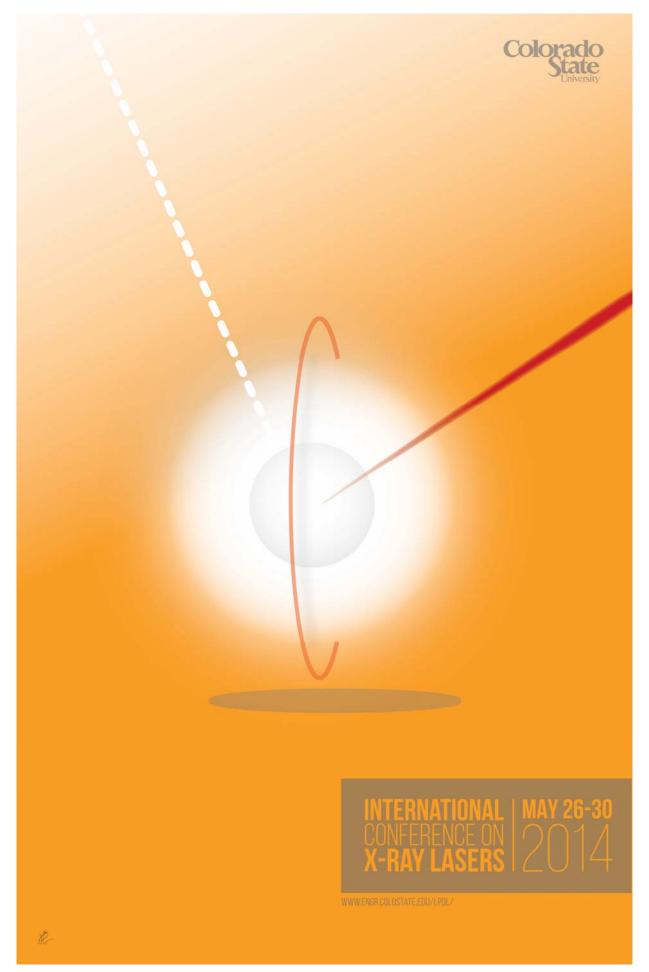


Figure 15: X-Ray Lasers.