



## Projection<sup>2</sup>

### 1 Abstract (min. 200 words)

My practice can be defined as “visual expressions of creative consciousness” from a personal standpoint view as a creative practitioner and educator.

The creative process is one of the most studied (think of double diamond design process, Bono’s thinking hats, etc.) but it is also the most mysterious, as it has a mystical and intuitive aspect to it.

Being a reflective practitioner myself, I find meditation an important and relevant practice/tool/skills that supports my reflections and consequently impacts my work.

During Projection<sup>1</sup> the question “What is creative consciousness and what it means for graphic communication design?” remained unanswered. For Projection<sup>2</sup> I intent to answer what that means, from a personal perspective.

### What is creative consciousness\* and what it means for graphic communication design?

*Personal definition of creative consciousness:*

*\*Creative consciousness is the awareness and perception of creativity. In a graphic communication design setting, it is the awareness and perception of thoughts, process, and decisions during your own creative practice.*

### 2 Context (min. 600 words)

Creative consciousness is both, individual and collective experience, it consists of every decision, thought, reflection in regards the creative process.

In the setting of graphic design communication, it is in regards design, however it goes beyond that to any expression of creativity in personal, or other industries. We all tap in it consciously or not.

Meditation supports the development of awareness. In meditation one can sit back and observe the process, being aware of our own decisions and influences when working on a project from inception to the outcome.

#### SYSTEMS IN MY PRACTICE:

##### - PROMPTS:

Prompts can be beneficial at an introductory level to ease in and get started with a practice that is unfamiliar to self. They can be restricting and stifling creativity due to its constrains but depending on the context and setting they can be useful. On education standpoint of view, as an educator and reflective practitioner I find them helpful to navigate and break the ice.

##### - SET OF INSTRUCTIONS:

I create my own systems and instructions to follow when working on projects. They help me get started working. Examples, in Projection<sup>1</sup> I developed a system to generate prompts/activities which later lead to something else. In Projection<sup>2</sup> I created another system, a set of instructions for me to follow to generate content.

The system/set of instructions for Projection<sup>2</sup> is as follows:

Title: Chakra meditation

Instructions:

1. Set an intention for your meditation.
2. Find a quiet and safe space which you can relax and concentrate.
3. Sit down, close your eyes and centre yourself on your breath.
4. Focus on the colour, body position and mantra of the specific chakra you wish to meditate on.  
Example: Heart chakra, hands on your chest, focus on top of the lung area under collar bone, focus on colours green or pink and repeat the mantra YAM.



5. Breathe until you see something, visions do not come rapidly and takes time and practice. Visions are like thoughts, they can show up one after the other, do not hold on to them, they are expressions of your consciousness.
6. Have paper and pen at the ready, when you start seeing things, draw them blindly on to the paper. You can occasionally open your eyes to see where you are drawing but do not get attached to the shapes, just jot them down as they come.
7. If interested you can find their meaning later as they are usually, like dreams, visual metaphors.

To generate visual content for the project, I meditated 20min on each chakra, drawing and writing all visuals and messages I experienced during the meditations.

Meditation is a studied practice and there are many scholars' investigative articles that study the practice and the consequences it has to an individual and its practices. It has been studied from neurological, psychological, educational, and spiritual perspectives.

- ILLUSTRATIONS:

My illustrative practice is anchored in simplistic and minimal shapes. This is a personal choice made for comfort. Meditation and Creative Consciousness can seem ungrounded, ethereal and, even overwhelming. My analytical side of the brain finds comfort in simple shapes, I find minimal illustrations comforting and a contrast to the complexity of this abstract concept, making it easier for myself and perhaps also the audience to engage with the concept.

Furthermore, as this is personal work, seems appropriate to choose a style of illustration method that is familiar to me. Simple geometric shapes are also key visual elements through spontaneous visualisations through meditation. While occasionally I see complex and iconic metaphoric images, most of the time are geometric shapes. Spontaneous visualisations during meditation are just like thoughts in visual form that one can just observe, they appear one after the other one like dreamy images on a movie and quickly disappear. While one must be very quick at drawing them, it's nice to engage for a change, stopping for a moment and work with them.

### **3 Projected contribution (min. 200 words)**

As a reflective practitioner and educator, the work I am exploring in this course is one that will continue outside this master's degree.

While philosophical and abstract concept such creative consciousness is the main topic explored through this work, the conception, and methods to explore and execute the projects are deeply grounded in graphic design theory (grid systems, Bauhaus, post-modernism)

My process is mostly thinking through making, it can seem broad and none-sensical at first but it's through making that I can make sense of a project and find a direction. Once I've tested something that gets my intuition's attention, I would follow the thread even if I do not know where it will take me.

I am at a stage in my practice where I am ok with this process as in the past, I have got stuck in my head trying to think without making. I now believe I can get out of being stuck through making. That's the reason why I think prompts can be helpful in trying to get one unstuck. Even if the prompt is just about doodling and unrelated to the project or practice, a simple doodle can spark a thought or an idea that if we stop to reflect on it can be a major pivotal point on the creative journey of a project.

Having this in mind, I do realise that a very important element, perhaps essential, that is currently missing out of my Projection1 outcome is "Reflection". First few iterations of the pad had a section for jotting down reflections, but this was removed on the last iteration made of the "21 guided meditations pad".



## Projection<sup>2</sup>

*What was your enquiry in Projection<sup>1</sup>?*

### **What role do tools like creative activity books play in the development of creative consciousness\*?**

*\*Creative consciousness is the awareness and perception of creativity. In a graphic communication design setting, it is the awareness and perception of thoughts, process, and decisions during your own creative practice.*

*What new questions arose through Projection<sup>1</sup> that need to be explored further?*

What is creative consciousness and what means for graphic design needs to be answered as this was not understood during the last project. Furthermore, the connection with meditation and its use for creative process was not explored.

### **What is creative consciousness\* and what it means for graphic communication design?**

*\*Creative consciousness is the awareness and perception of creativity. In a graphic communication design setting, it is the awareness and perception of thoughts, process, and decisions during your own creative practice.*

*How could this new project help triangulate your practice? Consider how it could explore and articulate a different—but related—perspective or position on the question you've been exploring in your work. How might a change in context deepen your work?*

During Projection<sup>2</sup> I intent to explore and communicate what Creative Consciousness means to me and what I think it means in a graphic design setting. The work continues to look at meditation, as it's an important part of my process. To produce something new and reflect on Projection<sup>1</sup>.

Personal position and perspective to the question.

*Can you identify a new public or network for the work to engage with? What change would this new content require of the work? Would a change in medium allow you to make a meaningful shift?*

A broader creative audience openminded and curios about conversations around mindfulness and creativity. On one side the content of Projection<sup>2</sup> is mystical and personal, linked to spiritual art, on the other, the execution and materialisation of the content is linked to graphic design and its theory.

### **Often the job of a graphic designer is bringing or make the invisible, visible.**

While initially I tried to visually represent creativity and creative process generically to visually represent the invisible design process, the work transformed to a personal/biographical representation of creative consciousness. To visually represent my creative consciousness, I have decided to illustrate the visions I experience when meditating. The final output format is unclear at this stage, a potential outcome could be a “visual meditation glossary”. Other thoughts were a “mindful atlas”, “meditation encyclopaedia” or “meditation poetry”.

*How could a change in scale advance your work? Expand or amplify your work through a change in actual size, a change in the level of focus, etc.*

Projection<sup>1</sup> outcome was A4 but in response to audience I reproduced an A5 version. For Projection<sup>2</sup> the scale of work is unclear at this stage.

## MAPPING Projection<sup>2</sup>

*Keywords:*

*Meditation – Visual Meditation – Visual Representation – Reflective Practitioner – Education – Spiritual Art – Activity books – Creative prompts – Creativity – Illustration – Systems – Grids – Chakras – Sacred Geometry*  
Creativity to me is the ability to generate something new.



## **1 Abstract (min. 200 words)**

*What is your enquiry?*

### **What is creative consciousness\* and what it means for graphic communication design?**

*Personal definition of creative consciousness:*

*\*Creative consciousness is the awareness and perception of creativity. In a graphic communication design setting, it is the awareness and perception of thoughts, process, and decisions during your own creative practice.*

*How have you engaged with it through studio practice (methods, media, etc.)?*

Process over outcome. Method over product. Thinking through making.  
Theories: Design systems, Conditional design, Bauhaus, Post modernism.

The 21 guided meditations from Projection1 intended to support the creative individual by stepping back and becoming aware of their own thought process in relation to their own creative practice.

My creative practice is based on thinking through making. Meditation is part of the process and when I get an idea, sometimes my intuition tells me to trust it even if I am not sure where it is going.

*Who is this question relevant to (whether from inside or outside the field of graphic communication design)?*

The creative process is a non-linear process and it's mostly intuitive.  
Individuals have attempted to generalise the process (think of the double diamond design process) but it depends on each project and what is done. Creativity is not only doodling.

## **2 Context (min. 600 words)**

*What specific practices and discourses are key reference points for this work?*

References & Practices:

- Fuck Content & Designer as Author – Michael Rock
- Design systems – Conditional design
- Systems: prompts, the pros, and cons
- Wisdom Engines —Tanya P. Johnson
- Painting for the future – Hilma af Klint

[Spontaneous Visual Imagery During Meditation for Creating Visual Art: An EEG and Brain Stimulation Case Study](#)

Müller, K. W., Gerasimova, A., & Ritter, S. M. (2016). Concentrative Meditation Influences Creativity by Increasing Cognitive Flexibility. *Frontiers in Psychology*, 7, 415.

Sarath, E. (2005). Meditation, Spirituality and Educational Leadership: Consciousness Studies and the Future of Academe. *Educational Management Administration & Leadership*, 33(4), 439-447.

*What specific systems or networks, is this enquiry situated within?*

Creative process and what it entails is often discussed in Art & Design networks as well as in Creative Education networks.

Furthermore, my work can be also fit in conversations of Art Therapy (Psychology) & Spiritual networks as I the outcome is an articulation of a spiritual experience through meditation.

*What are the specific practical, theoretical, or professional conditions of this work?*

Biographical / Personal

Openness to mindfulness and a reflective practice.

**3 Projected contribution (min. 200 words)**

*What is the significance of this question to graphic communication design (practically, theoretically, or professionally)? How will this project contribute to your practice beyond the limits of the course?*

Creative consciousness is a part of human experience, experienced during any creative practice, this project is my own drop of water in the vast sea of the creative world.  
This project is an intention to articulate the invisible.

Intuition and spirituality are important aspects of my creative practice.  
Mindfulness practices both in design and education settings are of interest to me beyond this project.

If the outcome becomes a meditation visual glossary, this could be an ongoing project that allows for me to build and expand over time.