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BRIDGE BOOK INTRODUCTION

The BRIDGE BOOK highlights the work produced by the Parsons Paris first year students for their Integrative Seminar and Studio classes. By offering insight into the creative research of artists and designers, this publication grants access to the backstage where reading, writing and making come together. Each student project was designed to reflect a central component of the creative process: the reciprocity of practice and theory. On several occasions, both classes met for intense and productive 'Bridge' sessions to engage in a critical reflection on students' work in progress.

PROJECT STATEMENT

THE TENT OFFENSIVE

The title of my work is The Tent Offensive, a pun on the the Tet Offensive, a series of attacks organized by the North Vietnamese forces against the US and South Vietnamese forces, aimed to reduce American involvement in the Vietnam War and cause the Vietnamese people to turn against South Vietnamese and American soldiers.

Hence, my project is a 1960s Vietnam war style tent, focusing on combining patterns from the military uniforms used in the Vietnam war, camouflage, and the most popular pattern the American public was wearing, bright-colored florals. Made from wooden sticks, glue, tape, and heavy cotton, I hand-printed the pattern using gauche paint and hand-carved potato stamps. The frame of the tent, I assembled by first carving the wood to fit together, but ultimately used hot glue, tape, and string, to bind the frame together. The pattern on the fabric is the main focus and most successful aspect of my project. I carved 8 different shaped stamps out of potatoes in varying sizes to make a base camouflage pattern. I used 7 different colors for the camouflage and spent 2 weeks printing the base layer of camouflage. Then, I carved 3 flower stamps and used two different colors overlaid atop the camouflage to finish the pattern. I designed the camouflage in bright colors, a direct contrast to the traditional war camouflage, but instead influenced by the popular clothing colors in the States. The flowers, reversely, are neutral colors, a deep purple and an off-white. This reversal of the traditional roles of the colors infused not only the two patterns, but also the colors.

The combination of the two contradicting patterns reflects the contrast of the actual events happening between Vietnam and America. In Vietnam, the soldiers were in brutal, violent conditions and at home, while it wasn't peaceful, it was a safer and predictable environment that allows people to wear bright colors and patterns with no risks.

The purpose of my project was to inspire a reflection on the contrast between the patterns and provide a psychological reasoning for the difference.















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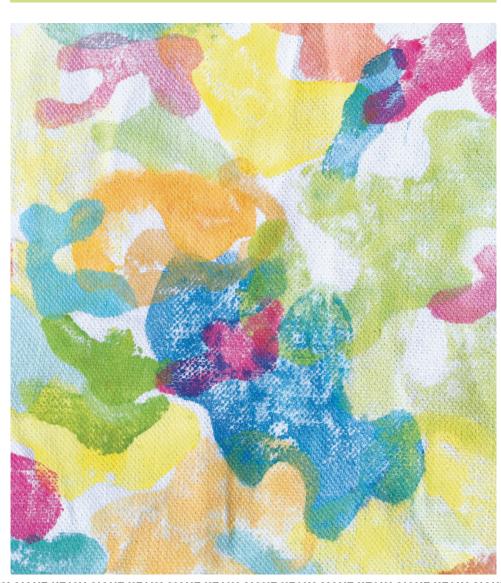


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RESEARCH ABSTRACT

60S SHOWERS BRING 70S FLOWERS

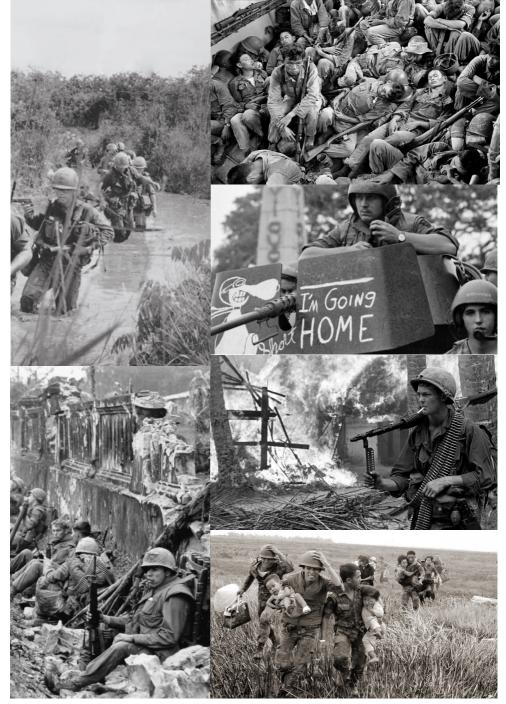
Humanistic psychology, based around a hierarchy of needs, rose in the 1960s and 1970s to focus on the individual and how to satisfy the needs of the individual hence, helping them reach their best and fullest potential. During this time, the American public was experiencing tumultuous events such as the Vietnam war, the Cold War, violent protests against integration, war, gay rights, and the assassinations of President John F. Kennedy and Martin Luther King Jr, to name a few. These events caused a threat to the safety of the public, and had a very significant impact on the mental state of the society at the time. Simultaneously, bright, floral, and psychedelic patterns rose to a previously unseen popularity. These patterns were arriving in stores, worn on magazine covers, like Vogue, seen on politicians and celebrities, essentially appearing everywhere in the public arena. Clothes started to have a multitude of patterns and multiple prints on one garment. Why? Is there a correlation between the tumultuous social issues in the 1960s and 1970s United States and the rise of bright, floral and psychedelic clothing patterns? This essay seeks to prove the correlation through a psychological analysis of the psyche of the American public during this era. Clothing and politics had very opposing representations during the same two decades. Psychologically, the country's events left families with sadness and distrust in the government after seeing the capability for violence and turmoil in America. The threat of communism from the cold war scared the government and the public, combined with the uprise of violent protests had an immediate threat of violence against the public. Therefore, exposure to floral and bright patterns served as a reminder of peaceful times, at the time of occurrence of the other socio-political events. The bright patterns were a symbol of the good potential in society and were produced as an important beacon of strength in response to the negative actions conspiring in the Untied States. VE THE TENT OFFENSIVE THE TENT OFFENSIVE THE TENT OFFENSIVE THE TENT Z



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