

NASA POSTERS

SOURCE: <http://www.jpl.nasa.gov/visions-of-the-future/>

Extract

Visions of the Future

Imagination is our window into the future. At NASA/JPL we strive to be bold in advancing the edge of possibility so that someday, with the help of new generations of innovators and explorers, these visions of the future can become a reality. As you look through these images of imaginative travel destinations, remember that you can be an architect of the future.

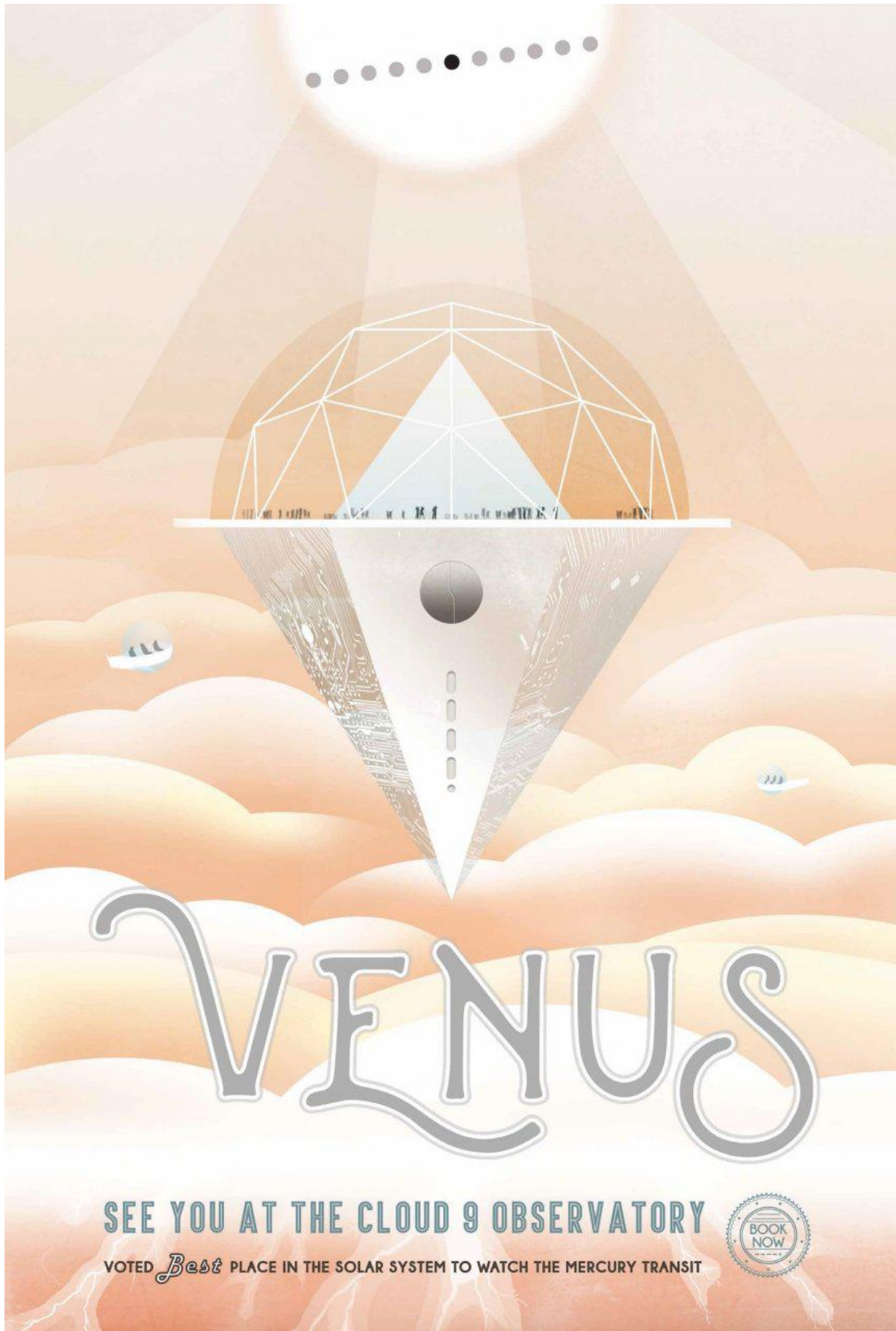
Fancy a trip to Mars?

These NASA posters from the imaginative brains behind NASA's popular space tourism posters might tempt you.



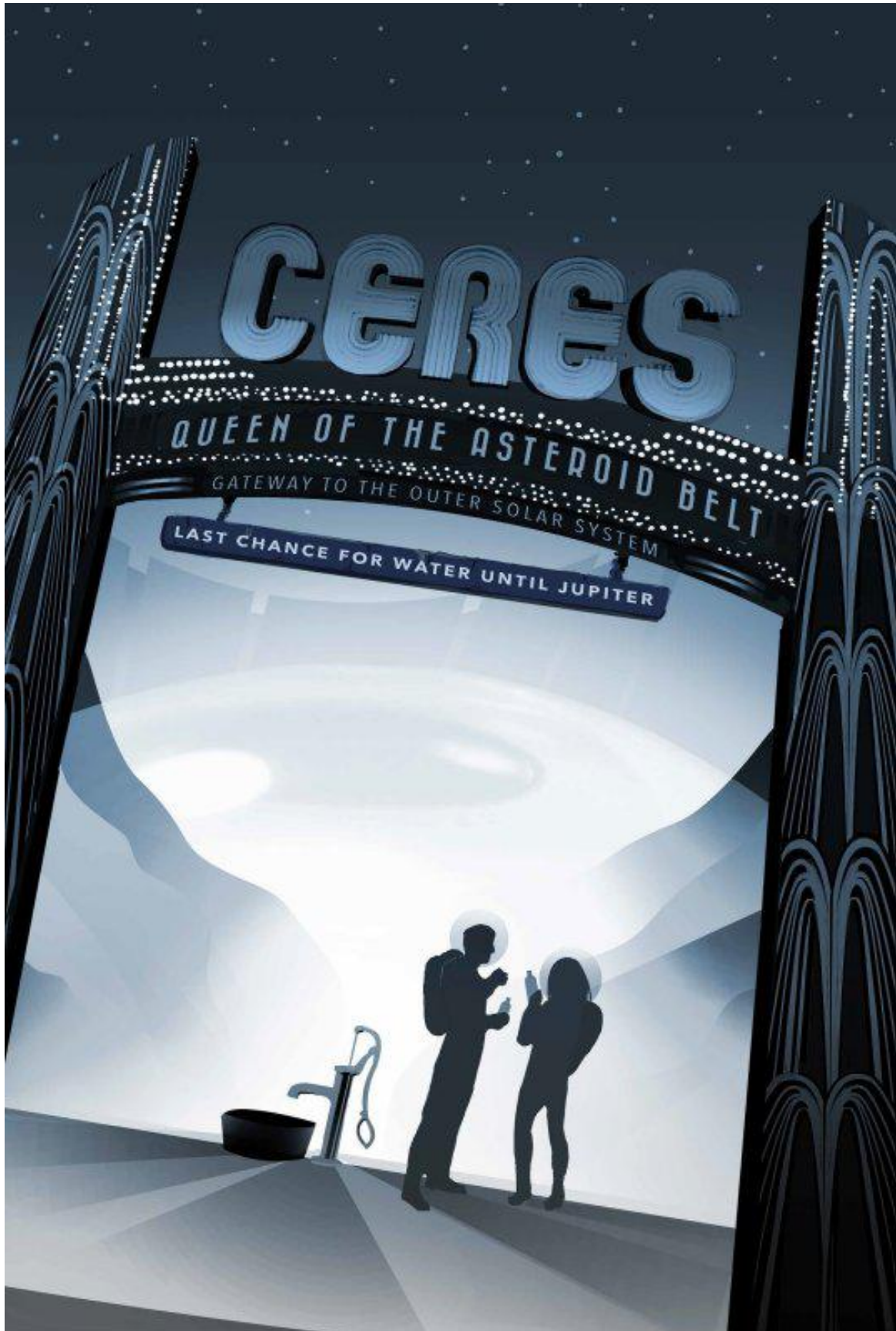
VENUS

We tried a few different designs for Venus, starting with the surface, but the intent was to show things people might find pleasant, and Venus' surface is anything but. The scene is of a city in the clouds during a transit of Mercury across the sun. The Morse code for the number 9 is written on the side (signifying the inhabitants are "on cloud 9").



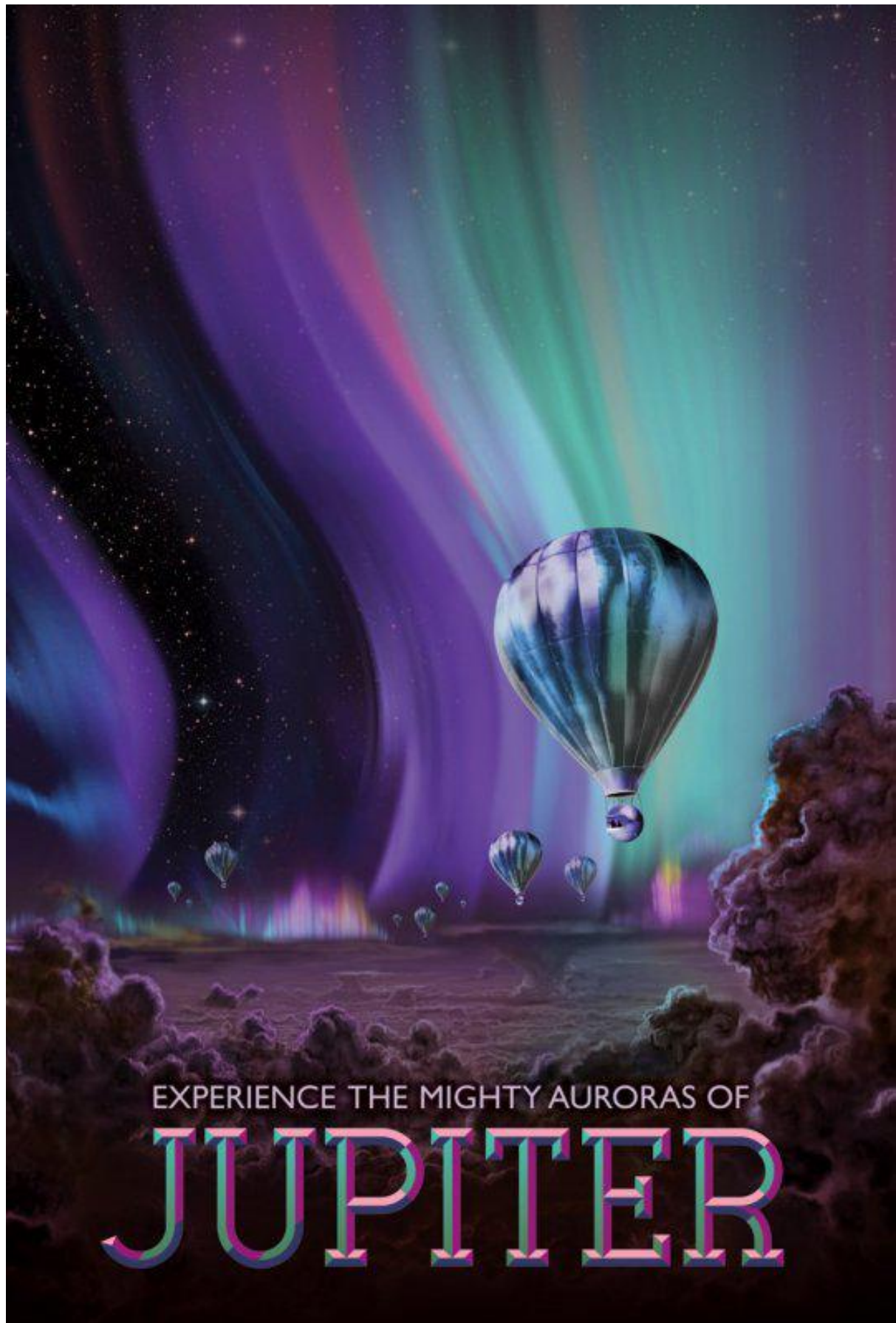
CERES

The big sign in this poster is inspired by the gateway in Reno that announces it as "the biggest little city in the world." We kind of thought that might suit Ceres. It's the biggest object in the asteroid belt between Mars and Jupiter and probably has a lot of water ice underground. We designed all of these posters as a group, and liked the way this looked with a very muted color palette.



JUPITER

The basis for this poster was a Jupiter cloudscape by artist Ron Miller, who was very gracious in allowing us to modify his painting. In talking with a lead scientist on NASA's Juno mission, we locked onto his description of the brilliant auroras Jupiter has. It would truly be a sight to see.



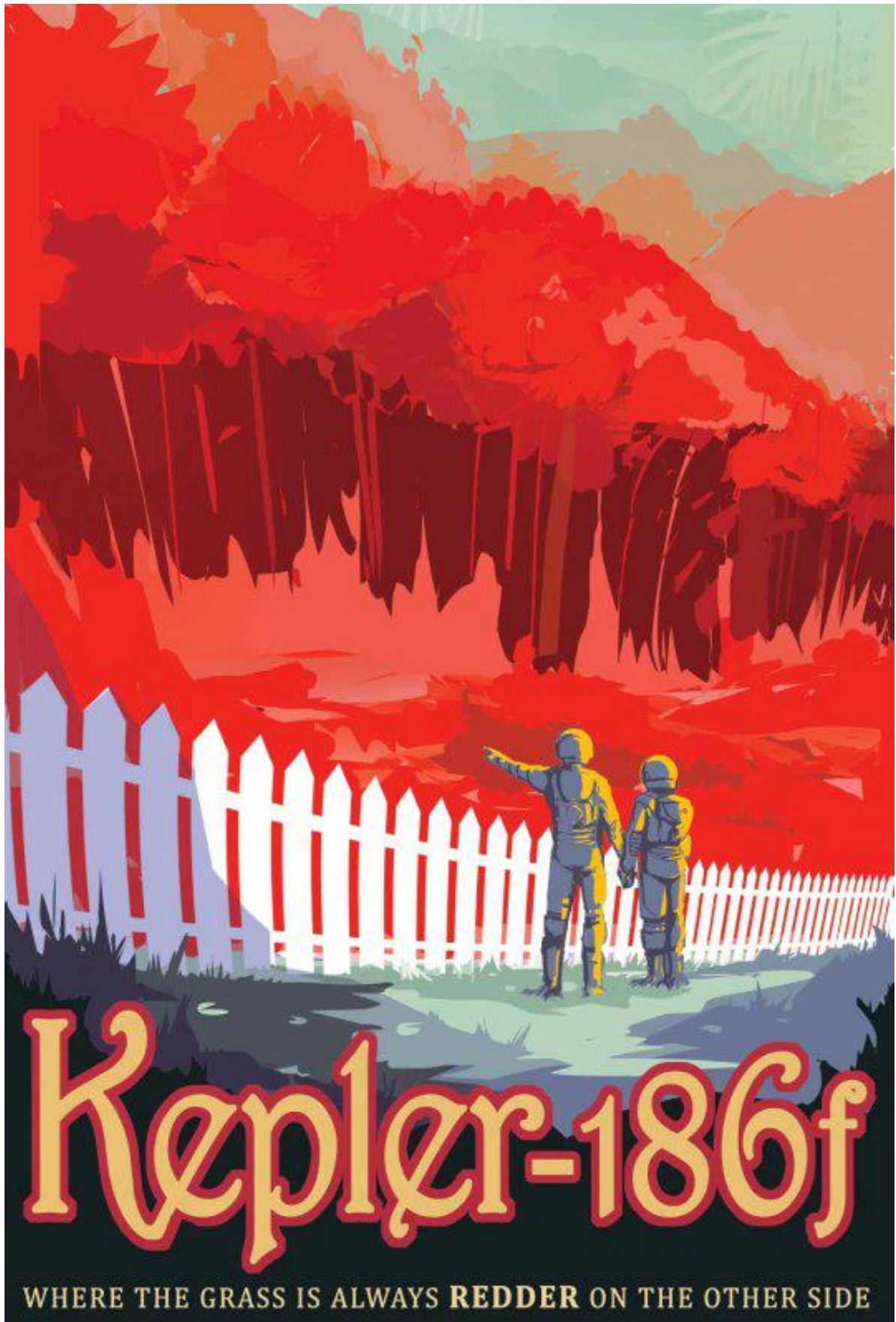
ENCELADUS

Saturn's moon Enceladus is all about the plumes erupting from its south pole. At our first brainstorming session, someone called the plumes "Cold Faithful," and that helped crystallize this idea quite quickly. There's no right way up in space, so for fun, we turned the surface upside down from the point of view of the visitors in the picture.



KEPLER 186f

The concept here was about how plants might be very different colors on planets around other stars, since the star's spectrum of light would be different. So we played on an old saying, with "the grass is always redder on the other side of the fence." There's whimsy in the design, making people wonder why there would be this white picket fence on an alien planet.



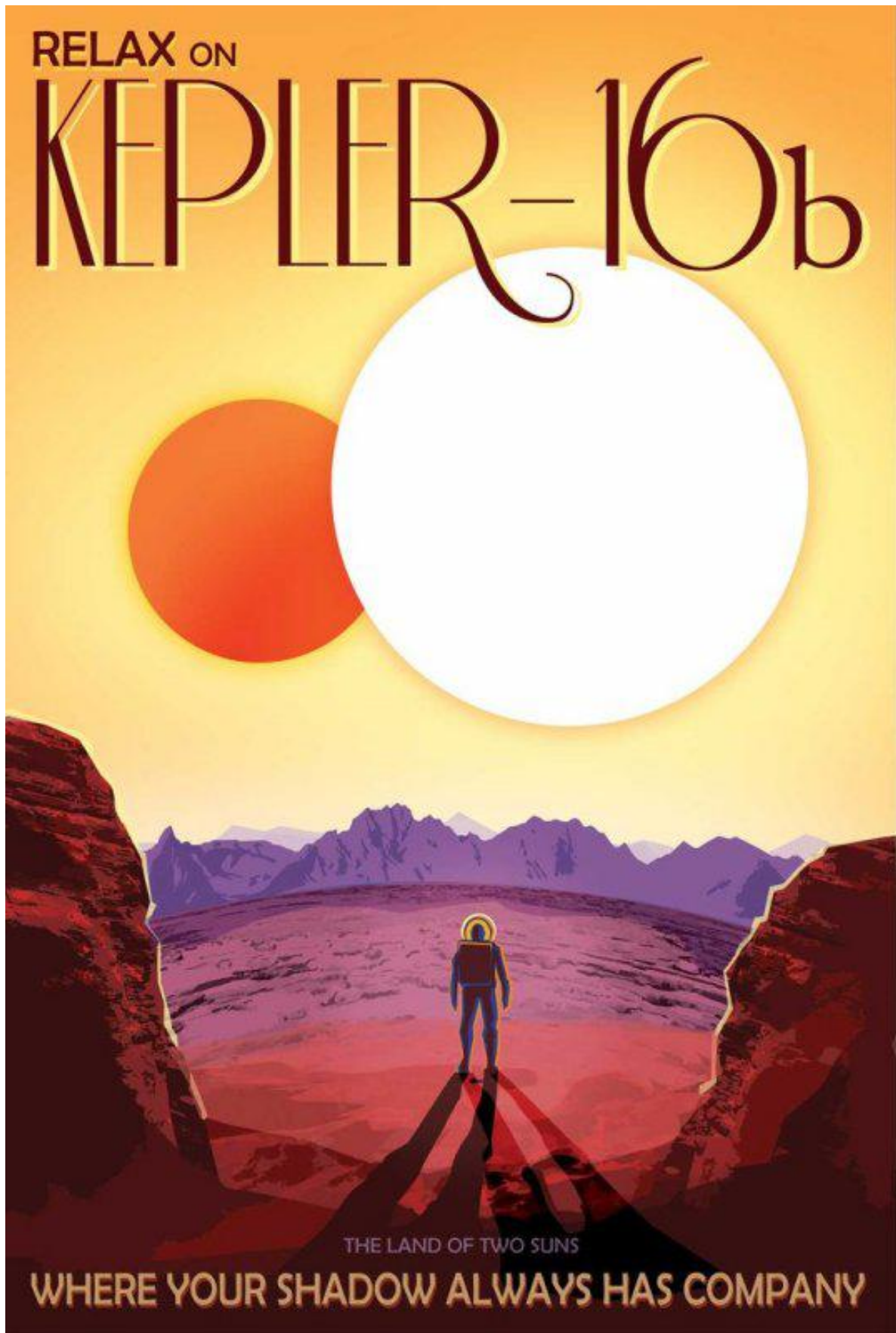
HD 40307g

As we discussed ideas for a poster about super Earths -- bigger planets, more massive, with more gravity -- we asked, "Why would that be a cool place to visit?" We saw an ad for people jumping off mountains in the Alps wearing squirrel suits, and it hit us that this could be a planet for thrill-seekers.



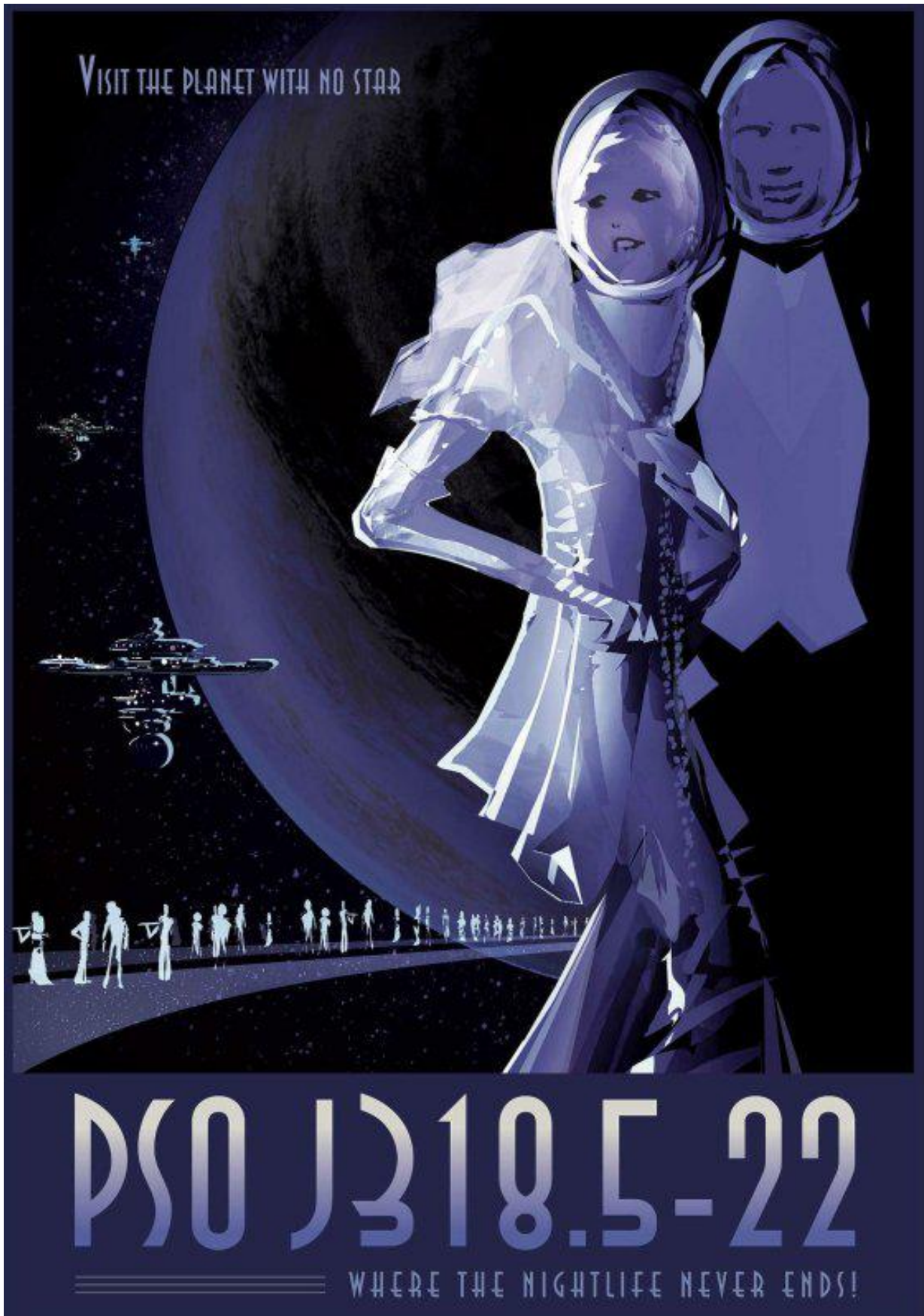
KEPLER-16b

This was the first poster we designed in the series. The concept was really clear from the very beginning and set the tone for everything that came after. When we showed it to the scientists, the only thing they wanted us to tweak was to make the color of one of the stars (and the shadow it casts) different from the other star.



PSO J318.5-22

*This design fell right out of the tagline, "where the nightlife never ends," which was perfect for a wandering planet that has no star. We wanted to evoke a sense of elegance, so we leaned heavily on **1930s art deco** for this one. It's sort of retro-future fantasy, but again, there's a bit of real science inspiring it.*



Mars

This was the very last poster we produced for the series. We wanted to imagine a future time where humans are on Mars, and their history would reverse the robotic pioneers that came first. There are a few fun things to point out here. You can see the silhouette of Olympus Mons in the background, there's a hint of underground water, and the rover's wheel is spelling out JPL on the ground in Morse code, just like the Curiosity rover does (for what the rover drivers call "visual odometry").



The brains behind the posters – The Studio – is a design and strategy team that formed 13 years ago and works with JPL scientists and engineers to visualise and depict complex science and technology. They also help brainstorm missions and share the work of NASA/JPL with the public.

COMMENTS FROM SOME OF THOSE WHO PRODUCED THE POSTERS

*As for the style, we gravitated to **the style of the old posters the WP created for the national parks (see below and following pages)**. There's a nostalgia for that era that just feels good.*

Joby Harris, illustrator:

The old WPA posters did a really great job delivering a feeling about a far-off destination. They were created at a time when color photography was not very advanced, in order to capture the beauty of the national parks from a human perspective. These posters show places in our solar system (and beyond) that likewise haven't been photographed on a human scale yet -- or in the case of the exoplanets might never be, at least not for a long time. It seemed a perfect way to help people imagine these strange, new worlds.

David Delgado, Creative Strategy:

The WPA poster style is beloved, and other artists have embraced it before us. Our unique take was to take one specific thing about the place and focus on the science of it. We chose exoplanets that had really interesting, strange qualities, and everything about the poster was designed to amplify the concept. The same model guided us for the posters that focus on destinations in the solar system.

Lois Kim, typography:

We worked hard to get the typography right, since that was a very distinctive element in creating the character of those old posters. We wanted to create a retro-future feel, so we didn't adhere exactly to the period styles, but they definitely informed the design. The Venus poster has a very curvy, flowy font, for example, to evoke a sense of the clouds.

ABOUT THE WPA

In the 1930s, the Federal Government created the largest and most ambitious American New Deal agency, the Works Progress Administration (renamed the Work Project Administration (WPA) in 1939). The WPA employed millions of mostly unemployed unskilled men to carry out public works projects, including the construction of public buildings, regional airports and roads. Almost every community in the United States had a new park, bridge or school constructed. The WPA's initial appropriation in 1935 was \$4.9 billion, and in total spent \$13.4 billion.

In the smaller, but more famous project — the Federal Project Number One — the WPA employed musicians, artists, writers, actors and directors in large arts, drama, media, and literacy projects. It commissioned hundreds of artists to create thousands of poster designs for public exhibits, community activities, theatrical productions, health, safety and educational programs, nature and travel.

The Federal Art Project at its peak employed more than 5,300 artists. Artists from the Art Teaching Division were employed in settlement houses and community centers to give classes to an estimated 50,000 children and adults. They set up over 100 art centers around the country that served an estimated eight million individuals.

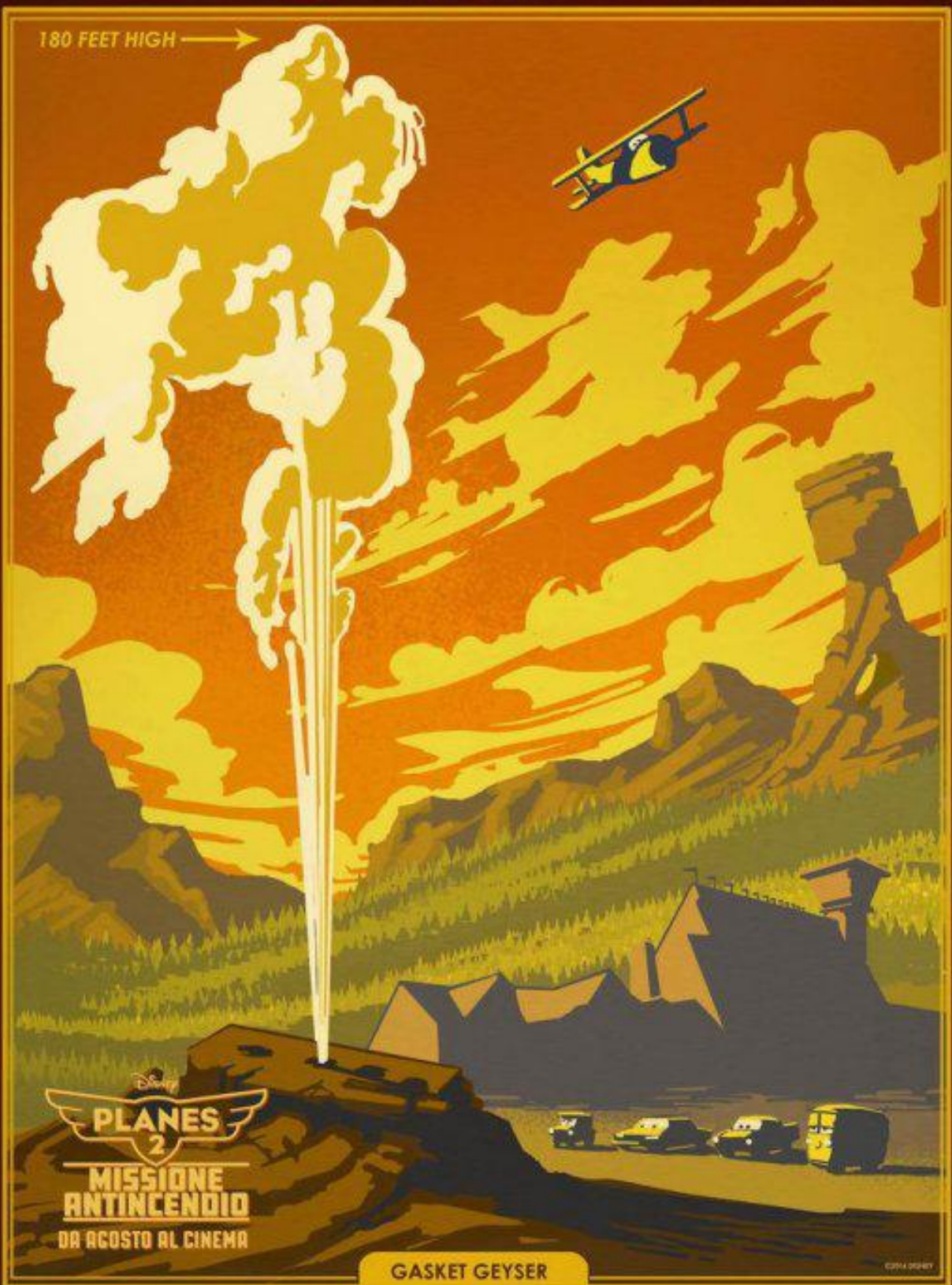
Included in these Federal Art Project designs were National Park posters, designed to encourage Americans to travel and explore our national treasures. By the end of the WPA era, only 26 National Parks had been established and only 14 national park posters had been created.



BLOW A GASKET!

EVERY HOUR ON THE HOUR

180 FEET HIGH →




PLANES
2

**MISSIONE
ANTINCENDIO**

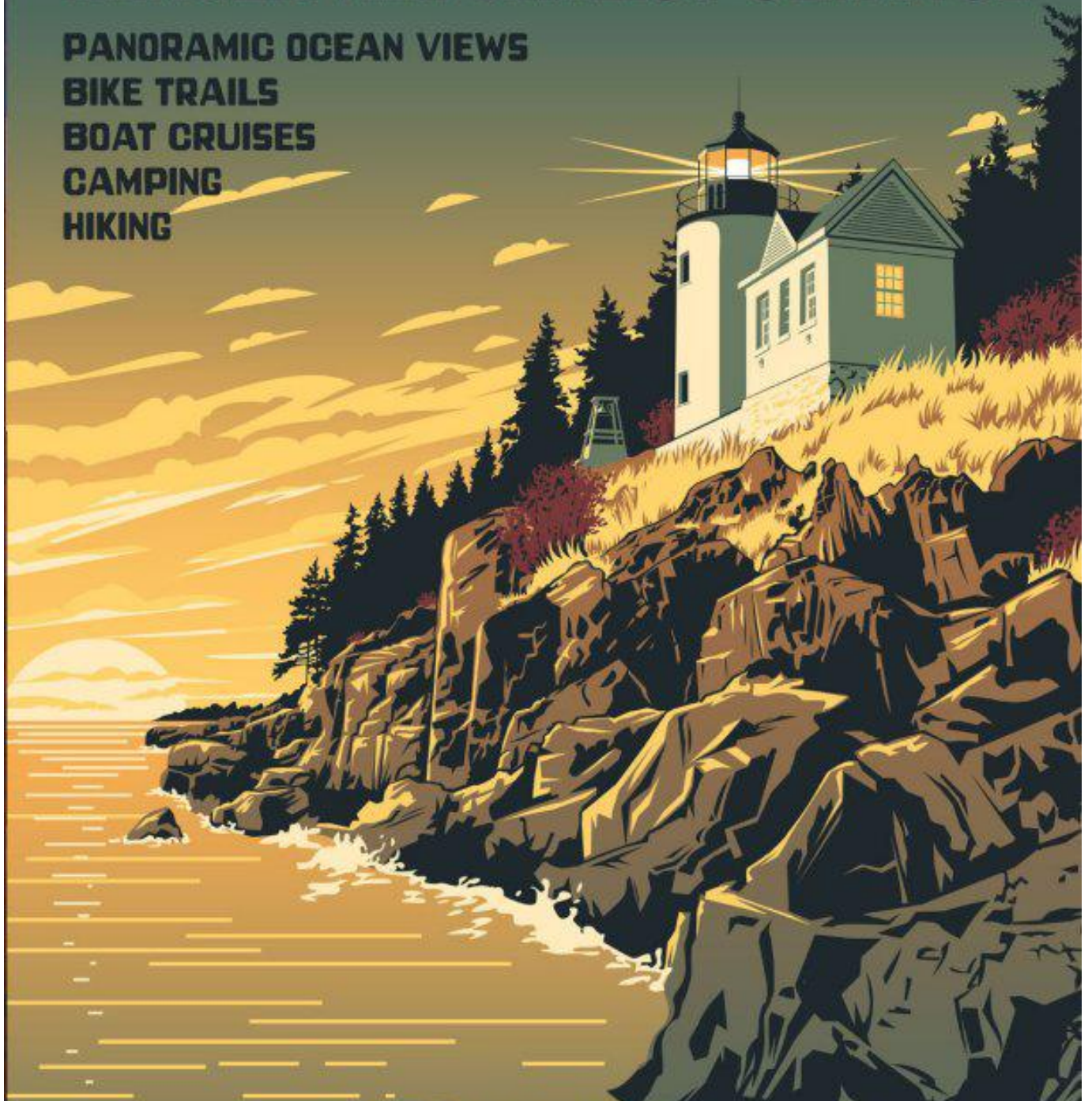
DA AGOSTO AL CINEMA

GASKET GEYSER

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RANGER NATURALIST SERVICE

PANORAMIC OCEAN VIEWS
BIKE TRAILS
BOAT CRUISES
CAMPING
HIKING



ACADIA

NATIONAL
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OF THE INTERIOR



PARK
NATIONAL PARK
SERVICE



SEE THE MILKY WAY
IN YELLOWSTONE NATIONAL PARK