

# **Scholarship – 2011: Design (93307)**

Examples of Candidate Work



## Outstanding Scholarship

This Outstanding Scholarship Design submission presents a savvy humorous and visually articulate series of design possibilities/ promotional material for “STAND UP. A Christchurch Comedy Fest”. The candidate draws upon a broad range of design and art contexts that are strategically used to language their own solutions and to position their own ‘style’ per-se. She or he clearly understands the value of their selected precedents (Polish poster design, Saul Bass, The Swiss Style, Henri Matisse and the Fauves, Picasso, Minimalist Scandinavian Design, etc.) and applies this gained knowledge/technique/concept to their own oeuvre with innovation and technical expertise. It is the constant reflective stance employed throughout, which locates this enquiry as an outstanding performance. There is a continual pushing of possibility and testing of visual outputs. The persistent searching for new opportunities led to the development of some very inventive and clever devices. The candidate goes to the effort of generating his or her own range of individually crafted typefaces in an attempt to be genuinely unique and purposeful in making its brand. The level of examination offered for each design solution is in-depth, seamless and clearly articulated. Both the research and explorative process undertaken is pertinent to its brief, audience and engagement in a range of design outcomes. In particular, the focus on communicating with humour and incorporating features associated with a comedy performance such as, spotlight, jester and curtain closing establish strong conceptual motifs and links to the topic (event). The workbook that accompanies this folio is comprehensive, it unpacks the decision making and analysis this candidate has fostered as a means to move forward. The relationship between a wide range of poster genres and classic modernist typographic models set up a platform to fashion its relaxed approach to minimalist sophistication. This submission interrogates elements such as colour, light, shape, pattern, texture and type in a playful and witty manner to produce intelligent solutions that communicate message. At the outset this candidate demonstrates their ability to generate and regenerate a range of logo options to produce a recognisable and iconic brand applicable to every design solution including the extended option within the workbook. This is a thorough and confident Scholarship submission that is well crafted and full of innovation



## STAND UP. A CHRISTCHURCH COMEDY FEST

Stand Up is a comedy festival to be held in Christchurch during February 2012. It is intended to bring some much needed comedy to Christchurch in the years following the series of devastating earthquakes that struck in 2010 and 2011. It will add a temporary but lively and vibrant energy to the city in the rebuild and repair communities. The name 'Stand Up' refers directly to the comedy festival but also could be read as an exhortation for Christians to stand up and be strong. The first day festival will play host to comedians and entertainers from New Zealand and around the world. It will take place on three main locations: The Events Pavilion in Hagley Park, The Shed, which is the new home for the Court Theatre opening late 2011, and also at the Fishmarket Wharf restaurant in Lyttelton. The demographic target of the festival is A, B, and C1. Promotional material for the festival should reflect the comedy and fun that 'Stand Up' promises to be.

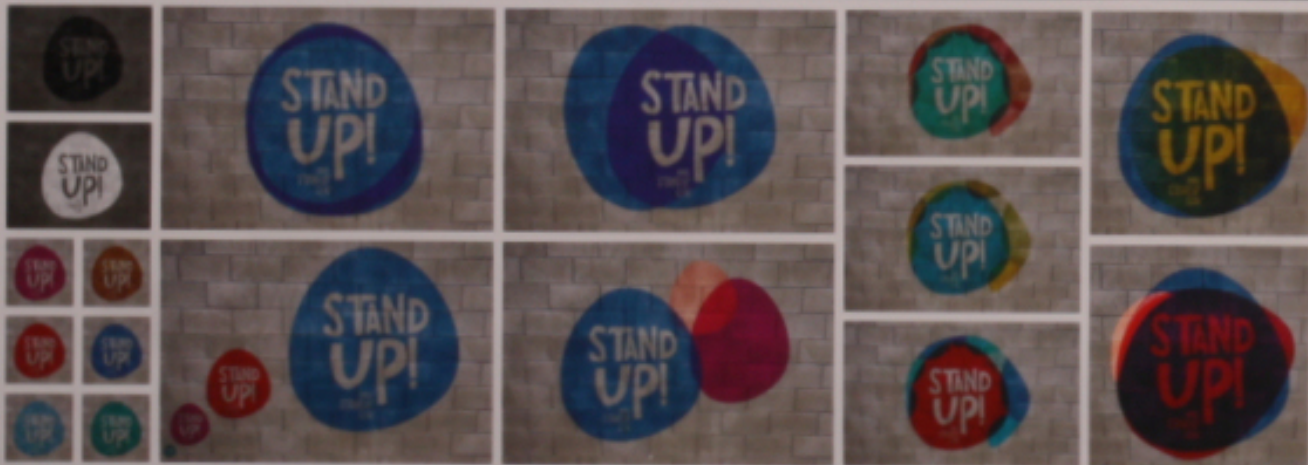
BRAD L. LINDS

The logo development for 'Stand Up' should explore a range of typographic and graphic based imagery. It should be simple and visually striking.



## BRAD L. LINDS

Simple, eye-catching and memorable advertisements which can be applied to a wall or other large surface are to be designed. They should establish the brand primarily by the name of the festival. They should be of simple design and utilize the logo.



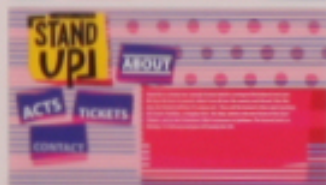
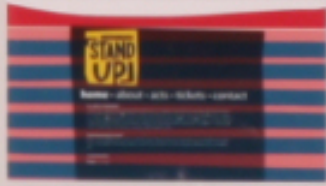
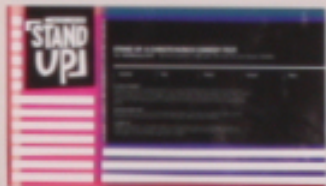




**STAND UP! POSTER**  
 Working elements, coloured posters were designed. They should include some basic information about the festival as a website link which would lead to further information. The poster should be effective at any standard scale.

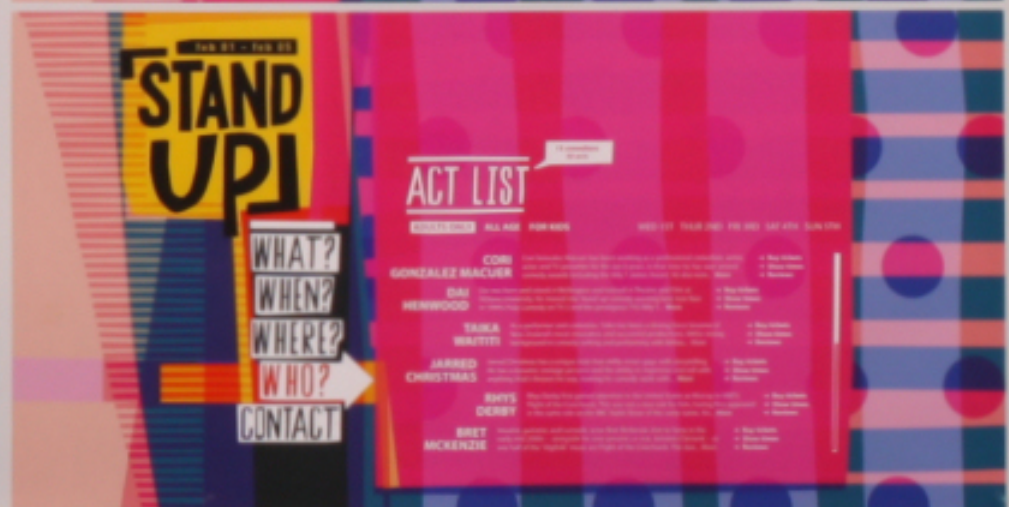






welcome to stand up

STAND UP





# ART DESIGN SCHOLARSHIP

## ESTABLISHING A DESIGN BRIEF

### INITIAL TOPIC BRAINSTORM:

#### POSSIBILITIES & AREAS OF INTEREST / SOME POSSIBLE BRIEFS / PROS & CONS OF THIS TOPIC:

- Environmental (event promotion, organisation, campaign) / Logo, poster, web, pamphlet / Open, would have to be minimal/typographic/photographic
- Festival (music, film, theatre, arts, sports) – Silent, or black and white film festival / Logo, web, timetable, poster, flyer / Open, what photos?
- Magazine (if any description, however I did a magazine for 2.3 last year so will probably not do this this year) / Masthead, web, article, cover, contents / Done last year, very open
- Shop (clothing, music, any other area) / Logo, signage, web, ad, price tags / What photos?, more diverse briefs, interior design as extension?
- Conference / Logo, pamphlet, web, timetable / More commercial brief, would need to be heavily typographic – interesting as not frequently done
- Gallery / Logo, signage, pamphlet, poster / Relies on imagery rather than design for presentation, need to be minimalist as not to distract from works –

#### with many options for exploration and extension

- Radio station, television station / Logo, web, ad, poster / Not enough briefs to really explore with visual imagery
- Music label / Logo, web, poster / Overdone, could possibly include some interesting briefs though
- Cafe / Restaurant / Logo, web, menu, signage / Interesting briefs, logo would probably be purely typographic, could combine with large photos for web
- Promotion of urban area (square, street, outdoor mall, etc) / Logo, web, signage, poster / Very open
- Museum / Logo, web, pamphlet / Open, again quite reliant on other imagery rather than the design
- T-Shirt company / Logo, web, t-shirts, signage, poster / Open, could screen print real t-shirts for resolved works, each design wouldn't necessarily link

## STAND UP. A CHRISTCHURCH COMEDY FEST

### SELECTION OF TOPIC

I have selected to do a stand up comedy festival for my folio. There are interesting brief possibilities, and stylistically, there is a lot of room for exploration.

### GENERAL INTRODUCTION OF INTENTION AND THEME:

I will be designing promotional and informative material for 'Stand Up', a stand-up comedy festival based in Christchurch in 2012. I intend for my designs to convey the comedic nature of the festival and be visually striking and original. The name 'Stand Up' is a direct reference to the genre of the festival. It is effective because it is simple, easy to remember, and could grab peoples' attention as it may be read as an imperative. It has added meaning for Christchurch residents trying to get back on their feet again after the trauma and devastation of the earthquakes. 'Stand Up' could read as an exhortation like 'Kia kaha'. It

is hoped the festival will play a positive role in the recovery process. My promotional material will not feature quake related imagery as we are trying to get back to normality.

### BRAINSTORM OF DETAILS:

#### LOCATION:

Obviously dependant on many different factors, such as the scale of the festival and the availability of buildings still standing up.

#### DURATION / DATE / TIMES

All details that need consideration – would be supplied in real life brief.

#### POSSIBLE BRIEFS:

Logo, poster and website are definite briefs. Other possible briefs for my campaign could include any of the following: timetable, flyer/pamphlet, T.V. commercial, ticket, billboard, web ad, banner, installation advertisement, street art, t-shirt,

A timetable could be a very useful informative piece, that has many different compositional and design possibilities. Flyer/pamphlet are also very versatile – could be combined with timetable. An animation style T.V. commercial would be interesting, adding a fourth dimension to the work – would have to be presented in a series of stills though. A ticket has many interesting options and variations but could be unnecessary depending on final layout of festival. Billboard/web ad/banner could possibly be done as a slight extension/variation to poster design. Installation type ad would be very effective as they draw attention easily, and are talked about, however would be hard to do well as a very unique idea is required.

#### RELATED IMAGERY:

Figure (huge amount of related imagery, styles, approaches, degrees of simplification, movements, techniques, portrayals, emotion,

etc can be experimented with). Quotation marks, speaker, microphone. Obviously a whole lot of less directly related imagery, e.g. I could stack children's lettered blocks and spell 'Stand Up', Legs, face, shoes, mouth (smile and other expressions). Evolution of ape to human – showing literally, standing up. Feet, legs, microphone.

#### STYLISTIC INTENT:

I intend for the style and imagery to appropriately reflect my festival. Colours will be bright and flat, and the work based heavily upon colour, shape and composition, much like papier collé. Designs are to be visually arresting and with minimal details. Shapes will be simplified and depth, if explored will be done in a non-traditional way, by use of colour and shape over tonality and perspective. The treatment of the subject as well as the choice of the subject matter should reflect the idea and mood of comedy.

#### PRINCIPAL MODEL ARTISTS & MOVEMENTS:

Pablo Picasso, Henri Matisse, Saul Bass, Protocubism, Fauvism, early Papier collé, Polish Poster Design, Maciej Hibler

#### DESIGN BRIEF DETAILS:

Stand Up, a comedy festival will be held from Wednesday the 1st of February till Sunday the 5th of February. It will be held in three locations around Christchurch: the Events Pavilion in Hagley Park, the Fisherman's Wharf Restaurant in Lyttelton and the Shed, the new home of the Court Theatre in Addington. The Events Pavilion will host events for children on weekend afternoons. All locations will host all age and adults only events, early and late evening. I will design a logo, 'wall pop up', poster and website for the festival.

### INSPIRATION IMAGERY:

Below are images of inspiration for me. There are websites, photographs, textures, general print designs, album artwork, and logos from designers from around the globe. Some of the artist could feature as artist models for my design folio. These images, as well as acting as a source of inspiration, will help shape the mood and style of my work this year.





# MODEL WORKS

Here is a selection of artists, movements and schools which interest me. They form my artist models for my folio. Some additional models can be added later on if necessary.

## POLISH POSTER DESIGN

### The 1920's and 1930's

After WWI Poland finally gained independence and with it came a rapid process of industrialization and development of trade. The market was suddenly saturated with different products hence the need for powerful advertising. The poster became the medium of choice. The advertising poster of the 1920's and 1930's differed from its highly elaborated predecessors. It utilises a simpler, more direct visual language to communicate with the viewer. An influence of Cubism freed the artist from the necessity to imitate nature. Architects and artists, especially students from Warsaw University, were the most innovative creators of posters during this period as they were not weighed down by academic expectations in the way that the painters of the previous generation were. They were naturally inclined to apply the rules of geometry to commercial uses.



### The 1950's and the 1960's: The Golden Age

The institutes who were commissioning works, primarily posters, commissioned artists, not graphic designers of which each bought their individual voice to the designs. At the time the poster was basically the only allowed form of individual artistic expression, and so much of the artistic output flourished through the School of the Polish Poster. These artists were also given full artistic freedom and so created powerful imagery, unconstrained by their commissioners. They are in this regard similar to the work of Saul Bass, a rare example of a Hollywood artist who enjoyed total freedom from the studios. To the right are a range of model posters. Artist include Erik Lipinski, Jan Lenica, Jerzy Flisak, Marek Mosinski, Wiktor Gorka, Waldermar Swierzy.

### Maciej Hibler

One of the students of the School of the Polish Poster, of particular interest. The combination of vivid colours, and contrasting black and white is very distinct.



## SAUL BASS

Saul Bass was born in New York City in 1920. He is known as one of the greatest graphic designers of all time and is especially regarded for the key role he played in the realisation of creative potential in film credit and title sequences. Bass developed a simplified, symbolic design language that visually communicated all the essential elements of a film. He designed emblematic posters that made a stunning visual impact and revolutioned film graphics, both still and animated.



## THE SWISS STYLE

The Swiss style, also known as the Swiss Legacy or International Style was made famous by accomplished Swiss Designers but emerged in Russia, Germany and Netherlands in the 1920's. This progressive movement paid keen attention to detail, precision, craft skills and refined inventive lettering and typography. During the 1960's it was globalised by artists. The Swiss Style emerged from modernist and constructivist ideals, and artists pursued aesthetic simplicity and focused on the minimal elements of style such as typography and content layout rather than on textures and illustrations.





# MODEL WORKS & INCORPORATION OF MODELS

## HENRI MATISSE & THE FAUVES

After completing a law degree, Matisse turned to painting at age 20 when his mother gave him art supplies following an attack of appendicitis. Matisse discovered 'a kind of paradise' in painting and so decided to study fine arts at the Académie Julian in Paris, and then 1895 onwards, he studied with Gustave Moreau, at the École des Beaux-Arts. He began painting out of doors in 1896 and during the following years of experimentation he studied the work of Gauguin, Seurat and Van Gogh. The year 1910 was a turning point for Matisse. After a period where he was strictly applying the 'pointillist' technique he returned to southern France with André Derain. Over the summer they painted landscapes in vibrant colours with broad, forceful and rapid brushwork. This work was the beginning of Fauvism. Matisse was the acknowledged leader of the group called the 'Fauves' or 'wild beasts'. During the following years, and inspired by Gauguin, Matisse continued to simplify his painting using patches of pure colour, and developing his outlines, and ignoring traditional perspective. Matisse continued experimenting, developing a simplification of shapes close to Cubism and a more horizontal posture. After WWI, Matisse moved to Nice and for a while returned to more conventional art, such as pale interiors. Although this period was brief and Matisse, even in his final years pursued his experiments with simplifying art.



## PABLO PICASSO

Spanish painter Pablo Picasso brought a lot to the world of art. He is known primarily for his founding of the cubist movement along with Georges Braque. Cubism is defined by three main stages: proto-cubism, analytical cubism and synthetic cubism. The cubist trend to break free from the 400-year old renaissance tradition of linear perspective and colour, really led to a completely new manner. The cubists implemented compositional designs and ideas such as 'foreshortening', 'fragmentation' and 'flux'. The cubist movement that gives an object down to what first the viewpoint alone they would portray the reality of this object by representing multiple perspectives of the object on their flat canvas.



## EXHIBITION POSTERS

These five art posters are by posterists. They show artists grouped between 'high' and 'low' art. These posters were created in limited edition runs by each artist for their own shows or for other exhibitions or events. Below are exhibition posters from a range of artists: Richard Lindbergh, Alexander Calder, Claes Oldenburg, Marc Chagall, Milton Glaser, Ernest Trova, Joan Miro, and David Hockney.



## MINIMALIST SCANDINAVIAN DESIGN

Lines are simple and clean and only what is needed to present. The subtle design qualities which stem from 20th-century modernism movements give this style a certain elegance. The term 'Scandinavian design' originates from a design show that traveled the US and Canada under that name from 1954 to 1961. It provided the 'Scandinavian way of living', exhibiting various works by Nordic designers and established the meaning of the term that continues to the present day. 'Beautiful, simple, clean designs, inspired by nature and the northern climate, accessible and available to all, with an emphasis on enjoying the domestic environment'. The aesthetics of this style had been evolving for decades by this time and was strongly influenced by art and design from throughout Europe. It combined the trends that had emerged around the turn of the century, the clean forms that followed, as well as existing traditions in Scandinavia. Some of these minimalist ideas are still present in Scandinavian design today with many of the works, especially of furniture and product design, easily recognizable and iconic, such as Jacobson's 'Swan' chair.



## ELEMENTS FROM MODELS WHICH I INTEND TO INCORPORATE

Each of the artist models and styles on this page and the previous page are inspiring but there are some specific elements which I will endeavour to incorporate into my own works, as I find them successful in terms of communication of ideas and also visually pleasing.

### POLISH POSTER DESIGN

My interest in these posters is primarily to do with artful combination of shape and colour. Shapes are characteristic, stylized and simplified and this is very appealing. I enjoy their strong use of colours. Compositions are all original and break free from established tradition, especially the movie posters. They grab your attention instantly and the beauty of their creation has you captivated. I will use flat coloured planes, with defining elements of black.

### SAUL BASS

To me Saul Bass' could have easily fit in with the students at the School of the Polish Poster. His designs again rely on deceptively simple but very clever compositions. I very much like his figures. The minimalism of his work brings purity to his pieces and, as a result makes them a whole lot more unique and captivating.

### THE SWISS STYLE

Their pursuit of aesthetic simplicity and focus on minimal elements is what I aspire to.

### HENRI MATISSE AND THE FAUVES

Matisse's experiments with colour and with shape will help me in my own work. The use of a vivid colour scheme is appropriate for my brief and the mood of the festival.

### PABLO PICASSO, CUBISM AND PAPIER COLLE

Picasso is of great stylistic influence in terms of his painting style and compositions. Papier colle, or paper collage will influence how I will create some of my works, using shape over line and colour over tone and texture.

### EXHIBITION POSTERS

To me these are of great interest. They are a meeting point of 'high' and 'low' art, and so to me completely confuse these definitions. The artists are almost totally free in their composition options and hence create capturing posters, some of which are as beautiful as their own paintings, prints, sculptures, etc.

### MINIMALIST SCANDINAVIAN DESIGN

The minimalist approach brings visual purity and harmony. They are still visually striking and easily grab the attention of the viewer. This reducing of the forms and colours reminds me of the work of Dutch Piet Mondrian, a leader of the De Stijl movement, most well known for his neo-plastic pieces.



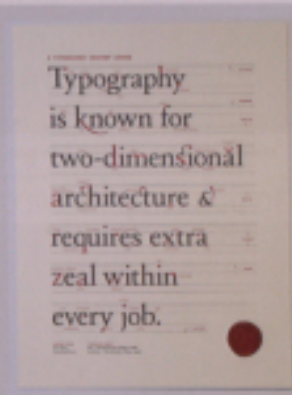
Great use of both colour and shape, minimalist and clean approach is very effective and direct. Transparencies and overlapping are effective.



Some colour swatches which could be used - vivid and with good contrast. Would work in combination with black and white and shades or tones of each could be added if required.



Above are two examples of design work which I have done outside of the design course. The left is a ticket for the school formal and the right a logo for a school film competition. They show the influence of the Swiss Style on me in terms of the minimalist approach and focus on typography, colour and shape rather than more visually 'complex' design elements such as photographs.



Despite my approach this year 'being more like 'paper collage', I am still interested in small details. They can be surprising, perfectly executed and bring a work together.



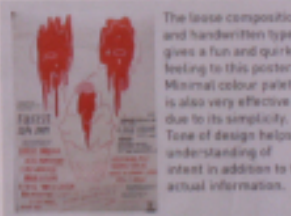
Simplicity and reduction of form to pure shape. Simple designs often are far more striking and therefore more effective.



Simplicity has brought aesthetic principles to pure forms. The flat approach to colour is of interest to me. I will not completely avoid texture and tone but temper them heavily and base my work primarily on shape and colour.



The way in which the type has been manipulated means that this poster catches the eye and immediately engages you with the need to piece it together. I also like the minimal colour and compositional approach taken, when making this poster. Oskar Kren said of his poster that "I find it interesting how typography can set a tone or convey a message in the way it is treated rather than what it necessarily says. It's a bit like a bolt, it just holds everything together."



The loose composition and handwritten type gives a fun and quirky feeling to this poster. Minimal colour palette is also very effective due to its simplicity. Tone of design helps understanding of intent in addition to the actual information.



I find the expressive and stylized shape of the foot in this work by Joan Miro and the shapes created by Jean Arp. Not only in his sculpture but in all media appealing.



[illegible]

Shape defining form, space and depth.



These posters combine both hand-drawn elements and hard-edged typography. The shapes of the birds are crude and simplified in a fun way and the simplified bird is quirky. The colours in both are also interesting. I am envisaging that my logo will be black and white, applied against solid colour.



**Simplicity.** Black and white is dramatic and clean, on its own, or in combination with other colour.



Stand Up	Stand up	STAND UP	Stand	Stand up	Stand Up	STAND UP	STAND UP	STAND-UP	STAND UP
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Photographs of children. Much to my surprise, though, while the festival does cater for children, I was concerned that the image would have too strong an association with children, like the playful conversation though.



Development of figure for possible applications of logs. The addition of the larger hot really lifted the image dramatically, more poster like.



After developing a typeface for headings, I tried to re-integrate the logo with this typeface. I found that it was far less dynamic however, and so slightly altered the original type (square edges, corners, and so on) for it to fit with this typeface. The vertical arrangement of the words stand out and definitely adds to the overall effect. I found this type did not work in this format, nearly as well, and that it didn't have as much character as the other type. However it works very well when used in more than three words, and so I will use it for the headings, titles, etc. As the right is unsuccessful at integrating and making the figure appear, for this reason only detrimental to the shape and also unnecessary. The vertical arrangement also worked better in the speech bubble.







# POSTER DEVELOPMENT



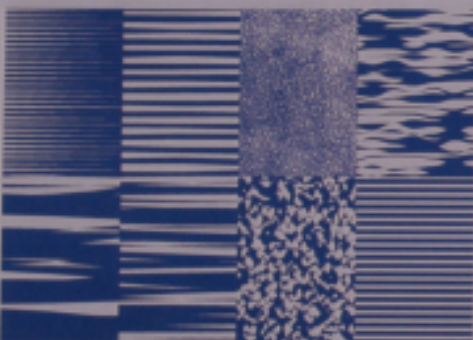
First typographic experiments after original poster concepts. Bright colours are good, but these posters don't have much visual interest.



Vertical stripe, blocks of colour with overlaid type - I used similar elements in one of my developments [This booklet has more details to fit with different briefs].



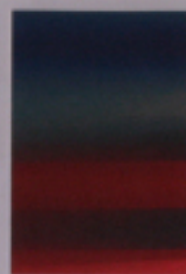
Left: Designed for Black Swan, one of my favourite film poster of recent years. Centre: Poster concept, repeated shapes. Right: Poster concept, limited colour palette, minimalist approach, however it isn't as fun as I would like - makes no suggestion of comedy.



Experiment for poster of line and shape. Second from the left on top was used in final poster. Others too complex/textural and would distract from other elements in the design.



This work of Malevich's and also some of his other works are of interest. I like the rough, cut out like take to geometric forms. The simplicity too, I think, definitely adds the work. This influence of 'Eight red rectangles' (left) can be seen in the poster development (right).

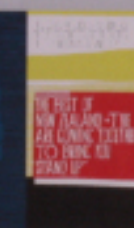


Appealing use of colour

Could possibly explore blurring effects - however this would steer away from the 'cut-out' like appearance of my work so far. Some experiments above - will not pursue.



I am not going to use these lighting effects for my poster as I they subtract from the deliberately flat appearance of my work. Lighting could be used in another way at some stage - through transparencies instead of spotlights, or in another brief.



Extra poster compositional explorations. Generally too dark.

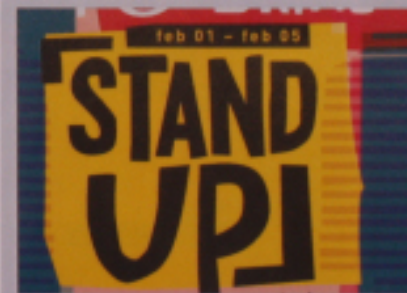


One of my poster designs, to left, and painting by Pablo Picasso, right. Overlapping shape and colour. More complex composition. Colours, transparencies and overlaps link to wall pop up. Poster concepts don't have strong enough links to earlier work, and this needs to become a lot more obvious and direct.



Wondering whether I need to carry rounded/bubble shapes of wall pop up though subsequent poster and website designs. Example above of poster with round elements rather than rectangular ones. Still has the linear elements of the horizontal stripes and the typeface is still very rectangular. If I were to go the 'round' way the typeface would need to be less angular, it could have straight edges, but not rough, and cornered. Consistent colour palette, inclusion of logo, typography, and possibly inclusion of black figure should provide sufficient cohesion.

I set out thinking I was going for a very simple clean design aesthetic and a vibrant but restrained colour palette. I have ended up with a multi coloured complex design reflecting Christchurch's need for lots of colour, cheer, fun and comedy - for 'all things bright and beautiful'. Also the festival caters for all ages, including children, and the poster reflects that. The resolved poster design is almost reminiscent of Eric Carle's book illustrations.



Detail of poster. The yellow background with bold black writing is often used on official road/traffic and warning signs. This may make people take notice. Good strong colour and contrast.



Repeated linear elements & bright colour



This composition is very effective. The overlapping shapes and colours and rectangular forms are similar to some aspects of my work.



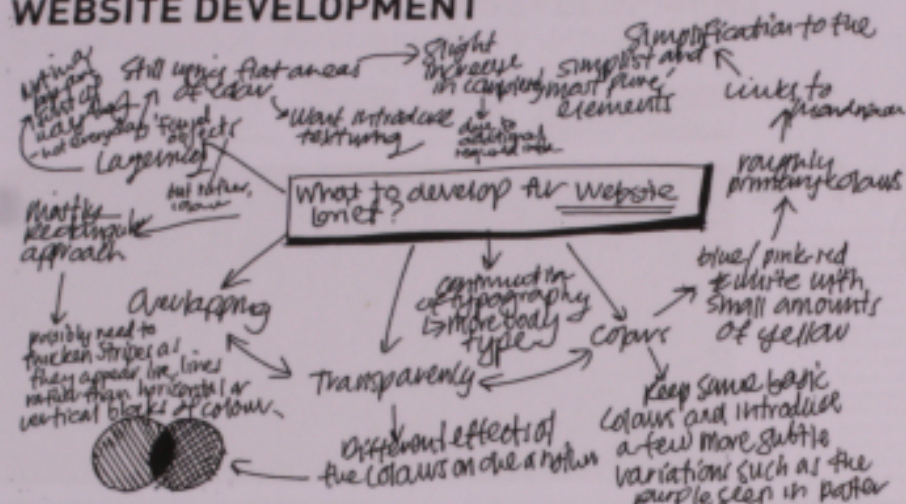
Hand-drawn like shapes and bright colours



Primary Colour palette developed for Stand Up. Poster included more tones, transparencies, and variations of these main colours. Eventually ended up with more pink.



# WEBSITE DEVELOPMENT



These works show lightheartedness, and interesting and unique visual aesthetic, and an attention to detail that I aspire to. The second work in particular, a concert poster for Wilco is fun, with a clever choice and treatment of the subject matter.

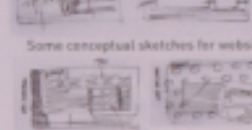
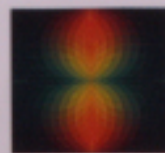
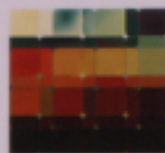


I want the treatment of my work to be a significant way in which the nature of the stand up comedy festival is conveyed, in addition to imagery and informative body type. Significant content should be conveyed in a direct or symbolic fashion rather than literary or descriptive one. See Oskar Kren work on page 3 as an example of this. This is done by the bright colours, hand-drawn elements, non traditional 'rough' composition, layering, minimal use of type, simplicity, and contrasting areas of complexity, blocks of colour, etc. This links to ideas introduced by the cubists, as they steered art away from the narrative works of the renaissance.

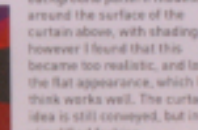
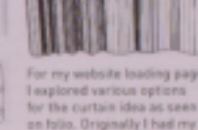
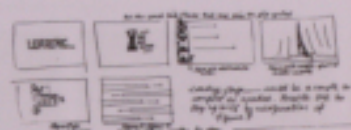


Whilst leading, the figure pulls the website into screen. This provides a link to the pop up and would also be an interesting way of grabbing the viewer's attention quickly.

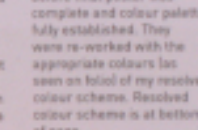
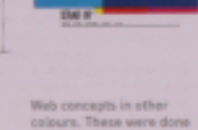
Piet Mondrian. Simplification. Reduction to primaries, verticals and horizontal lines. His works don't totally rid themselves of their creation - although they are not painterly, they still show brushwork. Combination of red white and blue, with small amounts of yellow works well.



These works are of interest purely for their formal elements. They deal with composition, colour, shape, light and dark, and it is these elements which I appreciate the treatment of. It is interesting how the use of flat colours can either provide a flat image or an infinitely deep one. The layering in the bottom left work is especially of interest in terms of how it relates to my own designs for Stand Up. Colours are also great.



Details from resolved website design. Resolved aesthetic.

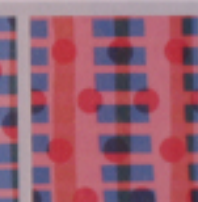


For my website loading page I explored various options for the curtain idea as seen on folio. Originally I had my background pattern modelled around the surface of the curtain above, with shading, however I found that this became too realistic, and lost the flat appearance, which I think works well. The curtain idea is still conveyed, but in a simplified fashion.

Web concepts in other colours. These were done before final poster was complete and colour palette fully established. They were re-worked with the appropriate colours (as seen on folio) of my resolved colour scheme. Resolved colour scheme is at bottom of page.



Simplicity, colour and shape with subtle details. Overlapping in central work



Pattern experiments. Combination of organised composition with uneven application works well.



This experiment became a messy and aimless composition. Logo lost in the busyness and no clear focus to assist viewer. Composition would need to be simpler and more focused.



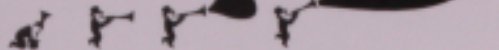
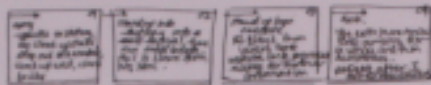
Full palette used for Stand Up below. Colour and pattern experiments above.



## FURTHER OPTIONS AND DEVELOPMENT

### STREET ANIMATION - EXTENSION OF POP UP BRIEF

An animation, projected onto a surface in light. This would be done at night obviously so it is clear. Original explanation below. It would be done at the negative. Old logo is shown here. Would be updated to newer logo.



- Could be projected onto any surface, wall, water, grass, etc
- This would need to be in a clearly visible location where passers by / viewers wouldn't interrupt the projection. Alternatively some other form of projection, such as that used at the Rugby World Cup opening ceremony where people can walk on the surface without interrupting the image
- Example of animation sequencing if projected onto a wall below
  1. Figure comes from around corner
  2. Figure climbs up bricks on wall and then sits down as a ledge, that is part of building.
  3. Figure pulls his hat off, and draws a horn out of it, from which he blows a bubble featuring a phrase advertising Stand Up. The letters on the speech bubble would flow out of the horn, and after figure runs out of breath, bubble fades away or floats away
  4. Figure re-blows horn and this time logo shown with website link
  5. Then jumps/climbs down building and runs around corner
  6. Loops after a couple of minutes



Paper cut out. This work deals with shape and light and lighting very effectively to convey the content in a unique way. I will try to provide a unique and interesting presentation of the festival through my projected animation.



The interplay of light and shadow, of positive and negative. I could use this idea, by projecting the logo, or the negative, possibly for greater effect



Mack-up of a projection frame, figure pulling horn from hat. Top: other experiments, which became too complex and didn't add anything to basic figure shown below

### CONCLUDING COMMENT

This year not a lot has gone according to plan! I don't think I achieved the degree of minimalism of form, composition, colour palette that I aspire too and originally intended. However, I think the works fulfil the design brief for a comedy festival in Christchurch well and that the direction I found myself in wasn't a bad one.

### OTHER OPTIONS FOR EXTENTION

- A obvious extension would be a complete design of the website - with all pages provided
- I could possibly try interpreting some of my existing designs, poster and website, with a reduced colour palette, maybe black, white and one or two other tones
- Another possible future direction for this festival would be to design tickets. This would be an interesting brief due to the extensive range of possibilities. The 'ticket' for example, would not necessarily have to be printed on paper
- I could make a 3D sculpture of my figure holding out festival flyers. Passers by would be intrigued and take a flyer, instead of one being forced into your hands. Alternatively a person could be dressed in black, holding a hat containing flyers and invite people to take one out of the hat
- Combining the idea above, and my wall pop up, I could make a giant hand holding stickers of the festival logo and a website link which people could peel off for themselves. See below for mock up. Festival details could be provided on the back of the sticker/flyer, or you could just rely on the website link for further information
- Newspaper/magazine advertisements/billboard

could be designed as an extension of the poster, or I could move into more motion work and create a short T.V. ad or web ad.

- Around Christchurch, banners are often hung from street lamp posts, and one could be created for the festival. It would need to be really simple to be effective.
- Large inflatable versions of my man could be placed in random places around town
- Helium balloons, or balloons on sticks could be given out to children to alert people to the fact that this comedy festival caters specifically for children as well as adults, example shown above in yellow, could possibly be done in other colours that I have used, pink, blue, etc
- I considered releasing helium balloons with flyers attached around the city, but this isn't a very environmentally friendly option so wouldn't do it. Possibly restrictions with airport close to city as well.



Something new, and original will be the most effective way of presenting a brand. 'Guerrilla advertising', as it is sometimes known, definitely grabs the attention of people who have become immune to advertising due to over exposure. This billboard (above) for The Economist has a three-dimensional bulb which lights up when somebody walks underneath it. This is clearly far more effective than a standard billboard.







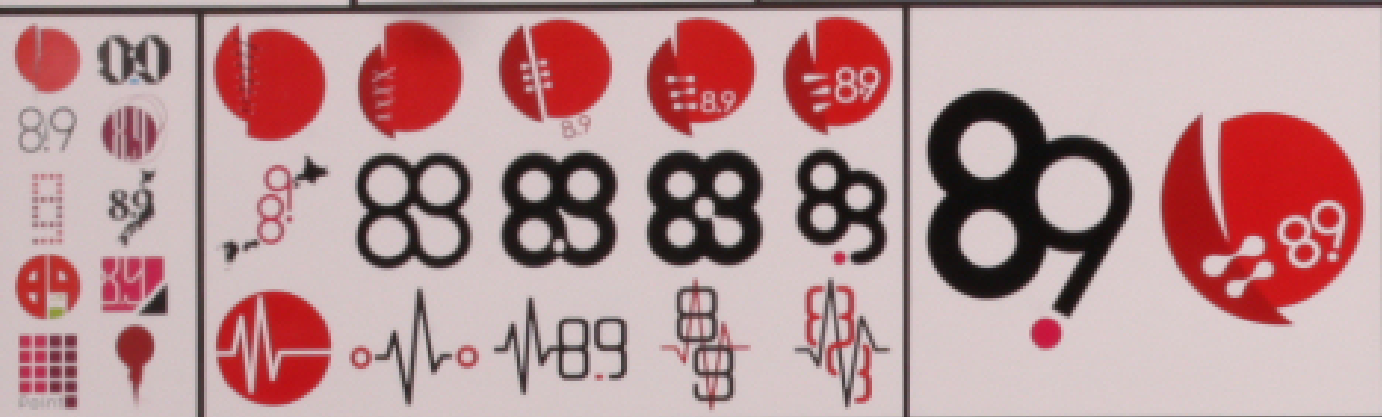
## Scholarship

This Scholarship Design submission puts forward a strong investigation; the brief states that the candidate has been approached by a company, “8.9” who specialise in recording natural disasters - “8.9” refers to earthquake magnitude. The design solutions required are 2 logos, CD & DVD covers, and an interactive package for an upcoming documentary, including promotion in the form of a magazine spread and event flyer. The topic is personally relevant and draws on the candidate’s own experience and consequent revelation of having stood on the ground previously where a natural disaster took place two years later (Japanese earthquake/tsunami). Thus the brief operates as a translation of experience and also impetus for the production of work. This aspect in itself provides thought provoking material to begin an enquiry. The workbook practically and effectively demonstrates the candidate’s aims to encapsulate the complexity of a natural disaster event through simplicity of design and concept (reflective of minimalism) and to bring to the audience a spectrum of experience. Good rationales are provided for design decisions with insightful understanding notated in the workbook, eg. the use of Japanese ink paintings to locate a sense of the ‘original’ (real experience) through association to the traditional. Technical aspects and devices used are wide ranging. Design decisions are led by thoughtful application of actions upon materials and experimental analysis, reduction of line, form, density, colour to assert particular response or emotive content. Innovative play is employed to create motif, shape and form, such as the folding of paper to create a series of facets that appear to be exploding. Symbolic use of motif/image/subject is also a tool that transports specific sensibilities, such as the cherry blossom referring to beauty and tranquility before the catastrophe. Links to existent art historical artworks embed aesthetic and conceptual links into the design proposition, such as the use of the Hokusai wave as a means to identify a format for the final work (art gallery installation). The candidate consistently positions contemporary design and art references side-by-side to discover their own solutions



# BRIEF:

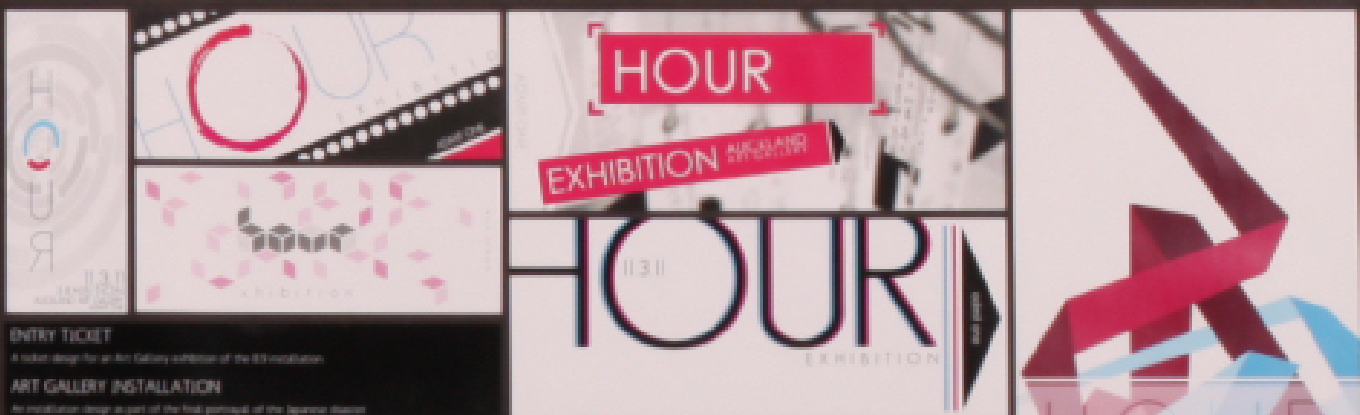
I have been approached by a new film producing company called '89' specializing in the documenting of natural disasters. The origin of the newly created name was a result of the magnitude 8.9 5.2.200 Japanese earthquake. I am assigned to design two professional logos, CD labels, DVD covers and an interactive and unique new package for their newest upcoming documentary release on the earthquake, tsunami and nuclear disaster of the Japanese earthquake off the coast of Japan. The design should appeal to all ages both male and female of all ethnicities and should also be of a fairly large format. All dimensions should be specific, which follows standard guidelines. Designs should convey an inspiring theme of the disaster yet contain an uplifting and hopeful sense in line to the staff's efforts. Though the design should also bring awareness to the audience.









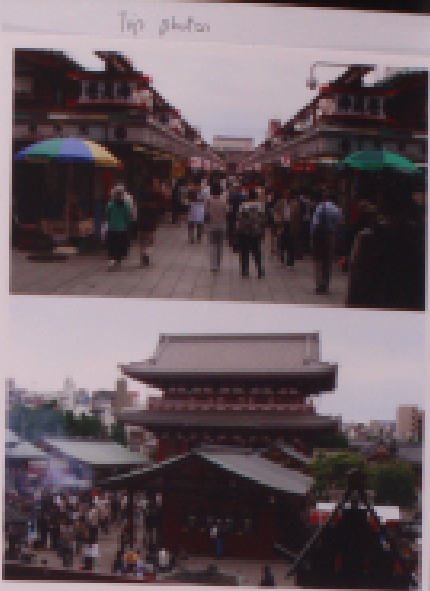




Two years ago, me and my family took a holiday to Tokyo, Japan.

Among deciding on the direction of my board this year I watched the breaking news on the Japanese earthquake on the 11th of March. I suddenly felt a great need to bore my board on the earthquake and tsunami in Japan. It came to me as very emotional in the fact that I had stood on the dirt that the disaster had occurred, shook, flooded and left radioactive only two years ago. The disaster affected me personally as many of my daily habits and appliances are Japanese made and inspired.

Top photo



I felt the need to convey this disaster and the scale of devastation through my boards. Also, the natural world is ever changing, clearly seen through the Christchurch quakes as well which brings this issue even more to heart. I want to carry out consistently the idea of the shattering and broken pieces through the lens of Japanese culture and both traditional and contemporary style of art techniques, eg. calligraphy. Not only do I aim to capture and convey the element of loss and devastation but also I will incorporate more of the emotional suffering of the victims to the palette.

The reaction I want when people look at my board and take from it is a sense of sympathy but more importantly the hope, an uplifting perspective and spirit of what the Japanese people have built up over their history, religion and culture. A vision that the earthquakes are not the end of the world, what is damaged can be repaired, broken pieces can be re-attached. One major example is the atomic bomb attacks on Hiroshima and Nagasaki on August 6<sup>th</sup> 1945.

Not only do these top photos help with my understanding of the Japanese culture but it also helps me in extracting important symbols that I can portray in my designs in an abstract form. Through the disaster, even more, we are all human, family and this is the most important aspect we all share.

Top





The anchor of my portfolio is based on the 11.3.11 8.9 magnitude Japanese earthquake. To carry that across, I chose a documentary of the disaster with all the later briefs aimed to advertise and campaign for possible donation gains received from the public for the recovery efforts. However, to even begin designing concepts, I felt a great need to explore the basics and fundamentals of a documentary itself. What is a documentary? how is it filmed? what types of documentary are there? etc. These factors effect the design of the documentary ofcourse so to begin, I watched a collection of various documentaries, not only that of Japan's disaster but others as part of my extended research and also to familiarise myself with that field of media. I feel this will broaden my viewpoint and design ideas significantly.

Documentaries seen:

- Most hated Family in America
- Life after people.
- 2057- city of the future
- Future by design.
- Japan's Killer quake
- 9/11 False Flag
- China, a century of revolution.



My portfolio will be guided and referenced through the contemporary movement of minimalism and its essence of simplicity. As outlined earlier, what I want to visually bring to the audience is a spectrum of experience over the course of the disaster, start to finish. There are clearly too many different types of misfortune in a disaster like this, especially of an 8.9 magnitude. That is why, through a style of minimalism I can focus on the important and cut straight to the issue, bold and focused. In some cases it is very geometrical with limited colour use, yet it remains extremely effective. As for my 11.3.11 campaign and documentary cover, I feel minimalism would suit very well, a "THIS IS WHAT'S HAPPENING." simple, kind of attitude.



Simon Page.

A major graphic designer specialising in minimalism. He had inspired me with the idea of abstraction, stripping down to what is needed and what is needed only. Through simple shapes, Page reduces objects and messages to the bare minimum where it still holds the sense of recognition that we all wish to draw from the design.



Two specific collections by Simon Page I focused on was the "International year of astronomy" for both 2009 and 2010. Page takes what is so vast and puts it in a form which instantly makes you think "Yes! I know what this is" simply through a few circles and lines. This genius expression of so much through so little, I strongly feel this idea would lift the level of my boards to that next level.



The most important factor before I start designing is to know what im designing to create the desired mood. 8.9-2:46pm-11.3.11-Sendai-Japan-16000+ deaths. How would I incorporate all these into a minimal design? Looking through dozens of Japanese earthquake photo galleries and also the photos of my trip to Japan I was able to draw very significant symbols to reference for my designs. In doing so I feel is the most accurate inspirations as there are the most raw human emotions involved, devastation, horror, shock and hope. Also, the obvious physical damage which come together to strengthen my messages, to bring it closer to heart.

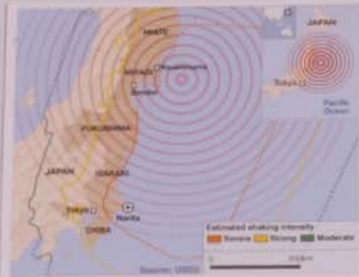




## Board 1

My first board aims to address the issue to the public through a documentary. To inform them of the situation: what is happening, where and how through design. The first board is crucial as it must capture the attention of the viewer. Logos (8.9)

I plan to design and produce two documentary designs hence creating two final logo designs. 8.9 is the name given referencing the magnitude of the earthquake.



Three shockwaves make 8 and 9. This represents the main earthquake and the aftershocks that follow.

The decimal is replaced with a pink rising sun.

I think the thick and thin is really effective and minimal.

This minimal logo I feel is the strongest out of the two therefore I will use this logo across my boards.

This logo final is inspired by shock waves of the earthquake from the epicentre.

Unstayed logo concepts, too complicated. I fear it would be hard to develop.



This final one along with its developments all represent the idea of the rising sun being torn with it needing stitchings to hold it together. The nation needs support because it is broken.

Through development I have further obstructed the logo as the initial concept was strong, but lacked the qualities of a simple, effective logo.

## Culture

Not only I must integrate emotion, disaster etc to my designs I noticed a cultural characteristic was missing. CULTURE. Without culture, the board would not have a Japanese taste; this is needed for a better oriental feel. In fact Buddhism and Shinto are the two main religions of Japan and they share similar traits: shrines, colours and most importantly, their farewell ceremonies, funerals and wishing rituals.



To get to grips with this atmosphere I went to the Buddhist temple in Auckland which happened to be where I grew up learning mandarin. There I took photos of Buddhist statues/artifacts, architecture, plants and wishing bells.



The rising sun is a very dear and significant symbol to Japan. I want to play with the simpler, strong symbol and incorporate it subtly throughout my boards.

"Re-attach"

"Restore"

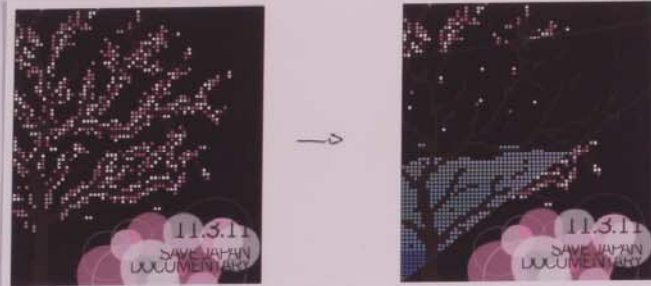
"Regroup"





## DVD cover final 1.

This final is deeply inspired by the movement of pop art, especially where Lichtenstein creates an image through dots. I wanted to recreate this effect where I abstract cherry blossom flowers into simple dots as it sits on the tree. It is also the national tree of Japan.



I set out to create a new package design, like nothing else. I wanted the mechanics of simply opening the product to reflect that of the subject. I wanted also the product to be flat to save money, innovative and to be stuck onto my portfolio.

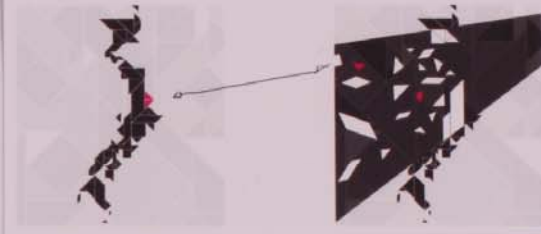
I came up with a tearing method to reveal the CD. Rather than the boring method, this tearing idea gives room for ~~external~~ external and internal design which I would link.

## DVD cover final 2.

The second final design was guided through the inspiration of ORIGAMI.

The way a sheet of paper folds to create something beautiful is exactly like how the country is beautiful. I wanted to preserve this beauty in the form of simple shapes as all things are built with shapes of matter. Before the earthquake, a complete and wholesome Japan. After, the colours invert with a horror-like sense as the earthquake shatters Japan as it is fragile like glass, powerless against the destruction of mother nature. The pieces shatter to the left as the quake hits from the right. This is a very powerful effect and it shows the effect on a large scale.

Two triangles turn green compared to the turn off red to show recovery, a new spirit, new life.



Unused concepts



Close approach / too much going on.

Similar, the earthquake origin in red. The main focal point representing blood.



good message, too much photo, does not suit minimal style.



Prime Minister, Aoto Naoto, Kan in horror as he addresses the nation

My DVD covers are all the about the "process", before and after. Selecting the Japanese Cherry Blossom as the symbol I wanted to show the beauty and tranquility the plant holds before the quake. As the tear tab is torn revealing not only the CD, but the aftermath of the tsunami printed in the back. The cherry blossom loses its flowers, they drift away in the breeze as the tree is submersed in the tsunami. Only a few remain as a sign of hope.

As the package is torn like how Japan is torn, it reveals the CD, white in contrast to the black cover, there sits a cherry blossom but on a branch, sacred and untouched. I wanted this to represent the birth of a new time, the worst was over, it is now the time to rebuild and move on.



The date design was inspired by slot machines, everyday is unknown, as the barrels roll from 10.3.11 to 11.3.11, the disaster gets closer and closer until it hits the unfortunate Japan.



The matching CD design holds a blend from dark to light showing hope.

From concept to final the significance of the design was to show time. To use the circular CD as clock pointing to 2:46, the time when it began.

Through development, I simplified it.

For a documentary to be a documentary, film details, b-roll, feature, and ratings are essential.

8.9 PRODUCTIONS PRESENTS A CLOSE AND PERSONAL GRIPPING DOCUMENTARY OF THE 11.3.11 JAPANESE EARTHQUAKE OFF THE COAST OF SENDAI 8.9 COVERING ALL ASPECTS OF THE 8.9 DISASTER INCLUDING THE TSUNAMI AND THE NUCLEAR SCARE 8.9 IS ALSO A RELIEF FUND RAISING AWARENESS FOR THOSE IN NEED IN THIS DARK EPISODE.

8.9 © 2011 Copyrighted by 8.9 Productions. All Rights Reserved. No other use or reproduction is permitted without the express written permission of 8.9 Productions. See page 10 for more information.

DVD

PG

8.9

8.9

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Torn off tabs from the did cover exposing the CD.  
The flat design allows the CD to remain in the cover without shuffling.



### Board 2

The second board adapts to extend the viewing audience and draw them through advertising/marketing of the documentary and a public event to hopefully gain donations Magazine spread.



89

The magazine spread final tells a story through shapes. The intersecting gradients, piercing shapes represent the buildings and lives demolished under the pressure of the tsunami as it collides and intersects.

Inspired by IdN, the text is designed in harmony with the subject, angular just like the damage.

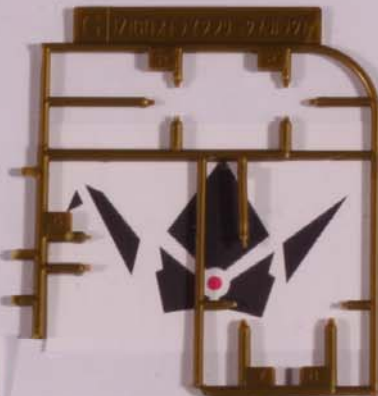
### Event Flyer

Looking in the direction of hope. I wanted to produce a design which aimed at rebuilding Japan.

Thinking back, as a boy I loved assembling models. I would take parts from a model frame set and make an object with glue assistant.

This idea of building something from basically scratch inspired me to design crane parts to be put together like Japan uniting and rebuilding.

The heart is the rising sun, and the people are brought together by it.



The Koi fish, a renowned symbol of Asian seafire and especially for Japan.

The effect I wanted to create through the living symbol is the fact that it is a man-bread creature, the sacred being is washed up by the tsunami, as the waves of destruction and blood bring it to shore. The beauty is ruined and the nurture is washed.

The style was inspired by Japanese tattoos defined in a minimal way as the strokes make the elegant design. This adds a touch of tradition as well.

The logo was also slightly re-designed to match the design, it was effective and added to the flow.



My final Event Flyer design draws a loose inspiration from the surrealist artist Salvador Dali.

Dali has always struggled with his phobia of ants, shown through many of his automatic paintings. In my design I have incorporated his "paranoiac critical method" by abstracting ants into a trail of dots surrounding and weaving through the design. The reason I have done so is that, like ants are a phobia to Dali, the quake, tsunami and radiation are phobias to the Japanese people alike. Through this reference I show that our phobias remain with us.

One strong feature I've noticed about IdN magazine is that the layout is more effective. Rather than having separate text and images, IdN designs the text to suit the content, this blends the spread to make it more effective.



Magazine Design Concepts and ideas not included on boards

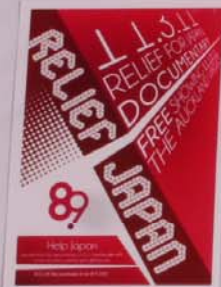


Strong message but visually very bland and weak

great meaning through a playing card. I fear it does not relate enough to the subject.

Cultural but does not look like a magazine spread





Inspired by constructivism and the architectural philosophies of Russian artists this brought depth to the design with a 3D grid structure.

### DVD menu screen

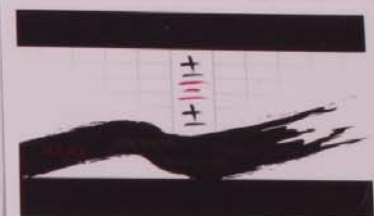
The menu brief came as an add-on to the final dvd cover design as it shows the menu options of the 11.3.11 dvd. I want to adapt the same messages but in an animated form.



The concept above, another version of the dvd menu. I felt this concept had solid ideas and a good traditional feel but was rather weak in terms of the mixed number languages. I translated the style onto a more refined version instead. Not a wasted design draft. I feel that self-critique and analysis really strengthens my designs.



After the user pushes "PLAY" on the menu screen I took the designs one step further and designed a simple film info. similar to the ones that play before movies.



Both designs inspired by traditional cultural calligraphy. Swipes of ink flowing effortlessly.

### Board 3

Dedicated in bringing a new dimension to the palette. Whether it be movement in the form of animated film or step from 2D media to 3D. I wanted to show an extension of the possibilities through unique elements in the final 3 briefs.

### Art Gallery Entry Ticket.

This ticket allows access into the Auckland art gallery where the installation is held. I think only minimal details are needed as the buyer should already know the event details hence buying a ticket. 15x6cm.

For this brief especially, what was important was to introduce more blue unlike its rare use in board 1 and 2. The reason for this being that the whole ticket idea should give a small preview of the installation that is to come. What is to come is a 3D object, to lead the audience into this I was inspired by 3D glasses, using red and more blue it leads the audience and prepares them for a 3D object.



The main example of a 3D vision, very stripped down and effective.



The ticket final was inspired by ribbons, how it effortlessly flows inspired me to break that notion.

Rather than a perfect silky ribbon, I took the supposed 'flow' of it and distorted it, making it jagged, uneven, weeping and knotting as it tries to pass from one end to another. The significance of this was to show two aspects.

1. How the tsunami waves churned up objects underwater, ruining the beauty.
2. How the free and serene lifestyles were tormented, destroyed and tied up waiting for aid to relieve them of the tragedy, exactly like the ribbon, once perfect.



I felt these concepts were either visually strong with no message or meaningful but weak. I would prefer designs that were both strong in look and message. Ideas from these designs are used in other areas such as the ticket.



Some idea expressed in a different way, the notion of "Spreading" is portrayed.

# Art Gallery Installation.

The Japanese people have a tradition of writing their wishes on a small note tag and hanging their wishes on a wish tree.

Artist Yoko Ono has converted this process into a form of art. This idea has inspired me to create a version of my own. My installation will include wish notes and I experiment with unique shapes and transparencies.

Transparent cards carry more meaning, however, it will be hard to see and reflective.

Shaped cards match my designs throughout my boards but I feel it distracts the eye too much.

In the end I decided to go with the original ones I made. It is more recognisable and preserves its purpose.

I gathered wishes from students, parents, siblings and my teacher's, Japanese and non-Japanese. These were real wishes, dedicated to the victims, not only that but for their own wishes as well.

I wanted to show that not only the Japanese are grieving, but the people across the world. Support comes from all corners as we are all human.

Ich wünsche den Menschen in Japan Kraft und Liebe, um diese Katastrophen zu bewältigen.  
Yanfeng  
2/10/11



"I think I fell in love with design when I realised that image and concept were a great combination to communicate a message" - Julien Vallée.

Through parts of my board I have shown processes of 'before' and 'after', 'then and now' and this is the final representation. A story I tell through the installation.



The base is inspired by the Hokusai wave. My version is made by paper.

I wanted to exclude the 8A logo from the second half of the last board because I wanted it to reappear at the end being rough like a paint stroke. Another logo re-design.

## Thank You card.

A final design to the board. The 'thank you' card is given once the audience kindly donates, whether it be at the free showing event of the gallery exhibition.

"Take a part of the gallery away" approach. Not very effective.

Flicking through IdN, Julien Vallée caught my attention with a stunning papercraft installation. I was instantly inspired to do a paper version of the tsunami and earthquake. JV is incredibly talented when it comes to combining round and sharp shapes.

My first attempt at creating the installation, roughly put together it gave me a good sense of direction.

Being for all my desired result I knew at least my message I wanted to get across was beginning to make more sense. Thinking minimal, I took out alot and replaced parts with others resulting in a final installation design.



## TIMELINE

before the earthquake, trees bloom with beautiful cherry blossoms, as the waves take over it strips the branch of flowers washing it away.

The loss of flowers gradually causes an increase of wishes and mourning. Symbolises lives lost.

Some surviving blossoms show hope.

Before: The branch grows upwards with confidence as flowers blossom. Gradually the branch arcs over and loses its livelihood, dying from the damage of the disaster.

most of my gathered wishes hung up.

Jagged spikes represent damaged buildings, boats and objects pulled and pushed by the waves. In the end an uninhabitable, hazardous zone.

Ripples and a pool of blood is seen as a sign of loss of life and formless, the crane sits, sinking in the depths of the pool.

Incorporated imagery like Vallée, deceased hand reaching up.



BEFORE

AFTER



"Arigatou". Inspired by the paper crane. It stands dominant and strong. This is because of your donation. "A little goes a long way." I think this way of ending my board is very strong and wraps my whole portfolio together.





## Extension:

If my board could continue with no restrictions I would do the following:

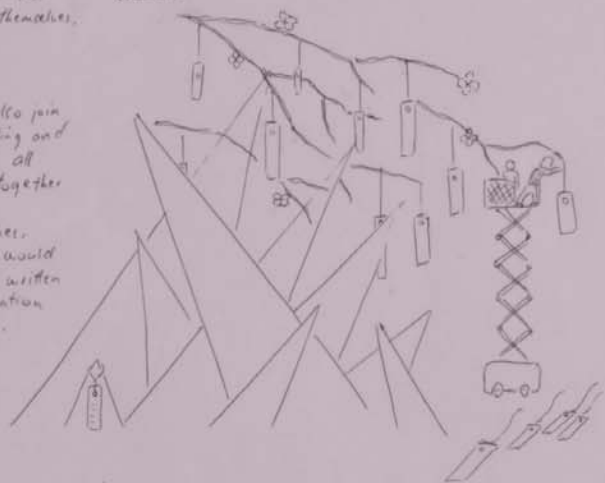
As a result of the rating, the wish notes would be Adult sized giving an opportunity for the exhibitors to help create the artwork.

People could paint giant notes with brown-sized paint brushes, write their wishes and express themselves.

Children could also join with hand painting and glitter glue. This all brings everyone together.

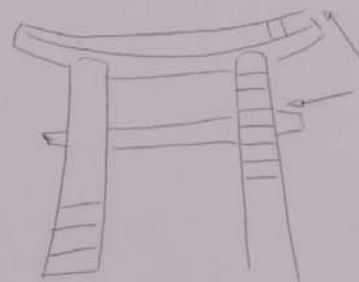
Once filled with wishes, artists including me would help put the public-written notes of the installation by crane or ladder.

1. Take my ideas and installation from my living room to Guggenheim museum, Manhattan and create it in life size. A room houses the installation 10m high and 15m wide. With help from artist Yoko Ono, along with special artists like Matthew Barney and New Zealander Peter Robinson I will see this installation erected.



posts can be divided.

Cylinders

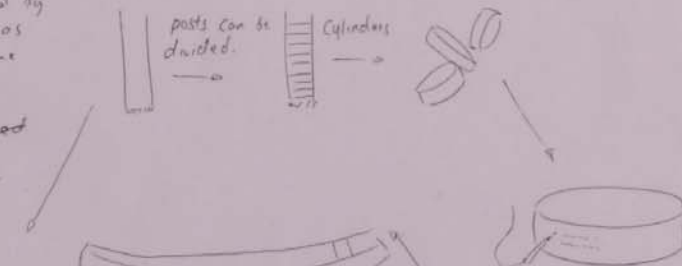


I want to gather locals and engrave their wishes onto concrete discs, have a mark on a structure who the will eventually pray wishes



2. Because vast amounts of land is covered by the tsunami I would like to use design as a tool to also rebuild hope at the same time.

Many Shinto would be wiped so I wanted to get the residents to help me build a Torii, a Shinto gate to restore some hope at least.



I want to gather locals and engrave their wishes onto concrete discs, have a mark on a structure who the will eventually pray wishes



3. Ground zero project.



Upon thinking of ideas I came to realise that 9/11 and 11/3/11 shared very similar dates. Same day, same month and 10 years apart exactly. This shocked me and inspired to me to take an extension to the site of ground zero, New York.

There I would construct two giant towers out of scaffolding with a white screen to replace the twin towers. Then I would project the similar dates of both disasters with one screen tower showing footage of the 9/11 terrorist attacks and the other, footage of the Japanese earthquake and disaster.

Both movies would also include images of both countries suffering through peoples emotion. I want each country to acknowledge each other's pain which I hope will bring the 2 countries even closer despite the events of World War II.

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4. Venice vulnerability.

This project would be aimed at tourists and residents of Venice, Italy. I want to shock them and tell them that their future is unsafe as they live around water.

I would pick a popular tourist destination and find a current which washes against a corner. I would then dump tonnes of furniture, boats, a car and other junk to where it piles up and cluttered. Above I would paint "11.3.11".

This will hopefully warn the people that there is a result of Japan's earthquake. Venice is practically in water - what does their future hold, what will they do if their city was in a situation like that?

Eventually I would take this concept and place it up as an installation in the Venice Biennale.

