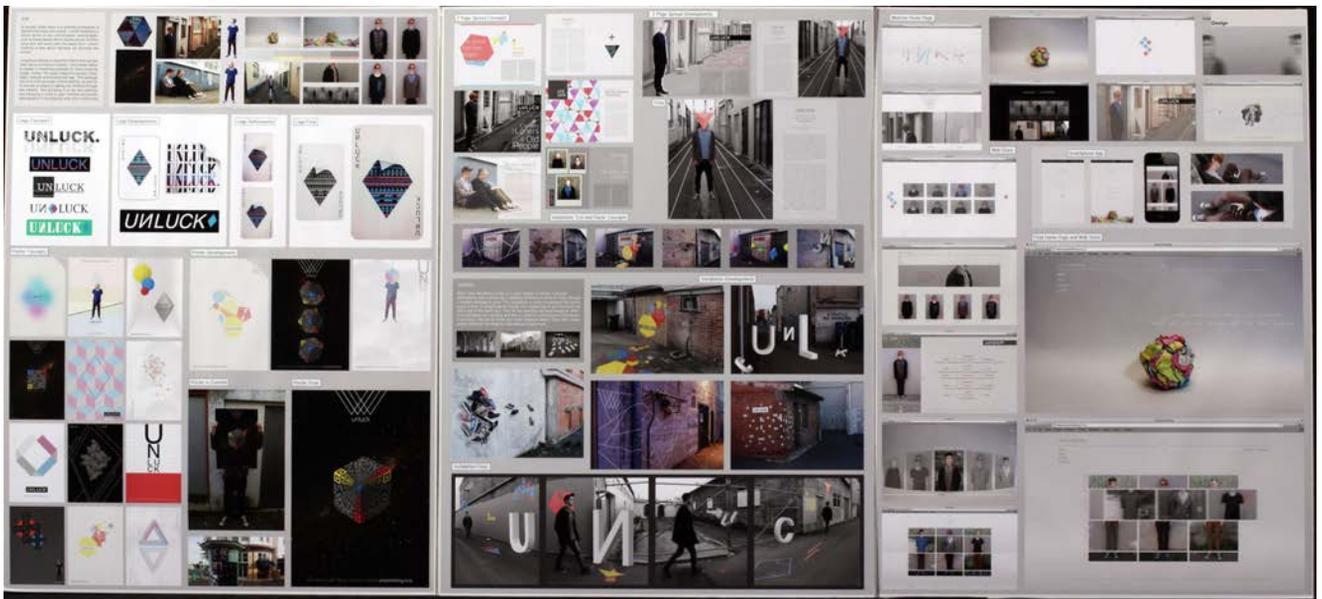


Scholarship – 2012: Design (93307)

Examples of Candidate Work



Outstanding Scholarship

This submission presents an extensive and consistently lateral investigation. It begins with an in-depth analysis of the brief, focusing on the brand (UNLUCK), demographic, aesthetics, style (Indie design specifically), fashion advertising and promotion, followed by an appropriately self-directed photo shoot that operates well within the context of fashion photography.

This analysis sets in motion the methodology and content for various design outputs that follow. Throughout the folio this candidate develops conceptual-pictorial language that explores ideas about pattern, colour and repetition within both two and three-dimensional modes. This is reinforced by strong contextual research and an evident awareness of diverse contemporary design practices and approaches (e.g. illustration, vector, photography, photo manipulation and installation). The candidate claims allegiance to known brands such as I love ugly, linking their own work to existing practice.

Every design decision is underpinned by analysis of its relative merits, its relationship to design intention, and the communication of concept. For example, with the selection of the Helvetica font, the candidate talks about the importance of a font choice allowing the words speak for themselves. There is clarity in terms of the use of positive and negative space. The word 'unluck', uncommon in everyday language, thereby needing all the more to be clearly legible. This depth of consideration guides this candidate's enquiry. The candidate's design solutions are seen to be appropriate to the attitude of the brand Unluck. In each design phase, we see a visual assertiveness that "enacts" the Unluck character. The candidate constantly pivots between 2D and 3D modes of practice, allowing for convincing and innovative solutions. Physical or digital installation mores of spatial arrangement are well executed. They provide lateral ways of seeing and conceptualizing everyday experience. Clever but simple devices are evidenced and applied throughout. The candidate's workbook documents thinking and idea development with great thoroughness and academic rigour. The analysis of historical and contemporary precedents is extensive and thoroughly referenced, understood and creatively integrated.

The candidate is not afraid to reassess and reinvent directions. Lateral approaches are employed, and leftovers from previous explorations are reconstituted in interesting ways such as the lost post-its from an installation development scrunched up into a ball for the front image of the website. This is just one example of invention being used to advance and expand upon previous investigations.

Brief

In society today there is a growing prevalence of hipster/indie style and culture. Unluck Clothing is a brand aimed at this individualistic demographic. Just as these people like to display points of difference and stand away from the social norm, Unluck Clothing is also about standing out amongst the crowd.

Unluck are looking to advertise their brand and get their name out there in society. I have been asked to design a marketing package for them involving a logo, poster, two page magazine spread, installation, website and smartphone app. This package will be to both promote Unluck clothing, as well as to provide a means of selling the clothing through the website. The branding is to be eye catching and intriguing in order to gain notoriety across the demographic in the physical and online community.



Logo Concepts



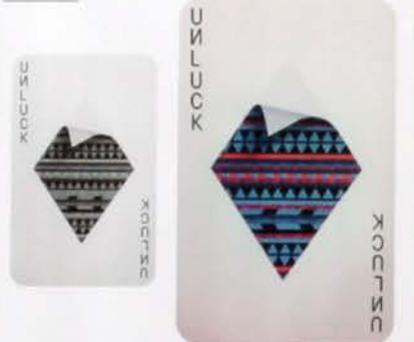
Logo Developments



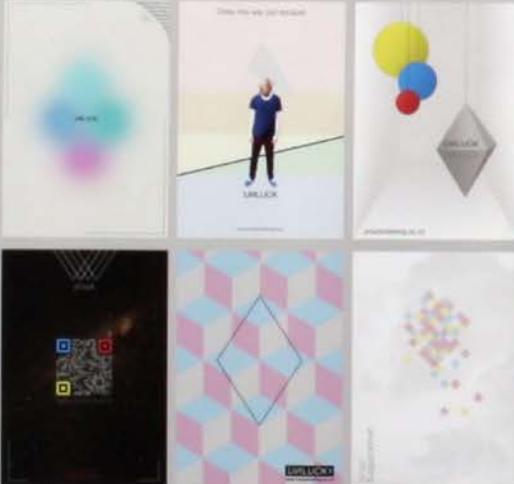
Logo Refinements



Logo Final



Poster Concepts



Poster Developments



Poster in Context



Poster Final



2 Page Spread Concepts



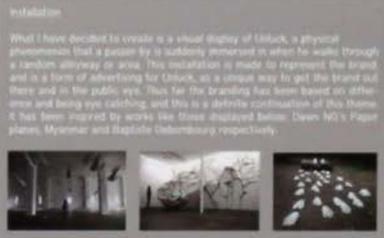
2 Page Spread Developments



Installation 'Cut and Paste' Concepts

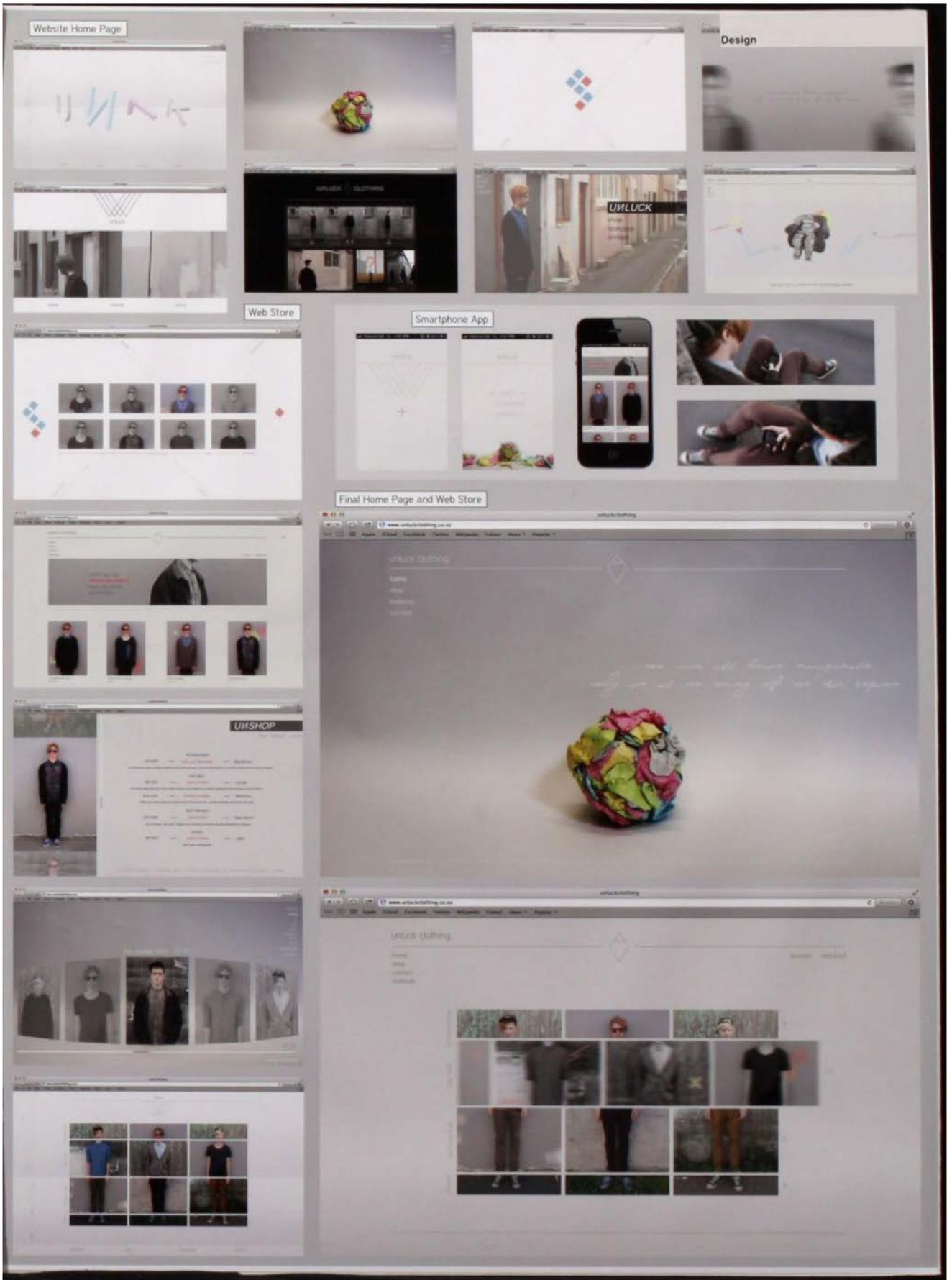


Installation Developments



Installation Final

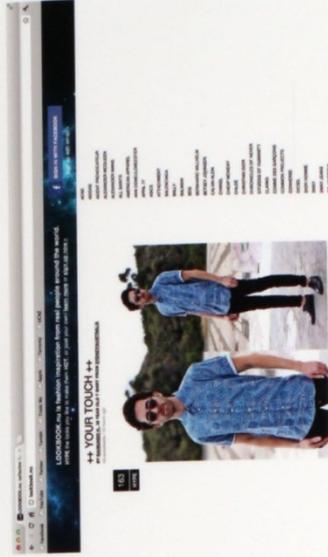




Proposal – Unluck, an Indie Clothing Brand



This is an example of a blog on Tumblr, where the blogger is clearly interested in hipster/indie culture and clothing. My work being reblogged on a blog like this allows it to reach out to all of these persons followers, who are likely to be in the hipster/indie demographic themselves. This shows the power of the internet as a marketing place for my brand, which reaches out to the people who are among the most familiar with the use of the web.



Here we have an example of a post on Lookbook, a site designed for sharing fashion. The reason spreading unluck clothing over sites like these evident in its very subheading 'LOOKBOOK nu is fashion inspiration from real people around the world.' It would allow people around the world to see it and have access to the website in a caption under the photo, hence a great realm for advertising.

Unluck – The Name

Unluck is a word that is not currently used, and its out of the box nature and difference is what makes it effective in representing my brand. It is unusual, paralleling the nature of indie style. It also sets up the possibility for imagery involving bad luck in my board, which may or may not be a symbolic route I choose to endeavor down. I got the idea from a song with the same name, by indie/dubstep artist James Blake. His style of music is part of the hipster subculture, the demographic I am aiming my brand towards.

Longboarding - Frisbee, Evert
 - Similar to last year's Longboard brand board.
 - Possible briefs: -wheels as prices, posters, running out of ideas after last year's graphic
 - Indie Clothing Brand - All about difference
 - Inspired by brands like Moser, Chronicist at New, Sly, Guich, commoner alike.
 - Clothing like chinos, buttonups, tall ties, caps, beanies, boat shoes, plimsoles
 - Website, lookbook, poster, banner etc.

The Marketing of Unluck:

It is clear that the brand is aimed at the demographic that consider themselves hipster and or dress in an alternative style. I intend on using design techniques and branding to brand stand out and be appeal to this demographic. This also involves using imagery and semiology that these people are drawn to and relate to, which will be discussed further on.

My main outlet of the brand will be the website (the final brief). The reason for this is the convergence of shopping from a physical activity to an online one. Online shopping is becoming more and more popular, with most major shops having a parallel online store. A lot of indie brands however are found entirely online. One major reason for this is that it allows for a greater customer base, because they can ship nationwide (or even internationally).

Another reason is because of the nature of the very people that the clothing is targeted at. The approximate age bracket that my clothing is targeted at is around 15-25, and there is no doubt that people in this age group are very familiar with the internet and shopping on it. What's more, the very group I am targeting are the kind of people who are likely to be consistent travelers of websites. The common hipster is likely to be someone who gets fashion and style inspirations from social media, often blogging and fashion websites like Tumblr and Lookbook. The nature of their personality is also often a 'hunter and gatherer' sort of person, one who gets clothing and inspiration from different places and accumulates and combines them. Examples of these kinds of social media sites is shown right.

This has an impact on the marketing of my clothing brand. What is required of a brand which reaches out to these sorts of people is for it to be eye catching, and make the target market click on them and wish to find out what its all about and what it involves. Therefore considering this along with the digitalization of clothing shopping, I need to ensure that my brand reaches its market. In my briefs, I intend on allowing for both physical advertising of the brand as well as online. An example of this is the first brief, the poster. This will be made to be distributed in a physical sense, to be put on poster boards and walls. It will also be distributed online, on social media and blogging sites like Tumblr and Facebook. The other briefs will follow suit, and this will be discussed on further pages. Getting people interested in my brand on these sites will be a major marketing tool, and I therefore wish to make my work compatible with these sorts of sharing sites, as well as appealing enough for people to want to 'reblog' and 'share' these on their pages. Not only this, but the inspirations for Unluck's clothes themselves could come from the blogs of the people who consume them, a two way relationship with the consumers.

Branding for DJ friend
 - Design a logo + posters
 - Cooperate established menswear
 - Respect the old vigor of the movies
 - Possible briefs: logo, poster, vinyl cover, concert tickets, 2 page spread, banner, headphones
 - Cigar Brand - classy
 - I could design boxes, the wrapping, artists like James Blake, and have images of beaches etc.

What it's all about:

I have decided to create a new indie clothing brand named Unluck. The brand will fit in with today's hipster/indie style and culture that is currently growing in popularity. In terms of dress style, those considered to be hipster often focus on having a point of difference and veering from the social norm. Therefore my design portfolio for the brand will reflect this idea of being distinct, and its difference resulting in it being eye catching. As the word 'indie' stems from the word 'individual', the philosophy of the brand rotates around individuality.

What it's made up of:

I have chosen to design the logo for the brand, a poster, a two page spread, lookbook and website. This will effectively portray my brand, and should set me up to develop the ideas and the style of it throughout the portfolio. After establishing a logo, having the first major brief being the poster, I have the chance to explore possibilities with the look of the brand (whilst of course maintaining a consistent overall aesthetic). These can therefore be a major part of setting up the brand, which is further developed, explained and explored on through the next briefs. The final brief of the website should then epitomize the style of Unluck. This is fitting as the website would be the main distributor of the clothing, as well as potentially in select stores.

What Unluck Involves:

The brand is made up of male clothing that is indie/hipster in its style. This involves clothing like:

- Button up shirts
- Chinos
- Slim fit jeans
- Cardigans
- Crew neck jerseys (including knit)
- Wayfarer style sunglasses
- Scoop neck and tall T shirts
- Plimssole and suede shoes
- Doc Martins
- Chuck Taylors
- Beanies and Caps



An example of some of the clothing involved

The style of the clothing involved here is the style of clothing that myself and a number of my friends currently dress in. This allows for familiarity with my product, and ease of access to the clothing/photography of the brand. Although the general umbrella style is indie or hipster, different groups have different spins on this, and as with other similar brands, brand has its own subcategory of this genre of clothing that I will set up.

Design Techniques and Research

Design Techniques to explore
I really like the idea of exploring the use of **geometric shapes** and patterns surrounding them. Hipsters are often associated with triangle shapes, and it appears across hipster media and dress often.



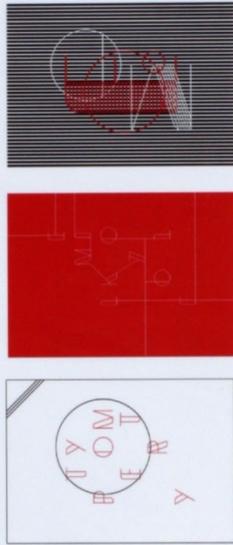
This is evident in the **imagery** (above), with triangles involved in indie clothing as well as body art. The reason for triangles being a symbol of being indie is not entirely clear. Some theorize that it is because a triangle is a tessellate shape that can fit anywhere, and it uniquely symbolizes hipsters as they do not fit in. I am unsure of the extent I want to simply use triangles in my design, as this would be somewhat generic of an indie brand. However I would like to explore shapes like diamonds in particular, and circles also. Another shape I would like to explore is the cross, which is a symbol sometimes associated with hipsters.

I would also like to explore manipulation of type, and deconstructed text. However what I would like to keep consistent is simplistic font, similar to the designs shown (left). How text relates to the imagery is very important in design, and I wish to explore this. Playing around with letter sizes, orientation and manipulation of text is something I wish to do in my design. In the poster by Tsto (right) he has used different typefaces, as well as colours and sizes for each individual letter. Despite this inconsistency, the poster still works, showing its successfulness as a design. He has also mixed imagery and text in an effective way, which almost makes you read the imagery of the planet and wolf as if they were letters. The second poster by Carballido effectively uses left and right justification, which has made for a very eye catching and interesting poster. This subtle type in the background also exemplifies text manipulation. I intend on using both of these designers as artist models.

An Assortment of Inspiring Design



Another technique I wish to employ is the use of **balance** and **negative space**. These designs by Clara Fernandez effectively employ negative space, to provide a balanced and effective look. These posters actually are also an example of use of geometric shapes that I discussed wishing to incorporate. I want to explore the use of white, black and differing shades of grey in my design, as the use of these allows the colours that are used (even if little) to stand out vibrantly.



Above are posters by "m" for their typeface "Typometry". They are not only good examples of balanced designs and negative and positive space mentioned above, but also show effective use of **lines and grids**. Exploring the use of lines in my work is a direction I wish to take. As evident here, this also fits in perfectly with the use of geometric shapes; the two go hand in hand. I also really like the retro style of this typeface, it is the sort of font I may wish to include in my portfolio.



A poster by Alberto Carballido, a spanish designer

A poster by Finnish designer Tsto

Inspiring Brands

The website Asos is an inspiration for my brand. A lot of the clothing on the site is the same style as the clothing involved with Unluck. It is a site that the people who would be interested in Unluck would currently purchase their clothes from, and hence a great example of a site to draw marketing ideas from. It also has great aesthetics, and makes it a pleasant experience to browse.



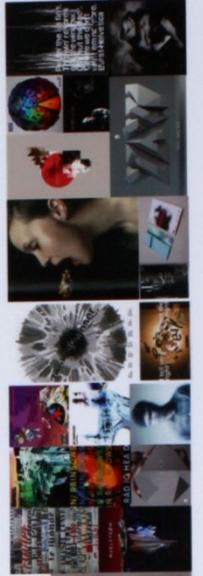
Screenshot of Asos homepage during a promotion



An example of the clothing & modelling

One aspect of this design I like are the simplistic fonts used. The typeface is basic and has no complexities, whilst remaining bold and clear. This is partly achieved by differing letter sizes as well as use of capitals and bold. Another aspect I like is the colours. The pastel colour palette used here are very visually effective and go well together. An example of the clothing on Asos is shown above, which is the same sort of clothing (with a few great colours) I wish to involve with Unluck. Finally, the pattern visible at the top of the page is a take on an aztec pattern. Patterns, and Aztec ones in particular are something I wish to extend into my briefs, because they add a great visual element to designs, and can be a good replacement for flat colour for example.

Other good example clothing websites include Chronicles of Never, Sly Guild and I Love Ugly. All are of a similar style to the fashion involved in Unluck, and have effective design involved in their websites. All of the websites are set on white backgrounds with small black headings at the top of the home page. This simple look shows the essentials and not a great deal extra, which provides ease of use and navigation. Black and white also do make the colours that are used, like the colours of the clothing for sale stand out well, which certainly something I will need to consider when designing my website especially. The Chronicles of Never website has a really unique profile of their clothing, shown on an invisible model whose shadow casts over a wall, in picture from a number of different angles. This kind of unique approach is what I will need to take for my website, to make it stand out.



Logo

Imagery/Techniques I wish to explore

As my first brief, the logo sets up the initial aesthetics of the brand. I think it is important in that it begins the tone of the brand, and is essentially a first look into what Unluck is going to be all about.

As previously mentioned, I would like to explore geometric shapes in my portfolio. With this I would like a focus on the diamond. The reason for this shape in particular is its symmetry and simplicity, as well as its clear link to triangles (which are already a symbol of hipster culture).

The name Unluck opens up the possibilities for imagery involving symbols of bad luck. When one thinks of bad luck, a number of things come to mind. Broken glass, cracked mirrors, black cats, walking under ladders, and gambling. I do not want my portfolio to get too caught up in symbolism however, and I think that black cats and ladders may appear somewhat tacky - a look I do not want Unluck to have. However, the textures involved with broken glass and possibilities to do with mirrors are something I see potential in using. As well as this, playing cards and dice could be interesting symbols to use. This gambling reference has the potential to be subtly incorporated into the design of my brand. This said, the name Unluck was not chosen because I want my brand to be all about bad luck. I chose it due to its simplicity and difference. I therefore do not want to get too involved in the design symbolizing the name, as the major philosophy behind the brand is about being different (not being unlucky).

In terms of the text involved with the logo, I think I would like to keep the typography simple and legible. The brand is not grungy or overly elegant, and I think a simplistic font will be more appropriate for it. I do not intend on the typography being a main emphasis for the logo, rather be simplistic and serve the purpose of displaying the name of the brand. My justification for this is that I wish the name to be easily legible and recognizable, and prefer simplistic logos. I believe that complexities in design can be seen in the other briefs, and that the logo should be basic whilst still standing out.



COMMONERS_ALIKE

The logos displayed left show a small selection of clothes brands that are similar fashion wise to what Unluck will be like. Simplicity is a clear recurring aspect among these logos, all with simple forms and basic typefaces. The top two in fact involve simple type and lines, and yet still are visually effective and balanced logos. I wish to take aspects of this basic form into my design, although would like a bit to draw a bit more interest and attention than these. The 'Asos' logo is versatile in that it can be seen in black and white form as well as with textured/coloured forms.

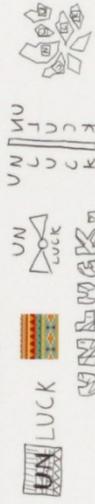


Sketches:

The following are planning sketches I drew that examine the use of the diamond in the logo. All employ a simplistic font, and I believe this works well, making them simple and effective. I may use the typeface Helvetica in the logo concepts, or something similar. The diamond works well in complementing the text and providing interest and difference to the logo. I do think however that the more narrow diamonds are more aesthetically pleasing and sleek than the fat ones, and therefore think these may be more effective in my concepts.



The next set of sketches are a mix of different ideas. The top left roughly shows the use of a pattern in the background of the 'UN', which would probably be an Aztec pattern, with the same sort of look as the pattern below. The logo next to that one is an attempt to involve a bow tie, which may be part of the fashion of Unluck, however I do not see potential in this idea, partly as it looks reminiscent of a lolita wrapper. The group on the right play around with mirrors and reflections, which is part of the bad luck symbolism idea. I like the idea shown in the bottom sketch with the full stop, this adds asymmetry and gives the logo a sense of difference. I do not see potential in the broken glass concept as it is not easily legible, which is what I would like my logo to be.



Colours

The colours I have chosen to continue on through my logo are a set of somewhat bright blues, pinks and purples. These are largely used alongside black, white and light grey, and take the colours take a secondary role to these tones. Throughout my portfolio I intend on using colour as a supplement to light and dark tones, and for it to take a secondary role. Putting the colour against a plain background makes it stand out, and means that a large amount of colour is not necessary. Although my logo involves a set of around 3 main colours, I want to use a variety of similar colours throughout the board. I intend on sticking to the same sort of colour palette however, and this will aid it all look uniform and together. Leaving the colour usage open to different colours of the same palette allows me to use different colours for different situations, and will enable me to use the right ones at the right times. The reason for the use of bright yet somewhat pastel colours is that the colours I use will have to work well with the colours of the clothing involved with the brand. These will involve mostly dark tones of grey, navy, forest green, browns, maroon, as well as some lighter browns and tones of black. Being that there are no bright or pastel colours in the clothing, this palette can compliment the clothes and stand out against them.



Pattern

As part of my original plan, I decided to use an Aztec pattern in my logo, which followed right through into the final. The reason for it being Aztec is that this is a style that is currently in fashion across indie clothing, and is therefore a symbol of the style clothing that I am designing. This is actually evident on Page 1, with the man pictured with the triangle tattoo wearing an Aztec patterned shirt.

The Use of Helvetica

The typeface I chose to continue on with from my concepts was the well-known font Helvetica. This is not a foreign font to design, however there are a number of reasons why it is an appropriate font to use for my logo and in consequent designs. It is a very neutral font, it does not have any set personality or leave you with an impression based on the typeface, rather it lets the words and images speak for themselves. I want this sense of clarity in my logo, as legibility is important, especially when the brand name is not a common word we see everyday. I do not want to cause confusion about what it says. I played around with other fonts in the concepts, however Helvetica made for the most professional looking and aesthetic of them, as well as a sans-serif font is more modernistic and appropriate to my modern and alternative brand. Another thing that makes Helvetica work is that the negative space involved is just as important as the letters themselves. I intend on using lots of negative space and balance throughout my design, so this parallels and links in the font.



A concept, followed by a development that employ the use of the typeface Helvetica.

The Peel

During my development stage, I introduced a new idea of having the corner of the logo peeling back over itself. This was done to add an interest point to the logo, a point that attracts the eye to them. It is in a way a visual dilemma, as it appears to add an extra dimension to this otherwise 2D plan. What it also adds is some asymmetry to the logo, which stops it from being perfectly balanced. What it also gives the logo is an edgy and risqué feel, and it also ties in with the idea of bad luck. In terms of the refinements and final, it would be fairly unlucky if the image on your playing card started peeling off, and it therefore plays on this. I see potential for this idea of an image peeling could be continued on through my poster and into the rest of the board, and could be a good Unluck symbol.



The peel idea was inspired by this poster by Faber.



The peel introduced in at development.



As seen continued on through my refinements than final.

The Playing Card Look

The shape of my final logo is a rectangle with curved edges, which is clearly the shape of a common playing card. This I have chosen as it is less sharp than a rectangle. The rounded corners of the logo also work in alliance with the sharp edges of the diamond within them. It is in a way involving aspects of the geometric shape the circle in with the logo, which suits the aesthetic I am setting up. The playing card also has semantic references in terms of the idea of bad luck. Card games are all about luck, gambling, and the possibility of losing. Similarly, Unluck suggests bad luck, and what I actually thought was that it would be fairly unlucky if the image on your playing card started to peel off.

Generating the Card

When I first came up with the idea of the peel, I made attempts at making this on Photoshop, however this proved hard due to the diamond shape I was using. I then realized that printing it out and physically folding the paper up then taking a photo of this could be a better idea. (Right) shows part of the sequence of photos that I took in my process of generating the logo, also playing around with the shadows created by the diamond. I also tried setting the tip of the diamond on fire, as this seemed like it could look eye catching and even more edgy. However photographing the flaming card was very hard to get right, and I realized that this may be overkill in terms of different things going on in the logo (with the pattern, backwards N and peel).



Final Design

My final logo is a combination of a lot of the things mentioned, which I have made in colour and black and white. An aspect that has come through from the concepts is the reversed letter 'N', which I have done as a point of interest and a distinctive and recognizable aspect of the typography surrounding the brand. It also immediately makes you think something is not quite right, which is another edgy look that suits the brand. This is one of the parts that will continue as a motif throughout the board. Also, the structure of the logo is something I wish to continue on, with a central image grabbing your focus. The upside down text is an example of modifying text, a technique I want to expand on further on in my board.

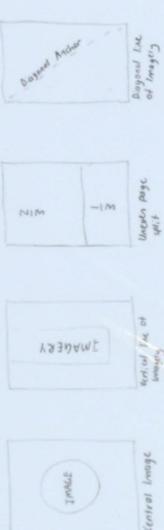


This is my final logo design.

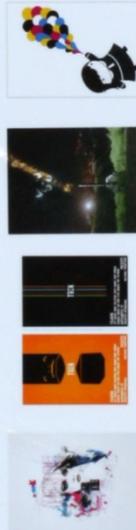
Poster

The poster is my second brief, and it is an integral part of my portfolio. This extends from the logo in displaying the design style I intend on using, and also will incorporate a number of artist models in doing so. I chose for posters to be early on in the portfolio as they are an empty canvas for my ideas to flow on. Posters have no set rules or guidelines, and thus will allow for me to display my ideas in whichever way I choose. They allow for imagery to be displayed clearly without overwhelming text, like a need for a number of headings, subheadings or paragraphs.

Planning



What I have sketched above are a series of ideas for the layouts of my posters, partly inspired by a number of contemporary and historical artists models. A selection of examples of artist models that have used these layouts are profiled below.



Using a layout that involves a central image is apparent in a lot of the design I am inspired by. Raphael Vincenzi's design included. Although his grunge style is different from the geometric and computer generated style I intend on using, the layout principals are consistent. The next layout with a vertical anchor also creates a good balance of negative and positive space. Saul Bass's use of this vertical layout exemplifies its effectiveness, these posters are extremely eye catching, and would have been especially effective and different in the 1940's when he designed them. The next layout is all about the use of thirds, which draws more attention to the imagery than a 50/50 split. The photo I was inspired by for this layout is above, by a Nigerian photographer. It is split into thirds and looks extremely balanced, and would this same split would be effective in my poster design. A layout I wish to explore is one based on diagonal lines. This is a sort of extension of the vertical layout, and Reynaldo Vasquez Rodriguez's example shows its aesthetic appeal.

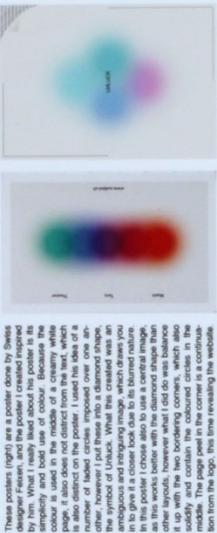
The Purpose of the Poster

When I created my poster concepts, I decided to concentrate on imagery rather than text, and only involve a small amount of text, the name, website address and in some cases a catchphrase of sorts. The reason for this is that I want to get people interested in my brand, not bombard them with information. The purpose behind these posters is to gain intrigue and get as many people as possible to visit the website. This is why I have focused less on information, and more on imagery. I want these posters to be seen across blogging sites like Tumblr, as well as be seen up around town on things like poster boards & murals. I think I may therefore show it in context on a poster board, as this is the sort of underground place that indie music is advertised, thus a good way to advertise to the hipster demographic.

The Style

My posters represent the brand through the common style they share. They are all rather unusual and different looking, often what appear to be somewhat random combinations of shapes and images. They also have distinct uses of colour and negative space. This motif of randomness links in with the style of clothing I am marketing, one that is based on being different. If the design styles I used were conservative and common amongst everyday clothes brands, it would not parallel the look of Unluck's clothing. My plan for the posters is to exemplify Unluck's difference and stand out.

Artist Models Reflected in my Work



A great array of shapes are seen across my posters, and all the posters above in fact involve them in some way or form. This creates a great fluency across my posters. Despite the differing shapes and difference ways they are incorporated, a ongoing montage is established with their use, which is one of the aspects that ties all of my posters together. Shapes make up the majority of the imagery on the posters, as I have chosen a simplistic approach with the intention of them being very eye catching. Other imagery seen across the posters includes the shoes shown above. This is a rather warped way of profiling the clothing, their main goal is to grab your attention, however they do work quite well in identifying what the brand is about. Other imagery seen is a figure dressed in Unluck clothing. The figure is standalone in each of the posters he is in, not overpowered by any photographic background. He is used as a sneak peek into what the clothing is all about, and I wish to expand on the use of photos as I continue through the board, as this will become very essential to the lookbook and website in particular. Incorporating them in with shapes and text is part of my plan for future briefs.

Catchphrases

Dress this way just because.
Don't buy our clothes, they'll make you look like your grandma.
We sell old and outdated clothing.
Clothing you may or may not wish to buy.



Some might look upon the captions for my posters with confusion, as seen above they generally go against most sales pitches for the product the poster is advertising. What I have used is a rather sarcastic tone, which was inspired by an advertising campaign by British designer Buddy pictured above. The reason I've decided to use this cynical sort of tone in my posters is once again surrounding that idea of difference. I want my brand to stand out from the crowd, and the look of the posters is aimed at causing this. Working in tandem with the look of the posters is the message, and these captions are my way of making them stand out as different. We get bombarded with advertising these days, all companies wanting you to know how good their product is. My theory is that you would actually remember a poster that told you not to buy their clothes, as it would be the odd one out in the group. I therefore think that this approach would work in attracting people to visit the website, as they would likely want to know what this unusual brand is all about.

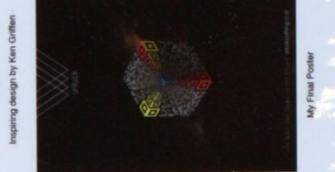
QR Barcode

I involved this barcode in one of my poster concepts, which requests you to scan it underneath. Those with smartphones who are able to do so would discover that this actually leads you to www.unluckclothing.co.nz. The poster therefore is effective aesthetically as well as practically, as people can actually use it to access the site it is advertising. I thought this was quite a cool point of difference on my board, and the barcode actually fits in with the rest of my design, as the squares and colours reflect the same style as my other work. The flat version of this code does not continue through my developments, which is unfortunate in that it loses its ability to be scanned. However, I definitely think I would like to expand on the use of this code, perhaps in my magazine spread and/or lookbook.



Final Poster

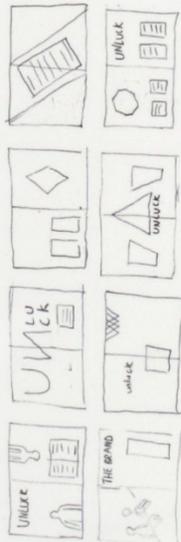
After developing my QR code concept into a set of cubes, I continued to turn it into a single, visually confusing cube as a central image. This cube also is an imperfect hexagon, a shape evident throughout concepts and developments. The original idea of making the code into a 3D shape was inspired by the poster (right) by kwi designer Ken Griffen. In terms of layouts in the posters, I played around with a number of different options as planned in sketches initially. In the development with the cubes I used a vertical line in the structure, but I decided that the central image was the most striking. I moved the space background behind it so that the milky way is a diagonal strike through the cube, which adds to the balance of the poster. The reason for the space background in the posters is the interest it adds, compared to a flat colour, as well as the fact that space is often associated with hipsters, though I am unsure why. The confusing nature of this infinite looking cube continues this idea of visual conundrum seen in my logo, as well as other poster ideas like the one involving the 3D hanging shape, and the one with the penrose triangles.



2 Page Spread

The two-page spread is another platform for advertising and gaining interest in my brand. It would be an effective tool for catching people's attention in a magazine and give them an insight into what the brand is all about. Of course for this to happen it would have to appear in the right magazines, ones that would reach the target market I have identified. For this reason, I thought it could appear in documents like 'The Salient', which is the very popular Victoria University of Wellington student magazine. This would allow it to reach its target audience better than a fashion magazine or something similar. This is because most males, even if they are interested in clothes are unlikely to look in magazines surrounding it, they would be more likely to simply browse the internet. Student magazines like the Salient are however well read, and students are a big part of my target demographic.

Planning Sketches



Above are a group of sketches I undertook for planning of the two-page spread layouts. These very rough sketches show my plans of playing with the relationship between the title, text and imagery, and how I can veer away from a common magazine spread layout. Included are plans to explore the size of the text in the title and its position and emphasis, ideas of moving, rotating and distorting the paragraphs of text, and the use of a number of geometric shapes in the spreads. These provide me with rough ideas of how some of my spreads may look as I generate them on Photoshop.

Expanding on Board One

In order to make a the entire portfolio connected and flowing, clear links need to be seen in my second board to my first board, whilst at the same time it needs to develop further from board one. There will certainly be consistency with colour, as I intend on using pastel shades of colours in conjunction with black, white and shades in between. I do however plan on extending the use of grey, black and white, and using them in a somewhat more dominant way than I did during my poster brief. This is illustrated by the colour palette visible below.



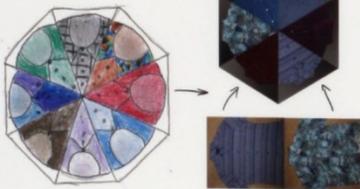
My intentions of the pastel colours taking the subsidiary role in my 2 page spreads, as I want to expand on the use of greys and whites, especially in photographs and backgrounds.

The use of shapes will also certainly continue, though I wish to look further at incorporating these in with photos. Some of the shapes I am looking at further exploring in this brief are shown below, a large amount reoccurring from board one. The equilateral triangle is something I wish to use, perhaps in conjunction with the cross pictured.

These two shapes are extremely even and balanced, and work effectively for this reason. The hexagon clearly has links back to my poster developments and final, and I plan on looking into its use in this brief also, although not to the extent it was in board 1. I would like to examine the use of white lines in my concepts also (see on orange triangle).

Shirt Spiral

I had this idea that I wished to explore in this brief, involving a spiral of button up shirts. I roughly drew this, showing the kaleidoscope effect that this creates, as it involves a number of different coloured shirts with different designs on them. What I like about this idea is that it continues on the use of shapes, with its hexagonal nature, which is also made up of a number of different triangles. As well as this, it allows me to creatively profile some of Unluck Clothing.



My process in creating the shirt triangle pattern involved a few experiments and worked even better than I had originally pictured. After putting the shirts into the hexagon, I gave gradients to the backgrounds in the triangles, which make the different triangles distinct and gives a sense of movement in the hexagon. I played around rearranging the triangles to create a diamond shape, an original symbol of my brand. As well as this, I looked at the spiral of shirts in black and white, adjusting the curves amongst three connected spirals. This has a honeycomb look to it, with an interesting sense of movement. I decided not to use either of these ideas in the spreads, though may look at involving them further on in my design.

What I did do was adjust the colours of the shirts and repeat the hexagon a number of times, creating the multicoloured and bright pattern seen above. This fit in with the colours I have been using a lot better than the original colours, and the fact it is a reoccurring transition continues the use of patterns seen in my logo as well as posters. The final use of this shirt pattern was in my first development, where I used it with the photo of my clothing model in the alleyway. This idea of two images superimposed over one another was from the collection of Nacho Ormaechea's photos, one of which is pictured above. This integration of photo and pattern not only profiles Unluck clothing, but is interesting and unique, and continues the eye catching pastel colour scheme.

Discontinued Ideas



Above are two poster concepts I decided not to use in my design, both of which came from ideas originally sketched. I do think this would have to have more going on for me to consider putting it on my board. The idea on the left did not suit my other concepts very well, largely because of its deep black background. What I did like about it however was the use of an enlarged first letter in the article, a technique seen often in illuminated manuscript artwork.

Artist Models and Inspirations Reflected



Inside musician James Blake's artwork for his self-titled album inspired a very entrancing effect, appeared as if it is in more than one place at a time. This is an appropriate mode given its tripartite content permeated with this effect in a number of photos for my 2 page spread and think it gives a sense of movement and depth to the spread I used it in. The other photos pictured show the interesting effect this has on the viewer's eye (see on UNLUCK), which I may wish to expand on.

I really like this design by Bruce Wilton, as the message is percipite and well connected. The use of the white space adds gives an aesthetic cottage style to it. I thought that I could take the idea of posters and use it in a way that fits with my design. What I did show myself, and I was inspired by the idea of being faceted. Dressing the way that everyone else does leaves you as one person in a crowd of faces who stand this way are not part of the background, as dressing in Unluck clothing is an act how to not appear faceted in society.



I look ideas from these images I saw on Tumblr (sources unknown) to do with the use of lines surrounding the human figure. I think that the lines shown on the left image are especially effective the way that they seem to surround the figure, and also that the lines on the right image are particularly effective. These lines really draw the viewer's attention to the brand name. Also, they could be considered to continue on the use of shapes in my design, as together they become a group of isosceles triangles.

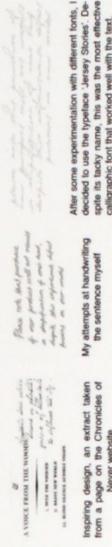
Biblical Text Layout



The way that I chose to lay out my title, seen in my second concept, developed and final has clear links to older style biblical layouts like the one shown. I thought that this was a very good way of creating a visual hierarchy, drawing the attention of the viewer to particular parts of the title before others.

Superimposed Scroll

"Please note that the purchase of our product will not result in the shapification of ones head, despite this unfortunate defect present on our model."



After some experimentation with different fonts, I decided to use the typewriter 'Jersey Shore' despite its tacky name, this was the most attractive calligraphic font that worked well with the text. My attempts at handwriting the sentence myself from a page on the Chronicles of Nover records.

In my first development and on into my final I involved the above handwritten scroll. This provided a less computerized touch to the spread, and it also is used to connect up the image and the column of text. This works in unison with connecting white line at the bottom of the spread. It's a shame that the sentence isn't legible as the viewer misses out on this wit, but it is most effective in this position.

Final Design

My final compiles a number of elements, these include the layout, imagery, colours and headings. It also furthered the use of distorting the head of the model seen in a number of my spreads, in a way that the shape over it appears 3D. This continues the 3D elements seen in my first two briefs.



Installation

Why this Brief is No Longer a Lookbook

Although previously in my scholarship pages I discussed designing a lookbook as my 4th brief, I have decided to change this brief to an installation. There are multiple reasons why I thought the lookbook might not be the optimal brief to do. Firstly, it seems like it is simply a variation of a two-page spread, combined with some elements of designing a poster. I therefore wonder how much of an extension this truly was as the penultimate brief. As well as this, I have discussed how my target market are largely internet shoppers and how my brand is going to be based online. With this in mind, it seems illogical to create a physical lookbook as it is questionable how this would be distributed, and whether it would actually reach those I am targeting. Most similar brands to Unluck have online lookbooks, and I thought it made sense to do the same.



Wellington City Art Gallery building during its reopening

The Thinking Behind the Installation
My plan for the installation is for it to be a form of 3D or physical advertising, an actual Unluck experience that a person walking through a particular area randomly comes across. Left is a picture of Wellington Art Gallery during its re-opening, advertising that and its new art exhibition 'Mirrored Years' by Yayoi Kusama. The dots on the building are a physical piece of advertising for the event, and draw you to be intrigued and find out what it's all about. In the same way, I want my installation to intrigue the person to find out what it's all about, and thus build interest in Unluck and get word out there for my brand. So far I have looked at how I can give Unluck points of difference, and I think advertising with a physical installation would certainly set it apart from other brands.

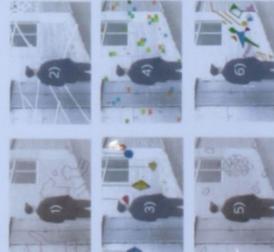
Inspirational Art



Down M&S Paper planes, Yayoi Kusama, Myrnamar, Baptiste Deboombour

I really like the use of 3D elements in the top two. I think that 3D shapes like pyramids and spheres could fit in well with Unluck, as well as colourful shapes. The sense of movement in Myrnamar's work is really cool, and this could be employed in Unluck as an extension of the distorted people seen in the spread. The movement that is seen across the wall in the final work could work with the white lines I've used thus far.

Quick Planning Sketches



What makes this brief an effective tool for Unluck is its connection to the demographic it is aimed at. The indie/hipster demographic are artistic and different by nature, exactly what this installation plans on being. The target market are not people who live on the straight and narrow and follow prescribed guidelines, they are people with creativity and imagination, who think outside of the box. That is exactly what this is all about. An example of this sort of creative work in indie culture is XL recording, a label with a number of indie artists signed to it painted a giant X across their building, symbolizing the release of The XX's new album.

Physical Installations - Sketch 4)



This installation is a continuation from ideas generated earlier in my work, as seen by the extract from my two-page spread with the figure in front of the white lines. What I also synthesized with this was the layering of these to create different geometric shapes as was done in the artist model work picture left (anonymous). This created a sense of flow through the lines, which also reflects similar attributes to Baptiste Deboombour's 'cracked wall' type installation discussed earlier. Actually constructing this with white tape gave a really authentic look with great visual impact. This installation incorporates Unluck through the use of crosses, as well as the crisscrossed triangle visible in the corner, a symbol of the brand that has come through from the final poster.

Physical Installations - Sketch 5)



Me enjoying creating the installation.

The shoe installation clearly linked back to a poster concept involving a diamond of shoes, however this time I gave the shoes a life of their own as they walk up the wall into the diamond. This continues the ideas seen in my 2 page spread with the bodiless man. This would be a pretty crazy thing to see on your way home from work, though its quite large law is serious possibility of the shoes being stolen straight off it.

Final Installation - A Journey Through Shapes and Letters

The way that I optimized my installation was through the use of a combination of shapes and giant Unluck letters. These synthesize effectively together, and give both the visual representation of the brand and the name itself (although this is somewhat mysteriously jumbled up amongst the letters). The colours of the shapes effectively compliment and balance the white of the letters. These shapes stemmed from different pieces I have done so far, also including some new ones. Below is the page of shapes I worked with in creating this installation. The idea of shapes on and amongst the urban environment came from the design by Christian Kusters below, with shapes visible in different settings. I involved an adapted version of the logo seen with the blue stencil, as well as the QR-Code on the wall. This allows the curious passer-by to scan and access the Unluck website.



design by Christian Kusters, combinations of shapes I used as a working document for this, and an extract from my final.

The way this installation is displayed is in a layout inspired by photographer David Hilliard with a segmented panoramic shot. This allowed me to portray the sense of movement through the installation, and show how a passer-by would 'walk past the artifice phenomenon. Creating this involved working on a number of different planes, and I used Photoshop's vanishing point tool as shown below to do so.



The Installation Further Explained

What I really want out of the installation is something that will really amaze people when they walk down a particular alley or in a particular area. Someone who walks the same route everyday for example is quietly walking home one day and nothing is there, and then the next day they are taken aback by the presence of Unluck. It will have a similarity to Banksy's street art with the fact it is getting an idea across. I also like the idea of it being something of a visual puzzle or even treasure hunt. The passer by is wondering what the meaning of it is, and they then discover this through a sign, Unluck lettering or through Unluck symbology. This leads them to be able to figure out what it's about, thus getting Unluck out in public view.



The idea from my spread that this installation was a continuation on, followed by the progression from Chronicles of Never and the attempt itself

Discontinued Idea - Sketch 1)

The thinking behind the third sketch was a continuation of the idea of the clothes without the man. This could be considered to symbolize that your identity is portrayed largely through how you represent yourself with clothing. These kinds of assertions are largely left open to the viewer, creating a sense of mystique around Unluck. I thought I would do an installation where you walk into the alleyway, and it is filled with clothing all up across the wall or ground, which has no bodies filling out. This was inspired by the way that Chronicles of Never display their clothing on their website pictured below - with bodiless modelling. When it came to photographing this, it became quite challenging because once I edited out peoples limbs in lots of the photos there was an unnatural space rubbed out of their clothing. My attempts at this installation are pictured below, and it did work out quite well, though it was fairly low resolution because of the magnification I did on it, and it did not fit in all that well with the other developments so I decided not to include it.

Discontinued - Sketch 2)



This concept was done with coloured blue lac and the threads of a paint brush

The idea of having shapes hanging down in the alleyway was an interesting and fitting way of portraying the brand, and would have made an effective installation. However I struggled at figuring out how to do this well, as photographing 3D shapes was likely to look unrealistic. As part of my concepts I did this with Blue Tac, though in order to step it up to developments it needed to be more clean and crisp, and not look really fake.

Physical Installations - Sketch 3)

I really liked the digitalized look that was seen earlier on in my poster with the QR barcode. The plan was to recreate this sort of thing across an alleyway, as seen in sketch 1. I tried doing this on Photoshop, however with so many different shapes it was going to be a laborious process. So I thought I would use post it's and actually create this, and the Post it note art shown below was part of my inspiration in doing so. I really like the look of the Post it's shown here when they have been peeled off and appear in a similar way to the squares of the QR. When it came to recreating this, I spent time with a friend applying them to the walls of some buildings, not realizing that it was quickly getting dark. This ruined my ability to photograph the installation that night, so I returned the next morning to do so. Some of the Post it's had blown away, and in the final development I photostopped them back in. The final picture shows the Post it's whose lives were lost in this (R.I.P.)

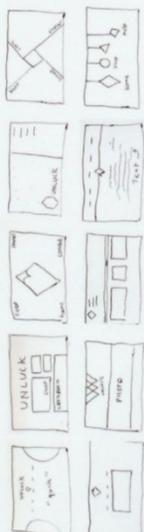


QR Code, a piece of post it note art I was inspired by, my installation the night I did it, in the next morning, the mucky post it used

Website

My final board consisting of the Unluck website and smartphone app is an integral part of the design package, as it is the medium through which sale of the clothes occurs. I want this website to therefore be a combination of understandable and full of ingenuity and difference - as has been my aim throughout the whole board. For my website I plan on designing both a home page and an Unluck store page, where the user interacts with the website by shopping the clothing ranges.

Planning Sketches



Wide Shot Concepts

These were the first home page concepts I designed, and I decided to make a set of them in order to find the best photo for the page. These along with a number of my other sites display clear links to the installation, with the wide photos and alleyways involved. I like the simplicity of these concepts and the extension of the triangle at the top into the layout of the shopping links, reinforced by the placement of the cross. The middle concept was the one chosen in the end due to the aesthetic layers of grey buildings in the background, and I also like the vintage feel that the fuzzy photo gives. The crispness and clarity of the high proportion of window in the picture takes away from the photo as a whole, drawing some attention away from the figure and the cross.



Sculpture Attempts

My idea was to sculpt different 3D shapes and use them in a website concept like the last one sketched above. The plan was to paint the shapes, hang them by thread and have each representing a different link on the site. This was a continuation of an earlier poster concept involving hanging shapes. However, sculpting these smoothly proved harder than I expected, and the consistency of them ended up fairly questionable. I didn't want this to stand out amongst the other sites which are all clean and smooth, so decided not to use them.



The Diamond in particular didn't work too well, if I had had better sculpting skills this could have been a visually effective site.

Artist Model Use

This Website concept was inspired by album artwork for Netsky's album; 2. The balance that the two faces give it, as well as the allusive blur really draw you in to this site. Also, Netsky is a drum and bass artist who is tied in with indie culture

My website that includes this main reads out of context. I actually did this sculpture sort of construction while I was doing my two page spreads, though I was unsure where to use it. I don't think I was quite as successful as the artist model in portraying boredom with the book person, nor was my couch as fitting for this purpose as theirs.



The layout of this site (right) was inspired by the common blog format pictured (left). This is an example of using something target audience is familiar with in my design, and working with my photographic in mind. This site is quite full and busy, and not as simplistic as I would like my final website to be. That said, it is clear where to click and how to use it and I like the look of the top bar.

Website Interaction

Unfortunately the flat nature of the design board does not allow my websites to illustrate the way that my website flows from one page to another. Some of the sites in particular have a focus on the way that they automate and interact. Once again, I am looking at innovation with my site, and want the user experience with it to be as interesting and appealing as possible, so that they not only purchase the clothing but also feel compelled to tell their friends to visit the site for themselves.



The idea behind this website is that the user clicks on one of the words associated with a diagonal line in order to move to the next page. Upon doing this, the lines reduce outwards as seen in the shopping page, followed by the pattern splitting up and moving across to each side of the page. This means that the site has a fluid flow in its use. This sort of movement is uncommon among shopping sites, and would certainly help set it apart from others. I also decided to use landscape orientated clothing photos, which once again is uncommon. This allows for effective negative space at the top and bottom of the site. Also the zigzag lines in this concept are a subtle link back to the aztec patterns already used, in the logo especially.

Background Textures



Throughout the different web page designs, I explored a number of background possibilities. The usual color for a shopping website is white (which does look good for shopping sites), but I wanted to ensure my site had a different feel. I did not limit myself. The subtle gradients seen in the first two backgrounds (used in my finals) are edited renditions of a photograph, and look authentic and real.

Title Bars

The title bar is an aspect of this kind of site which cannot be overlooked. The bar for my site was always going to be simplistic, as my board has not involved hugely complex or cluttered designs thus far. The bar above is an extract from the Chronicles of Never website, which I think is really effectively designed. The simple shape in the middle splits it up and adds a good sense of uniqueness to the site.



The title bars I employed are made up of Unluck symbols used in my design already, a fitting way to connect the promotion material to the website itself. I chose the top bar with the adaptation of the logo for the site, as this simple yet effective, and does not distract from the design and imagery of the rest of the site. The bottom design on the other hand was chosen for the opening page of the app, as this somewhat more complex symbol commands your attention with connected compilation of white lines.

Final Web Pages

What I really wanted in my home page was something that was visually appealing and got peoples attention, and different from the usual and representative of my brand. I feel that my final design fulfills these criteria, linking in effectively with the Unluck process I have done so far.



What I did to create this ball was use the scrunched up Post It notes taken from one of my installation developments, and push them together using PVA. I then set up a mock photo-shoot with lights and paper background, later enhancing the photo to give it the vibrant colours. This ball continues the motif seen across all my briefs of three dimensional and their portrayal in 2D designs. It relates well all the way back to my final poster, which was also a 3D shape sitting in space. It of course follows on from the installation, and in fact someone who had found this website through the installation may look at it and see what looks like the rubbish created from the installation, a direct continuation. The scratchy quote is a follow on from my final 2 Page spread, and this one reads; "We are all born originals, why is it so many of us die copies". This really fitted with the philosophy of Unluck.



My final Unluck store site was inspired by clothes brand Supreme's, which involves a number of strips previewing their clothes. What I decided to do however was design a tool which previews the clothing whilst acting as an outfit builder for the user, able to construct a favourite outfit and the go on to purchase. This design shows site as the user is scrolling through top half clothing. The black and white for this process differentiated this section of clothing, and the shapes in the background link back to background shapes in the installation. My different online store designs included a selection of over 300 modeling photos in a variety of backgrounds in order to make this and the other store designs possible.



Scholarship

This submission presents a graphically strong exploration of promotional solutions and formats for *FORM FOCUS*, a company responsible for bringing art into Christchurch, with the aim of creating a positive, brighter, more colourful city.

From the outset the candidate creates an image bank appropriate to the brand. A range of appropriate colours are presented. These are clean, clear, warm, easily seen, and aesthetically interesting. This approach is reinforced by the candidate's creation of metaphorical links, such as the icon of the paintbrush which transforms into buildings and sky-scapes in different ways, thereby operating as a vehicle to produce new graphic options.

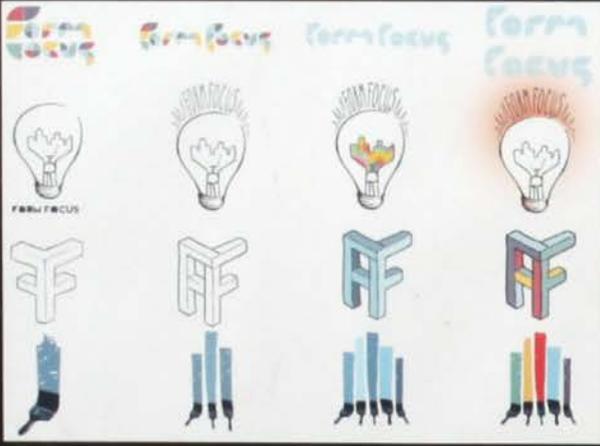
The candidate takes ownership of a number of devices and visual codes early on and then explores them in inventive ways to advance a series of ideas. Consider for example the use of mid-tones, primary colours and black and white, geometric shapes and line, positive negative space, and the use and translation of elements as in models, mapping, geography, pattern and motif. Pattern and motif are seen to be interchangeable. This strategy draws the eye into the pictorial space of the image (map, poster, web site), while the use of mid-tones contributes an uplifting aspect, whereby the viewer is able to engage with (and see) the information easily in a manner that is both striking and quiet. The subtlety of the aesthetic indicates a sophisticated understanding of media message relationships. Colour is used for its tonal value and as motif. There is an interplay between the generation of motif and subsequent developments into new motifs. Device driven tactics inform the message in clever and original ways including use of stencil, ribbon (folding out), weight (floating versus grounded), flat colour (2D), illusion (3D), grid, line and positive/negative space.

The workbook provides explanatory notes outlining key decisions with particular focus on the formal methodological direction of the investigation. Appropriate reference is made to existent design practice with key aspects drawn upon, documented and analysed. This is a well-paced and visually fluent submission that consistently reinvents motif into form; form into motif (between the two key subject matter, art and city) through playful experimental design process. This is a well-paced and visually fluent submission. The candidate consistently reinvents motif into form; form into motif between the two key subjects - art and city, using a playfully experimental design process.

Form Focus is an organization promoting and creating art within Christchurch city centre after the 2011 earthquake. The target audience is aged around 18 to 25. The organization is hoping to influence a positive, brighter, vibrant Christchurch city, creating networks and links, as well as influencing the involvement in local activities to fill the cities blank spaces. In order to bring people into the city centre and restore its charm. My client requires me to design a range of promotional solutions for the organization including logo, poster and website.



LOGO DEVELOPMENTS



LOGO CONCEPTS



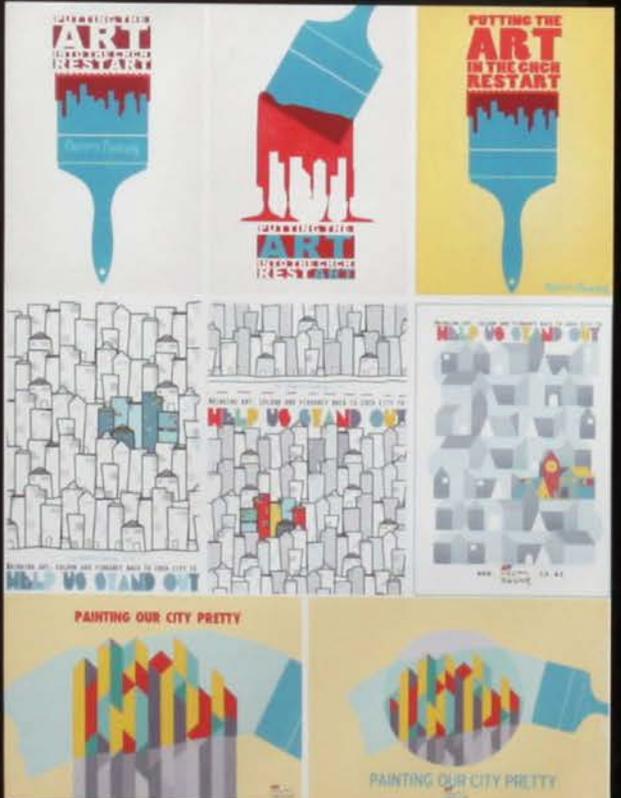
FINAL LOGO



POSTER CONCEPTS



POSTER DEVELOPMENTS

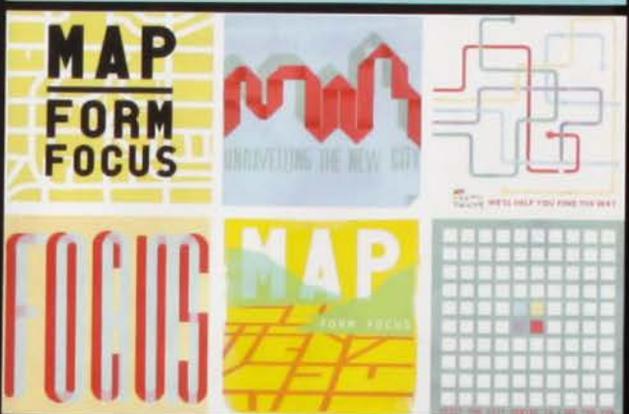


PUTTING THE ART IN THE CHCH RESTART

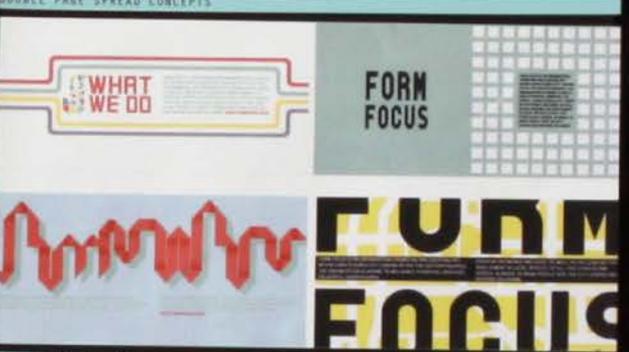


MY BROTHER IS TO DESIGN THE COVER, DOUBLE PAGE SPREAD, AND INSIDE OF A BROCHURE FOR THE FORM FOCUS ORGANIZATION. THE BROCHURE WILL SHOW A MAP OF CHRISTCHURCH CITY TO SHOW WHERE FORM FOCUS' ARTWORK AND DISPLAYS ARE LOCATED.

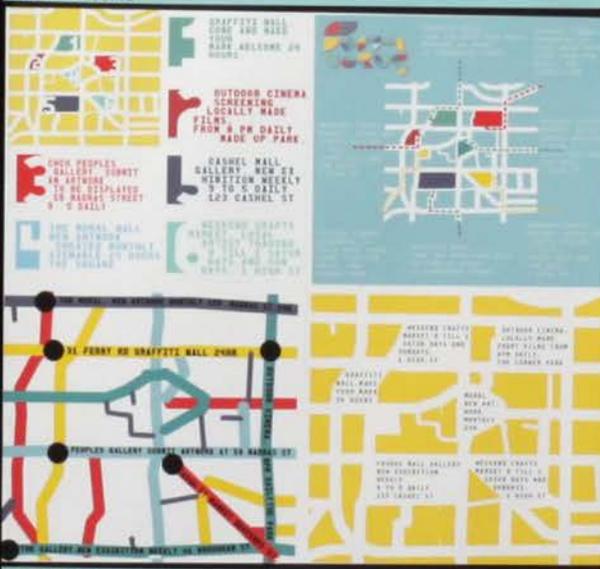
FRONT COVER CONCEPTS



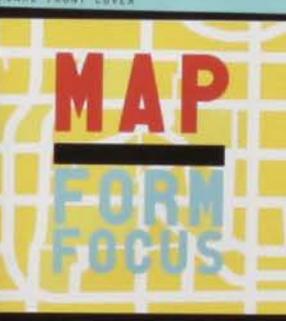
DOUBLE PAGE SPREAD CONCEPTS



INSIDE CONCEPTS



FINAL FRONT COVER



FINAL INSIDE MAP



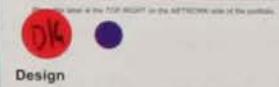
FINAL DOUBLE PAGE SPREAD



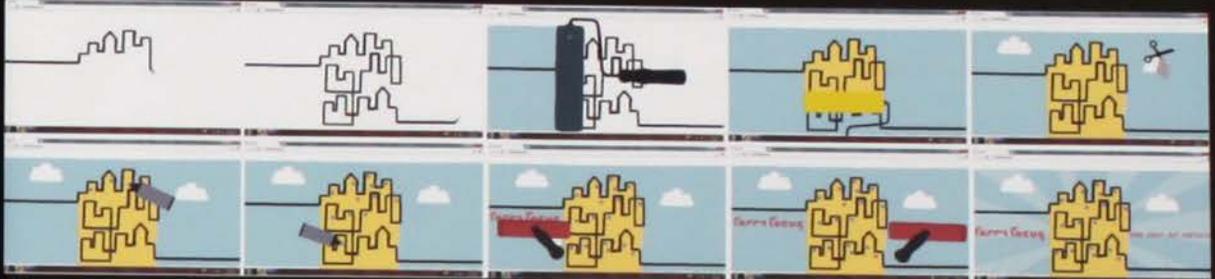
DEVELOPMENTS



MY BRIEF IS TO DESIGN A WEBSITE FOR THE FORM FOCUS COMPANY. I WILL BE DESIGNING A LOADING SEQUENCE, HOME PAGE, AND ABOUT PAGE FOR THE WEBSITE.



LOADING SEQUENCE



HOME PAGE

ABOUT PAGE

HOME PAGE

ABOUT PAGE

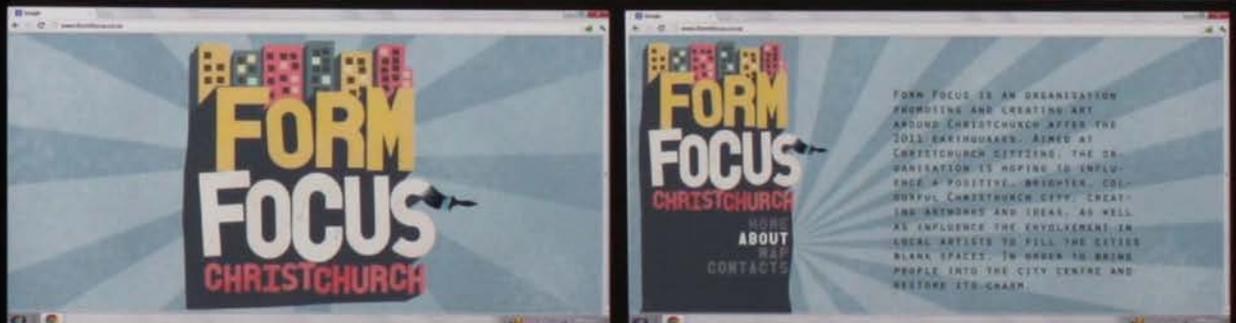


DEVELOPMENTS



FINAL HOME PAGE

FINAL ABOUT PAGE



TOPIC BRAINSTORM
INITIAL IDEAS/POSSIBLE BRIEFS

- Festival (music, film, dance, art, theatre) / Logo, Poster, Flyer, website, billboard, T-shirt
- Radio station, TV station/ Logo, billboard, poster
- Shop - music, art, clothing/ signage, logo, poster, labelling.
- Gap filler/Logo, poster, flyer, pamphlet
- Christchurch city Rebuild awareness/poster, Flyers, murals, website, signage, promoting art in the city/poster, logo, pamphlet, flyer, map, website, artist invitation.
- gallery/ logo, poster, signage, billboard, website, exhibition pamphlet.
- Café or restaurant/ signs, poster, menu, website, flyer, ad

FORM FOCUS- PROMOTION OF ART IN THE CITY:

For my folio themes I am creating promotional designs to bring art into the city centre. I have chosen this theme because it is relevant to me and has an open and wide range of possibilities stylistically and for briefs.

THEME OVERVIEW/ PURPOSE: Form Focus is an organisation promoting and creating Art within Christchurch city centre after the 2011 earthquakes. The target audience is aimed at ages around 18 to 25. The organisation is hoping to influence a positive, brighter, colourful Christchurch city, creating artworks and ideas, as well as influencing the involvement in local artists to fill the cities blank spaces. In order to bring people into the city centre and restore its charm.

POSSIBLE BRIEFS: I will definitely be designing logo and posters for the organisation. Other possible briefs could include a pamphlet, this could also incorporate a map showing where the areas with art and interest are, as well as things currently on in the city e.g. exhibitions, markets. Flyer could be used to promote individual areas of art, as well as a ticket for entry to exhibitions. Website

design could be useful for promotion and for people to find out more information about the organisation and where to find art sights. I could also get involved in designing some of the specific areas of art myself as well as the promotion of them, like installation art or murals for a blank area in the city. An invitation for local artists is another possible brief with details of the area they have to work with. Other promotional designs such as billboard, web ads or banners could extend from my poster designs. Signage around the city could also be beneficial to direct people to the areas of interest.

RELATED IMAGERY: I would like to use imagery that are symbolic of the city, art and creativity. I can use imagery such as bricks, skylines and buildings to present that the organisation is focusing on the city centre. I will be using stylized and simplified illustrative forms so to symbolise the city I can use simple geometric shapes. For the inclusion of art I will use the obvious symbols such as paint brushes and paint, pens, pencils, etc. other imagery I could include might be light/light bulbs representing new ideas, rictograph and other symbols of the earthquake, and also different textures and basic geometric shapes with bright colours to give it a modern look and appeal to the younger, upcoming generation and include them into the rebuild of Christchurch.

MAIN ARTIST MODELS AND MOVEMENTS: Cubism for faceting and sharp shapes, Fauvism for the bright colours and simplified forms, Andy Gilmore for geometric shapes and extensive colour. Tang You Hoong for flat, illustrative imagery and clever use of negative space, and Banksy for ideas of integrating art into urban areas.

STYLISTIC INTENT: The style I am aiming to achieve is bright colourful and clear in order to easily project the organisations intent. I will use flat, simplified imagery and textures, the work based heavily on colour and geometric shapes with little use of illustration based. Compositions will be minimal and straight to the point, as will the imagery with clear intent. The simple, cartoon like treatment of the imagery and bright colours will echo the mood I am aiming to achieve, the designs will be bright and positive to reflect the bright colourful atmosphere the organisation wishes to achieve.

COLOUR PALLETTE: My colour pallet is very broad with a wide range of colours, but I will stick to these shades of colours to keep it controlled. I am using a range of colours to reflect the bright, positive attitude the company is trying to encourage. As well as relating to form focus' idea of bringing art an colour into our city.

TEXTURES:



ARTIST MODELS



ARTIST MODEL

RELEVANCE TO MY WORK

MY WORK

HOW I HAVE INCORPERATED THE ARTIST MODEL



. Use of geometric shapes and forms representative of building structures and give a modern feel. The bright and vast range of colours reflect the intent of the company and give the positive vibe wanted. I could also experiment with the composition, full canvas with no negative space.



I have incorporated the artist models style into the creation of my logo, the shapes are used to create a unique theme that relates specifically to my theme. The grid pattern these create subtly suggesting the companies link to city architecture and forms. The use of geometric forms to create the text also relate to the younger age group the organisation is promoting to. The coloured version of the logo portrays the vibrancy the company hope to achieve in the city, and could possibly be used in some poster or other designs.



. playing with positive/negative space to combine ideas. i could use this idea to combine the imagery symbolic of art and the city, to show them coming together. I will also be using the technique of simplified imagery, also the fact that it is illustrative rather than from photos relate to my work.



For this poster design i have used the artist models influence in the idea of combining two idea to create one central image. I have combined the imagery of paint and paintbrushes to create the cities silhouette. This is symbolic to my genre as it literally portrays my theme of bringing art into the city and presents the organisations intention successfully.



. Simple, central composition and vast use of negative space make the work clear and contemporary. i will use the idea of overlapping bright colours of low opacity as i like the effect it creates, and the range of colours also relates to my work and the vibrant look.



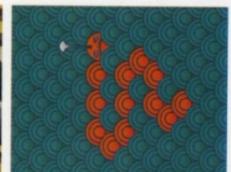
For this poster I have used the technique of overlapping colour blocks like the artist model. This shows my theme as the shapes present the idea that it is to do with the city, and the fact that they are brightly coloured shows their intention of bringing art, colour and vibrancy into the city, as the text clarify.



I will use the cubism movement for inspiration as it has heavily simplified forms, which i would like to use to symbolise the city. I can use the fragmented, faceted technique and the full composition and grid-like look.



i have used the cubist influence in the grid-like pattern and repetitive sharp shapes. Also influenced by the cubism movement is the full composition that evenly spreads over the whole canvas. I have used the simplified shapes again to represent the city, and created an area of focus by adding colour to a specific area, symbolising the introduction of more art into the city will make it a more vibrant and interesting city that will stand out amongst others.



I can use the idea of repetitive, simplified shapes in my work, and the contrast of colour to stand out create a focal point. also the use of even, symmetrical and full composition created through the repetition of a shape, in their case to create the sea texture, i can use it too create a cityscape.



I have taken the artist models idea of repeating shapes in order to create the scenery, for mine I have used the repetition of blocked shapes to create buildings, symbolising the city. I have also taken inspiration from the idea of a single area of colour to create a focal point, which i have coloured an area of the buildings to show the effect that colour has to make us stand out and relate to my theme.

The aim of my posters is to present the idea of what the organisation 'Form Focus, is trying to do, as well as encouraging involvement in bringing art, colour and life back into the city. In my designs I have used colour and related imagery to show this. Some designs being very literal, like showing the city being painted to convey this message. Showing that art can create a vibrant city. Others show suggestions of the effect of how some art and colour could benefit the city, making it stand out from the crowd.

These artist models were particularly influential to my poster brief. They all have a link to my theme in either the imagery, concept, colour or composition.

Possible selling lines:

- Putting the art in the Chch
- Re-start
- Bringing colour in, to make us stand-out
- Painting our city pretty
- Unravelling the new city

Here are some artist models for use of text and typography, most are simple and colourful, and clear to read. I also like the integration in some of text and imagery.

here is the process i took in order to create for possible posters for the brief. All of which have taken inspiration from artist models and been worked to show clearly the intention behind the organisation, Form Focus.

Imagery that may be used

I have been playing with different imagery that could be used to create a city scape, ones that are more symbolic than specific and that also give an arty look in reference to the organisations idea of bringing art into the city

the use of simple geometric shapes is effective in portraying a city symbolically. the idea of layering transparencies and colour makes it more vibrant and attracts attention

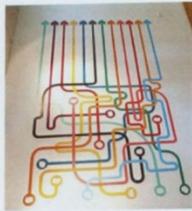
Different images that suggest the inclusion of art into the city like these paint splatters, paintbrushes, pencils, etc could be beneficial in portraying Form Focus' intention though poster design.

Panel two brief: Pamphlet

why I chose this brief : I thought the most effective way to give out information for the Form Focus organisation would be through a map showing where the art spaces are in the city. From that decision, a pamphlet seemed like an effective way of presenting the city map. I then decided to design the front cover that clearly states the intention of the pamphlet, (the map) and that it is for Form Focus. Also a double page spread that explains the intentions of form focus, which would be beneficial for those who have not heard of the company. And also the interior or the pamphlet which would include a map, and key explaining what is on in that space, the address, and their open hours.

MAP FORM FOCUS

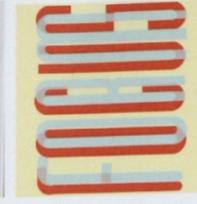
Front of the Pamphlet: I wanted the front to be clear and simple, so that the user instantly understood what it was for. most of the designs used the front 'Old Block' and stated the words 'Map' and 'Form Focus'. To me these seemed like the main texts necessary to show who the company was, and that it contained a map. An example of this text is shown here.



front cover
artist
models



my own
work (some before
text sythesis)



The double page spreads were usually developed from a certain front cover design, using the same imagery and changing the composition to suit the different canvas ratio, and adding the text explaining the companies intention. This is shown in one of the concept sets here.

front cover



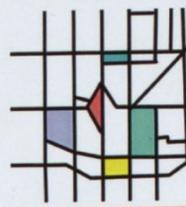
double page spread

I used a Chch city map as the base of the interior. I used the main roads and created more graphic, illustrative interpretations of it. I wanted the map to be simple, clear, and easy to read. I then added colour and numbers as a key to the information about what is in that area of the city.

chch city map



my interpretations/ variations



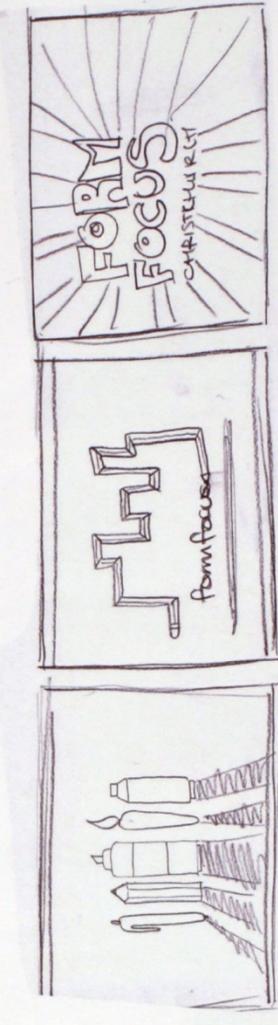
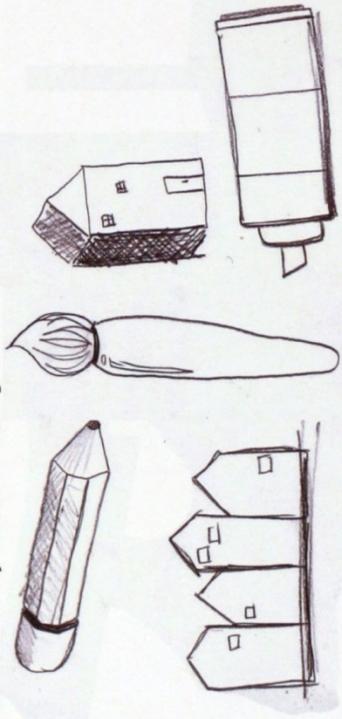
Not all of these maos designs were used on my folio, i felt that some did not fit in that successfully with the aesthetics of my folio and needed some developing before they were used.

Panel three web design

For my panel three brief i am to design a website for Form Focus. Its link will be www.formfocus.co.nz. I will be designing a loading page, home page and about page. I first did some research on existing websites to source inspiration.



From this research i have discovered that i like the look of simple, colourful designs. For my design i want the website to be easy to use, as the audience could range from very young to old, so it needs to be simple. I want to keep the illustrative style, with bold colours. The imagery will remain those related to either art or the city. The home page will be approached more as a welcoming page, simply showing imagery that identifies the form focus organisation. the imagery below are sketches of the sort of imagery that will be incorporated into my website design.



here are some compositions i could use in for website design, i like the idea of a city scape being created from art tools as it clearly represent the idea behind the company. The three ideas here though are all with a central focal point, so i will develop into using mor interesting layouts.

Further development : From web design there are many possibilities for development as we are so technology based. I could look at making the website usable for devices like iPhones or I pads, or look at advertising the link to the website on other websites like facebook etc. Even creating a facebook or twitter page for the organisation would be effective advertisement and good for keeping thing regularly updated.

other options for extension (panel four)



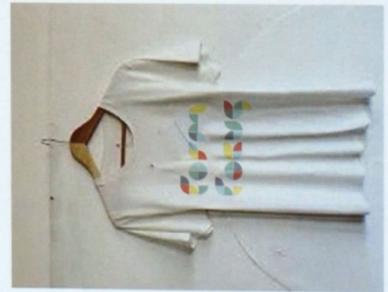
A billboard could be a very effective way of getting the company recognised. Billboards have a huge exposure and are very noticeable, billboards become even more eye catching when they have a 3D element to them, this form of advertising is a bit more eye catching than the normal like poster etc, and the large scale of it makes it hard to miss. A billboard could be used interactively with its surroundings, if it is close to an art-filled area that form focus has created, imagery or letters could extend down the pole of the billboard and into the surrounding areas that could lead to the advertised area.

this idea could also be used in a smaller scale, like on a sign. perhaps giving directions of how to get to form focus' areas of interest.



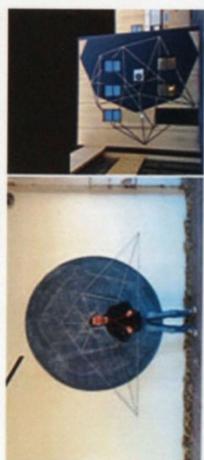
mobile tagging is a recent form of advertising and could be a smart move for getting people to know about the company. I know that all my friends with iPhones always scan these when they see them. This could attract more of the youthful Cantabrians, as they are who form focus is interested in getting involved as they are the future of Christchurch and they want them involved in the redesign of the city.

These barcodes made up of black and white squares are added to posters or other physical mediums and allow passers by to scan and it send them to a link about Form Focus.



T-shirt Design would also be good exposure for the organisation. Shirts with writing are always read so this would be effective in getting friends interested as people often ask where clothing is bought. An option could be to receive a shirt or clothing item from Form Focus when someone is involved with it. One of the locations that form focus has created is a gallery where Cantabrians can exhibit works of their own for all to see, so clothing could be a nice thank-you to those who contribute.

Extension breif



As an extension breif I would like to expand the advertisement of the company. I think the most effective way for this to be done would be to start designing art for physical spaces around the city. Like the artist models beside which have created artwork that exhibits in an outdoor area.

If I were to do this breif I would put images within Christchurch city that bring attention and advertise the Focus organisation. I like the idea of the top image with the stripes extending around walls and moving through spaces, i could use this idea to lead to spots around the city where Form Focus has brought there art into. There could be pathways of colour around the city center that let you know you are close to an area of interest and lead the way to getting there. I would use the colour pallette of the organisation and maybe incorporate the logo into some areas so that poeple are aware of what it is there for.

Street art is a very effective way to grab attention, especially with all the empty walls and spaces around Christchurch city at the moment. A more effective way to show my poster designs could be to have them painted or printed onto a wall. I think many more people would take notice of this rather than a normal poster, so it would raise more awarness about Form focus. Another option of what could be placed in urban spaces could simply be the Form focus website. If the link to the website (www.formfocus.co.nz) was presented on a blank wall, petrhaps by a stencil, with no ither information, people could become very curios as to what the website is about and visit it in order to find out.

Stenciling would be an effective way of getting imagery into urban spaces, street artist Banksy does this and is very well recognised for his clever imagery presented in public areas.

banksys street art



I think the idea like the second Banksy image would be effective, I would have the idea of lines leading around the city, like in the top artist models, but could lead to information about Form Focus. people would follow the lines because of its curiosity factor, and be lead to information about the organisation.