

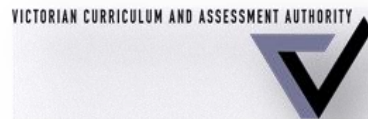


TOP *designs*



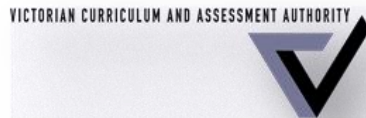
MELBOURNE
MUSEUM

CREATIVE PROBLEM SOLVING

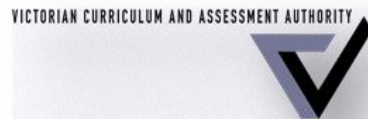


Annotations

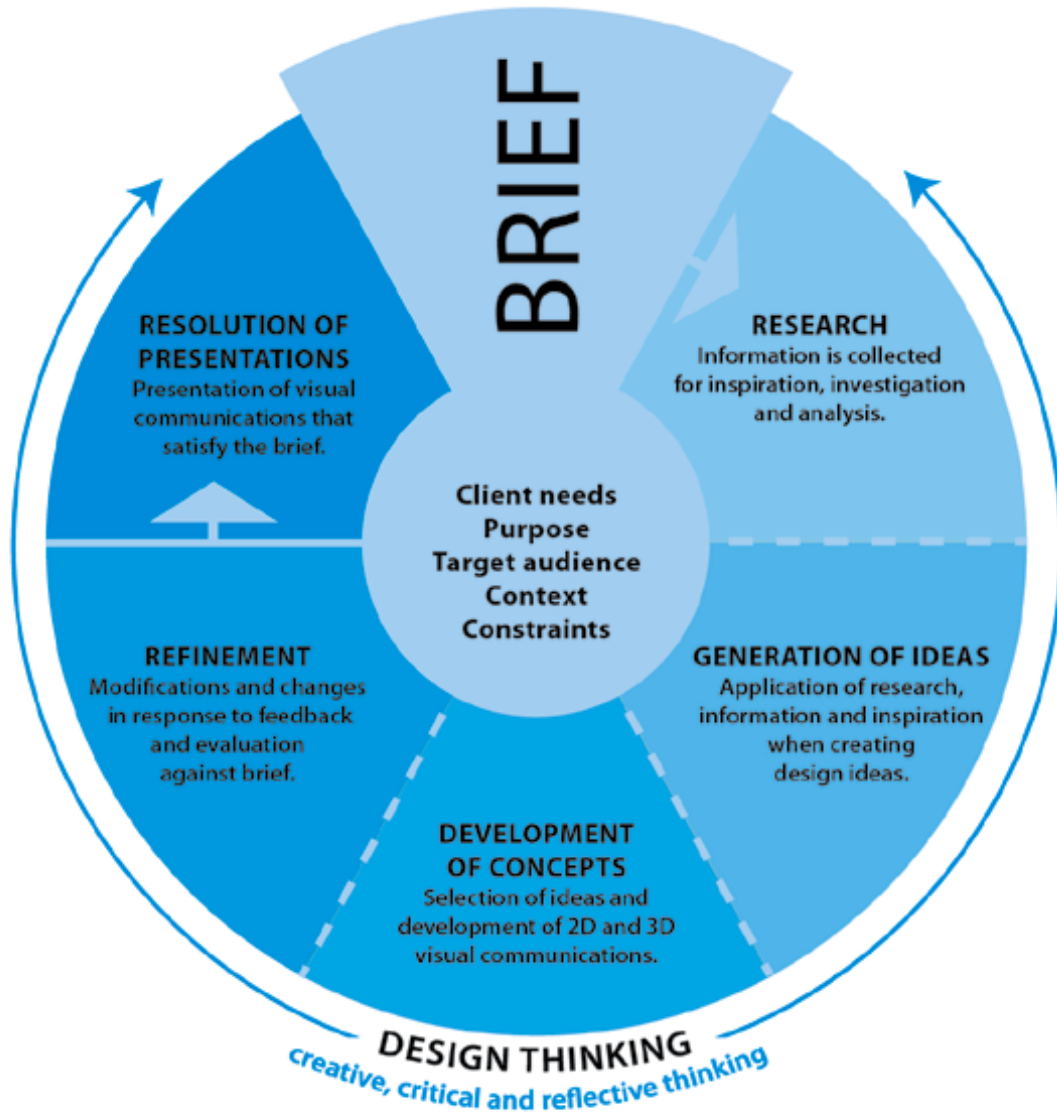
- Annotations should be completed in real time, as the folio progresses. You should use whichever form is appropriate to the process and complimentary to the method being employed at the time.
- The majority of annotations will therefore be handwritten. However, some may be typed, for example during analysis of research and inspiration imagery.



Design thinking



Design process



Design thinking incorporates:

Creative thinking which requires a curious, open-minded, flexible, divergent, explorative, investigative approach

Critical thinking which requires questioning, clarifying, planning, analysing, examining and testing information and ideas

Reflective thinking which requires a metacognitive approach, seeking and considering feedback, reflecting on progress and processes, making links and connections with broader issues and the work of others.

Design thinking will be evident through your use of thinking routines.

Many of you will have used these techniques before, possibly in other subjects.

They provide a way of focussing and structuring problem solving and can be applied to all areas of your life and study.

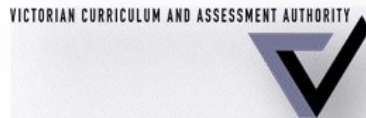


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Examples of Creative thinking

It's about investigation, being open minded
and exploring ideas....really stretching the brain



GENERATION OF IDEAS : EARTH.

EARTH SHOULD BE THE MOST "HUMAN" + RELATABLE DESIGN.

BRIEF WANTS RELATABLE CHARACTERS AND MAKING EARTH AS A HUMAN. FULFILLS THAT.

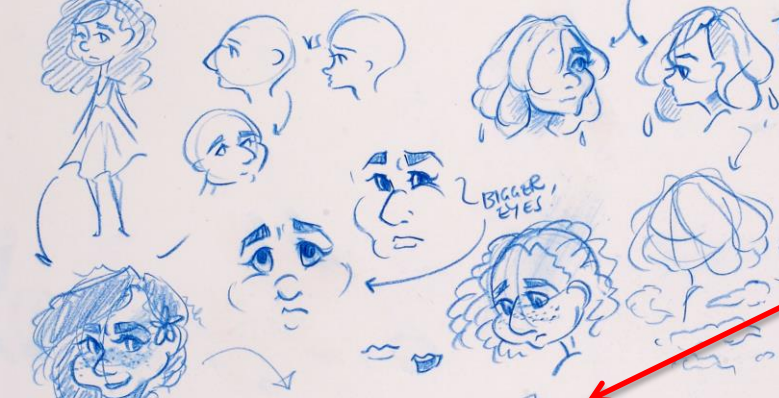


FLOWER DRESS APPEALS TO TARGET AUDIENCE BUT BEGINS TO STRAY FROM EARTH!

SCAMPER

Shantelle Blain

THE ELEMENT OF WATER INCORPORATED ROUNDED / SMOOTH SHAPE CREATES A SOFT / GENTLE APPEARANCE.



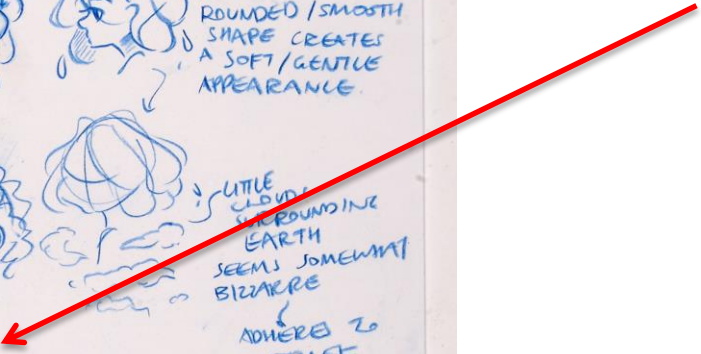
LITTLE CLOUDS SURROUNDING EARTH SEEMS SOMEWHAT BIZARRE. ADHERE TO BRIEF.



SCAMPER

THIS CAN FIT WELL WITH A COMMON THEME AMONG OTHER CHARACTERS - 'ELEMENTS'.

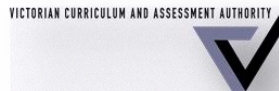
THE FAIRY LOOK DOES NOT RELATE TO EARTH! NOT ADHERING TO BRIEF.



Examples of Critical thinking

It's about asking questions, testing,
checking...What else can I do?

The kind of thinking that involves problem solving.



**De Bono's
thinking hats**

**Critical
thinking
lens**

POOCH

PMI

RED

VCE
Season of
Excellence
2015

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**MELBOURNE
MUSEUM**

EVALUATION CONCEPT 1



THINKING HATS

PROCESS

- Laser engrave the letters onto the actual card itself.
- Need to apply address and phone number to satisfy the brief.

FACTS

- Fits brief most appropriately.
- Ties in with the feel and decor of the bar most appropriately.

CREATIVITY

- Could use the same colour and shape, but cut out the letters and have the card be see through.
- Could lengthen the size of the card to allow for room for the address and phone number.

BENEFITS

- Laser letter makes a professional look that the client is after.
- Type on logo is easily legible.
- Simplistic + modern, appeals to the selected audience.

CAUTIONS

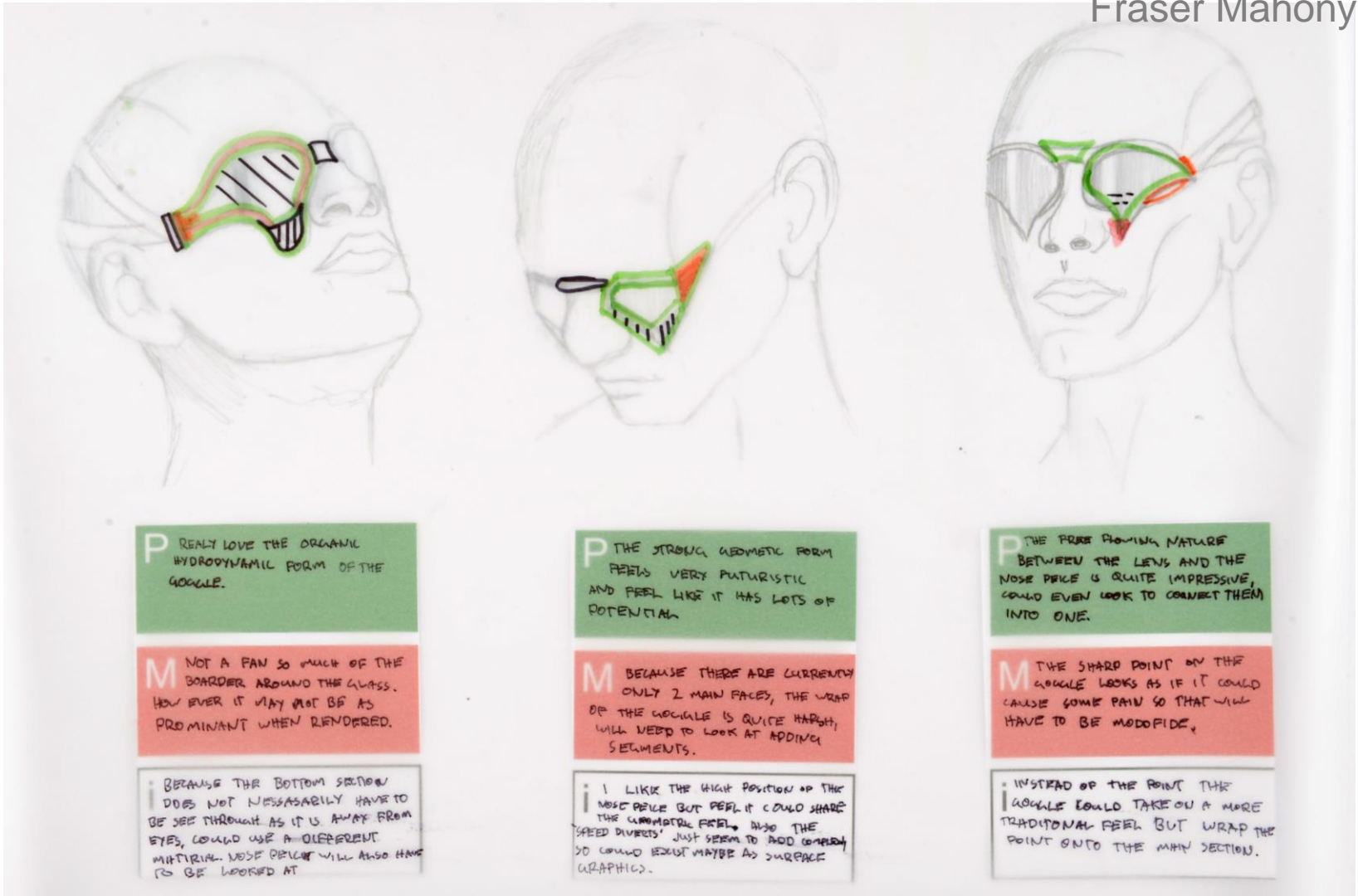
- Address and other details must go on the back otherwise front of card will be too crowded.
- The look of this logo differs quite substantially from the logo on the poster.

FEELINGS

- Received all positive feedback from target audience when asked for an informal opinion.

De Bono's Thinking hats

Ella Fajdiga

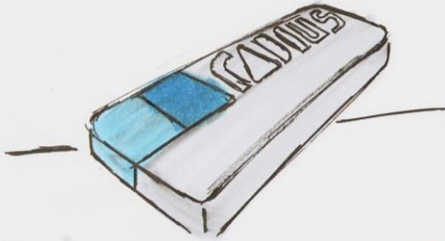


DEVELOPMENT OF CONCEPTS

Now TO USE POSITIVE MINUS INTERESTING TO DECIDE ON FINAL 2 CONCEPTS TO BRING INTO REFINEMENT!

WILL MOVE INTO REFINEMENT

CONCEPT 1#



- POSITIVE:**
- HARMONIOUS USE OF BRANDS COLOURS TO INFORM AUDIENCE LEFT TIGHT LENSES
 - BRAND COLOURS + NAME IN FIRST POSITION HIERARCHY.
 - BIG SOLUTION TANK + LARGE MIRROR SURFACE AREA FOR EASE OF USE.

- MINUS:**
- OPD SHAPED SOLUTION TANK MAY NOT BE AS ERGONOMIC TO AUDIENCE HAND AS WOULD HAVE HOPED.
 - LENS LIDS CAN COME OFF EARLY DUE TO RUBBING AND PULLING IN POCKET - NOT WATER TIGHT AS DESIRED BY CLIENT IN BRIEF.

INTERESTING: EASE OF USE WITH MIRROR ATTACHED TO LENS CASE.

CONCEPT 2#

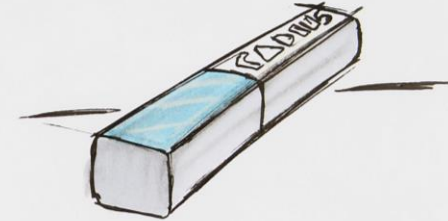


- POSITIVE:**
- MULTIPLE TEXTURES + MATERIALS.
 - ERGONOMIC FORM.
 - MULTIPLE DETACHABLE COMPARTMENTS TO SUIT EXACTLY WHAT USER WANTS WITH THEM.
 - UNISEX DESIGN.
 - PROTECTED MIRROR AND LENSES UNDER SECURE RAILS.

- MINUS:**
- LARGER SIZE THAN CONCEPT 4#
 - MIRROR MUST ALWAYS BE TAKEN WITH AUDIENCE TO DICK LENS CASE + SOLUTION TANK TOGETHER.

INTERESTING: RAILS CONNECT COMPARTMENTS. SOLUTION TANK LID BLENDS IN WITH SYMMETRICAL FORM (FEATURE)

CONCEPT 4#



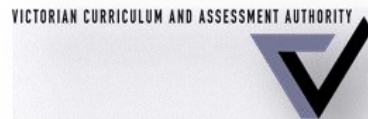
- POSITIVE:**
- LINEAR, LONG, GEOMETRIC FORM.
 - MIRROR TINTED BLUE ADJACENT TO 'RADIUS' BRAND IDENTITY.
 - LINEARLY STACKED, COMPARTMENT USE DESIGN.

- MINUS:**
- FUNCTIONALITY OF THE MIRROR AT SUCH A SMALL SIZE IS QUESTIONABLE
 - STACKED DESIGN MAY NOT BE INTEGRALLY SPENDING + MAY FALL APART IN TO INDIVIDUAL PARTS IN THE POCKET OF THE AUDIENCE MEMBERS.

INTERESTING: FORM + PROPORTION SIMILAR TO THAT OF A PEN. ELEMENT OF POINT INTEGRATED INTO TOP CAPS OF DESIGN.

12169778A

Research



Research is collected by investigating the human form

Fraser Mahony



Acknowledgement

Providing references:

- Acknowledges the ideas or information of others.
- Gives the reader the information needed to locate the sources you have used.

Clear example of referencing
Image used for inspiration



Tahlia Yap

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Research can be obtained from field trips, site visits or looking at existing examples and competition.

Tahlia Yap

VISITOR CENTRE
 FEDERALIA Square Location
 ~ opposite Flinders Station

chip packaging
 simple design that
 makes it so
 easy to see
 colour

driver
 change
 ...

serving window - menu
 INSIDE
 - Employees
 - kitchen appliance
 high enough to see
 customer and hand
 food/money to
 each other.

big Logo
 display

entrance
 through the
 back of the
 truck.

Logo display
 in information
 base on

open window
 - for touch so
 it doesn't over
 heat inside

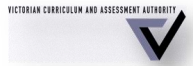
avoid the heat is
 important can
 move in and out
 of the touch

The location
 is perfect daily
 and stays
 ahead

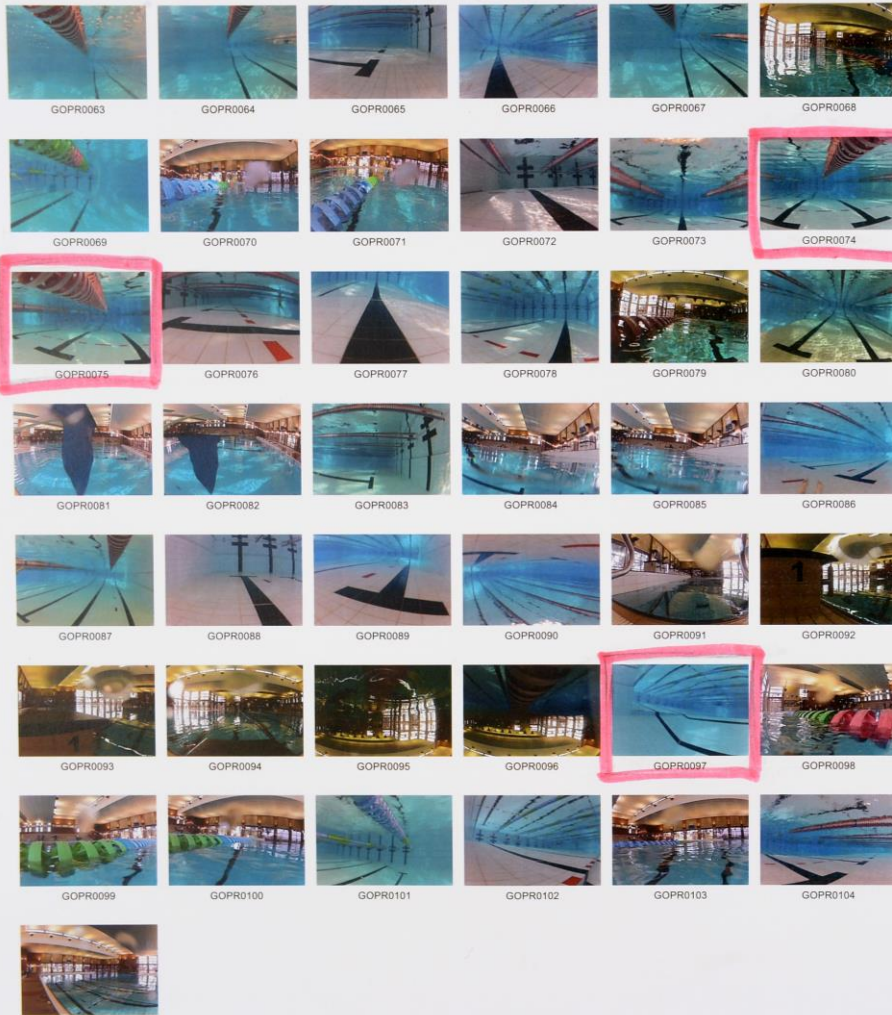
This may be
 so that the
 customer can
 plan ahead

The burger
 are sell them
 The business effect
 extend their not
 cheap

How I found the missing touch?
 Mr Burger post on Instagram as well as
 their website so that the creation of the
 touch is spread to a wider audience.
 It also knows the target audience they
 try to attract such as people who
 are familiar with Instagram or
 competitors.



Inspiration can come from the most amazing places



WITH THE USE OF AN UNDERWATER CAMERA I WAS ABLE TO TAKE SOME INTERESTING SHOTS ECAPTULATING DIFFERENT ASPECTS OF THE POOL ENVIRONMENT.

74 and 75 WORK REALY WELL DRAWING THE EYE DOWN THE PAGE INTO THE CENTER, ALSO HAS A RANGE OF COLOURS CREATING A LITTLE BIT OF EXITMENT.

97 ALSO WORKS REALY WELL DUE TO THE STRONG PRESENTS OF LINE DUE TO THE TOTAL INTERNAL REFLECTION OF THE WATER SURFACE.

Fraser Mahony
Used an underwater camera to investigate different aspects of the pool environment



RESEARCH: TEXTURE AND MATERIALS.

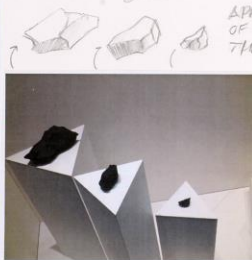
ALL SOURCES FROM THE MELBOURNE MUSEUM, RETRIEVED 14.6.14



USE OF A PALETTE AS A HEAD CAN CREATE VERY QUIRKY AND BIZARRE DESIGN. HOWEVER, LACK OF FACIAL EXPRESSION CAN LIMIT THE CHARACTER'S SENSE OF PERSONALITY, WHICH MAY NOT APPEAL TO TARGET AUDIENCE.



EXPLORATION OF THE SURFACE OF METEORITES WHICH MAY INDICATE THE SURFACE OF A PLANET



APPLYING THE TEXTURE OF IRON METEORITE TO THE SKIN OF A CHARACTER ALIENATES THEM. THE TARGET AUDIENCE MAY NOT FIND IT APPEALING.



USING A ROCK BASED CHARACTER DOES NOT ADHERE TO BRIEF OF HUMANOID CHARACTER

APPLYING MORE HUMAN PROPORTIONS. STILL LACK OF FACIAL EXPRESSION LACKS CHARACTER AND EMOTIONS.

NOT RELATABLE TO AUDIENCE. DOES NOT ADHERE TO THE BRIEF.



STRANGE CREATURES REFLECT THE STUDIO IN THAT IT IS UNUSUAL, FUN AND CREATIVE.

APPEARS ALIEN.

APPLYING FACIAL FEATURES GIVES THE DESIGN MORE PERSONALITY. HOWEVER, ROCKY TEXTURE STILL SEEMS TO RESTRICT EMOTIONS.

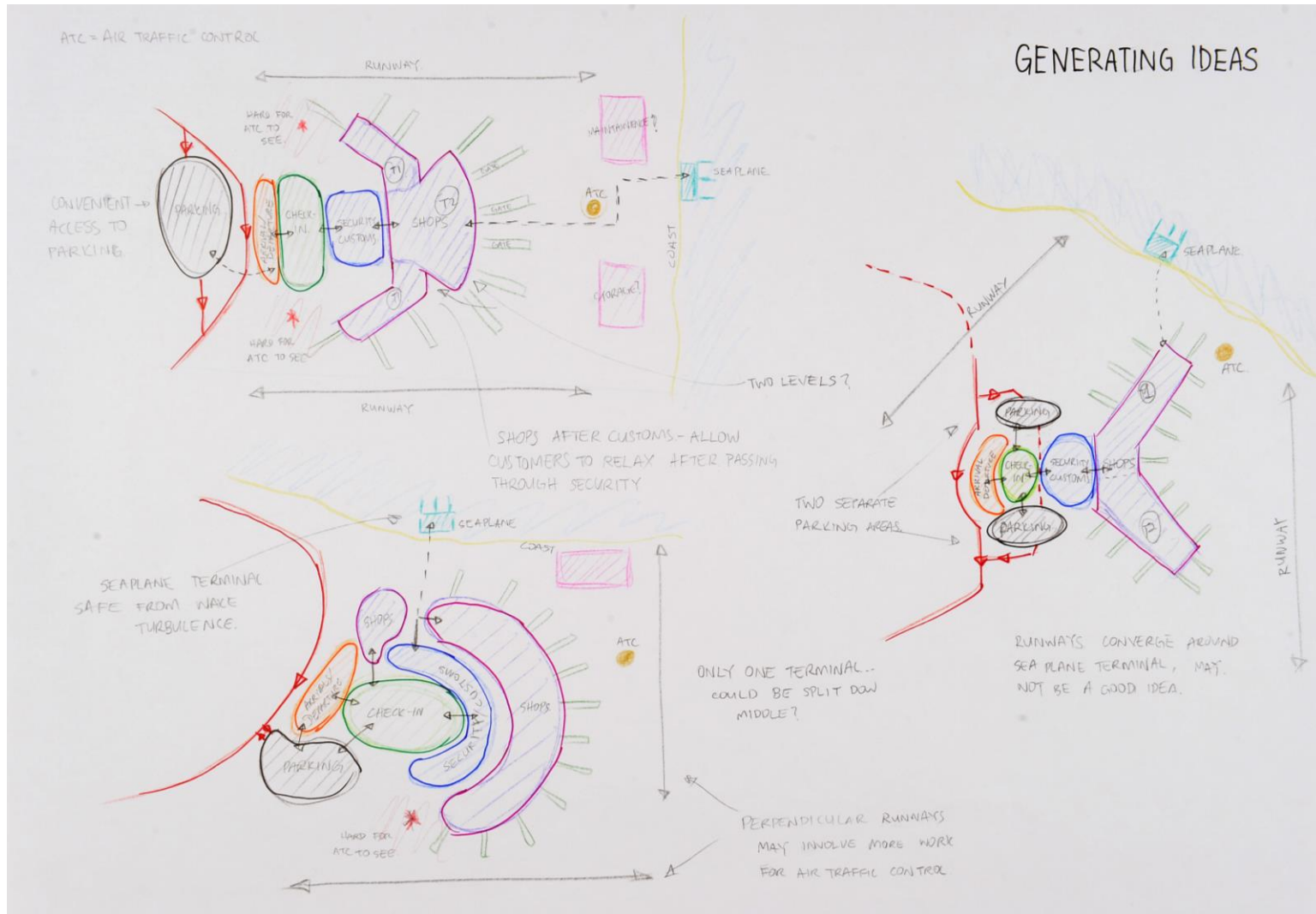
Research can be collected by looking and drawing existing objects.

Shantelle Blain

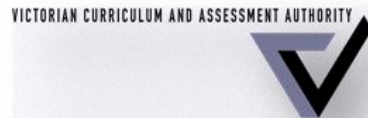


Use of bubble drawing/planning to generate ideas in environmental design

Benjamin Yap



Visualisation drawing for the generation of ideas



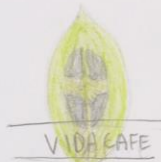
IDEA GENERATION

IDEA GEN. NONE OF THE BELOW EXPERIMENTATIONS WERE WORTH USING.

LOGO DESIGN



ORIGINAL CONCEPT



- SINGULAR COLOUR IS MONOTONOUS.
- LINES ARE REQUIRED TO SHOW THE HANDS BUT CONTRAST WITH THE LEAF. OTHER LINES NEED MORE THAN ONE COLOUR.

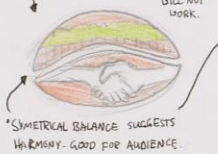


- CROPPING IS CONFUSING AND NOT CLEAR.
- LEAF BOUNDING SHAPES' CORNERS ARE TOO HIGH IN THE HIERARCHY NEEDS TO BE REMOVED.

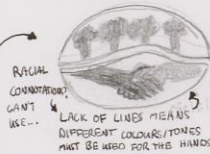
• ABOVE/BELOW HAND GRIP BALANCES WITH THE WHITE LINE OF THE COFFEE BEAN. HOWEVER SUGGESTS 'PULLING OUT OF TIGHTNESS' AND WON'T APPEAL TO MY AUDIENCE.



• NO BALANCE BETWEEN TOP AND THE BOTTOM. DUE TO REQUIRED COLOUR SCHEME THAT SHOWS WHAT THE CHOICES REPRESENT. WILL NOT WORK.



• SYMMETRICAL BALANCE SUGGESTS HIERARCHY. GOOD FOR AUDIENCE.



RACIAL CONNOTATION: WANT USE... LACK OF LINES MEANS INDEPENDENT COLOUR/TONES MUST BE USED FOR THE HANDS.

COFFEE BEAN SHAPE IS NOT CLEAR UNLESS BROWN. CAN NOT USE ANY AS A RESULT.



SINGLE/MULTICOLOUR WATER-COLOUR BACKGROUND WOULD BE USED. CIRCULAR LINES ARE NEEDED TO BALANCE THE LINES REQUIRED TO SEPARATE THE HANDS. LINES ARE TOO HIGH IN THE HIERARCHY WON'T USE THIS.

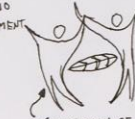
NATURE: LEAF, RIVER, TREE, VINES.



• FIGURE-GROUND AND FORM OF THE CUP CONTRAST WITH THE 2-D TREE. NEEDS SIMPLER SHAPES OR THE TREE SHOULD BE ABANDONED.



• NOT AT ALL CLEAR, NO ENVIRONMENT LINKS.



• SUGGESTION OF A CUP SHAPE IS NOT OBVIOUS. LOOKS LIKE A HEALTH INSURANCE LOGO.



• WATER LINE IS NEEDED TO SUGGEST THE MUG BUT IT CONTRASTS WITH THE OTHER SHAPES. NEEDS TO BE ORGANIC IN NATURE SO WILL NEVER WORK.



• CROPPING OF THE LEAF DOESN'T CLEARLY SHOW THE CUP AS DUE TO THE CONFUSING MULTI-DIRECTIONAL LINES. WON'T WORK



• TREE/PLANT AT THE TOP IS UNBALANCED AND CONTRASTS WITH THE WIDER SHAPE OF THE COFFEE CUP.



• GOOD BALANCE BUT THE SHAPES AND LINES APPEAR INCONGRUENT.



• A SEPERATION OF SHAPES IS NEEDED TO HAVE A CLEAR HIERARCHY. • 'PERSON' ICON IS NOT CLEAR AND SHOULD BE ABANDONED.



COFFEE: CUP (BEAN SHAPE BECOMES UNRECOGNISABLE WHEN SIMPLIFIED)

• PERSON/CUP HANDLE ISN'T CLEARLY SHOWN. JUST APPEARS AS CONFUSING LINES.

• NO ENVIRONMENTAL LINKS. PEOPLE'S SHAPES ARE TOO COMPLEX AND CONTRAST WITH THE SIMPLER CUP SHAPE. WILL NOT WORK.

• THE OVERLAPPING SHAPES APPEAR AS AN ORGANIC LINE MAKE THE IMPLIED COFFEE MUG UNOBSOLETE. WILL AVOID THIS.

• CROPPING OF THE HANDS PLACES THE BLAND CUP TOO HIGH IN THE HIERARCHY. NO WAY TO FIX.

• CUP SHAPE COULD BE CHANGED TO NOT INTERFERE WITH THE ORGANIC COMPOSITION AND CLEAR HIERARCHY OF THE REST OF THE LOGO. I WILL DEVELOP THIS.

• HAS POTENTIAL FOR SYMMETRICAL BALANCE. • CLEARLY SHOWS THE NECESSARY ELEMENTS • COLOUR/TEXTURE (COULD) BE EASILY DERIVED FOR IDENTITY. • WILL DEVELOP THIS FURTHER.



Generation of ideas for a logo

Travis Loo

IN A BOX
very rigid design, not very creative and restricts the design process.
Balanced, simple idea of the 'T' being central. The use of lowercase is evident to emphasize the use of type.

t in a box
Really like the idea of hollow type.
The serif type creates a rather traditional image of the company.
Really like the contrast in type.

T IN A BOX
I find the positioning and unbalanced sizes of the type quite uncreative.
integration of an actual box gives meaning to the name of the company.

T IN A BOX
Potential explanation of the strong idea. The simplicity and structure of this team allows for development of potential shapes, type and principles such as balance.

T IN A BOX
Teapot idea is quite typical for a tea company. But can allow for an abstract design.
Idea stemmed from observational drawing.

in a box
Figurative explanation of the idea of a box. Bird's eye view.
Don't like this idea, restricts the possible shapes etc.

IN A BOX
Really like the integration of the box as the letter.
Simple use of a line to create depth in design is quite effective.

IN A BOX
Layering of type is simple and effective.
"Established 2014" - very vintage approach.
Love this idea. The simple lowercase letter maintains a contemporary feel.

T IN A BOX
use of shape creates nice and neat dimensions.
Simple imagery can help to establish iconic imagery amongst the public.

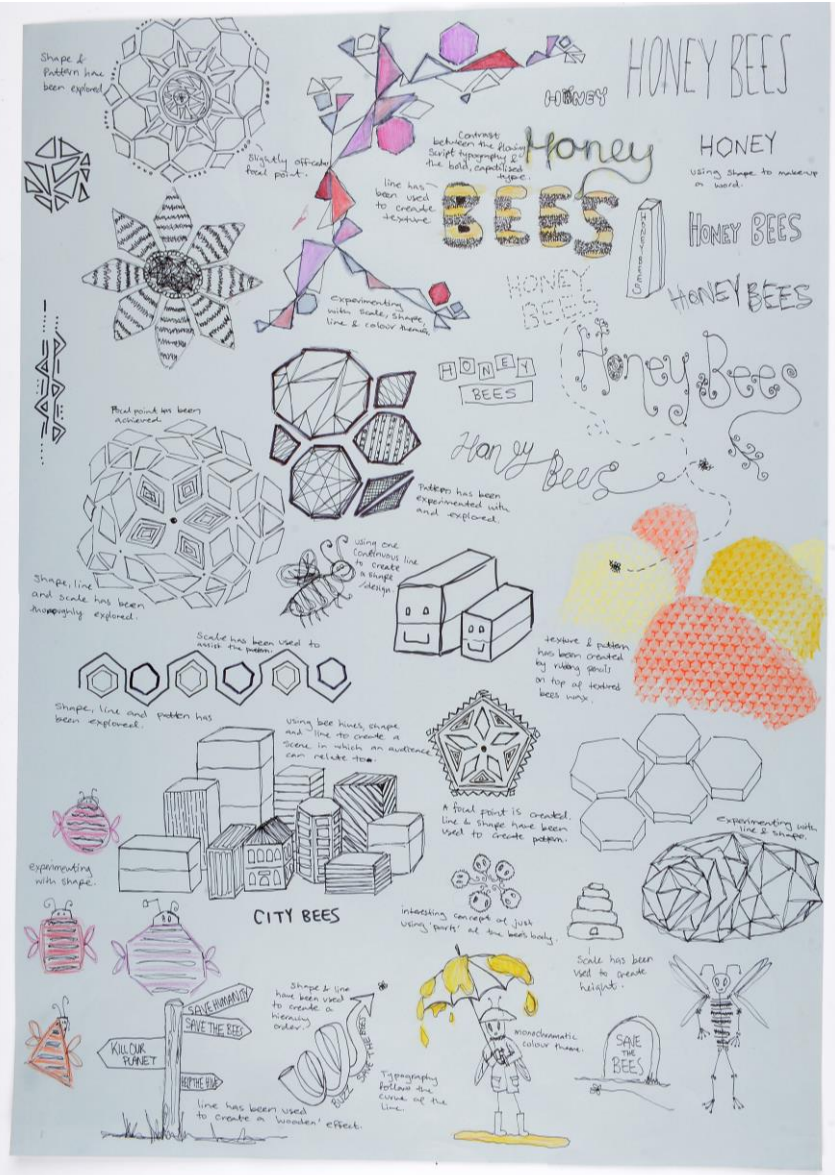
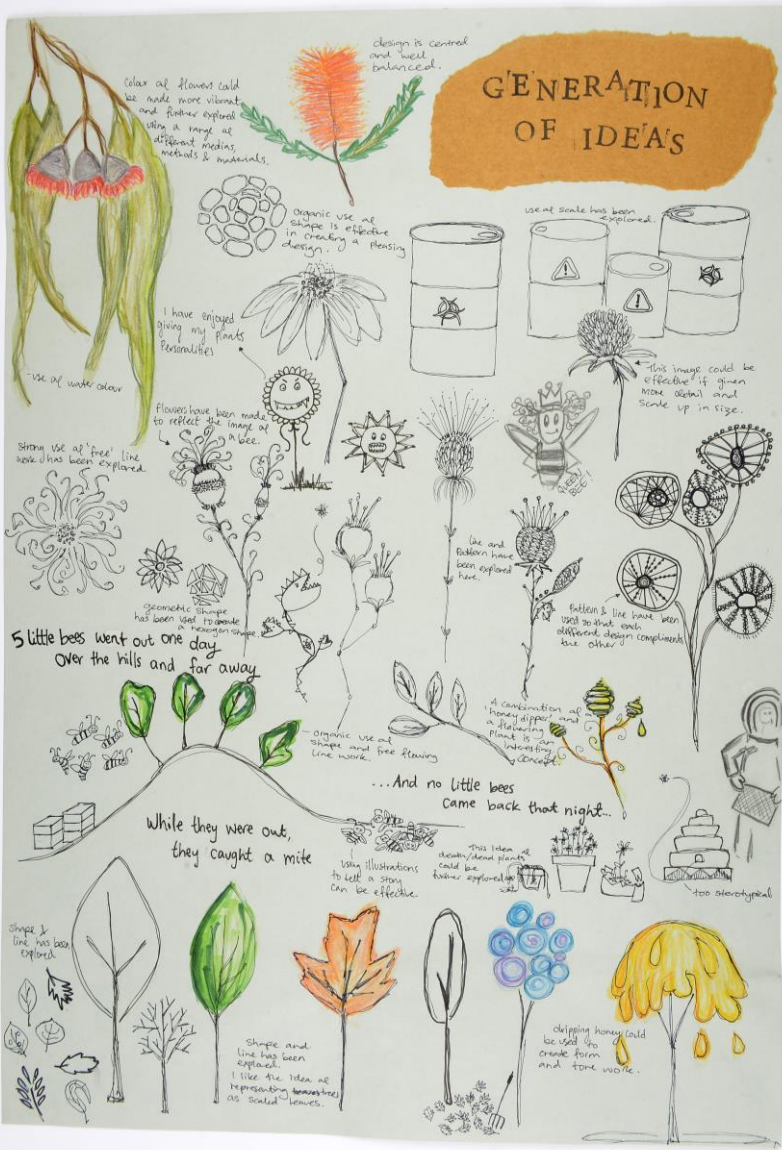
IN A BOX
Love the integration of leaves into the actual structure of the letter. The nature of the business is evident.

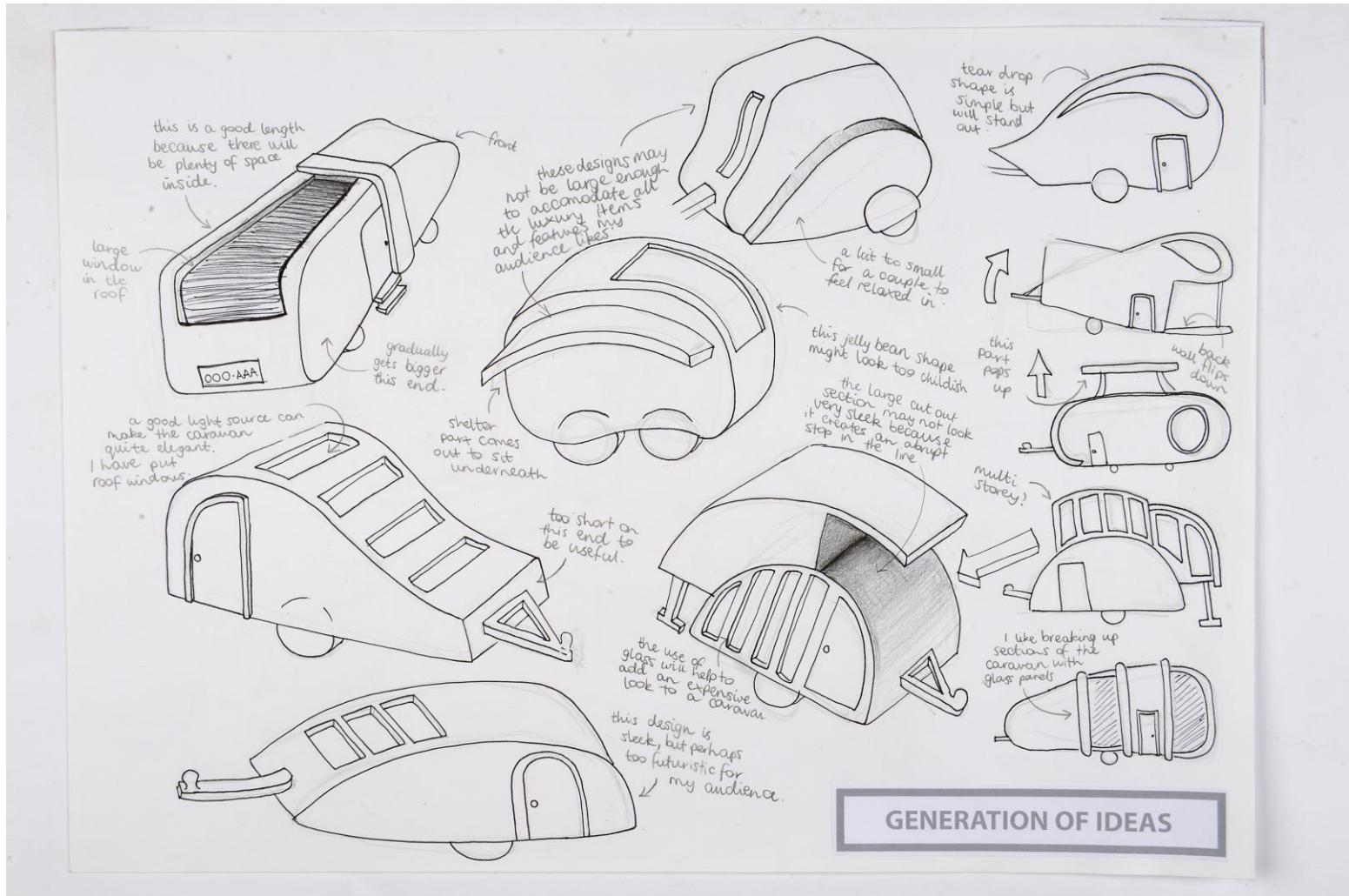
IN A BOX
Idea of 'box' spilling over. Really like the creativity of the design, but may prove to be tacky or cheap.
Love the idea of contents 'expanding' out of the box. Drier abstract in design.

IN A BOX
Love the integration of leaves into the actual structure of the letter. The nature of the business is evident.
Simple creative sub-text provides a different, less rigid finishing touch to the design.

TO BE DEVELOPED

GENERATION OF IDEAS / LOGO

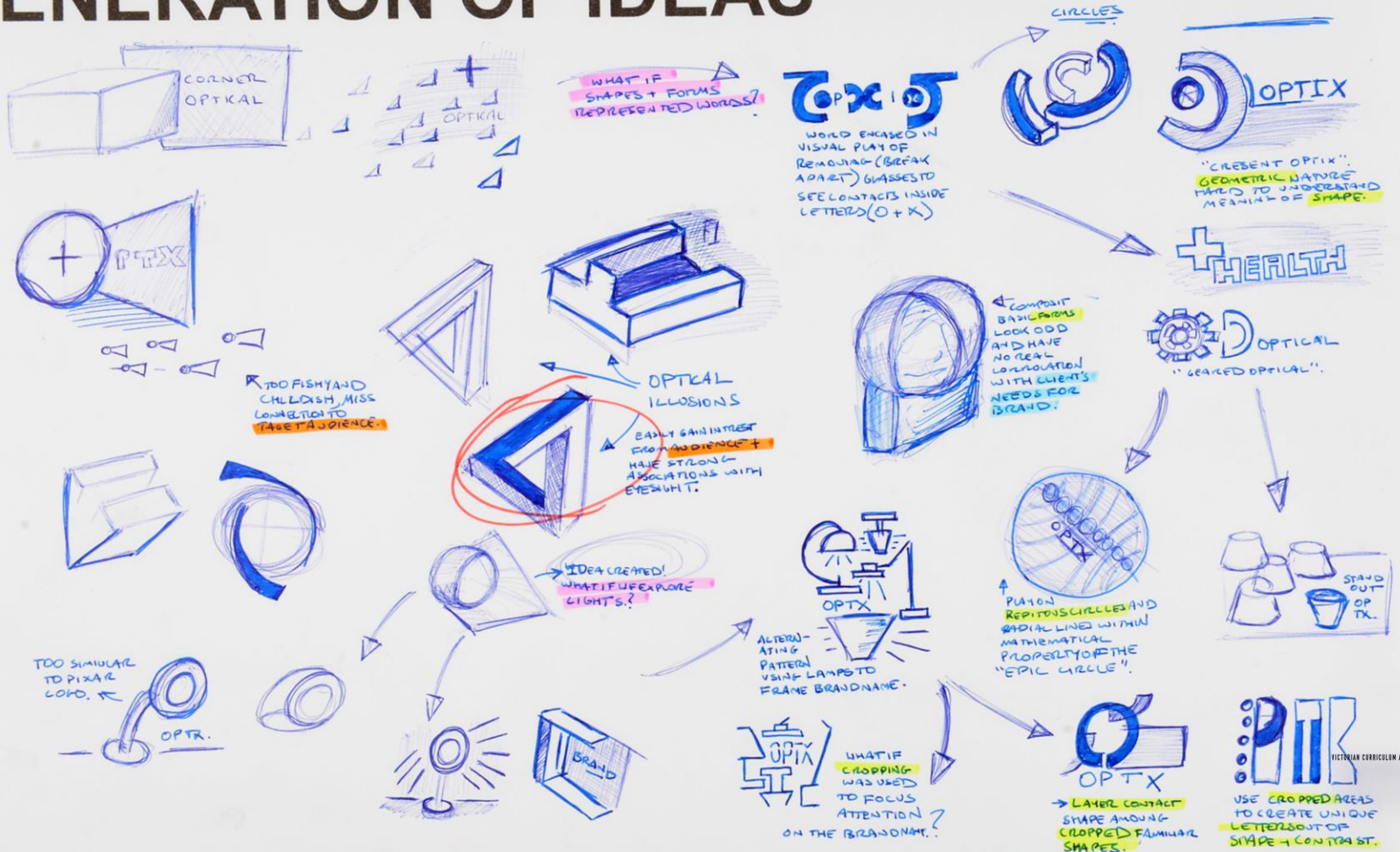




Visualisation drawings used in this stage of the design process can be produced using any media. You are not being assessed on technical drawing conventions or methods at this point.

Andrew Pankevicius

GENERATION OF IDEAS



VCE Season of Excellence 2015

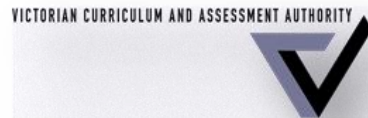


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MELBOURNE MUSEUM

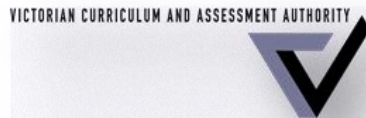
Its about using the design
process and design thinking
to develop and refine



Development of concepts: selecting the preferred ideas and applying a range of methods, materials, media, design elements, design principles and presentation formats to create two- and three-dimensional visual communications that address the brief. Both **visualisation** and **presentation drawing methods** are relevant to this stage.

Refinement:

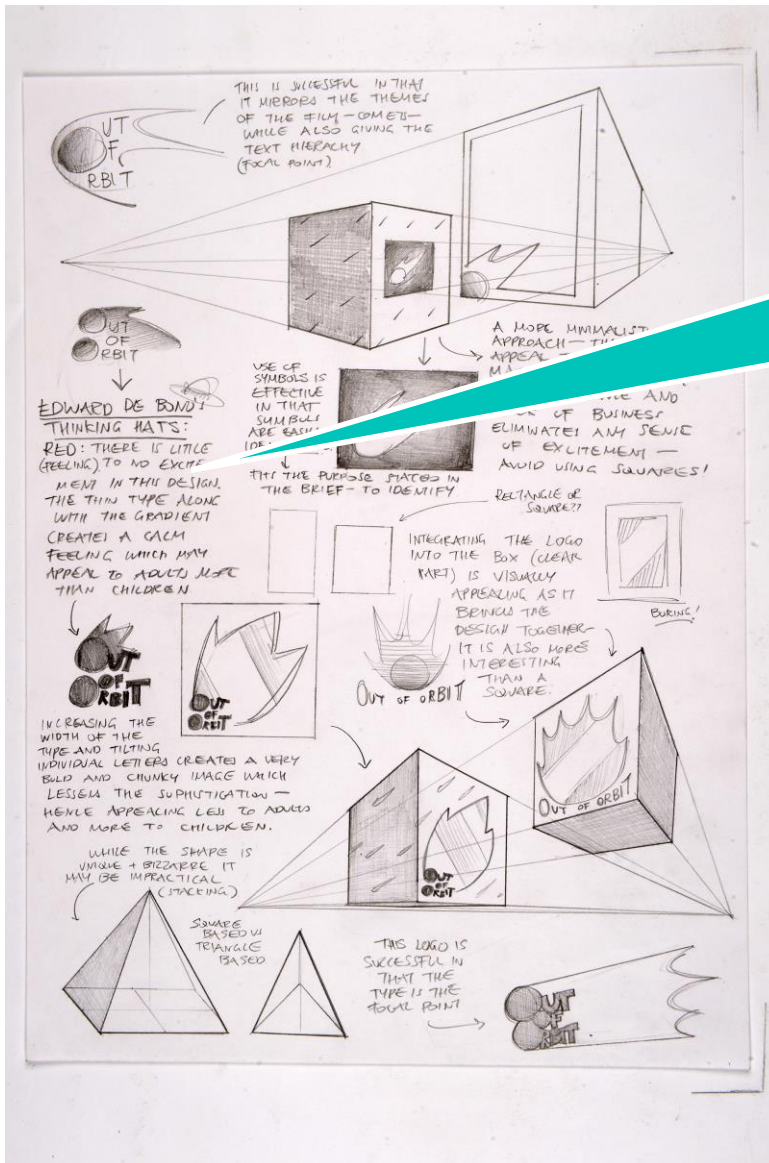
modifying visual communications in response to feedback and evaluation against the brief.



Use of critical thinking De Bono's thinking hats

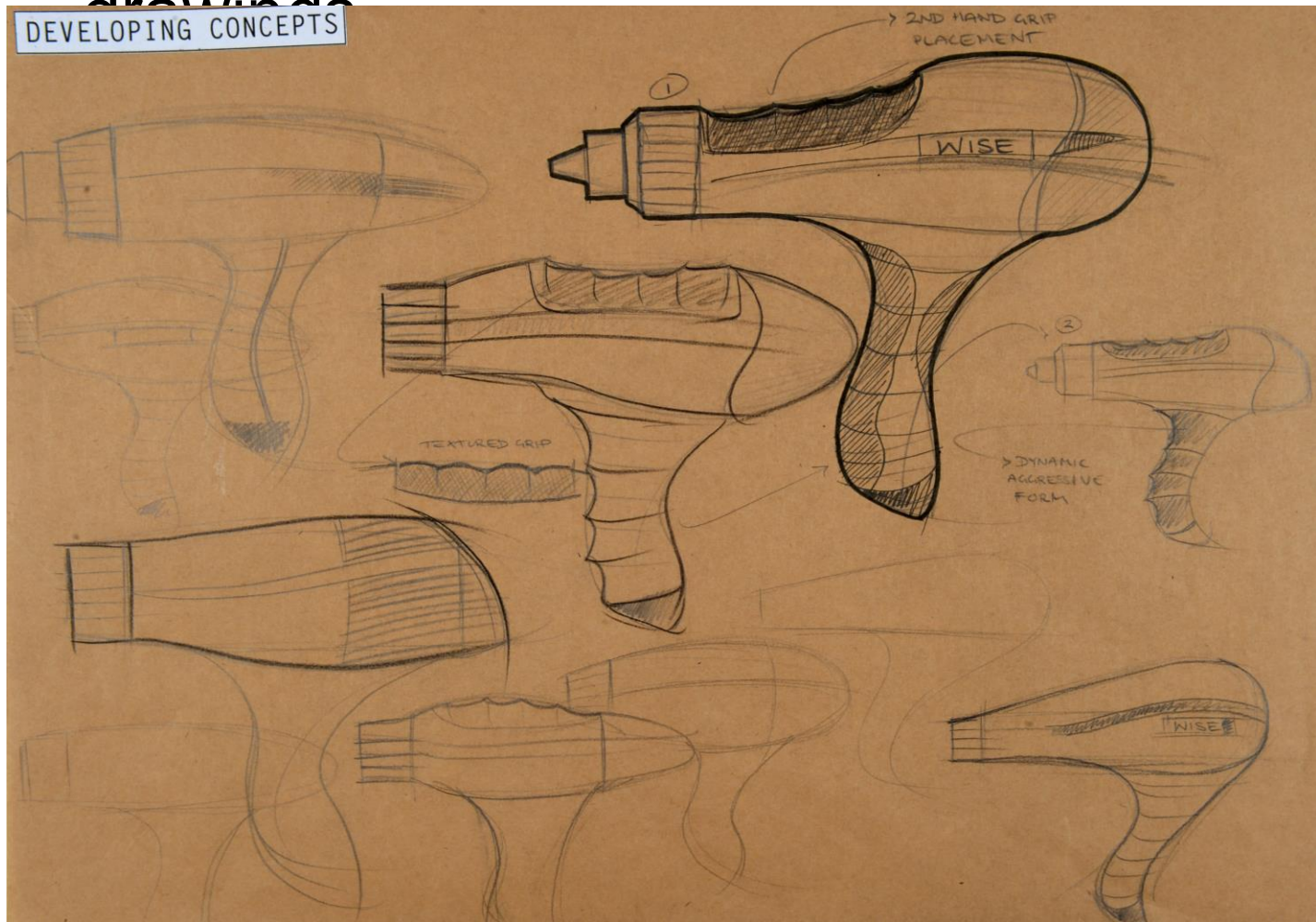
When developing concepts :

- Accurate use of drawing methods
- Annotations discuss 'design thinking' and directions and relate to the brief



Developmental

Jack Balfour



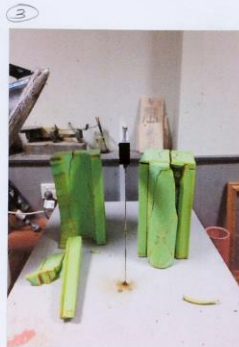
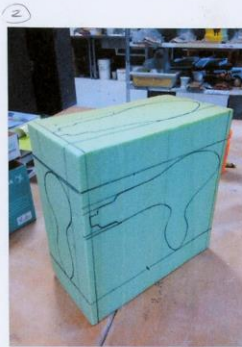
Refining using 3D processes

Jack Balfour

REFINEMENT



1 3D ANGLE ORTHOGONAL DRAWINGS ARE TRANSFERRED ONTO THE FOAM BLOCK.



3 A FIXED HOT WIRE WAS USED TO CUT THE THREE WHILST KEEPING THE INSIDE UNTIL ALL VIEWS ARE CUT.



5 THE CUT FOAM WAS PULLED FROM THE MAIN BLOCK.



6 A RAZOR BLADE WAS USED TO BLOCK OUT AND CLEAN UP FORM.



7 A ROUGH AND FINE SAND PAPER WAS USED TO SMOOTH, REFINE AND ADD FINAL DETAILS.

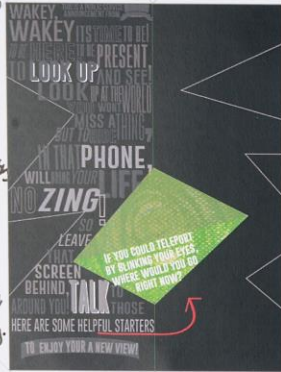
→ THIS STAGE WAS VITAL IN REFINING CONSIDERATIONS AND IDEAS TRANSLATING THEM INTO A 3D OBJECT.



→ THE FORM OF THE HANDLE AND BODY WAS CONFIRMED, AS THEY ARE ERGONOMICALLY SUCCESSFUL.

SIDE DEVELOPMENT AND REFINEMENT

I still liked the busier composition of the blue, but the grey was less (confusing). I tried it w/ grey tones, but I still feel it is not legible enough and is too overwhelming.



I tried to simplify the poem and make it more of a sophisticated design by using the font. This is less overwhelming, but the shapes that the



Too much negative space.

Font type makes are awkward and boring. I don't think it was so much negative space.

WAKEY WAKEY
ITS TIME TO BE
TO BE HERE, TO BE PRESENT.
TO LOOK UP AND SEE
LOOK UP AT THE WORLD
YOU WONT MISS A THING
BUT TO HIDE IN THAT
PHONE
WILL BRING LIFE NO ZING
FOR FACEBOOK IS GREAT
BUT PEOPLE SURROUND YOUR
LEAVE THE SCREEN BEHIND
TALK
TO THOSE
AROUND YOU
CHATting!
JUST FIND A FEW PARTNERS
LOOK AT ALL THE FUN
YOU CAN BE HAVING



→ This was the design used in the below Mockup and the ones on the previous page. I think the 'LOWLY' side is a decent concept, but almost impossible to execute in a legible, eye-catching way that is still different from the main side.

→ I want the main side to stand out so people may stand and read bits of it to understand the campaign.

→ When produced in the mockups I felt that the type was too big, and needed to be more detailed, so that it became more of a feature or background rather than something to read in its entirety.

Important words are still bigger to draw attention to them + give them a general idea of what its about, Good for a younger audience who are more inclined to watch a video over reading about it.

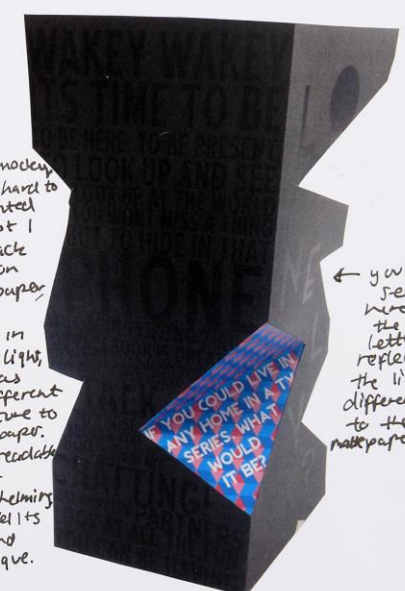


arrow has been accidentally filled, will just be line in final.

→ this is the final net for the installation.

→ I wrote more poem to fill the side so it was denser, and I think it looks much more interesting than when it was simpler.

→ I used a pattern of the logo on the sides so my audience remembers the logo + the brand.



← you can see here the letters reflecting the light differently to the matte paper

Development then refinement

Grace O'Brien

In places the white use of line work is lost in the background.

The smaller typography needs to be positioned better.



Image is very distracting and busy - the shape work takes up too much of the poster - making the background photograph less important.

Positioning of type needs to be adjusted.

Colour of the line and typography is hard to see/read and gets lost in the background image.

Although these two colours are complementary colours they don't look nice together; despite making the design stand out.

The pink and blue work well together and make the design stand out. A focal point is established helping attract in the viewer.

Although the colours used here are very similar they still work well together and actually make the typography easier to read.

Image is very distracting and busy - the shape work takes up too much of the poster - making the background photograph less important.

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Although the colours used here are very similar they still work well together and actually make the typography easier to read.



The smaller typography is hard to read and gets lost in the pattern of the shape.

Cropped use of shape and the continuation of the thick heart-beat like -line work helps frame the off-side information.

The design could be improved by making the opacity less on the background.

Impact of image is lost. Although the type is slightly easier to read (in certain places) the combination of the now diffused opacity doesn't work very well.


The coloured use of shape lines well with the theme of honey, however the background image which is intended to be the focus point is lost, as the shape becomes the focal point.

Positioning of the circle would be better suited to the top-right hand corner.

In both of these poster designs the hexagon shape on the background image. However the typography has been made easier to read on both poster designs.

Use of line helps add an order of hierarchy making the typography stand-out. However the image is completely unrecognisable - destroying the impact of the image. Instead of the image being the focal point the colour circle and the line & type become the main focal point.

Although the pattern is suited to the theme of 'honey bees' the image and intent of the photograph is completely lost which means the audience is also lost.



Jerry Feng



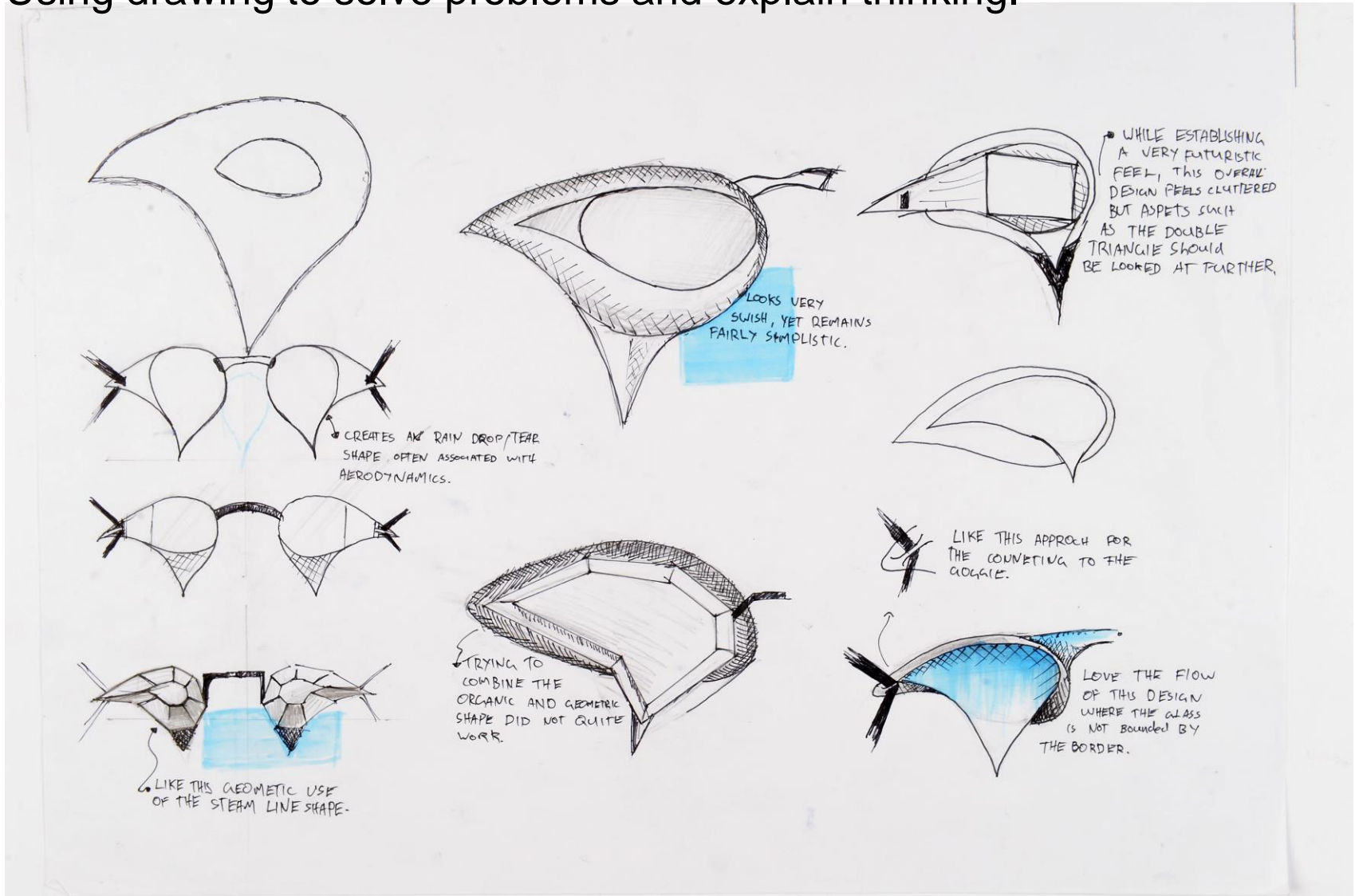
Combining the two selected design in the generation of ideas. I love the combination of sharp angles and cube. I think I might stick to this design.

Entrance.

Development

Close up drawings of goggles explore function. Using drawing to solve problems and explain thinking.

Fraser Mahony



- EXPLORATION OF IDEAS FOR PRESENTATION OF FINAL Potential layouts, materials and any relevant ideas.

ARRANGEMENT OF PACKAGING

IDEA: TESSERATION
Initial idea of creating a pattern with the tetrapak packaging.
Highlights the overall cohesive nature of the design as a line of drinks.
However, does not effectively display all faces of the design.
This may potentially inhibit the design.

fits together nicely, neatly.

Individual packaging, not joined or put together.
Effective in demonstration and presenting all the faces of the design.

IDEA FOR FINAL:
To show the thought in design, and different practical elements of the packaging, I have decided to present the packaging ALSO as a set - for bulk buys. Just as juiceboxes are sold etc.

Packaging shapes together to form a solid rectangle-esque shape... may be too long and not practical.
use of plastic to wrap around drinks to keep them compact.
may not be environmentally friendly due to increased wastage.
will all be same flows in... to show how one may buy the product in bulk.
Tray to hold packaging in. Simple cardboard.

Again, putting packaging into a hexagon can show the cohesiveness of the design. Works together as a set.
However, front on may be difficult to decipher. (on a mock board) due to six angles of hexagon.

TO BE USED IN CONJUNCTION

Will use three flavours to position in the number of a hexagon, to show the use of the packaging shape.
The other three flavours will be positioned on the board.

TO BE PRESENTED ON A TRAY USING Balsa wood (subtle complement for natural, off-white packaging).

sample of balsa wood: 10mm and 15mm.

selected design
Dull, brown cardboard trays to house the packaging.
Again, emphasizing the idea of a triangle.
Four packages contained within the LPS.
Simple yet effective method of packaging the drinks, so as to maintain the concept of sustainability.
material to be used -> simple, thick card (dull colour).
use of rope for final detail.

dark brown board? ... coincides with the environmentally friendly motif. However, due to the subtle nature of the designs, may take focus away from its simplicity.

RESOLUTIONS OF PRESENTATIONS / MOCKUP

Methods

refers to the technical process used to make the visual communication

Media

refers to the applications used to make the visual communication

Materials

refers to the surface or substrate that the visual communication is applied to or constructed from

Drawing

*Observational, Visualisation
Presentation*

Types of drawing include:

3D, 2D

Painting

Printing

*Monotype, relief, intaglio, silk screen,
offset*

Digital:

-laser

-inkjet

Photography

Analogue, Digital

Computer

Collage

3-D Process

Construction, Modelling, Digital

pencil

ink

marker

pastel

crayon

charcoal

acrylic paint

watercolour gouache

dye

toner

film

digital applications

- vector based programs

- raster based programs

paper

card

wood

glass

metal

clay

stone

plastic

textile

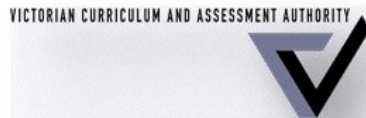
screen

Ref: P. 39 Study Design



Methods, Materials & Media

- Digital and manual methods must be explored
- 2D and 3D methods must be explored
 - 2D: Printing, painting, drawing, collage
 - 3D: 3D process, also 3D drawing / painting, photography



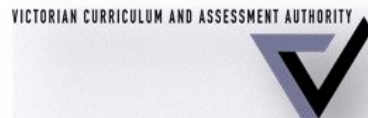
Methods, Materials & Media

If using formal 2D drawing methods, ensure that you use the conventions that are appropriate to your design field.

For example:

Industrial design: orthogonal drawing

Environmental design : plans & elevations



DEVELOPMENT

mounting board has been used to print on, although has worked reasonably well, the ink hasn't stuck in some places.



Dark heavy fabric doesn't work as well. Although design can be seen, the image lacks clarity.



The collage of 3 different papers (handmade paper, rice paper & graph paper) has worked surprisingly well and gives image an abstract look.



Use of lightweight patterned fabric works reasonably well, helping to give design depth and making the image stand out.



Experimentation of printing on a wide variety of materials.



tissue paper crinkles easily

The layering effect of the leaves has been achieved, however the printed image doesn't work very well.



Printing by the use of linocuts helps create distinct line-work and prominent shapes resulting in a product that is unique and eye-catching.



Linocuts allow for the ability to create multiple prints of the same image.

Use of relief printmaking to develop concepts for potential image

Grace O'Brien

REFINEMENT



HEXITY

→ Here I removed some feathers, moving them to the left & introducing **colour**.
→ I like the positioning of the feathers, it balances the **form**.



HEXITY

→ Instead of colouring the outlines I chose to **colour** the interiors of the **feathers**.



HEXITY

→ I rebase **colour** became dry more incorrect, these selections were picked from the pencil color grid. I don't like this option.



HEXITY

→ Rather than analyzing, I chose single **colours** in the centre of the logo's feathers. Although this application is **correct**, the **purple** does not attract a **natural audience**.



HEXITY

→ I find this use of **color**, without the purple, successful and attracts the **desired audience** though it's elegant, yet **not** masculine look.

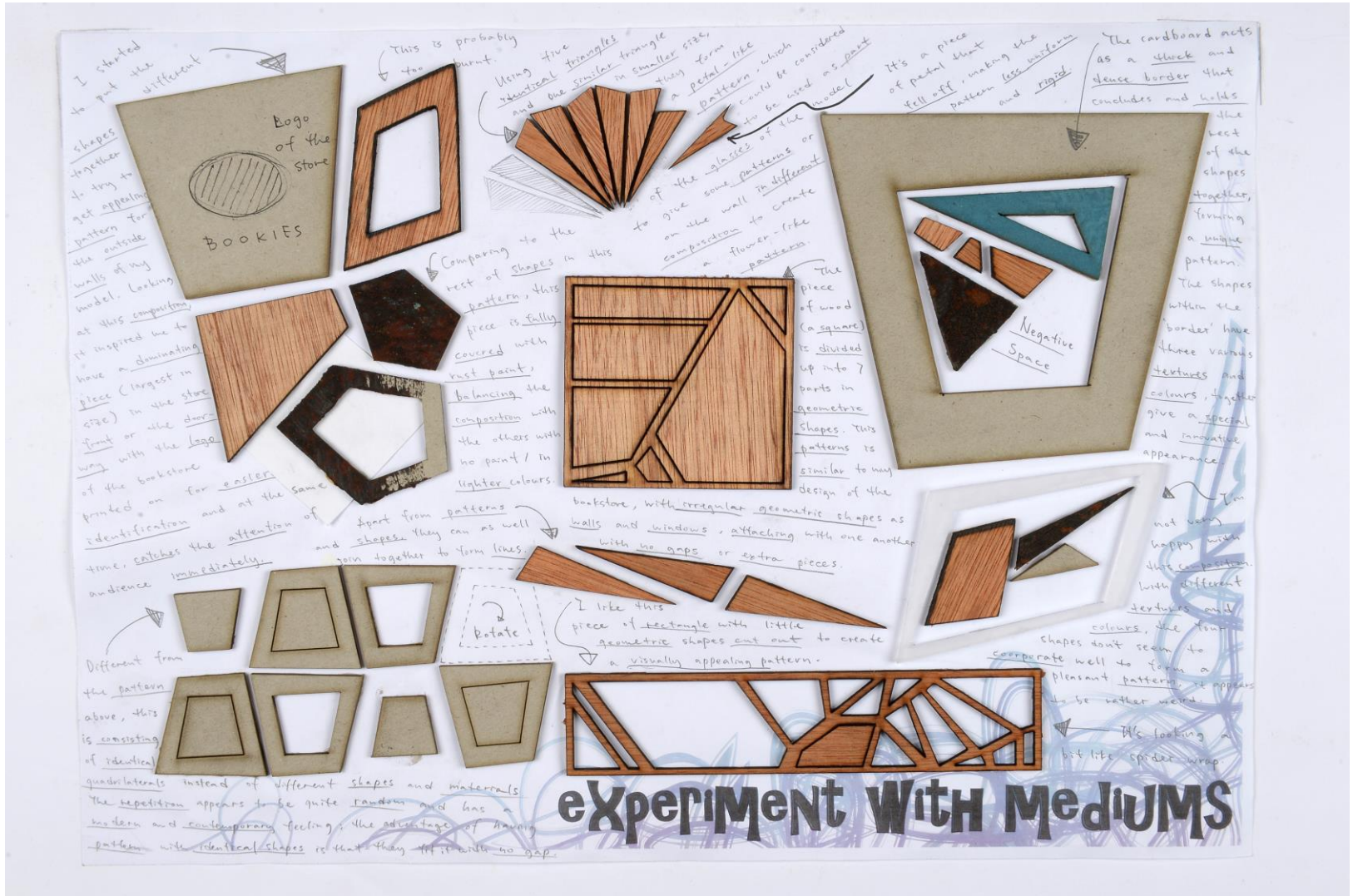


HEXITY

→ The **line** was not working so I removed it, spacing out the **font** and **leading** its further from the bottom of the **emblem**.

Experimenting with different materials

Hoi Man (Priscilla) Kwok



Creative use of media and materials to create original textured background

Eliza McGrath



REFINEMENT

THE LINE UP

the classics **DOUGHNUTS** \$4


- **GLAZED**
- **CINNAMON**
- **SUGARED**
- **CHOCO**

the specials \$5


- **PECAN PUMPKIN**
- **COCONUT LIME**
- **CRUMBERRY**

TAKEAWAY - COFFEE

| | | | |
|-------------|--------|------------|--------|
| ESPRESSO | \$3.00 | CAPPUCCINO | \$3.50 |
| SHORT BLACK | \$3.00 | HOT CHOCO | \$2.50 |
| MACCHIATO | \$3.50 | LONG BLACK | \$3.00 |
| LATTE | \$3.50 | MOCHA | \$3.50 |



Menu



- * DON'T NEED TO HAVE THE LOGO
- * DON'T LIKE THE BLACK TEXTURED CIRCLES
- * THE 'DOUGHNUTS' TYPE IS NOT LARGE ENOUGH NOT EASILY SEEN
- * THE COLOURS DEPICTING THE FLAVOURS DON'T WORK HARMONIOUSLY
- * PRICING IS QUITE BOLD/BUT DOESN'T NEED TO BE
- * LIKE THE FORMAT

THE LINE UP

THE CLASSICS \$4

glaze cinnamon

sugared choco

THE SPECIALS \$5

pecan pumpkin espresso

crumberry coconut lime

coffee

| | | | |
|-------------|--------|------------|--------|
| ESPRESSO | \$3.00 | CAPPUCCINO | \$3.50 |
| SHORT BLACK | \$3.00 | HOT CHOCO | \$2.50 |
| MACCHIATO | \$3.50 | LONG BLACK | \$3.00 |
| LATTE | \$3.50 | MOCHA | \$3.50 |

original

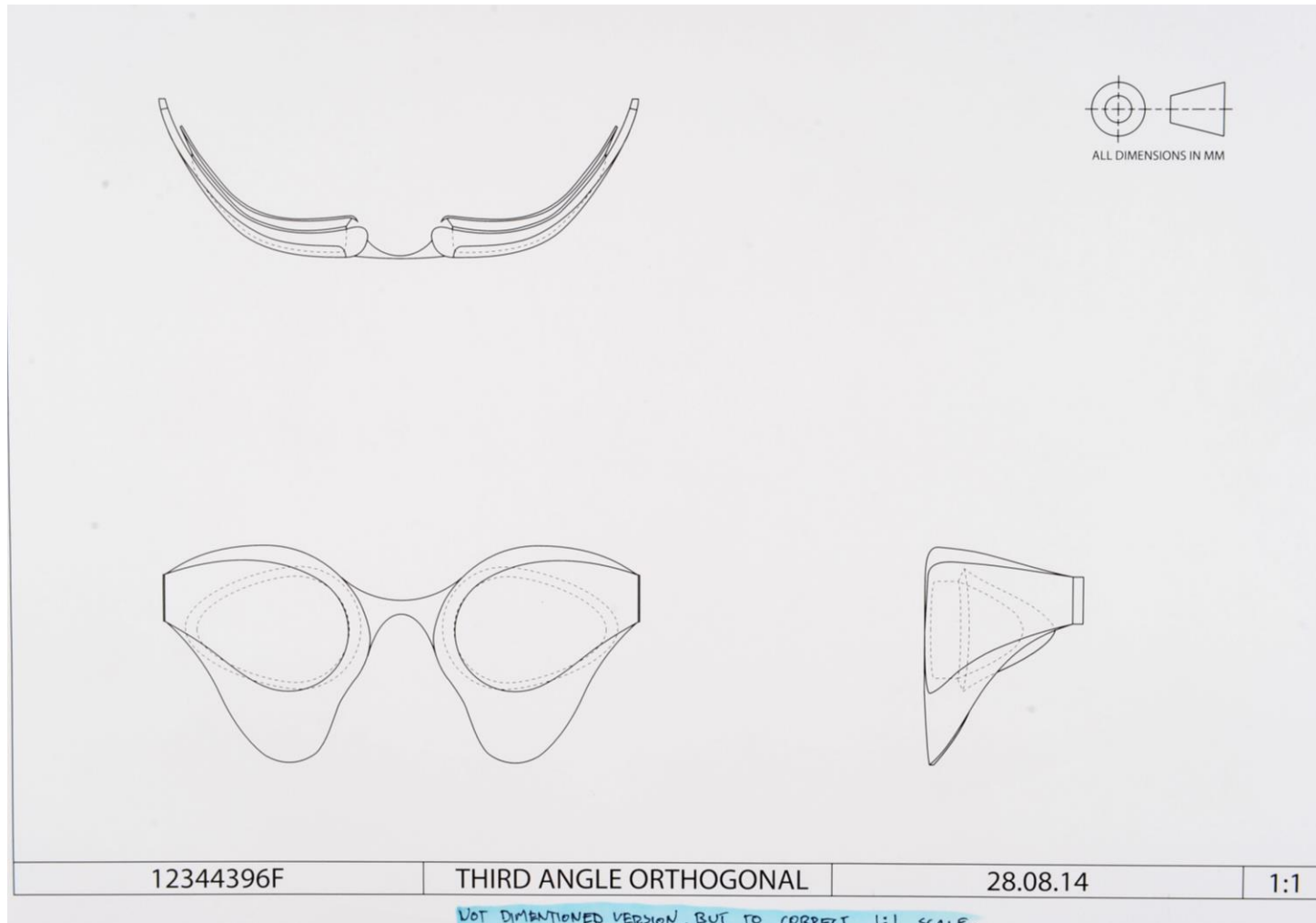
photocopied

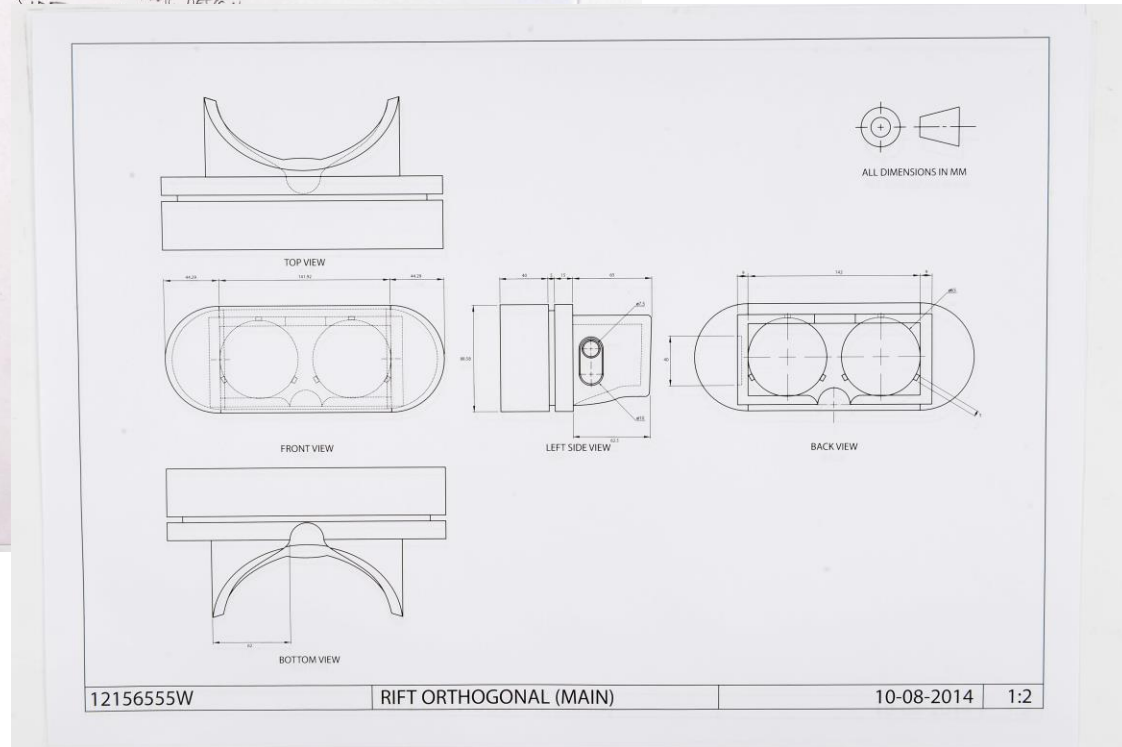
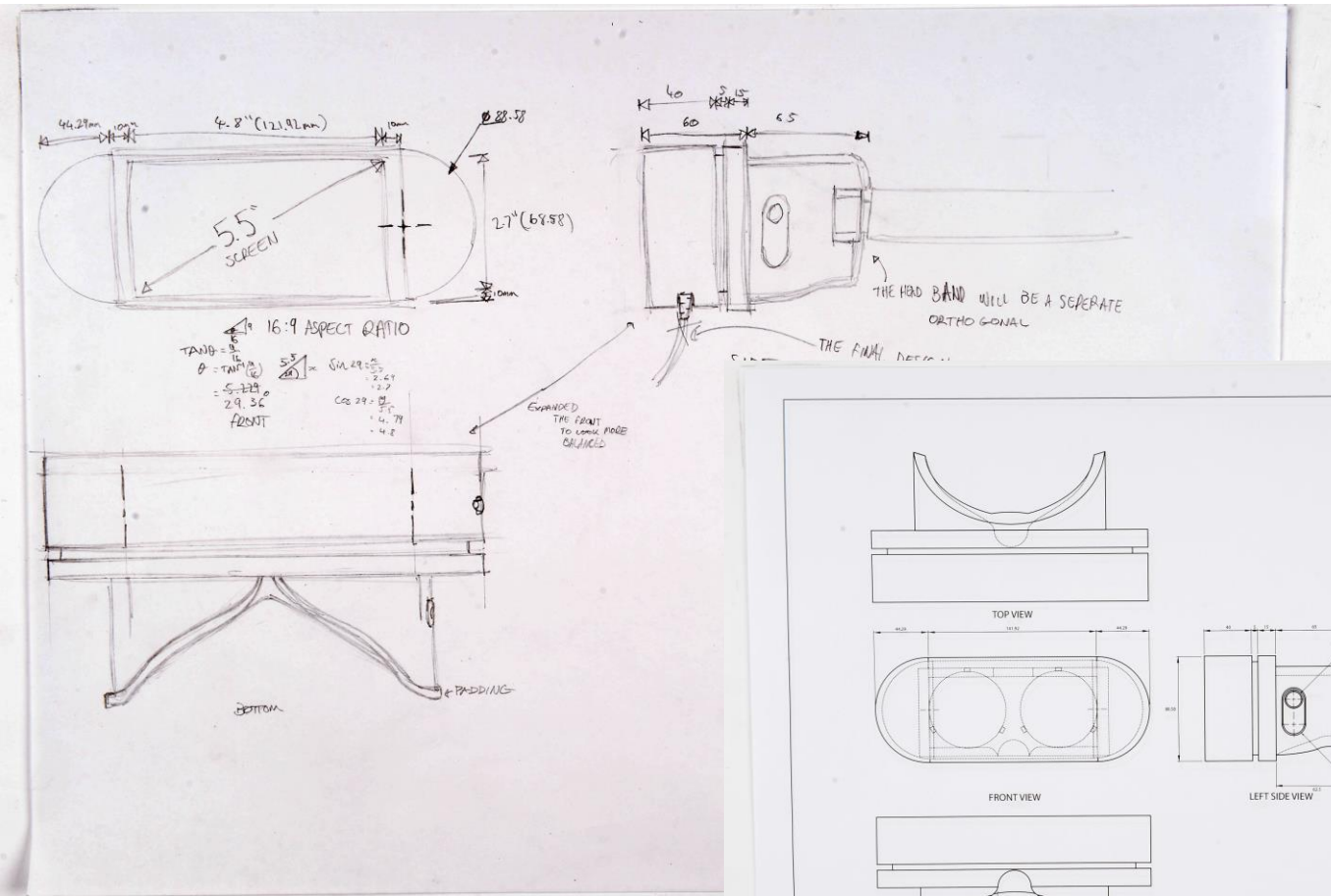
- * NOT SURE WHETHER 'THE LINE UP' IS NEEDED
- * THE HEADINGS STAND OUT A LITTLE MORE
- * FEEL THAT THE FLAVOURS LOOK BETTER LISTED
- * THE COFFEE TYPES STAND OUT TOO MUCH IN THE BOLD TYPE
- * THERE ARE TOO MANY COLOURS BEING USED
- * PRICING STANDS OUT TOO MUCH WHEN ITS NOT A MAIN FOCUS
- * LIKE THE BACKGROUND AS THE ORIGINAL SCANNED IMAGE AS IT HOLDS THE BROWN COLOURING BETTER.



Implementing the correct technical drawing conventions for the chosen design field

Fraser Mahony





TYPE

This student discusses type conventions. Identify/label the name of the typeface used. refer to kerning, tracking and leading

DEVELOPMENT

INFOGRAPHIC BROCHUR

DEVELOPING THE STYLE OF THE BROCHURE - NEEDS TO BE CLEAR AND CONSISTENT TO ESTABLISH AN IDENTITY.

ILLUSTRATOR CS6

FONT IS UNSUITABLE- TOO CASUAL.

REDCING POLLUTION
5.5 MILLION TONNES
of ORGANIC FERTILISER
PRODUCED EVERY DAY

HAS A FAIRLY BALANCED APPEARANCE AND THE BLUE SHAPE AT THE TOP CLEARS UP THE HIERARCHY.

REDCING POLLUTION
5.5 Million Tonnes
of Organic Fertiliser
produced every day

THE SCANTED SHAPE AT THE TOP AND THE HIGHLIGHTING OF THE MAIN NUMBER FITS THE VISUAL STYLE OF THE IMAGES PERFECTLY - BUT WOULD NEED TO BE ADAPTED TO BE APPLIED CONSISTENTLY.

REDCING POLLUTION
5.5 Million Tonnes
of ORGANIC FERTILISER
produced every day

DOTTED LINE IS GOOD AT SEPERATING INFO BUT THE FONT COMBINATION AND THE TRIANGLE DON'T COMMUNICATE THE WFORM IN A CLEAR WAY.

SLAB-SERIF FONT LOOKS OUT OF PLACE.

REDCING POLLUTION
5.5 Million Tonnes of ORGANIC FERTILISER produced EVERY DAY

LINES SEPERATING THE NUMBER PLACES IT HIGH IN THE HIERARCHY - GOOD FOR QUICK COMMUNICATION WITH MY AUDIENCE.

REDCING POLLUTION
5.5 Million Tonnes of Organic Fertiliser produced EVERY DAY

FONT WITH SHADOW DOESN'T FIT THE 2-D STYLE OF THE IMAGES.

REDCING POLLUTION
5.5 Million Tonnes of Organic Fertiliser produced EVERY DAY

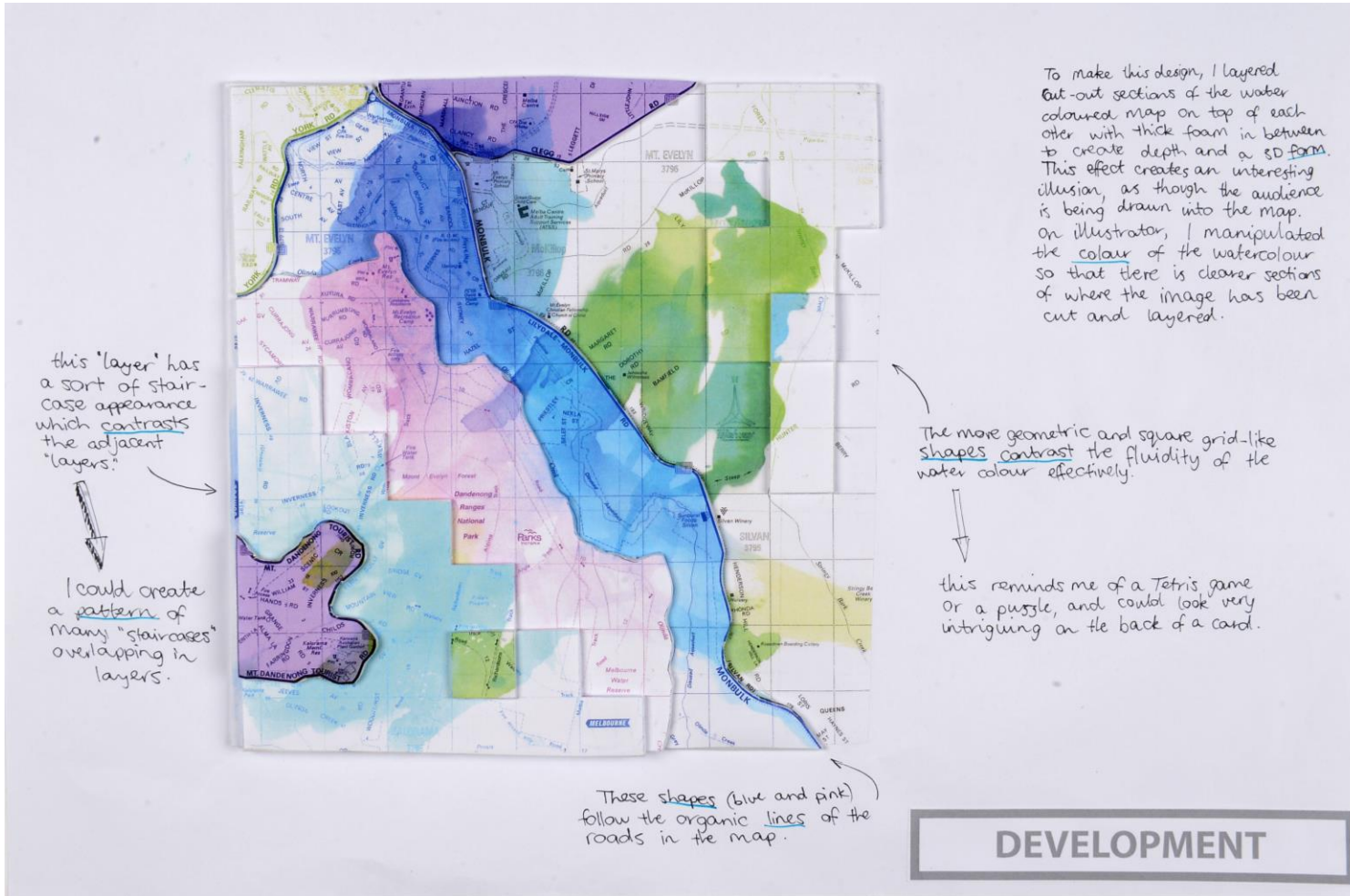
2-TONE TEXT WORKS WELL AND IS BALANCED. THE FONT COMBINATION IS CLEAR AND CONSISTENT AND I WILL EXPAND ON THIS.

REDCING POLLUTION
5.5 Million Tonnes of Organic Fertiliser produced EVERY DAY

ITALIC FONT PLACES EMPHASIS ON THE WORDS, BUT IS TOO THIN AND CONTRASTS WITH THE BOLDER TYPE TOO MUCH. THE RECTANGULAR TOP IS CLEAR AND WOULD APPEAL TO MY AUDIENCE. I WILL DEVELOP THIS FURTHER.

Use the design elements and principles in the development and refinement stages. This student is focusing on contrast, shape and pattern.

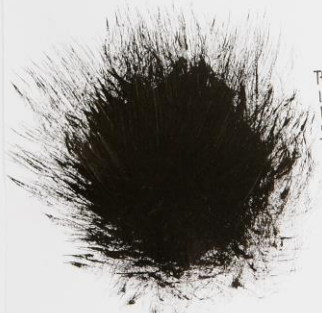
Samantha Ireland



IDEATION

EXPLORING TEXTURE:

BY EXPLORING TEXTURE, I WAS ABLE TO VISUALISE HOW THE BLACK CIRCLES MIGHT BE USED, I FEEL ONE OF THESE COULD BE TAKEN AND DEVELOPED INTO A SIMPLE TYPE AND TEXTURE GRAPHIC, AND FEEL THE BLACK COLOUR GIVES A LUXURY SENSE OF SOPHISTICATION AND STYLE.



THIS GRAPHIC I FEEL IS TOO TOP HEAVY WITH MAIN SIGNS OF TEXTURE AT THE TOP.

SUMI CALLIGRAPHY BRUSH

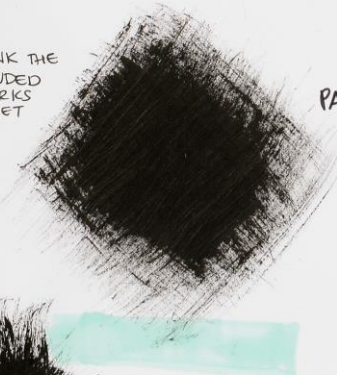


SUMI CALLIGRAPHY BRUSH

✓ YES, I LIKE HOW THE BRUSH CREATED NICE TEXTURE ON THE OUTSIDE OF THE CIRCLE HOW EVER THE BLACK STILL GIVES IT A SOPHISTICATED LOOK.



I THINK THE MORE ROUNDED TEXTURE WORKS BETTER TO GET THE IMAGE OF SHAPE.



PAINT BRUSH

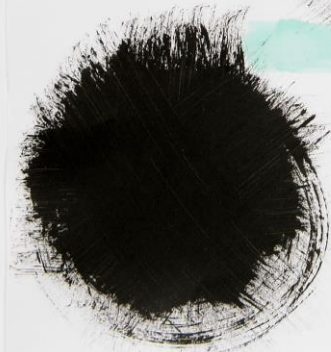
✓ YES, I LIKE HOW WHEN I USED THE LARGE PAINT BRUSH IT CREATED TEXTURE D GAPS IN THE CIRCLE. AND I THINK IT WOULD BE COOL TO EXPLORE IT FURTHER.

PAINT BRUSH



PAINT BRUSH

→ I FEEL WITH THIS SPOT, TEXTURE IS NOT EVIDENT ENOUGH TO EXPLORE FURTHER.

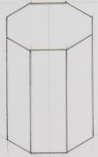


Looking at texture

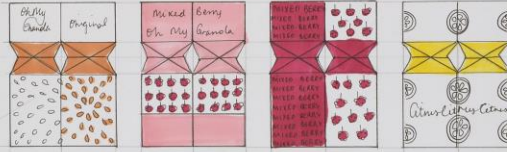
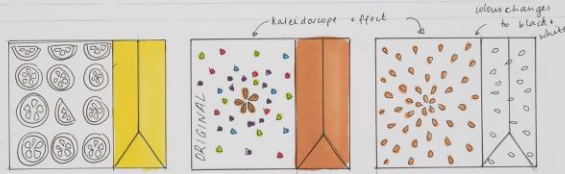
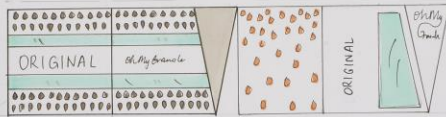
Eliza McGrath

12133699T

IDEA GENERATION



SMALL TYPE ALL AROUND BOX



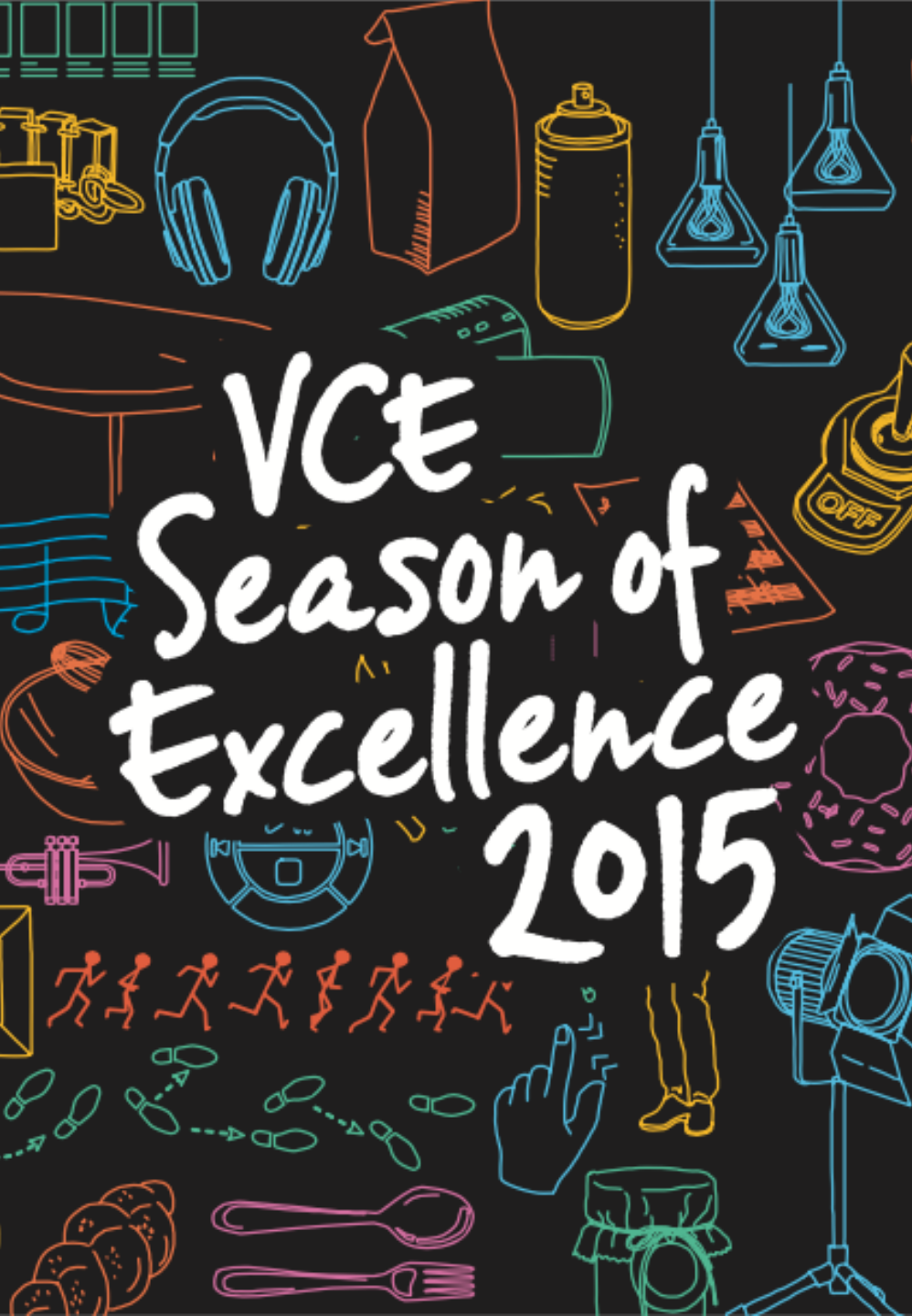
COLOUR CHANGING TO BLACK + WHITE OUTLINE WOULD LOOK INTERESTING IN 3D BOX.

BRIGHT PATCH OF COLOUR IS ELEGANT, SUBTLE, AND WOULD CAPTURE ATTENTION.

Pattern, shape and form

Katya Foster





VCE Season of Excellence 2015

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