

IMAGE 2

UNIT REPORT



CONTENTS PAGE

01

RESEARCH
& ANALYSIS

54

SUBJECT
KNOWLEDGE

66

EXPERIMENTS
& TESTS

95

TECHNICAL
COMPETENCE

102

FINAL
OUTCOMES

119

PERSONAL
DEVELOPMENT

127

EVALUATIONS

132

BIBLIOGRAPHIES

135

SKETCHBOOK
LINKS

RESEARCH & ANALYSIS

BA(Hons) Graphic Design
Image 2 Platform 2020-21

SCHEDULE
Autumn 2020
Launch: 22 October 2020
Deadline: 12 November 2020

PLATFORM
T3 Imags Unit 603
Studio 204
Thursdays, 10am-4pm + online

NARRATIVE BLOCK
Our initial Image 2 study block runs across the Autumn term and deals with a key area of image: using multiple images in a sequence to create a narrative.
The concept of narrative or storytelling runs through to many types of media: books, films, ad campaigns, magazines, graphic novels. So, coincidence with this field will certainly boost your portfolio and give you a grounding in crucial skills for the future.
We're delighted to have illustrator **Tim Ellis** with us across this initial brief, bringing us his experience from the world of publishing, and leading workshop activities in our unit. See his work here: <https://www.timellis.com/artists/tim-ellis/> and welcome Tim!
Research on: Arts and Illustrations

READINGS
Cushman, S. The Witch Must Die: The Hidden Meaning of Fairy Tales
McCloud, S. Understanding Comics
Madden, M. 99 Ways to Tell a Story
Caramaker, J. The Art and Flour of Mary Blair (2009)
Osai-Nyame, K. African Myths & Tales: Epic Tales
Utkin, A. Gomorrah Tales II: An Anthology of Modern Russian Folk Tales
Schneidau, L. Woodland Folk Tales of Britain and Ireland
Werner, M. Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self
Pullman, P. Fairy Tales from the Brothers Grimm

Narrative brief:
Fractured stories
think of a story I may already know and refresh it.

Rationale
A fractured story takes a classic well-known folk tale and refreshes, reimagines and rejuvenates it. It's a great way to re-imagine a narrative and push its meaning into a totally new direction of your own. This can be done in many ways – such as updating or changing the characters, telling the story from a different character's perspective, updating or changing the setting, or adding new twists or different endings.

Brief
We ask you to take a well-known fairy tale or folk tale from your own background, and come up with your own retelling. Discuss and compare stories from your own culture with colleagues to help choose a story with most resonance. Think about authorial intent and design communication and how you want to engage with your audience – whether you want to educate, inform, promote, advertise or entertain. Consider the role that text might play, by adding to or altering the meaning of your imagery.

Outcome
The outcome should be a sequential narrative of 10-12 still images. These will effectively work as a storyboard or slideshow, laying out your retold story. They could use a range of media such as photography, collage, illustration, infographics, comic art, or zine-type structure, but should be of your own devising. You can use images only, or include text.
could use a wide range of media, dependent on my past skills?

Four Week Project Plan
Thursday 22 Oct 1: Initial platform intro, brief launch and ideas workshops
Thursday 29 Oct 2: Structure and sequence workshops (TE)
Thursday 5 Nov 3: Media experimentation (MH)
Thursday 12 Nov 4: Finalise, present & evaluate

Examples of folk tales
The study of folklore is a well-established academic field, and all cultures have folkloric traditions. You might wish to consider how, in recent times, verbal transmission has been updated into electronic dissemination of folk traditions, resulting in new folkloric forms such as meme culture. Some of the specific stories transmitted include:
could be interesting to research further / plenty to read & discuss and present

Greek myths
Aesop's Fables
Panchatantra
Jahangir & Anarkali
Arabian Nights
Brothers Grimm
Charles Perrault
Anansi
Haji Firuz
Good to start researching with these ideas as I want to focus on South Asian / Indian perhaps, stories as they are part of my culture

Hata and Kanjha
Sahiba and Mirza
Anarkali
Jodha Akbar
Ram Leela
The boy with no name
been hearing of Jodha Akbar and Sahiba Mirza since childhood

Mughal Dynasty stories
Marco Polo - Silk Road
Mangesh and Ganga Khan?
Padmavati - The story
Om Shanti Om

Research different stories and folk talked from Islam, stories by famous author and illustrator Idries Shah

Idries Shah - the boy with no name, Fatima the spinner and the tent, Akbar and birbal

Look into stories from Indian culture - Baital and Pachisi, Ram Leela, Jodha Akbar, Anarkali.

Technique and method ideas for my story board.
-Lino printing
-Pencil art
-Pen art
-Line art
-Painting
-Cut outs
-Silhouettes
-Collage
-Text based?
strong skill of mine

Has various strokes to look into (various)

The boy with no name very unique story, already have knowledge on this folktale

Idea for themes and moods I want to portray in my chosen narrative
-Comical
-Sad
-Scary
-Horror
-Psychological
-Relatable
-Traditional
-Heartfelt
I want to put an original spin on my narrative

could draw from drawing? use a traditional method.

well-known abstract, line art?

Maybe focus on a narrative I already know a lot about E.g. Bulesha, Jodha Akbar or Sahiba and Mirza.

Could use a traditional Indian art form to create my narrative eg. Holi, Henna, Block printing, puppetry?

Look at a wide range of practitioners to try and get a good sense of appropriate techniques.

look more into some suggested reading + sources

BRIEF 1A IDEAS

Deconstruction and Brief Ideas

To start this project, I had a closer look at the brief. I began to deconstruct and highlight key points. I added my annotations throughout of any ideas that instantly came to my mind whilst reading. I also chose a few recommended readings and research topics to look into further. I then proceeded to come up with a few ideas for this narrative brief. I wrote down many ideas and decided to explore the two that I was most excited about. I knew I wanted to stick to a story that represented my culture and traditions for this brief. I also wanted to choose a story that I had some background knowledge to execute the fractured tale properly. I decided to look further into the two stories: The boy with no name Idries Shah & Sahiba and Mirza.

FAIRY TALES & FOLK TALES

CONTEXT



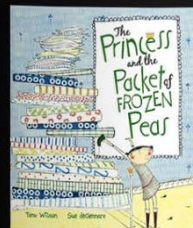
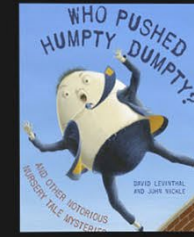
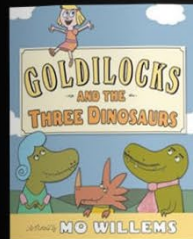
A fairytale is an instance of a folklore genre that takes form of a short story, such stories typically feature entities such as giants, dragons, fairies, unicorns, witches etc.

Other folk narratives include legends, explicit moral tales and beast fables. folktales are stories that grew out of lives and imagine nations of people and generations.



Some famous examples of folktales include the pied piper, jack and the beanstalk, the seven dwarves, the goose girl, and Goldilocks and the three bears.

FRACTURED STORIES EXAMPLES



Looking at past examples

To start researching this brief I wasn't too sure of what exactly a fractured story was. So I did some research on different examples of fractured stories. I also read a few stories such as 'CinderEdna' and 'Ninja red riding hood'. It was really interesting to observe how the authors were able to twist iconic and classic stories. This got me thinking of ways I could change up my chosen story. I also noticed from this research that a lot of fractured stories that I looked at took a comical turn on the original stories, these made them more light-hearted and entertaining than some of the original stories. Maybe for my story I could use a comical spin or maybe go the opposite direction and introduce different themes such as tragedy, love or horror to change it up.

HISTORICAL NARRATIVES



African Rock art. Rock art is the practice of engraving, drawing, or painting images onto immovable rock surfaces, and is one of the oldest forms of expression in the world, dating back 30,000 years in Africa. In some cases the meaning behind these images is hard to interpret but they convey clear narratives and important messages about people's social lives.

Assyrian palace reliefs. Ancient Assyria was one of the great civilisations of the ancient world, the heartland of which was located in the northern region of present-day Iraq. The Assyrian kings built on a lavish scale. Ashurnasirpal II (883 BC) was the first Assyrian king to extensively decorate his palace with carved stone panels. Relief showing engines being used to attack a city.



Chinese bronze mirror. In China, narrative scenes featuring historical figures started to be used from the Han dynasty (202–220 BC) for the decoration on mirrors. With four groups of figures, this mirror tells the story of an episode during the years of epic war between two powerful states in southeast China – Wu and Yue in the period between 770–476 BC.

HISTORICAL NARRATIVES



Casket showing the Passion cycle. These ivory panels once formed sides of a square box, made in Rome in the first half of the fifth century AD. A condensed story of seven separate events unfolded on its surface. Each plaque formed part of a Passion cycle, focused on the last days of Christ. The panels, originally depicted scenes of the passion of Christ.

The Bayeux Tapestry is one of the most famous instantly recognised masterpieces of medieval art and an important historical source for the old Norman Conquest of England around 1066. It is in fact an embroidery work, constructed of different coloured woollen threads sewn onto eight strips of linen. This Tapestry was based on the field at the battle of Hastings.



Japanese handscrolls. People are familiar with modern manga, but the art form with its expressive lines and images is older than we might think. Manga's roots can be traced almost a thousand years to ancient Japanese handscrolls. Around the year 1200 AD, an anonymous artist painted this iconic handscroll showing monkeys bathing in a river / behaving human.

Looking at Historical Narratives

To get a better understanding and a deeper context of narrative storytelling, I looked at how it all started. I did some research on some of the earliest recounts of how people depicted stories. This was a valuable piece of research. I observed how much has really changed in terms of the imagery in narratives. What I found the most interesting was the origins of the Japanese handscrolls. I found out that modern manga's roots can be traced back to these handscrolls and played a prominent role in manga's inspiration and illustrative style. It was inspiring to see all the techniques and methods used in ancient storytelling. From cave paintings to wood carvings to tapestry. This got me thinking of ways and methods I could experiment with my storyboard.

LOOKING ON YOUTUBE NARRATIVE RESEARCH

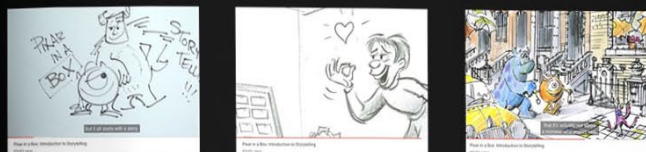


<https://youtu.be/iWQQgZh9EyE> - visual story telling 101. I had a look on YouTube to watch a few videos on narratives and image based story telling. I came across this really interesting video about **how the rule of third and the golden ratio is used within images and story telling to create composition.** It has a lot of examples of the rule of third is used and how exactly this is applied. Applying this rule of composition to **my story board could be beneficial in making sure the frames are visually appealing** and the golden ratio makes sure of this. This is a very interesting technique to look further into.



The next video I watched was how to tell stories through illustrations b Djamila Knopf. Djamila explained **how important memory and emotion is a narrative storytelling.** I was able to understand how memory and emotion keep the reader or viewer interested and invested into the story you are telling. Another really interesting point Djamila brought up was using symbolism in your narrative illustrations. For example the Biblical story of Adam and Eve, the apple was a significant symbol used throughout the story. Keeping the focus on one object can really make your story memorable. Using symbolism can also relate to other culture and traditions such as **pop culture or contemporary references.** This can extend to the use of Easter eggs, Easter eggs can be found across movies and comic books alike.

LOOKING ON YOUTUBE NARRATIVE RESEARCH



The next video I looked at was by Pixar is illustration team. **This video showed different processes on how story borders would go about art working stories.** This was a great video which showed the basics and fundamentals of creating successful storyboards the video also give great insight, tips and tricks on how to achieve this successfully. What was most particularly interesting was to observe the process from pencil sketch to ink and finally to colour **I didn't know there was so many steps to take into consideration whilst creating storyboards for animation, film and comics.**



Finally I had a look at the art of illustration part one I remember seeing this video last year for the image platform but I feel as it has more relevance for this project as it fully explains historical methods of storytelling which I looked at earlier on in this brief. **It was great to get more context and information on the various processes and techniques used by historical artists and image makers.** This video gives more insight into techniques such as ancient tapestry woodcutting and Japanese printmaking. Watching this made me realise just how many different techniques there are that relate to illustration and in particular in narrative storytelling. **It was much more useful to watch these processes being done rather than seeing their final products in image form.**

Visual examples on Youtube

To get some more context and visual research, I looked at youtube at various videos dealing with narrative storytelling. I mainly found the video from Pixar quite helpful as it explains the storyboarding process. They showed storyboards are developed from ideas, to sketches, to ink and finally to colour. I learnt something knew here as i did not realise that storyboarding is an extensively thought out process within the industry. In the video one of the key sotyboarders mentioned, "There is no good story with a good storyboard". that is an excellent piece of advice I kept reminding myself of throughout this brief. I also found a theory video on the importance of memory, emotion and symbolism, which was another useful reference.

99 WAYS TO TELL A STORY

MATT MADDEN

Matt Madden started self-publishing various mini-comics in the early 1990's he produced his first graphic novel 'black candy' in 1998 and in 2001, published 'odds off'. Madden lives in brooklyn with his wife, author and cartoonist Jessica Abel. He works in comics and illustration and teaches at both the school of visual arts and Yale university. His latest works a biannual series appear in Aline.



99 ways to tell a story was such an amazing source to Kickstart this narrative brief. I was really inspired by an the various illustrative styles within this book. Each comic in the book presents the same story, recounts the exact same moments but takes a different approach to the tale. The book is full of varying points of view, different drawing styles, homages and parodies as well as interpretations that may challenge the viewers idea of what exactly narrative is. It was very refreshing to see how many ways a story can be depicted and shared while still being very informative and clear.

ANALYSING MADDENS WORK



Able to tell a whole story in one frame quite clearly.

Moves away from many frames and tell the story in a single frame.

An interesting composition one side calm and one side quite busy and hectic.

I quite enjoy the illustration style here as it reminds me of my own and how I like to illustrate plus it's simple yet eye catching.



I really enjoy how the artist has not used any illustration to tell the story.

The artist used a method similar to 'shape poetry'.

Draws the viewers eye in as it is not a uniform piece of text. It reminds me of shape poetry.

you would think this piece could interact with the audience as the viewer could translate the code



It could be either extremely boring or extremely eye-catching.

very hard for someone to understand the story without background context.

This would be my favourite piece as it is the most unique piece something I would not expect, the story to be transformed to code.



Very abstract I enjoy the non-conformity and the randomness feels creative to me.

Minimal illustration is quite striking, it's one piece that really caught my attention.

Uses very simple lines and shapes to tell a story, maybe portraying less is more.

Could be confusing without context to the story.

Successful Narrative examples

For my next steps, I started looking into various designers who specialise in narrative image-making. One such Designer is Matt Madden. I had a flick through his book '99 ways to tell a story to see some examples of his works. What intrigued me about this book was it was based on one account but 99 different ways of artworking this story. I thought this was an instrumental research piece for this brief as we were tasked to do something similar by fracturing existing stories. I analysed a few of Madden's works from the book, particularly ones that made me want to stop and have a more extended look. My favourite piece has to be the narrative storyline that was iterated as binary code; I thought this was very original.

JOHN CANEMAKER

ART AND FLAIR OF MARY BLAIR

John Canemaker is an Academy Award and Emmy Award-winning animation filmmaker, and a tenured professor and director of the film animation program at New York University's Tisch School of the Arts. He has written numerous books on animation. Canemaker has contributed more than one hundred related essays, reviews, and articles to periodicals, including The New York Times, the Los Angeles Times and The Wall Street Journal. He lives in New York City and Bridgehampton. This book was such an interesting source to see various illustrative styles for popular narrative stories.



Mary Blair dominated design at The Walt Disney Studios with a joyful creativity and exuberant color palette that stamped the look of many classic Disney animated features, including Cinderella and Peter Pan. This book originally created for the 1964-1965 New York World's Fair, were also among her designs. Now the story behind one of Walt's favorite artists is celebrated in this delightful volume of whimsical art and insightful commentary. In her prime, Mary Blair was an amazingly prolific American artist who enlivened and influenced the not-so-small worlds of film, print, theme parks, architectural decor, and advertising. Her art represented and communicated pure pleasure to the viewer. Mary Blair's personal flair was at one with the imagery that flowed effortlessly and continually from her brush for more than half a century. Walt Disney loved her art and championed it at the Studio. I loved seeing how Blair started her narrative artworks from story boarding to final art working

ANALYSING MARY BLAIR'S WORKS



The use of colors was not celebrated within children's stories now ever Blair's art was around breaking / risky.

Mary emphasised on using 'emotional' colors in her work, this piece for Peter Pan has blue tones, representing the sadness of leaving Neverland.

interesting composition using vignette to create a focal point. also the use of thick and thin line technique brings out the shadows and highlights. It's a very distinctive piece Blair was able to produce.

I noticed Mary Blair uses a whole wreath of various illustrative styles. Each style always seems to fit with the story. Which makes her a very versatile and admirable designer.



This is a mixed media piece-made from paper and cellophane on black backgrounds, whereas details have been added with gouache paint, I really like that although so many materials were used it was able to look like a flat piece or a printed design. Also the layering and materials added a natural texture to the overall finish of the work.



During this time Mary's distinctive stage of using delicate watercolors and gouache started to fade as her work started to become very bold and experimental. I really admire how Blair created the black shadow of the rail line, she cut black paper in the desired shape and used it as an overlay to her painting.

Another technique I really admire in this piece is the messy and out of place lines. The illustration goes with the whimsical style of children's stories, with the lines being different sizes with their imperfections. Very befitting for fairy tales.



This was a very abstract storyboard for Cinderella, admire how it moves away from her signature Disney style and the color scheme has been totally shifted.

I think this storyboard was almost entirely done in flat and solid colors and it has a very modern 'vector' look to it although it was done between the 70's - 80's. I also noticed how a line started to become more experimental with perspectives. I could consider using perspective drawing in my storyboard?

Researching Mary Blair

The following narrative artist I had a look at was Mary Blair. Blair was a prominent Designer at Walt Disney and had a range of narrative examples for me to deconstruct. Something that stuck to me in almost all the examples I looked at is how Blair uses colour to provoke emotion and uses colours to set a mood, scene or theme. This is an essential factor to consider while creating my own narrative imagery, as colours can substantially impact how the viewer perceives your artwork. I also felt inspired looking at all the methods and techniques Blair used and observing how her practices drastically change over time to depict different storylines. A method that stood out to me the most was the use of cellophane as it is such a unconventional material to use.

QUENTIN BLAKE HOUSE OF ILLUSTRATION ONLINE EXHIBITION

Unfortunately the House of illustration is currently closed. However there is an exhibition going on featuring Quentin Blake's illustrations : 50 years of children books. I think this would've been a lovely exhibition to go and see his work since his artworks are based on narratives and fit so well in this project. All though I was able go onto their website and have a little sneak peak at some peices in the exhibition as they were being put online for free viewing for an auction.



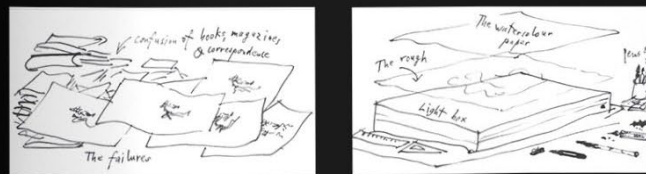
50 Years of Children's Books celebrates half a century of creative collaboration and a landmark relationship in the history of books for children. The exhibition includes Blake's very first illustrations for children's literature from 1960, works from their latest collaboration and illustrations.



DEEPER LOOK AT QUENTIN BLAKE'S WORKS



I noticed that a lot of Blakes works were just simple line drawings. I particularly like the more simple style of illustration that's why Blakes work caught my eye. I enjoyed how Blake uses different pen nib sizes to create dimension and shadows. When he is not using different pen techniques he opts for a light wash of watercolour to create shadow and highlight. I feel as the simple line drawings clearly communicate stories without looking too crowded or complicated they are the perfect companion to a narrative. And I feel as if I am going to go down a similar path of simple illustrative style for this brief.



When looking into Blake's process I found a quote that explains how he achieves his iconic peices of illustrations "I put the rough drawing I am going to work from, and on top of that a sheet of sturdy watercolour paper, normally Canson or Arches fin. Ready to hand is a bottle of black ink and a lot of scruffy-looking dip pens. Essentially each of these is a straight double-ended holder (a German make called Brausse) with a nib, which is flexible and scratchy, or a J nib, which is harder. Or it may be some other kind of nib, or a brush, or a reed pen, depending on the needs of the job. What happens next is not tracing; in fact it's important that I can't see the rough drawing underneath too clearly, because when I draw I try to draw as if for the first time; but I can do it with increased concentration".

Researching Quentin Blake

While researching if there were any online exhibitions at the time, I came across Quentin Blake on The House Of Illustration. Blake is an eminent children's book illustrator. I am very familiar with his artworks, and I was very excited to get to see some of his work I haven't seen before. It was impossible to actually go out and see this exhibition due to the pandemic, however, I got lucky to see it online. There were so many examples of Blakes work, from rough and unfinished sketches to finished pieces of work. I also went a bit deeper and analysed Blakes process and how he approaches his drawings. I found this to be an exciting way of creating work; it got me thinking about how I could use this approach to create some work for my storyboard.

TIM ELLIS ILLUSTRATOR

Tim Ellis was born in Leicester and now lives in the South East. Tim has a BA Illustration from Anglia Ruskin University and an MA in Communication Design from Central Saint Martins. Tim is primarily interested in storytelling and conveying messages using characters, signs, symbols and narrative devices. Tim's work begins with drawing, which he then builds on using Photoshop.



Tim works on a wide range of commissions in editorial, design and publishing as well as producing personal projects. Tim also lectures in Illustration at UCA and City Lit in London. Previous and notable clients include: BBC, Talk Talk, Lloyds, Penguin New York, Virgin, Nokia, Avent, The Guardian, The Times, Radio Times, Time Out, The Economist, New Scientist, Financial Times, Sunday Times, Which?, Traffic Technology International, Make A Wish Foundation, Chartered Institute of Marketing, Lawrence and Graham LLP, Brodies LLP, The Association of Illustrators, TN29, Reiker Shoes, SP-UK, DSCi4. Below are a few examples of work that I really enjoyed by Tim Ellis is his work has a distinct style.



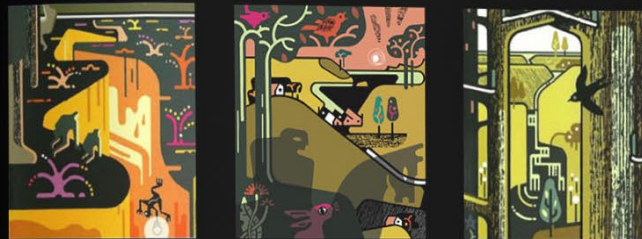
The reason why I wanted to look into Tim's work is because he creates work for storytelling and narratives.

I quite enjoy this series of illustrations because of their simplicity. I admire the line style and imperfectness.



I really like the use of solid backgrounds as it allows you to focus on the main image, this is a good idea for stories.

MARK HUDSON ILLUSTRATOR



Mark Hudson, was born at Derby in 1961. He was educated at Trinity College, Oxford 1980-1984 taking his M.A. in History & Modern Languages; Camberwell College of the Arts 1986-1989 taking a B.A. in Graphic Design and at St Martin's School of Art, London 1989-1991 taking a Postgraduate Diploma in Illustration. Mark has worked with printmaking, photocopyers, ink-drawing, carbon paper and acrylic paint before finally entering into the digital era in 2000.



These are a few pieces of art that really caught my eye during the welcome presentation for the Image 2 platform. I was really interested in having a deeper look into this set of Mark's work since it relates closely to the subject and theme of this brief which is narrative image making. This was artwork done for episodes for BBC's radio collection for The Lord of the Rings. Being a big fan of The Lord of the Rings got me even more excited to have a closer look at the artwork done for it. I particularly like the use of solid shapes and colors it's very simple and fits a narrative.

This piece of art was based on one of the most iconic parts from The Lord of the Rings, where the black riders come to the shire. I admire how different the style is from the original artworks and design aesthetic from the movies and the books. It gives the trilogy a refreshed more modern look. These works showed me how you can take an existing story and give your own spin on it without losing the main storyline. Also, I enjoy the choice of palette, it's again very cohesive in all the illustrations.



Further Artist Research

The following artists I looked at was Tim Ellis and Mark Hudson since I knew they had examples of work that dealt with storytelling. I enjoyed the aesthetic of Tim's work as it reminded me of my own style. I have always enjoyed graphic line drawings, and I consider it a robust skill set of mine. Therefore looking at Tim's work helped me understand how to utilise line drawings to tell a story properly. Tim was also an inspiration for this brief. After analysing a few of his pieces, I realised that his working style was an excellent method to economise stories as the simplicity of the work is easy to understand at all ages. It was interesting to analyse two artists who had varying styles when it for narrative storytelling.

THE BOY WITHOUT A NAME

IDRIES SHAH



A small boy seeks and eventually finds his own name and is able to **discard an old dream for a new and wonderful one**. This is one of a series of illustrated books for the young written by Idries Shah, whose collections of narratives and teaching stories have captivated the hearts and minds of people from all walks of life. It belongs to a tradition of storytelling from the **Middle East and Central Asia**. Many of his stories are Sufi tales.

the story is more than a thousand years old. Among the many insights that this story introduces to children is the idea that it takes patience and resolve to achieve one's goals in life. For more than 30 years Idries Shah collected such Sufi teaching stories from oral and written sources and made them available to Western readers. Selected for their relevance to our Western world. Such an old story still has a lot of prevalence today.



As the urgency of our global situation becomes apparent, more and more readers are turning to the books of Idries Shah (1924-1996) **as a way to train new capacities and new ways of thinking**. Shah has been described as "the most significant worker adapting classical spiritual thought to the modern world." Shah was educated in both the East and West, and private tutors. This is good mix of religion, culture and tradition.

Sufi tradition affirms that there is a continuum of the children's story, the entertainment story, and the teaching story. A story can help young children deal with difficult situations and give them something to hold on to. Adults can at the same time understand it on a more spiritual level. Through repeated readings of this rich body of oral and written material. This story is compelling both to adults and children alike which means it's understandable.



MIRZA AND SAHIBA

PUNJABI FOLKLORE



Mirza and Sahiba grew up together in a small town, Khewa in erstwhile Punjab, now Pakistan. Mirza was the son of Fateh Bibi while Sahiba was the daughter of Khewa Khan. Mirza's parents had sent him to a nearby village for his education and that is how he came to live at Sahiba's house. **Everyone expected her father was opposed to him.**

They were not comfortable with a stranger living in their midst. While the rest of the family was hostile towards Mirza, Sahiba was never indifferent. She was never rude towards Mirza, nor was she overly friendly. They were classmates and soon became friends. As they grew up, Mirza became a valiant archer **he had unseen talents in archery.**



Soon, they fell in love. And the two of them were lost in their own world. Sahiba's father and brothers found out about the two and they were furious. They were distraught with her for keeping them in the dark. Meanwhile, Sahiba's brothers realized that she was missing. **They swore to kill Mirza** and rode out looking for the couple.

Choosing a narrative

I then started to think about what story I could fracture for this brief. Out of all the story ideas I had at the beginning of the brief, I decided to narrow down my options to just two, so it would be easier for me to choose. The two stories in my short-list were stories that linked closely to my culture and identity. I also have heard both of these stories from a very early age, so I was torn on which story to choose. I researched the stories and highlighted key points in each of them to see which had a more substantial storyline. Overall I started to develop more ideas for the story about Sahiba and Mirza, and I previously knew this story so I wouldn't have to go overboard with the research. Therefore I chose Sahiba and Mirza, a Punjabi Folklore tale.

MIRZA AND SAHIBA

CONTEXT

I found the full version of the Sahiba mirza story and decided to have a read to refresh my memory of the story. Reading it back after all these years reminded me of all the little details I had forgotten about originally. It was great to re read as it prepared me for the sketching and designing stage.

I went through the whole story underlining and annotating all the details I thought were really important to keep in mind. This helped me narrow down the story as it was too long to be a 10 frame story. So I decided to shorten it and only include key points and elements I wanted to fracture.

MIRZA AND SAHIBA

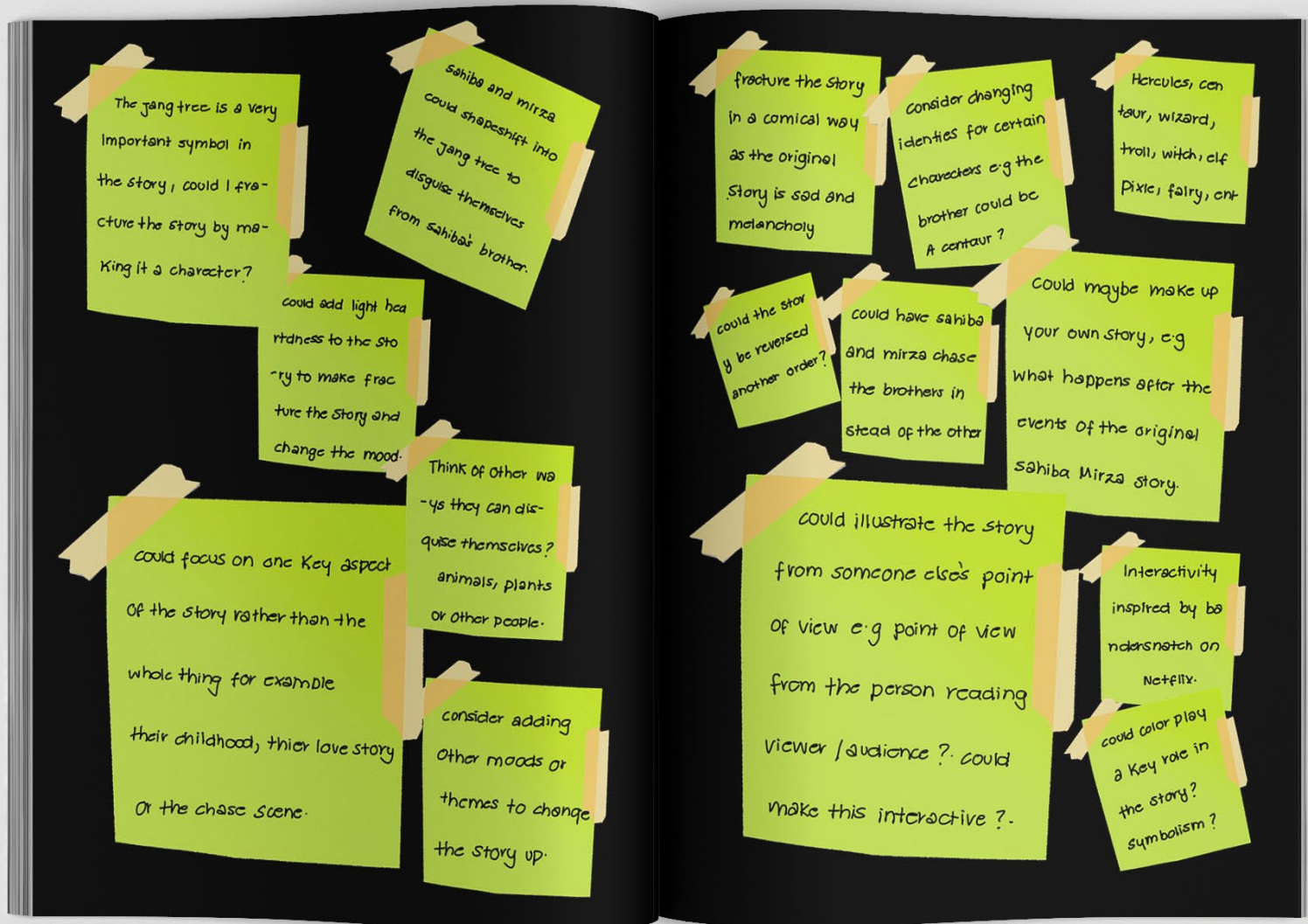
CONTEXT



I was searching around YouTube to get a better understanding and more context on my chosen story. I came across this animation which depicts the story of Sahiba and Mirzaa. It was really interesting to see how different artists and designers visually depict the story and how they were able to use illustration and animation to bring the story to life and give it a new and refreshed look. This also helped me understand the story much better as I was seeing it visually for one of the first time.



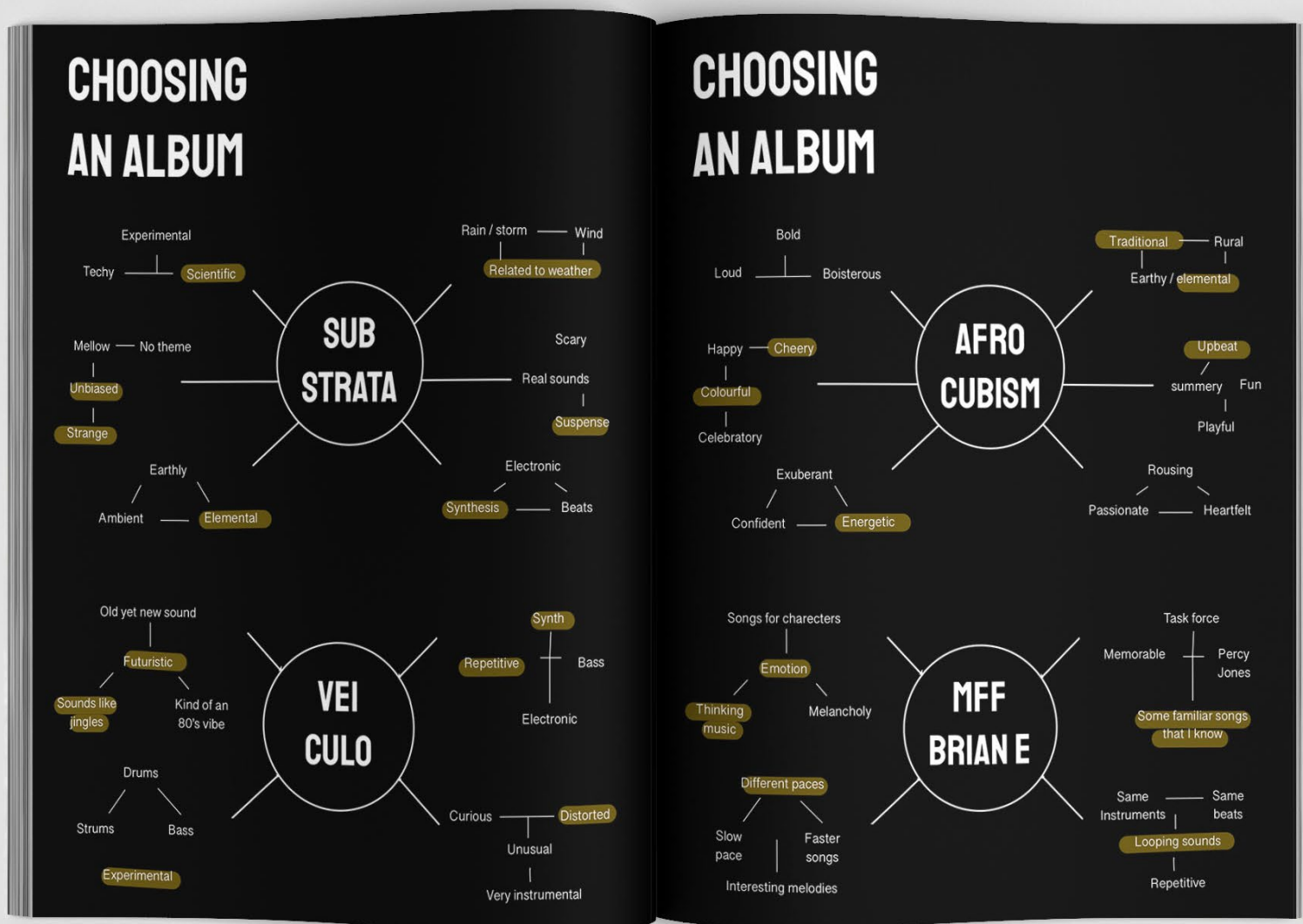
I also found it helpful to look at the story frame by frame to pick out the most important and key parts of the story so that I may choose 10 to 12 key parts of the story that I can artwork and include in my frames. On this page are a few stills from the original animation online, the artist was unknown.



Retelling the Story - Ideas

After solidifying my story idea, I began to jot down various ideas of how I could retell and fracture the story. Some key ideas I had were focusing on one part of the story. This is because the story was quite lengthy, and I was having trouble economising and shortening the story to just a few frames. Therefore I decided to focus the narrative on the chase scene. This is the scene where Sahiba and Mirza escape from her wedding while her brothers are chasing the couple on horseback, trying to shoot them with arrows. I fractured the story by changing a few characters, such as Sahiba's brother. I made him into a centaur to give the story more of a fairy/folk tale feel. I also added shape shifting and disguise into my version of the story to add to the fantasy feel.





Choosing an Album

After coming up with various ideas, I listened to a few of the Albums for the project. This decision was such a complicated process for me because I was so stuck on which album to choose at first. Then I narrowed the albums down to four and started writing down my initial thoughts and what I felt while listening to each album. The most challenging part was that each album had such different moods and themes, and I didn't know whether I wanted to go for a slower-paced album or one that was more upbeat and faster-paced. I listened to the albums again over the week to decide because I didn't want to get bored or sick of the music while I had started the animating process, so I needed to be sure to choose the right sound.

AFROCUBISM ALBUM CONTEXT

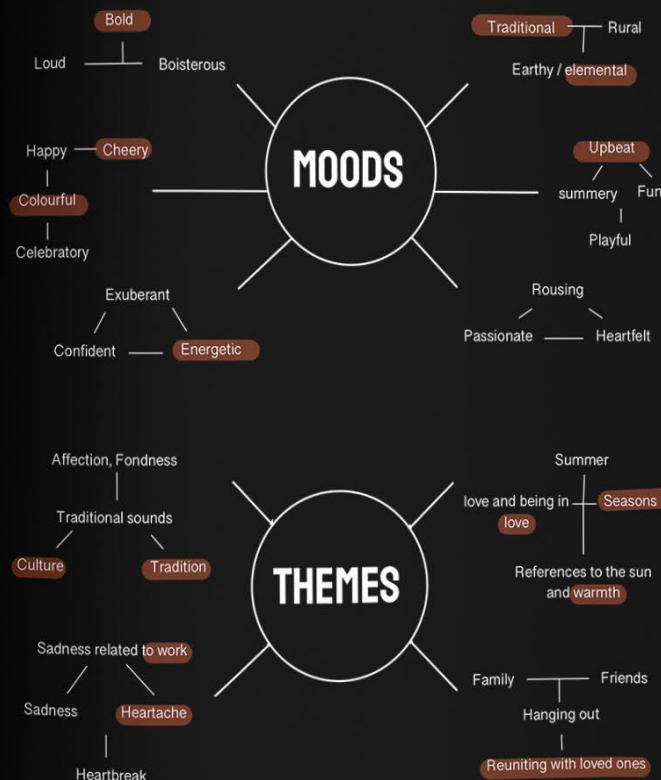
AfroCubism is a Grammy-nominated album featuring musical collaborations between musicians from Mali and Cuba. It was released in 2010. The album was recorded for the World Circuit label by producer Nick Gold and engineer Jerry Boys at Sonoland Studios, Madrid, Spain in 2010. Mixing and mastering was done at Livingston Studios, London & FB Music and Media, Fareham. The idea behind AfroCubism was the original concept for the Buena Vista Social Club album of 1997 which featured many of the same Cuban musicians. This original concept however, was thwarted when the Cuban visas for the Malian musicians were delayed in the post and producer Nick Gold instead called on the services of Ry Cooder whom he had recorded with Ali Farka Touré for the 1994 World Circuit release.



The album captures the rhythmic and melodic patterns which are common to traditional West African and Afro-Cuban music. The musicians involved in AfroCubism already had successful careers through participation in the Buena Vista Social Club or as solo artists. The project has subsequently toured around the world as a successful live show. The album was praised by AllMusic reviewer James Allen, who described the album as a true musical meeting of minds between the two cultures [Cuba/mali].

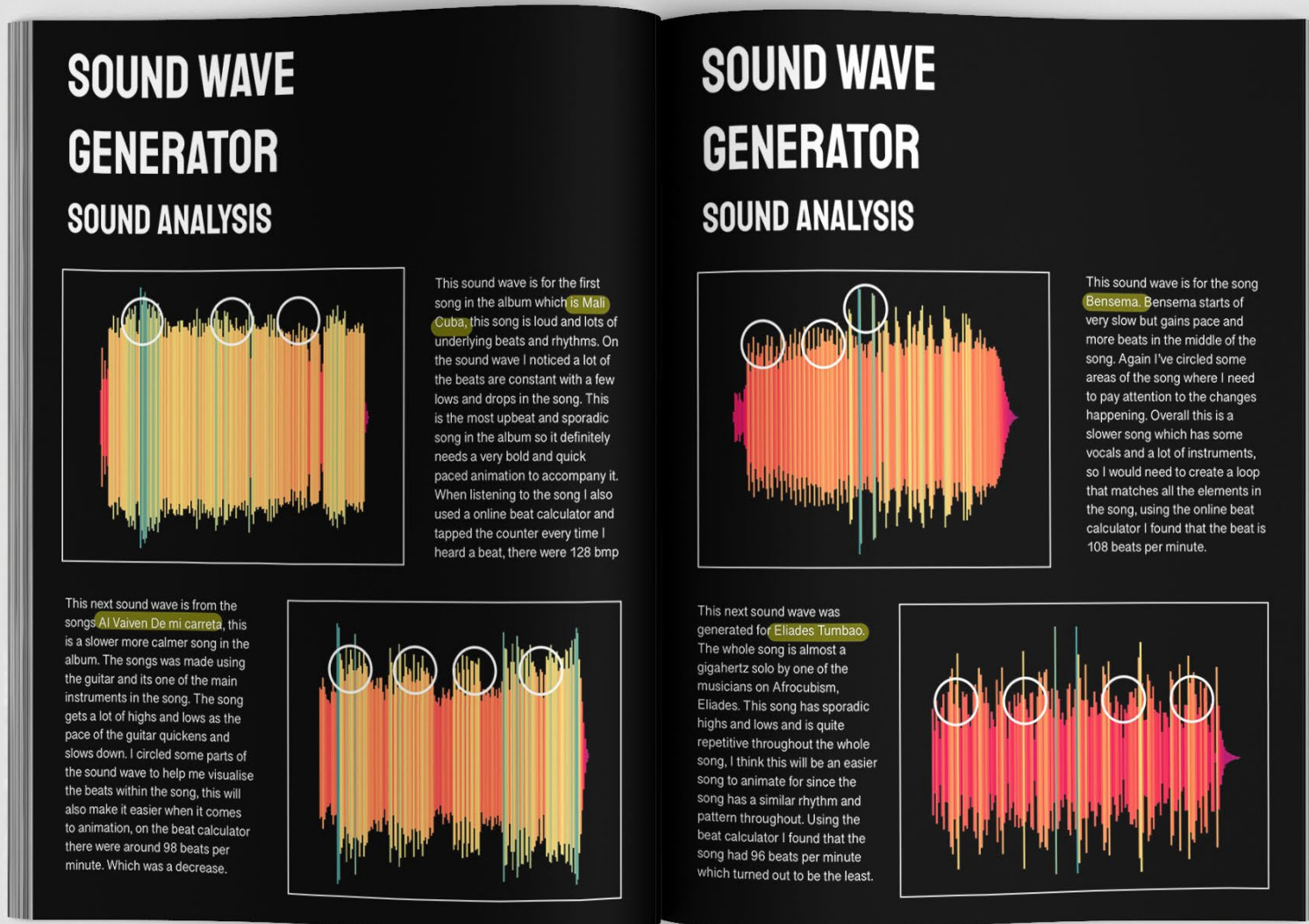
Track listing	Personnel	Details
Mali Cuba Al vavén de mi carrera Karamo Djemaddy Rumba La culebra Jarabi Eliades turbao 27 Dakari Nima digala A la luna yo me voy Para los piratas se va Montoro Bembé Guantanamo	Cuban musicians Eliades Ochoa - guitar, vocals José Ángel Martínez - double bass Jorge Mateu - bongos, congas, cowbell Oniel Odi - charango, nyatim guitar Egile Ochoa - maracas, guiro, chorus Malian musicians Tourmani Diabaté - kora Bassekou Kouyate - ngoni Kasse Mady Diabaté - vocals Djemaddy Tourkara - guitars Fode Lassana Diabaté Baba Sissoko - talking drum	AfroCubism genres include jazz, international and Latin. It's styles range from Afro-Cuban jazz, Cuban jazz, Cuban tradition and folk, global jazz, Latin jazz, modern soul, general soul, hints of classical Cuban and Malian sounds. The whole duration of the album comes to 58:33 Ranges from vinyl, CD to digital and LP Studio Sonoland Studios, Madrid, Spain Genre Soul cubano, Mande music Released 10 November 2010 Label World Circuit Producer Nick Gold Rating 4.5/5 stars Recorded in 2010

AFROCUBISM ALBUM THEMES



Researching Afrocubism

Eventually, I had come to a decision (at last). I chose to focus my project on the AfroCubism album. I gravitated more to this album because of my Kenyan roots; I felt the music was very similar to the music back home. I ended up adding lots of songs from this album to my personal playlists as I ended up liking the music that much. After deciding, I did some background research on the album, and this was essential in finding out more about the music, the artists and the instruments used in it. This research helped me start deciding where to start in terms of design and animation styles. I also wrote down a few key themes from the songs that I could later use to inform my design decisions for the loops.



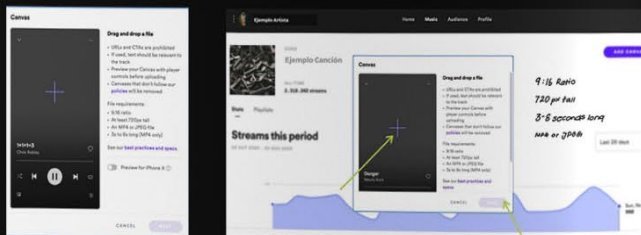
Analysing Sound

When I was selecting songs to animate to, I tried to get a range of different pieces, some upbeat and some more melancholy, to get a reasonable variation in my animations. I felt as if I chose songs that were very similar in moods and themes that my loops would look very one-toned and the same, and I did not want to do that. To better understand each song's intricacies, I uploaded each of my selected songs onto a sound wave generator, so I could visually see the music. This really helped me determine how to start designing and making sure my loops would match the highs and lows of each song. I also used a beats calculator to help me identify the beats per minute and the speed each loop would need to be in order for it to match the song.

SPOTIFY CANVAS

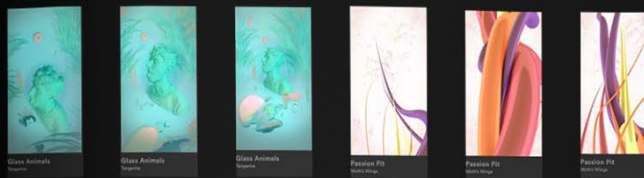


Canvas is an exciting feature from Spotify that brings your release artwork to life. When the listeners visit the Spotify 'now playing' page on their mobile device the usual release artwork is replaced by a full screen image or looping video. Spotify describe the feature as 'album artwork for the streaming age'. Using Canvas as part of your release strategy can increase streams and saves on artists music.

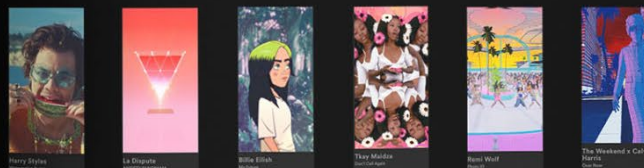


On Spotify's website I found a few tips to help make a successful canvas. The tips are Be Unique If you're releasing an album or EP don't use the same Canvas for all of your songs. Create unique content for each track. Perhaps use this as an opportunity to tell a story across your release. Tell Your Fans When you update your Canvas let your fans know on social media. Use this as an to bring fans to your release on Spotify. Update Your Canvas Your Canvas can be updated as often as you wish. Uploading a new Canvas can be a way to get fans to reconnect with your campaign down the line, in turn increasing streams on your artist catalogue. Check The Stats. You can see the performance of your Canvas on the 'Music' page in Spotify for Artists. **Ratio: 9:16 Height: At least 720px Length: 3 secs 8 secs File Format: MP4 or JPG only.** Note that on some taller devices the left and right edges of your Canvas will be cropped. Your Canvas must be compliant, and **not include promotional content.**

SPOTIFY CANVAS



I was scrolling through a few examples of existing Spotify canvas' I really liked the canvas for the glass animals and the moths wings, two very different and original ideas. I noticed while looking at examples how different the styles are for various artists. Where the glass animals have this eye catching 3D approach the moths wings goes for a more abstract line style art, the line move with the music which compliments it so well, seeing these examples really got me thinking of what kind of style I should do.



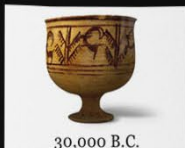
Canvas made with footage Canvas made with 2D shapes Mixed media canvas Footage mixed with art 3D canvas retro style 3D render of the artists

A lot of the canvas' that use footage and real videos create loops similar to the boomerangs on Instagram they also look very close to boomerangs, which is a really smart idea to do because boomerangs already look like loops as they take a stills from a video and create a GIF alike animation, I think this would be a really nice idea to experiment with if I decide to use footage and videos in my animations, it is also a easy way to create a loop. For other canvas' that use videos they take a small section of a video and loop it from a longer music video. Eg Harry eating watermelon over and over.

Background of Spotify Canvas

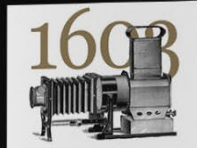
I also thought it would be helpful to get some background knowledge on Spotify canvas and its functions. Unfortunately, I am an apple music fan, so Spotify canvas was relatively new to me, and I didn't really know what it was. But I then started to realise what the loops were for. They were to accompany the songs while they play on Spotify. I also saw a page on Spotify's website where they showed examples of various canvas' done by different designers. Therefore, I had a deeper look into these. I watched a few featured canvas examples, and I was amazed to see each one's creativity. Some canvases were done in 3D, 2D and actual footage etc. Which got me inspired as I saw I didn't have to be restricted by any one method or technique here.

HISTORY OF ANIMATION



30,000 B.C.

Archaeological artifacts prove that we've been attempting to depict things in motion as long as we've been able to draw. The shah-e sukteh A bronze-age pottery bowl depicts goats leaping. (Shahr-e Sukhteh)



1603

The Magic Lantern is an image projector using pictures on sheets of glass. Since some sheets contain moving parts, it is considered the first example of projected animation. This stemmed from the industrial revolution.



1906

The early 20th century marks the beginning of theatrical showings of cartoons, especially in the United States and France. Many animators from New York studios proving the most successful of this era.



1930

During what many consider to be the "Golden Age" of animation, theatrical vibrant cartoons became an integral part of popular animation culture. These years are defined by the rise of Walt Disney and his cartoons.



1964

The animation industry began to adapt to the fact that television continued its rise as the entertainment medium of choice for American families. Studios created many cartoons for TV, using a "limited animation" style.



1987

The CGI revolutionized animation. A principal difference of CGI animation compared to traditional animation is that drawing is replaced by 3D modeling, almost like a virtual version of stop-motion.

HISTORY OF ANIMATION GEORGE MELIES



LE VOYAGE
DANS LA LUNE

"STAR FILM"
Geo Méliès Paris



The substitution splice or stop trick is a cinematic special effect in which filmmakers achieve an appearance, disappearance, or transformation by altering one or more selected aspects of the mise-en-scène between two shots while maintaining the same framing and other aspects of the scene in both shots. The effect is usually polished by careful editing to establish a seamless cut and optimal moment of change. It has also been referred to as stop motion substitution or stop-action.



The substitution splice was the most popular cinematic special effect in trick films and early film fantasies, especially those that evolved from the stage tradition of the *féerie*. Segundo de Chomón is among the other filmmakers who used substitution splicing to create elaborate fantasy effects. D.W. Griffith's 1909 film *The Curtain Pole*, starring Mack Sennett, used substitution splices for comedic effect. The transformations made possible by the substitution splice were so central to early fantasy films that, in France, such films were often described simply as *scènes à transformation*. It was very interesting to research on early day animation techniques and find out more about traditional stop motion techniques used in early films. This iconic film scene with the moon is a stop motion which has always intrigued me I was also surprised to find out animation was being used in early day films.

History of Animation

As a starting point for research, I began to look at the history of animation. I observed the changes in various animating methods and techniques throughout the years and saw just how much modern-day technology has refined moving image today. It was eye-opening to see how motion graphics had changed from engravings on pottery to full-blown CGI and hyper-realistic animation. I really enjoyed looking at the techniques from the early 1900s as they had such a raw, organic, and vintage feel to them, I thought this rough and uncut way of animating was so close to my aesthetic and design style. I also had a look at George Melies. Melies was said to be one of the first people to adopt the stop motion method into live-action filmography.

ANIMALS IN MOTION EADWEARD MUYBRIDGE

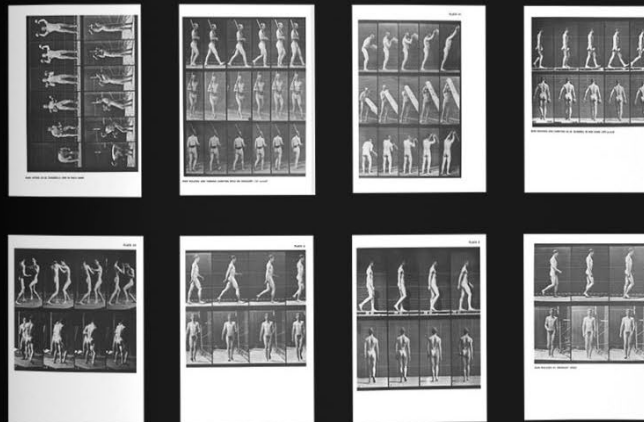
Eadweard Muybridge 9 April 1830 – 8 May 1904, born Edward James Muggeridge was an English photographer important for his pioneering work in photographic studies of motion, and early work in motion-picture projection. This book has the largest, most comprehensive selection of Muybridge's famous animal photos—more than 4,000 high-speed shots of 34 different animals and birds, in 123 different types of actions. Animals are shown walking, running, leaping, flying—in typical actions.



Animals in motion was an interesting source on the methods of animating. I particularly found the arrows Muybridge uses an interesting method of animating. The arrows show the direction in which the horses go, these arrows show when the horse should be moving left to right up to down etc. This is a traditional way of animating, today there are quicker ways of making animation. Although it is a very organised way of animating I think stop motion is quite time consuming however I do like this method.

HUMANS IN MOTION EADWEARD MUYBRIDGE

Eadweard Muybridge developed the use of multiple cameras to capture motion too quick for the eye to detect. This remarkable collection of his famous stopped-action photographs features 166 photographic sequences, in which men and women, mostly nude, perform a variety of motions—running, jumping, lifting, and other activities. Essential for artists, illustrators, and flash animators, these strips can be put to imaginative use in art and craft projects as well.



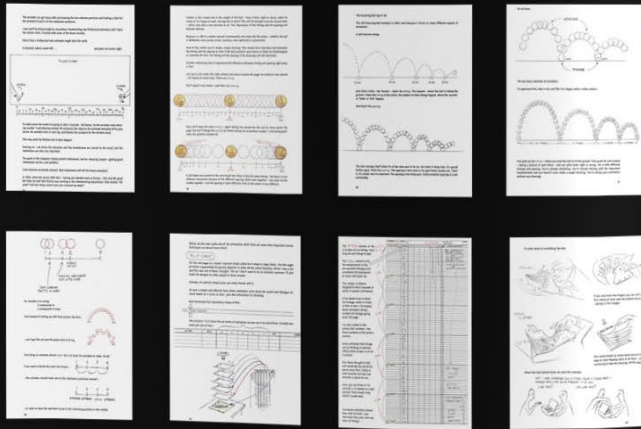
I watched a few videos of people collating all of Muybridge's photographs and making them into animations. I was really surprised to how seamless the animations were, if I did not know the backstory I would've thought the content was just a normal video. I admire how perfectly Muybridge was able to capture every moment and movement of his subjects to create these moving images. This is a really good example of stop motion animation. The books give great insight on how to achieve this method.

Researching Animation

I also had a look at the photographer Eadweard Muybridge and his books *Humans and Animals in Motion*. Muybridge was a pioneer in photographic studies of movement and early work in motion-picture projection. This method of making images move is very similar to modern day stop motion animation. I watched a few videos of museum collections being scanned in and turned into animations. I was surprised to see how seamless these photos were, even though they were just stills. Although there are more modern and time-effective methods for animating today, I see just how many methods there are while trying to create animations and moving images. It also made me realise how far we've come in this field.

ANIMATORS SURVIVAL KIT RICHARD WILLIAMS

During his more than 40 years in the business, Richard Williams has been one of the true innovators, and serves as the link between the golden age of animation by hand and the new computer animation successes. In this book, based on his sold-out Animation Masterclass in the United States and across Europe, Williams provides the underlying principles of animation that every animator - from beginner to expert, classic animator to computer animation whiz - needs. Using hundreds of drawings, Williams distills the secrets of the masters into a working system in order to create a book that has become the standard work on all forms of animation for professionals, students and fans.



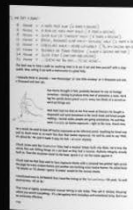
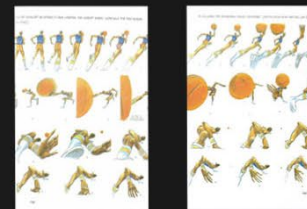
The animators survival kit showcased a wide range of animation methods. It also had a lot of pointers and tricks for the more traditional methods of animation. I found out quite a few tricks I didn't know before, for example how to use the rule of thirds to create perfect spacing and timing for animation.

ANIMATORS SURVIVAL KIT ANALYSIS



A really interesting method I found in the book was using a peg board to create animations, since I haven't ever looked into moving image I had no idea there were so many methods to creating animation. In the peg method you have access to all of pages at once allowing you to replicate drawings quite easily, this method is similar to a flip book which is more commonly known and used in the present day.

This next spread in the book showed how to correctly draw sequences in animation. A really neat tip I learnt from this chapter was that using distortion and elongating certain parts of your drawing has a better overall effect in the overall animation. Using distortion also helps the animation come to life by mimicking real life objects and humans. For example on the right the artist elongated the basketballers legs.



This next spread is a tip I found quite useful, this is because it could really help in this brief as it explains how to time real life actions like walking to look life like. In this sequence of the man walking the artist used a metronome to time real steps and beats to draw the stick figure of a person walking. From this analysis of the beat it was found that 4 frames can be used for fast walking and 24 frames are used for slow walking.

Analysing Animation methods

The following source I looked at for the Spotify loops brief is the Animators Survival Kit by Richard Williams. The book goes in-depth about the underlying principles and basic skills of hand-drawn animations. I found this helpful I was new to animating. I was introduced to some new and exciting methods of animating, such as using a pegboard as a modern day lightbox. Other useful information that came from this book was understanding timing in moving images. I read a chapter that explained how to draw using frames and how the number of frames dictates the pace of the overall animation. For example, Williams describes how drawing four frames can animate a fast walking character, whereas 24 frames are used for slower movements.

PAUL PLOWMAN ARTIST RESEARCH

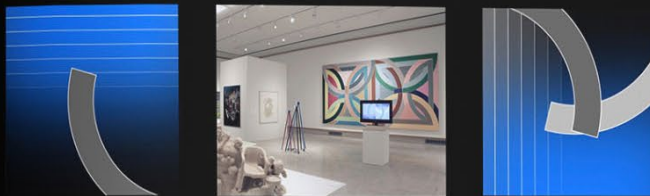


Paul Plowman works as a designer producing moving image design. His work aims for simple solutions in what is often an over complicated medium. He lives and works in London. Paul studied graphic design at Leeds before completing an MA in Graphic Design and Art Direction at the Royal College of Art, London. In 1994 he set up Simple Productions doing projects for broadcast and exhibitions.



Since 1999 he has worked as an independent designer, director and animator. A love of early video graphics and experimental animation continues to inform his work. He has brought his bold, graphic approach to a broad range of clients in branding, advertising and exhibition design. He enjoys the collaborative process of working and developing a project with clients, artists, designers, writers and musicians. Clients include: Amnesty, Bank of England, Barbican Art Gallery, Channel Four, Design Museum, Emporio Armani, Google, Hermès, Louis Vuitton, MTV, Printemps, Prada, Science Museum, Somerset House, Tate, Tower of London (HRP). I decided to have a look at Paul's work in closer detail since he was part of this brief. It was very interesting watching all his animations and observing all the different techniques and methods in each one. Some of my favorite work from Paul includes the collaboration with Louis Vuitton where Paul creates life like balloon animations for their campaign.

PAUL PLOWMAN HELLO MR STELLA



An animated film conceived and produced in collaboration with Anthony Burrill. Made as a response to 'Takht-i-Sulayman Variation I' by Frank Stella (1969). Exhibited in 'No Object Is An Island' at Cranbrook Art Museum, Detroit, Michigan (2011). Direction/animation: Anthony Burrill/Paul Plowman Music: Acid Washed. When looking through Paul's projects I was really drawn to this animation Hello Mr Stella. This is because it did a good job matching the animated elements to the music track which is what I have to do.



These are a few stills I took from the animation that I found so impactful and eye catching. The reason I wanted to have a closer look at this animation is because it gradually changes with the music. Since our task for this brief was to try and match the animation with the music tracks I thought this was a perfect example. I was watching how the shapes changed speed subtly when the music went from high to low tempos. Another technique Paul has used in this animation is the composition. During calmer and quieter parts of the track there seemed to be less going on in the animation. However when the tempo speeds up I noticed how more and more elements were introduced to make the animation more busy. This technique definitely made the animation in sync with each and every part in the song. Another element I really enjoyed about this project was how abstract it was. Paul used lines and shapes in the animation and adds colors and gradients to make it more visually interesting.

Paul Plowman

Since I found Paul's After Effects workshops helpful, I decided to have a look at his website and see the kind of work he does. I observed several animations to see what kind of animating techniques he uses and how he can match his elements to various soundtracks. I was inspired to see all the innovative methods Paul used in his animations. The animation which caught my eye was 'Hello Mr Stella'. This was an animation in collaboration with Anthony Burrill. I think this example of work was perfect for analysing since every element in this piece was matched to a soundtrack. I enjoyed how the animation changes to the music and adapts to the intensity of the selected theme. I analysed this piece further in my sketchbook.

NORMAN MCLAREN

ARTIST RESEARCH



Norman McLaren, (11 April 1914 – 27 January 1987) was a Scottish Canadian animator, director and producer known for his work for the National Film Board of Canada (NFB). He was a pioneer in various number of areas of animation and filmmaking, including hand-drawn animations, drawn-on-films animation, visual music, abstract film, pixilation and graphical sound. His awards included an Academy Award for Best Documentary Short Subject in 1952 for *Neighbours*, and a silver bear for best short.



An experiment in film animation in which 'stars' and 'stripes' perform acrobatics to a sprightly march tune. The film was made without a camera, by Norman McLaren drawing and colouring directly on film. I really admired the hand drawn elements to this animation, although it is old school and a traditional method of animation I still find it's very organic and raw. It looks like something done in present day.

NORMAN MCLAREN

A PHANTASY



Cut-out animation by Norman McLaren, and music for saxophones and synthetic sound by Maurice Blackburn. In a dream-like landscape drawn in pastel, inanimate objects come to life to disport themselves in grave dances and playful ritual. The reason I decided to have a closer look at this particular animation is one, because it was in a completely different style to some other artists I've looked at so far. It almost reminded me of old tv static, after watching the whole animation I had mixed feelings about it.

The animation doesn't stick to one color scheme or scene, it moves from the ground to the sky and back again. Elements in the animation are static while a few objects move around the screen. My first reaction while watching this animation left me feeling like I was in a dreamscape. It's very slow paced and I was confused what was exactly happening in certain frames. This was not my favorite style of animation. I wanted to analyse this piece as something I found not as successful compared to some of Normans other animations.



The reason I thought this animation was not as successful as some of other examples of Normans work is because as a viewer I did not feel as engaged while watching. Although this could be an abstract representation of the topic I just felt it was quite repetitive with the circle section of the animation. Also although the length is not an area of concern I just felt as if this animation went on for quite a while and I kept waiting for something interesting to happen or pop on the screen. Another thing I noticed was many elements got lost in the monochromatic color scheme of this animation.

Norman McLaren

After my formative feedback, I was advised to look at a few key practitioners who deal with animation and moving image. So I did some research and analysis on animator Norman McLaren. McLaren was a pioneer in various areas within animation and filmmaking. I had a closer look at his pieces 'Stars and Stripes' and 'A Phantasy'. I did this because I thought one was more successful than the other. I analysed reasons why I didn't enjoy 'A Phantasy' as much as his other works. As a viewer, I mentioned how I didn't feel engaged and felt lost, I was not paying full attention whilst watching the animation. It was interesting to observe the techniques of McLaren compared to a more contemporary animator such as Paul Plowman.

KAZIMIR MALEVICH ABSTRACT ARTIST



Kazimir Severinovich Malevich (23 February [11 February] 1879–15 May 1935) was a Russian avant-garde artist and art theorist, whose pioneering work and writing had a profound influence on the development of non-objective, or abstract art, in the 20th century. Born in Kiev to an ethnic Polish family, his concept of Suprematism sought to develop a form of expression that moved as far as possible from the world of natural forms (objectivity) and subject matter in order to access "the supremacy of pure feeling" and spirituality. Malevich is part of the Ukrainian avant-garde movement.



His Black Square (1915), a black square on white, represented the most radically abstract painting known to have been created so far and drew "an uncrossable line between old art and new art". This idea would take his ideal of pure abstraction to its logical conclusion.

KAZIMIR MALEVICH ABSTRACT ARTIST



The Black Square became Malevich's motif, even his logo or trademark. In his later work, when he made a return to figurative paintings (often of peasants and workers), he signed many of them with a little black square. At his funeral the car carrying his body had a Black Square on the front and mourners held flags decorated with black squares. A flag with a black square was also fixed above his suprematist-style coffin and it went on to mark his grave. The black square became not only an icon of Malevich's style, but an icon of twentieth-century art. Within months of Malevich's death in 1935, his work disappeared from public view and Stalin's state-sponsored social realism.

Malevich called his new abstract approach to painting suprematism. Suprematism is all about the supremacy of colour and shape in painting. By sticking to simple geometric shapes and a limited range of colours he could focus on the painting itself and not be distracted by things representing a scene, or landscape or a actual person. When Black Square was first exhibited, the world was in chaos. It was the middle of the First World War and there was continuing unrest following the 1905 Russian revolution that in 1917 would explode into the Bolshevik uprising and October Revolution. Malevich unveiled the Black Square at the The Last Exhibition of Futurist Painting.



Kazimir Malevich

Since I had decided to go the abstract route for my Spotify loops, I looked at an artist I admired for a long time. Kazimir Malevich is one of my favourite abstract artists, and his work was revolutionary and an excellent example of suprematism. Suprematism is about the supremacy of colour and shape in paintings and compositions. I researched Malevich because I wanted to observe how he was able to make such strong and long-lasting impressions and reaction by painting such simple shapes. A good example of the simplicity of his art was the infamous 'Black Square' painting which is just a plain black square on the canvas. This square later became an icon of Malevich's style and a icon of twentieth-century art.

LOOKING FOR INSPIRATION AROUND EPSOM



I was walking around Epsom to look for some inspiration for this brief when I came across this stunning mural outside the Epsom Library. It was a huge wall full of individual pieces of art. The mural was tiled.



I noticed that no 2 pieces of art were the same yet they all had a distinct and cohesive look. This really inspired me for this brief as we had to do something quite similar, creating a set of animations that don't all have to be the same yet have a clear relatability, the style on this mural was very different from that of my own, I tend to go for more cleaner and structured lines in my work. However this was the complete opposite, almost every piece had an abstract vibe to it using scribble style lines and block colors. I admired the messiness of this work and it did its job in attracting viewers.

Another style I rarely do in my work is abstract illustration, I am always striving to do the most precise and conformed art, however observing this mural for a while I saw the beauty in imperfection. I love in this piece in particular how certain items are out of place and look almost distorted. Although they are represented in a different shape you can still see what they are. A very eye catching aspect is that you can stare at these abstract pieces for a while figuring out what certain objects are representing and that's what makes these pieces even more interactive to the viewer.



LOOKING FOR INSPIRATION AROUND EPSOM



Another prominent design style within this mural was printing. I noticed a lot of the tiles in the mural were done from block / Lino printing, etching, scratching etc which provided some lovely textures.



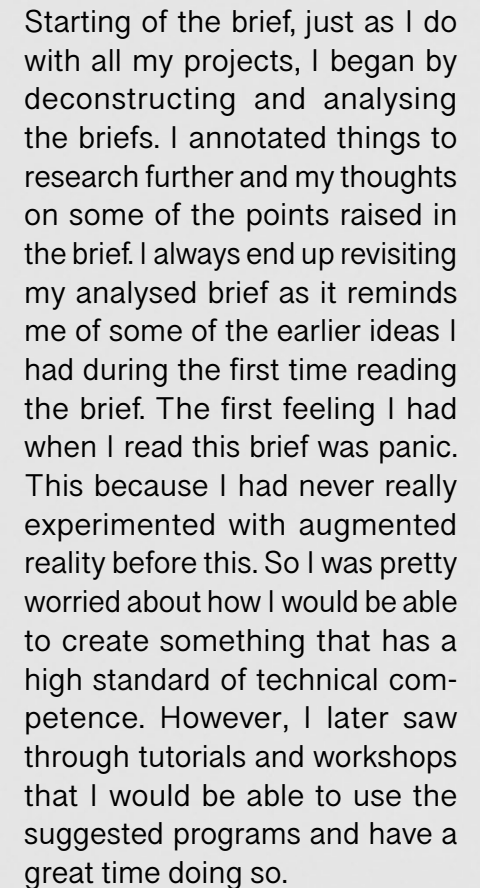
This mural also got me thinking how I could do more than one technique for my animations, inspired by seeing all these different styles in the mural I could be very experimental with my illustrations. Even though all the styles are different the mural was able to be cohesive due to the color scheme, the yellows and blues tie in together to make one uniform piece which is a method I could use. The piece on the left got me thinking how I could use different line strokes to convey emotions and messages in various songs. The thicker things looked more chaotic and bold to me.

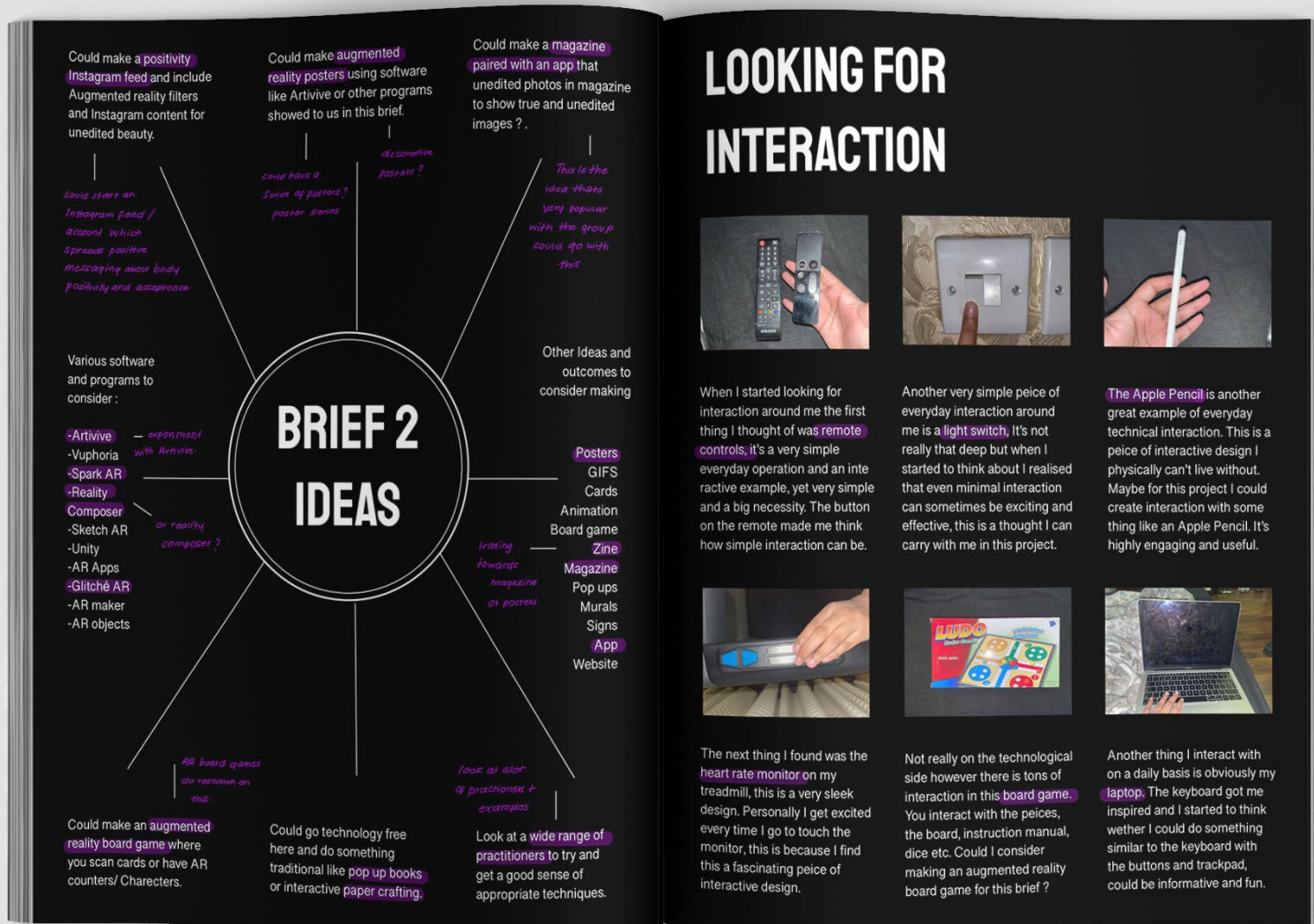
Whereas the piece on the right had a more thinner line style which was a much calmer piece and more easy on the eye. So the line thickness is a great technique to convey a message. One last thing I noticed about this mural was several tiles were used to make one larger piece, could I possibly make one large illustration or drawing and edit / crop certain parts of it to make separate animations? That's one idea I thought I could explore more once I start experimenting, I think it could be quite an original idea, and maybe I could use that one big illustration as the album cover?



Field Research & Photography

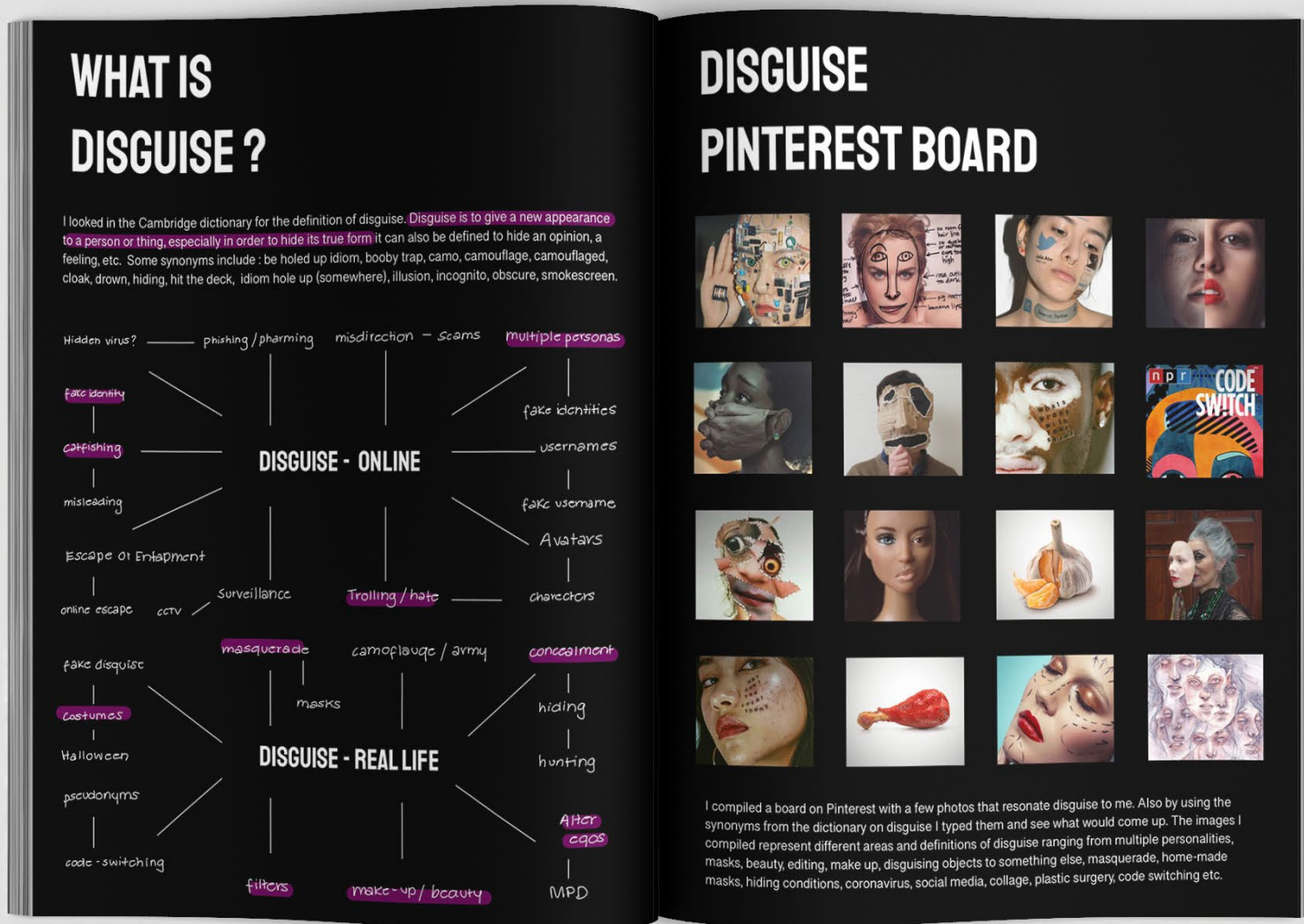
To get further inspiration on abstract art and compositions, I walked around Epsom to see if I could find anything to inspire me. Luckily I came across this fantastic abstract mural done on tile outside the Epsom library. It was packed with different experimental abstract prints and line drawings. I had a close look at some individual pieces on the mural that I gravitated towards and analysed them with some thoughts I had. Some techniques on the mural ranged from etching, lino block printing, glass painting and even mosaic work. It got me thinking about using a range of different methods to create outcomes for my Spotify loops. The mural was an inspiration for me in this brief as I was trying to incorporate different textures that I saw on the wall into my animations.





Brief ideas + Finding interaction

For brief 2, I started by writing down all my initial ideas. This usually helps me in my beginning stages as I work through a couple of ideas across the project before deciding on what outcome turns out to be the most successful. For this brief, I knew I wanted to focus on outcomes that would be created through programs such as Spark AR, Artivive or Reality Composer, as these are all programs I had never experimented with before. I then proceeded to see what forms of interaction I could find around me. I did this as part of the second research task. I looked around my house for objects I interact with. This started to give me a better sense of various ways interaction has been embedded into our everyday lives and objects.



Research Task One

Research task one asked us to investigate and research more on the theme of disguise. I looked in the dictionary for the exact definition of disguise, and then I started to do this by looking at disguise in two different scenarios. One being disguise online and disguise in the real world. I wrote down everything that came to mind within the two settings. I thought of things such as Masquerade, Multiple personalities, Filters, Editing, Catfishing etc. Jotting all these things related to disguise helped me narrow down my scope and helped me decided what aspects of disguise to focus on. I also made a Pinterest board full of images related to disguise and the terms I wrote down. This board was a resource for all my visual inspiration in this brief.

CONNOTATIONS OF DISGUISE

MULTIPLE PERSONAS

Multiple personas can be a factor in real life and online. Online and on social media people can adopt multiple accounts, identities and personas for positivity reasons but also negative ones. When it comes to the negative effects of multiple personas, these can be used to trick, catfish and even manipulate people. Multiple personas can also have criminal, psychological and emotional factors.

CATFISHING

Catfishing is a deceptive activity where a person creates a fictional persona or fake identity on a social networking service, usually targeting a specific victim. The practice may be used for financial gain, to compromise a victim in some way, as a way to intentionally upset a victim, or for wish fulfillment. Catfishing media has been produced, often featuring victims who wish to identify their catfisher.

ONLINE AVATARS

Online avatars are digital characters that look like you. They are a form of self-representation without using an actual picture. The use of online avatars is popular in online communities and on video gaming platforms. There are usually three different types of avatars found online; cartoon, anime and image avatars, which tend to be the most popular.

PSEUDONYMS

A pseudonym (soo-do-nim) or alias is a fake name a person uses instead of their real name. Many people use pseudonyms, including authors (pen names) and performers (stage names). People use pseudonyms for several different reasons: to hide identity, gender, and/or race. People (such as rappers) also use pseudonyms to match their stage personality better.

SURVEILLANCE

Surveillance is the monitoring of behavior, activities, or information for the purpose of information gathering, influencing, managing or directing. This can include observation from a distance by means of electronic equipment, such as closed-circuit television (CCTV), or interception of electronically transmitted information, such as Internet traffic.

CONNOTATIONS OF DISGUISE

CAMOUFLAGE

Camouflage is the use of any combination of materials, coloration, or illumination for concealment, either by making animals or objects hard to see, or by disguising them as something else. Examples include the leopard's spotted coat, the battledress of a modern soldier, and the leaf-mimic katydid's wings.

MASQUERADE AND MASKS

In general, a masquerade is a disguise. In terms of communications security issues, a masquerade is a type of attack where the attacker pretends to be an authorized user of a system in order to gain access to it or to gain greater privileges than they are authorized for. A masquerade may be attempted through the use of stolen logon IDs and passwords.

MAKEUP AND COSMETICS

Makeup consists of things such as lipstick, eye shadow, and powder which some women put on their faces to make themselves look more attractive or which actors use to change or improve their appearance. Makeup can also be classed as a form of disguise, deception and concealment, people can use makeup to disguise themselves or cover insecurities.

PLASTIC SURGERY

Plastic surgery is a surgical specialty involving the restoration, reconstruction, or alteration of the human body. It can be divided into two main categories: reconstructive surgery and cosmetic surgery. Reconstructive surgery includes craniofacial surgery, hand surgery, microsurgery, and the treatment of burns. Plastic surgery relates to disguise as it can conceal and change facial features.

CODE SWITCHING

In linguistics, code-switching or language alternation occurs when a speaker alternates between two or more languages, or language varieties, in the context of a single conversation. Multilinguals, speakers of more than one language, sometimes use elements of multiple languages when conversing with each other.

Research Task One

I then proceed to look into disguise more thoroughly. From the brainstorm I did earlier, I picked a few specific terms I was interested in and did further research on them. I looked at their connotations and definitions, and this research made me realise just how wide the scope for disguise is. A lot of terms and meanings can translate and relate to the subject of disguise. For this brief as a group, we decided to focus on disguise's cosmetic and digital side. Therefore, I was interested in plastic surgery, cosmetics, makeup, Instagram filters, and photo editing. These became the main focal point of our research as a group. We all partook in our own individual research in this area and came together to discuss our findings.

HISTORY OF INTERACTIVE DESIGN



Operating the Machine The term 'interaction design' came about when there were actual interfaces to design, after computers. Before there was 'interaction design' individuals who worked with interactive machines focused on 'operating the machine'.



The ENIAC was a modular computer, with individual panels to perform different functions. Twenty of these modules were accumulators, which could not only add and subtract but hold a ten-digit decimal number in its pretty significant memory.



MITS Altair 8800, 1975 The MITS Altair 8800 was a microcomputer design from 1975 based on the Intel 8080 CPU and sold by mail order through various advertisements in Popular Electronics, Radio and other hobbyist magazines.



The Mouse: Doug Engelbart 1964 Douglas Carl Engelbart (born January 30, 1925) is an American inventor, and an early computer and internet pioneer. He is best known for his work on the challenges of human-computer interaction.



Sketchpad, Ivan Sutherland, 1963 Sketchpad is considered to be the ancestor of modern computer-aided drafting (CAD) programs as well as a major breakthrough in the development of modern computer graphics in general.



In 1984 the commercial is based around one of the Two Minute Hate scenes, in which Apples case, the young woman in red shorts is suggesting **Apple Macintosh** will give people freedom in computing like never before

SCOPE OF INTERACTIVE DESIGN



When computers became small and cheap enough to enter the general market, they became 'personal computers', such as the **Apple II** that was released in 1977. Because of their size and weight, these computers would sit on people's desktops.



Tablets, GPS and smartphones Now we only have to get our phones out and with a few taps we get to an interactive maps that shows us exactly where we are, which direction we are moving in, how far we are from where we want to be. This augments our reality today.



Interactive tabletops It is not just small, personal devices that have entered our daily experience, though. Large, high-quality displays such as multitouch tabletops are enabling people to play and learn together more interactively and cooperatively.



Interactive gameplay and exhibitions Just as one might exchange real objects, such as documents or photos, digital tabletops make it possible to use similar gestures to manipulate and exchange virtual representations.



Using one's hands or other body parts is no longer the only way of interacting with computers. **Headsets that read our brain activity** when we think of certain actions enable players of computer games to interact with the game.



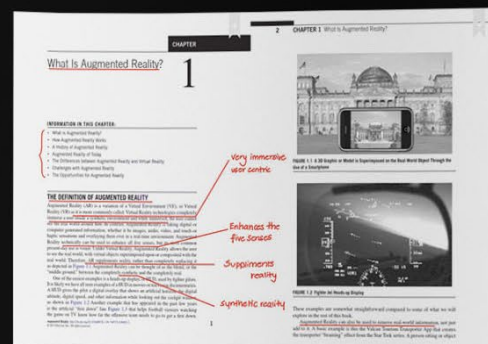
The capability of **wearable products** has been used in other ways as well. It has enabled fashion designers to create clothes that can detect the wearer's inner moods in different situations and represent them through fabric.

Research Task Two

For the second research task we were asked to have a closer look at interaction, as well as various technologies and techniques associated with interaction. I started this task by doing some research into the history of interactive design. From this research I was able to find out the evolution of interaction and observe how the technology from 1950's compares to today's advancements. I was surprised how interaction today has grown by leaps and bounds. One of the first pieces of interaction was the computer mouse and now we have touch pads and augmented reality. I also had a look at the scope of interactive design and found lots of varying examples.

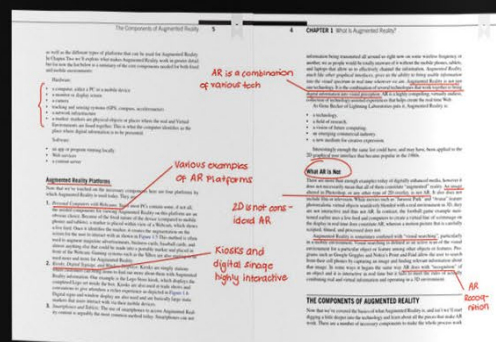
AUGMENTED REALITY

GREGORY KIPPER



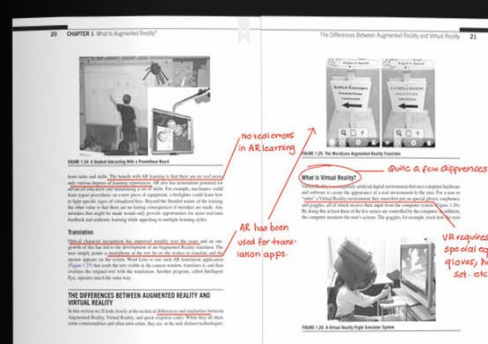
Augmented reality gives a very good insight into definitions, introductions and understanding into AR and what it does. From this chapter I found our augmented reality effects the five senses and supplements reality, I have never thought about it that way.

I was also able to find out more about various augmented reality platforms such as digital signage, modern smartphone use and kiosks. It was also interesting to find out the different digital components and technology that make up Augmented reality.



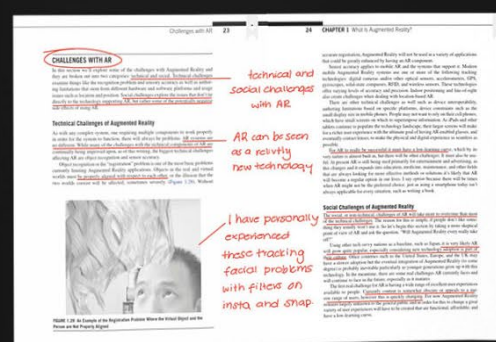
AUGMENTED REALITY

GREGORY KIPPER



Another important and interesting chapter in the book explained the vast differences between AR & VR. One of the main differences were that VR needs special equipment eg gloves, glasses, headsets, wires and cables, plugs, whereas AR does not and it's more handsfree, wireless.

I also found out some information on the current challenges AR faces in the modern day such as minute problems will facial tracking with filters. Not only technical but social challenges also impact the way AR works and performs.



Augmented Reality context

To get some more context about Augmented Reality, its fundamentals and principles, I had a look at the book 'Augmented Reality by Gregory Kipper. The book has some really good insights and definitions that introduce AR and what it does. I was able to find out more about various AR platforms such as digital signage, modern smart phones and AR kiosks. It was interesting to read more about the different digital components and contemporary technology. I was also able to find out some of the current challenges augmented reality faces in the modern-day such as problems with facial tracking and filters. Not only are there technological problems, but there are currently social challenges that impact the way that AR works and performs.

ODEITH STREET ART



Sérgio 'Odeith' was born in 1976 in Damaia (Portugal). It was in the mid-1980s when he used a spray can for the first time. He painted some signatures and doodles on his neighborhood walls. But only in the mid-1990s, Sérgio had his first contact with graffiti, while some graffiti writers painted outside their neighborhood (Carcavelos), where graffiti had a strong movement. His first experiments were to paint illegally on the street walls and mostly on the railway lines of the Sintra line. The passion he has always shown for drawing has found a new purpose. The evolution was due to the dedication to painting.



Sérgio dropped out of school at the age of 15. Without any school graduation or art lessons, he never gave up, all his knowledge about art was entirely self-taught. After several years painting street murals with the name "Eith", it was in 2003 that he created the name "Odeith". In 2005, he began his path to international recognition as a result of his innovative pieces using the anamorphosis technique. Most of Odeith compositions painted in 90° corners or flat walls truly create a 3D optical illusion effect.

A dark style of anamorphosis, which he later called "Somer 3D". Authentic compositions of huge insects or objects, painted in abandoned spaces became viral and stood out for their realism and technique. Later, in 2008, he closed his tattoo shop (opened in 1999) and moved to London. Currently in Lisbon, Odeith focuses exclusively on studio work and walls. It was inspiring seeing how Odeith is able to create such striking and interactive pieces of work. The artwork makes you move around to see its perspective.



WALL & WALL



I took a small description from Wall&Wall's website on what they do as an agency, "We enhance and transcend your space through customized mural art designs that we hand-paint directly on your wall. From kids rooms, living spaces, offices and hallways; stairwells and tradeshow, store windows and event displays. We do it all. We are Wall and Wall". Ferran Torras is a multi-disciplinary artist from Barcelona with a background in design and illustration. As a muralist, he combines the worlds of art and technology to create immersive interactive experiences. Ferran founded Wall and Wall in 2015.



Shopping is a multi-sensory experience, especially in offline shopping. Many shopping malls in Hong Kong and throughout China, have turned to technology to enliven the experience of in-person shoppers. However, the large digital screens and overwhelming graphics have become too digital and impersonal. Our aim was to incorporate technology in a user-friendly manner that provides a more tactile experience. As they approached the design phase, there were several key aspects that we wanted to convey

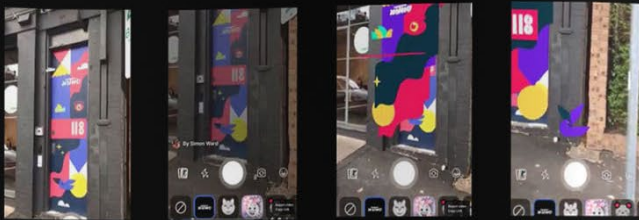
For the Interactive portion of the elements. Our mural artists chose a range of interactivity in this piece. From sound, to sound and light combination, to dimming light, this gives a taste of the possibilities with this interactive technology. This interactive mural can be used in many different cases, from retail design, to an office lobby, demo rooms, airports, and events. It brings technology and innovation into a space without being too digital or overwhelming. The playful sounds and shapes bring people in to share a delightful experience.



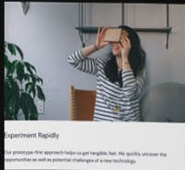
Artist research

I then began to research some artists and designers who create work that relates to interactivity and augmented reality. Firstly I had a look at Odeith and his examples of anamorphic street art. It was inspiring to see how various artists iterate the meaning of interactivity. Through Odeith's work, the viewer is highly engaged as they have to find a certain angle to stand at to be able to view the artwork. I think this is a great way to get people engaged and interested in your work. I then had a look at the studio Wall&Wall to get some insight on the interactive murals that instantly caught my eye during the launch of this brief. Wall&Wall like Odeith, both have very unique and innovative methods in getting audiences to interact with their work.

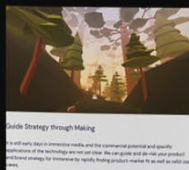
US TWO



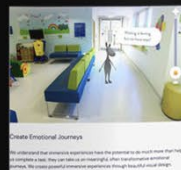
What made me want to have a deeper into UsTwo studio was this a, along Augmented reality door, I watched a few videos on how the door functions through scanning and I was really impressed. I like how that is the first impression you get from the studio, this amazing interactive experience which almost showcases the kind of work that they do which deals with the digital realm of design. Founded by two best friends, "Mills" & "Sinx" in London in 2004, we set out to create a "Fampany", marrying the best of family and company. Today, ustwo is widely recognised as a leading design, technology, games, and venture company, whether this is on the stage of Apple's WWDC or at Fast Company's Innovation.



Experiment Rapidly
The prototype approach helps us get insights fast. We quickly uncover the possibilities as well as potential challenges of a new technology.



Scale Strategy through Making
It's not only easy to iterate on ideas, but the conceptual ground and quality of the technology are also on track. We can iterate and test our product early and often, finding product-market fit as well as viable business models.



Create Emotional Journeys
An emotional journey is a powerful experience that the customer has to go through. The first step is to understand the customer's needs and desires. The second step is to create a journey that is meaningful and memorable. The third step is to create a journey that is unique and personalized. The fourth step is to create a journey that is engaging and interactive. The fifth step is to create a journey that is fun and enjoyable. The sixth step is to create a journey that is inspiring and motivating. The seventh step is to create a journey that is empowering and uplifting. The eighth step is to create a journey that is transformative and life-changing. The ninth step is to create a journey that is unforgettable and iconic. The tenth step is to create a journey that is legendary and timeless.

I was having a look at us twos website to see other projects they have done using augmented reality and to get more inspiration. I came across the guide strategy through making which was essentially a platform created for Google explaining to you augmented reality design principles that I found really interesting and useful for this project. There was also another project/article which explained how immersive experiences have the potential to do much more than help complete a task. It also explained how immersive design can create any more emotional journey for its users.

US TWO

Bailey Nelson, an Australian sunglasses brand wanted to make a splash in the crowded eyewear market, and excite people with their latest bold new range "Televisio". They saw an opportunity to use AR to engage with their millennial audience on social media, while also encouraging them to 'try before they buy'. I had a closer look at this campaign and analysed a few details from this project.

uses bold font to inform on the type of sunglasses or to emphasise campaign.

The challenge for the studio was having to create a meaningful experience without heavy branding.

A very immersive and interactive campaign, this project is a good example of a campaign.

The studio used spark AR to rapidly prototype and test out ideas in a short time frame, maybe start experimenting with spark for this?



Uses Facebook AR platform to fit different types of sunglasses onto people's faces.

facial mapping and these kind of filters can bring a lot of attention to an issue.

Good way to engage with millennials and people who are tech savvy.



each pair of sunglasses was digitally made into 3D models for this project.

they had to keep in mind scale and formatting to fit right onto the face, I would need to do this for facial mapping.

This AR campaign drove traffic to the store and had lots of engagement.

Us Two research

Us Two is another studio that really caught my eye from the launch briefing for this project. I had never seen anyone use augmented reality in such a compelling and exciting way. I loved the idea of letting people scan the door to the studio as a first-time client walking into Us Two's headquarters that would definitely leave a long-lasting impression. One campaign in particular which I found interesting was Us Two's collaboration with Bailey Nelson. Bailey Nelson is an Australian sunglasses brand that was looking for innovative ways to engage their customers and make their shopping experience easier. Us two developed an augmented experience where the customer is allowed to try on various pairs of glasses to test out how they look before buying.

RESEARCHING AR TOOLS

ARTIVIVE

Artivive is the **Augmented Reality Platform For Art**. This new technology allows artists to create new dimensions of art by linking classical with digital art. The digital layer opens the doors to a whole new world of possibilities. Artists can take visitors on a journey in time and explain what lies behind, enhance the **artwork or tell a story**. This new world can be unlocked by any smartphone or tablet and offer an extended and emotional experience.



SPARK AR

Spark AR Studio is an augmented reality platform for **Mac & Windows** that allows you to somewhat easily create AR effects for mobile cameras. Think of it like Photoshop or Sketch, but for AR. AR (short for "augmented reality") isn't a new technology in fact, it's been around since **the 1960s**! But it's only in the last few years that AR technology has accelerated and spread across dozens of industries; today it can be found everywhere from Pokémon GO to Google Maps. Using Spark AR Studio for business can be a great way to connect with customers, build awareness, and even go viral on Instagram. Creation tools built **for novice javascript developers and 2D artists**, to sophisticated 3D modelers and visual effects designers. No coding experience necessary to get started.



RESEARCHING AR TOOLS

UNITY

Unity has custom resources to **bring your immersive vision to life**. Our industry-leading software development platform pairs tools purpose-built for Augmented Reality creators and a unified workflow across devices that lets you focus on pushing the boundaries of your imagination. AR Foundation A framework purpose-built for AR development allows you to develop your app once, then deploy it across multiple mobile and wearable AR devices. It includes core features from each platform, as well as unique Unity features that **include photorealistic rendering, physics, device optimizations**.



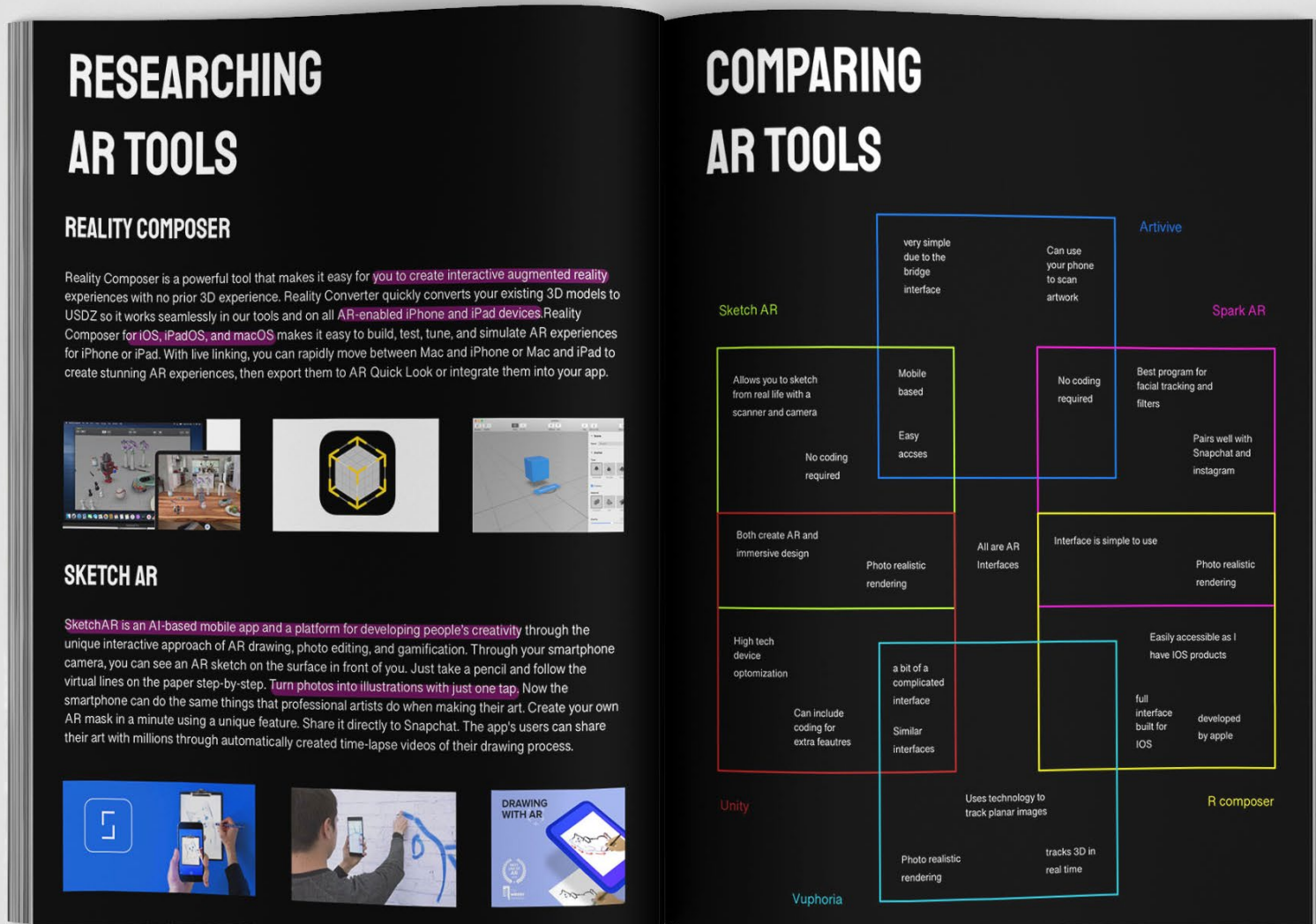
VUPHORIA

Vuforia is an **augmented reality software development kit (SDK) for mobile devices that enables the creation of augmented reality applications**. It uses computer vision technology to recognize and track planar images and 3D objects in real time. This image registration capability enables developers to position and orient virtual objects, such as 3D models and other media, in relation to real world objects when they are viewed through the camera of a mobile device. The virtual object then tracks the position and orientation of the image in real-time so that the **viewer's perspective** on the object corresponds with the perspective on the target.



Research task two

For research task two, I began to look at various interactive software and platforms that allow you to create designs focused on augmented reality. The media I found the most intriguing were Artivive and Spark AR. I did some reading on how the bridge works in Artivive. It allows you to build layers and change their placement to create scannable work that pops out. I also found out how Spark AR's interface worked, it will enable you to create facial mapping designs, and this is one of the key platforms people use to generate the majority of the facial filters on Instagram and Snapchat. I also looked at Unity and Vuforia, which are primarily focused on creating augmented designs for video, mobile and computer games.



Research task two

I also had a look at Reality Composer. What particularly caught my interest about Reality Composer was that I already had it downloaded and installed on my Ipad, which gave me easy access to the program. Sketch AR was a platform I found while searching for augmented reality applications on the app store. What was different about Sketch AR is that it includes a live drawing feature which lets you convert drawings into augmented reality pieces. After looking at all the other platforms, I decided to compare each one of them to identify and visualise all the different options each software provided. This helped me narrow down which specific programs I wanted to focus on for this brief.

LOOKING AT CAMPAIGNS

AMV BBDO PEPSI MAX CAMPAIGN



Pepsi MAX has launched the next innovative stage of their 'Unbelievable' campaign, combining the DOOH platform with cutting-edge technology to revolutionise how we see city streets. The technology, which is currently exclusive to Pepsi MAX, has been launched to commuters and shoppers on one of London's busiest roads, New Oxford Street. A bus stop six sheet will show a live feed of the street ahead, to give the illusion of a see-through display. However, as people wait and watch, bespoke creative content will show an array of incredible scenarios unfolding on the street, instantly whisking Londoners away from their ordinary environment and placing them into something unbelievable.

Places in a very public place, able to gather responses.

Simple yet highly effective.

A very inspiring campaign something to use as reference and inspo



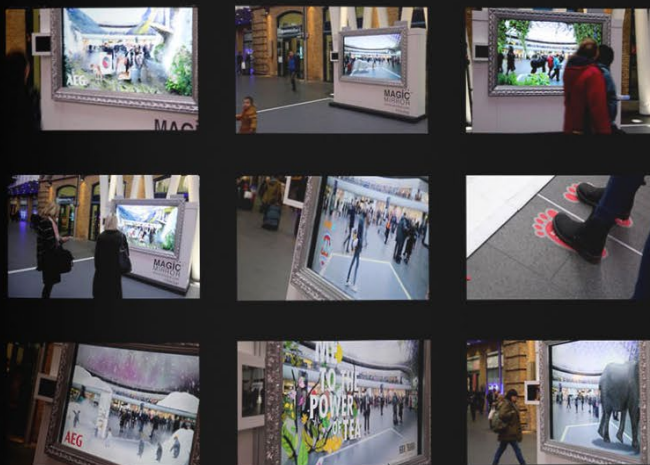
Highly immersive and interactive, a great example of Augmented reality.

Brings shock value to the audience

Revolutionary technology, exclusive to Pepsi max

LOOKING AT CAMPAIGNS

3rockAR is an augmented reality advertising company. They use the best hardware, the best software and the strongest special effects that you will see anywhere in the augmented reality world. 3rockAR can take care of every element of the activity so that you can just relax and enjoy the benefits. They convey clients' message in a way that their customers are immersed and get the message embedded.



Whilst looking for augmented reality campaigns on YouTube I came across this really fun example by 3rockAR. The magic mirror campaigns immerses audiences by letting them interact through the magic mirror and seeing character, animals or products displayed in the real world and created by AR. Headquartered in Shoreditch, London, 3rockAR is an award-winning media company specializing in innovative digital signage, excelling in Augmented Reality (AR), and advertising technologies. With the application of AR, it offers an advertising campaign that connects a brand with its consumers in a unique and engaging manner.

Looking at AR campaigns

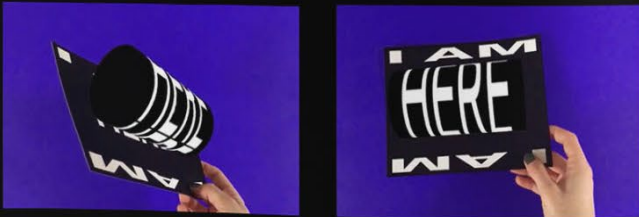
Since we were creating a campaign with a call to action and a message, I thought it would be a good idea to look at some augmented reality campaigns. The first one I looked at was the Pepsi Max campaign by AMV BBDO. This was an immersive and highly engaging experience created by the Design studio. This technology is currently exclusive to Pepsi Max. However, I've never seen anything like it. It was launched to commuters and shoppers on one of London's busiest roads. The live feed on the bus stop showed an illusion of a see-through display with incredible scenarios. As I watched the campaign video, I couldn't help but notice the level of shock value and excitement this gave the pedestrians. I also had a look at the magic mirror campaign by AR studio 3RockAR.

TINA TOULI

Tina Touli is a London based creative director, graphic communication designer, maker, speaker and educator (Central Saint Martins, University of the Arts London). She works in a great variety of design fields, both digital and print design, including branding, typography, web design, animation, etc. Her work is mostly known for blending the physical and the digital world, working across different platforms and mediums.



This project aims to explore and question our life between the two worlds, the physical and the artificial one. Its' goal is to start a conversation with the audience and explore together the possibilities of these two worlds that we are living in. A collection of interactive artworks has been created, showing the two parallel lives that we are living in, the physical and the digital one, and how these two blend together.



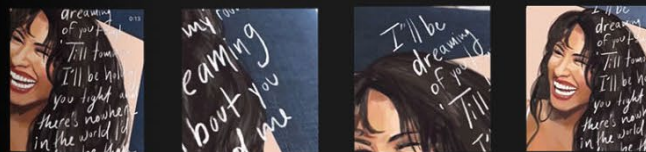
The second part of the research and experimentation includes a blend of the physical world (printed messages) with the digital one (augmented reality). The message that has been used is "I am here". It plays with the fact that our body is "here" in the physical world, but our mind does not necessarily need to be in there, it can be travelling "here", in another "real" world, the digital one.

ARTIVE INSPIRATIONS

To get some more inspiration on augmented reality artwork I had a look at Artives Instagram page to see what kind of work they were sharing. I saw hundreds of examples of work created using Artive and innovative ways to make your artwork stand out, as well as sharing a few helpful tips and tricks,



The first piece which caught my eye is by @denis_zelenykh I really liked how minimalistic and eye catching this piece was. Denis did not overdo this piece but made edits to make elements move such as clouds and the sky, a feature of this work I liked is how the typography would move in augmented reality as if someone was writing the type, I think it's a great example of what Artive can do



This next piece was done by @fearlessyaya, I had a look at her Instagram where she creates lots of artworks that she has manipulated in artwork in Artive. She's also an artist who has lots of knowledge and context on Artive as she had a whole collection of work done in her exhibitions which were to be viewed on Artive. This piece was so simple yet so effective. This was a portrait of late Latina singer Selena. It is accompanied by a few words Selena had said in one of her songs, as you scan this piece on Artive you can see the words lift from her hair, you can hold your phone to get a closer look at the textures of the brushes she used. What I really liked about this piece is there level detail, when you look closer in Artive you can see every brush stroke which makes you want to take a longer look.

Artistic Inspirations + research

Since I had decided I wanted to go down the digital field of interaction, I tried to get some inspiration from artists who specialised in augmented reality artworking. Firstly, I looked at a few examples of work done by Tina Touli. Tina is a London based creative director and Graphic Designer whose work is mainly known for blending aspects from the physical and digital world. I enjoyed the contemporary style of design that Tina does. Her website showcased a more comprehensive array of AR projects that really show just how far the scope of augmented reality is. I also went on Artives Instagram page to see what kind of work they were sharing and picked out a few examples I was drawn to. I analysed a few of the pieces I liked in my sketchbook. I particularly enjoyed the work on Selena by @Fearlessyaya.

For brief 2, we were put into groups. I was in a group with Oskar, Didi and Jazz. Our idea as a group was to focus on the area of disguise, which related to filters, editing and beauty standards. As a group, the first step we took was working collaboratively on the research. We created this miro board where we pinned all the research we did on filters, social media, editing etc. We also added vital practitioners that we looked at, initial outcome ideas, group roles, and various articles and videos to the board. This research helped inform the rest of the project as it was extensive and covered a wide range of topics. We decided to develop a magazine that lets you scan the photos in the publication to show the images' proper form without any editing or filters. We decided to call it Incognito Magazine.



Deconstructing the Brief (3)

During this brief, some initial thoughts included being very excited to get an opportunity to learn more about self-promotion. As I was waiting for a nudge to get started on my personal branding and creative identity. This is a fundamental skill to have, especially as a third-year student who is about to graduate and find their feet in the working world. This brief provided endless resources and research points, and I began by highlighting and annotating certain elements that caught my eye and that I wanted to research and read up on. The brief also bought up key questions we could start asking ourselves to start thinking about approaching this brief. I started by answering these questions to identify who I am as a designer.



Who am I ? + Brief Ideas

To begin the third brief, I started by answering a few questions on who I am as a designer. I included a few pieces of work to visualise this question and provide insight into what kind of work I produce. During this brief, my main goal was to narrow down a little a bit and truly find my aesthetic and style as a designer. I wanted to do this to produce a self-promotional item that reflects not only me and my personality but also my design style and the service I would like to provide. I then started to brainstorm some ideas of what I can produce for my postal item. A few ideas were a branded stationery set, an interactive booklet that shows some of my work (portfolio style), a flat pack stationery holder or an interactive board game, or a mini-game.

WHAT IS SELF PROMOTION ?

Self-promotion refers to the practice of purposefully trying to **present oneself as highly competent** to other people. When people self-promote, their primary motivation is to be perceived by others as capable, intelligent, or talented (even at the expense of being liked). Self-promotion becomes especially useful and prominent when a person competes **against others for desirable**—often scarce resources, such as a good job or an attractive partner. People can self-promote their abilities in general or in a specific domain.

SELF PROMOTION CONTEXT

Self-promotion exists as part of a general yet extremely pervasive **human motivation** to be perceived favorably by others. In the case of self-promotion, people want to be perceived by others as being competent. Not surprisingly, then, people generally only self-promote in public, and around people they want to **impress**, such as superiors at work. For example, someone completing **a self-evaluation** at work would be much less likely to self-promote if a supervisor would never read the self-evaluation, or if the self-evaluation was anonymous.

HOW DO PEOPLE SELF-PROMOTE?

Researchers have identified several tactics people use to self-promote. First, people may self-promote by speaking of themselves in **flattering terms**. They may highlight their **leadership skills, prowess** at school or work, or adeptness at overcoming obstacles. Second, if they are personally involved in a positive event, they may claim more responsibility for the event than they objectively deserve, or they may exaggerate the importance of the event in the hopes it will sound more impressive. People can self-promote more **tactfully** by (1) guiding the course of **a conversation** to a point where it is fitting to mention prior achievements and honors, (2) trying to avoid conversation topics in which others may be experts, or (3) providing opportunities for other people to promote them, such as by covertly making a substantial salary raise known to gossiping coworkers.

Researchers have examined quite extensively whether self-promotion actually helps people appear **more competent**. By far the biggest research arena for self-promotion has been in business settings, especially in the interview process, for reasons mentioned previously. Specifically, researchers have studied whether self-promotion helps people secure jobs and promotions.

WHAT IS SELF PROMOTION ?

THE PROBLEM OF INTEGRATING SELF-PROMOTION AND LIKEABILITY

When self-promoting, people face an important problem: Their behavior might come across as **conceited**, if not fraudulent. Although the key motivation underlying self-promotion is to be perceived as competent, situations arise where self-promotion must be successfully integrated with likeability, even though these two motivations may conflict. Probably the most prominent example of this concern is the classic job interview. Applicants interviewing for a job need to appear both competent and likeable to impress their potential supervisor, but expressing both of these qualities during the interview may be tricky! For example, to convey **confidence and competence**, applicants know they must highlight their relevant experience and accomplishments. At the same time, applicants do not want to appear conceited or arrogant to the interviewer.

THE ADDED PROBLEM OF GENDER

Self-promotion poses a unique problem for **women** because women have been traditionally perceived as **less competent and competitive than men**. To counteract such stereotypes, women probably need to highlight their skills and talents more than men do, especially when competing for the same job. Unfortunately, self-promotion by women is generally **received more poorly than is self-promotion by men**. In fact, studies have shown women themselves rate other women who self-promote less favorably than men who self-promote! This discrepancy may stem from culturally ingrained stereotypes, wherein women have been traditionally socialized to adopt more passive, subservient, and **modest roles compared with men**. Therefore, self-promotion may enhance how others perceive a **woman's qualifications**, but at the expense of social appeal. Indeed, women who self-promote are often perceived as competent, yet socially unattractive.

Self-promotion is an extremely common strategy people employ to **create and maintain an impression** of competence. Sometimes self-promotion works, but other **times it fails**. The factors underlying successful self-promotion have not been conclusively determined, but it seems likely that tactful self-promotion would work best. Unfortunately, **women shoulder the additional burden of battling ingrained social stereotypes that prescribe female modesty**. Historically, these stereotypes may have contributed both to the disproportionate rates of hiring men over women for certain positions, as well as fewer opportunities for women to be promoted. However, **the ever-changing role of women in present-day society** may eventually help lessen these disparities.

Context on Self Promotion

I began to research what exactly self-promotion is, and the context behind the term. I found out that self-promotion exists as part of a general yet extremely persuasive human motivation to be perceived favourably by others. Other interesting points that were raised in this research included the added problem of gender when it comes to self-promotion. Women have been traditionally perceived as less competitive than men. I also found out that women have traditionally been socialized to adopt more passive, subservient, and modest roles than men. Although it was upsetting to find out how women are looked down upon, finding out more about how they are perceived in the field of promoting themselves was an intriguing subject to find out more about.

LOOKING AT PROMO ITEMS



I had a look at Pinterest to see some inspiration for promotional items. What really caught my eye about this one was that the designers offered an additional item along with what they were providing. In this case it was the colouring pencils I think it's a nice touch and a very memorable and unique piece of self promotion.

This was a very creative idea. Showing a portfolio as a board game this makes the promotional item highly interactive. Not only do you get to view the work but you get to play a game associated to the work which again makes it very memorable. You could also reuse this item. The game is a pass time and you can also play with friends,



This next item reminds me of Pantone swatches. It's another unique idea which has the element of interactivity as the view are you can enjoy flipping through this book and seeing work in a very enjoyable and fiddly way. You could always update this promo item and post different versions of this flipbook with new pieces of work.

LOOKING AT PROMO ITEMS



this next idea is quite a simple one yet you can tell a lot of thought went into it. These are a few examples of interactive business cards. You can play with them change the shapes and even build things from this one piece of card which really reminds you how creative the designer is. Personally this is one of my favourites.

When I was doing research on existing promotional items I saw a lot of these flipbooks. I really like this idea however I felt it has been over done and I am trying to stay away from replicating something like this. Although I admire that every pull-out in this flipbook can be used as a card or a postcard which makes it multi use.

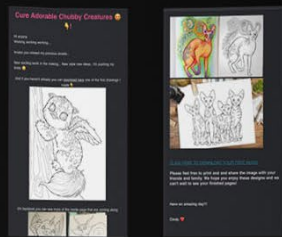


This is another classic example of popular self-promotion a lot of companies tend to go down this route. It consists of stationery and branded paper and products for the recipient to use. If I were to create something similar I will need to think about how I could put an original spin on this and make it unique and different from the rest.

Looking for inspirations

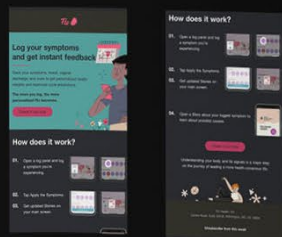
I had a look at some examples of self-promotional items on Pinterest. I tried to look at a wide range of objects that were original and that I had not been seen done before. A few of my favourite ideas included the notebook, which included stationery to go with them. I think that's a very personal touch as you can go as far as branding the stationery. Another idea I really enjoyed were the business cards which included interactive elements. These cards have flat pack things build in them for users to pop out and build themselves. I think most of the items I looked at have some kind of interactivity involved, and I think that gets users more intrigued and engaged in your brand and your services as you present them with new and exciting ways to advertise yourself.

ANALYSING MY INBOX



I decided to have a look at some self promotion through my gmail inbox. I looked through the promotional emails folder and picked out a few that stood out to me. This first one was from a colouring book company which usually sends me a few free colouring book pages every week, although that is a really nice way of promoting themselves I found the presentation a bit dull and it looked a bit amateur, I feel successful promotion material should be eye catching and presentable.

This next promotional email was from the skincare brand Tatcha. They sell Japanese inspired skincare aimed towards women of all ages. By first glance you can tell they have a strong use of branding showcasing their signature color purple, it's hard to forget this is a promo for Tatcha, they have perfectly executed hierarchy in stating what they are promoting followed by what it can do. It also aims well towards the Japanese audience as they use a Japanese model.



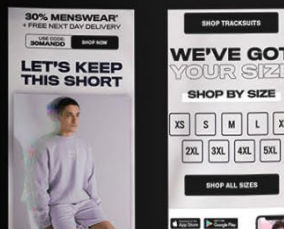
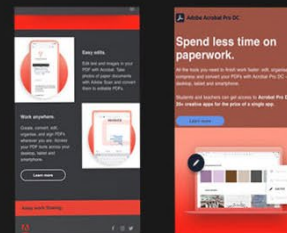
This was a promotional email from the wellness app Flo, which is predominately a menstrual cycle tracker. I found the colors they used in this email a little off putting, considered their app is so bright and pink, aimed towards women obviously. However here they had chosen to use greys and olive tones which had me confused as it was very off brand. The only reason I recognised this was a promo email from flo was due to their logo which I was able to identify on the top.

ANALYSING MY INBOX



This next promotional email was from the makeup brand Milk makeup. Out of all the promotional emails I saw I found this the most exciting, this was because they stuck to their very minimalist branding and aesthetic. Something I've always admire about the brand is the way they minimally showcase themselves and they were able to keep this professionalism in their promo email. There is again a clear sense of hierarchy in this email with great advertising strategies using brand imagery.

This email came from Adobe. It was a promo email showing how to use the features of Acrobat, new features and tips and tricks. I quite liked how they stuck to their branding and you could easily identify this email is from Adobe. Another element I liked was the short explanation paragraphs. The text is not too long so it's fast and efficient to read and absorb information. They kept it simple stuck to branding and a color scheme and overall I think it's quite a successful piece of self promotion.



This last one I picked out was from the online clothing store Boohoo. I can instantly tell this is an email from boohoo, as their website looks exactly the same to the emails they send out. The use of heavy bold text is very in your face and eye catching. In my opinion this is a really great way to capture attention. They advertise the sizing range in big text as well letting the viewer know they cater for everybody which is a huge plus. Overall this was another successful promotional email.

First hand Research

I then wanted to look at examples of self-promotion that came through my mailbox. However, being in Kenya, we don't really receive promotion through the mail, so I decided to have a look at my email inbox because I have a vast folder overflowing with promotional mail. I picked a few emails from various companies and brands and analysed what I thought worked and what didn't. Through this research, I noticed how brands could keep up their brand image and self-promotion no matter the medium. Whether its digital or print brands are still able to achieve a high standard of personal branding. I also looked at a few examples that did not intrigue me as much, I noticed disparities such as bad layout, illegible text and poor quality imagery.

For the 1st Research task I put together this brochure showing my investigations on self-promo as well as various examples of designers who have promoted themselves in multiple ways. Some of these methods include websites, freebies & items.

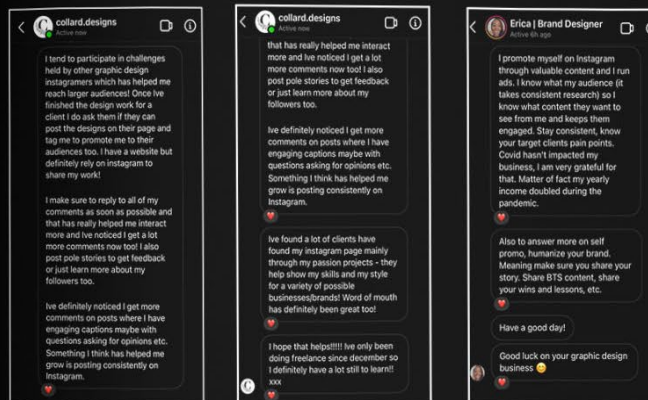


COMING UP WITH QUESTIONS

- ➔ How do you successfully self promote yourself? Both on social media and in real life, could provide examples of how to achieve this.
- ➔ In what ways can you interact with your audience and your clients? Is there anything you do to make sure you can have interaction, also do you think interaction with your clients and your audience is important?
- ➔ Do you have tips, tricks or secrets when it comes to successful self promotion? Is there a way you do it differently from other designers/ competitors?
- ➔ Do you think good self promotion helps you attract your audience and your clients? Do you think successful self promotion helps you get more clients?
- ➔ Could you provide an example of a time where your self promotion has gotten you jobs/ clients? Have you ever had clients comment on your self promotion?
- ➔ Do you think the corona virus or the pandemic have affected the way you showcase and promo yourself to clients? If so how have you adapted to this new way of working?
- ➔ How in your opinion does your self promotion reflect you, your identity and your style? Also does your work reflect your personality do you think?
- ➔ Do you offer any extras or freebies along with your work? For example limited edition prints or posters? If yes do you think this helps with engagement and popularity with your brand?
- ➔ What physical/digital formats allow you to best showcase your work? How are you able to reproduce these items?, also when it comes to production do you think that scale should matter in what you are producing? Finally do you deliver these self-promotion items and when and where might you deliver these items?

ASKING DESIGNERS

I got in contact with a few of my favorite designers on Instagram and other social platforms, I asked them all a few different questions from the list I came up with, I gathered these answers and collated them to get a few different insights from these designers on self promotion. Below are a few responses.



After I gathered many responses I summaries some of the designers answers to analyse them which I did on the next few pages. It was really interesting to see the variety of answers and opinions of real working designers. I think many of their responses helped me within this project, in terms of the direction to go, how to go about self promotion and how to represent myself in the right ways. The question I was most intrigued to see was the response of how coronavirus has affected the way people work. Quite a few designers responded to this question saying that Covid has indeed affected the way they work. A few answers on how Covid has affected studio time and studio space. Since the social distancing and stay at home working rules came about, it has been hard for designers to get to work and have their own spaces to create. This has led to many designers setting up a home studio which limits their resources and the tools they use to help them with their design work. A lot of designers also shared a few good tips and tricks on self-promotion which I found really helpful and eye-opening.

First hand Research questions

To get some further research and insight into self-promotion in the Graphic Design field, I decided to speak to a few designers to get their input. I came up with a series of questions to ask, such as “How do you successfully self promote yourself both on social media and real-life”. As well as “Do you think the Coronavirus has affected the way you promote yourself or changed your way of working?”. I went on Instagram and started reaching out to as many designers as I could. In total, I received responses from around 15 designers, all providing me with a large variety of answers which were really helpful. It was fascinating hearing about different methods of self-promotion. I heard some answers that were completely innovative and inspiring.



Analysing the responses

After I gathered all the results, I made a few graphs to summarise and visualise the responses. The results I received were surprising, and some answers turned out to be what I was not expecting. The most interesting responses came from the coronavirus question. A significant reason for the 27% 'no' response was that lots of designers were already working from home, e.g. freelancing; therefore, there weren't many social interactions going on. Most of the designers that answered yes explained this was due to limited access to studio facilities. Another thing I picked up on was a large majority of designers did not include and freebies in their work/services. This is a gap in the market, and its definitely something to take advantage of as it makes you stand out.

IRMA BOOM GRAPHIC DESIGNER

Irma Boom (born 15 December 1960 in Lochem, Gelderland, Netherlands), is a Dutch graphic designer —who specializes in book making. Boom has been described as 'The Queen of Books' having created over 300 books and is well reputed for her artistic autonomy within her field. Her bold experimental approach to her projects often challenges the convention of traditional books in both physical design and printed content. Boom has been noted as the youngest recipient of the Gutenberg Prize.



Irma Boom Office

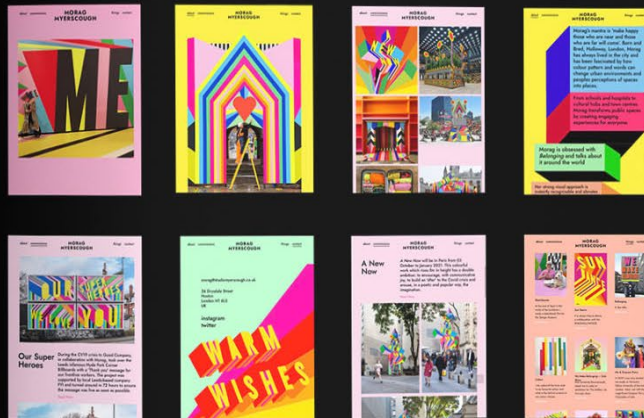
Koninginneweg 174
NL-1075 EH Amsterdam

Contact
office@irmaboom.nl

To get a better understanding of how various artists self promote themselves I decided to have a look at a few key practitioners. Irma Boom is a graphic designer specialises in bookmaking. This is evident throughout her website where images of books and binding are prominent. Every few seconds the main image of the website changes showing close-up shots of her bookbinding and other book pages which is quite unique and original. The website also has minimal typography consisting of only her name her address and her contact information. I admire how simplistic and minimal the whole site is it is straight to the point and does not overcomplicate anything. The main thing is showcasing her work on the site.

MORAG MYERSCOUGH GRAPHIC DESIGNER

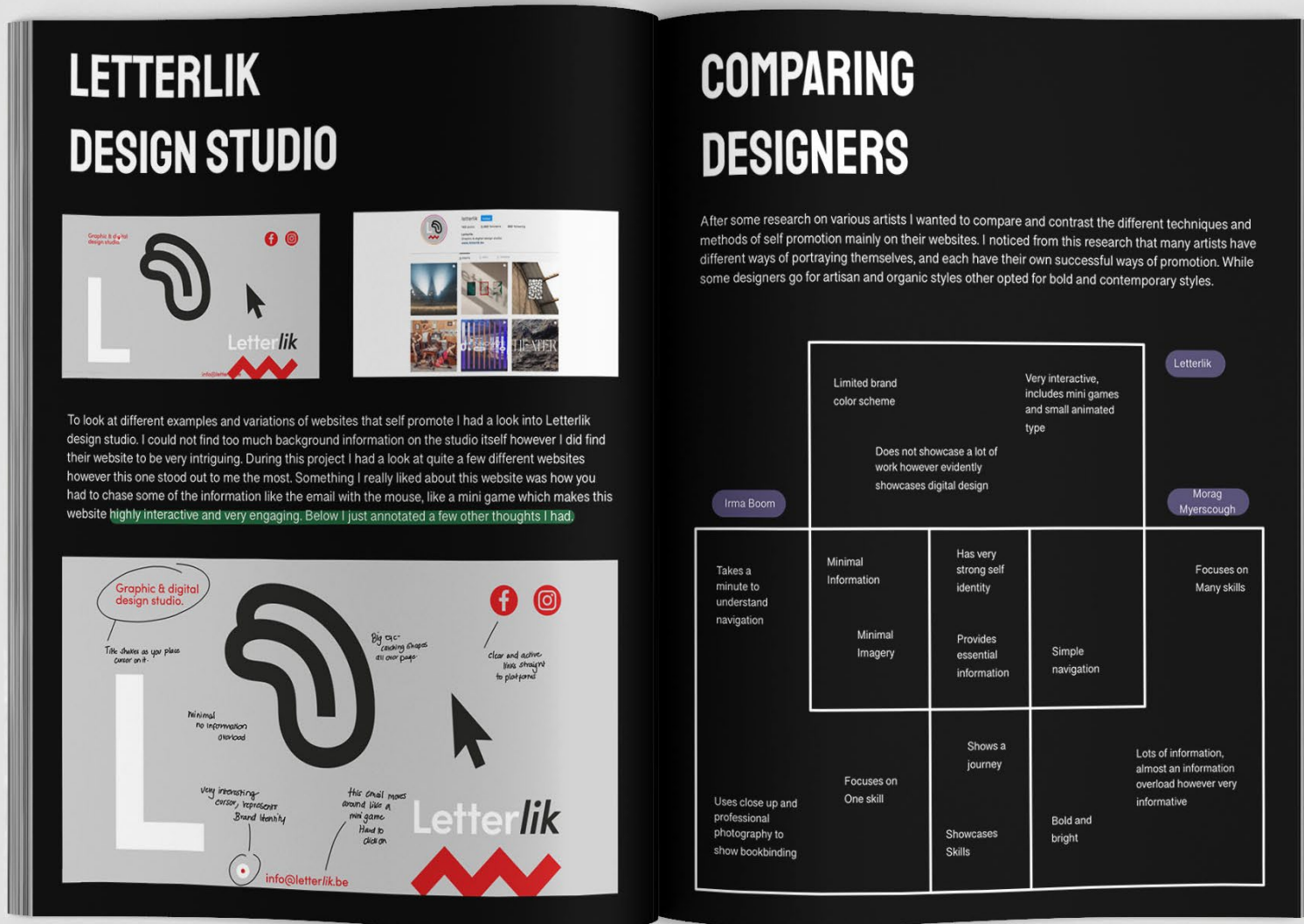
Morag Myerscough is a london-based artist whose work is characterized by an engaging boldness, creating specific, local responses to each distinct audience that will see and experience the work, using it to create community and build identity. Morag's mantra is 'make happy those who are near'.



My first impression of Morag's website was that it was bold, colourful and inviting. You're really able to see Morag's style in her website. She is able to keep a strong sense of identity which is really memorable and consistent throughout every page and every picture. Another element I really liked about our website was that there was no information overload everything was in a hierarchical order and was easy to read and navigate through. Morag shows so much diversity and versatility throughout the work she showcases on her website showing that she is a multidisciplinary designer with many talents, I think this is very important to evidence whilst self promoting yourself, this a tip to keep in mind

Looking at designers

I also looked at some key practitioners and how they can showcase and promote their image and brand online. Their websites showed just how every designer is vastly different, and they use other methods and techniques to promote themselves. Firstly I had a look at Irma Boom, who mainly deals in bookbinding. From the first impression of her website, I could instantly tell her services revolved around book-making. I really enjoyed the close up intricate shots of the books and seeing all the different textures and compositions. It was a straightforward website, the only information that was displayed was her name, her email and her location, its a simple and impactful way to express your self through imagery alone.

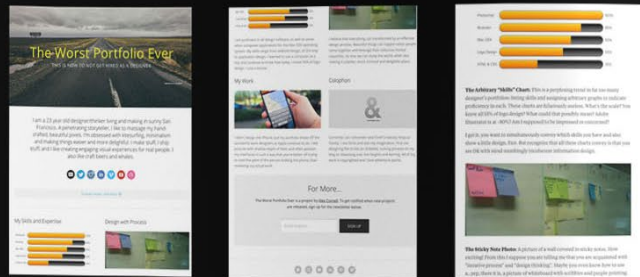


Comparing designers

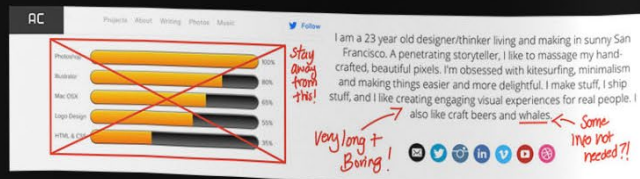
Next, I had a look at Letterlik design studio. This was one of the most exciting websites I came across. The level of interactivity in this site was unmatched. The longer I played around with the features on the website, the more I started to see the hidden details. The website even lets you play mini-games on its landing page and makes you chase the contact email on the bottom of the page until you can catch it with your mouse. Again similar to Irma Boom, this website was very minimalist but highly engaging and effective in terms of getting the audience interested in the studio. You can clearly tell this is a studio that deals with digital work. I then compared Irma Boom, Letterlik and Morag Myerscough to see the similarities and differences in their promotional methods.

THE WORST PORTFOLIO EVER

Alex Cornell is a graphic designer who created the worst portfolio ever. It's an example of a poorly designed interface which most employers and agencies hate to see. The website is a great example of what to avoid when creating an image for yourself as well as promoting yourself as a graphic designer. I found this source to be a really interesting way of showing the good and bad design trends of today.



Something I see a lot, whether on CVs or portfolio sites is a info graphic showcasing the designer skills. In my opinion I find this to be a misrepresentation of the designers true skills and level of ability. By seeing this being done over and over I feel like this is a very tired and boring way of showcasing your strengths, I also feel this method strips individuality and uniqueness. Also, it is not an accurate way of depicting oneself. This example website has definitely shown me a range of elements and layouts to stay away from when it comes to designing and showcasing my own self promotional item and platform.



THE WORST PORTFOLIO EVER

After you go through the website there is a link which explains in depth why certain elements on the worst portfolio ever weren't as successful. I wanted to keep these notes in my workbook to constantly remind me of key thing is to stay away from when starting to design my own identity and self promotion.

The Paragraph "Portfolio":

Oh ok, so there is no work on your website, but this paragraph tells me you're a maker, a thinker, a writer and a storyteller. Impressive! You must go on so many adventures. Luckily you have 10 social network links so I can spend all day clicking away from your website.

The Arbitrary "Skills" Chart:

This is a perplexing trend in far too many designer's portfolios: listing skills and assigning arbitrary graphs to indicate proficiency in each. These charts are hilariously useless. What's the scale? You know all 55% of logo design? What could that possibly mean? Adobe Illustrator is at ~80%? Am I supposed to be impressed or concerned? I get it, you want to simultaneously convey which skills you have and also show a little design. Fair. But recognize that all these charts convey is that you are OK with mind-numbingly incoherent information design.

You Don't Work at Apple:

Unless you do, in which case carry on. Otherwise, enough with the iPhone and iMac glory shots. Shallow depth of field is awesome, but please just make sure you can actually see and evaluate the design you actually did. If it's a flat design UI kit then you may be better off hiding it behind a thumb.

The Sticky Note Photo:

A picture of a wall covered in sticky notes. How exciting! From this I suppose you are telling me that you are acquainted with "iterative process" and "design thinking". Maybe you even know how to use a...yep, there it is, a picture of whiteboard with scribbles and people pointing at it. Clearly a master of collaboration as well. Including the sticky-note-wall-photo is about as helpful as including a photo of your computer. It tells me nothing other than that you once put sticky notes on a wall like every other designer on the planet.

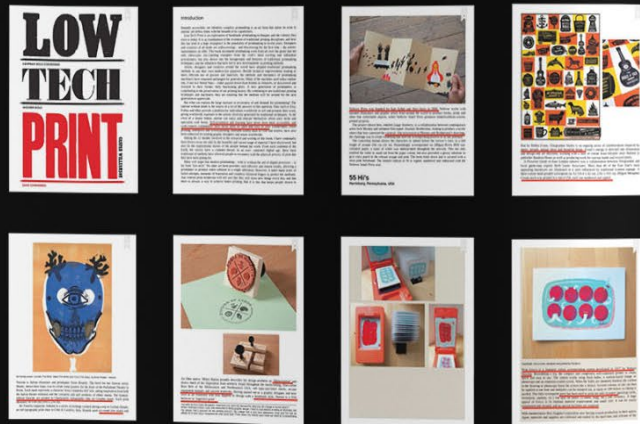
Bad Graphic Design trends

After looking at successful aspects of promotion through researching and speaking to designers, I wanted to investigate the methods that should be avoided while trying to promote and showcase yourself. To do this, I had a look at the worst portfolio ever. The worst portfolio ever was a design project done by Alex Cornell. Essentially it's an example website consisting of elements of what designers should avoid. It also highlights flawed and overused graphic design trends. Cornell mentions some things to avoid, including the arbitrary skills chart, as it's a perplexing trend in far too many designers portfolios. Cornell also notes that these charts can be an inaccurate measurement of the success and ability of specific skills as they are too holistic.

LOW TECH PRINT

CASPER WILLIAMSON

Featuring a global showcase of 100 of the craft's most exciting and influential practitioners, Low-Tech Print is an exploration of hand-made printmaking techniques and how they are used in contemporary design and illustration. It examines the huge recent resurgence in the popularity of printmaking with chapters on screenprinting, letterpress, relief printing, and other printing methods.

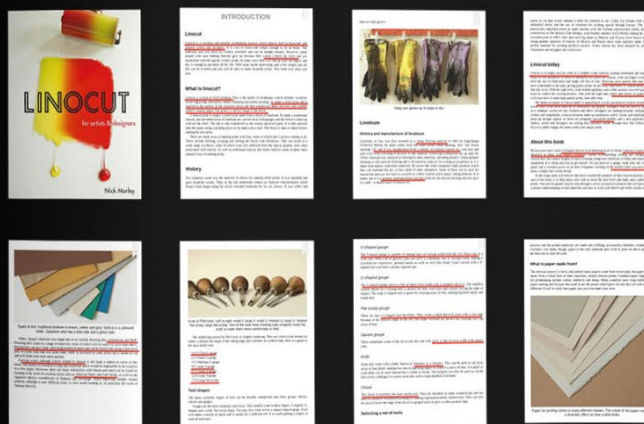


The reason why I wanted to have a look at low tech print is to get a better understanding of easy printing methods that I could do at home. In the introduction the book mentions that self-promotion and learning have never been more accessible and craft centred. The book goes on to explain how designers can use low-tech printing methods to enhance their self promotion and their design work. I was really interested in print Gocco as it is a method I had never heard about before and could be easy to replicate and experiment with within this brief. I have seen a few of these printers on Amazon.

LINOCUT FOR DESIGNERS

NICK MORLEY

This book gets you started and goes on to explore the myriad creative applications of linocut. It encourages you to experiment with different approaches to image making and new ways of thinking about how linocut can be used. Nick Morley shares his experience and knowledge to make this practical guide an essential companion for everyone interested in this addictive and absorbing medium.



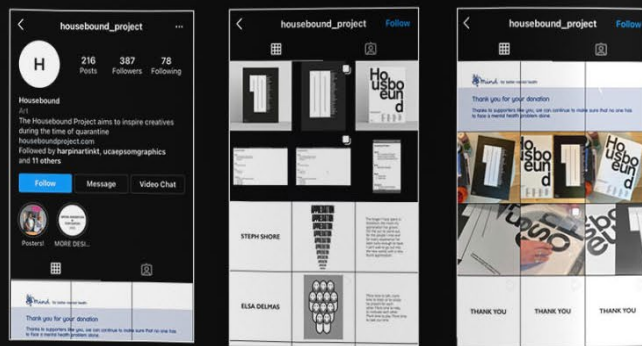
It was interesting to read more about processes and methods of lino cutting. I was familiar with this process however I need to know more about the fundamentals and techniques. Since I had purchased a lino cutting kit I wanted to know more about the pieces that came with it and the function of each nib. Learning about this made me more confident in starting to experiment with this process. I also learnt how important the use of different paper types is as it affects the finish of your print and can also add various textures to your artwork. A useful tip was making your own paper to create your own texture.

Research on Printing methods

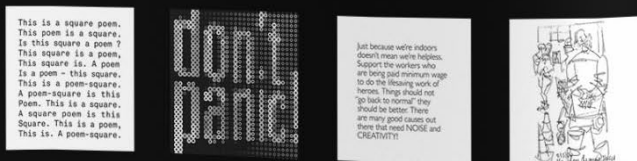
I knew I wanted to experiment with printing and lino cutting in my postable item for the self-promotion brief. This is because it's a technique I have always enjoyed doing and thought it's slightly different from everything being digital nowadays. I wanted to have a bit of the traditional hand-done feel to my work and my branding. Therefore I tried to get more context and knowledge about printing before I began to experiment with print so I could make sure I was doing everything right and at a professional standard. Low tech print by Casper Williamson was an inspiring resource as it showcased various designers that deal with printing and also showed how they carry out their processes to produce high-quality prints.

HOUSEBOUND INSTAGRAM

The housebound project was an exciting platform which was launched last year. Its main aims was to inspire creatives during the lockdown and during quarantine, if I'm not mistaken this was an image platform based project similar to part 2B of this brief, and that's why I wanted to do some further research on it. Since our idea for blueprint would be quite similar to housebound we wanted to clearly distinguish what makes us different from the housebound project last year.

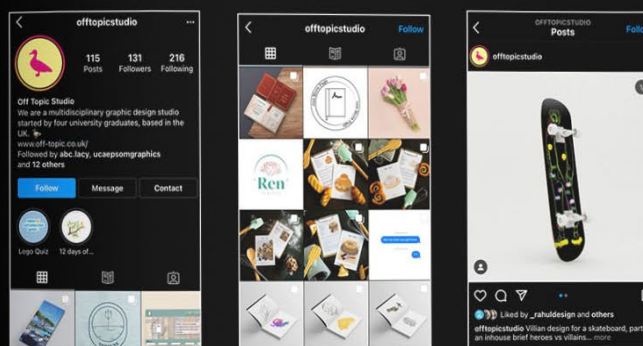


Like us housebound was producing briefs around the theme and topic of lockdown and the corona virus however blueprints aims would be different as our platform is not really related to the lockdown but more of a place where creatives can be inspired to improve their skills and widen their scope.



OFF TOPIC INSTAGRAM

Another project which successfully stemmed out of the image platform last year was the off topic studio. This studio comprises of Rahul who we had from the AR brief and a few of his peers, together they started off topic as part of an image project however today it is a real and running studio where many of the students work on briefs for off topic. This is really inspiring to see as we could maybe even make blueprint into a real running page similar to off topic and the housebound project.



I really admire the branding and identity of off topic it's very original and quirky and I feel as if it represents all the members involved in this studio pretty well, off topic produce a wide variety of work not limiting themselves to one specific area of graphic design.

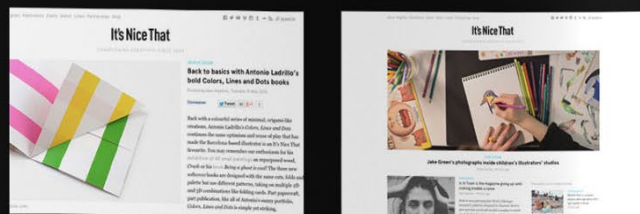
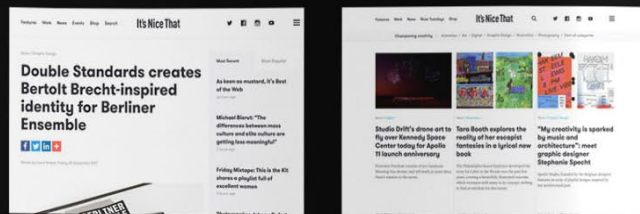


Housebound and Off Topic

For part 2B of brief 3, I worked collaboratively as a group with Freya and Monique to create a social platform that would help improve the skills of designers by giving tips, briefs and contacts. As an extension, we also wanted our platform to be a safe space for creatives to come together to mingle and network. My key role in the project was research. I firstly had a look at The Housebound project and Off Topic Studio. These are two social platforms that stemmed from the image platform last year. They turned out to be very successful platforms and Off Topic is now a real studio with former UCA students working under it. I wanted to distinguish what would be different between our group's platform and these examples. I stated some of these differences in my sketchbook.

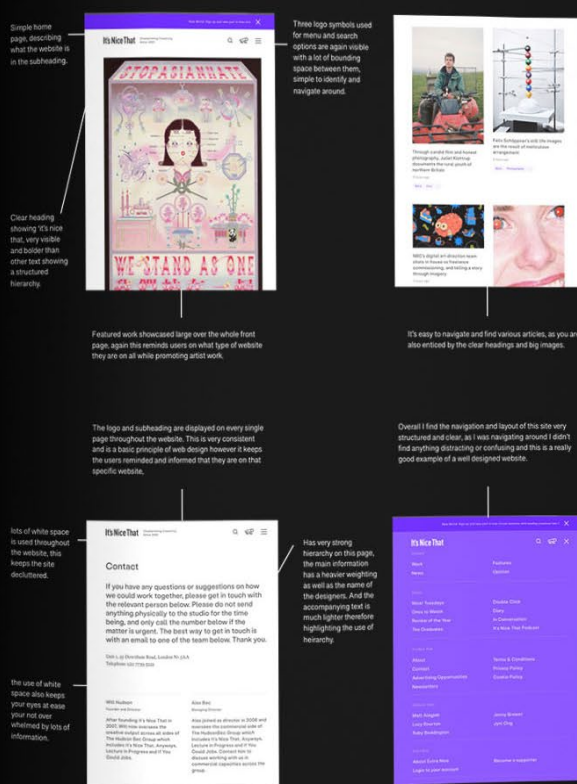
IT'S NICE THAT WEBSITE

It's Nice That believes passionately that creative inspiration is for everyone, and by championing the most exciting and engaging work online, in print and through our events programmes, we want to open up this world to the widest possible audience. Founded in 2007, It's Nice That has grown across many platforms and now reaches nearly two million people each month. These platforms include the It's Nice That website, a bi-annual magazine, and our monthly talks series Nicer Tuesdays. It's Nice That is part of the The Hudson Bec Group, an independently owned group of companies.



The group also includes Anyways Creative, an agency that guides brands and organisations through the broad worlds of culture and communication; Creative Lives in Progress, a platform offering advice, insight and inspiration for the next generation of creatives; and If You Could, a creative jobs board providing a quick and easy way to browse hundreds of opportunities across the industry. I wanted to have a look at its website and analyse the layout and functionality to get informed and inspired.

ANALYSING IT'S NICE THAT



Analysing It's Nice That

Another platform that was similar to ours was It's Nice That. It's Nice. That posts exciting and engaging work online and through print. They were founded in 2007 and have grown across numerous platforms. The website reaches almost two million people every month. I researched the audience for this platform to create some user persona's and get a clearer picture of who would be our target audience for our group's project. I also carried out analysis on the platform's website, commenting on features and sections of the influential website that could be a source of inspiration for our page. I was really drawn to the minimalist style and simple navigation on It's Nice That's website, as these are all points we can learn from.

SUBJECT KNOWLEDGE

MAKING COMICS 101

I have an app on my iPad that has quick daily activities for you to do based around illustration. I did a few of the pages from the online journal that was based on comics and I thought it was some really good practice on narrative drawing. I inserted some pictures from the journal pages I completed. These activities were really fun and certainly got me inspired on how to go about my narrative structure.

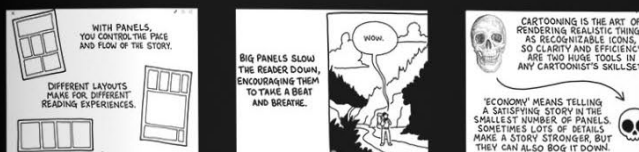


These narrative exercises really helped with on the spot thinking. Doing these really fast drawings challenges you to think of what to draw and how to complete the stories. All the illustrations in orange where my own additions to the storyboard exercises. These exercises are quite similar to the ones we did with Tim in his workshops so I was looking forward to doing more of these.

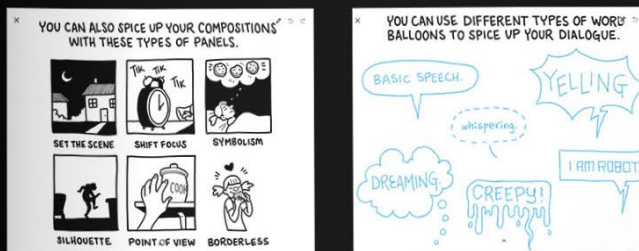


MAKING COMICS 101

Not only did this app have storyboarding exercises they also had really helpful tips on how to create successful storyboard frames. I found out that the shape and size of panels can affect your story as well as the pace and the flow. Also different layouts can have various effects for the reader they can also help with the timing of the reading and bigger frames could mean showcasing important events.



I was also made aware the differences of cartooning artwork, cartooning is the art of rendering realistic things such as Realistic icons so clarity and efficiency are two huge tools in the skill set. Economy in storytelling also means that you are telling a story in the smallest number of panels sometimes lots of details make a story stronger but it can also narrow it down to cover key aspects of any narrative.



One last in important storytelling element I learnt from this exercise was how to make use of different compositions such as point of views, silhouettes, borders frames as well as shifting the focus.

Narrative exercises

I downloaded an application on my Ipad, which lets you do short drawing exercises that revolve around narrative storytelling and comics. It's called making comics 101 under the application 'paper'. I found this a stimulating way to learn more about narrative structure as it lets you engage and complete your own storylines. I did a few key exercises from the workbook and decided to add them to my notebook as I actually ended up learning some valuable tips and tricks from there. Some good tips the workbook had included how the panels in a narrative story can control the pace and flow of your story and how different layouts make for different reading experiences. Large panels can slow the reader down as it encourages them to take a break and breathe.

GRAPHICS NARRATIVE WORKSHOP

As the changes something like an old rivercourse along which the water of life flowed for a time, things a story comes to be.

The longer it flows the deeper the channel, and the more likely it is that sooner or later the water will return. All the most powerful flows in history go back to swamps.

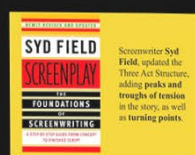
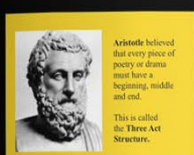
Carl Jung
Psychologist, Psychiatrist



Looking into narrative structures and how stories are planned and started was very informative to start this project. I was really interested in finding out about character arcs and archetypes. Below is my idea for the 1st workshop exercise, I based my strip on a child watching tv, after a while the screens start to change into the anonymous voice and the child wears the anonymous mask in the end after listening.



NARRATIVE STRUCTURE WORKSHOP



Three Act Structure

Set Up: Harry lives with the Dursleys.

Inciting Incident: For a wizard Harry.

Rising Action: Harry learns to control his magic.

Falling Action: Harry learns to control his magic.

Resolution: Harry learns to control his magic.

Tatiana's Narrative Theory

Tatiana proposed that all narratives have conflict and suggest that a character will go through three acts.

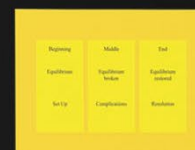
Equilibrium: The life the character's lives and are used to, they have no changing.

Disruption: An event that changes the factors in a character's life.

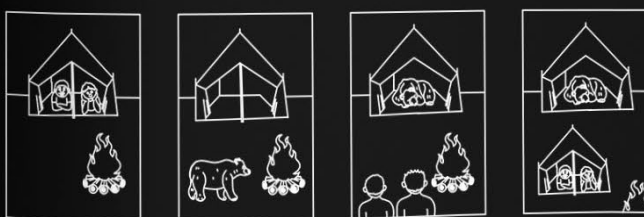
Recognition: The character's discover what needs to be done to resolve the situation.

Repair The Damage: The journey the character goes on to solve the problem including any conflict and the climax.

Equilibrium Again: The life of the character either returns to the way it originally was or the character begins a new way of life.



The second workshop sets up how to go about different situations for stories. In this workshop we were asked to choose from three imaginary stories and set up the goal, conflict and resolution. For this workshop I did four frames based on the camping story. My story board explains friends on a camping trip, they leave whilst a bear comes and sleeps in their tent and the resolution I'd building a new one.

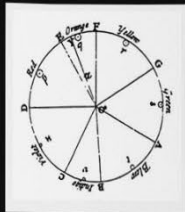


Narrative structure workshop

Next, to expand on the exercises I had done on my Ipad, I was glad to get more context on structures with workshops by Tim Ellis. This was a more in-depth and helpful session as it taught me essential skills that I could use to improve my storyboard and implement the correct structure. At the bottom of the pages in my workbook, you can see a few examples of the drawing exercises I completed as part of the workshops. Some essentials tips that came out of this was character archetypes. Before this brief, I never really knew what that was. It is extremely essential to establish and include various character archetypes within narrative storytelling to give your story more variation and excitement.

COLOUR RESEARCH

Color theory is the collection of rules and guidelines which designers use to communicate with users through appealing color schemes in visual interfaces. To pick the best colors every time, designers use a color wheel and refer to extensive collected knowledge about human optical ability and psychology.



Sir Isaac Newton established color theory when he invented the color wheel in 1666. Newton understood colors as human perceptions not absolute qualities of wavelengths of light. By systematically categorizing colors, he defined three groups: 1) Primary (red, blue, yellow) 2) Secondary (mixes of primary colors) 3) Tertiary (or intermediate mixes of primary and secondary colors). Following Newton's findings, the study of color advanced to cover the properties of color in its two forms: print/paint and screen. In user experience (UX) design, you need a grasp of color theory to craft harmonious designs for your users.

The Color Wheel



The right contrast is vital to catching users' attention in the first place. The vibrancy you choose for your design is likewise crucial to provoking desired emotional responses from users. How they react to color choices depends on factors such as gender, experience, age and culture. In all cases, you should design for accessibility.

users will encounter your design with their own expectations of what a design in a certain industry should look like. That's why you must also design to meet your market's expectations geographically. For example, blue an industry standard for banking in the West also has positive associations in other cultures and traditions.

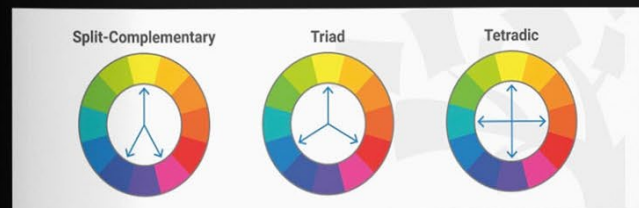
Color Schemes



COLOUR RESEARCH



Tints, tones and shades are variations of hues, or colors, on the color wheel. A tint is a hue to which white has been added. For example, red + white = pink. A shade is a hue to which black has been added. For example, red + black = burgundy. A tone is a color to which black and white (or grey) have been added. This darkens the original hue while making the color appear more subtle and less intense.



Triadic colors are evenly spaced around the color wheel and tend to be very bright and dynamic. Using a triadic color scheme in your marketing creates visual contrast and harmony simultaneously, making each item stand out while making the overall image pop. Analogous colors sit next to one another on the color wheel—red, orange and yellow, for example. When creating an analogous color scheme, one color will dominate, one will support and another will accent.

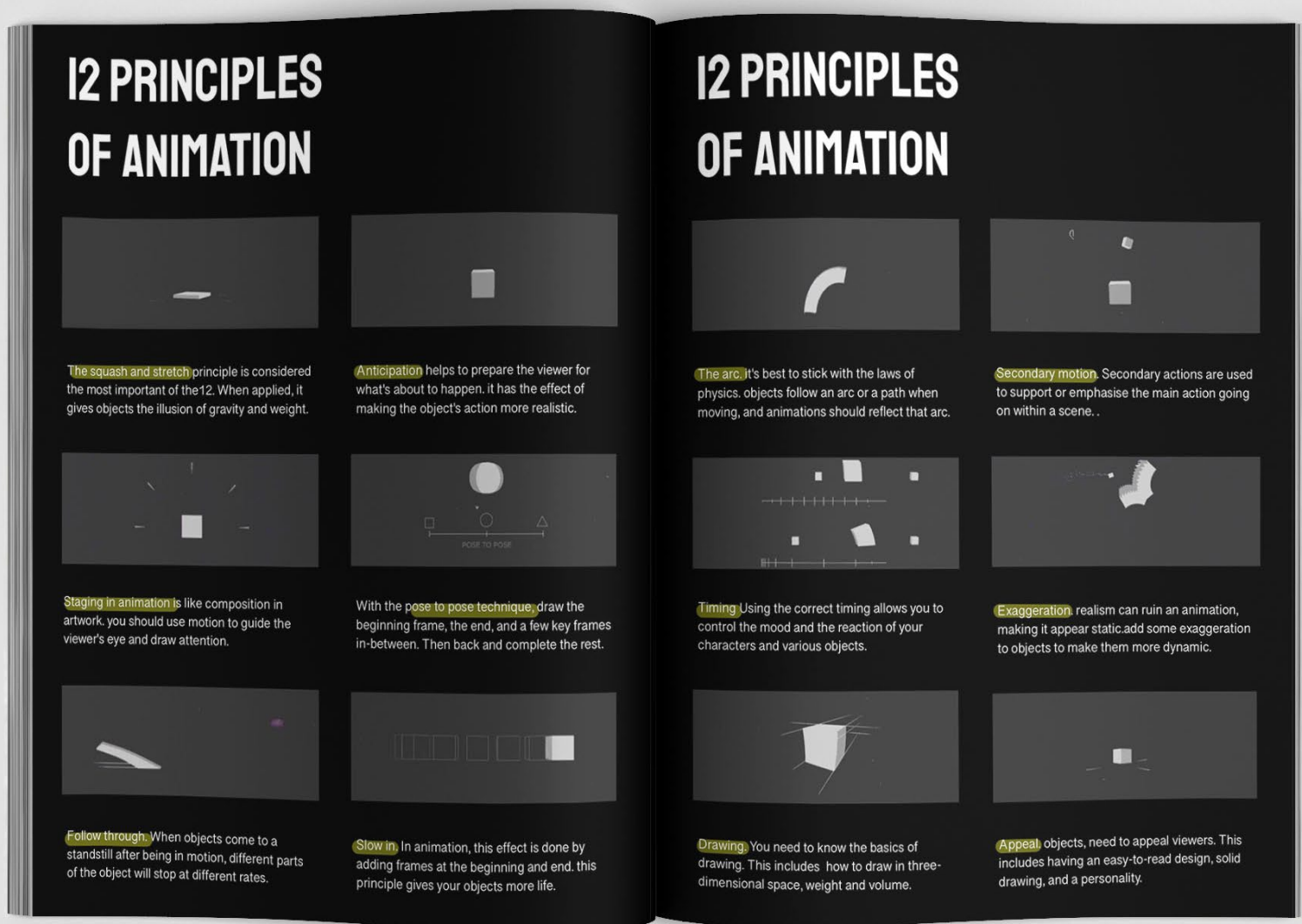
Color theory

I did some reading and research on colour theory for the Spotify loops. Not only did this research help inform my ideas for brief 1B, but I used it as a reference point across all my briefs in Image 2. This theory helped me get a better understanding of various schemes and the way different colour pairings work. It was interesting to find out that contrast is vital to catch the users attention. The vibrancy you choose for designs is likewise crucial to provoking desired emotional responses from users. How the audience reacts to colour choices depends on factors such as genders, experiences, ages and cultures. Therefore, it is essential to understand colour theory and how you pair various colours as a designer.



Color research

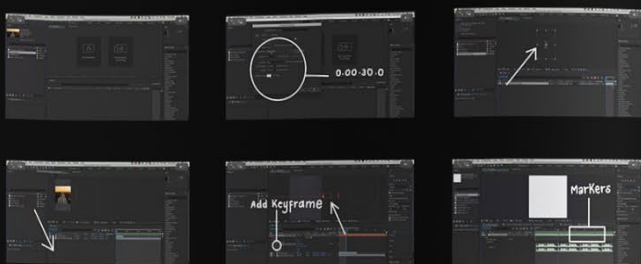
For the Spotify loops brief, I wanted my colour choices to be related to the album's context. Therefore I looked at the meaning of specific colours and what they convey and represent. My primary inspiration choice for the animations were the Mali and Cuba flags. Malian and Cuban musicians played a significant role in AfroCubism, and the whole album is a celebration of the unique sounds and instruments from both countries. I used the eyedropper tool on the countries flags to get the exact colour values for each shade. I later used these colours and values in my animations. I think it relates perfectly to the context and feel of the music. I mostly used the primary colours greens, yellows, and oranges, which all have connotations happiness and vibrancy.



Principles of animation

Before I started the animation process, I wanted to better understand the principles and fundamentals of animating. These are the twelve rules that Disney's animation department swear by. They include Anticipation, Secondary motion, Exaggeration, Timing etc. Implementing these rules into moving image can improve the fluidity of your projects. In the principle of timing, using the correct timing allows you to control the mood and reaction of the characters or objects you are animating. This is a handy tip to keep in mind as it will be helpful when animating various music tracks. Another good piece of advice was how staging is like composition in artwork. You should use motion to guide the viewer's eye and draw attention.

VIDEO WORKSHOP I



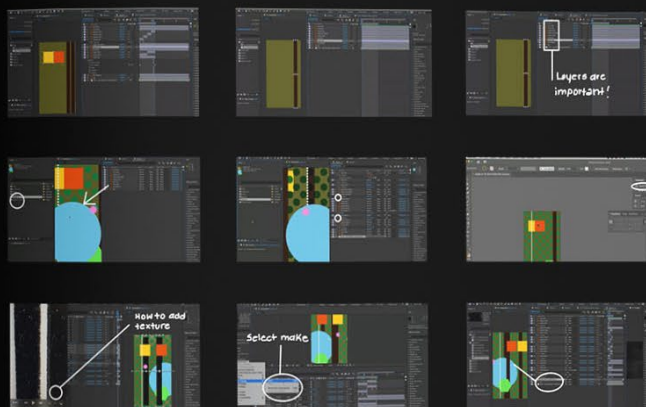
Since I had never really used After effects in my projects before I found the workshops with Paul super helpful. Hence why I included screen grabs and key points from the workshops in my sketchbook as I constantly used these to refer back to while I was trying to navigate my way around the software. This workshop taught me how to use key frames and imported footage to link to music. We were shown quick and easy ways to mark key points from our selected audios to later have when animating. I had some trouble at first however watching this video back and referring to the screenshots helped.



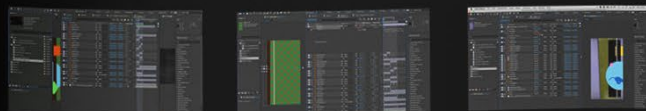
We were later shown a video that perfectly lines up with the audio. I found this video a clear indication and a point of inspiration on what we are supposed to create for this brief. Paul showed us how to achieve something on this level that perfectly synchronised with sound. Watching all the visual examples shown in this workshop started springing up different ideas for starting my loops.

LOOPING WORKSHOP I

The next workshop taught me some of the fundamentals and basics of building an animation from scratch in after effects. I again kept some important screenshots in my workbook to constantly refer back to. Using this method shown in the workshop I was able to start compiling my animations.

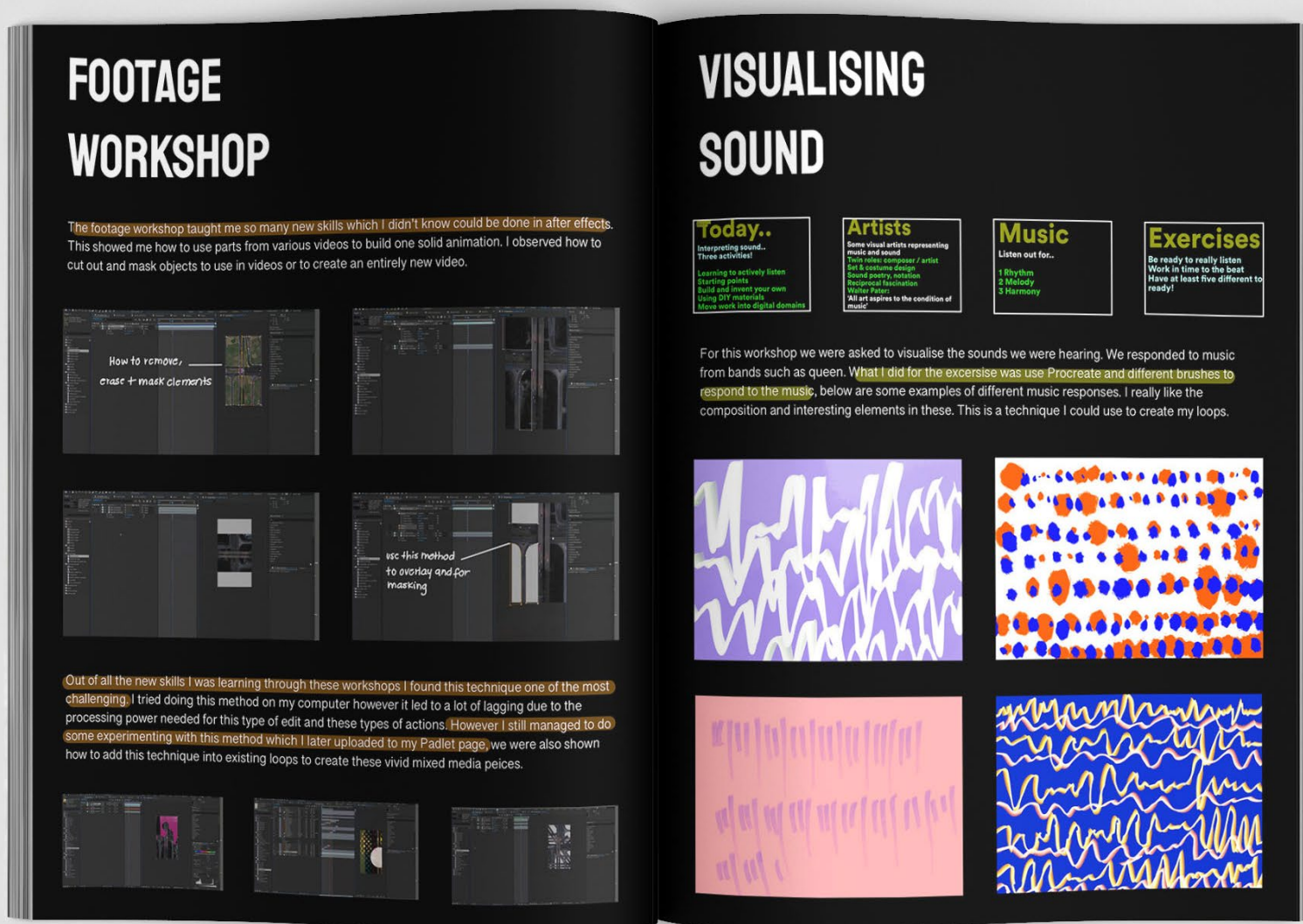


we were also taught how to add textures and overlays from other videos and images. I found this such a useful tip to add variation and other interesting elements into the loop. I experimented with this method myself and I was able to add some really eye catching textures into my loops. These textures allowed me to move away from the 2D look and I was able to add dimension and shadow through this.



Looping workshops

The workshop on how to effectively loop animations was extremely helpful because I had a lot of trouble at first trying to figure out how to create seamless loops. I screenshotted crucial steps from the tutorials to keep in my workbook as I always needed to refer back to them, which was easier than re-watching the recordings. It was also valuable to see various examples of animations that were perfectly synced to the music, as this was our challenge in brief. Paul shared multiple tips on how to sync the movements with the music. The second tutorial showed us how to use simple shapes from illustrator to build an animation from scratch. This is the method I ended up using for all my loops.



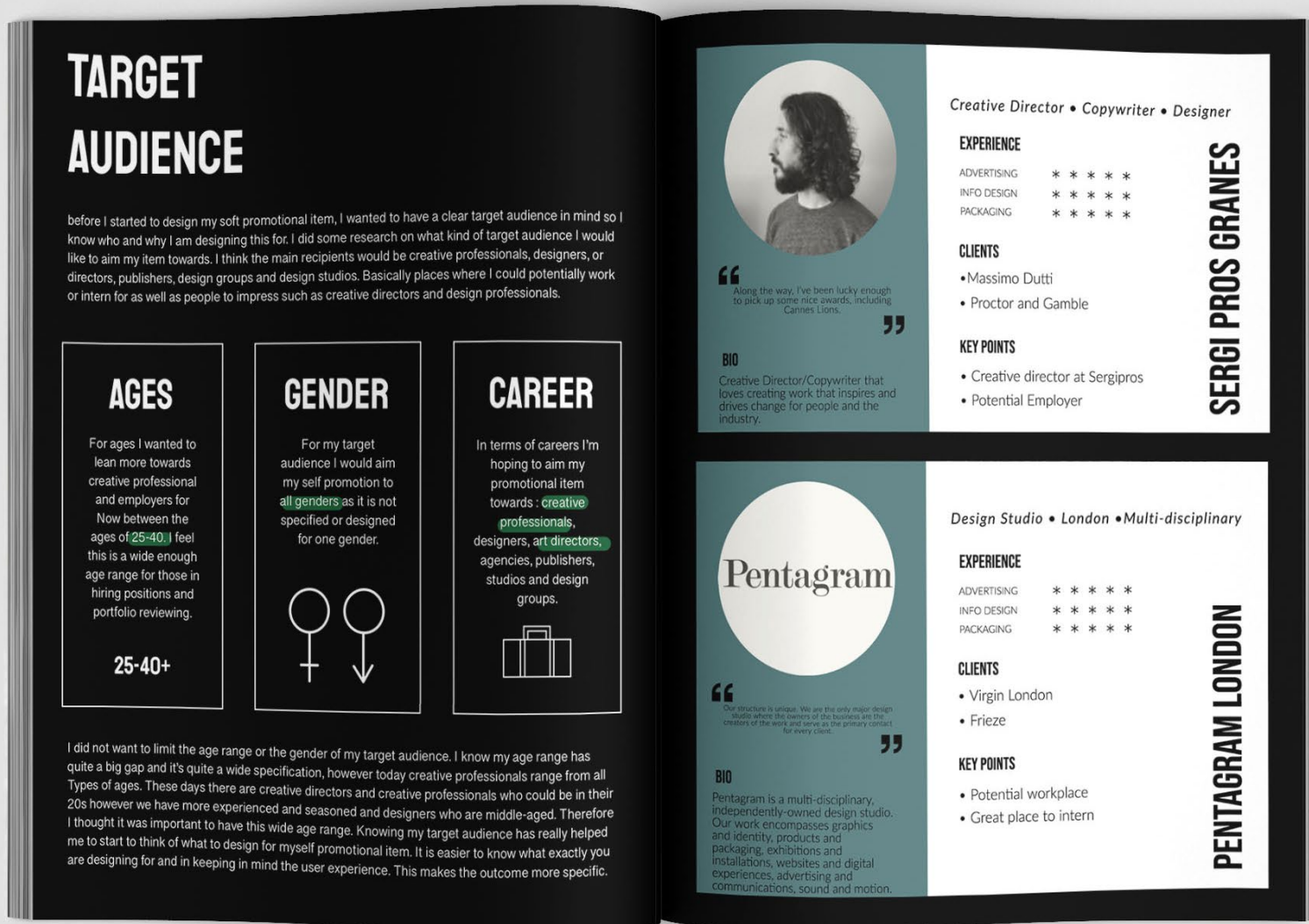
Other animating workshops

Some other workshops I found useful were the footage workshop and the visualising sound workshop. The techniques we learnt in the visualising sound workshops are the same method I used for investigating and visualising my chosen soundtracks from AfroCubism. In my sketchbook, you can see the different iterations and drawings I did while hearing different types of music in the workshop. This helped simplify the process of synchronising the animation to the music. The footage workshop also showed us how to use actual footage in our loops. This was very useful to know how to do in order to create mixed media animations. Out of the techniques we were taught I found the process of manipulating the footage quite challenging.



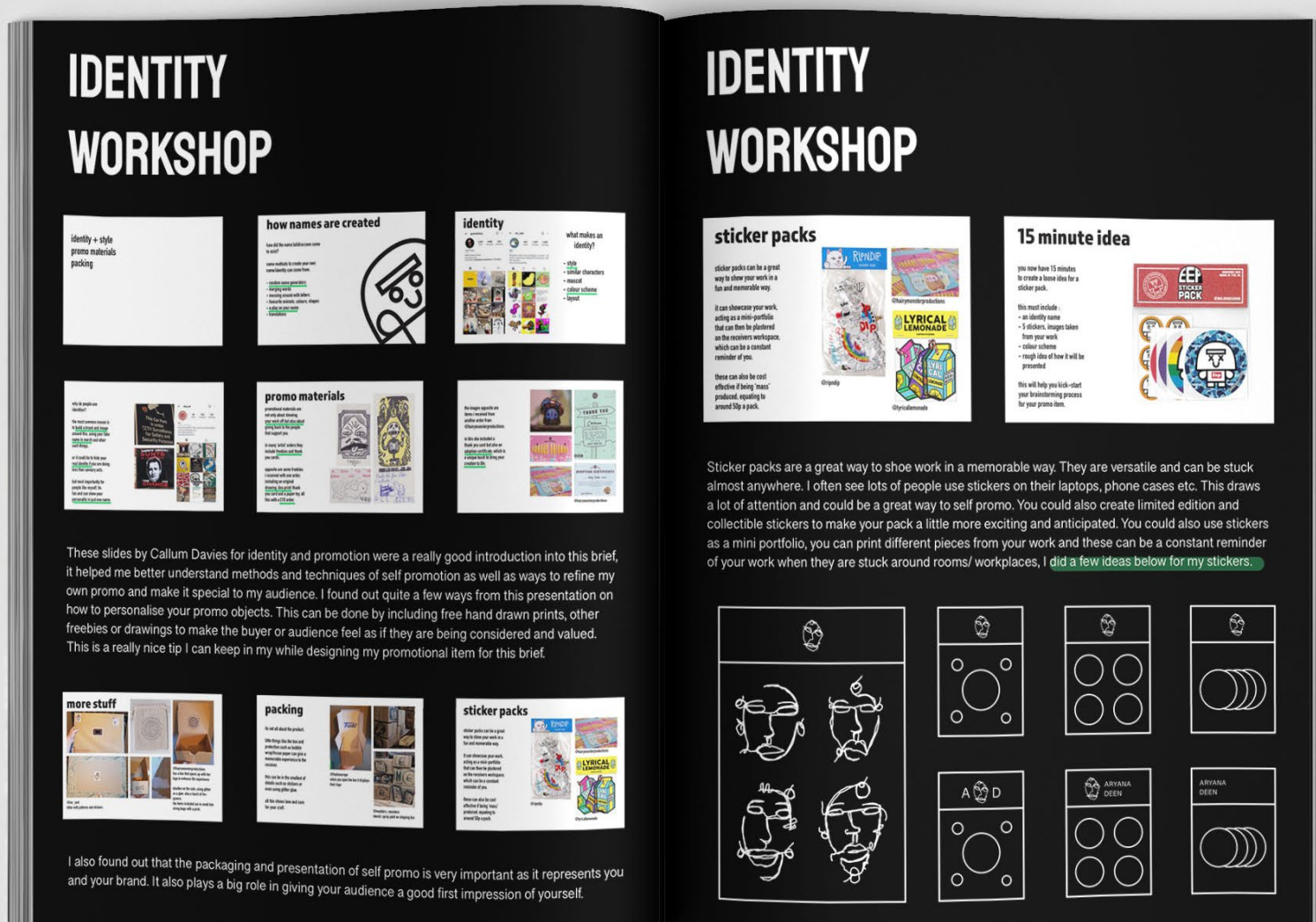
Audience Workshop

The IDEO audience workshop helped me get a better understanding of how to structure user persona's. Persona's are portraits of fictional but realistic individuals that are used as a common reference point to communicate particular groups for your intended audience. In this way, persona's help to ensure that your work stays focused on people. For the interaction brief, I completed this persona to show who I intended to design for. Since my area of focus for the brief was beauty standards, editing and filters, I aimed my AR posters towards young girls and women between ages 18-35, and this decision was reinforced by doing some research on Instagram user demographics. I also explained how social and cultural factors shape the problem I was trying to solve in this brief.



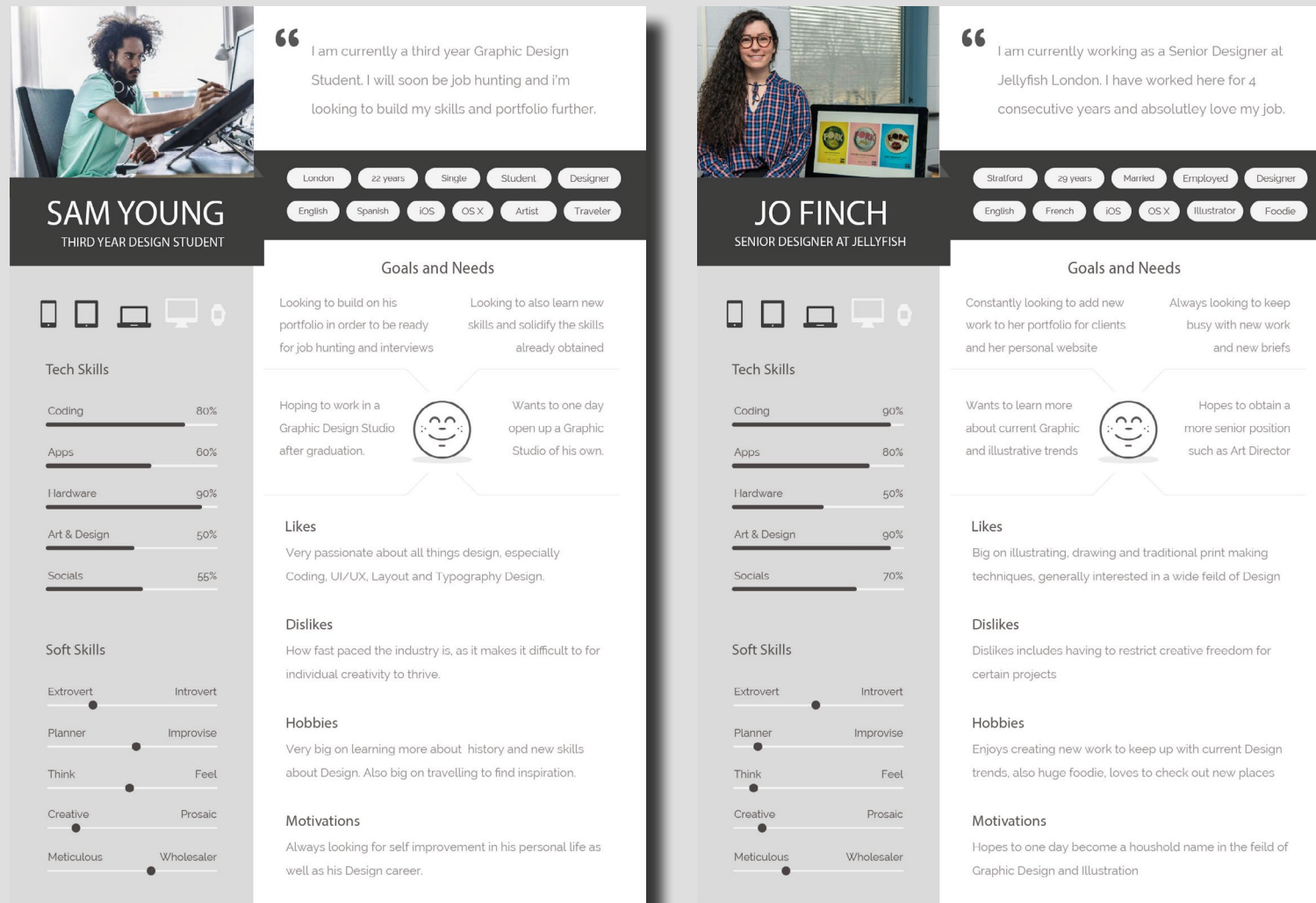
Target Audience and Users

Before I started designing the promotional item, I wanted to have a clear target audience in mind to focus on a user-centred design process. I used some of the techniques I learnt from the IDEO worksheets to help me identify my audience. The primary recipients for my outcomes included creative professionals, designers, art directors, publishers, design studios etc. I also decided to aim the postal item to 25-40-year-olds as this is the typical age range for most people in these professions. I also aimed it towards all genders as the people in the creative field are diversified. I also made some example user persona's on the people I was designing for. This included Pentagram studio, for example, or Sergi pros Graines who is a Creative director.



Identity workshop

For the self-promotion brief, we had a workshop with Callum Davies to identify what makes a successful online identity. I was able to find out quite a few ways on how to personalise promotional objects through this workshop. Callum also brought up how important it is to have a high standard with things such as packaging and presentation as it plays a vital role in giving your audience a good impression of you. We then did a quick exercise where we had to design a sticker pack. Sticker packs are a great way to show work memorably. They are versatile and can be stuck almost anywhere. I often see lots of people use stickers on their laptops, phones etc. This draws a lot of attention and could be a great way to promote yourself.



Making user personas

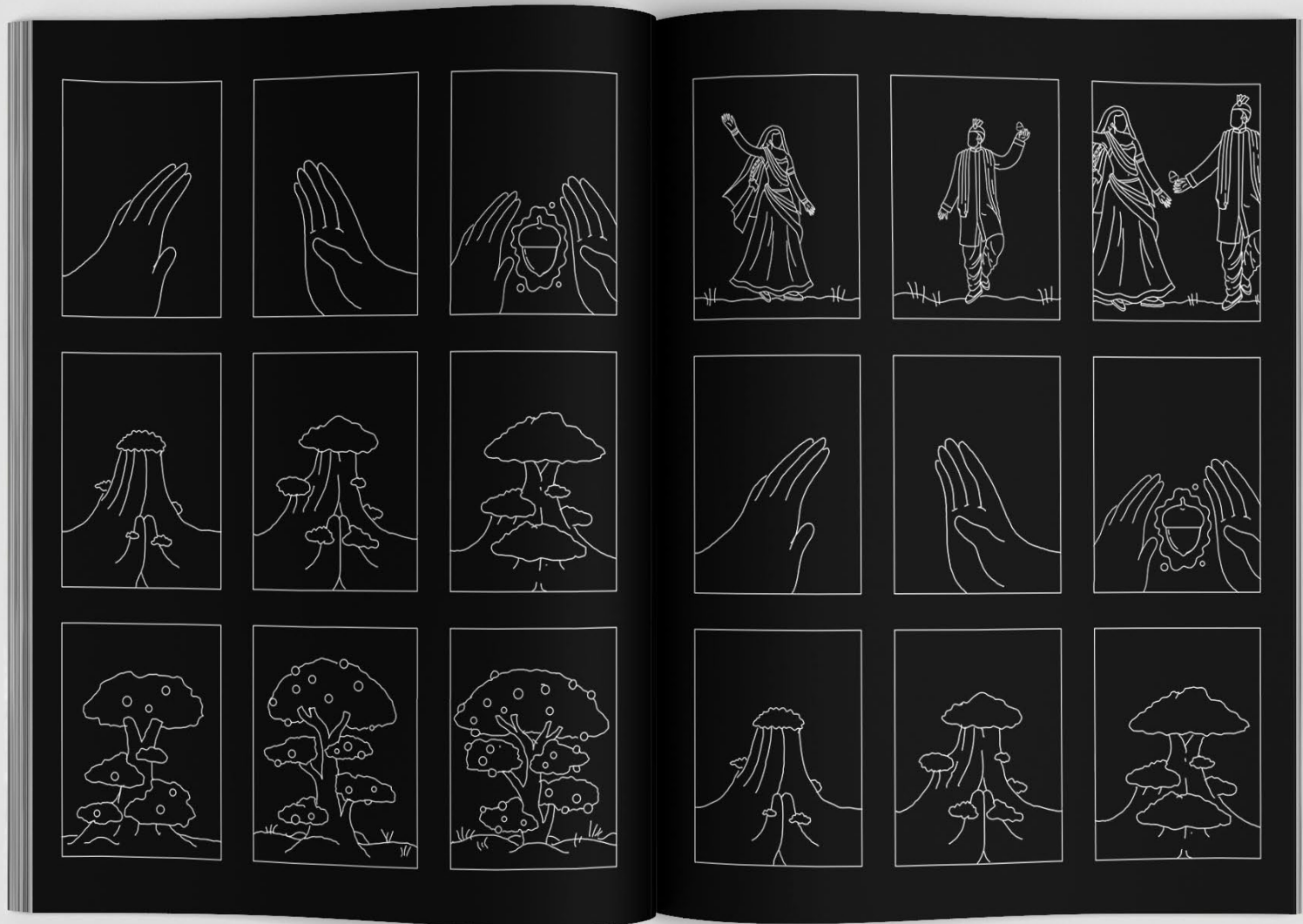
My primary role in part 2B of the self-promotion brief was research. I identified our audience for the group by looking at the audiences from other platforms and websites that are similar to our group's idea. Our group's vision was to create an Instagram page that inspires creatives and shares projects and ideas to improve your portfolio and skills. I looked at websites such as it's nice that, Gal-dem and brief box to find out more about their target audience. From this research, I was able to create some user persona's for our platform 'Blueprint'. The audience we were aiming for is creative individuals looking to build their portfolios and learn new skills. Blueprint is also aiming to become a safe space for people in the creative field to network and mingle similar to LinkedIn.

EXPERIMENTS & TESTS



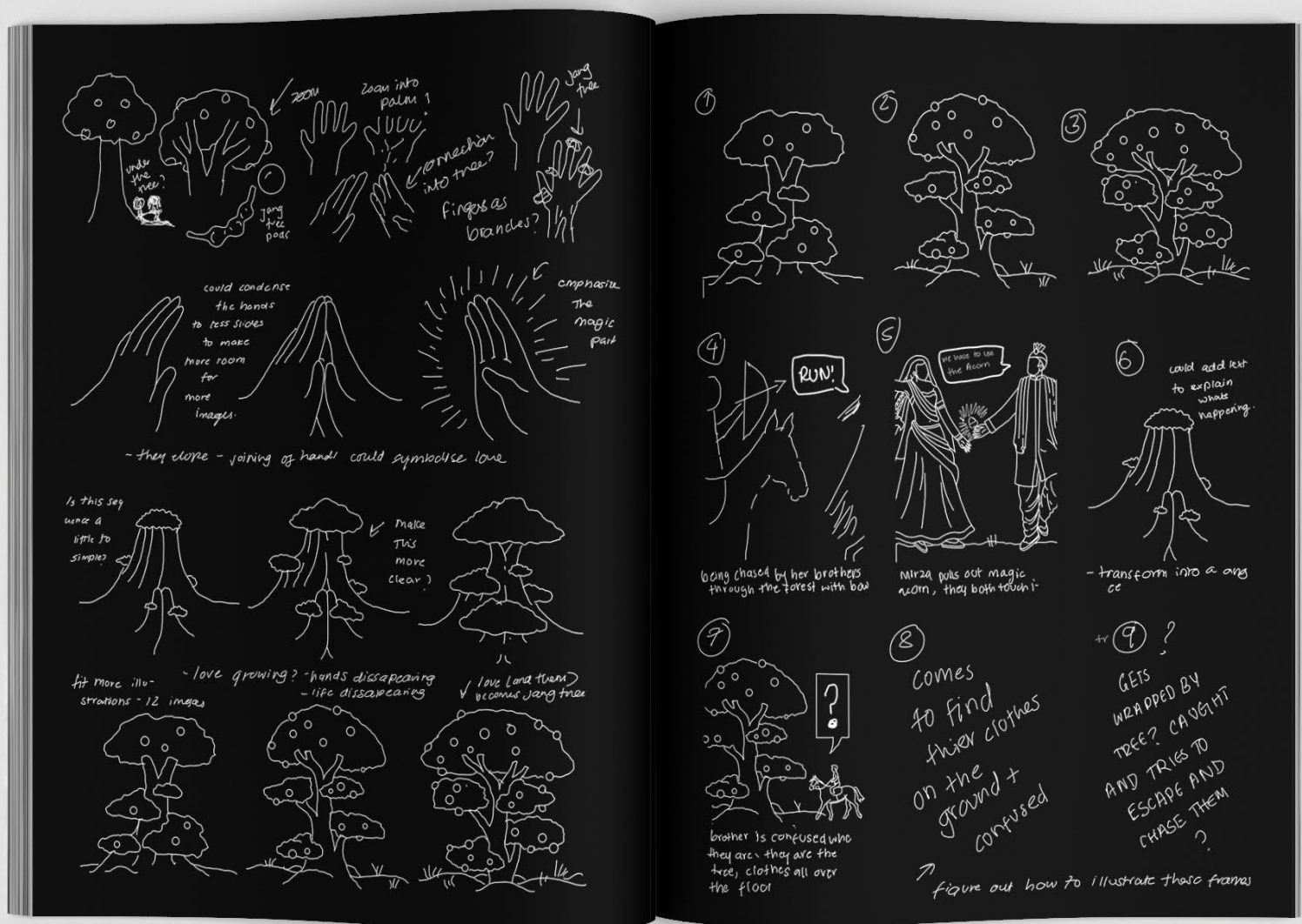
Digital painting experiments

I experimented with a few different methods to start thinking about various techniques to use for the artworking for my storyboard. Studio Muti is a Graphic Design studio that I have been following for a long time because I love their work and their unique style. They have a project based on folklore that I thought was very befitting for brief 1A. The project explores various folk-tales done with digital painting. I really admired this process as I had just got an apple pencil. I wanted to try some digital painting experiments. I tried some of the brush strokes inspired by Studio Muti, but I quickly realised I wouldn't be able to do my storyboard in this style because I never had done digital painting before and found it quite hard to pull it off successfully.



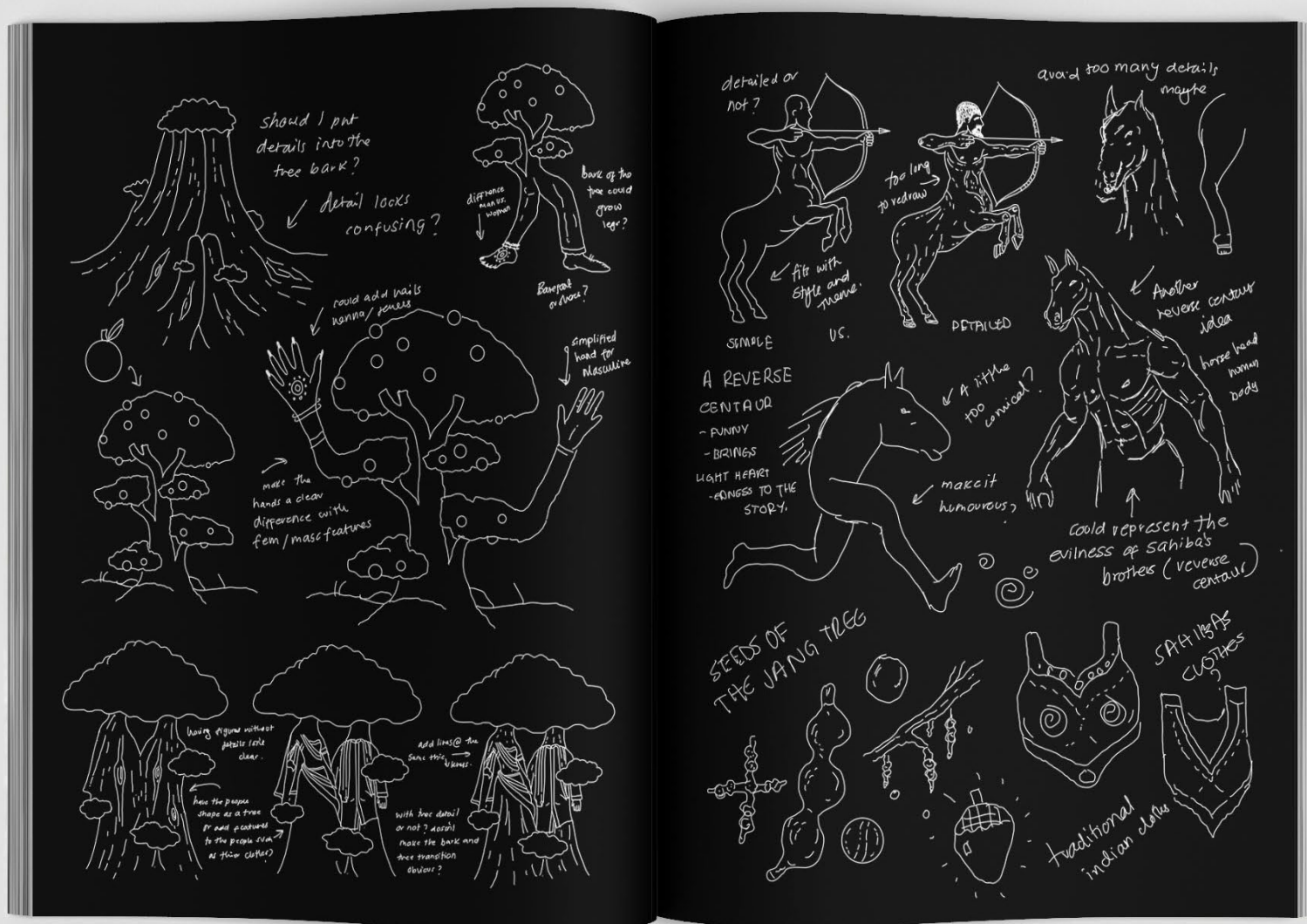
Initial experimental drawings

To start visualising an idea for my storyboard, I began by drawing a few elements from my version of the story. I decided to go with the concept of Sahiba and Mirzaa shapeshifting and hiding from her brothers. I explored a few various story ideas earlier on in the unit report. In this quick storyboard, I drew out how they would be able to shapeshift. The idea is they use a magical acorn, and when they join hands, they become a tree. What led me to think of this idea is the context of the real story. In the real story, the Jang tree plays a significant role as that's the place they use to meet under and eventually die under. However, in my version of the story, I wanted to stay away from sadness\death, so I opted for a more comical and light-hearted story.



Developing the storyboard

I had shown my initial storyboard ideas in a critique session and got lots of helpful comments on making some improvements and changing the story. I noted down these comments and began to do some more rough drawing of things I can do to make the story more intricate and detailed. I received some comments to not focus on one frame or illustration for multiple frames as I had done in my last storyboard. I also got some ideas of how I could structure the storyboard and showcase the character archetypes in a more vivid way. I could do this by including elements such as speech bubbles or other forms of typography, which would make it easy for the viewers to identify specific characters.



Fine tuning my ideas

The following week after showing some of the changes I had made to the first version of the storyboard, I got even more feedback as I started to develop the second half of the story. This is the part where the main storyline is beginning to unveil, so it was essential to make these understandable. I also started to think there was much more I could do to the story to give it more of a magical feel. I looked back at some of my initial research on fairy tales and folk tales and observed how mythical characters were drawn. This inspired me to make some changes in the characters and the scene with the tree. I changed Sahiba's brother to a centaur and even included a scene of Sahiba and Mirza's body physically transforming. I think that added the magical element I was looking for.

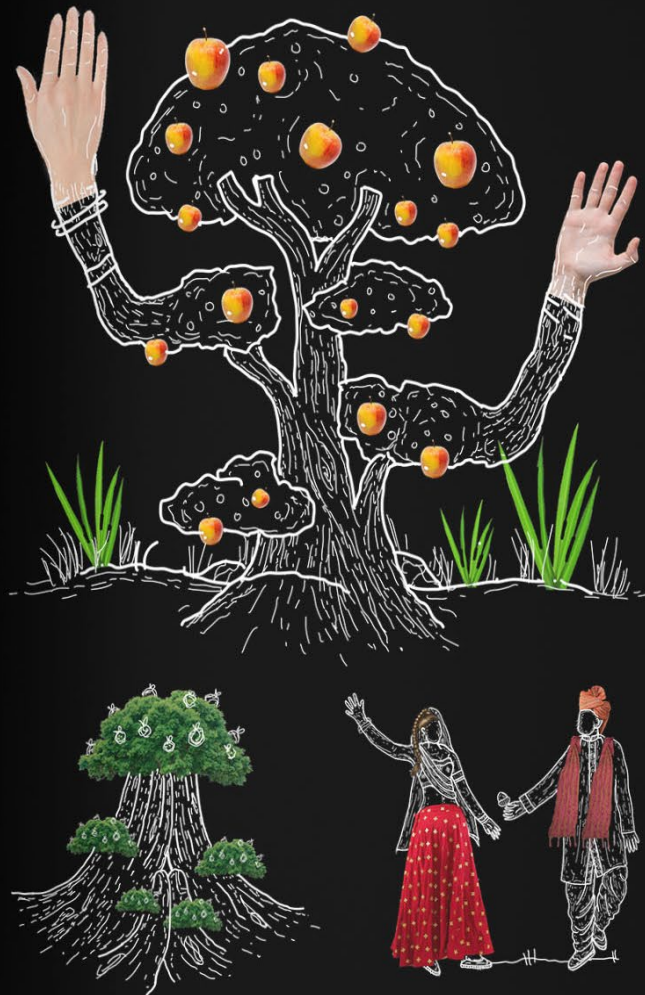
HUNTLEY MUIR



Su Huntley & Donna Muir are a unique collaborative duo working as one. Combining drawing, painting, digital design and video animation we create powerful, intensely personal work expressing irony, pathos, irritation, anger, outrage, humour and delight. Spurred on by the beauty, excitement and absurdity of 21C living, working with paint, felt tip, paper, canvas, found objects, photography and digital technology, we hack, redact, remix and reproduce ingredients from their imagination.



Huntley Muir's work is extremely experimental. I admire how they use different media to create these stunning mixed media pieces. I particularly like the rough cut collages combined with illustration. After seeing this work it got me inspired to do some of my own experimenting with collaging and mixed media. I was thinking of different ways to present and experiment with my final storyboard so this could be the right fit. Another element I enjoy about the duo's work is their playfulness and comical way of illustrating things. I took some of my sketches and started to collage them with imagery.



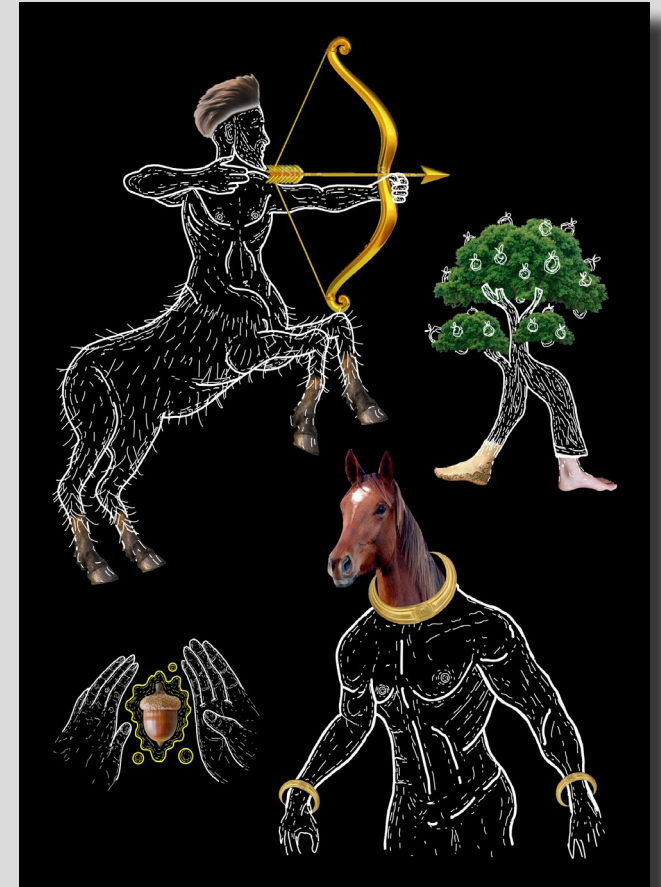
Inspired by Huntley Muir

Although I was pretty happy with the initial line style I had used for my initial ideas, I decided to try an alternative method of artworking to see if I would prefer it. I had a look at Huntley Muir for some visual inspiration. Huntley Muir is a unique collaborative duo that combines drawing, painting, digital design and video to create beautiful mixed media pieces. I looked at a few examples that really caught my eye and thought of ways to include some mixed media techniques in my work. So I found some stock images that related to my story and began to collage these into my illustrations. I chose some key frames where I thought these images would fit in well and digitally played around with them.



Experimenting with Collage

These are some examples of the work I created inspired by Huntley Muir. Although I liked how they turned out, I started to think how these would look scaled down on the storyboard. I don't think this technique would work very well; this is because there are so many intricate details that you wouldn't see when this is all scaled down. I think visually, it has a lot of impact, and it was very different from the style of work that I usually create. I had lots of fun manipulating and cutting the images to fit perfectly on my illustrations. However, I decided to stick to my initial simple line work style inspired by Tim Ellis and Quentin Blake as I think they would work better for the scale and also the overall understanding of the story. I was worried I might overcomplicate the story with this technique.



RANGOLI INSPIRATIONS

Rangoli is an art form originating in the Indian subcontinent, in which patterns are created on the floor or a tabletop using materials such as powdered lime stone, dry rice flour, coloured sand, quartz powder, flower petals, and coloured rocks. It is an everyday practice in Hindu households, however the colours are preferred during festivals and other important celebrations as it is time consuming. Rangoli are usually made during Diwali or Tihar and other Hindu festivals in the Indian subcontinent.



Rangoli is another creative art form I am well acquainted with due to culture and traditions. I wanted to research different methods I could artwork my story board that relate closely to the culture of the story. So Rangoli and henna are two different techniques I was experimenting with. I was looking at Amazon to see if there were any available rangoli powder I could buy to try and experiment with art working, however I didn't find any reasonably sized packets of rangoli. Most of them were industrial packs and large quantities used for the holi festivals so I could go ahead with this. Just because I feel buying all that powder would be a waste and I would have no other use for the extra powder I had leftover.



HENNA INSPIRATIONS

Mehndi, a form of body art in Indian subcontinent, applied on both hands. Henna is a dye prepared from the plant Lawsonia inermis, also known as the henna tree, the mignonette tree, and the Egyptian privet, the sole species of the genus Lawsonia. Henna can also refer to the temporary body art resulting from the staining of the skin from the dyes (see also mehndi). After henna stains reach their peak color, they hold for a few days, then gradually wear off by way of exfoliation, typically within one to three weeks.



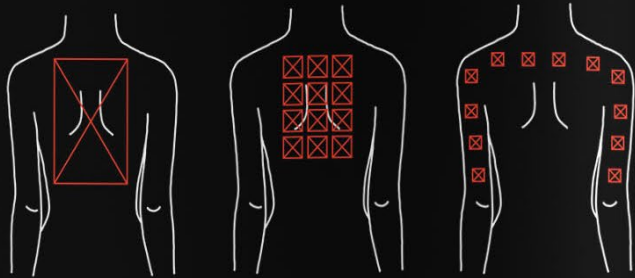
The reason why I wanted to create my storyboard using henna is I because it's a very symbolic art form that related to my story and the country of origin of that story. I think using henna is also a very experimental process and it's something a little out of my comfort zone, therefore I am quite excited to see how this turns out. I also think once I've done the henna (on someone else) I could take some really nice photos and use the photos as my outcome for this project. I had a look at some modern as well as traditional styles of henna to get some inspiration and observe the technique more in detail. I quite like how these examples range in styles and color of henna, I noticed the finish is always different.



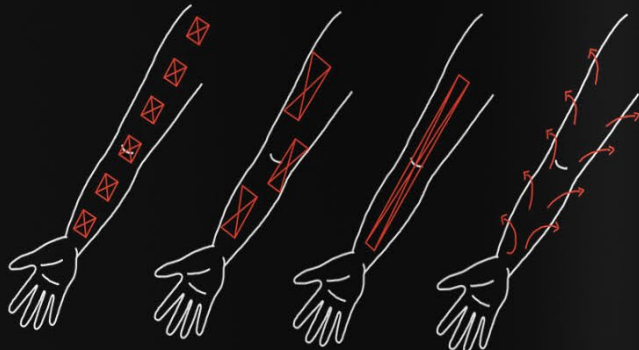
Artworking ideas

I then started to think of ways to go beyond the brief and create something more than just a storyboard. Since my story is closely tied to my culture and my tradition, I thought of various South Asian techniques to further artwork my storyboard. The two ideas I had narrowed down on were rangoli and henna. Rangoli is originated from the Indian subcontinent, and it is an art form in which patterns are created on the floor using powdered and coloured limestone. However, I didn't know if I could properly execute this idea as I couldn't find anywhere to get rangoli. Another idea was to artwork the storyboard using henna. Henna is a form of body art applied to the hands or other parts of the body. I thought using henna would be more suitable as I already had henna.

PLANNING THE DESIGN

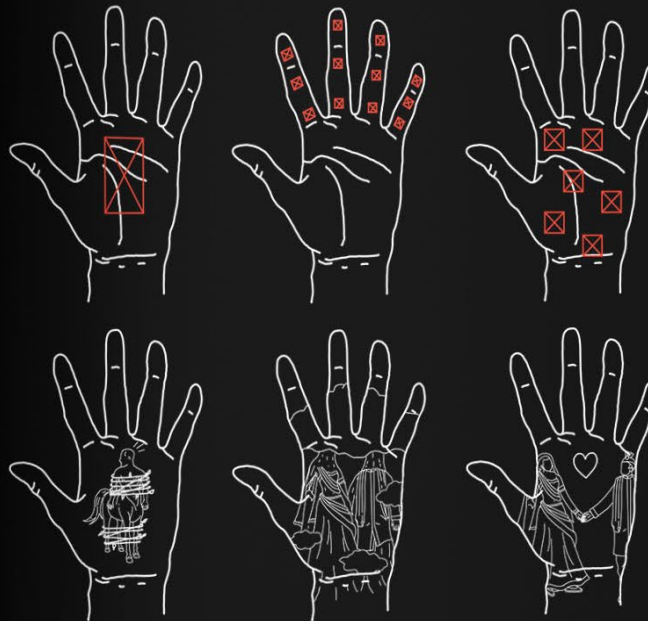


For the final artwork in for this brief I wanted to plan how to do it so I could be organised when I start the Henna application. I have three places on the body in mind on which I wanted to do my Henna. The first one was the back I think this one would be ideal at is as it is the most largest surface and I could get a lot done there without having to restrict myself too much. The next place is the arm I would want to make use of is the forearm and I really like the idea off the storyboard going horizontally.



PLANNING THE DESIGN

The next place I had in mind as the hands. Traditionally a henna is applied on the hands this is because the skin on our palms allows Henna to obtain a much darker and visible colour. Therefore lots of people opt to do henna on their hands. This would be ideal if I wanted that dark colour and would potentially show off my storyboard with more effect and more visibility. I tried to think of unconventional layouts and placements that people have not seen before for example I could have each frame depicted on the fingers really small or focus on a really blown out piece across the hand.



Planning my henna idea

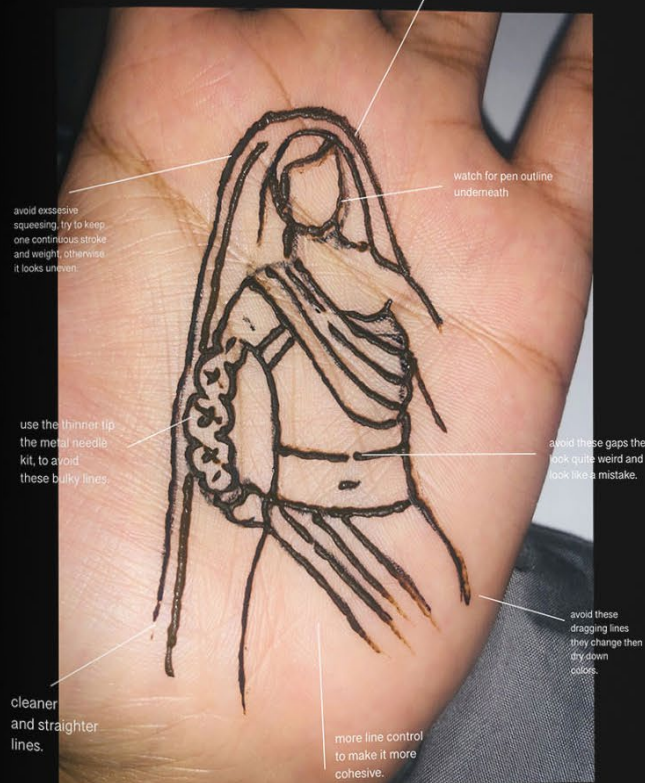
Once I had decided to use Henna, I wanted to plan out and visualise my ideas as this would make the process easier and more organised. I thought maybe I could do my storyboard using Henna on somebody's back at first as there is a lot of space for creative freedom there rather than being constricted to a hand. However, traditionally Henna is applied on the hands, and this is because the skin on our palms allows Henna to obtain a much darker and visible colour. Therefore I had to decided what would be better in terms of the outcome. Using the hands would have a more opaque colour pay off. Or maybe I could use multiple parts of the body, and the viewer could follow the story from the hands to the arms to the back.

INITIAL TEST



Before trying to do my final henna piece on somebody else I did a few tests on myself to get to grips with the henna cone. It had been a long time since I used a henna cone so my application was a little shaky and I wasn't using the right pressure for flawless lines. However after a couple of tries I was able to get better, I think I need to experiment with the various colours I have in order to be sure once I start doing my storyboard on someone else, because once henna dries it is very hard to erase. I also purchased a bunch of different henna needles sizes, I think by using those I'll get a cleaner application

IMPROVEMENT NOTES



Experimenting with Henna

I then started to practice the Henna on myself. Since I had not done Henna in a long time, I wanted to refresh my skills and practice. I tried a few tests using some random frames from my storyboard. I had to get comfortable with this application process because once Henna dries and the drying process is pretty fast, it's tough to erase mistakes as the colour stains. The only problem I faced here was now trying to find someone to do the Henna on, and I couldn't do it all on myself as I was planning to do the artwork on someone's back. It was the pandemic, and I was living at my student accommodation alone as everyone had left. It was also hard trying to meet people and find some free time for them to get this done as it was quite a time consuming process.

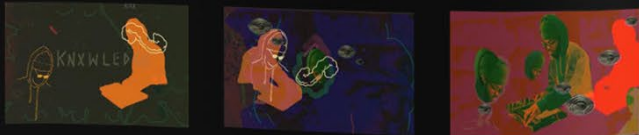
RUFF MERCY



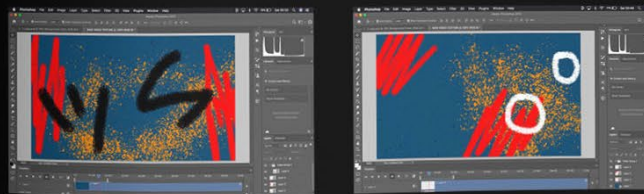
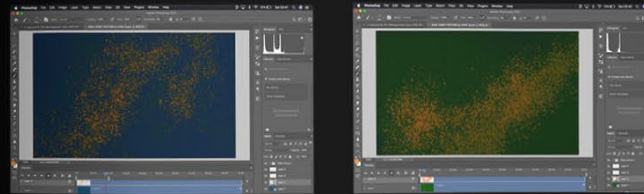
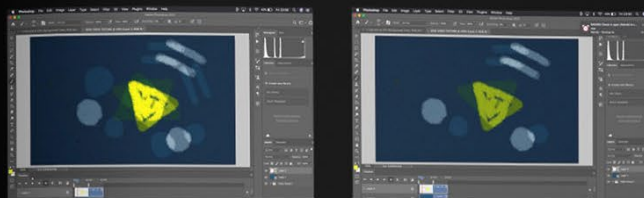
Ruff Mercy aka Russ Murphy, is an animation director/artist based in Bristol UK. After cutting his teeth at MTV in the late 90s as a promo producer, he moved on to become a freelance motion designer working for a variety of broadcasting networks and agencies. Around 2005, you took to the road to work for MTV in Singapore. Tactic design in Sydney and superfad in Los Angeles before returning to the UK as a creative director. In 2010 he moved full time into directing music videos and commercials. To date he has worked with run the Jewels, disclosure, Lily Allen, Nike, Adidas, Nike and Apple.



this was a short animation Ruff mercy did for Nike. What instantly caught my attention about this was animation was how the artist used the transparent s layer squares in the animation, I don't think I've ever seen that being done before, as the transparent layer is part of the process it was interesting to see it being incorporated and providing lots of texture in the frames. I was also surprised to learn this whole animation had been done on photoshop using onion skinning, this is a technique I'd like to try.



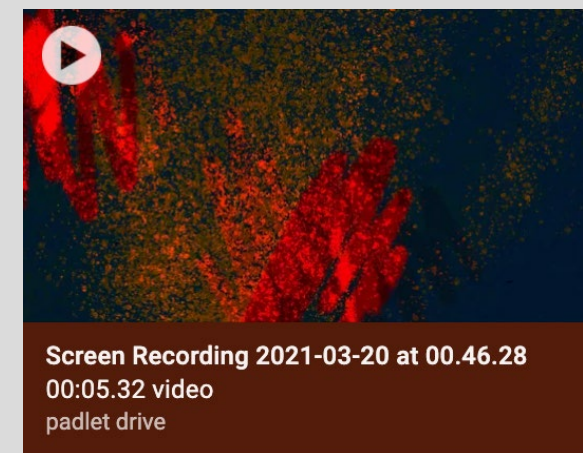
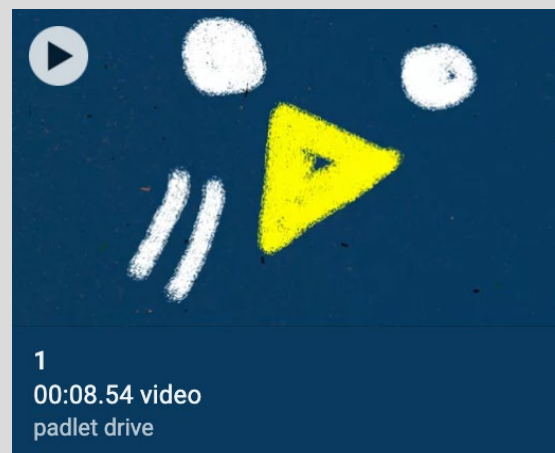
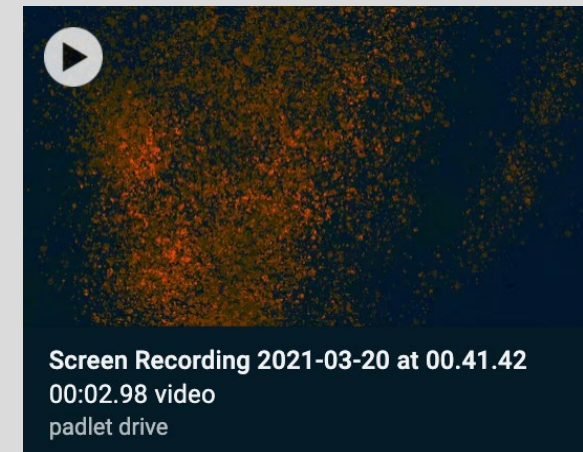
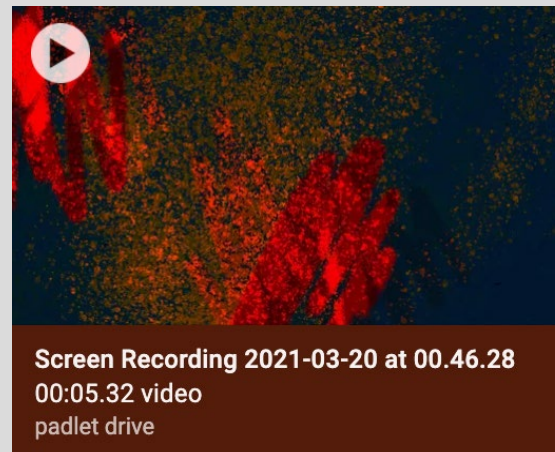
RUFF MERCY



Using the base texture from Ruff Mercy I did a few quick tests trying to create different compositions using KYLE brushes. This could be a great method to add various textures in the background of my animations. I found this a really enjoyable process as I never knew you could animate on photoshop. I also found this a quick and effective method of creating quick textured experimental animations.

Ruff Mercy tutorials

For experimentation for the Spotify loops brief, I wanted to have a look at Ruff mercy and try his animation workshops. Ruff Mercy is an animation/ director based in Bristol, UK. He worked for MTV in the late '90s and moved on to become a freelance motion designer working for various broadcasting networks and agencies. I had a look at one of the animations Ruff Mercy made for Nike, and I really admired his abstract approach to animation. I also tried his animation technique using brushes and frames on Photoshop. I found that this technique was a great way to add textures and can be used in the background of my loops. I also learnt a new approach here as I didn't know you could animate using Photoshop. On the next spread is a link to these tests.



IDEAS FOR ANIMATIONS

My first idea was to illustrate the instruments used in each of the songs I had picked from afrocubism, these instruments range from maracas, drums, bongos and gitaurs. The idea was to show the instruments merge them into each other as soon as you hear them in the song.



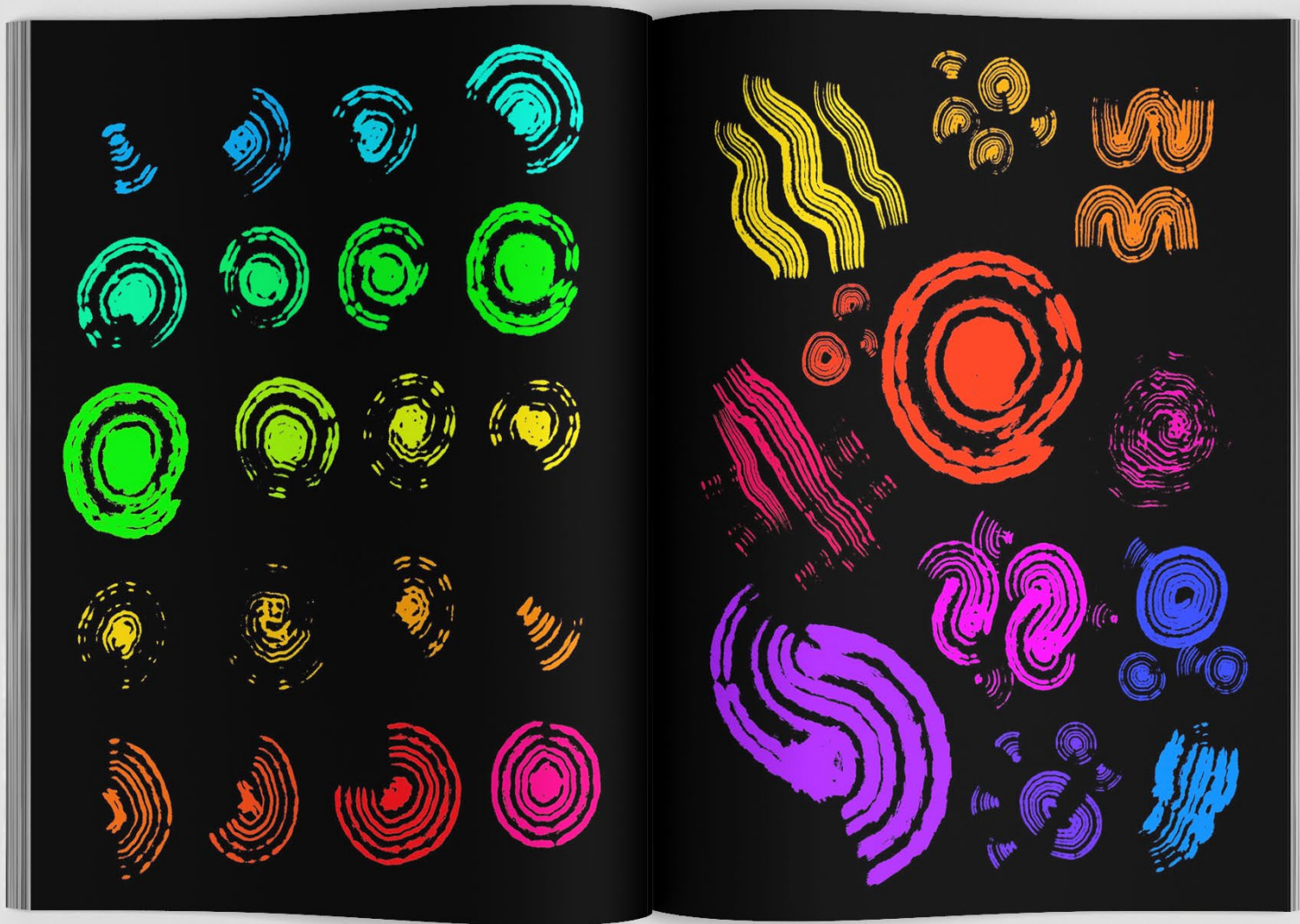
The problem with this idea was that we were only creating loops so this idea wouldn't work for the whole way through. The songs are ever pr changing as well as the instruments. So it wouldn't work for the full duration of thirty seconds. I also couldn't come up with lots of ideas to compliment this first loop as this was only a idea for the first loop. On this page I quickly sketched down my idea of the instruments being played as well as them merging together. I also didn't like the look of these illustrations after I had visualised them, I think there's much more I can do to visualise the music.



These are a few quick ideas I had for my instrument idea. I used a few story boarding frames to map out how I could go about ordering and placing different scenes. I also experimented with some colors to see how my animation could potentially look. Although I like this idea I still feel like I can experiment further and come up with more ideas for my loops before I settle on this idea.

Initial animation ideas

I had chosen Afrocubism as my album of choice. I then started to come up with ideas of what I could do for the loops. My first idea was to depict the various instruments used in the soundtracks to be the main visual for the animation. I also thought to give it a more organic and traditional feel, I would draw out every element of the loop instead of vectorising anything in illustrator. I drew up a quick storyboard based on the song Bensema from the album and took this into Procreate. Procreate has a great animation tool that allows you to animate frame by frame using the onion skinning method. This is also similar to stop motion. Using some textured brushes, I did a few different tests and uploaded them onto my padlet board.



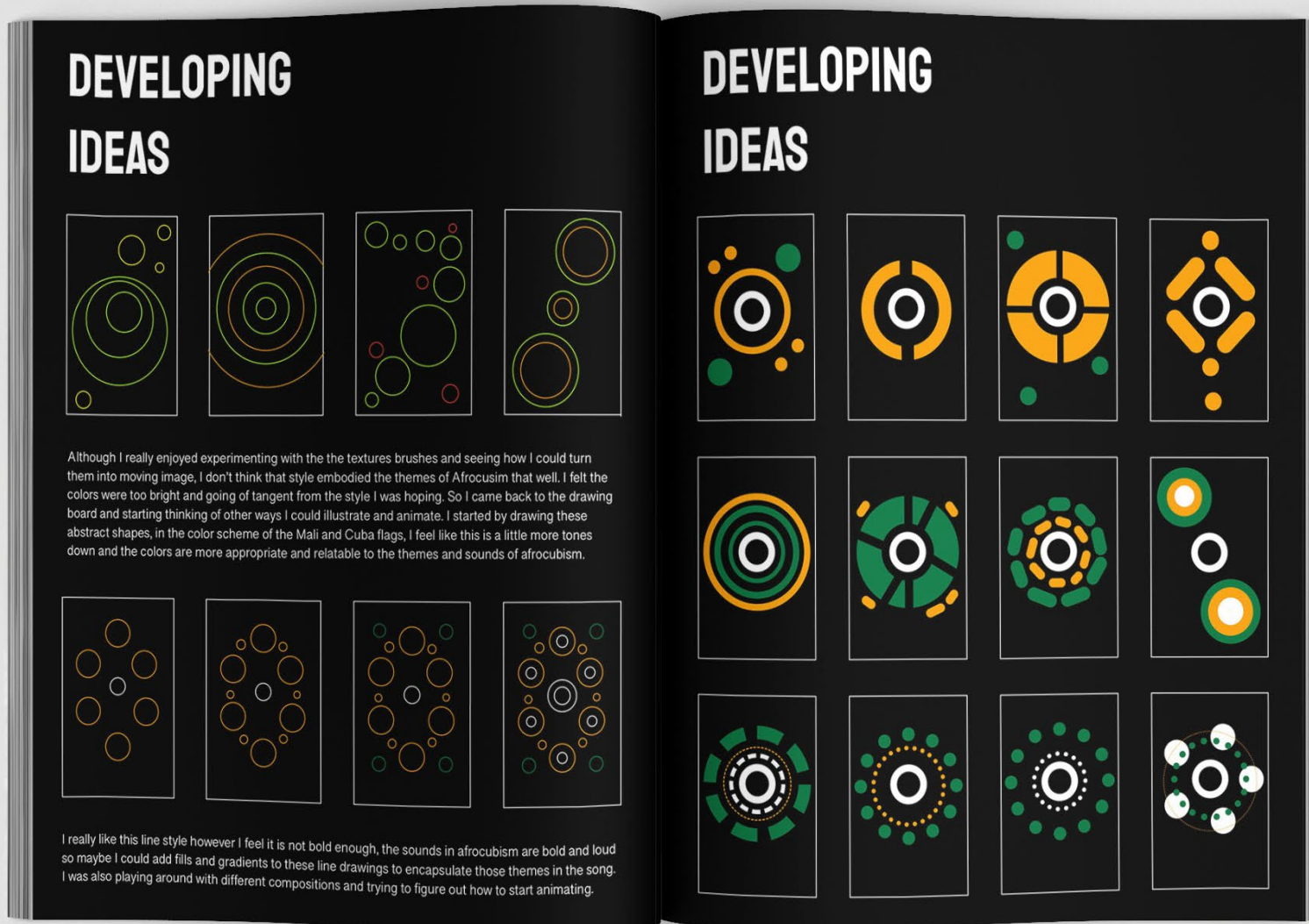
Why am I going Abstract ?

After thinking through my first idea of using the instruments and Procreate, I decided this approach won't work for all the loops. Many songs in Afrocubsim have no words or lyrics. They are purely instrumental. So I did what I had learnt in the 'visualising sound' workshop and started to draw out what I was feeling whilst listening to the music. These are a few pages from my sketchbook which show that exercise. I used a bold brush on Procreate that had lots of texture so I could get lots of variation in the strokes. I really liked how these turned out, I think they have a very unique and organic visual appeal to them. I then started to think of ways to incorporate these into my loops.



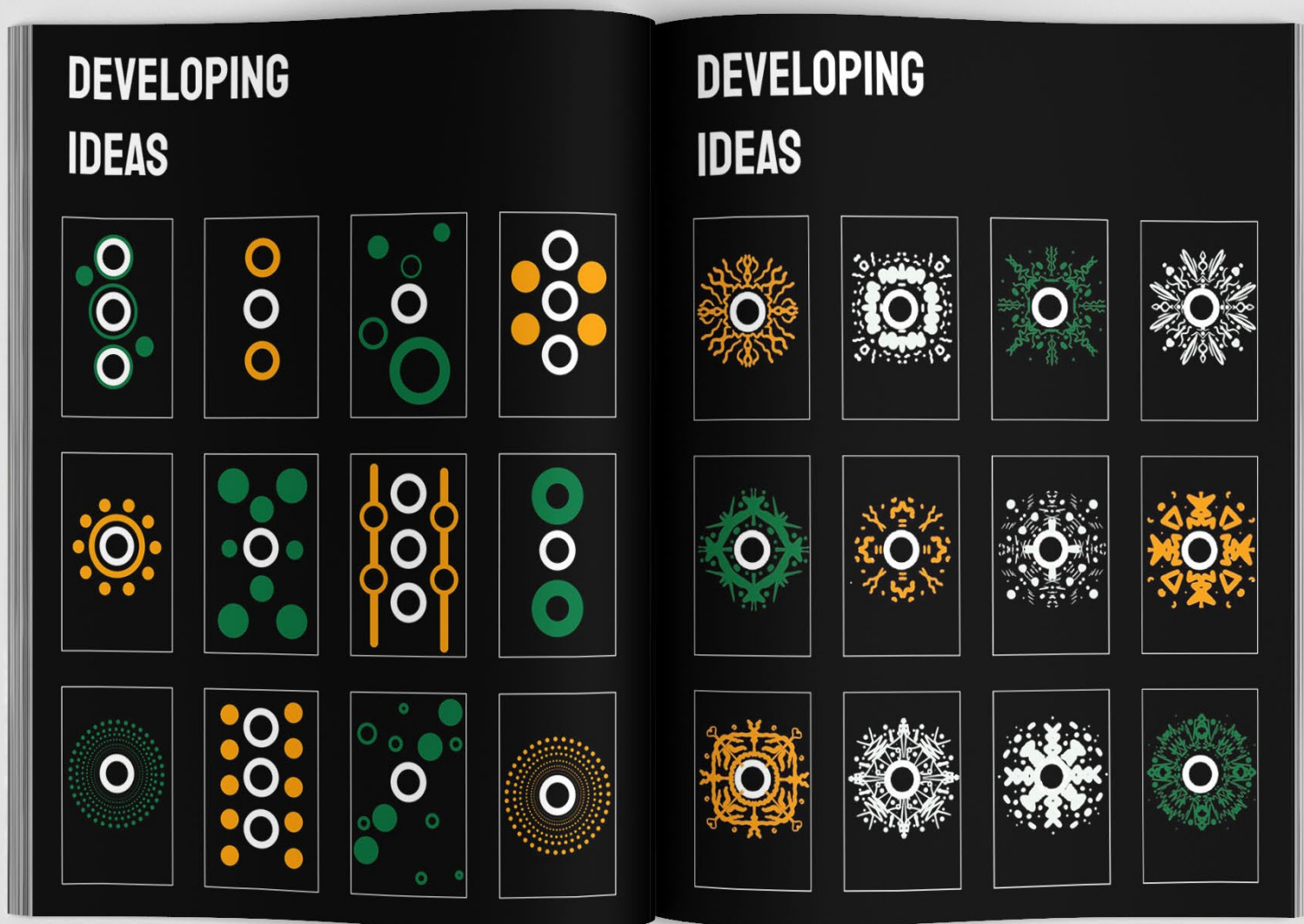
Coming up with ideas

I thought the brush strokes alone weren't as compelling, so I decided to add some shapes that I thought would compliment the strokes in the background. The shapes would be the primary objects as I could edit them to synchronise with the music. I also thought of including a central point that I could use across all the animations to show that they are a set and show that they are cohesive. I used some circles in the middle, which can be an anchor point, and all the other elements could revolve around this. I took some of these illustrations and shapes into after effects and started to play around with their movement and composition. However, I thought that it began to look a bit busy, so I thought of simplifying the idea.



Developing Ideas

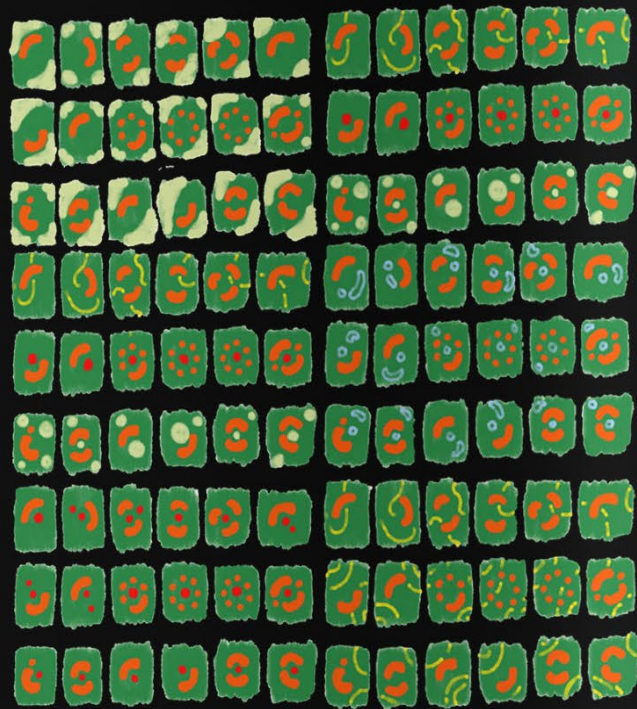
This was the point I had decided to carry out some colour research. Although I liked the multi-coloured brush strokes, they weren't sitting right with me as I thought they were missing that factor that linked them to the context of the album. So I decided to scrap the brush strokes but still go with an abstract approach using the shapes I created earlier. I also found out through experimenting that the brush strokes were tough to animate. Animating simple shapes was a much more effective and less time-consuming method. From my colour research, I decided to use greens, oranges and whites as these were the colours used in the Malian and Cuban flags. I think this scheme was much more befitting to the context and representation of the album.



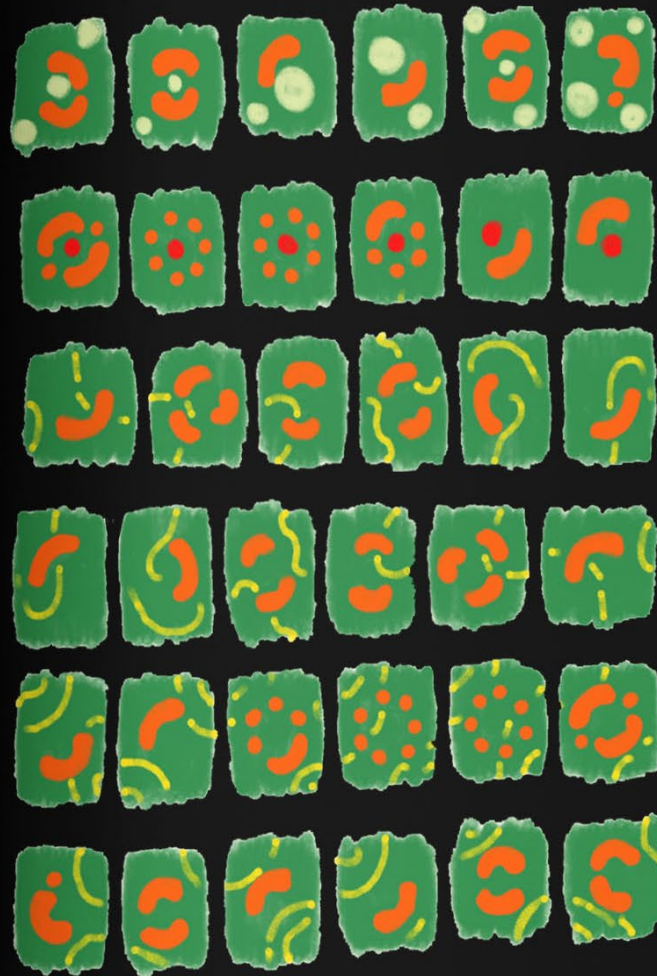
Developing Ideas

I used the animation ideas from the previous spread for my first loop, so I started coming up with other shapes to go with my other three loops. I wanted there to be a variation in the shapes so every loop can have its own style, but I decided to stick to the same colour scheme in all four. On the left were my ideas for loop 4. Mali Cuba is a more upbeat song, so I wanted to include more elements moving faster. In animation two, the music was very repetitive, and I had an idea to do a mandala. So I sketched up a few mandala ideas on Procreate that could retract and zoom in throughout the whole loop. I really enjoyed experimenting with these ideas as I was able to find good elements to match the music through this process.

IDEAS FOR ANIMATION I

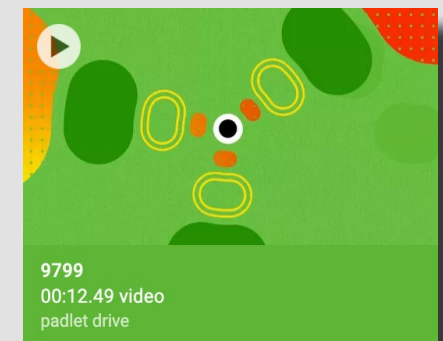
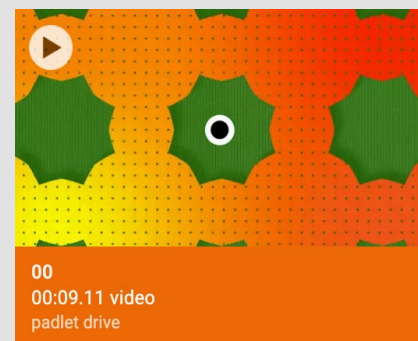
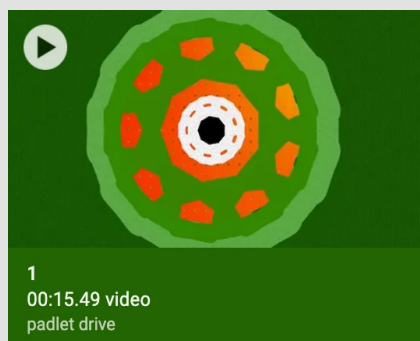
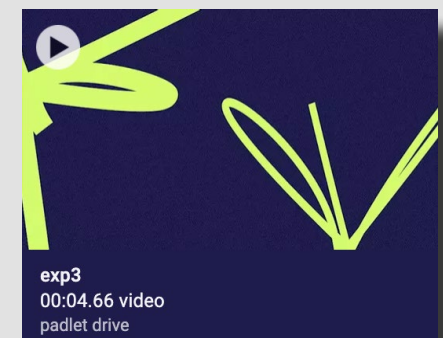
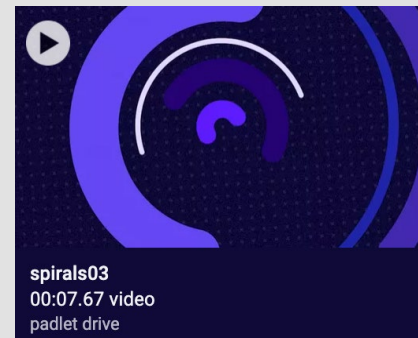
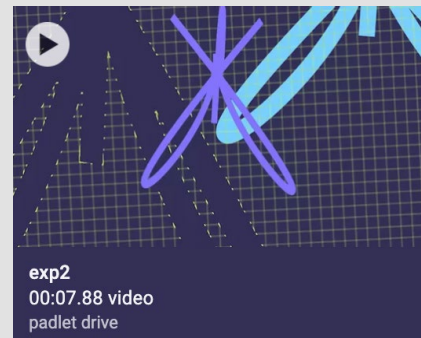
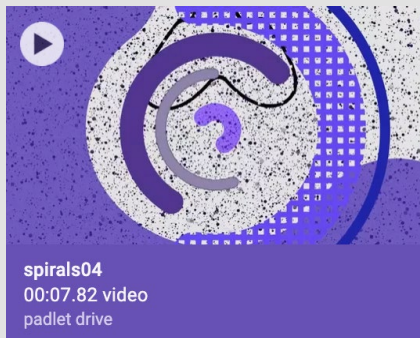
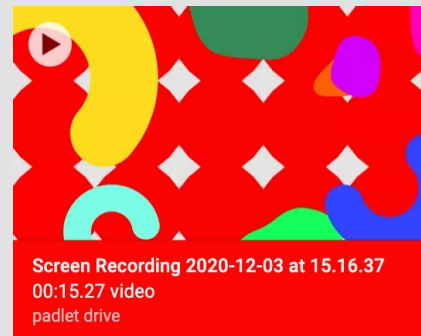
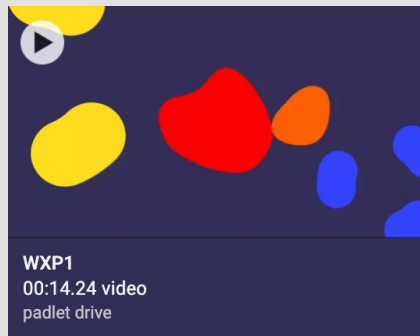


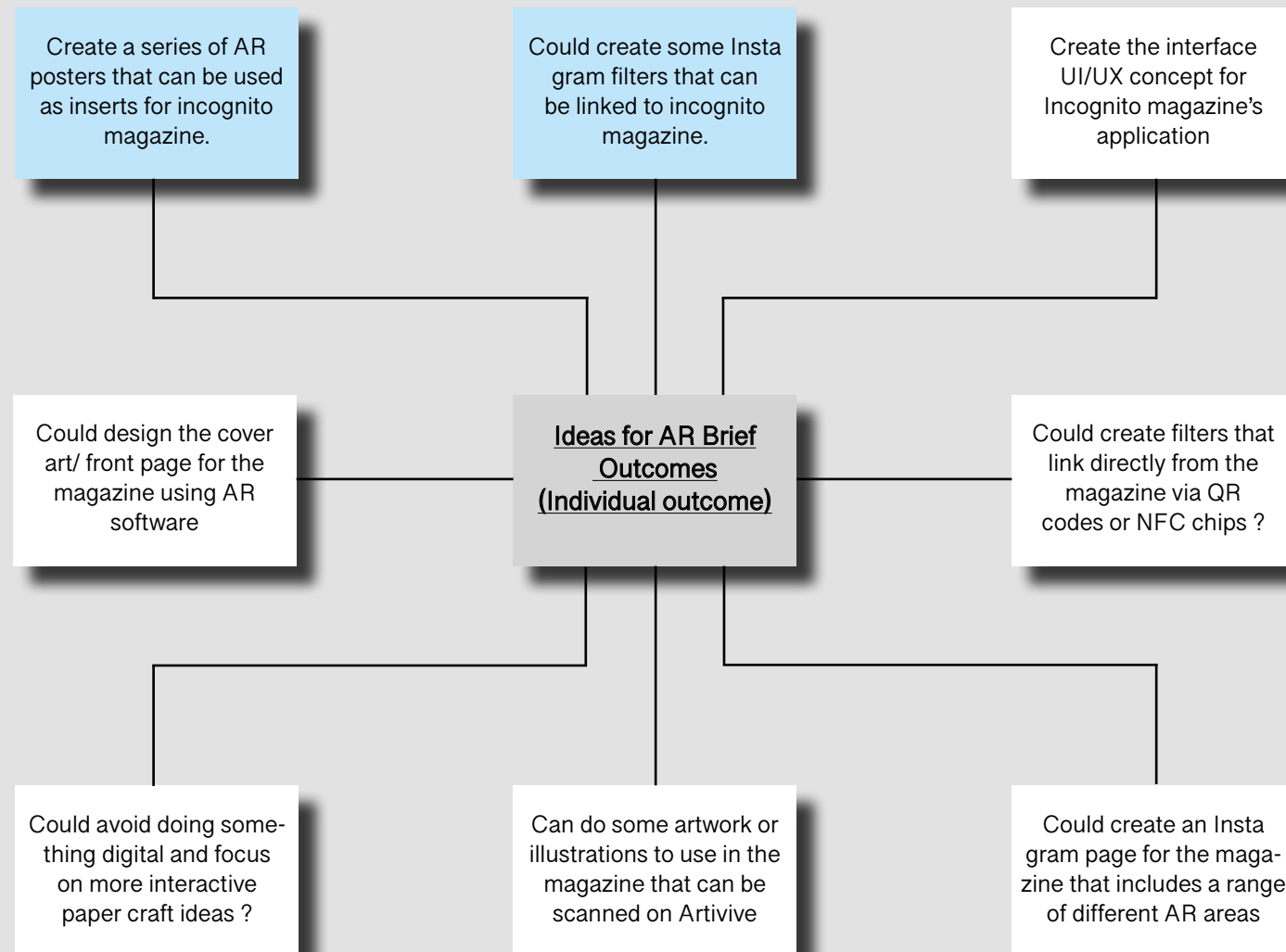
I drew out each frame for my animation to help me visualise what it could look like. I had no set plan in the drawings order or style however drawing whatever came to my mind helped me towards the right direction. I also found this useful so when I start animating I have this organised plan in front of me.



Quick frame storyboarding

To make the process of animating more simple and organised for myself, I made quick sketches for each loop so I can know what to animate at what time. These quick storyboards made sure I was timing all the elements perfectly to the music. This was also a great solution I found as I was having some trouble making sure everything would be synchronised. I found this a really effective method, and this made the animating process a lot faster. Although I made some changes when I was in after effects I still stuck to the overall composition and layout. I got this idea from when we were doing similar exercises in brief 1a, from the workshops of creating quick frames and coming up with stories on the spot.



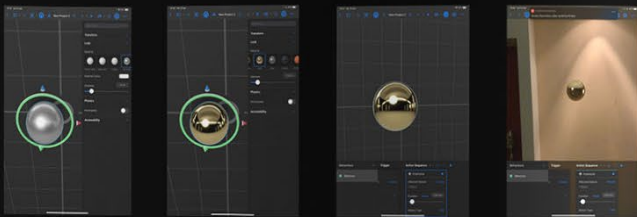


Coming up with ideas

Since I was creating my outcome on my own, I made an updated brainstorm of some of the ideas I could design. I was really leaning towards creating augmented reality posters through Artivive or making some filters. I thought about using Artivive since it was a program I was excited to get to use after seeing the tutorials from Rahul. I was also excited to get to learn a new skill through a new platform. I decided to stick to the same message and call to action that our group had previously agreed on. The message was to get people to embrace their natural beauty and not to be influenced through social media's beauty standards. This is all explained further on our groups Miro board. These ideas (outcomes) would be additions to Incognito magazine.

EXPERIMENTING WITH REALITY COMPOSER

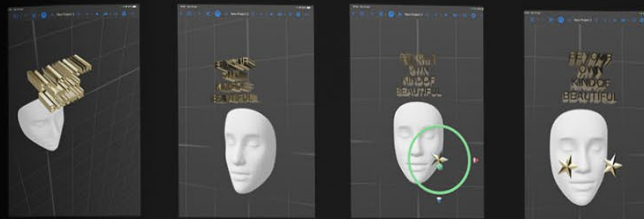
I had Reality Composer already installed on my Mac and iPad so I thought I'd start experimenting there first with AR. At first I found it a little challenging since I had never used this software before however after watching a few tutorials on YouTube and browsing the tools I was able to navigate myself around pretty quickly. To start familiarising myself I tried to build and design random objects on there to see how exactly to augment objects, below are a few tests I did with a simple 3D sphere.



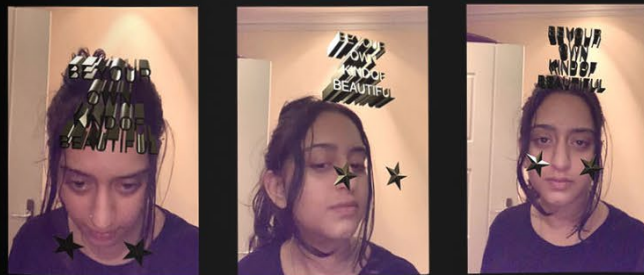
After I became more comfortable with the software I downloaded a face template and started experimenting with text. I thought of creating some face filters for incognito magazine, maybe by including QR codes in the magazine it can link you to some Instagram filters created for body and image positivity. I used this realistic gold metallic finish on the text as I thought it brought the text to life and emphasised how important and special the messaging on the filters can be. Similar to actual gold. It was quite simple tracking the text to the face because of the face model and easy tracking tools.



EXPERIMENTING WITH REALITY COMPOSER



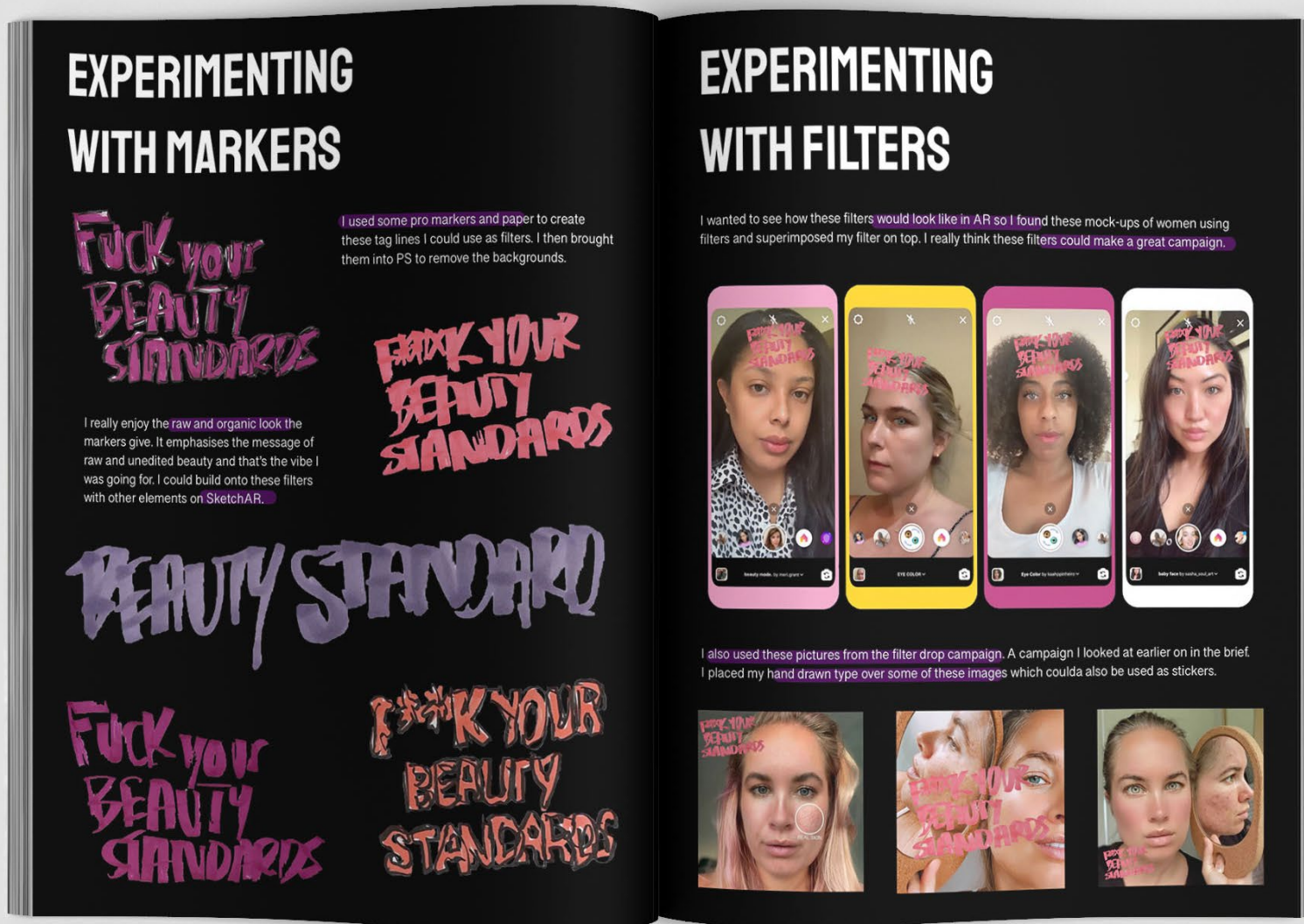
To accompany the text I added two gold stars on the face to add to the filter. I think this made it more cohesive and playful. I did some editing on the depth of the letters and the kerning to make sure the text was legible. The only problem was the gold finish was so sensitive to picking up light and shadows it sometimes made it hard to make out what the text was spelling out. So I moved the light source.



To test out my filter in real life I tracked it to my sisters face and made adjustments to it while she was moving her head. I like that you can do live editing on this software. Although this was an enjoyable experiment I wanted to play around with different kinds of augmented reality software like Artivive or spark AR before I decided what to settle on for my final outcomes.

Reality Composer experiment

To start off my experimentation for brief 2, I wanted to use a few different augmented reality software's to see what I could develop. Since I was kind of branching away from my group, I had to build my own outcome. So my first idea was done through Reality Composer. I already had it installed onto my Ipad, so I watched a few tutorials on how the program works and began trying to make some facial filters that could be used on Instagram. I tried a few different shapes to get comfortable with the program first. My idea was to create a positivity filter, so the filter read 'Be your own kind of beautiful'. I mapped the filter onto a face template and then exported it and tried it on my sisters face. Although I liked this idea I was still leaning towards using Artivive.



Promarker experiments

I wanted to explore and experiment with my next idea, which was making posters for Incognito magazine. Since I focused on beauty standards, I did some quick tests using promarkers with words related to that topic. I then took them in Photoshop to remove the background so I could overlay them on something else for Artivive. I decided to do hand-done typography because I wanted the message to look raw and organic as it would be befitting to the subject matter. This also emphasises the transmission of natural and unedited beauty. I then found some stock imagery of women using filters and decided to play around with what they could look like if used in augmented reality. I think this could've developed into a more extensive campaign.

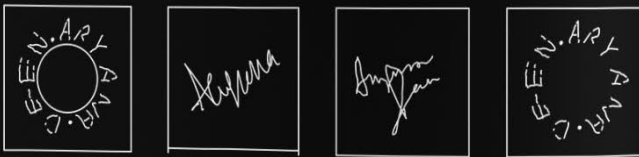


Developing ideas

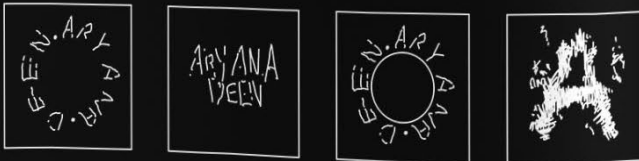
Now that I had the main message for my outcome clear, I thought it looked a little plain just by itself. So I did a few illustrations using promarkers as well that I could use with the type. On the bottom left, you can see the illustrations I did. I was aiming to go for body/beauty positivity and made a Pinterest board of inspirations which I got the ideas for the illustrations. I wanted these to be quite simple and have the same organic look as the typography. I also used a black brush pen to add some detailing to variations between the type and the illustration. I started to compile and experiment with various layouts and compositions to see what would work best in Artive and how to layer these elements to make sure the text would be clear and legible.

DESIGNING MY LOGO

Before I started to design my logo I looked back to the spread in my sketchbook about who I am. As a designer I always love including black-and-white in my designs I tend to lean towards a more simple colour scheme therefore I knew I wanted my logo to just be simple, minimalist and obviously in black-and-white. Below I did a few quick experiments of what I wanted my logo to look like, I really wanted a grungy and rough-cut aesthetic and something that didn't have the perfect proportions or edges.



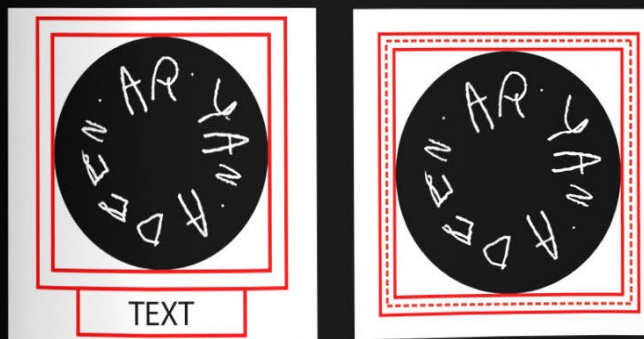
I think vectorising a hand drawn logo would be super personal. Out of some of the quick experiments I did these with my four favourite that I took into Illustrator to vectorise and experiment with further. I really like the look off the font wrapped around the circle I think it's a very versatile logo to have.



DESIGNING MY LOGO



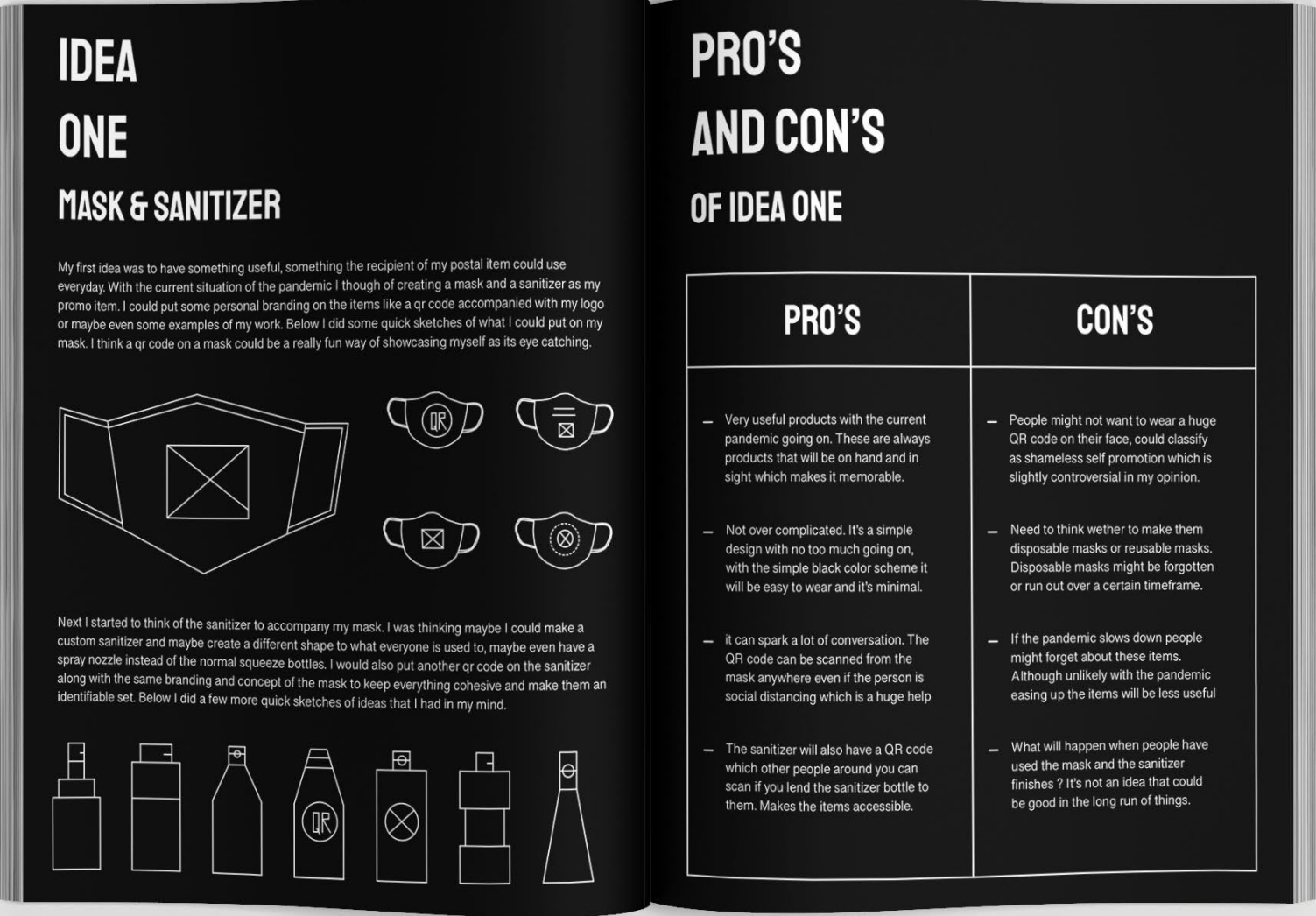
These are some of the color ways I really liked while I was experimenting. I think I preferred just the text in a circle rather than depicting an actual circle as you can do more with the typography alone.



I thought it was important to set a bounding box around my logo to make sure it does not get obstructed by other elements or text. I would have at least 1 to 1.5 cm around my logo as a bonding area. This will help keep the logo clean, set a hierarchy and allow my logo to be more legible.

Creating my Logo

To start the self-promotion brief, I thought the first important thing I would need to do is rethink and redesign my previous logo. My design account's previous logo didn't feel like my style anymore, and I hadn't updated it in a long time. So I started sketching out a few new ideas for my logo. The logo would be essential for this brief as I would use it in various aspects throughout my postal item. I think vectorising a hand-drawn logo would be very personal, so this is the method I did. I scanned in some of my ideas and really ended up liking my name in the circle format. I tried them in a few different variations but overall enjoyed it in plain black and white. I also outlined a bounding box of 1.5cm to ensure the logo is visible and won't be obstructed.



Idea One (Pro's and Con's)

Expanding on some ideas I had come up with earlier in my brainstorms, I wanted to experiment firstly with the concept of the mask and the sanitiser as my promotional item. Since the pandemic is such a prevalent issue, not only would this be an excellent opportunity to promote me, but it would be a pair of useful items for people to use in today's day and age. I made a few sketches of how I could create this idea and how I could incorporate my branding into these items. However, as I was designing this, I felt as if there were a few pros and cons here and that I could expand on a few other ideas before deciding to settle on this. One of my concerns was whether people would want to use a face mask branded or promote someone else.



I made a few mock ups of my concepts for the mask and sanitiser. Just to visualise my ideas.



CREATING LINO PRINTS FAILED EXPERIMENT



I got a lino cutting kit and decided to experiment with it for this brief. I do really enjoy some of the more traditional methods and techniques of design, such as printing. Also I felt as if I'd been experimenting a lot digitally so it was quite fun to experiment with physical printing. I started by using the Lino to create an A which stands for my name Aryana. I just did a quick free hand cut to see which direction to take with this. I used a circular piece of Lino to try and create a stamp that I could use for my branding.



These are some of the test prints. I used a brown corrugated paper and just some plain paper. I did this to try and come up with some different textures and distress. I really liked how it came out on the brown paper, it gives it a really grunge vintage look which I really enjoy. However I didn't like the overall look at shape of the Lino print. Since I cut this free hand it looked like an R rather than an A which was quite confusing, also I don't really think this font is sitting right with me it doesn't really represent me well.

CREATING LINO PRINTS PROCESS

Next I started to think of some other work I could create for this brief. I thought of including some limited edition prints in my postal item. So I thought what would look good as a print, I wanted something versatile that could be framed and used as a decorative piece, so I started doing some prints on botanicals and flowers, I went to my garden took a few pictures and started drawing them on the Lino.



This was almost a new technique for me since I wasn't used to cutting on soft Lino, when I did Lino cuts in the past I always opt for a hard cut Lino, however I did find cutting on the softer material a lot easier as the carving knife was cutting a lot smoother and easier and I was able to achieve a lot more minute details with this material. I decided to go for a jet black ink, this is because a lot of my branding and my logo is black and white so I thought these prints would be cohesive to my brand. I also wanted my prints to be easily identifiable to my design style and aesthetic. I also purposefully left a few ridges and uncut pieces around the block of Lino to add to the overall texture, I really liked the organic grunge effect these gave, this pairs well with the fact I was basing my prints on nature and botanics.

Experimenting with lino

The next idea I had for my promotional item was creating a flat-pack stationery holder. However, I thought of using a completely different technique and method for this idea. I hadn't experimented with any printing yet, so I thought this would be the perfect opportunity to use my Lino printing kit. Over the summer of last year, I got into traditional printing methods and created lots of prints. I thought this would be a nice and refreshing way to re brand myself and mix digital and traditional techniques to create an outcome. I started by making some lino prints of different work that I could use to print over my stationery holder. I decided to go for a floral theme as they would look really good as a decorative piece on someone's desk.

CREATING LINO PRINTS

PROCESS



I continued these botanical lino prints until I had a good number to use for the freebies/limited edition prints to accompany my postal item. I tried to make each one unique and different from the rest so I could get a good variation. I could even make these collectible items if not limited edition singles. I really enjoyed creating these overall. It was enjoyable to move away from digital methods for a while and get my hands dirty. I just attached a few process pictures of how I created some of my prints.



CREATING LINO PRINTS

RESULTS



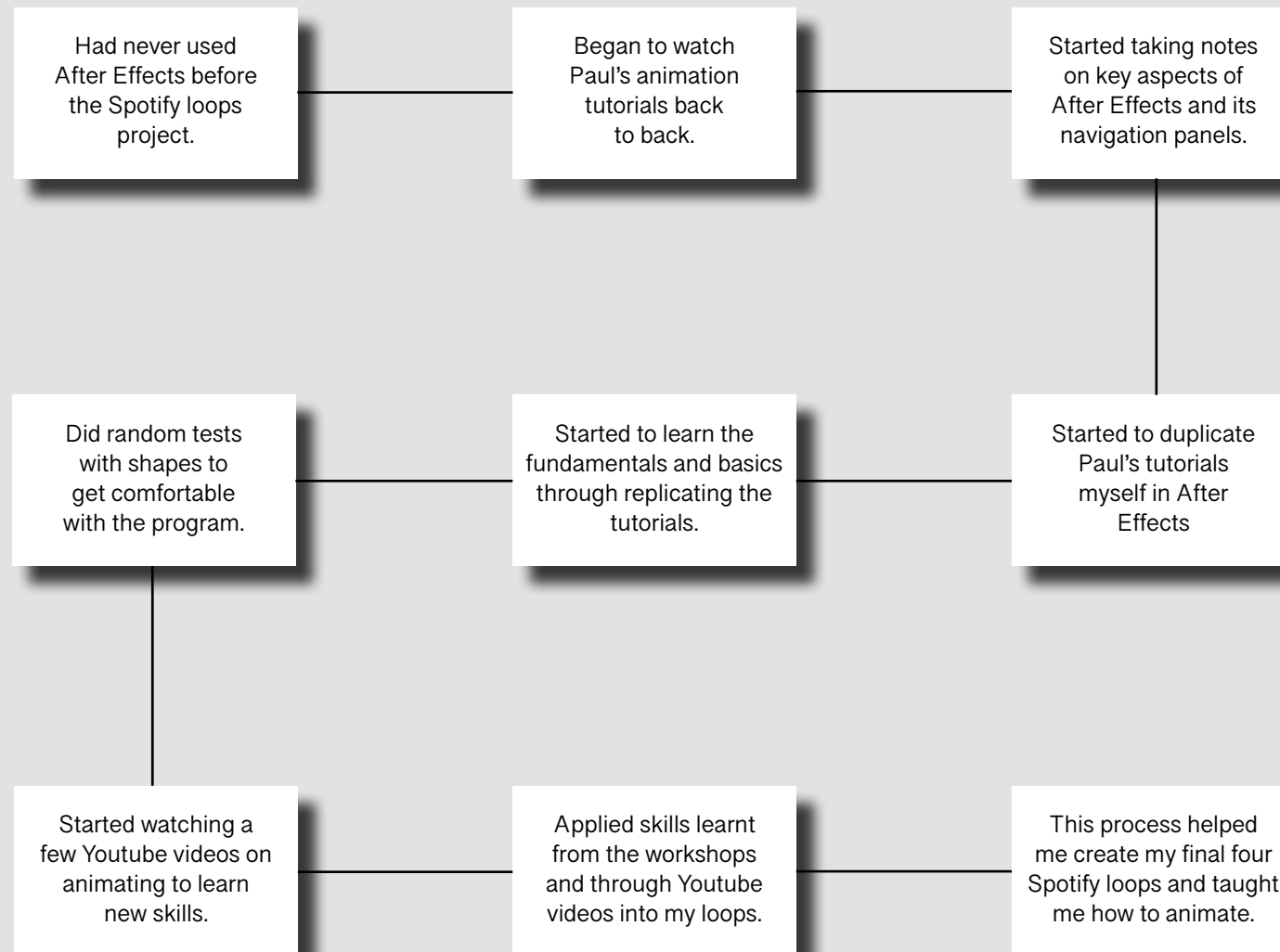
These were some of the results from my prints. I scanned them in and increased the exposure and brightness to make the ink more visible and opaque. I also did some editing to clean up any rouge ink and overall make them more presentable to use as actual prints. I liked how these turned out, however, to make them more similar to my branding and aesthetic I decided to invert them to white on black, I think this really brings out the detail of the prints and shows the texture much more vividly.



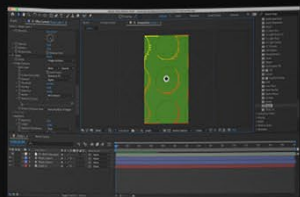
Experimenting with lino

I continued to make different stamps from the lino around the same theme of botanicals. I did this till I could have enough to include some free limited edition prints with my postal item. I also thought these stamps would look really good after making them into a pattern on illustrator and using them as the primary design for the holder. I then took the prints into Photoshop, changed the exposure and brightness to make the ink more visible and opaque. I did some cleaning up to the edges to make the prints look more minimalistic and professional. To make them similar and more cohesive to my branding, I decided to invert the prints to white on black, the same scheme as my logo. I think this really brings out the detail and texture in the ink.

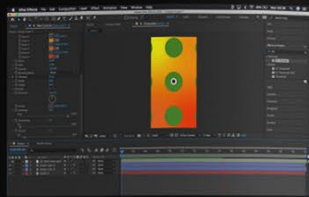
TECHNICAL COMPETENCE



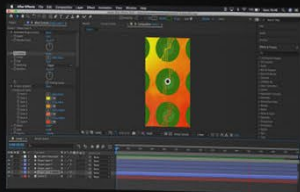
ANIMATION PROCESS



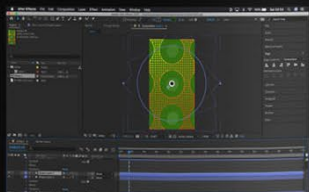
For my animation process I started by exporting various shapes and elements from Illustrator into after effects and started playing around with different movements, speeds and pre made effects. By experimenting a bit with the features I was got a grasp on the programs controls.



What helped me slot in creating my animations was watching tutorials on YouTube as well as all the recordings of Paul's workshops on how to utilise after effects. I used some tips and tricks in Paul's workshops in my own work and that really benefited me in making the loops.

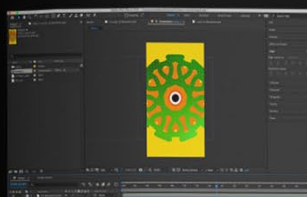


Also because I wasn't the best at using after effects I played around with the preset effects and transitions on after effects to really make my shapes move in interesting ways, after I identifies a few good movements I wanted to use in my animation set I applied them to most loops with tweaking a few things to differentiate.

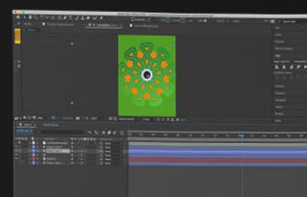


I also experimented in after effects with textures. I didn't want my animations to be very flat, so I used a few shadows and noise to add some texture to my elements. I think this really helped to elevate my animations and move them away from flat vector based work only. I also think the textures made them eye catching.

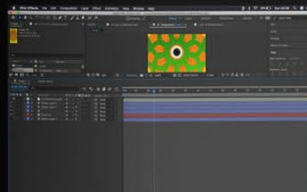
ANIMATION PROCESS



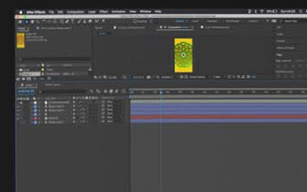
to make it a little easier for myself I ended up animating each element separately and then went on to animate the elements that came in later to match the first objects. This made it a little easier in terms of organising my layers and shapes without getting overwhelmed.



Animation 2 was probably the hardest one of the animations for me to do, I found it really difficult to animate the mandala in the right way because of complex it is as a shape. Plus I duplicated it and used it in a another layer so it was a lot of trial and error to see what works.



In my initial drawings I had no plan to add textures or anything into my animations however I found a really great texture preset on after effects called CC Threads which really added that depth and texture that my shapes needed. CC Threads added this dotted texture over shapes which I used for all my animations,



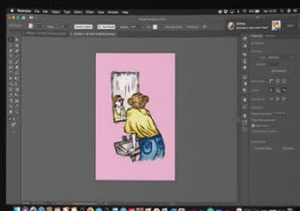
The CC Threads effect was used on all four of my animations to give them the same texture, since the dotted effect it went well with my circular elements, I was able to achieve a really cohesive look within my four animations as I used a lot of the same effects into each loop but still keep them different with their shapes and movements.

Animation process

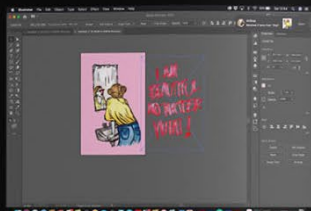
I wanted to show some screen-grabs of the process of my animations as I thought this was key in establishing my development and technical competence. I was able to get to grips with problems I experienced with the program. The process photos also show the technical details that helped me achieve my animations, such as adjusting elements, using codes, using keyframes, and experimenting with various animating techniques. To keep my animations cohesive and relatable as a set, I had to get the exact values I used for multiple effects and textures such as CC Threads and the Venetian blinds. Being able to stick to these made sure that each element was replicated in the same way throughout each loop.

ARTIVE PROCESS

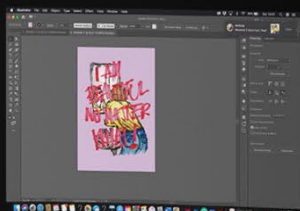
I documented how I was able to create my final augmented reality posters for incognito magazine. I was able to use some of the animating skills I learnt from the Spotify loops brief in this project. I experimented with a few different layouts and animations styles before I was happy with the result.



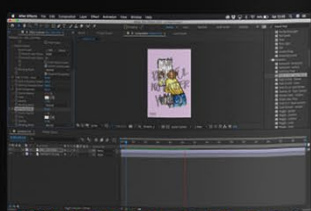
I started by cleaning and editing the lines on my drawing to create the posters, I used illustrator to place it on a plain background.



I then exported my hand drawn typography into illustrator and started to experiment with the composition and layout of the poster.



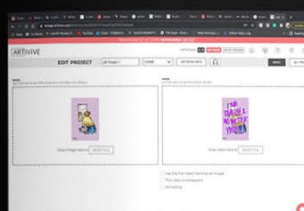
This is the final layout I decided on for Artive and after effects, although the text looked a bit illegible I was going to fix this in AE.



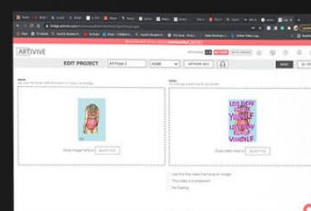
I then took the poster I made in illustrator into after effects and started playing around with various effects and movements for the type.

ARTIVE PROCESS

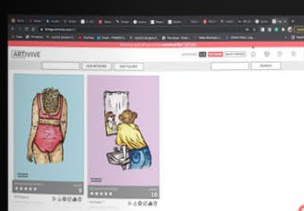
After I had made a few different moving image videos I started to play around with them on Artive to see which one look the best if turned into augmented reality pieces. I would upload different tests and try them out on the Artive application to see which version would be the most effective.



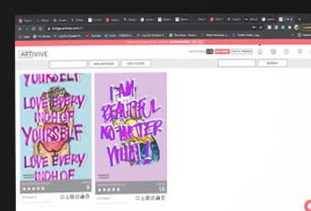
I tried really hard to try and use Artive pro however there was too much lagging and it would not render properly.



Therefore I opted for using the basic version of Artive where it allows you to upload video and renders the final artwork using AI.



The final posters turned out quite well even though I was not able to use the bridge on Artive to shift placement and composition.



This is how the typography looked at the end overlaid over my illustrations they both have different animations augmented on top of them

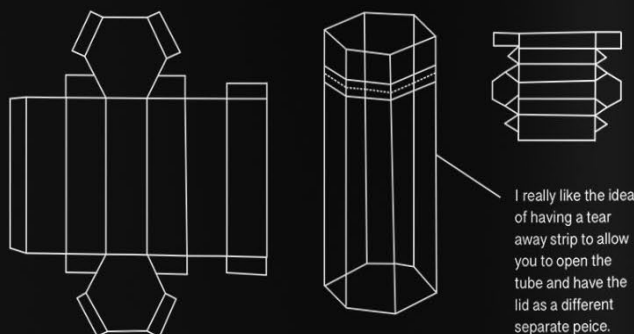
Artive process

I thought it would be appropriate to document how I could create my augmented posters on Artive. This is because, like After Effects, it is a program I had never used before. I had some trouble with the pro version of Artive. However, every time I would try to import elements onto the bridge, the software began to lag and get stuck often no matter how many times I refreshed the page. So, to find a solution to this, I used the same idea and same animation as an overlay but uploaded them onto Artive's basic version. This still rendered something close to the outcome I was hoping for. I tried a few different animation variations and compositions to see what would work best. I scanned my ideas with the Artive app constantly to see what would be the successful outcomes.

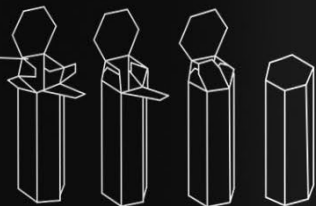
IDEA TWO

STATIONARY HOLDER

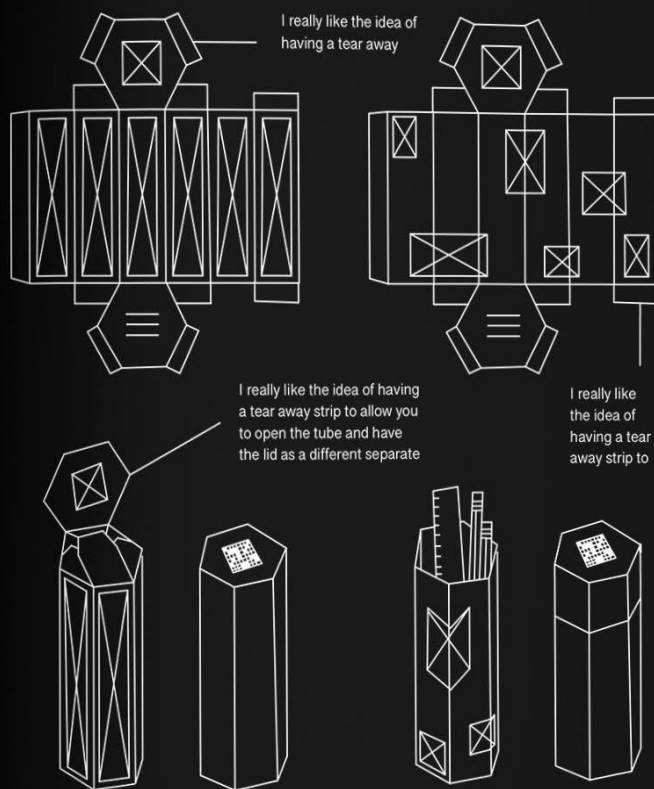
For my second idea I thought of doing a flat pack stationary holder. My thoughts were to have a build it yourself approach. This would allow the recipient to build the stationary holder from the flat pack, this makes the experience more interactive and enjoyable for the viewer. It also gives them a chance to see my work in a 2D and 3D way. Below I came up with a few different concepts and templates I could use. I did these to see which would be the easiest to use and construct, I also tried a few different lids.



This concept of the cylinders top is a little different, it has ridges and panels that I could use to my advantage. I could print different examples of work on each panel and keep it organised. However I'm not sure whether I like the top latch to be attached on or separated.



IDEA TWO



Constructing templates

To develop my second idea further, I drew up some ideas for the construction of the template. Getting the proper structure and measurements for the holder was necessary since the recipient of this item would be building the holder from scratch. I came up with a few different shapes, lids and panel layouts to see what would work out to be the most successful. I thought the best option would be to have a tear away lid. This is because if the cover is still attached to the holder after construction, this might interfere with the stationary and would not be effective as it would not be able to close fully. Therefore I opted for the latter lid option. I also experimented and developed the placement of where all my lino prints would go on the holder itself.

PROTOTYPING IDEA TWO

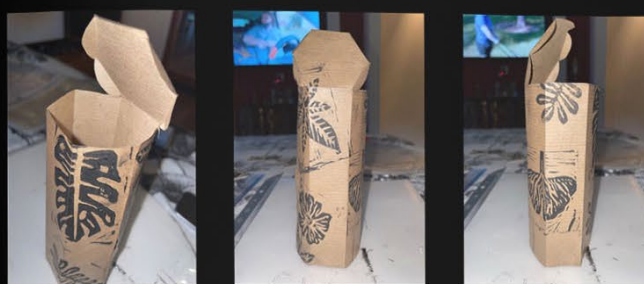


I decided to make a quick prototype to see how easy it would be to construct this item as well as time myself to see how fast I did it to test efficiency. It took my 3 mins and 24 seconds to build this from a flat pack, which isn't too bad. I also tried to do this on the same corrugated brown paper I used for my test prints. I think this paper pairs well with the organic botanical Lino prints as it again brings out texture and already has texture embedded into the paper itself. I took a few process pictures of this.



After I cut out the stationary holder I used some of the Lino cuts I did to print on the holder. I used some of the layout plans I did earlier to achieve this. I really liked how the prints transformed when I had built the holder. They allow your eye to wonder around as they wrap around the ridges. Also when the holder becomes 3D it makes the prints much more exciting to look at. As you can hold it and turn it around and up and down to look at the artwork, this again adds interactivity to the piece.

PROTOTYPING IDEA TWO



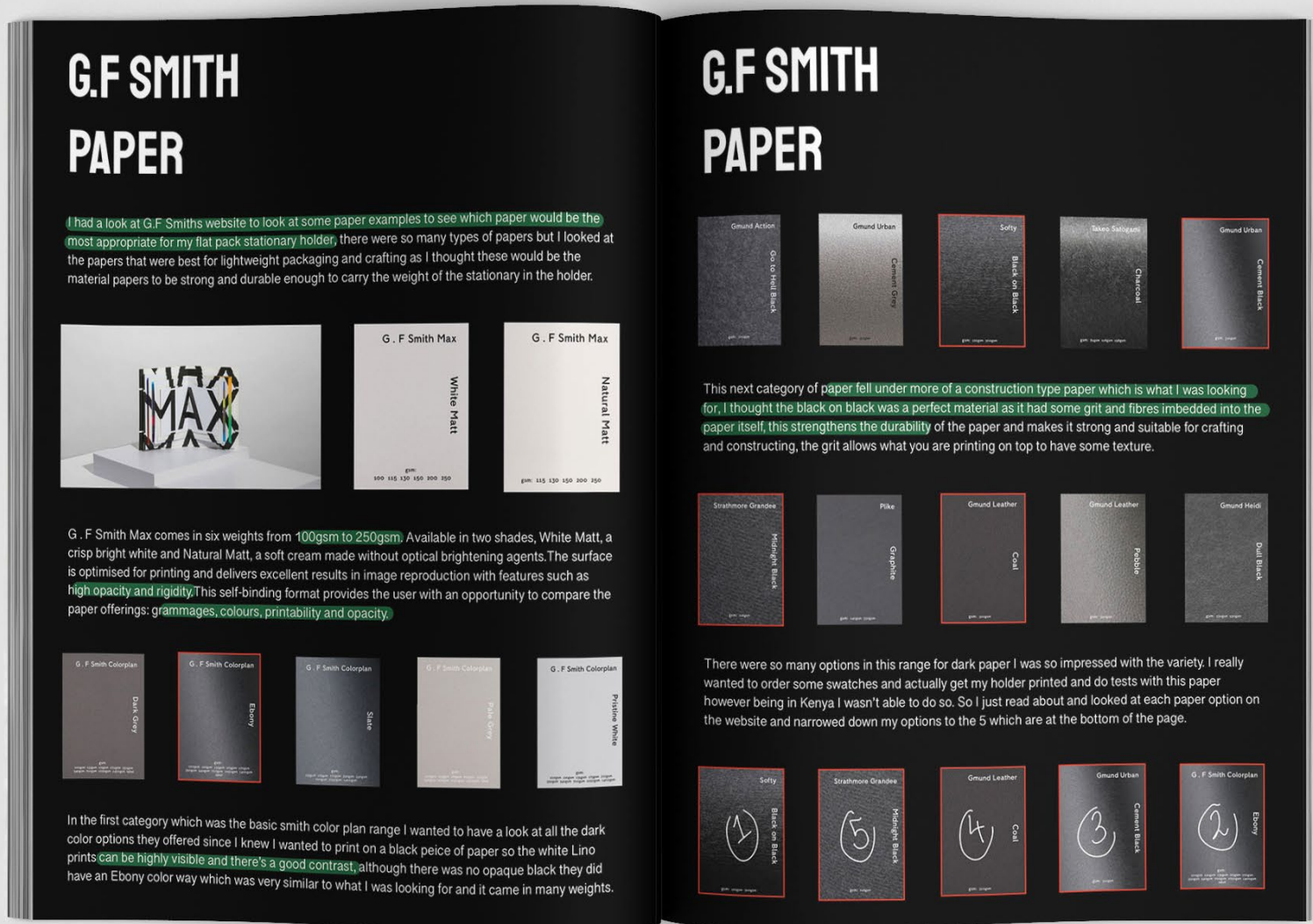
Here is the finished prototype. Obviously paper wasn't the best material for this product as its flimsy and not that durable, so if I were to make this I would use a much a stronger piece of card. I would also consider using a waterproof material to protect it from spills or other damage, to increase longevity.



Once I had built the holder I tested out its usefulness by putting a few things into it. I put a few pens and markers in to see how it would look and hold up, obviously since I used paper to construct this it didn't hold up to well but that can always be changed. I think it looked quite good as a finished product and I found this a very useful product to have on my desk. I also added a quick QR on the lid to allow people to scan it and take it to my Instagram page. I think from this prototype I would change the lip to a solo removable lid. This is because the attached lid gets in the way and becomes an obstruction to the pens.

Prototyping idea two

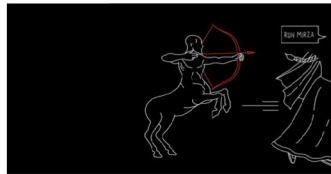
After I had chosen an appropriate shape for the stationary holder, I decided to prototype the idea to test its success. I also decided to construct the actual holder since the idea was to send this by post as a flat pack build it yourself item. So I wanted to see just how long it would take to construct this item and whether it would be easy to build. After doing this prototype, I found the construction to be quite a straightforward process. I had used my linocut prints over a piece of brown construction paper. Although this was not the best material to use in the outcome, this gave me a clearer idea of what type of material would be best suited. Once I had put the stationary into the holder, I saw that the paper did not have enough strength to hold.



G.F Smith papers

For my final stationary holder, I researched various paper options on the G.F Smith website. I was planning to order in some swatches and get my holder printed; however, I left for Kenya at Christmas last year. I've been here ever since, so, unfortunately, a lot of my production and finishing ideas had to be presented as mockups. Although I couldn't get the swatches, I could still view and read about the various options on the websites. I was looking for a material that would be sturdy and strong enough to hold stationary but still look sleek and presentable. I did some tests with standard craft paper. However, the GSM was too low to be able to support any objects. After comparing some different paper types, I would opt for Black on Black paper in the crafting range at 540 GSM if I could actually print.

FINAL OUTCOMES

UCA Graphics
Storyboard templateSAHIBA MIRZA AND
THE MAGIC ACORN

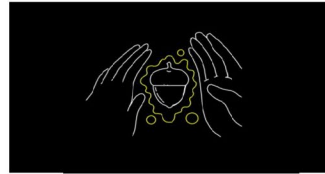
01
(voiceover)
(visual)
(audio)

*Get's chased by centaur.....
opening scene*



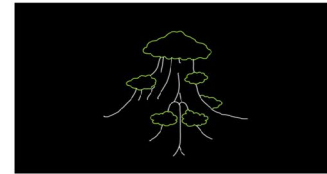
02
(voiceover)
(visual)
(audio)

*has to use magic acorn....
to get away and hide*



03
(voiceover)
(visual)
(audio)

*Acorn activates its.....
power when they touch*



04
(voiceover)
(visual)
(audio)

*turns into jang tree as...
disguise, with help of the
acorn*



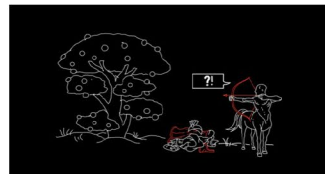
05
(voiceover)
(visual)
(audio)

fully transition jang tree



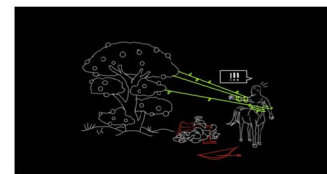
06
(voiceover)
(visual)
(audio)

*pile of clothes left by the
tree, no sign of sahiba
and mirza*



07
(voiceover)
(visual)
(audio)

*Centaur comes chasing after
them, sees the clothes but not
them, gets confused*



08
(voiceover)
(visual)
(audio)

*tree attacks Centaur with
it's vines (secretly sahiba
and Mirza)*



09
(voiceover)
(visual)
(audio)

*trap centaur in tight vines
so they can escape and
escape*



10
(voiceover)
(visual)
(audio)

*start to transition back
into human*



11
(voiceover)
(visual)
(audio)

*transition almost complete
can see human features
shining, Magic fades*

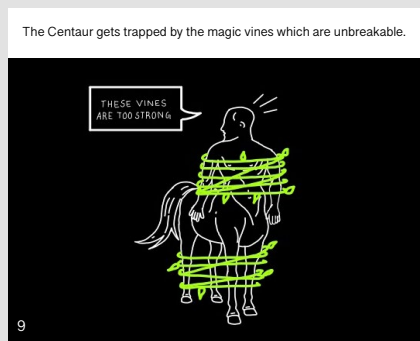
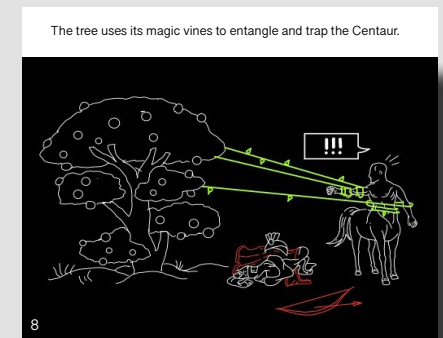
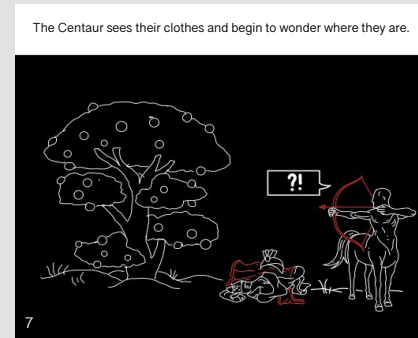
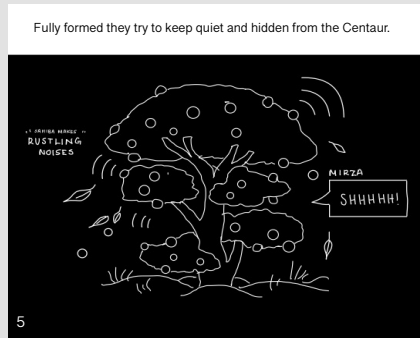
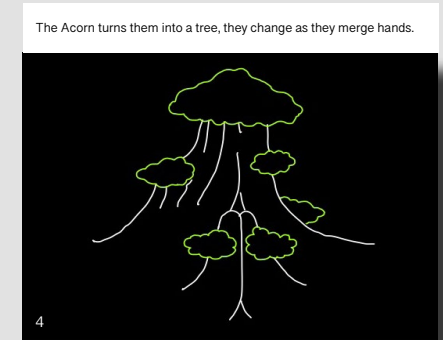
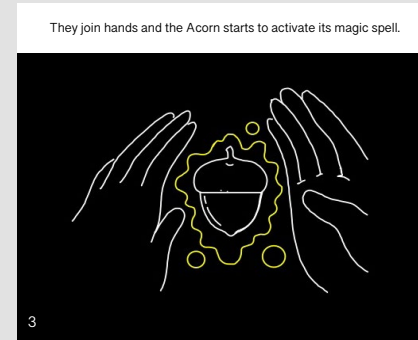
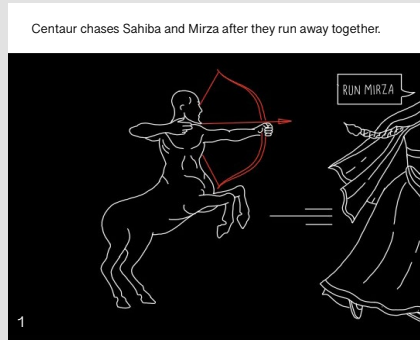


12
(voiceover)
(visual)
(audio)

*back to human form and
mir of the centaur, can now
be together in peace*

What inspired me ?

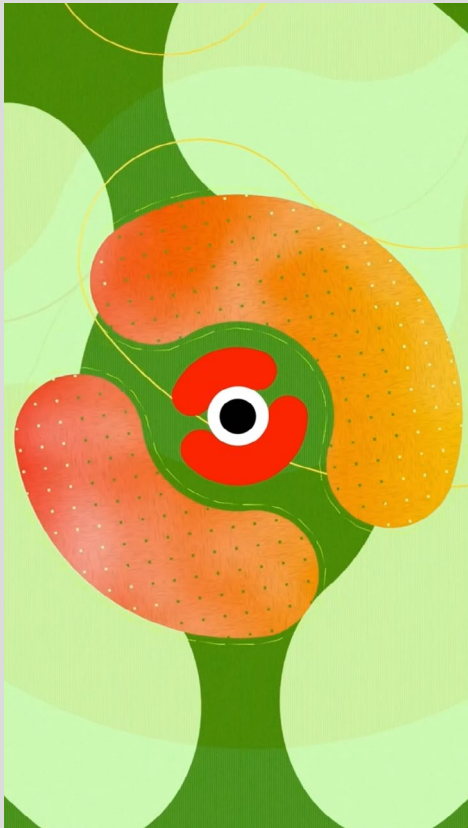
For the style and aesthetic of my final storyboard, I was influenced and inspired by a few artists. Mainly Tim Ellis and Quentin Blake. I admired their artworking styles, using simple line works and shapes to convey various narratives. I found this such an effective method in narrative illustration as the style is not over complicated. I feel as if this method of drawing is just very easily recognised and can be understood by a broad audience. Whether you are young or old, you can see and acknowledge what's happening in each frame. That was my main aim for this brief, to be able to effectively fracture and depict the story in a straightforward yet refreshed way. The simple line work used in the traditional south Asian henna techniques also inspired my outcome and drawing style.



Unfortunately, I was not able to see through my idea to the end. I had many struggles trying to organise to meet up with somebody to get my henna idea done. The pandemic made it hard to do this. However, I still wanted to show my thinking process and visualise my idea and how I would've done it.



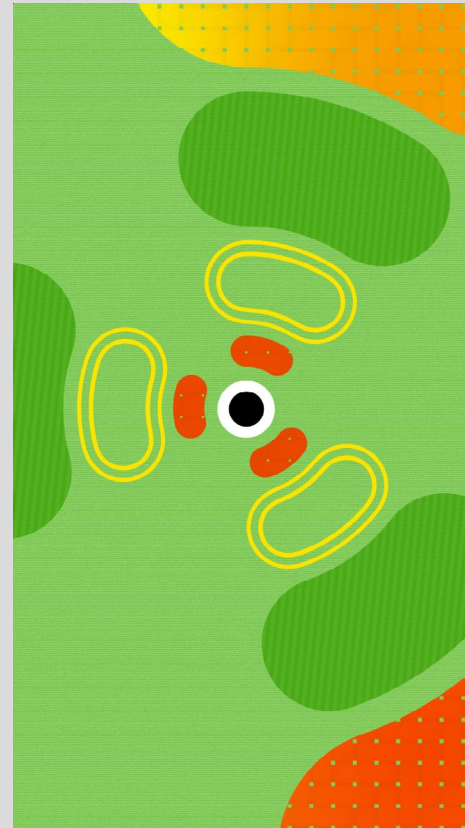
Al Vaiven de Mi Caretta (Animation 01) AfroCubism

<https://www.youtube.com/watch?v=YPdIYV52Tw8>

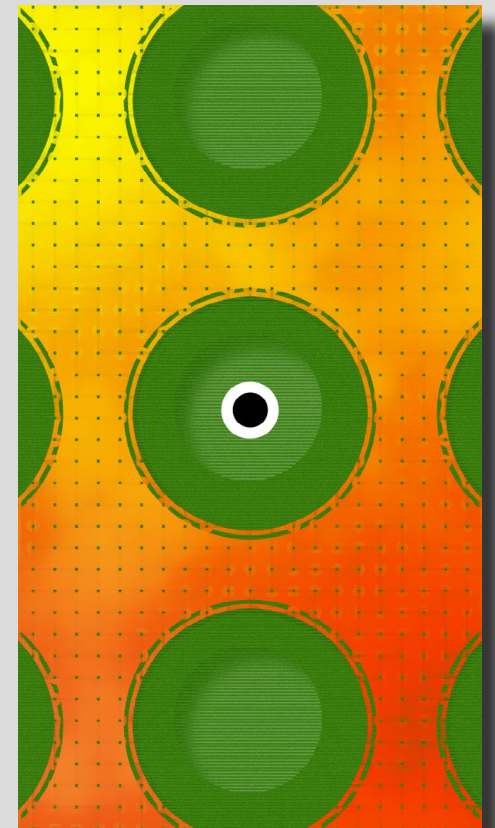
Bensema (Animation 02) AfroCubism

<https://www.youtube.com/watch?v=lsq-9Jt5dRo>

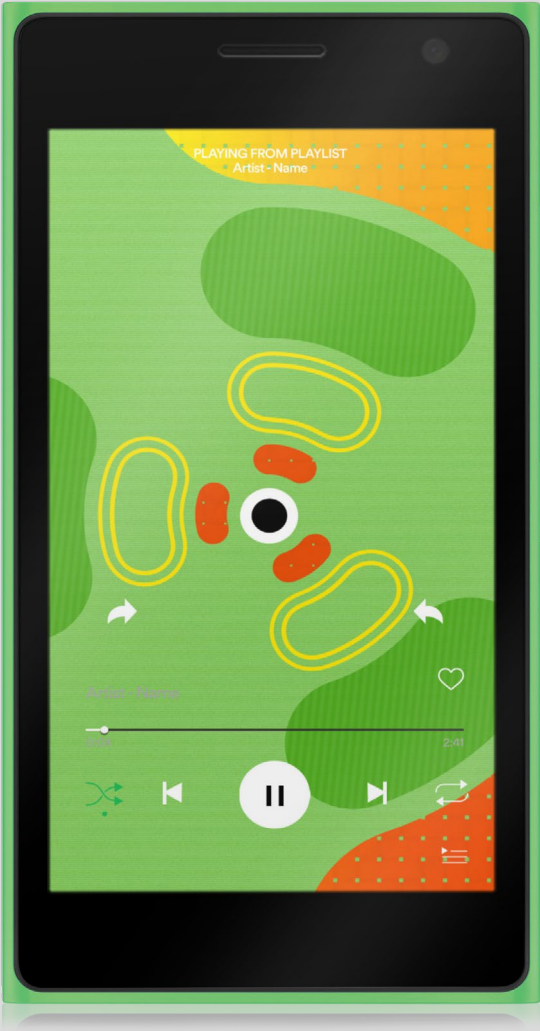
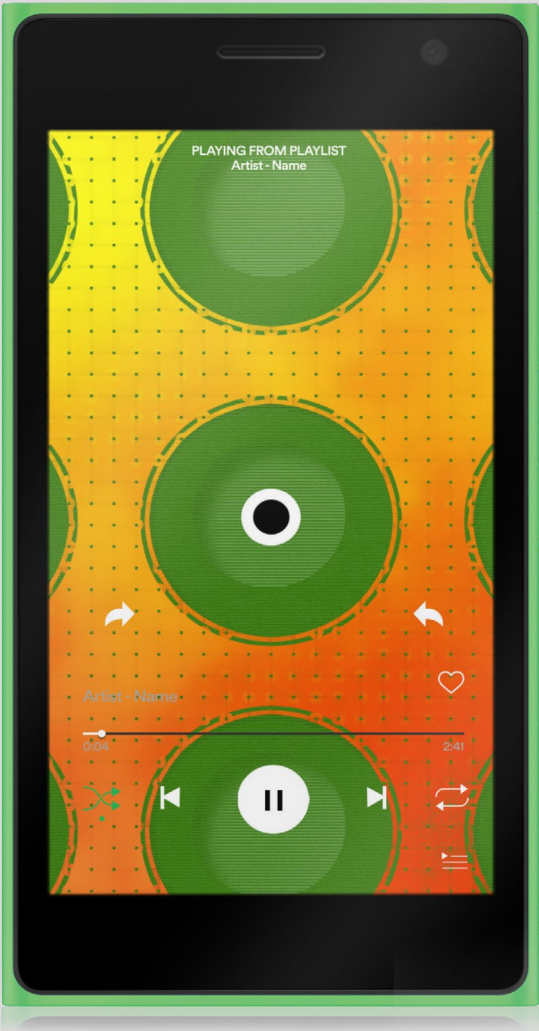
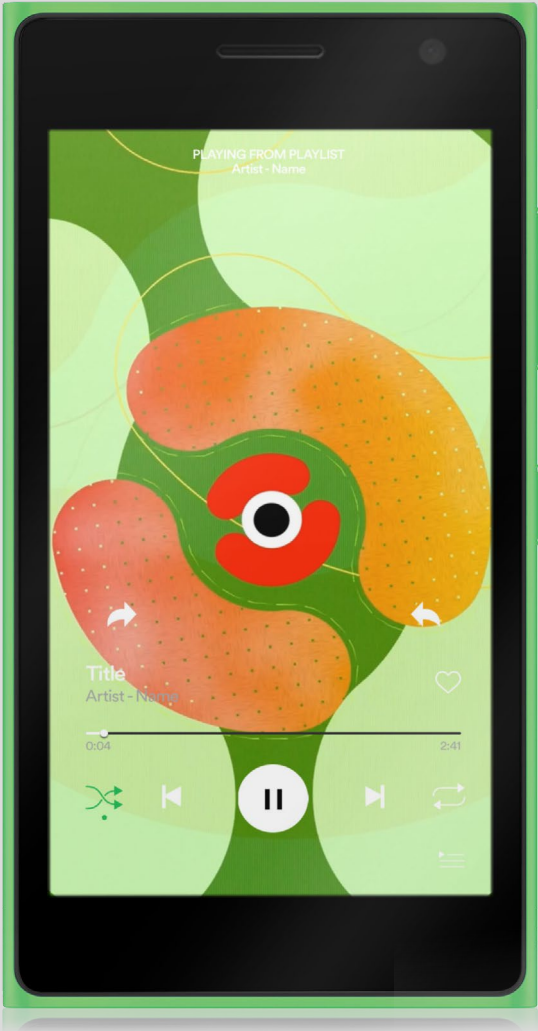
Eliades Tumbao (Animation 03) AfroCubism

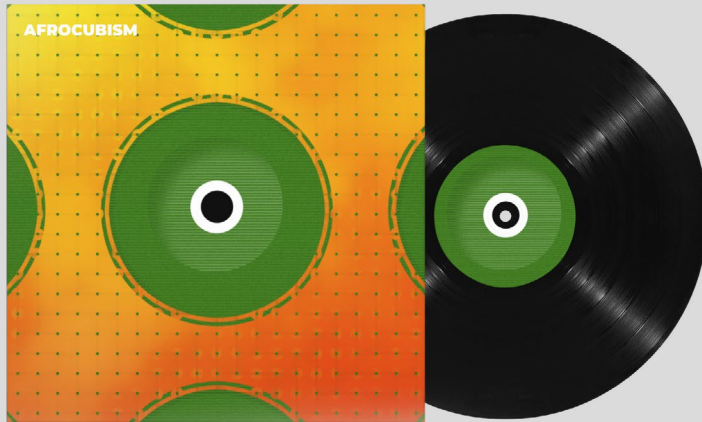
<https://www.youtube.com/watch?v=BktYZeVc3s>

Mali Cuba (Animation 04) AfroCubism

<https://www.youtube.com/watch?v=zlBfzFZ4oE>

Everything was exported as RGB as the loops would be viewed digitally.







Just as a few extra outcomes, I created a CD cover mock up and record cover ideas (previous spread). I did this to visualise what my designs could look like if they were to be applied to other promotional items linked to the album Afrocubism.

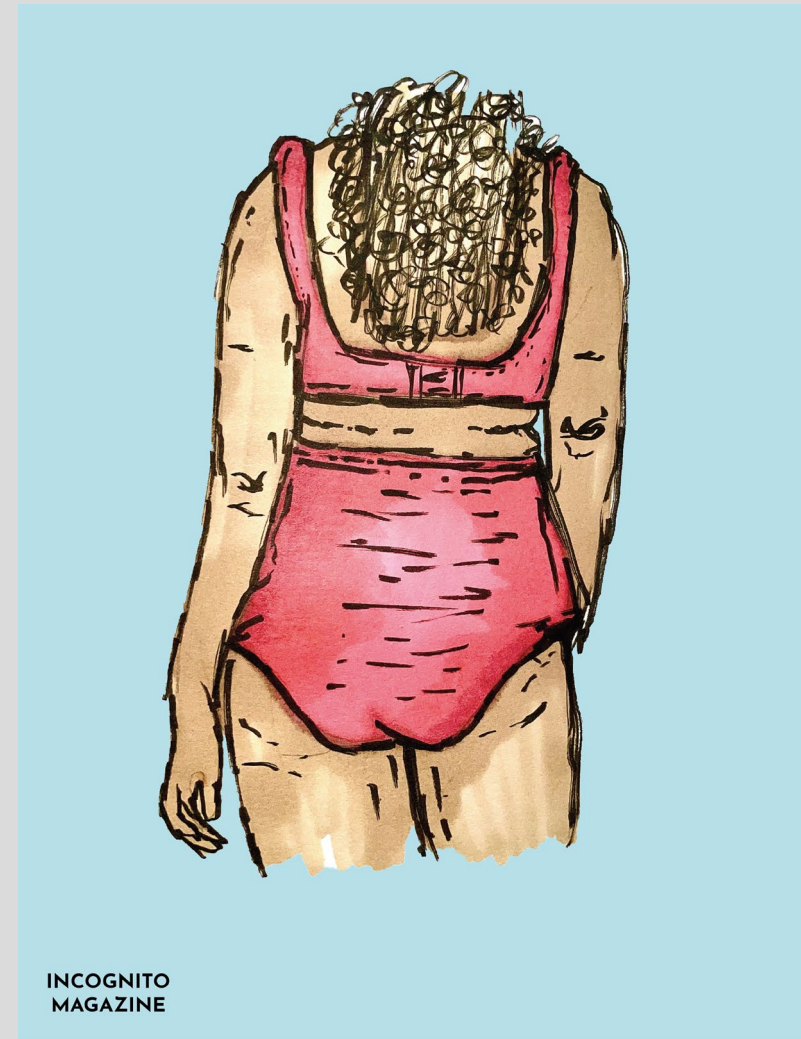
How the posters work on Artivive (Link)

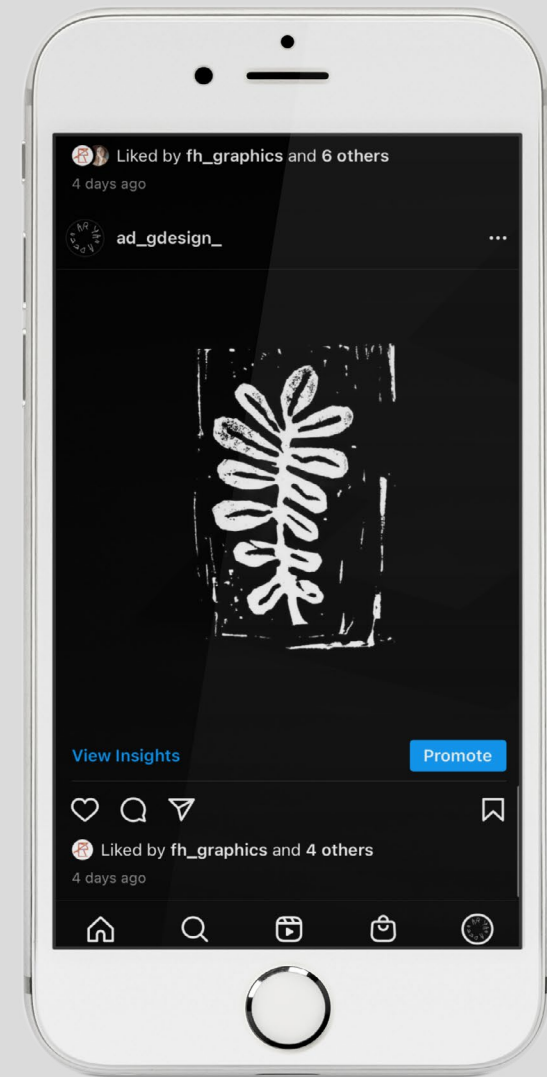
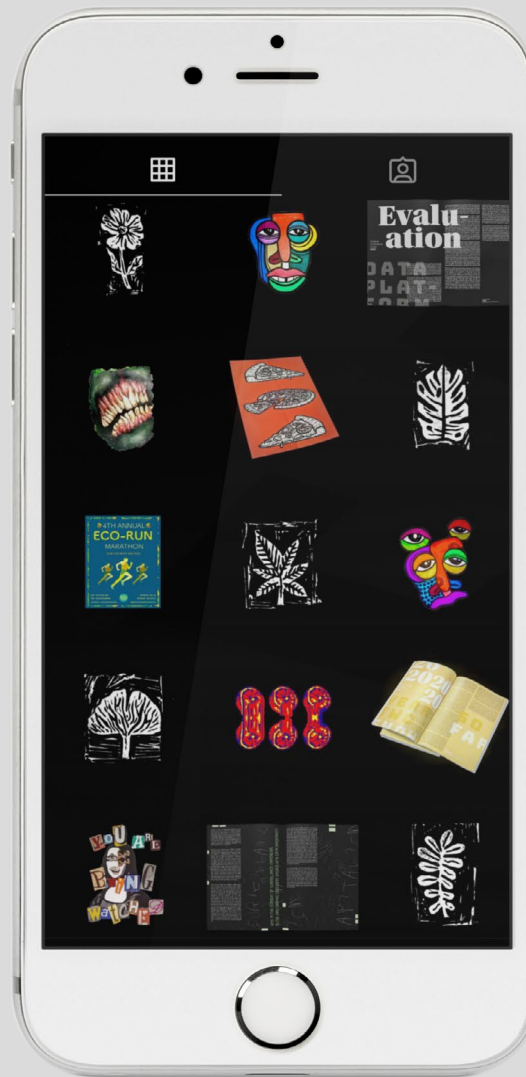
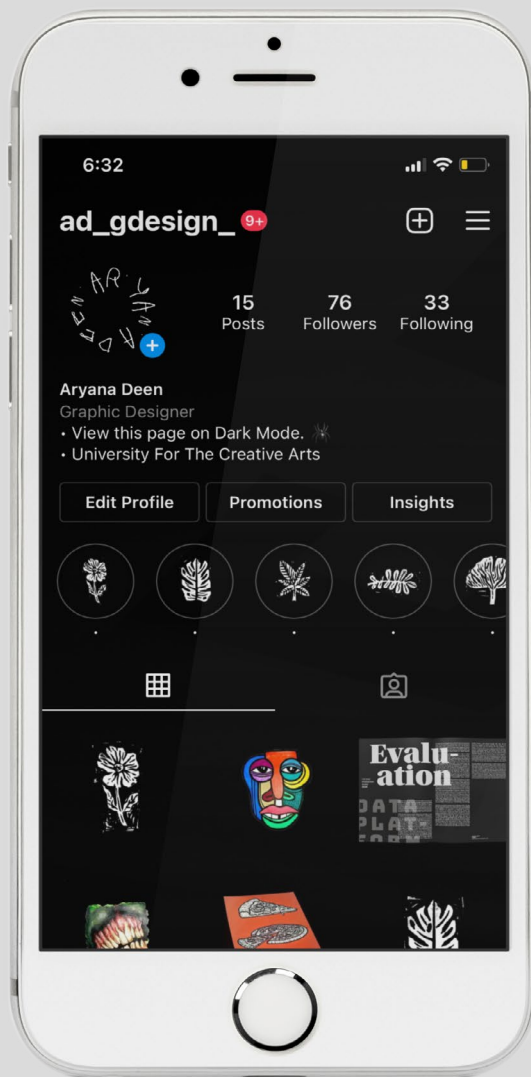
<https://vimeo.com/541248650>



Animation Experiments for Artivive (Link)

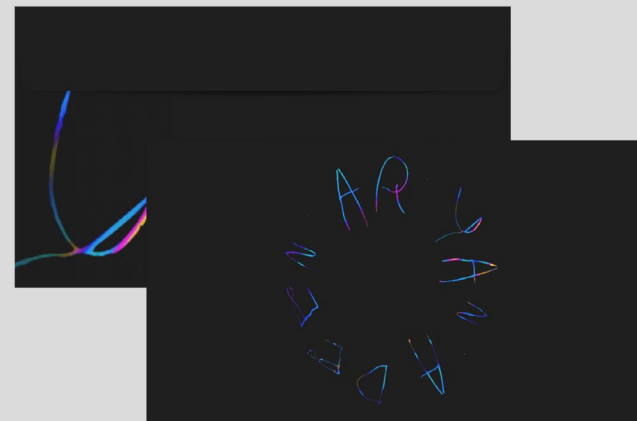
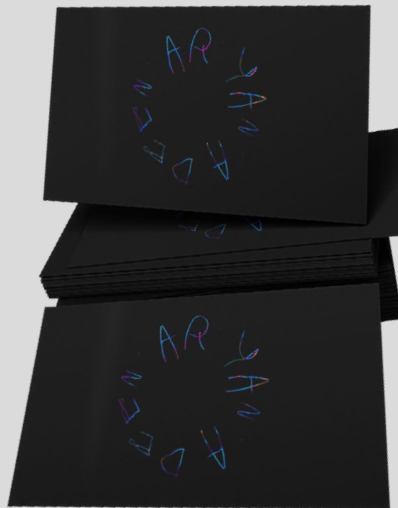
<https://padlet.com/aryanadeen777/w8grw0oiwver92ax>







As part of my outcome for the self-promotion brief, I created this business card to accompany my postal item. I made a few variations of this (next spread) but ended up really liking this one as it fit my aesthetic and the messy grungy feel I was trying to going for.

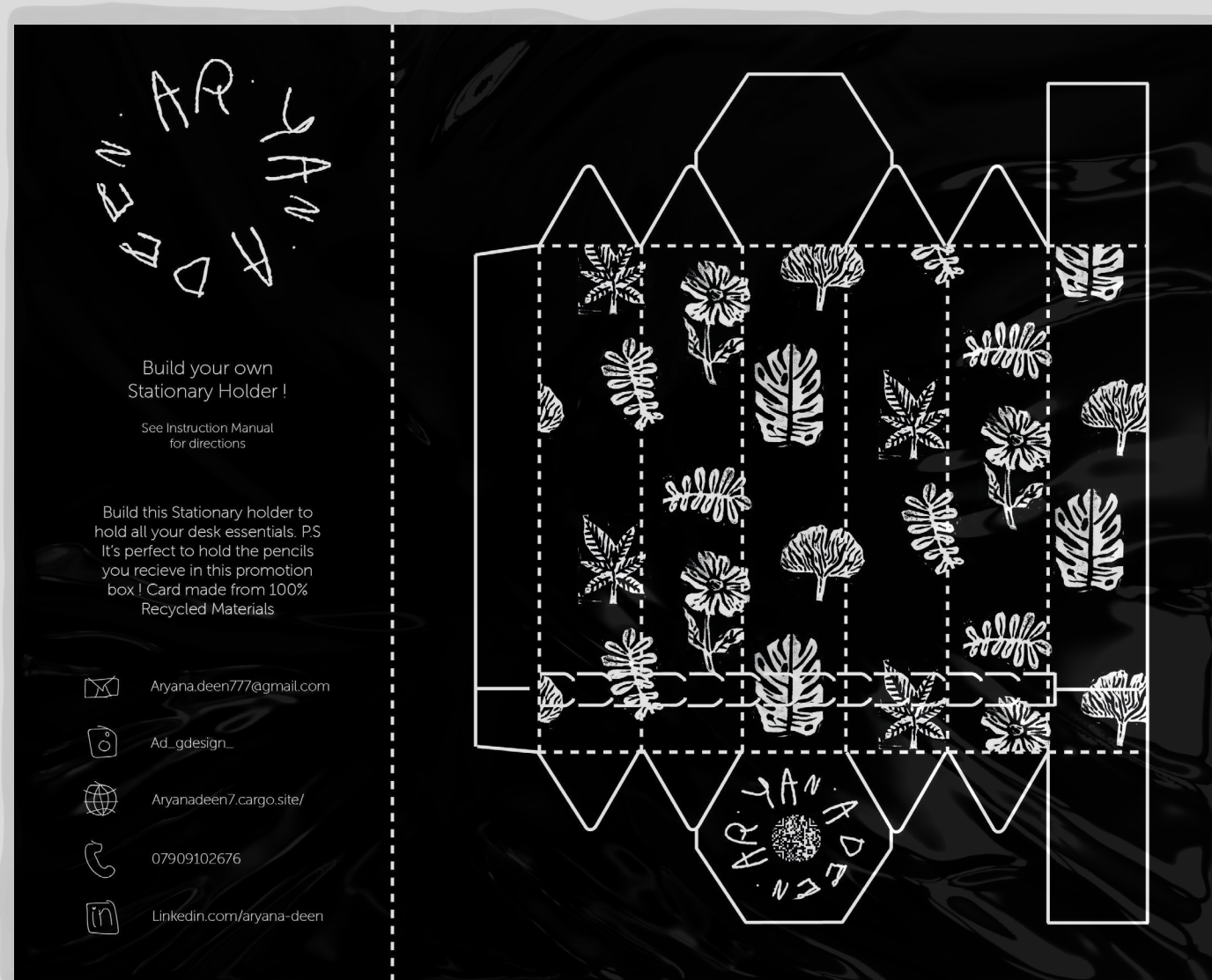




This is the Die Cut Postage box design for the promo items. It would be 270mm by 300mm (recycled cardboard). Inside the box will be the flat pack holder, a business card, an instruction manual, two free A5 Lino prints and a pack of branded pencils to put into the holder and use.

This is the final promotional item. It's a buildable flat pack stationary holder. The card dimensions are 260mm by 297mm, fits right in the box.

If I could actually produce this outcome, the material would be 540 gsm, Black on Black crafting card from G.F Smith papers. Sturdy and durable enough to hold Stationery. This paper type is also recycled. I would opt to have everything in the postal box to be made from sustainable materials. I would also print this in CMYK as that's the best option for high quality printed products. I have also included a QR code on the holder which tracks to my Design Instagram account.



Postage Box



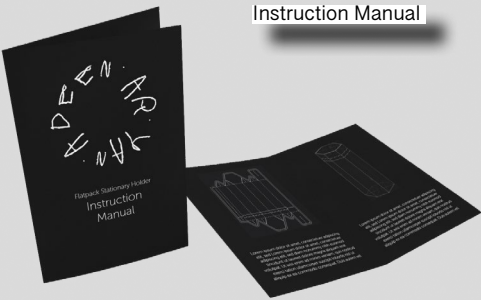
2 A5 Free Lino Prints



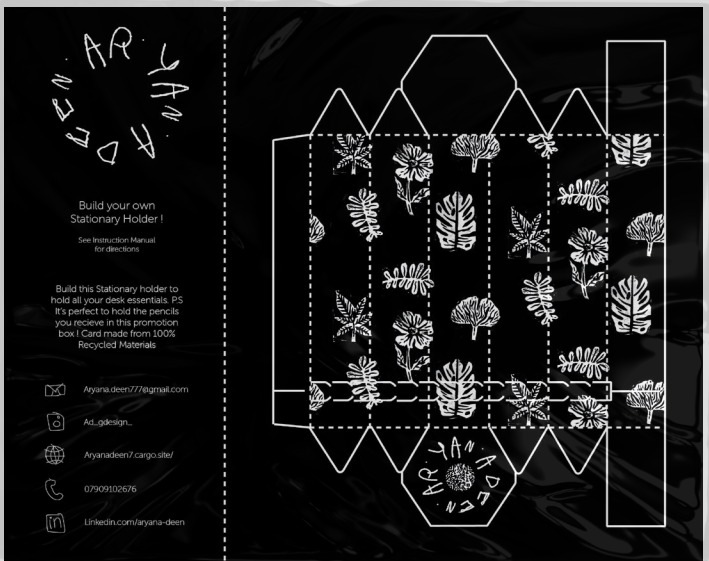
Buisness Card



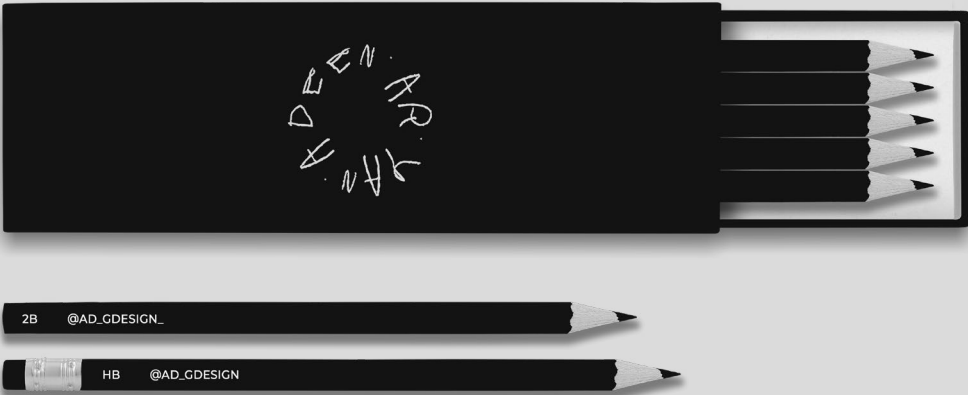
Instruction Manual



Flatpack Stationary Holder



Branded Pencils



Mission Statement

Blueprint was set up to help inspire young creatives and form a supportive online community. We know, from personal experience, how hard it can be to curate a strong portfolio which ticks all the boxes, especially when you're feeling creatively blocked due to the current situation outside. So we aim to set thoughtful and exciting briefs and challenges that will engage creatives to produce the amazing work they are capable of, whilst having fun and making life long connections. From each brief, The Blueprint team will select a handful of work to showcase on our Instagram page.

Blueprint
— DARE TO CHALLENGE —

Get Involved

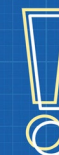
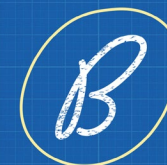
#BLUEPRINTBRIEFS

Want to get involved? Find our live briefs on our Instagram feed and get creative! Once you feel you've answered the brief and are happy with your outcome, post it to your grid and tag #blueprintbriefs. For every brief the blueprint team will select a handful to showcase by posting it to our Instagram. So what are you waiting for?

We provide the Blueprint,
you build the house!

Blueprint
— DARE TO CHALLENGE —

Blueprint
— DARE TO CHALLENGE —



These are a few mockup posts I made of what Blueprint would look like if it were viewed on a mobile screen. I also wanted to show the 'Meet the team' posts we made to introduce the members of Blueprint. This gave viewers an introduction to us and our interests.

Monique did the primary branding for Blueprint, Freya handled the content, and my role was the research and identifying our target audience based on that research.



PERSONAL & PROFFESIONAL DEVELOPMENT

Form AFF13

Student Assessment Feedback Form

This form is to be used to provide feedback to all undergraduate and taught postgraduate students. A separate form should be used for each summative assessment component (as defined in the unit descriptor). It should be completed by the assessor(s) and, normally, returned to the student within four weeks of the due date of the assessment component (or, where the component comprises multiple assessment tasks, within four weeks of the submission deadline of the final assessment task). Where appropriate, reference should be made to the University's generic mark descriptors, which can be found at Appendix 1 of the Common Credit Framework. Before completing this form, staff should ensure that they are familiar with the Student Assessment Feedback Policy.

Student name:	ARYANA DEEN 1706824/3
Academic year:	20/21
Unit Title:	Platform: Image 2
Unit Code:	EGRD6013
Assessment component:	Formative submission
Due date:	17/12/20

Percentage Mark: (Indicative and to be confirmed by the Board of Examiners)	
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Feedback	Feedback
Assessment Criteria (please list below)	(please comment on achievement against assessment criteria)
Research Identify and investigate a range of appropriate sources using different research methods. LO1	Confident use of sources to develop your work, with good use of cultural references and techniques to add power to your ideas.
Analysis Examine, analyse and interpret the research sources appropriately in relation to the projects. LO2	Good analysis of research eg. Mary Blair's work. Add further notes to some of your slides to share your own insights taken from the practitioners you look at. Break up some longer sections of text with headings.
Subject Knowledge & Understanding Demonstrate a working understanding of the subject and underlying principles. LO3	Your working process through sketches to storyboards and animated tests shows a good understanding of the medium. Look at key practitioners through the history of animation: Norman McLaren, Oskar Fischinger, Len Lye, Mary Bute, Lotte Reiniger, John and James Whitney. As you are dealing with abstract images it would also help you to look at abstract artists for inspiration (Barbara Hepworth, Victor Vasarely, Bridget Riley, Frank Stella, Piet Mondrian)
Experimentation Demonstrate risk taking, problem solving, and a range of experimentation and testing of ideas and materials. LO4	Lots of inventive drawing and layout tests – well done! – with good exploration of how to change up the Mirza and Sahiba story. The storyboarding clearly shows your navigation through the process from hand-drawn line work to vector – figurative representations to abstract. An accomplished wide set of experimental tests. The Padlet page is a brilliant sketchbook documenting your working process.
Technical Competence and Understanding Demonstrate a range of skills appropriate to the audience and context. LO5	Good grasp of storyboarding with very clear and competent artwork on show. You've shown resilience to navigate the computer problems and still develop the work. The hand-drawn Procreate animation was also very strong and I'd suggest this maybe something you could revisit for another project.
Personal and Professional Development Demonstrate commitment to the subject, engagement and attendance with the course, appropriate planning, organisation, critical reflection and self-directed project management. LO6	Excellent attendance at sessions and tutorials – though try to contribute more in the chat, as this will build your reflective skills. A well-ordered and signposted submission, though some smaller panels are hard to read on the PDF. Break up longer reflections (like the evaluation) into smaller paragraphs, and try subheadings or colour-coding to signpost your content.
Additional comments (if applicable):	

OVERALL

You have a distinct and powerful, way of handling imagery, unusual visual ideas and a good grasp of techniques. Strong use of colour, inventive project approaches and appropriate use of research and materials has made this a very useful term. Well done too for getting to grips with new tools and approaches such as After Effects. Looking forward to seeing the final 2 loops once created. So far so good!

FRACTURED STORIES – brief 1a

18/19 version

Excellent and methodical development across this entire project, showing good grasp of storytelling and some really strong image ideas. The Mehendi approach to your story is very promising, and we hope you can find ways to achieve this!

SPOTIFY LOOPS – brief 1b

In your finished animations Loop 02 is too similar in composition to 01. The animating circles feel the same and the background intertwining lines are quite hidden. Make your final animations distinctly different from one another through shape, composition and movement as well as colour. Look back to your tests on Padlet – there are strong compositions there to be developed. Make a strong set of four contrasting animations. (Btw Loop 02 doesn't seem to play with sound on Vimeo)

I confirm that I was involved in the assessment of this student and that I agree with both the mark awarded and the feedback comments:

Name: _____
Name of assessor/s providing this feedback: MH/PP

- Make sure to add insights and takeaways from the artists I'm looking at, to do this could go deeper in my analysis and note taking, make sure to add reasons why you like and don't like certain work to have a good range of opinions and analysis.
- Could break out a few longer paragraphs by highlighting certain parts that include my own input or areas where I wrote notes on analysis. Or if not I can find a way to indicate my own writing and thoughts within my unit report.
- Make sure to look at historical aspects of the subjects and themes for each brief. Have a look at the history of animation as well narratives and story telling from brief 1A. Look at the history of these subjects to identify key practitioners in design.
- Since I'm looking at abstract imagery for brief 1B it could be helpful to look at more artists who deal with abstract design, this can help me shape my idea more clearly and get more inspired in terms of my ideas for brief 1B.
- Could contribute more to discussions that are happening in classes and workshops. Being more vocal can help in my personal and professional development within this unit. Also it would be good to get your opinion out there and encourage active discussion,
- Make sure to show differentiation in my animations, got a few notes on similarity between animation one and two, need to back to the drawing boards and see how I can mix up my animations and still keep them cohesive and part of the set of four.
- Revisit my Padlet board and my past experiments and tests to develop more, this can help me vary my animations because I've done a big range of experimentation over there. This could also inspire me with new ideas for animations.

Formative Feedback

Using the feedback I had received at the formative assessment helped me identify where precisely I needed to make improvements and gave me great suggestions for areas to look into. Throughout the year, I worked on the comments I had received and tried to apply each comment to my work to make it stronger and more successful overall. A big thing that changed since formative would be the unit report. I took notes on how my formative report could be improved, and I applied them to this report. Instead of clumping images on the page, I decided to give ample space to my work to make sure everything is more precise and easily legible. I am glad to get those comments as they really helped me develop my editing and presenting skills.



Responding to feedback

In brief 1A fractured stories, I complied with all the feedback I had gotten. These comments were noted from tutors, peers, and family. I thought this was important to do as I could use these suggestions to improve my work. I had received lots of constructive criticism, and I tried to build from every comment. I think this is a critical stage of design. I really enjoy receiving feedback as it gives me clarity and sometimes allows me to spot the faults in my designs that I don't see initially. Through my feedback comments, I made lots of successful changes throughout the project, and I believe this only helped me achieve a more robust outcome. This technique of noting down all my feedback is a method I did throughout all my briefs across the platform.

ARTIST TAKEAWAYS

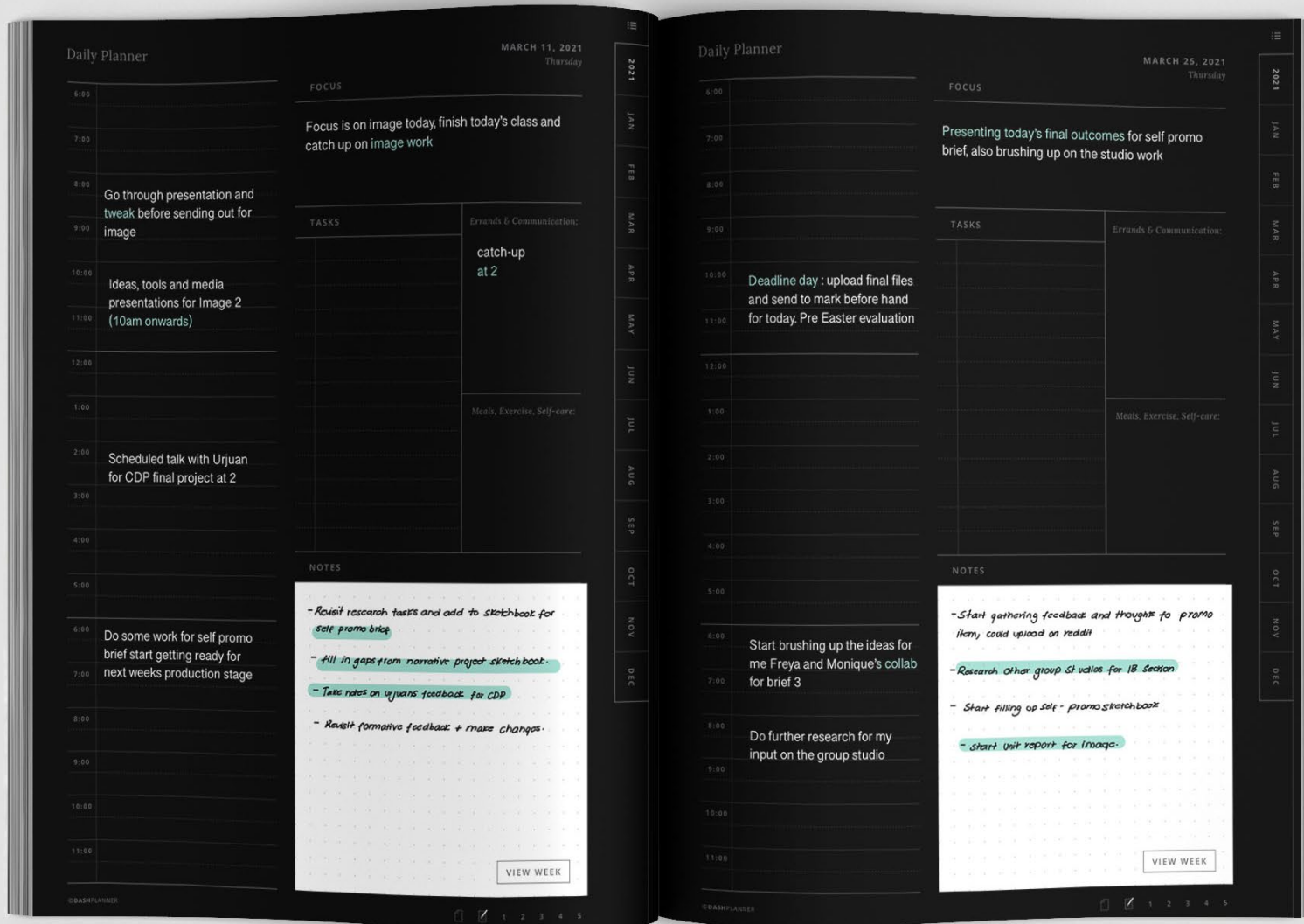
- Was able to observe historical and contemporary methods of animation through artists such as Edward Muybridge and Paul Plowman, seeing different styles of animation helped me solidify my ideas, inspired and informed me about animating methods.
- Artists such as Ruff Mercy and Kazimir Malevich were 2 artists that heavily inspired me in this brief. Since I had to go abstract in my loops their works were really good reference points on how to create an impression with abstract art and design. Also by analysing and observing their work and process I was able to carry similar methods in my work.
- Since the songs I had chosen in afrobeat had no words and lyrics I decided to go abstract as this would be befitting to the music and also gave me the freedom to be open with my design decisions, again looking at Ruff Mercy and Paul Plowman's examples of creating animations for music gave me lots of ideas on how to go about this process.
- Another big influence for this brief was some field photography. Walking around Epsom and seeing the abstract mural outside the library really inspired me to take the route of going abstract as well as the style and technique I approached. Most of the artists on the mural were unknown however lots of them were students around Epsom.
- Seeing works that weren't as successful in my opinion also helped me inform my decisions for example looking at a phantasy by Norman McLaren vs his other works. Looking at a wide array of works makes you realise what works and what doesn't in motion designing.
- The workshop by Ruff Mercy also helped me get a better understanding of the way frame animations work. Doing this workshop on Photoshop opened me up to many exciting tricks I would definitely use in future projects, it also taught me a lot as I didn't know you could animate in Photoshop. This takes a much shorter processing time than After effects.
- Researching and analysing various artists was a big part of this brief. A lot of inspiration and techniques were drawn from doing this. Out of most briefs I have done in the past I think this was one brief where the initial artist research played a big role in my final outcomes.

PROBLEM SOLVING

PROBLEM	SOLUTION
Not enough knowledge on After effects and the navigation of the program as I was a beginner in animation.	Learnt as much as I could from Paul's workshops and YouTube tutorials, was able to learn key skills in after effects.
First time animating to match audio, need to figure out a time effective method to do this technique.	Was unsure how to do this until I watched back one of Paul's workshop where he addresses an effective method to do this.
Computer is having problems with after effects as it's such a dense program which requires lots of process power.	Went through an extensive deep cleaning process on my Mac and deleted enough files to make room for AE to run smoothly.
Having exporting problems with my final loops, render queue sometimes taking days to render one 30 second video.	Was advised to download Adobe media encoder and this solved my exporting issues, exporting time was cut in half.
Having problems rendering and exporting the animations with sound in the background only video was exporting.	Emailed Jonathan to address this problem and he explained to me how to export with sound. Had to select the option in export.
The loops were looping properly as there was a lot of lagging and pauses in the loops, this made the loops look unprofessional.	Watched a few YouTube videos on how to make animations loop seamlessly. I had to do some cutting and editing but I made it work in the end for all the loops.

Takeaways + Problem Solving

In brief 1B, I had quite a few thoughts I wanted to share that stemmed from my research and how various artists inspired me. I commented on the various artists I drew inspiration from for my animations. Since I decided to down the abstract route, I got lots of visual inspiration from artists such as Ruff Mercy and Kazimir Malevich. I also commented on how researching the history of animation helped me gain context on various animation styles and their advancements. I then moved on to addressing various problems I had in this brief. I made a table of pro's and con's to demonstrate each problem and the steps I took to solve the issues as I thought these were all important points to document as they demonstrate how I was able to overcome my difficulties.

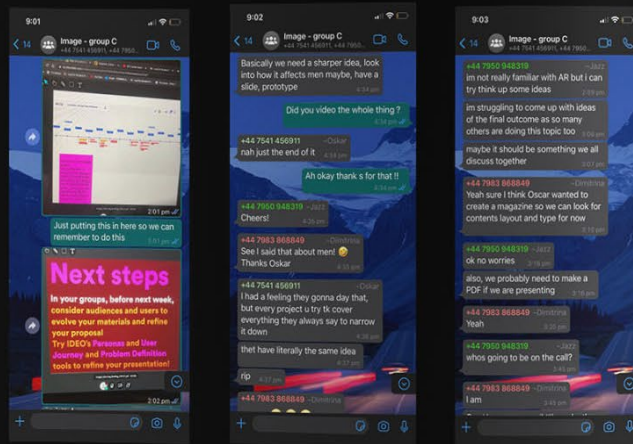


Organising and planning time

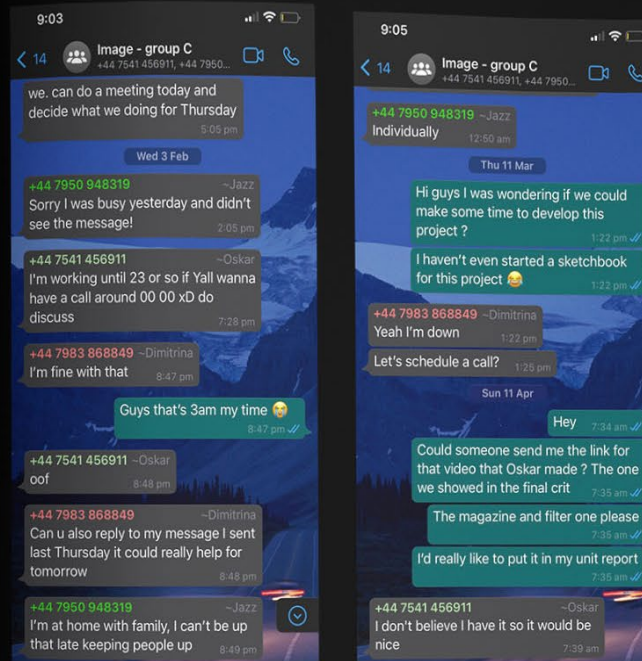
After my Formative Feedback, I started to plan my time more carefully to get more organised. I realised I was struggling to get work done in time and being able to hit my deadlines. Using a planner and noting down key events of my day helped me sort out my work ethic. I became more determined in checking off everything I had written down for the day. I noticed this helped me achieve my deadlines for the self-promotion brief and keep my work life and personal life under control. I had just done this for image, but its success leaned me to complete planners for Data and Critical Design Practice, which helped me balance my time properly for all platforms. This is an example of how I was able solve a problem. These are few pages in my planner.

GROUP DYNAMIC

For this brief I was in a group with Oskar, Jazz and Didi, we worked very well as a team and found no issues bouncing ideas, different research topics and design ideas of each other. As a team we found Miro to be a very effective platform to complete work collaboratively. In terms of the way we worked as a group we would regularly update the Miro board in our own time to start building this project. We added research notes, visual inspiration and ideas to the board to start shaping the projects direction.



Occasionally there were disagreements in what we should do and the way forward sometimes however this is very common when it comes to working with a group. The most difficult part for me personally was working with a bunch of people I hadn't really interacted or worked with before. However it was nice to get to know everybody and identify everyone's different design styles and aesthetics. Due to some of the disagreements we had with certain ideas led us to having a few problems with timing within this group, one person would like an idea whilst the other wouldn't and this led to having back and fourth discussions which spilt over into the timeline of the project.



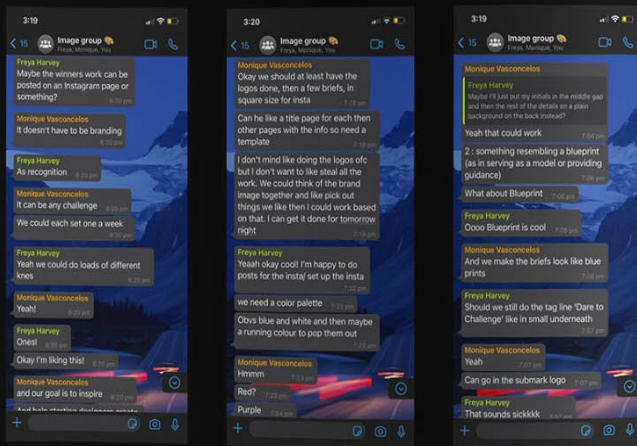
These disagreements and constant changing of ideas made us as a group have quite a few issues with the deadlines and presentation dates. We were never fully ready to present or communicate one clear idea in the interim critiques. We tried several times to set up group meeting via teams or schedule calls to get work done however they never seemed to happen. It wasn't because we weren't willing as a group but a lot of people within the group were in different time zones for example me, being in Kenya I was 3 hours ahead of time. Sometimes group calls would be scheduled at 12am and it would be 3am my time so it was quite hard to work around. Also members of my group were busy with their jobs and working long night shifts so there was a huge problem in finding actual time to work. Ofcourse this is perfectly understandable that everyone is busy with work and other platforms so we were always rescheduling. Also due to the current pandemic a lot of people were feeling overwhelmed. Therefore I decided to just go on my own path for this project. Instead of chasing everyone down whilst we were all busy I decided to try and start coming up with my own ideas. Unfortunately I left this really late as I though we would find a solution in our group. This left me with little time to start a whole project over.

Group work Brief 2

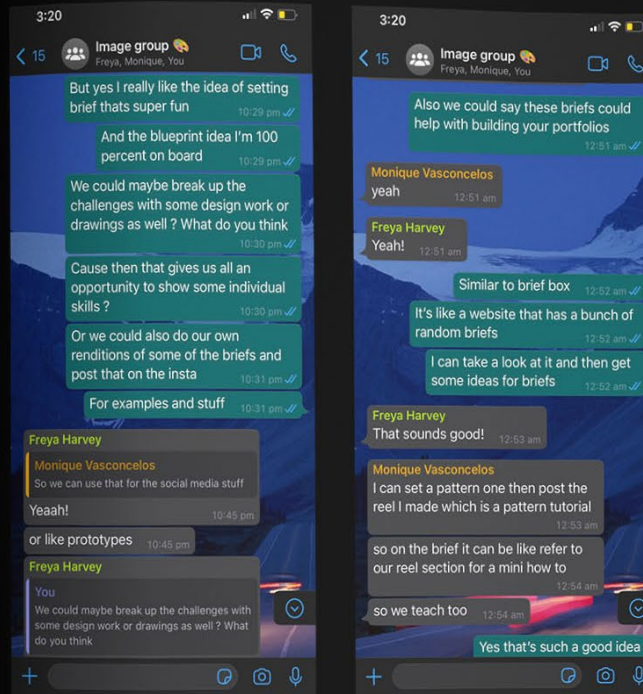
My group for brief 2 consisted of myself, Oskar, Jazz and Didi. We had decided as a group to focus on the subject area of filters and editing under the overall theme of disguise. Whilst the majority of the initial research was carried out as a group, the dynamic of the group, unfortunately, started to fall apart after this. This was no one's fault. I think it came down to everyone and their own situations, which led our outcomes to be separated. We had issues such as time management and being in different time zones. We found that this had a effect on our work as it was hard to find one time where everyone would be free to work on this brief. Understandably people had their own issues to deal with linked to the pandemic as well as the stresses of other projects. This led me to go my own direction.

GROUP DYNAMIC

For the self promotion brief me, Freya and Monique decided to collaborate for part 2B of the brief. We had an idea of creating something similar to a studio identity but later opted to create a page inspiring designers and helping them to build their portfolios, design confidence and just a safe space to share work and get feedback. We decided to call the platform blueprint and used the primary social media as Instagram as we all knew it well and knew how to navigate it and reach our audiences through it.



what worked well for us as group is we are all friends and had a good understanding of each other's strengths and weakness. This helped assign design roles on how to go about this project. For example Monique strong suit was branding so we let Monique handle and design the branding for our platform. We did this by communicating ideas we all agreed on in the group chat and Monique would go on to design through feedback and constantly ask us our thoughts and opinions throughout the whole process. This led us to have very strong group communication and a solid project as everyone would agree unanimously before we took and big design decisions for this project.



As a group we communicated very well through WhatsApp and group calls, we would send regular updates and ideas through the group chat and for more important and intricate details we would have group calls to discuss. It was a big advantage in this group project to have the opportunity to work together since we have previously worked in a group for other projects and platforms. All projects which turned out pretty well and successfully. We also worked to each others strengths so our project was able to have lots of elements from everyone's strong suits, which was very advantageous to us in the end. We were able to stick to deadlines and this was effective as we didn't have to rush anything at the last minute. We were actually able to figure out our idea and our direction for this project pretty quickly due to effective communication and great time keeping skills. This was a very enjoyable project overall due to getting to work with friends and having the freedom to create what we wanted due to the open ended ness of this brief. We definitely worked well and would love to do more work in the future.

Group work Brief 3

The group dynamic for part 2B of brief 3 turned out to be a very successful and smooth running group effort. I think the main reason for this is because me, Freya and Monique had chosen to work together for this brief. We have all worked together in the past on other platforms and projects, which turned out to be very enjoyable and successful. We played to each other's strengths for this brief. Going into this, we knew Monique had solid knowledge of branding, so we were confident she could visualise our unanimous ideas. We took advantage of mine and Freya's strong research skills to bring the project together to do audience research and analyse similar platforms and competitors. I attached some screengrabs of our group's communication.

BA Graphic Design Y3 2020-21 Image 2: Summative evidence self-survey

Criteria	Fractured Stories brief (Tim)	Spotify Loops brief (Paul)	Disguise brief (MH, Rahul, Rory)	Self-Promo brief (MH, Callum)	OVERALL
Research Range of sources & methods Readings, blogs Artists, designers Competitors Materials, contexts	Fractured Stories: Research Researched existing fairy/folk tales, historical narratives, various artists, Matt Madden, Mary Blair, Quentin Blake, Tim Ellis etc. Youtube videos for visual exploration, Various Folk and Fairy tales to base the brief on, including contexts on the stories. Researched on existing examples of my chosen story.	Spotify Loops: Research Researched the spotify loops platforms and explored existing examples of loops, looked at the history and origins of animation, looked at key practitioners such as Norman McLaren and Paul Ploowman. Also did research through animation and moving image books to get a better understanding of the principles.	AR Disguise: Research I researched various artists who specialise in AR design such as Odeith and Wall2wall, was able to research existing AR campaigns, The history of AR and even read about the experience economy and AR by Gregory Kipper. I also did some first hand research by looking for interaction around me and my household.	Self promo: Research For this brief I researched multiple artists who I thought promoted themselves in successful and unsuccessful ways. This included Irma Boom, Morag Myerscough etc. I also did some first hand research through surveys and asking other designers for their tips on self promotion. I also explored the historical side of self promotion.	Research Consider the strength of your overall researching across all briefs. Where are the strong points? What is missing?
Analysis Interpreting your research Reflecting, evaluating on tests and ideas Annotating, commentary Multiple layers of comments	Fractured Stories: Analysis Analysed every artist that was researched, including their selected works and examples of design I found relevant to the brief I also analysed existing examples of fractured stories and my own chosen story. Kept a reflective journal throughout the brief.	Spotify Loops: Analysis Analysed a number of existing animations done by practitioners and was critical about this. For example I analysed a few of Norman McLaren's pieces of work I found less successful as others. Other analysis included sound analysis, analysing historical animations and chapters from various books I found helpful.	AR Disguise: Analysis I analysed pieces of work from AR designers that I admired, I commented on pieces that worked well and weren't as successful. I also analysed and compared various platforms and software's used for AR designs and came up with a conclusion of what software's to move ahead with.	Self promo: Analysis I analysed various successes and failures from various artists and also looked at the worst portfolio ever. I analysed the results and responses from my surveys as well as comparing all the artists and designers I looked at throughout the brief. I also went ahead to comment on existing promo items and analysed my inbox for promo.	Analysis Consider the strength of your overall reflecting and analysing across all briefs. Where are the strong points? What is missing?
Subject Knowledge Understanding the subject Overarching principles The topic (eg. AR) And the field (eg. imagery)	Fractured Stories: Subject knowledge By researching extensively on Narrative examples and backgrounds I was able to build my knowledge on the topic and deepen my understanding through analysis. Also documenting and completing tasks from workshops helped me solidify my knowledge.	Spotify Loops: Subject knowledge Through research and analysis I was able to understand the overarching principles associated with animation, I also did extensive research on theories such as colour theory and colour choices. Was able to learn more about the topic of animation through active workshops with Paul Ploowman and testing what he had shown us.	AR Disguise: Subject knowledge The workshops involved with this brief helped me better my understanding in this field. The workshops by Rory and Rahul allowed me to familiarise myself with these new techniques that I can carry forward with me into other briefs in this future. Also reading about the theory and principles of AR design added to subject knowledge.	Self promo: Subject knowledge I had a look at the principles of Graphic Design to remind me what is important and what to keep in my mind while designing my promo item. I was also able to learn more about Identity through the workshop with Callum daves. I looked at discussions such as the experience economy and the commodification of self by Joseph E. Davis.	Subject knowledge Consider the strength of your overall subject knowledge across all briefs. Where are the strong points? What is missing?
Experimentation Calculated risk-taking Tests & trials Materials and techniques Add alternative ideas Iterations: multiple cycles	Fractured Stories: Experimentation Took risks by exploring various techniques inspired by artists. For example my collaging experiments inspired by Huntley Muir, digital experiments inspired by Studio Mufti and various experimentation explored through rough drawings and sketching, went through multiple iterations to get to my final storyboard layout + style.	Spotify Loops: Experimentation Experimented with various ideas for the loops and tested and tried which idea worked well. Was able to do several tests using digital painting. I also experimented using different animation software's such as procreate and after effects to see which program would be better suited for my loops.	AR Disguise: Experimentation For experimentation I was able to play around with various tools such as reality composer, sketchAR and arlive this allowed me to experiment with different interfaces and AR tools. I also worked with a group at first so I got to experiment with two completely differing ideas. My output vs. my groups output for this brief.	Self promo: Experimentation For this brief I experimented with a few different ideas before deciding to settle on one for example the mask and sanitizer idea later became a flat pack stationary holder for my final outcome. I also did some research on printing and later experimented with Lino printing as its a traditional design technique I enjoy doing.	Experimentation Consider the strength of your overall experimenting across all briefs. Where are the strong points? What is missing?
Technical competence Tools and approaches Considering audience & user Mastery of software, format Output to print Resolution, crops & bleeds	Fractured Stories: Technical Competence Drawing and illustrative skills were documented in this brief I was able to show mixed media pieces through collaging and digital drawings. No crops and bleeds were needed here because we had already been given a sheet which provided us with the storyboarding formatting.	Spotify Loops: Technical Competence Was able to provide evidence of different media handling eg. Processes from after effects and procreate to show an understanding of how to use these programs. Was able to showcase various animating skills through this documentation.	AR Disguise: Technical Competence I documented my processes that I did with various AR platforms which showcases technical competence here well. Here the audience had to really be considered as we were aiming this project to a target audience. Completing the worksheets by IDEO helped in solidifying a target audience and understand who we are designing this for.	Self promo: Technical Competence For my rebrand I redesigned my logo and had a look at bounding boxes and grids and layouts for logos, I also did some research on various card and paper types and explored GSM weights for this. I also had to use a grid for my final item so I did some background reading on grids and layout to solidify my knowledge on them.	Technical Competence Consider the strength of your overall technical skill across all briefs. Where are the strong points? What is missing?
P&P development Commitment Planning Project management Group work Getting round problems Self-direction	Fractured Stories: P&P development Was able to build confidence and improve ideas by responding to feedback both on the formative feedback sheet and critiques carried out in critiques through peers tutors and friends. Was able to stick to the time line of the brief through adequate planning and getting various elements of the brief done in time.	Spotify Loops: P&P development Also used feedback and comments from formative feedback and critiques to build this project. A lot of the comments helped me improve details about my loops such as suggestions on timing, composition and even colour choices. Although I had technical and time related -problems I was able to work around this.	AR Disguise: P&P development I had some group difficulties within this brief however I decided to go solo and come up with my own outcome and direction for this brief. I think this shows strong self organisation and initiative. Although I had problems I was still able to work through this hurdle and create my own response.	Self promo: P&P development For this brief I carefully planned out my time using an organising journal, I jotted down all the dates and deadlines I needed to keep in my mind so I wouldn't be able to fall behind. This helped me alot with time management in this brief and I wish I could've adopted this habit earlier on the year.	P&P development Consider the strength of your overall personal development across all briefs. Where are the strong points? What is missing?

EVALUATION

BRIEF 1A

WHAT WENT WELL

What worked out well in this project was my ability to fracture the original story of Sahiba and Mirzaa through experimenting. I was having trouble coming up with ideas at first; however, after doing tons of experimental drawing and doodling whatever came to mind, I was able to come up with various storylines and plots that helped me create and order my storyboard. Observing, analysing and critiquing past examples of narratives helped me identify successful skills and techniques that I was able to utilise within my work and my thinking process.

WHAT I'VE LEARNT

Throughout this brief, I was able to learn an array of skills related to narrative storytelling. For example, throughout the workshops by Tim, I learned about character archetypes, how to set a problem and resolution in storyboards, and even how to brainstorm ideas specifically for storytelling. The workshops with Tim allowed me to start thinking in alternative ways while approaching storytelling, and I noticed there is a process and a series of steps you can take to ensure you are producing a well informed and clearly structured story.

NEW TECHNIQUES

Looking at artists such as Huntley Muir, led me to create some interesting experimental drawings. I have always stayed away from mixed media pieces because it was a technique that was out of my comfort zone. However, I pushed myself to try out new methods this year, and I was surprisingly pleased with the results. Although I did not take this technique inspired by Huntley Muir into my final storyboard, it was a highlight for this project, and it's a process I would explore further in another brief because of how experimental it is and its visual impact.

WHAT COULD BE IMPROVED

A set back I had within this brief was my idea for artworking. I wanted to replicate my storyboard using Henna, as this was an idea I had early on in brief. I had trouble finding someone who was willing to sit through the process as Henna is quite time-consuming. Although I could not achieve my desired outcome, I experimented on what it could've looked like using drawings and mock-ups in my sketchbook. I would use this idea for another project in the future. It's an original idea using a technique not related to graphic design but still highly eye-catching.

EVALUATION

BRIEF 1B

WHAT WENT WELL

What went well in the Spotify loops brief was definitely my willingness to learn. Before this brief, I had never used After Effects or any animation software before. Therefore, through following Paul's tutorials and putting in time and effort to learn the basics on Youtube, I was able to create a good set of four animations for this brief. My loops perfectly reflected the ideas I had for the brief, and I was glad I was able to bring them to life. I was also able to find solutions to problems such as having technical issues with my laptop, I'm glad everything was able to work out.

WHAT I'VE LEARNT

Across all the briefs in Image 2, I think the Spotify loops brief taught me a whole new array of skills. I was brand new to animating and having the ability to learn through such detailed and thorough tutorials. I was able to learn fundamental skills in animation. This also sparked my interest in moving image, and I was able to apply all the techniques I had learnt in this brief to other projects and other platforms. A key skill I learnt is how to make animations that synchronise with the music, as well as learning how to add coding into After Effects to refine details of the animation.

WHAT CAN BE IMPROVED

To comment on the nitty-gritty details, I feel like a few things in my animations could've run more smoothly. For example, I had some issues with getting the timing right and creating smooth loops for each individual animation. In animation 01 you can see how the loop skips a little, but I couldn't find any solution for this in time. Overall I would've liked to plan my time more effectively in this brief as I had only one animation done in time for the formative, but what slowed me down was getting used to the controls and navigation of the software.

BREAKTHROUGHS

Something that really helped me develop this project is experimentation. I created a Padlet board with every single animation test I did, whether it was on After Effects or hand-drawn frames from Procreate. I wanted to have everything I've done in one place to constantly go back and see what I could do to improve certain aspects. My Padlet board is also a visual representation of my animating journey; as you begin to scroll up from the bottom, I think it's clear to see just how far I had come from my first initial animation test to my final set of four for this brief.

EVALUATION BRIEF 2

WHAT WENT WELL

For Brief 2 although a few things went wrong I think I was able to overcome these issues by having the initiative to go off on my own and try to create something for this brief. It was challenging at first working through software's and programs I had never come across before such as Artivive or Reality Composer however after watching tutorials from Rahul and using Youtube as a recourse I was able to create some Augmented Reality posters on Artivive that honestly went above my expectations for this brief. So the decision to do my work paid off.

WHAT I'VE LEARNT

Throughout this brief, I was being introduced to new programs and software I hadn't used before. Doing research and finding out more about each software catered to Augmented reality allowed me to understand which program to use to make specific outcomes. I was able to use Artivive for the first time and learn this by watching the helpful tutorials by Rahul. I also learnt how augmented reality works in the Graphic Design realm and how various agencies and studios are using AR to create campaigns and advertise themselves in innovative ways.

GROUP DYNAMIC

Unfortunately, in this brief, as a group, we had a few issues. This was mainly caused by the dynamic and time management. It was quite difficult to work on this project as most of us were in different time zones and not being able to meet face to face led to us having issues with the timing of getting work done. Everyone was busy with other work and other platforms that we never actually worked together on any outcomes. Although a lot of the research did was a group effort, everyone kind of went off on their own to create alternate versions of the same idea.

FUTURE PROJECTS

This brief was able to teach me new skills related to augmented reality. I think this is a very experimental field that allows you to create stunning and unique work. After summative, I would definitely like to dive deeper into the field of augmented reality as I could make some strong work through this medium for my portfolio. I enjoyed the Artivive process, and I feel with more practice and knowledge on this software, I can build on my skills and use them in future projects. I also think as AR is a great way to show multidisciplinary skills to prospective employers.

EVALUATION

BRIEF 3

WHAT WENT WELL

What helped me kick start this brief is the initial research; looking at previous examples of self-promotional items on Pinterest and through examples from Designers inspired me and helped me start thinking of what to create. I would also say the responses from my first-hand questions to various designers gave me lots of insight into what makes good self-promotion. Going through a few ideas and prototyping helped me test the successes and failures of a few ideas in this brief, which helped me decide which path to take and what improvements to make.

WHAT I'VE LEARNT

Throughout the brief, I was able to learn a lot about self-promotion. This is never an area I really thought about before my third year. However, I quickly realised how important this is as a designer. I believe self-promotion plays a big role in your career, and it makes or breaks client interaction and impressions. Speaking to Designers showed just how much Coronavirus has impacted the way they work and what steps they have taken to adjust to this new way of working. I was also able to learn about what makes a successful identity through Callum's workshops.

GROUP DYNAMIC

For the final brief, myself, Freya and Monique had decided to work together as a group for part 2B. This luckily was more successful than my previous group endeavour for brief 2. I believe this project was more successful since we had all known each other previously and have had opportunities in the past to work on briefs together on other platforms. We were able to play to each other's strengths to create an outcome for 2B. We also had effective group communication and were able to establish individual group roles, so everyone played an equal part.

FUTURE PROJECTS

For this brief, I decided to completely rebrand myself. Over the years in this degree, I have gone through so many phases and aesthetics and never really knew how to brand myself. However, through experimentation and finally finding a distinctive design style, I was able to brand myself the way I wanted and how I wanted to be reflected. Going forward, I am delighted with what I was able to create in this brief in terms of my own image and logo. I would like to get the business cards I created in this brief printed in real life to prepare for the working world.

IMAGE PLATFORM EVALUATION

Throughout Image 2, I have had so many successes and failures, but everything I have learnt and experienced throughout the platform has done nothing but make me a better Designer overall. This year, I learned a whole array of skills that I had never known or experimented with before. For example, getting to try out After Effects for the first time, using new augmented reality software such as Artivive and Reality Composer, the unique skills and knowledge are endless. This year I pushed myself more than the last in terms of experimentation and testing ideas. I didn't want to adopt the same techniques I was using last year, where I'd have one idea and stick with it until the outcome. This year I learnt that trying and testing and prototyping ideas for their success is an important skill to master. This is because, at all times, we must keep in mind the target audience while designing. Centring the designs with the audience in mind really changed the methods I use to design. In the real world, this is an essential skill to remember. This year also gave us the opportunity to do group work and work collaboratively to come up with ideas and outcomes. Although the group dynamic in one of the briefs was unsuccessful, I felt this was made up for in the final brief. Working in two differing group scenarios taught me a lot about working collaboratively and what to do in stressful situations. Doing group work also encouraged and increased my confidence in being vocal and sharing my thoughts and ideas. Experiencing group work is an essential skill to have for prospective careers in any field of Design.

This year the workshops and tutorials were extremely helpful in creating outcomes and learning new skills. Having the opportunity to learn from various practitioners such as Tim Ellis and Paul Plowman was such a great privilege and was definitely a highlight from this year. Not only did we get to speak to practitioners, but we had the chance to learn from previous students at UCA. Rahul and Rory gave us insight into the working world and feedback on their thoughts and experiences after graduation. This allowed me to get a better understanding of what life will be like after finishing this degree. So speaking to people who were once in my place made me feel more comfortable and confident about my future endeavours. Through all the new skills I have learnt this year, and last I feel comfortable as a new graduate to go out and showcase everything I have learnt over the years. The image platform taught me exciting and fundamental image-making techniques, but it also prepared us for what comes next, which is something I will always highly appreciate. If I could change something this year, it would've been the way I was able to manage and organise my time. Not being able to meet brief deadlines left me with lots to do which made a few briefs overlap. However, after the formative assessment, I was able to organise my time and keep on track for the final self-promotion. Using an organiser/diary is a method I wish I could've done from the beginning of the year. However, it has definitely become a habit I can now carry on with me and adopt in future projects.

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I uploaded my sketchbooks on my Cargo site just in case anything needed to be looked at more closely. There are also a few pages on Cargo that I did not include in this unit report.