





**Briar
Dunnet**



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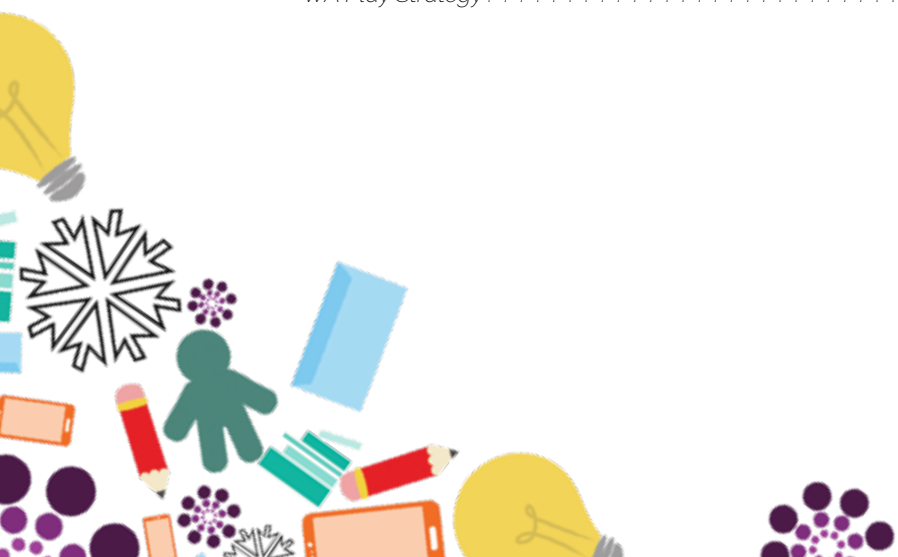
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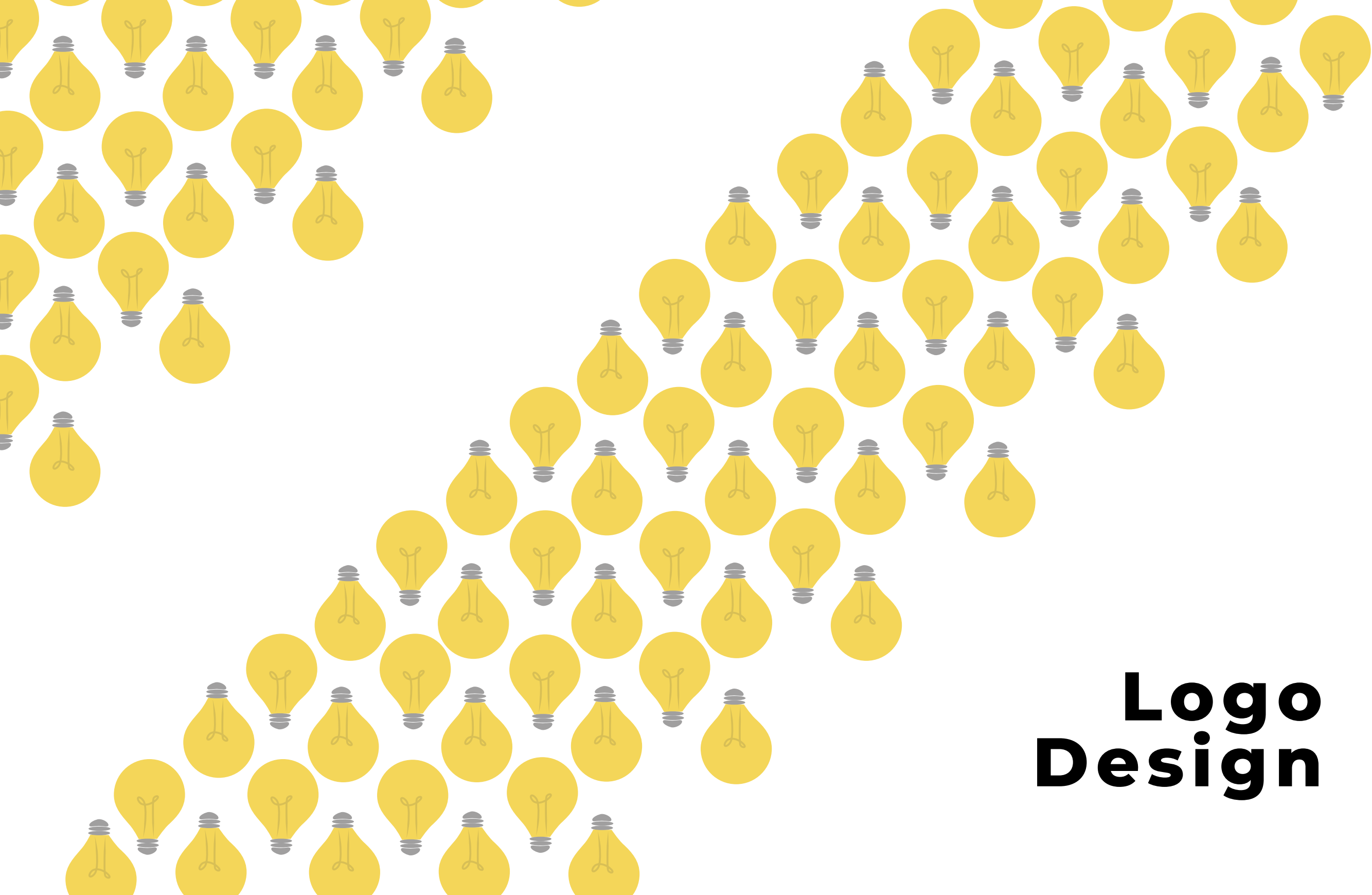
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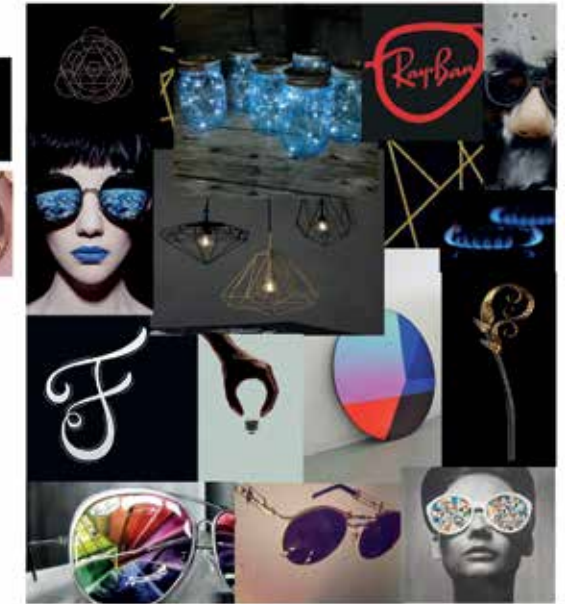
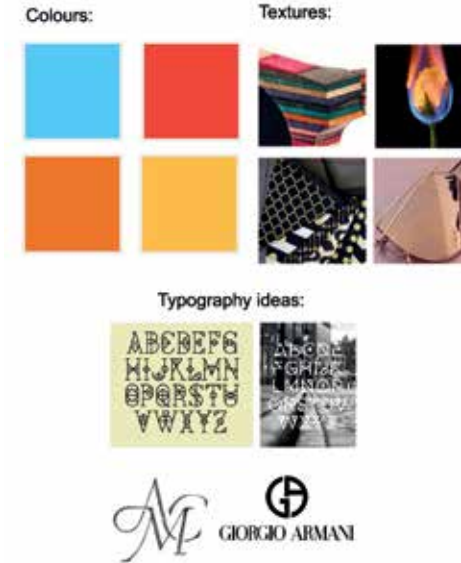
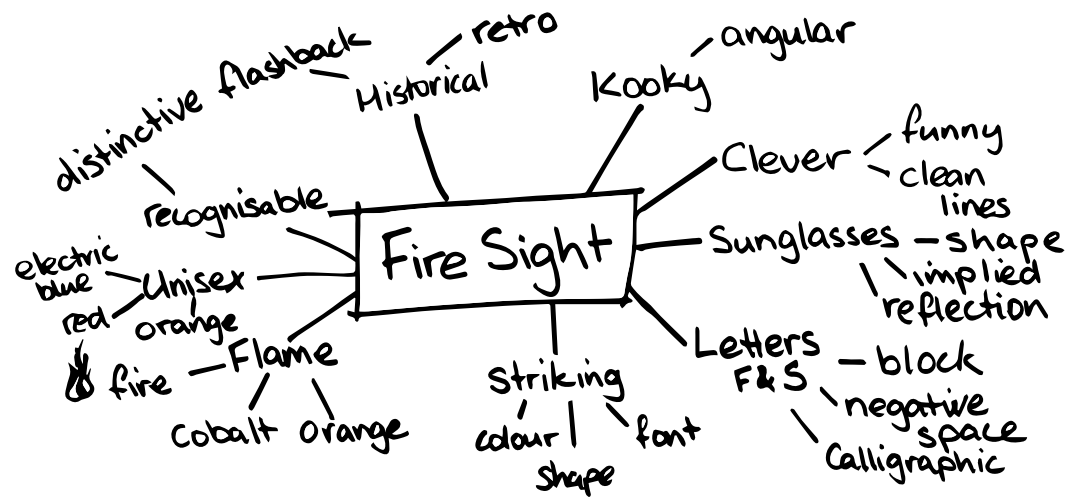
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**Logo
Design**



Fire-Sight

Trendy unisex sunglasses client

The Brief:

Fire Sight is a fictional client who sells sunglasses and eyewear. The client questionnaire revealed that this company was in need of a trendy, meaningful logo for their unisex product. It was important to the client that the logo had a somewhat metaphorical meaning behind it and suggested clever use of negative space as a means to achieving this.

The target audience for

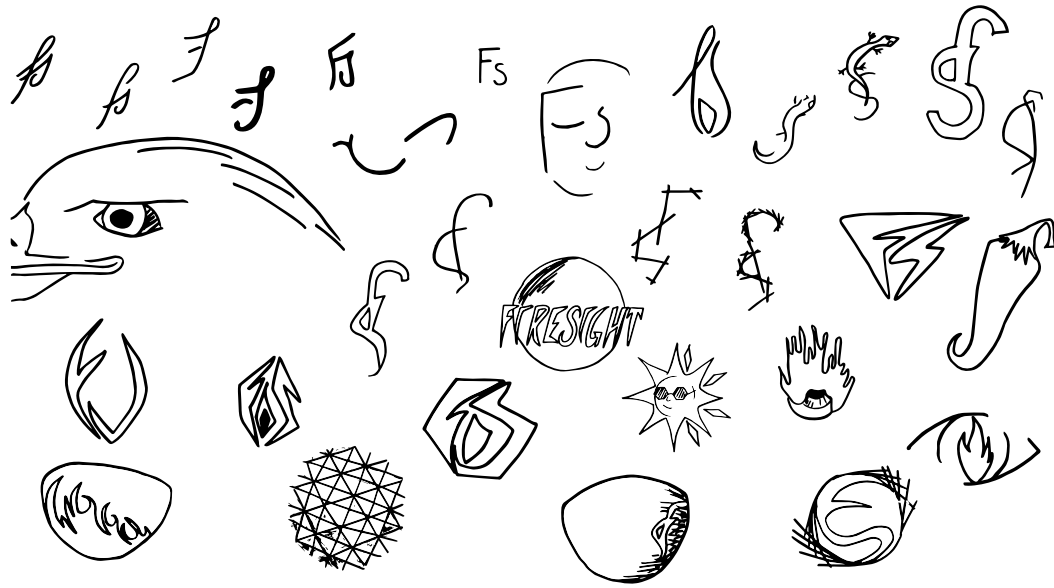
this company was youthful, both male and female. Their simple, stylish, streamlined product called for a logo that suited the established mood around the company.

Research:

I began my research into this project by first diverging my thinking. This being my first logo design, I brainstormed everything I could possibly think of that related to not only sunglasses as the main product, but also the words 'fire' and 'sight' and any connotations they may carry. In making a mood board with colours, textures, typography examples and inspiration imagery, I was attempting to

focus my attention slightly

more, and concentrate on the elements of a logo, whilst still not limiting myself to a narrow view of the brief. I was consciously trying not to focus on just one concept at this stage, valuing any and all design ideas.



Drafting:
Once I had a clearer idea of what this logo could be, and with insights from my research, I began to sketch out some logo ideas. At this stage, I was still embracing new ideas and concepts. This meant that lizards, eagles, flames, geometric tessellations and peppers were all included. These sketches made it clear to me what ideas and concepts

were going to fit with what the client wanted their logo to achieve. Here began the narrowing down process. From the multitude of sketches I had produced, it was clear that some, even with refinement, would not be suitable for this client. Others however stood out to me as potentially very appealing and striking. It was important that this logo represented the simple, streamlined mood of

Fire Sight, and so I choose a few of the more cohesive sketches to produce illustrator iterations of.



Iterations:
In choosing which sketches to further develop, I tried to choose a few that looked slightly more feminine and a few that had a more masculine feel to them. Given that the target audience is both male and female, I felt it was important to incorporate both, ideally in the one logo. All of the sketches I had chosen to develop had curves incorporated, this was to reflect the vague shape of

the lenses in eyewear. When it came to colour, I had been convinced from the beginning that the colours in a blue flame – blue and yellow and a pale orange – would be most appropriate not only for the name of the company and the meaning behind it, but also to appeal to a unisex audience. I spent a little while playing around with the typography to accompany the graphic. I was looking for something that contrasted the curves

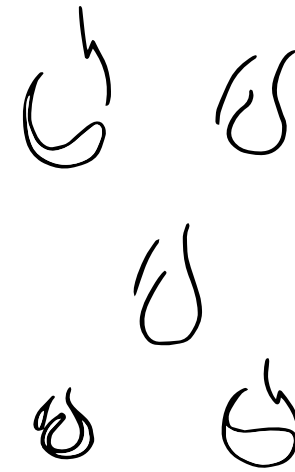
of the designs. I settled on a typeface that resembled that of an old typewriter. The thinking behind this was that it brought a retro vibe to the logo and made for an interesting juxtaposition.



Initial result:

The initial logo that I settled on was the stylised flame with the obvious implication of the letters 'f' and 's' present. The colours were derived from a blue flame – a small amount of white to reinforce the representation of a flame, coupled with a light blue fading into a darker blue. The thin outline served the purpose of providing a sharp, clean edge.

With the brief in mind, this logo would appeal to both males and females because of its curves coupled with angular points and edges. The lighter blue is likely to appeal to females, whereas the darker blue is most likely to appeal to males. The flame shape made from stylised letters achieved a sense of multiple meanings and somewhat clever design, as the client had specified.



Re-Design:

Although the logo that was produced technically fulfilled the brief, I was not satisfied that this logo represented my best work, and hence decided to re-design it. Given that a lot of the research for this logo had already been undertaken very early in the process, I was confident I could begin the re-design from the sketching stage. The idea of a flame shape made from stylised letters still



appealed to me, as I believe it would achieve the desired result in representing clever design and a multitude of meanings, not all of which are immediately apparent at first glance. Also, keeping in mind the product, I felt that curves were an important element to incorporate.

Final result:

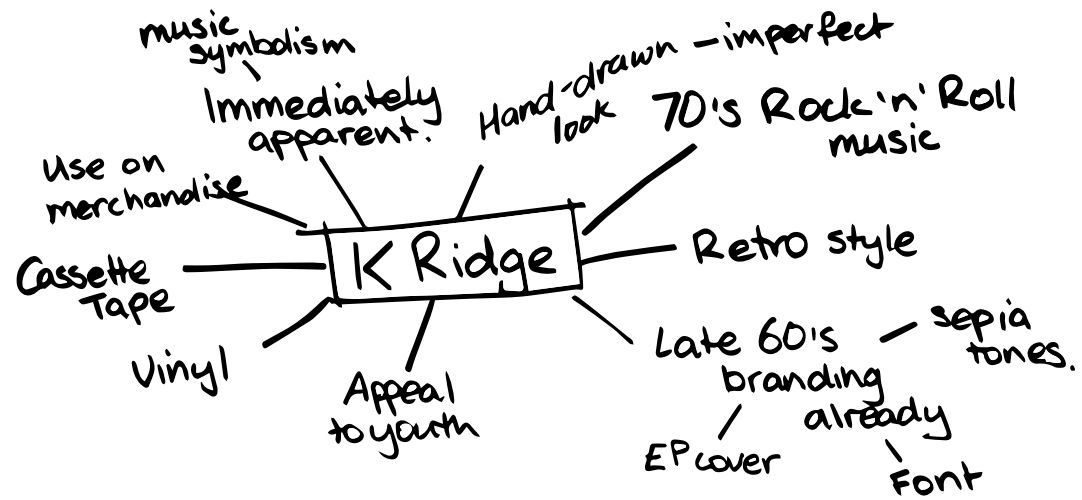
Much more of an implication. It has multiple meanings: obviously the flame shape representing 'fire,' as well as the abstract 'f' and 's' that can be seen, and if rotated 90 degrees to the left, it resembles a side-on shot of an eye, representing 'sight.' I feel this design represents the client's product and mood much more closely than the previous design did.



Products:

To assist in picturing the logo in a variety of applications and as a versatile entity, I mocked up these products as potential promotional materials and merchandise for Fire Sight.

This shows that the logo works as both a lone graphic element and with the typography accompaniment.



K Ridge

70's inspired Rock band based in Perth

The Brief:

Kieran Ridgway formed the band K Ridge while he was studying at North Metropolitan TAFE in Leederville, Perth. K Ridge performs all over the Perth area, having a 70's Rock 'n' Roll style. The band already had a late 60's, early 70's mood to their branding from their recently produced EP. They needed a logo to advertise their upcoming

album launch and tour. The logo would feature on several merchandise items, as well as on social media pages. It was important for the logo to be retro themed, immediately relate to music and their already established mood, and appeal to a youthful unisex audience.



Research:

The idea of the logo centring around a cassette had already been discussed and Kieran seemed rather convinced that this would be most appropriate. Nevertheless, I brainstormed all the ideas associated with the band, as this is an important step to stretch my mind and perhaps look into new and different concepts. I researched different ways of representing cassette

tapes – a very graphic style or a sketched look. I also looked at different kinds of cassette tapes, for example transparent ones as opposed to black or coloured ones. It was becoming apparent even early on, that having a cassette tape as the main graphic element of the logo would be far more visually appealing than a record or something else comparatively simple would be.



Drafting:

I pursued the cassette tape concept starting with drafting a graphic looking tape. This was a more realistic representation with a few 3-dimensional elements that would be included in the illustrator iteration of it. I then moved on to drafting a more sketchy looking tape. This concept was based more on the imperfections. I was not trying re-produce a perfect

sketch of a cassette tape, it was meant to look a lot more whimsical and hap-hazard than that. This was a flat design with no 3-dimensional elements incorporated. I did three versions of this sketchy design.

Iterations:

The designs I decided to refine and develop included the very graphic tape, closer to a realistic representation, and the third sketchy design with the tape of the cassette spelling out Kridge. I conferred with the band as to whether having a lower case 'r' was acceptable and they agreed that it was fine as 'kridge' had become a nickname for the band. I tried several different crayon

and marker-like typefaces on the graphic tape, as well as the sketched tape. I decided after a lot of experimenting, that my hand-drawn 'Kridge' was closer to what I was trying to achieve and so used that on the label of the sketched iteration. I then consulted Kieran as to which style he preferred – graphic or sketched.



Final result:

The logo that Kieran preferred was the sketched look and I agree with this. The graphic style seemed a little too perfect and rigid. The sketched style was more fun and would appeal to a youthful audience more effectively. It was also a good shape and size to be featured on merchandise and promotional materials. It suited the style they had already established as it is retro with a modern twist.

The orange of the label is one of the elements I carried over from the graphic style tape – black and orange was quite a popular cassette tape colour combination, and I thought this was important to communicate. Two versions of the logo were provided, a white version for black backgrounds, as well as a black version for any paler backgrounds. This logo is featured on social media pages with a pale-yellow backdrop which was added

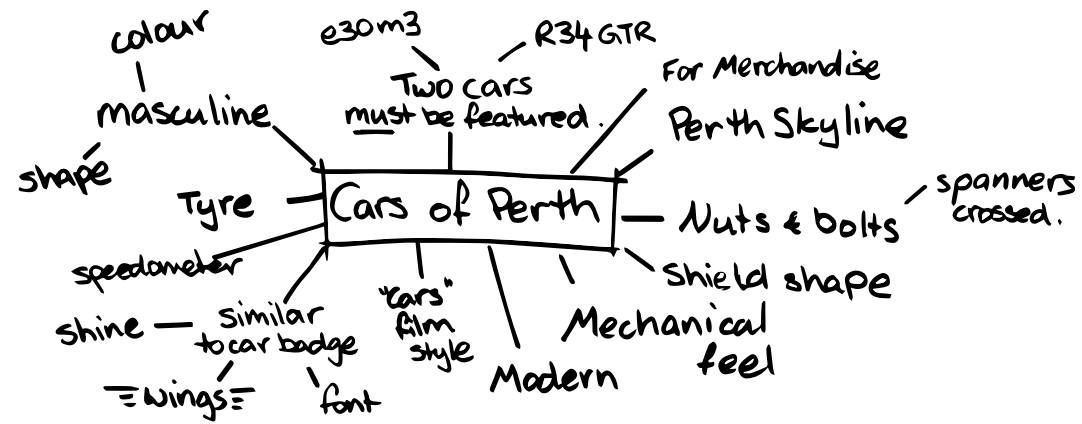
by the client as this colour features in a lot of the band's branding. Some of the merchandise sporting the K Ridge logo includes: T-Shirts, stubby holders, stickers, and hats.

Poster:

Not long after the logo was completed, I was asked to produce a poster for one of the band's upcoming gigs. I looked into vintage/retro poster styles for 70's bands and used them as inspiration for my design. I began by blowing the logo up so that only one of the tape's wheels formed the basis for the backdrop of the poster. I played around with the exact positioning deciding that slightly off centre would draw

the audience's eye to the content most effectively. I used the typeface they use for all their promotional materials, as well as the same pale-yellow so that the poster fitted in with their branding. However, using only yellow, orange and black was not very visually appealing, so I introduced a denim blue. This was a calculated addition to their colour palette as I got this colour from their CD cover where Kieran is wearing denim.

Also, to create a sense of urgency and excitement around the event, I made the most important information look as though it had been shouted – with a different coloured shadow of sorts. The significance of the 'return of' being on an angle is to make it look like it was stamped on, like the event was not anticipated initially. The poster was provided in both an A3 and A4 print-ready format.



Cars of Perth

Two car enthusiasts building up a following for all things car related

The Brief:

Cars of Perth is a very new idea from two car fanatics to start their own following on social media and hopefully move into organising car cruises in the Perth region and sell some branded merchandise as they evolve.

This recreation-based business idea is aimed mainly at young adult males who are interested in cars and other motorised vehicles. For the logo, it was most important that it worked for social

media first and foremost as they work on establishing a following to further their business goals.

The client was mainly after a logo to make the business idea look more viable and to give it some credibility. There were two cars that absolutely had to be included in the logo as they represented the roots of the client. Also, it was requested that the logo include the Perth skyline in some way.



Research:

I began my research by looking into typical mechanical looking logos. I immediately liked the idea of having the logo encased in a shield or shape of some kind. I felt that it would communicate the message of the business to the target audience most effectively. Given that the logo had to include those two cars in some way, I also investigated car badges and how other car-related logos were constructed.

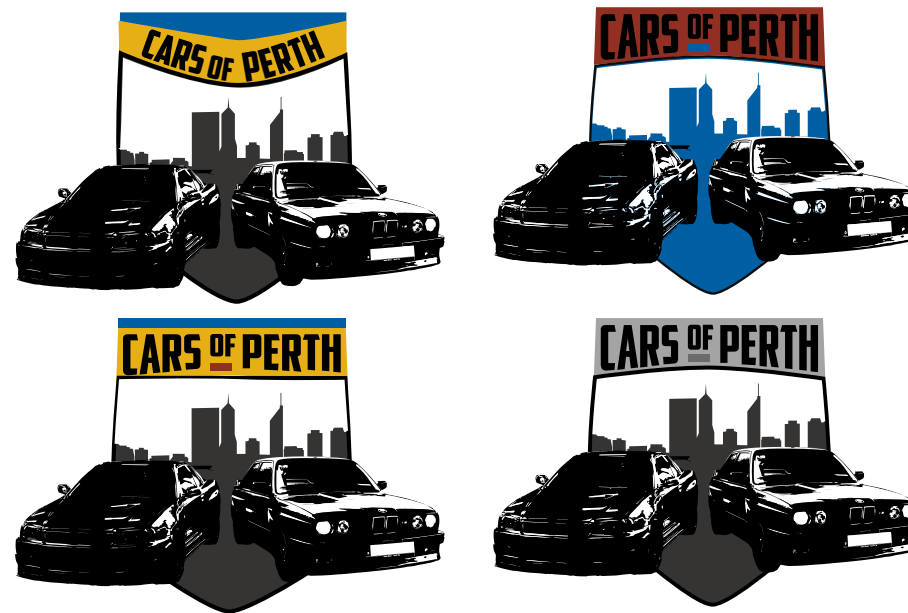
I was careful to consider the colours that these other logos were using as they had a very similar target audience to appeal to. Somewhat predictably, the most common colours were red and blue as these are often associated with masculinity.



Drafting:

When I got to the sketching stage, I tried to visualise as many different concepts as I could. I played with the idea of incorporating a speedometer, styling the logo like a car badge, making it purely typographic, having wings and even making it look a little like a tyre. But those two cars had to be incorporated, so that needed to be kept in mind.

The shield idea with the cars in front of it seemed to be the dominant concept in the sketches featuring the cars and so this was the concept I decided to continue with in the iterations stage.



Iterations:

While making an iteration of the sketch of the shield in the background with the Perth skyline, and the cars in the foreground, I experimented with many different shield shapes – all within a masculine domain. Having previously tried to draw the cars myself, I concluded image tracing creative commons images and adjusting them to fit, would be the best and most accurate option for

representing the cars.

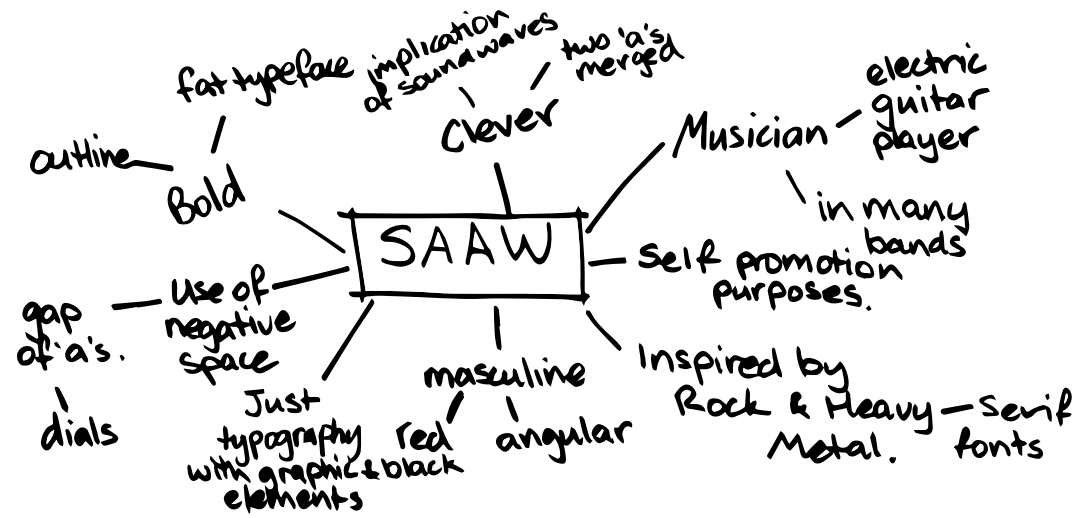
The cars did require a few adjustments post image tracing to give them a more cartoon-like feel, whilst still keeping distinguishable detail. The typography that I used was inspired by a lot of the car badges I had looked at whilst researching. No typeface that I came across allowed for the subtle bend without a loss of quality, and so I hand-adjusted the type to fit the style the logo was now portraying.



Final result:

The resulting logo incorporated both elements the client had requested: the Perth skyline and the two cars. It has a masculine feel to it and clearly communicates what the business is all about and where it is based.

It is in shades of grey at the client's request. I suggested adding some blue, yellow or red tones to it to jazz it up a little, but they believed it was more striking and versatile for their intentions as a grayscale logo.



SAAW

Young Perth electric guitarist who performs with many bands.

The Brief:

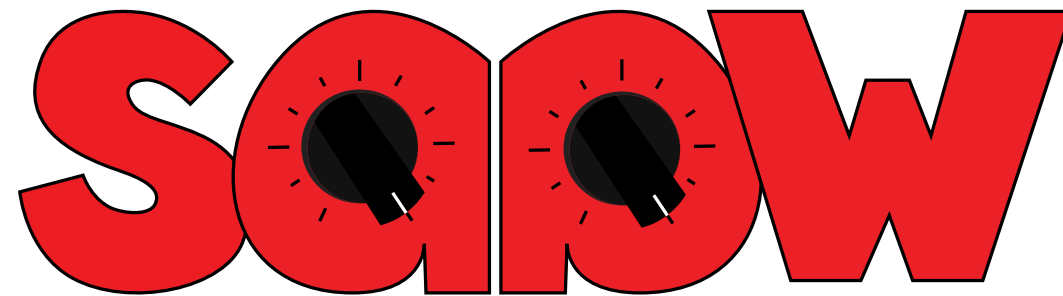
Stefan Ari Aydon-White is a Perth-based musician. He plays electric guitar in several bands across Perth. Stefan required a logo for self-promotional purposes. He is heavily inspired by heavy metal and rock music genres and wanted his logo to fit amongst others in those genres. He does, however, have a diverse repertoire of music he plays. It was key that the logo clearly communicate a masculine,

musical mood. Stefan requested that the logo incorporate red if possible as he felt it was a colour that he identified well with and would attract a like-minded audience and following.

Research:

I did a great deal of research into what rock and heavy metal logos looked like, so that I could properly grasp the style the client was after. Heavy metal logos seemed to have a bit of a grunge mood and could be quite angular and aggressive in their compositions. Rock logos were more diverse, some being quite gentle on the eye, while others similar to that of the heavy metal logos. I also investigated musical

equipment branding, such as Friedman amplifiers. This was a style I quite liked and thought would suit the client's diverse repertoire. I found that as far as typography, there seemed to be many options. Heavy metal logos seemed to feature serif fonts, whereas rock was more sans-serif. The two genres presented a lot of options.



Drafting:
Following on from the research I had undertaken, I began sketching out ideas that had come to mind when looking at the wide variety of musical logos available. Firstly, I tried for a stylish serif style with a by-line of the client's full name with 'musician' written below that. I then worked on drawing a more metal-inspired style with a few flourishes. I then felt as though the twos 'a's

were taking up a little too much space in the two sketches I had produced, so I experimented with reversing one of the 'a's so that they only took up the same space one single letter would. I also had a little play with representing vibrations and dials of an amplifier

Iteration:
The only sketch I brought into the iterations stage was the one with dials in the 'a's. This design was compact and versatile, and I felt it would work well for the client in many applications. As requested, I made the main body of the logo red in colour. This added to the bold shape of the logo and made it even more striking. I also decided to add a black outline, this was something I noticed a lot

of in the heavy metal logos I had researched, and so I wanted to incorporate some features from both genres especially since the logo was turning out a little closer the rock logos. I spent some time getting the dials right as it was very important to the client that things were kept as authentic as possible. He also suggested that I add the words 'master' and 'volume' under these dials, but I

explained that in the interests of making the logo scalable and consistent no matter the scale, this sort of detail would be unwise as it would be lost on a smaller scale.



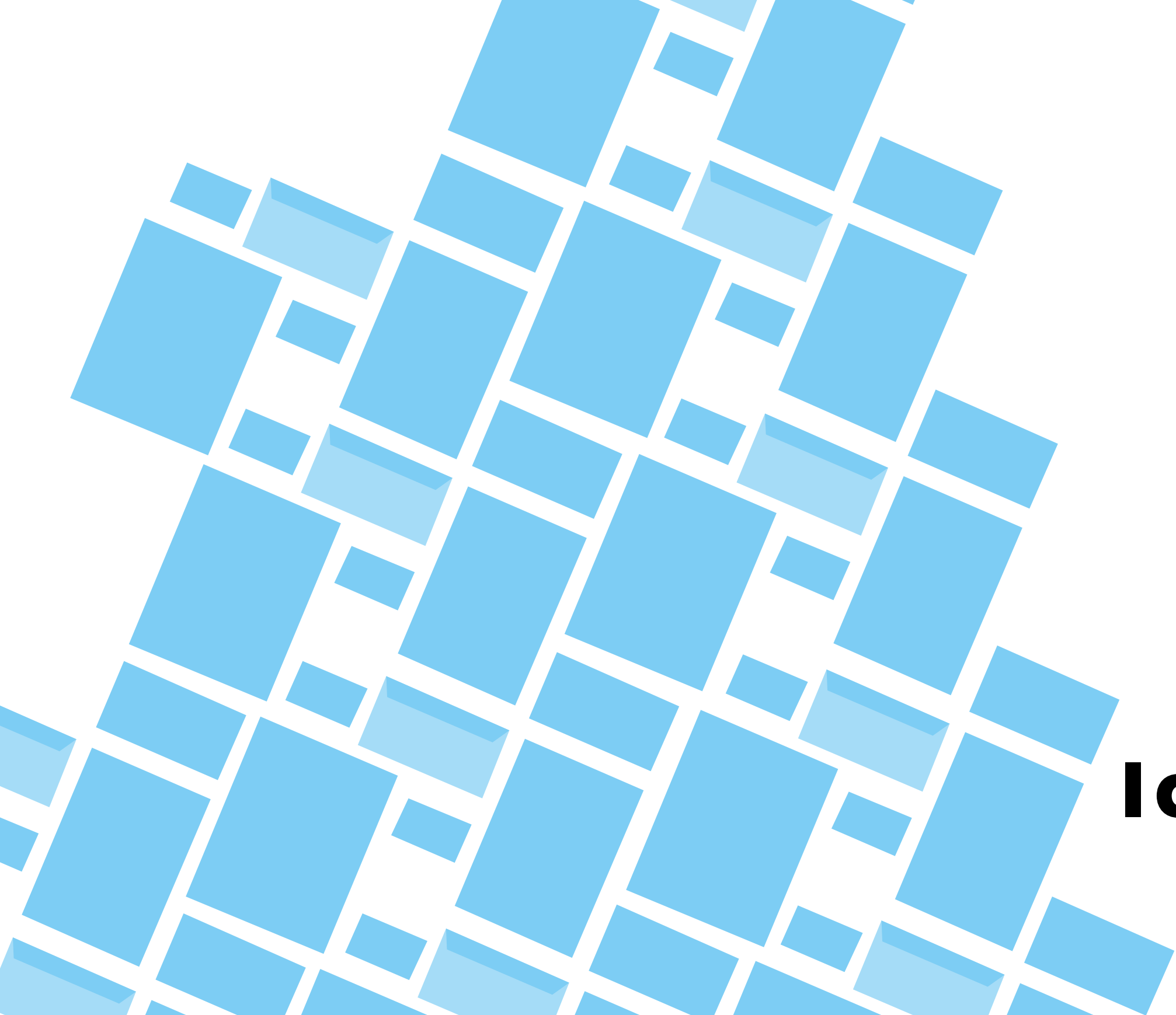
Final result:

This is a simple yet cohesive and visually appealing logo and achieves the brief of appealing to a like-minded audience as it incorporates both of the genres the client is most inspired by.

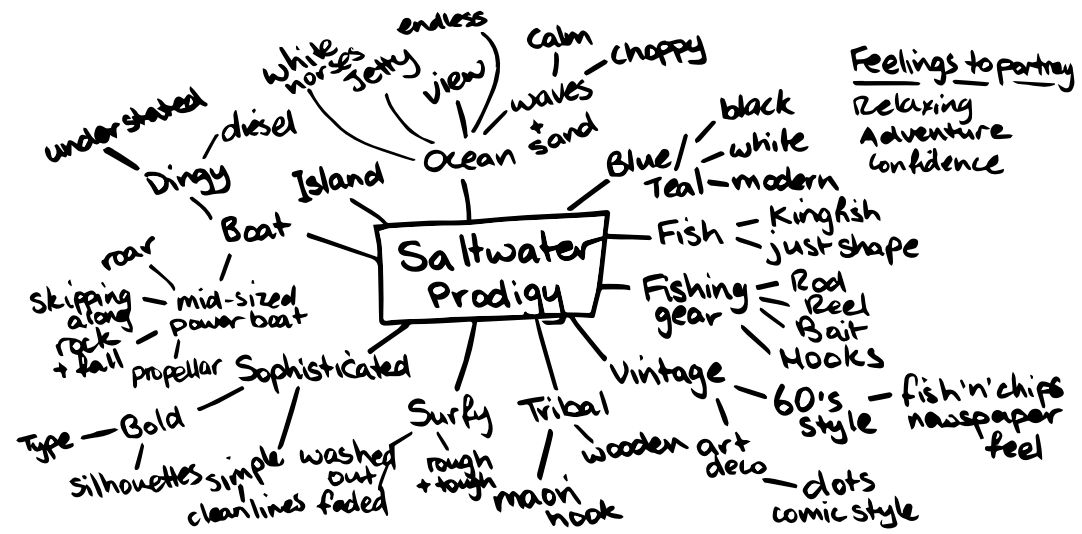
It is a bold design that suits the client and his style of music. As it is for the purposes of self-promotion, I feel it represents the client as a person well. The dials are modelled on the real amp that

the client used at the time of logo creation and is therefore authentic for the client himself and his gear.





Identity Design



Salt-water Prodigy

Brand and identity design for a young, up and coming top-water fisherman.

The Brief:

Saltwater Prodigy is a business based on Christmas Island and run by a young man named Flynn Cypher.

The function of Saltwater Prodigy at the moment is for Mr Cypher to share his fishing adventures via social media platforms: Instagram and Facebook. Saltwater Prodigy is new to these social media platforms, and to the market overall.

The creation of the following identity incorporates the present function of Saltwater Prodigy and the vision of the business evolving into a Sport Fishing charter company at a later stage.

Saltwater Prodigy has been created to set the standard for top-water fishing and challenge people's perceptions of the top-water fishing culture.

There was a clear vision of being perceived as: skilled, informed, innovative, youthful, approachable, and modern through a high-quality identity, and reinforced by stationery and touchpoint designs that reflect the chosen identity and company values.

Research:

Research into the construction of a brand and identity for Saltwater Prodigy involved many different investigative and analytical stages. These included: an empathy map, personas, brainstorm of possible branding ideas, and visual investigation. All of this research began broad and narrowed over time.

Empathy Map

Think and Feel:

Collectively, the participants felt Sportfishing was a happy and adventurous activity to undertake, even if it wasn't their cup of tea. They felt that this is a useful company for people who want to learn to Sport-fish, as well as those who are 'outdoorsy.'

Say and Do:

Participants interviewed were somewhat disinterested in the product being offered and therefore body language was reserved and introverted. Some almost sarcastic and overly exaggerated comments were made in regards to interest in the topic and product.

What do they SEE?

They are young people in university. They see a lot of what they are meant to see. They would not often question what they see. They make assumptions about the face value of what they see in their surroundings. They also see that whilst this service is not of much interest to them, others will benefit from it.

What do they HEAR?

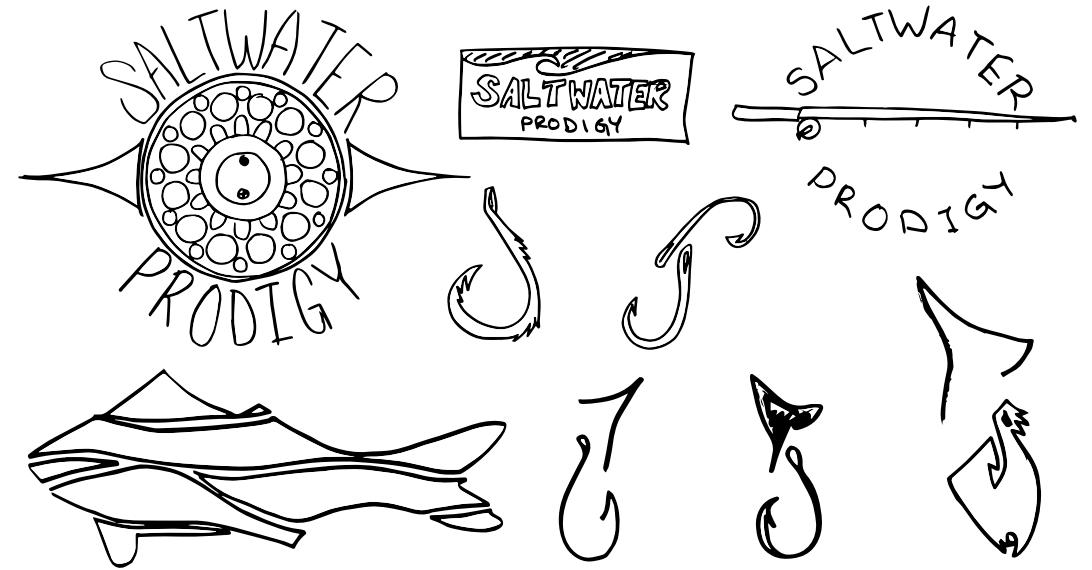
It is entirely possible that this group of people are influenced by what others have said in regards to fishing in the past. None of the people interviewed had past experience in fishing besides a one-off or something similar. Their friends or family's words may have had an adverse affect on their attitudes towards fishing, or they may not have. Society probably has more to answer for in the way of influencing these young people's views on fishing than family or friends do. None of them adhered to the stereotypical fisherman form.

Pain:

It would seem that the biggest fear these participants have is the thought of going sport-fishing with no prior knowledge of it, or very little knowledge of it at best.

Gain:

The participants did admit to having a natural curiosity to try Sport-fishing even just to find out more. They would measure their success by amount of fun had, and what was learned.



Drafting the logo:

Once comprehensive research had been conducted, it was then time to begin sketching ideas for the branding to be based upon, with such research in mind. It seemed only logical that the logo somehow incorporated a fish, fishing gear, or ocean metaphors at the very least, and most sensible that the fish or gear be easily relatable to top-water fishing specifically. These concepts can easily be seen in the collection of

sketches produced for this identity project. Amongst these sketches, one can see representations of hooks, fishing rods, waves and fish. Some experimentation with colour took place during this stage in an effort to capture the mood of the image being sketched before continuing. It was decided, even at this early stage, that blue was probably the best colour to experiment with for this brand. Blue not only effectively represents the ocean, but also

communicates a sense of calmness and professionalism which is important for this brand.



Iterations:
I brought three of the previous sketches into illustrator to develop and create iterations. The first was a fish shape made up of waves. This being one of my first designs for the brand, I was a little attached to it. I liked how the waves came across as rolling and calm. This matched the message the different shades of blue were conveying. The second was a thick, Maori-type hook with a flourish. The two elements

worked together to form the implication of a fish. I applied a 3-dimensional effect to this iteration hoping it would make the design a little more cohesive. I did little else to develop this design as it was obvious that it was not likely to improve without significant changes being undertaken. The third sketch I completed consisted of a hook with a detailed flourish in the shape of a fish tail. Once again, the whole design resembled

that of an upside-down fish. I particularly liked this design as I found it was elegant and effectively challenged the stereotypical 'boys club' image of the top-water fishing industry.

Initial final and stationery:
Using the third brand iteration that I produced, I then went about designing a set of stationery. This included a letterhead, envelope and business card. Given that the concept I had chosen to continue with was a delicate, gentle design, I chose to emulate this with big pale

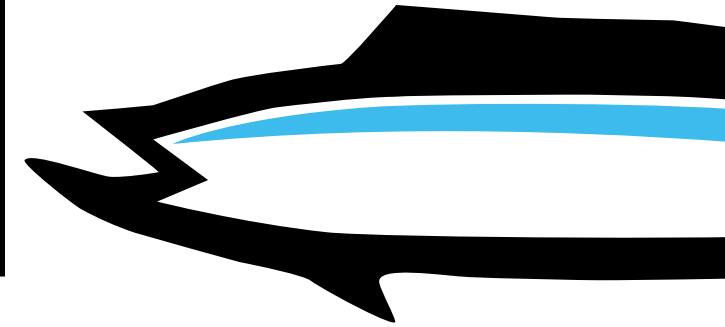
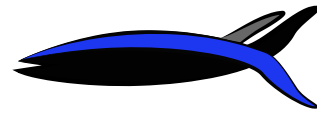
watermarks on both the envelope and letterhead. This also functioned as a reinforcement of the more fish-like element of the logo – the tail. The teal colour coupled with the medium silver grey communicated a sense of professionalism and confidence. The business cards, being

relatively small, needed to remain simple and to the point. I didn't want to complicate the space with many colours or graphic elements so I kept to a basic layout with only the necessary information and the logo as the only graphic element besides a purely functional line on the front.

 **ELEMENT**



BAKER
SKATEBOARDS



SALTW

Re-design:

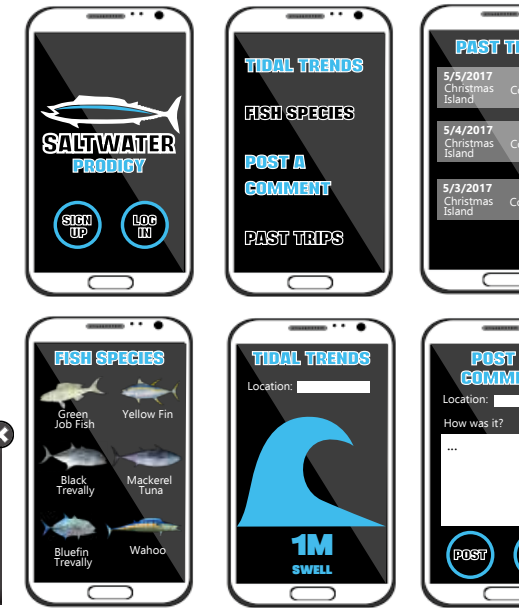
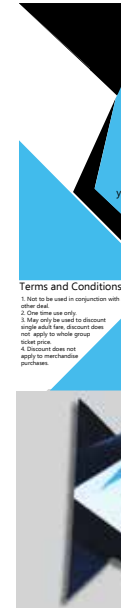
After feedback on the logo featured on the stationery, I decided to re-design the logo to reflect a more youthful style. This meant drawing inspiration from skateboarding and/or snowboarding styles. These logos reflected a masculine mood and worked

well with the message of adventure, fun and skill that Flynn wanted to convey. The new colours used are also drawn from skateboarding-style inspired logos which often incorporate one or two very bright and striking colours with a stark, black outline.

In this re-design, it was important that the logo element was clear and concise. The previous logo was not something that was immediately apparent upon first glance and that caused dilemmas. This new logo is very clearly a representation of a Wahoo

fish which is one of the most recognised top-water fishing species. It has a distinctive shape, not dissimilar to that of a surfboard. It makes for a visually appealing, streamlined logo overall. The thick typography that accompanies the logo was also inspired by the

skateboard branding styles I had investigated. With a simple bold logo, it made sense to have simple, bold text that mirrored the mood and style of the logo.



Developing touchpoints:
When developing the touchpoints for Saltwater Prodigy, I needed to think about what Flynn would be most likely to use in the promotion and everyday running of a fishing charter business, as well as what touchpoints could be easily reproduced. I experimented with making a business card that had a pull-out tape measure for measuring fish, but quickly concluded that this would be costly and time

consuming to make. I also looked into ways I could fold paper to create a fish shape. One of these ways was later used in the design of a flyer which folded down into a fish shape. This general fish shape was also used as a die-cut for a brochure that followed.

Other touchpoints that were produced consisted of practical wearables; a cap and a t-shirt, as well as the development of a very basic

mobile app prototype, and pop-up internet ads, in the interests of addressing a broader market

Final design:
The final identity design, including the design of the touchpoints, made for a fun, adventurous and youthful mood. The re-design of the logo was a crucial step in achieving this more effective identity.

As can be seen by the design of the touchpoints, the logo that was produced is flexible and versatile when being applied. The style of the identity would effectively communicate to the target

audience through the use of appropriate colours and bold graphic elements as well as unmistakably striking typography.

These elements reinforce the masculinity of the top-water fishing community and help to communicate key aspects of the company values, such as; youthful, innovative and modern.



Miami Physiotherapy

Physiotherapy practice wanting singlets designed with their existing brand identity.

The Brief:

Miami physiotherapy is a physiotherapy practice in Mandurah, WA. This project was a case of working with an already established identity to create active-wear singlets that employees of the clinic were able to wear in their off-hour exercise activities. Both male and female Physios of varying ages would be the main wearers of these singlets.

The design of the singlets also had to include the name of a new practice; Lakelands Physiotherapy which is run by the same owner and has the same branding. There were very few stipulations made by the client as to the design of the singlets, apart from them being easily associated and representative of the current branding style. This meant using the same colours and elements that were present in the logo.

Research:

I looked into a number of different singlet design styles. I investigated the footy-style singlet which consisted of having stripes or strips of colour down either side of the singlet. I also looked into a more classic style of singlet that had a small logo or brand name on the left-side of the chest on the front and a large logo spread across the back. This would sometimes be

accompanied by a different coloured binding around the edge of the singlet to set off the relatively plain design.



Drafting:

When sketching out ideas, I found that there were four main concepts that seemed to work best with the current branding. The footy-style, the large logo on the back, and splitting the logo in half over the back and front, as well as a very basic circle with little else.

Given the nature of the logo – it consisting mainly of a sun and wave-like elements

– it was important that all the elements remained recognisable and cohesive. I found that this meant, the elements needed to remain together as they were in the logo, otherwise the design looked messy and unrecognisable.



Iterations:

I brought all four of the concepts I had sketched into Illustrator to create iterations. Unfortunately the logo had not been in a vector format beforehand, and so I had to recreate it to the best of my ability. Whilst a little more time consuming, I found that this meant I was more aware of the elements, their shape, and their flexibility within the brand.

The iterations turned out much the same as their original sketches, as I found I did not need to change the compositions in any major way.

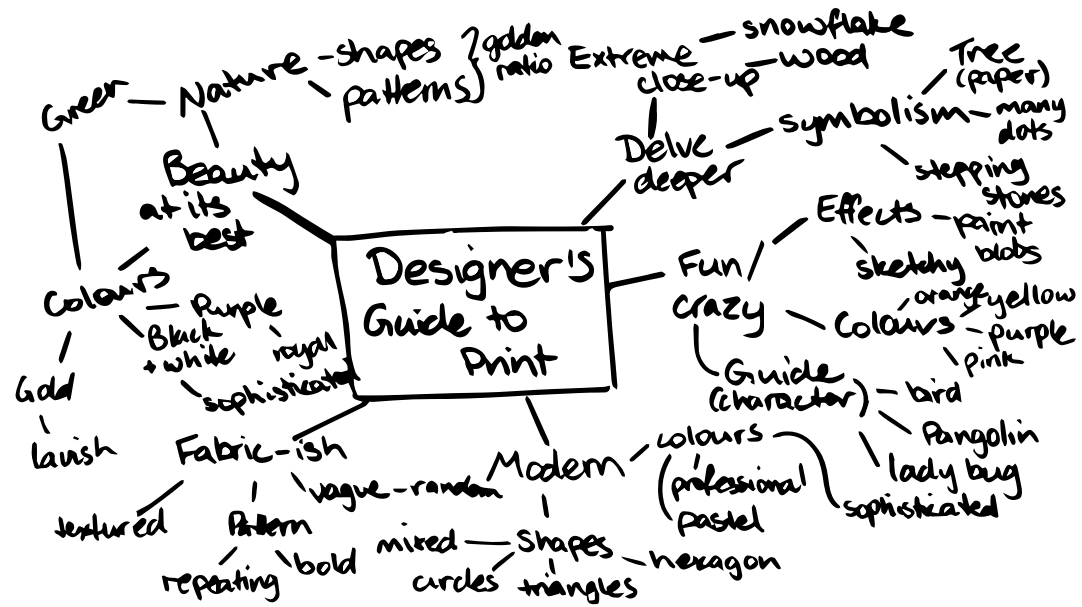


Final result:

After presenting the client with the four concepts I had produced, she chose to proceed with two of them, saying deciding on just one single design was probably going to be too limiting for her staff. This also meant that there remained a more classic style that came across as having a masculine tone to it, as well as a more experimental, fun style.



**Publication
Design**



Designer's Guide to Print

Designing a print guide for designer's and amateurs alike.

The Brief:

This project consists of designing a print guide for designers based on 'The Print Handbook' which is a useful little book containing all the necessary information for printing all kinds of projects. I identified the target audience as:

- Graphic designers – both professional and amateur.
- Print houses
- General public interested

in design and/or printing techniques.

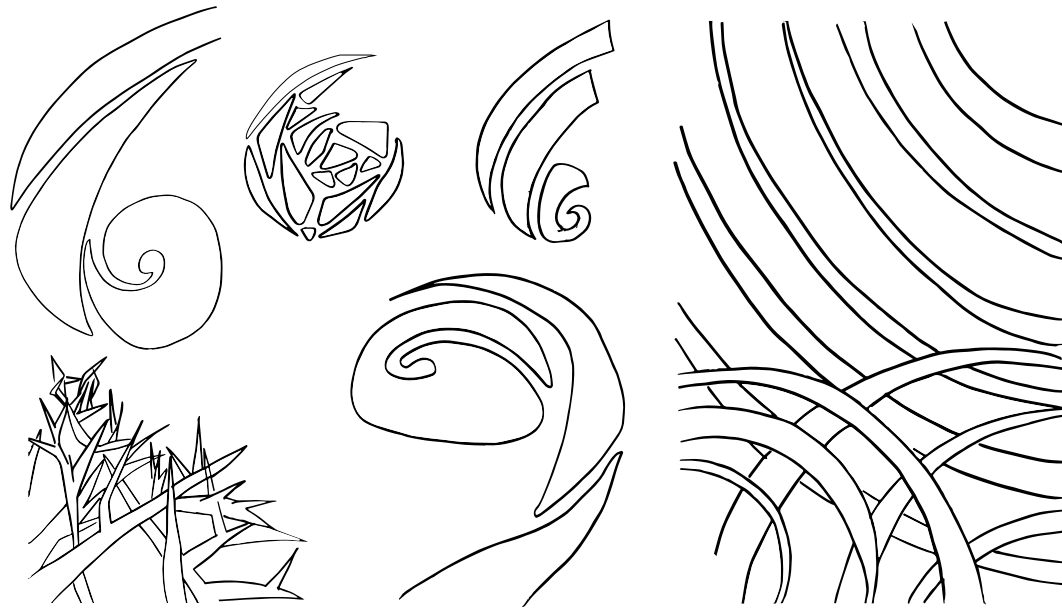
From this information I concluded that this audience needed the essentials of print to be communicated in an easily accessible manner, therefore the design of the book needed to reflect that. In order to appeal to the audience I have identified, all of the design elements need to be clean, clear and have a fairly universal application.

Research:

I began by brainstorming everything that I related to books, journeys and design. This included an array of ideas from a fun style with a little character guiding the audience through the book, to basic shapes and colours that would help to focus audience attention on the content. I then undertook some visual investigation into some of these concepts, being sure to think about colour combinations and possible

textures or patterns at the same time. Bright colours definitely appealed to me, however I was wary of too many bright colours being overly stimulating and distracting for the audience.





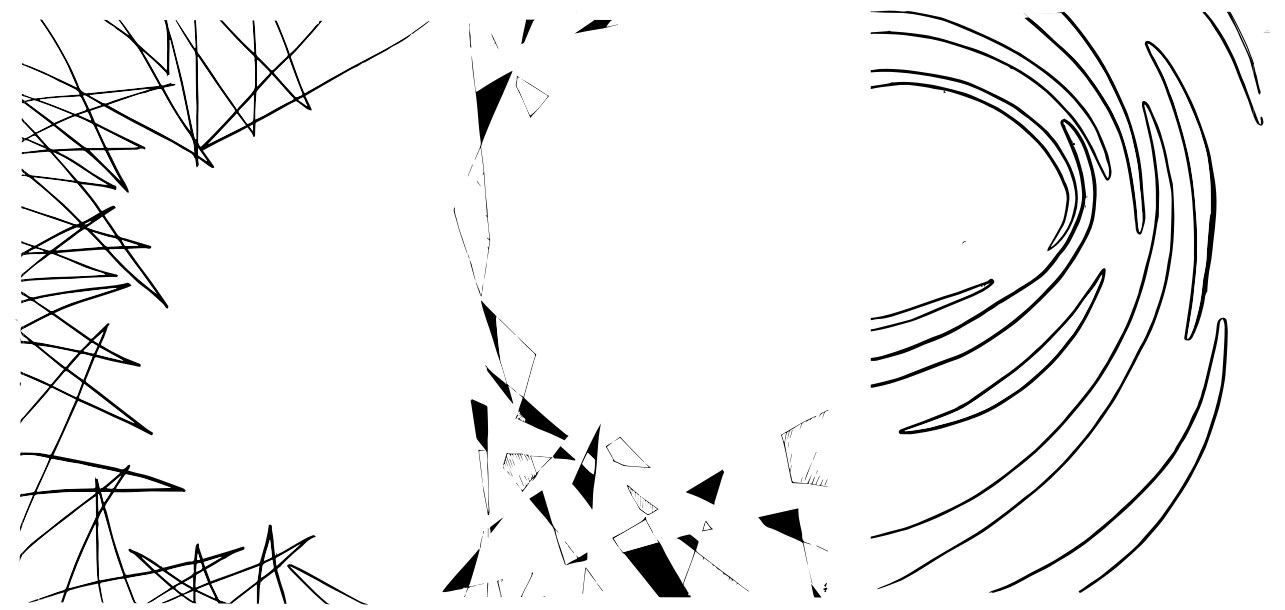
Drafting:

From my brainstorm, I narrowed down the concepts I wanted to focus on, to three: ripples, spiral and geometric/inside of a snowflake.

The ripples symbolize a small idea becoming larger and more profound over time. It was significant to me that the design of this book was meaningful as well as being aesthetically pleasing.

The spiral concept came from the golden ratio and the Fibonacci spiral. Although, such a spiral is heavily rooted in the history and culture of design, I wanted to make it my own and so looked into stylizing it.

Lastly, the geometric pattern which is my interpretation of the inside of a snowflake - with jagged edges and sharp angles - was symbolic



of delving deeper into what may seem like a simple object or event. This is very representative of printing in my opinion. Printing is so often taken for granted and thought of as a relatively simple and menial act, when there is a rich history and a multitude of techniques that may be employed to make printing happen.



Iterations:

Just the sketches of these concepts were not quite enough to tell whether they would be striking and effective in a book. By creating illustrator iterations of these concepts, I was able to picture how they would function in a document. It became clear quite quickly that both the spiral and ripple

designs were not going to be practical taking the content of the book into account. For the design to remain consistent throughout the book and on the cover, both would take up too much space and would not allow enough space for the content. The geometric snowflake pattern however, made for a very pleasing border. It

also made a good repeating pattern for the chapter title pages. I liked that it was just black and white as it allowed me to add interest in different ways, such as using dots and stripes. The stark black and white theme was also in-keeping with the snowflake concept.



Final result:

The end product is a stylish book made up of mainly black and white with little pops of colour throughout.

There are a number of features to the book that may not be immediately apparent from the above images. Firstly, this book has been die-cut on both its front and back covers. This was in an effort to introduce a specialty finish as a means of demonstration as well as to immediately engage the

reader. The rich teal of the inside cover shows through the gaps and adds some colour to the cover. Another somewhat interactive feature of this book is the paper page. In order to demonstrate the different thicknesses and quality of different papers, I carefully glued triangular samples of eight different paper types into the book. These samples are so shaped so that the reader may lift the sample and feel the thickness

and quality of the paper. Descriptions for each paper sample are written below each. When originally developing the pattern that would form the design of the book, I wanted it to remain monotone. However I believe the incorporation of colour makes the book more interesting and inviting. The pattern that is the design of the book is made up of two main segments. The long segment is what forms the

border of each page. The smaller segment is really only used at the bottom right of the page for the front and back covers. The chapter page patterns are made up of the larger segment arranged in a repeating pattern. All the chapter title page patterns are the same, although a different colour is allocated to each chapter. This colour then dictates the colour of the imagery for the chapter.



Get Set Go

Youth empowerment magazine focusing on internships, employment and life skills.

The Brief:

Undertaken as part of my internship at Parklife Group, Get Set Go was an initiative of Kate Stagg's, who believes that youth opportunity is one of the key driving forces of the workforce (more information on this project can be found in my Internship Portfolio). Myself and two other interns - one a graphic designer, and one a writer - were tasked with taking the magazine from a basic style guide, to a reality. We were given an idea for

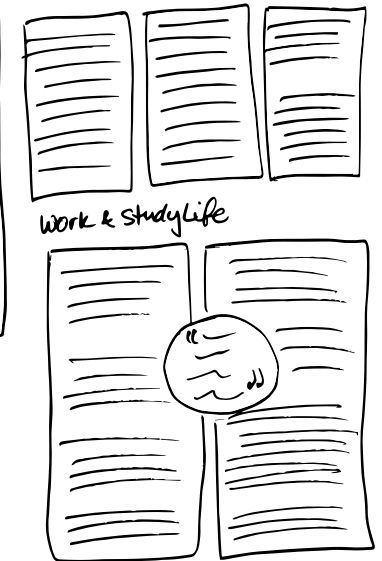
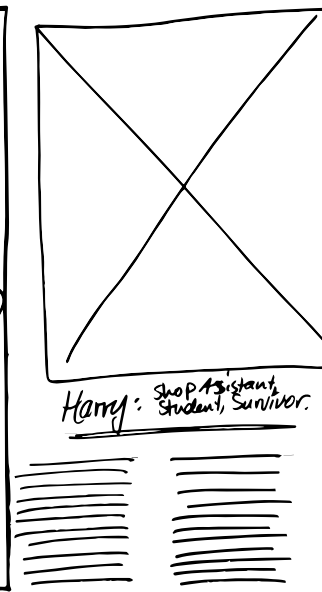
a colour palette, as well as a magazine called Teen Breathe which was similar to what Kate had stipulated she wanted the style of the magazine to be like. It was then up to us to decide on the article subjects, layout designs, graphic elements, cover design and extra pieces, such as puzzles and horoscopes. The target audience for this magazine was unisex 16-25yr olds.

Research:

I undertook research into layout designs in particular. I wanted to completely familiarise myself with any and all of the possibilities firstly, and then narrow my thinking down to layout designs that may be most appropriate for the youthful, unisex style. Throughout the process of compiling and designing the magazine, I also undertook research into separate areas that were not directly design

related. For instance, when designing the horoscope spread, I did a lot of research into the zodiac signs, beyond just the symbols and dates. I also did a lot of research relating to the personality quiz I constructed. This required in-depth knowledge of the Myers-Briggs personality indication system with which I familiarised myself so as to design the most relevant and common-sense quiz I could.

We were constantly researching throughout the process of designing and compiling this magazine.



Drafting:

A couple of the very first layouts for the magazine were drafted and sketched out beforehand. But as time went on and articles flooded in, it became a lot more efficient to draft layouts in InDesign from the get-go and make changes gradually. I found that sketching things like the puzzles and some of the graphic elements in patterns was a very useful step. I followed the same

process in creating most of the puzzles. I researched some ideas, sketched, outlined in pen, image traced in illustrator and then tweaked the designs a little to fit where they were going. As a result of this, there are very few elements of the magazine that were not created by hand and represent my own work. This not only provides a unique, specialised experience for the reader but also negates

the need to search for and acquire permission for using certain imagery. Arguably one of the most important steps that was undertaken during the drafting phase of the project was to add to the otherwise rather limited colour palette. This gave us a clear direction going forward with layout designs.

Colour Palette 1



added from colour palette two.



Colour Palette 2



Cossharing: CREATE & COLLABORATE

Why co-sharing spaces are the best thing to have happened to the workplace

WHAT IS IT?
You may or may not have heard of cosharing (commonly known as coworking) spaces. They are relatively new to the workplace; however, they are currently popping up everywhere at a rapid pace. It is difficult to define a co-sharing space concisely—there are so many elements to them! Simplistically, a co-sharing space is a place where entrepreneurs, freelancers and small-business owners can work to avoid the isolation that normally comes with such a profession. They give you the opportunity to work independently at a solo desk, at a large group table, in a private office or in a meeting room. People from all kinds of industries can end up working in the one co-sharing space and range from individuals to small teams of people.

HOW DOES IT WORK?
There are heaps of options available in cosharing offices. Take the ever-growing space, The Collaborative Factory in Rockingham, Western Australia, for example. You can book a hot desk, which, for one day, gives you your own desk to work at, with access to free Wi-Fi and tea and coffee. This is great for people who work from home or from a much more boring office and would like a change of scene. Other packages include 12 months space and range from individuals to small teams in a private office, or 12 months in a private office.

WHAT ARE THE BENEFITS?
Studies have shown that employees who belong to cosharing spaces reported higher degrees of thriving than employees who did not, and this could be for a few reasons.

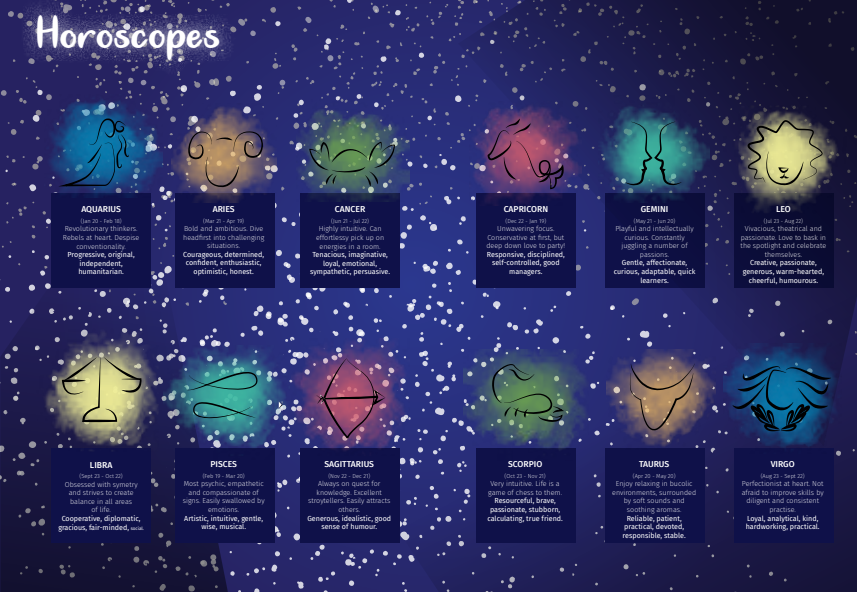
1. In a cosharing space, you will most likely be working alongside people from all different industries, so you will never be short of resources. For example, if you are a writer who needs some photos of an interviewee taken, just ask the photographer two desks down! And people will do the same to you too, allowing you to expand your connections, whilst also giving you a sense of satisfaction from being able to help others out.
2. In a cosharing space, whether you are working independently or in a small team, you are able to set your own hours. This is super ideal for parents or people who work multiple jobs.
3. How we feel changes from day to day, and consequently, so does how we want to work. One day, you might want nothing but peace and quiet, but other days, you might feel like working collaboratively. A cosharing space gives you the option of both—you can book a small office or meeting room, or one of multiple hot desks which are normally in the centre of the office.

So, if you're an entrepreneur, small business owner or freelancer who struggles with working from home or a lame, traditional office, find your local cosharing space and hit them up. I can almost guarantee you'll see a massive difference not only in the way you work, but your wellbeing too!

Need Office or Desk Space south of Perth?

[enquiries@thelabfactory.com.au](http://www.thelabfactory.com.au)

Horoscopes



AQUARIUS (Jan 20 - Feb 18)
Rationality, progress, habits of heart. Dislike conformity. Progressive, original, independent, humanitarian.

ARIES (Mar 21 - Apr 19)
Bold and ambitious. Don't headfirst into challenging situations. Courageous, determined, confident, enthusiastic, optimistic, honest.

CANCER (Jun 21 - Jul 20)
Highly sensitive. Can effortlessly pick up on energies (a.k.a. emotions). Tenacious, imaginative, loyal, emotional, sympathetic, persuasive.

CAPRICORN (Dec 21 - Jan 19)
Unwavering focus. Conservative at first, but don't dream like to hurt! Responsive, disciplined, self-controlled, good managers.

GEMINI (Mar 21 - Apr 20)
Playful and intellectually curious. Constantly seeking a number of passions. Genial, affectionate, curious, adaptable, quick learners.

LEO (Jul 21 - Aug 23)
Vibrant, theatrical and passionate. Love to bask in the spotlight and celebrate themselves. Creative, passionate, generous, warm-hearted, cheerful, humorous.

LIBRA (Sep 21 - Oct 23)
Obsessed with harmony and strives to create balance in all areas of life. Cooperative, diplomatic, gracious, fair-minded, wise.

PISCES (Feb 19 - Mar 20)
Most poetic, empathetic and compassionate of signs. Deeply motivated by emotions. Artistic, intuitive, gentle, wise, musical.

SAGITTARIUS (Nov 21 - Dec 21)
Always on quest for knowledge. Excellent storyteller. Easy attracts others. Generous, idealistic, good sense of humor.

SCORPIO (Oct 21 - Nov 21)
Very sensitive. Life is a game of chess to them. Resentful, brave, passionate, stubborn, calculating, use friends.

TAURUS (Apr 21 - May 21)
Enjoy listening to music and environments, surrounded by soft sounds and soothing aromas. Reliably patient, practical, devoted, responsible, stable.

VIRGO (Aug 21 - Sep 23)
Perfectionist at heart. Not afraid to improve skills by direct and consistent practice. Logical, analytical, kind, hardworking, practical.

Life HACKS

These small changes can make a massive difference to your lifestyle

Productivity time
Figure out when you are most productive (when you feel energised and ready to work), and schedule time to work on your most important stuff then. Hopefully this isn't at one o'clock in the morning.

Go to sleep and wake up at the same time each day
This will get your body into a routine, allowing you have a deeper sleep and feel more refreshed when you wake up.

Goal set and make to-do lists
Don't leave your chores and assignments floating up in your brain! Write them down and prioritise them, to get as much done as possible. (Uh, hello, there was a whole article on this.)

Exercise
And I'm not talking about some crazy, intense circuits. Going for just a thirty-minute walk will help clear your head and keep you fit.

Charge devices overnight
This way, everything will be fully charged for the next day. Set a reminder to go off just before your bedtime each day with a note to plug in your devices, so you don't forget.

Make your food the night before
If you have a full day where you will be out of the house for lunch, where possible, make your food the night before. This will give you more time to get ready, and maybe even a little extra sleep. You'll also save money by not having to purchase anything!

Schedule free time
Are you finding yourself running out of me-time? Chances are, you haven't scheduled specific time for it. Time to yourself, to do what you want, is so important for your mental health. If you do this, you'll find other areas of your life improve too.

Study tunes
YouTube, Spotify and Apple Music all have study playlists to help you stay focused. There's nothing like a bit of classical music to get the juices flowing!

The cold cure
Feel yourself coming down with a cold or flu? If you can't get to the pharmacy or doctor anytime soon, try the age-old remedy of mixing one part of apple cider vinegar with five parts warm



Developing layouts:

Many of the layouts were designed when the individual articles were received. It was then clear how many pages the layout needed to be, the overall subject of the article as well as any images or graphics that needed to be incorporated. For some of the layouts, research into colour theory and meanings was conducted, for others, the theme was more or less implicit from the subject of the article. For example, the

Lab Factory article is orange because the main colour of the Lab Factory's branding is orange and so use of this colour reinforces the message and subject of the article. The fonts remained the same throughout the layout designs to ensure style consistency throughout the magazine. Three calligraphy typefaces were used, one typewriter-like font and a sans-serif that was used for the content mostly.

I designed the patterns used for the backgrounds and borders of the articles specifically for the magazine, and in some cases, for that particular article. The patterns were heavily inspired by the patterns in other, similar style magazines.

Compilation of articles:

At the conclusion of my fourteen week internship, I had compiled a collection of articles to be used when the magazine goes to print. These include: puzzle pages, case studies, a personality quiz, horoscopes, job interview tips, a pathway article, an anxiety essay and brain food advice, to name a few!

Alison's Tips

So you got the job!
This is no reason to let your amazing appearance dwindle! Hopefully during your interview, you were able to page the dress code at your new workplace, so you'll have an idea of what kind of clothes to wear every day. If not, there are a few basic guidelines that you can follow to ensure you look as professional as ever.

- No boobs, belly or butt**
It sounds obvious, but it's a big one. Showing too much skin at the office or any workplace is not appropriate and is something that can make you look unprofessional pretty easily.
- Or shoulders or toes**
This is one that depends on your environment. A nice outfit blouse or open-toed heels could be totally acceptable at your workplace, but it could also be a no-go zone. On your first day, play it safe and cover your shoulders and feet completely. Once you know what is acceptable, you can make adjustments the following day.
- Wear your hair neatly**
There's nothing more dating for you and from talking to you, from hair falling all over your face. Make sure that you are clean, neat and professional when you start.
- Don't over-accessorise (and don't jingle-jangle)**
Lots of jewelry can be really distracting for yourself and others. If you have big earrings, keep them small and simple. Avoid anything that is too loud or distracting.
- Avoid overly bright colours**
Bright, hot, neon colours are often people's first impression. Darker, more muted colours are more professional. If you have a bright colour, use it in small doses, like a scarf or a bag, and avoid wearing it in large quantities.
- Dress comfortably**
Mentally and physically. If you have to work in an outfit that you are not used to, you will probably experience some discomfort. If you have to wear a uniform, make sure it is comfortable and fits you well. Avoid anything that is too tight or restrictive.

Alison's Tips
 Try your interview clothes on a few days before the interview. It's better to find out that your shoes require dry cleaning before the day of the actual interview.
 Remove any nail buff or hair from your outfit—cut or dye hair days out, look great on a black belt!
 If there are any missing buttons on your suit jacket, get them fixed.
 Restate your shirt/blouse is always washed and pressed.
 Clean shoes are essential. Make sure you check and clean your shoes the night before to save time the next morning.

Up, Up and Away

Spot the difference puzzle - find 10 differences

Explore!

Dot to dot puzzle

Leeanne's Story

When it seemed like life just kept throwing the worst at Leeanne Armstrong, the single mum who worked harder.

Leeanne, then 22 had been working as a full-time claims officer for an insurance broking company in the city. Things were going smoothly, then came the news of a baby on the way. It was a shock, but with the saying 'everything happens for a reason' in mind, Leeanne decided to go through with the pregnancy. Once her gorgeous daughter was born, the road started to get bumpy. "Shortly after giving birth, my marriage fell apart and I found myself as a single mum. My soon-to-be ex-husband worked in the American Navy, therefore I had very little emotional, physical and financial support." Being a new mother is overwhelming at the best of times, but Leeanne was having to support herself and her child on her own, and start from scratch with employment, housing and childcare arrangements. She decided to try and get back into the workplace, despite feeling mentally drained. A study by FlexiCareers reported a shocking fifty-two per cent of Australian mums claimed they had faced discrimination in the workplace. So, Leeanne did not encounter anything unexpected when it came to being a young mum in the workplace, or getting hired. "When I was pregnant, I did encounter a bit of discrimination, especially when I needed time to attend medical appointments. I think when you open up about the struggles you're going through, you will find that people are actually happy to help you and be there for you. People can't help you get through it, because she was honest with them. "It's important for young women to reach out and ask for help when they need it, and not be ashamed when they aren't coping." Things were looking up, and Leeanne had an awesome support network surrounding her. Then, disaster struck. "In my first year as a broker, my best friend passed away from a genetic disorder which was diagnosed following her death." "Dealing with my grief and working full-

THE NEW Black

An observation of anxiety and self-diagnosis

I spend ten minutes before a phone call staring through the wall, running over my choice of words again and again. I walk into a restaurant and instantly worry about whether I order at the counter or if someone will come to my table, and I don't speak to new people until they speak to me first. I'm constantly in REM sleep—never deep enough to wake up feeling refreshed. My mind consistently wanders towards other people's thoughts and judgments. It gives me a nauseous feeling at the bottom of my stomach, and the pace of my heartbeat starts to quicken.

It's anxiety.

At least, I think it is.

The first time I remember actually acknowledging that what might be happening to me was an anxiety attack, was only about a year ago. I was getting ready to spend the afternoon with my university friends—that's right, university friends. I'd only known them for a couple of months, what the hell was I thinking? They'd never seen the 'outside me', the me that enjoys lame humour, drops a few too many f-bombs and doesn't have a thing for veges. Yes, this was a genuine concern as there were to be a few vegies in attendance, and I was young and having a fast-food affair every Thursday night.

Oh, and in the end, I had a great time at the gathering.

There would be people I didn't know too, the "friends-of-friends"—the worst kind of people. The people you have a little in common with, but not enough to make anything but small talk—"well... how do you know Charlotte?" "Well there's Max, slating at the contents of my closet which was now strewn across my bed, trying to figure out what to wear to a 'casual-beach-house-dinner-and-board-games' night without looking like a boob toger. And I started to freak out. I felt like someone had sucker-punched my stomach and my eyes started to water. All I wanted to do was stay home and watch Dance Moms.

"Why am I like this?" I asked myself, like I had many times before.

"Maybe you have anxiety."

Hang on; I'd never heard this voice before.

"Anxiety, you say?"

"Yeah, remember the other day Michaela rang you—she had that panic attack at the shopping centre? She has anxiety. This is basically the same, right?"

My long-time best friend Michaela had suffered from some pretty severe anxiety attacks. If she did, could I be? Should I be? Oh, and in the end, I had a great time at the gathering.

"We... would... uh..."

Shit.

"Would you like to put that on cash or card?"

After my self-diagnosis, I found myself at the hand of anxiety more often than ever before. Perhaps it was just psychological (of course, isn't it always?), but it felt as real as the shakes I got in my fingers. I consequently became more and more aware of the amount of times the word 'anxiety' gets thrown around, especially amongst young females—myself included. This is of course not to take away from legitimate cases of mental health issues—but more to observe the contagious effects they can have on the world around them.

In fact, the Australian Psychological Journal stated that in 2010, of 649 students surveyed from two major Australian universities, 62% reported 'subsyndromal symptoms'. This means they suffer from symptoms of mental health problems, but not severely enough to receive or seek a diagnosis.

Was this the category I fell into? Was there a category for 'people who never identified their anxiety as anxiety before their friends started doing it?' I started to feel guilty. It was like anxiety was the fashion and I was just catching on, just following the herd. I told myself there were people out there that had actually been diagnosed, people who need to take medication and speak to someone about their feelings—I didn't need any of this. I was being selfish, dramatic, attention seeking, and I kept it to myself.

It was at this point in time when my casual work at a pet and garden supply shop decided to introduce a Christmas fundraiser for local animal shelters. What I was supposed to ask every customer that came through my checkout was:

"We're currently raising money for local animal shelters. Would you like to make a small donation of three, five or ten dollars?"

Sounds easy enough—what a good cause, right? I thought so. Then the first customer approached my bench, a scruffy rope and quite a few tons of dog food in her basket.

"They're on a good multi-buy at the minute," I smiled as I scanned the tins through. She barely looks like 50. I'd normally disregard this from a statistic, not uncommon from middle-aged parents buying stuff for the pets their kids don't look after like they said they would. But then my mouth went dry, my brain couldn't form a comprehensive sentence and my stomach sunk to the bottom of my torso. I knew what I had to do next.

"We... would... uh..."

Shit.

"Would you like to put that on cash or card?"

FEELING STUCK?

GO TO UNI, BUT...
Your ATAR isn't high enough? Is non-existent? No worries!

Some universities offer an ATAR adjustment, if you feel that you were under circumstances that meant you could not focus on your studies enough to achieve a higher ATAR.

For people with no ATAR, there is also entry available via work and life experience. In this scenario, you would create an application portfolio (usually consisting of an introductory letter, resume, education history and some references) to be admitted either directly into the uni or into a bridging course, depending on the uni.

Speaking of bridging courses, these are also programs you can apply directly for that offer completion, will get you straight into uni.

Otherwise, you can take the Special Tertiary Admissions Test (STAT), which according to the Tertiary Institutions Service Centre (TISC) (yeah, welcome to Acornum City), is designed to assess for that offer completion, will get you straight into uni.

See: <https://www.universityofchoice.edu.au/undergraduate/pathways/>

START MY OWN BUSINESS
If you've got an awesome talent or concept, why not make it your full-time job?

It sounds like nothing but a dream, but the New Enterprise Incentive Scheme (NEIS) has been created by the Australian Government to give unemployed job seekers the chance to turn that dream into a reality. You must have an eligible business idea, but once it has been approved, the possibilities are endless.

You will receive free, accredited, full-time business management training.

During this training, you will create a comprehensive business plan. This will be reviewed to determine whether your idea is commercially viable.

If you are successful, you will receive a year of business mentoring and personalised support, and—if eligible—income support and rental assistance.

See: <https://www.business.gov.au/assisted/new-enterprise-incentive-scheme-for-some-more-info>

GET STRAIGHT INTO THE WORKFORCE, BUT...
You're not sure where to begin or you have the qualifications you need.

Bridging the Gap (BTG) is an awesome Western Australian not-for-profit organisation with career centres that provide free guidance and information in regard to employment.

They provide access to online career planning tools, education and training options, and information on career pathways.

BTG offers personalised career guidance sessions where you will create an action plan, which will help get you on track to achieve your career goals.

You can receive help with your job search skills, and there is also free computer access for job search activities.

They can help you discover your real interests and a career to match these.

Personality Quiz

This quiz uses the Myers-Briggs Type Indicator system. This system uses four letters to explain people's cognitive processes and preferences. The first section of the quiz indicates the second and fourth letter, and the second section determines the first and third letter. Both sections of the quiz put together give you a four letter personality type.

INT - The Intellectual
Imaginative, strategic, planning

ENT - The Director
Bold, imaginative, leader

ENP - The Designer
Smart, curious, intellectual

ESP - The Entertainer
Spontaneous, energetic, enthusiastic

ISTP - The Champion
Fierce, charming, ready, explorers

ENTJ - The Educator
Charismatic, inspiring

ISTP - The Innovator
Bold, practical, handy

ESTJ - The Manager
Organised, particular

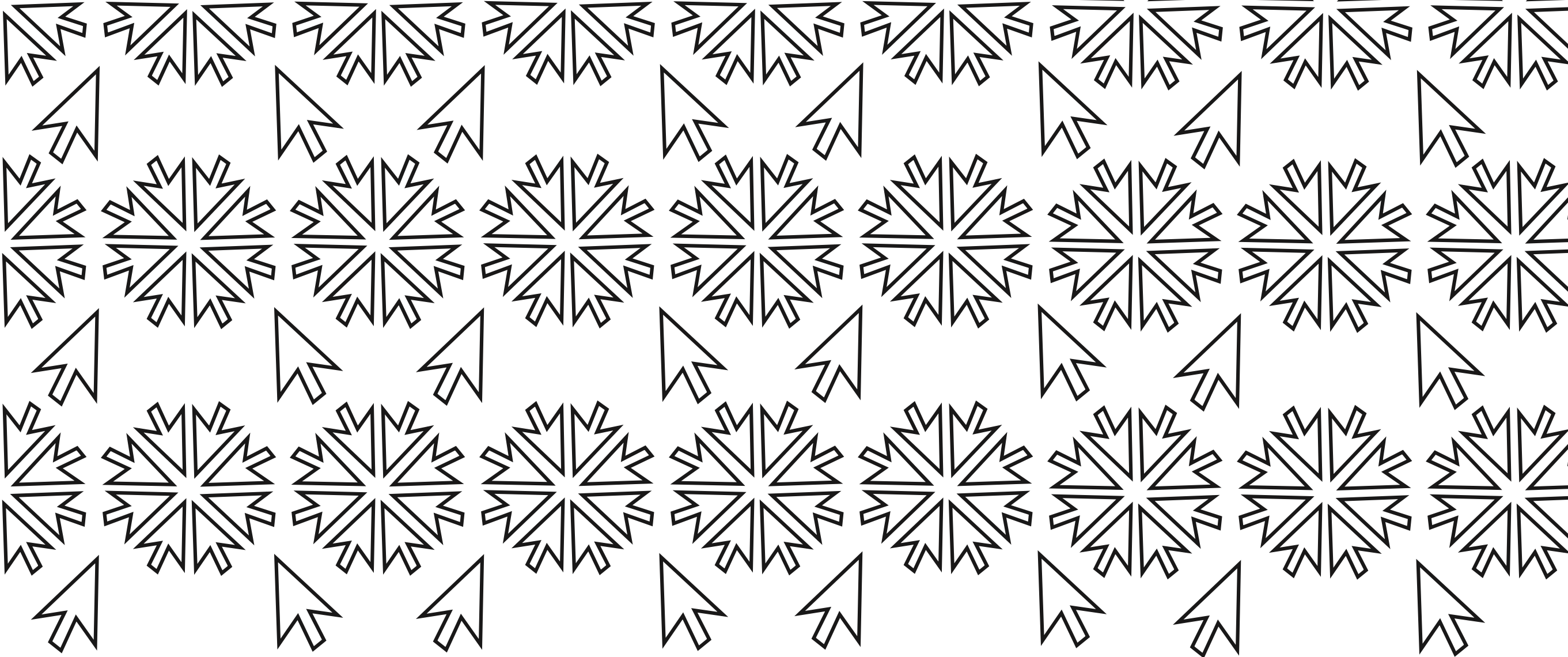
INTP - The Analyst
Poetic, kind, altruistic

ENTP - The Showman
Smart, energetic, perceptive, risky

ENFP - The Contributor
Caring, helpful, sociable, popular

ISTJ - The Defender
Dedicated, warm

ISTP - The Analyst
Practical, fact-minded, reliable



**Web
Design**



This is a sample of a heading

Font: Montserrat Bold

This is a sample of a sub-heading

Font: Fira Sans



THIS IS A SAMPLE OF A HEADING

Font: Syncopate Bold

This is a sample of a sub-heading

Font: Calibri



WA Play Strategy

Website encouraging the endorsement of a WA Play Strategy for young children.

The Brief:

This was a team project. I worked with one other graphic designer to complete this website, and therefore the following represents the work completed by the two of us and not me alone.

Early Childhood Australia's Western Australian branch is seeking endorsement of a WA Play Strategy. Their campaign requires community support to drive this initiative forward

with a view to having a State Government-lead WA Play Strategy. The community may offer support through endorsement of the campaign and leaving comments about their own experiences with play-based learning on the website.

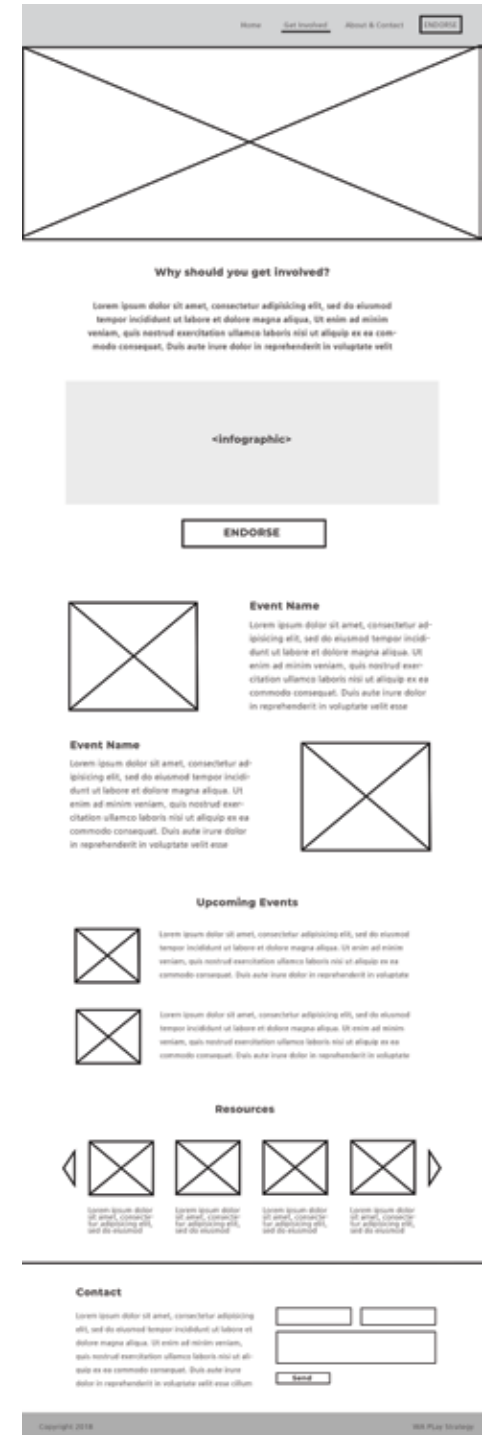
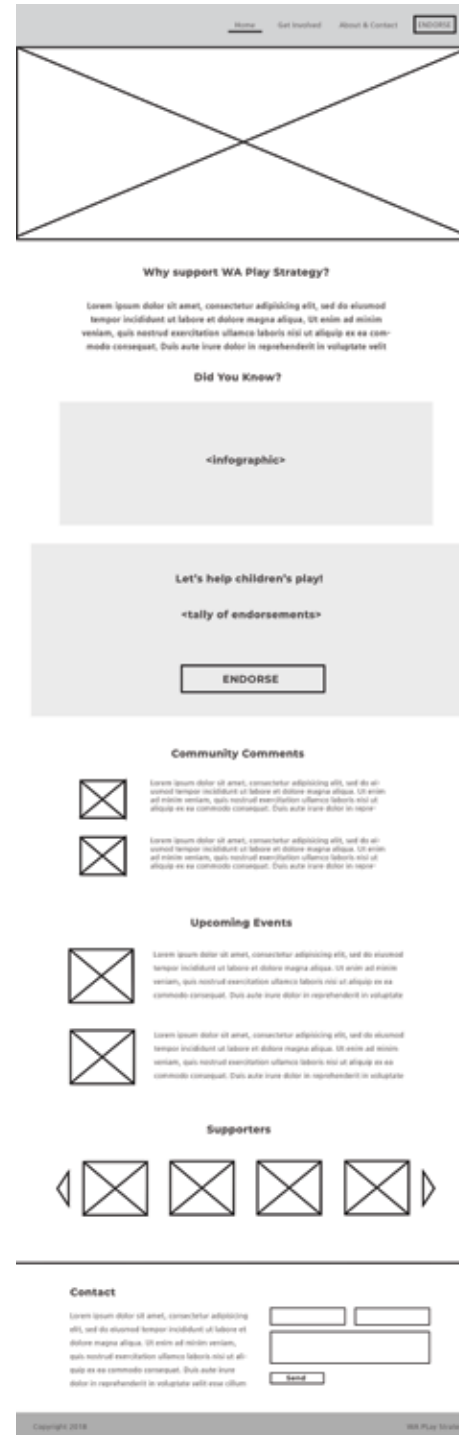
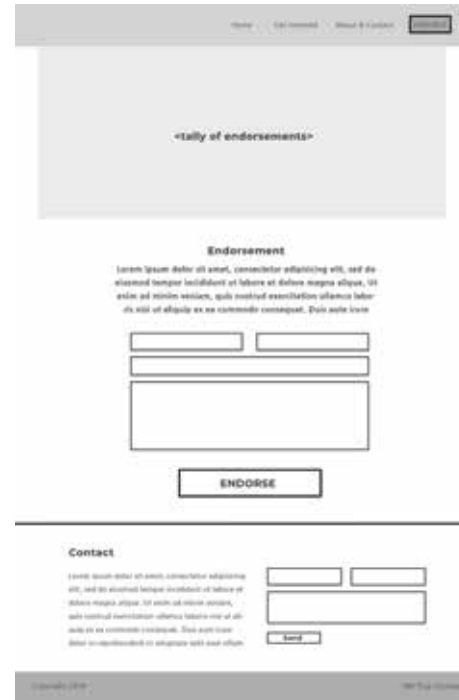
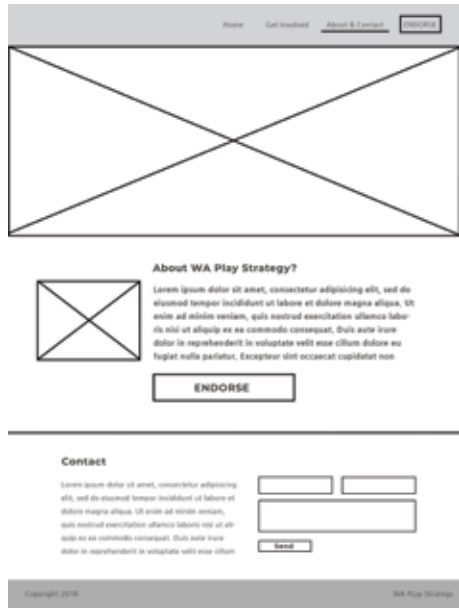
The client's goals consisted of: promoting community endorsement of a WA Play Strategy by informing and engaging with the community

both online and at events, allowing for, and encouraging active community engagement in the campaign, improving the SEO so that it is better than that of the current website, and more easily found, for this website to be a portal for resources related to play-based learning, and lastly for this website to be presented in a professional manner.

Research:

Before visual research into the appearance of the website could be conducted, firstly we needed to look into what the audience of the website – in this case, mostly adults who are involved with children, either as a parent, teacher or carer – would expect and how they were likely to interact with the website. This involved creating personas and

analysing how other websites with a similar target audience operated. Such research gave us a better idea of what visual investigation was required. From this, we produced mood boards which were then presented to the client, who identified most with the brightly coloured one. This gave us a direction to move in as we began to design the structure of the website.



Wireframes:

In developing a wireframe for the homepage of the website, we made sure we kept in mind the client's goals. This was what dictated the visual hierarchy. It was crucial that the audience was able to endorse easily and quickly, so 'Endorse' buttons were placed in prominent areas such as at the end of the navigation bar at the top of the page and after snippets of information halfway down the page.

The other pages that we created wireframes for included: the 'Get Involved' page, the 'About and Contact' page, and the 'Endorse' page. The 'Get Involved' page was the location for resources to do with play-based learning as well as being a centre for event notices. The 'About and Contact' page was simply a description of the campaign and a form for contacting the client should users want more information.

The 'Endorse' page was also simple and only included a small description of how endorsing would help the campaign towards a WA Play Strategy, and a form for users to complete. It was very important to the client that users were given the opportunity to leave a comment when endorsing, and so this function would be included in the endorsement form.

Design comps:

As can be expected, the appearance of the website developed and changed throughout the design process, never more so than whilst developing design comprehensives. We used our wireframes as a guide but were also keen to try different ways of representing similar information. For example, the tally moved from being a feature to being part of the navigation bar, back to being a feature.

These three design comps represent our progress. As can be seen, we went from having a simple layout with basic colours from the colour palette in the mood board, to having a somewhat more complex and busy layout. This development was a result of wanting to make the website feel more fun, yet still professional. The comp on the far right is what was presented to the client.

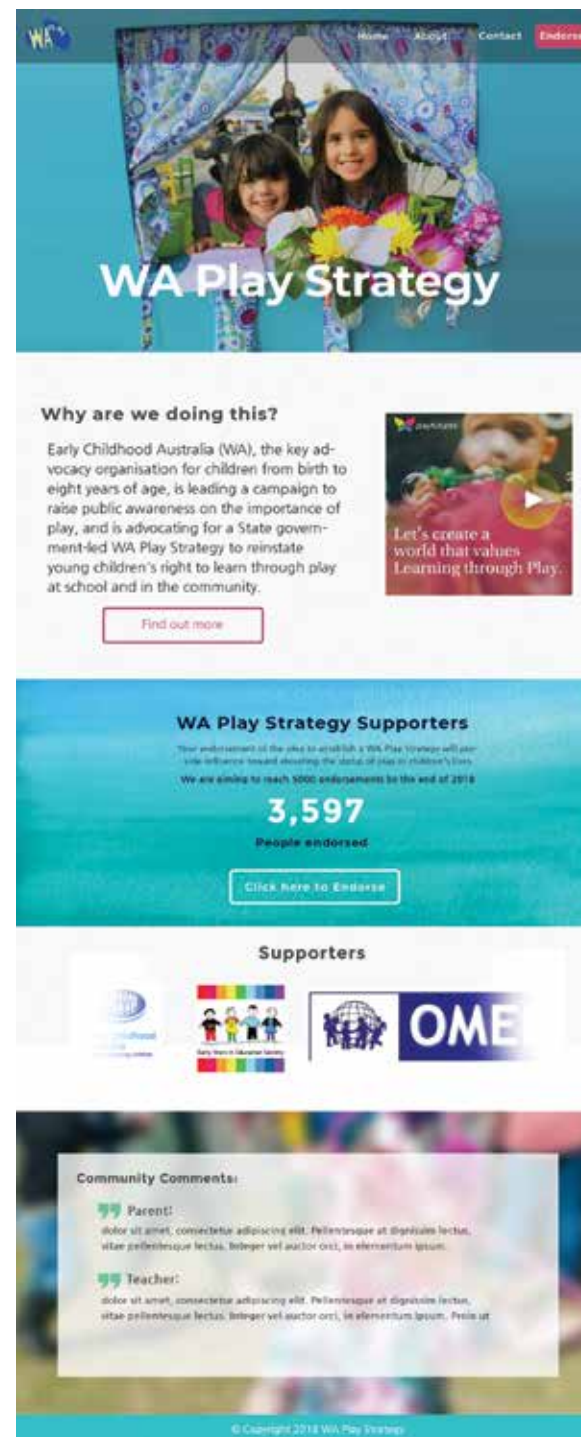


Re-Design

After the previous comp was presented to the client, it was made clear that this design was too busy and complicated for what the client felt was manageable given she was maintaining it herself. This led to a complete re-design. To avoid any future misunderstandings around the design and functionality of the website, we re-designed it in partnership with the client – with her in the room, giving us constant feedback.

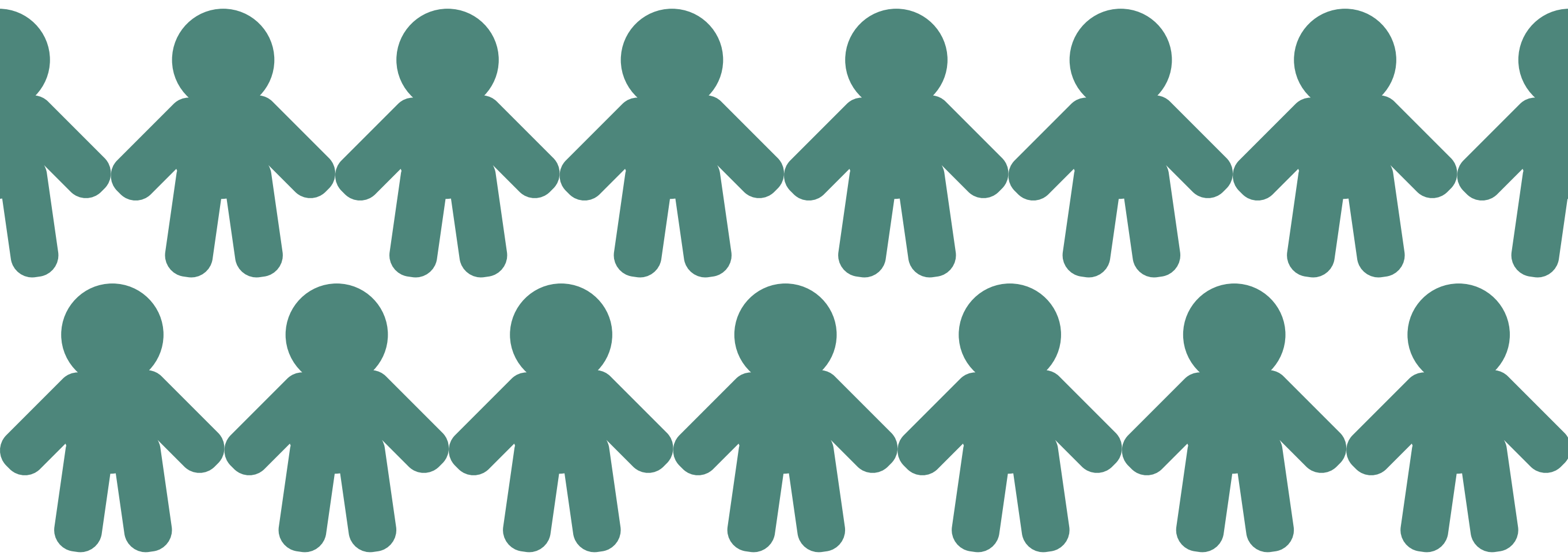
In hindsight, this is how we should have designed it from the beginning, with a lot more client feedback and involvement. The result of this re-design was a simple, yet appealing website that was easy for the client to understand and maintain. It is important to note that only one of the client's goals was re-evaluated during the re-design process. It was decided that for the website to be as easy as possible to

maintain, it was best for it not to be a portal for resources. The client felt that this would be too time consuming to manage.



Live website:

The final live website achieves what the client set out to do: it gives users a place to endorse the WA Play Strategy and leave comments. The SEO of the website is greatly improved with it first on Google when searching 'WA Play Strategy.' Slight changes may have been made to the live site since the handover, but it is mostly the same. It can be found at: www.waplaystrategy.com



**Service
Design**



Solar

Murdoch Open Arts Showcase 2018

The Brief:

Murdoch University hosts an end of year showcase for disciplines of the School of Arts every year. 2018 is the first year that final year graphic design students were given the opportunity to design the event as a team project. That included designing all the information and service design elements that come with designing an event: branding, wayfinding, printed promotional materials,

a website, social media presence, props for the space and much more! The event design needed to represent university life in a way new students could relate to.

As part of the project, we were also tasked with creating a photo-booth for Murdoch's Sound On Festival - a music festival for teens aged between 14 and 17 years old. Sound On as well as functioning as a promotional

event for Murdoch University, is also heavily focused on mental health for youths. The photo-booth design had to be sensitive to this.

This was a group assignment and therefore the workload was shared between the fourteen members of the team. My main permanent role in the project was minute taker. I made sure everyone knew what had to be done by when and that

we were all notified about any changes of information. I also had a variety of other roles throughout the duration of the project.

Photography credit: Ana Samaniego.



Research:

Many of the first team sessions revolved around getting the idea of service design straightened out. This was a new concept to all of us and we wanted to understand exactly what we were doing before embarking on it.

We then began researching the various elements of service design just for creative concepts at this stage. For example, we looked into

as many different types of printed promotional materials, wayfinding, photo-booth inspiration, and interactive exhibitions, as we could. Each session we would share what each of us found and I would record which ideas people got most excited about and had the potential to be included in the event. We also looked into ways of expanding the budget through fundraising.

The photo-booth for Sound On was the first thing we needed to produce. It was needed months before the showcase event, and so our first focus needed to be that.

Smaller teams were appointed to manage different sections of the project so we could operate more efficiently. I was involved with the photo-booth team. We researched props, concepts and styles. At this early research stage, we

tried to keep open minds. The photo-booth would be made up of a pull-up banner and any props we could source or make.

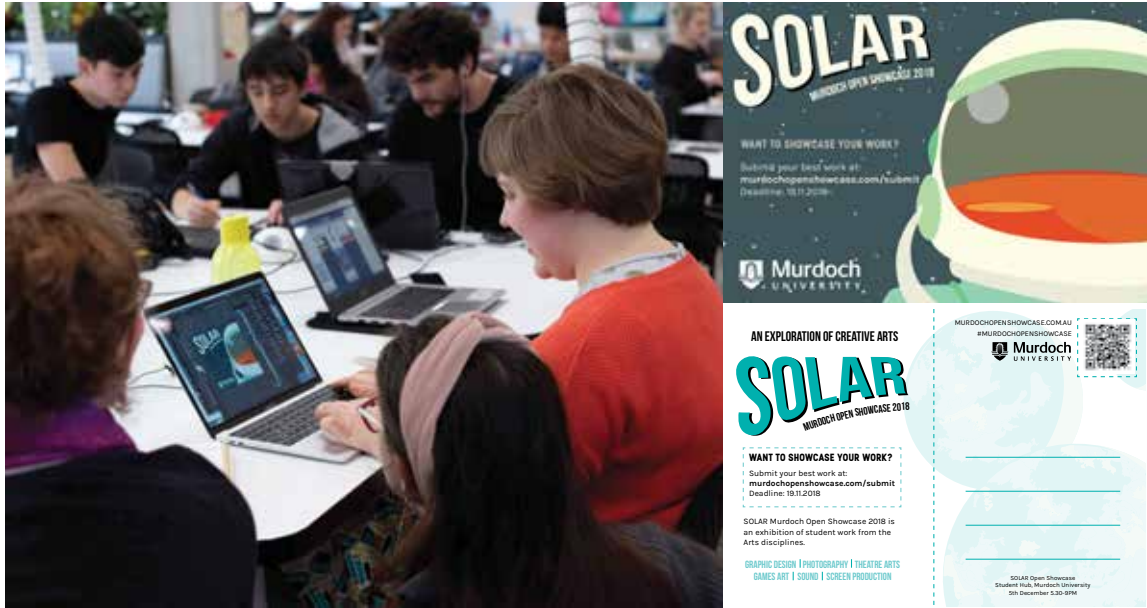


Developing ideas and designs:
To begin the development phase of the project, we first had to have a name and theme for the event. We brainstormed and voted that a retro space theme representing 'entering into the unknown' was appropriate for the nature of the event and had endless possibilities as far as design. It was also applicable and meaningful for the photo-booth. We then did a separate brainstorm for the

name and decided on Solar. The designing could now begin!
We had a branding team working on constructing a logo and basic style guide for the event. In the photo-booth team, we looked into what props we needed and some students volunteered to create versions of a backdrop. We then voted for the most appropriate backdrop. Once a rough plan of how the

photo-booth would look had been made, it was presented to the Sound On organisers who gave us the go-ahead to begin construction. The photo-booth team met up to work on a life-size wooden rocket cut-out and paper lantern planets. I made a list of props we needed, such as headbands, glasses and wigs. The photo-booth was very successful at Sound On.

Once the branding had been established – after a number of tweaks and near re-designs – work on the printed promotional materials began.
The website team had been diligently working on the website so that it would be ready and a URL could be included on the promotional materials.



Promotional materials:
The first thing we needed to print was a postcard encouraging school of arts students to submit their work to the website so that it could be included in the take-away catalogue given out at the event. Many of us worked on designing postcards that worked with the branding. I designed one with a stylised astronaut helmet. This was used as the final design.

After distributing these postcards internally around the university, the logo and branding was tweaked again – it was mainly font related issues that needed to be addressed.

Once the branding had been tweaked for the final time, promotional materials were being made all over the place. Stickers were next to be printed, then posters

and postcards for external distribution, and formal invites. When it was closer to the event, I rescaled the sticker artwork for badges. A box die-cut was produced to put the collection of postcards which would make-up the catalogue. And a map of the space was designed. The map would have spaces for stickers which would be given out at each discipline area. The thinking behind this

was that it would engage the audience and encourage them to visit all the areas to fill the spaces on the map.

Wayfinding and external signage was also being designed at this stage.





Pre-event:

We had already mapped out the area and decided which disciplines were going where inside the venue, in partnership with the relevant academics. We used lego to do this.

The day before the event, the majority of our team met to do the final promotional materials for the showcase. This included making badges,

light-up signs and trimming and folding maps. The catalogue was not ready to be assembled until the day of the event, so we all met to put that together which was an almighty effort!

Installation on the day of the event went smoothly for the graphic design area, which was the main area we were responsible for, although the setup of the general space



was also on us. I helped to setup the photo-booth, re-attach the LED lights around the head-holes/windows of the rocket and ensure that the rocket was safe and less tippy. I also helped to distribute the lava lamps and finished catalogues around the place. The other discipline areas looked after themselves and got on with setting up their areas quite efficiently – they had planned out how they

were going to setup when we discussed their areas with them earlier.



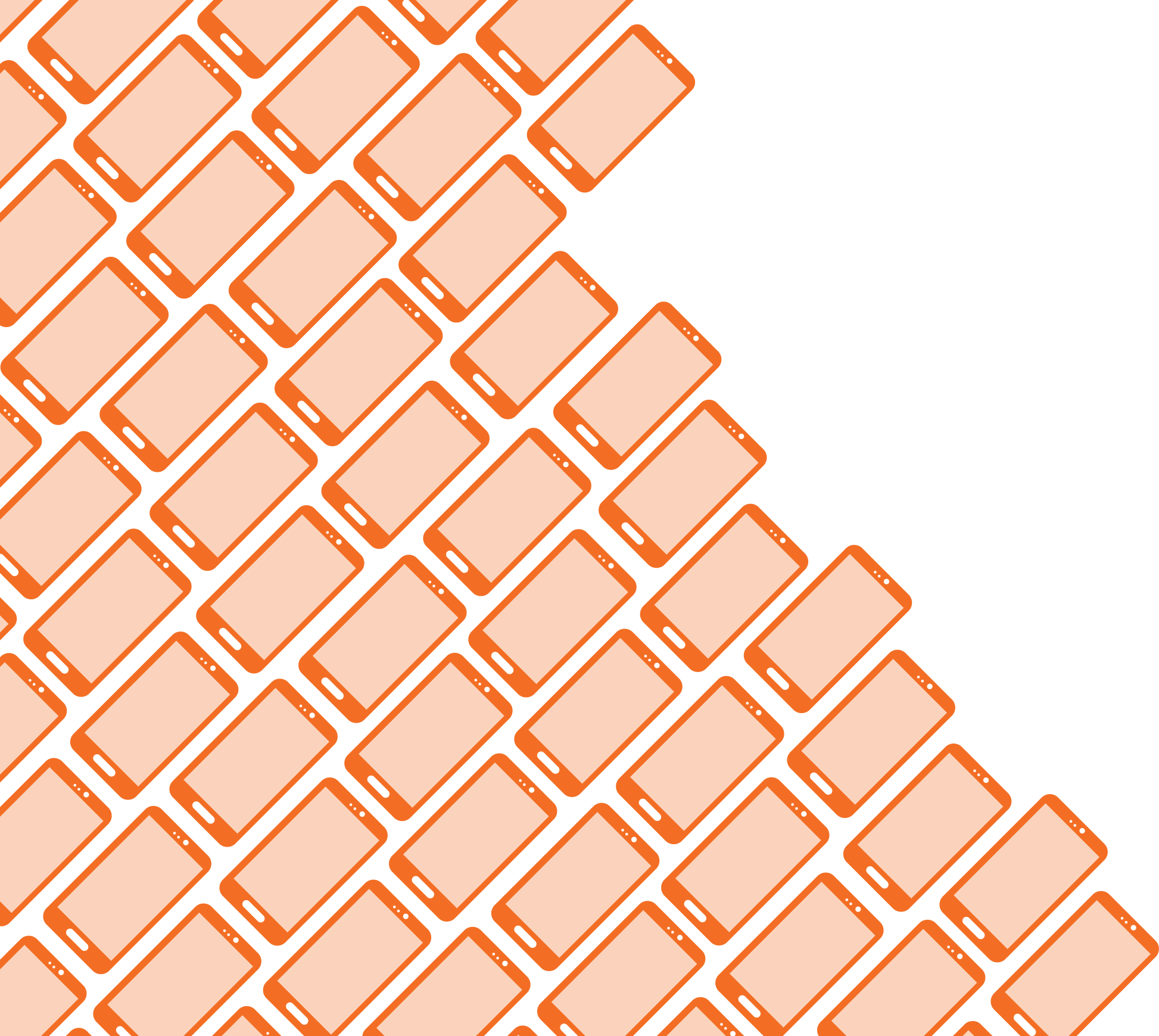
Event:

The event itself was a great success! The attendance doubled from the previous year, making it clear that our promotional efforts had paid off. People interacted well with the spaces and appeared to understand the schedule of events well. There was great enthusiasm shown towards the theatre performances and film screenings in particular. I noticed a lot of people

enjoying the tactile nature of the games art and design area as well as the graphic design area. These were places where they could truly interact by playing games, or flicking through publications and examining package designs.

There was a lot of positive feedback from attendees such as the show being well laid out and professional, but fun in presentation. There were however, still improvements that could have been made, for example not many people took a catalogue or a map because it wasn't explicitly clear that they could and should. In fact some people didn't really know what the catalogues

were to begin with. Overall though, I was very impressed with the turn out of people and their positive attitude towards not only the individual areas, but what we designed; the showcase as a whole.



App Design

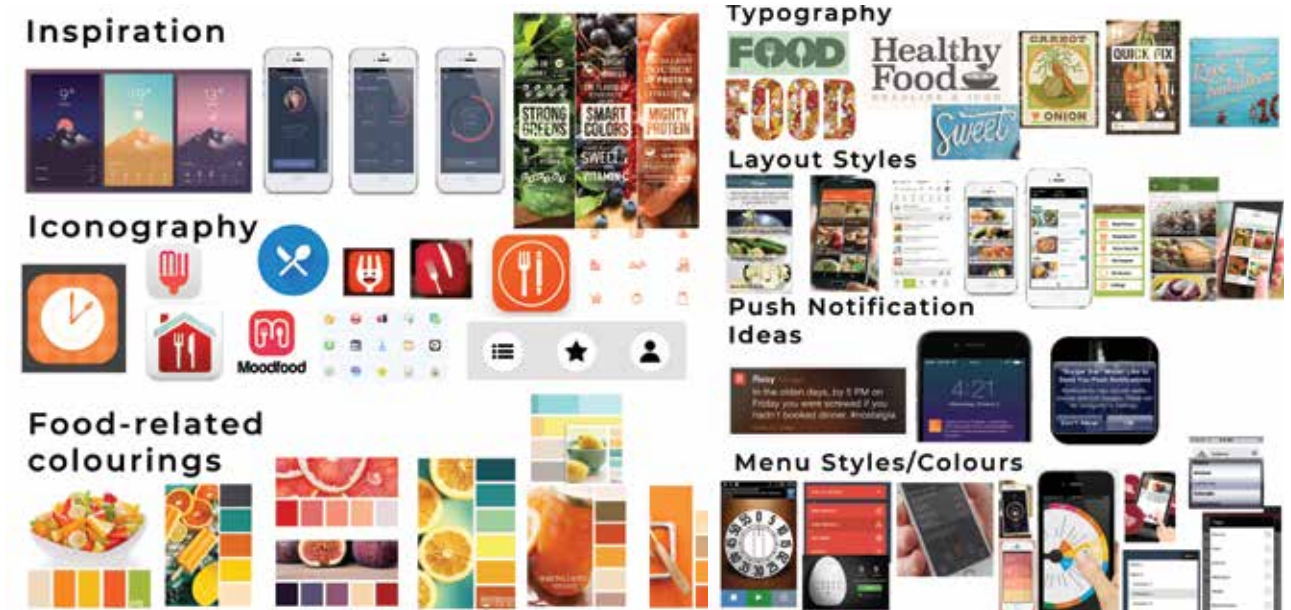


Food Time

A meal planning app making it easier to eat healthily.

The Brief:

I was tasked with designing a mobile app that would solve a widely experienced problem. A problem I identify with is having the time, and being prepared enough, to eat healthily. Therefore, I chose to design an app that would help students, families and individuals to plan their meals for the week in advance. This would, in theory help to remedy the healthy eating dilemma plaguing society.

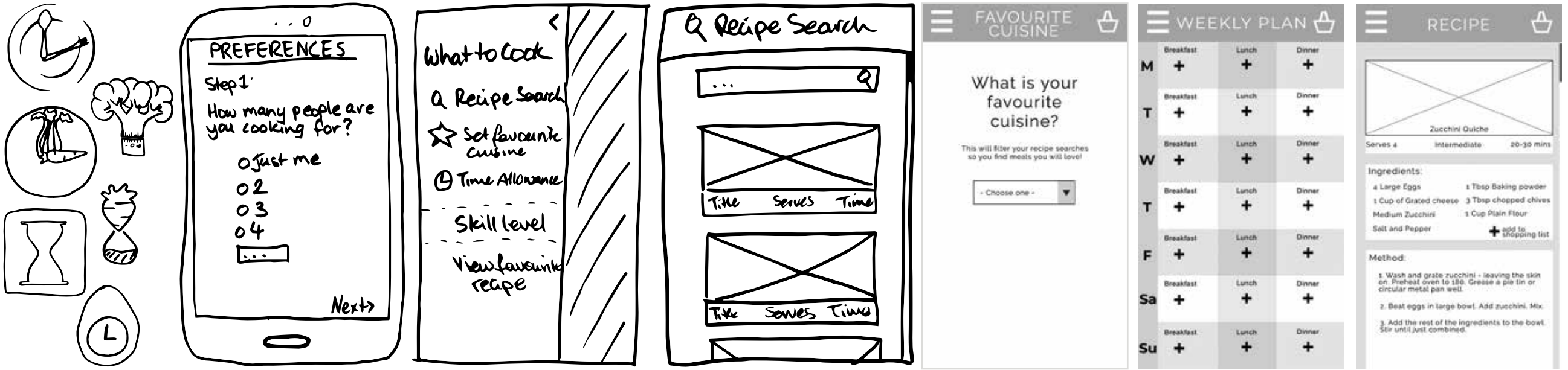


Research:

The first stage of my research looked into competing apps and how they went about addressing a similar problem. Some incorporated shopping lists, and some allowed you to save recipes from the web. Although, there were none that I could see that allowed you to set cooking skill level, time constraints, or even the number of people you were catering for. This was how my app could stand out.

I constructed a mood board from the research I did. It includes: general inspiration, food-related colourings, iconography ideas, typography ideas, layout styles, menu style ideas, and push notification style ideas. I noticed that orange seemed like a popular colour choice, especially for food, and many of the typefaces used in apps were sans-serif to make them easier to read on small screens.

Before I could begin drafting the app though, I needed to conduct some surveys. I asked ten people what they would expect from such an app and whether they would find it useful in their lives. I recorded their answers and used their insights when I began the drafting process.



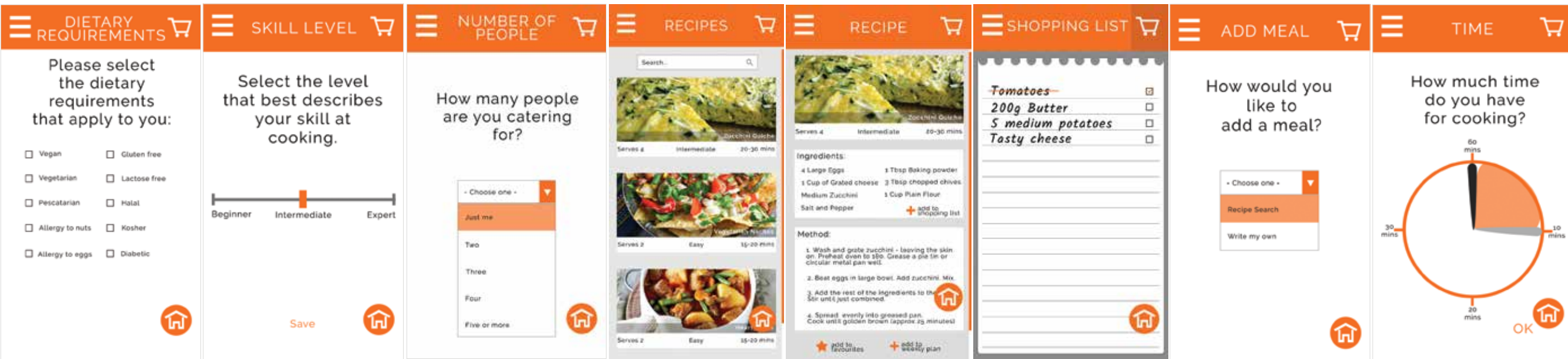
Drafting:

The drafting stage for this project involved first producing basic sketched wireframes, then adding a little more detail, just in greyscale to begin with. And it was not just each individual screen that needed drafting, but also the icon and on-boarding.

I had a number of ideas for the app icon and it took me some time to decide which to proceed with. The size and detail constraints for an app icon made designing it a little difficult. But I chose to run with the two metaphors I had; food and time. Given that the app was most likely going to be orange at this stage, a carrot seemed a good way to go. In the end though, the most appealing was the simple curve of the egg shape coupled with minor detail.

I looked into a number of ways on-boarding could be done and decided that the best way for this particular app would be to start off by setting some of the preferences so the users could then start meal planning straight away. This included setting the number of people, cooking skill level and favourite cuisine. The nature of the on-boarding developed as time went on.

The design of the home screen was heavily inspired by the apps I looked at for my competitor analysis. Most used a grid system not dissimilar to a calendar. My design, however, reversed it so the day was on the left side of the screen. This was simply to maximise screen space and ensure that there was enough space in the grid to be able to read the meals that had been added.



Iterations:

These screens were developed for use in the digital prototype that was produced at the conclusion of the project. There were four main paths that screens were created for – one of which constitutes the error path. The first was to add a meal to Monday dinner, the second was to remove this meal from

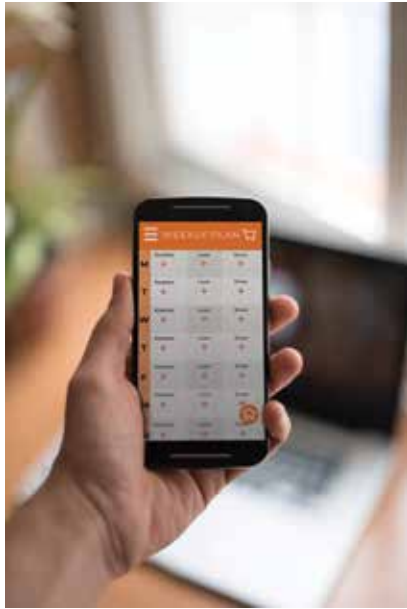
the plan, the third was to set the number of people being catered for, and the last was to locate the shopping list and tick off an item. Not only were the screens that were required to complete these paths created. In the interests of making the prototype as realistic as possible, I also created a screen for each link

in the menu. For example, there was a sharing screen, a skill level screen, a dietary requirements screen and a time allowance screen, even though these did not have interactive functions.

Testing:

I conducted usability testing with the previously mentioned paths and found that most, if not all users had very little trouble completing the appointed tasks. Very slight adjustments were made to the digital prototype post-usability testing, for example a 'home' icon was added to every screen and

the shopping list icon was changed from a basket to a trolley for easier recognition.



THE PROBLEM



Pen and paper methods of making meal plans are messy, time consuming and inflexible.



Altering recipes to suit the number of people you are catering for can be frustrating.



Finding recipes to suit your skill level and available time frame can be difficult and where do you save them when you find them?

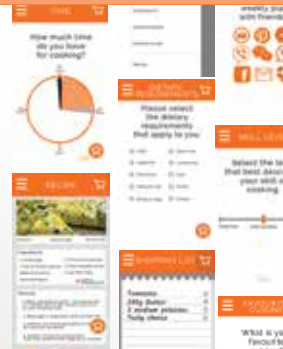
THE SOLUTION



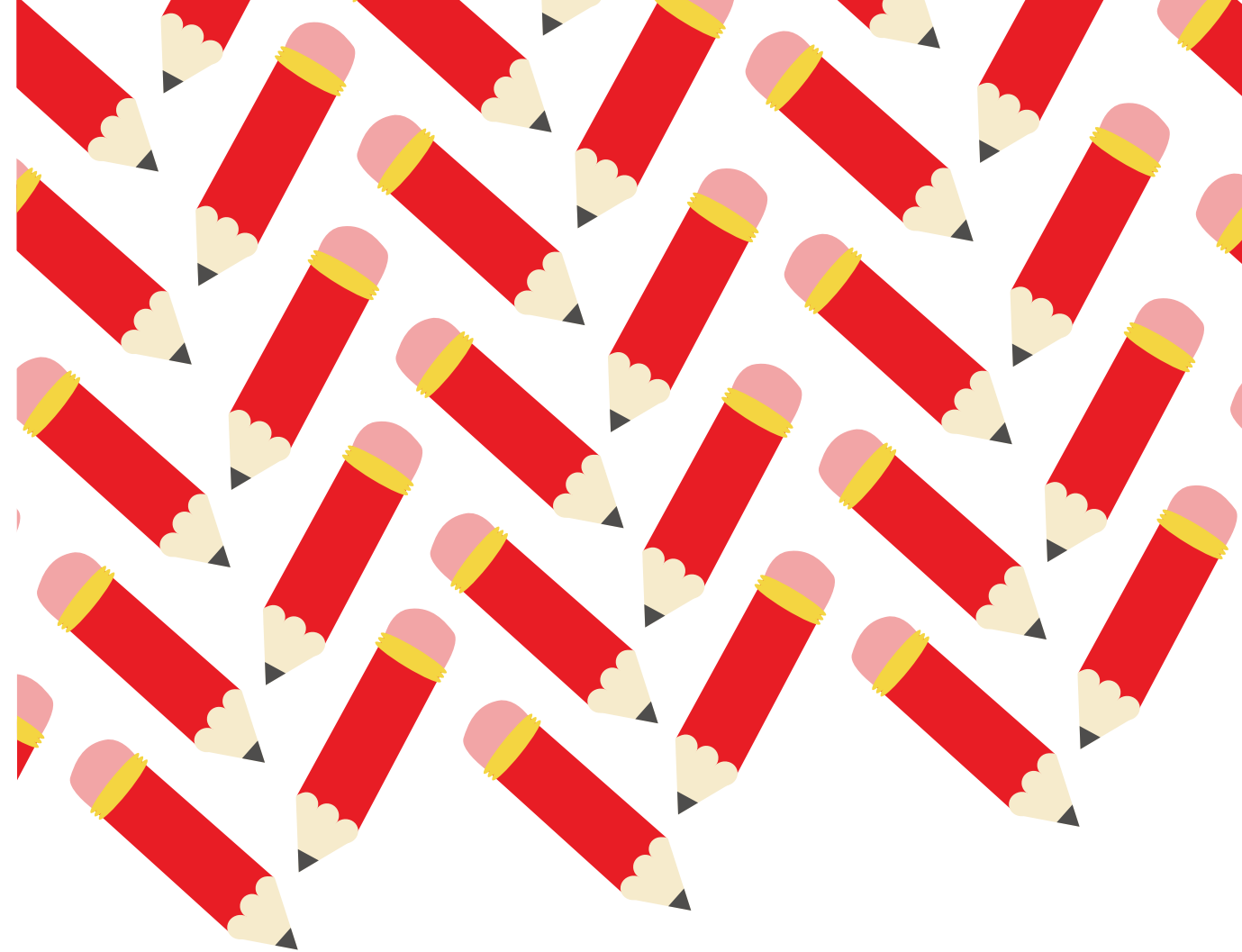
No more messy, inflexible meal planning.
No more amending recipes to fit the number of people you're catering for.

FEATURES

- Set number of people you're catering for
- Set how much time you have for cooking
- Set your skill level
- Set dietary requirements
- Set your favourite cuisine
- Recipe search
- Favourite recipes
- Shopping List
- Share your weekly meal plan
- Write your own recipe
- Remove meals from plan if you change your mind



Your one-stop meal planning app!



Illustrations

Showcase:
This is a kind of advertisement for the app, stating its features and the problem – or problems - it addresses. I approached this as an opportunity to show off the app, its design, and unique features.
It was important to me that it came across as a simple app addressing a simple problem.



Nouveau Lady

An elegant, mermaid-like lady digitally painted in the art nouveau style.

Initial sketches:

Art Nouveau has always been a style I have identified with. It's elegant and ornamental characteristics lend themselves to the floral, nature-inspired illustrations I am most comfortable producing. For this illustration, there was no one particular inspiration picture, I drew inspiration for the background from studying many nouveau backgrounds.

The character inspiration also came from a range of sources. I noticed that a lot of nouveau images involved curvaceous women with what looked like a piece of fabric gracefully draped over them.

As can be seen by these sketches, I made sure that the background imagery was symmetrical to provide a predictable, consistent backdrop. This would hopefully make the character in the foreground pop more.

Developing the character shape and clothing was quite difficult and time consuming. The shape of the character proved a challenge because of the strange angle I had chosen. I chose this somewhat awkward angle because it was typical of the art nouveau style. The clothing was hard because of all the folds and getting the fall and drape of the fabric accurate.



Developing the illustration:
 I moved on to adding colour and detail once my sketches had been refined. The background was blocked with colour to keep it simple and consistent and to ensure the character would be the main feature. The lady, however did have shading applied, but in a less realistic way. Because part of the style of nouveau is to often leave the outlines in the

final image, realistic shading would look out of place. Rudimentary shading was still effective. After I placed the character in the scene, I felt she was getting lost. This was addressed by scaling the lady up and adding leaves and flowers to the foreground. This made it less like the lady was floating.

Final product:
 The final image successfully communicates the ornate, elegance of the art nouveau style. The colouring and scale of the lady makes her stand out from the background even though it is a colourful image overall.





Painterly Creature

A sea creature digitally painted in the painterly style.

Initial sketches:

I have always associated the painterly style with bright colours and rough brush strokes and that is why I thought it would be a perfect style to create a sea creature in.

The creature I created was roughly modeled on a deep sea fish - ones that are brightly coloured, with spines and bulbous eyes.

I employed the theory that brightly coloured creatures were usually the most dangerous or poisonous. The pose of the creature however suggests that it is carefully monitoring its surroundings, looking behind itself and preparing the barb in its tail for possible defensive maneuvers.

The composition of the overall image changed quite quickly. It became apparent that the colours of the creature made the illustration busy enough without adding more elements to the background.



Developing the illustration:
When adding the colour to the image, I kept the style in mind and tried to keep a slightly more textural appearance to the painting. Once the basic colours had been blocked in, I began adding a scale texture and blending the colours to look a little more natural and smudged.

I then worked on shading the creature to make it appear more three-dimensional. Once the creature had been developed more, I began styling the background. It was important that the background helped to reinforce the painterly style, yet still represented the depths of the ocean. I chose to use a water-colour brush

and apply a slight gradient so the bottom of the backdrop was darkest.

Final product:
The finished creature illustration shows that I decided to rotate the creature upwards slightly to avoid the impression that it was nose-diving into the sand. The sand had a feather applied to it so that the transition from water to sand was more gradual, as it would be for real.

The shading for the creature's eye was defined and has a matte reflection look about it, which is how I imagined it would look if it were under water - rather than particularly shiny.



Baby Spyro

The cute video game character; Spyro having just hatched.

Initial Sketches:

To fully understand the shape and perspective of the Spyro character, I did some practice sketches using highly developed images of Spyro as inspiration. This gave me an idea of the character's shape as well as the elements I needed to incorporate into my own re-imagination. For example, the cone-shape at the end of the tail was not something I had noticed previously.

I then worked on creating my illustration. I wanted Spyro to look small and baby-like, so I exaggerated some of his features and made them more curved - like the spine on the top of his head. To make the character appear small, I put large objects on either side. The egg shells not only reinforce that he has just hatched but also work to provide a point of comparison for Spyro's size.

Developing the illustration:

Colouring the illustration did not involve difficult decisions given that this is an established character who is widely known for its colour. The eggshell colour was also pre-determined. What was tricky was getting the colour of the fluid Spyro is sitting in, right. There were certain colours that I tried that communicated a very different meaning than what I was going for - yellow for

example. The colour I chose was similar to that of the inside of the eggshell which made sense. Working with such an established character, while not having to choose the colour, also meant I needed to get the character right - the shape, specific colour shade, and all the traits the character is known for.



Adding depth:

Once all the flat colours had been applied, I now needed to add depth to the illustration by adding a series of shadows and highlights.

This meant deciding on where the light was coming from in the image. Given that the character was looking to the left and many of the distinguishing features of the character were in the face, I chose to have the light coming from the left-front of the image.

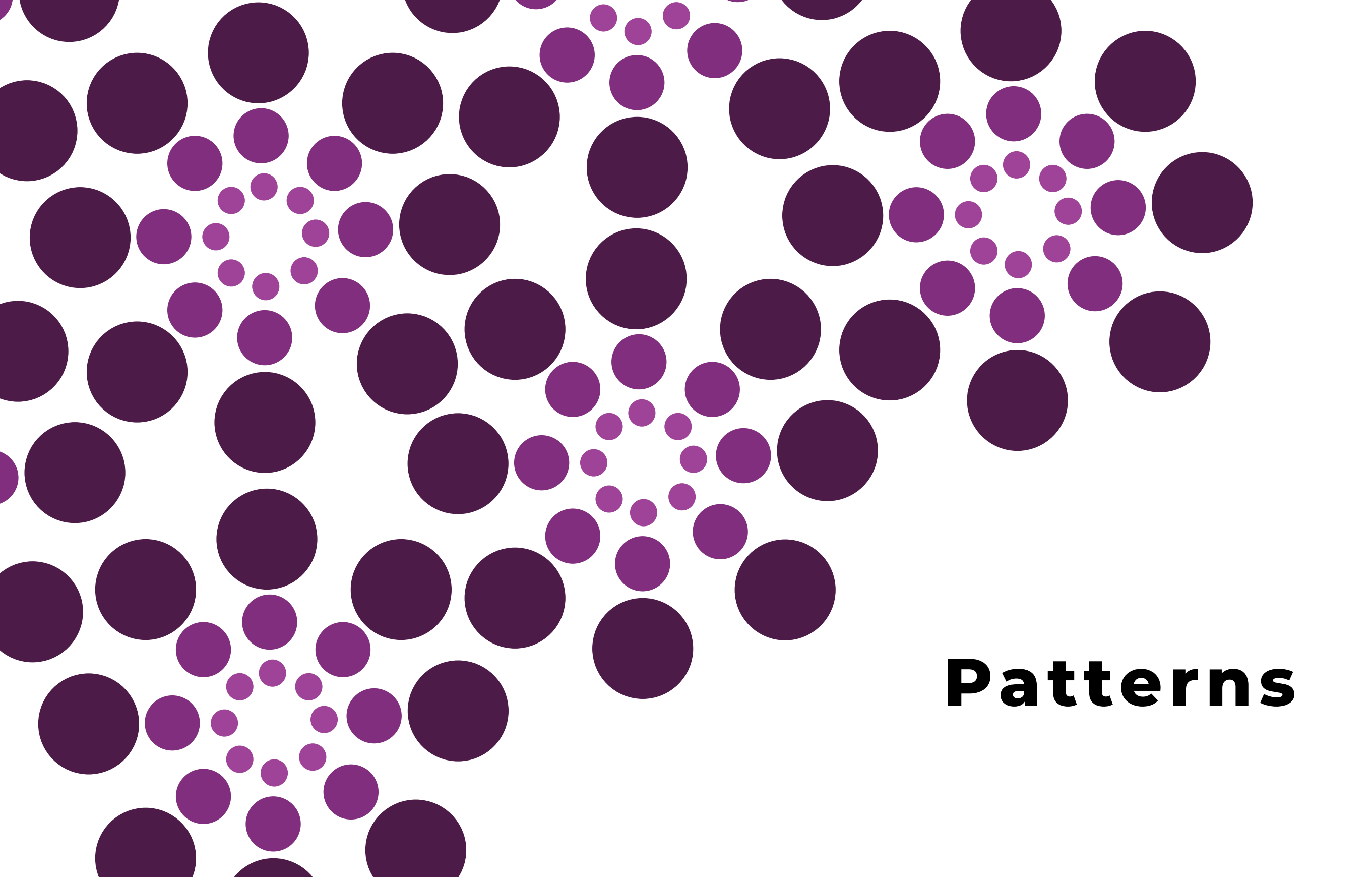
This was, without doubt, the longest process involved with creating this image, because it was so important that it was done correctly.

Final product:

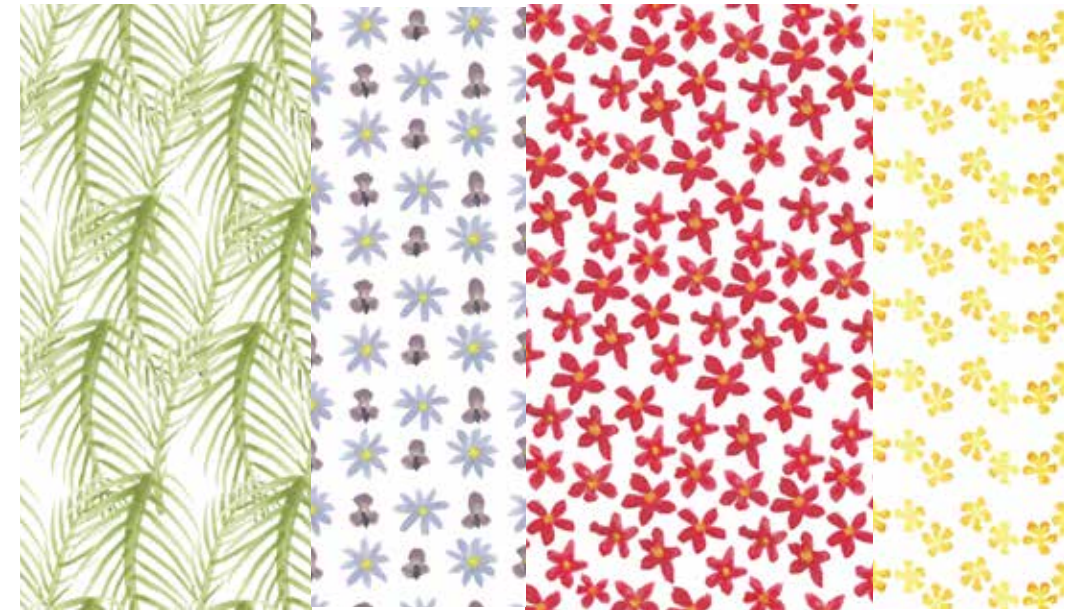
When all the shading had been done, all there was left to do was to create a background. I opted for a simple, light background, remembering that it was important to communicate an infantile feeling.

Clouds are often associated with infants and given that the character is a dragon, I was satisfied that the background assisted in representing baby spyro as an infant dragon.

I did employ a little creative license though in having just the clouds as the background, and little evidence of solid ground. This was simply due to not wanting to over-complicate the image. I feel that the white section immediately beneath the character and eggshells implies solid ground in this case.



Patterns



Water Colour

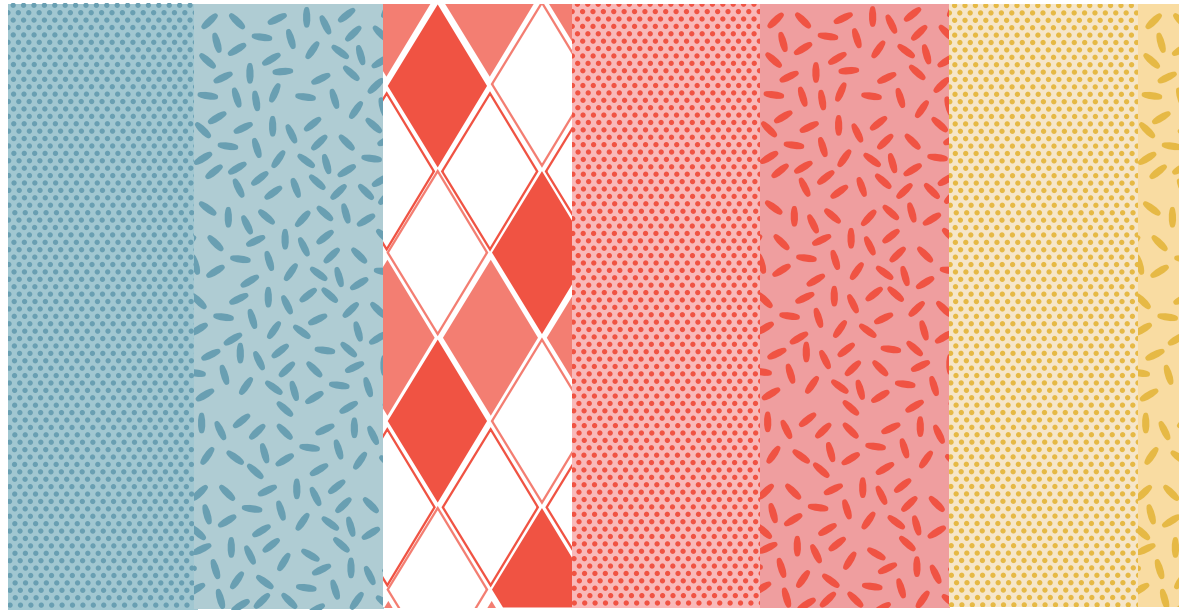
A vibrant collection of nature-inspired water-colour patterns.

Insights:

There were no sketches that these patterns were developed from, nor was there any real planning. I simply wanted to experiment with water-colour paint and turned the resulting artwork into repeating patterns.

The only research I did was to go for a walk around my neighborhood and take notice of the shapes of the flowers and leaves I saw. And I looked at the colours - which ones worked together in nature, like green and brown.

These patterns could make for good fabric or wrapping paper designs in the future should I wish to expand upon the collection.



Graphic

Playful digital patterns created for the Get Set Go magazine.

Insights:

These patterns were produced for use in the Get Set Go youth empowerment magazine that I worked on as part of my internship at Parklife Group. Similarly to the water-colour patterns, these were not explicitly planned. They were however heavily inspired by patterns used in other youth focused magazines.

I found that in using these patterns, it helped to reinforce the style of the magazine and a certain playfulness. It also meant that the colour palette was reiterated but without using big blocks of solid colour.

Whilst simple, I think these patterns really add a sense of fun to the magazine and I could easily see them being used as fabric patterns, specifically high quality quilting fabric where plainer colours and patterns are highly sought after.



Briar Dunnet

www.briardunnet.com