



Component 1: Graphic Communication Standard Mark – 61

	AO1	AO2	AO3	AO4	TOTAL
Mark	14	16	15	16	61
Level	5	6	5	6	
	Mostly confident and assured ability	Just exceptional ability	Fully confident and assured ability	Just exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished



Examiner comments

This Graphic Communication Component 1 submission consists of two A3 poly-folders: one project on designing a book cover, and another project designing packaging for chocolate. Images of the work selected here reflect the characteristics of work that falls between Performance level 5, Confident and Assured and Performance Level 6, Exceptional, and a mark of 61/72.

In response to a book cover design brief, the candidate explores the physical collage work of artist Peter Blake, before embarking upon a series of convincing digital, surreal collage responses. Across both projects, experiments are underpinned by looking at relevant artists' and designers' work in a focused and comprehensive way.

The candidate explores a range of physical processes before embarking upon initial ideas and responses to the briefs. These include traditional approaches including lino printing and gouache painting, as well as using digital applications in an accomplished way. Maquettes are convincingly analysed and evaluated for their construction and design and refined accordingly.

Annotation moves beyond the descriptive and begins to consider more complex issues that inform the candidate's own visual journey. The candidate uses the digital platforms of Sketchup, Blender and Illustrator to record their observations and insights, reflecting advanced and refined technical competencies.

The final 80cm square stand for the chocolate packaging design is an accomplished piece of design work, that brings together the vision of a young designer using new technologies to realise their design intentions. Each of the chests on the top are removeable, fitting precisely into the cut-out map shape in yellow. The candidate has kept the integrity of the Cadbury house style and has taken risks in their focused approach and response to the original design brief.

For the submission to move more securely within Performance Level 6 the candidate could demonstrate greater evidence of risk-taking within the recording of observations and insights to develop a more unexpected submission of work.



Book Cover Research and Analysis

Analysis

The perspective that you see the monster or makes it seem tall, as if it's touching the sky. The bright white moon contrasts the black silhouette of the monster, giving the silhouette more definition and making it the focal point. The color palette is dark, except for the green which is noteworthy. Showing it in the right which sets the scene for the book. At the top, it's a great structure and clearly defined. However, it has been modified by hand to give it perfect form. The illustration uses serif capital letters, and it is at the top of the cover. Despite being the title, it is not the biggest part of the book, the author name is. The font has sharp corners, perhaps emphasizing the danger that this book entails. At the top of the cover is white, contrasting the dark palette but complementing the rest of the cover because it matches the moon. There is a perfect circle and a super imposed pattern that can only be achieved digitally for the modified text and monster have organic lines showing it is drawn by hand. There is a lighter making the blue brighter around the moon, as if it's lit up the sky.

The typography of the title is bold and in capital letters, showing that this is the main title. It is in serif, signifying that this book is, perhaps set in the past. All the text on the cover is computer generated shows through the consistency of size and spacing. It follows a grid structure and is in white, contrasting with the dark grey of the illustration, to stand out. The text is at the bottom, making the illustration the focal point. The illustration is a monochrome palette, associated with horror and darkness, signifying this is not a children's book. The only true white in the whole cover is the text. The illustration itself is hand drawn using ink and pencil and is semi abstract, parts of trees and the monster blend into the background, making it seem blurry. The illustration shows a tree like monster or nightmare, in the countryside walking towards a small house. This gives the reader some information about the narrative before reading the blur.

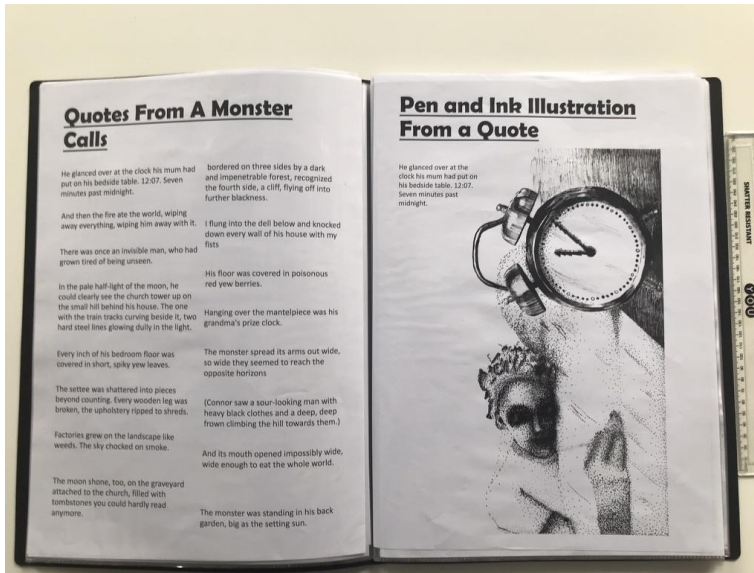
Second Hand Visual Research

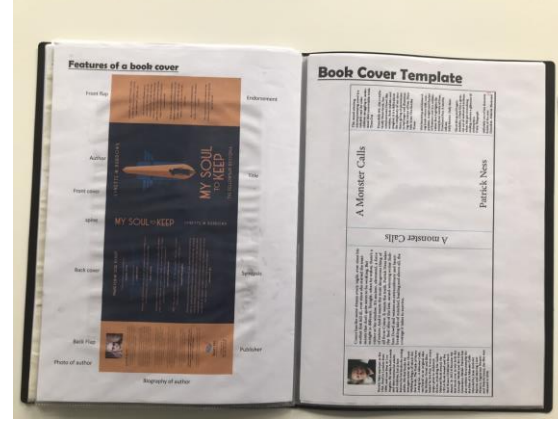
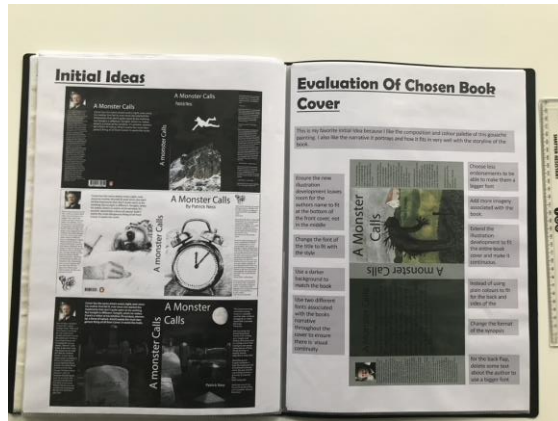
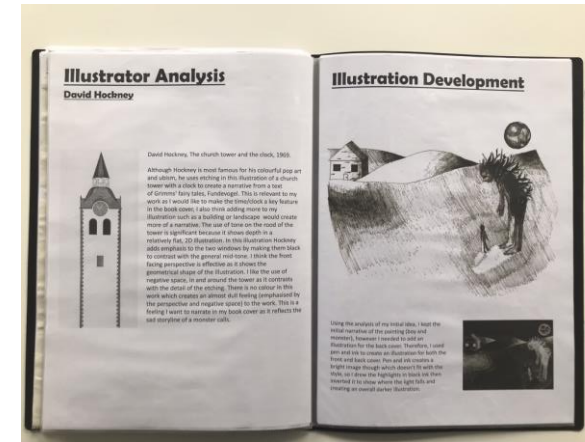
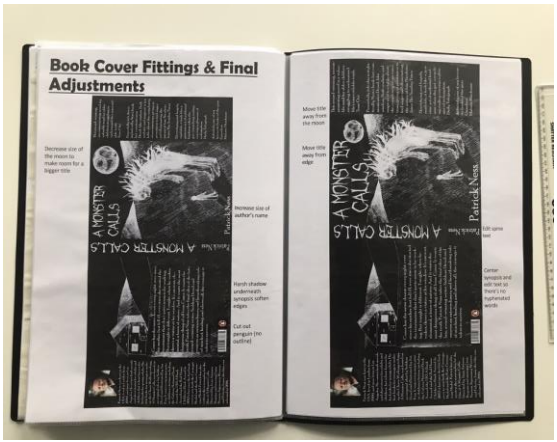
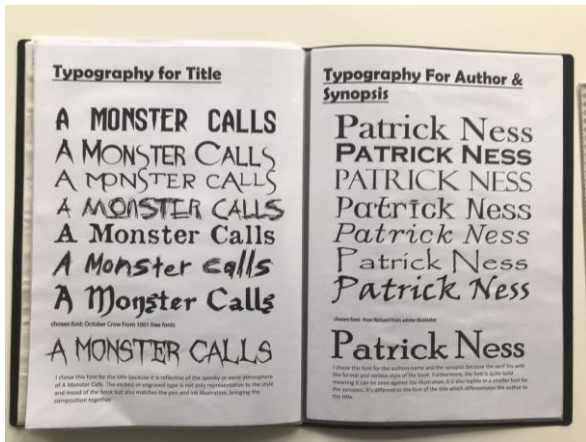
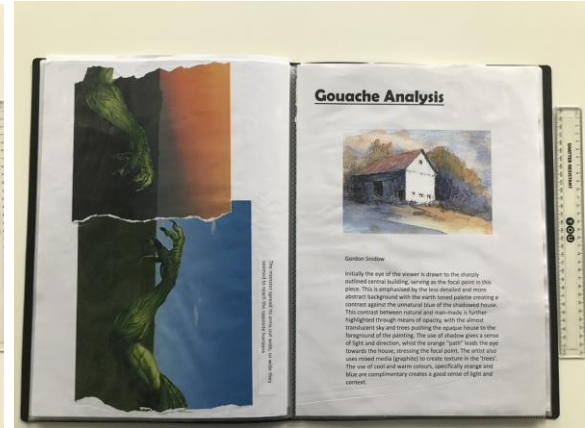
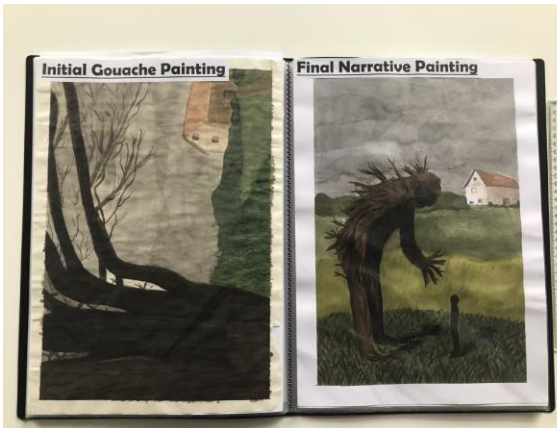
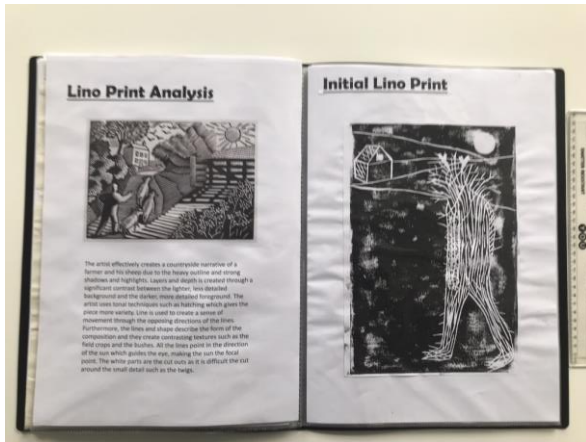
First Hand Visual Research

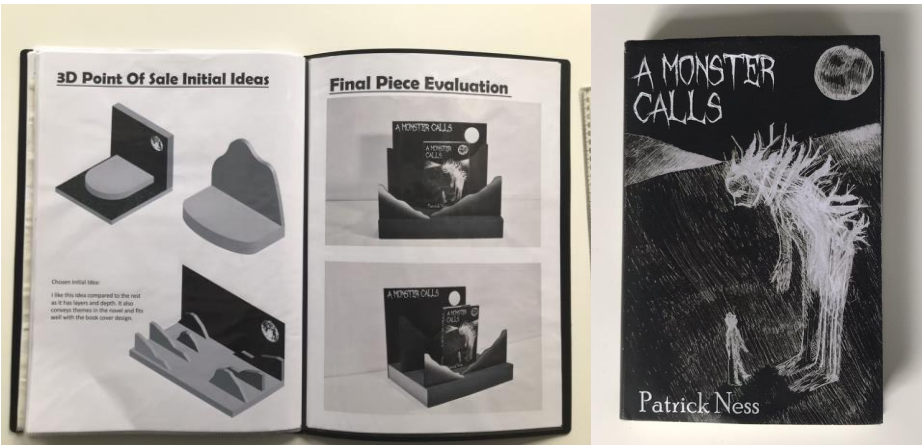
Pen & Ink Analysis

Pen And Ink Illustration

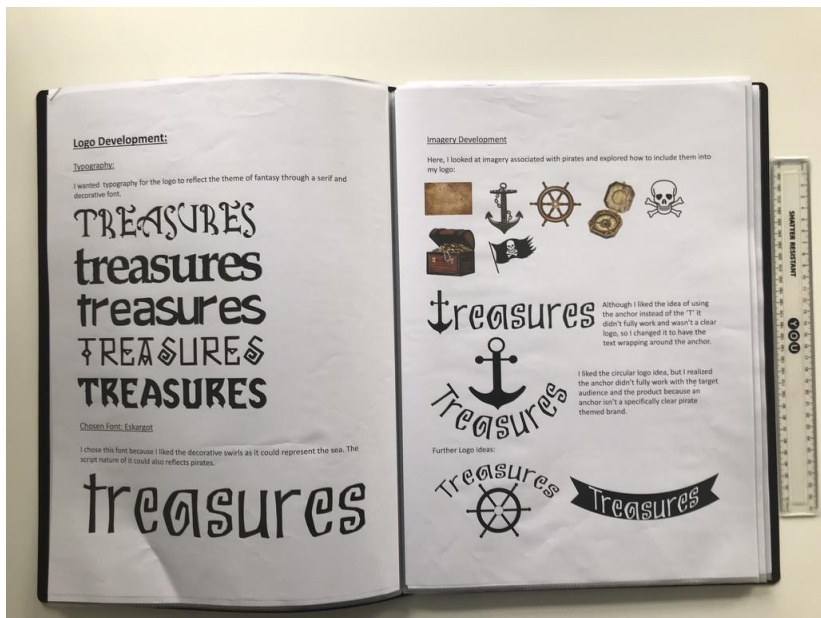
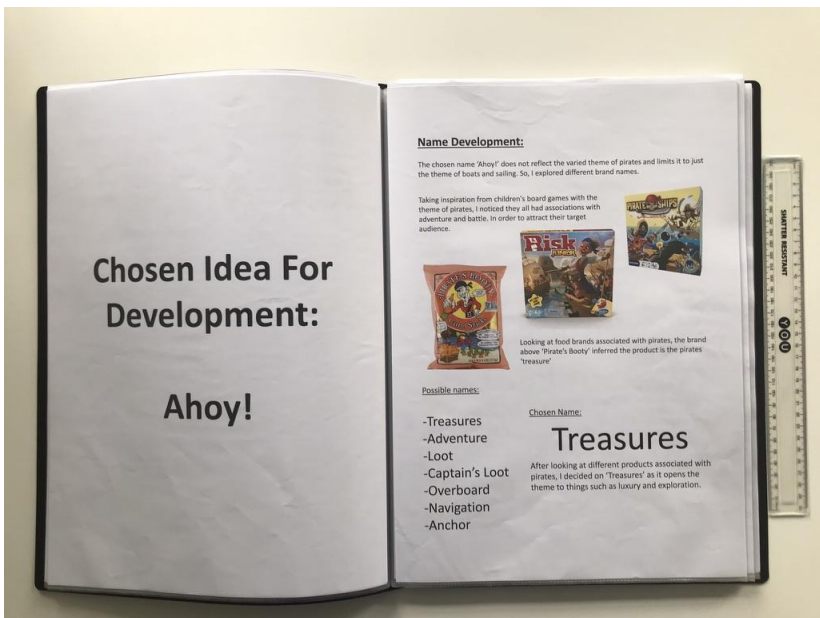
The use of stippling is suitable for this drawing instead of cross hatching because of the round, organic forms in the image. The artist has captured the slow, controlled gradient and fine detail of the berries. The condensed dots represent the darker tones, and the highlights are emphasised by leaving the paper white. The subtle contrast in tone also creates depth. The scale and density of the dots show the spherical form of the berries and the smooth texture. With the leaves and stalk, the artist uses an outline and very sparse dots to show the contrast in tone and texture between the berries and leaves.

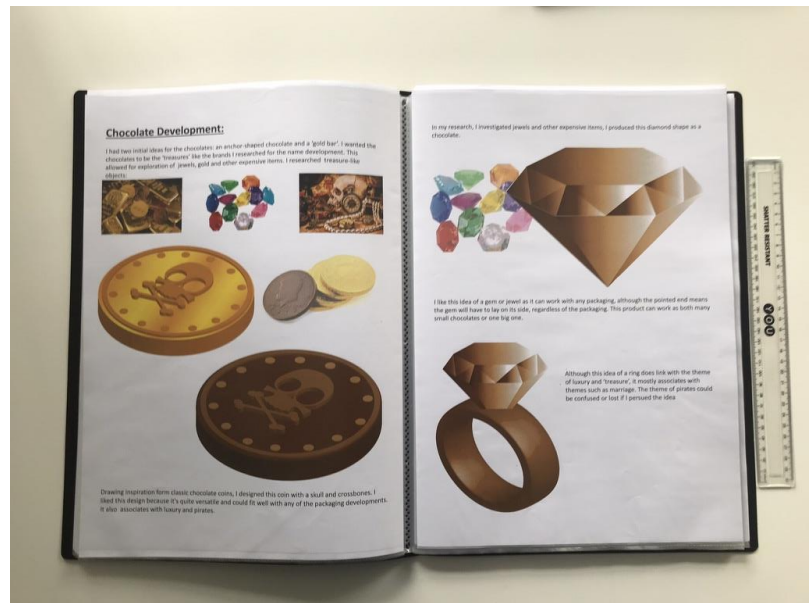
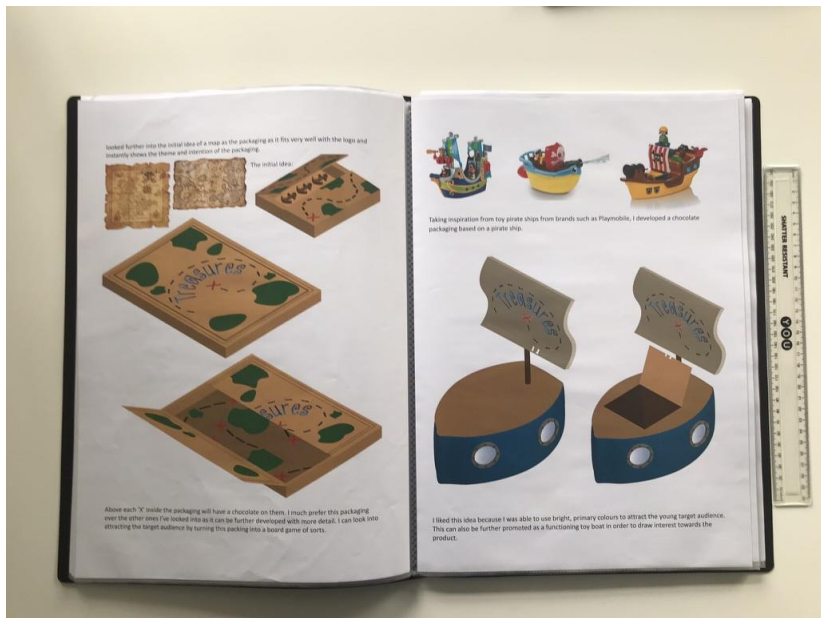
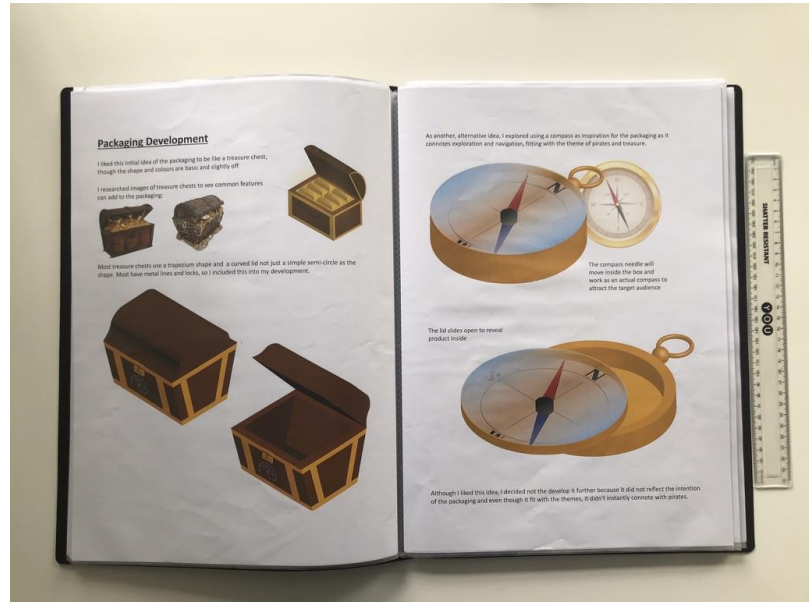
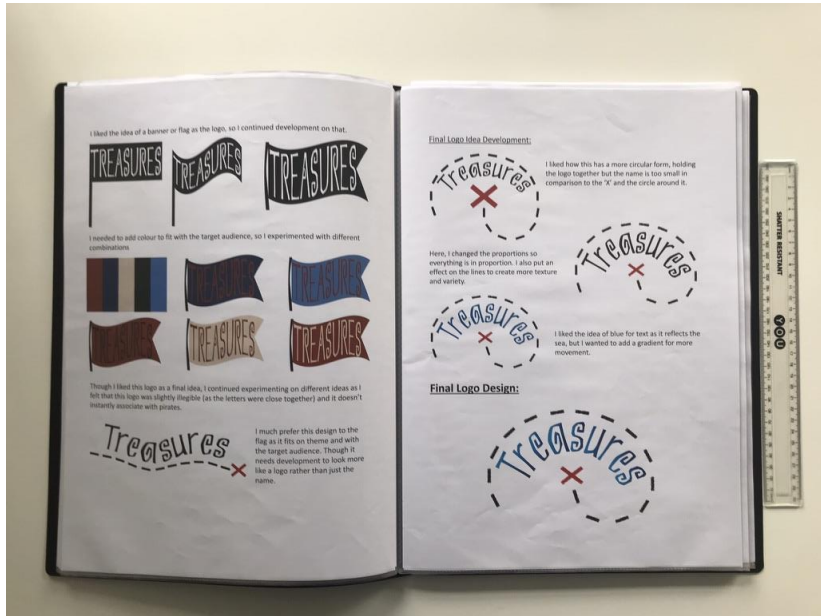


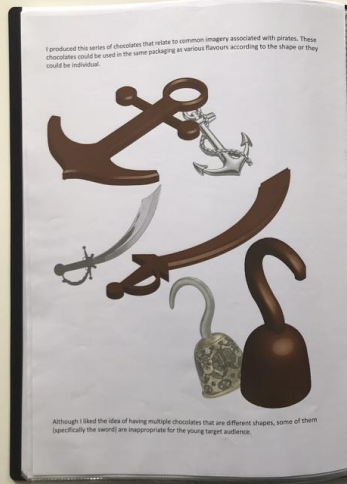












I produced this series of chocolates that relate to common imagery associated with pirates. These chocolates could be used in the same packaging as various flavours according to the shape or they could be individual.

Although I liked the idea of having multiple chocolates that are different shapes, some of them (specifically the sword) are inappropriate for the young target audience.

Development Of Final Packaging Presentation

For the final packaging presentation, I decided to use the developed map for the packaging and the gold coins as the chocolates. However, I needed to ensure both the packaging and chocolates combined together to create a cohesive final product.

Chocolate Development:
Each chocolate is individually wrapped in foil according to the flavour: gold - milk chocolate, silver - white chocolate, bronze - dark chocolate.



For the placement of the chocolates inside the packaging, I investigated casino chips.



Adapting my Final Design to Fit the Cadburys Brand

Cadbury's Design Brief

Cadbury's would like to launch a new chocolate product. They are interested in your final design proposal and would like to see how your design could be adapted to reflect the Cadbury's brand identity, and how this could develop into a marketing campaign.

Working method:

- Undertake first-hand research (Museum of Brands) to understand how the Cadbury's brand identity has changed over the last 100 years by creating a timeline. Highlight the key visual elements associated with the company's brand identity that have changed throughout its evolution.
- What are the key visual elements of the Cadbury's brand today? Present these as a visually exciting mind map, using images to support your written observations.
- Adapt your final full-size chocolate packaging design to reflect the Cadbury's brand identity, including the key visual elements associated with the brand.
- Design and develop a promotional box holding 1-3 chocolates that responds to the full-size box.
- Design and develop a marketing campaign for your new chocolate product, including a point of sale display in which your promotional products could be arranged.

Packaging Development

Although my initial packaging looks like a map, I needed to further develop the map imagery based off treasure maps to engage a young target audience and associate it with the pirate theme of my chocolate.

I produced this design for the outside of the packaging.



The packaging needed to open in two halves like opening a cabinet, so I explored hinges to add an extra level of detail and to add to the theme of pirates and treasure chests.



This hinge will be crafted on the left and right side to reveal the product inside.



Final Design Opened and Closed



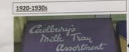
Cadbury's Brand Evolution Timeline



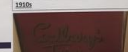
Victorian Era
Cadbury was founded, selling cocoa powder in wooden and tin boxes, which are cheap, reusable and reliable. The graphics are simple, using screen printing.



Edwardian Era
Real chocolate were now sold, packaging designs became more intricate due to advancements made in the industrial revolution.



1900-1950s
Purple was becoming part of the brand identity. It connotes luxury and gives a dark background for light text to be visible.



1950s
Milk tray was introduced, packaging was red and gold, made from cardboard. The script logo is used, personalising the brand.



1950s
During WW2, reforming was introduced and materials available were reduced, packaging went back to paper and designs were simple.



1950s
The purple and gold colours became more frequently used. A well on the 'C' in the header's signature logo like the smoothness of chocolate. Gold metallic design adds to luxury.



1960s
Packaging was easily and cheaply made, allowing for mass production of chocolate, the design was simple, but the product and brand are clear due to the consistency of the colour.



1970s
More complicated designs were used, including different textures. Here, they used a map pattern to display the luxury of these chocolates.



1980s
Computers were slowly introduced allowing for packaging to use gradients for depth and interior in their designs.



1980s
All designs were now computer generated. The use of tone and gradient in the 'C' creating visual continuity and adds to the smoothness.



2000s
Digital printing is most commonly used, the design here is simple, made from plastic.



2000s-present day
The background reflects silk, showing the smoothness and luxury of the chocolates. It features silk packaging, making it more sophisticated.



Colour

Cadbury use a signature purple and gold colour scheme consistently used throughout the brand identity. It reflects luxury.

Script fonts are often used (and used in the logo) to create a sense of whimsy and luxury.

TYPOGRAPHY

Cadbury use fonts that reflect the product. They also use bright colours to attract a young target audience.

Key Visual Elements of The Cadbury Brand

Cadbury use images of the product on the front packaging to show give the consumer and insight into the chocolate.

Illustration

The milk tag emphasizes the relationship between the ingredients and the final product.

Swirls

Cadbury uses swirls to reflect the smoothness of milk and the making of the chocolate. Graphics are used to texture the background and give a 'soft' look.

Logo Development

Although the logo includes swirls in the typography, I need to change the colours to fit with the Cadbury brand.

With the colours I had to ensure the colours fit with the packaging. Although I explored the different colours for the main text, I kept the blue as it's used in the theme of praline.

Final Logo Development:

Packaging Development

The current packaging doesn't reflect the Cadbury brand. I wanted to use illustration that gave an insight to the product, include swirls which is a key visual element of Cadbury and change the colour to reflect the brand's identity.

Colours:

The key colours are purple, gold and white, all of which I tried to include into my packaging design. If there are other colours included they are usually bright and loud to attract a young target audience.

After doing more research I realised that the main packaging of Cadbury is purple with gold decorations whereas this design would make the gold the main colour.

I included illustration of the product inside (a key element of Cadbury packaging) I also used green-themed imagery.

Final Packaging to Reflect The Cadbury Brand

Promotional Packaging Research

Promotional Packaging Analysis

This promotional packaging for Ferrero Rocher extends the brand's identity as a 'gift' and extends luxury of Ferrero Rocher with the gold and white base on top. The gold colour reflects the product's wrappers. It also makes the brand seem classier, attracting possibly an older, exclusive target audience. As it is a 'present', there could be a special edition for Christmas or another holiday. It uses simple materials (card or paper) and is folded from a net, using little to no adhesion, making construction time quick and cheap. Regular Ferrero Rocher boxes are mostly made from durable, textured plastic which is a lot more expensive.

This sushi brand is giving individual packs of sushi through this promotional packaging. It uses simplified graphics and bright colours, attracting a younger target audience. There is a sense of novelty and humor with the box through the shape reflecting an Asian takeaway box. It is a series, encouraging people to collect the whole set. There appears to be only a small amount of glue used, making construction quick and cheap. The typography is fun and changes colour depending on the background for visibility.

Promotional Packaging Ideas & Development

I used the idea of a ring box or coin box here to represent the 'treasure' though, it doesn't particularly use the theme of praline, also the shape is awkward and doesn't fit a circular product effectively.

This is an alternate design for the 'ring box' based off a secondhand image.

In a similar context, I used a treasure chest as packaging which fits better with the pirate theme, yet it needs further development to fit a circular object inside.

