

Component 1 Graphic Communication

Standard Mark – 52

	AO1	AO2	AO3	AO4	TOTAL
Mark	13	13	13	13	52
Level	5	5	5	5	
	Just confident and assured ability	Just confident and assured ability	Just confident and assured ability	Just confident and assured ability	

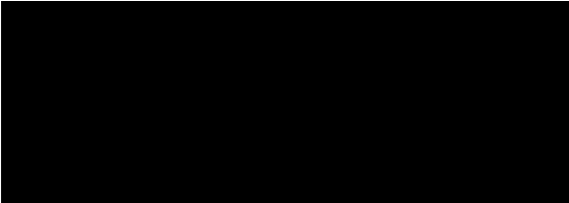
Examiner comments:
 The candidate produces a digital submission of work. The work initially shows a number of mini projects which evidence exploring ideas and media experimentation (AO2). As the work moves into the final stages, it results in the realisation of three advertisement posters (AO4). The candidate works from the initial thematic starting point of Fragments and comprehensively develops their ideas through investigating the work of Nicolas Malinowsky, Niklaus Troxler and Saul Bass (AO1). Recording is evidenced through physical and digital drawing which are accompanied by annotation that shows an assured understanding of visual language (AO3).

Keyword descriptors from the taxonomy:

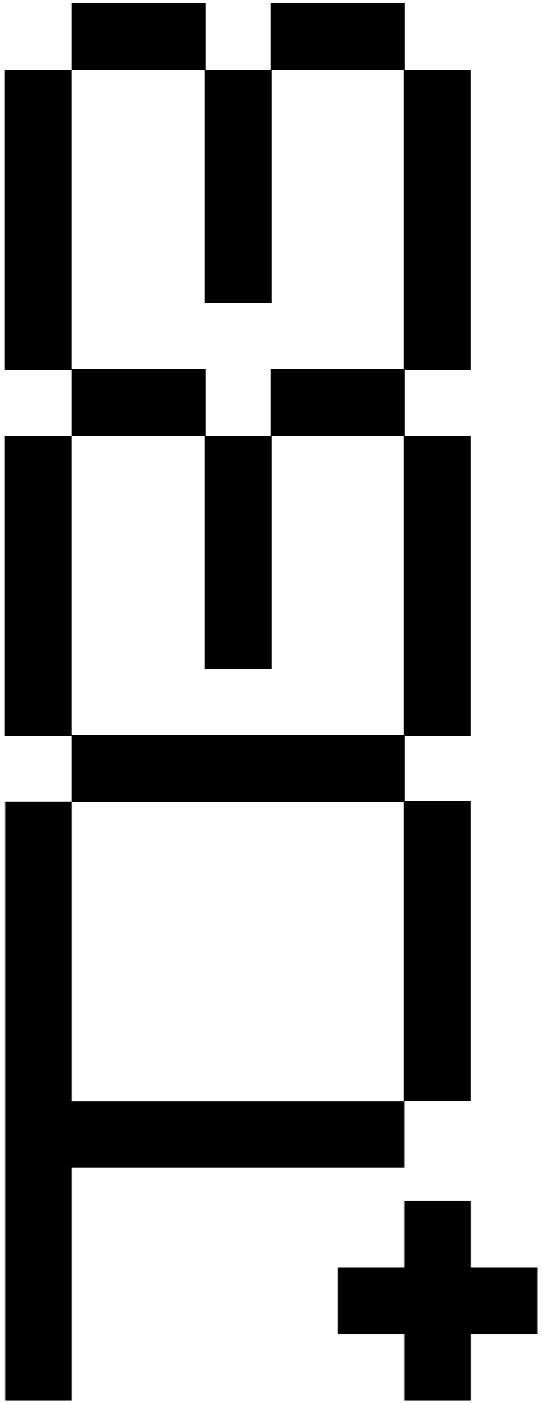
Comprehensive

GCSE Art & Design
Graphic Communication

1GC0 01



Personal Portfolio

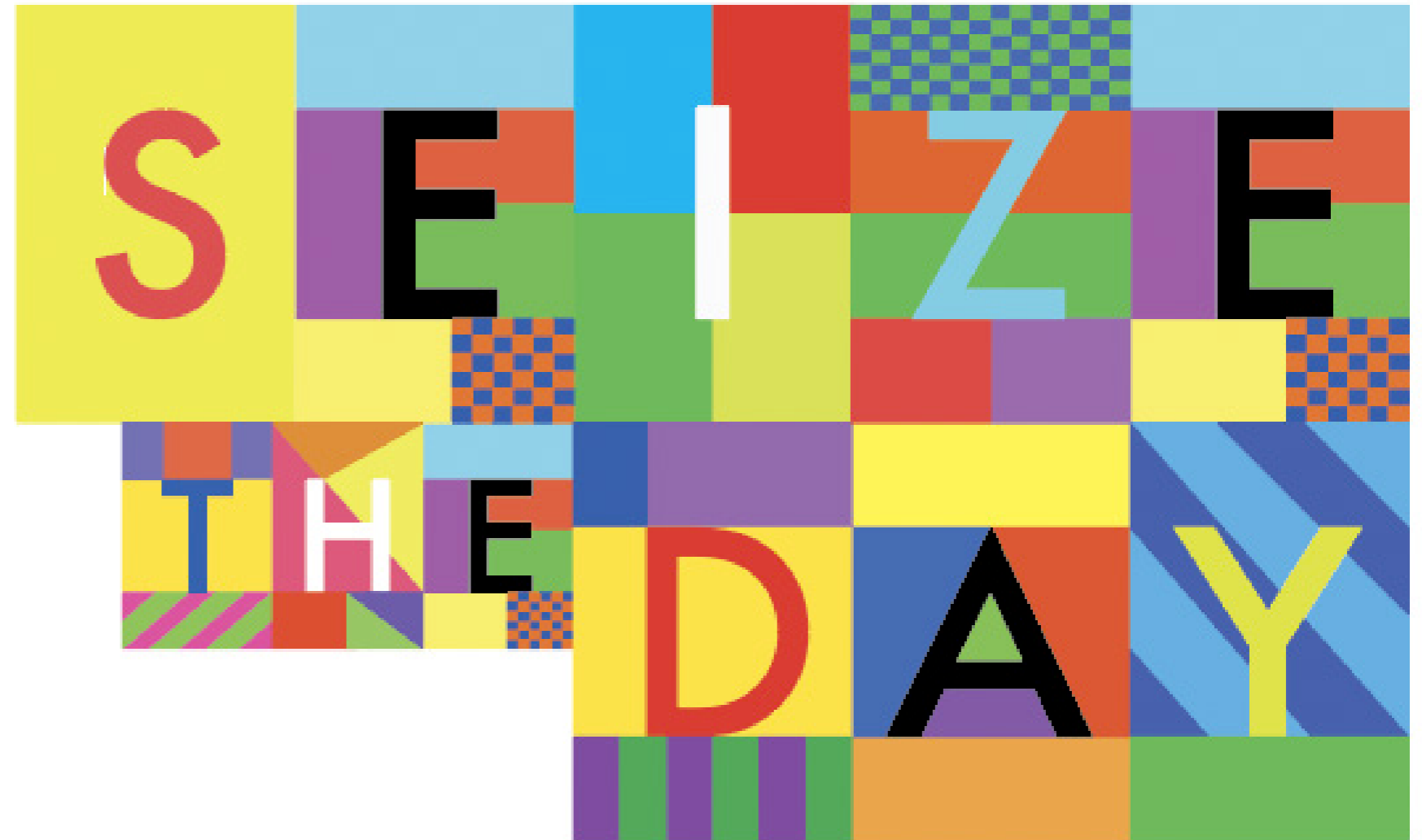


Peter Blake Dazzle Font

Objective - To research and try to imitate an artist who creates letterforms in a unique way. Learning different ways to create letterforms, I wanted to write a phrase using the letters that I created.

Approach - I started by researching who Peter Blake is, where he gets his inspiration, and why he contrasts certain colors, makes certain shapes, arranges his letters in unusual ways, and so on. I experimented with shapes and colors after learning more about him and selecting my phrase. I wanted it to be reminiscent of his while also being uniquely mine.

Results - Because of the various effects I added afterward, I have a few different final results. In general, I think it turned out great, and I'm very pleased with the additional colorways I chose.





Most notably, the I and J are close enough together, and taking up the same grid piece to be considered one letter, and it somehow doesn't look out of place.

All the font letters are different but they all fit the same theme really well. Even the T, it's in almost isometric but it still doesn't feel out of place, every letter belongs.



Again, I noticed how he puts the I and J together a lot. Sometimes the letters even come individually first and then put together.

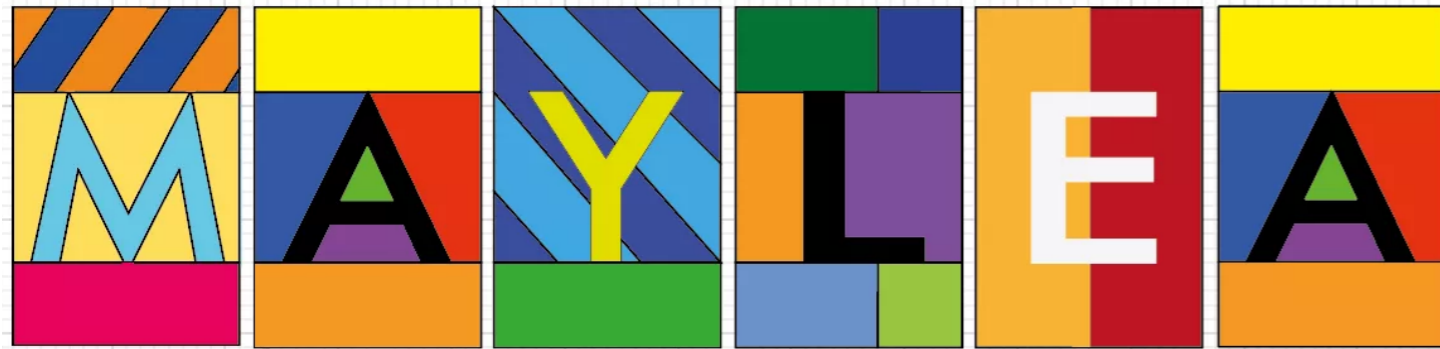
It might be because the boxes fit evenly now, or it was the way he wanted to split the grid up. I find this idea really cool and wonder why he choose these two letters. While the letter I is skinny, the letter J is not necessarily as small.



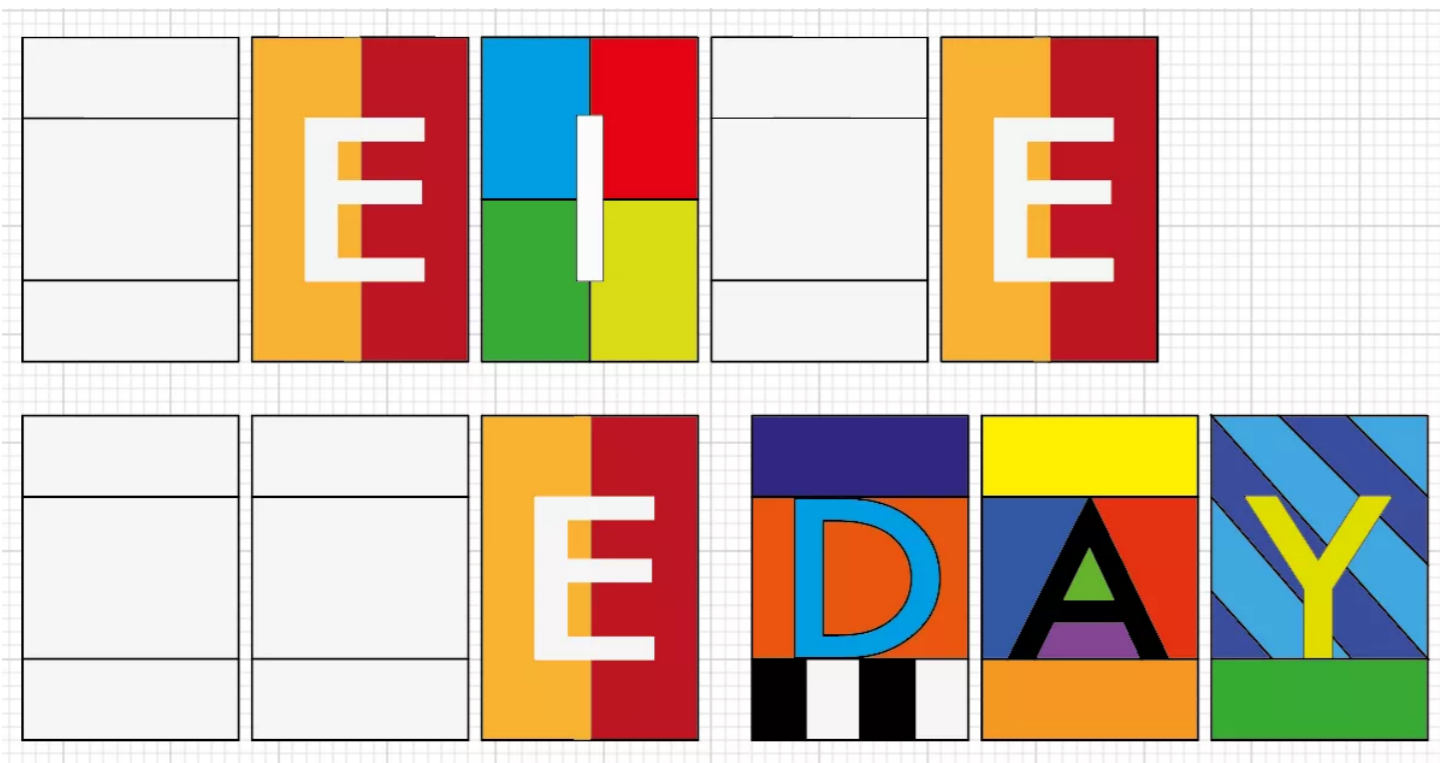
The main focus of this poster is the letter V. I really like this one because I think the collage concept is cool and it feels like somehow all the V's do fit together.

Even if some are serif and some aren't, and they're different sizes and have different backgrounds. They all give off the same feel and one wouldn't think twice of seeing the image of a bridge and hand next to each other.

dazzle font • process



This was my first try, I decided that I would not spend time perfecting each letter, instead trying to at least complete all of the letters. Leaving this lesson, I knew I didn't really like any of them but the shapes I had created would help lead into more interesting designs later.



I chose to use the quote 'seize the day', as it resonated with me when it comes to my own motivation. I also really love the movie that the quote is famous for being in, Dead Poets Society. I decided that I didn't like the E because the shape was already quite interesting and I was working against the natural shape of it by doing a vertical split. I also decided that the colors on the D were not working at all, even though they're complimentary. The shades were working against each other and not complimenting each other like all the letterforms do in Peter Blake's work.



I found that while matching the shapes up, I had a lot of white/empty spots and that was a bit of a challenge to fix. I figured out that I hadn't made the cuts of the different shapes as cleanly as I had thought, making the color changes hard to make.

SEIZURE
THE DAY

SEIZURE
THE DAY

SEIZURE
THE DAY

SEIZURE
THE DAY

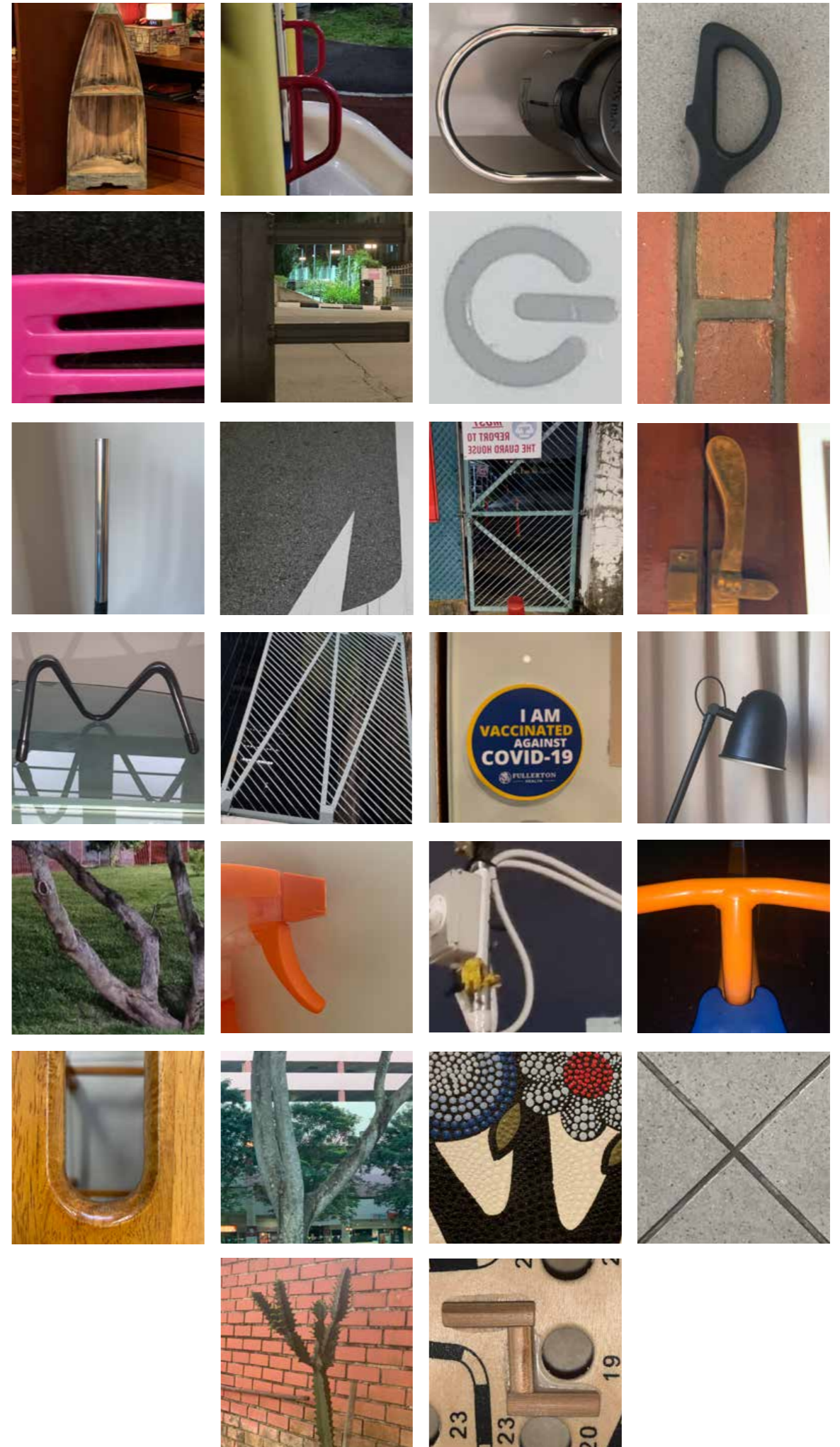


Found Letterforms

Objective - To recognize the shapes that make up the English alphabet's typeface in daily life. We're only looking for naturally occurring or stumbled-upon objects that don't need to be manipulated to take the shape we want. This project required us to adopt new perspectives on our surroundings in order to look for things that we were previously unaware were present.

Approach - I started by looking at things in my house from different perspectives, such as horizontally or upside down. When I was out of the house, I would look for shapes that resembled letters. I had some letters that were duplicates, so I had to narrow it down as well.

Results - Some of my letters are more obvious than others, and some require you to be in a specific position for the shape to take shape. Overall, I believe all of the letterforms make sense and fit well on the grid.

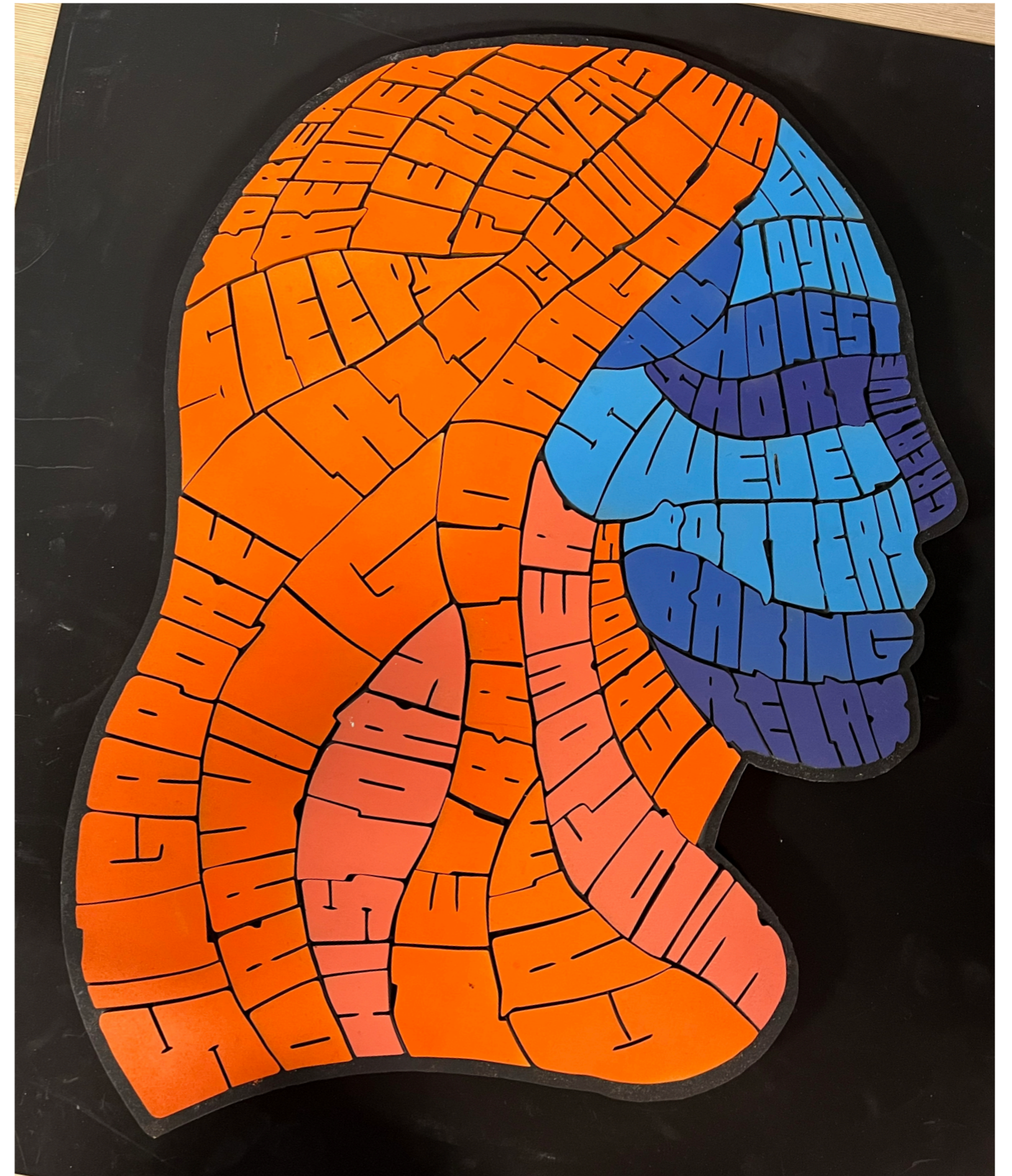


Oscar Wilson Facesplitter

Objective - To create a face-splitter design on your side-profile with words that describe you as a person. Adding to our skillset by imitating Oscar Wilson's typographic style.

Approach - Beginning by outlining my side-profile on procreate and creating a list of words that I feel describe who I am. Then, drawing outlines of where the face naturally forms lines/swoops and breaking them up until the entire face is covered in lines. Then, using the eraser tool, drawing smaller lines within the created shapes to form words.

Results - After I completed the basic piece in all black, I began experimenting with different colors and combining them. I am particularly pleased with the 3D versions we created, as the effort involved felt extremely rewarding.

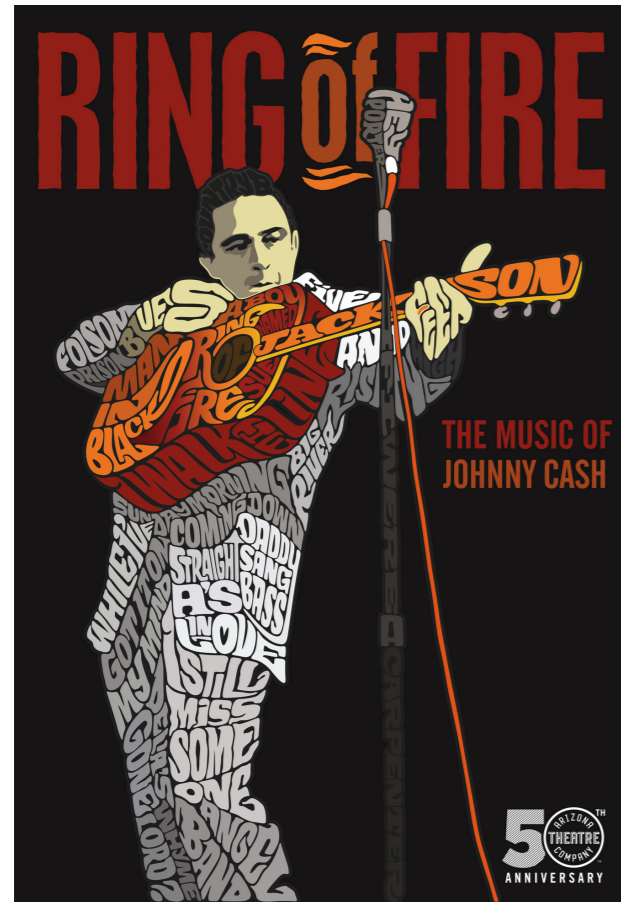


Wilson and His Inspirations

Oscar Wilson has professional education in Graphic Design, graduating from the Graphics course at Leeds in 1994. He has since then stayed in the UK and lives in North London.

His work is inspired by 70s-80s BMX and skateboarding culture, and even the early emerging Electro culture took London by storm in the form of letter based graffiti art.

Wilson's work is done through hand drawn letterforms and typography, often creating pieces that have the words form the shapes they are describing.



This is one of my favourite pieces of his because of the shapes are still so obvious. I think in this design style it could be easy to lose the original shape within all of the words but Wilson does it in such a way that everything fits together perfectly.

He does this through changing the shades of certain colours to create shadow, it creates the illusion of a 3D image. He removes the flat-ness of the image though carefully selected shapes and techniques.



I think that this piece shows off the versatility within this design style. The shapes within the rice and the chopsticks are distinctly different, creating different textures, still fitting together and make sense.

He also does this by changing the shapes within the different elements of the sushi and chopsticks. The letterforms in the seaweed are far more vertically stretched than for example the horizontally squished chopsticks.

Ideas to take forward

Although I am only going to be creating one flat image with only one element, I can still create texture and shape the different letterforms differently based on where on my face they lie. I think that the cohesiveness matched with change in shapes creates a more dynamic design.

My Portrait Words

For my own piece, I will be using word that I think express who I am, at least to some degree.

- . Korea
- . Reader
- . Netball
- . Flowers
- . Genuine
- . Sleepy
- . Lazy
- . Dragons
- . Singapore
- . History
- . Calm
- . Wildflower
- . Nervous
- . Relax
- . Baking
- . Pottery
- . Sweden
- . Short
- . Nea
- . Loyal
- . Honest
- . Creative

References

<https://www.debutart.com/artist/oscar-wilson>

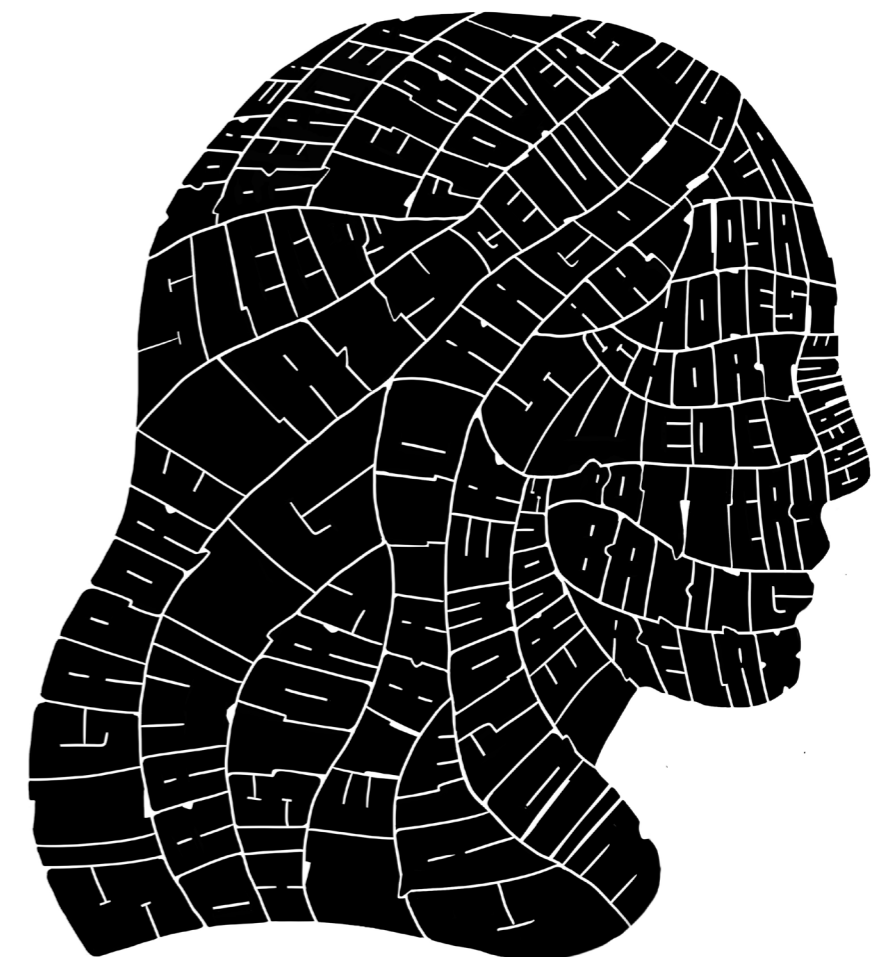
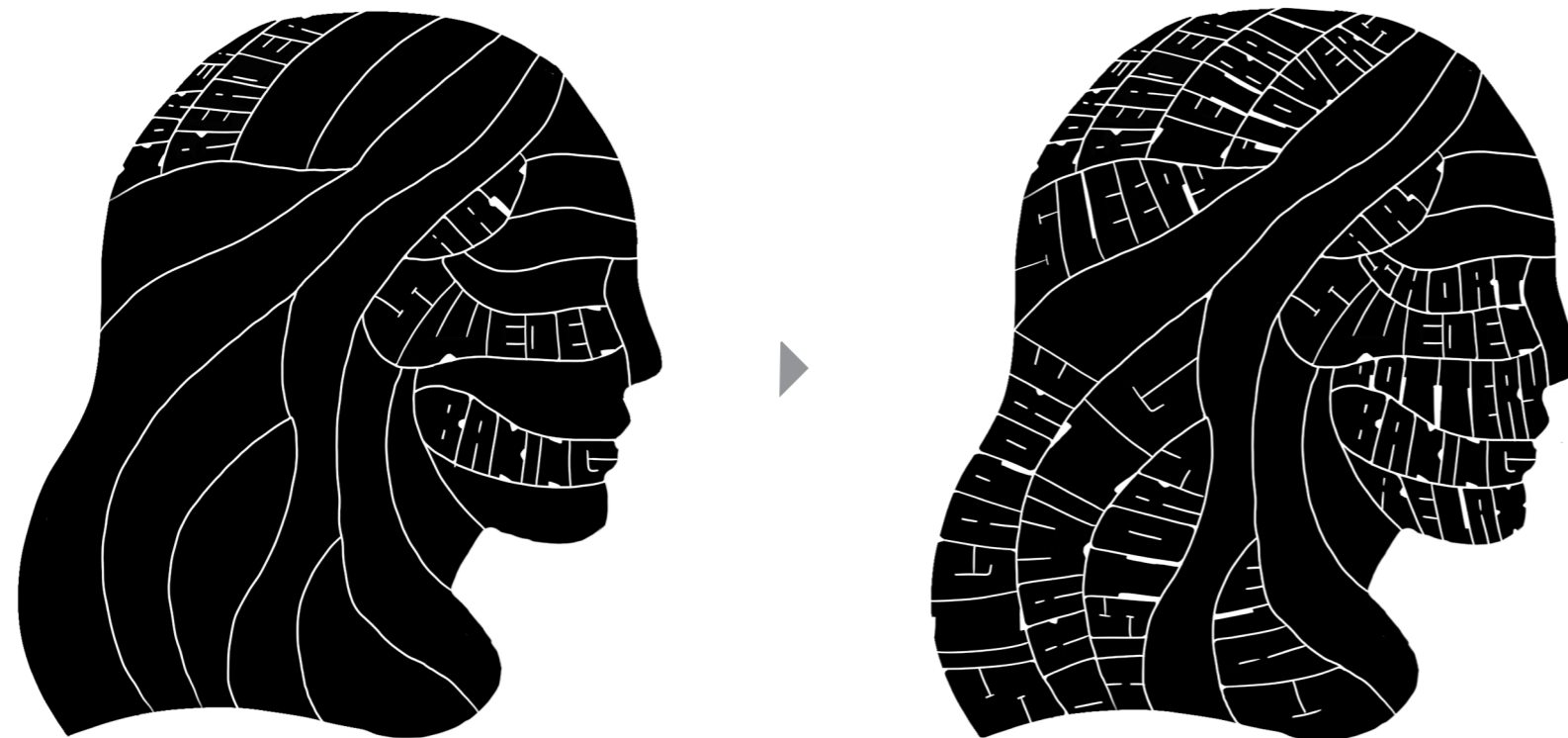


The first step was to attempt creating the letterforms. This was a completely new way of creating letters for me because we did it in reverse.

Instead of drawing on the white letters and filling them in, I 'erased' with the black colour. So I only drew the smaller black detailing and carved the letters out instead.

I tried my hand at an entire alphabet until I felt okay with it. Some of the letters, such as A, L, and T were simple. While others, such as N, G and Y required a bit more thinking.

Final Portrait



The plain lines was how I created different shapes within my side profile, as I mainly followed the natural curve of where my face was broken up and how my hair fell. I then slowly went in and carved out the letters throughout the piece. This technique took some getting used to, and required re-dos for letters that were trickier, and planning out what words would go where.



facesplitter • process



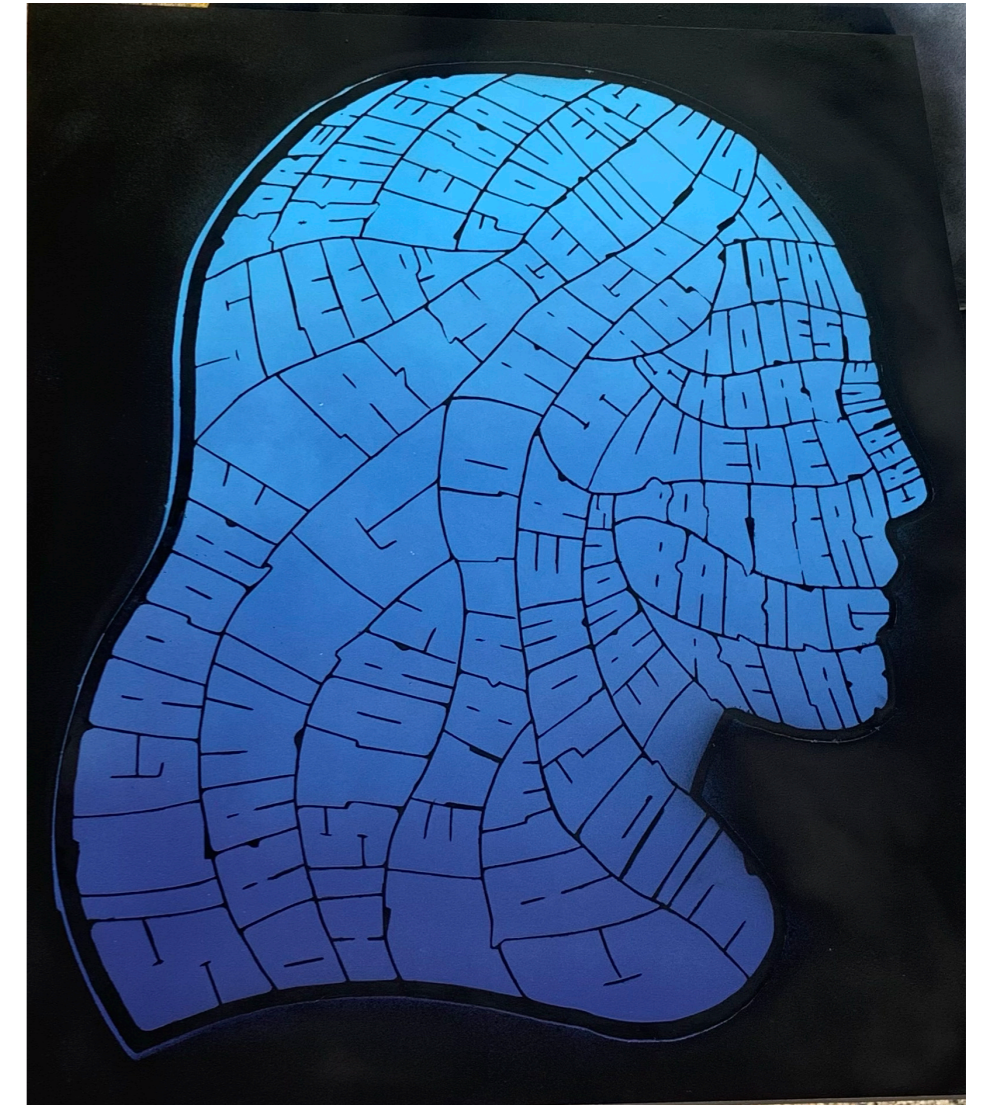
The first thing I did after laser-cutting my design into the big wooden block, was do an ombre spray painting of the entire board. I decided to use blue because of all the different shades I could go through without it looking like I changed the colour.

This was my first time spray painting, so I learnt new things such as how far away to hold the can, how much pressure to apply and how a light coat goes a long way.



After that, I began using a black marker to colour in all of the spaces and lines between the words, including the outline.

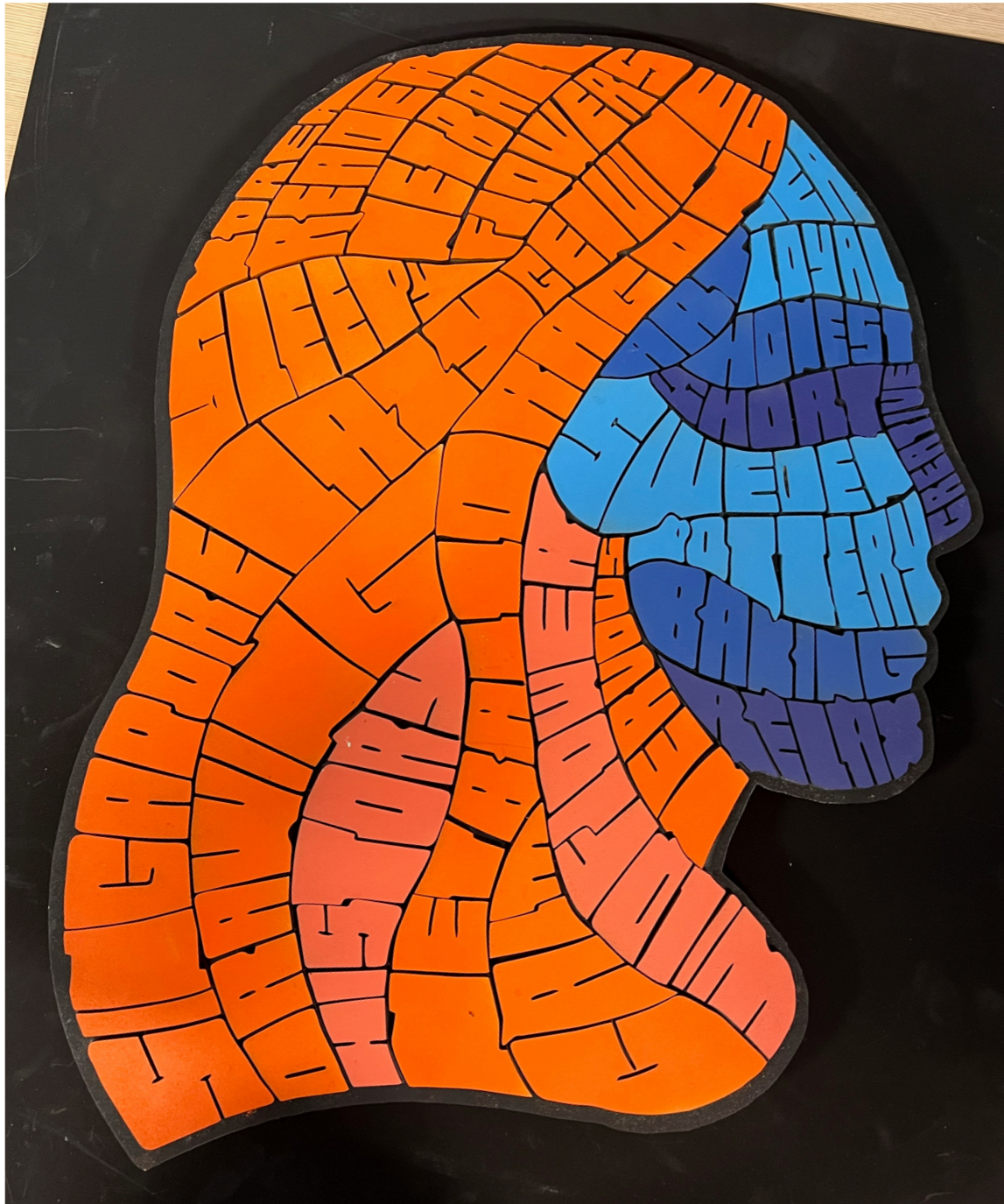
This was very time consuming, as I wanted to be very diligent and careful in not messing up my lines. If I made a mistake on the inside of the head, it would be very difficult to fix because of the ombre background I chose.



Finally, I used the stencil that was also laser-cut and stuck on a thin film of paper over the bottom. This allowed me to cover the head and spray paint over it. I did a black background, which made the ombre more obvious.

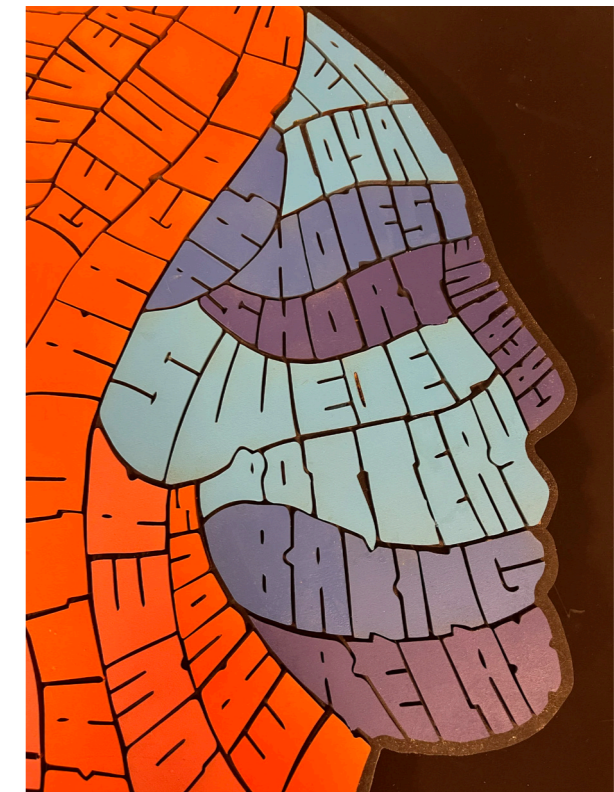
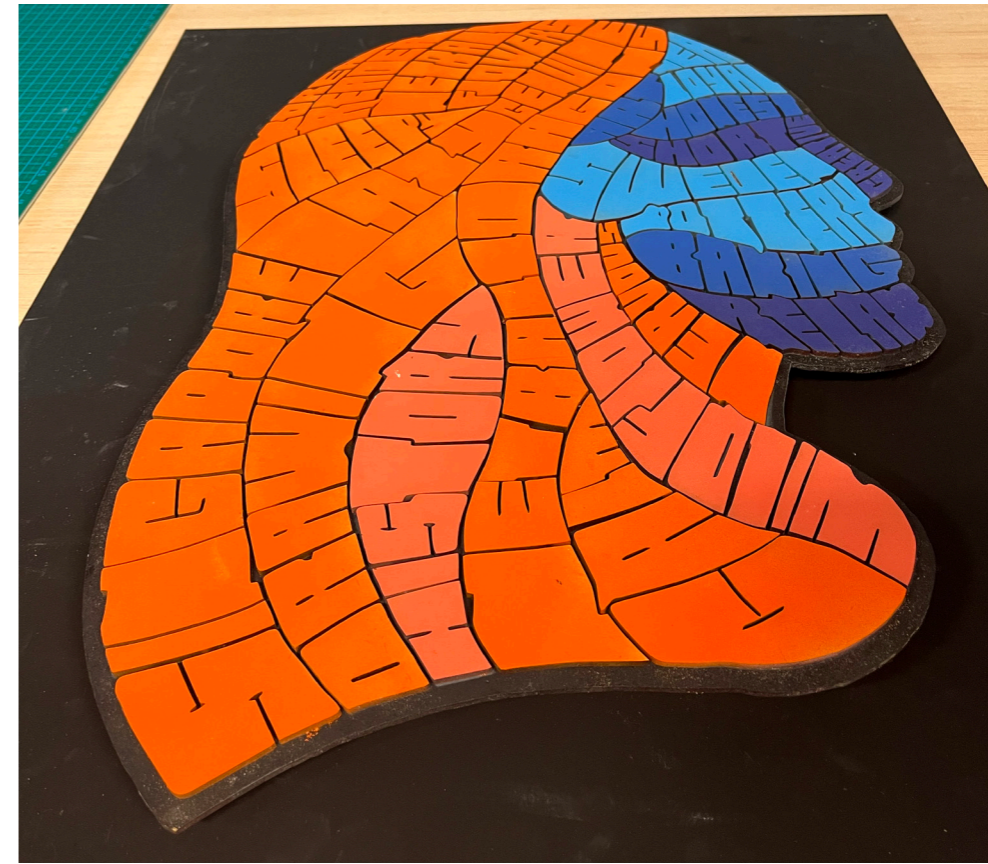
It wasn't perfect, and so I went in with the same black marker as before to fill in the gaps where the black was meant to be.

facesplitter • final design



I also did a version of this piece where each letter was its own individual piece of wood. I spray painted them and glued them down to re-create the piece. This made it 3D, which was a really fun change.

I decided on orange for the hair and blue for the face to create contrast. There are 'strands' in my hair that are lighter shades of orange to make it more authentic. The different shades of blue on my face are to mimic how shadow falls across the face.



Activism Poster Shepard Fairey

Objective - To design a poster that communicated a message about a topic related to the Sustainable Development Goals. Adding to our skill set by imitating Shepard Fairey's design style and becoming more familiar with Adobe Illustrator and Photoshop.

Approach - I started by researching Fairey and my chosen issue, peace, and how I could combine this with his activism style. The vector technique I learned was the most useful, and I used it extensively throughout my design. I wanted to make something that Fairey could have done.

Results - I designed a complete poster with the goal of communicating the issues with violence and why peace is the better option. I attempted to add deeper/hidden meaning to it by using money as half of the background, as Fairey does in his work.



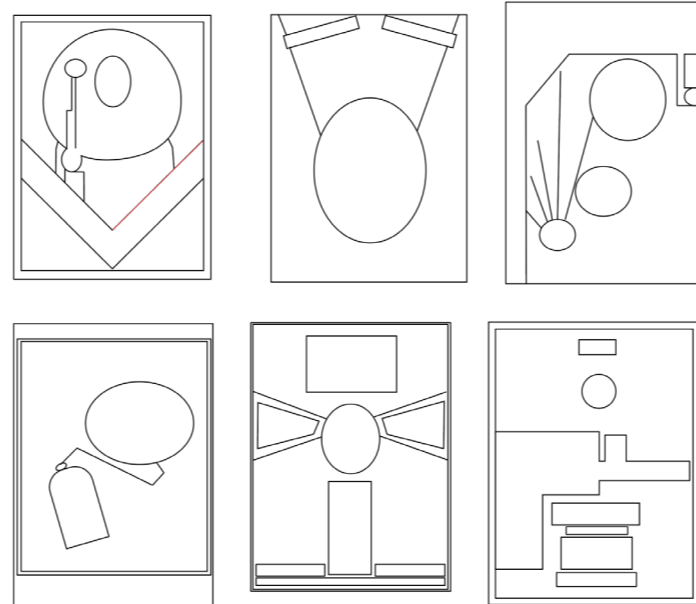
activism poster • composition and ideas



CONCEPT	IMAGE	IMAGE	IMAGE	IMAGE	IMAGE
PEACE					
HUMAN					
VIOLENCE					
WAR					
SOCIETY					
CHILDREN					
constitution rights					

The matrix is a way of producing ideas quickly, without having to think much. I opened the SGD goal 16 article and chose words that related to it. I created different quick sketches of the words and then combined them together to form more cohesive drawings that had more than one idea implemented in them.

ex. the scale at the top left combines three different ideas. It has society choosing to balance between peace and war/violence. This is a really good way of expressing ideas, as you end up with a combination of the best ones. This was a really fast and efficient ways to get my ideas flowing.



These are outlines I did of the composition and shapes of six different pieces of Shepard Fairey's work.

This was an important step in seeing how Fairey places his elements of text and image within the poster.

I chose three that I liked the most.

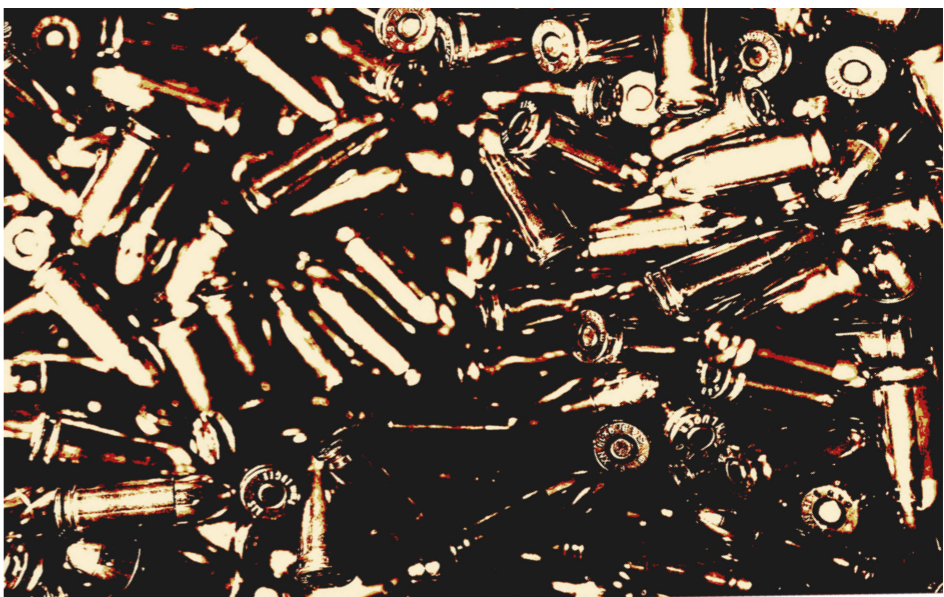
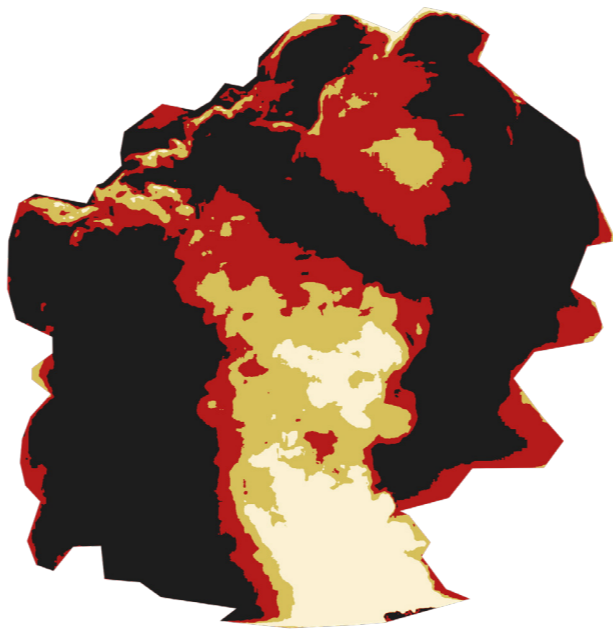
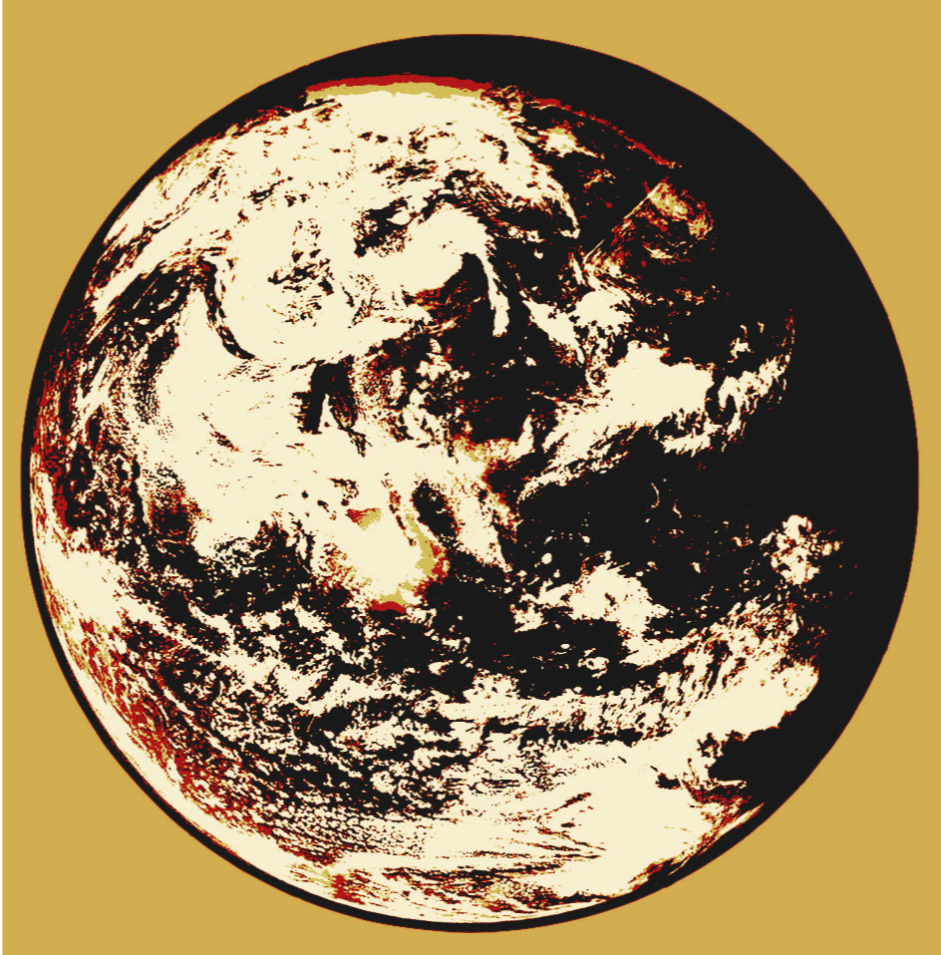


The one on the right came more easily in terms of ideas. I think the composition of this one allows for that.

The other two were a bit harder because I didn't have any solid ideas. I ended up almost combining all of them together.

Procreate was the best application for this quick combining of ideas. This is because it allows you to move images and text around really easily, and even lets you erase part of the images very easily.

activism poster • process



activism poster • variations



activism poster • final design



This is my final design.

I decided to remove both the mask and the explosion because of how much was going on. With the enhanced vector technique I didn't want it to become overwhelming. Especially since I don't have any plain blocked colours.

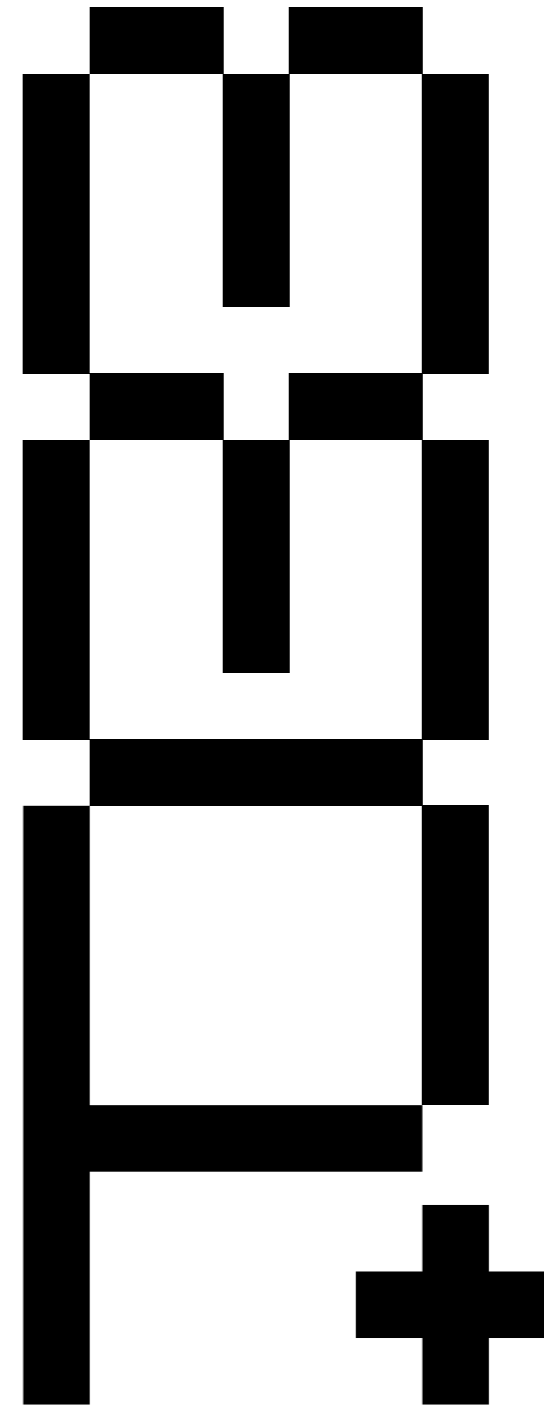
Overall, I liked this project because I think the vector style is really cool and being able to incorporate activism into art is really special.

Personal Logo

Objective - To design a logo using the first letters of my first, middle, and last names. It was critical to create something that was distinctively ours and served as a universal symbol.

Approach - I began by drawing countless 'thumbnail' sketches and attempting as many different combinations of my letters (M, M, P) as I could think of. Once I had a design that I liked, I played around with the shape and specifications until I went digital and changed the colors and created patterns.

Results - My final logo feels versatile, which was my main goal, because any logo should be able to be used anywhere and are frequently more important than people believe.



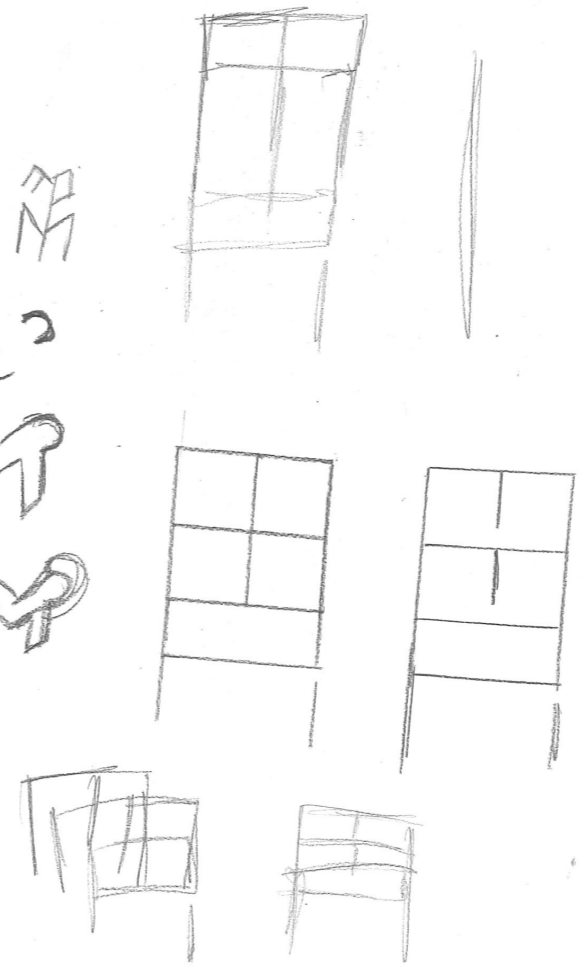
logo design • thumbnails

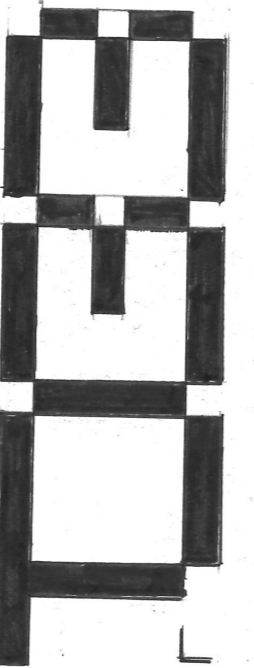
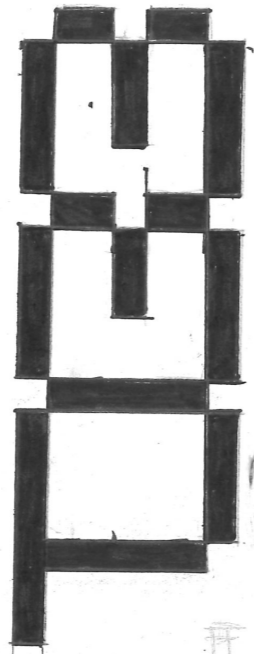
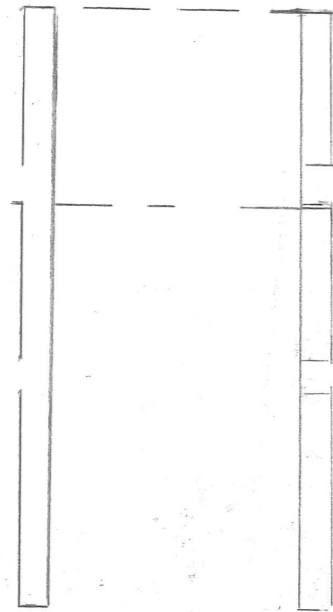


logo design • development 01

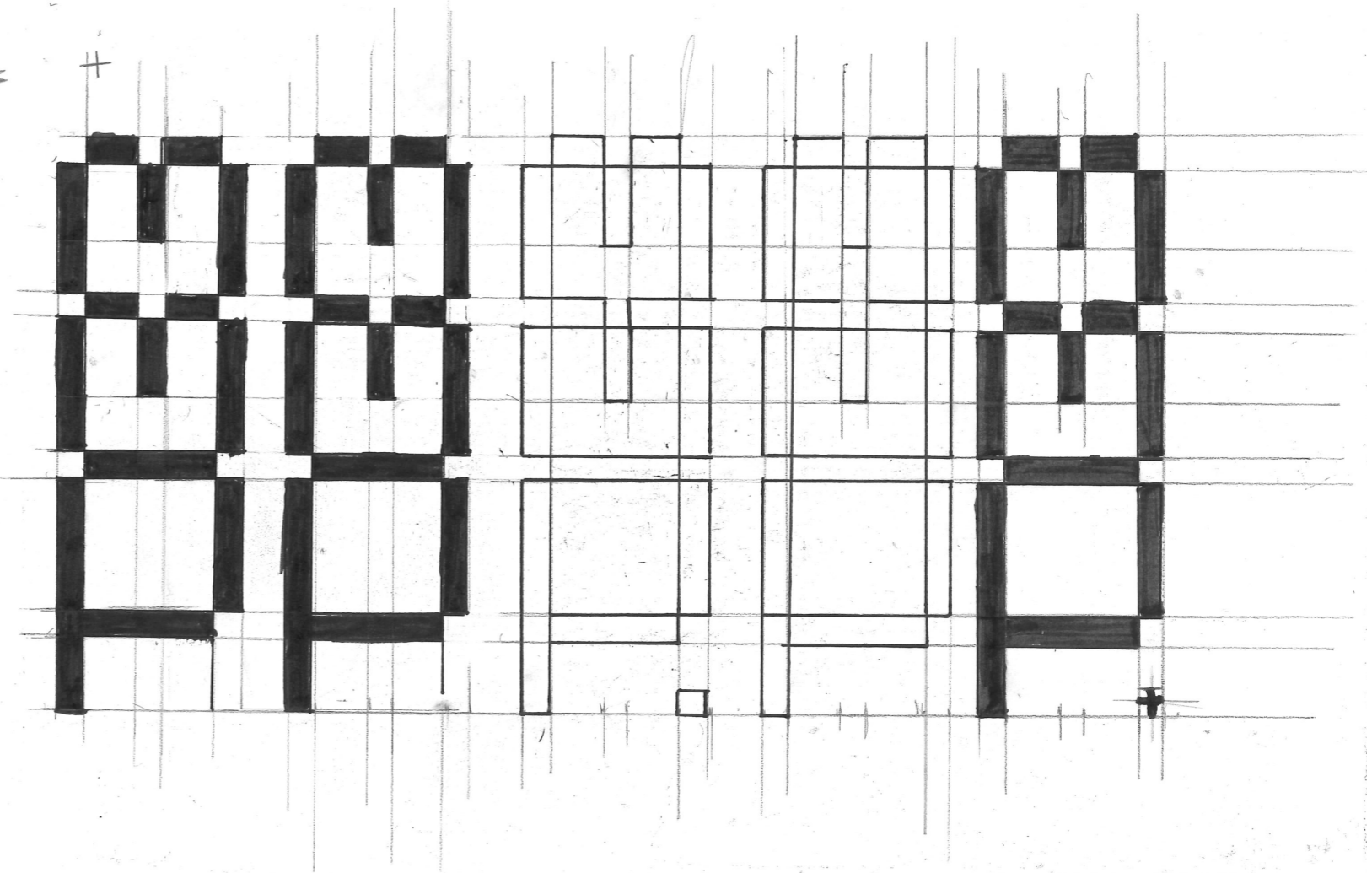


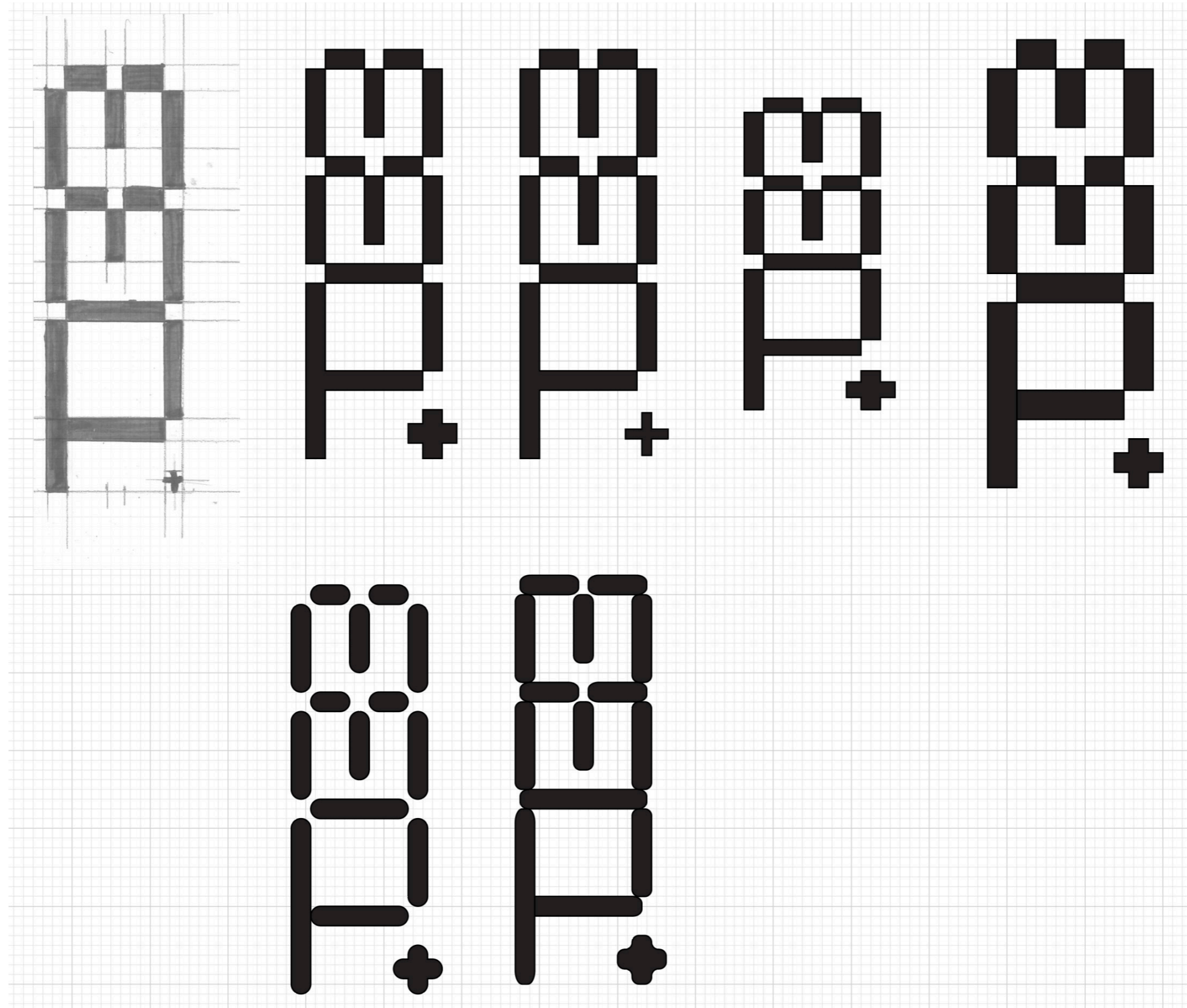
all
h: 10
w: 3.5
inclinat (M)
h: 3
w: 3.5
(c) 2-1-2(c)
inclinat (P)
h: 4
w: 3.5



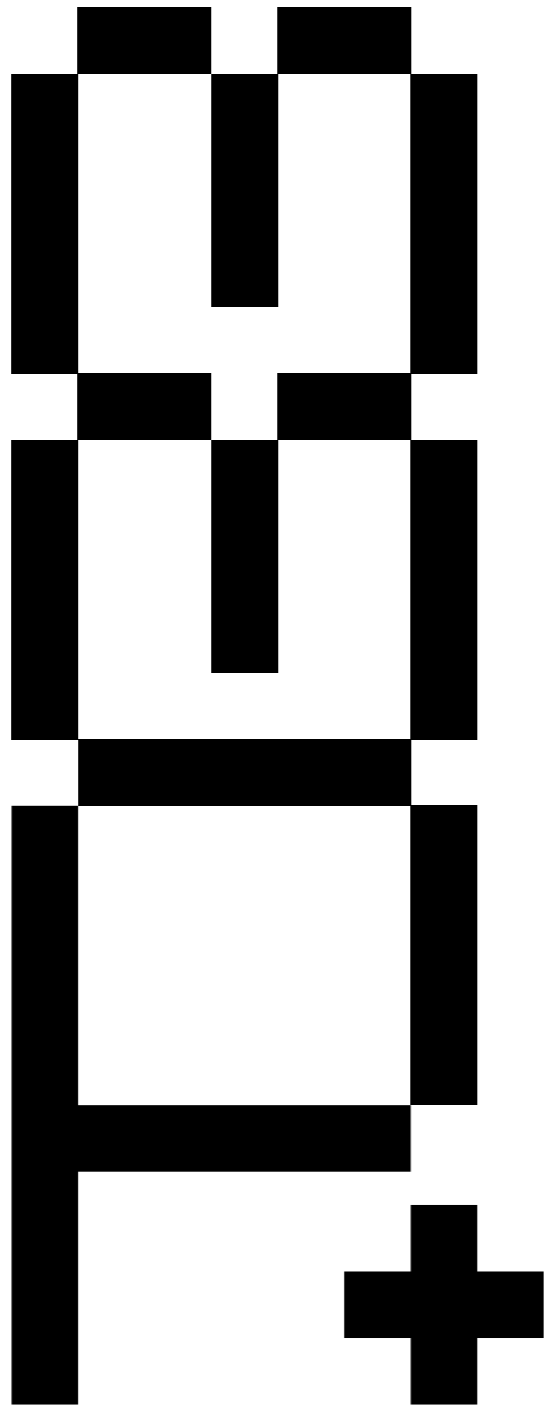


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penkil*





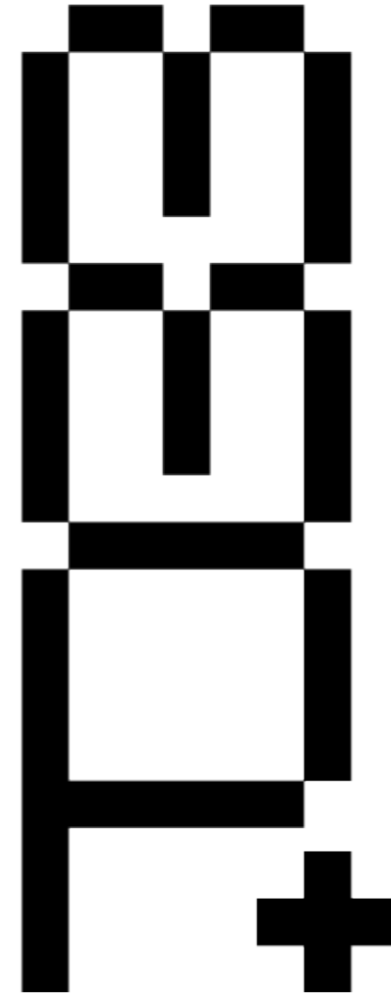
logo design • the logo



This is my final design.

I like it because of its symmetry. Even though the P does not have an extra 'leg' like the M's do, the + evens the entire logo out.

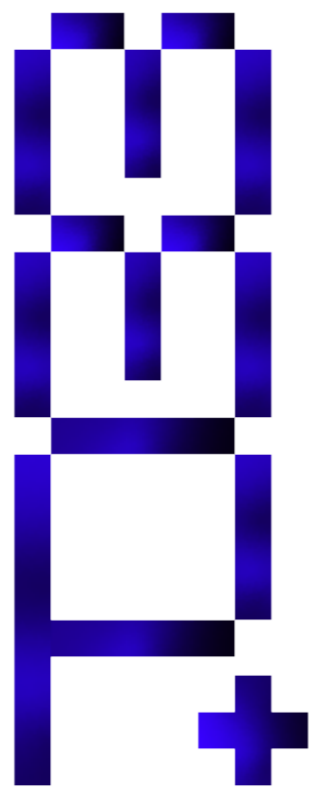
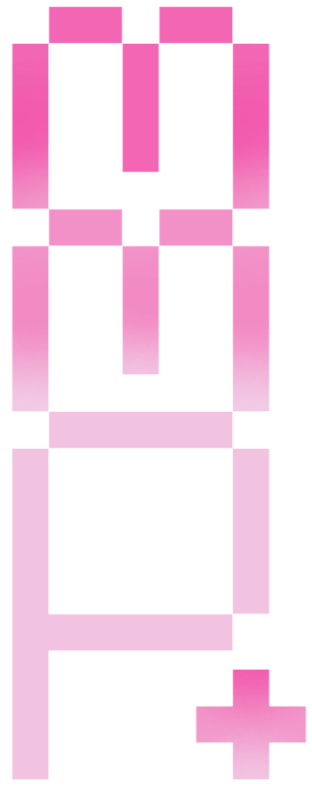
This design was not so hard to come to but took a few tries in getting it right.



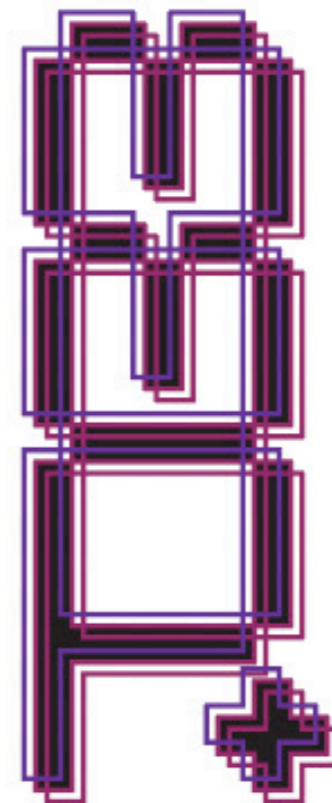
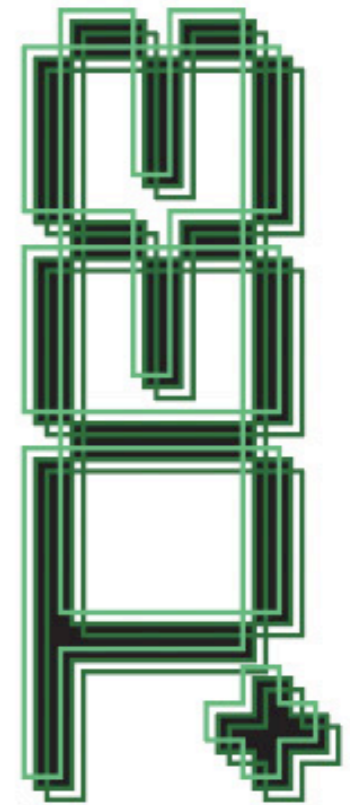
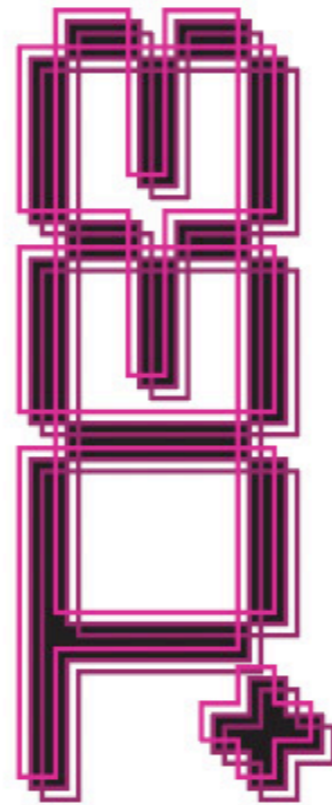
logo design • colour variations

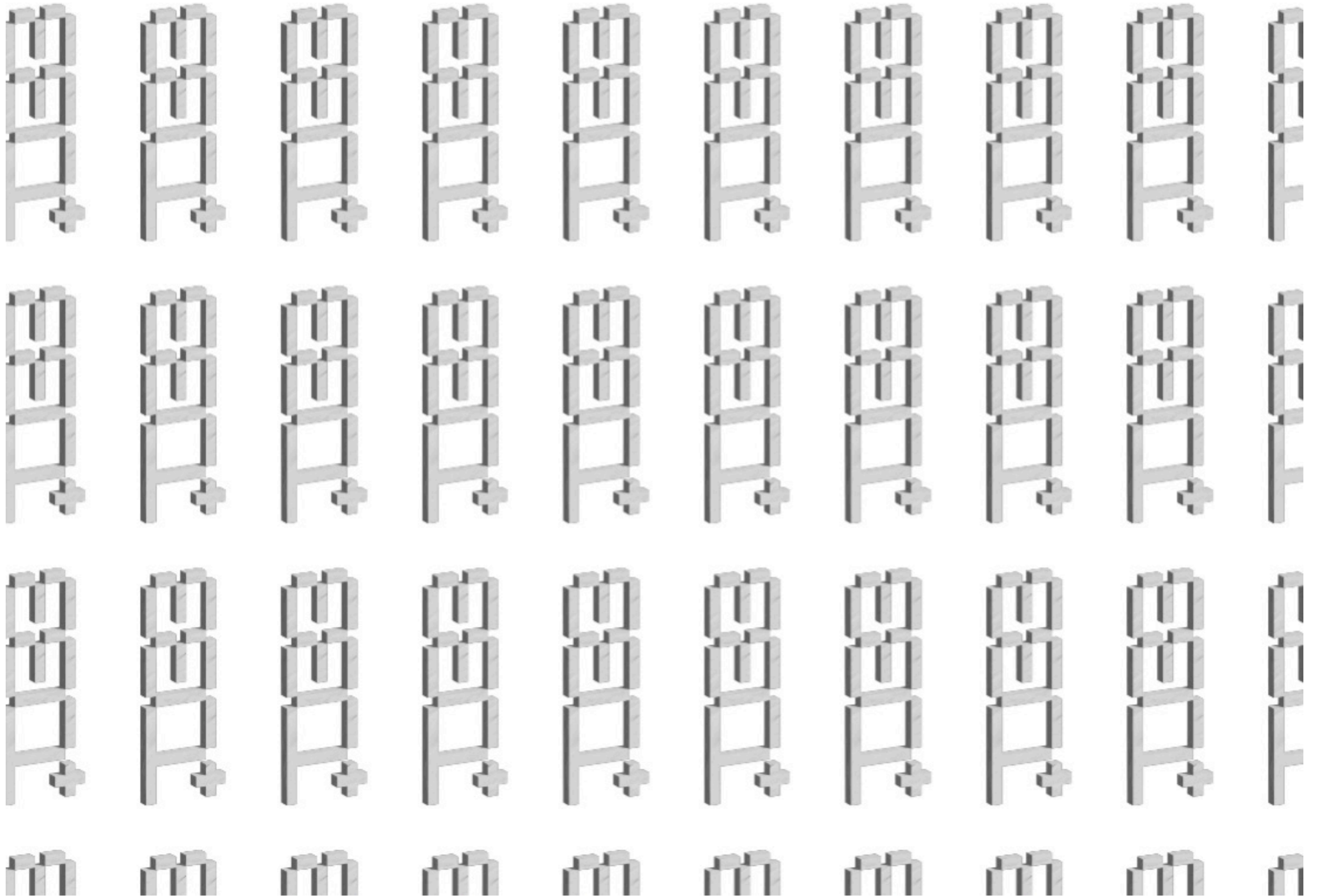


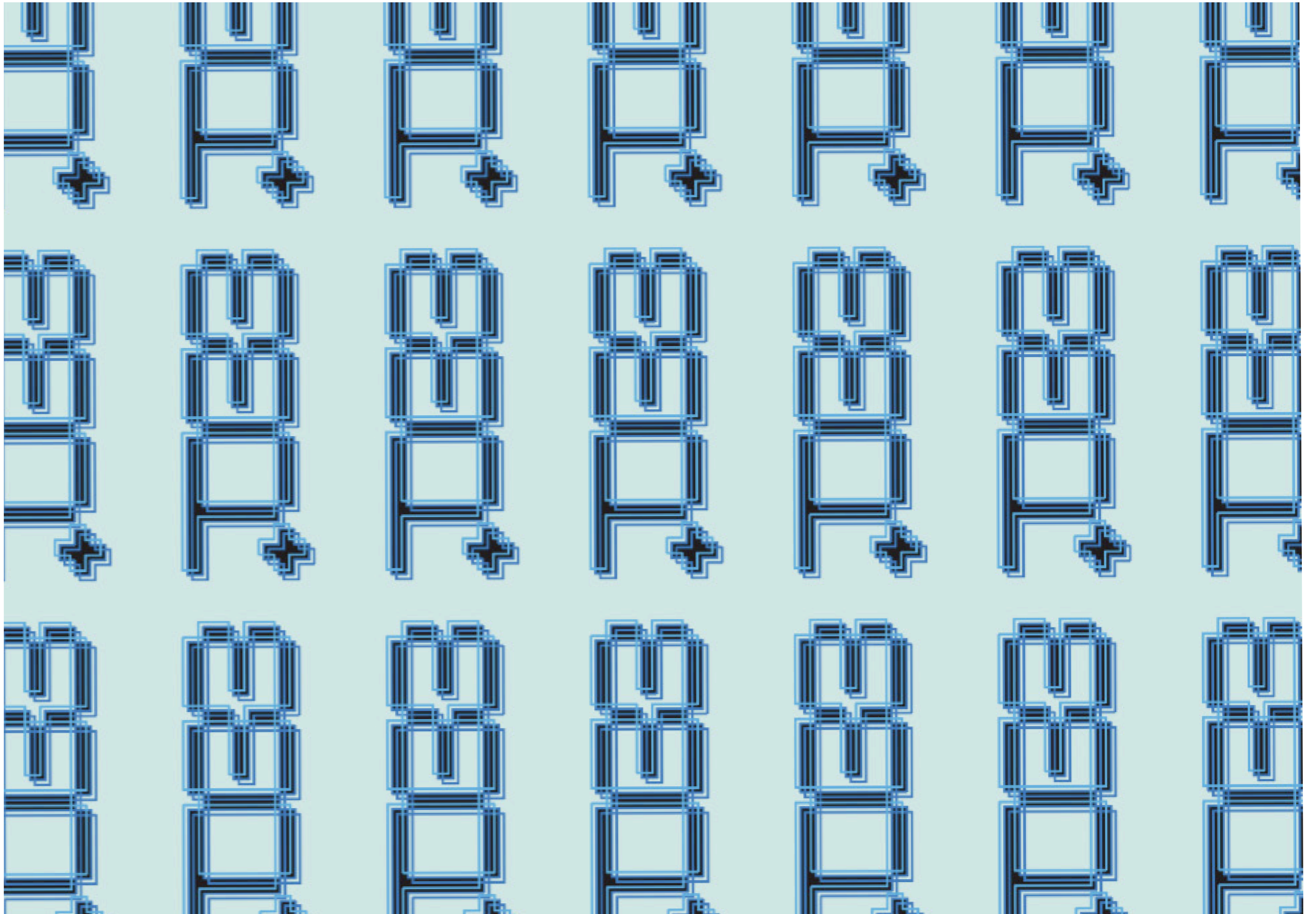
logo design • colour gradients

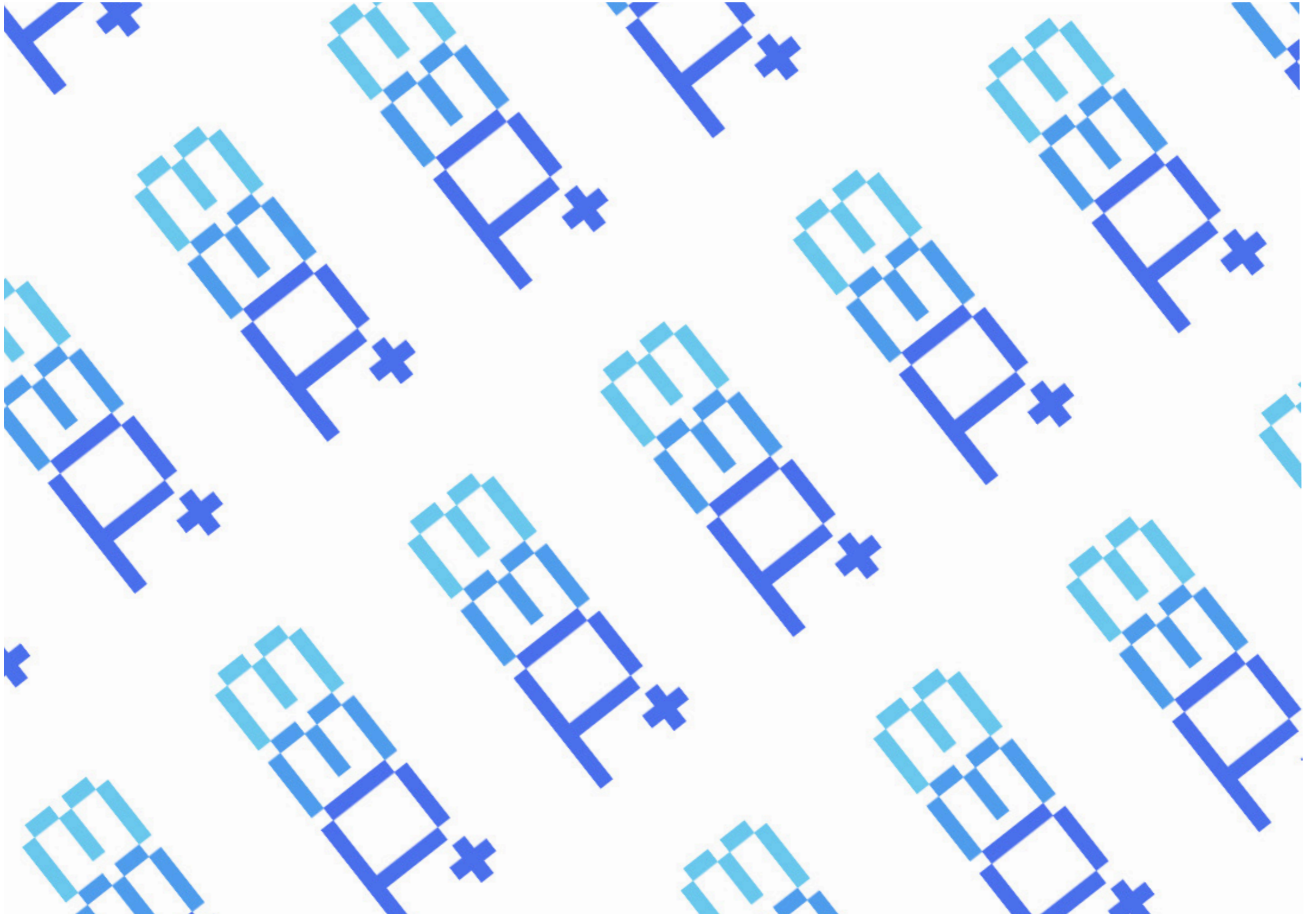


logo design • text effects









Fragments

Objective - To create any design related to the theme of fragments and to gain a better understanding of the IGCSE Graphic Design examinations and how they work.

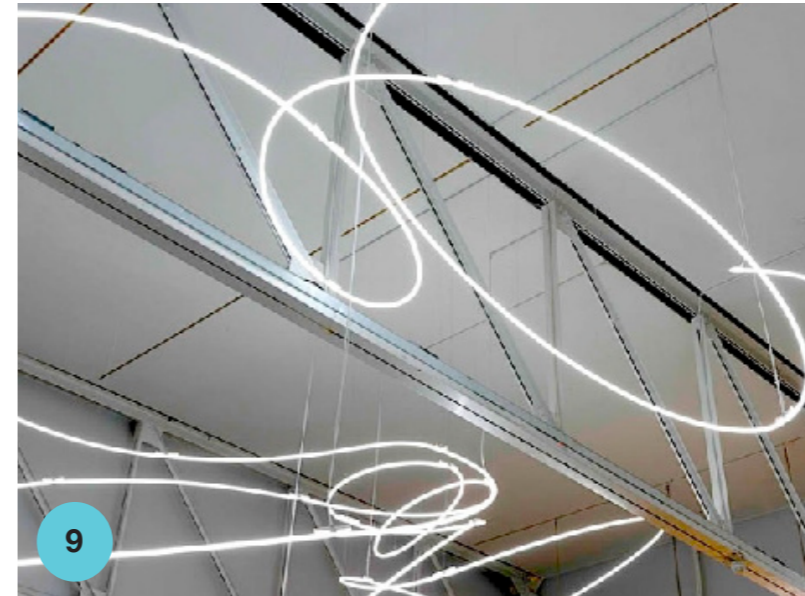
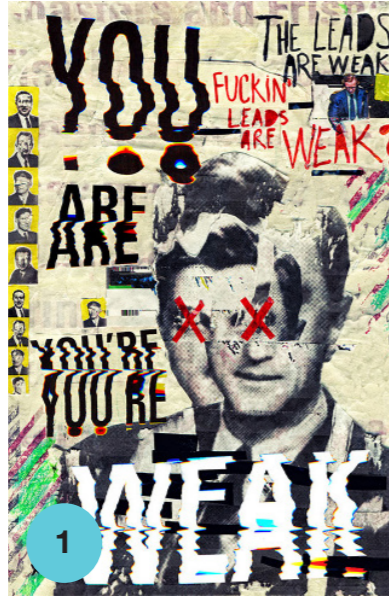
Approach - The first thing I did was conduct physical and digital experiments to gain a better understanding of what fragments are. I then created a design brief for a company called The Fragment Room, which included a logo and posters. Then I combined these images on the Instagram page to make it look as authentic as possible.

Results - The end result was three different posters that served as advertisements for the company, images/posters that the company may have created and uploaded to their Instagram account. The logo was also part of what I put on the page.

fragments • moodboard

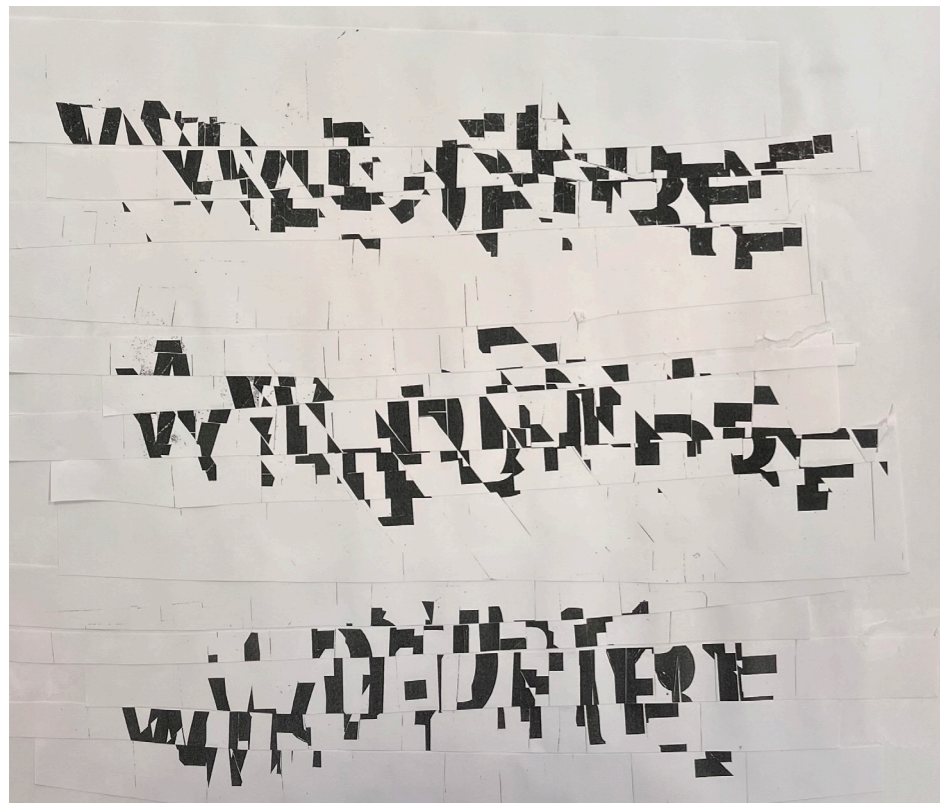
image citations

1. <https://bit.ly/youareweakposter>
2. <https://bit.ly/mixedupletters>
3. <https://bit.ly/melancholyrun>
4. <https://bit.ly/glasscirclewindow>
5. <https://bit.ly/jumbledpaper>
6. <https://bit.ly/punkdontletthem>
7. <https://bit.ly/bwwordsmismatch>
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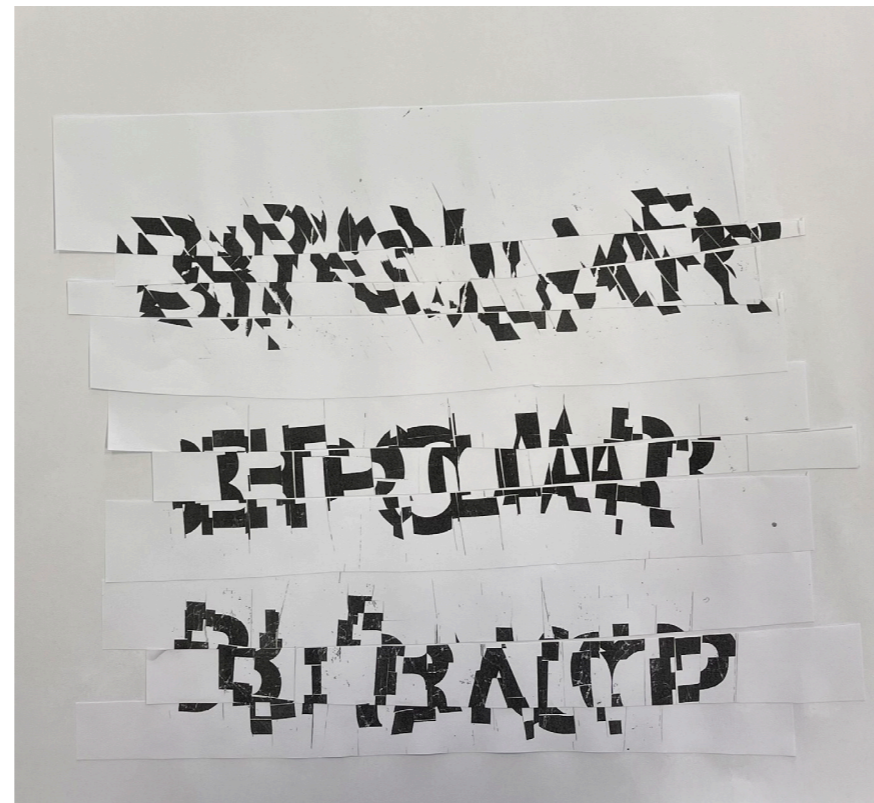


fragments • experiments 01

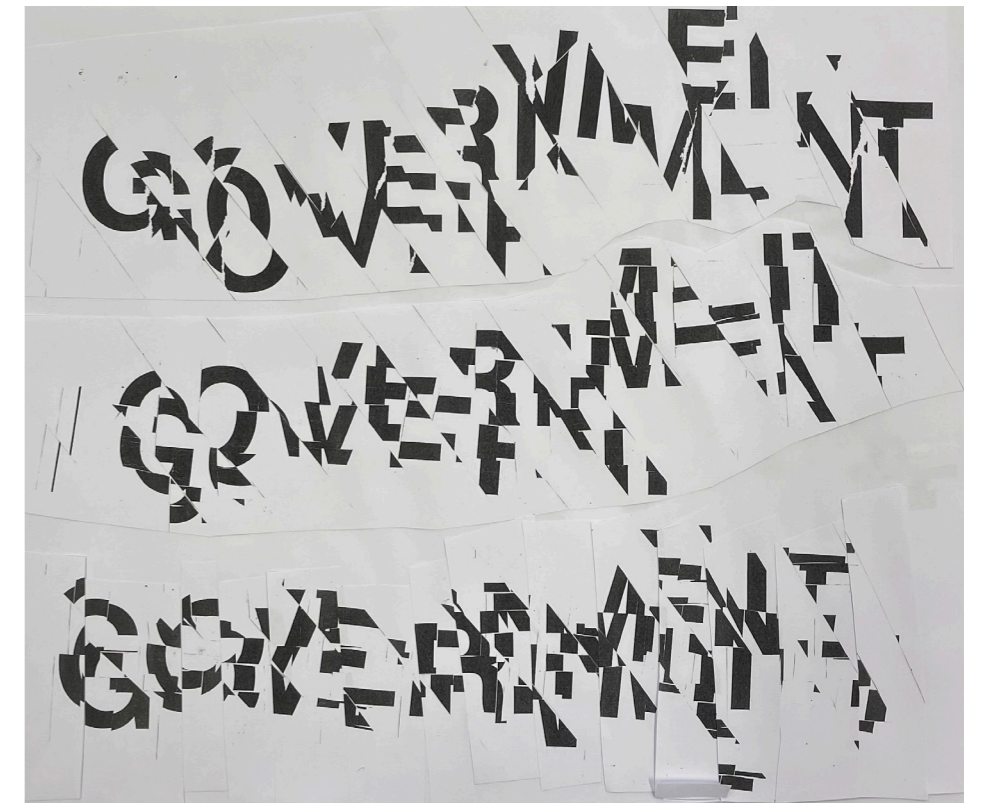
'wildfire'



'bipolar'

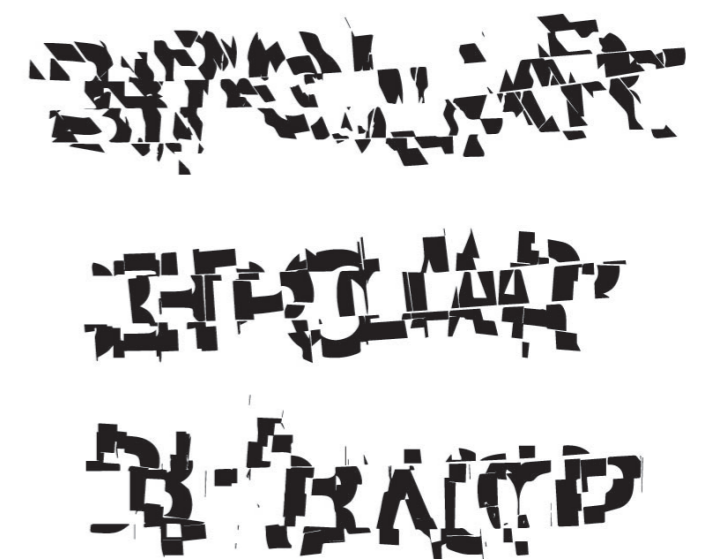
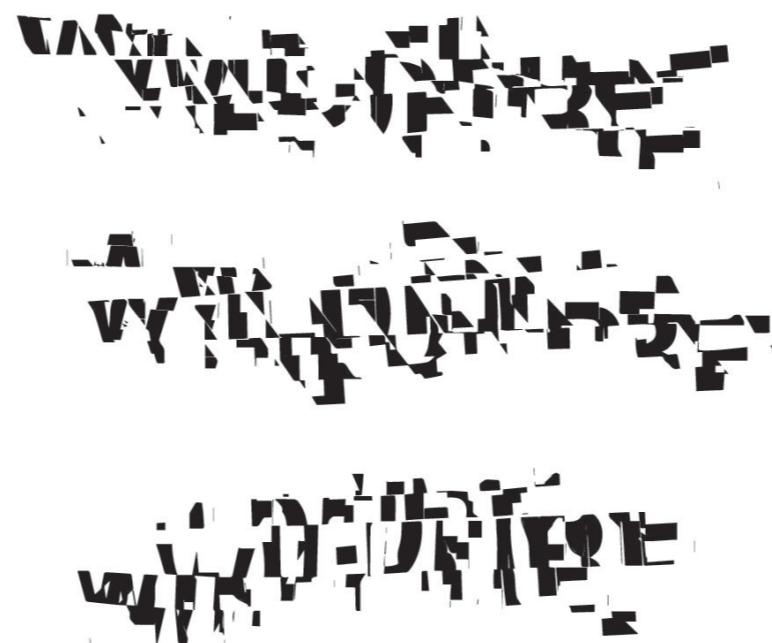
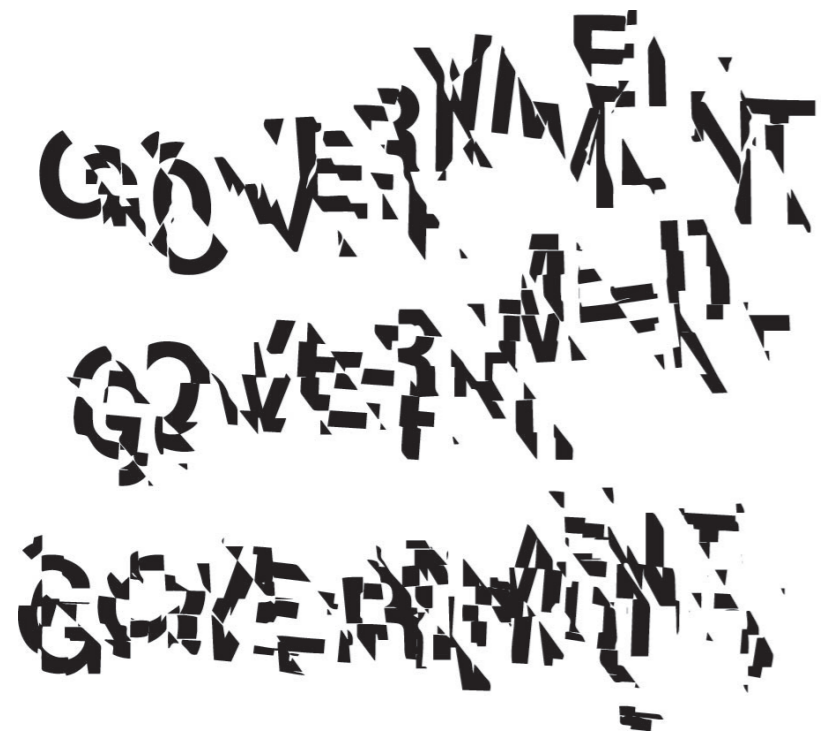


'government'

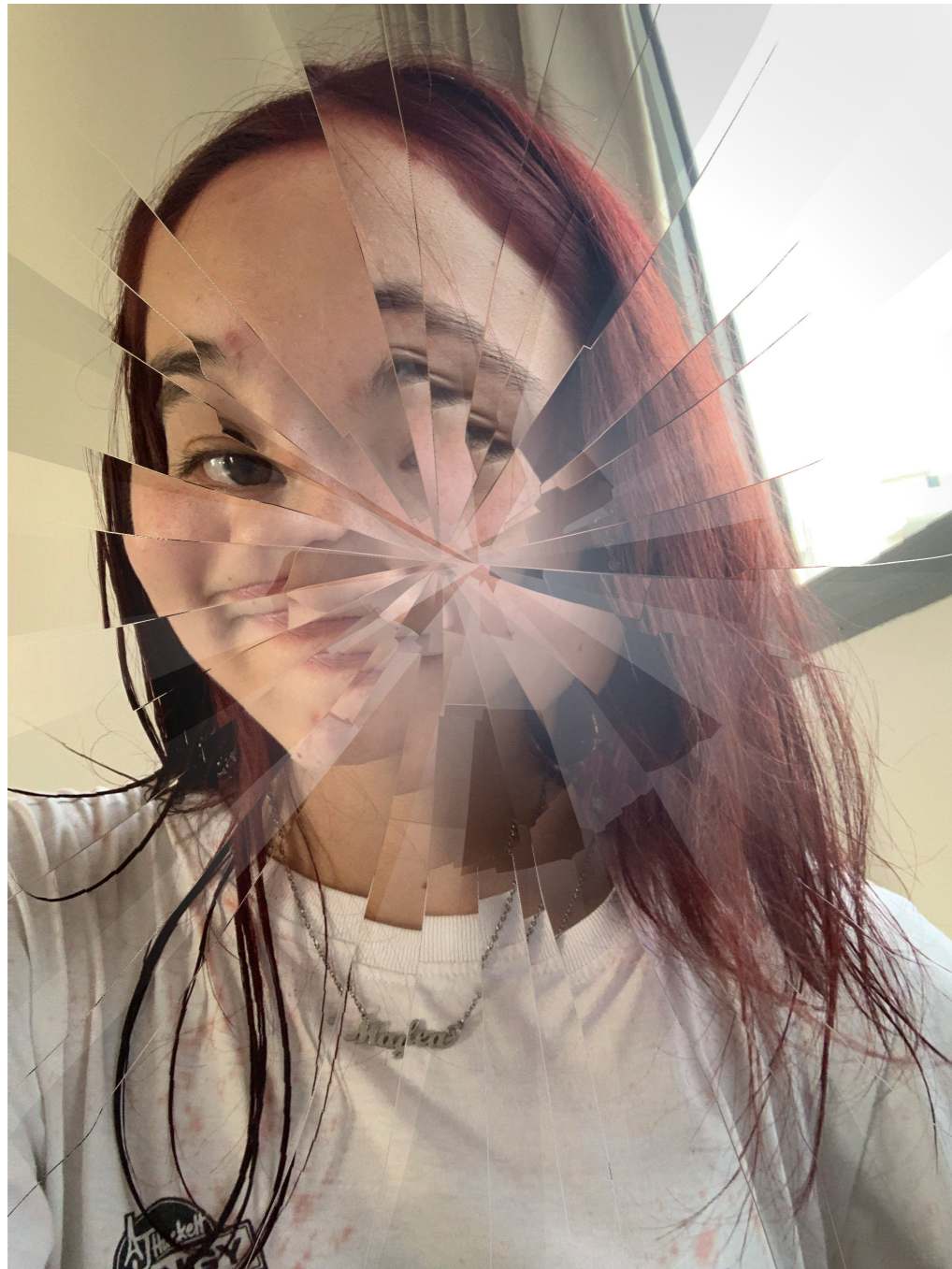


I began with a physical experiment, to get the gist of what tearing words apart would look like. I would cut the words apart and then glue them back down in a different way to how it looked originally, whether that be through horizontally, vertically or diagonally. I did this to the same words so many times that at the end unless you know the original word it's impossible to decipher.

Then, I scanned them and took the digital so that they were easier to understand.



fragments • experiments 02

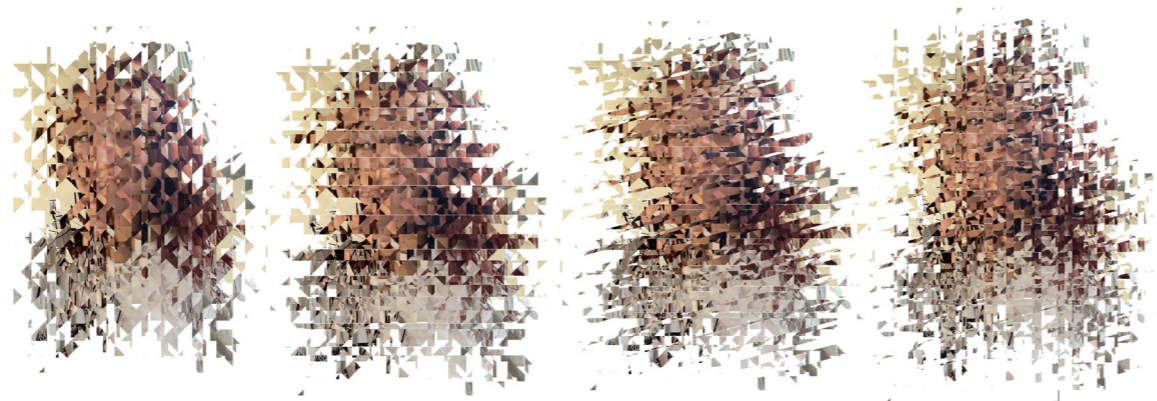
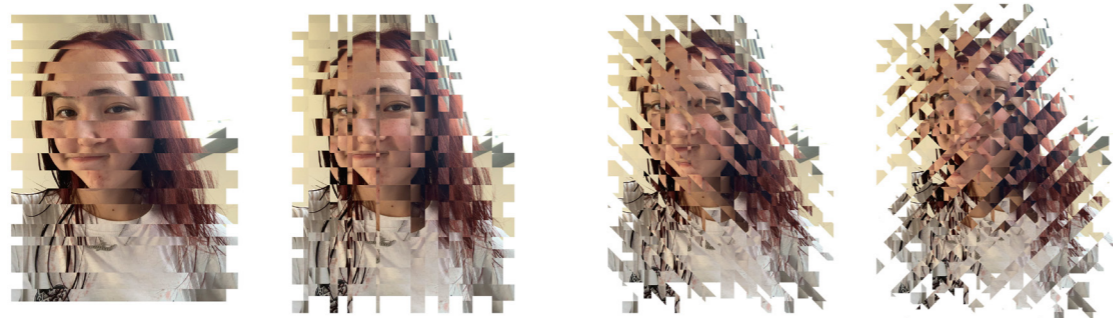
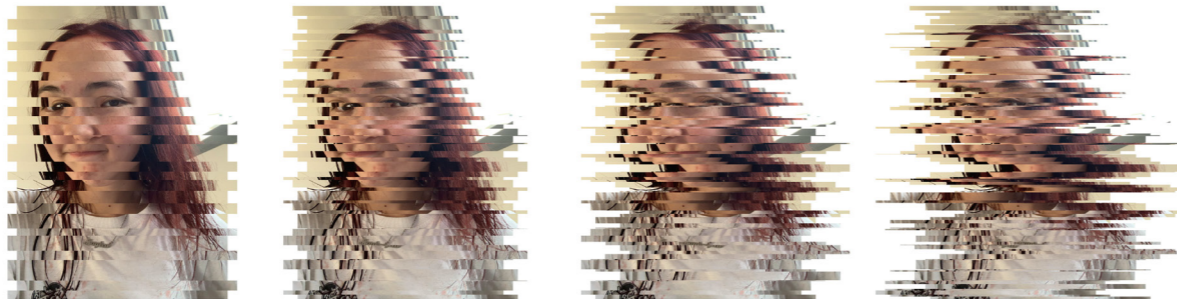
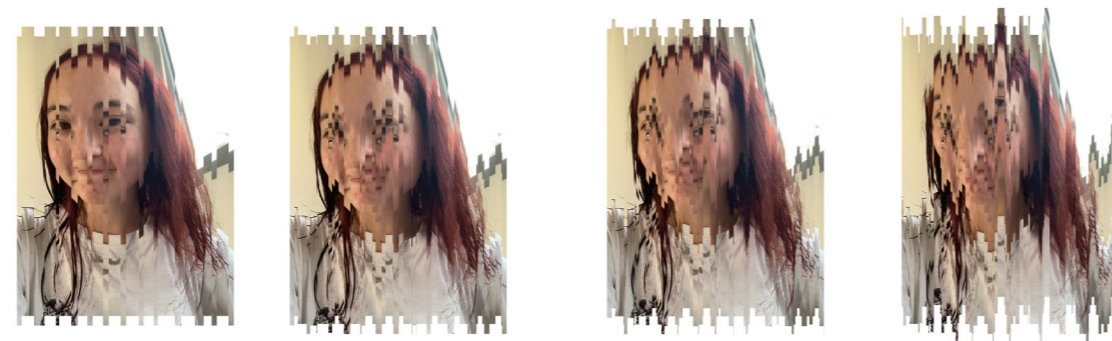


For this piece, I used a shard overlay, dimming the opacity on the strike. This effect displaced the image.



This effect is different, as I also layered two on top of each other. The hit on the left is the same effect as used on the other image but I also added a glass-crack effect to this one. The double displacement and cracks even go over each other, creating a different effect.

fragments • experiments 03



Vertical and Horizontal

For this I used Photoshop, and followed a simple process. I just cut out different lines and moved them up/down and left/right. I cut the lines out in different thicknesses, and moved them at different lengths.

I did this until I was happy with the distortion. I like the horizontal distortion more because it's harder to pinpoint my features. In the vertical one, you can tell where my features are.

All of these are really fragmented and separated, and could go even further.

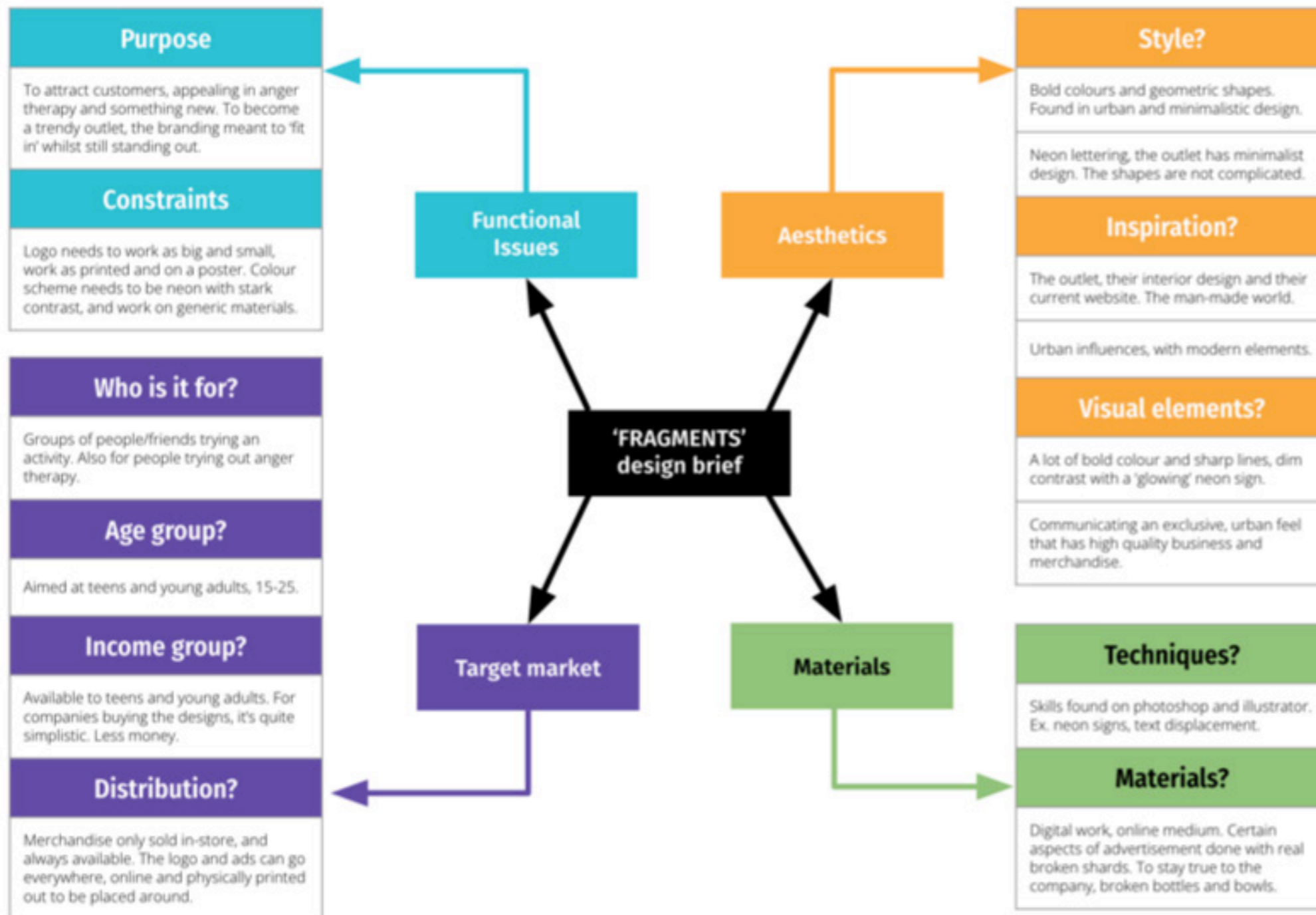
Diagonal and Random

In these distortions, I started with a horizontally fragmented base, and added vertical fragmentation to it. This was already incorporating more than one element. Then, I began cutting the lines diagonally, and like before, moved the different shapes cut out at different heights. I then cut the diagonals in the other direction.

As seen on the bottom line, once I did this multiple times, my face became just a blurry shape.

The little pieces coming off the main piece also help add to that fragment element, where all the pieces are scattered and random.

fragments • design brief



The Fragment Room brands themselves as a form of anger therapy, something that is not very common or popular. This means that appealing to different audiences is crucial.

This company is meant really for anyone who needs an outlet to smash stuff around. However, with its aesthetic and active nature, the target age group is from around early-teen to adult.

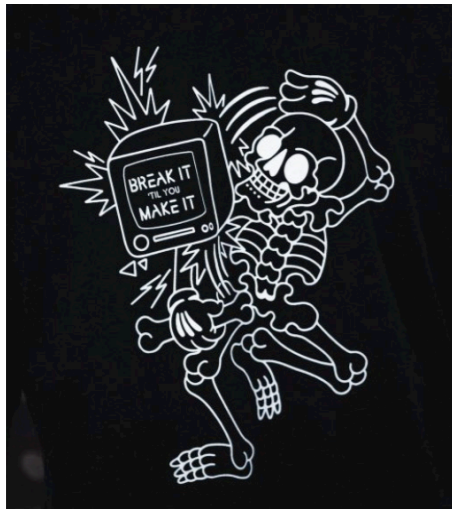
This generation also appreciates good merchandise, so a flexible, versatile logo is needed. This merchandise could range from hats, mugs, shirts and hoodies and could be sold in-store and online.

I strayed from my original design brief, as I had originally wanted something very urban and clean cut. Instead, I went for the glitch effects, which are more random and messy. I did keep the idea of having simpler bold colours, with the only colour being from the glitch.

I used Photoshop and Illustrator to create the designs, but also used Procreate, the glitch effects are easy to do efficiently.

This logo, as a circle fits into many places, on the corners of posters and as the main image.

fragments • design brief research



<https://shop.thefragmentroom.com/product/break-it-till-you-make-it/>



<https://thefragmentroom.com/>



<https://bit.ly/glasstwo>

BRAND RESEARCH

The Fragment Room is a company and brand created to help you let out your anger in a physically safe way. Opened just five years ago, by a man names Royce Tan. He was unsure of opening a company in Singapore but eventually did it. Called 'anger therapy', The Fragment Room supplies bottles, machinery, tech, and other breakable things, for you to smash to pieces however you'd like. They advertise themselves as a way to liberate and free yourself of pent up anger. It's meant for people who can't do so in their every day lives. It's completely based in Singapore, where they mention the stress of city life and dwelling, and how taxing it can be.

CURRENT AESTHETIC

The Fragment's room current aesthetic is clean, urban and full of neon signs. They use sharp lines and clean cut offs, often found in the different light fixes around the 'lobby' of the rooms. The style of merchandising is simplistic in its colouring, with a lot of crude wording that's meant to appeal to young adults. It has a cool urban street style that is well connected to their overall branding. Overall, they have no colour and an urban/modern aesthetic.

ELEMENTS OF BRANDING/LOGO

COLOUR

Colour is a very important aspect of branding and advertisement because it's the first thing customers see when they open or look at any sort of media. The Fragment Room has an urban aesthetic, which would 'dilute' the colours. Craving the attention to be brought in by other means.

TYPOGRAPHY

The placement and font will also impact the attention an advertisement gets from a customer, making the spacing and everything that comes along with typography very important. Fragmenting the words will hook customers.

IMAGERY

Most advertisements use photography to help customers visualise their product or what their selling. The Fragment Room can use photography to their benefit by taking in action photos and thought provoking images of broken materials to advertise what you can do with their services.



<https://bit.ly/urbanlooks>



<https://shop.thefragmentroom.com/product/danger/>



<https://shop.thefragmentroom.com/product/break-me-daddy/>

EVOLUTION OF ANGER THERAPY

Anger therapy comes from the idea of anger management to help with anger issues, for people who can't control their anger and those who just need an outlet. Anger management's main goal is to decrease the anger of a person, physically and mentally this can be a challenge. So for those using anger therapy, not only is it an outlet to just be mad for an hour, it also helps them release their anger in an environment where no one will get hurt. There is proof of multiple philosophers from 4 B.C. already looking into anger therapy. Since it is a human emotion, anger issues have always been around. The philosophers who were interested in anger management a long time ago, highlighted the main importance of adjusting someone's perspective on situations.

SIMILAIR COMPANIES

The reason I searched for similar companies and ideas is because the 'aesthetic' of anger therapy can be taken in a lot of different directions, and I wanted to cover all my bases. For example, Rage Ground in LA, California has a more industrial/woodwork aesthetic. Not backing down from the more 'fun' aspects of this. In Denver, Colorado, SMASHSH*T doesn't shy away from more fun colours with that true 'broken' theme. Whilst The Fragment Room is more clean cut with defined shapes.



<https://bit.ly/hangingneon>



<https://bit.ly/secondneon>



<https://bit.ly/shesbreaking>



<https://bit.ly/kegclassbreak>



<https://bit.ly/chicagobreak>



<https://bit.ly/shatterglassone>

PHYSICAL DIMENSIONS

Since their logo and branding would follow a website online, the physical dimensions would be for different pieces of merchandise

HAT

3/4 of front - adjustable size

SHIRT/HOODIE

cut: oversized, size: small

Depending on print.

Print on back of the shirt, downsized 15x24 cm

Print on front of the shirt, downsized 16x28cm



<https://bit.ly/brokentvsmash>



Nicolas Malinowsky

Nicolas Malinowsky is a French artist with many other skills. He's also a talented musician and skateboarder. He specialises in graphic online design who works with ill-Studio, which is a Paris based platform consultancy practice and creative direction.

In his first solo exhibition, Malinowsky didn't use any colours and stuck with a greyscale theme. He uses images and pieces them together with other things that don't necessarily correlate.



How does this link to my idea?

Malinowsky's work is central to the theme of fragments as he often layers images and creates peak holes to see them through each other.

His work links to mine through the idea of how he contrasts his work with colour and picture. While the colour palette is very simple, just a greyscale, once you take a closer look you can see how complicated it is.

I want to emulate that in my work, how it seems almost minimalistic until you learn the nature of the company and what they offer.

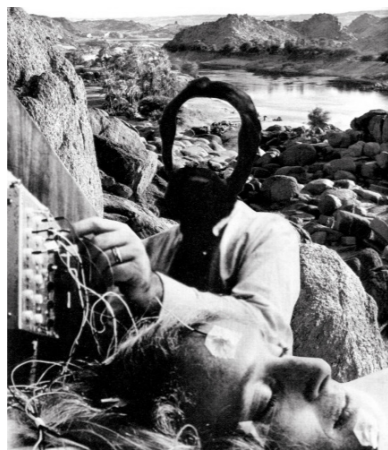


Image citations

<https://bit.ly/repeatingface>

<https://bit.ly/magazinecred>

<https://bit.ly/portraitface>



<https://bit.ly/magazinecred>

Mood

The mood of this main image here becomes naturally emotive as there is no colour to spark or invite emotion. The image could provoke a trapped sort of feeling when seeing how the city scape just repeats itself.

The techniques used for this image are very simple, but the repetition of it can make you question things because it's all you focus on.

Visual Hierarchy

The hierarchy in his image can be confusing as the image seems to go back in and out. When you first see this work you look directly in the middle, where it appears to be normal. Then your eye follows the outside, back in. This order allows for the viewer to see the entire piece of work.

Colour

There is only greyscale in this piece, and it allows for other things to shine, forcing the viewer to create their own connections and emotions through things other than colour.

Layout

The two main separate layouts are the stacking/repetition of the vertical buildings, and the sole building that is not repeated, in the middle.



The lone building in the middle is from how Malinowsky eventually stops repeating the image, letting this become a focal point for a viewer. The vertically stacked repetition becomes a border around this single building and creates layers where the buildings seem to be connected and not sized down.

Typography

This does not use typography, if I am to put my own logo stamp on it, I may use a typeface with harder, more defined lines such as Charter.

fragments

This text would be in the form of a logo, and would sit in the bottom corners, or where the layering fragmentation is less obvious, so that it is visible.

Image

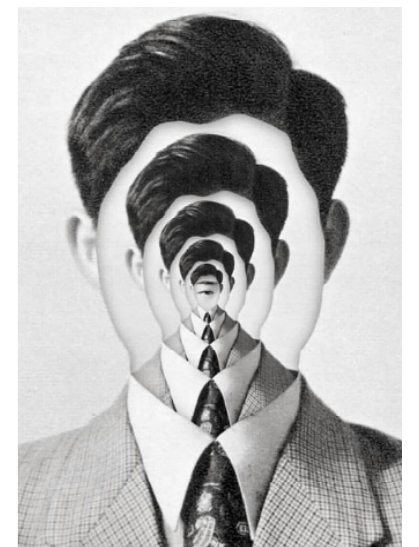
This could be a simple image that Malinowsky took himself, or could be something taken from the internet, either way he has greyscaled and it layered the images. I would take a picture myself, of something that represented The Fragment Room. I could take an image of someone swiping a bat or tool, an image of the shattered objects in the room and so on.

His images are digitally done, but this concept could be applied physically as well.

Ideas to take forward

To keep my work in original greyscale is something I will take from this, as it forces the viewer to see and analyse other things in the work, sparking emotions from other places than colour. Colour can often dictate how people feel and this would prevent that from happening.

His fragmentation is simple and effective, another attribute that fits really well for the concept of The Fragment Room, where they advertise in a minimalistic way. It looks simple from the outside, and is then very busy on the inside once you actually look. Much like their idea of anger therapy, which represents just that.





Saul Bass

Born in 1920, Saul Bass is an American graphic designer and Oscar-winning filmmaker. He's worked with Alfred Hitchcock, Otto Preminger and Billy Wilder. He's designed the logos for Geffen Records, Bell System and Continental Airlines. He even put together the disjointed text in the psychological horror thriller film *Psycho*.

His work is recognisable and really unique. He uses geometric shapes and seperated pieces to create images. Noticeably, he has the same warmed tone colour scheme that creates a more muted look. His work is widely recongised and praised for starting a new genre and revolution in graphic design.

How does this link to my idea?

This is a different type of style for my own work, but it mainly links to my idea because of his innovate and fun way of incorporating text in his designs. He creates text around images and uses the shapes to play with text.

Back to the minamilism concept, his work is mainly simple, with muted colours and simple drawings, which is what The Fragment Room is branded as, that they are a minimalistic outside with more intense things inside.

Bass also designs for advertisements like movie posters, much like I will for a brand.

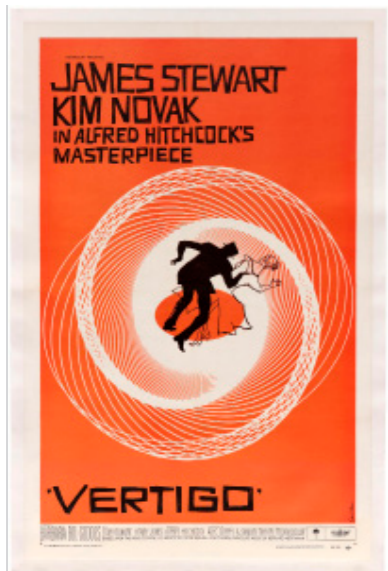
Image citations

<https://bit.ly/facesaulbass>

<https://bit.ly/halfimages>

<https://bit.ly/veritigoposter>

<https://bit.ly/inharmswayposter>



Mood

The mood of the main piece, *Anatomy of a Murder*, is presented laregely through colour, as you don't directly feel the mood of the image or title when the colours are so bold. The muted colours create a calmer mood, this is especially interesting when understanding the movie behind the poster. What helps develop this further are the simpler geometric shapes that he uses, *Anatomy of a Murder* does not sound like a nessecarily uplifting movie, but a viewer doesn't even think of that because of the colours and simple shapes involved.

Overall, Bass' work gives off a calmer mood than one may expect.

Visual Heirarchy

Because of the dark shape, a viewer's eye would first read the text, as it is upright and directly in the middle. Then, the eye is drawn to the shapes around it and again out to see the whole image. I think that the heirarchy in this piece was done on purpose, for people to make their own assumptions of the image before seeing it fully. This heirarchy is expected however, because the text is directly in the middle.

Colour

Bass primarily uses deep, rich, muted colours such as, mustard yellow, oranges and creams instead of whites. He sticks with this same colour pallete throughout most of his work and it has become recognisable as his.

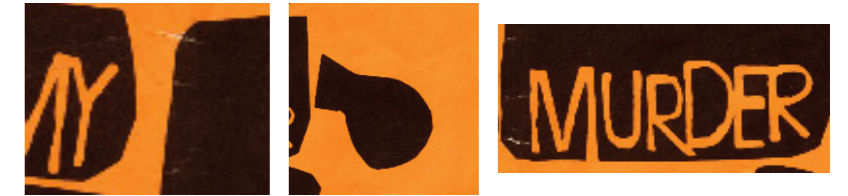
In this main piece, he uses brown instead of black, which mutes the contrast which would of happened with colours such as black and a bright, neon yellow.



fragments • designer reseach 02

Layout

Since Bass uses seperate geometric lines and shapes, the layouts of his work are always very interesting.



The spacing between the different parts of the body make the poster much more interesting, introducing another element of perhaps distracting the viewer from what the poster is telling them. I also pointed out that the head of this body is not 'stuck right' and that it's leaning to the side, another aspect of the the imperfection in the work.

I though the text was also interesting, how it is written inside of the character, and choosing to make it like a cut out, where the same colour comes through and the letters cut into the outline of the original shape. I really like this style and idea.

Typography

Saul Bass has a very specific text style that is easily recongisable.

fragments

He always writes in all caps, and this font is often reffered to as 'Hitchcock' because of Bass' use of it in the Hitchcock movies and posters. This font looks like it couldve' been drawn which creates a different mood within the pieces he uses it on.

Image

Bass did not have all the tools to create his work digitally like we do now, but this work can easily be digital or drawn out. The font is the most challenging part, as it always it. It's more specfic, but the images for example, are easier to move around and seperate when working with something as simple as paper.

Ideas to take forward

I really like the seperate-ness and how simple all of the actual desgins are, it's the colours and font that make the poster's truly interesting. The shapes are easily created hand drawn or digitally, and I could try both.

I also like the idea of the very muted, warm, colour theme. Although it doesn't fully fit into my concept in The Fragment Room, a colour pallete and theme would be really helpful.

The difference in shape is perfect for the fragments brief and the brand, the simplistic and straight forward way that he seperates things is easy enough for me to do myself, changing my own things too, to make it more in tune with the brand.



Rakic, Marko. "Niklaus Troxler." European Design Awards, 12 Jan. 2010, europeandesign.org/niklaus-troxler/. Accessed 12 Dec. 2022.

Niklaus Troxler

Niklaus was born in 1947, Switzerland. He studied graphic design at Art School of Lucerne and in 1972, became an Art Director in Paris. In 1973, back in his home town, Willisau, he opened a graphic design studio.

From 1966 to 2013, he was the organizer of Jazz concerts in his home town Willisau, this is because of his love of Jazz music, which plays a part in his graphic design work.

His posters are in design collections and museums, such as the Museum of Modern Art in New York, the Art Institute in Minneapolis, Stedelijk Museum in Amsterdam, the Bibliothèque Nationale in Paris, and mushc more.

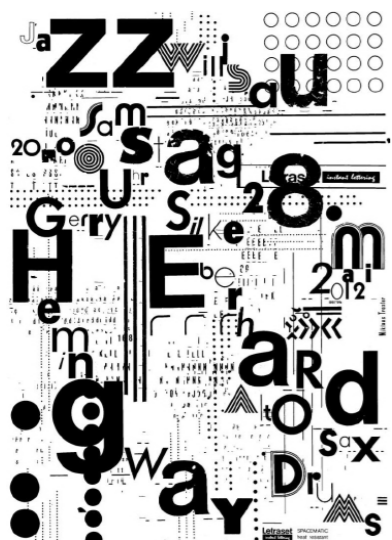


Image citations

"Niklaus Troxler." Typomania.net, typomania.net/2019/speakers-2019/niklaus-troxler/. Accessed 12 Dec. 2022.

niklaus-niklaus-troxler-swiss-posters-1977-1999. Accessed 12 Dec. 2022.

How does this link to my idea?

Because of Troxler's love and influence of Jazz music in his work, he notes how the movement of pieces is important to capture. This links to The Fragment Room because it's a place to move around and let your anger out.

Troxler notes that in design there can be structure, sound, contrast and rhythm. All of these ideas influence my work because the brand 'The Fragment room' understand these aspects and wants to implement them.

He even explains how you can use metaphors to express things, just like how anger therapy in The Fragment Room is more mental than physical but doesn't appear so at first glance.



"Niklaus Troxler, Schweizer Plakate Des Jahres 77-99." Grafa Gallery, grafagallery.com/products/troxler-niklaus-niklaus-troxler-swiss-posters-1977-1999. Accessed 12 Dec. 2022.

Mood

This collage of words is thought-provoking for a few different reasons. Because there is no colour in it, the main attraction comes from the layout of the words. Since the words grow further apart, it may confuse the viewer, perhaps even making it disturbing.

The idea behind the piece is movement, and since none of the pieces look still it could deepen that uncomfortable feeling that the pieces may start moving.

Visual Hierarchy

The viewer's eye is drawn to the collage first, this is mainly to do with the colour and amount of pictures. The eye lingers on this because of the absurdity of the pictures, when you take a closer look it gets more and more interesting. The 'brain' part of the girl is the most interesting aspect of this work.

Layout

This piece is different than most because it has a lot of blank, meaningful space that is there to serve a purpose.



The two main elements is the very crowded area in contrast to the empty space where it's blank and the space between the pieces of text. The crowded space looks completely random, with the pieces overlapped in random places and angles. The blank and emptier space happens towards the end, opening up space between the pieces until it's blank.

Typography

This entire piece is typography, which makes it a very vital element. In all of Troxler's pieces, he uses more basic fonts unless using a different medium. This font seems to be bolded, and it's more of an attempt to create more rounded sections that is surprising in this font type. The closest to this font is Impact, as it also already has the bolded aspect. It's just missing the sharp-round sides of the shapes.

77-99 NIKLAUS TROXLER

Image

This work is produced online, and easiest in an application such as Photoshop. However, this could also be done on paper, as the surrounding area of the text is not completely gone. The white space around is cut to the very edge of the top/bottom and sides of the piece, it would be easy to cut and stick with paper as well.

Ideas to take forward

In this centre piece, I want to play with the grouping of the letters and numbers, and how I can create meaningful space. Also taking with me the structure and rotation of these groups, how they aren't uniform and are placed randomly. I want to emphasise the empty space and the possibilities in it, perhaps putting my logo or other information there.

The random space and movement is the most interesting to me, and how I can recreate and change the piece by adding different elements while still keeping the same idea of layering and space.

Colour

Instead of colour or greyscale, this piece is only in black and white.



Best photos from photoshoot



The first thing I did with the photo was getting rid of the colour and greyscale it. I did this on Adobe Photoshop. I zoomed the picture in to get rid of the other background because then I could add more complexity with adding the logo.



Next, I played a bit with the spacing and sizes of the layers and landed on this. I think it's similar to Malinowsky's and still allows you to see the image underneath, the person and the 'bat' overlap in a way that could confuse the eye into thinking they're one thing.



Then, I added a few more layers, in the end there are four. I also did these layers in Photoshop. I copied the layered photos and made them smaller on a new layer to make sure they were all uniform.

Final version

This hack is fairly simple so the next thing I want to do in interation is glitch it and/or add more layered photos going in different directions until it is hard to see. I would put the logo in the bottom right corner or top left because they have the most empty space. It'd still be pretty small though, as to not distract. Overall, this was not a hard hack and is one I can do again, quickly.



This is the photo I end up using, I think the movement of the 'bat' is a good distance away from her, and is a the right height, spacing out the image a bit more. I took the photos myself but I added my own piece by having the photo be in movement.



This is the photo I end up using, I think the movement of the 'bat' is a good distance away from her, and is a the right height, spacing out the image a bit more. I took the photos myself but I added my own piece by having the photo be in movement.



Like the first one, I made sure to get rid of the colour as my first step. I think this is in-tune with Malinowsky's work and it makes more sense for the brand to have this in greyscale.



I began layering the picture again on Photoshop. This is a very quick process and can be done multiple times.



I did the same thing where I added new layers to Photoshop and shrunk the image each time, centering it in the middle.

Final version

Again, I want to glitch this piece on Procreate, the settings are really easy to play with and I think it will make the piece a more interesting. This time, I think the logo would go on the bottom left only. Since there's a slight shadow on the top left I don't think it makes sense, as it could like crowded, especailly with everything in greyscale. Another fun thing to do with these pieces would be to combine them. I would try this out on Procreate and see how combining them would work.

Saul Bass

Process

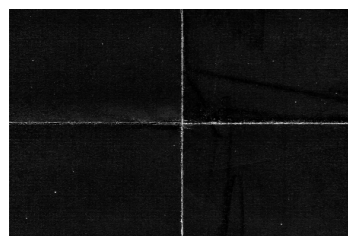
fragments • re-creating designs 02



Best photos from photoshoot

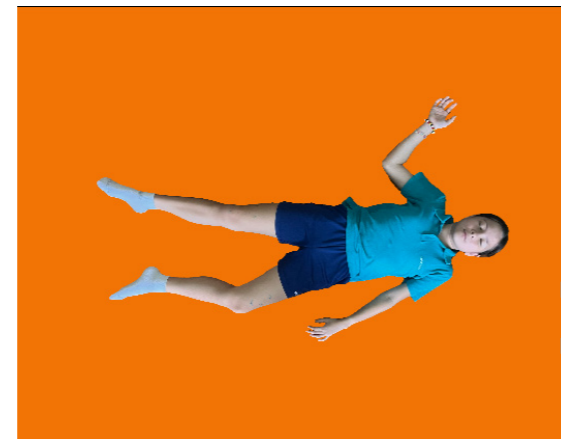


I chose to take my own photos because I can choose how they're laid out. I took multiple photos of my sister, and decided on this one because her hand is open enough for the tool. I took pictures of a plate and hammer I had at home, it made it easier for myself later.

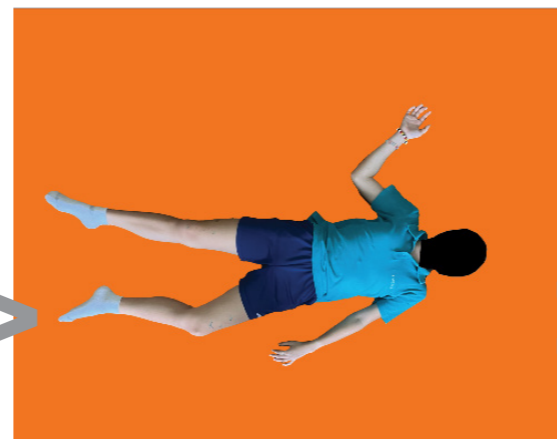


The original piece has a slight overlay of creased paper, I found this online to easily put on top.

<https://bit.ly/creasedpaperoverlay>



The first thing I did was get rid of the background. I did this by putting my photo into photoshop and then using the Quick Action of Remove Background. Then I added an orange colour that was a bit too dark. I did this on purpose because I knew that the overlay later on would make it lighter.



I started by using the pen tool in Illustrator to draw out the very basic shapes of her body, I also did this to the hammer and to the plate, for the plate it was a bit more complex because I split it apart.



I continued this pen technique for all the main body parts, I had to look at the reference work a few times because it was important that the lines weren't super detailed, or boxy. I had to use the butt round tool to curve the edges.



When I finished with drawing out all the body parts, I spread them out differently to make it more like the original. This is also where I changed the colour of everything, the orange background is slightly more muted and the body parts are now a dark brown. I also added the hammer on.



Then I began adding all of the plated to the background. I contemplated using a broken plate for the persons head, but decided against it because it may stray too much from the original. I didn't put very many because the style of this piece is more simplistic. I changed the orientation of the broken plate pieces a bit.



One of the last things I did was add the text, I tried a few different orientations until this made sense. Since the original also has text outside of the body, but I don't need to say anything else, I think this works well. I individually places the letters so that with each one I could change the rotation and size. I had some a letter come out of the body a bit, like the original. Then, I had the idea to make one of the O's in ROOM a broken plate, I played with the orientation and I think it looks good.

Final version

The last thing I did to hack was to add the overlay of a creased paper. I found an overlay online and went into Photoshop to bring down the opacity to 60% and change it to 'screen'. This blended the two images together and created the crease in the piece.

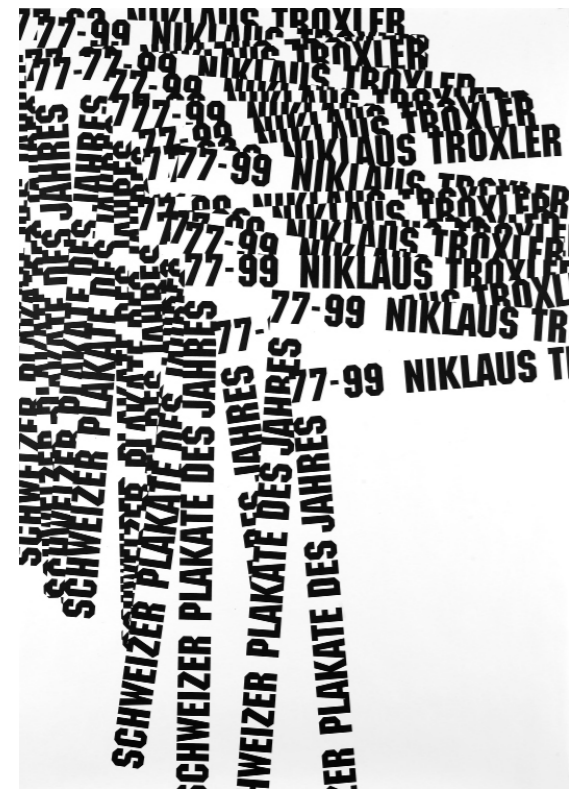
Overall, I like that I added my own elements to it, I think they add something to the whole piece and they help represent The Fragment Room and what their brand is.



Niklaus Troxler

Process

fragments • re-creating designs 03



"Niklaus Troxler, Schweizer Plakate Des Jahres 77-99." Grafa Gallery, grafagallery.com/products/troxler-niklaus-niklaus-troxler-swiss-posters-1977-1999. Accessed 12 Dec. 2022.

ANGER THERAPY

THE FRAGMENT ROOM

First thing I had to do was write out the words I wanted to use. I chose not to use a number like he did, just because it didn't feel relevant. I used the name of the company and what they advertise themselves as. I wrote on a white background and then had to cut around them, but leave the white in the middle, where it separated the letters to have one shape.



THE FRAGMENT ROOM

THE FRAGMENT ROOM

ANGER THERAPY



THE FRAGMENT ROOM

THE FRAGMENT ROOM

THE FRAGMENT ROOM

THE FRAGMENT ROOM

THE FRAGMENT ROOM

ANGER THERAPY

The first thing I did was lay down the first vertical and horizontal pieces. It was easy to decide which phrase was to go where, as The Fragment Room is the focal point.

Here I've mapped out how far I want to go in terms of leaving myself enough free space that looks good. I also started adding thickness to the vertical column.



Here I've added to the vertical column even more to create thickness and overlap. All of the Anger Therapy pieces are more or less going the same direction with slightly different angles.



Then I began adding thickness to the horizontal columns. I wasn't sure how much to angle them and change direction, but I had a few going the 'wrong' direction. I think that this makes it more distorted.



Final version

Here I've done all of the basic shapes and completed the layout.

What I realised is that Trxoler's font type is lighter, not a full black. His text is spaced out further and of course the font is a bit different.

He spaces his pieces out more towards the end, and I left more space. I did this because I want to put the logo in that area and since the top is so crowded I don't want the bottom to feel that way too.

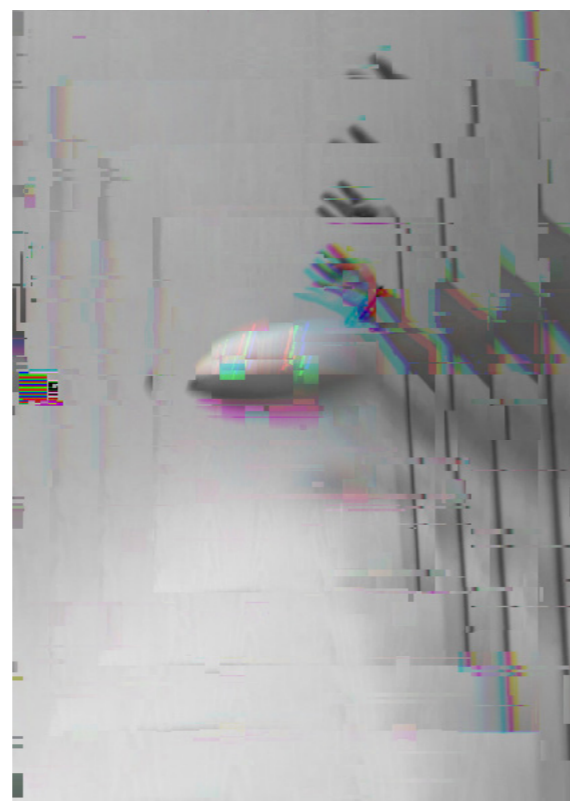
Adding colour in this would be through glitches in my iteration of this piece. I think waves, glitches and colour can cause this pieces to look really different.



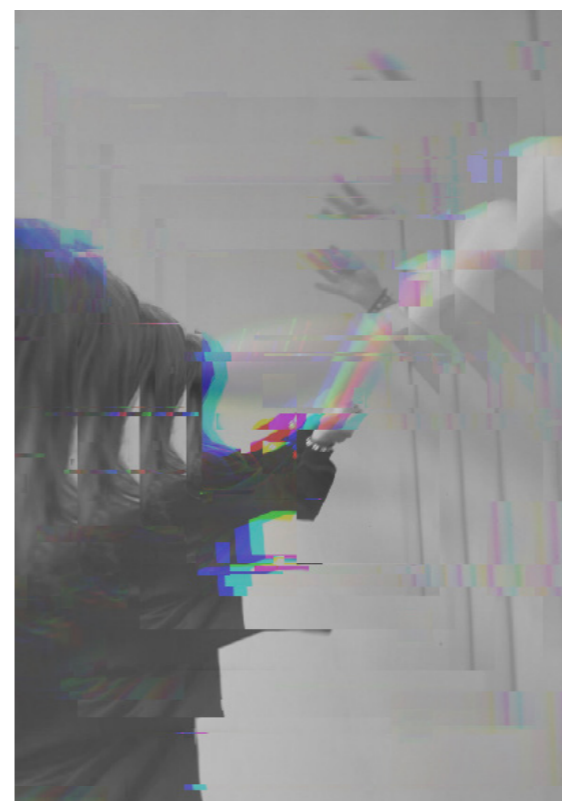
fragments • design iterations 01



The first thing I did was to glitch and diverge this layered image, I used Procreate for this.



moved around the colour blocks a bit more, so that the colours were individual layers.



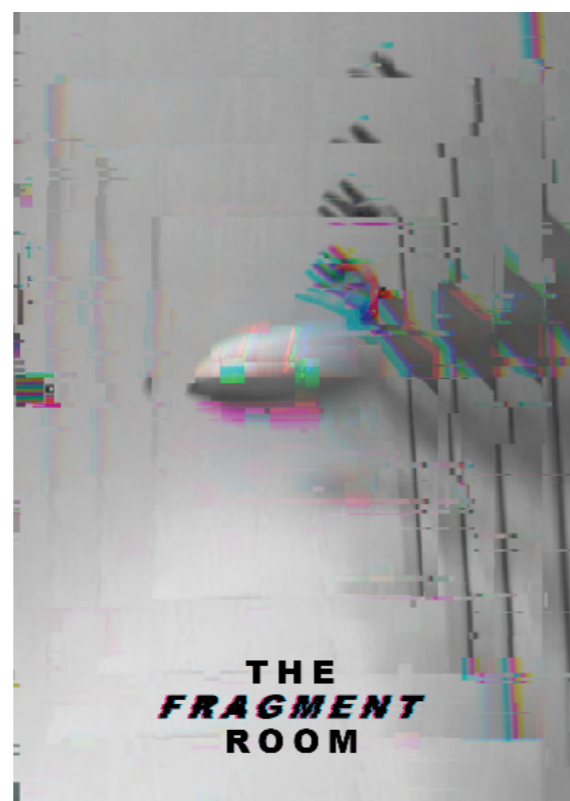
Here I layered both of the images together and used the same settings to glitch them together.



I changed how the images were layered and glitched it with diverge.



I flipped the images upside down and glitched them again, this makes them unrecognisable.



Here I just added text logo onto the image.



I added the text to this one as well.



I added the text to this one as well.

fragments • design iterations 02



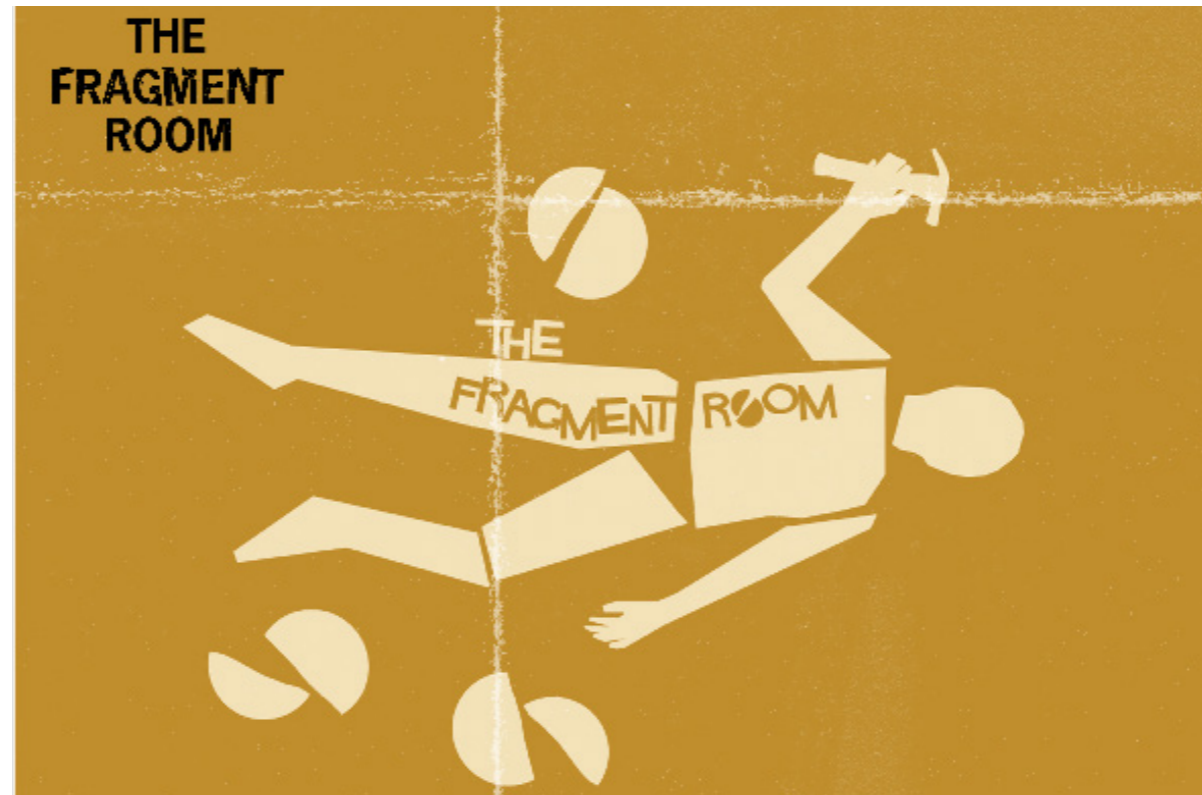
I've done this yellow colour before and I did it again because it also embodies Saul Bass.



Here I inverted the colours and added the folded paper texture. I used Illustrator and Photoshop.



Next, I added the green with the cream, this is also a Saul Bass colour.



In my next piece, I added my logo on top. I added it underneath the texture to blend it in better and moved a few things around to blend it in better. I chose to put the logo here because it's in a place where it doesn't steal away from the other elements and makes it look more like a poster or flyer. I also want to animate the guy so that it can be on track with the social media campaign aspect.

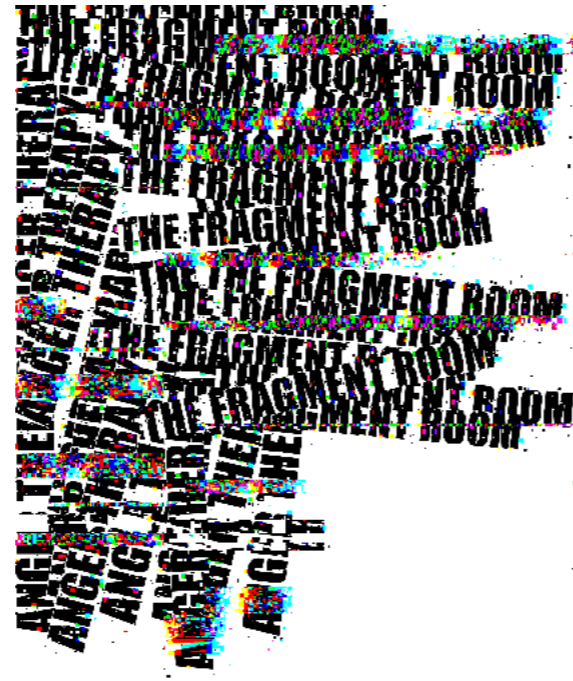


For this, I got rid of the words because with the text it's just repeated. This poster would work better by itself, without a logo. Since there's a bit going on, a billboard or the posters besides bus stops would fit this best. I did this colour because it feels more onbrand to The Fragment Room.

fragments • design iterations 03



I used zoomed in glitch effects on Procreate to do this.



For this one, I used a higher amount of glitch percentage.



This has bigger glitches, more colour.



I used 'wave' in the glitch tool to distort some of the words. Downside that it doesn't have colour.



This has thinner glitches that happen more frequently.



I layered to glitched pieces on top of one another. Created high colour and glitch.



Procreate's tool was good for this, as I just had to drag and drop. Spread through free-space



I took this one, with glitch but still readable and dropped the logo into the corner.

fragments • development 01



“Nicolas Malinowsky | I Want You Magazine.”
Www.iwantyoumagazine.com, www.
iwantyoumagazine.com/nicolas-malinowsky/.



This was very simple, and I think that for it to look nice at all, it needs another element. Since it is just the same picture layered, nothing really happens and this layering is really obvious to the viewer.

The image is also specific to only two corners, connecting through a diagonal that cuts across the middle. Without anything else, like other effects happening it looks boring.



I actually combined two separate fragmented pieces and glitched them together. I lowered the opacity of the top layer until they merged to look more like one image. I did this because it adds to the distortion.

Malinowsky's original piece is really simple, just layering the same image, but he managed to add to the distortion in ways mine couldn't because there was more happening in his image.

I found that layering two separate pieces (both hack versions I did of his work) helped add more to it, and felt more appropriate to his as he had more happening too.

I glitched this piece many different ways, which is also a very easy process, so I managed to do quite a few until choosing this one.

fragments • development 02



Scene360. "Saul Bass: Anatomy of a Poster." Scene360.com, 2013, scene360.com/design/49712/saul-bass-anatomy-of-a-poster/.



This was a hack that I did a bit of my own work to. I added the hammer in the person's hand, and broken plates around. I think this helps add to the idea of The Fragment Room, and takes it away from looking like a dead body.

Since Bass' work is recognizable and quite famous, there are tons of iterations of his work found online. With different colours and layers, so I let this help my own work and taking my own steps and changes.



In this final iteration of Bass' work, I changed the colour because whilst no longer Bass' signature muted colour, it has more to do with The Fragment Room and makes more sense to the brand. This piece is the furthest from its inspiration because of the extra pieces I added.

This was decently quick to do because the shapes aren't complex, the hardest part was finding the right text type. The shapes of the person aren't perfect and aren't exactly like Bass', this is partly because I wanted the person in mine to look a bit more alive. As in Bass' poster, for the Anatomy of Murder, the person is meant to look dead.

fragments • development 03



"Vintage and Contemporary Posters." Grafa Gallery, grafagallery.com/. Accessed 13 Dec. 2022.



While I like the simplicity of this piece, how one area is really busy and the other isn't, to match it even more to the brand, I could do more.

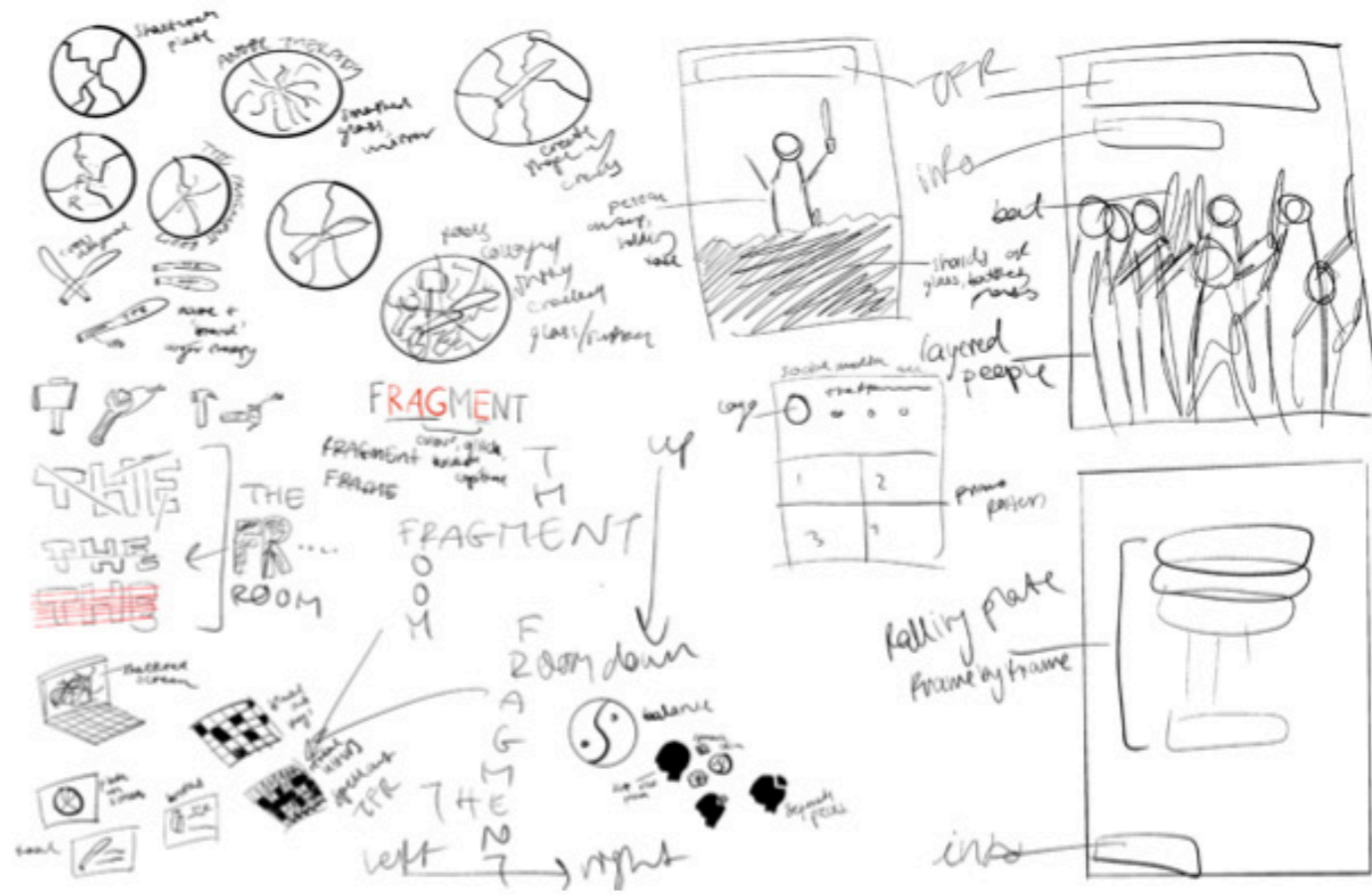
I originally didn't mean for mine to be more crowded than Troxler's, but now I think it actually makes more sense for the brand because it's about having too much going on and indulging in anger therapy.



I think that adding and layer these glitches makes it so much more interesting, how more than one thing is happening. It manages to still keep meaningful empty space while still playing around with the other shapes.

This was a really easy hack, as I just had to move these pieces around. Troxler has fairly simple shapes in most of his fragment work, like this, making it easier to recreate and add my own things to.

fragments • thumbnails



fragments • process



My first step was taking the image into Photoshop and removing the background of it. I also put it into greyscale because it would be easier to work with.



Then, I put it into Illustrator to trace the image shape. To create lines as clean as possible, I used the shapes available in Illustrator for some areas.



When I had completed that, and made a full shape, I put it into the centre of a circle that would act as my perimeter.



Then I cut the shape out of the circle, and began cutting away pieces around it like this. I made sure all the points connected to the outline of the shape, as it would allow the shape to be visible at the end.



At the end of this step, I had multiple separate pieces that I could move around freely but still maintain the shape.



I just changed the colour and finalised where each piece would go.

Final version

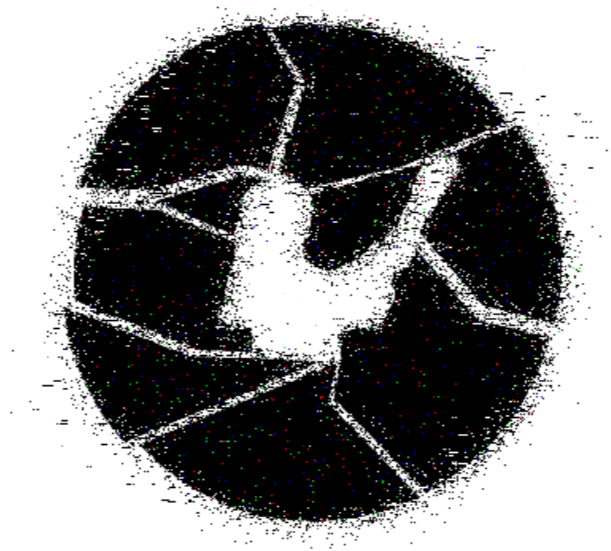
I decided on this as my final because I think it has the most elements that make sense to The Fragment Room. It has glitch from the actual black pieces, which further distorts the broken area around it. It also had colour, something that can represent what this brand stands for, that this is a type of therapy that can lead to greater things. I plan to use this as the profile photo on their social media account, and as a stamp on the promo posters to show what company it is.



fragments • logo variation



Here I just glitched the image with one setting, making the blocks a decent size and zooming in a bit.



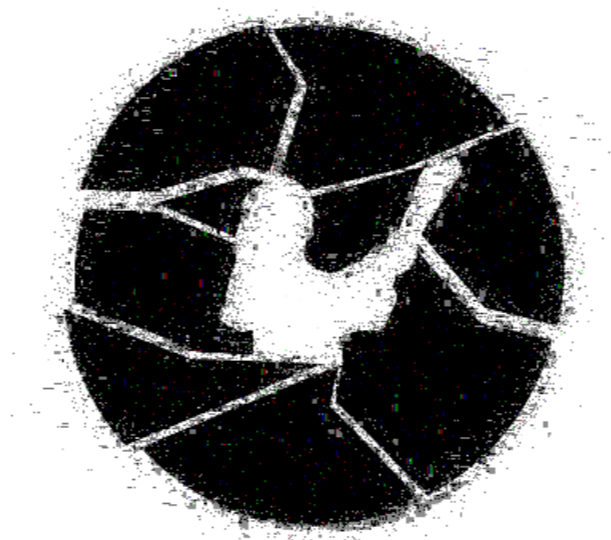
I attempted this blurry look across the whole logo, but found that without another glitch effect layered on top, it just looks like it's on bad resolution from far away.



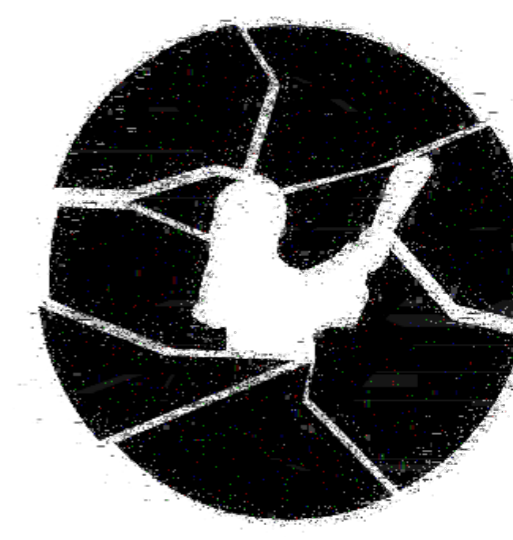
This was a more laid back glitch effect, as it appears as if the glitch is almost happening behind the actual image and is not fully covered.



Here I began using the blocks across the whole image.



This is when I began layering the different already glitched images, lowering the layers opacity to blend together.



This was another image where I layered two effects. When I lower the opacity of one it makes it look blurry.

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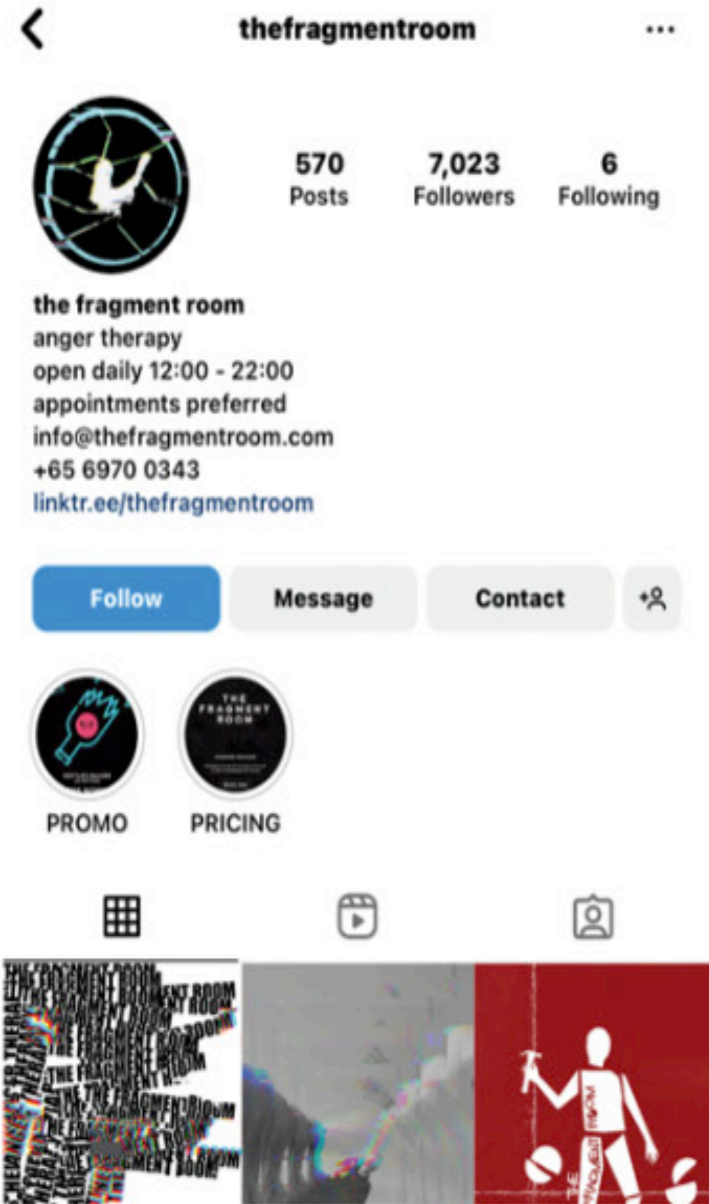
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thefragmentroom Nice meeting all of you! It was a crazy morning session 🤪🌟🔥 #thefragmentroom

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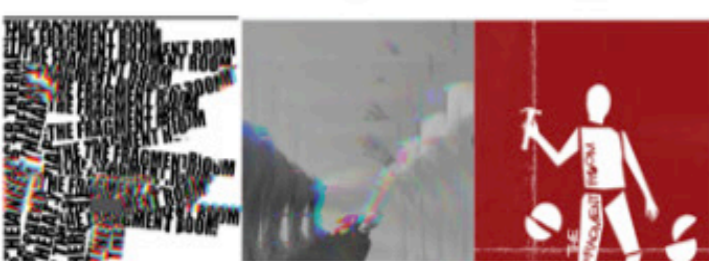
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