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	

Keyword descriptors from the taxonomy:

Advanced
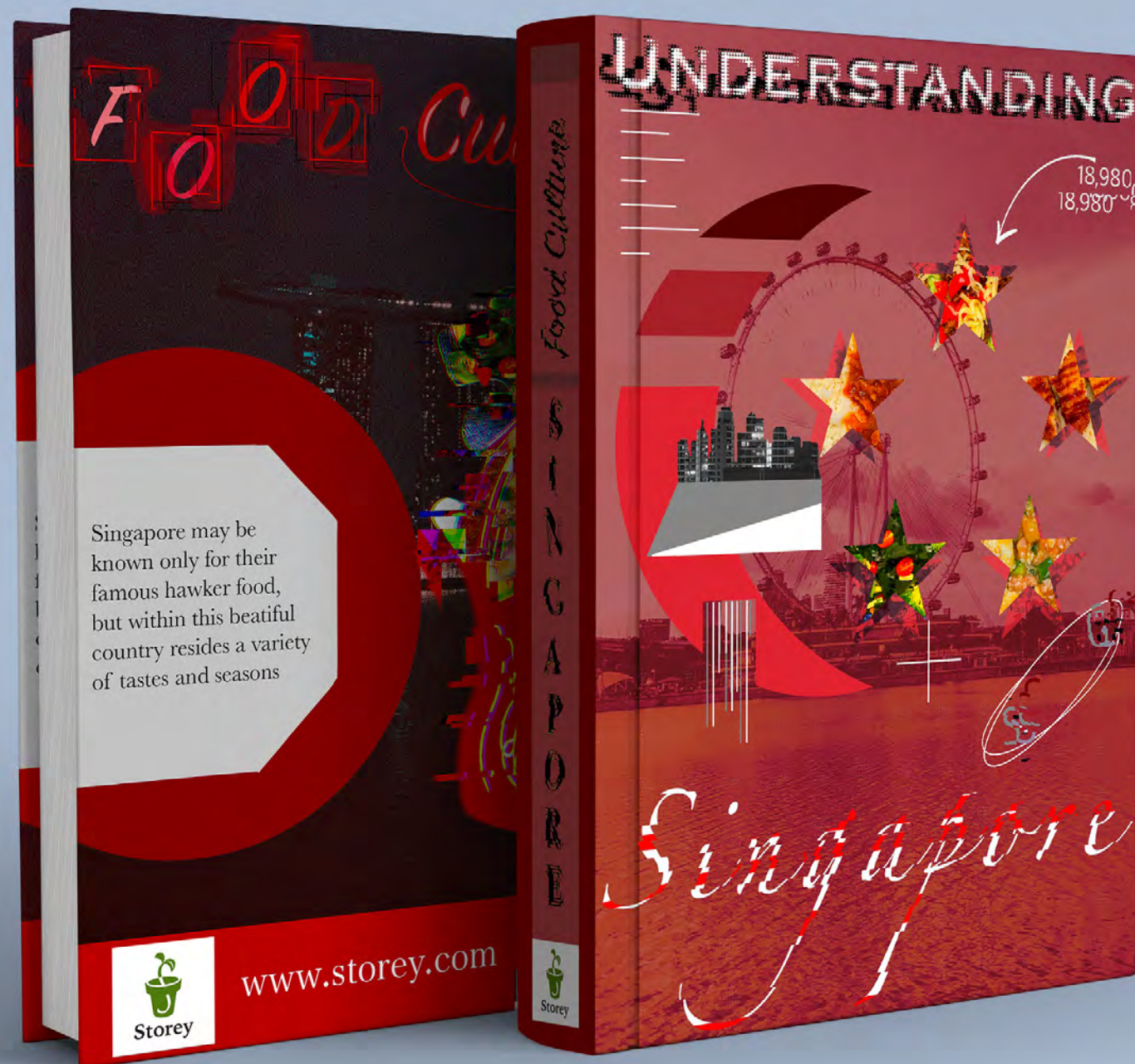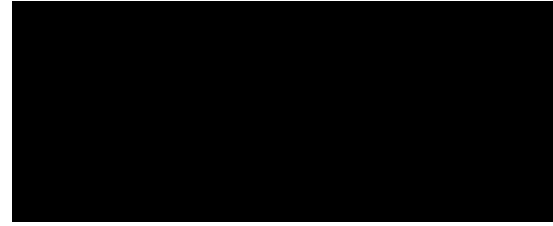
Comprehensive

Perceptive

Examiner comments:
The candidate produces a digital submission of work. The candidate conducts visual research into a wide range of artists and contemporary graphic designers. However it is the works of Israel Vergas and Abigail Reynolds that are a key source of inspiration for the perceptive development of a personal response to the fragments design brief. (AO1). These sources directly influence the comprehensive experimentation, with techniques and processes, that is then successfully applied to the development of ideas (AO2). Recording is purposeful and drawing using digital media is used to arrive at a relevant and advanced outcome (AO3) (AO4). Overall, this is a confident and advanced submission of work.
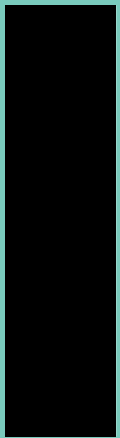
Singapore may be
known only for their
famous hawker food,
but within this beatiful
country resides a variety
of tastes and seasons

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# Personal Portfolio

Peter Blake Dazzle Font

Objective - To recreate the unique font style of Peter Blake. With the many colours, shapes, and compositions that he used to construct every letter in the English alphabet. An additonal objective was to become familiar with using Adobe Illustrator and being comfortable with using the shape builder tool.

Approach - I would start with the letter itself, then construct the shapes around the letter. When it came to constructing the small, dazzling details, I would use simple shapes and take advantage of the shape builder tool in order to make them more appealing and unique to the eye. Instead of taking on the challenge of constructing the whole alphabet, I was advised to construct a certain phrase.

Results - The phrase I ended up choosing was "Whatever It Takes", and the dazzle font that I created yielded very similar results to that of the original font.
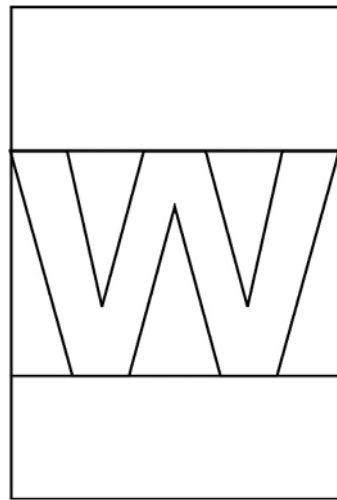
I first started by typing in a letter and then rasterizing the letter. Following that, I created simple shapes to create the rectangle shape that would house all the letters.

Next, I filled every individual shapes with different colours. During this process, I also create patterns and more shapes within the simple rectangles that I made earlier.

I would repeat this process for each of the letters that are used in the phrase "Whatever it takes". By using the same three rectangles and inserting rasterized letters into them, I was able to create bases that resembled Peter Blake's font.

After that, I coloured in each of the letters. I ensured that each letter had very unique patterns and shapes within it. This was all in order to create a similar style to Peter Blake's dazzle font.

Align Left

As I constructed the phrase itself, it came together quite nicely and the letters were eligible. With the special sections of each letter contrasting against each other.

Align Right

Moving on, I tried experimenting with the arrangement of the phrase itself. I found that the original arrangement may have been the best so I decided to stick with that.

Next, I began experimenting with different colour schemes and how they would affect the phrase as well as the font. While some fonts were improvements, some of them were not so worthwhile.

I was able to experiment with colour schemes by using the colour drop tool and selecting different images and artworks that had very unique colour schemes.

Reflection

All in all, my recreation of Peter Blake's dazzle font was quite well done. Although there are some areas that I would fix (such as: the size of the three words, choice of patterns, and colour schemes), ultimately it turned out to resemble the original font's style.

If I were to do this again, I would focus more on the way I present the phrase rather than the individual letters themselves. As I realised that the letters won't be of any significance if they are not eligible.

Found Letterforms

Objective - To find objects and locations around our community that resemble letters, then to create a poster of the alphabet using photographs of these objects.

Approach - I roamed around Singapore and looked for anything interesting, then considered whether or not it was similar to a letter of the English lexicon. By repeating this process multiple times, I was able to progress through the task.

Results - I was able to create a satisfying poster of the alphabet which was constructed by real-life objects. If I were to repeat this process, I think I would look for things that are a bit more obvious to the eye as many of my photographs seem obscure and hard to decipher.
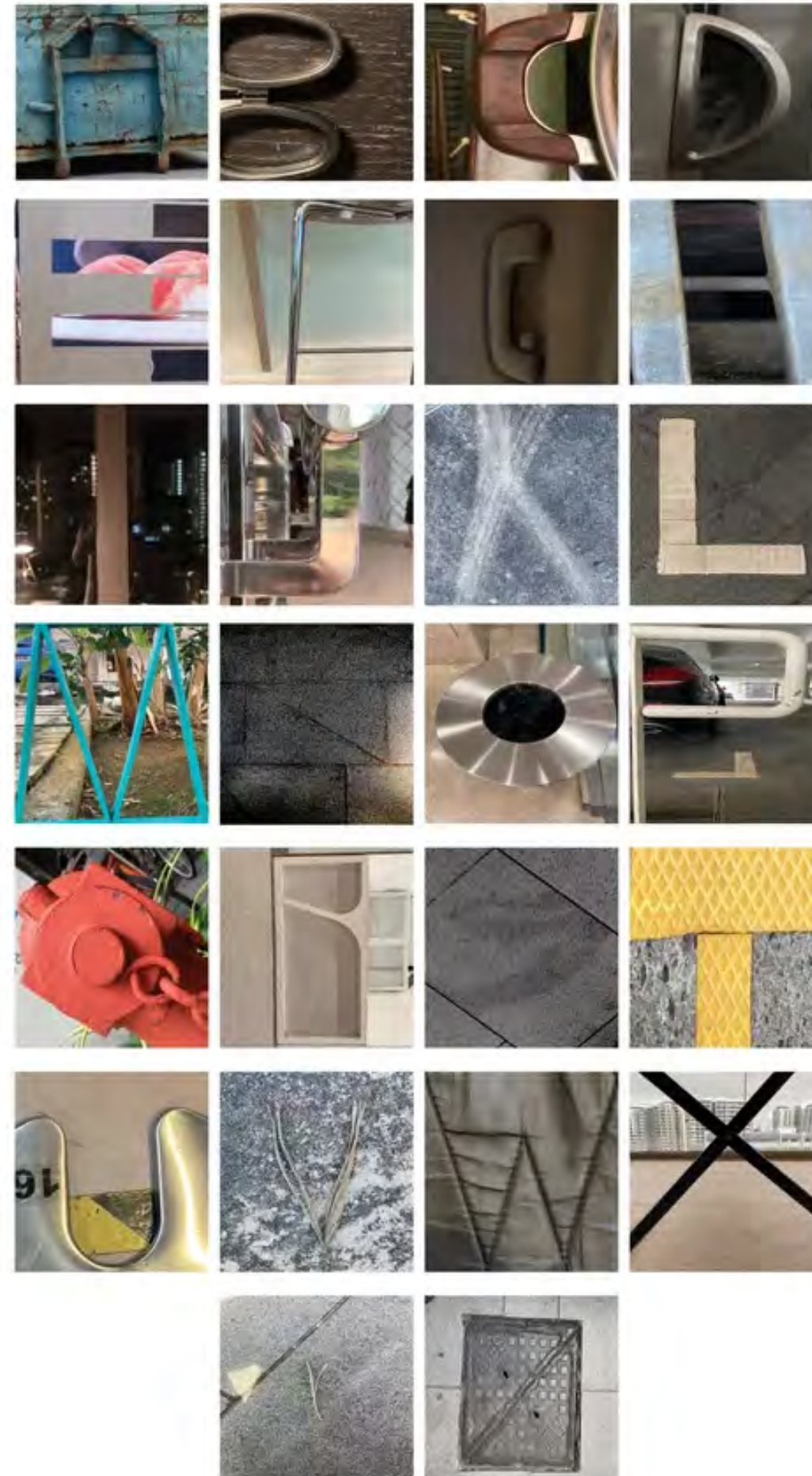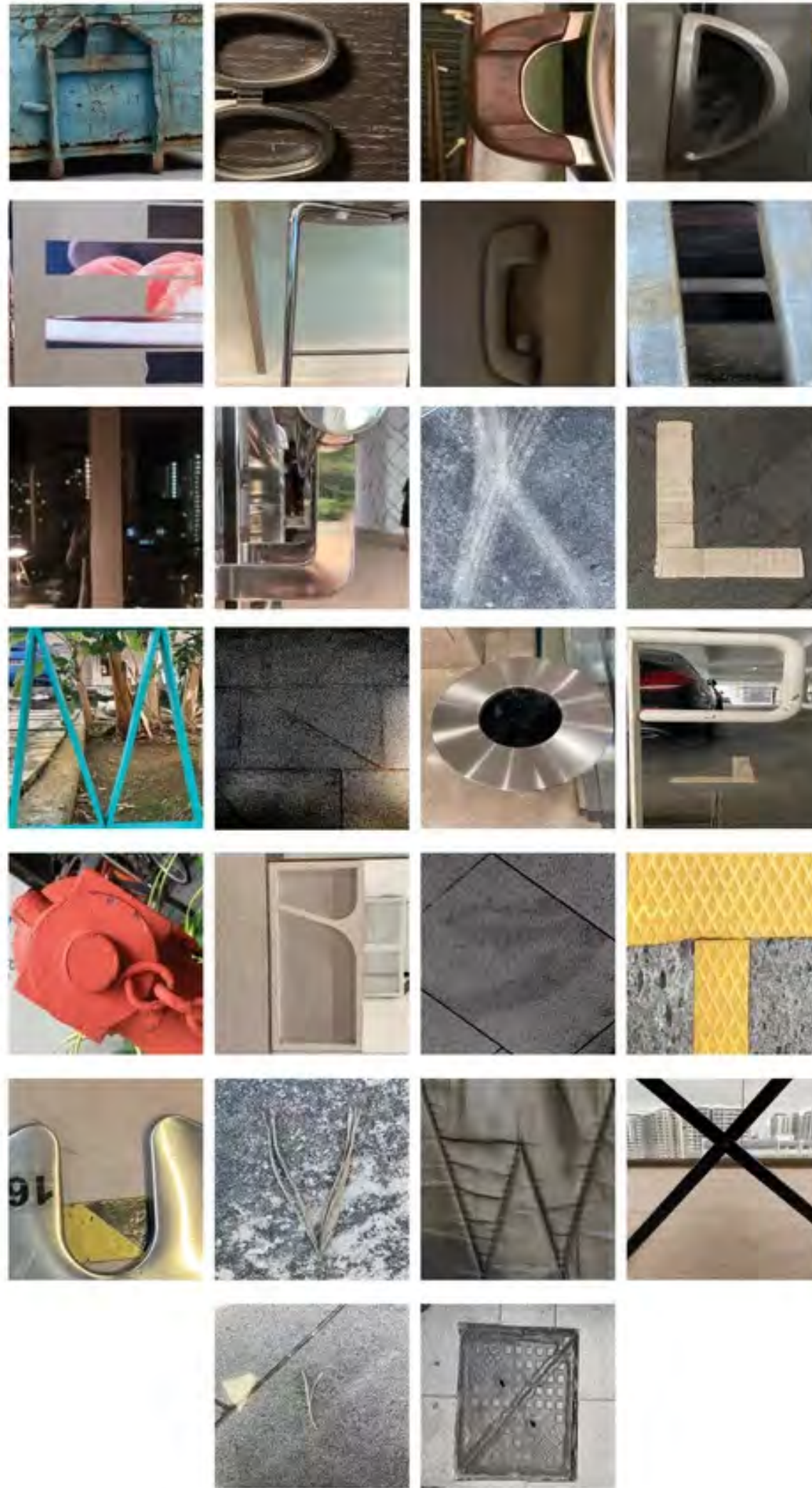
Oscar Wilson
Facesplitter

Objective - To mimick the style of Oscar Wilson and utilise that style in order to create my face with words that are meaningful to me.

Approach - By creating a black silhouette of my face, then erasing it off carefully, I was able to create letters and ultimately, words. Whilst compromising the space within my face for certain words.

Results - By repeating this process, I was able to produce a very satisfying product which is interesting and catches the viewer's eye.

Oscar Wilson
designer research

Oscar graduated from the Graphics (printmaking) course at Leeds in 1994, and established his studio in 1996 following a period working at Advanced Graphics London (fine art screen printers). He lives and works in North London. Influenced initially by 70's and 80's BMX and skateboard cultures, Oscar began to see the emergence of early Electro culture in London, where the letter based 'graffiti' art form 'took hold' of him for the next decade or so.
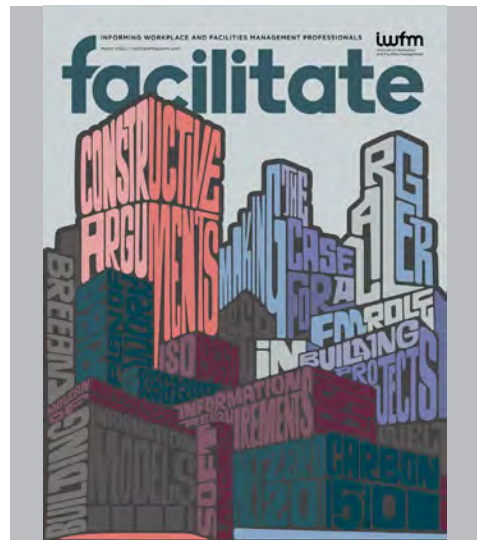
Wilson, Oscar. "How Star Wars Conquered the Galaxy / Reason Magazine Cover / Oscar Wilson - Projects - Debut Art." Debut Art, www.debutart.com/artist/oscar-wilson/how-star-wars-conquered-the-galaxy-reason-magazine-cover. Accessed 15 May 2023.
Wilson, Oscar. "Facilitate Magazine Cover / Oscar Wilson - Projects - Debut Art." Debut Art, www.debutart.com/artist/oscar-wilson/facilitate-magazine-cover. Accessed 15 May 2023.
Wilson, Oscar. 14CM*10.5cm Creative Animal Beagle Dog Vinyl Decal Car ... - Aliexpress, www.aliexpress.com/item/1005002263586351.html. Accessed 14 May 2023.

I personally liked this piece because it told a story both in the way of the text found in the object as well as the object itself and how it connected to the text.This piece caught my eye because instead of having typography forming around one object, it was a group of different things that had an overall theme of facilitate. I liked this portrait because it made use of the shape of the object in focus. For example, the letter L in "JACKRUSSEL" was made manipulating the dog's leg. On top of that, I liked how the artist used different shades of colors depending on what the object looked like in reality.

Ideas to take forward

Knowing how to separate a single object in several sections can help me when I have to decide which parts of my face I want to be divided. Moreover, I can examine the way Oscar Wilson utilises the shape of the object in order to create letters.

Text Adding Practice

During this exercise, I tried experimenting by moving away from what the demo did and tried to incorporate my own curves and holes in the letterforms. I did this by substituting the curves with straight lines and the holes with a rhombus shape.

Portrait words

In choosing my portrait words. I went for simple words that were relatively shorter. This way, I would be able to compromise easily and not have to worry about not having enough space.

- Happy
- Mango
- Japan
- Think
- Feel
- Look
- Games
- Uwcsea
- Fourteen
- Work
- Study
- Ramen
- Energetic
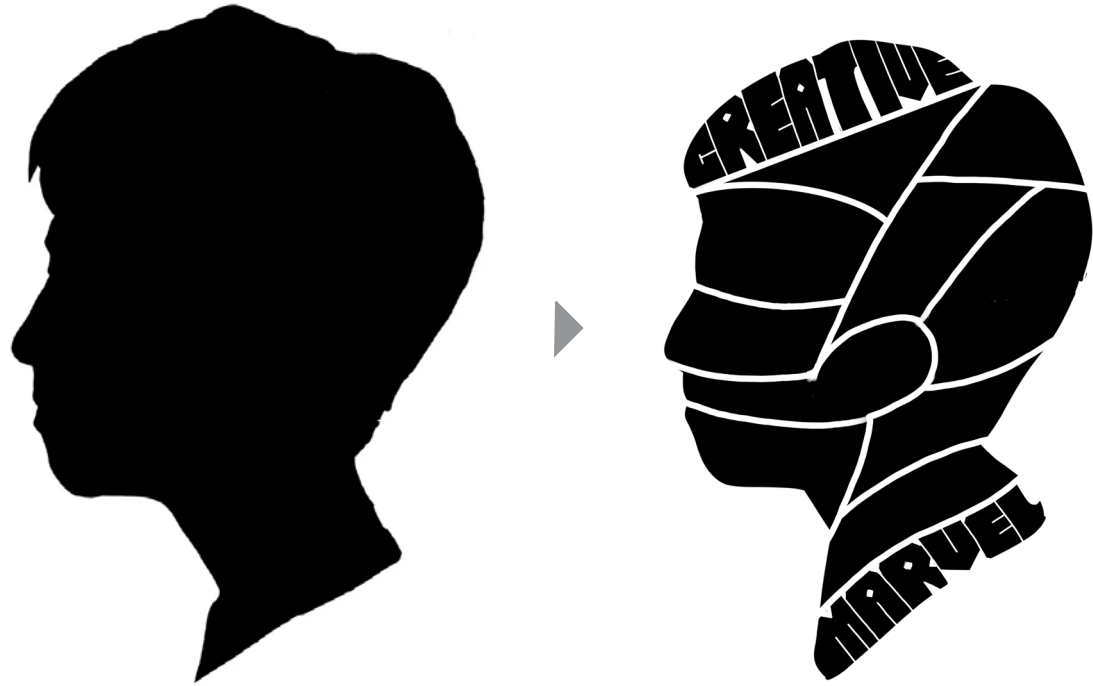- Creative

Process *creating a silhouette*

After taking a photo of my side profile, I used procreate in order to trace the outline of my face. I ensured that I kept as much detail as I could in order to easily convey that it is my face.
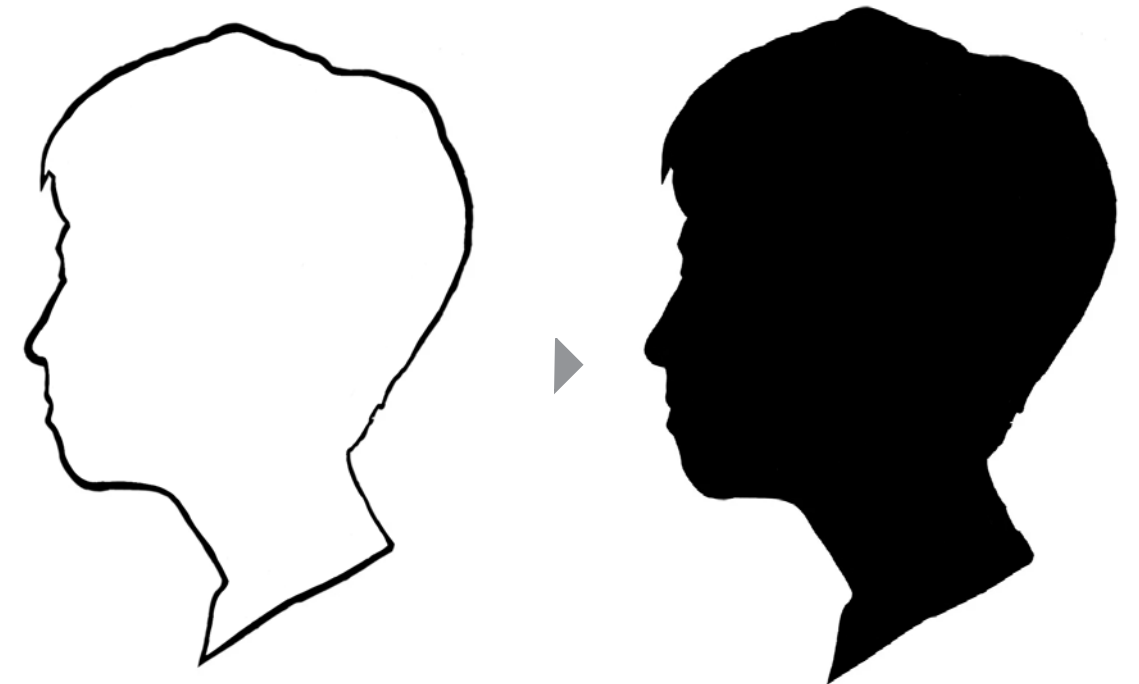
Next, I filled up the traced outline in order to create a silhouette of myself. This would serve as the base for my face splitter portrait. After having looked at the final silhouette of my portrait, I was content with it and had no regrets as I continued to adding letters.

Process *dividing the silhouette & adding text*

Getting through this exercise, I feel like I'm starting to experiment more and creating my own fonts. Distancing from the minimum or the norm, I've developed a stronger feeling to design the way I want to.
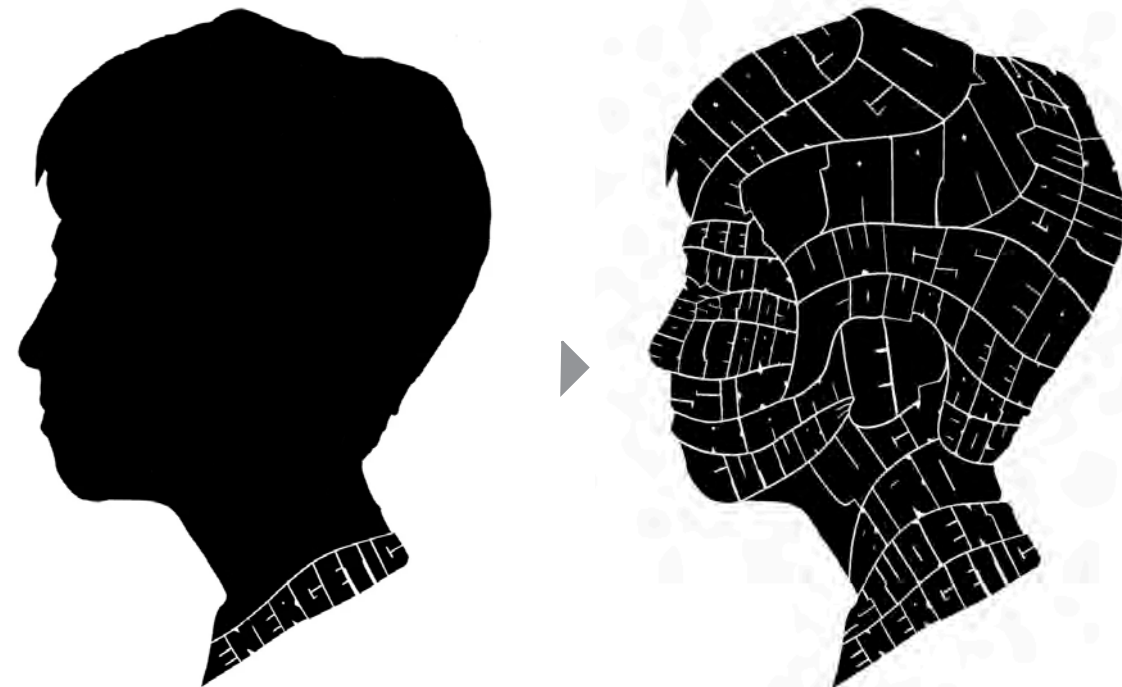
However, I quickly realised that my former way of creating words was quite unnatural and very clunky. Thus I took a more subtle approach.

I was able to achieve a more subtle look by decreasing the space between the different letters and making use of the shapes of my silhouette.

Process *blending modes*

Reflection

After having finished my face splitter portrait in procreate, I feel like I did a great job and that I learnt something important from this task. I realised that creativity is important but can be useless without any form of information or guidance.

If I were to repeat this process again, I would have tried to select words that would fit better in the given situation.

Final Portrait

Reflection
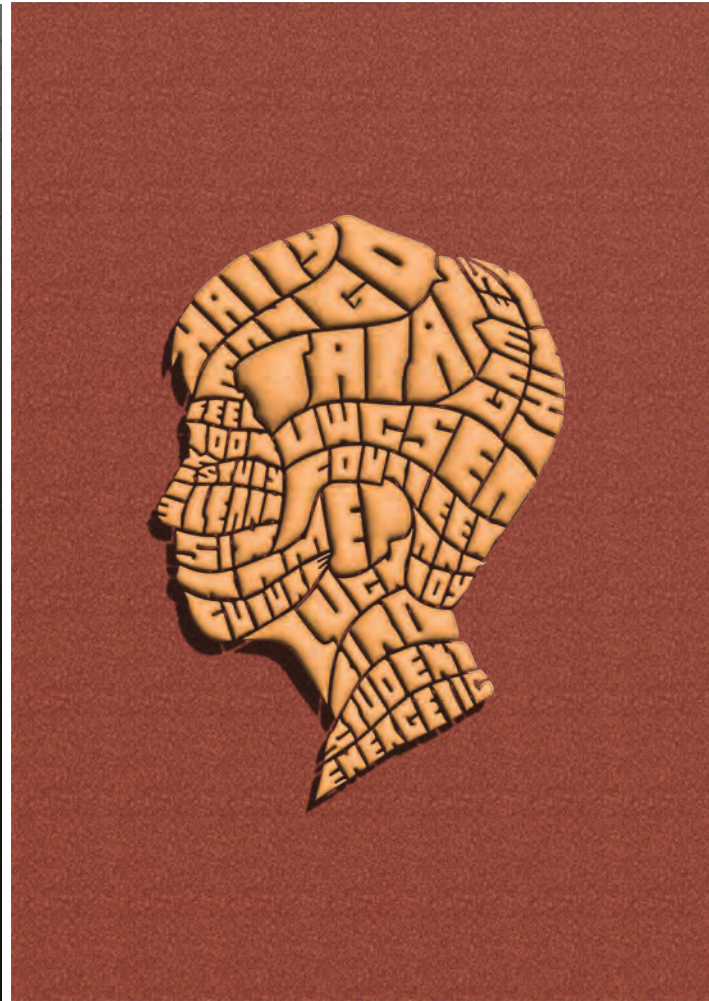
Throughout the process of making the finalised face splitter portrait, I struggled with a few things. I realised that I could use my time more effectively because my pace wasn't ideal when compared to people from the other class. I recognised that our digital work could be easily transferred to physical forms of art and that shocked me because I thought we would be restricted to the digital world of art without any connections to the physical aspect of art. Something I could've done better was to experiment more, to be courageous and willing to fail. Looking back at this experience I think there was a lot of opportunity to explore and learn.

After spray painting the face splitter portrait, there were two things that I thought I could work on for later projects: use of colours and where to use certain colours. Elaborating on this, I think I could've used a wider range of colours when spray painting the face splitter portrait. (possibly using purple or more shades of green and blue) It's clear that my attempt at creating a gradient failed, I started the top part of my hair with the colour which should've been around the middle of the gradient. Not only that, instead of measuring the amount of space with the amount of words, I could've taken into account that some words might be bigger than others and made decisions based on that.

Activism Poster
Shepard Fairey

Objective - To study and examine the style of Shepard Fairey and mimick it in the form of an activism poster regarding an issue of your choice.

Approach - By understanding and analysing Shepard Fairey's art style and compositions, we can use photoshop in order to resemble the oil painted look and create an activism poster that is similar to Shepard Fairey's posters.

Results - Creating a poster that addresses the issue of waste and consumption by adding in visual elements such as power plants, gas masks etc.

image citation

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4. Fairey, Shepard. Shepard Fairey | Sound and Vision (2012) | Mutualart, www.mutualart.com/Artwork/Sound-and-vision/B69153E8EBB29EBC. Accessed 14 May 2023.

5. Fairey, Shepard. "Shepard Fairey – Obey the Giant in Berlin." Berlin Love, 10 June 2015, withberlinlove.com/2014/10/15/shepard-fairey-obey-the-giant-in-berlin/.

6. Fairey, Shepard. "Shepard Fairey: All the Free Speech Money Can Buy (2015)." Artsy, www.artsy.net/artwork/shepard-fairey-all-the-free-speech-money-can-buy. Accessed 15 May 2023.

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9. Fairey, Shepard. "Palace of Power." Obey Giant, 13 Jan. 2020, obeygiant.com/prints/palace-power-large-format/.

10. Fairey, Shepard. "P.O.P Wave (Blue) Shepard Fairey X Craig Stecyk III." Obey Giant, 10 May 2016, obeygiant.com/prints/p-o-p-wave-blue-shepard-fairey-x-craig-stecyk-iii-signednumbered-screen-print/.
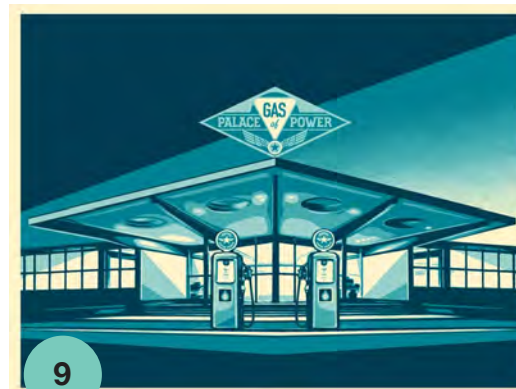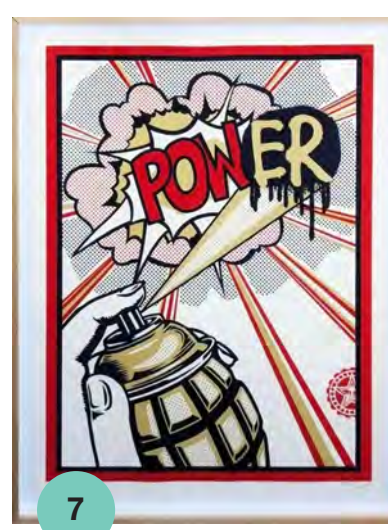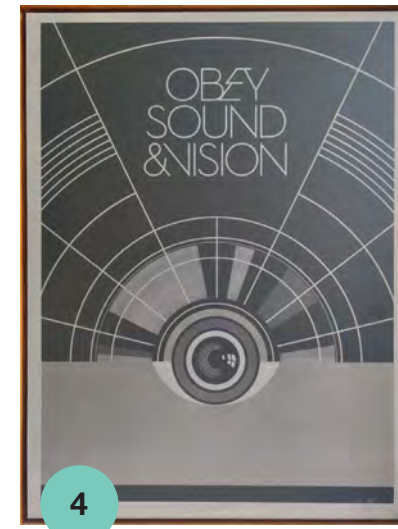
Shepard Fairey

My version

Fairey, Shepard. "Barack Obama 'Hope' Poster." Wikipedia, 9 May

Reflection

When we started trying out this tutorial in class, I was definitely lost and confused. This tutorial not only taught me how to make a Shepard Fairey vector style image, it also taught me the significance of repeating simple steps. Before doing this for homework, I just thought of this tutorial as an easy and simple task even though I couldn't do it. Now I know that even the simplest tasks have a major role in creating designs. When we get to do another tutorial, I would hope that I remember this and focus on every single step of the tutorial until I get it right.
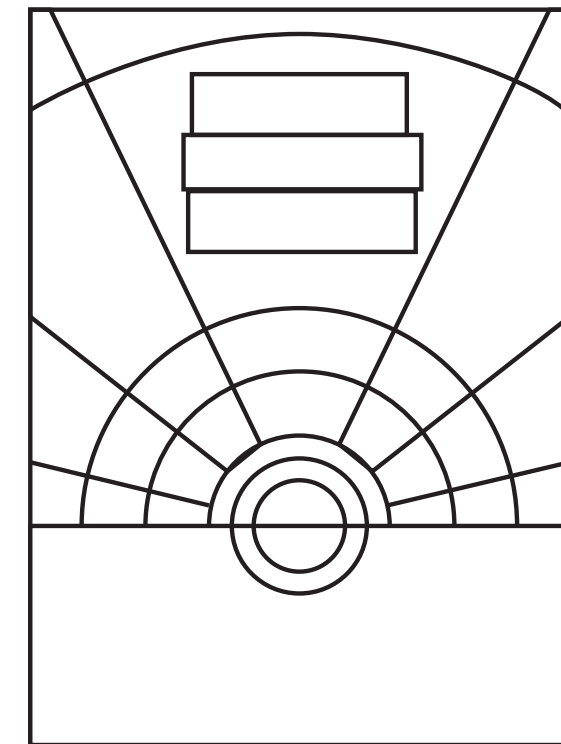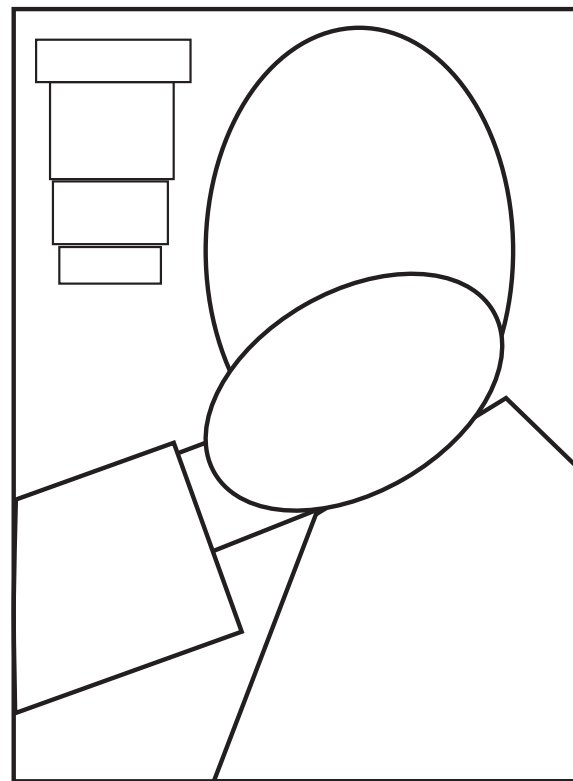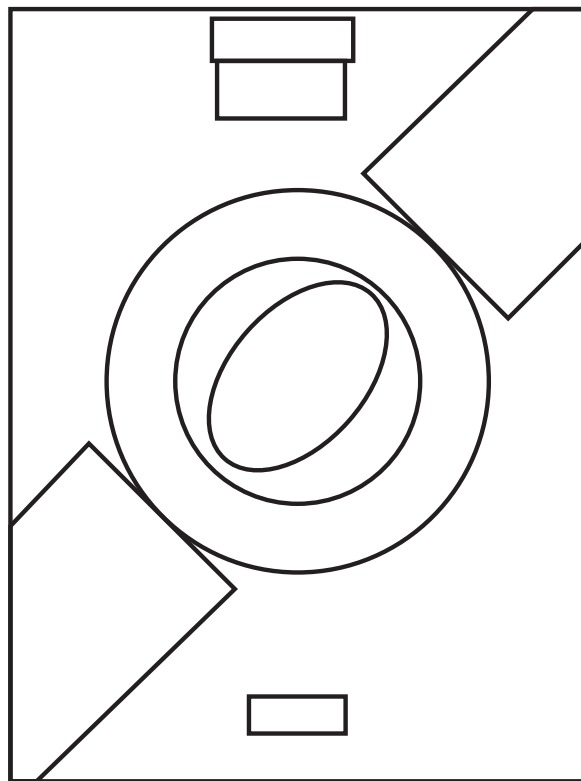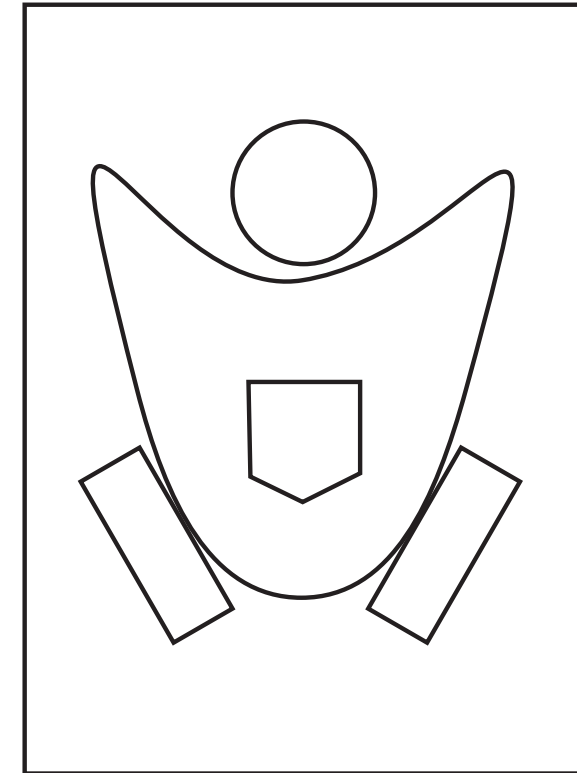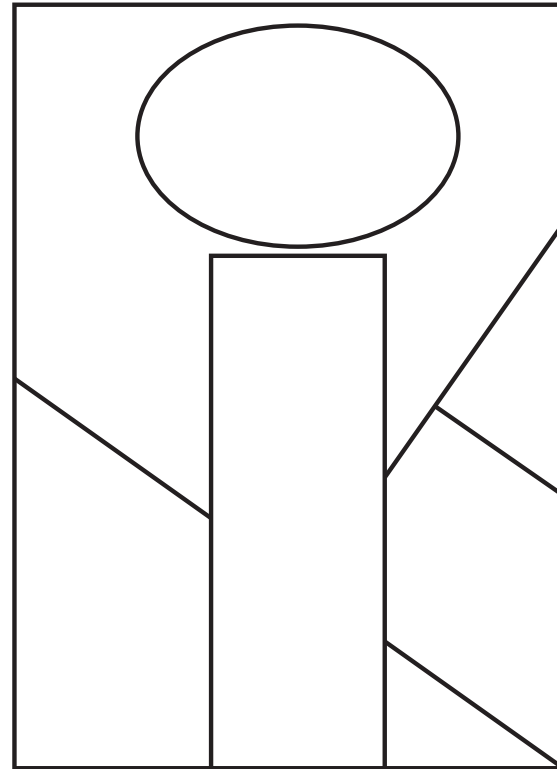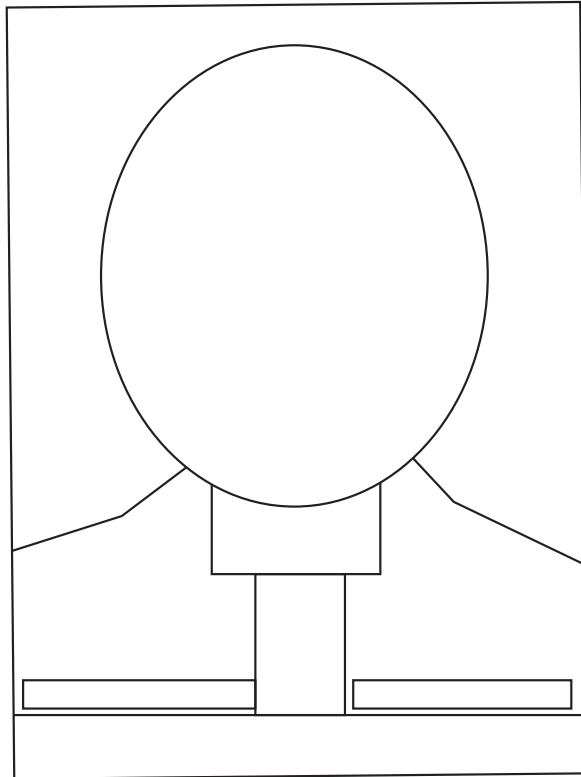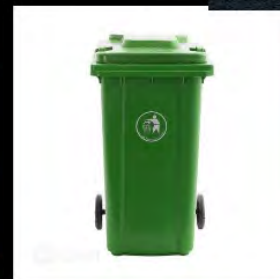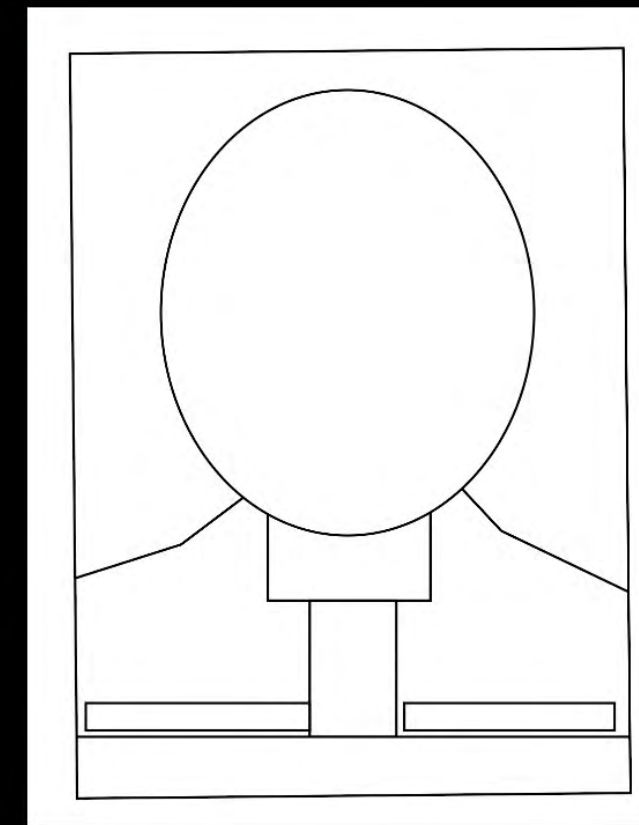
Personal Logo

Objective - To create your own logo that includes your initials.

Approach - By sketching thumbnails and drafting several ideas then digitally developing them, we were able to present our logos effectively.

Results - I created a very aesthetically pleasing logo that is unique, yet easy to decipher.

feather styles

3

1
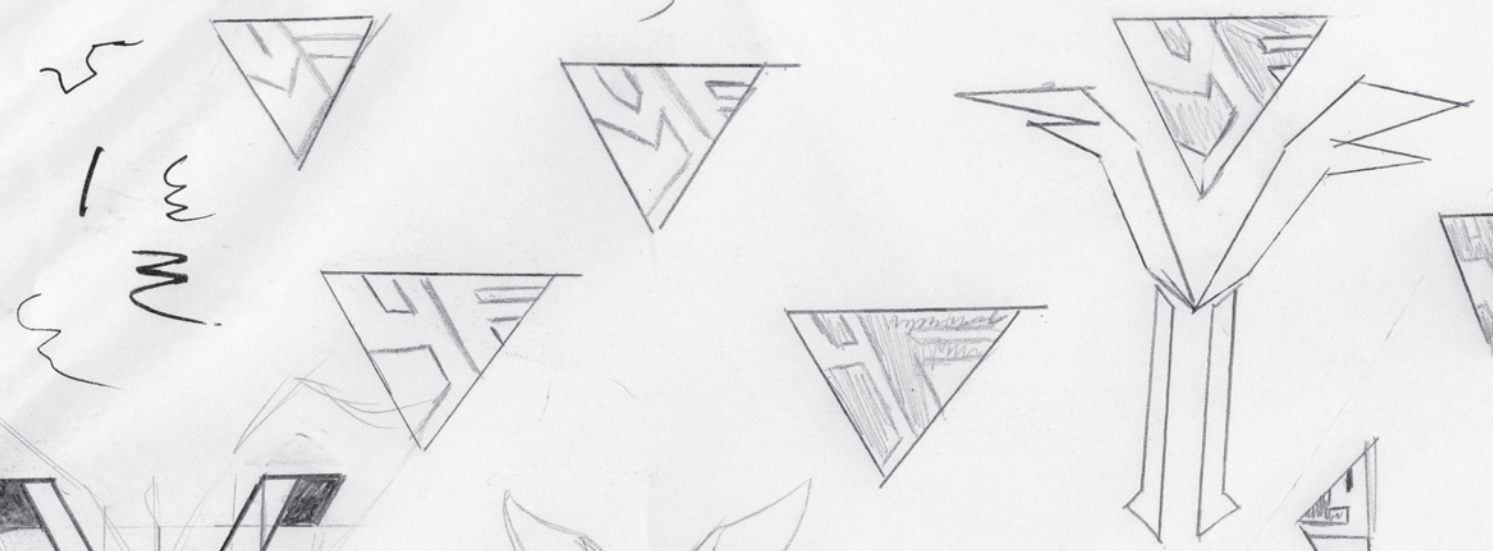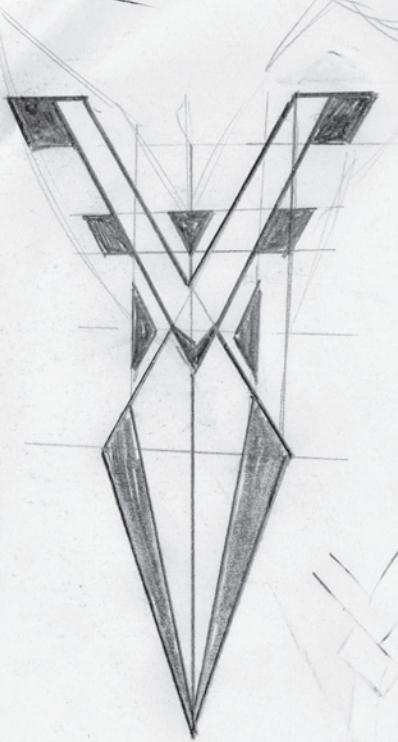
2

or

the base of the "Y" needs to be improved
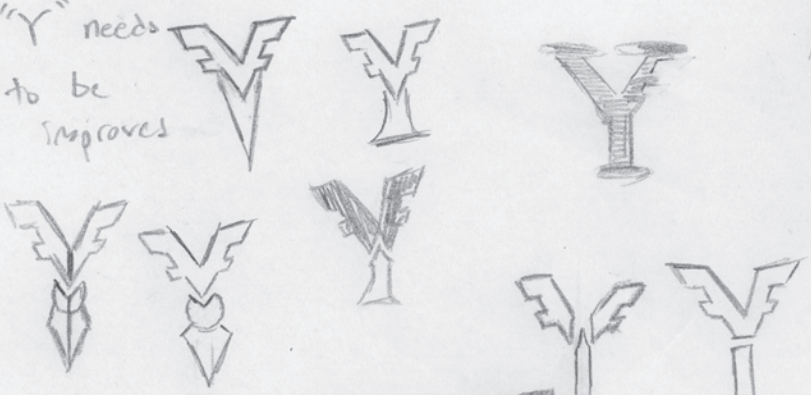
Diamond on bottom parrollel to Fs would be good

BIGGER, RULERS
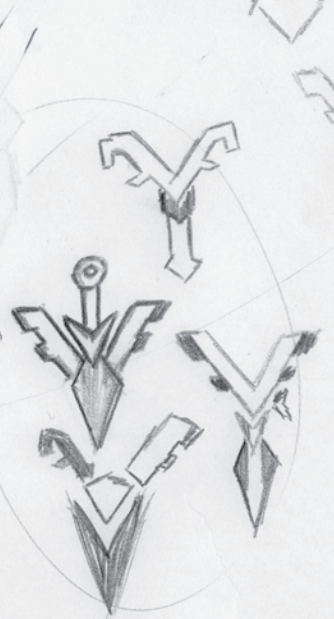
feathers need to look more like "F"

Simplistic Logo
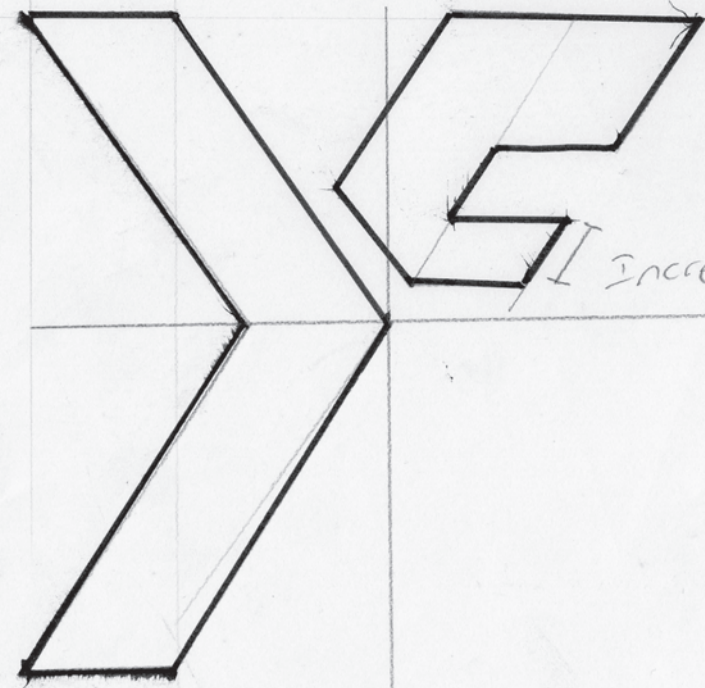
decrease length

Increase length of this particular side.
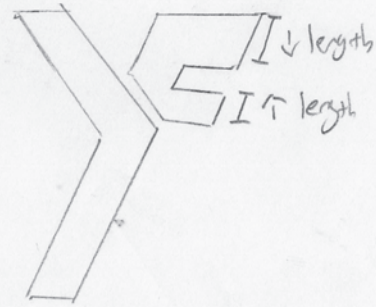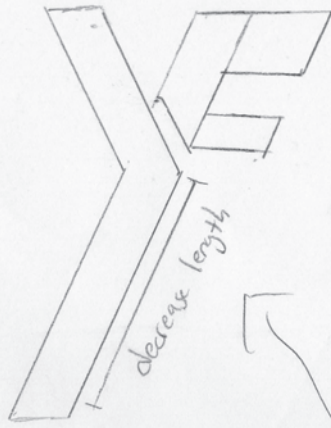
↓ length
↑ length

Add weight to lines
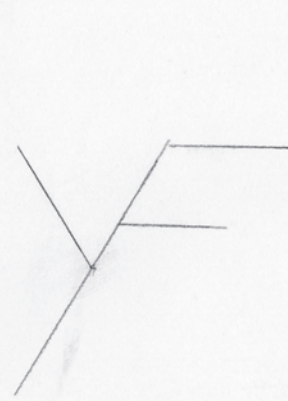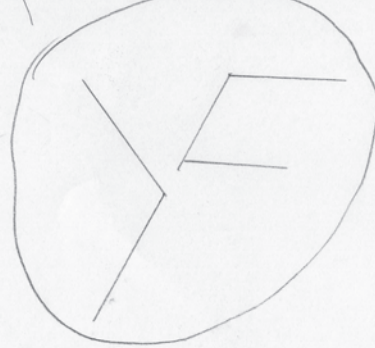
The 'y' dominates the logo

Difficult to make out the two letters

Since the 'F' doesn't have enough space, increasing the height of the top part of the 'y' might be reasonable
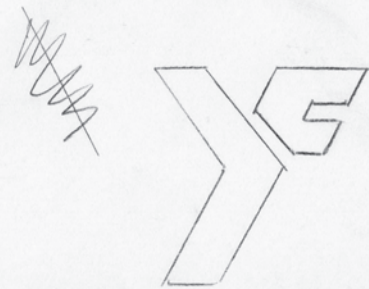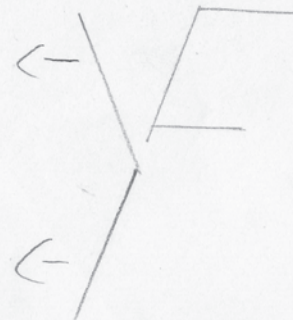
decrease weight, increase length
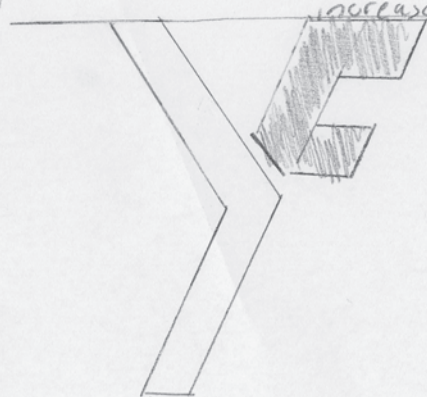
length is too big
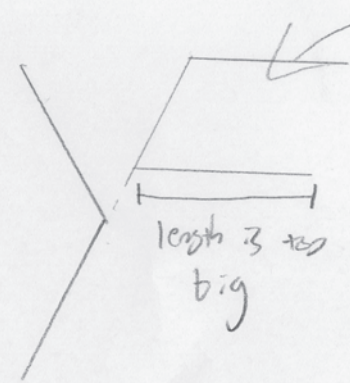
Combine 'F' and 'y' to create balance
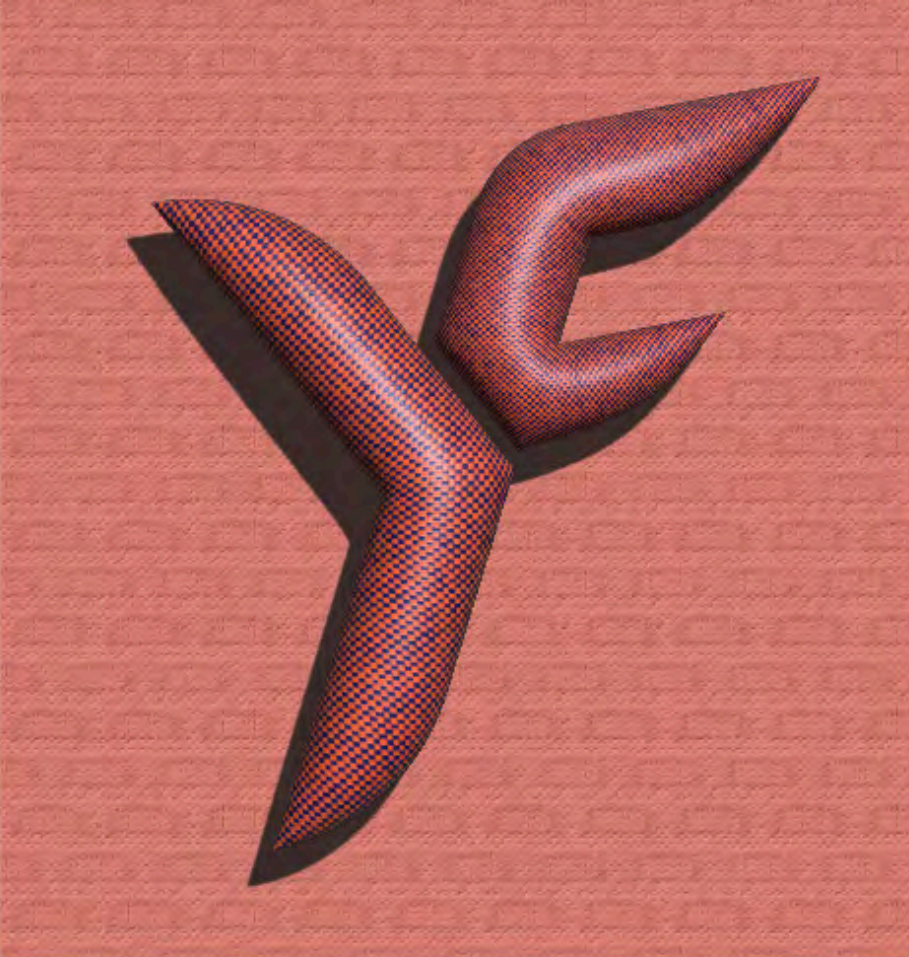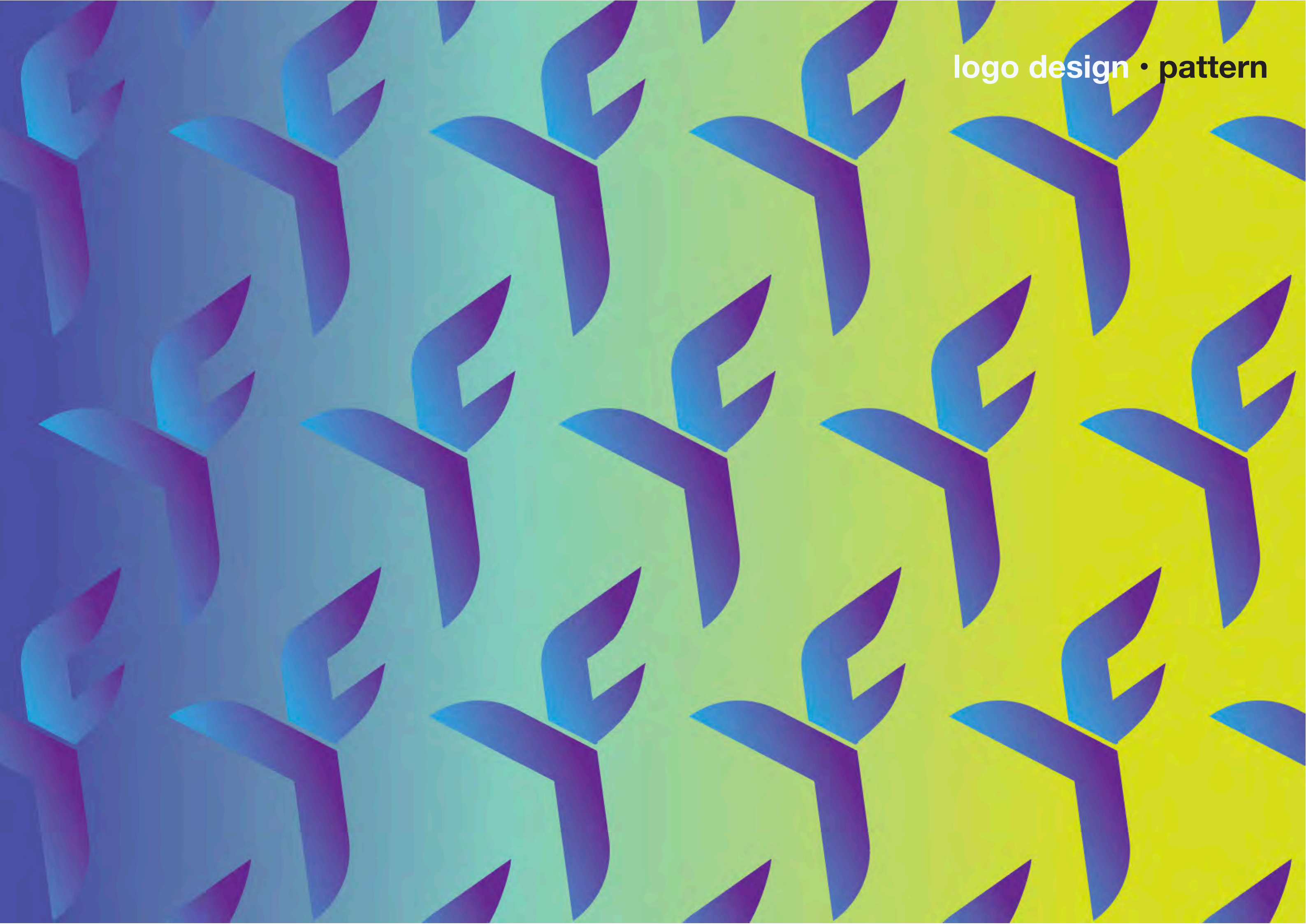
Fragments

Objective - To create a design brief for a product around the theme of "Fragments", and then create the product via any technological means.

Approach - By researching other relevant illustrators, other works, and many forms of fragmenting, we were able to create a final product that portrayed the theme of "Fragments".

Results - I created a book that showcases the culinary diversity within Singapore. Personally, I believe that I created a satisfying product.

FRAGMENTS — Place = Landmarks

Person — Corrupted

Justice — Evil Hidden — shadow

Reflections

World

Reality

Sections

Emotions

In time

School — Education

Architecture

fragments · moodboard

image citation

1. Grand Union. "Freedom Fighters." WPPedCream 2017, sites.wpp.com/wppedcream/2017/advertising/outdoor/freedom-fighters.

2. Ansin, Martin. "Spider-Man: Homecoming." Martin Ansin | Illustration, www.martinansin.com/index.php/2017/spider-man-homecoming/.

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7. Studio, Pariwat. "BKK. Street 022." Pariwat Studio, pariwatstudio.com/portfolio/4172/.

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9. Köppe, Marko. "Collage City Mix 3." Behance, www.behance.net/gallery/27871767/Collage-City-Mix-3.

10. Bremer, Patrick. "Laurel Wreath." Patrick Bremer, www.patrickbremer.co.uk/cp5n7zk3rjqrdgaa67sbbogfsrzgni.

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12. Bremer, Patrick. "Castles in Spain." Patrick Bremer, www.patrickbremer.co.uk/3jzvwsv2mux-7rhmblj4n6kcfsjpso6.

13. Bilbao, Tatiana. "(Not) Another – Tower Chicago Architecture Biennial." Tatiana Bilbao Estudio | (Not) Another – Tower Chicago Architecture Biennial, tatianabilbao.com/projects/not-another-tower-chicago-architecture-biennial.
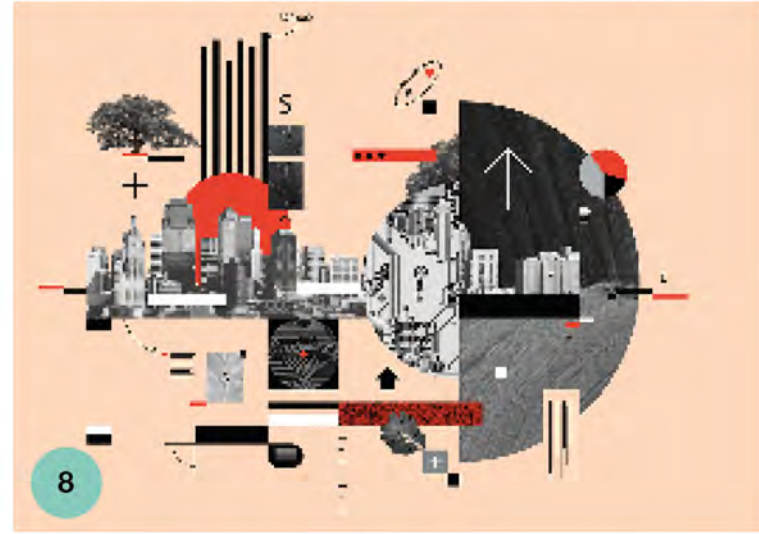
Heading

Cutting up the three words we chose (Generations, Dimensions, Aftermath) in horizontal, vertical, and diagonal. Changing the alignment whilst ensuring that it's still readable; as well as altering the size of each section that we cut. Because we were told that we were going to fragment these words further, I was very exempt on keeping the words readable with slight modifications.

Process

The process of this experiment is pretty simple, print out three copies of any one word onto one A3 page. Then proceed to cut up the words in any direction you wish. As you cut up each strand, make sure to glue it back onto the A3 paper in a different position. The end result should be that you obtain 3 fragmented versions of the word.

Reflection

During this lesson, we were told to fragment our own portraits using Photoshop. Due to the fact that this process was much easier and efficient, I was allowed to experiment more without having to spend too much time on each attempt. Out of all of these experiments, the one that I took a liking to was the bottom right portrait on the 3rd image. The idea of having the original image underneath the fragmented version made it look as though my neck was elongated and distorted. After having done this activity, I now realise that fragmenting too much can result in diminishing returns after a certain extent. Keeping this in mind, I should avoid fragmenting the contents of my book cover to a point where it becomes ineligible.

Process

Using the marquee tool, we cut up our portraits and moved them slightly in different directions. Much more efficient and convenient in comparison to the cutting and gluing method of fragmenting.
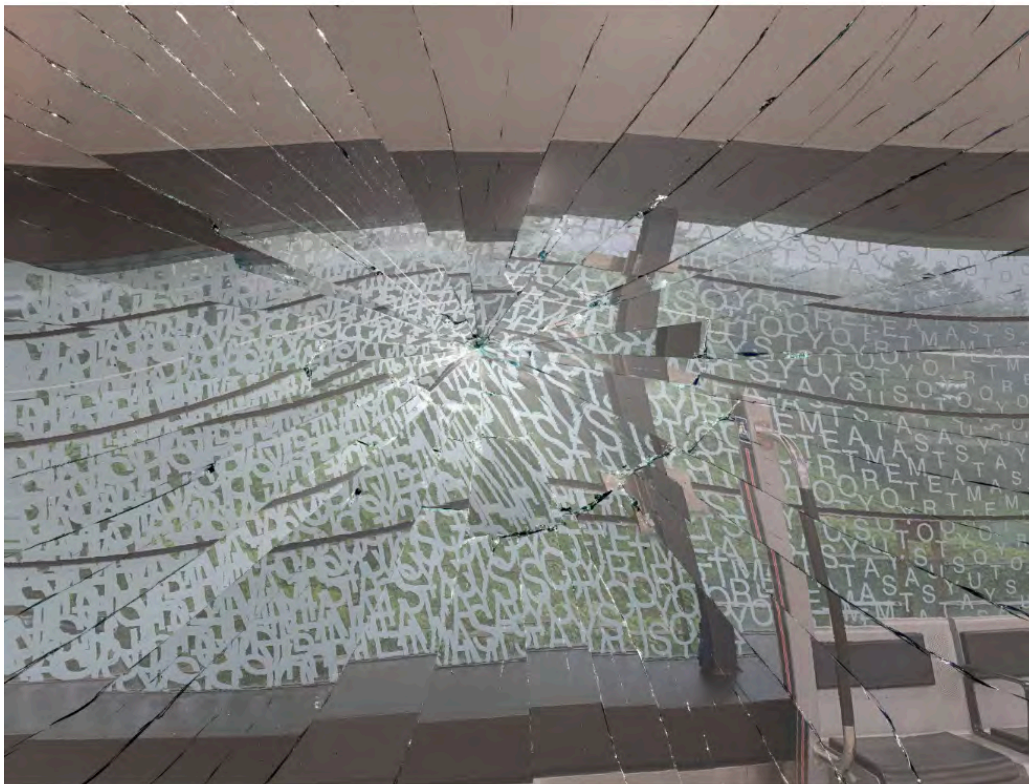
Reflection

This activity was the kind of fragmenting that I found myself imagining when it was first brought up. A number of refractions and broken segments of one thing in focus. It was interesting how some of the glass layers interacted differently with each other, some having more of a realistic effect whilst others might be more simple and cartoon-like. I was initially thinking about using this style of fragmenting, but now I realise I might not want to because of its simplicity. I want to try something new. Something I didn't think of prior to doing these activities.

Process

Open Texturelabs_Glass_146XL.jpg and save a copy of it as a PSD. Next convert your target layer into a smart object in Photoshop. Then, open the filter menu and select distort then displace with both values at 250 and stretch to fit selected. Use the PSD created at the start for the displacement map. Moving on, drag Texturelabs_Glass_146XL.jpg into the Photoshop document and set the layer's blending mode to Hard Light at 50% opacity. Now drag Texturelabs_Glass_145XL.jpg into Photshop with Hard Light at 100% opacity.

Purpose

Type here: To create a cover for a Singapore cuisine tour book; which introduces the beauty and culture of Singaporean food.

Constraints

Type here:
22cm x 28cm (2 pages)
One page solely containing images and the back page

Who is it for?

Type here: For expats that wish to understand the best Singaporean food and cuisines.

Age group?

Type here: Young adults - Adults (20 ~ 50)

Income group?

Type here: My design will be sold for 530 dollars. The tour book itself will be sold for 10 dollars per

Distribution?

Distributed to the general public, only in print form and no internet version.

Functional Issues

Aesthetics

Target market

Materials

'FRAGMENTS' design brief

Style?

Type here: Less modern, more traditional

Type here: Avoid using contrasting colours and instead try and utilise more warm colours to represent

Inspiration?

Type here: Other food cuisine tour books based around a specific nation

Type here: Artworks that use fragments, probably the artworks that I chose from pinterest

Visual elements?

Type here: Smooth texture,

Type here: I want it to be simplistic and easy to understand

Techniques?

Type here: Shape builder tool in order to fragment the different photos of different foods
Possibly using Shepard Fairey technique in order to simplify the amount of information in the cover.

Materials?

Type here: mass produced, thus I don't want it to use too much colour, avoids unnecessary costs.

Singaporean Cuisine Book Cover
'Singaporean Cuisine' is a book centred around introducing Singapore's traditional food and focused on its rich culture and tradition.

This book cover should represent the contents of the book very clearly without creating misinterpretation of what the book might be about. It also needs to captivate the attention of the general public when placed next to other similar products. On top of that, being cheap to produce, as it will most likely be mass produced. I'll take inspiration from other cuisine book covers as well as Singaporean art to represent their culture.

This book is for expats that desire to either visit Singapore or to learn how to make it. Because of this, I would aim to create a design that is immediately recognisable as Singapore from a foreigner's perspective. With this, I want to avoid any misconceptions of what Singapore's culture is.

A cheap design that would be easily mass produced, which would in turn be sold at a low price being more accessible to the general public. It could also be formatted as a poster for advertising purposes.

This design will be primarily portrayed as a book cover so I should aim for a design that catches the majority of my audience. This design could also be presented as a poster if the supplier desires to reach a wider audience.

Elements Of A Book Cover

Typography:
Not only does typography mean the font of the title on the cover. It also means the way in which the words are spaced, their kerning, as well as where it is on the cover itself. Specifically on a book cover, the typography would aim to be simple and easy to understand.

Colour:
In a book cover, the colour of the book should remain simple the easy to understand, similarily to the typography. It's sensible to go for a plain white or off-white background that eliminates any unnecesary content in the book that complicates the cover. The colours that I would use will primarily be lighter colours that suggest a positive and light mood rather than dark colours that might insinuate a serious tone.

Spine:
The spine of a book contains the title of the book, the author's name, and is usually what is seen if stacked beside other books on a shelf. Because of this, it should aim to attract the attention of the general public when looking through multiple books.

Back Cover:
The backside of a book cover is as important as the front. Its main purpose is to provide more depth and information about the contents of the book. It should contain the book blurb, author bio and photo, publisher information, and possibly a positive review from a well known company.

Front Cover:
The front cover's main purpose is to sell the book to the readers, it should contain information about the author, a title, as well as some form of imagery that appeals to the general public.

Utilising this into my Design:
I could use these considerations as a base for my design. Knowing the different purposes and conventions of book covers will allow me to appeal to a wider range of people.
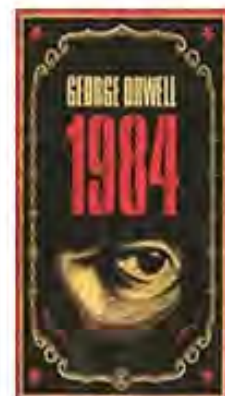
Conventions of Books About Singapore:
All books about Singapore regardless of the time in which they were created all included a certain aspect of Singapore; whether it be a famous landmark, a scenic view of a acclaimed tourist location, or even the intended aesthetic of Singapore. Most, if not all these books are able to symbolise the entire country of Singapore in their imagery. Although they may be different genres, the clarity of Singapore is as evident in one example as it is in another one.

Conventions of Culinary Book Covers:
The conventions in culinary book covers is that they all contain food in them. If the culinary book is centered around a specific type of food, that genre of food will be present in the cover. Not only that, the typography present in these covers are appealing as well. They're usually bold, and occupy a significant amount of the cover space.

Combining the Two:
I could use a famous landmark as a format for me to insert different food types to illustrate how Singapore houses a diverse range of cuisines.

Israel G Vargas

Biography

Isreal G Vargas is a graphic editor and illustrator based in Mexico city. Although he mainly works as a freelance designer, his art style is very unique to him and he applies it to many of his works regardless of how different they may be. Due to the fact that he may not be all that famous, I was unable to gather information on his upcomings, passion, or where his distinctive design style derived from. He focuses on abstract graphics for science and art subjects, and his work can be seen in Wired, Forbes, and New Scientist. Which goes to show that his name might not be well known but he has done a lot of works throughout time.

How does this link to my idea?

Israel G Vargas' design could link into my idea of a Singaporean culinary cuisine book cover because I could use this method of fragmenting in order to implement food into my cover. With this specific tool in mind, I might be able to include cultural foods in the cover whilst avoiding over complicating the book's exterior. Specifically examining his design style, he uses a mixture of simple shapes, grids, lines, as well as images and forms a collage with those resources. The images are all monotone and the only coloured objects are the shapes. I would'nt neccesarily have to create a book cover that looked exactly like this, I could take parts of it to amplify the simplicity of my cover.
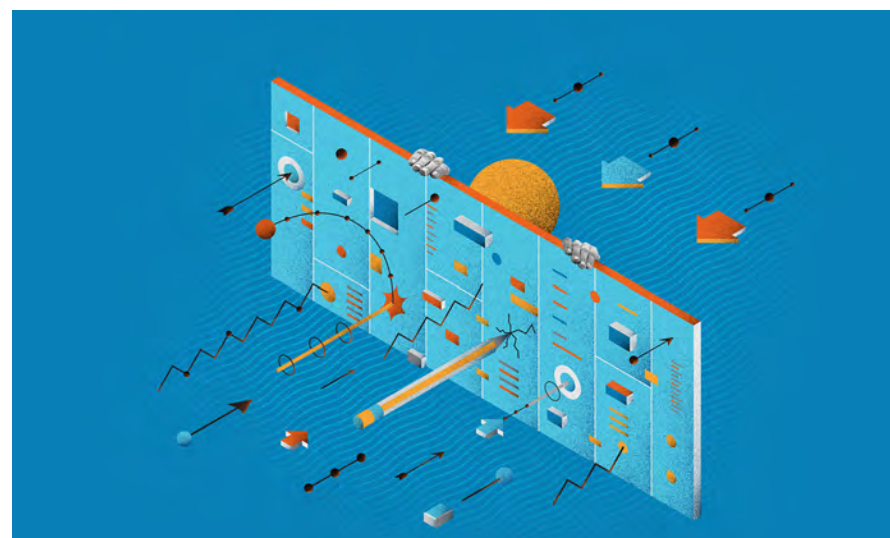
Image Citations
Vargas, Israel G. "Composition Exercises." Behance, www.behance.net/gallery/55432631/Composition-exercises.
Vargas, Israel G. "T Brand Studio x Dell EMC." Behance, www.behance.net/gallery/59774567/T-Brand-Studio-x-Dell-EMC.
Vargas, Israel G. "Cromáticos." Behance, www.behance.net/gallery/3843047/REVISTA-PICNIC-39-Cromaticos.

Artwork I Intend to Hack

Layout

The layout of this artwork would initially seem to be a very dynamic composition because of the volume and quantity of the contents within it. However, as I took a closer look it seemed to resemble more of a formal composition as each one of the components follow a certain set of rules and geometrical grids. On top of that, most of the contents involved in the artwork itself are localised around the center and there seems to be a lot of negative space around the edges of the layout.

Typography

There doesn't seem to be that much typography within the artwork but the typography involved are all serif and simple and easy to read

Sans Serif

Visual Hierarchy

The first thing that I saw when I looked at this artwork was the red components of the piece. This would obviously be due to the contrast in colour where majority of the fragments are monotone but a few shapes and objects are red. After that, the viewer would look at the larger objects as it occupies the most amount of space in the artwork. Following that, I believe the viewer would examine all the miniscule details and tiny objects as they recognise the '+', 'S', and other typographical aspects of the work. This order in the visual hierarchy is well formed in the design and works to break down the large quantity of contents in the composition.

Form vs Function

I think that this artwork is more focused on what it wants to convey rather than looking neat and pretty. As I mentioned earlier, this composition doesn't exactly imply tidiness or formality but the more you look at it, you start to recognise its meaning and understand that the message that it's trying to imply through the imagery and shapes.

Colour

I think the colours chosen here all fall into one harmonious gradient but the transitions between the respective colours are quite drastic and thus creates contrast within the artwork.

Ideas to Take Forward

Through examining this artwork in particular, I've come up with two aspects of the design that I could take forward into my design for the culinary book cover:
The use of monotone in order to simplify images
If I could utilise this in my own book cover, I think I can add a lot of food imagery without making my cover too complicated.
Taking advantage of negative space to orient visual importance
Just like how Israel G Vargas had done in this design, I think I could intentionally create negatvie space in certain places in my book cover in order to direct the viewers' attention towards a spcific area.

Abigail Reynolds

Biography

Abigail Reynolds is a british artist who studied at St. Catherine's College, Oxford, Chelsea College of Arts, and Goldsmiths University. In 2016, she was awarded two significant opportunities and prizes; one was the BMW Art journey prize in March, and the other one was an Arts Council England grant in order to produce her first film work. Abigail Reynolds is notably famous due to her method of gathering resources and materials, she plumbs the depths of flea markets and old bookstores in order to find resources. Repurposing them for artworks in which rural England figures prominently.

How does this link to my idea?

This could link to my idea because I could use photos that resonate with Singaporean culture and have an image of food combined with it through a similar technique. Atlhough this may not seem like a book cover, I could incorporate subtle versions and displays of this technique possibly on the back cover. Because Abigail Reynolds' works mostly revolve around the culture and tradition of England, I could consider how she represents England without the use of typography. Looking at the food aspect of things, I don't know how well the image of food will identify with the image of Singapore but with that I could also try and see how she manages to assimilate two completely different images.

Image Citations

Reynolds, Abigail. "Abigail Reynolds." Michael Hoppen Gallery, www.michaelhoppengallery.com/artists/284-abigail-reynolds/overview/.
Reynolds, Abigail. "Desert Seeds." Abigail Reynolds - Works, abigailreynoldsarchive.com/works/127/desert-seeds/.
Reynolds, Abigail. "Empire State 1995, 2012." Artsy — Discover, Buy, and Sell Fine Art, www.artsy.net/artwork/abigail-reynolds-empire-state-1995.

Artwork I Intend to Hack

Layout

The visual elements evident within this artwork is how the collage is intertwined in this artwork. From the top, the picture of the modern version is a lot more dominant. However, as it gets closer to the bottom of the artwork the past version makes up the majority of the space within the artwork. Doesn't incorporate much of a dynamic composition, following the conventions of a formal composition.

Tone of Voice

I believe that this artwork is pretty slow and thorough in delivery speed and the tone of voice seems to be quite calm. I'd say this because the amount of fragments between the two points in time are quite minimal. Which consequently allows the viewer to observe the details in each of the fragments and versions of the location.

Colour

As I lightly mentioned in the past answer, the existence of colour is very powerful in this artwork. The picture of the modern version is full of warm colours and the older variant is monochromatic which insinuates a darker and insensitive mood. Without colour in this artwork, it would be hard to identify that these two pictures were of two different times.

Visual Hierarchy

I think the viewer would first see the contrast in colour between the two versions in order to convey that those two fragments are from two different times. After that, I think they would be inclined to look at the specific details within each of the sections. Between the two different versions, I think the viewers' attention would be guided towards the older variant. This is because it takes up more of the space in the lower half of the artwork where most of the detail exists. However, due to the vibrancy of the present version the viewer could be able to decipher the contents of that image faster. The order of priority in this artwork isn't that enforced and I think it works in favour of what Abigail Reynolds is trying to do.

Form vs Function

I would argue that Abigail Reynolds was more concerned with function rather than form. Because if she were to focus more on form, I think she would combine these two versions as one paper shape. However, in the artwork it's portrayed as two different pieces of paper glued together in an unorthodox manner.

Ideas to Take Forward

I really took an interest in how much effect this artwork had without any typography or hard work. It does well in fulfilling its purpose. I liked this artwork due to how simple it seems at first glance, and that it invites the viewer to explore more about the piece. This artwork is really easy to create but I think that I would need to consider the purpose of this technique or else it would be wasted time. Rather than pitting fragments of time against each other, maybe I could have different food cultures. However, I'm not sure whether it would look good or not due to it being different foods, different places, and different atmospheres. I need to find a common ground between all of the different images or else it looks too messy.

178 (Studio)

Biography

178 is a small Dutch agency in the Netherlands. They set target groups in motion. They provide interaction at the interface between target group and sender. They develop concepts for design, internal communication and activating campaigns. They do this with a compact and experienced team. Their name '178' comes from the fact that they were established in room number 178 of the HKU. Since then, they have worked for various clients. They've been able to continue and strive with their work because they're able to form a solid strategic basis. From there they make the translation into distinctive visual language, copy and means of communication.

How does this link to my idea?

This could link to my idea because it incorporates different medias which promotes a certain topic, event, or campaign. Although most of their work may be in the form of posters, I think I could learn from their use of typography and how they utilise both imagery and letterfonts in such a way that their respective qualities don't conflict with each other, instead they develop and form something of a higher attainment. Because I'm doing a book cover on Singapore's culinary diversity, I would probably adopt their adept manipulation of typography and their composition in relation to that.

Image Citations
178. "AHK VERS, Gold and Bold." 178 Aardige Ontwerpers / Kleinste Full-service Bureau Van NL, 20 Oct. 2022, www.178.nl/works/ahk-vers.
178. "Amsterdamse Bostheater." 178 Aardige Ontwerpers / Kleinste Full-service Bureau Van NL, 20 Oct. 2022, www.178.nl/works/bostheater.
178. "178 / Beweegt Koffieleuten - Bagels & Beans / Restyle Huisstijl." 178 Aardige Ontwerpers / Kleinste Full-service Bureau Van NL, 20 Oct. 2022, www.178.nl/works/bagels-beans.

Artwork I Intend to Hack

Layout

The composition of this artwork would probably be considered as formal rather than dynamic. I would say this because the layout is very orthodox and minimalistic. The spacing between the different fragmented lines, the length of the lines, and the width of the lines are all similar and they all follow the same pattern. Talking about the composition itself, the text and the fragmented lines have a significant amount of space between each other.

Typography

The typography involved in this artwork is all quite varied and distinctive. However, as the title is the most apparent and obvious exmaple of letterfronts in this artwork, I will examine that. All the letters are uppercase and sans serif. This is clearly readable as a title but the background is what makes it interesting.

Sans Serif

Colour

The colour in this artwork are all harmonious as the majority of them are warm colours. I think that this vibrancy in the artwork adds to the visual impact of the piece and attracts the attention of the viewers.
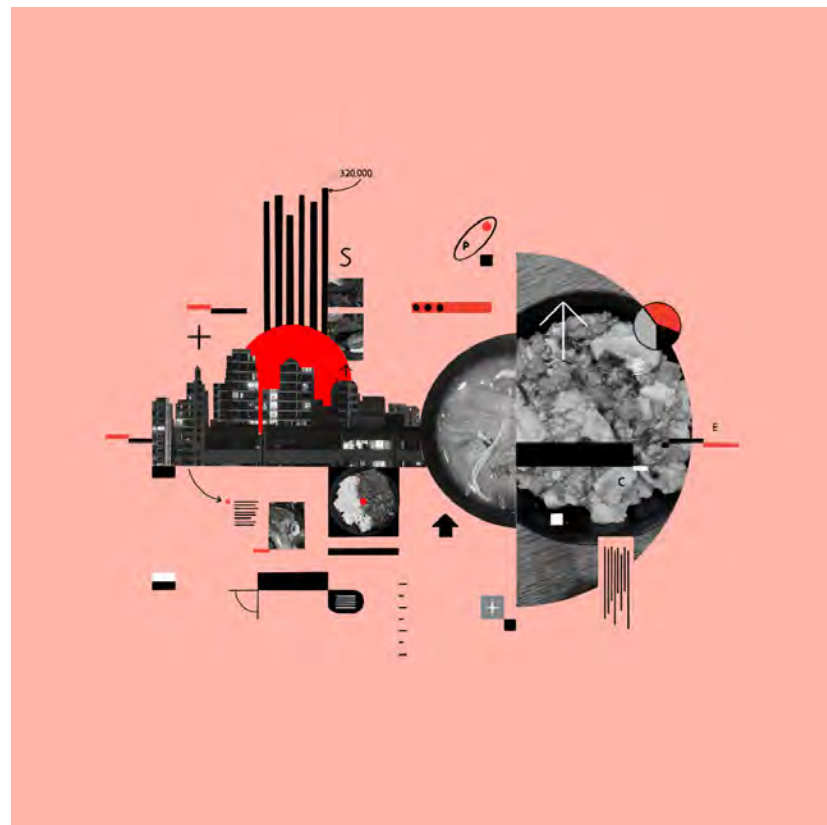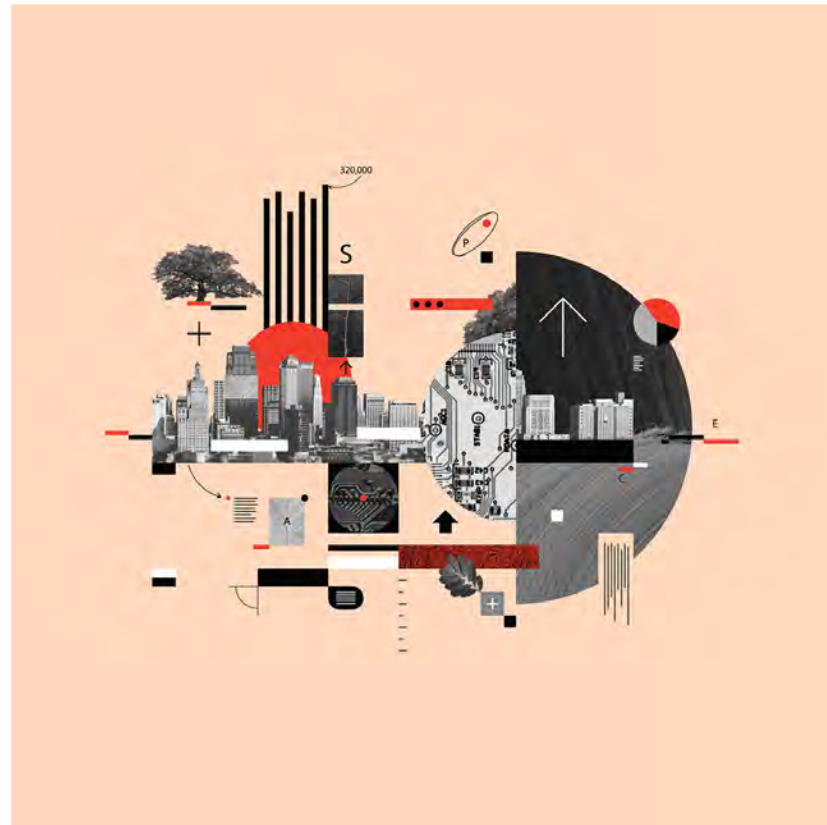
Visual Hierarchy

The first thing that would catch the attention of the viewer would definitely be the image that is fragmented, specifically where the fragmented lines are positioned. Following that would be the title, as well as the information regarding the event. The final part of the artwork that the viewer would pay attention to would be the overall image in the background. I think that this order of priority in the poster is appropriate for what they were trying to achieve. I think they took advantage of the visual center and aligning that with what they wanted the viewer to immediately internalise. As for the typography, I think the negative space aided in making the title stand out in the artwork.
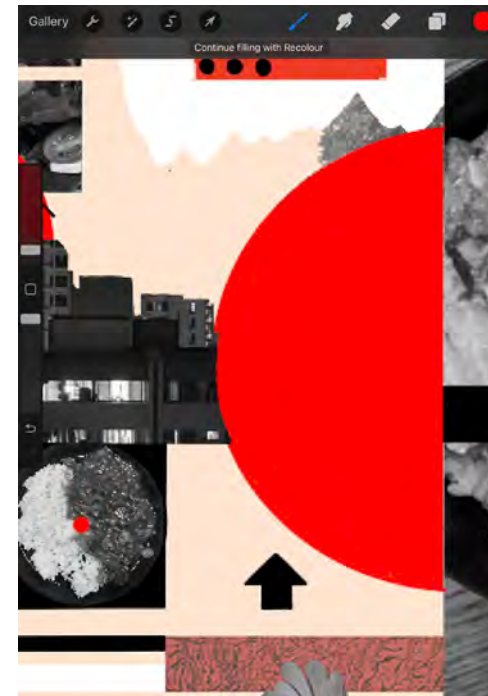
Form vs Function

I think that this artwork does a good job in maintaining both form and function with this poster. On one hand, the fragmentation of the image is very appealling to the eye and looks very attractive. On the other hand, this poster excels at what it was made to do; which was to inform people about an event.
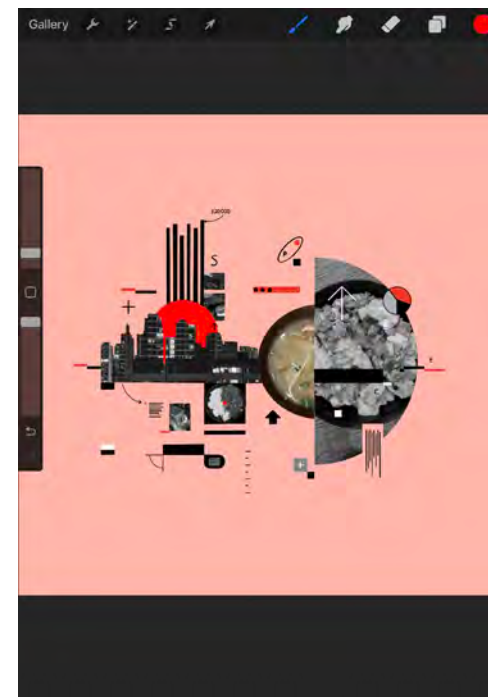
Ideas to Take Forward

I think I can take away one important technique from this artwork, the balance between typography and imagery. In this artwork, it's quite obivous that they wanted you to be captivated by the image first. However, they also included typography which doesn't disrupt the aesthetic of the artwork. These two tools were used in harmony and thus created a purposeful poster that maintains simplicity. This is highly important for me to learn because a book is not only visual imagery, it also has to contain typography that informs the viewer about the contents of the book.
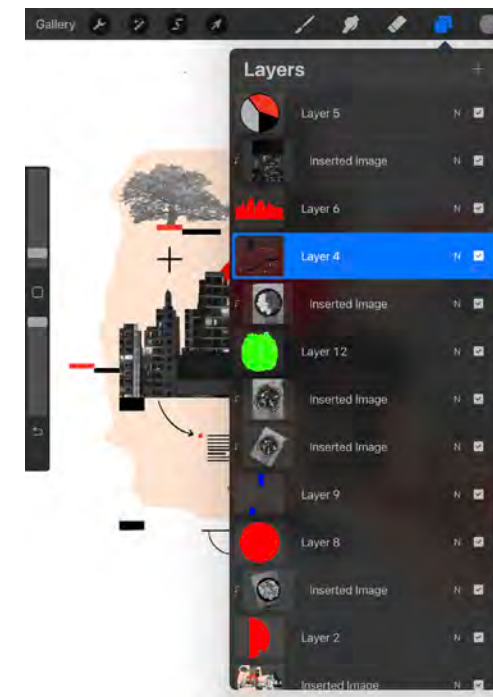
Israel G Vargas
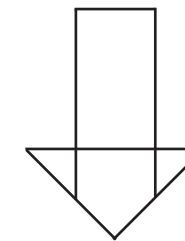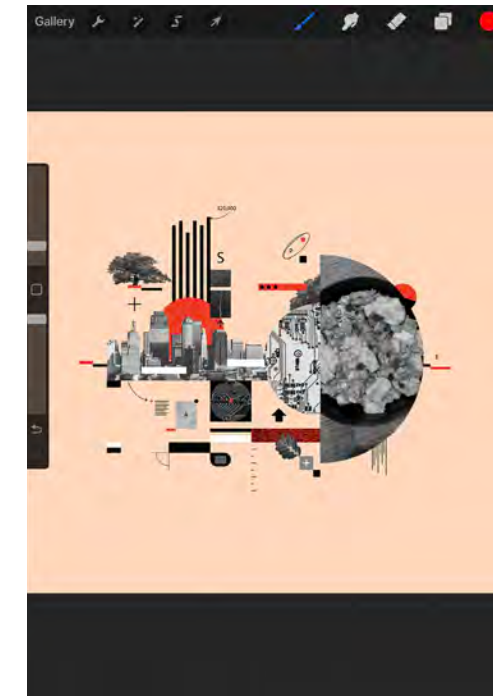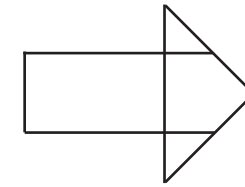
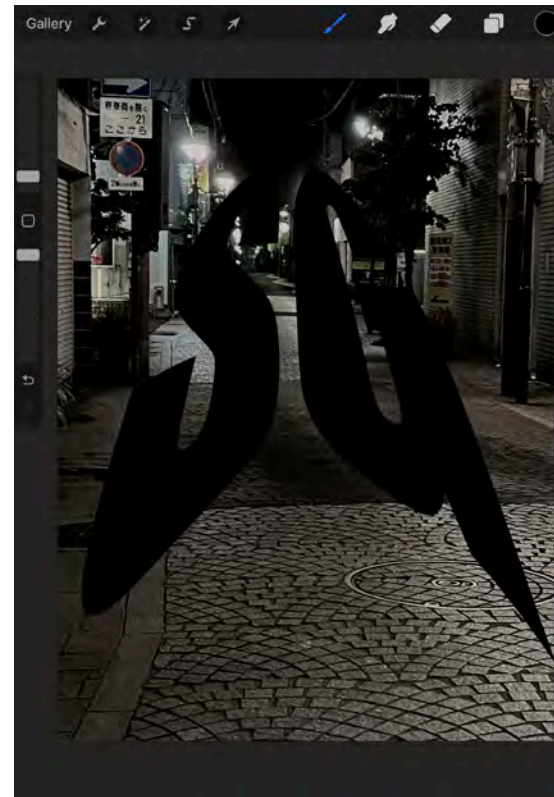By covering the details of the original artwork, I was able to use the clipping mask tool in procreate to insert my own images instead.


Because the images on their own didn't conform with the other aspects of the artwork, I decided to grayscale the images and make use of the fragmented shapes and symbols that Israel G. Vargas had in the original artwork.

Through doing this, I managed to trace every detail of the original piece and was able to freely manipulate everything which allowed me to try out a lot more things. However, I struggled with the image of the buildings and how to replace that. My solution was to take a previous image that I used for another recreation.

When it all came together, I felt like it was a nice touch and I recreated it well, I could add this into my own final piece by having many different shapes and details in my cover.

Thinking about the specfici techniques used in this recreation, I believe that I could incorporate this technique into my design because of how it utilises a wide range of images and details and creates a united, cohesive product. I might try and use this in my front cover because it's unique and captures the attention of viewers.

Abigail Reynolds

This first step is all about the typography which in this case was 'SG'. I decided to try and replicate that narrowing effect in the original artwork by warping and distorting the text so that it converges into one point.
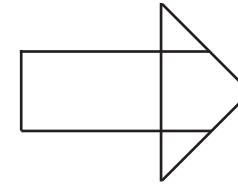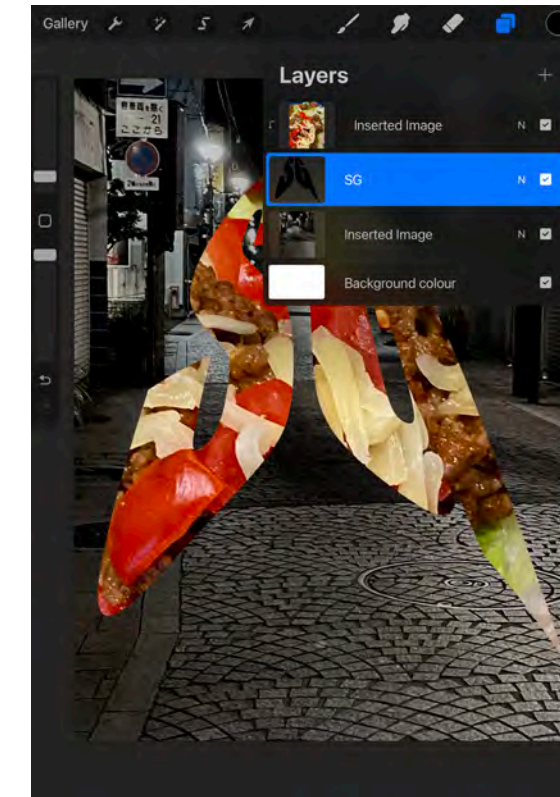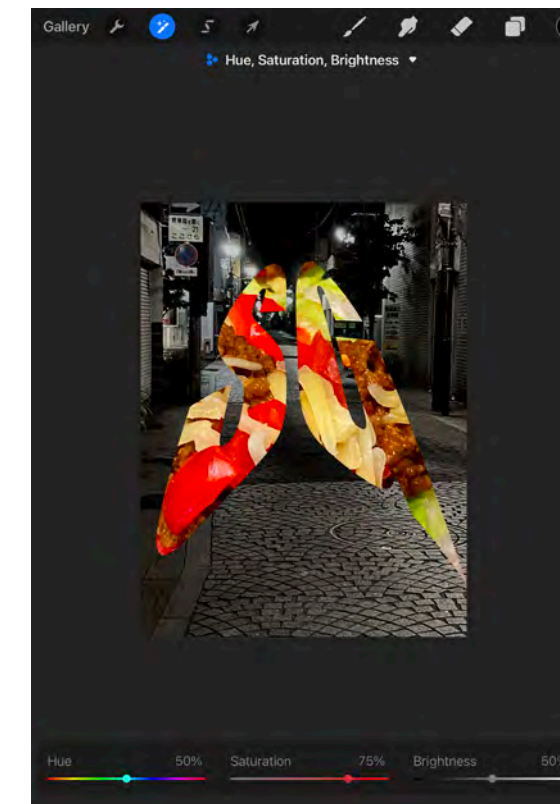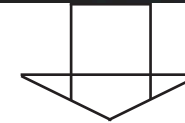
Next, I used the typography as a clipping mask for an image of my food. I decided to contrast colour against monotone similar to how the original artwork was composed.


Then, I proceeded to amplify the saturation on the image of food and decrease the saturation of the background image.

Reflection

After going through this process, I think that although I tried incorporating similar techniques such as colour contrast, narrowing, etc, I couldn't manage to create a similar composition. I believe that this may be due to the fact that I didn't have a similar layout. The original artwork had the narrowing effect in a more diagonal manner whereas my recreation created a narrowing point that was straight ahead.
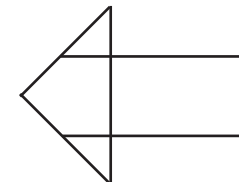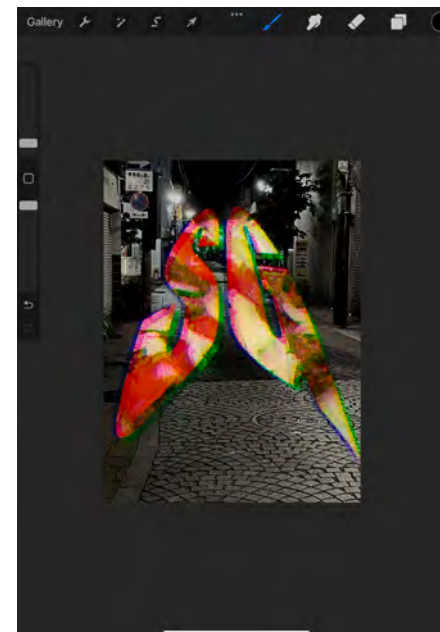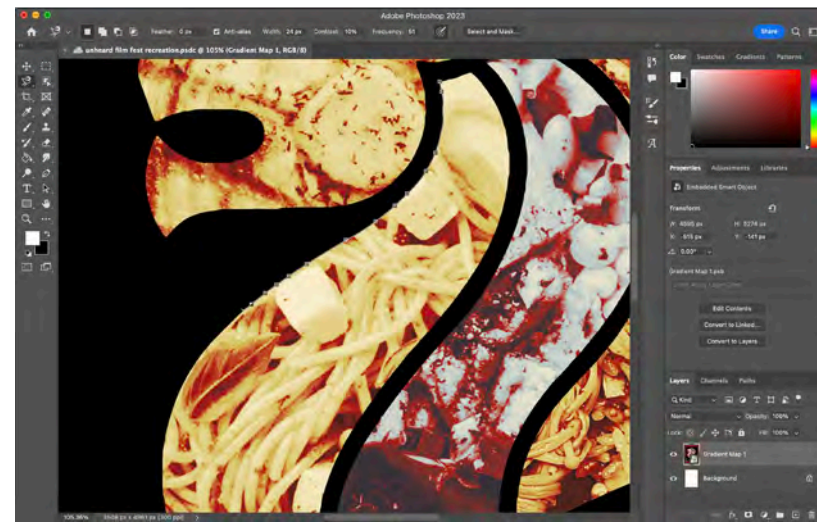
By using the polygonal magnetic lasso tool in Photoshop, I was able to trace out a illustration of the merlion and create clipping masks for the individual images.
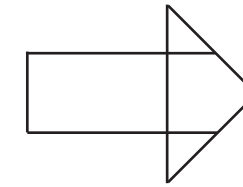
The specific font that I used was Copperplate. Although it didn't identically match the font in the original artwork, I believe that it resembled it enough. In hindsight, I could've fragmented this a bit more to reinforce the 'fragments' concept.
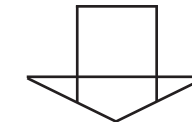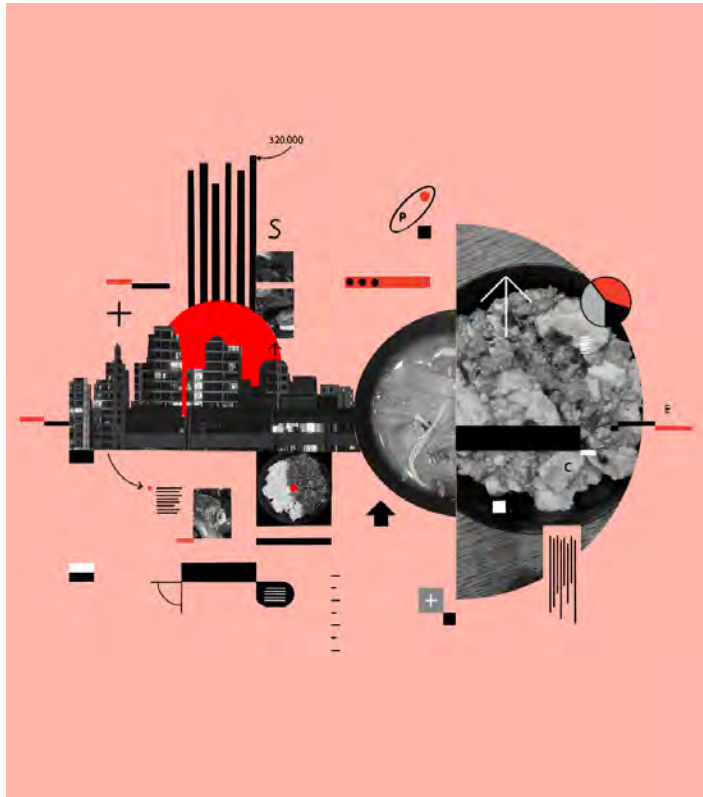
Photos Used

Reflection

After going through this process and resulting in this product, I feel like I've made something different from the original artwork. Although the technique is somewhat the same where there's segments of an overall image, they don't quite look the same. I think this derived from the fact that I used multiple images with different colour gradients. This added too much complexity into the artwork whereas the original remained simple and easy to decipher. However, if I am to incorporate this technique into my final artwork, this would definitely be the method of doing so.

fragments

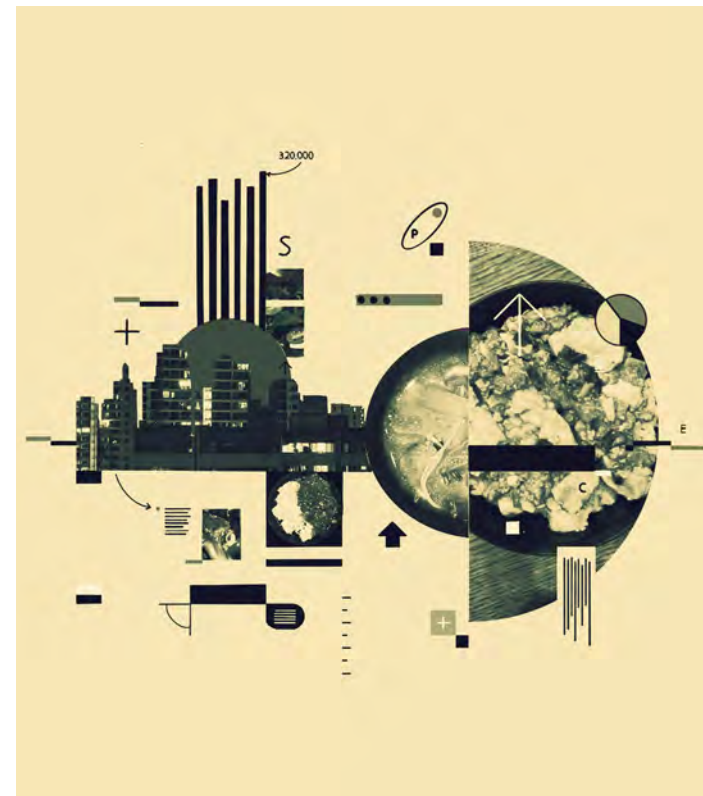Original

Texturelabs 4060 Vectortones #1

Texturelabs 4060 Vectortones #2

Texturelabs 4060 Vectortones #3
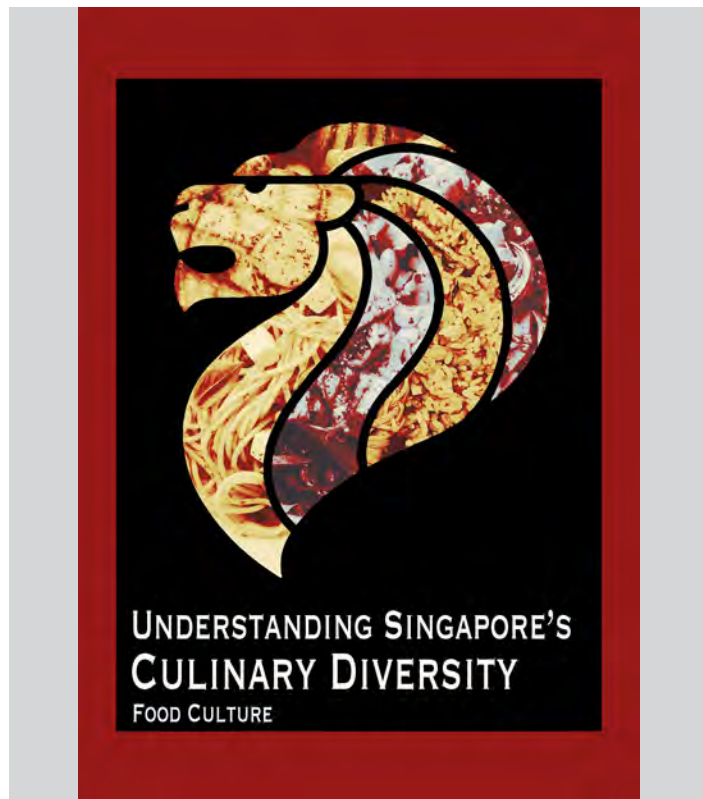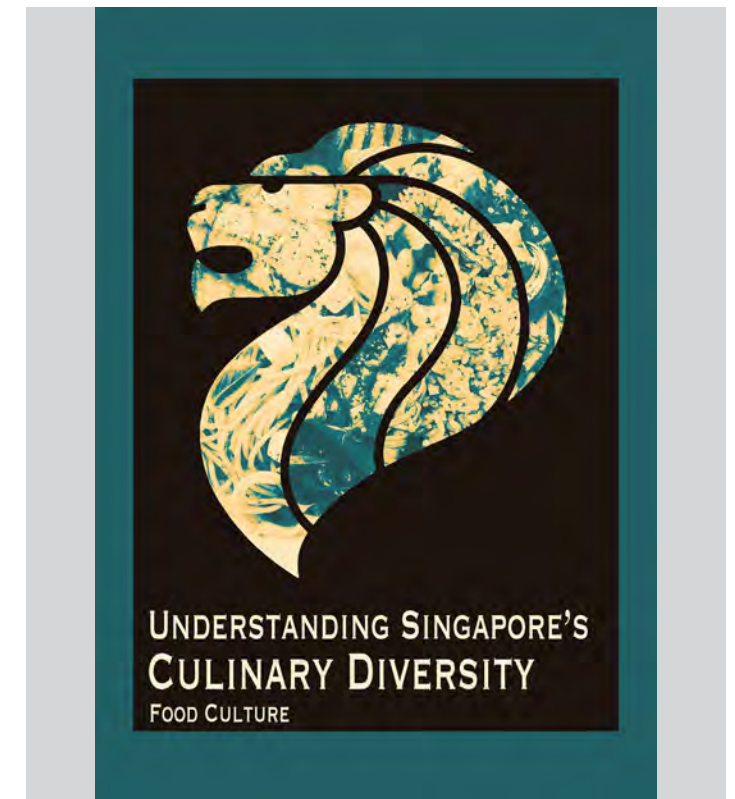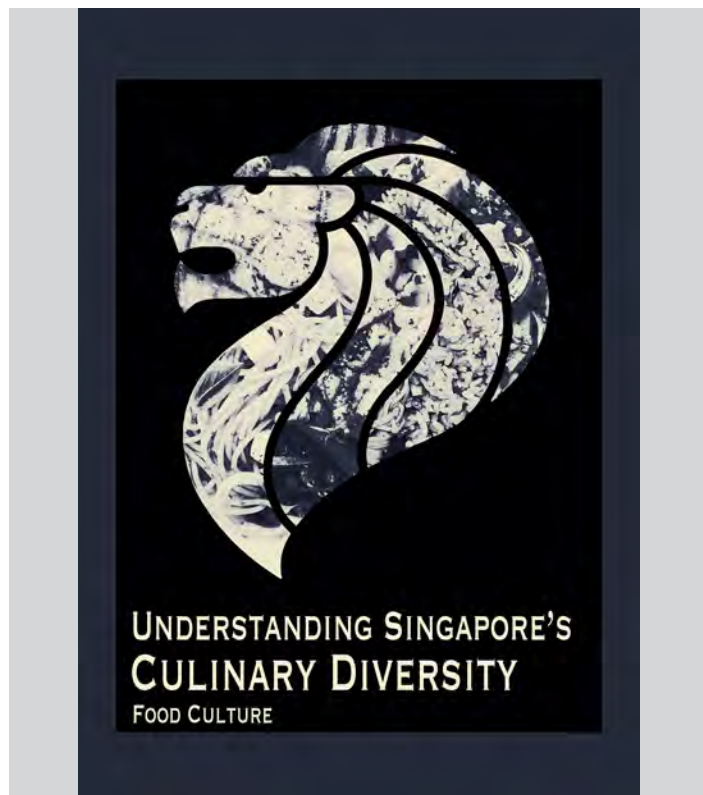
Texturelabs 4060 Vectortones #4

Texturelabs 4060 Vectortones #5

Texturelabs 4060 Vectortones #6

Texturelabs 4060 Vectortones #7

Original

Texturelabs 4060 Vectortones #1
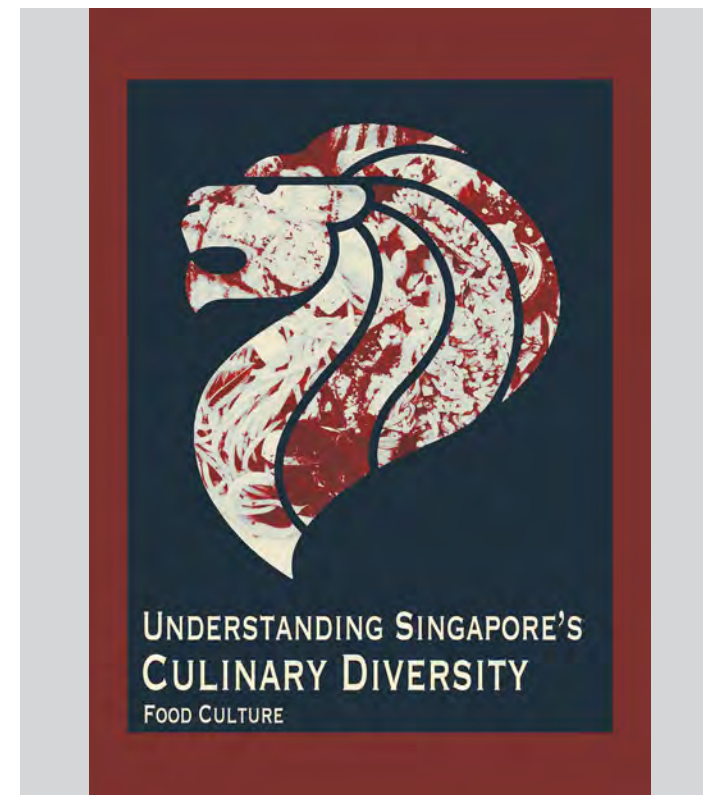
Texturelabs 4060 Vectortones #2

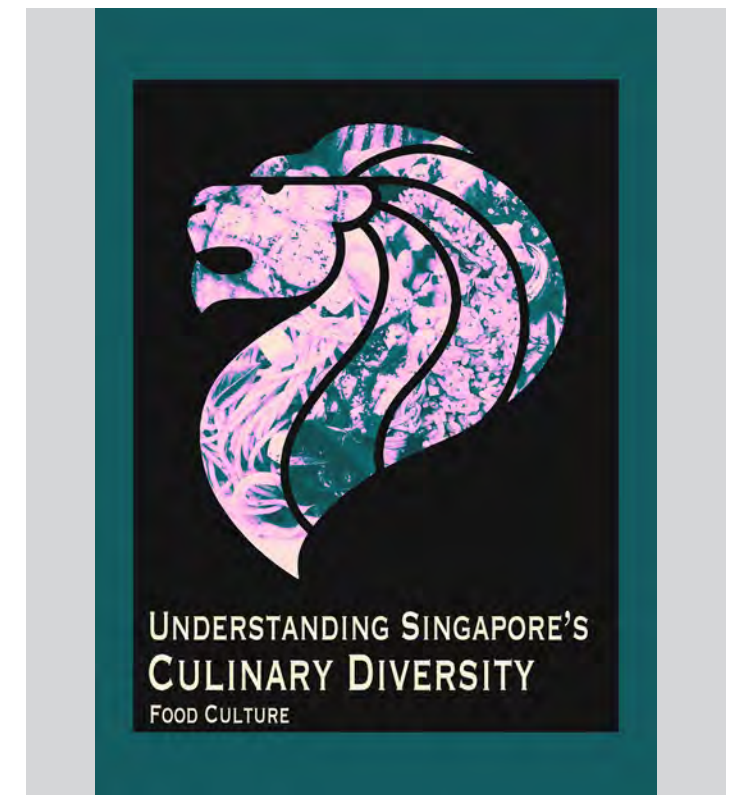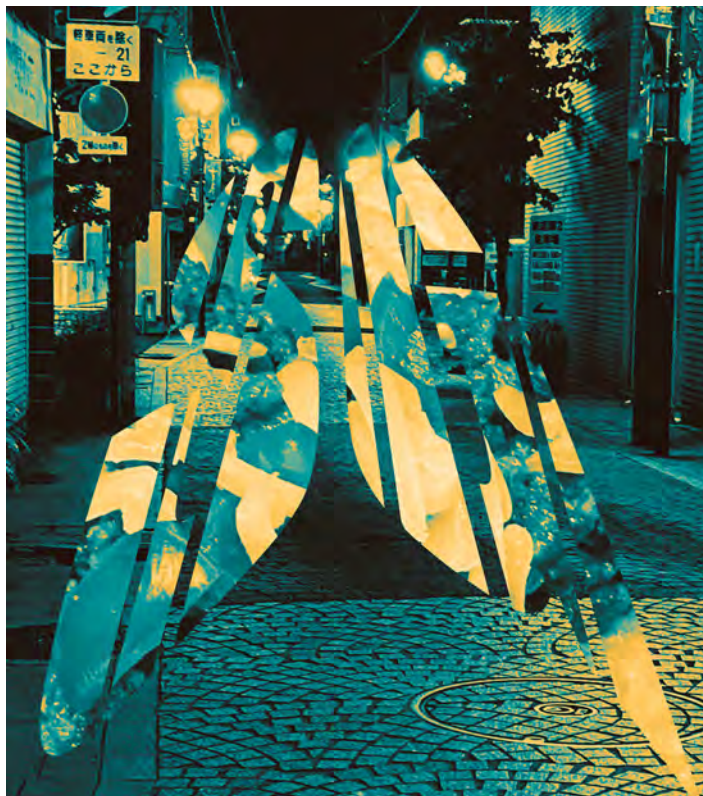Texturelabs 4060 Vectortones #3

Texturelabs 4060 Vectortones #4

Texturelabs 4060 Vectortones #5

Texturelabs 4060 Vectortones #6

Texturelabs 4060 Vectortones #7

Original

Texturelabs 4060 Vectortones #1

Texturelabs 4060 Vectortones #2

Texturelabs 4060 Vectortones #3

Texturelabs 4060 Vectortones #4

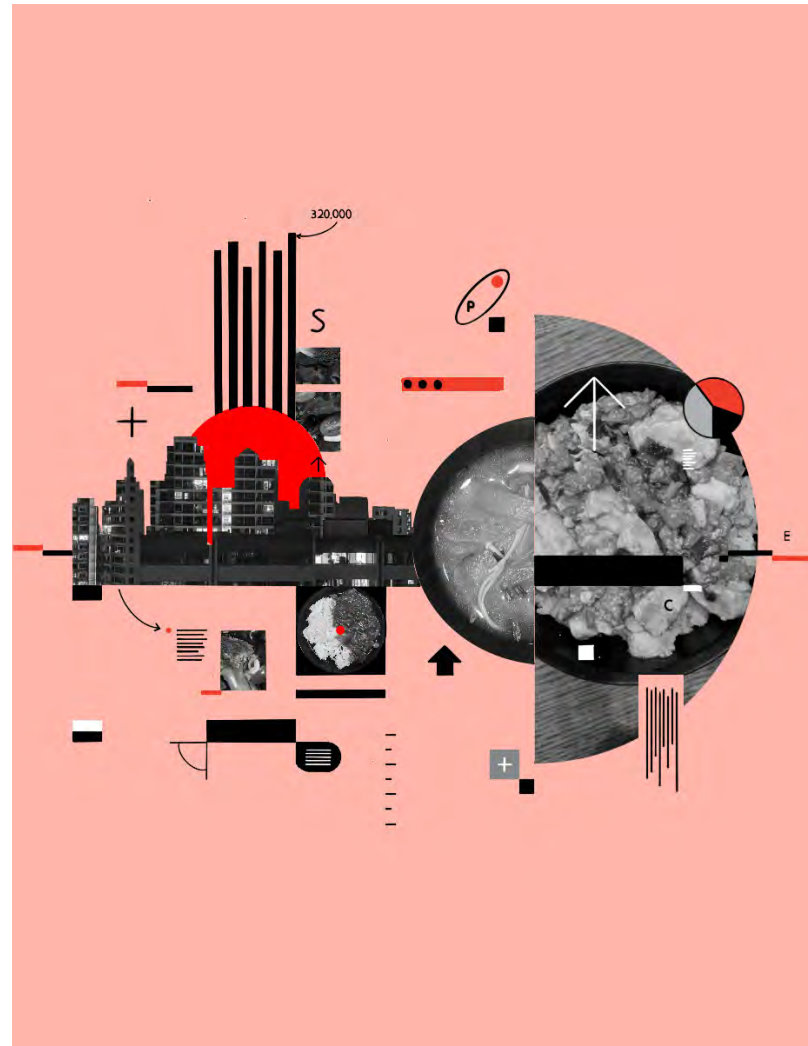*Texturelabs 4060 Vectortones #7*

*Texturelabs 4060 Vectortones #8*

Texturelabs 4060 Vectortones #9

Original

My recreation of the artwork was quite satisfactory, with identical details and colour scheme in comparison to the original. I think that something I could've improved with this recreation is the obvious red circle on the left side of the recreation. This didn't quite conform with the rest of the details so I would hope to change that if I were to do this again.

Original

UNDERSTANDING SINGAPORE'S
CULINARY DIVERSITY
FOOD CULTURE
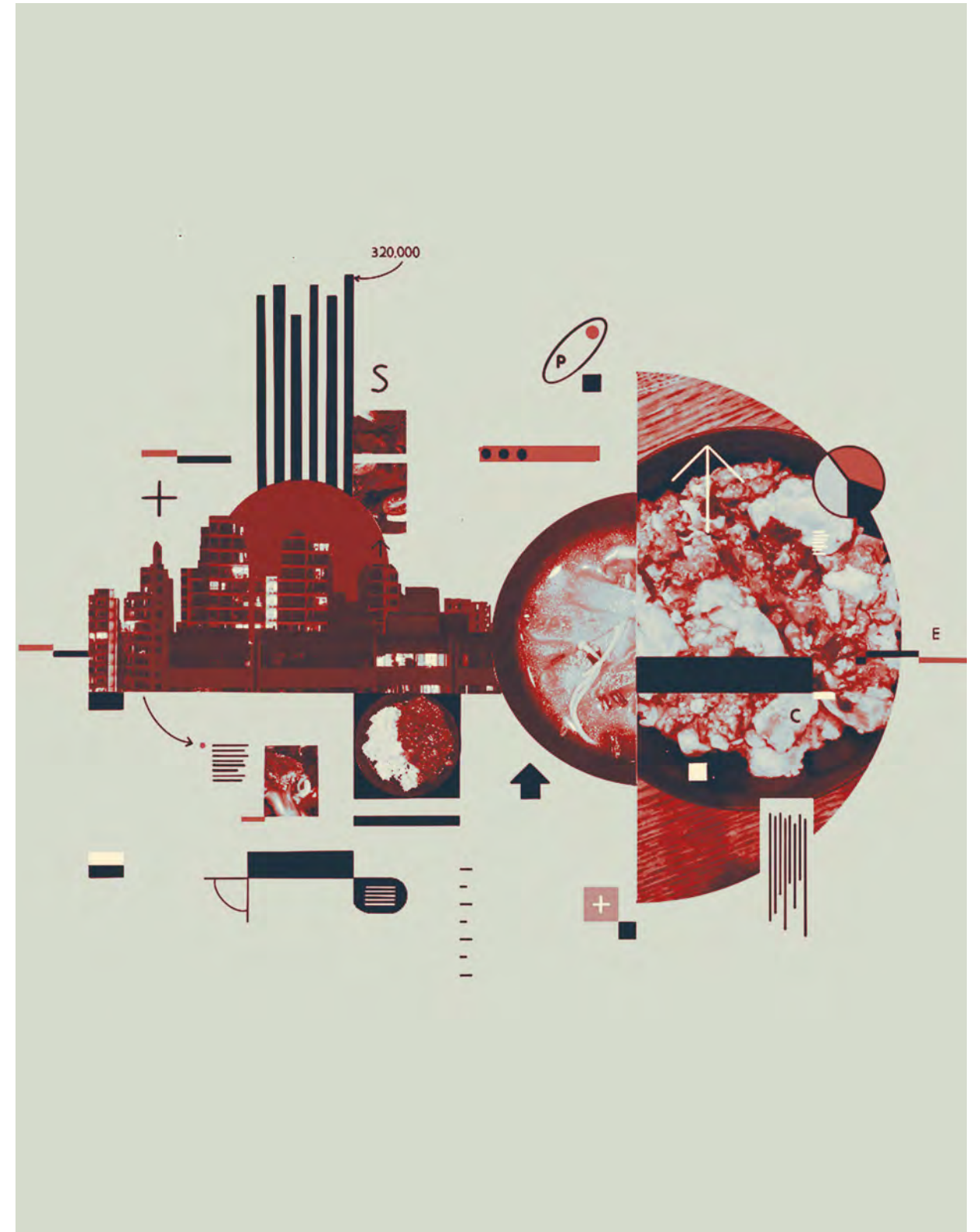
In this recreation of the artwork, I think I might've developed the technique in my own way a bit too much. This development caused my recreation to not resemble the original artwork that much. Although this proves to be a good material for my final product, if I wanted to recreate the artwork I should've focused on one image rather than multiple in order to maintain the simplicity of the original artwork.
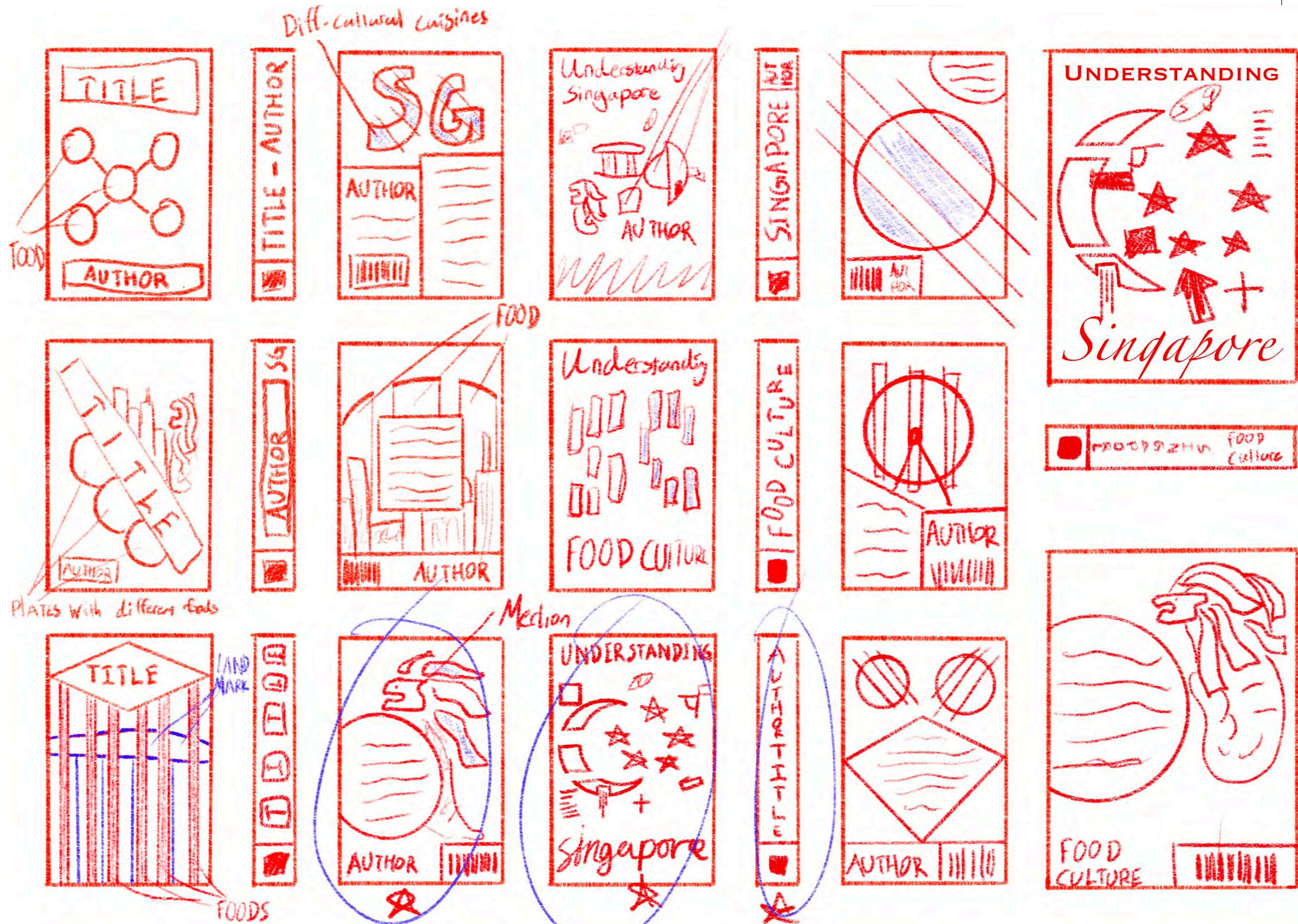

UNDERSTANDING SINGAPORE'S
CULINARY DIVERSITY
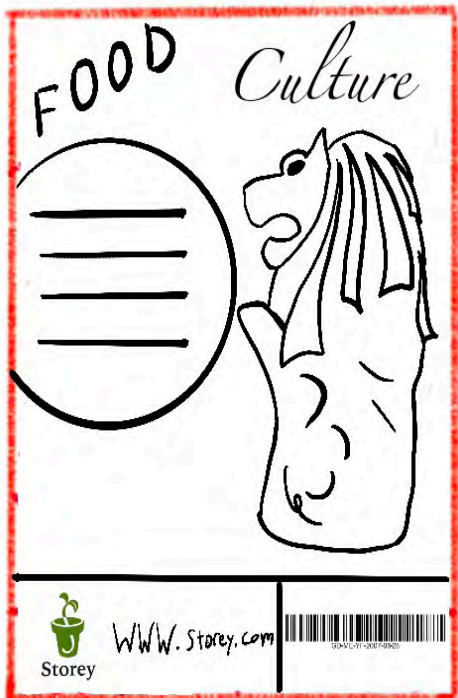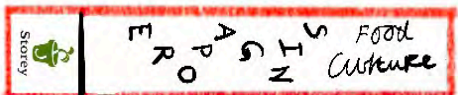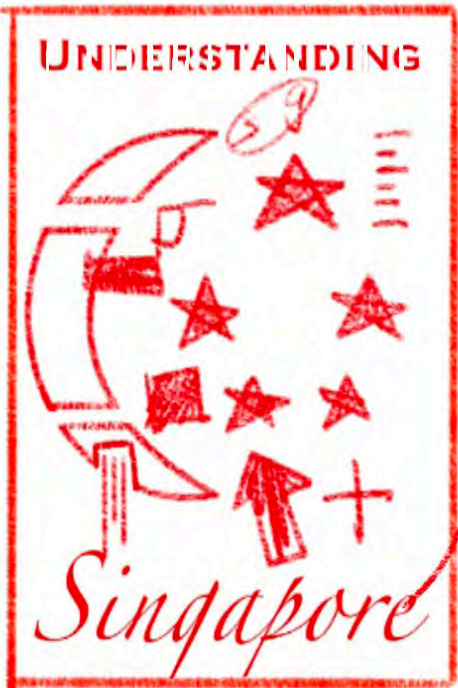FOOD CULTURE

Original

This first version of my recreation had a significant technique that I implemented which was contrast. I believe that this new iteration of the recreation improved upon the former version's flaws because it reduced the ridiculous amount of difference that there was. This holistically resembled the original more than my first attempt at recreating the artwork.

Diff. cultural cuisines

TITLE

AUTHOR

TITLE - AUTHOR

SG

AUTHOR

Understanding Singapore

AUTHOR

SINGAPORE / AUTHOR

UNDERSTANDING

Singapore

FOOD

TITLE

AUTHOR

PLATES with different foods

SG / AUTHOR

FOOD

AUTHOR

Understanding

FOOD CULTURE

FOOD CULTURE

AUTHOR

food culture

TITLE

LAND MARK

FOODS

Medion

AUTHOR

UNDERSTANDING

Singapore

AUTHOR TITLE

AUTHOR

FOOD CULTURE
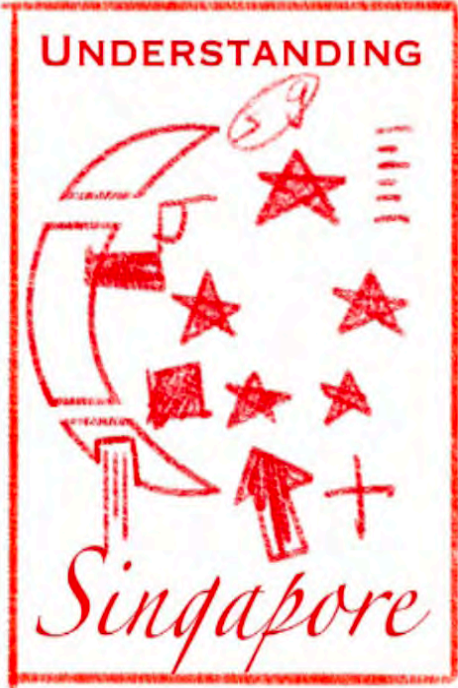
fragments

Throughout this development process, I found myself taking a liking towards fragmenting everything in a slight and subtle way rather than fragmenting one object to the point where it becomes ineligible. As for the final rough idea that I ended up with, I really like the back cover because of how I formatted the blurb in relation to the other elements in the composition. Something I might try to improve as I refine and polish the design is to orient the viewers' attention towards the 'Singapore' part of the front cover. I might achieve this by using a contrasting colour against the background or the other components of the artwork.

I would try and avoid adding too much in the front cover as it might take away from the significance of the cover. At the same time, I want to enforce the style that Israel G. Vargas had done so effectively. I might have to try and find and alternative method of doing so in order to prevent over complicating my front cover.

For my spine, I believe that the method of fragmenting 'Singapore' is quite interesting but also quite hard to read. Given that this book will most likely be placed in a way where the viewer can only view the spine, I want the spine to be easy to interpret and to understand. I might try a fragmenting method similar to the one we tried at the start of the unit. (Pracitcal Fragmenting, cutting and gluing)

This back cover has a good composition and layout. With the author of the book (Food Culture) at the top which accounts for the absence of the author on the front cover. I really like the method of fragmenting that I've laid out for the typography at the top of the cover. I think that it improved the prior version of fragmenting that I had. Something that I might want to change as I incorporate the details is to make sure the blurb is readable and that the bar code and publisher don't take unnecessary space within the back cover.
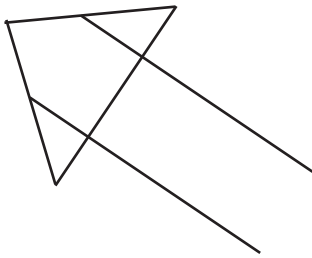
Food Culture

SINGAPORE

Storey
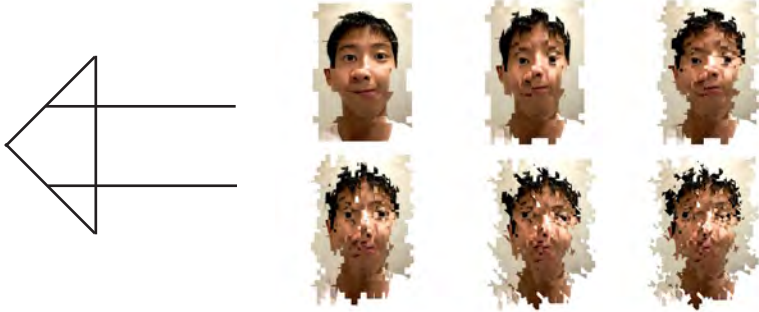
Using the technique that we learnt in this experiment, I fragmented the words within the spine. I thought this would be the best method of fragmenting the letters because it fragments them in a way that is noticeable, yet eligible. I also altered the positioning of the letters in 'Singapore' to become a linear donwward formation. I believe this change to the spine's layout ultimately improved the overall quality of it.
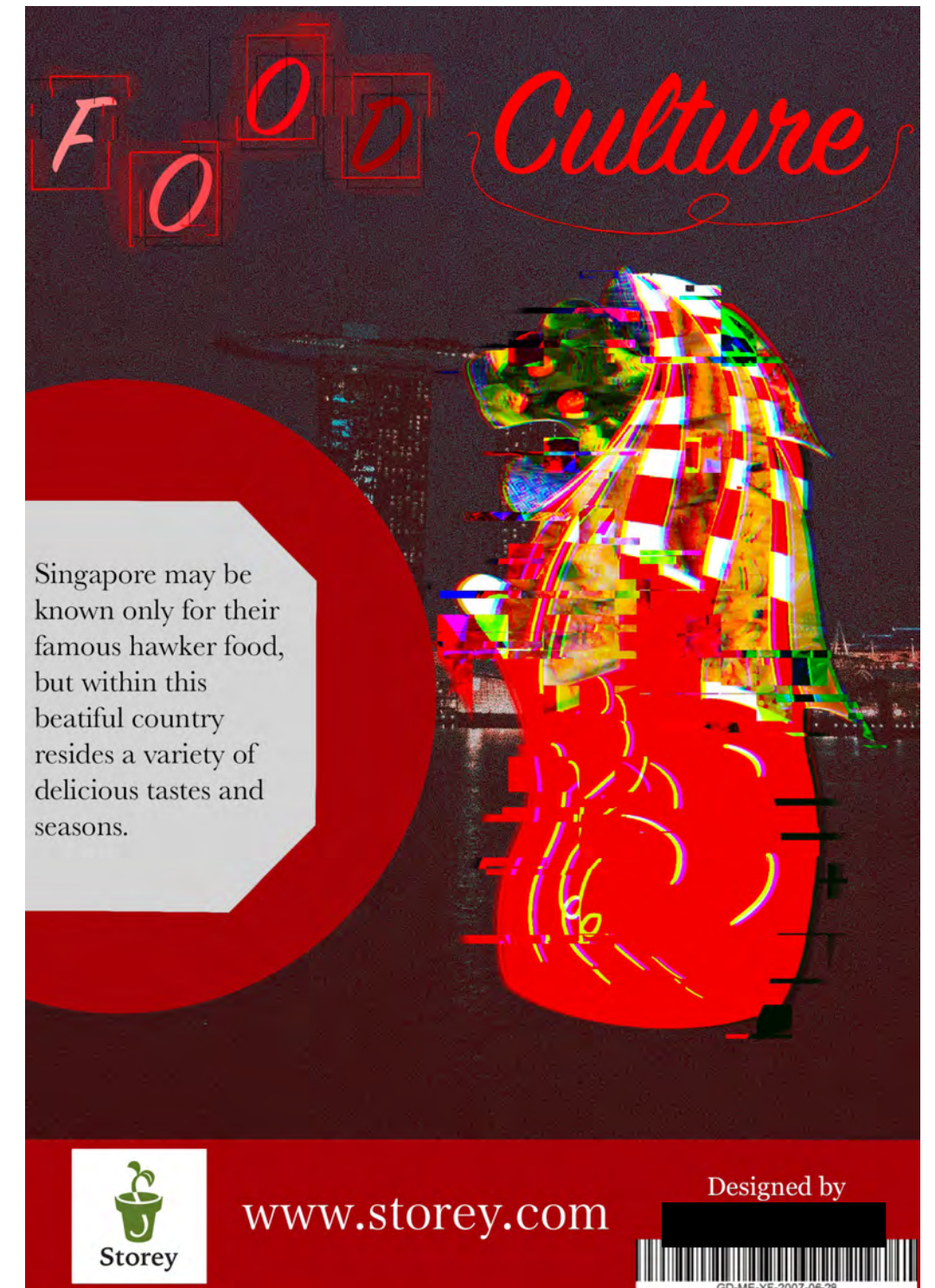
UNDERSTANDING

Singapore

This front cover's design had taken a lot of inspiration from the artwork that Israel G. Vargas had created. I wanted to repurpose that technique because I thought of it as an efficient method of including many different types of components into a cohesive product. Looking at this version now, I think that there needs to be something that separates the title from the visual details. Otherwise this cover looks less like a book cover and more like a poster.

Storey. Storey Publishing, www.storey.com/.

Storey

GD-ME-YF-2007-06-28

UNDERSTANDING

18,980

Singapore

Food Culture

SINGAPORE

Storey

FOOD Culture

Singapore may be known only for their famous hawker food, but within this beatiful country resides a variety of delicious tastes and seasons.

Storey

www.storey.com

Designed by

GD-ME-YF-2007-06-28

After having done the preparation needed for the mock exam, I'm satisfied with this product. I believe that it meets the requirements of my initial design brief whilst also adopting many of the techniques that I experimented with throughout my recreation. However, I do have some thoughts and points of improvement. If I end up with some spare time during the exam, I could work on some colour combinations. I understand that red needs to prominent as well as white, but I think there are some better ways of harmonizing those two colours. (One way could be to add more red into the artwork in various places). On top of that, I think monotoning the food may not have been such a good idea because it doesn't catch the visual attention of the viewer.
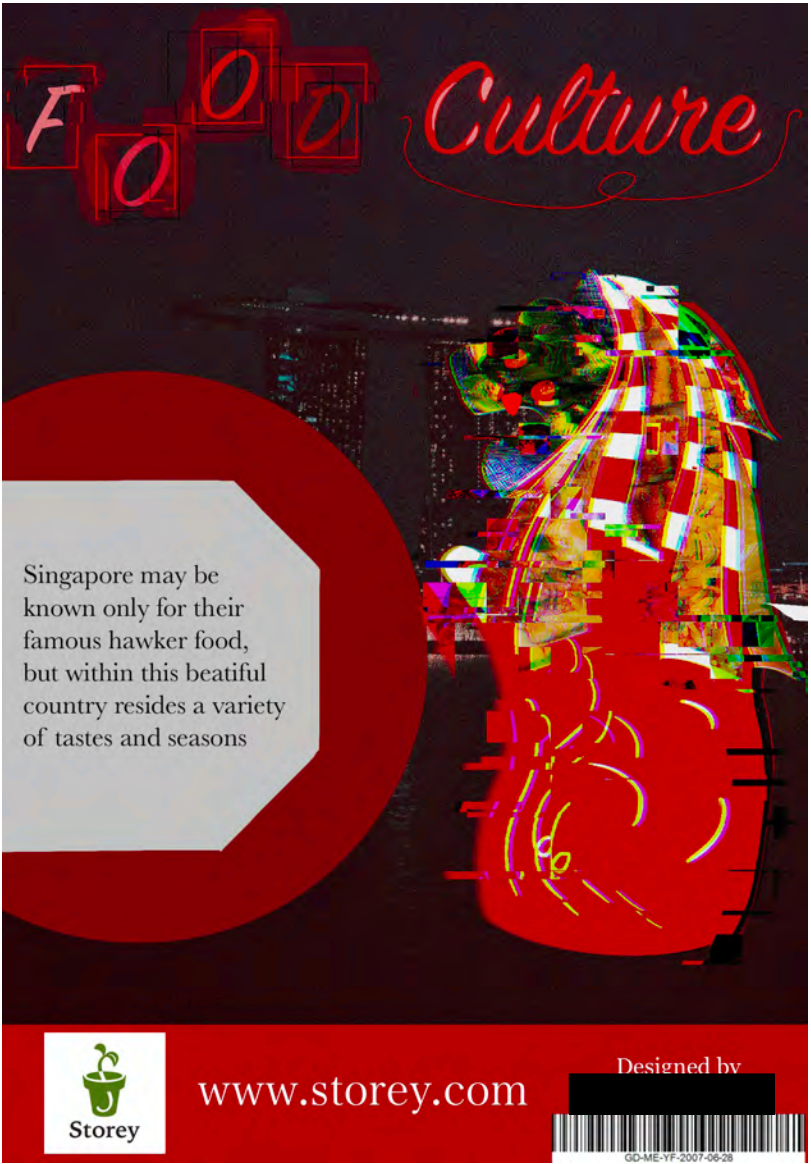
This final design further improves upon aspects of the rough that didn't quite seem to fit within the artwork. For example, the somewhat weird and unconventional colour combination was resolved by incorporating a specific shade of red that conformed with the red that was already present within the composition. Having done this as a result of the exam, I believe that I was able to not only replicate what I had already done, I also improved upon things that I had previously neglected.

If I were to do this exam again, I would've tried to spend more time on my development process because there are some details of the final design that I don't necessarily value all that much. If I spent more time on development, I would've been able to eradicate these problems sooner and use the exam time to further improve my final design to match the design brief's requirements.