Neurodiversity - Anxiety

Our campaign is subjected around taking a break from social media, using the public space of social media. We would buy all the add space and create black backgrounds quoting encouragement to take a break.

This including looking at research examples such as Selena Gomez Elle articles who raised awareness with a documentary of anxiety, bi-polar, and depression. She often has therapy and social media breaks. We found this interesting as this a highly popular topic affecting young people. This is due to overstimulation, overwhelming thoughts or fears of the world, comparing to others, information overload, and 'doom' scrolling.

The aim is to promote awareness of hidden disabilities, reduce anxiety, and reaching a mass audience.

Selena Gomez is a figure head/face of this movement, as she is a highly recognised young person, who embodies the idea of performing in concerts, on social media, acts in films, makes music however still has anxiety. This message should be relayed to young audiences through social media that people who don't actually appear to show symptoms of these disabilities, are very much experiencing them.

https://www.elle.com/culture/celebrities/a62571015/selena-gomez-bedroom-anxiety-wondermind-mental-summit-talk/

the past that she now no longer sleeps in her bedroom.

"I am a very anxious person," she began. "It's kind of like doomsday, and I think having a positive conversation with yourself, even if that sounds weird, it's really impactful. Like before I step out of the car, and there's going to be lots of noises and stuff—if that's the case, I'm not saying that's every day—but I have to breathe, and I have to say, 'All of this is a gift, and I may not be in the mood for this, [but] every time I see someone and end up making them smile, [it] always just makes my day no matter how I'm feeling.'

What to Read Next

Dakota Johnson Wears a Blue Sheer Gucci Gown

Meghan Markle Wears Butterfly Halloween Costume

The Best TV Shows to Watch This Fall

Sydney Sweeney Steps Out in a Sultry Crystal Gown

All About Jim Curtis, Jennifer Aniston's Boyfriend

Why Taylor Wasn't Seen at Travis's Bills Game

"I actually released a documentary [*My Mind and Me*]," she continued, noting the film project that **shed light on her struggles with psychosis and bipolar depression**. "I'm a little bit different than my mom, because I spent too much time in my bedroom that I actually don't even sleep in my bedroom anymore, because I associate it with such a really dark time."

She added, "Being anxious is so debilitating sometimes, and yeah, I didn't want to leave my bed for years, and part of it was I wasn't doing the work. And you have to believe in yourself to do the work that will truly enlighten you a little bit."

Tools and platforms used

We looked at Instagram and how adds are manipulated to reach audiences in-between looking people's stories. This is the direct platform to see how this would work, despite the 'contracting' element.

We used paper notebooks, laptops, magazine websites, the internet search engine, and Instagram.

We made brainstorming notes collaboratively, then through talking and discussion came to our final ideas.
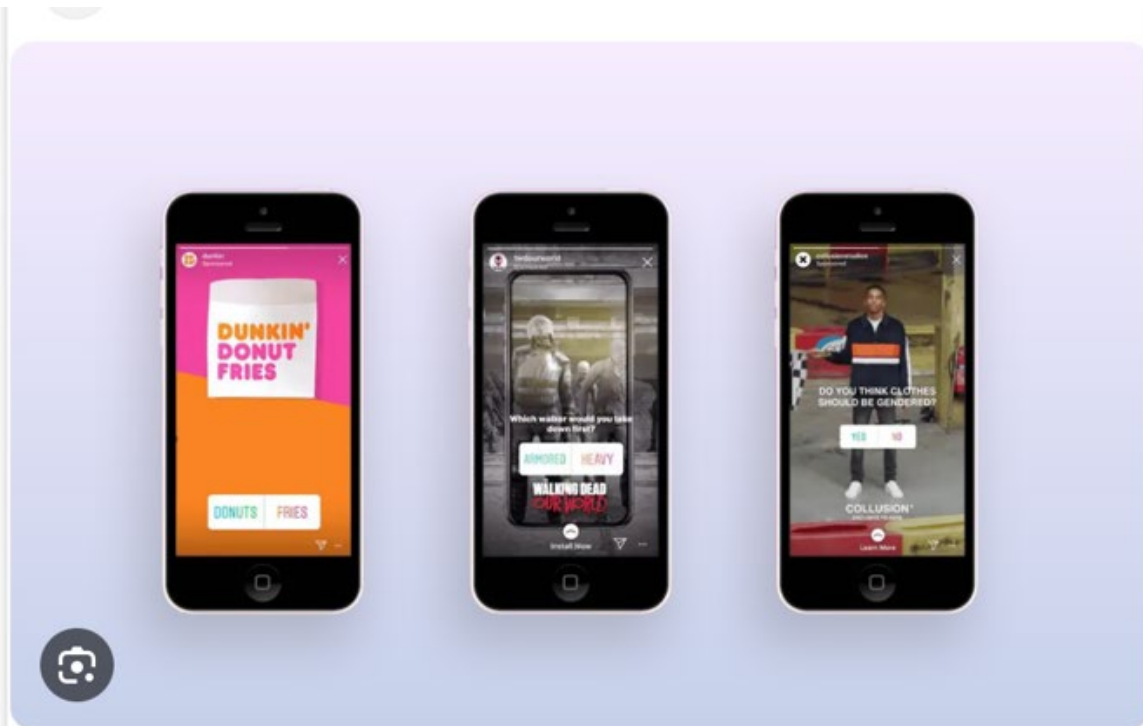
How to Drive Conversions with Instagram Story Ads – Plann by Linktree

Campaign would be for:
- promoting awareness
- destigmatising
- Soothing

— Mental Health
— Younger generation

Neurodiversity

Social media
Public Space

Location
— City — dense
— airports
— Sidewalks

Simulate soothing ←
← use quick to slow animation
Could go into overstimula-tion

Shop window

advert / piccadilly

flyers
bus

banners
newspapers
social media

every ad
on insta
2012 black phone
bin

bill boards
Garage

Neurodiversity
: differing in mental or neurological function from what is considered typical or normal.

Anxiety
• Label
• You can't tell if someone's really anxious typically.
• Most confident people.
• Celebrities get it too.
• Everyone gets in different levels
• You don't walk around with it on a t-shirt.
• Emotional intelligence
• Anxious trying to control future/unpredictable variables.
•   Who hears the message:
- anxious people / observant people
- gives education / awareness to public
- reminds people its normal / everyone gets it
- Promotes consideration
- any member of public who sees it
- Society needs to hear in all levels as its something we all struggle with in different levels.

ad - take break from
social media

- Using whats already out there
  ↳ ariana grande
  ↳ selena gomez
  • elle magazine - serena gomez
- doc about anxiety bipolar depression
- anxiety didnt leave bed / ongoing therapy
- social media breaks

Neurodiversity - Anxiety
Brainstorm Ideas.
                        mental health
- Hidden Disabilities → - Physical health
                              Social
        Adverts - Airports → media
- Public spaces → Billboards
        → Shop window
          advertisements
  Flyers → Side walk
          Signs
        ↓ Garage Cards —
      magazine Cards

        → Removing the stigma

    → You can't openly tell who
      is anxious.
    → loud, confident people can often
      be
    → Everyone gets it on different
      levels
    → Labelling around with a Tshirt
      "I have anxiety"
    → Links with emotional intelligence
      future predict.
                              → Buy attract
- Selena   break   ads - black
  Gomez   adverts - Take
- Social   a break to
  media   young people
    break

Reflections for 5.2.1 Public Space, Public Voice

During this task I found it helpful to look at how different technologies can promote awareness to young audiences of mental health. Social media plays key roles, as well as smartphones, magazines, websites and articles. I found this interesting as this can help widen research of how to make use of public spaces with new ways of technology. Our example went well of using advertising on social media as well as campaigns of other celebrities who have opened up on their experiences. This creates a key connection with demographics, and fulfilling the brief.

Other technologies used after this task
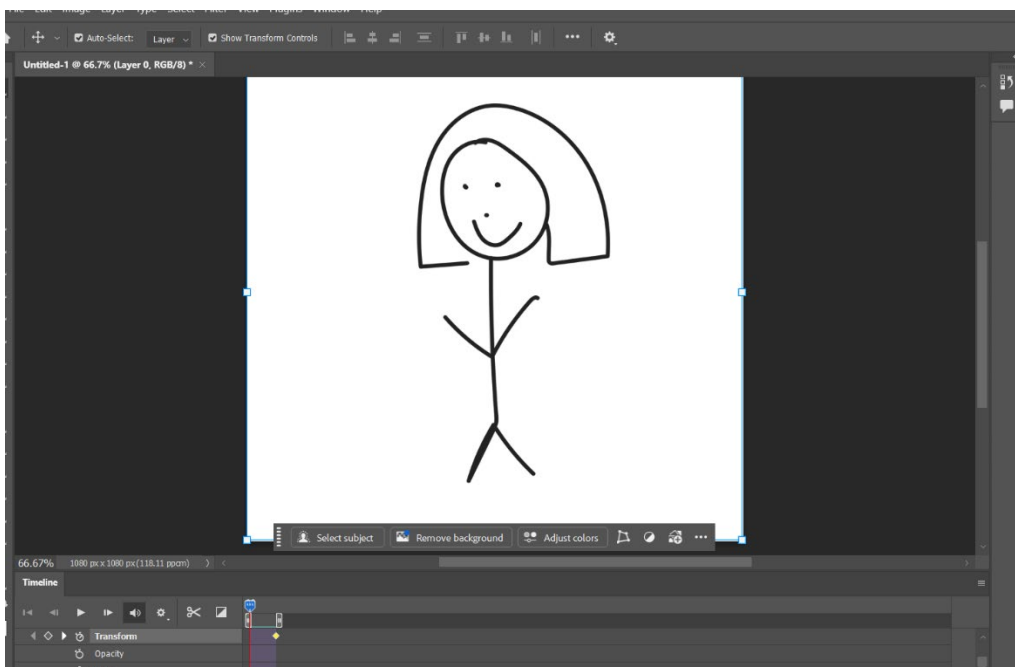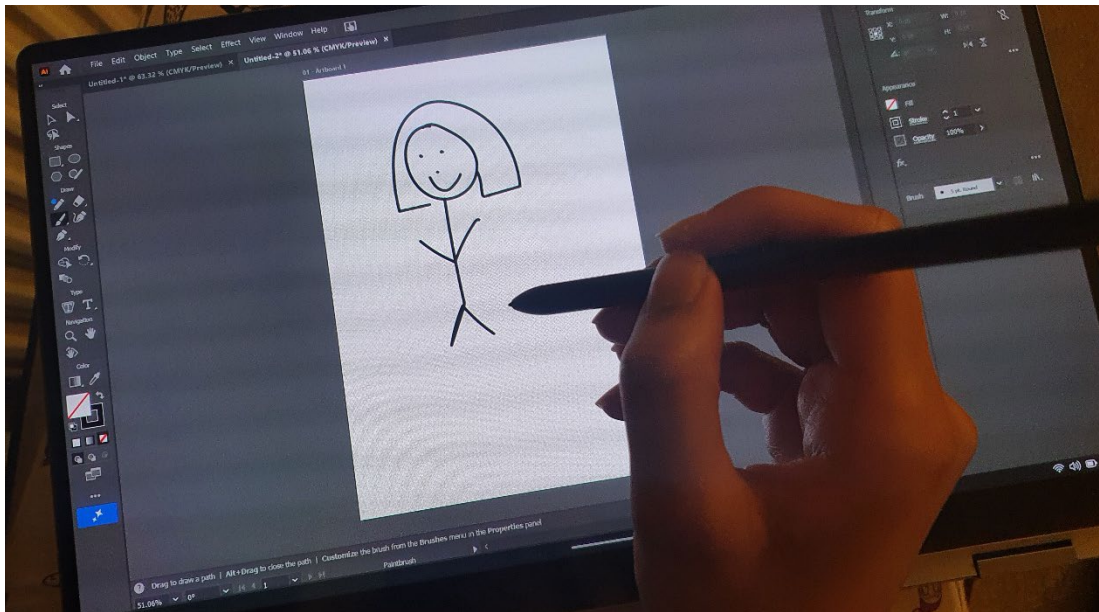
I wanted to test using the equivalent to a Wacom pen (similar to a workshop shown). I ordered a Samsung Galaxy S pen, which then using Adobe illustrator I started to do basic drawings. I wanted to then test using photoshop animation with the idea of making a stickwoman from left to right. I could not do a complex detailed character animation, but wanted to start from scratch and getting used to the pen/softwares. I really enjoyed the use of the pen, making a creation and it 'coming to life.' This can be highly helpful in creating logos using a free artistic drawing tool with a designer's hands, that often a mouse cannot easily replicate. I would use this in future projects.

Second technology
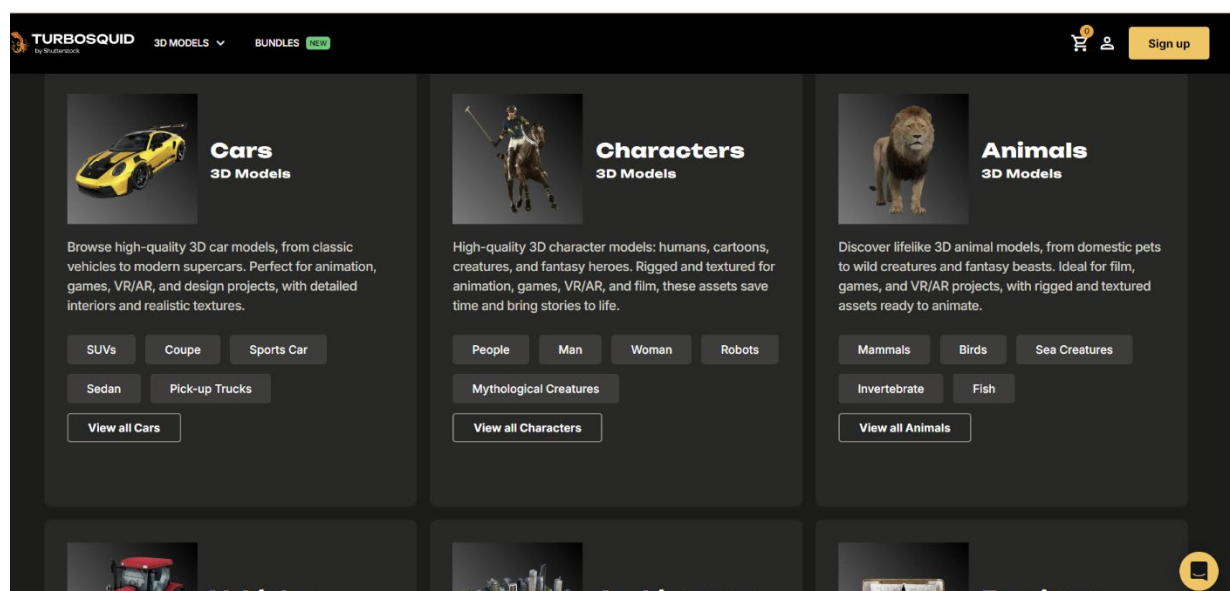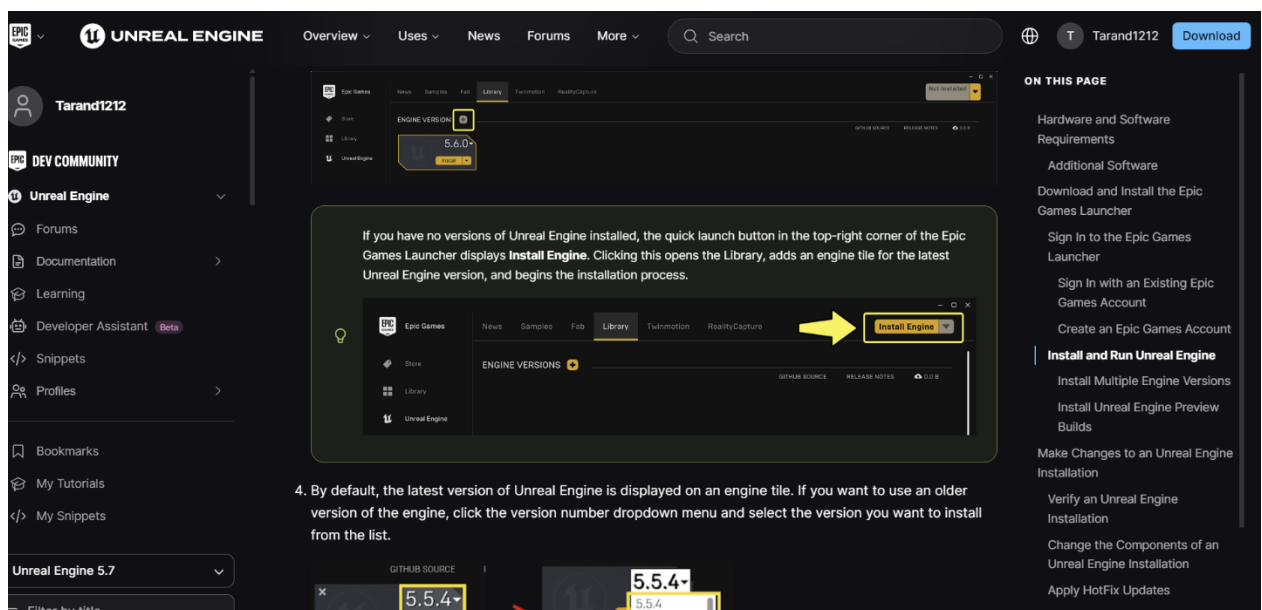
A further technology I enjoyed using (shown in a workshop) was the use of games design in the app 'Unreal engine.' I found it hard to make anything further, however I tested the basics of importing free assets and making an account to experiment further. This software is the same as the highly famous video game 'Fortnite' and this can be used for 3D graphics and projects. I would not hesitate to expand my range with practise using this particular technology tool. For example for logos, brief animation adverts or creating a new concept/world for 'fun.'

Task 5.2 Media Diet

General media consumption from the past week or so? What caught your attention What was clever? App Interface? Music video? Game you played? Instagram post? Website? Tik Tok? Title sequence? An advert? A data visualisation?

Animated music videos with text only?

Example one – 'A Rendez-vous.' 2024.

An example of research would be an advert I viewed on YouTube and TV. This is a dramatic cinematic fiction style trailer telling a story. The advert is promoting Chanel No.5 and uses Margo Robbie as the main protagonist.
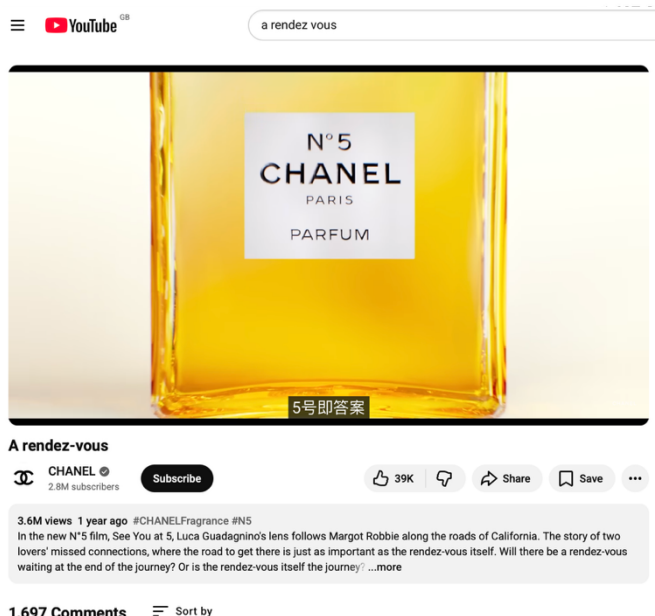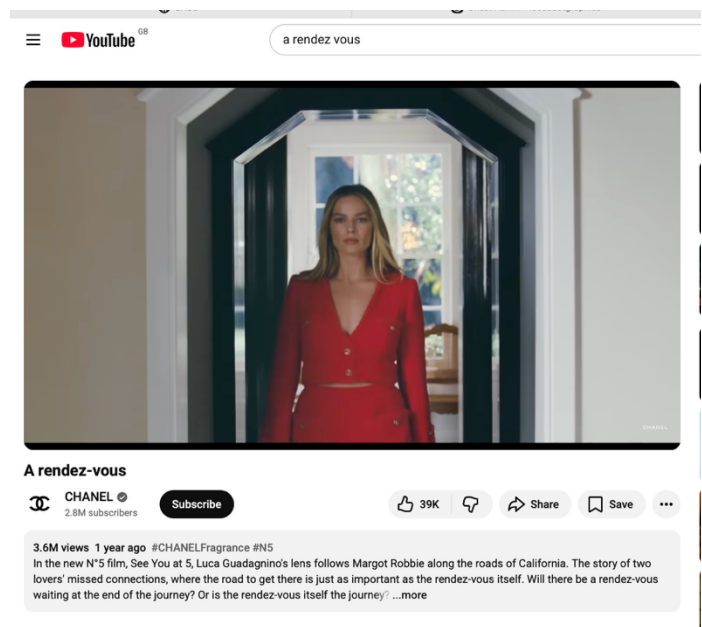
https://www.youtube.com/watch?v=fo4LLux-tfM

Who made it? Creators, the studio, the team. Follow the credits.

-Director: Luca Guadagnino – Italian film director – characterised by his emotional complexity and lavish visuals.
-Theme: "Missed connections," where the journey to a rendezvous is as important as the meeting itself. Cinematic.
-Soundtrack – Daft Punk (contemporary band). Fittingly soundtracked with Daft Punk's *Veridis Quo* (the name of the song toys with the Latin phrase *quo vadis* which translates to 'where are you going?')*,* at 140 seconds in total, *See You at 5* is a 'film of unprecedented length' for a Chanel No.5 campaign.
https://www.wallpaper.com/fashion-beauty/margot-robbie-jacob-elordi-luca-guadagnino-chanel-no-5-campaign

How did they make it? Tools, Techniques, technologies that were involved? Document what you discover.

-This was made by a film production, and camera lens following Margo Robbie and her 'beau.' The settings appear to be European style but are actually filmed in California.

-High end luxury Chanel clothes, physical shots of the perfume, landscapes, mansions were used, as well as high end fast cars and motorcycles.

-A CGI like shot of the perfume is shown in a big clear way at the end. Through a transition of water.

What are the entry points? If you wanted to start making work like this, where would you begin? What would you need to learn? What tools would you need?

I would look at how camera angles can create a visual meaning to readers, story telling, music composition to sell products. Also CGI or AI in advertising and how they can link together in one text.

What did you find along the way? Note the websites, articles, studios pages, YouTube channels, social media accounts, or communities you discover whilst researching. What is researchable and where information lives?

https://www.chanel.com/gb/fragrance/chanel-number-5/a-rendezvous/

https://www.wallpaper.com/fashion-beauty/margot-robbie-jacob-elordi-luca-guadagnino-chanel-no-5-campaign

An example of research would be an Instagram post by British Vogue. This is subjected regarding Diwali celebrations of south Asian communities. This is quite highly underrepresented in media, in particular unusual for British fashion magazines to feature this. This does this through real life story, portrait photography of real south Asian communities in south London (a highly populated area) stood by their homes, with their families, in temples and lighting the candles. Their general attire, religious wear, and variety of age ranges are shown.

britishvogue • Follow ···

britishvogue 2 w
To celebrate the festivals of Diwali and Bandi Chhor Divas, South Asian communities light up the streets and skies in a constellation of flame, aroma, textile and tradition. Nowhere are the pluralities of this culture more evident, at least in London, than in Southall, writes #BritishVogue's @Zeesw. It's an area that, thanks to great waves of migration from the 1950s and beyond, stands as a pillar for South Asian people – a place where Mandirs, Gurudwaras, and Mosques are mere steps away from each other and where, on the week of Diwali and Bandi Chhor Divas, many take part in the celebrations. Click the link in bio to see some of the best images from the festivals

Photographed by @Hark1karan

13,259 likes
23 October
Log in to like or comment.

britishvogue • Follow ···

britishvogue 2 w
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Photographed by @Hark1karan

13,259 likes
23 October
Log in to like or comment.

Three things that caught my attention

Who made it? British Vogue, Instagram.
Photographer - https://www.instagram.com/Hark1karan/ South London famous photographer and artist.

How did they make it? Tools, Techniques, technologies that were involved? Document what you discover.

This was made through the use of social media posting to spread awareness and a message. This was mainly through the use of art direction and a series of photography. Different protagonists/subjects were used in a variety of backgrounds, and a range of useful compositions.

What are the entry points? If you wanted to start making work like this, where would you begin? What would you need to learn? What tools would you need?

I would look at different photograph techniques to create visual communication and messages. They can be often simple, real and authentic, as opposed to fabricated and studio constructed.

What did you find along the way? Note the websites, articles, studios pages, YouTube channels, social media accounts, or communities you discover whilst researching. What is researchable and where information lives?

https://www.instagram.com/Hark1karan/
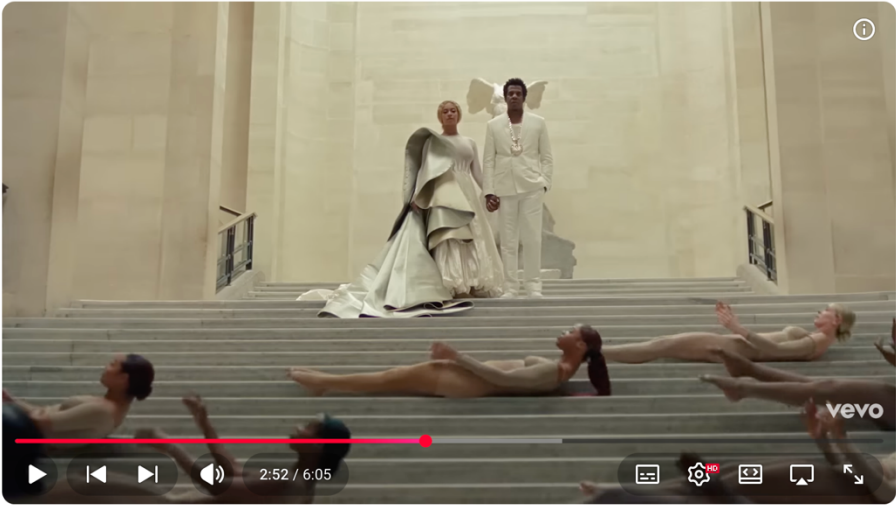
Example three – Beyonce and Jay Z Music Video – 2018.

An example of research would be a music video by Beyonce and Jay Z in 2018 named 'Apeshit.' The video paints the two as powerful standing side by side in a hired out Louve Museum in France, next to significant paintings to create messages (ie the Mona Lisa). Particular focuses are on racism, and how they are reversed with the two successful artists stood beside the art.

https://www.youtube.com/watch?v=kbMqWXnpXcA&list=RDkbMqWXnpXcA&start_radio=1

THE CARTERS - APESHIT (Official Video)

Beyoncé ✓
28.5M subscribers

Subscribe

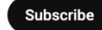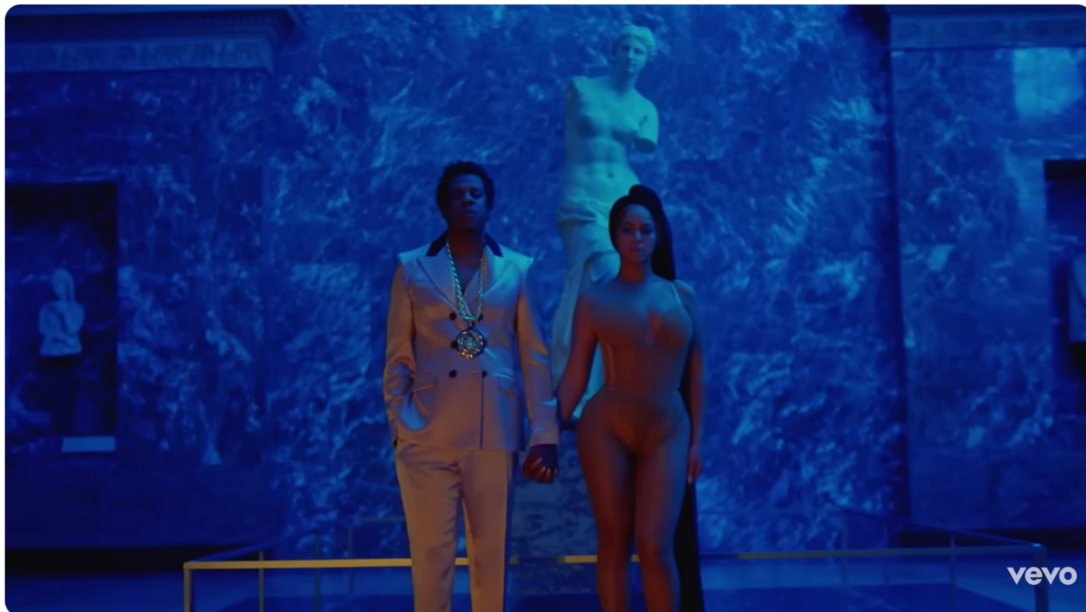👍 2.7M 👎   ↪ Share   🔖 Save   ⋯

290M views 7 years ago
Music video by THE CARTERS performing APESHIT (Official Video).(C) 2018 Parkwood Entertainment LLC, under exclusive license to Sony Music Entertainment, and SC Enterprises, under exclusive license to Roc Nation ...**more**

Three things that caught my attention

Who made it? Creators, the studio, the team. Follow the credits.

The "Apeshit" music video's director is Ricky Saiz. Other key credits include Benoît Debie (Director of Photography), Sidi Larbi Cherkaoui (Choreographer), and Todd Tourso (Creative Director). The music was produced by Beyoncé, Jay-Z, and Pharrell Williams.
Director and Production
Director: Ricky Saiz
2nd Unit Director: Jenn Nkiru
Producers: Mélodie Buchris, Natan Schottenfels, Erinn Williams
Production Company: Iconoclast
Creative and Design
Creative Director: Todd Tourso
Art Direction: Edward Quarmby
Styling: Zerina Akers & June Ambrose
Costume Design: Ibrahim Kamara
Cinematography and Editing
Director of Photography (DOP): Benoît Debie
Editors: Sam Ostrove & Taylor Alexander Ward
Colorist: Tom Poole
Music and Performance
Artists: The Carters (Beyoncé and Jay-Z)
Producers: Beyoncé Knowles, Shawn Carter, Pharrell Williams
Choreography: Sidi Larbi Cherkaoui
Featuring Artists: Offset & Quavo

Louve Museum, France.

How did they make it? Tools, Techniques, technologies that were involved? Document what you discover.

-This was made by a film production, and many uses of art direction and photography.

What are the entry points? If you wanted to start making work like this, where would you begin? What would you need to learn? What tools would you need?

I would look at how camera angles can create a visual meaning to readers, story telling, music composition to sell products. Art direction such as costume design, models and dancing can also aid in the overall design.

What did you find along the way? Note the websites, articles, studios pages, YouTube channels, social media accounts, or communities you discover whilst researching. What is researchable and where information lives?

https://www.theguardian.com/music/shortcuts/2018/jun/18/shortcuts-beyonce-jay-z-apeshit

https://www.google.com/search?q=beyonce+apeshit+music+video+credits&client=safari&sca_esv=ed6f5ed44ddb5799&rls=en&ei=TO0RaaSoNOWthbIP4Y_d4Qo&ved=0ahUKEwik_qfZ3OeQAxXlVkEAHeFHN6wQ4dUDCBE&uact=5&oq=beyonce+apeshit+music+video+credits&gs_lp=Egxnd3Mtd2l6LXNlcnAiI2JleW9uY2UgYXBlc2hpdCBtdXNpYyB2aWRlbyBjcmVkaXRzMgUQABjvBTIFEAAY7wVI7RdQtgJY7hZwAXgAkAEAmAF3oAG-DKoBBDE5LjK4AQPIAQD4AQGYAgegAv0EwgIFECEYoAHCAgUQIRifBclCBxAhGKABGArCAgQQIRgVmAMAiAYBkgcDNS4yoAfQHLIHAzUuMrgH_QTCBwUwLjEuNsg)

https://arttouchesart.com/the-rise-of-hip-hop-a-music-video-revolution/

⏱ This article is more than **7 years old**

A guide to Beyoncé and Jay-Z's new video: from the Mona Lisa to 'living lavish'

The Carters' latest offering is set in the Louvre - for one day the art gallery was occupied by people you usually never see in its paintings. Here are some key moments to watch out for

◼ New video by Jay-Z and Beyoncé: Apeshit

Beyoncé and her husband, Jay-Z, have arrived at the Louvre for a sightseeing day that coincides with the making of their Apeshit video. Referencing the Louvre's world-renowned permanent collection, juxtaposed with contemporary dancers occupying this hallowed space, Apeshit makes some pithy, if scattershot, comments on racism, slavery and the dominance of western neoclassical aesthetic standards. Here are a few key moments to look out for:

Mona Lisa

The Raft of the Medusa

📷 The Raft of the Medusa Photograph: Heritage Images/Getty Images

The aftermath of colonialism and slavery, and the ongoing scandal of the refugee crisis, is beautifully referenced in a shot of The Raft of the Medusa as Jay-Z sings: "Can't believe we made it." The Raft is an image of enslaved and subjugated people who have lost all hope but that of life; luckily for Beyoncé and Mister Beyoncé they are now "living lavish" on top of that.

subjugated people who have lost all hope but that of life; luckily for Beyonce and Mister Beyoncé they are now "living lavish" on top of that.

Portrait D'Une Négresse

But how far have we come? Apeshit rounds off with the Portrait D'Une Négresse, whose sardonic look implies that plus ca change, plus c'est la meme chose. She and so many other women of colour have seen it all before, and the pace of change is painfully slow. Painted six years after the abolition of slavery, this woman is given a painting of her own - but remains nameless and inert, with one breast out for everyone to ogle.

many white people in one place before and I've been to Bestival. That said, replacing painted, sprawled, objectified, naked, white, nameless, historical women with writhing, objectified, naked, nameless, 21st-century women of all colours (as they are 40 seconds later, when they're lying like logs on the steps) doesn't seem a great leap forward to me.
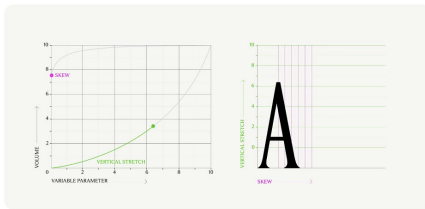

Portrait of Madame Récamier

One of the most potent moments is the image of the reclining Madame Recamier. Painted in the 1800s, it shows a rich wife in neo-classical garb reclining on a couch. Beyonce adds what is not in the picture but would have been: two black dancers posing as servants, in head-wraps, still and docile, at

Follow on Task for 5.2 Media Diet

A project I have completed in the past would be 'Introduction to Graphic Design' year one. This includes four words that have been cut out and stuck on to paper, to reflect their meaning. The words are in a 2d craft like poster form, however to push this they could be animated to reflect their meaning. Examples including making the word 'Fizzy' actually animated to pop or be 'fizzy' like. This could be taken from inspiration from 'We are Collins' (https://wearecollins.com/case-studies/san-francisco-symphony?complications=true). They took title words and added 'Augments' to them. Examples include making words that reflect the nature of noise.

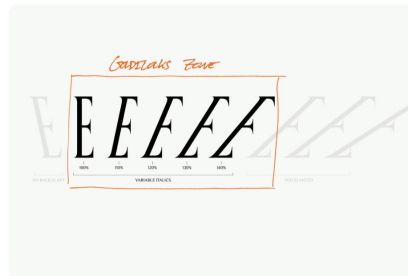The incorporating of emerging tools can create the approach of projects to be more modern, reaching new vast audiences and take advantage of technology that can create a look/feel that a craft cannot.

Reflections

The inclusion of technology in this project could have added to the feel of the word tone and voice. This animation style making a word 'fizz' creates a link between the audience in a modern reachable way. We often see around us cartoons, adverts, videos and animations via everyday smartphones, TVS, and computers. This can be through adverts, social media and voluntary watching of videos. This adds to the immersive experience, and created a different outcome of the project.

This can be applied to future projects through adding the same concept of animation to create the word itself and response to readers. This can be done through developing, iteration, refining and testing. I would need to learn animation skills in order to create this outcome.

Projects from year one – 'Introduction to Graphic Design' the word 'Fizzy.' This is now animated to the 'musical' style shown previously. As a reflection this works well in communicating a message via animation that a physical print cannot show. This is the same as a musical sound animation through the word reaction.

I had trouble making the 2D animation move the letters from big scale to little scale. However I did make the 'Fizzy' different size letters and move around the screen which worked well as a second option.

1. **What parts of your practice make you feel most engaged and creative?** Where do you find flow, momentum, or excitement in the process?

I find momentum in the idea and concepts part of designing. This involves testing and exploring one or many ideas. This can be done through different mediums such as writing down, drawing, photoshop or mood boards.

For example, I have done created a short animation using 2d After affects. I have created a small Vogue covers (US and British) Moodboard in order to generate ideas even for a simple small projects.

2. When do you 'actually' feel like you're designing? Think about the moments where you switch from 'doing tasks' to 'making decisions.'

This can be when I am developing, critiquing and refining ideas continuously. Things are tested further, repeated and iteration is carried out. An example is taking one of the moodboard projects further – The British Vogue cover.

3. What pain points do you identify in your own workflow?
Where does work get stuck, messy, repetitive, confusing, or inefficient? What tasks or steps feel like obstacles to designing? Where does your energy dip? What slows you down or pulls you out of the flow?

This can be when too many ideas are tested, repetition of ideas and the creativity become more flawed. The refinement of ideas can become tedious and become very different to the original concept.

What tools, techniques, or strategies did you find in your research?

Looking at tutorials, templates, organising work in notebooks, sketchbooks, mood boards and word documents of associated materials that help build the final concept – pictures, links, other similar outputs.

How could these be integrated into your practice?

Looking at other ideas, and relevant materials helps build on my own ideas and concepts.

How do emerging tools (including AI) challenge or change what it means to be a designer, and how might your workflow need to adapt? What does this mean for thinking, making, authorship, and craft? What do you think designers should keep hold of and what could/should be supported or automated? Where do you see the role of a designer strengthening or shifting?

This can become more automated and relying on machines for basic tools and become inconsistent/lazy. However, this can be easier for people in generating ideas, and saving time on making tedious outputs that can be created by AI. This can both shift design work and weaken it also.

My response to the article and your thoughts on what emerging tools mean for design practice, authorship, and the role of the designer.

https://www.itsnicethat.com/features/editors-letter-exploring-creativitys-ai-conundrum-light-and-shade-digital-220925

Emerging tools such as AI, can both expand creativity and transform practises. This allows natural progression. However, the drawbacks can be designers won't necessarily go 'back to basics.' The AI becomes reliant, and authorship is shared rather than Soley done by a creative.

A technology experiment I did with my interests

I used a British Vogue cover and animated a star across using 2D animation. I enjoyed the manipulation of things I am already interested in, fashion cover layouts in particular such as Vogue. This could be developed for further projects such as online gifs, Instagram advertisements, online versions of media outputs this would be highly useful such as the Vogue website itself (where Vogue is digitalised) and animations.
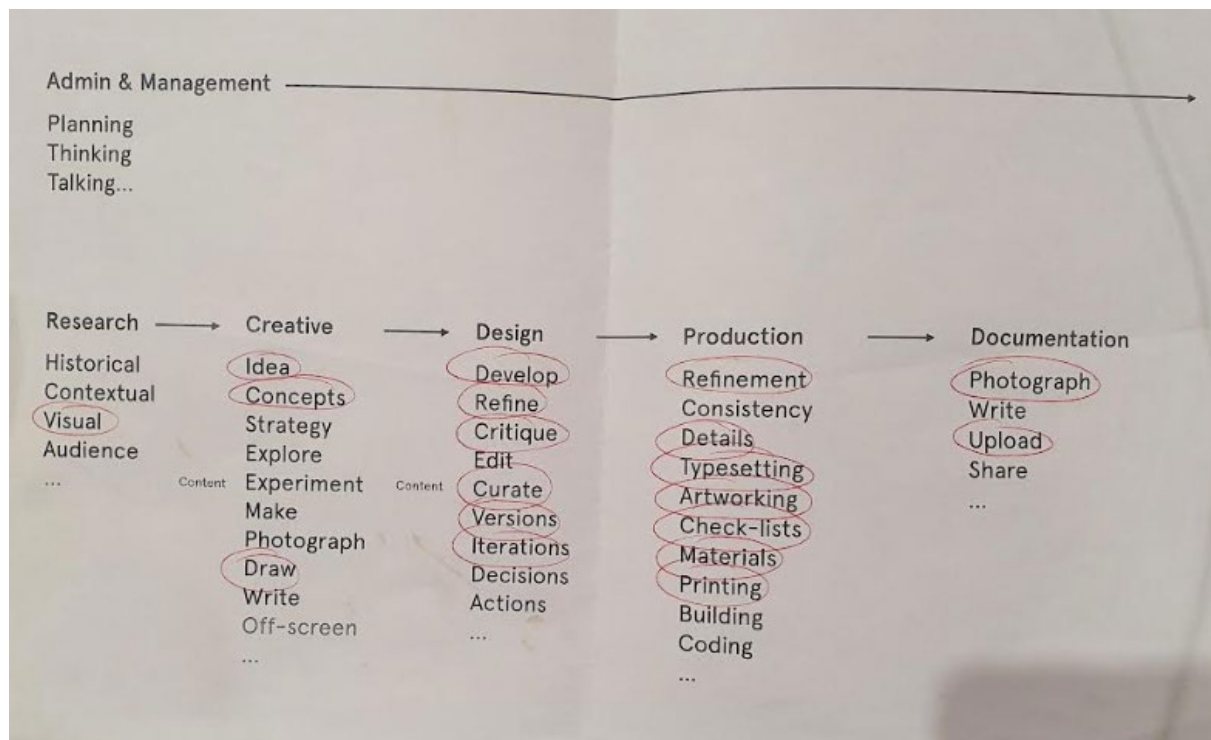
Another technology process I carried out involved was 'tracking' in motion. I followed the animation of a car being 'tracked' in a jungle. This was highly fun in the end output, however I found the technical process of it very difficult and would require a lot of research as well as practise. This could be an advantage for future graphic design projects.
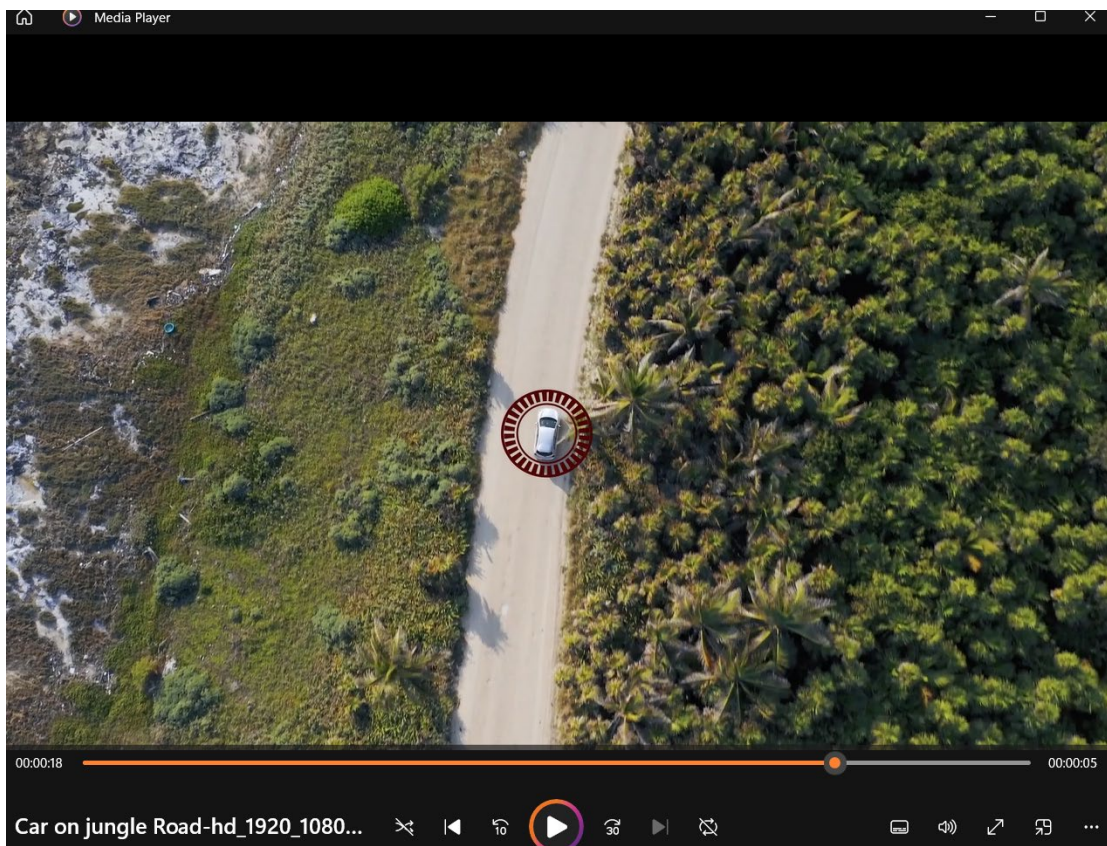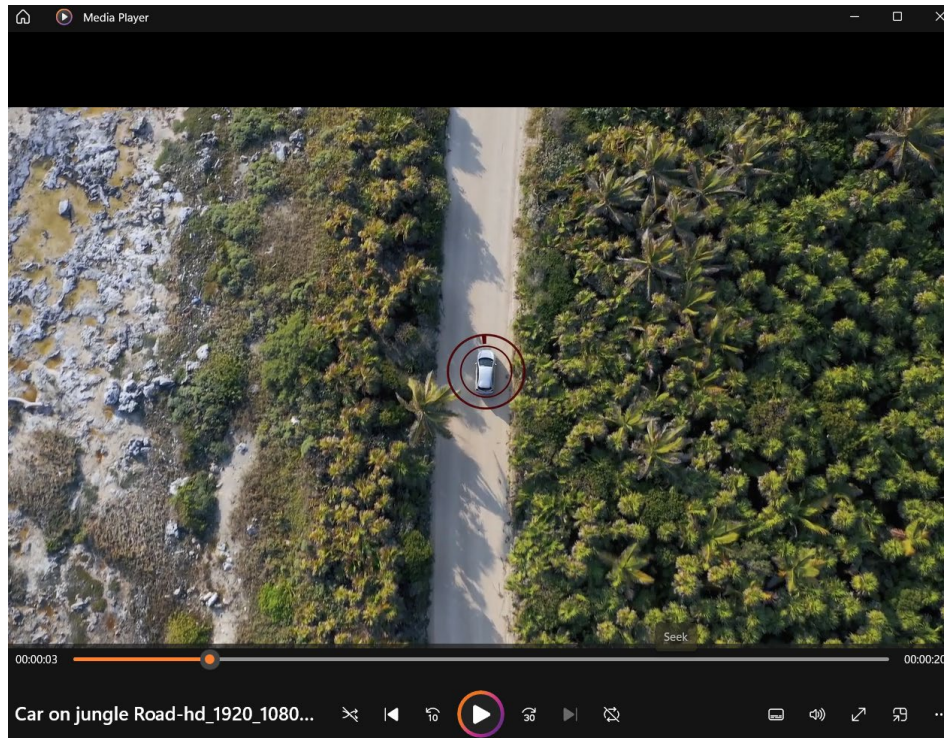
Filling out a sheet with how I liked to work was helpful but also leaves room to reflect on how I can improve with using other areas as part of the creative process as a whole. For example I experiment after looking at this and possibly could use audience as research, photographs only as creative outputs, designing using decisions as actions, production through building and writing as documentation.

Admin & Management

Planning
Thinking
Talking...

Research	Creative	Design	Production	Documentation
Historical	Idea	Develop	Refinement	Photograph
Contextual	Concepts	Refine	Consistency	Write
Visual	Strategy	Critique	Details	Upload
Audience	Explore	Edit	Typesetting	Share
...	Content Experiment Content	Curate	Artworking	...
	Make	Versions	Check-lists	
	Photograph	Iterations	Materials	
	Draw	Decisions	Printing	
	Write	Actions	Building	
	Off-screen	...	Coding	
	...		...	

Design Systems week 4

I enjoyed learning about design systems – which are generative frameworks for making things. I learned the difference between them and branding guidelines, which are prescriptive rules abut appearance.
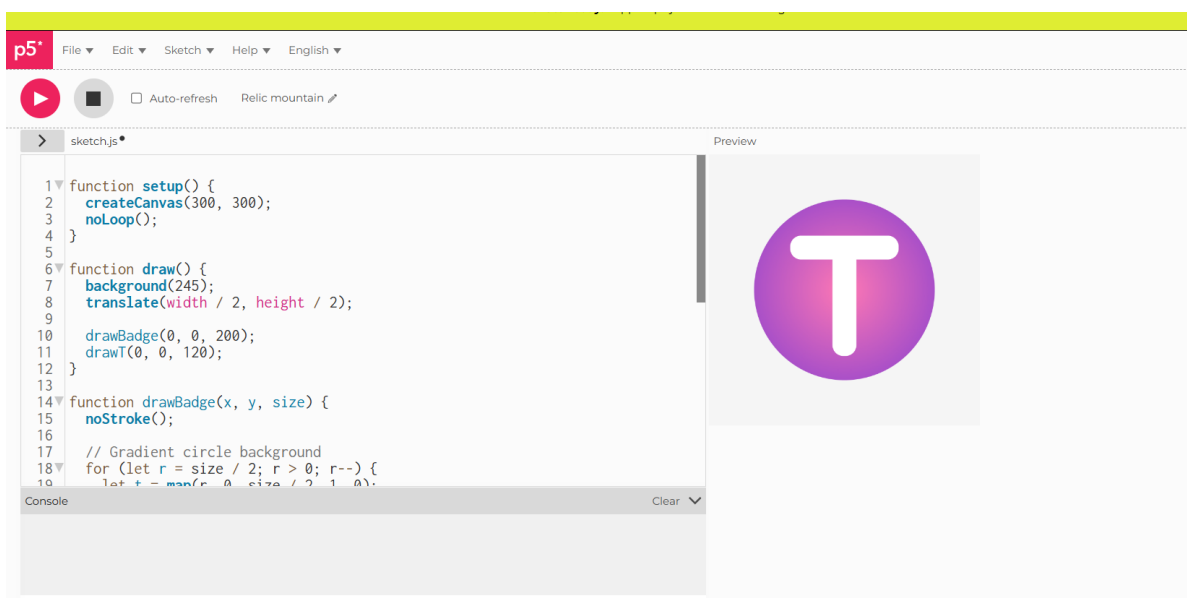
I understand the 'basic' building blocks: individual elements like shapes, lines, colours, or typographic forms that can be combined systematically.

Task

'Experiment with the Tools Work through the provided list of creative coding tools and platforms. Spend time with each one: try the examples, modify parameters, break things, and see what happens.'

P5 Coding

https://editor.p5js.org/

What does this tool do that traditional design tools cannot? How was this tool/output created? What's happening "under the hood"? What kinds of design problems or explorations might this be useful for? How might using this tool change your approach to making?

I liked working with this tool and it can generate with a code quickly and precisely as opposed to human created. I found coding itself difficult and relied on internet aids. This was a basic simple icon logo to get used to the coding and colours to experiment. This is useful in saving time as opposed to drawing/creating by oneself, however I found it very tedious and difficult. I would potentially use this for simple logos for iterations/testing in the future, however it is not something that I would rely on.

System tool kit – generators and playgrounds

https://p5studio.vercel.app/
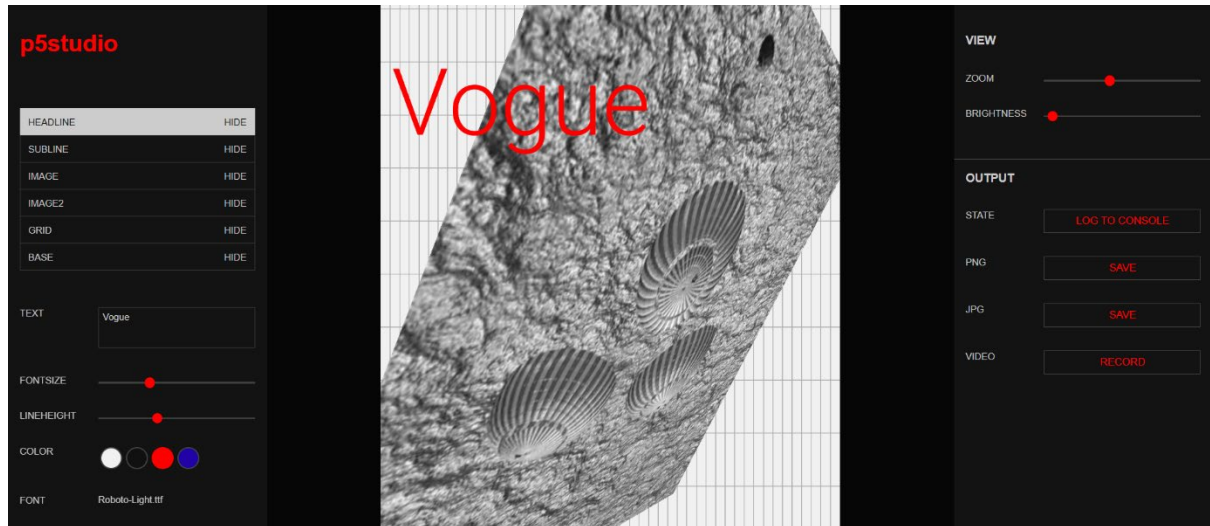
This was interesting to use as a 'test' and 'playground' response to another alternative app. However I found it difficult to use and would prefer to use Adobe. I like the use of headlines, subheadings and main titles if I were creating a magazine cover in context. This is easier and helpful, as well as one of my interests. However I would not use this software further after encountering basic issues.
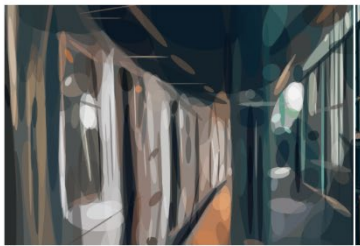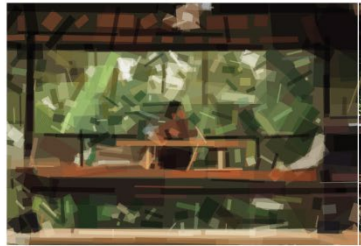
Chrome Geometrize

https://experiments.withgoogle.com/geometrize

https://www.geometrize.co.uk/

Geometrize

Transform images into geometric primitives

260 Rotated Ellipses

440 Rotated Rectangles

240 Triangles

Geometrize is a **desktop app** and **open source toolkit** for **geometrizing** images into shapes.
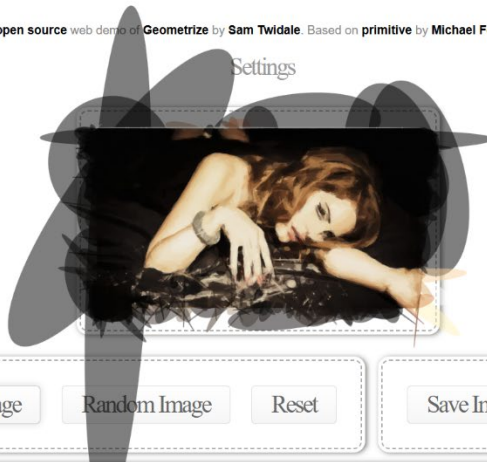
| Download | Source Code | Web Demo |

GEOMETRIZE

An **open source** web demo of **Geometrize** by **Sam Twidale**. Based on **primitive** by **Michael Fogleman**.
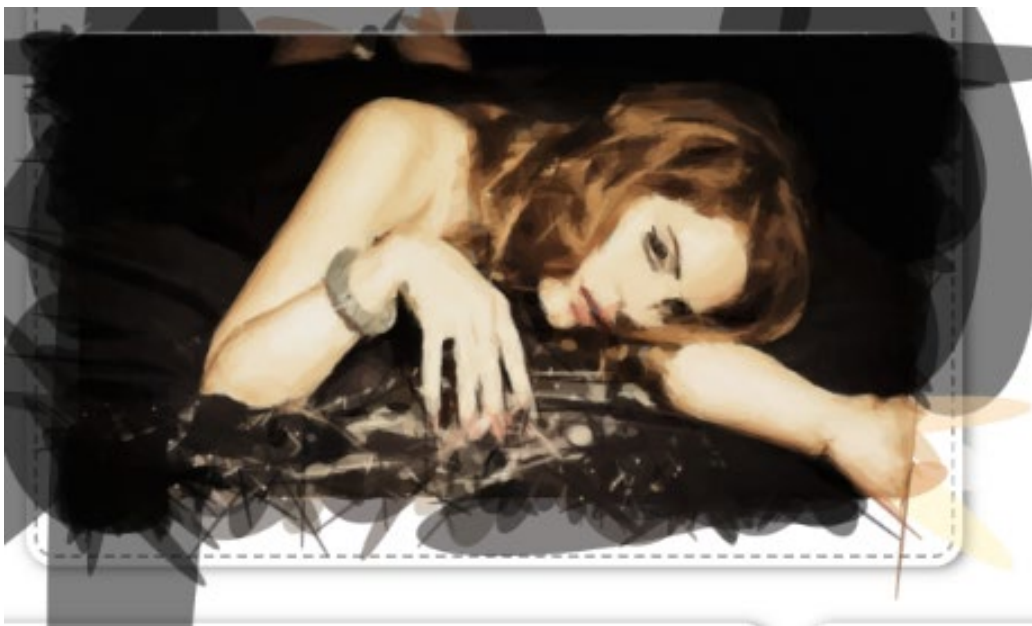
Settings

| Pause | Step | Open Image | Random Image | Reset |

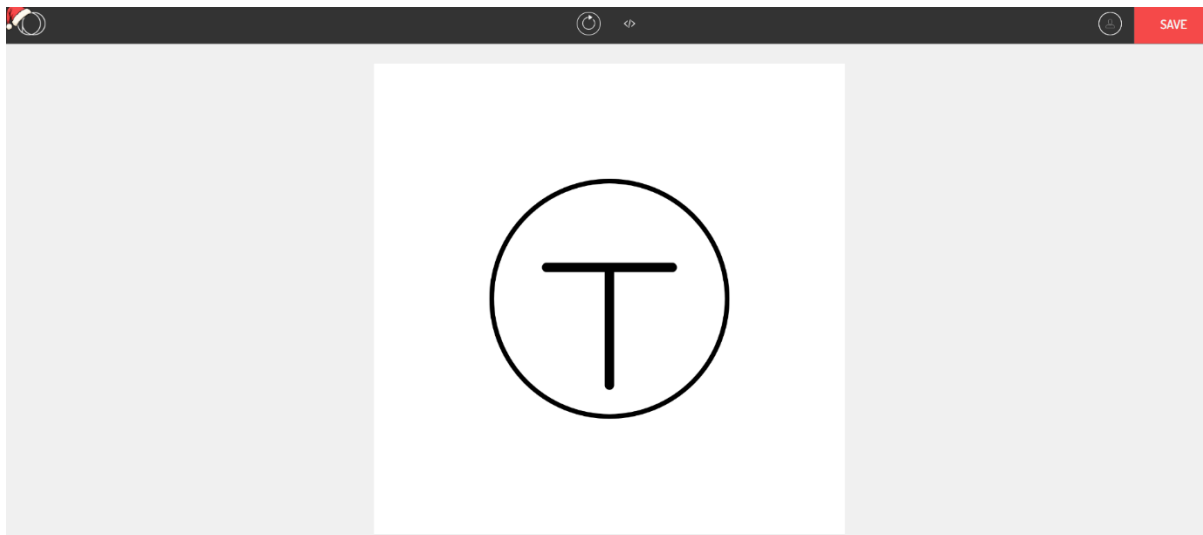| Save Image | Save Svg | Save Json |

I enjoyed using this tool, as the idea of it is similar to the 'building blocks' of a design system in creating lots of shapes to create an image. The idea of creating something and it becoming digitalised, in some aspects an 'AI' look, can be useful in then manipulating and creating a new look or feel for images. An example maybe for a magazine advert, or CD cover for a new upcoming artist that is wanting a new 'tech' genre look. This example I used was a 'Lana Del Rey' Image. I would use ideas like this in industry for example CD cover mocks ups/iterations.

https://openprocessing.org/discover/#/generativeart
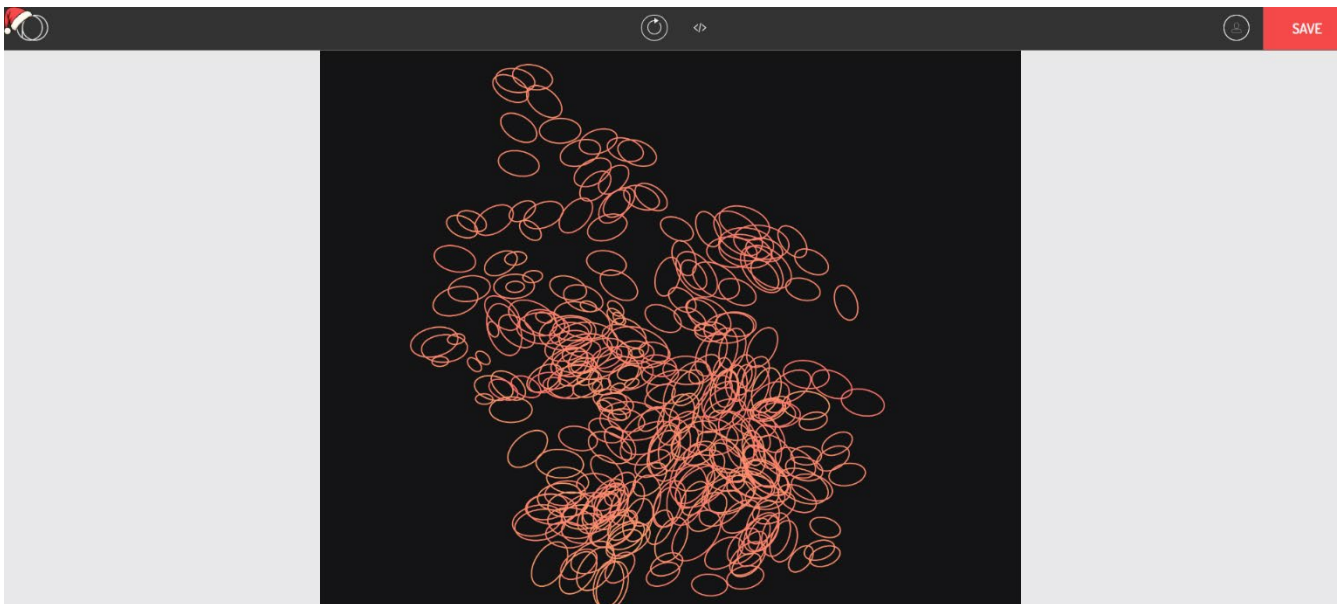

```
function setup() {
  createCanvas(800, 800);
  background(20);
  noLoop(); // remove or comment out to animate continuously
}

function draw() {
  background(20, 20, 30, 25);

  let t = frameCount * 0.01;
  for (let i = 0; i < 300; i++) {
    let x = noise(i * 0.1, t) * width;
    let y = noise(i * 0.1 + 100, t + 100) * height;
    let r = noise(i * 0.05, t + 200) * 100;
    stroke(lerpColor(color("#ff5f6d"), color("#ffc371"), noise(i * 0.01)));
    strokeWeight(1.5);
    noFill();

    push();
    translate(x, y);
    rotate(noise(x * 0.01, y * 0.01, t) * TWO_PI);
    ellipse(0, 0, r, r * 0.6);
    pop();
  }
}
```

```
function setup() {
  createCanvas(600, 600);
  background(255);
}

function draw() {
  background(255);

  // center
  let cx = width / 2;
  let cy = height / 2;

  // circle
  stroke(0);
  strokeWeight(6);
  noFill();
  ellipse(cx, cy, 300, 300);

  // T logo
  stroke(0);
  strokeWeight(12);
  line(cx - 80, cy - 40, cx + 80, cy - 40); // top bar
  line(cx, cy - 40, cx, cy + 110); // vertical stem

  noLoop(); // stops continuous draw
}
```

What does this tool do that traditional design tools cannot? How was this tool/output created? What's happening "under the hood"? What kinds of design problems or explorations might this be useful for? How might using this tool change your approach to making?

I liked working with this however found the coding tedious and long. I relied on internet aids to create. I feel as a creative you can improvise when free hand creating and drawing, whereas code can be very rigid and limit your ideas as you are making them 'come to life.' This is good for nice patterns and backgrounds such as the pattern shown above, however with logos/icons I would not use.
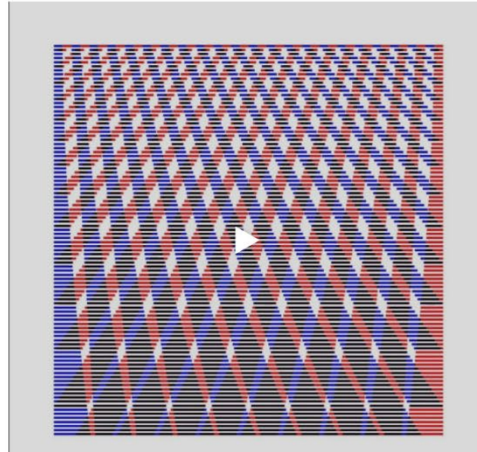
thedotisblack

thedotisblack:

Processing art tutorial Ep.33
For Patrons & YT Members

DIFFERENCE - Drawing Machine 20

Made with code / Processing

This Processing art tutorial shows the code that was used for the Drawing Machine 20 pen plotter drawing. It is a quite simple code but it offers lot of variations. The code uses two basic for0 loops and a line with two map() functions to control the grid of lines. The colors are multiplied to visualize the difference or overlaps of lines. It is possible to continue developing this code, especially with lerp() and lerpColor() functions while changing the strokeWeight() variable and grid size. Once a composition in finished, export the PDF and a large raster image for a pen plotter or a digital print. Here is the Drawing Machine 20 video: https://youtu.be/Z17bZ5ZAMDk

Instagram // Facebook // Twitter // Ello

Art Prints // Patreon

▶ thedotisblack on YouTube

▶ Processing tutorials

> NFTs on Foundation and OpenSea

What does this tool do that traditional design tools cannot? How was this tool/output created? What's happening "under the hood"? What kinds of design problems or explorations might this be useful for? How might using this tool change your approach to making?

I liked was not able to use this tool fully due to encountering different problems, however I liked the generated pattern backgrounds that were used on the website. I particularly liked this one shown above, and it further demonstrates the use of putting shapes, grid lines and loops together. If used by a human creation or in this case code to put it together, this still creates a nice design system for inspiration and use of projects. I would collaborate with artworkers who have created something like this in industry.

I found the use of typographic systems and flexible visual systems useful and wanted to research this further. I looked into books via search engine on examples of this. This is something I would like to pursue, brand identities and the further 'branches' out of design systems altogether. I found these books particularly interesting.

https://www.counter-print.co.uk/products/flexible-visual-systems

Corporate behaviour, communication, identity as a whole 'design system.'

Repetition of patterns, colours/letter interactions, and visual information – Design systems.
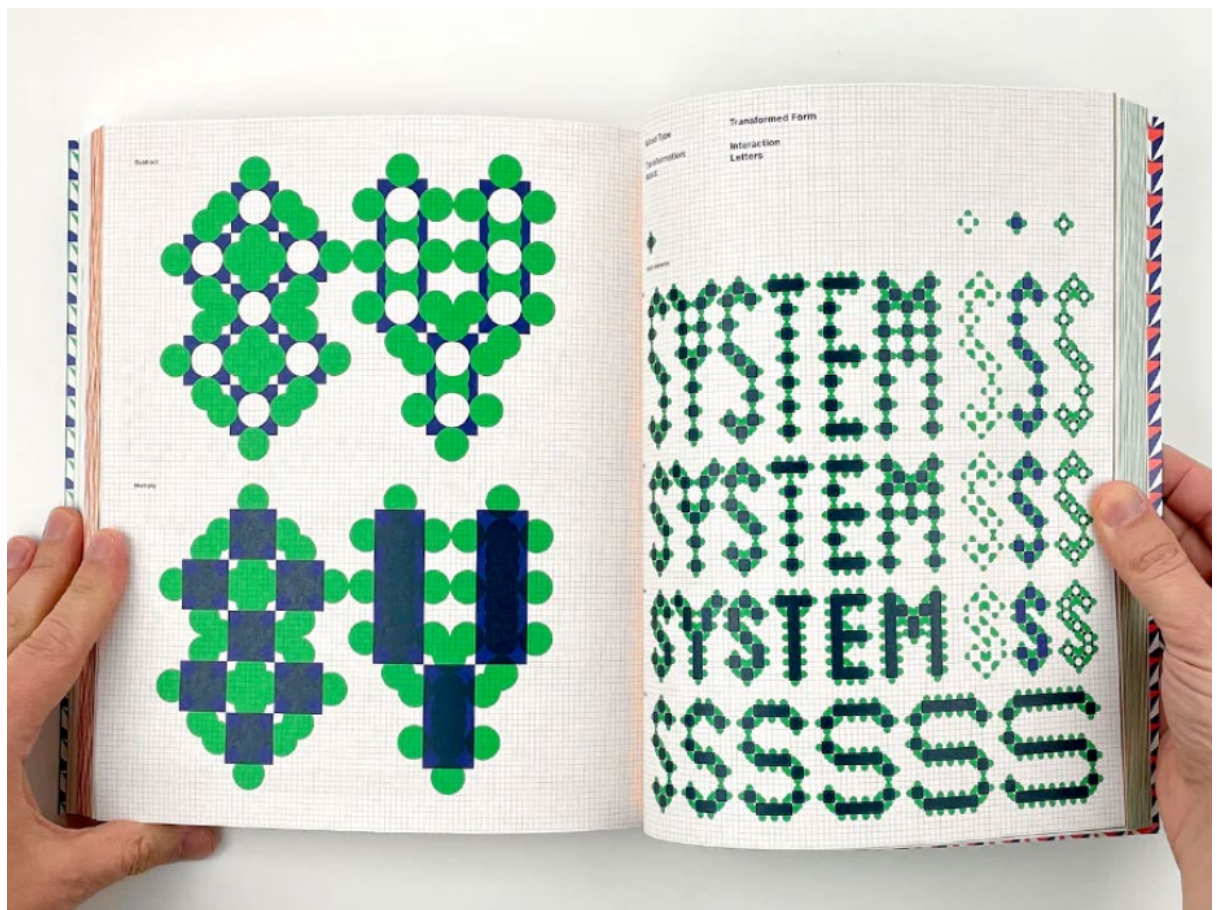
Four by 6

For this task in developing a proposal for a project – I chose to look into 'system expansions' and 'visualisations' for the outcomes.

I looked into 'system expansions' from previous lecture notes and how a design system can be the conventional logos, space, grids, layouts, typography it can also go beyond these.

I looked into the following websites: https://standardsmanual.com/, https://www.designsystems.com/

The below books show how different brands have designed/established brand identities through their own mediums and concepts, however also taken them into 'expansion' (going further) by different uses. For example uses of colour, unique layouts, photography and black and white.
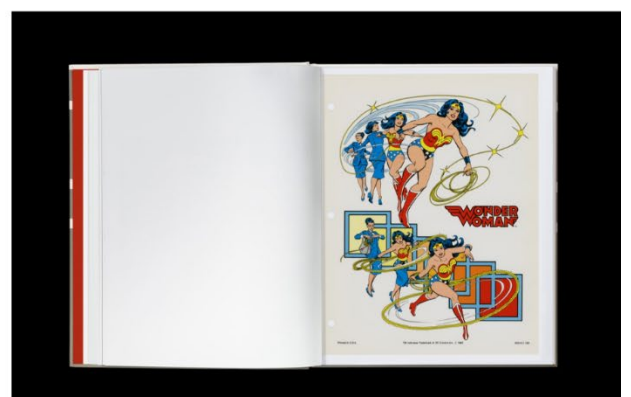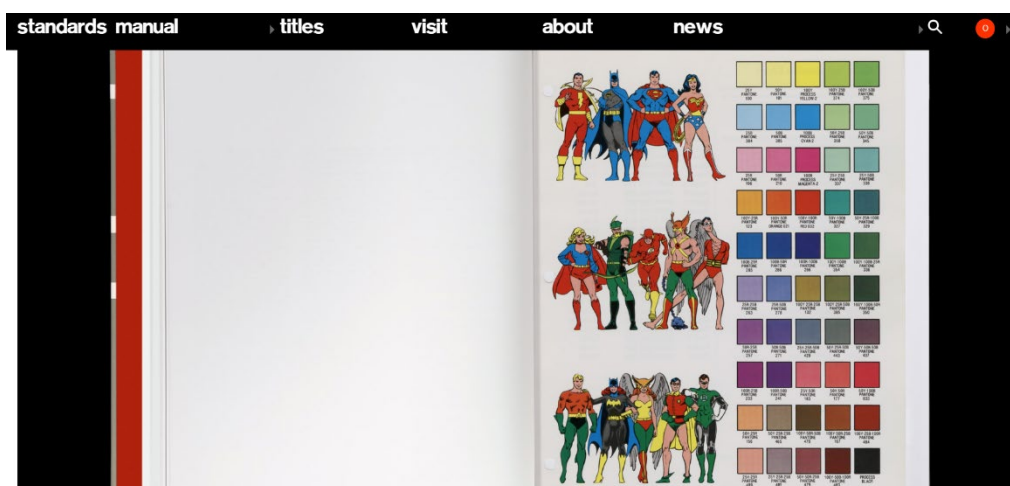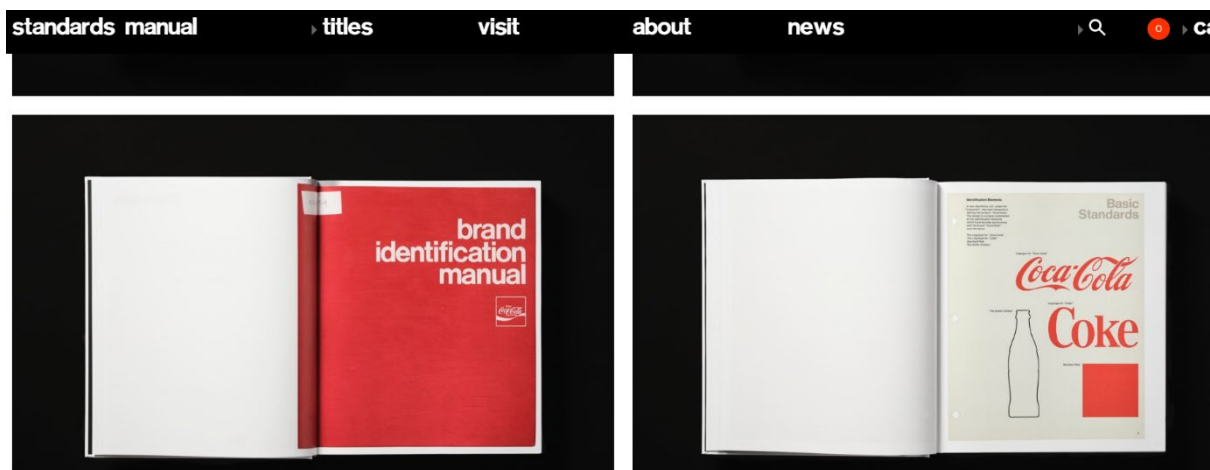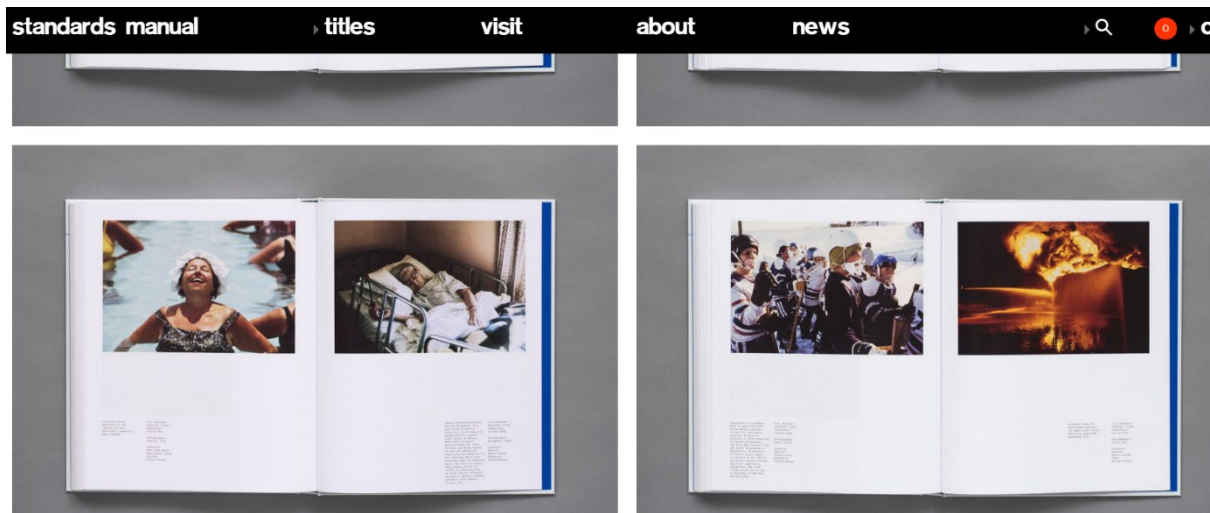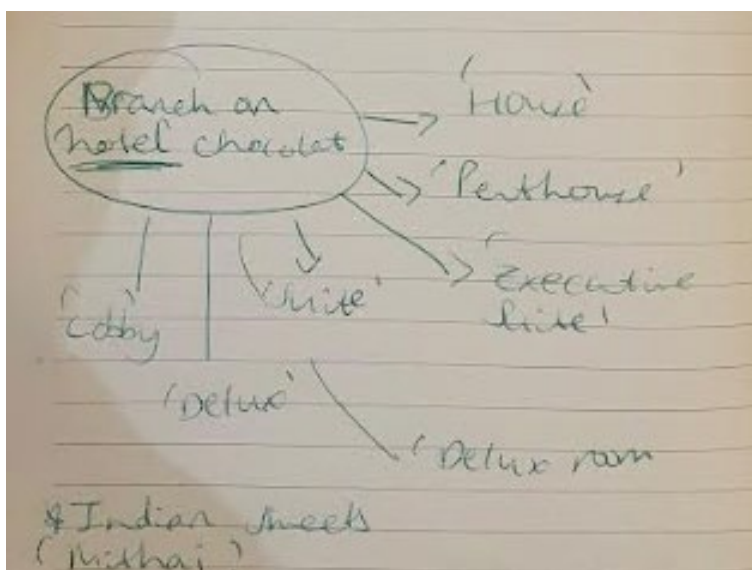
I decided to take the brand 'Hotel Choclat' and a design system brand identity, and try incorporate technology on a modern twist of their logo – this could be an expansion range of their brand, rather than reinventing the logo itself. This is for advertising to consumers to show a modern connection with audiences. The logo would be 'House of Mithai' (products of indian sweets in which the company could start selling). Brand identity is something I am interested in and how to develop these with technology is a good experimentation.
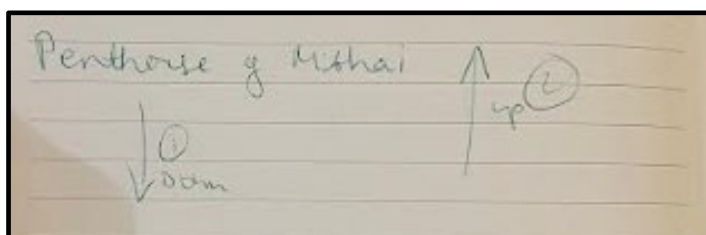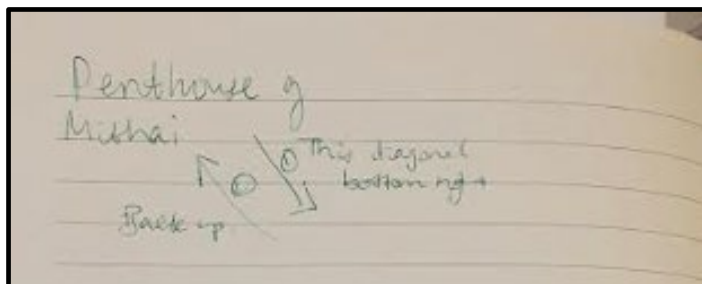
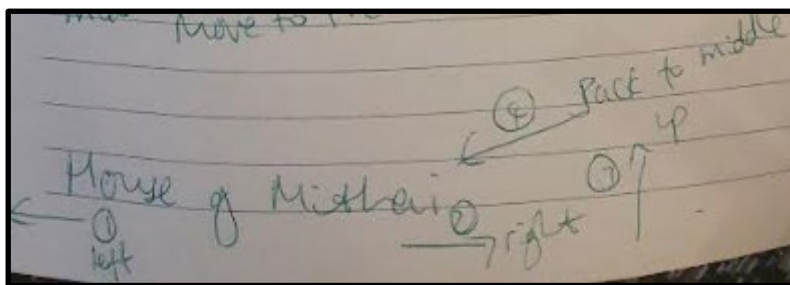Visual Evidence – sketches and storyboards of animations, followed by mock ups

How it went

Mithai Moodboard

Penthouse
g Mithai

Move to the right

Back to the middle

Move to the left.

Back to middle

Move to the

Back to middle

House g Mithai

left

right

up

Penthouse g
Mithai

This diagonal bottom right

Back up

Penthouse g Mithai

up

Down
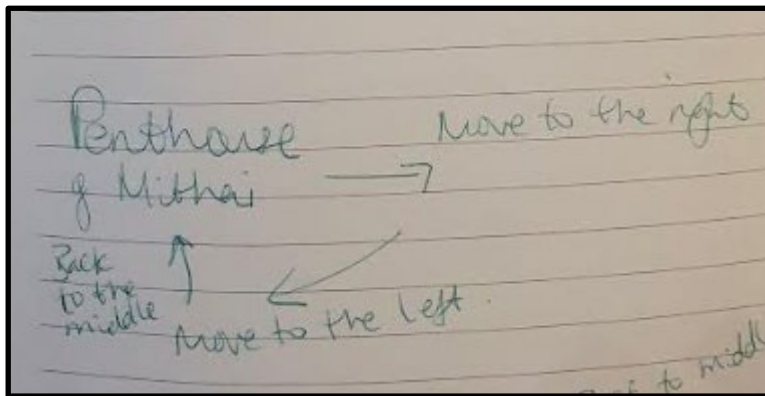
I also thought to use p5 studio animation – relied on internet aids for this help as I could internet coding very difficult. Examples of the 'house of mithai.'

Experiments and iterations

I moved text using adobe after effects to practise. The text move up and down which looks good for titles. This was my first test. I created the text in green using photoshop for decoration then imported to after effects.

Below I tested a first experimented, using a 2D motion animation with the text. I changed the fonts for different looks. I also experimented with the name from 'House' to 'Penthouse' from the original mind map to see how this would look.

An experiment I used with an AI website 'Veed' via google search engine, was an AI generated advert for House of Mithai desserts with a woman talking over advertising. This felt very realistic and could easily be placed as an Instagram or TV advert.

https://www.veed.io/ai-studio/600539b9-d561-4818-91b4-1812406 6aba5
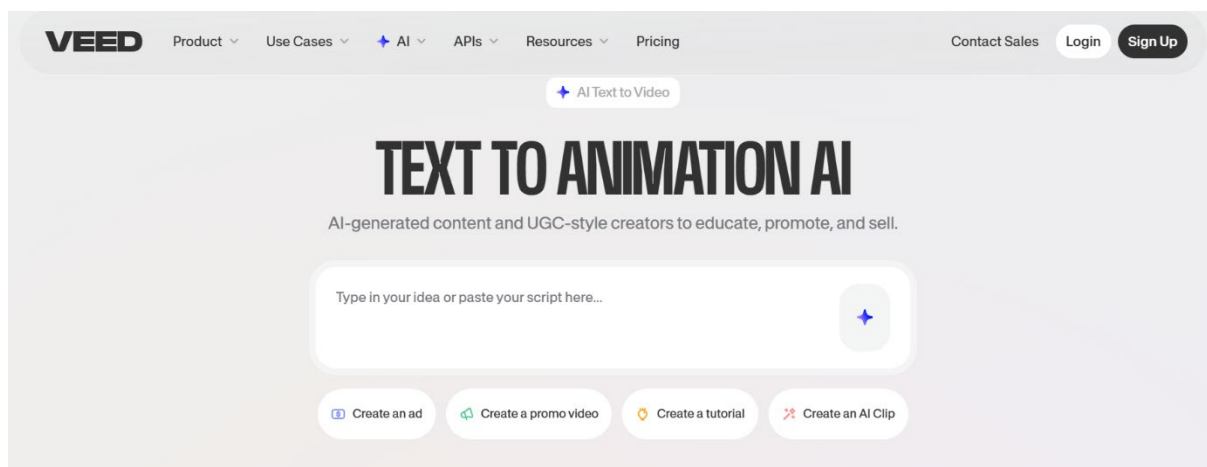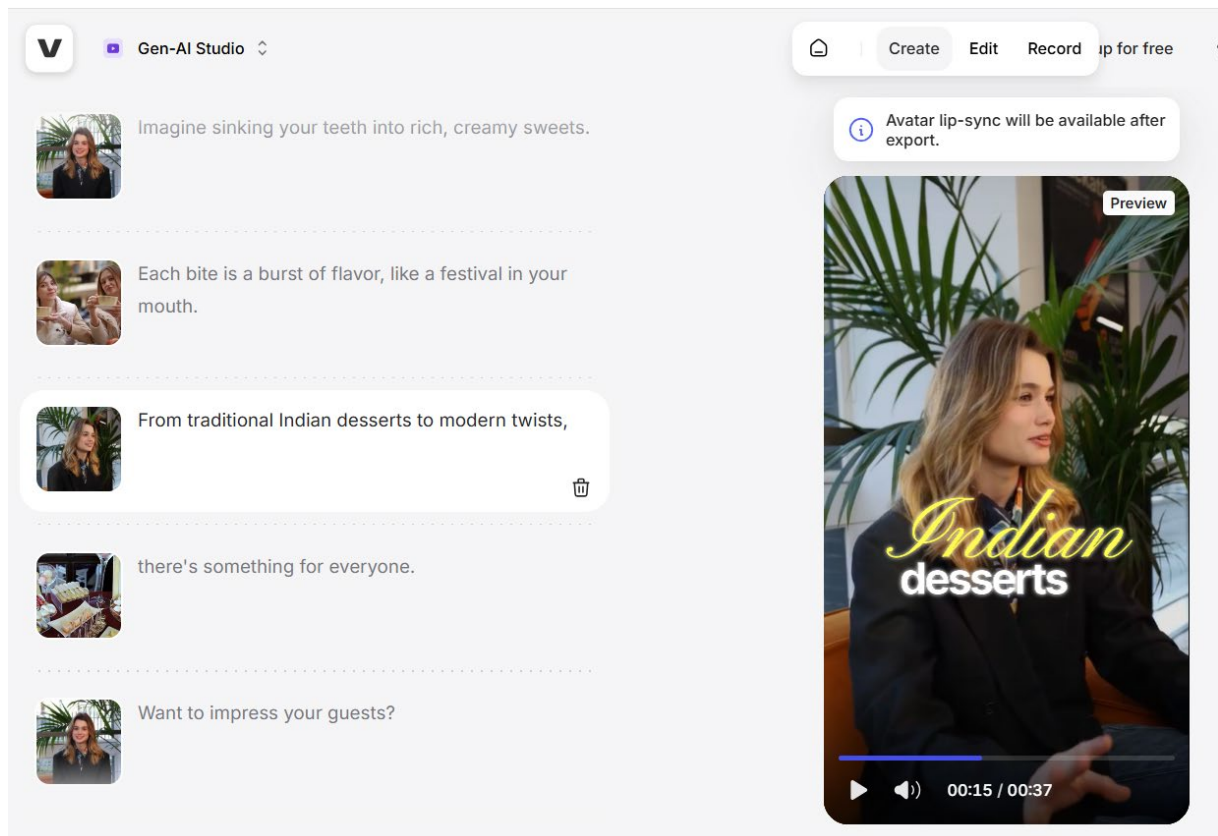
I like this second experiment as a final outcome for its look and feel for the brand. The design makes an argument and reveals an 'insight.' This reveals to me a sleek sophisticated yet 'playful' with flavours product. This is through the typeface and movement around the screen. The simple use of white still conveys this and introduces cleverly a new brand.

Distribution – Week 6

Research and Reflections

In week 6 I researched into the idea of 'distribution' and how it relates to aesthetic, different platforms which serve multiple purposes, the use of traditional print, websites, video/social media platforms and how general publishing platforms are important for the best output of your design work. I looked into three websites from the Brutalist website and how well they distributed with design the output of content.
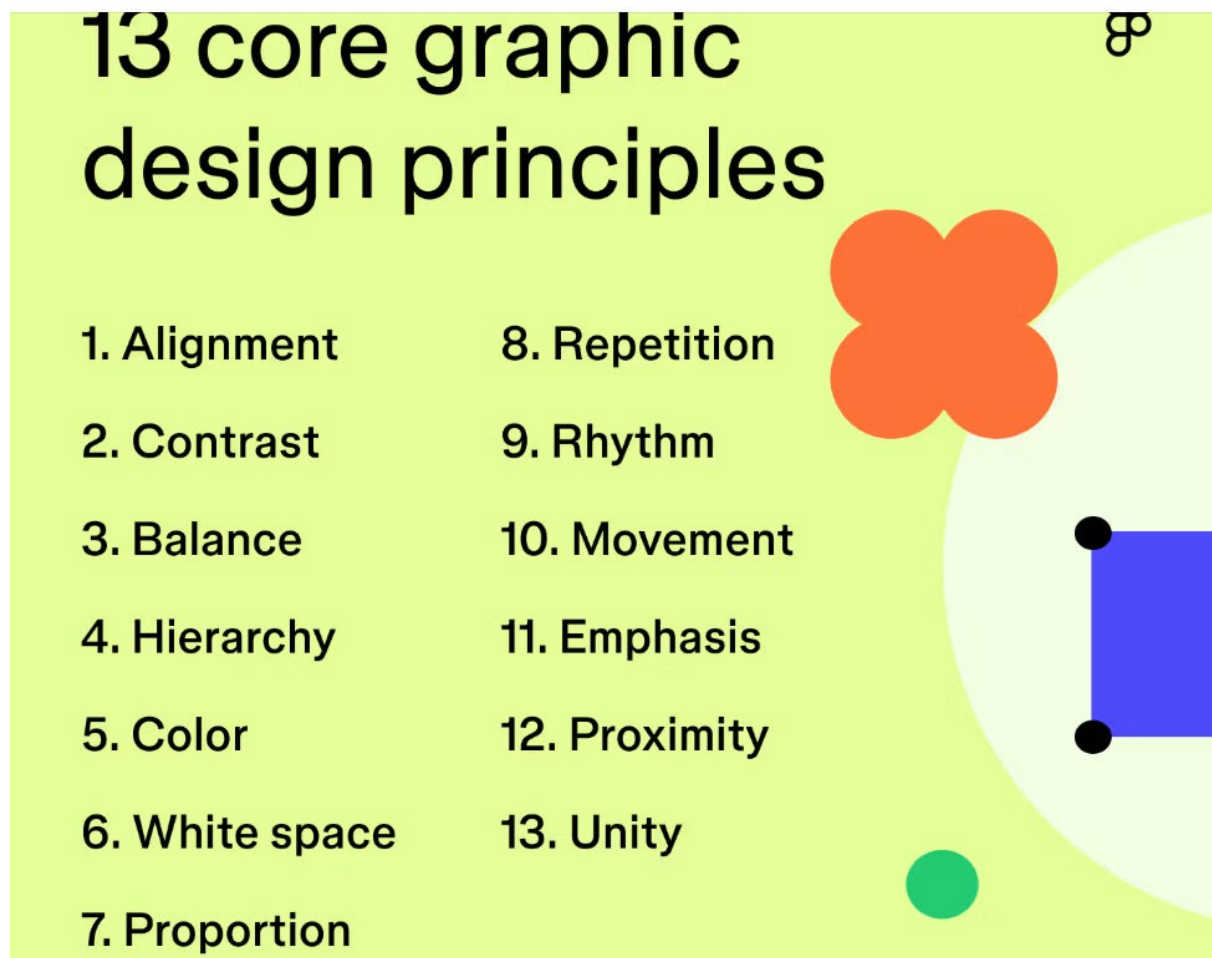
https://brutalistwebsites.com/

Research into design principles and website design principles

https://www.feelingpeaky.com/9-principles-of-good-web-design/#:~:text=PRINCIPLES%20OF%20GOOD%20WEBSITE%20DESIGN,contribute%20to%20good%20website%20design.

Website design principles would include the website purpose, simplicity (including colour, type, imagery), navigation, visual hierarchy, content and grid based layout.

https://www.figma.com/resource-library/graphic-design-principles/

13 core graphic design principles

1. Alignment
2. Contrast
3. Balance
4. Hierarchy
5. Color
6. White space
7. Proportion

8. Repetition
9. Rhythm
10. Movement
11. Emphasis
12. Proximity
13. Unity

'Speculative everything: Design, fiction and social dreaming.' *(By Anthony Dunne + Fiona).*

– Design as critique – design not only **'serves a purpose,'** and **is 'not enough that it simply exists and can not be used to experiment or entertain.'** We want it to have some sort of **'social usefulness.'**
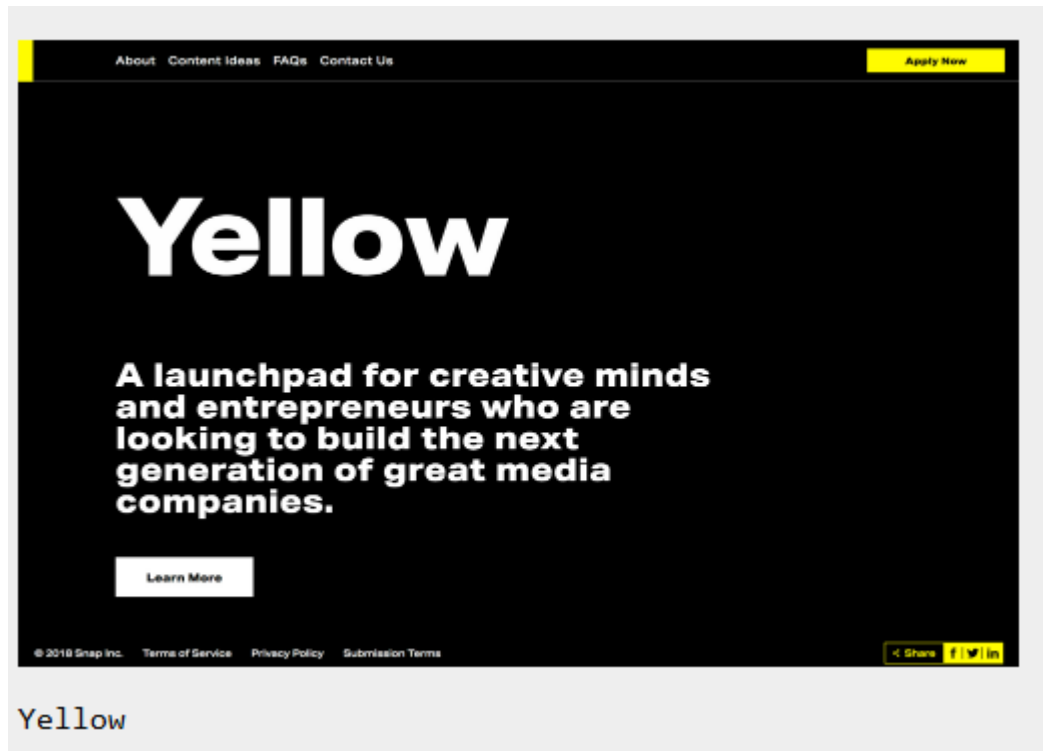
Yellow

The first of the three websites I liked was this. This has a good look and aesthetic for businesses professionalism atmosphere and cleverly uses the yellow for snapchat associations. It's simple, uses three colours, conveys the functionality and is easy to use (navigation). This has an 'F' shape which is important for how users read things across the screen and the most common way to follow websites. It does not have an imagery which I feel was a good design choice.

https://www.snap.com/

Timesheets Magazine

The second magazine website was this from 'Timesheet Magazine' dedicated to creatives. This is very clever as every time the user moves the mouse, it changes the front font. It is engaging, uses parts of animation and 'wacky' 3D and 2D fonts together. The image of the hand which feels AI also works well with the two main very bold eye catching colours creating a harmonious balance rather than clashing colours. Users can interact very well and understand through the content shown what the subject and feel of the purpose is.

https://toggl.com/timesheets-magazine-berlin/index

HAIM
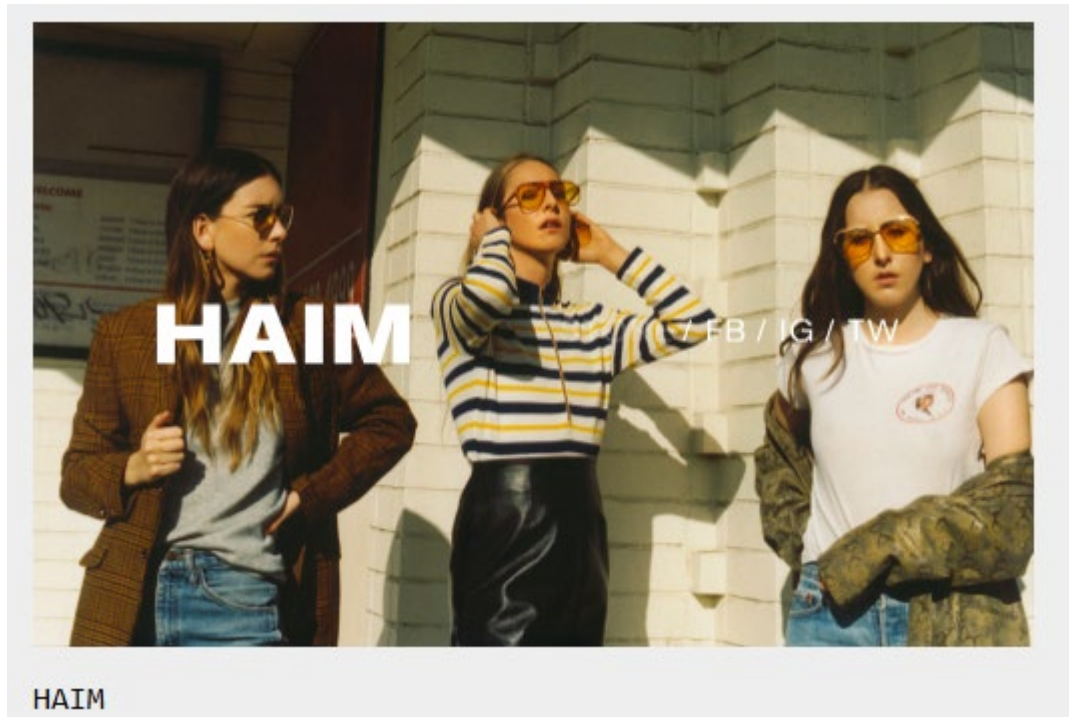
This is advertising a band. This looks and feels fashion associated – however this is important for the band's image and tone. I can see the three main singers and how they are a modern contemporary band. The main use of three photographs feels CD cover like by catching the user's attention making it very 'inviting' and generally minimal. The graphic use of the white font (one more clear and bigger than the other) which is purposely engaging with audiences and overall and intuitive design for usability.

http://haimtheband.com/

Overall Reflections

I feel I have experimented well out of my comfort zone with this module. For examples 4d Cinema I found complicated, but 3D was slightly easier to use – although a lot more tutorials are need. I need more practise with Wacom/Samsung pens, 2D animation and games design. I would use these in the future and I played around with my interests, which had an impact of possibilities (such as a 'Vogue' cover). I could expand my outputs of design in the future because of these experiments of failures and successes. I have also continued looking at Adobe suit tutorials which are the main software's I liked to use and find more intuitive for my work. AI is a useful quick tool, for example I relied on Chat gpt for instructions when I needed help with coding to create animations (which I found very difficult). However this cannot replace a human creativity, human errors and spontaneous decisions through going through the creative process. I think sketching, iterations, storyboarding or all useful tools but the final results can often to be as a result of mistakes and playfulness. Adobe suit can often have errors, however I found it reliable and create visions I would like.

Adaptability and critical thinking is important to maintain as new technologies emerge, in which I would continuously research and 'see what is out there.' This is important in being a contemporary graphic designer. An example would be new programmes, such as new software of basic 2D animation or how adobe express might be more suited for quicker outputs rather than the suit as a whole. However I remain loyal with Adobe suit for my own personal preference.

I feel my creative identity and future collaborations would remain with brand identity and visual communication. I find this very interesting and suited to my interests. The project of 2d animations, as well as a Samsung pen I think are things I would take forward. These are highly helpful creating more logos, titles, creating illustrated characters that people can interact with more and generating different outputs in a digital world from the 'usual.' I liked the design systems projects in which I could reflect this such as creating 'Penthouse of Mithai' from the 'Hotel Chocolat' brand. This as well as how an online luxury fashion magazine cover can have interactive elements in the digital word as opposed to the print world of 'Vogue.'

STUDIO RESEARCH

I experimented with Figma, Jitter and the 'Solar System' idea, but also did not find this easy or enjoyable to use. I would rather use adobe for illustrations, animation and further project use. This is similar to studios that I looked into.

I can see myself looking into visual identity and branding. I found the studio 'Anti' very interesting. A particular project was this – a law based firm in which using technology to push the logo into a reinvention. Combining the old and the new with technology/animation. I like the idea of this and would carry out processes like this in future projects. An example of a studio I have always liked and would love to be a part of is 'Pentagram' based in London.
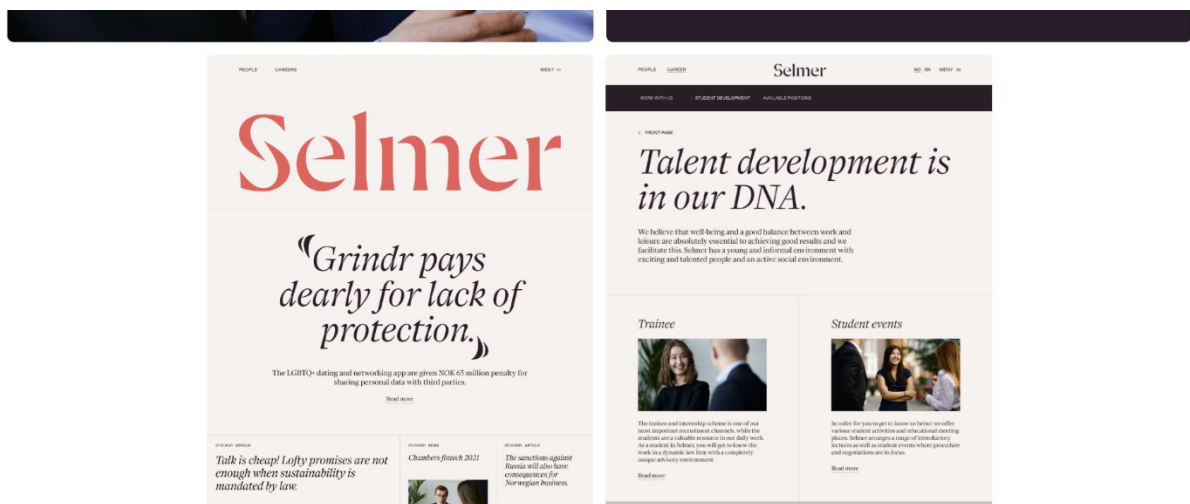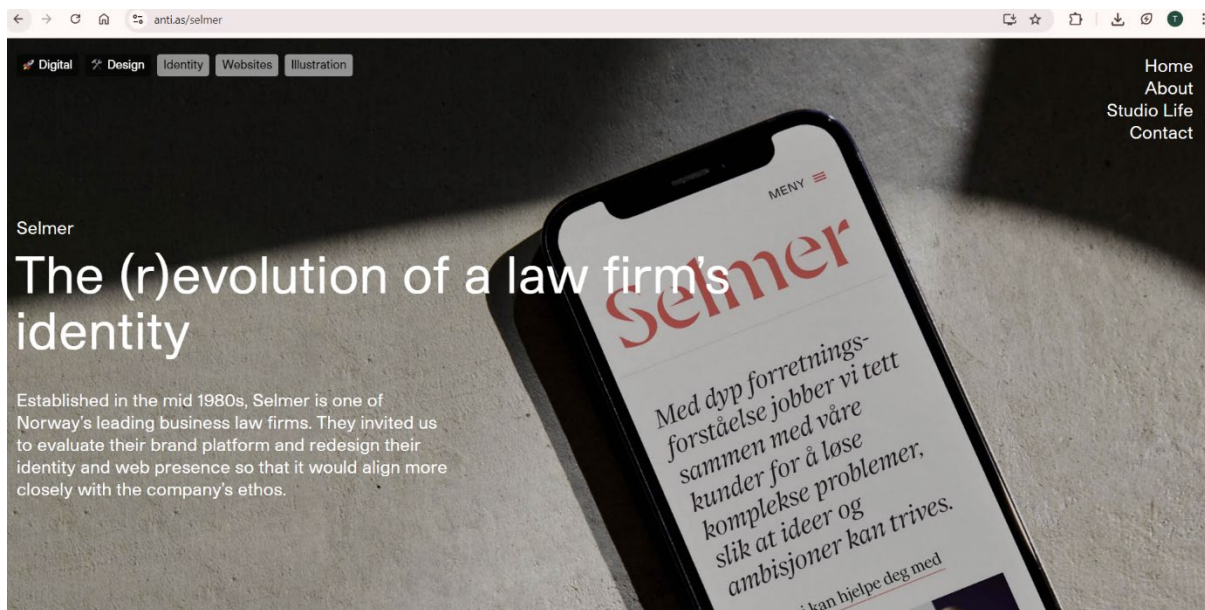
The original S-icon from the old logo formed the base of the new Selmer logotype. We wanted to capture some of the energy from the old icon whilst designing a new, modern and sophisticated logotype for the law firm.

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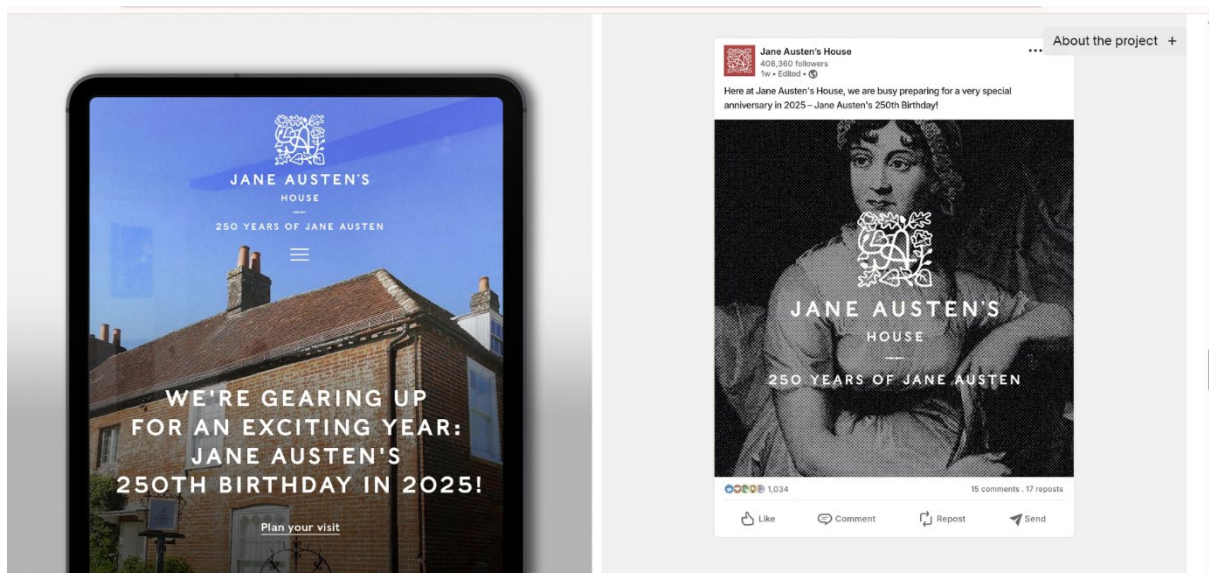

Menu

https://anti.as/selmer

An example from Pentagram -Brand identity which translates to technology mediums
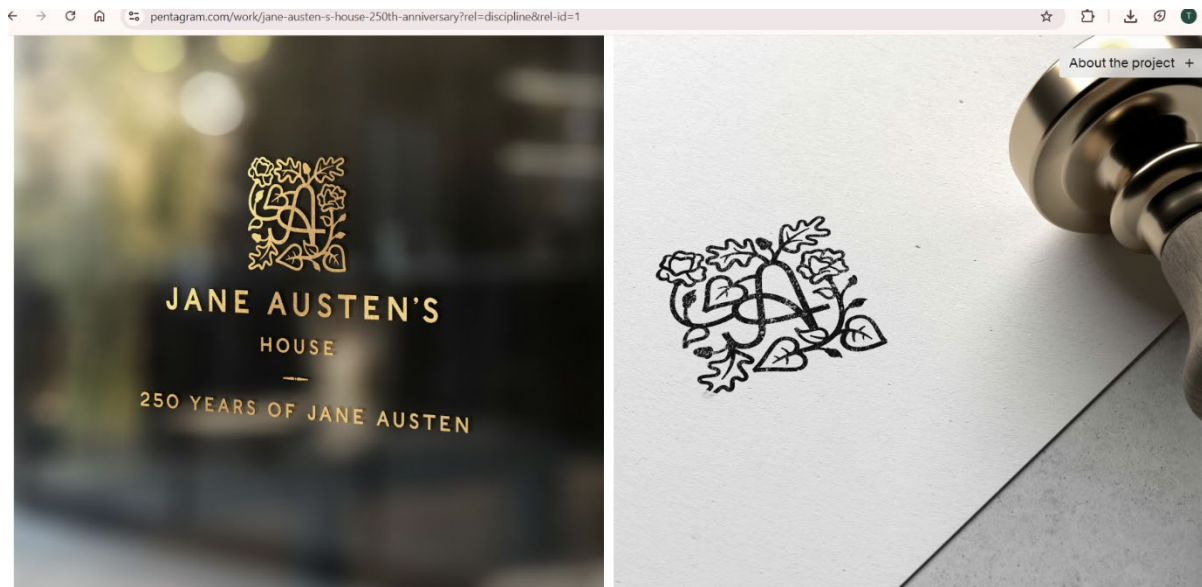
"The design incorporates a range of botanical and historical elements, including the delicate Blush Noisette rose, which frames the House's front doorway. The rose was introduced to Europe in 1817, the year of Austen's death at age 41."

https://www.pentagram.com/work/jane-austen-s-house-250th-anniversary?rel=discipline&rel-id=1