

VISIONARY

ビジョナリー

G
B
D
A
1
0
1

2024年
9月

NOVEMBER
2024

MY JOURNEY

私のジャーニー





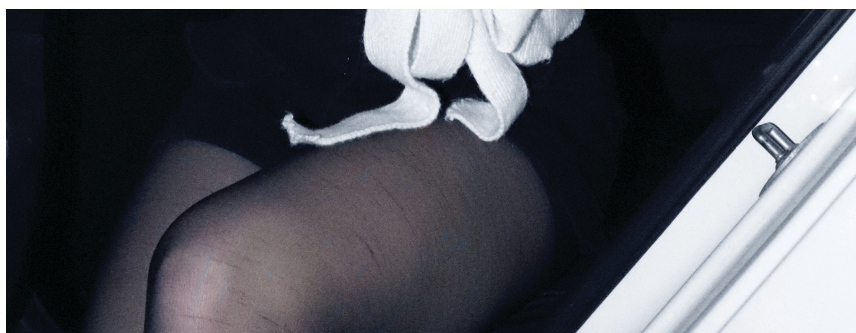
東京

The CREATIVE

Process

クリエイティブ

Throughout the semester, I have realized the value of receiving feedback from others and the degree that it can positively impact the final result just by someone other than myself taking a look at my work. Before receiving feedback, I always felt that my design was complete, but receiving feedback from others helped me to continue elevating my design to its highest potential contributing to my creative process. For me, this was very evident when creating my icons for the first assignment. From my sketches to the final result, having multiple rounds of feedback contributed to a final result I was very satisfied with.



The

BEGINNING

The Arts have always been challenging for me. Reflecting on my skills, I feel that I lack in basic techniques and rules when it comes to design, as I had never invested much of my time into the arts. It's a weird in-between where I'm not talented or well-versed enough for studio arts but creative enough to do non-traditional kinds of arts. Some of these include pixel art, nail art, origami, and crafts. However, I felt that digital design was a way to escape that in-between. I've had previous experience using several Adobe products before, even completing the certification for Adobe Illustrator. Despite this, there was a disconnect between knowing how to use the program and applying it to designs. Often I can see the design in my head but the execution isn't quite right. This is especially because although I know how to use a range of softwares, I have not mastered a single one. Sometimes I felt like an imposter in this course, comparing my classmate's designs to mine and whenever I did create something that I think I'm proud of I accredited it to luck because I didn't know how I created it. Overall, I wasn't very confident in my skills, however I was open to learning the more technical side of design.

学校の初め

All About DESIGN



デザイ ンの 全 て

Learning about how grids can be used as guidelines in design has helped me to better organize elements I am using, as well as understanding the design principles such as hierarchy, balance, unity and variety, and more. Using these techniques and principles has helped me to make the placement of elements more intentional rather than random. I found I especially applied this when moving from sketch to Illustrator for my Assignment Two poster. Some principles that resonated with me the most are eye-tracking patterns. I learned that our eyes tend to follow lines, so in the poster and logo for assignment 2, I created lines using negative space. The use of negative space and lines helped me to distinguish elements from one another, while also helping the viewer's eyes know where to go and what to follow.

Magazine Style

雑誌のスタイル

When I was collecting inspiration for my magazine, I did not know what style I wanted to use at the time. After the project was being introduced, I found that I really liked the style of the fashion magazines, so I looked for serif alphabet letters, organic and repeating patterns to fulfill the rest of the design

inspiration requirements. A fun touch I added was the implementation of text in Japanese which are just translations of the English subheadings. I visited Japan last year, so I used the text and symbols I found on a train ticket and transit card in addition to the text. For the font used throughout the magazine, I took inspiration from the Dior logo. I uploaded this photo to Adobe Capture, and chose a font for my headers and one for my body text. One of my favourite patterns that I used is the rose, I think it worked really well as an element. In my opinion, roses give off the vibe of “elegance”, which I feel matches the vibe of the serif font and resonates with fashion magazines. I also used patterns from other plants to frame photos or to create a background as well.





When designing my magazine I used a minimalist approach, avoiding too much clutter with elements and a moderate amount of negative space. I made sure to align elements so that there were clear lines and rectangles, even with the text. The paragraph style of all the text is set to “justified” to create uniform “boxes”. I also experimented with text being vertical or horizontal. To distinguish headings, I used colour to create emphasis on the main word, and hierarchy by making the text larger to separate it from the body text. Overall, the backgrounds of the photos used in the magazine were colour-graded to be black and white with a blue-ish hue, leaving the colour of my skin and clothes





to remain in colour. For the other colours, I used a monochrome palette of blue hues pulled from the images I used to maintain cohesivity. Because I know that designer brands tend to make the style choice of using black and white in their branding, I wanted to do something similar, hence the monochrome palette, and the black and white colour-grading.

Typography

タイポグラフィ

Currently, the only typography I experimented with was in the front cover by adding drop shadows and stretching the text and the beginning letter of some paragraphs, however, I definitely think I could find other places to use it more. In the future if I were to recreate this design, I would experiment more with removing the background on the images and trying to layer it over or under letters to create interesting typography. In my moodboard, a lot of my inspiration included examples of this, however, I wanted to maintain clean lines throughout the magazine. I would also experiment with using more organic patterns throughout.





The CHALLENGE

The most challenging thing for me was choosing colour palettes. Similarly to my previous experience with Adobe Illustrator, there is a disconnect between understanding colour theory and actually applying it to my work. I often tried to use contrasting colours to create emphasis, but the colours I chose did not look perfectly cohesive with one another. To combat this, I tried different strategies such as doing some research on how to choose colour palettes, using colour palette generators, and experimenting with analogous and monochromatic colour schemes.

チャレンジ

The FUTURE

I'm excited to practice more design involving branding. I think I did not fully grasp the concepts and goals that we were trying to achieve for assignment 2, and seeing some of my classmate's work helped me to better understand what good branding and logo design could look like. I also want to explore typography more, as I did not have an opportunity to experiment with that field either. I also really enjoyed video filming and editing, and I hope to be able to pursue that more. I believe the skills and expertise I developed in this course built essential foundations that will help me continue to thrive in design and build my portfolio for my career in the future.

将来



