

What's your job ?	JELLY SWIMMER
<p>What are the visual elements you have borrowed from your jobs and re-integrate into your typeface? How did this typeface communicate your job visually?</p>	<p>Jelly: The texture of jelly- smooth, shiny, transparency -> Made my font translucent with lowered opacity. Used highlights + ring light (at the sides of the font). Jelly can usually has fruits inside, so my typeface also has elements inside.</p> <p>Swimmer: Objects that are associated with swimming are found within my jelly typeface. Trunks, floats, goggles, swimming caps, even a swimmer himself. All these objects are suspended in each alphabet, making them look like fruits in a jelly.</p>
<p>Talk about the composition of typeface on the surface? What principle of design did you use, or other compositional rules used?</p>	<p>Typeface was placed on a plate, to assimilate jelly being served on a plate. Furthermore, the plate has an oblong shape that looks like a surf board floating on the water (the background)-> double association to jelly and swimmer.</p> <p>Repetition of the swimming pool tiles used in the background. There is also balance in my work, as my 3 alphabets are aligned nicely on the plate. Slight flowing rhythm as my N is slightly bigger than A and T, and the subtle slanted direction of the plate draws viewers eyes to move diagonally down to A and then T.</p>
<p>Talk about the colour choice. Why did you picked this colour palette?</p>	<p>I specifically used very bright colours, such as red green and yellow for the jelly because those are the signature vibrant colours of jello. I did not use blue for the jelly because it would not contrast the blue in tile background. White of the plate was used to contrast the blue background more and bring emphasis to the jelly. The objects within each jelly had to have a hue of the colour they were in, if not it would not look like they were in the jelly.</p>
<p>What was the difficulties you have face during the thinking and making of this project and what did you "take away"?</p>	<p>Difficulties for this font was making the typeface look transparent enough, and then having to add that shine to make it look like jelly, and not just some translucent plastic. Putting the objects in the jelly was also hard, because if it wasn't done properly then it would look very fake.</p>

<p>What's your job?</p>	<p>TIME KEEPER</p>
<p>What are the visual elements you have borrowed from your jobs and re-integrate into your typeface? How did this typeface communicate your job visually?</p>	<p>Time: Objects that symbolize time- Candle, Hourglass, Clock (grandfather clock) Keeper: I interpreted this as containing or showcasing something. So the objects I would associate with keeper are- Cupboards, Glass showcases. And a keyhole (like when you keep stuff under lock, you need a key to open).</p> <p>3D style to show volume and form of my typeface (resembling a cupboard). I specifically chose sans serif so that I could have a boxier edgier font, so it would look like a cupboard/ container box. So the sides of the typeface are transparent (with one opaque side), the front is transparent to assimilate glass, and the back is a kind of grainy texture like wood or a corkboard backing. Coupled with a border around the front face of the alphabets -> a frame, like when you keep your artworks or photographs in a frame.</p> <p>So overall, my typeface looks like a showcase where the objects symbolizing time are kept in. And this showcase has a keyhole at the side of each alphabet.</p> <p>Caged clocks in the background -> Interpreting keep as like keeping animals, hence the imagery of birdcages hanging. Numbers in the background -> from 1 -12, numbers found in the clock</p>
<p>Talk about the composition of typeface on the surface? What principle of design did you use, or other compositional rules used?</p>	<p>Tilt of my A not only to help people recognize it as an hourglass; it also creates small movement, leading the viewers' eye from N to T in a fun playful way.</p> <p>Gestalt theory for figure ground. Cause my caged clocks have a front on perspective, but the numbers and clocks at the bottom half have a perspective that's leading into the page. If you add both of them together, you can visualize a figure ground space. But at the same time, there is no clear horizon line drawn -> suggesting infinite space -> time runs on forever, infinite space time.</p> <p>Principles of design in the background: Variety of clocks and numbers, yet repetition of the cages, and the clocks in the cages. Proportion and scale of my cages also differ, further adding depth. Closure for the cages as some overlap the typeface, or those at the side are cut.</p>
<p>Talk about the colour choice. Why did you picked this colour palette?</p>	<p>My colour palette consists of monochromatic browns. It was meant to give a serious feel to it, like a keeper (or a serious collector). It also has an anique vibe, like those thick old books with the brown cover that you find on bookshelves.</p> <p>Darker background so my font would be in focus more. The clocks, numbers and cages were initially white but I lowered the opacity so they wouldn't stand out too much</p>
<p>What was the difficulties you have face during the thinking and making of this project and what did you "take away"?</p>	<p>I think the most difficult thing for this design was trying to come up with an appropriate background.</p>

What's your job ?	SNAKE PEELER
<p>What are the visual elements you have borrowed from your jobs and re-integrate into your typeface? How did this typeface communicate your job visually?</p>	<p>Snake: Texture of the snake- From its scales to flesh, to bone. Peeler: The very act of peeling, and the element of having multiple layers to make the action of peeling possible. Rather straightforward, applying the texture of the snake into my typeface in different layers. Scales of the snake in front, then the grain(?) of the flesh . However, I think that I executed the bone layer incorrectly. My bone layer is like the method of forcing the object into the shape of my alphabet, and not applying the element onto it. (But I failed to realise this until the end sorry). I could've made my typeface the colour and texture of bone instead, or constructed it better with different snake bones.</p>
<p>Talk about the composition of typeface on the surface? What principle of design did you use, or other compositional rules used?</p>	<p>My composition for this is quite unique? as I kind of did paper cut to present my design. So I have three typeface that are stacked one atop another in the natural sequence- top is scales/skin, then the flesh, then the bone. However, whats interesting is that my first typeface is kind of hidden as it blends in with the background. While for the other two typeface, they contrast against the background quite a bit. I think for principles of design, I used harmony; as my arrangement of typeface elements give the viewer a feeling that all parts of the piece form a coherent whole, a representation of a snake. I also used pattern, like in my snake scales and the texture of the meat font. There is physical movement in my work.</p>
<p>Talk about the colour choice. Why did you picked this colour palette?</p>	<p>My colour choice is mainly naturalistic, following what colour it should be (the flesh and bone) as I needed people to easily recognize each layer for my design to work. I think especially for the meat layer, it would be really hard to tell what that was supposed to be if I did not use red and pinks. As for the scales of the snake, I wanted to use black and white, instead of the usual brown/green snakey colours because I wanted to copy luxury bags snake skin. So for this, I purposely didn't use naturalistic colours, but a colour scheme that would invoke viewers to perceive the snake skin as something else, not a normal snake, but one that is used for a product.</p>
<p>What was the difficulties you have face during the thinking and making of this project and what did you "take away"?</p>	<p>Okay this isnt't difficulties, but more of the idea behind this design. I initially wanted to do like a layered papercut for reference, to see how I could draw the peeling element, but after I made it, I thought that it would be a cool and unique way to present my work! At the same time, my job kind of evolved a bit. Because I originally wanted it to be a snake skin peeler, like someone who helps snakes get rid of their stuck shed, but that's kinda normal, and through consult, it became snake peeler. But after research, I realized that snake peeling was an actual thing, that there are people who skin snakes to make snake skin goods. But because this job is so uncommon, and to be honest, I didn't even realise there was such a job, I decided to stick with it (instead of change it to something more illogical). I was a bit affected by the images of pink skinned snakes, so I decided to make this work into like a mini social commentary about snake skinning. Thus at first glance, my design looks like snake skin clutch, and it forces people to physically peel the layers, showing the human interaction and what we are doing to the snakes. I even made my initials into a rather cliché looking branded/high-end logo, using the Gucci font and overlapping of the alphabets N and S (like how Gucci, LV and YSL overlap their letters). Not obvious but when I physically presented this design, theres a thin white border around the bottom and sides, simulating gold trimming on luxury clutches (though I did not include this in my digital versions as it looks weird).</p>



What's your job ?	DRIFTWOOD MUSHROOM URBAN PLANNER
What are the visual elements you have borrowed from your jobs and re-integrate into your typeface? How did this typeface communicate your job visually ?	<p>Driftwood: Driftwood texture- woody grains, swirly. Applied onto the base of my font.</p> <p>Mushroom: Different mushrooms growing from the surface of the wood font.</p> <p>Urban Planner: Structures- bridge and ladder, signs (and man-made waterfall). These structures (ladder and bridge) from the letters interact with each other, bringing the letters together, leading one to another, like how structures in a town would fit together. These urban planner elements are also done in a sketchy manner, unlike the 3d mushrooms or wood because I wanted it to look as if someone was sketching a plan over, in the midst of planning.</p>
Talk about the composition of typeface on the surface ? What principle of design did you use, or other compositional rules used?	I used a rather interesting typeface composition for this as my Z also doubles as an N. I played with the similarity of forms of the two alphabets and made use of alignment to create two different names for my typeface, Nat and ZQ. There is rhythm in my design, as the colourful background contrasted with the black signboards draw the viewers gaze to the top right, and then the configuration of my font and mushroom/structure placement brings their gaze to Q and slowly downwards. There is variety in my types and colours of mushroom. My background helps to further establish the urban planning, with the town map and a legend at the bottom left.
Talk about the colour choice. Why did you picked this colour palette?	The overall colour of this work is colourful and vibrant, because I wanted to give it a kind of fantastical vibe. The waterfall is really bright blue, and the mushrooms are strangely red, and even glowing cyan and magenta (the lightshrooms). I made use of such unrealistic colours to create this fantasy mushroom town, and to have more variety of my mushrooms. The tabletop mushrooms have a more realistic coloring to make them easier to recognize, as I tried making them fantastical, but they didn't look like mushrooms to me (and that defeats my purpose). Additionally, the wood has a strong dramatic golden lighting, and gets darker towards the end, further creating this dramatic looking world. The colours used on my typeface are repeated again with my background, the use of blues and yellow.
What was the difficulties you have face during the thinking and making of this project and what did you " take away "?	<p>I think that this design wasn't very good. I think it does not properly capture and display the elements of the job it is supposed to be. There is little design progression as I built my job around the vision of the final product I wanted it to be. Additionally, the background is also still too distracting. I think that I did put in quite a lot of effort and that this design looks nice, but it is too illustrative, and I'm disappointed that it can't convey the message/job as well as my other works.</p> <p>But my idea was to build this mushroom town. Like with structures, bridges, highways ladders (sketchily drawn) leading from one mushroom colony to the next. Then the different types of mushrooms would represent like different housing types, and their locations would be different (like got waterfall view or not, etc). And theres even these more magical type of mushroom lights (lightshrooms) that can illuminate the place at night. But perhaps I should've built upon this even more and added more mushrooms? Or made the mushrooms look more like houses, and have other structures that would make it look more like a town/village.</p>

OVERALL: What was the **difficulties** you have face during the **thinking and making** of this project and what did you "**take away**"?

PROJ BRIEF: Create typographic portraits by using your **name** to describe your future **illogical job**.

Each solution must consider: choice of typeface, style, size, weight, use of upper and lower case characters as well as space in between the letters.

4 x A4 (297mm x 210mm) compositions

Mixed/Any Media allowed

AIM: The aim of this project is to use **typography as an end in itself**, minimizing supporting imagery. Conceptually driven solutions and letter forms are combined with abstract images to express your future job. The outcomes address either materials, the process or a result of using specific media and technique