

The

brief for the 'AM AMPLIFIER' PLACARD was about defining 'What the roles and responsibilities of a designer is?' The objective was to make a typographic poster to illustrate personal beliefs of the roles and responsibilities of a designer.

To start the projects and creating our own personal advocacies, many blogs were provided to us by our lecturer to read and analyse.

The blogs were:

1. Frog's design mind
2. Eye on design
3. Dezeen
4. My Modern Met
5. I t's nice that
6. Muzli
7. Medium
8. Monocles

Article 1

Tômtex is a leather alternative made from waste seafood shells and coffee grounds (Hahn, J. 2020).

This is such a fascinating article. It is about making leather out of seafood shells and coffee grounds. The materials are like leather and tough but soft enough to be able to sew. The material is 100 percent organic and biodegradable. The designer lived in a place where leather was made in abundance and saw how much pollution it creates and designed this faux leather which is less damaging for the environment.

Waste such as fish scales, lobsters, scrims, and crabs shells are collected, and a biopolymer called chitin is extracted. a biopolymer called chitin. It is coloured using charcoal, coffee and ochre to create a variety of colours and



Hahn, J. (2020).



Hahn, J. (2020).

"The world is running out of raw materials, so why I want to repurpose these wastes into a new, accessible bio-material for everyday life to help people better understand the problem and contribute to making a change,"
(Uyen Tran)

when adding beeswax, it is waterproof.

The idea was very captivating and useful as it creates something very useful out of those things that would normally just get thrown away. A direction was incited from this whereby problem solving could be done along with saving the planet. Just like Harvey Ball, the creator of smiley face, believed, that even a small gesture can contribute and help a lot. (Taggart, E. 2020). Designing in a sustainable way is a win-win in the long term.

Article 2

Shellworks turns discarded lobster shells into recyclable bioplastic objects (Hitti, N.2020).



Hitti, N. (2020)

The company Shellworks turns seafood shells into bioplastic objects and fertiliser and the bioplastic is very easy to make that does not require a lot of energy and can be recycled many times. The material can be converted back to its liquid form and used as plastic again or as a fertiliser.

This idea is fantastic as it is a plastic that is biodegradable and more towards the circular economy which is very practical for both the environment and the society. These kind of ideas demands a lot of researching and experimentation and the results are very inspiring to try and design sustainable products/ideas.

MANIFESTOES

First Thing First

A manifesto

We, the undersigned, are graphic designers, photographers, and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented as the most important, lucrative, effective and desirable means of communication. We have been bombarded with publications devoted to this belief, applauding their skill and imagination to sell such things as:

cat food, stomach powder, detergent, powdered toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, cosmetics, perfume, cosmetics, roll-ons, pull-ons and slip-ons.

By far the greatest time and effort of those working in the advertising industry is devoted to trivial purposes, which contribute little or nothing to our national prosperity. In common with an increasing number of us, we have reached a saturation point at which the high pitched scream of consumer culture has become a deafening roar. We think that there are other things to do with our skills and other experiences on. These signs for streets and buildings, books and periodicals, posters, maps, educational materials, industrial photography, educational aids, films, television and radio, books, periodicals, local publications and all the other media, through which we promote our trade, are equally exciting and fulfil our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising; it has its place. Nor do we want to take any of the fun out of life. We are, however, in favour of directing the favour of the more useful and more lasting forms of communication. We hope that our

signatories:

Geoffrey White
William Morris
Caroline Rawlins
Stanley Morison
Ivor Kamish
Gerald Jones
Basil Blackett
Brian Grimby
John Morris
Ken Garland
Anthony Froshaug
Ruth Gaskins
Germano Facetti
Ivan Doidy
Hans Gander
Anthony Cliff
Gerry Cinnamon
Robert Gaskins
Ray Carpenter
Ken Briggs

Published by Ken Garland, 13 Ormeley Sq NW1
Printed by Godwin Press Ltd, London NW1

Ken Garland's "First Things First" manifesto, 1964

Then continuously, the 'First thing first' manifesto by Ken Garland was given as a group project to study and analyse. The article is about the trivial nature of using graphic design skills purely for advertising and not contributing to national prosperity. This issue was the downfall of the design profession.

What was agreed on was ;

"We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes.
" (Ken Garland's " First Things First " manifesto, 1964)

This is because design is supposed to create a better world in the future and ideas conveyed by design influence a lot of people even if they do not realise it. Skills should be prioritized more towards educational purposes or creating awareness that will leave an impact on society.

What was disagreed on;

"By far the greatest time and the effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity."(Ken Garland's " First Things First " manifesto, 1964)

The issue isn't advertising, the issue is how it's used to promote useless products that shouldn't be advertised on such a large scale, those products are stigmatizing advertising. Advertising the industry can and does contribute to economic prosperity, but its stigma often overshadows its virtues.

After the 'First thing first' manifesto, further research on other designers' manifestoes has been done and among was 'The Lancaster Care Charter' manifesto.

The Lancaster Care Charter

The article talks on the issue; 'does design care?' and answers in a way that makes people ask, 'how does design care?' instead.

"Designing-with-care meets people, things, and situations as they are; caring for the dynamism of difference and celebrates diversity and fluidity, operating inclusively and leaving the processes and products of design open and transparent." ("The Lancaster Care Charter", 2019, p73)

"Design has neglected its responsibility (and responsibility) to care. Design needs to be attentive to context, difference, and time; to be relational, ecological, modest and reflexive, and therefore caring." ("The Lancaster Care Charter", 2019, p73)

The manifesto is about the role and responsibilities of a designer in a very logical way, in a way that is real and can be achieved and not just points about humanity that designers should embrace. The author is very realistic that a designer is not a hero, reforming a society is not in the capability of a designer, no one can really do that if individuals do not want to change their own mindsets.

Other disciplines should not be rejected but instead be accepted so that designers are able to work. Graphic design is a discipline that intertwines with many others.

Designers must learn and accept others to

be able to collaborate together and make a caring design. Design can generate many future possibilities as it draws up skill and knowledge from all those other disciplines such as the technical and artistic, the scientific and the humanistic realms.

A challenge for designers is the 'client-focused' relationship.

"We need a shift to a more collaborative relationship where designers reconfigure together with stakeholders the questions being asked, and the tasks being set for design." ("The Lancaster Care Charter", 2019, p75)

There are three points mentioned;

- 1. Care of complexity**
- 2. Care of the project**
- 3. Care of relations.**

All three of them are very crucial to have a truly good design that is humane.

Care for complexity is when designers are responsive and sensitive to the boundaries between human, animals, nature, local, global, and temporal context.

Care of the project is to design while acknowledging the complex network of relationships between the material and immaterial, and challenging the opposition between human and non-human worlds.

Care for relations is to design stating that people today must repair, instead of cutting off, the relationship between people, things, environments, and ecology, not only to maintain a good balance, but also to emphasize the interdependence between these entities. ("The Lancaster Care Charter", 2019, p76)

Designers should have values inculcated into themselves before starting to design and learn how to create the relationship between things, environment and people.

Nowadays design is not only human centred, but it includes the welfare of the environment

and the ecosystem of other forms of life present around us. Design should not be selfish and care only about human wants and ignore the rest of the living things. While designing, there are considerations and responsibilities that should be taken by accepting all cultures, societies, languages, understandings, and experiences and take them into consideration when designing so that designs are more humane.

After having read the manifestoes, further research on '**The role and responsibilities of a designer**' has been made through TED videos.

VIDEO 1

COMPLEXITY

simplicity

Dave Hogue, The Complexity Curve: How to Design for Simplicity (SXSW, March 2012)

Designing for Simplicity

The video is about simplicity of things in life. The author explained what he discovered about simplicity and how it is not always about '**less things**'. Simplicity is about making life easier to enjoy without pain of complexity.

A simple example is a '**simple logo**' is easier understandable and there is no need to focus a lot to recognise but a '**complex colourful sky**' is very beautiful and enjoyable instead of a grey sky. (Maeda, J., 2007.)

Designs are meant to make life more enjoyable and it is very important to understand between simplicity and complexity and when it should be applied. Designers have to understand the human mindset and explore a problem in different perspective to have better insights.

VIDEO 2



Schlyecker, Johanna. "Emotion & Design: 3 Ways Good Design Makes You Happy With Don Norman". LinkedIn.Com, 2019,

3 Ways Good Design Makes You Happy by Don Norman

The video is about how beauty is pretty and conveys an emotion. Design is based on context and in different context, the result will not be the same. The author also talks about the human psychology and that when people are happy, they are more creative but when they are anxious, they focus on a task and get it done. This is also about how things can be more useful but because it is ugly, people will not use it or find it defective.

An example is the ugly digital watch that is more precise, but people prefer the traditional watch to show off. (Norman, D., 2003.)

This is why designers must learn to design things that are aesthetically pleasing and useful at the same time. However, designs that have an emotion or a background story are usually more desirable which is why identifying and learning about the different context before designing is crucial.

VIDEO 3

Great Design Is Serious, Not Solemn by Paula Scher



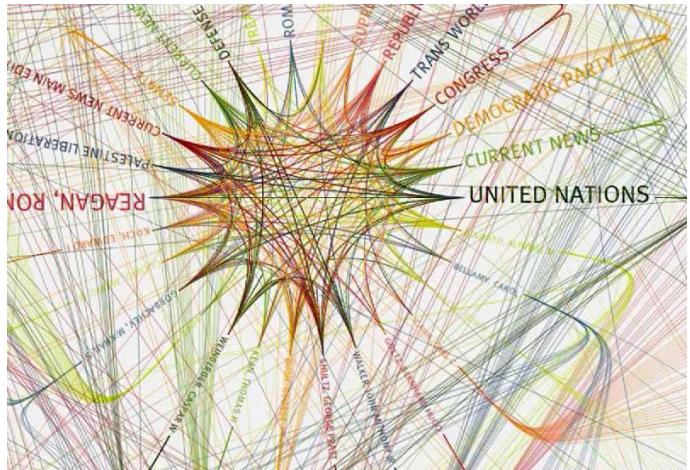
Bring in 'Da Noise, Bring in 'Da Funk poster, designed for The Public Theater in 1995

The video talk about how design is actually playful and not solemn. When designing something for someone else, it can be tiring and not fun to do, that is when designs become solemn. Being serious does not mean acting in a serious manner, but it means to be focused and playing while designing. (Scher, P., 2008.)

Designers have to continue to find new things to create and invent so as to not repeatedly do the same things as it becomes solemn.

VIDEO 4

Make Data More Human



Thorp, J., 2011. Make Data More Human.

The video talks about putting data into a human context to explain it better and the app that the designer made was to view these data. It is about the relationship between data that makes it more understanding. (Thorp, J., 2011)

Designers have to find connections between humans and put it in a context, and that's when a design will have value and importance.

VIDEO 5

Art in The Age of Machine Intelligence



Simonite, Tom. "Artist Refik Anadol Turns Data Into Art, With Help From AI".

This video was quite confusing, but the author was talking about how to make AI have human emotions and how that would be able to do the things that we dreamed of. The AI visualise things and transform them into moving pictures that create a dream-like effect. (Anadol, R., 2020.)

Everyone should make exaggerated

connections and think about things that no one would. To think creatively means that people should think beyond just paper or web screen as mediums of designs but for a 'space' and environment.

FINDING MY ADVOCACY

After all these analysis on articles, manifestoes and videos, I have found my own advocacy which is;

"Make responsible designs that are not harmful to animal and the planet."

Researches on this field was conducted and the most polluting industry in the world was found to be the petroleum industry and then the fashion industry. Then further research was made in order to know the specific companies that polluted the environment so that a parody of their slogans could be made to voice out my advocacy.

Coca-Cola was named first as the most polluting company and Nestle followed afterwards.

The most polluting kind of plastic is the 'one-time use' plastics that are supposedly 100% recyclable but only 9% of it is recycled and the others are thrown into land fields or the ocean. Most of these products are from coco cola and nestle. They are not willing to take responsibility for this because they say that it's the consumers fault that they are not recycling the bottles but merely throwing it into trash. Studies show that the one time use plastics are very low quality and when recycled their quality is reduced more and is more or less useless.

While reading on plastic pollution and how the fashion industry contributes to it, the issue of animal cruelty was highlighted. Companies that refuse to stop testing their products on animals and insisted of harming and torturing small animals. It was very cruel that famous brands such as Estee Lauder and L'Oréal would do this. They are already big companies that own a lot of sub brands. Their products are not what should be considered as good design as in order to have them, many animals have suffered and died. This is an unethical way to design even if it benefits humans. People should be more humane and realise the consequences of their designs before making such products. Testing is mandatory for new chemical solutions but now with new technologies, new chemicals can be tested on replicates of human tissues and animal cruelty can be stopped.

L'Oréal was the main focus for the typographic poster as what they were doing were against my roles and responsibilities as a designer. The first idea was a parody of their slogan or logo.

Famous slogan of the companies;

"Because I'm worth it" (loreal)

"Bringing the best to everyone we touch" (Estée lauder)

Afterwards, the lecturer advised that the slogan should be more universal and targeting everything concerning protecting the environment and animals instead of just targeting the famous brands.

First ideas



Stop
Using
Plastic

POLLUTION

is
the **real**
thing



L'ORÉAL
Cru'OTÉ
ANIMAL

Cruelty
Animal
Cruelty
Animal
Cruelty

CRU'OTÉ
ANIMAL

CRU'OTÉ

ANIMAL

CRU'OTÉ

ANIMAL

CRU'OTÉ

ANIMAL

Stop testing on
ANIMALS

CRU'OTÉ

ANIMAL

Animals are worth
it too!

CRU'OTÉ

ANIMAL

Animal
Cruelty is
bad/evil
wrong

means
cruelty/evil
in English

→ Cruelty
in French
D'ORÉAL is
based in French
French word

Stop testing on

ANIMALS

cest
is

representing iconic (L'Oréal)

Finally, the final slogan was constructed. There were two initial headlines at first which was ;

1. "Be their voice!"
2. "Be fair to the fauna and flora!"

The first one is very broad and can be interpreted in many ways. At first, the idea was to add the flora and fauna elements as a photo or typographic art and then the headline would be '**Be their voice**'. It was soon discarded though, as the broadness of the message was not appealing, and the majority of the audience may have not grasped the idea. On the other hand, the second slogan; '**Be fair to the fauna and flora**' was very clear and conveys the message properly. That is why in the end '**Be fair to the fauna and flora**' was used instead of '**Be their voice**'!

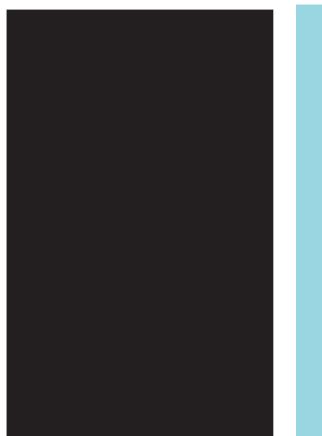
There were many experiments using the tear and wear technique to find a way to represent the message. They were nice but they did not convey the emotions of the message which is why they were not digitalised.

BE

TO

FAUN

FE

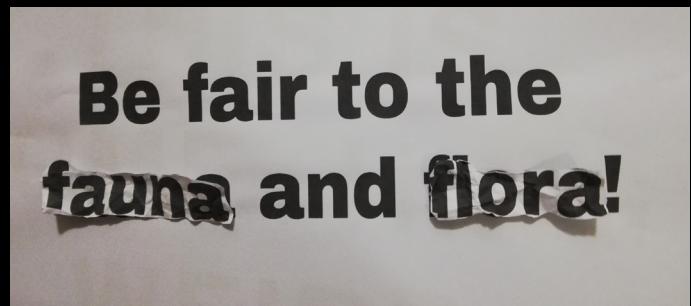
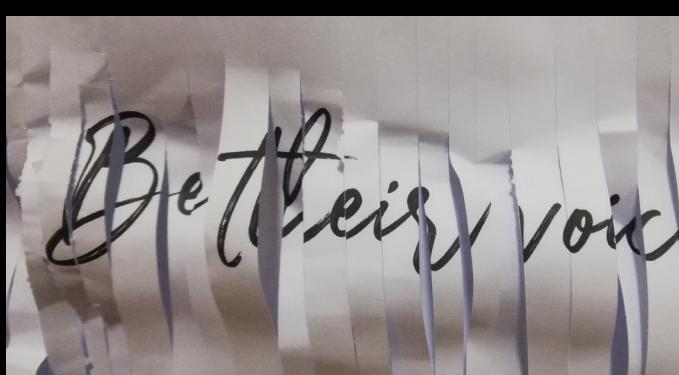
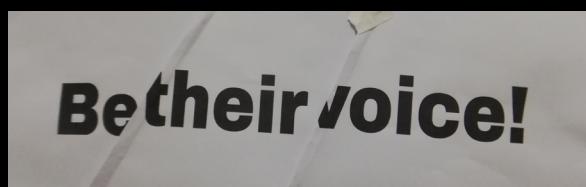
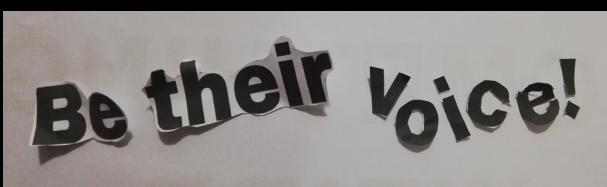
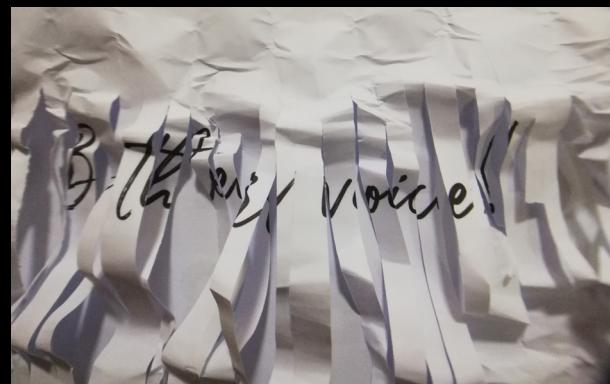
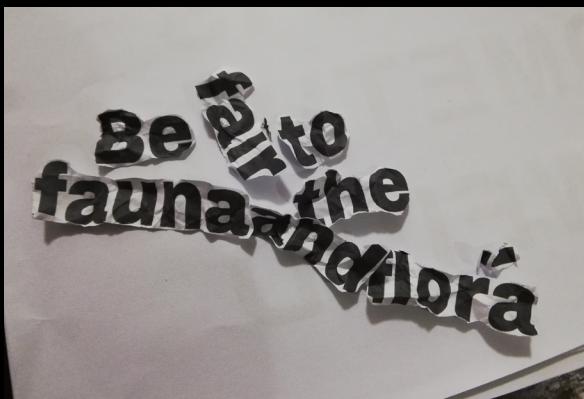
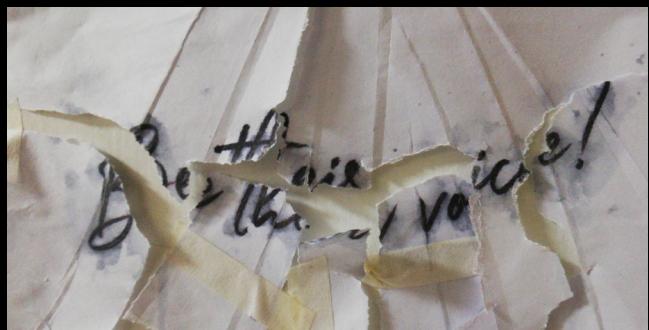
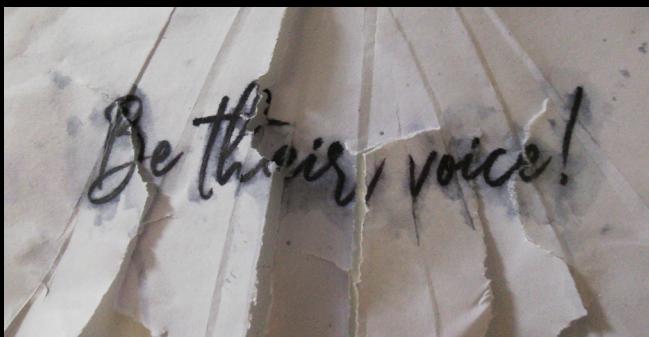


FAIR

THE

A &

ELORA



Be their voice!

Be fair to the
fauna and flora!

Be their
voice!

Be their voice!

Be their voice!

Be their voice!

Be fair to the
fauna and flora!

Be fair to the fauna and flora!

Be their
voice!

Be their voice!

Be their voice!

In a little playground nearby, another experiment was conducted using grass, dead leaves and flowers and soil. It was a very successful experiment, but unfortunately, only on the 'flora' lettering and the experiment on the 'fauna' lettering was a disaster.





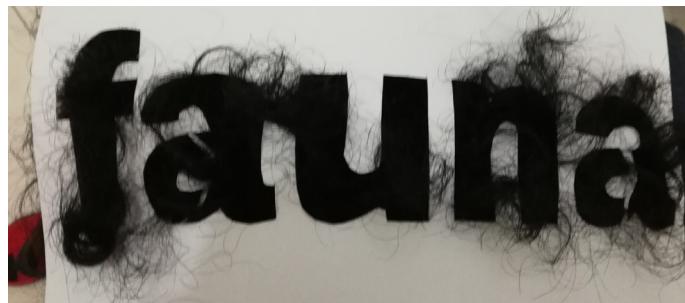
The first experiment on the 'fauna' lettering was digital and placing pictures of animals into the letterings. They looked flat and not very appealing, so they were immediately discarded.



The second one was using my own photographs of cats and other animals and try to fit them into the lettering while letting some main features of the animals to overlap the lettering. This one did not look as flat but was still not visually appealing.



The third one was using hair, to mimic fur of animals, but unfortunately, the hairs did not look like hairs.



Then the fourth and last experiment was using a teddy bear, and this one turned out to be the most unrealistic because the teddy bear's fur looked synthetic and not like real hairs.



Afterwards, there was a blank of ideas as the last experiment was the last idea. The idea of a typographic art seemed more appropriate and thus these references below helped in developing new ideas. There were more researches about existing



fauna and flora logos and the Fauna and Flora international and the WWF which caught my attention.

The end result of the typography art on the WWF's logo was not

very clear and could represent only the fauna aspect without the flora, so it was discarded.

Therefore, I tried to make my own logo with



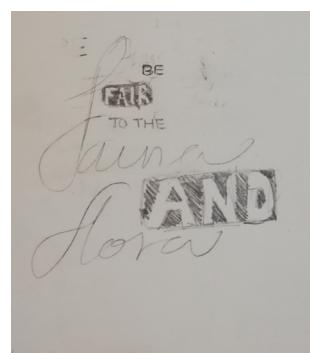
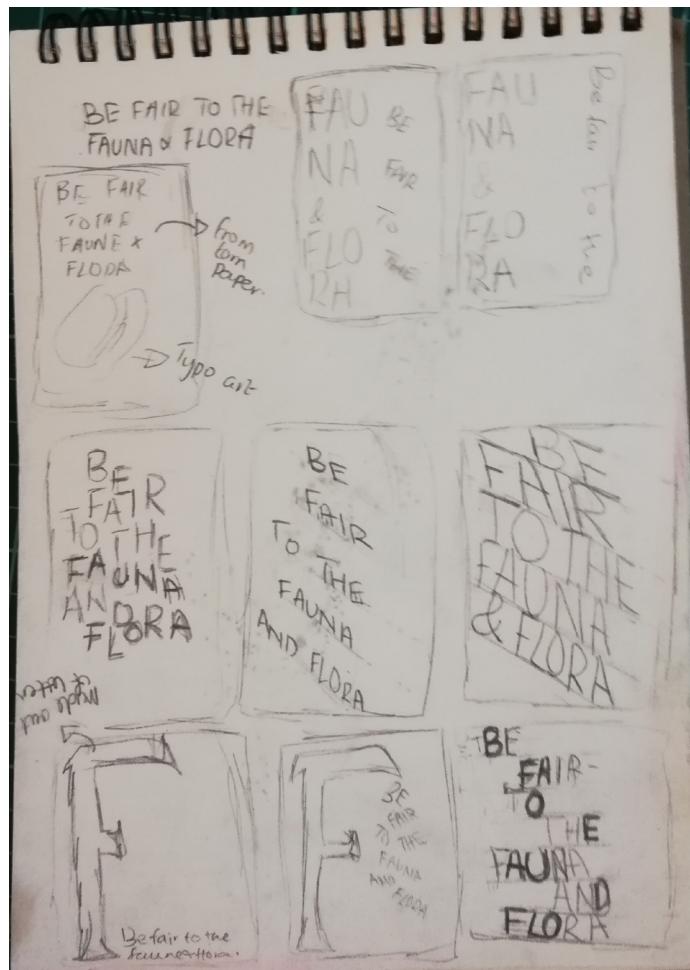
a toucan and leaf and digitalised them and tested the typographic art digitally on it. As the logo was only a trial, only the letter 'be' was used to construct it. There were some anomalies as some text would not fit in the shapes and so they were just filled with the colour of the text.

Later, there was another brainstorming idea that took place as all the previous ideas were



not the right fit for the slogan. There were many ideas inspired by the posters above but bore too much resemblance to the original posters.

There is this type of typographic art that was



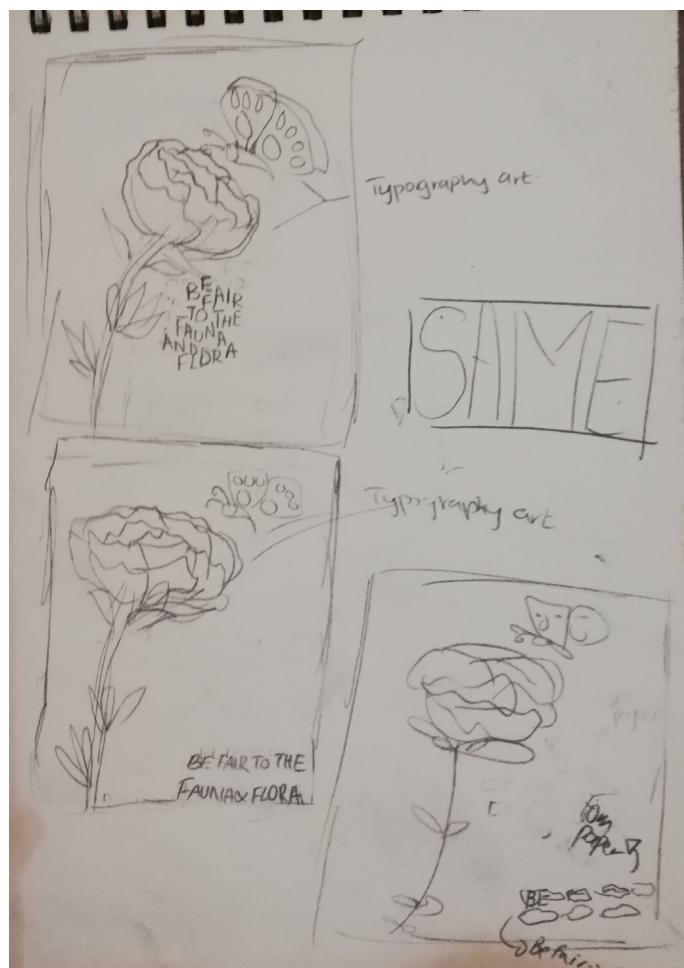
really interesting, and I experimented a bit with the layouts and letterings but still did not find that the content of the message was highlighted well.

I remembered the video about simplicity and decided to create a very simple poster that could represent both the fauna and flora as well as highlight the message properly. The sketch turned out to be ok, and the message was given all the attention, but the

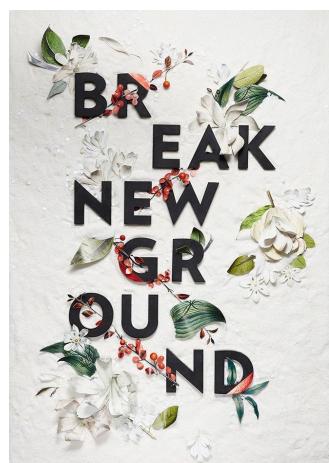
poster felt empty, without any emotion.

Then the very last idea that I got was of a typographic art that would be made up of only letters. The flower and butterfly are supposed to be a typographic art like the reference of the 'red shoes' poster. I wanted to add the slogan using the extracted texture from this photo, but the lecturer advised that it screamed too much for attention, just like the typographic art, and it would not be advisable to make a poster with both elements.

However, on seeing this poster, I made a trip to the playground again to conduct another experiment. This time, I made use of the cut out letterings instead of the template. They were



This poster looked more finished than any previous one, but I still felt that something was missing which was quite annoying.



arranged on the soil and became a little crooked because of the grass, but the organic effect that it gave off was amazing. Afterwards I added the texture of torn paper and digitally placed a butterfly on poster to add the missing fauna element.

TYPOGRAPHY RESEARCH

More research was made to be able to construct the typographic art.

These are the main inspirations.



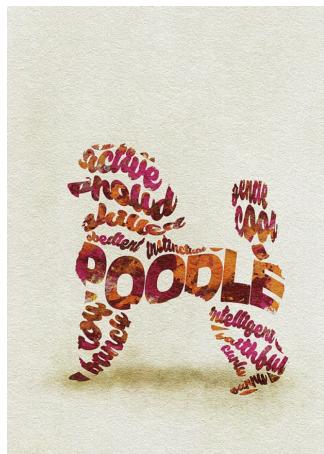
CSSDA crew. "50 Ultra Creative Typographic Poster Designs".



CSSDA crew. "50 Ultra Creative Typographic Poster Designs".



Inspirowl Design. German Shepherd Dog Watercolor Painting / Typographic Art. 2020,



Inspirowl Design. Poodle Dog Watercolor Painting / Typographic Art. 2020,

ARTICLES

Why letter casing is important to consider during design decisions? (Quovantis.2018)

This was about the use of all capital letters (**AC**), normal mixed case (**MC**), and title case (**TC**). To summarise it all, the author explained and gave examples where to use each of the different letter cases but kept

on contradicting what he was saying. There were many examples where all capital letters were used and research to prove that it **reduces readability by 13 to 20 percent**.

"When text is set in all capital letters, reading speed is slowed about 13 to 20 percent (Breland & Breland, 1944). Reading speed is optimal when uppercase and lowercase letters are used (Poulton, 1967; Rickards & August 1975). When extra emphasis is needed, bold has been found to be a better cue than uppercase (Coles & Foster, 1975)."

Then again, there was another study that proves that using all capital letter case does not affect its readability because of its shape, but because people are not used to reading in such a manner.

As for the title case, it can affect readability also because of its ascending and descending shape. even though, many blogs use the normal mixed case for the post titles!

Using both the title case and the all capital letters has its pros and cons, both reduce the readability of long sentences as it is most common to read mixed letters as instructed by English teachers, but all capital letters also spike a heading or title up.

In the end, the author concluded by saying that the cases be used in however way a person wanted as long as it keeps the user's perspective in mind.

A good way to use them is to create hierarchy into a work is;

- a) **TITLE**
- b) **Sub Title**
- c) **And lastly, the body**

What can be concluded from this article is that when designing something, the designer should always seek out the audience's point of view and create something that is easy and simple. All capital letters and title case should be used for titles and headlines

where there is less than a sentence to read, and mixed letter case can be used for long paragraphs as it is easier to read and skim through.

9 creative font trends for 2020 (Reid, Meg. 2019)
&
Typography design 101: a guide to rules and terms (Stan, Andrea. 2020.)

Those three articles are about typography and fonts and provide a better understanding on the font to choose. It was interesting and there were all the trendy fonts and helped to focus on which font to use. A bold sans serif font was more appropriate as it draws more attention and is more readable when tweaked. The final font used is called 'Archivo Black', which had been downloaded from 'Google fonts'.

It was more suitable as it was big, very simple and easy to read and also draws a lot of attention because of its boldness. All the letters in lower case for readability. (Quovantis.2018)

Archivo Black
Omnibus-Type

1 style

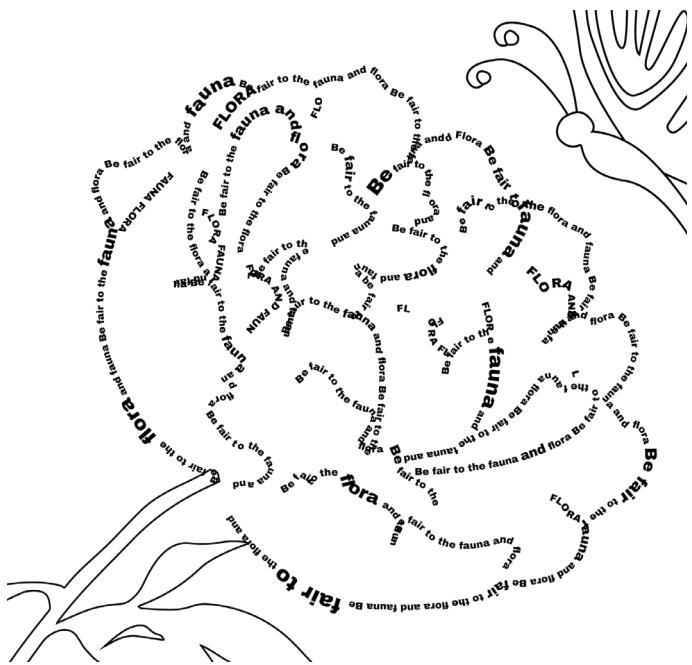
Almost before we knew it, we had left the ground.

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These are the trials and process of making the poster.

Using paths on AI, the outline was made out of lettering and some adjustments with the size of some words were made to bring focus on the words.



Continuing the process to fill the petals, I found that the flower looked too weird, so instead an envelope distort was used on the letterings which did not turn out nice either, because of the blank spaces.

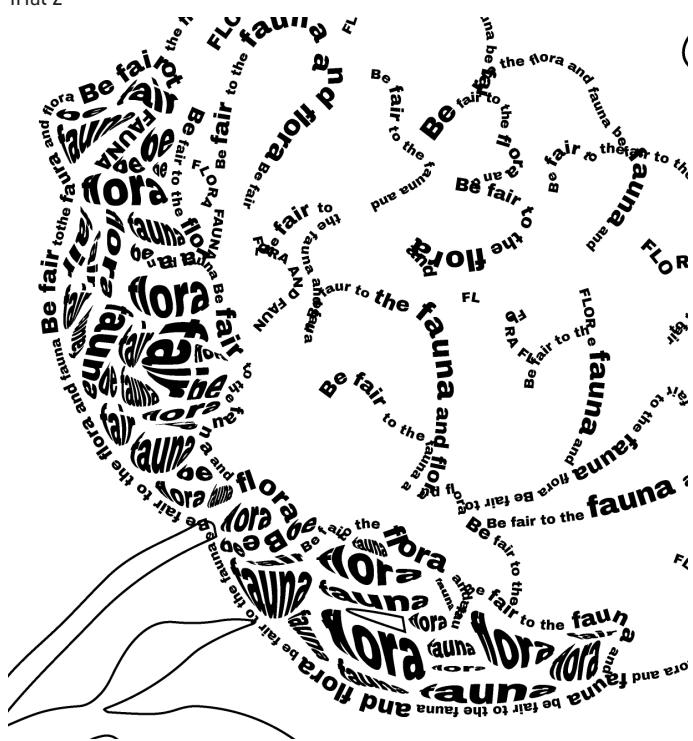


Another way was to draw small shapes inside the petals and the adding the letterings. At first, I was sceptical as the letterings looked too compact, but it better than the other. So, I continued and finished it.

Trial 1



Trial 2



Now completed, the flower looked better but there was still something missing. By expanding all the letterings in a petal and made them into a compound path, it was possible to apply a gradient on each petal separately, which made them have more depth. The gradient on the typography is to create a 3D effect and highlight more the content, as it somehow creates a hierarchy with the colour and makes it easier to read the words.

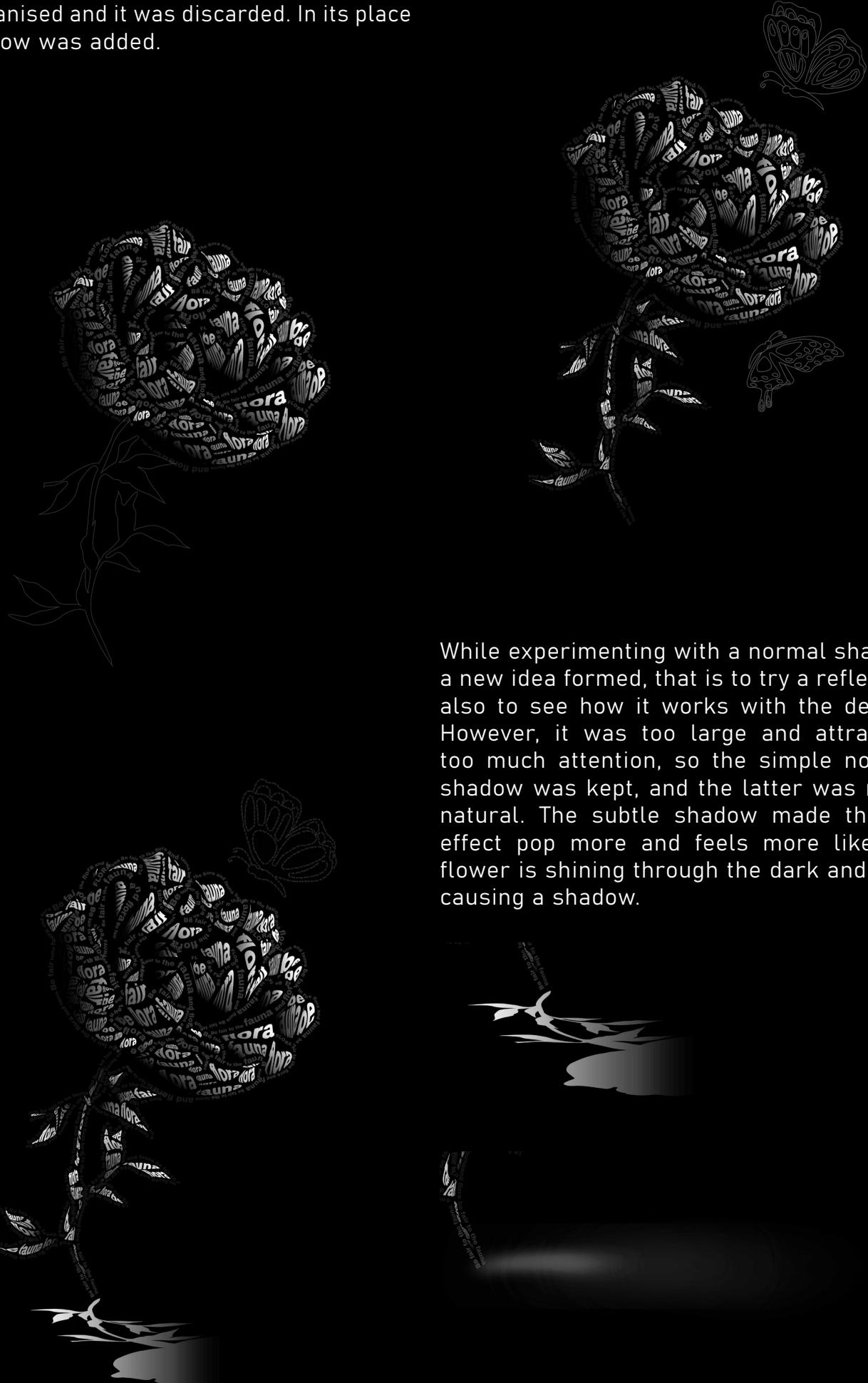


The white background made the lettering fade, so it was changed to a black one and immediately, the desired effect appeared. Continuing with the initial idea of making everything with the text, the black colour was perfect as it matches with my concept and the design. Black because most of the time, the fauna and flora are in the dark, and people don't care a lot about them, so this is why the dark background and the white lettering to seem like the message is piercing through the darkness and getting heard.



The lecturer suggested a white transparent outline and then try with the text for the branch and the butterfly. The transparent white outline was not very appealing and bold, so they were discarded. Another

see if the empty space was filled but instead the new element was making the design too disorganised and it was discarded. In its place a shadow was added.



While experimenting with a normal shadow, a new idea formed, that is to try a reflection also to see how it works with the design. However, it was too large and attracting too much attention, so the simple normal shadow was kept, and the latter was more natural. The subtle shadow made the 3D effect pop more and feels more like the flower is shining through the dark and thus causing a shadow.

An overall hierarchy was made with the design elements, using the flower as the main focus, and the branch and butterfly slightly smaller. To put more emphasis on the butterfly than the branch, the typographic art was very detailed for its wings so that it catches the eye more than the branch.



Lastly, the message was written just in between the flower and the branch, where it fits well with the design without causing problems or taking too much attention. The Autography font was chosen instead of the Archivo black font, or a formal font, to make the full slogan different and more visible. The Autography font matches well with the Archivo black font as it is not too curvy and more readable.







GD IN CONTEXT “I AM AMPLIFIER”

What Should Be the Designer’s Role And Responsibilities?

APR2020



Interviews

Character Designer, Pizza Chen

I have recently made a typographic poster that talks about my advocacy on the roles and responsibilities of a designer. It is about being fair to animals and the environment when designing and not harming them or their habitat.

What is your opinion on this matter?

I think it's a great poster design, I can see the appeal you have for the environment and the animals.

Thank you

Do you think that design can be used as a tool to amplify and recontextualise the hidden, underserved and unofficial voices of the local community?

I think it's doable.

Webtoon artist, Stephanie Hermes

I need to get your professional opinion on one of my other project, which is related to this interview. In this project I tried to share my advocacy of on the roles and responsibilities of a designer. It is about being fair to animals and the environment when designing and not harming them or their habitat.

Based on your experience what do you think about it in terms of its visual and the message that it conveys and what do you also think about my advocacy?

I think you could up the contrast a little. Yeah it looks nice!

Do you think that design can be used as a tool to amplify and recontextualise the hidden, underserved and unofficial voices of the local community?

I think design is a key element to successfully bring such messages across.

Correction after feedback

“Overall, there is a good visual aesthetic and the effort to explore a different direction of typographic design. What can be improved: Use a san serif typeface for the ‘small headline’: be fair to the flora and fauna” and perhaps place it at the bottom right corner so it is visible yet not too stand out. As now the font that you used somehow a little not legible and the way you placed it seems not visible. “ - Ms VinSze

