



Visual Communication Design
Graphic Design and Marketing at Bendigo Art Gallery
Presentation by Louise Fisher and Mark Orlandi
3 April 2019

Student name _____

Unit 3 DESIGN INDUSTRY PRACTICE OUTCOME 2

In this area of study students investigate how the design process is applied in industry to create visual communications. Students develop an understanding of the practices used to support collaboration between designers, specialists and clients when designing and producing visual communications. They select contemporary designers from the communication, environmental and industrial design fields for their study. Students develop an understanding of the function of the brief and approaches to its development. They examine how design and production decisions made during the design process are influenced by a range of factors. Students develop an understanding of the ethical and legal obligations of designers and clients with respect to ownership of intellectual property and how these obligations may affect decision making.

The designer's name – Louise Fisher

The design field – Graphic Design

The company's name – The Design Pond



THE BRIEF(S)/CLIENT NEED DISCUSSED

DESIGN FIELDS

- What are the characteristics of their design field? (Graphic Design)
Louise Fisher is trained in Graphic Design and specialises in branding, producing creative visual solutions to support brands, and editorial design.

WORKING THROUGH THE DESIGN PROCESS

- What was the brief/project given to the designer? (What did it include/describe the client need/s?)

The brief for the Tudors to Windsors: British Royal Portraits was the result of a series of discussions with the Bendigo Art Gallery around what they wanted to achieve with the graphics. The overall visitor experience was a key focal point, with clear communication paramount. Information to be communicated was provided to the designer at the first meeting, including specific items to appear in the exhibition. In particular, the family trees were to be pictorial and have a sense of whimsy, while other items like timelines and didactic texts needed to communicate simply and clearly, without competing with the paintings they sit alongside.

- How was the brief developed? Written up by the designer or the client or both? Was it worked out in a meeting or over the phone/email? Explain the approach to the brief development.

The initial briefing meeting was in person, including a walk-through of the gallery space. Following these discussions, the designer provided a creative proposal, from which a tangible brief was formed. These later stages of the briefing process happened over email.

- Which methods/resources were used to research and generate ideas? Provide a brief explanation. (Internet/books/magazines/existing products/site visit/ other companies etc)

Primary research

The existing exhibition material (catalogue, painting captions, didactic texts) provided the majority of the research.

Secondary research

Internet, specifically to look at crowns from throughout history, and antique illustrative family trees

- How did the designer generate concepts? Which media, methods and materials were used?
Concepts were generated by collating research material, Indesign to create rough layouts, and ProCreate on iPad Pro for illustrative elements.
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- How did the designer develop and refine their concepts?
Through discussions with the client to ensure designs were on-message, and discussions with printer to ensure the designs would work well with available print methods.
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- Which considerations and constraints were included in the brief and how did this effect decisions made by the designer?
 - Historical sensitivities needed to be considered throughout the project, so research was an essential part of the process.
 - Legibility of texts within the exhibition – this determined font and point size of type
 - Printing methods – designs needed to fit to the dimensions the printer was able to work to, and the family tree design needed to be something that could be contour-cut
 - Gallery wall colours – designs had to work with the backing wall colour
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- How did the designer present their final design/presentation?
Emailed .pdf files generated from Indesign
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- What forms of evaluation were undertaken by the designer/client?
Client feedback and self-assessment. Samples were also used within the space.
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ROLES, RELATIONSHIPS AND RESPONSIBILITIES

- How did the designer communicate with the client throughout the design process?
The primary form of communication was via emails and telephone calls, with a few on-site visits.
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- How did they pitch the final presentation to the client?
The final presentation to the client was completed electronically with telephone calls.
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- Did the designer work with any specialists? (E.g. Illustrator/photographer/Photoshop artist/web designer/flash animator/printer/engineer/model maker/stylist/3D modeller/artist/project manager/builder/tradesperson.) List the main ones used and describe which skills they used to assist the design.
For the Tudors to Windsors exhibition, the designer worked with suppliers and manufactures for the large format graphics and signage in the exhibition, new display vitrines and object barriers.
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- What was the relationship between the designers and these other specialists? Explain what their role was / how did they contribute their skills to the project?
The designer worked with the printer/sign writer to determine the best approach to have an intricate design installed on the walls of the gallery. The designer communicated the concept, and the printer communicated the constraints.
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- How often, and at what point in time were these specialists involved in the production process?
The suppliers and manufactures were involved from design conception, during the design development phase and the production phase of the project, through to completion.
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MATERIALS, METHODS AND MEDIA

- Describe decisions that were made about the materials to be used in the development of the design/product?
(Paper/card/wood/glass/metal/clay/stone/plastic/textile/screen – others)
For the family trees we used a white adhesive vinyl with full colour print. For dynasty titles and didactic texts, we used a coloured vinyl appropriate for the backing wall, which was laser cut (no printing required). These materials were selected because they have a clean finish, work well in a gallery setting, provide flexibility in design, and are affordable.
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- Describe decisions that were made about the methods to be used in the development of the design/product? (Drawing/painting/printing/photography/computer/collage/3D processes – modelling and construction)
An illustrative style was decided on for the family trees as a nod to historic family tree prints. ProCreate on iPad Pro using Apple Pencil allowed a hand-drawn style to be executed digitally, and to scale. Other elements designed for the exhibition were to have a clean, simple, sleek approach, so these were created using the Adobe creative suite.
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- Describe decisions that were made about media to be used in the development of the design/product?
(Pencil/ink/marker/pastel/crayon/charcoal/paint/dye/toner/digital media/)
All artwork was created digitally so that it could be reproduced as necessary
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USE OF INFORMATION TECHNOLOGY

- (E.g. Photoshop/Illustrator/CAD/Flash - others)
The programs that were used in the design process were Illustrator, Photoshop, InDesign and ProCreate.
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DESIGN ELEMENTS AND PRINCIPLES

- Which design elements and principles feature in the design/product?
(Line/tone/texture/shape/point/colour/type/form)
(Balance/contrast/scale/proportion/pattern/hierarchy/figure-ground/cropping)
Line, tone, texture, colour, type, balance, cropping all come in to play in the family trees, and texts all consider type, hierarchy, and scale.
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SOCIAL, LEGAL OBLIGATIONS, ETHICAL, FINANCIAL AND ENVIRONMENTAL INFLUENCES OR ISSUES

- Explain how social, ethical, financial or environmental factors influence the designer's decision making?
Historical sensitivities needed to be considered across all designs. The crown graphic, for example, needed to represent all five dynasties, without being more specific to one over the other. It was important to ensure no graphics implied something historically inaccurate.
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- Which of the following legal obligations did the designer need to be aware of? Intellectual property, trademarks and copyright. Explain why.
The reproduction of all images needed to be approved by the National Portrait Gallery, so family tree designs were sent to them for approval, along with all other graphics representing the exhibition. Manipulating paintings in any way is often not allowed, so it needed to be confirmed that portraits could be cropped to fit the ovals on the family trees (thankfully, in this instance it was allowed!).
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- Explain how these legal obligations may have affected the decision making of the designer.
Knowing the portraits couldn't be manipulated and they were always going to be full colour, it eliminated the opportunity to explore options where they had a consistent style applied (ie. black and white or duotone).
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Examples of Graphic Design in *Tudors to Windsors*

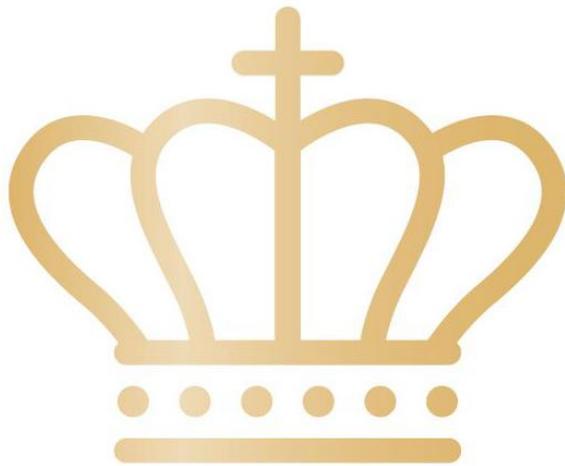


Image: Lightness of Being, 2007 (NPG 6963), Copyright © Chris Levine

Bendigo Art Gallery 42 View Street Bendigo Victoria 3550 Direct Line Telephone 03 5434 6082 Email h.atrill@bendigo.vic.gov.au

