# MEDIA MPD FOLIO TASK
# BY DANIEL SHARPLES

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# RESEARCH PORTFOLIO

The genre I want to work on for the media products is a print Anti-design advertising poster, as I like the style and want to recreate the style of the city-style posters. *Antidesign* is a design movement that emerged in the 1960s as a response to the conventions of traditional graphic design. It is a design philosophy that rejects standardized rules and guidelines in favour of a more free-form, expressive approach.

The term "antidesign" suggests a deliberate departure from the established design principles, including balance, harmony, and clarity. Instead, antidesign favours asymmetry, disorder, and disruption. It often incorporates unexpected combinations of unconventional typography, distorted imagery, and bold colours.

Conventions also play an essential role in shaping audience expectations and creating a sense of familiarity and comfort. Audiences often have certain expectations about media structure, format, and content based on their previous experiences and exposure to similar media forms. Conventions can provide a sense of continuity and consistency that helps to build trust and loyalty with audiences. Media print conventions refer to the established techniques, styles, and formats commonly used in print media, such as headlines, columns, captions, serif and sans-serif fonts, white space, and grids. These conventions are designed to make the content easy to read and visually appealing to the audience.

My ten prints, Antidesign posters, will incorporate elements, such as asymmetrical layouts, experimental typography, bold colour schemes, and hand-drawn elements, to create a visually striking and impactful composition. Unlike traditional posters that rely on clear, straightforward messaging and a clear hierarchy of information, antidesign posters often employ distorted imagery, abstract shapes, and unusual compositions to create a more emotional and visceral response from viewers. By rejecting established design conventions, antidesign posters create a unique visual language that communicates more directly and immediately, capturing the viewer's attention and leaving a lasting impression. Each print is different in a series of a whole story for the brand that I am creating and advertising for.

To enhance my prints with conventions, I will use postproduction editing as I need to clean up the prints and change the clothes of the subjects and models to fit in with the advertisements I am creating.

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|---|---|---|
| LIGHTING – Lighting is the manipulation of natural or artificial light to selectively elements of the scene.<br><br>- DERECTION<br>- SOURCE<br>- COLOUR<br>- BRIGHTNESS | <br>1'FEARLESS. Poster by Cuandoestoyaburrido.exe. 2023. https://www.instagram.com /cuandoestoyaburrido.exe/ | This poster by "CUAN" shows the model with what looks like an artificial light source, coming from above the model. Also shows a green light on the forehead and right side of the face to contrast with the shadows. |
| EDITING – Editing is the process of choosing, manipulating and arranging imagages and sound.<br><br>- GRAPHIC EDITS<br>- SPACIAL EDITS | <br>2'ShortCircuit. Poster by Cuandoestoyaburrido.exe. 2023. https://www.instagram.com /cuandoestoyaburrido.exe/ | This poster by "CUAN" shows assets like the statue, text and static background. All with graphical edits making the assets look glitched with a 90's glitch filter. |

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| CAMERA WORK – Camerawork refers to how the camera is operated, positioned and moved for specific effects.<br><br>- Positioning<br>- Movement<br>- Framing<br>- Exposure<br>- Lens choice<br><br><br><br>3'Outlaws & Bandits. Poster by Cuandoestoyaburrido.exe. 2023. https://www.instagram.com /cuandoestoyaburrido.exe/ | | This poster by "CUAN" shows the main subject of the image with low exposure to show the dark points and shadows, while making the image dark enough to see the dark points in the jacket and having no refection's in the glasses. |
| COLOUR - Colour has highly cultural and strong connotations.<br>- Dominant colour<br>- Contrasting foils<br>- Colour symbolism.<br><br><br><br>4'Tericola. Poster by Cuandoestoyaburrido.exe. 2023. https://www.instagram.com /cuandoestoyaburrido.exe/ | | This poster by "CUAN" shows colour to contrast shadows and the subject. The use of pink and green being complementary colours makes the green subject stand out while the pink on the subject is surrounded by green. |

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| SETTING - Setting is the time and place of the narrative. When discussing setting, you can describe the setting of the whole story or just a specific scene. A setting can be as big as the outback or space, or as small as a specific room. Setting can even be a created atmosphere or frame of mind. | 5'Time fly's by'. Poster by Cuandoestoyaburrido.exe. 2022. https://www.instagram.com /cuandoestoyaburrido.exe/ | This poster by "CUAN" shows what looks to be a blurred train station or city scape. This isn't normally CUANS style, But it contrasts perfectly with the typography and the subject. |
| WRITTEN CODES – they are the formal written language used in a media project. Written codes include printed language which is text you can see. | 6'Carhartt'. Poster by Greedy. 2022. https://www.instagram.com /greedy.by.design/ | Greedys poster shows elements of typography behind the subject that shows that it's a decretive design, though the "CARHARTT" being big and bold show the audience that it is ment to be read as it is a logo. |

STYLE AND MEDIA PRACTITIONERS

The codes I have identified for the style of anti-design posters incorporate unconventional media codes, such as asymmetrical layouts, distorted imagery, bold typography, experimental colour schemes, collage and mixed media, and hand-

drawn elements. In Anit Design, meaning is usually conveyed by typography and imagery.

These conventions subvert the rules of conventional graphic design and produce a distinctive connection to antidesign. Anti Design is a diverse and ever-evolving design theory with no single set of media norms that characterizes it.

My media practitioner is Virgil Abloh; Virgil Abloh is an American fashion designer, artist, and entrepreneur. He is best known for his work as the founder of the luxury streetwear label Off-White and as the artistic director of Louis Vuitton'sVuitton's men'smen's Wear collection. Abloh was born on September 30, 1980, in Rockford, Illinois, and graduated from the University of Wisconsin-Madison with a degree in civil engineering.
After graduation, Abloh began working in the fashion industry as a creative director for Kanye West. He later launched his fashion label, Pyrex Vision, before founding Off-White in 2013. Off-White has become known for its distinctive use of graphic designs and industrial-inspired aesthetics and has collaborated with various brands and artists.
Abloh has also worked as a DJ and has collaborated with musicians, including Kanye West and Jay-Z. He has been recognized for his contributions to fashion and design. He received numerous awards and accolades, including the Fashion Award for Urban Luxe Brand in 2017 and the Footwear News Person of the Year award in 2018.

Virgil Abloh's design style is a blend of streetwear and luxury fashion. He is known for his innovative use of graphic designs, logos, and slogans and his incorporation of industrial materials such as safety tape, plastic, and zip-ties. Abloh often plays with the boundaries between high and low culture, incorporating street style and hip-hop culture elements into his luxury fashion designs.

Abloh's designs are often characterized by their minimalist and deconstructed aesthetic, focusing on clean lines and bold shapes. He is also known for using bright colours and his willingness to experiment with unconventional materials and techniques. Overall, Abloh's design style is characterized by its creativity, innovation, and boundary-pushing approach to fashion and design.

Antidesign frequently deviates from the conventional grid structures of design by using asymmetrical layouts and compositions. Imagery that is deformed or

abstracted: Antidesign frequently uses distorted, surreal, or abstracted imagery that subverts the viewer'sviewer's expectations and interrupts the flow of the story. Bold typography: Antidesign frequently breaks the customary norms of legibility and readability by using unusual typefaces, warped letterforms, and letter spacing. Experimental colour palettes: Antidesign can make a solid visual impression by combining bold contrast, gradients, and vibrant or unusual colour combinations. Collage and mixed media: Antidesign frequently combines various media, such as photography, illustration, typography, and found items, to produce a unique and aesthetically appealing collage effect. Antidesign frequently uses hand-drawn components, such as sketches, doodles, and handwritten typography, to give workers a more individualized and natural feel.
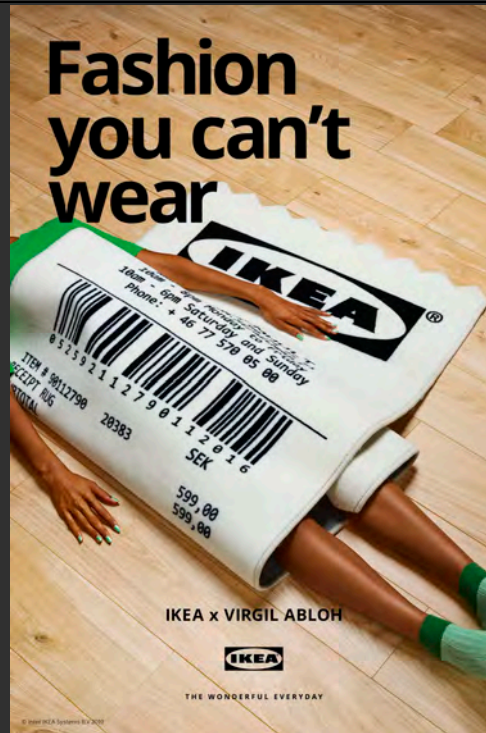
My project will include different codes in all ten pieces. Nevertheless, they will all share Bold fonts and imagery of a subject or the environment. Though the genre antidesign is known to be messy and complicated on the eyes, the text and main subject will be the first thing the audience looks at. Conveying them to look and think about the product and go out and purchase the item being showcased. While also using conventions that involve typography

Virgil Abloh's design conventions include graphic designs, deconstructed designs, industrial materials, streetwear influences, and collaboration. His designs are known for their innovative and unconventional approach to fashion, and he frequently incorporates elements of high and low culture to create boundary-pushing designs.

1.  The use of graphic designs: Abloh often incorporates bold and eye-catching graphics into his designs, ranging from his signature diagonal stripes to provocative slogans and logos.
2.  Deconstructed design: Abloh often plays with the idea of deconstruction, creating garments that are partially assembled or appear to be in the process of being dismantled.
3.  Industrial materials: Abloh often uses unconventional materials such as plastic, safety tape, and zip-ties in his designs, giving his garments an edgy, industrial look.
4.  Streetwear influences: Abloh often incorporates elements of streetwear and hip-hop culture into his designs, such as oversized t-shirts, hoodies, and athletic wear.
5.  Collaboration: Abloh frequently collaborates with other artists and brands, bringing a collaborative spirit to his designs that set them apart from traditional fashion collections.

For the products themselves, I would love to include the industrial vibes of the take and zip ties to give the posters more streetwear look and feel.

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| Collaboration: Abloh frequently collaborates with other artists and brands, bringing a collaborative spirit to his designs that sets them apart from traditional fashion collections. |   7'Ikea x Virgil Abloh'. Designed by Virgil Abloh. 2019. http://charlieandlucas.com/ikea-x-virgil-abloth/ | This Ad by IKEA x Virgil Abloh shows the fun designs that Virgil creates. The receipt rug being a thing is amazing on the other hand is the ad for the rug and the whole collection. Showing a actor wrapped inside the rug. With very simple typography. |
| The use of graphic designs: Abloh often incorporates bold and eye-catching graphics into his designs, ranging from his signature diagonal stripes to provocative slogans and logos. |   8' Virgil Abloh'. Designed by Virgil Abloh. 2016. http://offwhite.com | This appeared on the Nike website for a while and advertised the new collection with Virgil and Nike. This ad uses colour against the grey background to contrast and make the assets in the image eye catching. He also uses typography to give a sense of |

| | | cohesion in his work. |
|---|---|---|
| 1. Deconstructed design: Abloh often plays with the idea of deconstruction, creating garments that are partially assembled or appear to be in the process of being dismantled. |  9'Inside the Mind of Virgil Abloh. Designed by Holly Tienken,Denise Bosler. 2020. https://www.iammessina.com/work/spd/ | This mag page shows Virgils whole head being cut into 4 parts. Each part of the head has text in it and it also says his name at the pack in bold. This deconstructed look represents the late designers style of being cut up from every little idea. Not just one vibe there are heaps |
| 1. Industrial materials: Abloh often uses unconventional materials such as plastic, safety tape, and zip-ties in his designs, giving his garments an edgy, industrial look. |  10'Inside the Mind of Virgil Abloh. Designed by Holly Tienken,Denise Bosler. 2020. https://www.iammessina.com/work/spd/ | This is a Screen shot of the website owned by Virgil, https://canary---yellow.com/ where it gives an unfinished industrial look to a websites design. Virgil designed the popups and background to |

| | | |
|---|---|---|
| | | be edgy with the font choice in the text "FREE GAME" |
| 1. Streetwear influences: Abloh often incorporates elements of streetwear and hip-hop culture into his designs, such as oversized t-shirts, hoodies, and athletic wear. |   11'figure of speech shirt. Designed by Virgil Abloh.2020. https://www.offwhite.com/ | Off-White is a luxury fashion label founded by Virgil Abloh in 2013. The brand is known for its unique blend of streetwear and high fashion, and has gained a reputation for its edgy, urban-inspired aesthetic. |

The target audience for antidesign can vary depending on the specific context and purpose of the design. Since antidesign is often associated with countercultural movements and avant-garde art, its audience may include people who are interested in alternative, unconventional, and experimental forms of design. This may include art enthusiasts, designers, musicians, and other creative professionals who are looking for new and innovative visual solutions. Antidesign can also appeal to people who are looking for designs that challenge traditional norms and expectations and that offer a more emotional or visceral response. However, since antidesign can take many forms and styles, its audience may also include a wider range of people who appreciate its unique and expressive qualities. Since this is also a fashion brand ad my target audience are edgy teens and young adults who would camp outside stores just to try and buy a pair of shoes. These people love fashion and love art from the renascence era art to the Murakami flower or Kaws Figure. This audience wants to see the posters and be moved to travel around Melbourne like a scavenger hunt to find them all. The story being at their fingertips.  The narrative will start with a dark and dull vibe and as the story progresses trough the prints the colours will start emerging.

AUDIENCE RESEARCH

1. WHAT AGE RANGE DO YOU FALL INTO

More Details

| | | |
|---|---|---|
| 🔵 | 13-18 | 60 |
| 🟠 | 19-25 | 11 |
| 🟢 | 26-31 | 1 |
| 🔴 | 32-47 | 0 |
| 🟣 | 47-52 | 0 |
| 🟤 | 52-OLD | 1 |
| 🟣 | OLD-DECEASED | 3 |
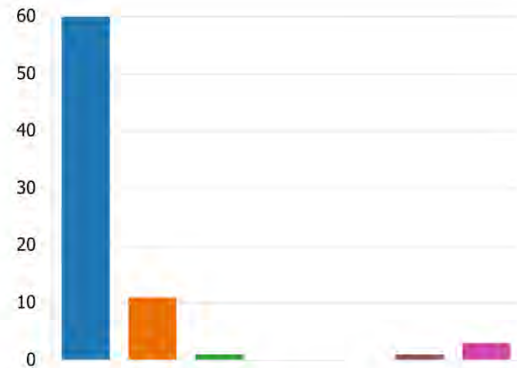
2. WHAT WOULD BE SOMETHING YOUR INTO

More Details

| | | |
|---|---|---|
| 🔵 | SPORTS | 19 |
| 🟠 | FASHION | 18 |
| 🟢 | ART | 11 |
| 🔴 | WORKING | 9 |
| 🟣 | BEING LAZY | 13 |
| 🟤 | GAMING | 5 |
| 🟣 | | 1 |
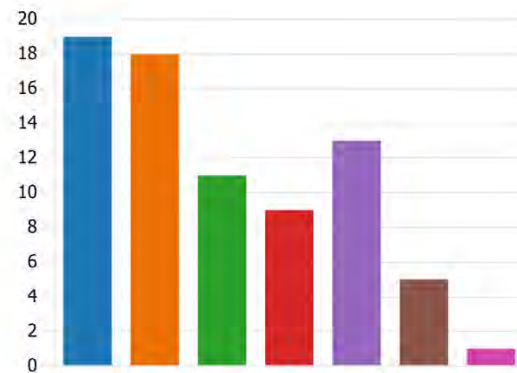
3. WHAT DO YOU GENDER AS

More Details

| | | |
|---|---|---|
| 🔵 | WOMAN | 44 |
| 🟠 | MAN | 30 |
| 🟢 | NOTHING | 1 |
| 🔴 | INBETWEEN | 0 |
| 🟣 | OTHER (NO QUESTIONS) IDC | 1 |
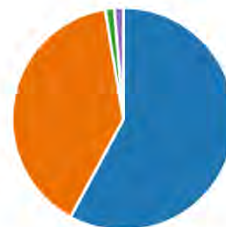
## 4. DO YOU LIKE THIS

More Details

- ● YES     57
- ● NAH     19
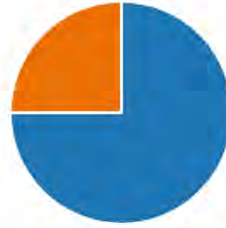




12 respondents (18%) answered **colours** for this question.

bright colours   colours are not

shoes ugly   looks cool   COOL COLOURS   Cool fonts   Fluro colours

colour scheme **fonts**   **colours** **shoes**   vibrant colours

Grouse shoes   colour on the shoes   DESIGN   poster colour of the text

placement of shoe   colours are perfect   colours give some personality

6. WHAT ABOUT THIS, DO YOU LIKE?

More Details

● YEP          38
● YEH NAH      38



12'Apples make great carrots. Designed by Apple.inc 1978. https://apple.com/

**9** respondents (**13**%) answered **apples** for this question.

Apple™   looks cool   looks retro   FUNNY   Apples goated
boring   vibe   apple ads
APPLE YAY   carrots   **apples** word   apples are not
Yummy apples   eye   Great
apples and carrots   simple   colours looks old

8. HMMM THIS ONE?

More Details     💡 Insights

● SURE ITS OK     43
● I HATE IT     32



13'Mirage Festival. https://www.miragefestival.com/
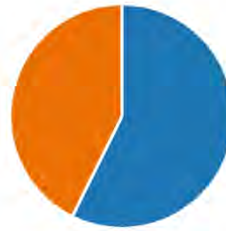
10 respondents (15%) answered **cool** for this question.

tube things
cool and edgy
kinda thing
lots of stuff
looks cool
weird
looks wild
bit thing **cool**
os going
lot brain
art
kinda
things for my brain
r cool
scheme is cool  designs are cool
thing they have on textbooks

## 10. HOW DID YOU FIND THIS FORM?

<u>More Details</u>



- 🔵 DANIEL FORCED YOU TO COMP...  22
- 🟠 I WORK WITH HIM  18
- 🟢 FOUND OF INSTA  19
- 🔴 SCHOOL  8
- 🟣 IDK WHO DANIEL IS (FR WHO I...  9
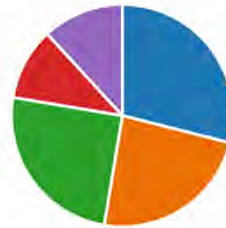
# PRODUCTION
# EXPERIMENT

# PRODUCTION EXPERIMENT

## -COLOUR EXPERIMENTS

### INTENTION

My focus for my first production experiment is focusing on colour experiments. The genre my project will be based on is anti-design; anti-design consists of a messy design filled with many elements and assets. While messy and chaotic, anti-design also uses chaos to work in its favour, capturing the audience's eyes on the chaos and showing them the beauty and message of the poster itself. Through my research, colour has a tremendous impact on the genre, and for my experiment, I want to focus on it.

### RESEARCH OR SOURCED TUTORIALS

Anti-design posters use colour to draw in viewers, evoke feelings, transmit symbols, organise visual elements, promote recognition, and establish a connection with the intended audience. Anti-design posters can emphasise their statements, compel action, and effect change by skilfully utilising colour. Because of this, I looked into Andy Warhol and his designs and use of colour in his pieces. As colour was a crucial component of Andy Warhol's artistic expression. He used intense, saturated colours, took cues from mass manufacturing and commercial aesthetics, and symbolically used colour to express meaning and question accepted social mores. Warhol influenced the Pop Art movement and still controls artists today through his bold and influential colour choices. I also looked into designers that work and post their pieces on Instagram and other social media sites.

| | | |
|---|---|---|
| Caun[@cuandoestoya burrido.exe]. (DECEMBER 21, 2022). *"Terricola"* [Photograph]. Instagram. https://www.instagram.com/p/CmaFLrOP_lF/?igshid=MzRlODBiNWFlZA%3D%3D | Caun[@cuandoestoya burrido.exe]. (2023, MARCH 23). *"all fake"* [Photograph]. Instagram. https://www.instagram.com/p/CqHH5eZPvk/?igshid=MzRlODBiNWFlZA%3D%3D | Caun[@cuandoestoya burrido.exe]. (2023, MARCH 21). *"CODEBREAK"* [Photograph]. Instagram. https://www.instagram.com/p/CqBvUZBPUqC/?igshid=MzRlODBiNWFlZA%3D%3D |

These show colour as one of the main elements of the posters in a way that is not overpowering but still captures people in print.

**EXPERMENT STEPS**

Firstly, I used my iPhone 14 pro to take photos of my classmate Brodie; I used 2 studio lights against a green screen for the best quality. After importing the image, I liked the most and what would work best with my idea, I began to use Photoshop. In, Photoshop, I used the subject select tool to highlight my subject perfectly and then removed the background around them. With the background removed, I used the lasso tool to remove the hair from the body and face to create more assets. Since the subject was wearing a blue hoodie and wanted a black one, I selected the hoodie and used the hue-saturation and carve setting to change the hoodie to a black one. With the hair removed, I used the hair and changed the Hue-Saturation, curves and colour lookup to change the colour of the hair to a vibrant pink hue. After that, I selected the face and neck of my

subject away from the hoodie. I also changed the colours and made them deep green.
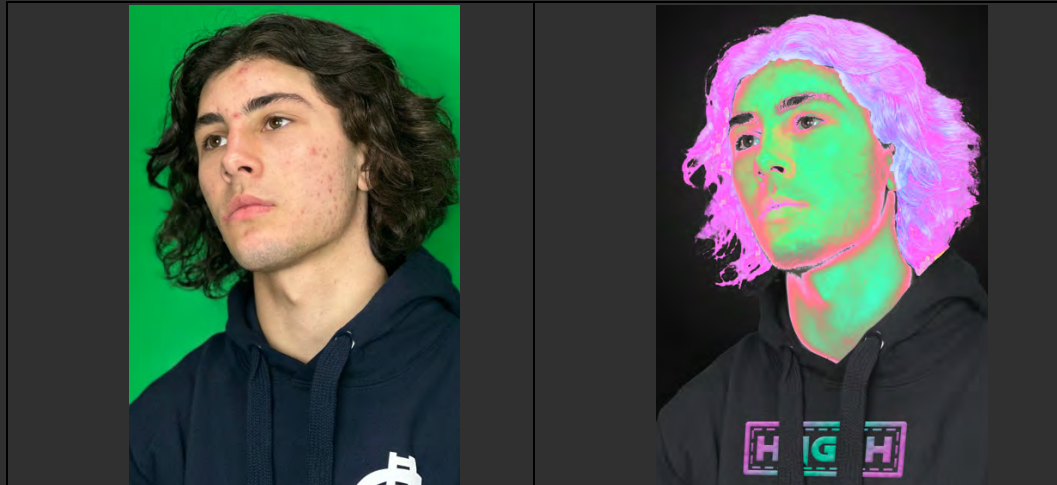


As you can see, the differences in colour and background with the subject.

The poster I designed for my experiment is for the brand "High", and on top of the sign and the sides, the logo and stars represent the brand. After making the text an intelligent object in, Photoshop, I merged it with the stars and added a line across the top portion of the poster. Joining the cable into the layer with the logo and the stars. Then I got the free hand laso tool and drew out a shape with the final selection; I randomly got some vibrant colours from the colour selector and started to colour inside the section. I then used distortion filters to smooth out the colours on the text and used a blur to make a gradient map. Then finally, change the colours' hue to match the colours on the subject asset.



**EVALUATION**

I am thrilled with the outputted result for Production Exercise 1. I liked how when changing the hue of the face, the shadows changed to a different colour altogether. I'm excited to do this more with better-quality cameras and lighting.

# *PRODUCTION EXPERIMENT*

## -TYPOGRAPHY

### INTENTION

My focus for my second production experiment is focusing on typography. As fonts and written codes play a massive part in my project's anti-design genre, anti-design consists of a messy design filled with many elements and assets. While messy and chaotic, anti-design also uses chaos to work in its favour, capturing the audience's eyes on the chaos and showing them the beauty and message of the poster itself. Typography plays a massive part in anti-design posters by either being text meant for the audience to read to explain and portray a message or as a background asset.

- ### RESEARCH OR SOURCED TUTORIALS

   Typography is used in anti-design posters to attract viewers, arouse emotions, convey symbols, and create questions with the target audience. By creatively exploiting text, anti-design posters may underline their points, inspire action, and bring about change. This prompted me to research the late Virgil Abloh; Abloh was a highly influential creative figure known for his contributions to fashion, design, and contemporary culture. He founded Off-White and served as the Men's Artistic Director at Louis Vuitton. His work blurs the boundaries between art, fashion, and culture, incorporating elements like deconstruction and typography. He is recognised for popularising "luxury streetwear". Overall, Virgil Abloh goes beyond just aesthetics in his use of typography in his creations. It allows him to produce provocative and visually stunning designs that connect with his audience as a means of artistic expression, cultural commentary, and branding. These show colour as one of the main elements of the posters in a way that is not overpowering but still captures people in print.

| | | |
|---|---|---|
| Hanson [@HANSON.METHOD]. *"OFF-NIKE" → CONCEPT → Inspired by Virgil Abloh™ & NIKE™*. Instagram. JUNE 27, 2019, from https://www.instagram.com/p/BzNY1HuBYBd/?epik=dj0y JnU9QjJteXZBVm9rYXN3N1hl VDBKSTlxM21aU1JQeHRDT2 EmcD0wJm49eEVpOGNNMjZ CWE1Ua2Z1UGVUZEtdyZ0P UFBQUFBR1J1QXZZv | 18'Figures of speech door. Designed by Virgil Abloh 2023. https://vmagazine.com/article/vnews-virgil-abloh-figures-of-speech-brooklyn-museum/ | 19'Off White shirt. Designed by Virgil Abloh 2013. https://www.joerperez.com/off-white-disrupted-font/ |

As you can see 3 Virgil's designs include typography, one being the main focus on the door of his art studio, another being on the back of an off-white t-shirt and the other giving some filler and ascents to the OFFWHITE x NIKE shoe Poster.

**EXPERMENT STEPS**

Firstly, I started with finding a good font for the logo I was creating for the brand "HNGDH" I wanted the logo to look simple and professional, being a modern San-serif font. Still, like the brand, I envisioned it needed something to make it funky or, as some would say, a wild side. After searching, I found a font called "NIGHTMACHINE" The font was great for the logo, showing the regular look font with the N that pushed the boundaries of what is considered normal. After the name was put on top of the poster, I added the 6-point star (the Star of David), as I felt that this brand needed something that looked normal but funky. I wanted paragraphs to blend into the background, embodying the brand's identity. So I went on

to https://chat.openai.com/ (ChatGPT), asking the ai that "I'm creating a poster, and I need random paragraphs that mention colour, clothes and what unites creativity" I found 2 favourite paragraphs the ai generated and copied them into a word document. From there, I purposely made mistakes in the writing; the mistakes were made to show the audience that errors in design shouldn't be criticised and should be shown off in the way it was intended. After copying the text over to, Photoshop, I changed the size and font of the text. The font was modified to "Helvetica Neue" and pushed to the back of the layers to avoid interfering with the subject.
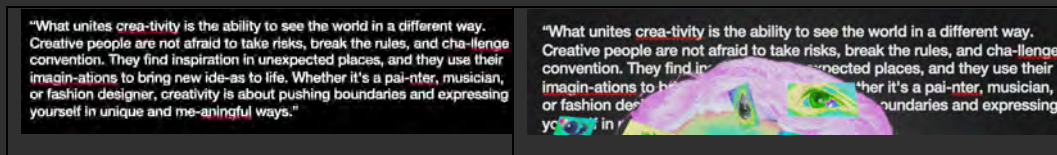


As you can see the differences with the text being behind the subject.

**EVALUATION**

I'm happy with this outcome, though in the future I would rather create my own paragraphs since I can make it more personal to my creations. Though I liked how it all came together.

*FINAL*

# STATEMENTS: INTENTION, NARRATIVE, AUDIENCE

## "INTENTION STATEMENT"

For my SAT, I intend on making an ad campaign for a clothing brand, Called "hngdh". I plan to create 8 posters that either will incorporate a subject wearing the garments that will be advertised or will just include the garment themselves. The genre for my sat will be anti-design; the Anti-design genre is a design philosophy or approach that challenges traditional design conventions and seeks to create more unconventional, experimental, and expressive visual solutions. Anti-design can be found in various design fields, including graphic design, product design, fashion design, and architecture. I intended to include lots of colour and typography in my posters to give them the modern cyberpunk chaotic vibe that has been trending for the last few years. Though I intend to make posters with many assets, I plan to create the garments in the sign to be the focal point.

## "GENRE AND STYLE"

For my SAT, I have chosen my style of posters. As there are heaps of styles one designer might favour and choose over another, my choice will be anti-design style and genre. Anti-design posters can incorporate elements from various types or movements, but the key aspect is their departure from traditional design conventions. By choosing anti-design, my style will show a sense of rebellion, experimental and nonconformity, with asymmetrical layouts, distorted imagery, bold typography, unconventional colour schemes, and a mix of different media elements.

This style of "anti-design." In an anti-design poster, the audience will expect to see many things and be confused or intrigued by the topic of the poster asking themselves questions intended to ask. Encouraging the audience to see and analyse the poster to see what it's all about. With style being so different, breaking most boundaries for most designers' designs with anti-design captures people as they are unique and with their mix of media elements, they always have hidden meaning. As I've mentioned so far, my posters will be advertising the clothes and other goods shown by the fake brand "HNGDH" but will have a story throughout the 8 posters showing the love of the brand. This story will be hidden in text, colour or even photos. To convey the story of the brand and how far they have come. The first

poster will show text telling the narrative to the audience about the start of the brand. After that, each poster will include another step that made the brand what it is today. The last poster will show where the brand will be in the future, showing the audience the story of the brand and how far it will go.


"AUDIENCE STATEMENT"

The Primary target audience for my ad campaign are 16-25 year old's who live in greater Melbourne, Victoria, Australia; these people would call themselves sneakerheads or fashion lovers. They would have a vast knowledge of streetwear or individuals with a deep passion for sneakers and collect them as a hobby. They appreciate sneakers for their design, craftsmanship, history, and cultural significance. Sneakerheads often know about different sneaker brands, models, collaborations, and limited-edition releases. They may actively engage in sneaker culture, including attending conventions, following sneaker-related social media accounts, and participating in online forums or communities. Sneakerheads prioritise the love of sneakers and their personal collections over the current trends or hype. My target audience will also be the type of person who would call themselves a hype beast, Hype beasts, on the other hand, are individuals who are primarily driven by the desire to own and flaunt highly sought-after, trendy, and hyped fashion items. They tend to follow the latest trends and are heavily influenced by popular culture and celebrity endorsements. While sneakers can be a significant part of a hype beast's wardrobe, they focus on other fashion items like clothing, accessories, and luxury brands. Hype beasts are often characterised by their pursuit of limited-edition releases and collaborations that generate hype and have high resale value. Youthful and Trend-Conscious Streetwear strongly appeals to the younger generation, particularly teenagers and young adults. They are often at the forefront of embracing new fashion trends and seek to express their individuality through their clothing choices. Streetwear's edgy and urban aesthetic resonates with its desire to stand out and make a fashion statement. Streetwear is deeply rooted in urban and street culture. Individuals who resonate with streetwear often appreciate graffiti, skateboarding, hip-hop, and the urban lifestyle. They see streetwear as a way to connect with this cultural identity and express their affiliation with the urban scene. Streetwear enthusiasts pay attention to fashion trends and keep up with the latest releases from popular streetwear brands. They appreciate the attention to detail, quality craftsmanship, and unique designs streetwear labels offer. Collaborations between streetwear brands and high-end fashion houses also catch their interest.

"NARRATIVE STATEMENT"
As all posters part of my SAT will be and add campaign 4 insert brand here, the narrative of the sat will be about the brand's identity and how it was founded. The first poster will include text explaining the start of the company from day one, the second poster will show the audience pictures and documents of how the brand got its logo, the third poster will include the brand ideology (being true to the environment and keeping a carbon zero footprint). The fourth poster will consist of more text explaining how the first items were sold by the brand, the fifth poster will show all the garments shown off in the first 4 posters, plus an additional one showing the audience how as a brand, "HNGDH" is creating them, the sixth poster will show the social media side of the brand including comments and tweets from the brand and its engagement, the seventh poster will deliver the final piece that will be replaced part of the collection and will include all the people who helped in creating the brand, pieces and everything else, this will show the audience that everyone part of the brand is valued. Now the final poster will show all 7 details with a QR code so the audience can easily buy them and will include a summary of the brand's primary ideology, who HNGDH is, and what they are trying to do in the future. The posters were put-up all-around Melbourne and surrounding inner Victoria on bus stops, under bridges, light poles and in alleyways in Melbourne to create a sort of hunt to see the new poster by the brand. With posters coming out every 2 weeks, the target audience will be excited to see what will come and be eager to see how the project reveals.

GENRE

The genre I want to work on for my media products are a print Anti-design advertising poster. Because I like the style and I want to be able to recreate the style of the city style of posters. Antidesign is a design movement that emerged in the 1960s as a response to the conventions of traditional graphic design. It is a design philosophy that rejects the use of standardized rules and guidelines in favor of a more free-form, expressive approach.
The term "antidesign" suggests a deliberate departure from the established principles of design, including balance, harmony, and clarity. Instead, antidesign favors asymmetry, disorder, and disruption. It often incorporates unconventional typography, distorted imagery, and bold colors in unexpected combinations.

Conventions also play an important role in shaping audience expectations and creating a sense of familiarity and comfort. Audiences often have certain expectations about the structure, format, and content of media, based on their previous experiences and exposure to similar media forms. Conventions can provide a sense of continuity and consistency that helps to build trust and loyalty with audiences. Media print conventions refer to the established techniques, styles, and formats that are commonly used in print media, such as headlines, columns, captions, serif and sans-serif fonts, white space, and grids. These conventions are designed to make the content easy to read and visually appealing to the audience.

My 10 prints being Antidesign posters will incorporate a range of elements, such as asymmetrical layouts, experimental typography, bold colour schemes, and hand-drawn elements, to create a visually striking and impactful composition. Unlike traditional posters that rely on clear, straightforward messaging and a clear hierarchy of information, antidesign posters often employ distorted imagery, abstract shapes, and unusual compositions to create a more emotional and visceral response from viewers. By rejecting established design conventions, antidesign posters create a unique visual language that communicates in a more direct and immediate way, capturing the viewer's attention and leaving a lasting impression. Each print being different in a series of a whole story for the brand that I'm creating and advertising for.

To enhance my prints with conventions I will use postproduction editing as I need to clean up the prints and change the clothes of the subjects and models to fit in with the advertisements I'm creating.

STYLE AND MEDIA PRACTIONERS

The codes I've identified for the style of anti-design posters incorporates unconventional media codes, such as asymmetrical layouts, distorted imagery, bold typography, experimental colour schemes, collage and mixed media, and hand-drawn elements. In anit-design meaning is normally conveyed by the typography and imagery.

These conventions subvert the rules of conventional graphic design and produce a distinctive connected to antidesign. antidesign is a diverse and ever-evolving design theory and does not have a single set of media norms that characterises it.

My media practitioner is Virgil Abloh, Virgil Abloh is an American fashion designer, artist, and entrepreneur. He is best known for his work as the founder of the luxury streetwear label Off-White, and as the artistic director of Louis Vuitton's men's wear collection. Abloh was born on September 30, 1980, in Rockford, Illinois, and graduated from the University of Wisconsin-Madison with a degree in civil engineering.

After graduation, Abloh began working in the fashion industry as a creative director for Kanye West. He later launched his own fashion label, Pyrex Vision, before founding Off-White in 2013. Off-White has become known for its distinctive use of graphic designs and industrial-inspired aesthetics and has collaborated with a wide range of brands and artists.

Abloh has also worked as a DJ, and has collaborated with musicians including Kanye West and Jay-Z. He has been recognized for his contributions to fashion and design, and has received numerous awards and accolades, including the Fashion Award for Urban Luxe Brand in 2017, and the Footwear News Person of the Year award in 2018.

Virgil Abloh's design style is a blend of streetwear and luxury fashion. He is known for his innovative use of graphic designs, logos, and slogans, as well as his incorporation of industrial materials such as safety tape, plastic, and zip-ties into his designs. Abloh often plays with the boundaries between high and low culture, incorporating elements of street style and hip-hop culture into his luxury fashion designs.

Abloh's designs are often characterized by their minimalist and deconstructed aesthetic, with a focus on clean lines and bold shapes. He is also known for his use of bright colors and his willingness to experiment with unconventional materials and techniques. Overall, Abloh's design style is characterized by its creativity, innovation, and boundary-pushing approach to fashion and design.

Antidesign frequently deviates from the conventional grid structures of design by using asymmetrical layouts and compositions .Imagery that is deformed or abstracted: Antidesign frequently uses distorted, surreal, or abstracted imagery that subverts the viewer's expectations and interrupts the flow of the story. Bold typography: Antidesign frequently breaks the customary norms of legibility and readability by using unusual typefaces, warped letterforms, and letter spacing. Experimental colour palettes: Antidesign can make a strong visual impression by combining bold contrast, gradients, and vibrant or unusual colour combinations. Collage and mixed media: Antidesign frequently combine various media, such as photography, illustration, typography, and found items, to produce a unique and aesthetically appealing collage effect. Antidesign frequently uses hand-drawn components, such as sketches, doodles, and handwritten typography, to give work a more individualised and natural feel.

My project will include different codes in all 10 pieces. But will all share Bold fonts and imagery of either a subject or the environment. Though the genre antidesign is known to be messy and hard on the eyes the text and main subject will be the first thing the audience look at. Conveying them to look and think about the product and maybe go out and purchase the item being showcased. While also using conventions that involve typography

Virgil Abloh's design conventions include the use of graphic designs, deconstructed design, industrial materials, streetwear influences, and collaboration. His designs are known for their innovative and unconventional approach to fashion, and he frequently incorporates elements of high and low culture to create boundary-pushing designs.

1. The use of graphic designs: Abloh often incorporates bold and eye-catching graphics into his designs, ranging from his signature diagonal stripes to provocative slogans and logos.
2. Deconstructed design: Abloh often plays with the idea of deconstruction, creating garments that are partially assembled or appear to be in the process of being dismantled.
3. Industrial materials: Abloh often uses unconventional materials such as plastic, safety tape, and zip-ties in his designs, giving his garments an edgy, industrial look.
4. Streetwear influences: Abloh often incorporates elements of streetwear and hip-hop culture into his designs, such as oversized t-shirts, hoodies, and athletic wear.

5. Collaboration: Abloh frequently collaborates with other artists and brands, bringing a collaborative spirit to his designs that sets them apart from traditional fashion collections.

For the products itself I would love to include the industrial vibes of the take and zip ties to give the posters more streetwear look and feel.

# WRITTEN PLANNING DOCUMENTATION – PHOTOGRAPHY & PRINT

# COPYRIGHT CLEARANCES TEMPLATE

Dear NAME,

You have volunteered to be involved in the 2$^{nd}$ HNGDH ad Campaign production.

We have a busy shooting schedule, so you must arrive at the set on time. We are shooting on June N/a$^{h}$ at n/a

The attached call sheet lists the time and location for each day of shooting. This shows when you will arrive and which scenes we will shoot.

If you have any questions, don't hesitate to text/call: 0481738710.

Kind Regards,

Daniel Sharples – Director of PR @ HNGDH

# PRODUCTION CONTACT DETAILS

| Name | Mobile | Email |
|---|---|---|
| Daniel Sharples (Photographer) | | sharpdanzo@gmail.com |
| Malka Elshafie (Model) | | Malk77@outlook.com |
| Oliver Davis (Model) | | Oditteez@gmail.com |
| Anna Marie-Borlance (model) | | Annamb@retzos.com |
| Charlene Custodio (Model) | | Chaz2002@retzos.com |
| Lachlan Ronnfedlt (Model) | | Lachdogs@gmail.com |
| Adam Lyman (Model) | | Adamlyly@gmail.com |

# CALL SHEET - PROJECT TITLE

| Project | 2nd HNGDH AD CAMPAIGN |
|---|---|
| **Director:** | Daniel Sharples |
| **Location:** | Salesian College Sunbury, KFC Brimbank, Southbank MEL |

## Timeline

| Date | Time | Activity | Print |
|---|---|---|---|
| June 14th | 12.30pm | Malka Elshafie, Salesian College Sunbury, Photoshoot | 1 |
| June 16th | 12.30pm | Oliver Davis, Salesian College Sunbury, Photoshoot | 3 |
| June 16th | 12.30pm | Studio prop, photoshoot | 2,5,8 |
| June 17th | 8.30pm | Charlene Custodio, KFC Brimbank, Photoshoot | 4 |
| June 21st | 6pm | Anna Marie-Borlance, Sunshine Bus loop, Photoshoot | 6 |
| June 30th | 7pm | Lachlan Ronnfedlt & Adam Lyman, Southbank MEL, Photoshoot | 7 |
| | | | |

# EQUIPMENT LIST

| Collected | Equipment |
|---|---|
| Yes | Camera |
| Yes | Tripod |
| Yes | Spare batteries |
| Yes | MacBook |
| Yes | Lights |

## PRODUCTION ROLES

| Role | Name | Description of task |
|---|---|---|
| DRIVER | Deborah Sharples | Deborah will be the transport for most of the production. |
| PHOTOGRAPHER | Daniel Sharples | Daniel will be on location to shoot the pictures of the models/assets |
| EDITOR | Daniel Sharples | Daniel will be on-site at the studio editing the posters |
| MODEL | Malka Elshafie | Melka will be at Salesian College Sunbury to be a model |
| MODEL | Oliver Davis | Oliver will be at Melbourne uni car park to be a model |
| MODEL | Charlene Custodio | Charlene will be at KFC Brimbank to be a model |
| MODEL | Anna Marie-Borlance, | Anna will be at Sunshine Bus Loop to be a model |
| MODEL | Lachlan Ronnfedlt | Lachlan will be at Southbank Melbourne to be a model |
| MODEL | Adam Lyman | Adam will be at Southbank Melbourne to be a model |

## ACTOR/MODEL CONSENT FORM

I, [Actor/Model's Name], at this moment grant permission to Daniel Sharples, a student at Salesian College Sunbury, to use my name, image, and likeness in their film, photography series, or audio production titled "SPARTAIN" for HNGDH.

I understand that the film, photography series, or audio production may be used for educational and promotional purposes and may be screened or distributed publicly at school events, in classrooms, and online.

I agree to release Daniel Sharples, Salesian College Sunbury, their affiliates, agents, and representatives from any and all claims, demands, or causes of action arising out of or in connection with the use of my name, image, and likeness in the film, photography series, or audio production.

I acknowledge that I have read and understand this consent form and voluntarily and knowingly consent to use my name, image, and likeness in the film, photography series, or audio production.

Signature: _____

Print Name: _____

Date: _____

**If the Participant is under 18 years of age:**

Parent/Guardian Signature: _____

Print Name: _____

Relationship to Participant: _____

Date: _____

## TREATMENT

**Poster Series:**
*Title: "SPARTIN"*

*Concept: The series will feature a collection of posters advertising a collection of garments from a clothing brand.*

*Style: The posters will be in an antidesign manner, using lots of assets like colour, text, images, shapes, ectara; the focus for the signs will be on the clothes/garments shown in the posters.*

*Locations: The locations chosen for the model's photoshoots include dark urban places like an underground car park, train station, bus loop at night, and KFC car park. This also consists of a studio for shots not needing a backdrop at Salesian College Sunbury studio. These places were chosen for their convenience with the models and urban architecture.*

*Models: In this series of posters, 6 models will feature in their own sign, besides 2 that will be together. This will give each poster a different look and feel with a new face each time.*

*Wardrobe and Props: As the series of posters are for the brand HNGDH, each sign will feature a different garment blank; that blank garment will either be worn by a model or photographed as is. Each garment will be photoshopped with the logo of the brand.*

5.

## DISTRIBUTION

The posters will be printed on 33.1 x 46.8-inch paper. Plastered on every corner and alley of Melbourne. Each sign will be replaced after 15 days will the next one in the series. The posters will be printed and stuck under bridges, on poles, in alleyways and on the side of buildings in high-traffic areas.

## SHOOTING LOCATIONS, SET, COSTUMES AND PROPS

| LOCATION | PHOTOS | ANNOTATIONS |
| --- | --- | --- |

| MELBOURNE UNI UNDERGROUND CARPARK |  | The car park has a unique design, with the supports connected to domes that give room for tree roots above the garden. |
|---|---|---|



Daniel Sharples <sharpda...  Fri, Jun 2, 10:39AM (2 days ago)
to media-enquiries..iloubey

Dear to whom it may concern,
My name is Daniel
I am a year 12 student at Salesian College Sunbury, and as media is one of my subjects, I must make a poster series through my creative decisions.
I want permission to take photos down at the carpark, without causing disruption or inconvenience to the property or the residents. I will ensure that myself and my model will be as discrete as possible without causing any disturbance. The photoshoot will only take 30 minutes at the most.
If there are any questions or concerns, please don't hesitate to contact me via email.
Thank you in anticipation; I look forward to hearing from you.
Kind Regards

Daniel Sharples

UniMelb Media Team    Fri, Jun 2, 1:42 PM (2 days ago)
to me, iloubey@scr.vic.edu.au

Hi Daniel,

Thanks for your email. The campus is open to the public and non-commercial filming and photography for personal use is permitted on campus provided your visit causes no disruption to staff and students.

Please be aware that there is building work happening nearby for the Metro Tunnel project and the car park has some extra vehicles and equipment stored in it at times.

We hope you enjoy your visit to campus and good luck with your project!

Kind regards,
Anna

University of Melbourne Media & Public Affairs Team
E: media-enquiries@unimelb.edu.au
unimelb.edu.au | facebook.com/unimelb | twitter.com/uommedia
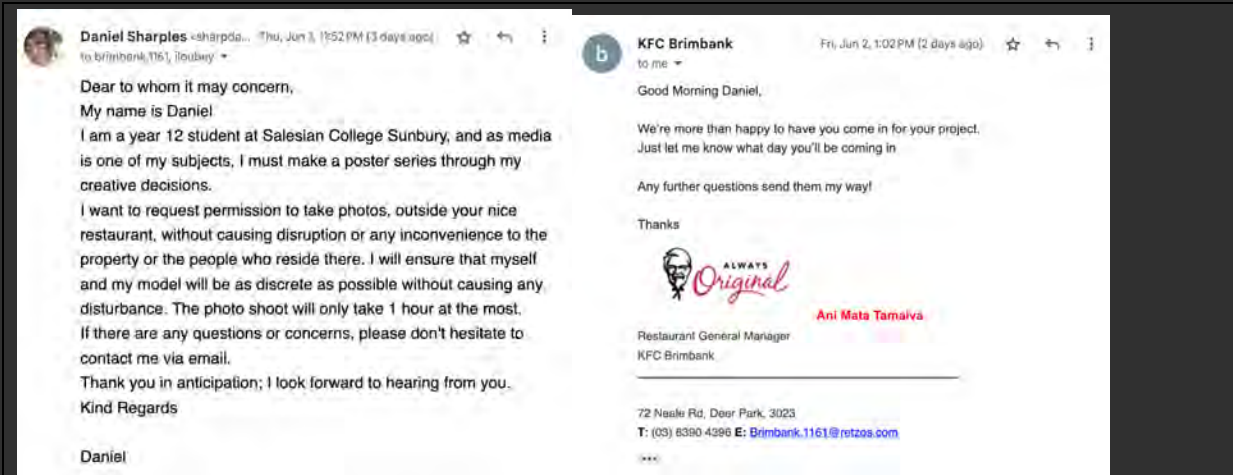
I acknowledge the Traditional Owners of the land on which I work, and pay my respects to the Elders, past and present.

THE UNIVERSITY OF MELBOURNE

| KFC BRIMBANK CARPARK |  | The car park has an urban look; being from the western suburbs, the parking lot has fantastic graffiti, and the KFC red glow at night will contrast the model well. |
|---|---|---|

Daniel Sharples <sharpda... Thu, Jun 3, 1:52 PM (3 days ago)
to brimbank.1161, iloubury

Dear to whom it may concern,
My name is Daniel
I am a year 12 student at Salesian College Sunbury, and as media is one of my subjects, I must make a poster series through my creative decisions.
I want to request permission to take photos, outside your nice restaurant, without causing disruption or any inconvenience to the property or the people who reside there. I will ensure that myself and my model will be as discrete as possible without causing any disturbance. The photo shoot will only take 1 hour at the most.
If there are any questions or concerns, please don't hesitate to contact me via email.
Thank you in anticipation; I look forward to hearing from you.
Kind Regards

Daniel

KFC Brimbank          Fri, Jun 2, 1:02 PM (2 days ago)
to me

Good Morning Daniel,

We're more than happy to have you come in for your project.
Just let me know what day you'll be coming in

Any further questions send them my way!

Thanks

ALWAYS Original

Ani Mata Tamaiva

Restaurant General Manager
KFC Brimbank

72 Neale Rd, Deer Park, 3023
T: (03) 8390 4396 E: Brimbank.1161@retzos.com

| SUNSHINE STATION AND BUSLOOP |  | The bus stops is one of the oldest suburbs in Melbourne and shows heritage through stores and art around the bus stops. |
| --- | --- | --- |
| | Dear to whom it may concern, My name is Daniel I am a year 12 student at Salesian College Sunbury, and as media is one of my subjects, I must make a poster series through my creative decisions. I want permission to take photos near the Sunshine station and the Sunshine bus loop without causing disruption or inconvenience to the property or the residents. I will ensure that myself and my model will be as discrete as possible without causing any disturbance. The photo shoot will only take 1 hour at the most. If there are any questions or concerns, please don't hesitate to contact me via email. Thank you in anticipation; I look forward to hearing from you. Kind Regards   Daniel | |
| BURKE ST, MELBOURNE |  | Melbourne Street is home to fantastic nightlife and beautiful surroundings, for example, the lights above the road. |

Daniel Sharples  sharpda  Thu, Jun 1, 11:47PM (3 days ago)  ☆  ↩  ⋮
to info, Joubey ▾

Dear to whom it may concern,
My name is Daniel
I am a year 12 student at Salesian College Sunbury, and as media
is one of my subjects, I must make a poster series through my
creative decisions.
I would like permission to take photos down Bourke Street and the
Yarra promenade without causing disruption or inconvenience to
the property or the residents. I will ensure that myself and my two
actors will be as discrete as possible without causing any
disturbance. The photo shoot will only take 1-2 hours at the most.
If there are any questions or concerns, please don't hesitate to
contact me via email.
Thank you in anticipation; I look forward to hearing from you.
Kind Regards

Daniel

| GARMENT | PHOTOS | ANNOTATIONS |
|---|---|---|
| BLANK BLACK HOODIE |  | This hoodie worn by the models will make putting the suitable logo easy on the empty canvas. |
| BLANK BLACK T-SHIRT |  | This Shirt also makes it easy to slap on the logo in Photoshop. Saving time and money. |

| | | |
|---|---|---|
| PRADA PR 17WS 49 BLACK SUNGLASSES (FAKE) |  | These glasses will look really good on the model wearing them, and the Prada logo isn't big, so it would be easy to change it. |
| OFF-WHITE NIKE AIR FORCE 1 MID-BLACK DO6290-001 |  | This off-white – Nike shoes embody the antidesign style, and I believe that with some photoshopping, they can be worked into the design. |
| TEDDY BEAR |  | This teddy bear will be turned into a back with some added straps, creating the bear into a cool backpack to be modelled. |

## PRODUCTION SCHEDULE

| PRE PRO | DATES |
|---|---|
| Concept development | May 25th to 29th |
| Model selection | June 1st to June 12th |
| Location scouting | June 3rd to June 6th |
| Costume selection | June 12th to July 1st |
| **PRO** | |
| Photoshoots | June 23rd to July 9th |

| POST PRO | |
|---|---|
| Photo selection | July 10th |
| Editing | July 10th to July 25th |
| Retouching | July 25th to August 11th |
| Final products | August 12th |

# CASTING & CREW

## MODELS

| |
|---|
| Malka Elshafie, with her tall figure and unique hairstyle, would look amazing modelling the black Spartan t-shirt at The Studio at Salesian College Sunbury. Her style is unmatched, and her facial features are beautiful. |
| Oliver Davis is a perfect candidate to model for the photoshoot because he is used to modelling his outfits on his TikTok. With that experience and his unique facial features, I believe he is perfect for the shoot. Mr Davis will be wearing the Spartan Jumper and will be wearing the bear backpack. |
| Charlene Custodio, an avid streetwear enthusiast, was perfect casting, with her Filipino descent and tall figure. Miss Custodio is a perfect candite for the shot. Charlene will model the Spartan Jumper and the HNGDH Glasses at the KFC Brimbank car park. |
| Anna Marie-Borlance is an excellent fit for the shoot as she is also tall and from the western suburbs where the shots are taking place. Anna always has fantastic hair and will give the poster the wow factor it needs to stand out to the audience. She will wear the HNGDH glasses and be shown the Spartan Hoodie for her Sunshine station shoot. |
| Lachlan Ronnfedlt will be sent as a model for the HNGDH shoot as his hair and body fit the criteria the brand was looking for; Lachlan all around vibe gives that surfer style, so he would look good with the glasses and the t-shirt. |

Adam Lyman is a fantastic candidate for the HNGDH shoot, as his style and stature are perfect for the role ahead of him. He will look great in the city wearing the Spartan Jumper. That's why I chose him to model.

**HELP**

Lachlan Ronnfedlt will be helping out with setting up equipment and holding up the lights needed in most of the shots.

Adam Lyman will also help set up the equipment and ensure everything is for the shoot. As he has knowledge of productions, he is a fantastic fit to help.

Deborah Sharples will be helping with some shots as she will be the means of transportation. Her driving skills are top-notch, and she is willing to drive the crew for free.

## TECHNOLOGY & CAMERA

### EQUIPMENT AND SOFTWARE

I will take all photos on a Sony A37 digital camera for the SAT as it's straightforward. After that, all the images will go into Photoshop and be edited to create the perfect poster.

### COMPOSITION TECHNIQUES

The main shots will be using techniques like symmetry and the rule of thirds. As with some photos, I want the model or product to feature on the front and centred, to be seen first as it's the first perspective. I will also use the rule of thirds as it's a great way to capture an image and have room on the side for other assets like typography and logos.

### CAMERA

|  | APERTURE: | SHUTTER SPEED: | ISO: |
|---|---|---|---|
| INDOOR SHOTS | f/2.8 | 1/1000 | 400 |
| OUTDOOR CARPARK | f/4.5 | 1/250 | 800 |
| UNDERGROUND CARPARK | f/8 | 1/60 | 200 |
| LOTS OF NATURAL LIGHT | f/2 | 1/30 | 100 |

# VISUAL DOCUMENTATION

**TYPOGRAPHY**

# HNGDH

FONT – NIGHT MACHINE,
This font is a Sans font, while being bold shows a modern style that shows the basic
style that businesses tend to go for. While with the "N" it shows its playful and chaotic
side that the brand embodies.

https://www.dafont.com/night-machine.font

# TIMES NEWER ROMAN,

Times Newer Roman is a San Serif font created by MSCHF to make the original Times New roman font but has bigger spacing between letters to make the paragraphs longer. The font is a classic and is eligible hence being Sanserif.
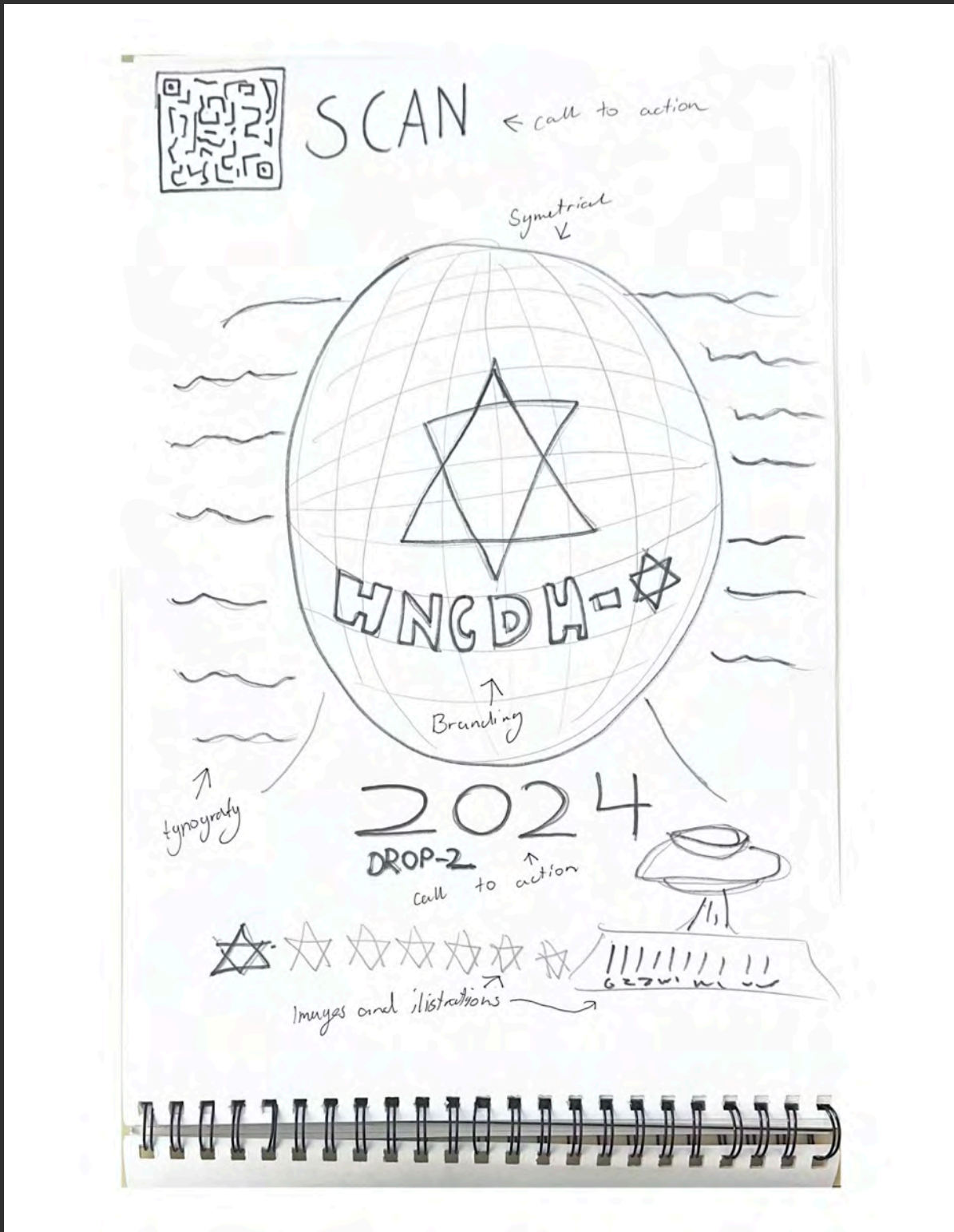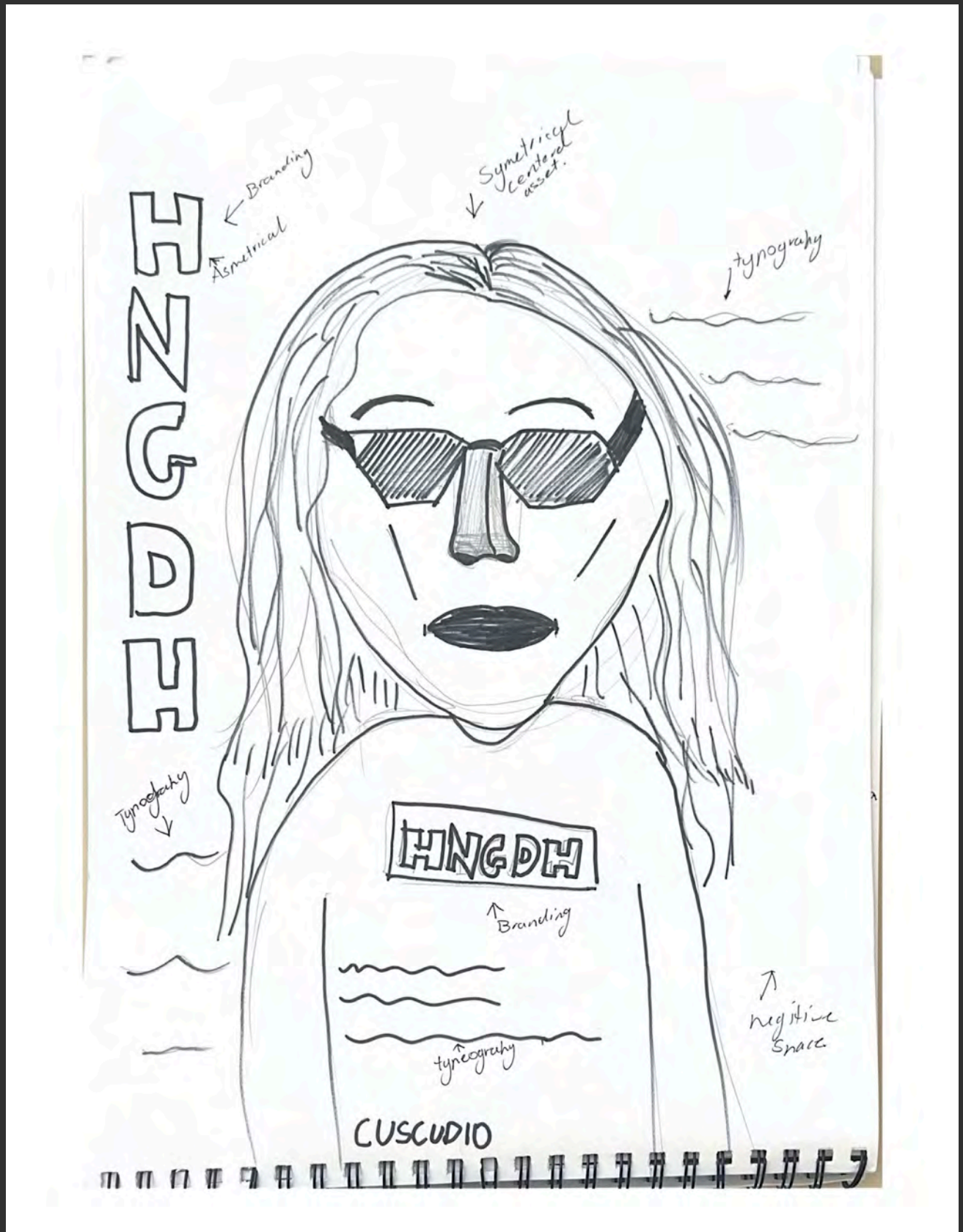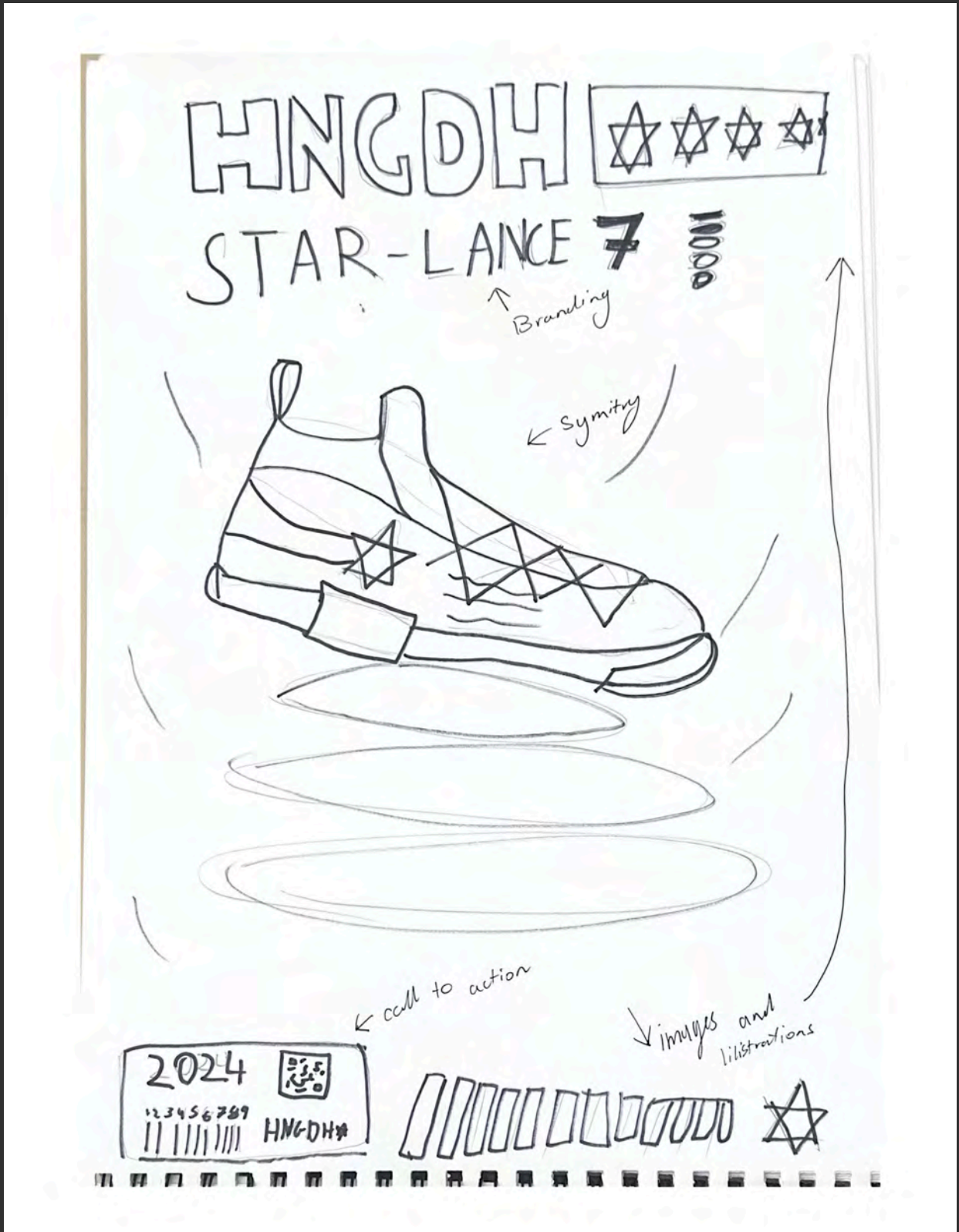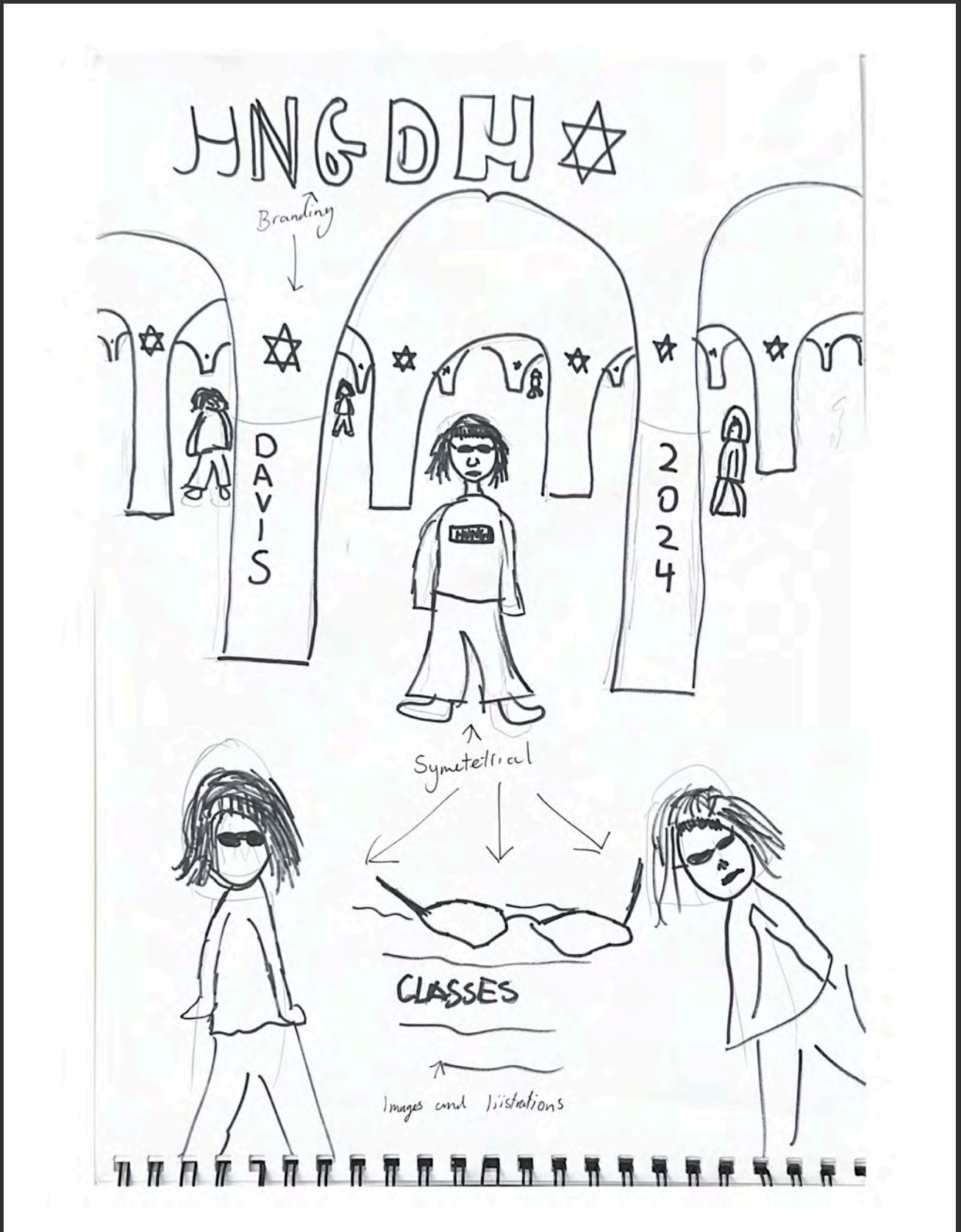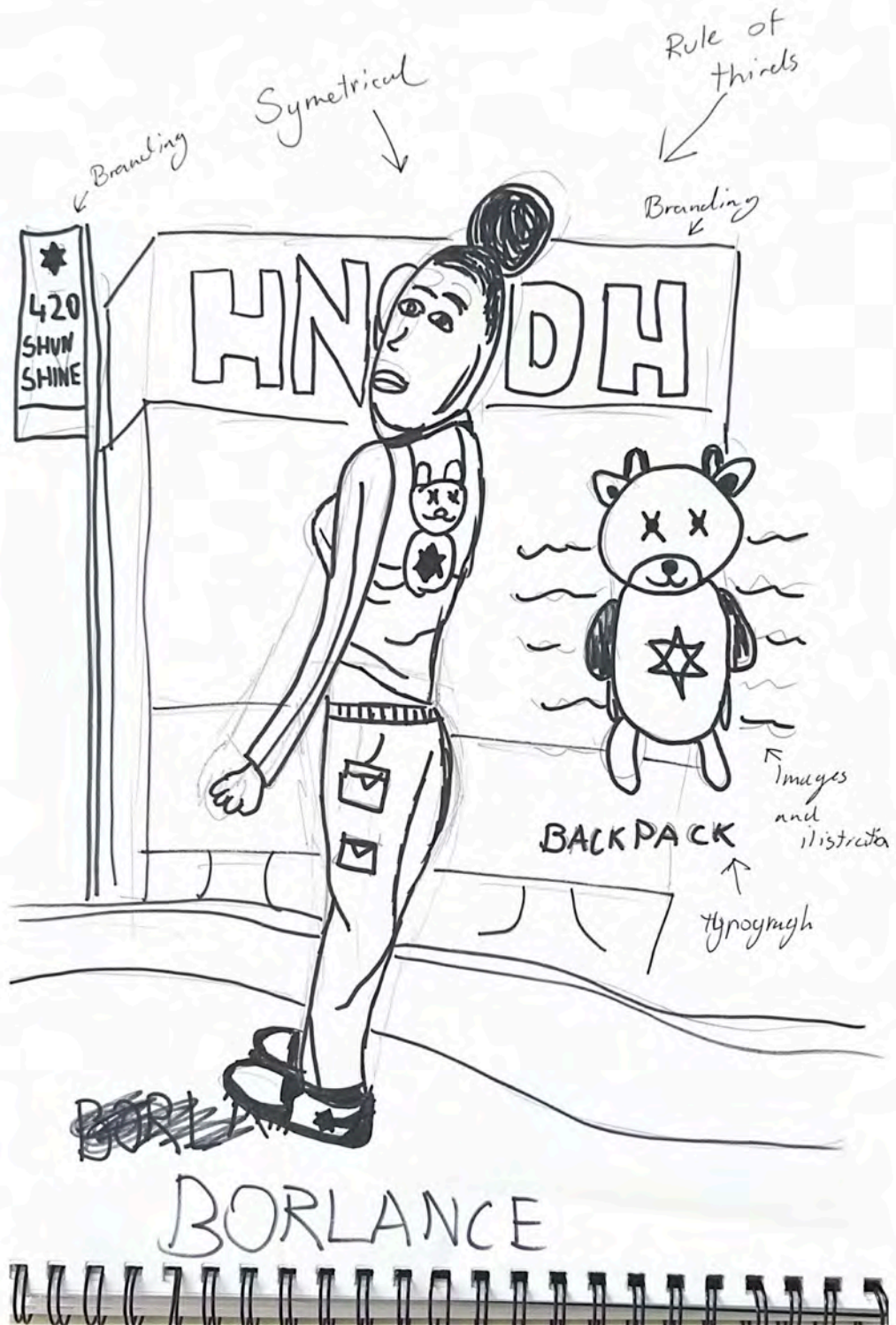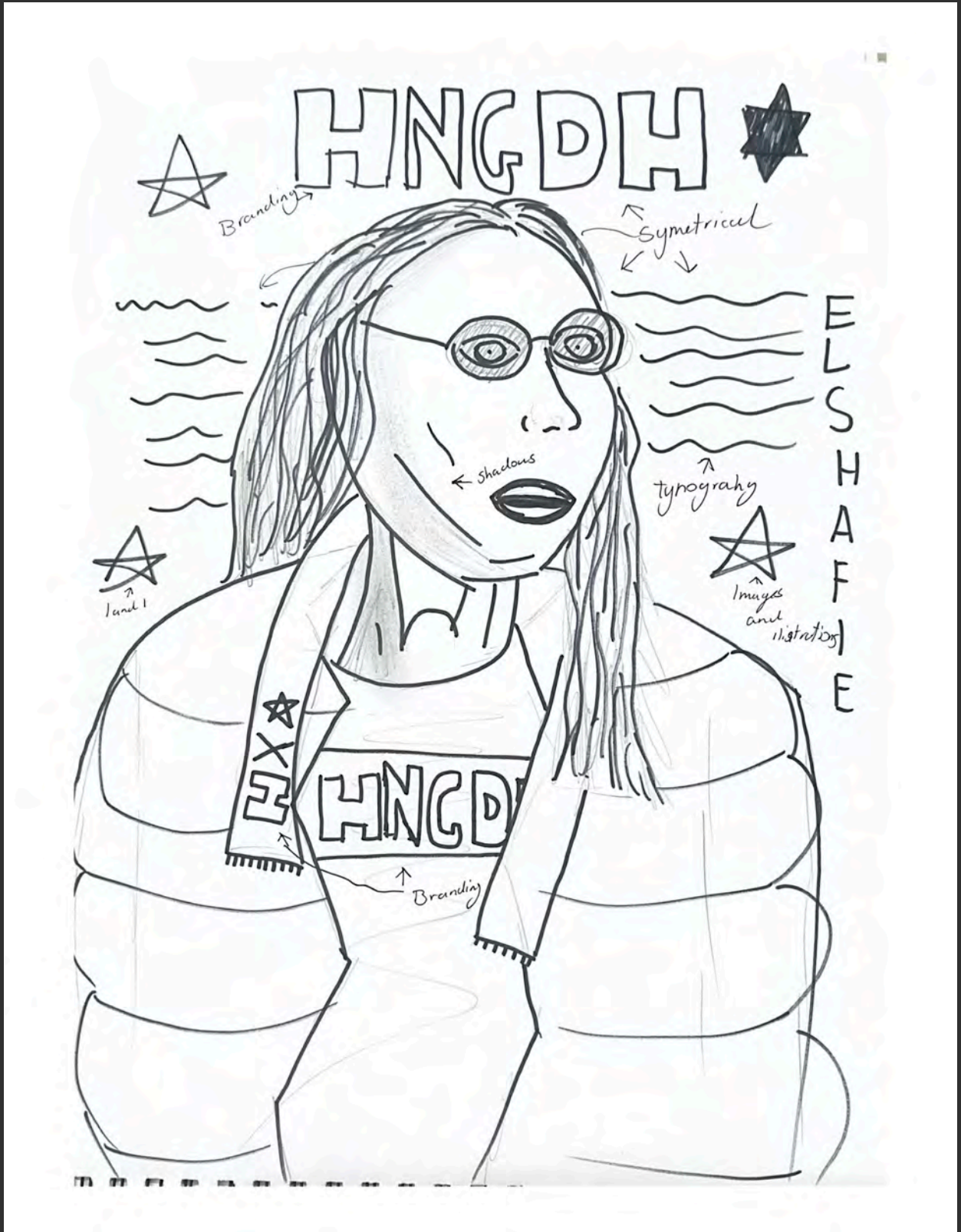
POSTER 1

**POSTER 5**

**POSTER 6**

**POSTER 7**
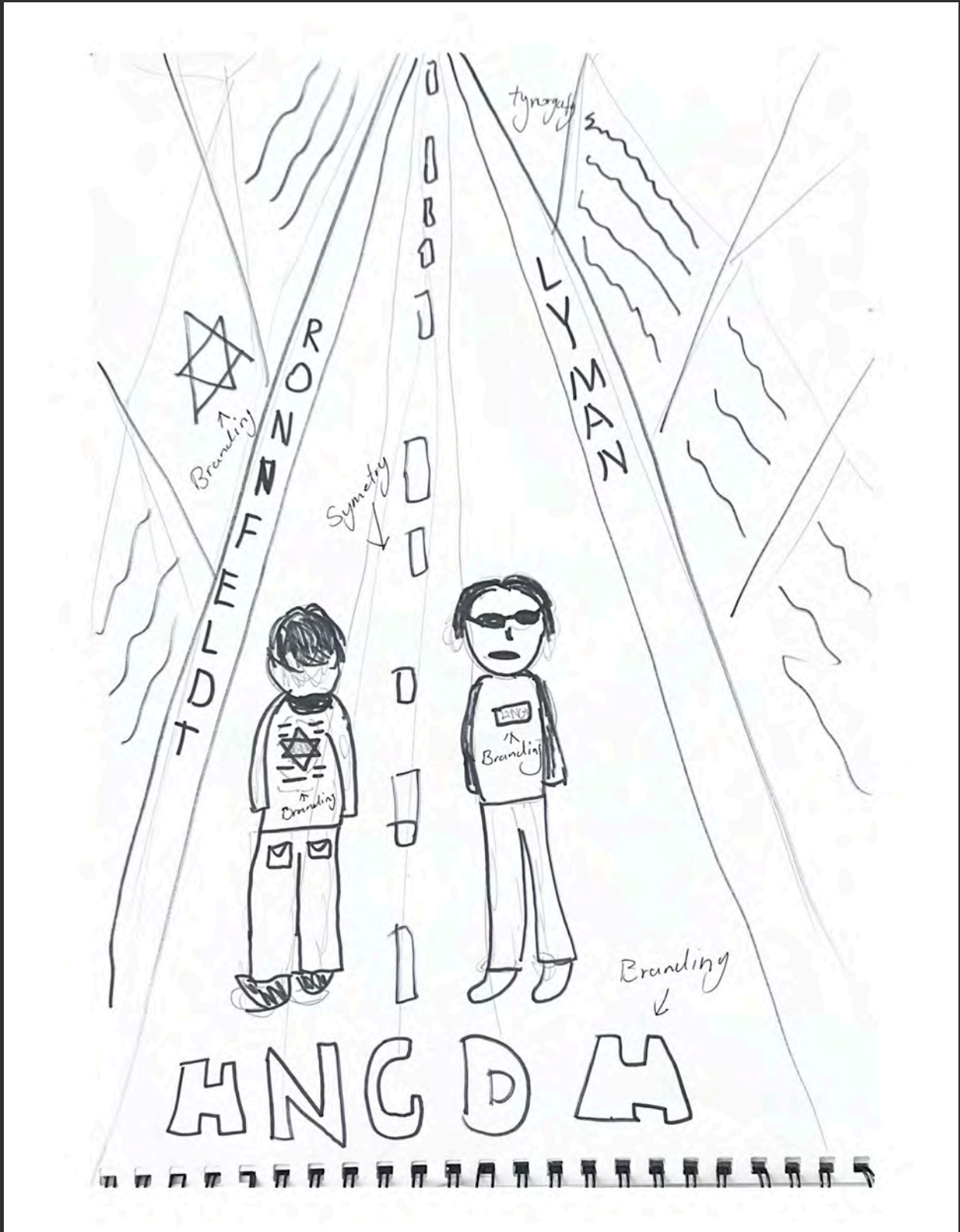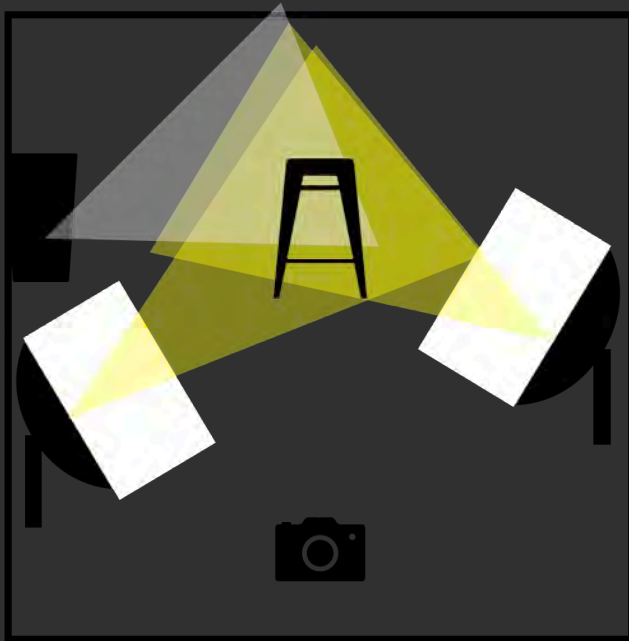
# LIGHTING



**STUDIO LIGHTING DIAGRAM**
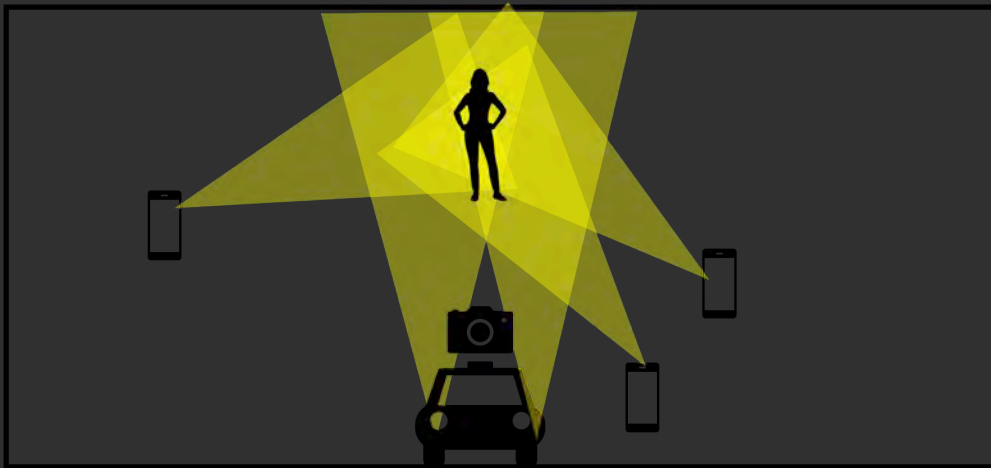


**KFC LIGHTING DIAGRAM**

ALL OTHER SHOTS IN PUBLIC WILL USE THE NATRAL LIGHTS FROM THE SURROUNDING

CARPARK WILL USE THE LIGHTS IN THE CARPARK AND A HIGHER ISO ON THE CAMREA

BUS STOP SHOOT WILL USE THE STREET LIGHTS AND THE SUN FOR THE LIGHTING

THE CITY SHOT WILL USE THE STREET LIGHTS AND COLOURED LIGHTS OVER THE STREET FOR THE LIGHTING.

# POST PRODUCTION

# PRODUCTION JOURNAL

# PART 1

# [PHOTOSHOOTS]

**Production Journal - July 11, 2023**
**Date:** July 11, 2023
**Location:** KFC BRIMBANK
**Time:** Evening
**Activity:** HNGDH Photoshoot with Charlene
**Description:**
On the evening of July 11, I embarked on a planned advertising photoshoot with my model, Charlene. The setting was a dimly lit KFC in an urban environment, chosen for its captivating aura after dark. While also easy since we both worked there. The primary objective was to capture Charlene in various poses in street attire to create compelling visuals for an upcoming advertising campaign.

**Highlights:**
- The urban backdrop, with the KFC's red neon lights, lent the shots an enchanting ambience.
- Charlene's professionalism and versatility as a model made each frame come alive.

**Challenges:**
- Working in low-light conditions required careful adjustments to camera settings and lighting placements.
- The coordinating wardrobe was challenging as Charlene wore shiny black pants and a zipped hoodie instead of a hoodie without a zip.

**Learnings:**
- Planning and communication are crucial to achieving a photoshoot's intended look and feel.
- Experimenting with lighting angles and intensities can dramatically alter the atmosphere of the images.

**Next Steps:**
- Thoroughly review the shots taken to identify the most vital visuals.
- Commence post-production work to enhance the mood and polish the images.
- Collaborate with the advertising team to ensure the final visuals align with the campaign's vision.
- Adding assets to the image to create an anti-design poster.

**Conclusion:**
The planned photoshoot with Charlene amidst the urban nightscape was a resounding success. After carefully considering lighting and composition, we captured the essence needed for the advertising campaign. Charlene's dedication and versatility as a model,

combined with the unique atmosphere of the location, promise a collection of images that will undoubtedly resonate with the campaign's target audience.

| Dimensions | 3264×4912 |
|---|---|
| Resolution | 350×350 |
| Colour space | RGB |
| Colour profile | sRGB IEC61966-2.1 |
| Device make | SONY |
| Device model | SLT-A37 |
| Lens model | Sony DT 18-55mm F3.5-5.6 SAM [II] (SAL1855) |
| Exposure time | 1/125 |
| Focal length | 28 mm |
| ISO speed | 400 |
| Flash | YES |
| F-number | f/5.6 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
|---|---|
|  | |

**Production Journal - July 24, 2023**
**Date:** July 24, 2023
**Location:** Melbourne University Car Park
**Time:** Daytime
**Activity:** HNGDH Melbourne University photoshoot
**Description:**
On July 24, my friends and I embarked on an adventurous day trip to Melbourne. Our destination: the eerie and elusive Melbourne University Car Park. I aimed to capture a series of dark and haunting photographs, with my friend Oliver as the model. The journey to find the car park was a challenge, involving a nearly two-hour walk through the city while evading security personnel.

**Highlights:**
- The elusive and ominous ambience of the car park provided the perfect setting for the desired dark and creepy vibes.
- Oliver's willingness to embrace the eerie atmosphere added authenticity to the shots.
- Increasing ISO settings allowed us to reveal intricate details in the low-light environment.

**Challenges:**
- Locating the car park proved to be a daunting task, requiring perseverance and careful navigation.
- The lack of visible light initially hindered our ability to compose and capture the shots effectively.
- Balancing the need for a creepy atmosphere with Oliver's comfort level was a sensitive consideration.

**Learnings:**
- Preparation and research are essential when dealing with unconventional shooting locations.
- Adapting to unforeseen challenges, such as low visibility, requires creative problem-solving.
- Collaborating closely with the model is crucial for achieving the desired mood and expressions.

**Next Steps:**
- Review all 50 captured photos to identify the most compelling and evocative shots.
- Use post-processing techniques to enhance the eerie atmosphere and highlight critical details.
- Use the assets and edit with Photoshop to create a cool poster.
- Share the selected images with Oliver and the group to commemorate the unique experience.

**Conclusion:**

The Melbourne University Car Park photoshoot on July 24 was an unforgettable adventure that pushed the boundaries of creativity and exploration. Despite the challenges posed by darkness and navigation, the resulting images captured the essence of the desired eerie atmosphere. Oliver's dedication to the concept and the haunting backdrop promise a set of photographs that will intrigue and captivate viewers while serving as a testament to our determination to venture into the unknown for art's sake.

| Dimensions | 3264×4912 |
|---|---|
| Resolution | 350×350 |
| Colour space | RGB |
| Colour profile | sRGB IEC61966-2.1 |
| Device make | SONY |
| Device model | SLT-A37 |
| Lens model | Sony DT 18-55mm F3.5-5.6 SAM [II] (SAL1855) |
| Exposure time | 1/125 |
| Focal length | 18 mm |
| ISO speed | 1,600, 3,200 |
| Flash | YES |
| F-number | f/5.6 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
|---|---|
|  | |

**Production Journal - July 24, 2023**

      **Date:** July 24, 2023

      **Location:** Melbourne, Australia

      **Time:** Daytime

      **Activity:** HNGDH Street Photoshoot with Adam on Burke Street

      **Description:**

Continuing our eventful day on July 24, my friends and I embarked on another photoshoot in the heart of Melbourne's bustling city. Our chosen location was Burke Street, a vibrant and iconic thoroughfare. The objective was to capture striking urban images featuring my model, Adam, against the backdrop of city life. However, executing the shoot amidst the lively atmosphere of a busy day street proved challenging.

      **Highlights:**

- The dynamic energy of Burke Street provided a unique backdrop, showcasing the city's vibrancy.
- Adam's poise and charisma as a model brought a sense of urban cool to the photographs.
- The natural lighting of the day contributed to the authenticity of the shots.

      **Challenges:**

- Navigating the crowded street and finding opportune moments to shoot proved difficult.
- Managing the attention of passersby and incorporating them into the compositions was a balancing act.
- A priority was ensuring Adam's comfort and confidence during the bustling street environment.

      **Learnings:**

- Street photography demands adaptability and quick decision-making, given the dynamic surroundings.
- Incorporating elements of the urban landscape and its inhabitants can add depth and context to the shots.
- Effective communication and teamwork are essential when working in public spaces.

      **Travel to Burke Street:**

- After our photoshoot at Melbourne University Car Park, our group embarked on a journey to Burke Street.
- We navigated the city using a combination of public transportation and on-foot exploration.
- The transition from the dark and mysterious car park to the vibrant city street offered a stark contrast, presenting new creative challenges.

      **Next Steps:**

- Review and curate the images taken on Burke Street to select the most impactful shots.

- Use post-processing techniques to enhance the urban atmosphere and showcase Adam's presence.
- Share the final images with Adam and the group to celebrate the culmination of our eventful day.

**Conclusion:**

The photo shoot on Burke Street with Adam on July 24 contrasted our earlier adventure at the car park. Despite the challenges posed by the bustling urban environment, we captured the essence of city life while highlighting Adam's role as a charismatic model.

The journey from Melbourne University to Burke Street reflected our commitment to creativity and showcased the diverse facets of our photographic exploration in this vibrant city.

| Dimensions | 3264×4912 |
|---|---|
| Resolution | 350×350 |
| Colour space | RGB |
| Colour profile | sRGB IEC61966-2.1 |
| Device make | SONY |
| Device model | SLT-A37 |
| Lens model | Sony DT 18-55mm F3.5-5.6 SAM [II] (SAL1855) |
| Exposure time | 1/125 |
| Focal length | 28 mm |
| ISO speed | 200 |
| Flash | YES |
| F-number | f/5.6 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
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**Production Journal - August 12, 2023**

      **Date:** August 12, 2023
      **Location:** My House in Caroline Springs
      **Time:** Afternoon
      **Activity:** Impromptu Photoshoot with Anna
      **Description:**

On the afternoon of August 12, an unexpected opportunity presented for an impromptu photoshoot at my house in Caroline Springs. Anna, my model, graciously agreed to participate, even though she had a blue puffer jacket instead of the desired black one. With no pre-planned setup, backdrop, or access to my usual Sony camera, the challenge was capturing compelling images using just my phone within a 10-minute window.

      **Highlights:**

- Despite the lack of preparation, Anna's willingness to participate showcased her spontaneity and dedication.
- Though not initially planned, the blue puffer jacket added a unique twist to the shoot, bringing unexpected creativity.
- The simplicity of the setting allowed for a focus on Anna's expressions and natural beauty.

      **Challenges:**

- The absence of the planned black puffer jacket and backdrop required adaptability and creative thinking.
- Limited time posed a challenge in achieving a variety of poses and compositions.
- Using a phone instead of my Sony camera meant working with different technical constraints.
- Having the blue puffer, I had the challenge of getting the right angle so it would be easier to colour-correct it in the editing phase.

      **Learnings:**

- Impromptu photoshoots can lead to surprisingly creative results, often pushing the boundaries of original plans.
- Adaptability is critical when faced with unexpected circumstances, as it forces you to think on your feet.
- Making the most available resources and focusing on the model's essence can result in intimate and genuine photographs.

      **Next Steps:**

- Review the captured photos to identify shots that capture Anna's natural beauty and spontaneity.
- Utilise essential editing tools to enhance the images' colours and tones while preserving authenticity.
- Share the photos with Anna, embracing the impromptu nature of the shoot as a testament to the beauty of spontaneity.

      **Conclusion:**

The unexpected photoshoot with Anna on August 12 was a testament to the power of spontaneity and the beauty of embracing unforeseen circumstances. Despite the lack of planned elements, Anna's vibrant energy and the unique twist of the blue puffer jacket breathed life into the shoot. The absence of a sophisticated setup and my Sony camera gave way to a raw and authentic collection of images that captured Anna's personality in an unfiltered manner. This impromptu session serves as a reminder that sometimes, the best moments and photographs arise from the unexpected and unplanned.

| | |
|---|---|
| Dimensions | 3024×4032 |
| Resolution | 72×72 |
| Colour space | RGB |
| Colour profile | Display P3 |
| Device make | Apple |
| Device model | iPhone 14 Pro |
| Aperture Value | 1.6638 |
| Exposure time | 1/25 |
| Focal length | 6.86 mm |
| ISO speed | 320 |
| Flash | NO |
| F-number | f/1.78 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
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**Date:** July 26, 2023
**Location:** Salesian College Sunbury
**Time:** School Holiday
**Activity:** Shoe and Glasses Photoshoot with Studio Lighting
**Description:**
During the school holidays, on the unassuming day of July 26, an unexpected creative opportunity arose at Salesian College Sunbury. While at the school to assist my friend Adam with his media project, a moment of inspiration struck. After wrapping up the filming, we decided to leverage the available studio lighting and equipment for a spontaneous photoshoot featuring my off-white shoes and a collection of stylish glasses.
**Highlights:**
- The availability of professional studio lighting allowed for controlled and dynamic lighting setups.
- Combining the off-white shoes and the glasses created a unique juxtaposition of fashion and functionality.
- Collaborating with Adam after his media project demonstrated the versatility of the space for creative endeavours.
**Challenges:**
- Crafting the proper lighting setup and compositions for the shoes and glasses required experimentation.
- Balancing aesthetics and functionality in the shoot while showcasing fashion and utility posed a creative challenge.
- Working within the time constraints, given the visit's original purpose, required efficient planning.
**Learnings:**
- Seizing unexpected moments can lead to creative breakthroughs and unique photographic opportunities.
- Studio lighting opens up possibilities for controlled and polished results, enhancing the visual impact of the images.
- Combining elements, such as fashion accessories and utilitarian items, can yield intriguing visual narratives.
**Next Steps:**
- Carefully review the photographs to select the most captivating images communicating the desired message.
- Utilise post-processing techniques to enhance the images' visual appeal and convey the intended atmosphere.
- Share the final images with Adam and consider incorporating them into a personal portfolio or creative project.
**Conclusion:**

The impromptu photo shoot on July 26 at Salesian College Sunbury was a serendipitous blend of creativity and collaboration. What started as an opportunity to assist with a media project evolved into a testament to the versatile possibilities of the space. The combination of the off-white shoes and the stylish glasses, illuminated by professional studio lighting, resulted in a collection of images that transcend mere accessories, presenting a unique visual narrative. This spontaneous session is a reminder that inspiration can strike at any moment, turning the ordinary into the extraordinary.

| | |
|---|---|
| Dimensions | 2592×1456 |
| Resolution | 72×72 |
| Colour space | RGB |
| Colour profile | sRGB IEC61966-2.1 |
| Device make | Canon |
| Device model | Canon EOS 60D |
| Lens model | Tamron AF 28-300mm f/3.5-6.3 XR LD Aspherical [IF] Macro |
| Exposure time | 1/100 |
| Focal length | 35 mm |
| ISO speed | 200 |
| Flash | NO |
| F-number | f/3.5 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
|---|---|
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**Production Journal - August 14, 2023**
**Date:** August 14, 2023
**Location:** My House
**Time:** Afternoon
**Activity:** Shoe Photoshoot for Charlene's Poster
**Description:**
On the afternoon of August 14, I embarked on a shoe photoshoot with a specific purpose: to capture images for Charlene's second poster. The shoot took place within the comforts of my own home, where a makeshift setup featuring a white background was created. Armed with only my iPhone camera, I enlisted the help of my mother to assist with the shoot, adding an element of teamwork to the process.

**Highlights:**
- The white background provided a clean and versatile canvas, allowing the shoes to take centre stage.
- Collaborating with my mother brought extra support and creative input to the shoot.
- The simplicity of the setup emphasised the focus on the shoes, ensuring they were the main subject of the images.

**Challenges:**
- Using an iPhone camera necessitated careful attention to lighting and composition to ensure high-quality results.
- Ensuring consistent lighting and avoiding shadows on the white background required careful placement of lighting sources.
- Balancing creative direction with the practicality of shooting at home was a delicate consideration.

**Learnings:**
- Utilising available resources, such as a white background and smartphone camera, can yield professional-looking results with careful planning.
- Collaborating with others, even on a small-scale project, can bring fresh perspectives and contribute to a smoother workflow.
- Focusing on the primary subject, in this case, the shoes is critical when working with limited resources.

**Next Steps:**
- Thoroughly review the photographs to select the most compelling and visually appealing shots.
- Use basic post-processing techniques to enhance the images' clarity, colours, and overall presentation.
- Share the final images with Charlene to gather feedback and incorporate her vision into the poster design.

**Conclusion:**
The shoe photo shoot on August 14 marked a creative collaboration that transcended the confines of a makeshift setup. With my mother's assistance and the iPhone camera as

our tool, we managed to capture the essence of the shoes, aligning with Charlene's vision for her second poster. This modest yet practical endeavour demonstrated that resourcefulness, collaboration, and careful planning can result in professional-quality imagery that achieves its intended purpose. The final images will undoubtedly contribute to the poster's visual impact and enhance its effectiveness in conveying Charlene's message.

| Dimensions | 3024×4032 |
|---|---|
| Resolution | 72×72 |
| Colour space | RGB |
| Colour profile | Display P3 |
| Device make | Apple |
| Device model | iPhone 14 Pro |
| Aperture Value | 1.6638 |
| Exposure time | 1/50 |
| Focal length | 6.86 mm |
| ISO speed | 320 |
| Flash | NO |
| F-number | f/1.78 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
|---|---|
|  | |
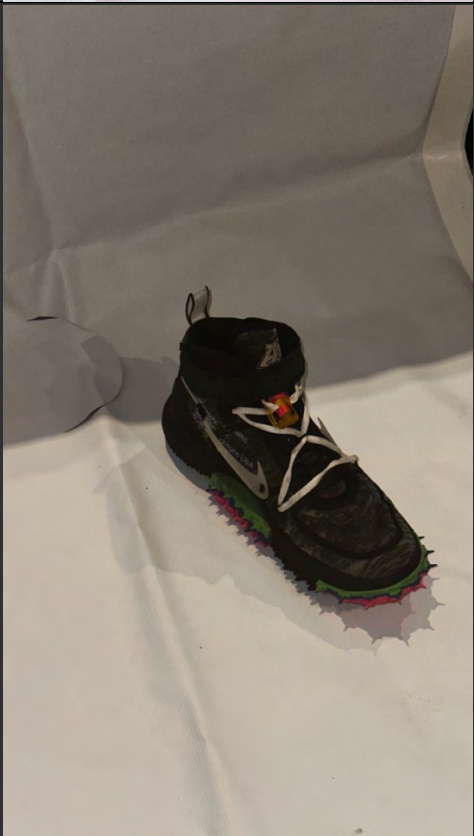
**Production Journal - August 16, 2023**
**Date:** August 16, 2023
**Location:** KFC Brimbank
**Time:** Afternoon
**Activity:** Spontaneous Photoshoot with Malka
**Description:**
On the afternoon of August 16, an unexpected opportunity unfolded at KFC Brimbank. Despite being significantly behind schedule, the ideal sunlight presented a serendipitous moment for a swift and dynamic photoshoot with Malka. With only 15 minutes, we embarked on a rapid-paced session capitalising on perfect natural light conditions.
**Highlights:**
- The fortuitous sunlight cast a warm and flattering glow, enhancing the visual impact of the images.
- Malka's adaptability and willingness to work within the time constraints showcased her professionalism.
- The spontaneous nature of the photoshoot injected an element of candid authenticity into the images.

**Challenges:**
- The condensed timeframe demanded quick decision-making and rapid execution to maximise the available light.
- Navigating the dynamic environment of a fast-food restaurant requires improvisation and creativity.
- Maintaining focus and energy within the limited timeframe was crucial to achieving desired results.

**Learnings:**
- Unplanned moments can lead to remarkable creative breakthroughs, leveraging available resources effectively.
- The interplay of natural light can significantly impact the visual quality of photographs, underscoring the importance of timing.
- Adaptability and teamwork are critical when working within constraints, ensuring a productive and enjoyable photoshoot.

**Next Steps:**
- Review the captured images to select the most compelling shots that capture Malka's personality and style.
- Utilise post-processing techniques to enhance the images' tones, colours, and visual appeal.
- Share the final images with Malka to celebrate the success of the spontaneous yet fruitful photoshoot.

**Conclusion:**
The impromptu photo shoot with Malka on August 16 at KFC Brimbank was a testament to the power of seizing unforeseen opportunities. Despite the time constraints, the interplay of perfect sunlight and Malka's natural charisma led to a series of captivating

and authentic images. This experience underscored the importance of flexibility, quick thinking, and teamwork, all of which contributed to the success of the rapid-paced session. Brimming with character and warmth, the resulting images are a testament to the potential of embracing the unexpected in pursuing creative expression.

| | |
|---|---|
| Dimensions | 3024×4032 |
| Resolution | 72×72 |
| Colour space | RGB |
| Colour profile | Display P3 |
| Device make | Apple |
| Device model | iPhone 14 Pro |
| Aperture Value | 1.6638 |
| Exposure time | 1/25 |
| Focal length | 6.86 mm |
| ISO speed | 320 |
| Flash | NO |
| F-number | f/1.78 |

| PICTURES | ANOTATION / **ON THE PRINTED ONE** |
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# PRODUCTION JOURNAL

# PART 2
# [POSTER CREATION]

# POSTER 1

In conceiving this particular poster, I embarked on a creative journey that began with a blank canvas. The initial step involved integrating the logo derived from the "Worldwide Hoodie," positioning it as a cornerstone of the design. This central element laid the foundation for the ensuing creative exploration.

I introduced a series of lines and a strategically placed QR code to instil dynamism and visual intrigue. Evoking an energetic feel, I accentuated the design's depth by overlaying an array of stars atop the lines. This approach necessitated precise cuts meticulously engineered to facilitate overlapping and harmonious integration.

A deliberate colour scheme commenced with red, only to be swiftly dismissed in favour of green, as the former failed to resonate with the intended aesthetic. This fluid creative process underscored the importance of colour in communicating the desired message.

Including a "Second Drop 2024" decal further enriched the composition, gracefully wrapping around the globe emblem. This approach served as a nod to the brand's timeline while reinforcing its visual identity.

Typography initially found its place in the design through paragraphs; however, upon reflection, they were removed to ensure cohesion with the broader composition.

Bringing the elements together, I merged the layers, strategically introducing a drop shadow and inner glow. This infused a sense of luminosity and three-dimensionality, enhancing the overall visual appeal.

The final touches encompassed applying a paper texture to the design and introducing a layer of noise, contributing to an authentic and tactile feel that resonates with the anti-design ethos.

This creative journey, marked by experimentation and adaptation, culminated in a poster that marries visual intrigue, brand identity, and artistic exploration. By embracing a fluid and dynamic creative process, the poster emerged as an authentic representation of the brand's essence and narrative.

# POSTER 2

While creating the anti-design posters, I began focusing on Charlene's poster as the initial project. After selecting the most suitable image from the photo shoot, I referred to the mock-ups I had sketched during the pre-production phase. The next step involved using the subject selection tool in Photoshop to meticulously detach Charlene from the original background, achieving clean and precise isolation. With the subject now separate, I delved into colour manipulation. Utilising Photoshop's hue and saturation settings, I transformed the blue and green elements in the background into a striking palette of pink and purple hues, aligning the visual composition with the desired anti-design aesthetic. This transformative process breathed life into the poster, merging a carefully chosen image with conceptual colour shifts to create an impactful piece embodying anti-design principles.

After refining the subject separation, I focused on the details of Charlene's hoodie. I utilised the clone stamp tool to meticulously remove the zips, achieving a seamless, deconstructed appearance in line with the anti-design theme. Subsequently, I strategically integrated the HNGDH logo onto the hoodie, ensuring a cohesive integration with the image. The addition of contrasting paragraphs on either side of Charlene further reinforced the avant-garde essence. Integrating a QR code directing to hungadah.com offered an interactive dimension to the poster. I overlaid a diagonal-lined decal to amplify the rebellious aesthetic using the distinctive Night Machine font. To highlight the year, "HNGDH 2024" was incorporated with a visible stroke, creating a bold presence. By selecting and subsequently removing assets within the stroke's boundary on the text and diagonal line layers, I seamlessly integrated these elements. To infuse depth, an "HNGDH" decal in the "Another Tag" font was positioned behind Charlene's head, meticulously blended with the background to exude an authentic, integral feel. These meticulous steps culminated in creating an anti-design poster that seamlessly fused visual impact with conceptual depth.

After opting for a different image for Charlene's poster, I initiated the redesign by leveraging my Photoshop skills to seamlessly integrate the shoes into Charlene's appearance. This process involved meticulous blending and alignment to achieve a convincing visual effect. Subsequently, I introduced the logo and two distinct six-point stars that resonate with the brand's signature design. To ensure accuracy, I consulted multiple websites to acquire the correct Japanese translation for "Spartan Hoodie." Employing my stroke and delete technique, I harmoniously integrated the Japanese text atop the logo and stars, maintaining a seamless aesthetic.

Typography took centre stage on the sides of the poster, with carefully manipulated kerning and angles, combined with blending overlays to seamlessly fuse the text into the background. Adding two stars balanced the composition, utilising previously unused space effectively. Incorporating a QR code and Charlene's last name with tight kerning gave a cohesive feel to the poster. Adding "Spartan Hoodie" in English with a curved text style added a unique visual touch while maintaining coherence. The return of diagonal lines added dynamism to the composition, along with the insertion of "2024" using the stroke technique for impact.

I applied blur, dust, scratches, and artificial noise filters to add depth and gritty quality. This technique introduced a tactile and raw quality, embracing the anti-design ethos. This comprehensive process led to a refined poster synthesising diverse elements into a cohesive and compelling visual narrative, encapsulating the brand and Charlene's essence in a harmonious composition.

# POSTER 3

In creating the shoe poster, I embarked on a meticulous process to convey the essence of the product while adhering to the brand's aesthetics. The journey began by importing the cropped shoe image and expanding the canvas to accommodate the enlarged visual. The initial step was introducing the brand logo with two stars strategically placed to align with the design narrative. Employing a combination of creative techniques, I added three drop shadows that corresponded with the shoe's colour scheme. By converting the composition into a bright object, I retained the flexibility to remove the drop shadows from the original logo while keeping their effect on the poster.

Leveraging the liquify tool, I manipulated the drop shadows to emulate the shoe's contours, creating a cohesive and visually engaging effect. This meticulous process extended to colouring elements for uniformity, ensuring seamless integration within the design.



Creating an underlying platform for the shoe followed, achieved through shape manipulation. Similarly, the liquify tool harmonised the drop shadow's appearance, simulating the shoe's natural placement.

An understated black outer glow was applied to enhance the shoe's prominence. This technique ensured the shoe stood out vividly against the backdrop, emphasising its significance within the poster.

Industrial lines were integrated, serving as a complementary visual element. Positioned atop these lines, a QR code and stars were added, each strategically subjected to my stroke technique for seamless integration. Typography, achieved using the Helvetica font, showcased the shoe's name with a distinctly low kerning. An arrow linking the title to the shoe was incorporated to further the visual narrative, bolstering the design's flow and depth.

At the forefront, an arrow directed attention towards icons, effectively guiding the viewer's gaze and accentuating the poster's storytelling.

Final touches included the infusion of noise and dust, and scratches. This meticulous approach, evident in every design facet, culminated in a visually compelling and

immersive poster that elegantly conveyed the essence of the shoe while adhering to the brand's aesthetics.

# POSTER 4

I approached Oliver's image by selecting the optimal picture and referencing the pre-production sketch I had crafted. Aiming to amplify the visual impact, I employed Photoshop's content-aware fill to extend the image's proportions seamlessly. Expanding on the concept, I introduced a playful touch by replicating his shoes and positioning them to appear as if soaring off his feet. This added a whimsical dynamism to the composition.



Strategically placing the vertical logo on the right side of the poster, I employed the lasso selection tool to extract a segment of the logo, which I then meticulously recoloured using the pencil tool, mirroring the hues of the shoes. Employing blur and spiral blur techniques, I merged the colours seamlessly, enhancing visual cohesion. Typography in Helvetica adorned the right side of the poster in a bold black, complementing the composition. I crafted a white rectangle, embellishing it with intersecting lines and a photographic element of the shoes. Introducing a barcode and the location's address, I incorporated a QR code within the white rectangle, adding a prominent 'H.' This amalgamation aimed to emulate a postal packing slip, creating an intriguing juxtaposition.

To conclude the poster, I applied a noise filter and subtle blur, engendering an organic and tactile texture aligned with the anti-design ethos. This comprehensive amalgamation of elements, spanning imagery, typography, and playful design, harmoniously culminated into a captivating poster that captures Oliver's essence and narrative in adherence to the anti-design aesthetic.

Unique Designs: We pride ourselves on originality and always strive to create eye-catching designs that set us apart from the crowd. Our team of talented artists and designers are constantly exploring new inspirations and trends to keep our collections fresh and exciting.

High-Quality Materials: Quality is paramount. We pay close attention to the materials we use, ensuring that our clothing not only looks great but also feels comfortable and durable. This commitment to quality sets us apart and creates a loyal customer base.

Limited Edition Drops: We love creating a sense of exclusivity and urgency. Therefore, we occasionally release limited edition drops with unique designs, which create a buzz in the streetwear community and encourage our customers to stay engaged and always be on the lookout for what's next.

Collaborations: Collaborating with artists, musicians, and other streetwear enthusiasts is an essential part of our brand strategy. These collaborations not only bring fresh perspectives but also allow us to tap into different audiences and expand our reach.

H

FITZROY,
MELBORNE,
AUSTRALIA,
3065

OLIVER DAVIS
0 8827 2827 1729 7891

# POSTER 5

In conceptualising Anna's poster, I initiated the process by meticulously selecting an image that resonated with my vision. Concurrently, I cross-referenced the photos with the pre-production sketches I had generated, ensuring alignment with my creative goals. After identifying a suitable image, I removed Anna from the original background, facilitating a fresh and uncluttered starting point.

Since conducting the photo shoot at the desired location proved challenging, I opted to maintain the urban style theme. To achieve this, I harnessed the creative capabilities of DALL·E 2 by OpenAI, procuring a royalty-free AI-generated image of a highway that bore the marks of time and disrepair. This image elegantly encapsulated the urban aesthetic I aimed to convey, harmonising with Anna's persona.

Subsequently, Anna was synthesised into this new context, carefully ensuring visual coherence. This intricate process was driven by the intention to authentically integrate Anna into the urban landscape, effectively achieving a harmonious fusion between her presence and the AI-generated highway image. This dynamic juxtaposition captured the essence of Anna's narrative while embracing the anti-design philosophy.



Crafting Anna's poster involved a meticulous fusion of creative elements in communicating the desired dark and sombre ambience. Integrating the AI-generated

urban highway image, I harnessed the hue settings to manipulate colours, evoking a moody and atmospheric vibe aligned with the intended narrative. Typography was introduced to provide context as a visual anchor to guide the viewer.

Transitioning to Anna herself, I initiated the process by using the lasso tool to isolate her puffer jacket. I used the Hue and Curves tools to transform her blue puffer into an evocative black. To ensure Anna stood out amidst the uncorrected backdrop, I used the Curves tool to make her presence more prominent.
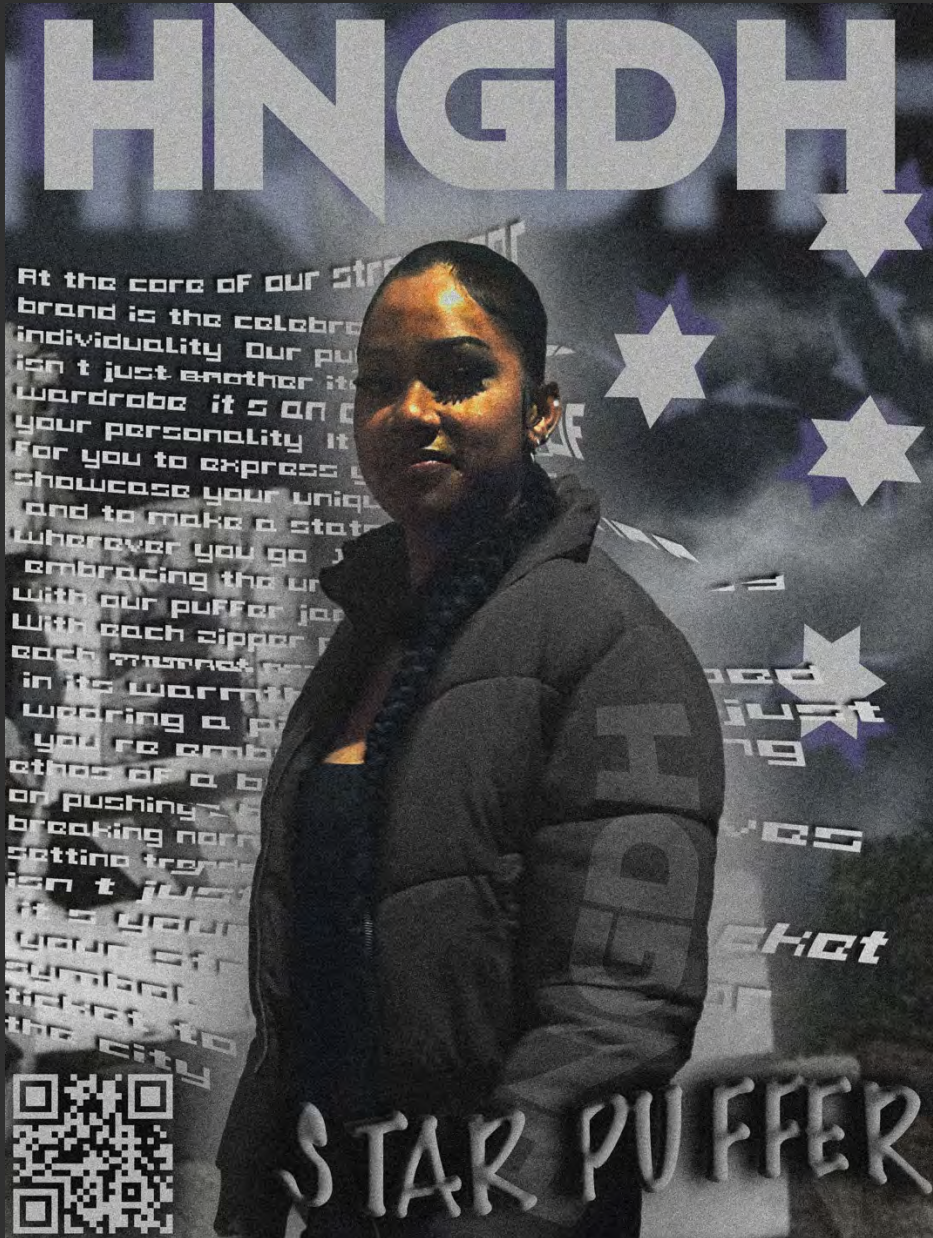
Strategically embedding the logo on the puffer, I employed curving and warping techniques to seamlessly incorporate it as an intrinsic part of the jacket's design. USING THE SAME TECHNIQUE, the HNGDH logo and six-pointed stars were included, contributing to a balanced visual composition atop the poster.

Text describing the product as the "Star Puffer" underwent a similar curving approach, evoking the essence of the puffer jacket itself. Subsequently, I engaged in an innovative approach to refine the paragraphs, using the lasso tool to selectively warp segments, infusing a dynamic and captivating effect.

I added a QR code to culminate the poster design, enhancing its interactive dimension. Additionally, a touch of noise was introduced to the image, imparting an authentic and tactile feel that resonates with the anti-design ethos. This comprehensive and innovative design approach resulted in a visually captivating and cohesive poster communicating Anna's narrative within the chosen urban aesthetic.

# POSTER 6

In crafting Malka's poster, I initiated the process by meticulously reviewing the available photographs and selecting the image that resonated most strongly. Subsequently, I altered the poster's dimensions and employed the content-aware fill to seamlessly adapt the composition to the chosen specifications.

Given the spontaneous nature of this poster creation, I embarked on a creative journey without a predetermined plan. Creating a decal for Malka's hoodie became the focal point. I opened a new document within Photoshop to craft this intricate design element. The vibrant pink decal featured a globe icon accented by two distinct six-pointed stars, serving as potent symbols of the brand's identity. The inclusion of the brand name further reinforced the visual narrative.

The meticulously designed decal was strategically positioned onto Malka's hoodie in the chosen image. This placement was undertaken with precision, ensuring a seamless integration that evoked a sense of authenticity. Using the decal imbued Malka's attire with distinctive branding and visual flair while capturing the essence of the brand's identity.

This process served as an example of spontaneity within the creative process, illustrating how a lack of pre-planning can lead to innovative and unexpected results. The decal, a manifestation of unplanned creativity, seamlessly interwoven with Malka's image, shaping a dynamic and engaging poster that encapsulated her narrative while adhering to the brand's aesthetics.



Continuing the intricate design process, I seamlessly integrated the decal onto the poster, meticulously employing blending options to simulate the embroidery appearance on Malka's hoodie. This technique lent the design an authentic and tactile

quality, resonating with the intended visual narrative. To heighten the coherence of the composition, I strategically adjusted Malka's hair and the hoodie's aglets, positioning them in front of the decal to achieve a seamless and organic look.

The brand logo, a pivotal element, was introduced with a dual drop shadow treatment. This approach not only accentuated the logo's visibility but also ensured a striking contrast against the backdrop of the KFC wall. Typography paragraphs were incorporated next, thoughtfully warped to simulate the undulating motion of a flag. This dynamic effect injected movement and life into the design, captivating attention and further accentuating the storytelling element.

To amplify the composition's depth, stars were added with drop shadows identical to those used for the logo. These subtle yet impactful additions harmonised with the poster's narrative, adding layers of visual interest. The hoodie's name, "Worldwide Hoodie," bolstered visual communication, encapsulating the essence of the garment while remaining true to the brand's identity.

As a final touch, Malka's last name was added, adroitly warped to mirror the natural curve of her arm. This element enhanced the cohesiveness of the poster and the authentic integration of design components. Moreover, I leveraged a creative technique, copying her right arm three times, to evoke an aura reminiscent of an Indian goddess, imbuing the image with a unique and thought-provoking dimension.

To conclude the design, QR codes were thoughtfully incorporated, and subtle noise was introduced, adding an organic and textured feel that resonated with the anti-design philosophy. This comprehensive approach to poster design culminated in a visually immersive and compelling composition that seamlessly melded together intricate design elements, narrative nuances, and the essence of Malka herself.

# POSTER 7

For Adam's poster, the limited number of available pictures from our city shoot, approximately five, restricted the selection process. Nonetheless, I managed to identify an image that effectively conveyed the desired essence. To emphasise Adam's prominence, I cropped the shot to highlight his face. Incorporating the horizontal logo, I modified the dimensions and applied a warp effect, imparting an impression of the logo bursting forward to captivate the audience.

After seeking feedback from my teacher and classmates, I experimented extensively with warping text to infuse dynamic visual effects. Adding a QR code and situating it alongside the product name, "Spectacle Glasses," provided a dual focal point. The typography was manipulated with warping techniques, lending a deliberate chaotic style aligned with the anti-design theme.

I introduced "spectacle glasses" in Japanese on the right side to enrich the narrative, utilising a curved filter to evoke visual intrigue. The branding was further bolstered with a white logo on the t-shirt. I crafted a transformative effect using the smudge tool, rendering Adam akin to a KAWS figure. Through strategic smudging of his mouth and hair, I introduced an element of messy edginess.

This multifaceted approach culminated in a poster design that ingeniously captures Adam's essence while adhering to the anti-design ethos. Despite the constraint of a limited image selection, the amalgamation of innovative design techniques and deliberate placements conveyed a narrative of dynamism and creative chaos that resonates with the anti-design philosophy.

Following additional feedback, I focused on refining the poster design further. To enhance the visual impact of the glasses, I employed techniques to make them more pronounced and captivating. Additionally, I adjusted the white text to black, introducing a new contrast layer. Using filters and blending modes, I masterfully created an illusion of embroidery, adding texture and depth to the text.

I strategically applied blur and noise filters to achieve a harmonious visual balance and narrative cohesion. These elements contributed to the gritty and tactile aesthetic, aligning seamlessly with the anti-design theme. These refinements enhanced the poster's dynamics and visual intrigue while accentuating the key elements that define Adam's narrative.
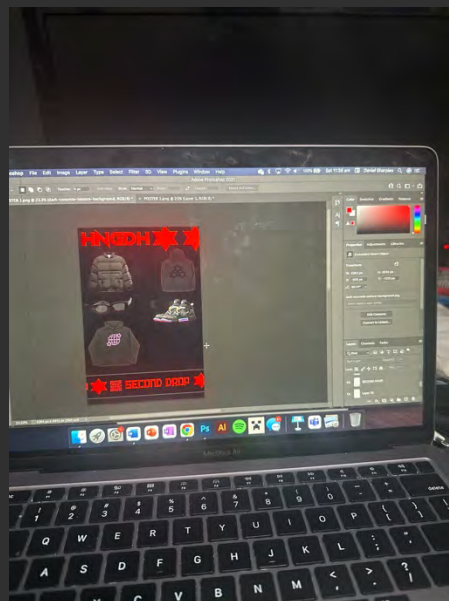
# POSTER 8

The creation of another poster began with a meticulous examination of mockup drawings, guiding the inclusion of clothing items within the composition. Delving into the design process, I was drawn to a red-on-black theme, which materialised as a dark grey background complemented by a vibrant red logo. Adjacent to the logo, stars were thoughtfully positioned, enriching the visual experience.

Directing my focus to the poster's lower section, the striking red-on-black aesthetic conjured imagery reminiscent of a looping LCD screen on a train. I harnessed the pencil tool to meticulously craft this visual element, adorning it with a stroke that ensured its prominence. Employing a pixel font, the typography was introduced, harmonising with the aesthetic while invoking nostalgia. Stars further populated the design, their pixelated appearance achieved through a mosaic filter, encapsulating the digital allure.

A QR code was strategically integrated within the confines of the LCD-inspired box, embedding an interactive element. The introduction of the text, thoughtfully positioned, invited viewers to engage more deeply with the narrative.

A red pixelated outer glow was skilfully applied to accentuate the clothing items, imbuing the design with a sense of dynamic movement. Reflecting on the continuity of the design process, I concluded the creation with the addition of noise, a subtle yet impactful element that resonated with the anti-design ethos.



Through this strategic fusion of design elements and deliberate placement, the poster emerged as a captivating embodiment of the brand's essence, channelling a red-on-black theme harmonising with the product's narrative.

# HNGDH ★ ★

This second drop is more than just a collection; it's a testament to the dedication and hard work that have propelled us to this point. It's a celebration of the community that has supported us from day one and an invitation to newcomers to join our movement of self-expression and style. As we release each item into the world, we do so with gratitude excitement, and the unwavering belief that our brand is not just about clothing – it's a lifestyle, a statement and an ever-evolving story in the vibrant tapestry of streetwear culture

★ SECOND DROP ★

# FEED BACK

# FIRST THE FORM

In this Microsoft form I asked for feedback on 4 of my posters, Poster 2, 4, 5 and 7
As these were my most experimental. Here are the results!



1. "Don't like how small the writing is bc im blind and can't read it; like the way the font curves tho its different and therefore engaging; glasses look photoshopped so I dont like that but I like the vintage-ish vibe you were going for; don't like how much writing there is on the left, takes away from the dude"
2. "like: consistency with the wavy-ness in the font and subject"
3. "I like the warp of the text. It made me take a second look at the image which is important for all adverts, but especially in print media. The font is cool- a bit sci-fi, like Dr Who in the 80s. The only issue I have with it is the lighting. I have to squint to see the product (the sunnies) which kind of defeats the purpose of running an advert highlighting that product."
4. "The curvature of the font. Challenging to read however what is written from the image in this form. Colours are quite muted if that was the intention. The brand on the shirt looks real and embossed on the fabric."

1. "Actually really like this one, good amount of writing spaced out nicely to not take away from the image behind it; love the writing on the wall and the overlapping writing down the left side; MODEL IS GORGEOUS; not loving the shoes tho, makes it look hella photoshopped and it's a weird pop of colour"

2. "I like the flash photography- it kind of looks like it's emulating pap shots of celebs from the late 2000's. Again, I think the product isn't very clearly displayed- maybe if the pants were a different colour it could set the hoodie apart? I'm also curious about the brand: 'Spartan Hoodie'. It's probably not the focus of your SAT, but the word 'spartan' makes me think about toughness, sparseness- which i think you've translated well into a modern setting. I am curious about the hirigana/kanji in both adverts. Are these products Japanese? It makes me think about BAPE streetware, to be honest."

3. "The font on the wall is effective. I just cannot read it from this image on the form. I think there should be a "spike" on one of the letters in the word Hoodie. At the moment Hoodie looks too clean."
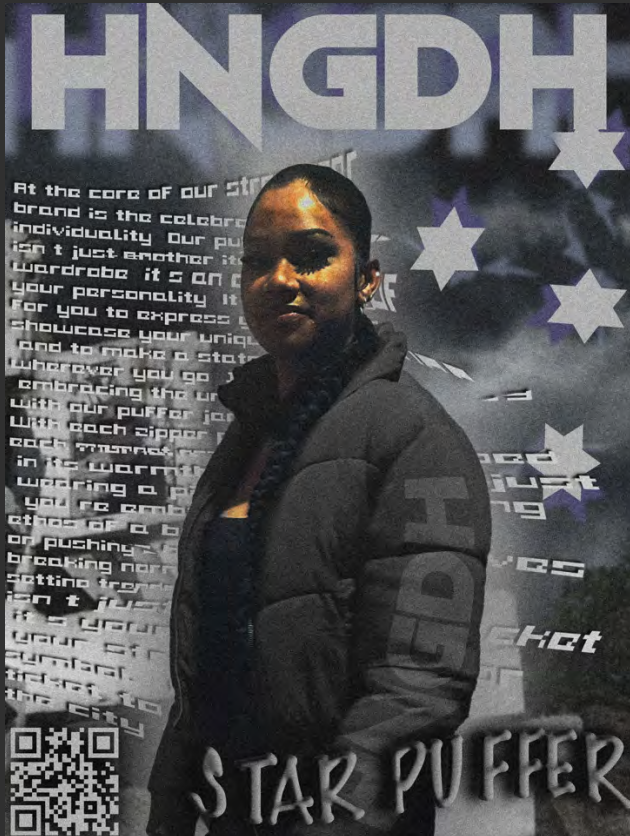
1. "star graphics highlighting the star puffer vv nice, the whole poster feels balanced too"
2. "Photo and star puffer text looks great against product description a bit wack but cool that it goes behind the photo"
3. "Really like this one also, model is stunning; feel like there's too much writing but I like the way it's warped behind her; like the font/shadow of "star puffer" but feel like it would look better straight rather than curvy; love the stars and the title match so well"

1. "Love the logo and the colour of it, looks really cool and matches the colour of those weird shoes nicely; model strangely fits the vibe very well and the pose is great; love the shoes (like how it's copied effect idk what to call it) but don't like the glasses, feel like it's unnecessary and hides behind the logo; why are you writing an essay?? Love the banner at the bottom, works very well for advertising"

2. "This is my favourite,the colours are impeccable I love that the shoes are flying away and the info section at the bottom is great and feels more urban"

3. "I really like this. It does look like a genuine streetware ad, or something that you would see on Grailed (the font is spot on). Again, the flash photography looks good, and the editing of the shoe flying off is really well done. I also love the barcode and contact info down the bottom. The product info on the left feels really natural in the lighting while still being legible, and I like the company logo being the same colour as the shoes (nice touch). Overall, fabulous."

Even though 36 people did this form, I've only added the most relevant ones. But trust me now, each and every bit of feedback was noted. Even from an "it's good" or "I don't like the fonts", everything was accounted for and helped me create the other posters.

# CUANDOESTOYABURRIDO.EXE
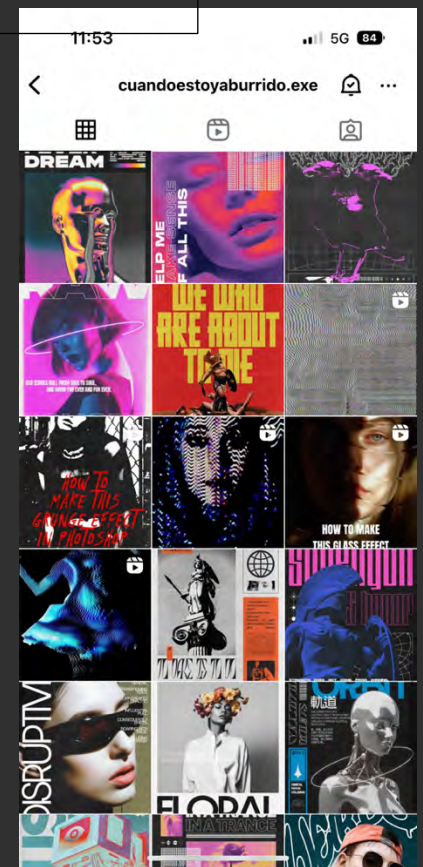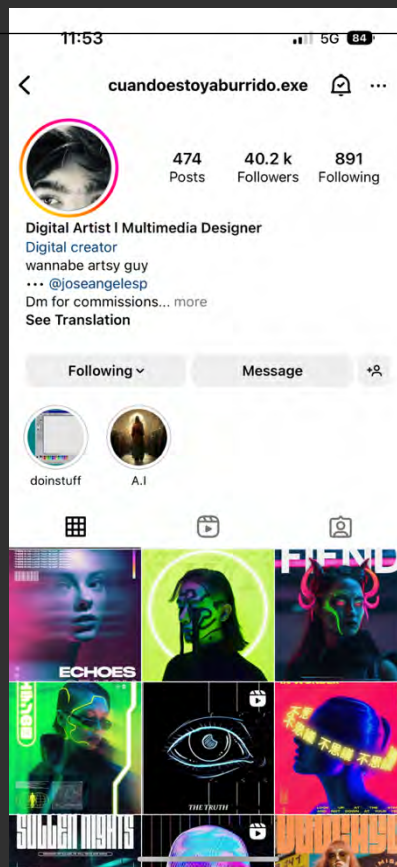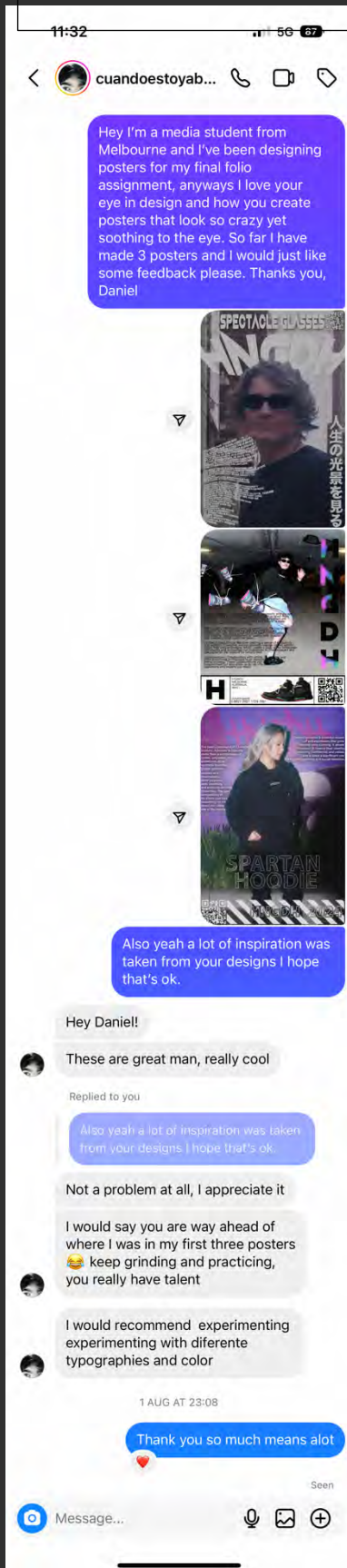






Throughout the iterative process of creating my posters, I eagerly embraced the invaluable feedback provided by peers and mentors. A prevailing theme in the input was the recommendation to revamp the fonts and introduce a broader spectrum of colours to enhance visual appeal. Drawing from these suggestions, I embarked on a journey of continuous improvement. I observed a remarkable evolution in my design folio with each subsequent poster. My approach shifted as I incorporated better font choices and a vibrant palette of colours, each carefully selected to resonate with the poster's intended message. As I navigated this creative expedition, I meticulously addressed new critiques that emerged with each design iteration. This dynamic interplay between feedback and application propelled me towards a deeper understanding of design principles and their practical implementation. Through this progressive refinement, I heightened the aesthetics of my posters and deepened my proficiency in harnessing design elements to convey ideas effectively. My journey is a testament to the transformative power of feedback, propelling me to push the boundaries of my knowledge and skillset while producing visually captivating and conceptually compelling posters.

# PRE TO POST PRODUCTION CHANGES

**POSTER 1**
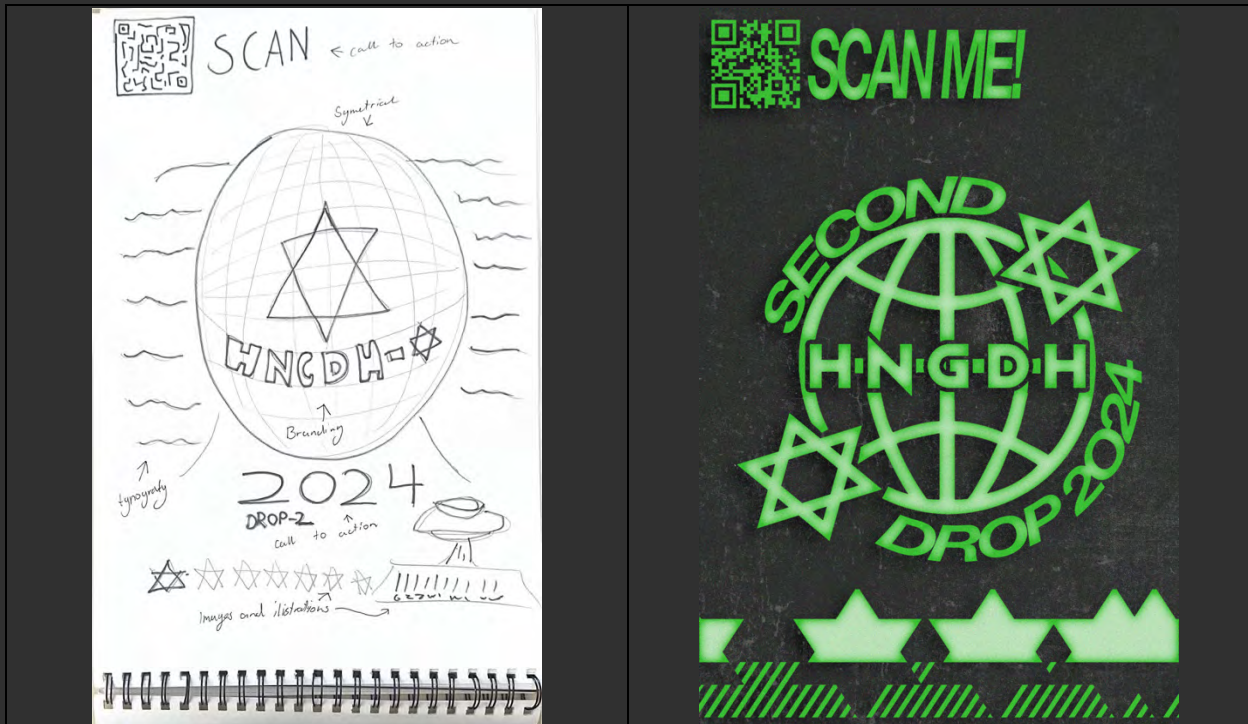


Looking back at where I started with my sketches and comparing them to the final poster, I'm amazed at how things turned out. At first, I had this fantastic idea of using a globe to show that the brand was going big worldwide. And you know what? That globe idea stuck with me till the end. It just felt right. The world graphic from my "World Wide Hoodie" poster found its place here, too, connecting everything together.

So, about that QR code – in the beginning, it said "scan," but that sounded kind of formal. I wanted the whole thing to be friendly and inviting. That's why I changed it to "scan me." It's like a little nudge, you know? And those six-pointed stars and barcode lines are still there, but I played around with them to make them work together even better.

I thought about adding a UFO into the mix, but after some thought, it might look out of place. Sometimes you've got to make those tough decisions. I moved "Drop 2 2024" to fit the primary graphic. It's those little things that make a big difference.

The coolest part? When I started, everything was in black and white. That was a smart move, looking back. It allowed me to play with colours and let my creativity loose. And boy, am I glad I did. The final poster combines all these elements – the globe, the stars, the QR code, and more – in a way that clicks. It's been quite a journey, and I'm so happy with how it all came together.

**POSTER 2**
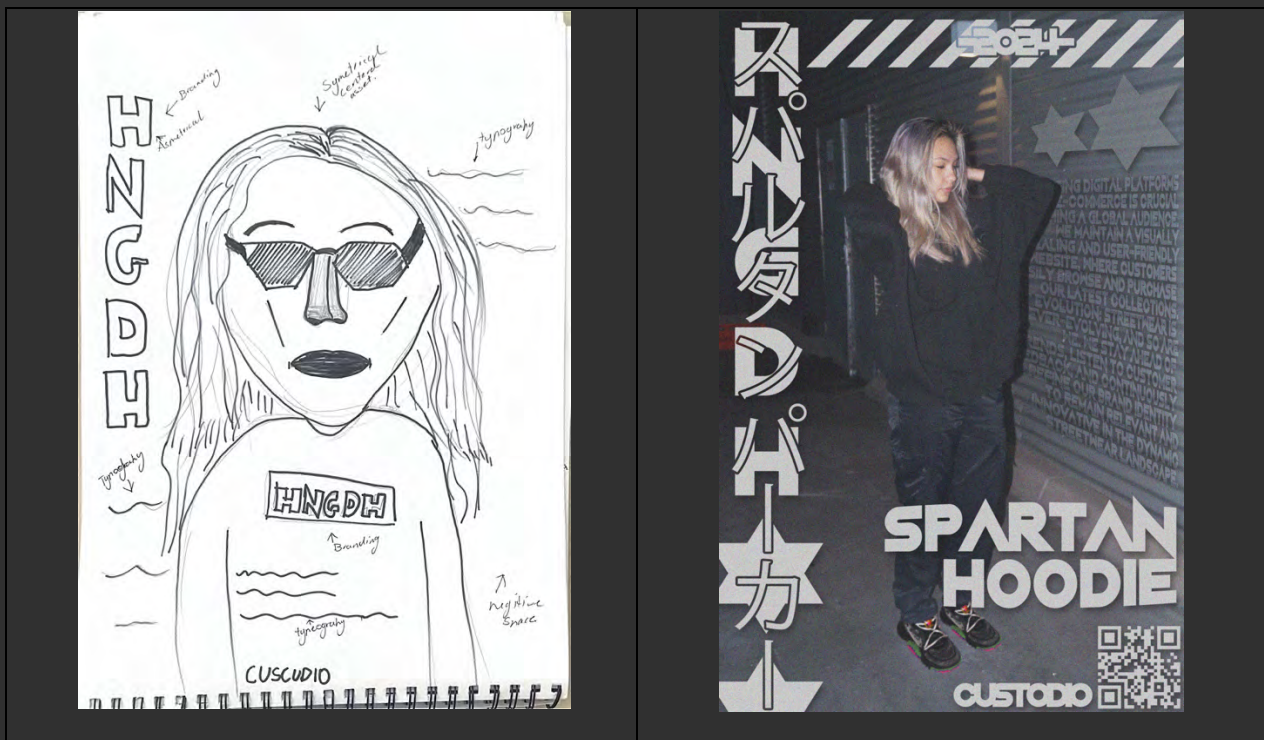


When it came to working on the second poster featuring Charlene's photos, I've got to admit I didn't plan things out as much as I should have. We were caught up in our busy schedules, which was definitely on me. But you know what's surprising? Despite the lack of detailed planning, the poster turned out pretty awesome. Looking back, the essence of the original drawing was preserved in some key spots.

The logo's position stayed the same  sometimes, the first instinct was the right one. And that typography right next to her head, yeah, that remained intact too. Her last name, down at the bottom, also stayed consistent. But here's the real deal: Feedback from the audience played a huge role in shaping this poster into what it is now. And honestly, I'm grateful I listened. Looking back at that initial drawing, it's like a gloomy cloud hanging over it. The changes we made injected so much life into it. It shows how much impact those tweaks can have, even when the starting point isn't perfect.
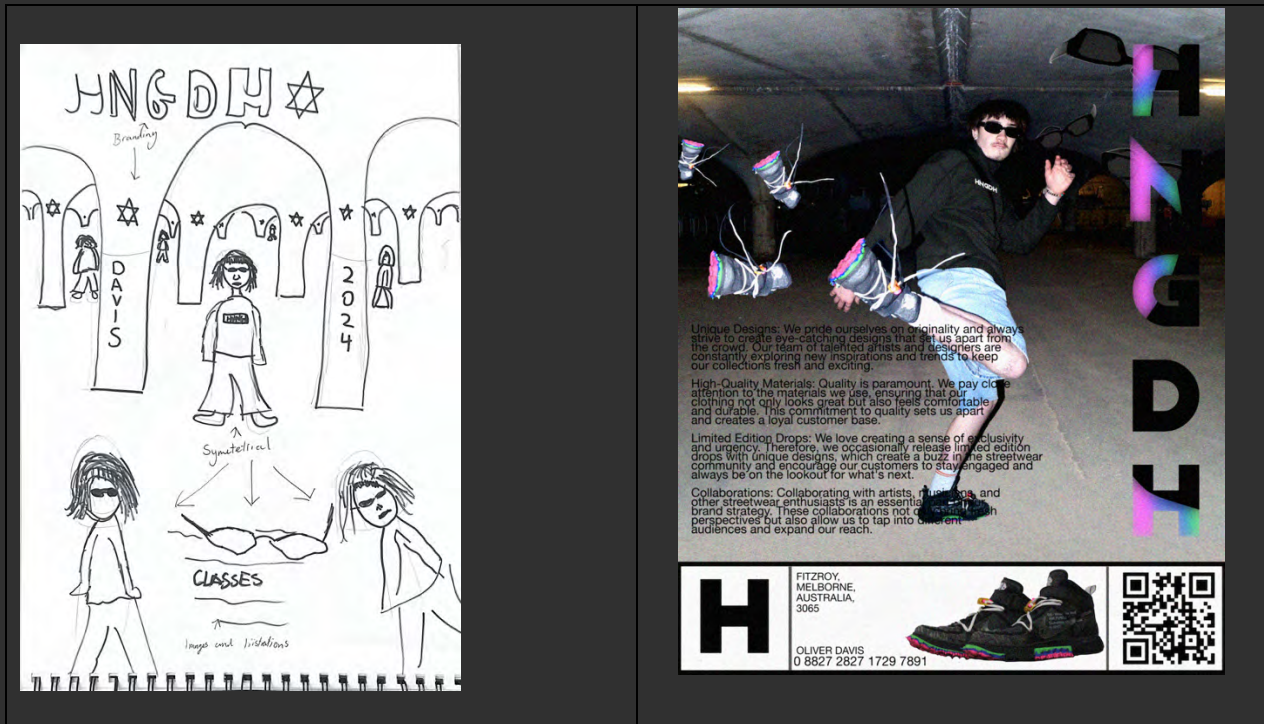
**POSTER 3**



When it came to creating the third poster, I'll be honest – I was feeling a bit lost. So, I returned to the original drawing quite a bit. Essentially, most of the elements remained unchanged from the initial concept. There was one significant shift, though: I flipped the shoes horizontally to match the original photo I had taken. And the logo's placement up top got a makeover, with two stars now framing the text on either side instead of being tucked into a box beside the logo.

Switching things up, I moved the shoe's name from the top, just under the logo, to the right, under the shoe itself. Those arrows initially meant for my annotations made the final cut, as they added a nice touch to the overall design. I felt strongly about cleaning up the bottom of the original drawing, so I reorganized everything, giving it its own distinct visual. However, the QR code held its ground where it started.

Out went the rings under the shoe, and a hexagonal platform came for the shoe to stand on. What tied everything together was the fluid, liquid-like colour scheme that matched the shoes seamlessly. Oh, that little symbol next to "Star Lance 7" in the original drawing? Well, I swapped it out with royalty-free icons that occupied the same space, giving that area a more cohesive feel.

Honestly, I'm stoked about how this one turned out. Despite the initial confusion, returning to the roots and adapting elements from the original drawing created a poster that felt like a well-coordinated evolution.
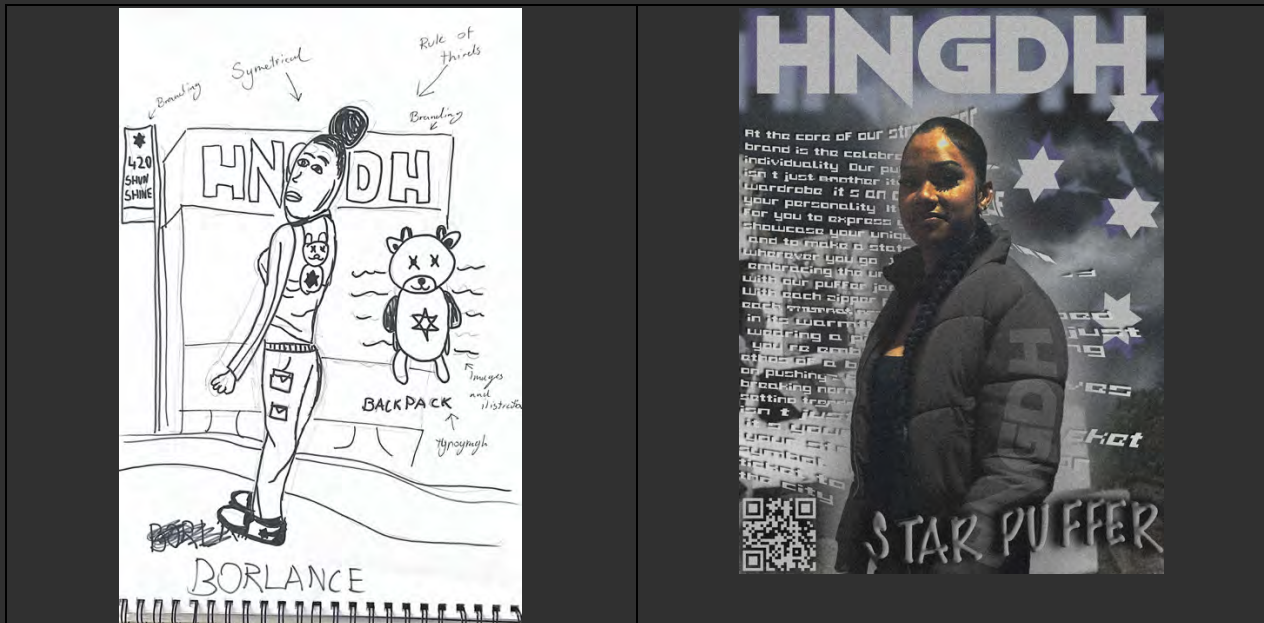
**POSTER 4**



Poster number four was an unplanned adventure, much like the third one. I went into the photo shoot without a clear roadmap, and it definitely showed. The initial aim was to recreate the original drawing, but the lighting in the car park threw a wrench in those plans. It was a moment of thinking on my feet that ended up completely reshaping the direction of the poster. Suddenly, the glasses ad I had in mind morphed into a shoe ad when I decided to have the model actually wear my shoes.

So, at the end of it all, the only constants that survived from the original picture mockup were the model and the location – everything else was tossed out the window. It's funny how unexpected twists can steer a creative project in a new direction. While the process might not have been the most organized, embracing the spontaneous switch to showcasing the shoes gave the poster its unique vibe. Sometimes, going with the flow and adapting on the spot leads to surprising and refreshing outcom
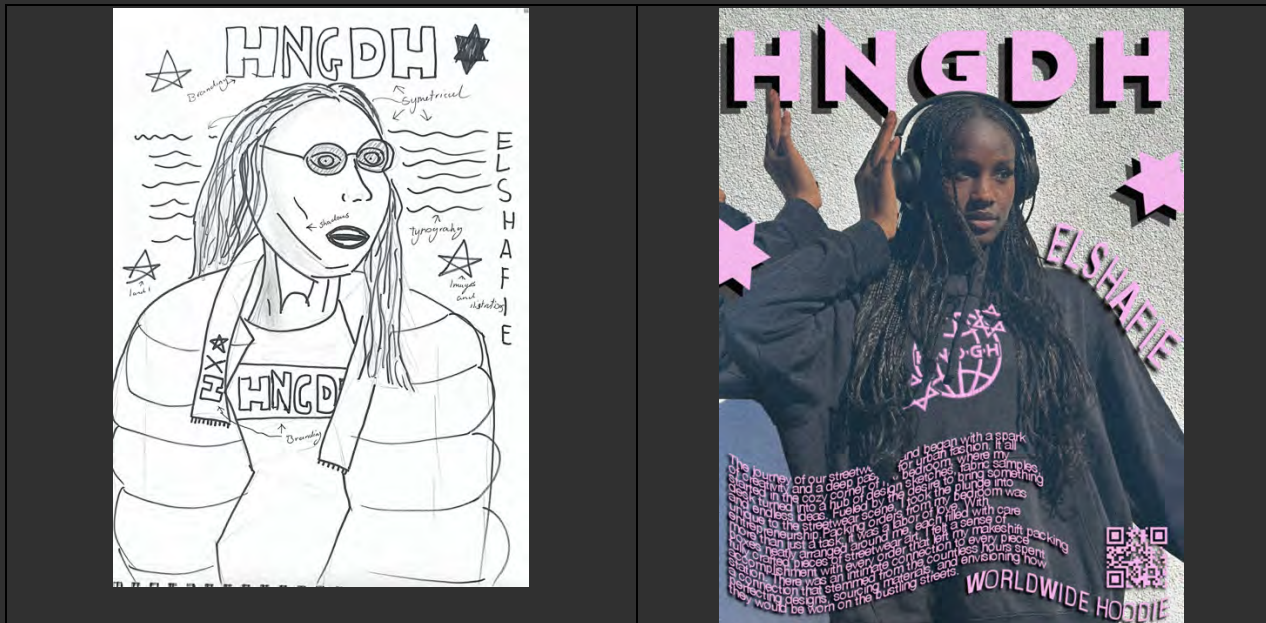
**POSTER 5**



Poster number five was a challenging, most frustrating part of this project. I had this cool bear concept in mind from the start, but things just didn't go as planned. First, my friend – the model for the poster – bailed on me not once, not twice, but three times for the photoshoot. So I even offered to treat her to lunch and dinner. Still, nothing happened.

So, picture this – the final shot, taken at my house, right before a party. Talk about tight timing. I remembered to snap a quick photo before we dashed out. And let me tell you, the lighting was atrocious, and nothing from the original drawing made it into that shot. Absolute disaster. So, the bear idea? Tossed out the window. Instead, I ended up going with a puffer jacket theme. And remember that original location? Scratch that. I went all futuristic and crafted a dystopian abandoned highway using AI.

Despite all the chaos and last-minute changes, I'm surprisingly relieved at how it turned out. I thought it would be better than it was. It's like this crazy mishmash of obstacles gave the poster its own character. Different from what I envisioned at the start, but sometimes, embracing the madness and rolling with the punches leads to unexpected and oddly satisfying outcomes.
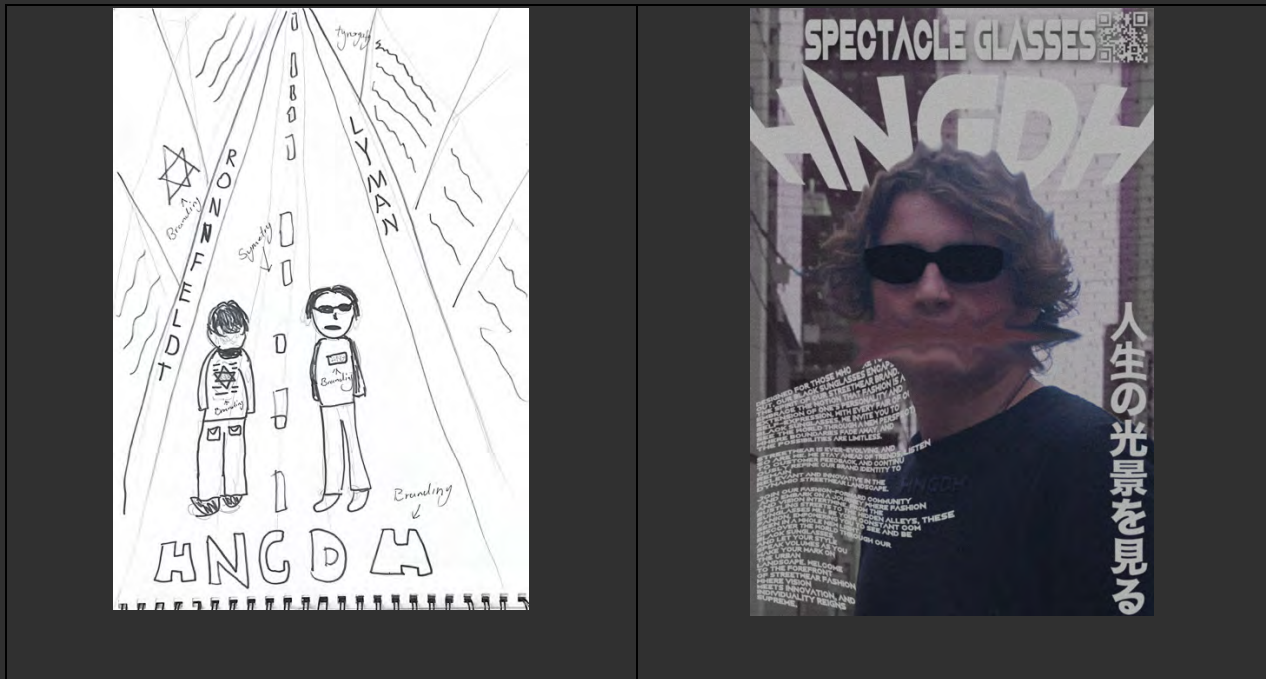
**POSTER 6**



The sixth poster turned out to be quite a ride, and interestingly, it ended up being pretty darn close to the mock-up drawing. You must love it when things stick to the plan for once. There were a couple of tweaks, though. The tee in the picture decided to upgrade itself to a hoodie.

Now, the main difference? Typography's location. It shifted to the bottom left corner, and I gave it a slight warp to keep things interesting. And speaking of typography, why not let the hoodie's name join the party? So, I added that right next to the paragraph, still rocking that same warped style to keep the flow going.

Stars and logo? Yep, they were like the steady anchors throughout this creative journey – didn't budge a bit. And oh, her face? It stayed the same, just like an old friend you can count on. Now, the random part – I threw in a couple of extra arms. No real reason just had this wild idea that it might look cool. Sometimes, the best creative decisions come from that "why not?" place. Overall, it's neat that this poster stayed true to its roots, even with a few twists and turns, while surprising me with a bit of unexpected flair.

## POSTER 7



Heading towards the second-to-last poster, let's talk about number 7. Now, I've got to admit the result here doesn't exactly mirror the mock-up picture. To be fair, my artistic skills are... well, they wouldn't earn me any gold stars from my year 12 Viscom teacher. The drawing was supposed to be a top-down view, like a drone shot, but trust me, it looked like it was sketched by someone who's never held a pencil before.

Now, the challenges continued. One of the models, Lachie, had to bow out due to a medical emergency. That was beyond anyone's control but left me in a spot. After pondering for a while, I proceeded with the photo shoot, sticking to a single-model theme for consistency across the posters.

Remember those photos I took for posters 4 and 7? They were all captured on the same day – a photography marathon. Speaking of poster 4, since it went from glasses to shoes, I figured, why not also shake things up for poster 7? I thought I would revert to glasses. The plans shifted quite close to the shoot, so nothing from the picture made it into the final product.

But you know what? Despite all the unexpected twists and turns, I'm still pleased with how it turned out. Sometimes, it's those curveballs that force us to think on our feet and end up creating something unexpectedly extraordinary. So, even though it strayed far from the original vision, poster 7 holds its own in the line-up.

## POSTER 8



As for the final poster, I had the mock-up drawing to refer to, but truth be told, I wasn't too thrilled with how messy it looked. The text that initially surrounded the assets. Well, it ended up distracting from the core message of the poster, which was all about the ad itself. So, I decided to clear that clutter out.

The QR code and the "Drop 2" details that used to be elsewhere? I moved them to the bottom of the poster, creating a cohesive graphic that tied everything together like what I did back in poster 1. Oh, and remember that UFO idea? Yeah, it didn't sit right with me – I didn't like how it turned out visually. So, I tossed it aside and focused on the elements that resonated with the poster's purpose.

All in all, while the mock-up provided some guidance, I strayed from it quite a bit. My changes were driven by a desire to streamline the message, declutter the design, and present a clean, impactful visual. Ultimately, it's about refining the details to make sure the poster truly shines, and I'm satisfied with how it all ca

# DISTRIBUTION

Each poster will be printed on wheat paste paper, because Wheat paste has been used for centuries as an inexpensive and effective adhesive. It's often associated with street art and posters, where artists create large posters or artworks and adhere them to outdoor surfaces like walls using wheat paste. This method allows for temporary displays that can be easily removed or replaced.

Wheat-paste posters are often associated with street art, activism, and guerrilla marketing campaigns due to their temporary nature and the ease with which they can be applied and removed. Using wheat paste for public displays might be subject to local laws and regulations, so it's essential to ensure that any street art or posters are created and displayed responsibly.

The prints will be printed on a 36-24 inch sized paper, and because all of the posters are different sizes they will be cut down to size.

The posters will be distributed throughout Melbourne and in outer Melbourne suburbs like Footscray all in all there will be 100 posters for each design that will run for 9 days each, which gives the campaign 72 days of advertising

## MOCK-UPS

# REFLECTION

1. **Did you meet your planned intention? Why or why not? What changed? Was this an easy task?**

Indeed, I successfully achieved my planned intention. However, it had its challenges. My task was far from easy, demanding dedication and perseverance. Yet, through sheer determination, I managed to meet my goal. The landscape shifted several times, requiring me to adapt and adjust my approach. Despite the difficulties, I am content with the outcome. Creating an advertising campaign for HNGDH was not only fulfilling but also an enjoyable experience. The ability to bring creativity and strategy together was invigorating, and witnessing the campaign's final form made all the effort worthwhile.

2. **How did the production and/or post production stages help achieve your intention?**

The production and post-production stages played a pivotal role in realizing my intention. Before these phases, my concept existed solely as an abstract idea. During the production stage, my vision began to take tangible form. I could transform my initial concept into a concrete project through meticulous planning, capturing relevant photographs, and arranging necessary elements. Bringing the creative elements to life through photography infused authenticity and substance into the campaign.

The post-production stage was equally crucial. Here, I harnessed various tools and techniques to refine and enhance my captured visuals. This phase allowed me to polish the images, correct imperfections, and ensure the campaign met the desired standards. I carefully manipulated lighting, colours, and composition to make the campaign visually engaging and aligned with its intended message.

In essence, these stages acted as the catalysts that propelled my idea forward. They breathed life into my concept, transforming it from a mere notion into a compelling advertising campaign for HNGDH. Through the synergy of production and post-production, I achieved my initial intention and elevated the project beyond my original expectations.

3. **Does your product satisfy the needs/wants/desires of your target audience? Why/why not?**

Yes, my product effectively satisfies the target audience's needs and desires. The feedback received from the audience has been overwhelmingly positive, indicating that the campaign resonated with them on multiple levels. The campaign's success can be attributed to its careful alignment with the preferences and interests of the intended audience.

The target audience, individuals with an affinity for streetwear and design, found the campaign highly appealing. The visual elements, captured through thoughtful photography and refined post-production, spoke directly to their tastes and aesthetics. The campaign's message and imagery tapped into the desires and aspirations of this demographic, creating a sense of connection and relevance.

The positive feedback serves as a clear indicator that the campaign effectively addressed the needs and wants of the target audience. The campaign's ability to evoke enthusiasm and engagement within the streetwear and design community underscores its success in meeting the desires of its intended viewers.

4. **Talk us through your most impressive application of technology.**

The most remarkable application of technology in this project was undoubtedly the utilization of Photoshop. This powerful tool allowed me to exercise complete creative control over the entire canvas, enabling me to bring my vision to life with unparalleled precision.

Photoshop's expansive range of features allowed me to manipulate and enhance the visuals captured during the production phase. Through the skilful use of layers, blending modes, and various filters, I could transform ordinary images into striking, attention-grabbing visuals that perfectly aligned with my creative concept. The ability to adjust colours, lighting, and composition in post-production ensured that the final images accurately conveyed the intended mood and message.

Furthermore, Photoshop enabled me to integrate different design elements seamlessly, ensuring a cohesive and visually captivating campaign. The application's flexibility facilitated experimentation, allowing me to refine and iterate until I achieved the desired outcome. This level of creative freedom was instrumental in producing a campaign that met my initial intention and exceeded it.

5. **What were your biggest challenges?**

Undoubtedly, one of the most significant challenges I faced throughout this project was the process of printing the portfolio itself. The obstacle emerged when I discovered that office printing services would entail exorbitant costs. Thankfully, a close friend of mine, Alannah Loader, stepped in to offer assistance. However, even with her help, printing the 130-page folio presented a series of unforeseen difficulties.

Alannah and I spent nearly two hours grappling with the intricacies of the printing process at her house. We encountered various technical issues, from formatting glitches to printer compatibility problems. The task demanded a considerable amount of patience and problem-solving as we navigated through these unexpected roadblocks.

Despite the challenges, Alannah's assistance and our joint determination allowed us to overcome the obstacles and eventually produce the printed portfolio. This experience reinforced the notion that even in the face of unexpected difficulties, collaborative efforts and perseverance can lead to successful outcomes. In retrospect, while the printing process was undoubtedly a hurdle, it also served as a reminder of the value of resourcefulness and the importance of relying on a supportive network.

6. **What were your biggest successes? What are you most proud of?**

My most significant successes and the source of my incredible pride lie in the final products I have created. Throughout the journey of conceptualizing, planning, executing, and refining this project, witnessing the culmination of my efforts in the form of the finished campaign and portfolio fills me with a sense of accomplishment and satisfaction.

Crafting an advertising campaign resonating with the target audience and effectively conveying the desired message was an achievement I hold dear. The positive feedback and engagement from the audience stand as a testament to the success of my creative vision.

Equally, despite the challenges encountered, the completion of the portfolio is a triumph I'm immensely proud of. The comprehensive collection of work showcases my skills and dedication and represents a tangible manifestation of my growth and creativity.

# SPECIAL THANKS TO

Oliver Davis

Malka Elshafie

Charlene Custodio

Adam Lyman

Anna Marie Borlace

# FOR MODELLING

# AND THANKS TO

Alannah Lodder

# FOR HELPING TO PRINT.

# AND NOW FOR THE FINALS

SCAN ME!

SECOND
H·N·G·D·H
DROP 2024

スパルタンパーカー

2024

...ING DIGITAL PLATFORMS
...E-COMMERCE IS CRUCIAL
...ING A GLOBAL AUDIENCE.
...WE MAINTAIN A VISUALLY
...EALING AND USER-FRIENDLY
...WEBSITE, WHERE CUSTOMERS
...SILY BROWSE AND PURCHASE
...OUR LATEST COLLECTIONS.
...EVOLUTION. STREETWEAR IS
...EVER-EVOLVING, AND SO ARE
...WE. WE STAY AHEAD OF
...ENDS. LISTEN TO CUSTOMER
...BACK AND CONTINUOUSLY
...FINE OUR BRAND IDENTITY
...TO REMAIN RELEVANT AND
...INNOVATIVE IN THE DYNAMIC
...STREETWEAR LANDSCAPE.

SPARTAN
HOODIE

HNGDH

Unique Designs: We pride ourselves on originality and always strive to create eye-catching designs that set us apart from the crowd. Our team of talented artists and designers are constantly exploring new inspirations and trends to keep our collections fresh and exciting.

High-Quality Materials: Quality is paramount. We pay close attention to the materials we use, ensuring that our clothing not only looks great but also feels comfortable and durable. This commitment to quality sets us apart and creates a loyal customer base.

Limited Edition Drops: We love creating a sense of exclusivity and urgency. Therefore, we occasionally release limited edition drops with unique designs, which create a buzz in the streetwear community and encourage our customers to stay engaged and always be on the lookout for what's next.

Collaborations: Collaborating with artists, musicians, and other streetwear enthusiasts is an essential part of our brand strategy. These collaborations not only bring fresh perspectives but also allow us to tap into different audiences and expand our reach.
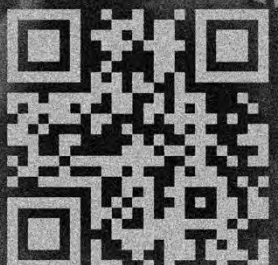
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FITZROY,
MELBORNE,
AUSTRALIA,
3065

OLIVER DAVIS
0 8827 2827 1729 7891

# HNGDH

At the core of our streetwear brand is the celebration individuality Our isn t just another wardrobe it s an your personality It for you to express showcase your uniq and to make a stat wherever you go embracing the u with our puffer j With each zipper each mome in its warm wearing a you re em ethos of a on pushing breaking nor setting tren isn t ju it s you your symbol ticket the ci

STAR PUFFER

# HNGDH

**ELSHAFIE**

The journey of our streetwear began with a spark of creativity and a deep passion for urban fashion. It all started in the cozy corner of my bedroom where my desk turned into a hub of design sketches, fabric samples and endless ideas. Fueled by the desire to bring something unique to the streetwear scene, I took the plunge into entrepreneurship. Packing orders was a labor of love. With more than just a task, it was each filled with care boxes neatly arranged around me. I felt a sense of fully crafted pieces of streetwear art that left my makeshift packing accomplishment with every order that left a piece station. There was an intimate connection to every piece a connection that stemmed from the countless hours spent perfecting designs, sourcing materials, and envisioning how they would be worn on the bustling streets.

**WORLDWIDE HOODIE**

# SPECTACLE GLASSES

## HNGDH

DESIGNED FOR THOSE WHO ... TO ...
OUT. OUR BLACK SUNGLASSES ENCAPS...
THE SPIRIT OF OUR STREETWEAR BRAND.
EMBRACE THE NOTION THAT FASHION IS A
EXTENSION OF ONE'S PERSONALITY AND
SELF-EXPRESSION. WITH EVERY PAIR OF O...
BLACK SUNGLASSES, WE INVITE YOU TO
SEE THE WORLD THROUGH A NEW PERSPECT...
WHERE BOUNDARIES FADE AWAY, AND
THE POSSIBILITIES ARE LIMITLESS.

STREETWEAR IS EVER-EVOLVING, AND
SO ARE WE. WE STAY AHEAD OF TRENDS, LISTEN
TO CUSTOMER FEEDBACK, AND CONTINU
OUSLY REFINE OUR BRAND IDENTITY TO
REMAIN
RELEVANT AND INNOVATIVE IN THE
DYNAMIC STREETWEAR LANDSCAPE.

JOIN OUR FASHION-FORWARD COMMUNITY
AND EMBARK ON A JOURNEY WHERE FASHION
AND VISION INTERTWINE. FROM THE
BUSTLING STREETS TO THE HIDDEN ALLEYS, THESE
SUNGLASSES WILL BE YOUR CONSTANT COM
PANION, EMPOWERING YOU TO SEE AND BE
SEEN IN A WHOLE NEW LIGHT.
DISCOVER THE WORLD THROUGH OUR
BLACK SUNGLASSES
AND LET YOUR STYLE
SPEAK VOLUMES AS YOU
MAKE YOUR MARK ON
THE URBAN
LANDSCAPE. WELCOME
TO THE FOREFRONT
OF STREETWEAR FASHION
WHERE VISION
MEETS INNOVAT...

人生の光景を見ろ

# HNGDH ✦ ✦

This second drop is more than just a collection; it's a testament to the dedication and hard work that have propelled us to this point. It's a celebration of the community that has supported us from day one and an invitation to newcomers to join our movement of self-expression and style. As we release each item into the world, we do so with gratitude excitement, and the unwavering belief that our brand is not just about clothing – it's a lifestyle, a statement and an ever-evolving story in the vibrant tapestry of streetwear culture

✦ ✦ SECOND DROP ✦